

Zoellner Arts Center

420 East Packer Avenue

Lehigh University
Bethlehem, PA



Monday Matinée Study Guide



Che Malambo

Argentine Male Dance Troupe

Monday, April 3, 2017 at 10 a.m.

Baker Hall, Zoellner Arts Center, Lehigh University

Using This Study Guide

On **Monday, April 3** your class will attend a performance of Che Malambo at Lehigh University's Zoellner Arts Center in Baker Hall.

You can use this study guide to engage your students and enrich their Zoellner Arts Center field trip.

Materials in this guide include information about the performance, what you need to know about coming to a show at Zoellner Arts Center and interesting and engaging activities to use in your class room prior to, as well as after the performance. These activities are designed to go beyond the performance and connect the art to other disciplines including:

Physical activities	Communication (verbal and non-verbal)
Footwork	Drumming
Culture	Choreography
Teamwork	Rhythmic Stomping

Before attending the performance, we encourage you to:

- Review with your students the *Know Before You Go* items on page 4.
- Discuss with your students the information on pages 5-7: *About the Show* and *About the Artists*.
- Check out *About Argentina* on pages 9-12.
- Engage your class in two or more activities on pages 13-14.

At the Performance

- Encourage your students to stay focused on the performance.
- Think of what they already know about ethnic dance and/or Argentina.
- Observe how various show components like costumes, lights, and sound impact your experience at the theater.

After the show

- Look through this study guide for activities, resources and integrated projects to use in your classroom.

We look forward to seeing you!

Table of Contents

SECTION	TITLE	PAGE
1	KNOW BEFORE YOU GO	4
2	ABOUT THE SHOW	5-6
3	ABOUT THE ARTISTS	7
4	ABOUT THE ART FORM	8
5	ABOUT ARGENTINA	9-12
6	CLASSROOM ACTIVITIES	13-14
	NEXT SCHOOL SHOW	15



1. KNOW BEFORE YOU GO

Be prepared and arrive early. Ideally you should arrive at the Zoellner Arts Center 20-25 minutes before the show. Allow for travel time and bus unloading or parking and plan to be in your seats at least 15 minutes before the performance begins.

Be aware and remain quiet. The theater is a “live” space. You can hear the performers easily, but they can also hear you. You can hear other audience members, too! Even the smallest sounds like rustling papers and whispering can be heard throughout the theater; it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

Show appreciation by applauding. Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

Participate by responding to the action onstage. Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending on the art form. For instance, an audience attending a string quartet performance will sit very still while the audience at a popular music concert may be inspired to participate by clapping and shouting.

Concentrate to help the performers. These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, the artists feel supported and are able to do their best work. They can feel that you are with them!

Please note: *Backpacks and lunches are not permitted in the theater. There is absolutely no food or drink permitted in the seating areas. **Recording devices of any kind, including cameras, cannot be used during the performances. Please remember to silence your cell phone and all other mobile devices.*** The artists are performing challenging and sometimes dangerous work which can become more dangerous by outside distractions.

2. ABOUT THE SHOW

The powerhouse all-male Argentinian dance company, Che Malambo, excites audiences with their percussive dance and music spectacle. Created by the renowned choreographer Gilles Brinas, the production is now thrilling audiences around the world. The Paris-based Brinas first learned about malambo while researching traditional dances. He fell under its' spell and travelled to the Pampas to engage with the gaucho and further explore their traditions.

Malambo is a native dance peculiar to the Pampas region of Argentina, performed by men only. It is a dynamic blend of precision footwork, rhythmic stomping, drumming and song that developed among the gaucho, or Argentine cowboys. It began in the 17th century as competitive duels that tested skills of agility, strength and dexterity among the gaucho. It evolved to include its hallmark, *zapateo*, the fast-paced footwork inspired by the rhythm of galloping horses. In addition to zapateo, malambo features the drumming of traditional Argentine *bombos* and whirling *boleadoras*, a throwing weapon made up of intertwined cords and weighted with stones.



