



Discourse and Linguistic Dimensions of Flamenco: A Systematic Review on Oral Tradition, Identity, and Cultural Narratives

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ABSTRACT

Flamenco has evolved from a local cultural expression to a global heritage recognised by UNESCO in 2010, establishing itself as an artistic, linguistic, and communicative phenomenon. Beyond its aesthetic dimension, it is articulated as a multimodal language where music, voice, gestures, and silence generate meanings and cultural narratives. However, research on its discursive and identity dimensions remains fragmented. This study aimed to systematise scientific production from 2015 to 2025 around four axes: conceptualisation of flamenco as multimodal discourse, its role in the construction of identities, the function of orality, and its educational potential. This systematic review followed the PRISMA model, using the PICOS criteria, and the databases Dialnet, Web of Science, and Scopus were consulted. Thirty peer-reviewed articles with linguistic, identity, or narrative approaches were selected. The results show that flamenco constitutes an integral language characterised by brevity, connotative silence, and bodily expressiveness, with new approaches from digitalisation and hybrid stylisation. In terms of identity, it appears as a space of symbolic dispute: from marginality to its political and heritage appropriation, as well as its re-signification in international contexts such as Japan and Brazil. Orality emerges as the core of cultural transmission through songs, proclamations, and intergenerational memories, acting as a living archive. In the educational sphere, the findings indicate that flamenco may contribute to the development of linguistic, emotional, and intercultural competencies. However, its educational implementation remains uneven, and it is frequently constrained by limited teacher training, curricular integration challenges, and the absence of consolidated pedagogical frameworks. Overall, flamenco emerges as a complex cultural and linguistic discourse undergoing continuous transformation, whose educational and identity-related implications vary depending on sociocultural contexts, methodological approaches, and institutional support.

KEYWORDS

Flamenco; discourse; oral tradition; cultural identity; narrative; multimodality; education; intangible heritage.

INTRODUCTION

In recent decades, flamenco has gone from being a popular and localised cultural expression to becoming a global heritage reference point. Its recognition by UNESCO as an Intangible Cultural Heritage of Humanity in 2010 not only legitimised its artistic value but also opened up new possibilities for its inclusion in various social spheres, including education (Heredia-Carroza et al., 2023; UNESCO, 2010). The expansion of flamenco also responds to processes of cultural globalisation (Beck, 2000) and the dynamics of heritage preservation that have placed it in a hybrid space between tradition and renewal (Berlangua, 1997; Cruces, 2015).

This boom has generated renewed academic interest, exploring both its aesthetic dimension and its educational potential (Cortés-Vázquez et al., 2025). In the field of education, recent research has emphasised that flamenco is an ideal platform for the development of cognitive, emotional, and social skills, as it promotes self-esteem, empathy, and intercultural awareness (Cortés-Vázquez & Llorent-Bedmar, 2022; Padial Ruz et al., 2019). However, there are still shortcomings in terms of its presence in the curriculum, specific teacher training, and the consolidation of robust theoretical frameworks (Bonnin-Arias et al., 2020).

Beyond education, flamenco can and should be understood as a linguistic and communicative phenomenon. When practiced, a comprehensive language is articulated, wherein body, voice, and music are combined in a unique discursive framework. From a broader aesthetic and hermeneutic perspective, artistic expression can be understood not simply as representation, but as the articulation of lived experience and subjectivity through expressive forms (Sudrajat et al., 2026). As Arranz (1998) points out, flamenco dance is configured as an expressive system where gestures and postures condense emotions and meanings. Body language in flamenco is not random: movements of the arms, hands, and gaze act as culturally coded signs, capable of narrating stories and evoking emotional states without the need for words (Amar and Ferreira, 2020). In this sense, the dancer's body functions as a discursive instrument, capable of "physically articulating sound" through movement.

Non-verbal communication is an essential part of flamenco practice, and its analysis is directly linked to studies in multimodal linguistics. Research in the field of proxemics and kinesics has shown how stage interaction depends on visual, gestural, and acoustic signals. In flamenco, these codes range from *jaleo*, which generates group cohesion and a dialogue with the audience (Knapp, 1982; Patterson, 2011; Pont, 2008), to the call-and-response patterns that structure collective improvisation. Such elements constitute what Vaudagna (2019) refers to as the *eloquence of silence*, an internal communication system where gestures and pauses convey as much as singing or playing.

Flamenco also stands as a discourse of identity. Literature has shown how the genre has been instrumentalised by political and social projects (Aix, 2014; Washabaugh, 2005), while also serving as a vehicle of cultural resistance for marginalised communities, especially the Romani (Grimaldos, 2015; Lafuente, 2006). In its lyrics and performances, flamenco narrates collective experiences of pain, passion, and struggle, creating a living archive of cultural memory

(Machado, 1912/2008). This narrative character makes flamenco a form of discursive heritage, in which orality plays as central a role as music and dance (Cepero Molina, 2003; Steingress, 2002).

However, despite this cultural richness, academic research on flamenco from the perspective of language, discourse, and cultural narratives remains fragmented. There are relevant ethnomusicological, sociological, and pedagogical studies (Batista, 2008; Caballero, 1988; Navarro & Pablo, 2005), but there is still no systematic synthesis that accounts for how flamenco is configured as a linguistic and communicative phenomenon. As Wagensberg points out, culture is perpetuated not only through aesthetic transmission, but also through its ability to create systems of shared meaning.

Multimodality, Identity, and Oral Tradition

The analysis of flamenco as a linguistic, discursive, and cultural phenomenon requires an integrative theoretical framework capable of explaining the interaction between multimodal communicative practices, identity construction processes, and the dynamics of oral transmission of cultural heritage. In response to this need, the present study draws on three complementary perspectives: multimodality from a social semiotic approach, contemporary theories of identity, and studies on oral tradition as a system of cultural transmission.

