

JUAN MARTÍN

LA GUITARRA FLAMENCA

PART THREE: LESSON 3 and LESSON 6
Produced and Directed by Juan Martín and Patrick Campbell
FLAMENCOVISION

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Contents

La Guitarra Flamenca

1

Introduction to Part Three

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

This tape contains Lessons 3 and 6. As explained in the introduction to the first two tapes, 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 3 starts with the opening theme of *Bulerías* heard at the very beginning of Lessons 1 and 2. It is transcribed again here for more advanced players because the later part of the solo is different from the previous versions. Lesson 3 is devoted to two more *toques* of fundamental importance, the *Seguiriyas*, to which the beginner is introduced on page 11, and the *Fandangos*.

Bulerías

Opening Theme

Cejilla at 2nd fret

Bulerías: Opening Theme. Lesson 3.

La Guitarra Flamenca

Bulerías: Opening Theme. Lesson 3.

Bulerías: Opening Theme. Lesson 3.

La Guitarra Flamenca

The image shows a musical score for a song titled "The Rose Tree". The score is written for a voice and guitar. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system contains the first line of the song, and the second system contains the second line. The lyrics are "The Rose Tree" and "The Rose Tree". The music features a vocal melody with lyrics and a guitar accompaniment with chords and fingerings. The guitar part includes a triplet in the second system.

Devotions: Opening Theme Lesson 3.

V VI VIII VII VI

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

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

Bulerías: Opening Theme. Lesson 3.

La Guitarra Flamenca

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

i i i i e a m i i

Bulerías: Opening Theme. Lesson 3.

The image displays two pages of musical notation for the song "The Rose Tree." The notation is written on a grand staff, consisting of a treble and bass clef joined by a brace. The key signature is one sharp (F#), and the time signature is 3/4. The music is in a simple, folk-like style, with a melody in the treble and a bass line in the bass. The lyrics "The Rose Tree" are written below the melody. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano). The first page shows the beginning of the song, and the second page shows the continuation of the melody and bass line.

Taranto. Lesson 6.

La Guitarra Flamenca

The musical score for 'CII' is presented in two systems. The first system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). It features complex notation with triplets, quintuplets, and various fingerings (e.g., 1, 2, 3, 4, 5, 0, 1, 2, 3, 4, 5). Dynamics include *p* (piano) and *m* (mezzo). The bass staff contains numerical figures for the left hand, including 3, 2, 3, 0, 3, 2, 0, 3, 2, 0, 3, 0, 0, 0, 0, 4, 0, 0, 0, 4, 4, 2, 0, 4. The second system, labeled 'CII', continues the piece with similar notation, including triplets, quintuplets, and fingerings. Dynamics include *p* and *m*. The bass staff continues with numerical figures: 2, 3, 4, 4, 3, 2, 4, 2, 3, 5, 2, 3, 2, 5, 3, 0, 2, 2, 2, 2, 2, 0, 2, 3, 0, 2, 0, 3, 2, 3, 0, 0, 2, 0, 0, 3.

Bulerías: Opening Theme (End). Lesson 3.

La Guitarra Flamenca

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Seguiriyas

The basic *compás* of *Seguiriyas* consists of a recurring cycle of 12 half-beats with five accents, as demonstrated in the video. In musical notation, this pattern is commonly represented within alternating bars of 3/4 and 6/8 time as shown below. The accented beats of the *compás* coincide with the numbers 1 to 5 in the top row above the musical stave. Before the rhythm is explained in the video a sequence of *Seguiriyas* is played, which is transcribed in the 5 pages following.

Ex.1

1 and 2 and 3 and a 4 and a 5 and

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

Seguiriyas: Notation of the Compás. Lesson 3.

5 3 7

1. 2.

a i e a m i p ma

p

Taranto. Lesson 6.

La Guitarra Flamenca

CII

3 4

i e a m i i

p

ma

i e a m i i

p

La Guitarra Flamenca

Taranto. Lesson 6.

i e a m i i

i e a m i i

Taranto. Lesson 6.

La Guitarra Flamenca

i e a m i i

i e a m i i

ma ma ma

ma ma ma

La Guitarra Flamenca

Taranto. Lesson 6

Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The score is in G major (one sharp) and 2/4 time. The vocal line is written in a soprano clef, and the guitar accompaniment is in a standard six-string guitar tuning. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, i, a). The guitar part includes fingerings, a capo (CII), and a key signature change (one sharp). The lyrics "The Rose Tree" are written below the vocal line.

Taranto. Lesson 6.

La Guitarra Flamenca

[illegible]

La Guitarra Flamenca

Veranto. Lesson 6.

[illegible]

Taranto. Lesson 6.

La Guitarra Flamenca

Sevillanas

The four *Sevillanas* are transcribed here in a slow 3/4 time, and may be counted in 6's. The method of notation is similar to the *Fandangos* (Lesson 3). Each follows a standard pattern, with an introduction of rhythmic *rasgueo* followed by a brief sequence of the melody (the *salida*) followed by more *rasgueo* and the full melody (the *copla*) played three times. The third *copla* may be slightly different from the first two. The first *Sevillana* is in the key of A major.

Four Sevillanas

First Sevillana

Cejilla at 2nd fret

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

Sevillanas. No.1. Lesson 6.

La Guitarra Flamenca

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

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

La Guitarra Flamenca

Sevillanas. No.1. Lesson 6.

