

Flamenco Roots:

A Series of Illustrated Talks

on the Music's Origins and Evolution

April 25th: The Roots of Flamenco
April 26th: The Andalusian Crossroad
April 27th: Spanish Romances in Flamenco

Time: 6 pm

Dates: April 25, 26, and 27

All events will be held at
 Boston University.
 8 St. Mary's Street.
 Photonics Center, 9 Floor.

FREE AND OPEN TO THE PUBLIC

Series of three illustrated talks delivered, in Spanish, by the faculty of the Program in Flamenco Studies at the University of Cordoba, Spain. All sessions will take place at Boston University and will focus on different aspects of flamenco music, bringing the flamenco experience closer to the audience.

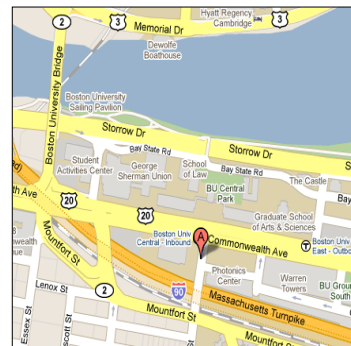
What moves a singer to sing flamenco? Are there different registers and styles? What makes them different? Each talk will concentrate on a different topic and will consist of a flamenco recital, with a singer and guitarist, commented on and explained by professor and flamenco expert Agustín Gómez.



INFORMATION
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Agustín Gómez. Ex-Director of Flamenco Studies at University of Córdoba (1996-2009). Professor Gómez is a true flamenco scholar. Born in Montilla, Córdoba, in a family with a long flamenco tradition (son of the singer "Lucero"), he often appears on the radio and in the press in Spain, and is a very active lecturer and writer.



Luis de Córdoba. was born in Posadas, Córdoba, and currently heads the Department of Flamenco Studies at the University of Córdoba. He has a magnificent voice and a vast knowledge of flamenco registers and styles. Undoubtedly, he possesses one of the most admired voices in the most recent decades of flamenco music.



Manuel Silveria. was born by the Guadalquivir river in Córdoba. He is considered one of the most gifted guitar accompanists for flamenco singing — perhaps the very best. For Silveria, playing involves constant improvisation, which gives him an unparalleled richness in sound and expressive capacity.

Sponsored by Instituto Cervantes (Boston), Universidad de Córdoba, and Voces Hispánicas/Hispanic Voices, an initiative of the Department of Romance Studies, Boston University, made possible by the generosity of Santander Universities Global Division.

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April 25: The Roots of Flamenco

Finding the origins of flamenco means going back to the rural environment of Andalusia, to the peasants that shaped this form of art. By analyzing their technique and form, we can identify some song styles that are clearly ancestral and linked to the different chores of the land. We will hear various rhythms and cadences, and will try to understand how the variety of Andalusian landscapes lent their unique atmospheres to the music. We will see how the different life styles typical of northern and southern Andalusia also have an effect on the singing.

Recital: “tonás campesinas” (songs for plowing, sowing, and raking), “nanas”, “romances” and “verdiales”.

April 26: Andalusian Crossroad

Adapting traditions and styles from other cultures is common and often assures growth and survival. Flamenco is a fine example of this phenomenon throughout its history, and thanks to the unique geographical location of Andalusia, we will find in its music the imprints of different migrations, peoples, and lives.

Recital: “montañesas”, “farrucas”, “tangos”, “verdiales”, “tarantas”, “vidalitas,” and “guajiras.”

April 27: The Presence of the *Romance* in Flamenco

Traditional *romances* (ballads) serve us as a clear example of how flamenco has evolved over time. These *romances* have a long tradition in Andalusia, initially as a popular form of oral artistic expression, and have always occupied a very special place in flamenco singing. From the Middle Ages to the 21st century, *romances* have traveled to us through time, faithfully preserved in the songs of flamenco.

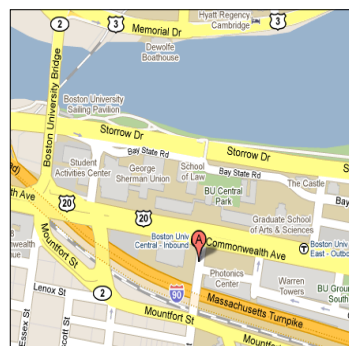
Recital. *Romances* in the style of El Negro (“About a nun”), Alonso el del Cepillo (“Olive pickers”), El Chozas (“Zaide and Celinda”), Luis de Córdoba (*romances* from his childhood); Antonio Mairena (“They’ve told us about great wars...”), María La Perrata (“The Moorish king had a son”), and Pepe Marchena (“To the rosemary flower”).



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