From the perspective of multimodality, human communication is understood as a process in which multiple semiotic modes—such as verbal language, gesture, image, sound, and bodily movement—interact to produce meaning. Social semiotic theory, emphasises that meaning-making emerges from the orchestration of different semiotic resources and from socially situated choices made by participants within specific cultural contexts (Kress & Van Leeuwen, 2001). Within this framework, multimodality provides a powerful lens for analysing performative practices such as flamenco, where dance, music, rhythm, and vocal expression operate as interdependent communicative modes. Research in multimodal communication further demonstrates that the integration of auditory and visual signals can facilitate cognitive processing and enhance communicative understanding, generating what has been described as a multimodal facilitation effect (Drijvers & Holler, 2023). These perspectives support the interpretation of flamenco as a multimodal discourse in which body and sound function as interconnected semiotic systems.

Secondly, the study of flamenco as cultural discourse benefits from contemporary theories of identity, which conceptualise identity as a dynamic, relational, and narratively constructed process. Influenced by cultural theorists, identity is understood not as a fixed essence but as a continuous process of being shaped by historical, social, and discursive contexts. Recent psychological and sociocultural models further conceptualise identity as a complex dynamic system influenced by personal, social, and cultural dimensions (Kaplan & Garner, 2017), as well as by dominant cultural narratives that guide self-construction within specific sociocultural frameworks (McLean & Syed, 2015). From a cultural and historical perspective, identity can be viewed as a process of self-organisation and self-construction in

which individuals develop a narrative “life project”, continuously reshaped through interaction with sociocultural environments (Pliushcha, 2023). Process-oriented models also highlight that identity formation involves iterative cycles of commitment, exploration, and reconsideration over time (Crocetti, 2017). These theoretical perspectives are particularly relevant for understanding flamenco as a space of collective identity negotiation, where performative practices both reflect and transform cultural belonging.

In line with this perspective, educational research in multicultural contexts shows that students’ understanding of identity can be developed through engagement with cultural diversity, classroom discussion, and learning activities focused on ethnic and social differences (Zakiah et al., 2023).

Finally, studies on oral tradition provide an essential conceptual framework for analysing flamenco as living cultural heritage (Odularu et al., 2024). Oral tradition is understood as a dynamic system of intergenerational transmission of knowledge, memory, and identity through narrative and performative practices (Halim et al., 2021). Rather than functioning solely as a communicative medium, orality constitutes an epistemological framework that structures cultural knowledge, resistance practices, and historical continuity (Afsar et al., 2025). Oral storytelling activates multisensory processes that facilitate memorisation, community participation, and cultural transmission, reinforcing shared identity and cultural continuity (Cameron, 2025). Within this perspective, flamenco can be interpreted as a form of oral tradition in which music, singing, and movement operate as vehicles of collective memory and narrative expression.

The integration of these three perspectives—multimodality, identity theory, and oral tradition studies—allows flamenco to be conceptualised as a complex communicative system in which artistic expression, identity construction, and cultural transmission converge within a coherent theoretical framework.

Research Objectives and Problem Statement

Grounded in the integrated theoretical framework outlined above, this study is guided by the following overarching research questions:

How has flamenco been conceptualised in scientific literature as a multimodal communicative practice, a process of identity construction, and a form of culturally transmitted narrative? Moreover, how have these dimensions been addressed across linguistic, educational, and cultural research perspectives?

To address these questions, this systematic review operationalises the analysis through three complementary analytical dimensions: (1) discourse and multimodality, focusing on how flamenco is described as a communicative system and semiotic practice; (2) identity construction, examining representations of cultural belonging, collective identity, and sociocultural positioning; and (3) cultural narrative and orality, analysing how oral transmission, storytelling practices, and narrative frameworks contribute to the preservation and transformation of flamenco. These dimensions provide a structured framework for

systematically examining the literature and ensuring analytical coherence across the objectives of this study.

Consequently, the general objective of this study is to systematise scientific production on flamenco as a linguistic, discursive, and identity phenomenon. Four specific objectives are derived from this:

- Identify how flamenco has been conceptualised in scientific literature as a discursive and multimodal phenomenon.
- Explore the role of flamenco in the construction of cultural identities and its re-signification in globalised contexts.
- Analyse the function of orality and cultural narrative in the transmission and preservation of flamenco.
- Evaluate the incorporation of flamenco in educational contexts and its potential as a linguistic and educational resource.

METHODOLOGY

The epistemological substrate that underpins any systematic review rests, in essence, on meticulous work of locating, compiling, and subsequently refining research through an exhaustive methodological protocol, the ultimate purpose of which is to offer solid and empirically supported answers to predefined questions about a specific phenomenon of interest (Pardal-Refoyo & Pardal-Peláez, 2020). This methodological framework not only allows us to map the chronological evolution of scientific knowledge in a specific field, but also to accurately examine the thematic areas explored, emerging trends, the main epistemic agents involved, the particularities of the selected studies, as well as their most relevant contributions and limitations. It also makes it possible to identify trends that, from a prospective perspective, are emerging on the research horizon, as already pointed out by Cortés-Vázquez et al. (2025).

In order to ensure the traceability and methodological consistency of the process, this study rigorously adheres to the principles of the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) statement, conceived in 2009 as a normative reference for optimising the design, execution, and presentation of systematic reviews and meta-analyses (Moher et al., 2009). In view of the dynamic nature of scientific standards and the need to reduce the biases inherent in this type of enquiry, the statement was updated in 2020 (Page et al., 2021), incorporating methodological improvements that strengthen its applicability and accuracy.

In line with these guidelines, the present research carried out each phase of the process with a level of scrutiny aimed at ensuring internal consistency, reproducibility, and validity of the findings. Particular attention was paid to maintaining methodological transparency throughout the different stages of the review, from the formulation of research questions to the final synthesis of results. The structured application of predefined criteria and analytical procedures sought to minimise potential bias and enhance the robustness of the selection and

coding processes. This systematic approach contributes to strengthening the reliability of the study and facilitates the potential replication or update of the review in future research.

