A-PDF MERGER DEMO

LA GUITARRA flamenca

Video
All music composed and played by Rafael Riqueni
Percussion by Ricardo Espinosa and Javier Serrano
Production and direction by Marcel Ege, Bruno Jundt and Michael Mauerhofer

Shooting locations: Madrid, Sevilla and Studio Ltd., Bern
Editing by Teleprogress, Bern

Music Book
Musical transcriptions by Marcel Ege and Bruno Jundt
Cover and Book Design by Nicole Arnold
Translations by Nicole Arnold and Ruth Hafen
Printed in Switzerland by Fotorotar AG, Egg

Special thanks to:
Miguel Espín, Madrid
Bruno Furrer, Freienbach
José Manuel Gamboa, Madrid
Lynn-Denise Murray, Männedorf
Fernando Noci, Córdoba
Philippe Rey, In Guitar, Dübendorf
Juan Rigoli, Genève
Eusebio Rioja, Málaga
Norberto Torres, Huércal de Almería
Juan Verdú, Madrid

All rights reserved
Unauthorised reproduction of any part of this publication
by any means is an infringement of copyright

© Copyright 1996
ENCUENTRO PRODUCTIONS
Dorfstrasse 71, CH-8706 Meilen, Switzerland

Video included

ENCUENTRO

Inhalt - Contents - Index - Indice

Vorwort 4
Zeichenerklärung 6
Biografie 7

Preface 8
Explanation of Symbols 10
Biography 11

Préface 12
Explication des symboles 14
Biographie 15

Prólogo 16
Explicación de los signos 18
Biografía 19

Fandangos de Huelva 0:02:07 21
Introducción 0:04:04 21
Fandango 1 ..... 0:08:34 23
Falseta 0:11:29 25
Variación 0:13:21 25
Fandango 2 ..... 0:15:36 27
Final 0:18:04 30
Tangos 0:18:53 31
Introducción 0:23:25 31
Falseta 1 ..... 0:25:05 33
Falseta 2 ..... 0:27:06 34
Falseta 3 35
Falseta 4 ..... 0:28:47 36
Bulerías 1 ..... 0:30:31 38
Introducción 0:33:52 38
Falseta 1 ..... 0:37:00 42
Falseta 2 ..... 0:39:09 45

Bulerías 2 ..... 0:40:29 48
Introducción 0:44:49 48
Falseta 1 ..... 0:46:25 51
Falseta 2 ..... 0:47:27 54
Falseta 3 ..... 0:49:21 56
Falseta 4 ..... 0:51:52 59
Final 0:52:47 59
Bulerías 3 ..... 0:52:55 61
Introducción 0:57:09 61
Falseta 1 ..... 0:59:09 65
Falseta 2 ..... 1:00:13 67
Falseta 3 ..... 1:02:13 69
Final 1:03:44 70
Garrotín 1:04:02 72
Fantasía 1:19:53 78
Por Sevillanas 1:21:21 78
Por Seguiriyas 1:22:44 80
Ad libitum 1:25:12 83
Por Verdiales 1:26:37 84
Final 1:28:45 87
Taranta 1:30:00 89
Soleá 1:35:47 97
Rumba ..... 1:47:39 .....

Video-Kommentare 112
Video Comments 116
Commentaires de la vidéo 120

Flamenco-Glossar 124
Flamenco Glossary 126
Glossaire flamenco 128
Glosario flamenco 130

Preface

«*¡El Flamenco no se aprende en libros!*». This widespread opinion may have shaken the self-confidence of many an *aficionado*. Of course it is not possible to learn either the art of flamenco or a foreign language exclusively from books and yet they are a very important tool. The ideal solution is, in any case, – both for a language student and a student of the flamenco guitar – to stay in the country in question which, in our case, is Spain.

It is quite understandable that taking lessons from a qualified teacher regularly is not always possible. And what is more, the few musical editions that exist are not a great help either. Above all about modern flamenco literature is very scarce.

«LA GUITARRA FLAMENCA», an audiovisual teaching method, suitable for both beginners and advanced students, has evolved through our own experience on this long and stony way.

Above all in flamenco it is very important to both hear and see the techniques. The combination of video, music and tablature as offered by «LA GUITARRA FLAMENCA», supplies the ideal basic requirements for successful learning. Besides, it surely is a real treat for every *aficionado* to be able to watch the masters of flamenco guitar in action.

We have transcribed the music as closely as possible to the original; all the same, we would like to make a few observations concerning this point:

- Flamenco is continually being taught and learnt without written music; it therefore keeps its flexibility and spontaneity. But this also means that a piece of music is never played quite the same twice. **Music and tablature refer to the original version, played in its entirety and at normal speed.** It may happen that the slow version diverges in some detail from the original version. Do not let this confuse you. On the contrary, it may encourage you to include your own ideas.

➤ The notation of the different kinds of *rasgueos* as well as the *alzapúa* is explained on the following page. As they are easily recognizable by the special form of the noteheads, in the tablature which does not contain any rhythmical specifications, only the first chord is noted.

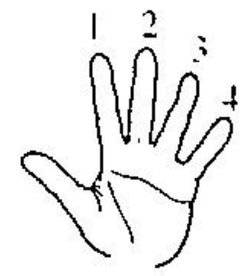
We hope that this video provides a helpful incentive for all passionate flamenco guitarists hoping to make progress in the arduous and fascinating art of the flamenco guitar.

Marcel Ege
Bruno Jundt

Explanation of Symbols



Right hand



Left hand

① ② ③ ④ ⑤ ⑥ From treble to bass

B---------- Barré

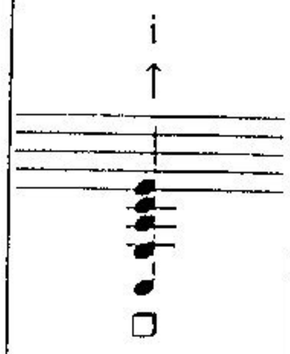
◗ B--------- Barré where one or several treble strings are not pressed

Glissando

a ——— Arrastre. Ring finger pulls down apoyando from treble to bass



Golpe: a or m-a



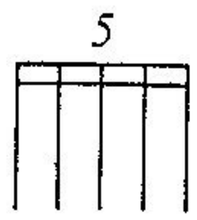
Golpe: i or m

Chord repetition

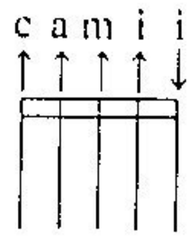
■ Slap right palm against strings and guitar top

p i m a c
↑ ↑ ↑ ↑ ↑
Rasgueado «downward» with p-i m-a or c

p m i
↓ ↓ ↓
Rasgueado «upward» with p-m or i

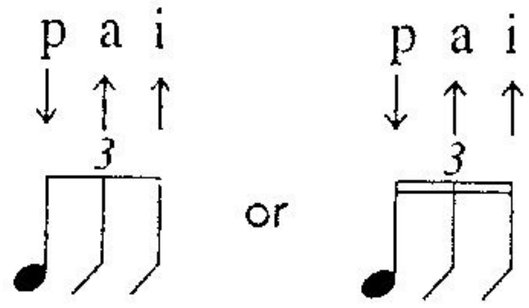


These 5 note rasgueados are always played as follows:

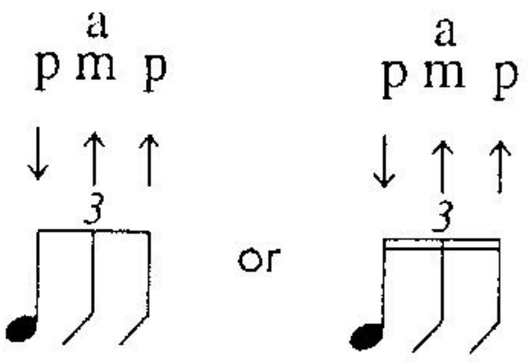


p
Rhythmically free rasgueado with c-a-m-i-p or a-m-i-p

A Abanico



A2 Abanico



R «Rumba stroke»



Apagado with finger 4

Apagado with palm of right hand

Rafael Riqueni

Rafael Riqueni del Canto was born in 1962 in Sevilla where he grew up in the areas of Triana and El Arenal. As early as 1977 he laid the foundation for his musical career by winning the two most important contests in the field of flamenco guitar, namely the «Concurso Nacional de Arte Flamenco de Córdoba» and the contest of the «Peña los Cernícalos de Jerez de la Frontera», which he also won for a second time in 1981.

Composition plays an important role in his creative work. In 1989 he wrote the music for «La Reina Andaluza» for the «Centro Andaluz de Teatro». In 1990 he performed «Mi Tiempo» at the «Bienal de Sevilla» and in the same year gave a first performance of his work « Flamenco para Misa» together with Carmen Linares, Chano Lobato and Javier Barón.

Other milestones in his artistic career are the «Suite Sevilla», a work he created together with the classical guitarist José María Gallardo, as well as the «Concierto Gitano» by Sabicas which he performed in collaboration with Leo Brouwer and in which his enthusiasm for classical music is expressed in a masterly way.

Rafael Riqueni is rightly considered to be one of the most creative and versatile innovators of the modern flamenco guitar, a fact which is also amply documented by his discography which currently comprises six very different works: «Juego de Niños» (1986), «Flamenco» (1987), «Mi Tiempo» (1990), «Suite Sevilla» (1993), «Maestros» (1994) and «Alcázar de Cristal» (1996). He is not only a great master of the concert guitar but also a very sought-after accompanying guitarist at festivals and recording sessions where he accompanies the most outstanding exponents of modern *cante flamenco*.

Prólogo

«¡El Flamenco no se aprende en libros!». Esta opinión tan frecuente habrá desconcertado a muchos aficionados. Es evidente que aunque ni el arte flamenco ni un idioma extranjero se pueden aprender exclusivamente en libros, estos son sin embargo un medio sumamente adecuado. La solución ideal sería en todo caso – tanto para un estudiante de idiomas como para un estudiante de guitarra flamenca – una estancia en el país que corresponda, España en nuestro caso.

Por razones comprensibles, clases de guitarra flamenca con un maestro calificado, muchas veces no son posibles. Las pocas ediciones musicales que existen tampoco facilitan el asunto. En particular, casi no existe literatura en lo que atañe al Flamenco moderno.

Fruto de nuestra experiencia, adquirida a lo largo de un camino cuajado de dificultades, «LA GUITARRA FLAMENCA» es un método audiovisual adecuado tanto para principiantes como para estudiantes adelantados.

En el Flamenco es de particular importancia escuchar y ver las diversas técnicas. La combinación de video, música y cifra que ofrece «LA GUITARRA FLAMENCA» proporciona las condiciones ideales para la eficacia del estudio. Además, el aficionado tiene la oportunidad extraordinaria de ver tocar muy de cerca a los grandes de la guitarra flamenca.

Transcribimos la música con la mayor fidelidad posible al original; sin embargo, es necesario añadir algunas observaciones al respecto:

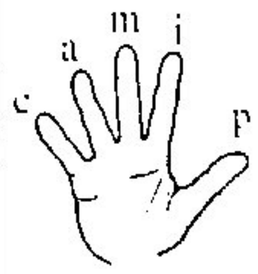
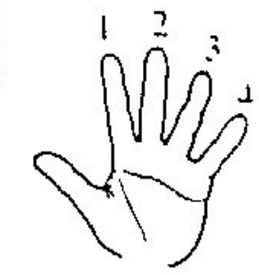
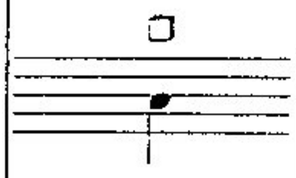
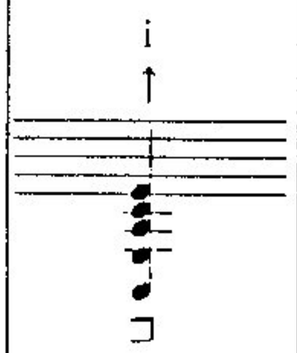
- El Flamenco se sigue enseñando y aprendiendo sin partituras, lo que motiva que conserve su flexibilidad y espontaneidad. Como consecuencia, rara vez se vuelve a tocar un pasaje de la misma manera. **La música y cifra aquí propuestas se refieren a la versión original, tocada en su integridad y a velocidad normal.** Puede suceder a veces que la versión lenta no corresponda a la versión original, lo que resulta inevitable. Este hecho bien puede servir como estímulo para que cada uno incorpore ideas propias a la música.

➤ La notación de los distintos *rasgueos* así como la del *alzapúa* es explicada en la siguiente página. Ya que los *rasgueos* y *alzapúas* se reconocen facilmente por la forma característica de sus notas, sólo se anota en la cifra el primer acorde, puesto que la cifra no contiene indicaciones rítmicas.

Esperamos que este video pueda servir de ayuda para todos los aficionados de la guitarra flamenca y que además incite a progresar en este arte tan difícil y fascinante.

Marcel Ege
Bruno Jundt

Explicación de los signos

	Mano derecha	p i m a c ↑ ↑ ↑ ↑ ↑	Rasgueado hacia «abajo» con p-i-m-a o c
		p m i ↓ ↓ ↓	Rasgueado hacia «arriba» con p-m o i
	Mano izquierda	5	Este rasgueado de 5 notas se toca de la forma siguiente: c a m i i
① ② ③ ④ ⑤ ⑥	Desde los agudos hasta los bordones		
B----------	Cejilla		
◗ B---------	Cejilla donde una o varias cuerdas agudas quedan al aire	p	Rasgueado sin ritmo con c-a-m-i-p o a-m-i-p
	Glissando		
a ——	Arrastre. El anular arrastra apoyando desde los agudos hasta los bordones	A	Abanico p a i o p a i
	Golpe: a o m-a	A2	Abanico a p m p o a p m p
	Golpe: i o m		
	Repetición de acordes	R	«Mano de Rumba»
■	Golpear las cuerdas y la tapa con la palma derecha	4	Apagado con el dedo 4
			Apagado con la palma de la mano derecha

Rafael Riqueni

Rafael Riqueni del Canto nació en 1962 en Sevilla donde se crió en los barrios de Triana y El Arenal. Ya en 1977 coloca la primera piedra de su carrera artística al ganar los dos premios más importantes de su género, el del «Concurso Nacional de Arte Flamenco de Córdoba» y el de la «Peña los Cernícalos de Jerez de la Frontera», galardón este último que vuelve a obtener en 1981.

La composición ocupa gran parte de su labor creativa. En 1989 compuso la música de «La Reina Andaluza» para el «Centro Andaluz de Teatro» y en 1990 presentó «Mi Tiempo» en la Bienal de Sevilla. El mismo año estrenó la obra «Flamenco para Misa» junto con Carmen Linares, Chano Lobato y Javier Barón.

Otros hitos en su creación artística son la «Suite Sevilla», que realizó junto con el guitarrista clásico José María Gallardo, así como la colaboración con Leo Brouwer en el «Concierto Gitano» de Sabicas, obras en que su pasión por la música clásica se expresa magistralmente.

Rafael Riqueni es considerado con pleno derecho uno de los más creativos y multifacéticos renovadores de la guitarra flamenca moderna. Lo documenta ampliamente su discografía, la cual comprende actualmente 6 obras de muy diversa índole: «Juego de Niños» (1986), «Flamenco» (1987), «Mi Tiempo» (1990), «Suite Sevilla» (1993), «Maestros», (1994) y «Alcázar de Cristal» (1996). No sólo se destaca como virtuosísimo guitarrista de concierto, sino que también suele acompañar a grandes figuras del cante flamenco en festivales y grabaciones.

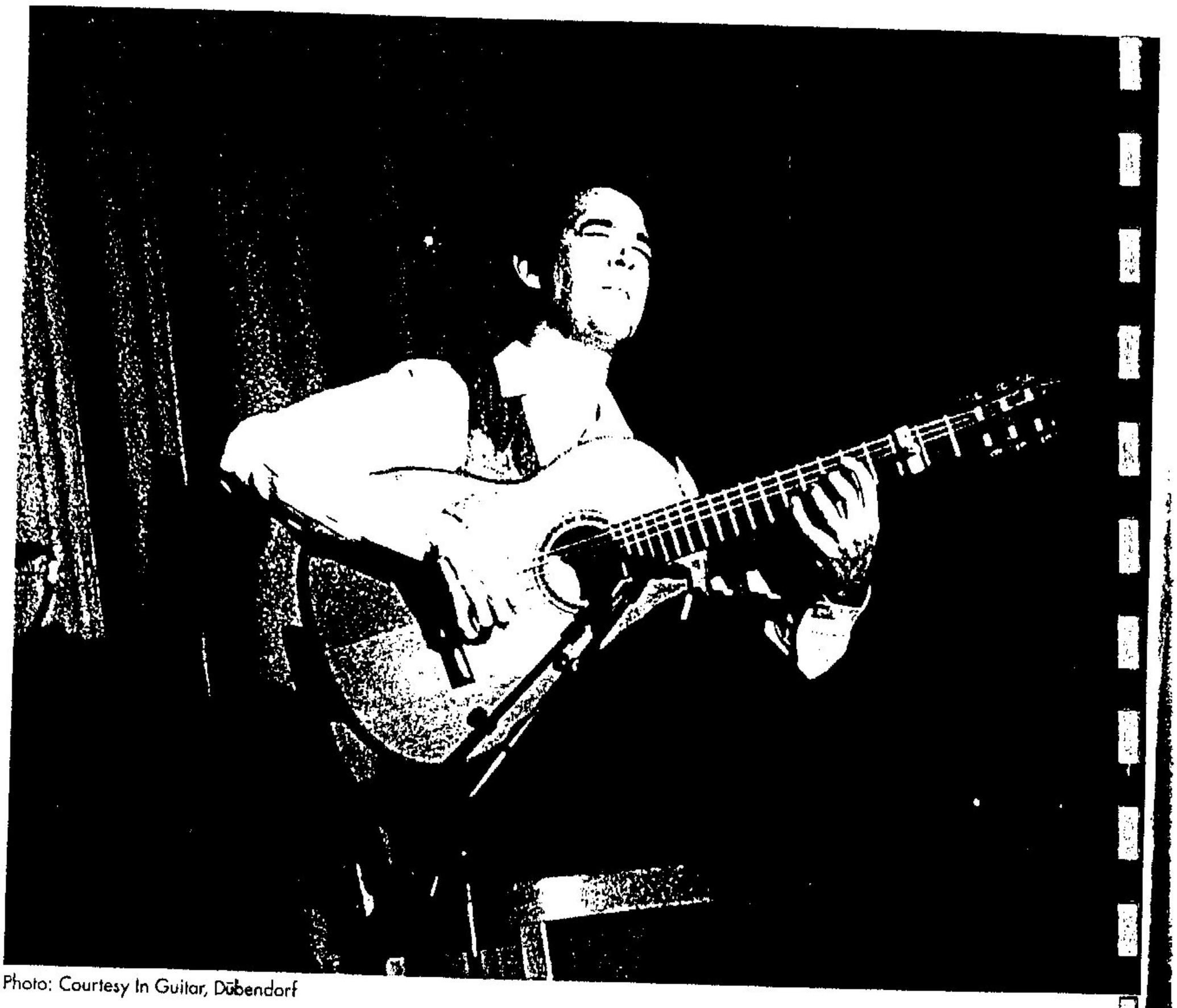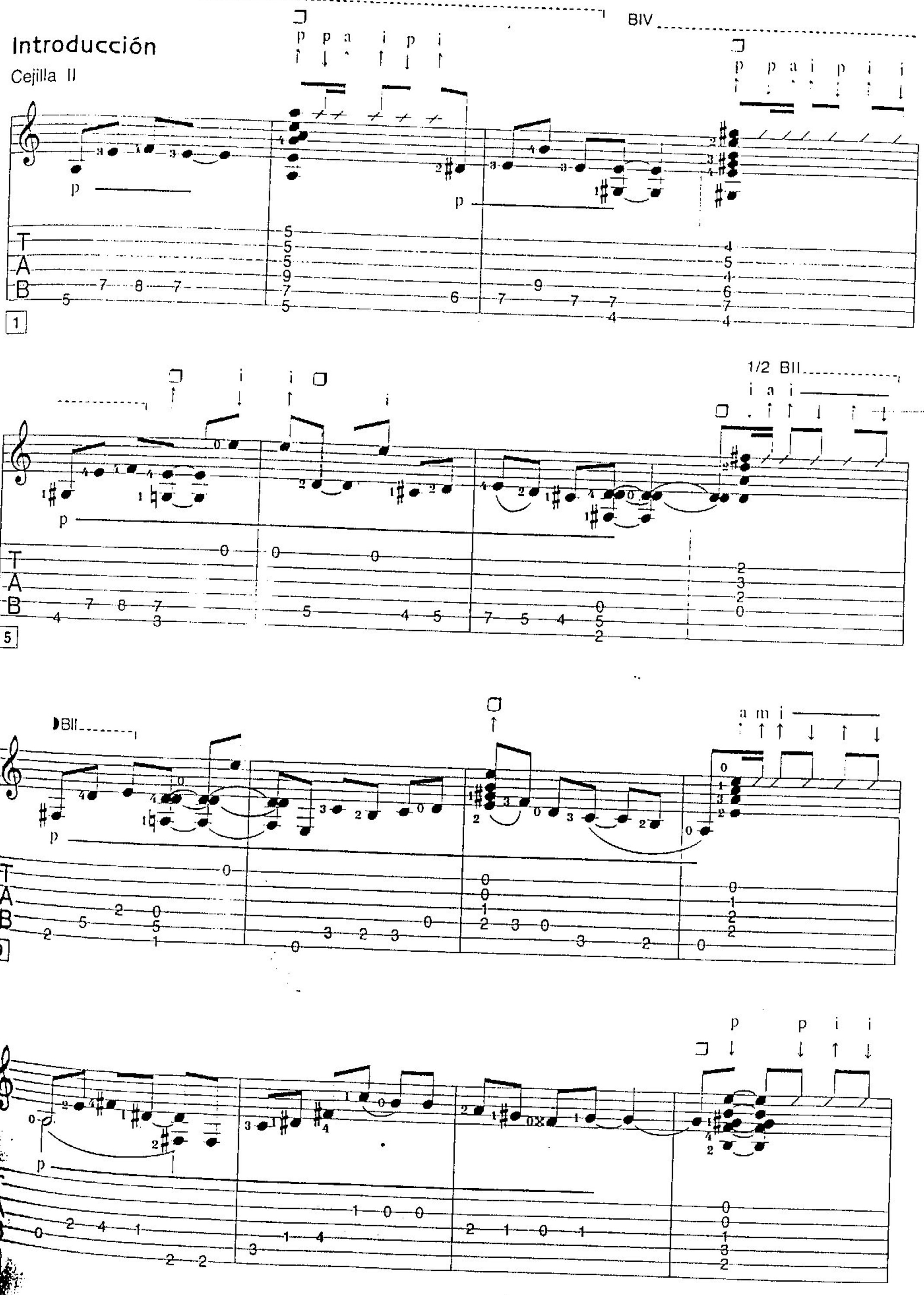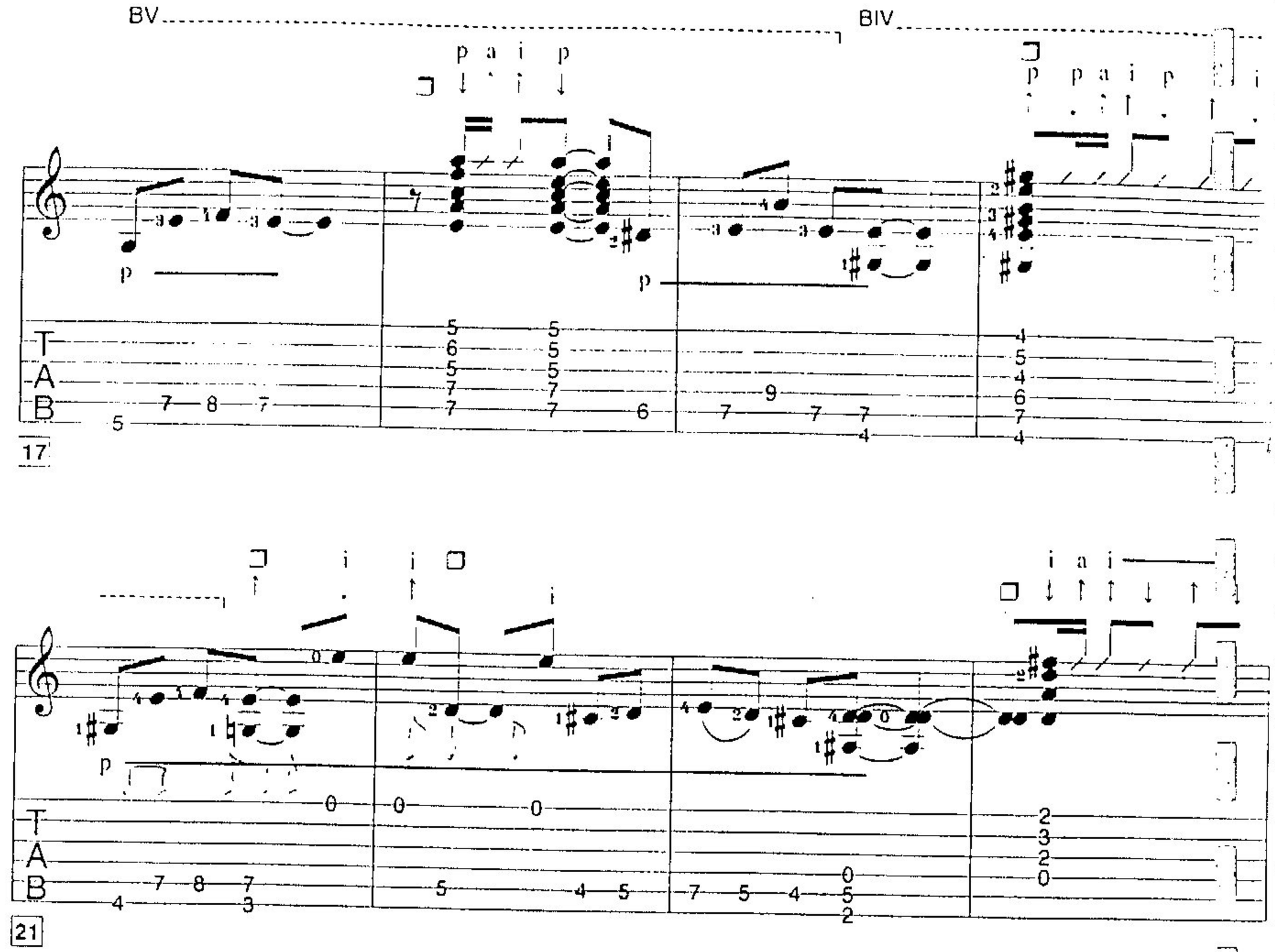


