

Published by Aurora Arriaza
637 Madison Avenue, New York
Copyright, 1924, by Aurora Arriaza
International Copyright Secured
Printed in U. S. A.

A decorative border featuring various floral and leaf patterns, including roses and carnations, framing the top and sides of the page.

SPANISH CASTANETTE PLAYING

A decorative border consisting of a repeating diamond or lattice pattern, framing the text in the middle section.

UNIQUE AND COMPREHENSIVE
METHOD & SELF-INSTRUCTION

BY

SEÑORA AURORA ARRIAZA

637 MADISON AVENUE

NEW YORK, N.Y.

PRICE TEN DOLLARS

Aurora Arriaza

Aurora Arriaza was trained under the careful guidance and thorough teaching of her famous father, Maestro Domingo Arriaza, undoubtedly one of the greatest dancing masters of Spain, who for years had the most prominent Academy of Spanish Dancing in Sevilla where Aurora was born.

One of Maestro Arriaza's pupils was Carmen Dusé, whose fame spread throughout America under the name of Carmencita, great painters painted her, society leaders of the last generation praised and entertained her, everywhere she was hailed as the greatest exponent of Spanish dancing the world had ever seen. For years Carmencita studied and danced in many of Maestro Arriaza's ballets.

Aurora Arriaza began dancing at the age of four, and by years of constant study, under one of the greatest experts of the art, she acquired that thorough technique which is so admired by all those who have had the privilege of seeing her dance. Years and years were spent in acquiring that grace, suppleness and vivacity that make Spanish dancing so different from any other. At the age of twelve Aurora Arriaza was touring Europe in one of Maestro Arriaza's ballets. She appeared in almost every theatre of importance in Europe, she danced before many kings and Imperial Courts. She was barely sixteen, when marriage, honors and wealth came, but the lure of the art was too strong, nothing but dancing could satisfy her. With the ambition of a worthy artist, she formed and financed her own troupe, called "The Belles of Seville," with which she toured Europe, Africa and America. Alone and unafraid, Señora Aurora with her troupe of beautiful Spanish girls carried her message of cheer and joy to the remotest quarters of the globe.

In Germany that master of impresarios, Oscar Hammerstein, seeing Aurora's dancing, immediately engaged her and her girl companions for a long tour throughout the United States. Since then she has appeared under the management of David Belasco, Morris Gest, Fiske, Robert Milton and at the Hippodrome in "The Wars of the World," coached over a hundred couples, besides doing solo dances.

In New York in 1918 after many requests for instruction, Aurora Arriaza opened her Studio of Spanish Dances where she has enjoyed a most remarkable success. Each pupil receives her personal attention and the names of these pupils would read like a roll of honor of the stage and screen.

*The Following Are a Few Letters of
Appreciation Selected From Many Received
By Señora Aurora Arriaza.*

From Troy Kinney, etcher and painter of dance subjects; co-author of "The Dance, Its Place in Art and Life"; author of many critical and historical articles on the dance.

From time to time, many leading dancers and teachers have told me of excellent and rapid progress they have made under the instruction of Madame Aurora Arriaza. They accept her as the authority on Spanish dance, and its representative teacher in America.

If anything can be more significant, it is perhaps the opinion of the dancers and teachers in Sevilla, where the art had its origin and development. Adoring the dance of Spain as they do, the Sevilla teachers apply the most severe critical standards to its representatives in foreign countries. I have talked with these people about Madame Aurora; and it is a pleasure to state that they all, from Maestro Jose Otero down, refer to her in terms of unqualified respect. She is an honored member of the little group of true apostles of the art of the dance of Spain.

TROY KINNEY.

Señora Aurora Arriaza stands alone in this country as the supreme authority on the dancing of her native country, Spain. For many years, both here and abroad, I have observed her interesting work and regard her as a master and teacher of exceptional sincerity,—a feeling on my part which is shared by all those many people of the stage who are familiar with her achievements.

Sincerely,

ROBERT MILTON.

Dear Miss Arriaza:

I very gladly endorse your work as a teacher of dancing, and would willingly recommend you to any of my professional friends.

