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THE PROBLEM OF MUSICALITY AND MUSICAL STYLES OF FLAMENCO

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Abstract. This article is devoted to the problem of musicality and musical abilities, emphasizing personal perception and interpretation of music. These categories are viewed in the context of the personal-activity approach. It is stated that musical abilities are manifested in three varieties: listening to music, performing it and composing. It is emphasized that musicality of a person is expressed in the following abilities: the ability to feel music emotionally by ear, the ability to recognize the pitch of a sound, the ability to remember and reproduce melodies, as well as to create new ones. The authors reveal the features and principles of performing styles on the example of flamenco music and dance. The article provides a brief overview of musical features of some flamenco styles, such as solea, sigiriya, cana, alegrías, etc. The emotional component, the performing manner and the rhythmic peculiarities of these styles have been considered. Along with the existing classifications of flamenco styles, the article provides an authors' classification, emphasizing the perception level of complexity by a non-native of Spanish culture. According to the authors' observations, the most difficult for Russian performers are the original styles of cante jondo singing, which has a musical size of 3/4. The article also reflects the modern development of flamenco music, which widely uses elements of jazz, rock and other trends. It is stated that the ethnically diverse fundamental principle of flamenco was the reason for such a rich rhythmic and musical palette of this art.

Keywords: musicality, ability, endowment, flamenco music, flamenco dance, rhythm, style, emotions

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ПРОБЛЕМА МУЗЫКАЛЬНОСТИ И МУЗЫКАЛЬНЫХ СТИЛЕЙ ФЛАМЕНКО

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Аннотация. Данная статья посвящена проблематике музыкальных способностей, музыкальности, основным признаком которой является переживание музыки. Данные категории рассматриваются в контексте личностно-деятельностного подхода. Обосновывается, что музыкальные способности проявляются в трех разновидностях: слушание музыки, ее исполнение и сочинение. Подчеркивается, что музыкальность личности находит свое выражение в следующих способностях: умение эмоционально чувствовать музыку при помощи слуха, умение распознавать высоту звука, запоминать, воспроизводить, а также создавать новые мелодии. Далее в статье демонстрируются особенности и принципы исполнительских стилей на примере танца фламенко. В частности, проводится краткий обзор музыкальных особенностей некоторых стилей фламенко, таких как солеа, сигирия, канья, алегриас и др. Прослеживается эмоциональная составляющая, характер исполнения и ритмические особенности данных стилей. В статье наряду с существующими классификациями стилей фламенко, приводится авторская классификация, акцентирующая степень сложности восприятия мелодики танца не носителем испанской культуры. Согласно наблюдениям авторов, наиболее сложными для российских исполнителей являются исконные стили канте хондо, имеющие музыкальный размер 3/4. В статье прослеживается также современное развитие музыки фламенко, широко использующей элементы джаза, рока и других направлений музыкальности. Обосновывается, что этнически разнообразная первооснова фламенко послужила причиной столь богатой ритмической и музыкальной палитры этого искусства.

Ключевые слова: музыкальность, способности, одарённость, музыка фламенко, танец фламенко, ритм, стиль, эмоции

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Introduction

Musical creativity is different from any other form of art. There is a well-known catchphrase: “Music is the language of feelings,” since it has the strongest emotional impact on a person. In general, art is divided into temporal, temporal in combination with spatial and purely spatial. Music is a temporal form of art, allowing a listener to imagine some scenes associated with a certain stage of his life.

Wherein, inclinations, as an indicator of an individual’s innate predisposition to music, serve as the basis for the development of these abilities. Moreover, the absence of these natural inclinations does not mean that musical abilities cannot be developed. However, they could be shaped faster, if a person has such natural inclinations.

Methodology

It should be noted that approaches to understanding the essence of abilities and giftedness both in foreign and Russian science are still controversial. In turn, abilities are considered as a set of personal qualities determining the success of a particular type of activity (personal-activity approach: the works by T.I. Artemyeva, A.G. Kovalev, V.N. Myasishchev, K.K. Platonov, B.M. Teplov, S. L. Rubinshtein, etc.). At the same time, the functional- genetic approach has been also widely applied. According to this approach, musical abilities are determined by genetic factors, while their structure is shaped on the basis of certain functional characteristics which are manifested differently in different individuals (F. Bacon, F. Galton, D. Diderot, E.P. Ilyin, A.F. Lazursky, E. Meiman, I Prokhazka, K.K. Platonov, V.D. Shadrikov, V. Stern, H. Huarte, etc.).