Photo: Courtesy In Guitar, Dübendorf

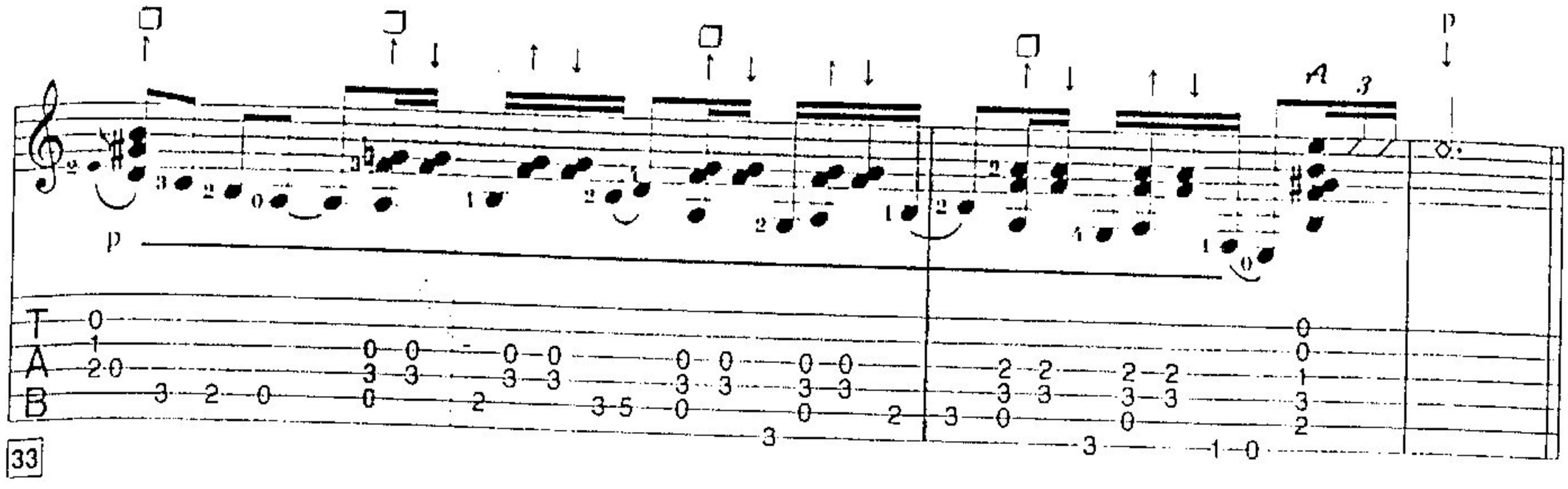
Fandangos de Huelva

Introducción

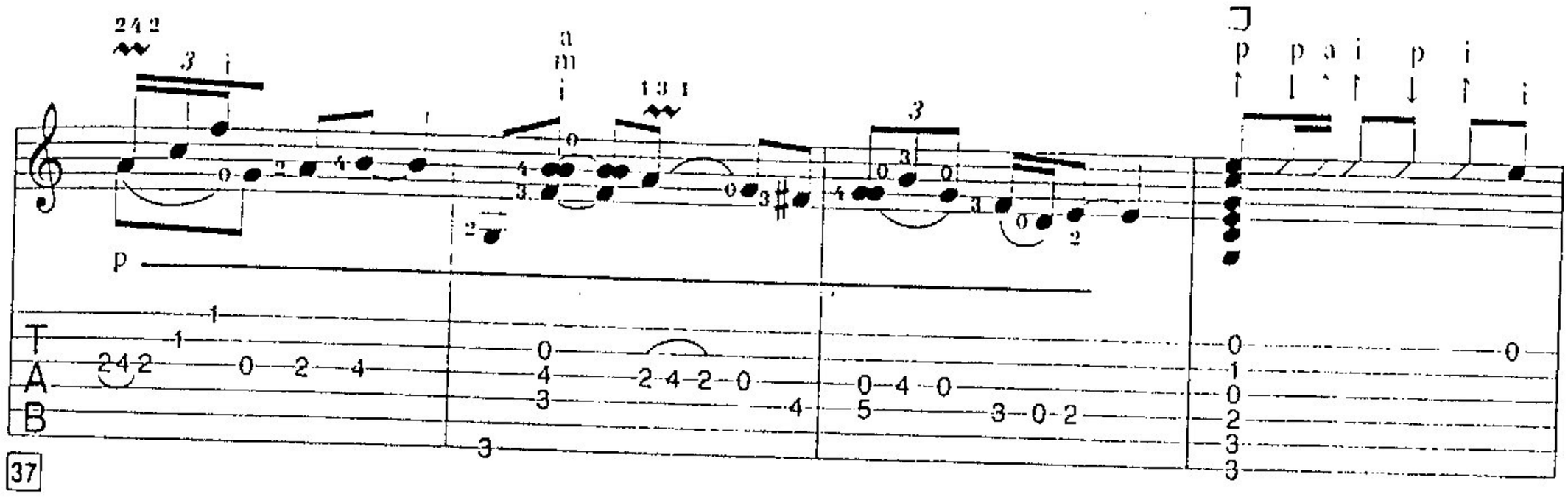
Cejilla II

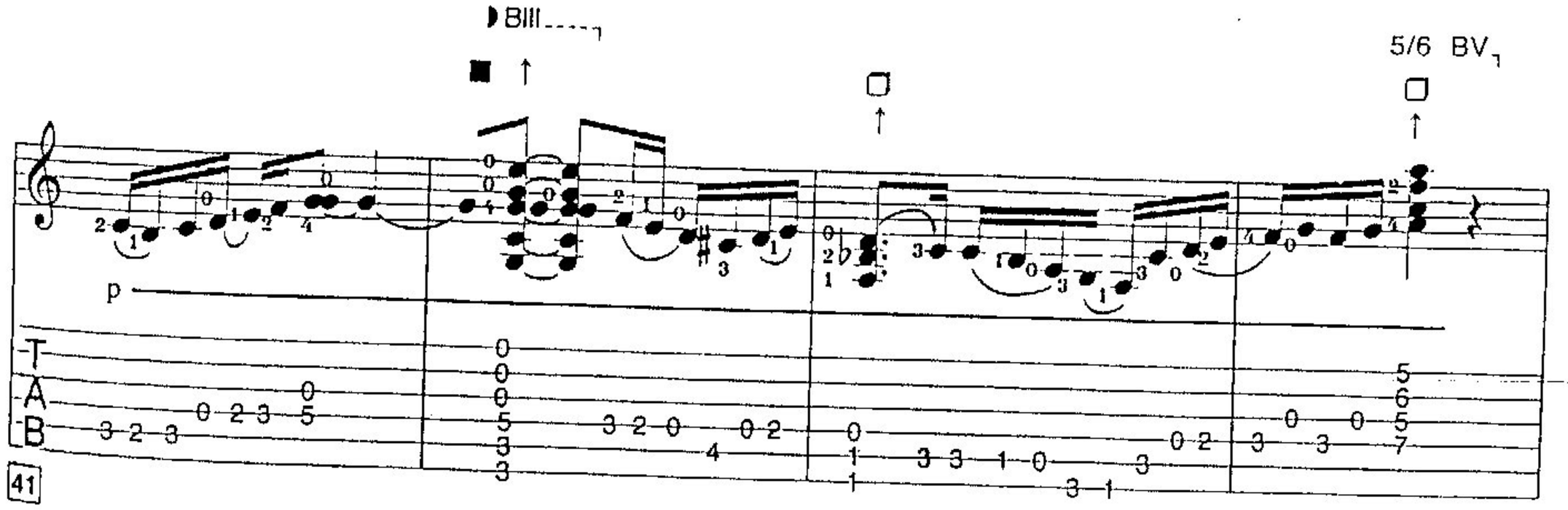


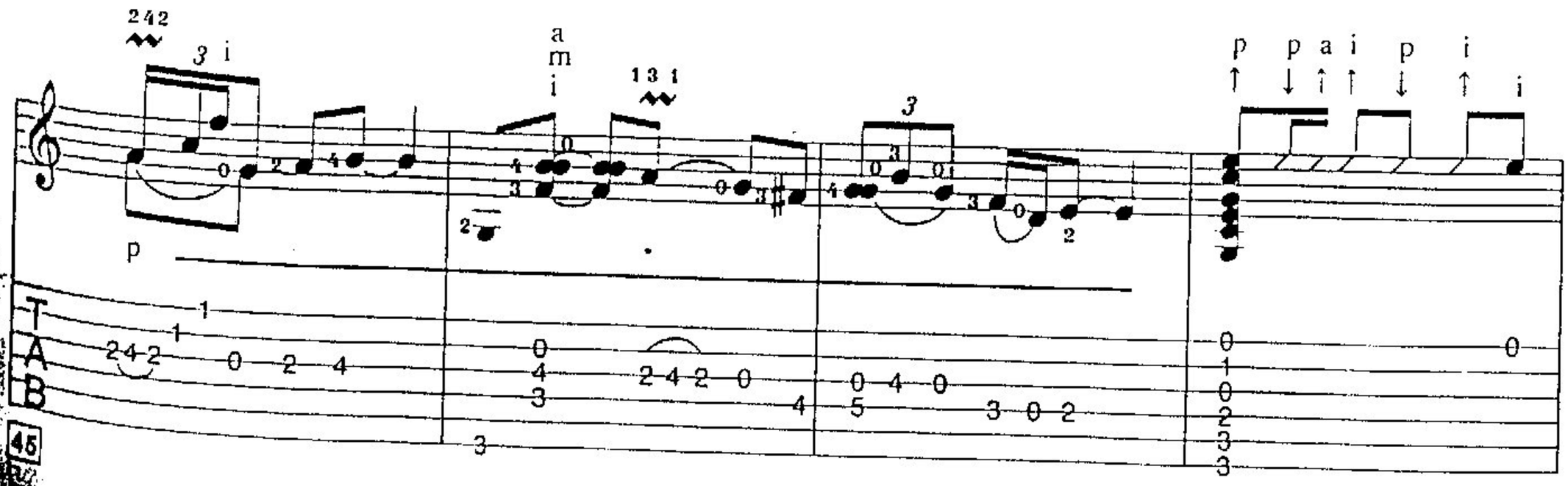

BV
BIV
p a i p
17
21
25
BII
a m i
29

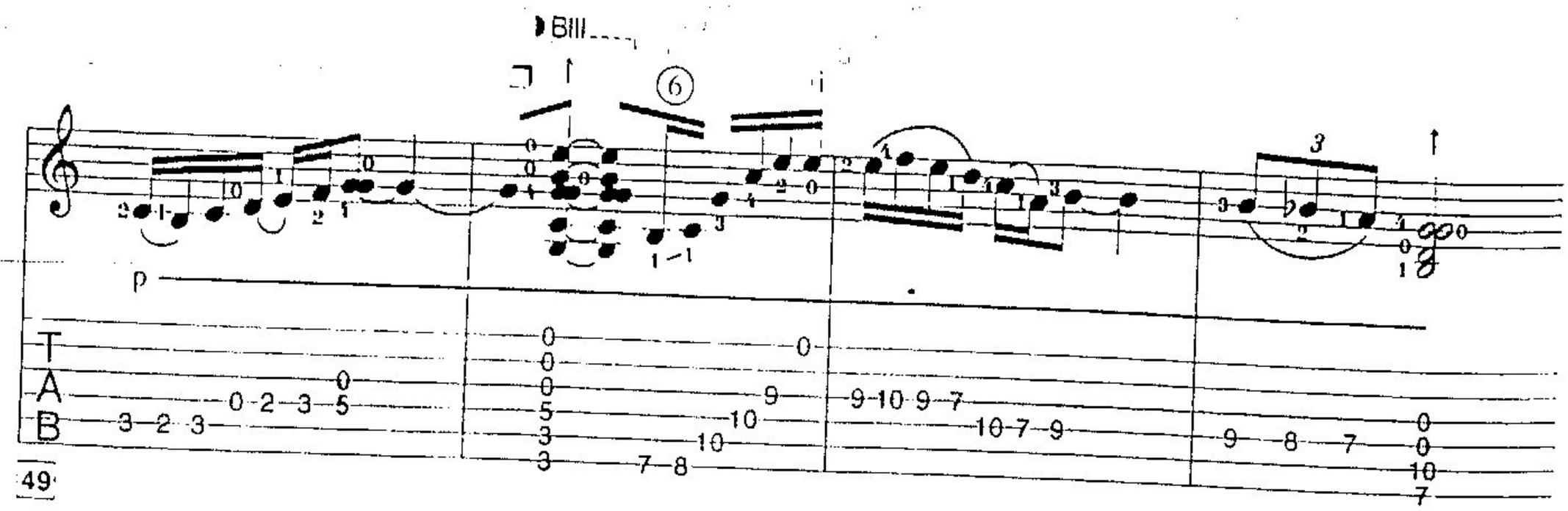


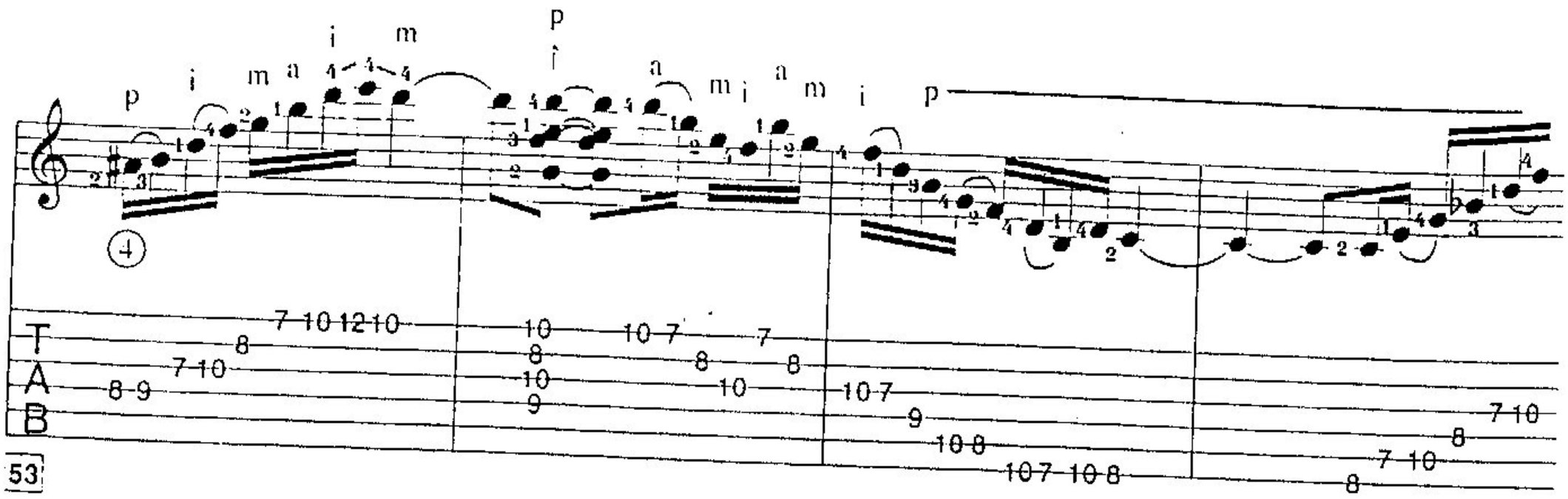
Fandango 1

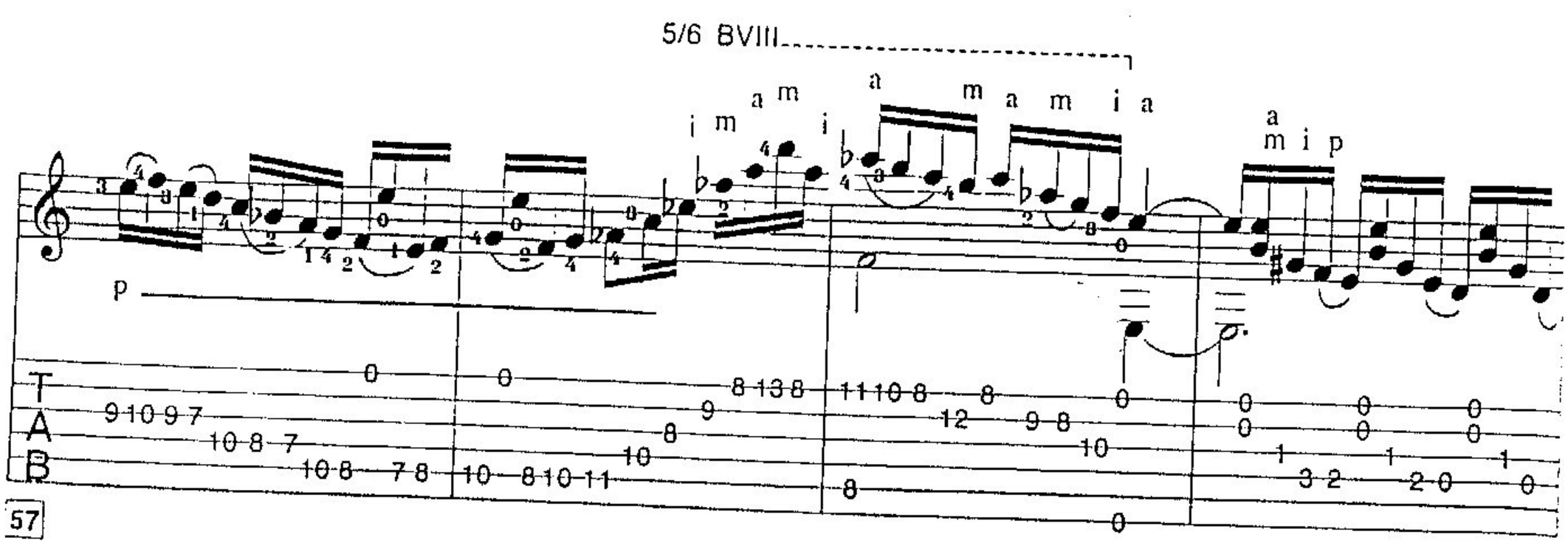


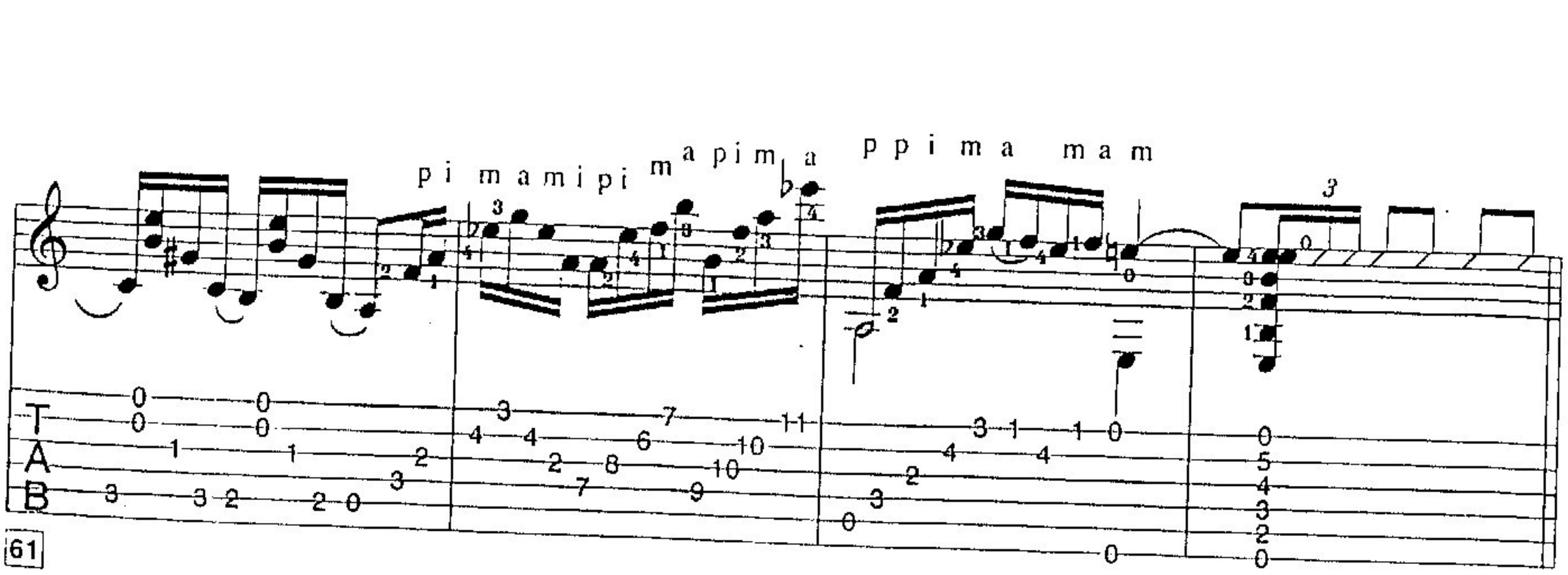




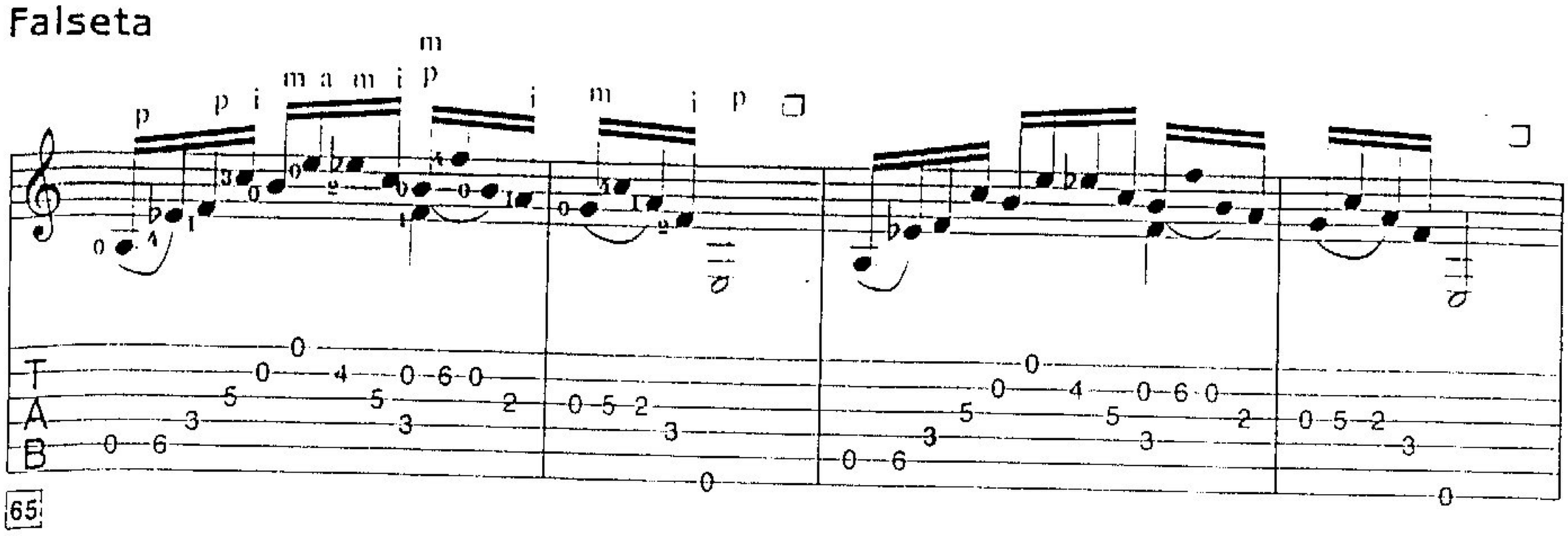

Bill
p
49

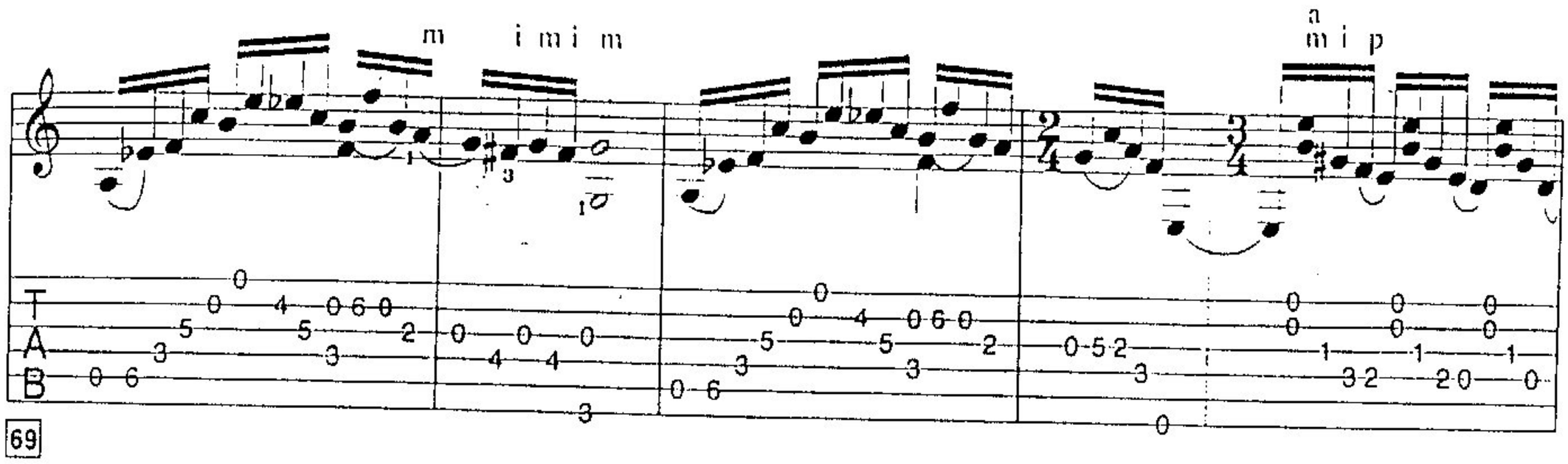

p
i m a
p
f
53

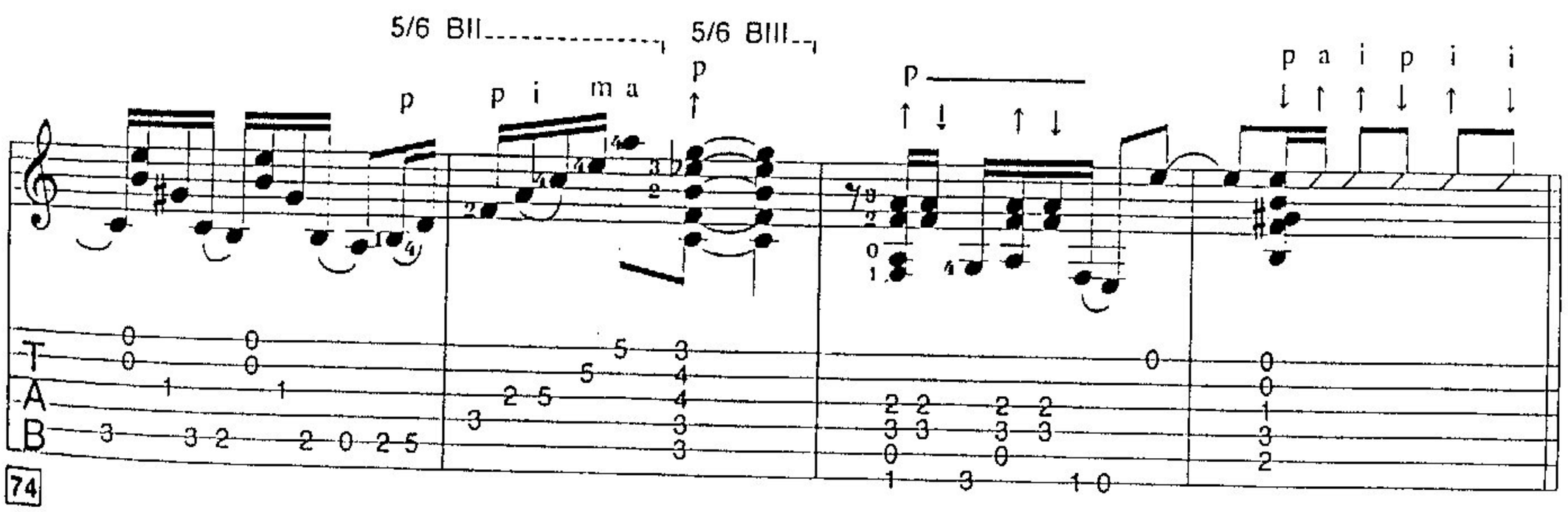

5/6 BVIII
p
57


p i m a m i p i m a p i m a
p p i m a m a m
61

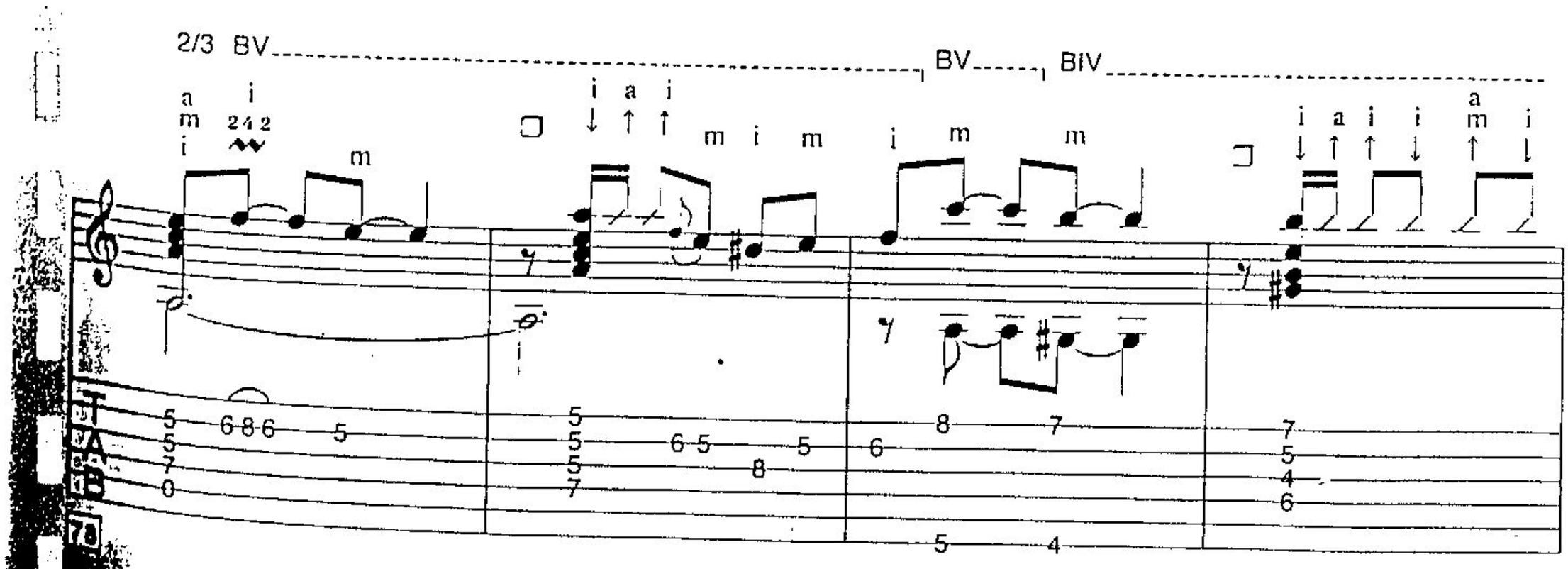
Falseta







Variación



BV BVIII

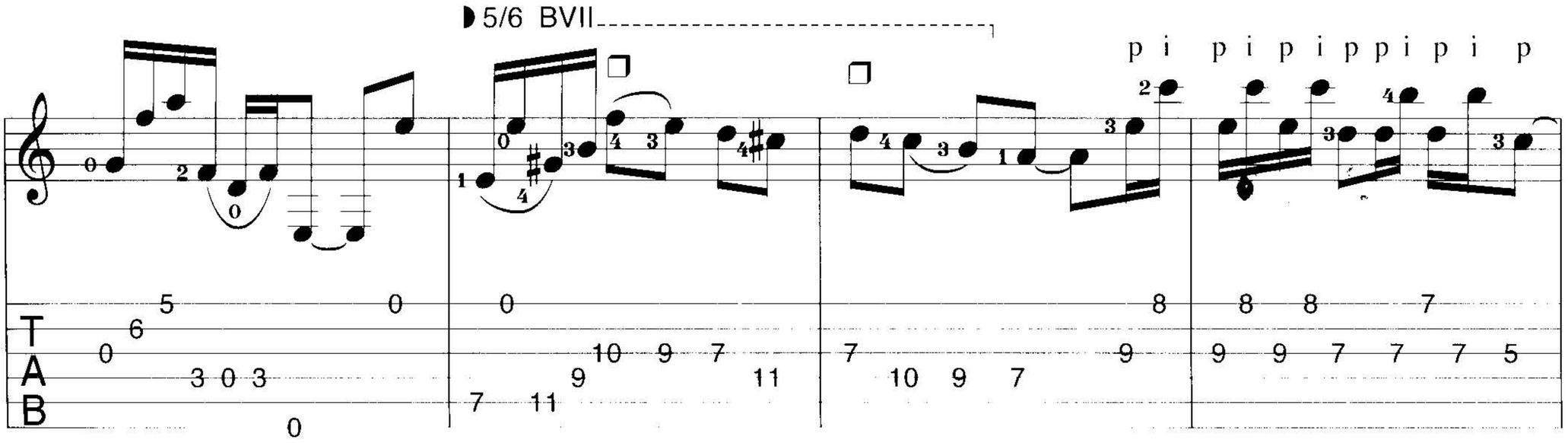
82

86

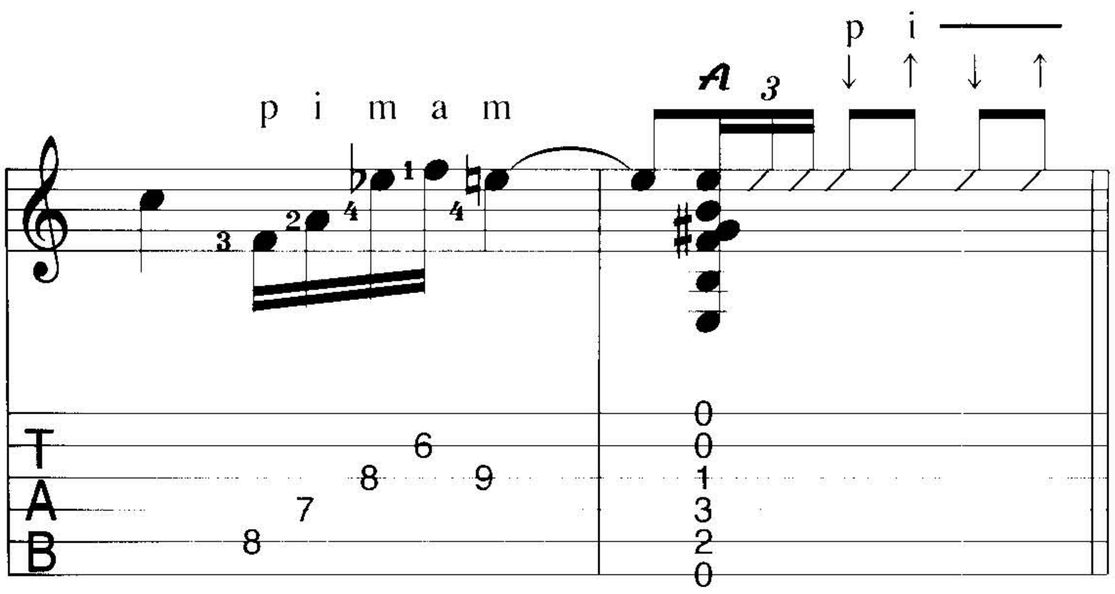
BVIII

90

94

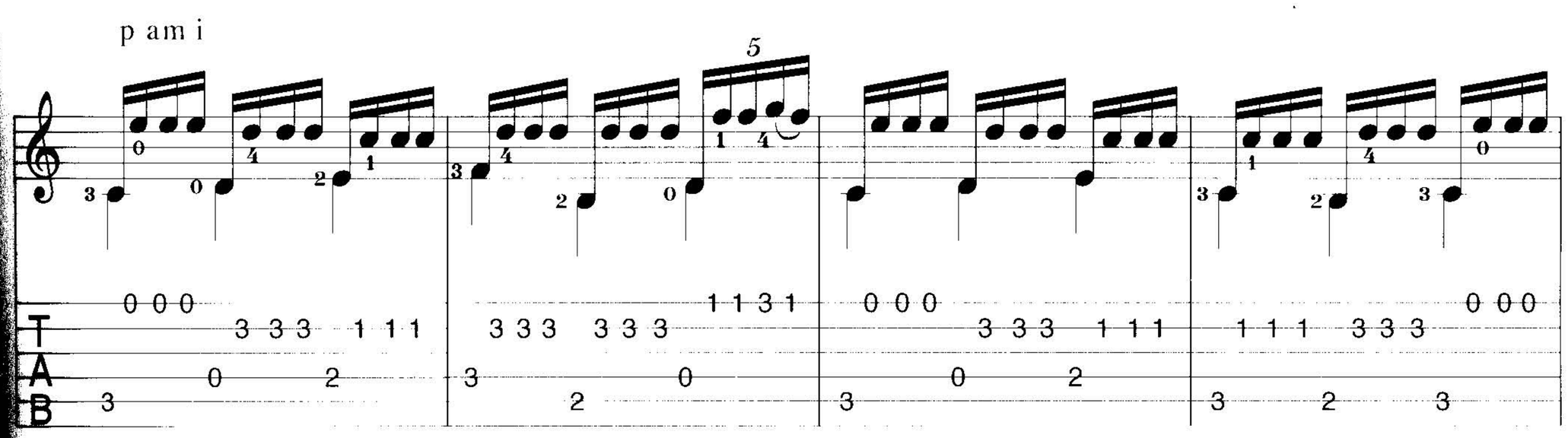


98

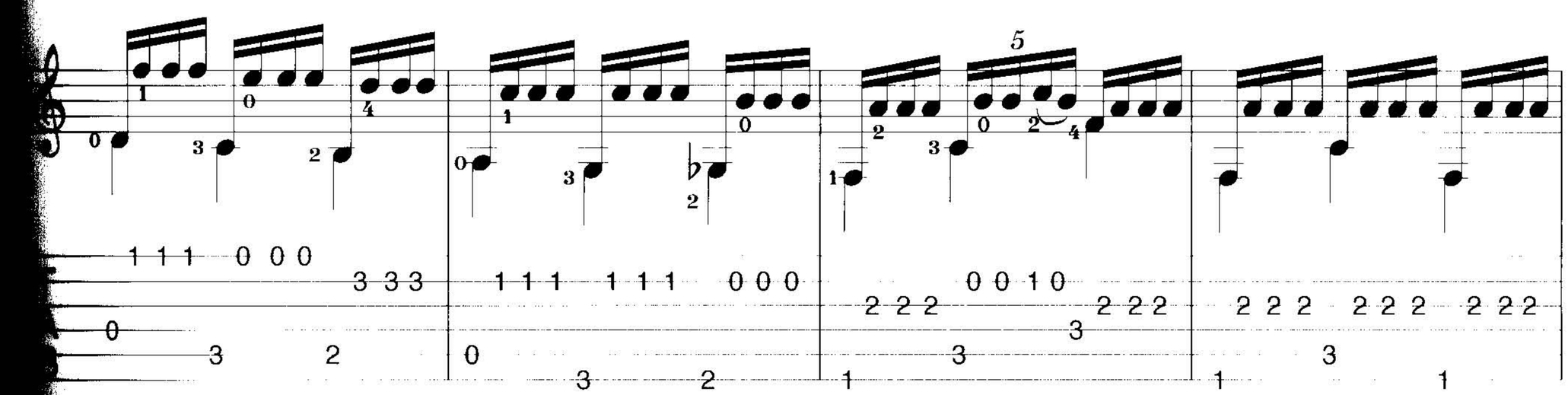


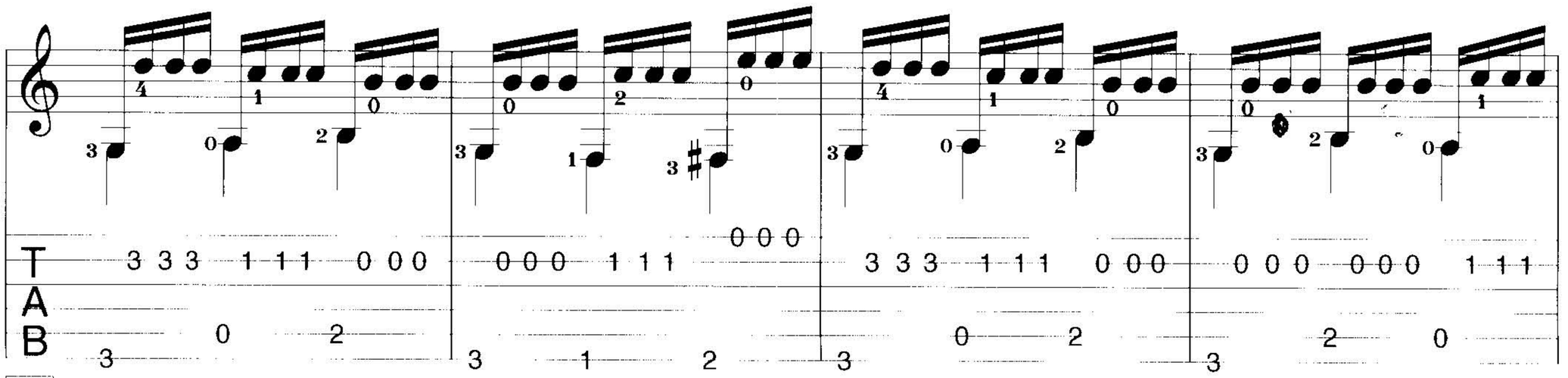
102

Fandango 2

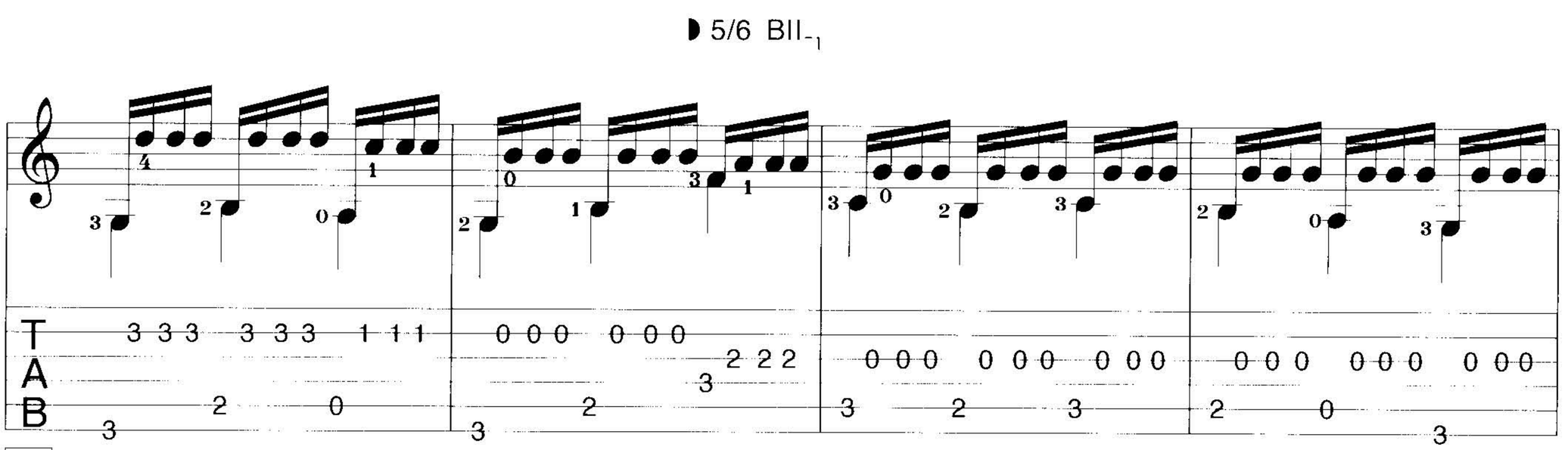


104

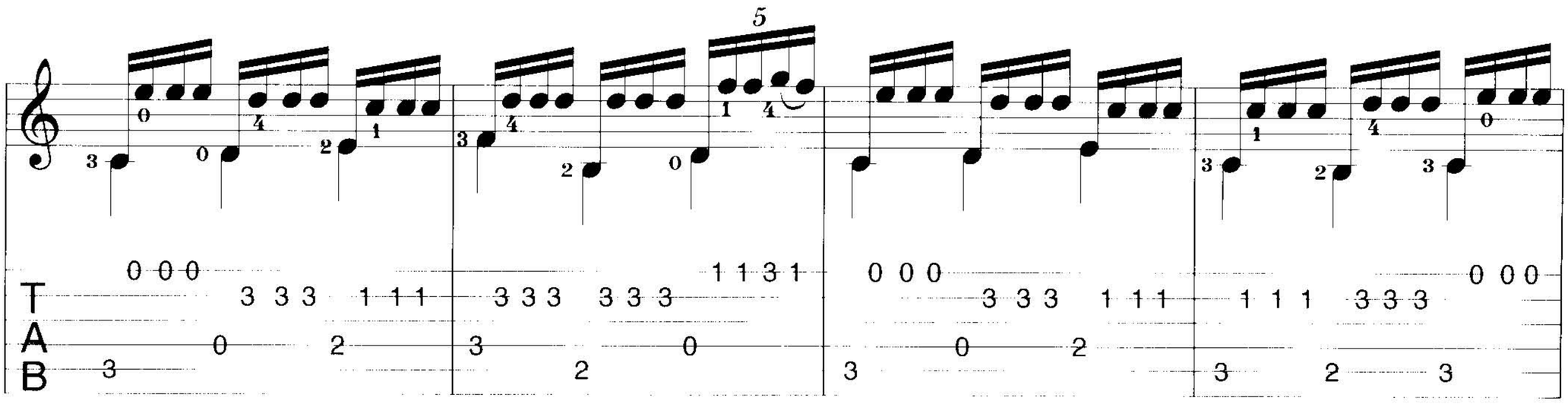




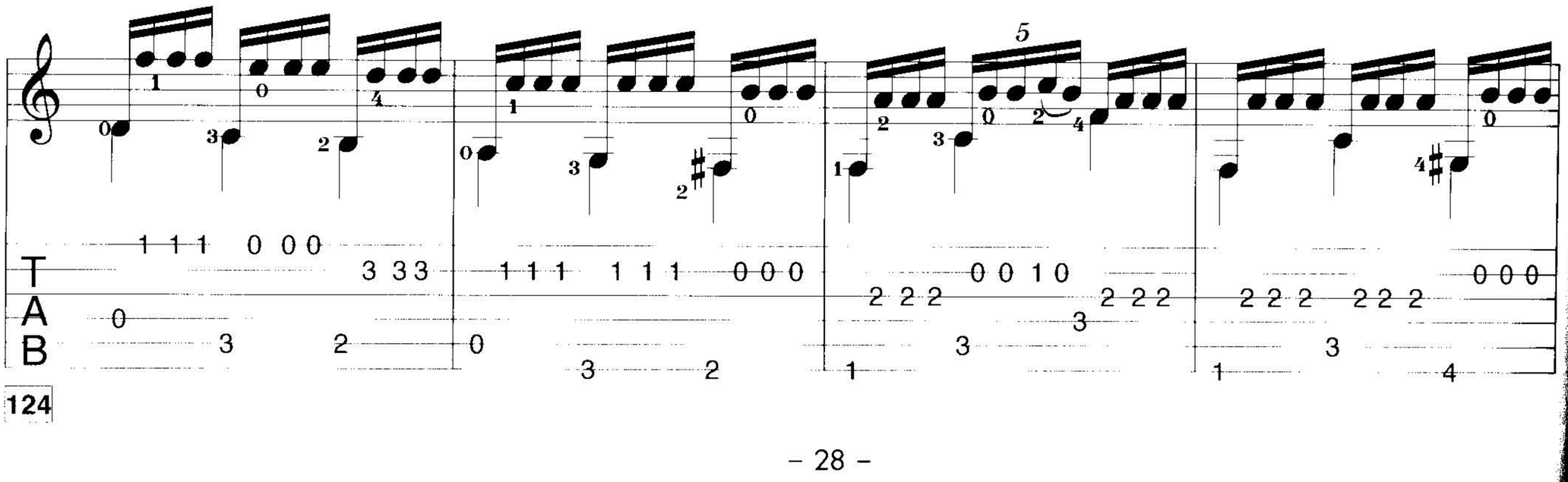