Your book on Castanet playing is excellent, and I believe it will be greatly appreciated by the many people who have found the need of a work of this description.

Sincerely yours,

MRS. RUDOLPH VALENTINO.

When it became necessary for me to do a Spanish Dance in a picture I was working on, the Famous Players, through Madame Valentino, requested that I go to Señora Aurora Arriaza, the recognized authority on Spanish Dance, to be coached. I thus had the opportunity to confirm what I had heard many times from professional friends that Madame Aurora is a great artist and a wonderful teacher.

NITA NALDI.

Aurora Arriaza is an artist—she is the dance of Spain incarnate. The privilege of working with her was one of the notable experiences of my life.

HELEN FREEMAN.

Aurora Arriaza is the greatest authority on Spanish Dancing and Castanet playing in America.

DORIS and CORNELIA NILES.

Dear Madame Aurora Arriaza:

I take great pleasure in recommending you, both as a great dancer and great teacher. I believe that you are the only real authority on Spanish dancing in America. And all that I know of the Art I attribute solely to you.

Sincerely,

CHESTER HALE.

P. S.—I know your book will be a great success.

I am proud to say that I have studied with Madame Aurora Arriaza. All my knowledge of Spanish Dancing and Castanette Playing is entirely due to her splendid teaching. I am continually complimented on my Castanet playing and the credit is due to my teacher.

ROBERTO MEDRANO.

My Dear Aurora:

I want to thank you for your kindness in allowing me to visit your classes. Your method and results have been splendid. The best in this country. I wish you continual success.

Very sincerely,

RUTH ROLANDA.

Dear Aurora:

I am happy to say that your classes in Spanish Dancing and Castanet playing are among the most interesting in New York. Your work is thoroughly authentic, beautiful and fascinating. As an American dancer, I am grateful for what you have brought to our country and you will always have my heartiest cooperation.

Sincerely,

RUTH PAGE.

The History of Castanets

The origin of Castanets, castanettes or castanuelas is traceable to the earliest epoch of mankind. In antiquity Castanets were called Crotalos, and the science or Art of Playing Castanets was called Crotalogie. Virgil, Pliny the Second, Martial Juvenal and others often make mention in their writing of Crotalos or Castanets. In the carvings of Obelisks and Pyramids can be seen pictures of Crotalos. They were used by the Egyptians in their dances of sacrifices to their Gods, and the famous dancer Phillis, in her dances on the border of the Nile, accompanied her rythmatic steps with the sounds of Crotalos.

The luxury-loving Romans chose beautiful almond shaped pearls of great size, and drilling a hole in the top, joined these by the means of a silken cord, then hanging their precious Crotalos in their hands played them with their fingers.

In the middle ages Castanets took the name of Marronetes, but from all accounts which we have, castanets have changed very little in their shape or weight, or in the manner in which they are played. In some instances they had the addition of a handle, in others a tongue was inserted between the two blades. The only difference between the castanets of Antiquity and the ones of our day, being, that ours are much better and more comfortable, on account of the ears which we have added, as one can see in all the

carvings that the older Castanets were shorter and without ears.

Through the various ages, Castanets have been made of gold, silver, pearls, ivory, sea shells, sandal wood, ebony, box wood, walnut, chestnut and pomegranite, the last the best of all material for sound, tonality, strength, weight, wear and comfort.

In spite of the fact that the origin of castanets came from the Egyptians, one can almost say that it is purely a Spanish instrument. It was in usage when the Sueves and the Vandales established themselves in Andalusia 400 B. C. The Visgoths, the Arabs and the Moors accompanied with Castanets the voluptuous steps of their dances.

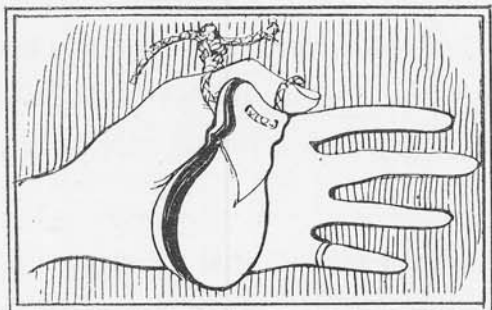
The modern Castanets consists of two concave pieces of wood (usually and preferably of grana-dillo wood) held together as the shells of an oyster, by means of a cord. In this way each piece is made to beat against the other, and thus produce a musical sound. Castanets are always used in pairs and are usually played to accompany such dances as the seguidillas, manchegos and boleros.