1.

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

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

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

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

La Guitarra Flamenca

2.

pi i e a m i i i i

i i e a m i

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The music is written for a single melodic line and a bass line. The key signature is one sharp (F#), and the time signature is 4/4. The melody features a descending sequence of notes in the first measure, followed by a series of eighth and sixteenth notes. The bass line consists of a simple harmonic accompaniment. The piece concludes with a final measure in the second system.

[illegible]

Second Sevillana

Sevillanas. No.1 (End). No.2. Lesson 6.

La Guitarra Flamenca

[illegible][illegible]

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth and sixteenth notes, featuring triplets and slurs. The lower staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass line is written in eighth and sixteenth notes, also featuring triplets and slurs. The score is divided into four measures. The first measure contains a treble clef, a key signature of one sharp, and a 3/4 time signature. The second measure contains a bass clef, a key signature of one sharp, and a 3/4 time signature. The third measure contains a treble clef, a key signature of one sharp, and a 3/4 time signature. The fourth measure contains a bass clef, a key signature of one sharp, and a 3/4 time signature. The score is divided into four measures. The first measure contains a treble clef, a key signature of one sharp, and a 3/4 time signature. The second measure contains a bass clef, a key signature of one sharp, and a 3/4 time signature. The third measure contains a treble clef, a key signature of one sharp, and a 3/4 time signature. The fourth measure contains a bass clef, a key signature of one sharp, and a 3/4 time signature.

1.

p *e a m i i i i*

p i 4# p i p i i e a m i i m

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

Sevillanas. No.2. Lesson 6.

La Guitarra Flamenca

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2.

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

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

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

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

La Guitarra Flamenca

First system of musical notation for 'Sevillanas, No. 3. Lesson 6.' It consists of a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody features several triplet markings (indicated by a '3' over a bracket) and various rhythmic values. Below the staff is a line of numbers representing fingerings: 0 0 0 0 0 1 0, 3 1 0 1 3, 0 1 0 1 0 1 0, 3 1 0 0 1, 3 3 3 3 3 5 3 1 0, 2 2 0, 1 1 1 1 1 3 1 0, 2 0, 2 0, 0, 3.

1. and 2. 3. R

Second system of musical notation for 'Sevillanas, No. 3. Lesson 6.' It continues the melody from the first system, with lyrics 'i i e a m i i i i i p i i i p i i e a m i i ma' written below the staff. The notation includes dynamic markings like 'p' (piano) and 'R' (ritardando). The bottom line shows fingerings for the guitar accompaniment.

Sevillanas, No. 3. Lesson 6.

La Guitarra Flamenca

Fourth Sevillana

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Third system of musical notation for 'Fourth Sevillana'. It continues the melody with lyrics 'e a m i i i i i i i e a m i i i i i i i i i p i i e a m i m'. The notation includes dynamic markings like 'p' (piano) and 'm' (marcato). The bottom line shows fingerings for the guitar accompaniment.

La Guitarra Flamenca

Sevillanas, No. 4. Lesson 6.

Cejilla at 2nd fret

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

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

Seguiriyas: Introductory Solo Lesson 3

Seguiriyas: Introductory Solo. Lesson 3.

La Guitarra Flamenca

[illegible]

Seguiriyas: Introductory Solo. Lesson 3.

Musical score for page 122, featuring guitar and vocal parts. The key signature is one sharp (F#). The score includes a guitar part with a treble clef and a vocal part with a soprano clef. The lyrics are: *pi e a m i i i i i i i i i i e a m i*. The guitar part includes a 3-measure rest at the beginning. The vocal part includes a 3-measure rest at the beginning. The score is divided into two systems, CII and CIII.

Sevillanas, No.4, Lesson 6.

La Guitarra Flamenca

Musical score for page 123, featuring guitar and vocal parts. The key signature is one sharp (F#). The score includes a guitar part with a treble clef and a vocal part with a soprano clef. The lyrics are: *e a m i i* and *pi e a m i i i i i i i i i i e a m i*. The guitar part includes a 3-measure rest at the beginning. The vocal part includes a 3-measure rest at the beginning. The score is divided into two systems, 1. and 2., and 3.

La Guitarra Flamenca

Sevillanas, No.4, Lesson 6.

No Cejilla

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first two measures of the melody, the second system contains the next two measures, and the third system contains the final measure. The melody is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (half). The first system includes a piano (p) dynamic marking and a fermata over the first measure. The second system includes a piano (p) dynamic marking. The third system includes a piano (p) dynamic marking. The lyrics 'The Rose Tree' are written below the melody. The first system includes a piano (p) dynamic marking and a fermata over the first measure. The second system includes a piano (p) dynamic marking. The third system includes a piano (p) dynamic marking.

La Guitarra Flamenca

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[illegible]

The musical score on page 126 consists of two systems, each with a treble and a bass staff. The treble staff contains a melodic line with frequent triplets and slurs, marked with a '3' above the notes. The bass staff contains a rhythmic line with slurs and fingerings (1-4). The notation includes various flamenco-specific symbols such as 'm' (marcato), 'i' (acciento), and 'p' (pizzicato). The key signature has one flat (B-flat), and the time signature is 2/4.