According to developmental psychology, giftedness is studied within three main approaches: genetic (E.S. Belova, E.E. Kravtsova, A.M. Matyushkin, S.L. Rubinstein, etc.); environmental (V.N. Druzhinin) and genotype-environmental approaches. The followers of the latter one take into account both the innate inclinations and the peculiarities of a gifted individual’s adjustment to the environment. The model of social intelligence developed by D.V. Ushakov becomes the most relevant in this context. Within this model he explained the principles of shaping person’s worldview and the peculiarities of his interaction with others. This approach is relevant for understanding the reasons of successes

and failures of a gifted individual, since a range of foreign experts associate giftedness with a high level of intellectual development (G. Eysenck, A. Binet, D. Wexler, L. Termen, R. Weisberg, U. Stern etc.) [9].

The American educational psychologist Joseph Renzulli, recognized in the scientific community, states that giftedness is a combination of three characteristics: motivation for a task, outstanding abilities and creativity (three-part model of giftedness). On its basis the researcher has developed the principles of enriching education for gifted children [12].

The working concept explaining the nature of giftedness, stated by the Russian scientists is widely accepted nowadays. It defines it as an essential quality of human mind, developing throughout a person’s life and determining outstanding achievements in certain activities (D.B. Bogoyavlenskaya, O.M. Buranok, Yu.D. Babaeva, A.I. Grabovsky, I.V. Kalish, V.D. Shadrikov, etc.) [9]. B.M Teplov viewed individual’s activity as an essential factor in exploring musical talent [16]. He referred to the statement of S.L. Rubinstein – “The point is that abilities are not only manifested through activity, but they are created during this activity” [14, p. 15].

Research

B.M. Teplov considered musicality to be the manifestation of musical talent and noted that “The main expression of musicality is experiencing music as a certain meaning” [15, p. 90]. The researcher defined musical talent as a unique combination of three types of musical abilities: comprehension of music, performing it and composing (Ibid., p. 91). These three factors define successful musical activity. According to the researcher, the world of music, is supranatural; it requires from a musically gifted individual to express the essential ability - musical experiencing which is eventually transformed during his perception and performing of music into a cultural and historical phenomenon (Ibid.). In turn, I.G. Revesh noted that “... The concept of musicality includes the ability to aesthetically enjoy music... A musical person has a finely developed sense of style: he feels contrasts, the meaning of oppositions... he tends to deeply feel the mood of music and establish an internal connection with it, affecting his entire sensitive structure...” [cit. according to 11, p. 65-69]. Unlike I.G. Revesh, G. Koenig and K. Sea-

shore highlighted a number of abilities (Seashore defines 25 ones) that characterize musicality. Thus, they believe that musicality presents a complex ability. (Ibid.). But the views of I.G. Revesh and K. Seashore on the concept of musicality are contradictory and not entirely consistent. On the one hand, describing musicality, they state its innate nature as a fundamental basis of a musically gifted person. On the other hand, I.G. Revesh in particular, notes that musicality is the result of long-term education and practicing. However, the unprecedented contribution of K. Seashore is the development of a musical abilities structure which consists of musical perception, activities, musical memory, imagination, feelings and intellect. J. Chris defines this structure in a more concise way. According to him, a structure of musical abilities includes intellectual, emotional-aesthetic and creative musicality. Meanwhile, among foreign scientists there are also positive views on developing musical abilities. Thus, A.B. Marx wrote that the ability for music, with rare exceptions, is found in all people. The American psychologist Andrews noted that "... no child can be considered musically untalented until he is given a chance to learn music. Musical talent much depends on practice" [cit. according to 11, p. 77].

The ideas of B.M. Teplov on the structure of musical abilities were expressed in the following: the problem of musicality is a qualitative, not a quantitative category, the music mastering is determined by a peculiar combination of musical abilities and musicality - "experiencing of music as an expression of some meaning" [15, p. 90].

The structure of musical abilities according to B.M. Teplov includes three main abilities:

- tonal memory. This means the ability to feel emotionally the pitch of musical sounds. In our opinion, this ability can be called "auditory empathy," which provides deep feeling for music through comprehensive perception and manifestation of emotional responsiveness to the melody.

- musical ear. This means the ability of fluent using of auditory representations that reflect the sound pitch. This ability includes memory and imagination, which allow a musician to reproduce melodies by ear.

- musical-rhythmic sense. It provides not only perception, but also reproduction of temporal aspects in a music piece.

