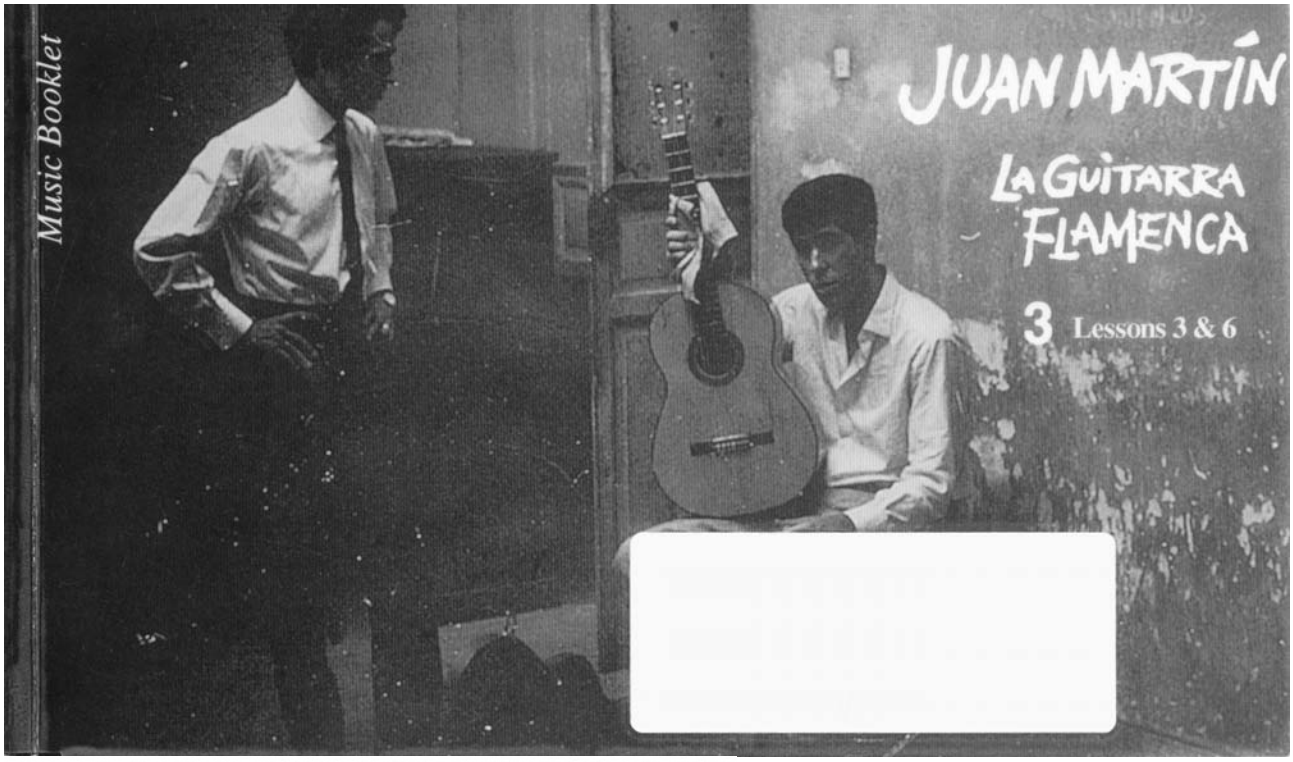


JUAN MARTÍN

LA GUITARRA FLAMENCA

PART THREE: LESSON 3 and LESSON 6

Produced and Directed by Juan Martín and Patrick Campbell

FLAMENCOVISION

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Introduction to Part Three

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

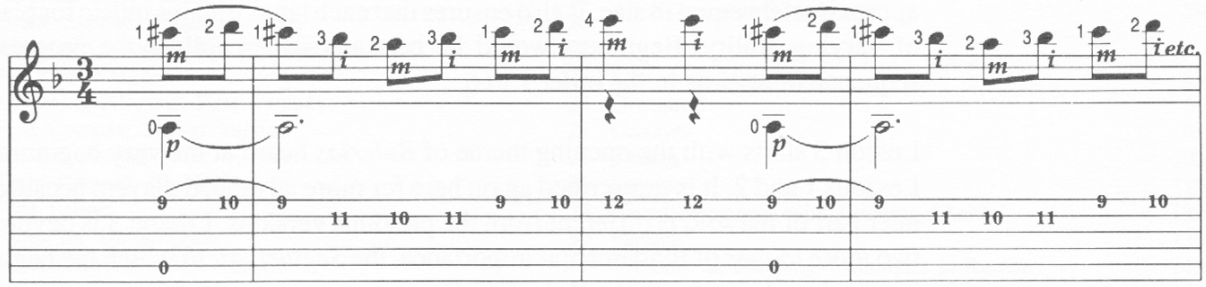
This tape contains Lessons 3 and 6. As explained in the introduction to the first two tapes, the lessons are paired in this way in order to make the music booklets approximately equal in size. It also ensures that each tape contains music for players of varying ability. Beginners would be best advised to follow the progressive sequence of lessons in the order 1 to 6.

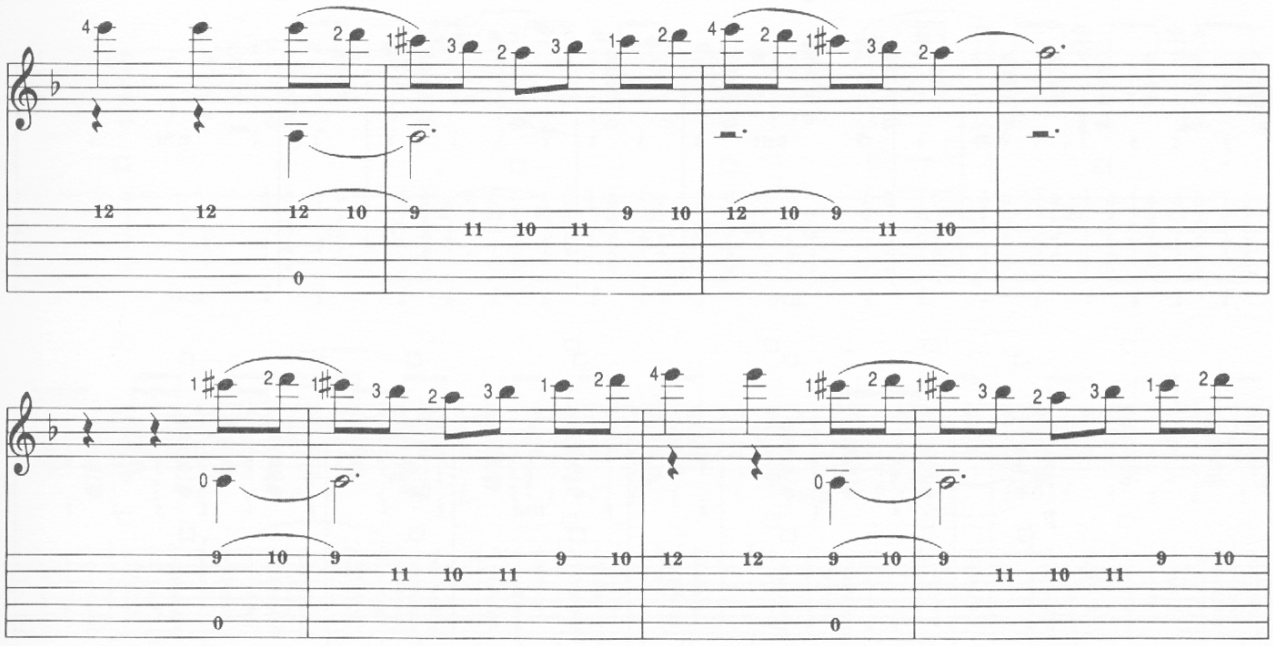
Lesson 3 starts with the opening theme of *Bulerías* heard at the very beginning of Lessons 1 and 2. It is transcribed again here for more advanced players because the later part of the solo is different from the previous versions. Lesson 3 is devoted to two more *toques* of fundamental importance, the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

Bulerías

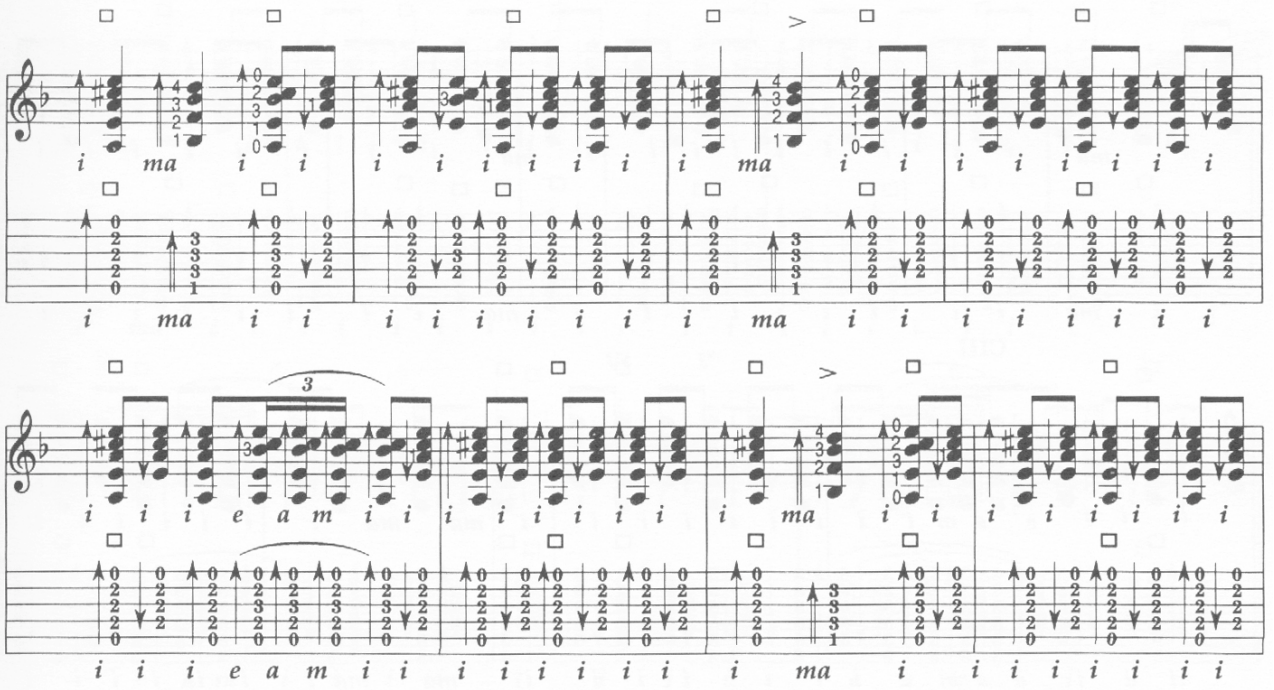
Opening Theme

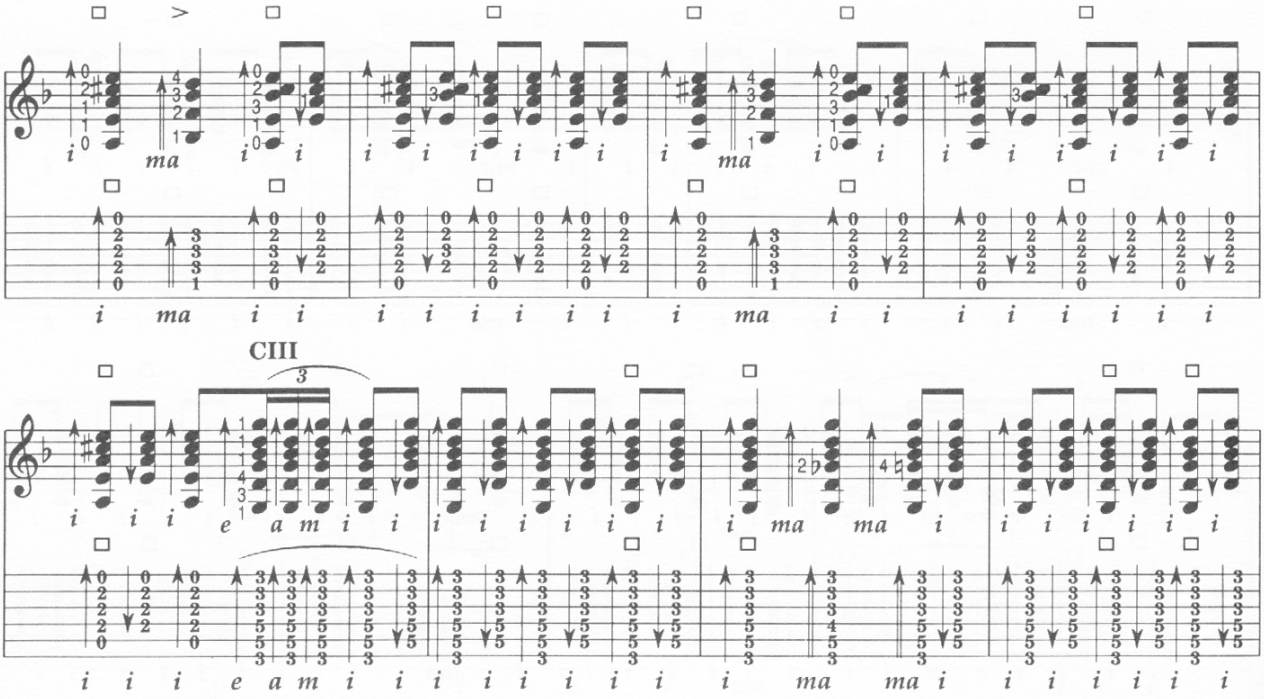
Cejilla at 2nd fret

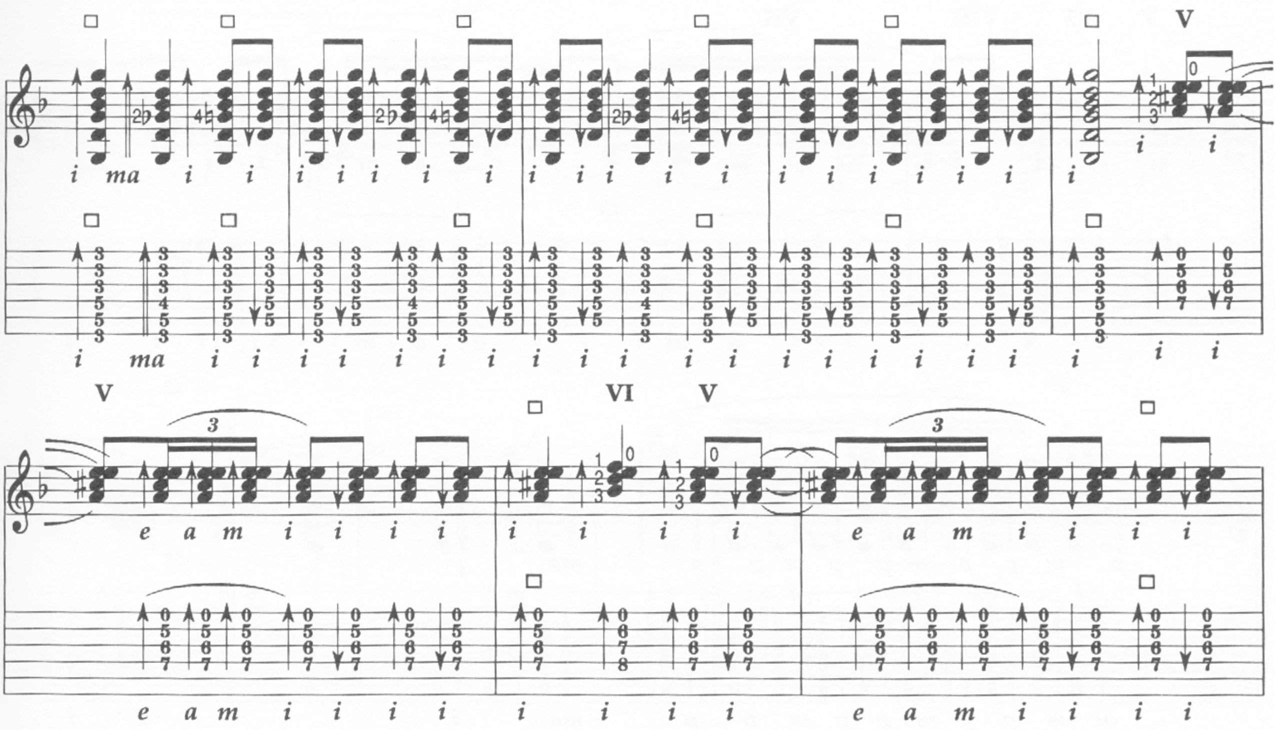


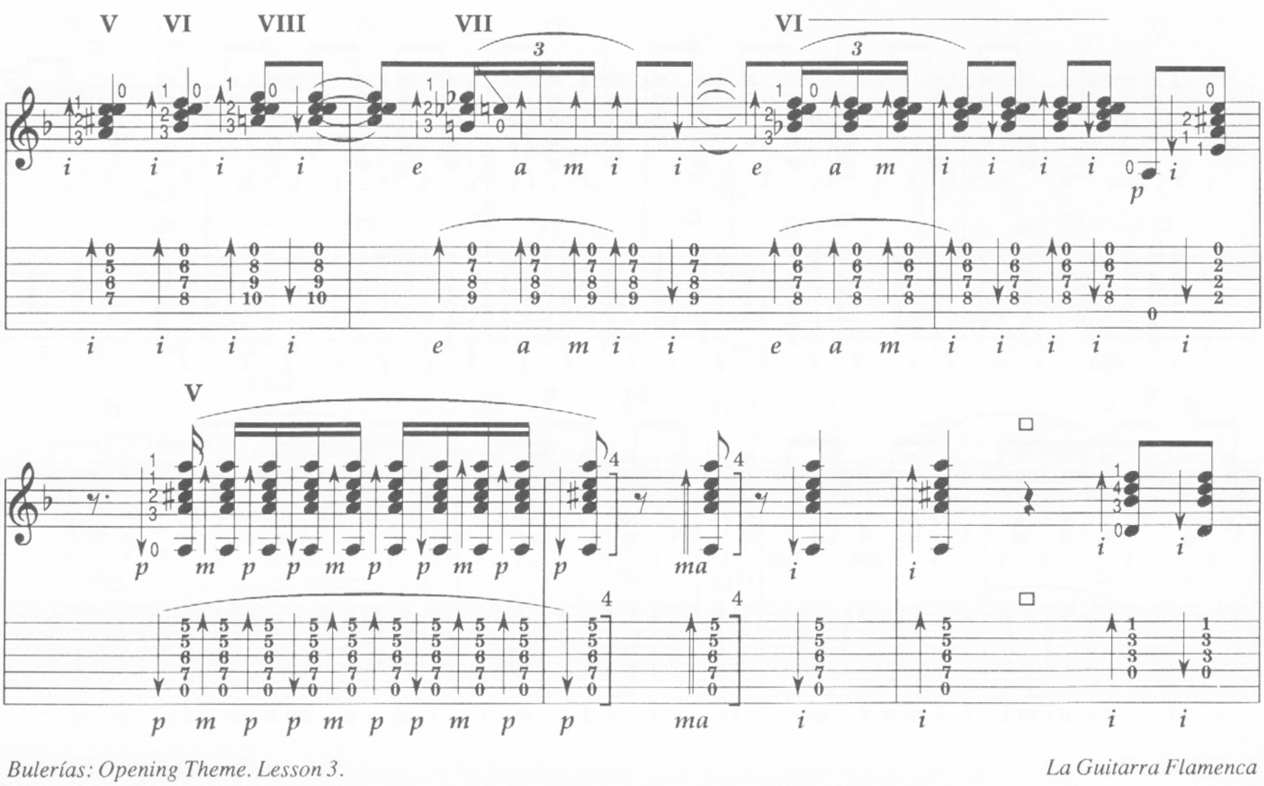


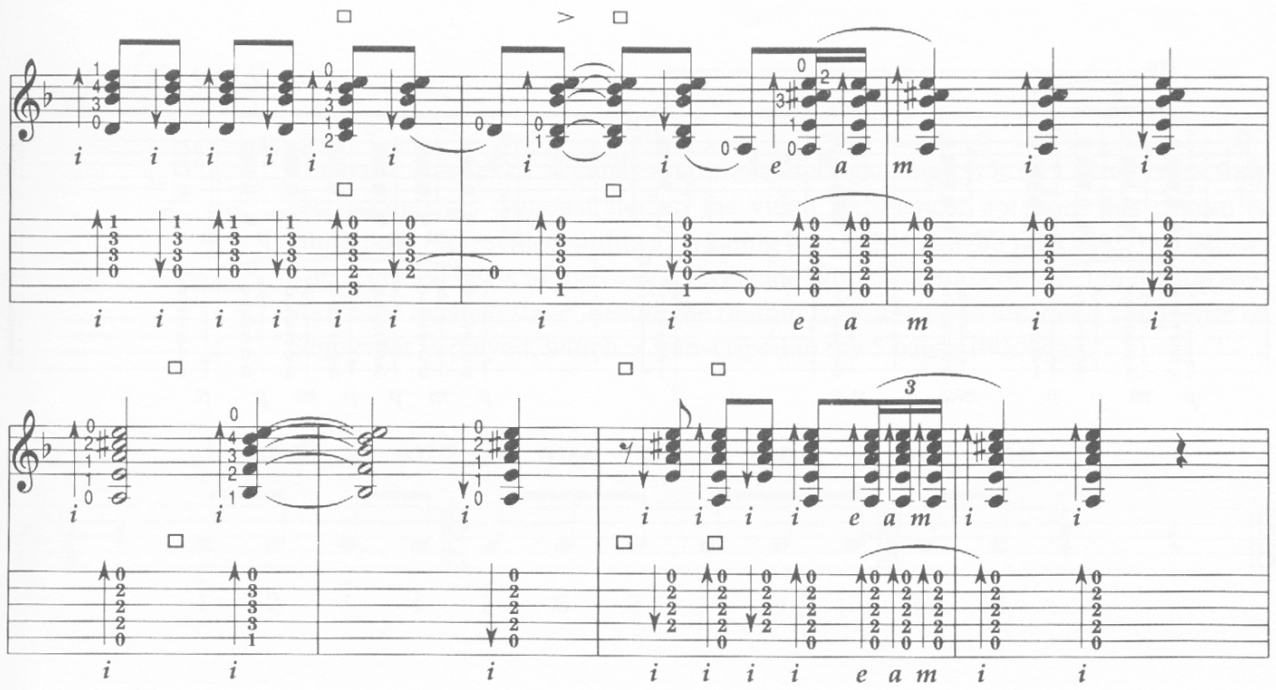

slide
slide
p
i
ma

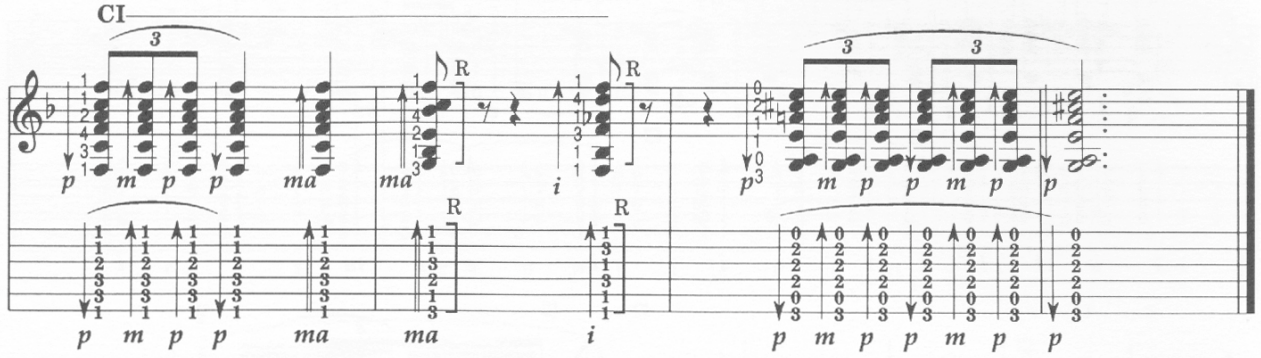



CIII








CI

Seguiriyas

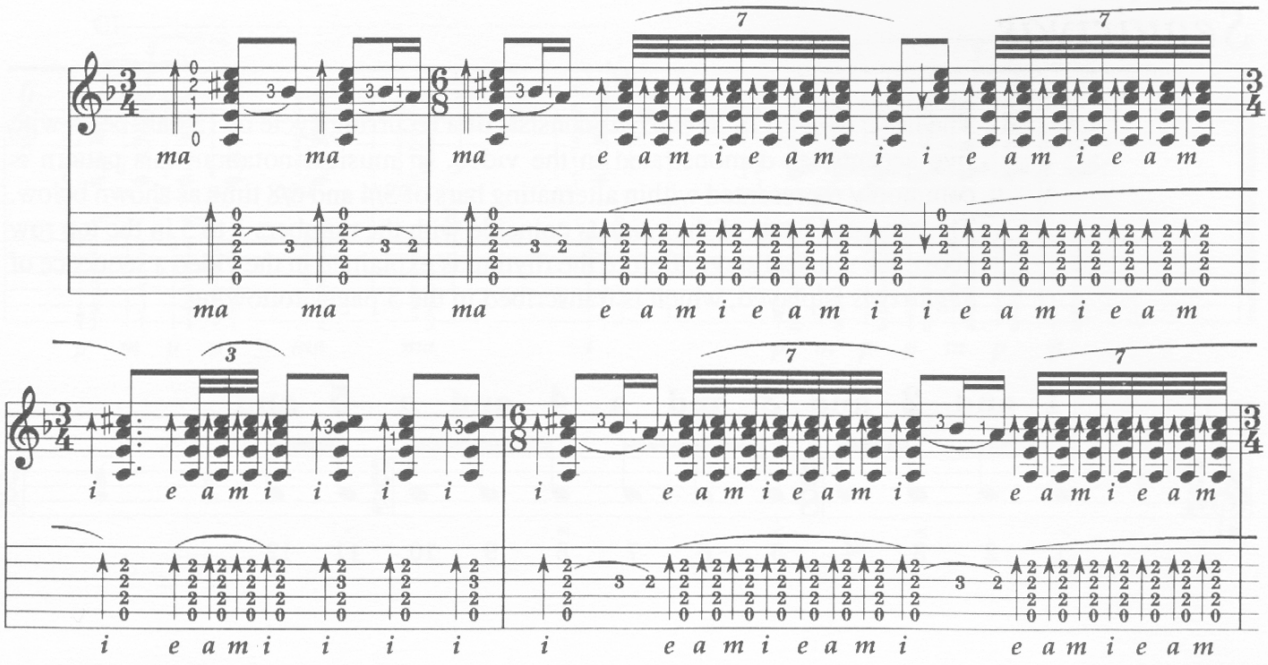
The basic *compás* of *Seguiriyas* consists of a recurring cycle of 12 half-beats with five accents, as demonstrated in the video. In musical notation, this pattern is commonly represented within alternating bars of 3/4 and 6/8 time as shown below. The accented beats of the *compás* coincide with the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

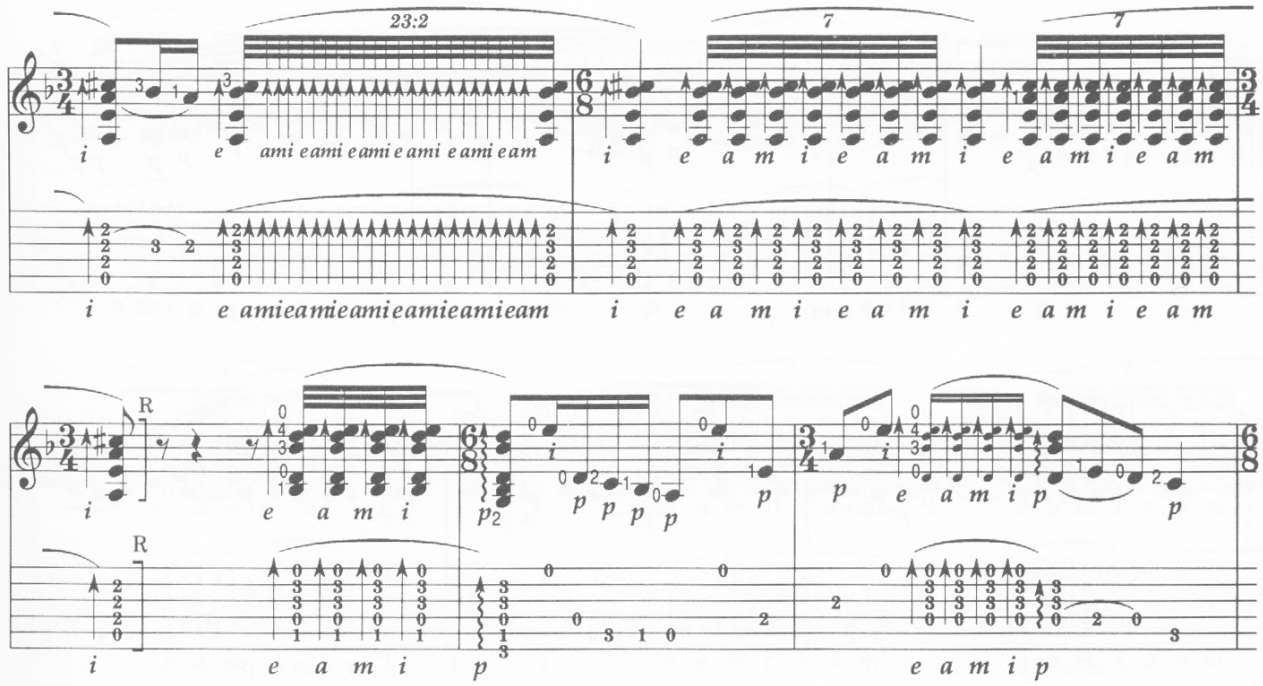
Ex.1

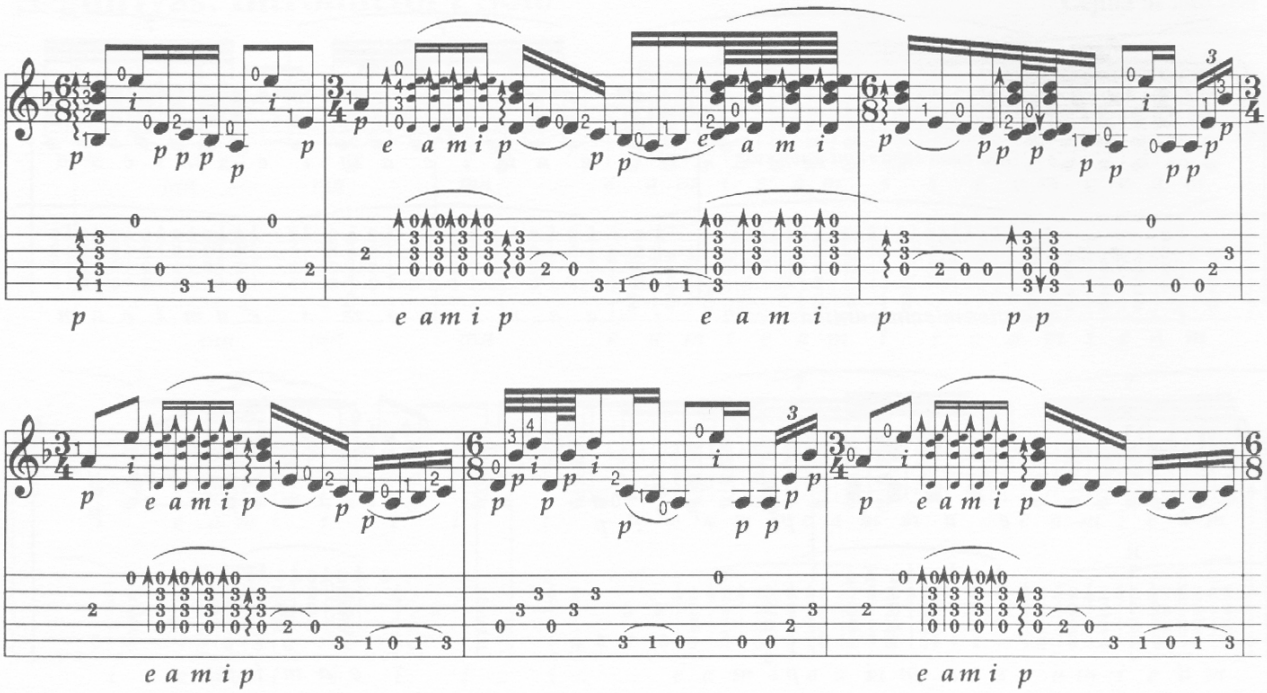


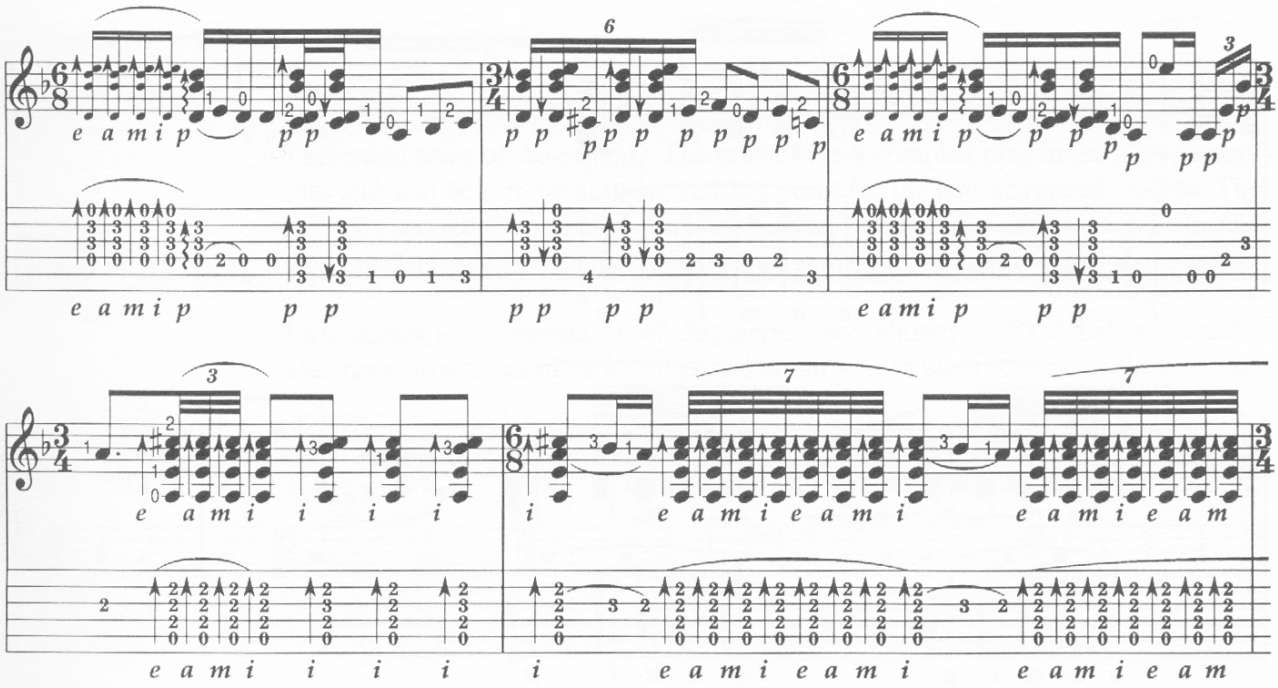
Seguiriyas: Introductory Solo

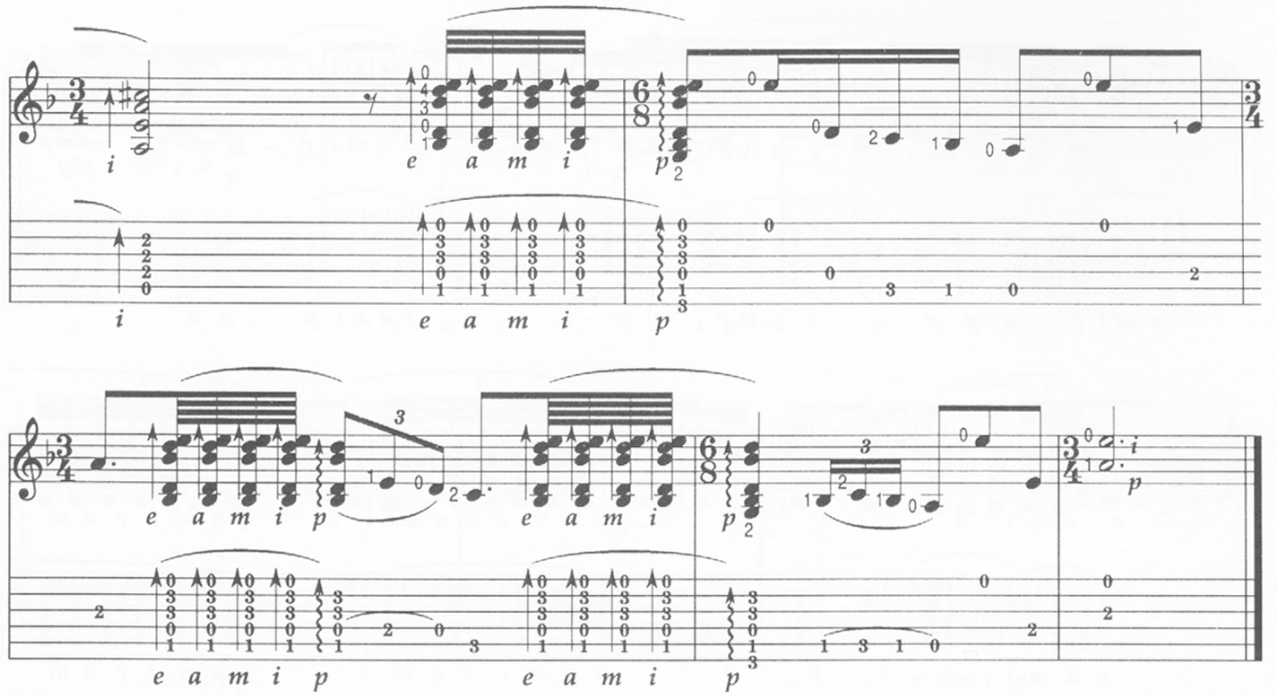
Cejilla at 2nd fret




23:2
7
7
i e ami eami eami eami eami eam
i e a m i e a m i e a m i e a m
i e amieamieamieamieamieam
i e a m i e a m i e a m i e a m
R
R
e a m i
e a m i p
p e a m i p


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

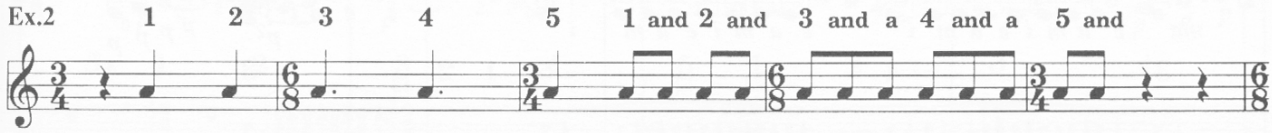




Seguiriyas: Counting the Compás

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

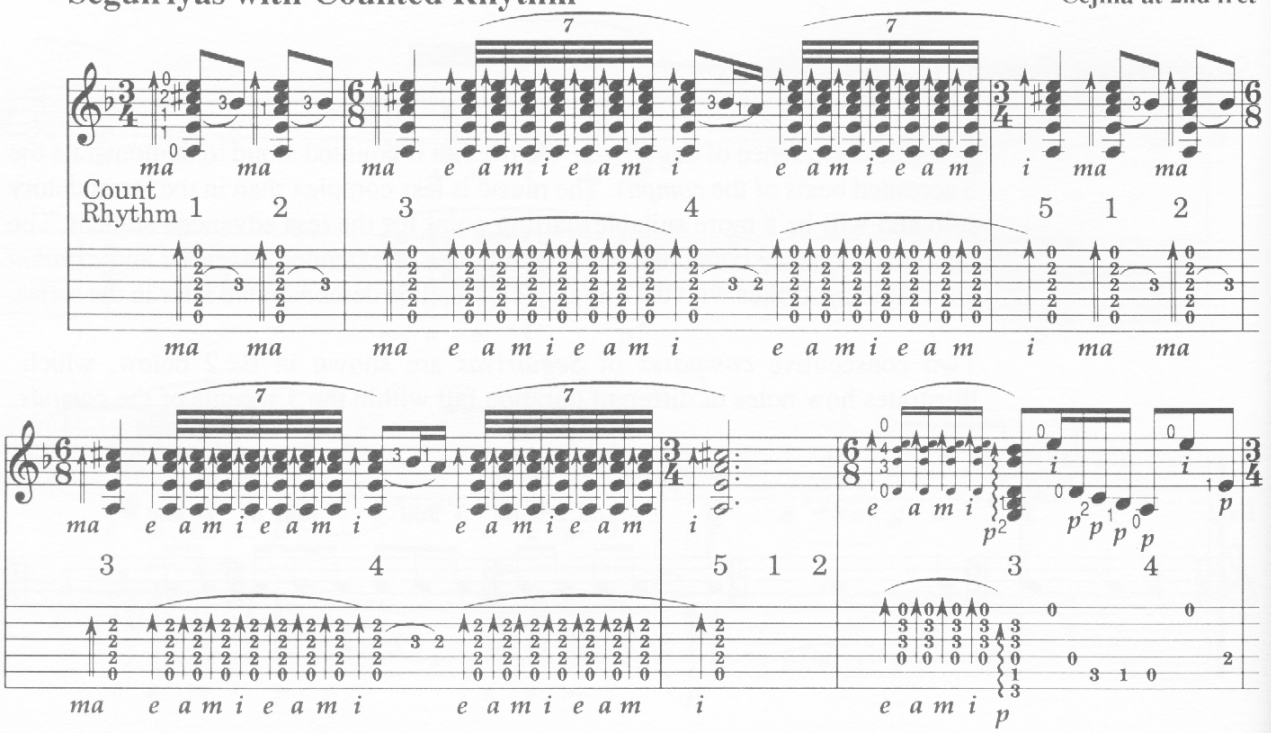
Two consecutive *compases* of *Seguiriyas* are shown in Ex.2 below, which illustrates how notes of different duration fall within the 5 accents of the *compás*.

