GERHARD GRAF-MARTINEZ

Flamenco

GUITAR METHOD

VOLUME 1

FOR TEACHING AND PRIVATE STUDY

STANDARD MUSIC NOTATION & TABLATURE

ED 9394



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Contents

Preface 6
The Author 8
Text Styles Used in This Book 8
About this CD 8

LESSON 1

Posture 11
The Sound of the Flamenco Guitar 12
Fingerlabelling 12
Rasgueo 12
One-Finger-Rasgueo 13
3-Finger-Rasgueo 15
4-Finger-Rasgueo 18
Continuing Rasgueo 21

LESSON 2

Pulgar 25
Pulgar and ima-Downstroke 26
Pulgar and Rasgueo 27
Remate 28
Pulgar-Downstroke 29
Ayudado 30

LESSON 3

Golpe 37
Golpeador 40
i- and p-Downstroke with Golpe 40
m-Golpe with Downstroke 45
The Rumba-Stroke 49

LESSON 4

Tresillos 57
a-m-i-p-Rasgueo 67

LESSON 5

Guitarra Flamenca 73
Guitarreros 76
Guitarreros actual 77
LaCejilla 78
Guitarristas 79
Guitarristas actual 81
Unas 84
Palmas 85
Compas 86
Modo Dorico 88

GLOSSARY

Glossary 91
Contents of Volume 2 106
Adresses 107

List of Compositions and Music Examples

Sencillos I (Tangos) 14
Sencillos I (simplified notation) 14
3-Finger-Rasgueo 15
Estudio por Solea 17
4-Finger-Rasgueo 18
Sencillos II (Tangos) 20
Naino I (Tangos - Cejilla at 3rd fret) 21
Pulgar Exercise 25
Naino II (Tangos - Cejilla at 3rd fret) 26
Naino III (Tangos - Cejilla at 3rd fret) 27
Naino IV (Tangos - Cejilla at 3rd fret) 28
Manton I (Solea) 29
Cai 1 (Alegrias en Do) 30
Ayudado Exercise I 32
Ayudado Exercise II 33
Rumbita (Rumba) 34
Manton II (Solea) 37
i-Downstroke with Golpe (Garrotin) 40
p-Downstroke with Golpe and p-Upstroke (Garrotin) 41
Naino V (Tangos - Cejilla at 3rd fret) 42
m-Golpe 45
a-Golpe 45
Quejio I (Taranto) 46
Rumba-Compas 1 49
Rumba-Compas II 50
Rumba-Compas III 51
Rumba-Compas IV 52
Rumba-Compas V 52
Rumba-Compas VI 53
Tresillo 1 58
TresilloII 58
TresilloIII 58
TresilloIV 58
Tangos-Compas with Tresillos (Cejilla at 3rd fret) 59
Solea-Compas with Tresillos 1 59
Solea-Compas with Tresillos II 60
Solea-Compas with Tresillos III 60
Solea-Compas with Tresillos IV 60
Fandango de Huelva (Intro) 61
Fandango de Huelva (Copla) 62
Sevillanas (Intro) 64
Sevillanas (Coplas) 64
Paso Lento (Alegria) 66
Manton III (Solea) 67

Preface

This guitar method is for everyone who is interested in the Flamenco guitar and its techniques. The logically structured method may serve as a guideline for everyone who has not found the right teacher or teaching materials yet, for everyone who plays Flamenco guitar, but still has questions about right hand techniques, and for everyone who teaches Flamenco guitar. At the same time, it is a reference book on questions about Flamenco in general. The two volumes contain all aspects I consider important to Flamenco guitar playing: instrumentology, the history of Flamenco, a description of the different styles and their complicated rhythms, and a comprehensive glossary. Notation and tablature are not explained in this book because I assume that everyone knows these facts, as well as the basic techniques of the classical guitar. The tablature includes note values because I think that even tablature readers use them to orient themselves, even if it's not done consciously.

My many sojourns to Andalusia and my work in Madrid, as well as my friendship and acquaintance with greater and lesser "Maestros," have influenced my knowledge and experience collected in this method - not forgetting my first inspiration by my long-standing friend and guitarist, Manolo Lohnes, who has contributed considerably to the development of Flamenco in Germany. During 25 years of teaching, I have repeatedly been challenged to think about and analyse what my fingers and, above all, the fingers of the great "Maestros" were doing, and how I could pass on my "experience" and the things I had learned. As everyone else who teaches Flamenco, whether guitar or dance, I was "made" a teacher by my students. Moreover, I learned a lot from countless performances which took place without rehearsals; in these cases, I was introduced to the dancers and singers in the dressing-room only shortly before the performance. As a man and musician, working together and being on the road, especially with "Gitanos," has given me, being a "foreign flamenco," a lot. Thanks to all this and to working with my partner and "bailaora graciosa," Lela de Fuenteprado, Flamenco has become what it is for me now: "la vida."

Flamenco is not only guitar music. Although Flamenco gained world-wide popularity because of the guitar or guitarists such as Carlos Montoya and Manitas del Plata in the 1960s and Paco de Lucia in the recent past, its cornerstones still consist of singing, dancing, the guitar, and the "jaleos."

Flamenco is a very emotional, yet rigid form of art and an attitude about life. Flamenco means spontaneity and improvisation in music and in life: to live "now," not to give oneself up, despite desperate straits, to overcome mental and physical distress without aggression, by using music and dance as an outlet, to accept one's fate, to make the best of every situation, however little that may be - and to do all this with an enormous zest for life and a strong will to live.

This might be the reason why Flamenco is one of the most elemental forms of music making and dancing which exists strongly from "listening to oneself."

However, this method can at best serve only as the grammar and vocabulary of the Flamenco "language." You should learn the subtleties and wealth of this "language" where it is spoken. Since this is not always possible, you should at least have a good look at Flamenco music, i.e. listen to records, go to concerts and try to come into contact with Flamenco artists, especially Flamenco dancing schools which can be found in every major city now.

As there have been virtually no pedagogically trained Flamenco teachers to this day, the music has always only been passed on orally. Only recently have people begun to transcribe it. Moreover, Flamenco was never composed, either. If there are arrangements, they leave much room for improvisation, i.e. free access to the countless "drawers" of a large "chest of drawers." But someone did create the contents of the "drawer," the "falseta," some time and did learn and practise the form of the "chest of drawers," i.e. the genre with its fixed rhythms and rules.

This guitar method is structured according to these principles. There are no complex compositions. I deliberately refrained from combining the exercises, rhythms and variations, but rather adapted them to the technical requirements and levels. My aim is to motivate the student to learn those individual parts, or "drawers," by heart in order to combine them freely, but without exchanging the "drawers" for those of a different "chest of drawers," or to apply the form of a different "chest of drawers."

It is essential to follow the explanations of the techniques and the pictures which go with them very carefully, to achieve the typical sound of the Flamenco stroke, which is the main point in this book. If the practice pieces on the CD sound better than your own playing, it is not because of my guitar or the recording technique, but solely because of the stroke and the tone production. Listen to the examples on the CD as often as possible to get a feeling for phrasing, articulation and tone production.

I hope you enjoy this book and I wish you every success with the Flamenco guitar.





The Author

Gerhard Graf-Martinez, born 1952

1967	First activities in rock and blues music as a self-taught guitarist.
1971	Began his classical guitar training.
1979	TV appearances and tour with "La Rubia" Elke Stolzenberg.
1981	Worked as a freelance artist (guitar) at the SDR, Stuttgart.
1982	Founded "Modo Nuevo" with Capo Mayer and Mick Kersting.
1983	and 1984: organised Flamenco guitar classes with Andres Batista.
1984	Member of "Pena Flamenca Sierra Blanca" Marbella (Malaga).
1985	to 1987: initiated and organised the "Curso de la Guitarra Flamenca" in Marbella (Malaga). "Modo Nuevo" supported John McLaughlin.
1987	Released the CD/LP "Modo Nuevo - Flamenco Latino" which received high critical acclaim in specialist publications. Gave interviews and had his record debut on various radio stations. Performed on TV and toured through the German Democratic Republic. Gave live performances on the Flamenco programme hosted by Salvatore de la Pena on "Radio Cadena Marbella" (Malaga).
1989	Docent at the "Int. Gitarrenwoche" in Lienz (Austria).
1990	Docent at the "Int. Gitarrenwoche," Salzburg and Lienz (Austria) Art director and docent at the "Schorndorfer Gitarrentage."
1991	Tours through France, Switzerland, Liechtenstein, Italy and Austria and performances on TV.
1992	Founded "Lela de Fuenteprado & Ensemble" and gave many performances.

I will be pleased to answer any questions related to this guitar method and Flamenco in general. My address is: Gerhard Graf-Martinez, Winterbacher Str 38 D-73614 Schorndorf (near Stuttgart), phone: +49 (07181) 92 93 18, fax: +49 (07181) 92 93 19 http://www.graf-martinez.com, mailto: flamenco@graf-martinez.com

Text Styles Used in This Book

Italics	Terms which are explained or translated in the glossary.
Bold	Music examples; terms which are explained in Volume 2, Estilos.
CAPITAL LETTERS	Proper names.

The CD



The accompanying CD includes all compositions and practice pieces of Volume 1 and 2. A music example marked in this manner denotes that you can listen to it on the indicated track number. To make things easier for you, I recorded the most important examples twice in a row on one track. In the first version you can hear the piece at its original speed, whereas the second version is much slower - a "study or practice version," so to speak.

LESSON 1

Posture

The Sound of the Flamenco Guitar

Finger Labelling

One-Finger Rasgueo

Sencillos I (Tangos)

3-Finger Rasgueo

Rasgueo Exercise

Estudio por Soleá

4-Finger Rasgueo

Sencillos II (Tangos)

Continuing Rasgueo

Naino I (Tangos)



Picture 1.1 Normal posture



Picture 1.2 Manolo-Sanlucar posture



Picture 1.3 Sabicas posture



Picture 1.4 Gitano posture

Posture

The traditional posture of the Flamenco guitarist is ideal for your back and spine (see picture 1.7). The guitar rests against the upper part of the body and is held tightly between thigh and upper arm. Do not support the guitar at any other points. Certainly not with your left hand (picture 1.6). Your thighs should be horizontal, your seat at knee level or, better, below your knee. Unfortunately, this posture is not possible for tall guitarists because the upper part of their body and their arms are too long in relation to the *caja* (body of the guitar). The instrument can be raised by placing a foot rest under the right foot, but unfortunately, it is not possible to even out a lower arm that may be too long.

The posture applied by PACO DE LUCIA is very common (picture 1.5). Therightlower leg rests on the left thigh. SABICAS always used a foot rest for the left leg (picture 1.3). However, not the waist but the little curve of the guitar rested on his left leg. You often see MANOLO SANLUCAR play with a foot rest under his right foot (picture 1.2) or with his right foot resting on the rung of the chair. *Gitanos* often sit with both feet on the *floor and the waist of* the guitar resting on the right thigh, (picture 1.4). The easiest posture is to cross your legs (right leg on top of the left leg) (picture 1.1).



Picture 1.5 Paco-de-Lucia posture



Picture 1.6 Traditional posture



Picture 1.7 Traditional posture (side view)

The Sound of the Flamenco Guitar

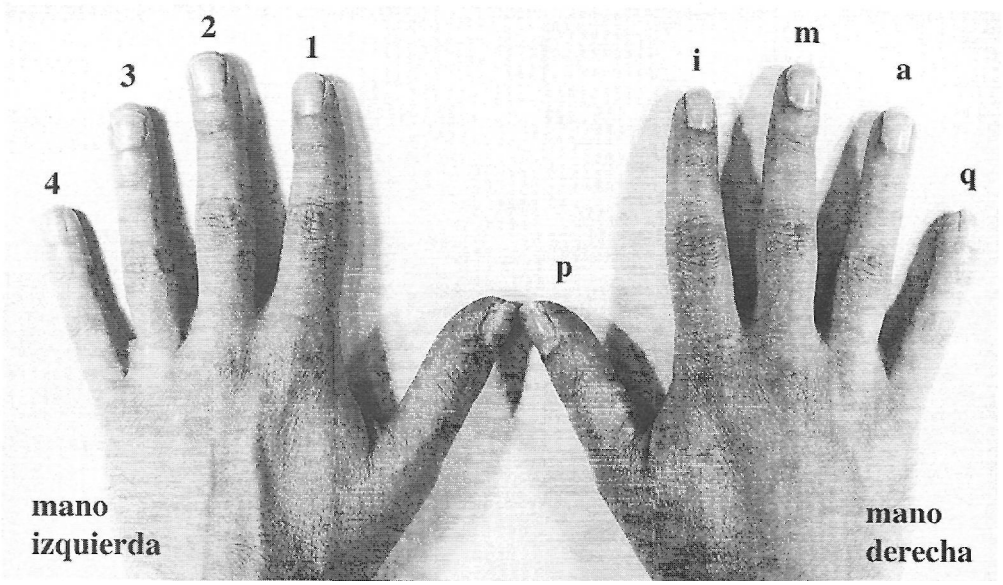
Play the strings close to the bridge

In the past, the Flamenco guitarist always had problems with the volume of his instrument. Originally, the Flamenco guitar was exclusively used as an accompanying instrument for *cante* (singing) and *baile* (dancing). Compared with the loud *taconeos* (percussive footwork) of the *bailaoras* (female dancers) and *bailaores* (male dancers) and the voices of the *cantaores* (singers), some of which were quite powerful, the guitar was always too soft. That is why the *guitarrero* (guitar-maker) was asked to build a loud instrument and the *guitarrista* (guitarist) was expected to play so that everyone could hear him. The *guitarreros* solved this problem by building instruments with strong, brilliant, high notes, a high volume in the middle frequencies, almost no bass and a tone which had a very short "attack" time, but also a very short "decay." The Flamenco guitar responds instantly because it is very lightweight. The walls of the soundboard, bottom and sides are much thinner than those of a concert guitar. A Flamenco guitar with a good sound and a concert guitar are not comparable.

Everything else was up to the *tocaor* (guitarist). Over the years, the guitarists adapted a very loud, powerful toque which is still in use today, although electronic amplification is now quite common in Flamenco, as well. All techniques require playing close to the puente (bridge). Whether *rasgueo, picado, arpegio* or *tremolo,* the sound is always brilliant and dry. You will find more details later on.

Finger Labelling

p	=	pulgar
i	=	indice
m	=	medio
a	=	anular
q	=	meñique
M	=	Mano
③	=	e´-String
≤	=	h-String
♣	=	g-String
➳	=	d-String
◦	=	A-String
±	=	E-String
Si	=	B
La	=	A
Sol	=	G
Fa	=	F
Mi	=	E
Re	=	D
Do	=	C
♭	=	bemol
♯	=	sostenido



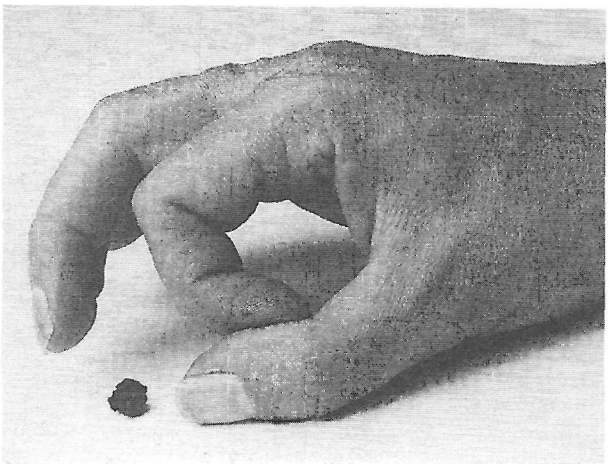
Picture 1.8

Rasgueo

Rasgueado is pronounced "rrasgeado" in *Castellano* (standard Spanish). In *Andaluz* (Andalusian dialect) or in Flamenco terms it is rasgueo (rrasgeo), rageo (rracheo) or rageao (rracheao, with a guttural ch). The literal translation is "to attack the strings," meaning the downstroke and upstroke of the fingers across several strings. The downstroke and upstroke with one finger is also called *punteao.*

Even children shooting spit balls for fun know they have to press the index finger against the inside of the thumb to build up the necessary tension (picture 1.9). This is exactly what is done with each finger when playing a *rasgueo*. The effect is not necessarily of a high volume, but of a transparent and percussive brilliance of the stroke.

When playing a *rasgueo*, always place or, better, anchor the thumb *p* on the low E-string ⑥. This not only has the advantage that the hand is fixed but is also crucial to tone production and the stroke.



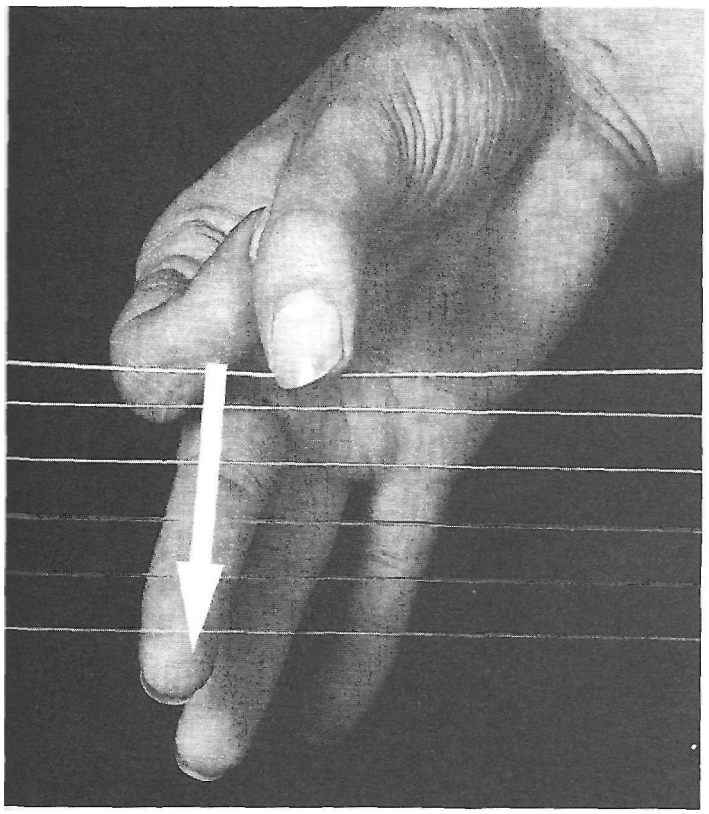
Picture 1.9

One-Finger Rasgueo

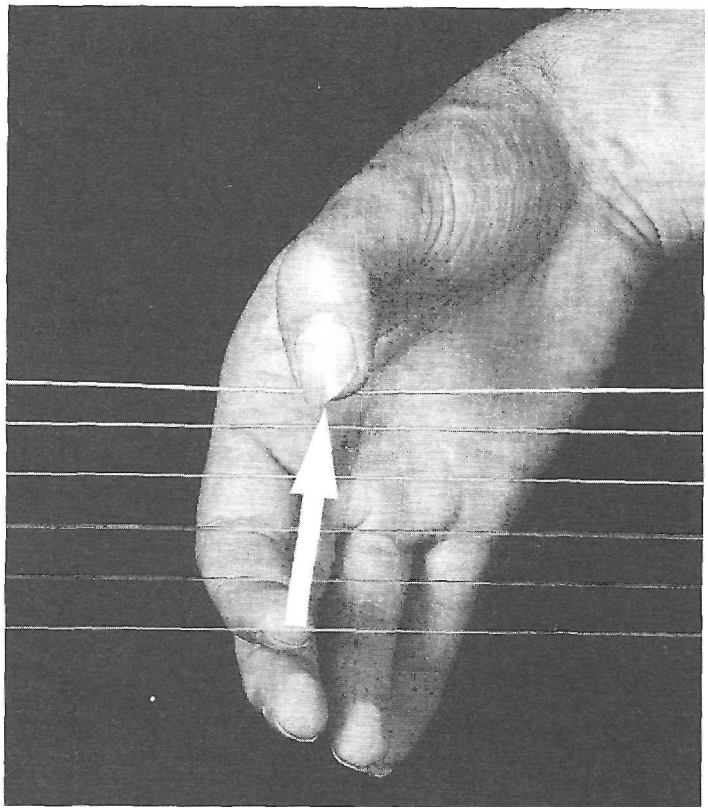
The reason for the percussive tone of a good sounding *rasgueo* is not the extremely low action of the strings, but because the strings are struck towards the *tapa* (top of the guitar). The face of the index fingernail should strike the strings parallel to the top, the axis being the middle joint, rather than the large joint. The middle joint should be above the string which is to be played first, or a bit lower. In this way, the strings are not touched during the second half of the semicircle of the stroke, but already at the beginning of the movement - at least the bass strings. Only the index finger is pressed against the thumb to build up tension. The remaining fingers may join in the movement but should never be pressed against the thumb. This gives the impression that a lot of guitarists execute the downstroke with all fingers.

↑ = downstroke
↓ = upstroke

In **Sencillos I** (Tangos) *i* only plays downstrokes in the first bar. (↑-quarter notes/ crotchets). After each downstroke the index finger returns to its original position (inside of the thumb, picture 1.10) to build up new tension. On the eighth note- (quaver-) upstrokes (↓) in bar 2, you do not have to play all strings. Allowing the treble strings to sound will do. Do not change the position of the hand when playing the upstroke.



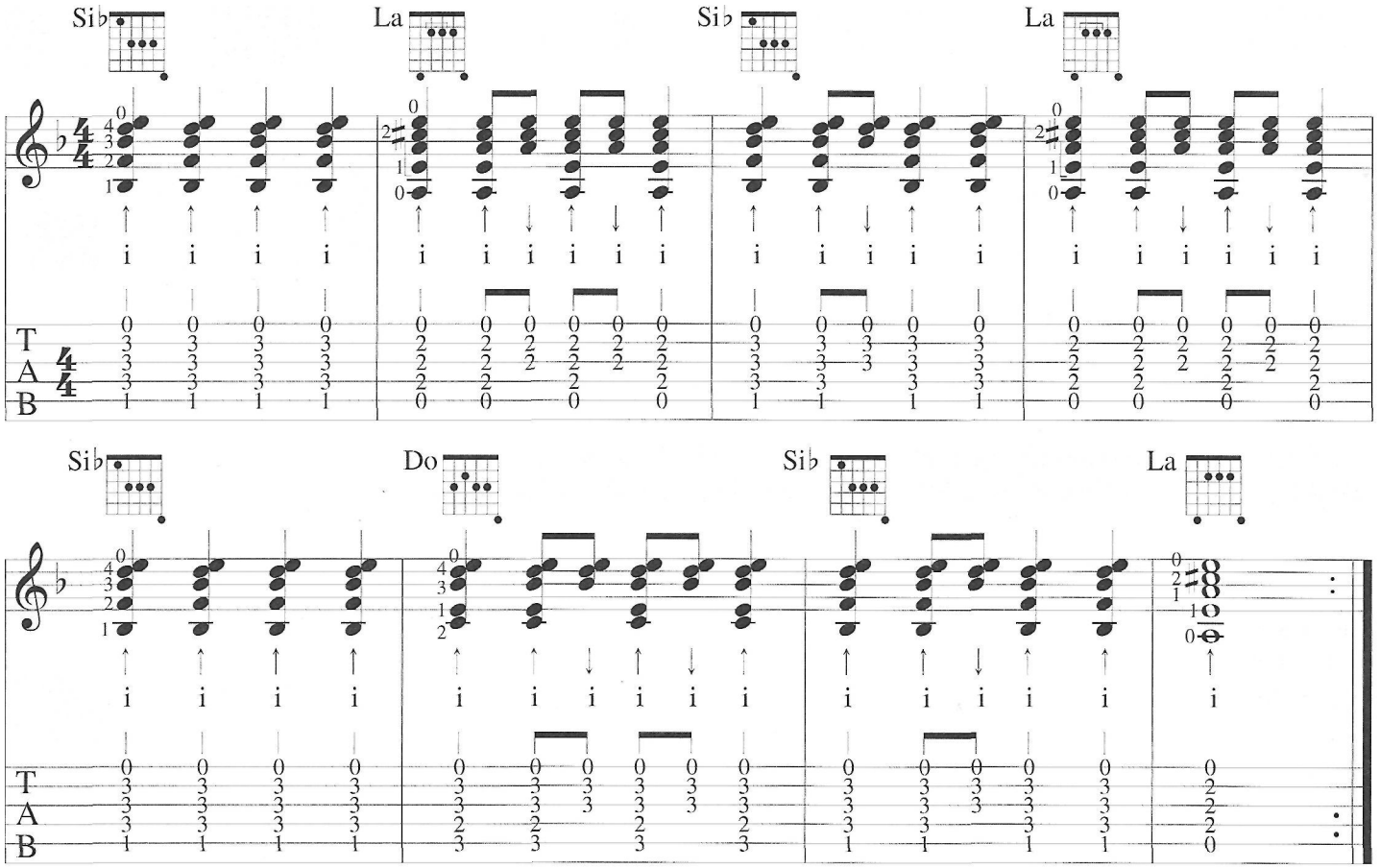
Picture 1.10 downstroke



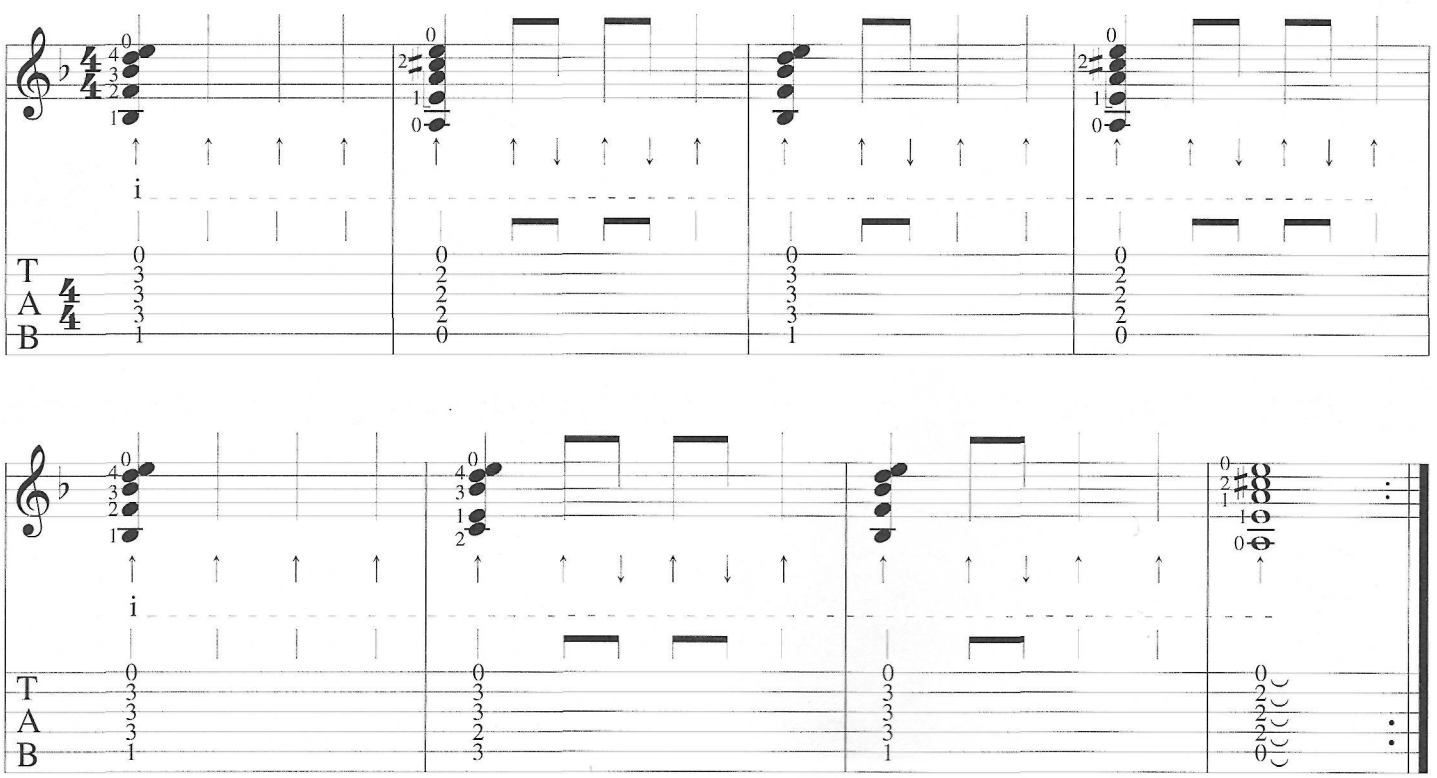
Picture 1.11 upstroke

Sencillos 1 (Tangos)

Track 1



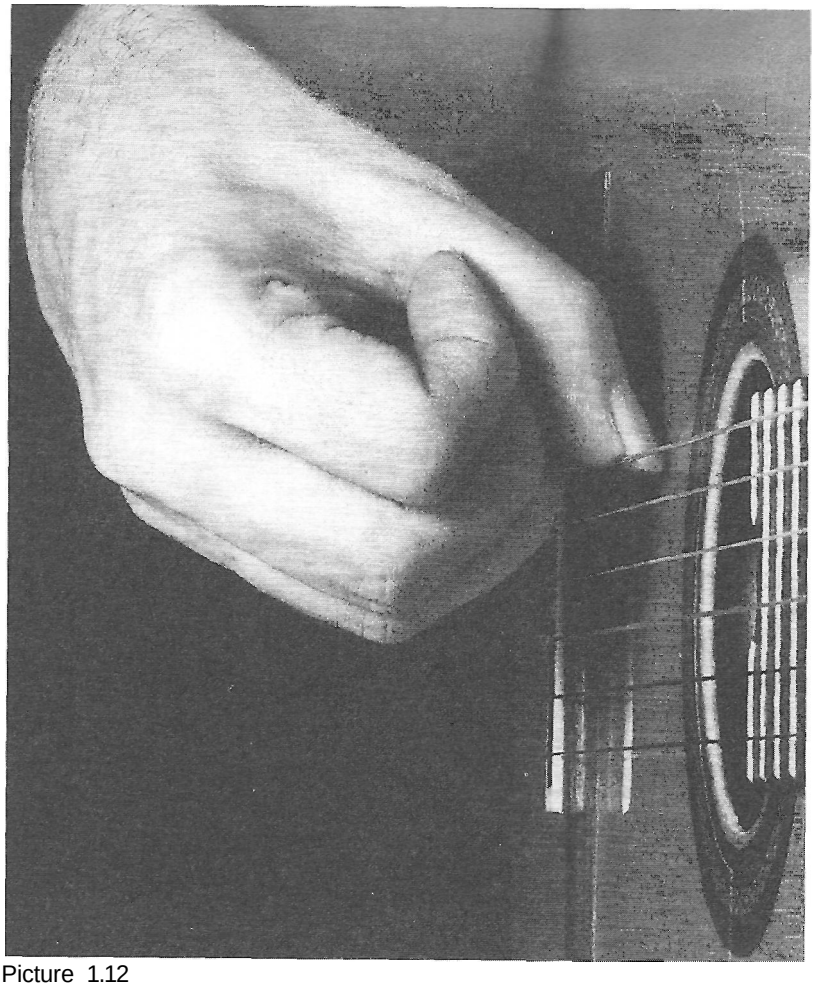
Sencilios 1 (simplified notation)



3-Finger-Rasgueo

The downstroke and upstroke with the fingers can be combined in countless ways, and there are two different kinds of *rasgueo:* the finger *rasgueo* and the hand *rasgueo.* The most important thing about the finger *rasgueo* is building up a short tension in the fingers and then flicking them off immediately.

In the past, the 5-finger rasgueo was still in use *(p-q-a-m-i or q-a-m-i-p)* whereas today, the 3-finger rasgueo is most commonly used. The less fingers are involved in playing a *rasgueo,* the more difficult it gets to keep the intervals between the fingers. The result should always be a definable and transparent *rasgueo.* "Strumming" is frowned upon nowadays.



Picture 1.12

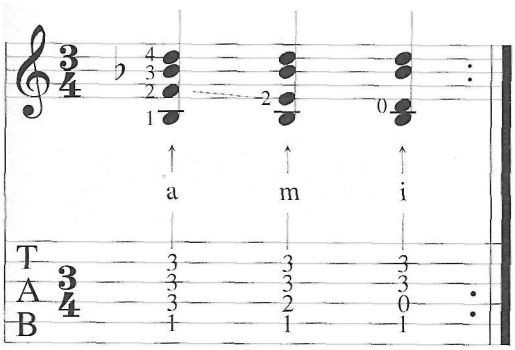
Again, the thumb is placed, or rather anchored, on ⑥ and is bent. The basic position is the same as that of the one-finger rasgueo (see page 13). The fingers *a-m-i* are pressed against the inside of the thumb to build up tension (picture 1.12 and 1.13). After building up the tension, *a* begins to slap down on the strings (picture 1.14). *m* (picture 1.15) and *i* (picture 1.16) follow. Train each finger separately, i.e. carry out every movement and build up the tension consciously.

Here is an exercise to prevent you from playing the *rasgueo* too fast at the beginning. Practise until each finger produces the same volume and the same sound. Take a break now and then and loosen up your right hand. Make sure that ⑤ is struck as well; ① does not necessarily have to sound. The interval between each finger is always the same (quarter/crotchet). It is best to practise this exercise with a metronome set to about 80. The aim is not to play as fast as possible - which is prevented by the left hand, anyway - but to train the fingers.

The tension in the fingers puts a lot of strain on the tendons, so in the beginning there is even the danger of getting tenosynovitis. So please don't overdo it. After some time, when the fingers hit the strings at equal intervals, the phase of building up tension will automatically become shorter and there will be less strain on the tendons.

3-Finger-Rasgueo

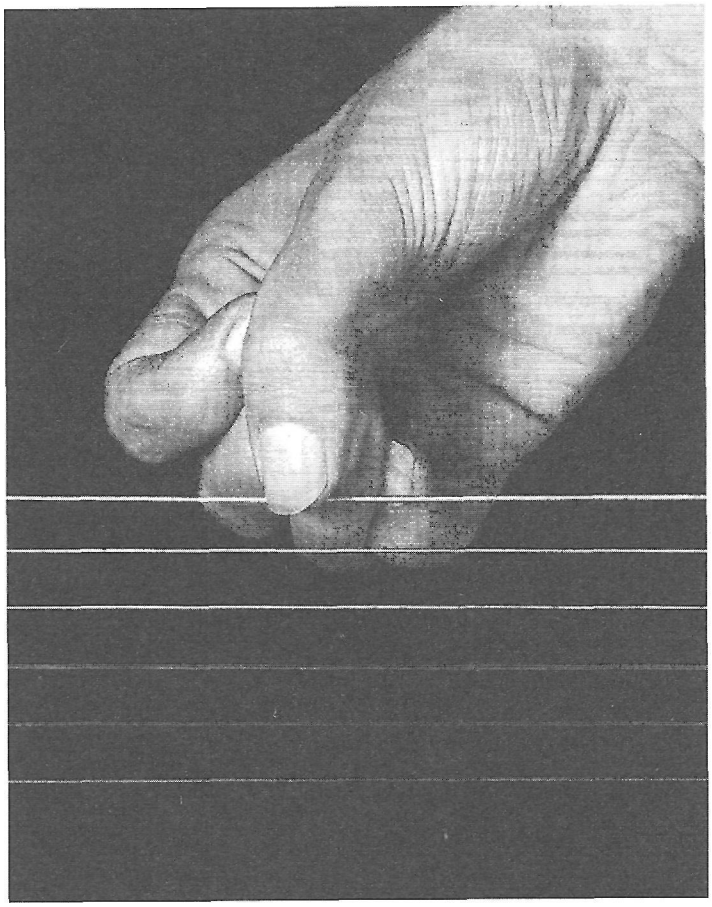
Track 2



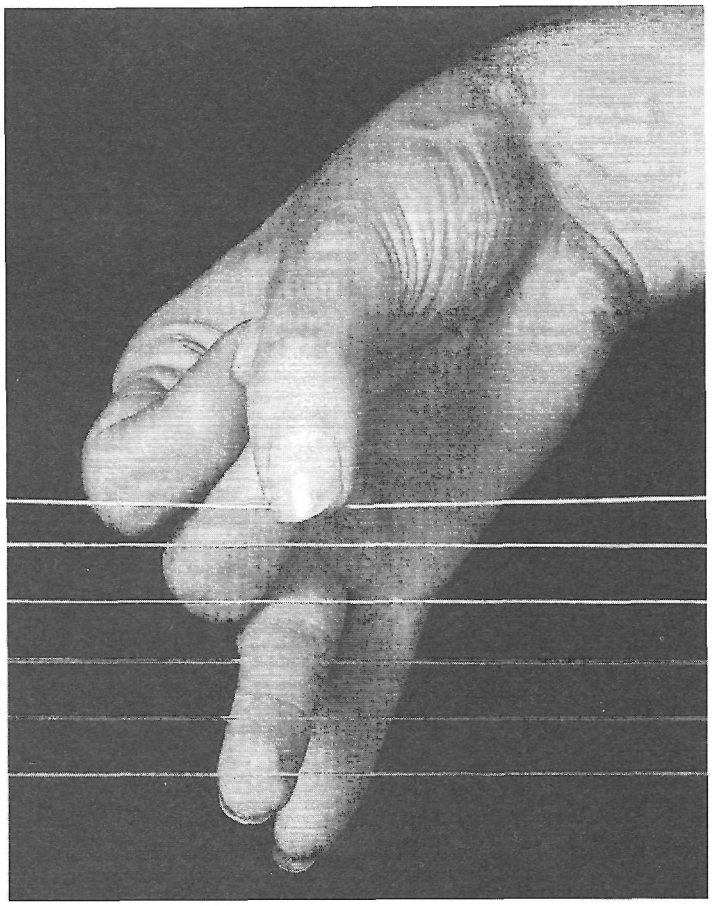
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Always rest p on ⑥

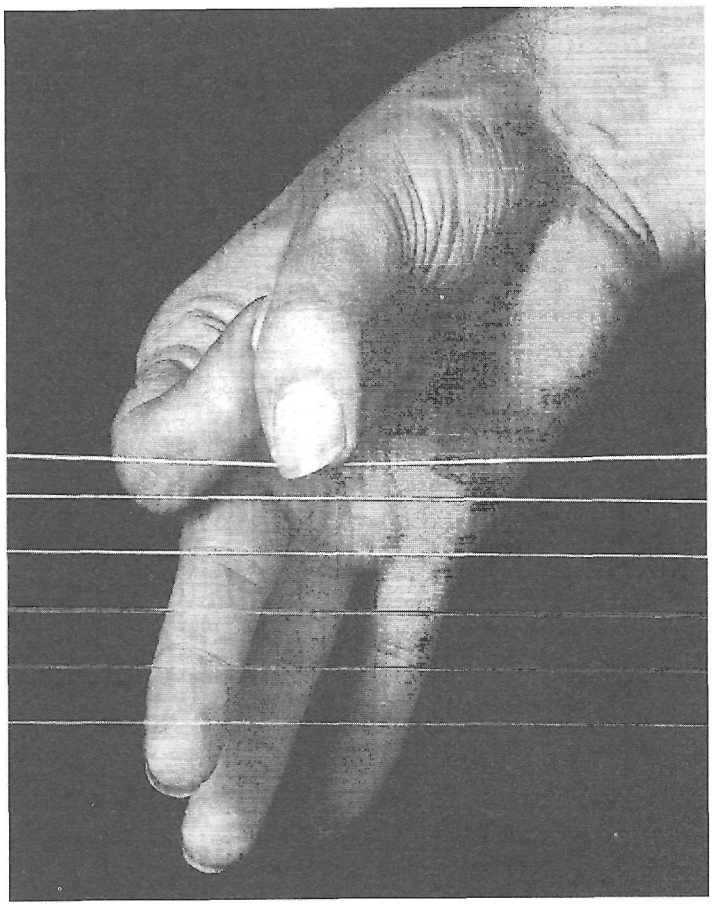
Every stroke is one quarter - no more and no less.



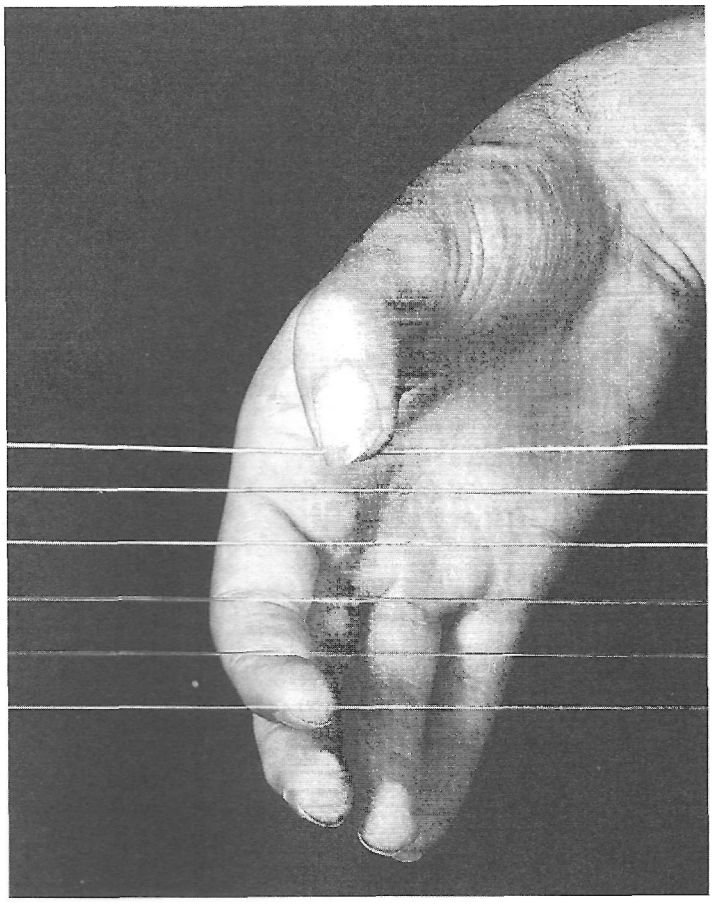
Picture 1.13



Picture 1.14



Picture 1.15



Picture 1.16

The thumb can be rested ‹⑤ when playing Estudio por Solea so that you can actually play the upstroke up to ① within the range of your fingers. Apart from a few exceptions, a finger *rasgueo* never involves playing ⑥ because the thumb rests on it - and, as a consequence, ⑤ is not played either if *p* is resting on it as in the following exercise.

rest p on ⑤

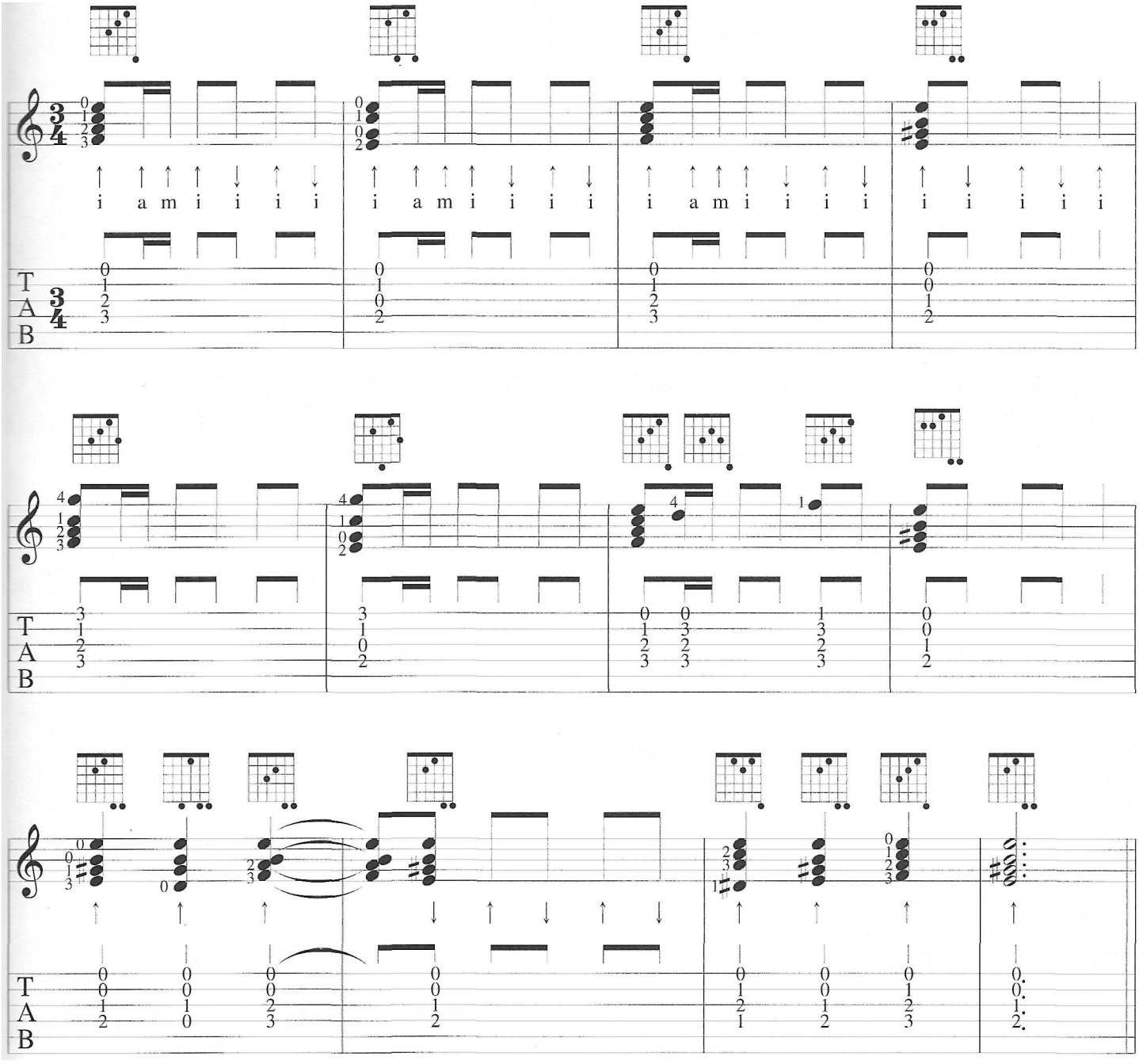
Note that the chords must change on the right eighth note (quaver) or sixteenth note I semiquaver), respectively, although this might be difficult at first because you may concentrate too much on the right hand.

Practise slowly at first.

Estudio por Solea is a much simplified *compas* (rhythm) of the **Solea** (see **Estilos,** Volume 2).

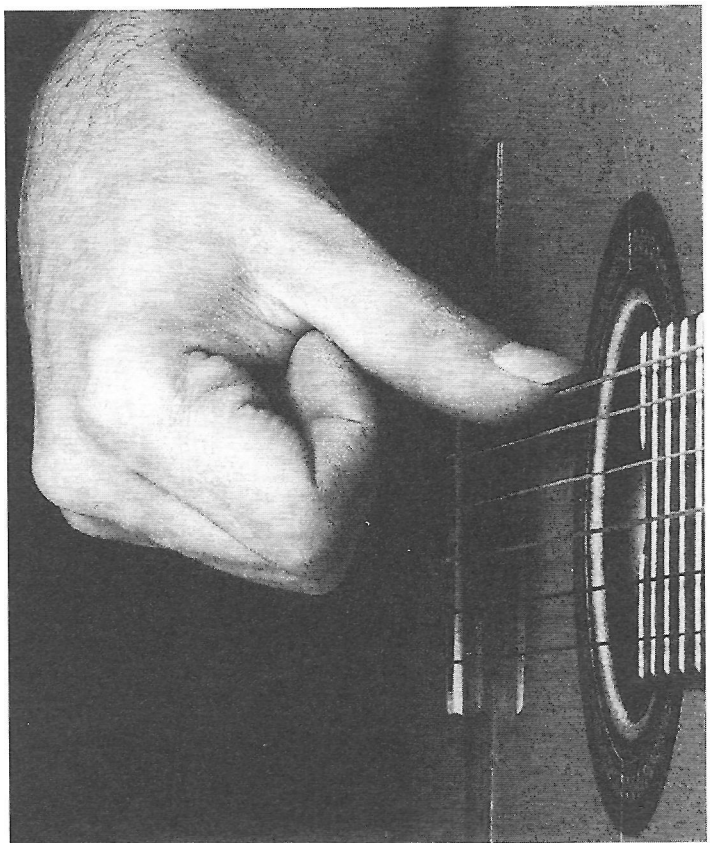
Estudio por Solea

Track 3

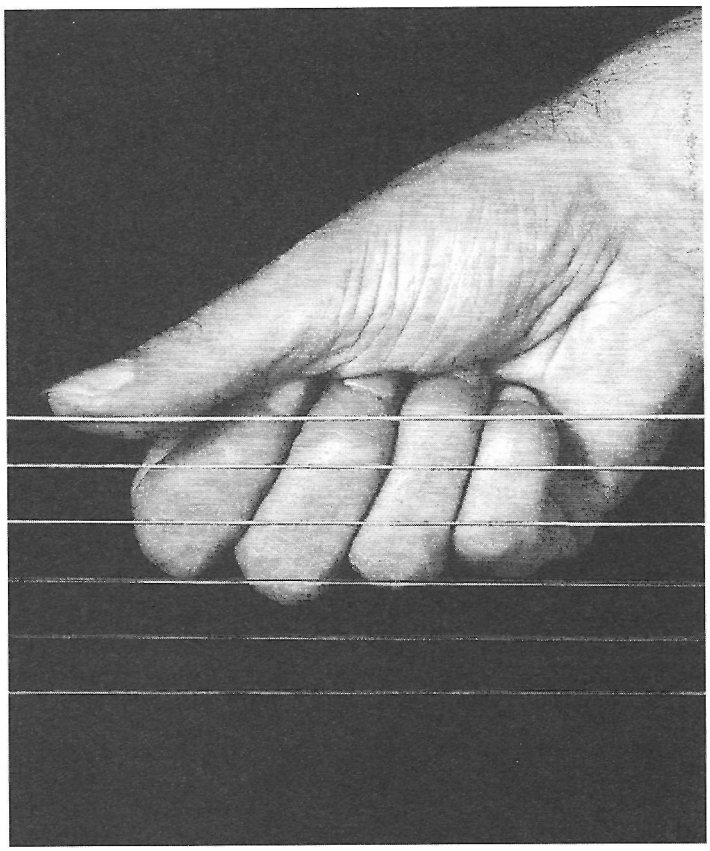


4-Finger-Rasgueo

In contrast to the 3-finger rasgueo, the 4-finger rasgueo is characterised by building up tension in the palm rather than in the thumb. The hand is clenched into a fist and the fingers are locked into the palm (picture 1.17 and 1.18). For the complete process see pictures 1.19 to 1.22.



