

Term	Description	Category
A		
A Mata Caballo	(ah MAH-tah cah-BAH-lyoh) at breakneck speed; literally, to kill a horse. (M)	
Abaniqueo	(ah-bah-nee-KEH-o) fanning, swinging motion, from abanico (fan).	
Aficionado/a	connoisseur, fan, non-professional performer	
Afirmacion	(ah-feer-mah-cee-OHN) affirmation, assurance. The confident, positive manner in which a dancer presents himself or herself on stage, probably the most important ingredient in Spanish theatre dance. (M)	
Agitanado	(ah-hee-tah-NAH-doh) 'gypsylike' The more popular of the two basic styles of flamenco dance. Agitanado style is an energized, outward display of noise, shouting, stamping and frenzied movements. It is especially suited to shorter dancers of smaller, more compact stature, whereas taller dancers generally tend toward the opposite, calmer, more classic style, <i>reposao</i> . (M)	
Aire	(AH-ee-reh) An air or quality of pride or aloofness that emanates from the artist. The term also refers to the overall character, feeling, or atmosphere created by the major or minor key in which music is played or sung. (M)	
Alegrías	joy or happiness, a popular song/dance form in 12/8 time. Usually played in the key of A or E major.	Song Form
Andalucía	the region that occupies the south of Spain; made up of eight provinces. Flamenco is primarily an Andalusian phenomenon	
Asentado	(ah-sehn-TAH-doh) 'seated.' A basic stance, with relaxed or slightly bent knees, typical of Andalusian and flamenco dance. The easy freedom in the knees makes possible the spiral flow of the body and the intricate rhythmic footwork typical of southern Spain. (M)	
Avanzar	(ah-vahn-THAR) 'to advance.' A term indicating that a step or a combination moves forward. (M)	
B		
Bailaor/a	male/female flamenco dancer	
Bailarín/a	male/female Spanish classical dancer	
Baile	dance	
Balone	(bah-loh-NEH) 'bounced or ball-like.' combination feet 3rd, diagonal spring into the air, leg out, bring foot in, slide into, close behind. (M)	Choreo
Basicos	(BAH-see-cohs) 'basics.' A term referring to those techniques required for learning rhythmic footwork (<i>zapateado</i>), arm movement (<i>braceo</i>), castanet playing (<i>toque</i>), various rhythms (<i>compases</i>), etc.	
Bien Hecho	(bee-EHN EH-choh) 'Well done!'	Jaleo
Bien Parado	(bee-EHN pah-RAH-doh) 'well stopped' (at sevillanas copla end)	Jaleo
Braceo	the arm movements of a Spanish/flamenco dancer	
Brazos	arms	
Bulerías	song and dance form in 6/8 time, most difficult and improvisational of the flamenco styles	
Bulería Sencilla	(slide to side). R golpe to side (1), L picado (2+) by R, R golpe to side (3), L picado (4+) by R, R golpe to side (5), L dig (6), repeat opposite	Choreo
C		
Cadenas	footwork combination in triplets, starting with the golpe of one foot followed by the heel of the opposite foot (which can be a martillo, tacon or talon), and returning to the starting foot using a talon	
Café Cantante	coffee house with flamenco shows (originally starting with flamenco cante but eventually covering all flamenco forms). The golden age of the Café Cantante was in the late 1800s.	