Castanets play a very important part in Spanish Music, adding to it a sonority, a life, a color, a rhythm which makes it absolutely different from the music of any other nation.

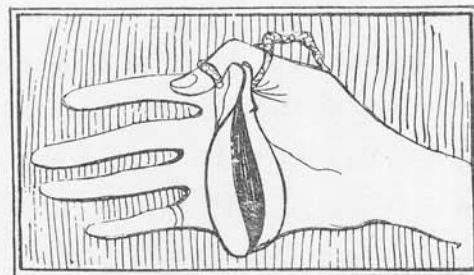
METHOD OF CASTANET PLAYING

BY SENORA AURORA ARRIAZA

Selection and Care of Castanets



ONE



Two

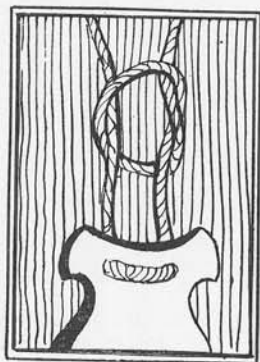
There are many grades of Castanets and they are fashioned of many kinds of materials. They have been made of ivory, shell, mother of pearl, precious stones and metals, but the best Castanets are made in Spain of granadillo (the wood of the pomegranite tree) carefully seasoned and carved by hand. The granadillo is a fine grained hard wood and must be free from flaws or knots, as imperfection in the wood becomes imperfection in tone. After granadillo, chestnut, walnut, ebony, rosewood and mahogany are the best and most frequently used. There is also manufactured in America, a very cheap and inferior castanet molded of a rubber composition.

Select the finest Castanets you can afford, see that they fit your hand exactly, neither too large or too small. This is very important (see illustration). They should measure the width of the palm. You cannot get fine tone from ill-fitting

castanets. The difference in tone in the varying grades of castanets is amazing. In selecting your castanets choose those with a deep rich clinging tone; this is at its best in Spanish granadillo. These are more expensive, however, but they are worth the slight difference in initial cost. Learn to value this tone and the harsh sharp staccato quality of inferior castanets will not satisfy you. Also remember that castanets, like most musical instruments made of wood, improve with use.

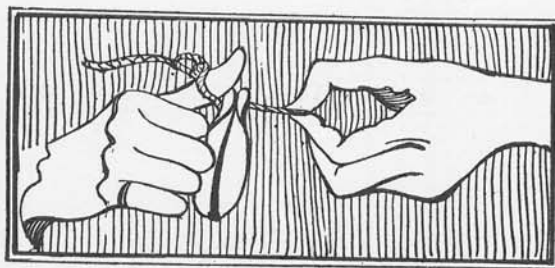
After you have selected a fine pair of castanets, bear in mind that they are affected by temperature; do not subject them to sudden change of temperature. In a cold climate it is best to keep them in a little flannel bag when not in use. Also be careful not to drop them as they will crack and be useless; sometimes a crack will be invisible and yet ruin the tone.

Adjusting the Castanets



THREE

The cord in Castanets is quickly used, and the pupil should learn how to renew it. A cotton or woolen cord is better than a silk one. This cord should be of a size that will pass through the holes freely, allowing the castanet freedom of movement; if the cord is too thick you cannot play, if too thin it will not sound right. Stretch the cord well, by pulling with both hands, before putting in castanets, to avoid stretching after being on the hand. The cord is inserted as in illustration No. 4, also notice the slip knot used. In adjusting the castanet to the hand it is important that the slip knot should be at a distance from the castanet equal to twice the thickness of thumb, as shown in illustration No. 5. This allows the slip knot extra give, and permits tightening when necessary. The castanets must fit firmly and snugly, but not so tight as to stop the circulation of the blood or hurt.