Picture 1.17



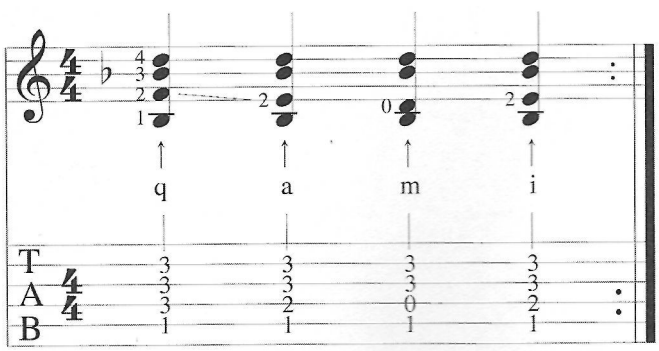
Picture 1.1!

Today the 4-finger rasgueo is less popular, especially with the younger guitarists. In my opinion, the 3-finger rasgueo sounds better because it is more sophisticated and transparent; it can be compared with the *taconeos* of the dancer, which sound just beautiful and pleasant if they are clear, sophisticated and percussive, i.e. if they hit the floor with elegant "power" - a sign of quality of the Flamenco artists. Whether to play a 3- or 4-finger rasgueo is a matter of taste. You should practise both for a while and then decide. Guitarists like PACO DE LUCIA play both kinds of *rasgueos.*

3-Finger- or 4-Finger-Rasgueo?

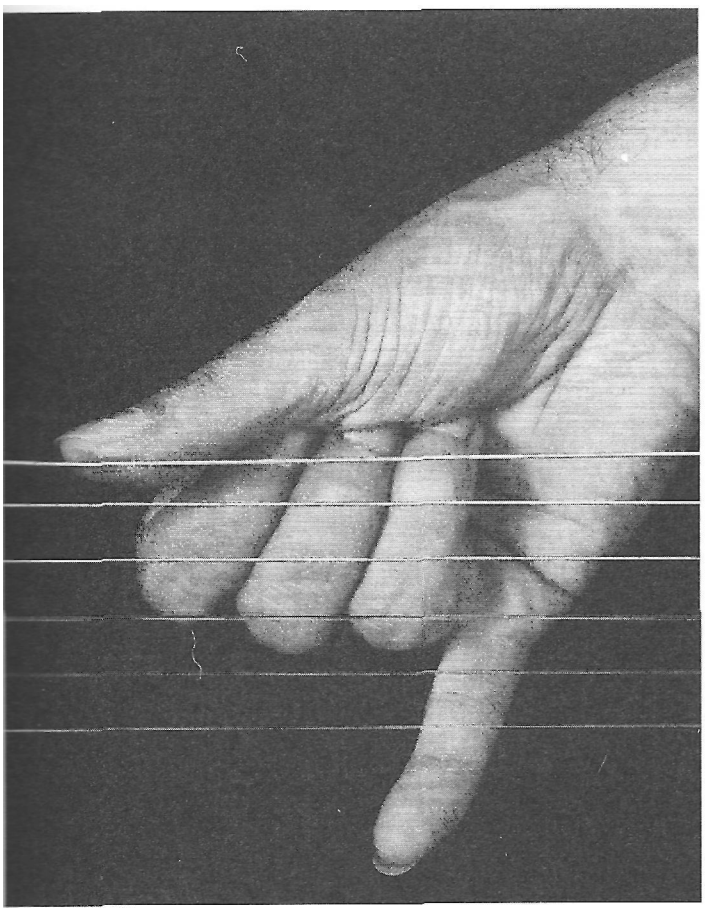
4-Finger-Rasgueo

Track 4

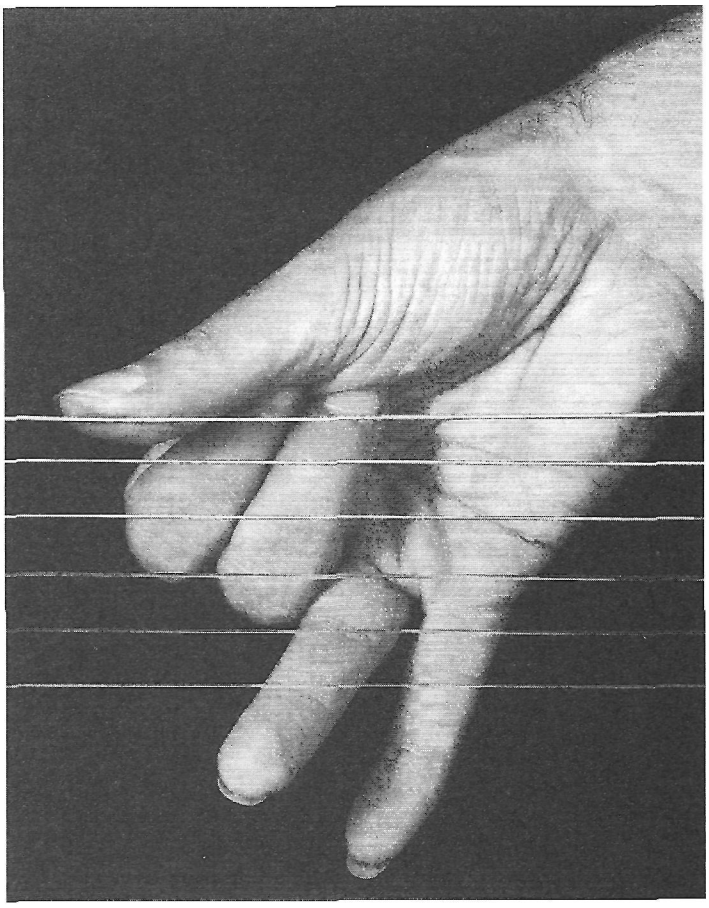


Alway rest *p* on ⑥

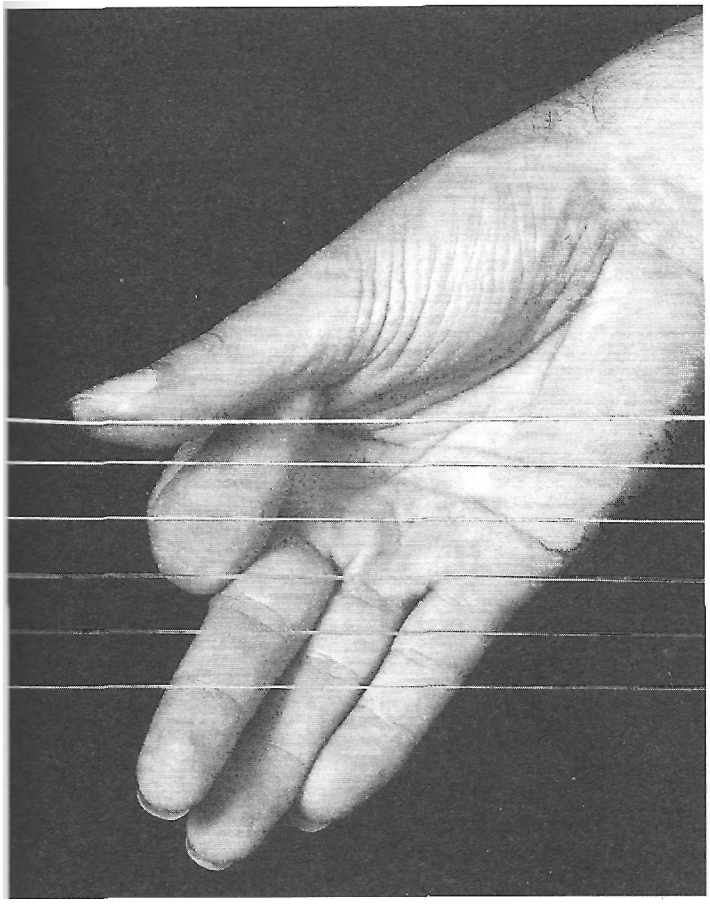
100 x



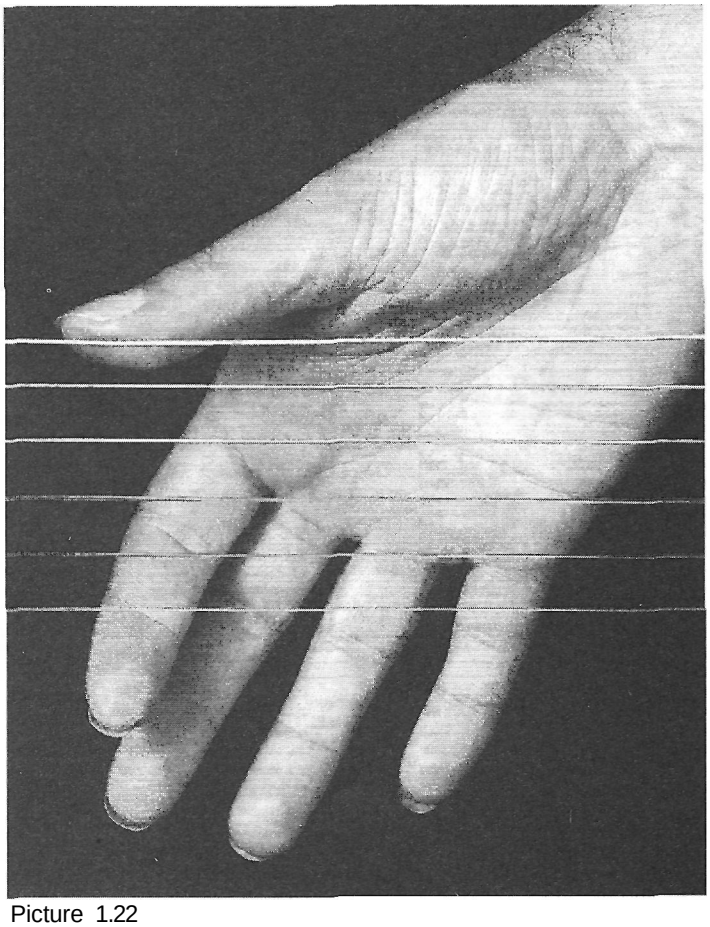
picture 1.19



Picture 1.20
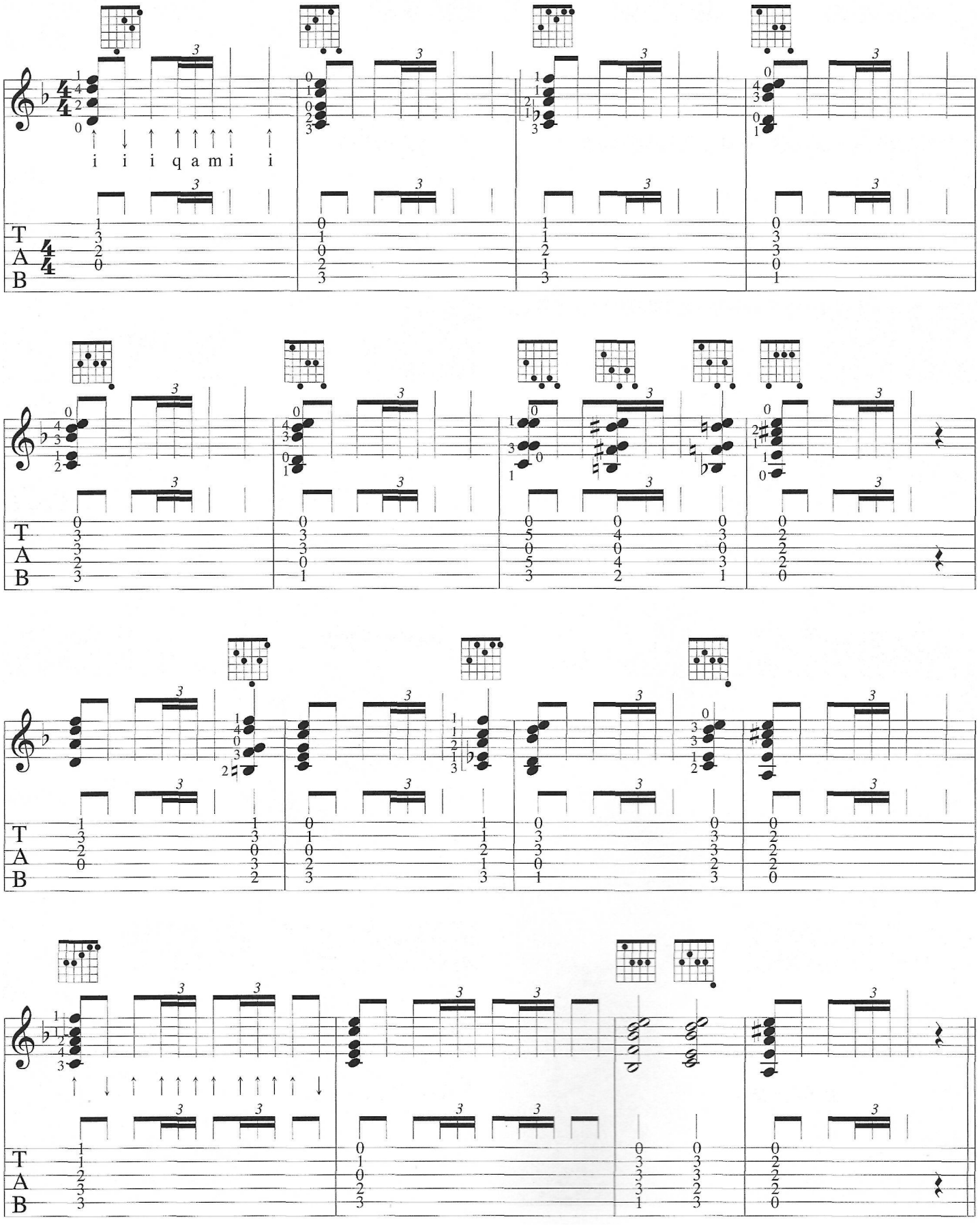


Picture 1.21



Picture 1.22

Sencillos II (Tangos)

Track 5



Continuing Rasgueo

If you play a continuing *rasgueo*, i.e. if the sequence a↑-m↑-i↑ is followed by another downstroke (↑), there is a gap between i↑ and a↑ when closing the hand. There is no way of getting rid of this gap, no matter how much you practise, because it is impossible to repeat the process of building up tension in the thumb or palm when playing at a higher speed. To avoid this, play an upstroke ↓ while moving i back to its original position. The sequence is now a↑-m↑-i↑-i↓ (a, *m, i* down and *i* up).

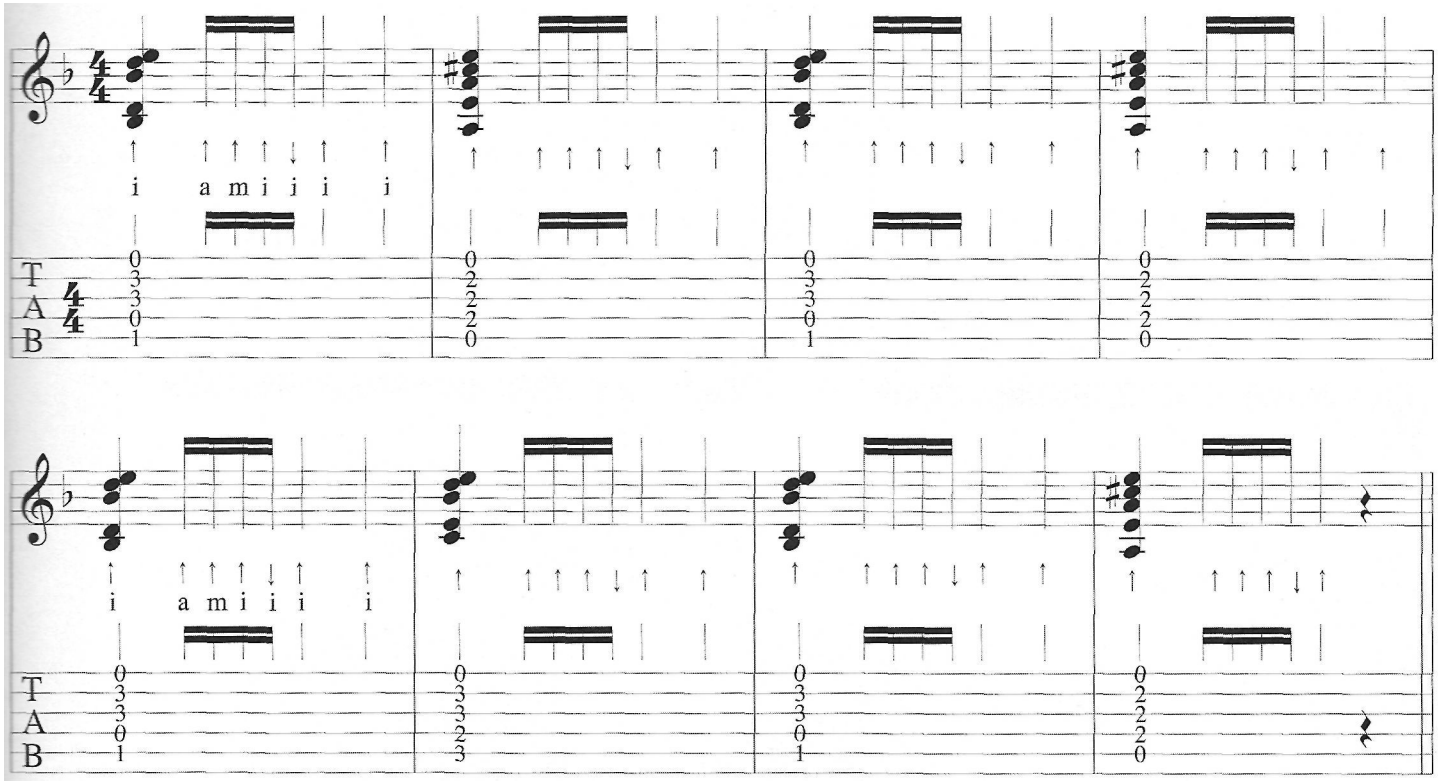
a↑ - m↑ - i↑ - i↓

I deliberately did not use any new chords for the left hand to allow you to fully concentrate on the right hand.

Naino I (Tangos)

Track 6

Cejilla III



Continuing *rasgueos* are always played with an upstroke. The "downstroke-only rasgueos" are now definitely a thing of the past. I do not wish to belittle the art and achievements of the old masters in any way, but after all, this wonderful, positive kind of music has never experienced a standstill because it has always been open to useful innovations.

4-stroke or 5-stroke rasgueo?

In all exercises and compositions the 3-finger rasgueo with an i-upstroke is used. It is also called 4-stroke rasgueo because the *rasgueo* itself consists of four strokes. At this point, at the end of this first chapter, the 4-finger rasgueo with an i-upstroke (the 5-stroke rasgueo, q↑-a↑-m↑-i↑-i↓) is only briefly mentioned.

But let me mention a different kind of *rasgueo*. Instead of finishing with an i], this upstroke may also be played at the beginning, i.e. i↓-a↑-m↑-i↑ or, when playing a "5-stroke," i↓- q↑-a↑-m↑-i↑. This kind of *rasgueo* sounds very nice, too, and is used by many guitarists.

LESSON 2

Pulgar

Pulgar Exercise

Pulgar and ima

Naino II (Tangos)

Pulgar and Rasgueo

Naino III (Tangos)

Naino IV (Tangos)

Remate

Pulgar-Downstroke

Mantón I (Soleá)

Ayudado

Caí I (Alegrías en Do)

Ayudado Exercise I

Ayudado Exercise II

Rumbita I (Rumba)

Pulgar

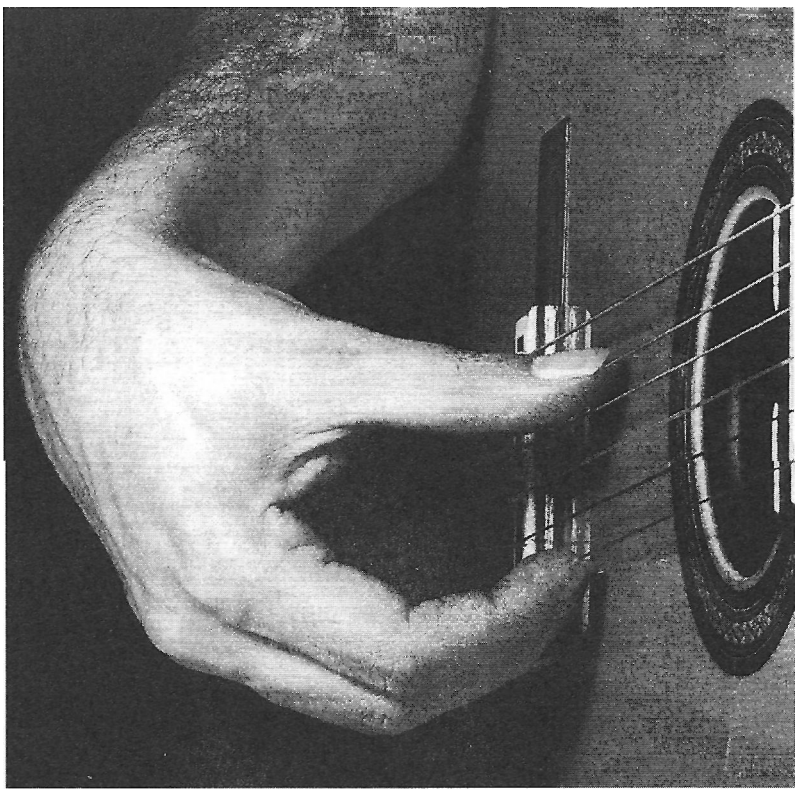


Bild 2.1

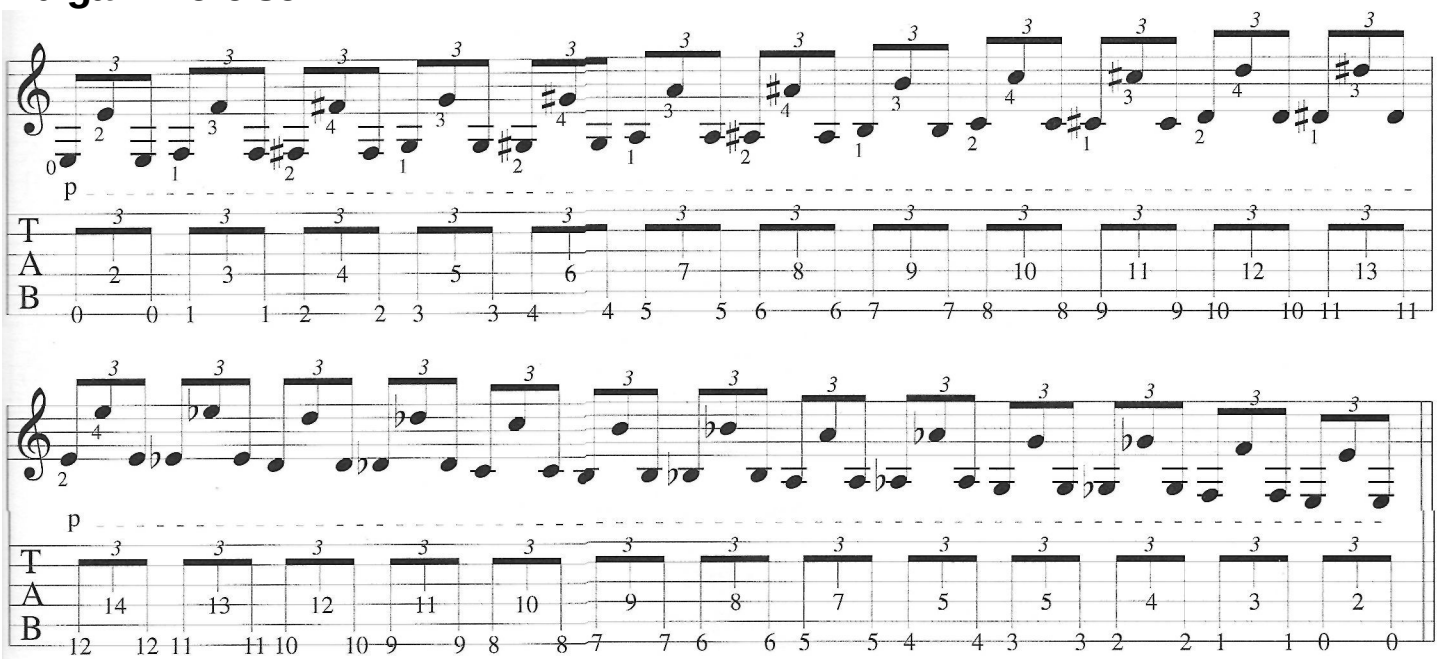
The *pulgar* (thumb) plays an important part in the Flamenco guitar technique. When Flamenco began and the *tocaores* started to play not only chords but also melodies, they only played with the thumb *(p).* Except for the *rasgueos,* many guitarists were unable to play with any other finger than with *p*. This led to the invention of techniques which cannot be found in any other kind of guitar music. *El ayudado* (see page 30), *la horquilla* (see Volume 2) and, above all, *el alzapua* (see Volume 2) are some of these interesting techniques which are played to perfection today, especially by the young generation.

p always rests on the string *(apoyando).* Like the *rasgueo,* the *pulgar* is also played with elastic force. At the beginning, the movements should come from the large joint of the thumb; the fingers *a-m-i* can be placed on①. Later on, the strength may be increased by an additional turn of the forearm, or only by turning the forearm, i.e. with the thumb remaining in a fixed position. It is very important to place the large joint above the string it is going to play, or a bit lower. This is shown in picture 2.1 and has been perfected by TOMATITO, the ultimate "pulgar specialist" (picture on page 24). To get the right "pressure" for the stroke, the string must be played, or rather pushed, towards the top rather than towards the adjacent string. This is something you have to get used to, especially in connection with *tremolo* and *arpegio,* but it sounds good and authentic.

p* always *apoyando

The **Pulgar Exercise** is designed to practise the position of the hand, accuracy and the powerful stroke of *p.* Again, practise this exercise slowly at first. Under no circumstances

Pulgar Exercise



Pulgar

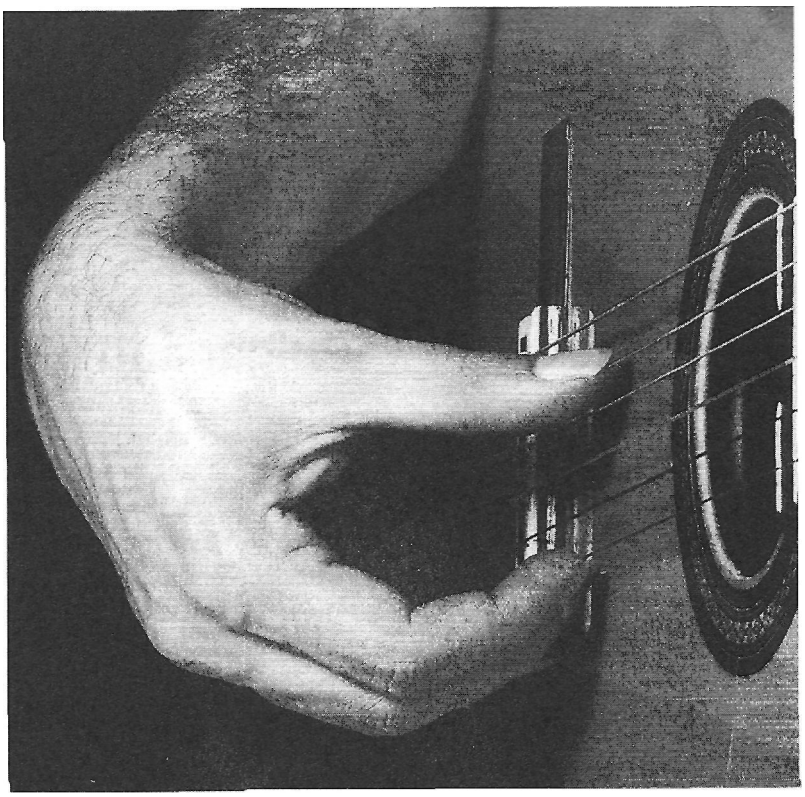


Bild 2.1

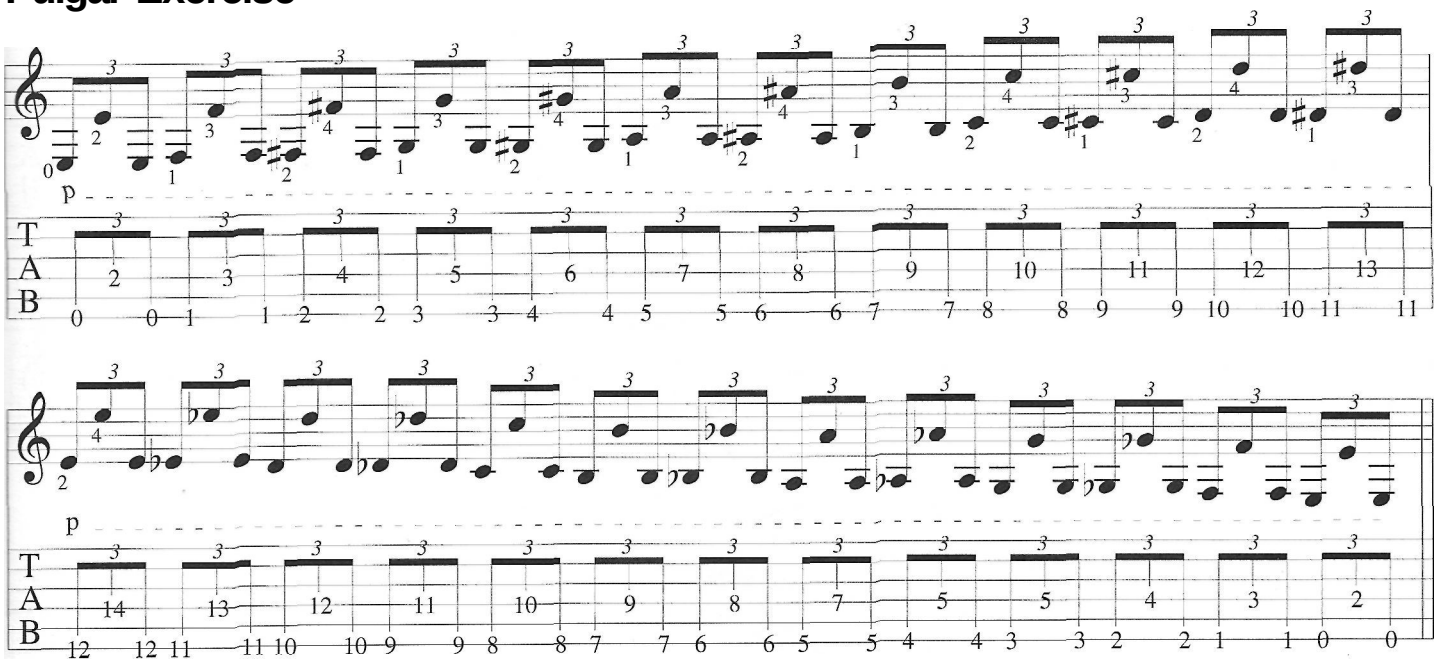
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p* always *apoyando

The **Pulgar Exercise** is designed to practise the position of the hand, accuracy and the powerful stroke *of p.* Again, practise this exercise slowly at first. Under no circumstances

Pulgar Exercise



should *p* poke into the strings. So, first place the thumb on the string and then apply pressure diagonally towards the top to tighten the string, until it rolls off across the fingertip or nail, and *p* rests on the next string. Beginners often get this rather simple sequence wrong, especially self-taught guitarists. The result is that the stroke is bad and out of tune and cannot be improved, no matter how much they practise. So always place *p* on the string before striking (actually, striking is not the right word), and at the same time rest *a-m-i* on ①. Left hand: follow the fingering.

Pulgar and ima-Downstroke

rest *p* on ⑥ immediately after the stroke

⇑ indicates an "ima-downstroke" and ⇓ and "ima-upstroke." Opinions may differ on this stroke. Many people who have been playing Flamenco guitar for a while and play downstrokes and upstrokes with the index finger don't consider it necessary to learn this stroke. However, once more there is this famous "small difference" in sound. The "ima-stroke" involves much more "pressure and vigour" than a stroke with only one finger. And this is how it works: the basic position of the fingers executing the stroke is the same as in the "a-m-i-rasgueo," i.e. *p* rests on ⑥ and *ima* are placed against *p*?.
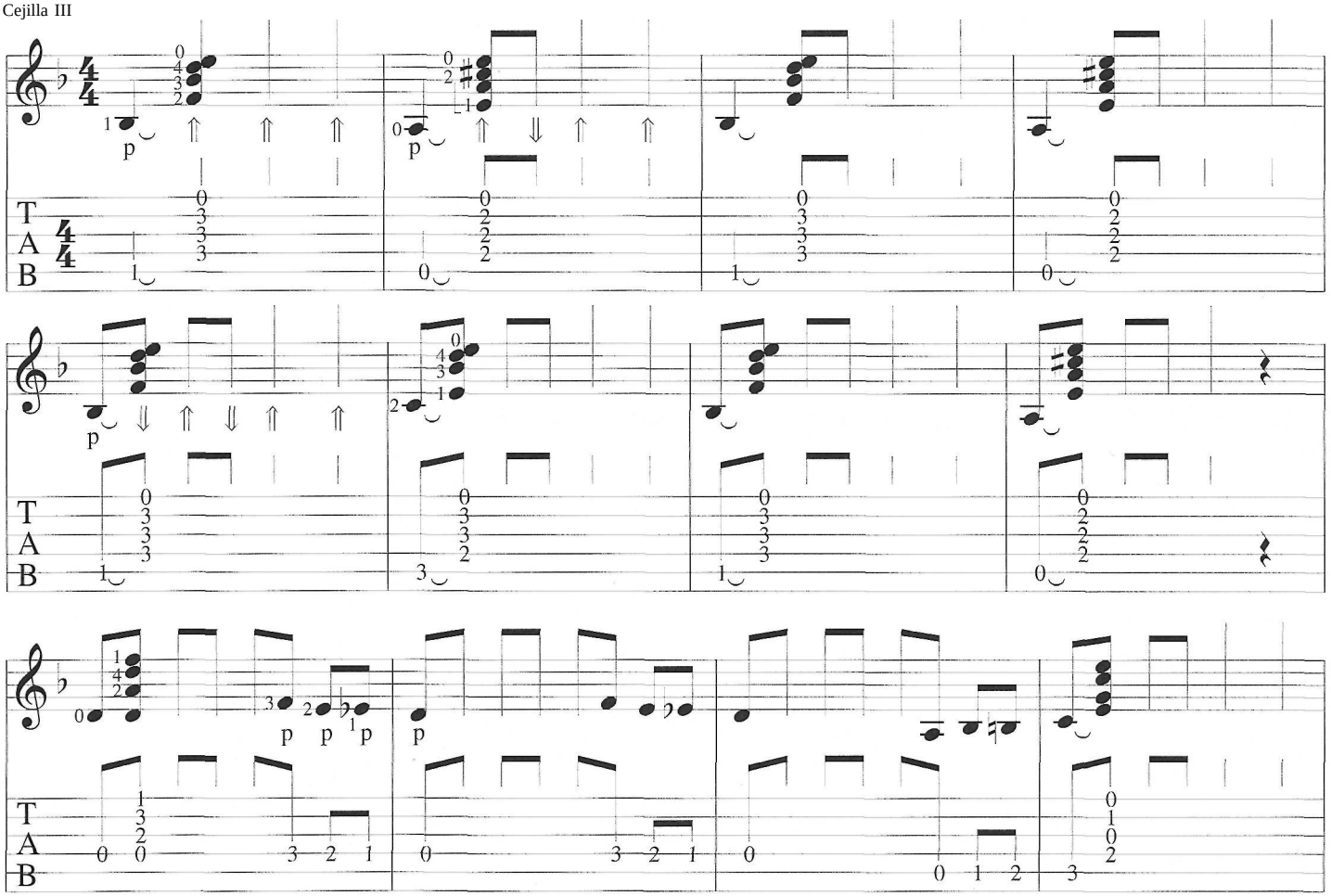
⇑ = ima-downstroke
⇓ = ima-upstroke

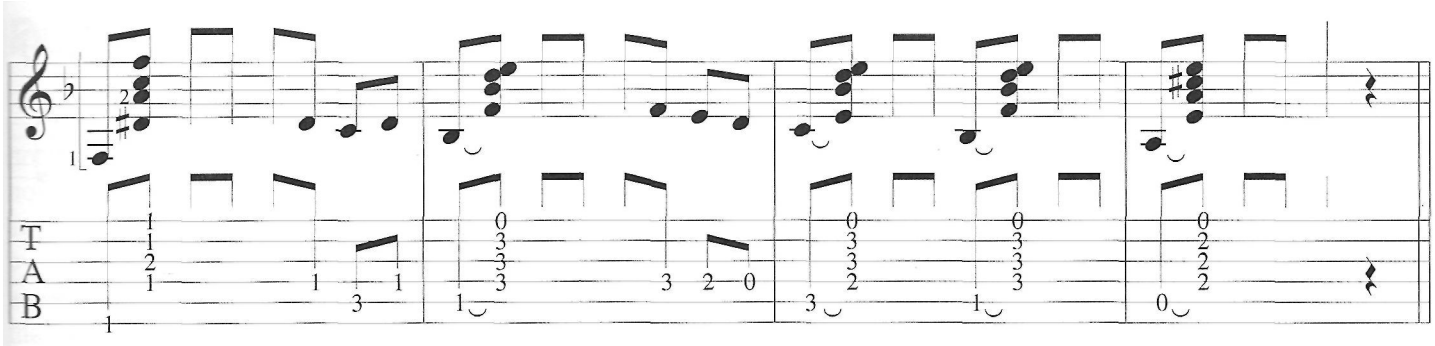
The next exercise, **Naino II** (Tangos), is about coordinating thumb and "ima-stroke." After striking a single note, *p* returns to ⑥ and stays there while "ima" play downstrokes and upstrokes. The calmer your hand, the more accurate *p* plays (don't poke).

Naino II (Tangos)

Track 7

Cejilla III





Pulgar and Rasgueo

In **Naino III** (Tangos) and IV it is important to return the thumb to ⑥ immediately after the stroke. When playing the *rasgueos* it is not necessary to play all five written notes or strings. You don't necessarily have to sound ⑤ and ①. Notice, however, that if you don't strike ⑤, the note, i.e. beat "1," should ring as a dotted half note (minim) (small tie in brackets). Straighten and tense the thumb when playing G⑥ and A⑤.

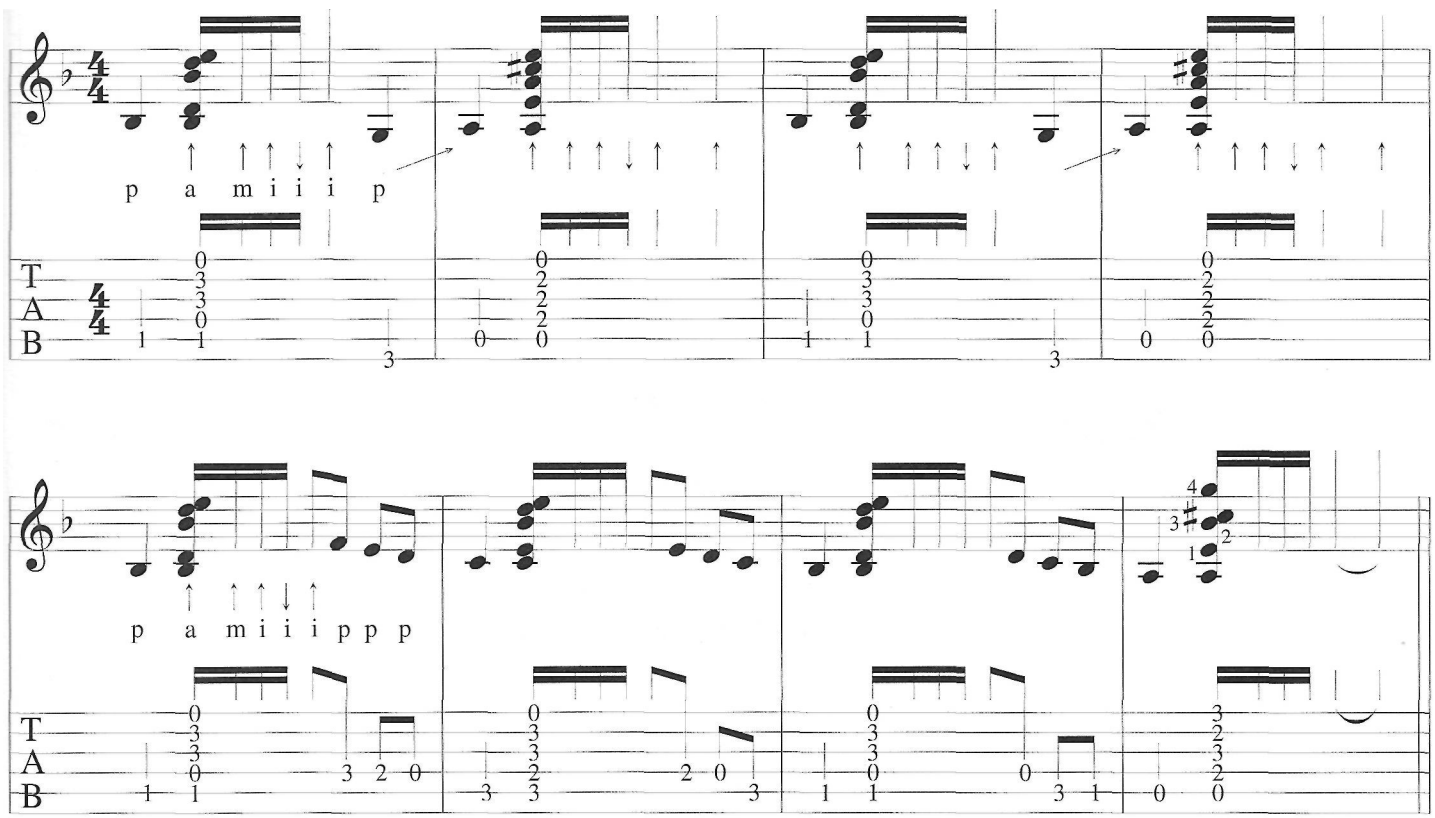
In the last line of **Naino III** and from bar 5 in **Naino IV** the eighth notes (quavers) after the *rasgueos* should be played with the correct timing. In bar 5 ,*p* may return ⑤ directly after playing d④. In this way, *p* is ready to play c⑤ in bar 6, but is not lifted off the string before playing. After the stroke, rest *p* on ⑥ to prepare for the following notes.

↗ = straighten and tense *p*

Naino III (Tangos)

Track 8

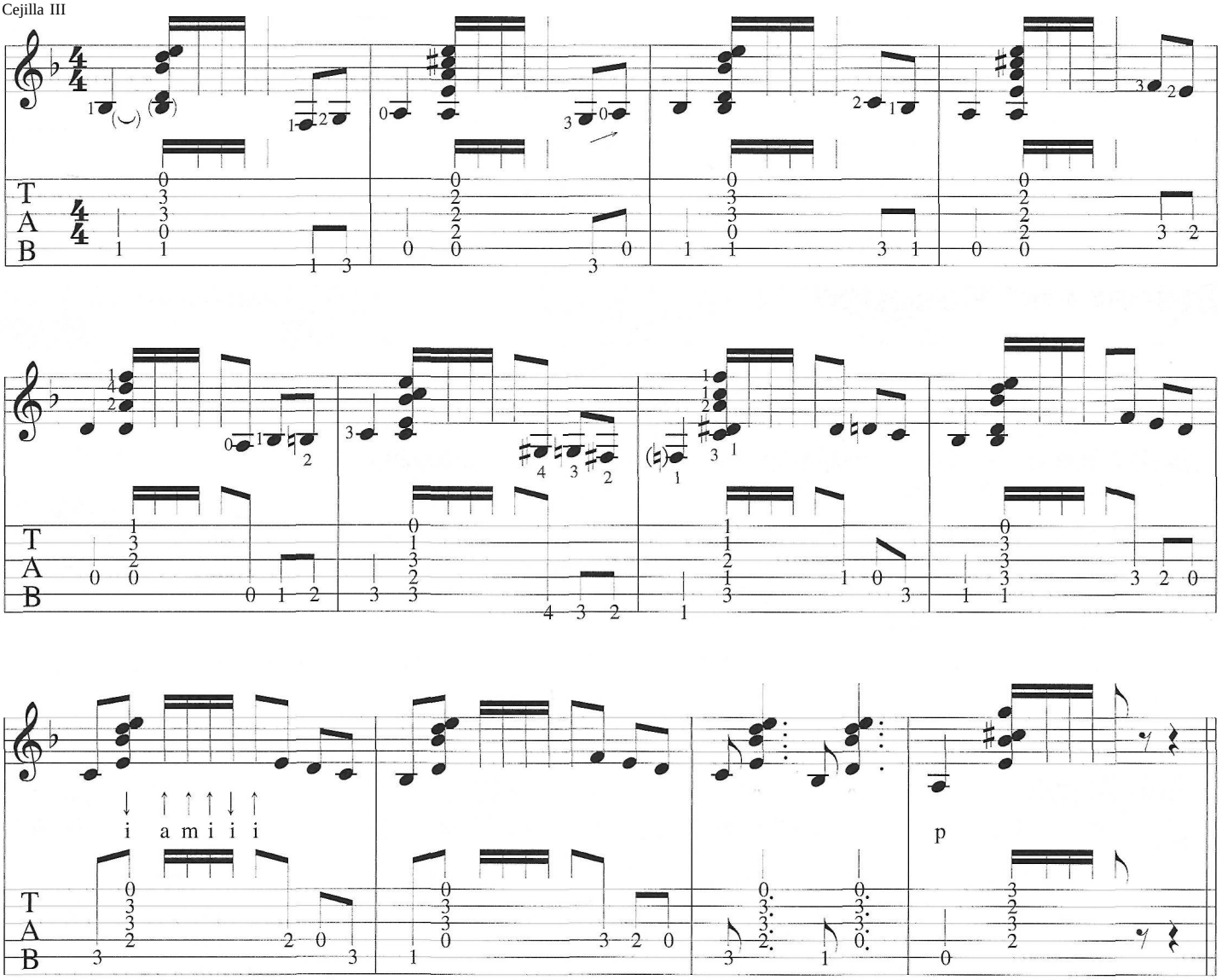
Cejilla III



Naino IV (Tangos)

Track 9

Cejilla III



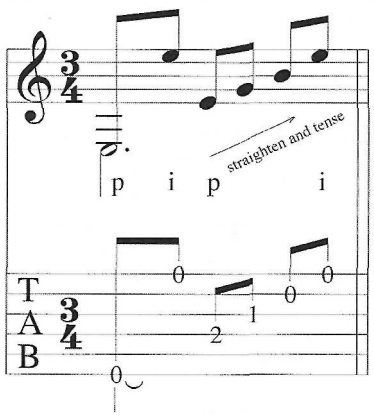
Remate

The *remate* (end, close) is played to finish a *compas*. The remates resemble each other in all *estilos*, especially in those played according to the "12-beat pattern" (see page 86).