112



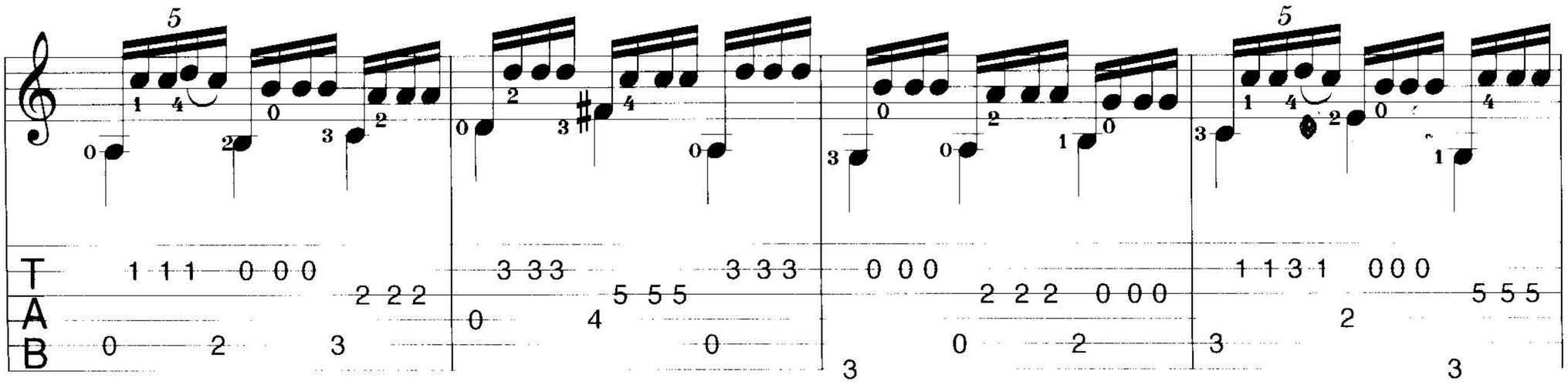
116



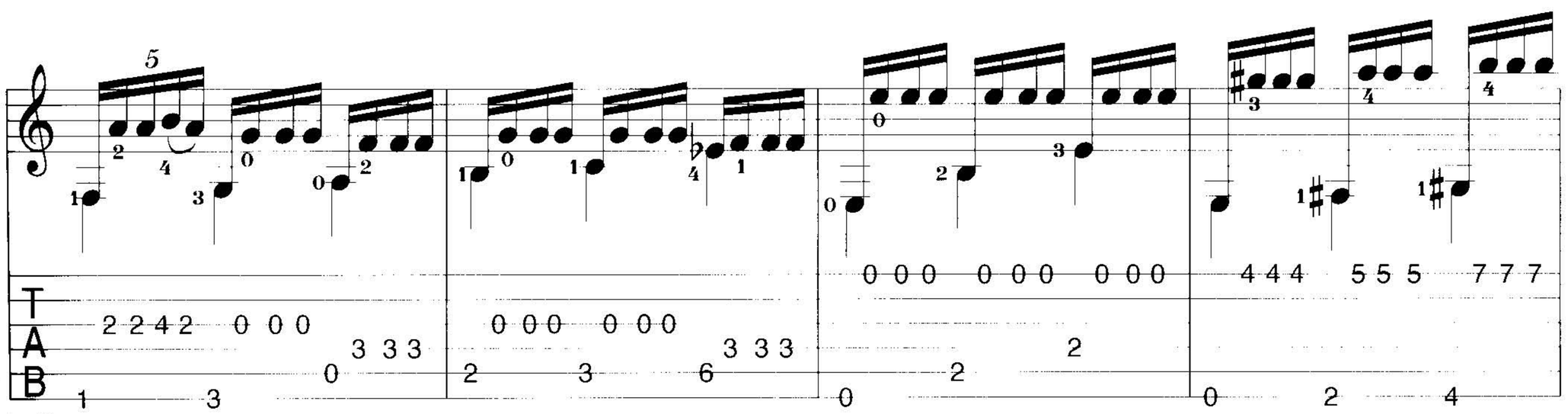
120



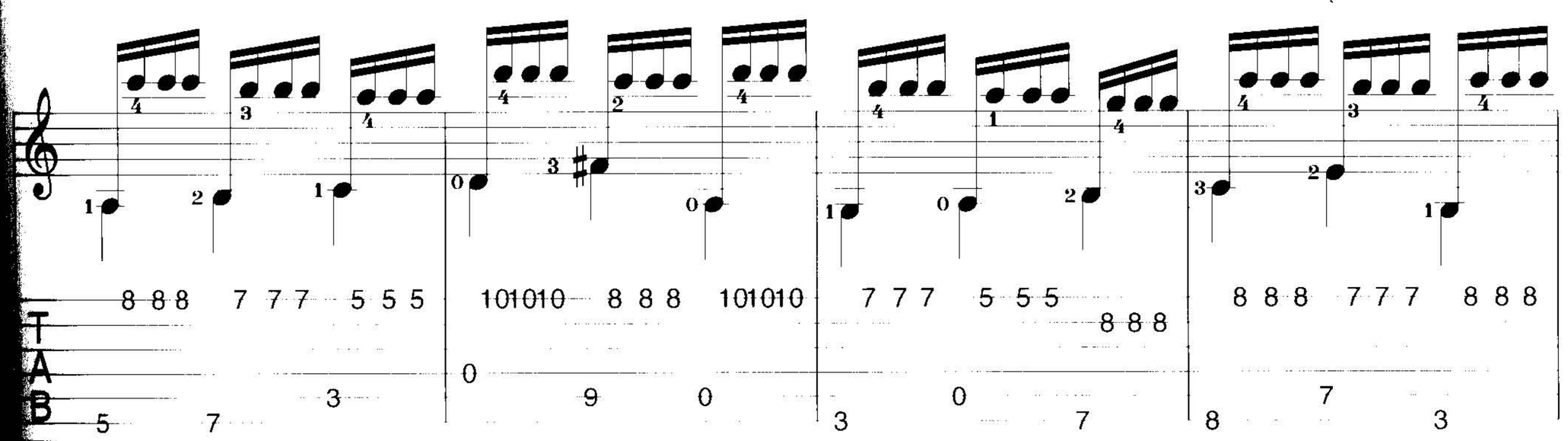
124



128

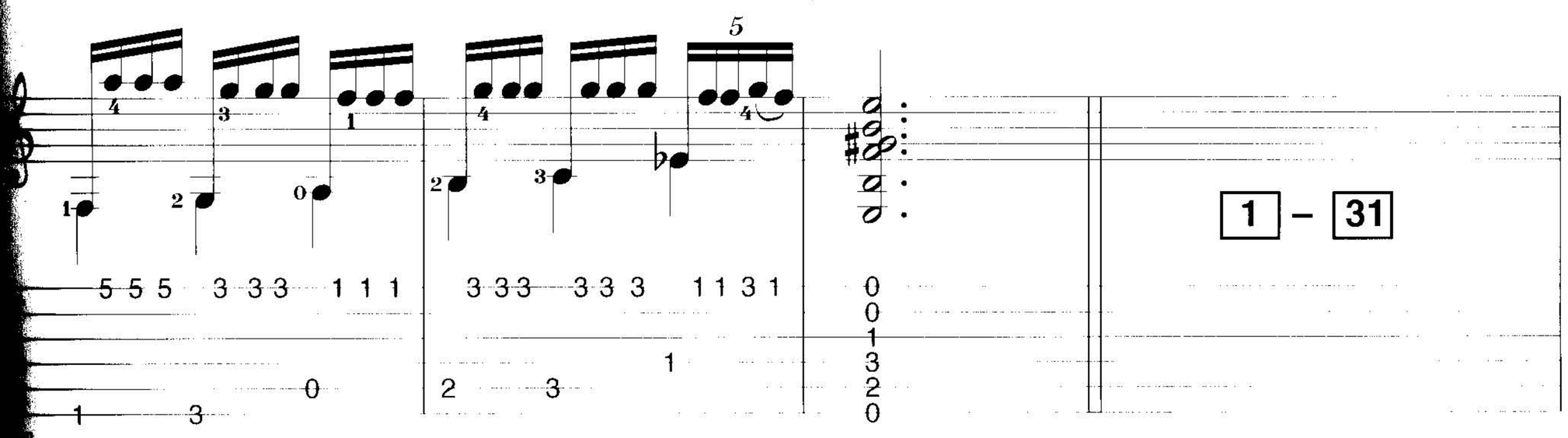


132

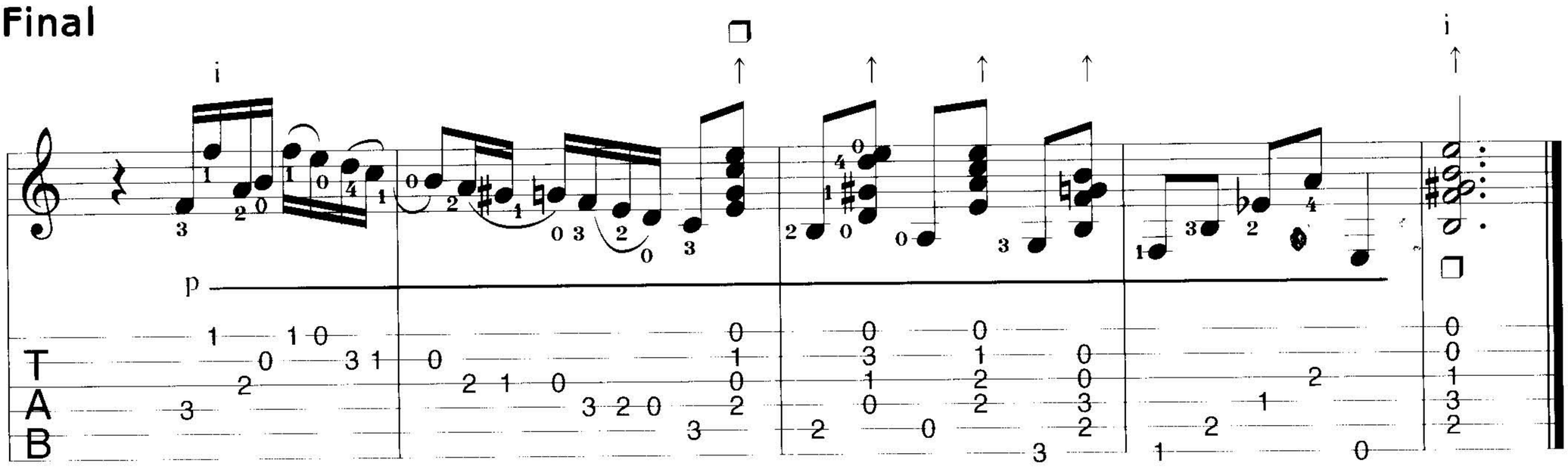


36

2/3 Bl---|
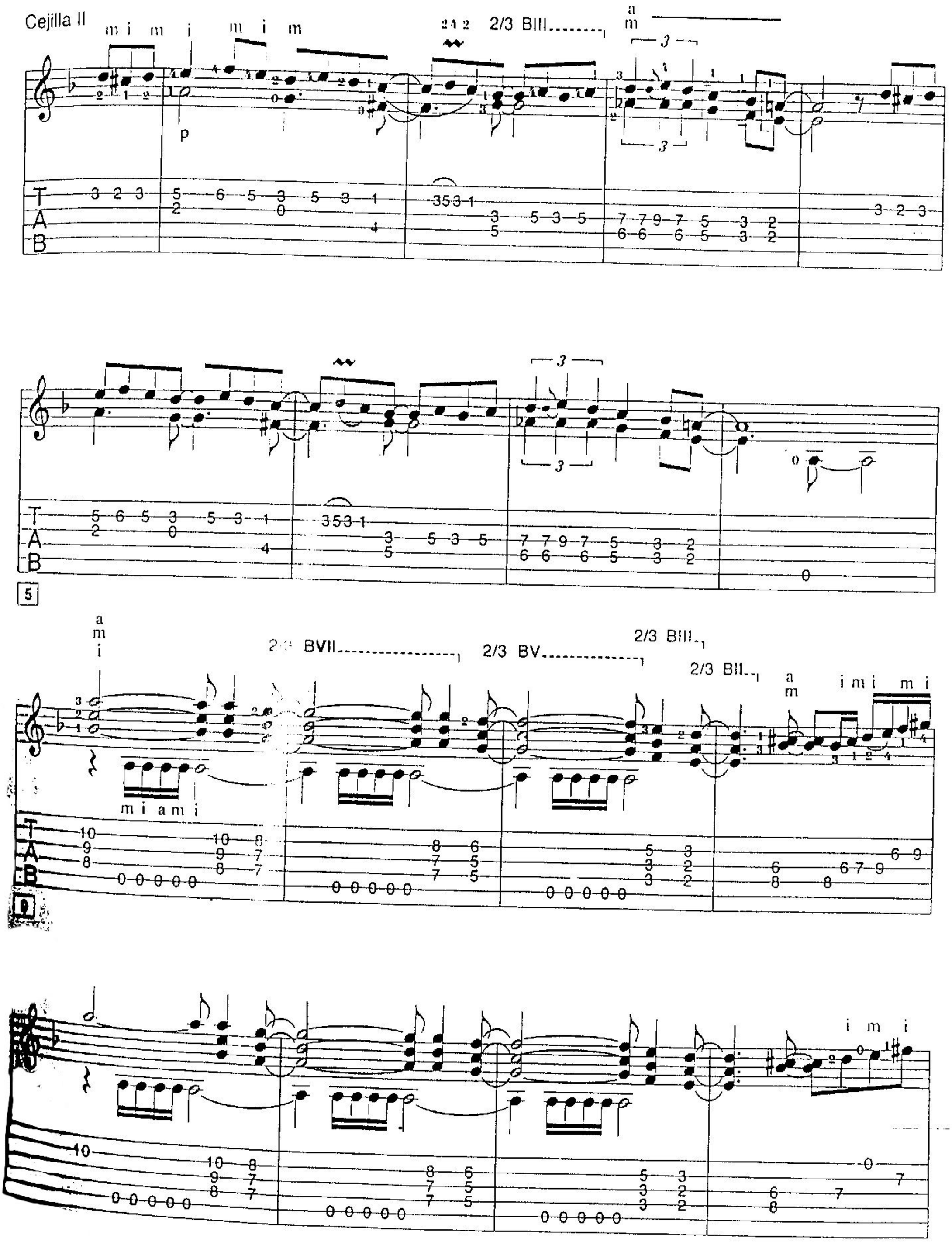


Final



144

Tangos

Introducción



2/3 BVII

2/3 BV

2/3 BIII

2/3 BI

17

5/6 BIII

5/6 BI

20

BIII

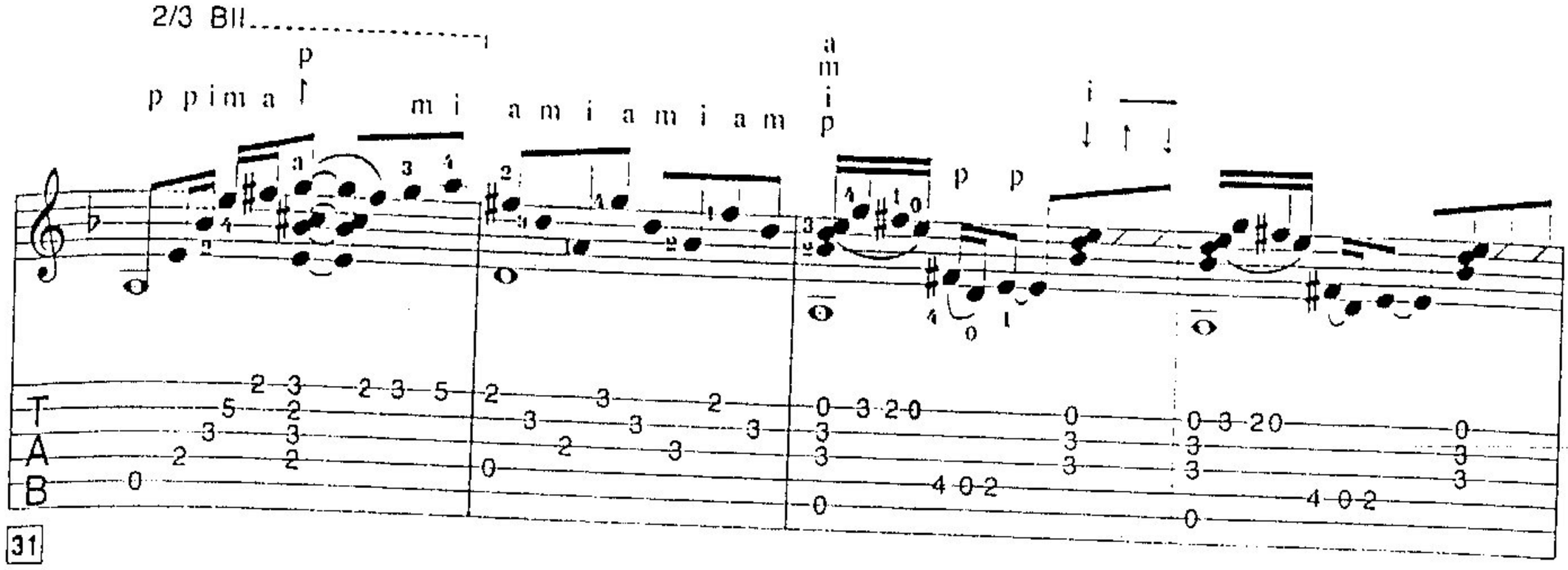
2/3 BII

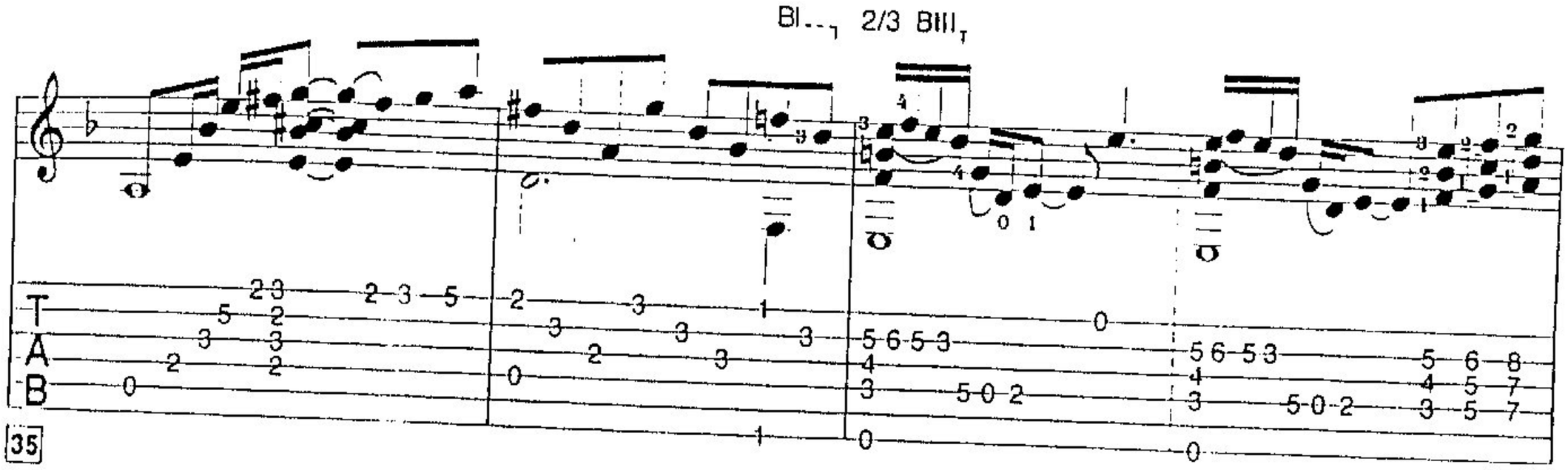
23

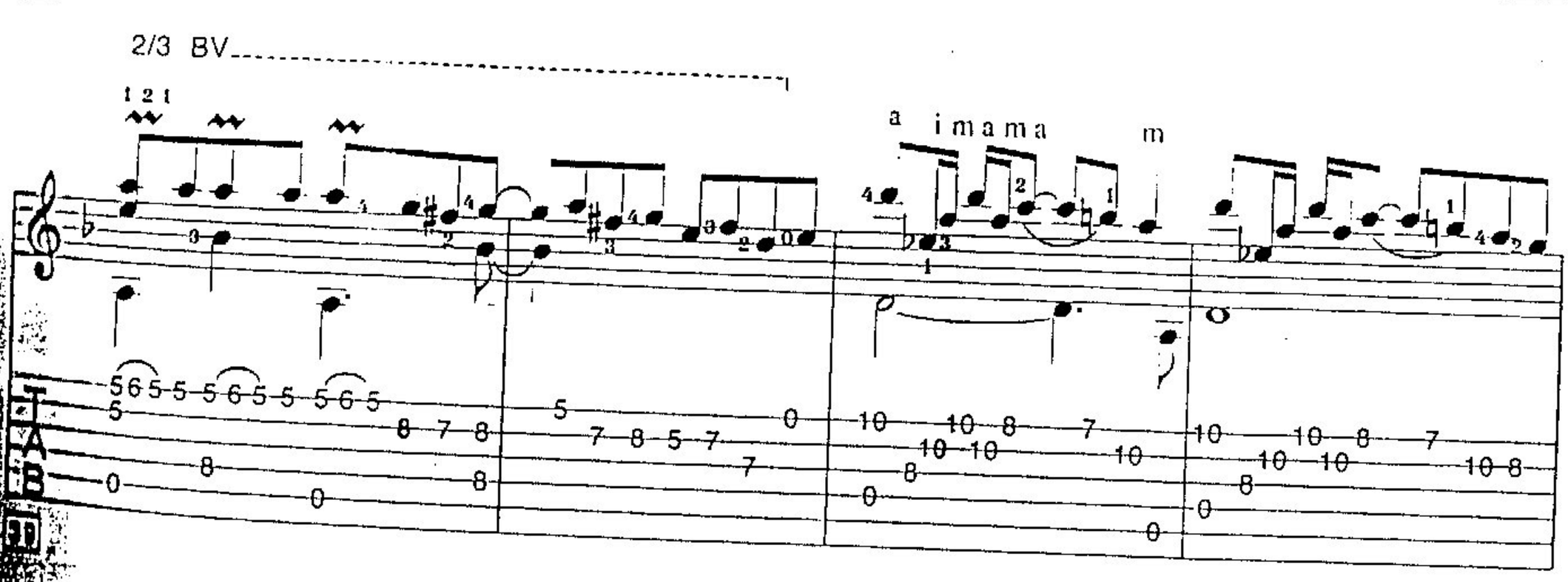
BI

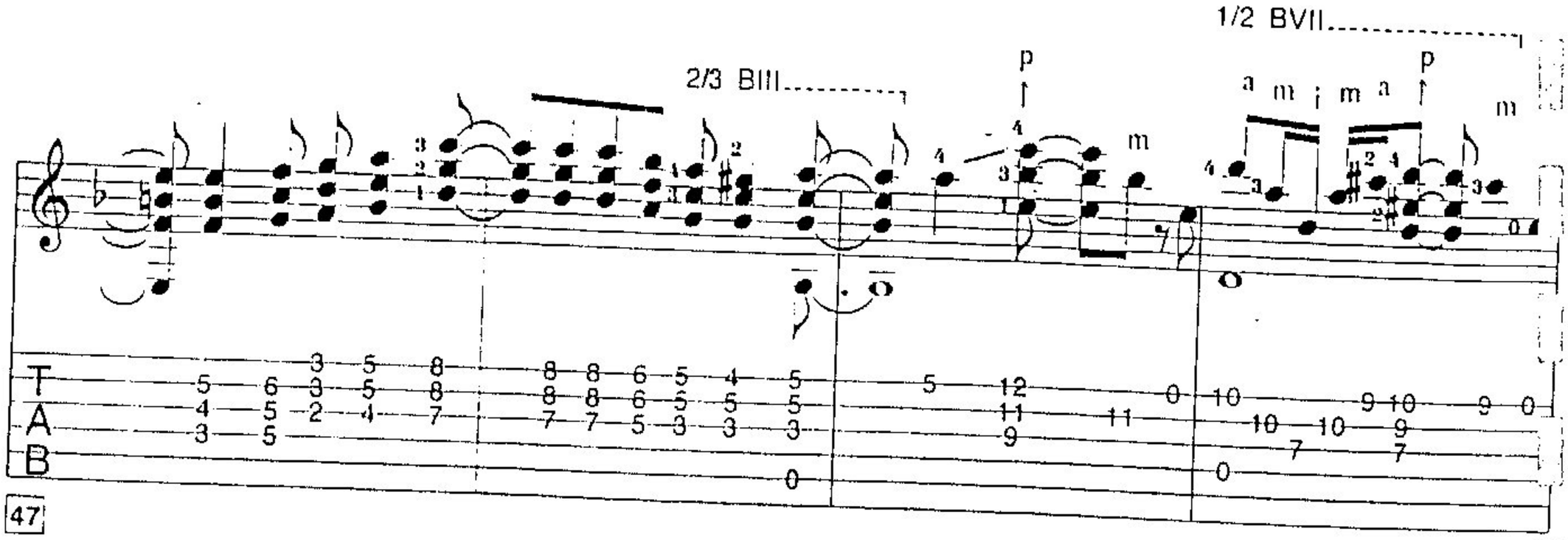
27

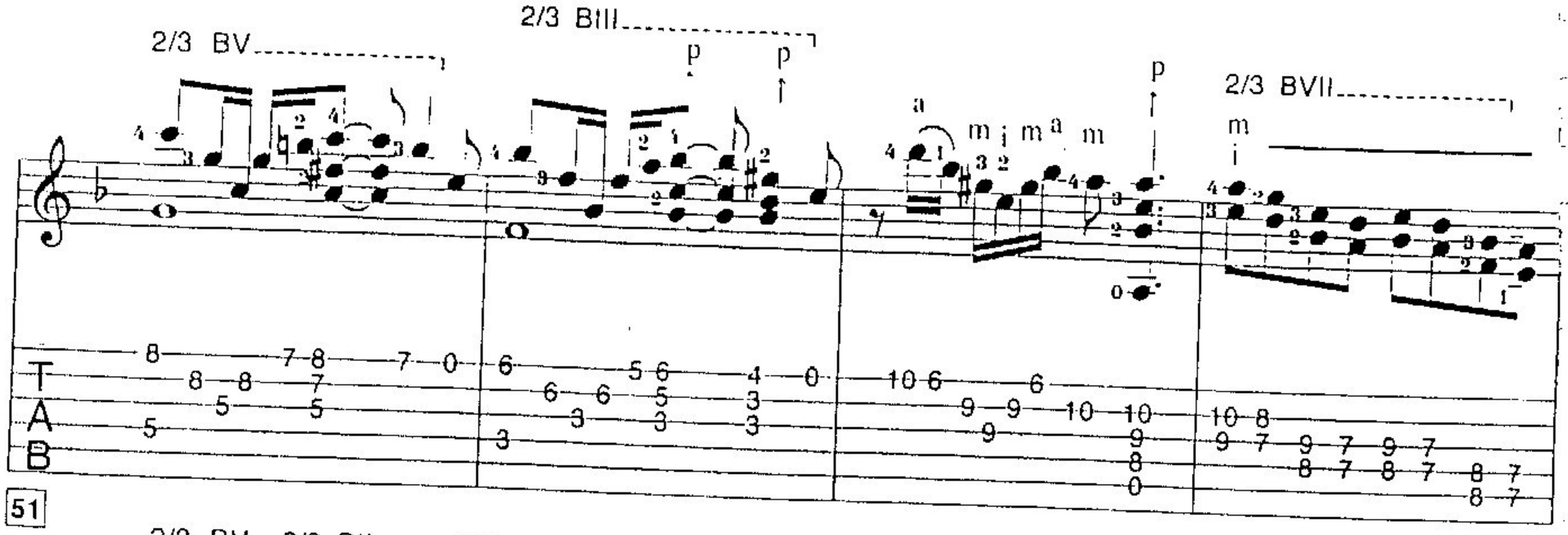
Falseta 1

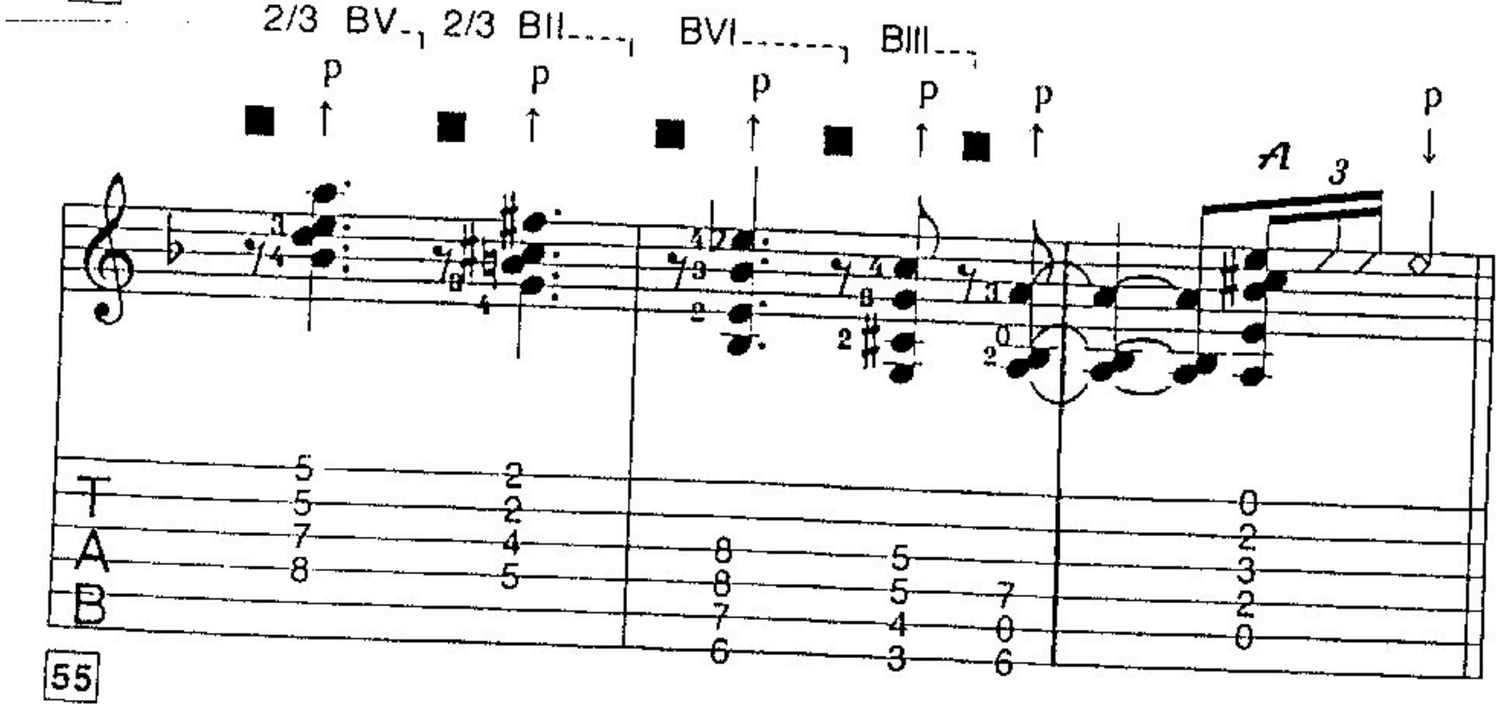

2/3 BII
p i m a
m i a m i a m i a m i a m
T
A
B
31


BI
2/3 BIII
T
A
B
35

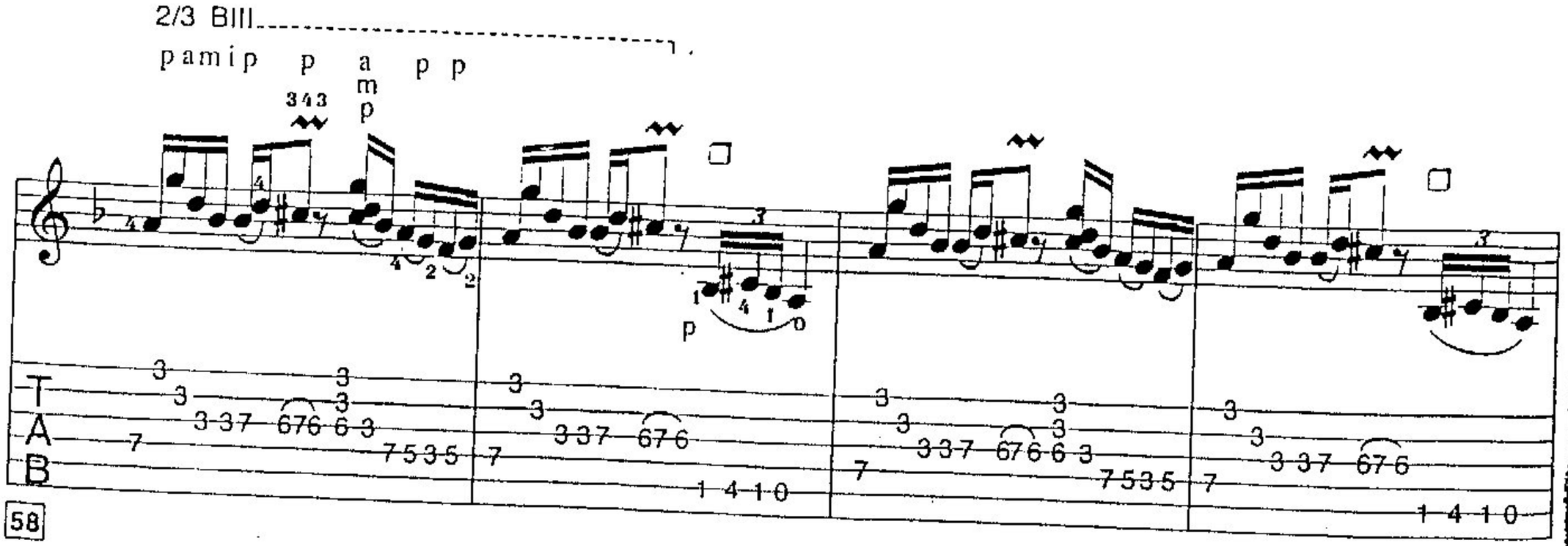

2/3 BV
i m a m a
T
A
B
2/3 BVII

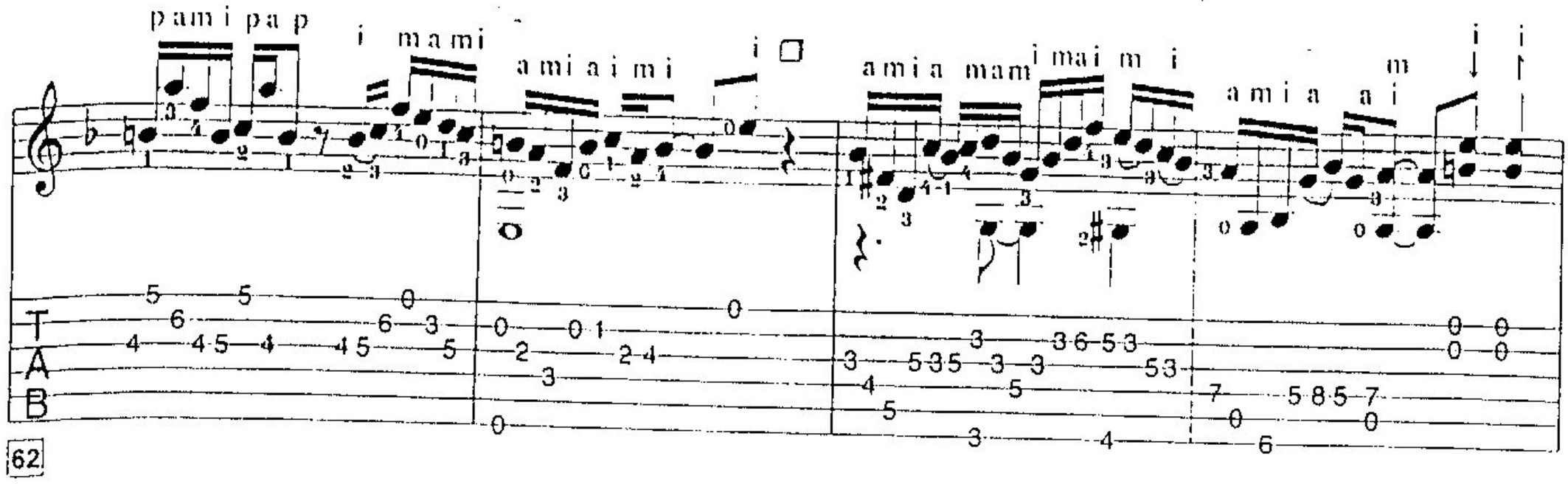

1/2 BVII
2/3 BIII
47
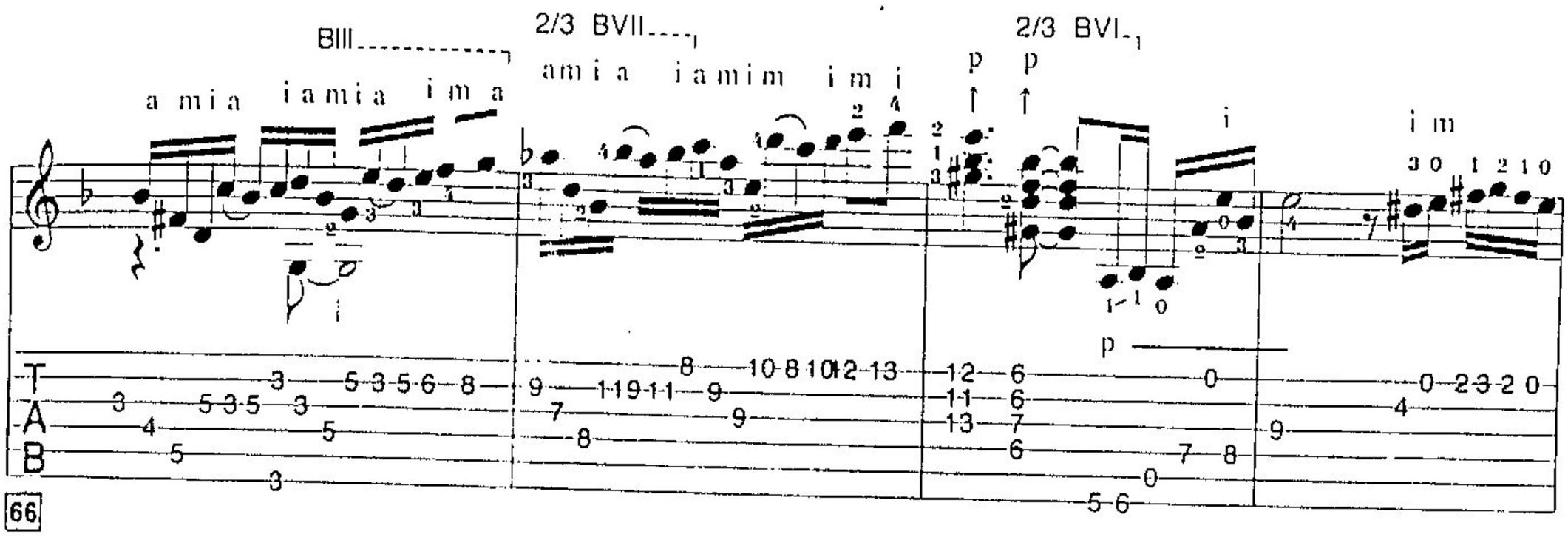

2/3 BV
2/3 BIII
2/3 BVII
51

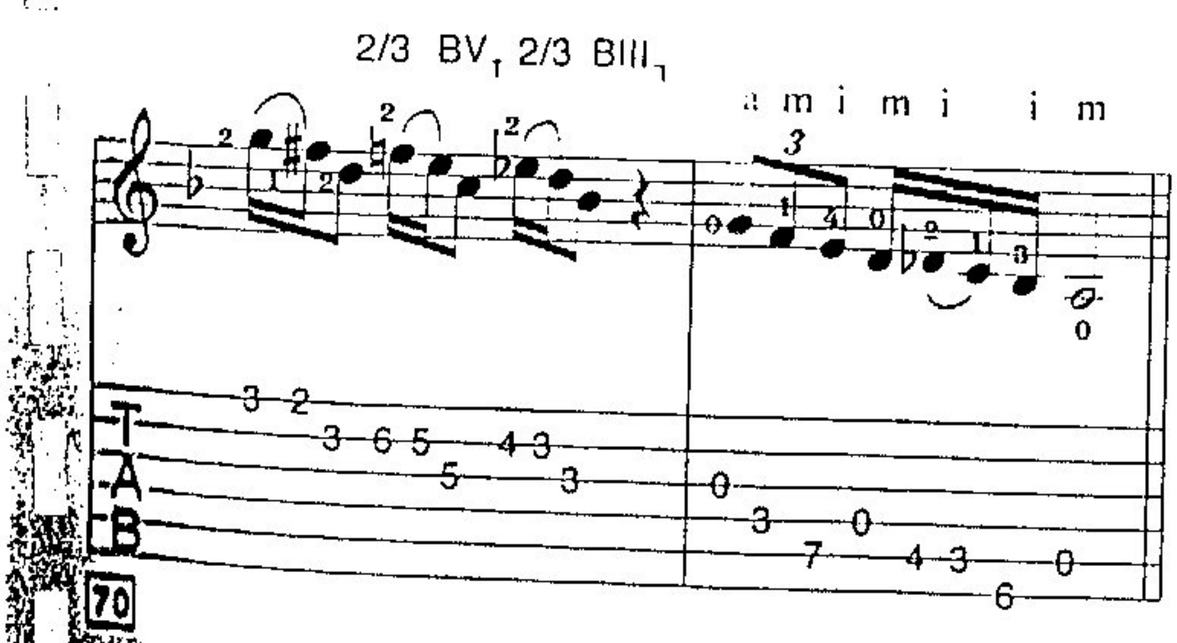

2/3 BV
2/3 BII
BVI
BIII
55

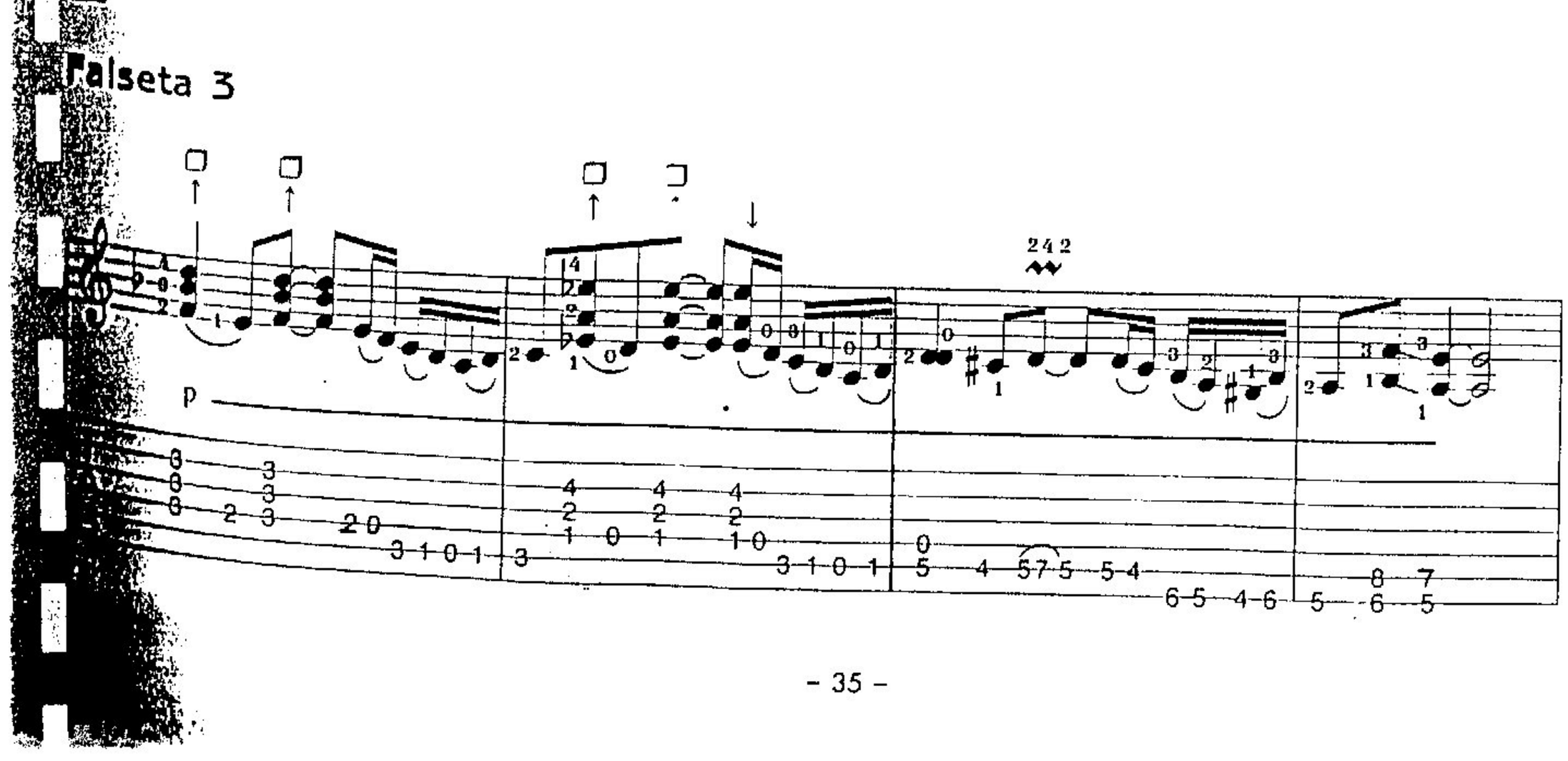
Falseta 2
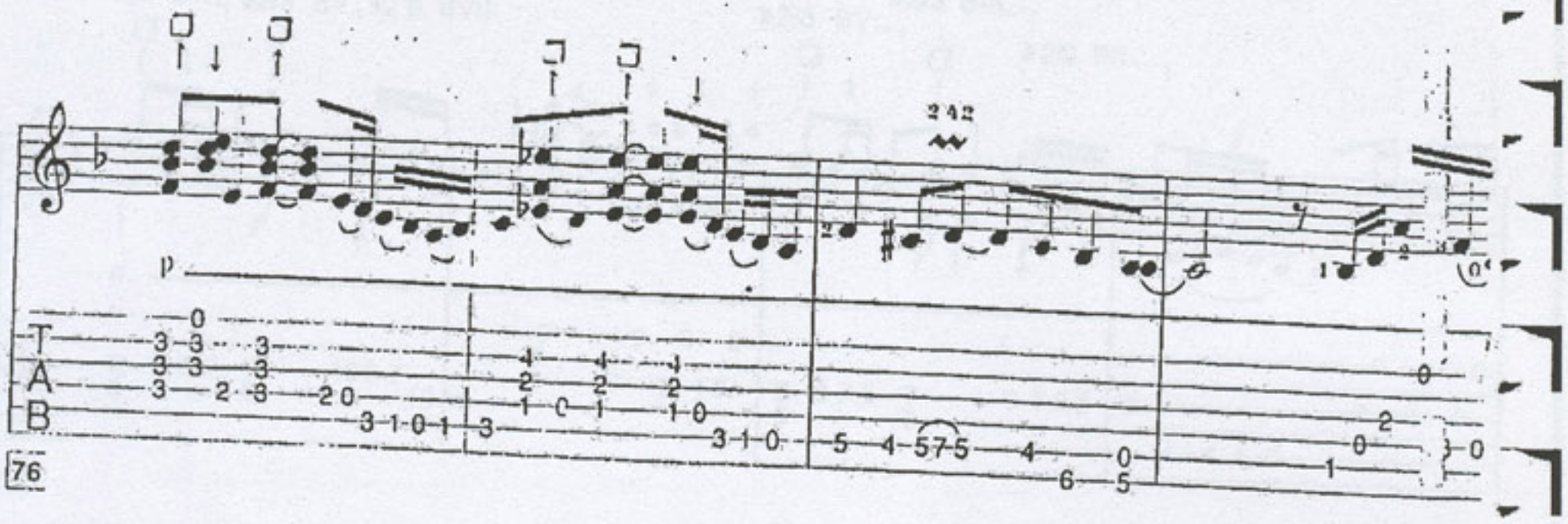

