



Three guitars 'por Bulerías', 1975. Ramon de Algeciras, Paco de Lucía, Juan Martín, with two 'palmeros'
(Photo: George Clinton)

Introduction

Welcome to *La Guitarra Flamenca*!

This series of six lessons in video and music text will show you the essential techniques and skills of flamenco guitar-playing. It will encourage you to develop your playing through a progressive understanding of the rhythmic forms which are the basis of the powerfully expressive and exciting music of flamenco today.

The series has been designed for the player of any standard of ability, from beginner to very advanced.

The six lessons, each lasting about half an hour, start from the beginning and introduce basic techniques, rhythms and melodies step by step. The lessons then move on to a greater emphasis on the different musical forms of flamenco guitar-playing and more advanced solos.

Each lesson contains, in addition to the music designed to introduce you progressively to flamenco playing, sequences of music for the more advanced player. If you are just starting with the flamenco guitar you will be able to come back to these after you have mastered the basic techniques introduced in the earlier lessons.

The lessons, which were recorded in the progressive sequence 1 to 6, are presented in three videotapes which combine in pairs Lessons 1 & 4, 2 & 5 and 3 & 6. In this way each contains one of the earlier lessons introducing more basic techniques and rhythmic forms along with one of the later lessons containing a greater amount of music for solo playing. The reason for this way of pairing the lessons is to balance out the amount of music text accompanying each videotape so that the music booklets are approximately equal in size. It also ensures that each videotape contains music which can suit the needs of players of varying ability.

Even the advanced player will be wise to pay a great deal of attention to the most basic playing techniques, because these provide the foundation on which one's ability to play and express oneself through the guitar depends.

Many videos for teaching music skills have rather little written music accompanying them. These have a lot. This is because the aim is to provide not only an introduction to playing techniques, but also the basis of a repertoire of music for you to learn and enjoy.

The written transcriptions are needed because there is more music in the lessons than most players could learn quickly or correctly just by watching the videos.

The music played in the lessons is all authentic flamenco; it has not been simplified or watered-down for teaching purposes. It combines traditional material, including extensive demonstrations of rhythm techniques, with modern original compositions by Juan Martín, some of them composed so recently for concert performance that they have not been recorded anywhere else.

Juan Martín's music is protected by copyright, and players who wish to perform it professionally may do so only by prior arrangement with Juan Martín Music, whose address appears at the front of this booklet.

Lesson 1. The Soleá

The first lesson introduces the *Soleá*, a profound (or *jondo*) rhythmic form of flamenco, from which many other forms have been derived.

The video starts with a short segment of *Bulerías* which is played as an introductory theme for all the video lessons, except for Lesson 4. Lesson 4, also presented on this videotape, is all about the *Bulerías*.

After you hear the *Bulerías* opening theme in Lesson 1, Juan introduces the *Soleá*, and plays a short solo sequence to illustrate the rhythm and feeling (*aire*) of the music. This solo, like the opening theme of *Bulerías*, is transcribed in full in the booklet.

Juan then demonstrates the first steps towards learning the rhythm of *Soleá* and constructing a solo sequence of rhythmic and melodic passages.

If you are beginning flamenco guitar, you should skip the next 15 pages, which give the transcriptions of the opening theme of *Bulerías* and the introductory solo *Soleá*, and start at page 21.

More advanced players, who may want to start straight off with learning the opening *Bulerías* (of which there is a longer version in Lesson 4) will probably already be familiar with the symbols used in the transcription, which are the same as in Juan Martín's Guitar Method, *El Arte Flamenco de la Guitarra*, and his other publications. The content of these video lessons complements the music previously published and in many instances can be combined with sequences of that music to construct longer solos.

For those players not yet familiar with the way flamenco music is written down, an explanation of the symbols is given in the pages following page 21, along with the introduction to basic playing techniques.

Bulerías

Opening Theme

First system of musical notation for 'Bulerías: Opening Theme'. It consists of a treble clef staff in 3/4 time, a bass clef staff, and a guitar staff. The treble staff contains a melodic line with fingerings (1#, 2, 1#, 3, 2, 3, 1, 2, 4, 1#, 2, 1#, 3, 2, 3, 1, 2) and accents (m, i, m, i, m, i, m, i, etc.). The bass staff contains a bass line with notes and fingerings (9, 10, 9, 11, 10, 11, 9, 10, 12, 12, 9, 10, 9, 11, 10, 11, 9, 10). The guitar staff contains fret numbers (0, 9, 10, 11, 12, 9, 10, 11, 12, 9, 10, 11, 12, 9, 10, 11, 12, 9, 10).

Bulerías: Opening Theme. Lesson 1.

La Guitarra Flamenca

Second system of musical notation for 'Bulerías: Opening Theme'. It continues the melodic and bass lines from the first system. The treble staff has fingerings (4, 2, 1#, 3, 2, 3, 1, 2, 4, 2, 1#, 3, 2) and accents (m, i, m, i, m, i, m, i, etc.). The bass staff has fingerings (12, 12, 12, 10, 9, 11, 10, 11, 9, 10, 12, 10, 9, 11, 10). The guitar staff has fret numbers (0, 9, 10, 11, 12, 9, 10, 11, 12, 9, 10, 11, 12, 9, 10, 11, 12, 9, 10).

Third system of musical notation for 'Bulerías: Opening Theme'. It continues the melodic and bass lines. The treble staff has fingerings (1#, 2, 1#, 3, 2, 3, 1, 2, 4, 1#, 2, 1#, 3, 2, 3, 1, 2) and accents (m, i, m, i, m, i, m, i, etc.). The bass staff has fingerings (9, 10, 9, 11, 10, 11, 9, 10, 12, 12, 9, 10, 9, 11, 10, 11, 9, 10). The guitar staff has fret numbers (0, 9, 10, 11, 12, 9, 10, 11, 12, 9, 10, 11, 12, 9, 10, 11, 12, 9, 10).

La Guitarra Flamenca

Bulerías: Opening Theme. Lesson 1.

Bulerías: Opening Theme. Lesson 1.

La Guitarra Flamenca

La Guitarra Flamenca

Bulerías: Opening Theme. Lesson 1.

The second method of beating time with the foot in *Bulerías* has the foot-beats coinciding with the accents counted 1 to 5, as was demonstrated in the music transcribed earlier on page 56. This is outlined below, and shown in Ex.11 on page 101, facing.

In this example, the foot-beats coincide with the numbers between the staves of the notation and *cifra*, not the *golpes*. The music shown is again in the A minor key; in the video it continues on into the *por medio* key, using the Phrygian mode, in music similar to sequences you have heard earlier in the extended opening theme.

Count	Accents	1	2	3	4	5	1
Foot-beats		*	*	*	*	*	*

Bulerías: The Use of the Foot. Lesson 4.

La Guitarra Flamenca

Foot-beats on numbered accents

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Ex.11

La Guitarra Flamenca

Bulerías: The Use of the Foot. Lesson 4.

CIII

ma i i i i i i i ma i i i i i i

e a m i i i i i i m i i i i i i

Bulerías: Opening Theme. Lesson 1.

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La Guitarra Flamenca

Bulerías: Opening Theme. Lesson 1.

The third method of beating time with the foot is referred to as “straight” rhythm in the video, because the foot-beats are evenly spaced in time. This is outlined below and shown in Ex.12 on page 103, facing. The example given is a *rasgueo* passage from the opening theme, starting with a slide downwards from A on the 2nd string.

In this third method, the foot-beats coincide with beats 12, 2, 4, 6, 8 and 10 of the 12-beat cycle of the *compás*. This contrasts with the beats on 12, 3, 6, 8 and 10 of the second method, emphasising the five accents, and the beats on 1, 2, 4, 5, 7, 8, 10 and 11 of the first method, which has the widest application.