Cajon	percussive instrument similar to an empty wooden box	
Caló	language of the Spanish Gypsies	
Cambio	Change — refers to a change in footwork or braceo exercises; can also refer to a change in a musical melodic pattern	
Cantaor/a	flamenco singer	
Cante	song— song form	
— Chico	light style of flamenco song	
— Jondo	deep and solemn style of flamenco song	
Cantiñas	the family of songs to which the alegrías belong: also includes romeras, mirabras, caracoles, and modern inventions “por alegrías”	
Careo	meeting face to face. Although this step is used in other Spanish dances, it is traditionally performed four times at the end of fourth copla of Sevillanas	
Carretilla	(cah-reh-TEE-lyah) 'little cart.' A term in castanet playing signifying the continuous rolls made with the four fingers of the right hand. It comes from the soft rumbling sound of a pushcart (<i>carretilla</i>) over cobblestone streets. Today a single carretilla or roll consists of five beats (including L hand golpe). When several of these five-stroke rolls are played in succession, they are called <i>carretillas seguidas</i> (' <i>succession</i> ').	Castanets
Castañuelas	castanets	
Ceasé	also spelled seasé, similar to a balletic glissade changée— used in the first section of the second copla of Sevillanas	

Cejilla	capo on a guitar	
Cerrado	(seh-RAH-doh) 'closed.' A term used to describe a step or movement indicating that the feet are in a closed position or that they are brought to a closed position at the end of the movement. (M)	
Chufra	(CHOO-flah) This flamenco term is applied to a light, happy, high-spirited (<i>chico</i>) dance when it is used as a vehicle for humour or to titillate an audience.	
Colombianas	flamenco style believed to have been influenced by South American rhythms	
Compás	1. metre, the rhythmic feel of a song or dance form 2. time-signature. 3. tempo 4. rhythm 5. to be in sympathy with what is happening with the other members of a group.	
Compostura	(cohm-pohs-TOO-rah) 'Composure.' The quality of self-assurance, ease and calmness which the true artist emanates. Also, 'Colocarse.'(M)	Baile
Contrapaso	(cohn-trah-PAH-soh) 'A step backward.' A step to the back which carries the weight of the body onto it. (M)	Baile
Contra-tiempo	1. counter-rhythm, 2. in music, the eighth note. 3. the up-beat.	Compas
Copla	1. couplét 2. the set melodic pattern of a song. 3. verse	
Costado	(cohs-TAH-doh) 'Side.' A term used to indicate an action that moves to the side (<i>de costado</i>), either right or left.	Baile
Cuadro Flamenco	a unit of flamenco singers, dancers and guitarists	
D		
Descanso	(dehs-CAHN-soh) 'Rest, quiet, repose.' A term applied to the short musical intervals between <i>coplas</i> of various regional dances (sevillanas).	Choreo
Desplante	1. portion of a dance and the accompanying music marking the end of a phrase with heel-work, 2. display.	
Duende	'Elf, fairy, the "magic" of being involved' The "soul" of true flamenco dance (<i>baile</i>) and music (<i>toque</i>), without which an audience is entertained but not involved. Such involvement is not limited to a virtuosic display of steps and physical energy. Fundamentally speaking, <i>duende</i> is a state of mind or emotion emanating from the subconscious, an imperceptible psychic communication or hypnotic energy which a performer shares with his or her audience. It is an intimate happening almost like communicating through prayer or as one "possessed" and may be likened to a ritual manifesting itself through dance.	
E		
En Jarras	(ehn HAH-rrahs) 'In a juglike position' A common arm position in dance in which the elbows are bent and the hands rest on the hips. The Spanish term is derived from the shape of the handles of a jug (<i>jarra</i>).	Basicos
En Sitio	(ehn SEE-tee-oh) 'In place' A term describing the movement of a given step that is performed in one place and does not travel.	Baile
Escobilla	1. a dance step which resembles the sweeping motion of a broom, 2. a long section of footwork	
Estilo	(ehs-TEE-loh) 'Style, fashion.' A term referring to a dancers' individual interpretation or manner in performance or to the style (<i>estilo</i>) of the dance being presented.	