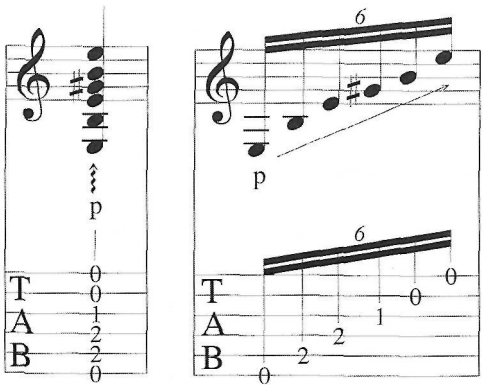
A special feature of the *remate* is the thumb stroke, *p* begins on ⑥ *(apoyando)*, followed by *i (tirando)* or a ○①.Now *p* skips ⑤ and plays across the strings down to ①, i.e. *p* is not lifted off the strings before playing ④, ③ and ②. Again, ① is played with *i (tirando)*. The last stroke with *p*, i.e. on ②, may also be played *tirando*. Playing across the strings with a straightened and tensed thumb is indicated by a diagonal arrow. **In Lesson 3,** at the latest, you will understand why it is useful to practise the remate at an early stage like this.

↗ = straighten and tense *p*

Solea-Remate



Pulgar-Downstroke



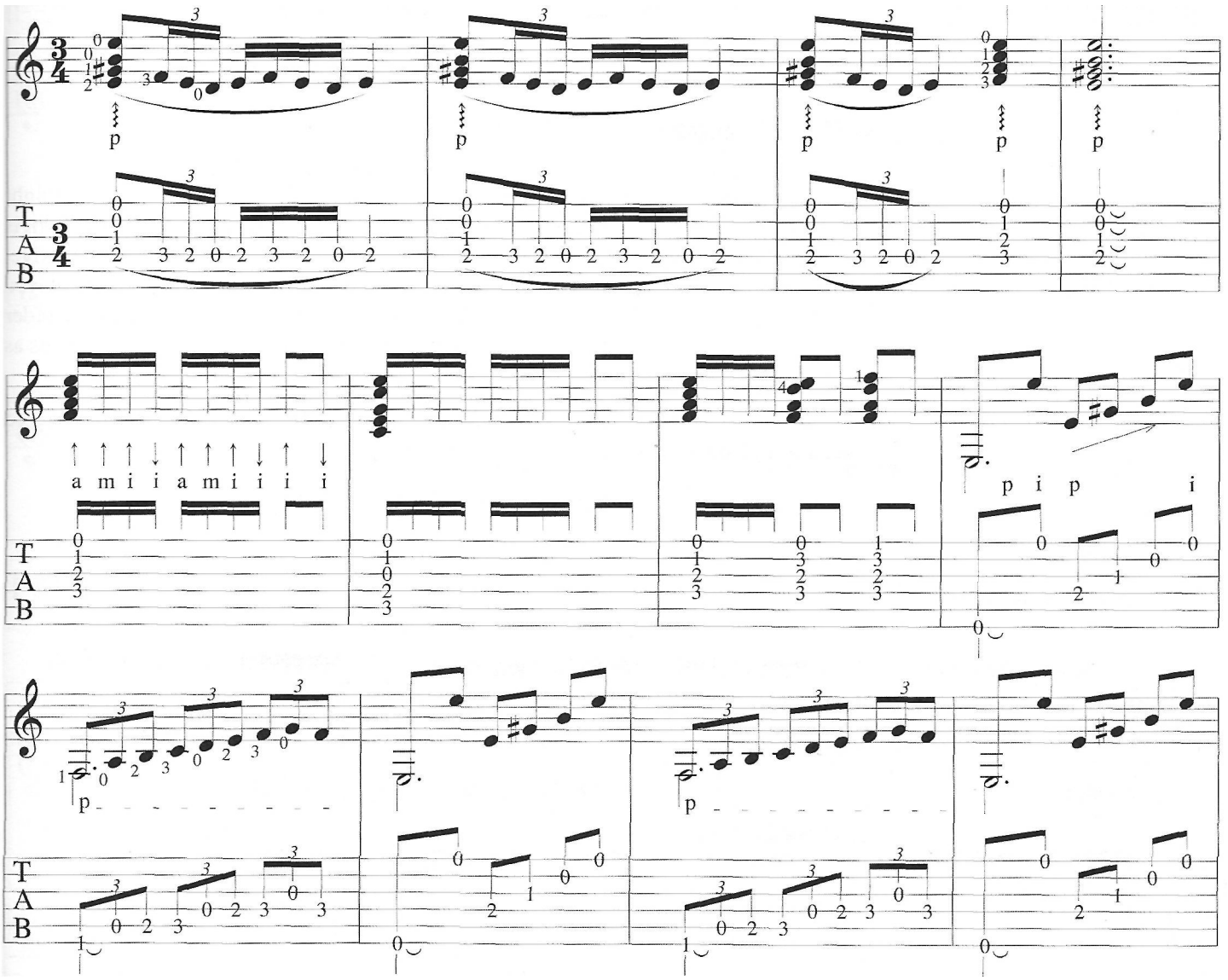
p↑ and p↕

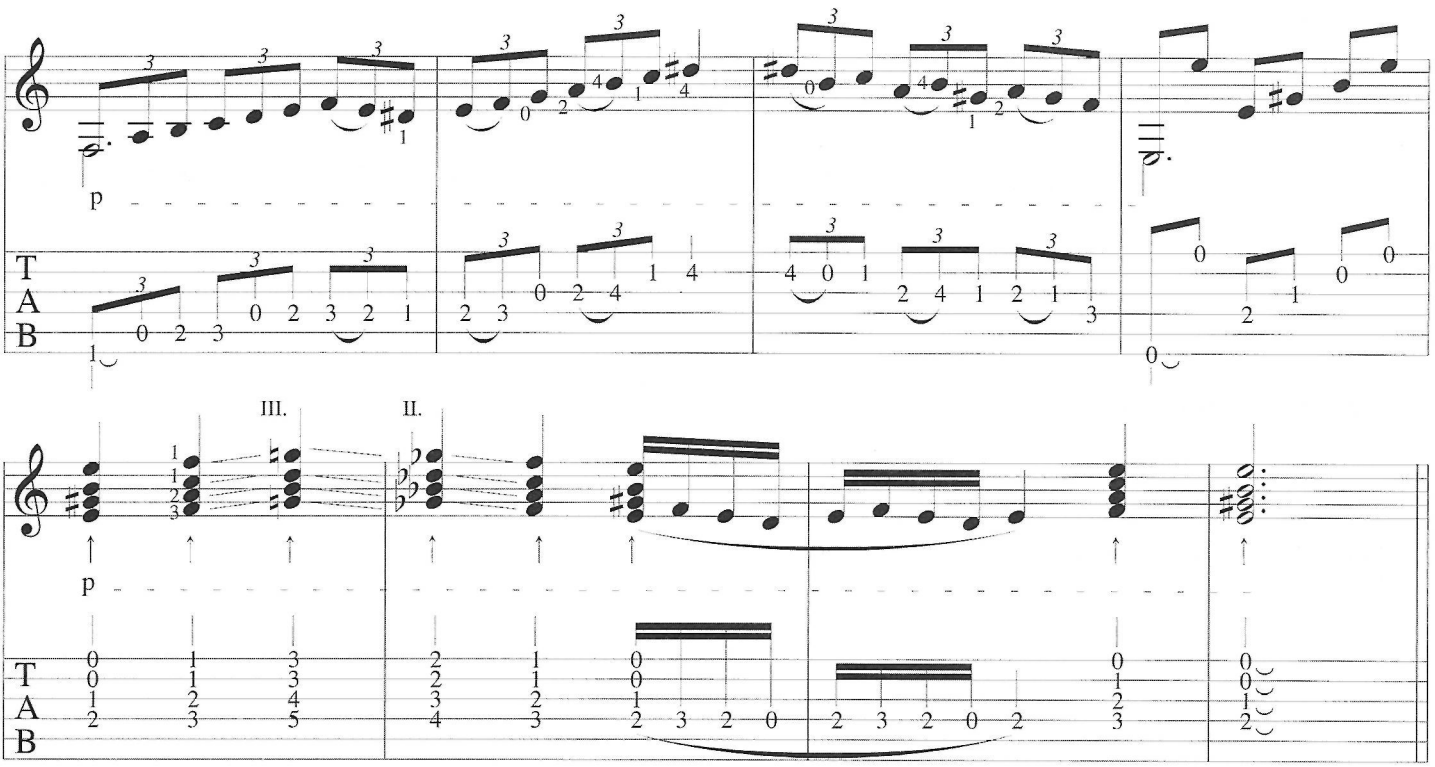
The thumb does not only play single notes, but also chords. When playing a normal downstroke (p↑), the thumb is fixed at its large joint and the stroke is executed by a slight turning of the forearm. An arpeggiated downstroke (p↕) is played in the same way; the thumb moves slowly across the strings, one after the other.

In Manton I (Solea) the arpeggiated thumb-downstroke is applied in line 1 and the normal downstroke is used in the last line. Regarding the left hand, please note that the index finger must remain on the string until the end of the bar in the *falseta* because F± is a dotted half note (minim).

Manton I (solea)

Track 10





Ayudado

Pulgar siempre apoyando

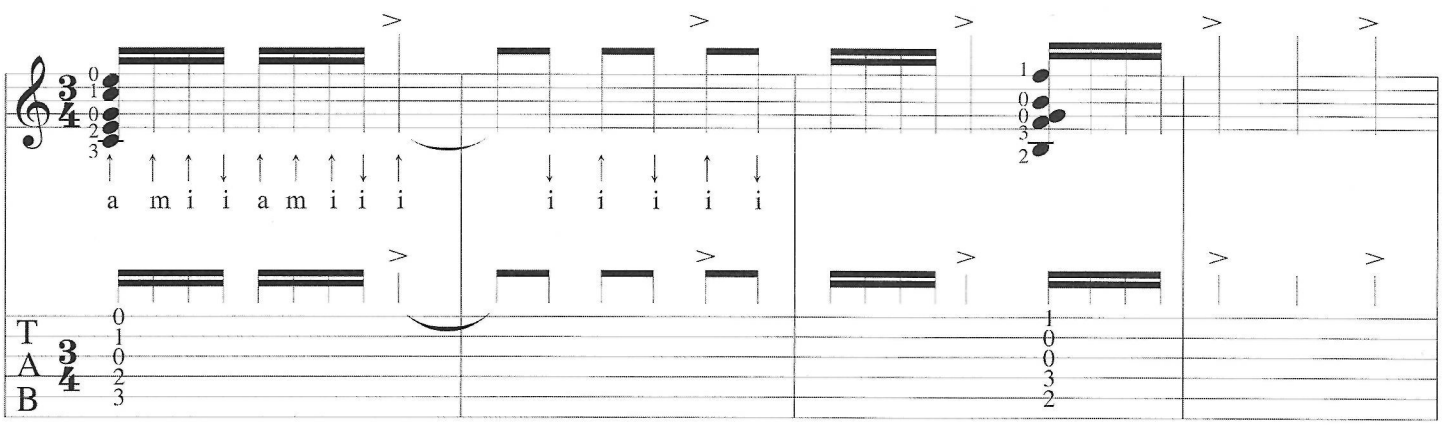
El ayudado is a term which cannot be translated literally. Its original meaning might have been that any finger, mostly *i,* supports the thumb. Strangely enough, the term is not known everywhere, but the playing technique is. It is quite simple but very effective, and is one of the compulsory techniques for every *tocaor*. Today, the *ayudado* played with *p-i,* as in the following Alegria Cai I (Alegrias en Do), is only played by older guitarists, but nevertheless it should be practised for a longer time because it serves as a very good preparation of the thumb for the following exercises.
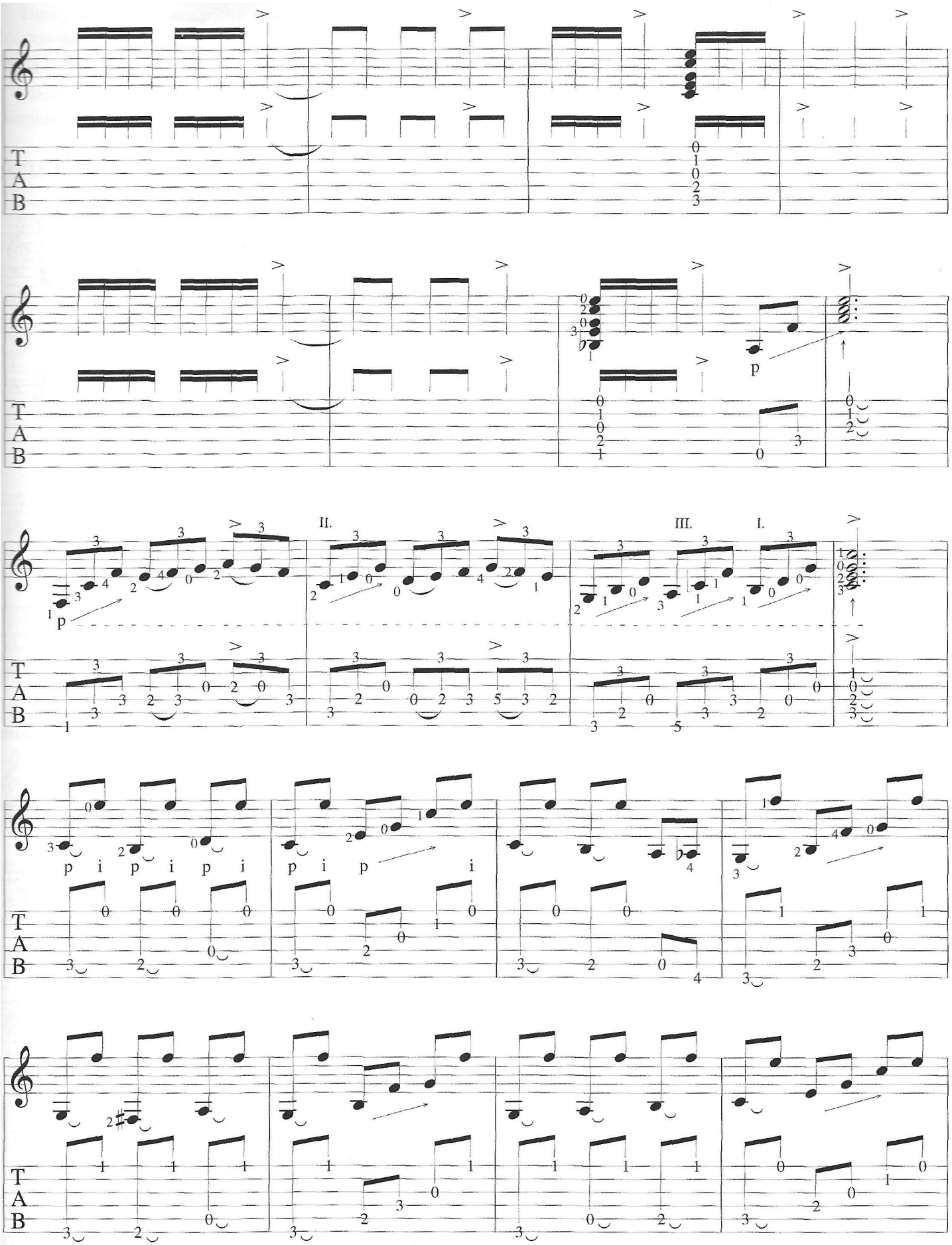
The accents must be played even though the compas of the individual genres is treated later in this book.

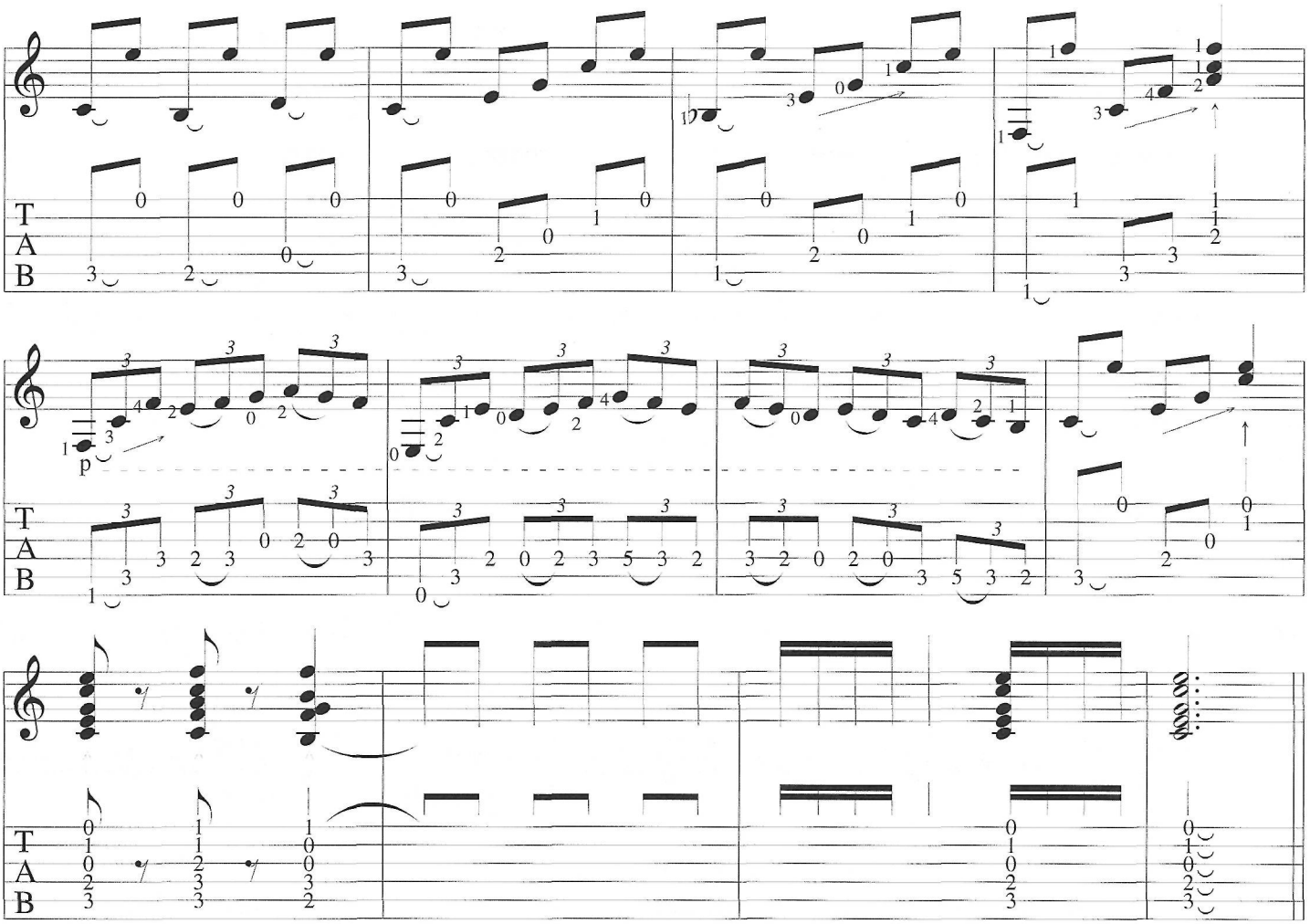
...and remember: the thumb always plays rest strokes!

Cai 1 (Alegrias en Do)

Track 11



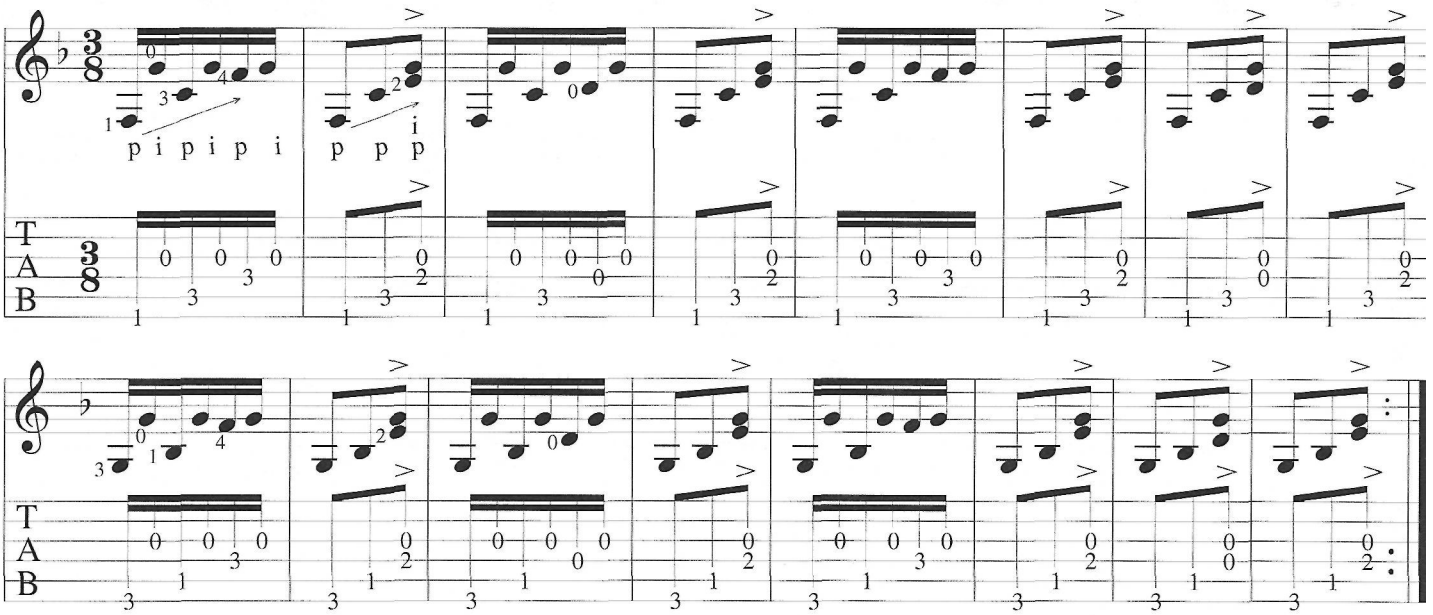

T
A
B
p
II.
III.
I.
p i p i p i
p i p i



Here is another exercise for the thumb, p cannot play *apoyando* on the accents because *i* is supposed to sound the adjacent string at the same time.

Ayudado Exercise 1

Track 12



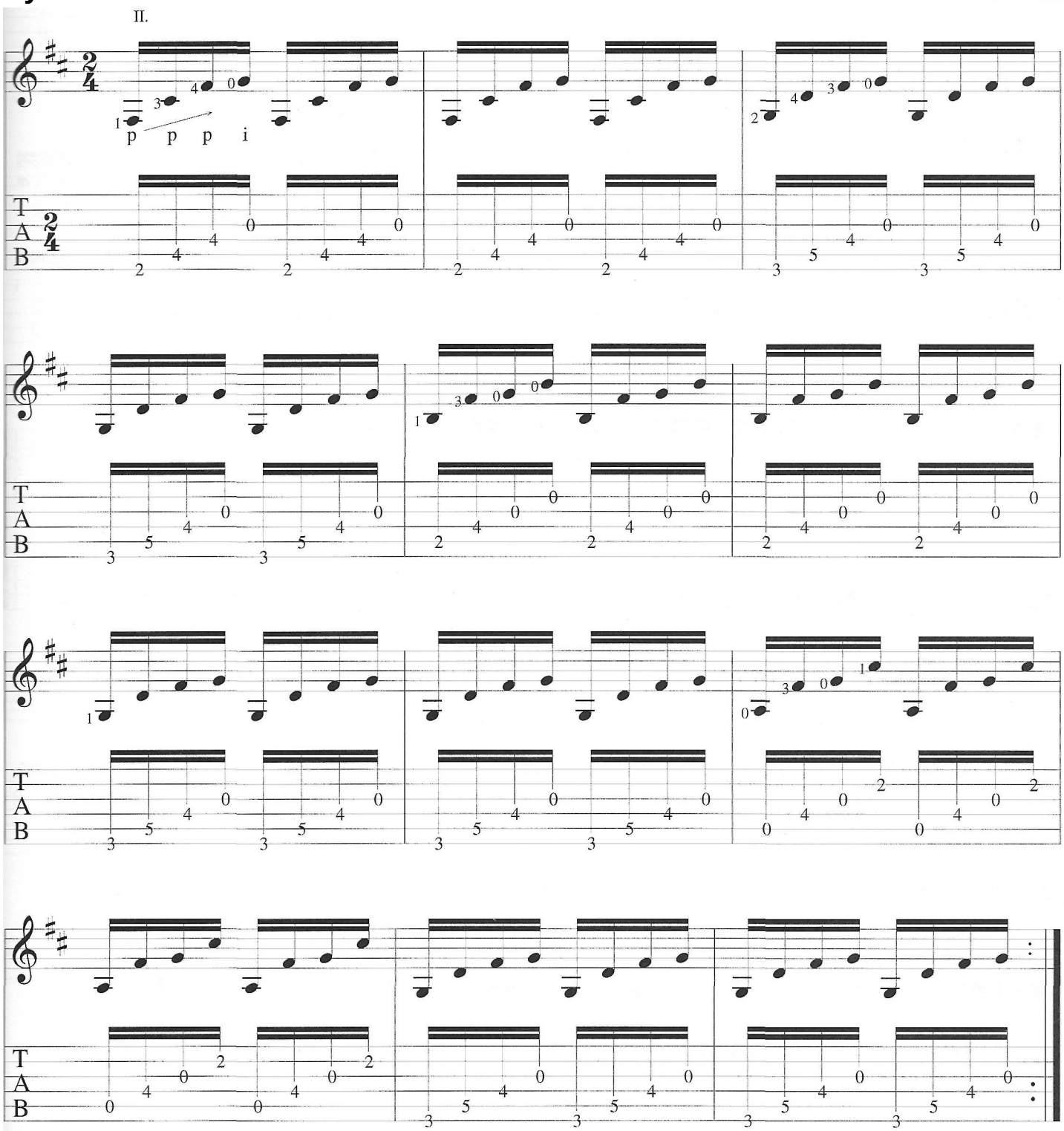
The *ayudado* technique *with p-p-p-i* is much more interesting and effective. It is used by many guitarists. Mostly, however, a *tresillo* (triplet) is played, with the sequence Being *p-p-i.*

p-p-p-i

I deliberately notated Ayudado Exercise II in duple time. There are just sixteenth notes (semiquavers) throughout, but please do stick to the note values.

Ayudado Exercise II

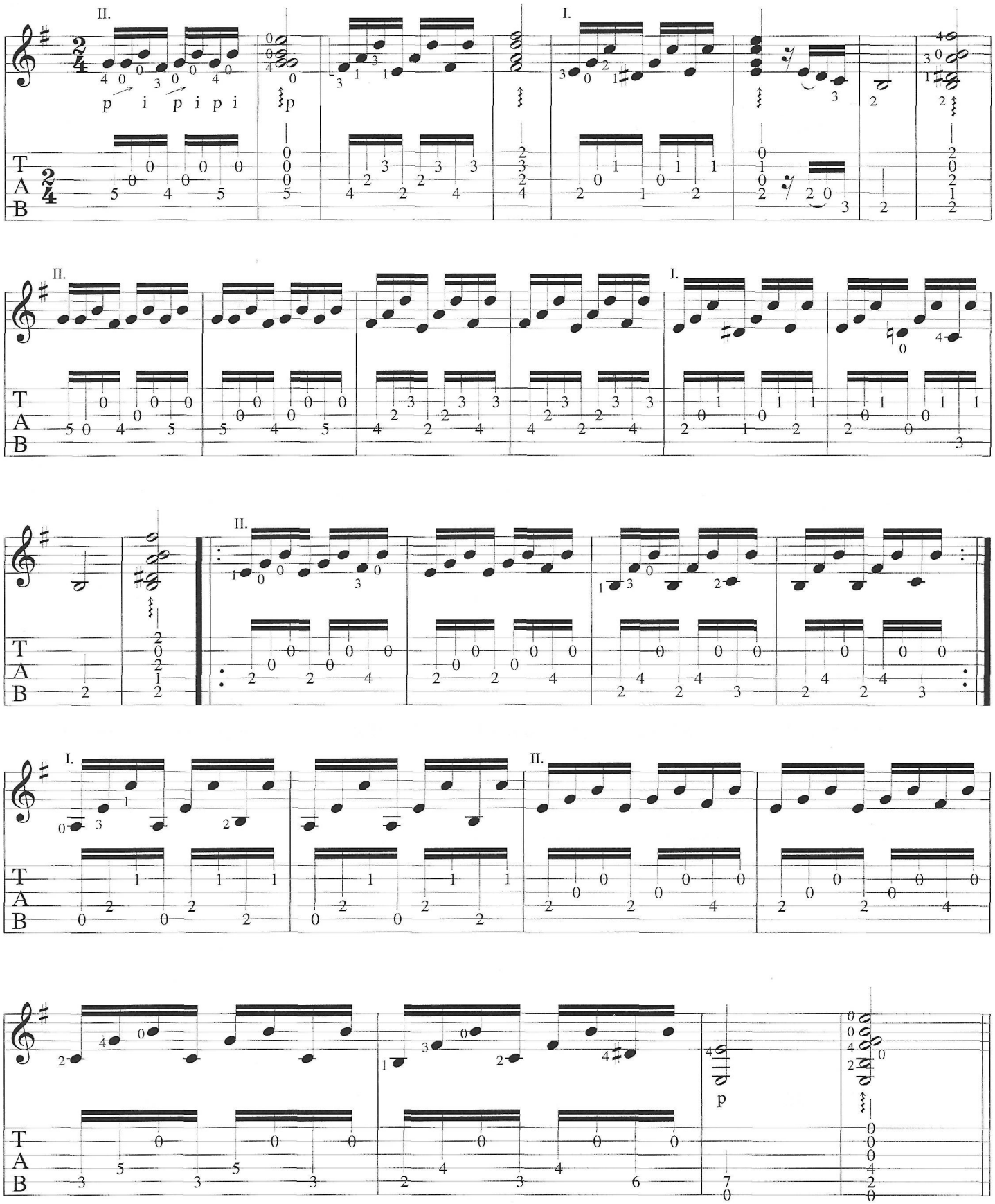
Track 13



The last exercise of this lesson is another ayudado. *p-p-i-p-p-i p-i* is the typical sequence in **Rumba.**

Rumbita I (Rumba)

Track 14



My book 'Gipsy Guitar' (SCHOTT ED 8396) is devoted to the RUMBA FLAMENCA. So if you like this exciting style - don't miss this opportunity!

LESSON 3

Golpe

Mantón II (Soleá)

Golpeador

a-Golpe

i-Downstroke with Golpe

p-Downstroke with Golpe

p-Upstroke and Downstroke

Naino V (Tangos)

m-Golpe

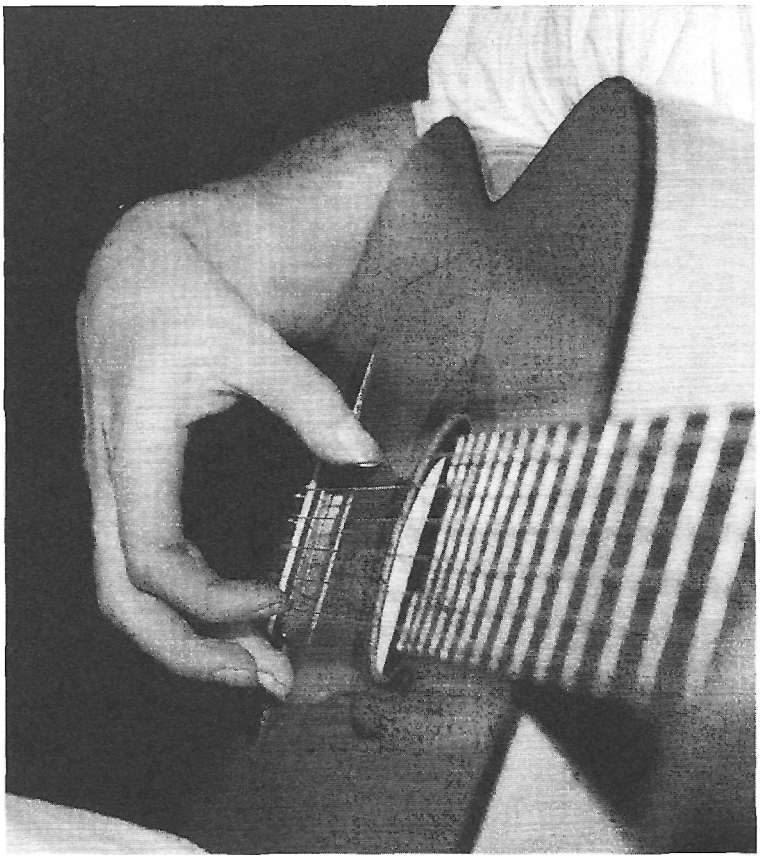
Quejío I (Taranto)

Rumba-Compás 1 - 6

p-Golpe

Golpe

The *golpe* (beat) is a percussive aid to put more emphasis on the accents or to make the rhythm more interesting. Any beat on the tapa with a finger or the palm is called *golpe.* A *golpe* can be performed with the ring finger, the middle finger, the thumb or the palm. The golpe with a is most commonly used. It is indicated by a □ above the staff. The other kinds of *golpe* will be explained later on.



Picture 3.1 Golpe with ring finger

The angle at which the ring finger lands on the golpeador is most important. If the angle is too steep the golpe will sound very thin because the beat is performed by the nail only. In addition, the risk of breaking the nail is much higher. If the angle is too flat only the fingertip will land and the beat will be too dull. The angle is right if the fingertip and the nail land at the same time. The large joint should be the only joint to move the finger. The hand should never be allowed to move because in this case the other fingers would lose their orientation. Consequently, the downstrokes with *i or p,* which are often performed simultaneously, cannot be played accurately because the hand is unsteady and, therefore, "poking."

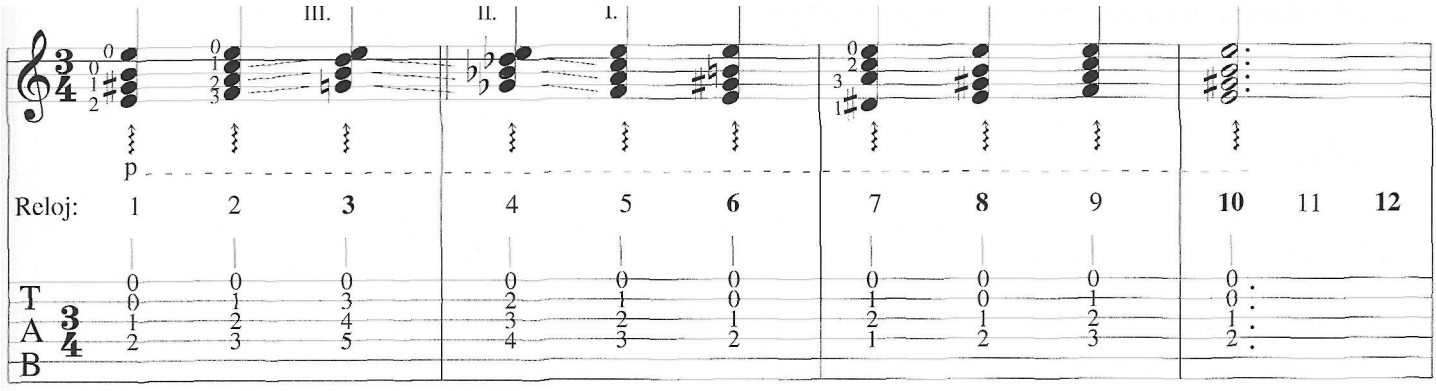
In **Manton II** (Solea) the chords are played across the strings up to bar 4. From bar 9 to 11 there is a new *rasgueo* which belongs to the so-called *tresillos.* Play this *rasgueo* like the previous ones, but without using your ring finger. Again, press *m* and *i* against the thumb and then play a downstroke, followed by an i-upstroke. A common mistake with this *tresillo* is not to stick to the note values, especially from the end of the triplet to the next eighth-note (quaver) downstroke. A good way of avoiding this mistake is to regard the triplet and the next eighth-note (quaver) downstroke as a complete *rasgueo,* i.e. the *rasgueo* ends on beat 2. However, beats 3 and 6 in bars 5 to 16 are accented by playing ma⇑, with *p* remaining on ⑤ in contrast to bar 13, where all six strings are played matt, and *p* cannot be placed on the string. So, this ma-downstroke is played with a turn of the forearm to get more volume or a better accentuation. In bar 14, however, *p* instantly returns to ⑤. You may leave out the *ligados* in bar 23 and bars 25 to 27 if you do not feel secure with this technique yet. However, you will only achieve the right articulation and aire of this *falseta* by playing *ligados.*

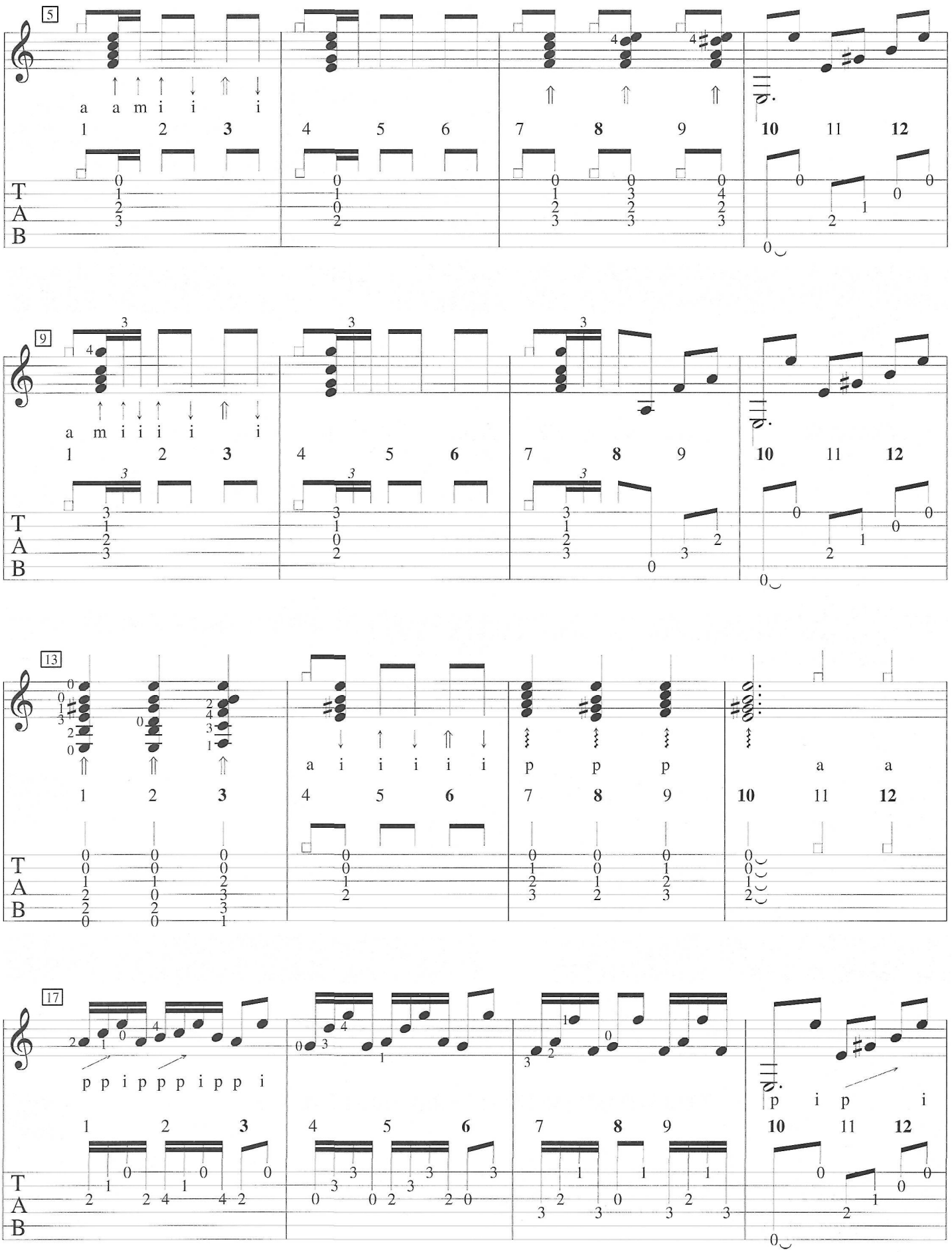
□ = Golpe

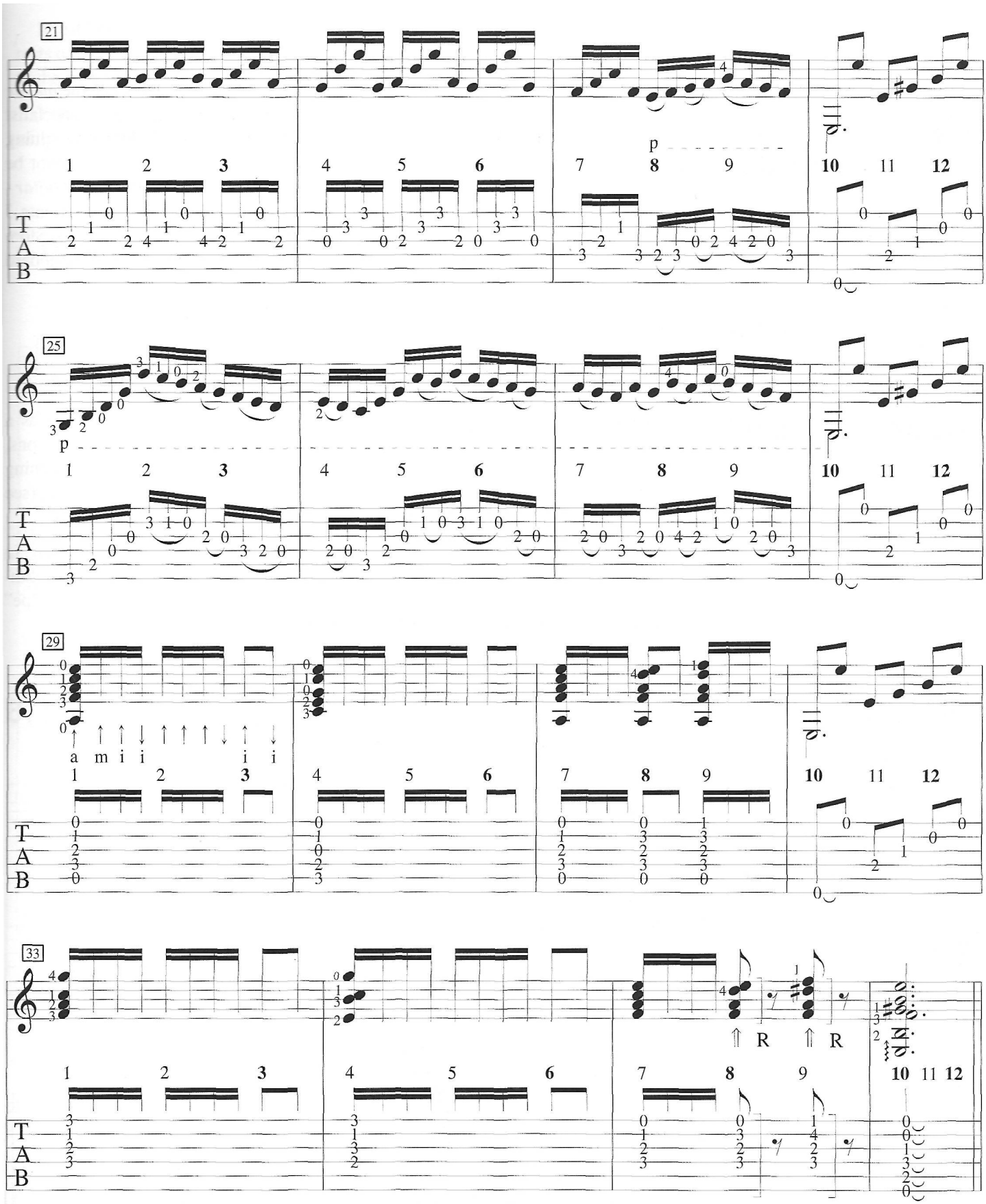
m↑ - i↑ - i↓

Manton II (Soiea)

Track 15



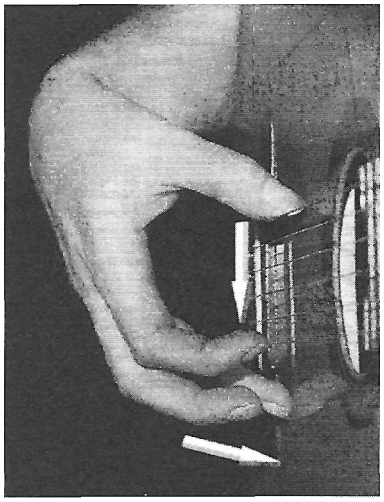

5
a a m i i i
1 2 3 4 5 6 7 8 9 10 11 12
T
A
B
9
a m i i i i i
1 2 3 4 5 6 7 8 9 10 11 12
T
A
B
13
a i i i i i p p p a a
1 2 3 4 5 6 7 8 9 10 11 12
T
A
B
17
p p i p p p i p p i
p i p i
1 2 3 4 5 6 7 8 9 10 11 12
T
A
B



The eighth-note (quaver) rests are a result of damping the strings with the right hand. After the downstroke ⇑ the strings are damped with the open hand. This is called *apagado* (damped). The *apagado* with the right hand is indicated by "]R" the apagado with the left hand by "]L".)

] = apagado

Golpeador



Picture 3.2 i-downstroke and golpe

To avoid damaging the *tapa*, a *golpeador* (pickguard) is glued on between the *puente* (bridge) and the *boca* (soundhole). Self-adhesive films are available from specialist shops if you want to retro-fit a pickguard. But always carefully consider before gluing a *golpeador* onto an expensive Spanish guitar, because after a while it cannot be removed without damaging the varnish. In this case, buying a cheap *Valencia Guitar* - if you can't afford an expensive *guitarra flamenca* yet - would be more appropriate. I advise you against buying self-adhesive films from a Do-It-Yourself Hardware Store because they are not hard and thick enough to protect the soft spruce or cedar soundboard against damage.

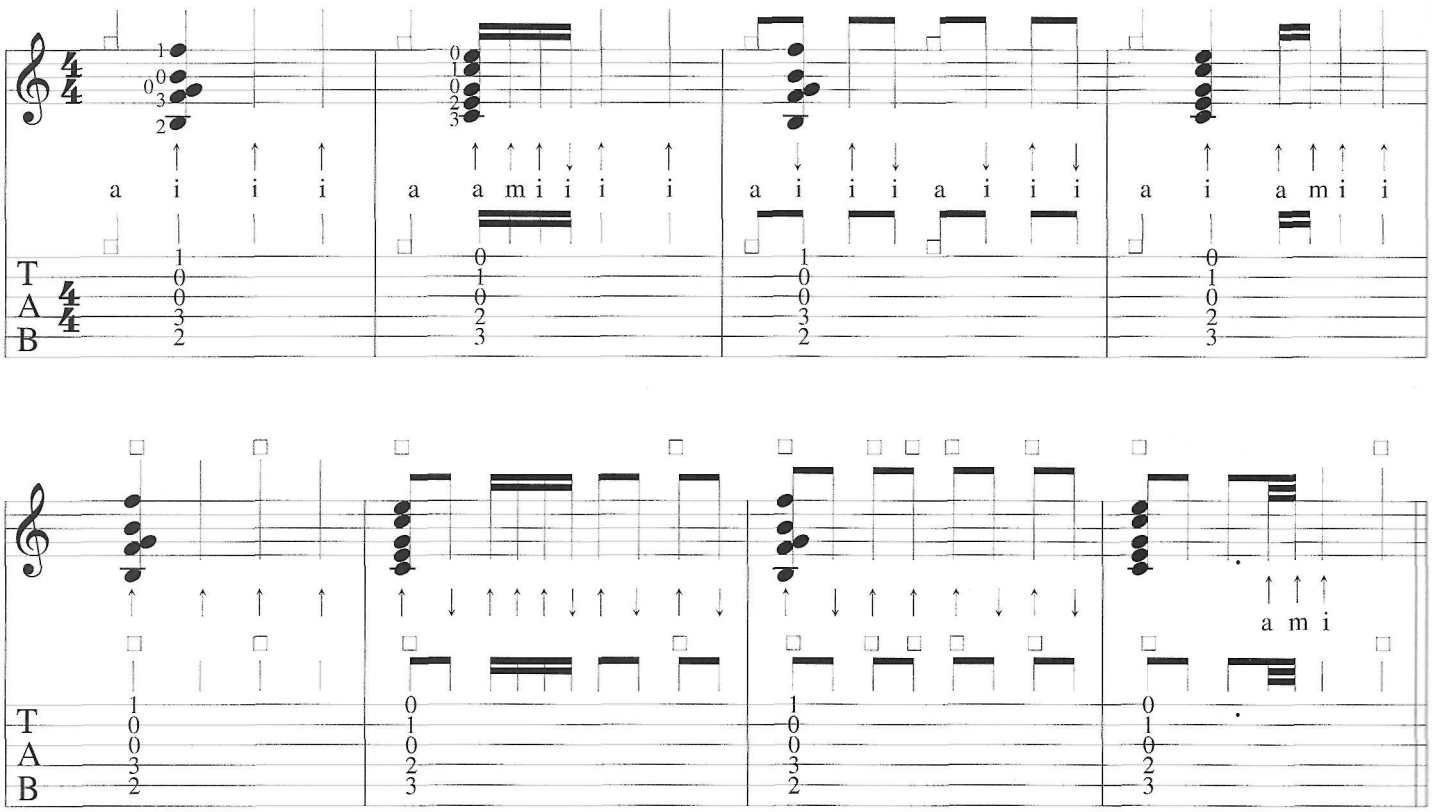
i- and p-Downstroke with Golpe

At the beginning, it is very difficult to perform a *golpe* at the same time as a downstroke with the index finger, because *a* and *i* have to move in opposite directions, which is quite unfamiliar. While *i* plays the strings, i.e. makes a hand-opening movement, *a* is supposed to hit the *golpeador* and make a hand-closing movement (see picture 3.2). It is normal to not hear or hardly hear any beat in the first attempts.