The musical score on page 127 consists of two systems, each with a treble and a bass staff. The treble staff contains a melodic line with slurs and fingerings (1-4). The bass staff contains a rhythmic line with slurs and fingerings (1-5). The notation includes various flamenco-specific symbols such as 'p' (pizzicato), 'm' (marcato), and 'i' (acciento). The key signature has one flat (B-flat), and the time signature is 2/4.

The musical score for 'The Rose Tree' is presented in a three-staff format. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The middle staff is in bass clef and features a bass line with notes and rests. The bottom staff is a single-line bass line, likely for a guitar, with fret numbers (0, 1, 2, 3, 4) and chord symbols (F, C, G, D) indicating fingerings and harmony. The score is divided into four measures, with the first measure starting with a treble clef and a key signature change to one flat.

La Guitarra Flamenca

The musical score for 'The Rose Tree' is presented in three systems. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a single staff, starting with a quarter note G4, followed by an eighth note A4, and a quarter note B4. The accompaniment consists of two staves: the upper staff has a whole note G4, and the lower staff has a whole note G4. The second system continues the melody with a quarter note C5, followed by an eighth note B4, and a quarter note A4. The accompaniment remains the same. The third system concludes the melody with a quarter note G4, followed by an eighth note F4, and a quarter note E4. The accompaniment remains the same.

The musical score for 'The Rose Tree' is presented in a system of five staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a circled '2' and a '2' above the first note. The second staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a circled '2' and a '2' above the first note. The third staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a circled '2' and a '2' above the first note. The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a circled '2' and a '2' above the first note. The fifth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a circled '2' and a '2' above the first note. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, as well as fingerings and articulation marks.

The musical score for 'The Rose Tree' is presented in three systems. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a single staff, featuring eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The lyrics 'The Rose Tree' are written below the first staff. The second system continues the melody and includes a piano accompaniment on a lower staff, marked with a 'p' (piano) dynamic. The third system concludes the piece with a final measure. The score is written in a clear, legible font, with musical notation and lyrics aligned for easy reading.

Zambra Mora. Lesson 6.

La Guitarra Flamenca

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[illegible][illegible]

La Guitarra Flamenco:

Zambra Mora, Lopez 6

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

Zambra Mora. Lesson 6.

La Guitarra Flamenca

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

La Guitarra Flamenca

Zambra Mora. Lesson 6.

Musical score for guitar on page 134. The first system consists of two staves. The treble staff contains a melodic line with triplets and slurs, marked with 'p' (piano). The bass staff contains a rhythmic accompaniment with fingerings (0, 2, 3, 4) and slurs. The second system continues the melody and accompaniment, with lyrics 'i i e a m i i i i' appearing under the treble staff.

Zambra Mora. Lesson 6.

La Guitarra Flamenca

Continuation of the musical score on page 135. The first system shows the treble staff with lyrics 'i i e a m i i i i' and the bass staff with complex fingerings. The second system continues the piece, with lyrics 'i i i e a m i i i i' and further rhythmic notation.

La Guitarra Flamenca

The musical score for 'Pie in the Sky' by The Beatles is presented in a three-staff format. The top staff is for guitar, the middle for bass, and the bottom for drums. The guitar part features a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. It includes a solo section with a key signature change to two sharps (D# and F#). The bass part provides a steady, rhythmic accompaniment. The drum part features a simple, driving pattern. The lyrics 'Pie in the Sky' are written below the bass staff, with the words 'Pie' and 'in' appearing multiple times throughout the piece.

Zambra Mora. Lesson 6.

La Guitarra Flamenca

Rondeña

Continuing the theme of altered tunings in flamenco, the sequence of *Rondeña* which starts overleaf on page 138 requires two strings to be tuned differently from the normal tuning. In addition to the 6th string being tuned down to D, the third string is tuned down a semitone from G to F sharp.

Rondeña

3rd String = F#
6th String = D

No Cejilla

Toque Libre

Rondeña. Lesson 6.

La Guitarra Flamenca

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La Guitarra Flamenca

Rondeña. Lesson 6.

First system of musical notation for 'Rondeña. Lesson 6.'. The system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is written in eighth and sixteenth notes. Below the staff is a guitar tablature line with fret numbers 0, 7, 6, 0, 6, 4, 0, 4, 2, 0, 2, 0, 0, 0, 1, 0, 1, 2, 0, 2.

CII

Second system of musical notation for 'Rondeña. Lesson 6.'. The system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is written in eighth and sixteenth notes. Below the staff is a guitar tablature line with fret numbers 3, 0, 3, 4, 0, 4, 6, 0, 6, 4, 0, 4, 2, 2, 2, 2, 3, 2, 3, 4, 2, 2, 4, 6, 2, 2, 4.

Rondeña. Lesson 6.

La Guitarra Flamenca

Third system of musical notation for 'Rondeña. Lesson 6.'. The system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is written in eighth and sixteenth notes. Below the staff is a guitar tablature line with fret numbers 3, 2, 3, 2, 2, 2, 3, 2, 3, 4, 2, 2, 4, 6, 2, 2, 4, 3, 2, 2, 2, 0.

Fourth system of musical notation for 'Rondeña. Lesson 6.'. The system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is written in eighth and sixteenth notes, with some notes marked with a 'p' (piano) dynamic. Below the staff is a guitar tablature line with fret numbers 4, 0, 2, 4, 0, 2, 0, 4, 2, 0, 0, 2, 4, 0, 2, 0, 4, 2, 0, 0, 2, 4, 0, 2, 0, 4, 2, 0, 4, 3, 4, 0, 2, 4, 2, 0, 4, 2, 3, 4, 3, 4, 0, 4.