F		
Falda	skirt	
Falseta	a melodic variation on the flamenco guitar	
Fandango	a popular song and dance form related to Sevillanas. Spanish folk dance of Andalucia, 3/4 time (literally, 'Go and dance')	
Farfulleos	Fahr-foo-LYEH-ohs) 'Meaningless sounds, syllables.' Vocal passages, using sounds in place of words, by a flamenco singer (<i>cantaor</i>) to 'feel' the rhythm (<i>compas</i>) and <i>texture</i> (<i>temple</i>) of the song he or she is about to sing. Typical examples are 'Ti-ri-ti-tran,' 'Tran-tran,' and 'Le-le-le-le.' The onomatopoeitic expressions, such as 'Ria-ria-pi-ta,' used by many dancing teachers to indicate the sound of a sevillanas rhythm by the castanets are also called farfulleos. (M)	Castanets
Farruca	flamenco dance form in 4/4 time from Galicia	
Figura	(fee-GOO-rah) 'Figure, model, look.' The outline presented by the dancer. In the arrangement of head, torso, feet, and arms, it is inimitably Spanish. (M)	
Flojo	(FLOH-hoh) 'Weak, lax, feeble.' A derogatory term applied to a dancer's movement, carriage, or style when it lacks energy (<i>fibra</i>) or affirmation (<i>afirmación</i>), which are principal characteristics of Spanish dance. (M)	
Floreo	hand movements of dancers	
Floreo con Vuelta	'A flowering, flourish, while turning.' Beg Pos: Feet: 3 rd R front, Arms: 5th. Ct 1: Lift R leg forward to hip height. Ct 2: Bend knee, drawing lower leg in toward body, lifting knee slightly, tossing skirt into the air. Ct 4-6: Make one complete turn left on balls of feet, ending in 3 rd , weight on R, L foot on ball. Arms: Circle out and down, passing through 2 nd to low 5 th front, then up midline of body, returning to 5th.	
Floreta Pasada	A flowering, flourish, while moving.' Lift R leg forward hip height, bend R knee as lower leg comes in toward body, lifting knee slightly. Step R forward, repeat reversed.	
Fuerte	strong, hard	
G		

Garbo	(GAHR-boh) 'Elegance, gentility.' "Con garbo" is the Spaniard's way of describing the qualities of elegance and gentility in a dance or in a performing artist's stage presence and demeanour	
Garrotín	a Gypsy song and dance in 4/4 time with a major tonality	
Gitano/a	Gypsy	
Glissade	glide	
Glissade-changée	glissade, changing; in this glissade the feet alternate each time in the fifth position; that is, if R foot is in back in the fifth position and the glissade is done to the right, the R foot will finish in the fifth position front, and vice versa	
Golpe	1. related to footwork full sole of the foot striking the floor. 2. Rhythmic accentuation (guitar)	
Guajiras	flamenco-influenced song from Cuba danced in 6/8, 12/8 time	
H		
Hembra	(EHM-brah) 'Female.' The female aspect of Spanish dancing, ranging from a gentle expression of shyness and courtship in folkloric dances, to the flamenco style in which the dancer's arms should be serpentine, entwining. With the rise of 'women's liberation,' much of the <i>hembra</i> subtlety is being lost by the <i>bailaora's</i> retaliating gestures of strength toward her partner. The term is also used to refer to the right-hand castanet, which is at least a third higher in pitch and is the <i>carretilla</i> , (rolling, trill-making) counterpart and companion to the left, the male (<i>macho</i>).	
J		
Jaleo	shouts of encouragement, olé! being the most common	
Juerga	a flamenco jam session or private party	
L		
Letra	the lyrics of a song/verse	
Llamada	a dance step to advise the guitarist of a change in a dancer's variation. From the Spanish v. Llamar to call.	
M		
Macho	'Masculine, robust, vigorous.' Spanish dance is characterized by contrasts in male and female movements. It is only in the degree and manner in which a step is performed that it differs in 'gender.' The male, however, has a broader range of more spectacular, eye-catching (<i>vistoso</i>) steps such as falls (<i>caídas</i>), knee turns (<i>vueltas de rodillas</i>), knee slides (<i>resbalados</i>), and multiple spins (<i>vueltas de cigüeña</i>). The term <i>macho</i> is also used to identify the left-hand castanet, which has a lower pitch (<i>suena bronca</i>) than that of the right-hand castanet and usually marks the steady basic beat that accompanies the delicate trills of the right hand (<i>hembra</i>) castanet.	
