

JUAN MARTÍN

LA GUITARRA FLAMENCA

PART TWO: LESSON 2 and LESSON 5

Produced and Directed by Juan Martín and Patrick Campbell

FLAMENCOVISION

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Introduction to Part Two

Welcome to the second videotape of *La Guitarra Flamenca!*
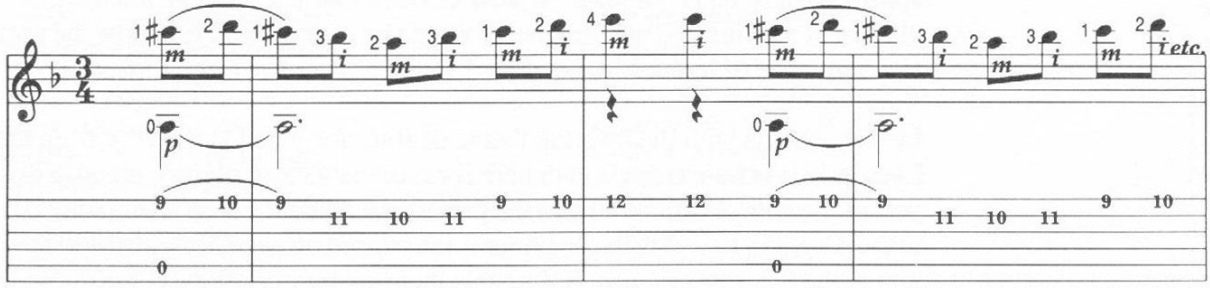
This tape contains Lessons 2 and 5. As explained in the introduction to the first tape, the lessons are paired in this way in order to make the music booklets approximately equal in size. It also ensures that each tape contains music for players of varying ability. Beginners would be best advised to follow the progressive sequence of lessons in the order 1 to 6.
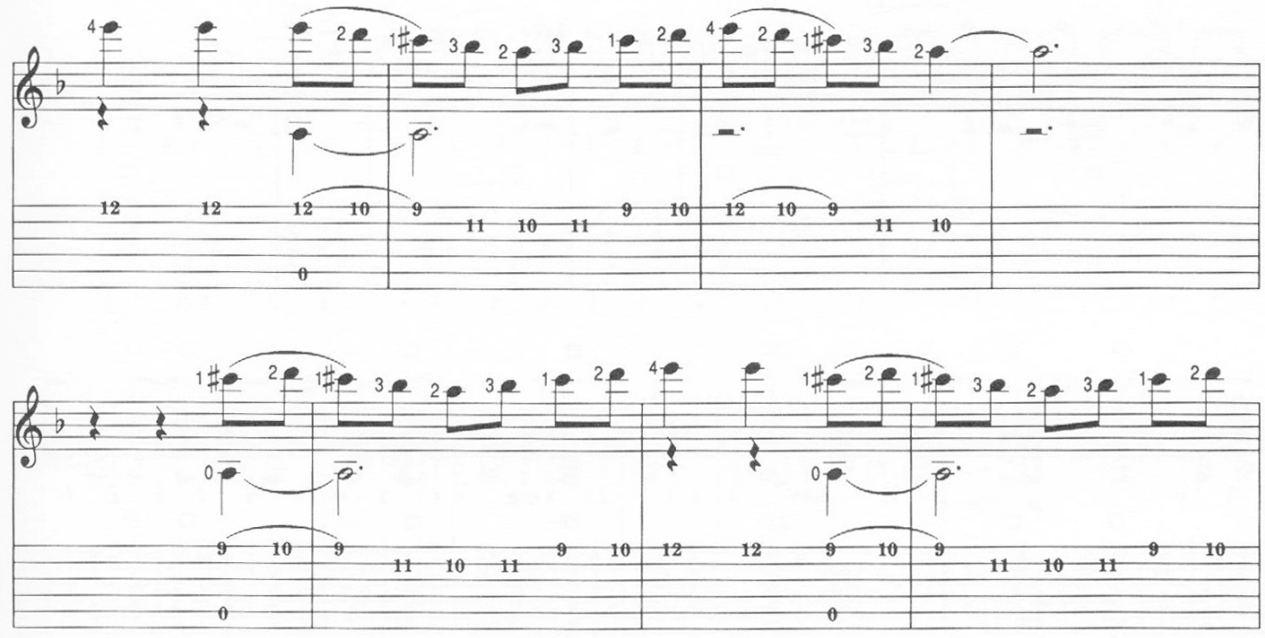
Lesson 2 starts with the opening theme of *Bulerías* heard at the very beginning of Lesson 1. It is transcribed again here for more advanced players because the later part of the solo is different from the previous version. Lesson 2 is mainly devoted to the *Alegrías*, to which the beginner is introduced on page 22, with the demonstration of the 5-stroke *rasgueo*. Before this there are transcriptions of the music which introduces the *toque* of *Alegrías* and the use of the *cejilla*.

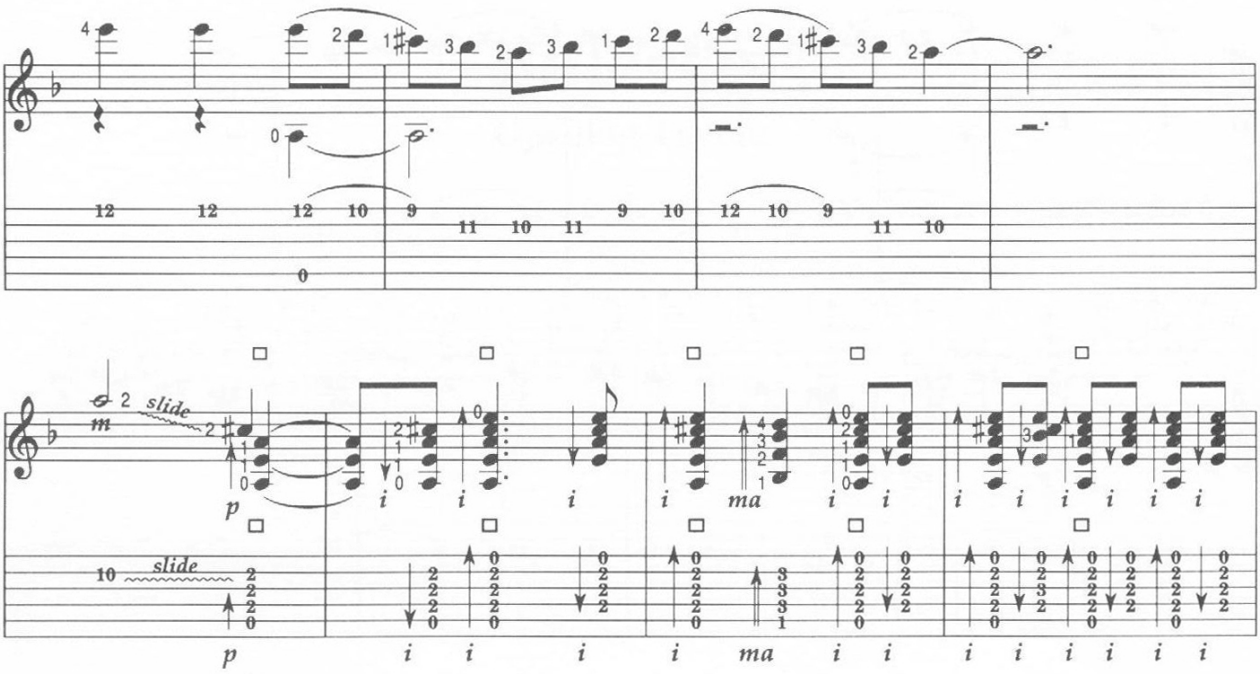
Bulerías

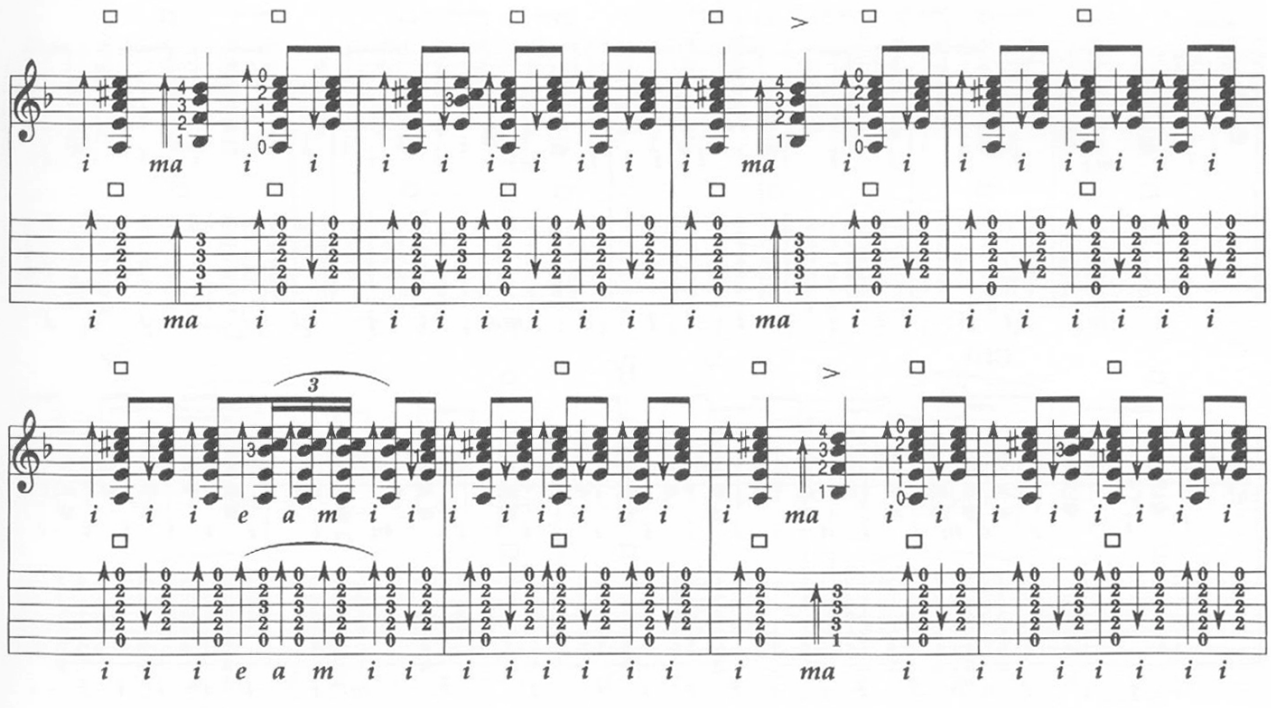
Opening Theme

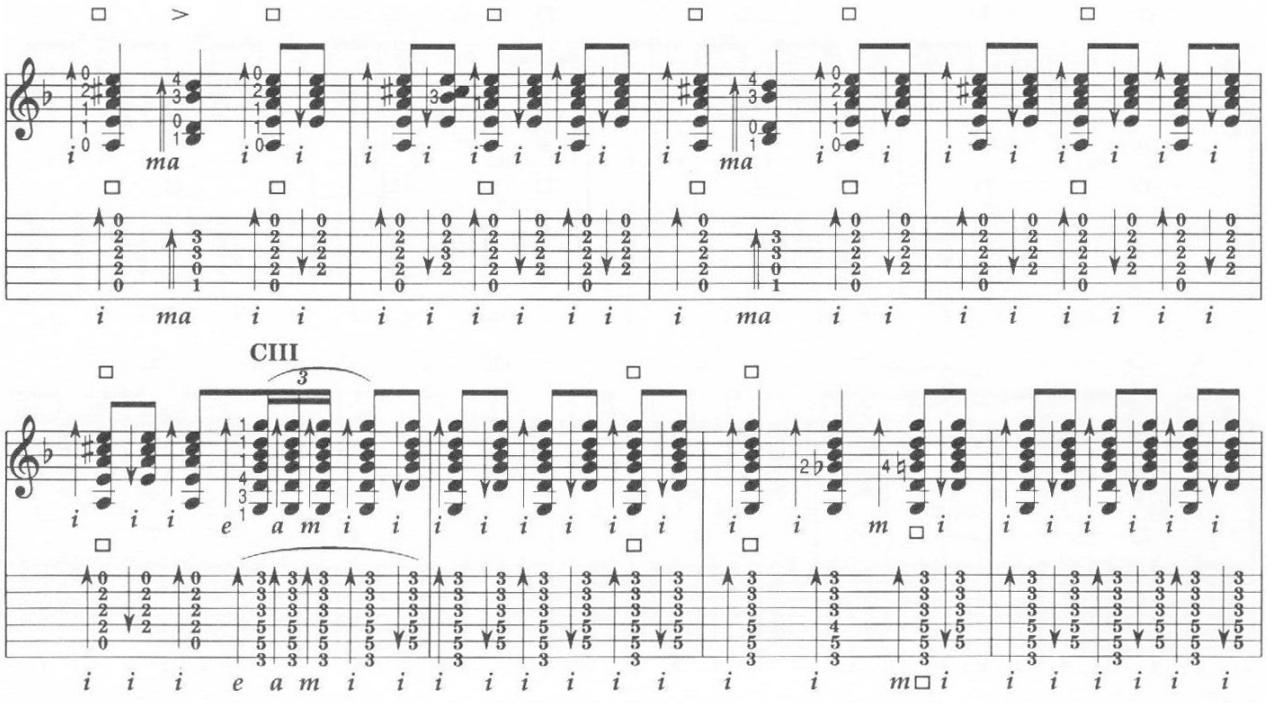
Cejilla at 2nd fret

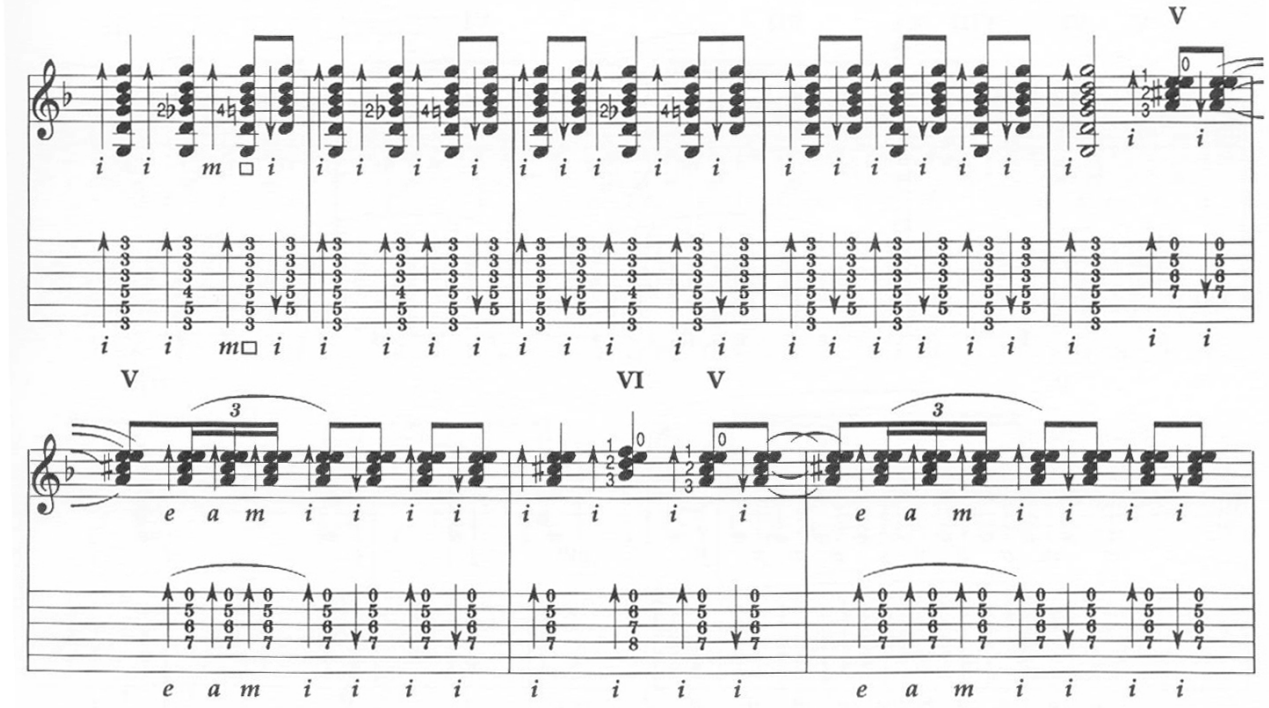


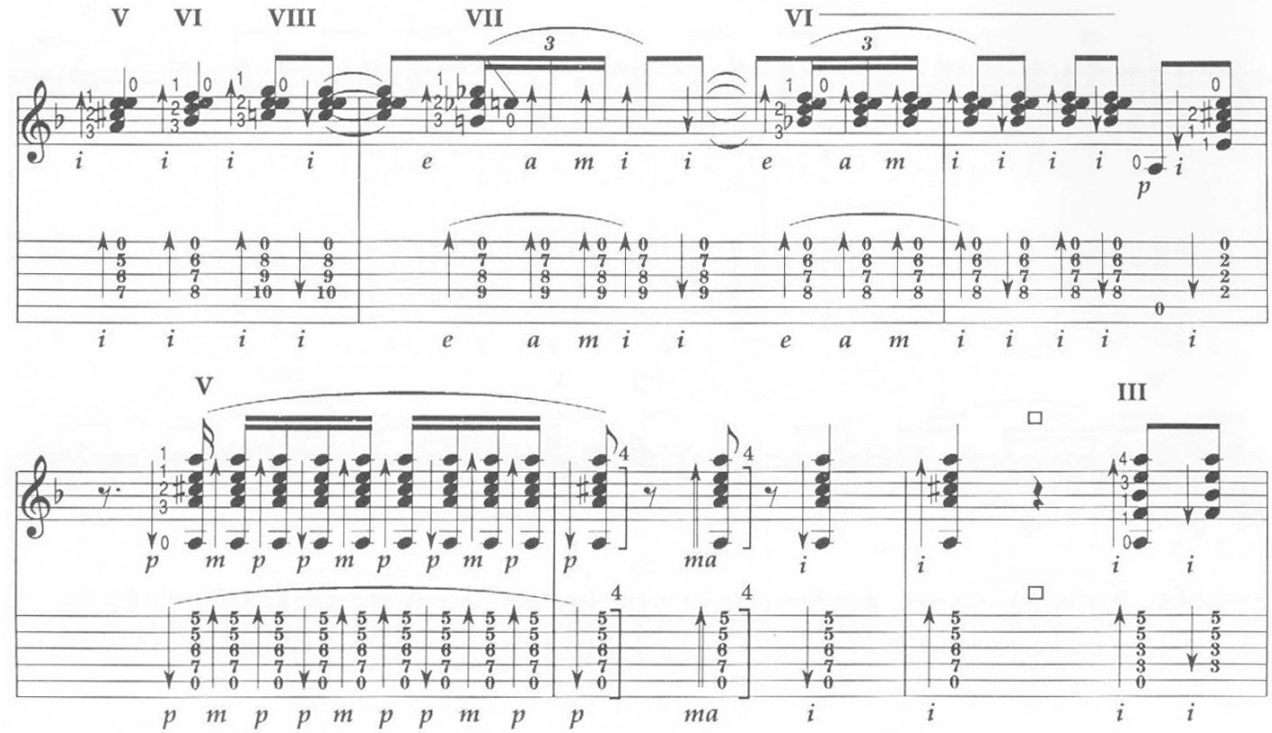


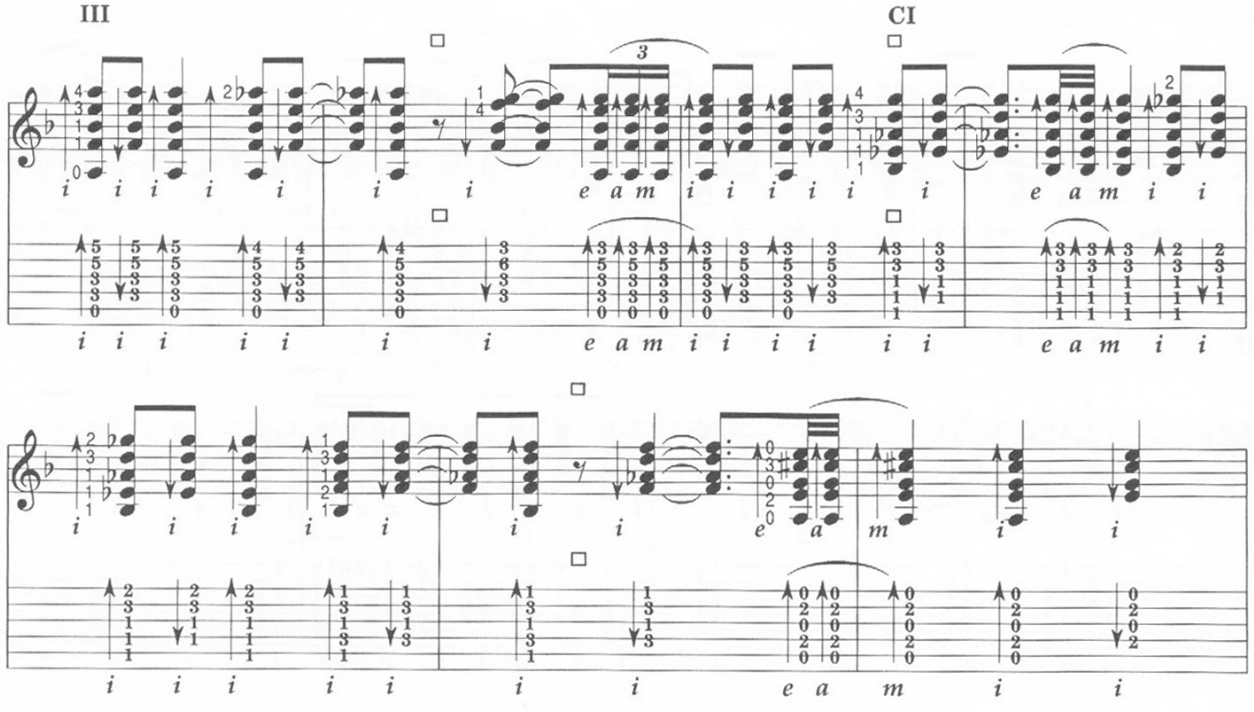

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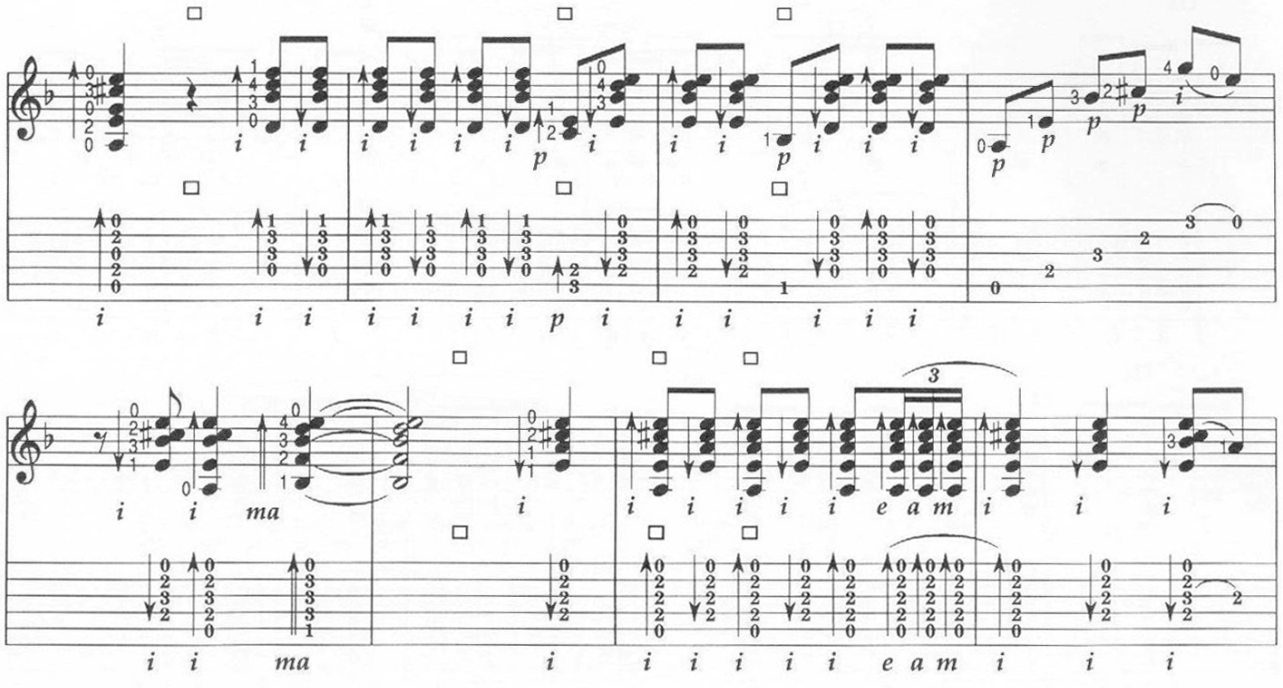


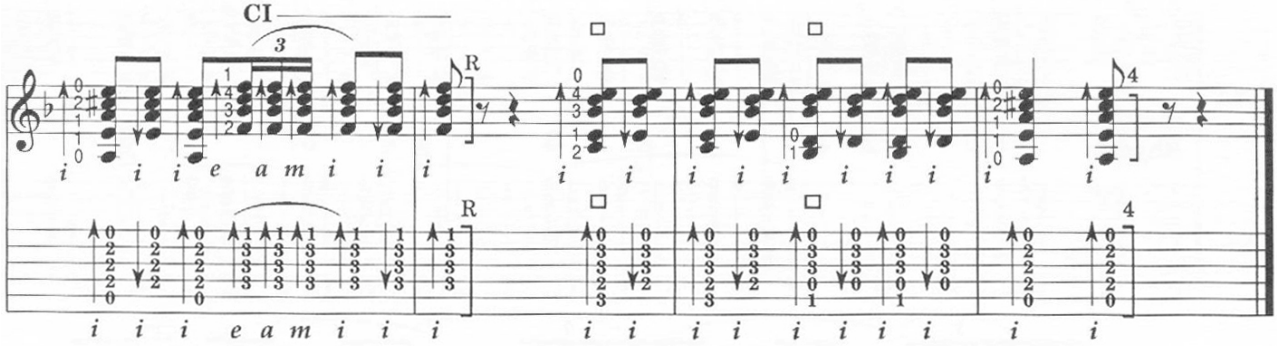

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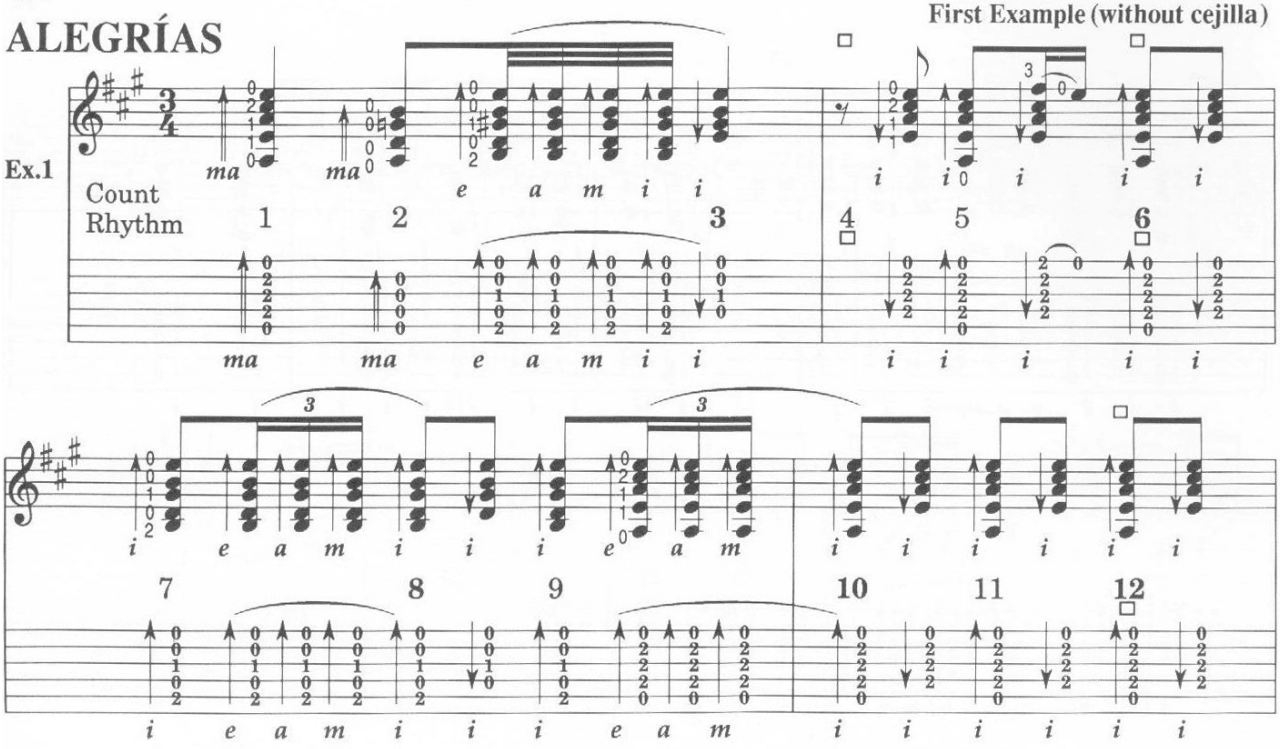

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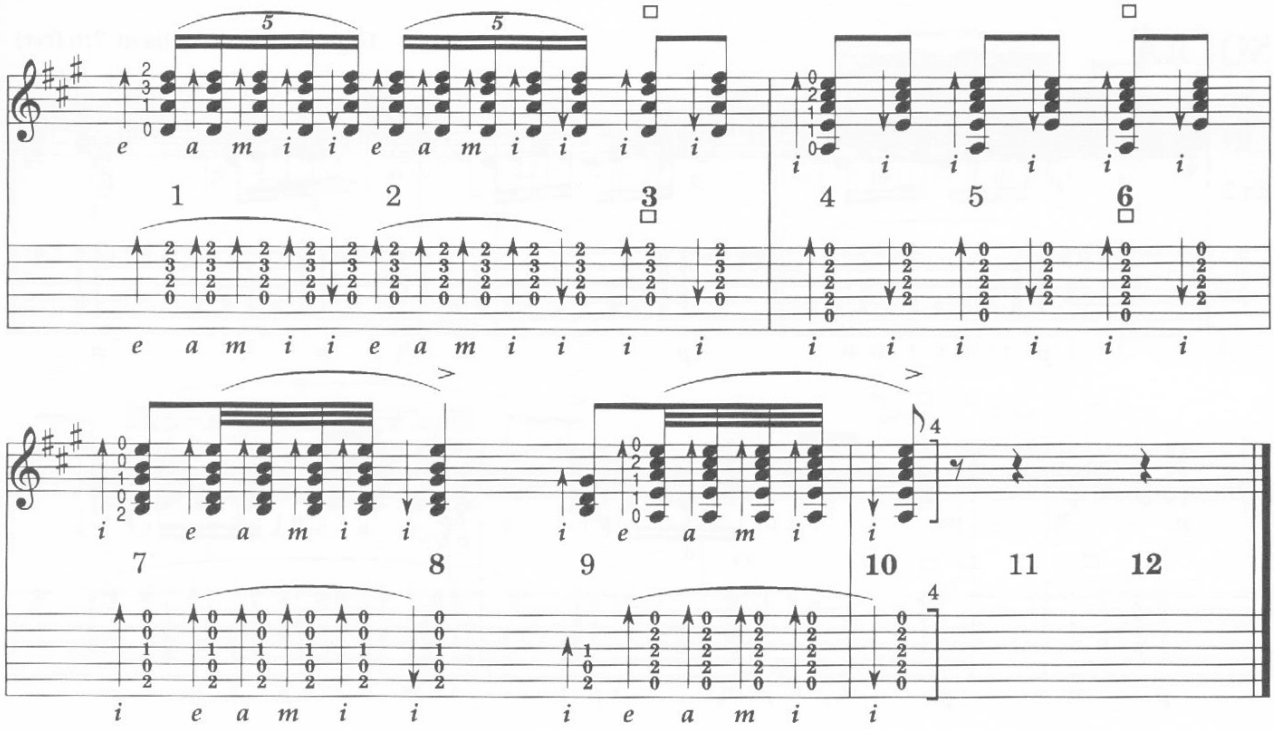




ALEGRÍAS

First Example (without cejilla)



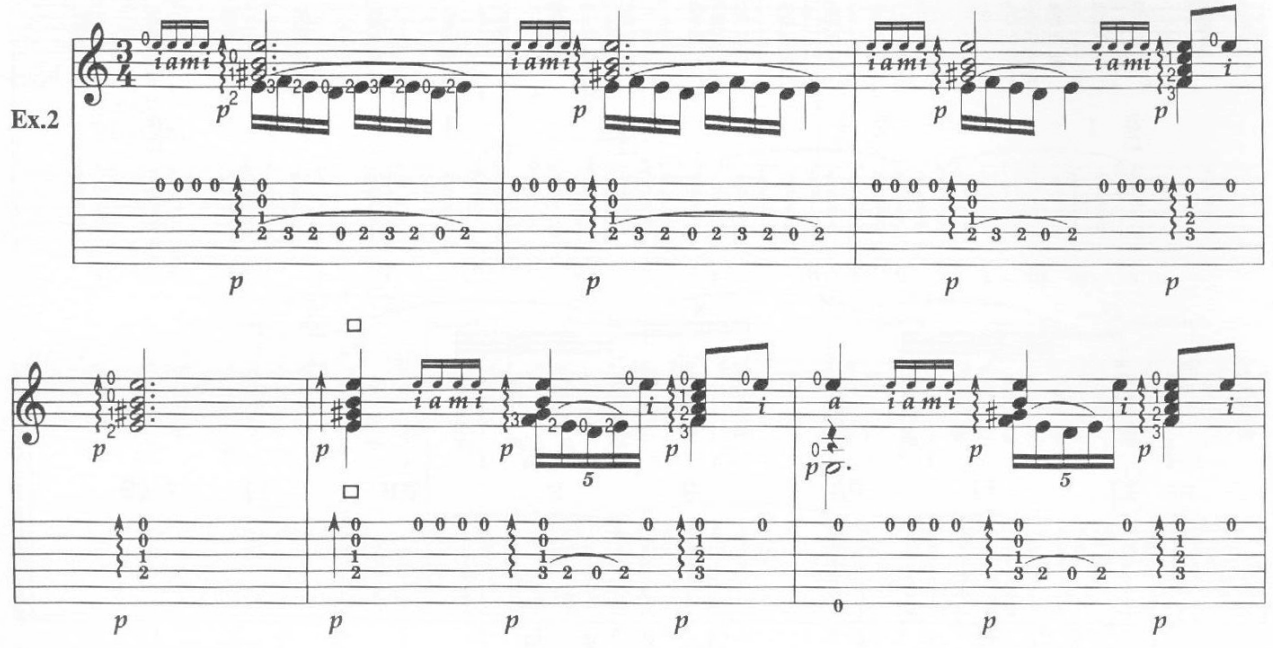


La Guitarra Flamenca — *Alegrías: First Example (without cejilla). Lesson 2.*

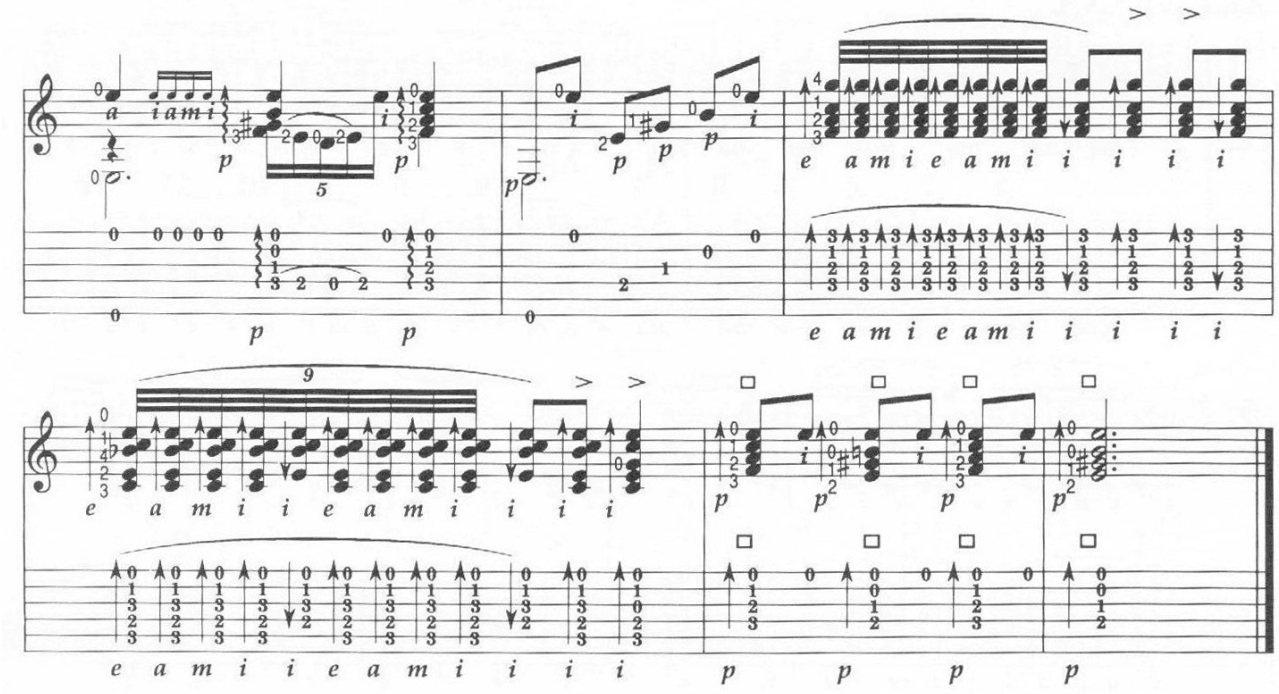
SOLEÁ

High Position (cejilla at 7th fret)

Ex.2



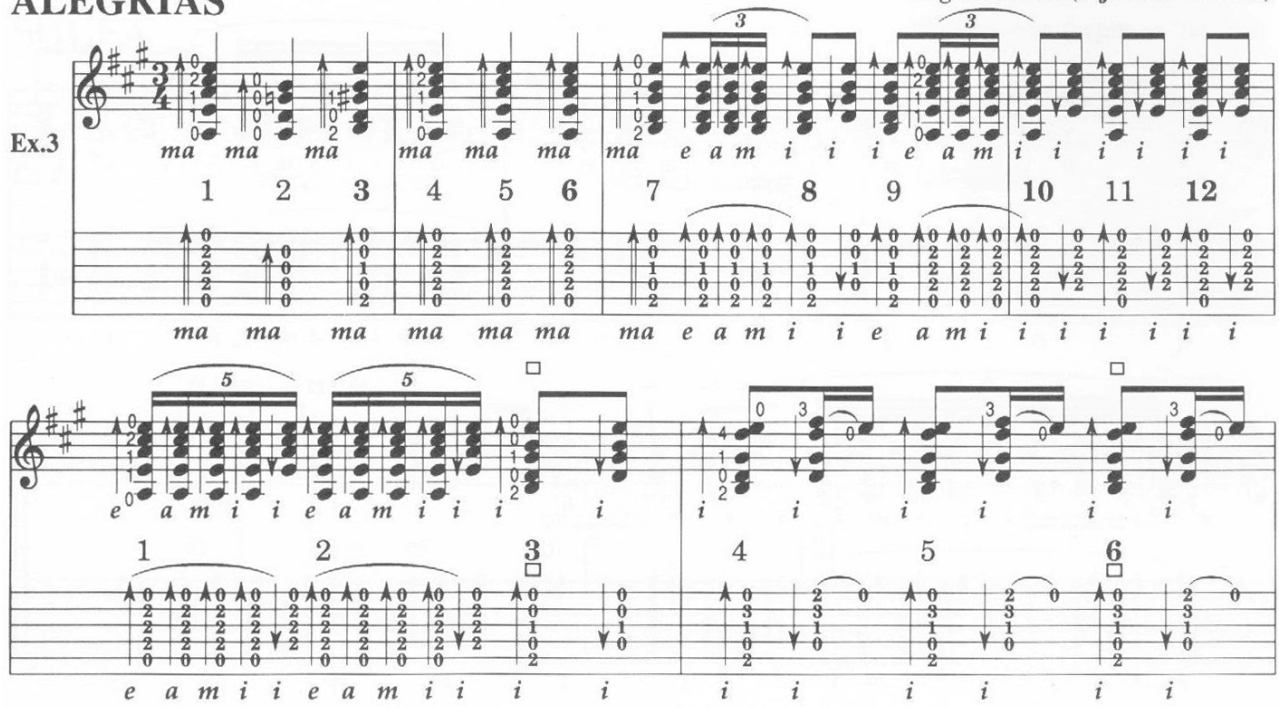
Soleá: High Position (cejilla at 7). Lesson 2. — *La Guitarra Flamenca*

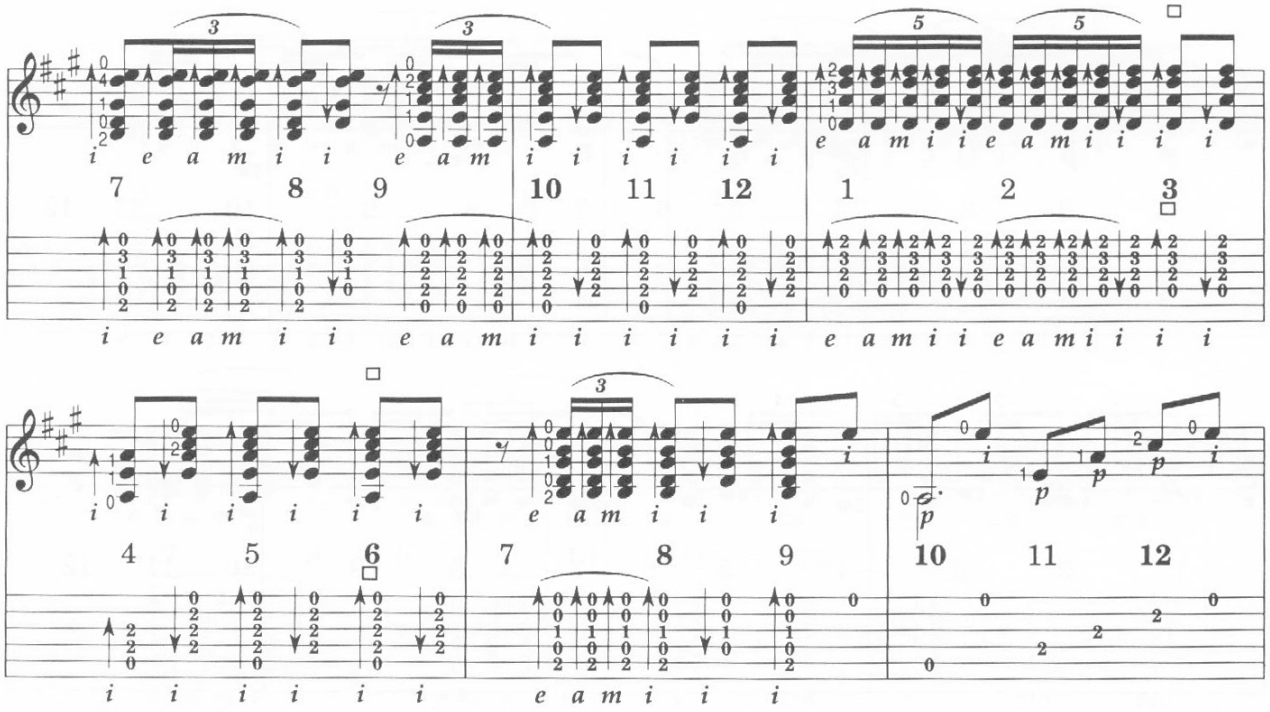


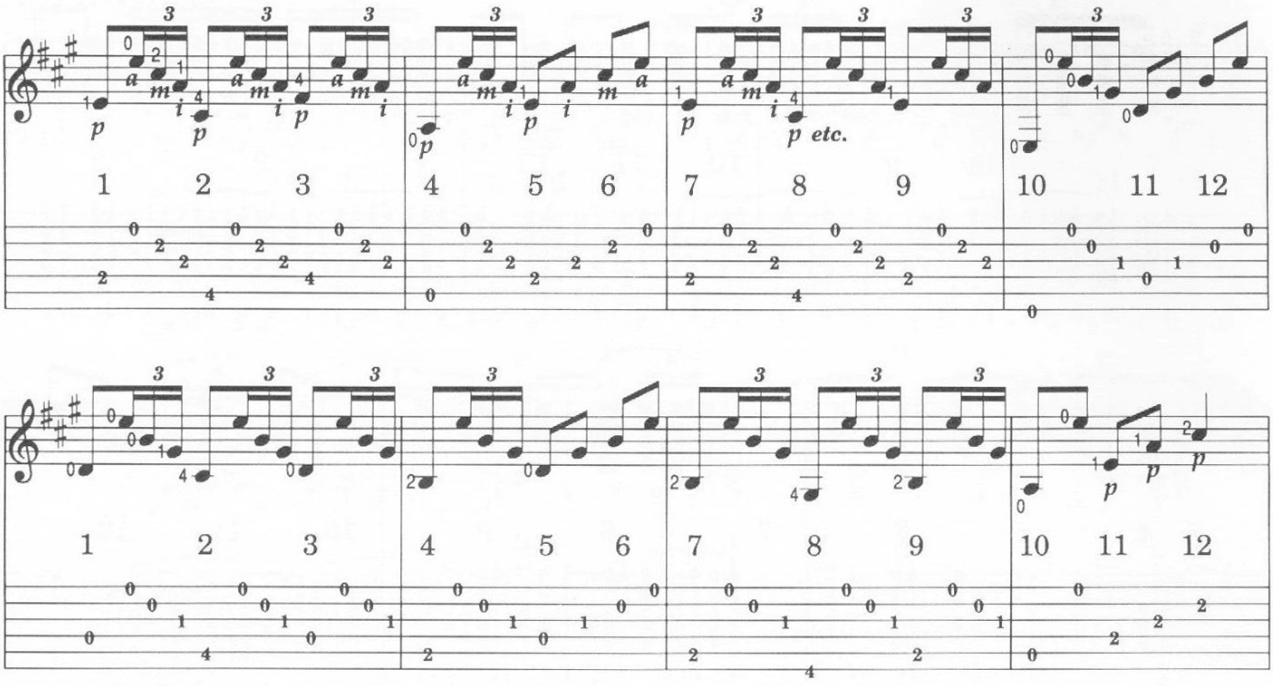
ALEGRÍAS

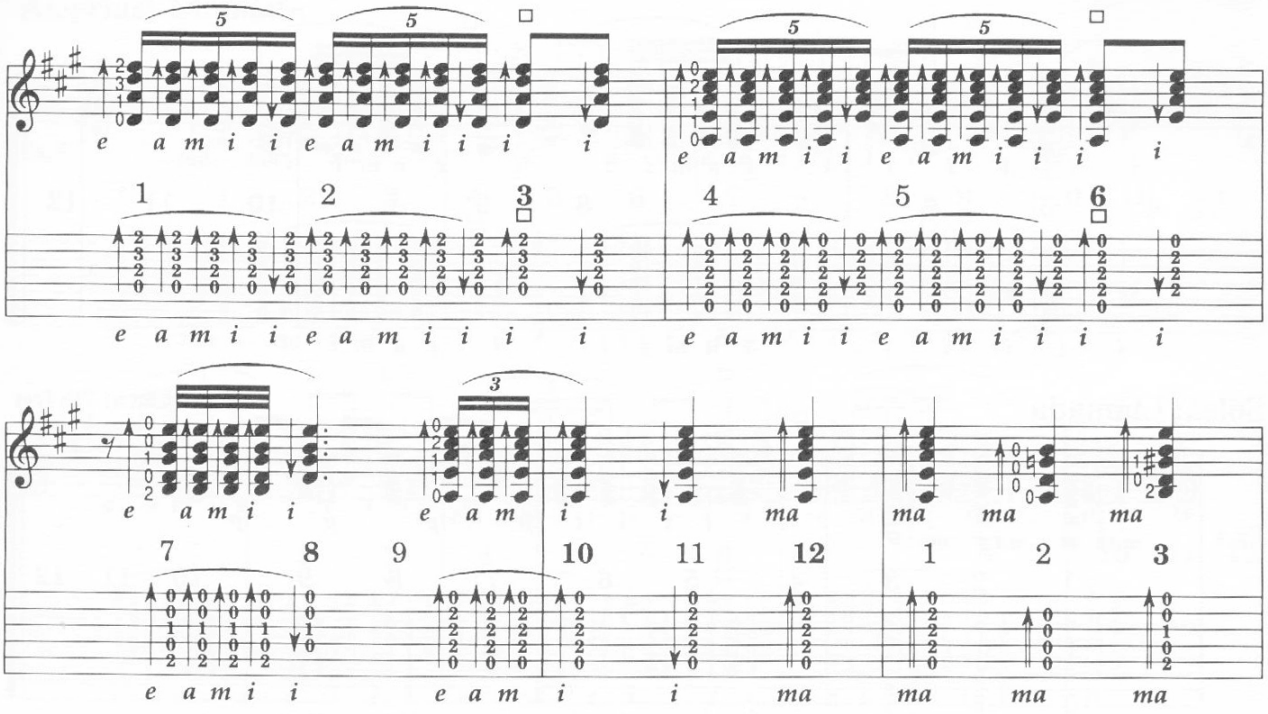
High Position (cejilla at 7th fret)

Ex.3





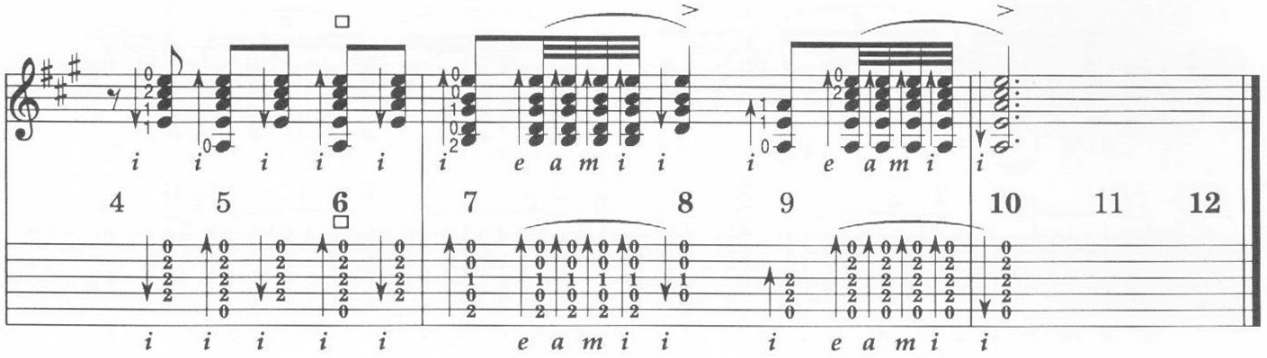




La Guitarra Flamenca

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

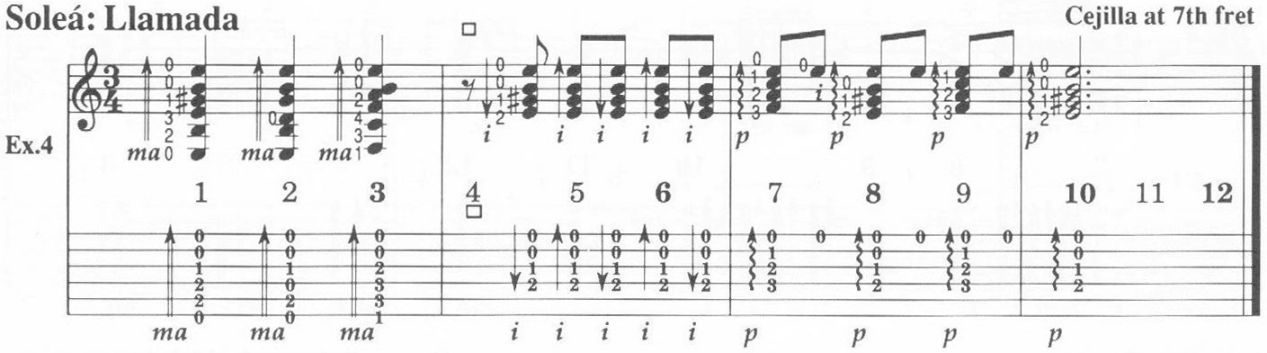
20



Soleá: Llamada

Cejilla at 7th fret

Ex.4



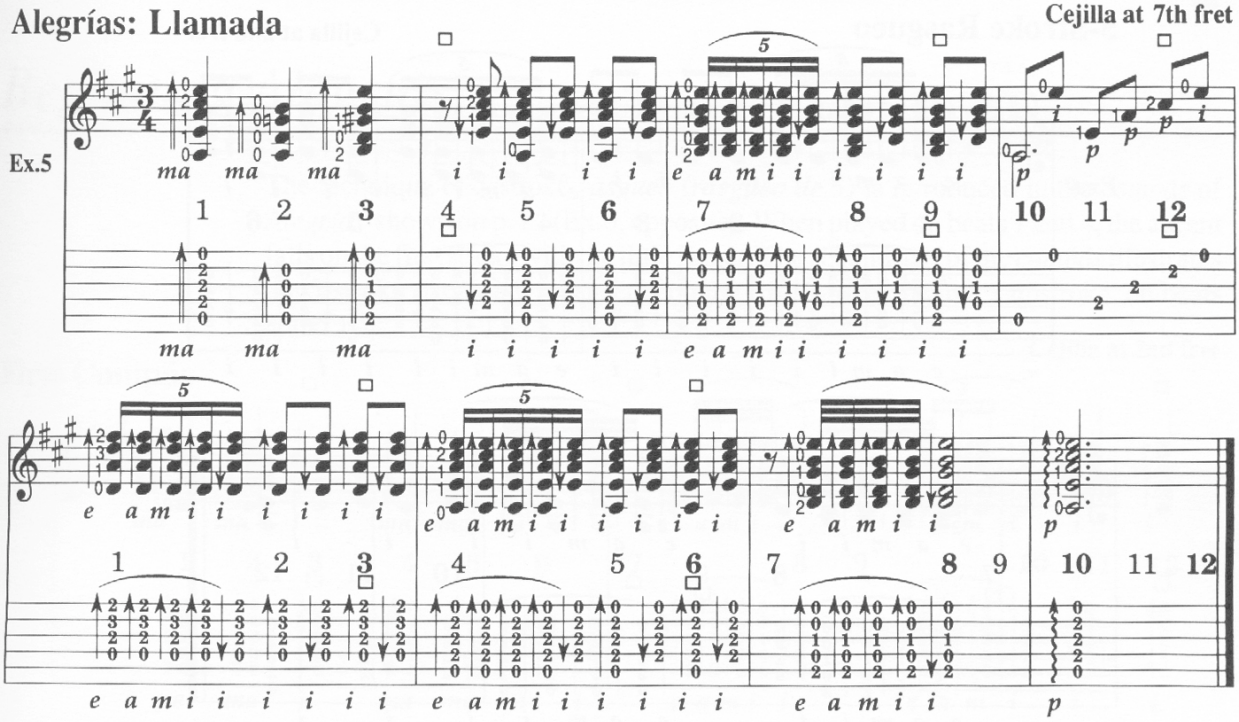
Alegrías: High Position (End). Soleá Llamada. Lesson 2.