Inspired by the dance and the talent of its exponents, Brinas created Che Malambo to share this powerful, passionate form with international audiences. Since its premiere in Paris in 2007, Che Malambo has performed around the world, including sold-out performances at the 2015 New York City Center's *Fall for Dance* Series, followed by a successful coast-to-coast tour of North America in 2016.

Important terms to know about this show

Argentina – a massive South American nation with terrain encompassing the Andes mountains, glacial lakes and the Pampas grassland, the traditional grazing ground of its famed beef cattle. The country is famous for tango dance and music. Its' big, cosmopolitan capital, Buenos Aires, is centered on the Plaza de Mayo, lined with stately 19th-century buildings including Casa Rosada, the iconic, balconied presidential palace.

Boleadoras – a type of throwing weapon made of weights on the ends of interconnected cords, used to capture animals by entangling their legs. Now boleadoras are made out of plastic and commercial nylon, but they're still dangerous, and the performers have to be very skilled— and very careful.

Bombos – The Spanish word for drums.

El repique – strike to the floor using the back part of the boot.

Floreos – large confident movement (with the hands).

Gaucha – South American cowboy. The gaucha is an iconic figure that represents the values of bravery, honor, and freedom of the rural man.

La cepillada – dance step in which the sole brushes the ground.

Malambo – a folk dance of traditional Argentina, solely danced by men. It features unique footwork and stomping to the beat of heavy drumming.

Mudanzas – the dance itself, a series of movements devised and performed in a unique cycle/figure on which individuals are judged, evaluated on the widest variety, the most complex and the most difficult.

Percussion– musical instruments played by striking with the hand or with a handheld or pedal-operated stick or beater, or by shaking, including drums, cymbals, xylophones, gongs, bells, and rattles.

Rhythm – a strong, regular, repeated pattern of movement or sound.

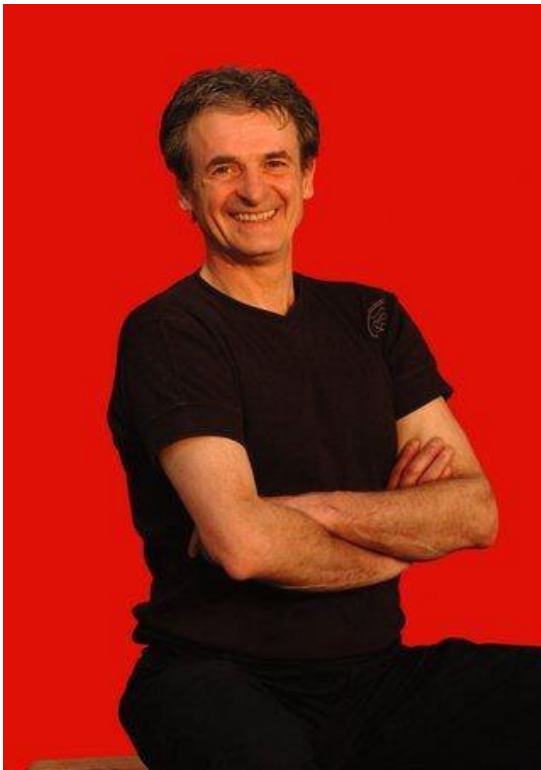
Zapateo – lively dancing marked by the stomping of the dancer's shoes, almost like tap dance. The name derives from the Spanish word zapato for "shoe".

3. ABOUT THE ARTISTS

THE ARTISTS: The performing artists of Che Malambo are all from Argentina. They include:

Federico Arrua, Fernando Castro, Francisco Ciales, Claudio Diaz, Miguel Flores, Federico Gareis, Albanano Jimenez, Walter Kochanowski, Gonzalo Leiva, Facundo Lencina, Gabriel Lopez, Exequiel Maya, Daniel Medina, and Jose Palacio. The choreography for the productions was developed in collaboration with the artists of Che Malambo using their artistic input and individual techniques.