In the first line of **i-Downstroke with Golpe** the *golpe* is still performed without *i*. In the second line, it is performed with an "i-downstroke." Note that in bar 7 the "eighth-note (quaver) golpe" must be performed with downstrokes. In principle, an "a-golpe" can only be performed in connection with downstrokes.

i-Downstroke with Golpe (Garrotin)

Track 16

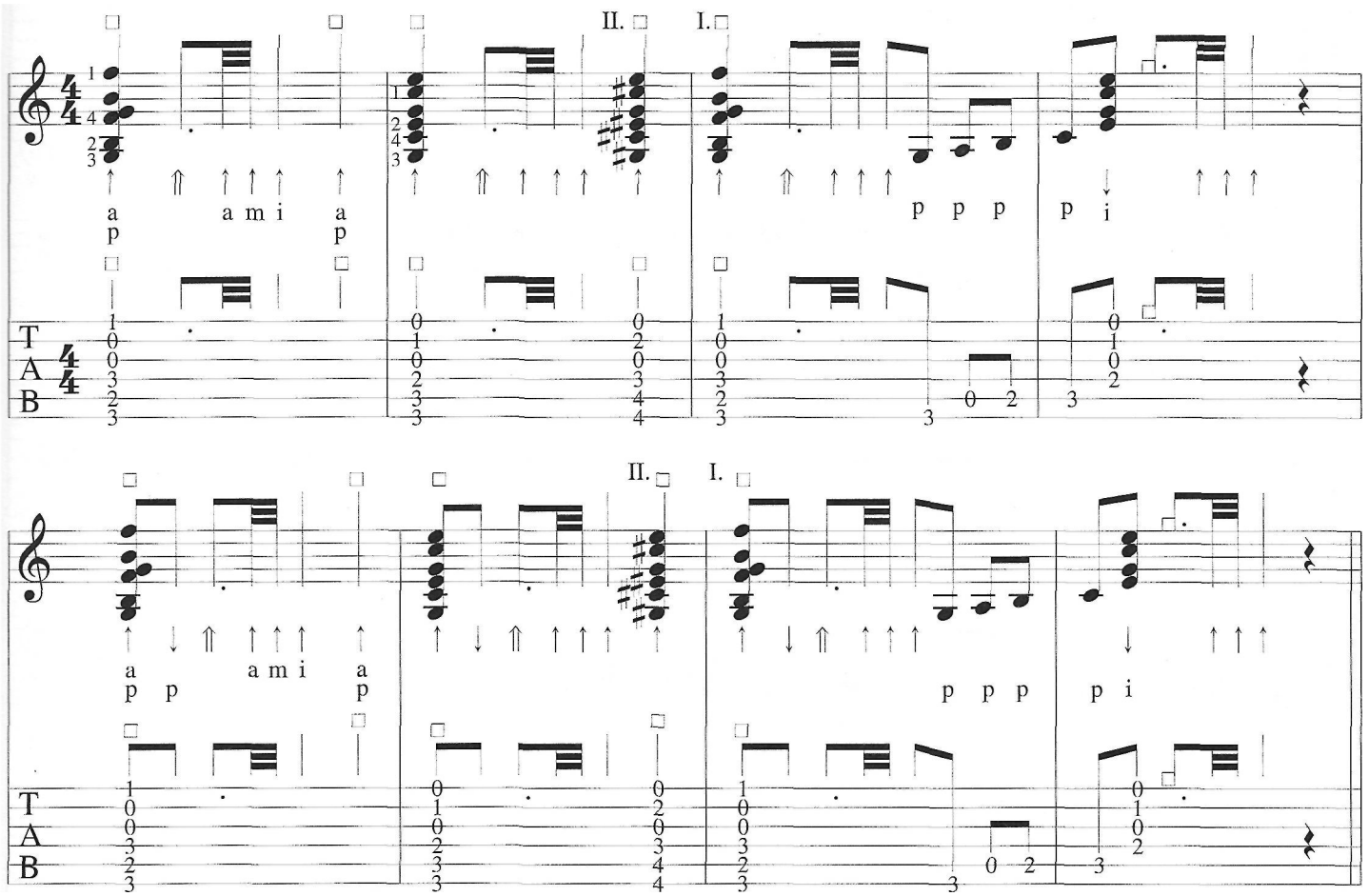


In p-Downstroke with Golpe **and p-Downstroke** *p* plays across all six strings and rests only during the *rasgueo*. On Do# in the second and sixth bar, the C-chord is shifted to the second position.

You don't have to strike all strings when playing the p-upstroke, which is performed with the face of the nail. After the upstroke, *p* is again instantly placed on ⑥.

p-Downstroke with Golpe and p-Upstroke (Garrotin)

Track 17



Naino IV (Tangos) contains all techniques treated in the three previous exercises.

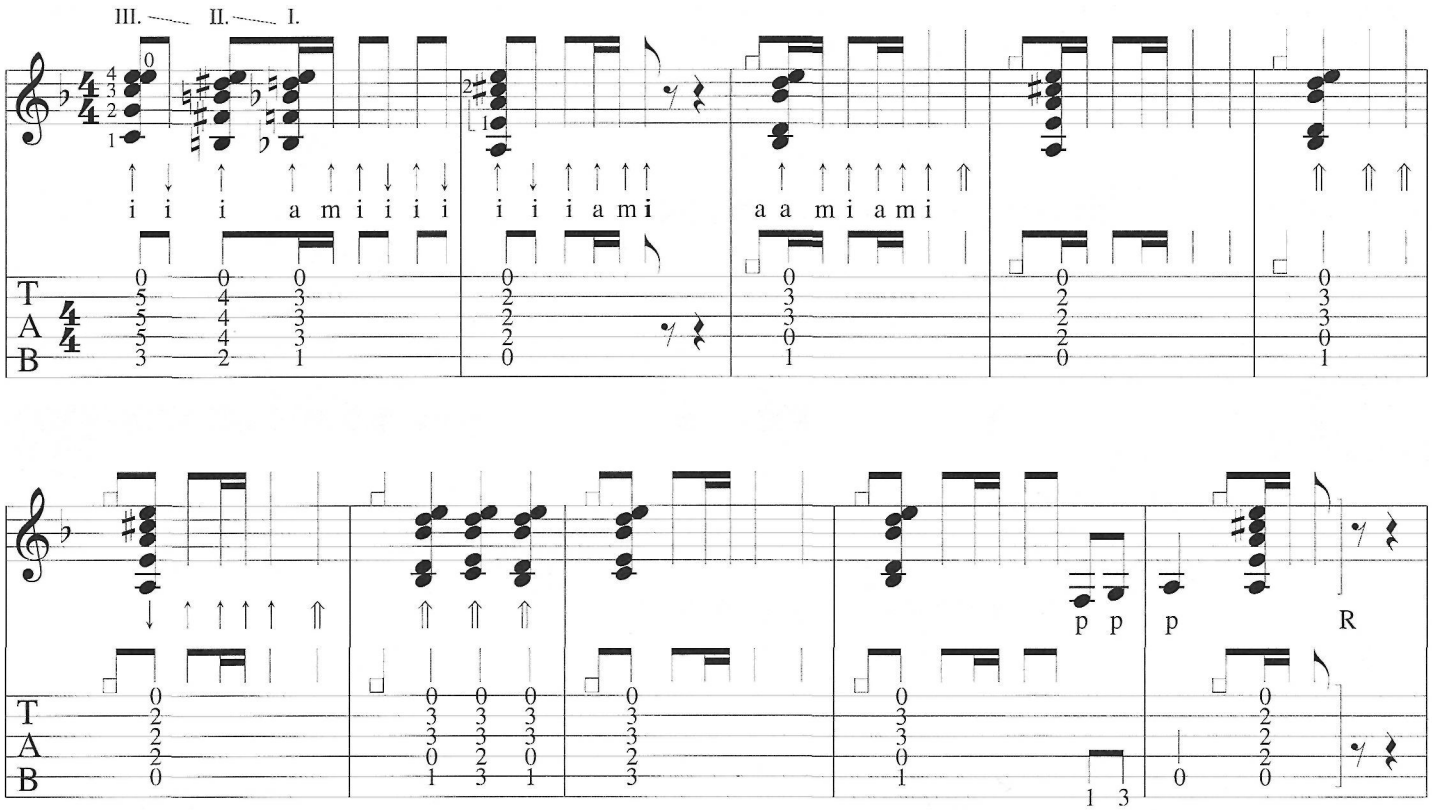
Intro 2 differs from **Intro 1** in the *golpe* on *Do, Si* and the *golpe* on beat 4. **Compas 1** differs from **Compas 2** in the *golpe* on beat 1.

When playing the **Falseta,** make sure that p does not prepare for the next stroke at the diagonal arrows, but plays the chord across all strings from its resting point. The same goes for **Compas 3,** in which *p* plays the upbeats *apoyando* and then again plays the chord across all strings. The notes *do#* and *do* in bar 7 of the **Falseta** are indeed played with the second finger.

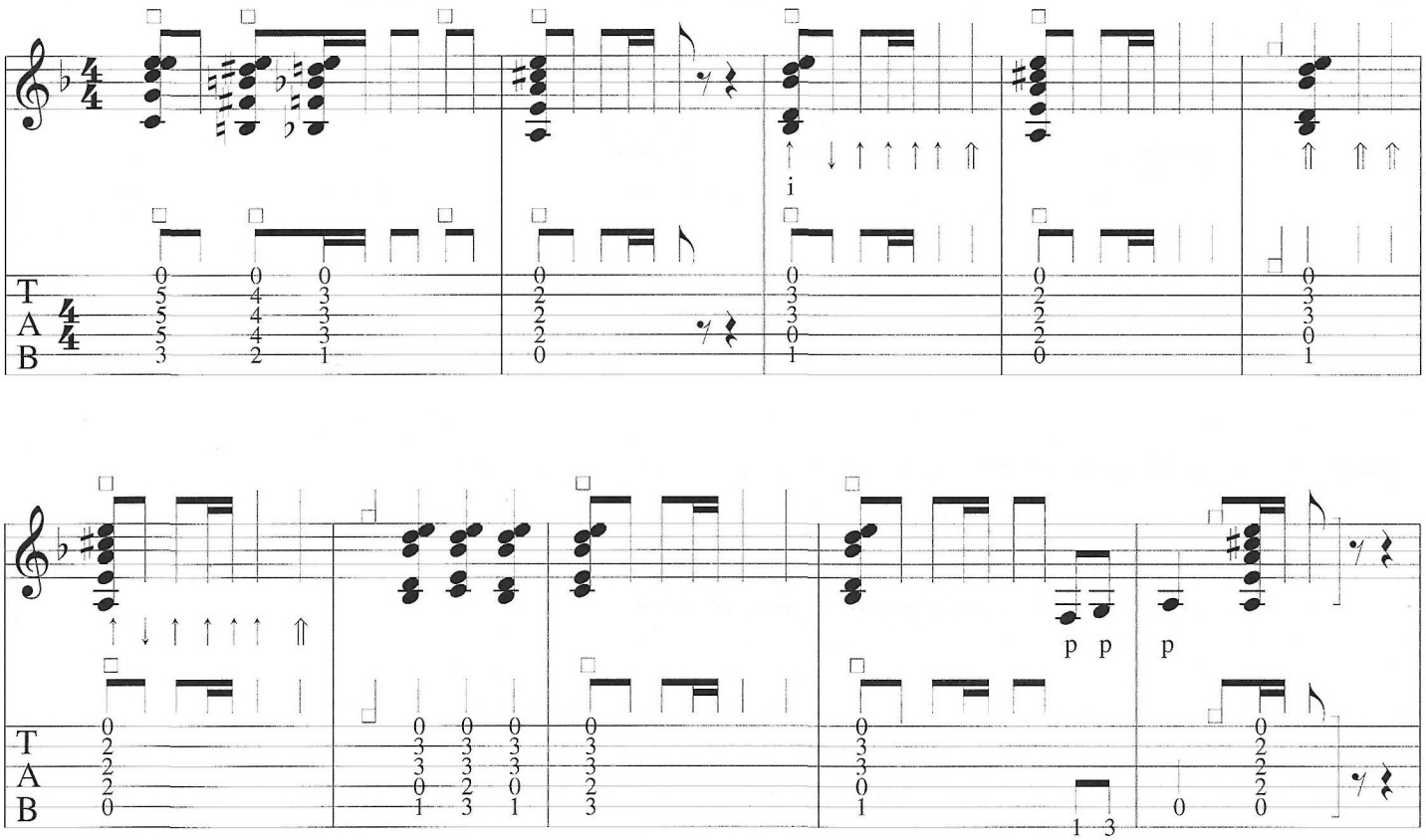
In **Compas 4** you will find a new *rasgueo*. It is played with i↓, a↑,m↑ and i↑. *p* again rests on ⑥, of course.

Naino V (Tangos)

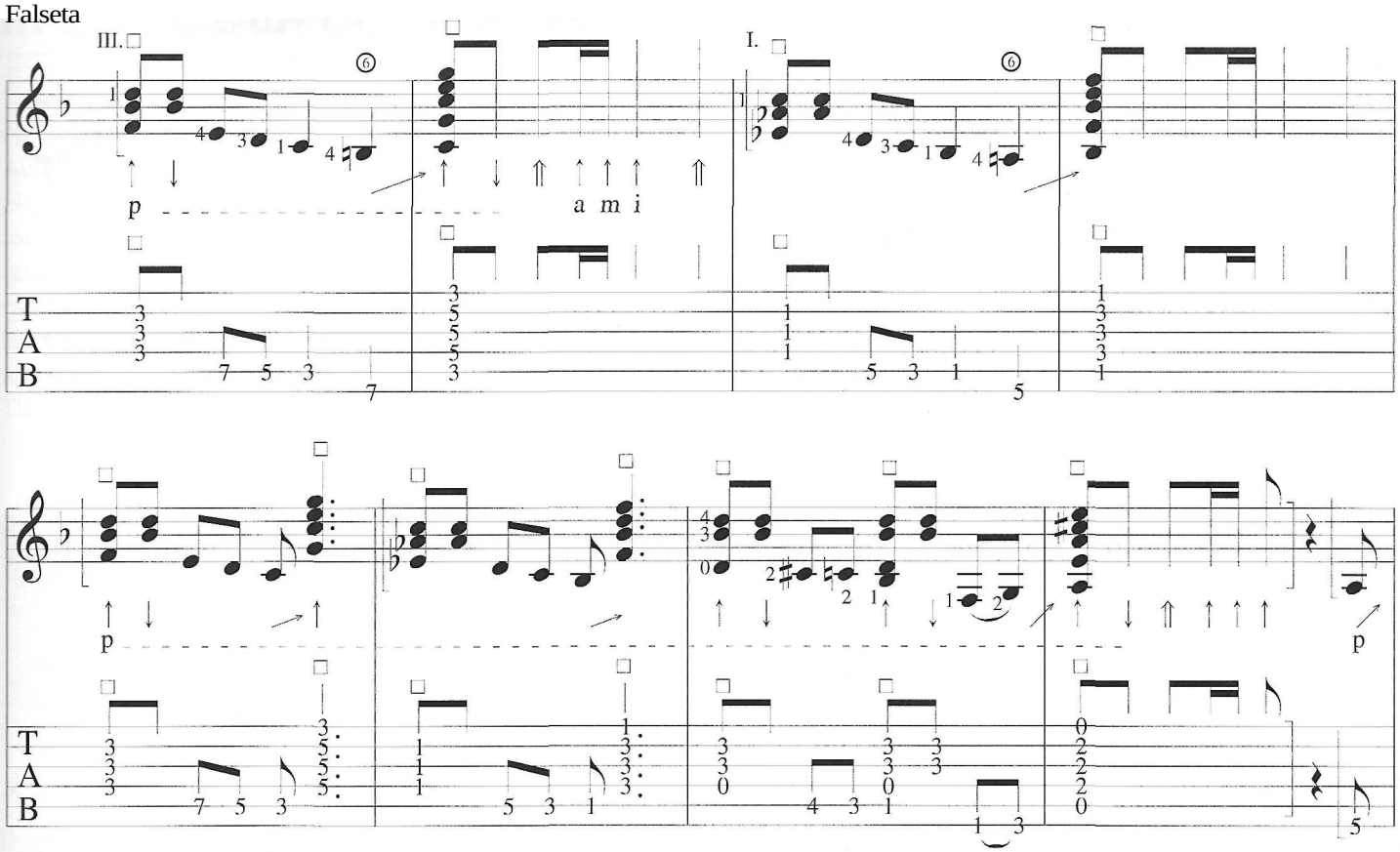
Track 18



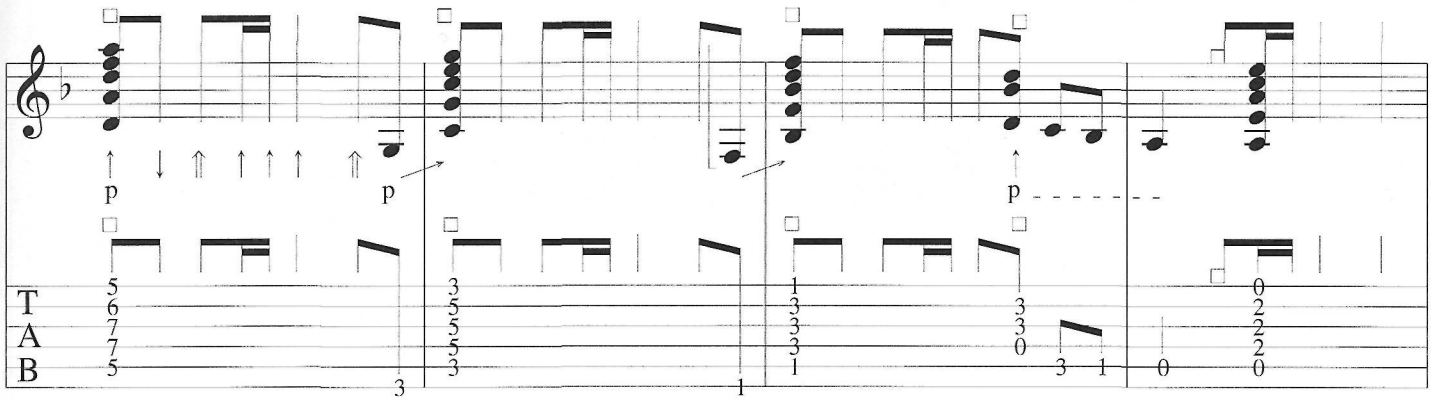
Intro 2



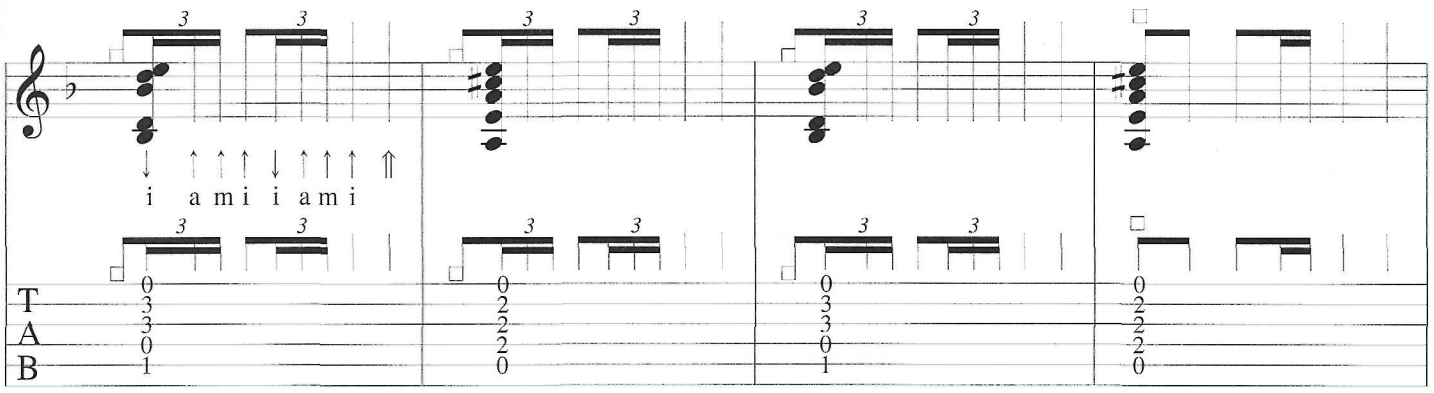
Falseta

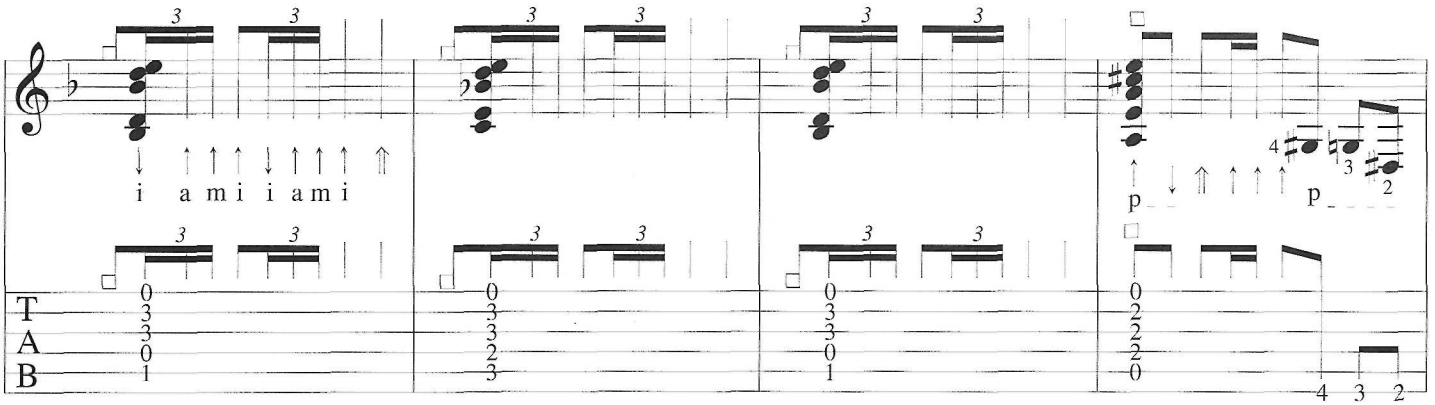


Compás 3

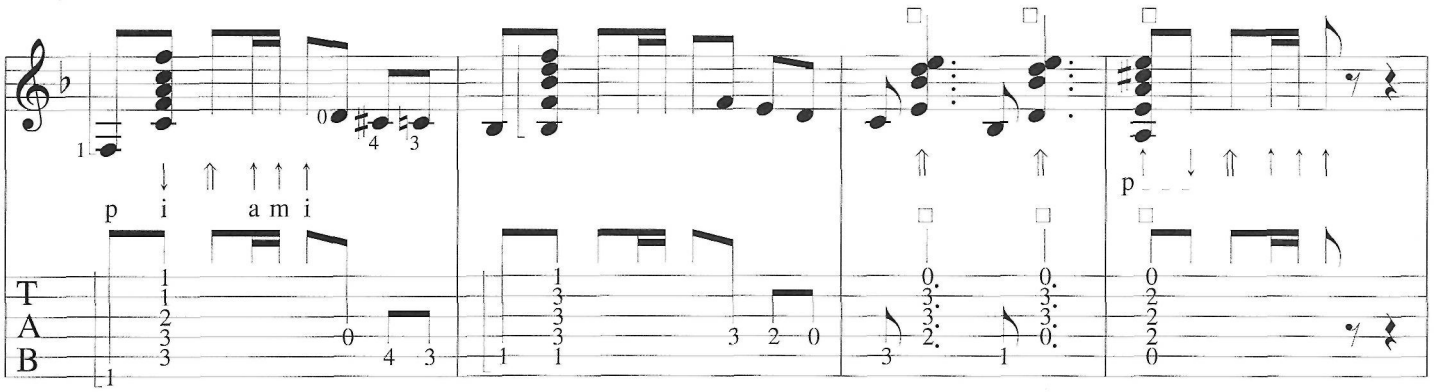


Compás 4

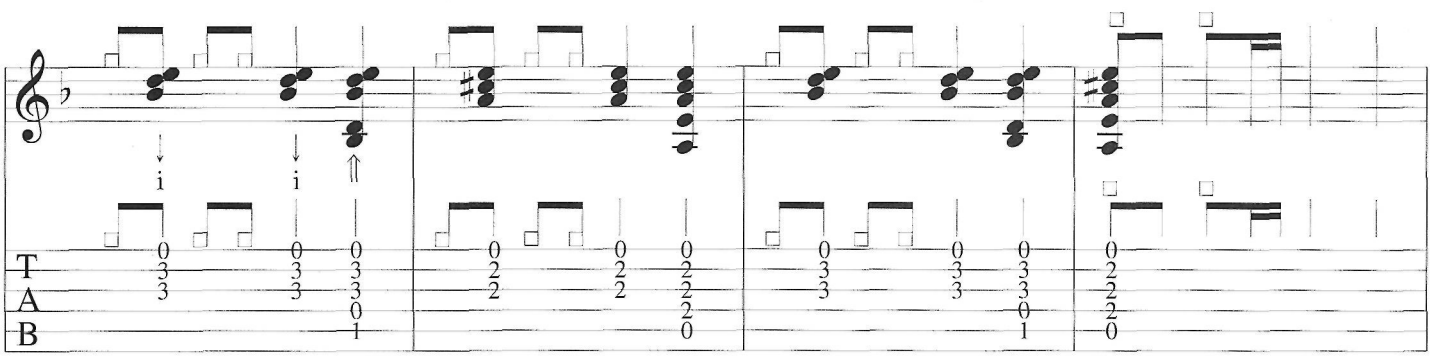


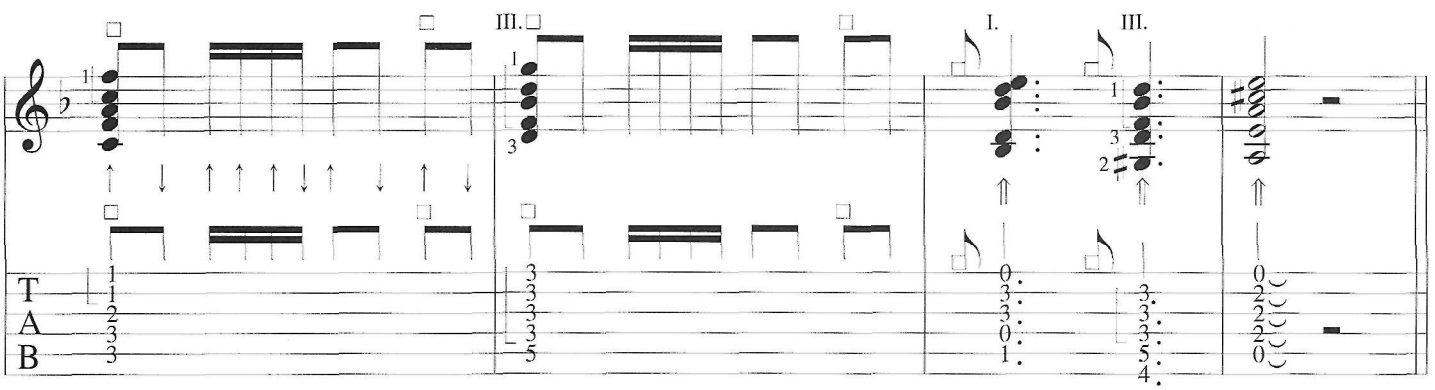


Compás 5



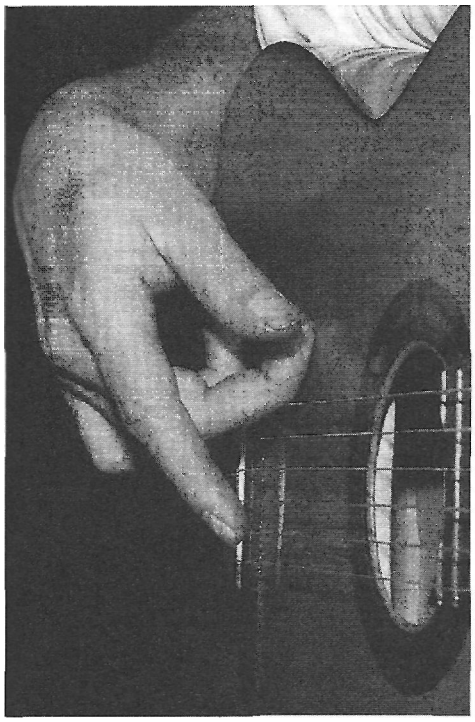
Compás 6



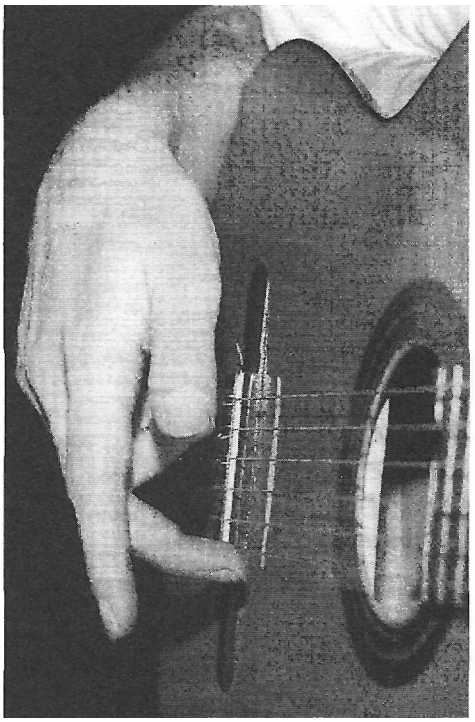


m-Golpe with Downstroke

The "m-golpe" is performed above ⑥ together with the downstroke. *p* does not rest on ⑥. Contrary to the *rasguedo*, *m* needn't be pressed against the hand or the thumb. Actually, the beat is rather performed by the hand, or by turning the forearm. Before *m* plays across all strings, it brushes against the *tapa* with the back of the nail. But be careful: this kind of *golpe* is very dangerous. If there is a lot of space between the strings at the bridge, *m* will touch the strings with the root of the nail when hitting the *tapa*, which can be very painful. This kind of *golpe* is not really safe for the instrument, either. Especially when played by a beginner who does not yet perform this beat with the required elasticity, the *golpe* may cause cracks in the very thin top of the Flamenco guitar. This kind of *golpe* is also indicated by a □, but this time below the staff.

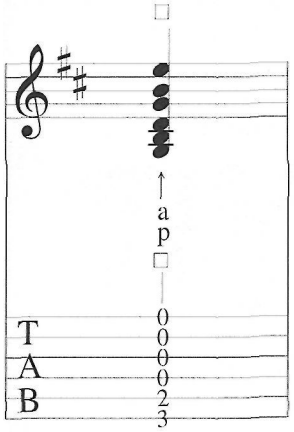


Picture 3.3 *m* is beating the *tapa*

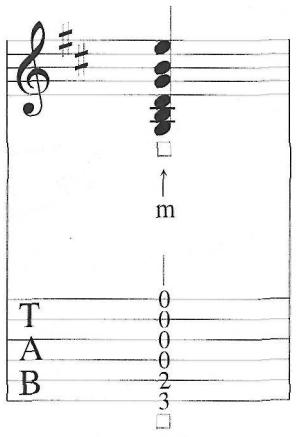


Picture 3.4 *m* after the downstroke

a-Golpe



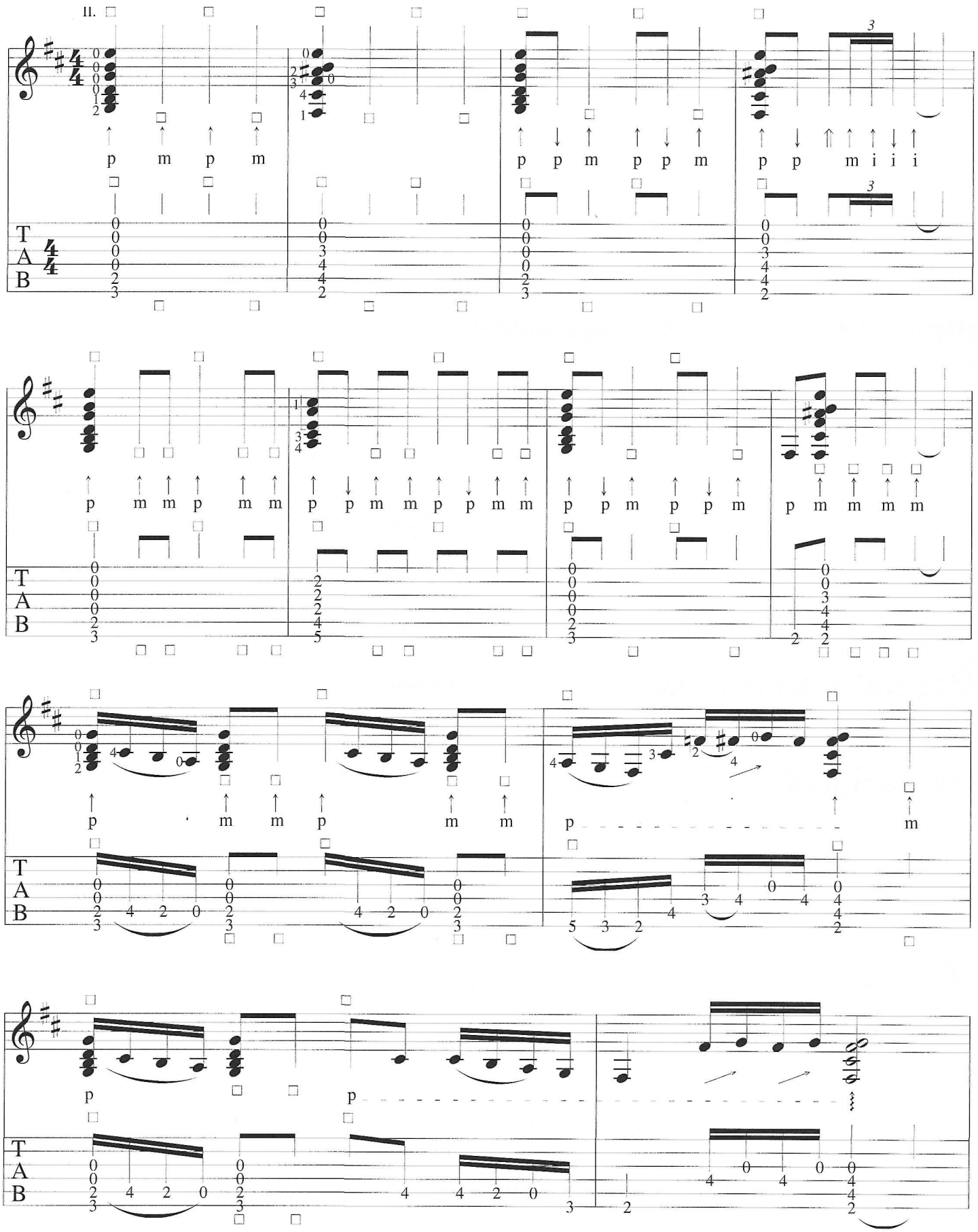
m-Golpe
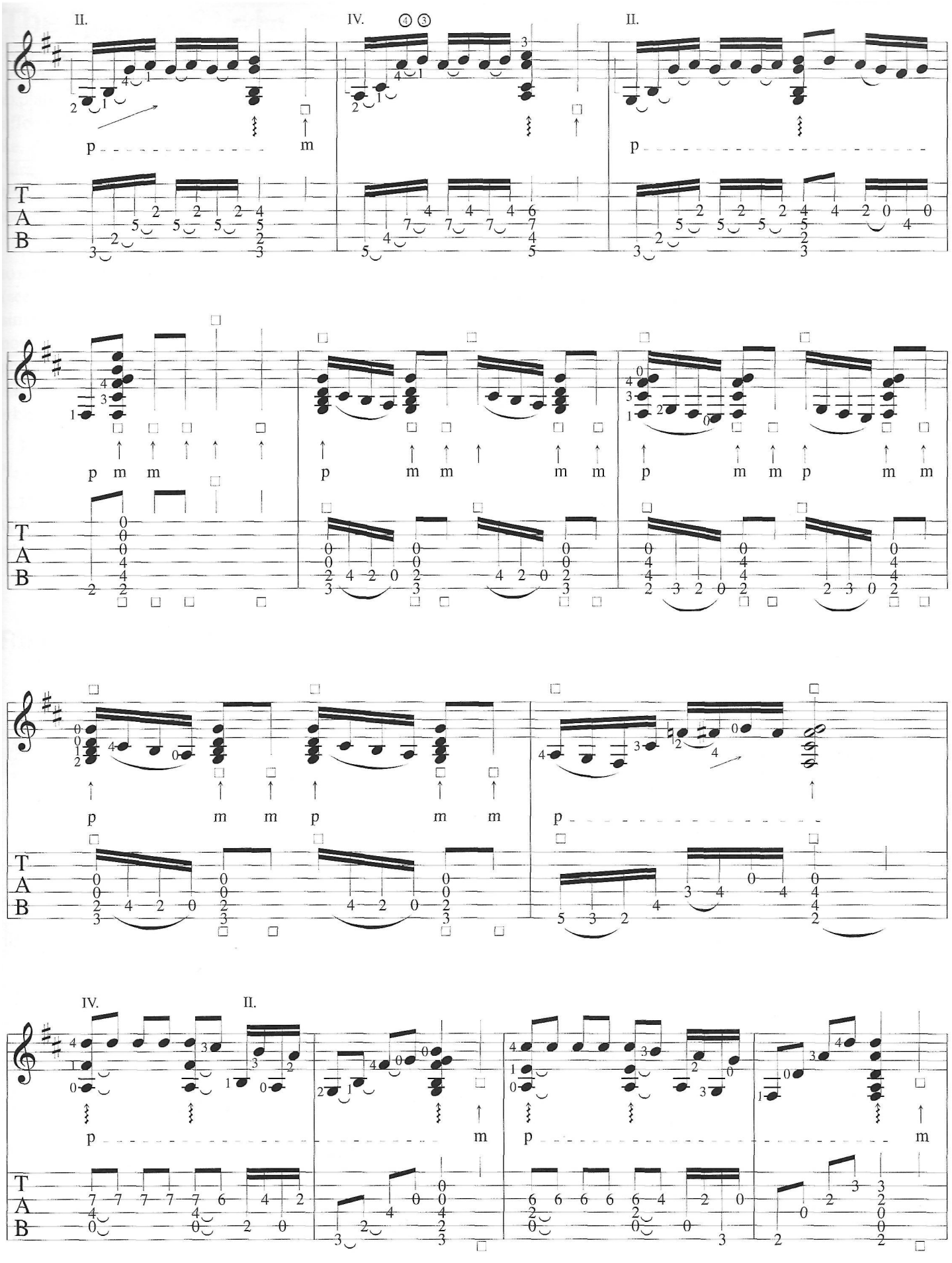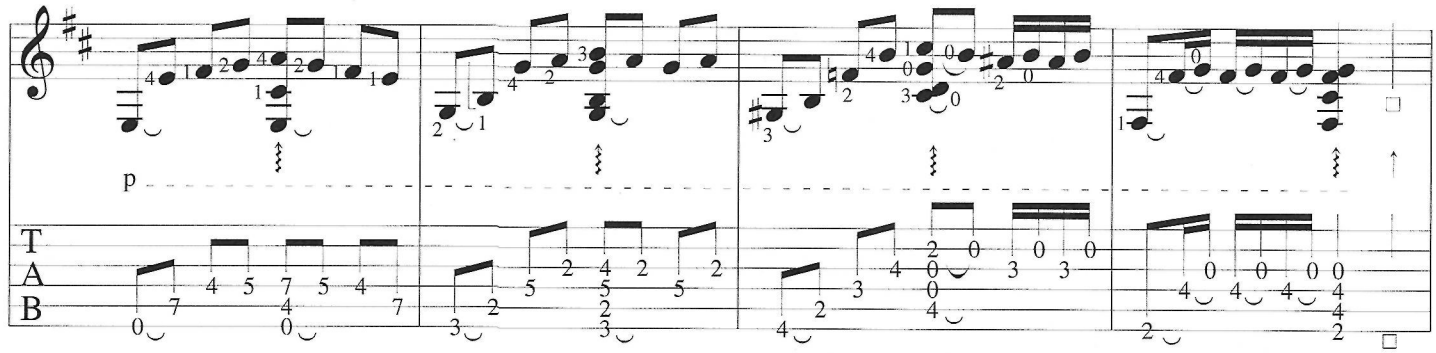


Don't mix them up

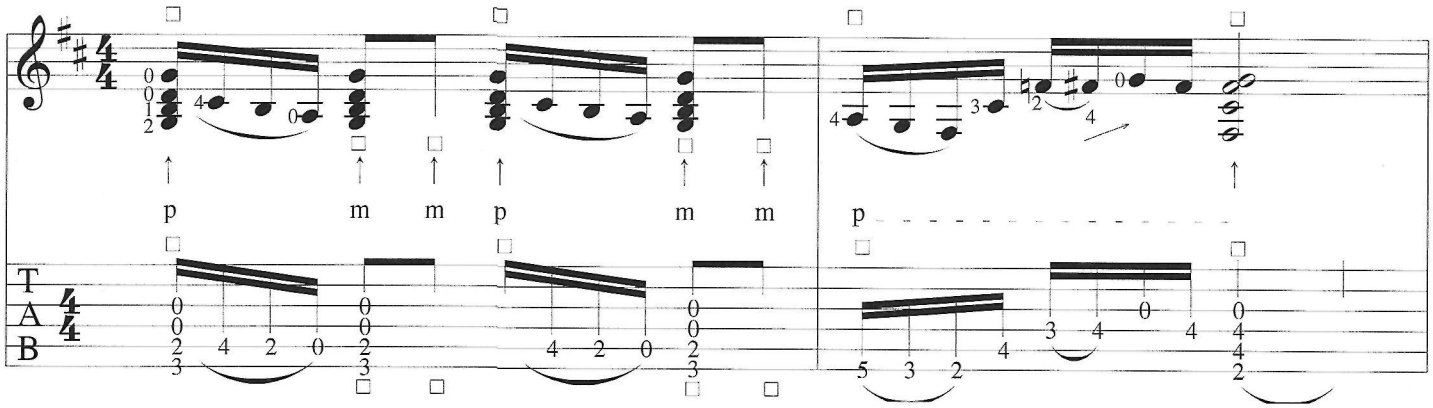
Quejio 1 (Taranto)

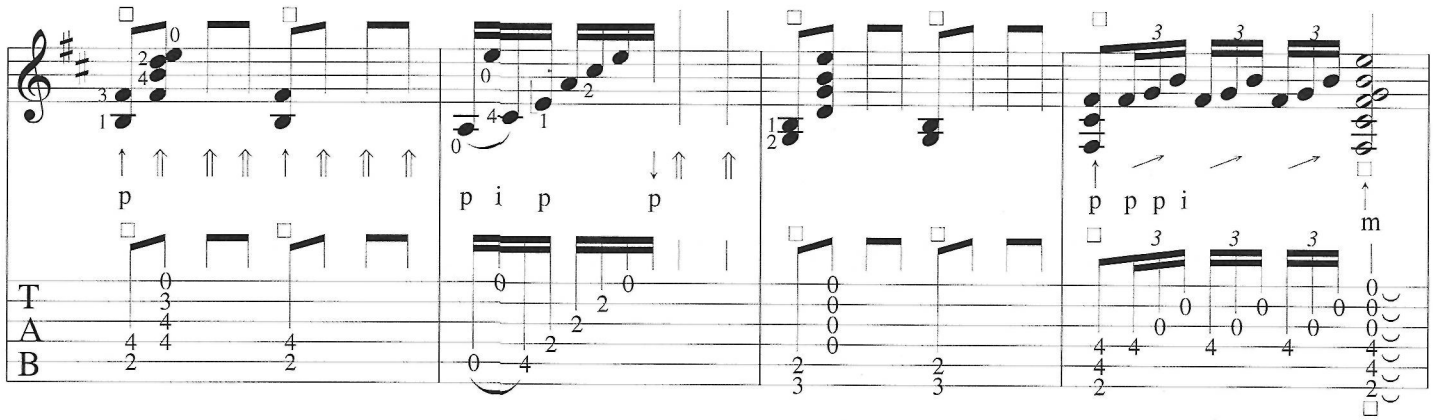
Track 19

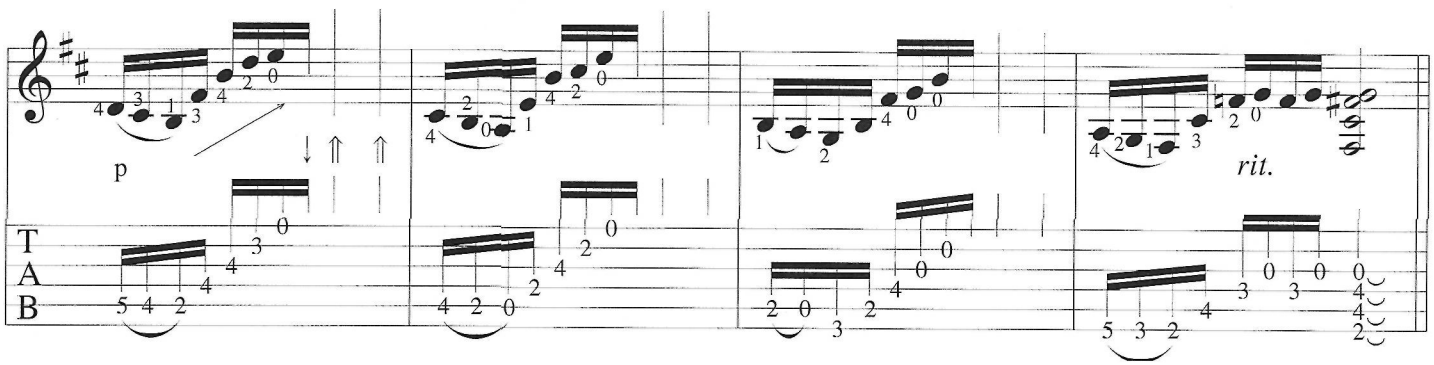



II.
IV.
II.
p
m
T
A
B


p
T
A
B


p m m p m m
p
T
A
B


p
p i p p
p p p i m
T
A
B


p
rit.
T
A
B

The Rumba Stroke

Although Flamenco purists don't take **Rumba** seriously, I consider it important to explain some of its countless playing techniques. These playing techniques are not only effective, but also extremely useful for training and loosening up the right hand. The *aire*, i.e. the "pressure" with which **Rumba** is played, is very important. It is played a bit "draggingly" by many guitarists, particularly non-Spanish guitarists, so that you get the feeling you really need to help them along a little. When practising the following techniques, play exactly on the beat at first. Later you can start to "move ahead" a little.

My book 'Gipsy Guitar' (SCHOTT ED 8396) is devoted to the RUMBA FLAMENCA. So if you like this exciting style - don't miss this opportunity!