La Guitarra Flamenca

Rondeña. Lesson 6

Seguiriyas: Introductory Solo. Lesson 3.

La Guitarra Flamenca

Seguiriyas: Introductory Solo. Lesson 3.

III

V

Rondeña. Lesson 6.

La Guitarra Flamenca

CII—

CII—

Rumba 'Palomino'

The final sequence of music played in Lesson 6 is another *Rumba*, which is composed in a contemporary idiom. The chords of the main theme relate to the Phrygian mode sequence of A minor, G, F, E, but are varied from the traditional form. In the first bar, for example, the notes of the A minor chord (A, C, E) are supplemented by the inclusion of B and G to make the chord of Am9.

'Palomino'

Rumba

Normal Tuning

Cejilla at 2nd fret

V ————— CIII ————— V —————

ma ma

'Palomino' (Rumba). Lesson 6.

La Guitarra Flamenca

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CIII ————— V ————— CIII ————— CI —————

p i i i ma ma

V ————— CIII ————— V —————

p m p p ma ma

La Guitarra Flamenca

'Palomino' (Rumba). Lesson 6.

'Palomino' (Rumba). Lesson 6.

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[illegible]

Two systems of musical notation. The first system consists of a guitar staff (treble clef) and a vocal staff (soprano clef). The guitar staff contains a complex melodic line with many accidentals and fingerings. The vocal staff contains a single line of notes with lyrics 'ma p i i i' and a dynamic marking 'p'. The second system continues the guitar staff with more complex figures and the vocal staff with a single line of notes and lyrics 'ma p i i i'.

CIII

Two systems of musical notation. The first system consists of a guitar staff (treble clef) and a vocal staff (soprano clef). The guitar staff contains a complex melodic line with many accidentals and fingerings. The vocal staff contains a single line of notes with lyrics 'ma p i i i' and a dynamic marking 'p'. The second system continues the guitar staff with more complex figures and the vocal staff with a single line of notes and lyrics 'ma p i i i'.

'Palomino' (Rumba). Lesson 6.

La Guitarra Flamenca

Two systems of musical notation. The first system consists of a guitar staff (treble clef) and a vocal staff (soprano clef). The guitar staff contains a complex melodic line with many accidentals and fingerings. The vocal staff contains a single line of notes with lyrics 'ma p i i i' and a dynamic marking 'p'. The second system continues the guitar staff with more complex figures and the vocal staff with a single line of notes and lyrics 'ma p i i i'.

'Palomino' (Rumba). Lesson 6.

'Palomino' (Rumba). Lesson 6.

JUAN MARTÍN
LA GUITARRA
FLAMENCA

PART THREE: LESSON 3 and LESSON 6
Produced and Directed by Juan Martín and Patrick Campbell
FLAMENCOVISION

The musical score is for a guitar solo in 3/4 time, G major. It consists of two systems of music. The first system has four measures. The second system has four measures. The melody is written in the treble staff, and the bass staff provides harmonic support with chords and single notes. The lyrics 'e a m i' are written below the notes. The score includes various guitar techniques such as triplets, slurs, and dynamic markings like 'p' (piano).

First system:

- Measure 1: Treble staff has a quarter note G4 (labeled 'i'). Bass staff has a whole note chord G2-B2-D3 (labeled 'i').
- Measure 2: Treble staff has a quarter note A4 (labeled 'e'), a quarter note B4 (labeled 'a'), and a quarter note C5 (labeled 'm'). Bass staff has a whole note chord G2-B2-D3 (labeled 'e').
- Measure 3: Treble staff has a quarter note D5 (labeled 'i'), a quarter note C5 (labeled 'p'), and a quarter note B4 (labeled '2'). Bass staff has a whole note chord G2-B2-D3 (labeled 'p').
- Measure 4: Treble staff has a quarter note A4 (labeled '0'), a quarter note G4 (labeled '2'), and a quarter note F#4 (labeled '1'). Bass staff has a whole note chord G2-B2-D3 (labeled '0').

Second system:

- Measure 5: Treble staff has a quarter note G4 (labeled 'e'), a quarter note A4 (labeled 'a'), and a quarter note B4 (labeled 'm'). Bass staff has a whole note chord G2-B2-D3 (labeled 'e').
- Measure 6: Treble staff has a quarter note C5 (labeled 'i'), a quarter note B4 (labeled 'p'), and a quarter note A4 (labeled '3'). Bass staff has a whole note chord G2-B2-D3 (labeled 'p').
- Measure 7: Treble staff has a quarter note G4 (labeled 'e'), a quarter note A4 (labeled 'a'), and a quarter note B4 (labeled 'm'). Bass staff has a whole note chord G2-B2-D3 (labeled 'e').
- Measure 8: Treble staff has a quarter note C5 (labeled 'i'), a quarter note B4 (labeled 'p'), and a quarter note A4 (labeled '3'). Bass staff has a whole note chord G2-B2-D3 (labeled 'p').

Seguiriyas: Introductory Solo. Lesson 3.

