

PEPA MOLINA



FLAMENCO DANCE ACADEMY SYDNEY

EFA OFFICIAL
FLAMENCO DANCE
CERTIFICATE
COURSE CONTENT



ABOUT LA EFA

ESCUELA DE FLAMENCO DE ANDALUCÍA

EFA is the association of Andalusian flamenco and develops training programs approved through a pedagogical and anthropological development on the culture of flamenco with a series of modules in flamenco cante, flamenco dance, Spanish dance, flamenco guitar and flamenco percussion . With legal capacity for official accreditation of the occupational training of Flamenco and Spanish Dance at all artistic and professional levels. Approved by the state public employment service (SEPE), Ministry of Employment, Government of Spain. The program consists of four levels of a formative nature, with the aim of teaching the dancers everything related to the world of flamenco in both theory and practice.

EFA Flamenco Dance Certificate
(Escuela de Flamenco de Andalucía Flamenco Dance Syllabus).

YEARS OF TRAINING

ELEMENTARY/BEGINNER LEVEL

(Two levels of one year of training each).

INTERMEDIATE LEVEL

(Two levels of one year of training each).

ADVANCED LEVEL

(Three levels of one year of training each).

PROFESSIONAL LEVEL

(Two levels of one year of training each).

JURY FOR EXAMINATIONS (Judging panel for exams)

The court will be composed of teachers and professionals of this art form, qualified to determine the final evaluation of students.

FLAMENCO COURSE PANEL & SYLLABUS DESIGN SPAIN
LA TRUCO

PRESIDENT OF THE JURY & COURSE AMBASSADOR IN
AUSTRALIA & ASIA
PEPA MOLINA





EFA

**FLAMENCO
DANCE
COURSE
CONTENTS**

ELEMENTARY LEVEL

1ST COURSE

- Upper body Movement.
- Body placement & centering exercises to improve balance.
- Footwork warm up drills to improve the quality "pulsación" and strength in the execution of footwork.
- Simple turning exercises & technique.
- Coordination of head movement with arms and feet.
- Body expression and gestural expression.
- Introduction to Castanets & their correct technique.
- Combination of exercises that work the "compas" rhythms and simple exercises with "palmas" hand clapping and footwork.
- Elementary Choreography "Tanguillos".

THEORY

- History and origins of flamenco.
- Origin of the word flamenco.
- First bailaoras, cantaores and guitarists.
- History of the fan.
- Carmen Amaya, Camarón and Paco de Lucia.
- Style and history of cante by Tangos, its different styles and variants.

TRAINING HOURS

- The work done during the academic year is a total of 100 hours.
- From January to December both inclusive.

- 3 hours of dance classes per week.
- 1 hour a week of "Tertulias" Flamenco social gatherings (optional).
- 1 hour weekly flamenco singing classes (optional).
- 1 hour a week of video-documentation classes (optional).

BEGINNER LEVEL

2ND COURSE

- Working on fluidity, posture and placement of the upper body, hand & filigranas movement
- Body placement, postural & centering exercises to improve balance.
- Footwork warm up drills to improve the quality "pulsación" and strength in the execution of footwork for dexterity.
- Simple turning technique & slightly more complex exercises than the previous course.
- Coordination of head movement with arms and feet.
- Body expression and gestural expression.
- Introduction to Castanets & their correct technique.
- Combination of footwork & hand clapping exercises that work the "compas" rhythms, slightly more complex exercises than the previous course.

- Beginner Choreography "Tanguillos".

THEORY

- Pastora Pavón Niña de los Peines. Don Antonio Chacón and Manuel Torre. Mario Maya, Manuela Carrasco, Manuela Vargas, Manolete, Vicente Escudero.
- Geography of Flamenco. Detailed explanation of their territories.
- Explain the structure of the dances: Tientos & Tarantos.
- Cantes de Levante.

TRAINING HOURS

- The work done during the academic year is a total of 100 hours.
- From January to December both inclusive.
- 3 hours of dance classes per week.
- 1 hour a week of "Tertulias" Flamenco social gatherings (optional).
- 1 hour weekly flamenco singing classes (optional).
- 1 hour a week of video-documentation classes (optional).

INTERMEDIATE LEVEL

1ST COURSE

- Working on cleaning and coordinating arms, upperbody with footwork, marking steps, placement, posture and style.
- Body placement exercises to improve balance.
- Footwork warm up drills to improve the quality "pulsación" and strength in the execution of footwork to further dexterity.
- Quebrada, pecho, hip turns & exercises.
- Body expression and gestural expression.
- Improvisation work to free the dancer through quality of movement.
- Progressive castanet work improving the technique, coordination, sound quality & speed.
- Working on the compas & styles of Cantiñas, Soleá por bulerías, bulerías & Guajiras.