Foot-beats * * * * *

12 1 2 3 4 5 6 7 8 9 10 11 12

Foot-beats coincide with golpes

Ex.12

10 11 12

1 2 3 4 5 6 7 8 9

10 11 12 etc

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Basic Bulerías with Traditional Falseta

Cejilla at 2nd fret

ma ma i ma ma i ma i ma i ma i

ma ma i ma ma i ma i ma i ma

Basic Bulerías with Traditional Falseta. Lesson 4.

La Guitarra Flamenca

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e a m i i e a m i i i i i i i i i i i i

i e a m i i e a m i i i i i i i i i i i i

La Guitarra Flamenca

Basic Bulerías with Traditional Falseta. Lesson 4.

II III

i i i i e a m i i i p

i i i e a m i i

1 2 3 4 5 6 7 8 9 10 11 12

3 6 3 6 5 3 5 6 5 3 6

i

Basic Bulerías with Traditional Falseta. Lesson 4.

La Guitarra Flamenca

i i ma

i i i e a m i i

1 2 3 4 5 6 7 8 9 10 11 12

i i ma

i i i e a m i i

La Guitarra Flamenca

Basic Bulerías with Traditional Falseta. Lesson 4.

Bulerías

Basic Variations in the *por medio* key

Cejilla at 2nd fret

i i e a m i i i i i i i i i e a m i i

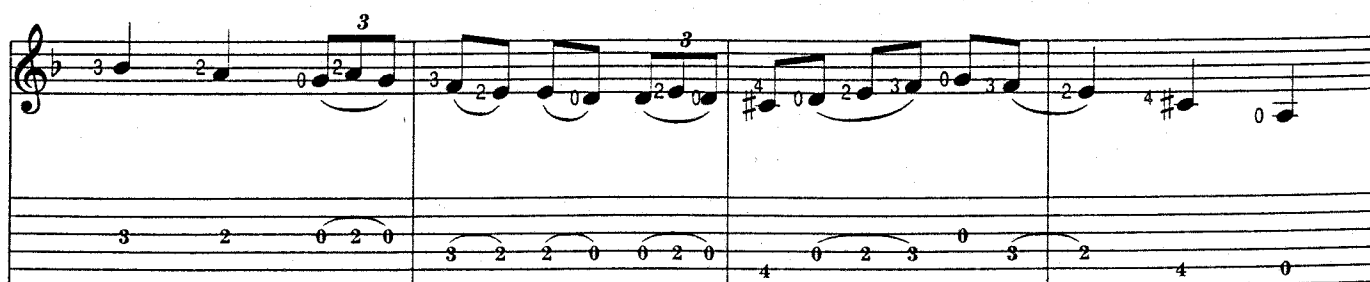
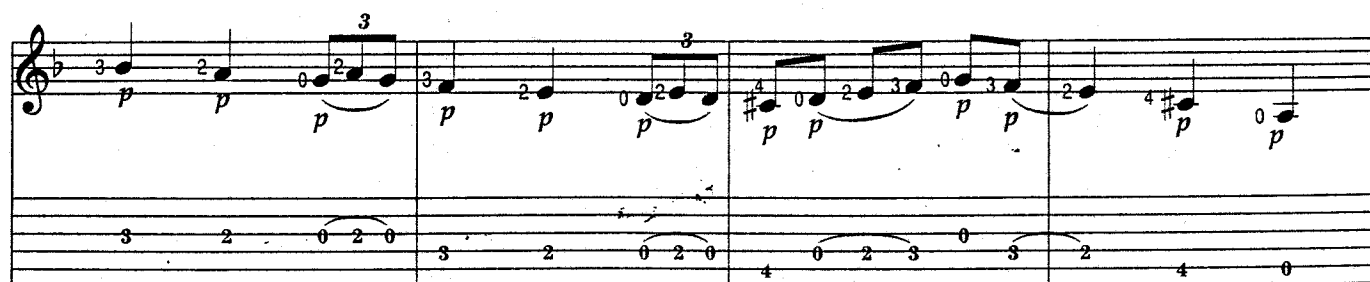
Bulerías: Basic Variations in por medio key. Lesson 4.

La Guitarra Flamenca

i i e a m i i i i i i p i i i p i i i i p p p p i i i m a i i i i i e a m i

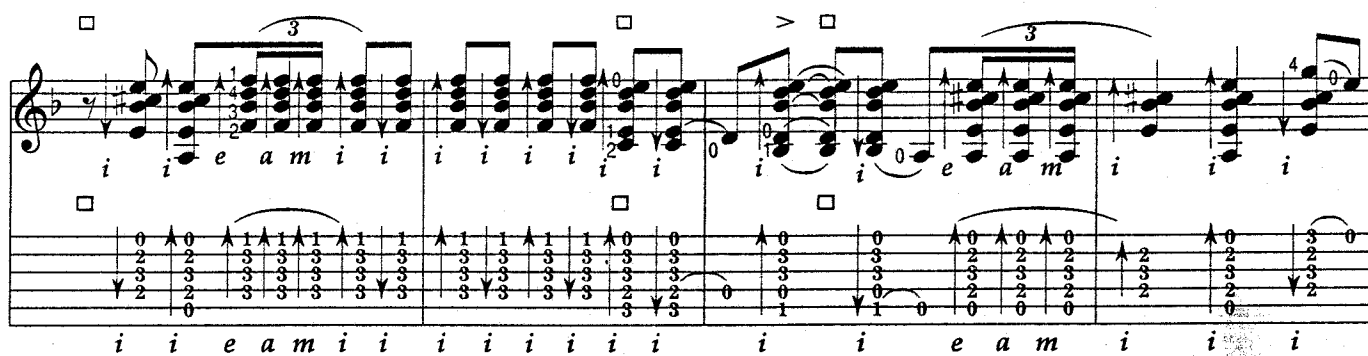
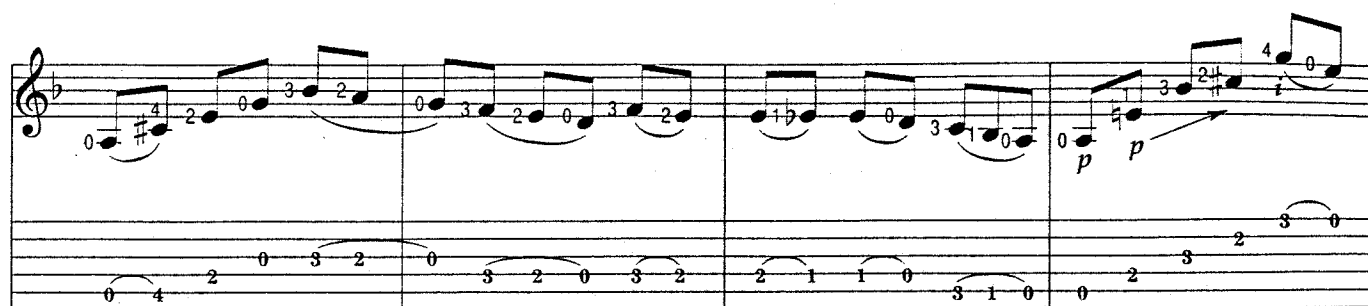
La Guitarra Flamenca

Bulerías: Basic Variations in por medio key. Lesson 4.



Bulerías: Basic Variations in por medio key. Lesson 4.

La Guitarra Flamenca



La Guitarra Flamenca

Bulerías: Basic Variations in por medio key. Lesson 4.

e a m i i i i i i i i e a m i i

i i i i i e a m i

Bulerías: Basic Variations in por medio key. Lesson 4.