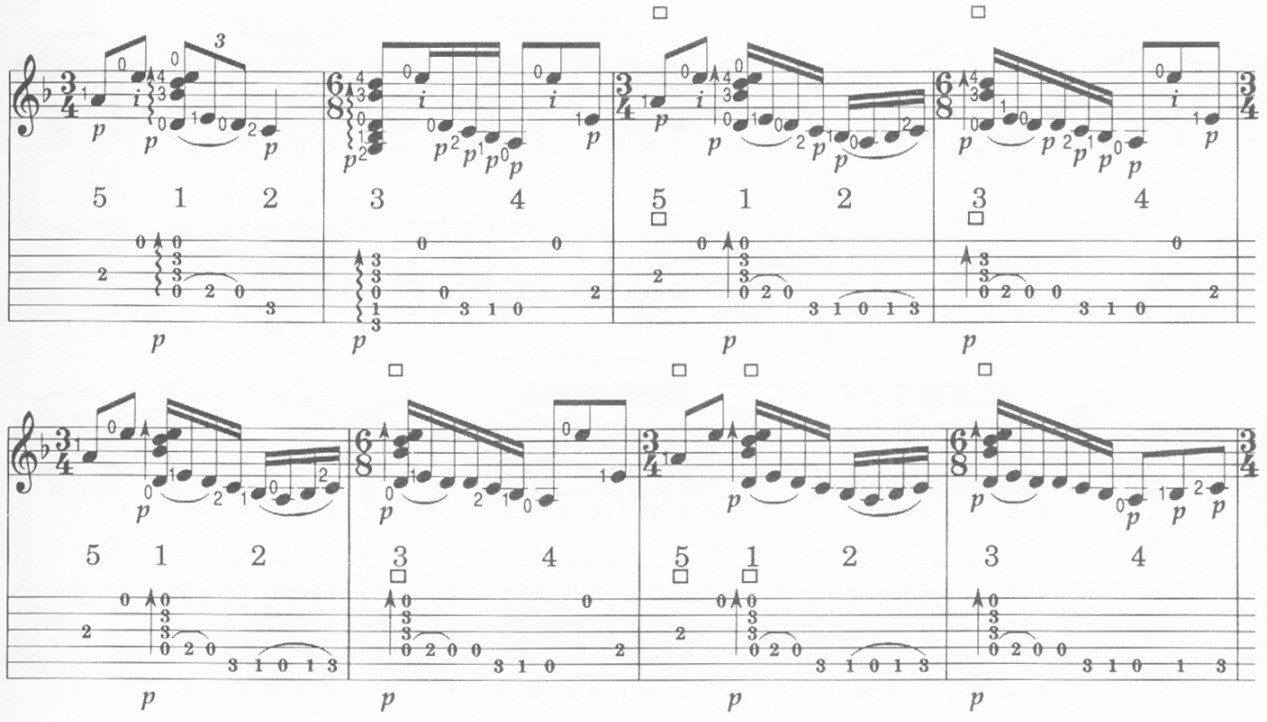


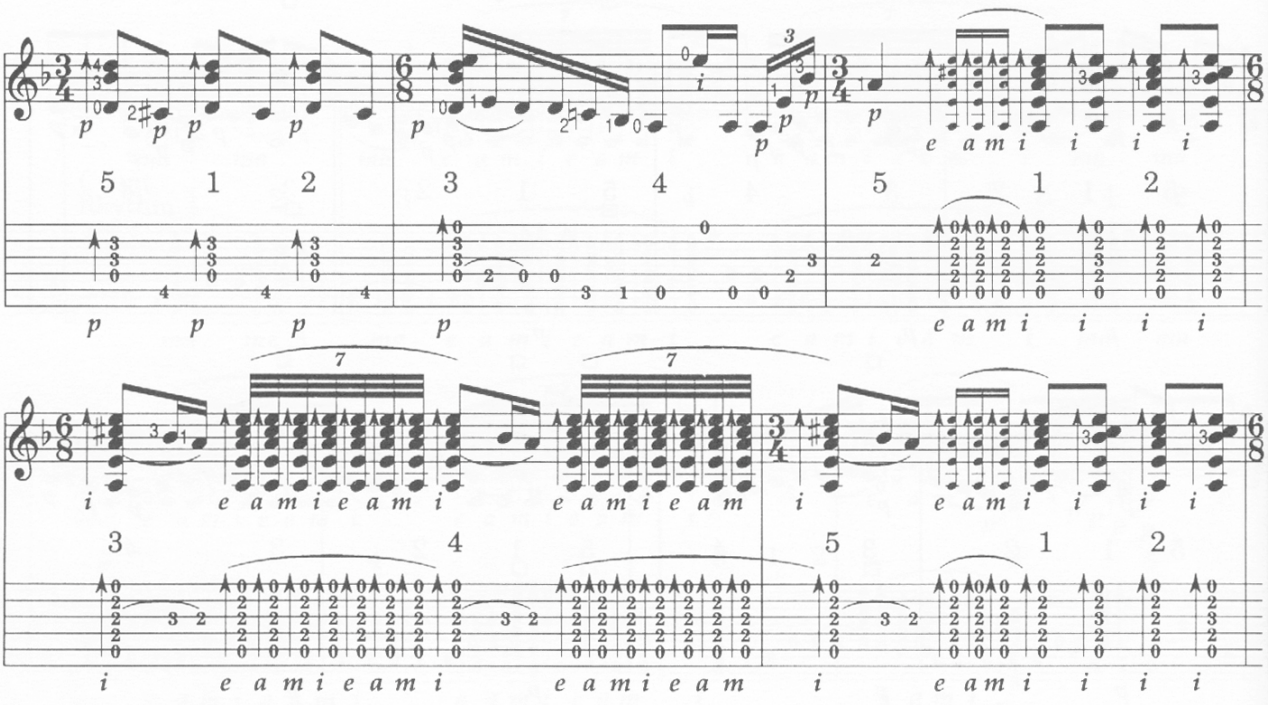
18

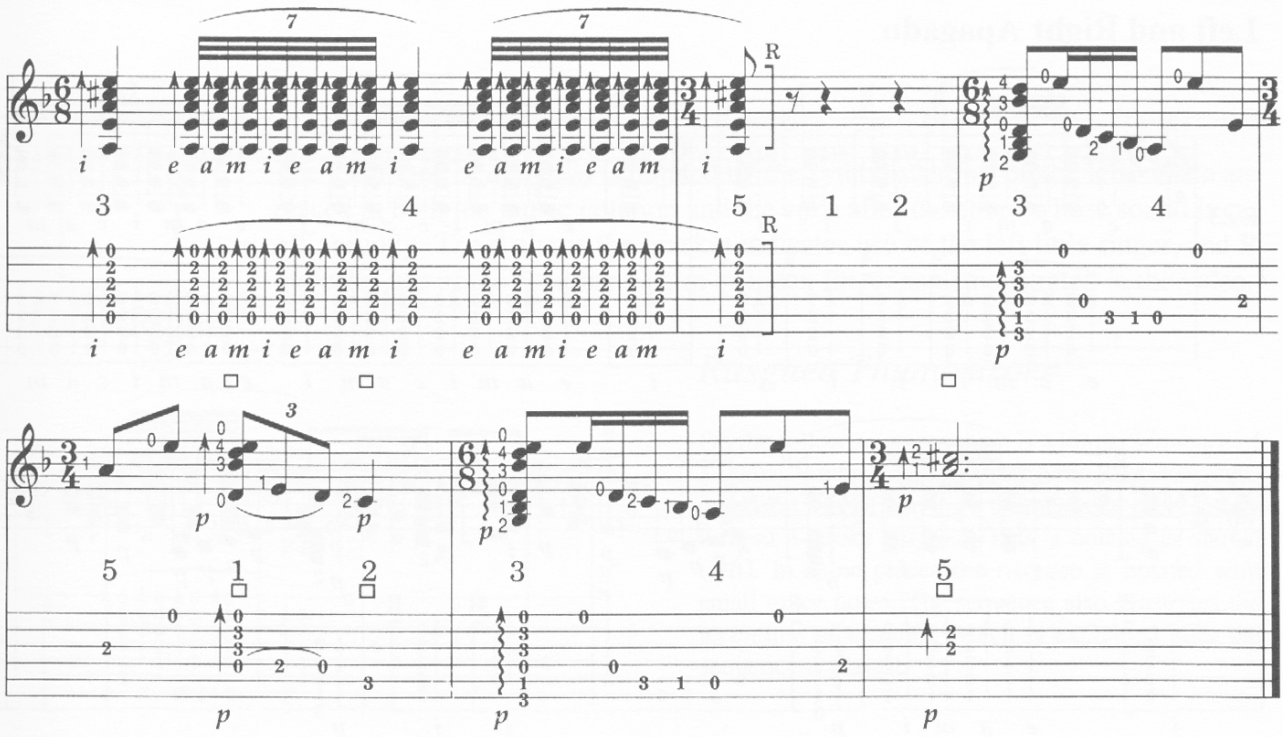
Seguiriyas with Counted Rhythm

Cejilla at 2nd fret

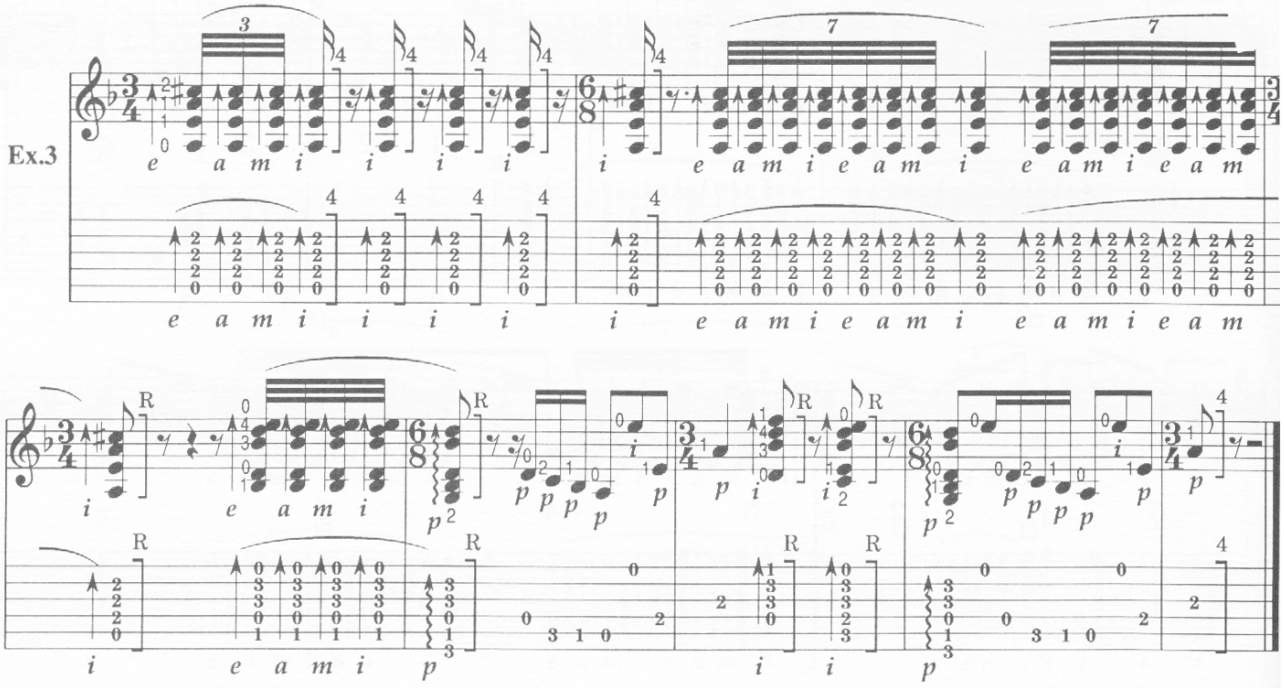




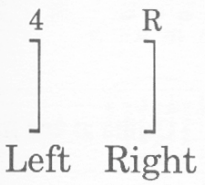




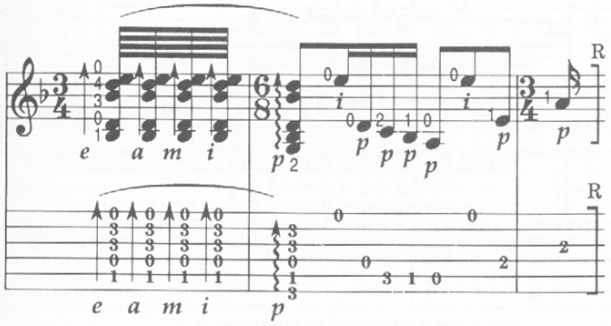
Left and Right Apagado



Apagado



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



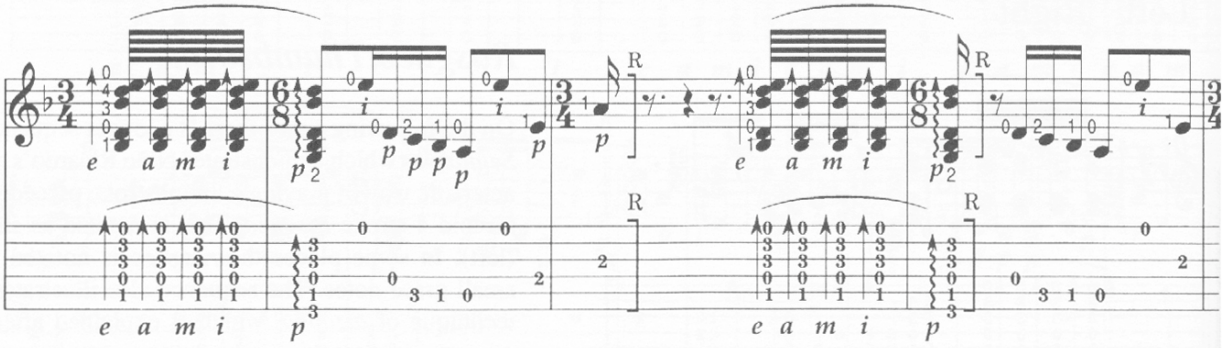
Rasgueo Thumbstroke

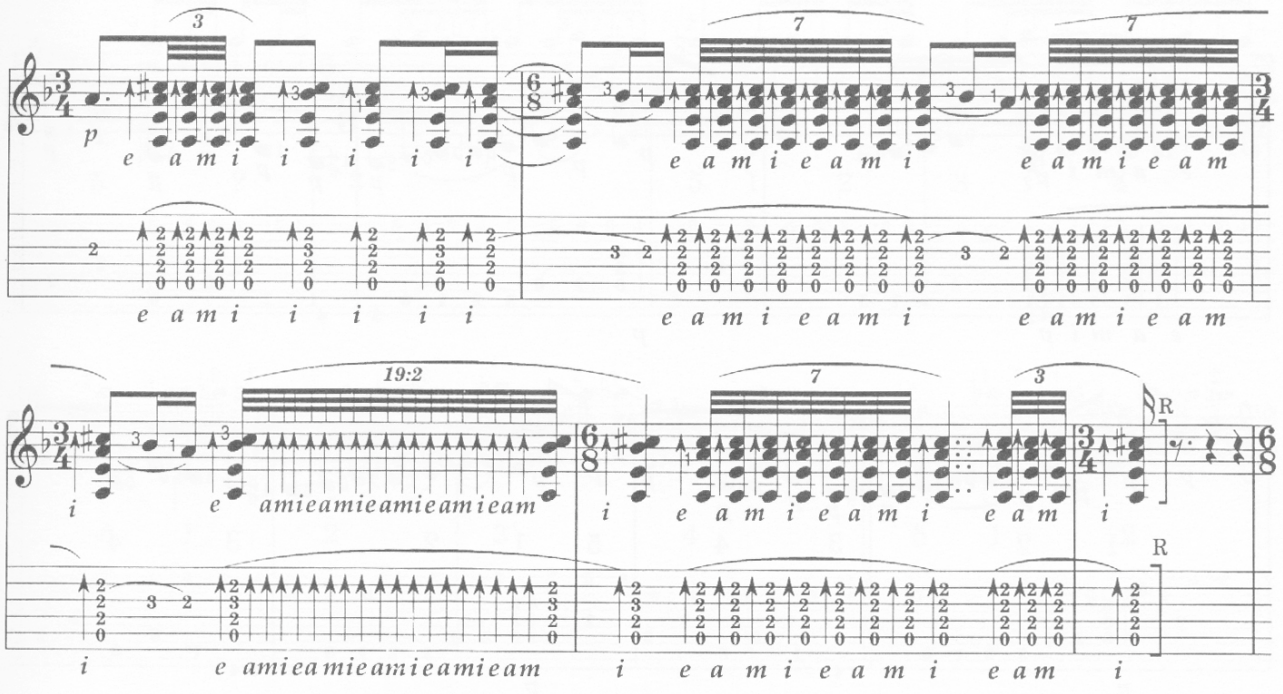
On the following pages there is a longer sequence of *Seguiriyas* which demonstrates Niño Ricardo's characteristic way of playing a thumbstroke preceded by a rapid 4-stroke *rasgueo*. This is notated as shown (left). In some places the *rasgueo* is notated with small grace notes. The sequence also illustrates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

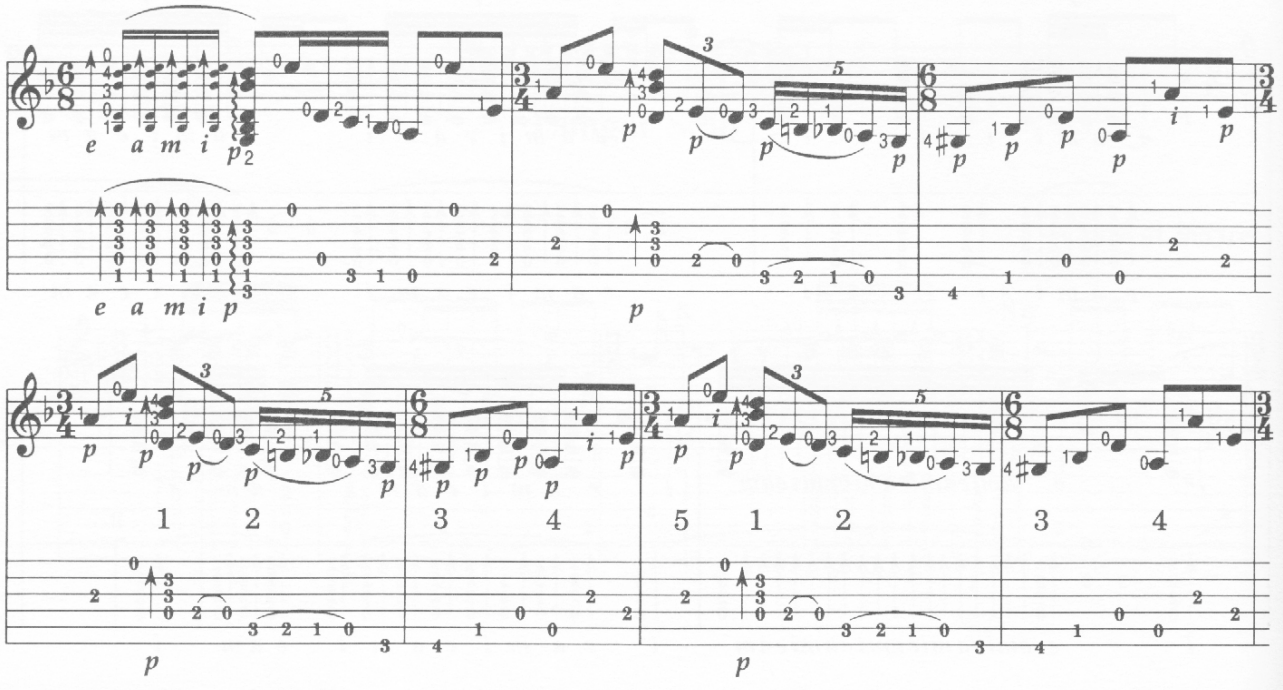
Seguiriyas

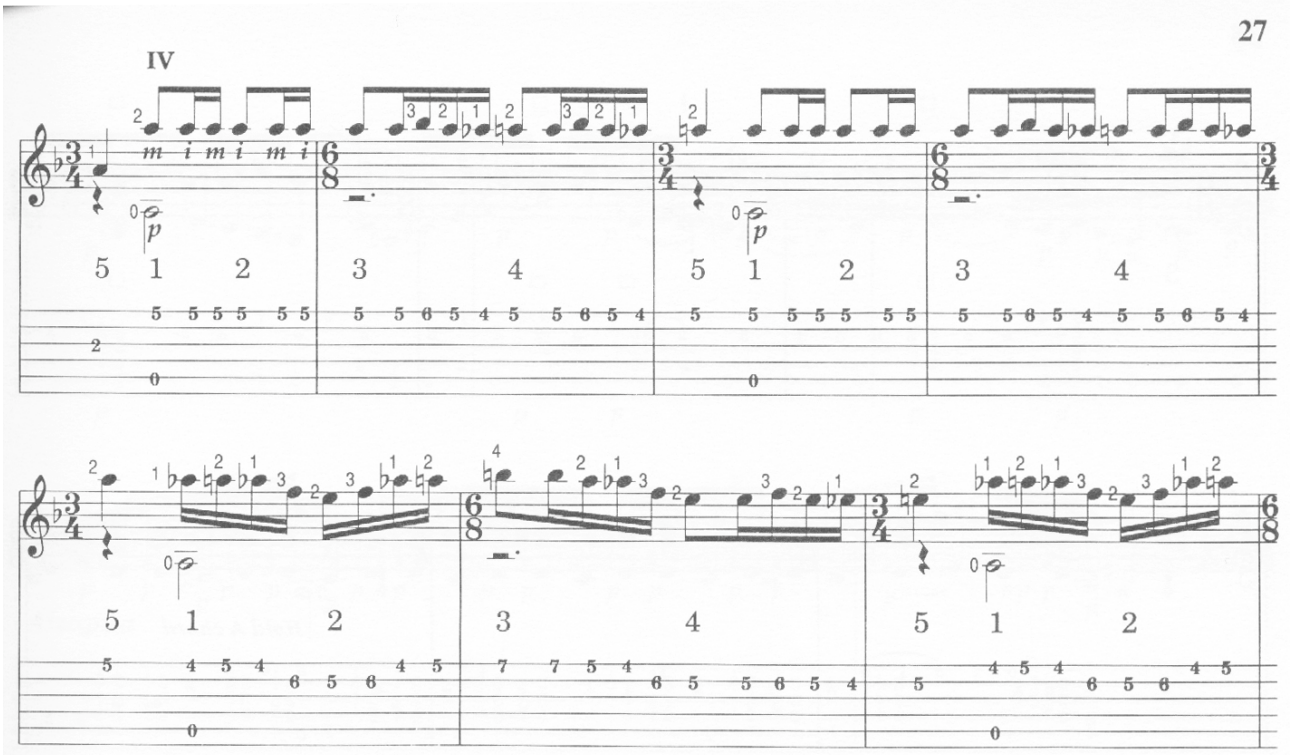
Longer Solo

Cejilla at 2nd fret

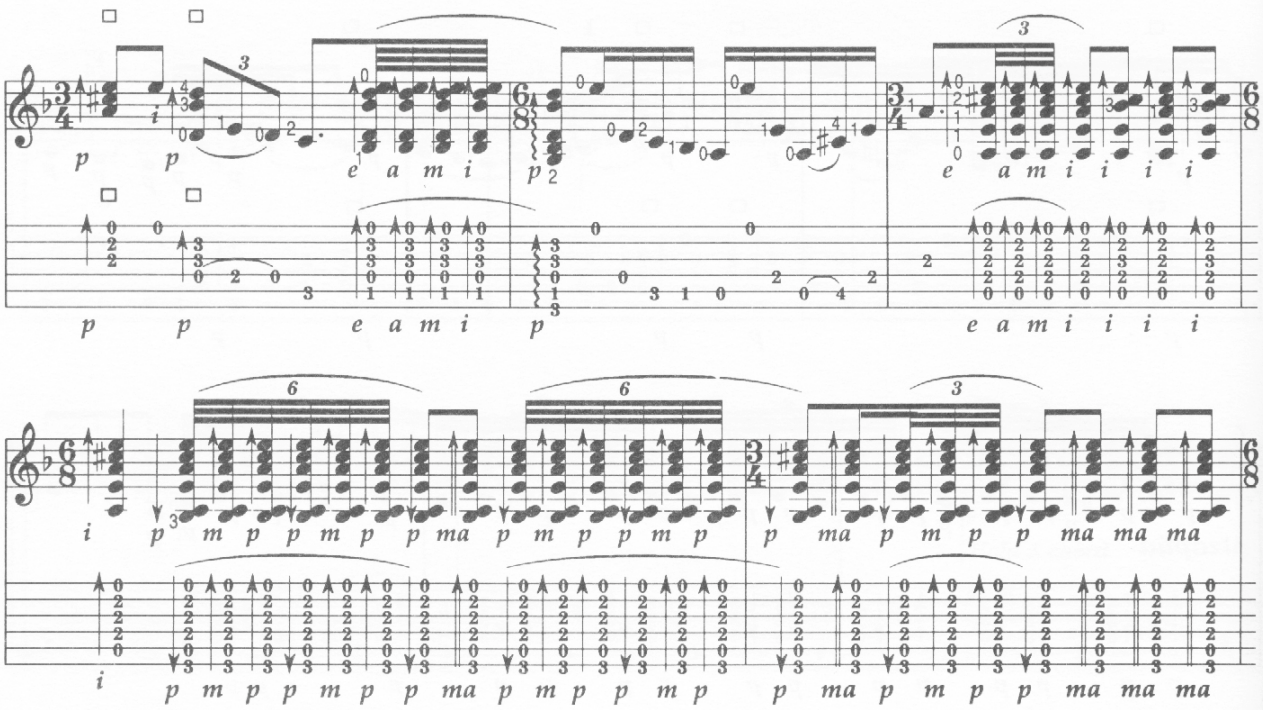


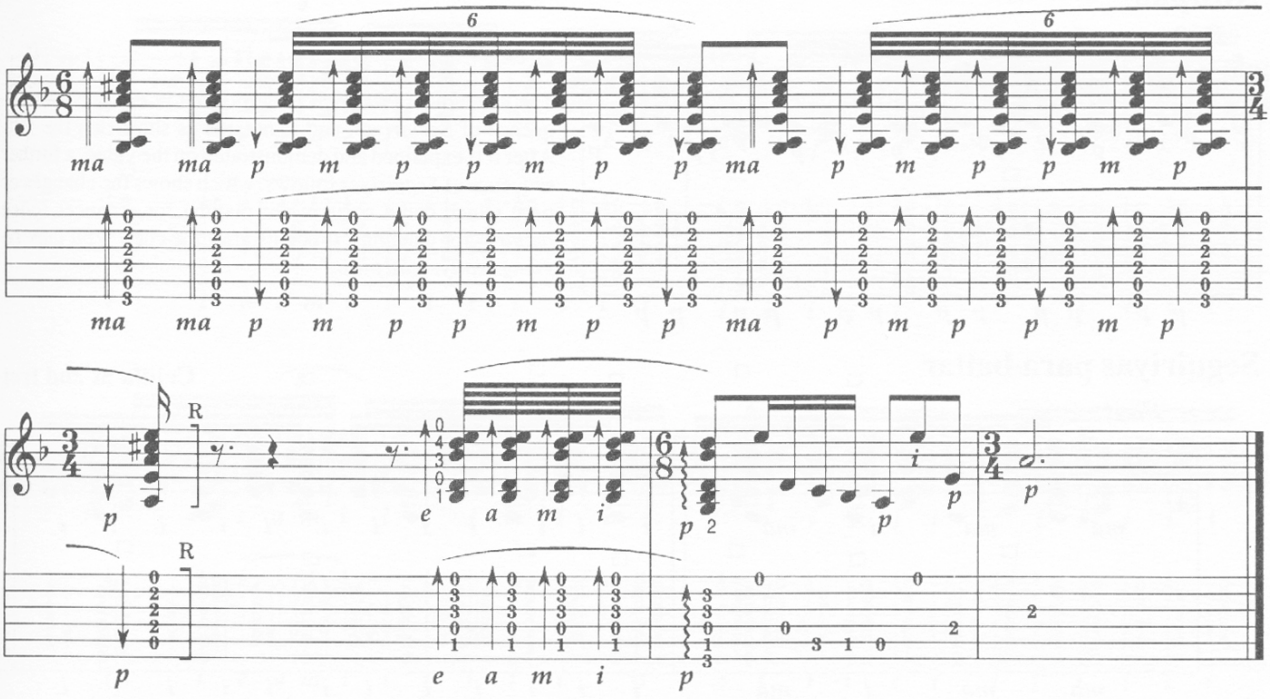





IV
m i m i m i
p
Hold A chord


Alzapúa





La Guitarra Flamenca *Seguiriyas: Longer Solo. Lesson 3.*

32

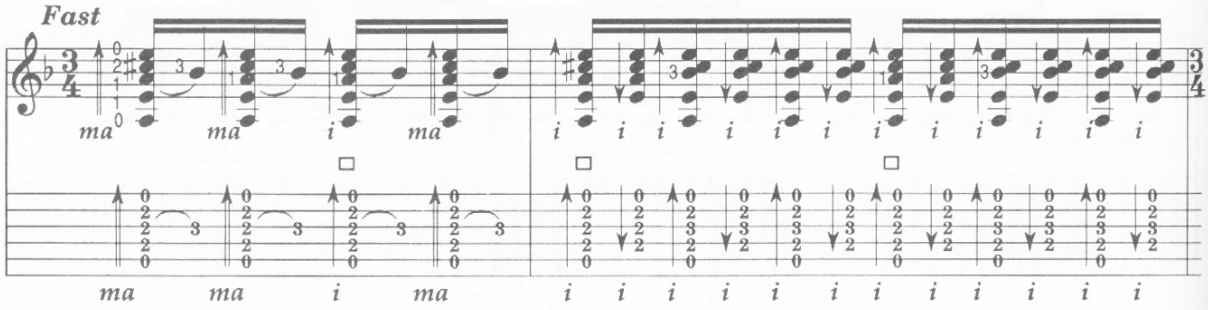
Alzapúa



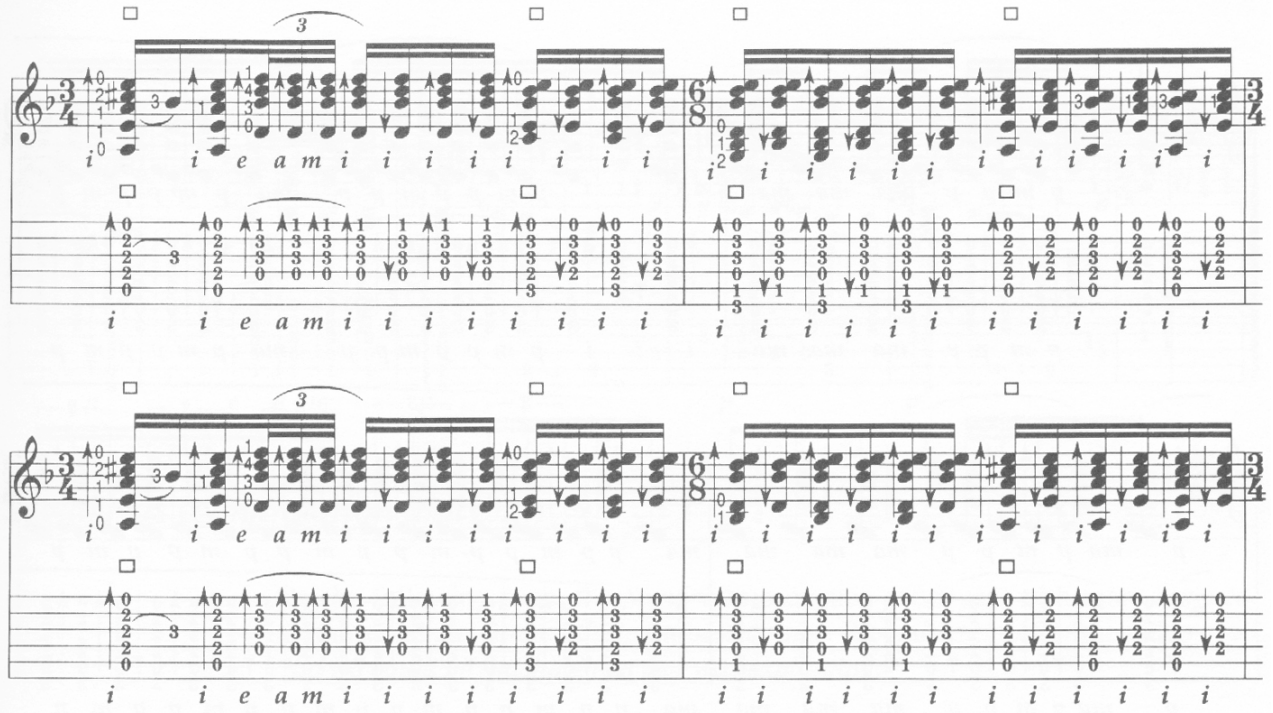
The technique of *alzapúa* is introduced in the previous sequence of *Seguiriyas*, and is notated as shown on the left. After it is explained and demonstrated on the video, a further sequence of *Seguiriyas* follows, which shows the changes of pace which could occur when playing for a dancer (*para bailar*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

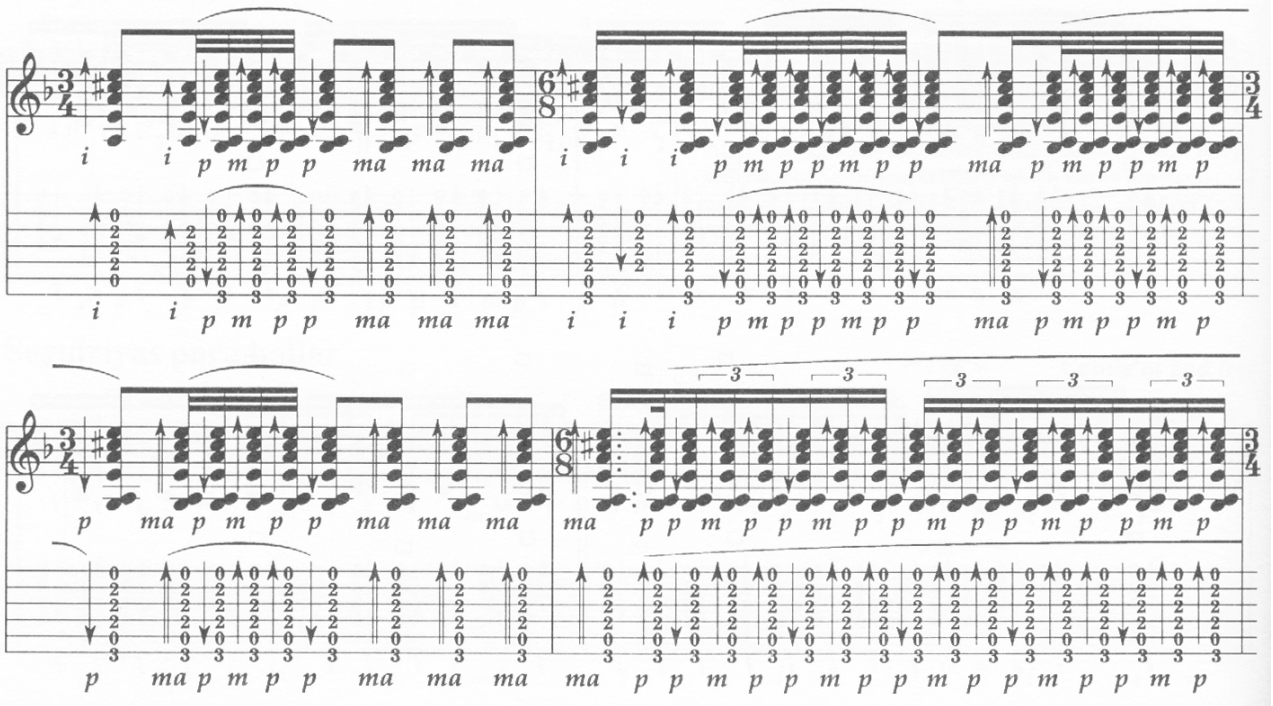
Seguiriyas para bailar

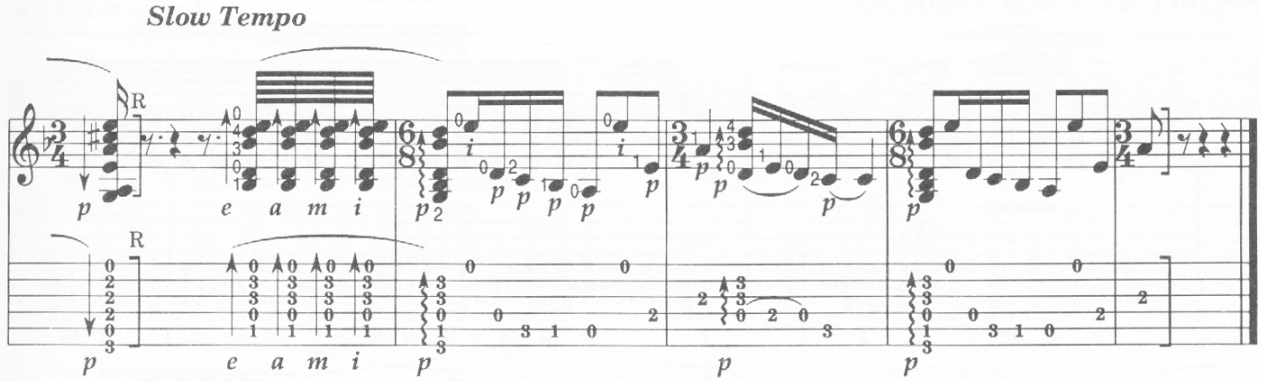
Cejilla at 2nd fret



Alzapúa. Seguiriyas para bailar. Lesson 3. *La Guitarra Flamenca*





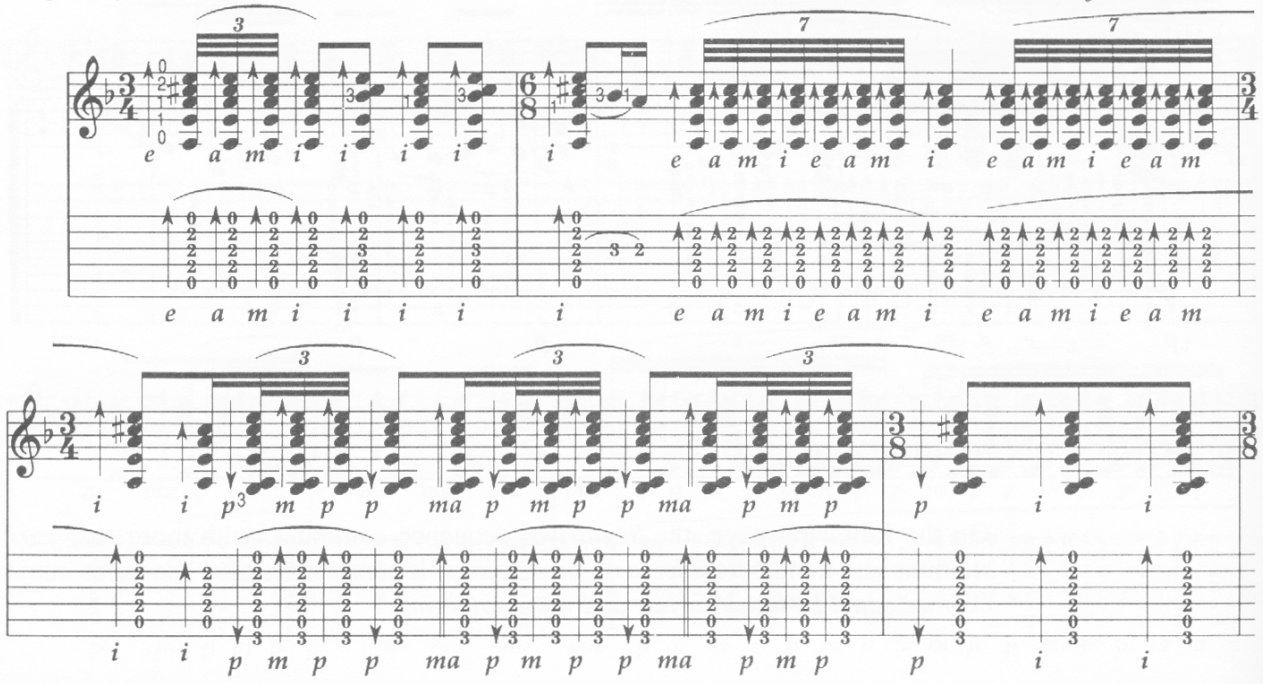


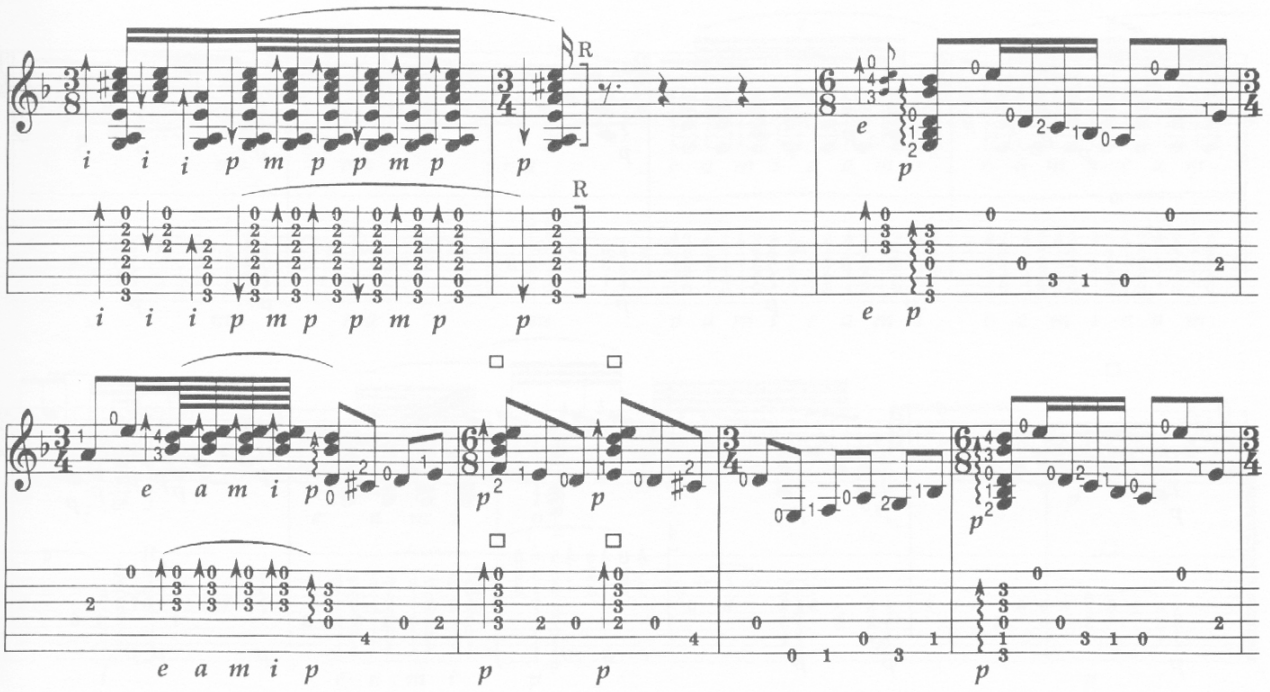
Seguiriyas (continuation and end)

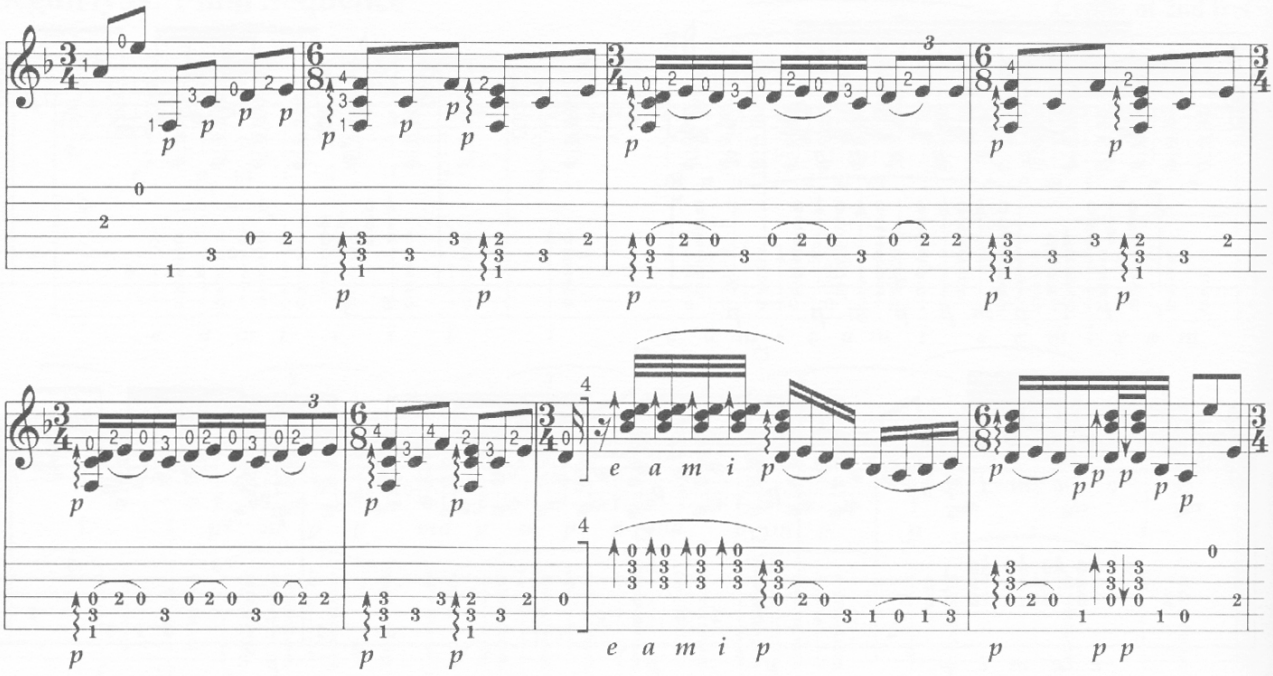
On the following page, the *Seguiriyas* sequence continues, with more *rasgueo* rhythms and a melodic *falseta* on bass strings. It commences after the video cue: *"So we could be finishing fast as I was explaining."*