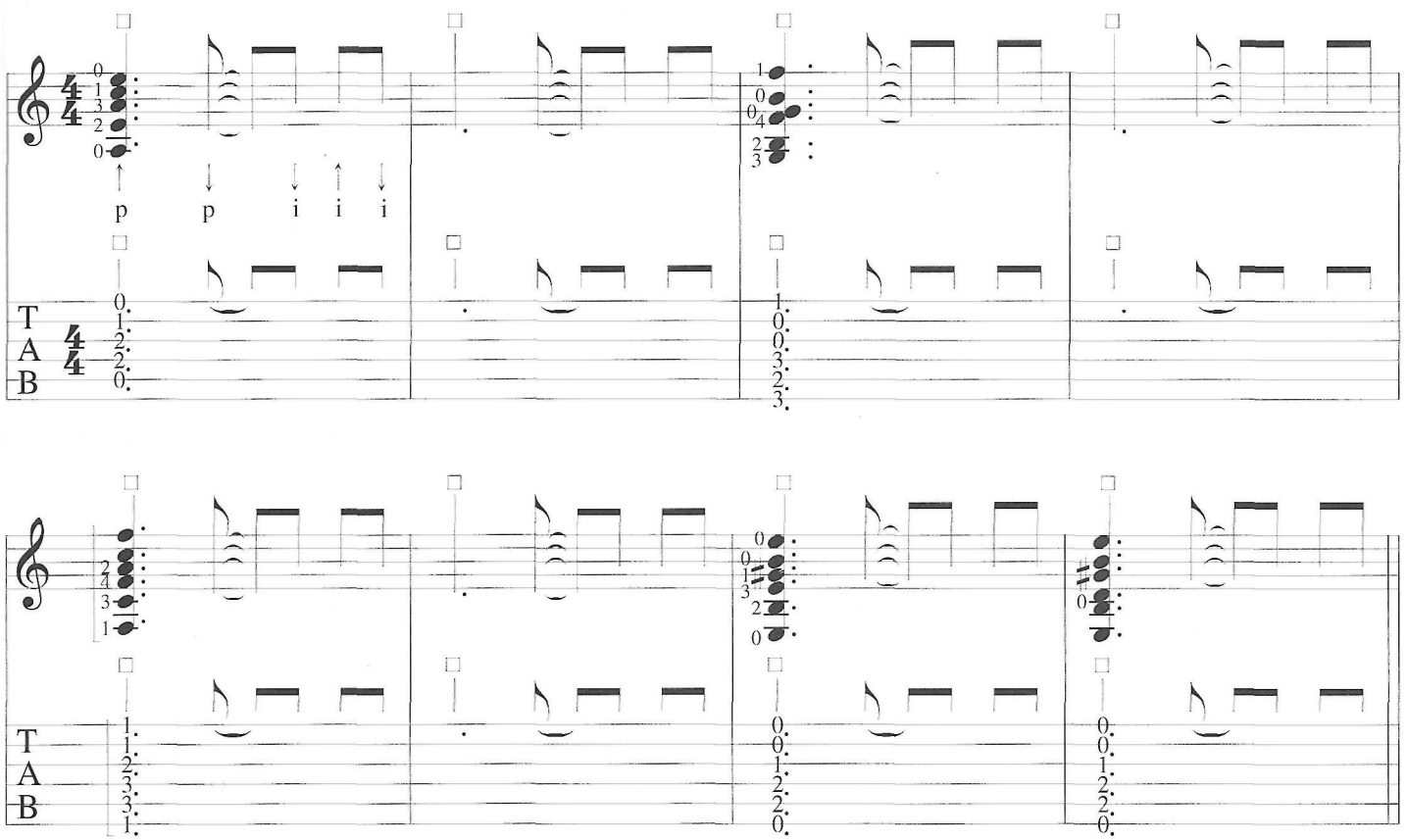
I deliberately selected different Flamenco keys or modes for the exercises. Not only to make **Rumba** more interesting, but also to give you an impression of the *Modo Dorico* (see page 88). The traditional forms of Flamenco or, in this case, **Rumba,** consist of simple chords, but modern Flamenco guitar players are no longer satisfied with three-note chords. The following chords are not "the" Rumba chords, but some of many possibilities. They may certainly be played in different inversions and positions as well. Also, many **Rumbas** are based on major and/or minor tonalities. So you are in for quite a bit of creativity - after listening to as many **Rumbas** as possible, that is.

Rumba is usually notated in 2/4 time, but in my opinion, it is easier to read if it is in 4/4 time.

Rumba-Compas I starts with a downstroke played with the thumb and an "a-golpe." When playing the following thumb-upstroke, try to touch all strings which you played when performing the downstroke. *i* only plays the treble strings.

Rumba-Compas 1

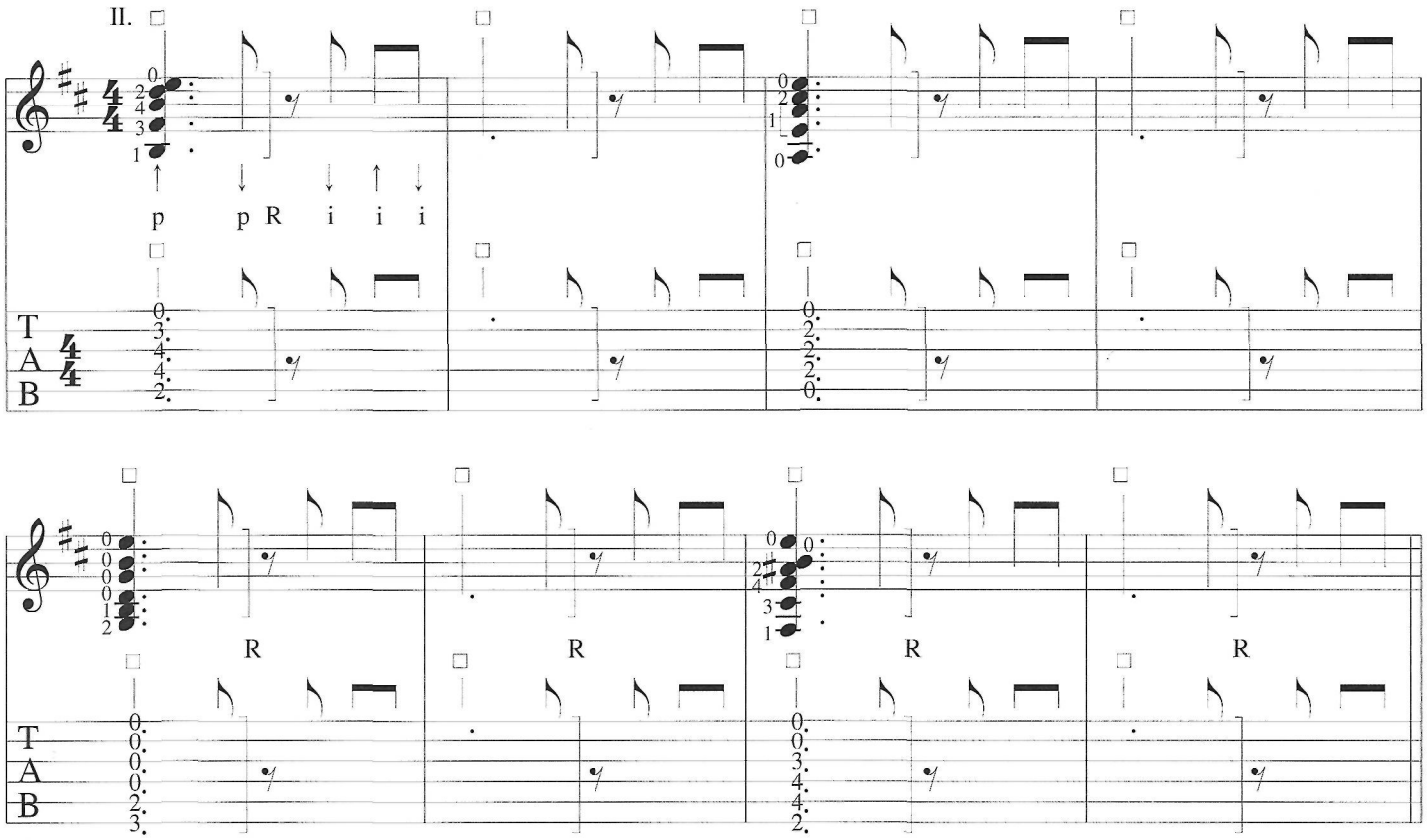
Track 20



Apart from beat 2and, **Rumba-Compas II** is identical with the previous exercise. On 2and there is an eighth (quaver) now, with an *apagado* indicated by], followed by an eighth-note (quaver) rest. As I mentioned before, the *apagado* is performed by using the side of the hand. Turn the forearm after the thumb-upstroke so that the open palm is parallel to the top. By continuing this rotation, take the side of the hand to the strings and damp them. The thumb-upstroke and the *apagado* should never be two separate movements. So, don't lift your fingers again to damp the strings. After damping the strings, *i* is below ①, i.e. in the correct position to perform the following upstroke.

Rumba-Compas II

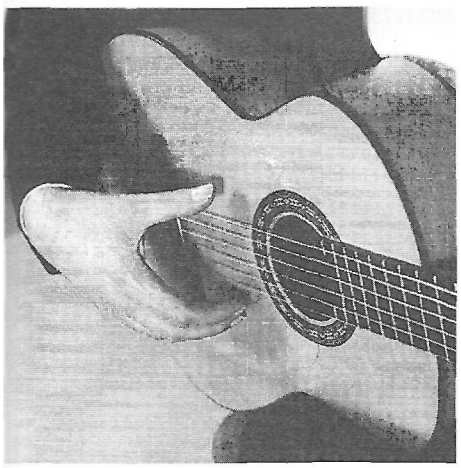
Track 21



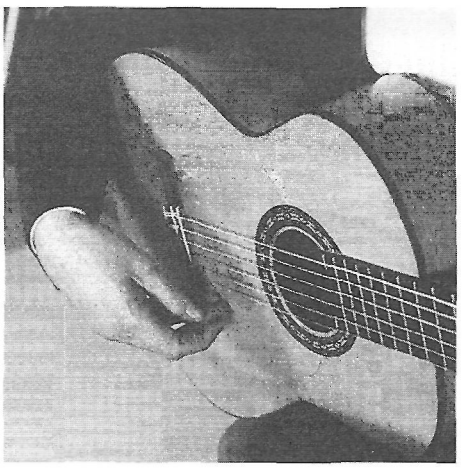
Rumba-Compas III is yet another variation of **II** and I. Here, the eighth-note (quaver) rest is replaced by a new *golpe,* indicated by "M." This "M" means *mono* and is performed with the whole hand. After playing the upstroke with the thumb, the hand remains open. While turning the forearm, the palm beats all strings, with the fingertips landing on the *tapa* below the strings and the tip of the thumb landing above the strings, thus creating the actual *golpe.* The palm only functions as a damper. Here, too, playing the upstroke with the thumb and beating the strings or the top must be only one movement. The farther you turn your hand outwards after the thumb-upstroke, the more force you can apply to the *golpe.* But be careful: the top is not a drumhead. If you beat close enough to the bridge, your palm will automatically land on the bridge. At this point the *tapa* is less sensitive to impetuous and inflexible beats.

M = Mano-Golpe (Hand)

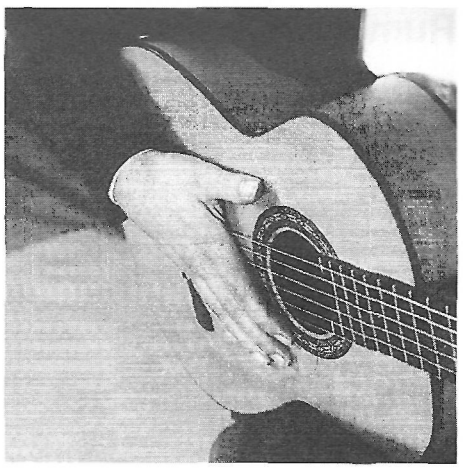
If the chords are too difficult at the beginning, you can replace them by the easier basic chords re (d minor), Do (C major), Si♭ (B♭ major) and La^7 (A^7).



Picture 3.5 *p* before downstroke and a-golpe



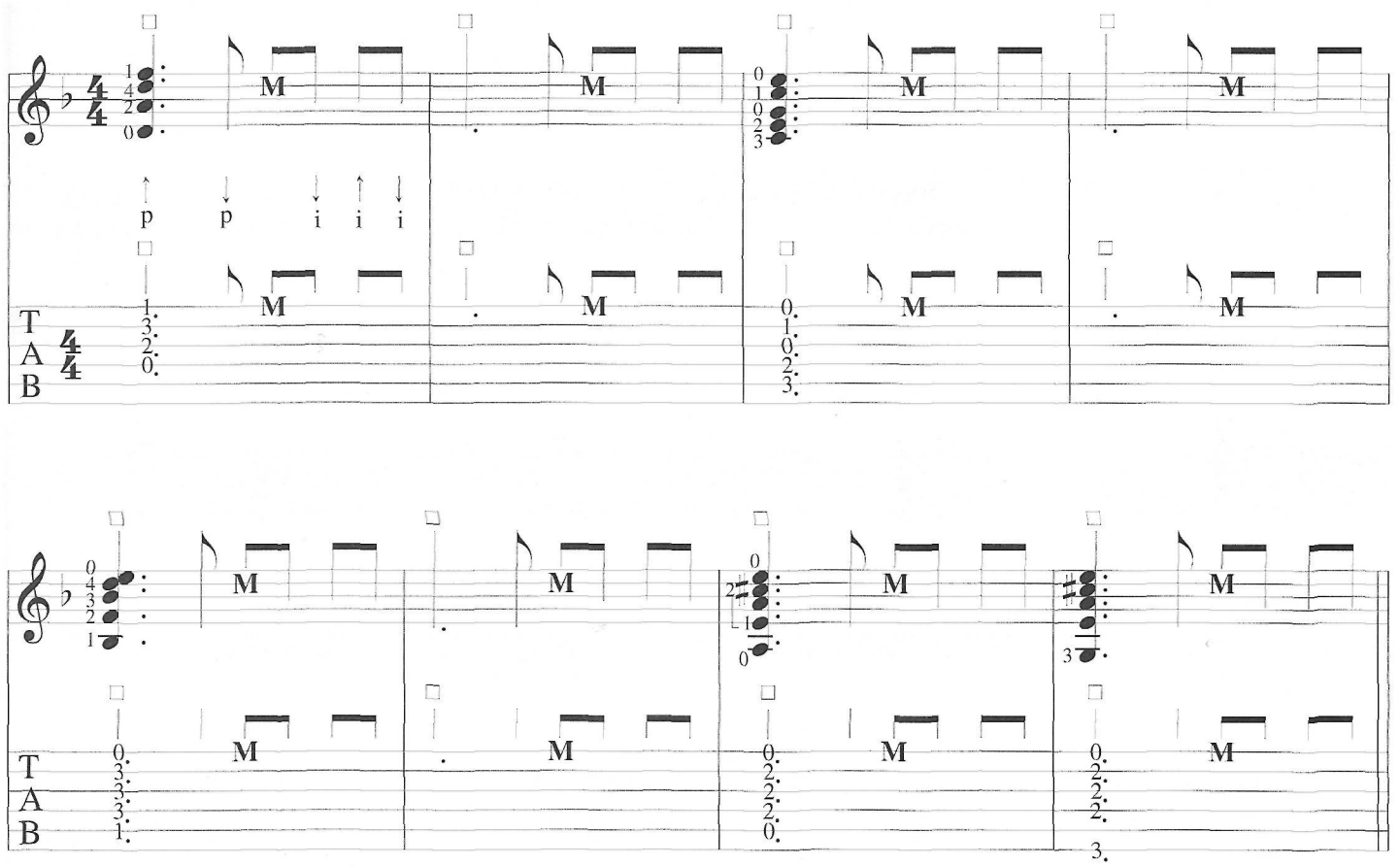
Picture 3.6 p after downstroke and a-golpe



Picture 3.7 M-golpe

Rumba-Compas III

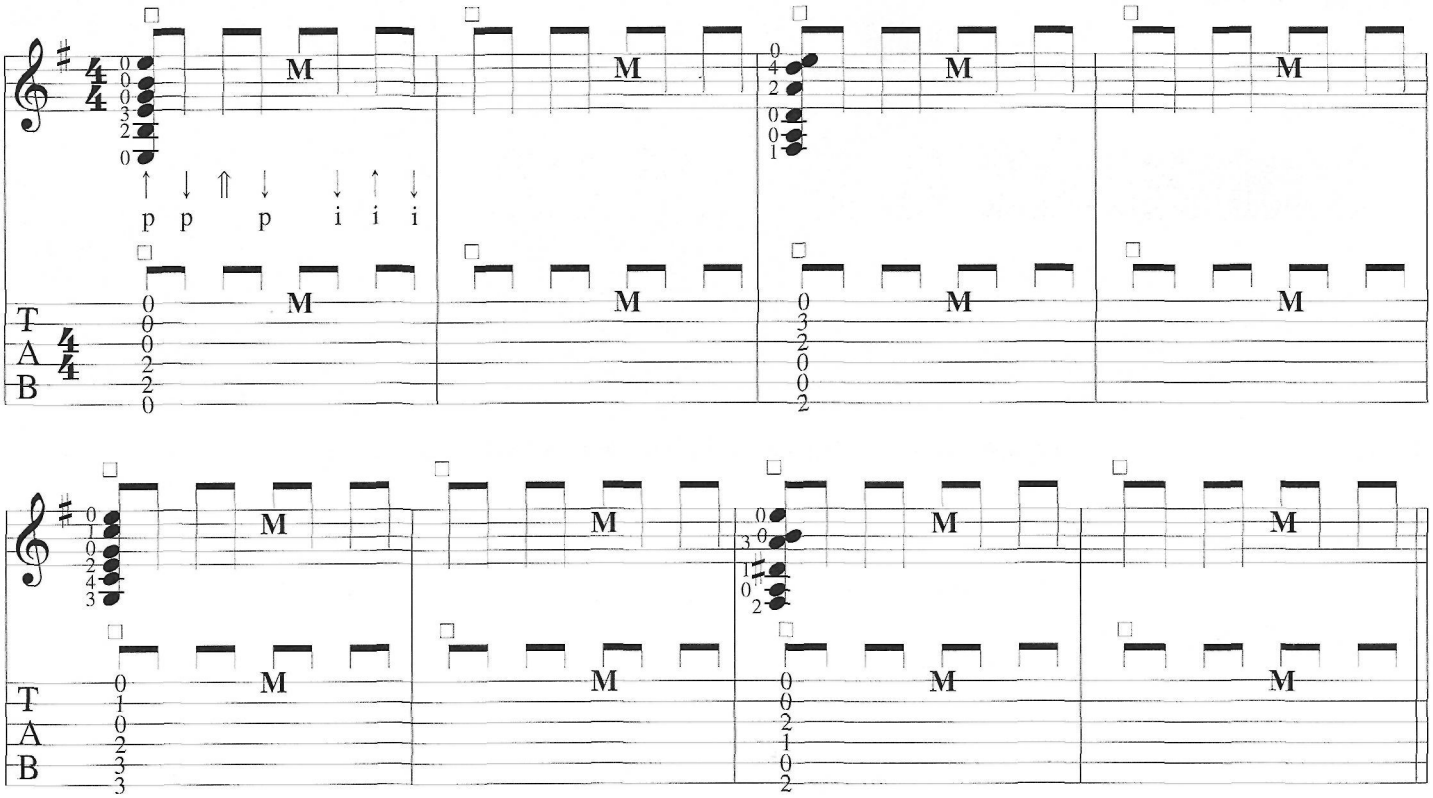
Track 22



ill **Rumba-Compas IV** the eighths (quavers) are played with continuous upstrokes and downstrokes. On the third eighth (quaver), *p* goes down with *ima* so that the following eighth note (quaver) can be played with another upstroke.

Rumba-Compas IV

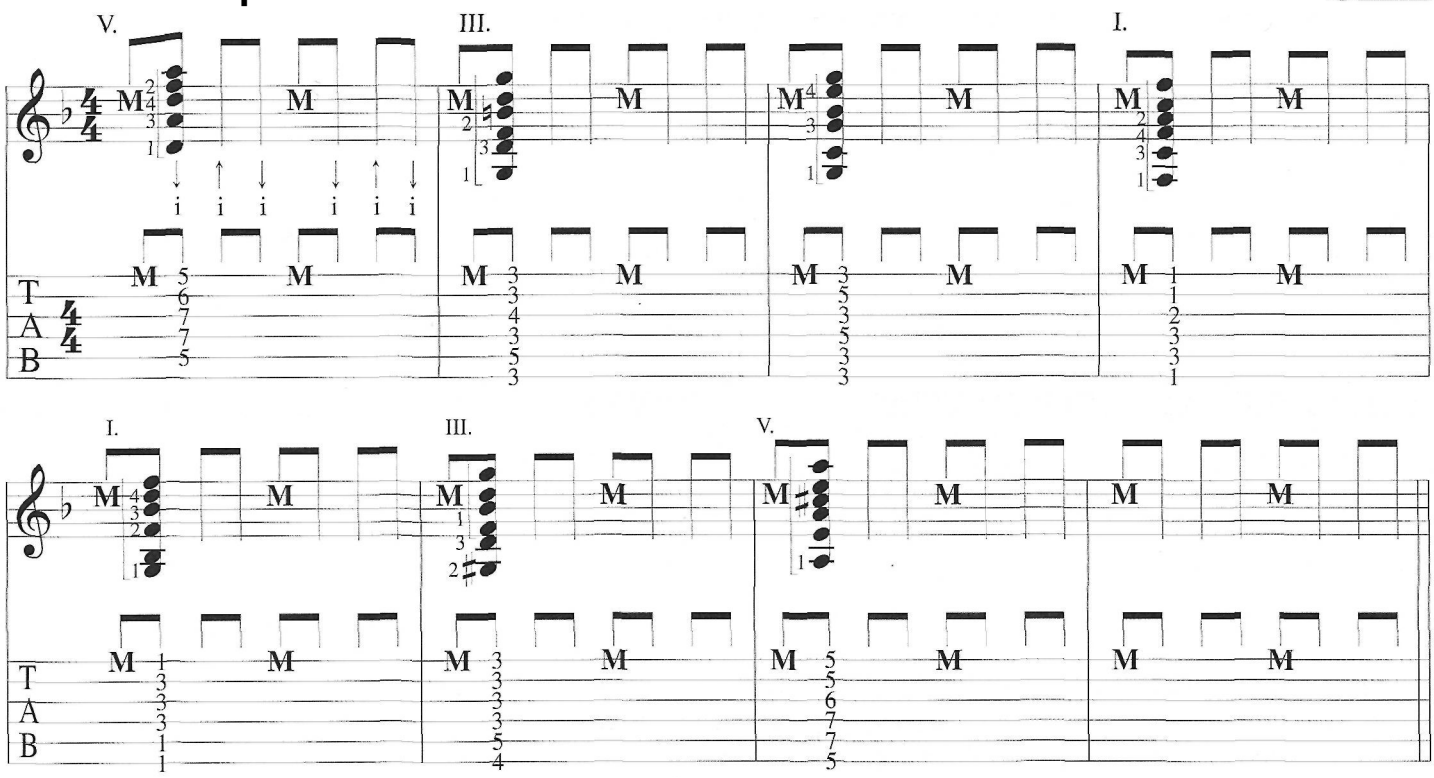
Track 23



Rumba-Compas V differs from VI only in that there is no downstroke with "a-golpe" on the first eighth note (quaver), but an "M-golpe" like on the fifth eighth note (quaver).

Rumba-Compas V

Track 24

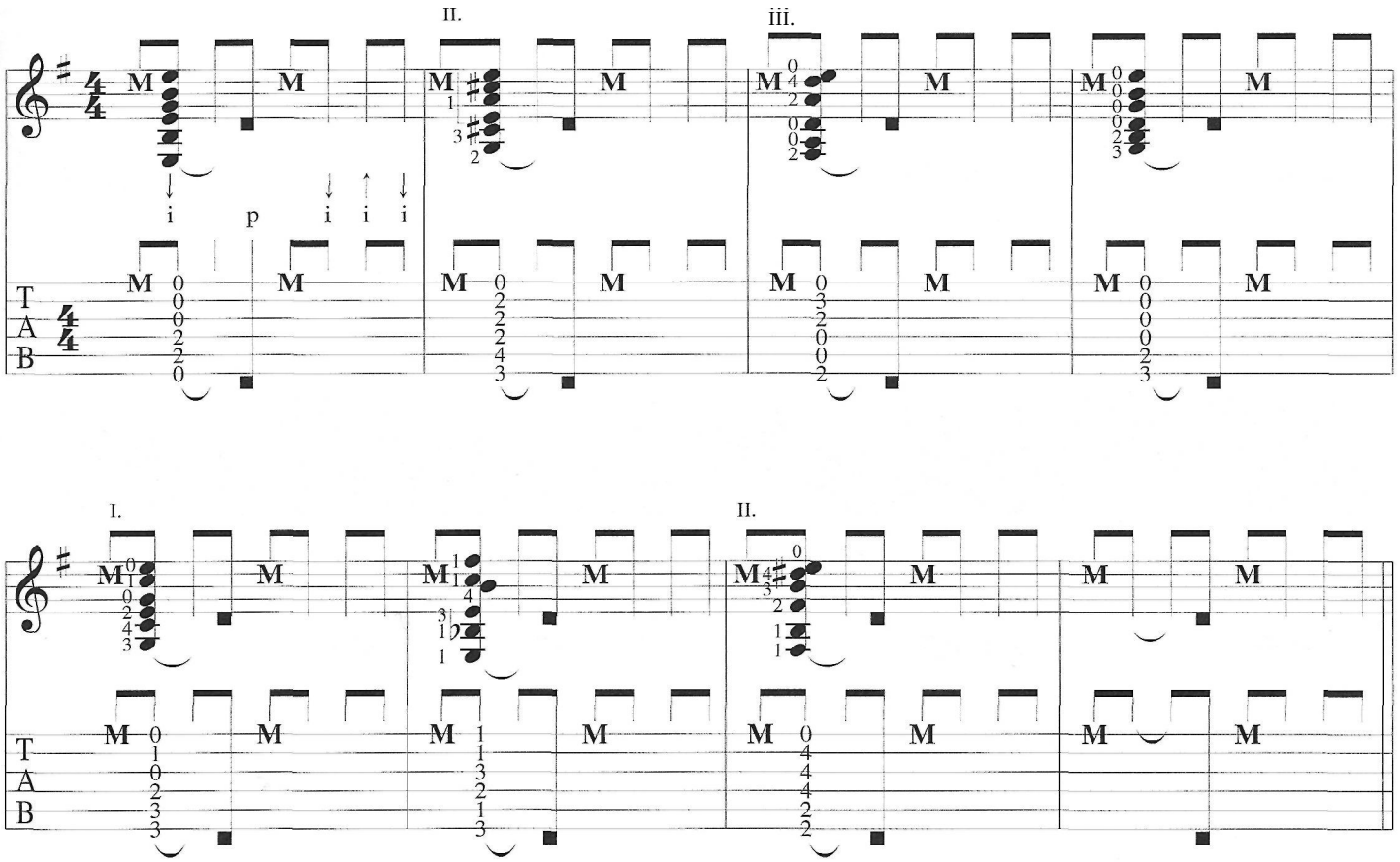


Rumba-Compas VI requires more practice to achieve a more flowing sequence of strokes. At the beginning it seems to be almost impossible to perform this technique. The new *golpe,* indicated by a • below the staff, is very difficult. This kind of *golpe* is performed with the outer side of the thumb. After playing the second eighth note (quaver), i.e. the upstroke with i, the hand should be positioned above the strings with the thumb extended. There is enough time to do this since the third eighth (quaver) is slurred. Now open your hand and simultaneously turn it to the right to beat the soundboard above the strings with p. The fingers are now turned outwards, preparing for the "M-golpe," which is tapped with the hand or the fingertips by a turn to the left, just as in the previous exercises. The whole thing sounds a bit complicated, but if you do it step by step, you will eventually find it logical.

■ = p-Golpe

Rumba-Compas VI

Track 25



This Rumba stroke can be made more attractive. The first M-golpe is performed on the *diapason,* i.e. the area of the fingerboard which is located on the *tapa.* Now the hand returns to its basic position. As the hand returns, *p* taps its *golpe.* The second M-golpe is performed on the *puente,* as usual. Now the two M-golpes sound different.

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LESSON4

Tresillos

Tresillos I - IV

Tangos-Compás

Soleá-Compas I - IV

Fandango Intro

Fandango Copla

Sevillanas Intro

Sevillanas (Coplas)

a-m-i-p-Rasgueo

Mantón III (Solea)

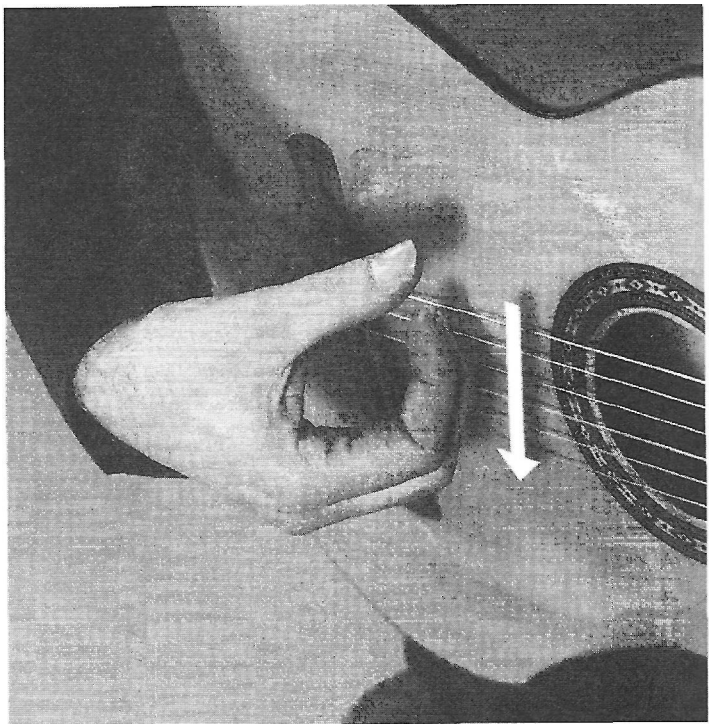
Tresillos

All 3-finger *rasgueos* are called *tresillos* (triplets) in Flamenco, erroneously including *rasgueos* which are not notated as triplets. One of these *tresillos,* the rasgueo m↑-i↑-i↓ has already been mentioned (see page 37).

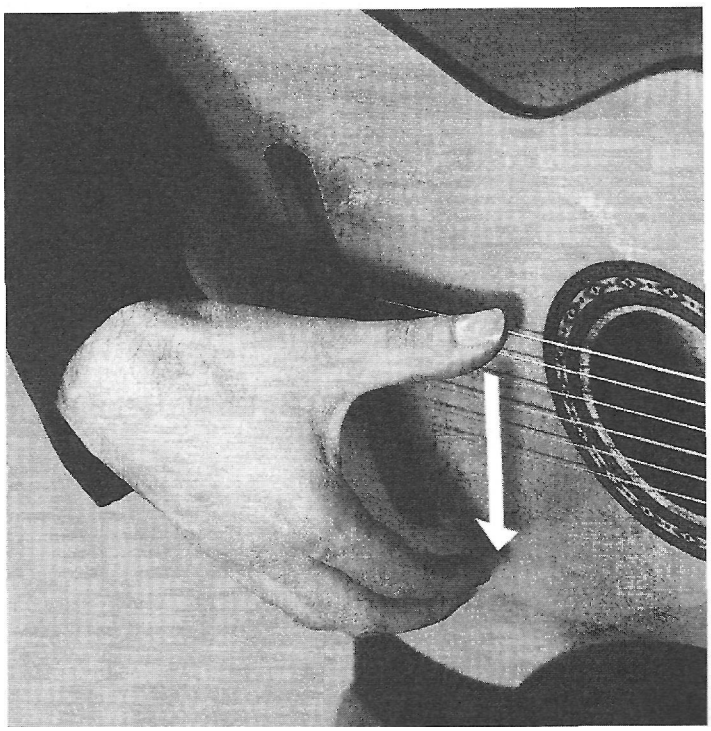
No *rasgueo* is played in so many different ways as the *tresillos.* On closer examination, all of them are consistent and justified. On the one hand, they were created for reasons of sound or lack of velocity and on the other hand because of physical disabilities. Many *tocaors* - some of them famous people - who were missing one or even two fingers of the right hand or who were paralysed, created a new *rasgueo* out of necessity. Also, some guitarists invented different *rasgueos* or fingerings to increase the volume. The possibilities shown in this book are only some of many more. You should practise them all for a while before you decide which ones you like best. Your decision should not only depend on the tonal *gusto,* but also on how and where the *rasgueo* is used. A *tresillo* played with the *menique* may sound nice in a concertante solo piece, but will probably be too soft to accompany dancers.

Many guitarists keep their fingers set when playing *rasgueos* with p, i.e. they play upstrokes and downstrokes only by turning the forearm. I would not recommend this for the beginning because the spaces between the fingers must be adapted to the velocity.

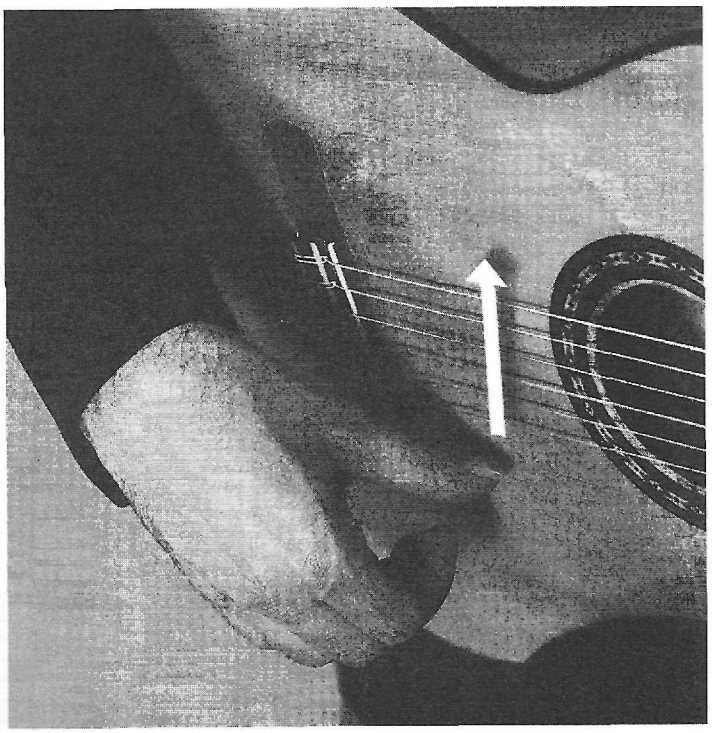
In the following *rasgueos, p* is not placed ⓒⓞ, nor are the fingers locked into the palm.



Picture 4.1 ma-downstroke



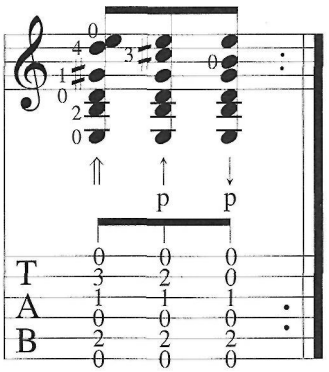
Picture 4.2 p-downstroke



Picture 4.3 p-upstroke

Tresillos I

ima⇑ - p↑ - p↓

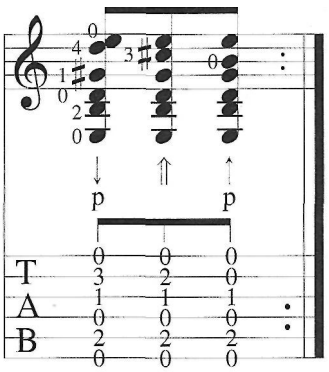


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In **Tresillo I,** *ima* plays a downstroke from the large joint. If *p* is high enough, the forearm may be slightly turned as well, but only so far so that p is still above the strings. The hand is now open. Now *p*, which is set, follows with a downstroke involving a turn of the forearm. Then *p* plays another upstroke, again with a turn of the forearm, and the hand closes. You can see this sequence in picture 4.1, 4.3 and 4.2.

Tresillos I

p↓ - ima⇑ - p↑

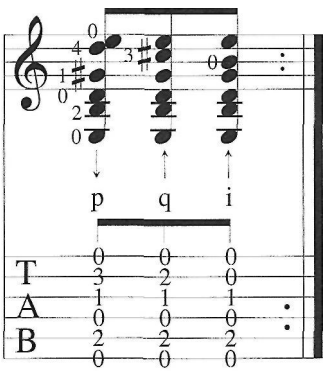


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The movements are the same as in **Tresillo I,** except for *p*, which begins with an upstroke. The use of **Tresillo I** or **Tresillo II** depends on the previous stroke. If the hand is above the strings, **Tresillo I** is played. If the hand is positioned below the strings, **Tresillo II** is played.

Tresillos III

p↓ - q↑ - p↑

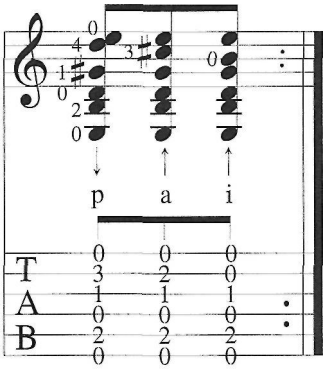


100 x

Tresillo III is a *rasgueo* which sounds very gentle and fragile. It is impossible to play it loud, and it is mostly played by the old masters. *p* plays an upstroke with a turn of the forearm. This is followed by a downstroke with *q*, which is not very strong because it is not locked into the palm. The downstroke may be supported by a slight turn of the forearm, but only so much so that i remains above the strings. By turning the forearm further, *i*, too, plays a downstroke now.

Tresillos IV

p↓ - a↑ - p↑



100 x

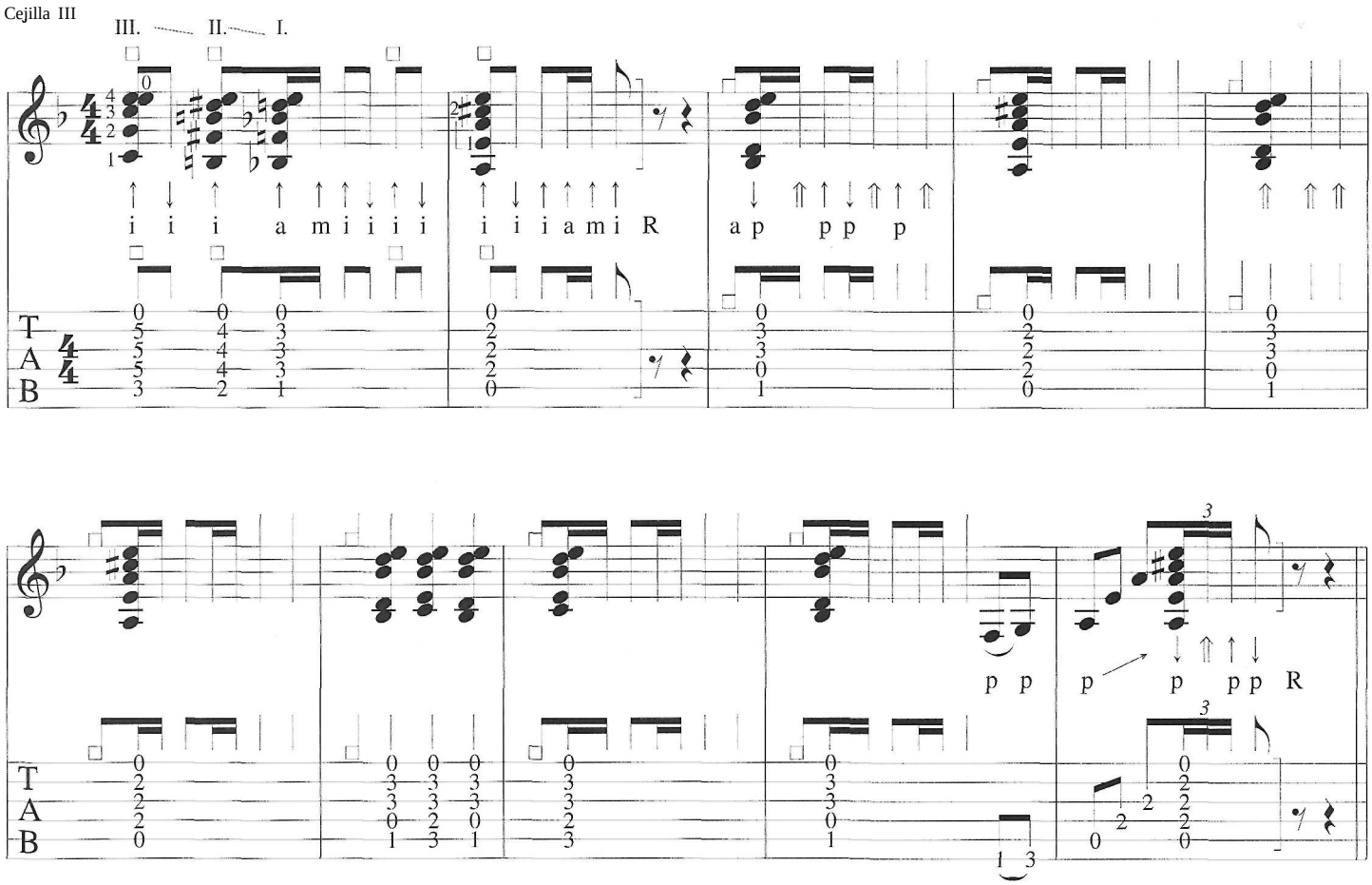
In **Tresillo IV** the downstroke is played with a instead of *q.*

Since there is more space between *q* and *i,* and *a* and *i* than between *m* and *i,* the fingers may be set after some time of practising **Tresillo III** and **IV.**

Now it would also be possible to play the Compas of **Naino IV** (Tangos, page 42) with **Tresillo II.** The only real *tresillo* is in the last bar. This bar is a good example of why p↓ is played first. After playing across ⑤, ④ and ③, p is now below the strings. That is why it makes sense to play an upstroke.

Tangos-Compas with Tresillos

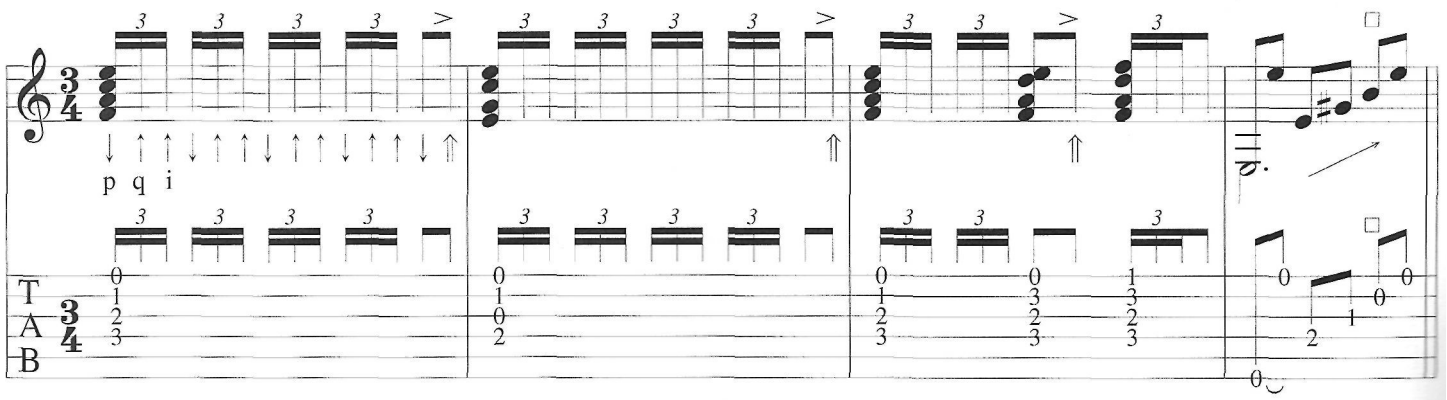
Track 26



Now here is a continuing *rasgueo* with *tresillos.* The logic behind it is that the last tresillo is followed by another p↓; now the hand plays an upstroke with ima so that p is below the strings again, i.e. ready to play the next *tresillo.* At the same time, ima↑ accentuates 3and, 6and and 8and.

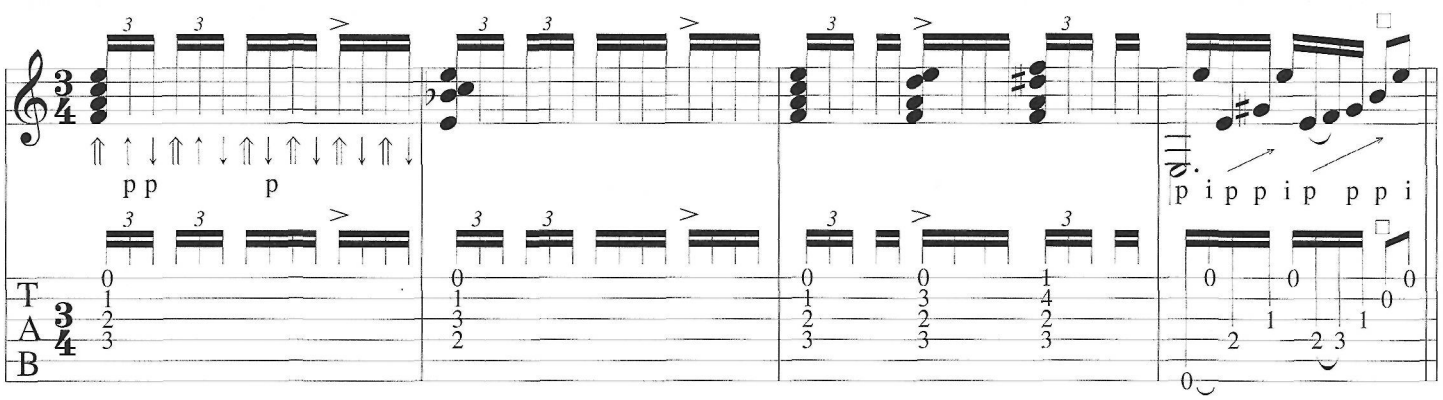
Solea-Compas with Tresillos I

Track 27



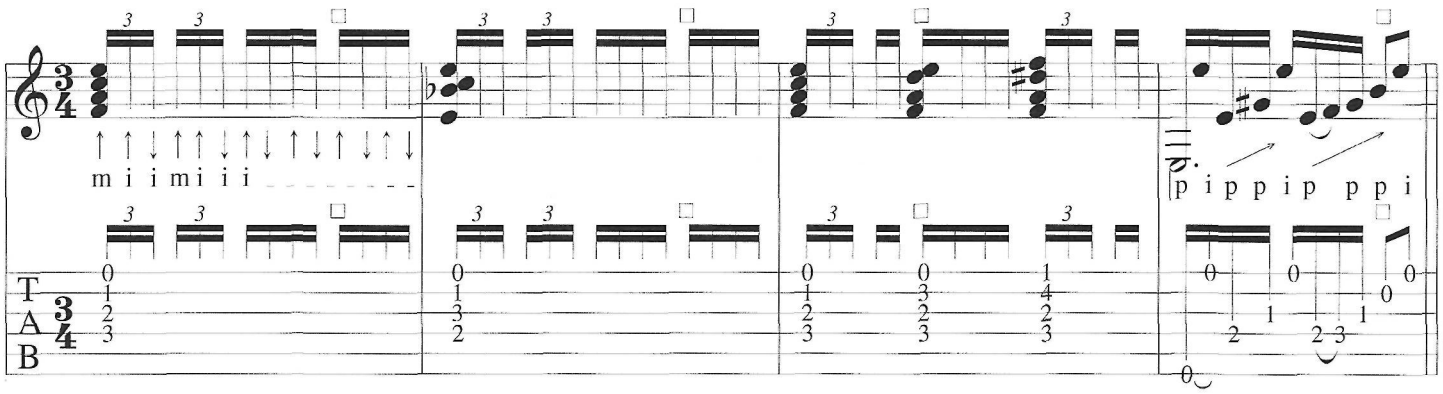
In **Solea-Compas with Tresillos II** the *tresillos* are mixed with ma-downstrokes and p-upstrokes. I strongly recommend practising the sixteenth-note (semiquaver) triplets and sixteenth-note (semiquaver) upstrokes and downstrokes with a metronome.

Solea-Compas with Tresillos II 128



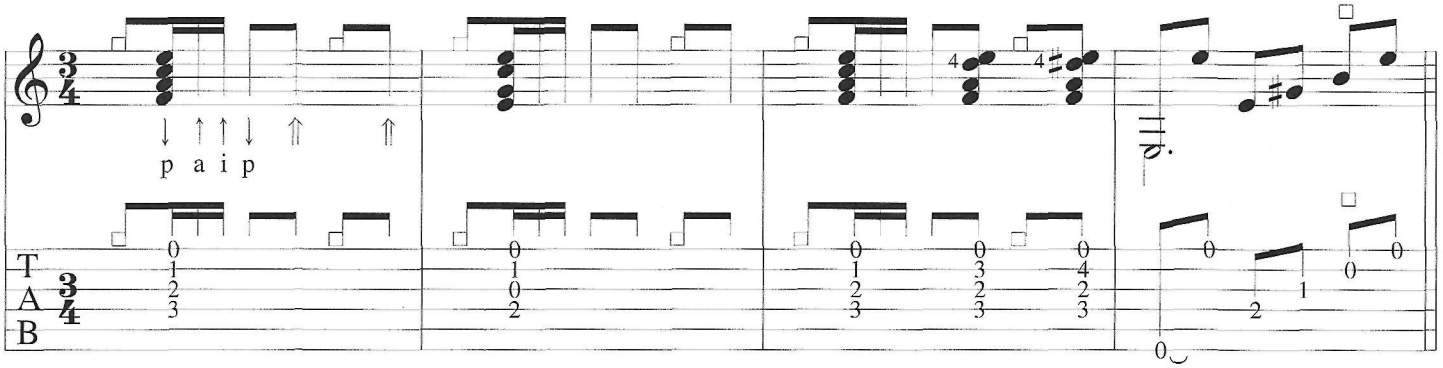
The same *compas* with m-i-tresillos.

