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(Continued overleaf)

JUAN MARTÍN

LA GUITARRA FLAMENCA

PART TWO: LESSON 2 and LESSON 5
Produced and Directed by Juan Martín and Patrick Campbell
FLAMENCOVISION

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JUAN MARTÍN

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PART TWO: LESSON 2 and LESSON 5
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Introduction to Part Two

Welcome to the second videotape of *La Guitarra Flamenca*!

This tape contains Lessons 2 and 5. As explained in the introduction to the first tape, the lessons are paired in this way in order to make the music booklets approximately equal in size. It also ensures that each tape contains music for players of varying ability. Beginners would be best advised to follow the progressive sequence of lessons in the order 1 to 6.

Lesson 2 starts with the opening theme of *Bulerías* heard at the very beginning of Lesson 1. It is transcribed again here for more advanced players because the later part of the solo is different from the previous version. Lesson 2 is mainly devoted to the *Alegrías*, to which the beginner is introduced on page 22, with the demonstration of the 5-stroke *rasgueo*. Before this there are transcriptions of the music which introduces the *toque* of *Alegrías* and the use of the *cejilla*.

Bulerías

Opening Theme

Cejilla at 2nd fret

1[#] 2 1[#] 3 2 3 1 2 4 1[#] 2 1[#] 3 2 3 1 2 etc.

0 *p* 9 10 9 11 10 11 9 10 12 12 9 10 9 11 10 11 9 10

0

Bulerías: Opening Theme. Lesson 2.

La Guitarra Flamenca

3

4 2 1[#] 3 2 3 1 2 4 2 1[#] 3 2

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

0

1[#] 2 1[#] 3 2 3 1 2 4 1[#] 2 1[#] 3 2 3 1 2

0 *p* 9 10 9 11 10 11 9 10 12 12 9 10 9 11 10 11 9 10

0

La Guitarra Flamenca

Bulerías: Opening Theme. Lesson 2.

First system of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with various fingerings (4, 2, 1#, 3, 2, 3, 1, 2, 4, 2, 1#, 3, 2) and a final note with a fermata. The bottom staff is a bass clef with a key signature of one flat, showing a sequence of fret numbers: 12, 12, 12, 10, 9, 11, 10, 11, 9, 10, 12, 10, 9, 11, 10. A '0' is written below the first measure.

Second system of musical notation. The top staff continues the melodic line with slurs and fingerings. It includes a 'slide' instruction over a '2' and a 'p' (piano) dynamic marking. The bottom staff continues the fret sequence with 'slide' and 'p' markings. The system concludes with a series of 'i' (iambic) and 'ma' (maestro) syllables.

Bulerías: Opening Theme. Lesson 2.

La Guitarra Flamenca

Third and fourth systems of musical notation. The top system continues the melodic and fret lines with various slurs, accents, and syllables ('i', 'ma', 'i', 'i', 'i', 'i', 'i', 'i', 'i', 'ma', 'i', 'i', 'i', 'i', 'i', 'i'). The bottom system includes a triplet of eighth notes marked with a '3' and continues the syllabic pattern ('i', 'i', 'i', 'e', 'a', 'm', 'i', 'i', 'i', 'i', 'i', 'i', 'i', 'ma', 'i', 'i', 'i', 'i', 'i', 'i').

La Guitarra Flamenca

Bulerías: Opening Theme. Lesson 2.

[illegible]

Bulerías: Opening Theme. Lesson 2.

La Guitarra Flamenca

[illegible]

V VI VIII VII VI

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

V III

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

Bulerías: Opening Theme. Lesson 2.

La Guitarra Flamenca

III CI

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

La Guitarra Flamenca

Bulerías: Opening Theme. Lesson 2.

[illegible]

La Guitarra Flamenca

VI

Guajiras. Lesson 5.

Two systems of musical notation for guitar. Each system consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature. Below the staff is a six-line guitar tablature. The first system contains two measures of music, followed by a measure with a 'p' (piano) dynamic marking. The second system contains two measures of music, followed by a measure with a 'p' (piano) dynamic marking. The lyrics 'i i i i i p i i i i i' are written below the first system, and 'i i ma i i i i e a m i i i' are written below the second system. The tablature includes various fret numbers (0, 1, 2, 3, 4) and rhythmic markings (arrows, 'p', 'i').

Bulerías: Opening Theme. Lesson 2.

La Guitarra Flamenca

A single system of musical notation for guitar. It consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature. Below the staff is a six-line guitar tablature. The system contains two measures of music, followed by a measure with a 'p' (piano) dynamic marking. The lyrics 'i i i e a m i i i i i i i i i i i i i i i' are written below the system. The tablature includes various fret numbers (0, 1, 2, 3, 4) and rhythmic markings (arrows, 'p', 'i').

VI

Guajiras. Lesson 5.