The first stage consisted of rigorously defining the object of study: flamenco as a discursive and cultural practice, with special attention to its linguistic, identity, and narrative dimensions. The time frame for analysis was set between 2015 and 2025, aiming to cover the last ten years of academic production and observing both research cycles and the consolidation of new trends. The bibliographic compilation phase was completed on 15 September 2025.

In the second stage, the research questions were formulated and validated, which constitute the backbone of the systematic analysis and the core of any comprehensive review process (Petticrew & Roberts, 2006; Siddaway et al., 2019). The third stage focused on the selection of documentary sources, covering the scientific repositories Dialnet, Web of Science (WoS), and Scopus, considered benchmarks in terms of the quality and reliability of academic output.

The systematic review of the literature was launched in January 2025, using search equations with descriptors such as "flamenco", "language", "expression", and "cultural narratives" in Spanish and English. Although the first search yielded a notable semantic dispersion, this adjustment allowed us to narrow the focus to the linguistic dimension of flamenco, understanding this term in its most complex aspect.

The search strategy was operationalised through structured Boolean search strings adapted to each database. The core search equation combined key descriptors related to flamenco and its linguistic and discursive dimensions. The primary search string used was: ("flamenco") AND ("language" OR "expression" OR "identity" OR "cultural narrative")

Equivalent terms were translated into Spanish when searching Dialnet. Minor adjustments were applied depending on database-specific indexing systems (e.g., TITLE-ABS-KEY fields in Scopus and Web of Science). The complete search strategy was designed to balance sensitivity and specificity, ensuring broad coverage while maintaining relevance to the linguistic and discursive focus of the review.

The fourth stage was structured around the PRISMA model, systematically applying inclusion and exclusion filters under the methodological umbrella of the PICOS model (Morejón-Llamas et al., 2024). Priority was given to open-access, peer-reviewed articles with sufficient analytical density. Book chapters, conference proceedings, and preprints were excluded in order to ensure greater consistency in the corpus. No language restrictions were established, given the international nature of linguistic research on flamenco.

After applying the screening criteria, the initial search was refined by eliminating duplicates and discarding works that did not meet the established filters. Therefore, out of the 155 records from Dialnet, only 12 were kept. In the case of WoS, it decreased from 49 records to 6. For the records recovered from Scopus, only 12 of 29 records remained after the filtering process. The final corpus consisted of a small number of articles that strictly complied with the methodological criteria.

Table 1.*Inclusion and exclusion criteria applied in the systematic review (PRISMA–PICOS model)*

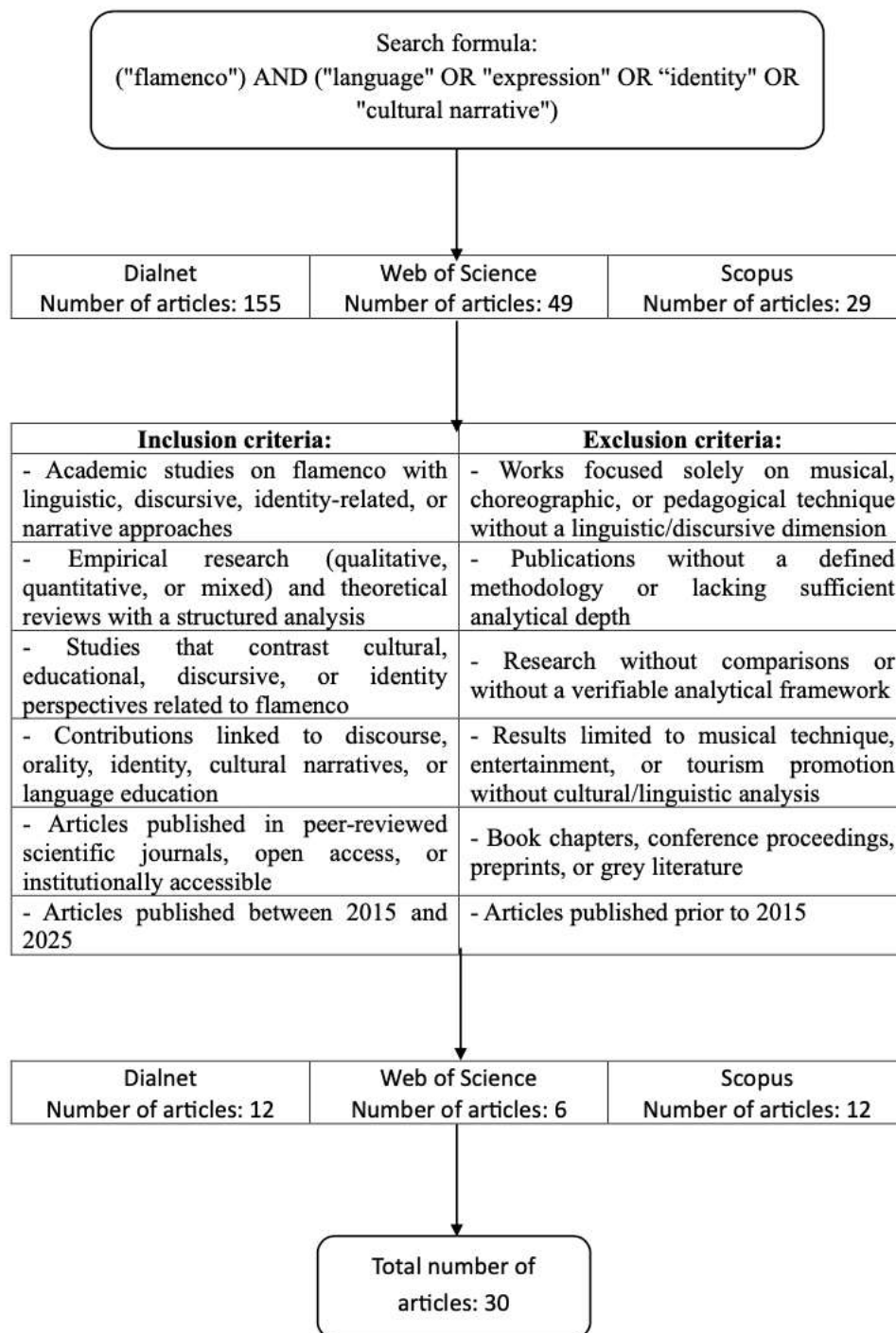
PICOS dimension	Inclusion criteria	Exclusion criteria
P (Population/Problem)	Academic studies on Works focused solely on musical, flamenco with linguistic, choreographic, or pedagogical discursive, identity, or technique without a linguistic or narrative approaches	discursive dimension
I (Intervention/Approach)	Empirical research (qualitative, quantitative, or mixed) and theoretical reviews with structured analytical depth analysis	Publications without a defined methodology or without sufficient analytical depth
C (Comparator)	Studies that contrast cultural, educational, discursive, or identity perspectives on flamenco	Research without comparisons or without a verifiable analytical framework
O (Results)	Contributions related to discourse, orality, identity, cultural narratives, or linguistic education	Results limited to musical technique, entertainment, or tourist promotion without cultural or linguistic analysis
S (Setting)	Articles in peer-reviewed scientific journals, open access, or institutionally accessible	Book chapters, conference proceedings, preprints, or grey literature