La Guitarra Flamenca

Alegrías: Llamada

Cejilla at 7th fret

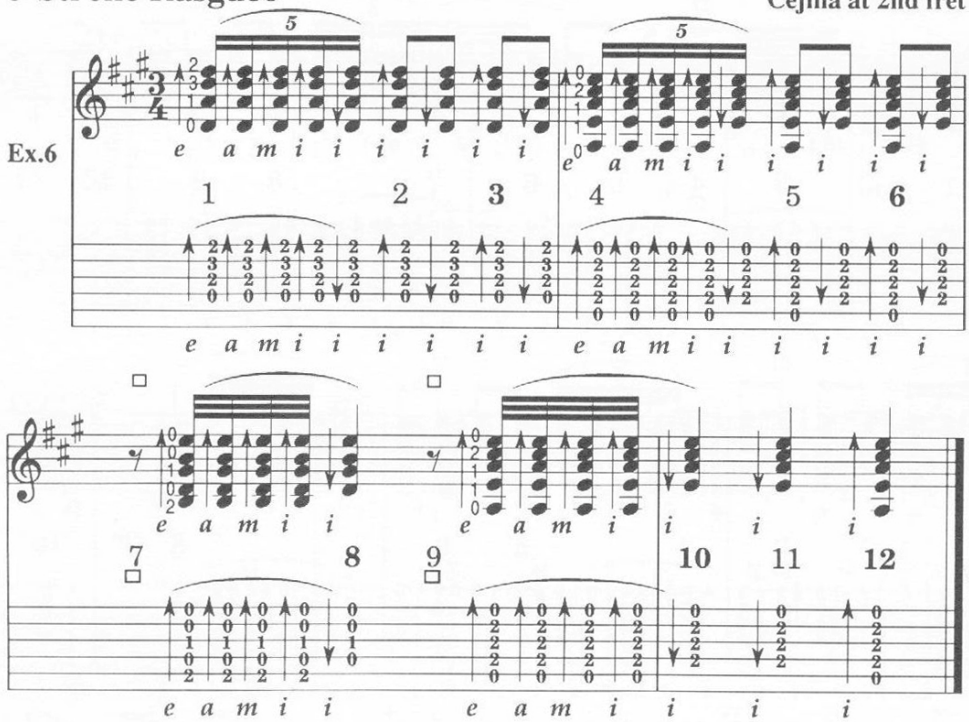
Ex.5



5-Stroke Rasgueo

Cejilla at 2nd fret

Ex.6

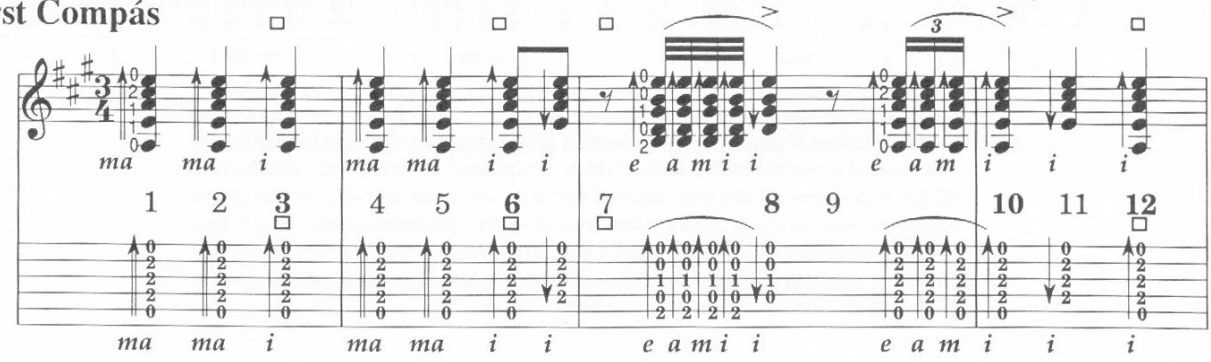


Beginning Alegrías

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

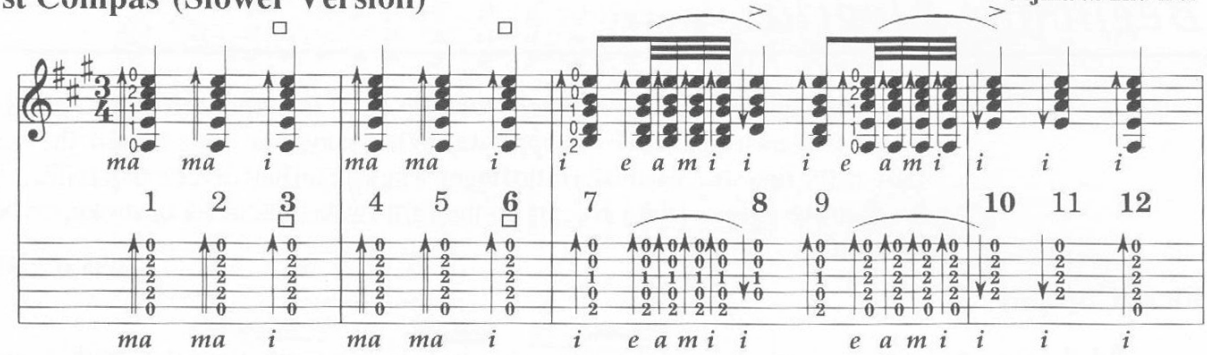
Cejilla at 2nd fret

First Compás



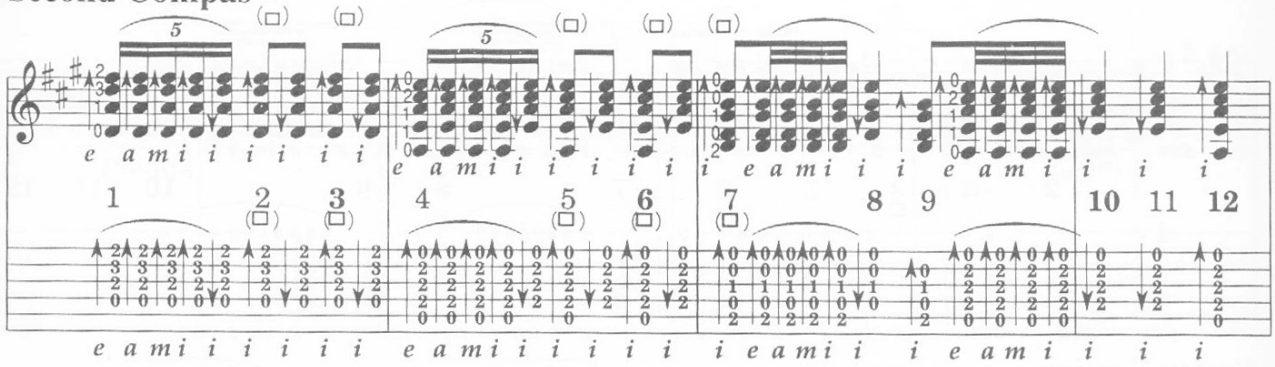
First Compás (Slower Version)

Cejilla at 2nd fret



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

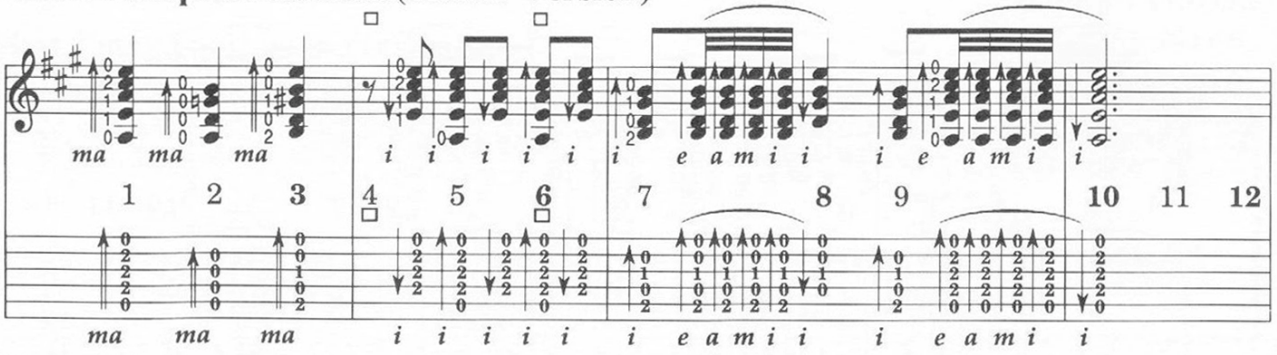
Second Compás



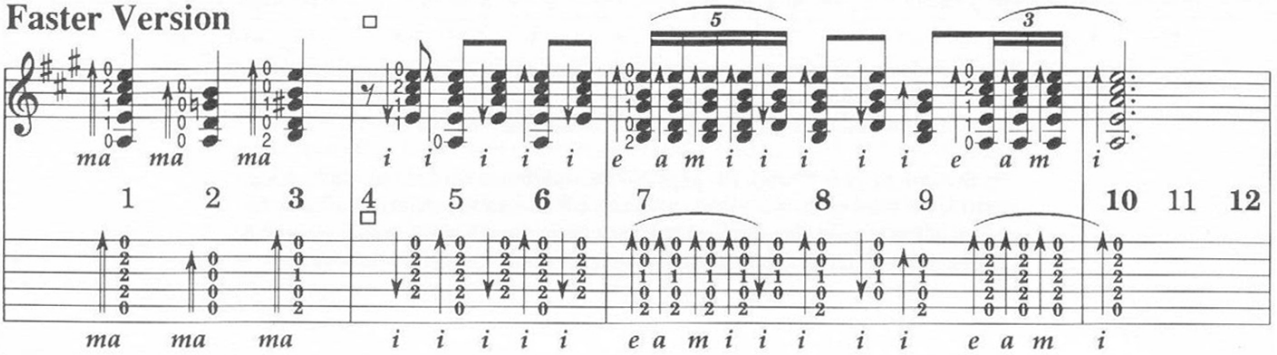
The second *compás* (above) is essentially the same as the *compás* shown earlier on page 22, which introduced the 5-stroke *rasgueo*. The minor differences between them show the option of playing *golpes* or downstrokes on beats 7 and 9.

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

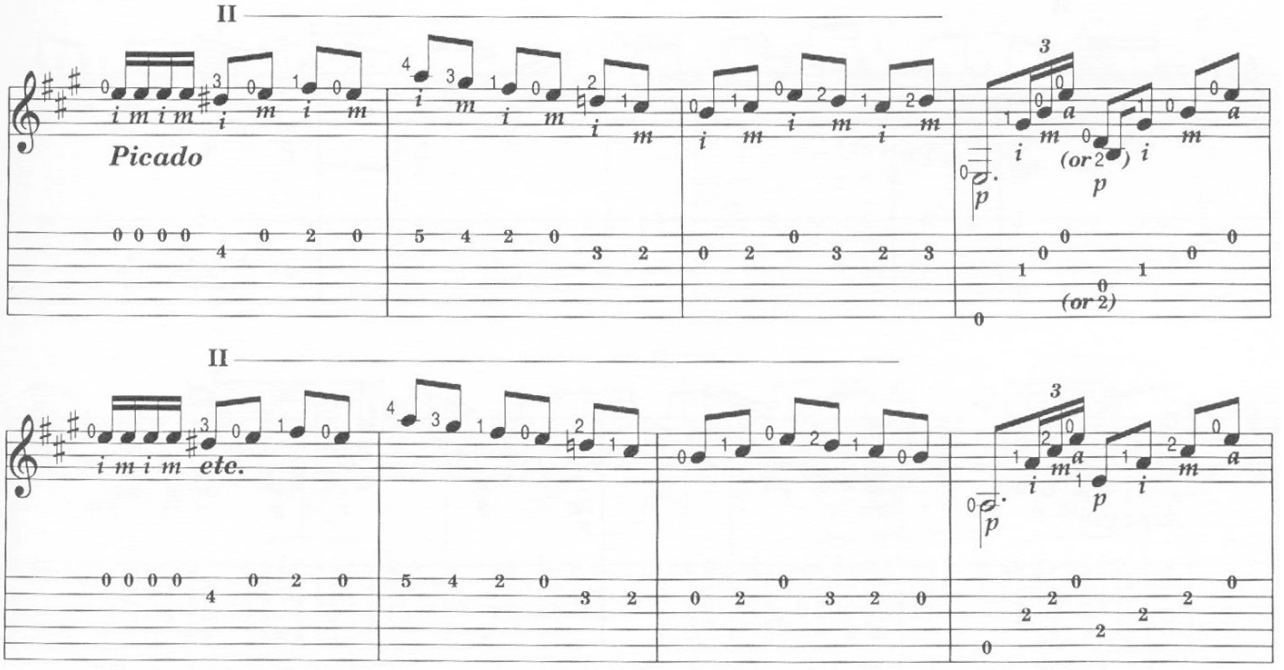
Third Compás: Llamada (Slower Version)

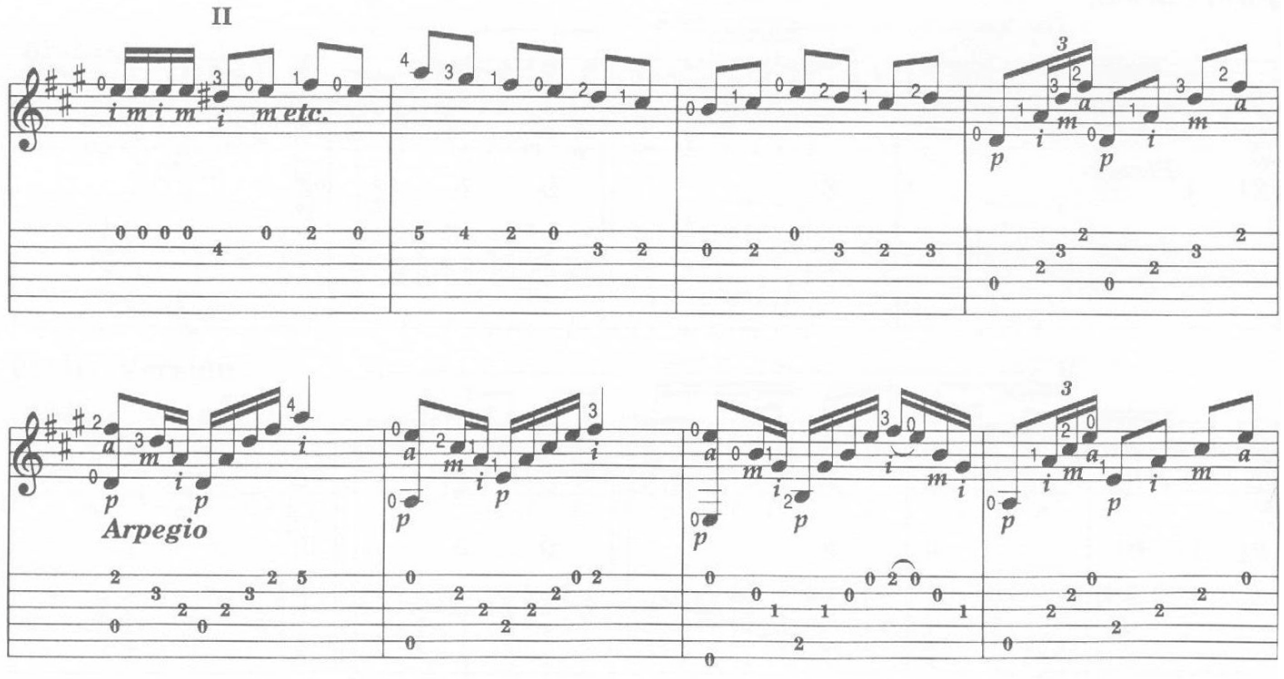


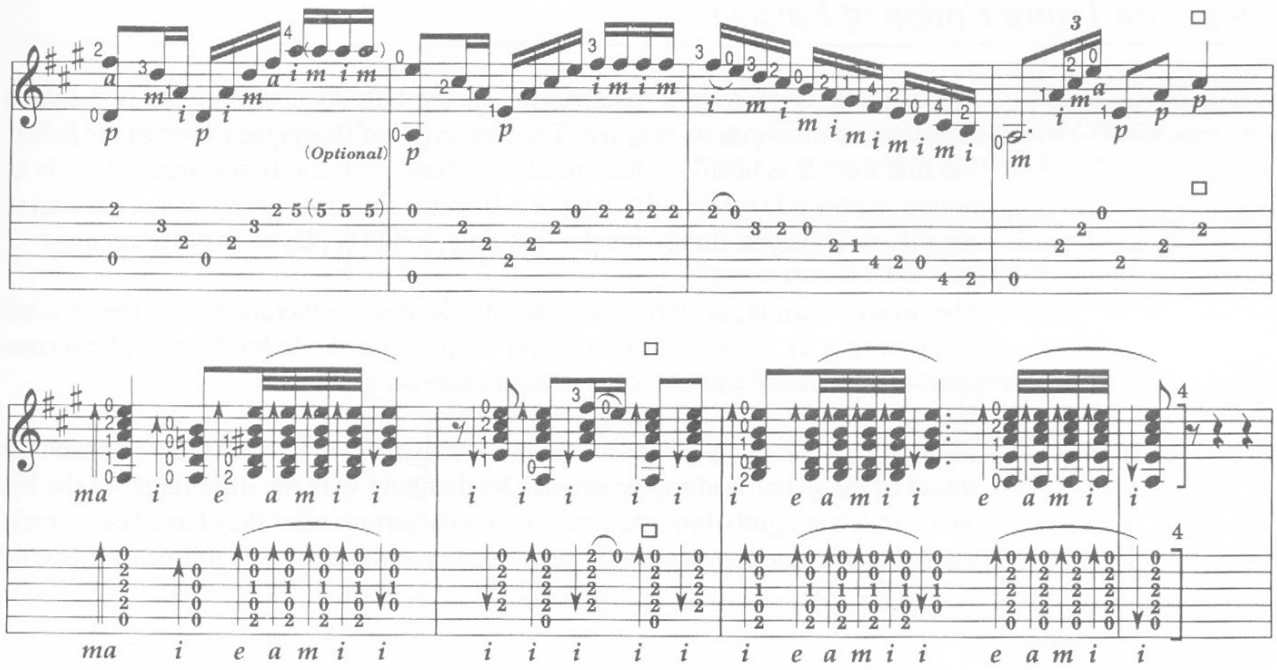
Faster Version



First Falseta







Notes on Transcription of Falseta 1

Pages 27 to 29 provide a transcription of the five *compases* of the first *falseta* followed by a *compás* of *rasgueo*. The transcription shows the music of the *falseta* the first time it is heard, at full speed. On beat 11 of the first *compás* there is an option to play a D on the 4th string or a B on the 5th. B is played when the start of the *falseta* is played slowly for the first time, but D is played in other versions.
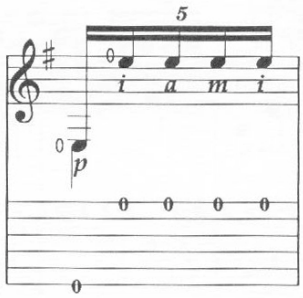
The music introduces two new symbols. Roman numerals above the musical notation (e.g. **II**, here) indicate the fret position for the index finger. The second symbol (shown left) is a bracket with the number 4 above it.



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

Introducing Flamenco Trémolo

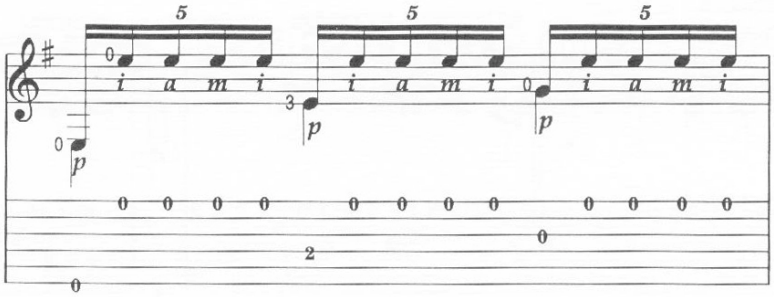
Ex.7



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

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

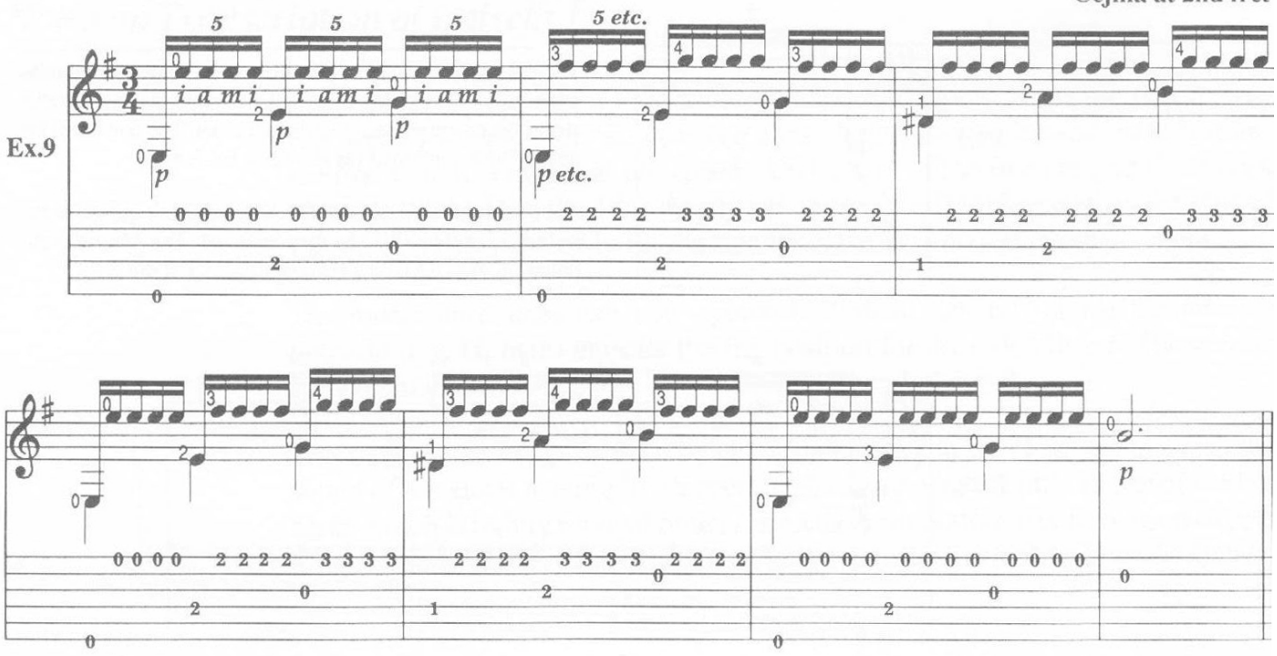
Ex.8



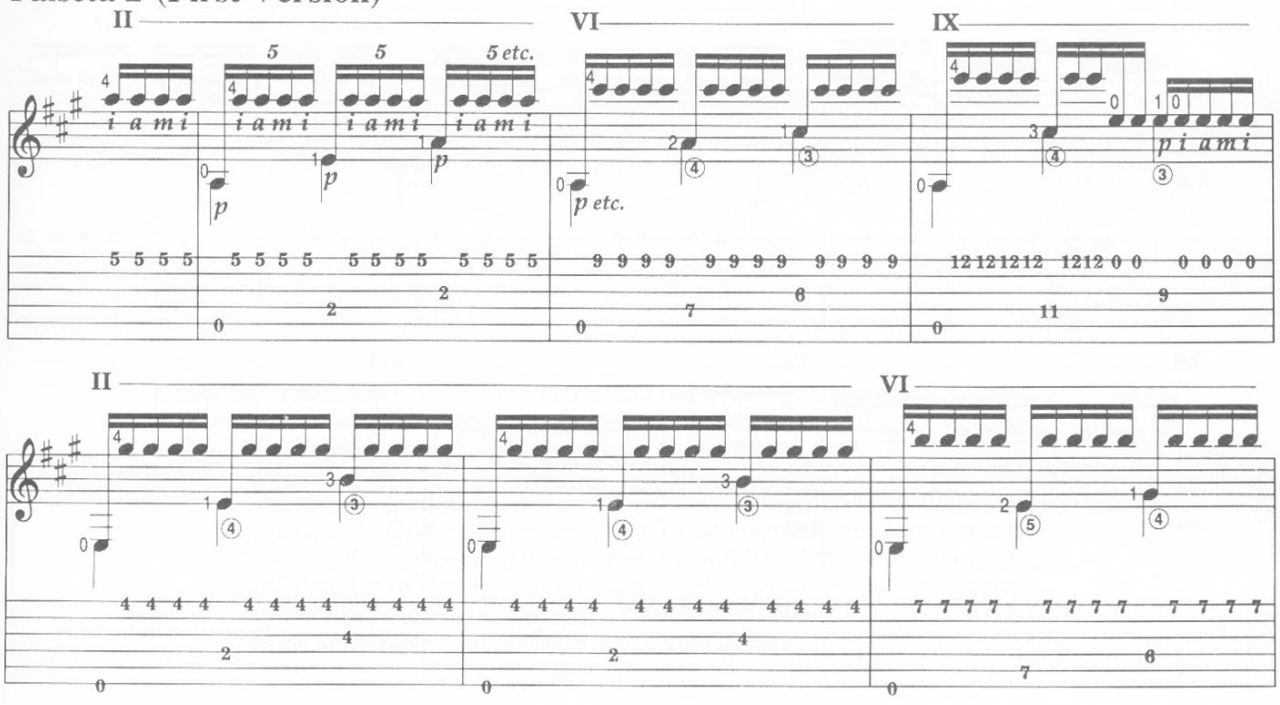
An Example of Trémolo

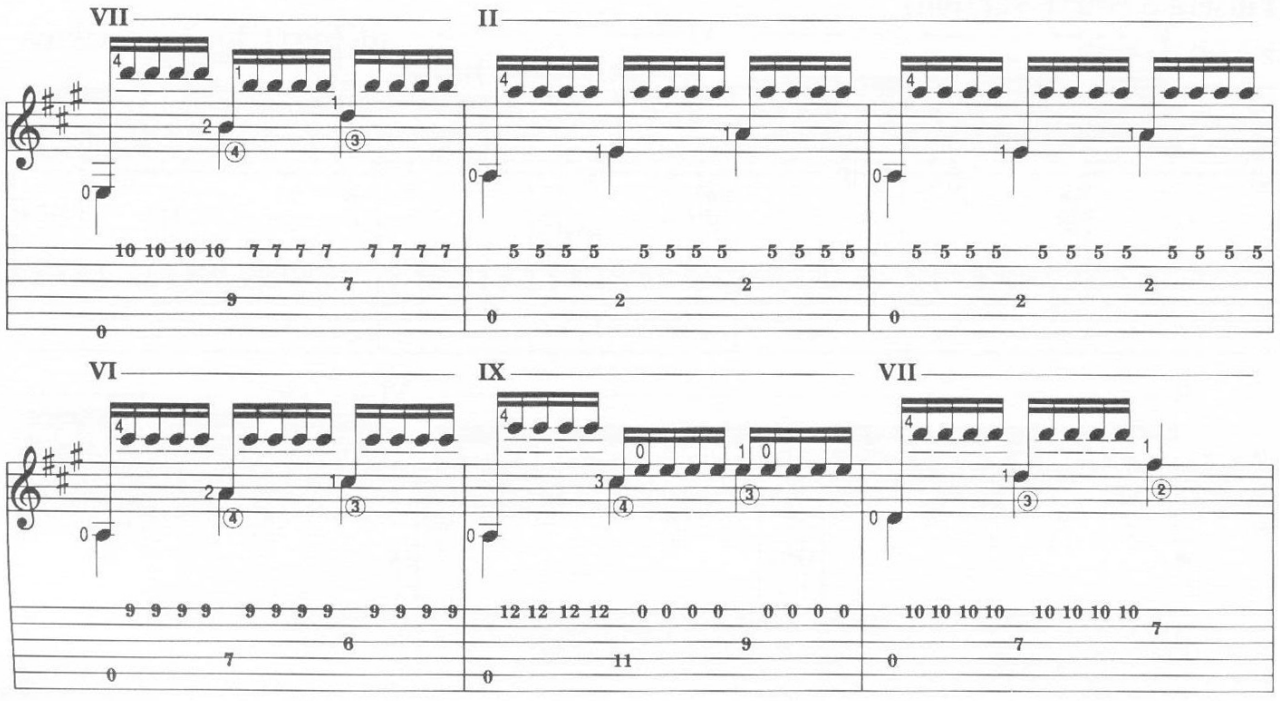
Cejilla at 2nd fret

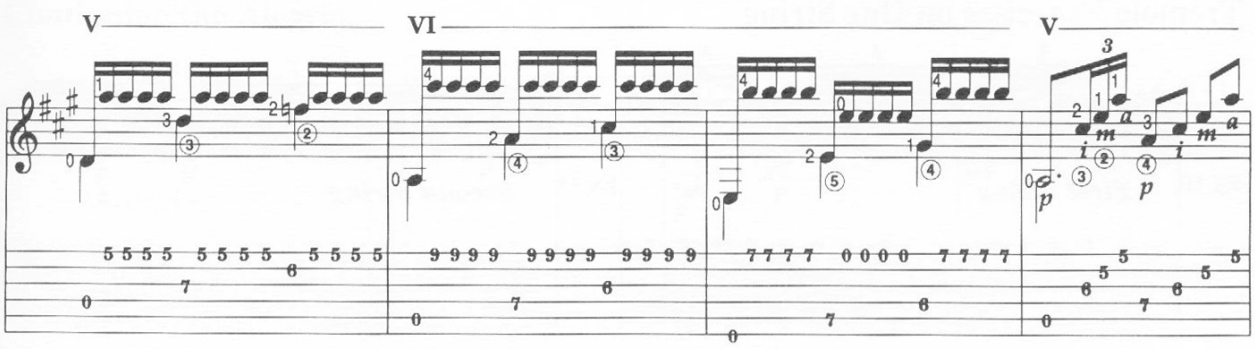
Ex.9



Falseta 2 (First Version)



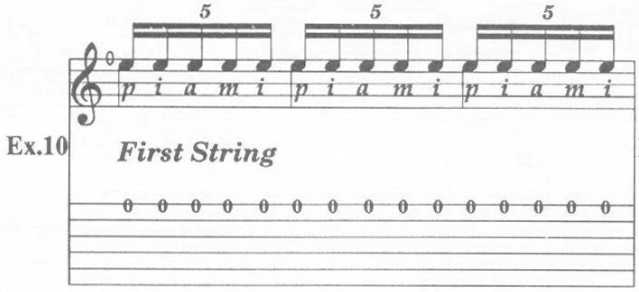


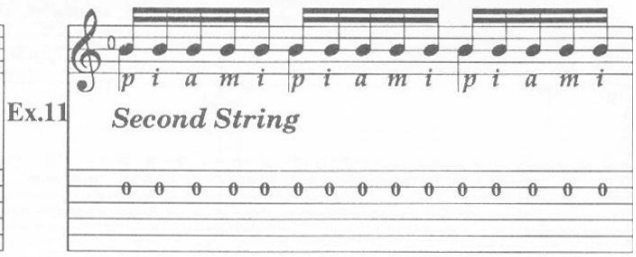


The first time the *trémolo falseta* (Falseta 2) is played there is a lead-in of four notes on the A of the first string, played ***i a m i***, as shown on page 33. The *falseta* is then played again, without the lead-in, with the rhythm counted aloud.

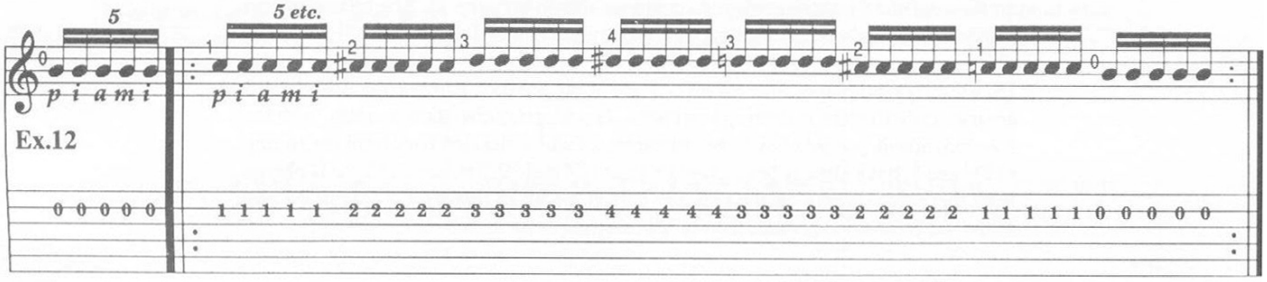
Exercises for practising *trémolo* on a single string are then demonstrated, and these are transcribed on the following two pages. The *Alegrías* solo then resumes, with the *trémolo falseta* preceded by three *compases*, of which the first two, from the ending of Falseta 1, have already been given on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

Trémolo Exercises on One String

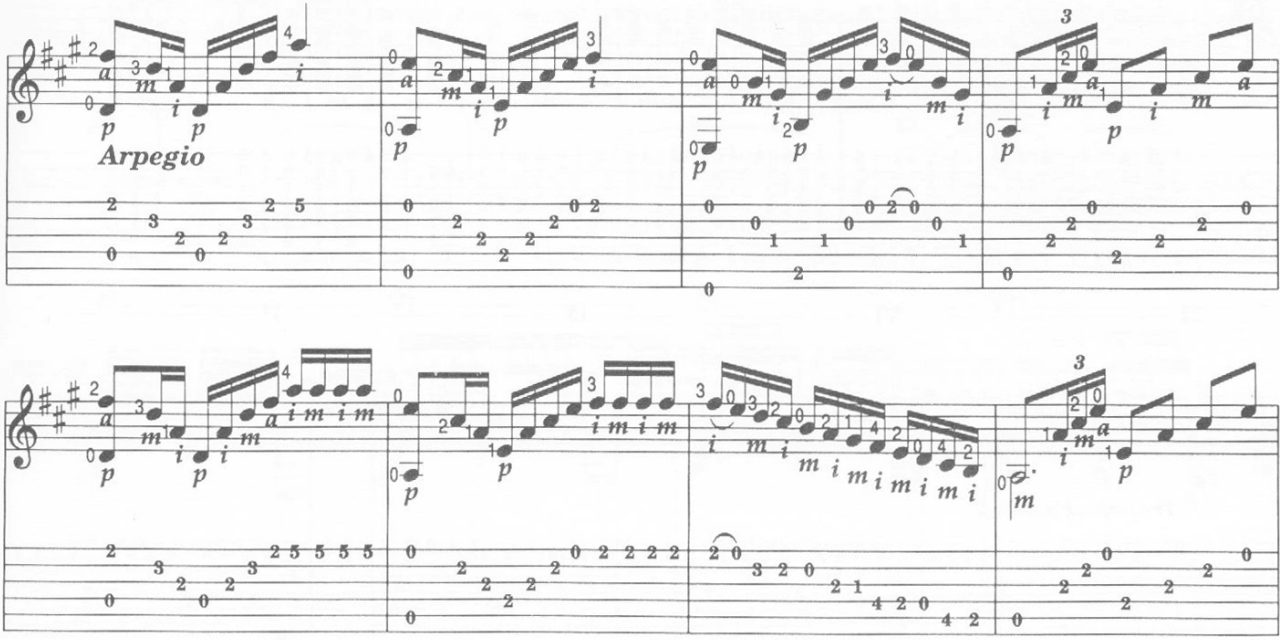


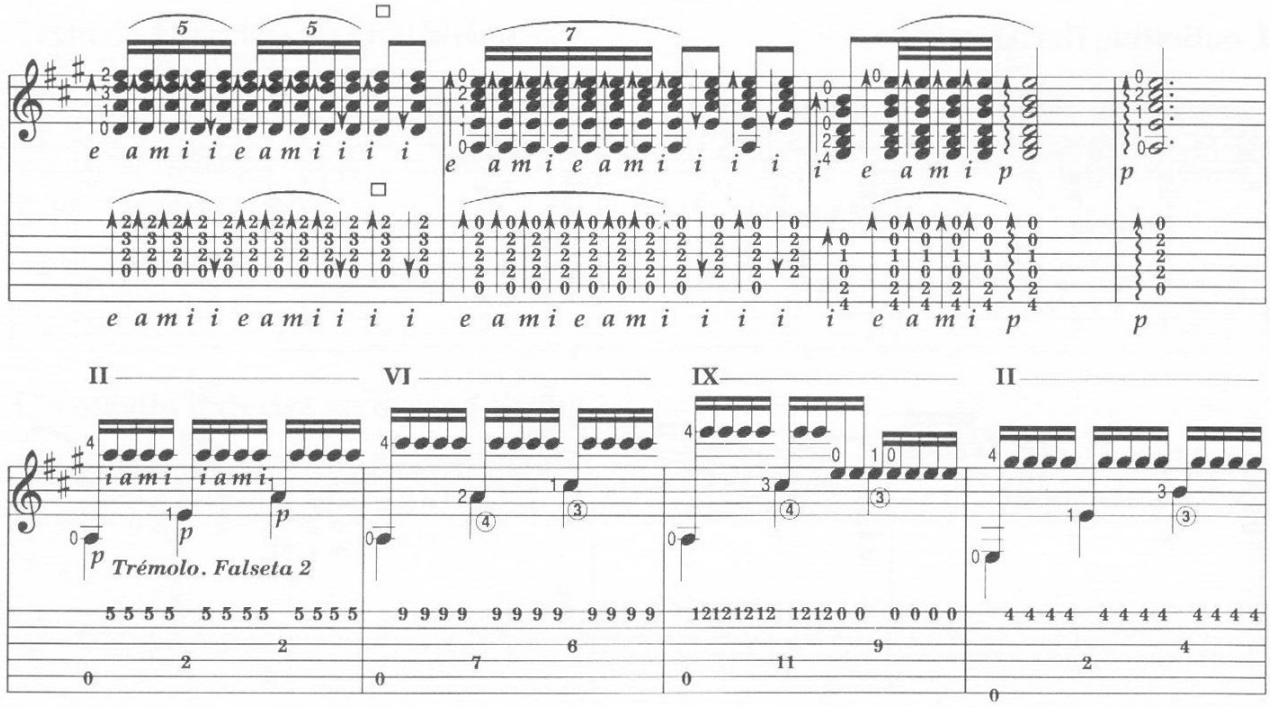


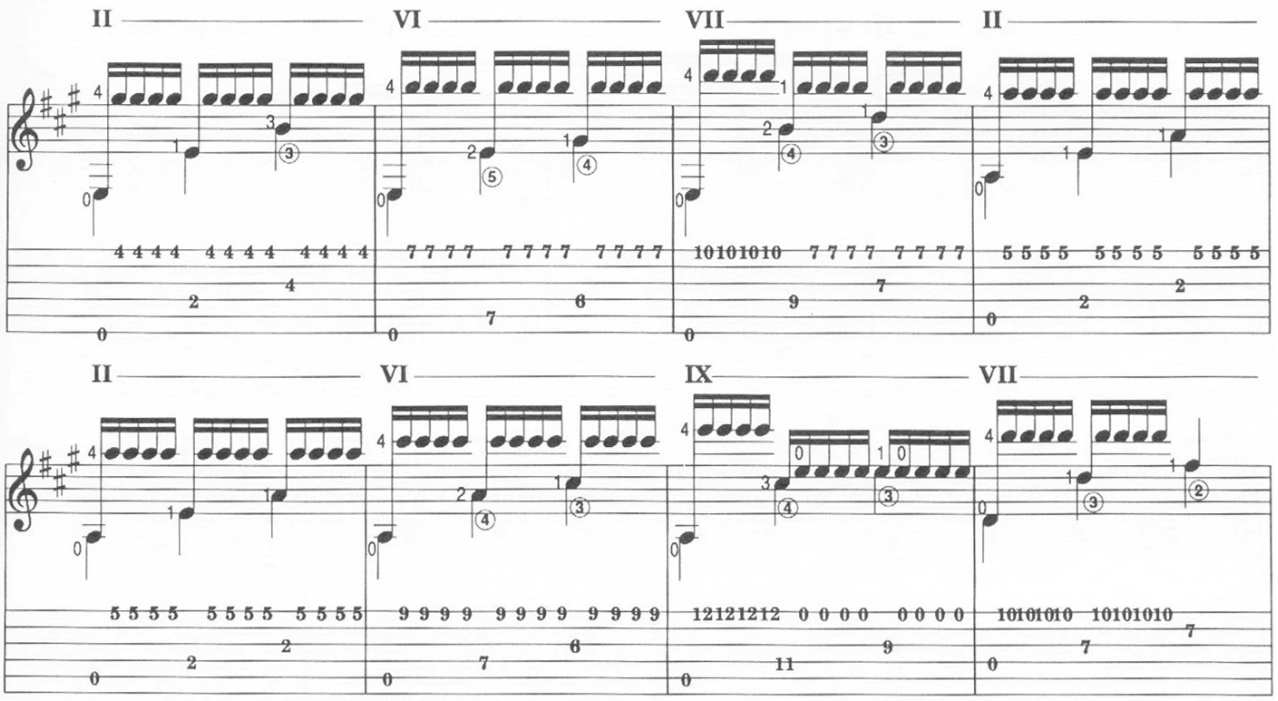
Chromatic Exercise on Second String
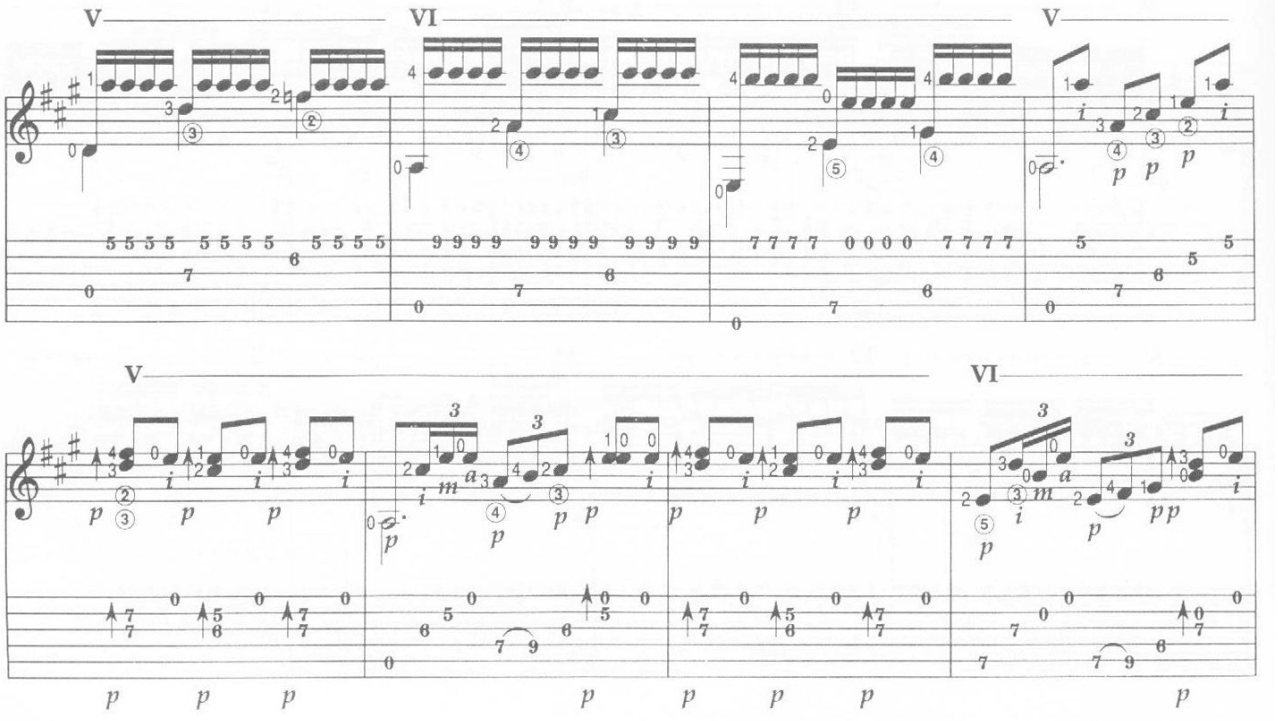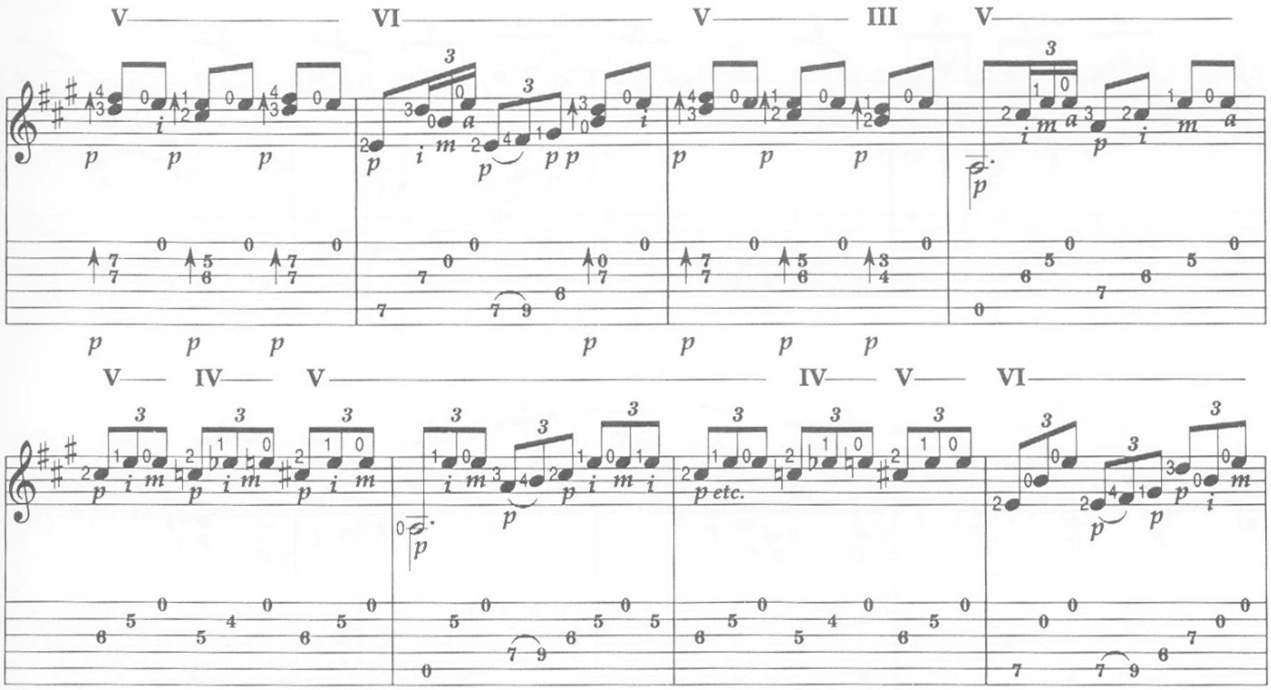