La Guitarra Flamenca

Tientos

The *compás* of *Tientos* and *Tangos* is based on a recurring pattern of 4 beats. In the *Tientos* the four beats of the *compás* can be counted with the accents on beats 2 and 4. There is a distinctive syncopation in the rhythm, so that many passages are best written in notation as 12/8 time. Others are written in straight 4/4. The 12/8 notation allows an accurate representation of the way the 3rd beat of the 4-beat *compás* is 'anticipated' and is played earlier than would be the case in a steady 4/4 time. *Tientos* are counted as shown below, with the 'and' after beat 2 indicating the early beat.

Count Rhythm 1 and 2 and a 4 1 and 2 and a 4 1 and

12/8

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

La Guitarra Flamenca

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

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

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

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

Tientos. Lesson 5.

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

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

Tientos. Lesson 5.

La Guitarra Flamenca

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

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

La Guitarra Flamenca

Tientos. Lesson 5.

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Musical score for "Amen" by J. S. Bach, BWV 147. The score is in G major and 4/4 time. It features a vocal line and a lute accompaniment. The vocal line includes lyrics: "e a m i i ma i". The lute accompaniment includes a bass line with figured bass notation.

Tientos. Lesson 5.

La Guitarra Flamenca

Musical score for "The Rose Tree" featuring a vocal melody and a guitar accompaniment. The vocal line is in G major, 4/4 time, with lyrics "e a m i i p p i e a m i i ma ma". The guitar part includes a bass line and a treble line with various chords and fingerings.

[illegible]

Tientos. Lesson 5.

La Guitarra Flamenca

Musical score for "I Am a Pilgrim". The score is divided into two systems. The first system contains the main melody and a guitar accompaniment. The second system is marked "CI" and shows a variation of the melody and guitar accompaniment. The lyrics "I am a pilgrim" are written below the notes.

i e a m i i i i p p p etc. p p p i i i
 i e a m i i i i p i i

Tientos. Lesson 5.

La Guitarra Flamenca

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

La Guitarra Flamenca

Tientos. Lesson 5.

[illegible]

Tientos. Lesson 5.

La Guitarra Flamenca

Tangos

The flamenco *Tangos* are a family of rhythmic forms which are unrelated to the Latin-American dance of the same name. The *compás* of the *toque* is based on a regular four-beat rhythm, which is written here in 4/4 time. The rhythm is more straightforward than the slower *Tientos*, and is counted 1 to 4, as outlined below. Here the beat after each bar-line in the music is counted as 1, rather than 2 as in *Tientos*. The solo which follows starts with a *golpe* on the count of 1.

Count Rhythm



1 2 3 4 1 2 3 4

Tangos

Cejilla at 2nd fret

e a m i e a m i i 2 p i
 e a m i e a m i i s i i i e a m i i i i i

Tangos. Lesson 5.

La Guitarra Flamenca

117

i e a m i e a m i i 2 p i
 i i e a m i i i i i
 i e a m i e a m i i 2 p i
 i i e a m i i i i i

La Guitarra Flamenca

Tangos. Lesson 5.

Musical score for page 118, featuring guitar and voice parts. The score is in 6/8 time and includes flamenco-style triplets. The lyrics are: *p e a m i e a m i i i i i p e a m i e a m i i i i i*.

Tangos. Lesson 5.

La Guitarra Flamenca

Musical score for page 119, featuring guitar and voice parts. The score is in 6/8 time and includes flamenco-style triplets. The lyrics are: *i e a m i e a m i i i i p i p i i e a m i i i i i*.

La Guitarra Flamenca

Tangos. Lesson 5.

Musical score for guitar on page 120. The score is written for guitar (treble and bass staves) and includes vocal lines. The guitar part features complex flamenco-style patterns, including triplets and slurs. The vocal lines are in Spanish, with lyrics: *i i e a m i i i i i e a m i i i e a m i i*. The score is divided into three measures, each containing a guitar staff and a vocal staff.

Tangos. Lesson 5.

La Guitarra Flamenca

Musical score for guitar on page 121. The score is written for guitar (treble and bass staves) and includes vocal lines. The guitar part features complex flamenco-style patterns, including triplets and slurs. The vocal lines are in Spanish, with lyrics: *e a m i i i i i e a m i*. The score is divided into three measures, each containing a guitar staff and a vocal staff.

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La Guitarra Flamenca

Tangos. Lesson 5.

Ex.1

Alegrías: First Example (without cejilla). Lesson 2.

La Guitarra Flamenca

Musical score for page 122. The top staff is a vocal line in G major, 4/4 time, with lyrics "i e a m i i e a m i i i i". The bottom staff is a guitar line with fret numbers and fingerings. The score is divided into two systems. The first system has a vocal line starting with a 4-measure rest, followed by a guitar line with a 4-measure rest. The second system has a vocal line starting with a 4-measure rest, followed by a guitar line with a 4-measure rest. The lyrics are "i e a m i i e a m i i i i".