Table 2.*Number of articles selected from the databases after applying criteria*

Database	1 st search	Criteria applied
Dialnet	155	12
WoS	49	6
Scopus	29	12
Total number of articles	233	30

Finally, the entire process—from the initial identification of studies to the consolidation of the final corpus—was documented using a PRISMA flow diagram, ensuring transparency and traceability in the selection procedure.

The sixth stage of the PRISMA model focuses on coding, synthesis, and data extraction, a crucial step in ensuring the internal validity of a systematic review. In this study, the coding variables were defined with the aim of rigorously answering the previously established research questions, in close correspondence with the specific objectives set out in the introduction.

Figure 1.*PRISMA Flow Diagram*

To ensure methodological rigour, both validity and reliability were addressed through multiple complementary strategies aligned with best practices in systematic review research. Internal validity was strengthened through strict adherence to the PRISMA 2020 guidelines, which provided a transparent and standardised framework for study identification, screening, eligibility assessment, and inclusion, thereby minimising selection bias and enhancing procedural transparency. The analytical framework was theory-driven: research questions, coding variables, and analytical categories were explicitly derived from this study's objectives,

ensuring conceptual alignment between the epistemological approach and data extraction procedures. Predefined inclusion and exclusion criteria based on the PICOS model were operationalised prior to the search process, reducing interpretative drift and increasing decision consistency during screening.

Table 3.

Research questions based on specific objectives

Objectives of the study	Research questions	Coding variables
Identify how flamenco has been conceptualised in scientific literature as a discursive and multimodal phenomenon.	How do studies analyse flamenco as an integrated linguistic, bodily, and musical discourse?	- Dimension analysed (verbal/non-verbal/multimodal) - Theoretical frameworks used (linguistics, semiotics, communication, anthropology, etc.) - Typology of communicative resources (gestures, proxemics, jaleo, silence, etc.)
Explore the role of flamenco in the construction of cultural identities and its re-signification in globalised contexts.	What identity discourses emerge in the literature on flamenco and how are they negotiated between the local and the global?	- Type of identity analysed (Gypsy, Andalusian, national, global, hybrid) - Relationship with cultural policies and social resistance - Processes of heritage preservation or globalisation present - Formats of transmission (lyrics, testimonies, oral tradition)
Analyse the role of orality and cultural narrative in the transmission and living archive of flamenco. preservation of flamenco.	What place does orality occupy in flamenco as a living archive of cultural memory?	- Narrative themes (pain, struggle, historical memory) - Cultural function (preservation, resistance, reinterpretation) - Educational level (primary, secondary, university, non-formal education)
Evaluate the incorporation of flamenco into educational contexts and its potential as a linguistic and educational resource.	How has flamenco been incorporated into education and what skills does it promote?	- Skills developed (linguistic, emotional, intercultural) - Teaching strategies employed - Limitations identified (teacher training, absence from the curriculum, etc.)

Reliability was reinforced through the development of a structured coding matrix, which standardised data extraction from across all studies included in the review and facilitated systematic comparison between heterogeneous research designs (qualitative, quantitative, and theoretical works). The coding scheme included clearly operationalised variables, enabling analytical consistency and reducing subjective interpretation during synthesis. In addition, methodological triangulation was achieved through the use of multiple high-quality databases (Dialnet, Web of Science, and Scopus), which increased the comprehensiveness of the corpus

and reduced publication bias associated with single-source searches. The explicit documentation of search strategies, selection decisions, temporal boundaries, and analytical procedures enhances auditability and reproducibility, allowing future researchers to replicate or extend the review under comparable conditions. Finally, the interpretative synthesis followed a systematic narrative approach grounded in thematic convergence, ensuring that conclusions emerged from cross-study patterns rather than isolated findings, thus reinforcing the overall robustness and credibility of the analysis.

In this way, the analysis matrix is not limited to a descriptive exercise, but constitutes a methodological device that allows us to examine the evolution, distribution, methodological approaches, as well as the contributions and gaps in the academic literature on flamenco in its linguistic, discursive, and identity dimensions.