- Combination of footwork & hand clapping exercises that work the "compas" rhythms, slightly more complex exercises than the previous course.
- Intermediate Choreography.
- Work on the "Bulería of Jerez" and "Bulería of Cadiz".
- Complete choreographic structure of "Alegrías".

THEORY

- Historical background of flamenco.
- Pastora Imperio, La Argentinita, Tomas Pavón, Manuel Torre.
- History of the Guajira. Flamenco in other countries.
- Style and history of "cante" singing "cantiñas", their different styles and variants. "Alegrías de Córdoba" and "Caracoles" their compas and trajectory.

The lyrics and their meaning. The copla, lyrics, the thirds, the fandangos, the seguriya, the tenth "romance" ... etc.

TRAINING HOURS

- The work done during the academic year is a total of 100 hours.
- From January to December both inclusive.
- 3 hours of dance classes per week.
- 1 hour a week of "Tertulias" Flamenco social gatherings (optional).
- 1 hour weekly flamenco singing classes (optional).
- 1 hour a week of video-documentation classes (optional).

INTERMEDIATE LEVEL

2ND COURSE

- Working on cleaning and coordinating arms, upperbody with footwork, marking steps, placement, posture and style.
- Body placement exercises to improve balance.
- Footwork warm up drills to improve the quality "pulsación" and strength in the execution of footwork to further dexterity. "Carretillas" in bulería rhythm to improve speed, stamina & footwork cleanliness.
- Quebrada, pecho, hip turns & exercises.
- Body expression and gestural expression with more complexity than the previous course.
- Fan work.
- Exercises for precision & speed.
- Improvisation work to free the dancer through quality of movement.
- Progressive castanet work improving the technique, coordination, sound quality & speed.

- Working on the compas & styles of Cantiñas, Soleá por bulerías, Bulerías & Guajiras.
- Combination of footwork & hand clapping exercises that work the "compas" rhythms, slightly more complex exercises than the previous course.
- Work on the "Bulería of Jerez" and "Bulería of Cadiz".
- Choreography: Complete structure of the "Alegrías" & "Solea por Bulerías".

THEORY

- Historical background of flamenco.
- La Mejorana, Lola Flores, Cristina Hoyos, La Serneta, Faico.
- Cantes de ida y vuelta: "Colombiana", "Garrotín", "Piñayo" "Tangos", "Tangos de Malaga".
- Flamenco in other countries.

- Style and history of the "soleá, its different styles and variants.
- The history of the petenera.
- Flamenco vocabulary.

TRAINING HOURS

- The work done during the academic year is a total of 100 hours.
- From January to December both inclusive.
- 3 hours of dance classes per week.
- 1 hour a week of "Tertulias" Flamenco social gatherings (optional).
- 1 hour weekly flamenco singing classes (optional).
- 1 hour a week of video-documentation classes (optional).

ADVANCED LEVEL

1ST COURSE

- Working on cleaning and coordinating arms, upperbody with footwork, marking steps, placement, posture and style.
- Body placement conditioning & awareness exercises to improve balance.
- Footwork warm up drills to improve the quality “pulsación” and strength in the execution of footwork to further dexterity. “Carretillas” in bulería rhythm to improve speed, stamina & footwork cleanliness. Shuffle, off beat & syncopation with footwork and “palmas” turning sequences with quebrada, pecho, hip & heel turns.
- Body expression and gestural expression with more complexity than the previous course.
- Fan work with more complexity than the last course.
- Exercises for precision & speed.
- Improvisation work to free the dancer through quality of movement.
- Progressive castanet work improving the technique, coordination, sound quality & speed. Choreography with castanets.

- Working on the compas & styles of Cantiñas, Soleá por bulerías, bulerías & Guajiras as well as other rhythms.
- Combination of footwork & hand clapping exercises that work the “compas” rhythms, slightly more complex exercises than the previous course.
- Work on the “bulería of Jerez” and “Bulería of Cadiz”.
- Choreography: Complete structure of the “Alegrias”, “Solea por Bulerías” & Garrotin.

THEORY

- Historical background of flamenco.
- History of flamenco.
- Antonio Canales, Joaquín Cortes, Rafael Amargo, Eva la Yerbabuena and Sara Baras.
- Glossary of Flamenco terms.
- Flamenco in other countries.

- Style and history of the Soleá, Caña, Polo, Soleá Apolá, Bamberas.

TRAINING HOURS

- The work done during the academic year is a total of 100 hours.
- From January to December both inclusive.
- 3 hours of dance classes per week.
- 1 hour a week of “Tertulias” Flamenco social gatherings (optional).
- 1 hour weekly flamenco singing classes (optional).
- 1 hour a week of video-documentation classes (optional).