Malagueñas	a free-form flamenco style (no specific compás, interpretive, and not danced) from Malaga. Descendant of the Fandango family.	
Manton	embroidered silk shawl with long fringes. First known as "Manton de Manila" from its origins in Manila.	
Marcaje	to mark time	
Marcando	movements of the dancer during the letra	
Marqueo	to mark time	
Martillo	hammer - to strike the floor with the heel or toe of the shoe and quickly pick it up	
Martinete	toná sung by the gypsies in a forge; refers to hammer	
Más o menos	More or less	
Mata la raña	(mah-tah-lah-RAH-nyah) 'Kills the spider.'	
Melisma	tone-gliding	
Muñecas	(moo-NYEH-cahs) 'Wrists.' The gentle rotary motions of the wrists and fingers typical of flamenco dance. The term usually applies to the movements of a female dancer.	Basicos
Mutis	(MOO-tees) 'Exit.' A dance which does not end on stage but carries its ending off into the wings. <i>Hacer mutis</i> means to make an exit.	Baile
O		
Oído	(oh-EE-doh) 'Sense of hearing, listening.' Used mostly in flamenco to refer to that essential element which unifies song, music and dance. <i>Oído</i> is the ability or gift, either innate or acquired, to hear and interpret correctly the exactness of each rhythm and the intent or mood of the words. In English one says, "To have a good ear"; in Spanish, "Prestar oído" (to lend, adapt one's hearing).	General
Ole en Vuelta	(OH-leh ehn VWEHLL-tah) 'Fun, merriment while turning.' This step is the same as <i>paso de ole</i> , but is repeated several times in place as the dancer makes a complete turn right. Ct 1-3: Paso de ole beginning R, turning R; Ct 4-6: Paso de ole, beginning L, continuing to turn R. Repeat Cts 1-6 finishing complete turn in place (¼ turn per paso). (M)	Choreo
Oposiciones	(oh-poh-see-thee-OH-nehs) 'Competitions, oppositions.' Refers to the placement or movement of the arms or legs in counterdirection to each other, giving an impression of poise (<i>figura</i>) and balance.	
P		
Palmas	rhythmic hand clapping. Sordas = muted. Claras, abiertas, altas = clear, open, high. (<i>secas</i> , dry)	
Palillos	castanets, not used in pure flamenco	
Palmeros	men that clap while the musicians play	

Pas de Bourrée	bourée step, sometimes referred to as grapevine— used in the second section of the first copla of Sevillanas	
Pasada	1. to pass passing a partner in a dance	
— de pecho	2. passing chest to chest	
— de espalda	3. passing back to back	
Paseo	promenade, a dance step resembling walking; also the opening walk or entrance of bullfighters into the arena	
Paso	(PAH-soh) 'Step, movement.' A step in any direction which involves a transfer of weight.	Choreo
Paso Cruzado	(PAH-soh croo-ZA-doh) 'Crossed step.' A transitional or connecting step in which one foot moves across the front or the back of the other and takes the weight. The foot can cross either diagonally forward, diagonally back, or directly to either side.	Choreo
Paso de Ole	'A step of fun and rhythmic merriment.' All the movements of this step are audible. The accent is variable (usually on the 1 st count), depending on the music and the mood of the dancer. Ct 1: Step R in place with knee bent; Ct 2: Jab ball of L foot to side, raising R heel slightly; Ct 3: Stamp R foot, or drive down R heel. Repeat, reversed.	Choreo
Pausa	(PAH-oo-sah) 'A pause, rest, stop.' A very brief interval of stillness in a movement or in castanet playing which can, when used judiciously, give relief to incessant and possibly monotonous motion or sound. <i>Pausas</i> tend to create a slow, deliberate, calm effect for both the eye and the ear.	Castanets
Payo	Spaniard, non-Gypsy	
Pellizco	(peh-LYEEZ-coh) 'A pinch, nip, small bit.' A small, spontaneous gesture, mimicry or whimsy employed by a female flamenco dancer to heighten the effect of her dance, just as a cook adds a 'pinch' of salt to food to accentuate the flavour. As seen in <i>bulerias</i> , these subtle unexpected or surprising movements tend to be light and humorous. (M)	General
