

JUAN MARTÍN

LA GUITARRA FLAMENCA

PART ONE: LESSON 1 and LESSON 4

Produced and Directed by Juan Martín and Patrick Campbell

FLAMENCOVISION

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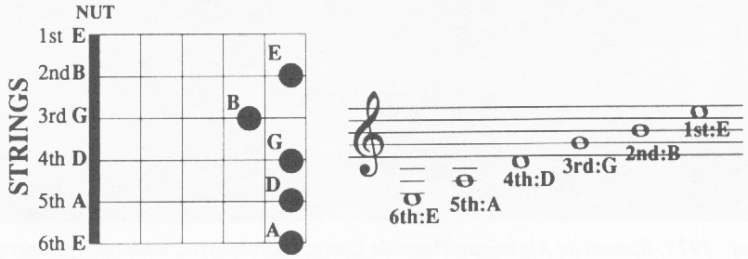
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A Note for the Absolute Beginner

To start to learn the music demonstrated in this series of videotapes, you need a nylon-strung guitar. It does not have to be a special flamenco model, but you will need to have tapping-plates (*golpeadores*) to protect the face of the guitar in order to play the flamenco tapping techniques of the *golpe*. Self-adhesive *golpeadores* can be bought, but once fixed in place they cannot easily be removed without risk of damaging the finish of the face of the guitar.

Your guitar will need to be tuned correctly. The diagram below shows the notes of the six strings of the guitar. The black dots show the fret-positions at which to stop each string with a finger so that the string, when plucked, sounds the note of the next higher string. You can start by tuning the 5th string to the note of A, obtained from a tuning-fork, pitch pipe or piano, and then adjusting the other strings accordingly. Guitar music is written an octave higher than it actually sounds. You will not need to be able to read music notation to follow the music in the booklets, since this is shown in tablature, as is explained on page 22.



Lesson 1. The Soleá

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

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

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

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

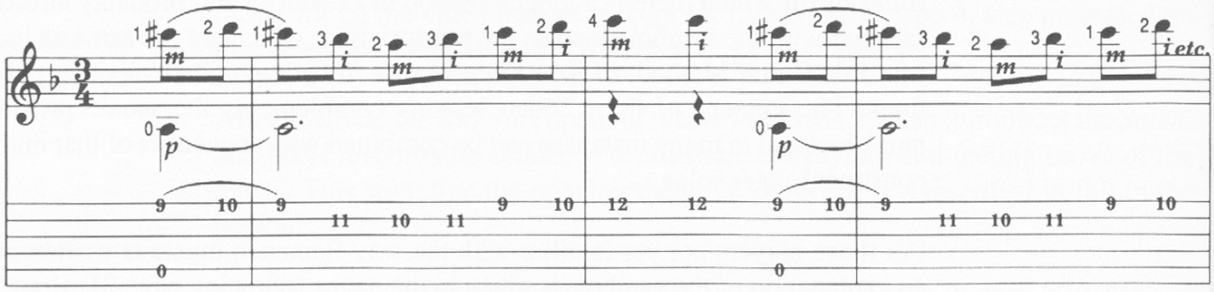
If you are beginning flamenco guitar, you should skip the next 15 pages, which give the transcriptions of the opening theme of *Bulerías* and the introductory solo *Soleá*, and start at page 21.

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

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

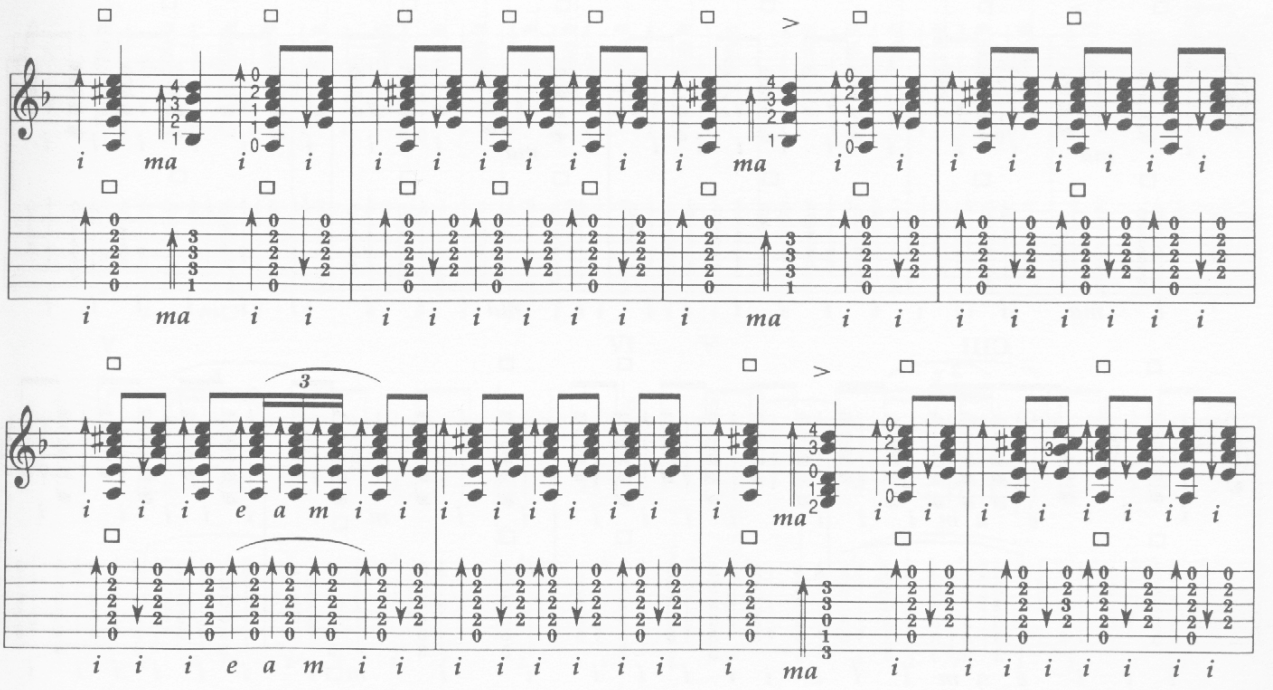
Bulerías

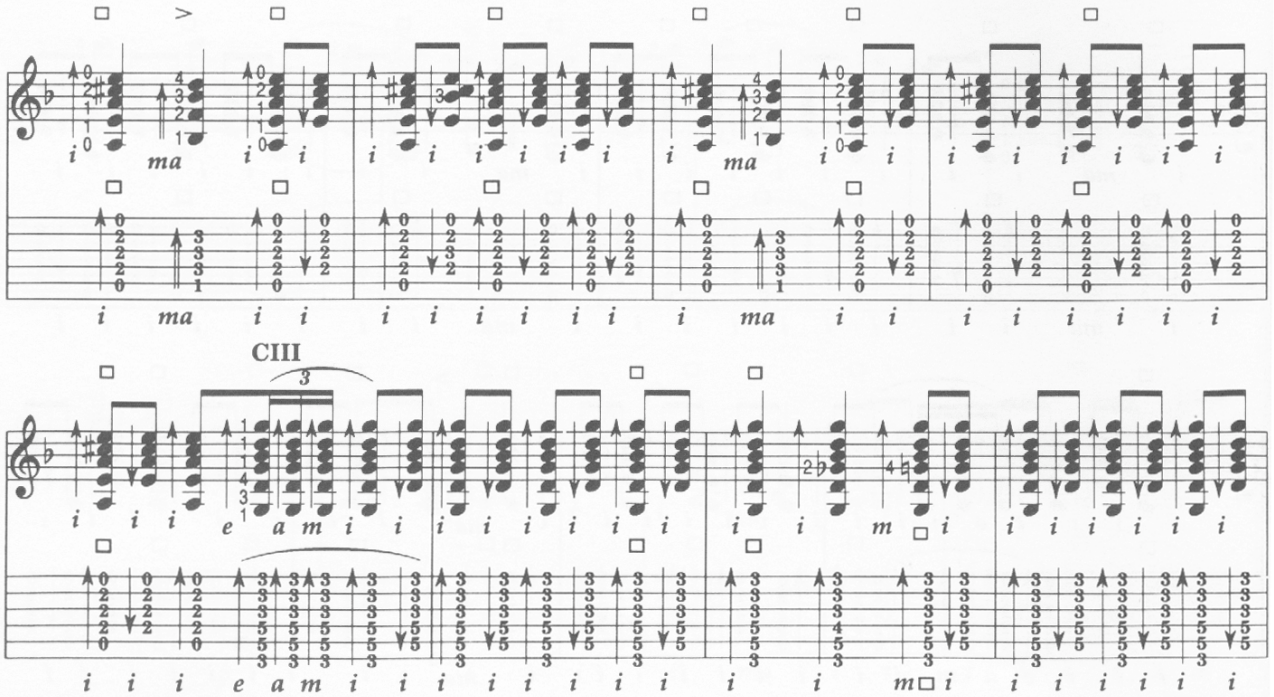
Opening Theme

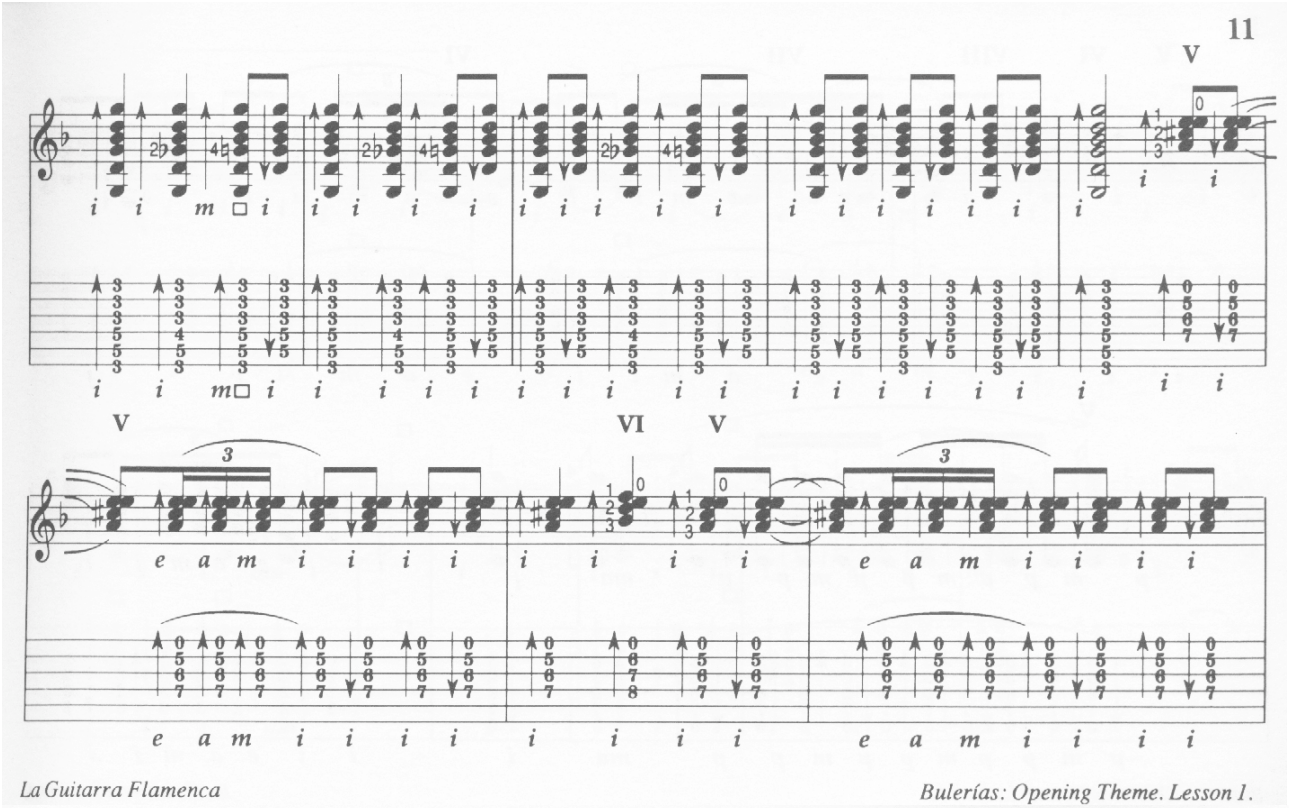


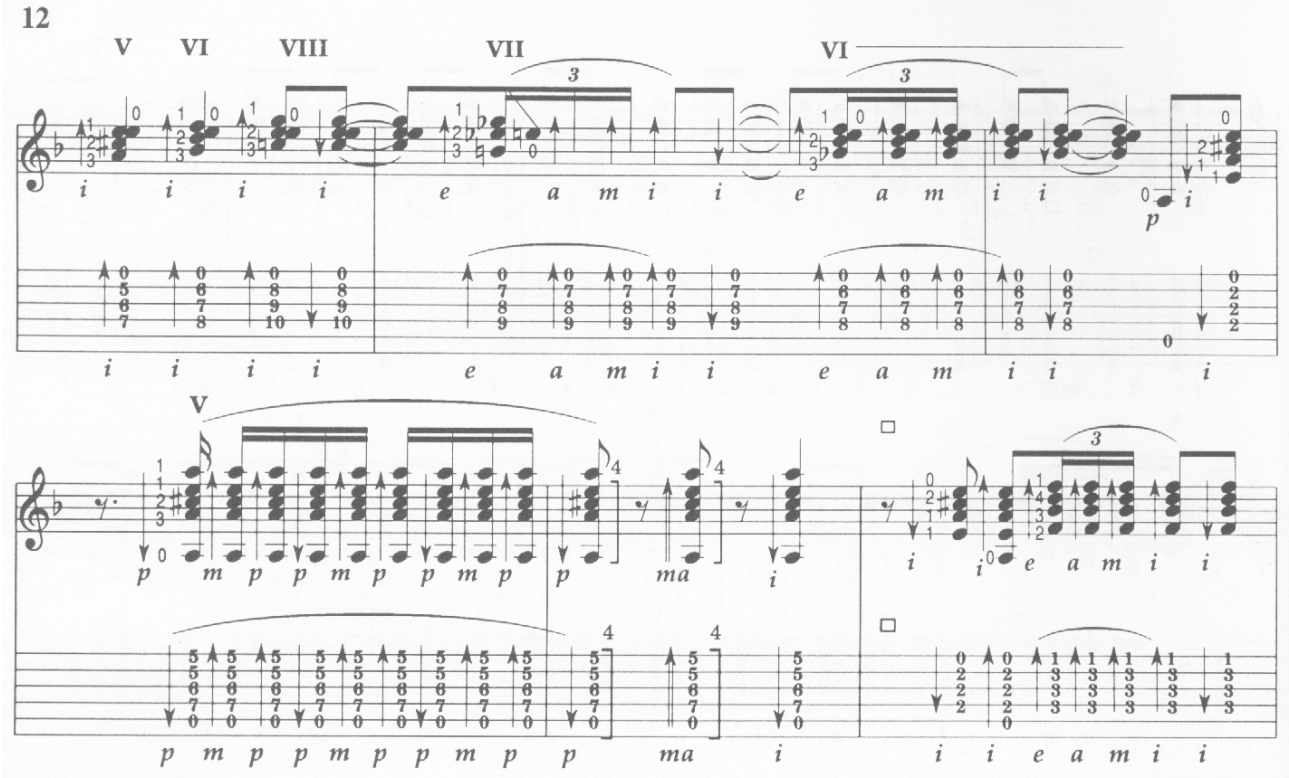


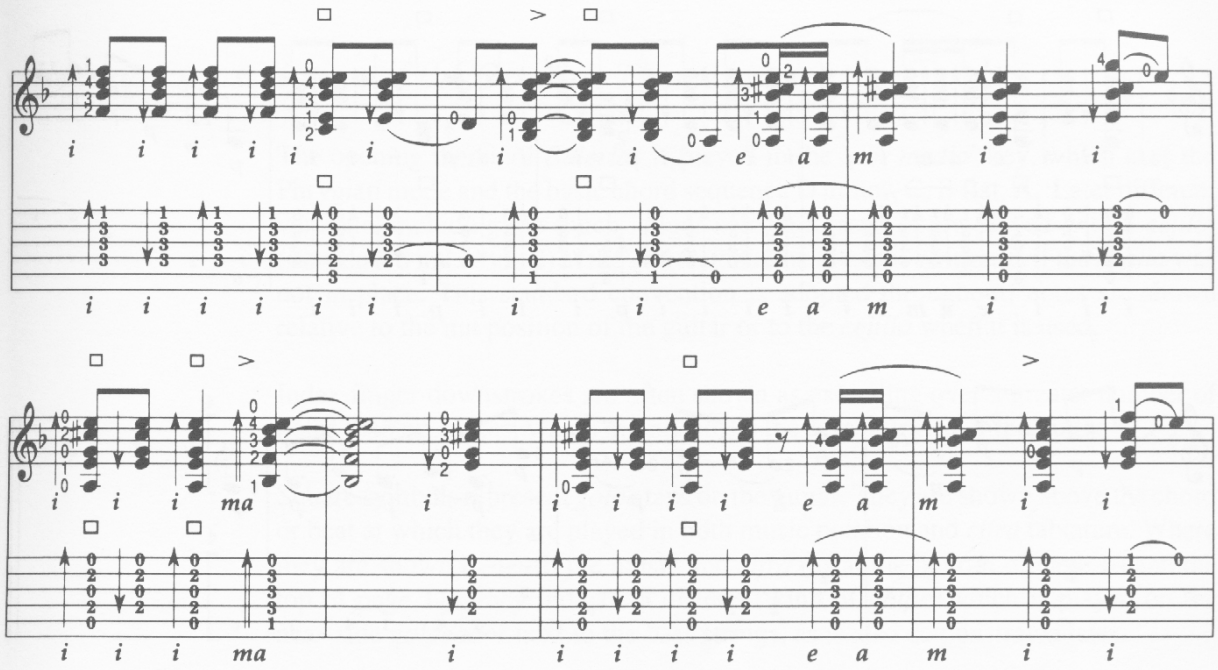

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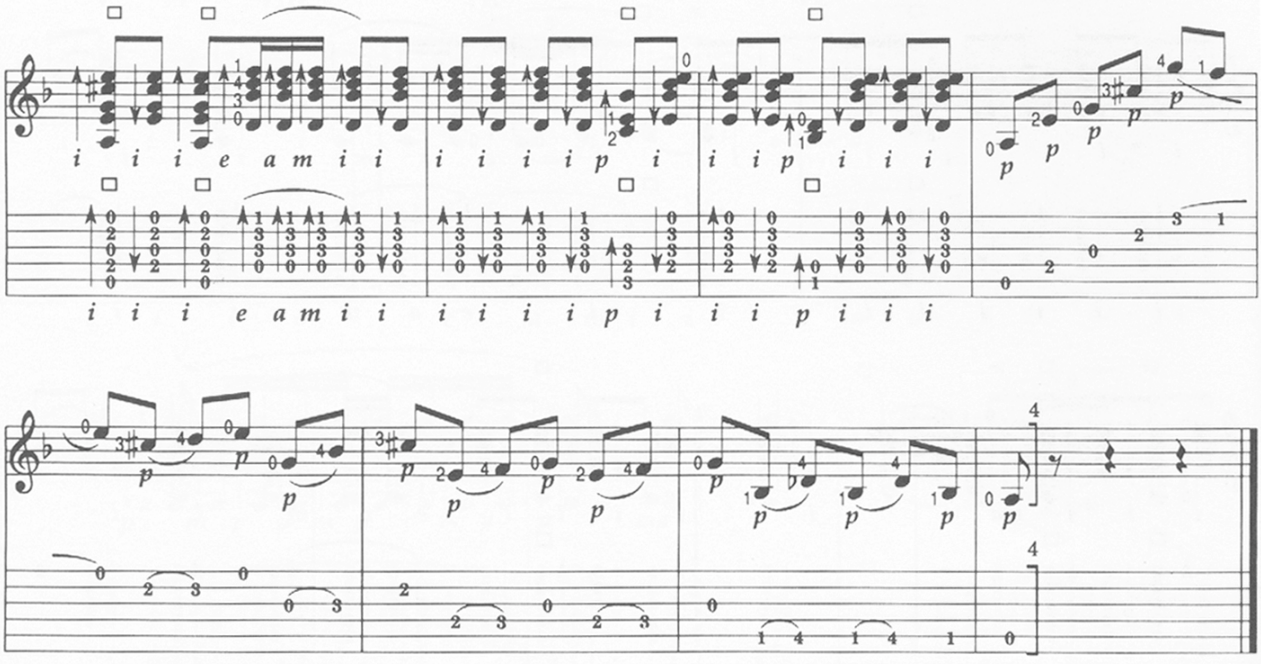



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Notes on Transcription of the Opening Theme.

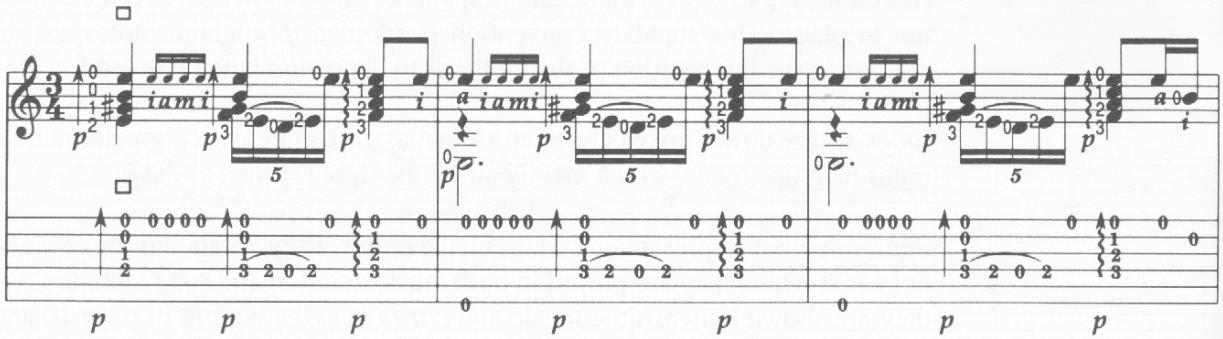
The opening theme of *Bulerías* is played in the *'por medio'* key, which uses the Phrygian mode and the basic chord sequence D minor, C, B flat, A. Later different versions, including the much longer solo in Lesson 4, are played with a *cejilla* (introduced in Lesson 2) at the 2nd fret, but the music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

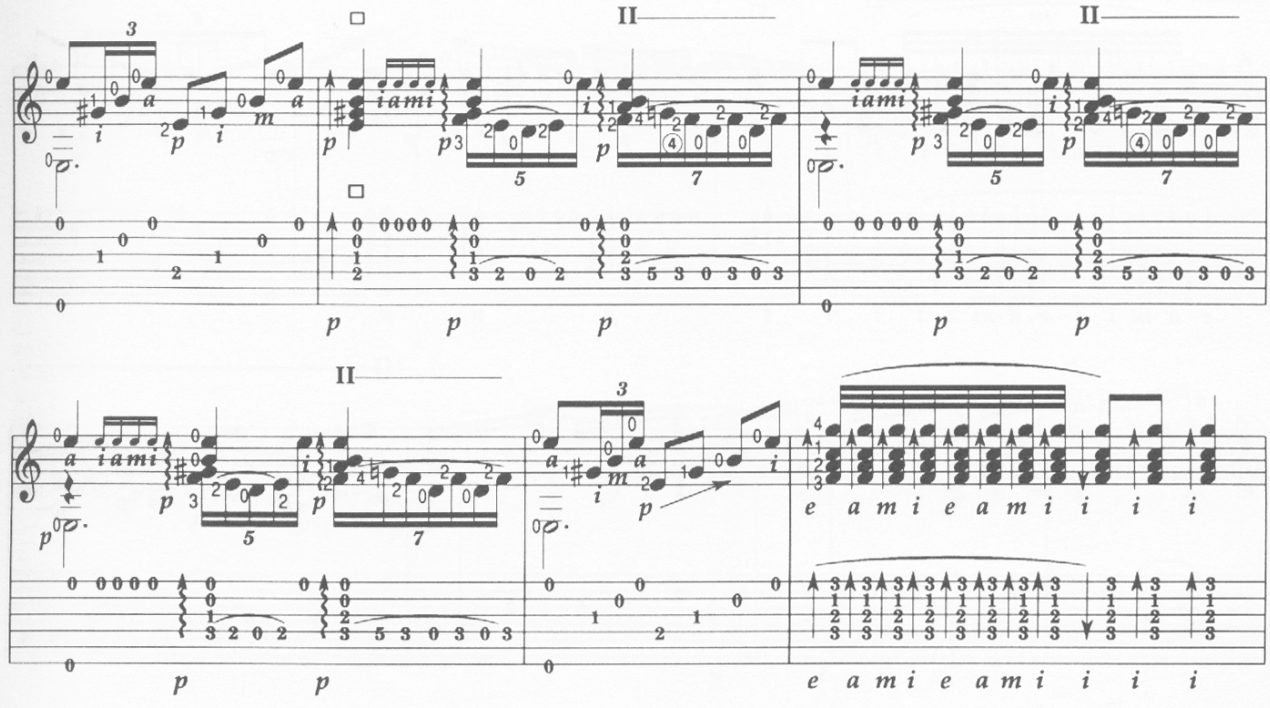
Index finger downstrokes are often shown as extending over a greater number of notes than upstrokes, which mainly strike the treble strings of the guitar.

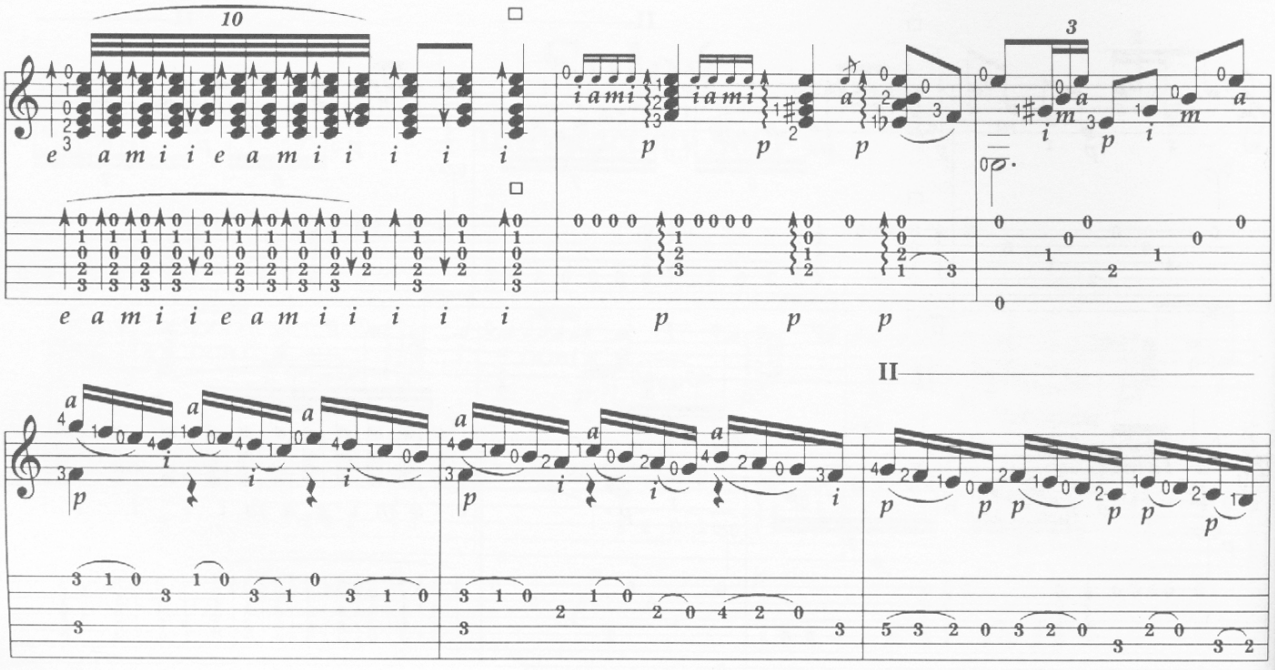
Square symbols represent *golpe* taps on the guitar. They are shown above the chord or beat at which they are played in both music notation and *cifra* tablature. Where they are shown **beneath** the music and *cifra* (as at the bottom of page 10 and the top of page 11), they indicate a different kind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

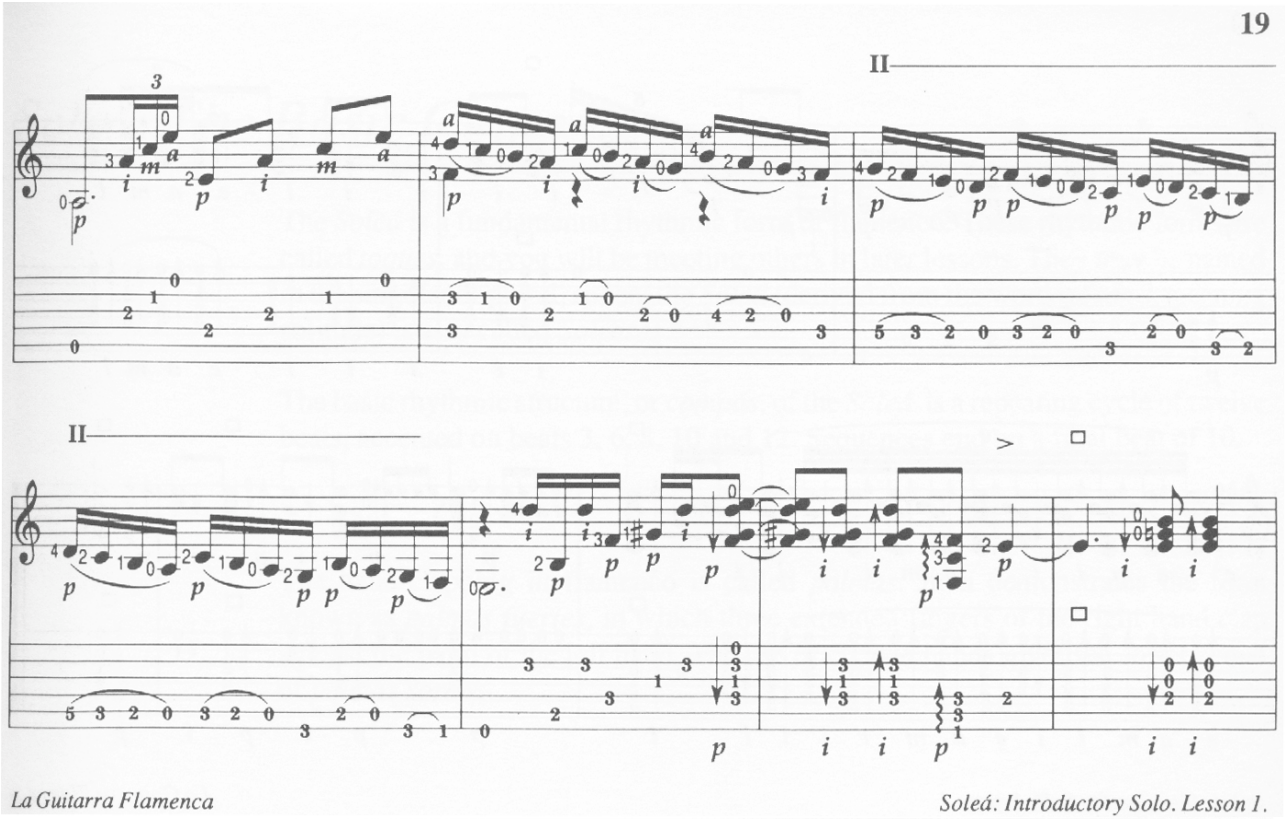
Soleá

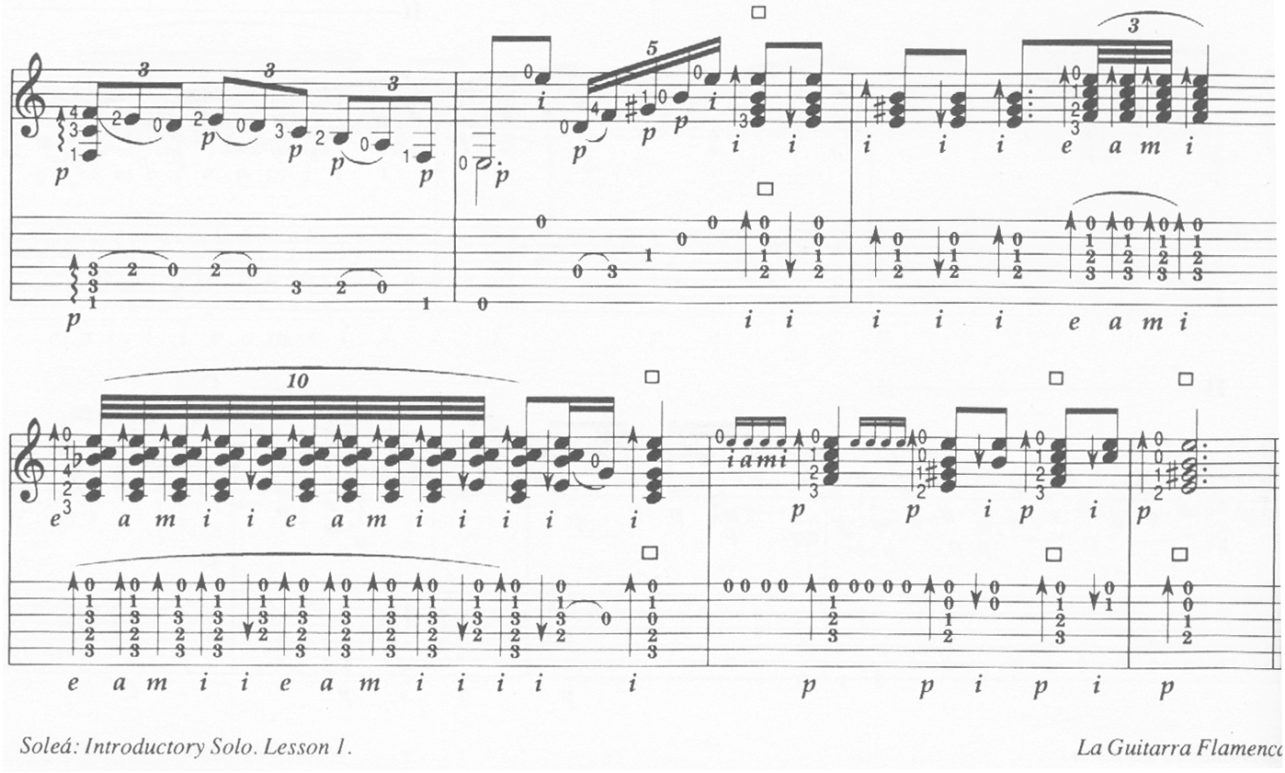
Introductory Solo











Soleá. The Basic Compás

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

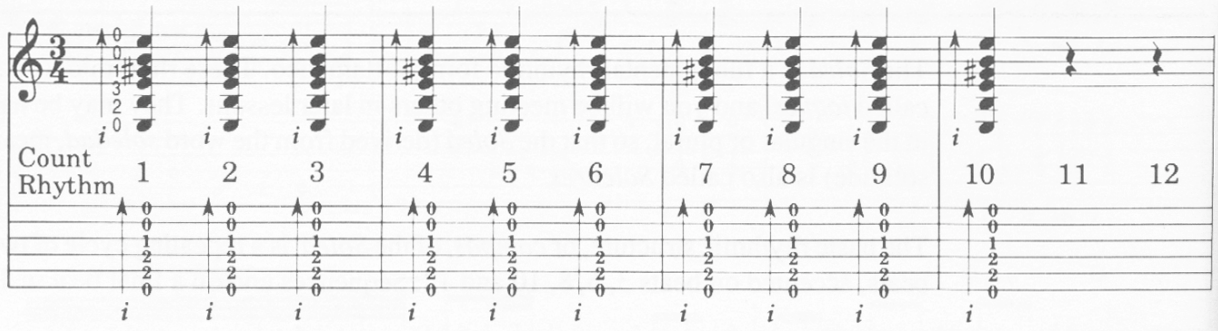
The basic rhythmic structure, or *compás*, of the *Soleá* is a repeating cycle of twelve beats, accented on beats 3, 6, 8, 10 and 12. Sequences end on a final beat of 10.

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

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

Index Finger Down-Strokes on a Chord of E Major

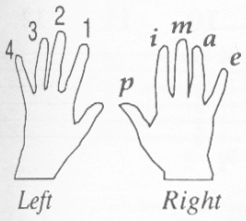
Ex.1



Explanation of Symbols

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







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

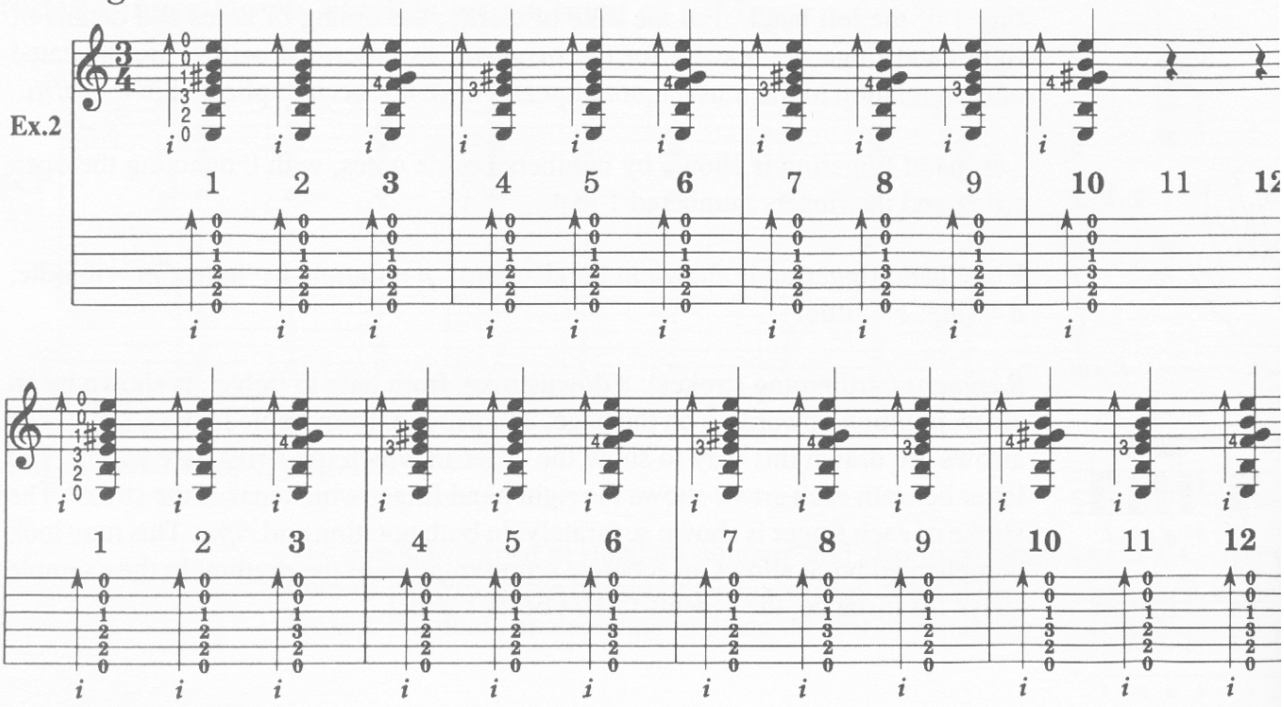
Left hand fingering is shown by numbers beside notes, with 0 denoting the open string and the fingers numbered 1 to 4.