2/3 BIII
58
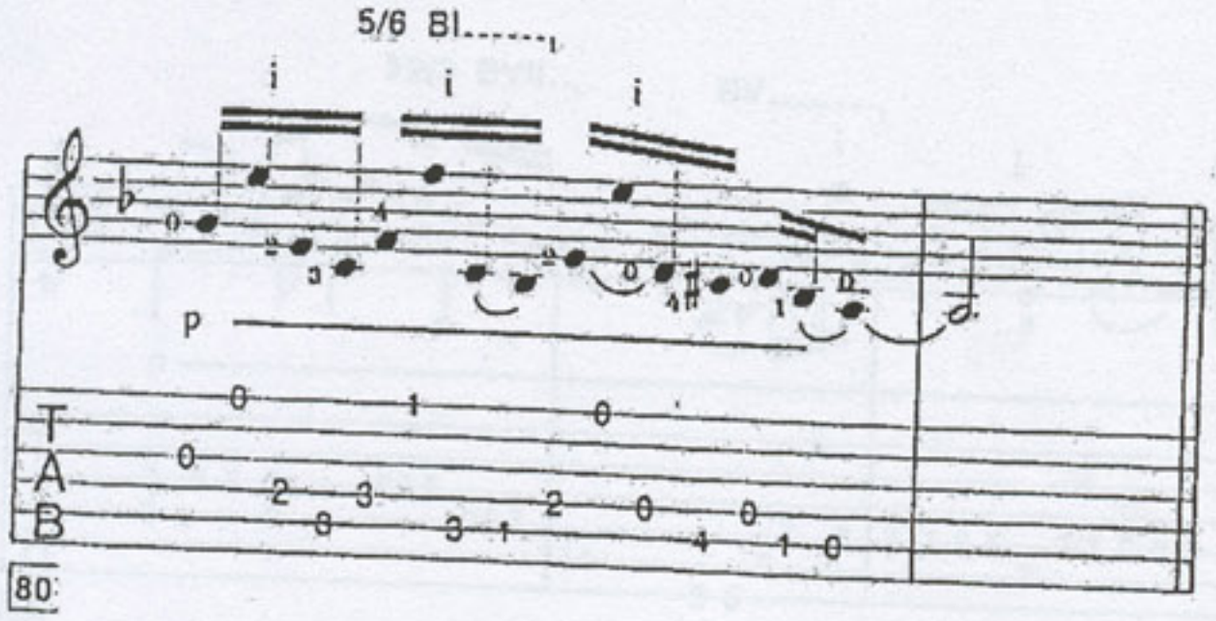

BIII
p a m i p a p i m a m i a m i a i m i i a m i a m a m i m a i m i i a m i a a i m i i
T
A
B
62


BIII
2/3 BVII
2/3 BVI
a m i a i a m i a i m a a m i a i a m i m i i m i p p i i m
T
A
B
66
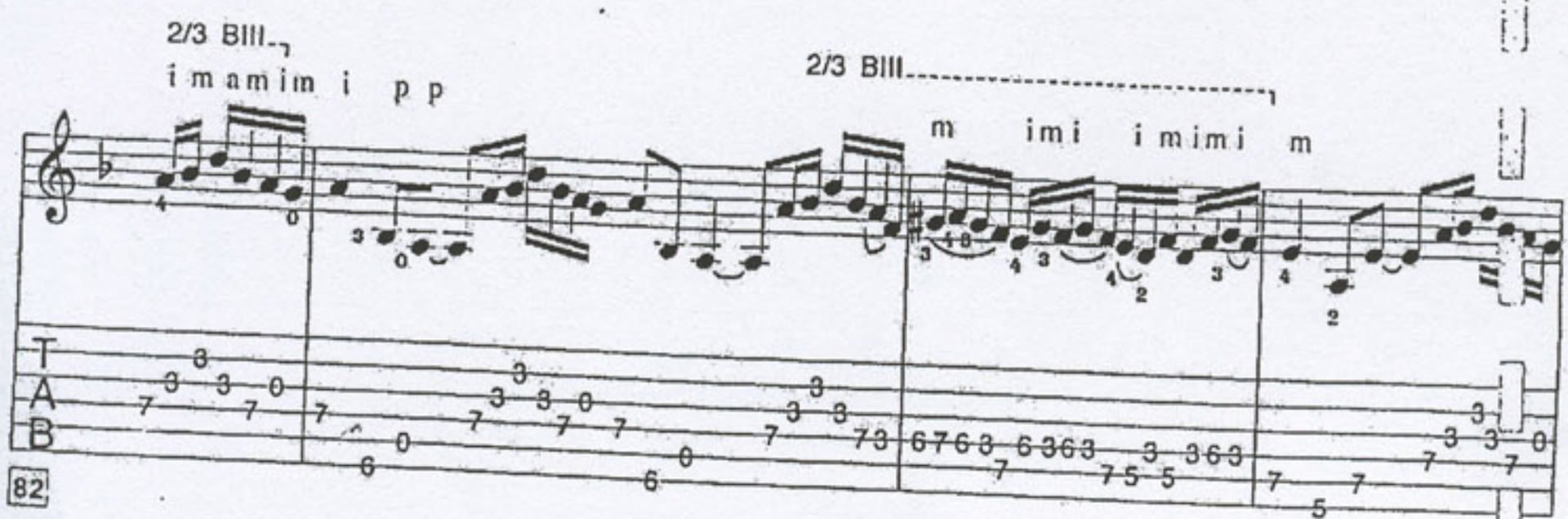

2/3 BV
2/3 BIII
a m i m i i m
T
A
B
70
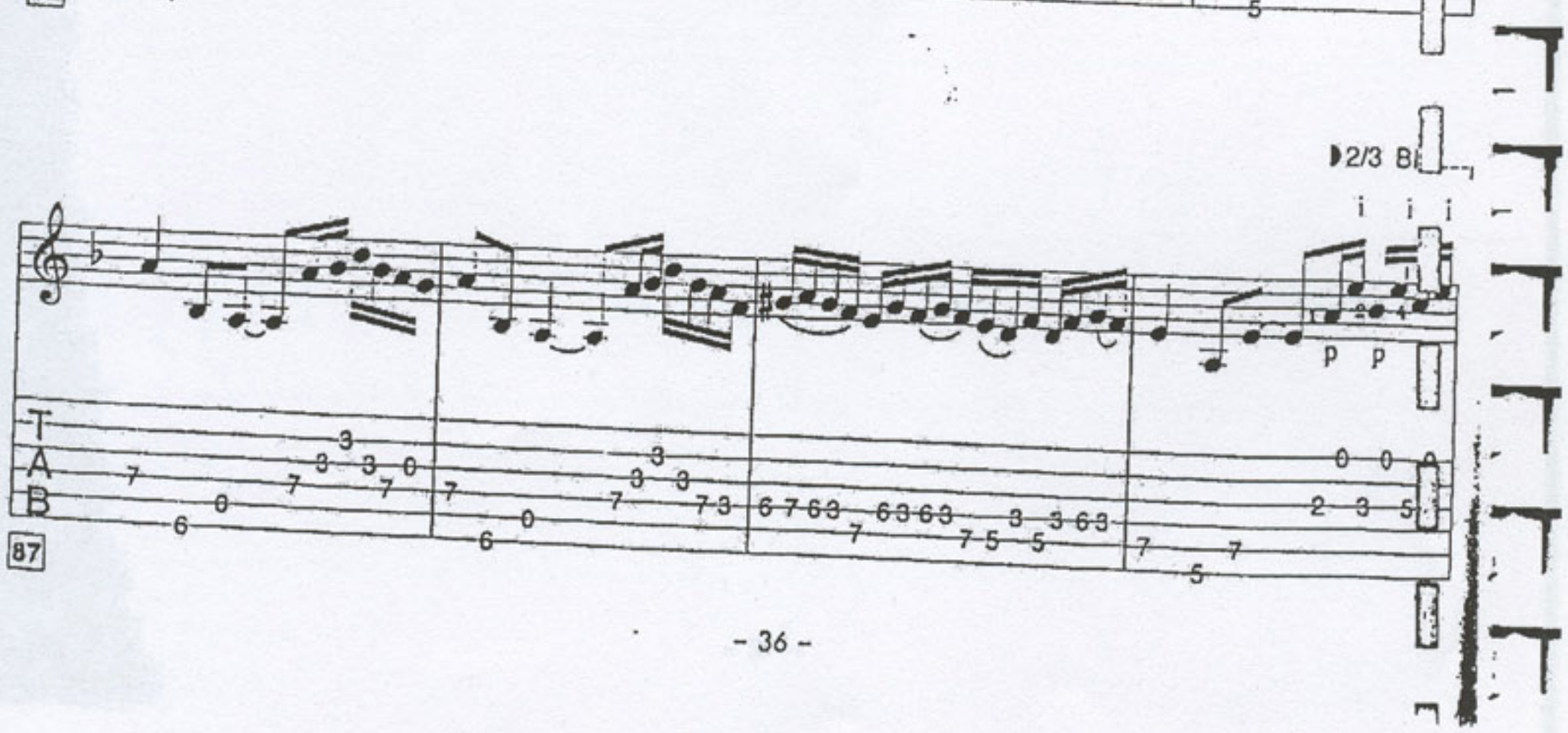

Falseta 3
p
2 4 2
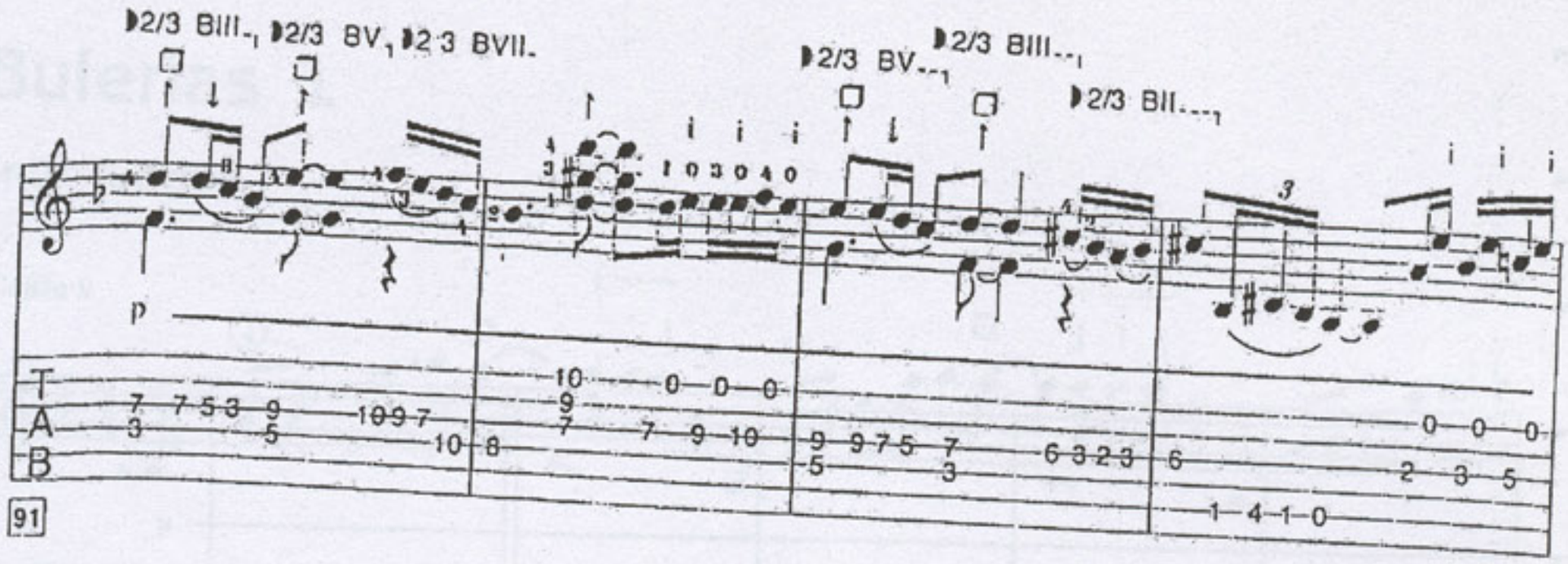

242
p
T
A
B
76
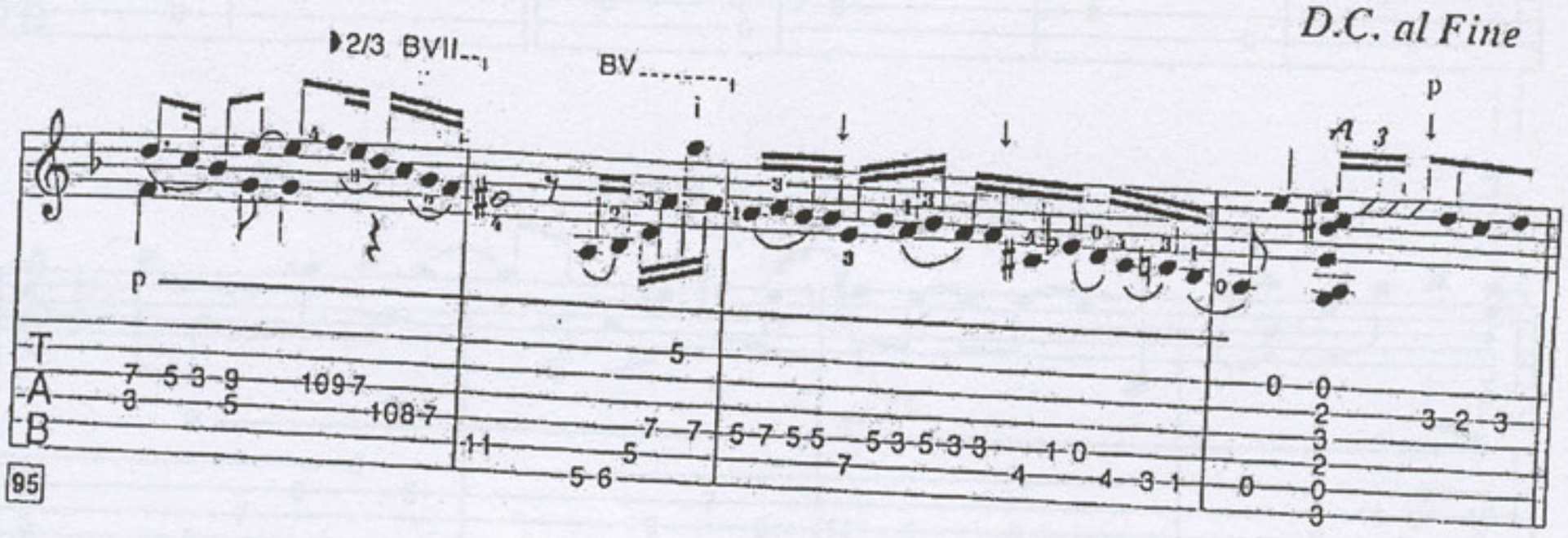

5/6 Bl
i i i
p
T
A
B
80

Falseta 4


2/3 BIII
i m a m i m i p p
2/3 BIII
m i m i i m i m i m
T
A
B
82


2/3 B
i i i
p p
T
A
B
87
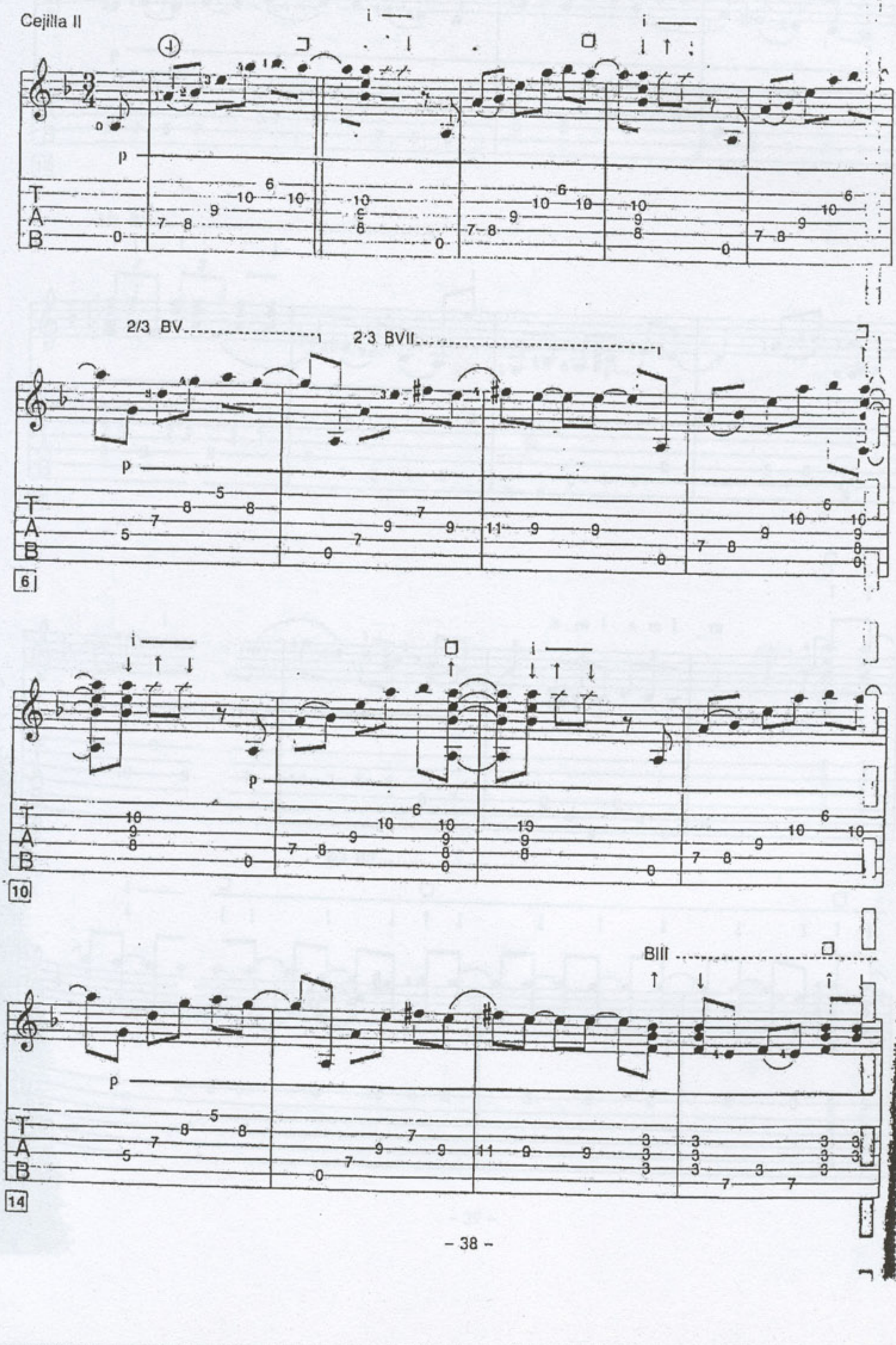

2/3 BIII
2/3 BV
2/3 BVII
2/3 BV
2/3 BIII
2/3 BII
91

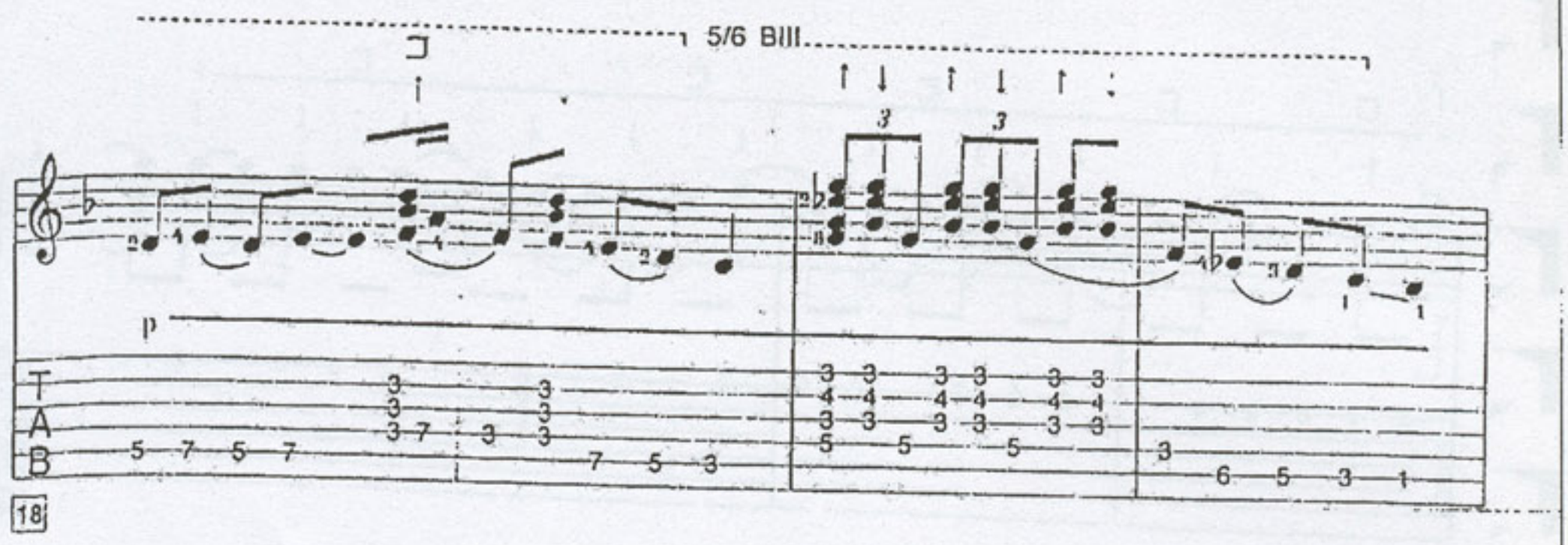

D.C. al Fine
2/3 BVII
BV
95

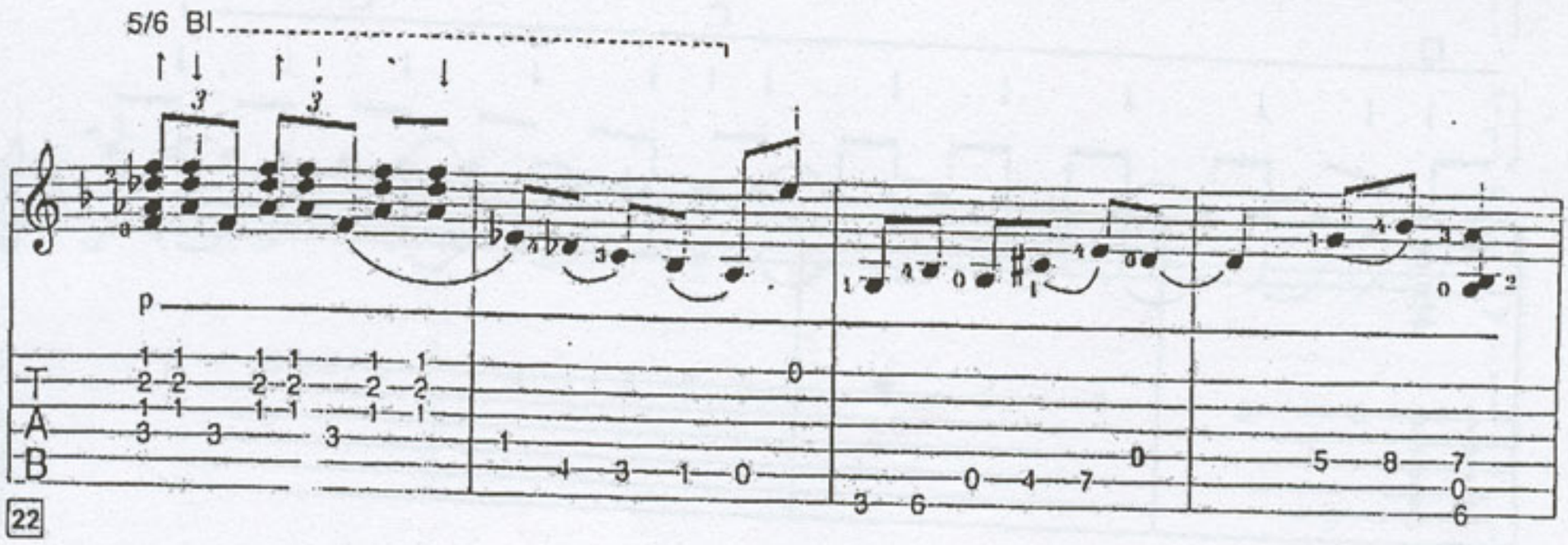
Bulerías 1
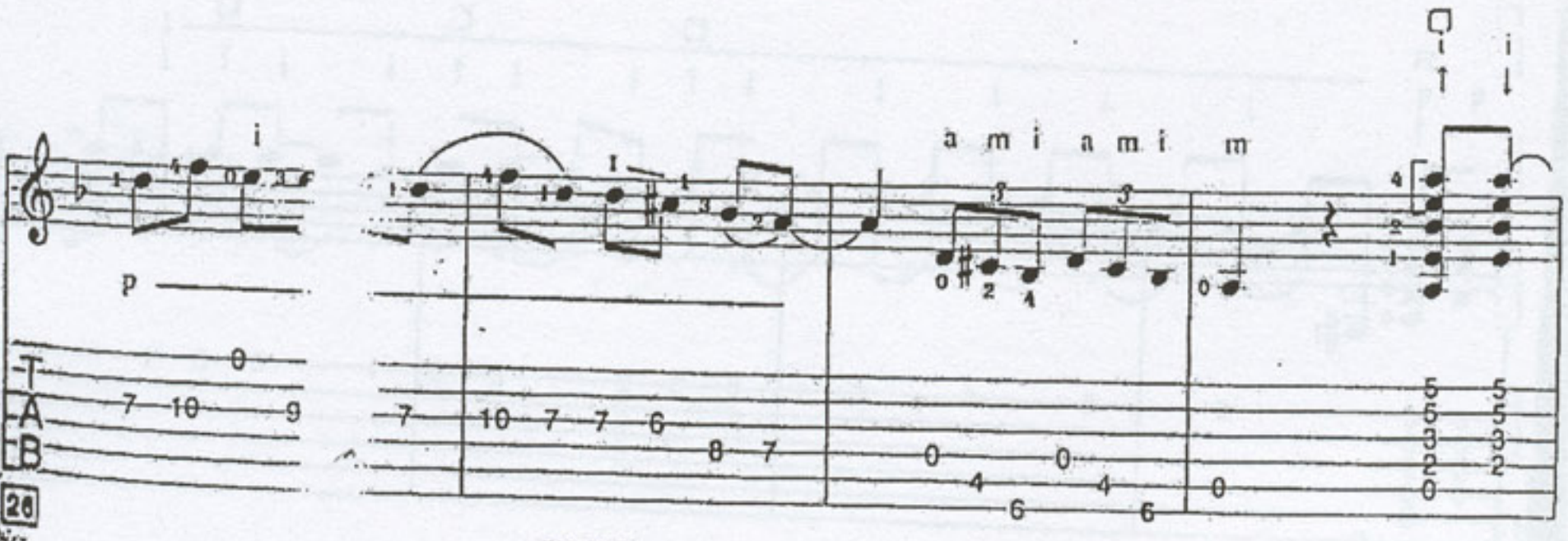
Introducción
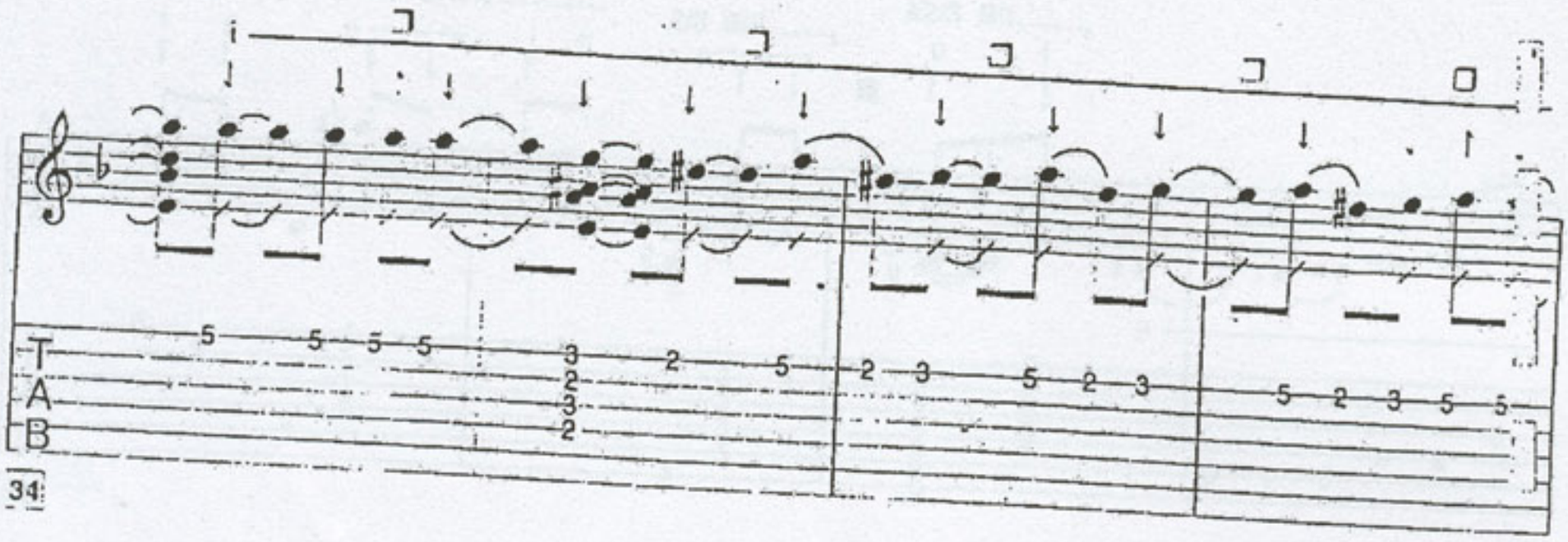
Cejilla II
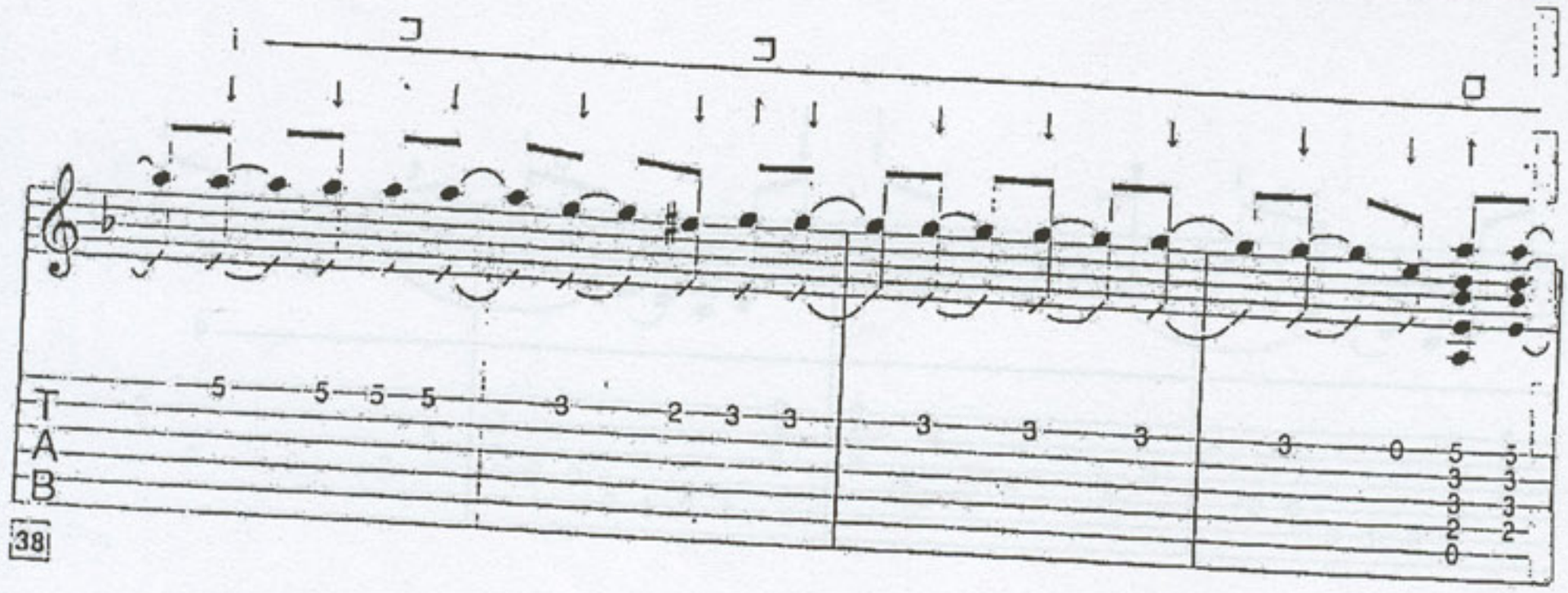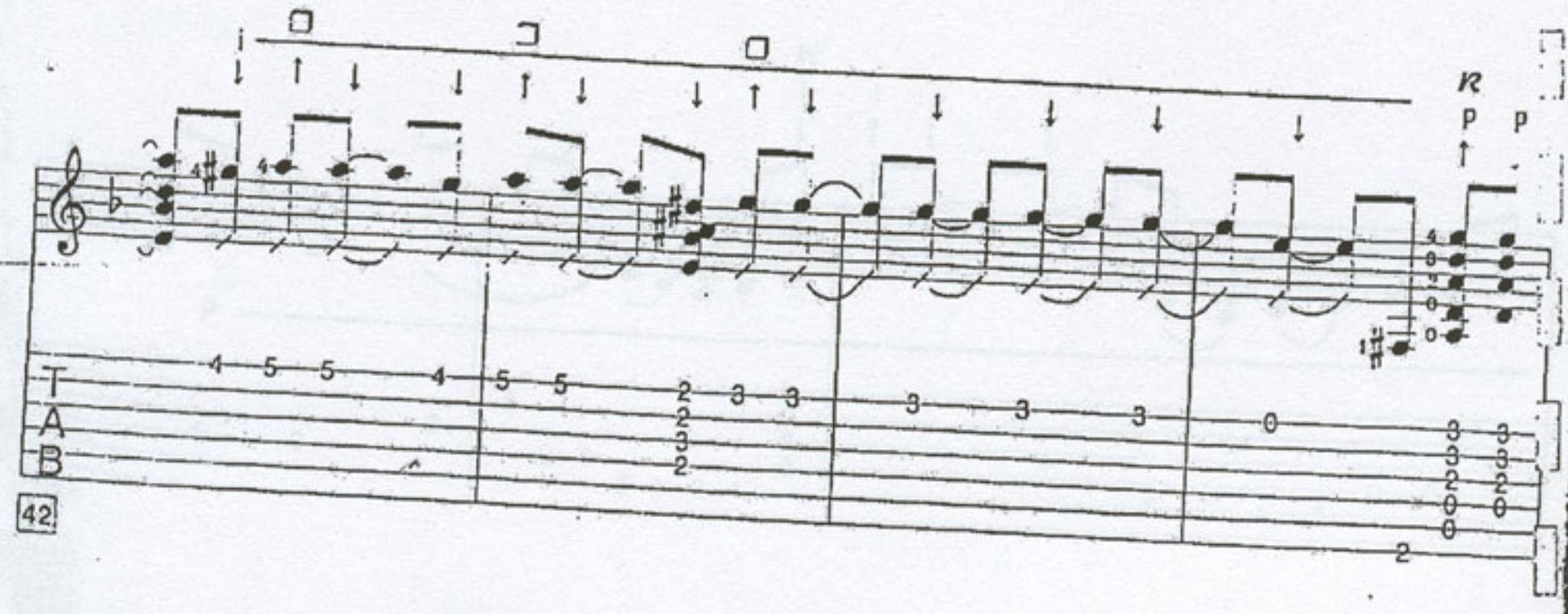