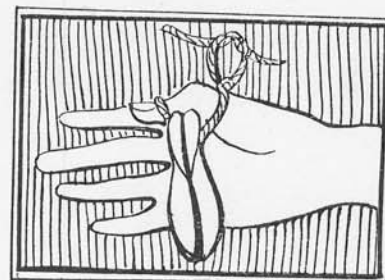
FOUR

You will notice that there is a difference in tone between the two castanets; the high tone castanet (called Female) is for the right hand, and the deeper toned (called Male) is for the left hand. If you cannot distinguish the difference yourself, have someone do so, and mark them.

To adjust castanets, pull the cord so there is a loop on each side of castanet as shown in illustration No. 5. The loop where the knot is always goes on first, then the other loop is adjusted to be about on the nail, the joint of the thumb being free between the two loops.

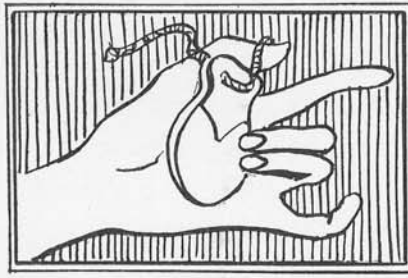
When the cord is new, for a few days it will work loose, therefore, after pulling it as tight as necessary, a second knot should be tied to hold it firmly, as shown in illustration No. 5.

It is important that the castanet be correctly adjusted. The same instructions apply to both hands.



FIVE

The Golpe



Six

This is a sharp accented note which beats the time and is played generally with the left hand. It is done with the third and fourth fingers striking the castanet simultaneously, as shown in illustration No. 6.

Here it is important to remark that the left wrist must be even more flexible than the right wrist, as the hand should be allowed to follow its

natural tendency to spring back with vigor at each stroke. The following exercise for the golpe is for both hands. The directions printed under the music applying to the left hand, above the music applying to the right hand. Accent the first note in each measure to get rhythm, and count your time as you would in any other music.



The Double Golpe

This exercise consists of striking your castanets with the third and fourth finger of both hands at the same time.

MUSIC EXERCISE FOR DOUBLE GOLPE AND CARRETILLA

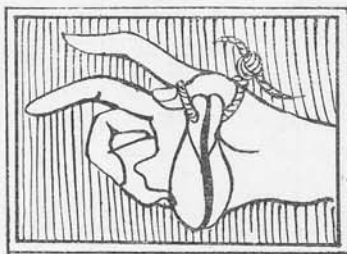


Hand Exercise

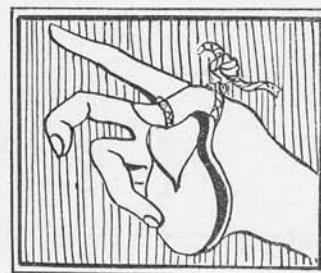
It is important that the hand should be exercised quite regularly. The fingers spread as far as possible, each finger drawn up separately, quickly, and then relaxed. This exercise should not be carried on at first to such an extreme as to

cause your hand and arms to hurt. From the beginning avoid all jerking movements from the arms; the muscular action of playing castanets comes only from the wrists and fingers. The wrist specially must be very flexible.

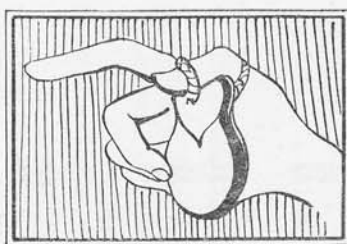
Carretilla



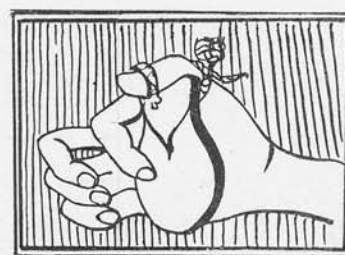
CAR
SEVEN



RE
EIGHT



TI
NINE



LLA
TEN



Carretilla means a roll of four rapid notes on one beat executed with the four fingers of the right hand (never with the left), as shown in illustrations Nos. 7, 8, 9, 10.