La Guitarra Flamenca

La Guitarra Flamenca

Bulerías: Basic Variations in por medio key. Lesson 4.

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i i i i e a m i i i

p

Bulerías: Basic Variations in por medio key. Lesson 4.

La Guitarra Flamenca

[illegible]

La Guitarra Flamenca

Bulerías: Basic Variations in por medio key. Lesson 4.

Two systems of musical notation for guitar. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The first system has two measures. The first measure contains the lyrics 'i i ma' and the second measure contains 'i i i i e a m i i'. The second system also has two measures. The first measure contains 'i i ma' and the second measure contains 'i i i i e a m i i'. The notation includes various guitar-specific symbols such as natural notes, accidentals, and fingerings. The bass line is indicated by numbers 0-5 on a five-line staff.

Bulerías: Basic Variations in por medio key. Lesson 4.

La Guitarra Flamenca

Two systems of musical notation for guitar. The first system is labeled 'CII' and has four measures. The lyrics are 'm i m i m i m i'. The second system has four measures. The lyrics are 'i i i e a m i i'. The notation includes various guitar-specific symbols such as natural notes, accidentals, and fingerings. The bass line is indicated by numbers 0-5 on a five-line staff.

La Guitarra Flamenca

Bulerías: Basic Variations in por medio key. Lesson 4.

Two systems of musical notation for guitar. The first system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "m i m i m i" followed by a measure with a fermata over "i". The bottom staff is a guitar tablature with fret numbers 5, 4, 5, 2, 5, 4, 5, and a sequence of triplets and sixteenth notes. The second system also has two staves. The top staff continues the melody with lyrics "i i i e a m i" and "i i i". The bottom staff continues the guitar accompaniment with various fret numbers and rhythmic patterns. Small square markers are placed above certain measures.

Bulerías: Basic Variations in por medio key. Lesson 4.

La Guitarra Flamenca

Two systems of musical notation for guitar. The first system has two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "i m i m i", "m i m i m", "i m i m i m", and "i i". The bottom staff is a guitar tablature with fret numbers 2, 3, 2, 3, 5, 3, 2, 0, 0, 2, 3, 2, 0, 3, 2, 0, 3, 1, 0, and a sequence of triplets and sixteenth notes. The second system also has two staves. The top staff continues the melody with lyrics "i i e a m i i i", "i i i i i i i i", and "i i i i i i i i". The bottom staff continues the guitar accompaniment with various fret numbers and rhythmic patterns. Small square markers are placed above certain measures. A "p" (piano) dynamic marking is present in the second system.

La Guitarra Flamenca

Bulerías: Basic Variations in por medio key. Lesson 4.

i i ma i i i i i e a m i i
 i i e a m i i i i i i i i i i i i i i i i i

Bulerías: Basic Variations in por medio key. Lesson 4.

La Guitarra Flamenca

e a m i i e a m i i i i i i i i i i i i i e a m i i
 e a m i i e a m i i i i i i i i i i i i i e a m i i

i i ma i m p
 i i ma i m p

La Guitarra Flamenca

Bulerías: Basic Variations in por medio key. Lesson 4.

V VI VIII VII VI

i i i i e a m i i e a m i i

p m p p m p p m p p ma i i i e a m i i

Bulerías: Opening Theme. Lesson 1.

La Guitarra Flamenca

i i i i i i i i e a m i i

i i i i i i e a m i i

La Guitarra Flamenca

Bulerías: Opening Theme. Lesson 1.

[illegible]

Bulerías: Basic Variations in por medio key. Lesson 4.

La Guitarra Flamenca

The image displays two systems of musical notation for guitar, likely for a piece in G major or D major. Each system consists of a treble staff and a bass staff. The notation includes chords, fingerings (indicated by numbers 0-4), and dynamics (p for piano). The first system shows a sequence of chords: i i ma, p, and a final measure with a 4-fingered chord and a 'Ligado' instruction. The second system continues the sequence: i i ma, i, i i i i, e a m i i. The bass staff provides a harmonic accompaniment with specific fingerings and a 'Ligado' instruction in the final measure.

La Guitarra Flamenca

Bulerías: Basic Variations in por medio key. Lesson 4.

Timing of Accents: Another Example

Ex.13

i i e a m i i i i i p i i i p i i i

p i i e a m i i i i i p

Bulerías: Timing of Accents (Another Example). Lesson 4.

La Guitarra Flamenca

The music of Ex.13 on the previous page is played immediately before the video cue "So one has to almost feel those things..." The important feature is the timing and accentuation of the final brief melodic phrase.

Bulerías To End Other Toques: Soleá

The first illustration follows the video cue "But if you were building the Soleares, for example":

e a m i i i i i i i i i i i i i i e a m i i i i i i i i i i i i i i

e a m i i i i i i i i i i i i i i e a m i i i i i i i i i i i i i i

La Guitarra Flamenca

Bulerías To End Other Toques: Soleá. Lesson 4.

The page contains two systems of musical notation for guitar. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The first system has four measures, and the second system also has four measures. The lyrics are written below the staff: *i i i i i i i i i e a m i i i e a m i i i i i i i*. The tablature is written on a six-line staff below the treble staff, with numbers 0-3 indicating fret positions. There are also some special symbols like 'A' and 'e' above the tablature. The music is a flamenco style, likely a Soleá.

Bulerías To End Other Toques: Soleá. Lesson 4.

La Guitarra Flamenca

The page contains two systems of musical notation for guitar. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The first system has four measures, and the second system also has four measures. The lyrics are written below the staff: *i i i i i i i i i e a m i i i i i i i*. The tablature is written on a six-line staff below the treble staff, with numbers 0-3 indicating fret positions. There are also some special symbols like 'A' and 'e' above the tablature. The music is a flamenco style, likely a Soleá.

La Guitarra Flamenca

Bulerías To End Other Toques: Soleá. Lesson 4.

The transition point between *Soleá* and *Bulerías* is shown in the following brief sequence on page 129 (facing), which is played after the video cue “*You’ll see that I went in there after the 12...*” The *Bulerías* rhythm starts after the count of 12, shown between the staves of the music and *cifra*.

Bulerías To End Other Toques: Soleá. Lesson 4.

La Guitarra Flamenca

[illegible]

On page 130 overleaf there is another illustration of *Soleá* accelerating into a transition to *Bulerías*. It is transcribed in full to show the *rasgueo* techniques employed and, towards the end of this sequence, the phrasing of the rhythm in 6's, with triplet *rasgueos* and *apagado*.

The Lord's Prayer

Allegro

Pater noster qui es in caelis, Deus, Pater omnipotens.

Bulerías To End Other Toques: Soleá. Lesson 4

La Guitarra Flamenca

i i e a m i i i e a m i i i i i i i ma e a m i i i i i i ma i

La Guitarra Flamenca

Bulerías To End Other Toques: Soleá. Lesson 4.

[illegible]

Emphasising the 3,6,8,10,12 Accents

Count 12
Rhythm 4

1 2 3 4 5 6 7 8 9 10 11 12

i i i i i i i i i i i i

1 2 3 4 5 6 7 8 9 10 11 12

i i i i i i i i i i i i

Musical score for page 134, featuring guitar and flamenco singing notation. The score is divided into two systems. The first system consists of a guitar staff with a treble clef and a key signature of one sharp (F#), and a vocal staff with a soprano clef. The guitar staff contains a series of chords and arpeggios, with fingerings indicated by numbers 1-4. The vocal staff contains a series of notes, with lyrics "i i i i i i i i i i i i" written below. The second system also consists of a guitar staff and a vocal staff. The guitar staff contains a series of chords and arpeggios, with fingerings indicated by numbers 1-4. The vocal staff contains a series of notes, with lyrics "p m p p m p p m p p ma i i p m p p m p p m p p ma" written below. The score is marked with "9:2" and "4" in several places.