K.V. Tarasova, having conducted a long-term research aimed at analyzing the musical abilities development in preschool age, came to the conclusion that there are two substructures within the whole musical abilities structure. These are manifested both in emotional responsiveness to music and in cognitive musical abilities. The above-mentioned substructures are expressed in a range of sensory characteristics of an individual (melodic, timbre, dynamic and harmonic components of musical perception, and a sense of rhythm), as well as in mental characteristics (musical mindset, memory and imagination) [13]. She referred to a sense of absolute pitch and performing skills as to sensory and motor individual abilities. Meanwhile, from our point of view, absolute pitch and sensory qualities should be considered as innate inclinations, and motor performing skills as abilities to be developed in the process of music practicing.

Speaking about the content of music, B.M. Teplov noted: "In its most direct meaning, the content of music represents feelings, emotions, moods" [15, p. 106].

In this article we examine the peculiarities of musicality and its manifestation on the example of flamenco art styles [16].

Researchers of the flamenco art define more than fifty different styles within it, where each one is unique. The art of flamenco owes such a rich variety to the fact that being a mixture of different ethnic musical styles it has a various musical palette. Thus, the influence of the music tradition of Sephardic Jews as a component of flamenco, resulted in the fact that flamenco music is characterized by deep expressions of suffering and sorrow. The peculiar irregular rhythmic structure and melismas of flamenco music stem from the Muslim tradition of prayer chants. According to D.B. Berzhaprakov, the eastern melodic structure with its typical vocals, melismas, lingering chest-tone chants, combined with a special overtone singing represents a distinctive feature of Southern Spanish flamenco singing [2, p.176].

It is noteworthy that I.S. Kolesova highlights spiritual relationship between the art of flamenco and the tradition of Sufism. Both directions contain a philosophical idea of human integrity and inextricable connection with the Absolute. Initially, flamenco singing

and dancing were considered by ancient Sufis as a way to harmonize human soul in order to comprehend spiritual essence [8, p. 6-7].

A characteristic feature of the musical accompaniment of flamenco dance is clashing time signatures or polyrhythm. It is achieved through various percussive sounds that create a certain rhythmic patterns. In addition to the percussion musical instruments, finger snaps (*pitos*), hand claps (*palmas*), and various combinations of tapping (*zapateado*) are actively used. Depending on the rhythmic pattern, flamenco music and dancing are divided into different styles. It is noteworthy that the authentic flamenco styles, such as *Siguiriya*, *Solea*, *Caña*, *Peteneras*, *Alegrías*, *Solea por buleria*, etc. are characterized by a 12-beat rhythm with the emphasis on different beats [19]. We will consider as an example only the basic styles of flamenco art. It is notably that the initial component of this art is singing, or in other words, *cante jondo* (deep singing), which is followed by guitar accompaniment and dance.

Thus, the *Siguiriya* style, which had been shaped back in early 19th century, is characterized by particularly sensitive and tragic tone and elaborated performing. *Siguiriya* allows certain personal free interpretation by a performer, preserving, however, its strict musical form and structure. Due to this fact the style remains the same as it used to be centuries ago. Its musical performing is distinguished by a peculiar rhythmic structure and challenging guitar accompaniment. While *Siguiriya* songs are highly dramatic, expressing hopelessness, despair, inconsolable sorrows and losses [21].

Solea is one of the earliest styles belonging to *cante jondo* group, which dates back to the 16th century. Initially it served as an accompaniment to dances. This style is also characterized by tragic shades and expression of sad feelings. The theme of *Solea* songs is the illusion of love, life and death. In addition to the sophisticated poetic charm, such songs contain deep meaning, being real poems performed to music [19].

Caña is also one of the earliest *cante jondo* styles from which many other styles were eventually originated inspired by its charm. Hence, the researchers highlight its strong influence on both modern and traditional flamenco styles. Thus, *Caña* is considered to be an authentic flamenco classics. Singing in minor key begins with a prolonged deep exclamation “A-a-a-

a-y-y-y!” which narrates about the hard life of the oppressed people.

The *Peteneras* style is named after the famous gypsy singer *La Petenera*. She combined her original songs with the well-known flamenco melodies, having created a distinguished vocal style. It is also characterized by a mood of sadness and melancholy, however, unlike *solea*, the *peteneras* melodies are more liquid, without rhythmic and intonation contrasts [1]. As E.A. Grinina notes, the folklore and individual principles are harmoniously interrelated in flamenco art. Individual creativity and the author’s contribution to flamenco music and dance becomes integrated into the authentic folklore archetype [4, p.182]. One of the brightest example of such integration is emergence of the *peteneras* vocal style.