La Guitarra Flamenca

fret

Seguiriyas: Counting the Compás

In the next sequence of *Seguiriyas* the rhythm is counted aloud to demonstrate the 5 accented beats of the *compás*. The music is less complex than in the introductory solo and will be a more suitable starting point for the less advanced student. The previous sequence contained some techniques of extended *rasgueos* and *alzapúa* with rapid upstrokes with the thumb which will be demonstrated later in the series.

Two consecutive *compases* of *Seguiriyas* are shown in Ex.2 below, which illustrates how notes of different duration fall within the 5 accents of the *compás*.

Ex.2

1 2 3 4 5 1 and 2 and 3 and a 4 and a 5 and

La Guitarra Flamenca

Seguiriyas: Counting the Compás. Lesson 3.

Seguiriyas with Counted Rhythm

Cejilla at 2nd fret

[illegible]

La Guitarra Flamenca

The image displays a musical score for a piece titled "Sequirias with Counted Rhythm. Lesson 3." The score is written on two systems, each containing two staves. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The music is in 3/4 time, indicated by the "3" over the first staff of the first system. The key signature has one flat (B-flat), indicated by the "B" with a flat symbol. The score is divided into measures by vertical bar lines. The first system consists of four measures, and the second system also consists of four measures. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as "p" (piano) are present throughout. Fingerings are indicated by numbers 1 through 5. The bottom staff of each system contains a counted rhythm line, which is a sequence of numbers (0, 1, 2, 3, 4, 5) and symbols (0, 1, 2, 3, 4, 5) that correspond to the notes in the top staff. The title "Sequirias with Counted Rhythm. Lesson 3." is written at the bottom right of the page.

Seguiriyas with Counted Rhythm. Lesson 3.

5 1 2 3 4 5 1 2

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

e a m i i i i

7 7

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

3 4 5 1 2

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

Seguiriyas with Counted Rhythm. Lesson 3.

La Guitarra Flamenca

7 7

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

3 4 5 1 2 3 4

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

5 1 2 3 4 5

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

Left and Right Apagado

Ex.3

The Technique of Apagado. Lesson 3.

La Guitarra Flamenca

Apagado

The technique of *apagado* is notated by the symbols shown on the left, which are placed in both the music notation and the *cifra* after the chord whose sound is cut off abruptly. The 4 above the bracket indicates use of the left little finger, and R indicates use of the right hand palm or index finger as demonstrated in the video.

Rasgueo Thumbstroke

On the following pages there is a longer sequence of *Seguiriyas* which demonstrates Niño Ricardo's characteristic way of playing a thumbstroke preceded by a rapid 4-stroke *rasgueo*. This is notated as shown (left). In some places the *rasgueo* is notated with small grace notes. The sequence also illustrates the technique of *alzapúa*, which is explained after the sequence is played.

Seguiriyas

Longer Solo

Cejilla at 2nd fret

Cejilla at 2nd fret

This musical score is for a guitar piece titled "Cejilla at 2nd fret". It is written for a four-string guitar in 2/4 time, with a key signature of one flat (B-flat). The score is divided into two systems, each containing a treble and bass staff. The melody is played on the treble staff, and the bass line is on the bass staff. The piece features a repeating melodic motif in the treble staff, which is a half-note chordal sequence: E4 (open), A4 (2nd fret), Bb4 (2nd fret), and E5 (2nd fret). This motif is repeated four times in each system. The bass line consists of a series of half notes: E3 (open), A3 (2nd fret), Bb3 (2nd fret), and E4 (2nd fret). The piece is marked with a tempo of "Allegretto" and a dynamic of "p" (piano). The score includes a "C" time signature, indicating common time, and a "2" time signature, indicating 2/4 time. The piece is marked with a "C" time signature, indicating common time, and a "2" time signature, indicating 2/4 time. The piece is marked with a "C" time signature, indicating common time, and a "2" time signature, indicating 2/4 time.

Seguiriyas: Longer Solo. Lesson 3.

La Guitarra Flamenca

p

e a m i e a m i e a m

e a m i e a m i e a m

19:2

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

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

[illegible]

Seguiriyas: Longer Solo. Lesson 3.

La Guitarra Flamenca

[illegible]

Seguiriyas: Longer Solo. Lesson 3.

The image displays two systems of musical notation for guitar, each consisting of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and fingerings.

System 1 (Top):

- Treble Staff:** The first measure is in 6/8 time with a key signature of one flat (Bb). It contains a series of eighth notes with fingerings: 4, 2, b1, 3, 2, 3, 2, b1. The second measure is in 2/4 time with a key signature of one sharp (F#), containing eighth notes with fingerings: 2, 3, 1, 3, 2, 3, 1, 3. The third measure is in 6/8 time with a key signature of one sharp (F#), containing eighth notes with fingerings: 2, 3, 1, 3, 2, 3, 1, 3. The fourth measure is in 2/4 time with a key signature of one sharp (F#), containing eighth notes with fingerings: 2, 3, 1, 3, 2, 3, 1, 3.
- Bass Staff:** The first measure contains the numbers 3, 7, 7, 5, 4, 6, 5, 5, 6, 5, 4. The second measure contains 5, 2, 3, 1, 3, 2, 3, 1, 3. The third measure contains 2, 3, 1, 3, 2, 3, 1, 3. The fourth measure contains 2, 3, 1, 3, 2, 3, 1, 3.