To clarify the analytical role of the coding variables, the categories presented in Table 3 were not used solely for descriptive classification but were operationalised as analytical dimensions guiding thematic comparison across studies. The coding process aimed to identify recurring conceptual patterns, relationships between multimodal, identity, and narrative dimensions, and cross-study thematic convergence. To enhance methodological reliability, coding was conducted following a predefined coding protocol designed to ensure consistency in interpretation and minimise subjective bias. Coding decisions were systematically documented, creating an audit trail that strengthens transparency and reproducibility of the analytical process.

RESULTS

The studies that make up this systematic review have been organised around four central objectives: (1) to identify how flamenco has been conceptualised in scientific literature as a discursive and multimodal phenomenon; (2) to explore the role of flamenco in the construction of cultural identities and its re-signification in globalised contexts; (3) to analyse the function of orality and cultural narrative in the transmission and preservation of flamenco; and (4) to evaluate the incorporation of flamenco in educational contexts and its potential as a linguistic and educational resource.

This organisation allows for an integrated response to the research questions posed in the introduction and provides a systematic framework for interpreting the available evidence. The synthesis of results is presented in a structured manner in Table 4.

The findings of the systematic review are organised around the four research objectives set out, considering the established coding variables. The synthesis integrates 30 selected publications from databases such as Dialnet, Scopus, and Web of Science, published between 2015 and 2025.

A descriptive quantitative overview of the corpus shows that approximately 30% of the studies focus primarily on identity construction and cultural representation ($n \approx 9$), 27% on multimodal or discursive analysis ($n \approx 8$), 23% on educational applications ($n \approx 7$), and 20% on

orality and narrative transmission ($n \approx 6$). Chronologically, the distribution of publications indicates a moderate increase after 2020 in studies addressing hybridisation, globalisation, and digital mediation, suggesting a growing interest in contemporary reinterpretations of flamenco discourse. This quantitative overview complements the qualitative analysis by identifying dominant thematic trends and research trajectories within the field.

Flamenco as a Discursive and Multimodal Phenomenon

Various studies show that flamenco is configured as a multimodal language in which music, gesture, words, and physicality are intertwined. Vadillo (2020, 2021) conceives it as a *world of experience* where brevity, connotative silence, and lyrical precision are fundamental expressive resources. González (2021), in a photographic essay, captures gestures and emotions, emphasising scenic solitude as a communicative dimension. Lin (2018) analyses the poetic work of Félix Grande, where songs and verses dialogue with classical music and existential reflections, while Kempf (2021) highlights the influence of flamenco on the poetry of Lorca and José F. A. Oliver as a form of cultural resistance. Ling (2015) provides a literary perspective by studying how *Blood Carmen* fuses flamenco rhythms with narrative structures.

Contemporary approaches incorporate the technological dimension: Oramas et al. (2018) apply natural language processing techniques to musical analysis, offering innovative tools for exploring flamenco. Vertedor-Romero (2024) investigates how digital artistic creation generates hybrid narratives that redefine flamenco in the contemporary era. Fernández de Molina Ortés (2023) studies linguistic stylisation in Rosalía's work, showing how flamenco and Latin music are intertwined in hybrid discourses. Ordóñez Flores (2010), from a structural perspective, shows that flamenco copla responds to deep metrical and rhythmic patterns that limit improvisation. Likewise, Ferrer- Yulfo (2022) incorporates the museological perspective by highlighting how the *Museo del Baile Flamenco* articulates discursive and multimodal resources in its educational and heritage function.

Although some studies approach flamenco from heritage, museological, or technological perspectives, they were included due to their relevance to multimodal discourse and identity representation, as they analyse how flamenco is framed, mediated, and communicated within broader cultural narratives.

Flamenco in the Construction of Cultural Identities

Flamenco also appears as a space for symbolic dispute and identity construction. De Santiago Ortega (2018) reconstructs its transition from a marginal manifestation to a national symbol, highlighting its political exploitation during the Second Republic and Francoism. García et al. (2015) present it as a tourist resource linked to the *Marca España* (Spain Brand), while García Gómez (2011) analyses how iconic figures such as Lola Flores contributed to redefining the national imagination. Espinosa Villegas (2024) examines its use as a symbol in Andalusian discourse, generating tensions and giving rise to dissident identities. Cruces-Roldán (2016) shows how film records from 1894–1910 consolidated archetypes of *Spanishness* linked to gender and ethnicity.

Significantly, the reviewed literature reveals a tension between opposing conceptualisations of flamenco: on the one hand, as a form of cultural resistance associated with marginalised identities and counter-hegemonic narratives, and on the other, as a commodified cultural product linked to tourism, heritage branding, and institutional representation. These contrasting perspectives highlight the dynamic and contested nature of flamenco identity construction across different contexts.

From a heritage perspective, Rodríguez de Tembleque García (2024) recovers 19th-century stage tonadillas as cultural elements of the Andalusian musical tradition. Lazzerini and Manetti (2022) explore the medieval work *Flamenca*, which is key to understanding the historical background of the *jondo* imaginary. On an international level, Escudero Berbes (2023) explains the process of institutionalising flamenco in Japan, while Pancrácio (2023) studies it in Brazil as a form of social and performative interaction in diasporic contexts. Fernández de Molina Ortés (2023) adds another dimension by showing how Rosalía's hybrid stylisation redefines global musical identities.

Orality and Cultural Narratives in Flamenco

The literature confirms that orality is a pillar of flamenco transmission. Moore (2015) questions the notion of freedom in personal fandangos, demonstrating that even in supposedly free styles, underlying structures persist. Casas-Mas et al. (2022) analyse the learning of flamenco guitar from the perspective of oral tradition and 4E cognition, while Casas-Mas et al. (2015) compare conceptions of musical learning between flamenco, jazz, and classical music, placing flamenco on an implicit and bodily axis.