Tangos. Lesson 5.

La Guitarra Flamenca

Musical score for page 123. The top staff is a vocal line in G major, 4/4 time, with lyrics "i e a m i i e a m i i i i". The bottom staff is a guitar line with fret numbers and fingerings. The score is divided into two systems. The first system has a vocal line starting with a 4-measure rest, followed by a guitar line with a 4-measure rest. The second system has a vocal line starting with a 4-measure rest, followed by a guitar line with a 4-measure rest. The lyrics are "i e a m i i e a m i i i i".

La Guitarra Flamenca

Tangos. Lesson 5.

CI

III

II

I

1 *i i e a m i i i i i* *p ma ma ma ma* *p p m p p m p p m p p*

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

Tangos. Lesson 5.

La Guitarra Flamenca

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

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

La Guitarra Flamenca

Tangos. Lesson 5.

CI

CIII

III

Tangos. Lesson 5.

La Guitarra Flamenca

La Guitarra Flamenca

Tangos. Lesson 5.

Two systems of musical notation. The first system consists of a vocal line in treble clef with lyrics 'pi i e a m i i i i' and a guitar line in bass clef with fret numbers and fingerings. The second system continues the vocal line with lyrics 'e a m i i i' and the guitar line with more complex techniques like triplets and slurs. Dynamics like 'p' (piano) and 'a' (accents) are marked.

Tangos. Lesson 5.

La Guitarra Flamenca

Traditional Chord Sequence: With Bridging Chords

Cejilla at 2nd fret

Two systems of guitar notation. The first system shows a sequence of chords with fingerings and dynamics. The second system continues the sequence, including a 'Cejilla at 2nd fret' instruction. Chords are labeled with letters like 'a', 'm', 'p', '3', '1', '2', '3', '1', '2', '3', '1', '2', '3', '1'.

In Higher Register

In Soleá or Fandangos

Two systems of guitar notation. The first system is labeled 'In Higher Register' and shows chords with fingerings and dynamics. The second system is labeled 'In Soleá or Fandangos' and shows a different sequence of chords with fingerings and dynamics. Chords are labeled with letters like 'CV', 'CIII', 'CI', 'CI'.

La Guitarra Flamenca

Bridging Chords in Phrygian Mode. Lesson 5.

Farruca

[illegible]

Farruca. Lesson 5.

La Guitarra Flamenca

The musical score is divided into four sections: VI, CV, CIII, and CI. Each section consists of a melodic line in a treble clef and a bass line with fingerings. The VI section has a key signature of one sharp (F#) and a common time signature. The CV, CIII, and CI sections have a key signature of one flat (Bb). The VI section includes a piano (p) dynamic marking. The CV section includes a piano (p) dynamic marking. The CIII section includes a piano (p) dynamic marking. The CI section includes a piano (p) dynamic marking. The score is written for a single melodic line and a bass line with fingerings.

La Guitarra Flamenca

Farruca. Lesson 5.

[illegible]

Farruca. Lesson 5.

La Guitarra Flamenca

[illegible]

La Guitarra Flamenca

Farruca. Lesson 5.

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

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

CV

IV

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

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

Farruca. Lesson 5.

La Guitarra Flamenca

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

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

La Guitarra Flamenca

Farruca. Lesson 5.

The image shows a musical score for a piece titled "The Rose Tree". It consists of two systems of music, each with three measures. The first system is labeled "VI" and the second "V". The vocal line is in treble clef, and the guitar line is in bass clef. The lyrics are "e a m i p" and "i i e a m i i i i i". The guitar accompaniment includes various chords and fingerings, with some measures marked with "p" for piano.

Farruca. Lesson 5.

La Guitarra Flamenca

CV

137

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

CV IV

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

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

La Guitarra Flamenca

Farruca. Lesson 5.

La Guitarra Flamenca

6 3 3

p *m m i* *m*

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

Farruca. Lesson 5.

La Guitarra Flamenca

5 3

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

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

La Guitarra Flamenca

Farruca. Lesson 5.

SOLEÁ

High Position (cejilla at 7th fret)

Ex.2

p *p* *p* *p*

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

Soleá: High Position (cejilla at 7). Lesson 2.

La Guitarra Flamenca

p *p* *p* *p*

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

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

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

p *p* *p* *p*

La Guitarra Flamenca

Soleá: High Position (cejilla at 7). Lesson 2.

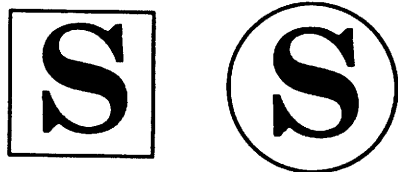
p i e a m i i e a m i p e a m p e a m p p
 p i e a m i i e a m i p e a m p e a m p p

Farruca. Lesson 5.