Continuing the Alegrías

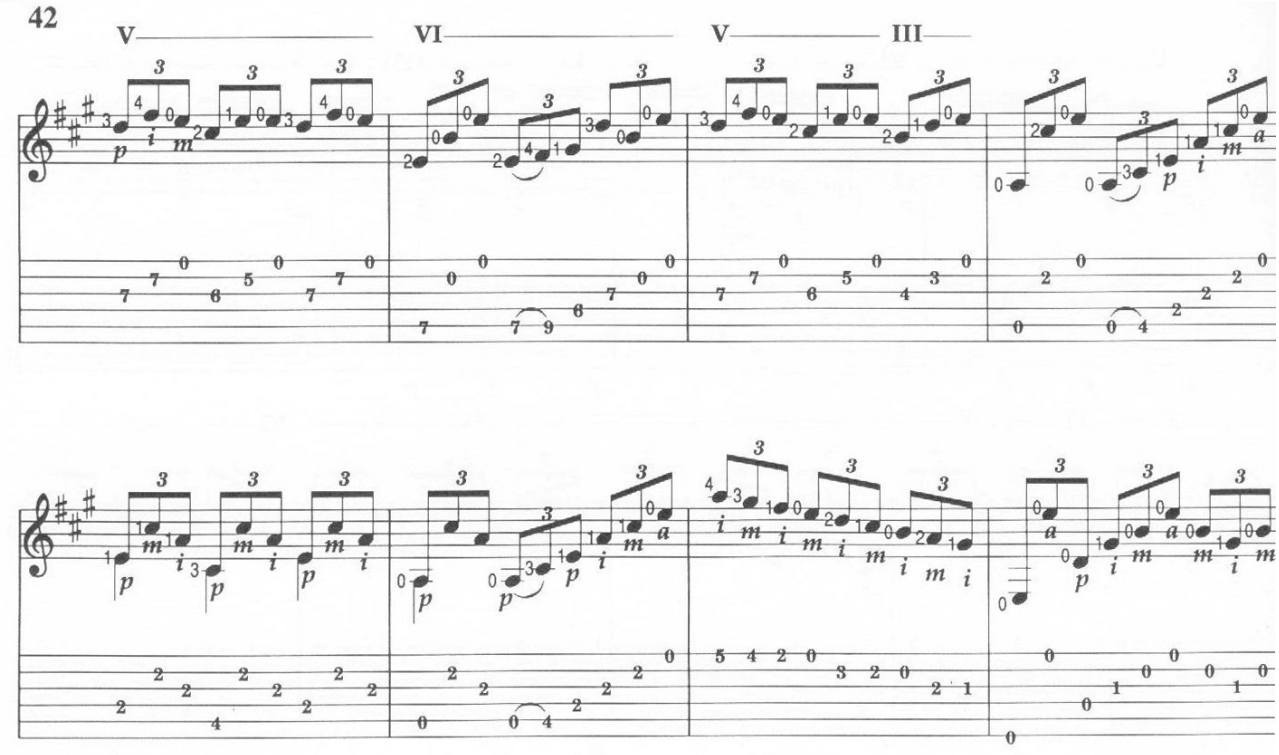


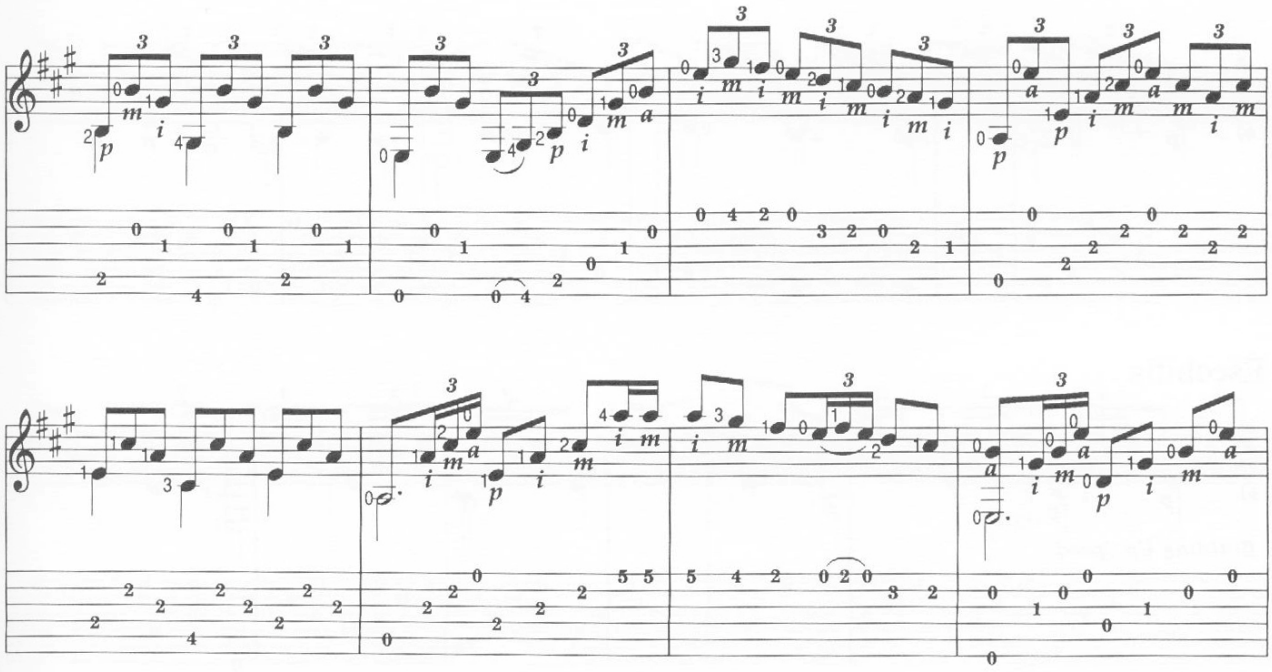


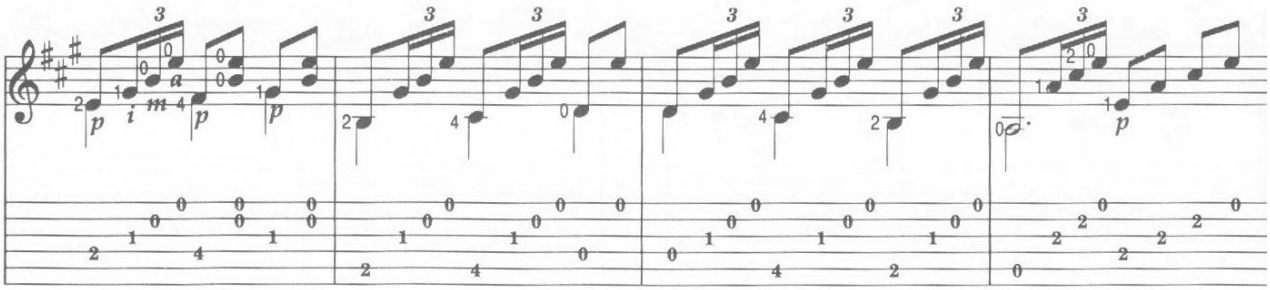

II
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VII
II
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VI
IX
VII


V
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V
VI

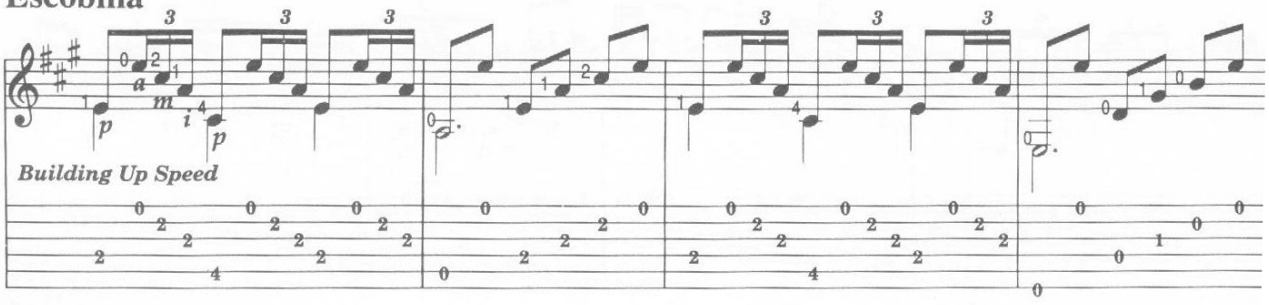

V
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III
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IV
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VI
p etc.
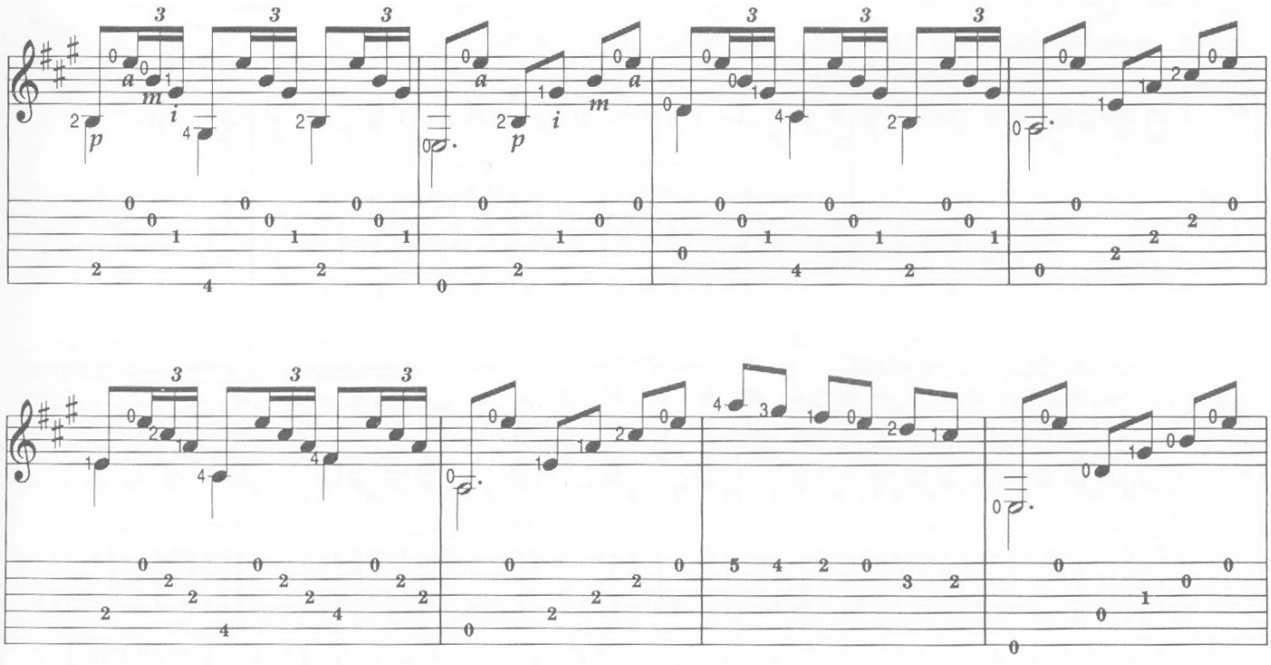

V
VI
V
III

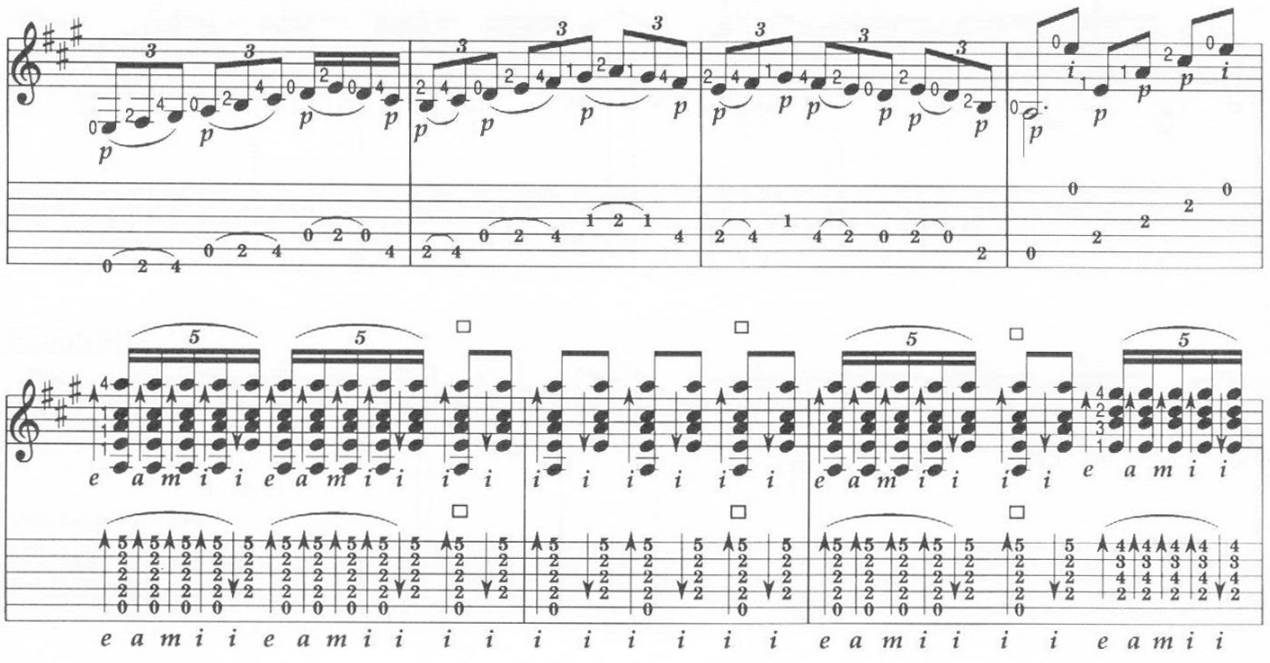


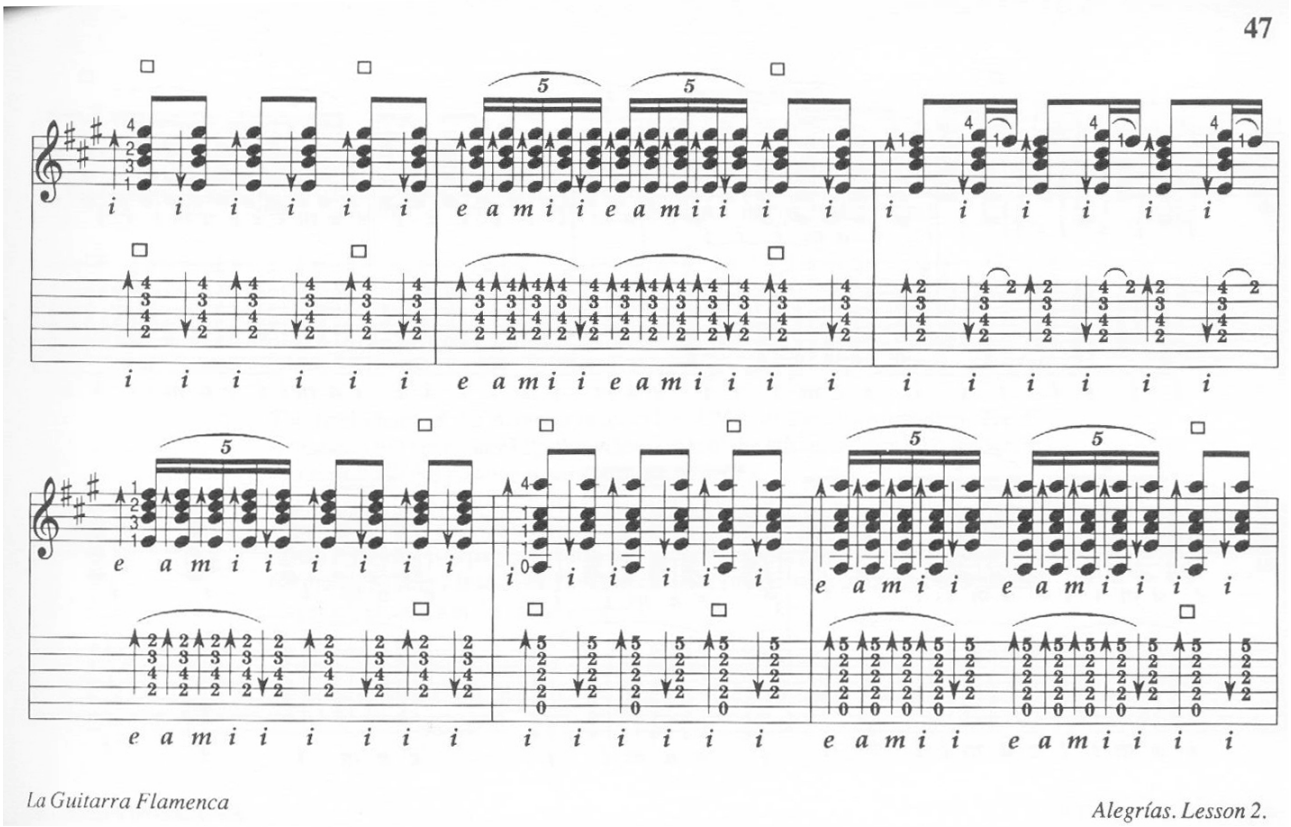


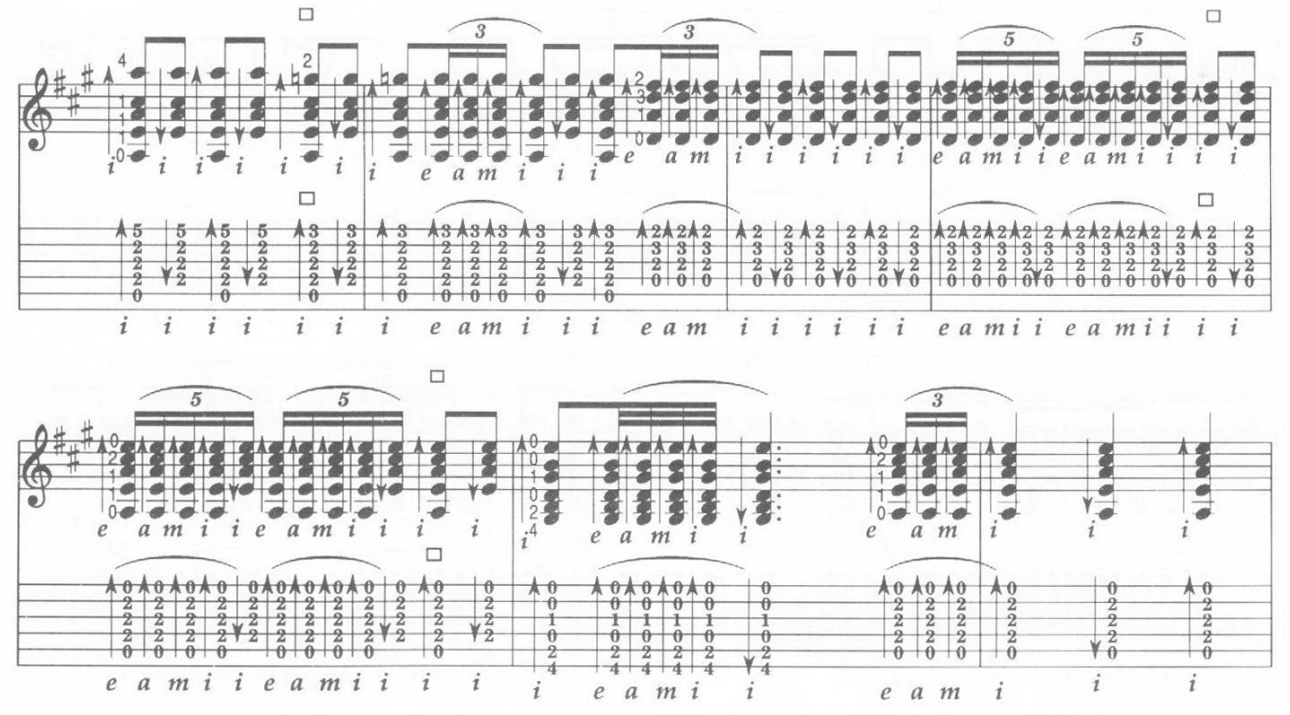
Escobilla

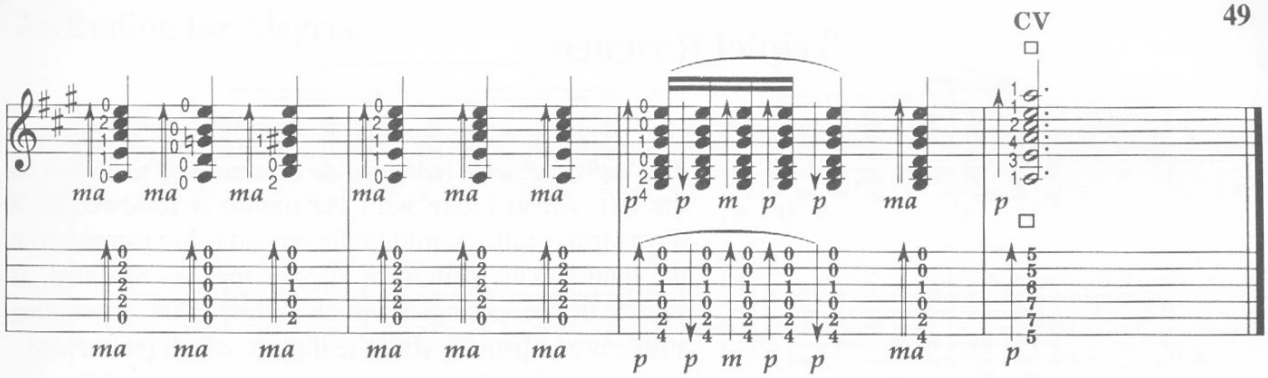












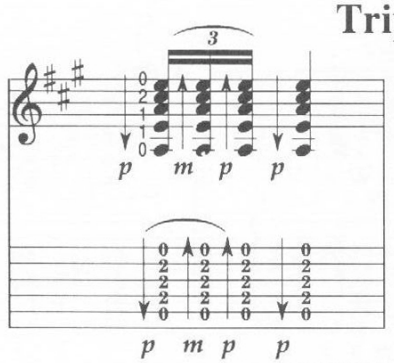
The final chord of the *Alegrías* (above) has **CV** over the music notation. The **C** indicates a full *barré*, in which the index finger of the left hand stops all 6 strings, in this case at the 5th position relative to the *cejilla* (**V**).

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

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

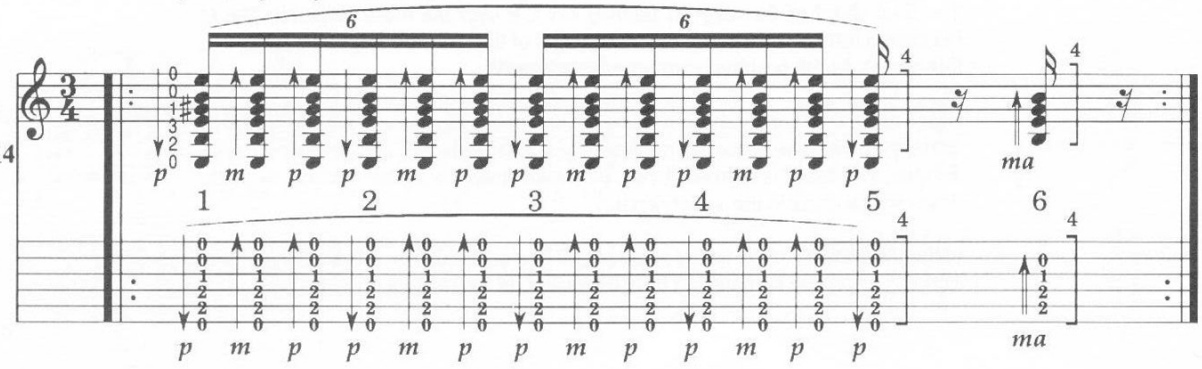
Triplet Rasgueo

Ex.13

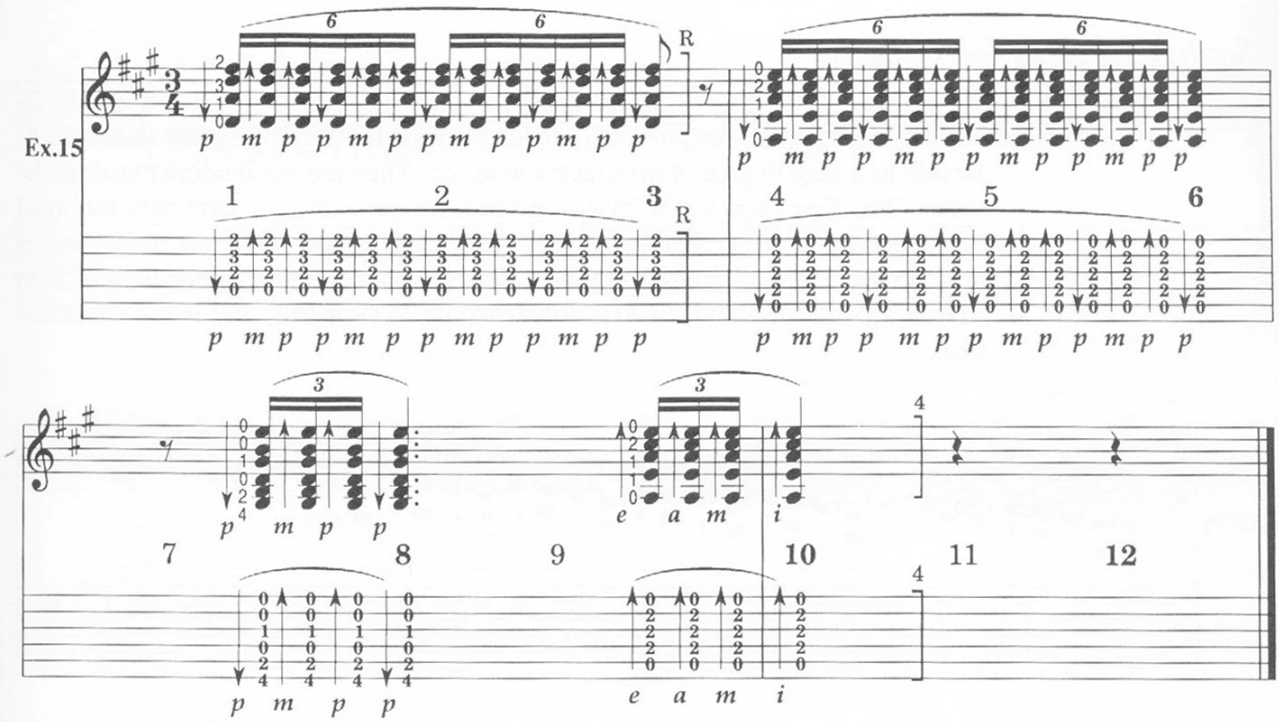


The triplet *rasgueo* (*rasgueo de 3*) is notated as shown on the left. An upstroke with the thumb is followed by a downstroke with the middle finger and a downstroke with the thumb. This pattern of strokes may be repeated, as shown in the examples which follow. The concluding stroke is an upstroke with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

Ex.14
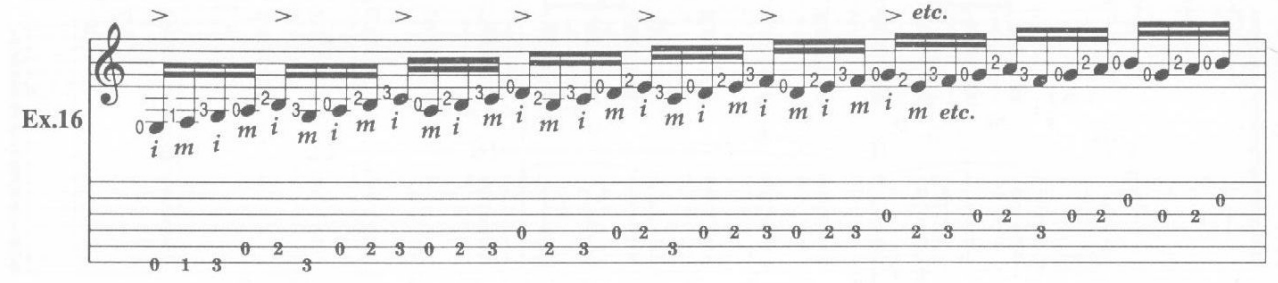


Ex.15

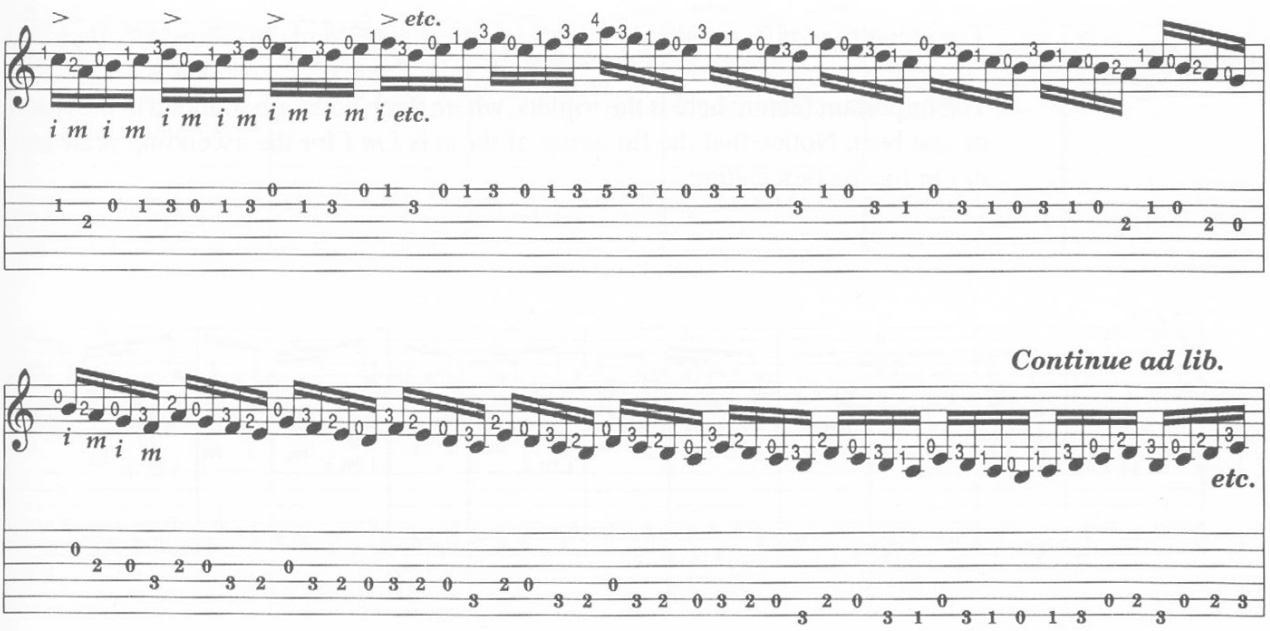


Scale Exercises for Picado

The following exercises provide practice material for developing the technique of *picado* to a high degree of accuracy and speed. They are not demonstrated on the video. The first exercise is based on the C major scale. In flamenco the most characteristic scale is related to the Phrygian modal scale. Major and minor scales are also used. The structure of these scales is explained in the appendices of Juan Martín's Guitar Method, *El Arte Flamenco de la Guitarra*, and is not described here.

Ex.16

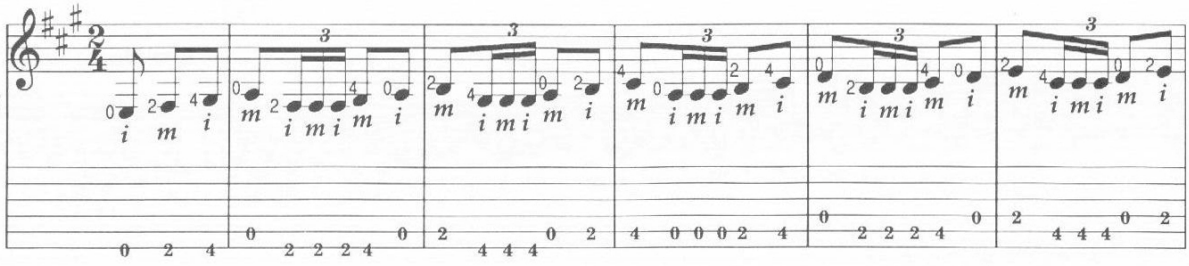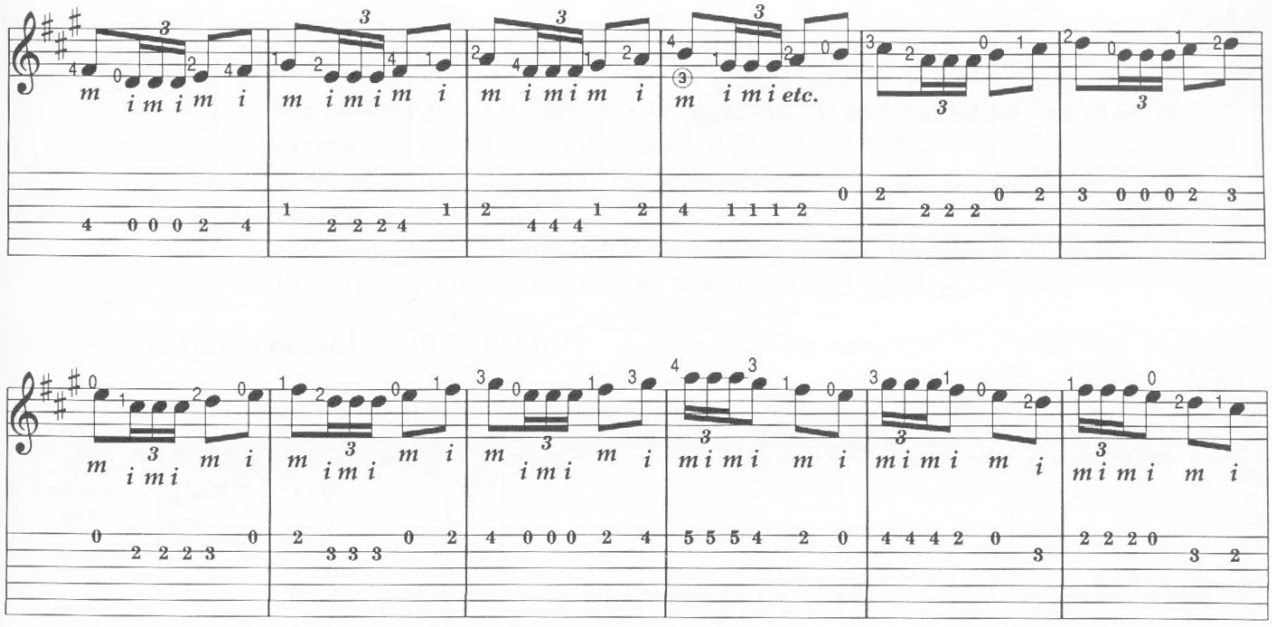




The second exercise for *picado* is based on the scale of A major, as used in *Alegrías*.
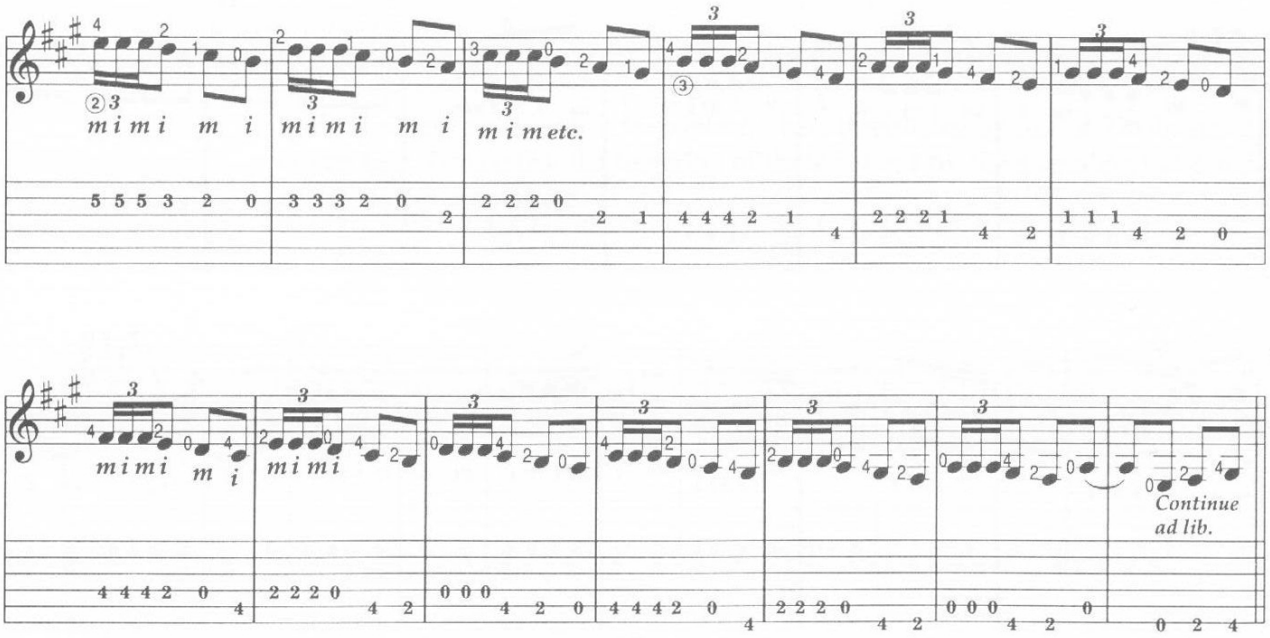
The important feature here is the triplets, where three notes are sounded in the space of one beat. Notice that the fingering of these is ***i m i*** for the ascending scale and ***m i m*** for the descending.

Ex.17



II


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

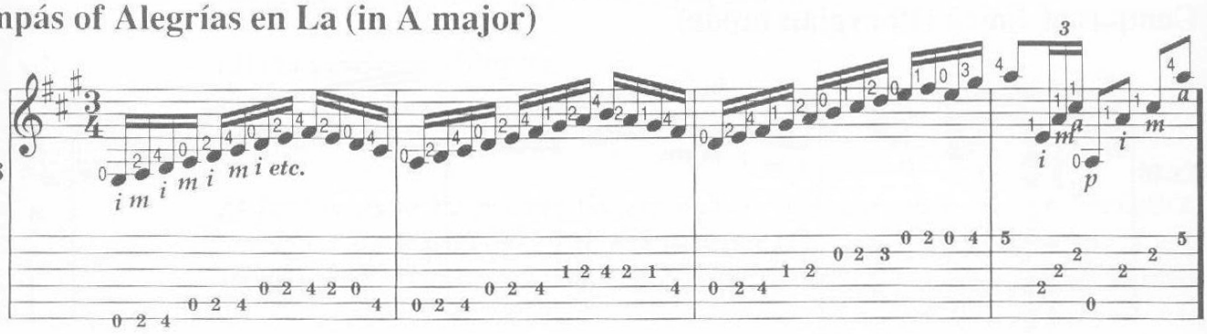

m i m i m i
m i m i m i
m i m etc.
m i m i
m i m i
Continue
ad lib.

Scale Exercises in Compás

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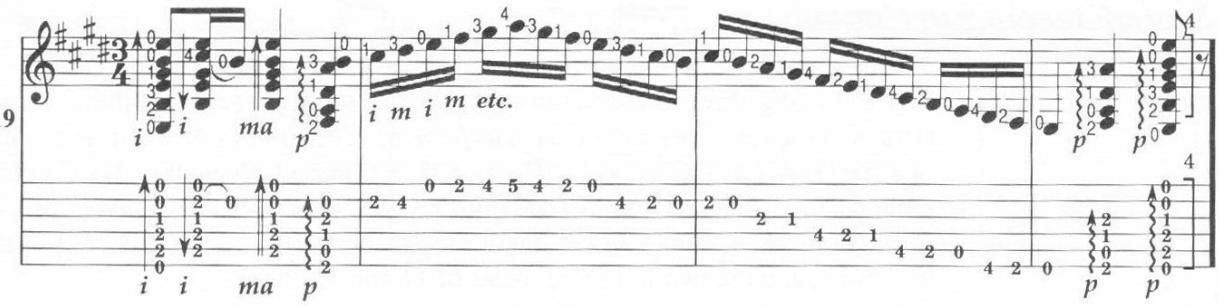
Compás of Alegrías en La (in A major)

Ex.18



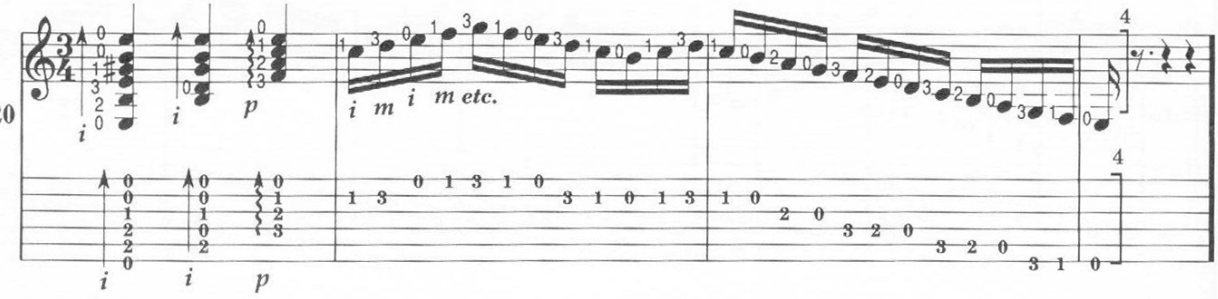
Compás of Alegrías en Mi (in E major)

Ex.19



Compás of Soleá (Phrygian mode)

Ex.20



An Exercise in Ligado

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

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

(1) ligados, particularly fingers 3 and 4,

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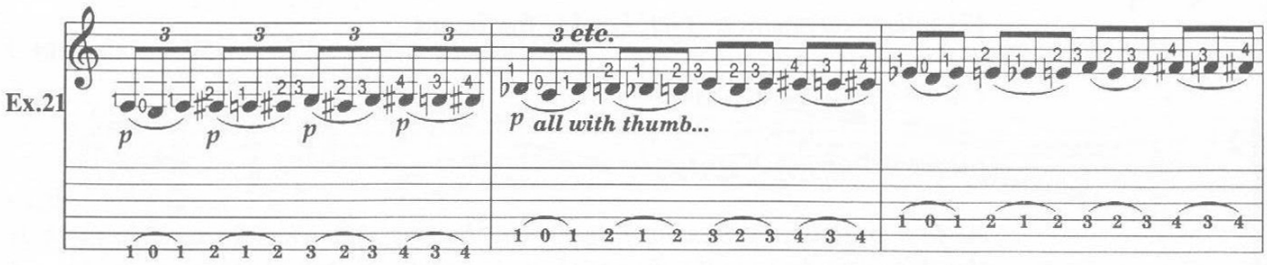
(3) independence of fingers,
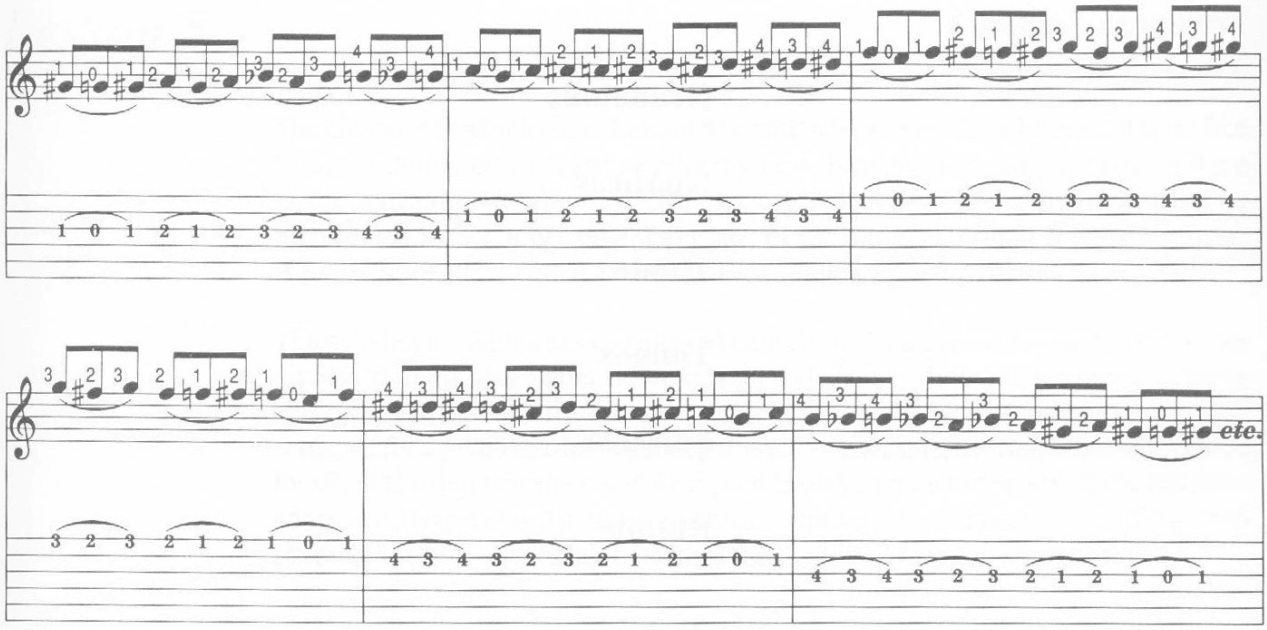
(4) fingers on top of strings.