Seguiriyas: Final Sequence

Cejilla at 2nd fret




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


p
e a m i p
e a m i p



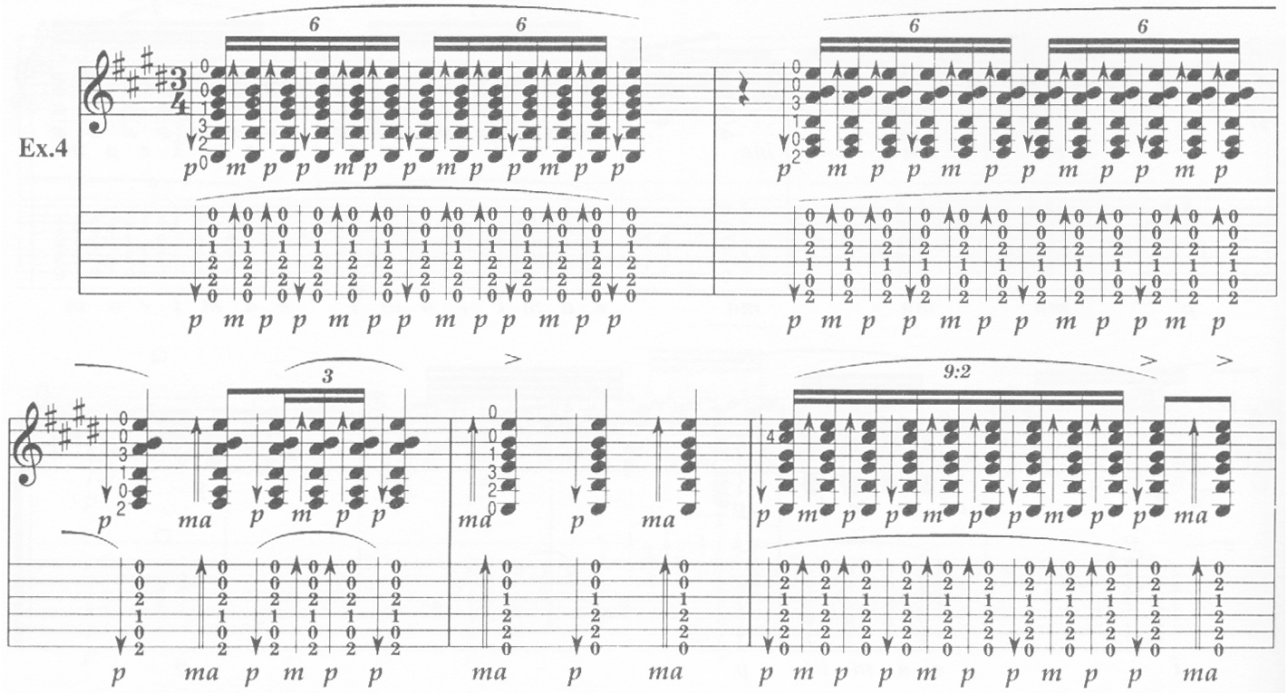
La Guitarra Flamenca — *Seguiriyas: Final Sequence. Lesson 3.*

40

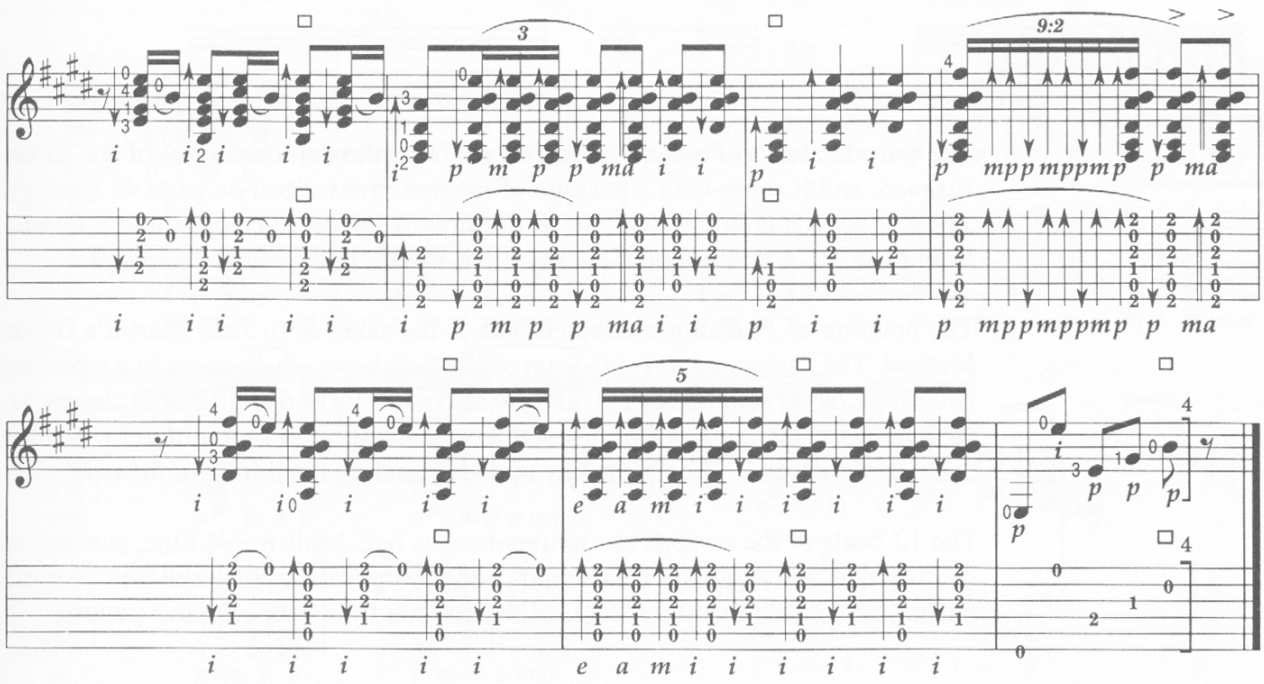
Triplet Rasgueo *(illustrated by 3 compases of Alegrías en Mi)*

Cejilla at 2nd fret

Ex.4



Triplet Rasgueo: Alegrías en Mi. Lesson 3. — *La Guitarra Flamenca*



La Guitarra Flamenca *Triplet Rasgueo: Alegrías en Mi. Lesson 3.*

Fandangos

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

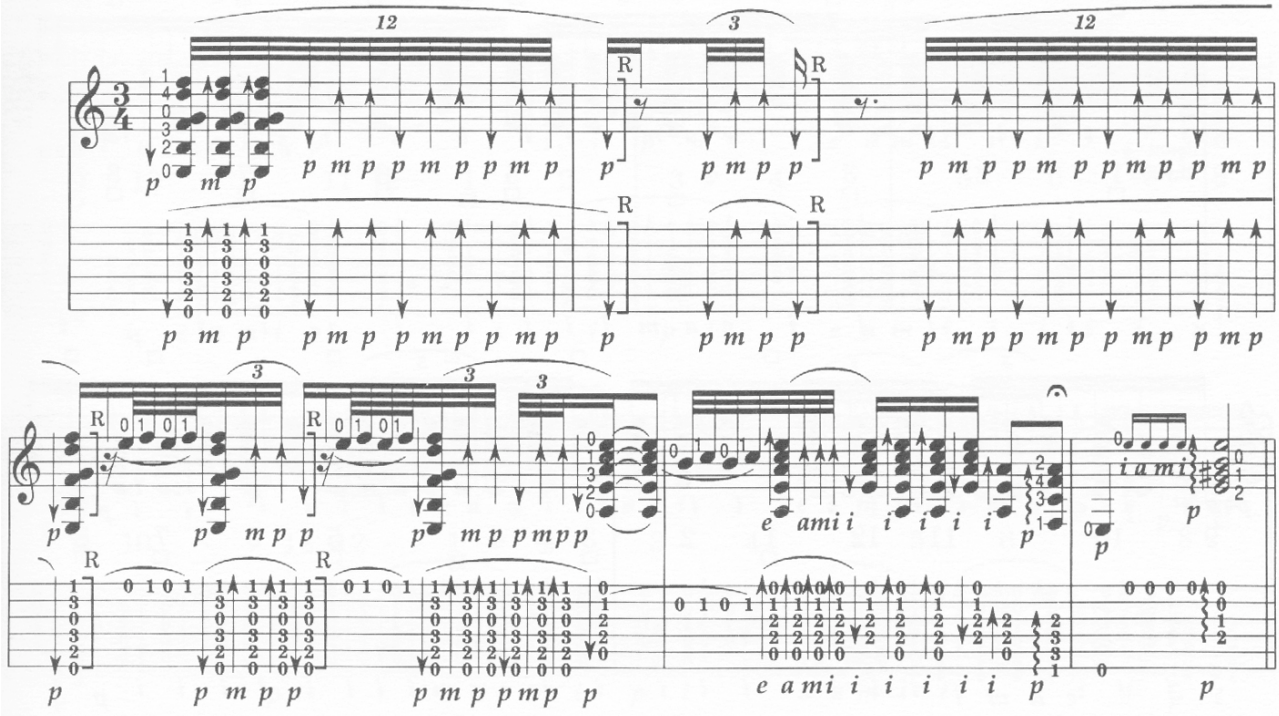
The notation of *Fandangos* adopted here is the same as in Juan Martín's Guitar Method. The basic *compás* is made up of 12 (2x6) beats which occur in a repeating pattern. *Falsetas* start on beat 11, and are also made up of 6 and 12-beat sequences, so that they need an extra two beats of *rasgueo* at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

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

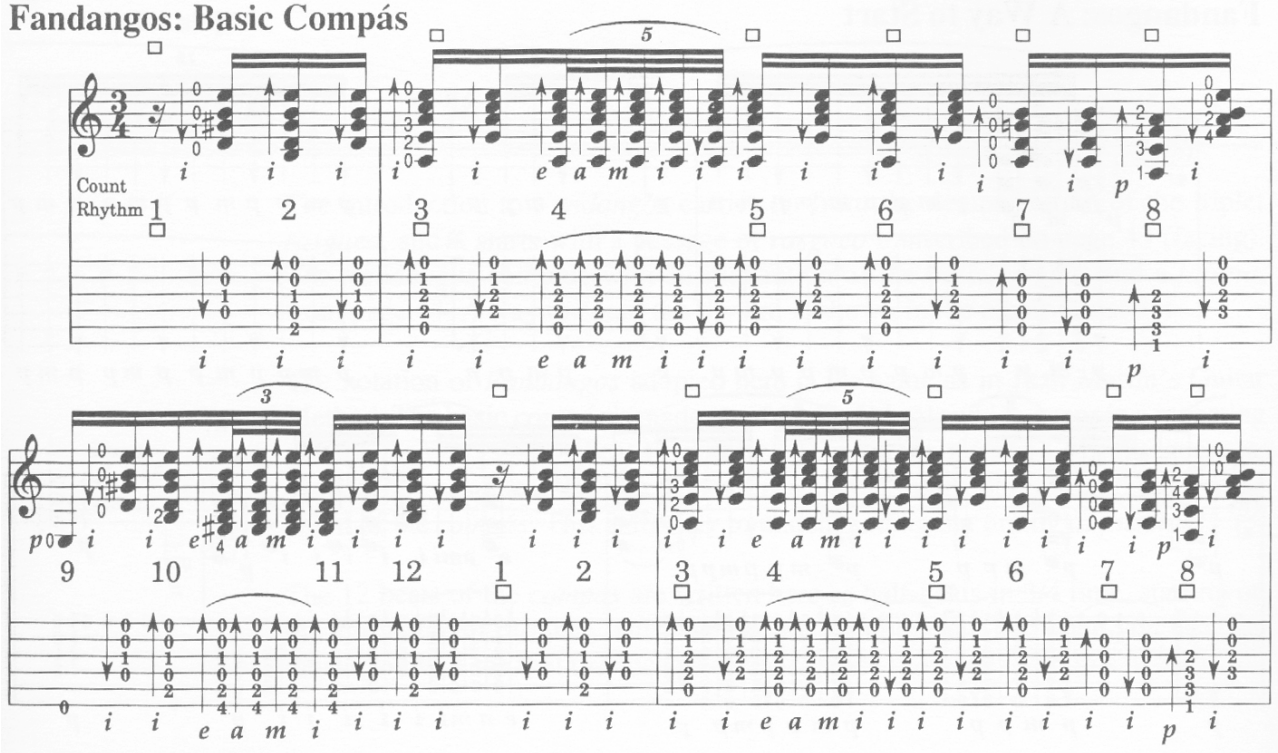
Fandangos: Introduction. Lesson 3. *La Guitarra Flamenca*

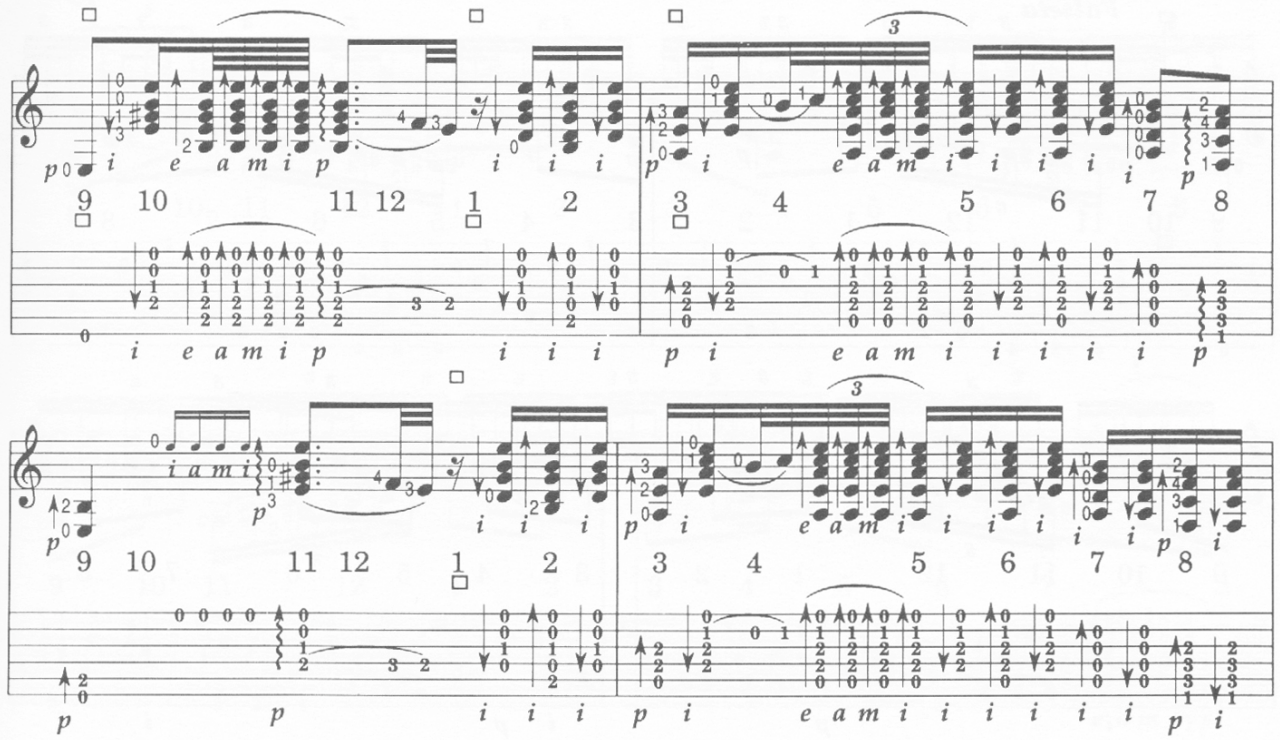
Fandangos: A Way to Start

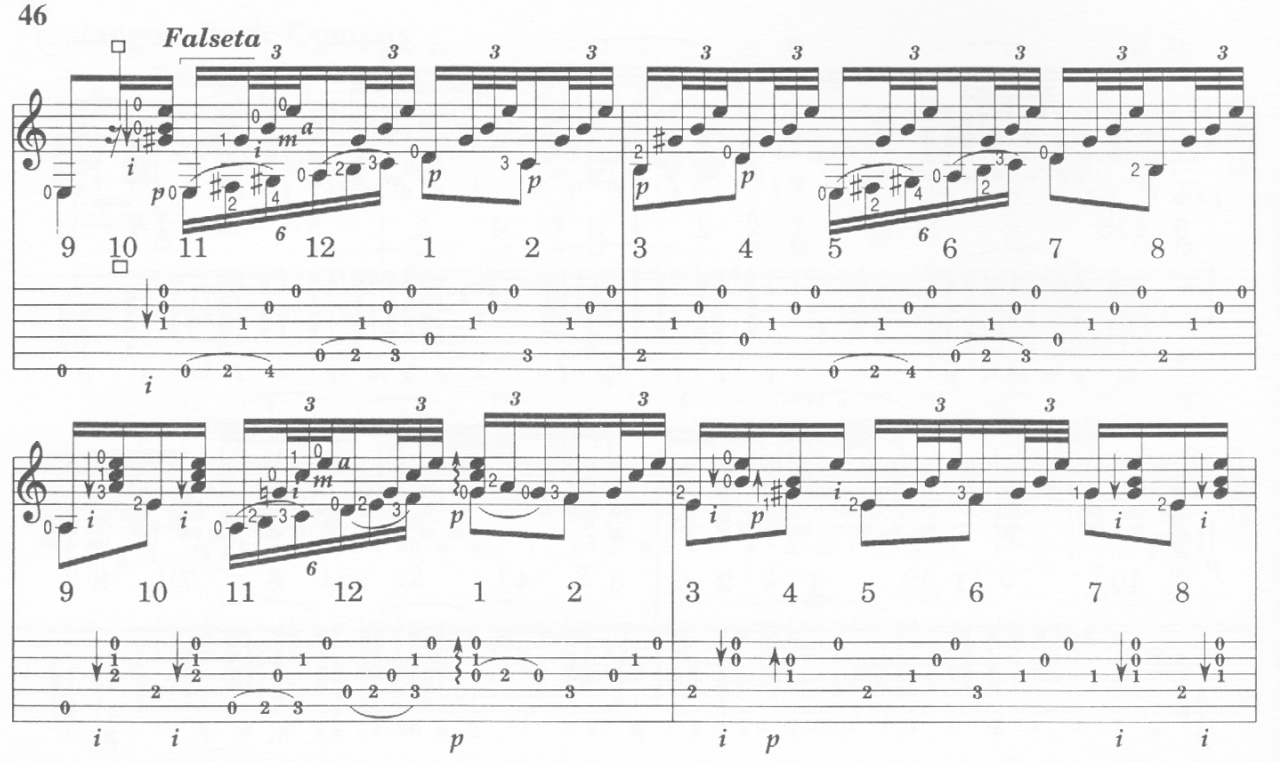
Cejilla at 2nd fret

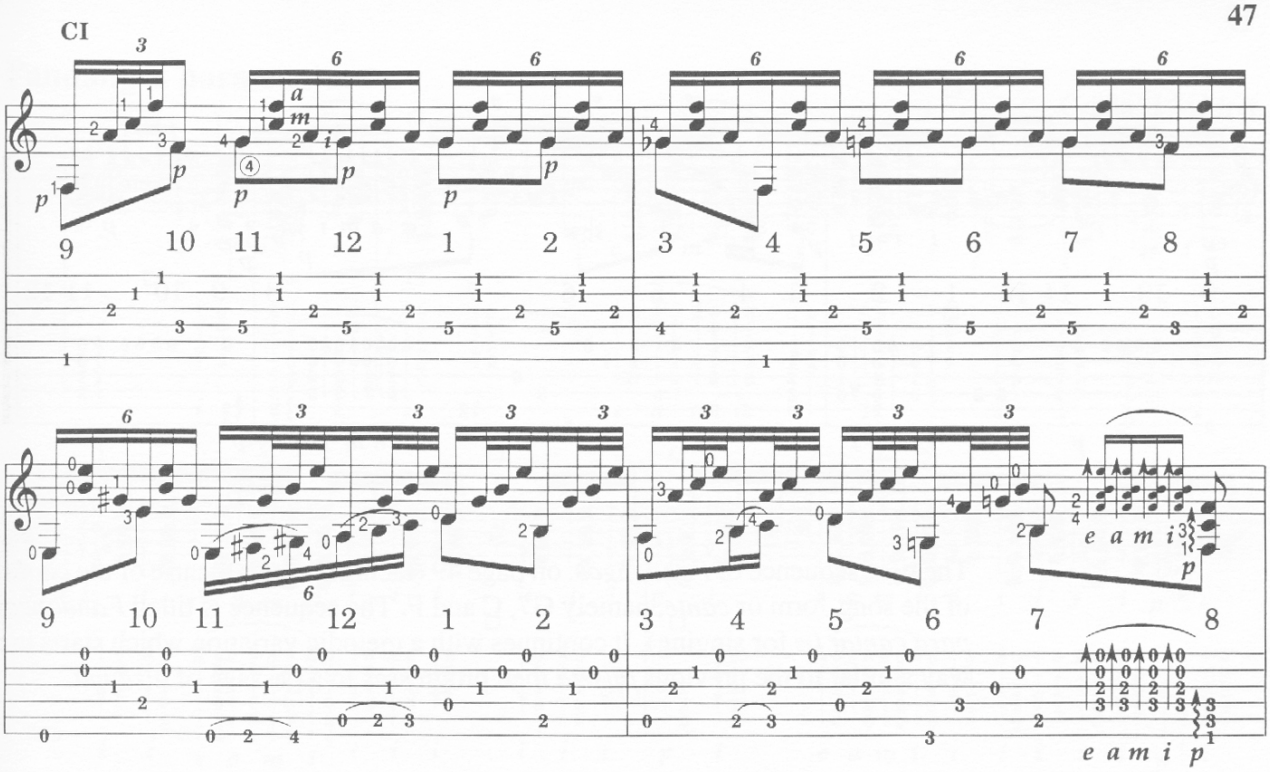


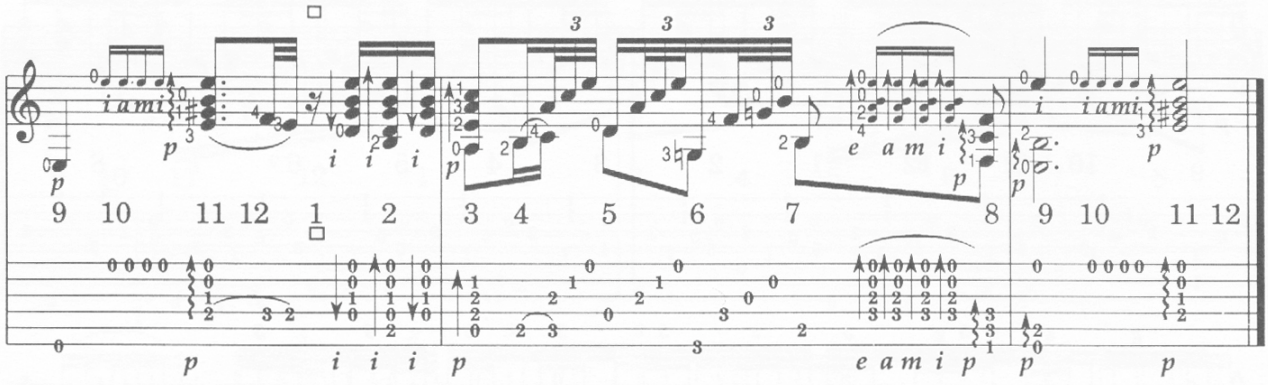
Fandangos: Basic Compás






Falseta

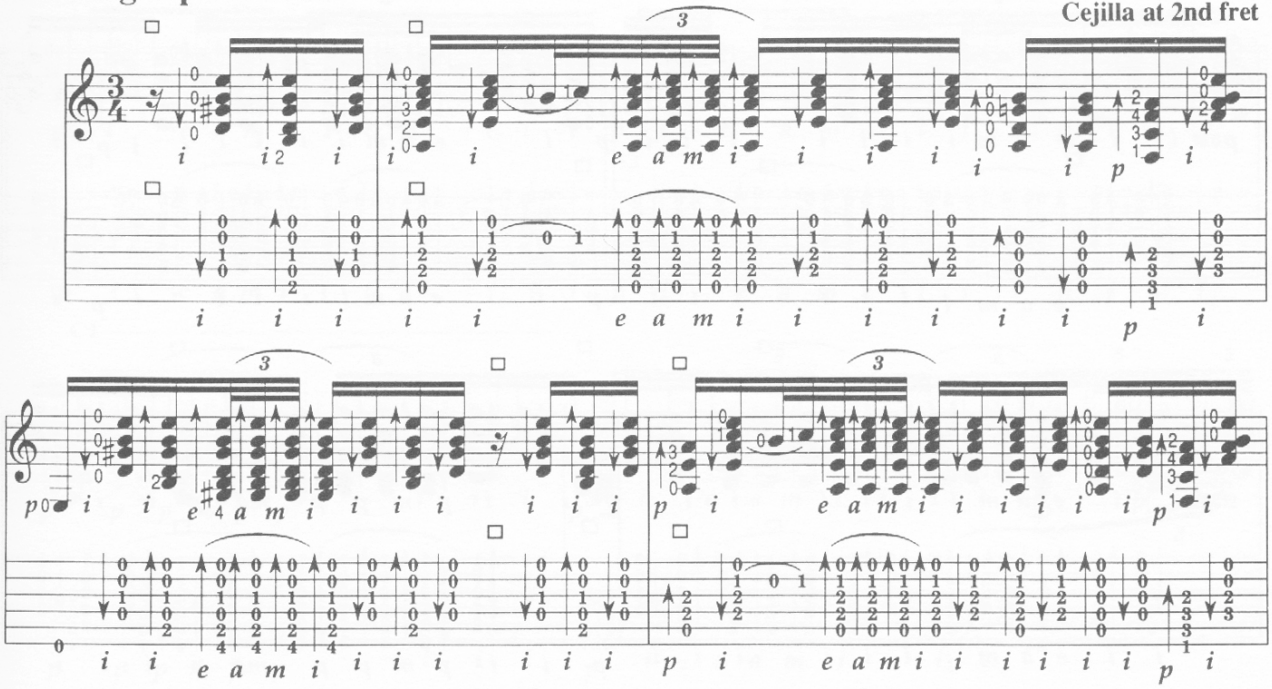


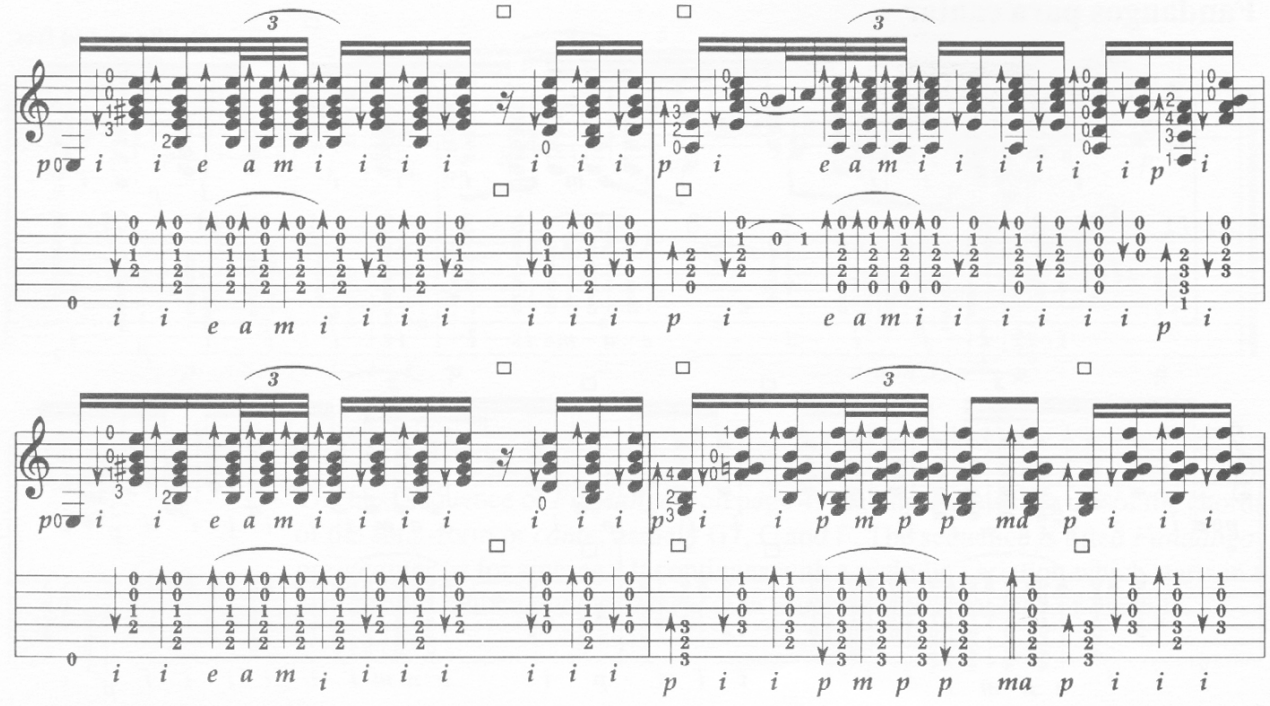


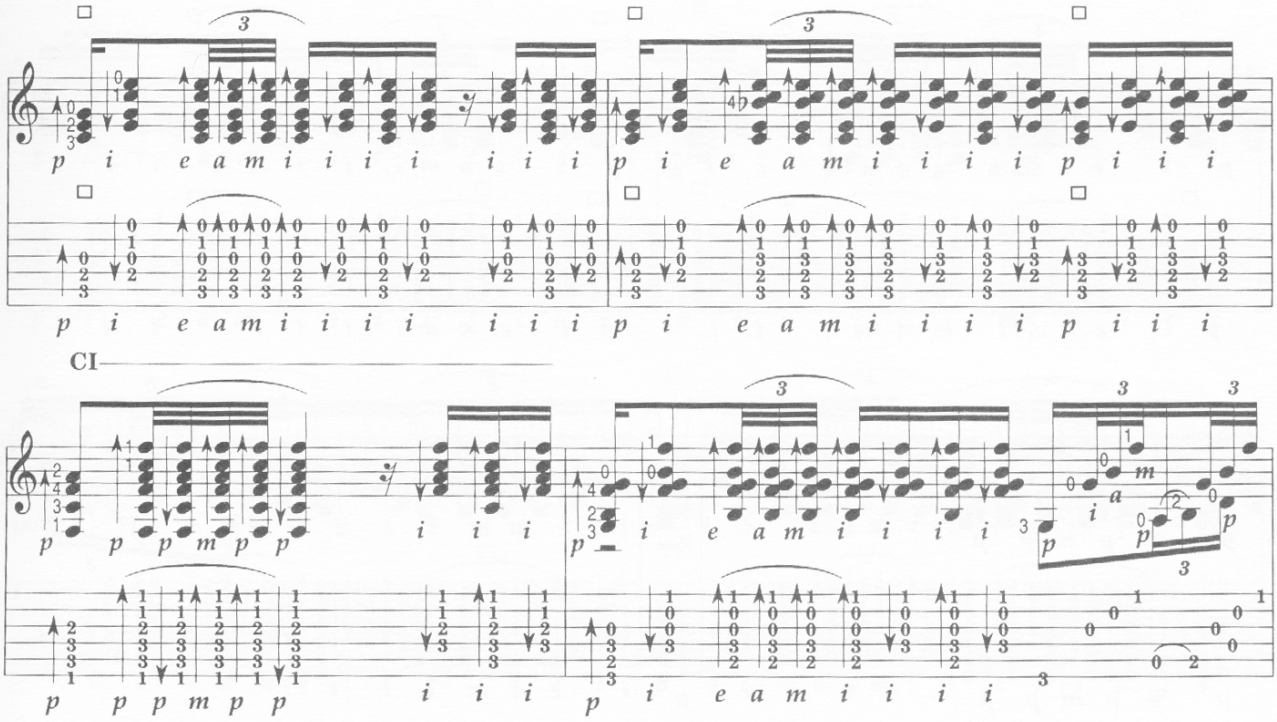
The next sequence of *Fandangos*, on page 49 (facing), shows the use of the chords of the song-form or *cante*, namely G7, C and F. The sequence is titled *Fandangos para cantar* (= for singing). It continues with a melodic variation which starts in a way similar to the previous *falseta* then progresses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