La Guitarra Flamenca

V
 p

Symbols for Slapping Techniques in Rumba



The notation of the *Rumba* which follows overleaf on page 144 introduces two new symbols to indicate the slapping techniques characteristic of this *toque*. The S inside a square indicates a slap on the *golpeador* (tapping plate) with the pads of the fingers of the right hand, which are slapped flat across the strings in the normal playing position between soundhole and bridge of the guitar. The S inside a circle indicates a slap onto the face of the guitar on the neck-side of the soundhole.

Rumba

Cejilla at 2nd fret

Rumba. Lesson 5.

La Guitarra Flamenca

145

La Guitarra Flamenca

Rumba. Lesson 5.

Musical score for guitar on page 146. The first system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various fingerings (0, 1, 2, 3, 4) and dynamics (p, p²). The bottom staff is in bass clef, providing a harmonic accompaniment with fingerings (0, 1, 2) and dynamics (p). The second system also has two staves, continuing the melody and accompaniment. The lyrics "ma ma p" are written below the bottom staff of the second system.

Rumba. Lesson 5.

La Guitarra Flamenca

Musical score for guitar on page 147. The first system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various fingerings (0, 1, 2, 3, 4) and dynamics (p). The bottom staff is in bass clef, providing a harmonic accompaniment with fingerings (0, 1, 2) and dynamics (p). The second system also has two staves, continuing the melody and accompaniment. The lyrics "ma ma p" are written below the bottom staff of the second system.

La Guitarra Flamenca

Rumba. Lesson 5.

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

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

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

Rumba. Lesson 5.

La Guitarra Flamenca

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

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

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

La Guitarra Flamenca

Rumba. Lesson 5.

[illegible]

Rumba. Lesson 5.

La Guitarra Flamenca

151

Musical score for "The Song of the Weaver" (Песня ткачихи) by Shostakovich, featuring a piano and a vocal soloist. The score is in 2/4 time and consists of two systems. The piano part is written in treble clef with a key signature of one sharp (F#). The vocal part is written in treble clef with a key signature of one sharp (F#). The piano part includes a complex rhythmic pattern with many sixteenth and thirty-second notes, and a series of chords. The vocal part consists of a single melodic line with lyrics in Russian. The score is marked with "p" for piano and "S" for solo. The piano part has a series of chords that are repeated throughout the piece. The vocal part has a series of notes that are repeated throughout the piece. The score is a transcription of the original manuscript.

La Guitarra Flamenca

Rumba. Lesson 5.

Rumba. Lesson 5.

La Guitarra Flamenca

La Guitarra Flamenca

Rumba. Lesson 5.

ALEGRÍAS

High Position (cejilla at 7th fret)

Ex.3

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

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

Alegrías: High Position (cejilla at 7). Lesson 2. La Guitarra Flamenca

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

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

La Guitarra Flamenca Alegrías: High Position (cejilla at 7). Lesson 2.

Alegrías: High Position (cejilla at 7). Lesson 2.

La Guitarra Flamenca

5 5

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

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

5 5

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

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

3

7 8 9 10 11 12

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

4 5 6 7 8 9 10 11 12

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

Soleá: Llamada

Cejilla at 7th fret

Ex.4

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

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

Alegrías: High Position (End). Soleá Llamada. Lesson 2.

La Guitarra Flamenca

Alegrías: Llamada

21

Cejilla at 7th fret

Ex.5

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

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

La Guitarra Flamenca

Alegrías: High Position. Llamada. Lesson 2.

5-Stroke Rasgueo

Cejilla at 2nd fret

Ex.6

1 2 3 4 5 6

7 8 9 10 11 12

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

Alegrías: The 5-Stroke Rasgueo. Lesson 2.

La Guitarra Flamenca

Beginning Alegrías

The technique of 5-stroke *rasgueo* (*rasgueo de 5*) is introduced in the *compás* of *Alegrías* shown on p. 22 (Ex.6, opposite). When played on beats 1 and 4, the accent falls on the first stroke with the little finger. The second half of the *compás* illustrates the 5-stroke *rasgueo* with accents on the fifth stroke, the index upstroke, on beats 8 and 10.

First Compás

Cejilla at 2nd fret

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

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

La Guitarra Flamenca

Beginning Alegrías. First Compás. Lesson 2.

First Compás (Slower Version)

Cejilla at 2nd fret

On the previous page is shown the version of the first *compás* played initially at a faster speed than the version above, which is explained in detail, with introduction of the techniques of the two-finger downstroke (with *m* and *a*) and the *golpe* combined with an index downstroke. Note the small differences between the two versions, with the faster version using a four-stroke *rasgueo* leading onto the accent on beat 10 instead of the 5-stroke *rasgueo* shown above, and the option of playing either *golpes*, rests or downstrokes on beats 7 and 9.

Beginning Alegrías. First Compás. Lesson 2.