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

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

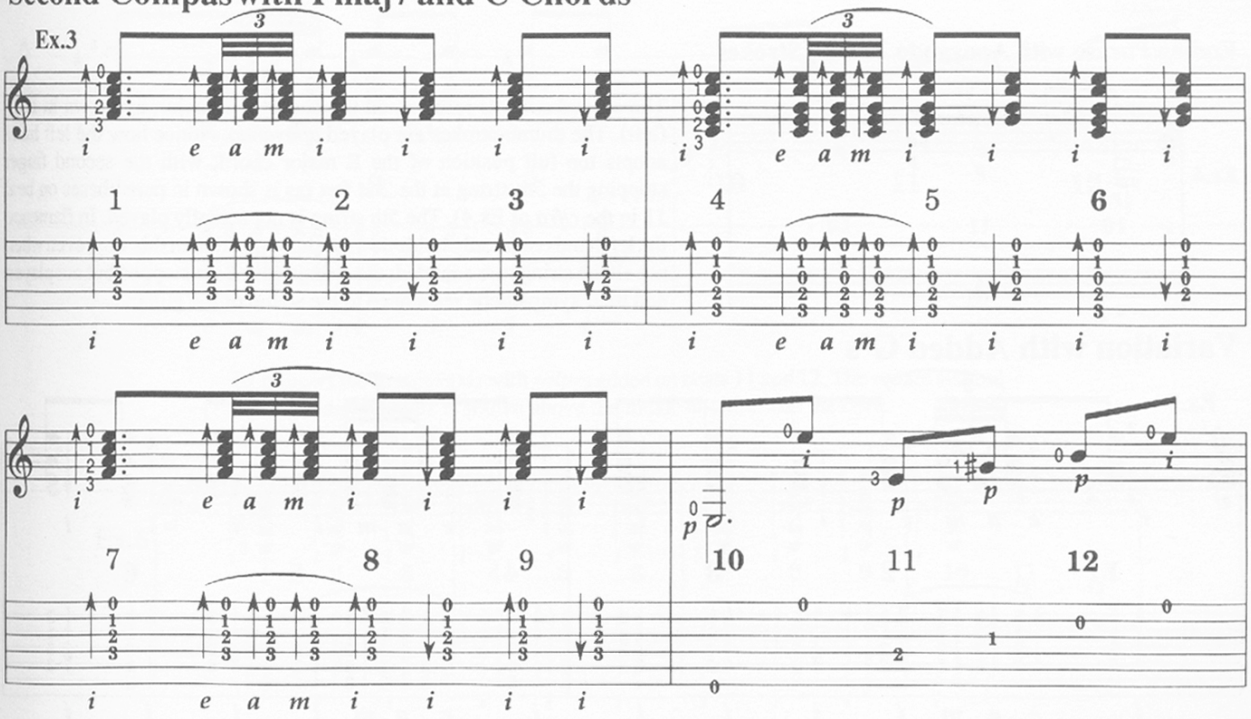
Adding F's on Accented Beats

Ex.2



Second Compás with Fmaj7 and C Chords

Ex.3



Ending Phrase with Apoyando Thumb Strokes

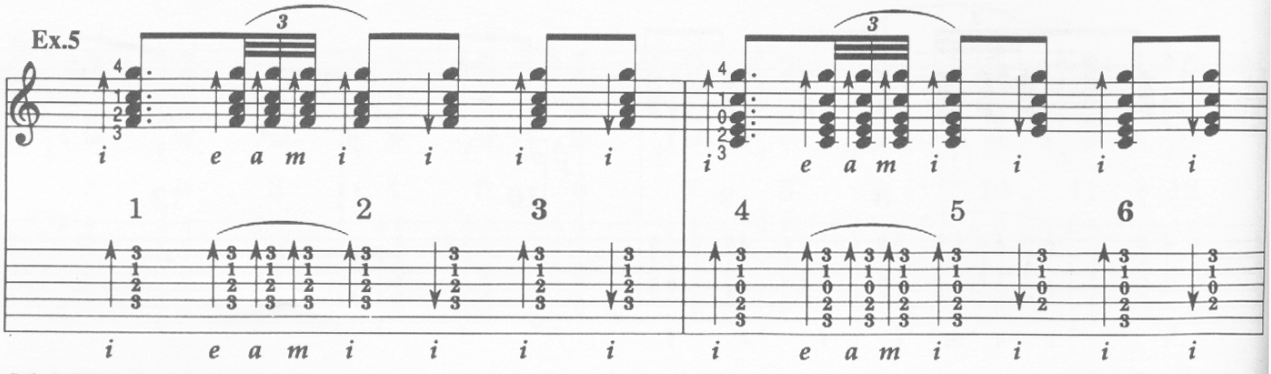
Ex.4

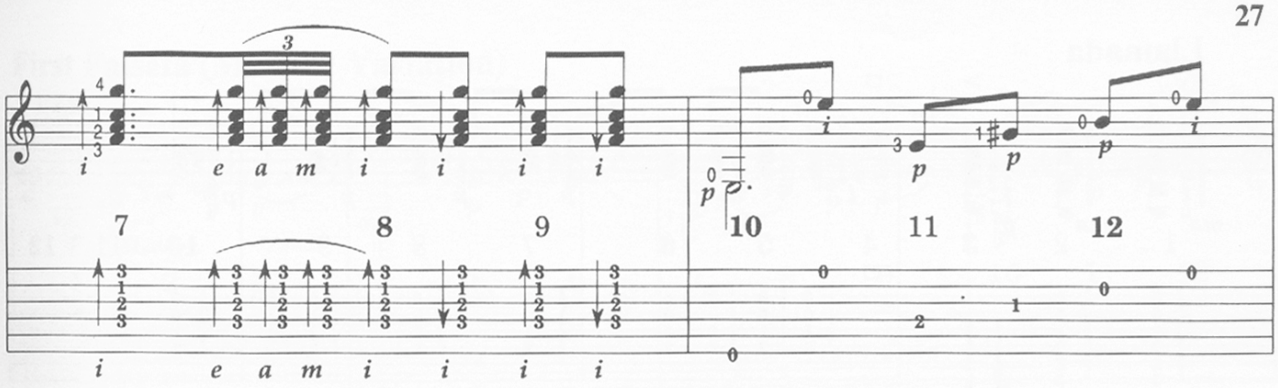


The second *compás* resolves on the chord of E major, as shown in Ex.4 (left). The thumb-strokes are played *apoyando*. Notice how the left hand adopts the full position of the E major chord, with the second finger stopping the 5th string at the 2nd fret (as is shown in parentheses on beat 11 in the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

Variation with Added G's

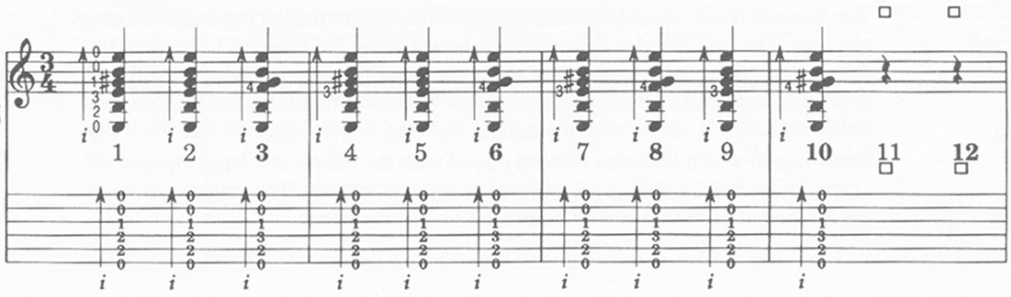
Ex.5





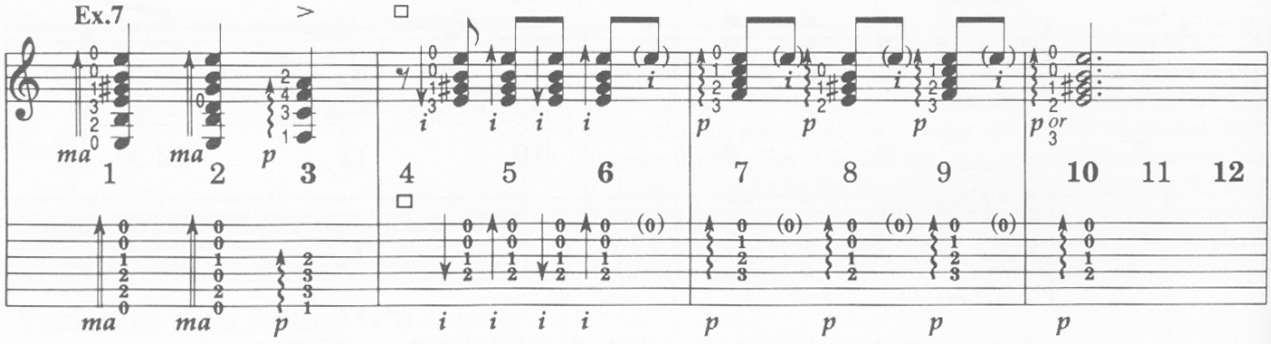
Ex.6 shows the first *compás* with *golpes* added on beats 11 and 12. The square symbol representing the *golpe* is shown above the music notation and the *cifra*.

Ex.6



Llamada

Ex.7



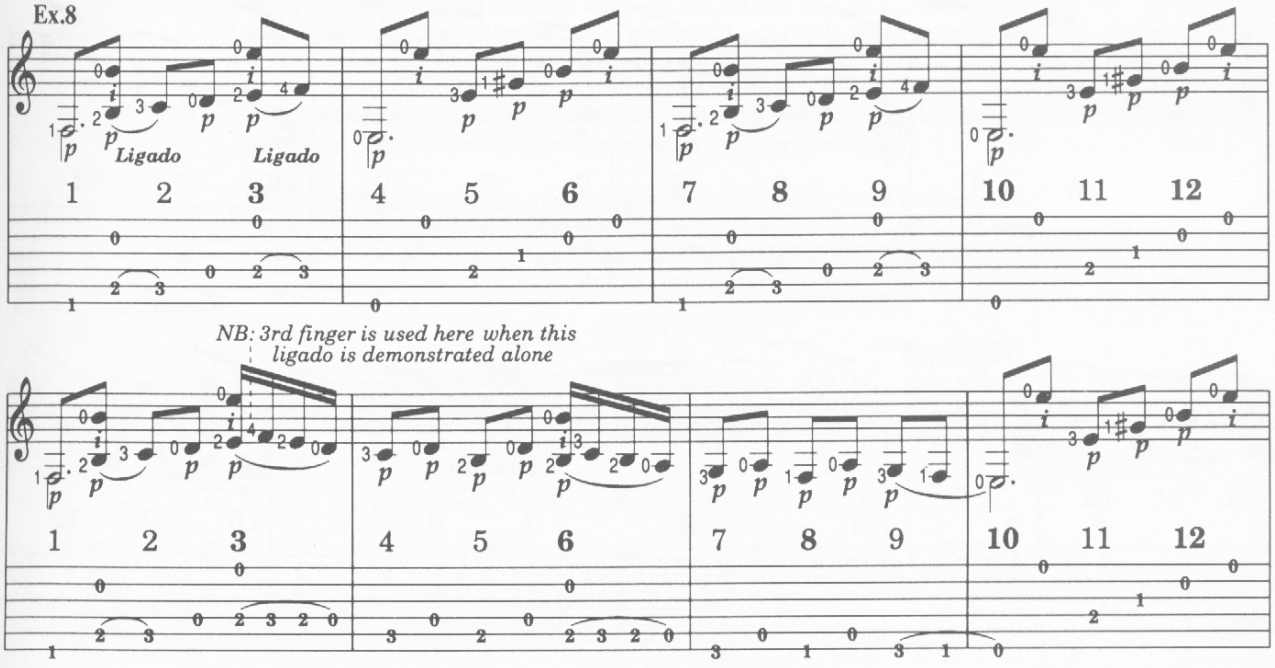


The *llamada* (Ex.7, above) introduces two new chords for the left hand and two new symbols. The first chord is E7, on beat 2, in which the 3rd finger is lifted from the 4th string to allow the open string to sound the note of D. The second chord, on beat 3, is F major, played on the lower four strings.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



First Falseta (Melodic Variation)

Ex.8



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

Second Falseta

Ex.9





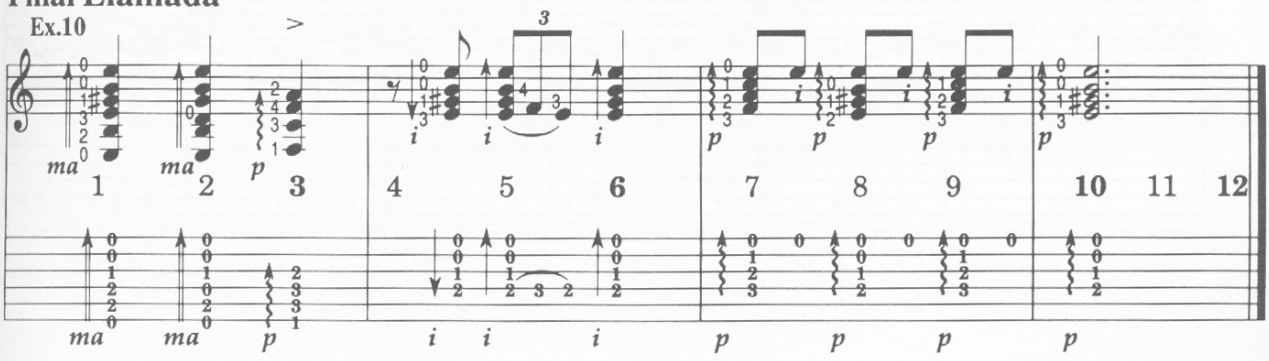
In the final version of the complete solo, note that the first time the *Llamada* (Ex.7, page 28) is played, two *golpes* are added on beats 11 and 12 in order to maintain the rhythm, before the two *falsetas* are played.

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

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

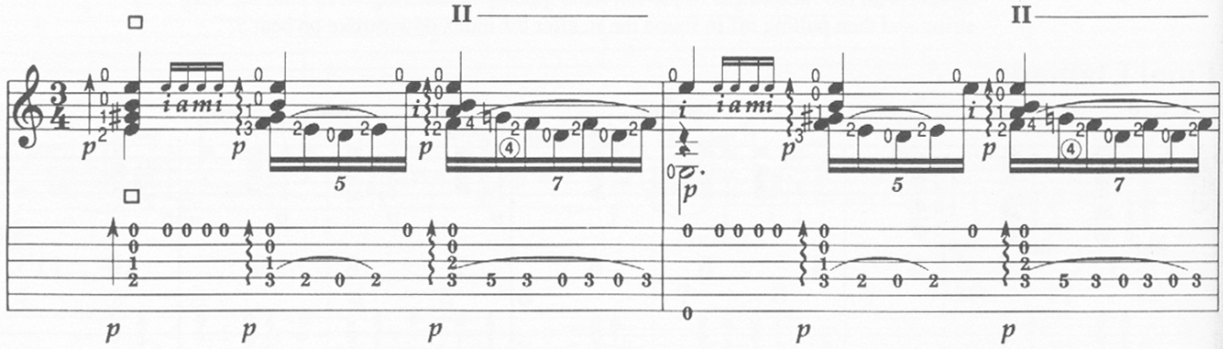
Final Llamada

Ex.10



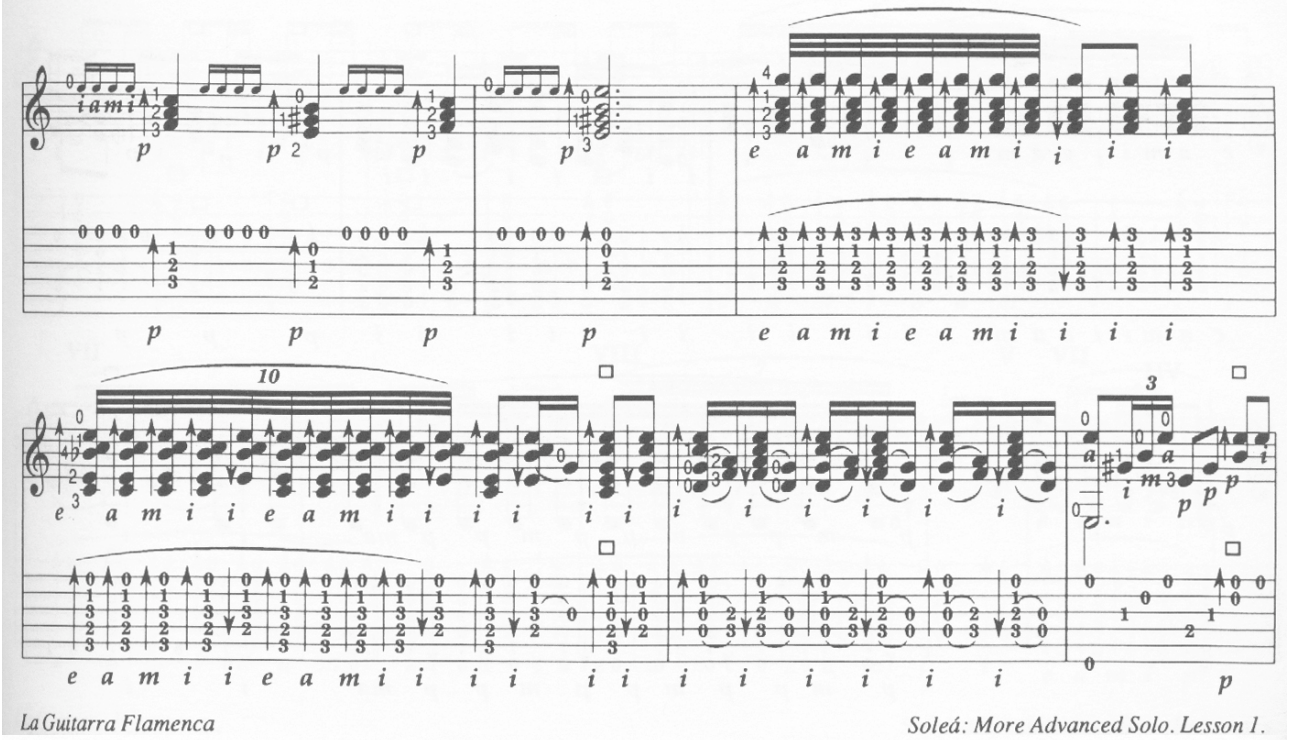
Soleá

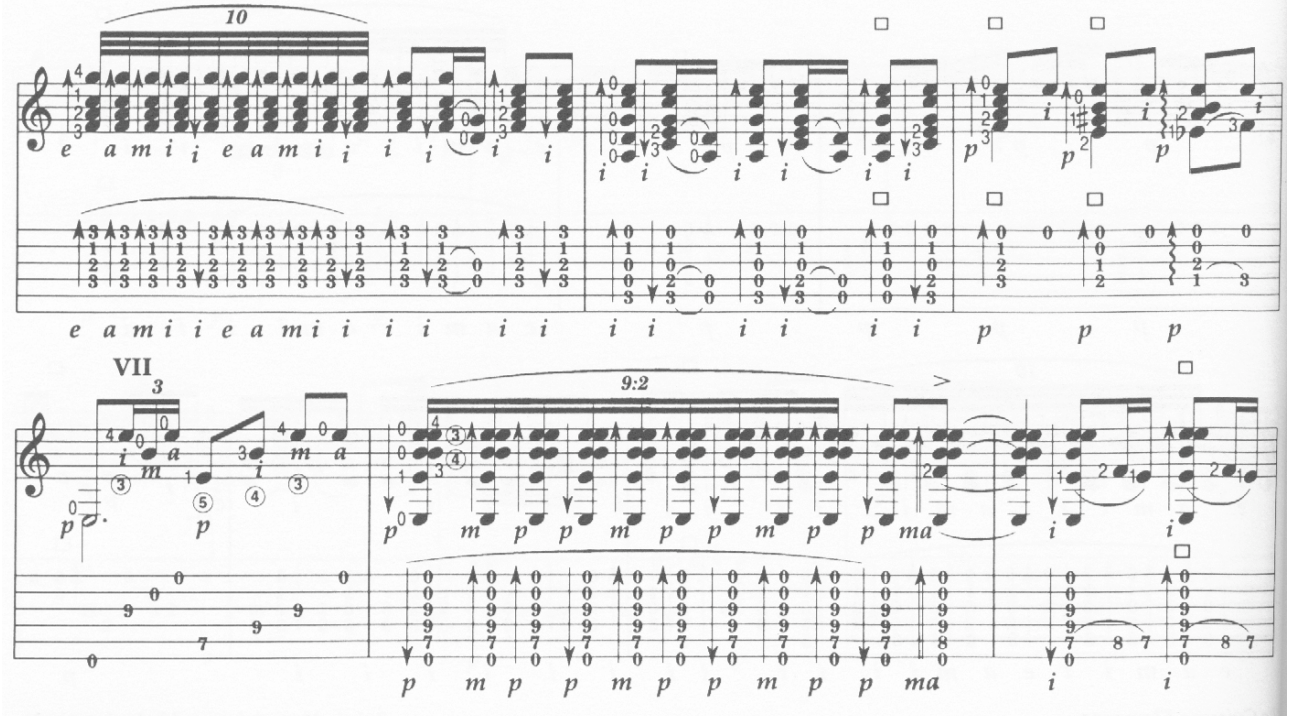
More Advanced Solo

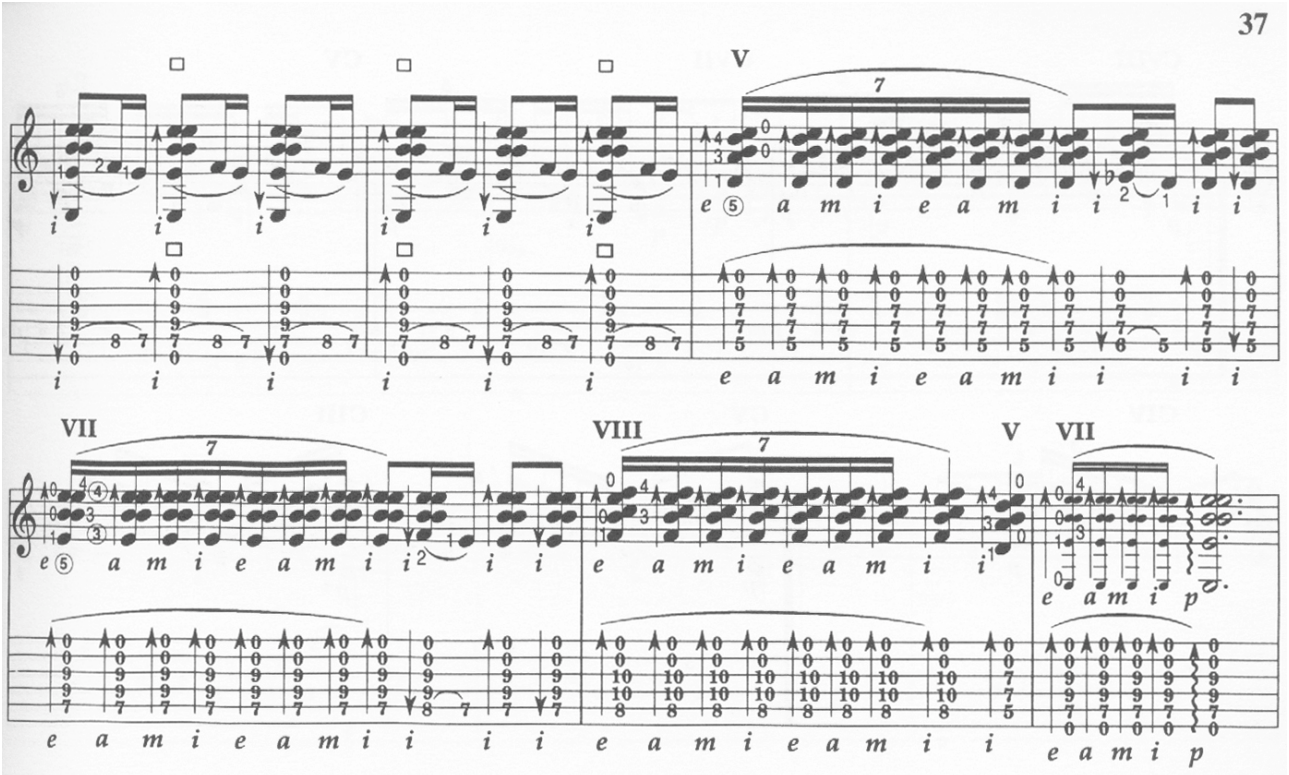


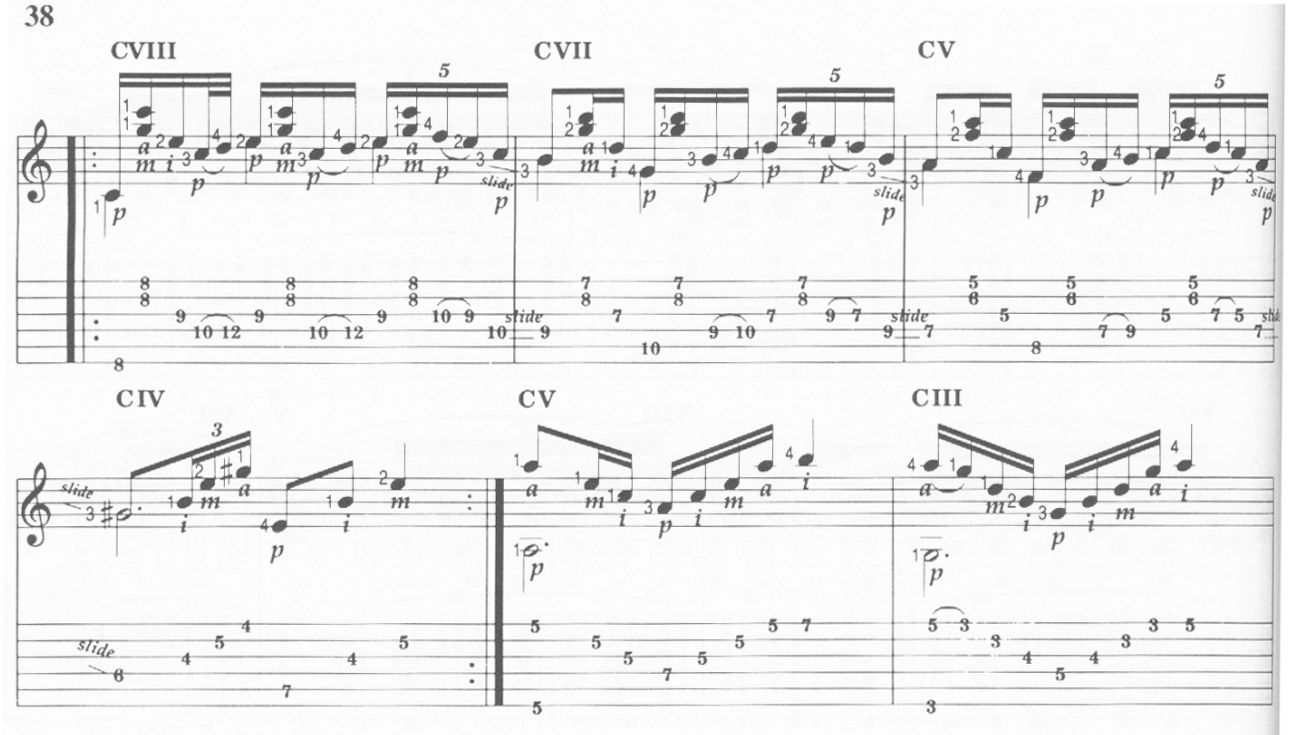









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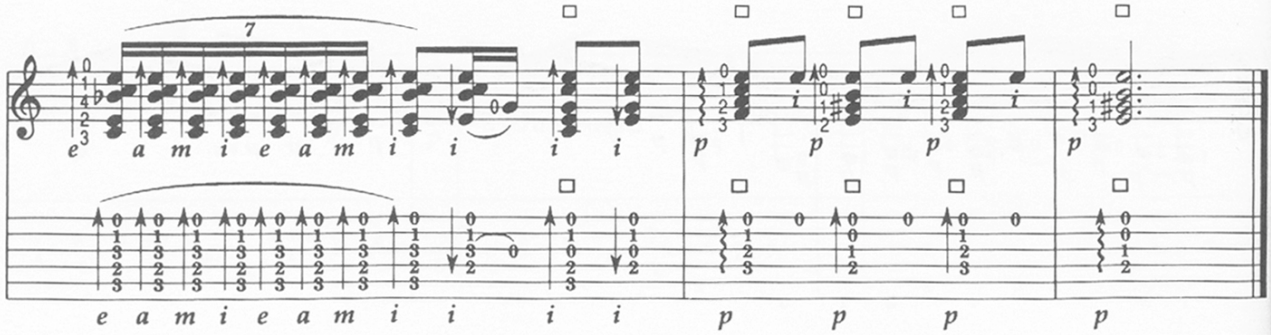

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Lesson 4. Bulerías

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

Cejilla at 2nd fret

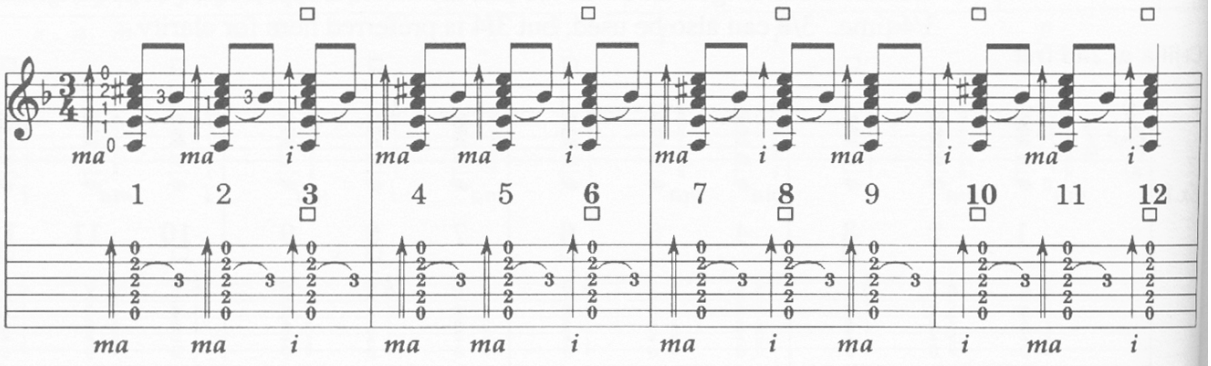
Ex.1

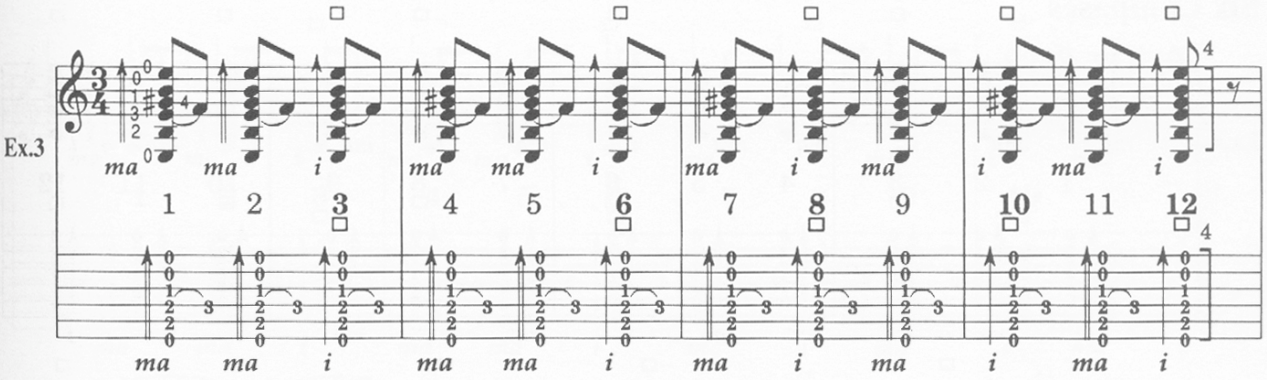


Adding Ligados

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

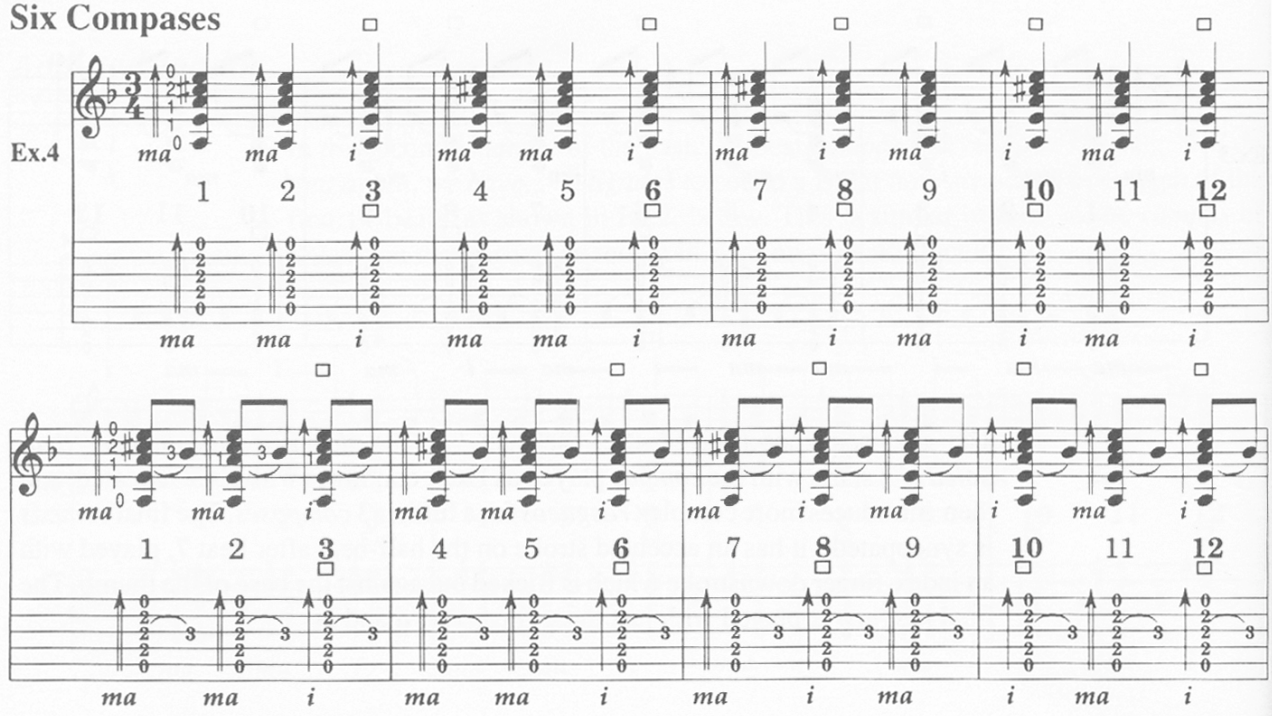
Ex.2

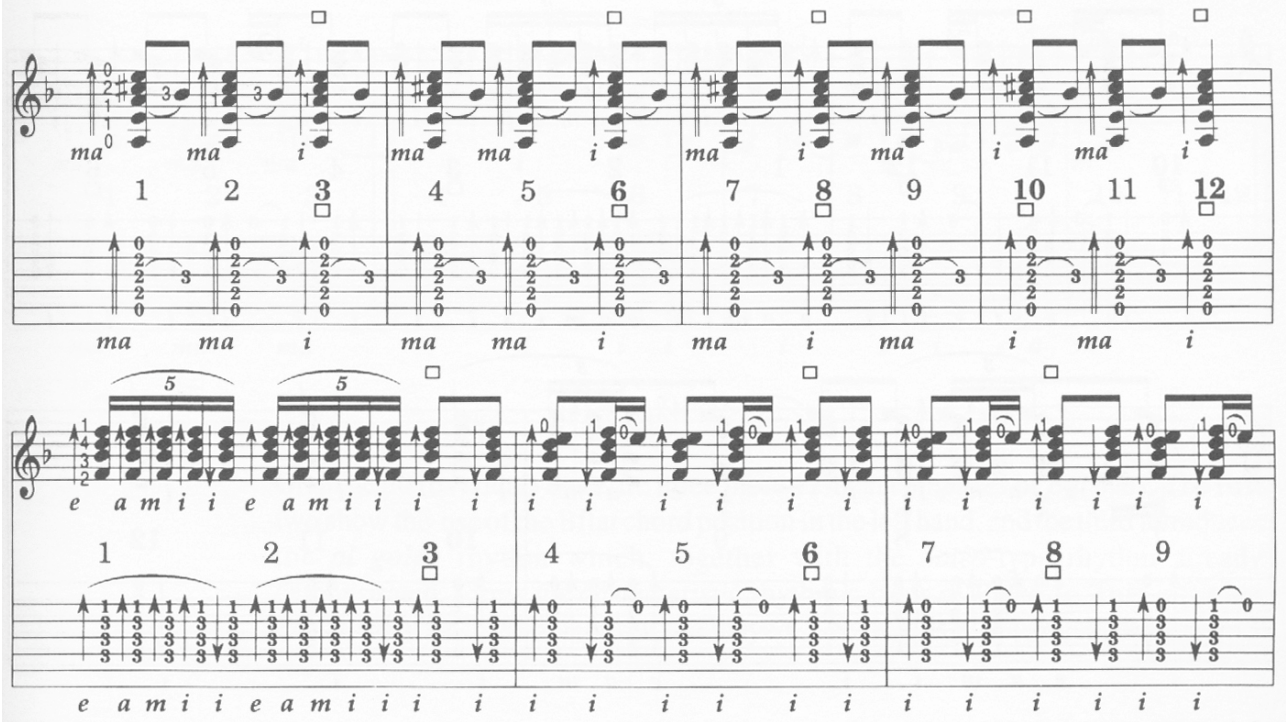


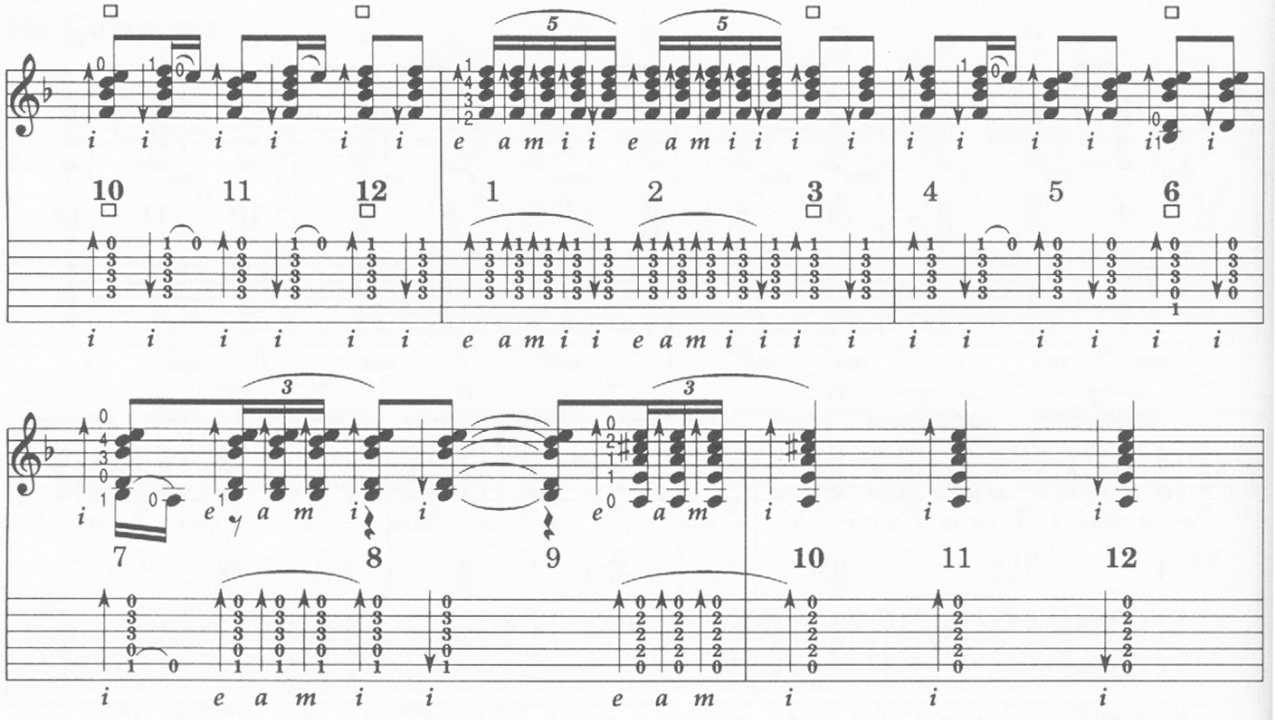


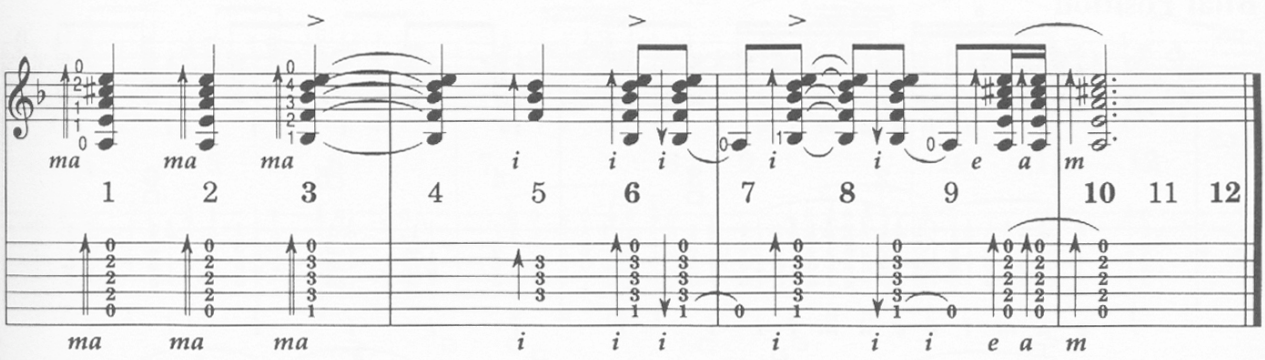
The next sequence (played after the cue: *"So we play it a little quicker than Soleá..."*) starts with the *compás* played as Ex.1, continues with Ex.2 repeated, and then introduces more complex *rasgueos* for a further 3 *compases*. The final *compás* is syncopated; it has an accented stroke on the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

Six Compases




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

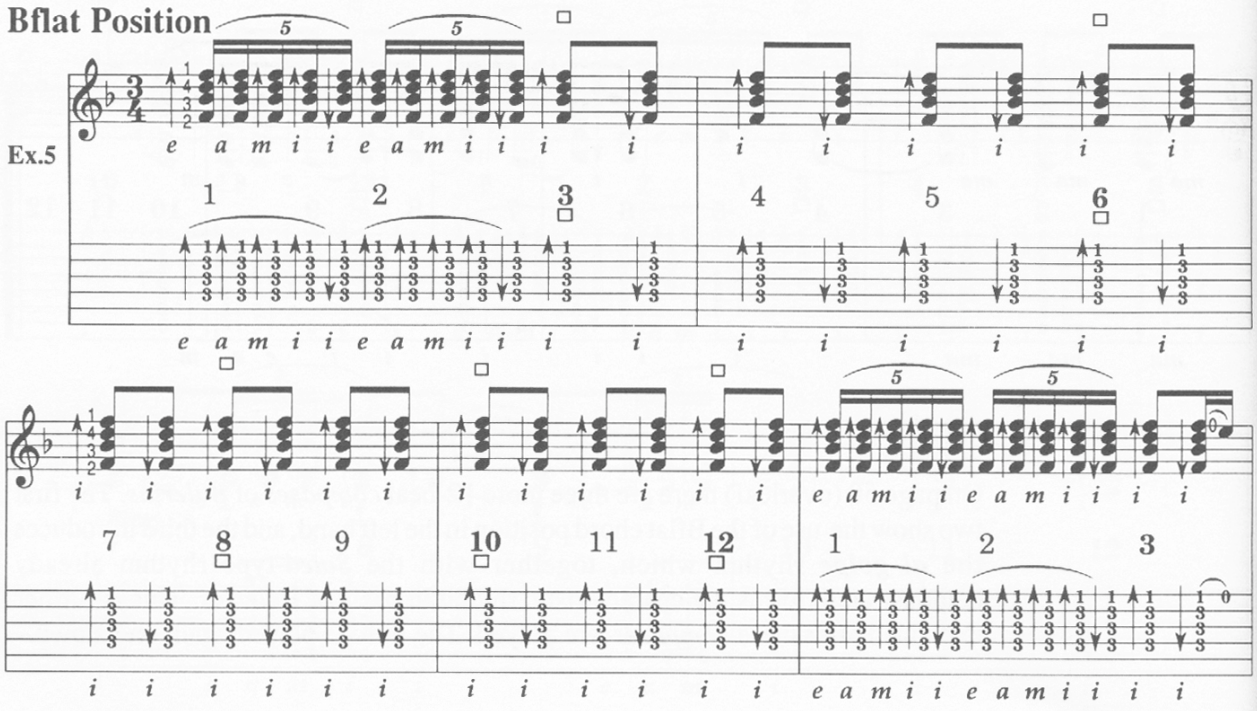

i i i i i i
e a m i i e a m i i i i
10 11 12 1 2 3 4 5 6
i e a m i i e a m i i i
7 8 9 10 11 12