Each finger must strike sufficiently to be noticed. The roll consists of four short staccato notes of equal length and strength and is not complete without the golpe (of the left hand) which must follow immediately the carretilla without a break. Begin with the little finger and continue in quick succession with the other fingers completing the roll.

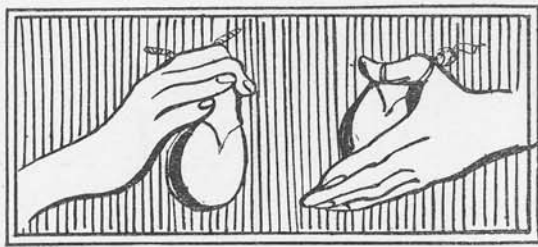
A carretilla without being finished by a golpe with left hand is incomplete and entirely meaningless. The notes of the carretilla must be

struck with the fingernails, not in the center but on the side of the castanet, the gesture being the same as if you were trying to scratch the castanet. The castanet is held loosely in the hand which opens instantly to be ready to repeat the roll or carretilla.

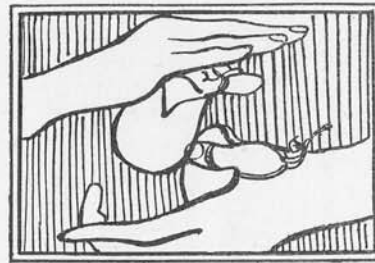
This is the most important exercise of castanet playing and must be practiced slowly, firmly and evenly for a few days, gradually increasing the time until a clear, even and rapid roll is produced.

With castanet playing, the same as with anything else, practice makes perfect, many hours of intelligent practice are necessary to obtain a smooth and finished effect.

El Choque



ELEVEN



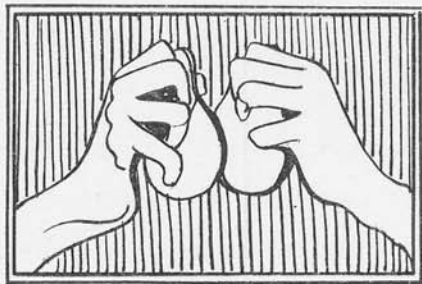
TWELVE

This exercise is done holding both hands open and bringing the castanets together with a sharp note, the hands springing apart immediately as shown in illustrations Nos. 11 and 12. The

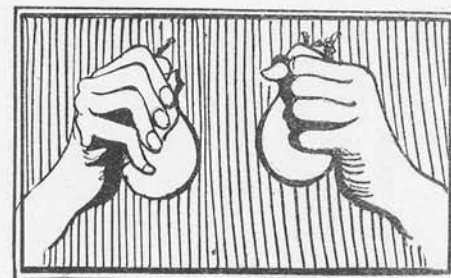
choque is generally preceded and followed by a double golpe. This exercise is seldom used alone, but almost always used in conjunction with other exercises to give character and accent.



The Soft or Muted Choque



THIRTEEN



FOURTEEN

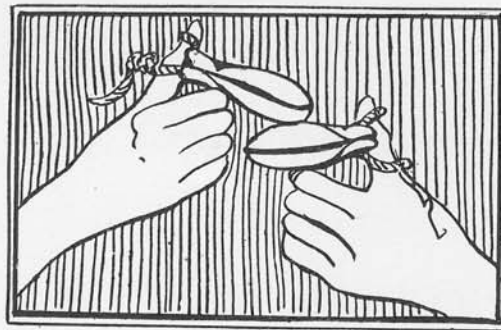
Hold the castanets firmly, close to each other, as shown in illustration No. 13, and with the

right hand castanet knocking against the left softly.

EXERCISE FOR DOUBLE GOLPE, GOLPE, CHOQUE AND CARRETILLA



El Choqueteo



FIFTEEN

In this exercise your thumbs must be straight upward and the castanets resting on the index

finger, the fingers curved, knocking the right castanet on the top of the left.

El Picoteo



This exercise consists of golpes, beginning with the left hand and alternating with the right until a regular and very rapid time is obtained.

This should be practiced slowly, gradually increasing the speed.