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

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

An Exercise in Ligado





Toques in Lesson 5

Granainas

Guajiras

Tientos

Tangos

Farruca

Rumba

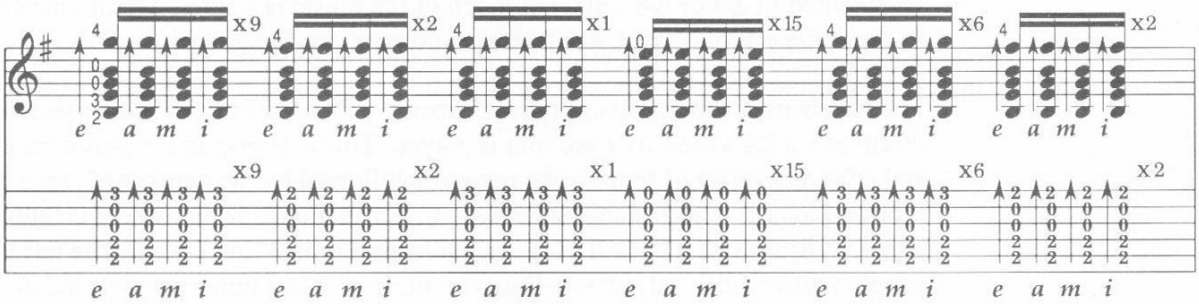
Lesson 5

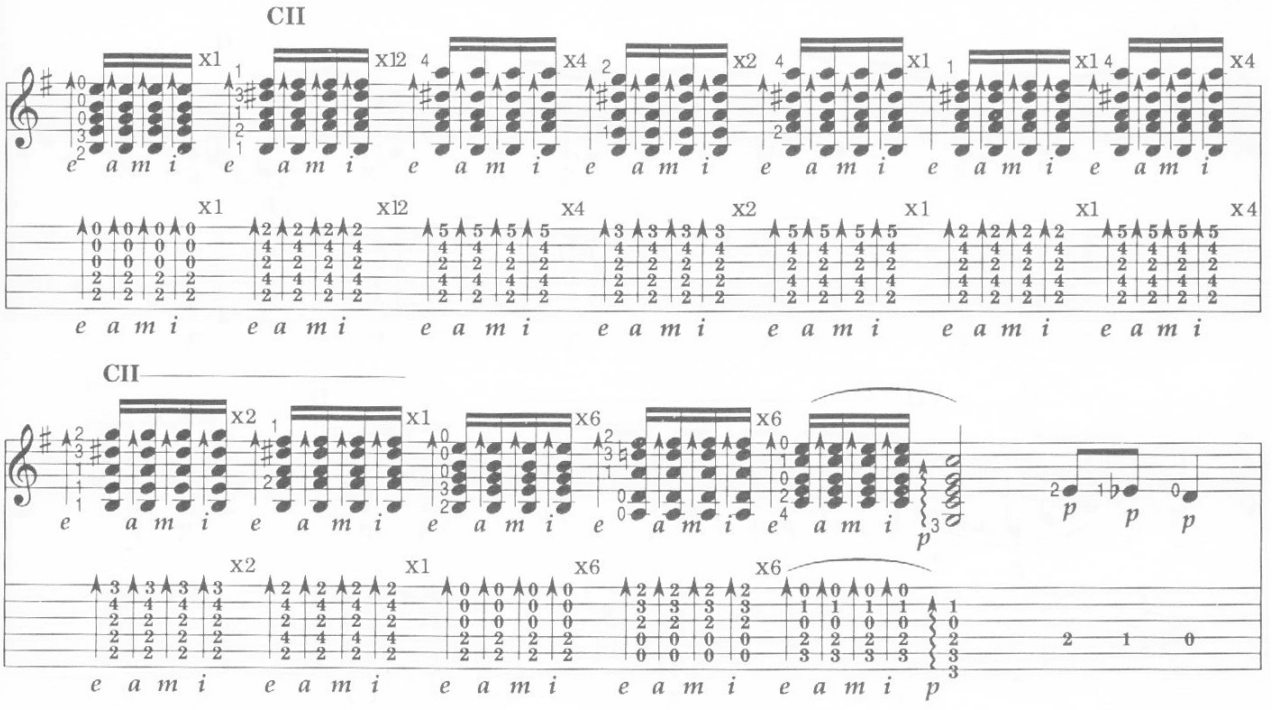
The *Granainas* which starts Lesson 5 is said to be a *toque libre* because it is in 'free form', without a consistently regular rhythmic beat. Some passages, as you will see in the transcription which follows, have a 3/4 rhythm and some others can be represented in 2/4 or 6/8 time, but much of the music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

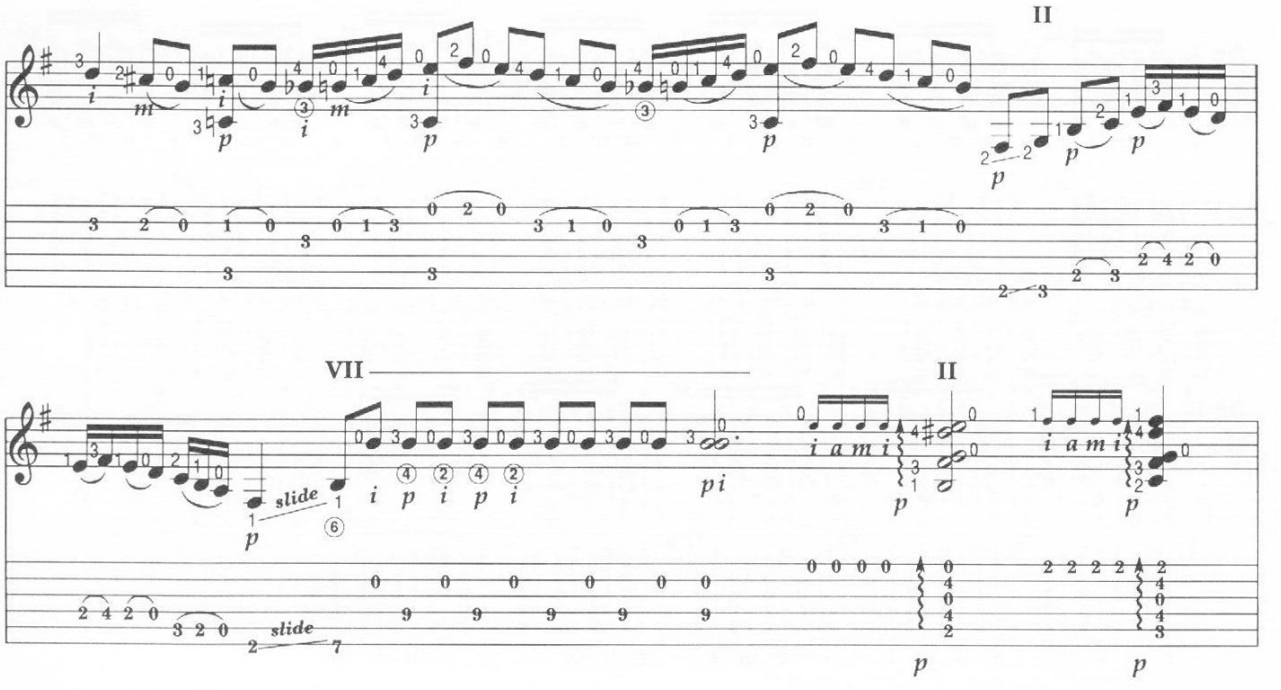
The solo begins with a passage played entirely with *continual rasgueo*, a technique discussed in the video after the solo is played. This is shown in the music notation and *cifra* as a series of four-stroke *rasgueos* followed by the number of times each is played for a given left-hand chord pattern.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

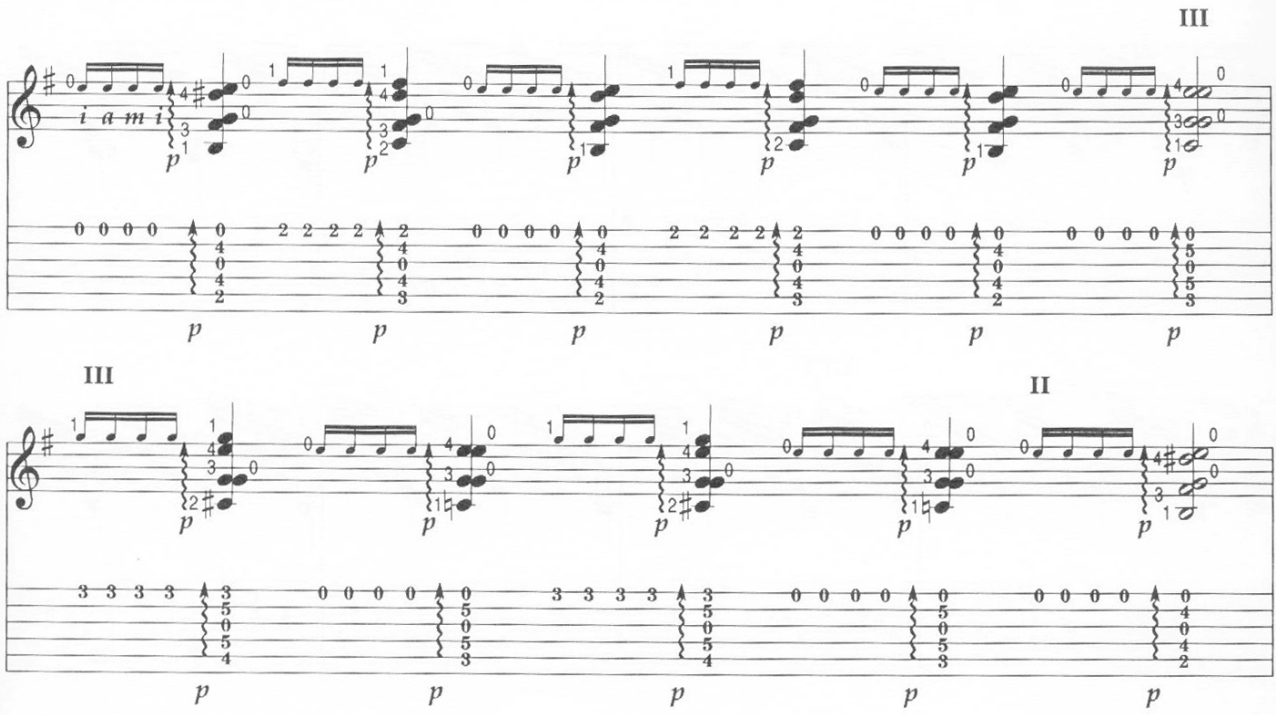
Granainas
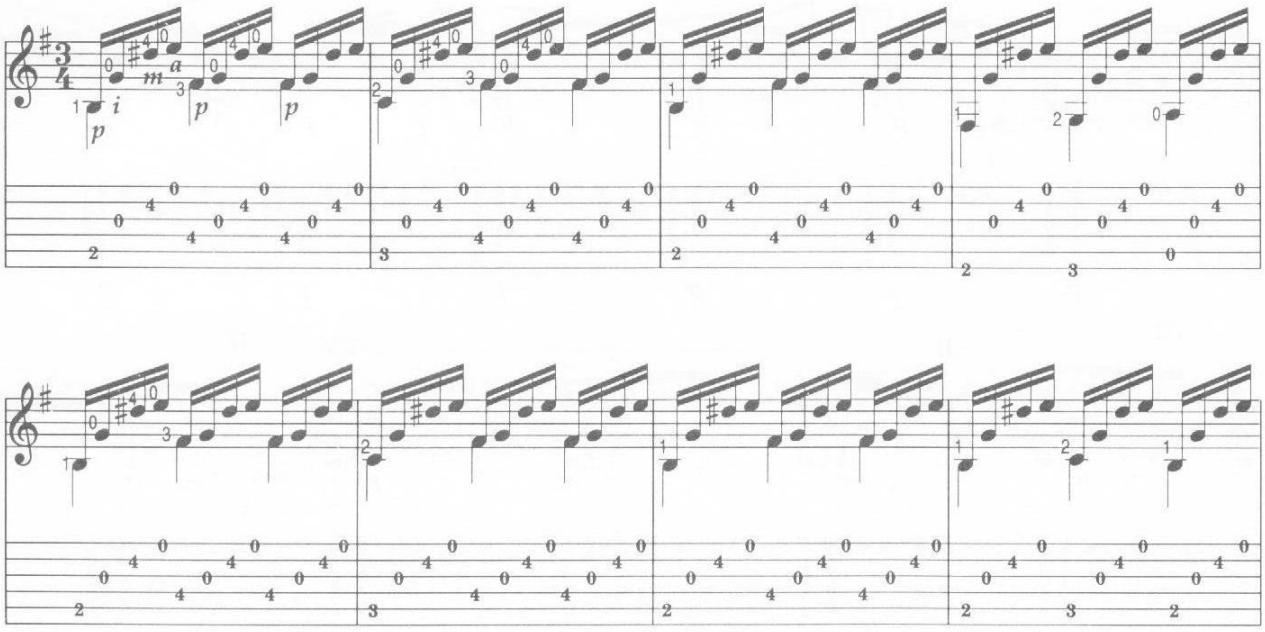
Cejilla at 2nd fret

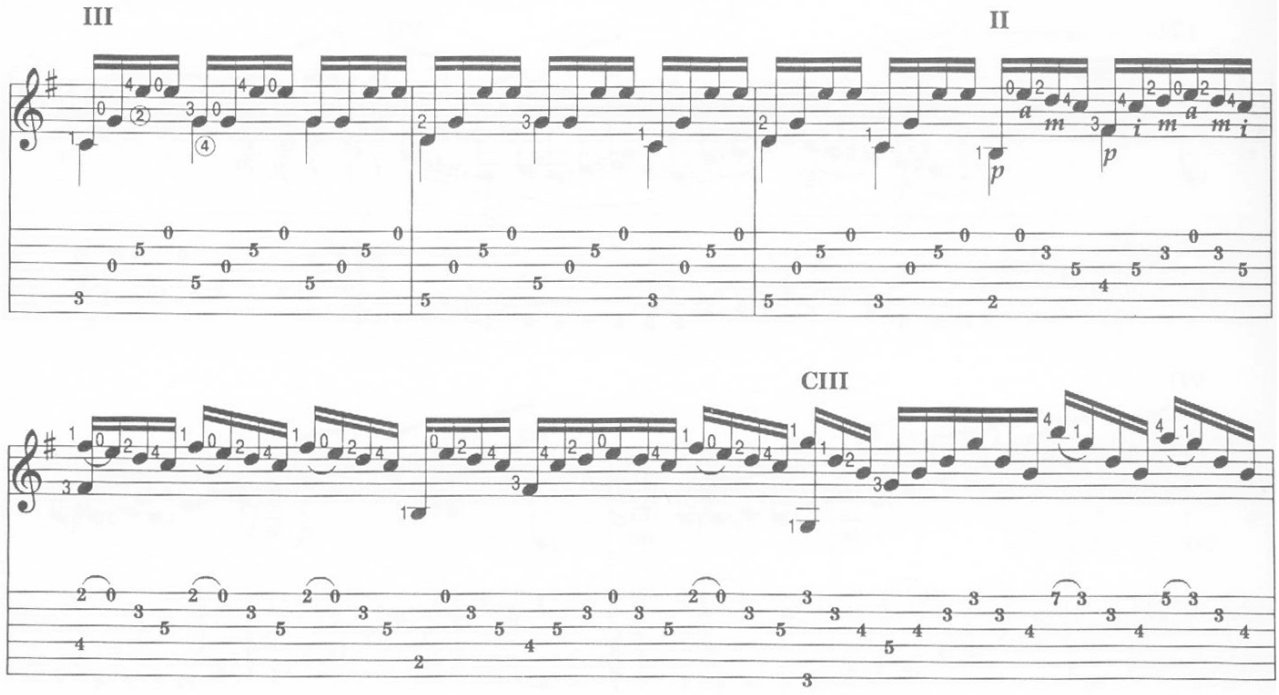


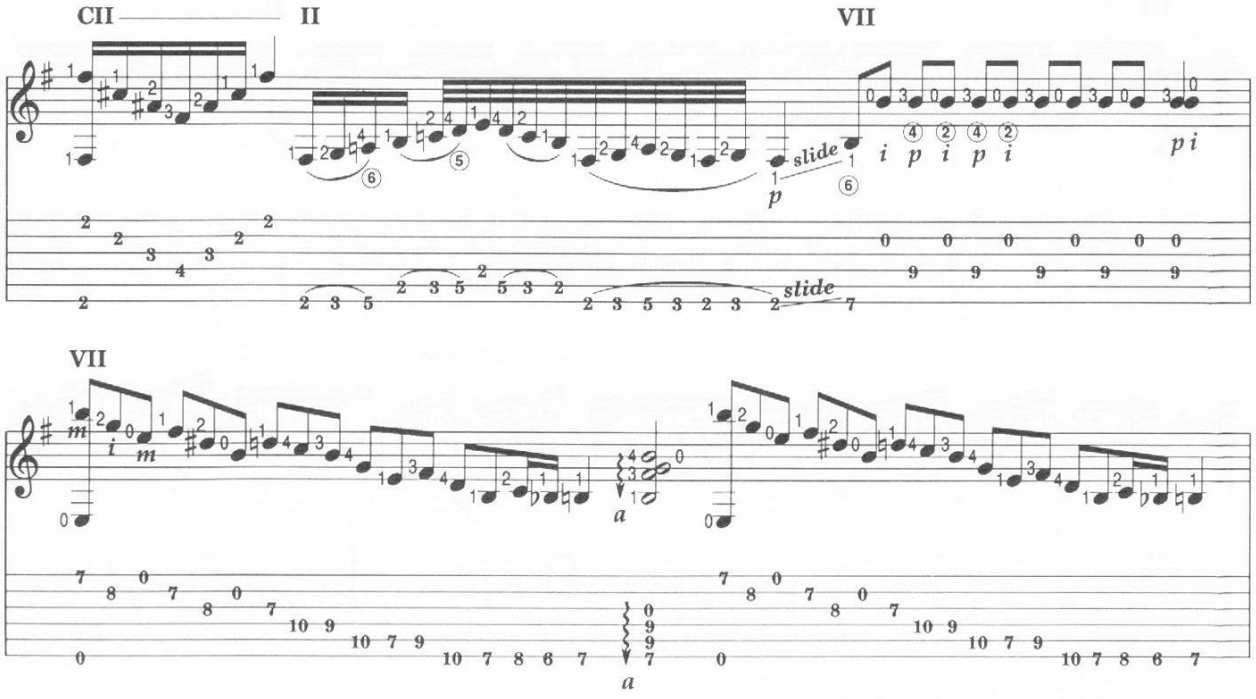

CII
x1
x12
x4
x2
x1
x1
x4
e a m i
CII
x2
x1
x6
x6
p
2 1 0
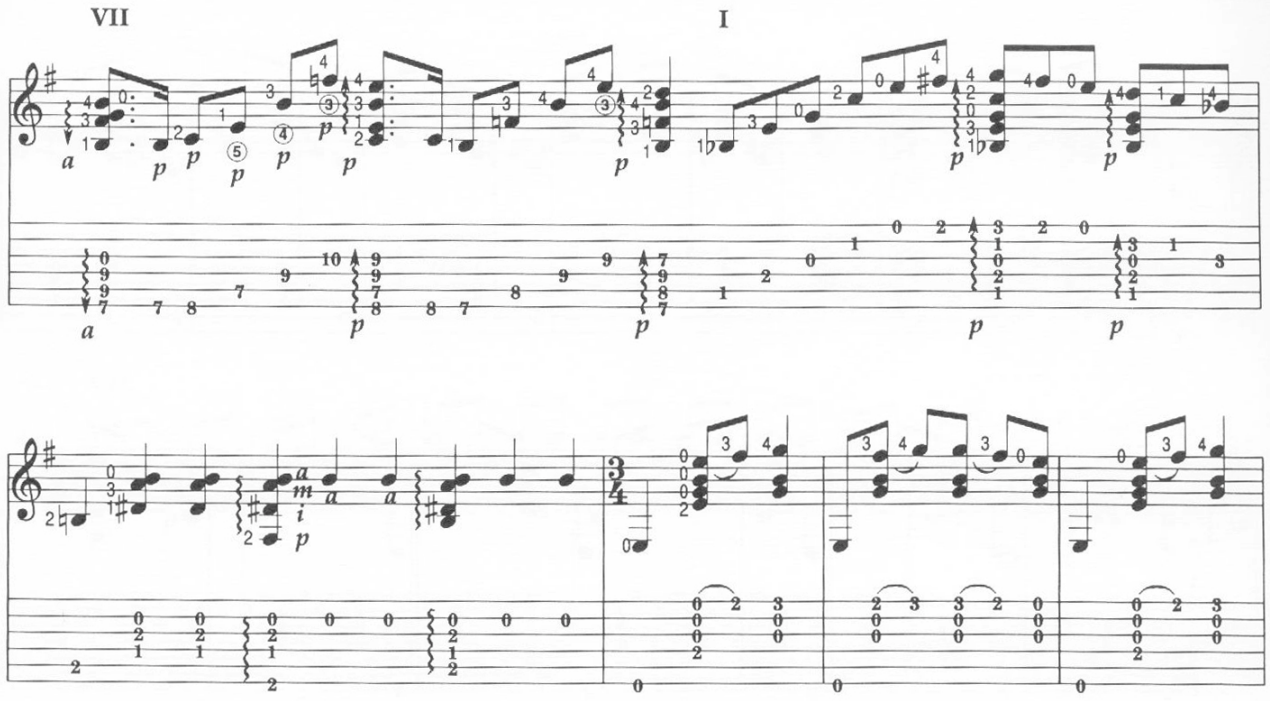

II
VII
II
slide
slide
i m i
i a m i
p
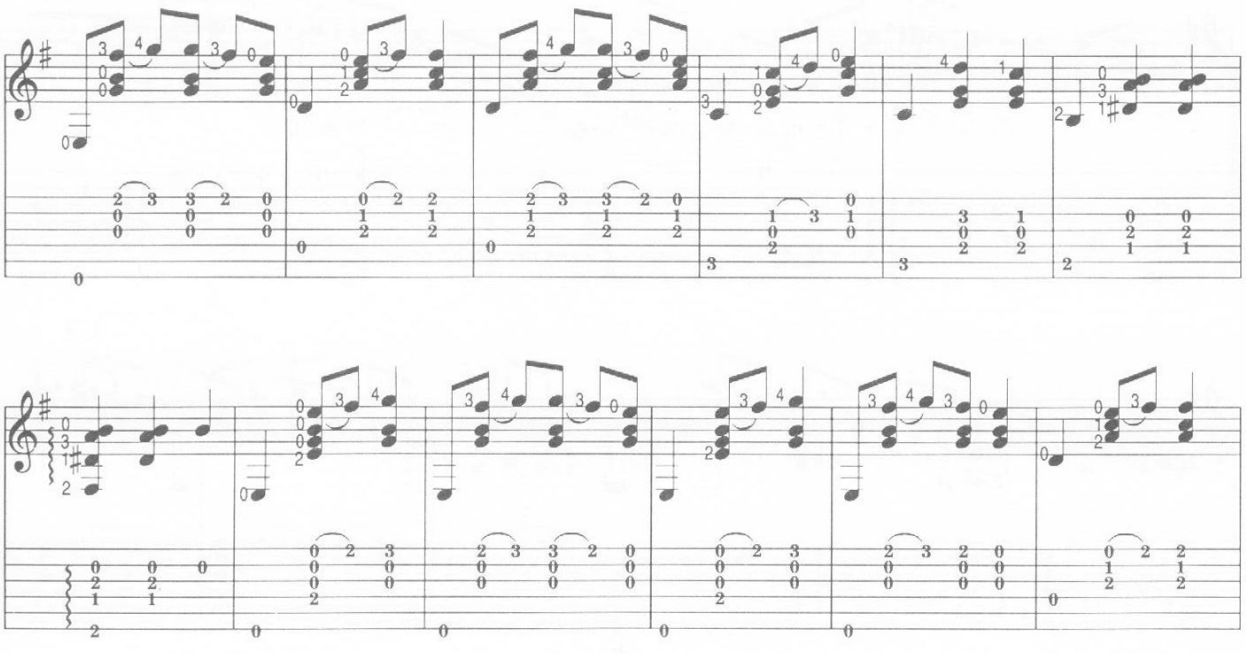

III
i a m i
p
III
II

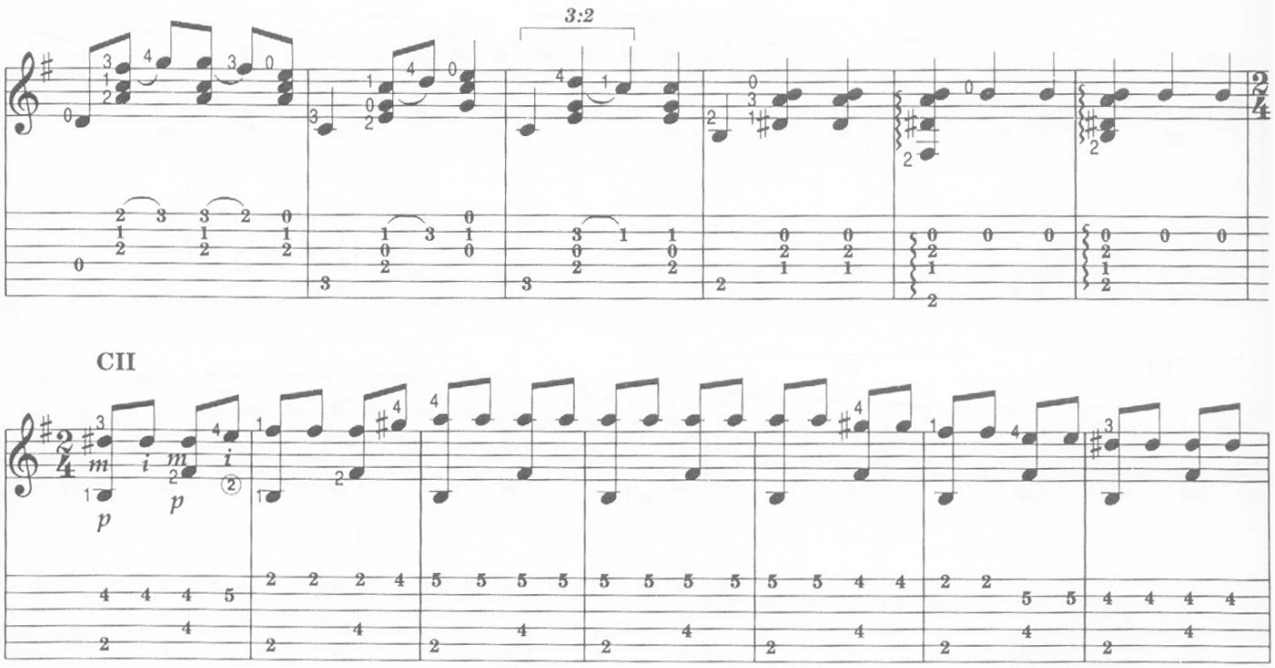

i
m
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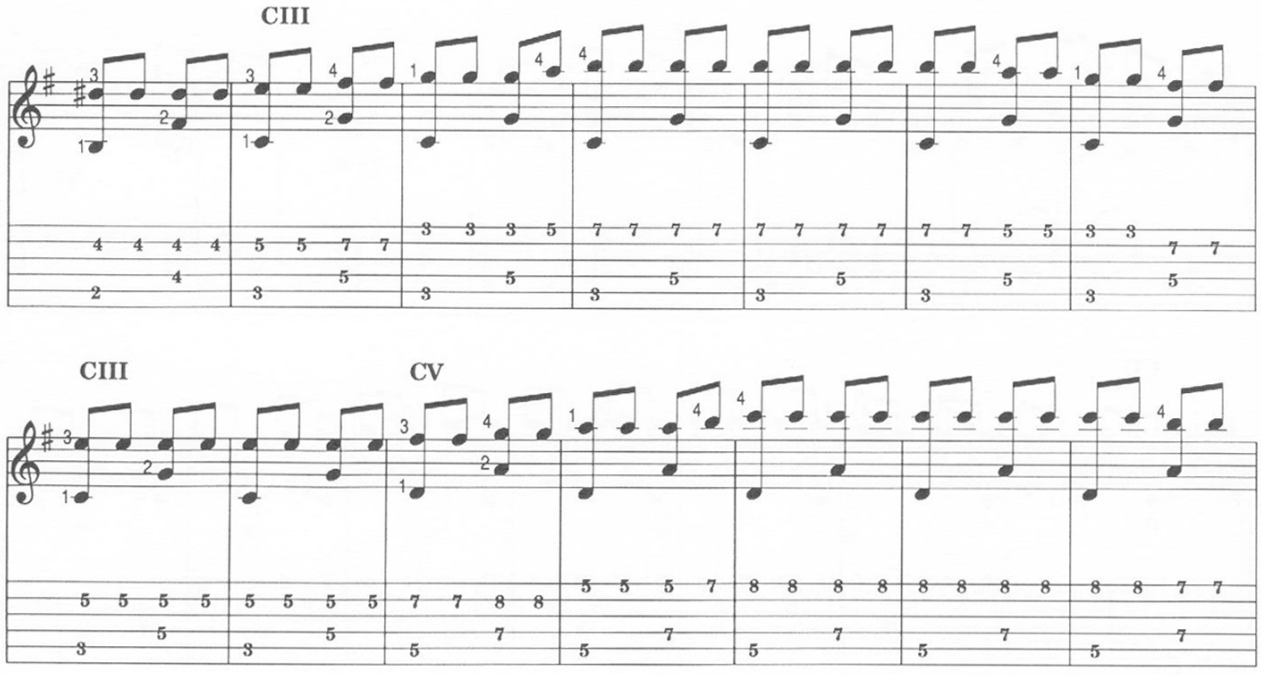