5/6 BIII
18

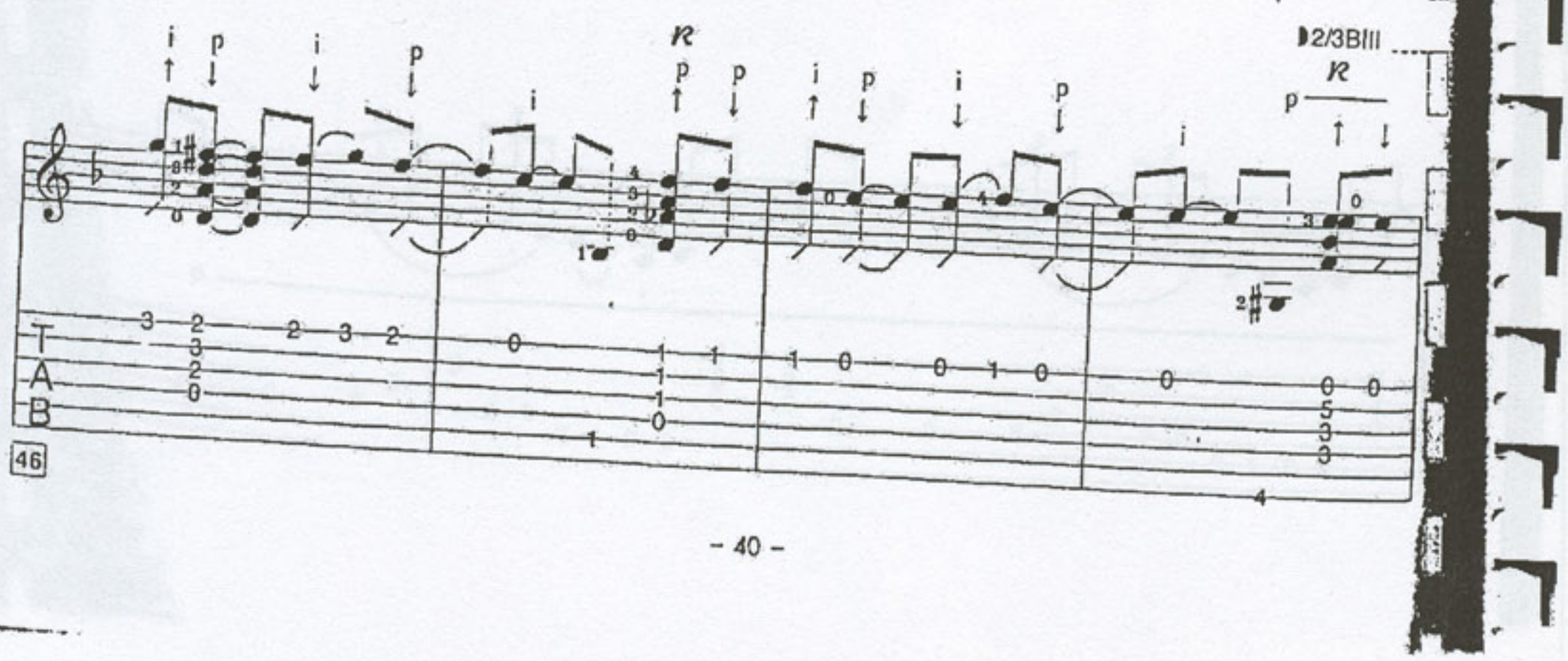

5/6 BI
22

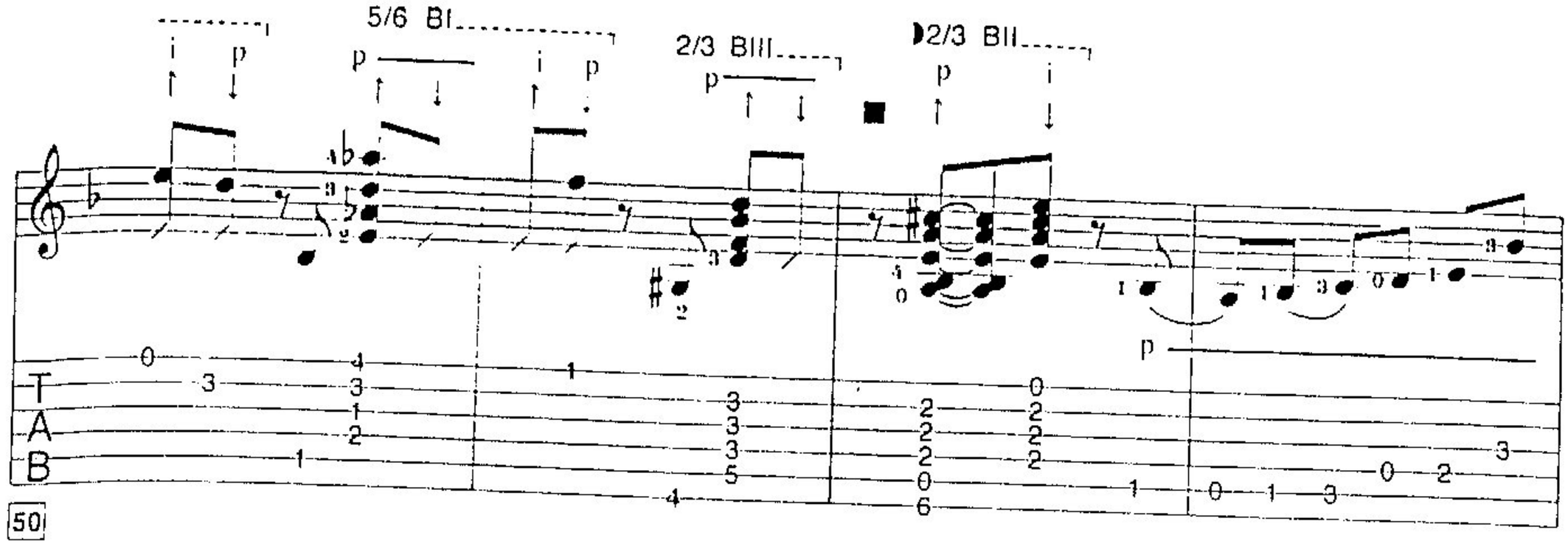

26
2/3 BII

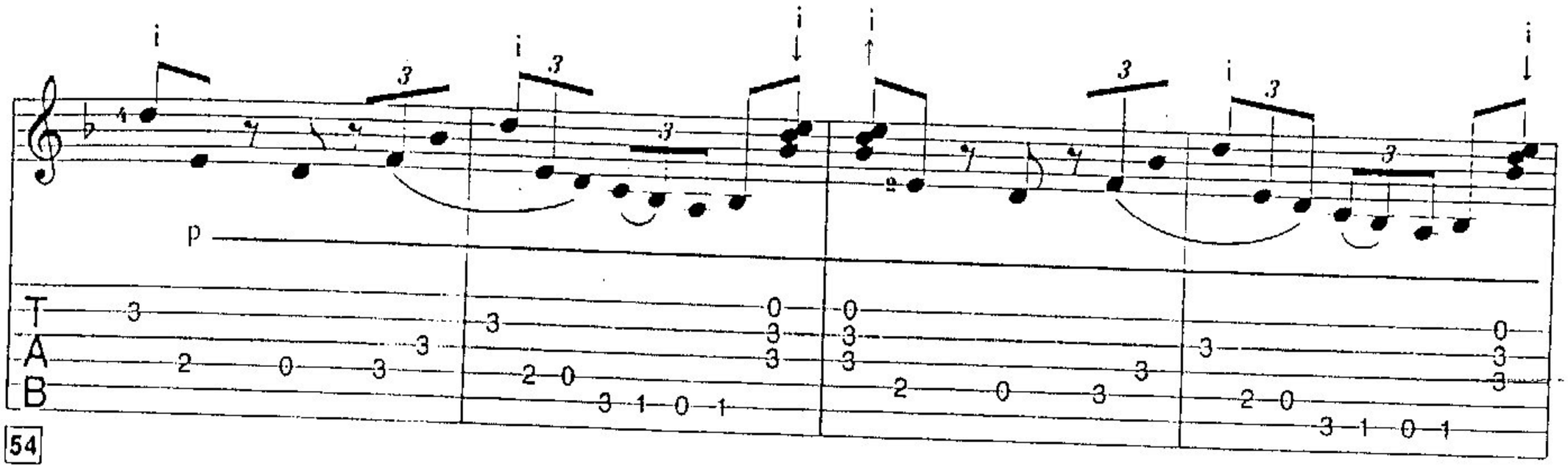

34
T
A
B

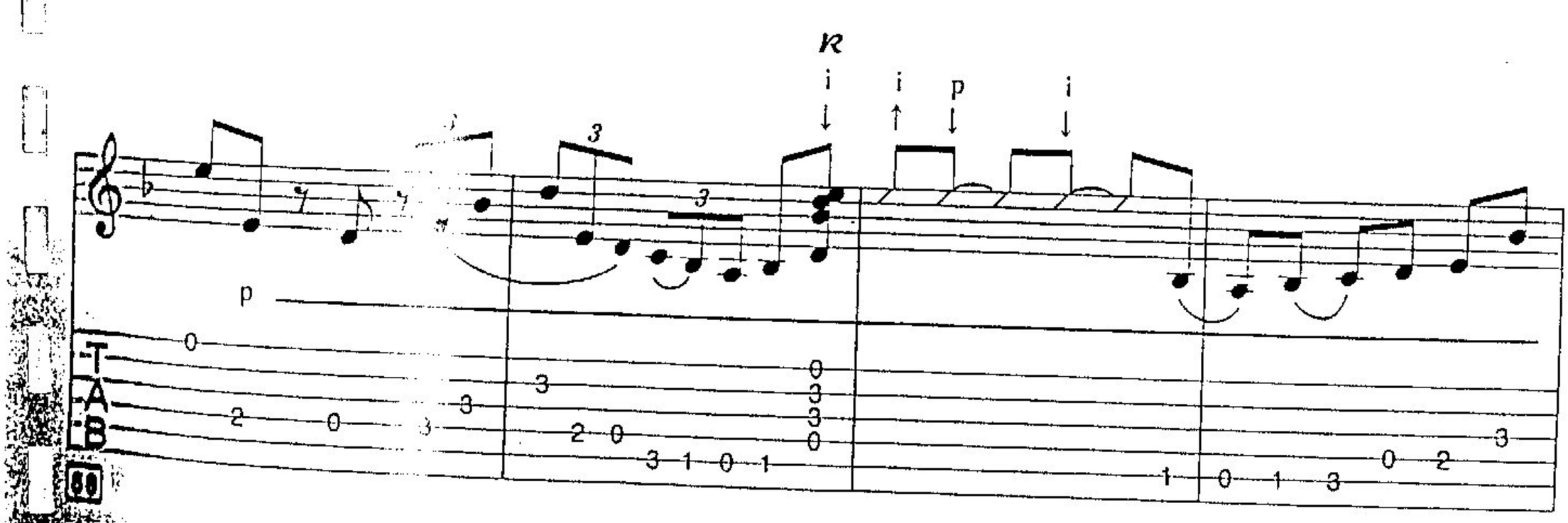

38
T
A
B

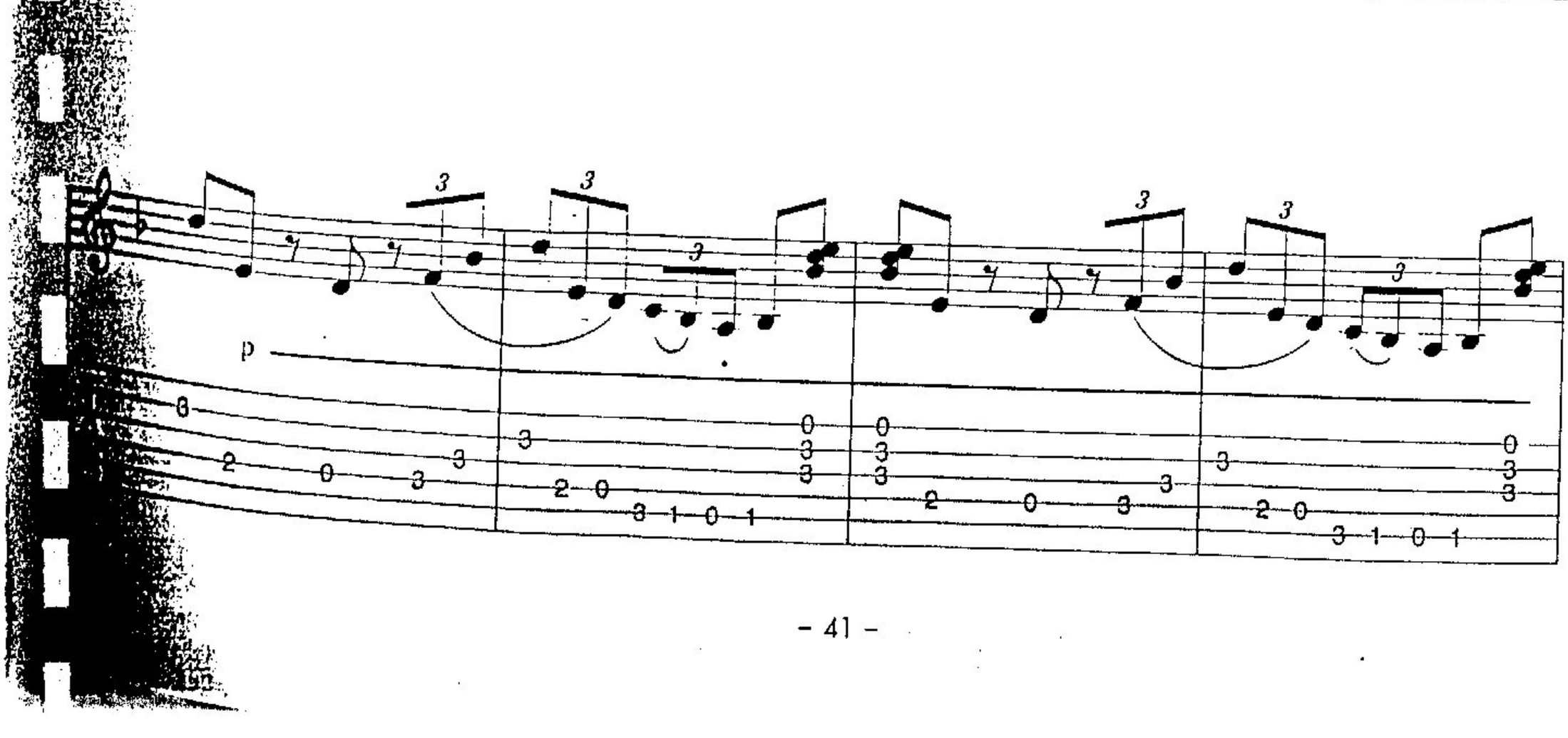

42
T
A
B
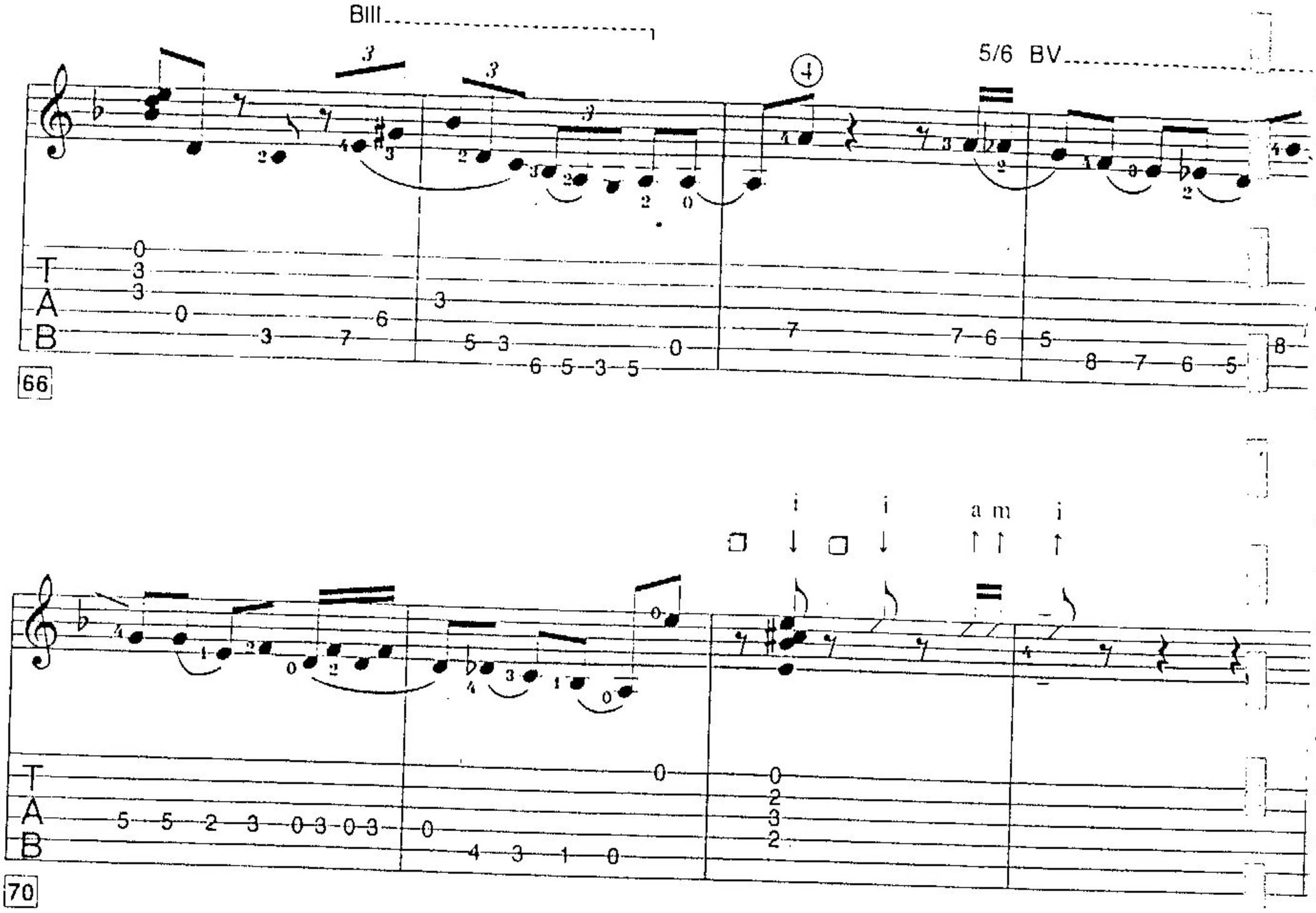

2/3BIII
46
T
A
B


5/6 BI
2/3 BIII
2/3 BII
50


54

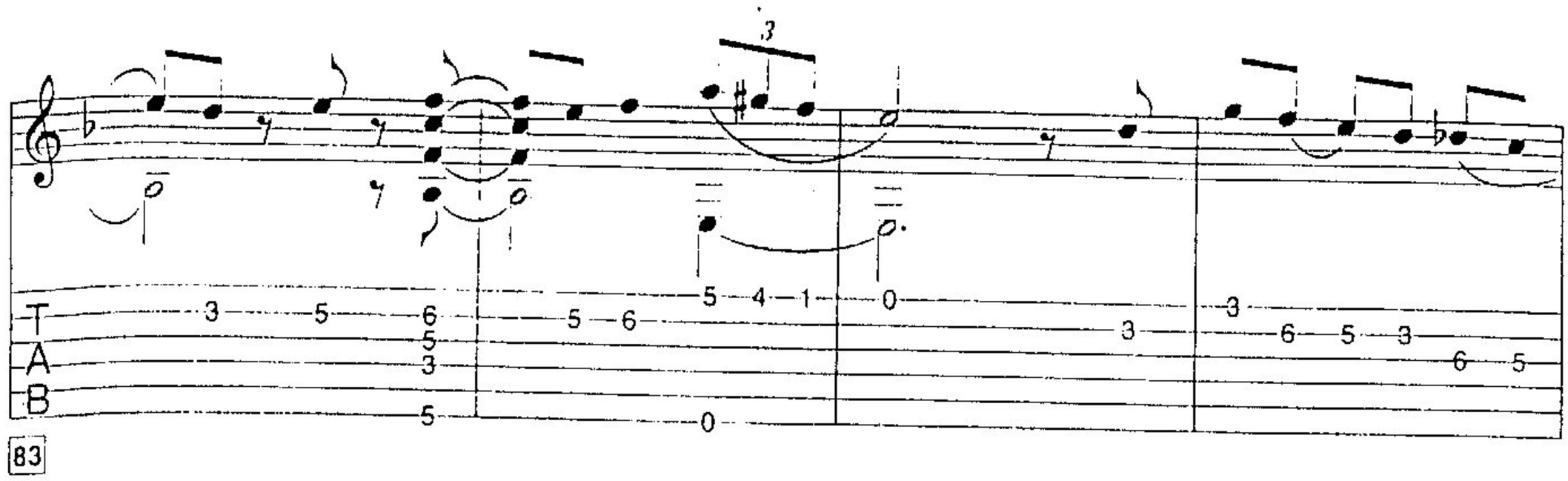

R
60

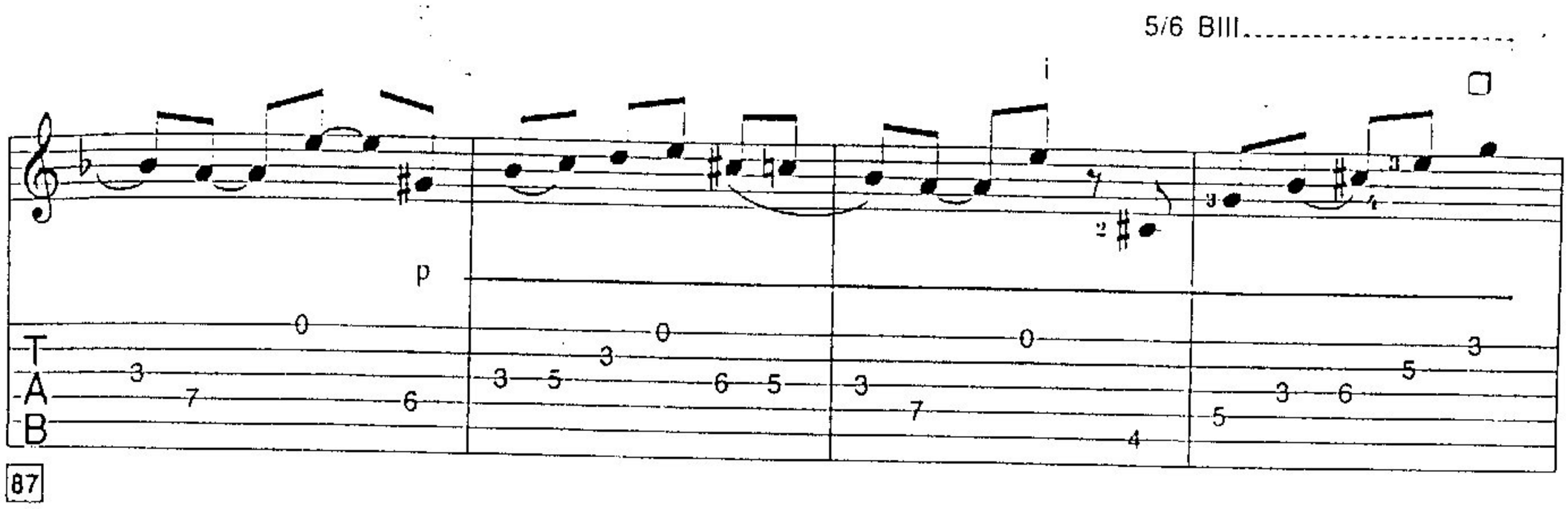


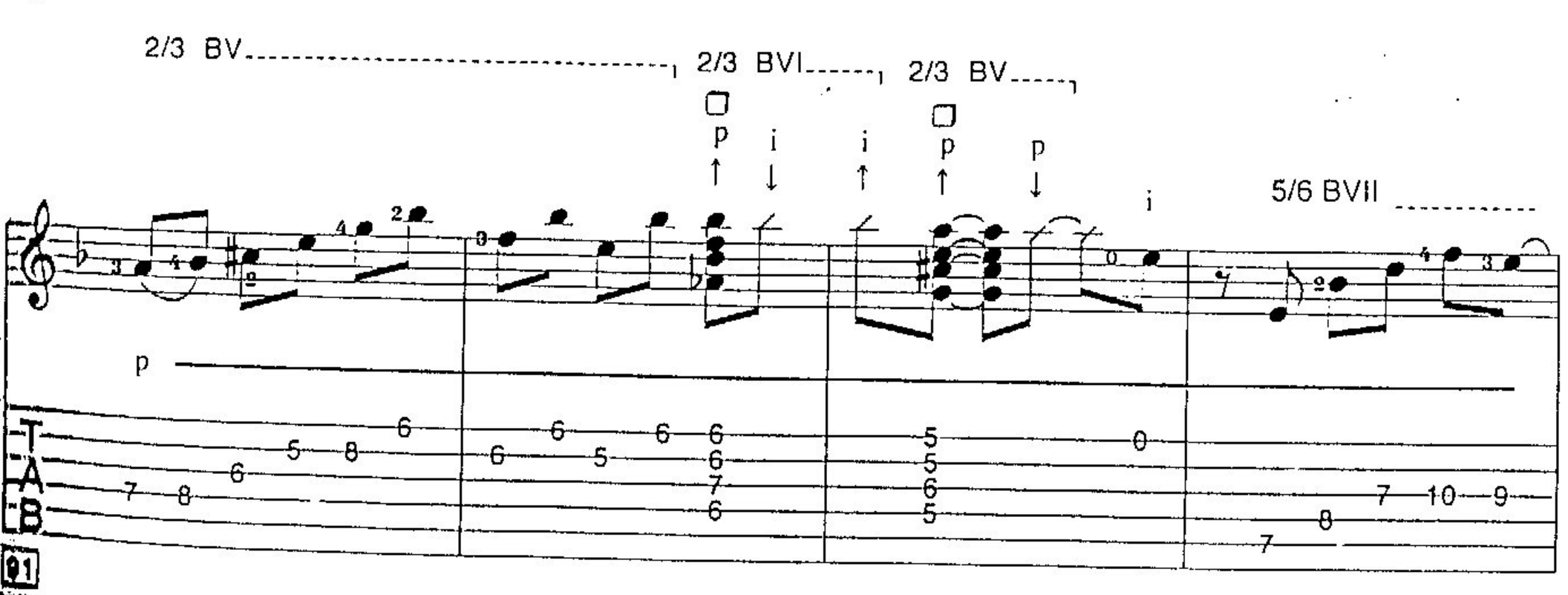

BIII
5/6 BV
66
i i a m i
70

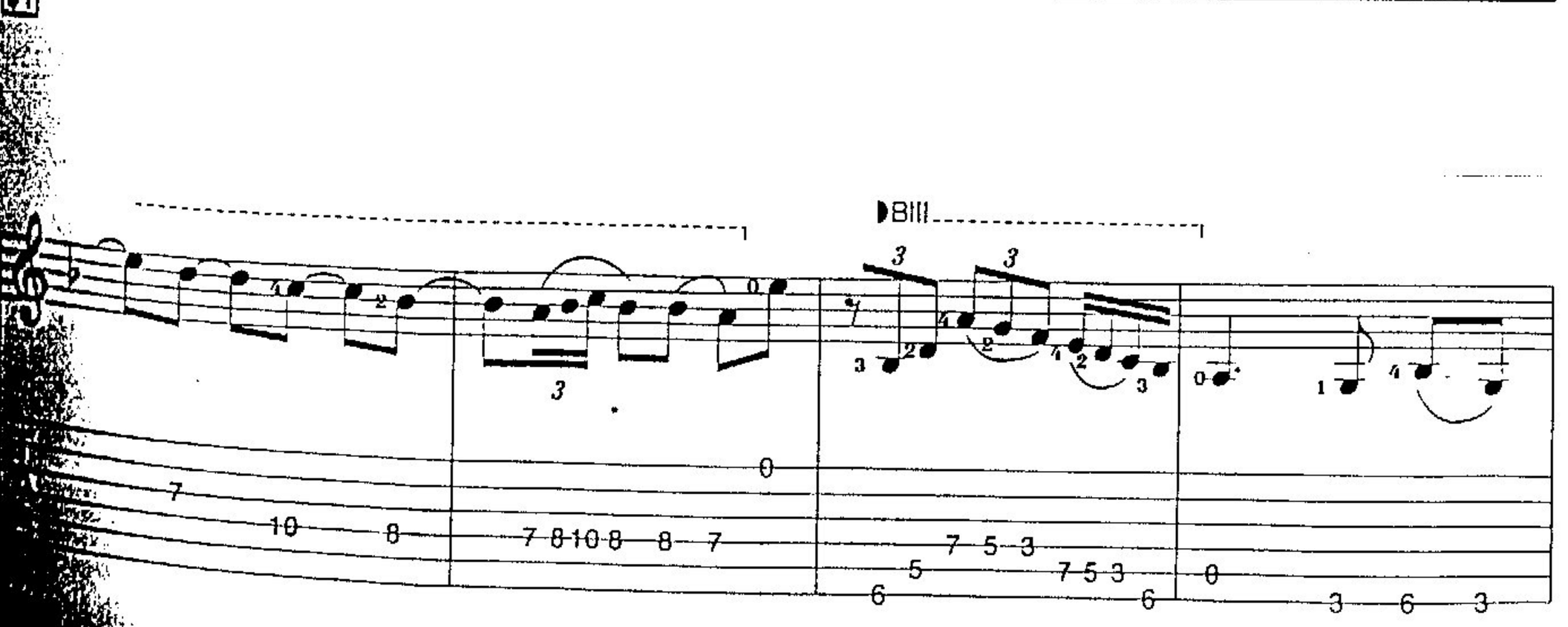
Falseta 1

a m i p
m i m a
m i
m i m
2/3 BIII
i m i
m i
74
2/3 BIII
2/3 BII
m i
p
79

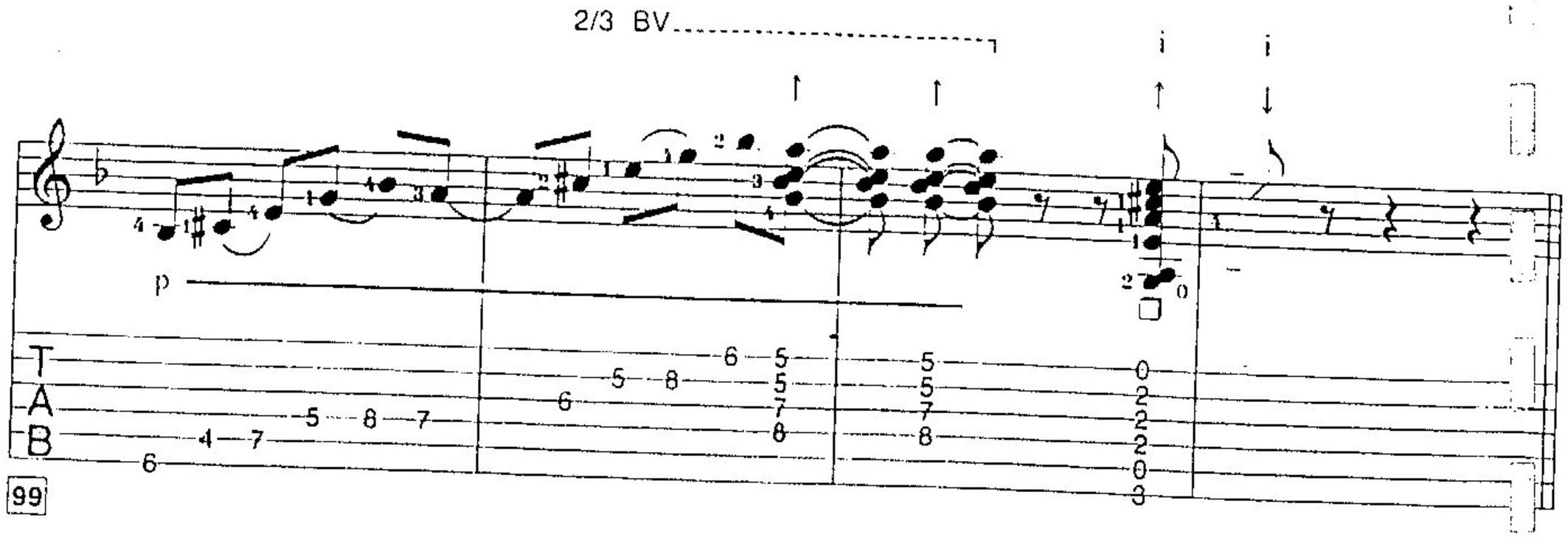

83

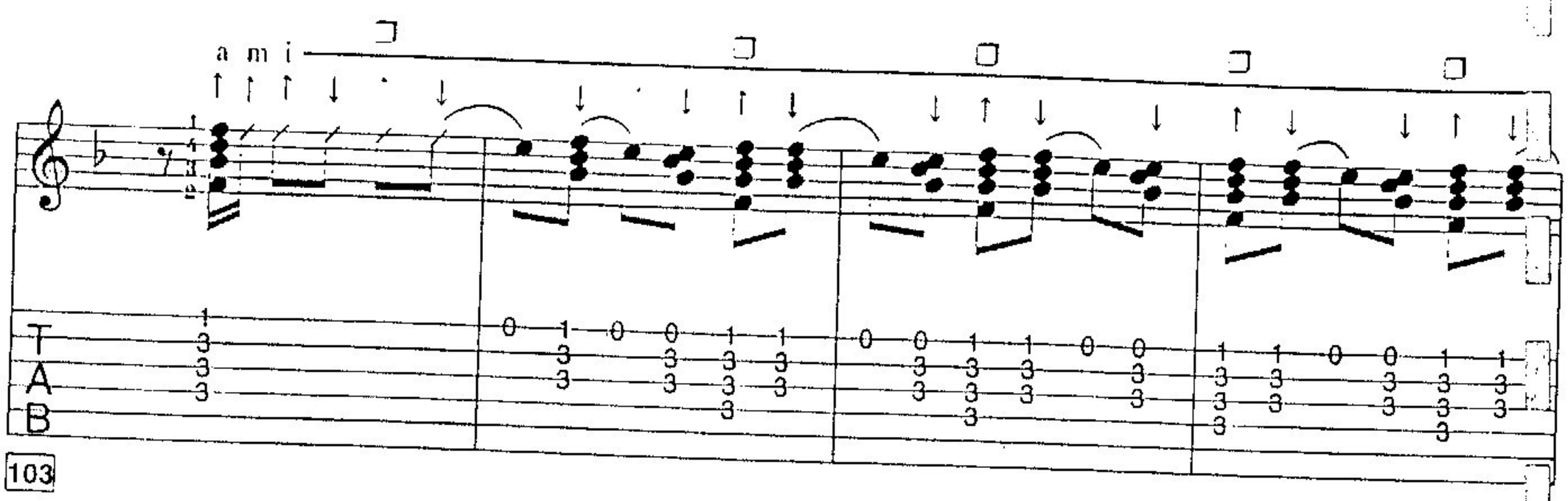

5/6 BIII
87

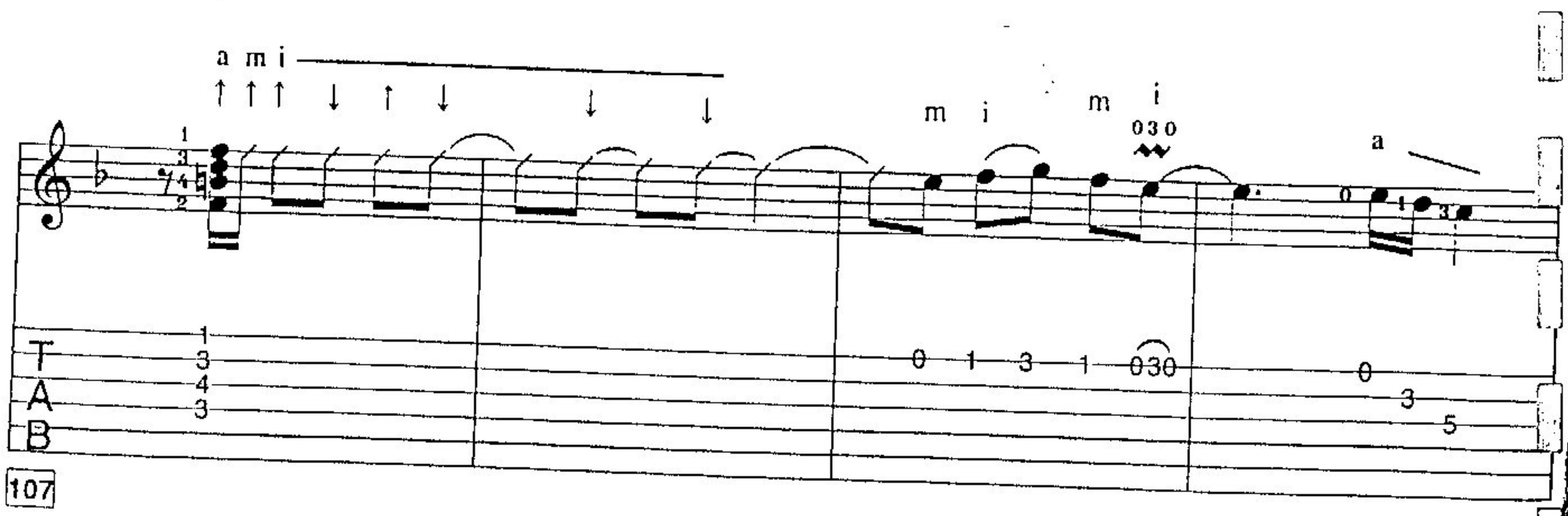

2/3 BV
2/3 BVI
2/3 BV
5/6 BVII
91


BIII

2/3 BV

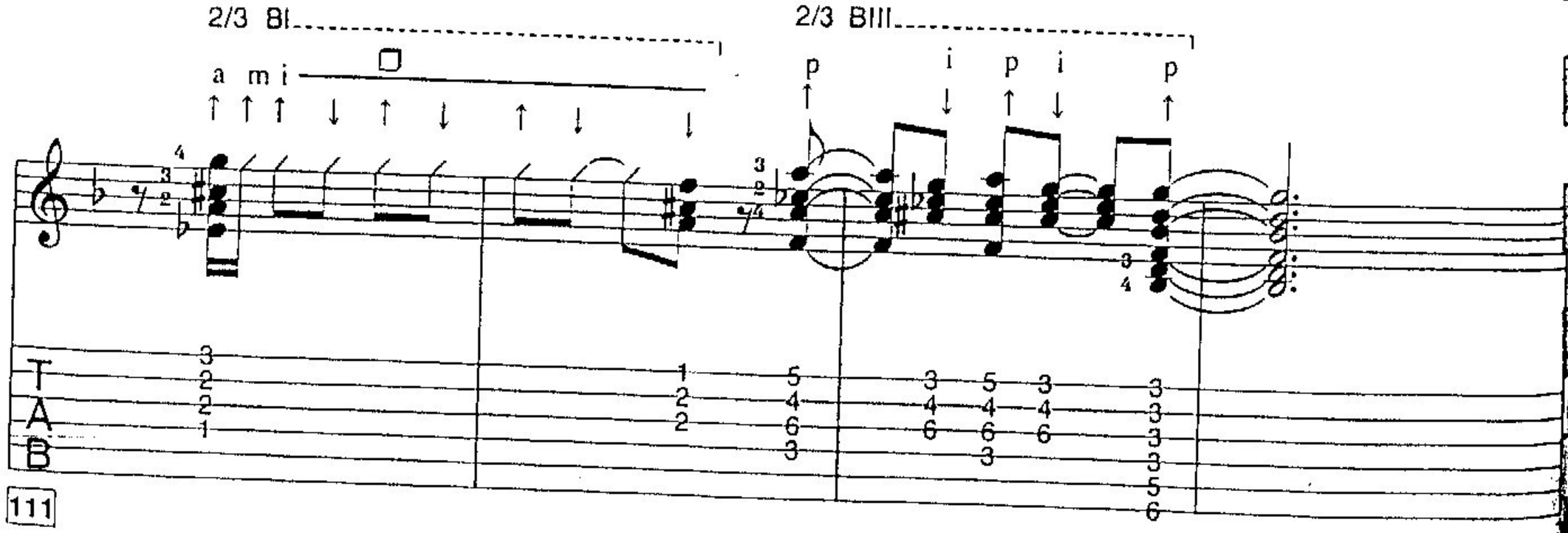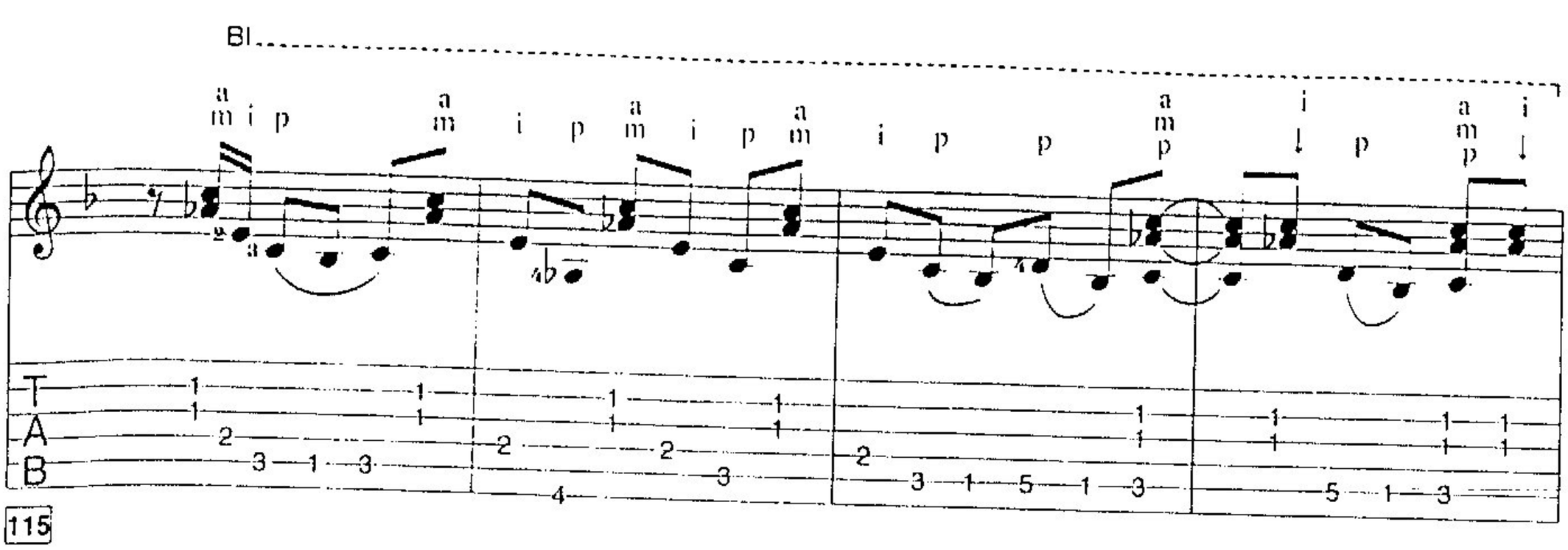




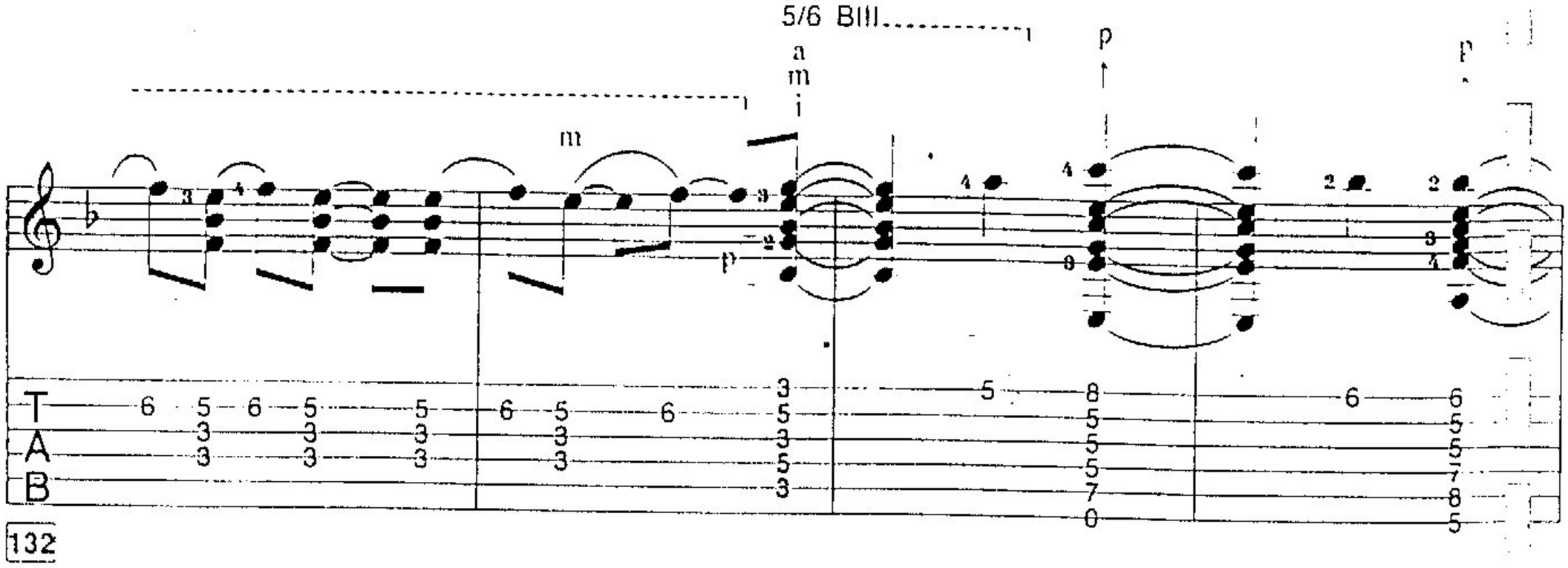


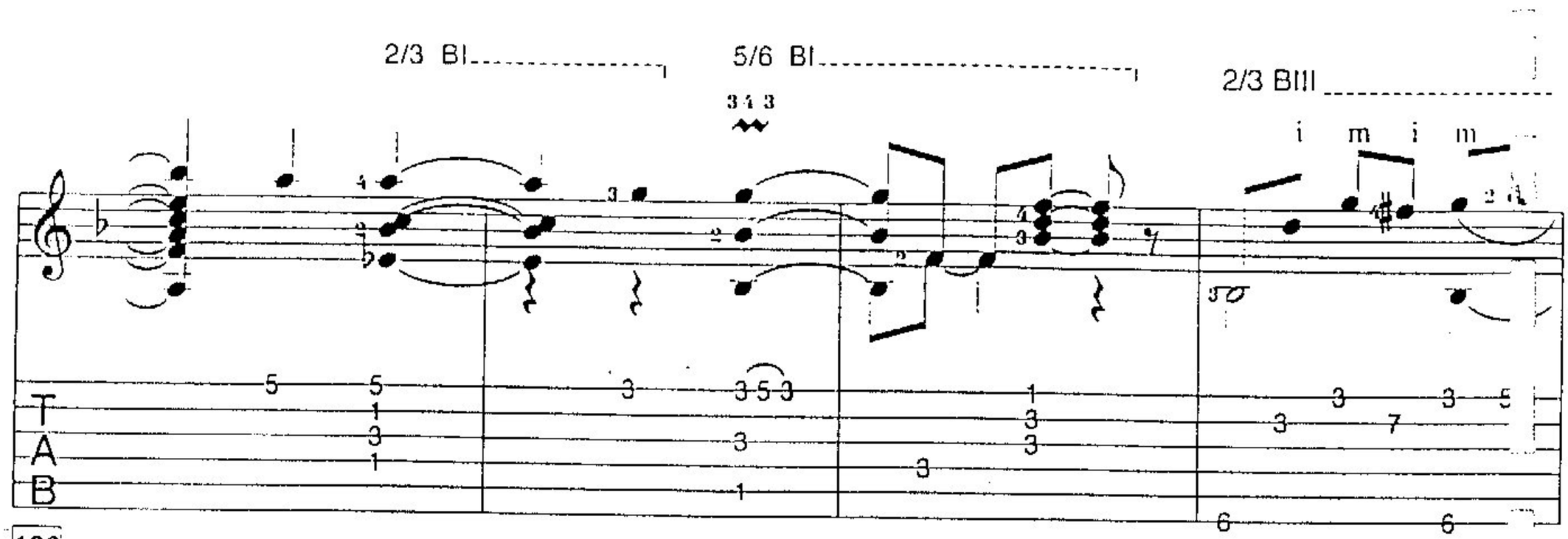
2/3 BI

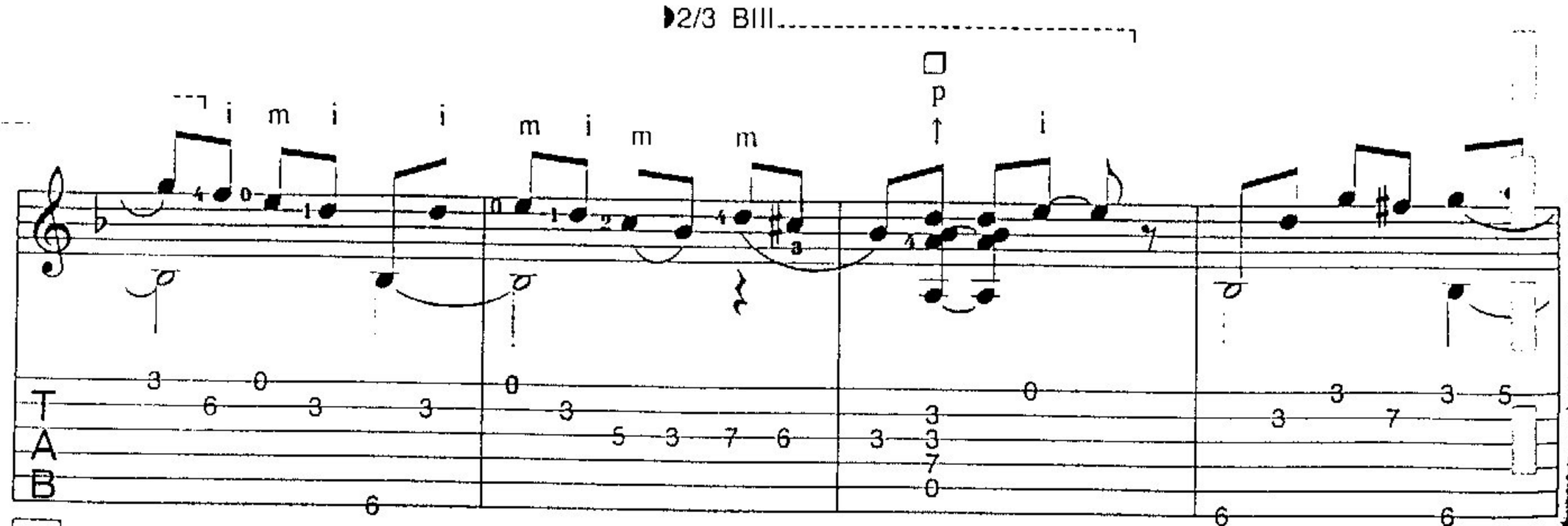