The *Alegrías* style is derived from the the word “*alegría*”, which means “joy”. Accordingly, the style is characterized by a major scale: fun, joy, coquetry. Special elements, such as fan veils, knackers might be employed for the dace. The dancers’ movements are swift and impetuous. The *alegrías* rhythm traditionally consists of 12 beats, it has syncopations that accentuate the gaps between the highlighted beats.

The next style is called *Solea por buleria*. It has the similar rhythm as in *alegrías*, but slower. The dance is characterized by its contrasts: smooth movements of the performer’s arms and body are combined with quick *zapateado* tapping, sharp turns and lunges. The rhythm gradually accelerates, reaching its most rapid pace by the end of the dance. Traditionally, the rhythmic pattern of *solea por bulerias* consists of 12 equal beats, usually starting with 12. For ease of performing, the initial beats – the twelfth and eleventh – are usually replaced by the count of 1 and 2. Thus, the rhythmic pattern for *solea por bulerias* has emphasis on the highlighted beats as follows:

un, *dos*, un, *dos*, *tres*, *cuatro*, *cinco*, *seis*, *siete*, *ocho*, *nueve*, *diez* [14].

Translated from Spanish language it stands for one, *two*, one, *two*, *three*, etc.

The issue of classifying flamenco styles and forms is considered to be one of the most controversial in modern flamencology. Nowadays, there are various types of style classifications: according to the chronology of the origin, according to the territorial basis of the origin, according to the rhythmic and harmonic structure

peculiarities, according to the nature of musical intonations, etc. However, according to the flamenco musician and researcher S.P. Karzhavin, each classification emphasizes one particular feature, thereby casting a shadow on others. As a result, it complicates to understand the general patterns of flamenco art as a whole phenomenon. The greatest ambiguity is caused by classification according to general musical characteristics: the antiquity of the style, the degree of tragedy/majority etc. Moreover, each classification of styles always represents a subjective view of a researcher [6].

Referring to the opinion of the flamencologist I. Rossi, S.P. Karzhavin presents his own classification of flamenco styles and forms. The researcher differentiates them according to the type of interaction between the vocal and guitar parts, as well as according to the rhythmic features of guitar music. The flamenco forms belonging to the same branch have identical rhythm, harmony and melodic structure [6].

It is notable, that nowadays different classifications of flamenco styles coexist. In his opinion, H.M. Parra considered *cante jondo* styles as the basis of the classification, while the styles of *aflamencadas* (flamenco-like ones) as the top of it [20].

Meanwhile, this classification, based on a territorial principle, does not allow to see the kinship relations between musical features of the styles, that unite certain forms of flamenco into one branch. There are also other classifications that emphasize the rhythmic features of styles and antiquity of their origin. Thus, in order to draw a general picture of flamenco genesis as a special art form, a multi-level classification is required [6]. Another researcher, E.M. Andi offers his own classification of the styles origin, emphasizing the peculiarities of singing. He refers flamenco singing to original authentic styles, folklore, festive, so-called returned ones and some others [1, p. 52-53].

Thus, each of the above-mentioned styles of singing and, respectively, dancing has its specific features of rhythmic structure (“*compás*”), inner dynamics and mood. Each professional performer is supposed to master all these styles peculiarities. According to A.P. Claramunt, a flamenco dancer should feel and reproduce different rhythmic patterns fluently, since an ability of precise following the rhythm in combination with the talent of improvisation, turns the craft into real

art of dancing [7, p.8]. The flamenco rhythmic specificity and plasticity of dance is traditionally passed on from generation to generation within relative family clans of the community. It is noteworthy that until recently there had been no attempts to classify the styles and make graphical records of dancing techniques, thereby preserving the mysterious halo around the art of flamenco for non-culture-bearers.

V.R. Dotsenko states that, historically the scale and intonation musical system of the ancient art of flamenco consists of two parts. The first one originated from Europe and is characterized by a constant, even rhythm, harmony, and traditional verse form. The second part originated from the Middle East and is characterized by discontinuous (irregular) rhythm, improvisation, alteration of a tone, so-called chromatisms [5, p. 96].

Based on personal practice of mastering flamenco dance, as well as participant observation of Russian flamenco performers, we offer a classification of some styles, developed from the perspective of a non-native of flamenco culture.