Bulerías To End Other Toques: Soleá. Lesson 4.

La Guitarra Flamenca

Musical score for page 135, featuring guitar and flamenco singing notation. The score is divided into two systems. The first system consists of a guitar staff with a treble clef and a key signature of one sharp (F#), and a vocal staff with a soprano clef. The guitar staff contains a series of chords and arpeggios, with fingerings indicated by numbers 1-4. The vocal staff contains a series of notes, with lyrics "i i ma i i i i i i e a m i i i" written below. The second system also consists of a guitar staff and a vocal staff. The guitar staff contains a series of chords and arpeggios, with fingerings indicated by numbers 1-4. The vocal staff contains a series of notes, with lyrics "p m p p m p p p m p p p m p p ma p" written below. The score is marked with "3" and "CI" in several places.

La Guitarra Flamenca

Bulerías To End Other Toques: Soleá. Lesson 4.

Bulerías To End Other Toques: Alegrías

The following sequence shows the transition of *Alegrías* to an ending in *Bulerías*.

It starts with the melodic theme of the *Escobilla* for the first two 12-beat *compases*. Each line of musical notation and *cifra* contains one *compás* of *Alegrías*, then of *Bulerías*. The music is played after the video cue "When you are playing for a dancer, normally one is playing the *Escobilla*..."

Bulerías To End Other Toques: Alegrías. Lesson 4.

La Guitarra Flamenca

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La Guitarra Flamenca

Bulerías To End Other Toques: Alegrías. Lesson 4.

i i i i i i i i i i i i i i i i

i i i i i i i i i i i i i i i i

Bulerías To End Other Toques: Alegrías. Lesson 4.

La Guitarra Flamenca

e a m i i i e a m i i i

i i ma i i i e a m i i i i

La Guitarra Flamenca

Bulerías To End Other Toques: Alegrías. Lesson 4.

The musical score for page 140 consists of two systems. Each system has a vocal line (treble clef) and a guitar line (bass clef). The key signature is two sharps (F# and C#). The vocal line includes lyrics: 'i i ma', 'i', 'i i i e a m i i', and 'i i'. The guitar line features various fret numbers (0, 2, 3, 4) and rhythmic markings. The first system ends with a double bar line. The second system continues the melody and accompaniment.

Bulerías To End Other Toques: Alegrías. Lesson 4.

La Guitarra Flamenca

This block shows the continuation of the musical score from page 140 onto page 141. It maintains the same vocal and guitar parts, with the vocal line ending on 'i i'. The guitar line continues with similar fretting and rhythmic patterns. The page number 141 is printed in the top right corner.

The next sequence of *Bulerías*, starting overleaf on page 142, shows a change of key from the A major of *Alegrías* to the Phrygian mode of the *por medio* key, as may be required to accompany a singer. This is followed by a change back to the A major key for the final *compases*.

The music is played after the video cue "So you have to really listen out very carefully here..."

The musical score is written for guitar in treble and bass clefs. The key signature has one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). There are also square symbols above the staff indicating 'golpe' taps. The tablature is written below the staff, using numbers 0-4 to indicate fret positions. The lyrics 'i i i e a m i i i i i i p i i i p i i i' are written below the staff.

Bulerías: Opening Theme. Lesson 1.

La Guitarra Flamenca

Notes on Transcription of the Opening Theme.

The opening theme of *Bulerías* is played in the 'por medio' key, which uses the Phrygian mode and the basic chord sequence D minor, C, B flat, A. Later different versions, including the much longer solo in Lesson 4, are played with a *cejilla* (introduced in Lesson 2) at the 2nd fret, but the music is written as if the *cejilla* was not in place. This standard convention is adopted throughout; notes are shown relative to the nut position of the guitar or to the *cejilla* when it is used.

Index finger downstrokes are often shown as extending over a greater number of notes than upstrokes, which mainly strike the treble strings of the guitar.

Square symbols represent *golpe* taps on the guitar. They are shown above the chord or beat at which they are played in both music notation and *cifra* tablature. Where they are shown **beneath** the music and *cifra* (as at the bottom of page 10 and the top of page 11), they indicate a different kind of *golpe*, which is played on the near-side *golpeador* next to the bass strings, as is also demonstrated later.

Ending Sequence With Changes Of Key

The image displays two staves of musical notation for the song "I Am a Pilgrim".

- Top Staff:** Contains the vocal melody in treble clef, key of D major (two sharps), and 4/4 time. The lyrics are written below the notes: "i i ma i i i e a m i i i i". Above the staff, there are square boxes indicating where to place capo frets.
- Bottom Staff:** Shows the guitar accompaniment. It includes guitar-specific notation such as bar lines, repeat signs, and fingerings (numbers 0-4). Below the staff, there are additional lyrics: "i i ma i i i e a m i i i i".

Bulerías To End Alegrías, With Changes Of Key. Lesson 4.

La Guitarra Flamenca

[illegible]

La Guitarra Flamenca

Bulerías To End Alegrías, With Changes of Key. Lesson 4.

Two systems of guitar tablature for the piece 'Bulerías To End Alegrías, With Changes Of Key. Lesson 4.' Each system consists of a treble clef staff with musical notation and a corresponding guitar tablature staff below it. The tablature uses numbers 0-3 to indicate frets and includes various symbols for rhythm and technique. The first system has two measures, and the second system has two measures. The notes 'i', 'ma', 'e', 'a', 'm', and 'i' are written below the tablature to indicate specific notes or techniques.

Bulerías To End Alegrías, With Changes Of Key. Lesson 4.

La Guitarra Flamenca

Two systems of guitar tablature for the piece 'Bulerías To End Alegrías, With Changes Of Key. Lesson 4.' The first system continues from the previous page and includes a triplet of eighth notes marked with a '3' and a bracket. The second system is in a new key, indicated by two sharps (F# and C#) on the treble clef staff. It includes a triplet of eighth notes marked with a '3' and a bracket. The notes 'p', 'm', 'p', 'p', 'm', 'm', 'm', 'i', 'i', 'i', 'i', 'i', 'i', 'i', 'i', 'i', 'i', 'i', 'i', 'i', 'i', 'i' are written below the tablature to indicate specific notes or techniques.

La Guitarra Flamenca

Bulerías To End Alegrías, With Changes Of Key. Lesson 4.

Two systems of musical notation for guitar. Each system consists of a treble staff and a bass staff. The first system includes fingerings (e.g., 0, 2, 1, 2, 3, 2, 1, 0) and dynamics (p, m, p). The second system includes fingerings (e.g., 0, 2, 1, 2, 3, 2, 1, 0) and dynamics (p, m, p). The notation includes various musical symbols such as notes, rests, and accidentals.

Bulerías To End Alegrías, With Changes Of Key. Lesson 4.

La Guitarra Flamenca

Two systems of musical notation for guitar. Each system consists of a treble staff and a bass staff. The first system includes fingerings (e.g., 0, 2, 1, 2, 3, 2, 1, 0) and dynamics (p, m, p). The second system includes fingerings (e.g., 0, 2, 1, 2, 3, 2, 1, 0) and dynamics (p, m, p). The notation includes various musical symbols such as notes, rests, and accidentals. The systems are labeled with Roman numerals: CH, CIV, and CII.

La Guitarra Flamenca

Bulerías To End Alegrías, With Changes Of Key. Lesson 4.