La Guitarra Flamenca

Second Compás

The second *compás* (above) is essentially the same as the *compás* shown earlier on page 22, which introduced the 5-stroke *rasgueo*. The minor differences between them show the option of playing *golpes* or downstrokes on beats 7 and 9.

The two *compases* following (on page 26) show different versions of the *llamada*, which is the third of the three 12-beat cycles which start the sequence of *Alegrías* studied in this lesson. The version played at a faster speed has a five-stroke *rasgueo* starting on beat 7 and a four-stroke *rasgueo* leading onto the accent on beat 10.

Amir & Compass: Diamada (Slower Version)

ma ma ma

1 2 3

i i i i i i

4 5 6

e a m i i

7 8 9

i e a m i i

10 11 12

Faster Version

Faster Version

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

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

Alegrías: Third Compás. Llamada. Lesson 2.

La Guitarra Flamenca

II

Picado

III

etc.

II

The musical score for 'Arpeggio' is written for guitar. It features a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 3/4. The piece consists of four measures. The first measure is labeled 'Arpeggio' and contains a series of eighth notes: a, m, i, p, i, p, i. The second measure contains a series of eighth notes: a, m, i, p, i, p, i. The third measure contains a series of eighth notes: a, m, i, p, i, p, i. The fourth measure contains a series of eighth notes: a, m, i, p, i, p, i. The score is written on a single staff with a treble clef. The notes are: a, m, i, p, i, p, i. The first measure is labeled 'Arpeggio'. The tempo is 'Allegretto' and the time signature is 3/4.

Beginning Alegrías. Falseta 1. Lesson 2.

La Guitarra Flamenca

[illegible]

ma i e a mi i

ma i e a mi i

ma i e a mi i

ma i e a mi i

La Guitarra Flamenca

Beginning Alegrías. Falseta 1. Lesson 2.

Notes on Transcription of Falseta 1

Pages 27 to 29 provide a transcription of the five *compases* of the first *falsesta* followed by a *compás* of *rasgueo*. The transcription shows the music of the *falsesta* the first time it is heard, at full speed. On beat 11 of the first *compás* there is an option to play a D on the 4th string or a B on the 5th. B is played when the start of the *falsesta* is played slowly for the first time, but D is played in other versions.

The music introduces two new symbols. Roman numerals above the musical notation (e.g. II, here) indicate the fret position for the index finger. The second symbol (shown left) is a bracket with the number 4 above it.

4



This indicates an *apagado* (a technique demonstrated in later lessons) in which the sound of the guitar is abruptly stopped by damping with the little finger of the left hand, which is lightly brought down across the strings after they have been struck. This occurs on the very last chord of the *rasgueo compás* which follows the *falsesta*.

Notes on Transcription of Falseta 1. Lesson 2.

La Guitarra Flamenca

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Introducing Flamenco Trémolo

Ex.7

The flamenco *trémolo* is played with an *apoyando* thumb-stroke on a bass string followed by four notes on a treble string which are played *tirando* by *i a m i*. The five notes are notated as a quintuplet (as shown in Ex.7, left).

The sequence of *Alegrías* is interrupted at this point for the technique of *trémolo* to be demonstrated. The *Alegrías* continues on page 33 with a *trémolo falsesta*, Falseta 2.

Ex.8

An Example of Trémolo

Ex.9

Cejilla at 2nd fret

An Example of Trémolo. Lesson 2.

La Guitarra Flamenca

Falseta 2 (First Version)

33

II VI IX

II VI

La Guitarra Flamenca

Alegrias. Falseta 2 (First Version). Lesson 2.

Alegrías. Falseta 2 (First Version). Lesson 2.

La Guitarra Flamenca

The first time the *trémolo falseta* (Falseta 2) is played there is a lead-in of four notes on the A of the first string, played *i a m i*, as shown on page 33. The *falseta* is then played again, without the lead-in, with the rhythm counted aloud.

Exercises for practising *trémolo* on a single string are then demonstrated, and these are transcribed on the following two pages. The *Alegrías* solo then resumes, with the *trémolo falseta* preceded by three *compases*, of which the first two, from the ending of Falseta 1, have already been given on pages 28 and 29. The music which is played from this point (the cue on the video is: “we come up to this part....”) until the end of the *Alegrías* solo is transcribed in full, starting on page 37.

Trémolo Exercises on One String

Ex.10 *First String*

Ex.11 *Second String*

Chromatic Exercise on Second String

Ex.12

Trémolo Exercises. Lesson 2.

La Guitarra Flamenca

Continuing the Alegrías

La Guitarra Flamenca

Alegrías: Continuing the Solo. Lesson 2.

II VI IX II

p Trémolo. Falseta 2

Alegrias. Lesson 2.

La Guitarra Flamenca

II VI VII II

p Trémolo. Falseta 2

La Guitarra Flamenca

Alegrias. Lesson 2.