Solea-Compas with Tresillos III **29**



Finally, here is another *tresillo* with *p-a-i* which is preceded by an "a-golpe". All tresillos in the following exercises are written for *p-ima-p* or *ima-p-p.* If the stroke sequence allows it, they can be replaced by *m-i-i, p-a-i orp-q-i.*

Solea-Compas with Tresillos IV Track 30

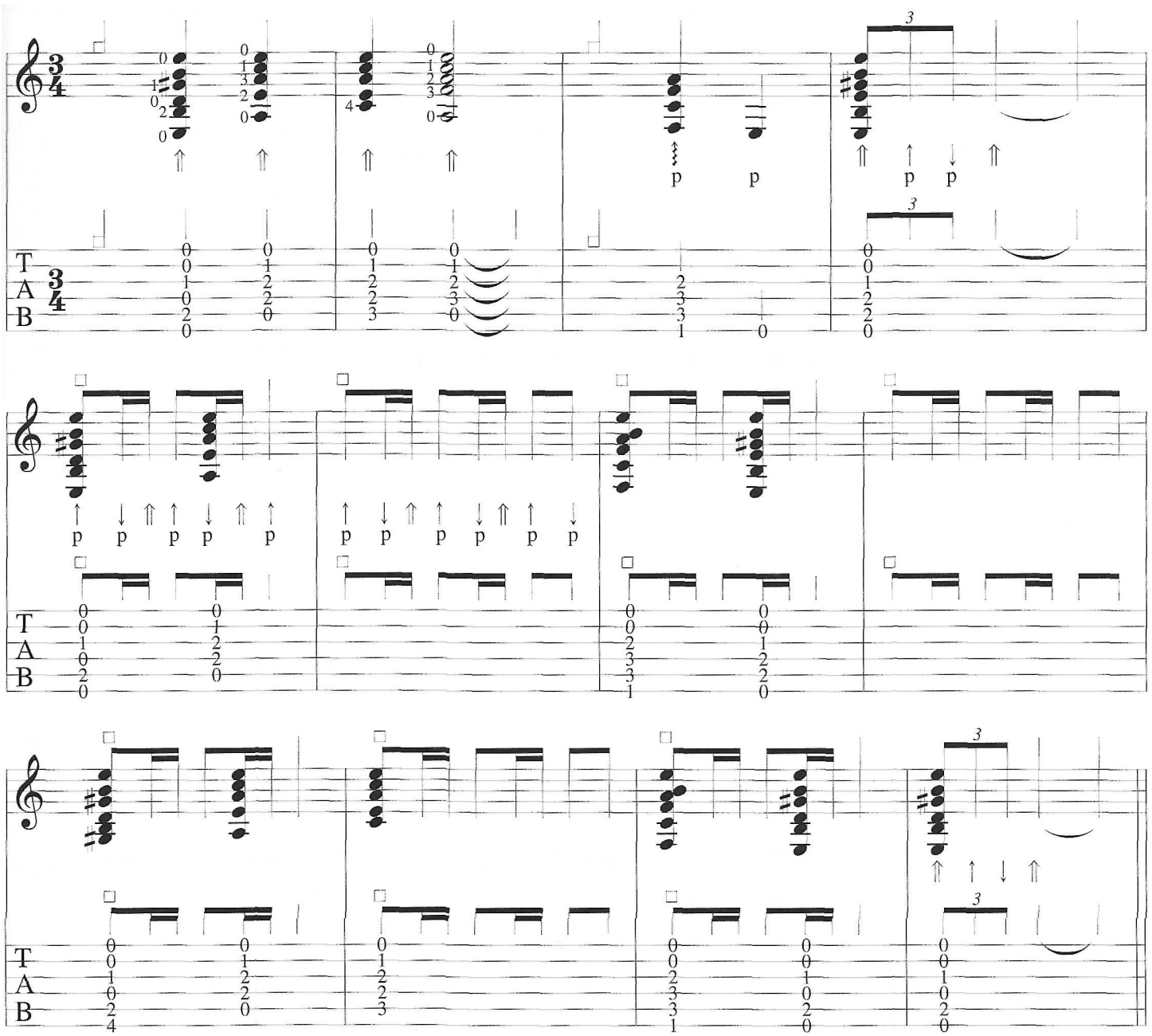


The traditional folk songs and dances, such as **Fandango de Huelva** and **Sevillanas,** are particularly suitable for practising the rasgueo *with p-ima-p.* Of course this is a guitar method, but singing won't do any harm and especially not the Flamenco guitarist. If you have the melody of a cantes in your head it will be much easier to accompany it. The *copla* of the **Fandango de Huelva** consists of 24 bars, or six "12-beat compases," and the *estribillo* is mostly played three times.

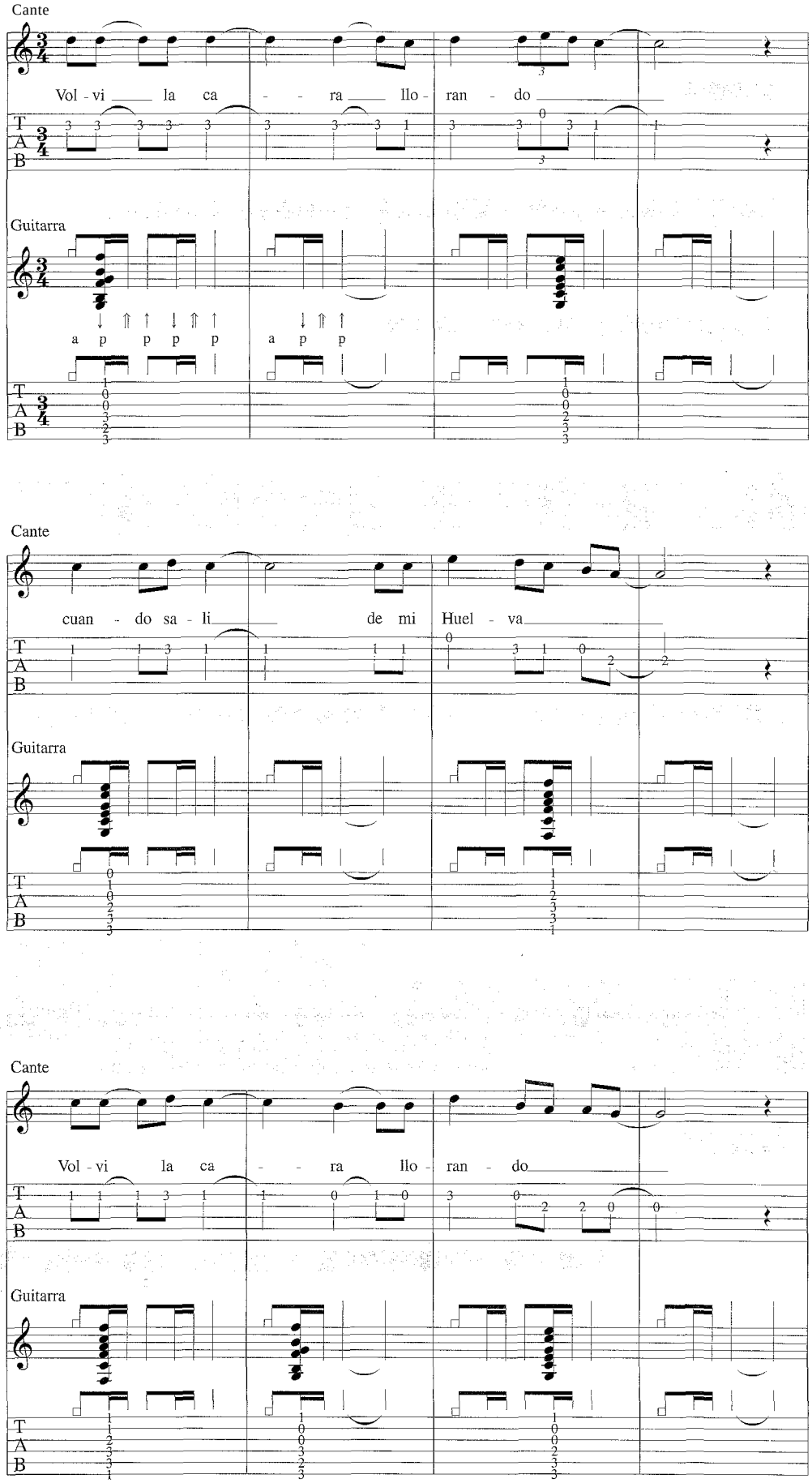
The first line can be described as the *introduction* or *entrada.* Lines two and three are already the actual *compdses* of the *estribillos.* The rhythm of the *estribillos* as well as of the *copla* is only one possibility of many others. I deliberately kept to the simple form as it is still played traditionally today.

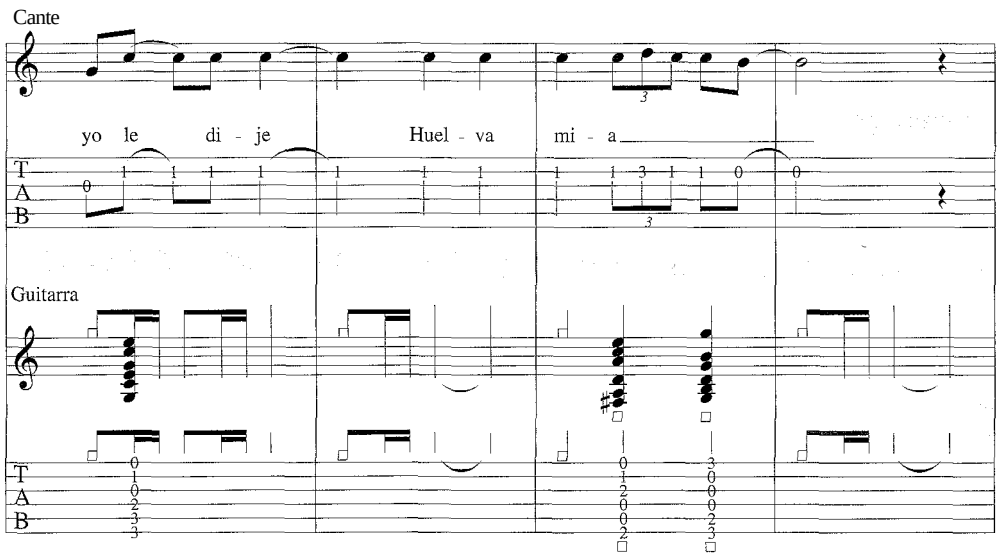
Fandango de Huevla (intro)
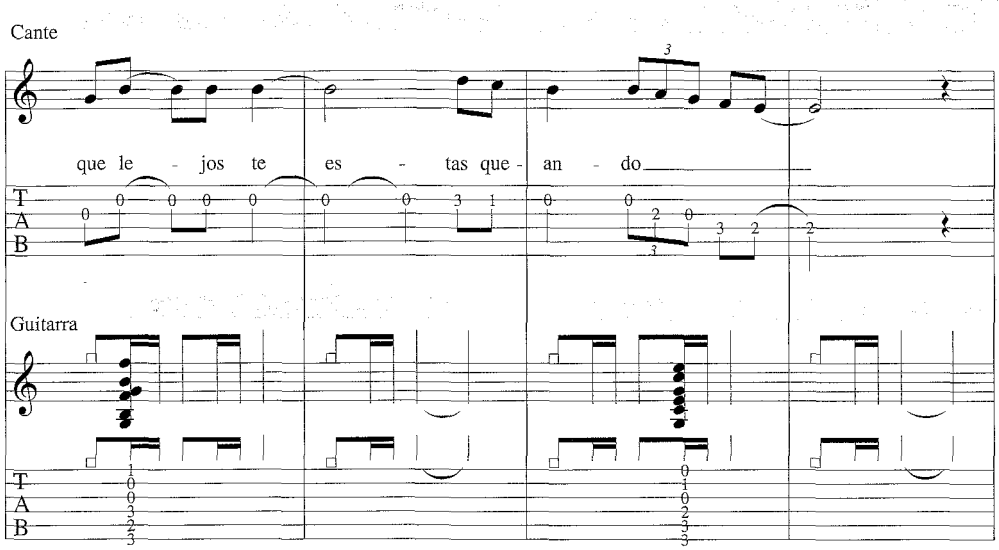
Track 31
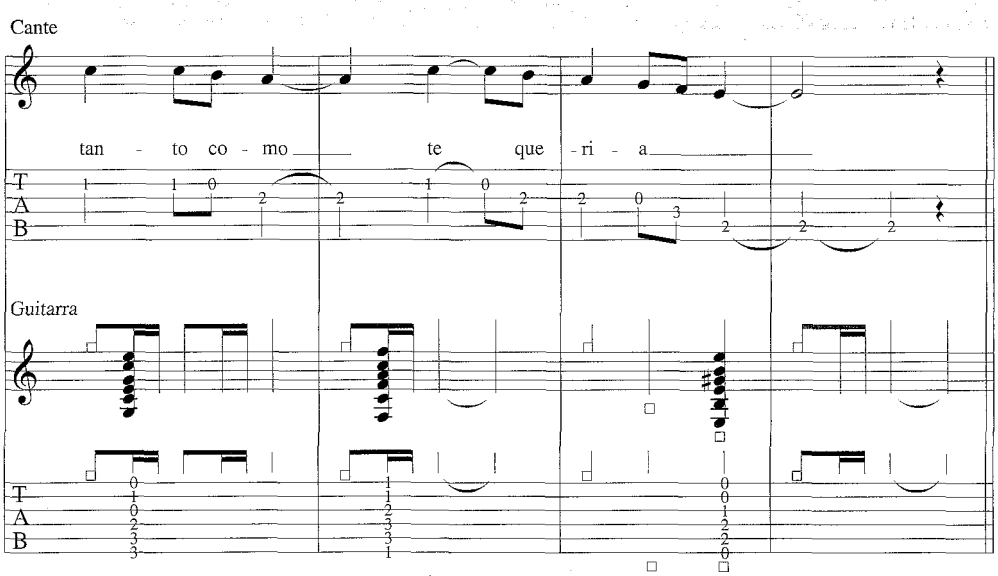


Fandango de Huevla (Copia)



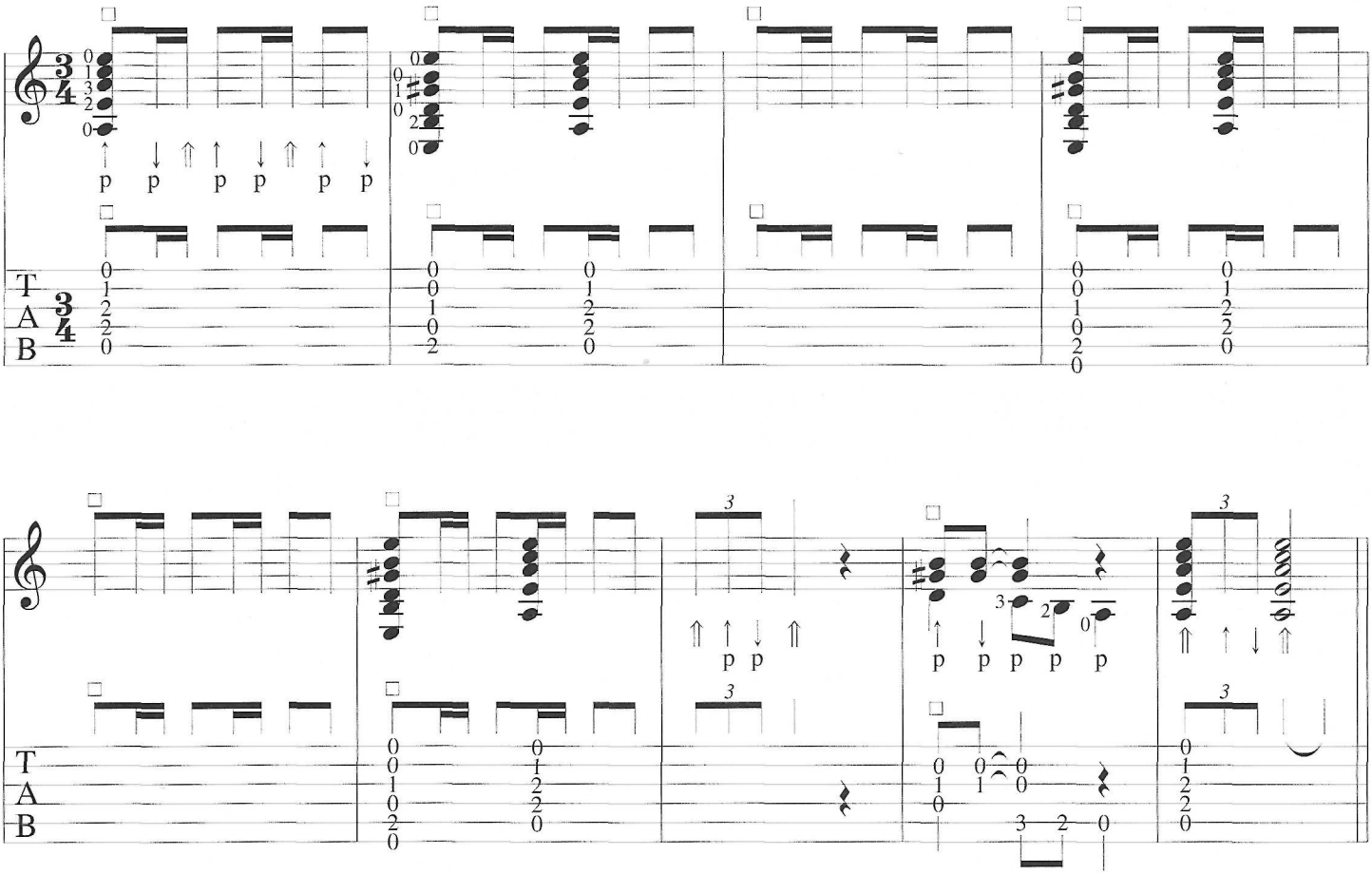

Cante
yo le di - je Huel - va mi - a
Guitarra
T
A
B


Cante
que le - jos te es - tas que - an - do
Guitarra
T
A
B

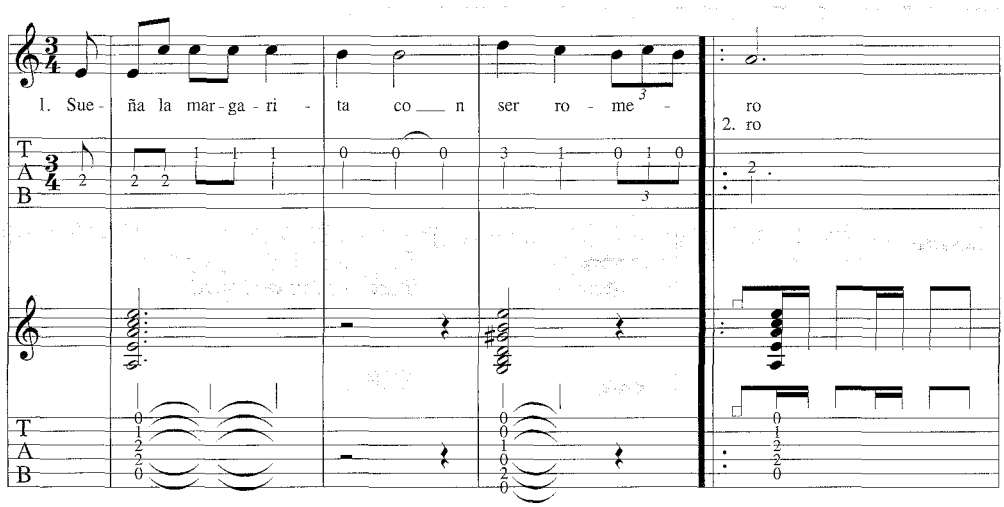

Cante
tan - to co - mo te que - ri - a
Guitarra
T
A
B

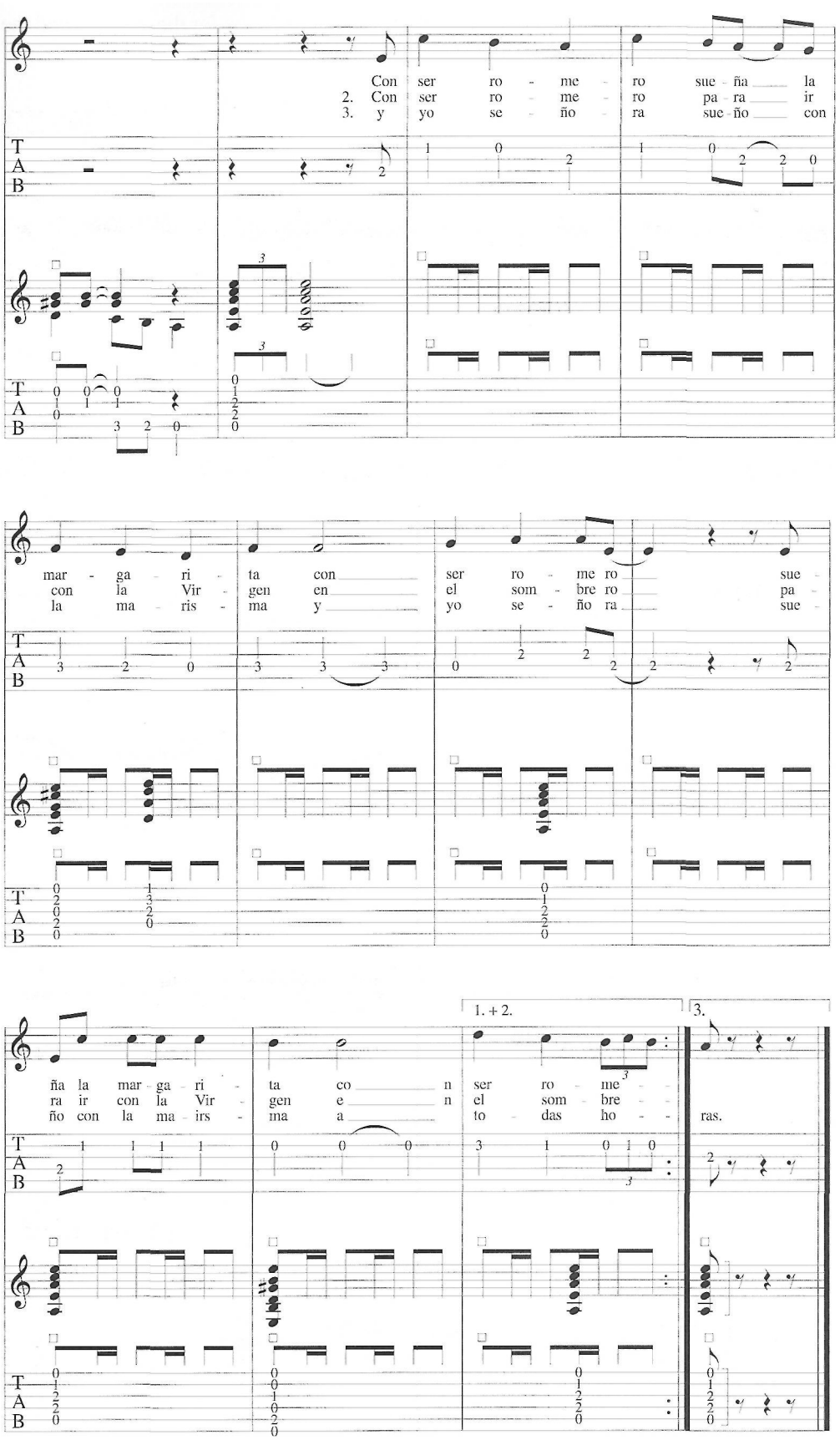
Sevillanas (intro)

Track 32



Sevillanas (Coplas)



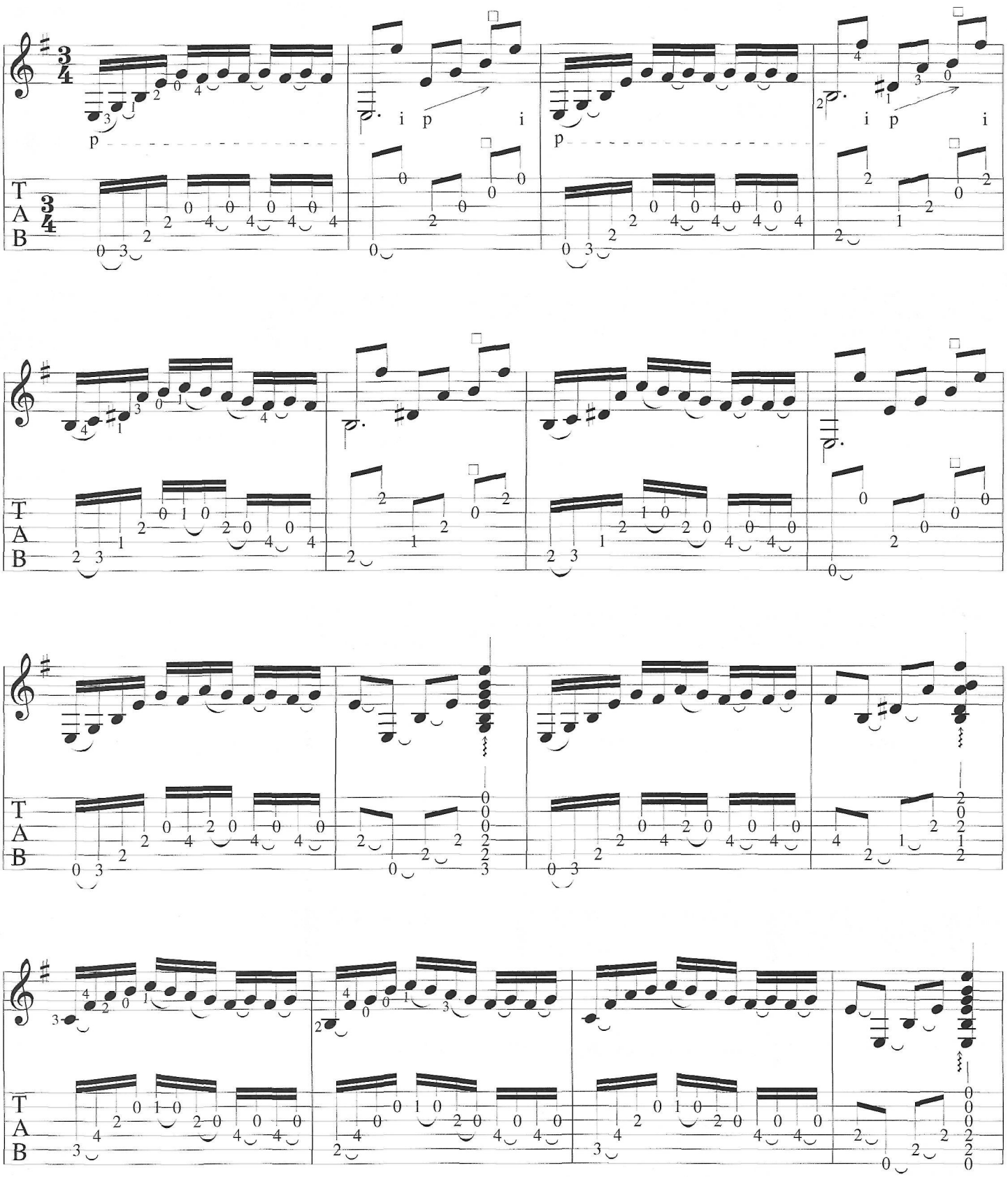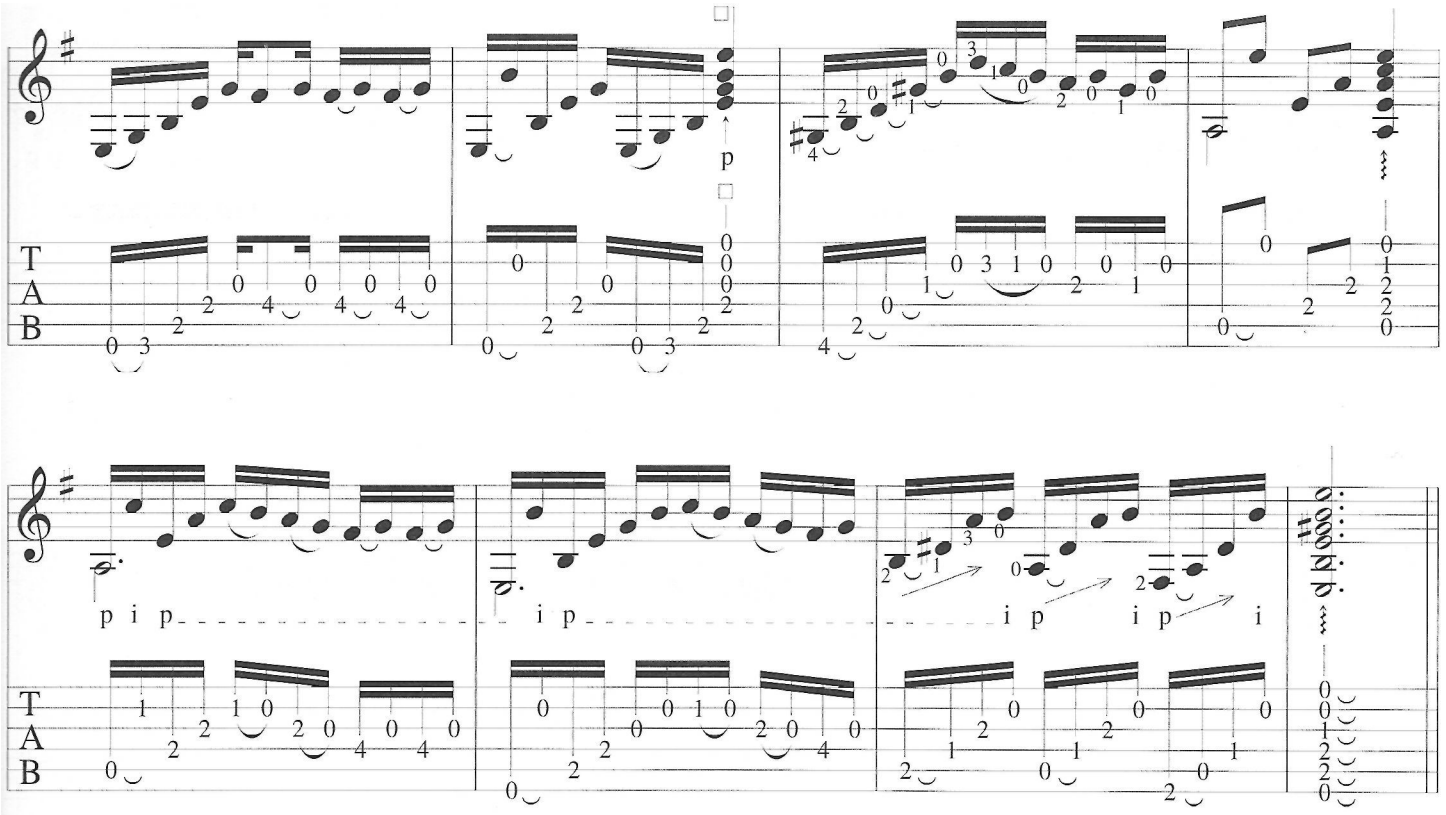


Always tap the " 1 " in $^{3}/_{4}$ time and not in the "12-beat compas" with your foot. This is a bit difficult at first because the chords do not change at the beginning of the bar. For explanations about **Sevillanas** see **Volume II - Estillos.**

The following falseta is the minor part of the **Alegria.** Except for the *remates* and the end, everything is played with the *pulgar*.

Paso Lento (Alegnas)

Track 33





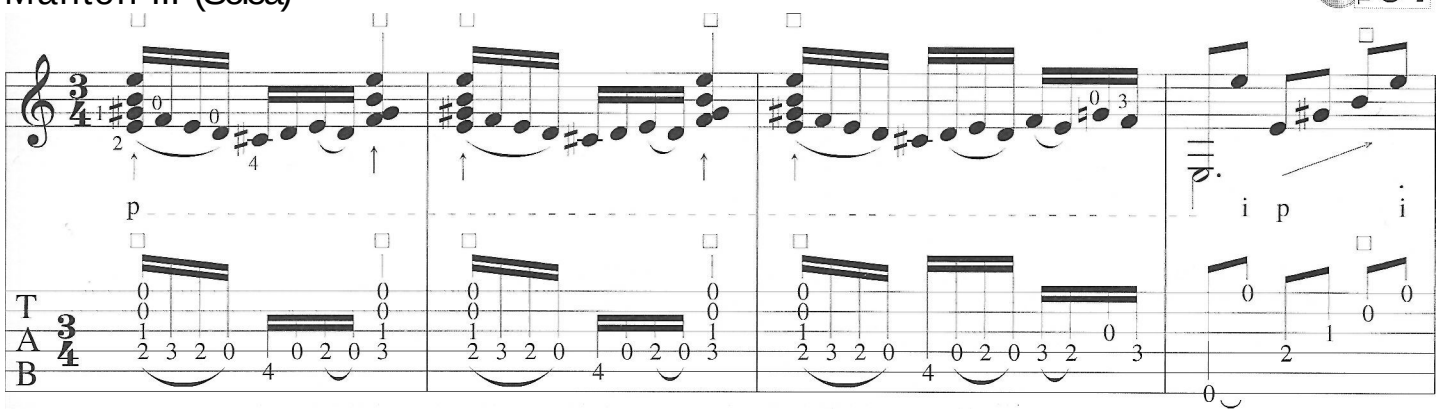
a-m-i-p-Rasgueo

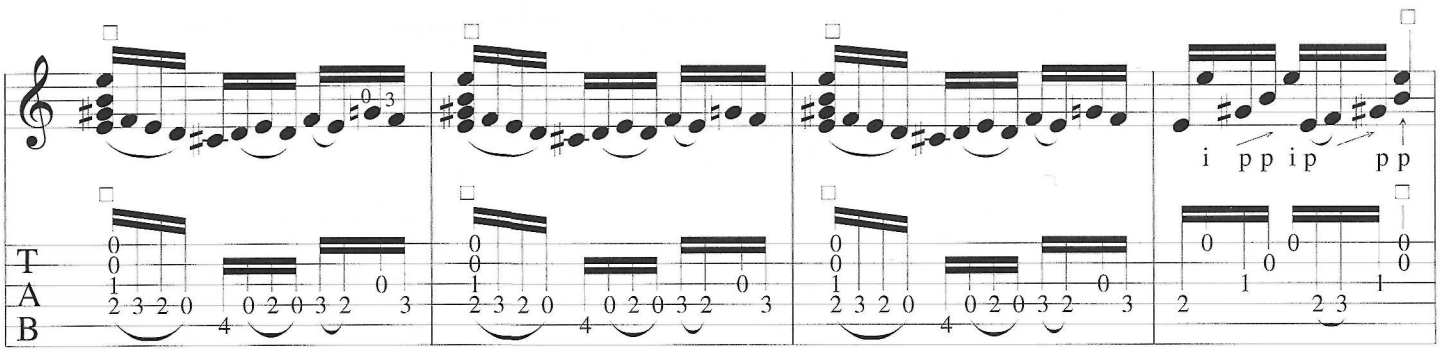
Manton III (Solea) is the last practice piece in the first volume. It includes all techniques dealt with in this book. In addition, there are two new things in the third, eighth and last line: a *rasgueo* a m i p and an appogiatura with "m-golpe." In this *rasgueo* *a, m* and *i* need not be pressed against the thumb or the palm for once. The only aim is to make the accent on beat 3 sound a little broader, *a, m* and *i* brush against the strings, followed by p, which is set in the large joint and pushed across the strings with a slight turn of the forearm. In the last bar, *m* plays a downstroke with *golpe* on the sixteenth note (semiquaver) before beat 10. The upstroke, however, which may be played with *i* or *ima*, must be performed exactly on beat 10.

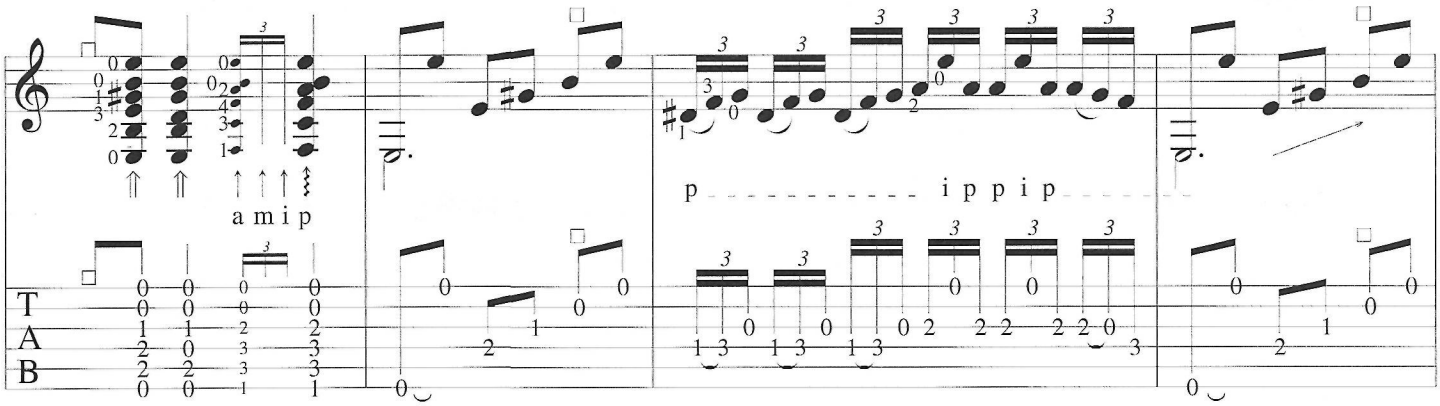
As I already mentioned in the preface, the *compases and falsetas* from **Manton I, II** and **III** and from the **Solea-Compas I - IV** can now be combined freely.

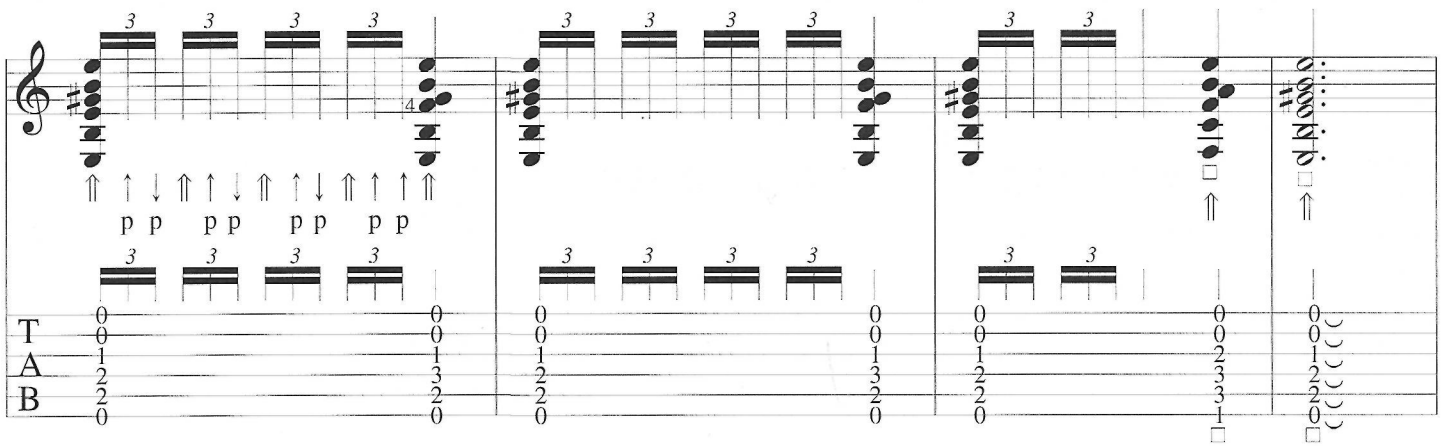
Manton III (Solea)

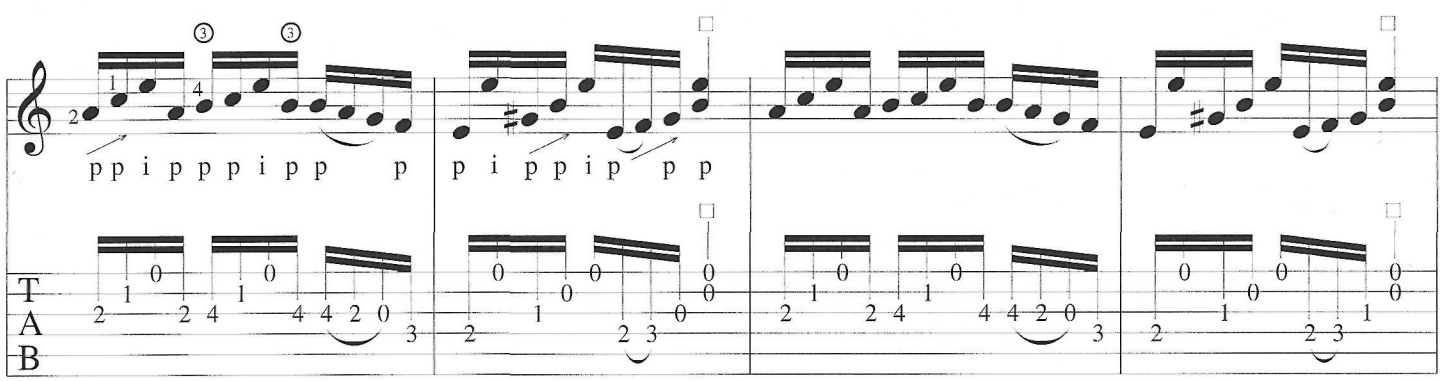
Track 34

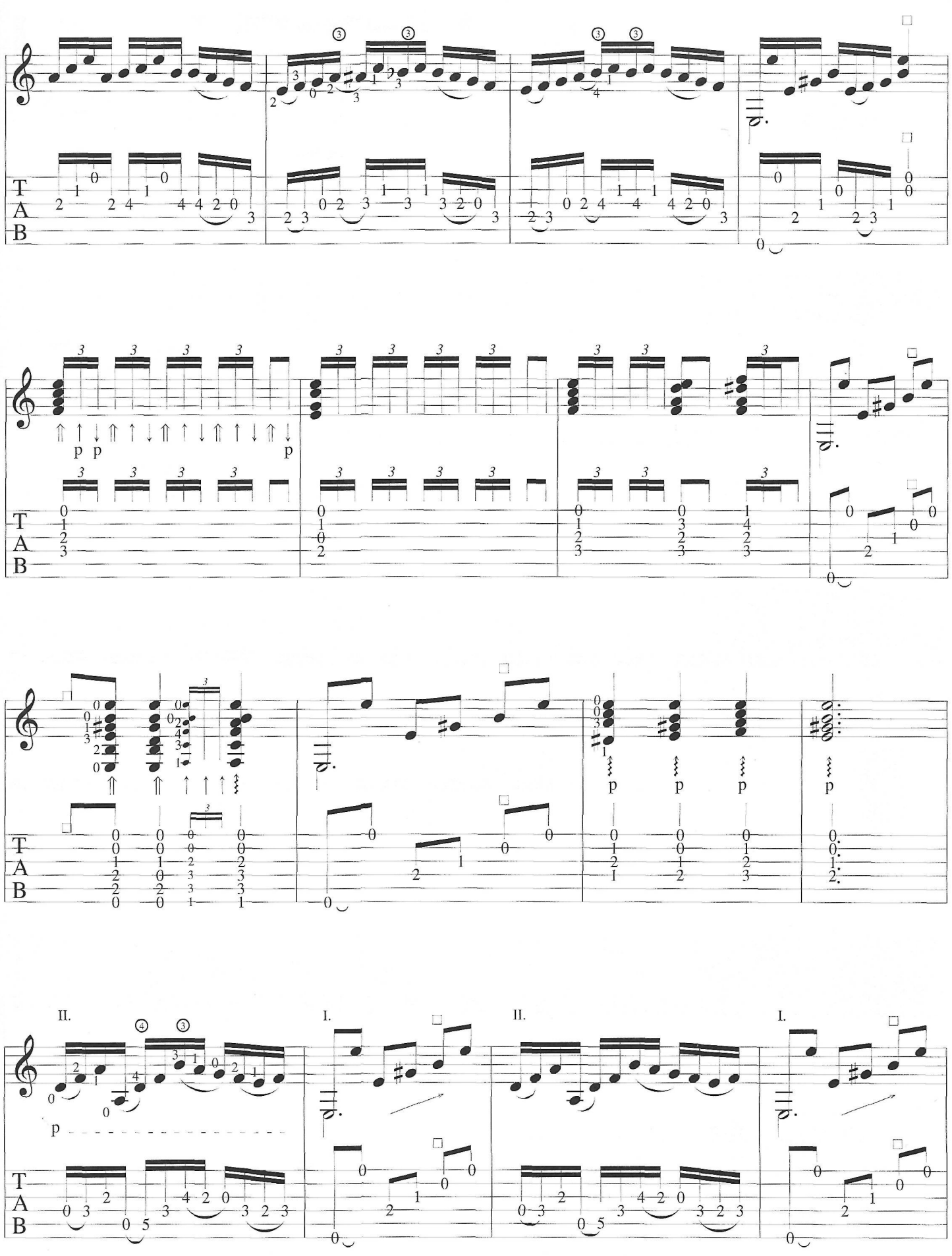


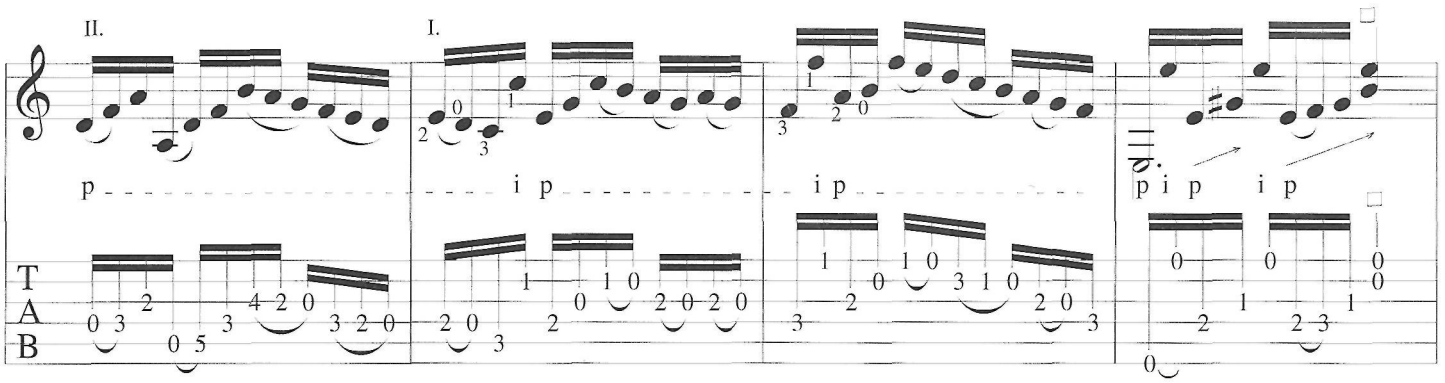

i p p i p p p
T
A
B

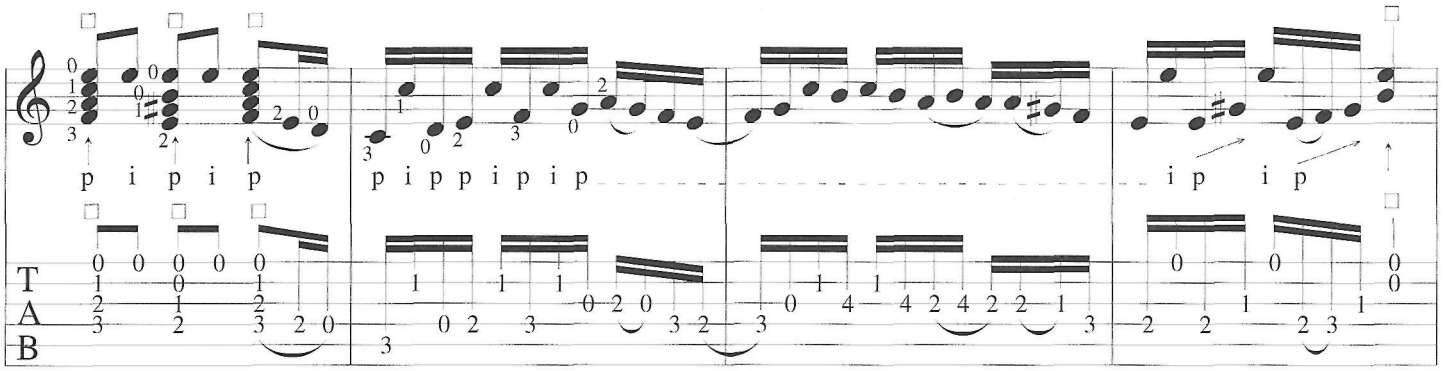

a m i p
p i p p i p
T
A
B

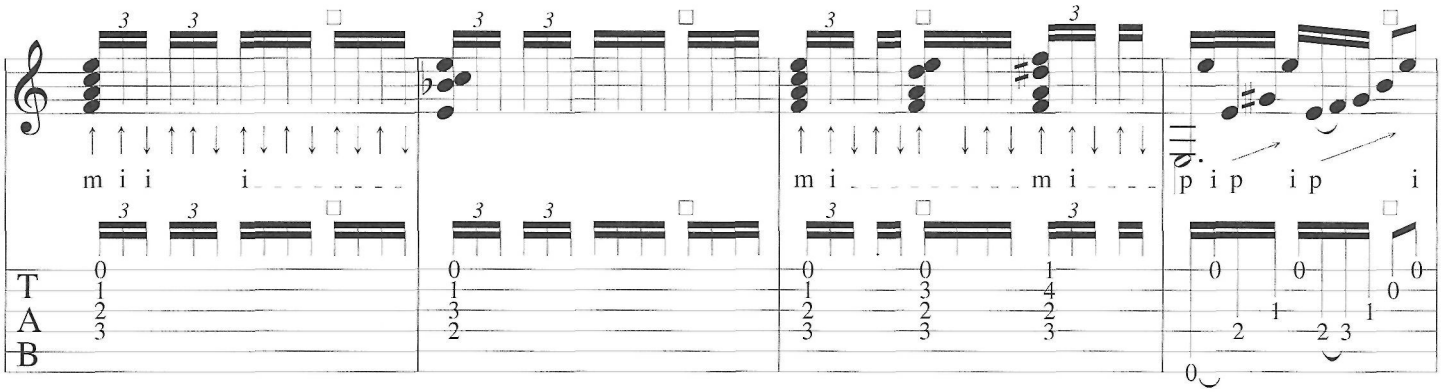

p p p p p p p p
T
A
B

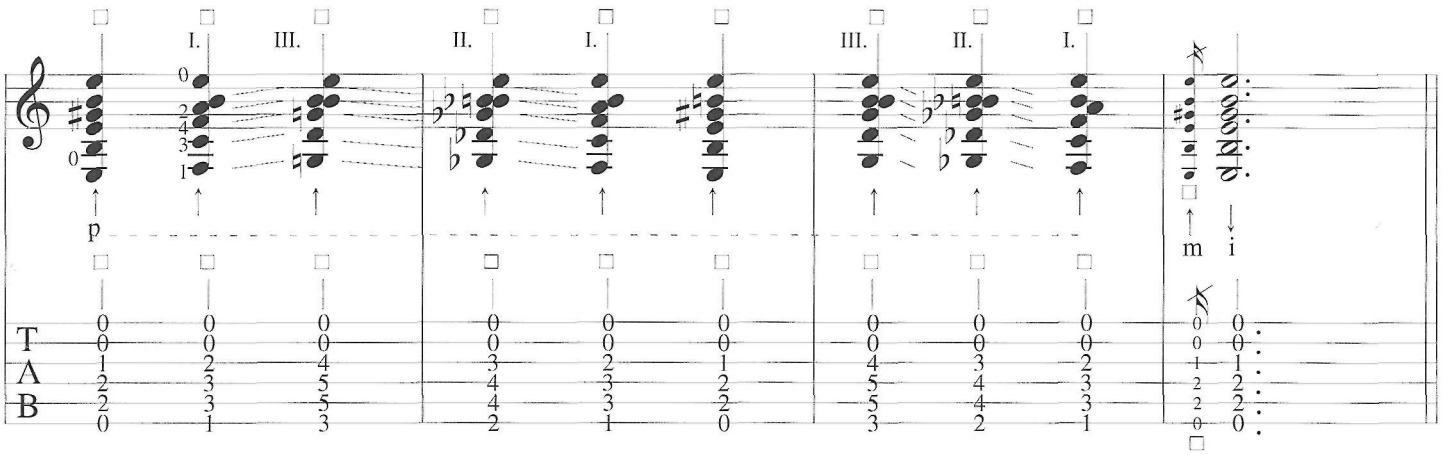

p p i p p p i p p p
p i p p i p p p
T
A
B


II.
I.
II.
I.


II.
I.
p
i p
i p
p i p i p
T
A
B


p i p i p
p i p p i p i p
i p i p
T
A
B


m i i i
m i m i
p i p i p i
T
A
B


I.
III.
II.
I.
III.
II.
I.
p
m i
T
A
B

LESSON 5

La Guitarra Flamenca

Guitar Terminology Spanish-English

Guitarreros

La Cejilla

Guitarristas

Guitarristas actual

Desarollo de Guitarristas

Uñas

Palmas

Compás

Modo dórico

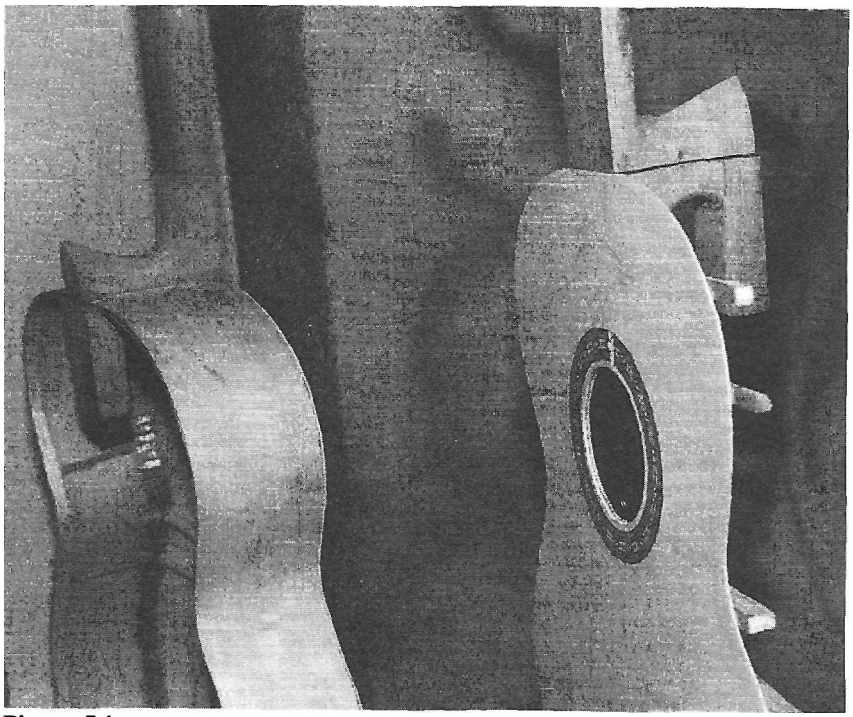
La Guitarra Flamenca

Before DON ANTONIO TORRES (1817-1892) started building guitars at the time of the *cafe cantante*, the so-called *guitarras de tablao* were used in Flamenco. They were made of local wood which was cheaper than the precious woods from "America Latina". Not only did TORRES invent the modern guitar, but he was also the first guitar maker who began to differentiate between the Flamenco and the classical guitar.