2/3 BIII

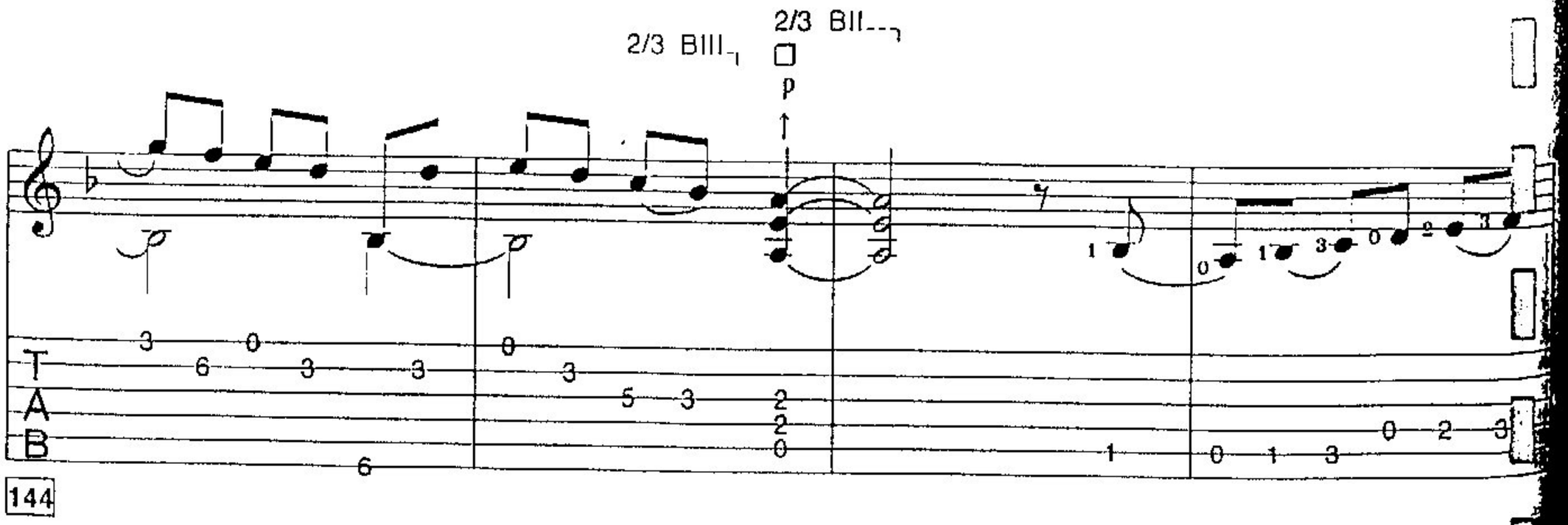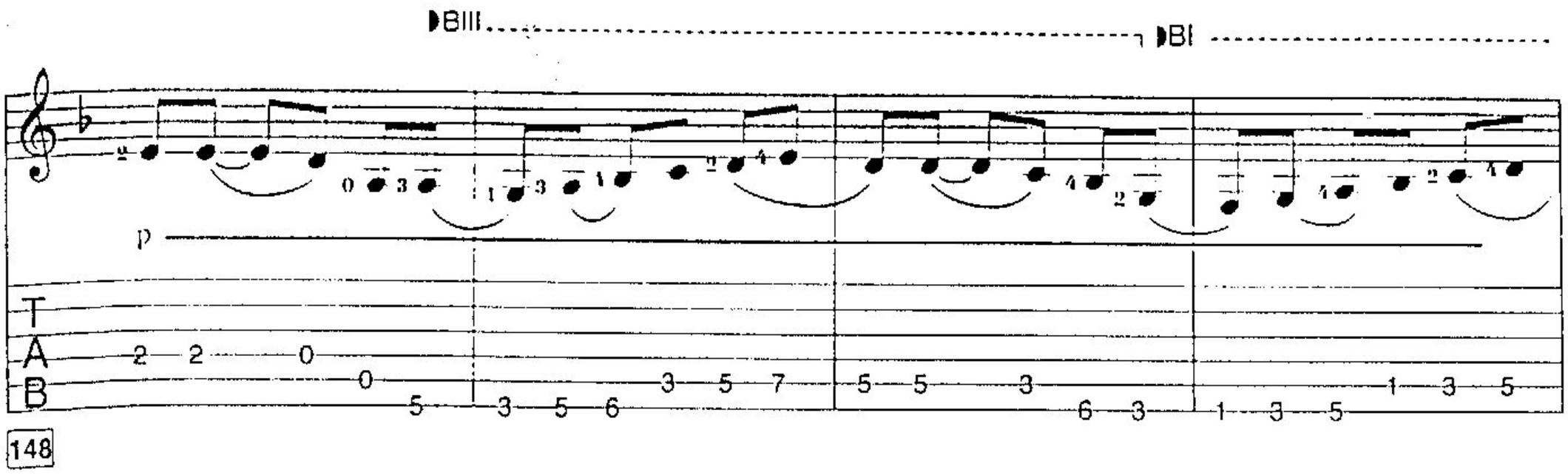



BI
115
BV
5/6 BI
2/3 BII
119
5/6 BVII
2/3 BV
2/3 BIII
2/3 BII
123
BV
BIII
Falseta 2

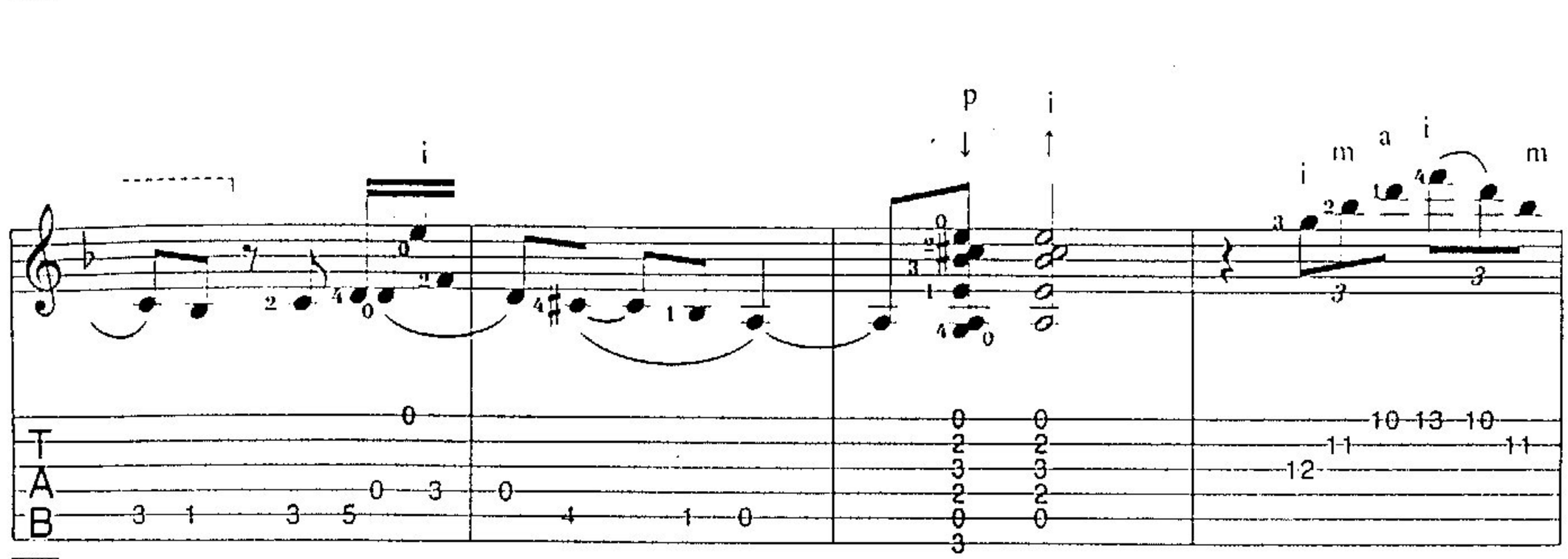

5/6 BIII
a m i
m
p
p
T A B
132

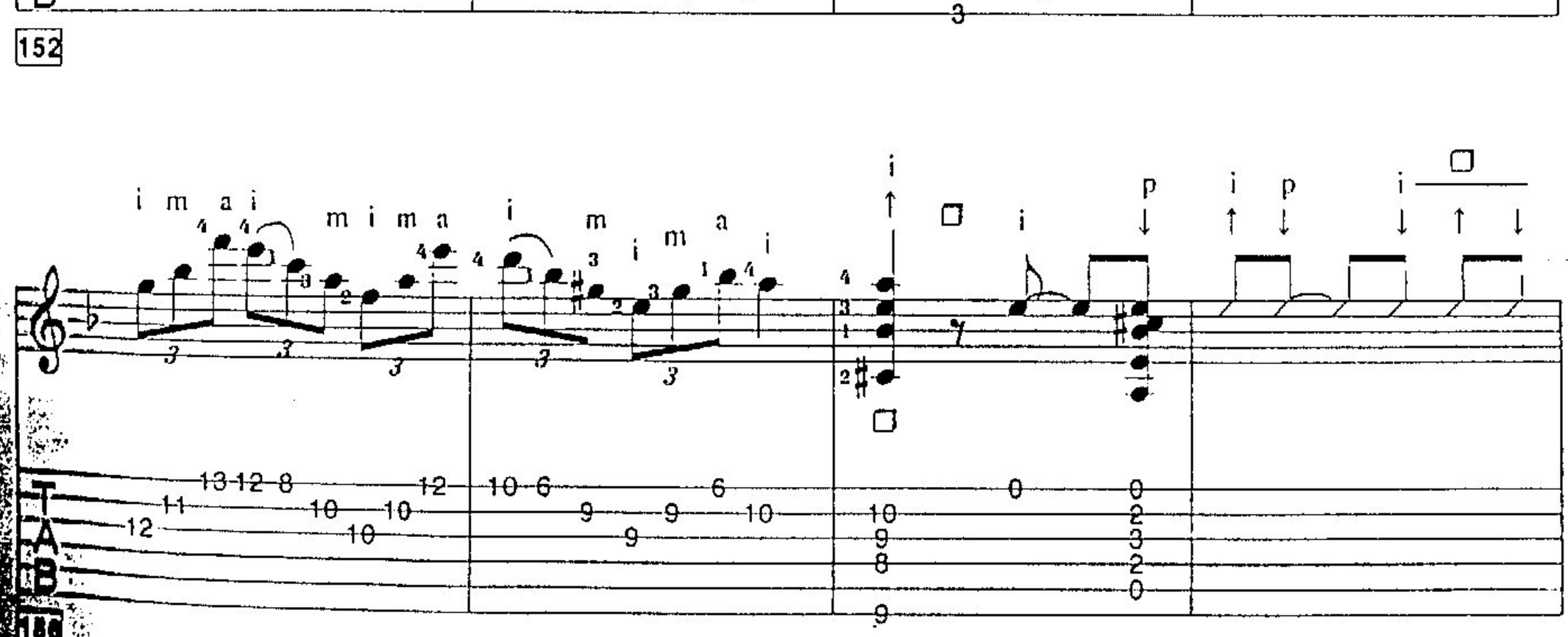

2/3 BI
5/6 BI
2/3 BIII
i m i m
T A B
136

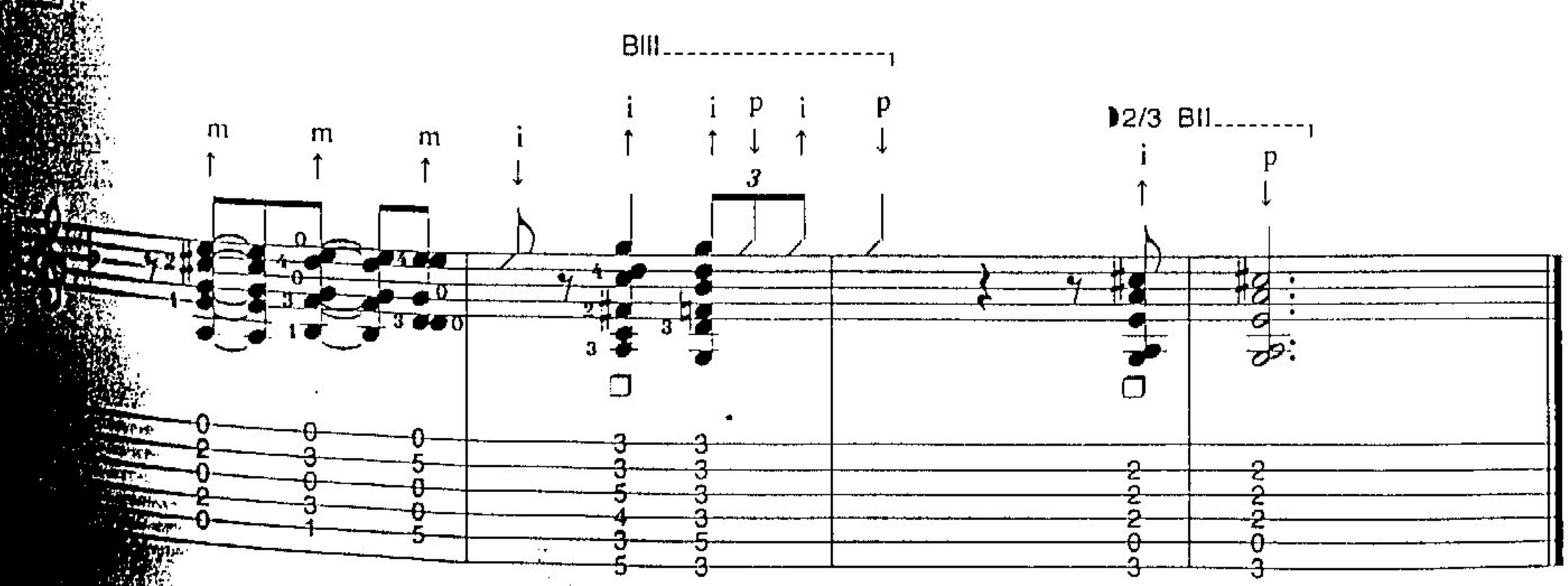

2/3 BIII
i m i i m i m m
p
i
T A B
140


2/3 BIII
2/3 BII
p
T A B
144


BIII
BI
p
T
A
B
148


i
p
i
m
a
i
m
T
A
B
152
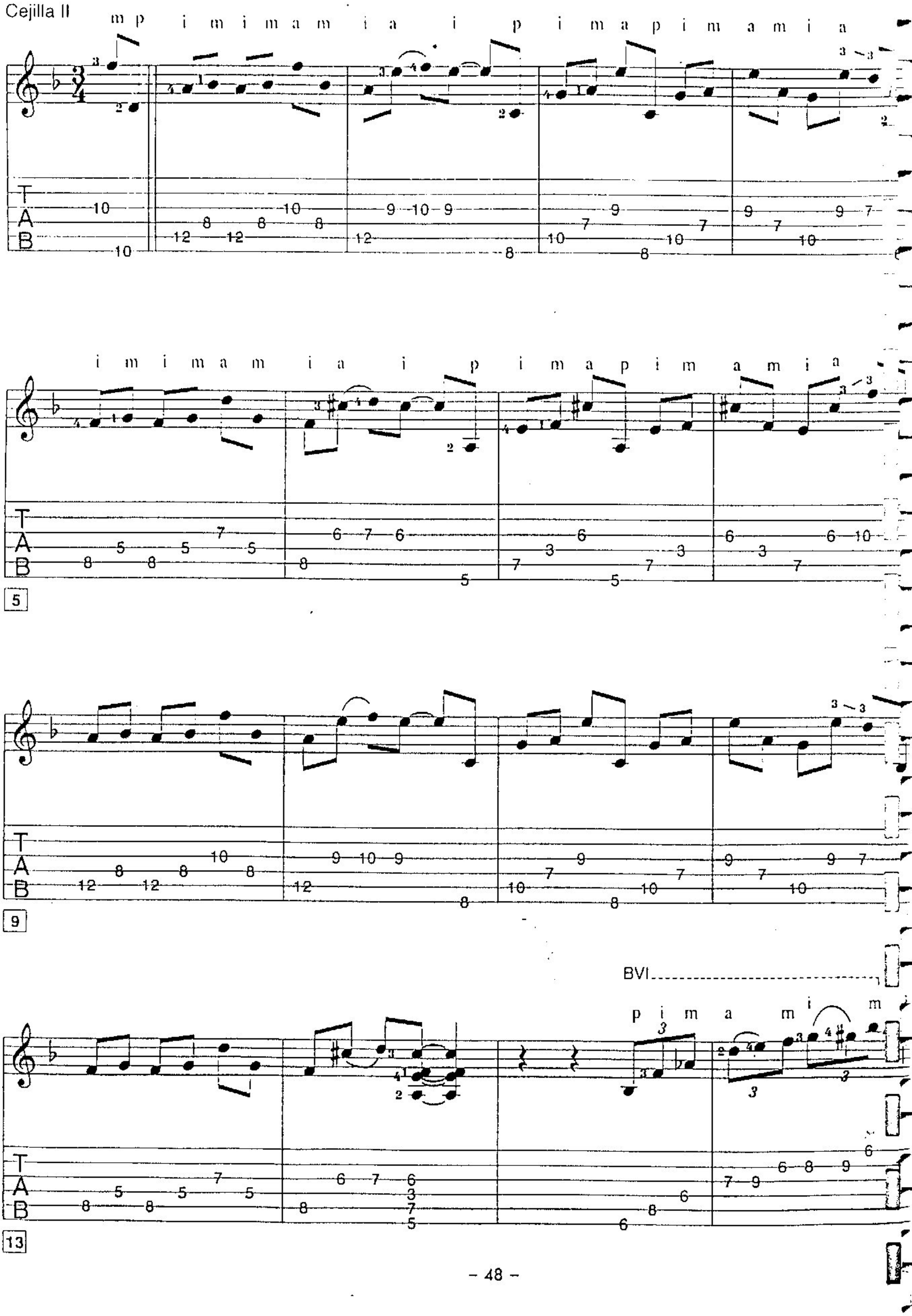

i m a i
m i m a
i m a i
i
p
i
p
i
T
A
B
156


BIII
2/3 BII
m
m
m
i
i
i
p
i
p
T
A
B

Bulerías 2

Introducción

Cejilla II



BVII

p

17

p
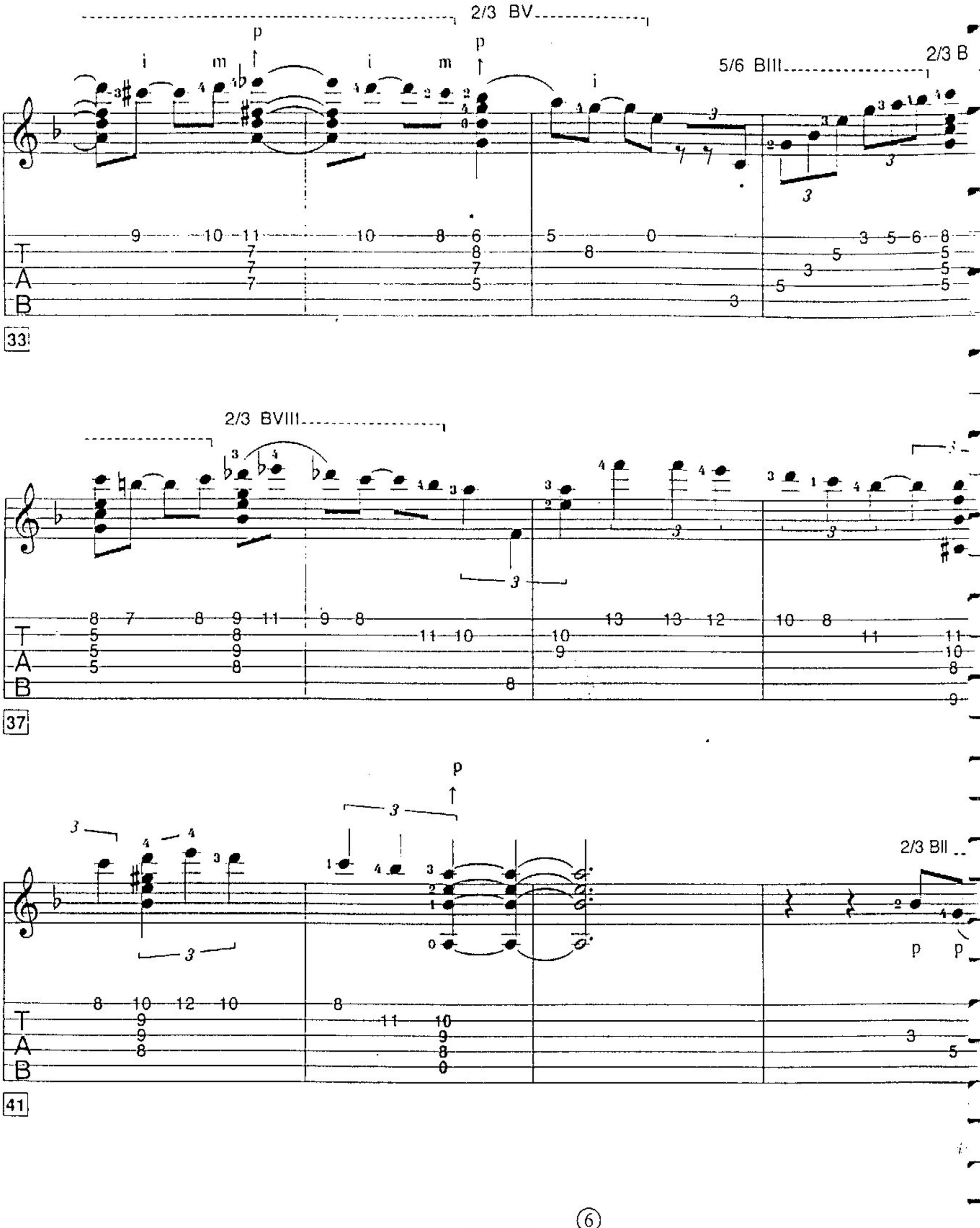
21

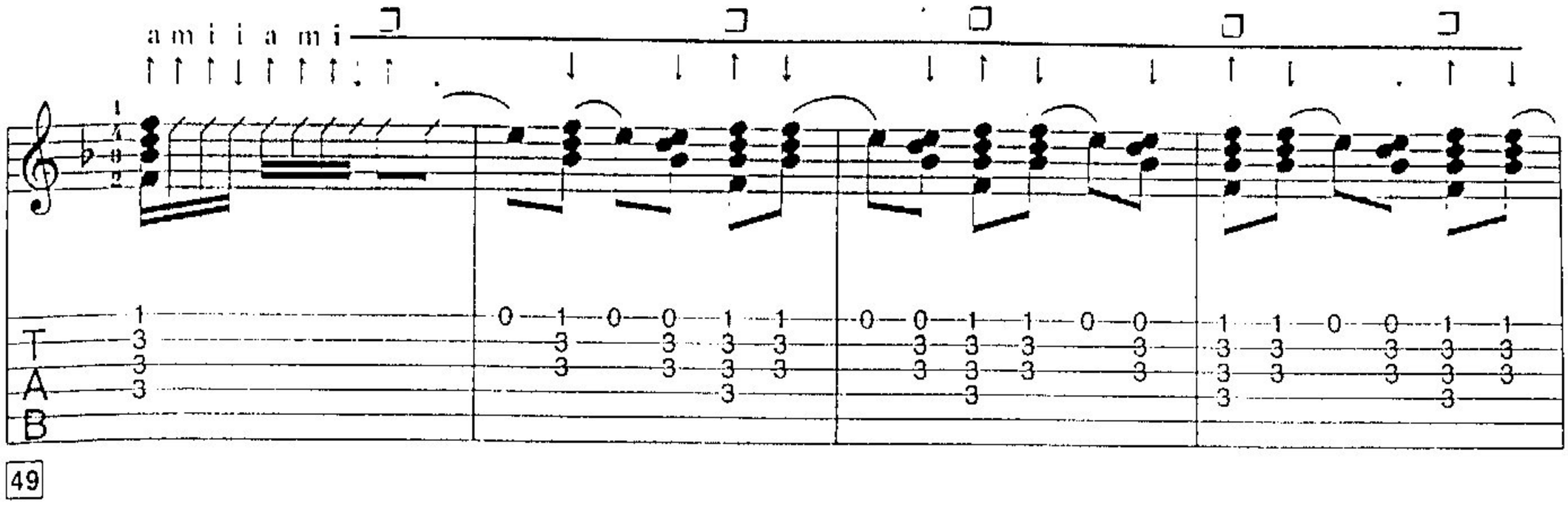
5/6 BV

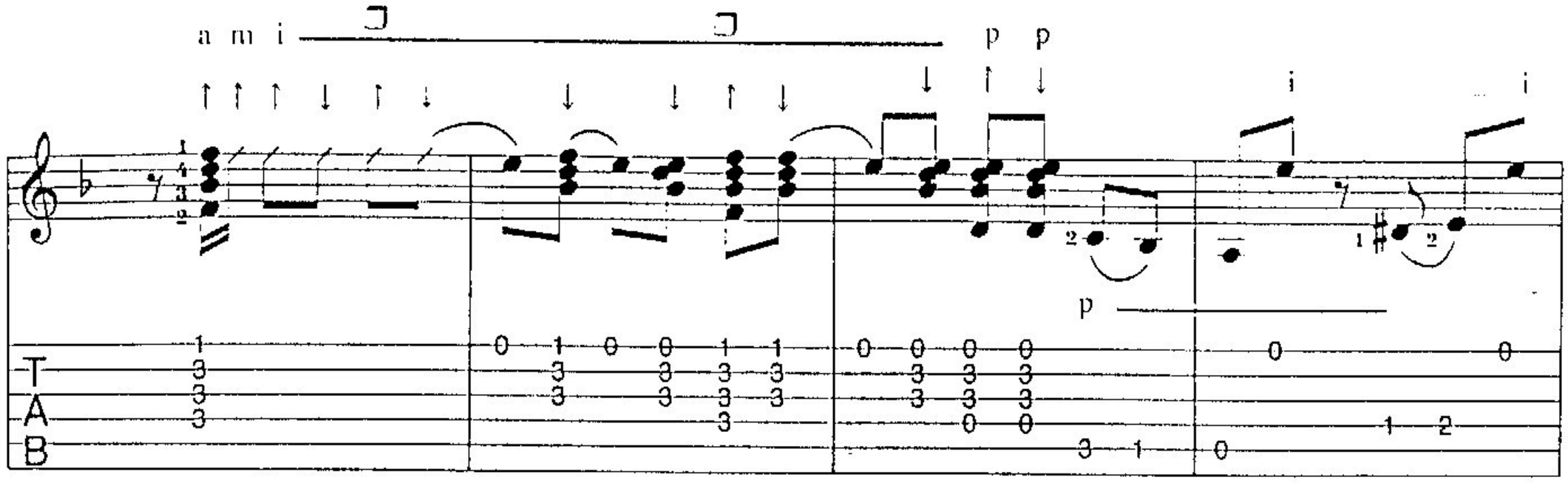
2/3 BVII

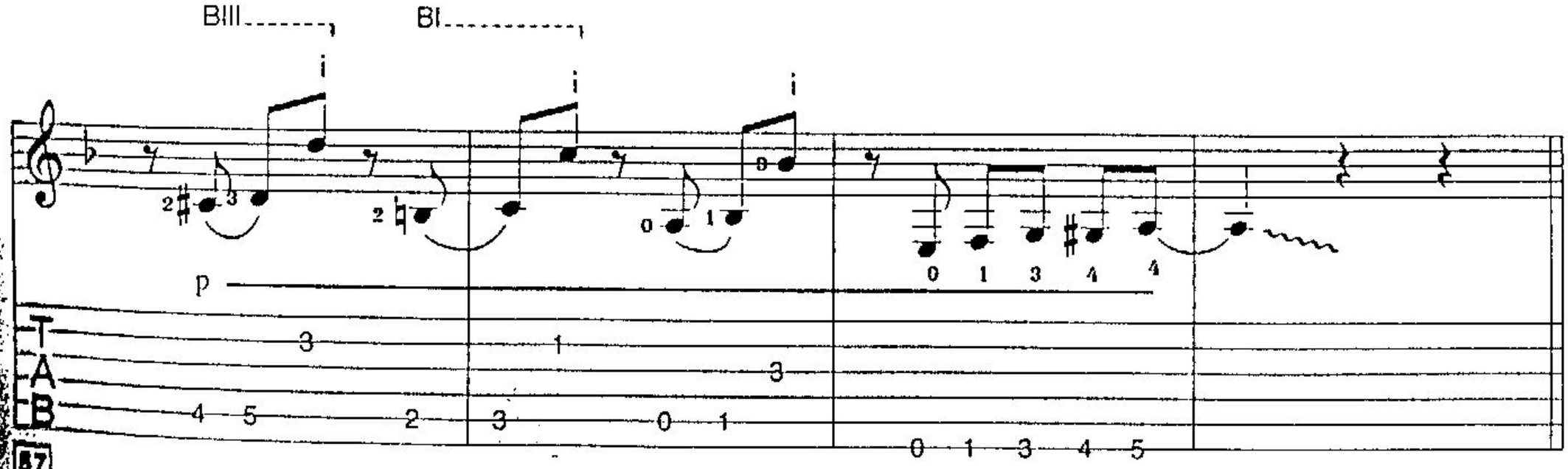
p

p p i m a i m

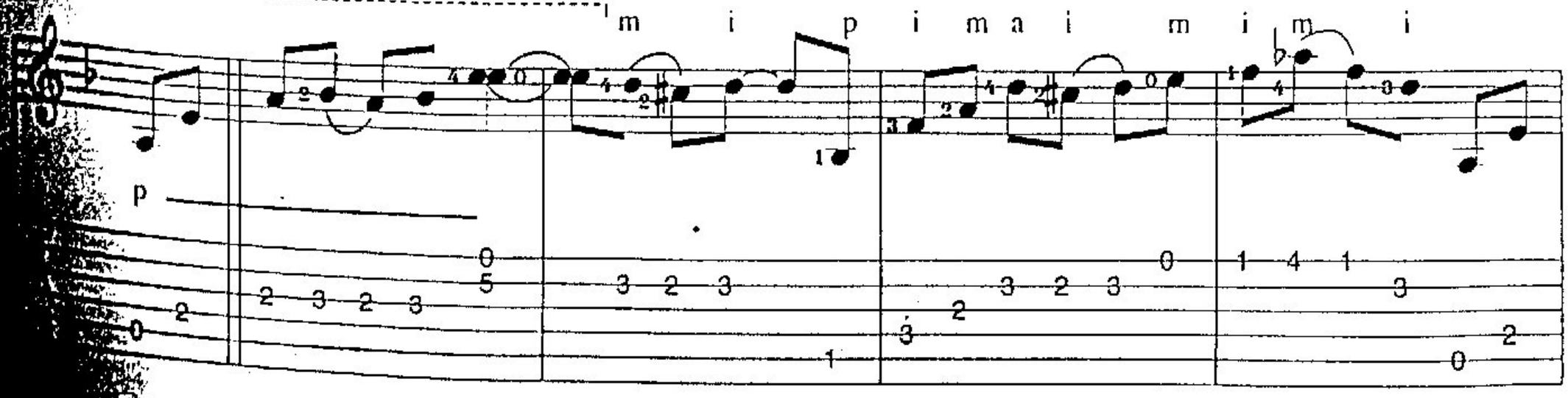

2/3 BV
5/6 BIII
2/3 B
2/3 BVIII
2/3 BII
2/3 BIV
p
i
m
T
A
B
33
37
41
45
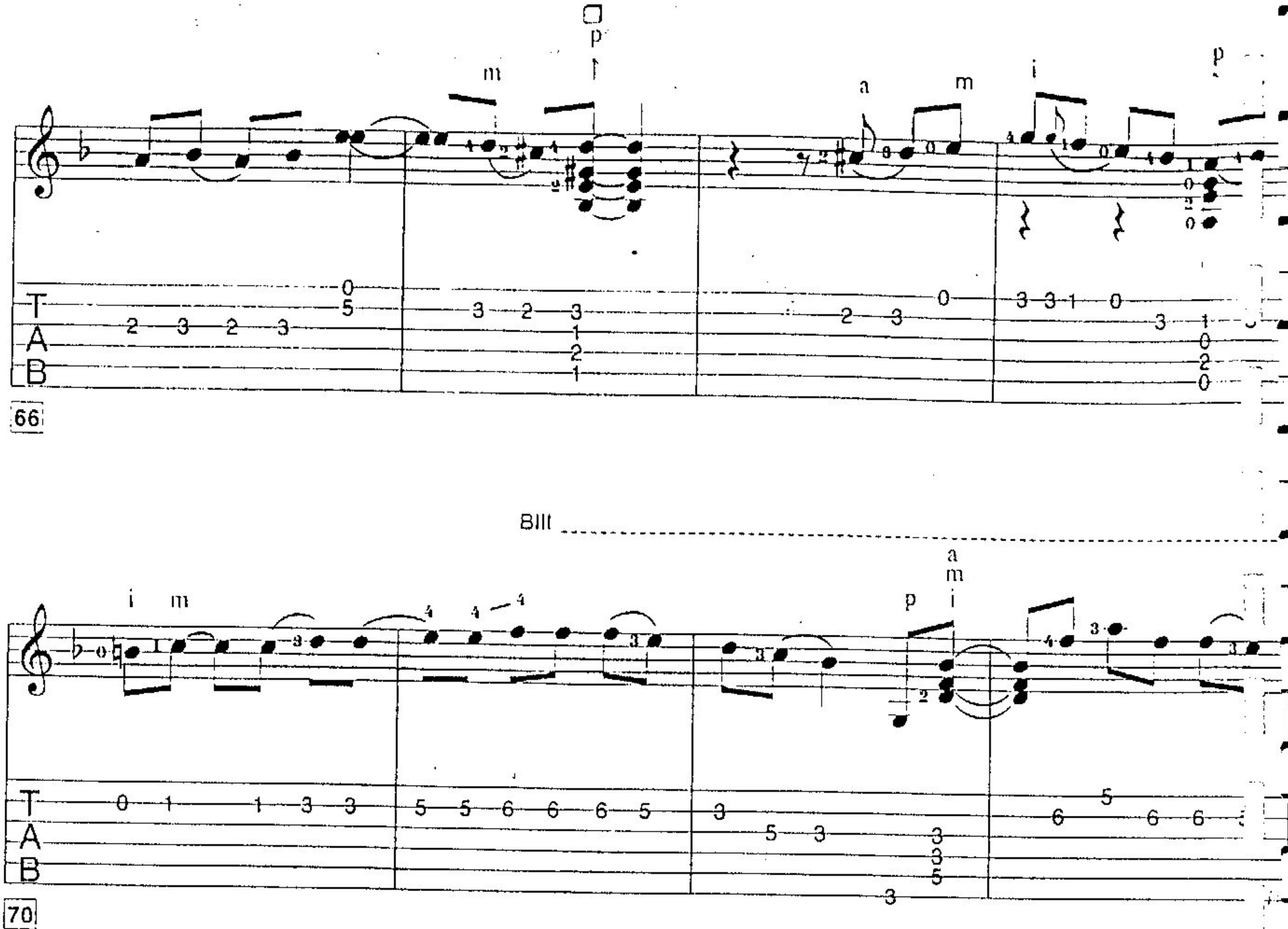