El Redoble



El redoble is alternating the Golpe and the Carretilla without a brake to obtain a beautiful effect. It begins very slowly and softly gradually crescendo. Practice often until a soft and even

tonality is obtained. This is one of the most colorful and expressive effects obtained with the use of the castanets.

EXERCISE FOR CASTANETS WITH ARMS IN ACTION



While first you must concentrate on your hands and also conquer the tendency of jerking the arms, and even the whole body as some beginners do, keep in mind that the castanets are used by the dancer to accompany her own dance. Therefore, as soon as you feel satisfied that you have mastered the different exercises for the actual playing, begin to extend your arms, raising and lowering, at the same time taking the greatest care that the rhythm is not interrupted.

The following arm exercises to be used in this connection are especially valuable as they are the arm positions and movement most used in Spanish dances.

Take an easy graceful standing position, raise

the right arm as in illustration, slightly higher than the head, the elbow curved outward. The left elbow is curved, the hand on a line with the chest but not close to it. Now bring the left hand in a half circle upward and outward; as it reaches the face the right hand starts outward and downward describing a semi-circle. Now bring the left hand downward and outward and the right hand upward and outward, and continue, first the right hand then the left above the head. Always turn the head each time so as to face the hand which is lowered, also take care that the hand is never brought down in such a manner as to cover the face. Also never bend the elbow enough to make a sharp angle.

Spanish Dance Music to Be Used With Castanets

WALTZ



Begin waltz with Double Golpe—followed by Golpe and Carretilla. (Do not forget that Carretilla always ends with Golpe with the left hand.)

This is repeated and continued all through the waltz.

TANGO



Begin Tango with a double Golpe, followed by a single Golpe, Carretilla and two double Golpes. Then Carretilla and two double Golpes

and continue all throughout the Tango. (Here it is to be noted that the first double Golpe is only to be used at the beginning.)

MALAGUENAS



Begin Malagueñas with a double Golpe, followed by two Carretillas, then Golpe with the right hand and Golpe with the left hand. Then continue all throughout with two Carretillas and

the right and left hand Golpes. (It is important to remember that Carretilla is never complete unless finished with the left hand Golpe).

BOLERO

Bolero

Begin the Bolero with two double Golpes, followed by a single Golpe with the left hand and two Carretillas again and repeat the same all

throughout. The castanet commences at the last note of the first measure marked by the asterisk).

PANADEROS



Panaderos begins with a double Golpe, followed by a single Golpe with the left hand and

five Carretillas; again with the left hand single Golpe and five Carretillas.

SEVILLANAS

The Sevillanas is the dance of Seville from which it takes its name, and hardly a person can be found in the whole city who does not dance the Sevillanas, from the highest to the lowest, from tots of four to gray haired women.

There are many legends and traditions connected with the Sevillanas.

Each year on the day of Corpus Christi, eight small boys from six to twelve years of age dance

the Sevillanas in front of the altar in the Cathedral of Seville, this has been the custom for hundreds of years, and is the only dance permitted in the Catholic Church. In Seville the dance is a real part of the daily life. In the evenings groups gather in front of the houses, and the Sevillanas is danced to the accompaniment of Castanets, guitars and clapping hands.



This exercise is similar to Malaguenas. Begin double Golpe, followed by two Carretillas, then Golpe with the right hand and Golpe with the

left hand, then continue all throughout with two Carretillas and the right and left hand Golpe.

MARCH



Begin with a double Golpe followed by a single Golpe, Carretilla and two double Golpes, then Carretilla and two double Golpes and continue all throughout. This exercise is similar to tango with the exception that the accent here is

in the last Carretilla, and in the tango it is in the first Golpe. For the march you can also play Golpe and Carretilla and Golpe and Carretilla all throughout.

Abbreviations

The abbreviations of Spanish terms used in Castanet playing are as follows:

Golpe	GOL
Double Golpe	DOB
Choque	CH
Soft Choque	S
Choqueteo	TEO
Redoble	R
Picoteo	(.)
Repeat	(./.)
Loud Note	F

When the directions are printed in the music below the notes it indicates the left hand. When the directions are printed above the notes it indicates that it is for the right hand.