Del Campo Tejedor and Cáceres Feria (2019) contribute to the popular dimension by studying Andalusian proclamations as oral practices that condense linguistic creativity and cultural identity. Sánchez Soria (2024) revalorises old age as a stage of intergenerational and decolonial transmission, where the *old gypsy woman* embodies moral and sentimental knowledge. Baño and Pozo (2023) argue that closed oral structures hinder group collaboration, while Vadillo (2020) reaffirms orality as a source of syncretic cultural experience. In addition, Cepero Molina (2003) and Crices-Roldán (2015) contribute with an anthropological and heritage analysis of flamenco as a socially constructed cultural narrative.

Flamenco in Educational Contexts

The studies reviewed show a growing interest in incorporating flamenco as a pedagogical and linguistic resource. Carrosa-Zayas et al. (2025) analyse its implementation in the Andalusian curriculum, showing educational benefits, although these are conditioned by a lack of teacher training. Carrosa-Zayas et al. (2025) complement this view by documenting teaching experiences in schools. Ferrer-Yulfo (2022) broadens the perspective by considering museums of intangible cultural heritage as spaces for collaborative transmission.

In the pedagogical field, de las Heras-Fernández et al. (2022) demonstrate that methodological innovations in tap dancing improve rhythmic precision and motivation. Casey (2017) proposes poetry as a tool to reinforce rhythmic and narrative competence in percussive

dance. De las Heras-Fernández et al. (2020) show generational differences in receptivity to pedagogical coaching, which impacts on the professional identity of dancers. Merino-Campos (2025) highlights the inclusive role of flamenco in the early childhood education of students with special needs. Finally, Ibáñez Moreno and Vermeulen (2023) provide insights into the use of linguistic resources in teaching, applicable to flamenco as an expressive discourse and teaching resource.

DISCUSSION

The findings of this systematic review confirm the growing consolidation of flamenco as an object of interdisciplinary study, articulated not only as an artistic expression but also as a cultural language with discursive, identity, and narrative dimensions. The diversity of approaches collected between 2015 and 2025 shows that flamenco has transcended its initial philological and anthropological analysis (García Gómez, 2011; Ordóñez Flores, 2010) to become part of debates on education, heritage, globalisation, and digital culture (Escudero Berbes, 2023; Vertedor-Romero, 2024).

The results of this systematic review allow us to understand flamenco as a complex discursive phenomenon, in which linguistic, multimodal, identity, narrative, and educational dimensions converge. The first objective, focused on identifying how flamenco has been conceptualised in scientific literature as a discursive and multimodal phenomenon, finds a wide range of approaches. González (2021) and Vadillo (2020, 2021) agree on flamenco operating through its own language, where brevity, silence, gestures, and emotions generate meanings that go far beyond the verbal. These approaches converse with literary and cultural studies such as those by Kempf (2021), Lin (2018), and Ling (2015), which showcase how flamenco falls under hybrid poetics and literary narratives. At the same time, the approaches of Oramas et al. (2018) and Vertedor-Romero (2024) open the door to digital and technological methodologies that allow rethinking the analysis of flamenco in a contemporary key, and show that multimodality not only permeates performance but also research.

Regarding the second objective, exploring the role of flamenco in the construction of cultural identities, the findings confirm that this practice has historically been a symbol of dispute. Cruces-Roldán (2016), De Santiago Ortega (2018), and Espinosa Villegas (2024) exemplify how flamenco was exploited by political and nationalist discourses, while at the same time generating resistance and dissident identities. Studies such as those by García et al. (2015) and García Gómez (2011) show that flamenco has also worked as a vehicle for heritage preservation, moving from the marginal to the national, in parallel with its consolidation as a tourist resource. From an international perspective, Escudero Berbes (2023) and Pancrácio (2023) confirm that flamenco takes on new meanings in diasporic contexts, adapting to local idiosyncrasies, such as Japan and Brazil, which reinforces its ability to generate hybrid identities. Likewise, the contributions of Lazzerini and Manetti (2022) and Rodríguez de Tembleque García

(2024) remind us that these reinterpretations draw on previous literary and musical traditions, highlighting the historicity of the construction of flamenco identity.

The third objective, aimed at analysing the function of orality and cultural narratives, shows a clear consensus: orality is at the core of flamenco transmission. Moore (2015) questions the notion of absolute freedom in singing, showing that even improvisation maintains structured frameworks, whereas Casas-Mas et al. (2015) and Casas-Mas et al. (2022) explain that this orality is related to bodily cognition and implicit forms of learning, in contrast to more conceptual musical traditions. Del Campo Tejedor and Cáceres Feria (2019) add a popular dimension by highlighting the humour of Andalusian *pregones* (proclamations) as a discursive practice linked to flamenco, while Sánchez Soria (2024) emphasises intergenerational transmission in old age as a living archive of cultural memory. These contributions, in dialogue with Baño and Pozo (2023), highlight that flamenco oral tradition is not only a vehicle for preservation but also a space of tension between tradition, innovation, and collective dynamics.

Finally, the fourth objective, focused on the educational dimension, confirms the potential of flamenco as a training and linguistic resource, although it also reveals limitations. Carrosa-Zayas et al. (2025) claim that its inclusion in the curriculum in Andalusia benefits students, although it is conditioned by the lack of teacher training. Ferrer-Yulfo (2022) broadens this perspective by showing how intangible cultural heritage museums can function as educational environments for collaborative transmission. In pedagogical practice, Casey (2017) and de las Heras-Fernández et al. (2022) agree that methodological innovation—whether through footwork or poetry—increases motivation and rhythmic precision. De las Heras-Fernández et al. (2020) add that receptivity to pedagogical strategies varies according to age, conditioning professional identity formation. Merino-Campos (2025) broadens the discussion to include students with special needs, confirming that flamenco serves as a resource for social integration, whereas Ibáñez Moreno and Vermeulen (2023) demonstrate implementation of linguistic resources for the analysis of flamenco as a verbal discourse.