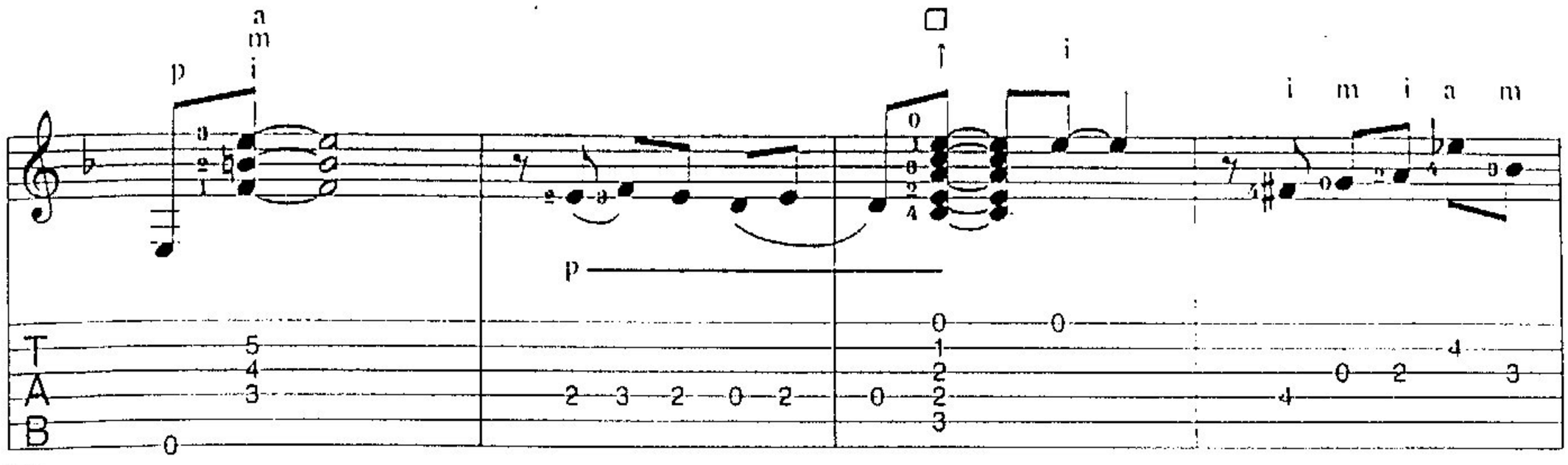




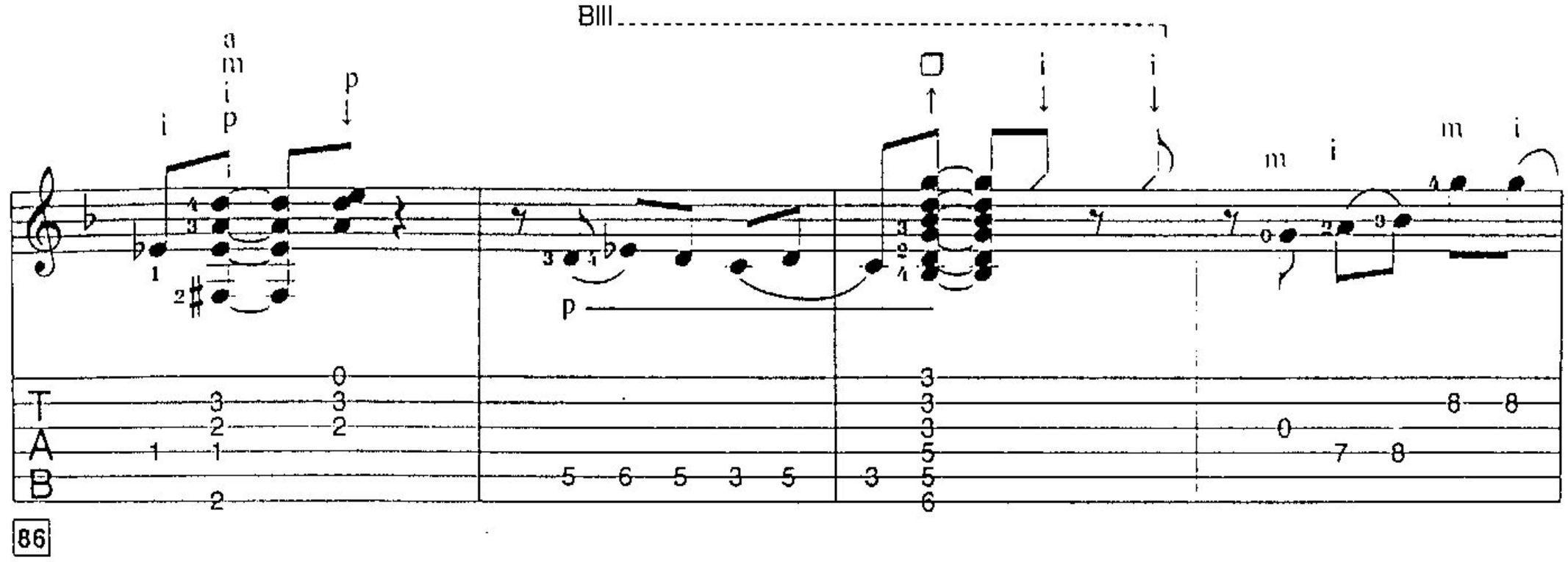
Falseta 1



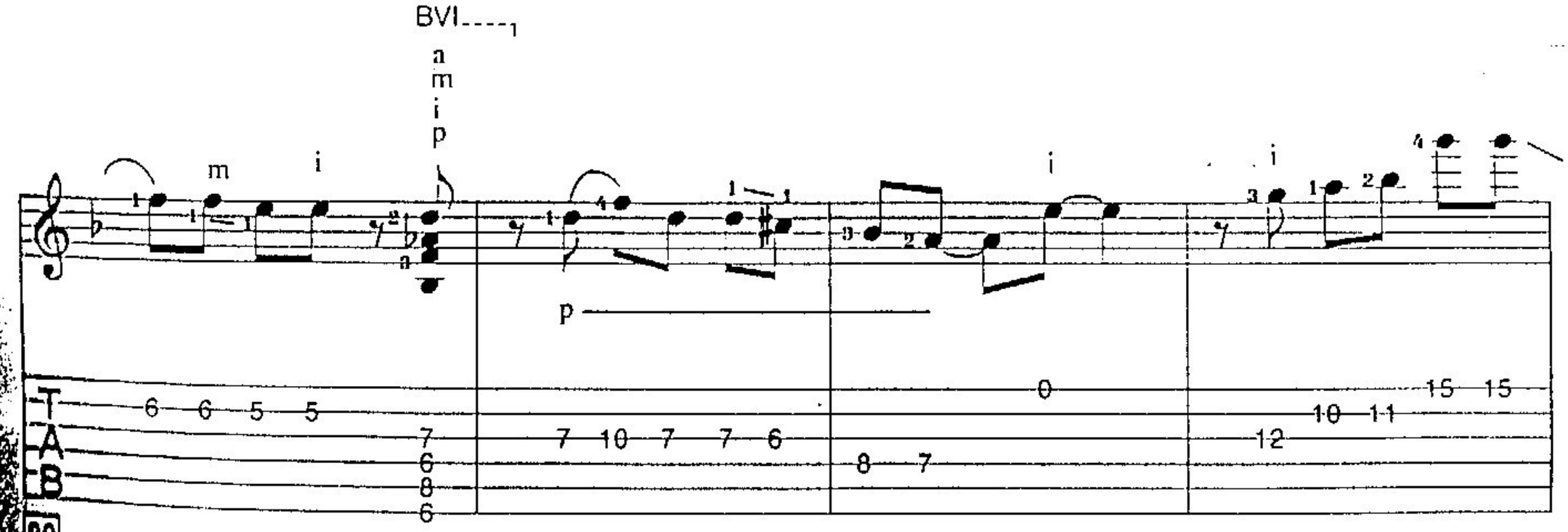

66
m
p
a
m
i
p
T
A
B
BIII
i
m
70
a
m
p
i
BIII
74
i
i
p
i
BIII
78
i
i
p
i
m
a


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

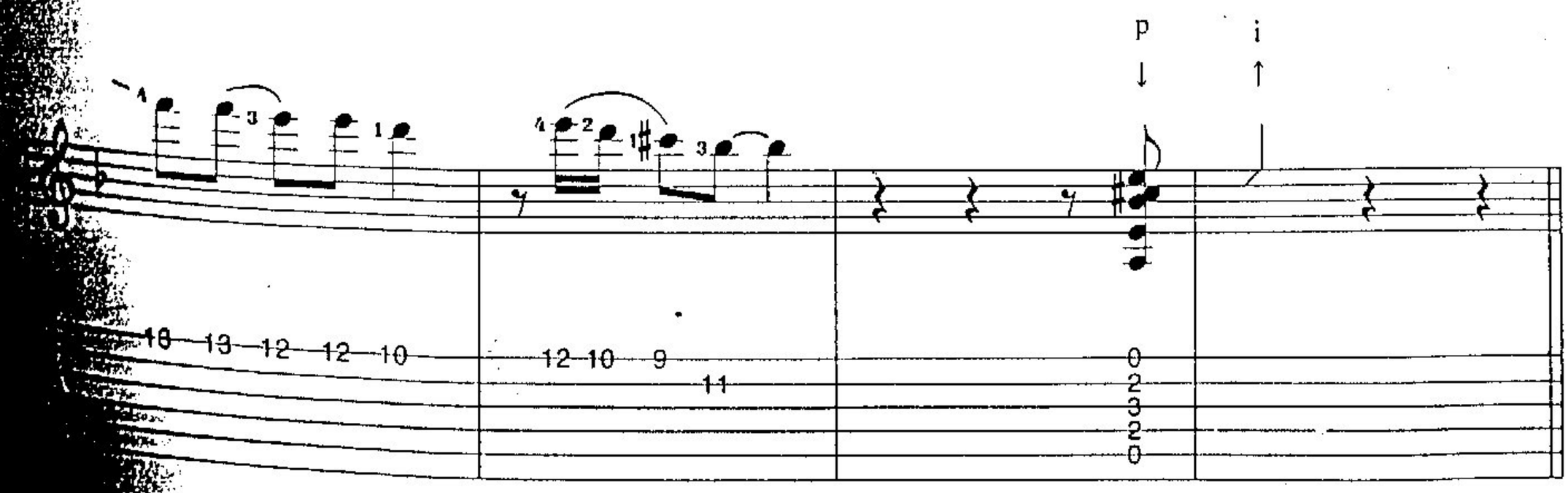
82


BIII
a m i p
p
i
i
i
m i
m i
T
A
B
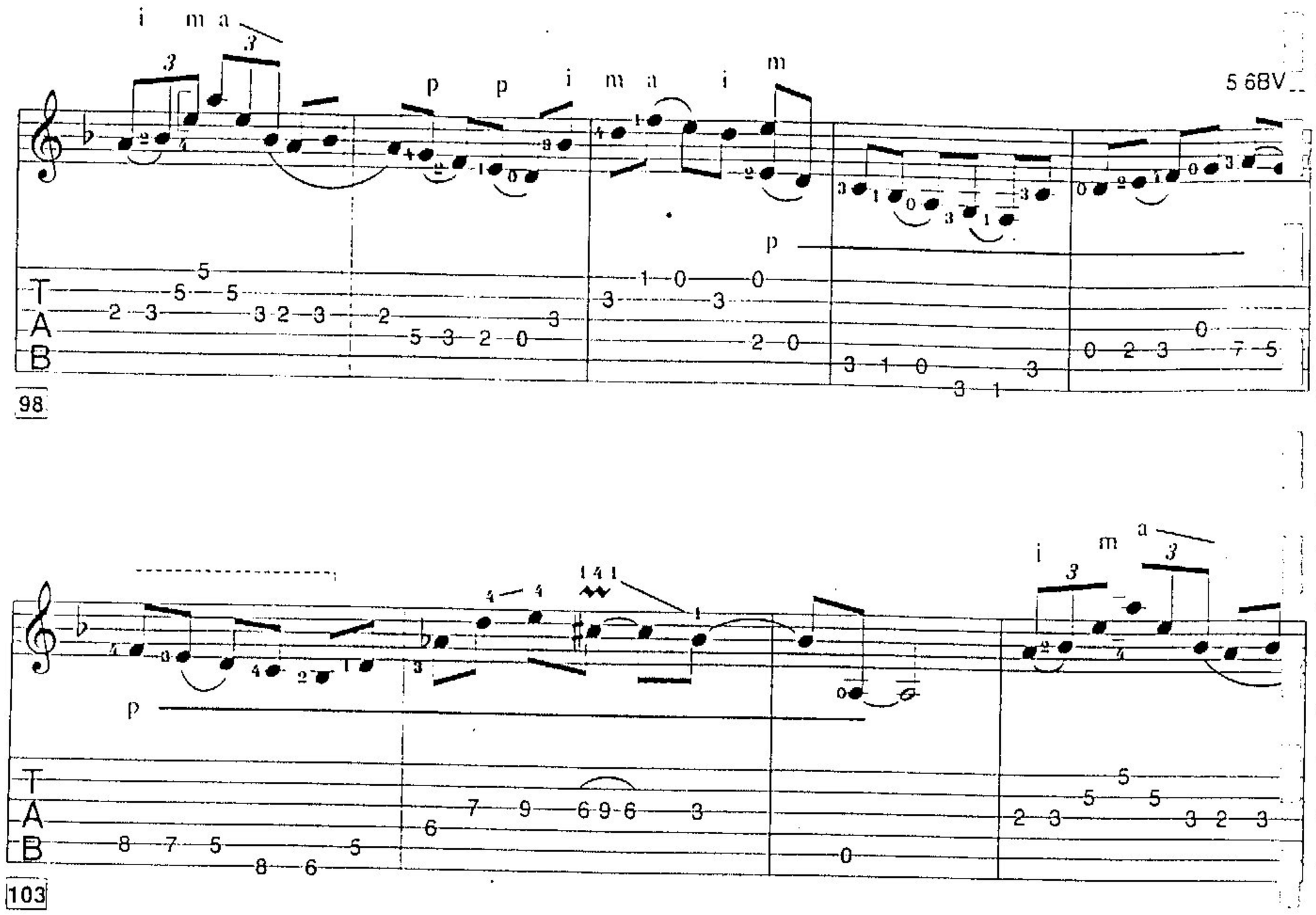
86
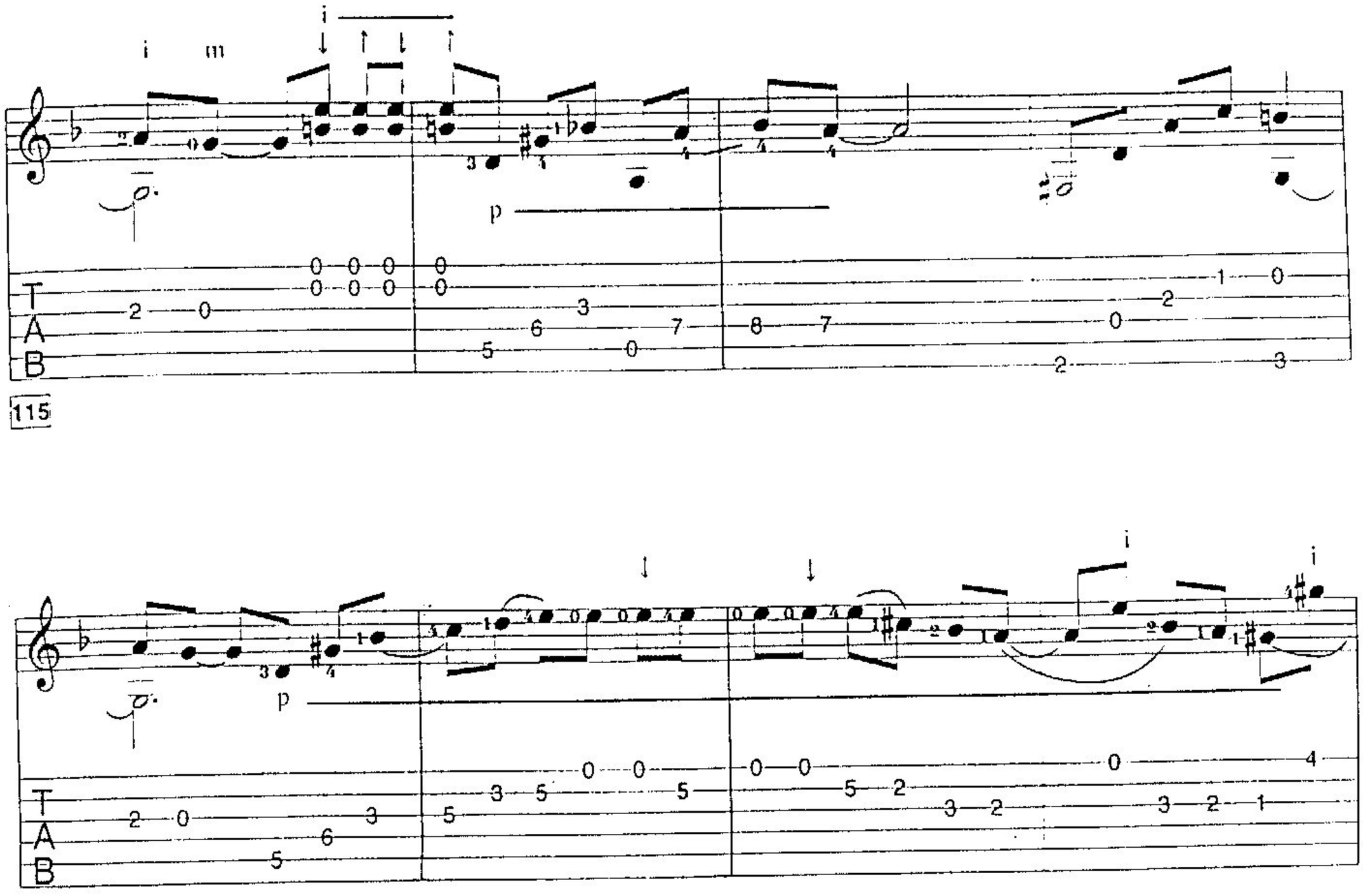