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is in 2/4 time, key of D major (two sharps), and consists of 16 measures. It features a treble and bass staff with piano (p) and mezzo-forte (mf) dynamics. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece ends with a double bar line and a repeat sign.

An Exercise For Alzapúa

The sequence of *Bulerías* which starts on page 149 (opposite) provides a way of beginning a *Bulerías* and is a helpful exercise for the thumb technique of *alzapúa*. It uses a repeated thumb-stroke on a single bass string as well as the down- and up-strokes with the thumb across several strings, and it requires considerable facility in the thumb to be played at speed.

Bulerías To End Alegrías. Alzapúa Sequence. Lesson 4.

La Guitarra Flamenca

Alzapúa Sequence

The musical score for 'The Little Boat' is presented in two systems. Each system consists of a vocal line and a piano accompaniment line. The vocal line is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The piano accompaniment is written in bass clef. The score is divided into two systems, each containing five measures. The first system's vocal line begins with a 4-measure rest, followed by notes in measures 2 through 5. The piano accompaniment provides a steady rhythmic foundation with chords and single notes. The second system continues the melody and accompaniment. Dynamics such as *p* (piano) and *pp* (pianissimo) are indicated throughout. Fingerings and breath marks are also present.

La Guitarra Flamenca

Bulerías: Alzapúa Sequence. Lesson 4.

Bulerías: Alzapúa Sequence, Lesson 4

La Guitarra Flamenca

The *alzapúa* sequence can also be played for a *Bulerías* in the *por arriba* key (the Phrygian mode using the chord progression Ami, G, F, E). The beginning is shown below, as played in the video.

The final sequence of *Bulerías* played in the video is transcribed in the following pages, starting overleaf on page 152. It starts with the *alzapúa* sequence, which is not transcribed again in full: the written music begins at the point marked with the * symbol in the last bar of the first stave of music on page 150, opposite.

La Guitarra Flamenca

Alzapúa Sequence: 'por arriba' Key, Lesson 4.

Bulerías

Final Sequence

(Continued from Alzapúa Sequence)

p p p p p p

i i e a m i i i i i i i i i i i i i

Bulerías: Final Sequence. Lesson 4.

La Guitarra Flamenca

i i e a m i i i i i i i i e a m i i

e a m i e a m i e a m i i i i i i i i i i i i i e a m i i

La Guitarra Flamenca

Bulerías: Final Sequence. Lesson 4.

i i ma i i i i e a m i p p m p

p m p p m p p m p p m p p ma p p m p p m p p m p p m p p m p

Bulerías: Final Sequence. Lesson 4.

La Guitarra Flamenca

p ma p p m p p m p p ma i i i i i i i i i i i i p p m p

p m p p m p p m p p m p p ma p p m p p m p p m p p m p p m p

La Guitarra Flamenca

Bulerías: Final Sequence. Lesson 4.

Musical score for "The Lord's Prayer" (BWV 134) by J. S. Bach. The score is in G major and 3/4 time. It features a vocal line and a lute accompaniment. The lyrics are in Latin: "Pater noster qui es in caelis, Deus, Pater omnipotens, Qui sedes ad dexteram Patris, Qui regnas cum Patre et Spiritu Sancto in gloria Dei Patris Amen." The score is divided into two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 14. The vocal line is written in a single staff, and the lute accompaniment is written in a single staff. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings.

Bulerías: Final Sequence. Lesson 4.

La Guitarra Flamenca

[illegible]

La Guitarra Flamenca

Bulerías: Final Sequence. Lesson 4.

[illegible]

Bulerías: Final Sequence. Lesson 4.

La Guitarra Flamenca

The musical score for "The Rose Tree" is presented in two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The notation includes a treble staff with a key signature of one flat (B-flat) and a common time signature (C). The bass staff provides guitar accompaniment with chords and fingerings. Dynamics such as *p* (piano), *m* (mezzo-forte), and *f* (forte) are indicated. The score concludes with a double bar line and the letters "CV" (Coda).

La Guitarra Flamenca

Bulerías: Final Sequence. Lesson 4.



Andres Segovia, Juan and Helen Martín, Barbican 1983

Soleá

Introductory Solo

p *p* *p* *p* *p* *p* *p*

Soleá: Introductory Solo. Lesson 1.

La Guitarra Flamenca

p *p* *p* *p* *p* *p* *p*

e a m i e a m i i i i

e a m i e a m i i i i

La Guitarra Flamenca

Soleá: Introductory Solo. Lesson 1.

10

3

a m i i e a m i i i i i i

p p p

II

Soleá: Introductory Solo. Lesson 1.

La Guitarra Flamenca

3

i m a

p p p

II

p p p p p p p

i i i i i i i

p p p p p

II

La Guitarra Flamenca

Soleá: Introductory Solo. Lesson 1.

Soleá: Introductory Solo. Lesson 1.

La Guitarra Flamenca

Soleá. The Basic Compás

The *Soleá* is a fundamental rhythmic form of flamenco. These rhythmic forms are called *toques*, and you will be meeting others in later lessons. They may be named in the singular or plural, so that the *Soleá* (derived from the word *soledad*, meaning solitude) is also called *Soleares*.

The basic rhythmic structure, or *compás*, of the *Soleá* is a repeating cycle of twelve beats, accented on beats 3, 6, 8, 10 and 12. Sequences end on a final beat of 10.

1 2 3 4 5 6 7 8 9 10 11 12

The hand-clapping in flamenco is called *palmas*. Juan demonstrates the form known as *palmas fuertes*, in which three extended fingers of the right hand clap against the palm of the left hand. The use of cupped hands gives the softer sound of *palmas sordas*.

Index Finger Down-Strokes on a Chord of E Major

Ex.1

Count
Rhythm

1 2 3 4 5 6 7 8 9 10 11 12

0 0 0 0 0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0 0 0 0 0
1 1 1 1 1 1 1 1 1 1 1 1
2 2 2 2 2 2 2 2 2 2 2 2
2 2 2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0 0 0

i i i i i i i i i i i i

Explanation of Symbols

The music is shown in standard notation and also in tablature or *CIFRA*. The six lines of the *cifra* stave represent the six strings of the guitar, with the first string at the top. Numbers on each line indicate the fret at which the string is stopped by a

Soleá: Basic Compás. Lesson 1.

La Guitarra Flamenca

Left Right

1 2 3 4

i m a e

p

1 2

i e a m i

i e a m i

finger of the left hand. For the sake of clarity, the timing of notes and details of right hand fingering (except for the *rasgueos*, as described below) are indicated only in relation to the musical notation and have not been duplicated in the *cifra*.

Left hand fingering is shown by numbers beside notes, with 0 denoting the open string and the fingers numbered 1 to 4.

Right hand fingering is shown in the diagram: *p* = thumb; *i* = index; *m* = middle; *a* = ring; *e* = little.

Rasgueos (strumming strokes): a downstroke, from bass to treble, is shown by an arrow pointing upwards ↑ on the page; an upstroke, from treble to bass, is ↓. The arrows are drawn this way to show the order in which the strings are struck. The letter beneath each arrow shows the right hand finger which makes the stroke. The stroke of each finger is shown separately, in both notation and *cifra*. This may look complicated but it allows an accurate representation of the rhythm. In the example (left), for instance, the accents fall on beats 1 and 2.

Adding F's on Accented Beats

Ex.2

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

Soleá: Basic Compás. Lesson 1.

La Guitarra Flamenca

Second Compás with Fmaj7 and C Chords

Ex.3

1 2 3 4 5 6

7 8 9 10 11 12

La Guitarra Flamenca

Soleá: Basic Compás. Lesson 1.