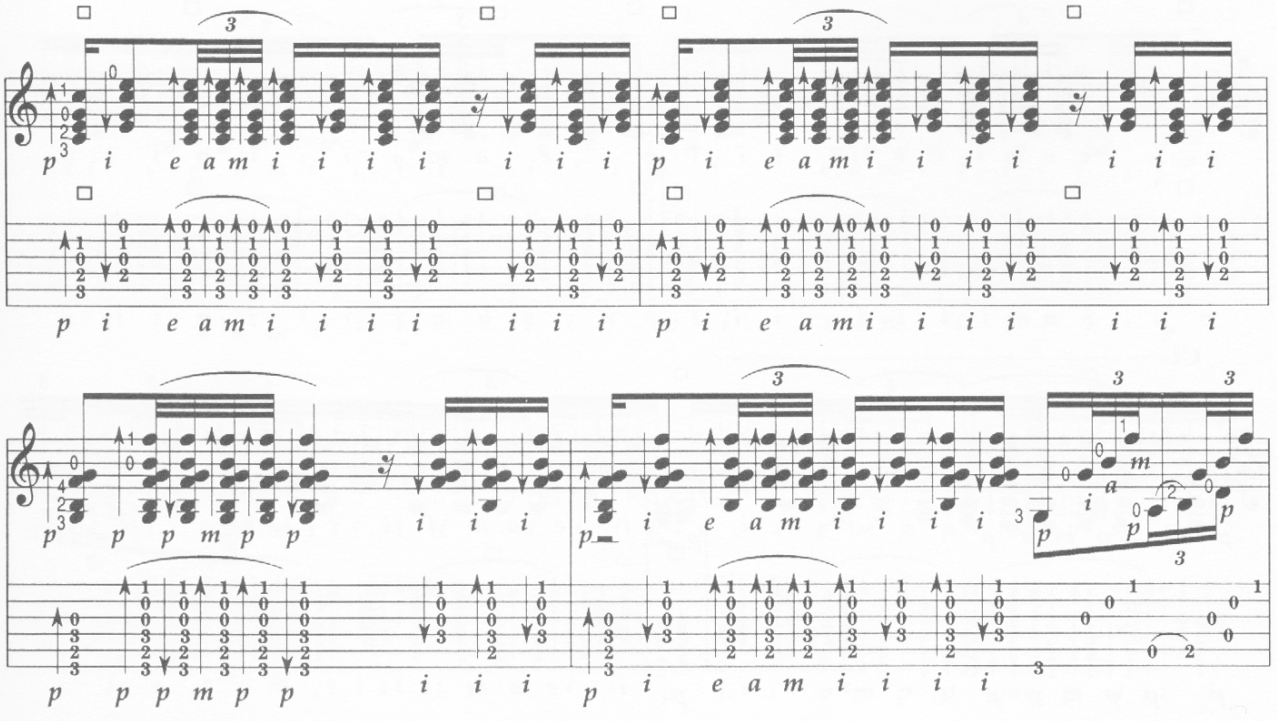
Fandangos para cantar

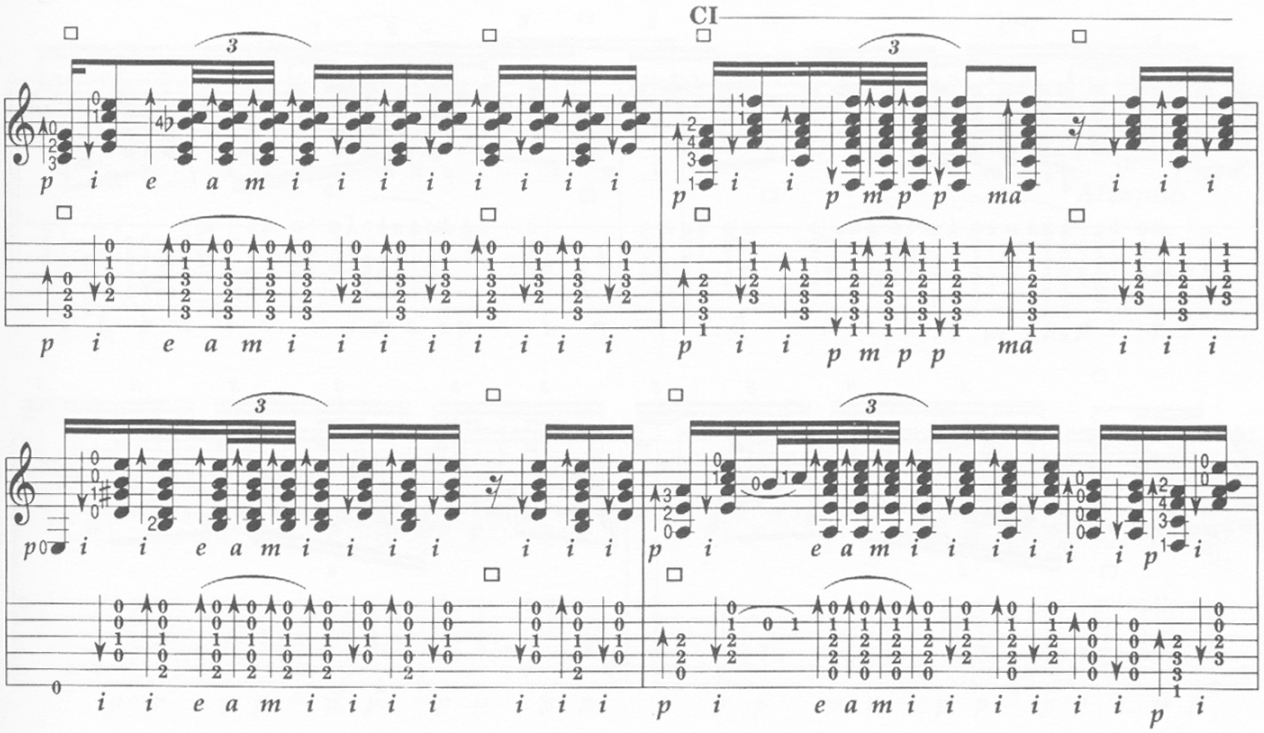
Cejilla at 2nd fret

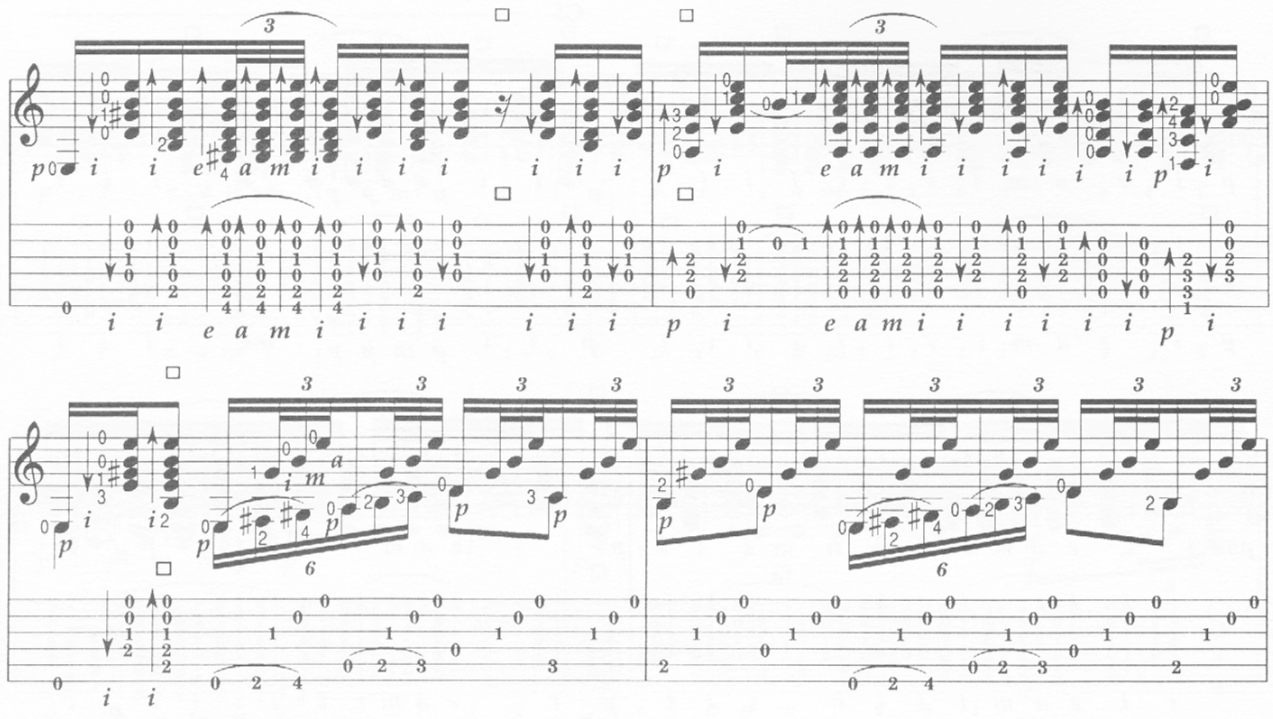


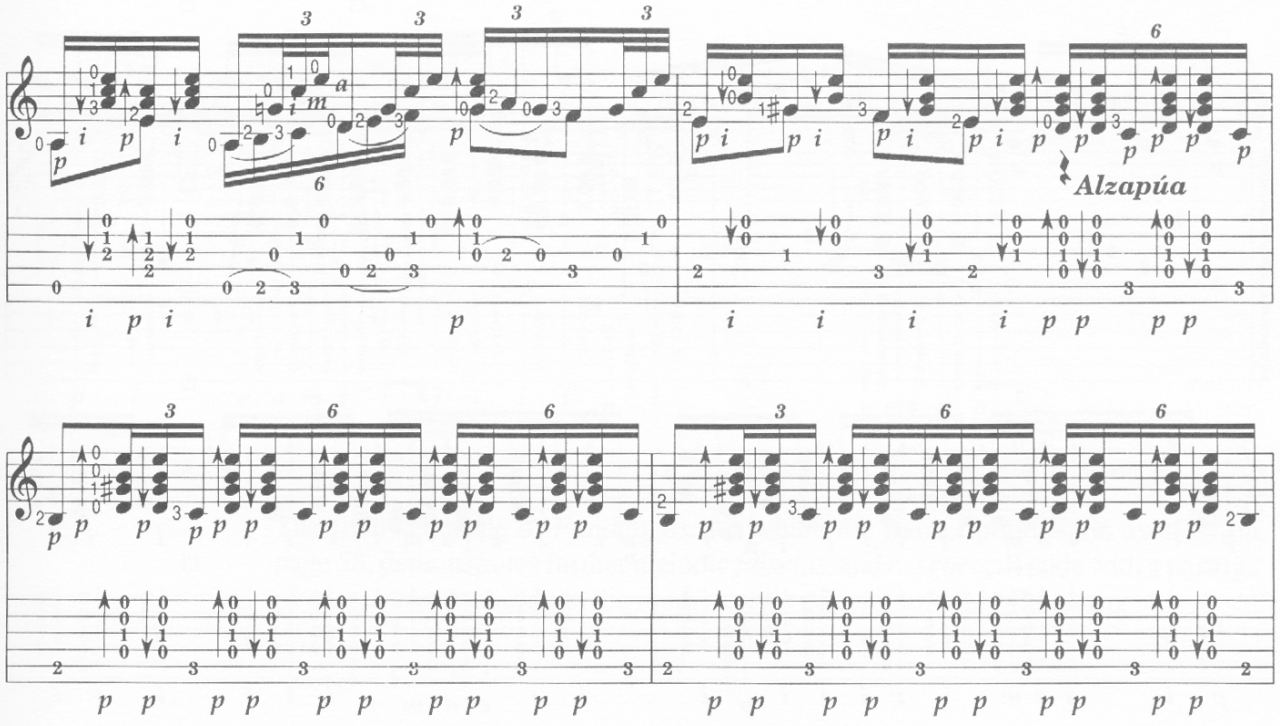


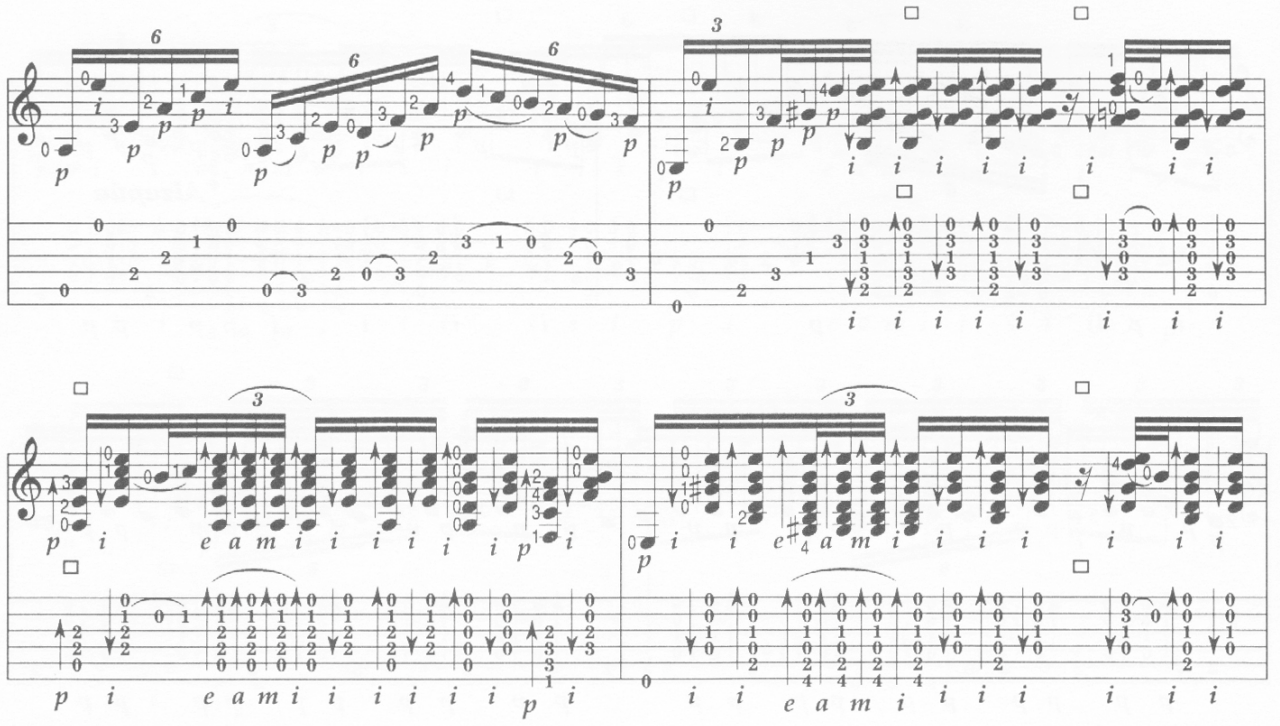

CI

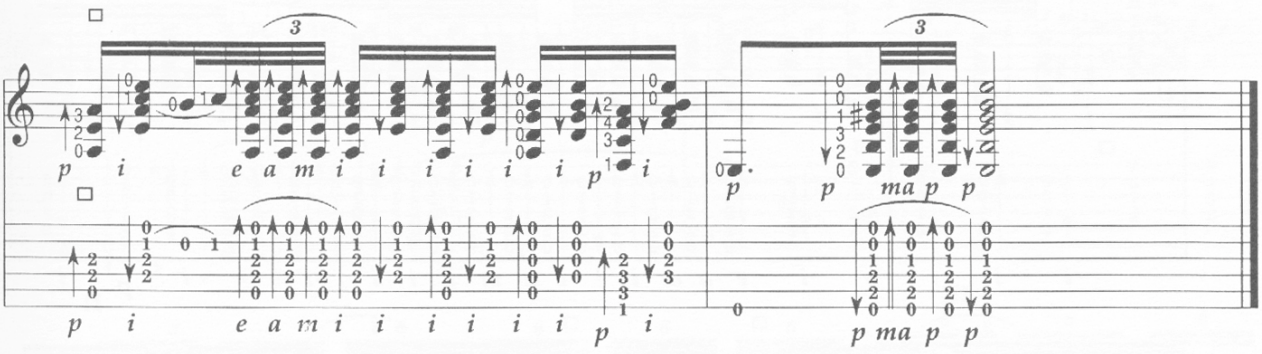



CI




Alzapúa

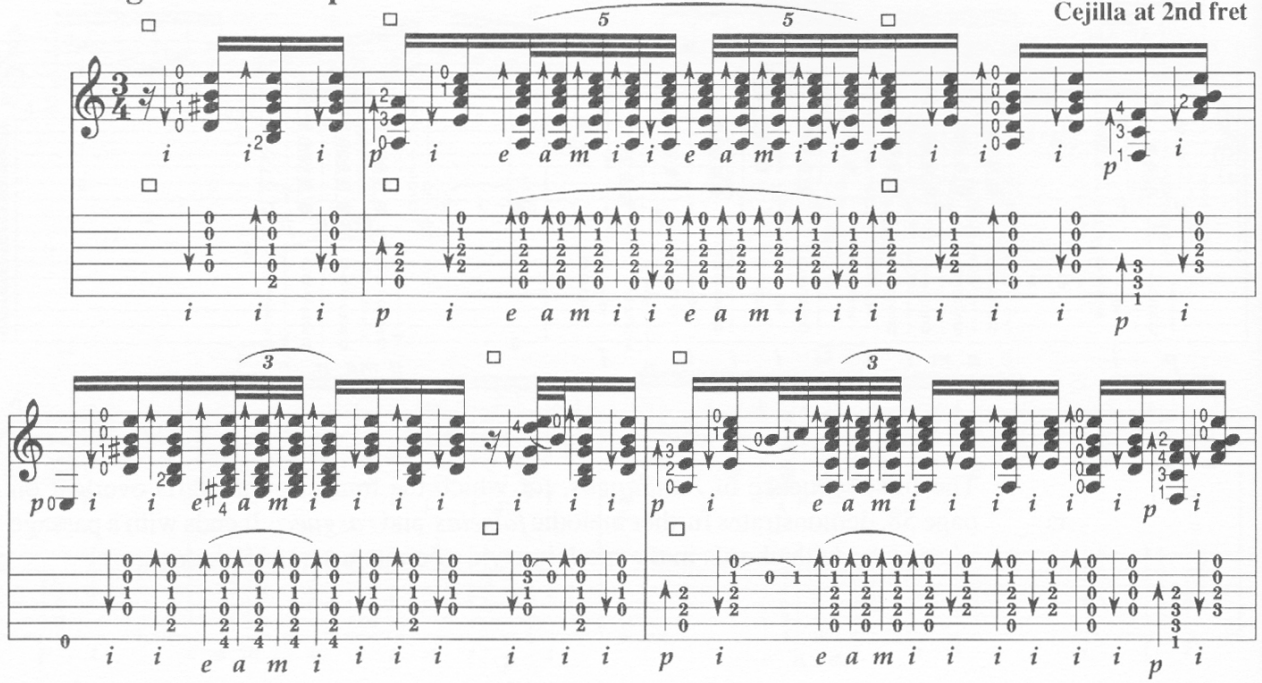


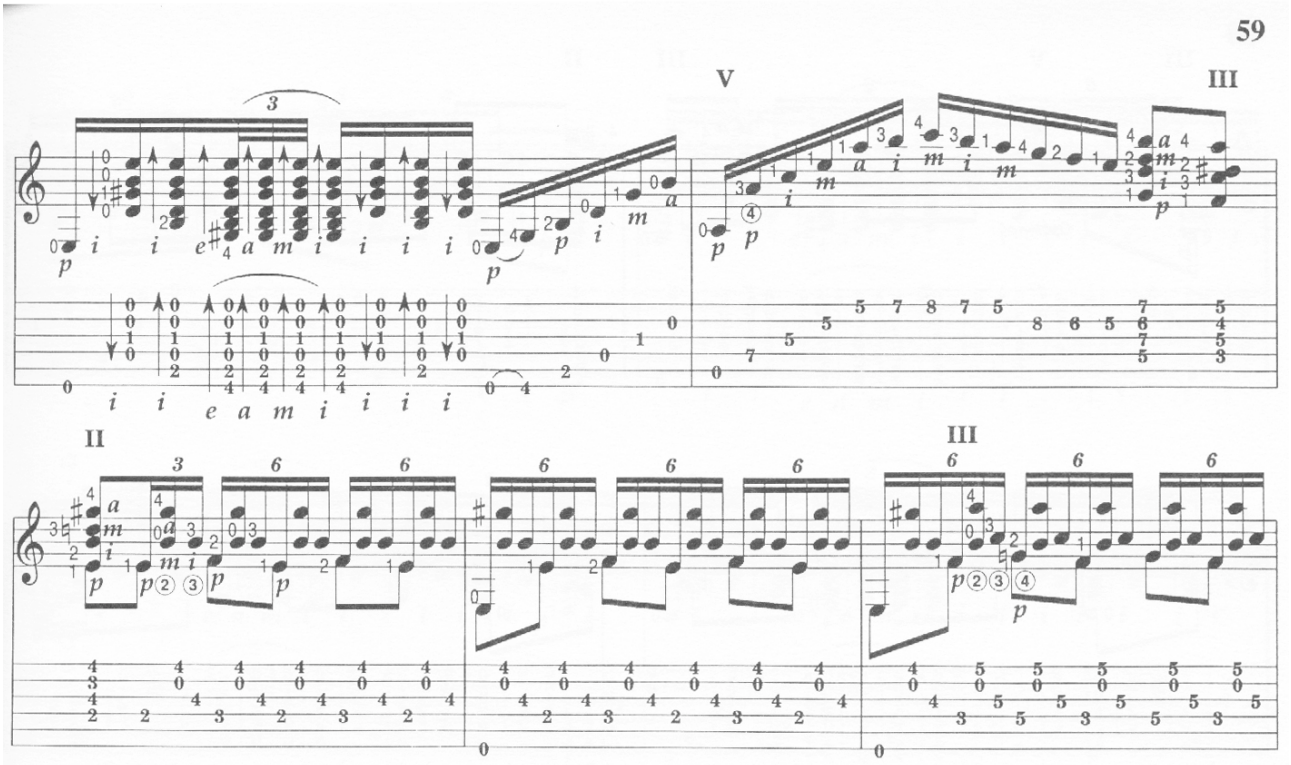


The final sequence of *Fandangos*, for which the transcription starts overleaf on page 58, demonstrates further melodic *falsetas* and *rasgueo*. It ends with a passage of *rasgueo* with chords in the modern style of contemporary flamenco.

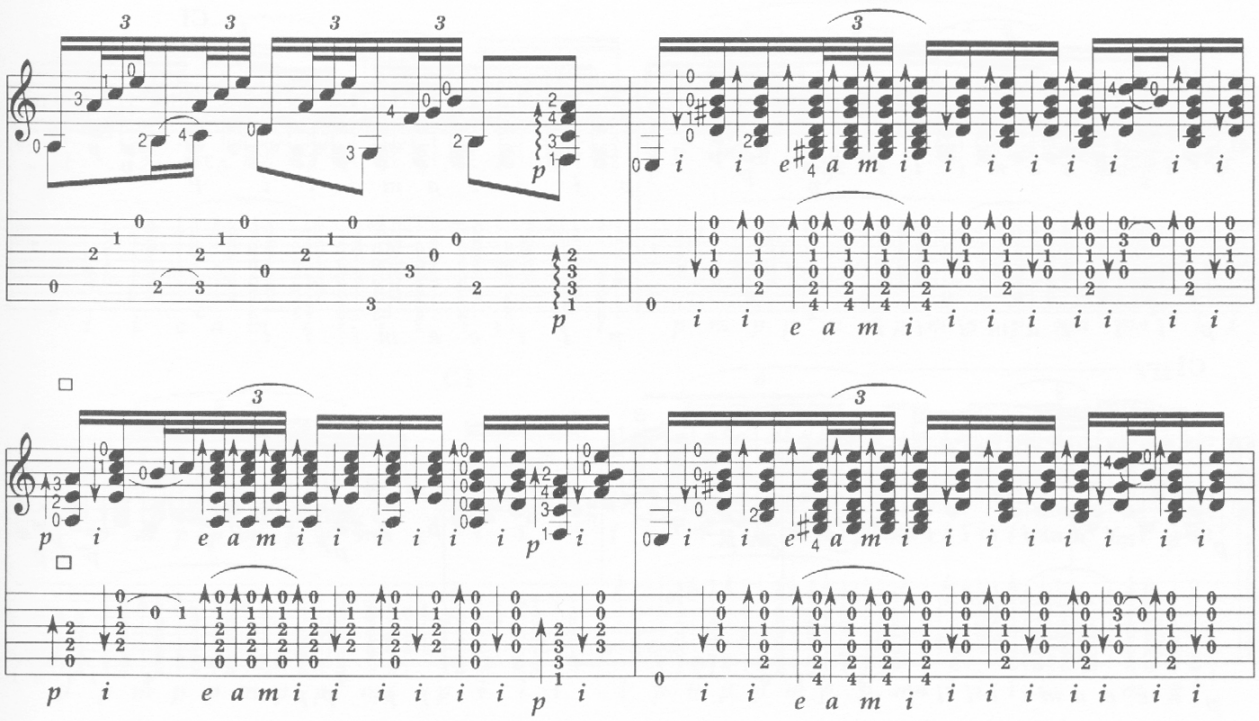
Fandangos: Final Sequence

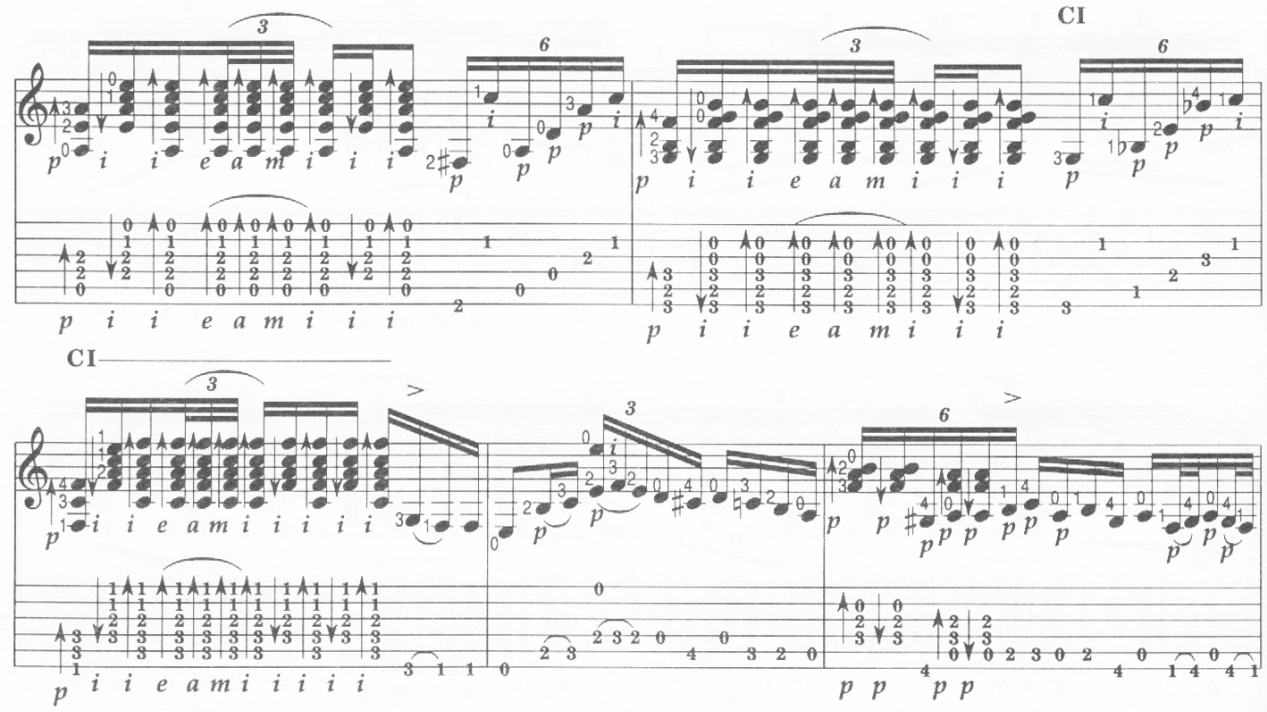
Cejilla at 2nd fret

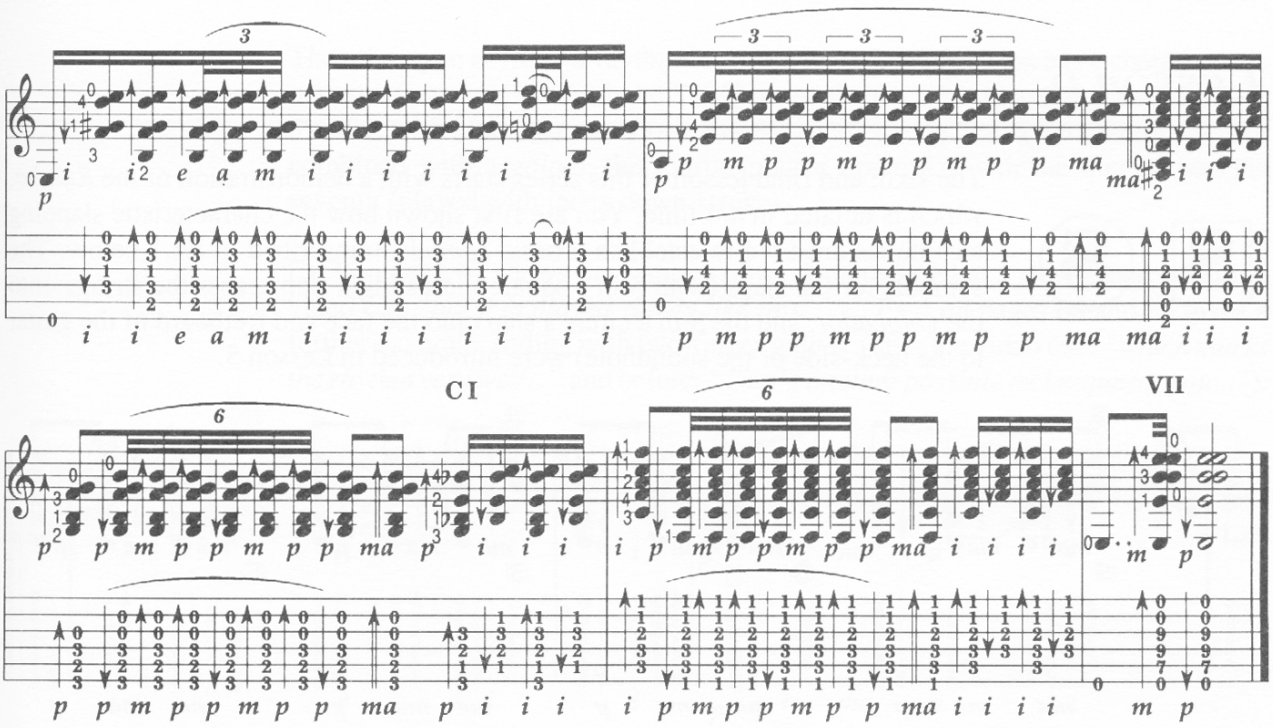





Optional




CI
CI

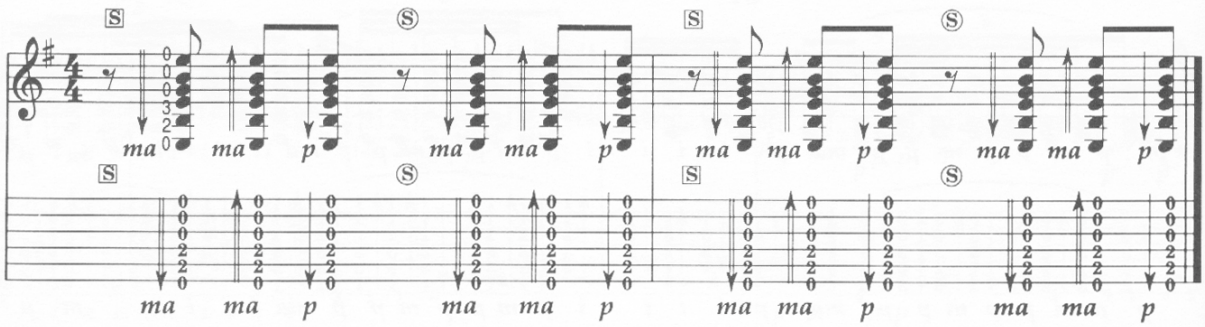


La Guitarra Flamenca — *Fandangos: Final Sequence. Lesson 3.*

Lesson 6

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

Ex.1

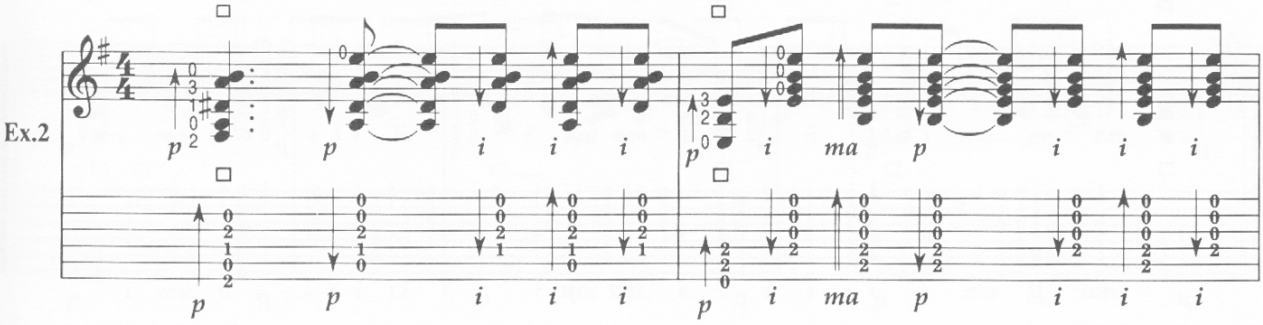


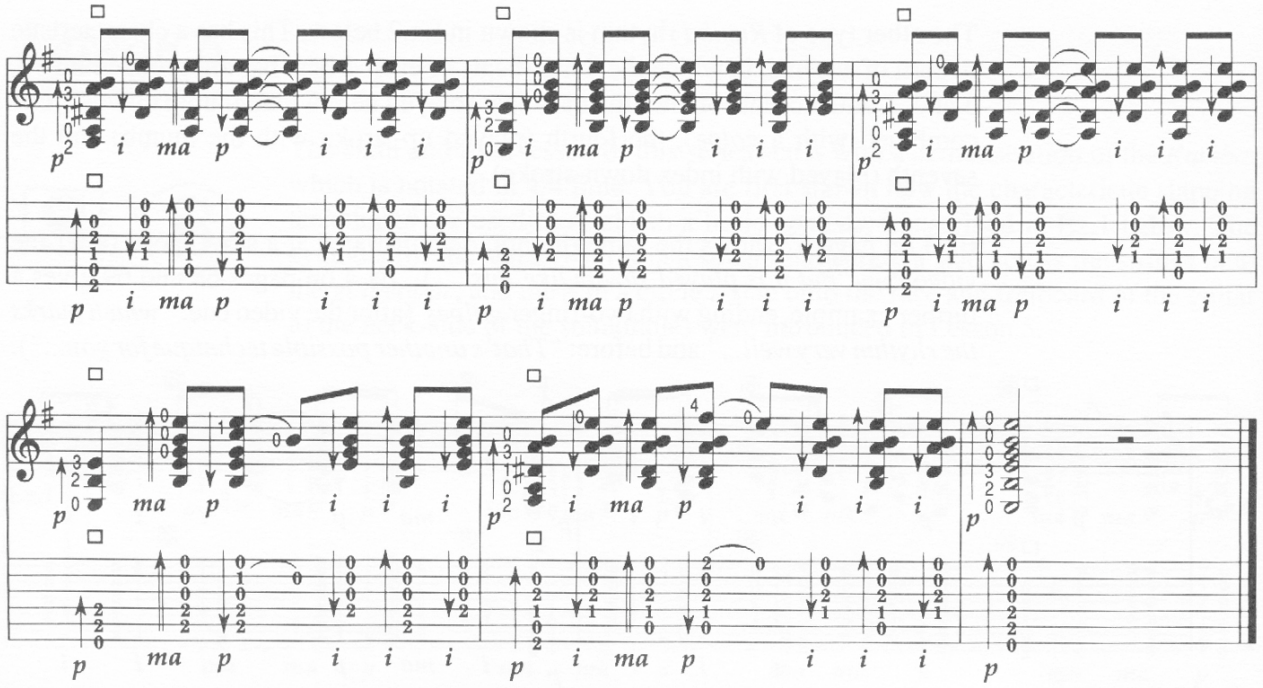
Rumba: Basic Compás with Slaps. Lesson 6. — *La Guitarra Flamenca*

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

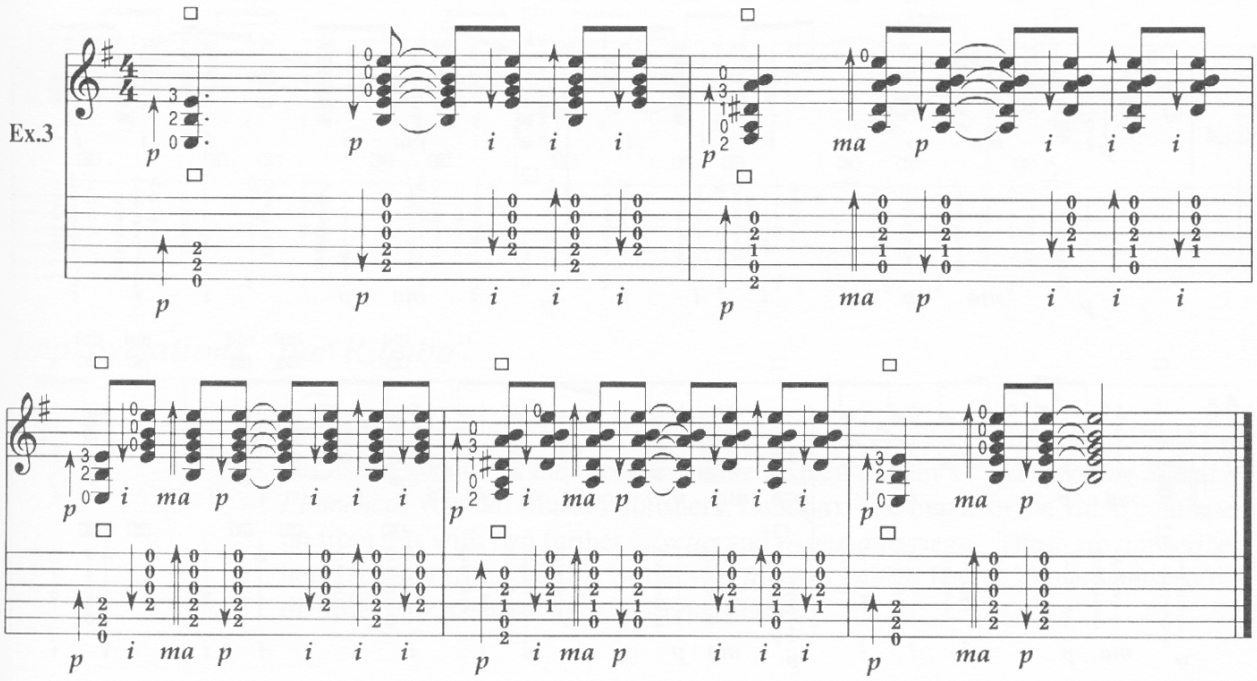
Ex.3 on page 67 shows the same rhythm, demonstrated at a slow speed (after the video cue *"but it is played slowly like this..."*). Ex.4 on pages 68 and 69 gives a further example, ending with two-finger *golpes* (after the video cue: *"which marks the rhythm very well..."* and before: *"That's another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

Ex.2

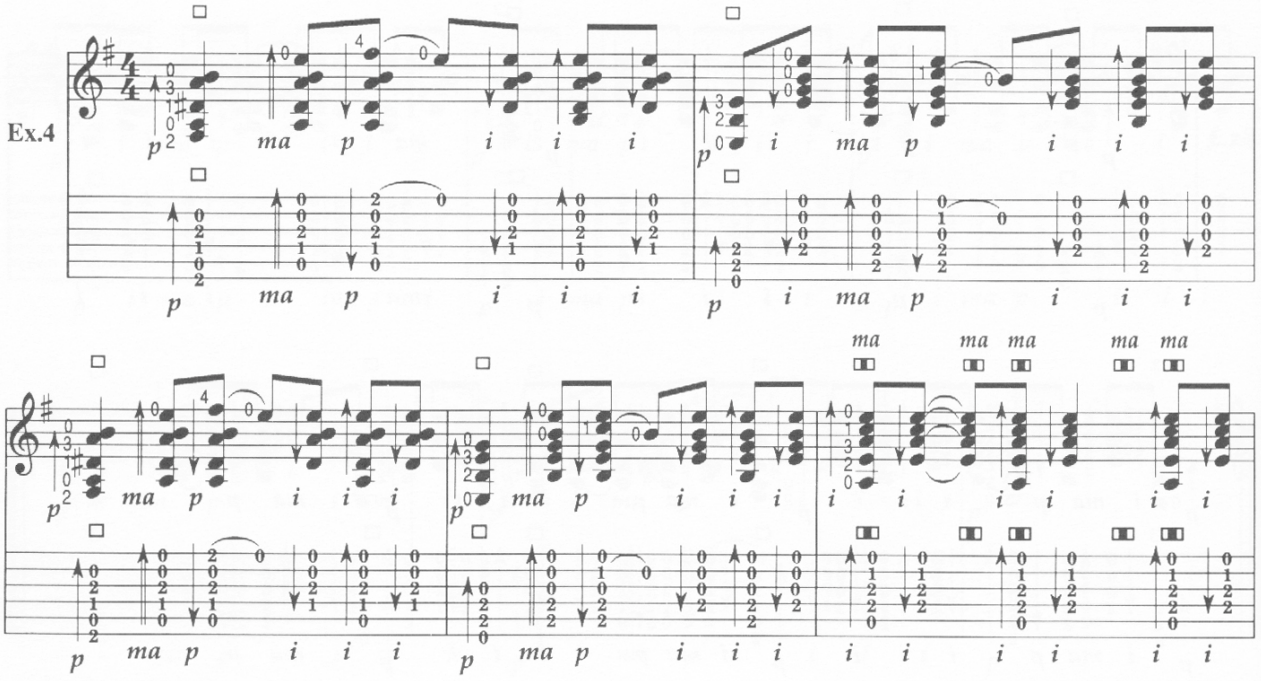


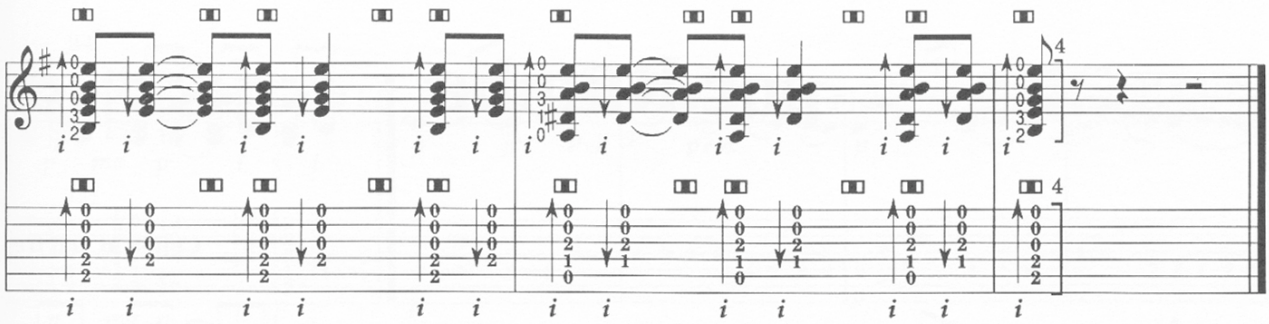


Ex.3



Ex.4



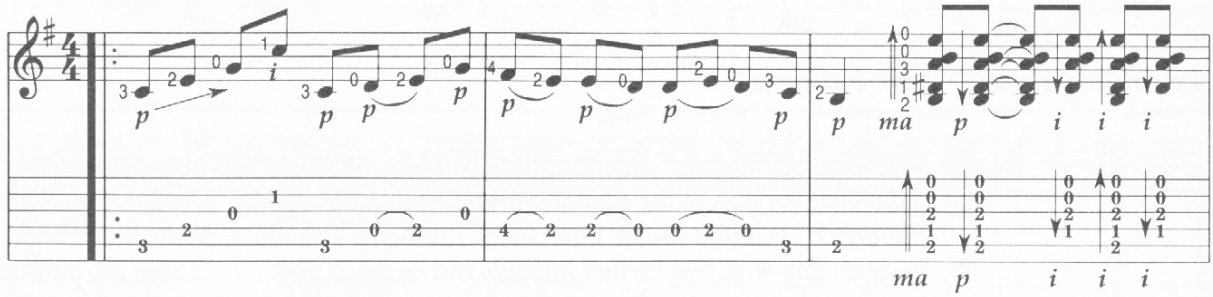


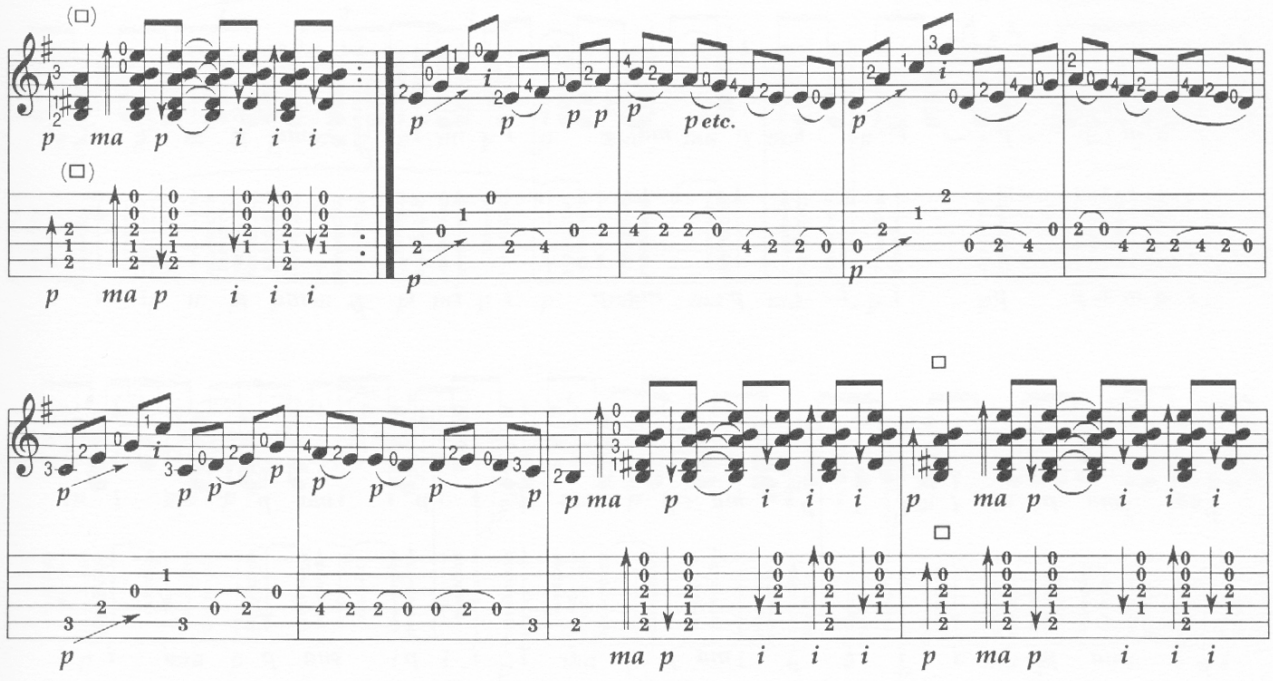
Improvisations "por Rumba"

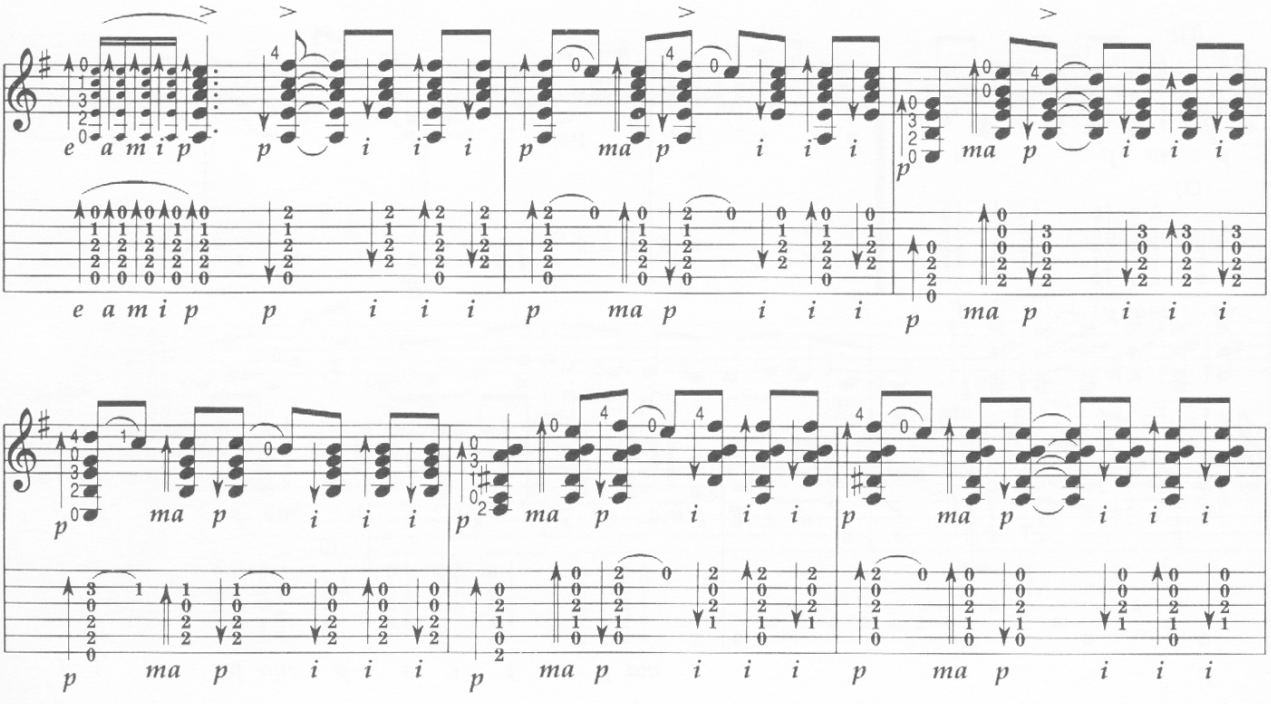
The solo *"Mi Rumba"* is not transcribed here, because it is already available in a published version in the second volume of Juan Martín's *"The Exciting Sound of Flamenco"* (United Music Publishers, London). The music in the video continues on from this with two further *falsetas* and *rasgueo* passages.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

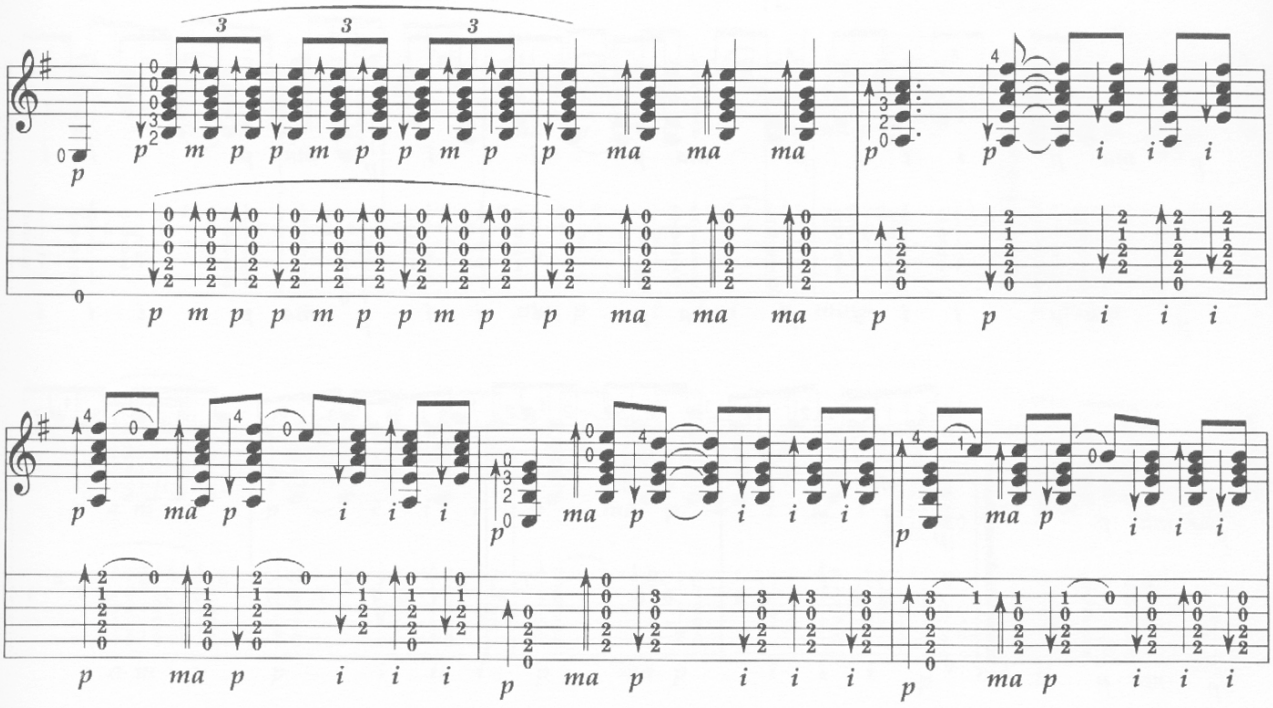
por Rumba

Cejilla at 2nd fret

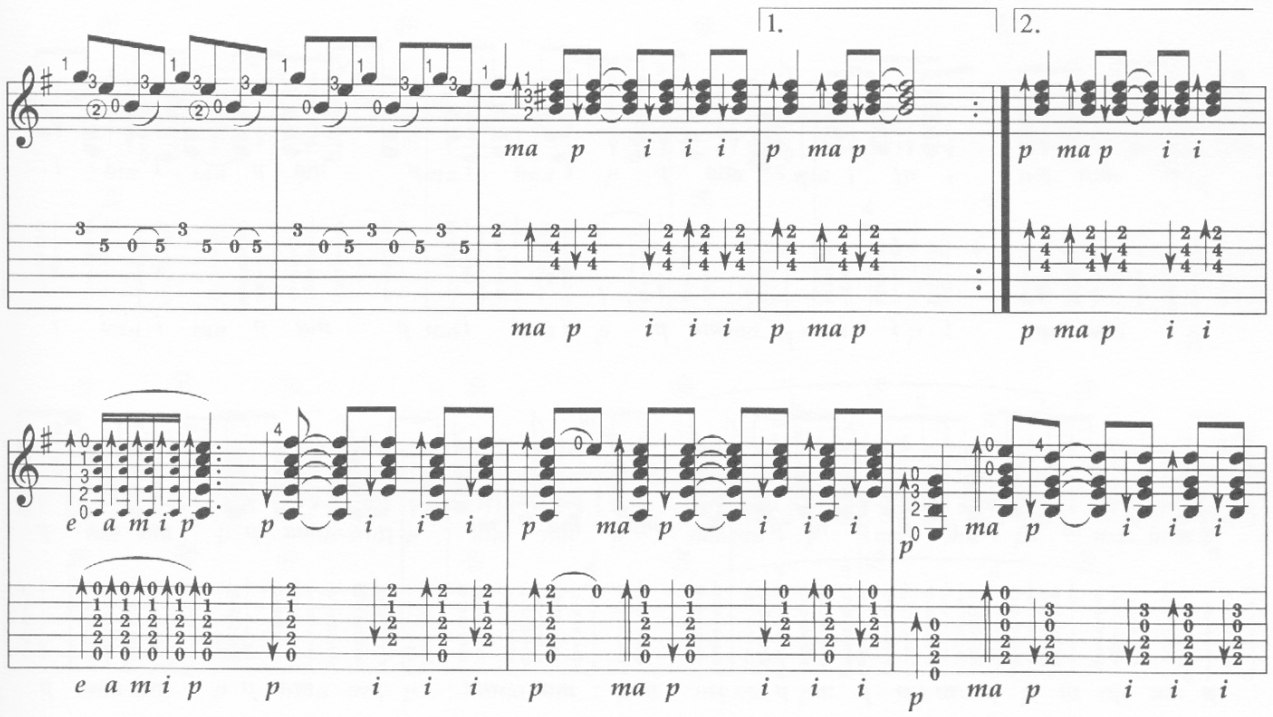


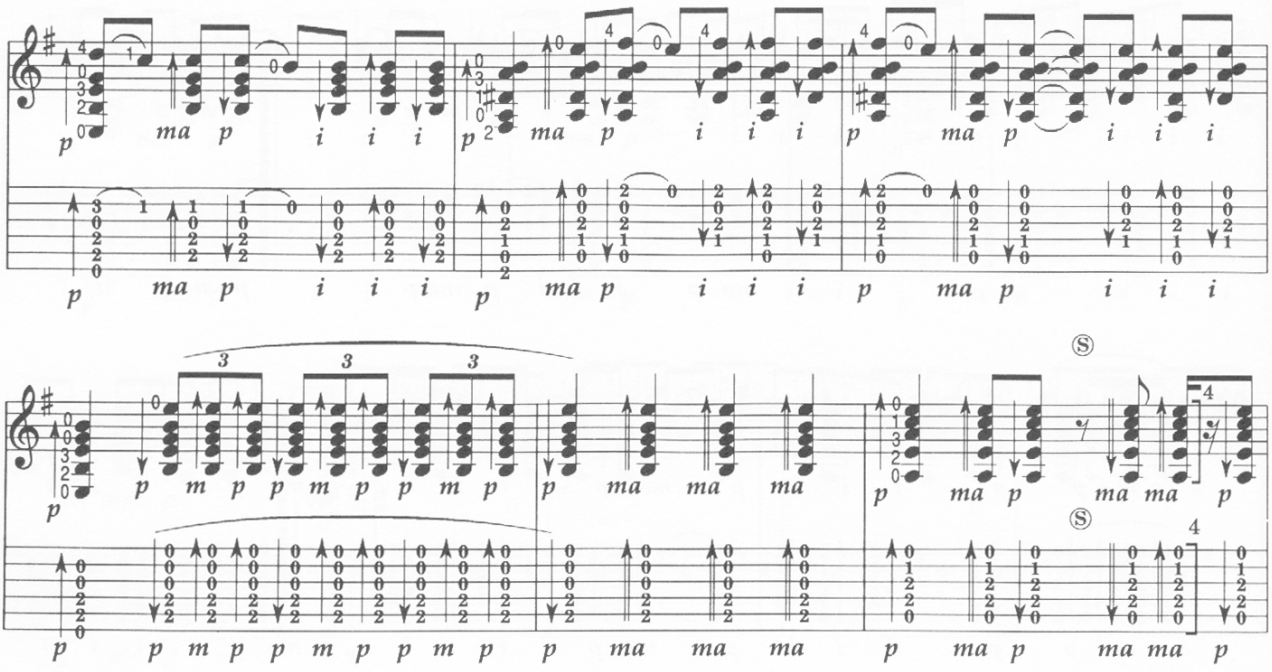

p ma p i i i
p etc.