V.

VI.

Alegrías. Lesson 2.

La Guitarra Flamenca

La Guitarra Flamenca

Alegrías. Lesson 2.

Alegrias. Lesson 2.

La Guitarra Flamenca

La Guitarra Flamenca

Alegrias. Lesson 2.

Escobilla

Alegrías. Lesson 2.

La Guitarra Flamenca

La Guitarra Flamenca

Alegrías. Lesson 2.

First system of musical notation for 'Alegrias. Lesson 2.' It consists of a treble staff with a key signature of two sharps (F# and C#) and a common time signature. The melody features triplets of eighth notes and quarter notes, with a dynamic marking of 'p' (piano). Below the treble staff is a bass staff with a similar rhythmic pattern, also marked 'p'.

Second system of musical notation for 'Alegrias. Lesson 2.' It features a treble staff with a key signature of two sharps and a common time signature. The melody includes quintuplets of eighth notes and quarter notes, with a dynamic marking of 'p'. Below the treble staff is a bass staff with a similar rhythmic pattern, also marked 'p'. The lyrics 'e a m i i e a m i i i i i i i i i i e a m i i i i e a m i i' are written below the bass staff.

Alegrias. Lesson 2.

La Guitarra Flamenca

Third system of musical notation for 'Alegrias. Lesson 2.' It features a treble staff with a key signature of two sharps and a common time signature. The melody includes quintuplets of eighth notes and quarter notes, with a dynamic marking of 'p'. Below the treble staff is a bass staff with a similar rhythmic pattern, also marked 'p'. The lyrics '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' are written below the bass staff.

Fourth system of musical notation for 'Alegrias. Lesson 2.' It features a treble staff with a key signature of two sharps and a common time signature. The melody includes quintuplets of eighth notes and quarter notes, with a dynamic marking of 'p'. Below the treble staff is a bass staff with a similar rhythmic pattern, also marked 'p'. The lyrics 'e a m i i i i i i i i i i e a m i i e a m i i i i i' are written below the bass staff.

La Guitarra Flamenca

Alegrias. Lesson 2.

Alegrías. Lesson 2.

La Guitarra Flamenca

The final chord of the *Alegrías* (above) has CV over the music notation. The C indicates a full *barré*, in which the index finger of the left hand stops all 6 strings, in this case at the 5th position relative to the *cejilla* (V).

Beat 7 of the final *compás* has a variation of the triplet *rasgueo* (*rasgueo de 3*) shown on the following two pages and demonstrated on the video. Here a downstroke with the thumb on beat 7 is followed by the pattern of strokes with the thumb and middle finger which occur in the triplet *rasgueo*.

In the illustrations of the triplet *rasgueo* you will see again the use of *apagado*, the damping technique with the left little finger and, in Ex.15, with the right hand.

Triplet Rasgueo

The triplet *rasgueo* (*rasgueo de 3*) is notated as shown on the left. An upstroke with the thumb is followed by a downstroke with the middle finger and a downstroke with the thumb. This pattern of strokes may be repeated, as shown in the examples which follow. The concluding stroke is an upstroke with the thumb, which is accented.

La Guitarra Flamenca

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[illegible]

The second exercise for *picado* is based on the scale of A major, as used in *Alegrías*.

The important feature here is the triplets, where three notes are sounded in the space of one beat. Notice that the fingering of these is *i m i* for the ascending scale and *m i m* for the descending.

Ex.17

Scale Exercises for Picado. Lesson 2.

La Guitarra Flamenca

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II

La Guitarra Flamenca

Scale Exercises for Picado. Lesson 2.

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

m i m i m i m i m i m i etc.

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

3 3 3 3 3 3

4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0

mimi mi *mimi*

Continue
ad lib.

4 4 4 2 0 4 2 2 2 0 4 2 0 0 0 4 2 0 4 4 4 2 0 4 2 2 2 0 4 2 0 0 0 4 2 0 0 2 4

Scale Exercises for Picado. Lesson 2.

La Guitarra Flamenca

Scale Exercises in Compás

The following three exercises provide *picado* scale passages in the *compás* of flamenco *toques*. They can be used as *falsetas*. The first, in A major, is a *compás* of *Alegrías en La*. The second, in E major, is a *compás* of *Alegrías en Mi*; the *picado* scale passage starts on beat 4. The third *compás* is of *Soleá*; the *picado* run, also starting on beat 4, comes to a dramatic stop on beat 10, with an *apagado* to cut off the sound, and the two following beats of 11 and 12 silent.

Compás of Alegrías en La (in A major)

Ex.18

The musical score is for a piece titled "Compas de Alegrias en La (in A major)". It is written for a single melodic line on a treble clef staff in 3/4 time. The key signature has two sharps (F# and C#). The melody is characterized by a series of eighth-note patterns, often beamed together in groups of four. The first measure is marked with a forte "f" dynamic. The second measure is marked with a piano "p" dynamic. The third measure is marked with a mezzo-forte "mf" dynamic. The fourth measure is marked with a piano "p" dynamic. The score includes fingerings (0-4) and breath marks (indicated by a vertical line with a small circle). The piece concludes with a final measure marked with a forte "f" dynamic.