Ending Phrase with Apoyando Thumb Strokes

Ex.4

The second *compás* resolves on the chord of E major, as shown in Ex.4 (left). The thumb-strokes are played *apoyando*. Notice how the left hand adopts the full position of the E major chord, with the second finger stopping the 5th string at the 2nd fret (as is shown in parentheses on beat 11 in the *cifra* of Ex.4). The 5th string is not actually played. In flamenco the left hand commonly holds down a chord position in this way, even when not all the strings are sounded; the strings which are stopped but not played add their sympathetic resonance to the sound of the guitar.

Variation with Added G's

Ex.5

Soleá: Basic Compás. Lesson 1.

La Guitarra Flamenca

Ex.6 shows the first *compás* with *golpes* added on beats 11 and 12. The square symbol representing the *golpe* is shown above the music notation and the *cifra*.

Ex.6

La Guitarra Flamenca

Soleá: Basic Compás. Lesson 1.

Llamada

Ex.7

ma 1 ma 2 p 3 4 5 6 7 8 9 10 11 12

ma ma p i i i i p p p p

ma

The *llamada* (Ex.7, above) introduces two new chords for the left hand and two new symbols. The first chord is E7, on beat 2, in which the 3rd finger is lifted from the 4th string to allow the open string to sound the note of D. The second chord, on beat 3, is F major, played on the lower four strings. The new symbols are the double arrow (left), indicating a stroke with the middle and ring fingers together, and the wavy arrow (right) which indicates a chord played with the thumb as a rapid *arpeggio* (or *arpeggio*), so that the strings are sounded in quick succession. The notes on the open top E string in parentheses after beats 6,7,8 and 9 are optional.

p

Soleá: Llamada. Lesson 1.

La Guitarra Flamenca

First Falseta (Melodic Variation)

Ex.8

1 2 3 4 5 6 7 8 9 10 11 12

p p Ligado Ligado p p p p p p p p

NB: 3rd finger is used here when this *ligado* is demonstrated alone

1 2 3 4 5 6 7 8 9 10 11 12

p p p p p p p p p p p p

La Guitarra Flamenca

Soleá: First Falseta. Lesson 1.

Second Falseta

Ex.9

1 2 3 4 5 6 7 8 9 10 11 12

Tirando

Soleá: Second Falseta. Lesson 1.

La Guitarra Flamenca

In the final version of the complete solo, note that the first time the *Llamada* (Ex.7, page 28) is played, two *golpes* are added on beats 11 and 12 in order to maintain the rhythm, before the two *falsetas* are played.

After *Falseta 1* and *Falseta 2*, the *compases* shown as Ex.3 and Ex.5 are played again and the solo ends with a final *Llamada*, which is shown below (Ex.10).

This is slightly different from the previous version, particularly in the inclusion of a *ligado*. with the little finger of the left hand quickly hammering on to F on the 4th string and then pulling off to sound the E, after the index downstroke on beat 5.

Final Llamada

Ex.10

1 2 3 4 5 6 7 8 9 10 11 12

Tirando

La Guitarra Flamenca

Soleá: Final Llamada. Lesson 1.

La Guitarra Flamenca

Soleá: More Advanced Solo. Lesson 1.

Musical score for page 34, featuring guitar and voice parts. The guitar part includes a treble staff with notes and a bass staff with fingerings. The voice part includes a treble staff with lyrics "i a m i" and a bass staff with fingerings. Dynamics include piano (p) and mezzo-forte (mf).

Soleá: More Advanced Solo. Lesson 1.

La Guitarra Flamenca

Musical score for page 35, featuring guitar and voice parts. The guitar part includes a treble staff with notes and a bass staff with fingerings. The voice part includes a treble staff with lyrics "e a m i e a m i i i i" and a bass staff with fingerings. Dynamics include piano (p) and mezzo-forte (mf).

La Guitarra Flamenca

Soleá: More Advanced Solo. Lesson 1.

10

e a m i i e a m i i i i i i i i i i i i p p p

VII

3

9:2

p m p p m p p m p p m a i i

Soleá: More Advanced Solo. Lesson 1.

La Guitarra Flamenca

V

7

e a m i e a m i i i i i i i i i i i i

VII

7

VIII

7

V VII

e a m i e a m i i i i e a m i i e a m i p

La Guitarra Flamenca

Soleá: More Advanced Solo. Lesson 1.

CVIII CVII CV

CIV CV CIII

Soleá: More Advanced Solo. Lesson 1.

La Guitarra Flamenca

CI

La Guitarra Flamenca

Soleá: More Advanced Solo. Lesson 1.

p all with thumb...

p

Soleá: More Advanced Solo. Lesson 1.

La Guitarra Flamenca

p p p etc.

p p p etc.

La Guitarra Flamenca

Soleá: More Advanced Solo. Lesson 1.

e a m i e a m i i i i
 p p p p

Soleá: More Advanced Solo (End). Lesson 1.

La Guitarra Flamenca

Lesson 4. Bulerías

Lesson 4 is devoted to the exciting *toque* of *Bulerías*, and it starts with a demonstration of the basic *compás*. The first introduction to the *compás* is shown below, in a sequence of 12 *rasgueo* downstrokes with *ma* and *i*. *Golpes* on beats 3, 6, 8, 10 and 12 carry the accents of the rhythm and are played to coincide with downstrokes with the index finger. You will see that the music is represented in notation here in 3/4 time. 3/8 can also be used, but 3/4 is preferred here for clarity.

Cejilla at 2nd fret

Ex.1

1 2 3 4 5 6 7 8 9 10 11 12

ma ma i ma ma i ma i ma i ma i

La Guitarra Flamenca

Bulerías: Introducing the Compás. Lesson 4.

Adding Ligados

In the second example of the basic 12-beat *compás* (played after the cue: "I'll do that again, we have..."), *ligados* to sound a B flat note are added after each of the first 11 beats, as shown in Ex.2, below. This is similar in form to the *compás* of *Soleá* you met earlier, as shown in Ex.3 on page 45 (facing).

Ex.2

Bulerías: Introducing the *Compás*. Lesson 4.

La Guitarra Flamenca

Ex.3

The next sequence (played after the cue: "So we play it a little quicker than *Soleá*...") starts with the *compás* played as Ex.1, continues with Ex.2 repeated, and then introduces more complex *rasgueos* for a further 3 *compases*. The final *compás* is syncopated; it has an accented stroke on the half-beat after beat 7, played with an index-finger downstroke which is flicked out against the base of the thumb. The final *rasqueo* is played with just three fingers, *e*, *a* and *m*.

La Guitarra Flamenca

[illegible]

Bulerías: Introducing the Compás. Lesson 4.

La Guitarra Flamenca

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 9, and the second system contains measures 10 through 12. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the staff, with some words appearing below the first system and others below the second. The lyrics are: 'ma ma ma i i i i i e a m'. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are also some decorative flourishes and slurs. The score is written in a traditional, handwritten style.

On page 50 (overleaf) there are three more 12-beat *compases* of *Bulerías*. The first two show the use of the Bflat chord position in the left hand, and the third introduces the *al golpe* rhythm which, together with the *Soleá*-type rhythm already demonstrated, forms the characteristic rhythmic basis of *Bulerías*. This is further explained after these *compases* are played. The third is played again on its own.

Bflat Position

Ex.5

1 2 3 4 5 6

7 8 9 10 11 12

1 2 3

La Guitarra Flamenca

Bulerías: The “al golpe” rhythm

The clue to the difference between *Bulerías* and *Soleá* is the “al golpe” rhythm of *golpes* (taps), which in its most basic form has *golpes* on the first two beats of every three. This is shown in Ex.6 (below), where the third beat of each group of three beats is sounded by an index upstroke, abruptly stopped by left hand *apagado*.