Piano	quiet, soft	
Picado	in flamenco dance— refers to the ball and heel as one picado	
Pié	foot	
Pitos	finger snapping	
Planta	ball of foot (plantar)	
Polo	flamenco song derived from the Soleares family	
Postura	(pohs-TOO-rah) 'Posture, position.' A static pose, the unique identity or character of which is one of pride.	Basicos
Punta	toe of shoe	
Punteado	plucking technique	
Q		
Quebrada	(keh-BRAH-dah) 'A break, doubling, bending.' A deep bending action of the middle or lower spine performed during a turn (vuelta).	Vueltas
Quebradita	(keh-brah-DEE-tah) 'A little break, doubling, bending.' A small bend of the waist or upper spine in a pose or during a turn (vuelta).	Vueltas
Quejío	vocal style portraying a lament or cry	
R		
Rasgueado	strumming techniques on the guitar. From the Spanish v. Rascar to scratch	
Redoble	to redouble a step or combination	
Remate	the end of a phrase from the Spanish (v) to finish something (rematar).	
Repique	(reh-PEE-keh) 'A ringing, chopping sound.) The rhythmic, clear sound applied to castanet playing, heel work, palmas and	General
Reposao	(quiet, in repose). One of the two basic styles of flamenco dance from which all others appear to be derived. It is a more classical approach to movement in which the body carriage from the waist up, the general demeanour, are all more stylized, with molded poses, giving a cool impression, almost one of aloofness. This style lends itself to taller female dancers, who tend to approach movement in a more lyrical manner. It is the opposite of the style known as <i>agitanado</i> . (M)	
Roma	Romany Gypsy roots	
Rond de Jambe	round of the leg, that is, a circular movement of the leg	
Rumba	song, dance and guitar style in 4/4 time— originated in Cuba	
S		
Salero	'Charm, cleverness; literally, salt cellar.' A complimentary term for a female dancer or singer having a winning combination of wit, humour, grace, and sex appeal. Cyril Rice described <i>salero</i> as "the form of savour or antiseptic wit which the Spaniards admire in women, and which they believe to be especially the prerogative of the Andalusian. They explain this trait by the accident of a celestial banquet, in the course of which God upset a salt cellar which emptied its contents over Andalusia."	General
Salida	an introductory portion of a song or dance— in song also referred to as temple or entrada.	
Salida de Bulerias	A travelling step often used to enter onto the stage (<i>entrada</i>), or to leave the stage (<i>salida</i>). Ct 1: Stamp R to side, Ct 2: Touch L toe across to R, Ct 3: Stamp L slightly to L. Ct 1 is accented. The step is repeated several times (<i>corrida</i>) and travels to the right.	

Seco	'Dry, abrupt, plain.' A word describing the ideal quality of sound for rhythmic footwork or palmas. ¡seco! Is often used as a vocal command by a flamenco instructor teaching <i>zapateado</i> and expecting a student to make a clear, sharp, unmuffled 'dry' sound.	General
Seguida	(seh-GHEE-dah) 'Succession, continuation, series.' An action or rhythmic phrase which is repeated several times without and interruption or break. Continuous rolls on the castanets (<i>carretillas</i>) are called <i>carretillas seguidas</i> . Steps such as <i>careos</i> , which are done four times in <i>las sevillanas</i> , are typical repetitions referred to as <i>seguidas</i> . (M)	
Sephardim	the Spanish and Portuguese Jews or their descendants	
Sevillanas	a lively and cheerful song and dance form in 3/4 time; from Sevilla, derived from the seguidillas manchegas.	
Siguiriyas/ Seguidillas	profound cante jondo	
Sincopado	syncopated, referring to the 16th note in music	
Soleares	A form of cante jondo, from the word soledad solitude, privacy. It expresses deep sadness and loneliness, danced in 12/8 time.	