ARTISTIC DIRECTOR: Gilles Brinas



A renowned dancer and choreographer, Gilles Brinas performed with prestigious dance companies throughout Europe including Ballet de l'Opéra de Lyon (under the direction of Vittorio Biagi and Miklo Sparemblek), the Ballet of the 20th Century by Maurice Béjart at La Scala in Milan (choreographer Amedeo Amodio) and the Grand Ballet de France and in the company of Robert Hossein (choreographer George Skibine).

In addition to founding the Ballet DEA in 1979, Brinas has choreographed works for Beinnale de la Danse. Among his many honors are awards from the Bagnolet Competition and the Charles Oulmont Foundation.

Since Che Malambo's premiere in Paris 2007, the group has performed around the world, including a successful 2013 U.S. tour. The group came back to North America in 2015 for a limited engagement at the New York City Center's sold-out *Fall for Dance* Series. Because of their international success, Che Malambo is spending the 2016-2017 season on a coast-to-coast North American tour.

4. ABOUT THE ART FORM

Like tap dancing there are different types of foot movements in Malambo. These movements are entirely based on rhythm as Malambo music has no lyrics or melody. Some commonly executed moves are:

la cepillada

The sole of the foot brushes against the ground in a swift movement

el repique

The foot strikes the floor using the back part of the boot

floreos

A large confident movement (with the hands)



By far the essence of malambo lies in moves that feature the firm strikes of the feet. While one foot might remain still, the other one performs very energetic strikes against the floor together with ample circular moves of the entire leg. These cycles are the ones that permit the dancer to express himself throughout the dance. Dancers switch between feet and perform figures between them, one at a time. It is this dexterity of each foot at each time that is unique to malambo.

The top malambo dancer can perform cycles with both feet and legs indistinctly.

While feet and legs are crucial to dancing malambo, the rest of the body is not participating in the featured movement to keep the dancer on the ground, stabilized. Thus, the malambo dancer becomes his own instrument as he performs music rhythmically with his lower body as a solo or in unison to whatever instrumental music is being played.

5. ABOUT ARGENTINA



Geography

Second in South America only to Brazil in size and population, Argentina is a plain, rising from the Atlantic to the Chilean border and the towering Andes peaks. Aconcagua (22,834 ft, 6,960 m) is the highest peak in the world outside Asia. Argentina is also bordered by Bolivia and Paraguay on the north, and by Uruguay and Brazil on the east. The northern area is the swampy and partly wooded Gran Chaco, bordering Bolivia and Paraguay. South of that are the rolling, fertile Pampas, which are rich in agriculture as well as sheep- and cattle-grazing and support most of the population. Further south is Patagonia, a region of cool, arid steppes with some wooded and fertile sections.



History

First explored in 1516 by Juan Diaz de Solis, Argentina developed slowly under Spanish colonial rule. Buenos Aires was settled in 1580; the cattle industry was thriving as early as 1600. Invading British forces were expelled in 1806 and 1807, and after Napoleon conquered Spain (1808), the Argentinians set up their own government in 1810. On July 9, 1816, independence was formally declared.

As it had in World War I, Argentina proclaimed neutrality at the outbreak of World War II, but in the closing phase declared war on the Axis powers on March 27, 1945. Juan D. Peron, an army colonel, emerged as the strongman of the postwar era, winning the presidential elections of 1946 and 1951. Peron's political strength was reinforced by his second wife—Eva Duarte de Peron (Evita)—and her popularity with the working classes. Although she never held a government post, Evita acted as de facto minister of health and labor, establishing a national charitable organization, and awarding generous wage increases to the unions, who responded with political support for Peron. Opposition to Peron's increasing authoritarianism led to a coup by the armed forces, which sent Peron into exile in 1955, three years after Evita's death. Argentina entered a long period of military dictatorships with brief intervals of constitutional government.