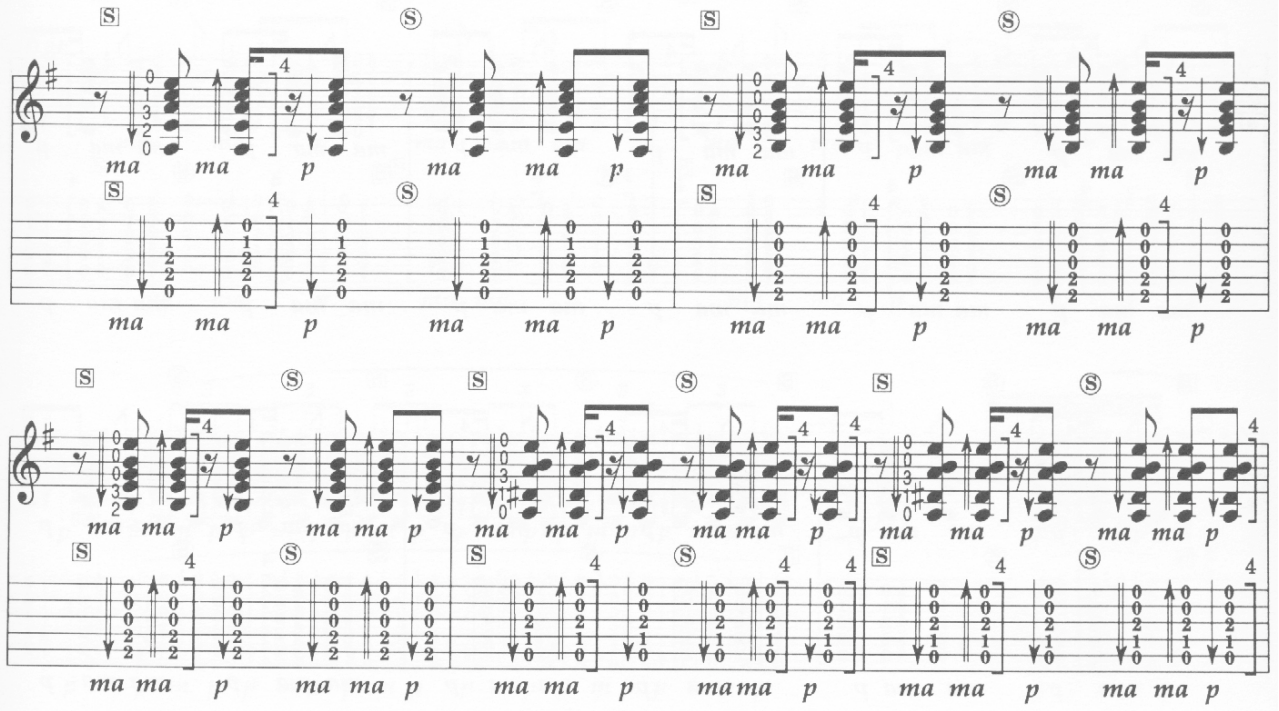

e a m i p
p ma p i i i

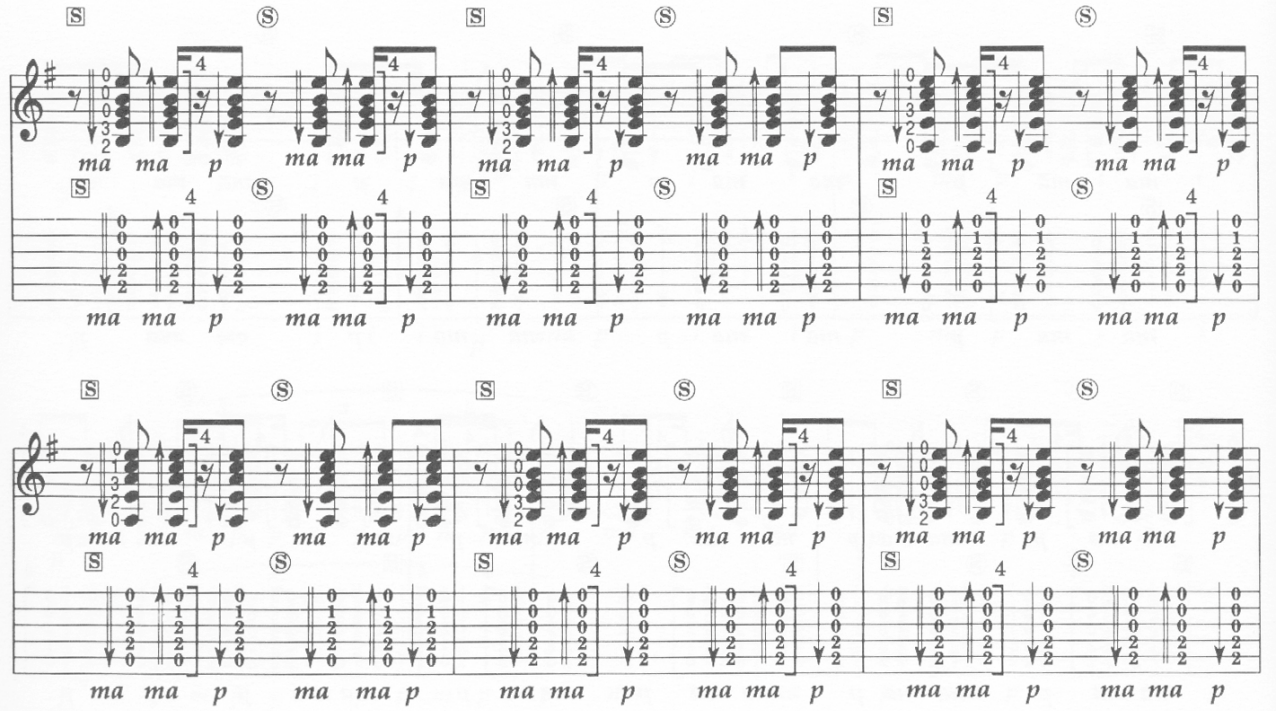


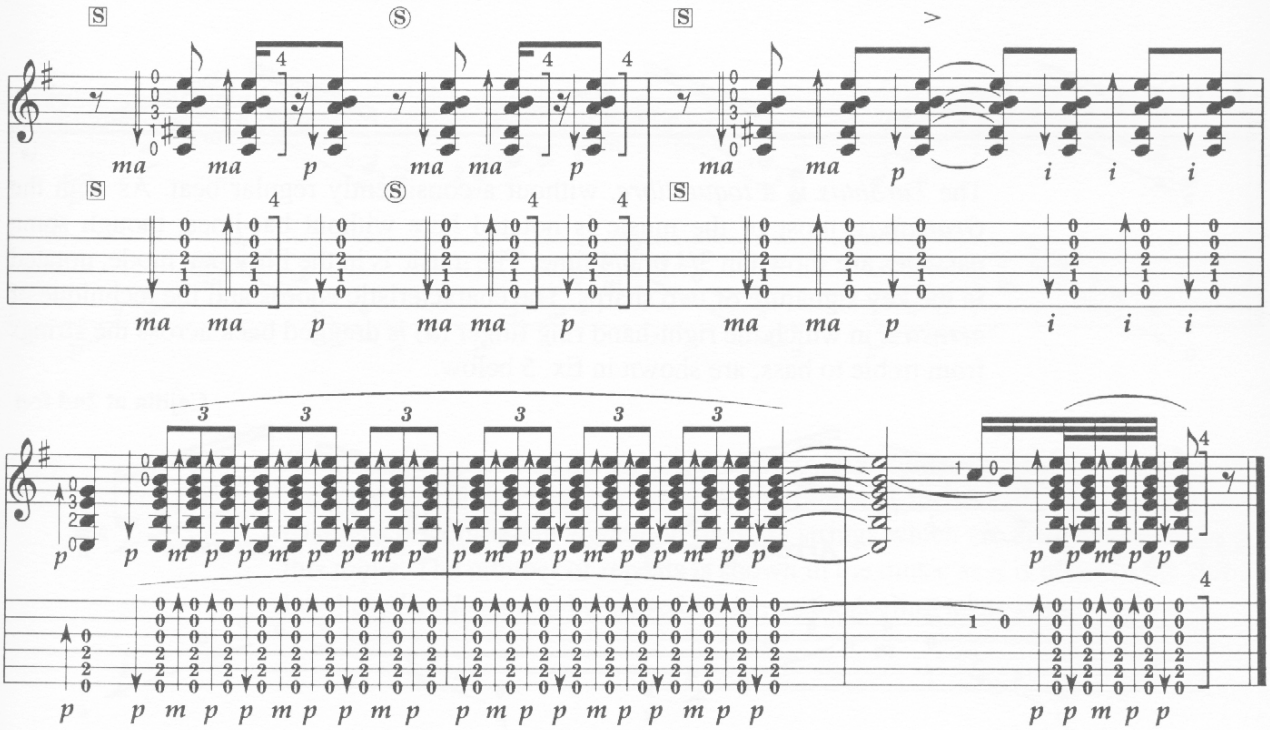



1.
2.




S
Ⓢ
ma ma p ma ma p


S
Ⓢ
ma ma p ma ma p

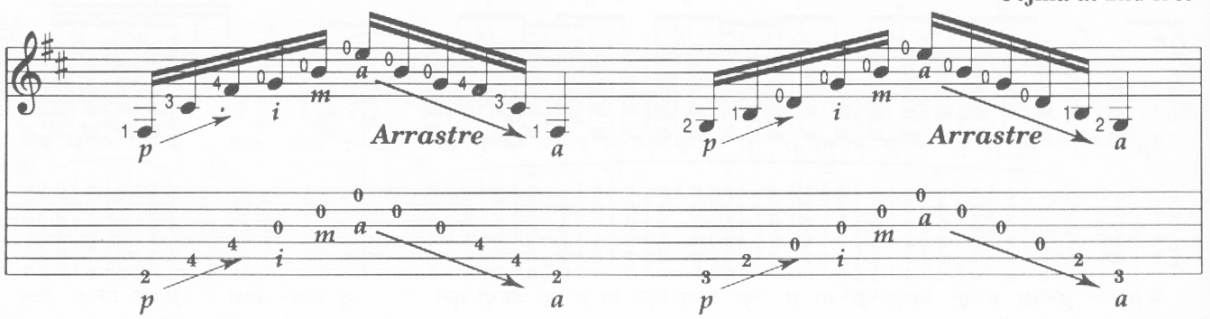


Tarantas

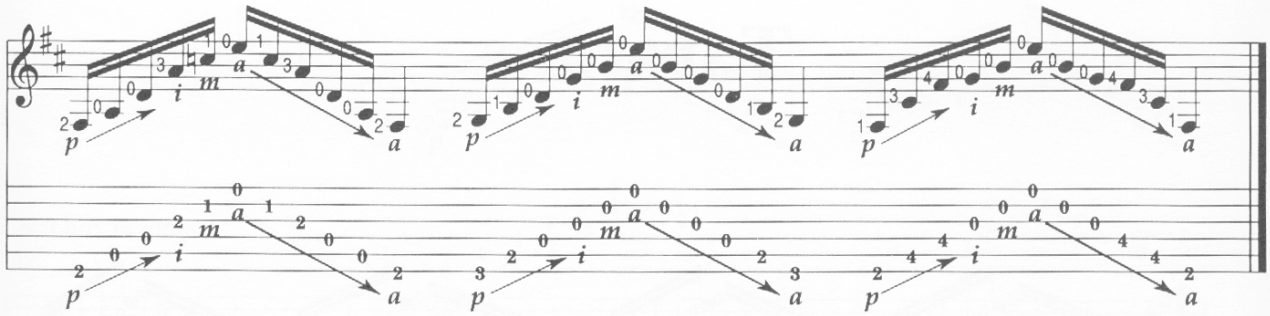
The *Tarantas* is a *toque libre*, without a consistently regular beat. As with the *Granainas*, most of the music is notated here without bar-lines, though some passages are shown in 3/4 or 4/4 time. The music is in the Phrygian mode, notated in the key signature of two sharps. The characteristic chords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

Cejilla at 2nd fret

Ex.5



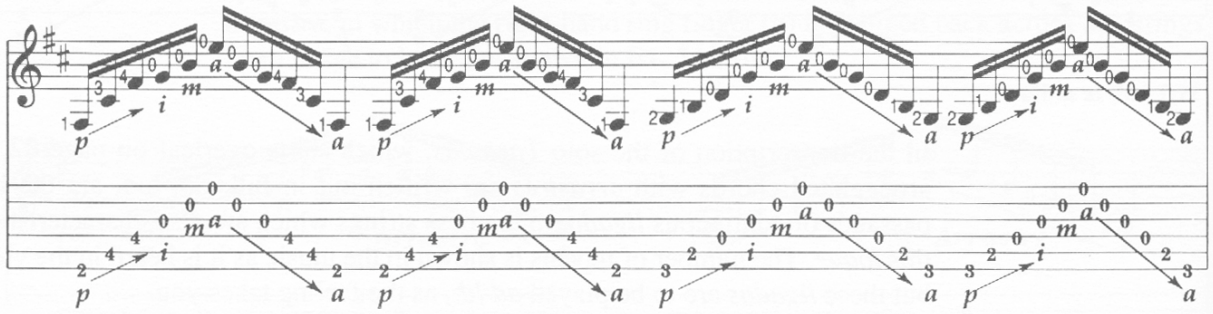
Tarantas: Chords and Technique of Arrastre. Lesson 6. *La Guitarra Flamenca*

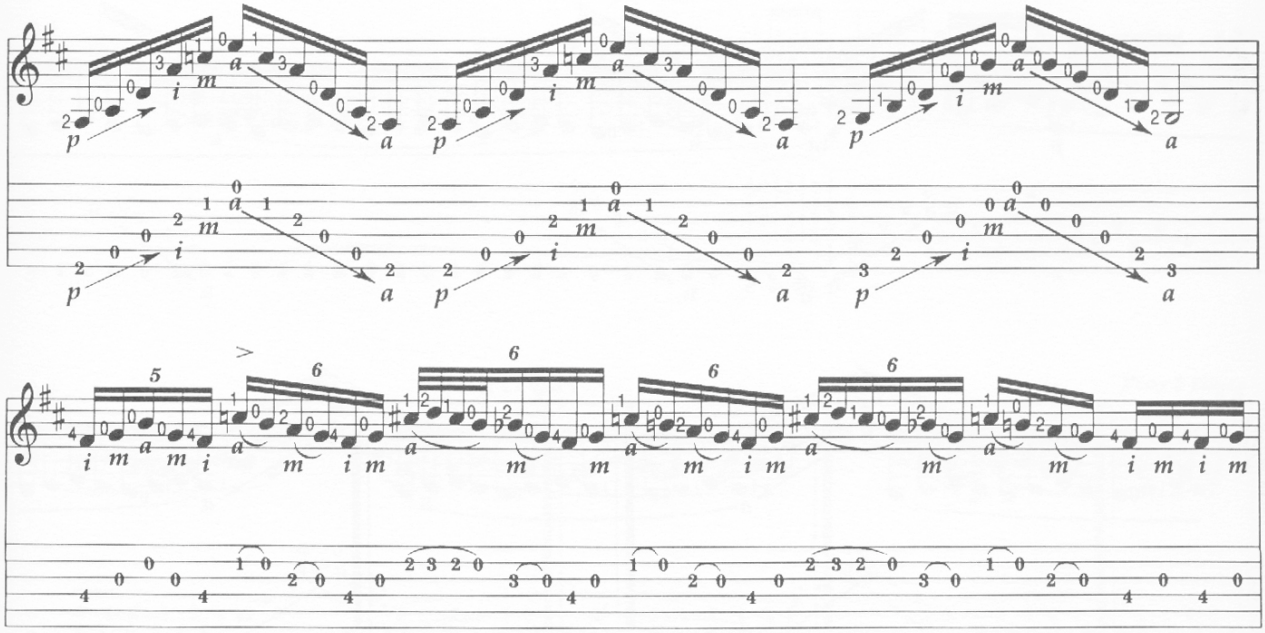


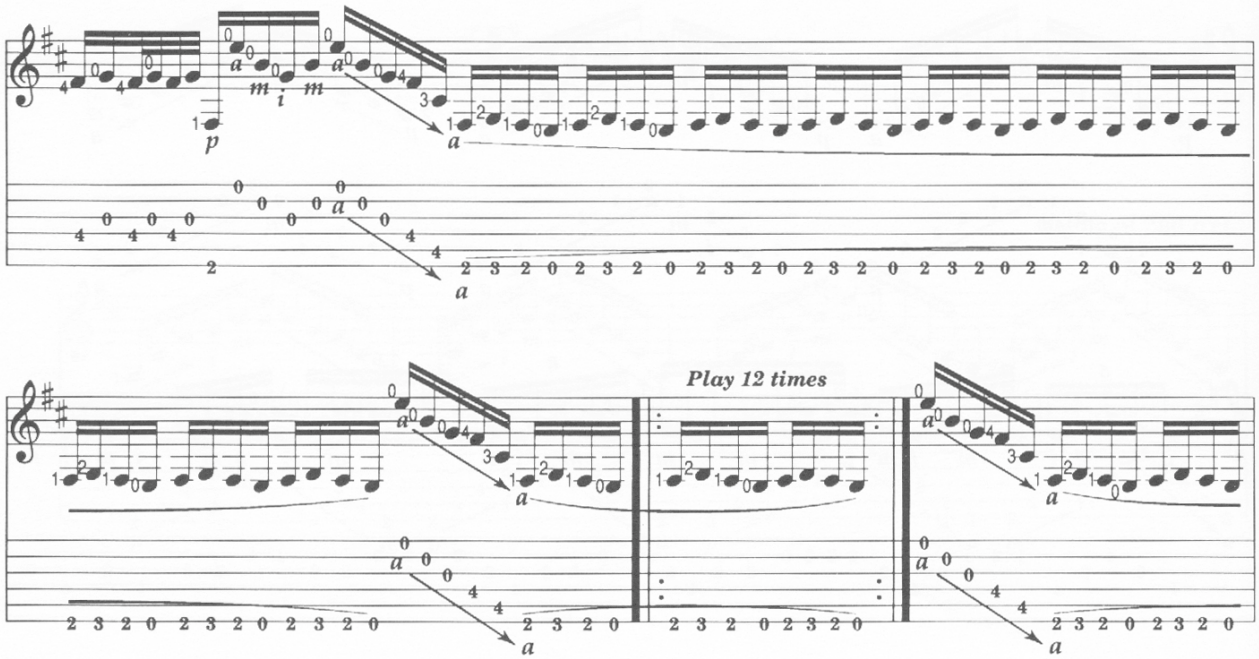
In the transcription of the solo *Tarantas*, which starts overleaf on page 82, the arpeggiated chords with *arrastres* are written out in full. So, too, are the long passages of continuous *ligado* on the bass strings which are also characteristic of this *toque*. The number of repeats is shown in the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