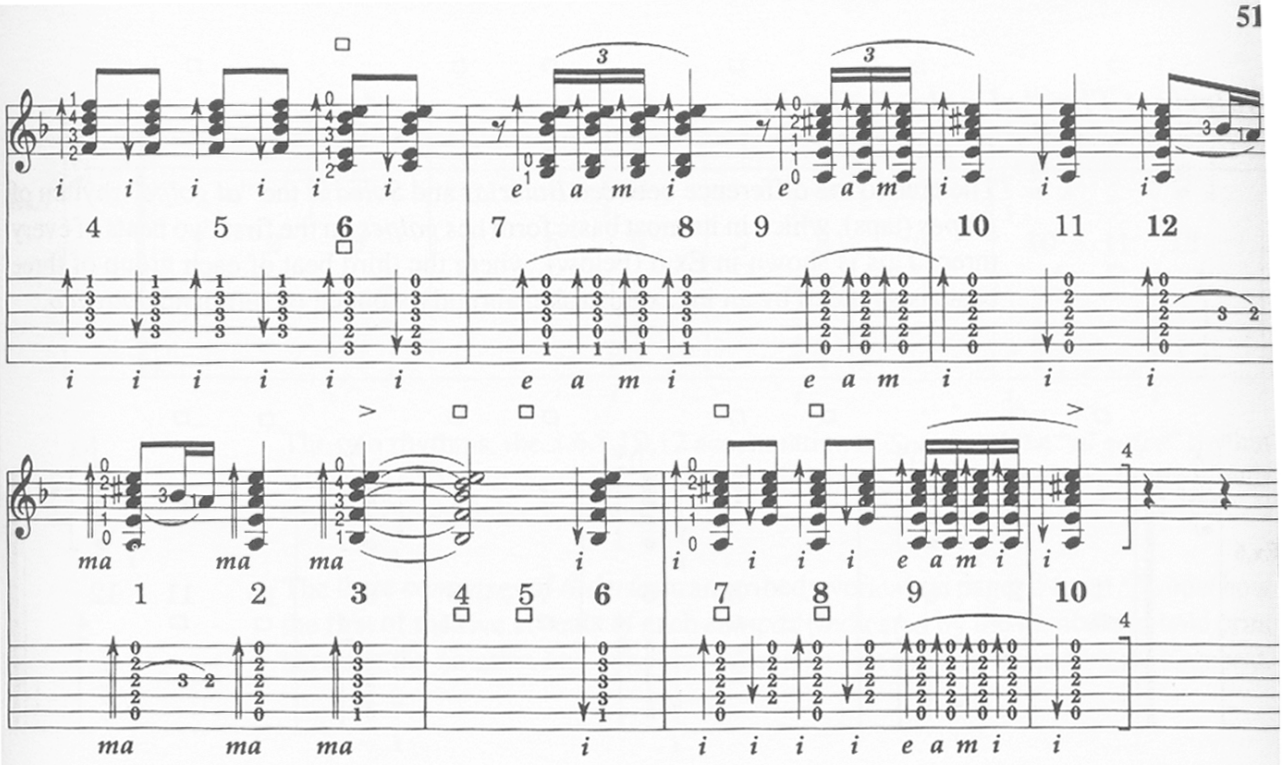


On page 50 (overleaf) there are three more 12-beat *compases* of *Bulerías*. The first two show the use of the Bflat chord position in the left hand, and the third introduces the ***al golpe*** rhythm which, together with the *Soleá*-type rhythm already demonstrated, forms the characteristic rhythmic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

Bflat Position

Ex.5

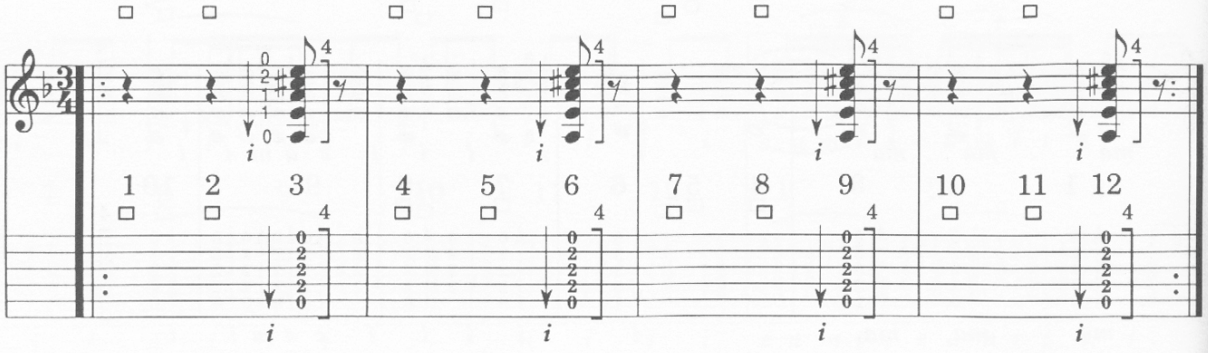




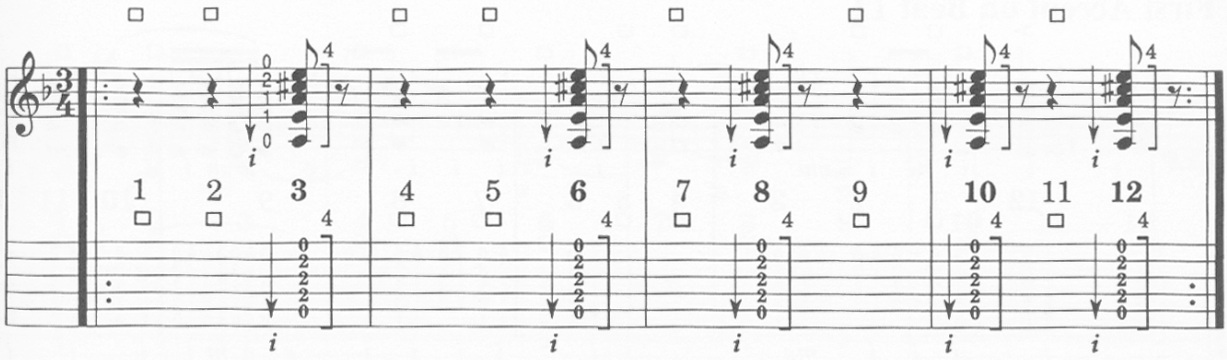
Bulerías: The "al golpe" rhythm

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

Ex.6



Ex.7

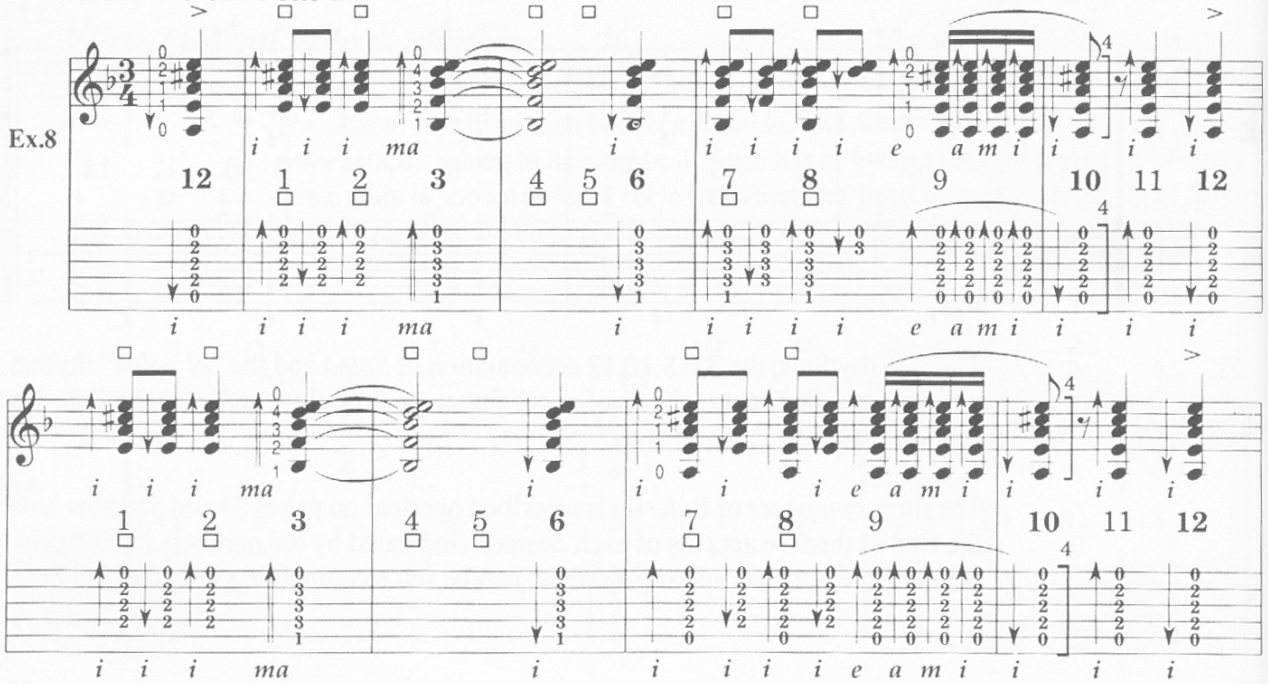


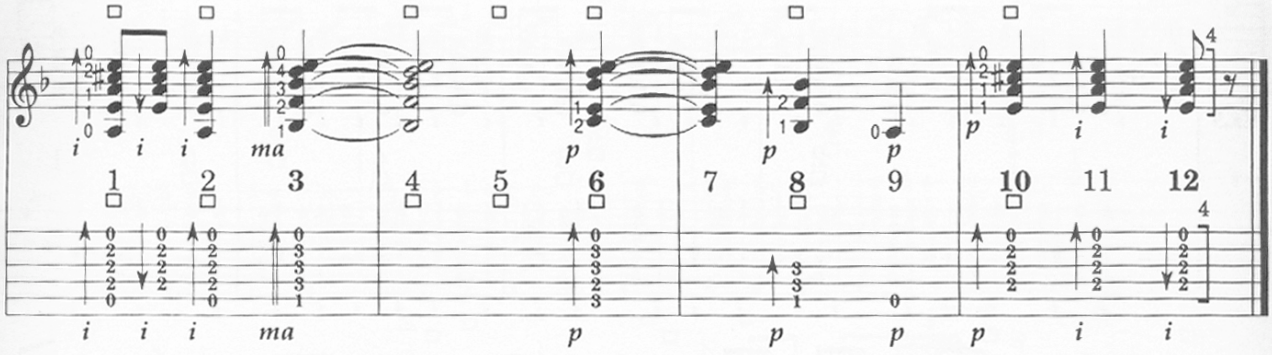
The two rhythms, the 3,6,8,10,12 accentuation of *Soleá* and the "*al golpe*" rhythm with taps on the first two beats of every three, are brought together in the *Bulerías* rhythm shown in Ex.7, above.

The three *compases* of *Bulerías* transcribed overleaf on pages 54 and 55 show how the first of the five accents of each *compás* (indicated by the numbers in bold print between the notation and *cifra* staves) can be felt as coinciding with the12th beat.

First Accent on Beat 12

Ex.8

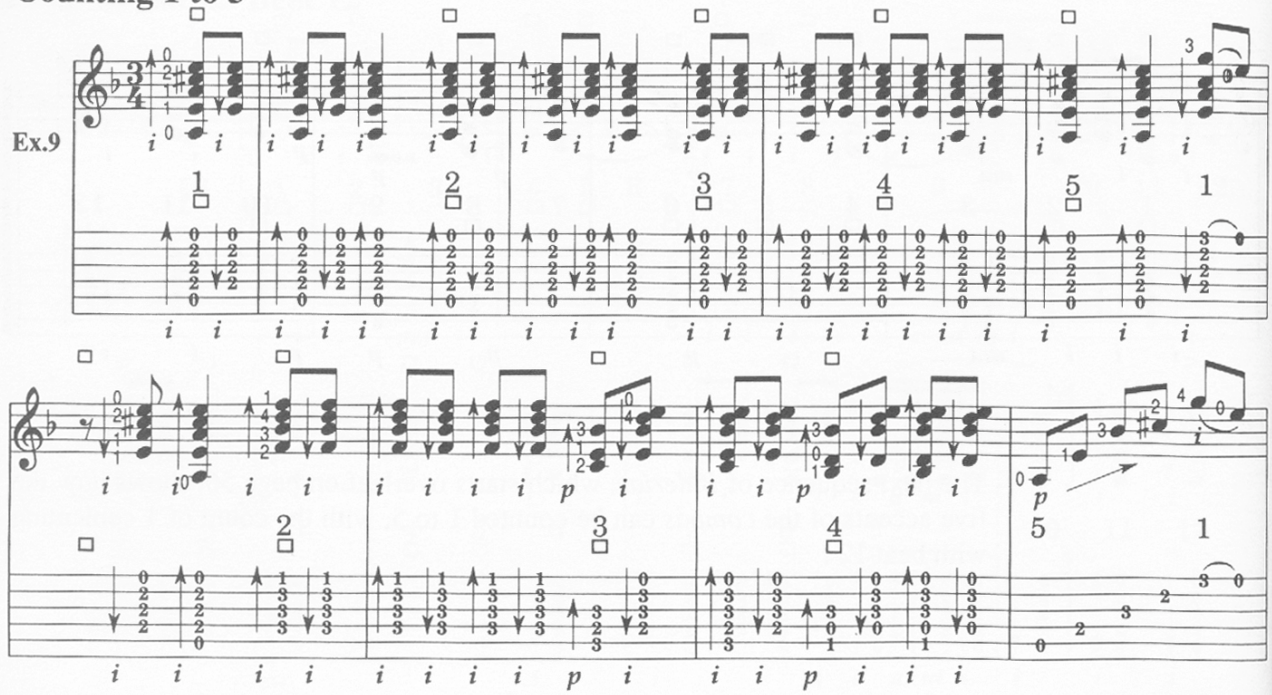


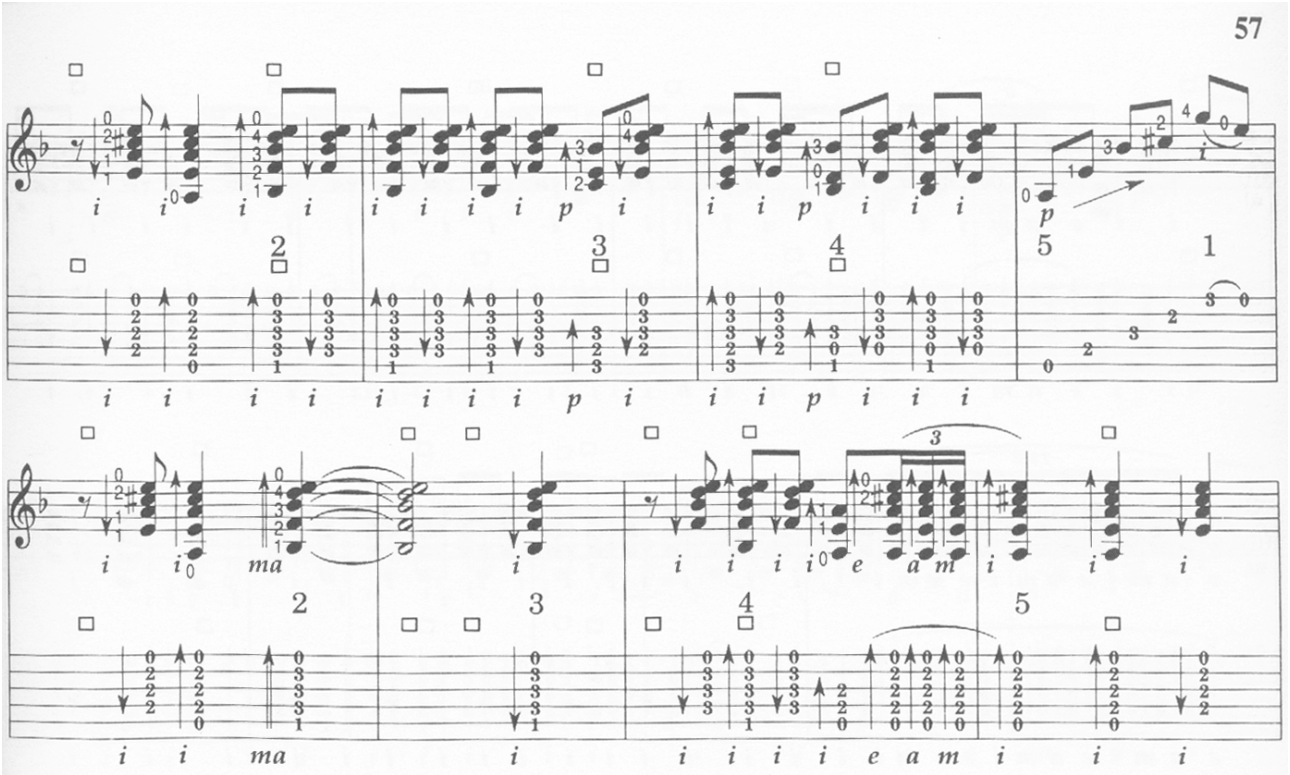


The next sequence of *Bulerías*, which starts overleaf on page 56, shows how the five accents of the *compás* can be counted 1 to 5, with the count of 1 coinciding with beat 12 .

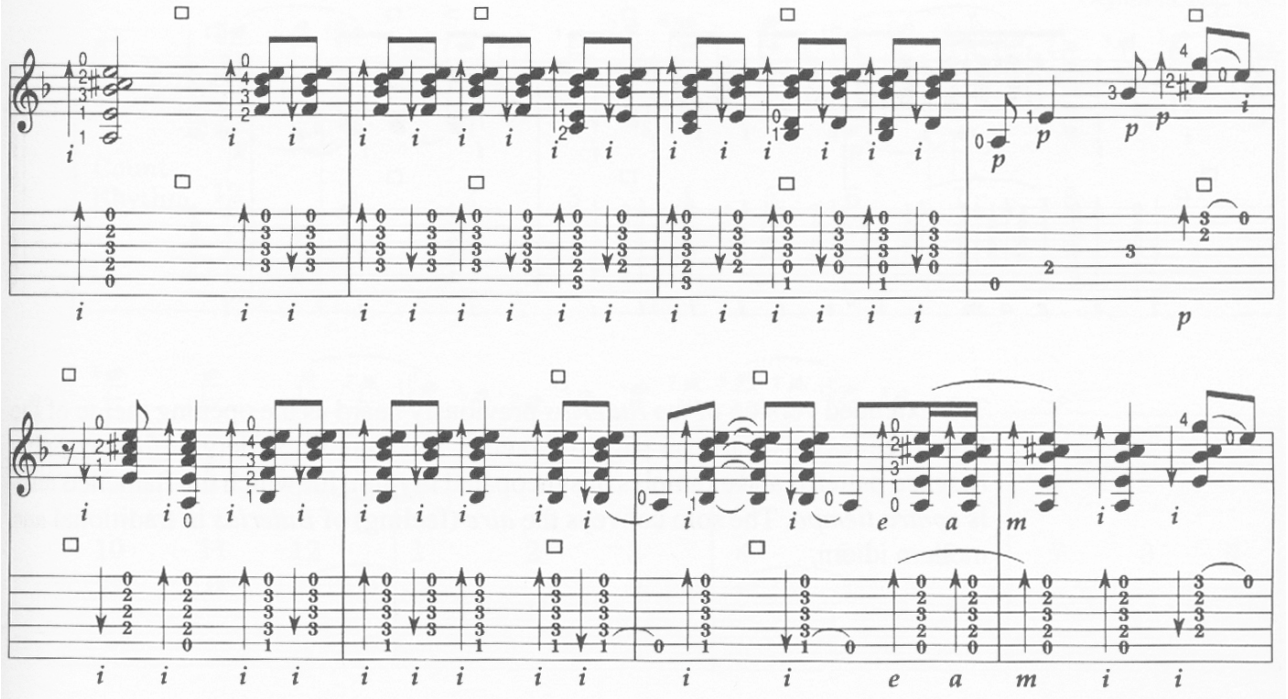
Counting 1 to 5

Ex.9

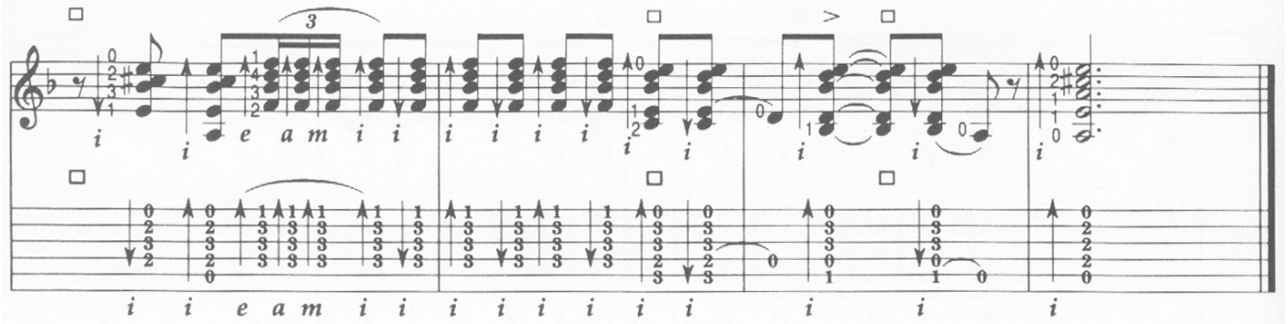








60

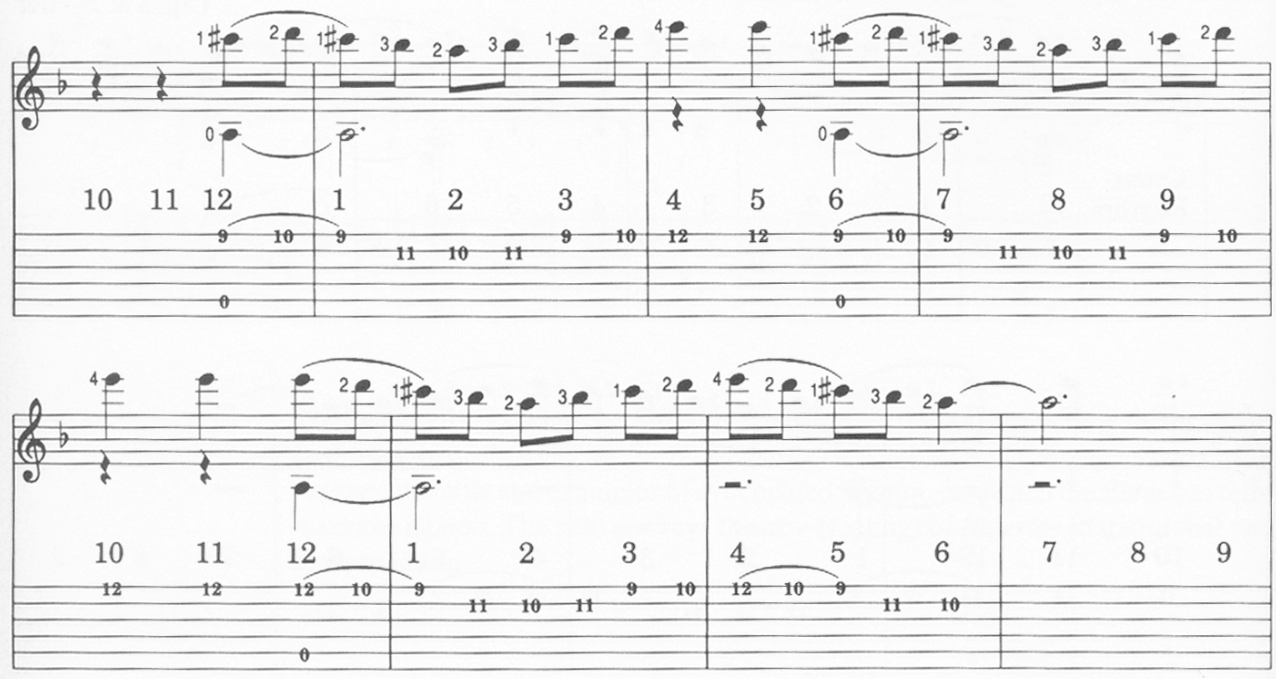


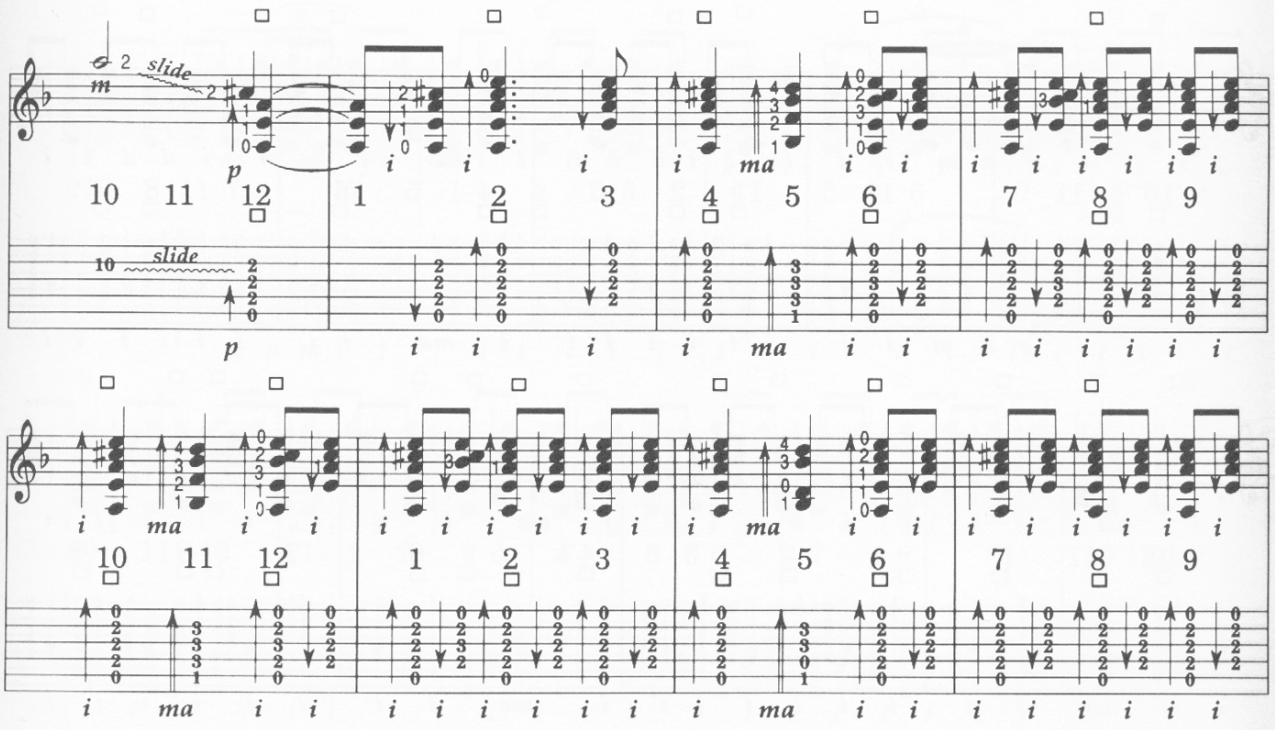
The extended version of the *Bulerías* previously heard as the opening theme of the first three lessons starts on page 61, facing. It contains a variety of *falsetas*, new *rasgueo* patterns and examples of syncopated rhythm, for which the flamenco term is *contra tiempo*. The solo conveys the *aire*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

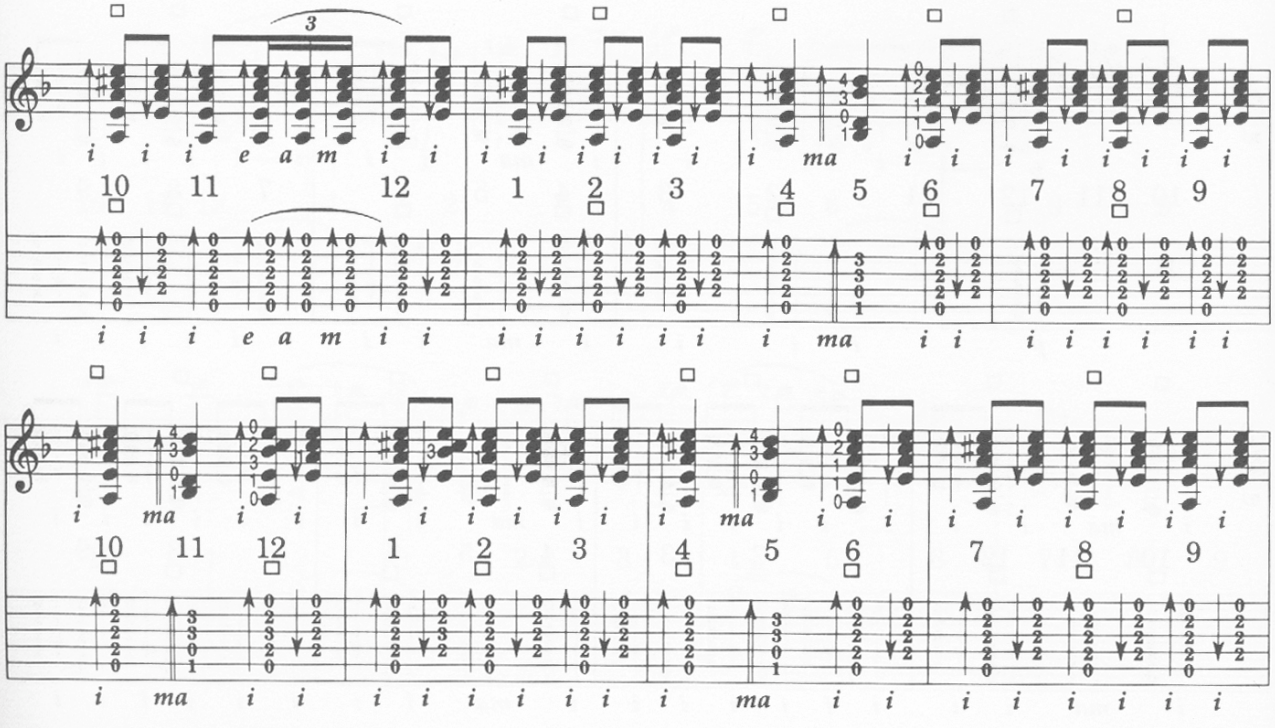
Bulerías Opening Theme (Extended Solo)

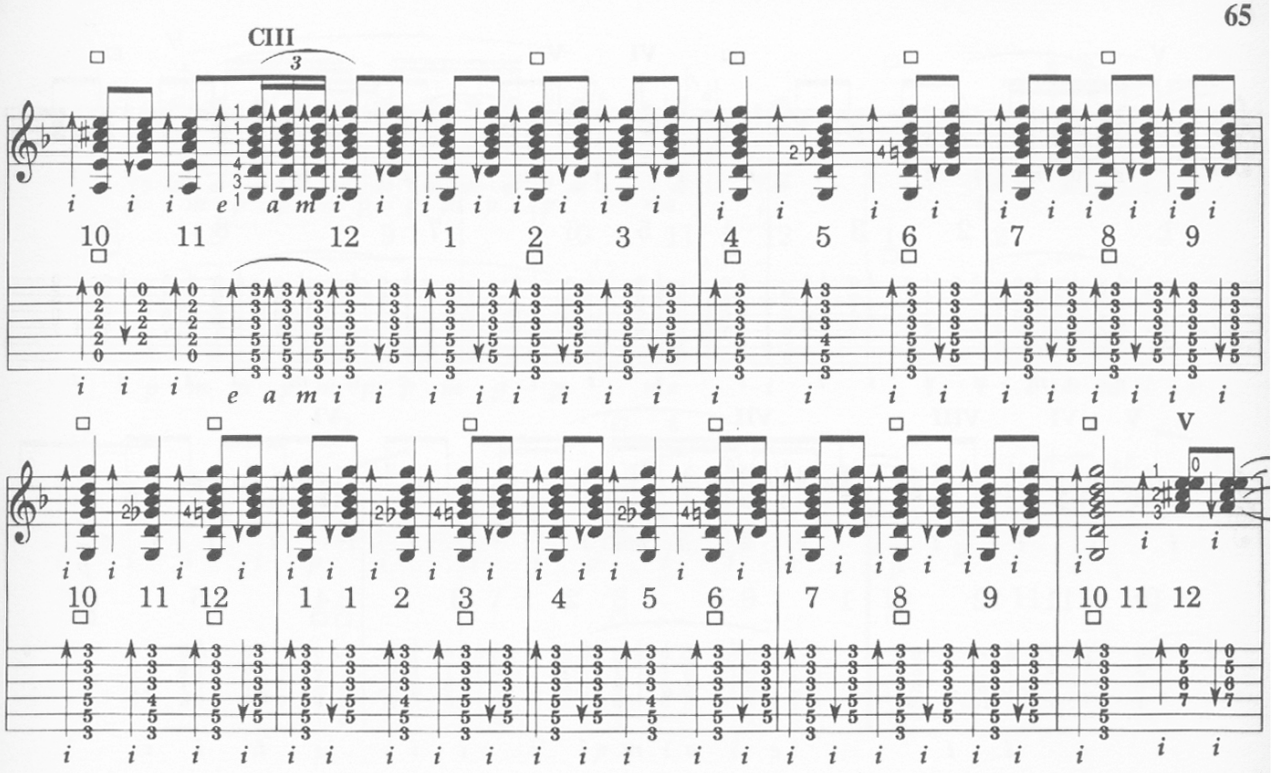
Cejilla at 2nd fret

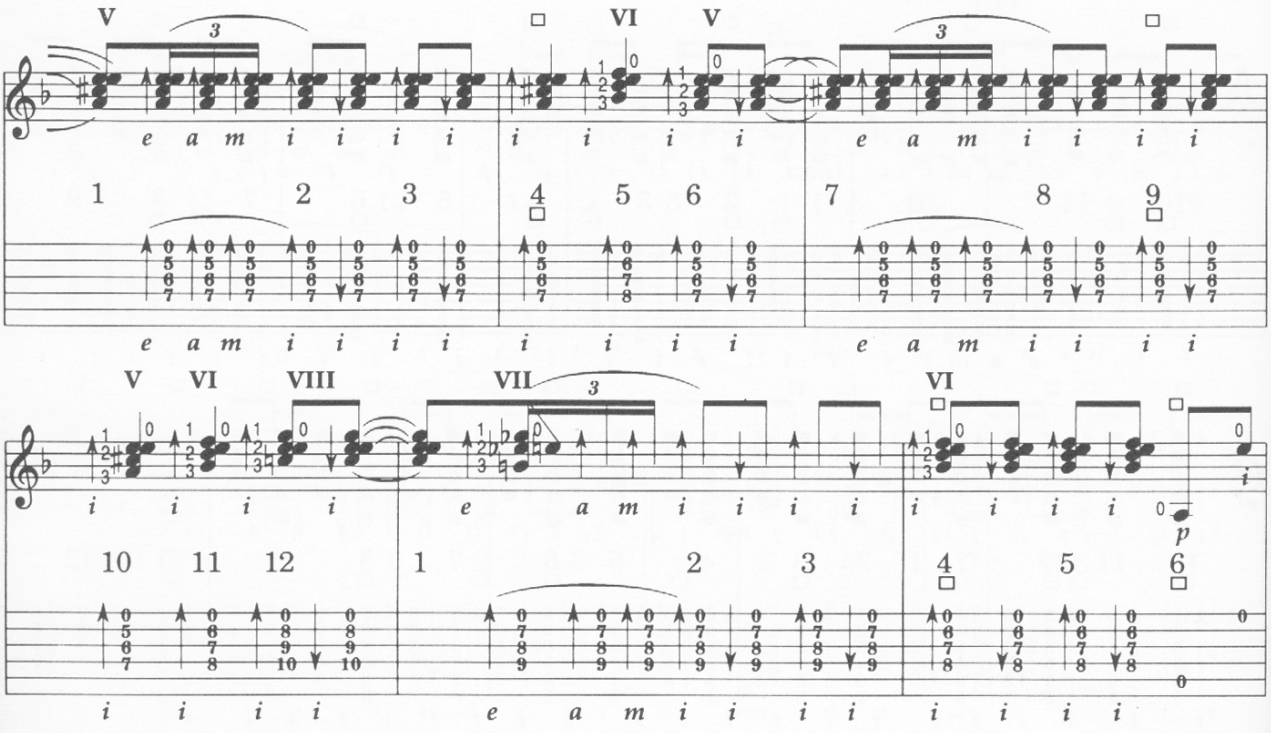


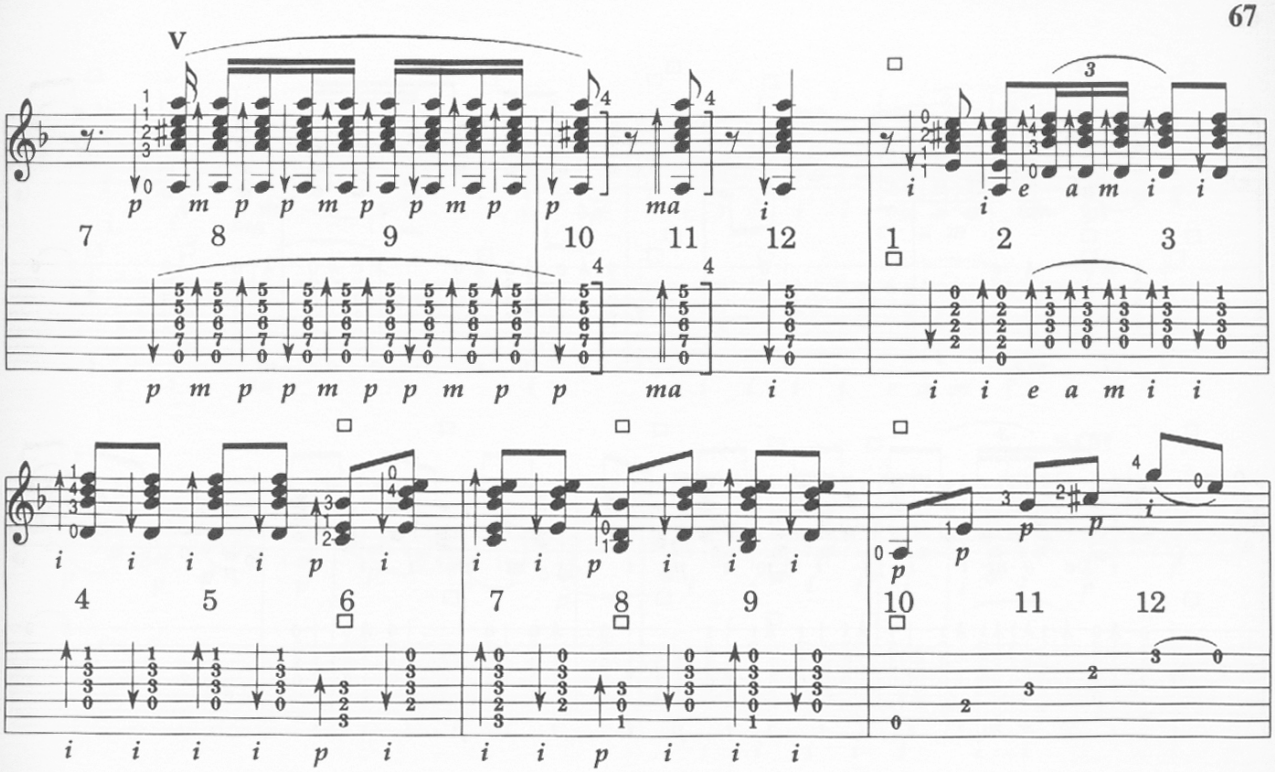


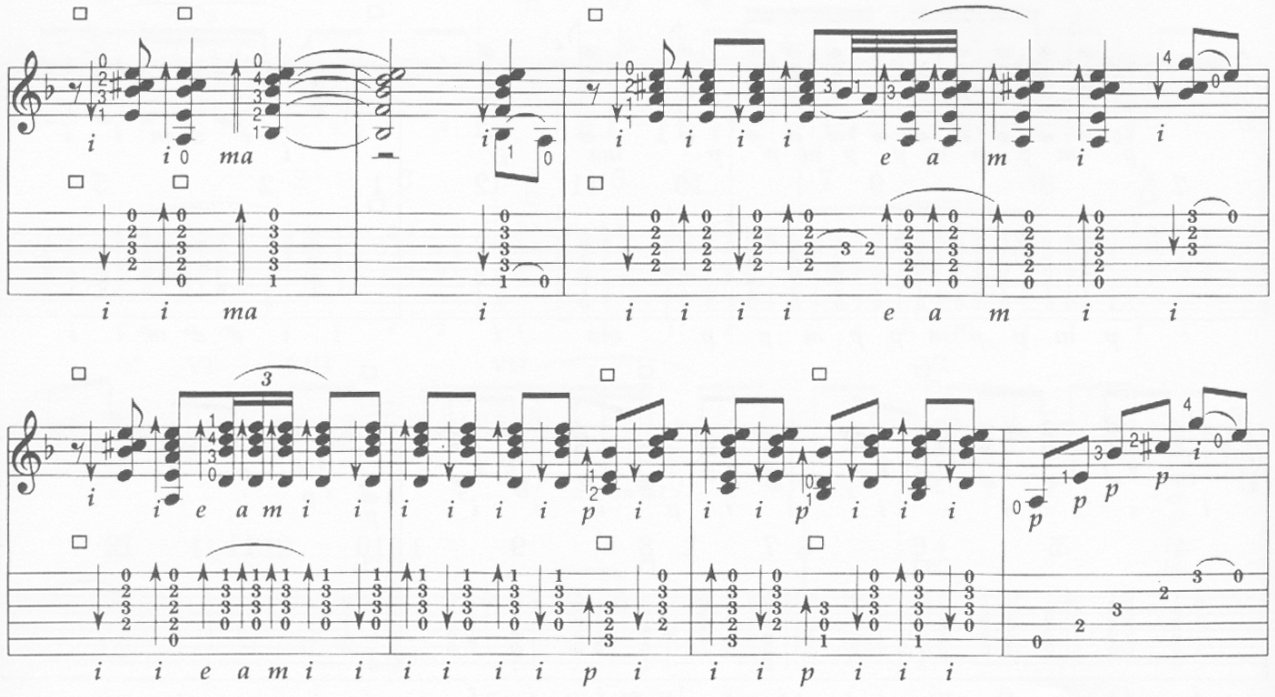

slide
m
p
10 11 12 1 2 3 4 5 6 7 8 9
slide
i ma i i i i i i i ma i i i i i i
i ma i i i i i i i ma i i i i i i