The Flamenco guitar is much lighter than the classical guitar. That is not only because it is made of cypress wood, but also, as mentioned in Lesson 1, because the walls of its back, sides and top are much thinner. Even today, many guitar manufacturers still build their Flamenco guitars with less depth than the classical guitars, i.e. the sides of the Flamenco guitar are about one inch (2.5 cm) narrower than those of a classical guitar.

To claim that a genuine Flamenco guitar must have *clavijas* (wooden tuning pegs) instead of a tuning machine or that these will even influence the sound of the guitar is complete nonsense. I myself equipped several Flamenco guitars with tuning machines because the *clavijas* were poorly fitted or the guitarists couldn't handle them, and I didn't notice any difference. If the *clavijas* are inserted properly, the instrument can be tuned without problems. It requires some practice, though. You always need both hands. The peg is turned with the left hand and, after reaching the right pitch, is pressed into the conical slot. The right hand provides tension by holding the guitar by the fingerboard.

Many guitar manufacturers use a completely different design for the top of a Flamenco guitar than for that of a classical guitar. Some use *palosanto* for the back and the sides. But the guitars still sound "muy flamenco." The only visible difference between it and a classical guitar is the *golpeador*.



Picture 5.1 Guitars at early production stages

A big difference between the two guitars lies in the *tocahilidad* (action and play ability of the strings). The action on the fingerboard is not as low as it used to be because many guitarists often play concertante and dislike the rattling and beating of the strings against the frets. What is much more important is the height of the bridge, or rather the space between the strings and the top. Many guitarists measure this space with a cigarette. If it falls between the top, the strings are too far apart. Others are of the opinion that the guitar no longer functions exclusively as an accompanying instrument. They require more space between the strings and the top; after all, it is impossible to play concertante with a low action because the fingernails often touch the top. Today, instruments with a low action at the bridge are only built at special request.

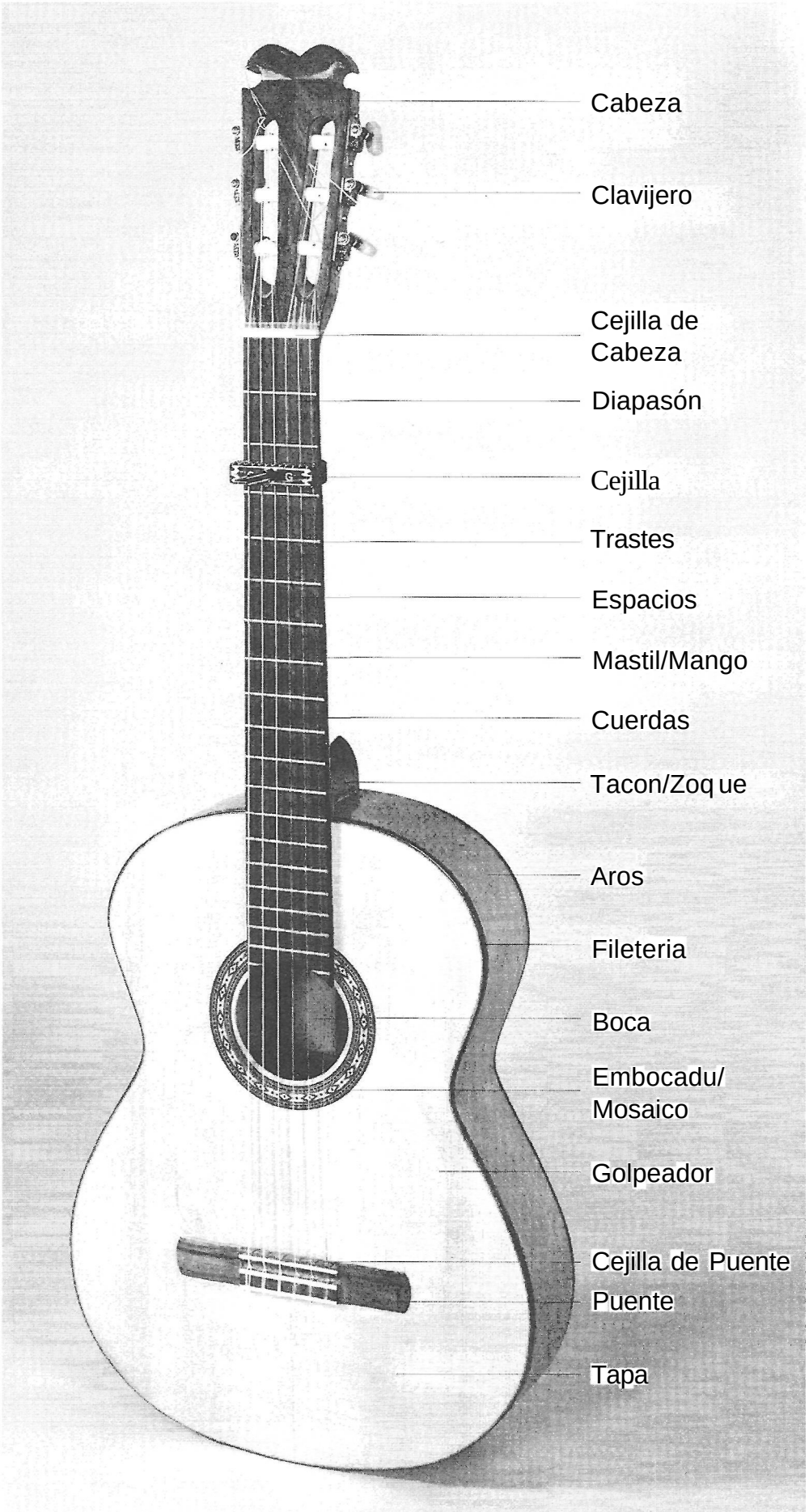
guitarrero = guitar maker (luthier)

It is a matter of the guitarist's taste or is up to the guitar maker's philosophy, whether spruce or cedar is used for the top. Some guitar makers leave the choice to you. Others use only cedar or only spruce. The *tapa de cedro* (cedar top), which sounds a bit more wooden and nasal, doesn't need to be broken in for as long as the *tapa depinabete* (spruce top), which has a more brilliant and powerful tone. In return, it lasts longer than a cedar top.

guitarrista = Guitarist

Guitar Terminology

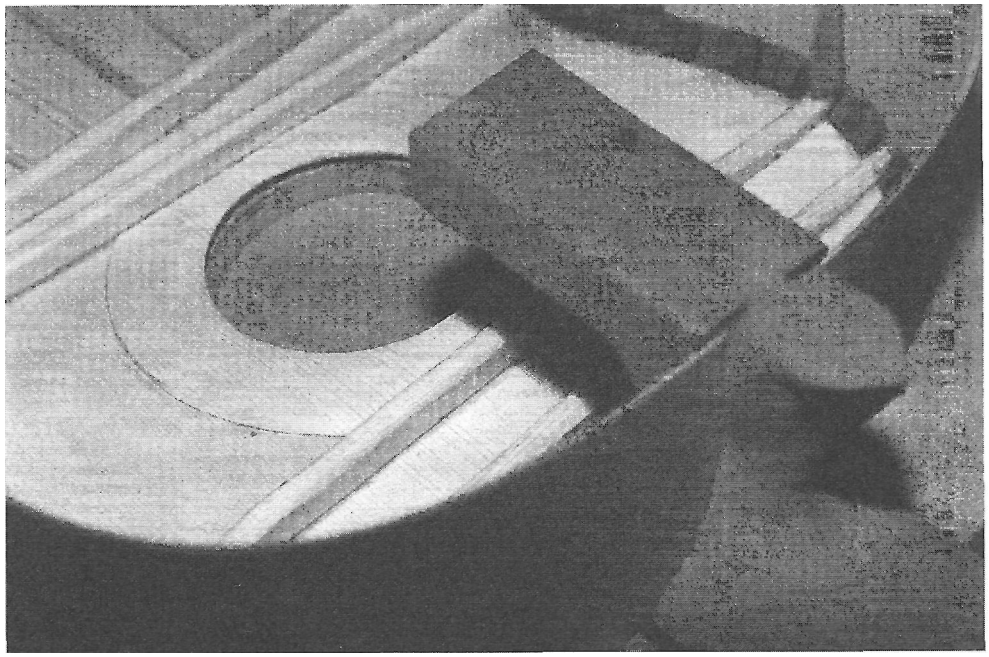
aros	= side
boca	= soundhole
barniz	= varnish
cabeza	= head
caja	= body
cedro	= cedar
cejilla de cabeza	= nut
cejilla de puente	= bridge bone
ciprés	= cypress
clavijero	= tuning machine
clavijas	= wooden tuning pegs
cuerdas	= strings
~ planos	= treble strings
~ entorchada	= wound
diapasón	= fingerboard
embocadura	= rosette
espacios	= frets
filetería	= binding
fondo	= back
golpeador	= pickguard
goma laca	= shellac
guitarra	= guitar
~ blanca	= cypress guitar
~ negra	= rosewood guitar
hueso	= bone
madera	= wood
~ contrachapeada	= plywood
~ macizo	= solid wood
mango	= neck
marfil	= ivory
mastil	= neck
mosaico	= rosette
palo santo	= jacaranda
pinabete	= spruce
puente	= bridge
tacón	= neck heel
tapa	= soundboard
tensión	= string tension
tiro	= scale
tocabilidad	= action
trastes	= frets
zoque	= neck heel



The following types of wood are used for the different parts of the guitar: *pinapete* (mostly German spruce) or *cedro* (Canadian cedar) for the top, as already mentioned; *cipres* (cypress from Spain or Morocco) - this guitar is called *guitarra blanca* - or *palosanto* (Brazilian rosewood from East India or Rio) - this guitar is called *guitarra negra* - for the back and sides; *cedro* (Honduras cedar, also called cigar-box wood) for the neck; *ebano* (ebony) for the fingerboard and spruce and cedar for the bracing.

The *hecho de mano* (hand-made) guitars are made of *madera macizo* (solid wood). Most of the guitar makers work on their own or with family members in a small workshop. It is amazing to see that, even today, these high-quality instruments are still built with very simple tools. The *guitarrero* himself often applies the varnish *(barniz),* mostly *goma laca* (shellac), by hand. Others, mostly big manufacturers, have the shellac, or sometimes synthetic lacquer, applied by a varnisher with a "pistola" (spray-gun).

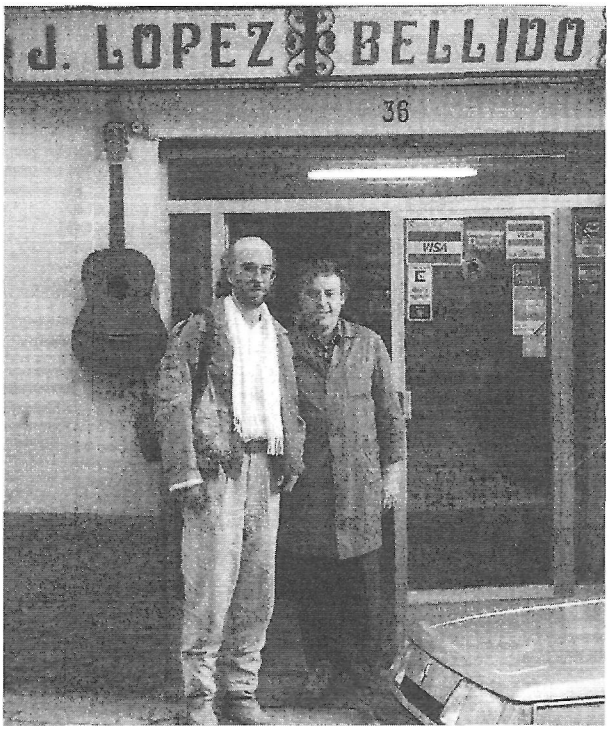
Apart from the guitarras *hecho de mano* there are the so-called *guitarras de fabrica* (factory guitars) or the *guitarras de Valencia.* In the area around Valencia there are many guitar factories or bigger workshops producing guitars in the lower price range and also so-called Flamenco guitars which are, however, mostly made of *madera contrachapeada* (plywood). Without a doubt, these instruments are guitars. But to find a Flamenco guitar among them which also sounds "flamenco" seems unlikely to me. However, many of these manufacurers also build guitars in the middle price range. Some of them are not bad, considering the price to product relationship. Some big names have their cheaper models built in Valencia according to their own designs and then sell them in the *maestro's taller* (workshop) or in shops. However, these guitars are easily distinguishable from a *guitarra de primera clase* (top model), because although they bear the famous maestro's label, it is not signed; or the *cabeza* (head of the guitar), a guitar maker's trademark, has nothing in common with the original. Still, you may find an instrument among these guitars which sounds better than many a *primera clase.*



Picture 5.2

The non-Spanish Flamenco guitars, or the so-called *guitarra japones,* are less worth mentioning. Even though the Japanese are absolute specialists when it comes to copying, and even though they have access to every acoustical precious wood, they have not yet succeeded in building a Flamenco guitar with a good tone. However, there are some guitar makers outside of Spain who build good Flamenco guitars. I would at least like to mention the guitar maker LESTER DE VOE (USA) whose instruments were played by no less a person than the famous SABICAS (1912-1990).

I don't want to judge which of the guitars made by those many really good guitar makers is the best. Of course, people tend to prefer the well-known brands. However, I have also seen very bad "pistolitas" made by world-famous *guitarreros* and discovered a fantastic "canon," when visiting an unknown guitar maker who still builds his instruments with loving care and outstanding craftsmanship somewhere in the Sierra Morena.



Picture 5.3 Jose Bellido (Granada)

An important aspect is the region where the guitar comes from and which climate it is "torn away" from. There is an old saying, "La guitarra de Granada suena (sounds) en Granada, la guitarra de Sevilla suena en Sevilla." A guitar from Malaga, a town on the coast, won't survive the first winter without cracks in the wood in a normally (for us) heated room, where air humidity often drops below 40 per cent. The same conditions wouldn't harm a guitar from Madrid because it is very dry there. You will have problems with the sound of this guitar if the air is too humid, though. Fortunately, these problems only appear in the first years. The number seven plays an important part here, because after seven years the guitar has become fairly acclimatized. Naturally, this isn't true for guitars from Madrid, which are built in air-conditioned workshops. It is relatively easy nowadays to create a humidity which is all right for people, but to create the contrary, i.e. to keep the air constantly dry, is much more difficult.

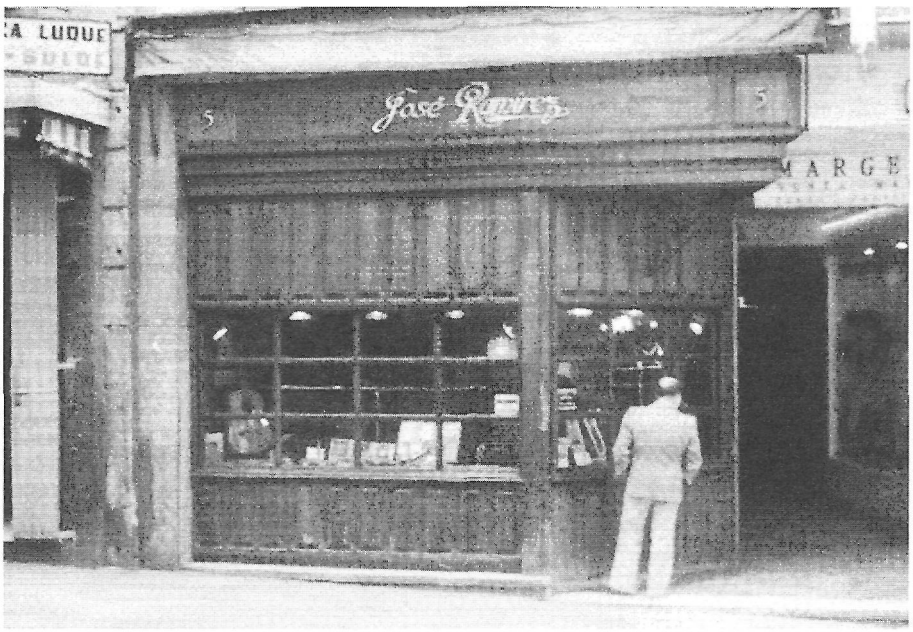
Guitarreros

There are no guitar makers who build only Flamenco guitars. They usually build classical guitars as well. There are guitar makers in Spain, or Andalusia, who only build classical guitars, however.

I deliberately did not mention anything about the history of the guitar and its designers in general, because you can read about this in countless publications.

ANTONIO TORRES (1817-1892). We do not only owe the modern shape and design of the guitar to the creativity of this guitar maker from Almeria, but he was also the first to distinguish between the Flamenco and the classical guitar. All guitar makers after him have been directly or indirectly influenced by him. The most successful guitar maker who adopted his technique was MANUEL RAMIREZ.

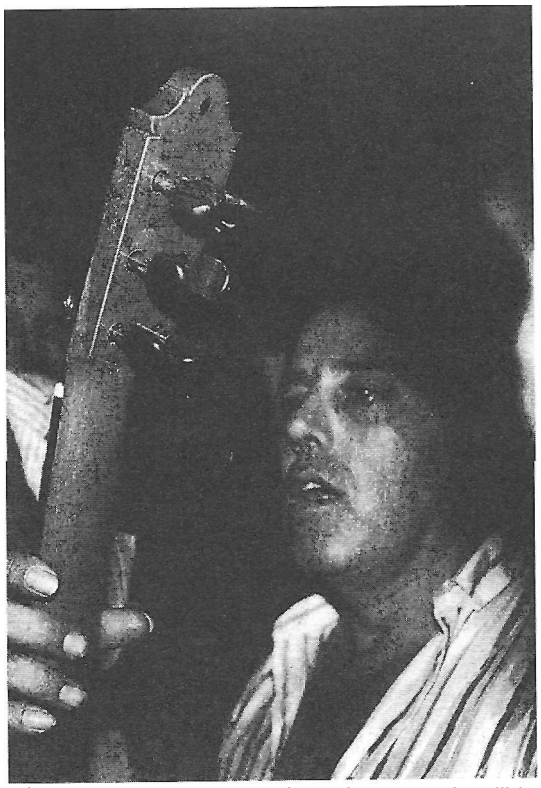
FRANCISCO GONZALES (1830-1880) was the first from the so-called "Escuela de Madrid" (School of Madrid). GONZALES was not only a guitar designer, but also a well-known inventor. His most famous student was JOSE RAMIREZ.



Picture 5.4 Ramirez (Madrid)

JOSE RAMIREZ I (1857-1923) was a traditionalist. He refused to adopt TORRES's new ideas and continued to build his *guitarras de tablao.* His students were JULIAN GOMEZ RAMIREZ, who later opened a shop in Paris, ENRIQUE GARCIA (Barcelona), ANTONIO VIUDES (Buenos Aires), RAFAEL CASANA (Cordoba) and his son JOSE RAMIREZ who went to Buenos Aires and, after his father's death, took over his shop.

MANUEL RAMIREZ (1866-1916) learned his craft from his older brother JOSE RAMIREZ. Soon, however, he turned away from his brother's old method and opened his own shop. He was the teacher of three excellent *maestros:* SANTOS HERNANDEZ, DOMINGO ESTESO and MODESTO BORREGUERO.



Picture 5.5 Un amigo mio: Manuel Bellido

SANTOS HERNANDEZ (1870-1942) WAS MANUEL RAMIREZ'S star pupil. After his master's death, he also followed the path of innovation. Nobody was allowed to copy his craftsmanship and he didn't even allow anybody to watch certain work processes. He had no students, either. Only MARCELO BARBERO, who continued SANTOS'S workshop for his widow after SANTOS' s death, benefitted from the secretive techniques or, rather, from what was left of them. SANTOS HERNANDEZ instruments are still very much valued today and are sold at top prices.

DOMINGO ESTESO (1884-1937), another of MANUEL RAMIREZ'S students, took second place in the world of Spanish guitar building after SANTOS HERNANDEZ. He was less secretive and passed on his craftsmanship to his three nephews who continued his workshop after his death under the name "Sobrinos de Esteso."

JOSE RAMIREZ II(1885-1957) was taught by his father. He soon left home and went to Buenos Aires as a musician. From there he did not return until after his father's death and then took over his workshop. He trained two excellent guitar makers, MARCELO BARBERO and JOSE RAMIREZ III.

MARCELO BARBERO (1904-1956) started out as a cleaning boy with JOSE RAMIREZ I and learned the craft from JOSE II. Later he worked for SANTOS HERNANDEZ'S widow. BARBERO got more and more familiar with SANTOS'S techniques and later opened his own workshop. He trained his son MARCELO II and ARCANGEL FERNANDEZ.

Guitarreros actual

The following list makes no claim to be exhaustive. It only includes the addresses I know.

CONDE HERMANOS, "Sobrinos de Esteso," Calle Atocha, Madrid. Faustino f, Mariano and Julio. The "sobrinos"' guitars are still called "Estesos."

JOSE RAMIREZ III, Conception Jeronima 2, Madrid.

MARCELINO LOPEZ, Fernan Nunez 17, Madrid. Marcelino, a skilled joiner and musician, is an autodidact.

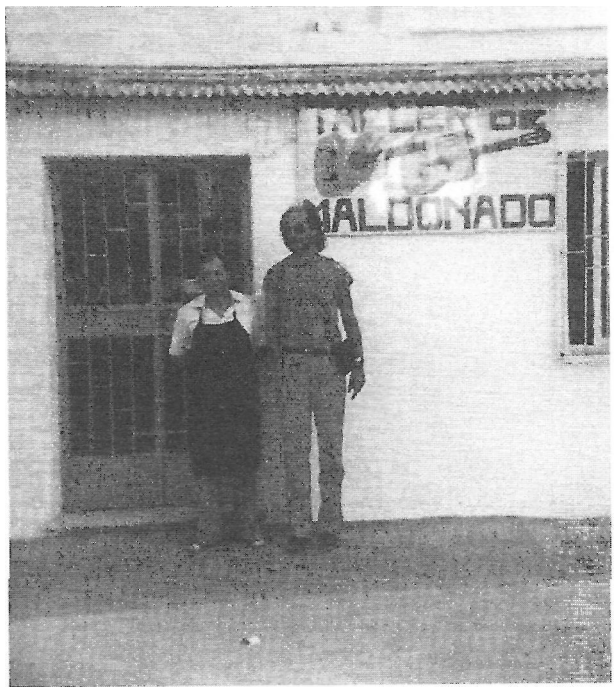
ARCANGEL FERNANDEZ, Calle Jesus y Maria 26, Madrid. One of MARCELO BARBERO'S students.

MANUEL CONTRERAS, Calle Mayor 80, Madrid. Student of JOSE RAMIREZ III.

FRANCISCO HERNANDEZ, Rodas 11, Madrid.

FELIX MANZANERO, Santa Ana 12, Madrid. Student of J. RAMIREZ III.

MANUEL REYES, Calle Armas 4, Cordoba. Autodidact.



Picture 5.6 Pedro Maldonado (Malaga)

MANUEL LOPEZ BELLIDO, Plaza Realejo. One of the best-known guitar makers, not only in Granada.

JESUS MANUEL LOPEZ MARTIN, Pueblo Mediterraneo, Fase 4, 42, Cenes de la Vega, Granada. MANUEL BELLIDO'S son.

JUAN MIGUEL CARMONA, San Rafael 9, Granada.

ANTONIO RAYA PARDO, Bafios de D. Simeon 18, Granada.

Granada: On your way to the Alhambra you have to go through the Calle Gomerez. Here you will find the following guitar makers: JOSE and EDUARDO FERRER, JOSE LOPEZ BELLIDO (Manuel's brother), ANTONIO ARIZA, JUAN and ANTONIO DURAN, JOSE MORALES.

GERUNDINO FERNANDEZ, Travesia de Buenavista 4, Almeria.

PEDRO MALDONADO, Barriada de sixta, B1.5, Malaga. His son has his own workshop in Estepona.

JERONIMO PENA FERNANDEZ, San Julian 1, Marmolcjo (Andujar).

JOSE LUIS PEDREGOSA, Avda. Camilo alonso Vega, Marmolejo.

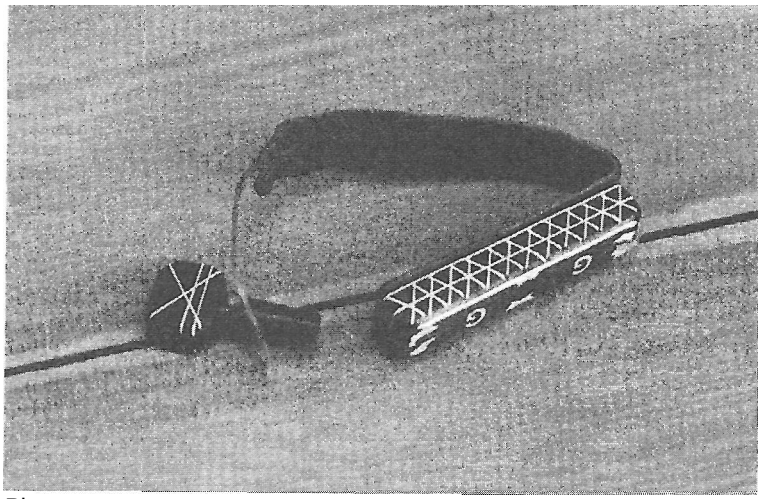
FRANCISCO MONTERO AGUILERA, Poligono Can serra, bloque E 56. Hospitalet (Barcelona).

JUAN MONTERO AGUILERA, Calle de Goya 23, Cordoba.

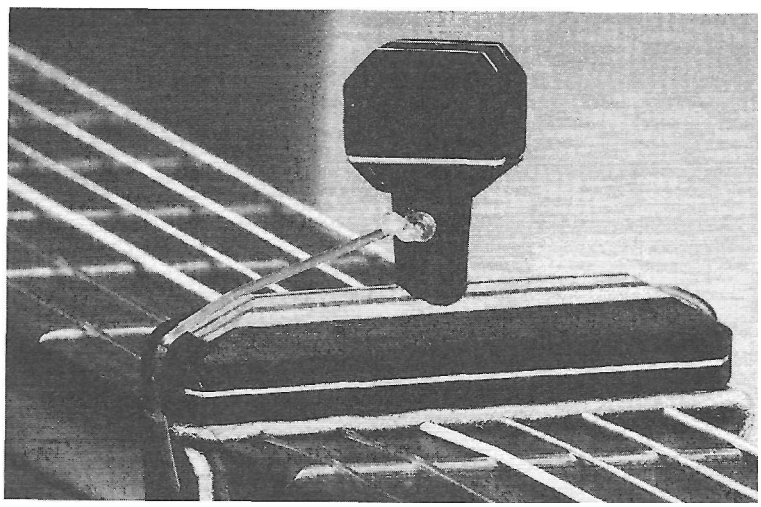
VALERIANO BERNAL, Avda. Carrero Blanco, Algodonalcs (Cadiz).

ALBERTO PANTOIA MARTIN, Pozo 20, Sevilla.

FRANCISCO BARBA, Arroyo 18, Sevilla.



Picture A present from A. Batista: a Flores-cejilla with initials



Picture 5.8 The Fiores-cejilla fits perfectly

La Cejilla

The *cejilla* is a capodastro. A *cuerda piano* (treble string) connects the small block made of *madera* (wood), *hueso* (bone) *or plastico* with the *clavijo* (tuning peg). The string is wrapped up in a leather strip to protect the neck of the guitar against notches. The bottom of the small block is made of leather or rubber to even out the different thicknesses of the strings. The capo is placed on a fret, the string is tied around the neck and tightened with the *clavijo.* Simple, but effective.

The *cejilla* was unknown until the end of the 19th century. Until then, the guitar had been tuned to a higher pitch in order to match the pitch of the *cantaor.* Nowadays the *cantaor* still tells the *tocaor* on which fret he should place the *cejilla.* The *cejilla* is often used to avoid straining the fingers. Some guitarists place the *cejilla* on the first fret because the scale of their guitar is 26 inches (66 cm) or even 26.75 inches (67 cm).

It is advisable to play the *falsetas* with the *cejilla* on the seventh fret occasionally because it is not unusual for a *cantaor* to sing on the seventh fret.

Compared with other capos, the *cejilla* has the benefit that it neither damages the neck of the guitar nor turns into a finger trap or projectile because of possible rubber bands or metal springs.

One of the best-known *cejilla* makers is IGNACIO FLORES. His capos are tough, last long and look beautiful.

Guitarristas



Picture 5.9 Don Ramon Montoya

FRANCISCO RODRIGUEZ "EL MURCIANO" (1795-1848) is regarded as the first important guitarist. His art of improvisation inspired the Russion composer MICHAIL GLINKA (when he was in Spain in 1847) to write down Flamenco rhythms and *falsetas.* EL MURCIANO lived in Granada.

JOSE "PATINO" GONZALES (1830-1890), *agitano* from Cadiz, was the real *maestro* and one of the first guitarists in the early days of the *cafe cantante.* After about 10 years of playing in Sevilla's "Cafe de los Cagajones" (horse droppings), he returned to Cadiz to work as a teacher. PACO EL BARBERO, JAVIER MOLINA and ANTONIO SOL were his students. PACO DE LUCIA dedicated his Alegrfas "Recuerdos a Patino" to him.

ANTONIO PEREZ (1835-1900), a contemporary of PATINO, was known as an excellent accompanying guitarist for *cante* and especially *baile.*

MANUEL PEREZ, "EL POLLO", born around 1835 in Cadiz, was a popular guitarist at the *fiestas* of Cadiz and best known for his elegant playing.

"PACO EL BARBERO" FRANCISCO SANCHEZ (1840-1910) can be regarded as the first *tocaor* who played solos. He laid the foundation stone of the Flamenco solo guitar and played in the *cafe cantantes* as a soloist.

"PACO LUCENA" FRANCISCO DIAZ FERNANDEZ (1859-1898) from Lucena (Cordoba) served his apprenticeship as a hairdresser under maestro ESPINOSA to take guitar lessons with him. He is described as the first phenomenon in the world of Flamenco. He introduced *elpicado, el arpegio* and *el tremolo* to the *toque.* According to an anecdote, "PACO EL AGUILA" FRANCISCO REINA challenged him to play with a glove on his left hand in the "Cafe de Bernardo" (Malaga). PACO LUCENA accepted the challenge and played wearing a sock.

RAFAEL MARIN, born in Pedroso de la Sierra (Sevilla) in 1862, was a student of PACO LUCENA. Later he became a teacher himself at the "Sociedad Cultural Guitarristica" in Madrid and published a Flamenco method in 1902.

JOSE PRADO "PEPE EL PEENERO," born between 1865 and 1874 in Sevilla, was an excellent guitarist and a superb dancer and was regarded as PACO LUCENA'S and RAFAEL MARIN'S successor.

MIGUEL BORRUL CASTELLO (1866-1926), born in Castellon de la Plana, lived in Barcelona. Every singer did his best when CASTELLO accompanied him.



Picture 5.10 Nino Ricardo

JUAN GANDULLA "HABICHUELAS" (about 1860-1935), a *gitano* from Cadiz, was one of PATINO'S students. His *toque* was *corto,* but *muy flamenco.* He was a guitarist much in demand among the *profesionales,* and all guitarists admired his *pulgar.*

JAVIER MOLINA CUNDI (1868-1956), born in Jerez (Cadiz), was greatly influenced by PACO EL BARBERO. He was DON ANTONIO CHACON' S and many other Flamenco celebrities' *tocaor.* He was given the nickname "El Brujo de la Guitarra" (sorcerer on the guitar).

ANTONIO MORENO (about 1872-1937) accompanied the excellent dancer JUANA LA MACARRONA on the guitar.

JOSE CAPINETTI RODRIGUEZ (about 1900-1935) came from Cadiz and was one of PATINO'S students. He was also a singer and a specialist of the *estilos antiguos* de Cadiz.

ROMAN GARCIA MARTINEZ (1869-1932), born in Granada, studied classical guitar with *maestro* JULIAN ARCAS and learned from PACO LUCENA.

SALVADOR RODRIGUEZ CASIELLES, born in Malaga in 1870, played in the "Cafe de Chinitas" in Malaga for 30 years.



Picture 5.11 Melchor de Marchena

ANTONIO ROMERO REYES "EL TRIPA" (1874-1929) was born in Linares (Jaen). His student was the great soloist and teacher JOSE SIERRA.

RAMON MONTOYA SALAZAR (1880-1949), born in Madrid, was called the greatest of the great. His *tremolo* and *arpegio* were unique at that time. He transposed the **Granaina** into E minor and created the **Rondena** with ⑥ = D and ③ = f♯. Thanks to him, the Flamenco guitar took a big step forward. Very recommendable: LP/CD Ramon Montoya, Le Chant du Monde LDX 74879.

Luis YANCE FERNANDEZ (1892-1938) was a guitarist who also belonged to the modern "Ramon-Montoya School." He accompanied LA ARGENTINA on her tour through the USA.

MANUEL SORUVE ALVAREZ "MANOLO DEBADAJOZ" (1892-1962) accompanied all greats of the *cante* on many records.

MANOLO DE HUELVA (1899-1979). The guitarist ANDRES SEGOVIA, who did not think much of Flamenco, described him as the greatest Flamenco guitarist. ESTEBAN DE SANLUCAR, DIEGO DEL GASTOR and MELCHOR DE MARCHENA, among others, were influenced by him.

PERICO EL DEL LUNAR (1894-1964), born in Jerez, made numerous recordings *(antologias)* with LA NINA DE LOS PEINES, PEPE DE LA MATRONA, ANTONIO CHACON and many more. He was the recording supervisor of the well-known *antologia* by Hispavox.

MANUEL SERRAPI "NINO RICARDO" (1905-1972), born in Sevilla, can be described as the key figure of the Flamenco guitarists. The huge collection of *falsetas* he left to posterity became a compulsory exercise for all subsequent guitarists and belongs to the standard works. Many guitarists who played his *falsetas* thought they were of traditional origin. Very recommendable: LP/CD, Maestros de la Guitarra - Nino Ricardo, Hispavox 40 32571.



Picture 5.12 Sabicas

DIEGO "EL GASTOR" (1906-1973) was a *gitano* from Moron de la Frontera (Sevilla). His **Bulerias** are still unforgotten. Diego's hands could play everything he invented spontaneously. He often created *unique falsetas* on stage that he never played again. He only played when he really felt like it. He was a very introverted and mystical person and never wanted to make records.

ESTEBAN DE SANLUCAR was born in Sanlucar (Cadiz) in 1910. As one of MANOLO DE HUELVA's students, he continued the development of the *toque.* A perfectionist with a big, pure tone. He went to Buenos Aires and is little known in Spain.

MELCHOR GIMENEZ TOIRRES "MELCHOR DE MARCHENA" (1907-1980). He specialized in *acompanamiento el cante.* "Un tocaor corto pero muy flamenco." His sou, Enrique de Melchor, follows in his father's footsteps. He is one of the most in demand and popular cante-accompanists. Very recommendable: Maestros de la Guitarra - Melchor de Marchena, Hispavox 40 32581.

PEPE MOTOS, born in Salamanca in 1930, won the National Award for his soundtrack for the movie "Estrella Mora" in 1955 and represented Spain at the world exhibition in Brussels.

AGUSTIN CASTELLON CAPOS "SABICAS" (1912-1990) was born in Pamplona. DON RAMON MONTOYA praised and respected him when SABICAS was only thirteen years old. His name is derived from "habas" (green beans) which he liked and used to call "habicas" as a child. This was turned into "El nino de las habicas." SABICAS remains an unforgettable *maestro,* a virtuoso soloist and a master of *Compas.* He made countless records. "Flamenco Puro," which is also available as printed music, and the legendary recording with CARMEN AMAYA, which was recorded with only one microphone, are particularly worth mentioning. At the outbreak of the Civil War he went to Mexico and never came

back. Nobody knows exactly why. Rumour has it that SABICAS never boarded a plane, but always travelled by ship. After 1957 he lived in New York with his family. Very recommendable: LP/CD, Sabicas -Flamenco Puro, Hispavox 130 076; Carmen Amaya, Le Chant du Monde LDX 74 880.

MARIO ESCUDERO, born in Alicante in 1931, was one of NINO RICARDO'S students, but was influenced by DON RAMON MONTOYA. He lived in Los Angeles. Because of his close contact with SABICAS, he has also been slightly but audibly influenced by SABICAS'S *toque.* Escudero's duo-recording with SABICAS is one of his most beautiful recordings.

Further important *toque* personalities: JOSE AGUERO, SABAS GOMEZ MARIN, PACO AGUILERA, ALBERTO VELEZ, JUAN SERRANO, PACO SIMON, JUAN EL AFRICANO, EDUARDO DE LA MALENA, ANDRES HEREDIA, LUIS MARAVILLA, PEDRO SEVILLA, FELIX DE UTRERA, RAMON DE ALGECIRAS, EL TIO PARILLA (PARILLA EL VIEJO), MANUEL MORAO, JUAN MORAO, PARILLA DE JEREZ, JUAN MAYA MAROTE.

Guitarristas actual

PACO DE LUCIA (Francisco Sanchez Gomez, Algeciras, 1947). Countless articles, reviews and even books have been published about him. So what else can one do to acknowledge this phenomenon? RAMON MONTOYA - NINO RICARDO - SABICAS - PACO DE LUCIA - who is there to fill their shoes?

NINO MIGUEL (Huelva, 1952) released only one record to high critical acclaim and was treated as PACO DE LUCIA'S equal. Unfortunately, he spent 20 years in a mental hospital, as far as I know.

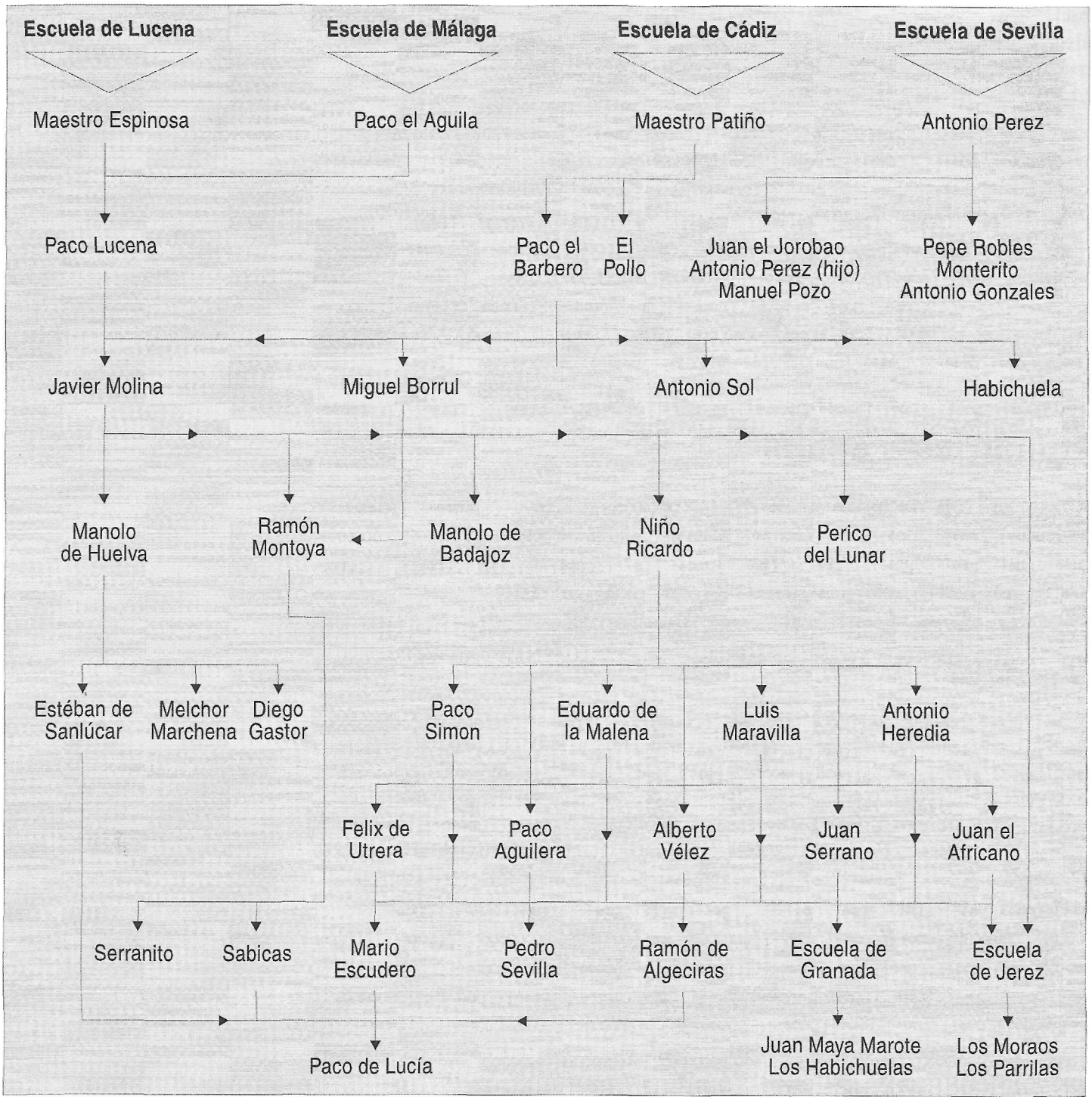
MANOLO SANLUCAR (Manuel Munoz Alcon, born in Sanlucar de Barrameda, Granada, in 1943), started his career at the age of thirteen. In contrast to PACO DE LUCIA, he is a more introverted player. "What a master - what a marvel," "Dario 16" once enthused. SANLUCAR is a very versatile, creative and productive musician. He has published many productions and compositions, for instance for the Spanish National Ballet, as a soloist, with an orchestra, or with flute, bass and percussion. "Mundos y Formas de la Guitarra Flamenca 1-3," "Y Regresarte" and "Tauromagia" are a must for every Flamenco guitarist's record collection.

ANDRES BATISTA (Barcelona, 1937) accompanied CARMEN AMAYA in the legendary movie "Los Tarantos" and on various tours. He is a National Award winner and one of the best teachers with a profound knowledge of guitar techniques and Flamenco in general.

SERRANITO (Victor Monge Serrano, Madrid, 1942) "Premio National" in Cordoba and La Union. He has given concerts in all major concert halls of the world and has released countless records. His playing is very technical and brilliant, but is often described as *frio.*

JUAN CARMONA "HABICHUELA" (Granada, 1933) began his career together with MARIO MAYA as a dancer. He is a winner of the "Premio National" in Cordoba in 1974 and of the "Cabal de Plata" Radio National de Espaha in 1987.