III
II
CIII

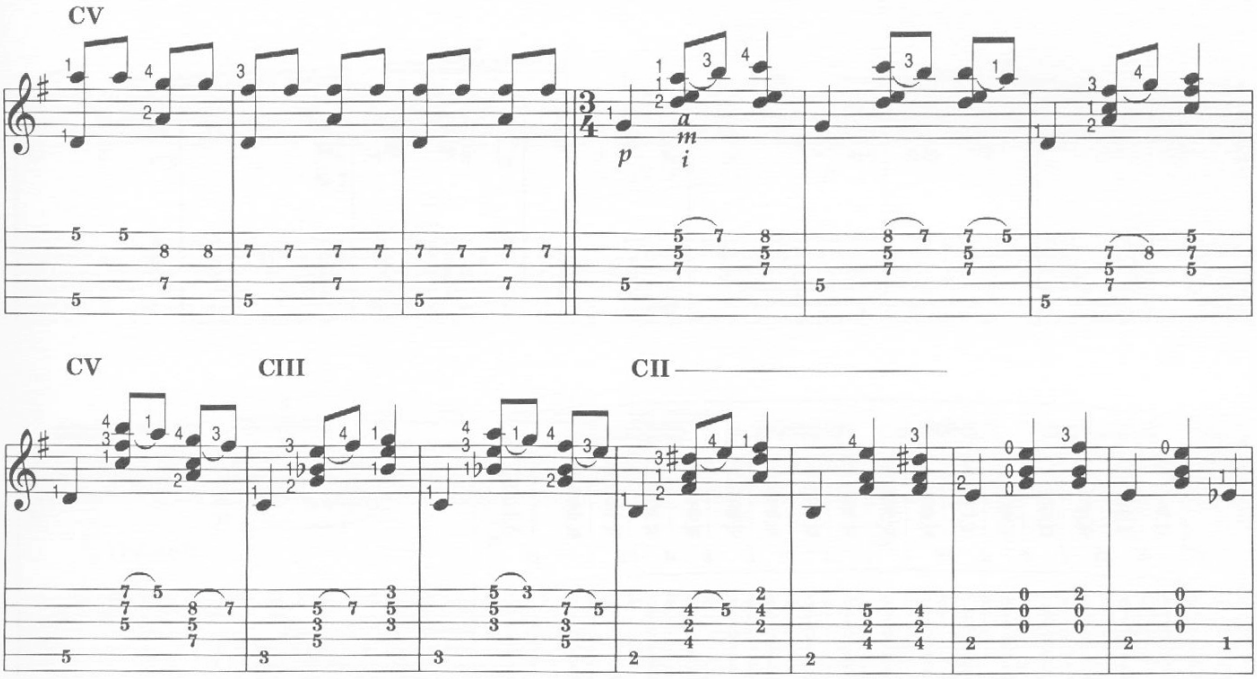

CII
II
VII
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stide
VII

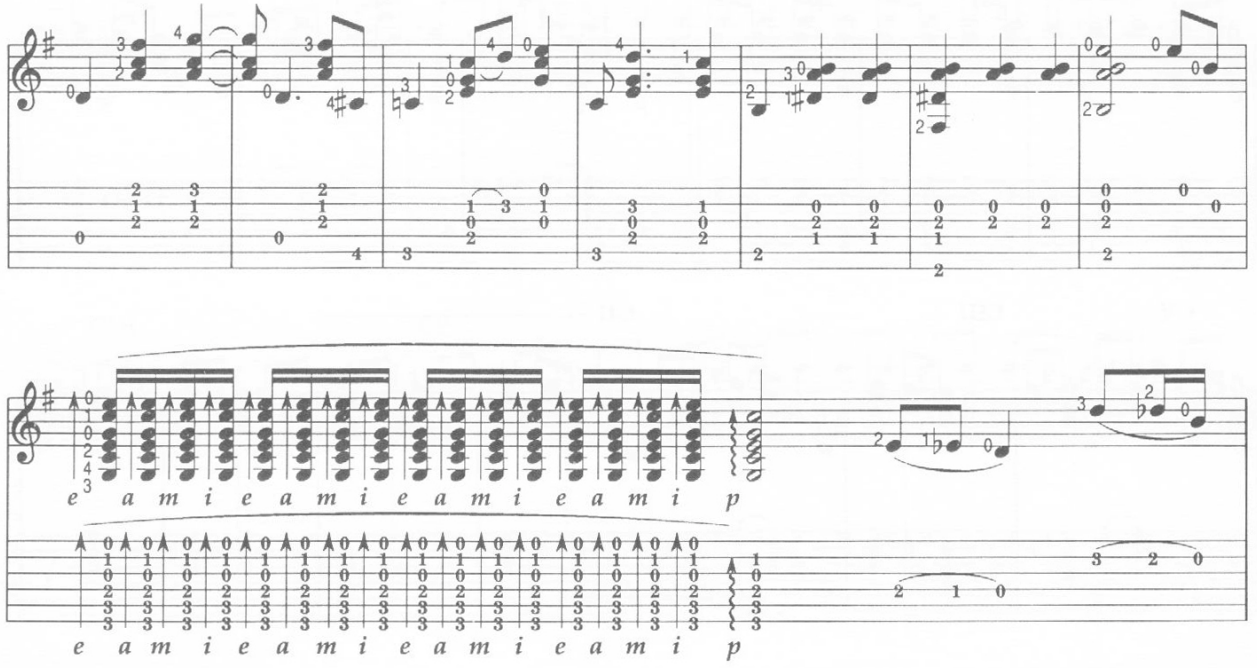

VII
I

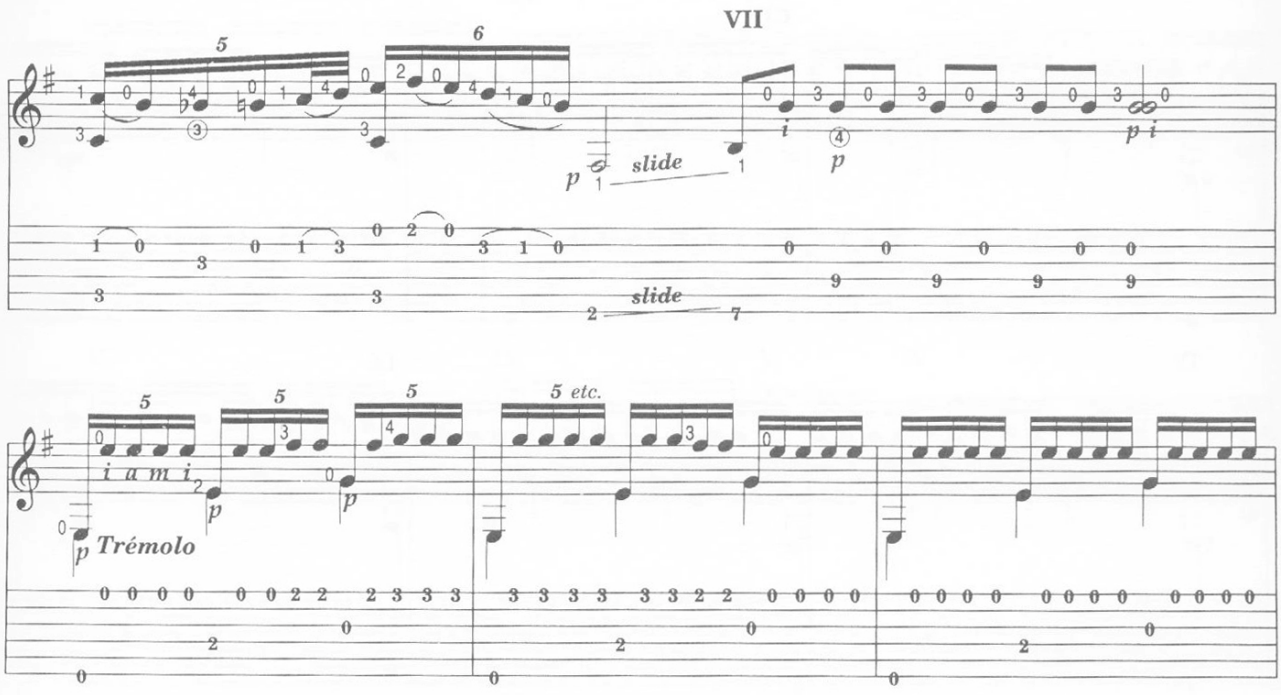


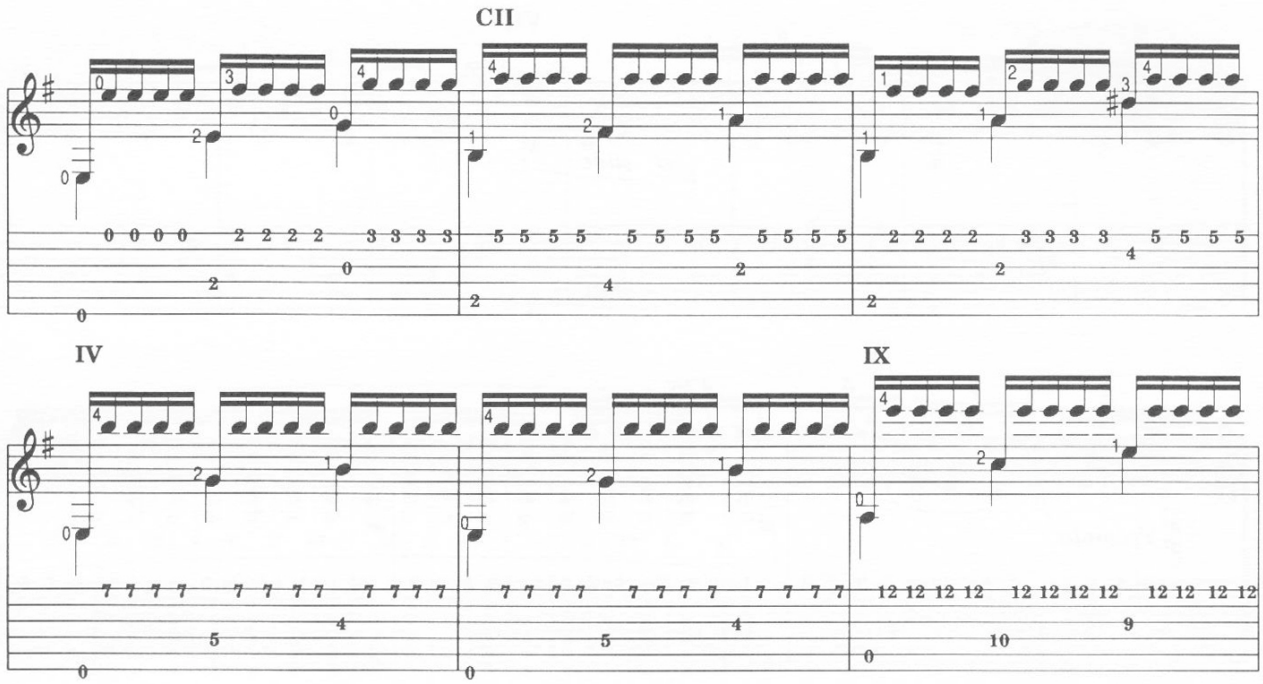

3:2
CII

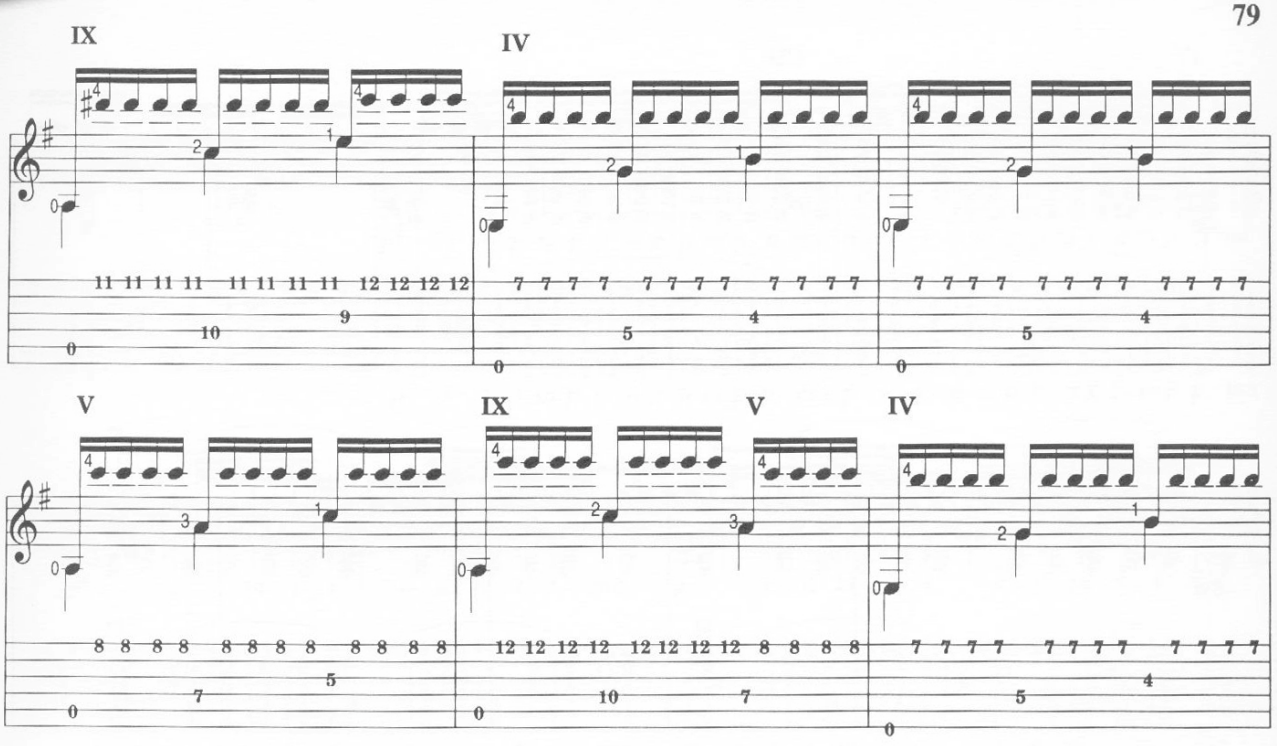

CIII
CIII
CV

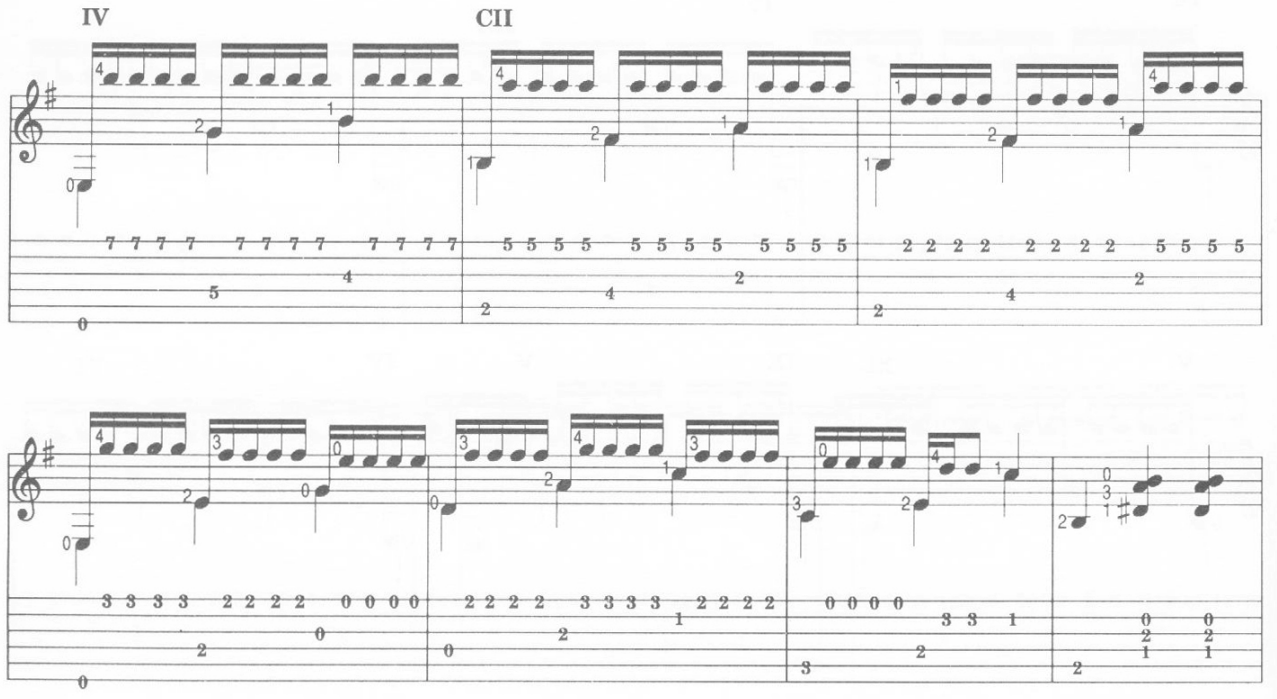

CV
p
a
m
i
CV
CIII
CII

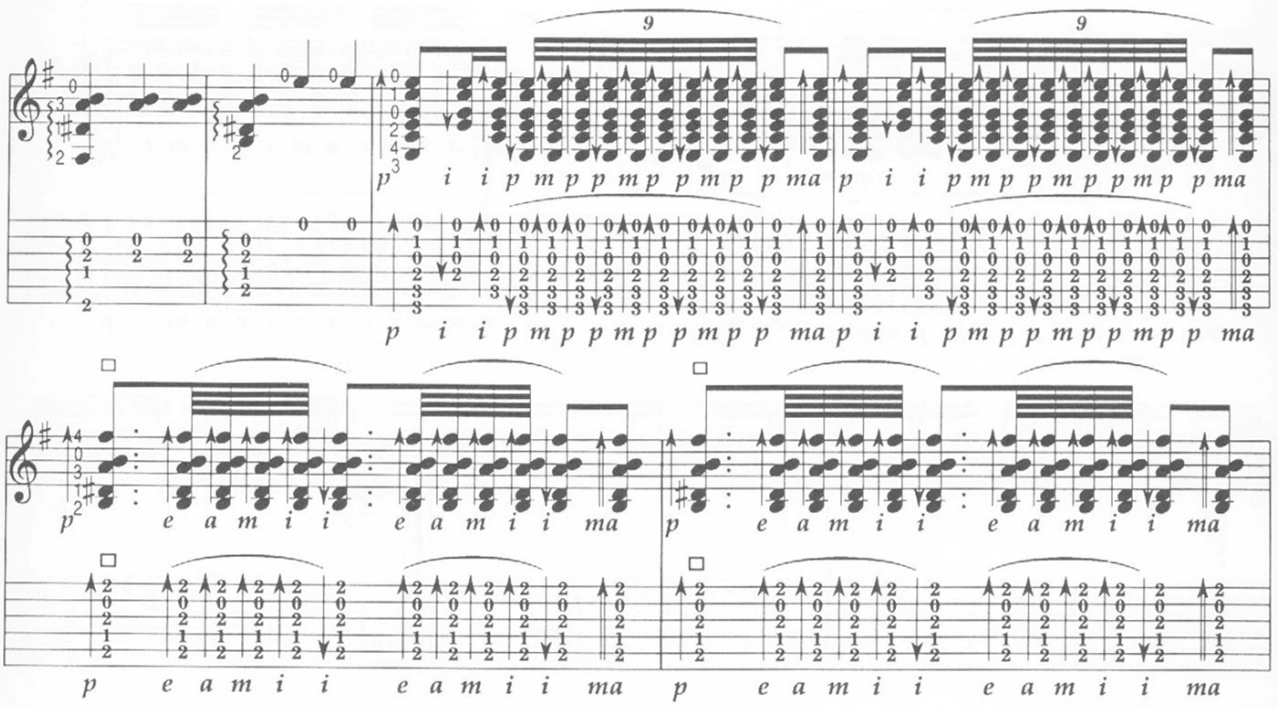

e a m i e a m i e a m i e a m i p
e a m i e a m i e a m i e a m i p

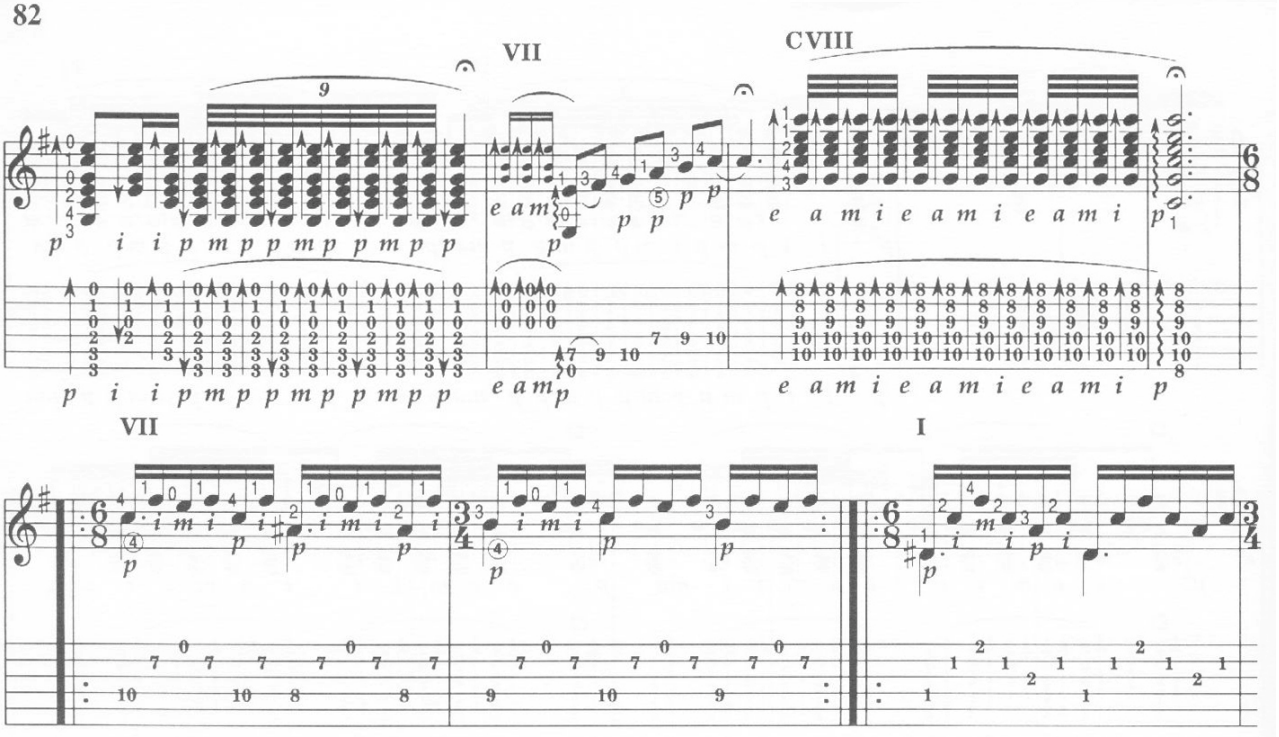

VII
slide
slide
Trémolo
5 etc.
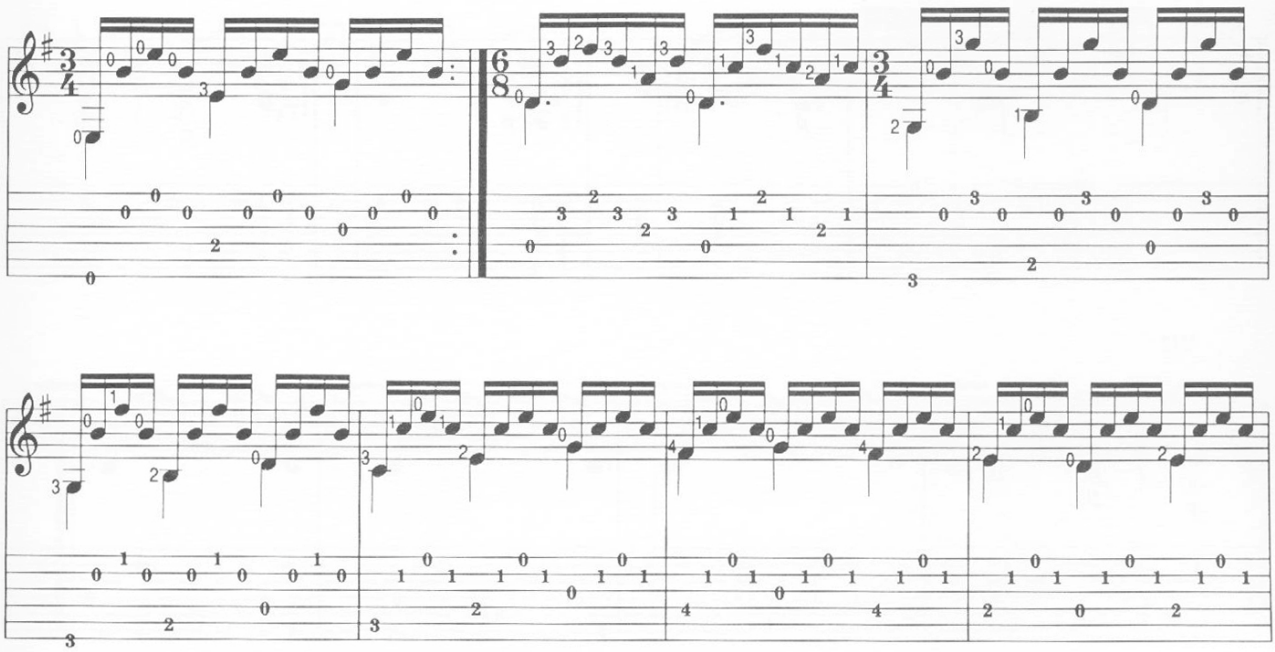

CII
IV
IX
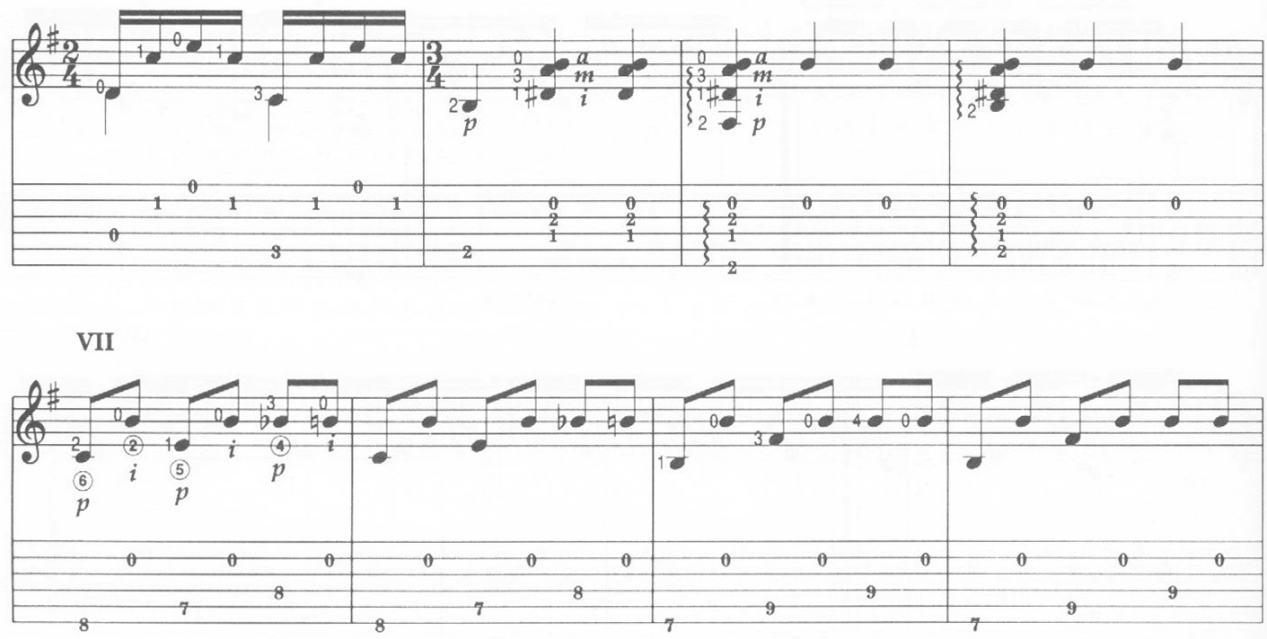

IX
IV
V
IX
V
IV
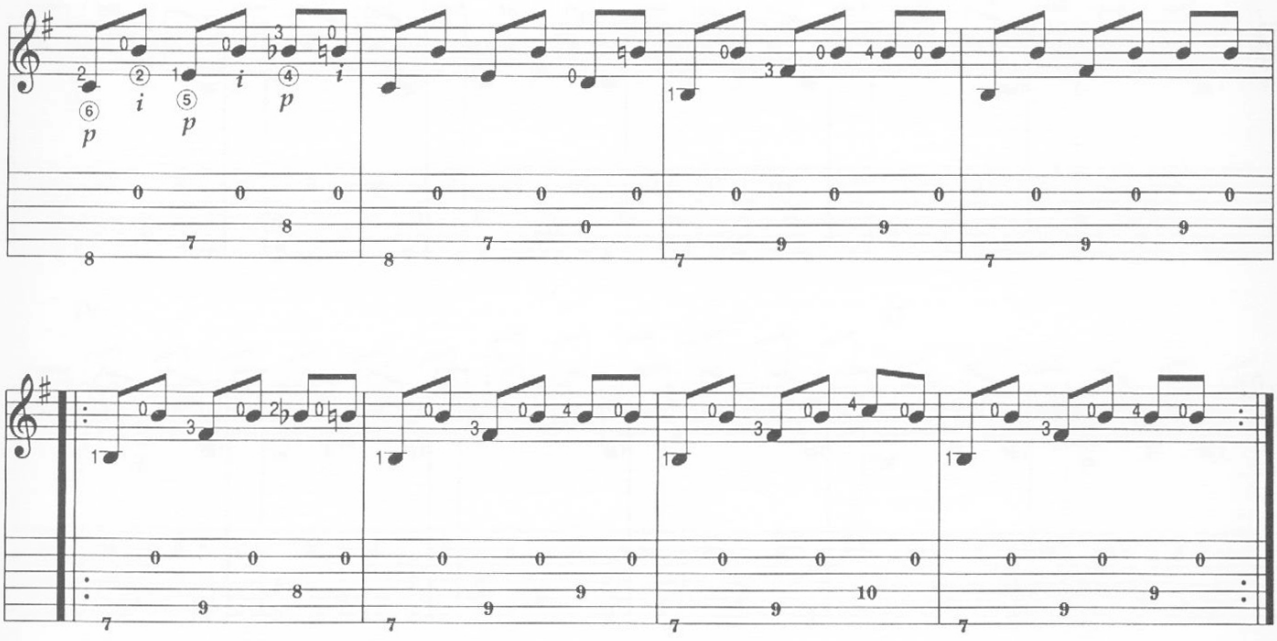

IV
CII
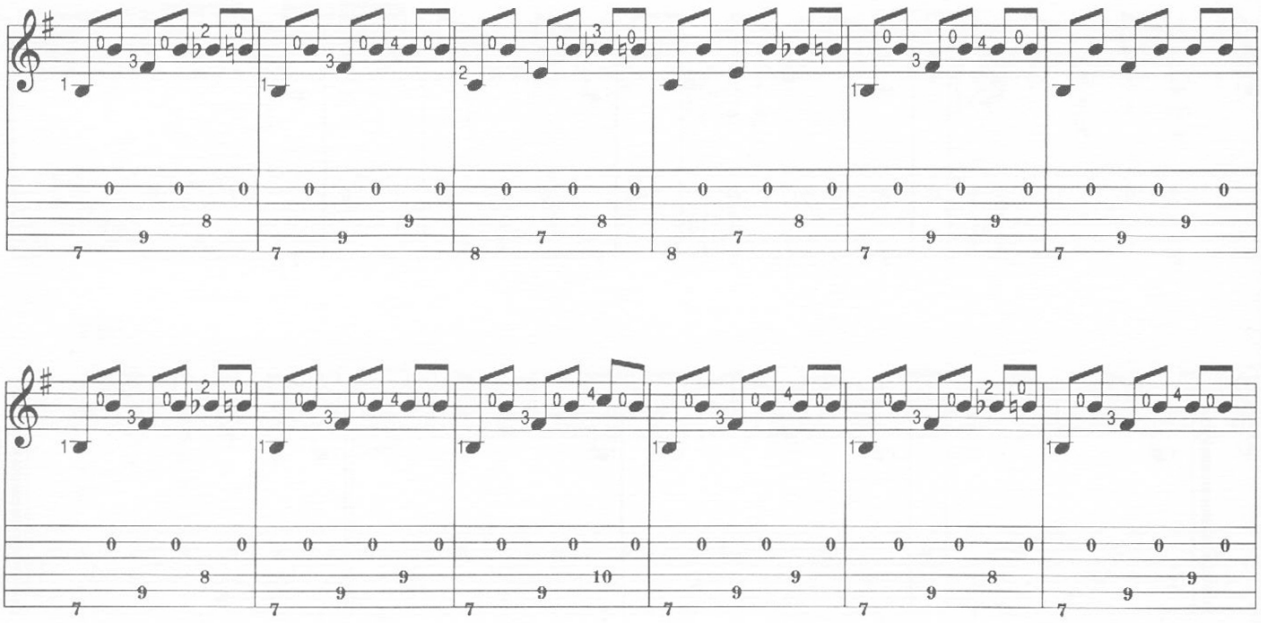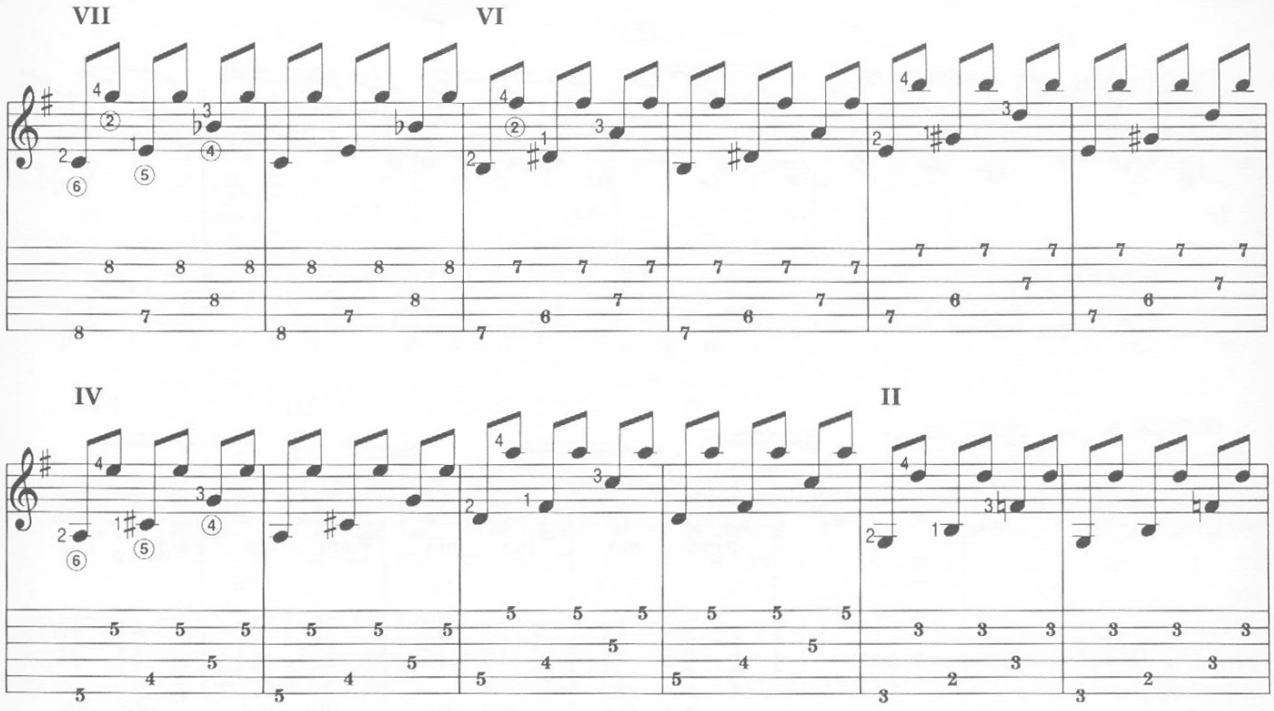




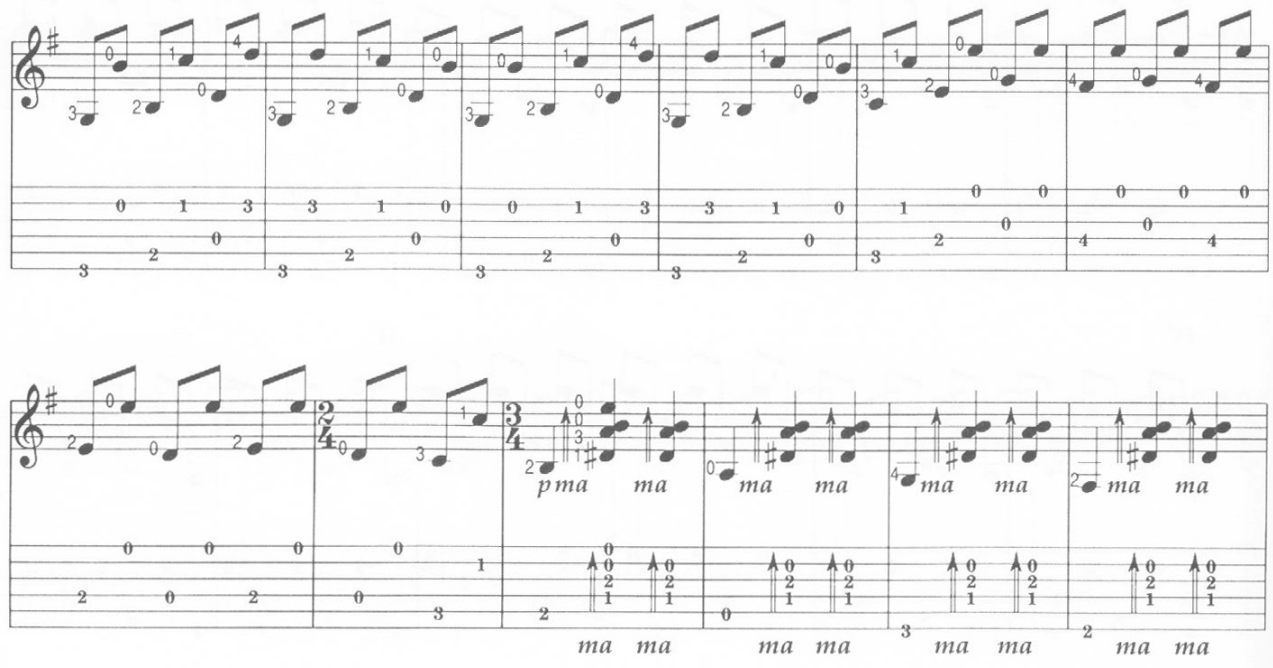


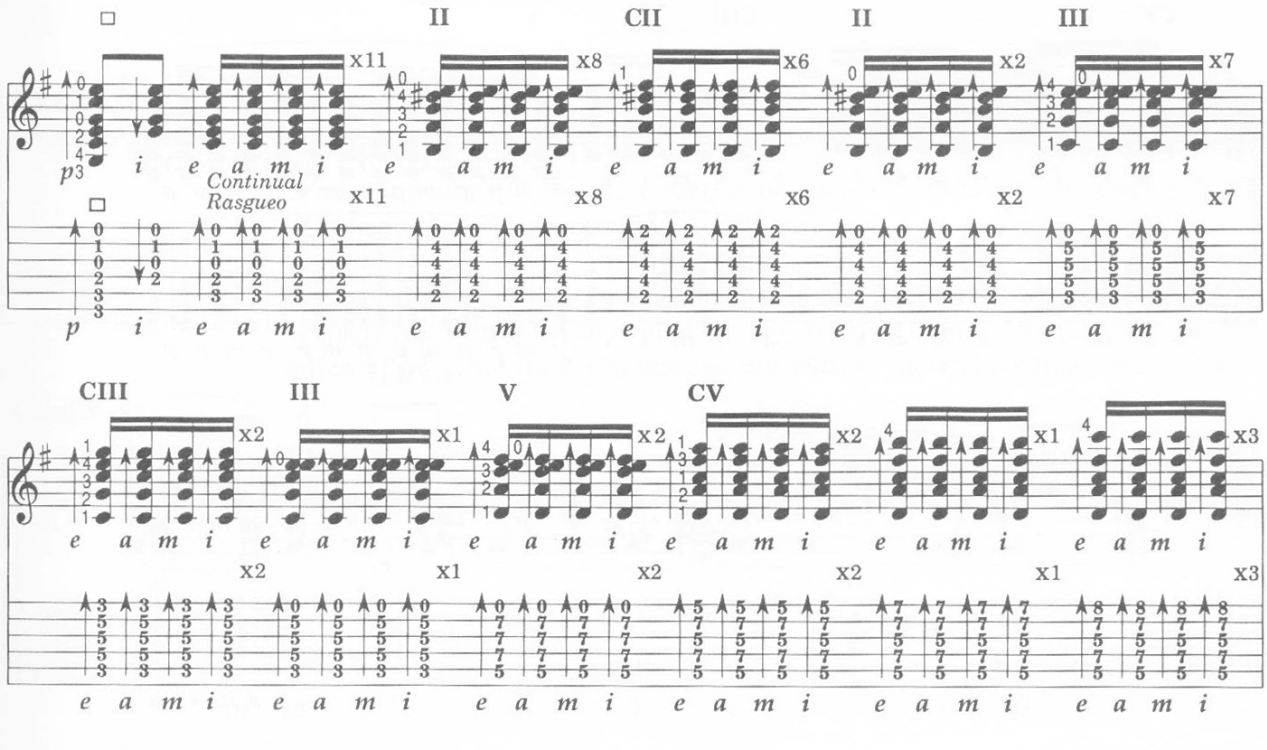

VII

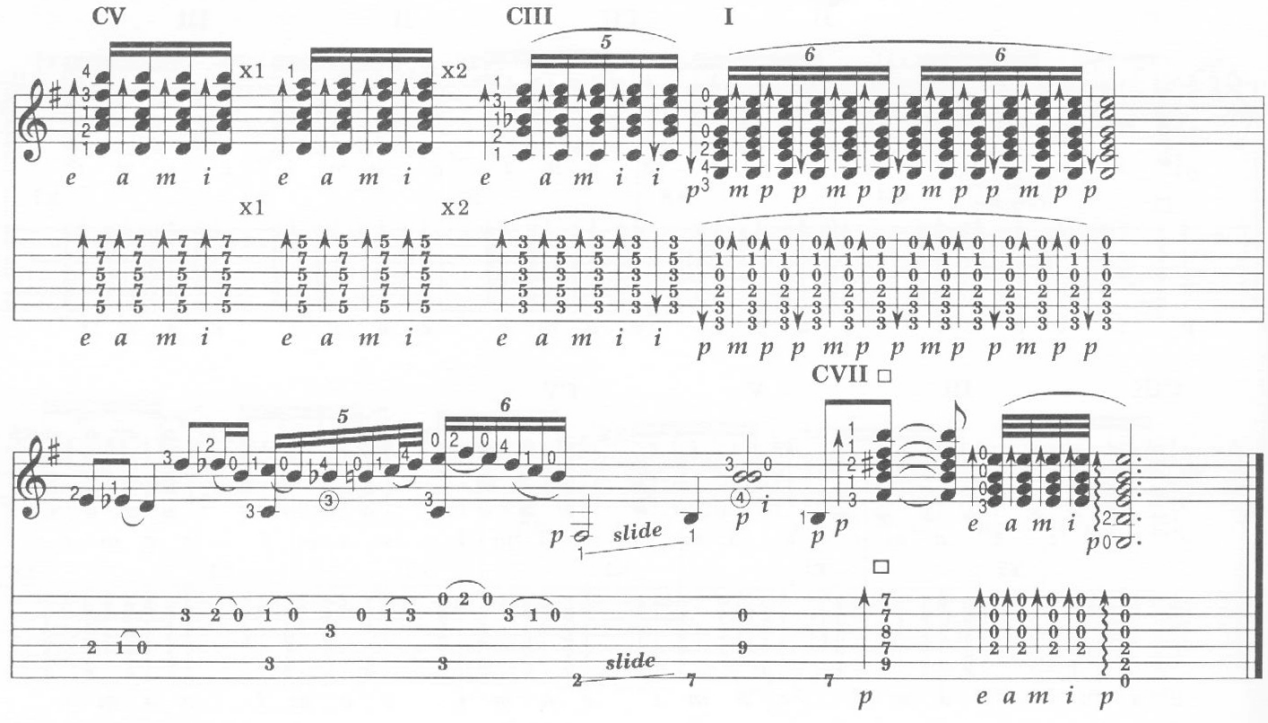





VII
VI
IV
II


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


□
II
CII
II
III
x11
x8
x6
x2
x7
Continual Rasgueo
p3
i e a m i
p i e a m i
CIII
III
V
CV
x2
x1
e a m i

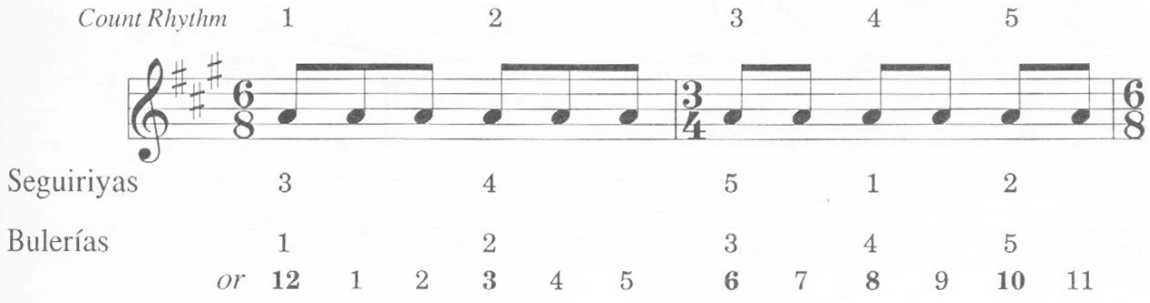

CV
CIII
I
x1
x2
e a m i
p3 m p p m p p m p p m p p
CVII □
slide
p e a m i p

Guajiras

Originating from Cuba, the *Guarijas* is a *toque* with a regular *compás* and a light-hearted *aire*. It is mostly in a major key.
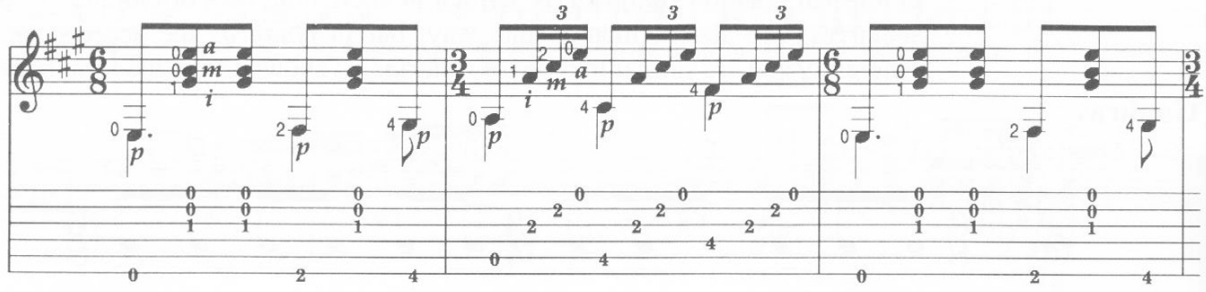
In musical notation *Guajiras* are written in alternating bars of 6/8 and 3/4 time. *Seguiriyas* are also written in this way, but in *Guajiras* the accents are felt differently and are similar to those of *Bulerías*, as shown in outline form below.