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


CIII
V

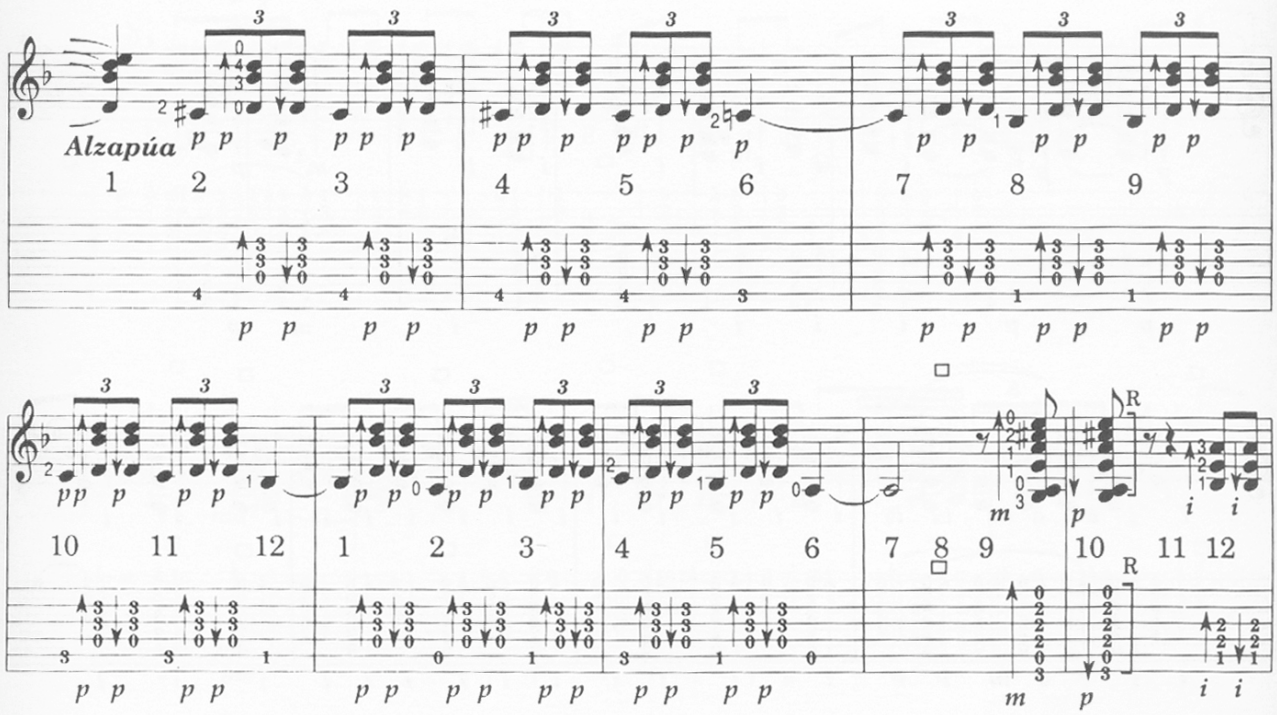

V
VI
V
V
VI
VIII
VII
VI

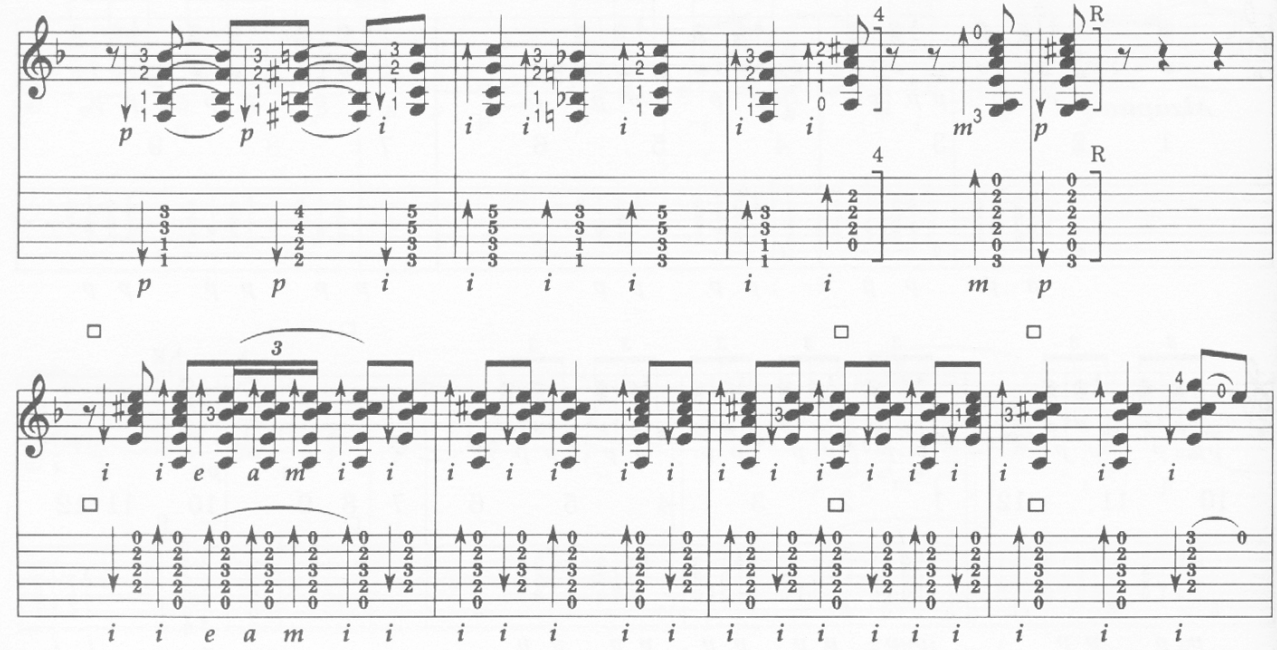




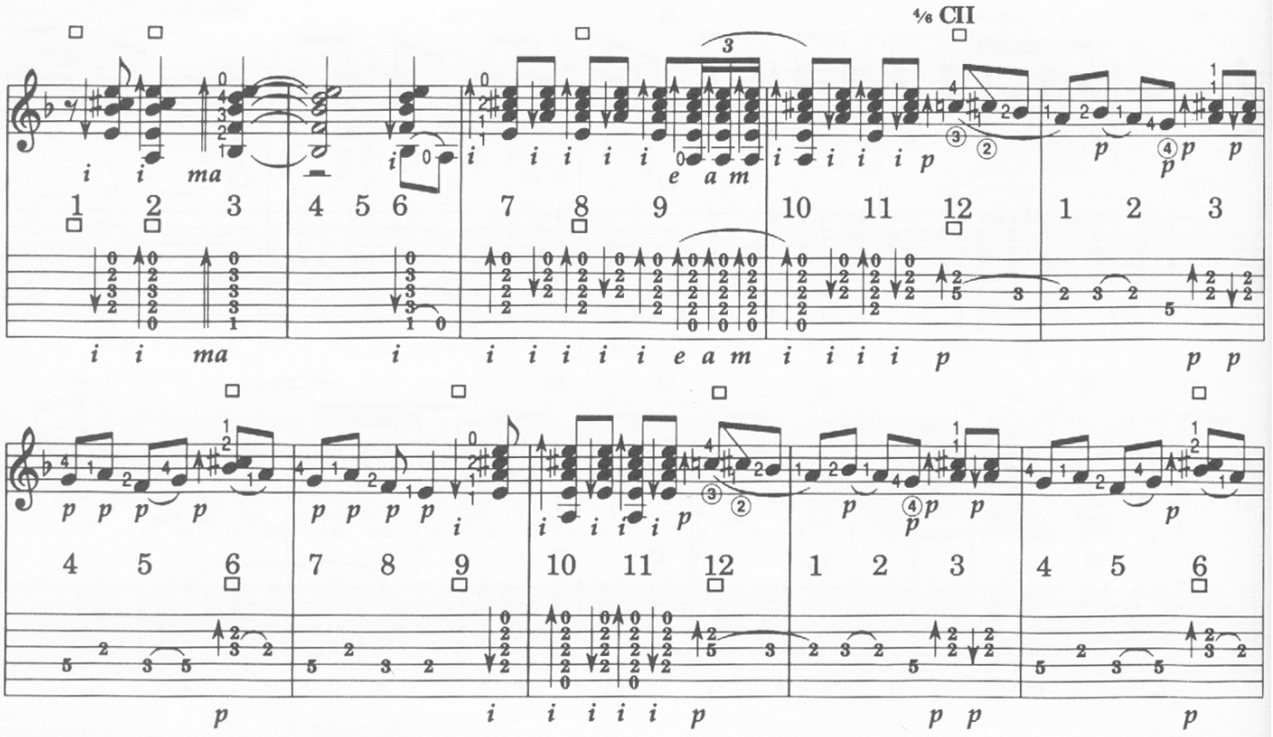

i i ma
i
i i i i e a m i
⅙ CII

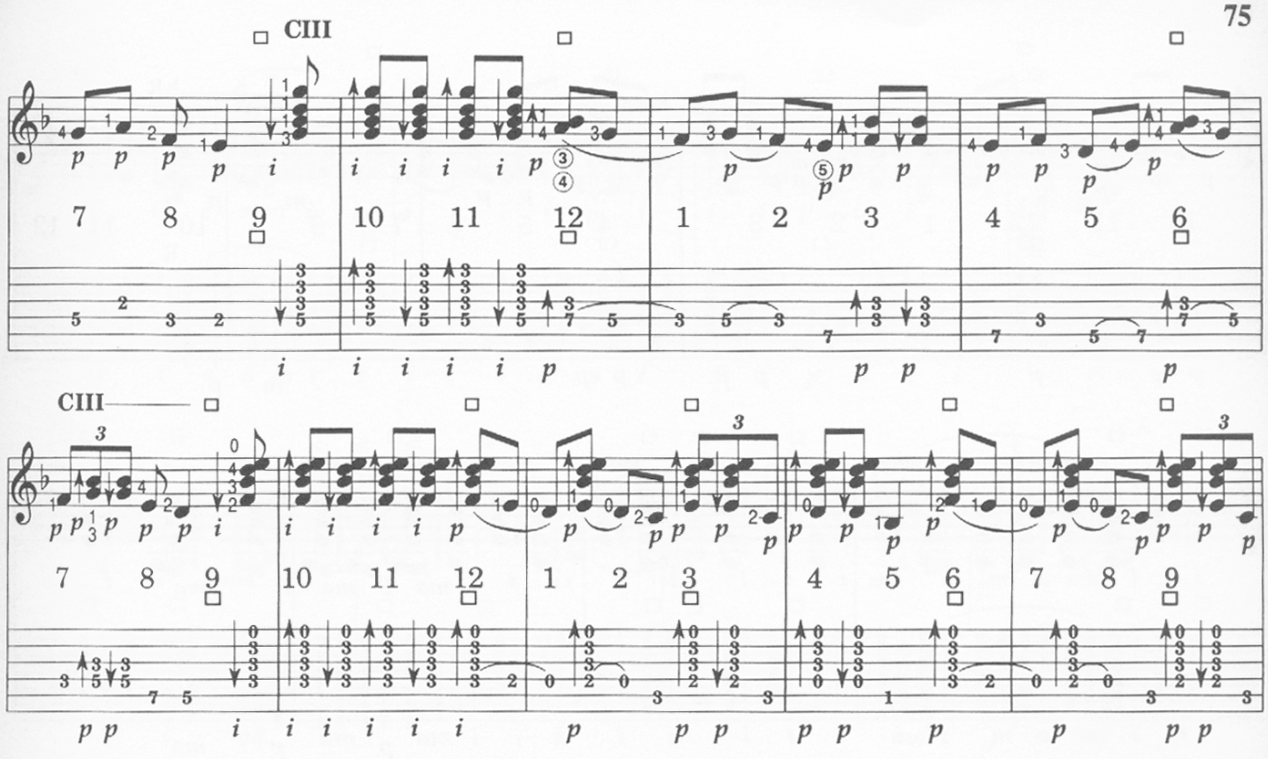

⅙ CIII
e a m i
e a m i

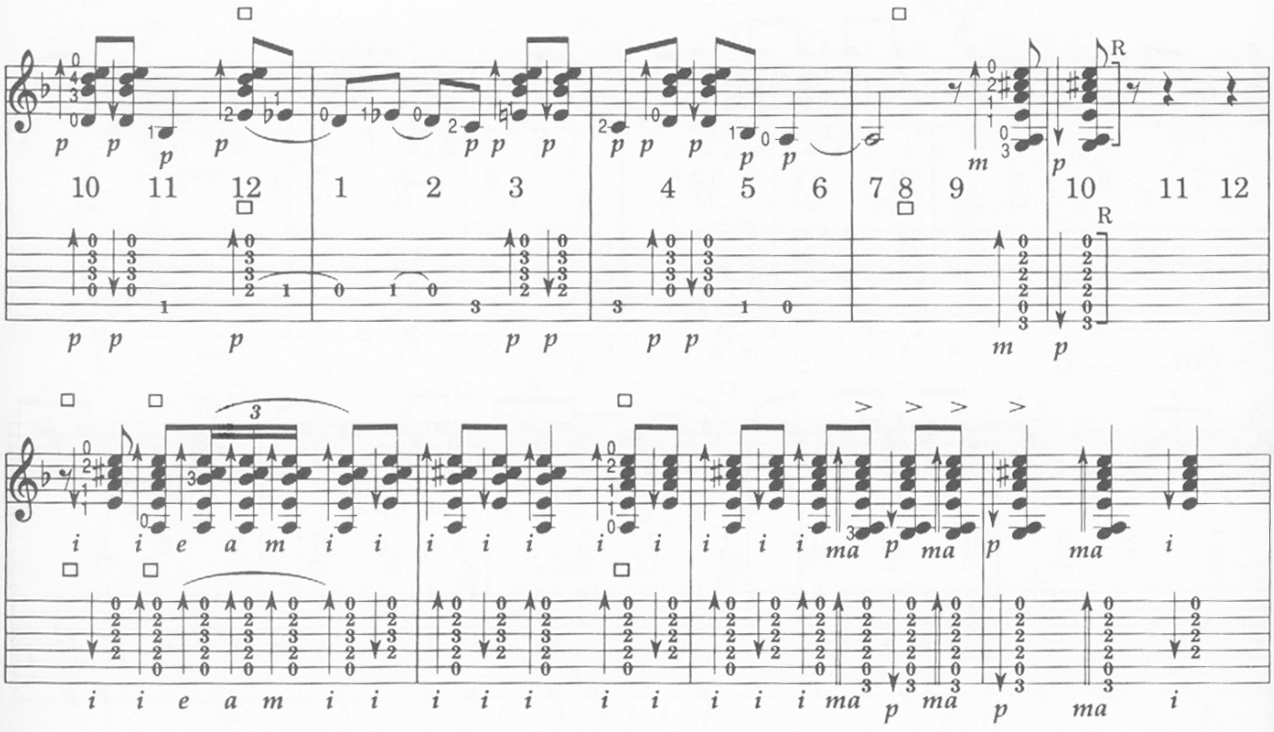

Alzapúa
1 2 3 4 5 6 7 8 9
10 11 12 1 2 3 4 5 6 7 8 9 10 11 12

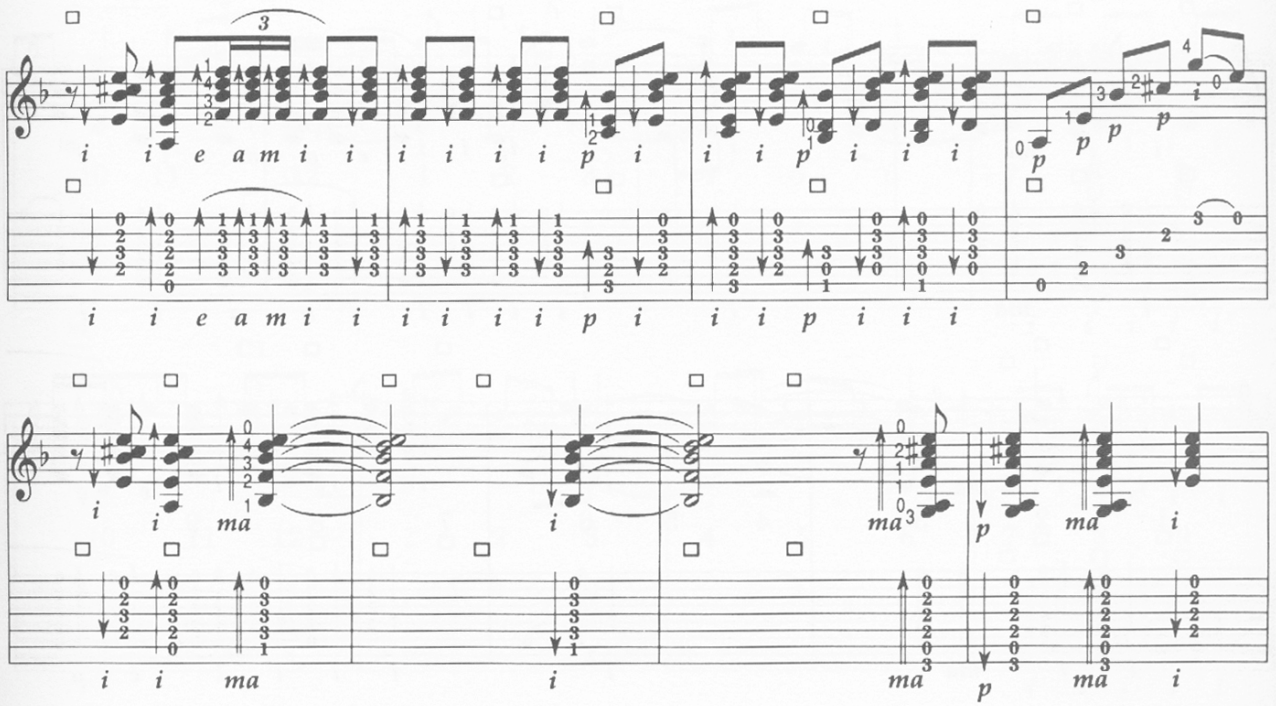

i i e a m i i



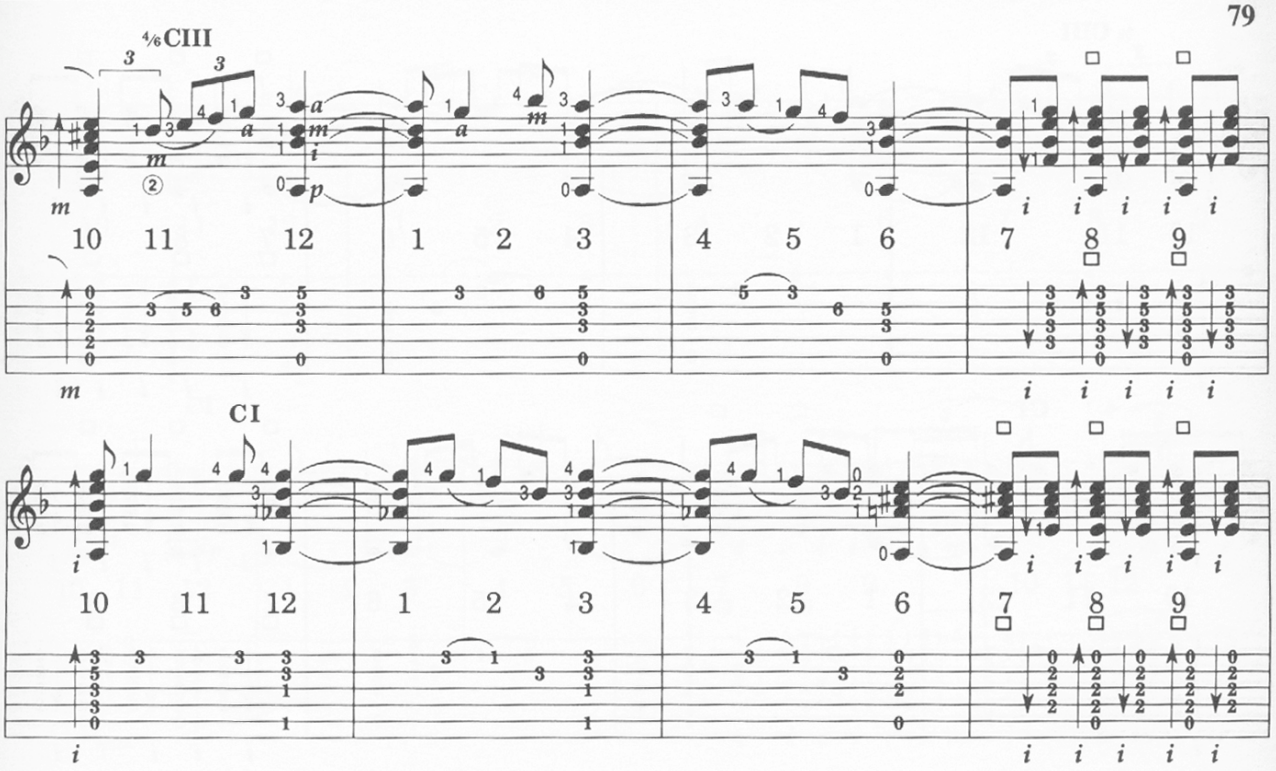


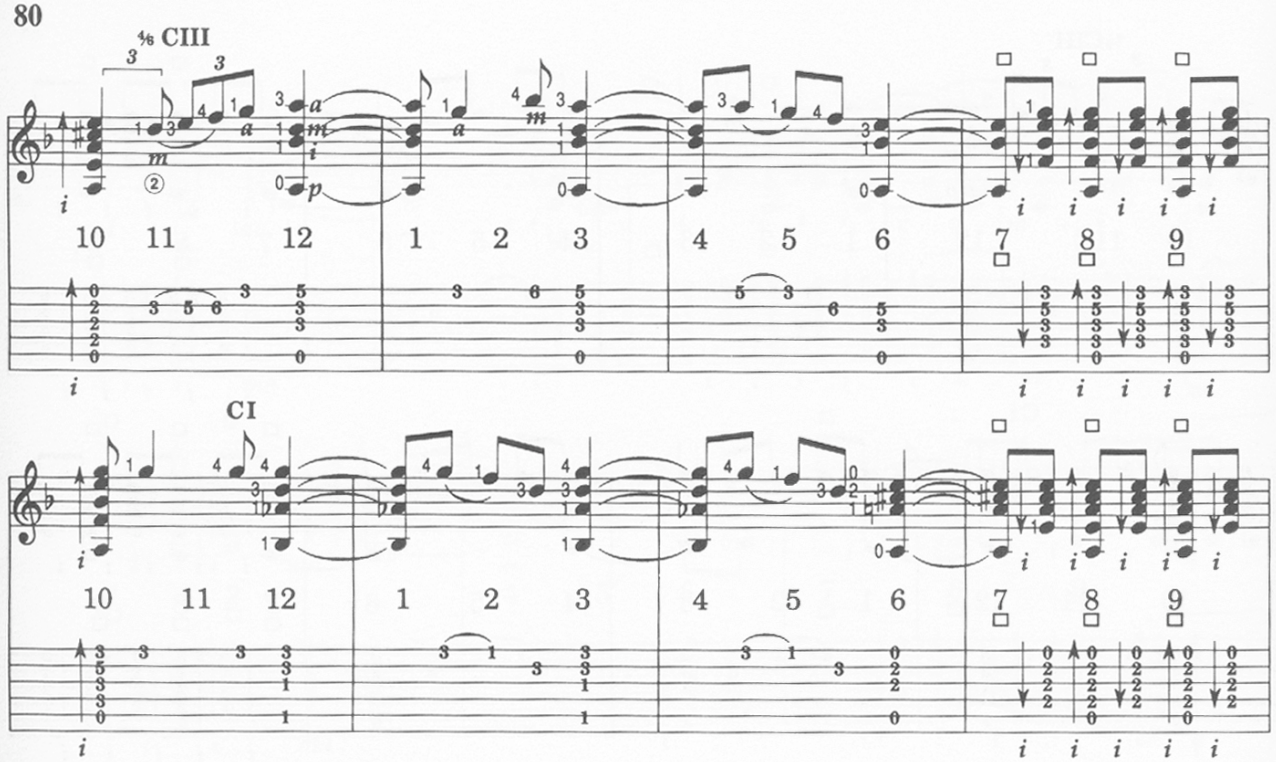

CIII
CIII

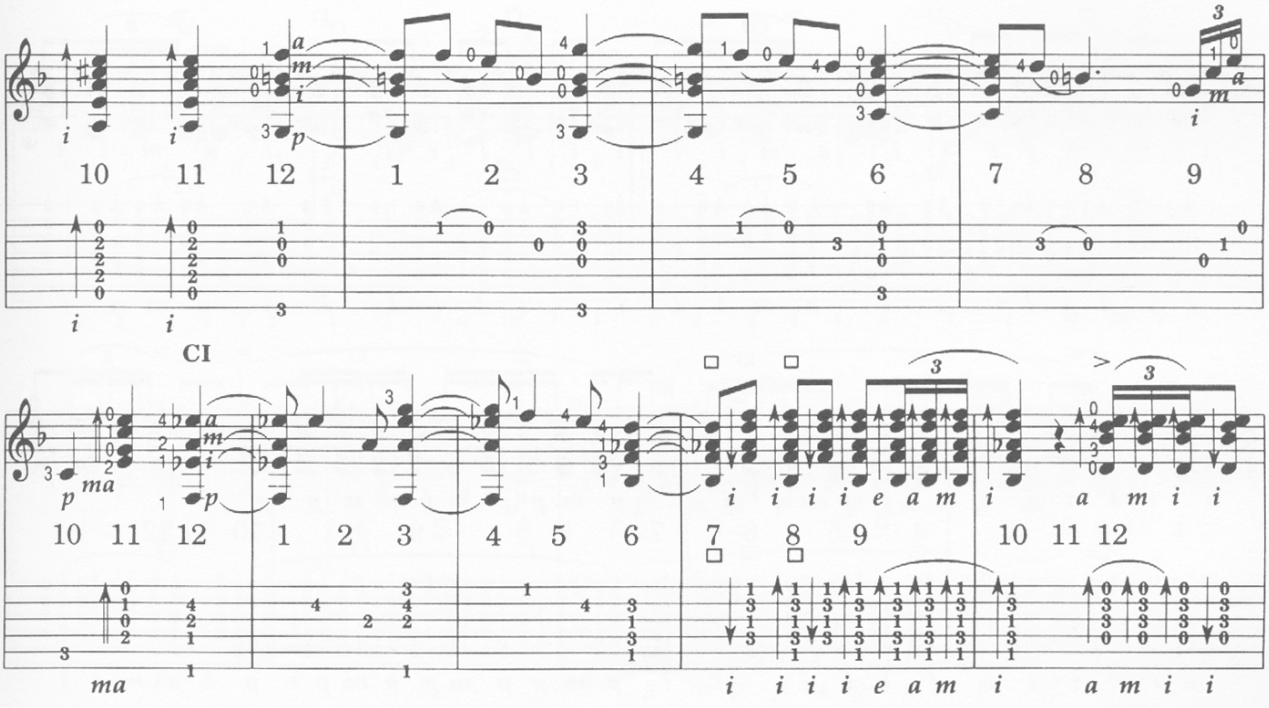


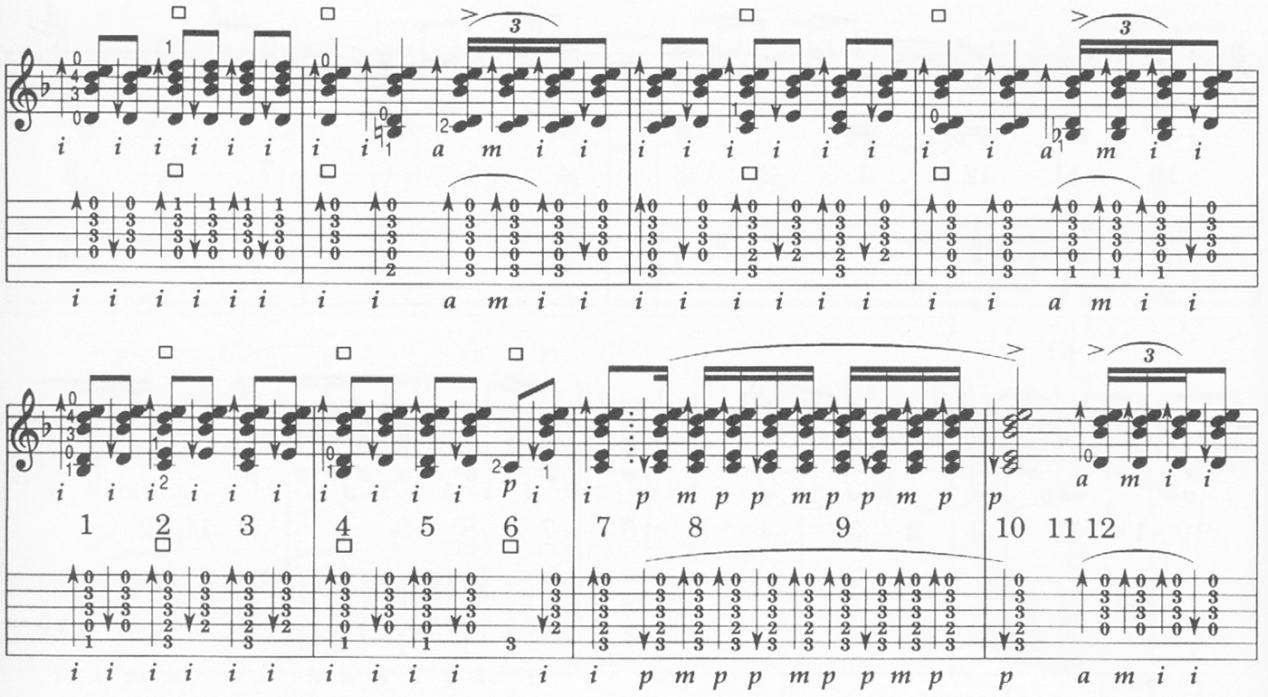


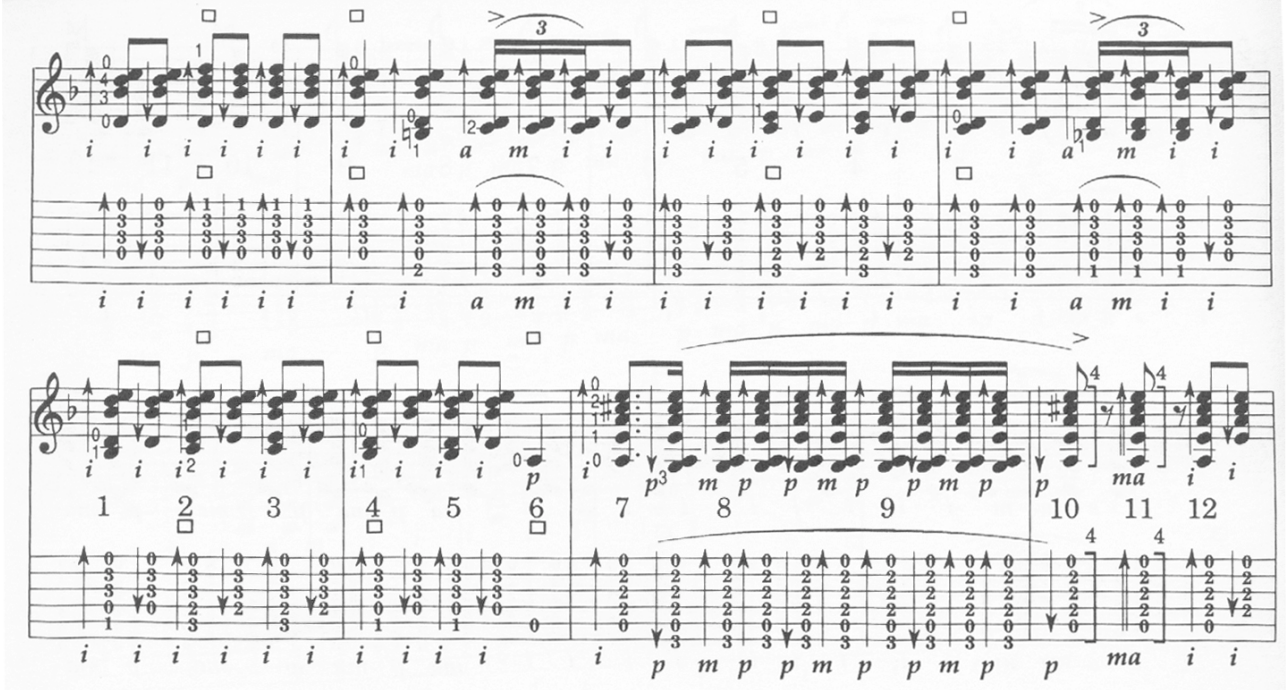


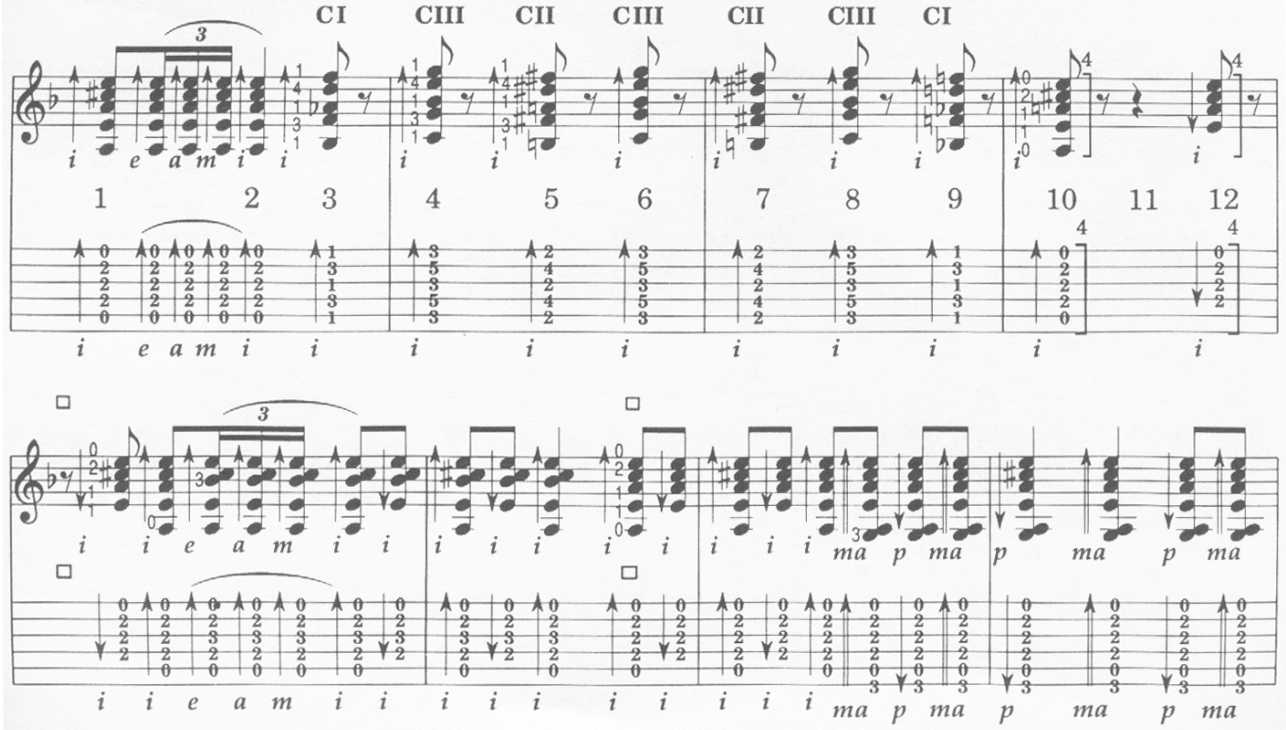

4/6 CIII
CI

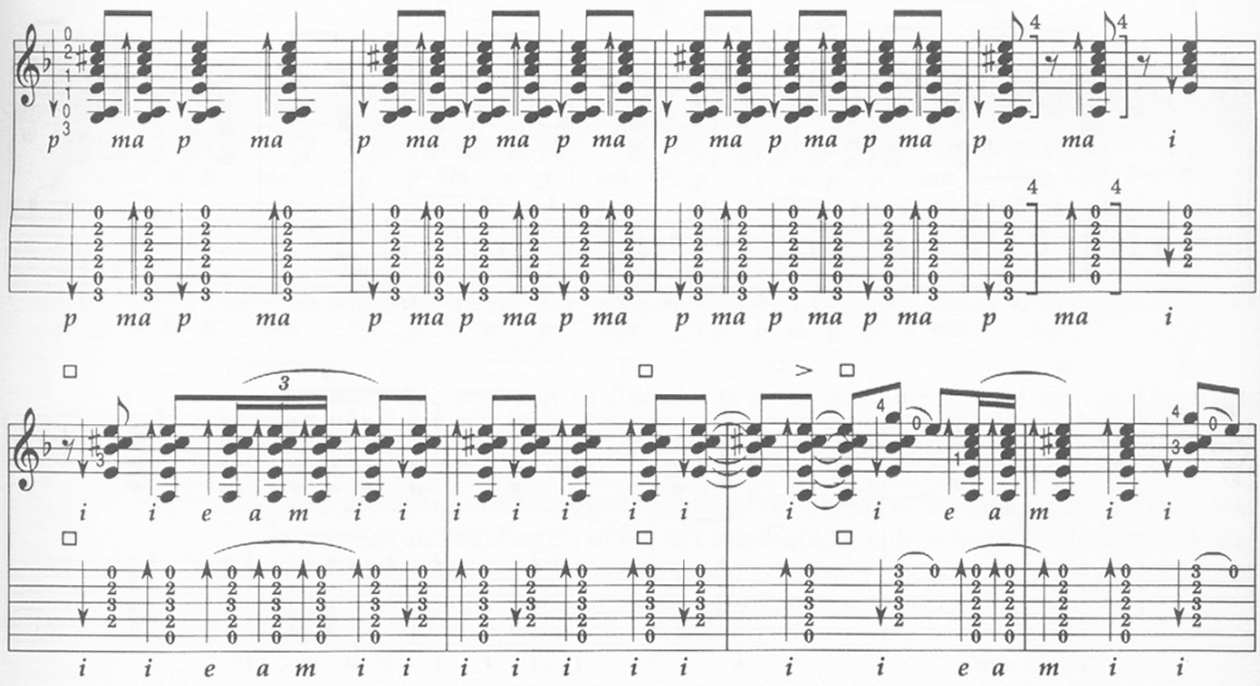

4/6 CIII
CI

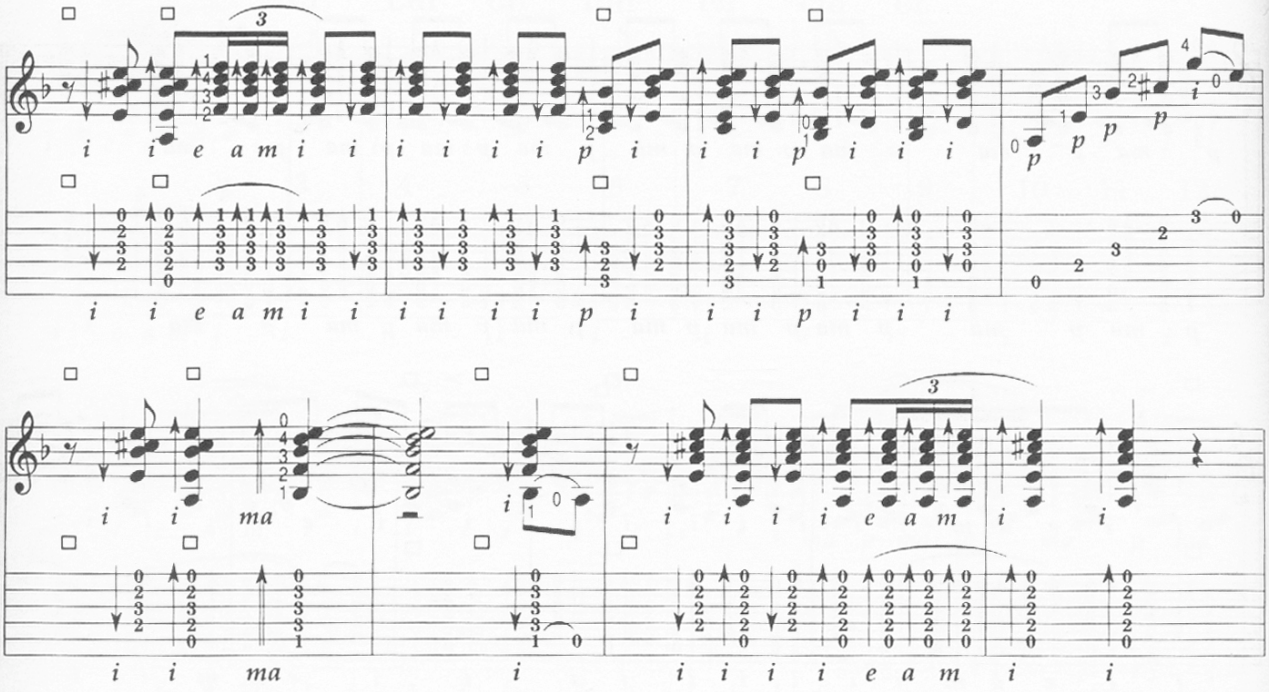

CI
10 11 12 1 2 3 4 5 6 7 8 9
10 11 12 1 2 3 4 5 6 7 8 9 10 11 12
p ma
i i i i e a m i a m i i
ma
i i i i e a m i a m i i

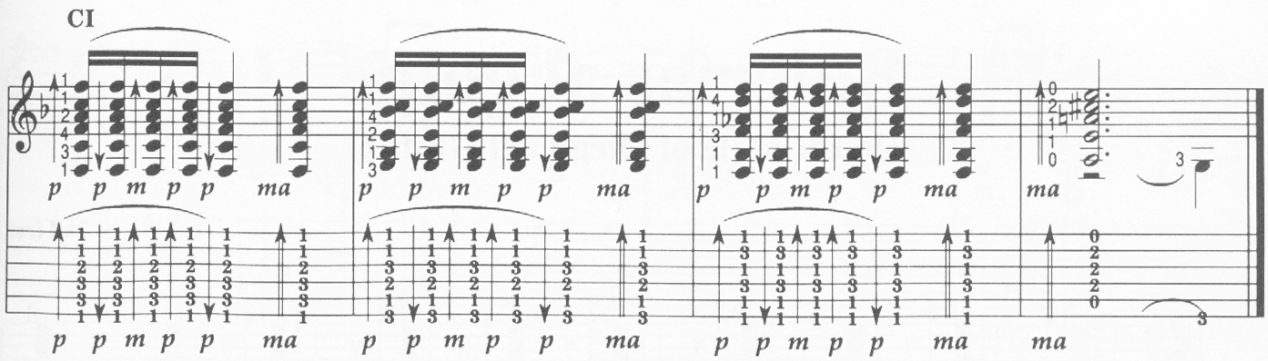

1 2 3 4 5 6 7 8 9 10 11 12
p
i p m p p m p p m p
a m i i











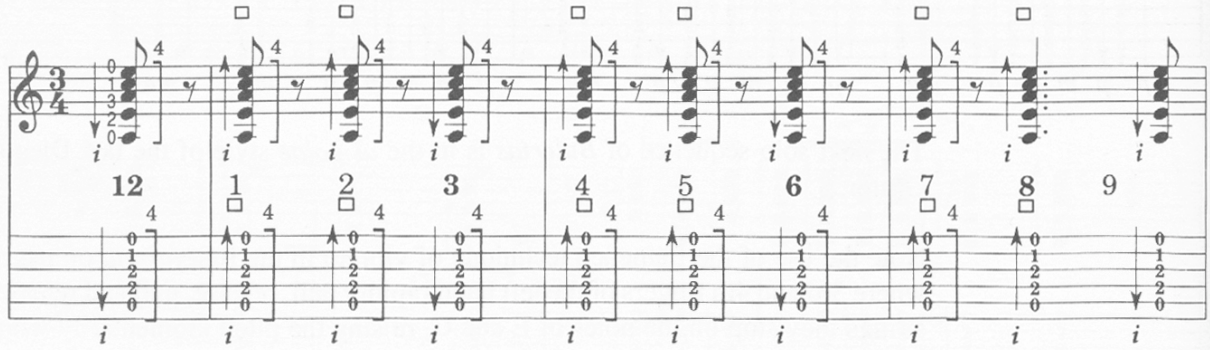
The next solo sequence of *Bulerías* is in the *al golpe* style of the late Diego del Gastor.