Overall, the discussion shows that flamenco has been studied from a variety of approaches that conceive it as a discursive, identity-forming, and formative phenomenon, but also that there are significant gaps: the lack of systematic international comparative frameworks, the scarcity of quantitative methodologies applied to flamenco discourse, and the need to better formulate educational findings that hold linguistic perspectives. Far from weakening the field, these limitations reinforce the urgency in consolidating an interdisciplinary framework that integrates linguistics, education, and cultural studies.

Conclusions

The review that has been carried out allows us to confirm that flamenco is a highly complex discursive and linguistic phenomenon, where music, physicality, and orality are articulated in a multimodal framework that produces meanings beyond the strictly artistic. In this sense, flamenco can be understood as an integral language that operates simultaneously on the expressive, communicative, and identity levels.

The findings show that flamenco has not only served as an aesthetic vehicle, but has also been a space for identity construction and negotiation, moving from marginality to becoming a symbol of heritage and globalisation. These dynamics are fuelled by historical tensions, political appropriations, and transnational reinterpretations, confirming that flamenco is, in itself, a cultural discourse in constant transformation.

Oral tradition is consolidated as a fundamental core in the transmission and preservation of this art, not only through song and music, but also through popular expressions and intergenerational transmission. In this way, flamenco acts as a living archive of collective memory, capable of conveying emotions, narratives, and shared social experiences.

In the field of education, flamenco is a valuable resource for the development of linguistic, emotional, and intercultural skills. Its incorporation into curricula and formal and informal educational settings has shown considerable educational potential, although limitations remain due to a lack of teacher training and the need to integrate research findings with teaching practice.

Overall, the research answers the question posed by confirming that flamenco is a discursive, identity-based, and cultural phenomenon that transcends the artistic to become a living language. However, more robust comparative frameworks and interdisciplinary approaches are still needed to strengthen its study from the perspectives of applied linguistics, education, and cultural studies. Future research should advance the empirical analysis of multimodal interactions, international comparisons with other cultural genres, and the design of inclusive educational proposals that recognise flamenco as a tool for cultural transmission and identity construction.

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APPENDIX

Table 4.*Findings from the Systematic Review*

Database	Title	Authors	Journal or Publication	Conclusions	Year
Dialnet	Boleros and Flamenco Dancing in the Early Silent Films. Narratives and Archetypes of Spanishness in the Early Twentieth Century	Cruces-Roldán, C.	Journal of Dialectology and Popular Traditions, 71(2)	Analyses film records from 1894–1910, showing how they consolidated archetypes of 'Spanishness' and positioned flamenco as an identity and aesthetic resource associated with gender and ethnicity.	2016
Dialnet	The arrival of flamenco in Japan: processes of assimilation and learning	Escudero Berbes, A.	Cuadernos de Etnomusicología, 18(1)	Analyses the incorporation of flamenco in Japan, showcasing a process of cultural symbiosis with Spain, its institutionalisation through foundations, and the adaptation of learning to the Japanese idiosyncrasies, where flamenco is viewed as a means of emotional liberation.	2023
Dialnet	Flamenco as an imposed scene of the andalusian discourse. Dissident Identities	Espinosa Villegas, M. Á.	Oral Music of the South, 21	It points out how flamenco was instrumentalised as a symbol of Andalusian discourse, generating tensions and giving rise to dissident identities in the face of cultural standardisation.	2024
Dialnet	Flamenco like a cultural tourism product	García, L., Muñoz, G. A., & López-Guzmán, T.	International Journal of Scientific Management and Tourism	Explains how flamenco contributes to the "Spain Brand" and international tourist attraction, although it is not a determining factor in the choice of destination; greater international promotion is recommended.	2015

Dialnet	Where the duende dwells	González, A.	Sinfonía Virtual, Ed. 40	A photographic essay that captures the gestures and emotions of flamenco artists, emphasising the solitude of the stage as an aesthetic and communicative dimension.	2021
Dialnet	Music and Flamenco poetics in two poems from Libro de familia by Félix Grande	Lin, C.-Y.	Moenia, 24	Studies the integration of flamenco in Félix Grande's poetry as a literary and cultural resource, linking verses and songs with classical music and existential reflections.	2018
Dialnet	Cante libre is not free – contrasting approaches to fandangos personales	Moore, J.	Oral Music of the South	Compares personal fandangos by Marchena and Caracol, showing how the transition from rhythmic to free styles is never entirely open, questioning the notion of absolute freedom in singing.	2015
Dialnet	Mastery of art and life: wisdom from experience and processes of transmission in flamenco old age	Sánchez Soria, N.	Journal of Flamenco Research La Madrugá	The study revalorises old age as a stage of wisdom in flamenco, highlighting intergenerational transmission and the figure of the "old gypsy woman", as a decolonial symbol laden with sentimental and moral knowledge.	2024
Dialnet	Flamenco: from social marginality to cultural reference via political appropriation	Santiago Ortega, P. P.	Flamenco Research Journal La Madrugá	Reconstructs the transition of flamenco from the margins of society to its use as a national symbol, highlighting its political appropriation in contexts such as the Second Republic and Francoism.	2018
Dialnet	Flamenco Notes	Vadillo, J.	Sinfonía Virtual, Ed. 39	Presents 17 conceptual vignettes that form a syncretic vision of	2020