The former dictator returned to power in 1973 and his third wife, Isabel Martinez de Peron, was elected vice president. After her husband's death in 1974, Peron became the hemisphere's first woman chief of state, assuming control of a nation teetering on economic and political collapse. In 1975, terrorist acts by left- and right-wing groups killed some 700 people. The cost of living rose 355%, and strikes and demonstrations were constant. On March 24, 1976, a military junta led by army commander Lt. Gen. Jorge Rafael Videla seized power and imposed martial law.

(Source: <http://www.infoplease.com/country/argentina.html>)

Currently, Mauricio Macri is the President of Argentina. He has been in office since 2015. A former civil engineer, Macri won the first presidential runoff ballotage in Argentinian history (the runoff system had been introduced in 1994) and is the first democratically elected non Radical or Peronist President since 1916.

(Source: https://en.wikipedia.org/wiki/Mauricio_Macri)



Culture and Traditions

Having been colonized by a number of European countries in the past, Argentina is a smorgasbord of influences that define its identity. Significant influences include that of Spanish, French, British, and Italian culture, as well as African and their very own gaucho culture. Cultural symbols include tango - influenced by jazz and swing of the US and started out being affiliated with Argentina's lower classes; and football - a national sport brought upon by the British in 1860 to veer men away from the associated indecency of tango at the time.

Source: (<http://www.mapsofworld.com/argentina/culture-and-traditions.html>)

When people think of Argentina and traditional dancing, the first thing that comes to mind is probably Tango; however, over the vast country many different folkloric dances are practiced, the Malambo being one of the most stunning.



Originating in the Pampean* region this masculine dance displays the men's ability and agility through their footwork and their skill with knives and *boleadoras* (a kind of sling used by the Patagonia natives and gauchos). The rhythmic music is usually played with a type of drum called *Bombo Leguero* and a guitar, although instruments vary depending on the area of the country.

*The Pampas are fertile South American lowlands that include the Argentine provinces of Buenos Aires, La Pampa, Santa Fe, Entre Ríos and Córdoba; most of Uruguay; and the southernmost Brazilian State, Rio Grande do Sul.

Malambo shows in Buenos Aires are sometimes presented at large outdoor fairs such as the [Feria de Mataderos](#) and at tango venues and at *estancias* (estates) such as [Estancia Santa Susana](#).

Source: (<https://insidebuenosaires.com/2011/06/28/dancing-the-malambo/>)

Carlos Gardel



Carlos Gardel, born on December 11, 1890, was a French Argentine singer, songwriter, composer and actor, and the most prominent figure in the history of tango. Gardel's baritone voice and the dramatic phrasing of his lyrics made miniature masterpieces of his hundreds of three-minute tango recordings. Together with lyricist and long-time collaborator Alfredo Le Pera, Gardel wrote several classic tangos.

Gardel died in an airplane crash at the height of his career on June 24, 1935, becoming an archetypal tragic hero mourned throughout Latin America. For many, Gardel embodies the soul of the tango style. He is commonly referred to as "Carlitos", "El Zorzal" (The [Song] Thrush), "The King of Tango", "El Mago" (The Wizard), "El Morocho del Abasto" (The Brunette boy from Abasto), and ironically "El Mudo" (The Mute).

Eva Perón

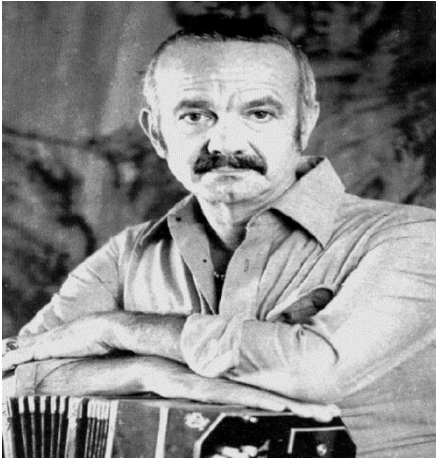


Eva Perón was born on May 7, 1919, in Los Toldos, Argentina. After moving to Buenos Aires in the 1930s, she had some success as an actress. In 1945, she married Juan Perón, who became president of Argentina the following year. Eva Perón used her position as first lady to fight for women's suffrage and improving the lives of the poor, and became a legendary figure in Argentine politics. She died in 1952.