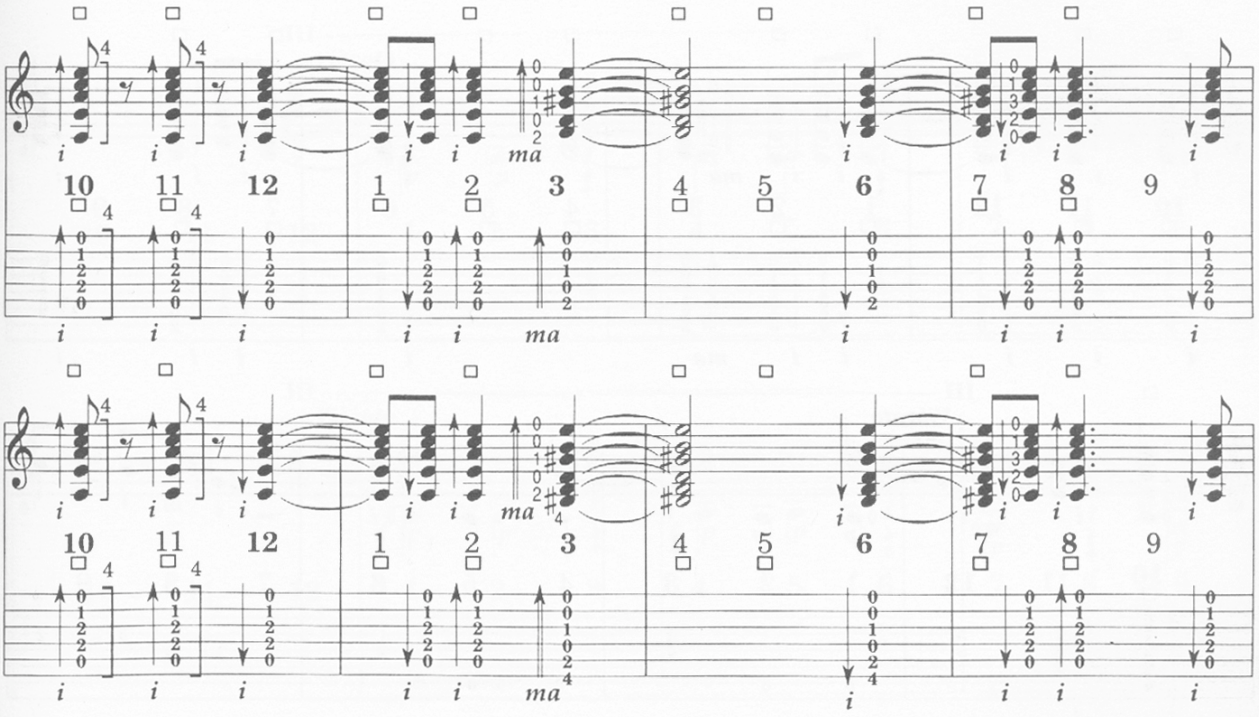
Note the use of the flamenco technique of vibrato in the first *falseta* on page 90, where 3rd and 4th fingers of the left hand rapidly pull, release, pull and release the strings they stop on the notes of E and C, raising the pitch momentarily with the pulling movement to give a characteristic plaintive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

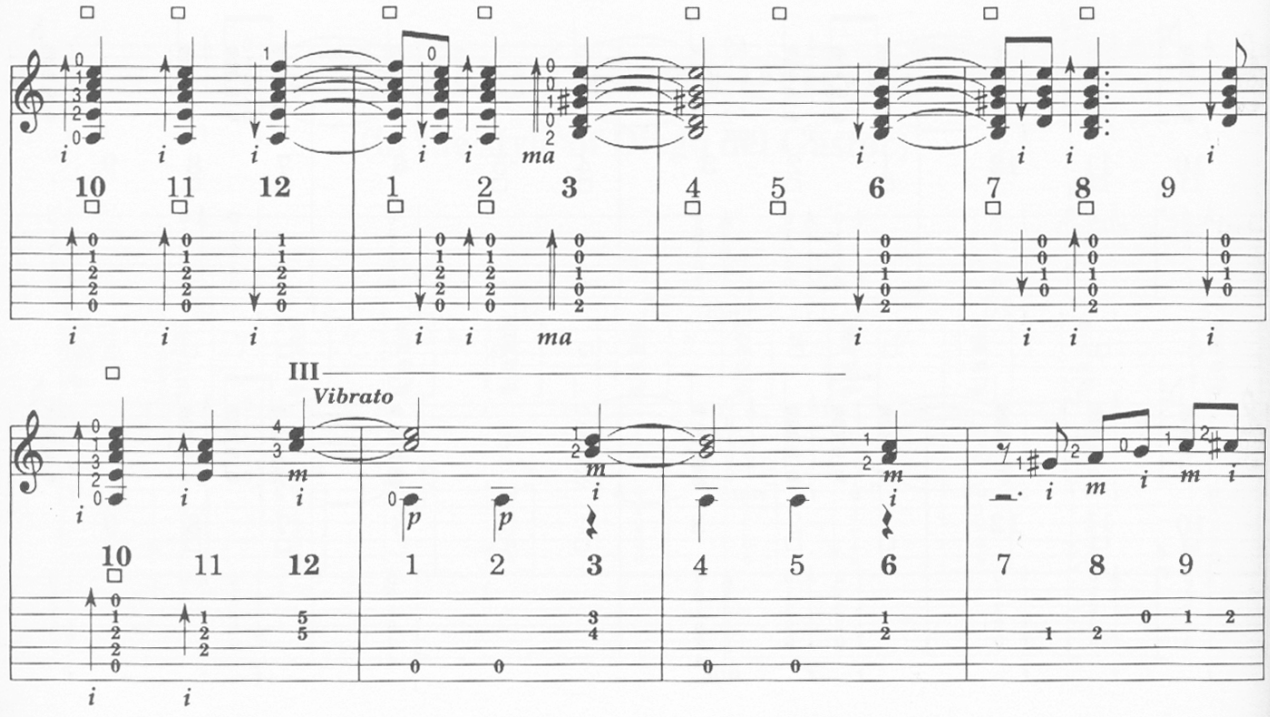
Bulerías al golpe

(in the style of Diego del Gastor)

Cejilla at 2nd fret

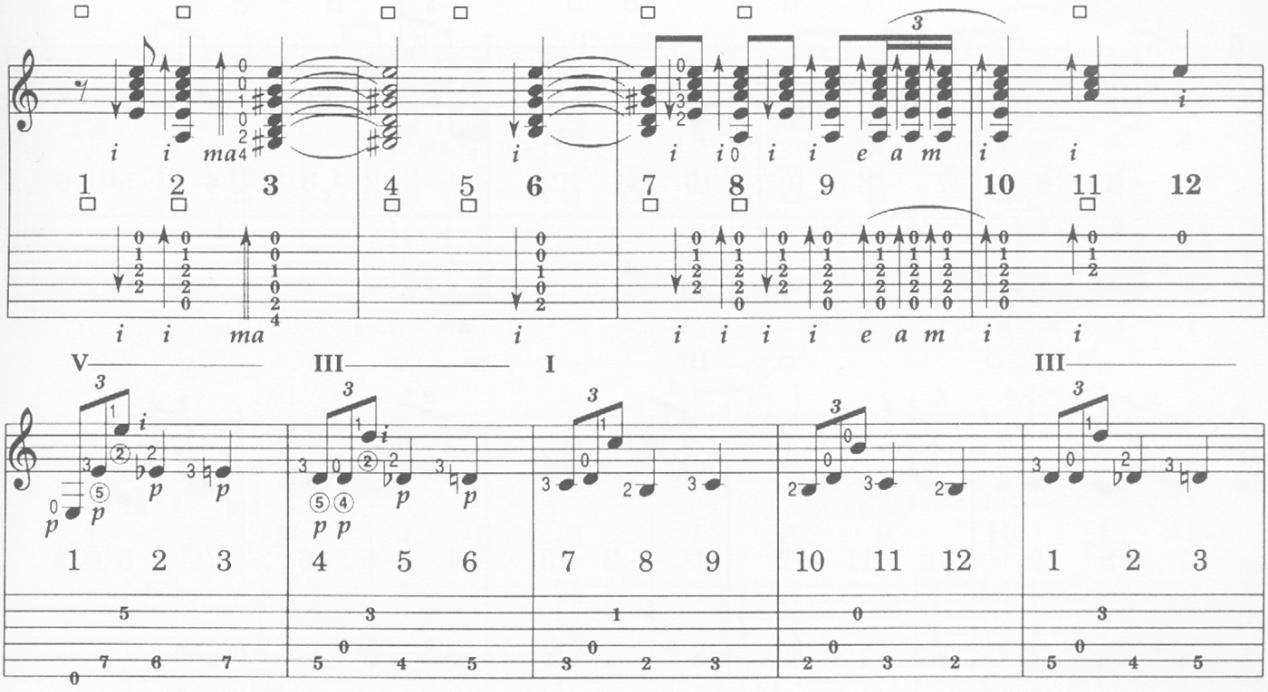


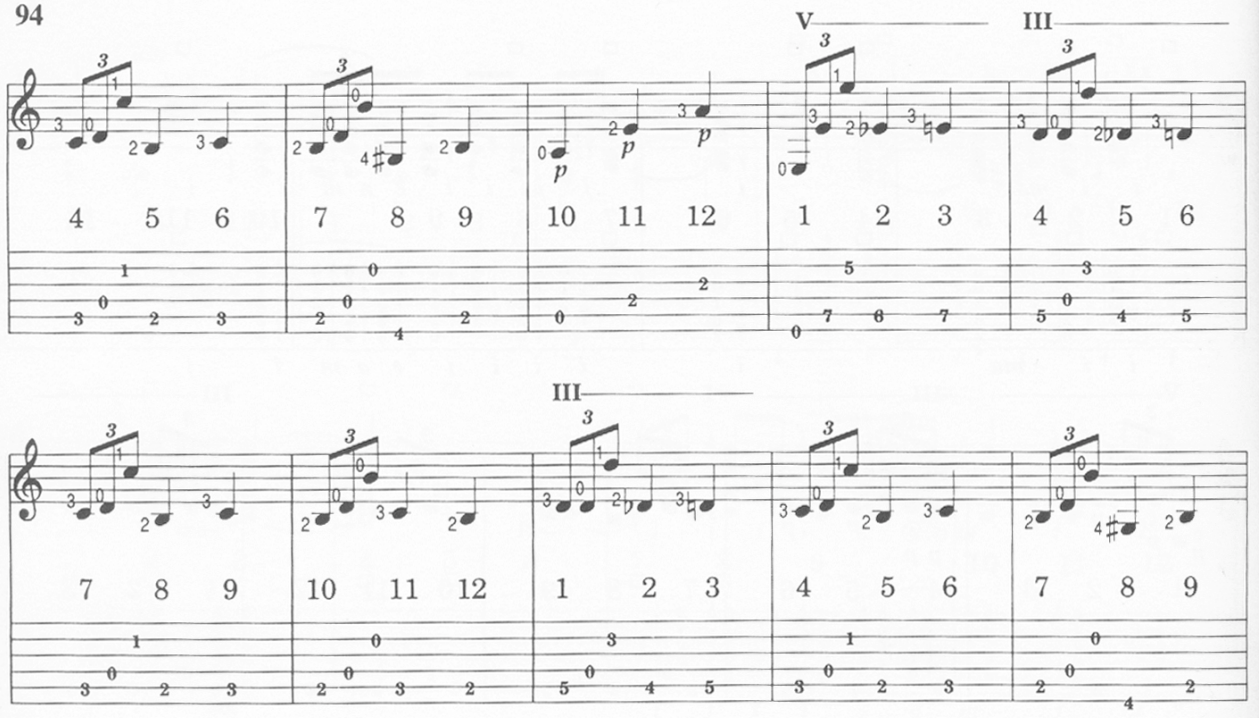


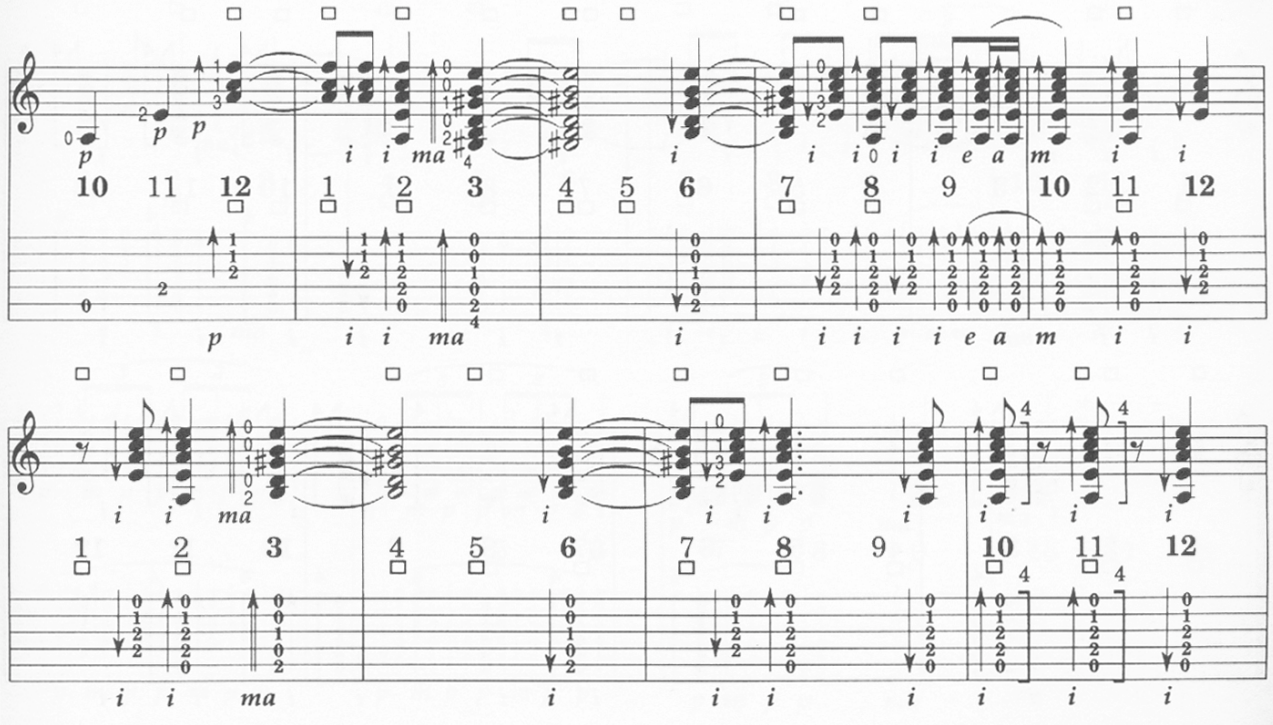

III
Vibrato

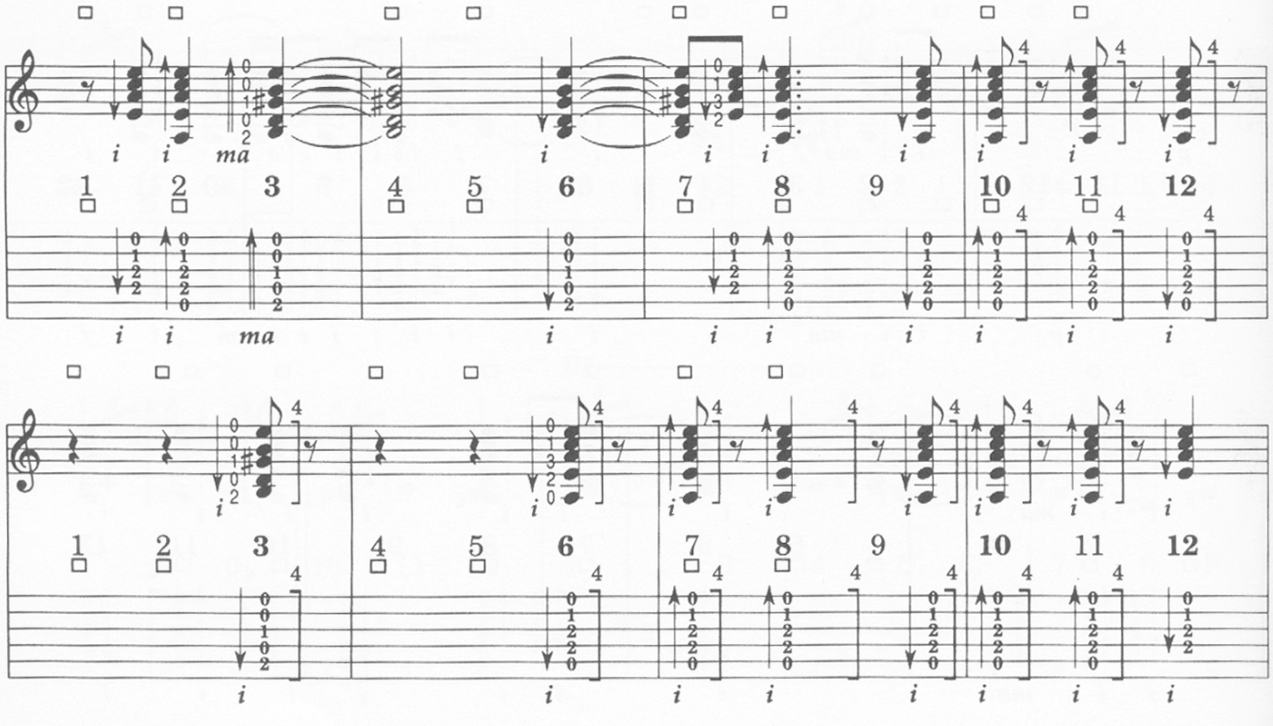

III
Vibrato
III
Vibrato

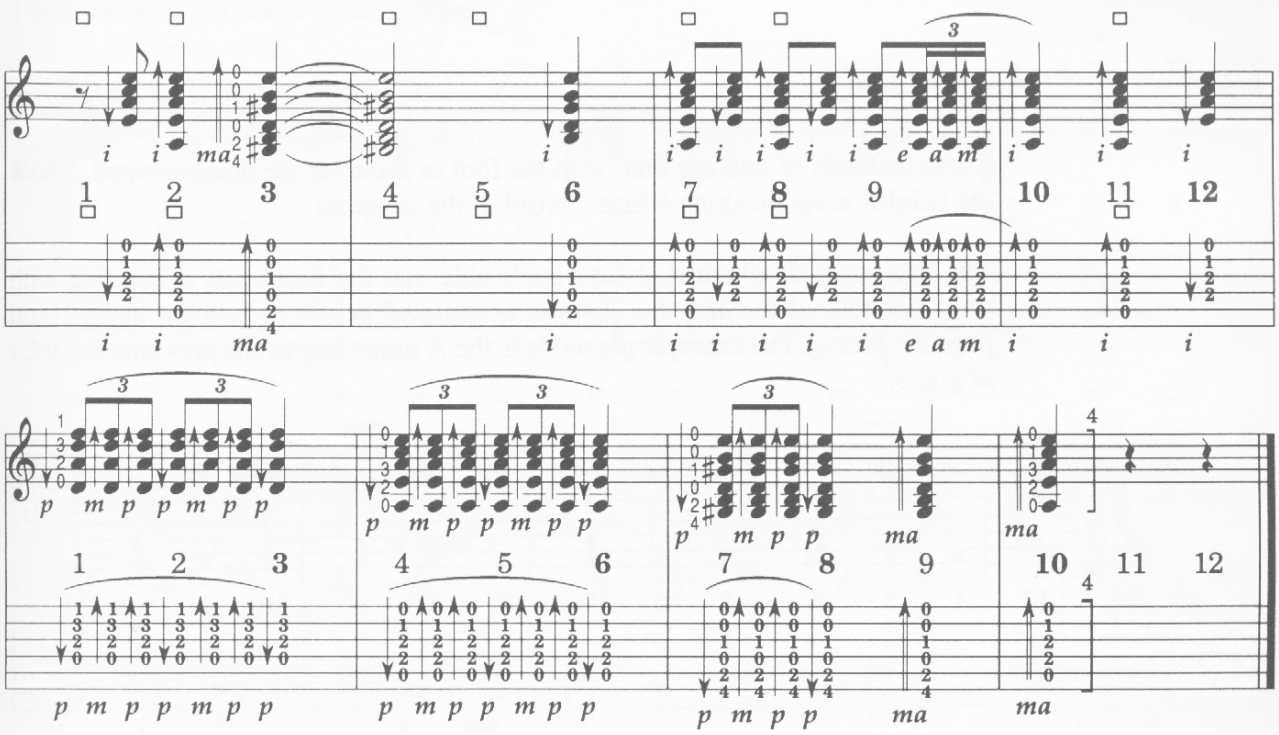



i i ma i i i i i e a m i i
1 2 3 4 5 6 7 8 9 10 11 12
V III I III


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







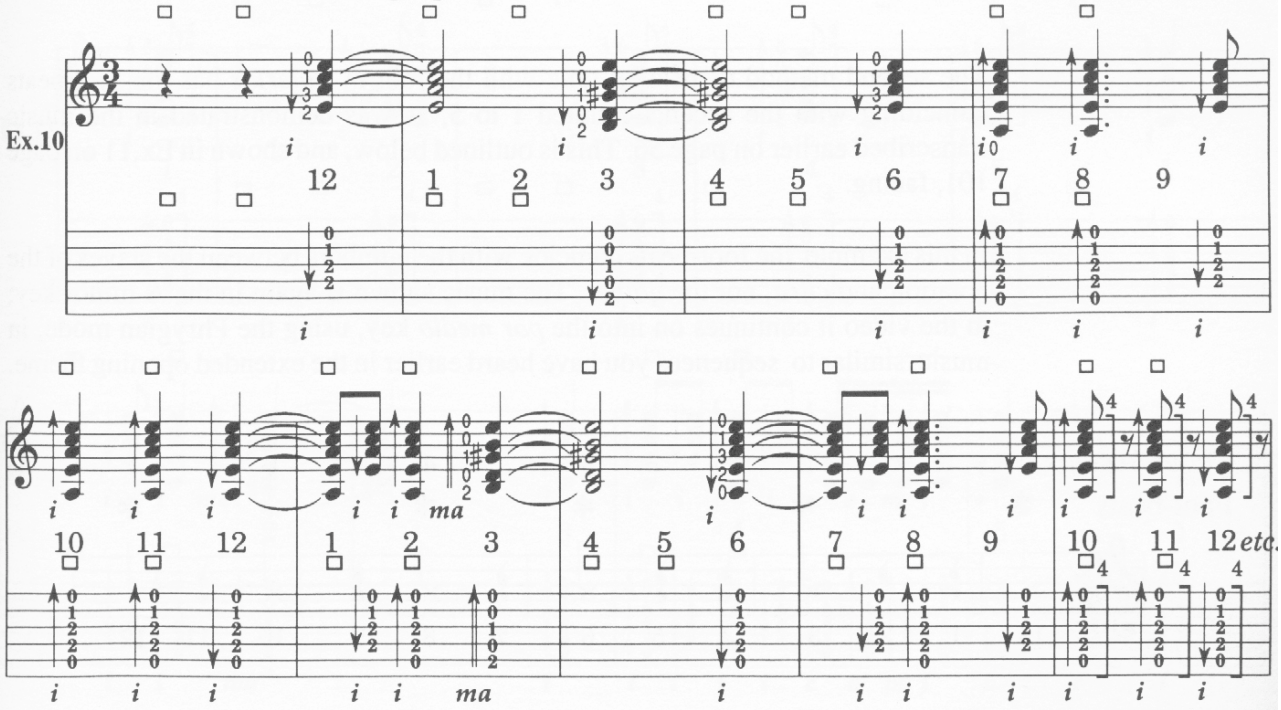
The Use of the Foot in Bulerías

Three methods of beating time with the foot in *Bulerías* are demonstrated. These are helpful in establishing a firm control of the *compás*.

The first method, which is always applicable, has the foot-beats coinciding with the *golpe* taps of the *al golpe* rhythm, as outlined below and shown in Ex.10 on page 99, facing. The example played is in the A minor key of the previous *Bulerías al golpe*.

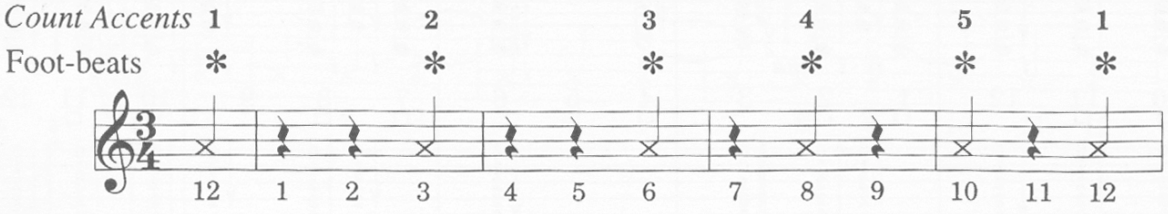


Foot-beats coincide with golpes

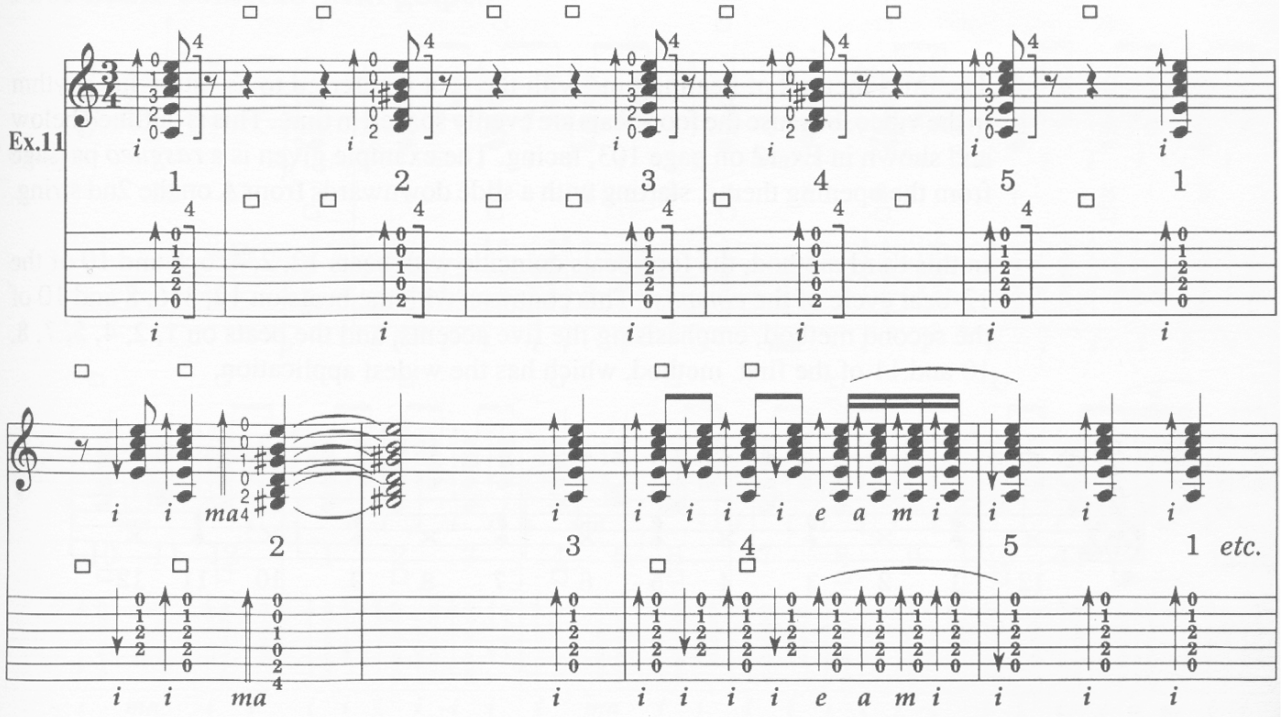


The second method of beating time with the foot in *Bulerías* has the foot-beats coinciding with the accents counted 1 to 5, as was demonstrated in the music transcribed earlier on page 56. This is outlined below, and shown in Ex.11 on page 101, facing.

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



Ex.11

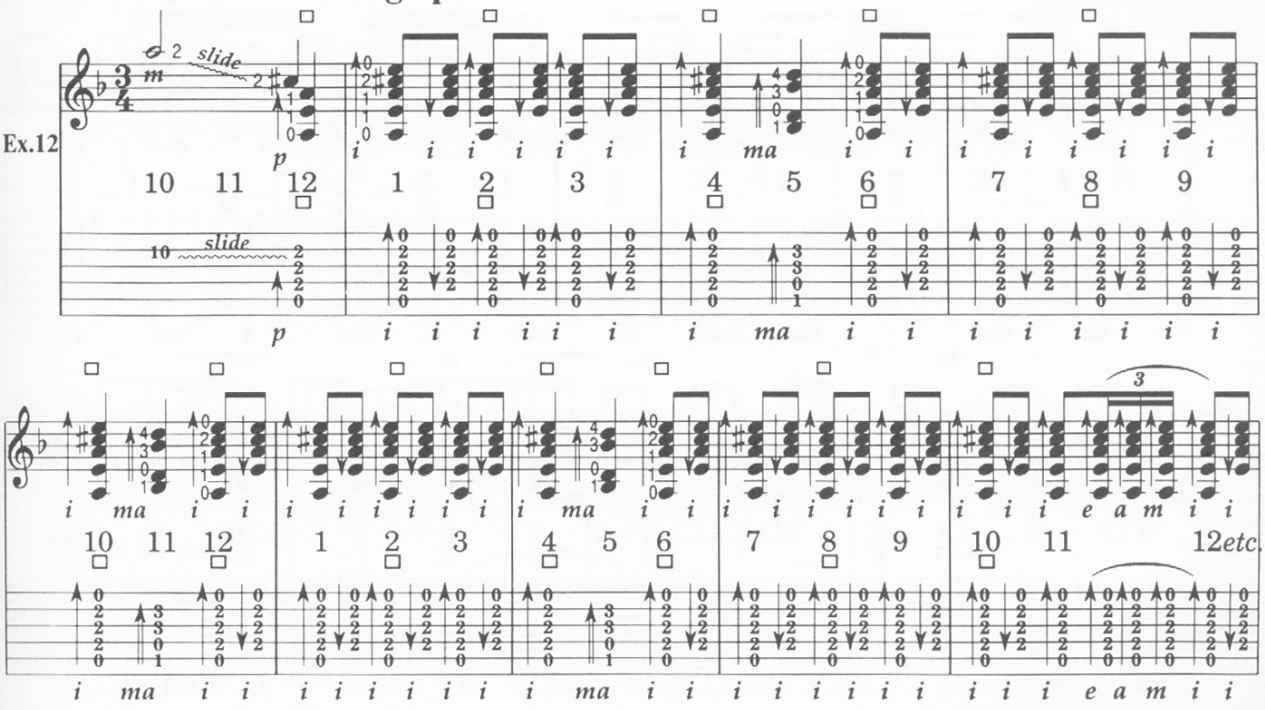


The third method of beating time with the foot is referred to as "straight" rhythm in the video, because the foot-beats are evenly spaced in time. This is outlined below and shown in Ex.12 on page 103, facing. The example given is a *rasgueo* passage from the opening theme, starting with a slide downwards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