Ex.6

Bulerías: The “al golpe” rhythm. Lesson 4.

La Guitarra Flamenca

Ex.7

The two rhythms, the 3,6,8,10,12 accentuation of *Soleá* and the “al golpe” rhythm with taps on the first two beats of every three, are brought together in the *Bulerías* rhythm shown in Ex.7, above.

The three *compases* of *Bulerías* transcribed overleaf on pages 54 and 55 show how the first of the five accents of each *compás* (indicated by the numbers in bold print between the notation and *cifra* staves) can be felt as coinciding with the 12th beat.

First Accent on Beat 12

Ex.8

i i i ma *i i i i i e a m i i i i*

Bulerías: First Accent on Beat 12. Lesson 4.

La Guitarra Flamenca

i i i ma *p p p p i i*

The next sequence of *Bulerías*, which starts overleaf on page 56, shows how the five accents of the *compás* can be counted 1 to 5, with the count of 1 coinciding with beat 12.

Bulerías: Counting 1 to 5. Lesson 4.

La Guitarra Flamenca

La Guitarra Flamenca

Bulerías: Counting 1 to 5. Lesson 4.

i i e a m i i i i i i i i i i i i i i i i

e a m i e a m i e a m i i i i i i i i i i i i i i i i

Bulerías: Counting 1 to 5. Lesson 4.

La Guitarra Flamenca

i i i i i i i i i i i i i i i i

i i i i i i i i i i i i i i i i

e a m i i

La Guitarra Flamenca

Bulerías: Counting 1 to 5. Lesson 4.

[illegible]

The extended version of the *Bulerías* previously heard as the opening theme of the first three lessons starts on page 61, facing. It contains a variety of *falsestas*, new *rasgueo* patterns and examples of syncopated rhythm, for which the flamenco term is *contra tiempo*. The solo conveys the *aire* (feeling) of *Bulerías* in traditional and modern idiom.

Bulerías: Counting 1 to 5 (End). Lesson 4.

La Guitarra Flamenca

Bulerías Opening Theme (Extended Solo)

61

Cejilla at 2nd fret

Ballerinas Opening

Cajina at 2nd fret

Count
Rhythm

10 11 12 1 2 3 4 5 6 7 8 9

12 12 12 10 9 11 10 11 9 10 12 10 9 11 10

The image displays two pages of musical notation for guitar, featuring a treble clef and a key signature of one flat (B-flat major). The notation includes fingerings (1-4) and fret numbers (0-12) for each note.

Page 1:

- Staff 1 (Treble Clef):** Contains a sequence of eighth notes with fingerings: 1# (fret 1), 2 (fret 2), 1# (fret 1), 3 (fret 3), 2 (fret 2), 3 (fret 3), 1 (fret 1), 2 (fret 2), 4 (fret 4), 1# (fret 1), 2 (fret 2), 1# (fret 1), 3 (fret 3), 2 (fret 2), 3 (fret 3), 1 (fret 1), 2 (fret 2).
- Staff 2 (Bass Clef):** Contains a sequence of eighth notes with fret numbers: 10, 11, 12, 9, 10, 9, 11, 10, 11, 9, 10, 12, 12, 9, 10, 9, 11, 10, 11, 9, 10.
- Staff 3 (Bass Clef):** Contains a sequence of eighth notes with fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Page 2:

- Staff 1 (Treble Clef):** Contains a sequence of eighth notes with fingerings: 4 (fret 4), 2 (fret 2), 1# (fret 1), 3 (fret 3), 2 (fret 2), 3 (fret 3), 1 (fret 1), 2 (fret 2), 4 (fret 4), 2 (fret 2), 1# (fret 1), 3 (fret 3), 2 (fret 2), 1 (fret 1), 2 (fret 2).
- Staff 2 (Bass Clef):** Contains a sequence of eighth notes with fret numbers: 10, 11, 12, 10, 9, 11, 10, 11, 9, 10, 12, 10, 9, 11, 10, 12, 10, 9, 11, 10, 12, 10, 9.
- Staff 3 (Bass Clef):** Contains a sequence of eighth notes with fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Bulerías: Opening Theme (Extended Solo). Lesson 4.

La Guitarra Flamenca

[illegible]

La Guitarra Flamenca

Bulerías: Opening Theme (Extended Solo). Lesson 4.

[illegible]

Bulerías: Opening Theme (Extended Solo). Lesson 4.

La Guitarra Flamenca

La Guitarra Flamenca

Bulerías: Opening Theme (Extended Solo). Lesson 4.

V VI V
 e a m i i i i i i i i e a m i i i i i
 1 2 3 4 5 6 7 8 9
 i i i i e a m i i i i i i i i i i i i
 V VI VIII VII VI
 i i i i e a m i i i i i i i i i i i i
 10 11 12 1 2 3 4 5 6
 i i i i e a m i i i i i i i i i i

Bulerías: Opening Theme (Extended Solo). Lesson 4.

La Guitarra Flamenca

V 3
 p m p p m p p m p p ma i i e a m i i
 7 8 9 10 11 12 1 2 3
 i i i i p i i i p i i i i i i e a m i i
 4 5 6 7 8 9 10 11 12
 i i i i p i i i p i i i i i

La Guitarra Flamenca

Bulerías: Opening Theme (Extended Solo). Lesson 4.

i i ma e a m i i
 i i e a m i i p i i p i i i

Bulerías: Opening Theme (Extended Solo). Lesson 4.

La Guitarra Flamenca

i i ma e a m i
 i i i i i i i

La Guitarra Flamenca

Bulerías: Opening Theme (Extended Solo). Lesson 4.

Музыкальный фрагмент из произведения М. Ростроповича, включающий ноты для фортепиано и контрабаса. Музыка написана в 3/4 такта. В начале фрагмента присутствует заголовок «CIII». Музыкальный текст включает ноты, динамические обозначения (p) и орнаменты. В нижней части фрагмента приведены слова «e a m i i i p».

Bulerías: Opening Theme (Extended Solo). Lesson 4.

La Guitarra Flamenca

[illegible]

La Guitarra Flamenca

Bulerías: Opening Theme (Extended Solo). Lesson 4.

Page 72 contains two systems of musical notation. The first system has a guitar staff with a treble clef and a vocal staff with a soprano clef. The guitar staff includes fingerings (1, 2, 3, 4) and dynamics (p, i, m, p). The vocal staff includes lyrics 'i i e a m i i' and a final 'i'. The second system continues the guitar and vocal parts, with the guitar staff showing more complex fingerings and the vocal staff showing lyrics 'i i e a m i i' and a final 'i'.

Bulerías: Opening Theme (Extended Solo). Lesson 4.

La Guitarra Flamenca

Page 73 contains two systems of musical notation. The first system has a guitar staff with a treble clef and a vocal staff with a soprano clef. The guitar staff includes fingerings (1, 2, 3, 4) and dynamics (p, i, p, p, p). The vocal staff includes lyrics 'i i e a m i i' and a final 'i'. The second system continues the guitar and vocal parts, with the guitar staff showing more complex fingerings and the vocal staff showing lyrics 'i i e a m i i' and a final 'i'.

La Guitarra Flamenca

Bulerías: Opening Theme (Extended Solo). Lesson 4.

74

4/8 CII

i i ma e a m i i i i p p p p

4 5 6 7 8 9 10 11 12 1 2 3 4 5 6

p p p p i p p p p p

Bulerías: Opening Theme (Extended Solo). Lesson 4.