				flamenco, understood as a cultural and vital 'world of experience'.	
Dialnet	The Flamenco Copla: Notes for a Poetics of Brevity	Vadillo, J.	Sinfonía Virtual, Ed. 40	Proposes brevity as the central poetics of flamenco, characterised by indeterminacy, expressive economy, lyrical precision, and a connotative silence laden with meaning.	2021
Dialnet	The implementation of flamenco in the Andalusian educational curriculum and its impact on students	Carrosa-Zayas, Á., Chavarrí a-Ortiz, C., López-Ruiz, C., & Heredia-Carroza, J.	Ibero-American Journal of Education	Evaluates the inclusion of flamenco in the Andalusian curriculum, highlighting its educational potential, the benefits for students, and the limitations arising from the lack of teacher training.	2025
Scopus	The influence of musical production structures in group learning management	Baño, L., & Pozo, J. I.	Research Studies in Music Education	Argues that closed structures based on oral tradition in flamenco limit group collaboration, recommending more participatory teaching strategies.	2023
Scopus	Oral tradition as context for learning music from 4E cognition compared with literacy cultures. case studies of flamenco guitar apprenticeship	Casas-Mas, A., Pozo, J. I., & Montero, I.	Frontiers in Psychology	Examines learning flamenco guitar from the perspective of oral tradition and 4E cognition, showing how physical practice shapes identities and cultural narratives.	2022
Scopus	Musical learning conceptions as sociocultural productions in classical, flamenco, and jazz cultures	Casas-Mas, A., Pozo, J. I., & Scheuer, N.	Journal of Cross-Cultural Psychology	It analyses concepts of musical learning in flamenco, jazz and classical music, placing flamenco on an implicit, physical axis as opposed to the conceptualism of classical music.	2015

Scopus	Tap and Text: Using Poetry to Develop Rhythmic Proficiency in Percussive Dance Students	Casey, R. P.	Journal of Dance Education	Proposes poetry as a teaching resource in percussive dance to develop rhythmic and cultural narrative competence, integrating words, gestures, and rhythm.	2017
Scopus	The woman of the fat jigo has arrived!	del Campo Tejedor, A., & Cáceres Feria, R.	Oral Literature Bulletin	Studies the humorous ingenuity of Andalusian street cries as oral expressions that encapsulate popular identity, linguistic creativity, and links to the flamenco tradition.	2019
Scopus	Rhythmic Precision in Zapateado Flamenco: The Influence of Teaching Methods	de Las Heras-Fernández, R., Padilla Martín-Caro, V., Espada, M., & de la Cruz, Z.	Journal of Dance Education	Shows that methodological changes in teaching the zapateado increase students' rhythmic precision and motivation, demonstrating the value of pedagogical innovations.	2022
Scopus	Receptiveness of Spanish and Flamenco Professional Dancers in their training and development	de las Heras-Fernández, R., Coll, M. V. G., & Espada, M.	International Journal of Instruction	Points out generational differences in the receptiveness of flamenco dancers to pedagogical coaching, which influences their professional identity.	2020
Scopus	On the Use of Pronominal Verbs in Spanish by Belgian Flemish Students: An Analysis through Audio Description as a Didactic Resource	Ibáñez Moreno, A., & Vermeulen, A.	Signos Magazine	Provides insights into linguistic usage and narrative in Spanish language teaching, applicable to the analysis of flamenco as a verbal and expressive discourse.	2023

Scopus	The birth of poetry from the spirit of flamenco	Kempf, F. R.	Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte	Studies the influence of flamenco on the poetry of Lorca and José F. A. Oliver, highlighting its ambivalent nature and cultural resistance.	2021
Scopus	Cross-media integration of literature and dance	Ling, Y.	Chinese Semiotic Studies	Examines how the novel Blood Carmen fuses flamenco rhythms and structures into its literary narrative, generating new expressive possibilities.	2015
Scopus	Integrating dance in early childhood education for pupils with special educational needs : a comprehensive bibliographic review	Merino-Campos, C.	Research in Dance Education	Systematic review demonstrating how dance, including flamenco, promotes inclusion and identity in early childhood education for students with special needs.	2025
Scopus	Methodologies and conceptual models of artistic creation with digital media: case study of the generative artwork «España en fascículos»	Vertedor-Romero, J.-A.	AusArt	Analyses digital artistic creation practices as generators of hybrid cultural narratives, suggesting parallels with the contemporary transformation of flamenco.	2024
WoS	Transforming Museum Education Through Intangible Cultural Heritage	Ferrer-Yulfo, A.	Journal of Museum Education	Argues that intangible cultural heritage museums, such as the Flamenco Dance Museum, preserve and transmit flamenco by recognising the role of communities and fostering educational collaboration.	2022
WoS	An Example of Linguistic Stylization in Spanish Musical Genres: Flamenco and Latin Music in	Fernández de Molina Ortés, E.	Languages, 8(2)	Analyses the use of linguistic stylisation in Rosalía's work, showing how she combines elements of flamenco and Latin music to redefine	2023

	Rosalía's Discography			musical genres from a hybrid perspective.	
WoS	Notes on Flamenco	Lazzerini, L., & Manetti, R.	SCRIPTA. International Journal of Medieval and Modern Literature and Culture, 19(19)	A philological study of the medieval work <i>Flamenca</i> , which sheds light on literary and cultural keys to understanding the historical background of the flamenco imagination.	2022
WoS	Natural language processing for music knowledge discovery	Oramas, S., Espinosa-Anke, L., Gómez, F., & Serra, X.	Journal of New Music Research, 47(4)	Explores the potential of natural language processing techniques for musical data analysis, offering tools applicable to flamenco research.	2018
WoS	The musical practice of flamenco as a form of interaction: performative aspects of the flamenco music scene in Brazil	Pancrácio, M.	OPUS, 29	Analyses flamenco as a performance practice in Brazil, interpreting it as a form of social and cultural interaction in diasporic contexts.	2023
WoS	Lyric Comedy of 19th Century Malaga: The Cathedral Collection of Tonadilla	Rodríguez de Tembleque, S. E.	Alabe. Journal of Research on Reading and Writing, 2	Recovers and analyses 19th-century stage songs in Malaga, highlighting their heritage and historical value in the Andalusian musical tradition.	2024