**BLM 3**

FLAMENCO VOCABULARY Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Abanico:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Andalucia:**  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**\_\_\_\_\_\_\_\_\_\_** literally “resting”, where finger/thumb rest against the adjacent string after playing (similar to classical style “rest stroke”)

**Cante:** the song (reference could be to a particular song but more often the style)

**Compás:** the rhythmic form of the piece; every form has its unique **compás** with a shifting pattern of accents over a 12 beat pattern

**\_\_\_\_\_\_\_\_\_:** a short (but sometimes long) solo passage the guitarist plays to inspire the singer when he/she is not singing

**Golpe:**

**Palmes/Palmas:** highly structured rhythmic clapping to accompany other performers

**\_\_\_\_\_\_\_\_\_\_\_ Scale:** a common mode associated with the “sound” of flamenco though many other modes and scales are utilized, the pattern is: st t t t st t t

**Picado:**

**p** **i** **m** **a:** **p** = pulgar = \_\_\_\_\_\_\_\_  **i** = indice = \_\_\_\_\_\_\_ finger

 **m** =medio = \_\_\_\_\_\_\_\_ finger **a** = annular = \_\_\_\_\_ finger

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_:** characteristic strumming technique where **p** (thumb) is “planted” on the sound board or lower string and the **m a i** (in that order) are fanned quickly across the strings, this may be repeated in rapid succession or as an accent in the **compas**

**\_\_\_\_\_\_\_\_/****Soleá:** loneliness/solitude a solemn and majestic flamenco form

**Tirando:** like a \_\_\_\_\_\_\_\_\_\_\_\_\_ in the classical style – the opposite of **apoyando**

**\_\_\_\_\_\_\_\_\_\_\_\_\_:** an extremely rapid repetition of a melodic note(s) played with a combination of 2 or 3 fingers according to the style of the piece

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