La Guitarra Flamenca

75

CIII

i i i i i p p p p p

7 8 9 10 11 12 1 2 3 4 5 6 7 8 9

p p p p p p p p p p p p p p

La Guitarra Flamenca

Bulerías: Opening Theme (Extended Solo). Lesson 4.

[illegible]

Bulerías: Opening Theme (Extended Solo). Lesson 4.

La Guitarra Flamenca

La Guitarra Flamenca

Bulerías: Opening Theme (Extended Solo). Lesson 4.

The image displays two staves of musical notation, likely for guitar, featuring a melody and a bass line. The top staff includes lyrics: "i i ma" and "i i i i e a m i i". The bottom staff includes lyrics: "i i ma" and "i i i i e a". The notation includes various musical symbols such as notes, rests, and accidentals, along with guitar-specific notation like fret numbers and string numbers.

Bulerías: Opening Theme (Extended Solo). Lesson 4.

La Guitarra Flamenca

La Guitarra Flamenca

Bulerías: Opening Theme (Extended Solo). Lesson 4.

3/4 CIII

CI

Bulerías: Opening Theme (Extended Solo), Lesson 4.

La Guitarra Flamenca

CI

La Guitarra Flamenca

Bulerías: Opening Theme (Extended Solo), Lesson 4.

i i i i i i i i i i a m i i i i i i i i i i a m i i
 1 2 3 4 5 6 7 8 9 10 11 12
 i i i i i i i i i i p m p p m p p m p p a m i i

Bulerías: Opening Theme (Extended Solo). Lesson 4.

La Guitarra Flamenca

i i i i i i i i i i a m i i i i i i i i i i a m i i
 1 2 3 4 5 6 7 8 9 10 11 12
 i i i i i i i i i i p m p p m p p m p p ma i i

La Guitarra Flamenca

Bulerías: Opening Theme (Extended Solo). Lesson 4.

CI CIII CH CIII CH CIII CI

1 2 3 4 5 6 7 8 9 10 11 12

i e a m i i i i i i i i i i

Bulerías: Opening Theme (Extended Solo). Lesson 4.

La Guitarra Flamenca

p ma p ma p ma p ma p ma p ma p ma i

i i e a m i i i i i i i i e a m i i

La Guitarra Flamenca

Bulerías: Opening Theme (Extended Solo). Lesson 4.

The musical score for page 86 consists of two systems. Each system has a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The first system contains two measures of music, each with a triplet of eighth notes. The second system contains two measures of music, each with a triplet of eighth notes. The lyrics are written below the staff: 'i i e a m i i i i i p i i i p i i i' for the first system and 'i i ma i i i i e a m i i' for the second system. The guitar notation includes various fingerings and dynamics such as *p* (piano) and *ma*.

Bulerías: Opening Theme (Extended Solo). Lesson 4.

La Guitarra Flamenca

The musical score for page 87 consists of a single system. It has a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The system contains four measures of music, each with a triplet of eighth notes. The lyrics are written below the staff: 'p p m p p ma' for the first three measures and 'ma' for the fourth measure. The guitar notation includes various fingerings and dynamics such as *p* (piano) and *ma*.

The next solo sequence of *Bulerías* is in the *al golpe* style of the late Diego del Gastor.

Note the use of the flamenco technique of vibrato in the first *falseta* on page 90, where 3rd and 4th fingers of the left hand rapidly pull, release, pull and release the strings they stop on the notes of E and C, raising the pitch momentarily with the pulling movement to give a characteristic plaintive sound.

Bulerías al golpe

(in the style of Diego del Gastor)

Cejilla at 2nd fret

Measures 1-9 of the guitar piece. The notation is in 3/4 time. The treble clef staff shows a series of eighth notes with a '4' above them, indicating a fourteenth-note pattern. The bass clef staff shows a series of eighth notes with a '4' below them, indicating a fourteenth-note pattern. The fretboard diagram below the bass staff shows the fingerings for each measure, with numbers 1-4 indicating fret positions. The piece is in the style of Diego del Gastor and features a 'Cejilla at 2nd fret'.

Bulerías al golpe. Lesson 4.

La Guitarra Flamenca

89

Measures 10-12 and 1-9 of the guitar piece. The notation is in 3/4 time. The treble clef staff shows a series of eighth notes with a '4' above them, indicating a fourteenth-note pattern. The bass clef staff shows a series of eighth notes with a '4' below them, indicating a fourteenth-note pattern. The fretboard diagram below the bass staff shows the fingerings for each measure, with numbers 1-4 indicating fret positions. The piece is in the style of Diego del Gastor and features a 'Cejilla at 2nd fret'.

La Guitarra Flamenca

Bulerías al golpe. Lesson 4.

III
Vibrato

10 11 12 1 2 3 4 5 6 7 8 9

i i i i i ma i i i i

10 11 12 1 2 3 4 5 6 7 8 9

i i m i m i m i

0 0 1 0 0 0 0 0 0 0 0 0

1 1 2 1 1 2 1 1 1 1 1 1

2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0

i i i i i ma i i i i

Bulerías al golpe. Lesson 4.

La Guitarra Flamenca

III
Vibrato

10 11 12 1 2 3 4 5 6 7 8 9

m i m i m i m i

0 0 1 0 0 0 0 0 0 0 0 0

3 4 5 3 4 1 2 1 0 1 2

5 5 4 4 4 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0

10 11 12 1 2 3 4 5 6 7 8 9

m i m i m i m i

0 0 1 0 0 0 0 0 0 0 0 0

3 4 5 3 4 1 2 1 0 1 2

5 5 4 4 4 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0

La Guitarra Flamenca

Bulerías al golpe. Lesson 4.

Two systems of musical notation for guitar. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It contains 12 measures of music, with lyrics 'i i ma' and 'i i i i e a m i i' written below. The second system also consists of a treble clef staff with a key signature of one sharp and a 2/4 time signature, containing 12 measures of music with the same lyrics. Both systems include a bass line with fingerings and a guitar-specific notation with fret numbers and techniques like 'p' (palm mute) and 'i' (iambic).

Bulerías al golpe. Lesson 4.

La Guitarra Flamenca

Two systems of musical notation for guitar. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It contains 12 measures of music, with lyrics 'i i ma' and 'i i i i e a m i i' written below. The second system also consists of a treble clef staff with a key signature of one sharp and a 2/4 time signature, containing 12 measures of music with the same lyrics. Both systems include a bass line with fingerings and a guitar-specific notation with fret numbers and techniques like 'p' (palm mute) and 'i' (iambic).

La Guitarra Flamenca

Bulerías al golpe. Lesson 4.

III V III

4 5 6 7 8 9 10 11 12 1 2 3 4 5 6

1 0 3 0 2 3 2 0 4 2 0 2 2 5 3 0 4 5

III

7 8 9 10 11 12 1 2 3 4 5 6 7 8 9

1 0 3 0 2 3 2 0 4 2 0 2 2 5 3 0 4 5

Bulerías al golpe. Lesson 4.

La Guitarra Flamenca

10 11 12 1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

i i ma i i i i e a m i i

i i ma i i i i e a m i i

La Guitarra Flamenca

Bulerías al golpe. Lesson 4.

1 2 3 4 5 6 7 8 9 10 11 12

i i ma

i i i i i i i

i i i i i i i

Bulerías al golpe. Lesson 4.

La Guitarra Flamenca

1 2 3 4 5 6 7 8 9 10 11 12

i i ma

i i i i i i e a m i i i

p m p p m p p

p m p p m p p

p m p p ma ma

La Guitarra Flamenca

Bulerías al golpe. Lesson 4.

01

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