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

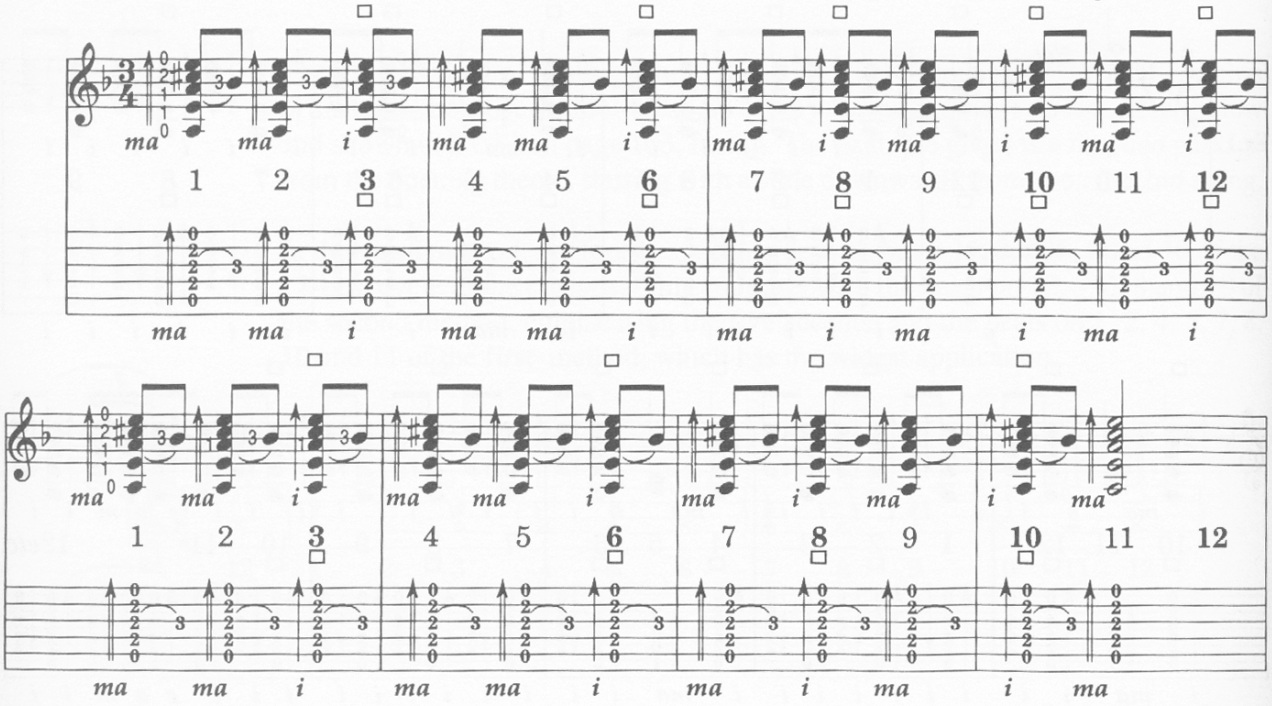


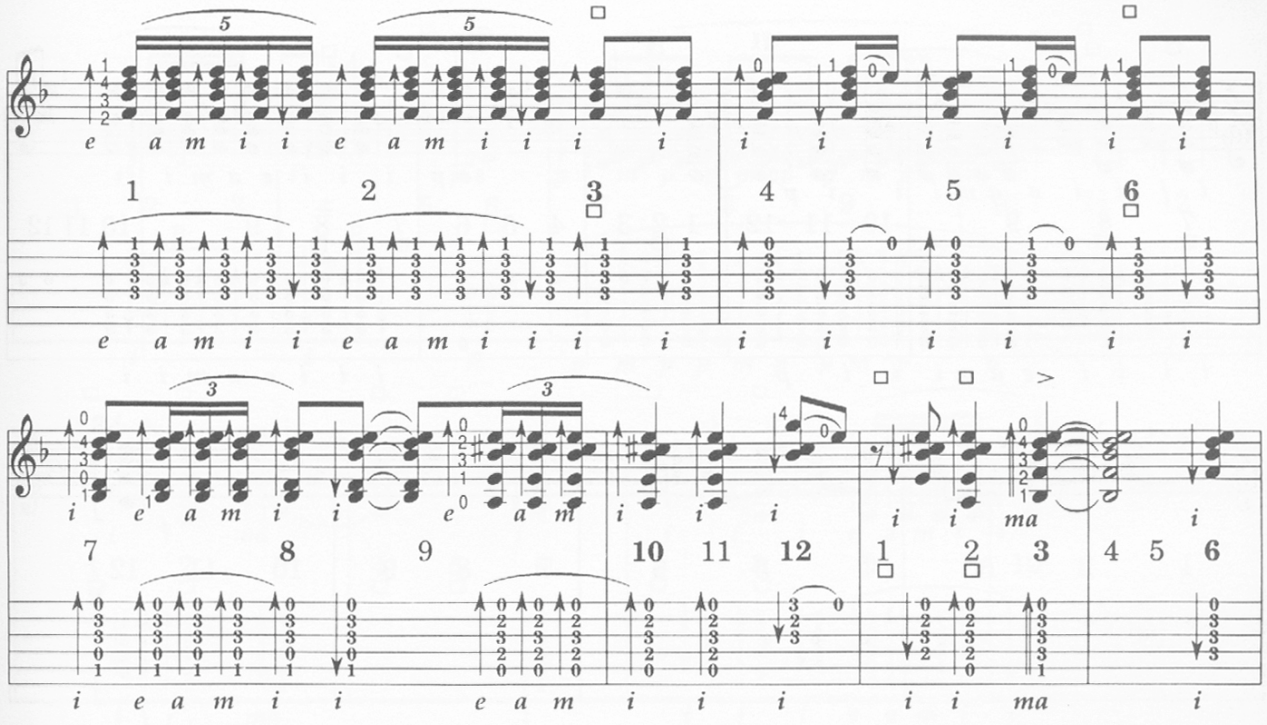
Foot-beats coincide with golpes

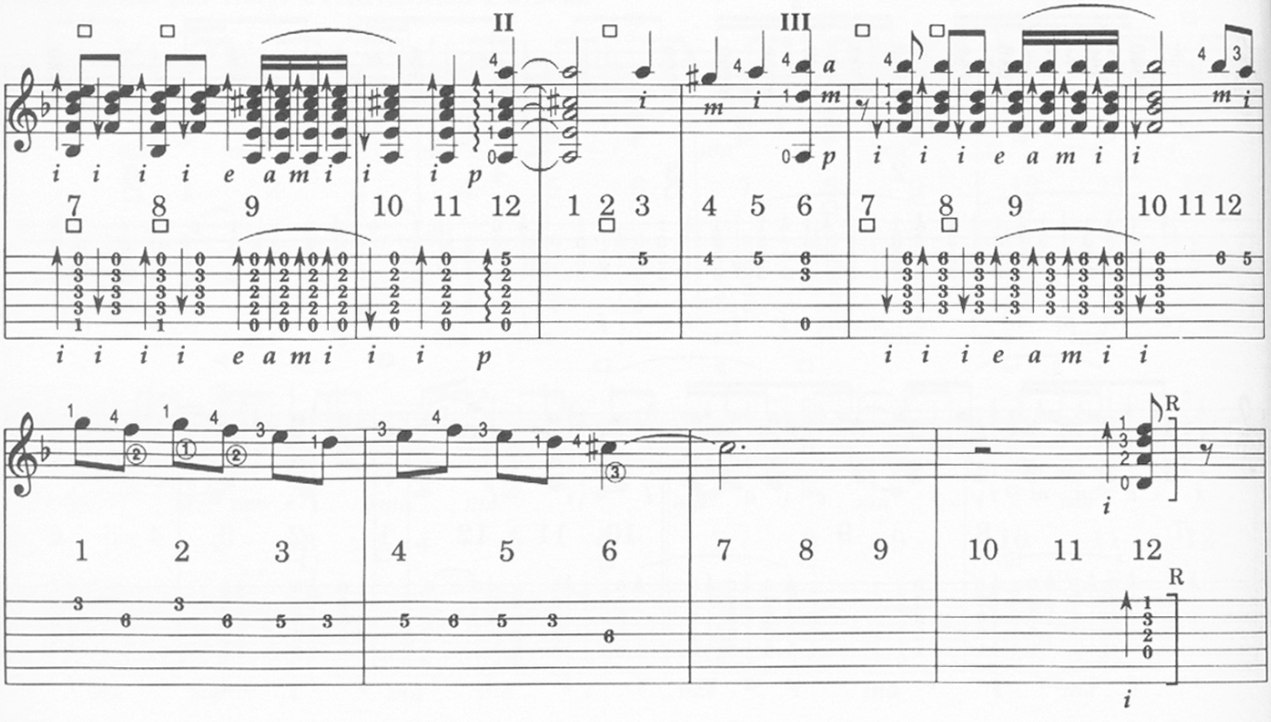


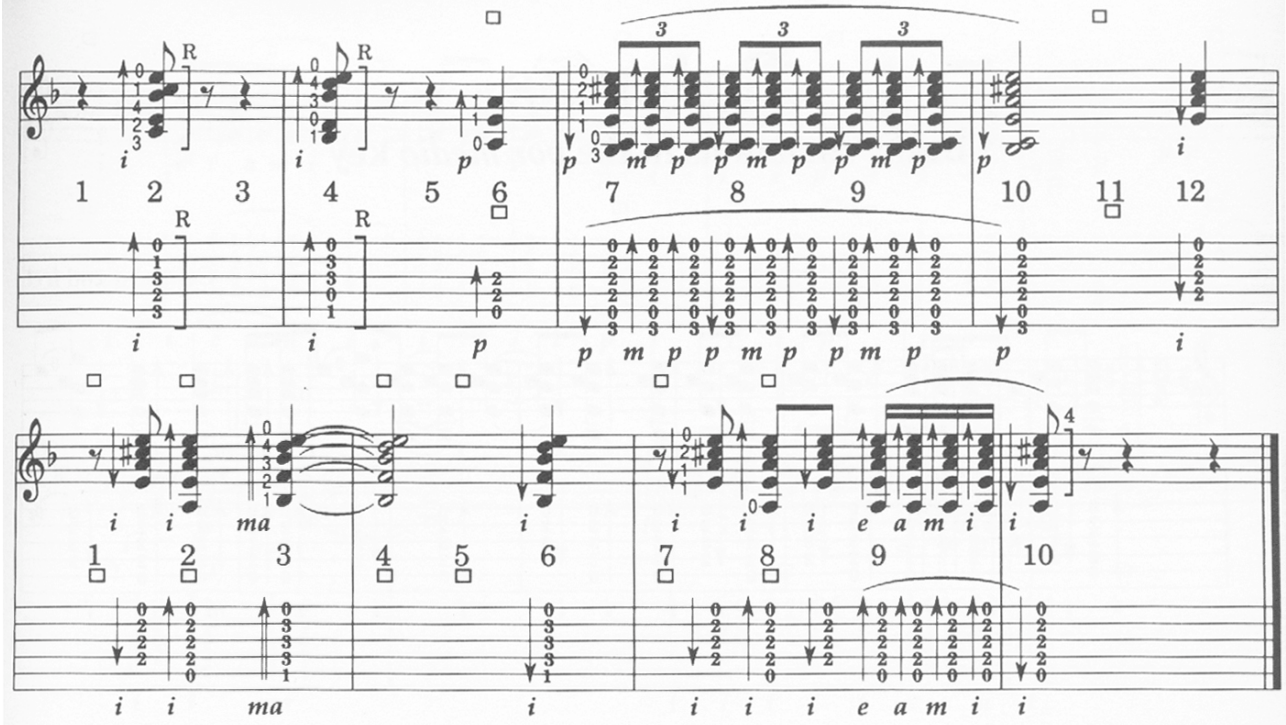
Basic Bulerías with Traditional Falseta

Cejilla at 2nd fret





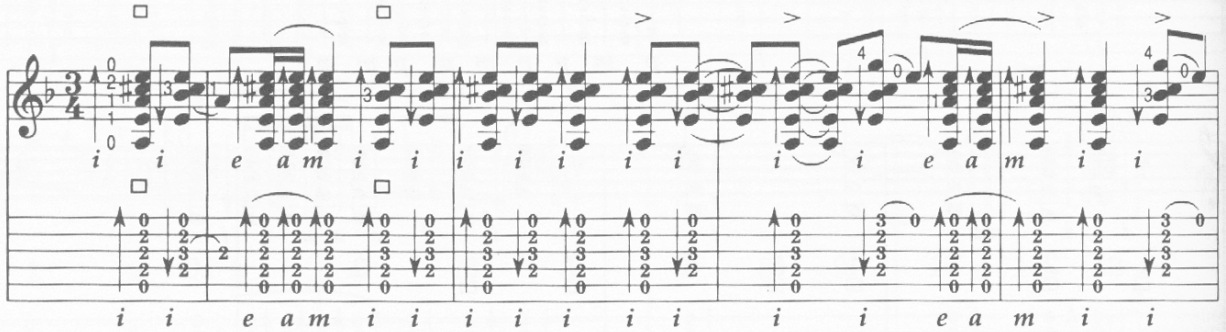


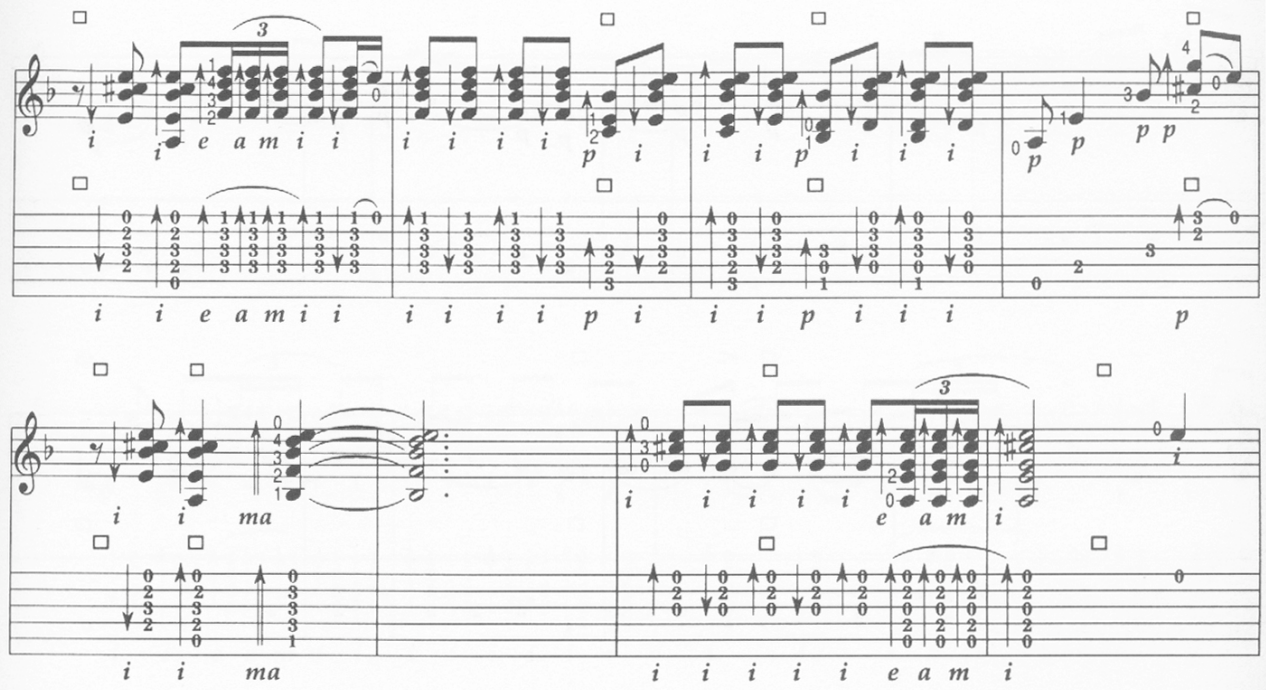


Bulerías

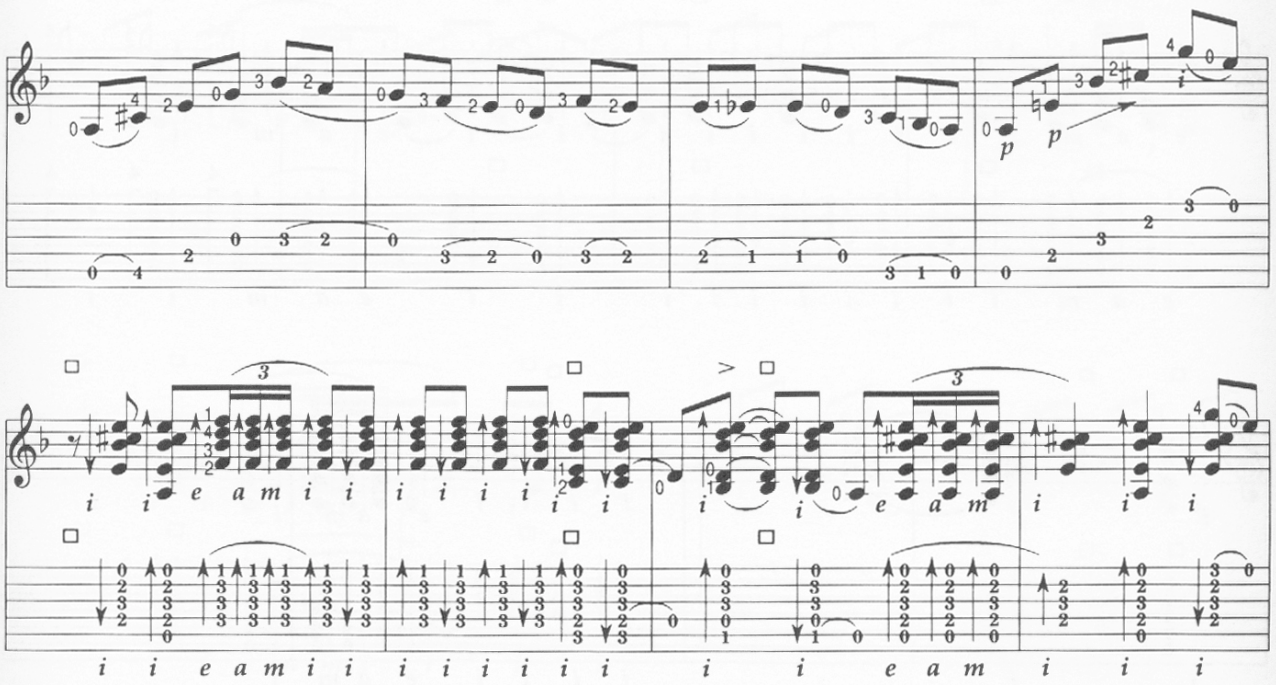
Basic Variations in the *por medio* key

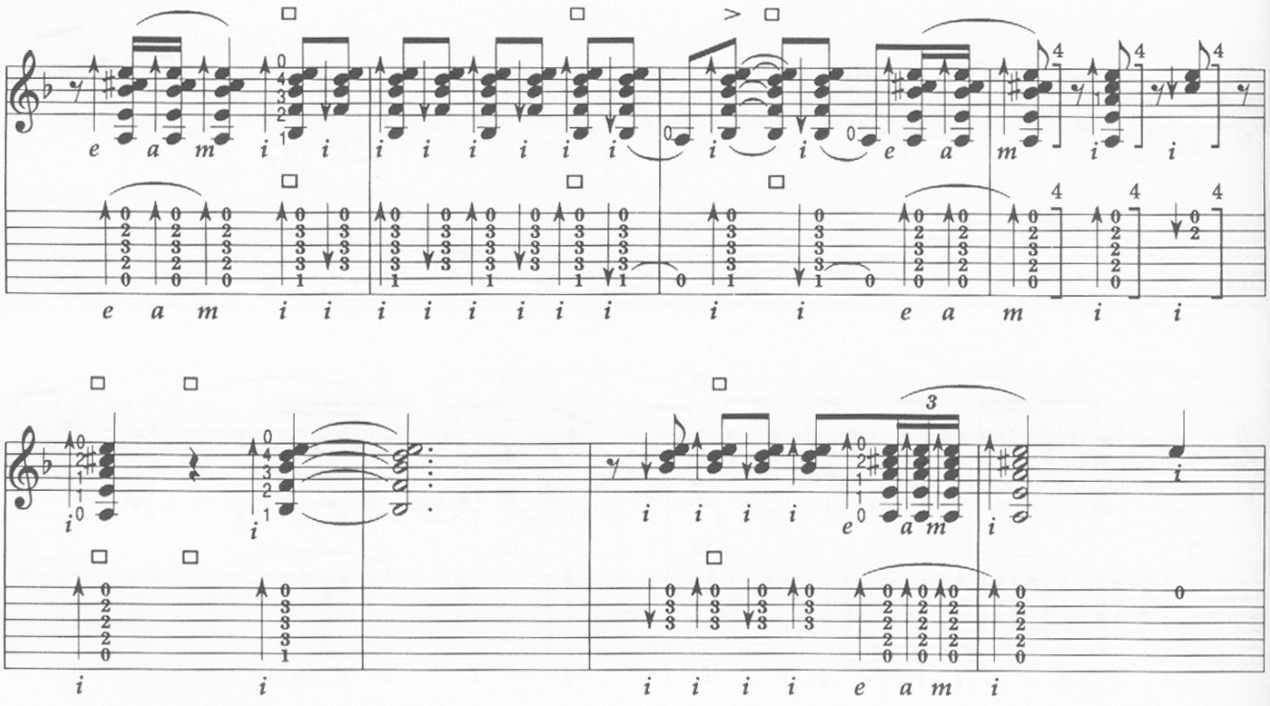
Cejilla at 2nd fret

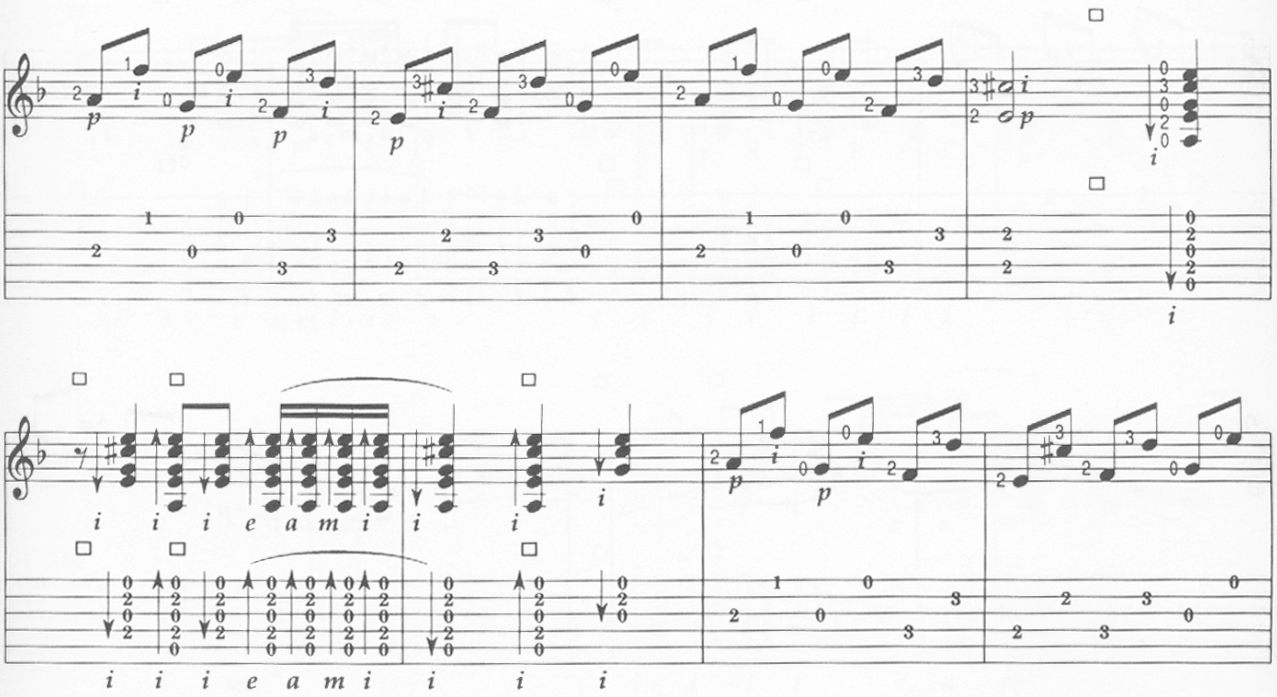


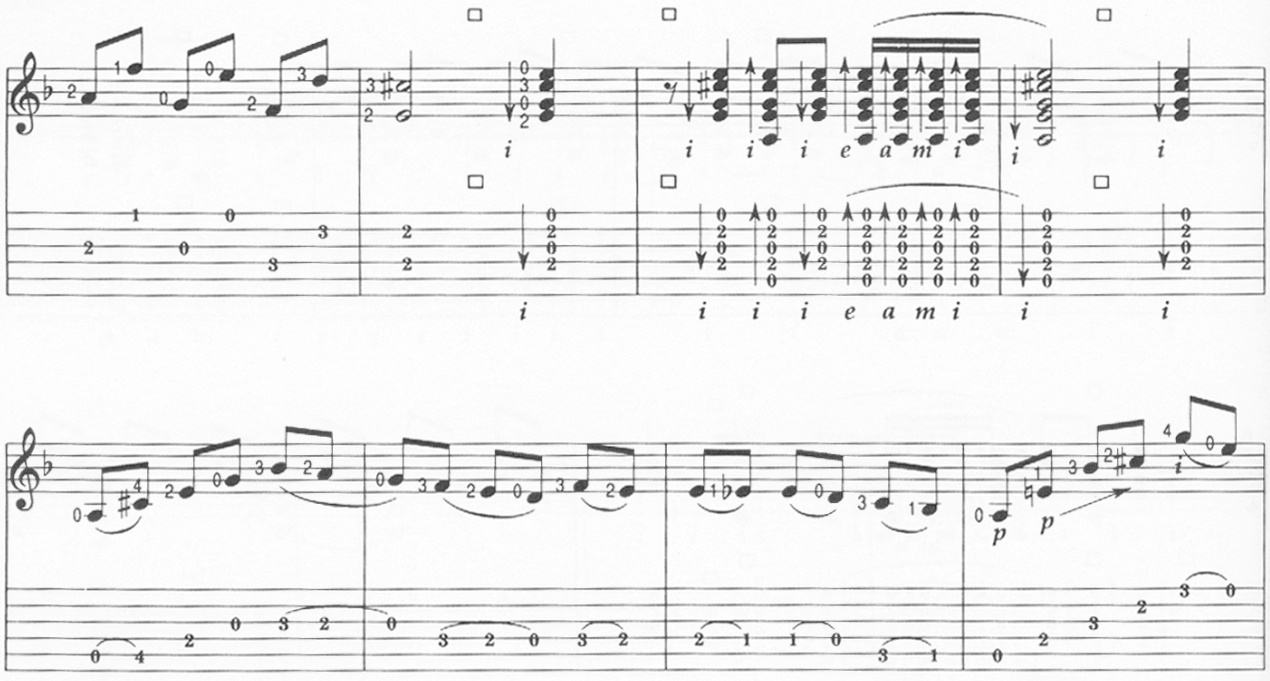

i i e a m i i
i i i i p i
i i p i i i
p
i i ma
i i i i i e a m i
i i ma
i i i i i e a m i