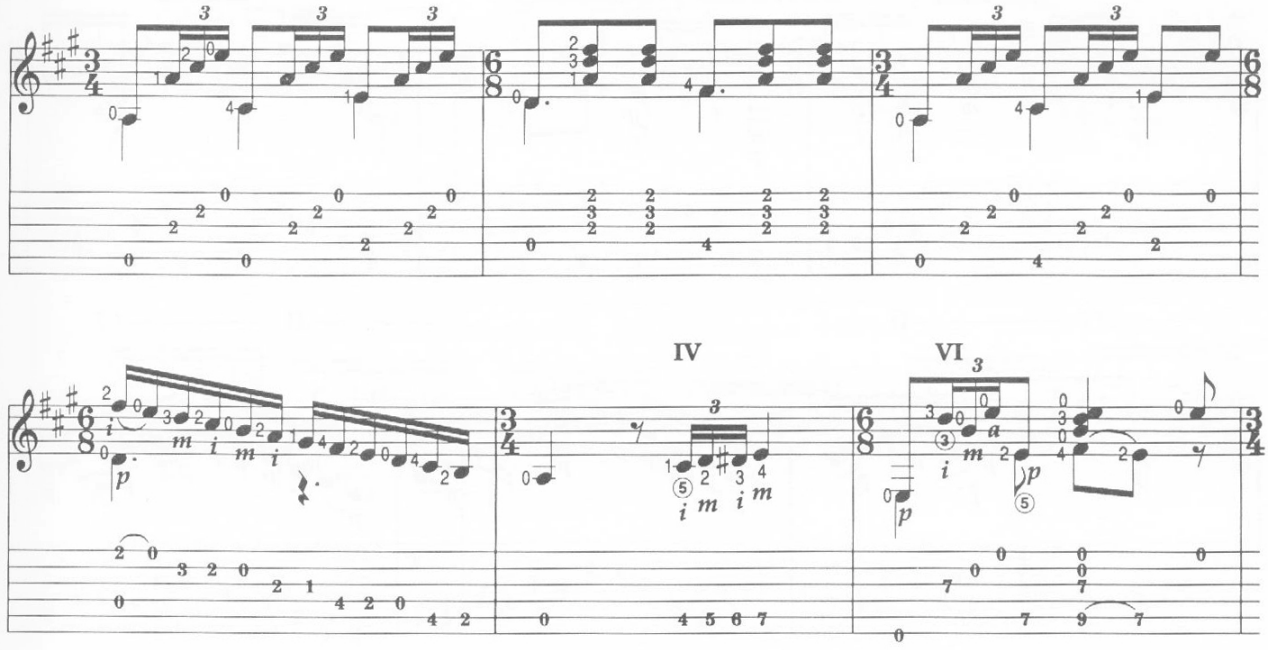
Guajiras

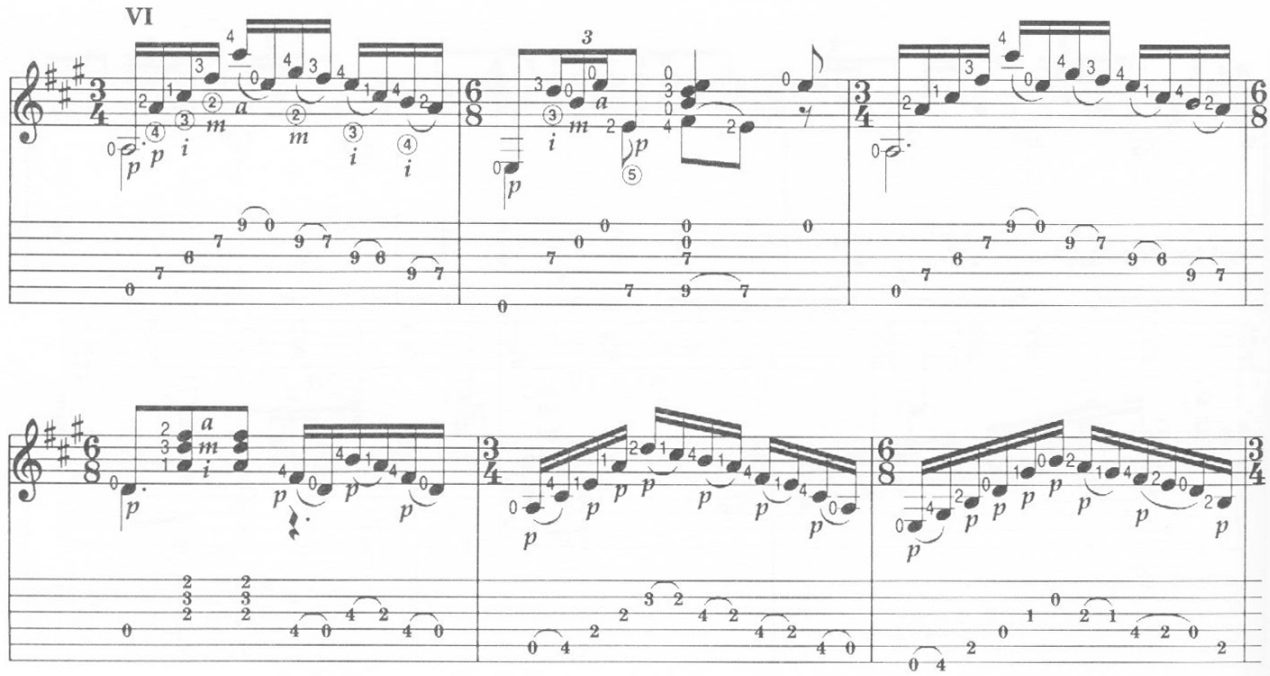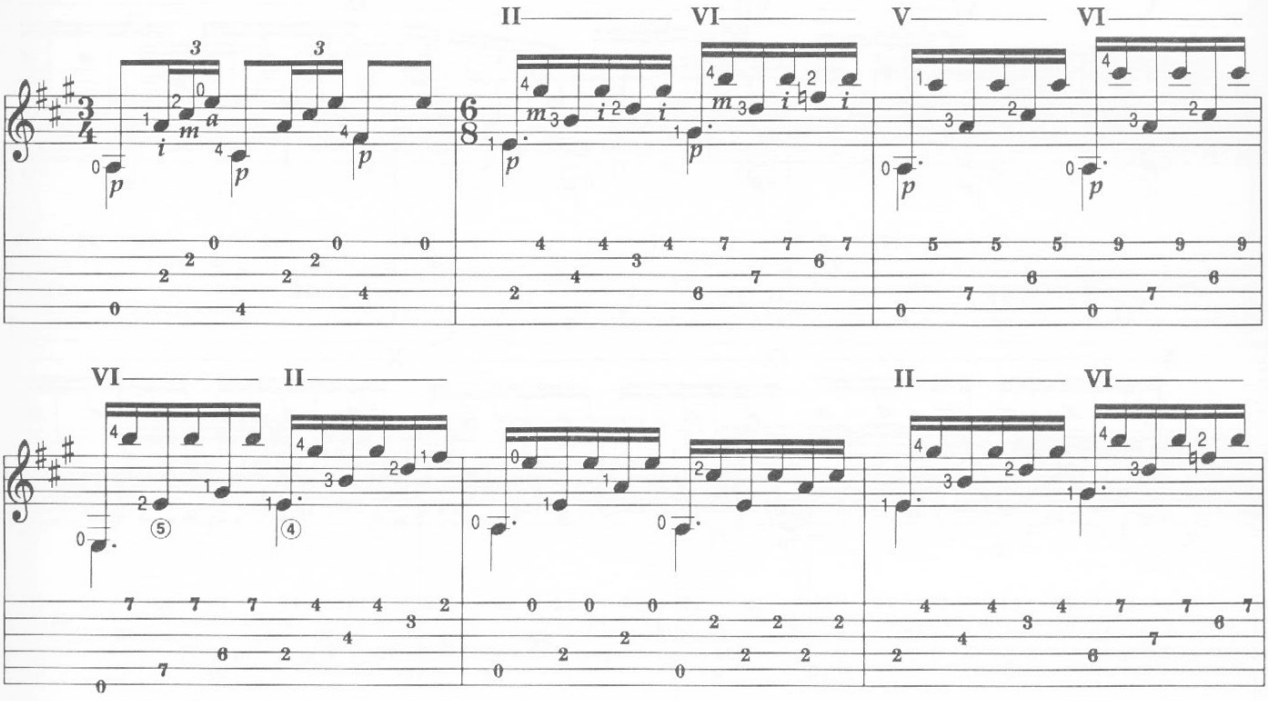


Guajiras

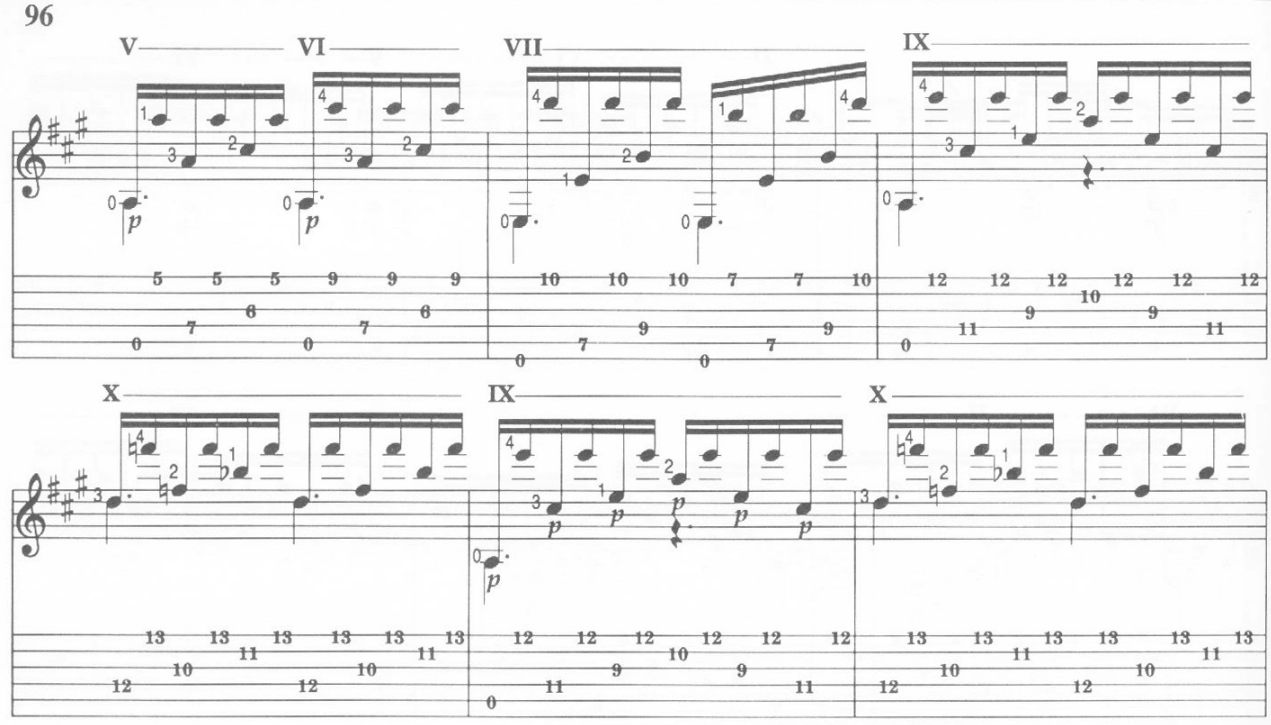
Cejilla at 2nd fret

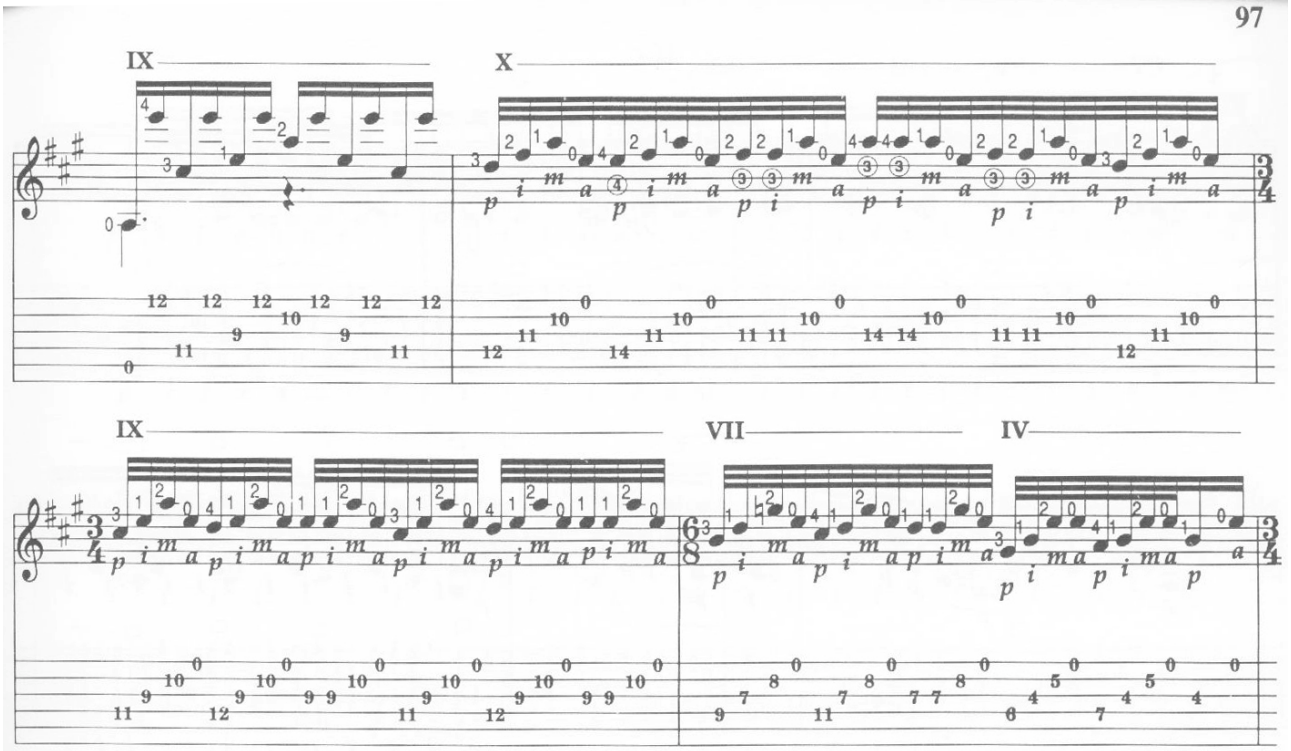


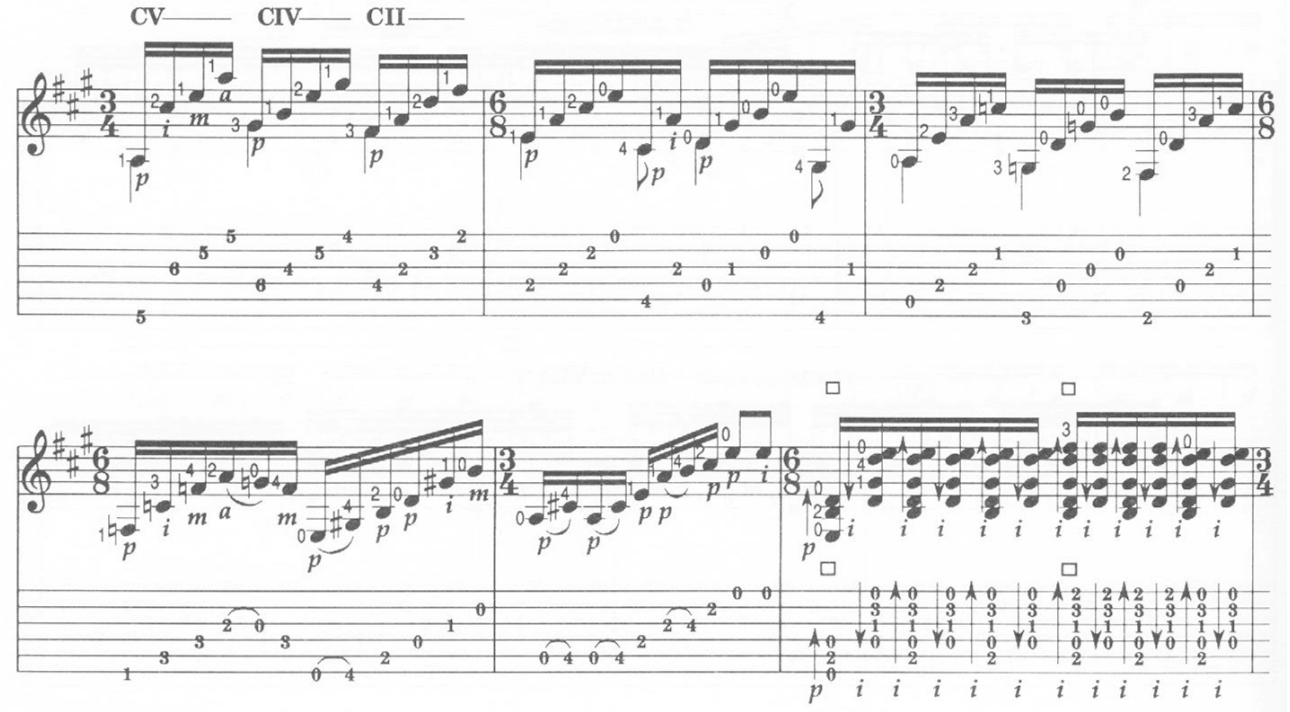

IV
VI


VI

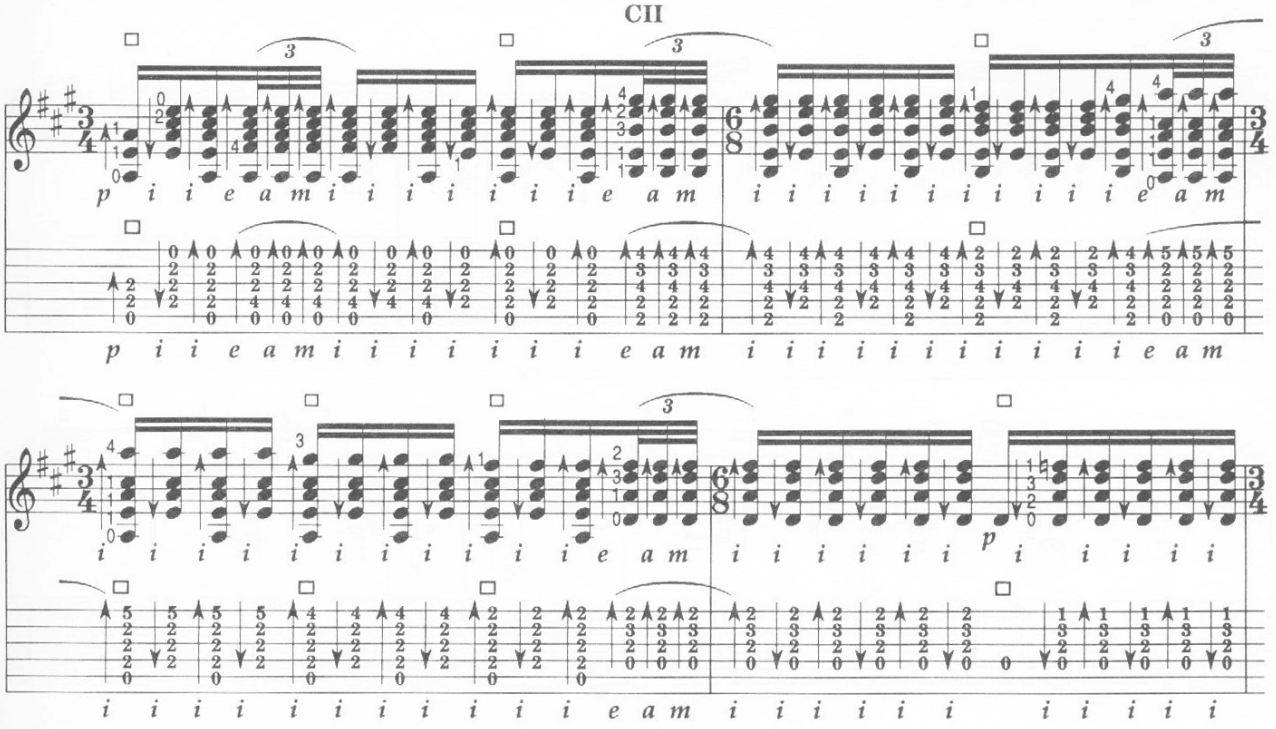

II
VI
V
VI
VI
II
II
VI

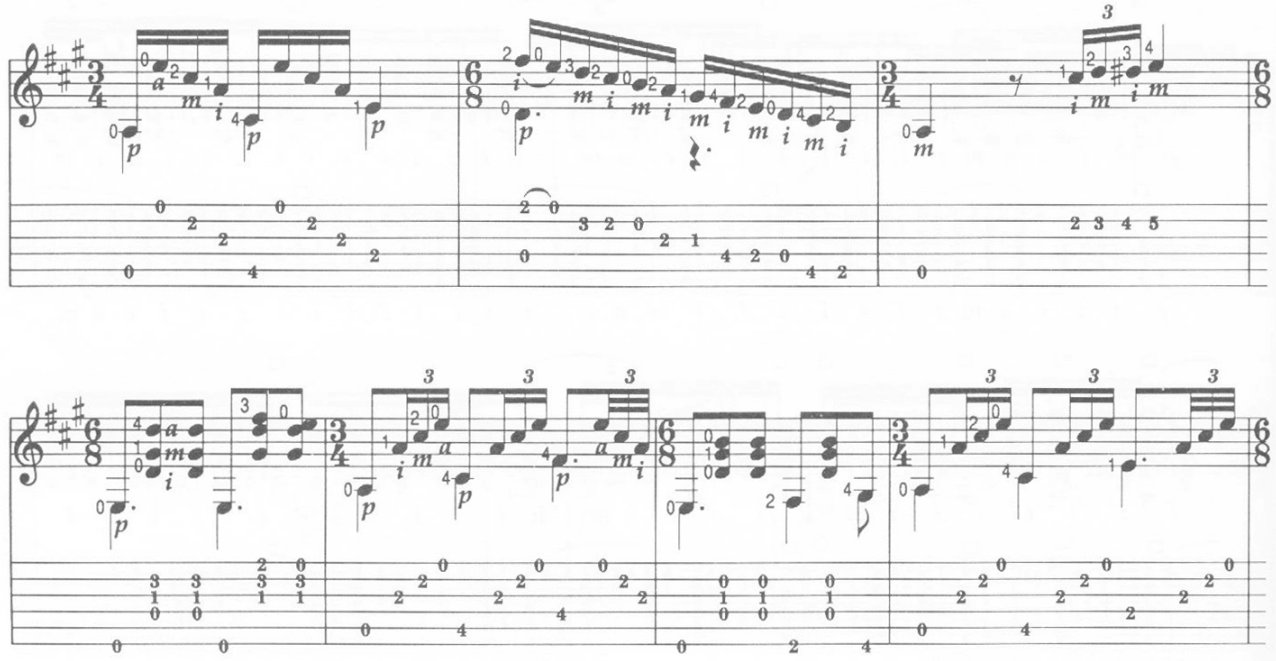

V
VI
VII
IX
X
IX
X

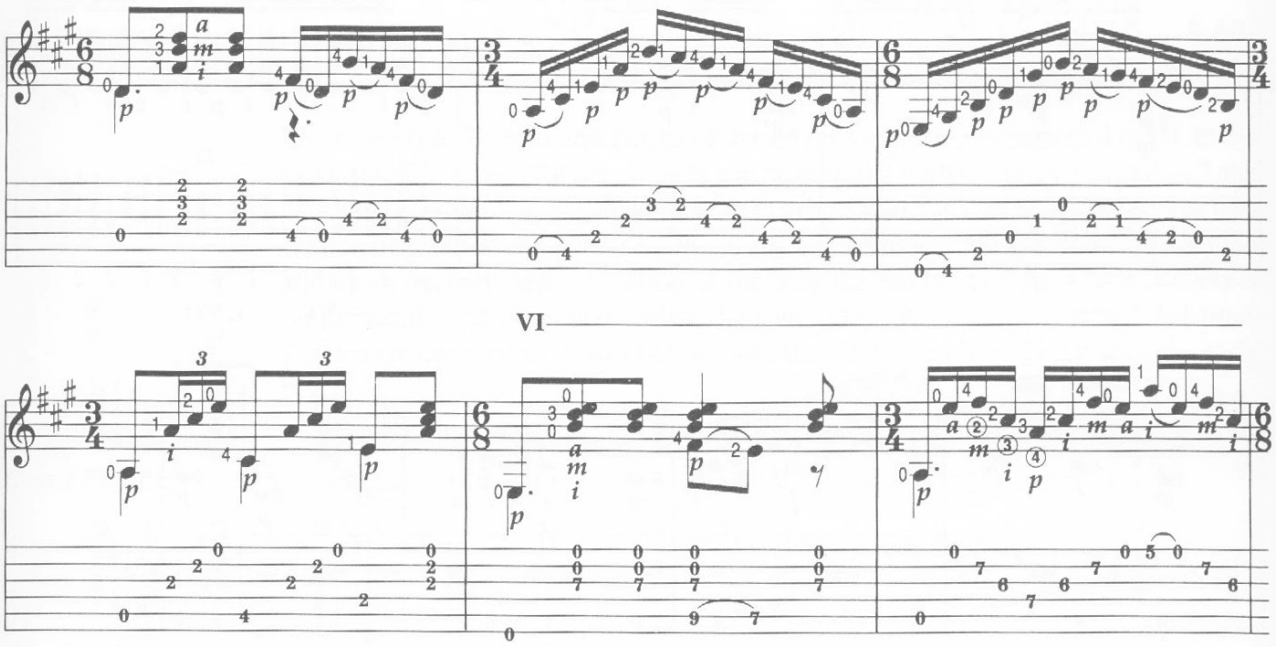

IX
X
IX
VII
IV

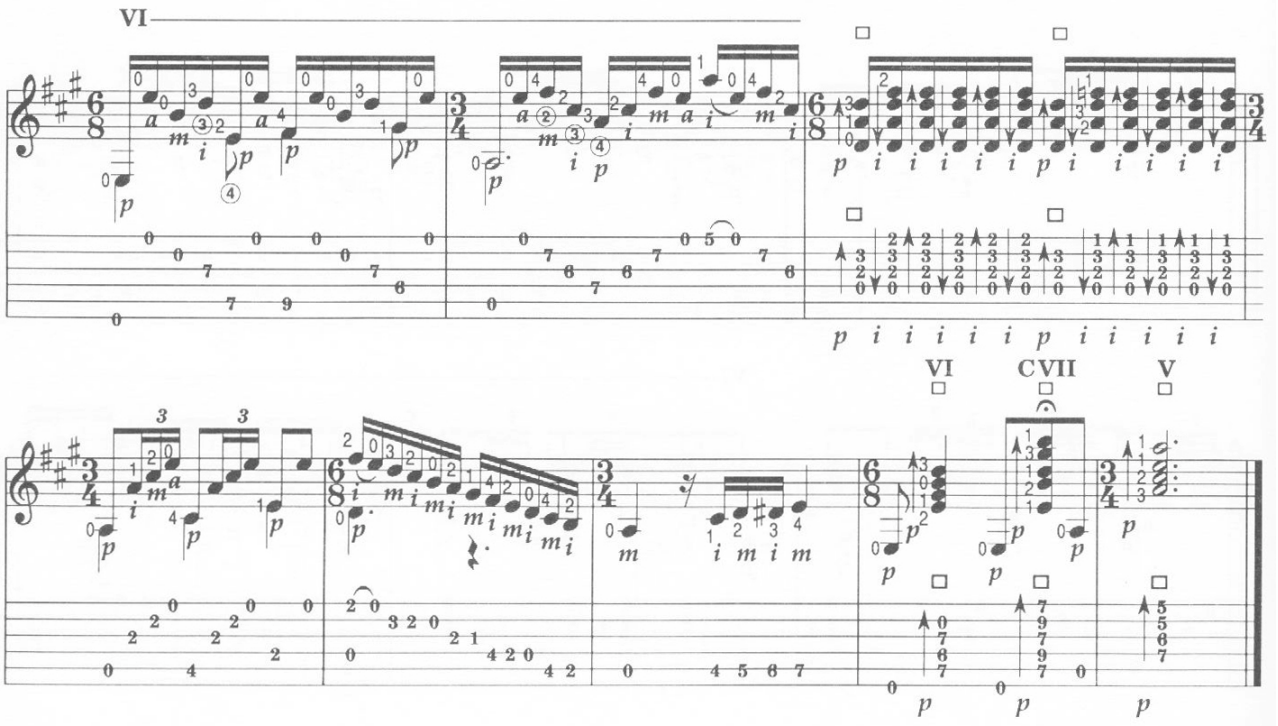

CV
CIV
CII

CII






VI


VI
VI
CVII
V

Tientos

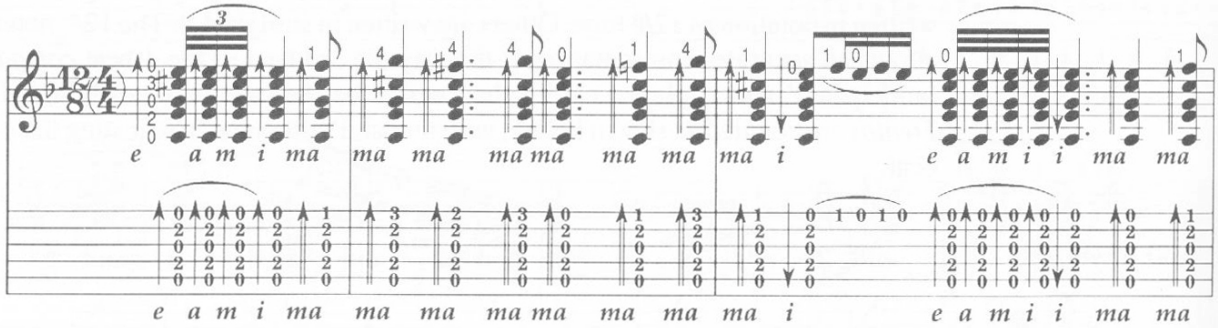
The *compás* of *Tientos* and *Tangos* is based on a recurring pattern of 4 beats. In the *Tientos* the four beats of the *compás* can be counted with the accents on beats 2 and 4. There is a distinctive syncopation in the rhythm, so that many passages are best written in notation as 12/8 time. Others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

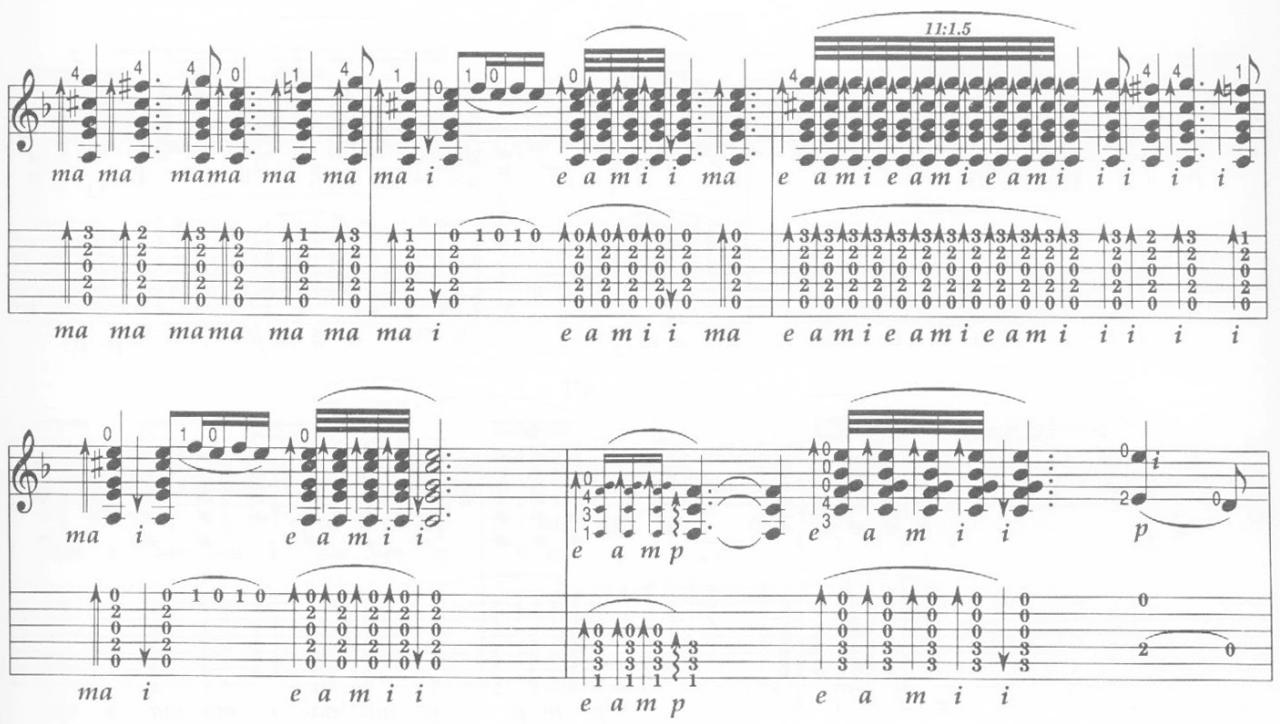
Count Rhythm 1 and 2 and a 4 1 and 2 and a 4 1 and

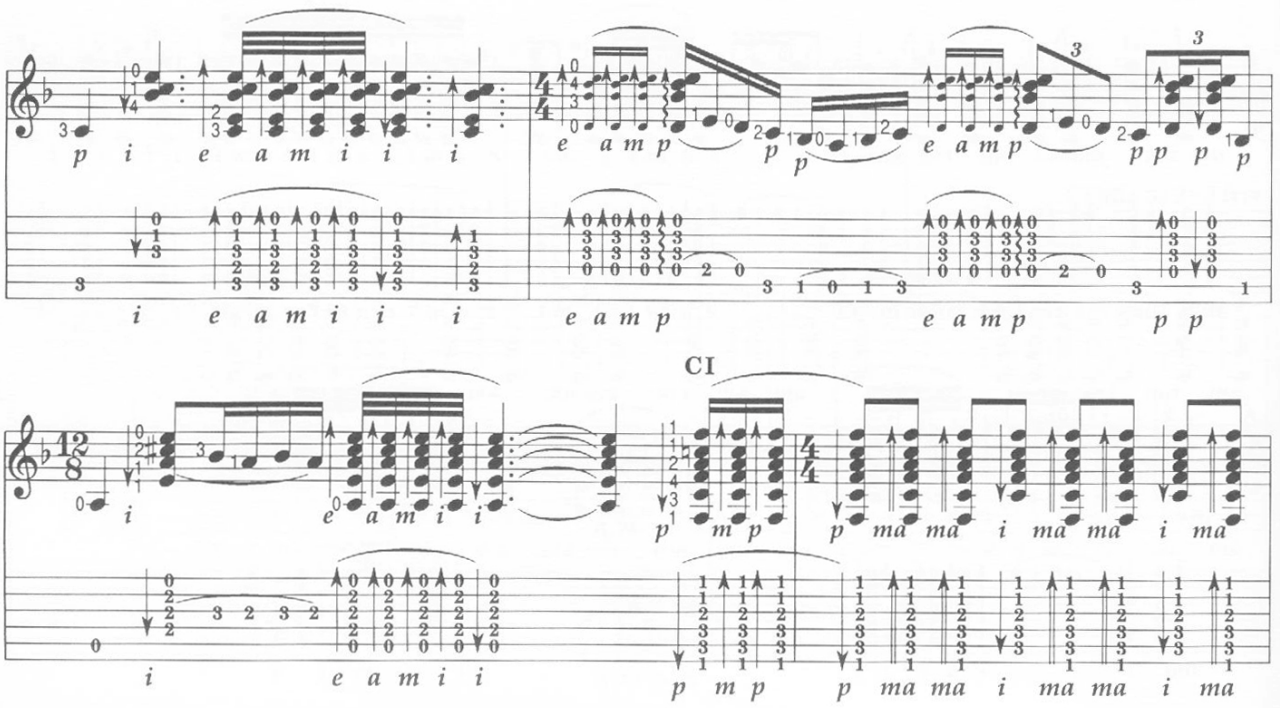


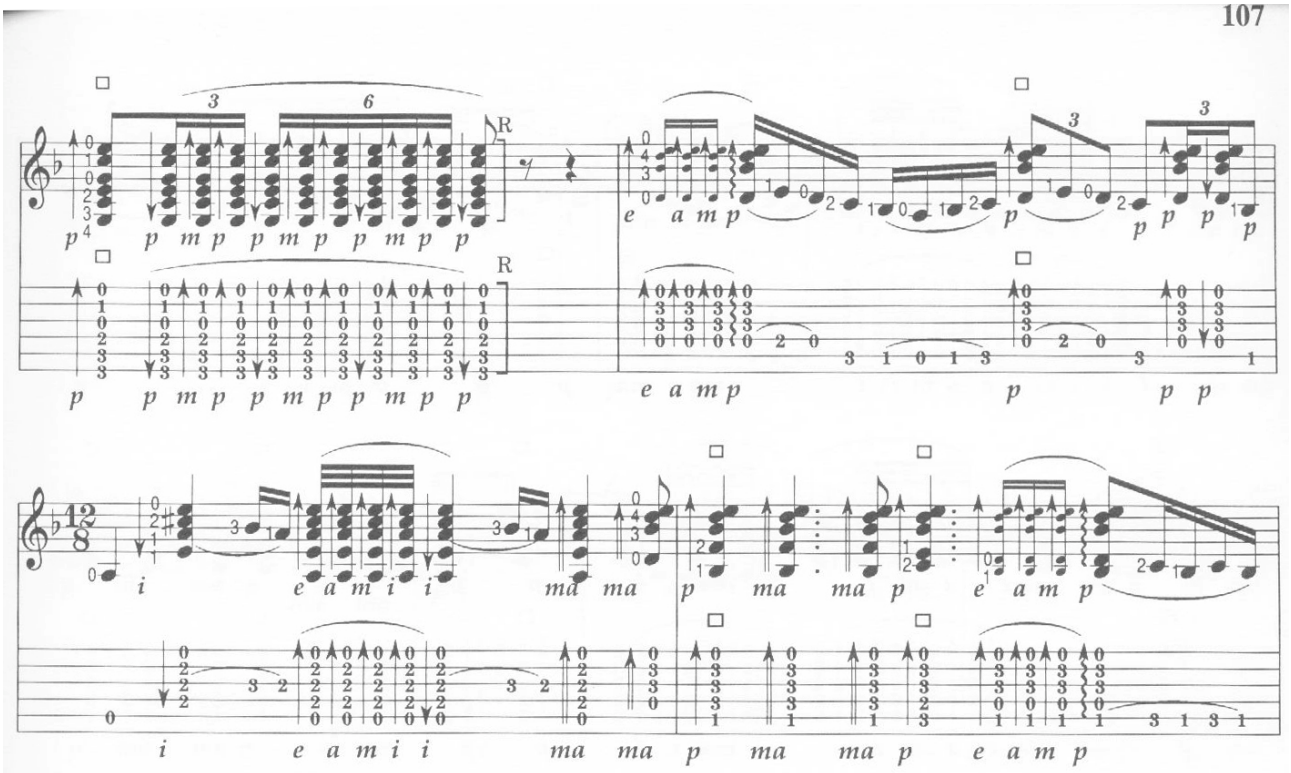
Tientos

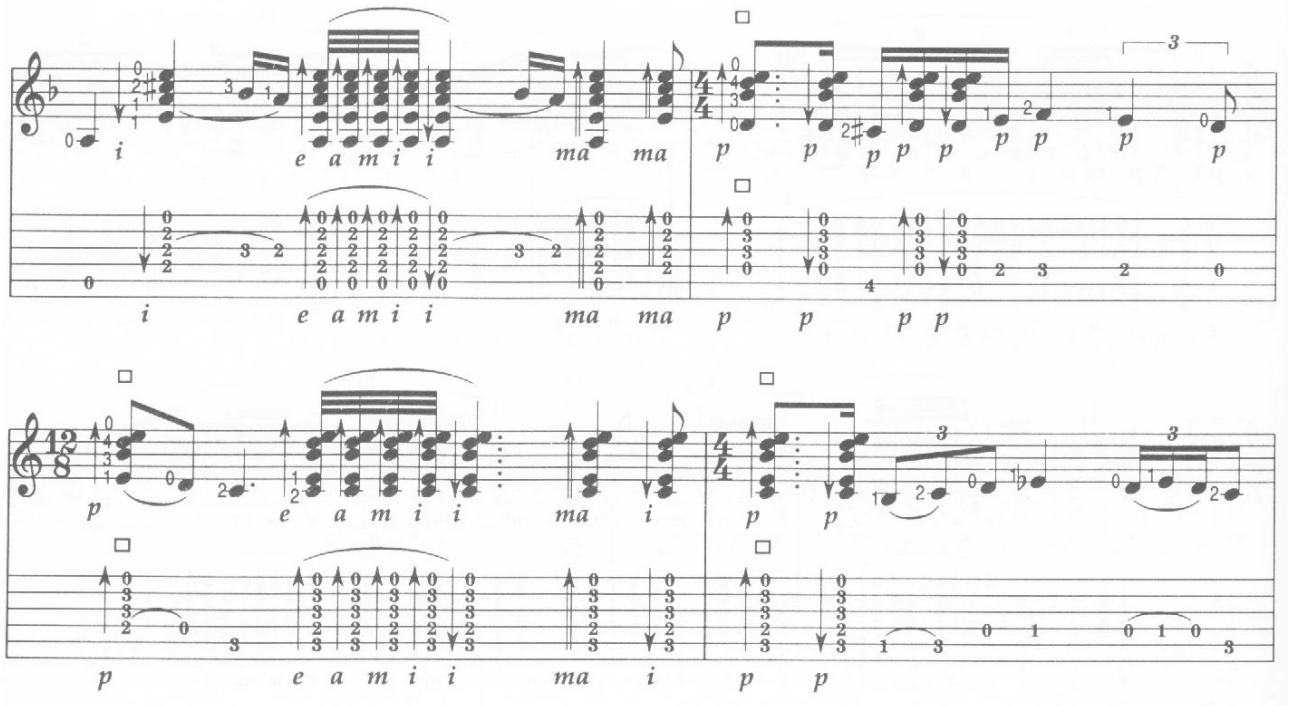
Cejilla at 2nd fret

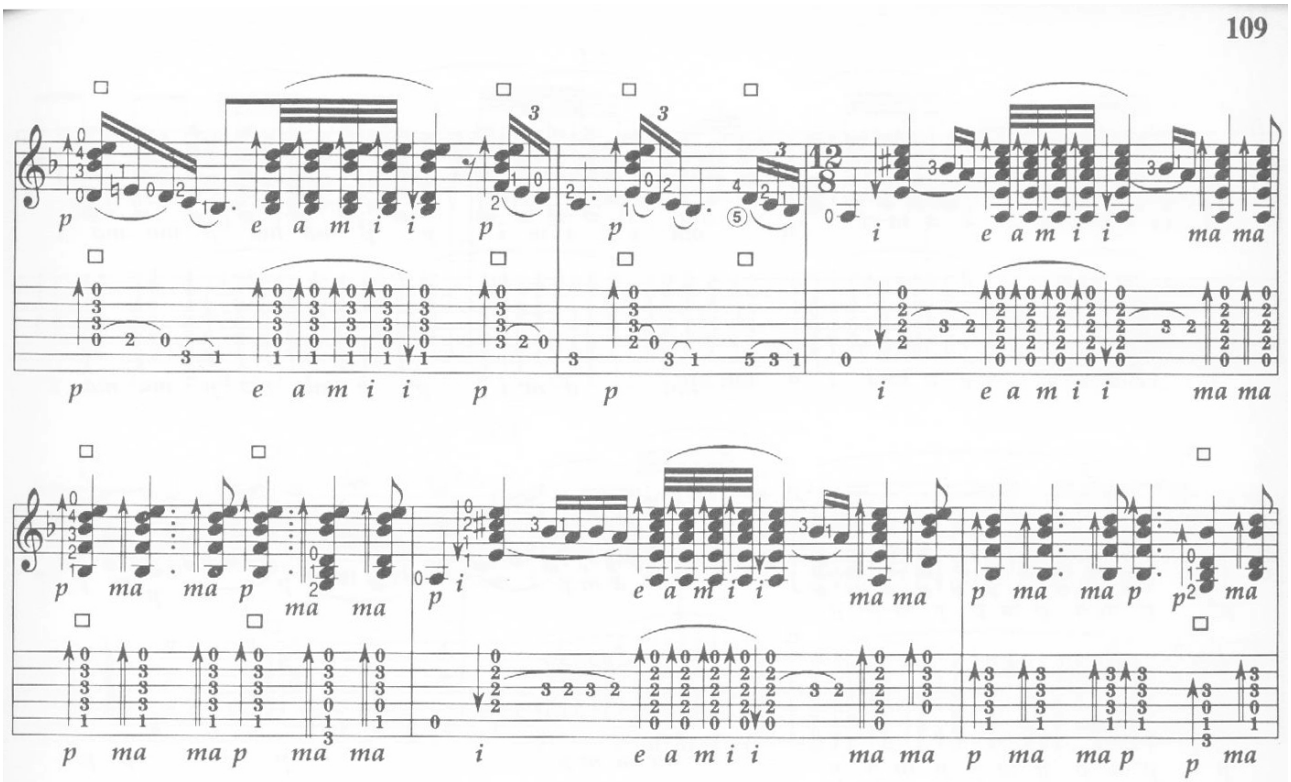


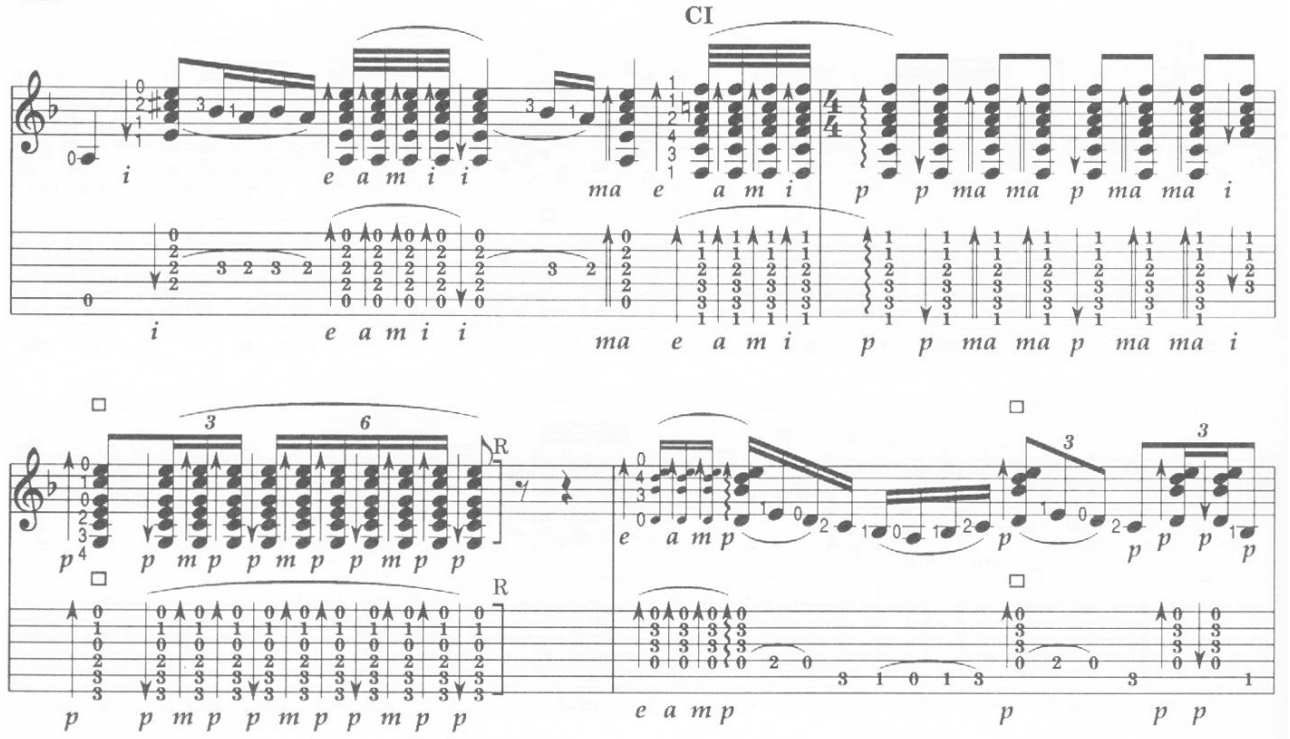

11:1.5
ma ma ma ma ma ma ma i e a m i i ma e a m i e a m i e a m i i i i i
ma i e a m i i
e a m p
e a m i i p
e a m i i
e a m p

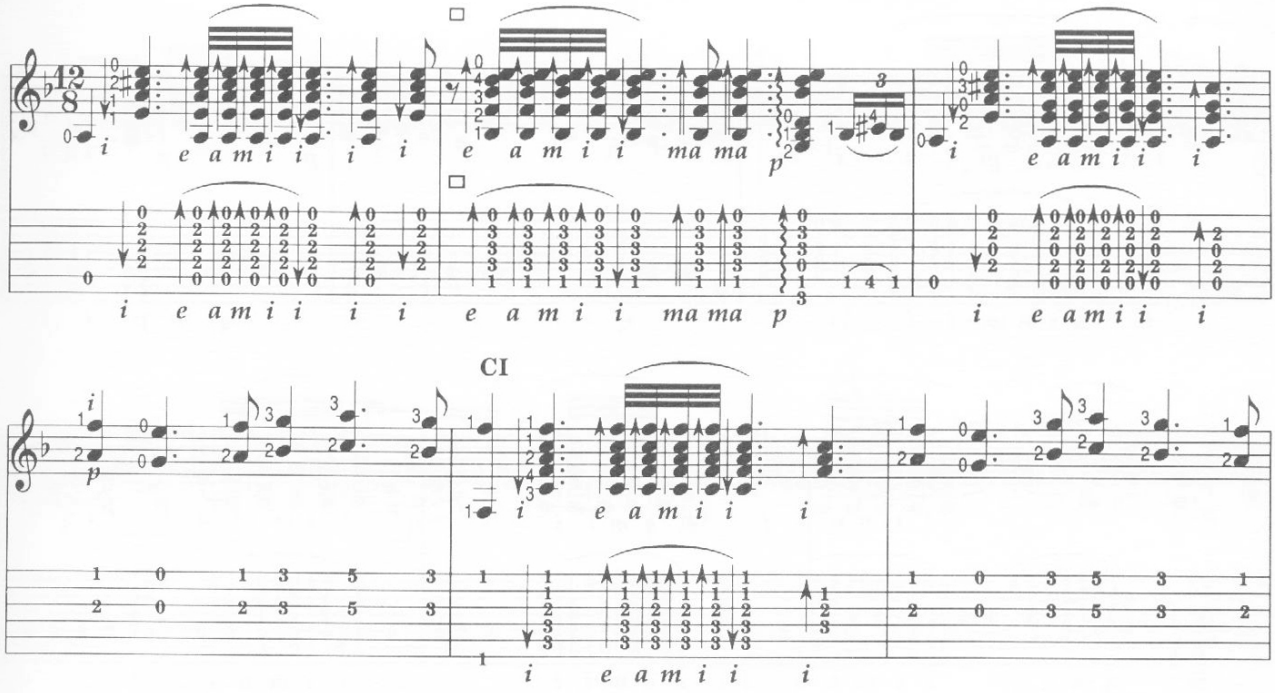

p i e a m i i i
i e a m i i i
e a m p
e a m p
p p p p p
e a m p
e a m p
p p
CI
i e a m i i
p m p p ma ma i ma ma i ma
i e a m i i
p m p p ma ma i ma ma i ma

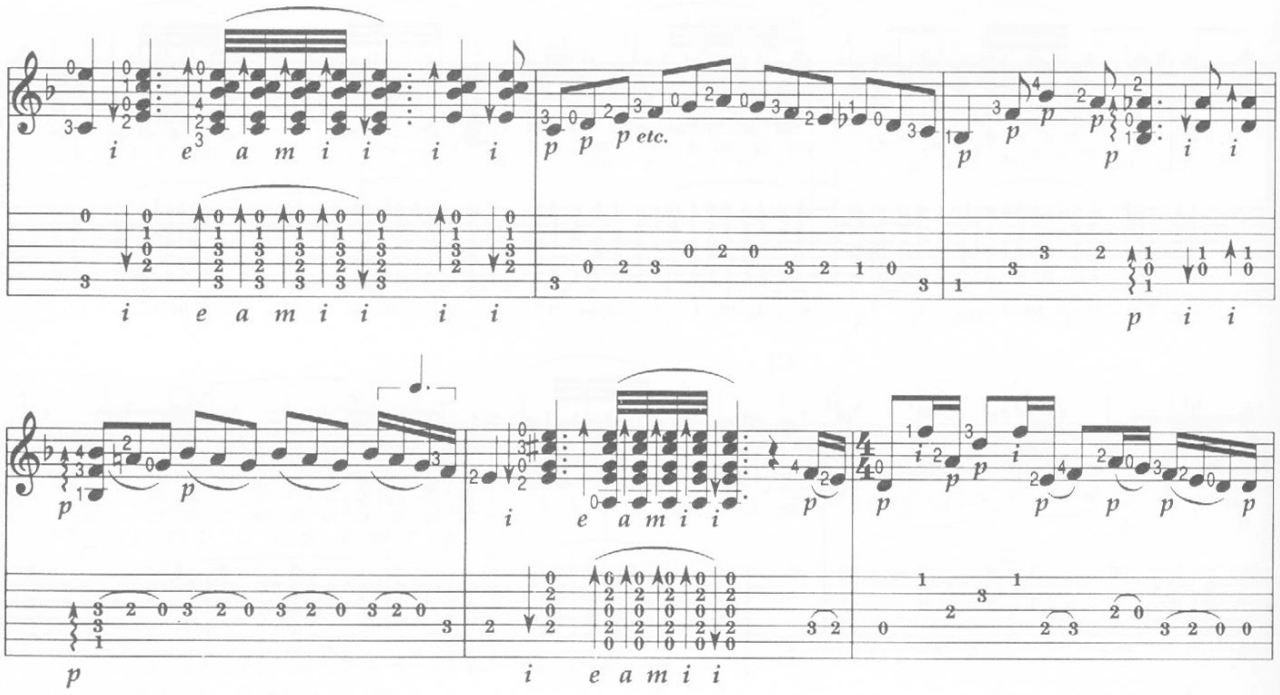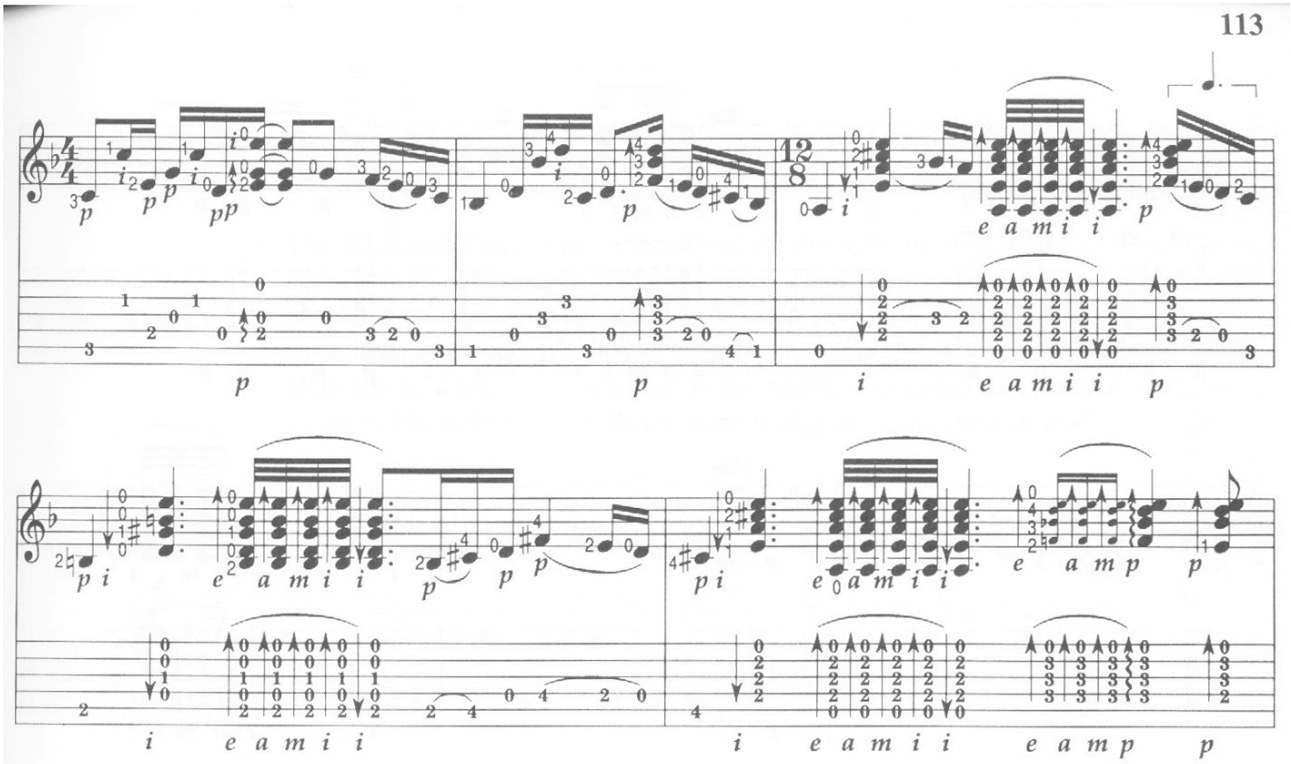




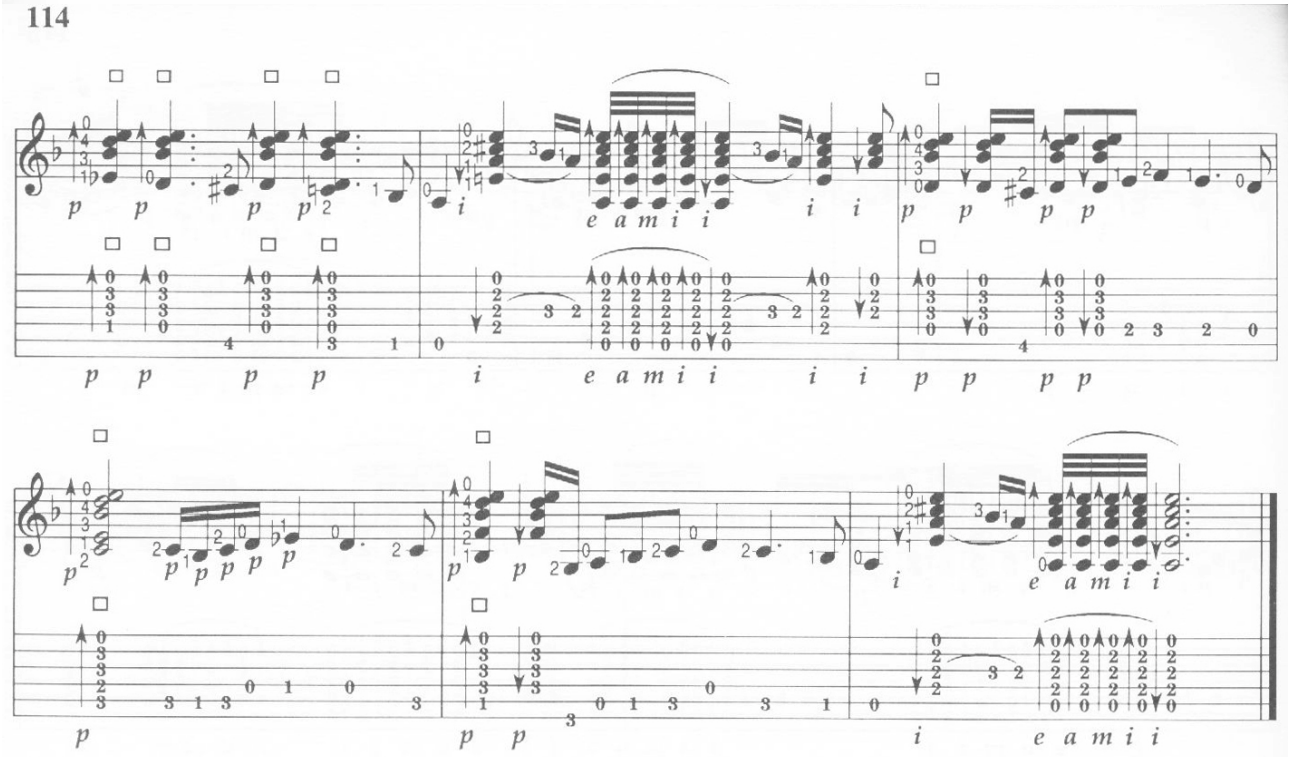





CI


p etc.





Tangos

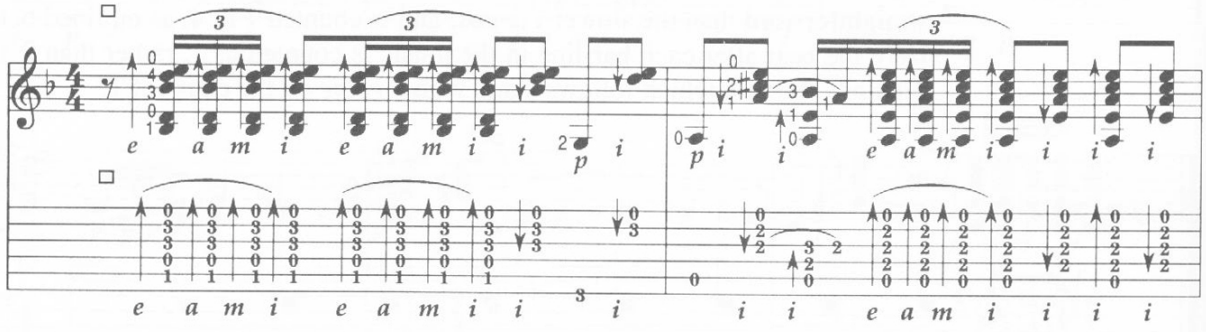
The flamenco *Tangos* are a family of rhythmic forms which are unrelated to the Latin-American dance of the same name. The *compás* of the *toque* is based on a regular four-beat rhythm, which is written here in 4/4 time. The rhythm is more straightforward than the slower *Tientos*, and is counted 1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