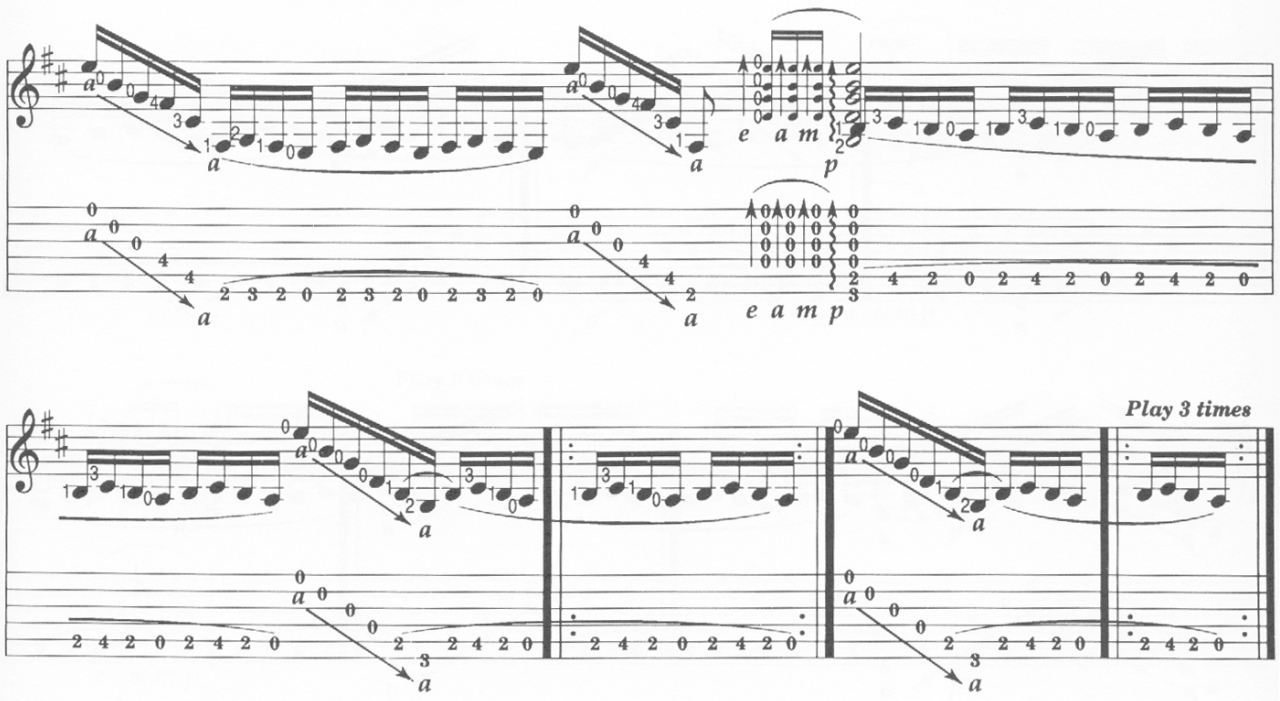
Tarantas

Cejilla at 2nd fret

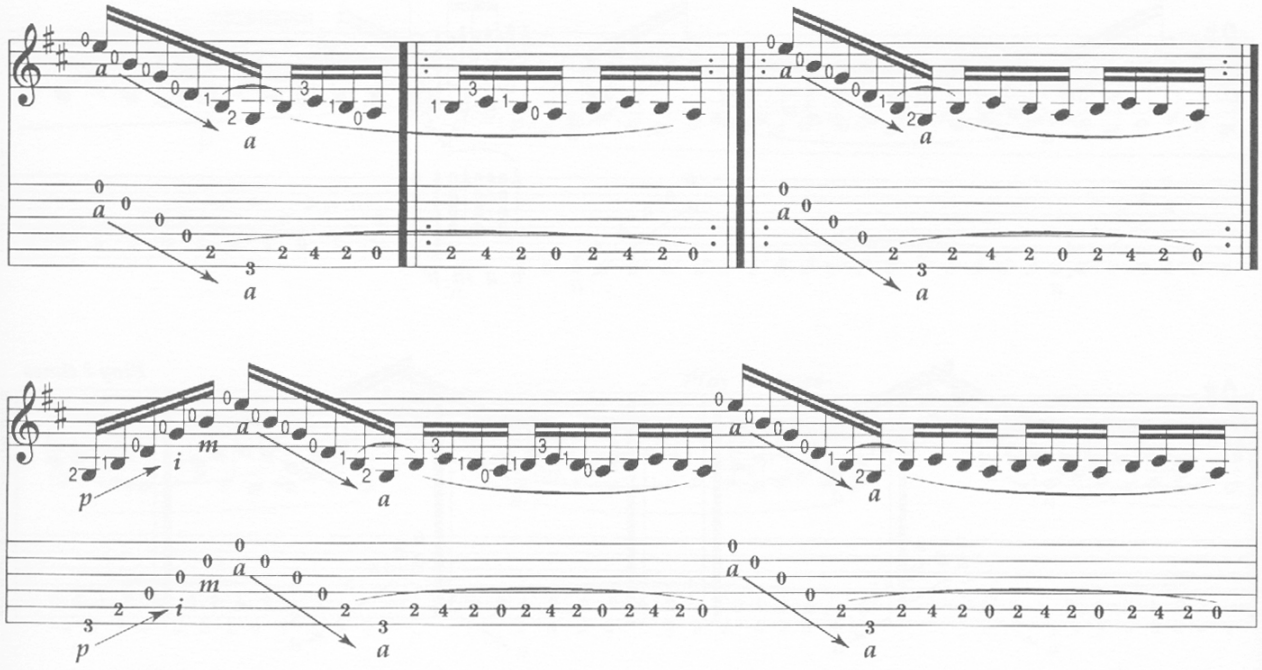


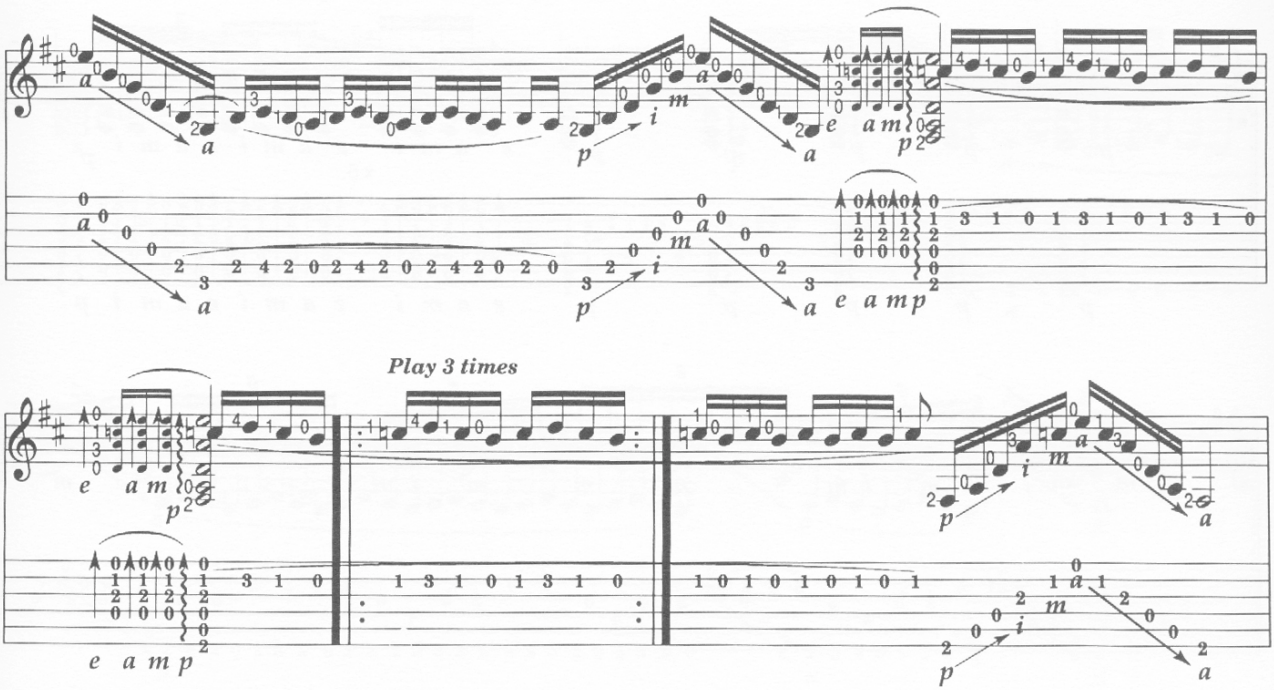



Play 12 times


e a m
p
e a m p

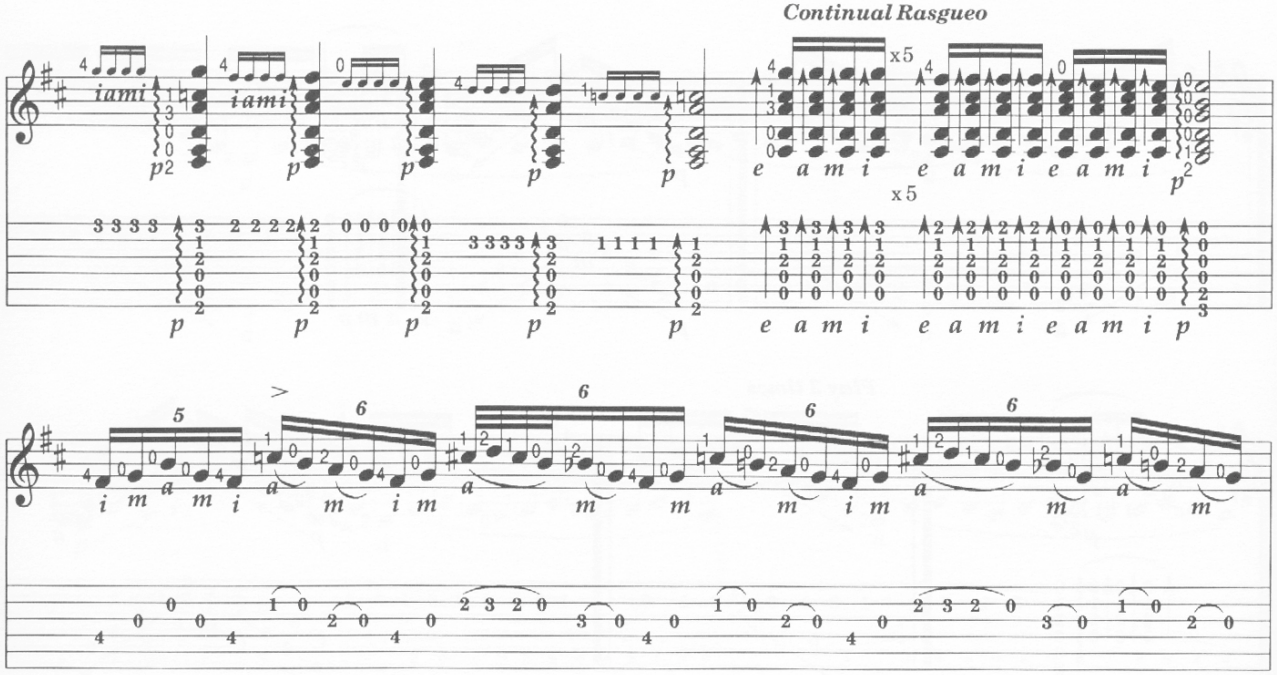
Play 3 times

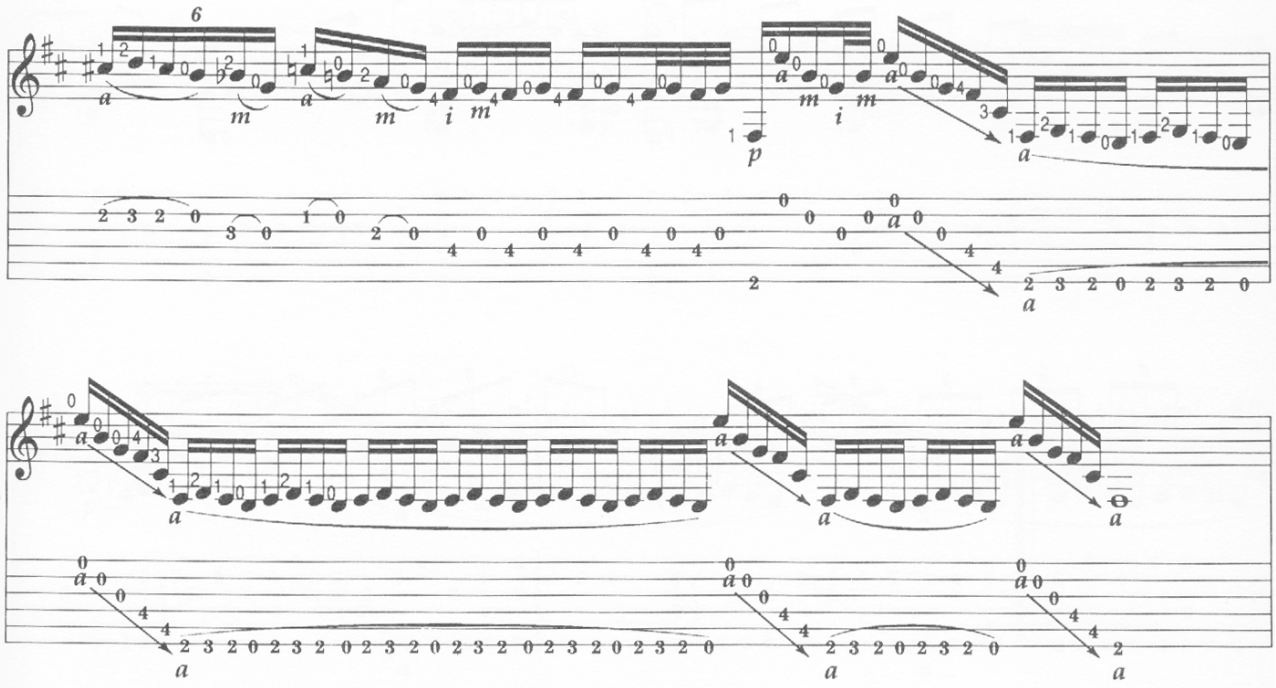

p
i
m
p
i
m



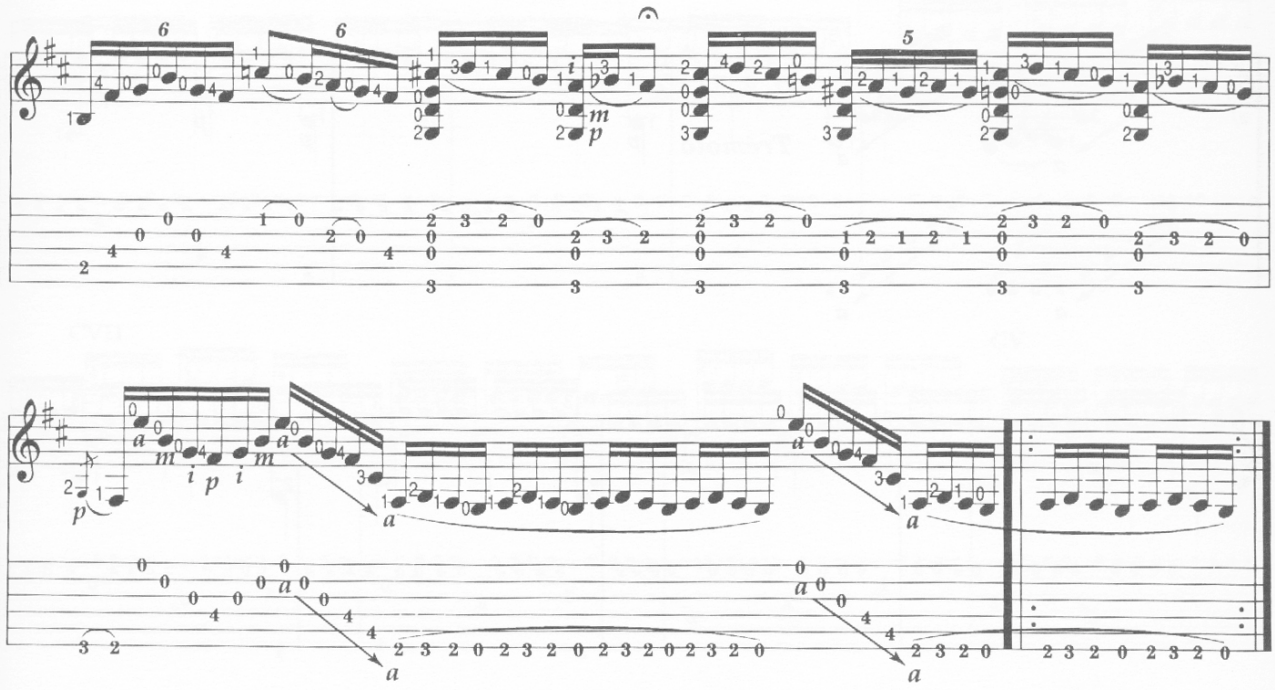
Play 3 times

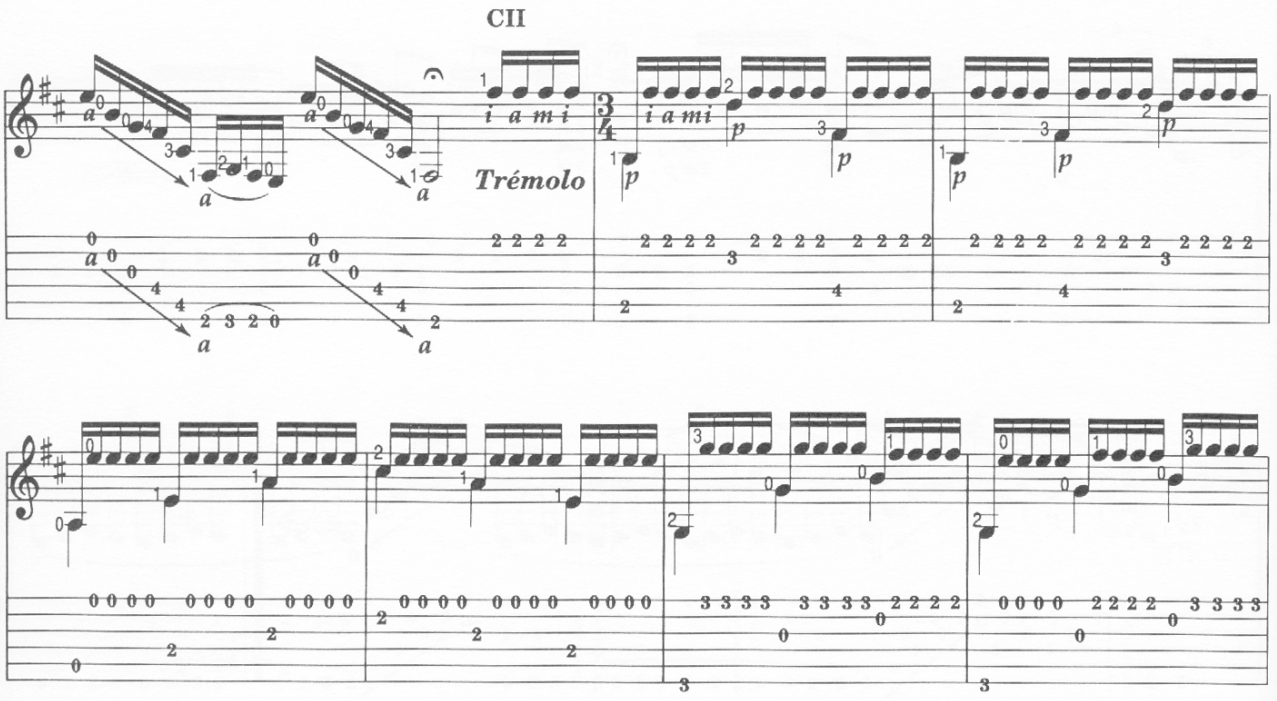
Continual Rasgueo

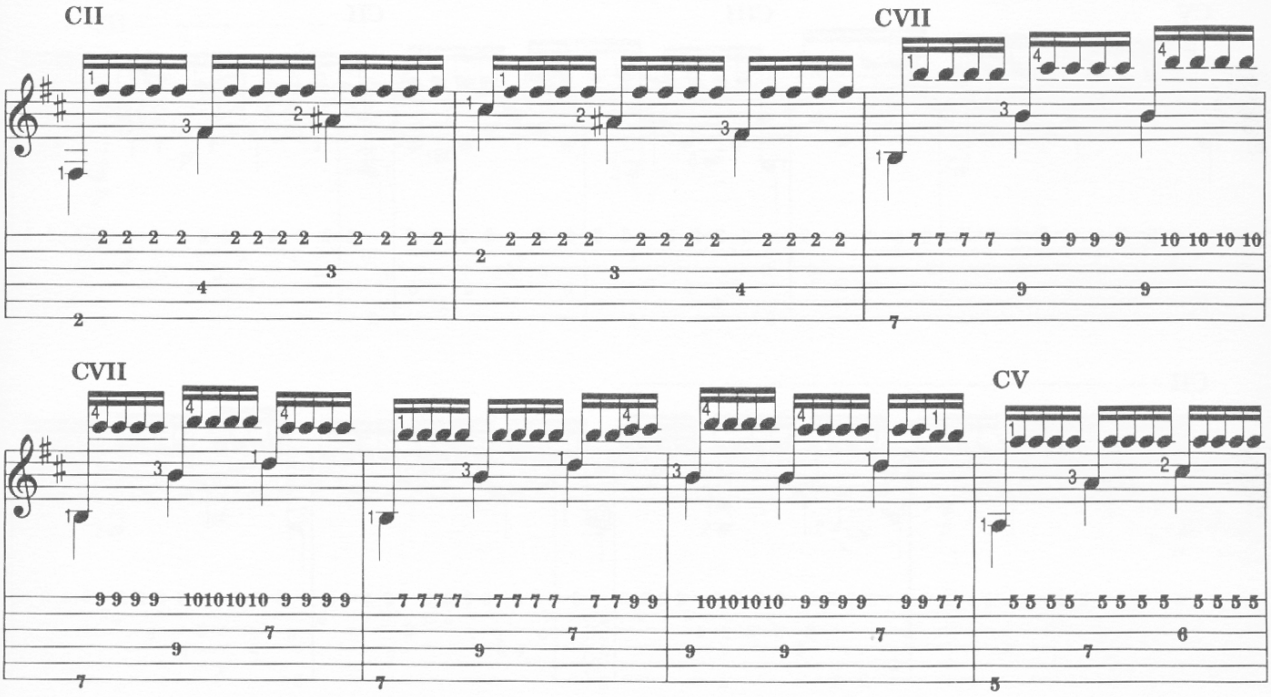


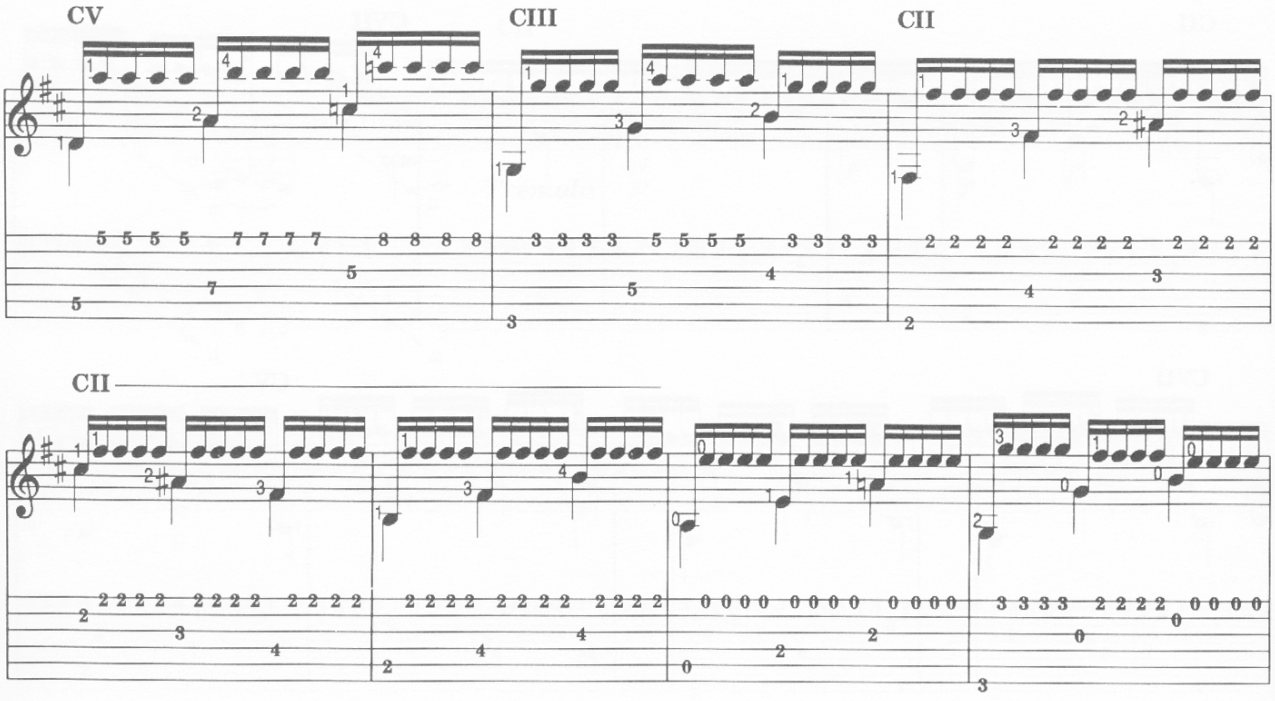


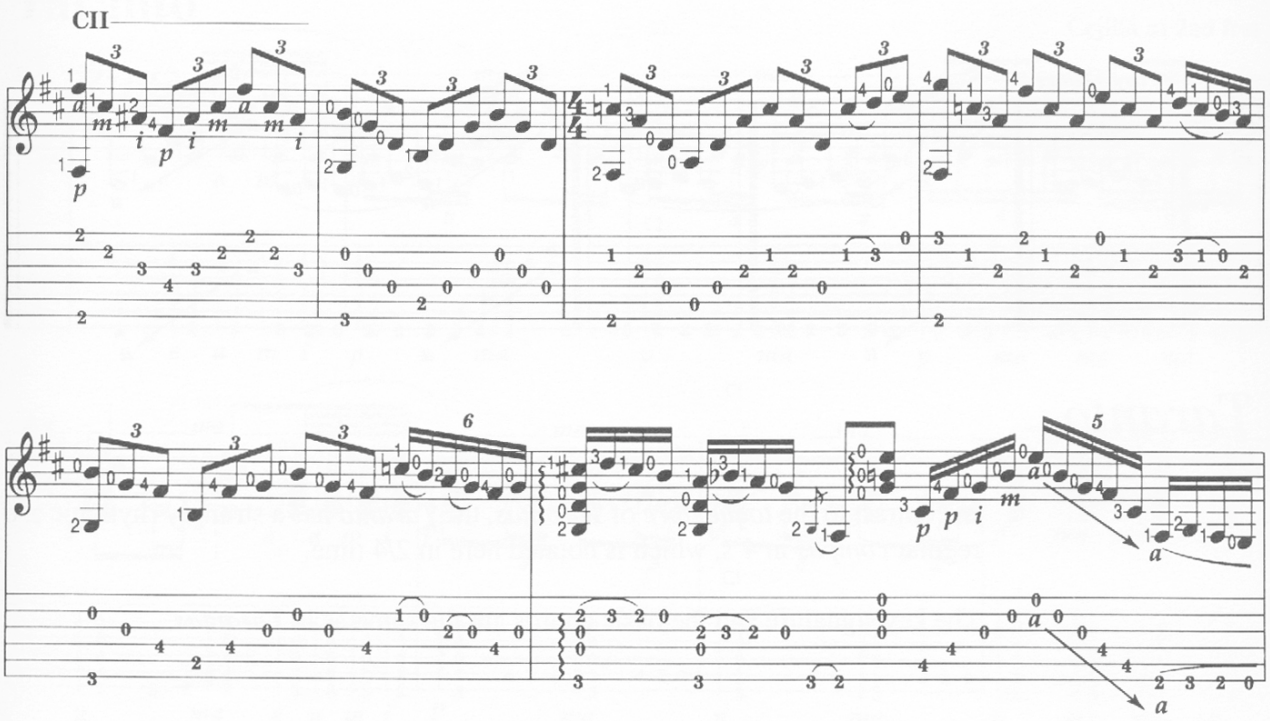

Melody

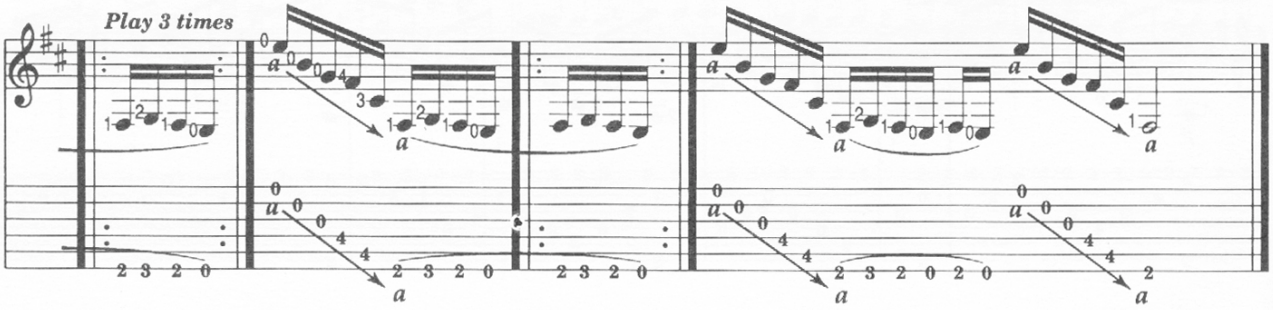



CII
Trémolo


CII
CVII
CVII
CV


CV
CIII
CII
CII





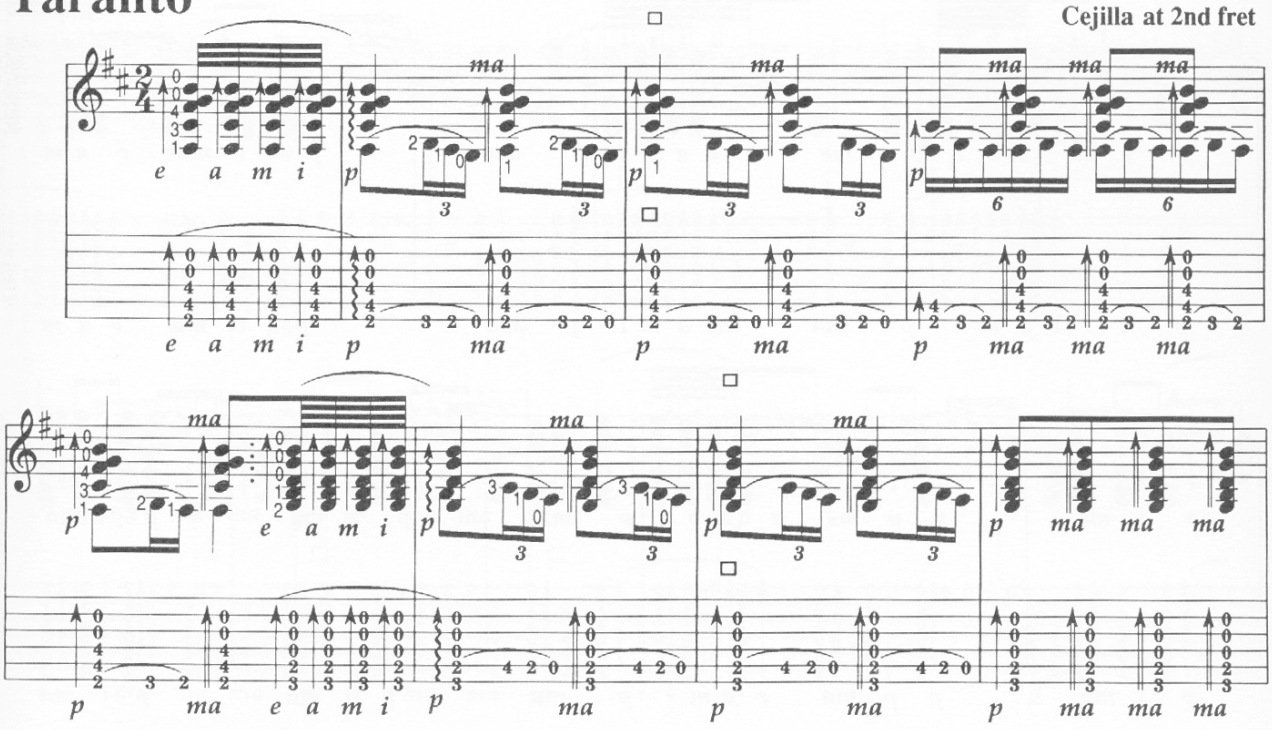
Taranto

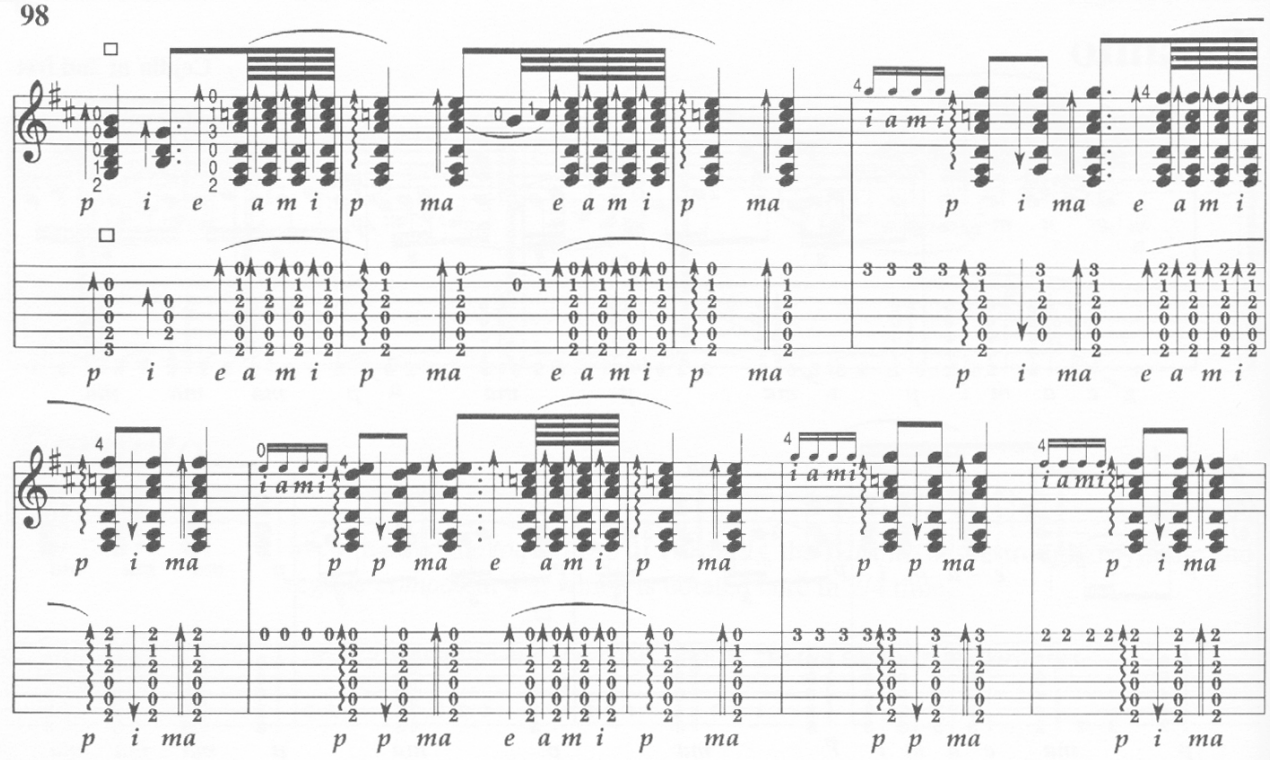
In contrast to the *toque libre* of *Tarantas*, the *Taranto* has a strongly rhythmic and regular *compás* in 4's, which is notated here in 2/4 time.

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

Taranto

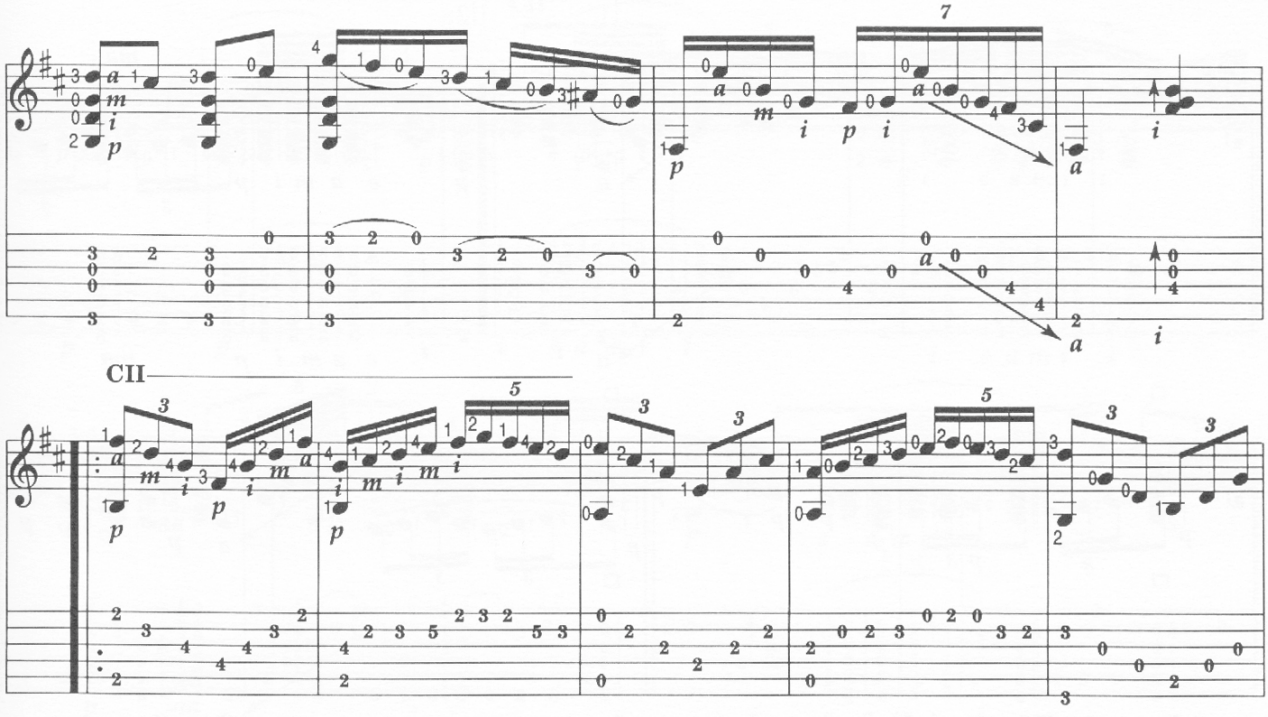
Cejilla at 2nd fret

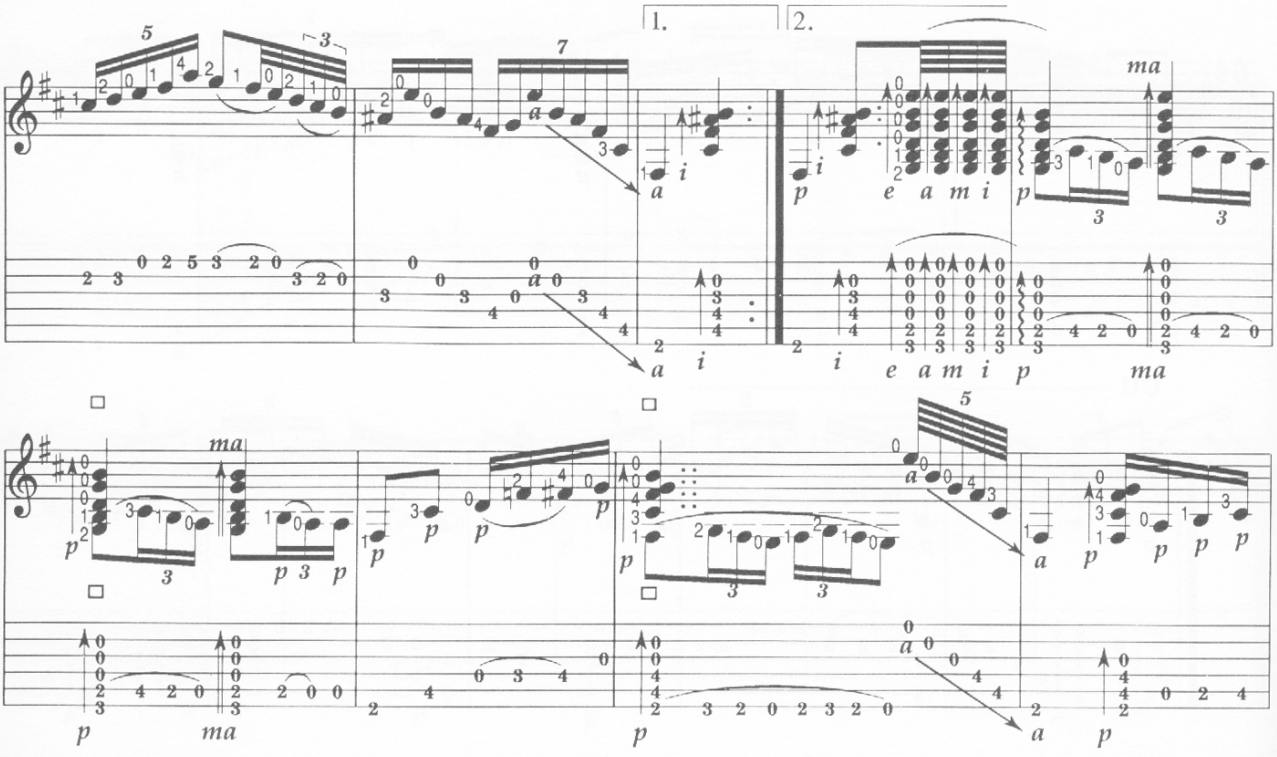




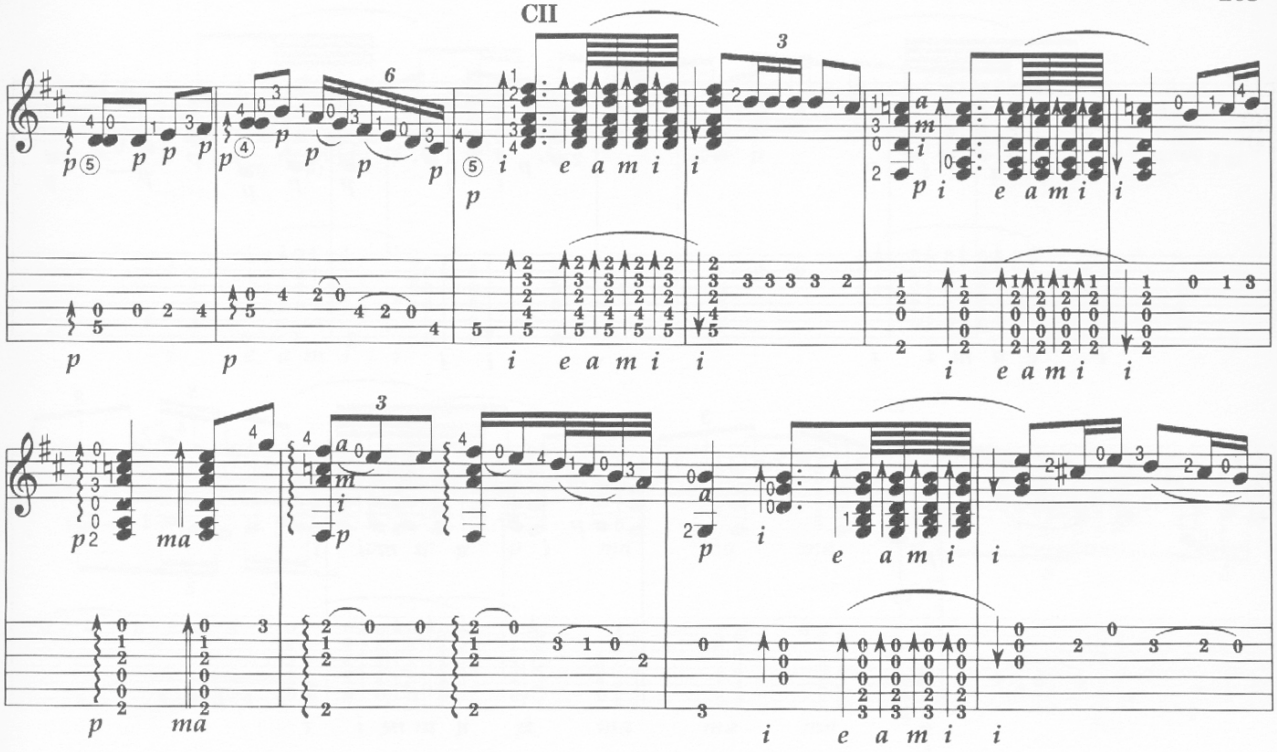


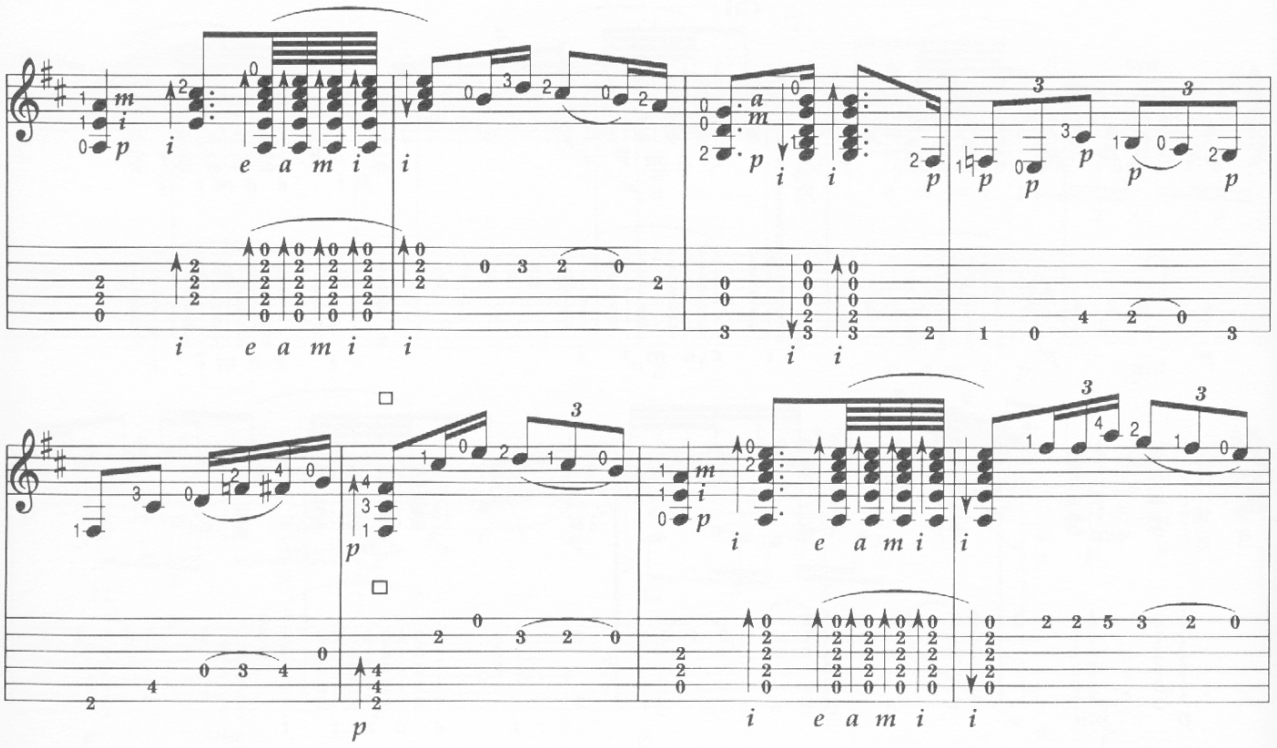


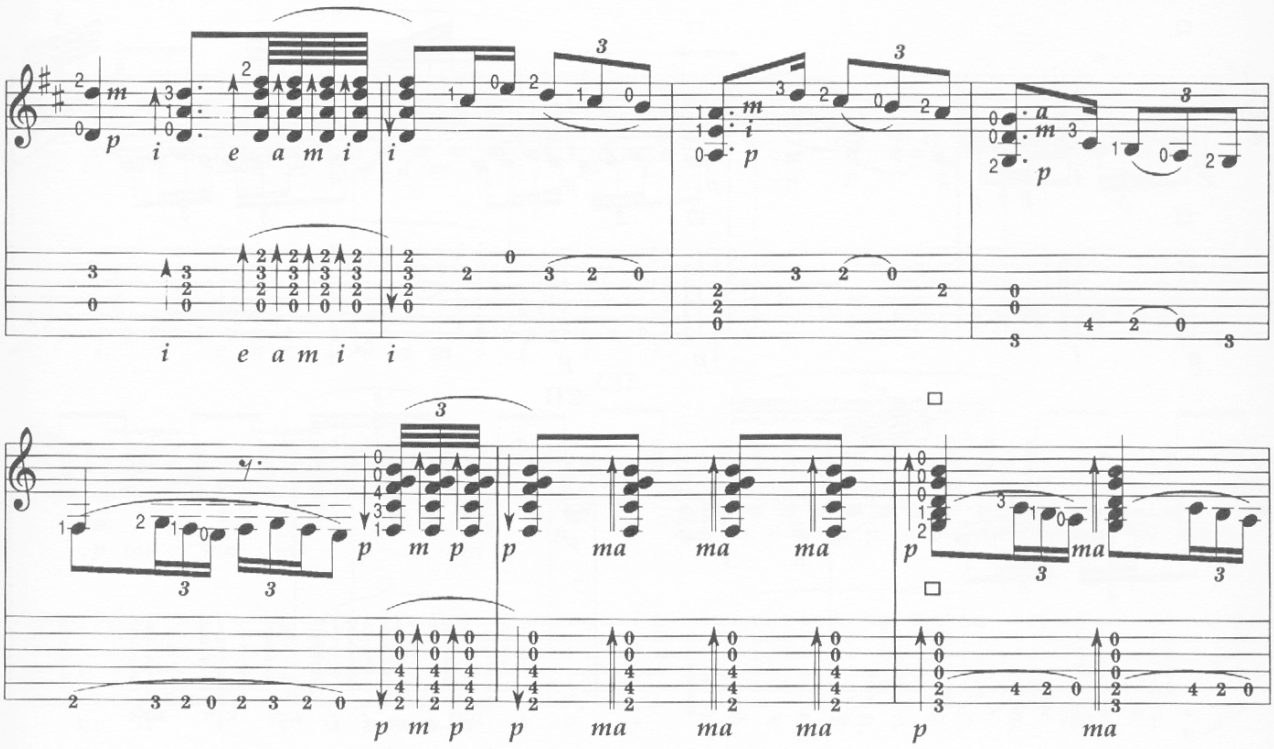

CII

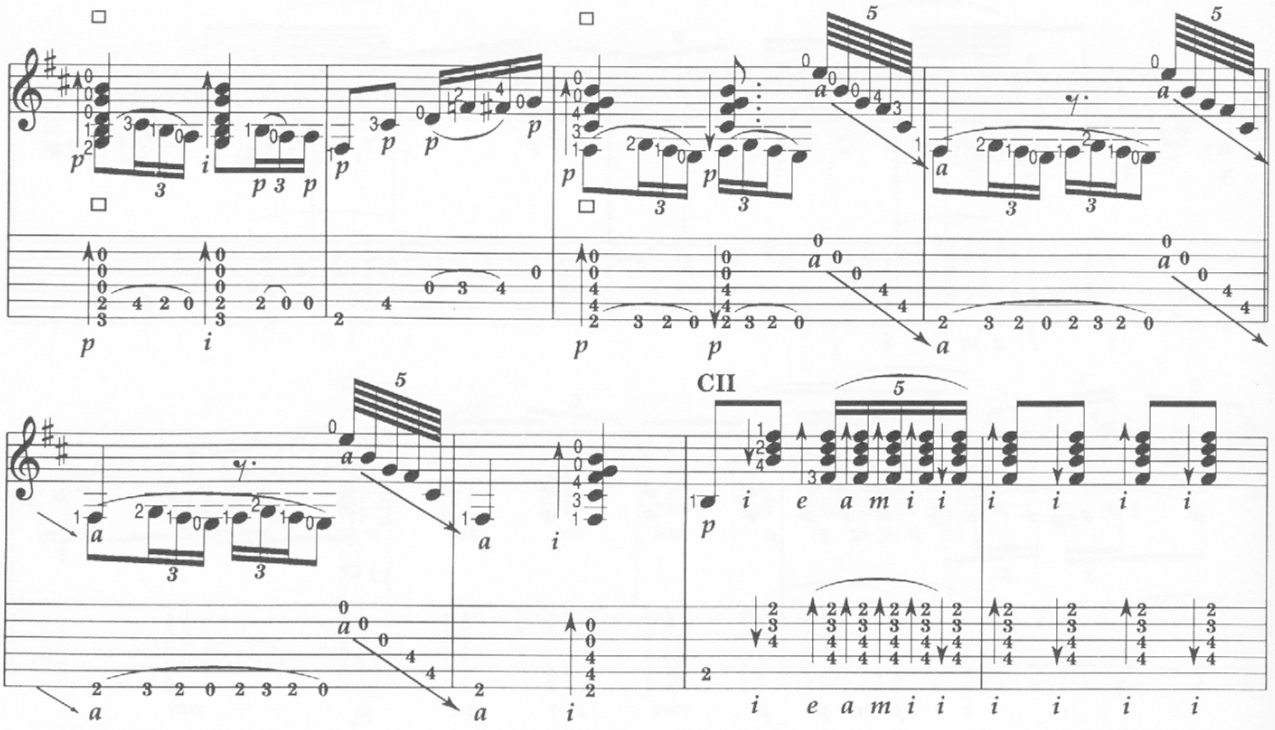

1.
2.

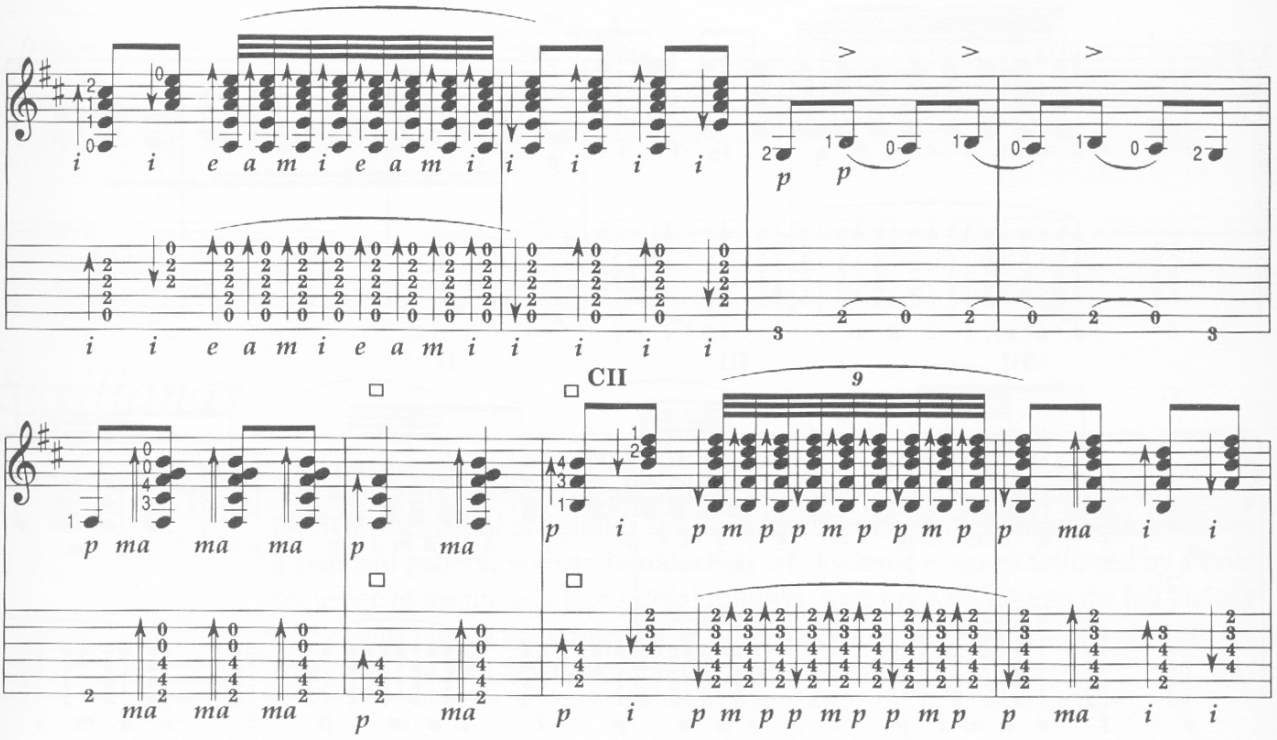
CII

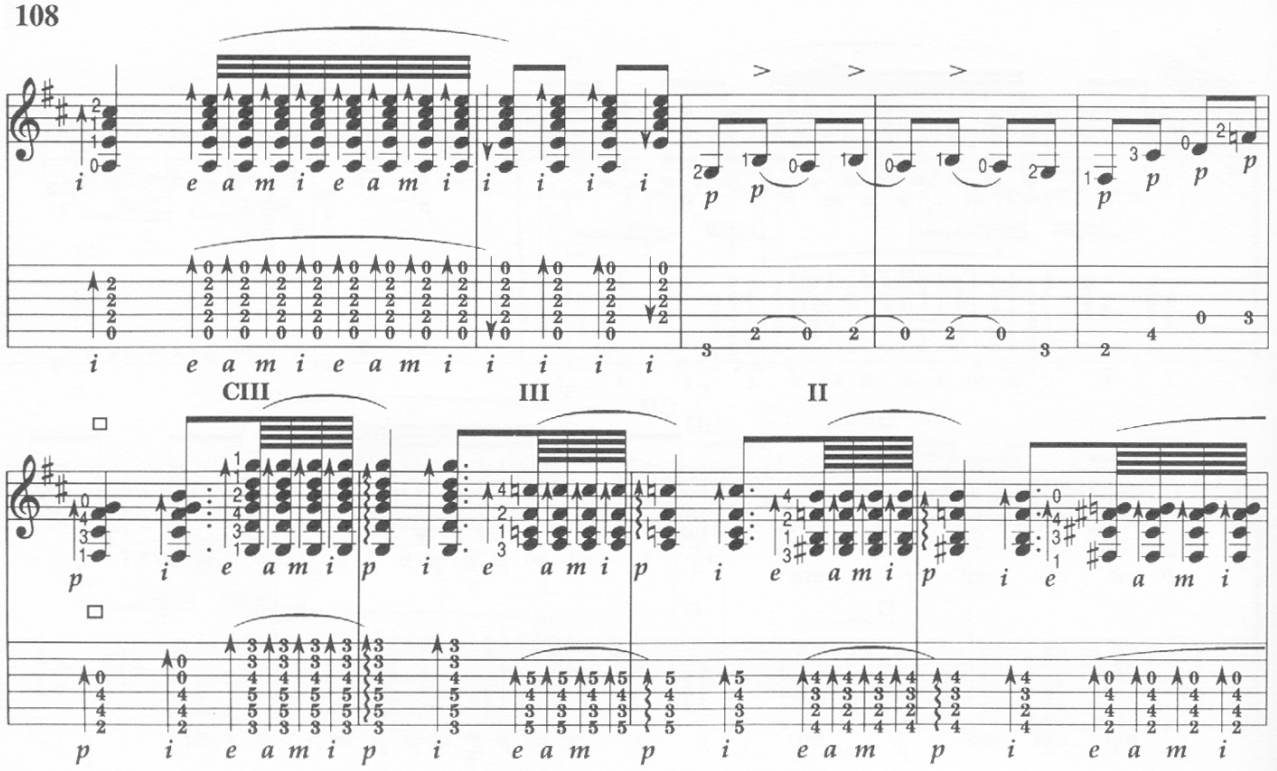


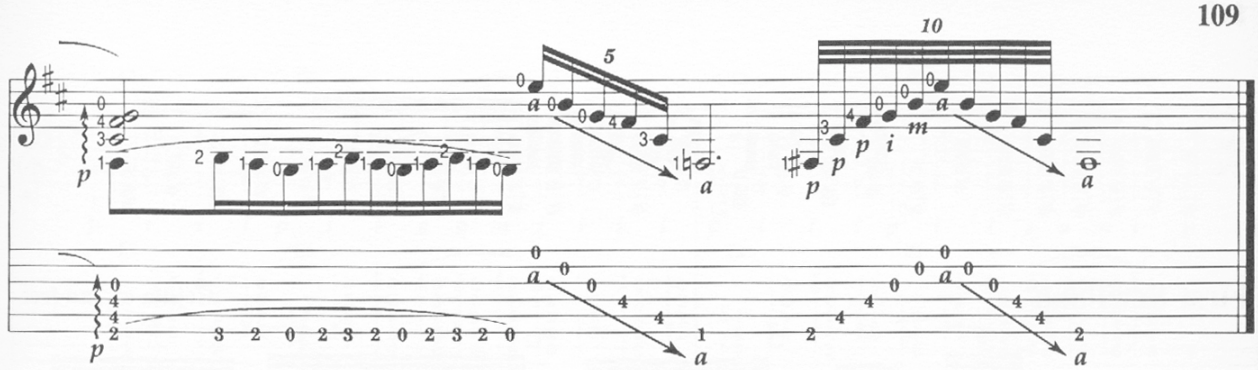





CII


CII


CIII
III
II



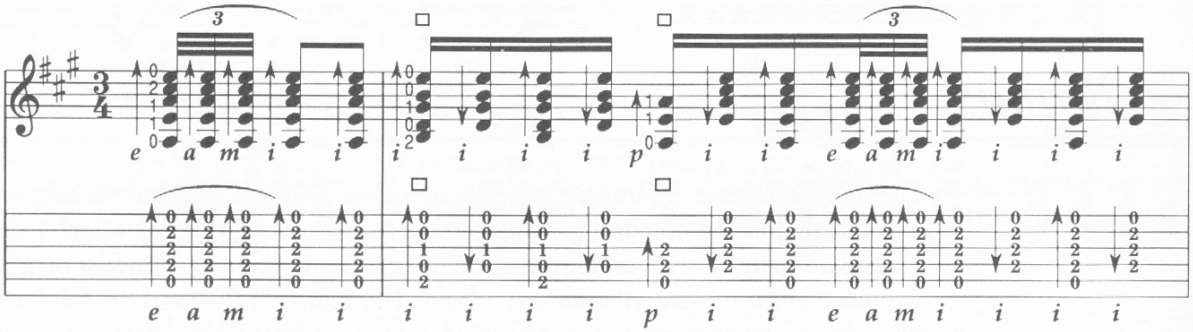
Sevillanas

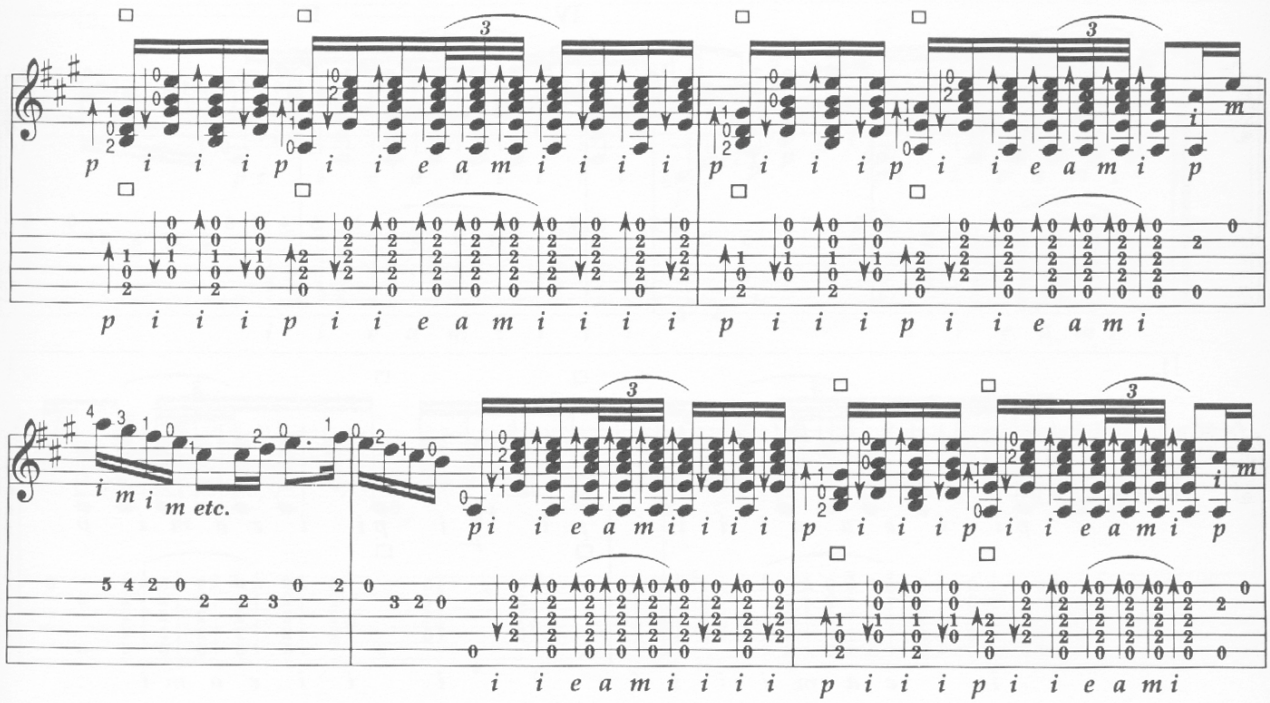
The four *Sevillanas* are transcribed here in a slow 3/4 time, and may be counted in 6's. The method of notation is similar to the *Fandangos* (Lesson 3). Each follows a standard pattern, with an introduction of rhythmic *rasgueo* followed by a brief sequence of the melody (the *salida*) followed by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