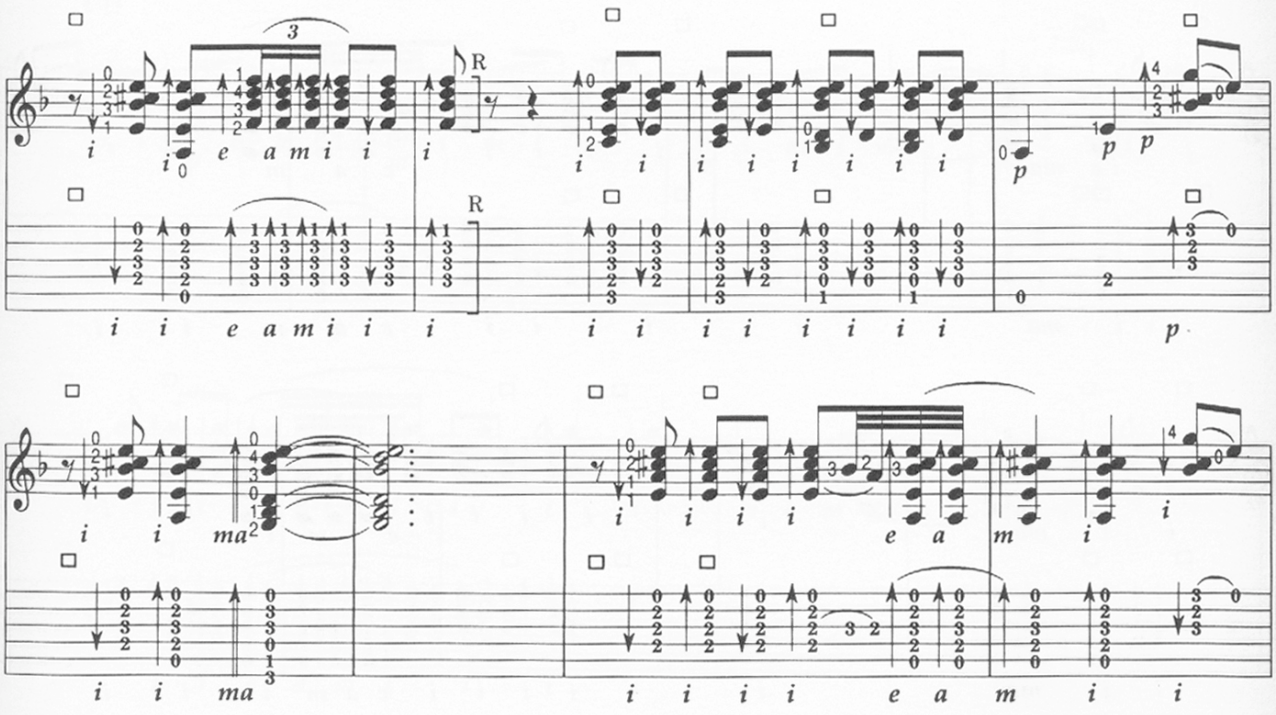






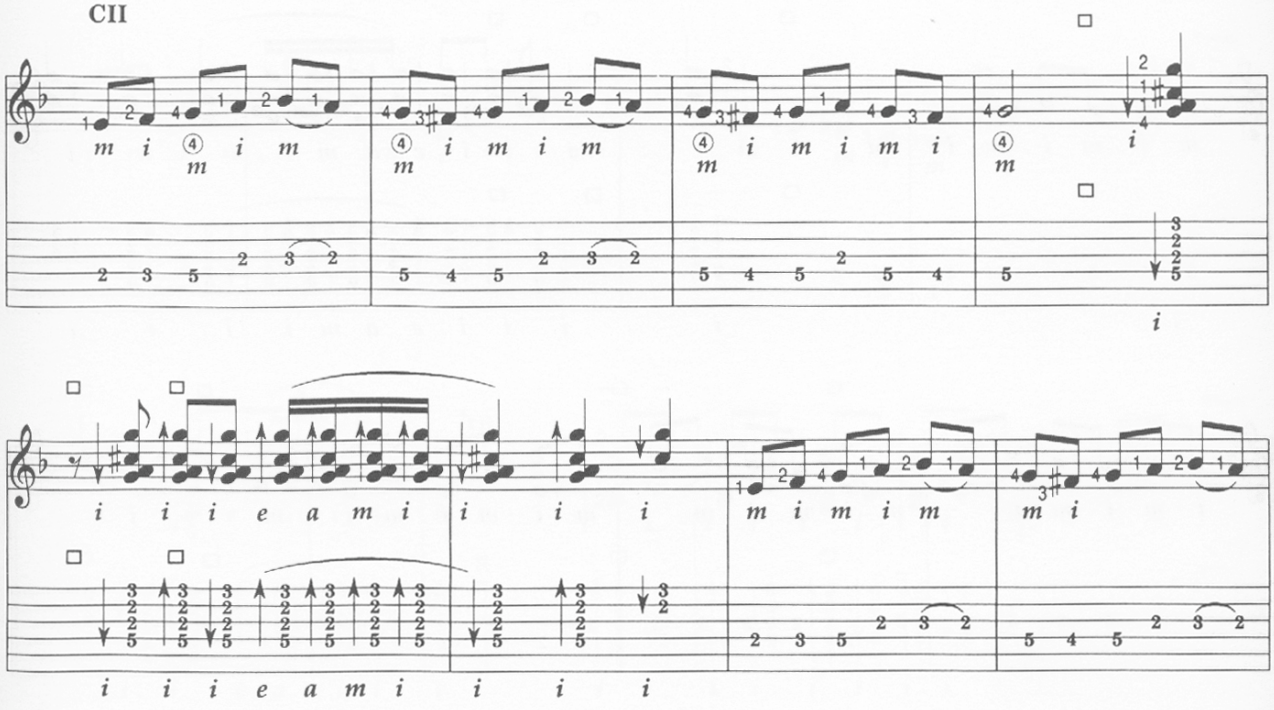


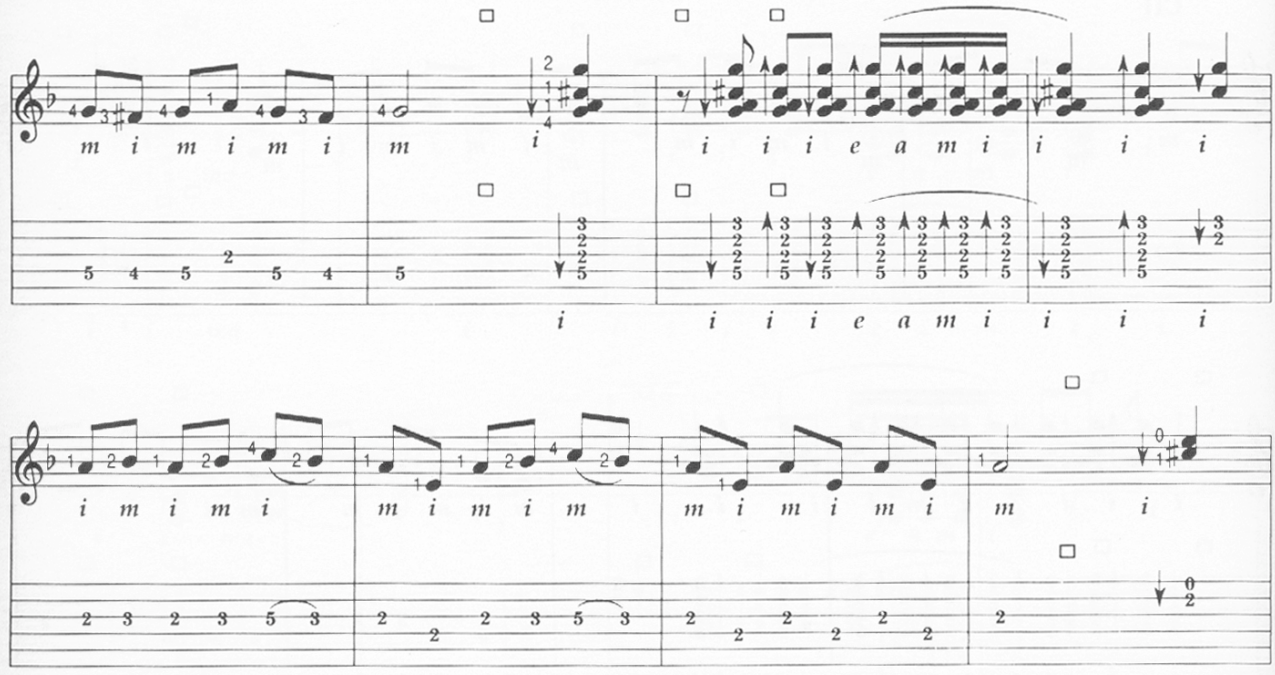


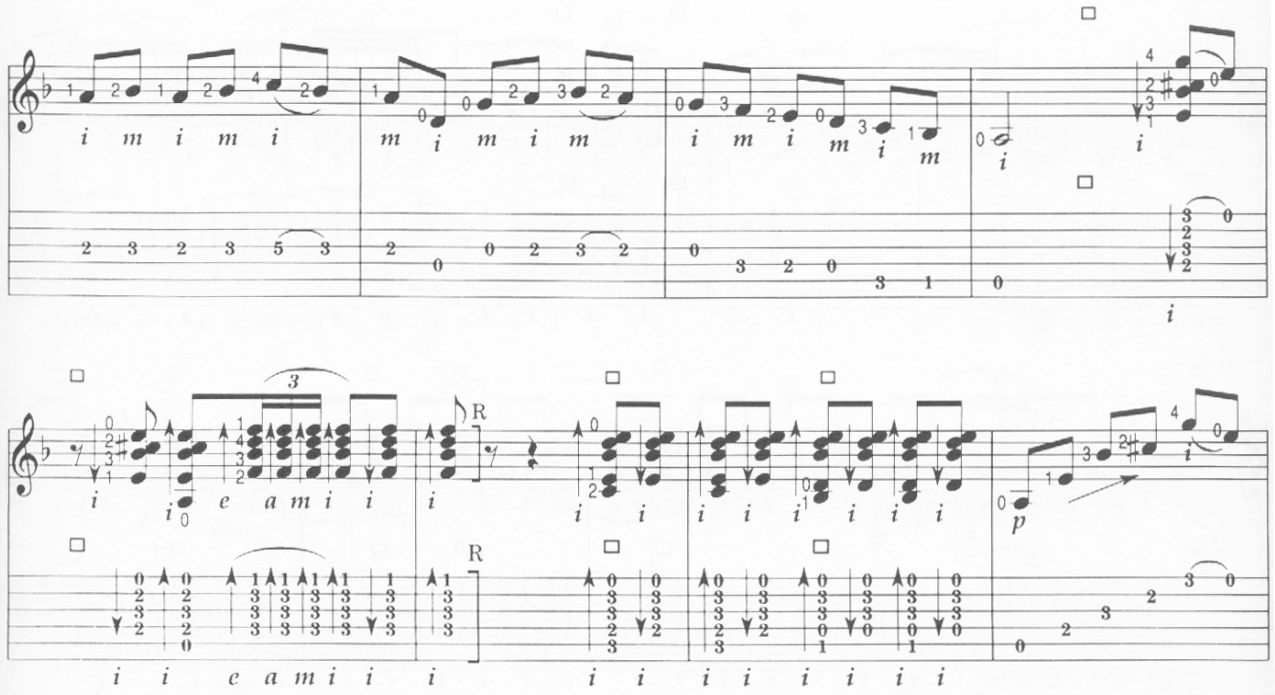


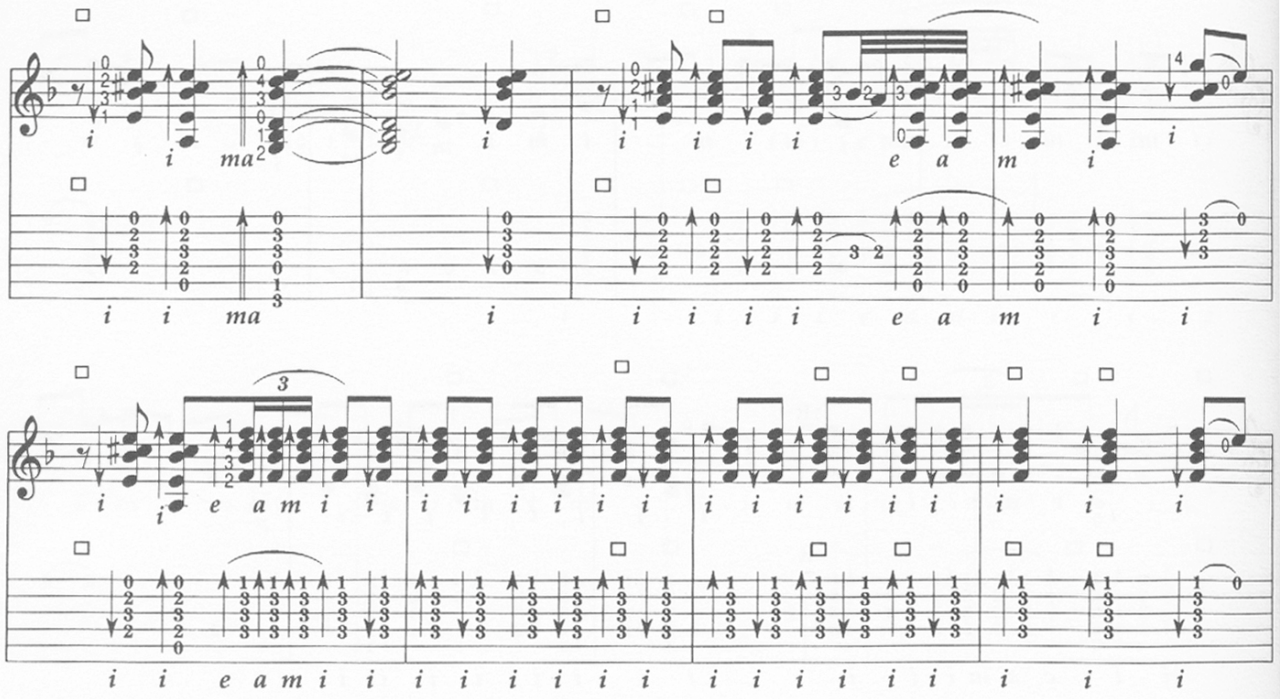


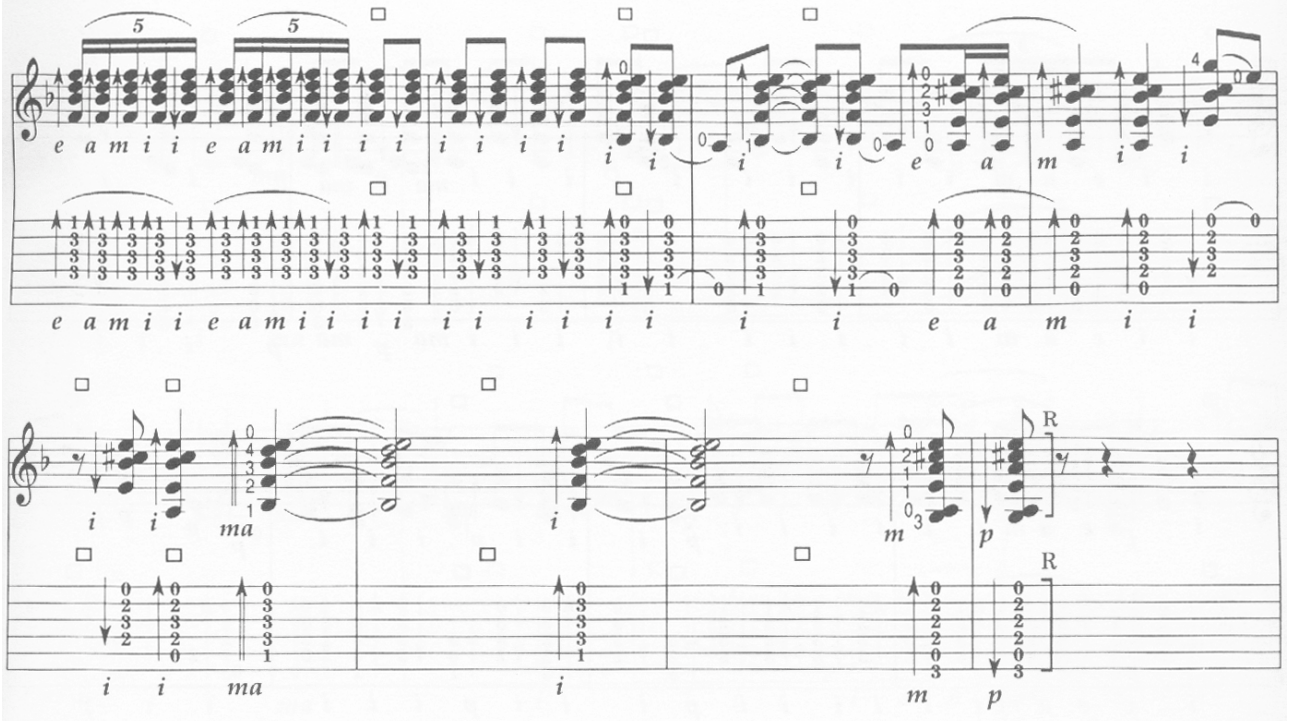
CII

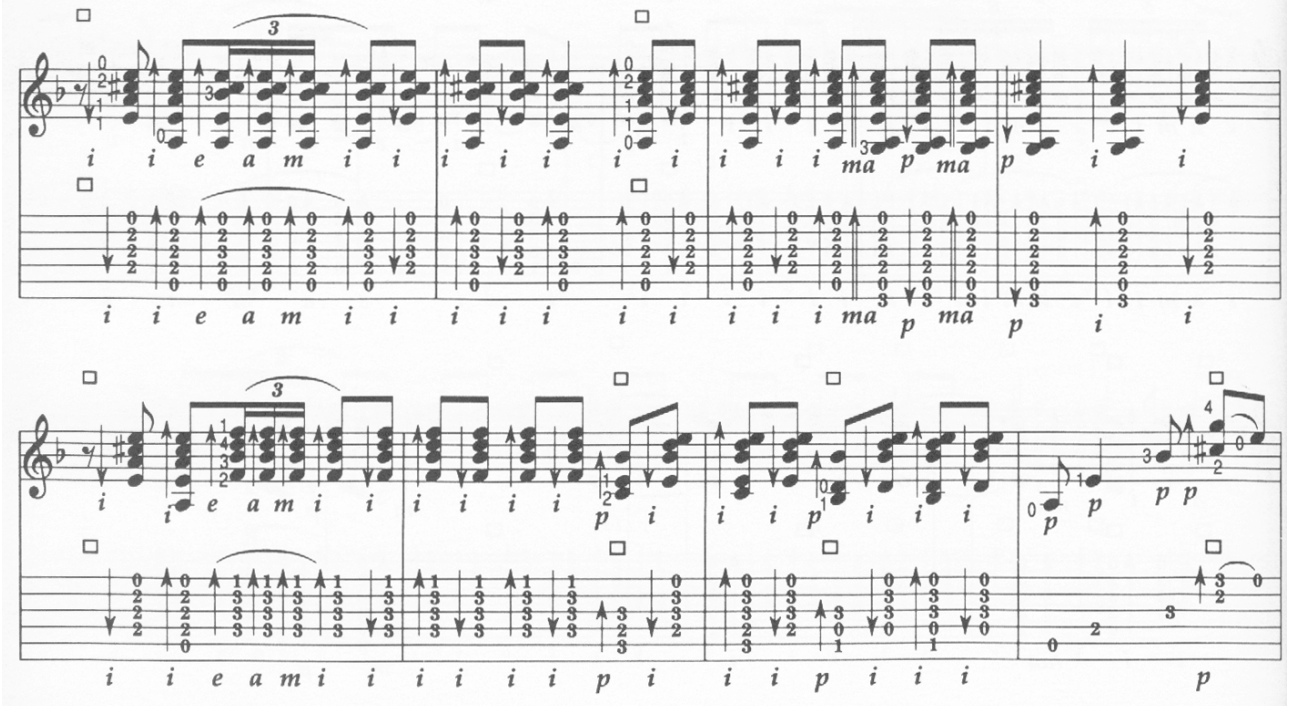


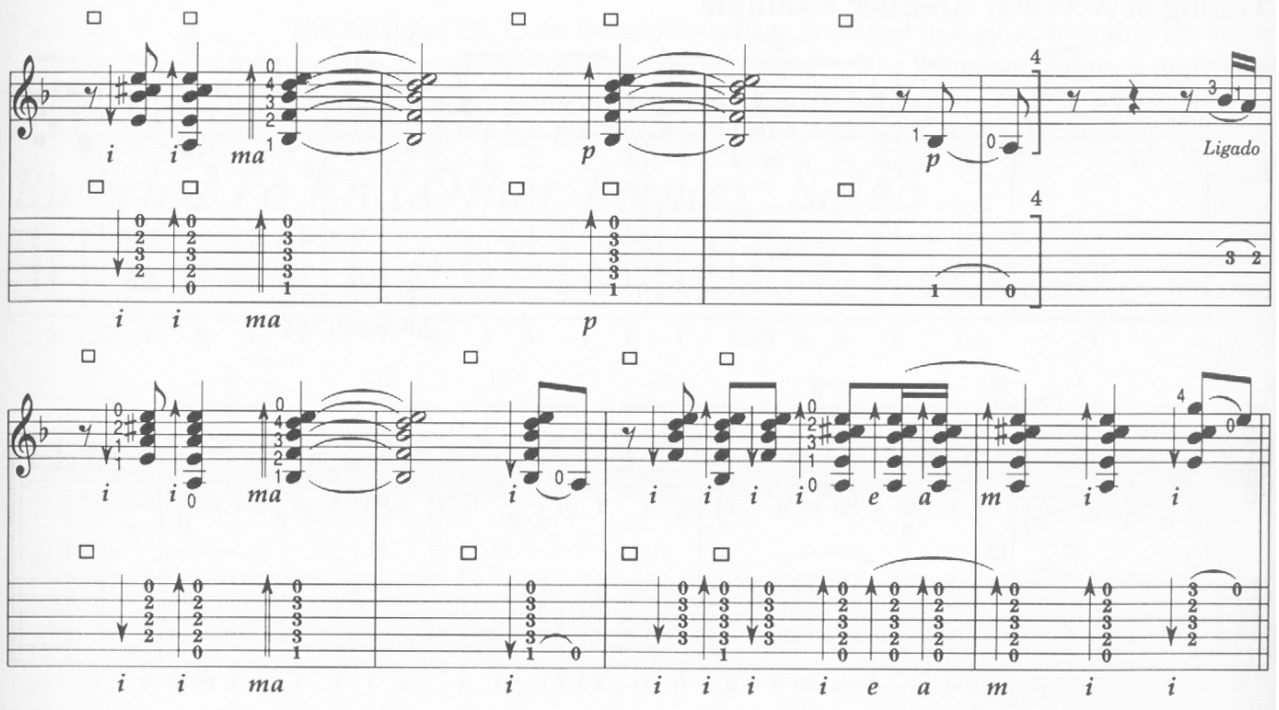








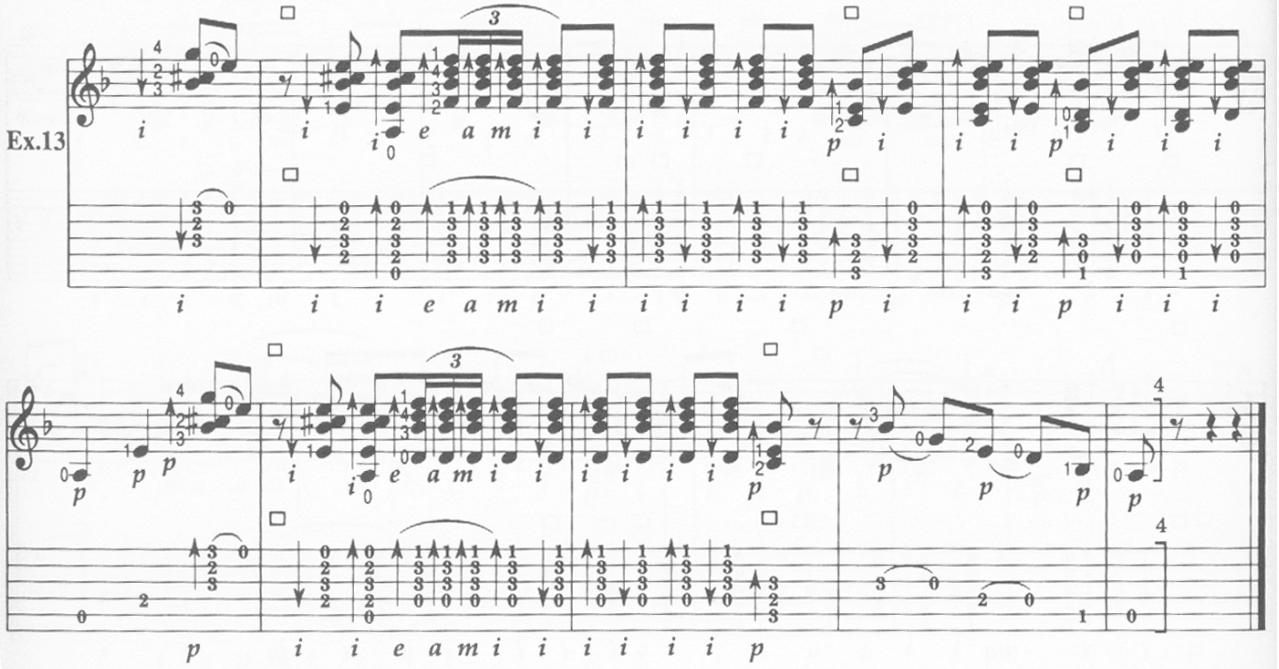




La Guitarra Flamenca — *Bulerías: Basic Variations in por medio key. Lesson 4.*

Timing of Accents: Another Example

Ex.13

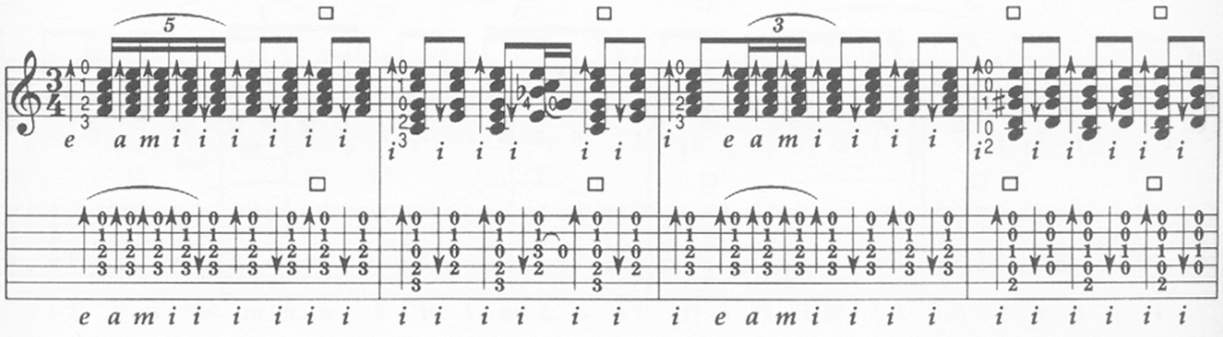


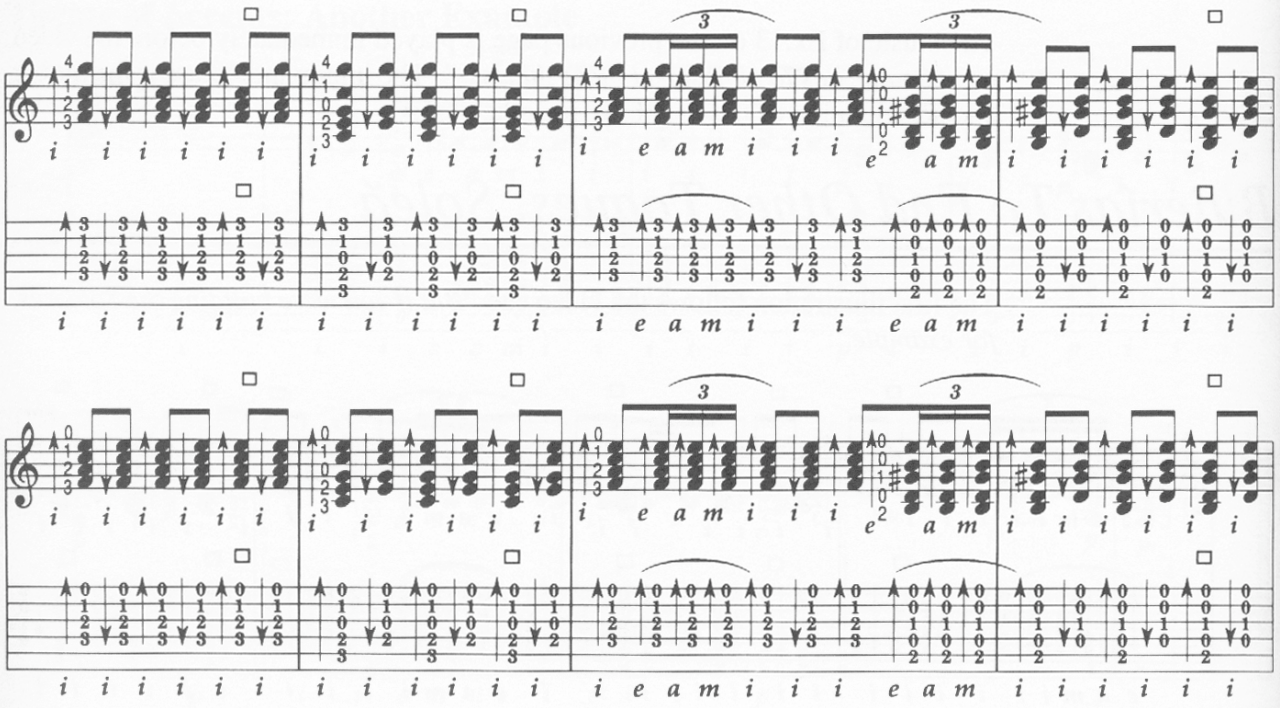
Bulerías: Timing of Accents (Another Example). Lesson 4. — *La Guitarra Flamenca*

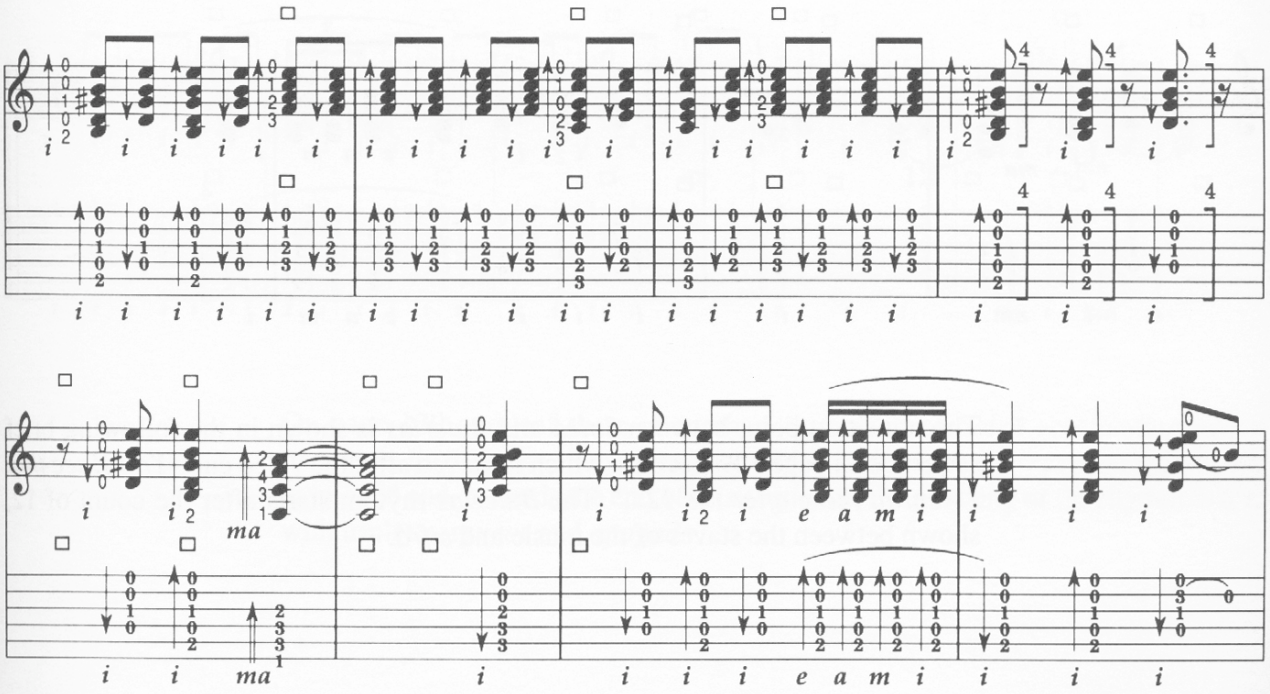
The music of Ex.13 on the previous page is played immediately before the video cue *"So one has to almost feel those things..."* The important feature is the timing and accentuation of the final brief melodic phrase.

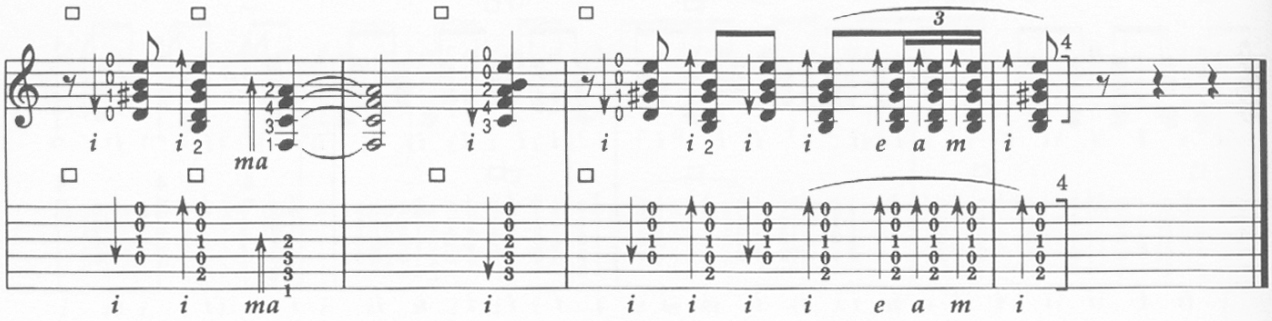
Bulerías To End Other Toques: Soleá

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

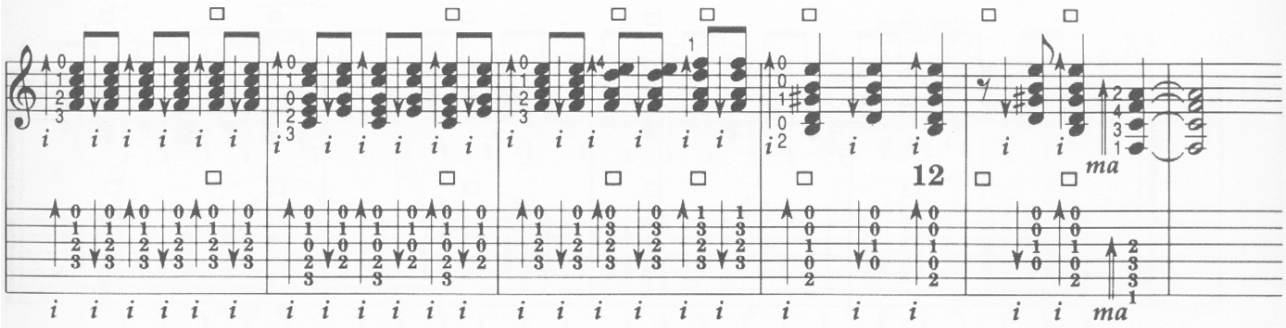




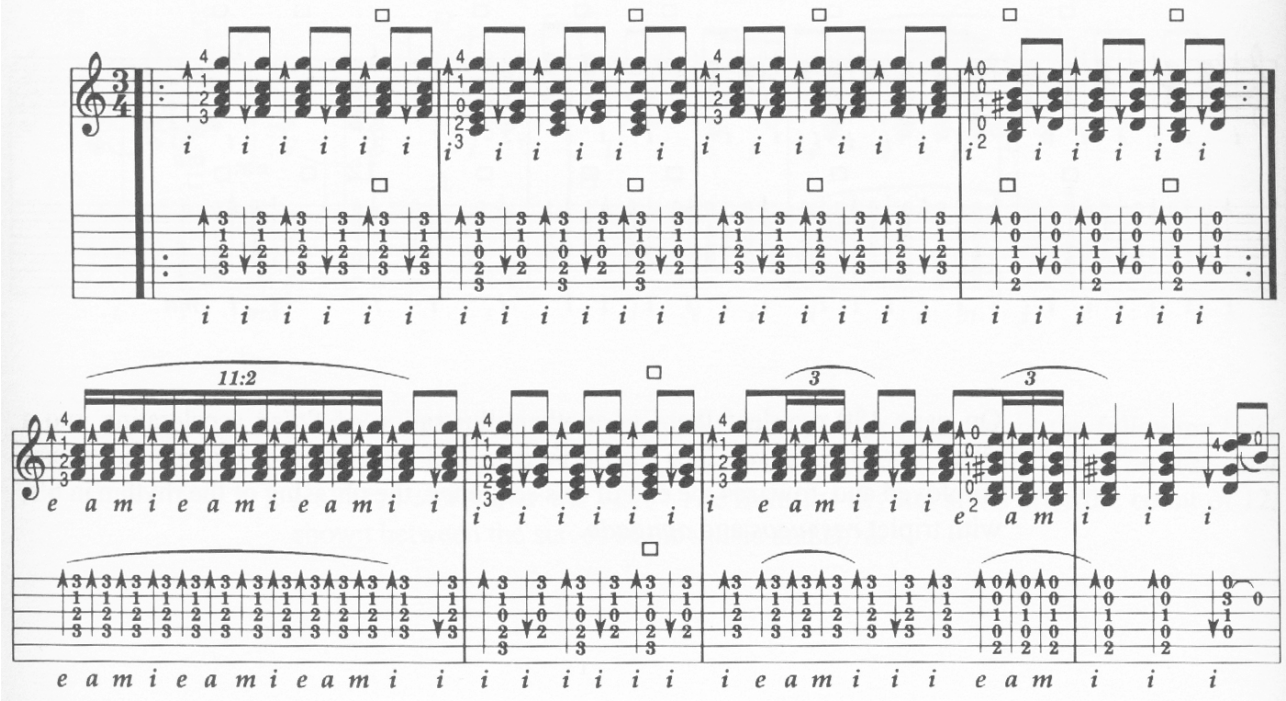


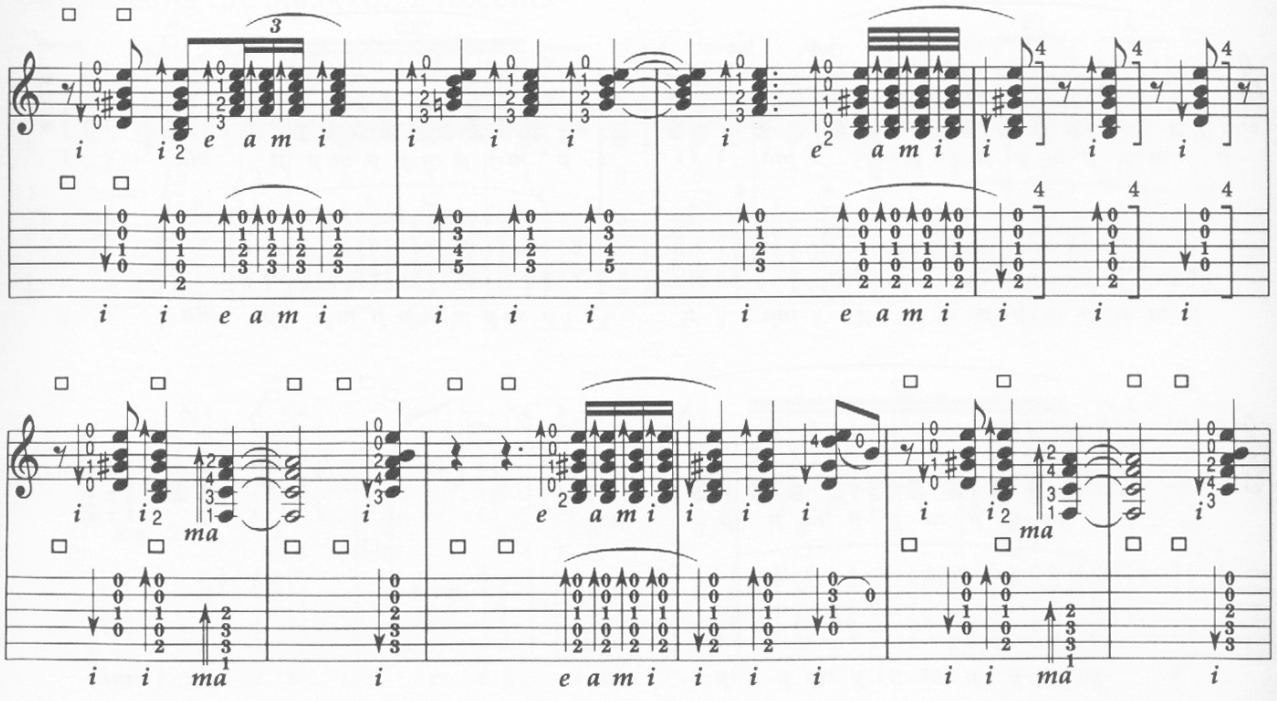


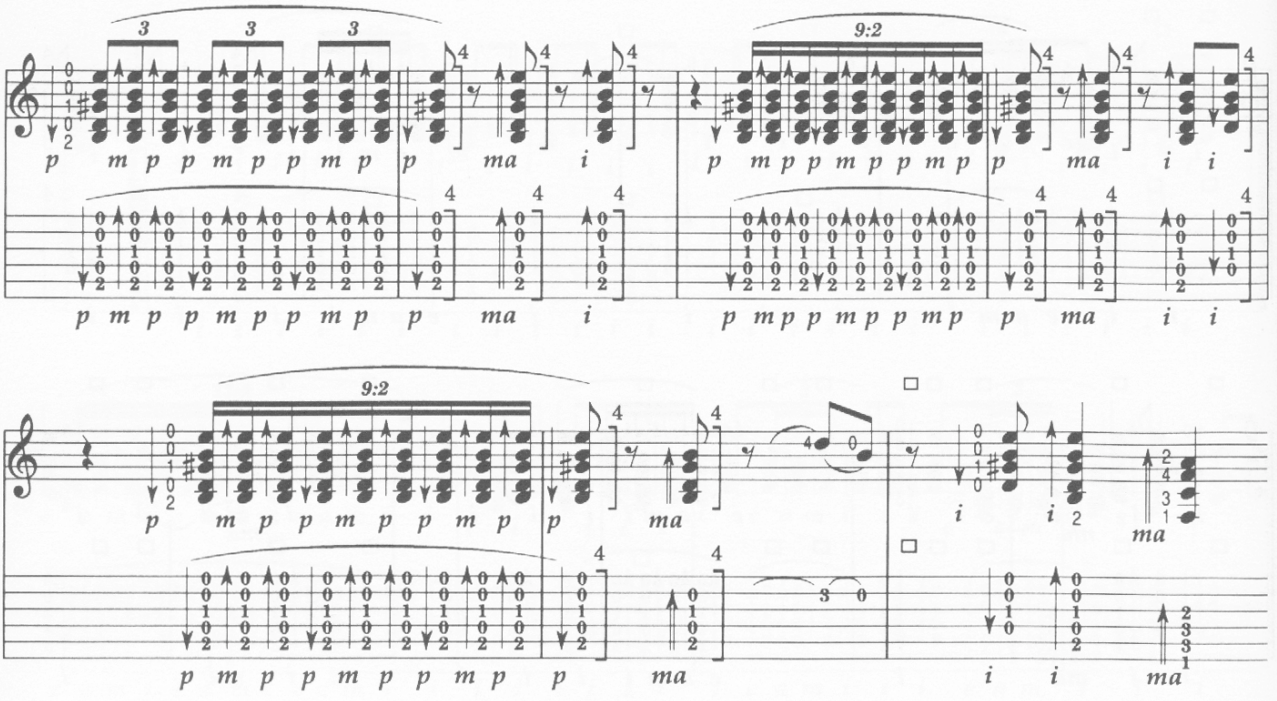
The transition point between *Soleá* and *Bulerías* is shown in the following brief sequence on page 129 (facing), which is played after the video cue *"You'll see that I went in there after the 12..."* The *Bulerías* rhythm starts after the count of 12, shown between the staves of the music and *cifra*.



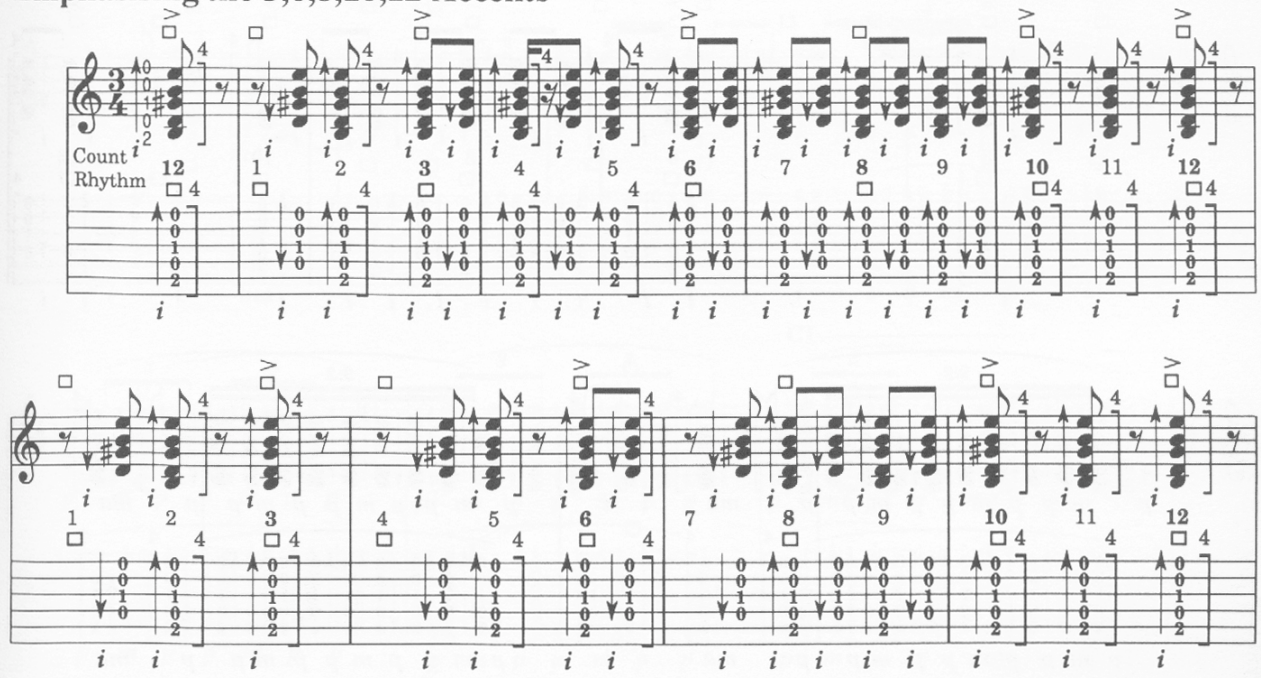
On page 130 overleaf there is another illustration of *Soleá* accelerating into a transition to *Bulerías*. It is transcribed in full to show the *rasgueo* techniques employed and, towards the end of this sequence, the phrasing of the rhythm in 6's, with triplet *rasgueos* and *apagado*.

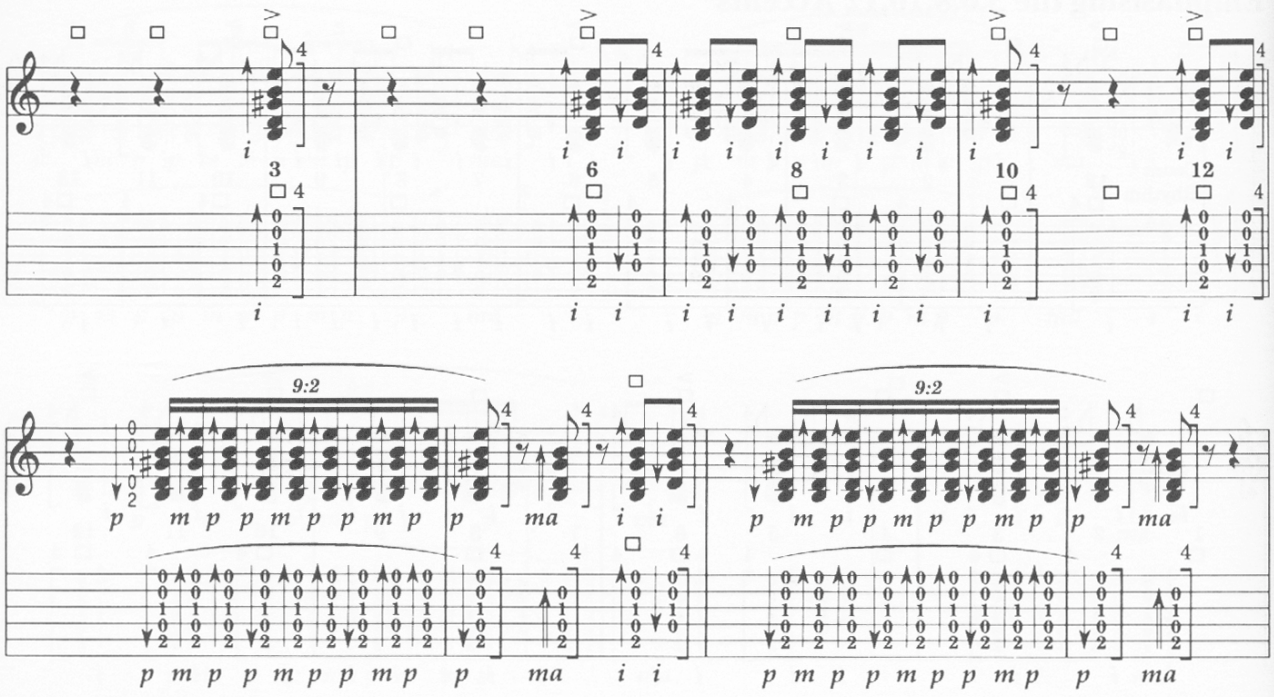


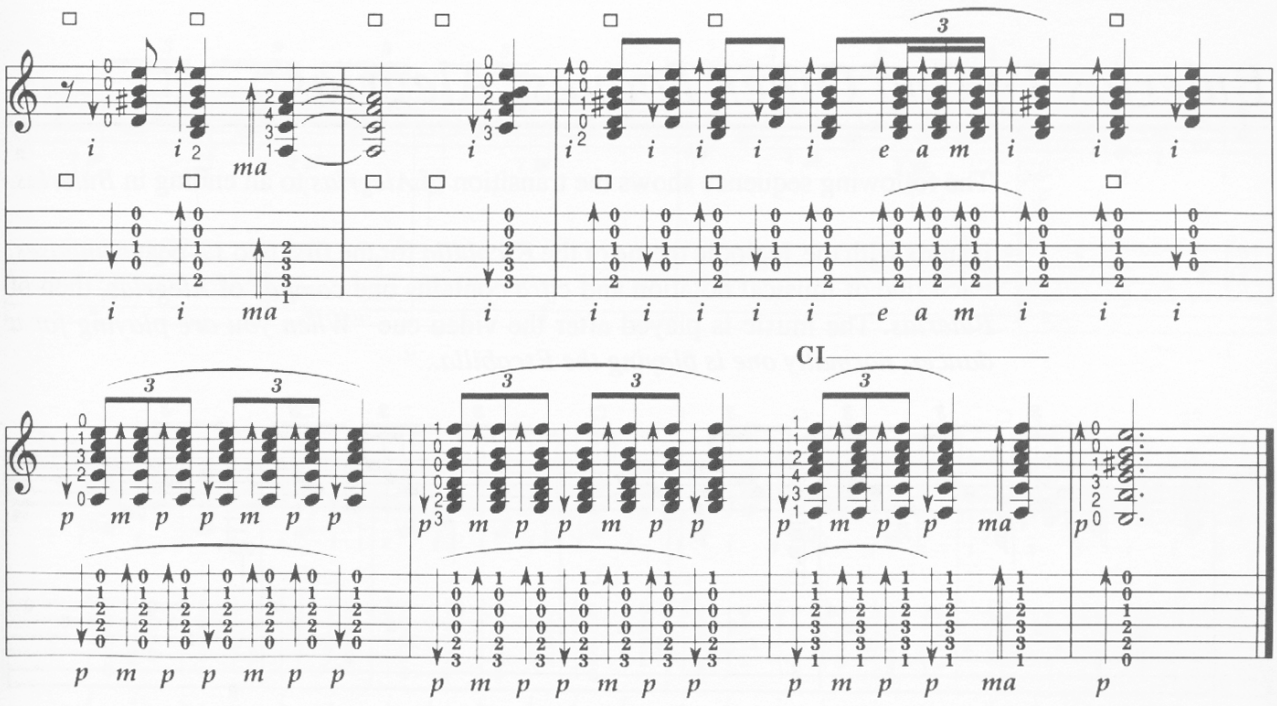




Emphasising the 3,6,8,10,12 Accents







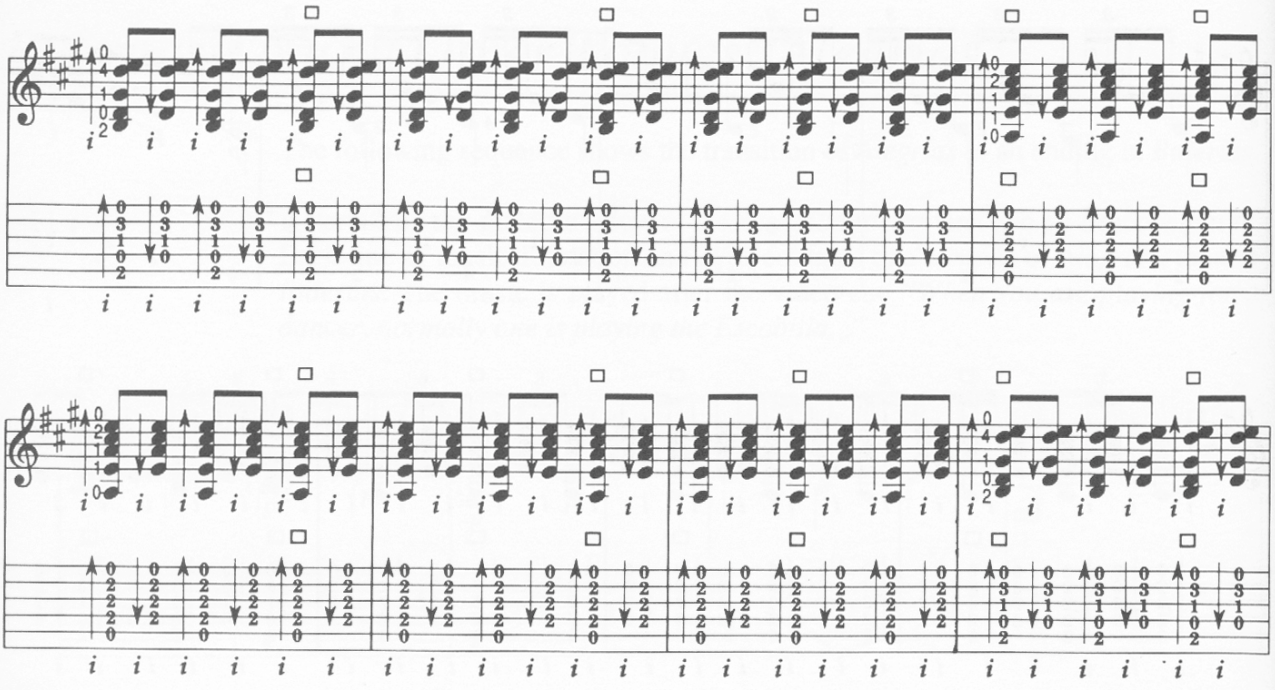
Bulerías To End Other Toques: Alegrías

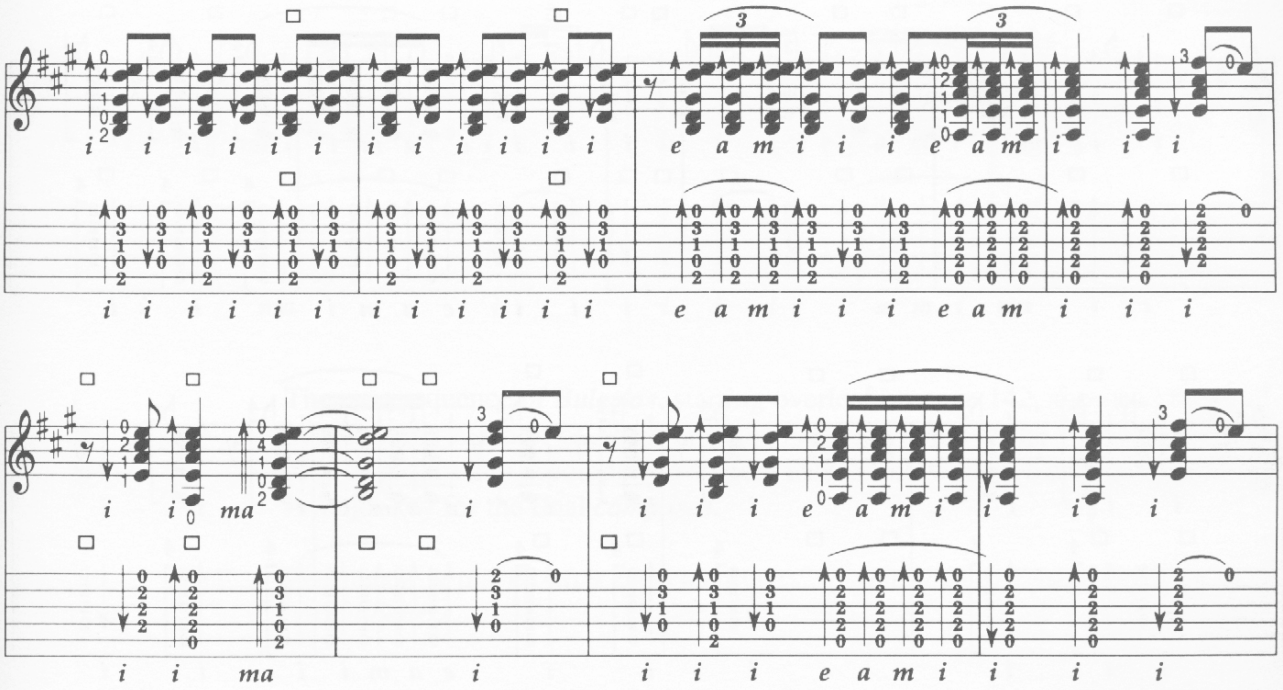
The following sequence shows the transition of *Alegrías* to an ending in *Bulerías.*

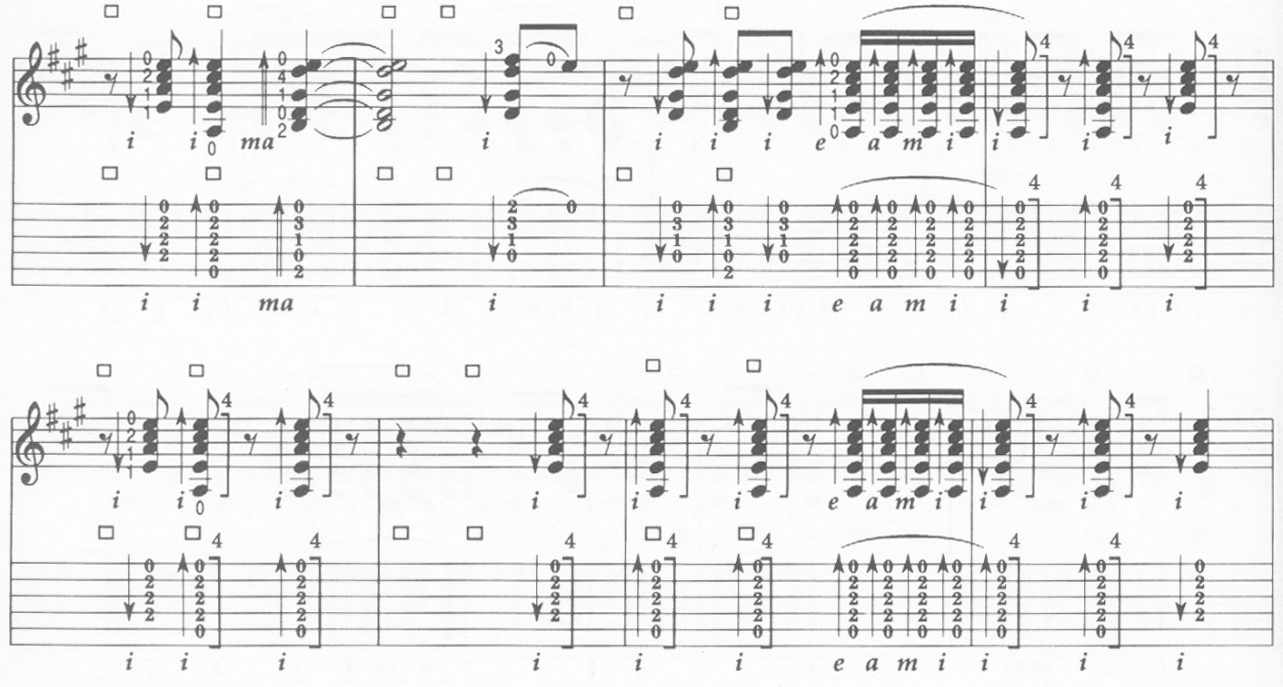
It starts with the melodic theme of the *Escobilla* for the first two 12-beat *compases.* Each line of musical notation and *cifra* contains one *compás* of *Alegrías*, then of *Bulerías.* The music is played after the video cue *"When you are playing for a dancer, normally one is playing the Escobilla..."*