This classification divides flamenco styles into more complex and less difficult for Russian performers to perceive. The complexity is determined by the fact that some styles have a musical time signature of 3/4 with a 12-beat rhythm, while different beats are stressed. In order to follow such an irregular rhythm in dancing, a performer is supposed to have sufficient practicing and good ear for music. For most of Russian performers, the musical time signature of 2/4 or 4/4 where equal beats are accented, is more common.

This observation is confirmed by the opinion of V.P. Botkin, who in the middle of the 19th century wrote that for Russian people Spanish music sounds very sharp, contrasting, and unusual. However, one can feel the gypsy freedom in this wild music [3. p. 86-87].

According to the data, presented in the Table 1, it follows that the most complex styles in terms of perception are the ones of minor key that have a 3/4 time signature with the accents on different beats, as well as those that are performed to the rhythmic accompaniment only. These styles are the most ancient, authentic and belong to the group of *cante jondo*. The styles slightly easier for perception are the major key ones, which have a 3/4 time signature with accents on

equal beats. Among the easiest to understand and perform are the styles with 2/4 and 4/4 time signature which have accents on equal beats, while their key tonality does not matter much. In general, the simplest styles in terms of perception and performing are the styles which belong to the “aflamencadas” group, being

various foreign borrowings adapted to flamenco. Thus, the ancient authentic styles typical for the art of flamenco represent the greatest challenge for the perception by Russian performers. In turn, music styles, stylized as flamenco, are the most understandable and simple.

Tab. 1. Classification of flamenco styles according to the complexity degree of perception by Russian performers.

	Styles of high complexity degree	Styles of medium complexity degree	Styles of low complexity degree
Major key	Bulerias (in 3/4 time signature, different beats of the 12-beat rhythm are accented).	Alegrias, Cantiñas, Caracoles, Mirabras, Romeras, Fandango, Sevillanas, Guajira: these styles have a 3/4 time signature, while equal beats of the 12-beat rhythm are accented).	Tangos (4/4), Colombianas (4/4), Rumbas (4/4), Garrotine (4/4), Sambra (2/4, 4/4), Habanera (2/4): these styles have a 16-beat rhythm with the accents on equal beats.
Minor key	Sarabande (3/4, 3/2) Sigiriya (3/4, 6/8) Cania, Polo, Solea: (time signature is 3/4). These styles have a 12-beat rhythm, where different beats are accented. Tona, Liviana, Martinete, Carceleras, Debla, Saeta. These styles are performed without musical accompaniment, to the rhythmic accompaniment only.	Peteneras: 3/4 time signature, with the accents on different beats of the 12-beat rhythm.	Farruka (4/4) Tarantos (4/4) Tientos (2/4, 4/4)

Nevertheless, Russian performers keep on mastering some complex and unusual rhythmic combinations of flamenco, thereby developing their emotional intelligence. A number of domestic and foreign researchers emphasize a clear correlation between music and dancing practices and emotional intelligence development. In particular, A. Hakan considers music and dance to be a quintessence of bodily, emotional, and mental manifestations. The art stimulates spiritual and cultural aspirations of a performer's personality, contributing to the integrity between body and mind [18].

By late 20th century some new trends appeared in the art of flamenco including the “New Flamenco”, as well as “Fusion Flamenco” trends. According to I. Kudryavtseva, the art of flamenco has had a significant influence on the world dance and music styles. In recent years, many mixed styles have appeared in which classical flamenco has been harmoniously combined with blues, rock, jazz, Latin American or pop music [10, p.45].

Conclusions

Thus, manifestation of an individual's musical abilities encompasses several concepts: the ability to

feel music emotionally, comprehension of music by means of hearing sense, music sense of pitch, which allows an individual to differentiate the pitch of a sound and stimulates musical memory and imagination, as well as the ability to reproduce melodies and create the new ones.

All of the above qualities are reflected in the musical art of flamenco, the creators and bearers of which are various ethnic groups inhabiting the Southern part of Spain. The uniqueness of flamenco lies in the fact that this style initially has

encompassed singing, musical accompaniment and dance, harmoniously connected with each other.

Thus, nowadays the art of flamenco still retains its folklore vocal and dancing foundation, laid back in the 15th century. Having been shaped on the basis of interrelations of several ethnic traditions: European, Arabic, Gypsy, etc., flamenco still remains an ancient cultural phenomenon, preserved in its original state. Its complex rhythmic structure and distinctive manner of performing is derived from rich ethnic diversity of this art.

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