System 2 (Bottom):

- Treble Staff:** The first measure is in 2/4 time with a key signature of one sharp (F#), containing eighth notes with fingerings: 2, 3, 0, 1, 3, 1, 0, 3. The second measure is in 6/8 time with a key signature of one sharp (F#), containing eighth notes with fingerings: 2, 3, 1, 3, 2, 3, 1, 3. The third measure is in 2/4 time with a key signature of one sharp (F#), containing eighth notes with fingerings: 2, 3, 1, 3, 2, 3, 1, 3. The fourth measure is in 6/8 time with a key signature of one sharp (F#), containing eighth notes with fingerings: 2, 3, 0, 3, 2, 3, 1, 3.
- Bass Staff:** The first measure contains the numbers 2, 2, 3, 0, 1, 3, 1, 0, 3. The second measure contains 2, 3, 1, 3, 2, 3, 1, 3. The third measure contains 2, 3, 0, 3, 2, 3, 1, 3. The fourth measure contains 2, 3, 0, 3, 2, 3, 1, 3.

The text "Hold A chord" is written in the bottom right corner of the second system.

Seguiriyas: Longer Solo. Lesson 3.

La Guitarra Flamenca

Alzapúa

Squirrels: Longer Solo. Lesson 3.

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

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

Seguiriyas: Longer Solo. Lesson 3.

La Guitarra Flamenca

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

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

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

Seguiriyas: Longer Solo. Lesson 3.

Alzapúa

Ex.3

The technique of *alzapúa* is introduced in the previous sequence of *Seguiriyas*, and is notated as shown on the left. After it is explained and demonstrated on the video, a further sequence of *Seguiriyas* follows, which shows the changes of pace which could occur when playing for a dancer (*para bailar* = for dancing). It begins after the cue: "You may be going really, really fast."

Seguiriyas para bailar

Fast

Cejilla at 2nd fret

Alzapúa. Seguiriyas para bailar. Lesson 3.

La Guitarra Flamenca

Seguiriyas para bailar. Lesson 3.

Seguiriyas para bailar. Lesson 3.

La Guitarra Flamenca

Slow Tempo

Seguiriyas (continuation and end)

On the following page, the *Seguiriyas* sequence continues, with more *rasgueo* rhythms and a melodic *falseta* on bass strings. It commences after the video cue: "So we could be finishing fast as I was explaining."

Seguiriyas: Final Sequence

Cejilla at 2nd fret

Seguiriyas: Final Sequence. Lesson 3.

La Guitarra Flamenca

Seguiriyas: Final Sequence. Lesson 3.

La Guitarra Flamenca

Seguiriyas: Final Sequence. Lesson 3.

e a m i p

e a m i p

p p

La Guitarra Flamenca

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

i e a m i p

p

Triplet Rasgueo (illustrated by 3 compases of Alegrías en Mi)

Cejilla at 2nd fret

Ex.4

Ex.4 shows two systems of guitar tablature and standard notation. The first system features two measures of a triplet rasgueo pattern, each marked with a '6' and a bracket. The second system shows a continuation of the pattern with various accents and dynamics like 'p' and 'ma'.

Triplet Rasgueo: Alegrías en Mi, Lesson 3.

La Guitarra Flamenca

The continuation of the musical notation from page 40, showing further examples of triplet rasgueo patterns. It includes measures with '3' and '9:2' markings, and various dynamics like 'i', 'p', 'ma', and 'e a m i'.

Fandangos

The introduction to *Fandangos* carries on from the demonstration of the triplet *rasgueo*, and it starts with a passage of *rasgueo* transcribed on page 43 (facing). The *Fandangos* continue with an illustration of the basic *compás* and a *falsesta*, from page 44. A way to count the rhythm is shown in the music transcript.

The notation of *Fandangos* adopted here is the same as in Juan Martín's Guitar Method. The basic *compás* is made up of 12 (2x6) beats which occur in a repeating pattern. *Falsetas* start on beat 11, and are also made up of 6 and 12-beat sequences, so that they need an extra two beats of *rasgueo* at the end to return to the 1 to 12 count of the *compás*. This is the key to understanding the timing of *falsestas*.

The 12 beats of the *compás* are written here as half-beats in 3/4 time, starting on the 5th half-beat of a bar. This sounds very complicated, but when you hear the music you will see that the accents of the *compás* fit in well with this pattern.

Fandangos: Introduction. Lesson 3.

La Guitarra Flamenca

43

Fandangos: A Way to Start

Cejilla at 2nd fret

The musical score is written for guitar in 3/4 time. It features a complex rhythmic pattern of 12 beats, divided into two groups of 6 beats each. The notation includes various guitar-specific symbols such as 'R' for rasgueo, 'p' for plectrum, 'm' for mute, and 'pp' for pianissimo. The score is divided into sections by brackets labeled '12', '3', and '12'. The bottom section includes a vocal line with lyrics 'e ami i i i i i i' and a guitar line with a 'Cejilla at 2nd fret' instruction. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#).

Fandangos: Basic Compás

Count Rhythm 1

Fandangos: The Basic Compás. Lesson 3.

La Guitarra Flamenca

Fandangos: The Basic Compás. Lesson 3.

Falseta

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

Fandango: The Basic Compás and a Falseta. Lesson 3.