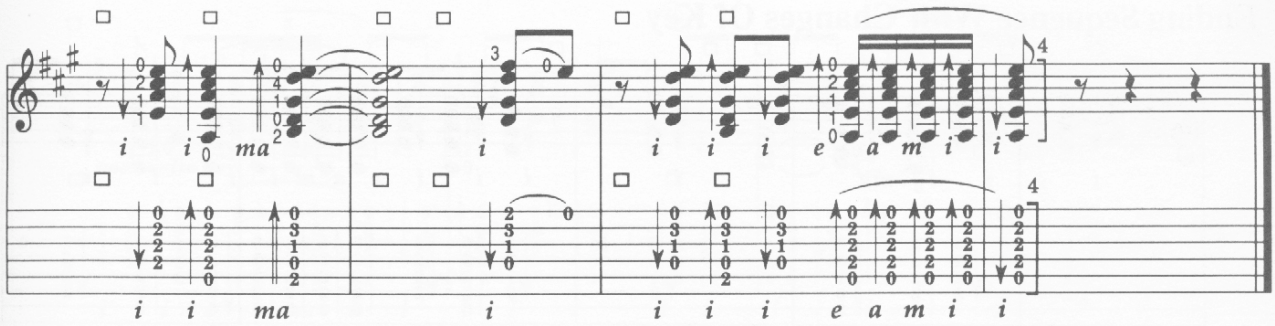








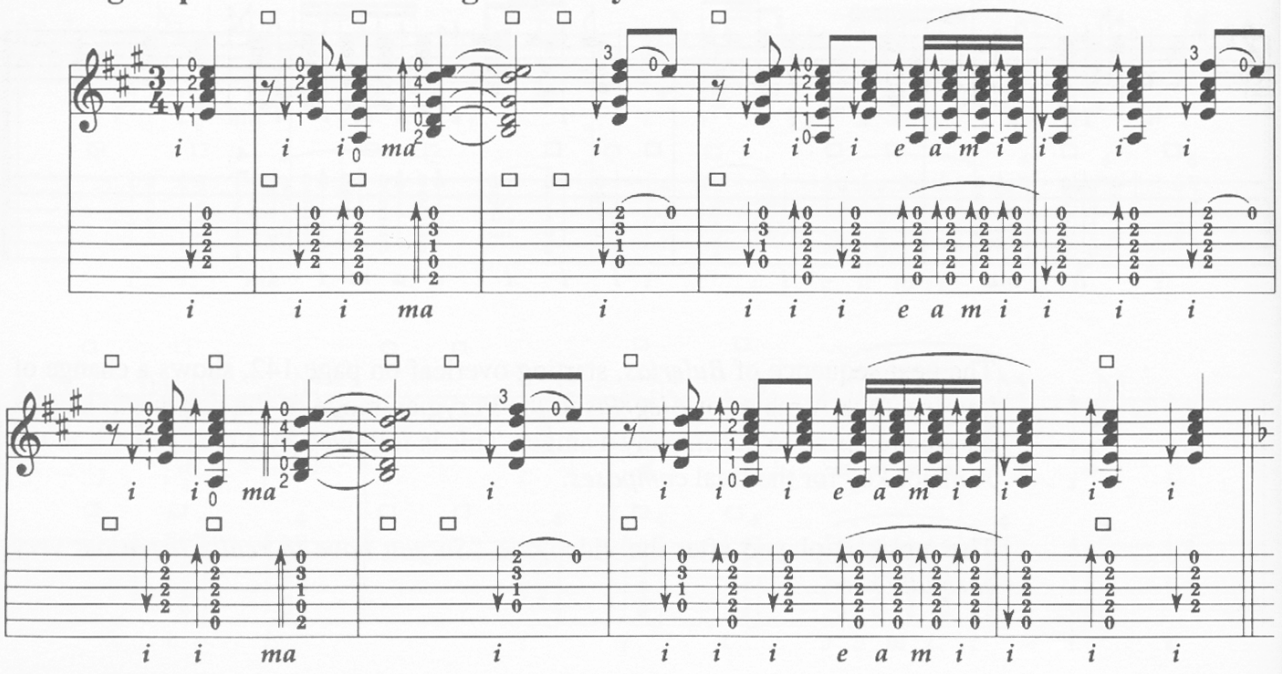


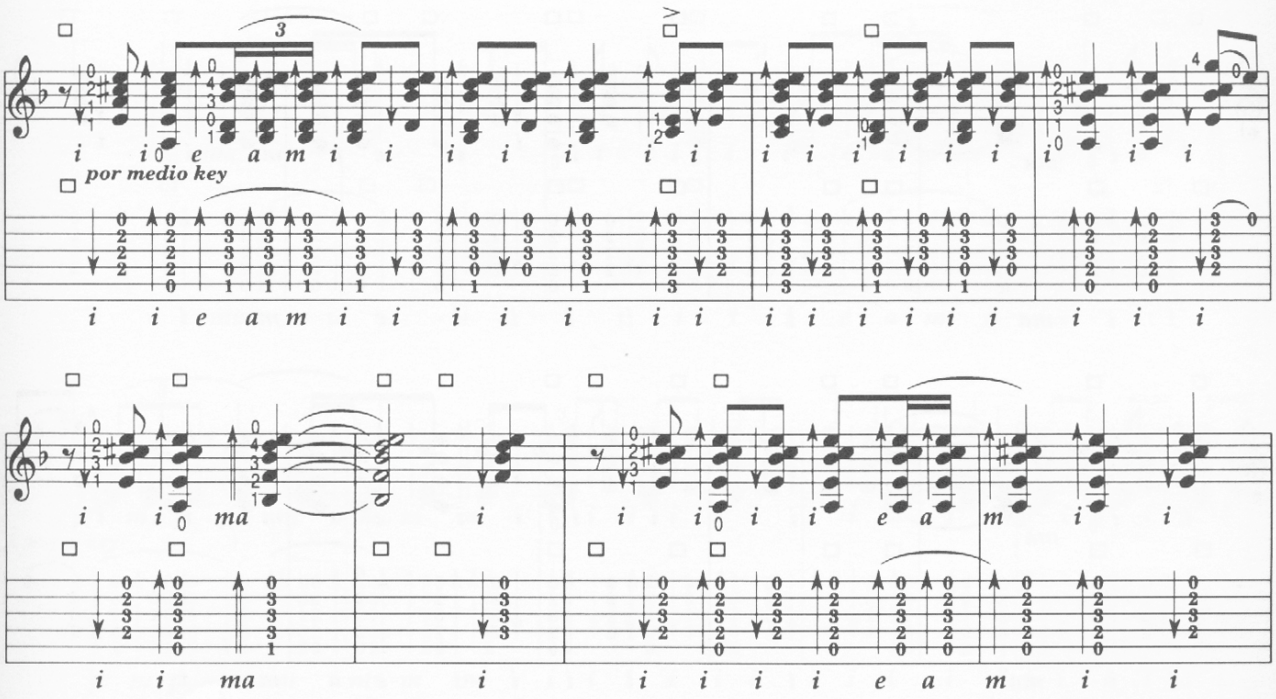


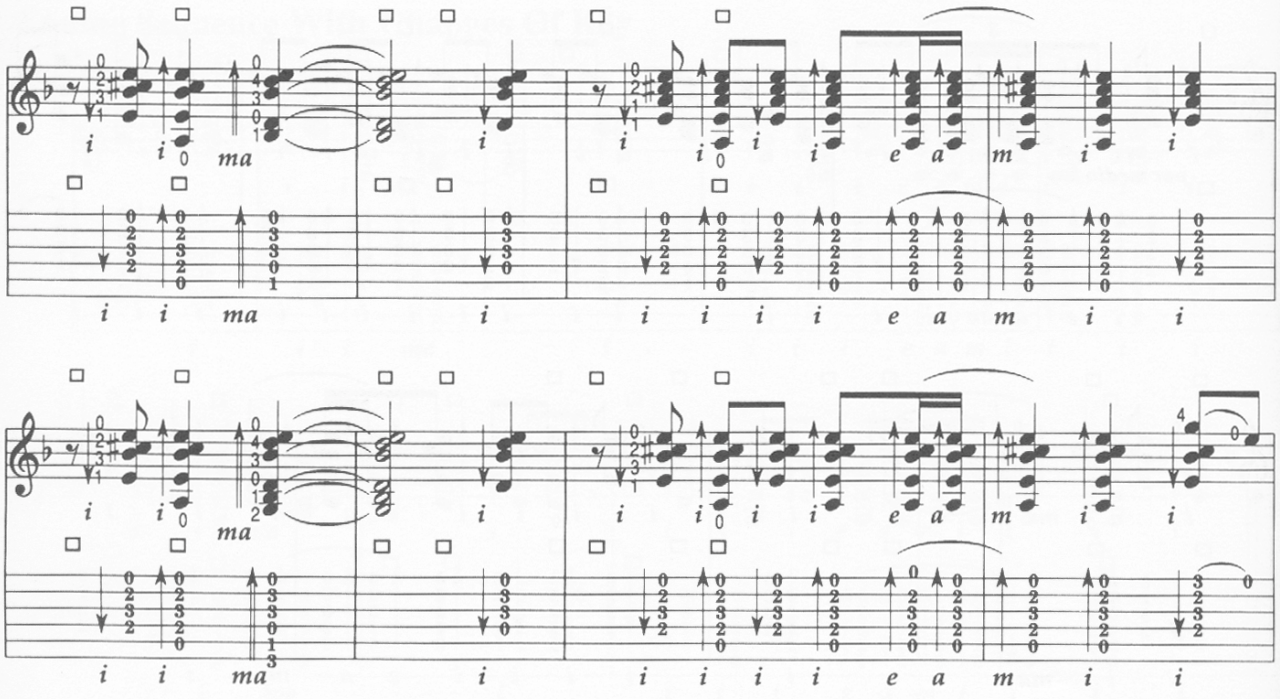
The next sequence of *Bulerías*, starting overleaf on page 142, shows a change of key from the A major of *Alegrías* to the Phrygian mode of the *por medio* key, as may be required to accompany a singer. This is followed by a change back to the A major key for the final *compases*.

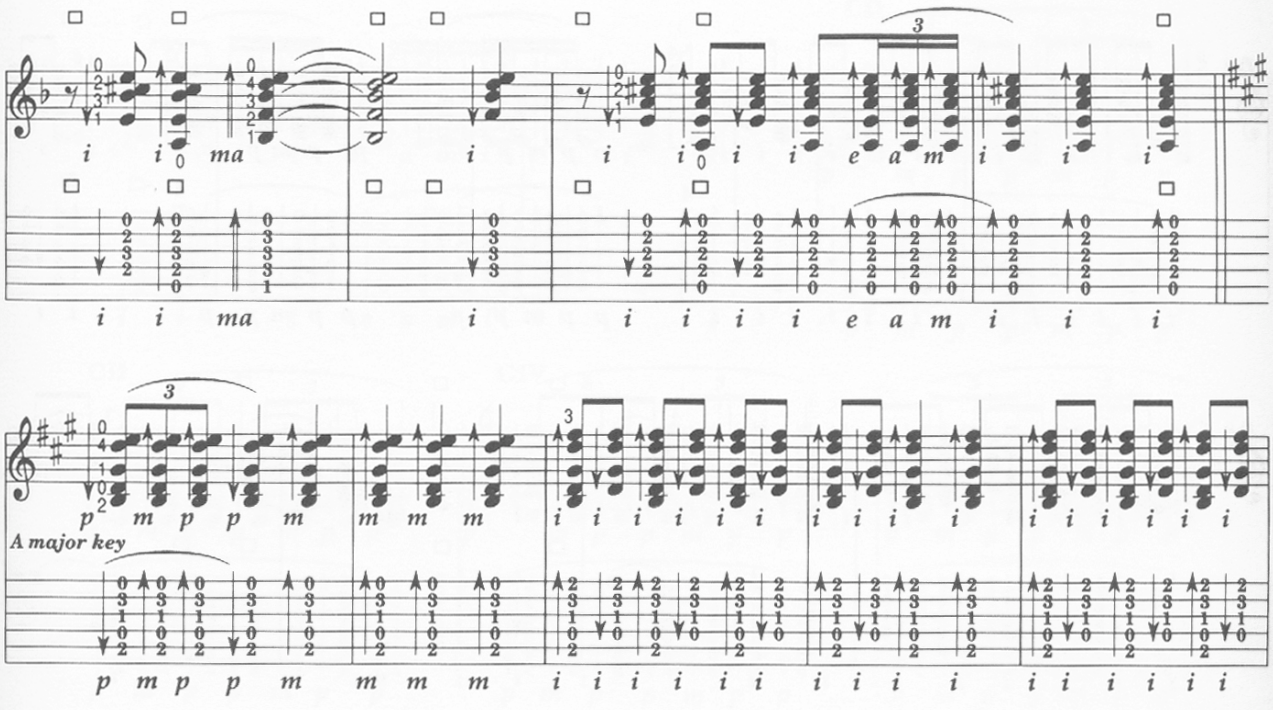
The music is played after the video cue *"So you have to really listen out very carefully here..."*

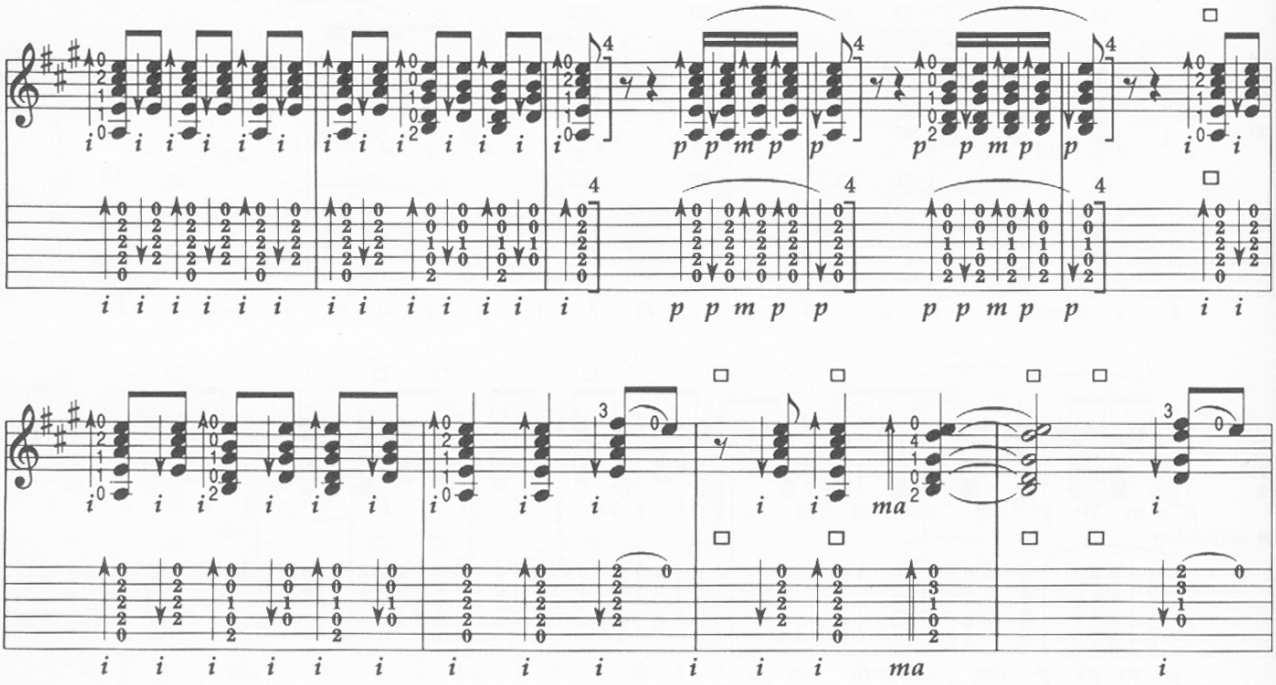
Ending Sequence With Changes Of Key

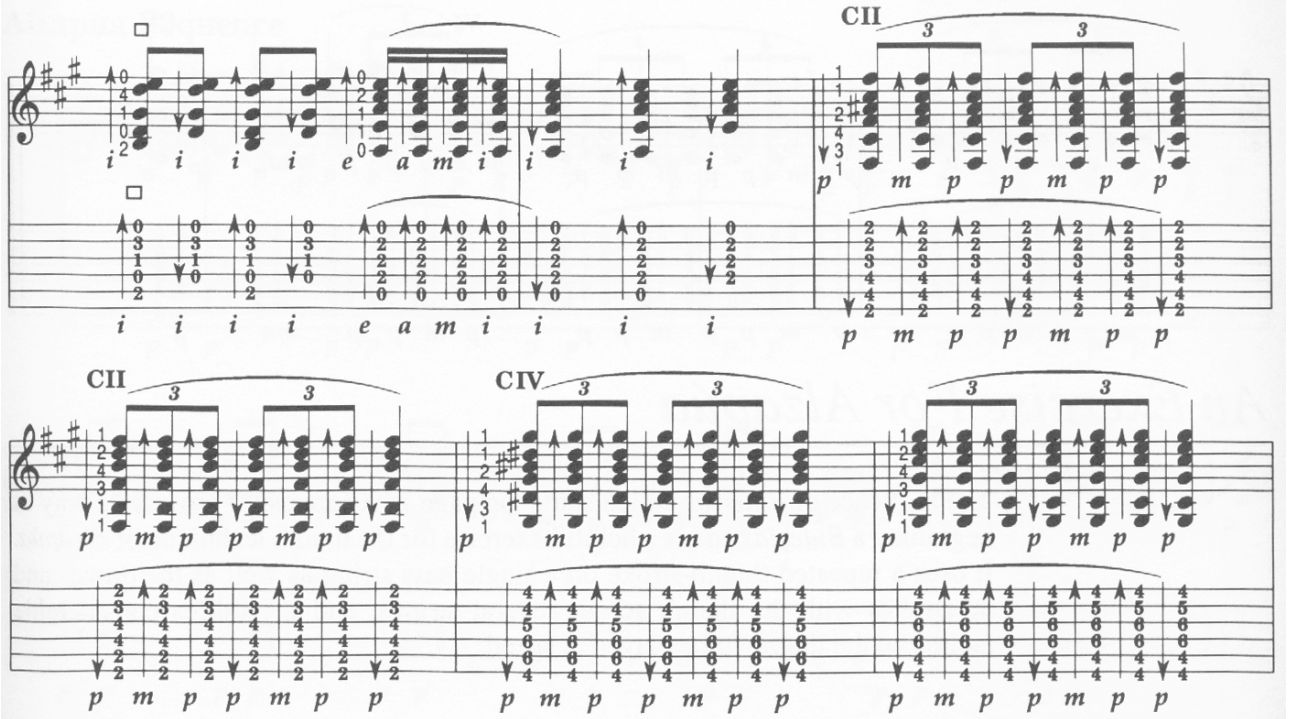



por medio key

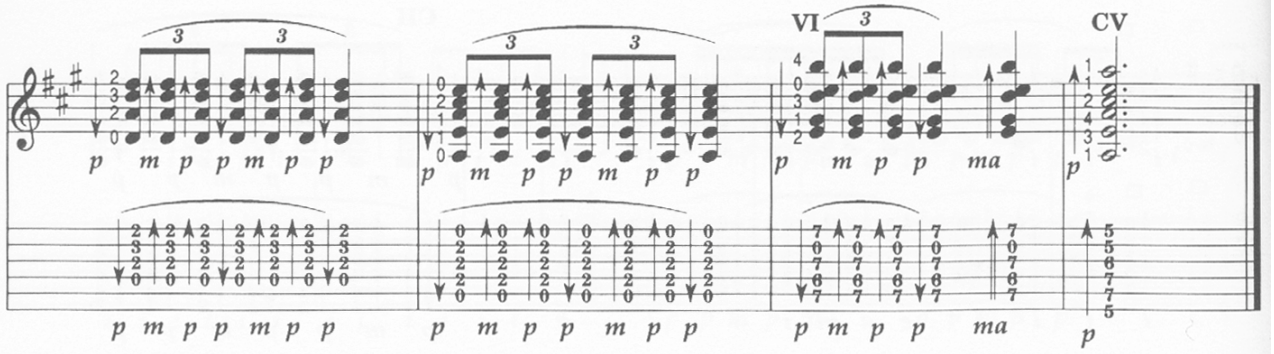



A major key





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



An Exercise For Alzapúa

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

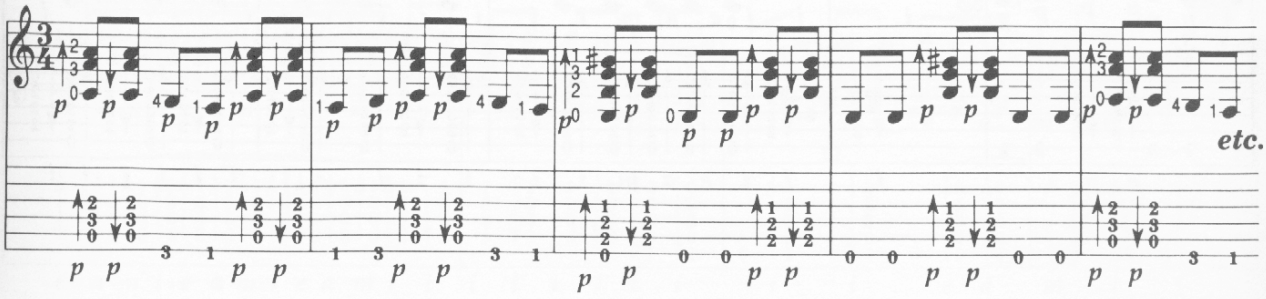
Alzapúa Sequence





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

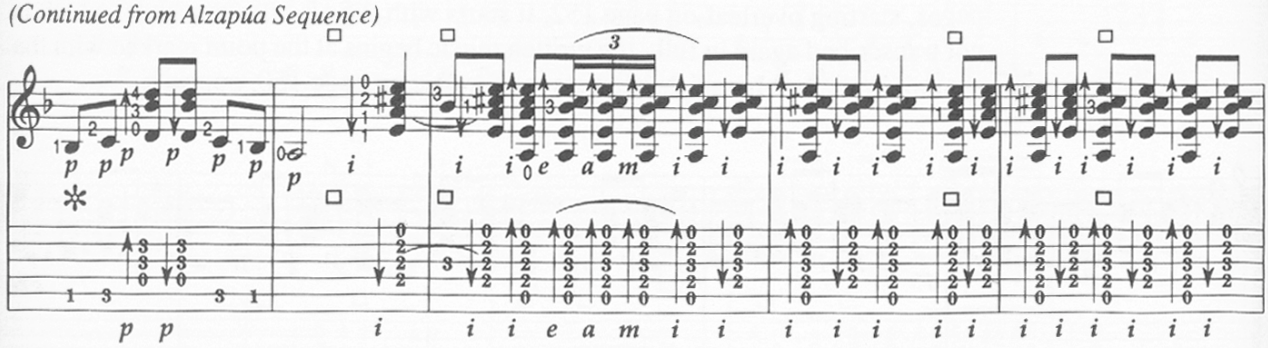
The final sequence of *Bulerías* played in the video is transcribed in the following pages, starting overleaf on page 152. It starts with the *alzapúa* sequence, which is not transcribed again in full: the written music begins at the point marked with the ✲ symbol in the last bar of the first stave of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

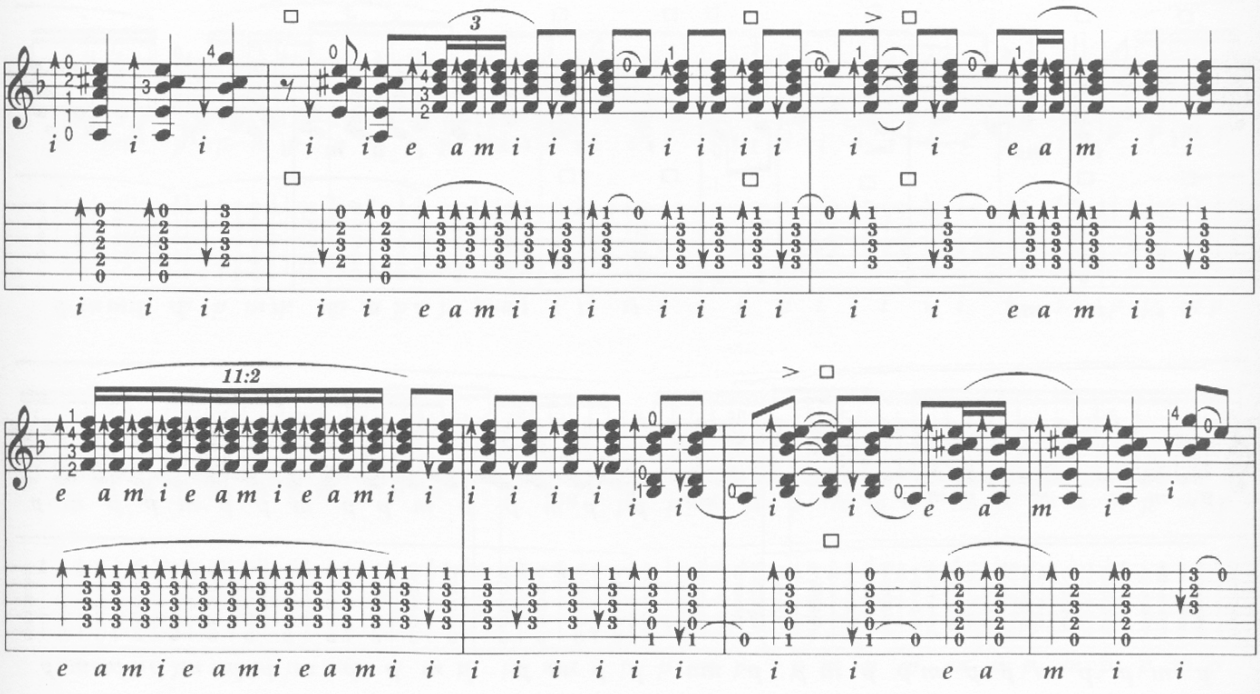


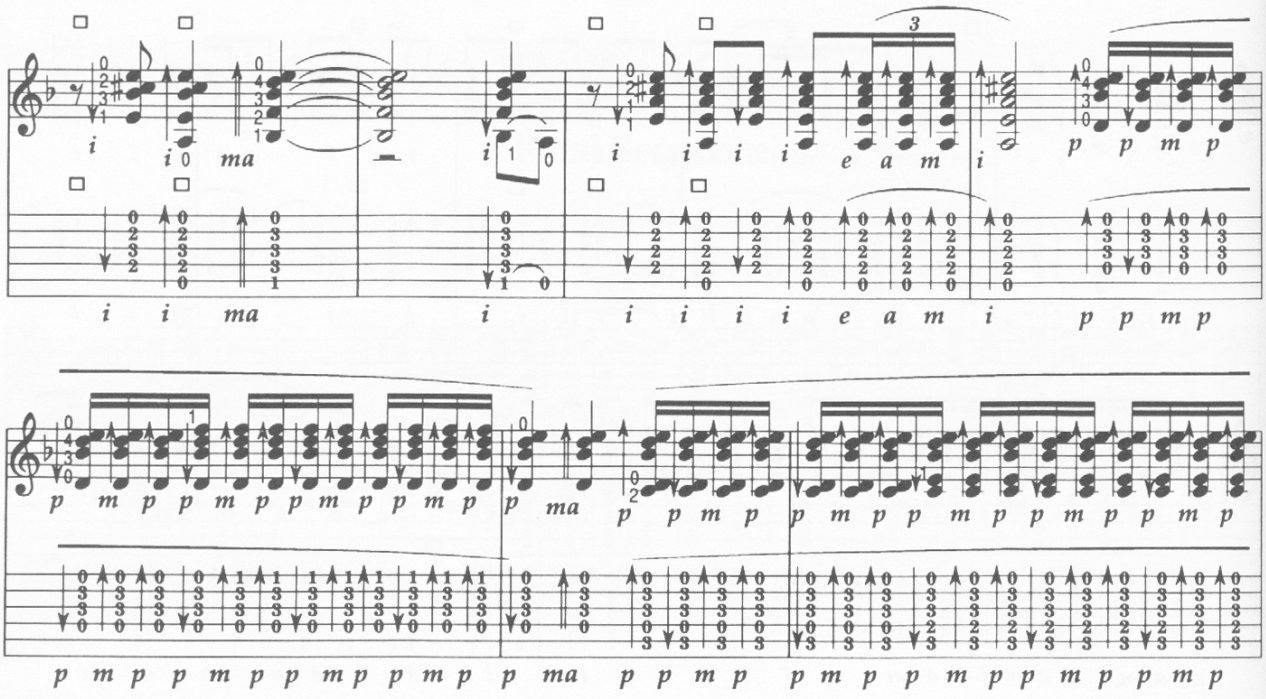
Bulerías

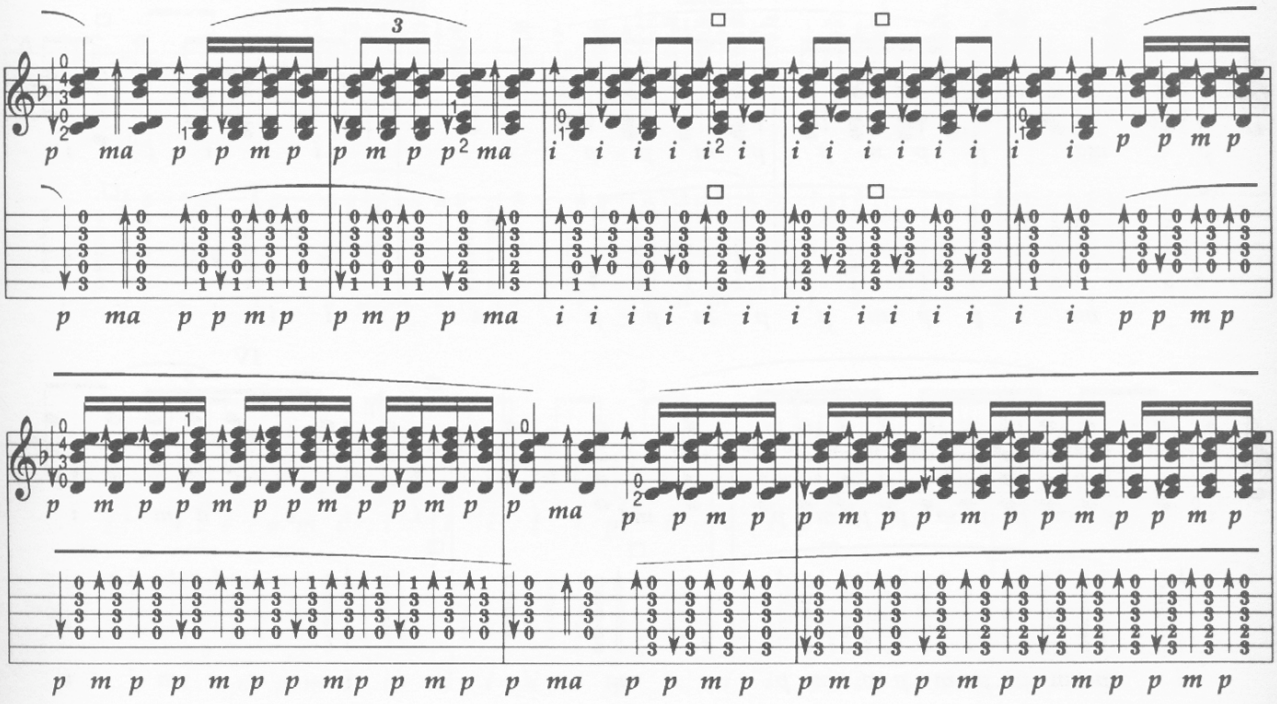
Final Sequence

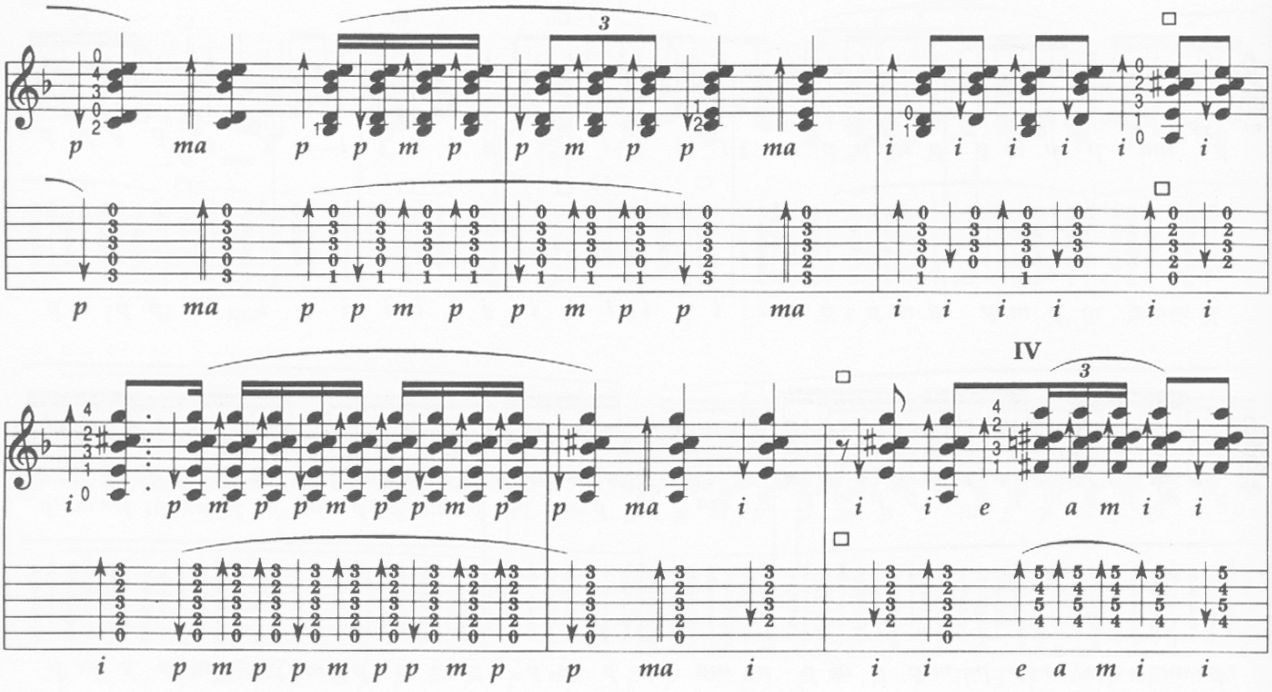
(Continued from Alzapúa Sequence)

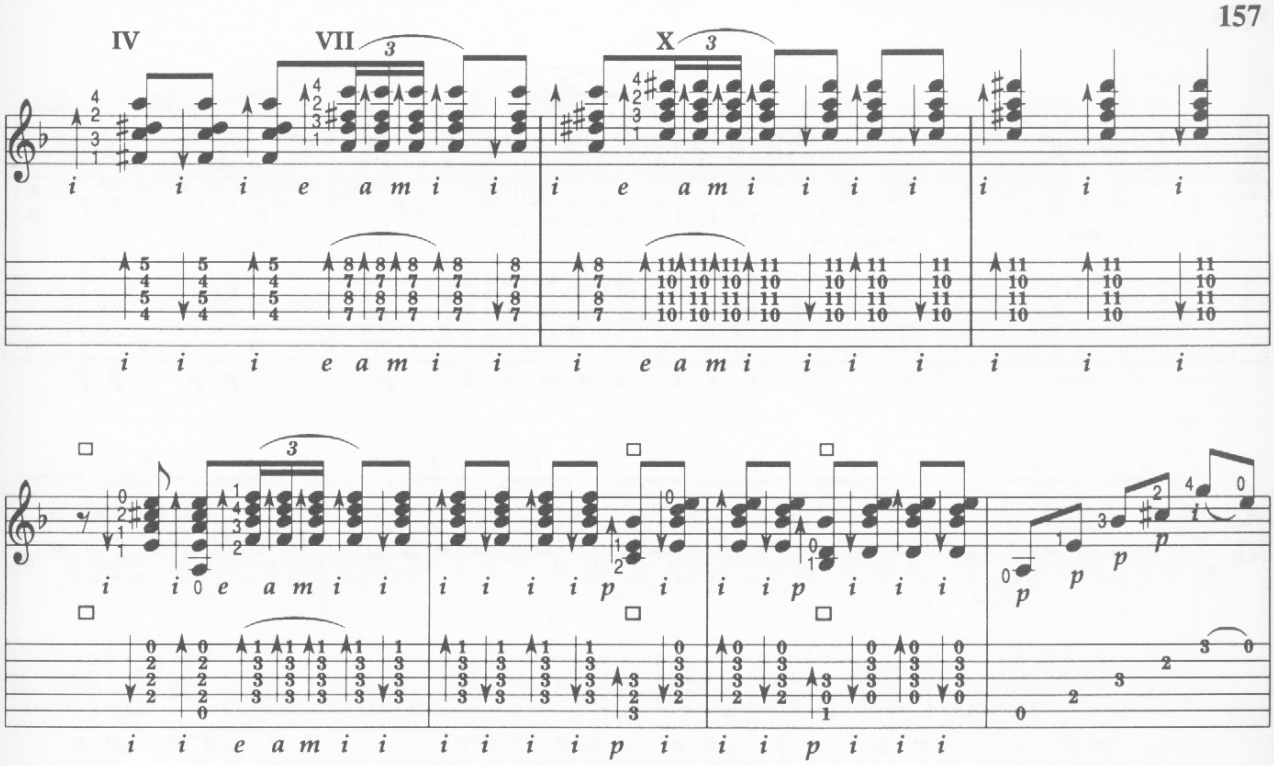


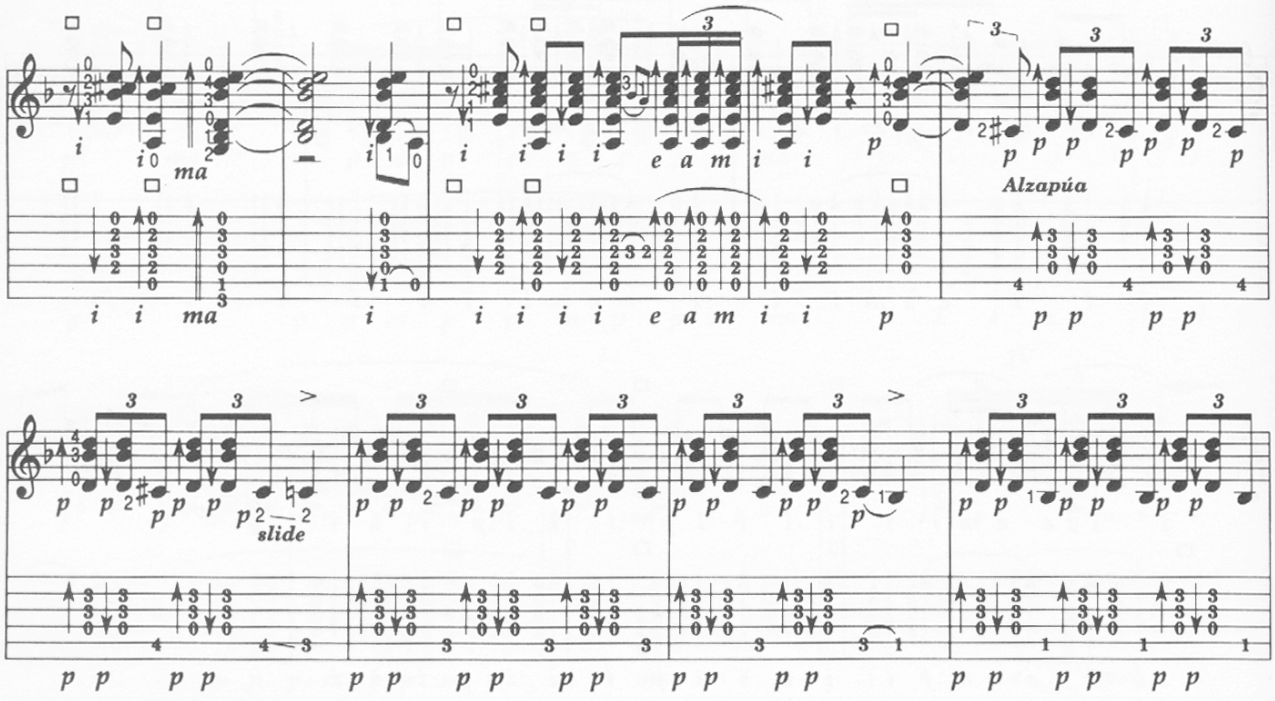

3
11:2
i i i i i e a m i i i i i i i i i i i e a m i i
e a m i e a m i e a m i i i i i i i i i e a m i i


3
i i ma i i i i i e a m i p p m p
p m p p m p p m p p m p p ma p p m p p m p p m p p m p p m p
p m p p m p p m p p m p p ma p p m p p m p p m p p m p p m p



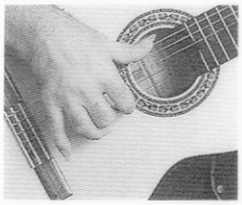


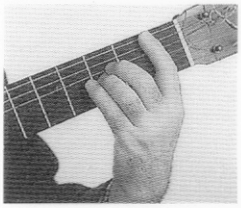

IV
VII
X
i i i e a m i i
i e a m i i i i
i i i
i i i e a m i i
i e a m i i i i
i i i
i i 0 e a m i i
i i i i p i
i i p i i i
p p p
i i e a m i i
i i i i p i
i i p i i i

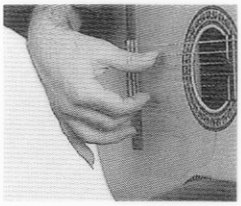

ma
i i ma i
i i i i e a m i i p
Alzapúa
p p p p
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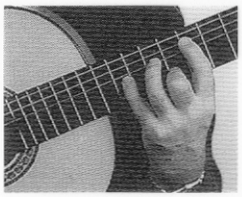

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JUAN MARTÍN *La Guitarra Flamenca*









A 3-part series which reveals the art of playing the Flamenco Guitar

Juan Martín explains and demonstrates the essential techniques and rhythmic forms of Flamenco guitar-playing in six progressive lessons.

The lessons show you in detail many varieties of the basic rhythms which form the foundation of Flamenco guitar styles. They also give you a wealth of traditional and modern Flamenco solos, accurately transcribed into music notation and easy-to-follow '*cifra*' tablature. In this way you learn not only **how** to play but also **what** to play, as the lessons build into a substantial repertoire of Flamenco music.

Vital to the true essence of Flamenco music is its spontaneity and expressiveness. Juan Martín uses the powerful combination of video and music tablature and notation to convey the authentic inspiration and creativity of the Flamenco guitarist's art, from its most joyous and exciting to its most movingly profound and tragic, from simple beginnings to advanced concert solos.

The series contains rhythms and melodies for 16 rhythmic forms *(toques)* of Flamenco: *Soleá, Alegrías, Seguiriyas, Fandangos, Bulerías, Granainas, Guajiras, Tientos, Tangos, Farruca, Tarantas and Taranto, Rumba, Sevillanas, Rondeña, Zambra Mora.*

The three videotapes of the series, each lasting about an hour, are designed for players of any level of ability, from complete beginner to very advanced. The six lessons are paired 1 & 4, 2 & 5, 3 & 6, and each videotape is accompanied by a music booklet of 150-plus pages: a great deal of music to learn and enjoy.

JUAN MARTíN is a guitarist in the great tradition of Flamenco. From early beginnings immersed in the Flamenco culture of Andalucía, he mastered the skills of accompanying Flamenco singers and dancers before his emergence as an innovative soloist who is now an internationally-acclaimed concert and recording artist, with ten albums already to his credit and four books of music, including his best-selling Guitar Method, *El Arte Flamenco de la Guitarra*, with audio-cassette. He was voted two years running into *Guitar Player*'s Poll-Winners in the Flamenco section, has twice been a featured soloist at the Montreux Jazz Festival, and was invited to perform at Picasso's 90th birthday celebration. His deep understanding of Flamenco is amply demonstrated in the natural fluency of his music and teaching in this video series: guitar music from the heart and soul.



Produced and Directed by Juan Martín and Patrick Campbell, FLAMENCOVISION

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