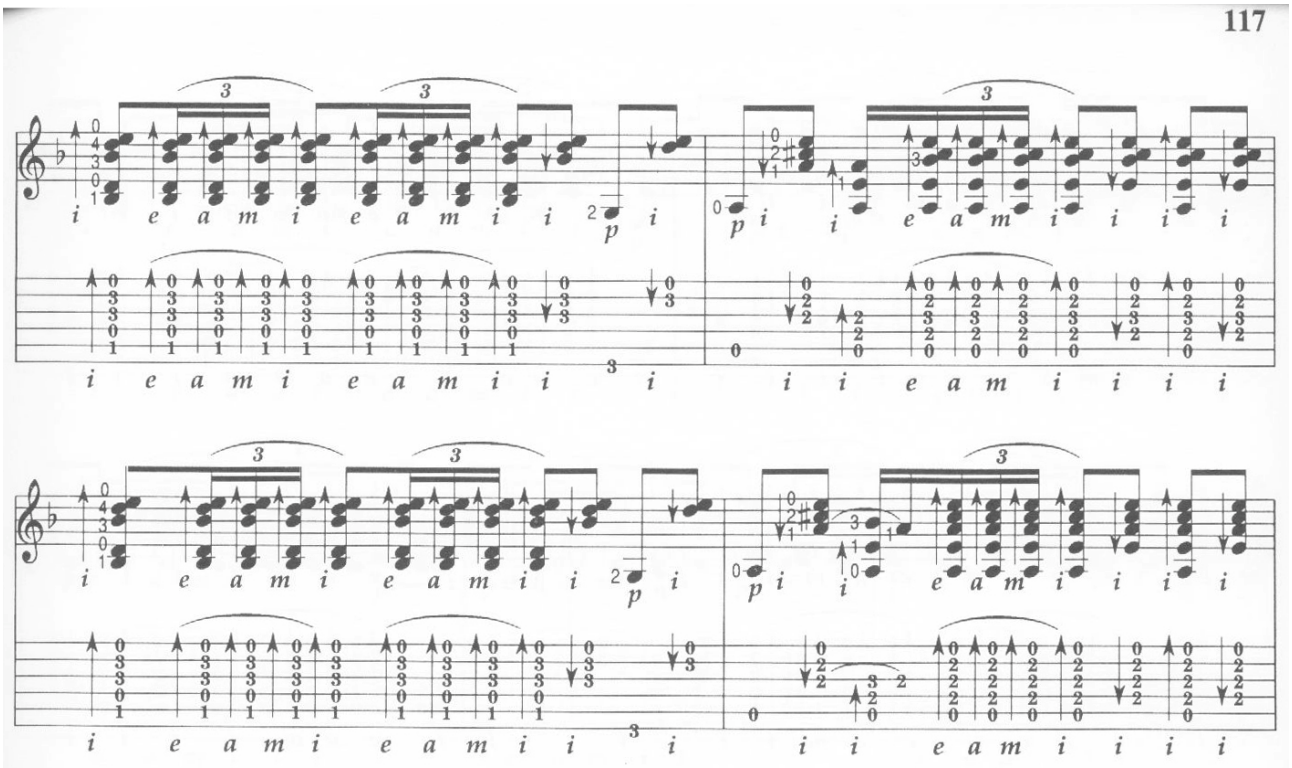
Count Rhythm 1 2 3 4 1 2 3 4

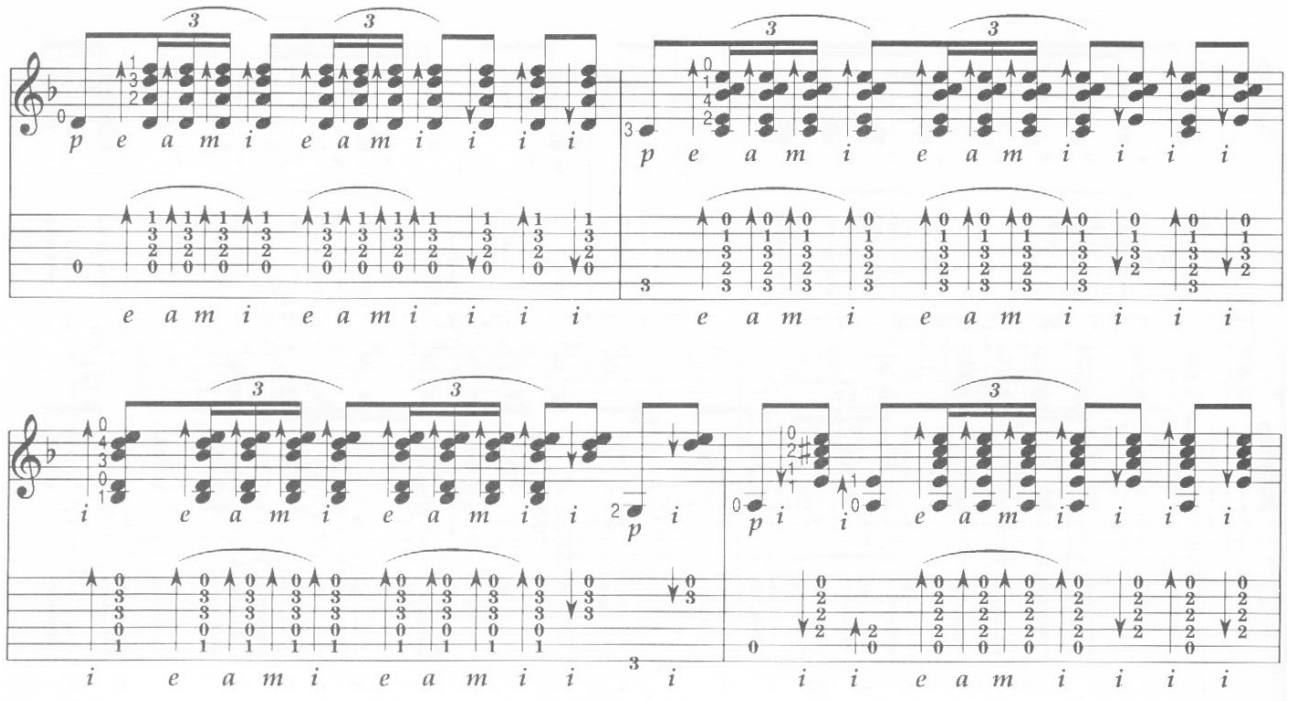


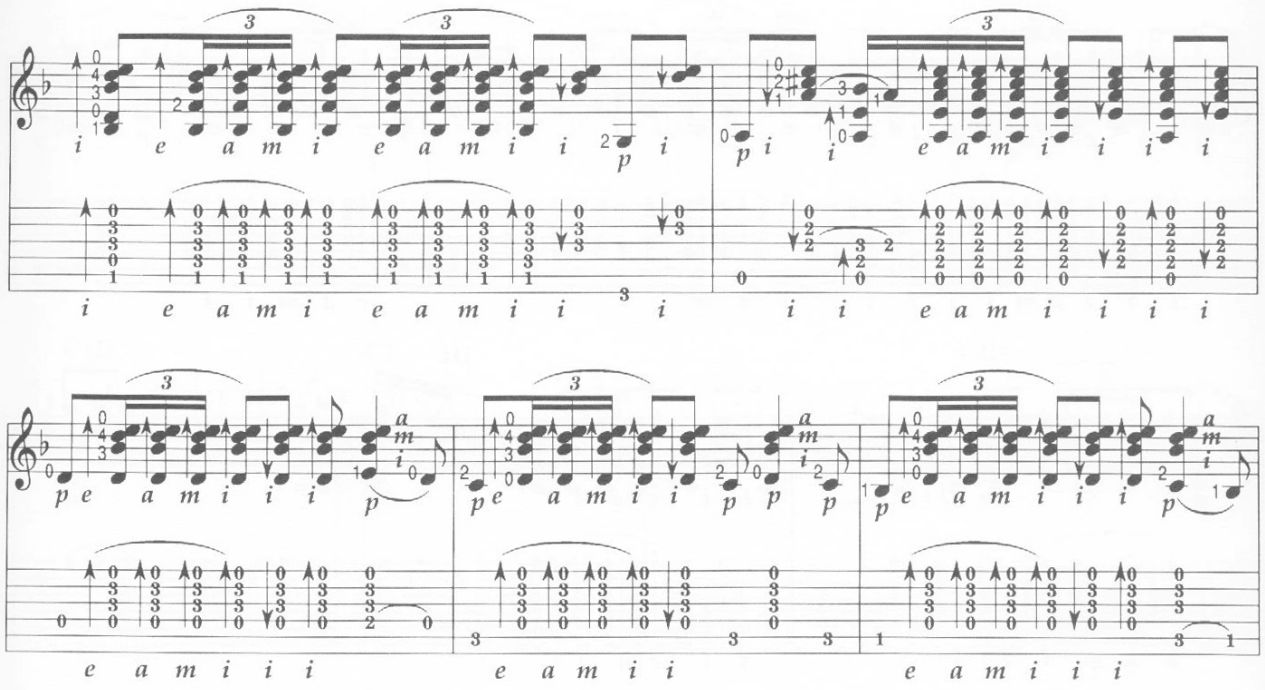
Tangos

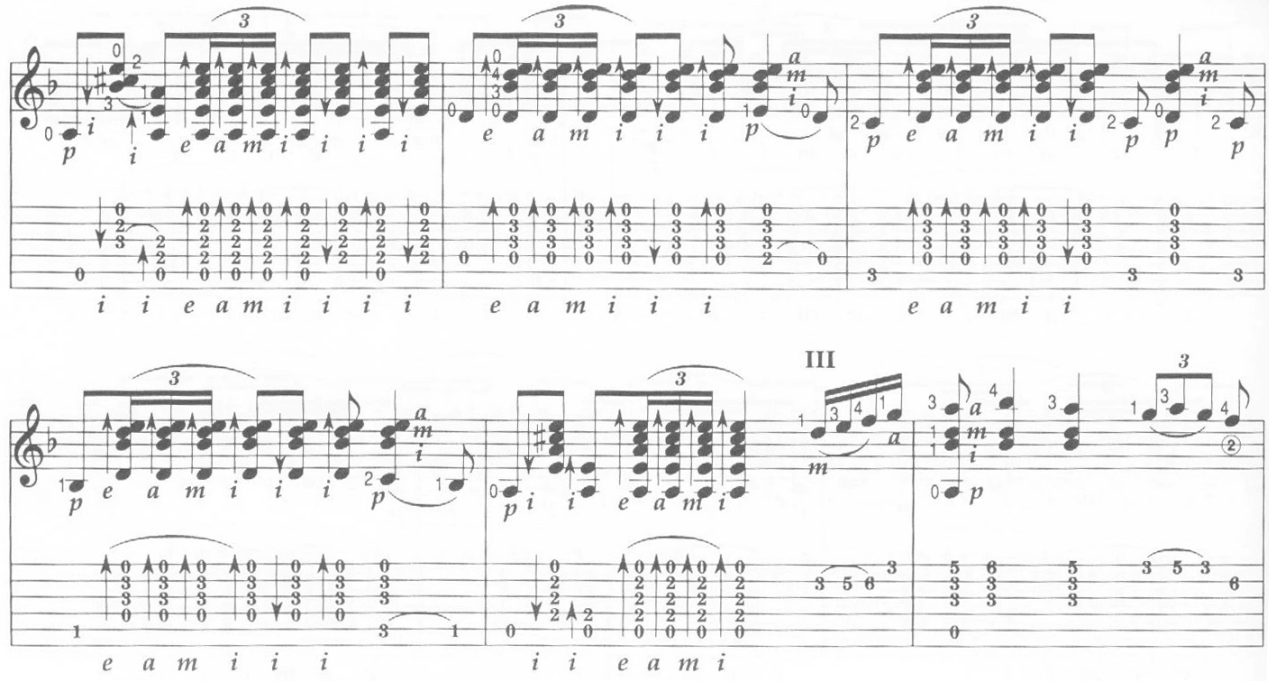
Cejilla at 2nd fret

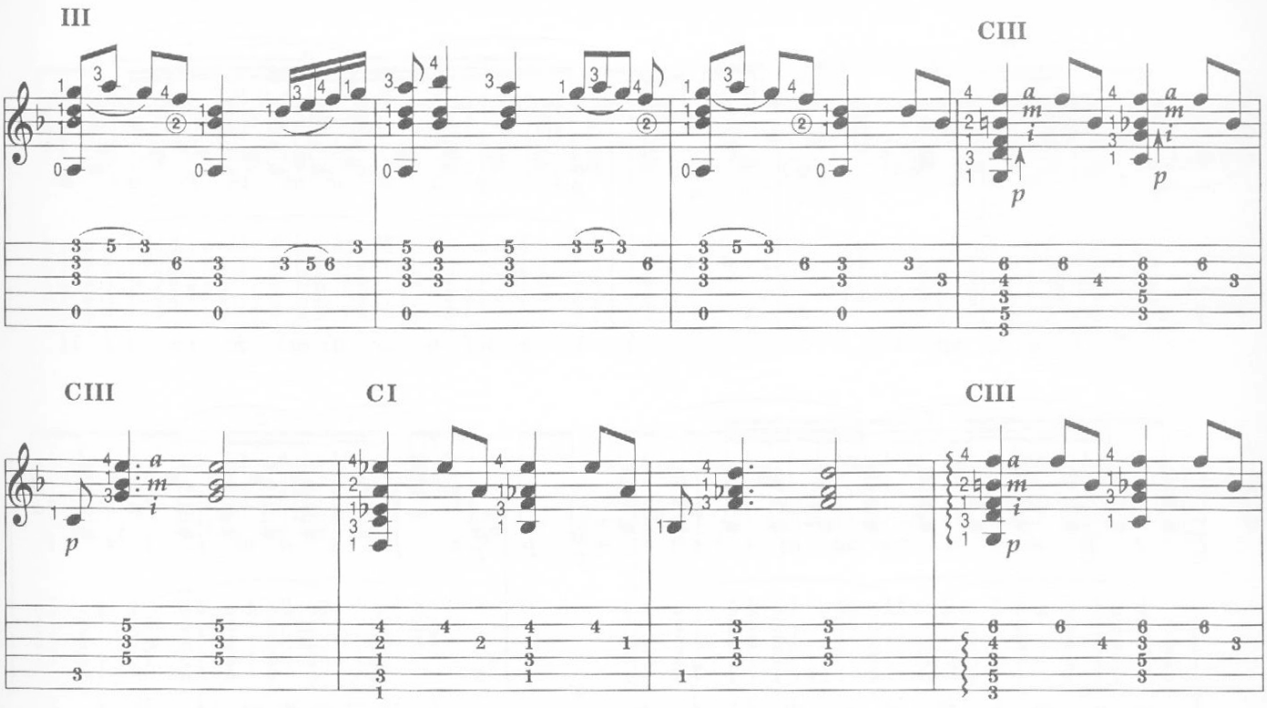


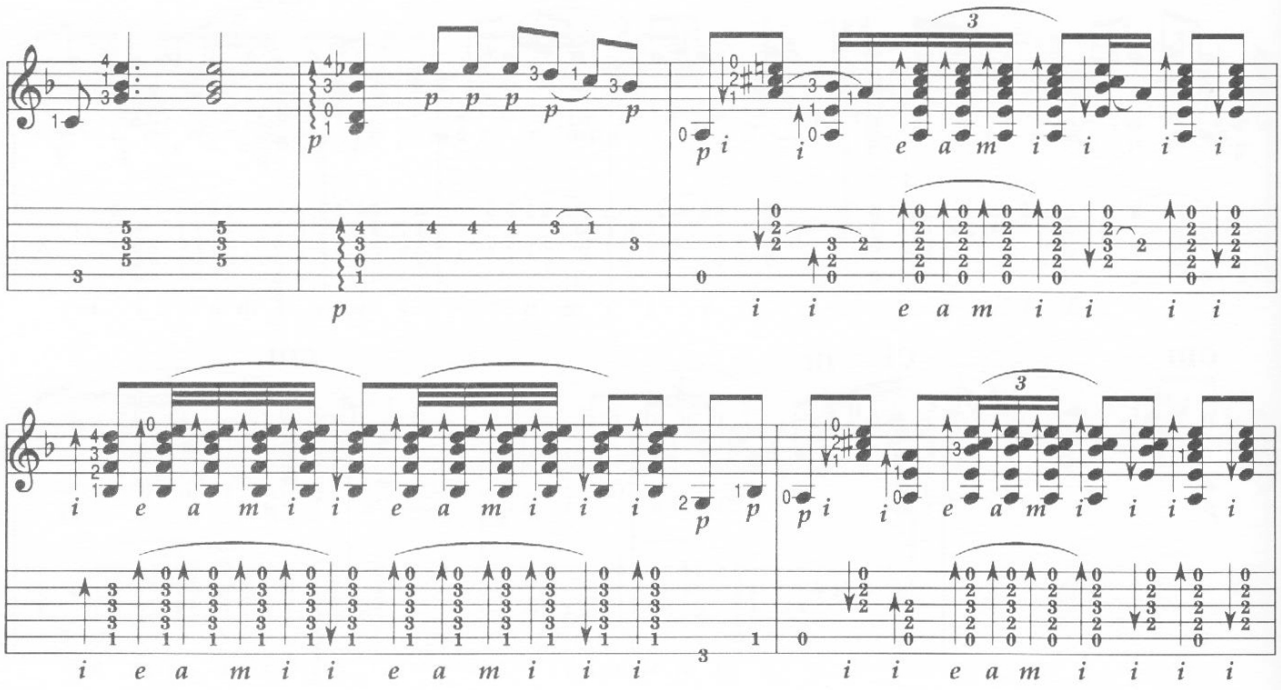


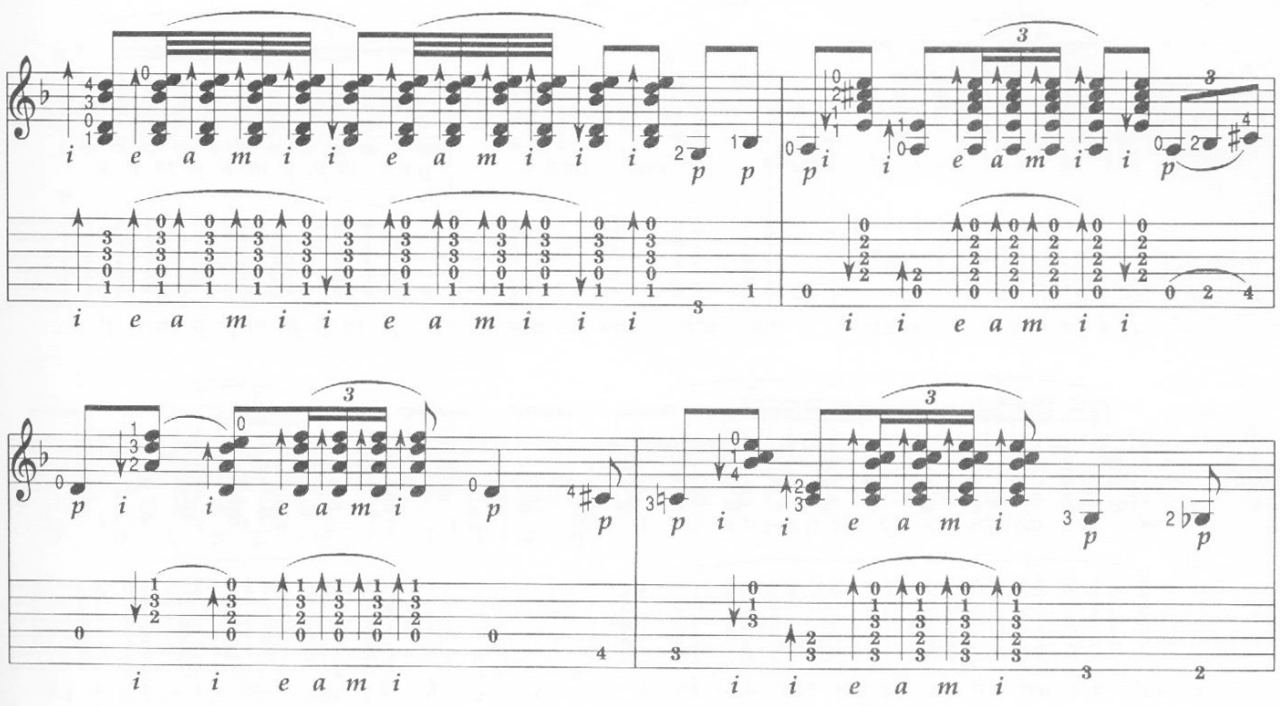


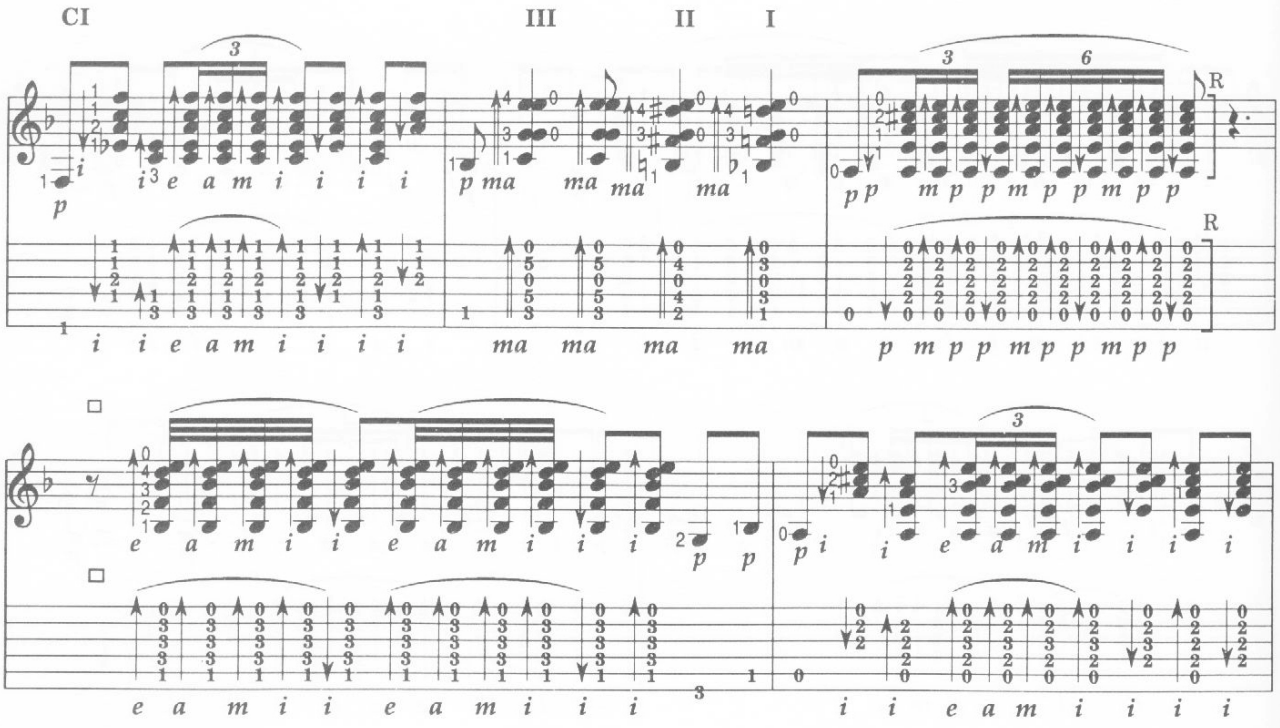


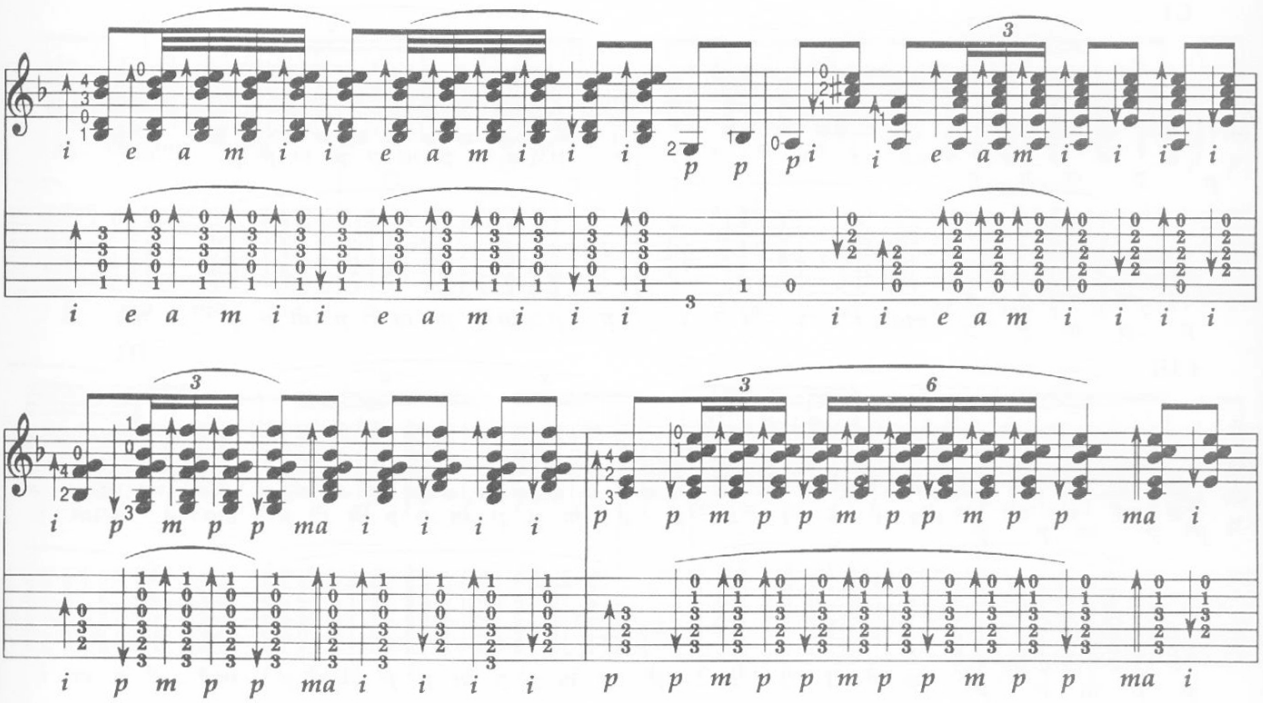


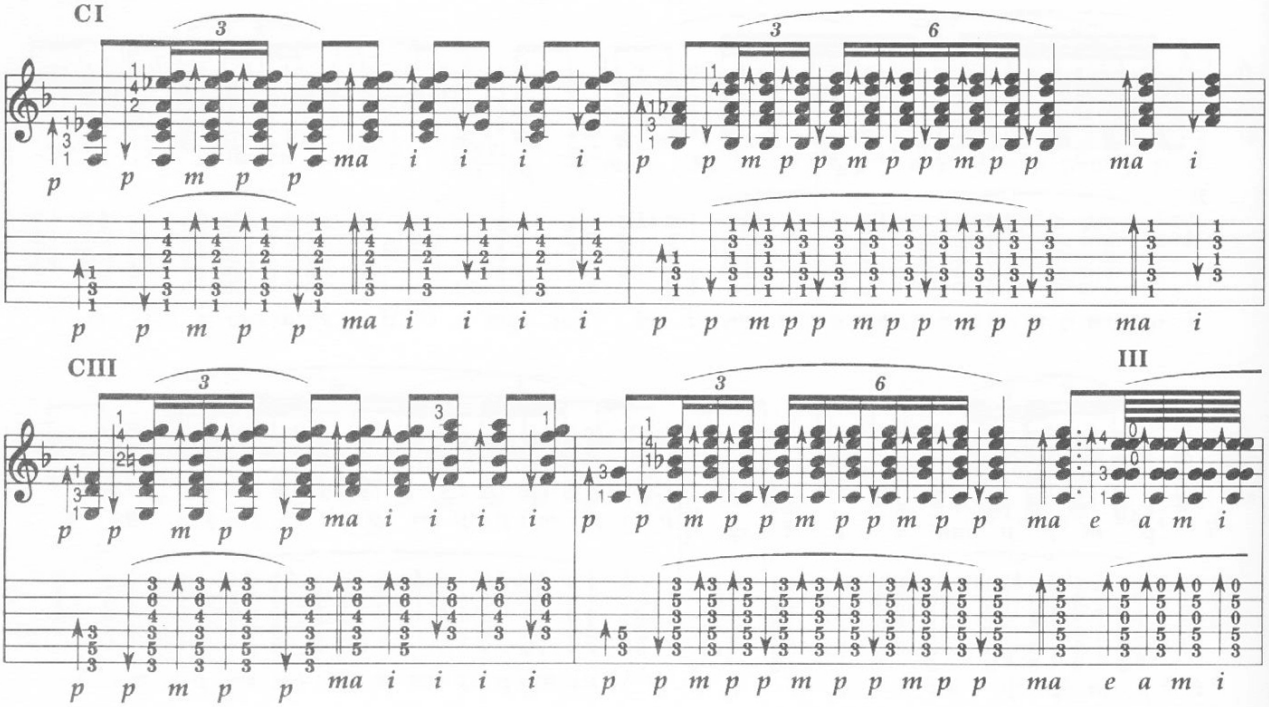

III
CIII
CIII
CI
CIII

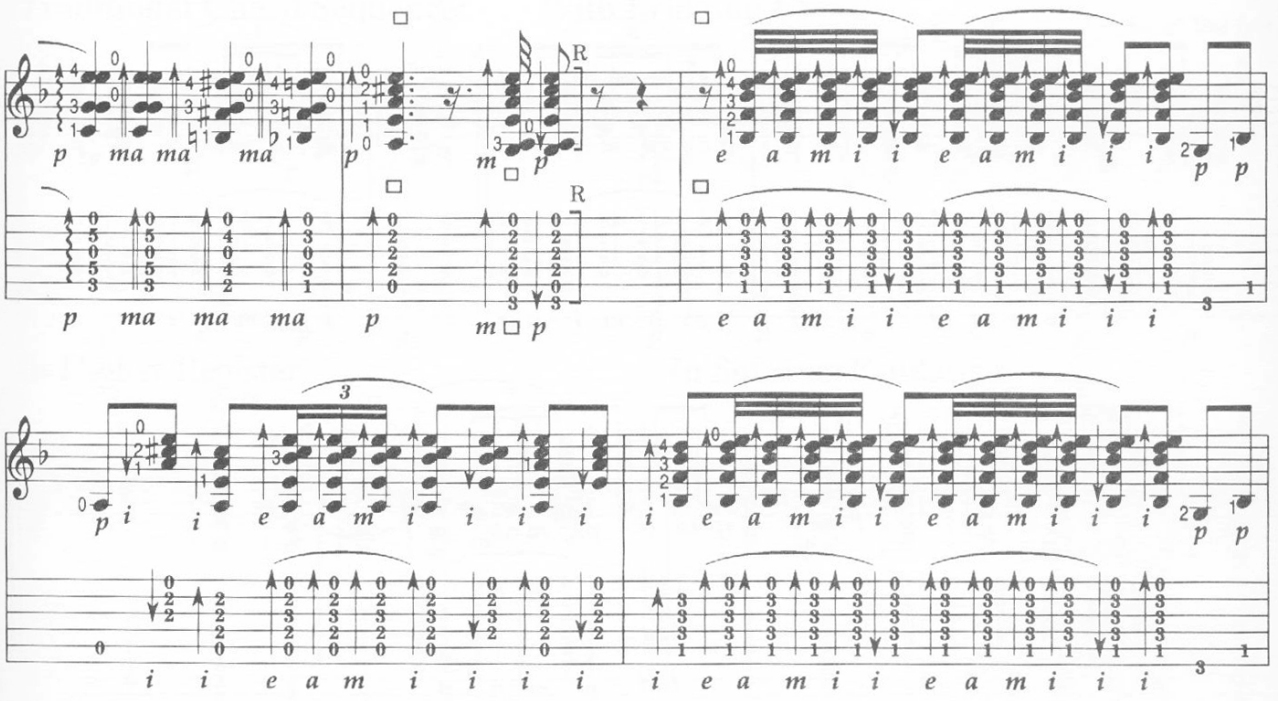


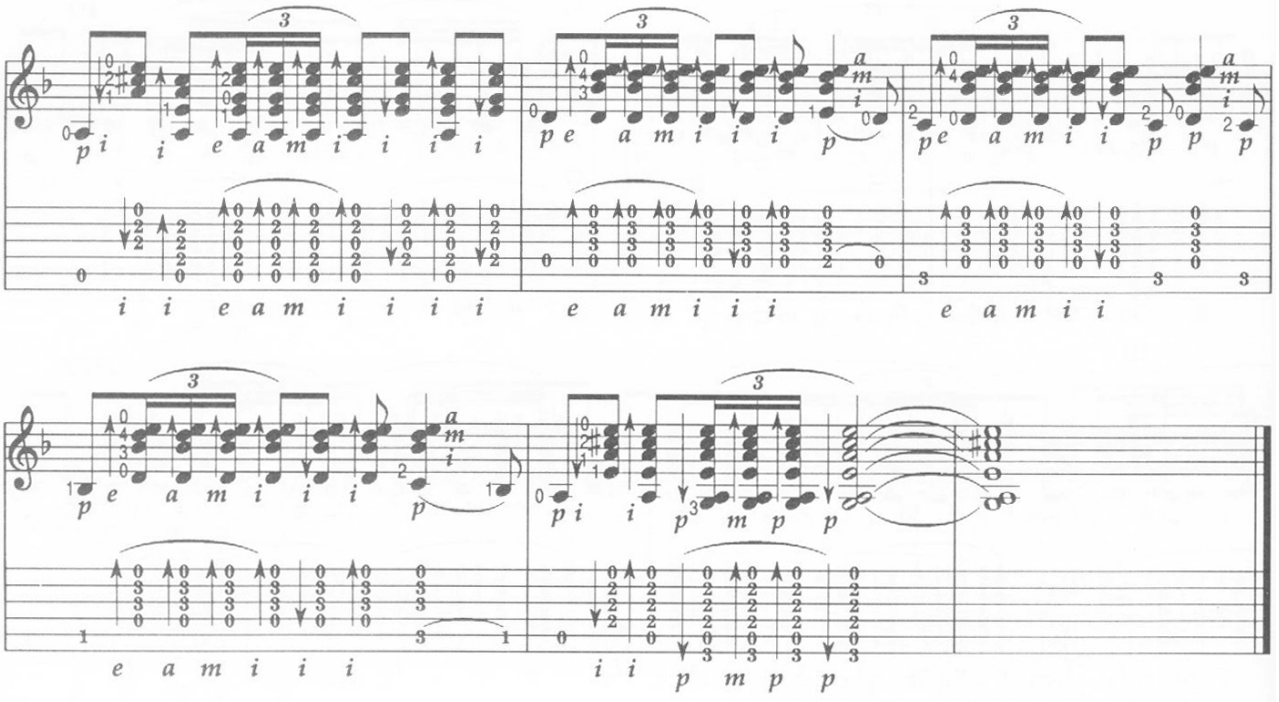



CI
III
II
I



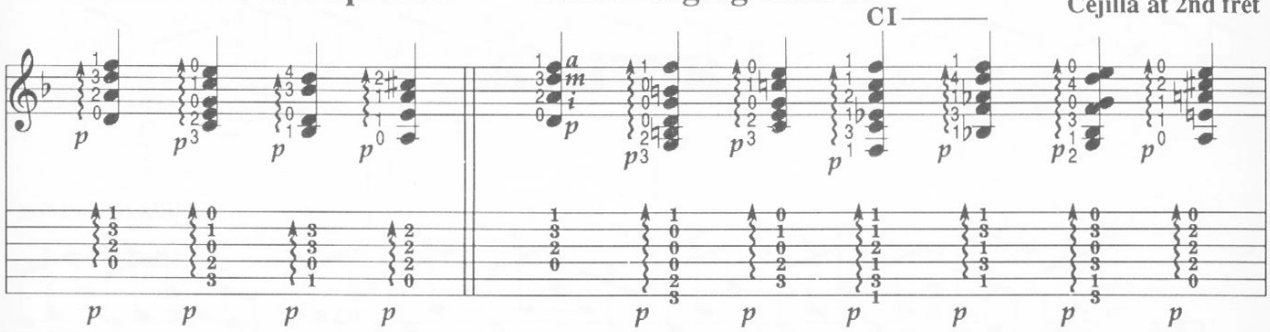

CI
CIII
III



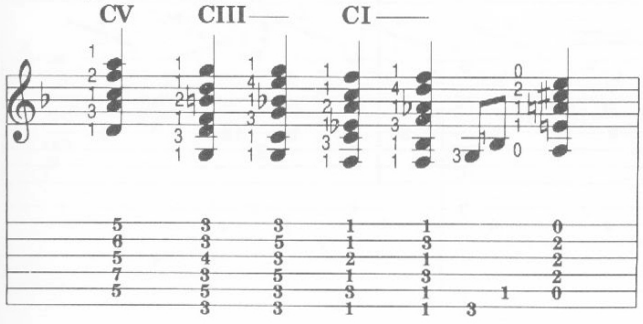


Traditional Chord Sequence: **With Bridging Chords**

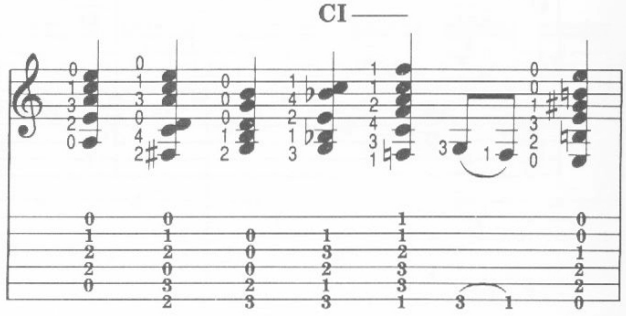
Cejilla at 2nd fret



In Higher Register



In Soleá or Fandangos

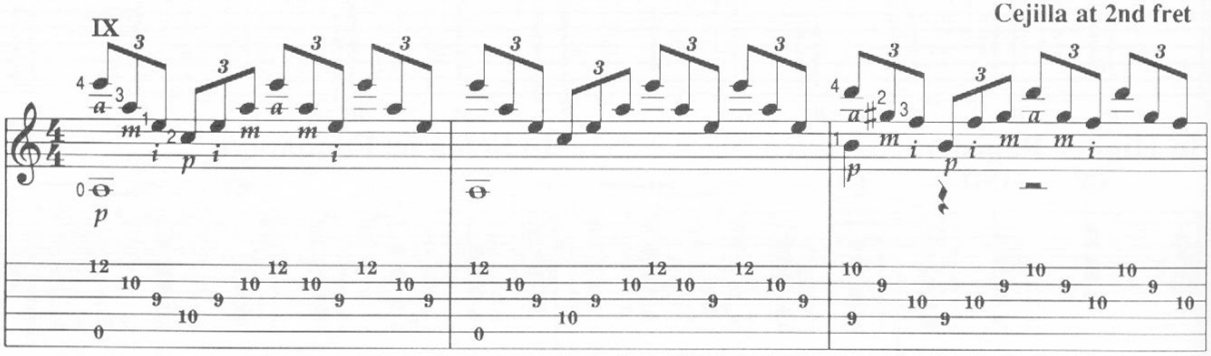


La Guitarra Flamenca

Bridging Chords in Phrygian Mode. Lesson 5.

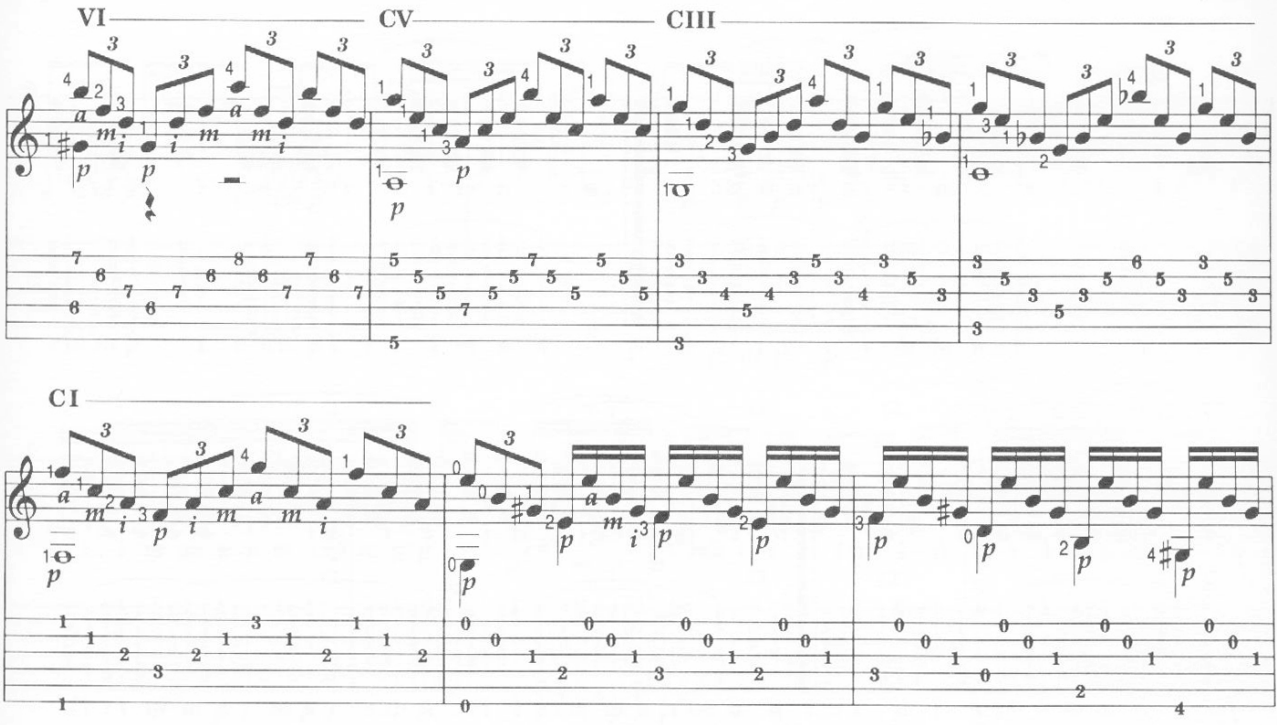
Farruca

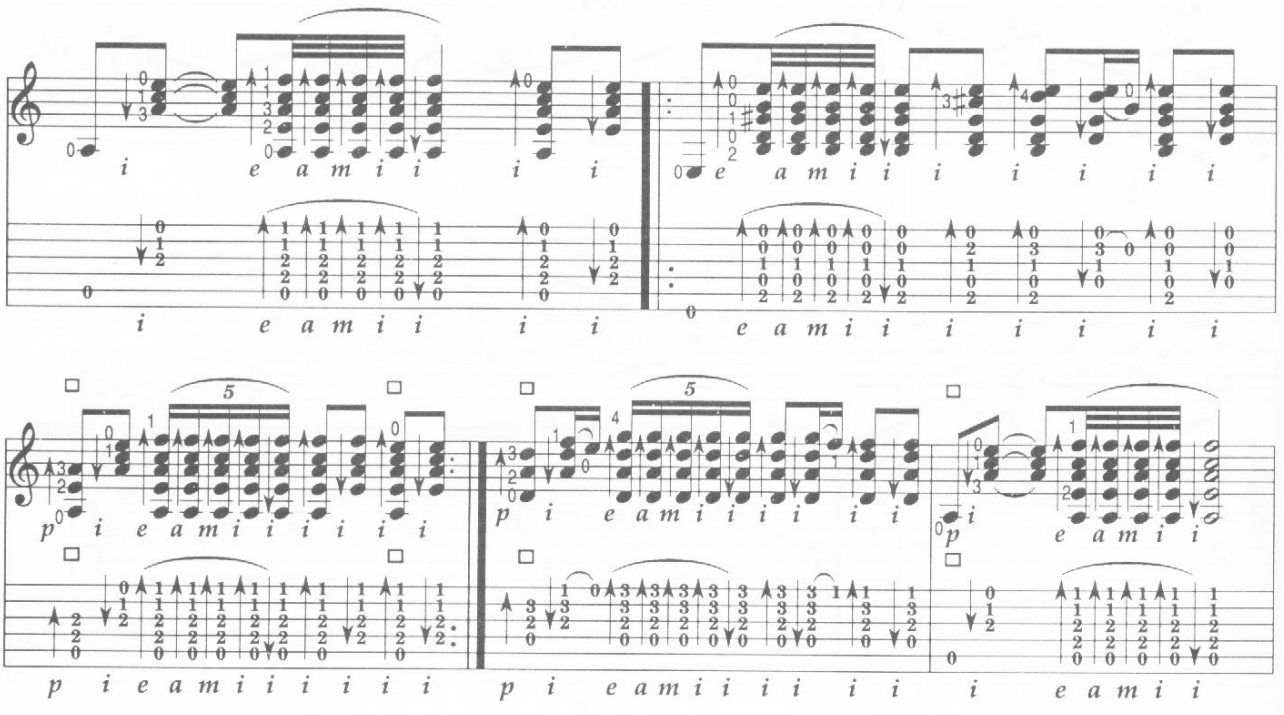
Cejilla at 2nd fret

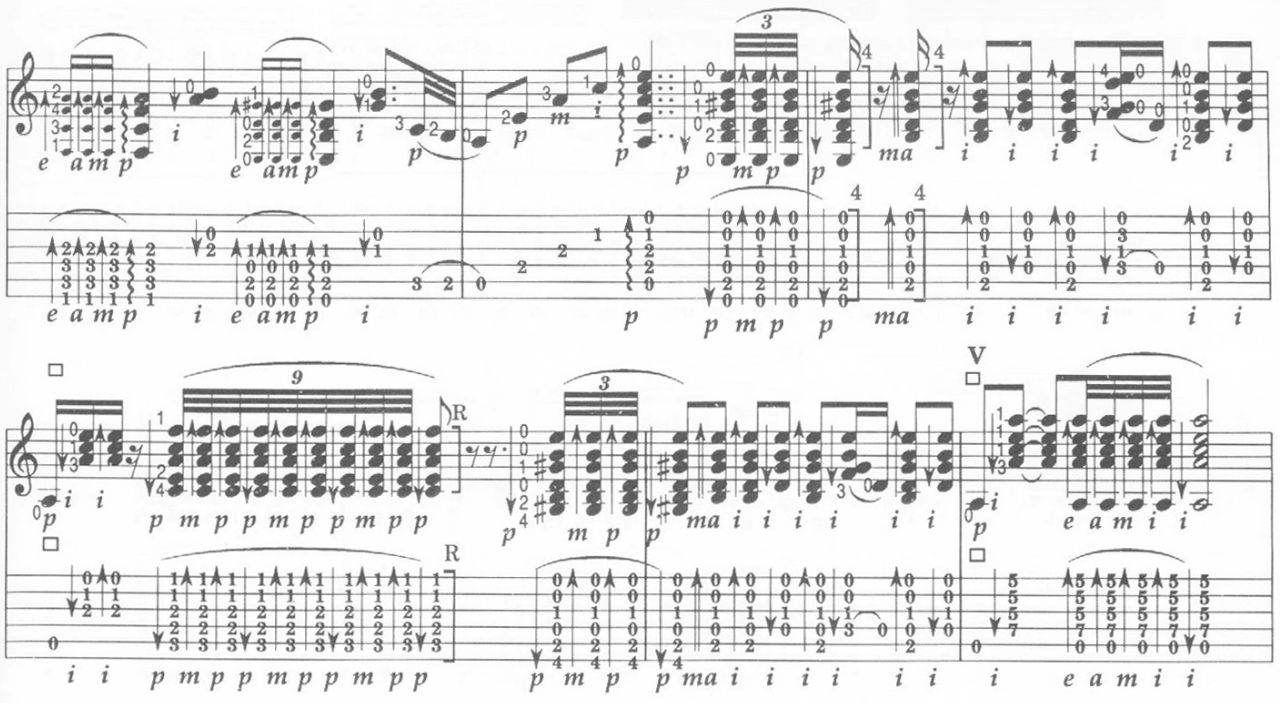


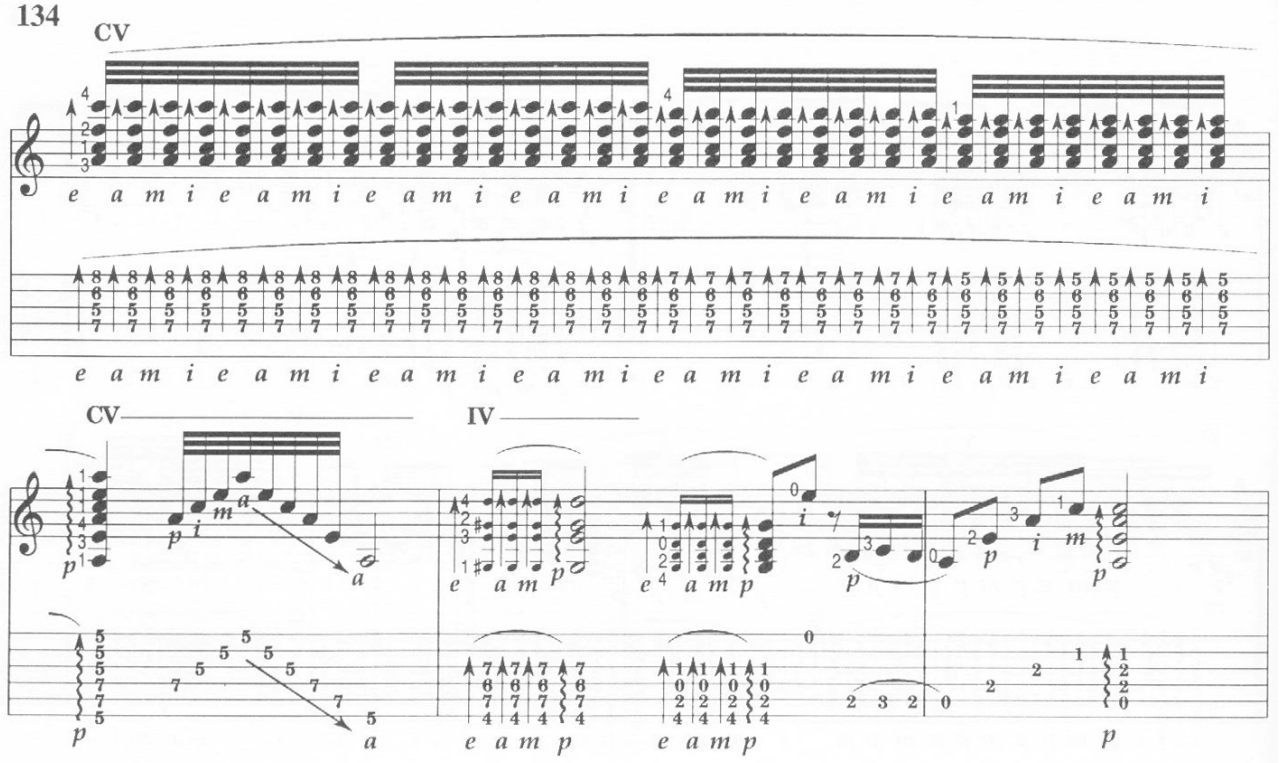
Farruca. Lesson 5.