Since her death, Perón's life continues to fascinate people around the world. The story of a poor girl who became a prominent political power has been the subject of countless books, films and plays. Tim Rice and Andrew Lloyd Webber wrote the hit musical *Evita* (1979), which was based on Perón's life. Madonna later played Perón in the 1996 film version, with Antonio Banderas portraying Che Guevara.*

*Che Guevara was an Argentinian-born Marxist revolutionary, who was a key figure of the Cuban Revolution.

Astor Piazzolla



Astor Piazzolla (March 11, 1921 - July 4, 1992) was an Argentine tango composer, bandoneon player, and arranger. His oeuvre revolutionized the traditional tango into a new style termed *nuevo tango*, incorporating elements from jazz and classical music. A virtuoso bandoneonist, he regularly performed his own compositions with a variety of ensembles.

In 1992, American music critic Stephen Holden described Piazzolla as “the world’s foremost composer of tango music”.

Lionel Messi



Lionel Messi is an Argentinian footballer widely regarded as one of the greatest players of the modern generation. He plays for FC Barcelona and the Argentina national team. He has won FIFA world player of the year four times (a record already).

He began playing from an early age, and his talent was soon apparent. However, at the age of 11, Messi was diagnosed with growth hormone deficiency (GHD). This was a condition that stunted growth and required expensive medical treatment, including the use of the drug human growth hormone.

A local club, River Plate was interested in signing Messi but didn’t want to pay for his medical treatment. However, Messi was given a trial with Barcelona, and coach Carles Rexach was impressed – offering Messi a contract (written on a paper napkin!) which included paying for Messi’s treatment in Spain. Messi moved to Barcelona with his father and became part of the prestigious FC Barcelona youth academy.

Messi progressed through the ranks and was given his first appearance in the 2004/05 season becoming the youngest player to score a league goal. In 2006, Messi was part of the double winning team which won both La Liga (Spanish League) and Champions League. By the next season, (2006-07) aged just 20, Messi was the first choice striker and an essential part of the Barcelona team – scoring 14 goals in 26 league games.

6. CLASSROOM ACTIVITIES

Music (grades 1-8) || Rhythm



Typical bombo legüero made of wood and sheep's skin.

The rhythmic music of the Malambo is usually played with a type of drum called *Bombo legüero* (made of wood and sheep's skin) and a guitar, although instruments vary depending on the area of the country.

Invite students to create their own rhythms with their bodies and other instruments they find in the classroom. (You may wish to collaborate with your school's music specialist.)

Brainstorm with students regarding everyday rhythms they may hear, see or feel (their pulse, footsteps, a dripping faucet, a train). Students can also sound out the rhythm of syllables in their names.

Another avenue to explore investigate rhythms is to get students to name favorite songs, sing, play, or otherwise perform rhythms of well-known or favorite songs.

Clap out a few rhythms for the class to echo. Start with simple rhythms and gradually move to more complex ones.

Vary clapping with stomping feet, snapping your fingers or gently slapping your legs, arms and chest.

Divide the class into groups and have each group come up with their own rhythm (short rhythms; multiple repetitions with a steady beat). Groups can share their rhythms one after another, as a call and response, or simultaneously.

Next, invite students to look around the classroom for ordinary objects that can be used to create new sounds. For example, crumpling a piece of paper, shaking a plastic bag, opening and closing a pencil box or backpack, etc. Ask students to create a short rhythm using their chosen "instrument" and have them write out a notation for their rhythm. (Students can invent their own notation symbols, or your school's music specialist might help with this.) Alternatively, a modified "Morse Code" would also help notate short and long combinations or patterns.

Arrange and play the notated rhythms in different orders to create a music piece for the class.

Post-show activity:

- Ask students if they remember any of the rhythms played during the performance. Have them use their found object instruments or their hands and bodies to re-create the rhythms they remember.