ADVANCED LEVEL

2ND COURSE

- Combinations for control and coordination of arms, upperbody, footwork, marking steps, placement, posture and style.
- Body placement exercises for conditioning & awareness to improve balance.
- Marathon footwork warm up drills to improve the quality “pulsación” and strength in the execution of footwork to further dexterity.
- Shuffle, off beat & sincopation with footwork and “palmas” exercises.
- On & off beat palmas & footwork.
- “Seguiriya” sequences with footwork & palmas.
- Difference between the different styles of “Bulería”: Bulería de Jerez.
- Bulería de Utrera, bulería de Cádiz, bulería de Lebrija, Bulería al golpe (Students will be tested & should know how to diferenciate the styles in the exam).
- Turning sequences with quebrada, pecho, hip & heel turns.

- Body expression and gestural expression with more complexity than the previous course.
- Fan work with more complexity than the last course.
- “Manton” shawl work.
- Exercises for precision & speed.
- Improvisation work to free the dancer through quality of movement.
- Progressive castanet work improving the technique, coordination, sound quality & speed. Chorœgraphy with castanets.
- Choreography & structure: “Tientos”, “Guajira” with fan & “Solea” with more complexity than the last course.

THEORY

- Pastora Pavón Niña de los Peines. Don Antonio Chacón and Manuel Torre, Mario Maya, Manuela Carrasco, Manuela Vargas, Manolete, Vicente Escudero.

- Geography of Flamenco. Detailed explanation of their territories.
- Explain the structure of the dances: Tientos & Tarantos.

TRAINING HOURS

- The work done during the academic year is a total of 100 hours.
- From January to December both inclusive.
- 3 hours of dance classes per week.
- 1 hour a week of “Tertulias” Flamenco social gatherings (optional).
- 1 hour weekly flamenco singing classes (optional).
- 1 hour a week of video-documentation classes (optional).

ADVANCED LEVEL

3RD COURSE

- Combinations for control and coordination of arms, upperbody, footwork, marking steps, placement, posture and style.
- Body placement conditioning & awareness exercises to improve balance.
- Marathon footwork warm up drills to improve the quality “pulsación” and strength in the execution of footwork to further dexterity.
- Shuffle, off beat & sincopation with footwork and “palmas”.
- On & off beat palmas & footwork
- Work based on the compas of “Serrana, Liviana y Martiente”.
- Difference between the different styles of “Bulería”: Bulería de Jerez.
- Bulería de Utrera, bulería de Cádiz, bulería de Lebrija, Bulería al golpe. (Students will be tested & should know how to diferenciate the styles in the exam).
- Turning sequences with quebrada, pecho, hip & heel turns.

- Body expression and gestural expression with more complexity than the previous course.
- Fan, “Manton” shawl work with more complexity than the last course.
- Bata de cola technique & choreography.
- Exercises for precision & speed.
- Improvisation work to free the dancer through quality of movement.
- Progressive castanet work improving the technique, coordination, sound quality & speed. Chorœgraphy with castanets.
- Choreography: “Alegrías de Cadiz con abanico”, “Seguiriya con Bata de Cola” “Solea” & “Farruca” (for male dancers).

THEORY

- Talk about the style and structure of the Soleá, Seguirilla, Martinetes. Compas and its history.
- Talk about the style and structure of the abandolaos, jaleos y rondeñas.

- Difference between caña y polo.
- Stylistic knowledge of la Soleá Apolá & Bambera.

TRAINING HOURS

- The work done during the academic year is a total of 100 hours.
- From January to December both inclusive.
- 3 hours of dance classes per week.
- 1 hour a week of “Tertulias” Flamenco social gatherings (optional).
- 1 hour weekly flamenco singing classes (optional).
- 1 hour a week of video–documentation classes (optional).

PROFESIONAL LEVEL

1ST COURSE

- At this stage of the course we move to a professional level, the highest level. We understand that student should be very well prepared for this course and thus be able to attend to the needs of this degree. The training should be in line and ready for the professional artistic industry, without having to acquire further study, simply with the maturity of acquiring knowledge in artistic life in the profession day to day. A professional must know how to defend himself in his work environment and this is therefore, the last training which should be exhaustive and almost perfect for the "bailaor or bailaora" to have the tools to work in the professional field. I have created this program at a technical, artistic and pedagogical level.
- Combinations for control and coordination of arms, upperbody, footwork, marking steps, placement, posture and style.
- Body placement conditioning & awareness exercises to improve balance.
- Marathon footwork warm up drills to improve the quality "pulsación" and strength in the execution of footwork to further dexterity.
- Shuffle, off beat & sincopation with footwork and "palmas"
- On & off beat palmas & footwork
- Turning sequences with quebrada, pecho, hip & heel turns
- Deeper exploration of all the Palos & compases & combinations learnt
- Body expression and gestural expression with more complexity than the previous course.
- Perfecting footwork exercises of precision & speed.