Compás of Alegrías en Mi (in E major)

Ex.19

i i ma p

i m i m etc.

p p

Compás of Soleá (Phrygian mode)

Ex.20

i i p

i m i m etc.

p

Scale Exercises in Compás. Lesson 2.

La Guitarra Flamenca

An Exercise in Ligado

Of the following exercise (Ex. 21) Juan Martín writes:

"This exercise I have designed to help with various factors:

- (1) ligados, particularly fingers 3 and 4,*
- (2) square-on position of left hand to fret board,*
- (3) independence of fingers,*
- (4) fingers on top of strings.*

At first practise by placing fingers one by one, but when enough strength is developed try leaving the fingers down even when you have changed to the next string so that all fingers are down except the one practising ligado. This will make

you even more square on and develop exceptional strength. **Don't force fingers and don't tense up** hands, arms or left shoulder: this can cause strains or serious injuries."

An Exercise in Ligado

Ex.21

p *p* *p* *p* *p* all with thumb... *3 etc.*

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

An Exercise in Ligado. Lesson 2.

La Guitarra Flamenca

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

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

La Guitarra Flamenca

An Exercise in Ligado. Lesson 2.

Toques in Lesson 5

Granainas

Guajiras

Tientos

Tangos

Farruca

Rumba

Toques in Lesson 5.

La Guitarra Flamenca

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Lesson 5

The *Granainas* which starts Lesson 5 is said to be a *toque libre* because it is in 'free form', without a consistently regular rhythmic beat. Some passages, as you will see in the transcription which follows, have a 3/4 rhythm and some others can be represented in 2/4 or 6/8 time, but much of the music is written without bar-lines. A *toque libre* allows great freedom of expression for the guitarist.

The solo begins with a passage played entirely with *continual rasgueo*, a technique discussed in the video after the solo is played. This is shown in the music notation and *cifra* as a series of four-stroke *rasgueos* followed by the number of times each is played for a given left-hand chord pattern. For example, the first chord is followed by **x9**, indicating that the *e a m i rasgueo* is played nine times before the left hand adopts a different chord pattern. The exact number is less important than the overall shape of the melody contained within the *continual rasgueo* sequence.

Granainas

Cejilla at 2nd fret

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

Granainas. Lesson 5.

La Guitarra Flamenca

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CII

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

CII

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

La Guitarra Flamenca

Granainas. Lesson 5.

The image shows a musical score for the song "The Rose Tree". It consists of two staves: a guitar staff and a voice staff. The guitar staff is in G major (one sharp) and 3/4 time. The melody features triplets and a slide. The bass line also includes a slide. The voice staff has lyrics "i a m i" and "i a m i" with fingerings and dynamics like "p" and "pi".

Granainas. Lesson 5.

La Guitarra Flamenca

La Guitarra Flamenca

Granainas. Lesson 5.

Granainas. Lesson 5.

La Guitarra Flamenca

III

II

CIII

La Guitarra Flamenca

Granainas. Lesson 5.

CII II VII

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

VII

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Granainas. Lesson 5.

La Guitarra Flamenca

VII I

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

La Guitarra Flamenca

Granainas. Lesson 5.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second system consists of two staves. The top staff continues the melody, while the bottom staff provides a harmonic accompaniment using a simplified notation system with numbers (0, 1, 2, 3) and dots, likely representing fingerings or specific notes on a keyboard instrument. The piece concludes with a final chord in the second system.

[illegible]

Granainas. Lesson 5.

La Guitarra Flamenca

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a multi-measure bass line on a grand staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody consists of several measures, some of which are grouped with a bracket and a "3:2" time signature, indicating a 3/2 measure. The bass line provides a simple harmonic accompaniment with various chords and single notes. The score is presented in a clear, black-and-white format with standard musical notation.

CII

[illegible]

La Guitarra Flamenca

Granainas. Lesson 5.

CIII

Measures 1-7 of CIII. Treble clef, key of D major (F#). Fingerings: 1, 2, 3, 4. Bass lines: 4 4 4 4, 5 5 7 7, 3 3 3 5, 7 7 7 7, 7 7 7 7, 7 7 5 5, 3 3 7 7, 2 4, 3 5, 3 5, 3 5, 3 5, 3 5.

CIII

CV

Measures 8-14. Treble clef, key of D major (F#). Fingerings: 1, 2, 3, 4. Bass lines: 5 5 5 5, 5 5 5 5, 7 7 8 8, 5 5 5 7, 8 8 8 8, 8 8 8 8, 8 8 7 7, 3 5, 3 5, 5 7, 5 7, 5 7, 5 7, 5 7.