Create a Class Percussion Ensemble

Make a Bombo (Drum) – Making Music With Your Class

Materials:

- An empty large plastic tub or container (for example, extra large laundry detergent containers and pickle tubs or large ice cream containers from restaurants are also a great resource)
- 1 roll duct tape
- Bachi (sticks). [Use dowels (around 15 inches long) from a hardware or craft store, or rulers, chopsticks, unsharpened pencils.]

First make your drum beaters. Take two sticks (choose from suggestions above) and wrap one side with tape to create a head for your stick. This will make the drum sound louder and deeper when it's played.

Next, turn your plastic container upside down and play away!

Here are some things you might like to try:

- Tap in the middle. Tap loudly, tap softly.
- Try tapping the edges or the side. Is that sound different?
- Play a beat and sing along with a song you know.
- Try it slowly or with a slow song.
- Try it quickly or with a quick song.
- Try it with a song in Spanish, if you know one.
- Learn a song in Spanish that your drum can accompany.
- Put on some music and try to match the beat.
- Put on some music from South America and try to match the beat.

MARK YOUR CALENDAR NOW!

Zoellner Arts Center 2017-2018 SCHOOL SHOWS

Monday, February 12, 2018 || TAO *Drum Heart*

- **Friday, March 9, 2018 || Erth's *Dinosaur Zoo***

Contact us at inzactix@lehigh.edu or 610.758.2787 for more information.

You can also visit www.ZoellnerArtsCenter.org

Pennsylvania Shakespeare Festival

Labuda Center, DeSales University, Center Valley
www.pashakespeare.org

June 2, 2017 through August 6, 2017

'EVITA'

(The hit musical was based on Eva Perón's life.)

ZOELLNER SCHOOL MATINEES

ARTS CENTER • LEHIGH UNIVERSITY 17-18 ACADEMIC YEAR

~ FALL SEASON TBA ~

TAO, the Taiko Drummers from Japan: *Drum Heart*

FEBRUARY 12 @ 10:00 am

Drum Heart is the latest production from TAO, the internationally-acclaimed Japanese percussion artists. TAO's modern, high-energy performances showcasing the ancient art of Japanese drumming have transfixed audiences worldwide. Combining highly physical, large-scale drumming with contemporary costumes, precise choreography, and innovative visuals, the performers of TAO: Drum Heart create an energetic and unforgettable production.



BEST FOR GRADES 3-9

Study guide will focus on percussion, non-verbal communication, martial arts, Japanese culture, teamwork, athletics and physical education, sound vibrations.

ERTH: *Dinosaur Zoo Live!*

MARCH 9 @ 10:00 am

Erth's DINOSAUR ZOO LIVE guides your family on a breathtaking tour through pre-historic Australia. You'll observe, meet and interact with an eye-popping collection of amazingly life-like dinosaurs and other creatures presented in a theatrical performance. Brought to life by a team of skilled performers and puppeteers, and designed with the help of professional paleontologists, Erth's DINOSAUR ZOO LIVE's puppets are so extraordinarily realistic you may feel the urge to run and hide. Unique, entertaining and educational live show created by Erth Visual & Physical of Sydney, Australia.



BEST FOR GRADES 2-6

Study guide will focus on earth science, evolutionary biology, puppetry, prehistoric sciences.

Each study guide meets National Standards in each area of study. You can download materials as well as show supplementary videos at www.ZoellnerArtsCenter.org. Admission is **\$4/person** (there is also one \$6 fee for your entire order). To reserve tickets and make a deposit, please contact **Ticket Services** by email: inzactix@lehigh.edu; or by phone: 610-758-2787. Please indicate the name of your school/organization, number of tickets, and name/phone number of the contact person (whoever is making the final arrangements). Written requests can also be faxed: 610-758-5093; or mailed: **Ticket Requests – Outreach Programs, 420 E. Packer Ave, Bethlehem, PA 18015.**

Can't afford the tickets? Need help supporting transportation costs? CALL or EMAIL US! We have limited funding support to help keep the arts in your students' lives!



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