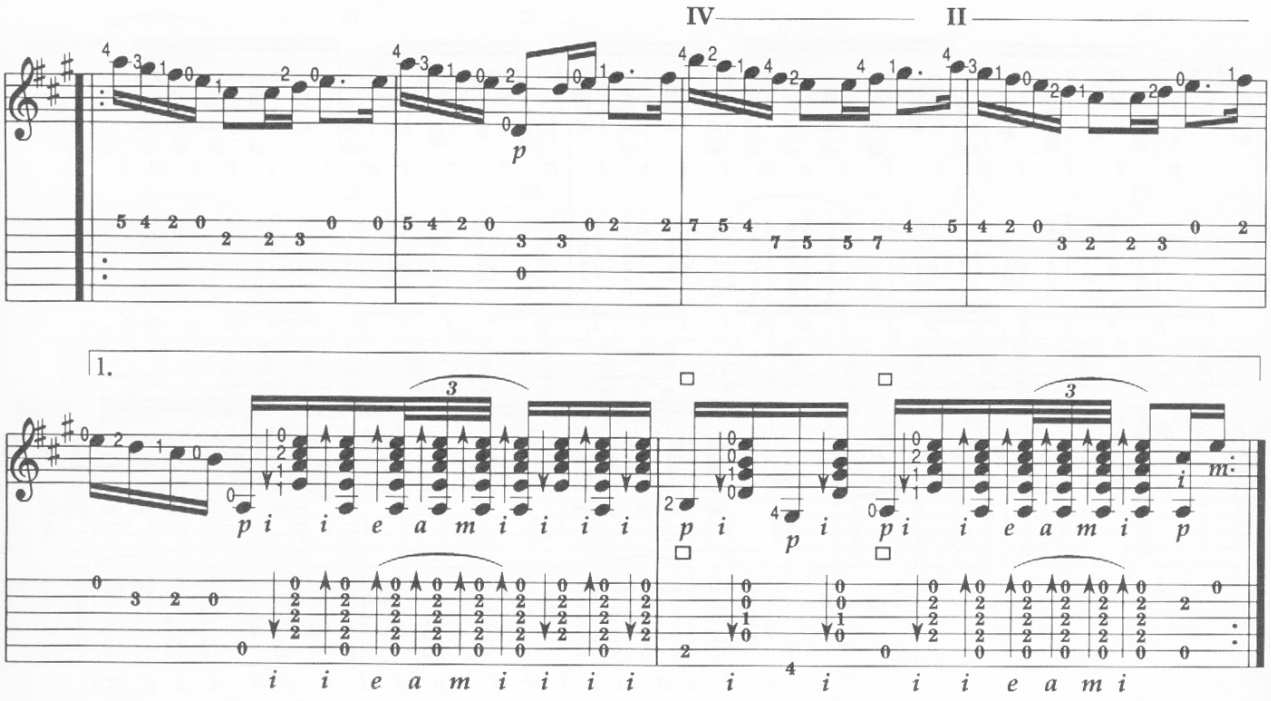
Four Sevillanas

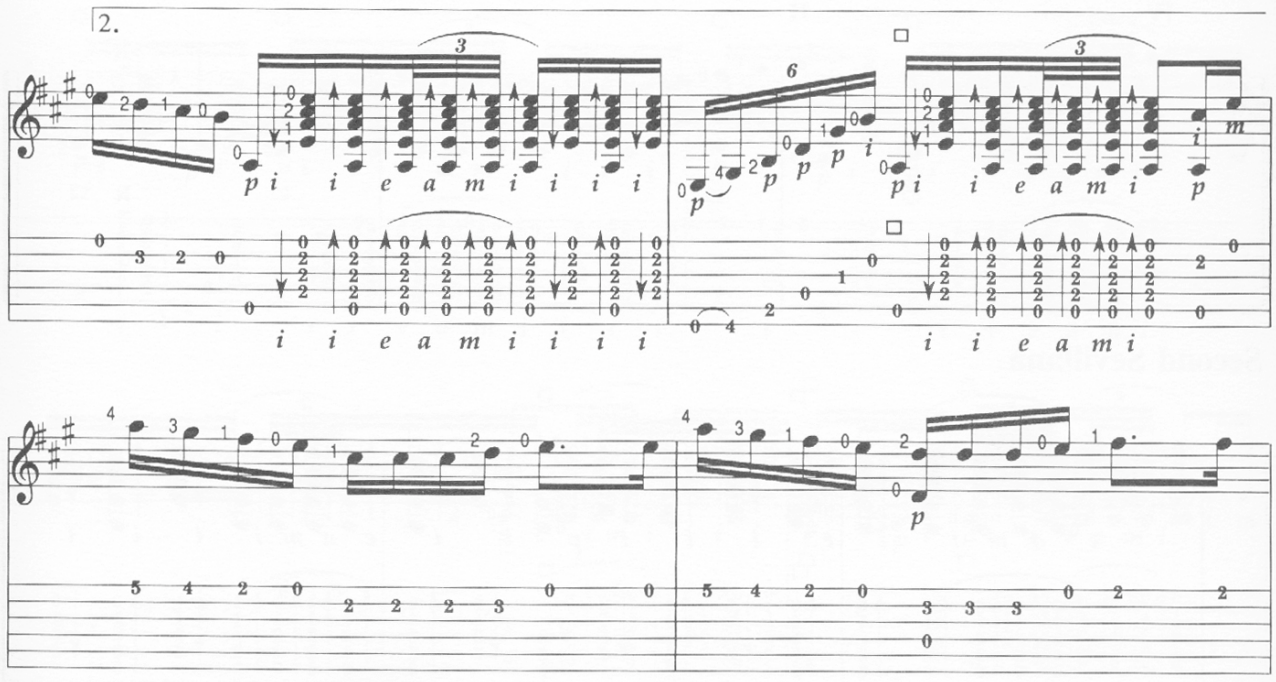
First Sevillana

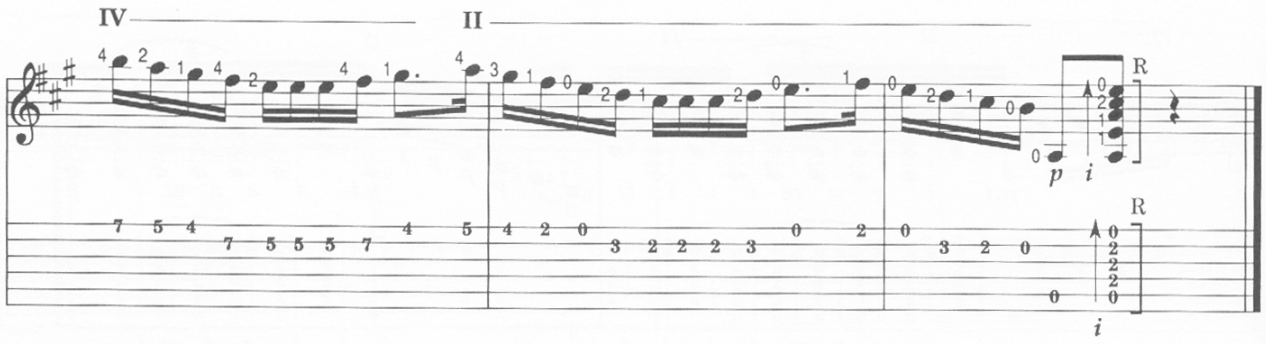
Cejilla at 2nd fret



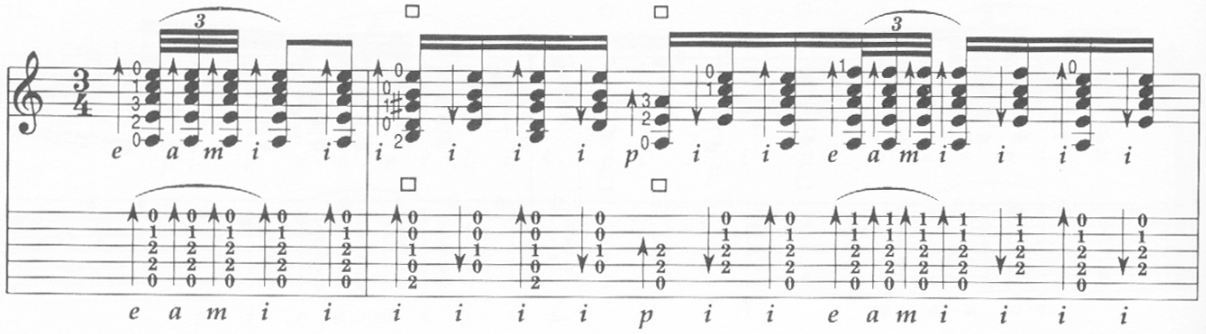

p i i i p i i e a m i i i i
i m i m etc.

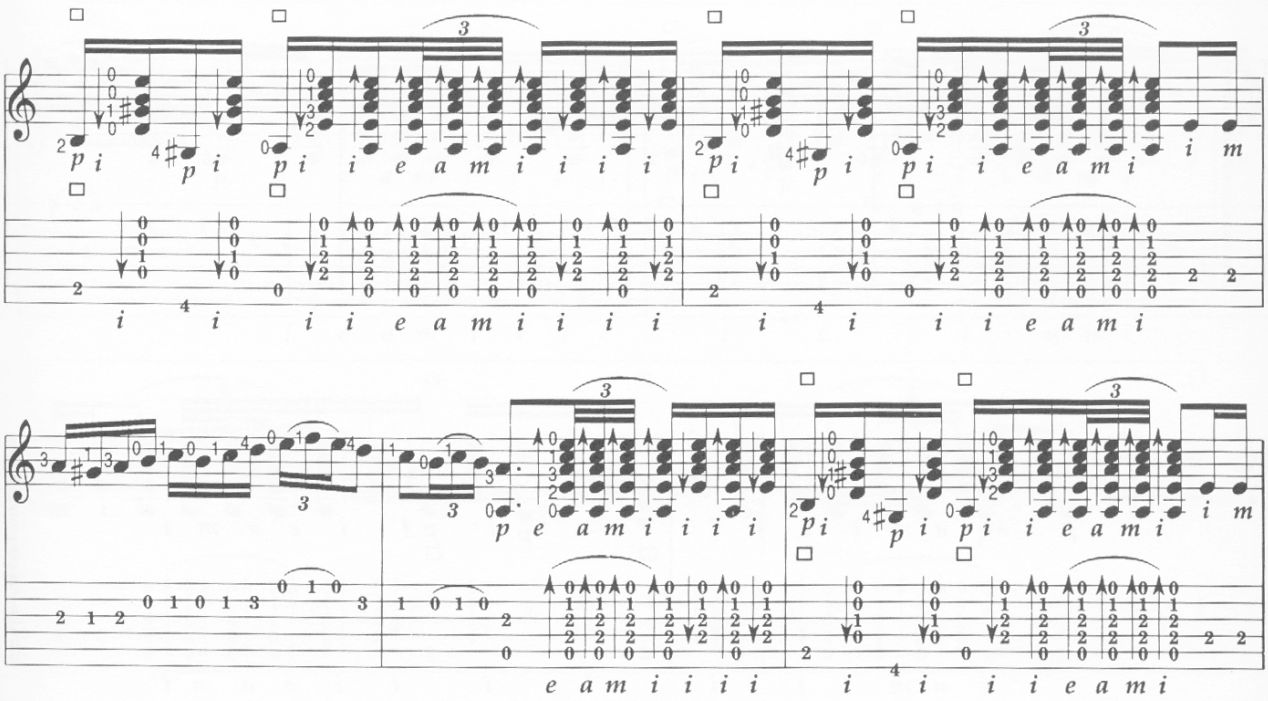

IV
II
1.
p
i i e a m i i i i

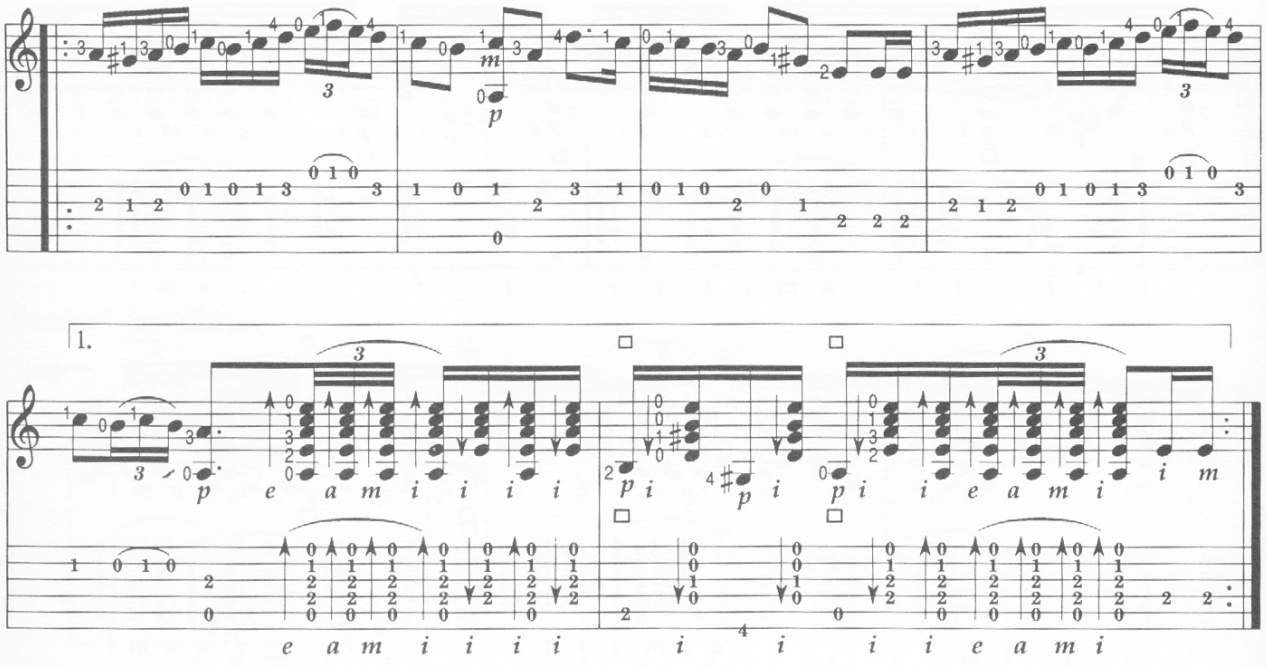


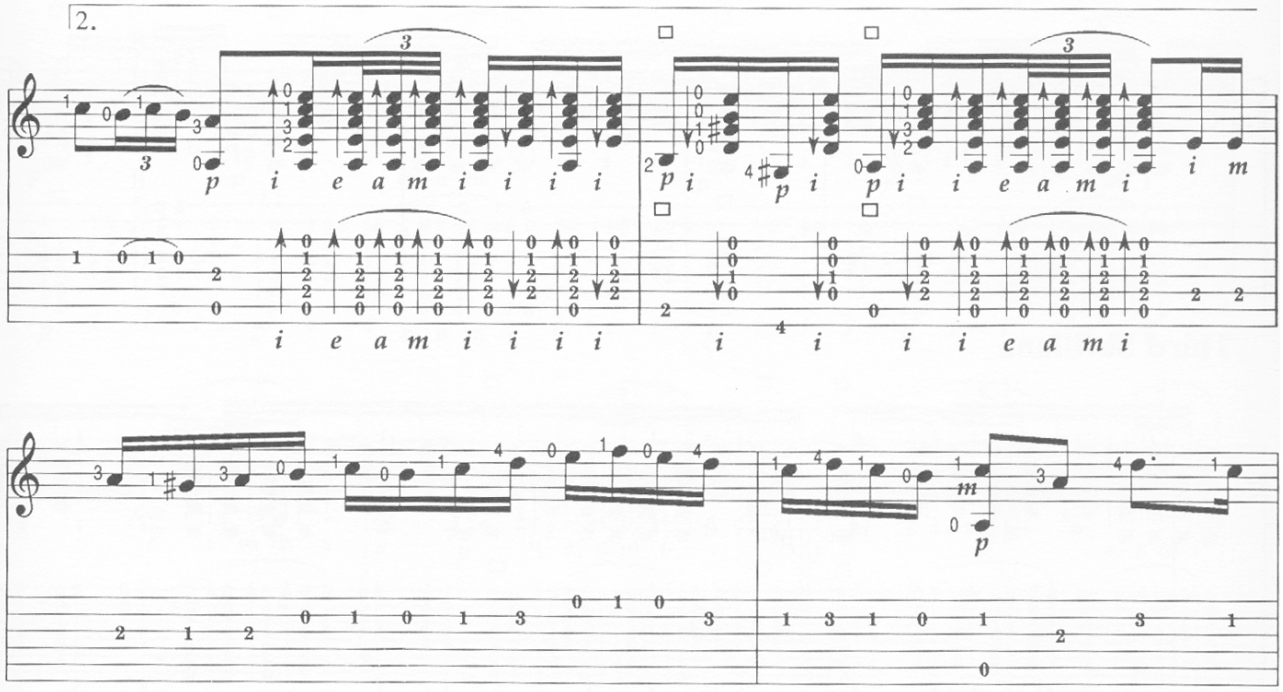


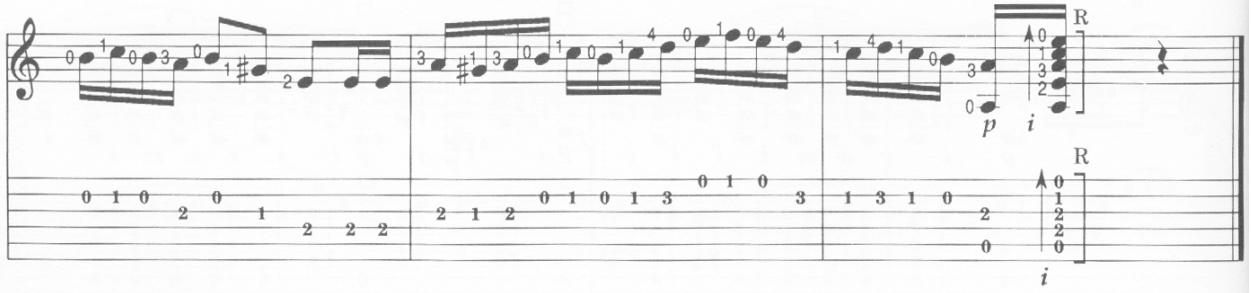
Second Sevillana



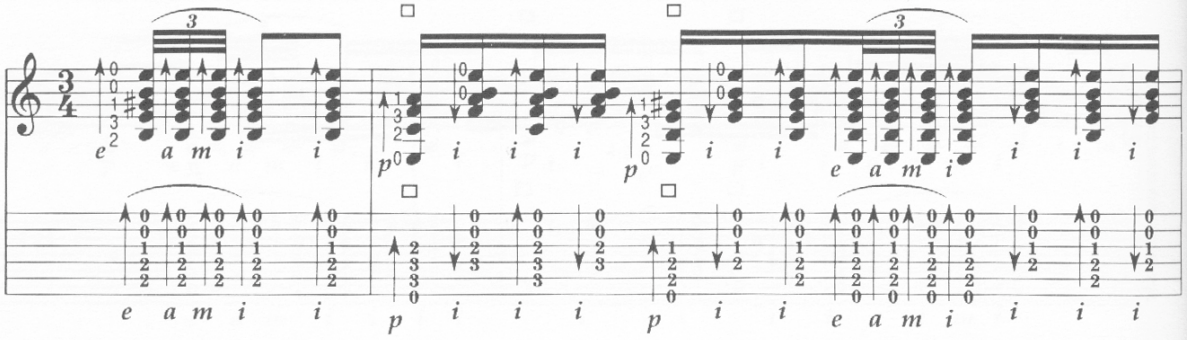


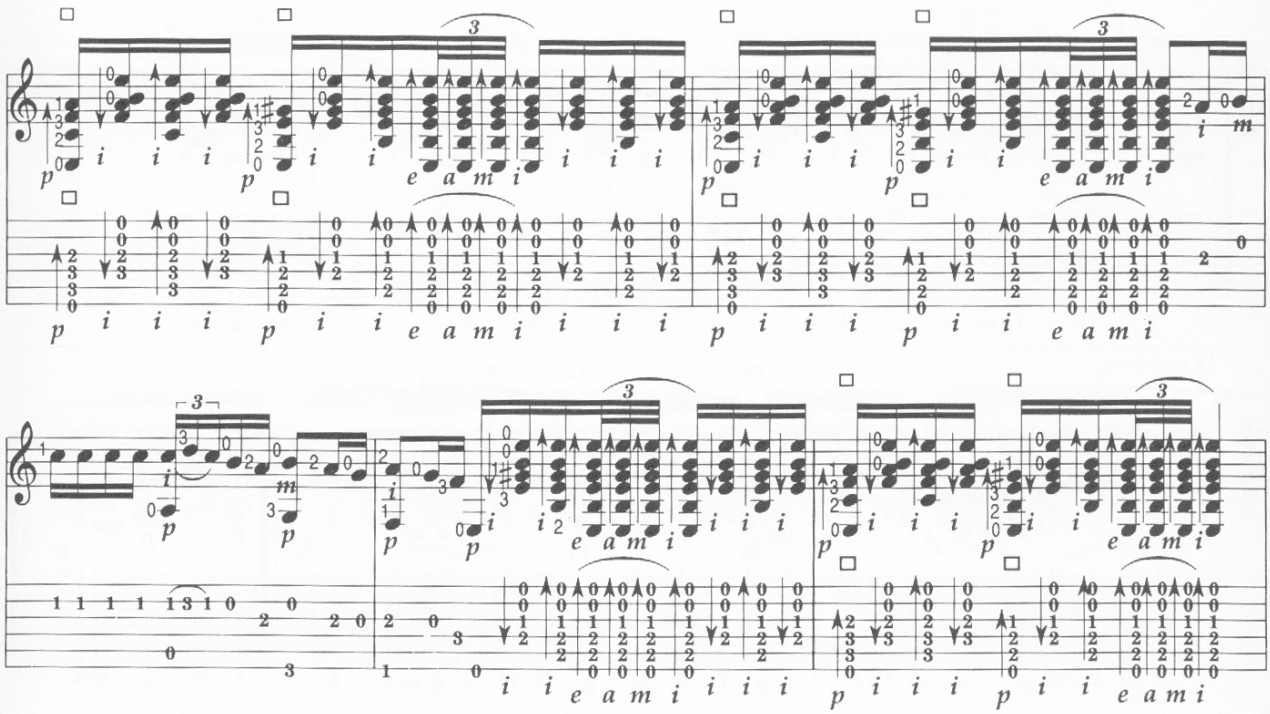


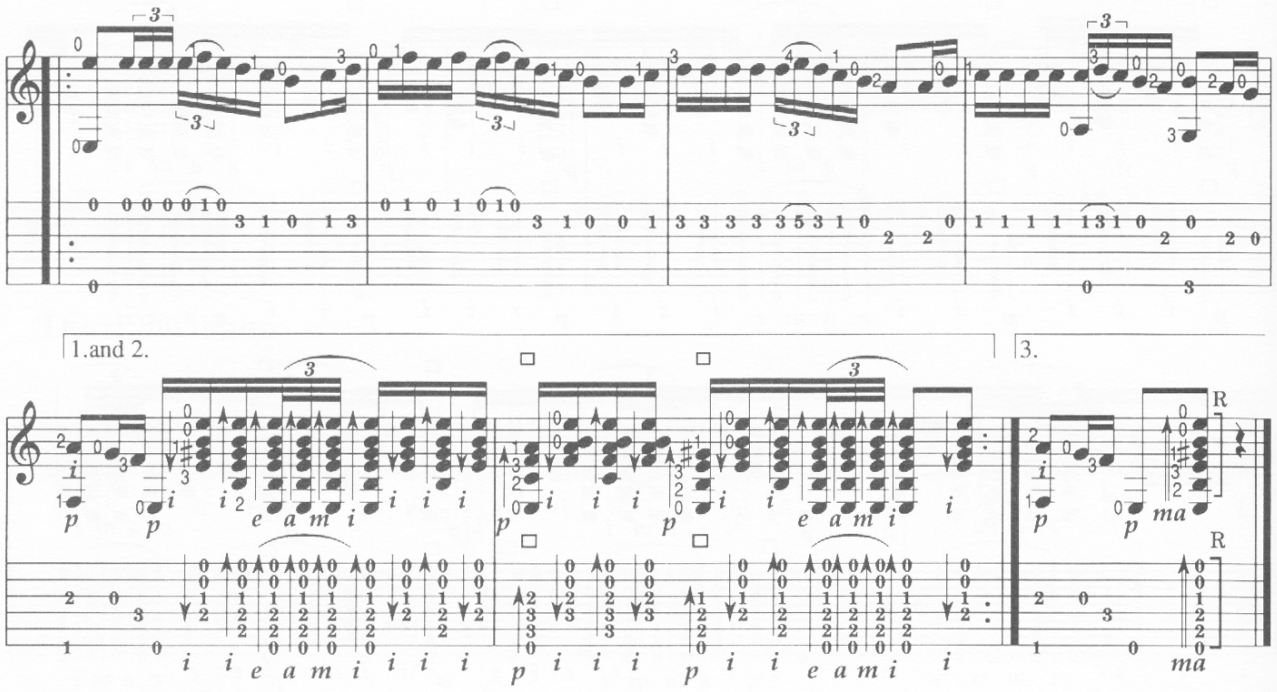




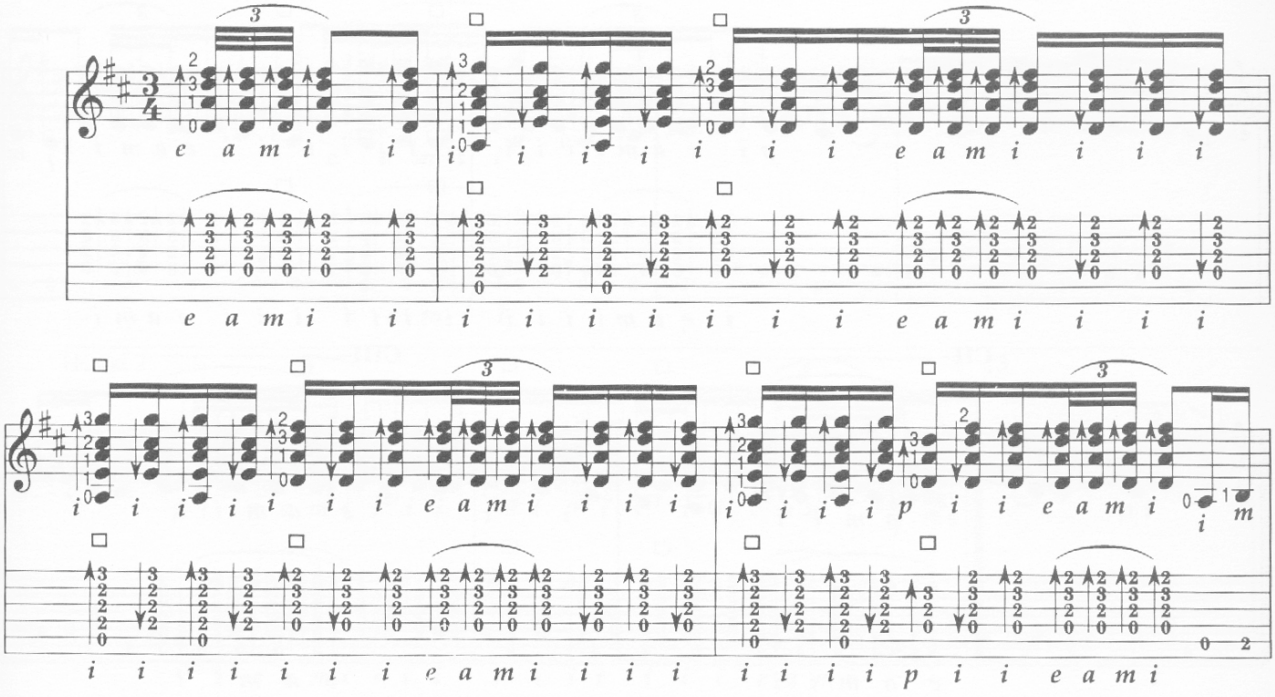
Third Sevillana

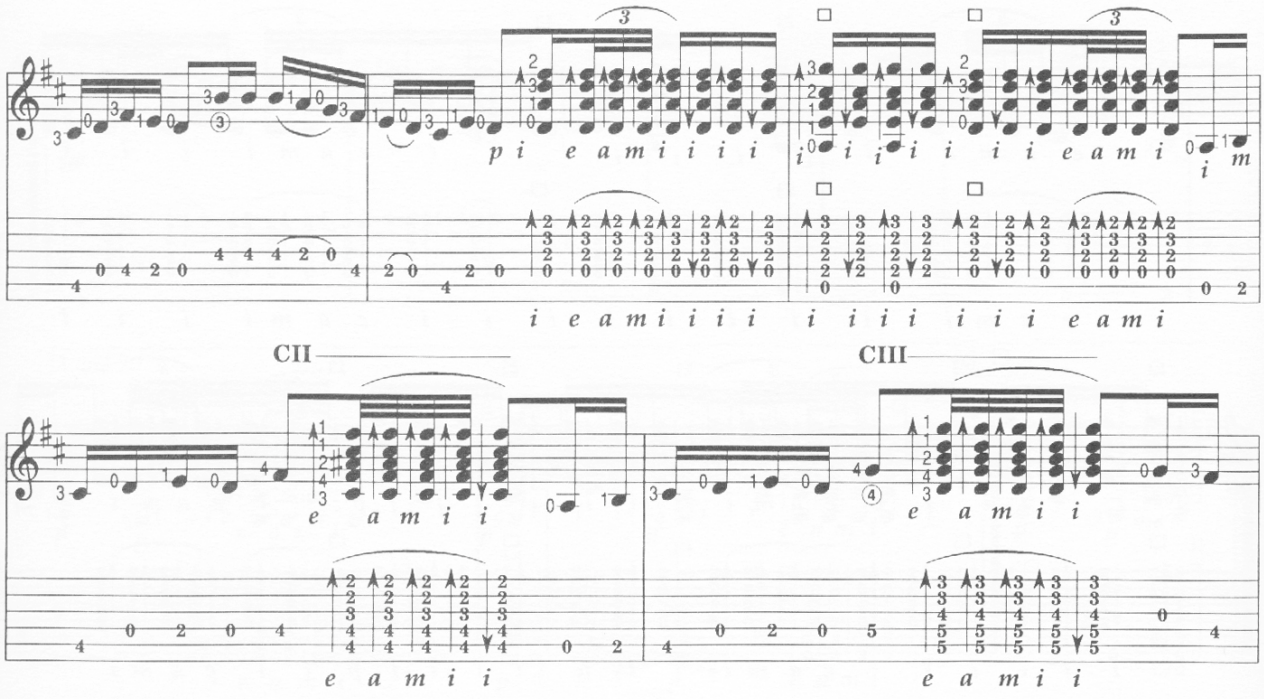


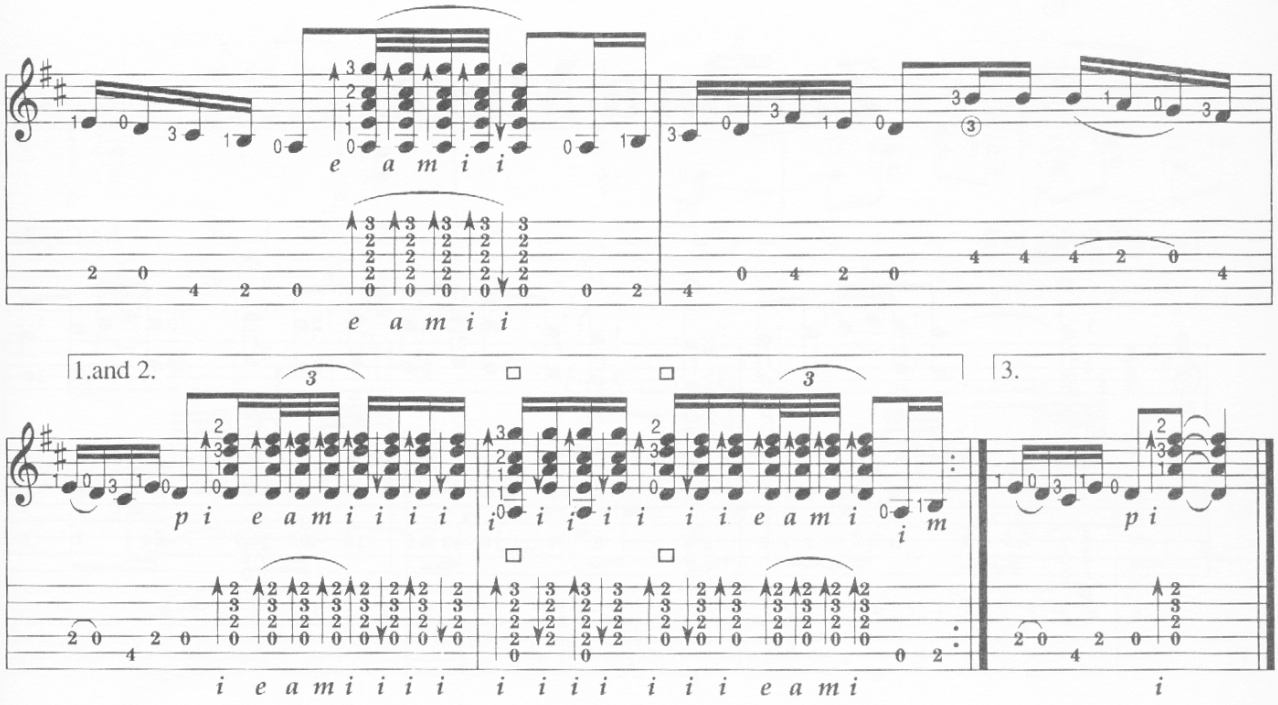



1.and 2.
3.