Sostenido en Pies	(sohs-teh-NEE-doh ehn pee-EHS) 'Sustained on the feet.' A phrase describing one of the various levels to which the heels are raised off the floor to maintain balance in preparation for, during, or at the conclusion of a movement.	Basicos
T		
Tabaleo	Tah-bah-LEH-oh) 'Drumming with the fingers.' Rhythmic accompaniment by a singer with his/her fingertips or knuckles on the table.	General
Tablao	a stage or café where flamenco is performed (cabaret).	
Tacón	heel of shoe	
Tacón Raspado	An action in rhythmic footwork in which the heel of the shoe is struck or scraped against the floor with a forward and upward action, making a single sound.	
Taconeo	footwork	
Talón	heel of foot	
Tangos	flamenco song and dance in 2/4 and 4/4 time	
Tanguillo	flamenco song and dance derived from the tango	
Tarantas	free-form vocal style	
Tarantos	related to the Tarantas in key, this form is danced, in 2/4 time	
Temple	vocalization, warm-up	
Tercio	a phrase of cante. Literally means thirds	
Tientos	a slow form of tangos, done in 2/4, 4/4 time	
Tocaor	flamenco guitarist	
Tonás	The earliest-known of song forms	
Toque	guitar playing	
Toque a compás	guitar playing with fixed patterns of rhythmic beats	
Toque libre	guitar playing with free form rhythm	
Torcido	'A twist, bend, or turn.' Probably the dominant characteristic of flamenco dancing, the toque or spiralling action of the chest and upper torso against the pelvis. This twist is even further amplified by arm movements. Without <i>torcido</i> , flamenco dance has a wooden look. Without it all the steps may be there, but the movement says nothing ("no dice nada").	Basicos
Tremolo	a rapid fluttering of a guitar tone or alternating tones	
V		
Vistoso	Showy, colourful, with a flair.' A term describing a dancer's virtuosic style, beauty or flamboyance.	General
Vuelta	1. turn	
— por delante	2. to the front.	
— por detras	3. to the back or behind	
Vuelta de Pasos	180 degree turn per foot count, RLRL, in sequence across the floor.	Vueltas
Vuelta de Tornillo	A turn of the screw, a twisted turn.' Begin, L foot well crossed over in front of R, knees slightly bent. Pivoting on balls of both feet, make one full turn right, keeping knees bent, end with L foot crossed behind, again facing front (ct 1-3). Reverse, making one full turn left (ct 4-6).	Vueltas
Vuelta de Zambra	'Merrymaking, festive turn.' Of Moorish origin, this step is probably typical of steps of female dancers who entertained at nocturnal revelries called <i>zambras</i> . Begin pivoting R by stepping flat onto R foot. Push slightly (<i>empujar</i>) from ball of L foot behind R, briefly taking weight to free R. Keep knees bent throughout with body level low, head not rising and falling. Continue repeating above, pivoting in place. (M)	Vueltas

Vuelta por delante por detras	A turn by way of the front and the back. Two turns, a <i>vuelta por delante</i> immediately followed by a <i>vuelta por detras</i> . This combination, when repeated in a series (<i>corrida</i>), is visually most effective.	Vueltas
Vuelta Quebradita	A small broken, fractured turn. It is less exaggerated than the <i>vuelta quebrada</i> . It can be performed slowly or in a rapid, staccato manner.	Vueltas
Vuelta Zapateada	The audible rhythm of triplets is made during a pivot on the ball of one foot, which never leaves the floor. The first two sounds are the ball and then heel with the free foot; the third sound is the dropping of the heel of the foot bearing the weight.	Vueltas
Z		
Zambra	Moorish-influenced dance from the Sacromonte in Granada	
Zapateado	footwork, also the name of a dance	
Zapatos	shoes	
Zarzuela	Spanish light opera	

WEB SITE:	OSCAR NIETO: www.oscarnieto.com	
------------------	--	--