La Guitarra Flamenca

CI

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

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

e a m i p

The next sequence of *Fandangos*, on page 49 (facing), shows the use of the chords of the song-form or *cante*, namely G7, C and F. The sequence is titled *Fandangos para cantar* (= for singing). It continues with a melodic variation which starts in a way similar to the previous *falsesta* then progresses to a passage of *alzapúa*.

Fandangos: The Basic Compás and a Falsesta. Lesson 3.

La Guitarra Flamenca

Fandangos para cantar

Cejilla at 2nd fret

Fandangos para cantar. Lesson 3.

p0 i i e a m i i i i i i i i p i e a m i i i i i i i p i

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

Fandangos para cantar. Lesson 3.

La Guitarra Flamenca

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

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

Fandangos para cantar. Lesson 3.

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

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

Fandangos para cantar. Lesson 3.

La Guitarra Flamenca

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

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

La Guitarra Flamenca

Fandangos para cantar. Lesson 3.

La Guitarra Flamenca

The image shows a musical score for the song "The Rose Tree". It consists of a treble staff for the vocal melody and a bass staff for the guitar accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The guitar accompaniment features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The lyrics are written below the bass staff. The score is divided into two systems, each with a repeat sign at the end. The first system ends with a double bar line and a repeat sign. The second system also ends with a double bar line and a repeat sign. The lyrics are "The Rose Tree" and "The Rose Tree".

Fandangos para cantar. Lesson 3.

La Guitarra Flamenca

[illegible]

The final sequence of *Fandangos*, for which the transcription starts overleaf on page 58, demonstrates further melodic *falsetas* and *rasgueo*. It ends with a passage of *rasgueo* with chords in the modern style of contemporary flamenco.

Fandangos: Final Sequence

Cejilla at 2nd fret

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

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

Fandangos: Final Sequence. Lesson 3.

La Guitarra Flamenca

V III

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

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

La Guitarra Flamenca

The image shows a page from a musical score for "The Lord's Prayer" by Johann Sebastian Bach. The score is written for a treble and bass staff, with a vocal line and a piano accompaniment. The lyrics are in Latin and German. The piano accompaniment includes figured bass notation. The score is divided into two systems, each with a treble and bass staff. The first system shows the beginning of the piece, with the vocal line starting on a treble staff and the piano accompaniment on a bass staff. The second system continues the piece, with the vocal line and piano accompaniment. The lyrics are in Latin and German. The piano accompaniment includes figured bass notation. The score is divided into two systems, each with a treble and bass staff. The first system shows the beginning of the piece, with the vocal line starting on a treble staff and the piano accompaniment on a bass staff. The second system continues the piece, with the vocal line and piano accompaniment. The lyrics are in Latin and German. The piano accompaniment includes figured bass notation.

Lesson 6



The sixth and final lesson of this series starts with a demonstration of the *Rumba*, which is notated in 4/4 time. You are first shown how the characteristic slapping techniques are used to establish a basic *compás*, transcribed in Ex.1 below. The symbols for the slaps (with S in a square indicating a slap across the strings onto the *golpeador*, and the S in a circle a slap onto the face and fretboard of the guitar to the neck-side of the soundhole) were introduced in Lesson 5.

Ex.1

ma ma p ma ma p ma ma p ma ma p

Rumba: Basic Compás with Slaps. Lesson 6.

La Guitarra Flamenca

The other type of *Rumba* rhythm is shown in Ex.2 below. This has a characteristic pattern of accents, in which the 8 half-beats of each 4-beat bar are grouped into 3, 3 and 2, with accents on the first half-beat (played here with a thumb down-stroke combined with a *golpe*), the fourth (played up-stroke with the thumb) and the seventh (played with index down-stroke).

Ex.3 on page 67 shows the same rhythm, demonstrated at a slow speed (after the video cue "but it is played slowly like this..."). Ex.4 on pages 68 and 69 gives a further example, ending with two-finger *golpes* (after the video cue: "which marks the rhythm very well..." and before: "That's another possible technique for you...").

Ex.2

p i i i p i ma p i i i

Rumba: The Other Basic Rhythm. Lesson 6.

La Guitarra Flamenca

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

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

Rumba: Basic Rhythm. Lesson 6.

La Guitarra Flamenca

Ex.3

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

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

Rumba: Basic Rhythm. Lesson 6.

La Guitarra Flamenca

Ex.4

Ex.4

Rumba: Basic Rhythm. Lesson 6.

Rumba: Basic Rhythm. Lesson 6.

La Guitarra Flamenca

Improvisations "por Rumba"

Improvisations "por Rumba"

The solo "Mi Rumba" is not transcribed here, because it is already available in a published version in the second volume of Juan Martín's *"The Exciting Sound of Flamenco"* (United Music Publishers, London). The music in the video continues on from this with two further *falsetas* and *rasgueo* passages. These are transcribed here, starting from the first of the two *falsetas*, which begins immediately before the title "por Rumba" appears on the screen.

por Rumba

Cejilla at 2nd fret

ma p i i i

por Rumba. Lesson 6.

La Guitarra Flamenca

ma p i i i

ma p i i i

e a m i p

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

por Rumba. Lesson 6.

La Guitarra Flamenca

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

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

por Rumba. Lesson 6.

La Guitarra Flamenca

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

por Rumba. Lesson 6.

La Guitarra Flamenca

1. ma p i i i p ma p
 2. p ma p i i i
 ma p i i i p ma p p ma p i i

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

La Guitarra Flamenca

por Rumba. Lesson 6.