Fourth Sevillana





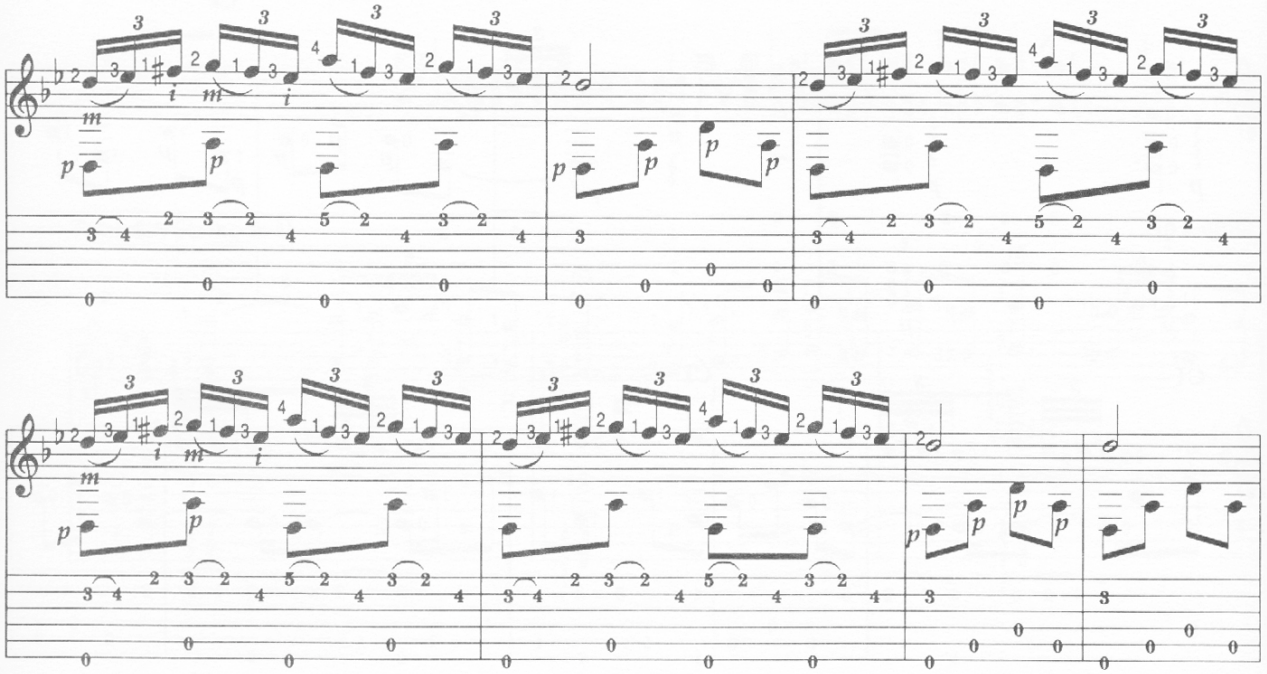


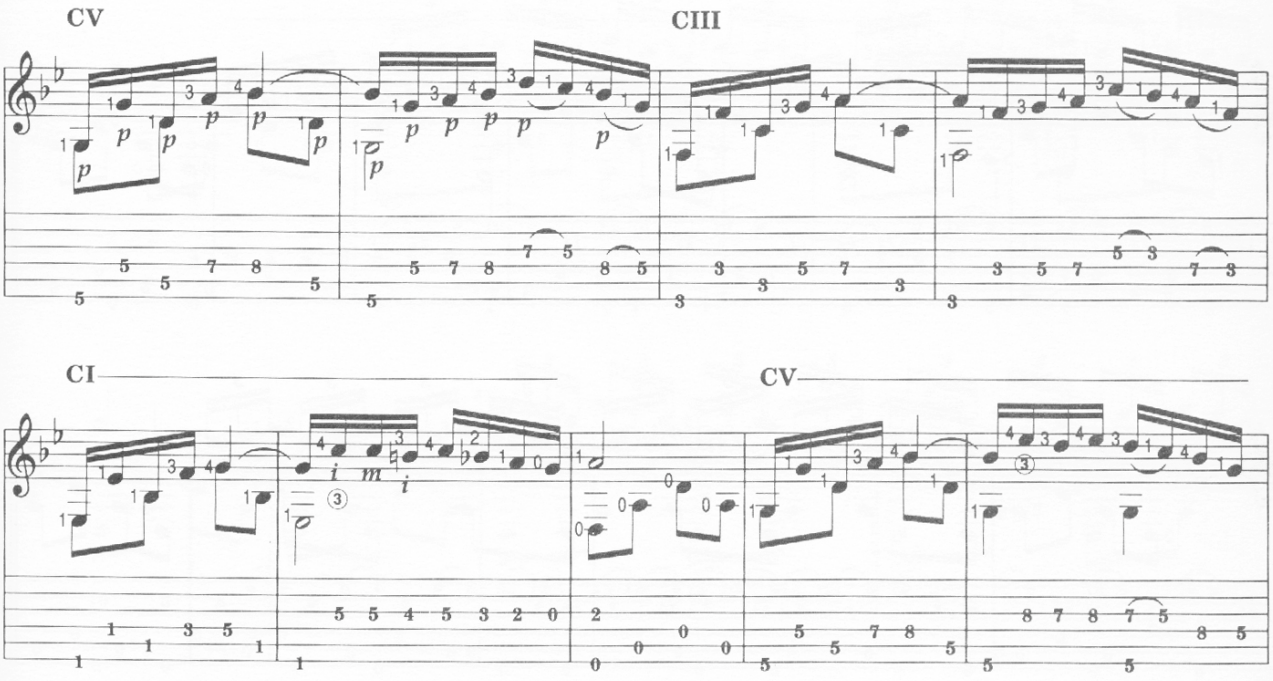
Zambra Mora

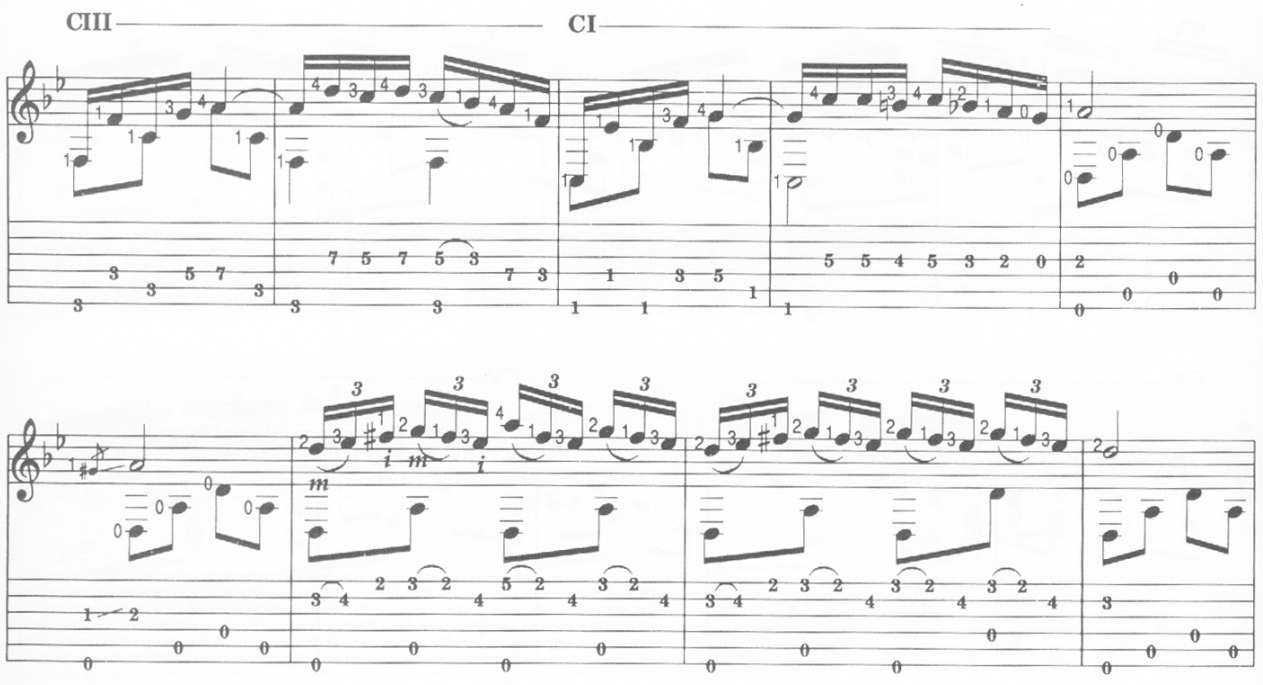
Tune 6th String to D **No Cejilla**

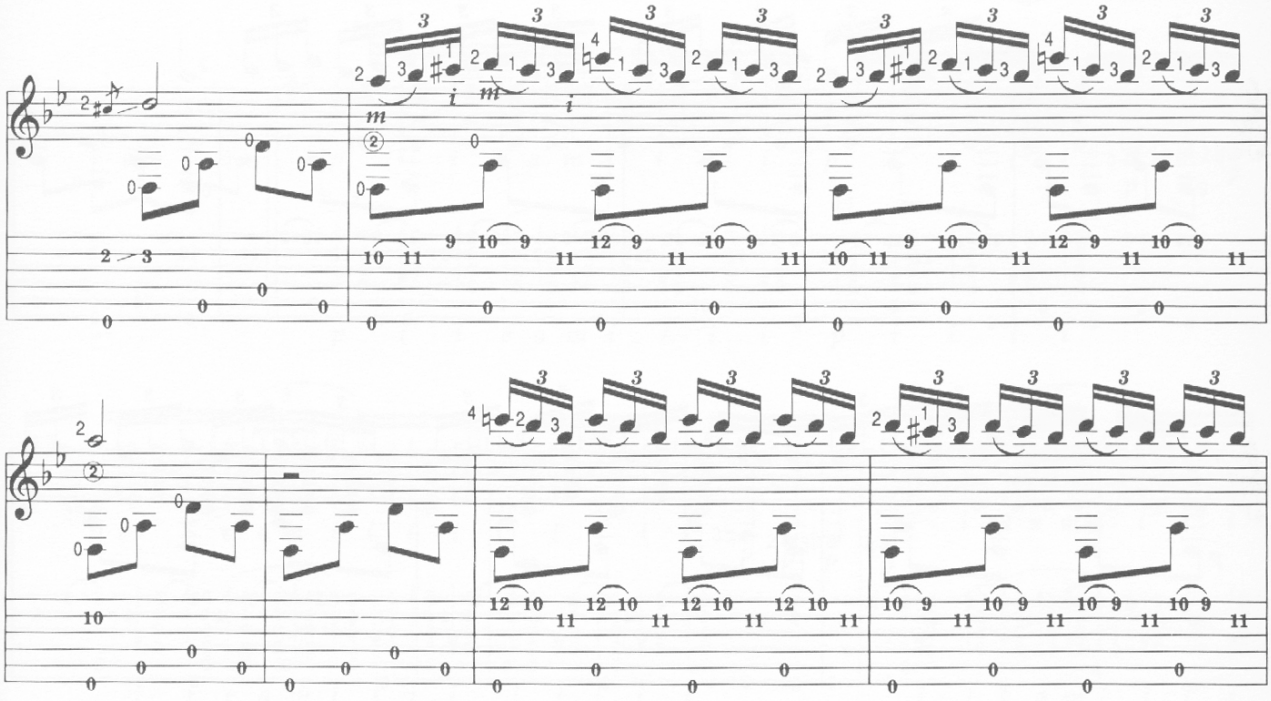


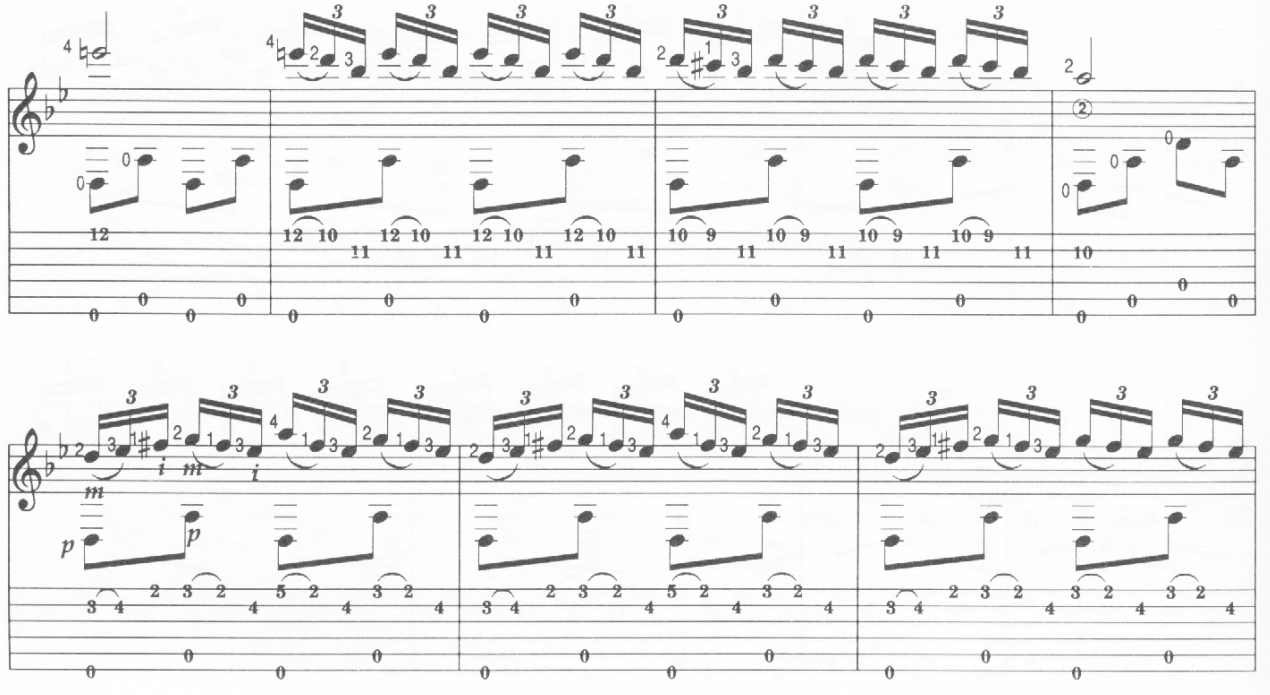

CI
CI
CI

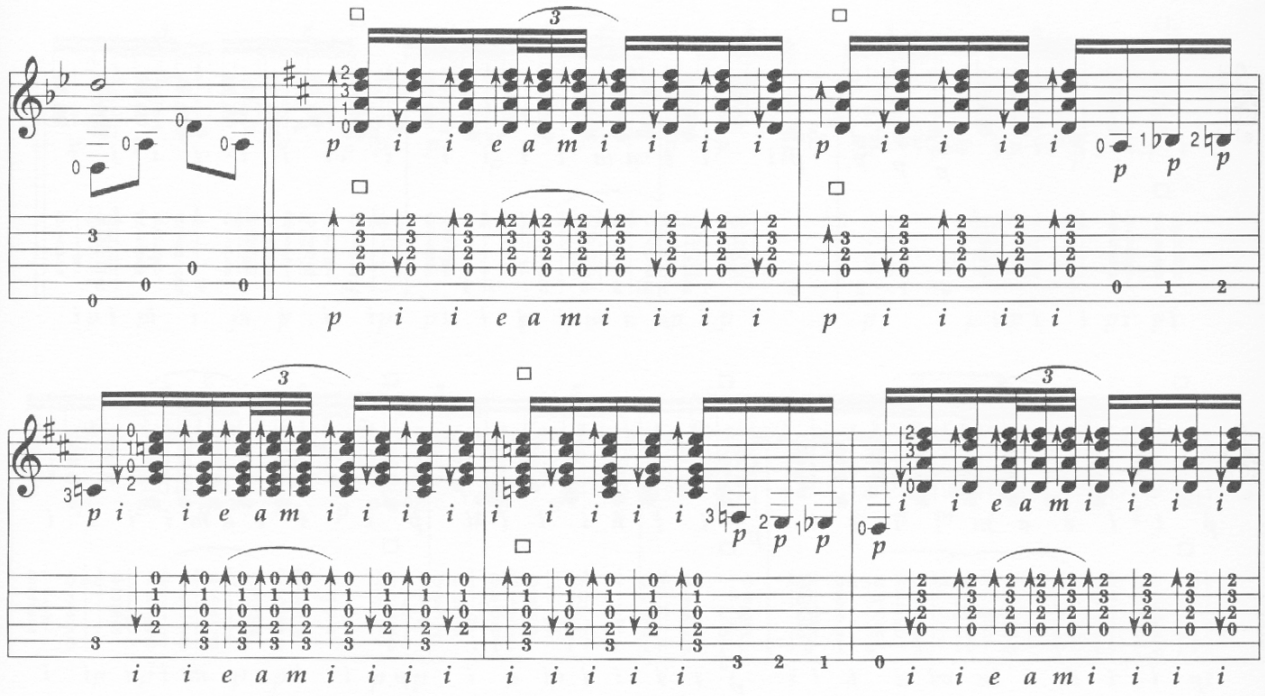


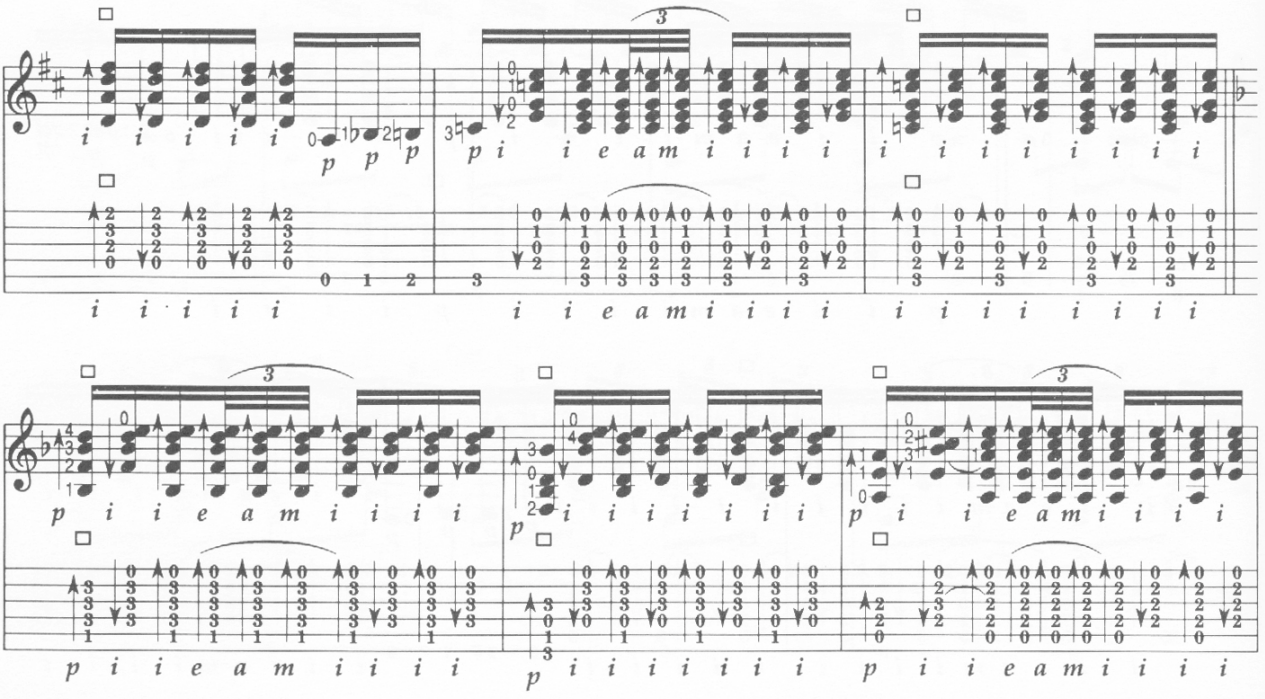

CV
CIII
CI
CV

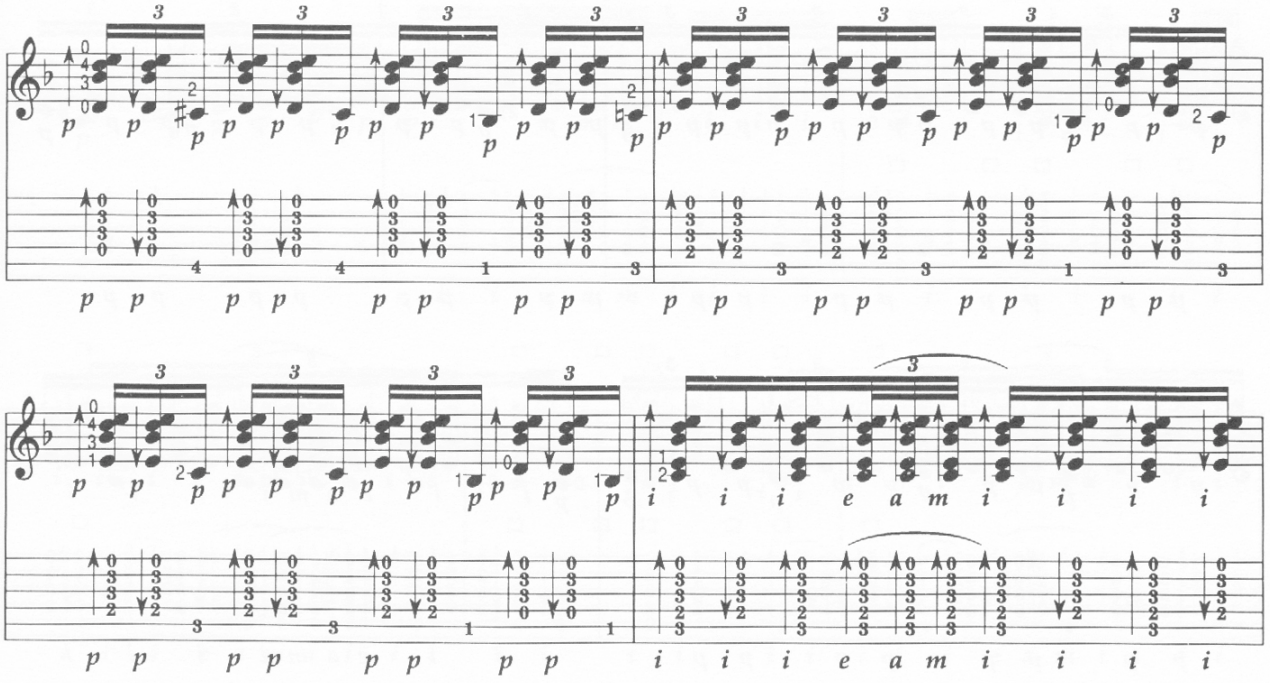

CIII
CI



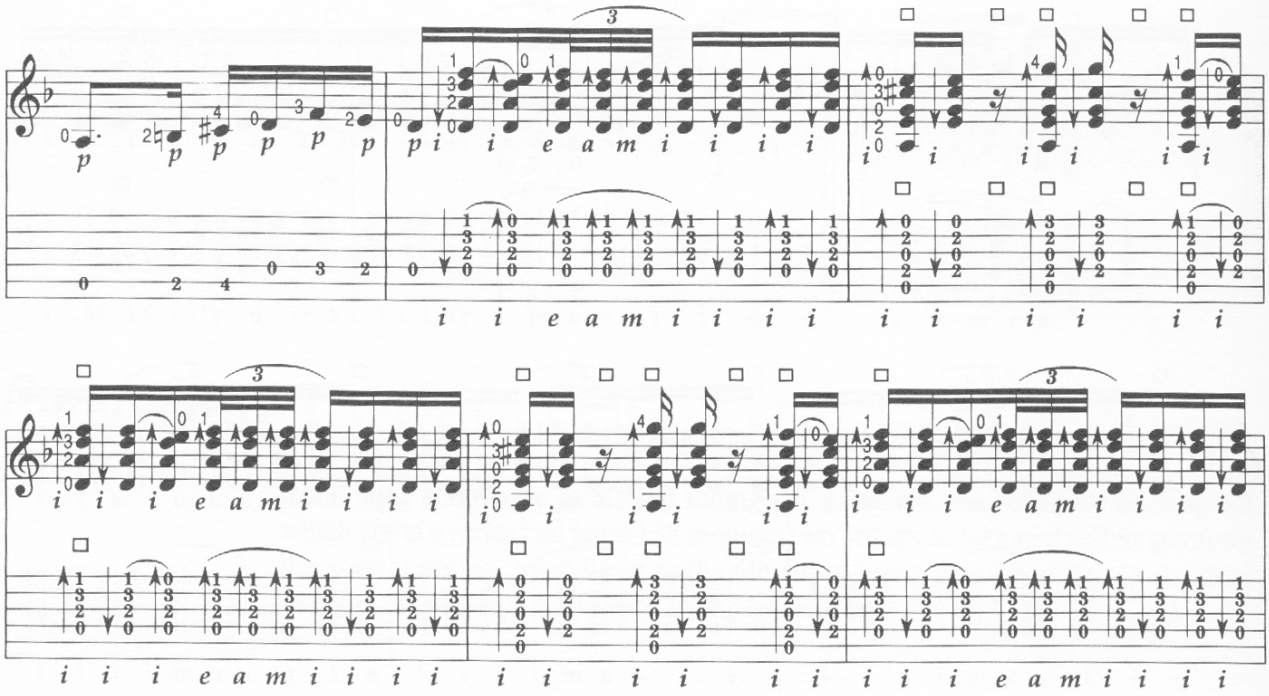


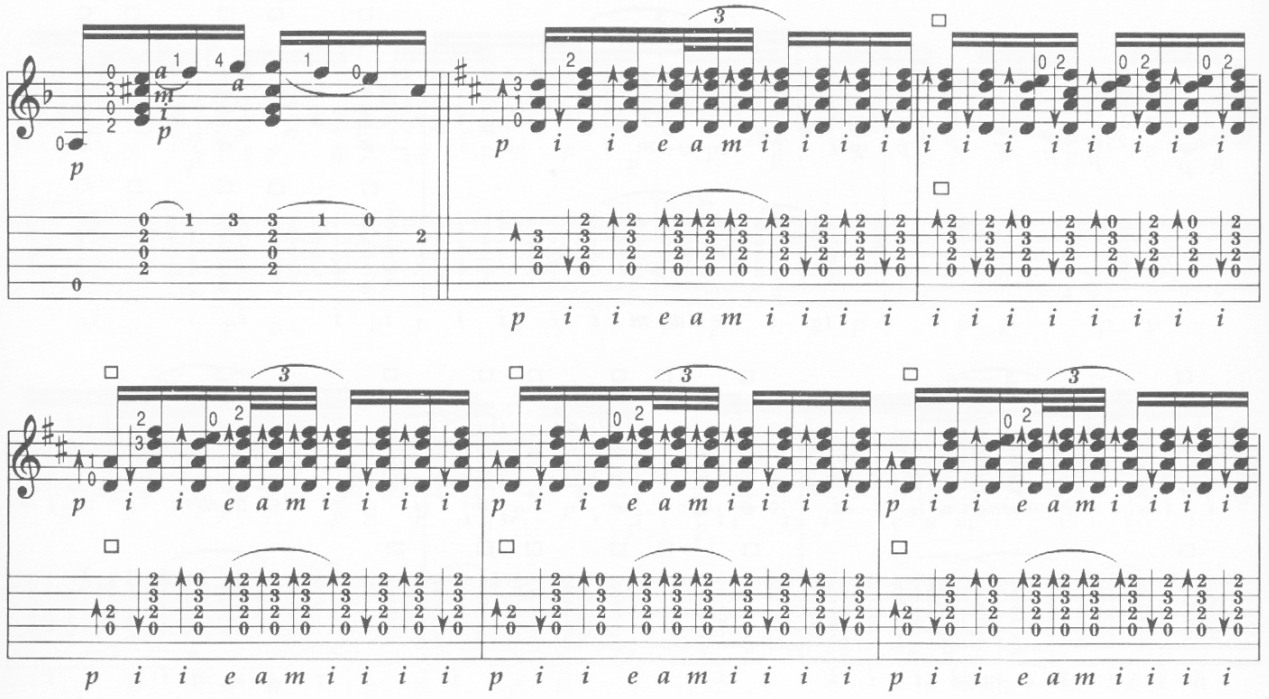


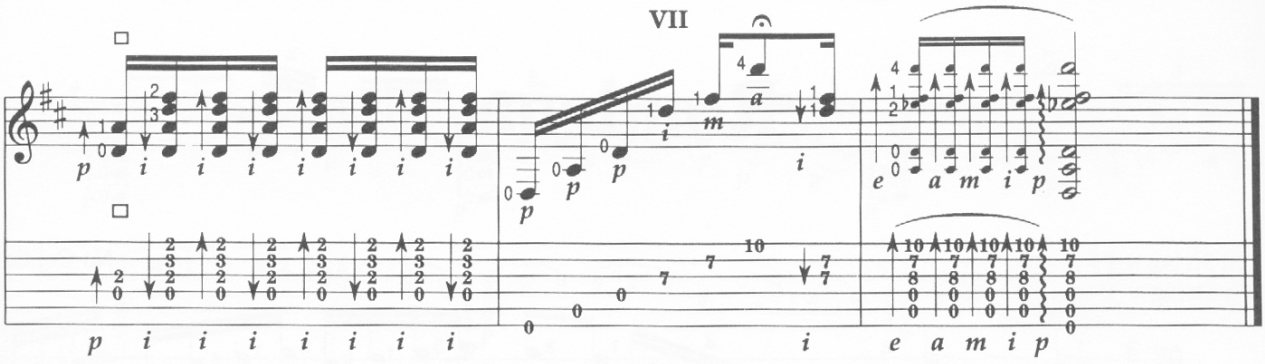












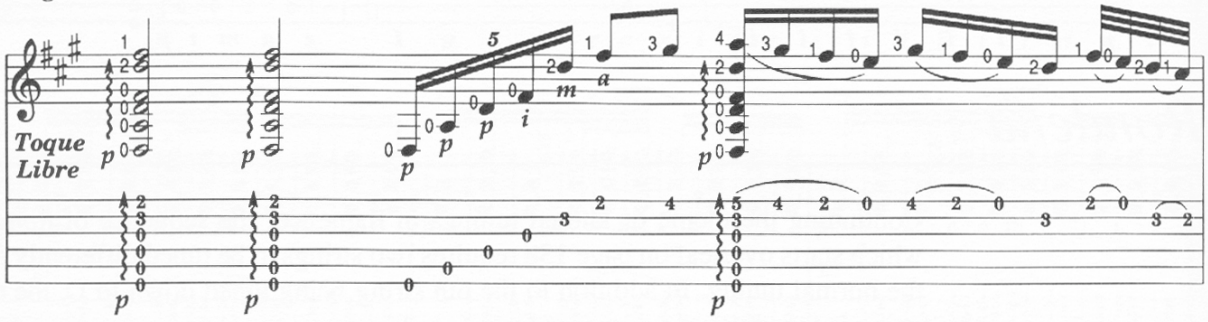
Rondeña

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

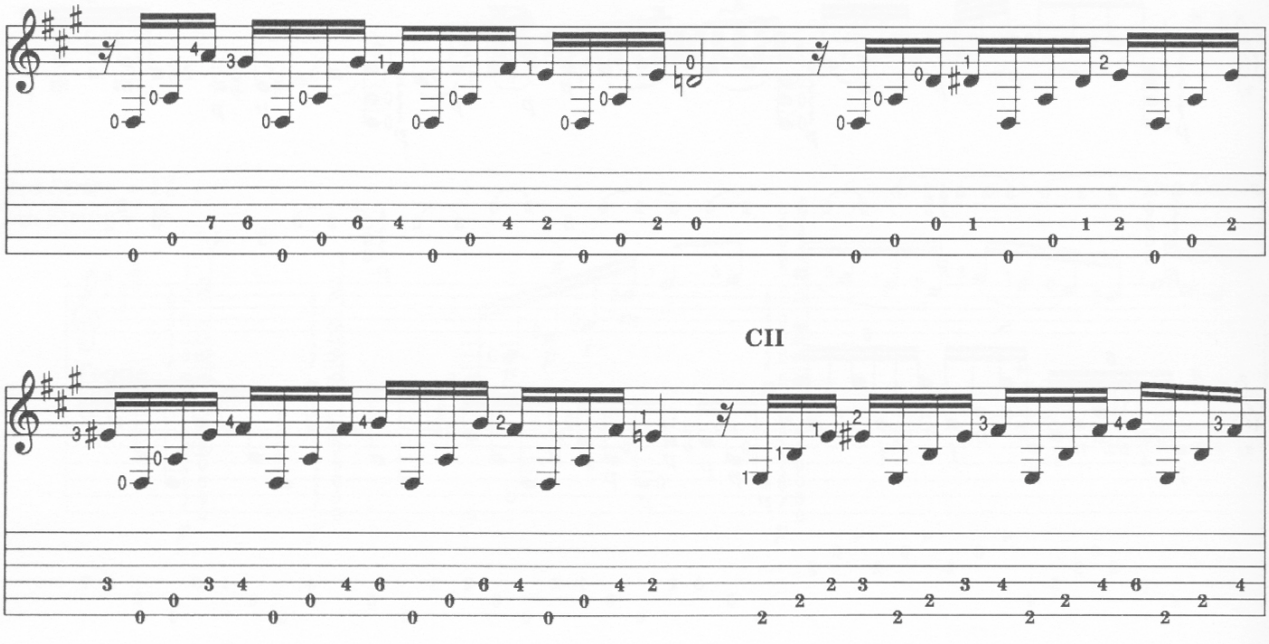
Rondeña

3rd String = F♯
6th String = D

No Cejilla

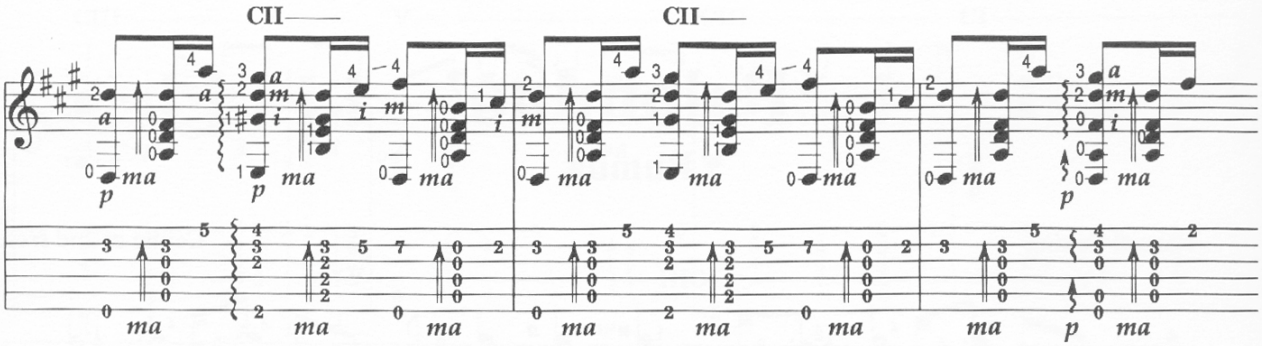





CII




III
V
III



Rumba 'Palomino'

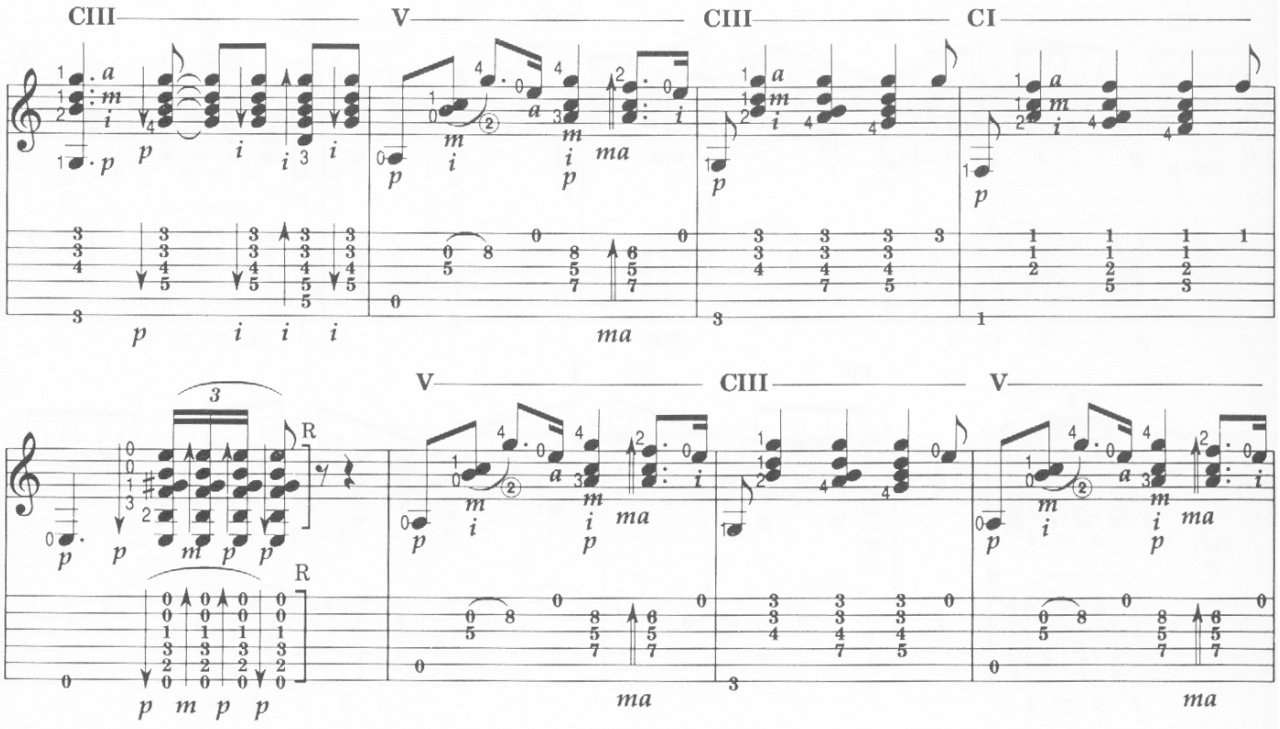
The final sequence of music played in Lesson 6 is another *Rumba*, which is composed in a contemporary idiom. The chords of the main theme relate to the Phrygian mode sequence of A minor, G, F, E, but are varied from the traditional form. In the first bar, for example, the notes of the A minor chord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

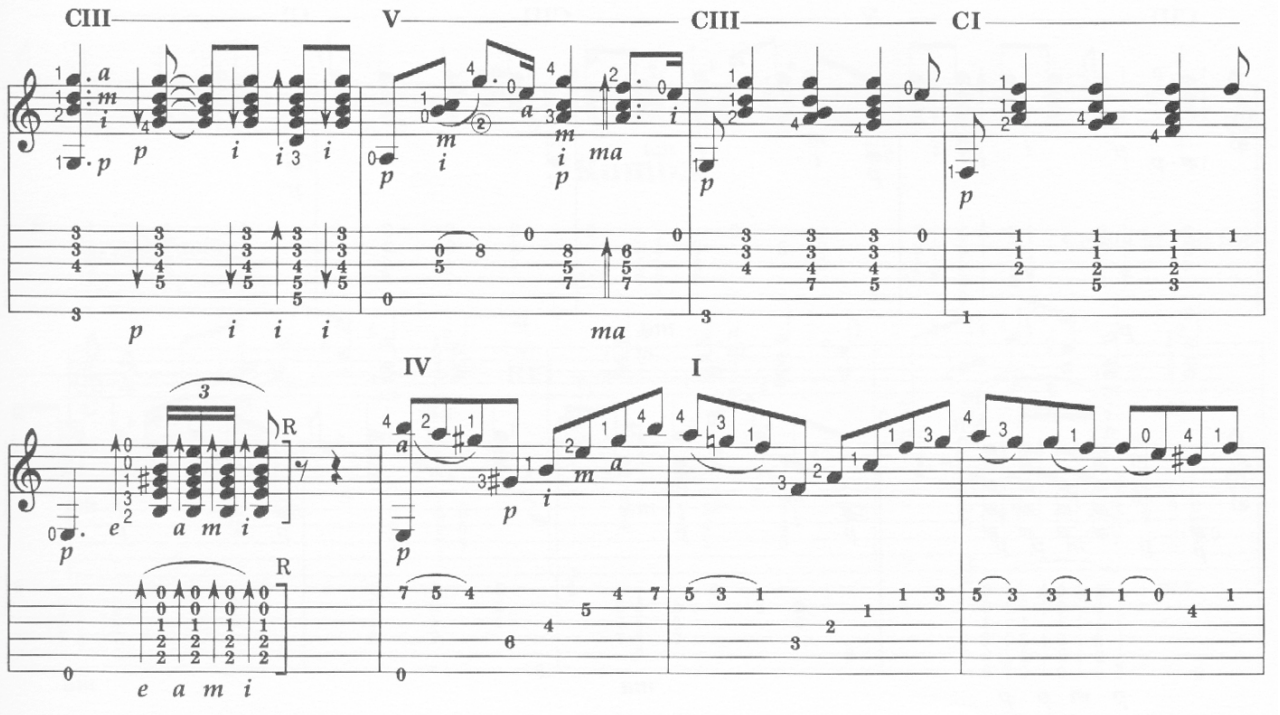
'Palomino'

Rumba

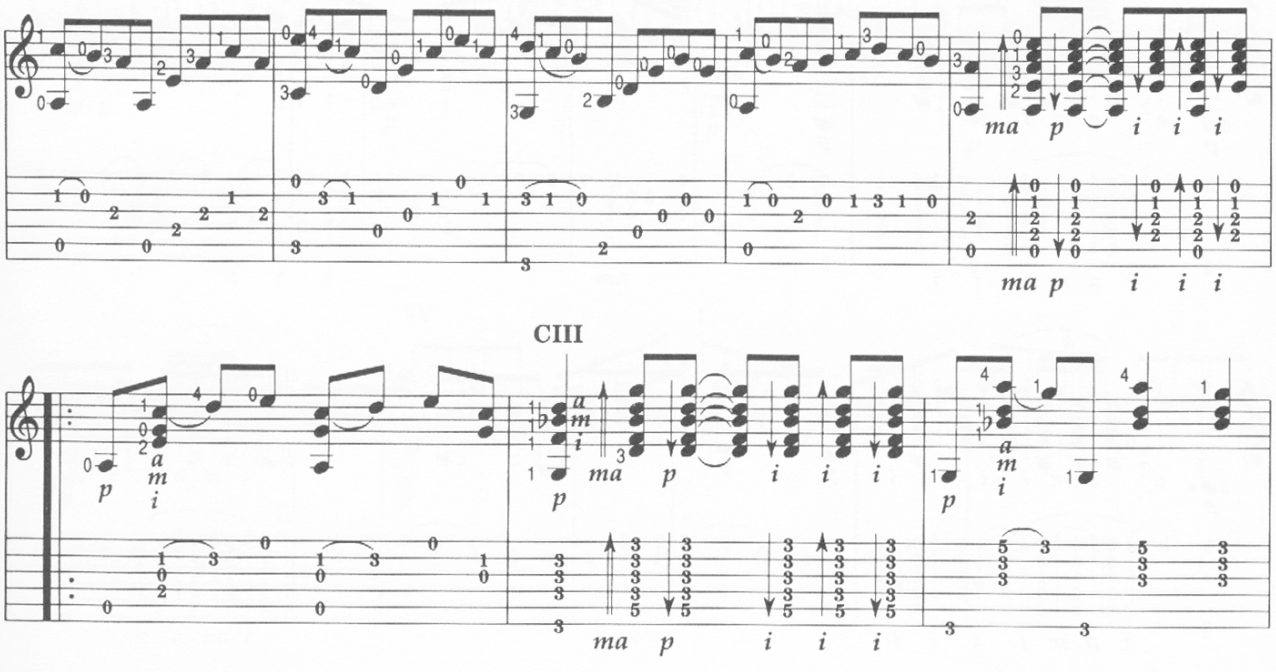
Normal Tuning **Cejilla at 2nd fret**

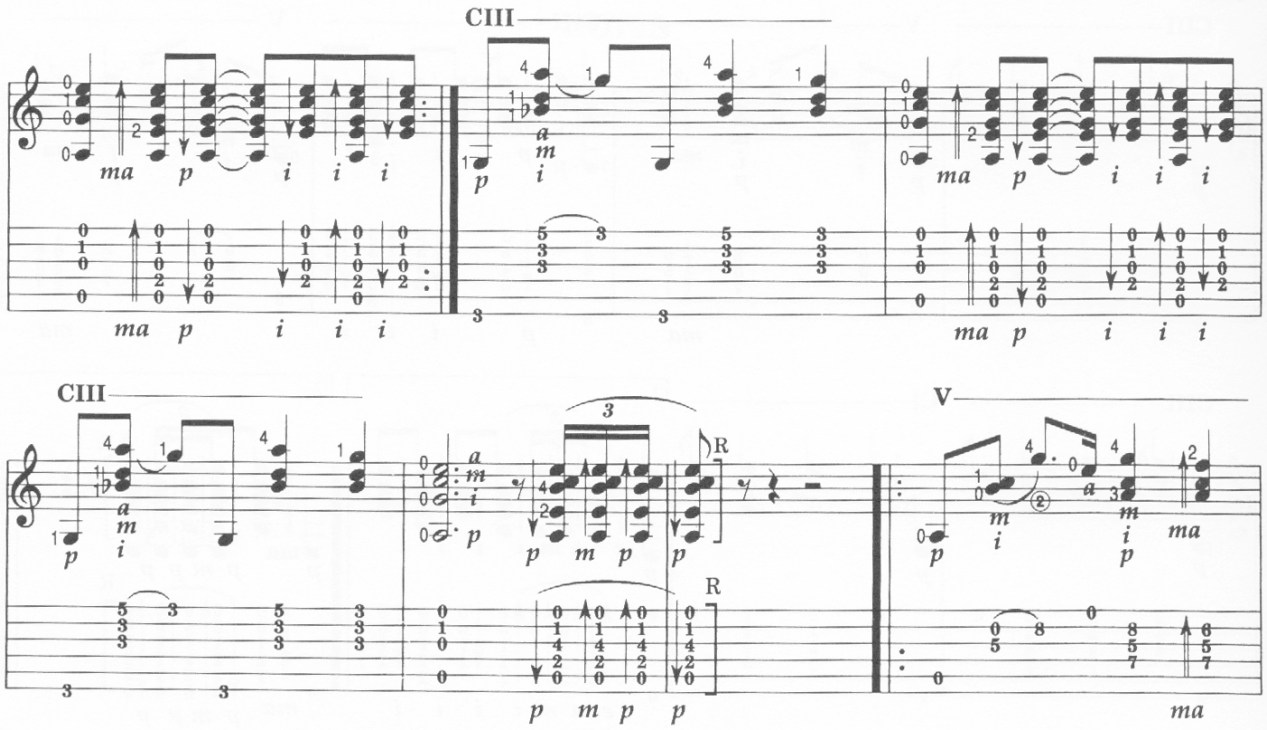


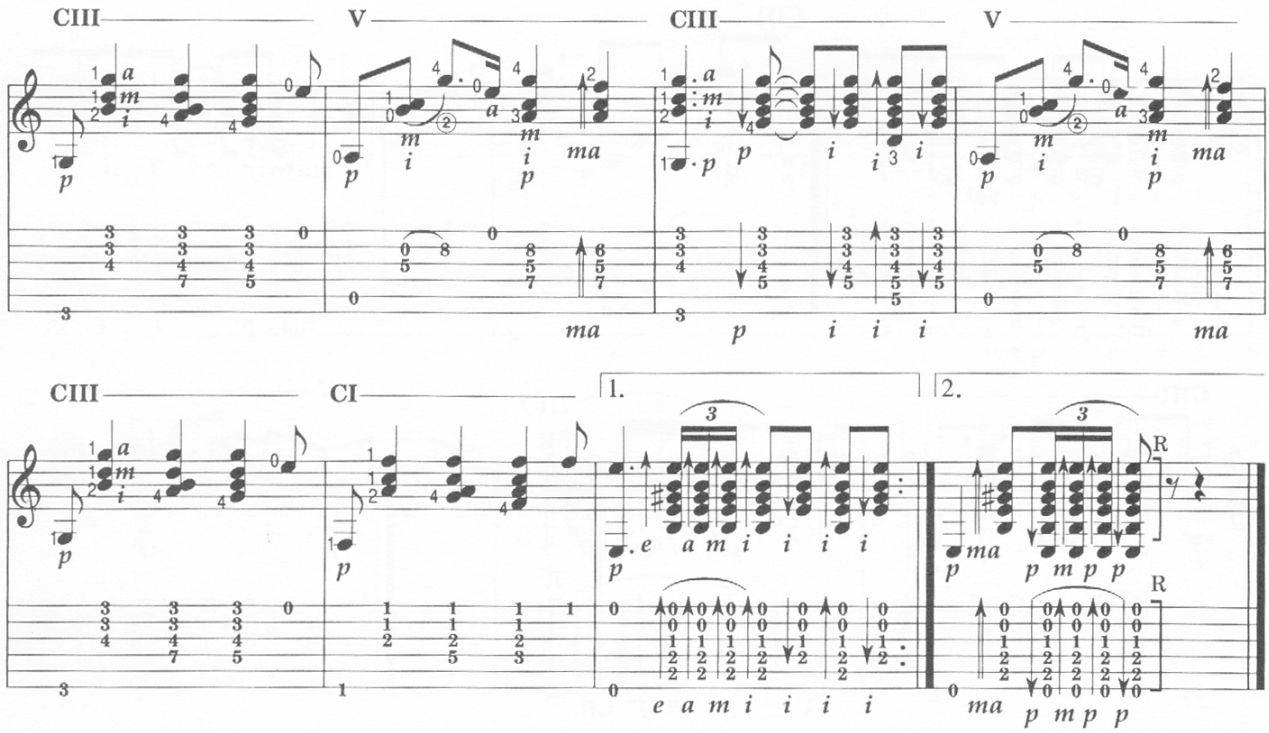

CIII
V
CIII
CI
V
CIII
V


CIII
V
CIII
CI
IV
I


IV
I
e a m i i i
e a m i i i i

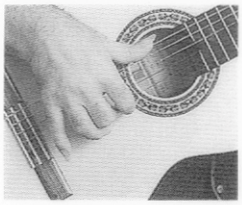

ma p i i i
ma p i i i
CIII
ma p i i i
ma p i i i

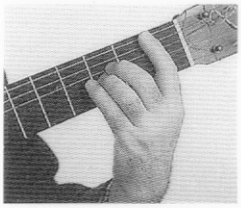

CIII
ma p i i i
CIII
V
R
R
p m p p
ma

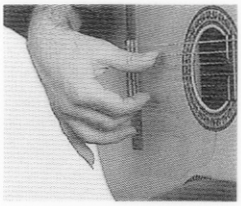


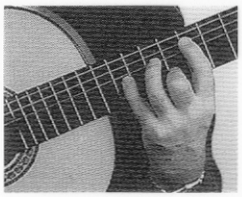
'Palomino' (Rumba). Lesson 6.

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.

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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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