Granainas. Lesson 5.

La Guitarra Flamenca

CV

Measures 15-21. Treble clef, key of D major (F#). Fingerings: 1, 2, 3, 4. Bass lines: 5 5 8 8, 7 7 7 7, 7 7 7 7, 5 7 8 5, 8 7 7 5, 7 8 5 7, 5 7, 5 7, 5 7, 5 7, 5 7. Dynamic markings: p, m, i.

CV

CIII

CII

Measures 22-28. Treble clef, key of D major (F#). Fingerings: 1, 2, 3, 4. Bass lines: 7 5 8 7, 5 7 5 3, 5 3 7 5, 4 5 4 2, 5 4 2 2, 0 2 0 0, 0 0 0 0, 5 7, 3 5, 3 5, 2 4, 2 4, 2 0 0 0, 2 0 0 0, 2 0 0 0.

La Guitarra Flamenca

Granainas. Lesson 5.

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

Granainas. Lesson 5.

La Guitarra Flamenca

VII

5 5 5 5 etc.

La Guitarra Flamenca

Granainas. Lesson 5.

CII

IV

IX

Granainas. Lesson 5.

La Guitarra Flamenca

IX

IV

V

IX

V

IV

IV CII

Granainas. Lesson 5.

La Guitarra Flamenca

9 9

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

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

La Guitarra Flamenca

Granainas. Lesson 5.

[illegible]

Granainas. Lesson 5.

La Guitarra Flamenca

The image displays a musical score for the song "The Rose Tree". It is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The score is divided into two systems, each containing four measures. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. Fingering numbers (1-3) are provided for many of the notes. The first system includes a repeat sign at the end of the second measure. The second system concludes with a double bar line. The overall style is that of a traditional folk song transcription.

La Guitarra Flamenca

Granainas. Lesson 5.

VII

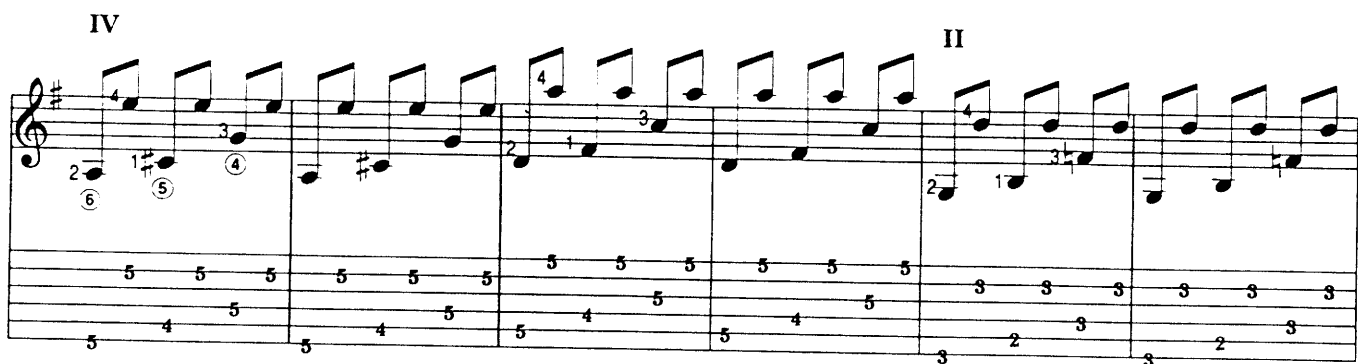
Granainas. Lesson 5.

La Guitarra Flamenca



Granainas, Lesson 5.

La Guitarra Flamenca



La Guitarra Flamenca

Granainas, Lesson 5.

Granainas, Lesson 5.

La Guitarra Flamenca

La Guitarra Flamenca

Granainas, Lesson 5.

CVII □

La Guitarra Flamenca

In musical notation *Guajiras* are written in alternating bars of 6/8 and 3/4 time. *Seguiriyas* are also written in this way, but in *Guajiras* the accents are felt differently and are similar to those of *Bulerías*, as shown in outline form below.

Count Rhythm

Seguiriyas

3 4 5 1 2

Bulerías

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

Guajiras

Cejilla at 2nd fret

Guajiras. Lesson 5.

La Guitarra Flamenca

La Guitarra Flamenca

Guajiras. Lesson 5.

VI

Guajiras. Lesson 5.

La Guitarra Flamenca

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II VI V VI

VI II II VI

La Guitarra Flamenca

Guajiras. Lesson 5.

V VI VII IX

X IX X

Guajiras. Lesson 5.

La Guitarra Flamenca

IX X

IX VII IV

La Guitarra Flamenca

Guajiras. Lesson 5.

Guajiras. Lesson 5.

La Guitarra Flamenca

La Guitarra Flamenca

Guajiras. Lesson 5.