System 1:
 Treble staff: *p* ma *p* i i i *p* 2 ma *p* i i i *p* ma *p* i i i
 Bass staff: *p* ma *p* i i i *p* ma *p* i i i *p* ma *p* i i i

System 2:
 Treble staff: *p* m *p* p m *p* p m *p* *p* ma ma ma *p* ma ma *p*
 Bass staff: *p* p m *p* p m *p* p m *p* *p* ma ma ma *p* ma *p* ma ma *p*

por Rumba. Lesson 6.

La Guitarra Flamenca

System 3:
 Treble staff: ma ma *p* ma ma *p* ma ma *p* ma ma *p*
 Bass staff: ma ma *p* ma ma *p* ma ma *p* ma ma *p*

System 4:
 Treble staff: ma ma *p* ma ma *p* ma ma *p* ma ma *p* ma ma *p*
 Bass staff: ma ma *p* ma ma *p* ma ma *p* ma ma *p* ma ma *p*

ma ma p ma ma p ma ma p ma ma p ma ma p ma ma p

ma ma p ma ma p ma ma p ma ma p ma ma p ma ma p

por Rumba. Lesson 6.

La Guitarra Flamenca

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

p p m p p m p p n p p m p p m p p m p p p p m p p

por Rumba. Lesson 6.

La Guitarra Flamenca

Tarantas

The *Tarantas* is a *toque libre*, without a consistently regular beat. As with the *Granainas*, most of the music is notated here without bar-lines, though some passages are shown in 3/4 or 4/4 time. The music is in the Phrygian mode, notated in the key signature of two sharps. The characteristic chords and the technique of *arrastre*, in which the right-hand ring finger (*a*) is dragged back across the strings from treble to bass, are shown in Ex. 5 below.

Ex.5

Cejilla at 2nd fret

Tarantas: Chords and Technique of Arrastre. Lesson 6.

La Guitarra Flamenca

81

In the transcription of the solo *Tarantas*, which starts overleaf on page 82, the arpeggiated chords with *arrastres* are written out in full. So, too, are the long passages of continuous *ligado* on the bass strings which are also characteristic of this *toque*. The number of repeats is shown in the music as it is heard in the video, but these *ligados* are to be played *ad lib*, as the feeling takes you.

Tarantas

Cejilla at 2nd fret

Tarantas. Lesson 6.

La Guitarra Flamenca

83

La Guitarra Flamenca

Tarantas. Lesson 6.

First system of musical notation on page 84, featuring a treble staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody includes fingerings (1, 2, 3, 4) and dynamic markings (p, a). The bass staff contains a rhythmic line with numbers (0, 2, 3, 4) and dynamic markings (a).

Second system of musical notation on page 84, featuring a treble staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody includes fingerings (1, 2, 3, 4) and dynamic markings (a). The bass staff contains a rhythmic line with numbers (0, 2, 3, 4) and dynamic markings (a). A section is marked "Play 12 times".

Tarantas. Lesson 6.

La Guitarra Flamenca

Third system of musical notation on page 85, featuring a treble staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody includes fingerings (1, 2, 3, 4) and dynamic markings (a, p). The bass staff contains a rhythmic line with numbers (0, 2, 3, 4) and dynamic markings (a). A section is marked "e a m p".

Fourth system of musical notation on page 85, featuring a treble staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody includes fingerings (1, 2, 3, 4) and dynamic markings (a). The bass staff contains a rhythmic line with numbers (0, 2, 3, 4) and dynamic markings (a). A section is marked "Play 3 times".

Tarantias. Lesson 6.

La Guitarra Flamenca

87

The Bird Song

Play 3 times

La Guitarra Flamenca

Tarantas. Lesson 6.

Tarantias. Lesson 6.

La Guitarra Flamenca

[illegible]

Melody

CII

Trémolo

Tarantas. Lesson 6.

La Guitarra Flamenca

CII

CVII

CVII

CV

CV CIII CII

CII

Tarantas. Lesson 6.

La Guitarra Flamenca

CII

La Guitarra Flamenca

Play 3 times

Taranto

In contrast to the *toque libre* of *Tarantas*, the *Taranto* has a strongly rhythmic and regular *compás* in 4's, which is notated here in 2/4 time.

The key signature and the basic chords are the same as in *Tarantas*.

Tarantas (End), Taranto: Introduction. Lesson 6.

La Guitarra Flamenca

97

Taranto

Cejilla at 2nd fret

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

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

La Guitarra Flamenca

Taranto. Lesson 6.

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 bass clef staff. The music is written in a style typical of flamenco guitar, with many triplets and complex rhythms. The lyrics are written below the notes:
 System 1: *p i e a m i p ma e a m i p ma*
 System 2: *p i ma e a m i*

Taranto. Lesson 6.

La Guitarra Flamenca

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 bass clef staff. The music is written in a style typical of flamenco guitar, with many triplets and complex rhythms. The lyrics are written below the notes:
 System 1: *p i ma*
 System 2: *ma ma ma p p ma ma p i*

La Guitarra Flamenca

Taranto. Lesson 6.

A full-page photograph of a guitarist with long dark hair, wearing a red jacket with white trim, playing a light-colored electric guitar. The background is dark blue with a large plume of white and pink smoke or stage lighting. The text is overlaid on the image.

Yngwie Malmsteen

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