ENRIQUE DE MELCHOR (Enrique Jimenez Ramirez, Marchena, Sevilla, 1951), son of MELCHOR DE MARCHENA. He debuted at the tablao "Los Canasteros" in Madrid at the age of fifteen. Winner of the "Premio National de la Catedra de Flamencologia de Jerez." Together with MANZANITA and TOMATITO he established the trio "Oripando" which did not last very long, though. He is very popular and one of the busiest accompanying guitarists for *cante.*



Desarollo de Guitaristas

Eusebio Rioja y Angel Luis Canete, Malaga 1986

PACO CEPERO (Jerez, 1942), a witty and effective accompanying guitarist. He works mainly as a producer and lyrics writer.

TOMATITO (Jose Fernandez Torres, Almeria, 1958) used to accompany CAMARON († 2 July 1992). This "tandem" is one of the exceptions in Flamenco history. Today, TOMATITO is one of the few guitarists who have *propio sello.* His playing, especially his stroke, is unmistakable. Together with PACO DE LUCIA he accompanied CAMARON on many records. I like the record "Camaron Vivo" best, on which he accompanies CAMARON alone. In 1987 he performed at the "V. Festival de Jazz de Madrid" together with the "Indal Jazz Cuartet."

RAFAEL RIQUENI (Rafael Riqueni del Canto, Sevilla, 1962) is not only a superb technician, but also a very good musician and composer. His first record, "Juego de Ninos," is still one of the best guitar productions. Riqueni won the "Premio Nacional" in Cordoba and Jerez at the age of fourteen. He composed the music for "La Reina Andaluza," the first work of the "Centro Andaluz de Teatro."

RAIMUNDO AMADOR (Sevilla, 1960), the "falseta-architect" from Sevilla, has played the guitar on countless records, mainly those of LOLE Y MANUEL. He and his brother, RAFAEL AMADOR (singer and guitarist), founded "PataNegra", a crazy band mixing blues, jazz and Flamenco. PACO DE LUCIA said, "If you listen to Pata Negra you will get drunk." RAIMUNDO plays everything: jazz-, blues-, bass- and, of course, Flamenco guitar.

JOAQUIN AMADOR (Sevilla, 1957), husband of the probably most famous *bailaora* today, MANUELA CARRASCO. He is one of my favourite accompanying guitarists for *baile.*

MANOLO FRANCO (Manuel Franco Baron, Sevilla, 1960) won the 1st prize in the "Giradillo del Toque de la III. Bienal de Arte Flamenco de Sevilla." Among his competitors were RAFAEL RIQUENI, TOMATITO, PEDRO BACAN, etc. The judges included PACO DE LUCIA, MANOLO SANLUCAR, JUAN HABICHUELA, MARIO ESCUDERO and SERRANITO. Manolo is an incredible technician, but many people think he plays *frio.* He has taken part in countless recordings and has released two solo records.

GERARDO NUNEZ (Jerez, 1961), married to the famous dancer CARMEN CORTES, is one of the important guitarists of the young generation. His technique and musicality are of very high standard. His first solo record, "El Gallo Azul," should be recommended to every guitarist. He used to work in MARIO MAYA'S ensemble and in the "Cumbre flamenca." His two shows, "Flamenco en Nueva York" and "Concierto Flamenco de Navidad" were highly acclaimed by critics and audiences alike.

VINCENTE AMIGO (Guadalcanal/Sevilla, 1967) began to give concerts when he was fifteen, after having taken lessons with MERENGUE DE CORDOBA for eight years prior. He won the international competition in La Union and Cordoba and the international competition in Badajoz. In 1991 he released his solo album "De mi corazon al Aire" as well as the "Premio Ojo Critico."

JOSE ANTONIO RODRIGUEZ (Cordoba, 1964), an amazing technician, is highly acclaimed by the experts. However, many people describe his playing as "muy clasico."

JERONIMO MAYA (Madrid, 1977) is called "Mozart del Flamenco." He gave his first solo concert at the age of seven.

Further important guitarists, well-known both as soloists and as accompanists: PEPE CARMONA "HABICHUELA" (Granada, 1949), PEDRO BACAN (Lebrija, 1951), MANUEL DOMINGUEZ "EL RUBIO" (Sevilla, 1946), JOSE LUIS POSTIGO (Sevilla, 1950), PACO CORTES (Granada, 1957), RAFAEL MORALES (Granada, 1951), QUIQUE PAREDES (Sevilla, 1955), RAMON AMADOR (Sevilla, 1955), MANUEL DE PALMA (Ecija, 1957), and the genius ISIDORO CARMONA (Granada, 1951 - Sevilla, 1988.)

Manolo Caracol: "Once a flamenco, always a flamenco, even if you play the trombone or violin."

The following so-called "novisimos" are also worth mentioning: Agustin Carbonell "EL BOLA" (Madrid, 1967), DANIEL NAVARRO " NINO DE PURA" (Sevilla, 1966), PEDRO SIERA (Hospitalet, B arcelona, 1967), PACO SERRANO (Cordoba, 1964), JOSE LUIS RODRIGUEZ (Ceuta, 1967), MIGUEL OCHANDO (Granada, 1965), JUAN MANUEL CANTZARES (Sabadell, Barcelona, 1966), RAMON TRUJILLO (Jerez, 1967), PACO CRUZ (Jaen, 1961), NINO DETUPE (Madrid, 1963.)

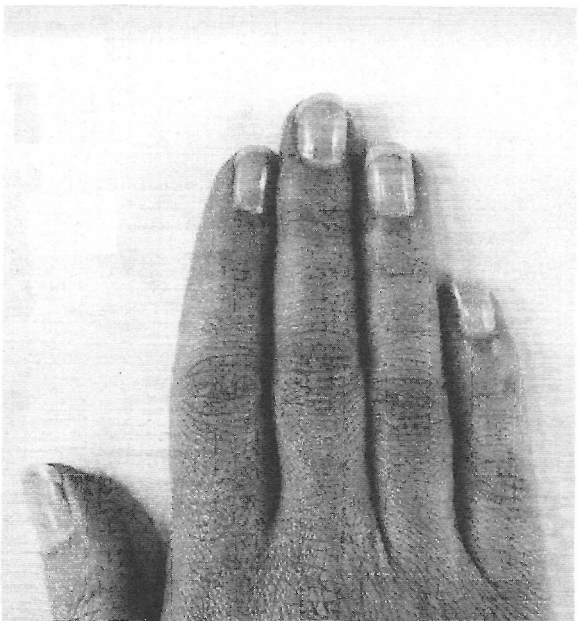
In the 1990s, people talked about "neoflamenco", although this development had begun as early as in 1967, when PACO DE LUCIA recorded the album "Flamenco Jazz" with PEDRO ITURRALDE (sax) (not released in Spain until 1974), or in 1970 when SABICAS recorded "Flamenco Rock Encounter" with JOE BECK (not JEFF BECK) (SABICAS was very

angry about this embarrassing production.). PACO DE LUCIA'S cooperation with AL DI MEOLA, LARRY CORYELL, JOHN MCLAUGHLIN, CHICK COREA, RAVI SHANKAR and CARLOS SANTANA had a great impact on Flamenco. Other artists went back to the past. EL LEBRUANO and PACO CEPERO who worked with the "Orquesta andalusi de Tetuan," or LOLE Y MANUEL who recorded compositions by the Arabic composer MOHAMMED ABDEL WAHAB. "Pata Negra" and "Arrajatabla" mixed Flamenco with rock and blues. Today, bands such as "Ketama" or "La Barberia del Sur," who play Flamenco based on Caribbean or Afro-Cuban sounds, are just as accepted internationally as the Flamenco-based jazz compositions by JOAN ALBERT AMARGOS (piano/synthesizer) and CARLES BENAVENT (bass) or JORGE PARDO (flute). Whether or not you like all that is a matter of taste, but good music, played with virtuosity and excellently composed and arranged, will always remain good music.

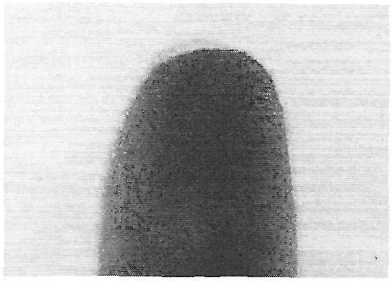
Unas

The fingernails of the Flamenco guitarist's right hand need special care because they are used so much. It goes without saying that the nails should only be filed and not cut with scissors.

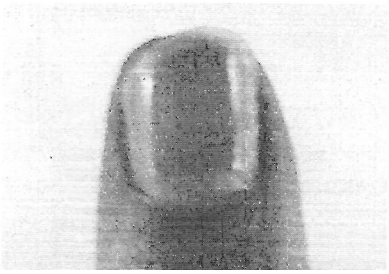
The expression "with fingernail" is not quite correct because in every technique, except *rasgueos,* the fingertip always touches the string first and then the string rolls off across the nail. Even if the stroke sounds very metallic and brilliant, the fingertip is always involved. The Spanish call this *callo y una,* flesh and nail, or, better, callus and nail. The fingernails should not be too long because otherwise only the nail will strike the string and will produce a thin, sharp tone instead of a powerful one. Moreover, it



Picture 5.13



Picture 5.14



Picture 5.15

would be impossible to perform techniques such as PACO DE LUCIA' s or SABICAS ' s *picado* because the string can not roll off across the nail (picado technique, see Volume II). The expression callo y una is especially true for the thumb which develops a thick callus because of its frequent use. The nail itself only serves as support. Many thumb specialists file their thumb nail so short that it doesn't touch the string at all. Nevertheless, their stroke is very brilliant.

When playing *rasgueo,* the strings are struck with the back of the nail which is worn down in the course of time because the strings act like files. To avoid this, a coating is applied to the nail, protecting the back of the nail from wear. Otherwise your nail will gradually get thinner and break. There are countless cosmetic products to coat the nail, but choose a type of nail polish or base coat which lets the nail breathe and doesn't seal it; otherwise it will get brittle. Super Glue and most other substances that harden quickly are unhealthy and will cause nail diseases if applied over a longer period of time. These may be permitted for a quick repair, but not for permanent protection. The ring fingernail is particularly susceptible because it is strained very much by performing the golpes. It may well be coated with three or four layers of nail polish, but make sure it is still flexible enough for the beats on the *golpeador.* Nail hardener makes the nails inflexible.

Palmas

Palmas is the inconspicuous, easy-going and seemingly peripheral hand-clapping. However, anyone who has ever attempted to clap along at tempo 150 (beats per minute) or at the tempo of the **Bulerias** (often reaching a tempo of 240) had to realise that it is



Picture 5.16 Palmas soradas



Picture 5.17 Palmas claras

not so easy - not to mention that, after one minute, your arms are like lead. There is a real art to *palmas.* Just like the *cante,* the *baile* and the *toque,* they require much practice. So-called *palmeros,* i.e. *palmas* specialists, are hired for record productions or major performances by famous dancers. It is an absolute must for all Flamenco performers to learn *palmas,* including guitarists, because they sometimes have to accompany a dancer *a palo seco.*

Palmas are divided into *palmas sordas* (picture 5.16) and *palmas claras* or *fuertes* (picture 5. 17). The *sordas* are used by the dancers as well as by the singers for the so-called *ensimismarse* (becoming immersed in oneself), but also to accompany soft passages of the *cante, baile* and *toque. The fuertes* are used every time "things really start to happen" to provide the rhythmic background for the dancers or the guitarist.

When clapping *sordas,* the palms are slightly curved and bent towards each other at a 90° angle. If you can hear a noise which is caused by the vacuum of the hands when separating the two palms, the technique of your *sordas* is correct. When clapping *claras,*

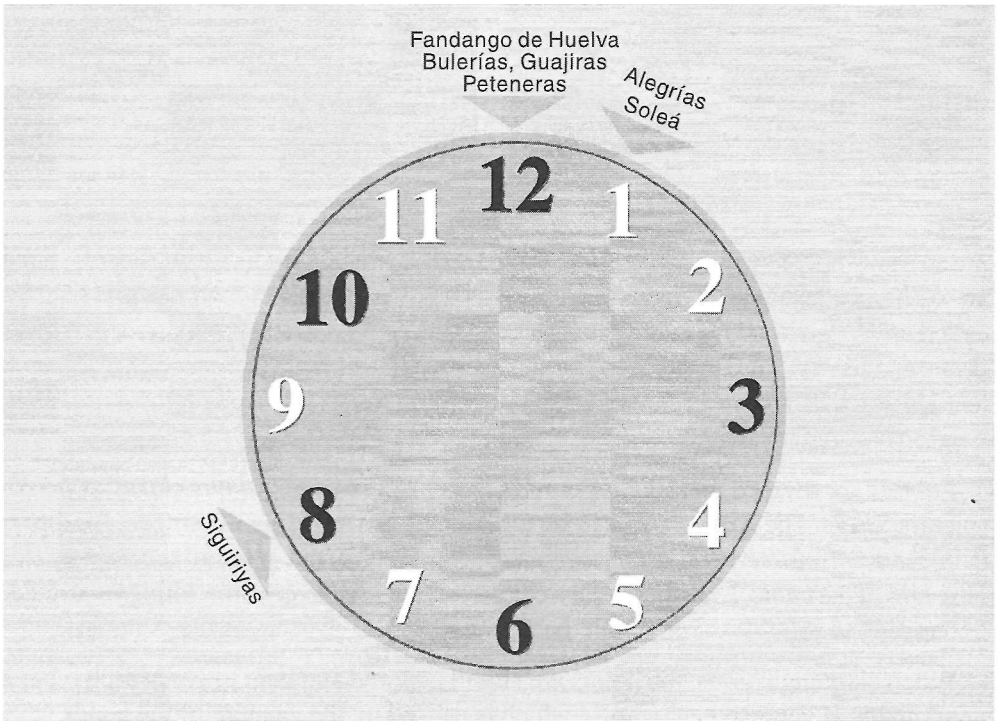
both hands are rigid. Three fingers of the one hand beat into the rigid palm of the other. The fingers of the beating hand should land parallel to the extended thumb of the other. A normal concert or theater applause is not suitable for *claras.* The aim is not to create a "splash-splash"-sound but a slapping "clack-clack," like the lash of a whip. At the beginning is is advisable to keep your elbows out and to move only your forearms, making sure that you beat only with one hand and not like a circus monkey.

The contras are something special. They are performed by applying both techniques. *sordas* and *claras.* It is advisable to practise them with a metronome at first. The beats of the metronome, or those of the foot, are the basis, and the palmas beat the counter-rhythm. It requires a lot of practice before contras can be performed at tempo 200 (see also palmas exercise with **Bulerias** in **Volume 2).**

Compas

Fuera de compas is the worst that can happen to you as a Flamenco performer. Just imagine a dance band playing a waltz and leaving out one or two beats in 3/4 time - unthinkable for audience and dancers alike. Well, in Flamenco it is slightly more difficult not to get out of sync, or compas, but it is roughly comparable with the example of the waltz. Dancers who can't dance in *compas,* singers who can't sing in *compas* and guitarists who can't play in *compas* are avoided by other artists because it is impossible to work with them. Even if you play "Flamenco" in private and just for yourself, you should keep in *compas* or should at least know about *compas* because otherwise, what you are playing is not Flamenco. I always hear guitarists, especially in German-speaking countries, who play difficult *falsetas* by famous virtuosos, but you can't tap your feet in time to the music, not to mention discern a *compas.* This is not Flamenco!

The problem is that outside of Spain "the cart is often put before the horse." What I mean is that a guitarist who wants to learn Flamenco will hardly reach his aim if he starts out practising compositions by, say, PACO DE LUCIA by playing from music or a CD. This



Picture 5.18 Reloj del Flamenco

is totally inconsistent with the way of learning the *toque* in Spain or, more exactly, in Andalusia. Everybody, from RAMON MONOYA to VINCENTE AMIGO, had accompanied *cante* and *baile* and worked as a professional accompanist for a long time before starting to play solo guitar. A guitarist who cannot play in *compels* and at the same time claims that it is not the end of the world for a "solo guitarist" to *be fuera de compas,* shows his ignorance, at best - but this isn't Flamenco!

The "Flamenco clock" (reloj del flamenco) has been in use for a long time to explain the *compas* of the different *estilos* or *pahs* in Flamenco. If you take the trouble to learn this "clock" (picture 5.18), or if you try to transfer the *compases* to the "clock," the seemingly difficult rhythms will suddenly become comprehensible and transparent. This will also help you to better understand genres such as **Solea, Alegrias, Bulerias, Siguiriy as, Fandango de Huelva** etc., all of which are played according to the " 12-beat pattern."

Years ago I had the idea for a device translating these *compases* into visual and acoustic signals. Based on this idea, the Flamenco metronome "Compas Flamenco," as shown in picture 5.19, was developed. The purpose of this metronome is to control the *compas* of difficult *falsetas* or dance passages. For the guitarist who practises with the metronome from the start, the *compas* will become the most natural thing in the world.

Different ways of counting have been developed and used in the Flamenco genres with their difficult rhythms. The most important thing is to decide on which beat of the clock you need to begin. So, when using the "Flamenco clock" you don't shift the accents within the "12-beat pattern," but at the beginning. To use the metronome properly, you should learn the following ways of counting:

Solea, Cana, Polo, Solea por Bulerias as well as **Alegrias** and related genres such as **Cantinas, Mirabras, Romeras** and **Caracoles** start on beat "1."

The **Bulerias, Guajiras, Peteneras** and **Fandangos de Huelva** start on beat "12."

The **Siguiriyas** and related genres such as **Cabales, Livianas, Serranas** and **Martinete** start on beat "8." For *compas* examples see Volume II, "Estilos."

In this first Volume the *compas* has deliberately been neglected a little bit because learning the different playing techniques is difficult enough. For this reason I selected only music examples in which the accents are obvious. In **Volume 2,** the *compases* of the individual *estilos* or *palos* will be explained in detail with the "reloj."

Flamenco Metronome
Software for Win

Source of supply:
Gerhard Graf-Martinez
(see “Addresses” p. 107),
or www.graf-martinez.com

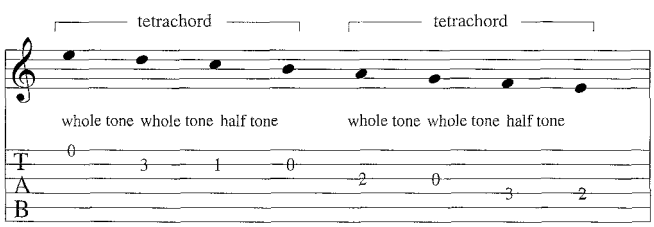


Picture 5.19 *Compas* Flamenco Metronome

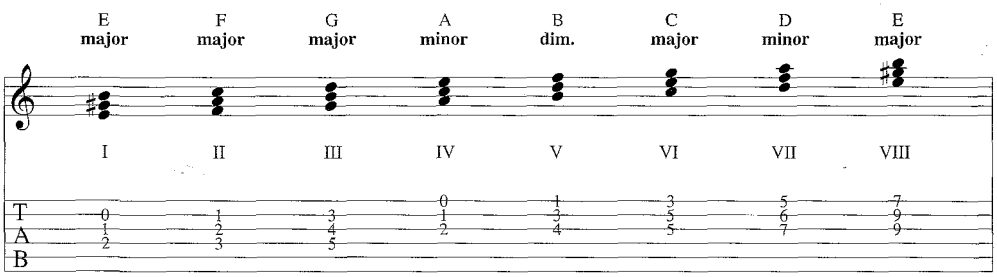
Modo Dorico

PYTHAGORAS (about 580 to 500 BC) created the first complete diatonic scale (e^1, d^1, c\ h, a, g, f, e). It is made up of two similar, unconnected tetrachords (four-tone rows: whole tone-, whole tone-, halftone step) and constitutes the Dorian scale. The highest note was the root and the scale was read from top to bottom. The medieval church modes and their names were derived from the Dorian mode, although, due to misunderstandings, they were based on a different classification. The Phrygian mode of the medieval church mode corresponds to the ancient Dorian mode. This is the reason why some music theorists build the Flamenco mode on the Phrygian scale. The Dorian mode of the ancient world has survived in Andalusian Flamenco as the modo dorico until the present. The old "cante-jondo" chants are exclusively based on the modo dorico. However, the adjustment of Flamenco to the major keys was inevitable. The g turned into g#, but this only applies to harmony and not always to the melody.

Because the Greeks had already been in contact with the Iberians through their colonization before establishing their music systems, some Spanish musicologists and flamencologists claim that the Greeks took the *modo dorico* from Iberia to Hellas (see Volume 2, "History").



If you notate the *modo dorico* in ascending order and build triads on top of the notes you will get the following constellation:



The first four chords make up the harmonies of the *modo dorico,* with E major (Mi-major) as the basic chord. In descending order, the chords are: A minor (la-menor) - G major (Sol-major) - F major (Fa-major) - E major (Mi-major). Applied to the major/minor system, we are in the key of A minor because the notes (a, b, c, d, e, f, g, a) correspond to those of the A minor or harmonic A minor scale (a, b, c, d, e, f, g#, a). The dominant of A minor is E major(7) and the subdominant is D minor (VII in the *modo dorico).* The parallel major key of A minor is C major (VI in the *modo dorico)* whose dominant is G major(7) (III or V in the *modo dorico)* and whose subdominant is F major (II in the *modo dorico).*

The best example of the combination of the *modo dorico* and the major/minor system is the **Fandango** (see **Fandango de Huelva,** Lesson 4, p. 61). The *estribillo* is written in the *modo dorico* (in this case Mi-d6rico) and the *copla* in major (Do-major).

For further scales of the *modo dorico* see **Volume 2, Lesson 7.**

GLOSSARY

acompañamiento ...

... Zorongo

Glossary

c = cants (singing)
b = baile (dancing)
t = toque) guitar)
g = terminologia general

A

a	*t anular*
acompanamiento	*t* guitar accompaniment
acorde	*t* chord
aficionado	*g* lover of and expert on Flamenco
afinacion	*g* tuning (of a guitar)
afinar	*t* to tune
aguardiente	*g* schnapps, liquor
aire	*g* form, grace, mood; a performer's
aires de Cadiz	*g* melodies from Cadiz
al aire	*t* without *cejilla*
Alborada	see **Estilos (Band 2)**
Alboreas	see **Estilos (Band 2)**
Alegrias	see **Estilos (Band 2)**
al estilo de…	*g* in the style of...
alma	*g* Soul
alteracion	*g* accidental, e.g. #, b
alto	g loud
alzapua	*t* to use the thumb like a plectrum
amigote	*g* good friend
andaluces	*g* Andalusian, persons from Andalusia
Andalucia	*g* Andalusia
andaluz	*g* Andalusian (adj.)
antiguo	*g* old, traditional
antologia	*g* anthology
anular	*t* ring finger of the right hand
apagado	*t* to damp the strings
a palo seco	*c cante* without guitar accompaniment **(Tonas, Deblas, Martinetes, Carceleras, Saetas, Trilla, Nana, Pregon, Caleseras, Galeras)**
apoyando	*t* rest stroke
armadura	*g* key signature
aros	*t* sides of the guitar
arpegio	*t* arpeggio
arte	*g* art; posture, elegance and originality (big compliment)

ayudado *t* stroke with the thumb *(apoyando)* and *i,* or *i-m (tirando)*

B

bailaor(a) *g* Flamenco dancer (male or female)

bailarin *g* classical dancer

baile *g* Flamenco dance

bajo *g* low; soft

Bambas see **Estilos (Band 2)**

Bamberas see **Estilos (Band 2)**

Bandola *g* instrument with four strings, similar to a lute

Bandolas see **Estilos (Band 2)**

Bandurria *g* a small 12-string guitar

barrio de gitano *g* gipsy district

barniz *t* varnish

bata de cola *b* Flamenco dress with a long train

becuadro *g* natural

belen *(calo)* love, flirt

bemol *t,* ♭ flat (B♭ major = Si♭ = Si bemól)

bien g good

blanca *g* half note (minim)

boca *t* soundhole

braceo *b* harmonious arm movements in the *baile*

brazos *b* arms

Bulerias see **Estilos (Band 2)**

C

cabal *g* knowledgeable person who can appreciate the artistic meaning

Cabales see **Estilos (Band 2)**

cabeza *t* head of the guitar

cafe cantante *g* Flamenco pub in the 19th century

Cai *g* Andalusian name of Cadiz

caida *c* the end of a *cante*

cajon percussion instrument from Cuba; has recently become popular in Flamenco

Caleseras see **Estilos (Band 2)**

callo y **una** *t* flesh (callus and nail)

calo — *g gitano* language; mixture of *Romani* and Spanish; gipsy, gipsy-like. Today, the normal Calo vocabulary of the *gitanos* consists of 100 words at the most (if it still exists at all). The Andalusian population understands most of these words. You will find only some Calo words in this glossary which can still be heard in some *cantes.*

calorri — *(calo)* female gipsy

calorro — *(calo)* male gipsy

cambio — *c, b, t* change (rhythm, chord or key)

camelar — *(calo) (fall in) love; to want*

Camelamos naquerer — *g* "We want to speak!" dance theatre production by MARIO MAYA

camelo — *g (calo)* being in love, flirt

Campanilleros — see **Estilos (Band 2)**

cancion — *g* song *(Castellano)*

canciones primitivas — *g* the first Spanish folk songs

cantaor(a) — *g* Flamenco singer (male/female)

cante — *g* Flamenco singing; Flamenco song

cante andaluz — *g* folk songs of Andalusian origin

cantes de Cadiz — *c* **Alegrias, Tientos, Tangos, Romeras, Mirabras.**

cantes de Malaga — *c* **Malaguneas, Jaberas, Verdiales, Serranas, Rondenas.**

cante de Galeras — see **Estilos (Band 2)**

cantes de la periferia — **Jaleos** and **Tangos extremenos, Murcianas, Cartageneras**

cantes de Levante andaluza — *c* **Tarantas, Taranto, Cartageneras, Granainas, Mineras**

cante festero — *c* festivity songs **(Bulerias, Tangos** etc.)

cante grande — *c* (big) heavy and difficult singing; also called *cante jondo*

cante jondo — *c* singing from deep within; *cante grande*

cante libre — *c* singing without *compas*

cantes mineros — *c* pitmen's chants *(Cantes de Levante)*

cantes p'alante — *c* songs without dance; only for listening

cantes p'atras — *c* songs serving as accompaniment for *baile*

Cantinas — see **Estilos (Band 2)**

Carta — see **Estilos (Band 2)**
1. *g* old custom "cantar a las canas" (cana = glass). 2. *g* slit bamboo stick held with the left hand at the bottom and beaten with the right hand. Has the effect of two *palmeros.*

Caracoles — see **Estilos (Band 2**

Carceleras — see **Estilos (Band 2)**

carretilla — *g* right-hand *rasgueo* on the castanets: *ca* = little finger, *rre* = ring finger, *ti* = middle finger, *lla* = index finger

Cartagenera — *see* **Estilos (Band 2)**

caseta	g marquees pitched *at fiestas* or *ferias* to celebrate only with the immediate family or *pena*
castanuelas	*g* Kastagnetten; castanets; there are five different strokes: *carretilla, tan, tin, tian, posticeo*
castellanas	*b* dance section of the **Alegrias.** A combination of steps during the *Cante-Estribillos.*
castellano	*g* standard Spanish
Castillano	*g* Spaniard
cedro	*t* cedar wood
ceja	*t* barre (barre)
cejilla	*t* capodastro
cierre	*c, b, t* end
cifra	*g* tabulature
cipres	*t* cypress wood
clavijas	*t* wooden tuning pegs
clavijero	*t* tuning machine
cojones	*g* testicle; (colloquial) "to have balls"
coletilla	*c* a bit shorter than the *estribillo*
colmao	*g* Flamenco pub
Colombianas	see **Estilos (Band 2)**
columpio	*g* rocking movement
compas	*g* time; rhythmic unit; see page 86
compasillo	*g* $^4/_4$ time
concurso	competition
condenao	*g* colloquial: damn!
contras	*g* see **Palmas**
contratiempo	*g* counter-rhythm (see **Palmas)**
conversos	g Jews who renounced their faith
copla	*c* song verse
corchea	*g* eighth note (quaver)
cordobes	g flat Andalusian hat
coraje	*t, g* courage
corrida (de toros)	bull-fight
Corridas	see **Estilos (Band 2)**
corte	*c, b, t* break in a musical or choreographic sequence
corto	g short
cuadrao, a	*c, b, t* pattern consisting of equal beat units
cuadro	g Flamenco ensemble

cuatro por cuatro g 4/4 time

cuerda *t* string

cuerda entorchado *t* wound string

cuerda piano *t* plain, treble string

CH

chau, chau *g* gibberish; term for foreign languages

Chuflas see **Estilos (Band 2)**

chunga *(calo)* joke

churros y chocolate *g* There is nothing better after a night of drinking than eating "churros" (crullers fried in oil) and drinking hot chocolate at the first light of dawn.

D

danza *g* classical dance

Danza Mora see **Estilos (Band 2)**

Debel *(calo)* god

Debla see **Estilos (Band 2)**

dedo *b, t* finger

Deblica bare *g (calo)* great goddess

de ida y vuelta *c* songs that went to South America and came back

Desarollo *t* part of *the falseta* (developed from *respuesta* and *desarollo)*

despacio *g* slow

desplante *b* bold, courageous variation in *posturas* and *zapateados*. In the **Alegria:** one step forward, two steps backward

diapason *t* fingerboard

Dios g god

Don *g* form of address, comparable to the English "Sir"

dos por cuatro $g\ ^{2}/_{4}$ time

ducas *g (calo)* pain, sorrow, grief

duende *g* Flamenco demon; state of mysterious inspiration

duquilar *(calo)* to fall ill, to suffer; "duquelitas": little pain

E

ebano *t* ebony

eco gitano *c* typical sound of the "cante gitano"

edad de oro *g* Golden Age (1860-1910)

egipciano *g* Egyptian; another name for gipsies; the word *gitano* is derived from it

ejercicio *g* exercise

Endecha see **Estilos (Band 2)**

ensimismarse *g* to immerse in oneself, to lose oneself in thought

entrada *c, b, t* introduction, beginning

escala *t* scale, e.g. do, re, mi, fa, sol, la, si.

escobilla *b* part of the dance devoted to the footwork. Escobillado (la escoba = the broom, the brush). The *planta* brushes the floor backwards and forwards like a broom.

estilo *g* style

estilos antiguos en *g* Old style songs no longer in use

estribillo *c* a kind of chorus; a short phrase which is repeated several times

F

falseta *t* solo music passage or interlude. The *falseta* should always include "pregunta" (question), "respuesta" (response) and "desarollo" (development).

Fandango see **Estilos (Band 2)**

Fandangos de Huelva see **Estilos (Band 2)**

Fandango grande see **Estilos (Band 2)**

Fandangos naturales see **Estilos (Band 2)**

fandanguero *c cantaor,* who only sings **Fandangos** or who is a **Fandango** specialist

Farruca see **Estilos (Band 2)**

farruco *g* conceited

feria *g* FolkFestival; the best-known feria, the "feria de abril," takes place in Sevilla every year.

fiesta *g* celebration, festivity

flamencologia *g* Flamenco research, the science of Flamenco

flamencologo *g* flamencologist, Flamenco researcher

floreos *g* set phrases

fondo *t* the bottom of the guitar

fragua *g* smithy

fraguero *g* smith

frio *g* cold; virtuoso technique without *aire* and *alma;* see also *toque frio*

fuera de compas *g* to be off beat

fusa *g* thirty-second note (demisemiquaver)

G

Gades *g* Latin term for the city of Cadiz

gaditano, -a *g* inhabitant (male/female) of the city of Cadiz

Garrotin see **Estilos (Band 2)**

gazpacho *g* cold soup; Flamenco festival in Utrera

gitaneria *g* gipsy district

gitano(a) *g gipsy (male/female)*

golpe *b*, f beat

golpeador *t* pickguard on the *tapa*

goma laca *t* shellac

gracia *g* gracefulness

Granainas see **Estilos (Band 2)**

grandeza *g* greatness, splendour, importance, dignity

Guajiras see **Estilos (Band 2)**

guasa *g* joke

guitarra *g* guitar

guitarra blanca *t* sides and bottom made of cypress

guitarra negra *t* sides and bottom made of jacaranda

guitarra de fabrica *t* guitar built in a factory or made by machine

guitarra de tablao *t* Flamenco guitar in the 19th century

guitarra hecho de mano *t* hand-made guitar

guitarrero *g* guitar maker, luthier

guitarrista *g* guitarist

gusto *g* taste

H

hijo *g* son

hombre! *g* sure!

horquilla *t* alternating stroke between the thumb *(apoyando)* and the index finger *(tirando)*

I

i *t indice*

indice *t* finger of the right hand

introduction *t* introduction, prelude

J

Jaberas see **Estilos (Band 2)**

Jacara see **Estilos (Band 2)**

Jaleo see **Estilos (Band 2)**

jaleos *g* encouraging shouts/cheers and *palmas.*

jaleador *g Jaleo* specialist

Jarchyas see **Estilos (Band 2)**

jondo *g hondo;* deep, profound

jondura *g* depth

Jota Spanish folk dance

juderia *g* Jewish district of town

juerga *g* boisterous revelry; Flamenco session

L

lacha, lache *(calo)* shame, disgrace

laud g lute

letra *c* lyrics of a *cantes*

lento *g* slow

Levante *g* east, East Andalusia

libre *c* without *compas*

ligado *t* joining by slurs

lima *t* nailfile

Livianas see **Estilos (Band 2)**

LL

llamada *b* (shout) rhythmic signal in a dance to start or finish a part.

Have de oro *g* golden key; rare honour for really great *cantaores.*

M

m *t medio*

M *t mano*

macande *g (calo)* crazy

macho *c* a *cantaor 's* typical finishing of a *cante* part with a dramatic

madera *t* wood

madera contrachapeada *t* plywood

madera macizo *t* solid wood

maestro *g* master, teacher

Malaguenas see **Estilos (Band 2)**

malaguenero *c cantaor* who only sings **Malaguenas** or who specialises in **Malaguenas**

mano *t* hand = M (right hand)

marcaje *b* the accompanying movements of the *bailaor(a)* in the *cante* section.

Marianas see **Estilos (Band 2)**

Martinete see **Estilos (Band 2)**

mastil *t* neck of the guitar

Matices c, t tone colours

mayor *g* major

medio *t* middle finger of the right hand

Media Granaina see **Estilos (Band 2)**

melismas *c* group of ornamental notes, sung as one syllable.

melodia *t* melody

menor *g* minor

menique *t* little finger of the right hand

metronomo *g* metronome

Milonga see **Estilos (Band 2)**

Mineras see **Estilos (Band 2)**

Mirabras see **Estilos (Band 2)**

misa flamenca *g* Flamenco mass

modo dorico *t* or "modo flamenco"; descending scale: whole tone - whole tone - half tone (e.g. a - g - f - e). See page 88

moreria *g* Moorish district of a town

moriscos *g* christianized Moors

moros *g* Moors; generic term for Arabs and Berbers who ruled Spain for 700 years; Moslems in North Africa and Spain.

mozarabes *g* (Arabian: mustahrib) Christians or Jews who behave like Arabs but have kept their faith.

mudejares Arabs living under Christian rule

N

Nanas see **Estilos (Band 2)**

negra *g* quarter note (crotchet)

nino prodigio *g* child prodigy

no dice na *g* virtuoso technique without expression

No se puede aguantar *g* "This is so good that I just can't bear it."

notas *g* notes, music

p

P *t pulgar*

palillos *g* castanets, see *castanuelas*

Palmares see **Estilos (Band 2)**

palmas *g* rhythmic hand-clapping technique. "Palmas sordas" (soft, muffled palmas): both palms beat against each other; "palmas fuertes" or "claras" (loud or bright palmas): three fingers of the one hand beat into the palm of the other (see page 85)

palmero *g* person performing *palmas*

palo *cante-style,*

palo santo *t* rosewood

palo seco, a *g* literally: "to the dry stick"; rhythmic accompaniment with a stick; today: without guitar

paseo *b* walking in the rhythm of the music

paso *b* combination of footsteps, repeated several times during a dance.

pausa g rest

payo *g* non-gipsy

pellizco *t* vigour

peleon *c* the *cantaor 's* personal trademark

pentagrama staff

pena flamenca Flamenco association; organisation for the promotion and cultivation of Flamenco.

pequeno *t* little finger

Peteneras see **Estilos (Band 2)**

picado *t* alternating stroke, *apoyando* (e.g. *i-rri)*

pies *b* feet

pinabete *t* spruce wood

piropos *g* compliments

pitos *b* finger snapping

Planidera see **Estilos (Band 2)**

planta *b* whole foot; *punta* and *tacon*

planteo *c* introduction of the *cante*

Playeras see **Estilos (Band 2)**

Polo see **Estilos (Band 2)**

Pregon see **Estilos (Band 2)**

Pregunta *t* part of the *falseta* (question)

Profesionales *g* professional Flamenco artists

por arriba *t cantaor's* announcement that he is going to sing in the *modo dorico* with the dominant being E major, or *mi-dorico.*

por medio *t modo dorico* with the dominant being A major, *la-dorico.*

posticeo *c* clapping both castanets together

posturas *b* postures, figures

primera figura soloist

primo *g* cousin; for the *gitanos:* true friend

propio sello *g* typical style

pulgar *t* thumb of the right hand

pulsacion *t* stroke

puente *t* bridge of the guitar

punta *b* ball of the foot

punteado *t* to strike up and down with a finger

puntera *b* pure, unspoilt

puro *g* rein, unverfalscht

punteado *t, b* plucking the strings. *Baile:* gentle, flowing movements of the *pies* without a sound. Filigree moves are portrayed

Q

q *t menique*

quejio *c* (quejido) complaint, wail

que quita el sentio *g* "something is so good that it takes my breath away."

quiebro *b* the movement of the body during a dance step, with a bent waist.

R

rapido g fast

rasgueado *t* or "rasgueo" or "rajeao"; versatile right-hand guitar

redobles *b* double beat with the whole foot. The second beat, which is accented, follows the first immediately and like a drum roll.

redonda *g* whole note (semibreve)

reloj del Flamenco *g* Flamenco clock: counting units from 1 to 12; the accents are on 3, 6, 8, 10, 12.

remate *c, b, t* end of a section

Respuesta *t* part of the *falseta* (response)

ritmo *g* rhythm

Roas see **Estilos (Band 2)**

Rocio *g* place of pilgrimage

Romance see **Estilos (Volume 2);** Two languages were spoken under the rule of the Moors. The common people spoke Romance, a blend of Romanic and Spanish, and the upper class spoke Arabic.

Romani *g* gipsy language

Romeras see **Estilos (Band 2)**

Romeria *g* pilgrimage

Romero *g* pilgrim

romperse *g* to forget oneself, to surpass oneself, to give one's utmost

Rondenas see **Estilos (Band 2)**

roneo *g* showing-off

Rumba see **Estilos (Band 2)**

rumbero *g cantaor* or *tocaor,* who only sings **Rumbas**

S

saber pararse *c, b, t* To possess the calmness or greatness to stand still or make the "famous pauses" between the notes or to be able to "listen to oneself."

sabor *c, t* typical sound

Saetas see **Estilos (Band 2)**

salida *c, b, t* introduction

sefardi g Spanish Jew

seis por ocho *g 6/8* time

Semana Santa Holy Week

semicorchea *g* sixteenth note (semiquaver)

semifusa *g* sixty-fourth note (hemidemisemiquaver)

sentio *g* feeling

Serranas see **Estilos Band 2;** *gitana*

serrano people living in the mountains; the songs of the Bandoleros. In the *compas* of the **Siguiriyas;** delicious air-dried ham from the Sierra Nevada.

Sevillanas see **Estilos (Band 2)**

Siguiriyas see **Estilos (Band 2)**

silencio *b, t* part of the **Alegrias** in the minor mode

sincopao *g* syncopated; counter-rhythm with the accents "in the air"

Solea; Soleares see **Estilos (Band 2)**

sonidos negros *c, t* black notes, can be compared with the "dirty notes" in blues

sostenido *t* accidental, sharp (#) (F# major = Fa# = Fasostenido)

T

tablao *g* wooden floor for dancing; podium, stage

tablao flamenco *g* Flamenco pub

tablado see *tablao*

tacon *b* heel (of shoe)

tacon raspado *b* slanted, cut heel

taller *t* workshop

tan *b* clapping the castanets with the ring finger and middle finger of the left hand simultaneously, after the *carretilla*

Tangos see **Estilos (Band 2)**

Tanguillos **see Estilos (Band 2)**

tarab *g* from Arabic: emotional climax

Tarantas see **Estilos (Band 2)**

Taranto see **Estilos (Band 2)**

tapa *t* soundboard (top) of the guitar

temple *c* to vocalize *(cante);* "warm-up" of the voice

templeque *b* alternating *golpes* with the right and left *tacon* without moving one's body

Temporeras see **Estilos (Band 2)**

tension *t* tension (of the strings)

tercio *c* part of a *cantes*

tercio de entrada *c planteo*

tercio grande *c* the heart of the *cante*

tercio de alivio *c* relief of the *tercio grande*

tercio valiente *c peleon*

terelar *(calo)* to have, to possess; terelo: I have

tiempo *g* time (metre)

Tientos see **Estilos (Band 2)**

tian *b* castanet stroke: *tan* and *tin* are clapped at the same time

tin *b* clapping the castanets simultaneously with the ring finger and middle finger of the right hand; after the *carretilla*

tirando *t* opposite of *apoyando;* free stroke

tirar *t* to pluck

tiro *t* scale of the guitar

tocabilidad *t* action (of the strings); playability of the guitar

tocaor *g* guitarrist

Tonas see **Estilos (Band 2)**

tonalidad g key

tonica *t* tonic; root

toque *g* Flamenco guitar playing

toque airoso *t* elegant and rhythmically flexible *toque.*

toque gitano *t* good playing with *pellizco* and *coraje.*

toque frio *t* if *pellizco* and/or *coraje* are missing

toque pastueo *t* playing slowly and calmly

toque sobrio *t* plain guitar playing

toque virtuoso *t* virtuoso guitar playing

traje corto *b* suit with a short jacket

trastes *t* frets of the guitar

tres por cuatro *g 3/4* time

tres por ocho *g* $^{3}/_{8}$ time

tresillos *t* triplets

Trilleras see **Estilos (Band 2)**

trino *g* trill

U

una *t* fingernail

V

Verdiales see **Estilos (Band 2)**

Villancico	see **Estilos (Band 2)**
voz afilla	*c* or *eco gitano;* hoarse voice
voz de falsete	*c* falsetto voice
voz facil	*c* bright, clear voice
voz natural	*c* powerful voice from the lungs with a bit of *rajo*
voz rajo	*c* husky voice
voz redonda	*c* like *voz natural,but* without *rajo*

Z

Zambra	see **Estilos (Band 2)**
Zapateado	see **Estilos Band 2;** *b* percussion of the *punta, planta* and *tacon.* Also called *taconeo.*
zapatos	*g* shoes
zoque	*t* neck of the guitar
Zarandillo	see **Estilos (Band 2)**
Zorongo Gitano	see **Estilos (Band 2)**

Contents of Volume 2

In Volume 2 you will find the arpegio, tremolo, picado and horquilla techniques.

The alzapua, a technique used exclusively in Flamenco guitar playing, will be explained in detail and practised with interesting examples.

The "secret" of the Bulerias will be treated in an extra chapter. Rhythm exercises, including foot-tapping along with palmas and your own toque, will lead to a better understanding of the Bulerias.

You will find further falsetas for Soleas, Alegrias, Bulerias, Tarantos and Tangos.

All well-known Flamenco genres will be treated in the chapter "Estilos" and, if they are toques, will be illustrated with short music examples.

A detailed chapter on the history of Flamenco and a bibliography will conclude the book.

Addresses

Flamenco Dance Studios

You will also find guitarists there:

Estudios Madrid, Calle Ballesta 6, Madrid - 13

Estudios Calderon, Calle Atocha 21, Madrid - 12

Estudios Libertad, Calle Libertad 15, Madrid - 4

Estudios Mercedes y Albano, Plaza Tirso de Molina 20 , Madrid - 12

Manolo Marin, Calle Rodrigo de Triana 101, Scvilla

Taller de Expresion Artistica, Carmen Albeniz, Calle Salado, Sevilla

Matilde Coral y Rafael "El Negro", Calle Castilla 82, Sevilla

Amor de Dios: regrettably, this most famous dance studio was closed because of dilapidation on 22 December, 1993. Fortunately, new premises were found in the Calle Frey Luis de Leon, thanks to the efforts of some teachers.

Asociacion del Baile Flamenco de la Comunidad Autonoma de Madrid, Apartado de Correos 17.240, 28080 Madrid

Escuelas Carmen de las Cuevas, Cuesta de los Chinos, 15 • 18010 Granada

Centro Flamenco Mario Maya, La Chumbera (Sacromonte) - Camino del Monte s/n - 18010 Granada

Duendelenguas, Calle Union, 2 / 2ª planta, 11402 Jerez de la Frontera

Guitar Teachers

Andres Batista, Calle Libertad 32, Madrid - 4

David Serva Jones, Calle Duque de Alba 11. Madrid - 12

Luis Maravilla, Calle Leon 4, Madrid - 14

Jose Luis Postigo, Calle Rodrigo Caro 8, Scvilla (Barrio de Santa Cruz)

Merengue de Cordoba, Calle Isabel Losa, Cordoba

Classes

Centro Flamenco, Plaza del Potro 15, Cordoba 2 (Guitar)

Librerfa Lucano, Manuel S nchez Rabad n, Calle Lucano 8, Cordoba 3 (Dance)

Catedra de Flamencologia, Calle Quintos 1, Jerez de la Frontera

Fundacion Andaluza de Flamenco, Palacio Pemartin, Plaza San Juan 1, Jerez

Curso Int. de Guitarra, Excmo. Ayuntamiento, Sanlucar de Barrameda (Cadiz)

Flamenco Magazines

Sevilla Flamenca, Jose Hurtado Alvarez, Ap. de Correos 79, 41530 Moron d.l.F.

El Candil, Peha Flamenca de Jaen, Calle Maestro 16, Jaen

Jaleo, Box 4706, San Diego, California 92104 (USA) in English

Gerhard Graf-Martinez, Winterbacher Strasse 38, D-73614 Schorndorf (near Stuttgart), phone: (+49 7181) 92 93 18, fax (+49 7181) 92 93 19
http://www.graf-martinez.com, mailto: flamenco@graf-martinez.com

index

A

Air humidity....76
Apagado....39
Apoyando....25
Aros....74
Ayudado....30
  p-i....30
  p-p-i....33-34
  p-p-p-i....33
  Exercise II....33

B

Barniz....74-75
Boca....74

C

Cabeza....74-75
Caja....74
Callo y una....84
Canon....75
Capodastro....78
Cedro....74-75
Cejilla....78
  de Cabeza....74
  de Puente....74
Cipres....74-75
Clavijas....73-74
Clavijero....74
Compas....86-87
Cuerdas....74
  entorchada....74
  pianos....74

B

Diapason....74

E

Ebano....75
Embocadura....74
Espacios....74

F

Factory guitars ... 75
Fileteria ... 74
Fingernails ... 84
Finger Labelling ... 12
Flamenco clock ... 87
Fondo ... 74
Fuerade compas ... 86

G

Guitar terminology ... 74
Glossary ... 91
Golpe ... 37
  M-golpe ... 50
  m-golpe with downstroke ... 45
  p-golpe ... 53
Golpeador ... 40,74
Goma laca ... 74 - 75
Guitarra ... 74-75
  blanca ... 75
  de fabrica ... 75
  de primera clase ... 73
  de tablao ... 73
  de Valencia ... 75
  flamenca ... 73, 75
  japones ... 75
  negra ... 74-75
Guitarreros ... 76
Guitarreros actual
  Addresses ... 77
Guitarristas ... 79
  actual ... 81,83

H

Hecho de mano ... 75
Hueso ... 74

I

i-downstroke ... 13
i-upstroke ... 13

L

Ligados ... 37

M

ma-downstroke 26
Madera 74
  contrachapeada 75
  macizo 74 - 75
Mango 74
Marfil 74
Mastil 74
Mosaico 74

N

Nails 84
Nail polish 84

P

Palmas 85
Palo Santo 74-75
Pinabete 74-75
Pistola 75
Pistolita 75
Posture 11
Puente 75
Pulgar 25
  downstroke 29
  ima-upstroke 26
  and ima-downstroke 26
  and rasgueo 27
Punteao 12

R

Rasgueo 12
  a-m-i-p 67
  3-finger rasgueo 15
  One-finger rasgueo 13
  5-finger rasgueo 15
  Continuing 21
  4-finger rasgueo 18-19
Reloj del flamenco 87
Remate 28
Rumba 53
Rumba stroke 49,51, 53
Rumbita 34

S

Scale of the guitar 74

Shellac....75
Sound of the Flamenco guitar....12
Spruce soundboard....73
Strings of the guitar....12
Stroke....12

T

Tacon....74
Taller....75
Tapa....73
de cedro....73
de pinabete....73
Tenosynovitis....15
Tension....74
Tocabilidad....73-74
Trastes....74
Tresillos....57

U

Unas....84

W

Wooden tuning pegs....73

Z

Zoque....74