- Perfecting technique of the Fan, shawl & "Bata de cola".
- Improvisation work to free the dancer through quality of movement
- Progressive castanet work improving the technique, coordination, sound quality & speed.
- Choreography: Structure of "Taranto" & choreography, Guajira & Seguiriya with Castanets.
- Perfecting the choreographies: Seguiriya with Bata de cola & Alegrías de Cadíz with fan & "Farruca" (for male dancers).
- Preparation of different group choreographies for different Flamenco "palos" styles.
- How to choreograph a group choreography.
- How to select the music needed for an idea.
- How to select the dancers
- Designing a set design.
- How to know what type of lighting is needed.
- How to define & choreograph the transitions
- How to choose the costumes according to the style of dance.
- Makeup (What is necessary as stage make up)
- Hairdressing (what is necessary for the stage)
- Preparation of different solo choreographies for any Flamenco "Palo".
- Work on the structure of the chosen palo.
- Know how to develop the idea that we want to shape.
- Study creativity and improvisation.
- We will work the spontaneity in the necessary moment.

- Know how to choose the wardrobe accordingly
- Know how to choose the element/Flamenco accessory that can or can not be used.
- Work on pedagogy for teaching.
- How to teach children starting at elementary level
- How to teach the students to flourish
- How to teach correct placement.
- How to teach a class and motivate the student.
- To work patience and tranquility when it comes to teaching.
- Interrelation between the teacher and the students.

THEORY

We will review all previously learned and follow investigating the history of flamenco in general.

TRAINING HOURS

- The work done during the academic year is a total of 100 hours.
- From January to December both inclusive.
- 3 hours of dance classes per week.
- 1 hour a week of "Tertulias" Flamenco social gatherings (optional).
- 1 hour weekly flamenco singing classes (optional).
- 1 hour a week of video-documentation classes (optional).

PROFESIONAL LEVEL

2ND COURSE

- Combinations for control and coordination of arms, upperbody with footwork, marking steps, placement, posture and style.
- Body placement conditioning & awareness exercises to improve balance.
- Marathon footwork warm up drills to improve the quality "pulsación" and strength in the execution of footwork to further dexterity.
- Shuffle, off beat & sincopation with footwork and "palmas".
- More complexity in footwork .
- Turning sequences with quebrada, pecho, hip & heel turns.
- Deeper exploration of all the Palos & compases & combinations learn't
- Body expression and gestural expression with more complexity than the previous course.
- Perfecting footwork exercises of precision & speed
- Perfecting technique of the Fan, shawl & "Bata de cola".
- Improvisation work to free the dancer through quality of movement.
- Progressive work on speed with the castanets working on improving the technique, coordination, sound quality.
- Choreographies will be of more complexity
- Perfecting of choreographies: Guajira & Seguiriya with Castanets. Soleá. Alegrías with Bata de cola, shawl & fan. Petenera with shawl.

- Preparation of different group choreographies for different Flamenco "palos" styles.
- How to choreograph a group choreography.
- How to select the music needed for an idea.
- How to select the dancers.
- Designing a set design.
- How to know what type of lighting is needed.
- How to define & choreograph the transitions on stage.
- How to choose the costumes according to the style of dance.
- Makeup (What is necessary as stage make up).
- Hairdressing (what is necessary for the stage).
- Preparation of different solo choreographies for any Flamenco "Palo".
- Work on the structure of the chosen palo.
- Know how to develop the idea that we want to shape.
- Tablao workshops.
- Study creativity and improvisation.
- We will work the spontaneity in the necessary moment.
- Know how to choose the wardrobe accordingly.
- Know how to choose the element/Flamenco accessory that can or can not be used.
- Work on pedagogy for teaching.
- How to teach children starting at elementary level.
- How to teach the students to flourish.

- How to teach correct placement.
- How to teach a class and motivate the student.
- To work patience and tranquility when it comes to teaching.
- Interrelation between the teacher and the students.

THEORY

- We will review all previously learned and follow investigating the history of flamenco in general.
- La Petenera & it's history.
- Know the difference between what can be danced in a Tablao & what can be danced in a theatre.
- Know how to work with recorded & live music.

TRAINING HOURS

- The work done during the academic year is a total of 100 hours.
- From January to December both inclusive.
- 3 hours of dance classes per week.
- 1 hour a week of "Tertulias" Flamenco social gatherings (optional).
- 1 hour weekly flamenco singing classes (optional).
- 1 hour a week of video-documentation classes (optional).

PEPA MOLINA



FLAMENCO DANCE ACADEMY SYDNEY

Yours sincerely,
PEPA MOLINA
Director

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