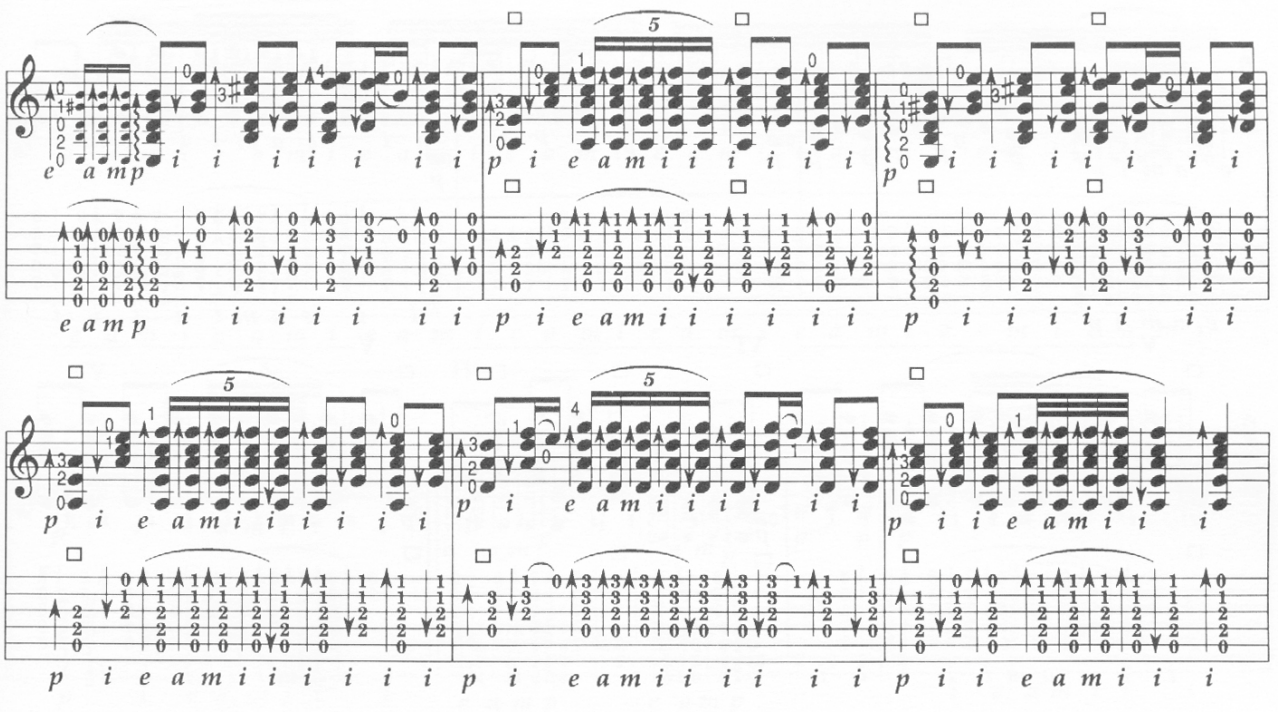
La Guitarra Flamenca

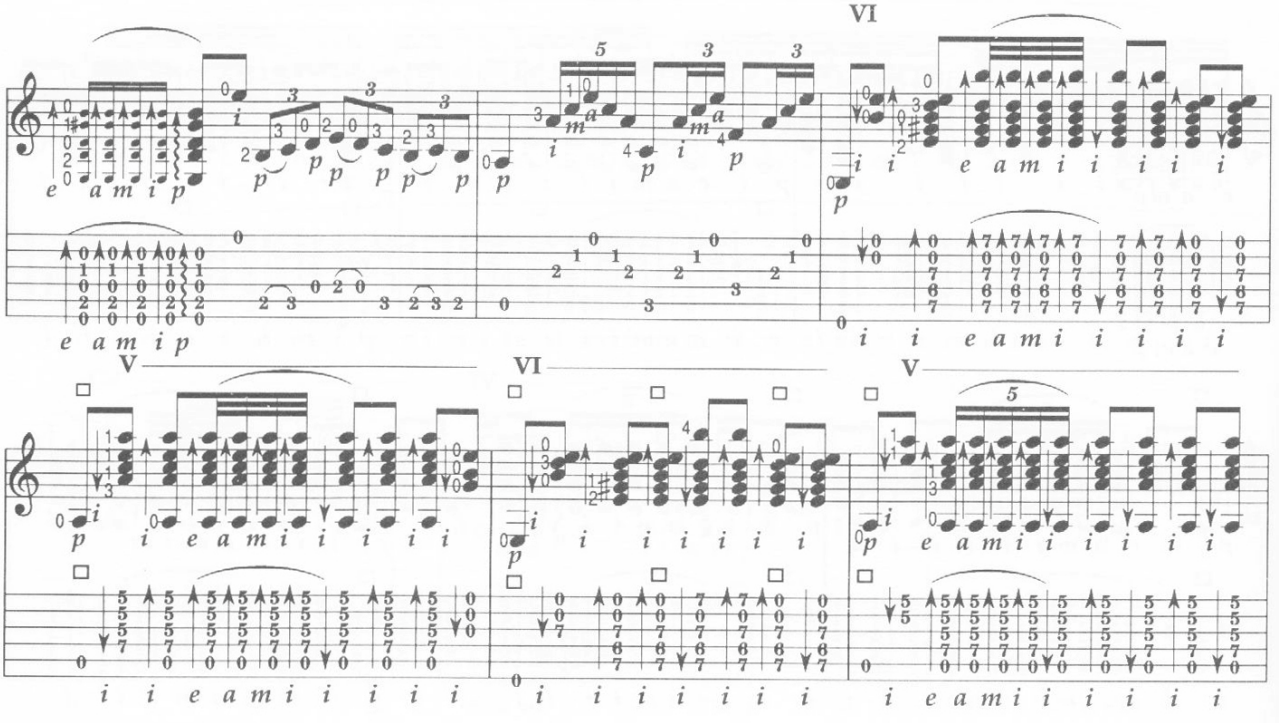

VI
CV
CIII
CI

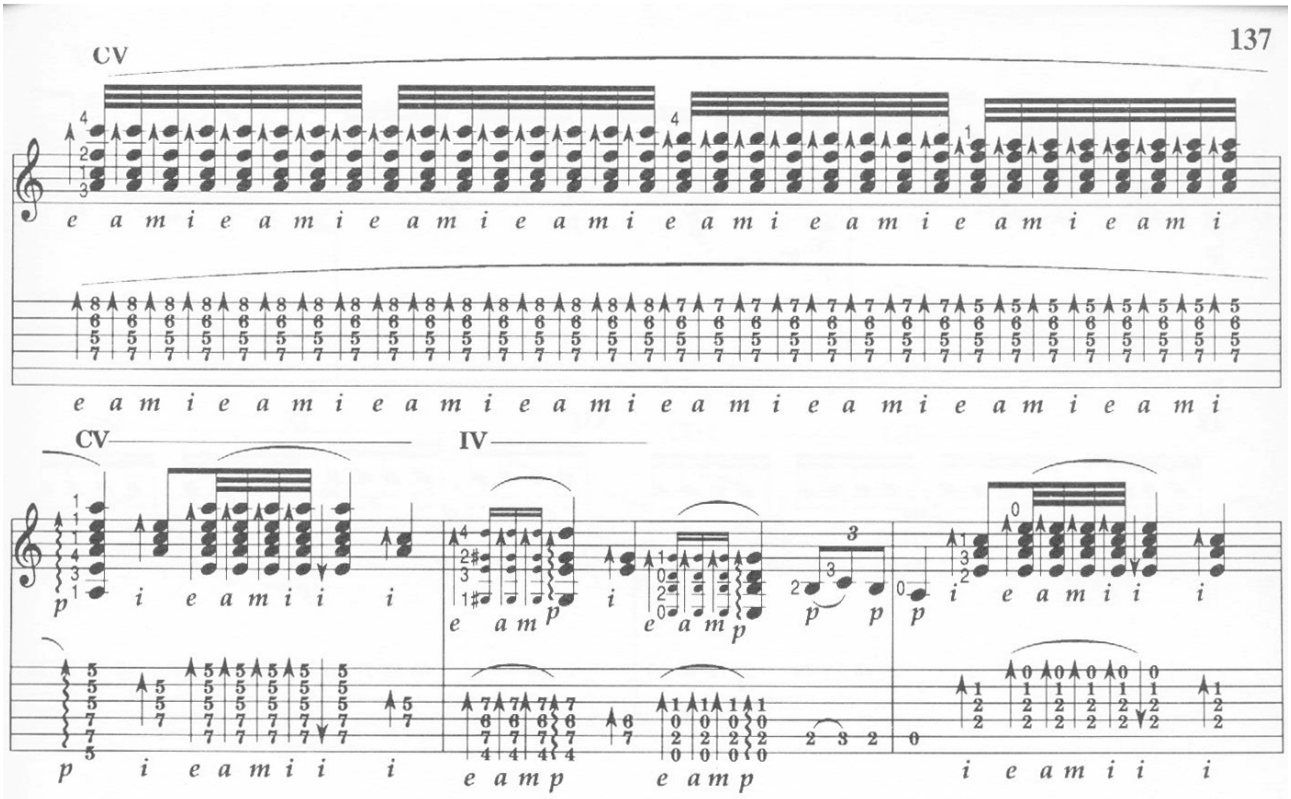


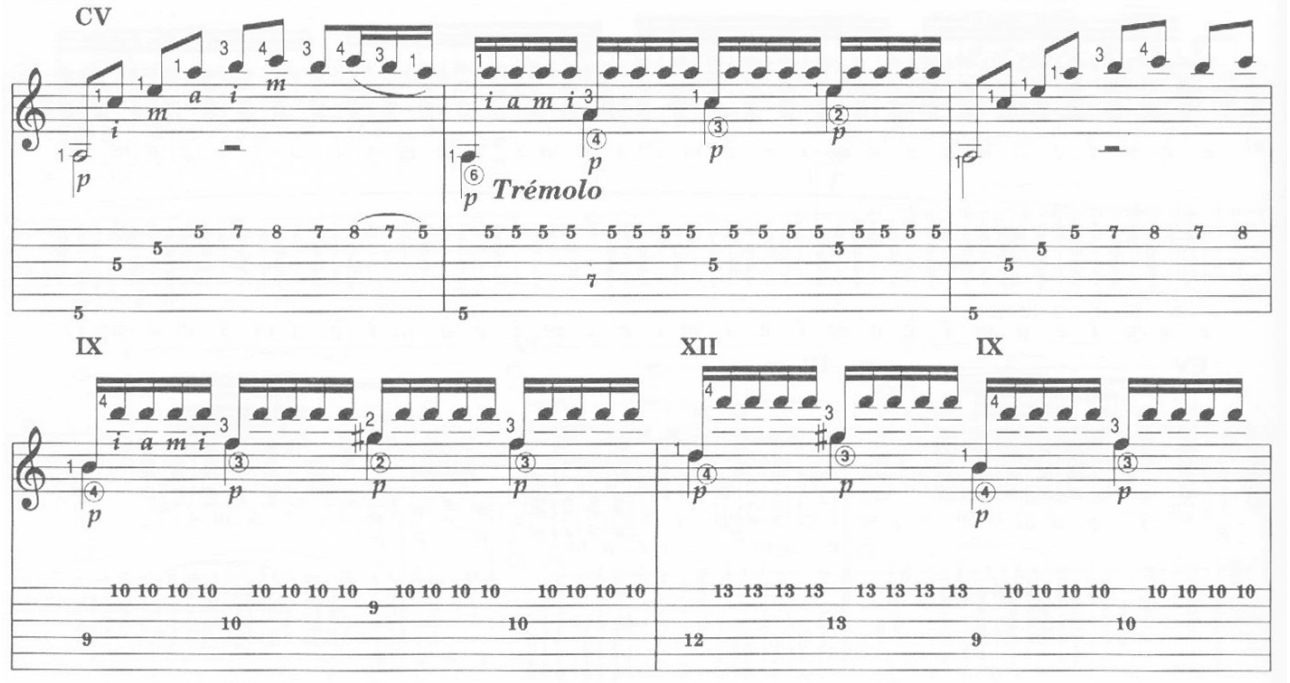


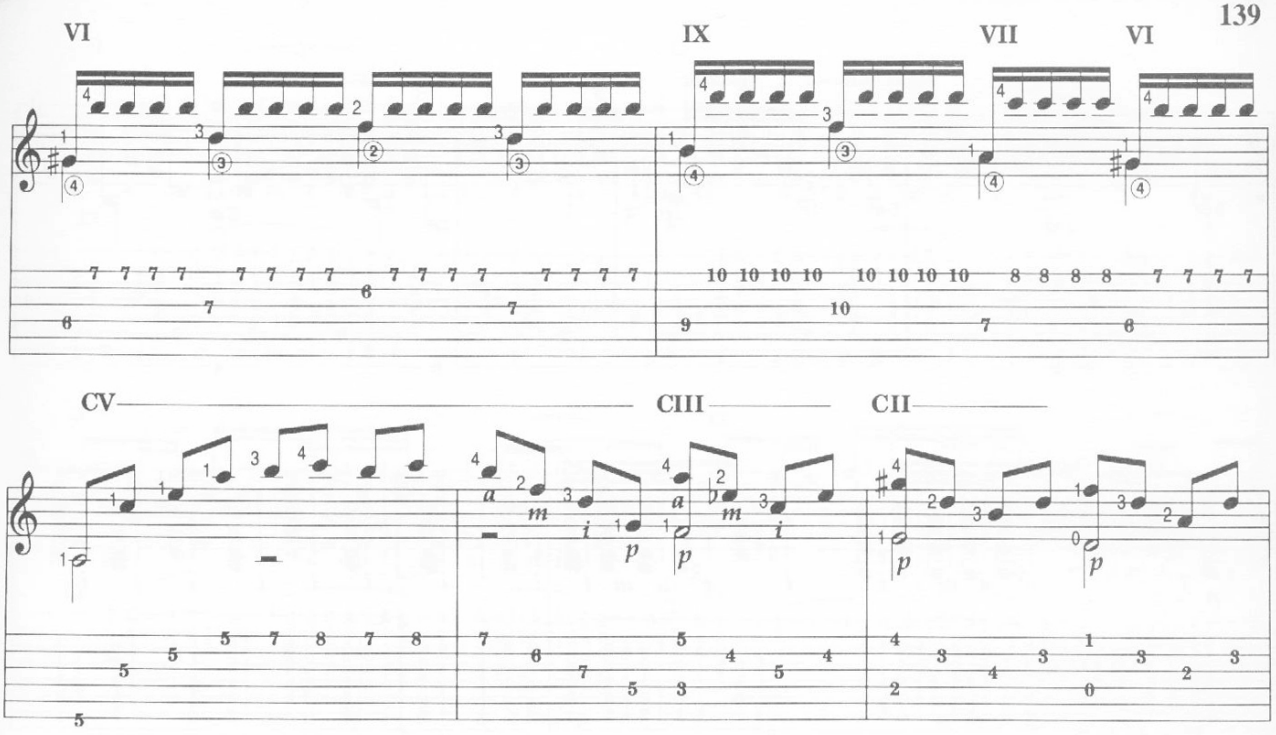


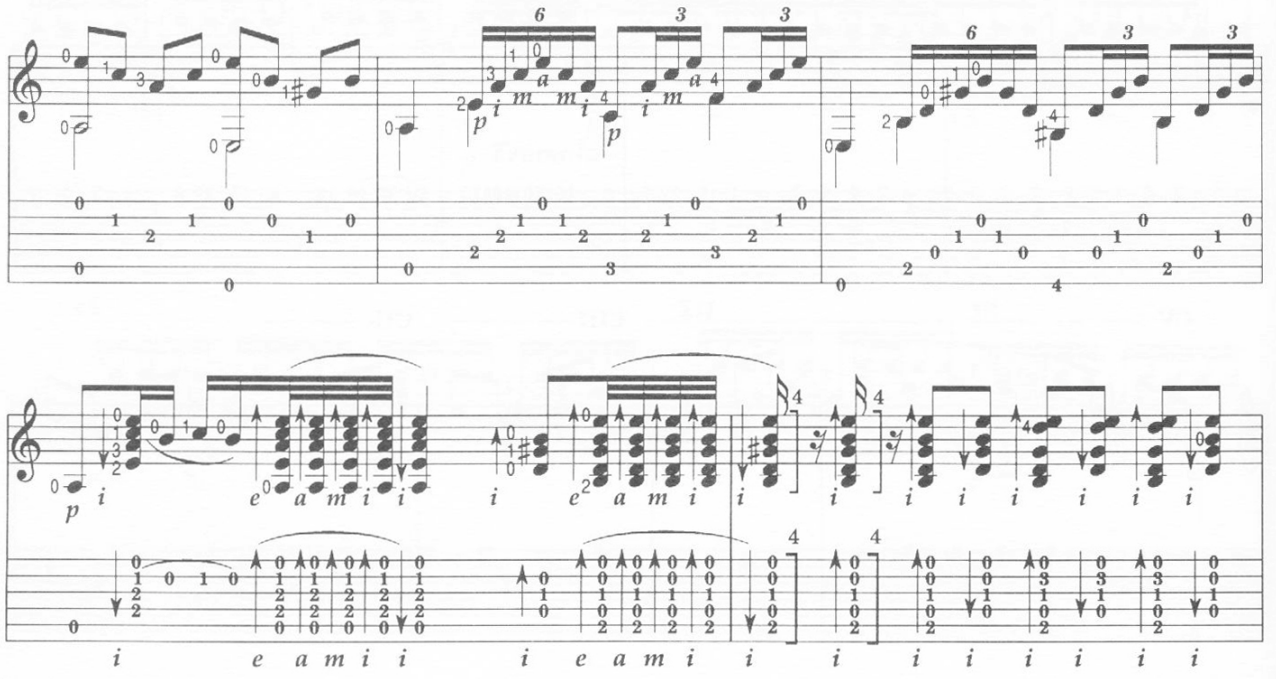


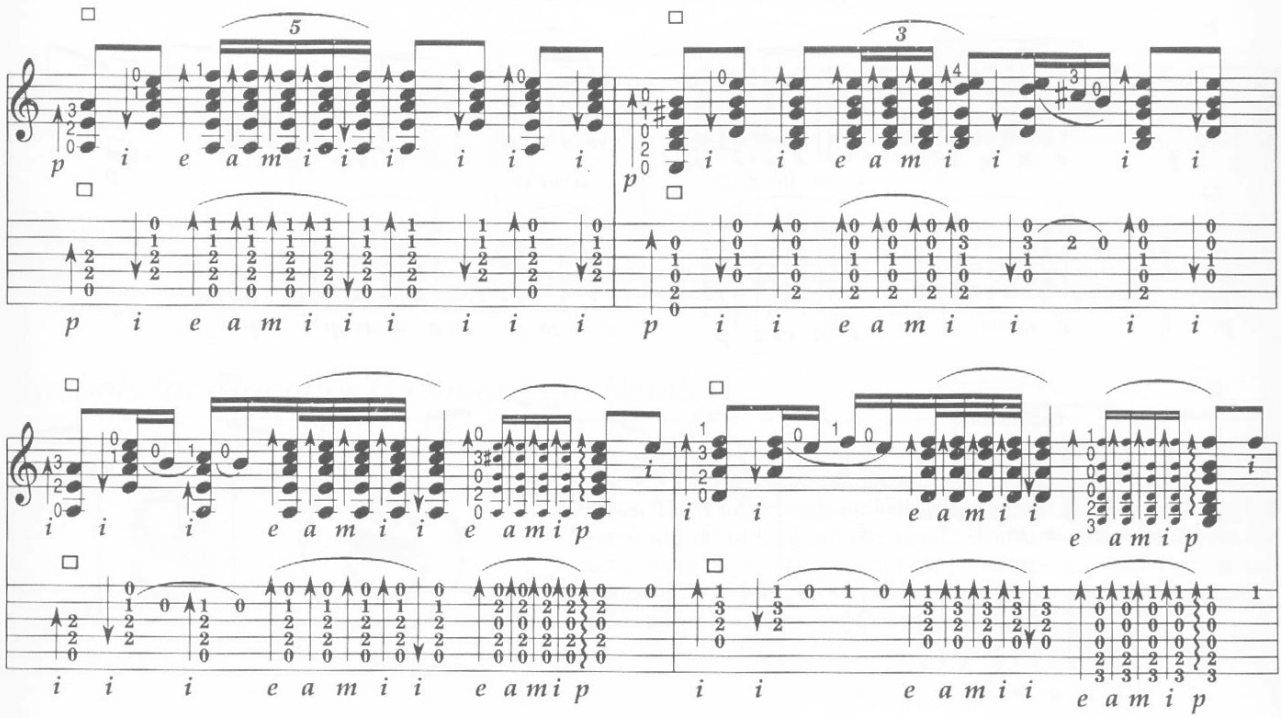

VI
V
VI
V

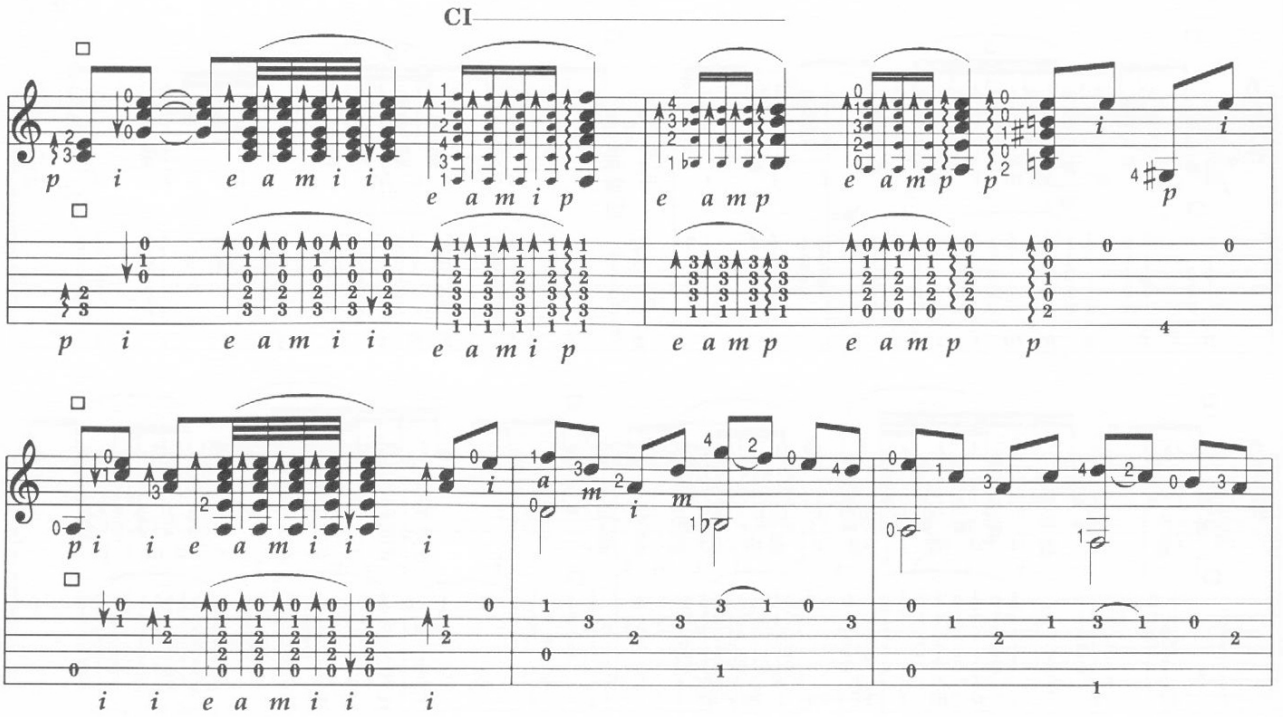

CV
e a m i e a m i e a m i e a m i e a m i e a m i e a m i e a m i
e a m i e a m i e a m i e a m i e a m i e a m i e a m i e a m i
CV
IV
p i e a m i i i
e a m p
e a m p
3
0
i e a m i i i
p i e a m i i i
e a m p
e a m p
i e a m i i i

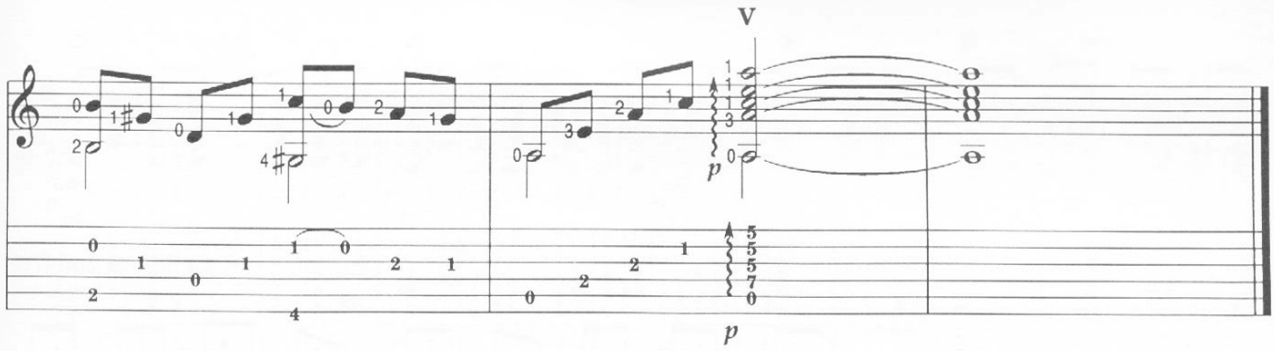

CV
i a m i
Trémolo
IX
XII
IX
i a m i
10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
9 10 10
13 13 13 13 13 13 13 13 10 10 10 10 10 10 10 10
12 13 9 10


VI
IX
VII
VI
CV
CIII
CII

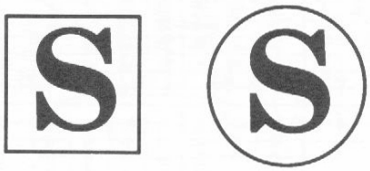





CI



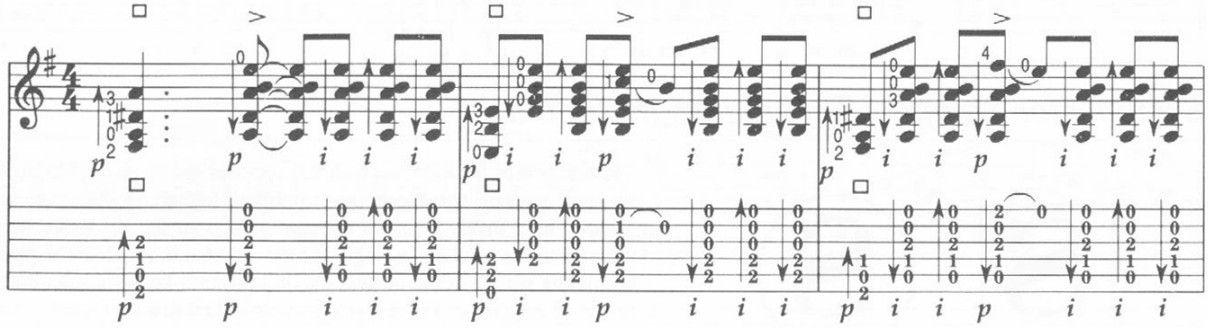
Symbols for Slapping Techniques in Rumba
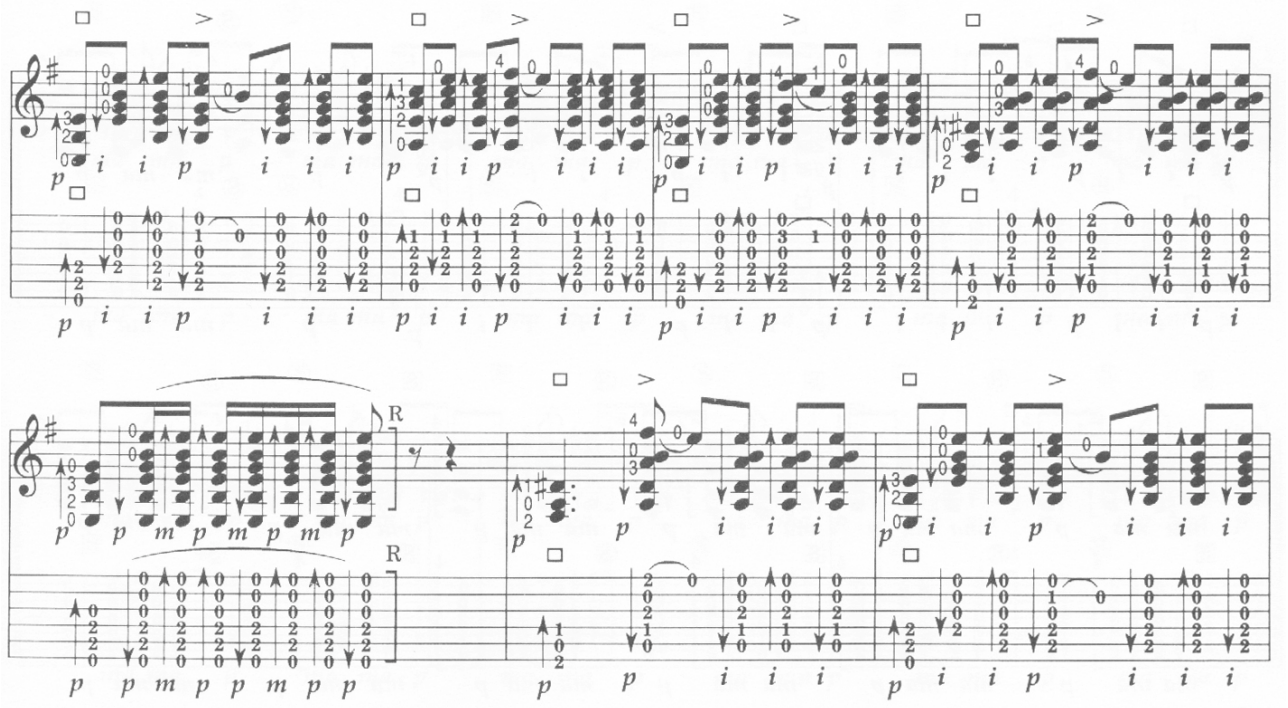


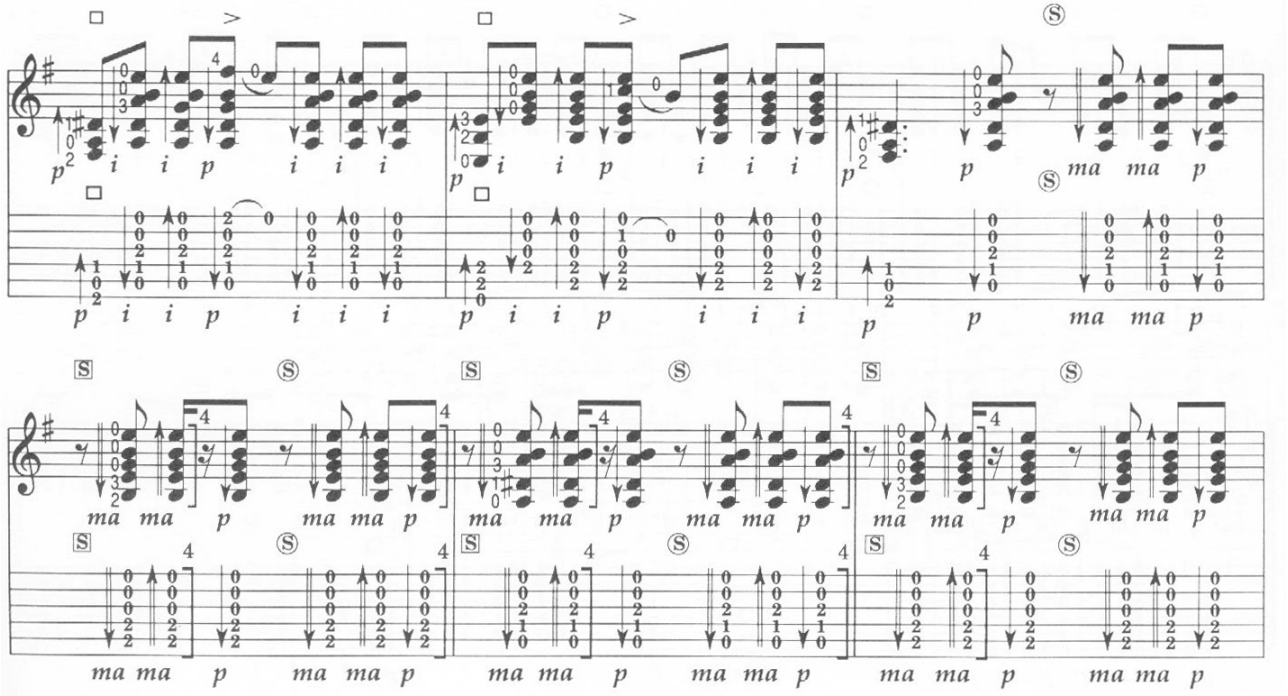
The notation of the *Rumba* which follows overleaf on page 144 introduces two new symbols to indicate the slapping techniques characteristic of this *toque*. The S inside a square indicates a slap on the *golpeador* (tapping plate) with the pads of the fingers of the right hand, which are slapped flat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

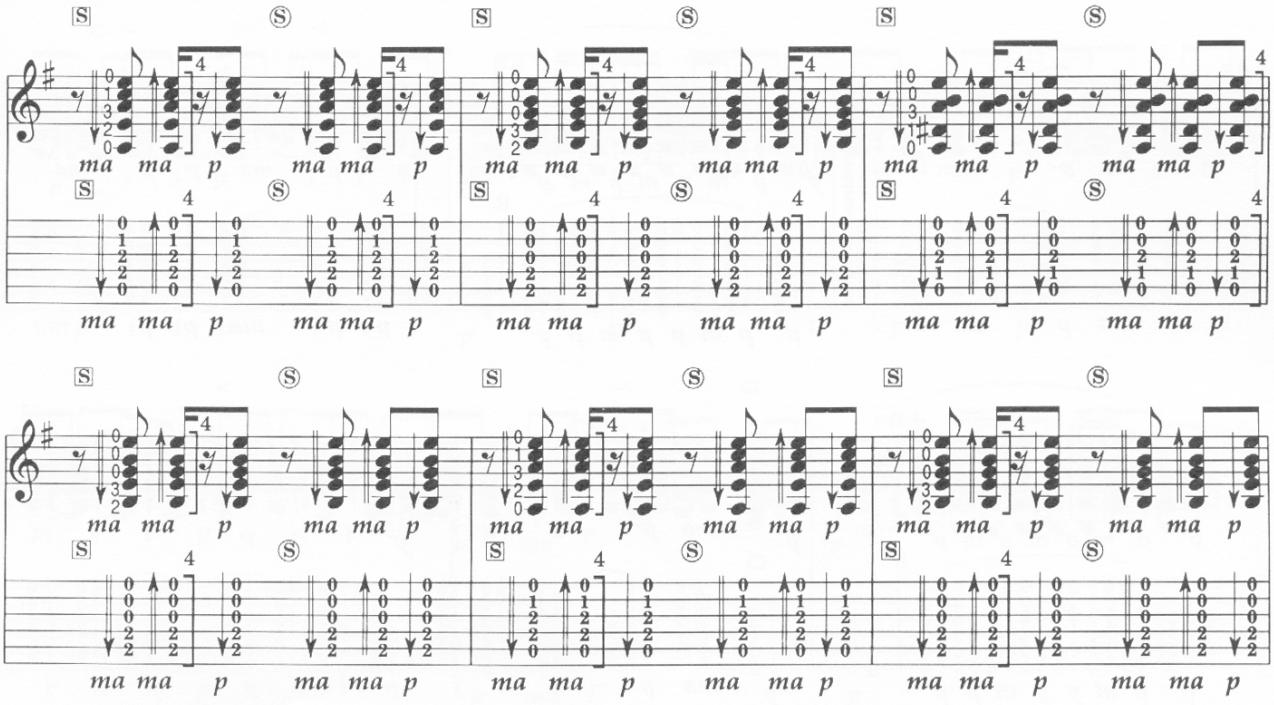
Rumba

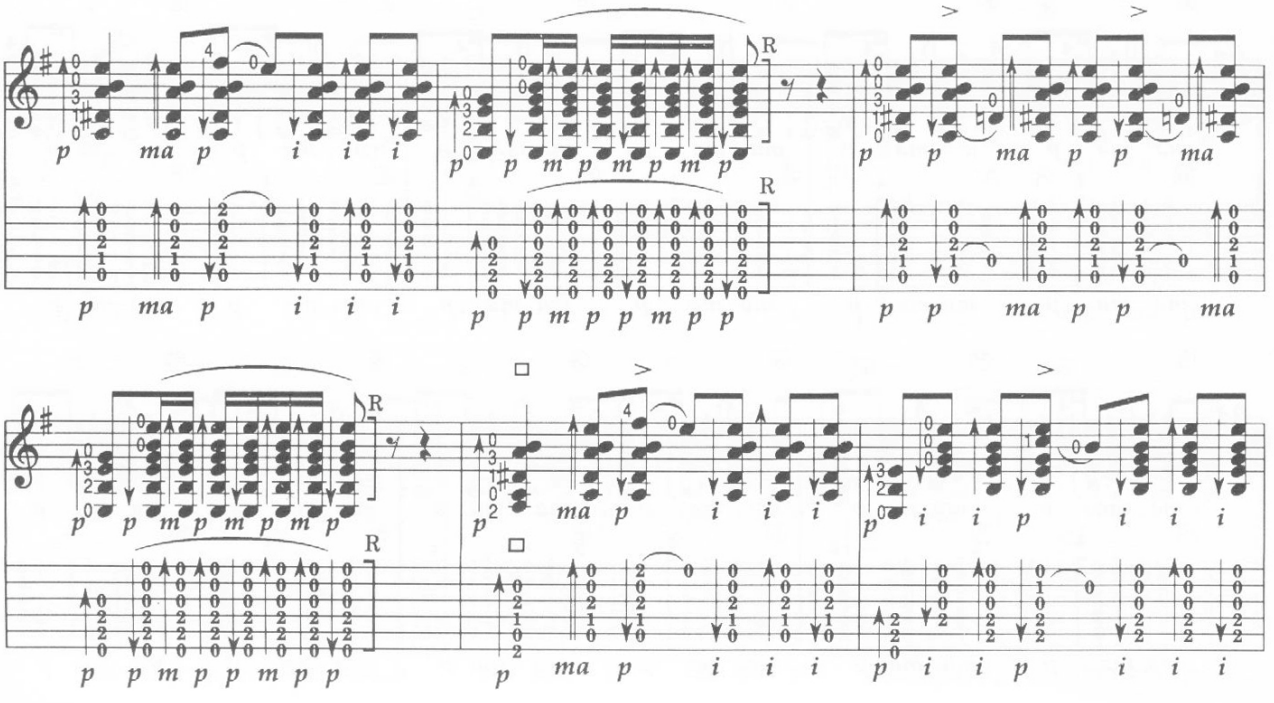
Cejilla at 2nd fret

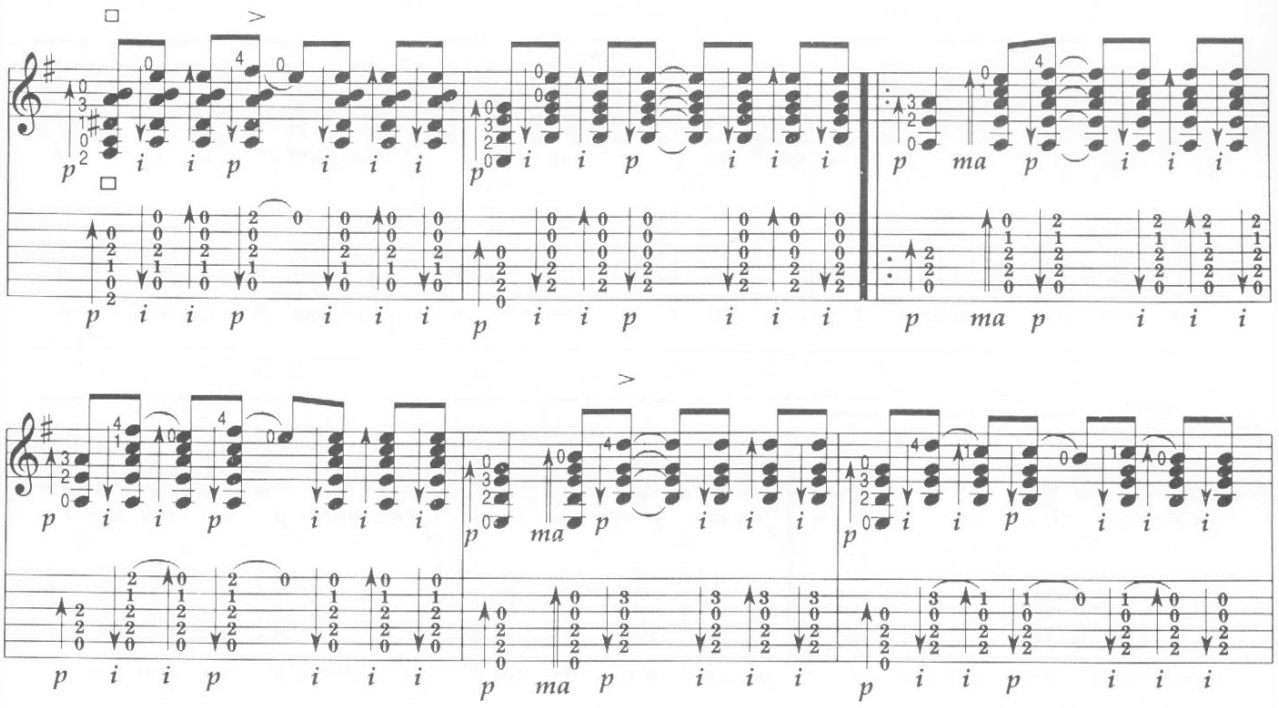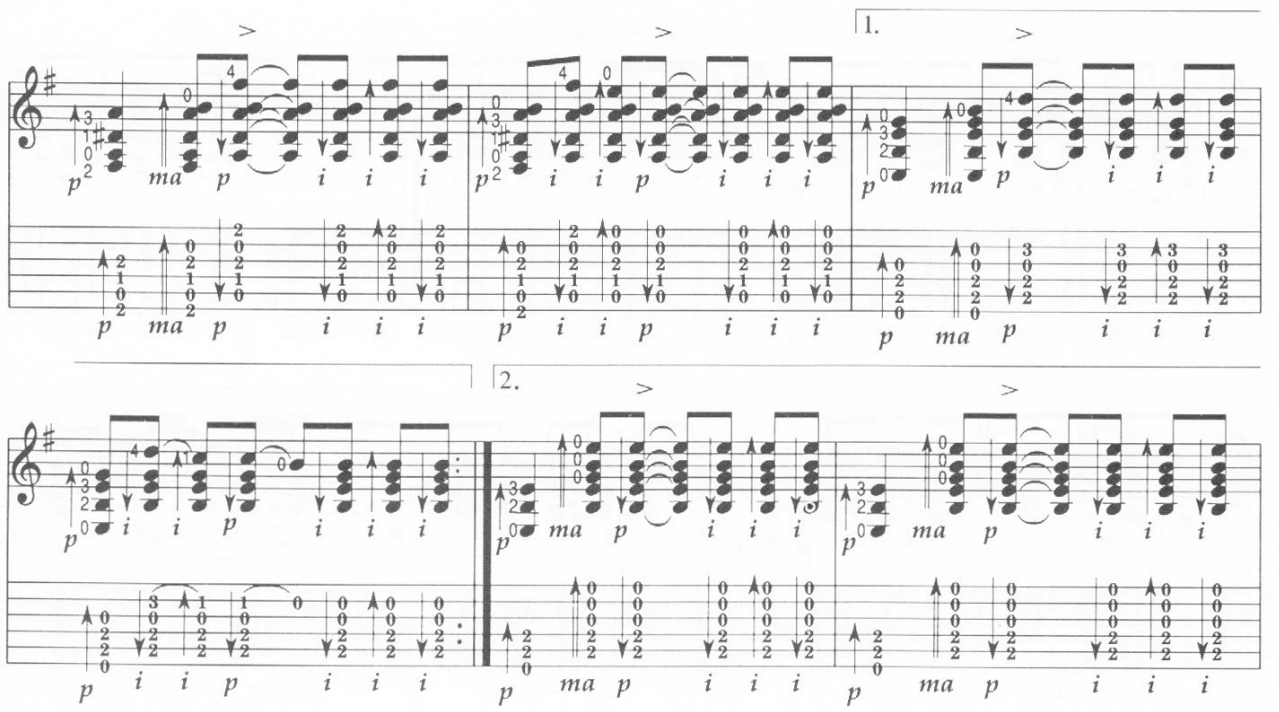




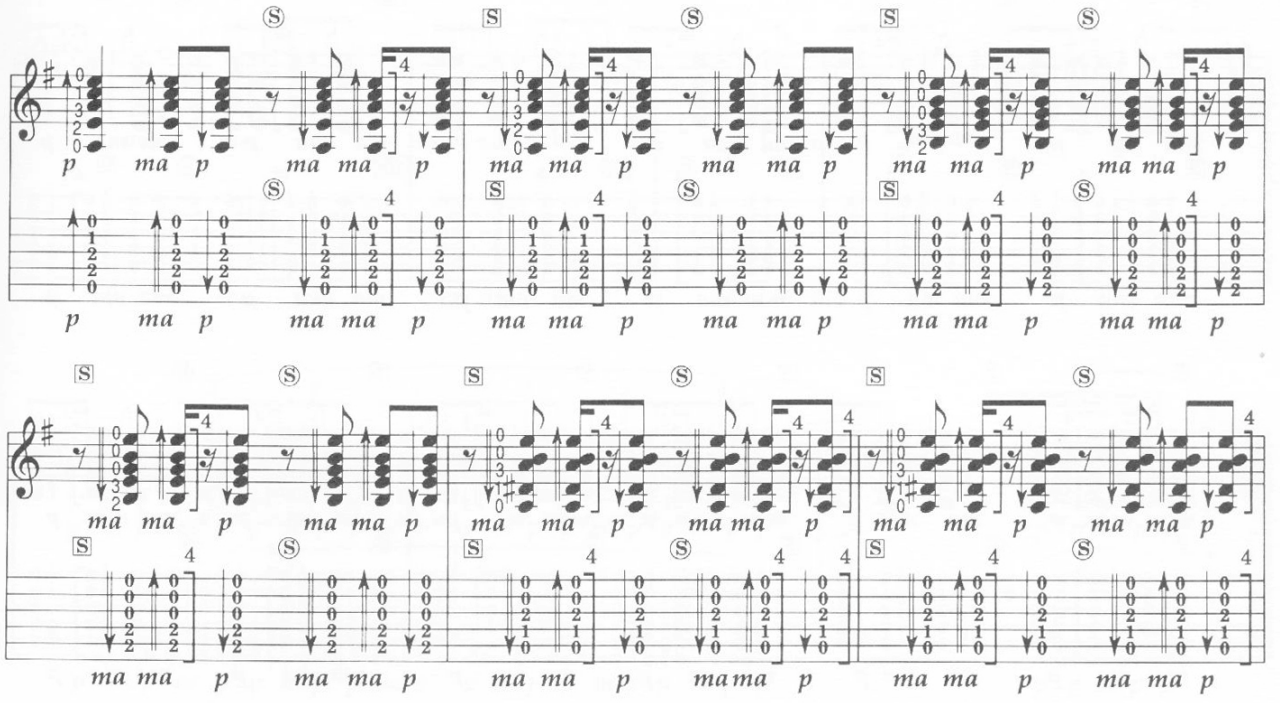


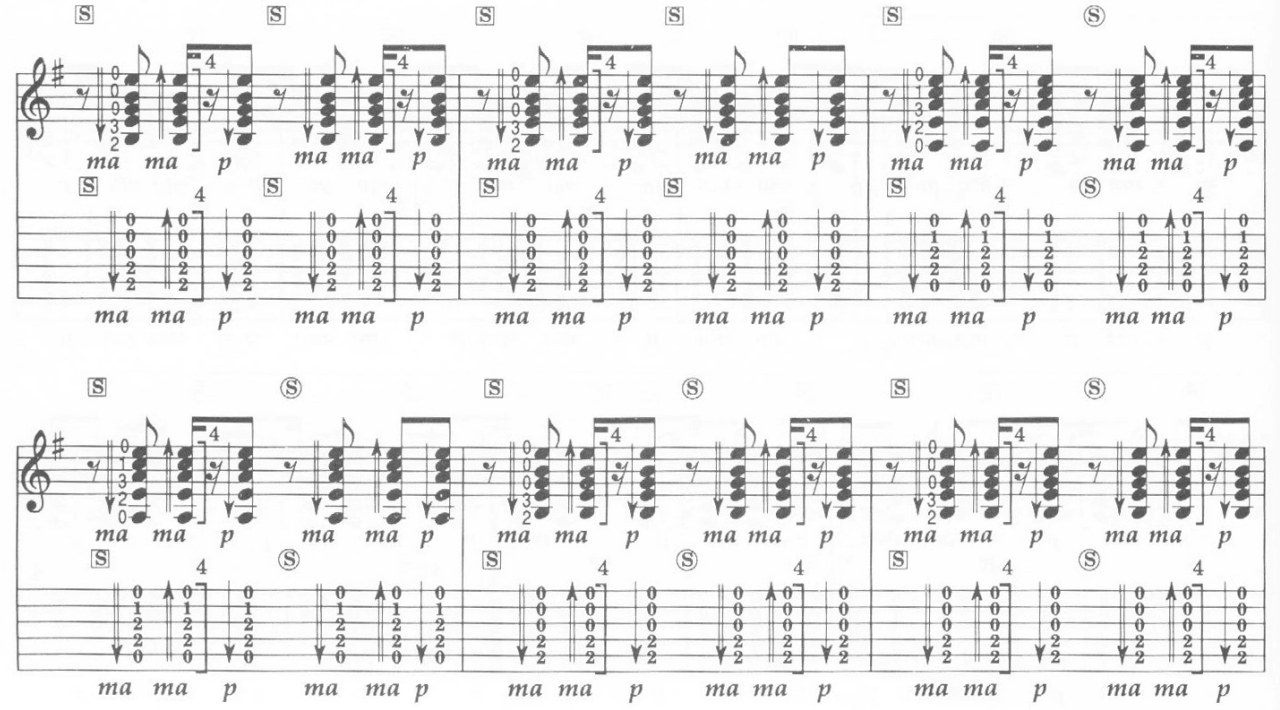


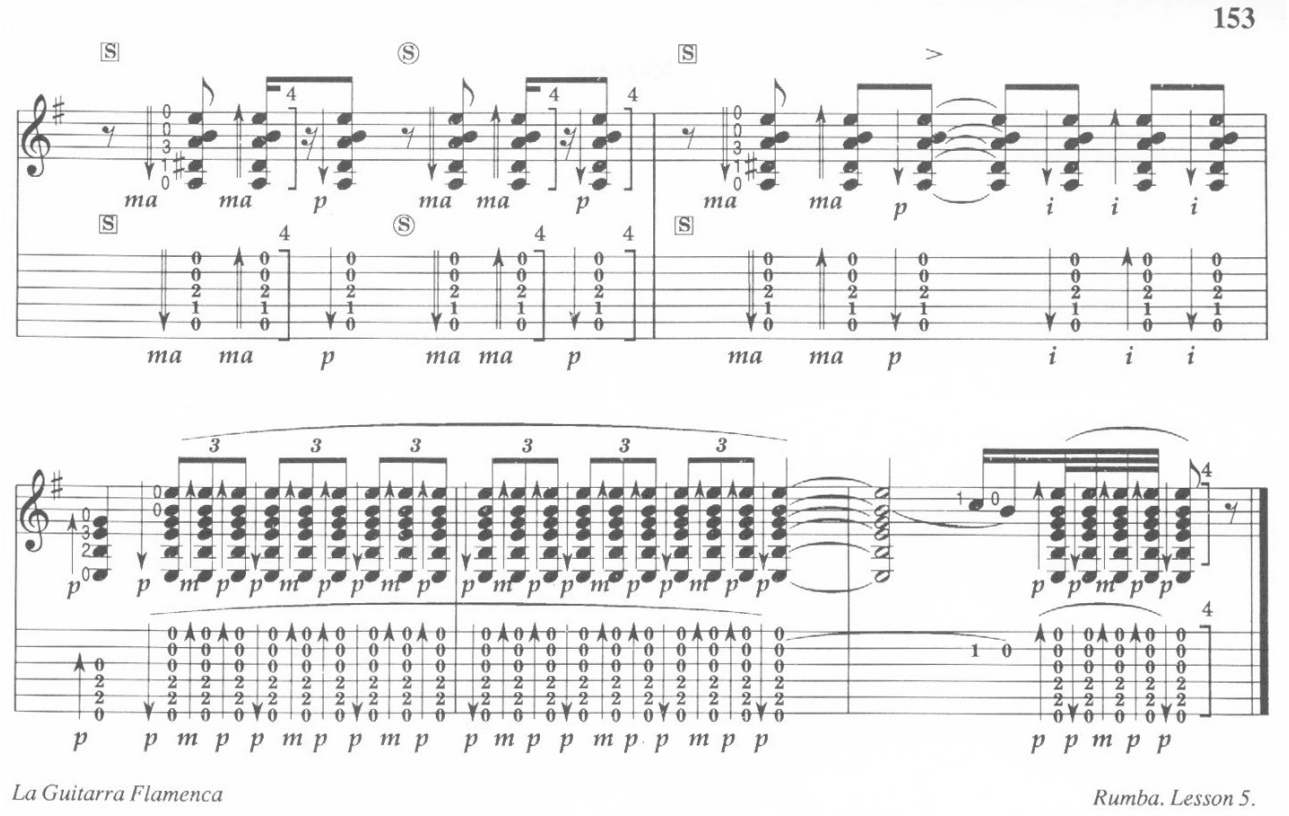




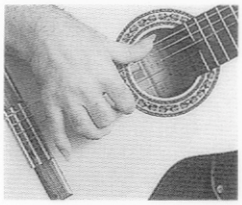


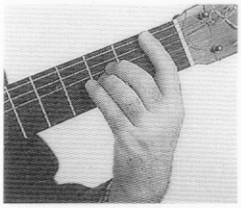


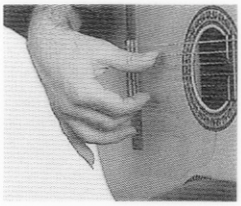


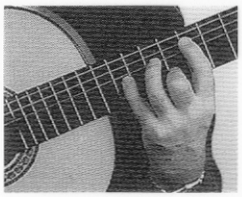

S
ma ma p ma ma p
i i i
3 3 3 3 3 3
p m p p m p p m p
1 0

JUAN MARTÍN *La Guitarra Flamenca*









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

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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.*

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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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