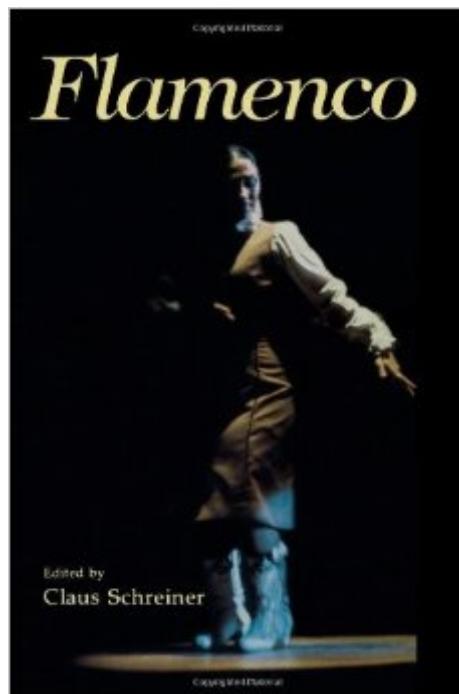


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# Flamenco: Gypsy Dance And Music From Andalusia



## **Synopsis**

Written by a group of dedicated flamenco enthusiasts, this book traces the history and development of flamenco, the stirring form of folk dance created by the gypsies of the Andalusian region of Spain in the 19th century and still popular today.

## **Book Information**

Paperback: 176 pages

Publisher: Amadeus Press (March 1, 2003)

Language: English

ISBN-10: 1574670131

ISBN-13: 978-1574670134

Product Dimensions: 6 x 0.5 x 9 inches

Shipping Weight: 11.8 ounces

Average Customer Review: 3.4 out of 5 starsÂ  [See all reviewsÂ](#) (7 customer reviews)

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## **Customer Reviews**

By half way through this book, I formed a firm image of its origins: Claus Schreiner, the "editor," was probably chit-chatting with one or more of his fellow German flamenco aficionados when suddenly a thought struck him: "I know! Let's all write a book about flamenco!" And so they did. Why it was actually published, however, is a mystery. As an introduction to flamenco for the novice, or even the merely curious, it is a complete failure. I can only think that someone with no real prior knowledge of flamenco would either be entirely confused or bored to tears - or both. The "essays," written by various different people, are disconnected - a result of there being no clear, collective image of either what the book was supposed to be about or the audience for whom it was to be written. As a work written for serious aficionados or as a contribution to flamenco scholarship, it's worse than a failure because it is not only incredibly biased, but filled with errors, some of which would bring guffaws of laughter from any knowledgeable aficionado. The bias begins with the title: "Flamenco: Gypsy Dance and Music from Andalucia." The authors are quite obviously enamored of the Spanish gypsies - so much so that they ascribe the origin of flamenco almost entirely to them. For many reasons, that's completely absurd. Undeniably, the gypsies played a very important role in the development of flamenco, but they were definitely not the sole progenitors of this art form. (I say this

with all due apologies to my former maestro of the guitar, Juan Maya "Marote," a "pure gypsy" from the barrio of Sacromonte, Granada.) For a published work, it is a toss-up as to whether the quantity of the errors or their gravity is more surprising.

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