BVI
a m i p
m
i
p
i
i
T
A
B

90

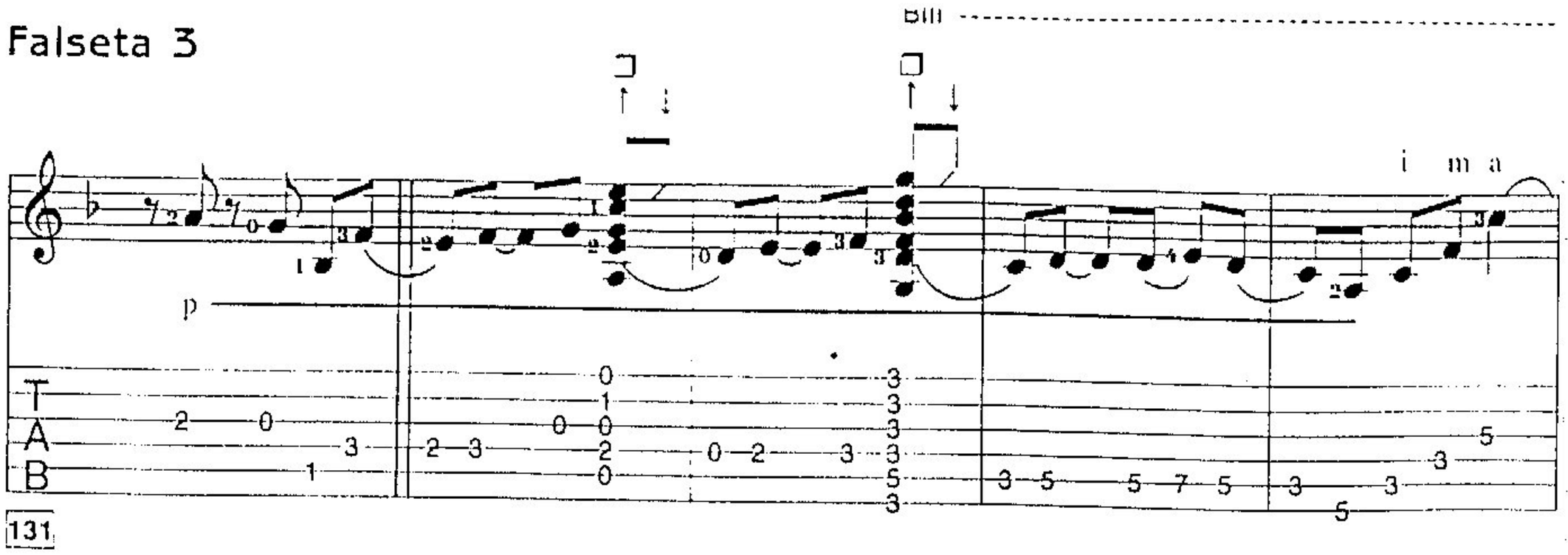

p
i
T
A
B

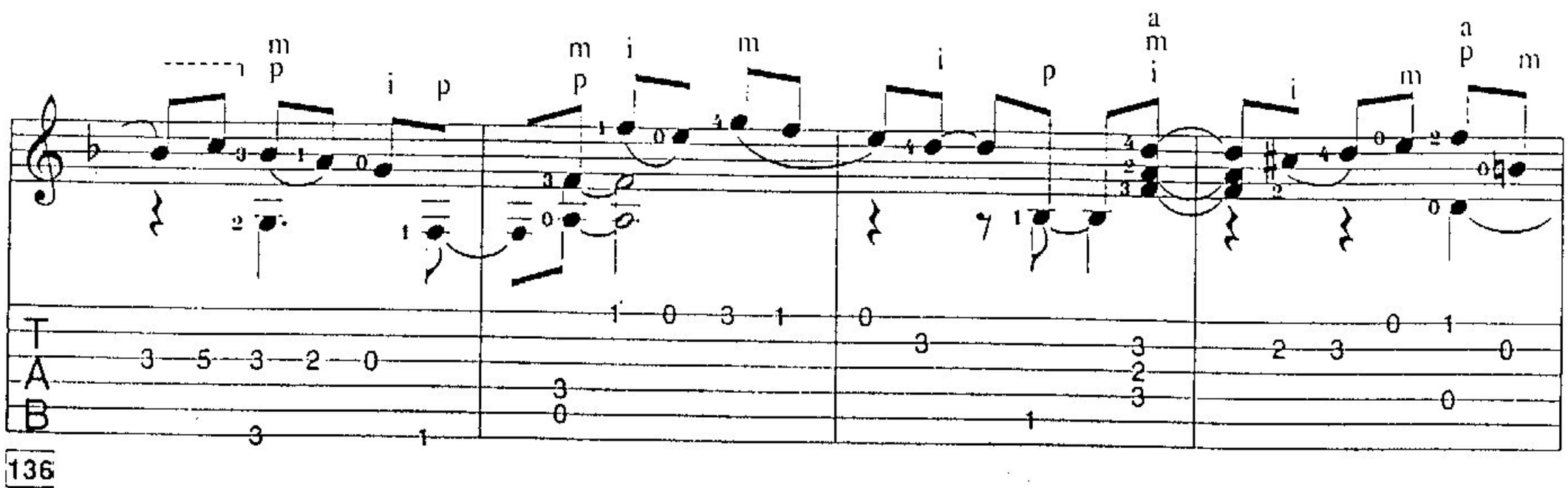
Falseta 2

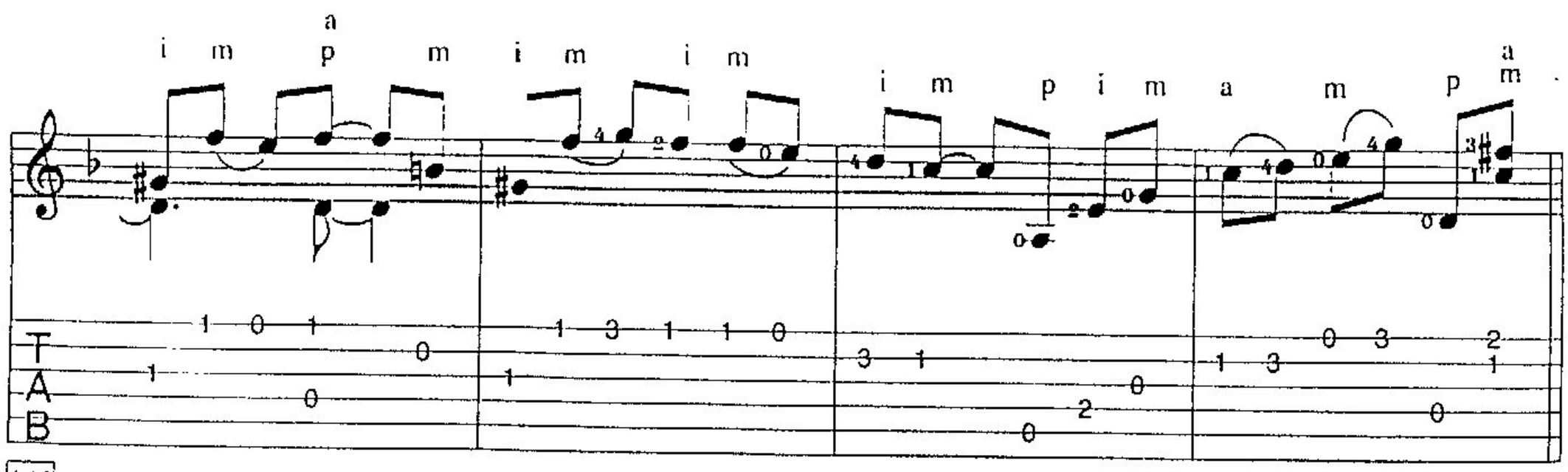


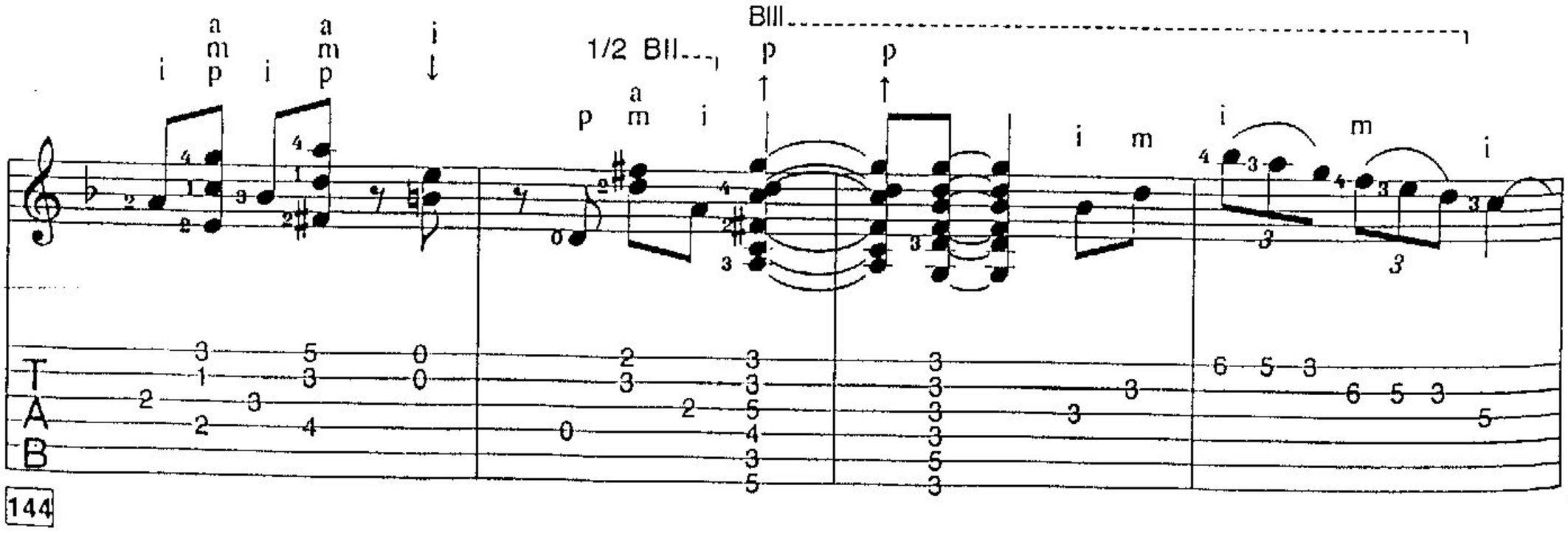

115
119
2/3 BII
123
5/6 BI-I

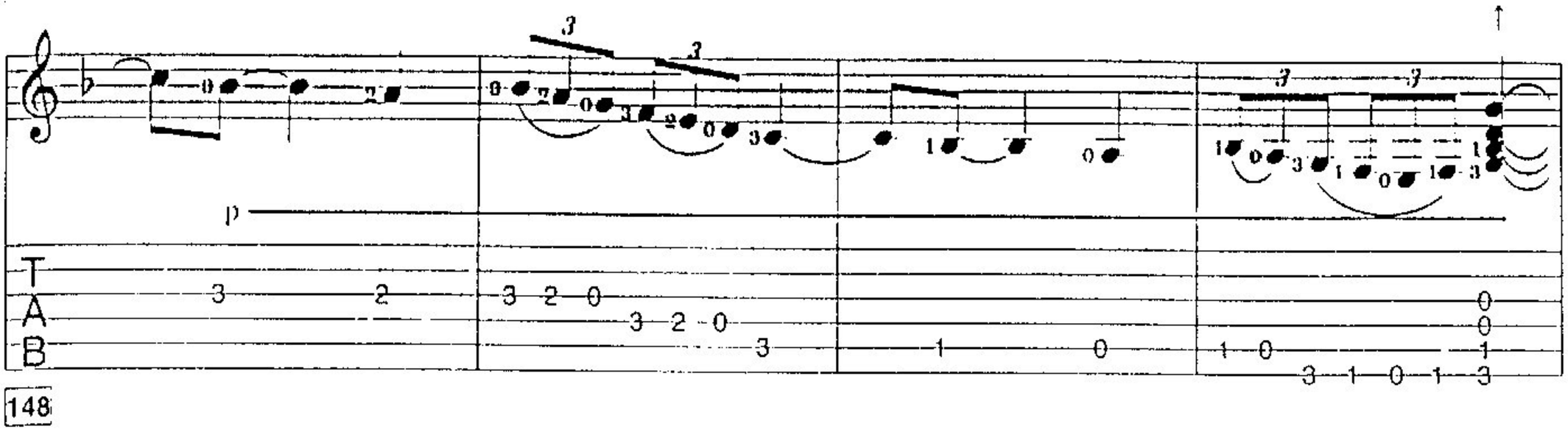
Falseta 3

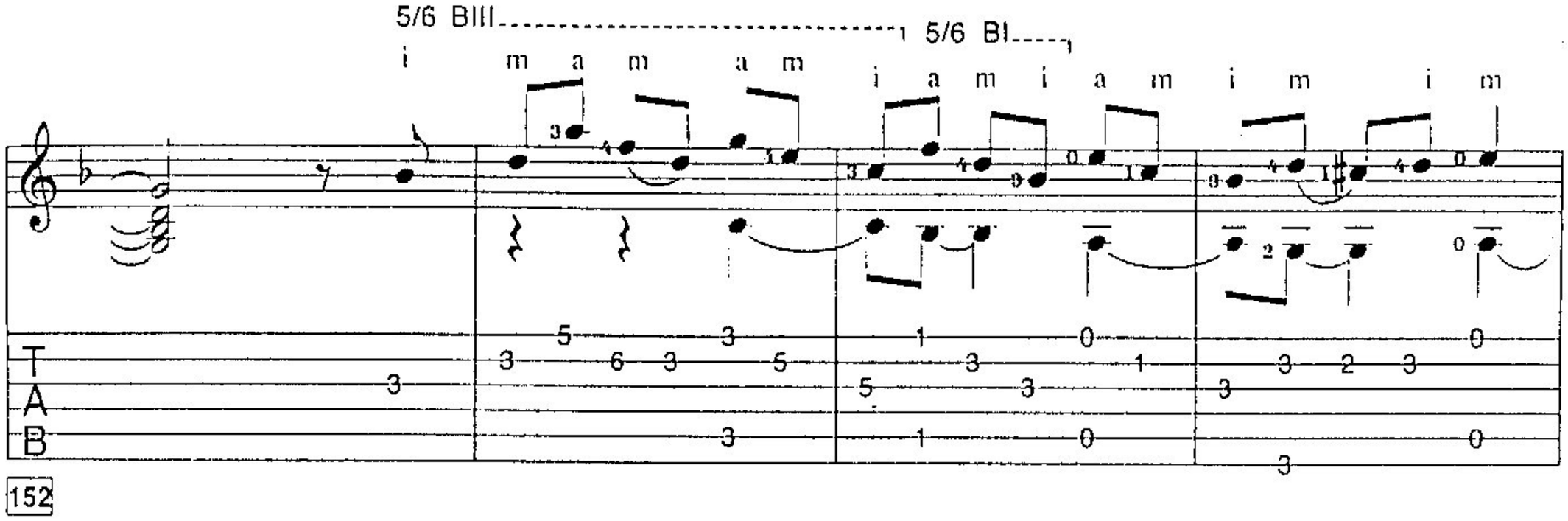

BIII
i m a
p
T
A
B
131

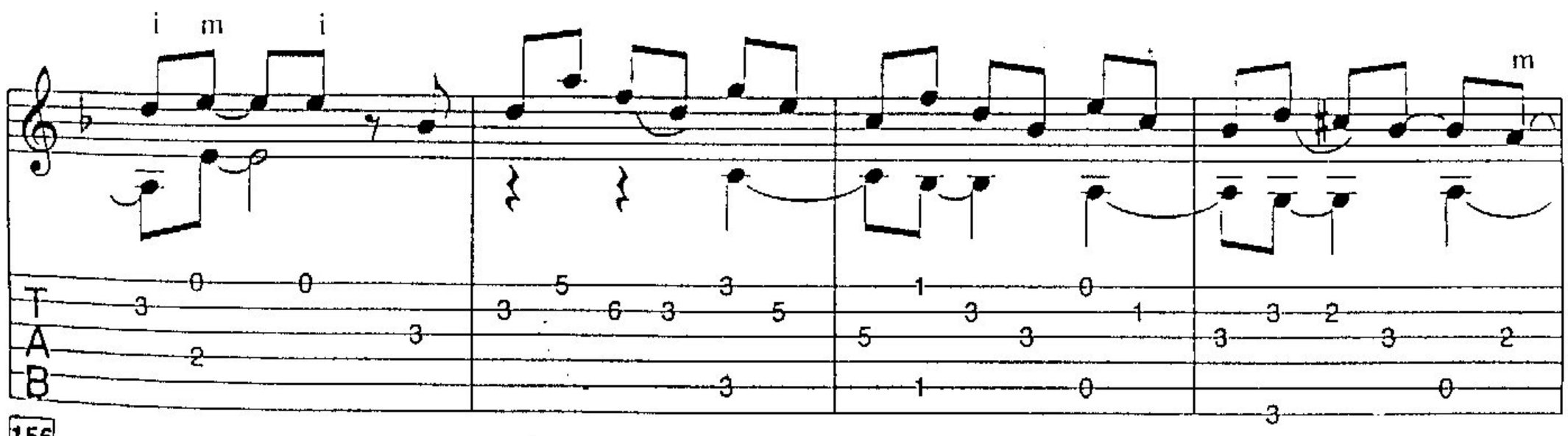

m i m i m i p a m i p i m a p m
p p p p
T
A
B
136

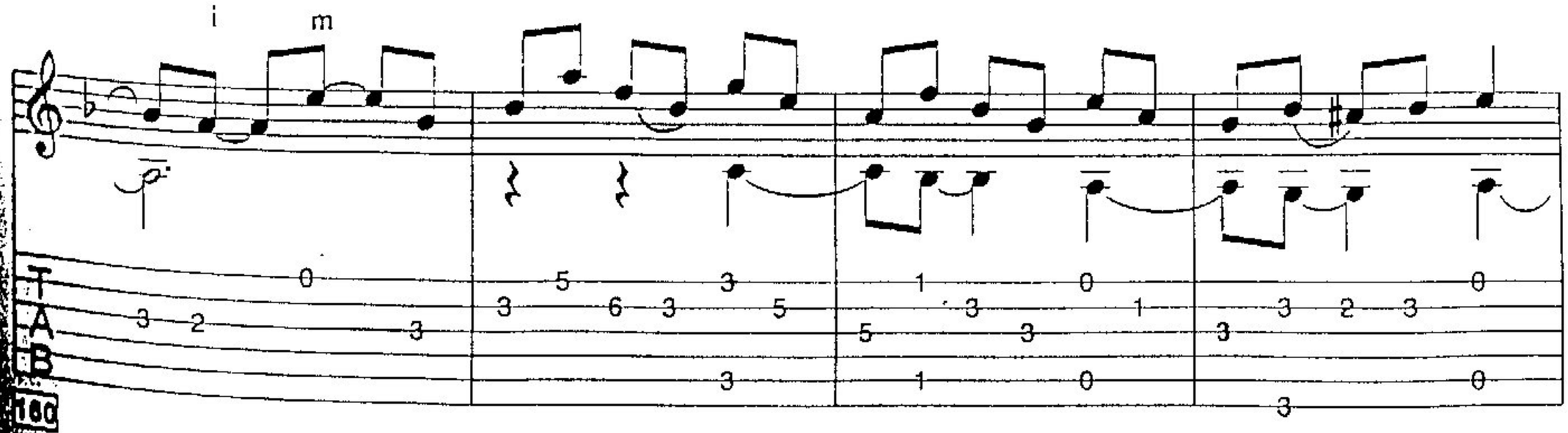

a i m p m i m i m i m p i m a m p a m
T
A
B
140

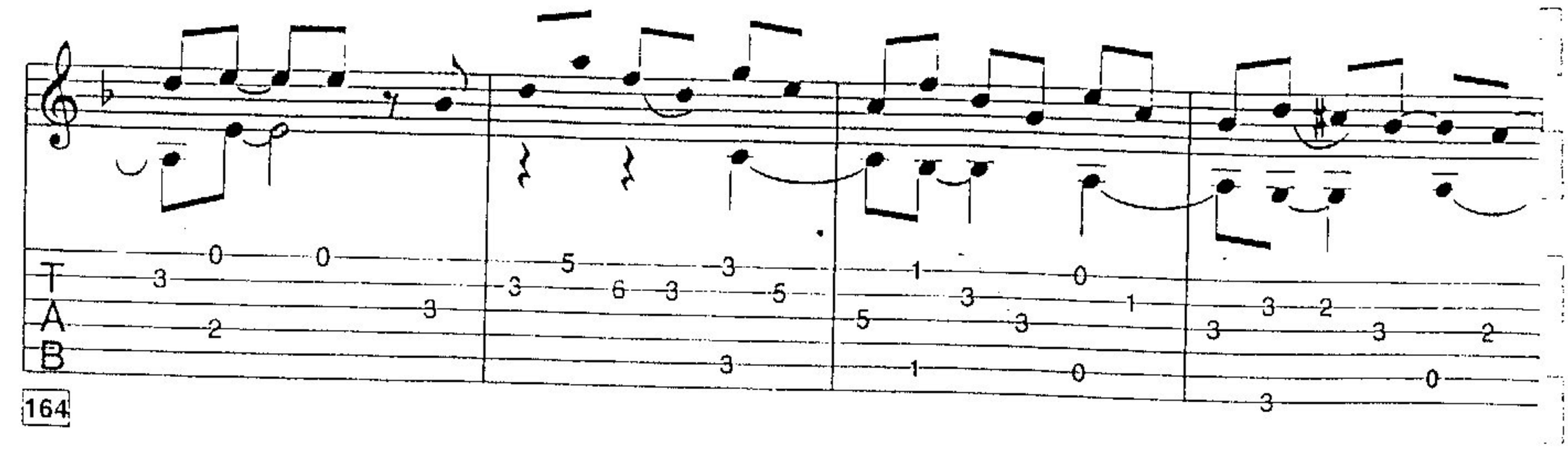

BIII
1/2 BII
a m i i m a m i p p
p p
T
A
B
144


148

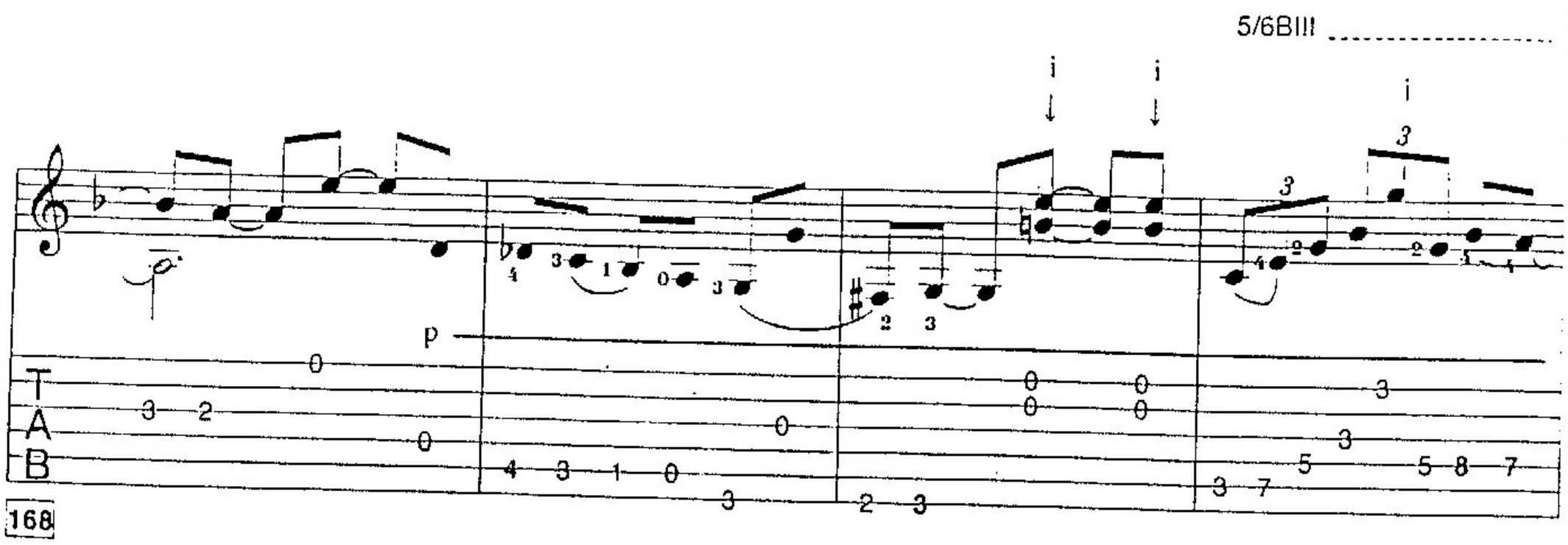

5/6 BIII
5/6 BI
i m a m a m
i a m i a m i m i m
152


i m i
m
156

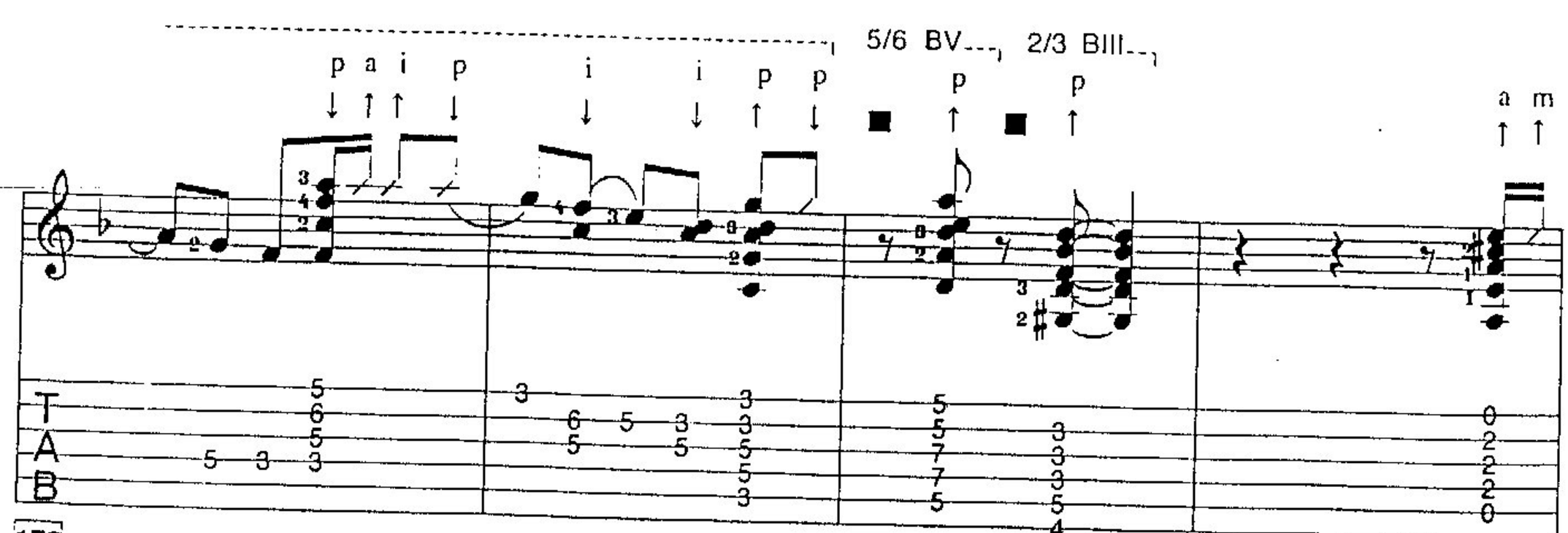

i m
160



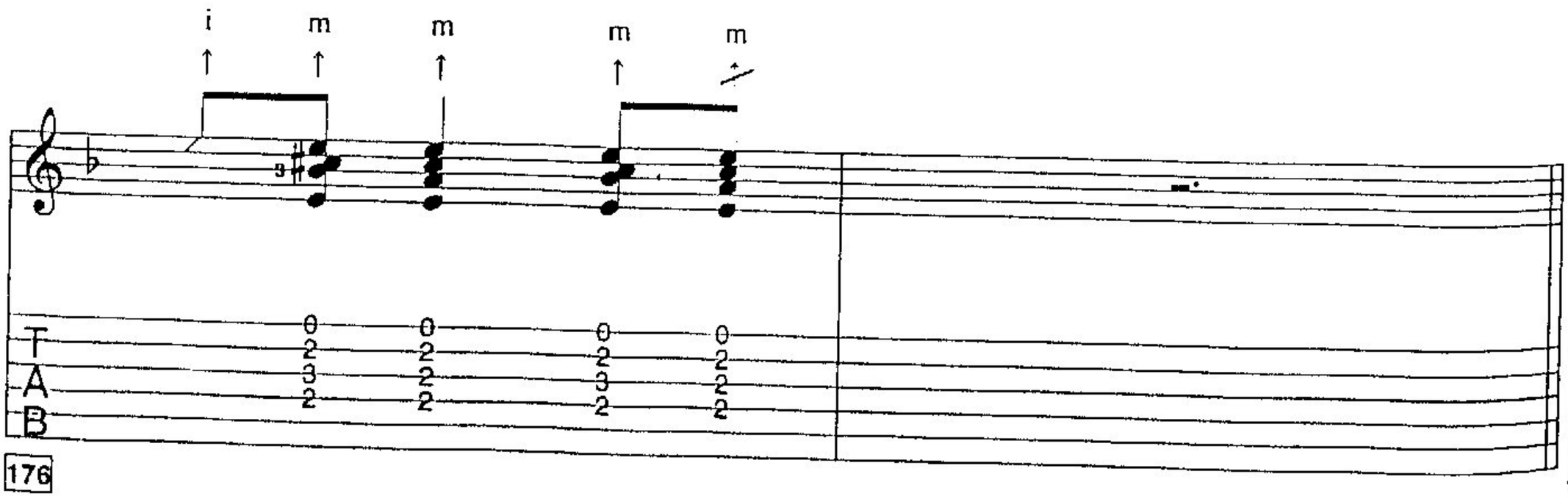
164



168
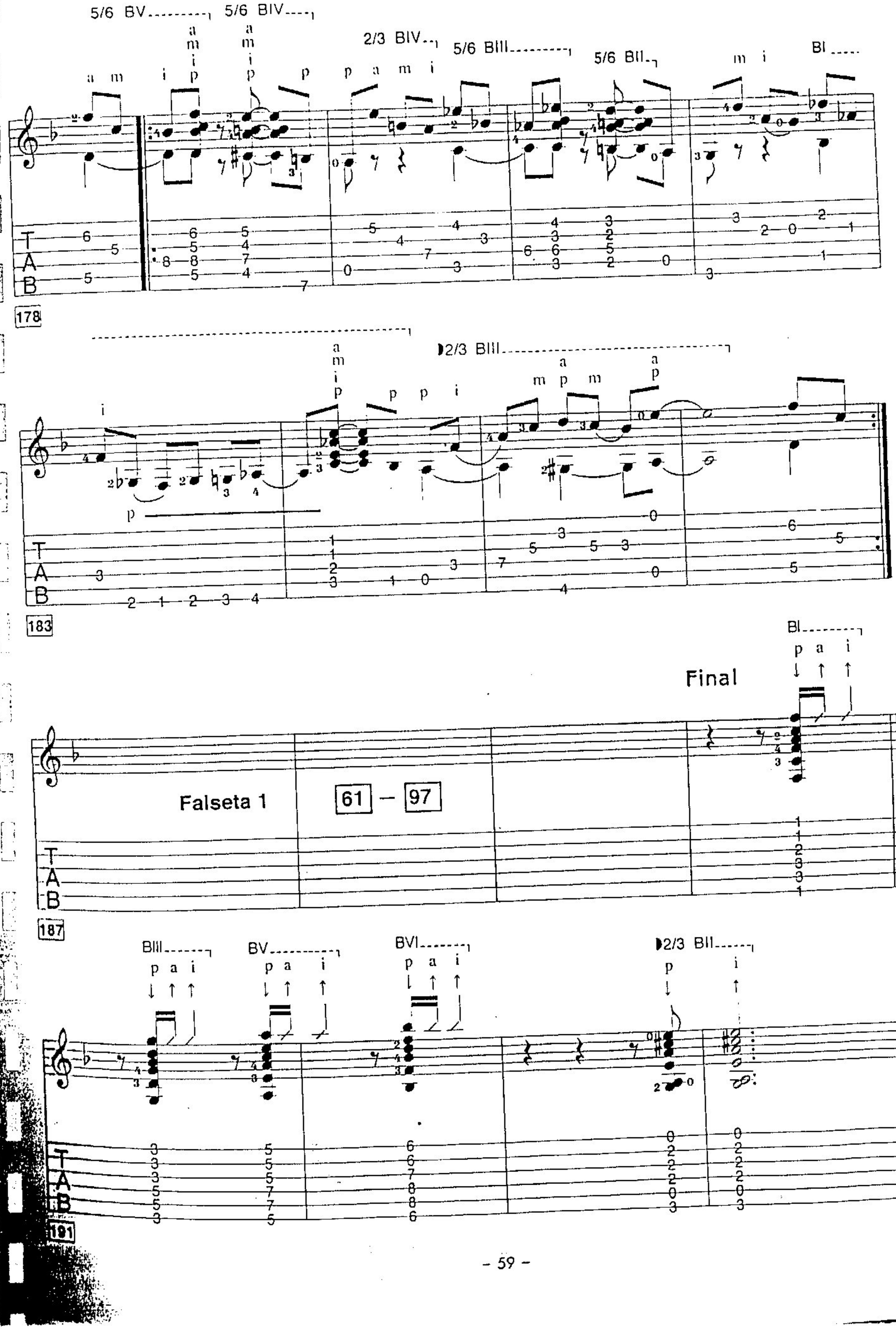


172



176

Falseta 4


5/6 BV
5/6 BIV
2/3 BIV
5/6 BIII
5/6 BII
BI
2/3 BIII
BI
Final
Falseta 1
61 – 97
BIII
BV
BVI
2/3 BII
178
183
187
191

Bulerías 3

Bei der Stimmung **E A D G A D** dürften auch routinierte Blattspieler ins Schleudern geraten. Wir haben deshalb den Notentext «optisch» transponiert. Das bedeutet: Gitarre umstimmen und spielen, wie wenn nichts wäre!

With a tuning like **E A D G A D** even experienced sight readers will be faced with a problem. That is why we transposed the music «visually». This means: change the tuning and play as accustomed!
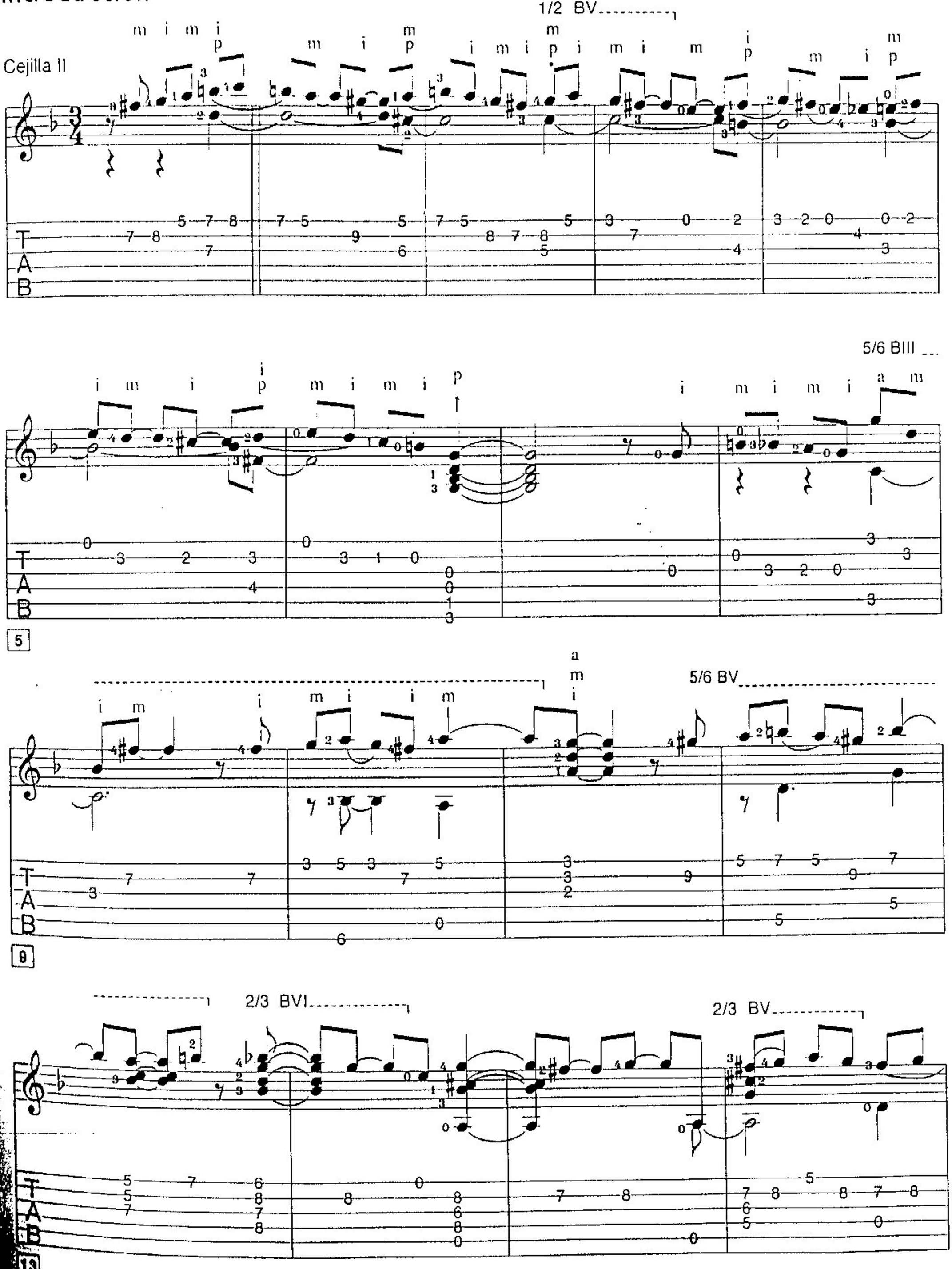
L'accordage **MI LA RÉ SOL LA RÉ** devrait causer des problèmes de déchiffrage même aux plus experts. Nous avons donc transposé l'écriture «visuellement». Cela signifie: changer l'accordage et jouer comme si de rien n'était!

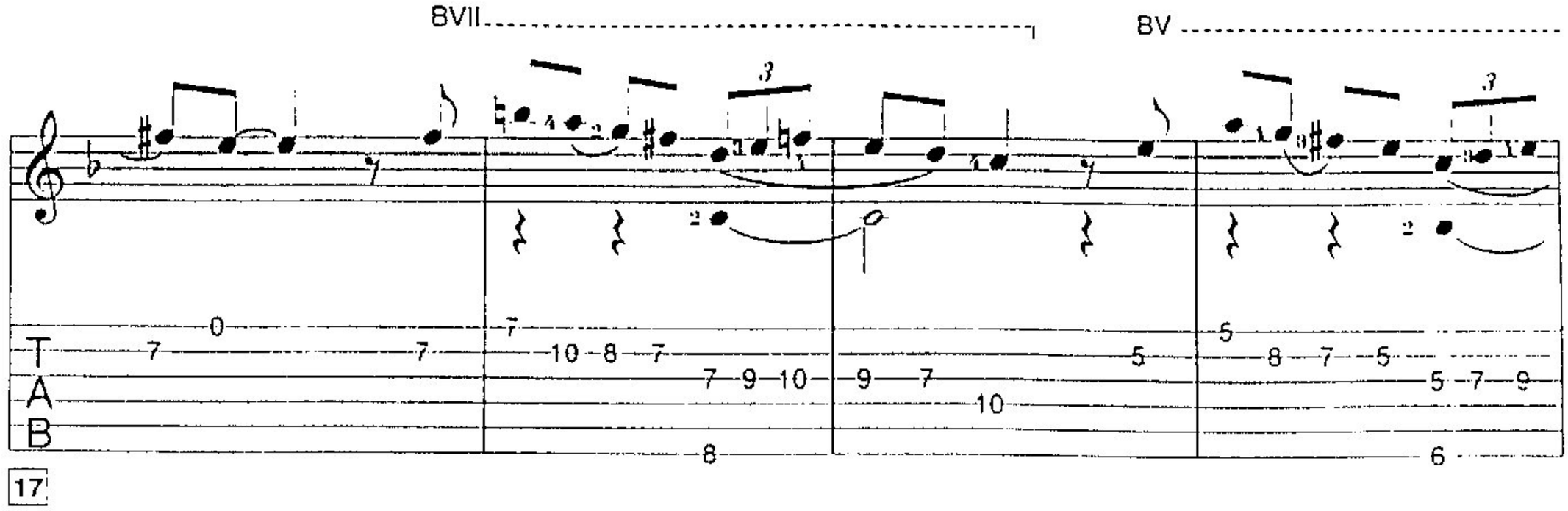
La afinación **MI LA RE SOL LA RE** puede causar problemas de lectura hasta a los más expertos. Por eso hemos transpuesto la música «visualmente». Esto significa que basta con cambiar la afinación y tocar como si nada.

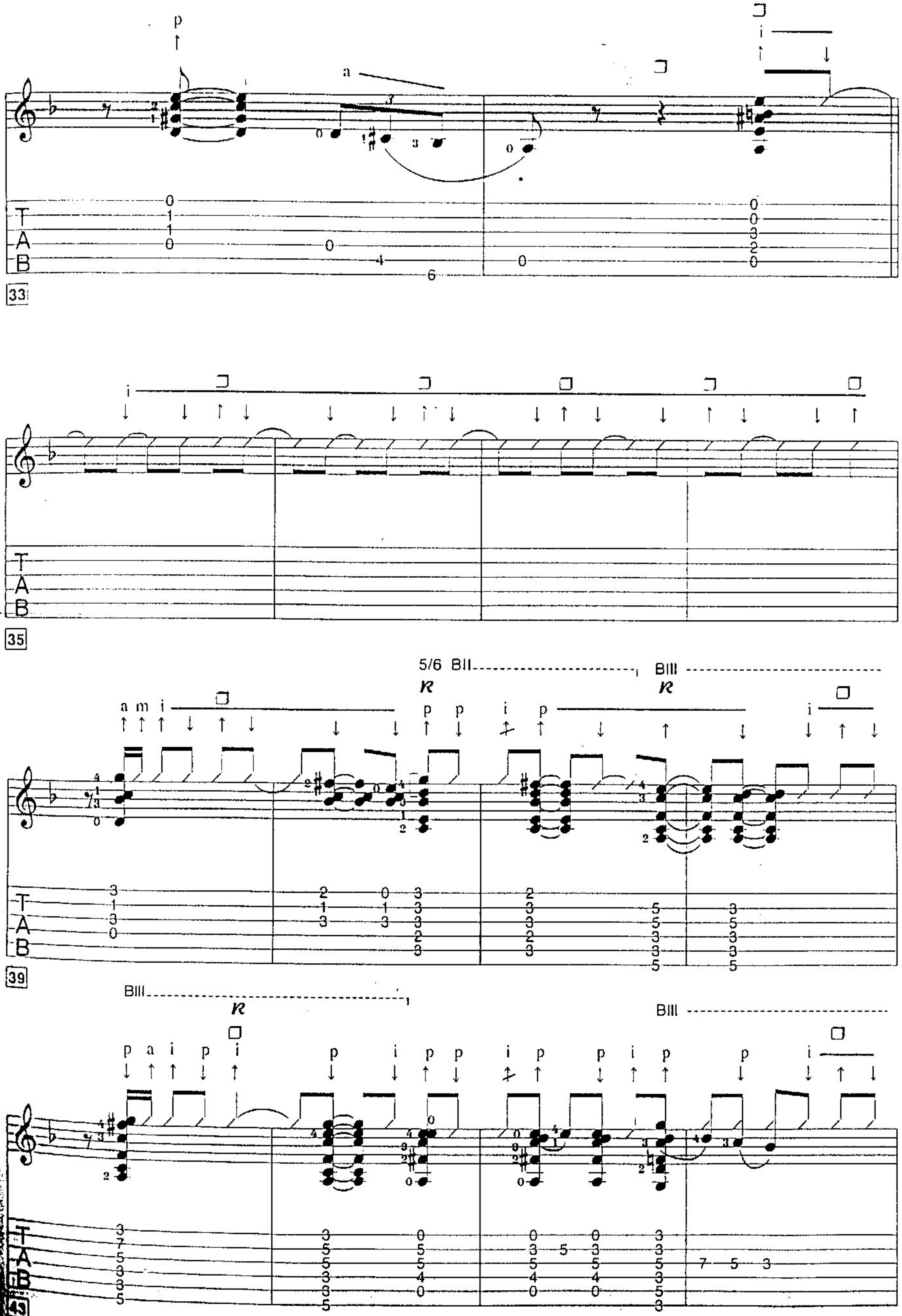
Bulerías 3
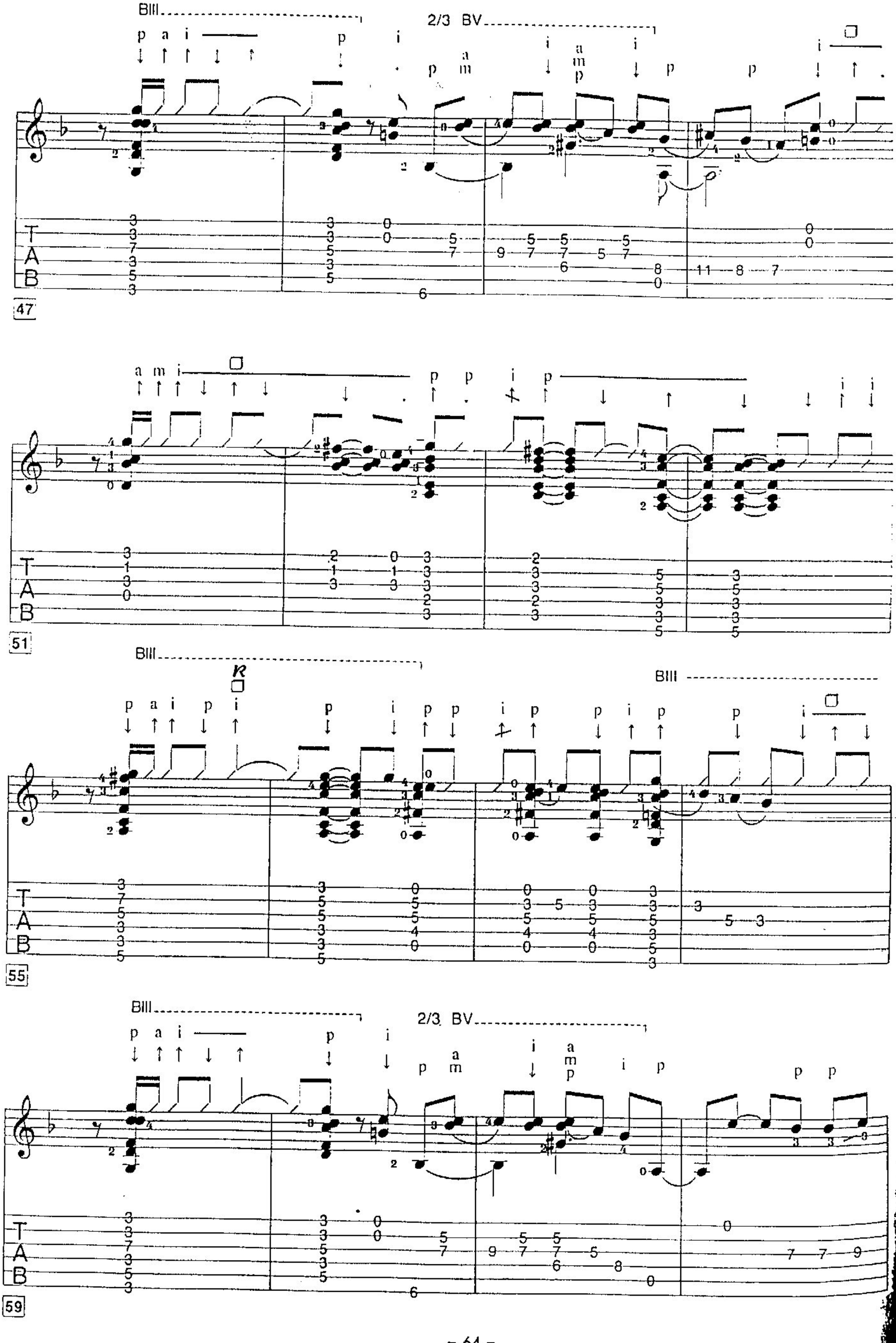
① = D / Ré ② = A / La
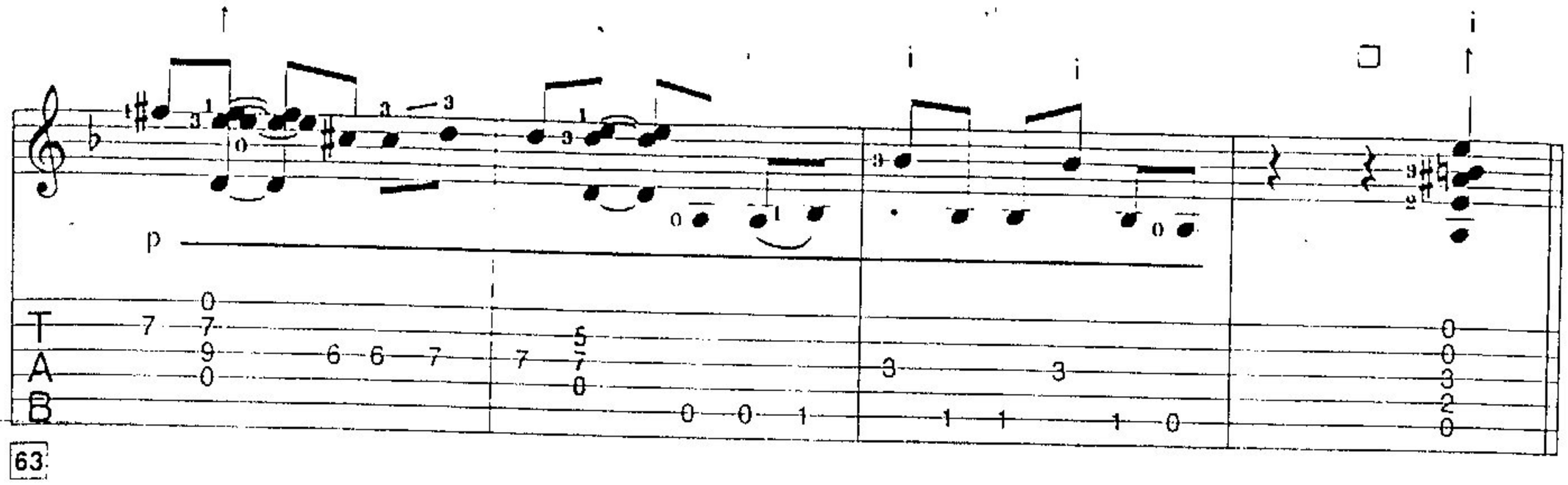
Introducción



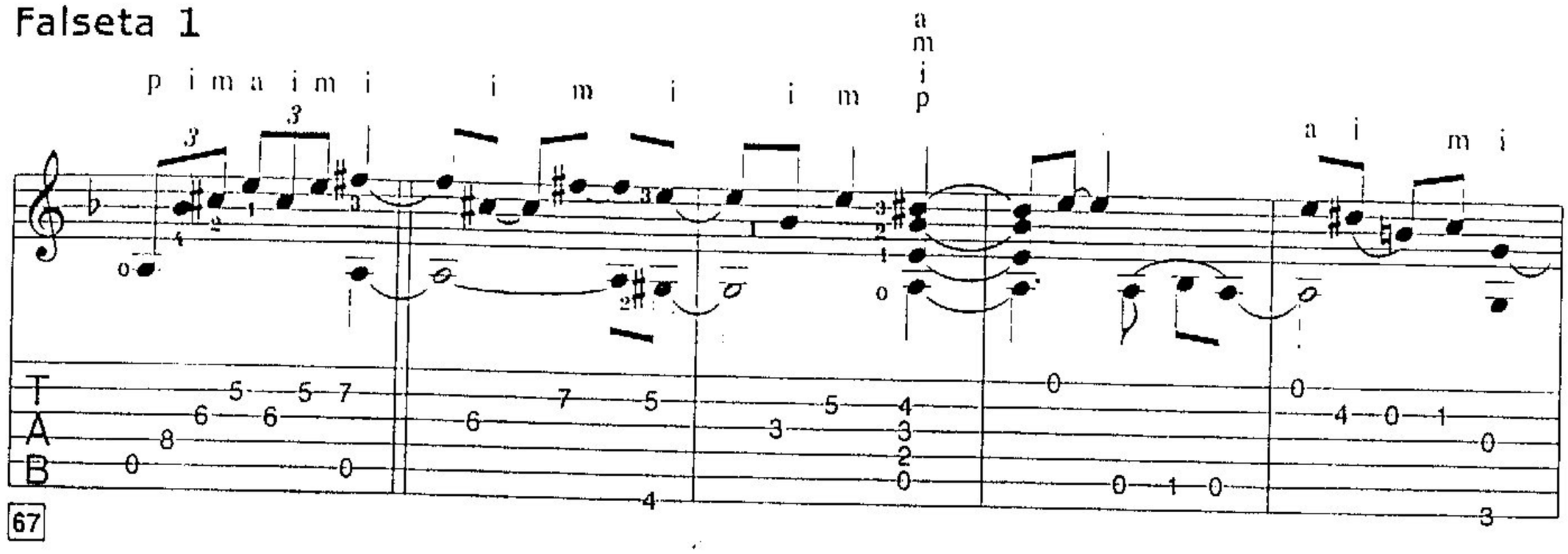

BVII
BV
17
2/3BIII
i i m a m i m a
21
i m i m a m i m i m
p p
25
2/3 BI
2/3 BVII
a m i i p
29

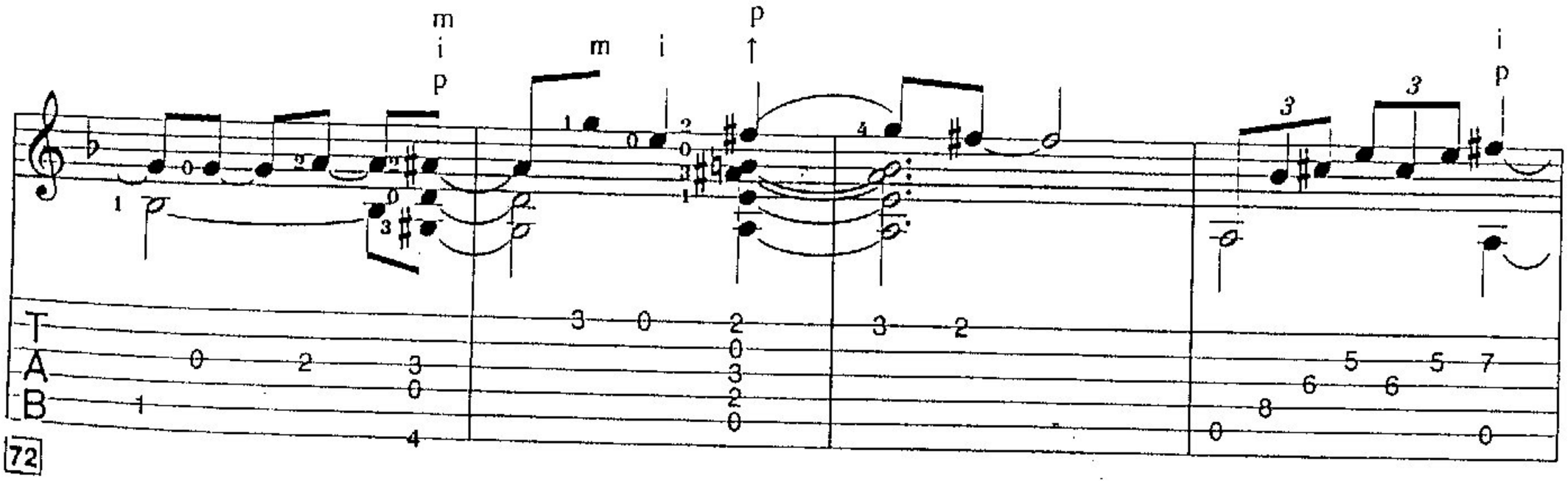

p
a
T
A
B
33
i
25
5/6 BII
BIII
35
a m i
p p i p
39
p a i p i
p i p p i p p i p p
45

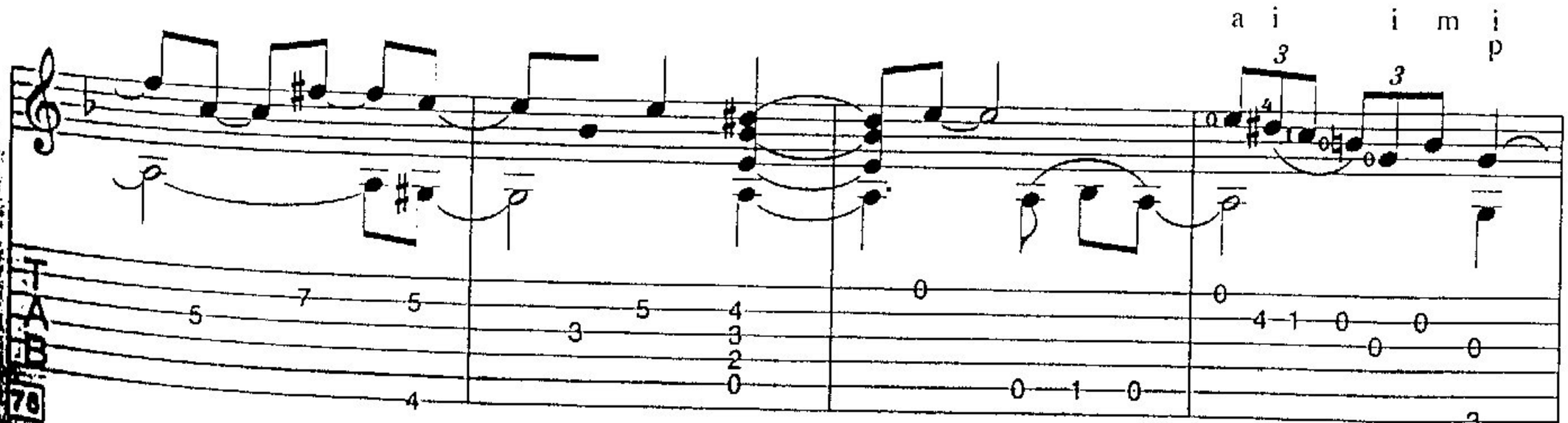

BIII
2/3 BV
47
51
BIII
R
BIII
55
BIII
2/3 BV
59

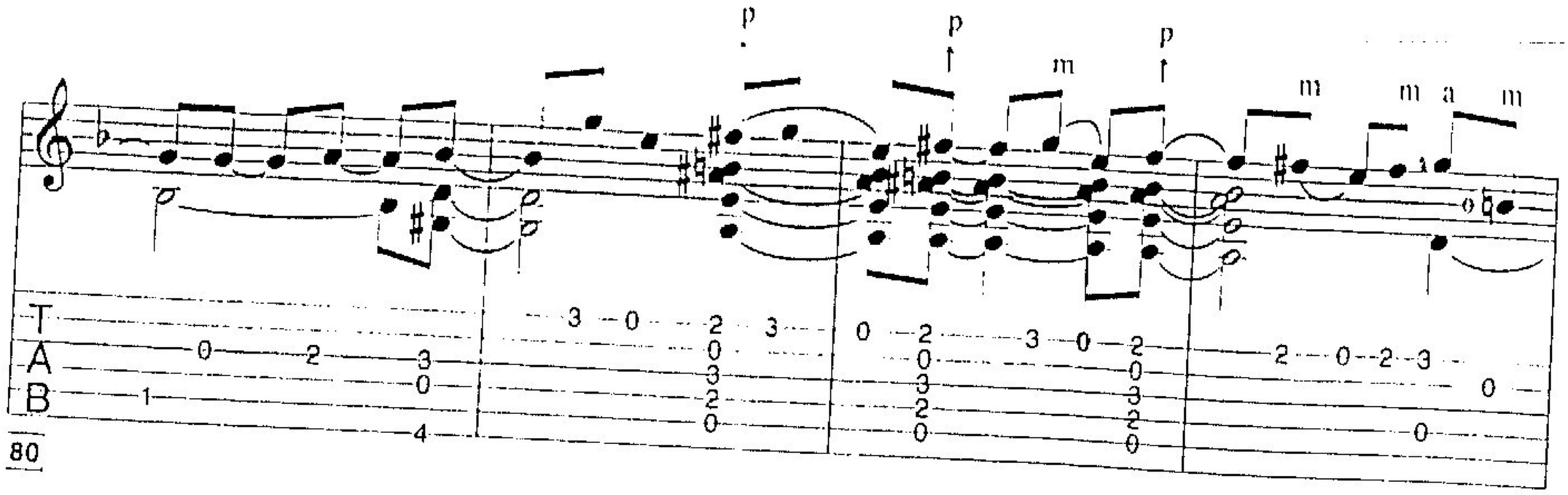


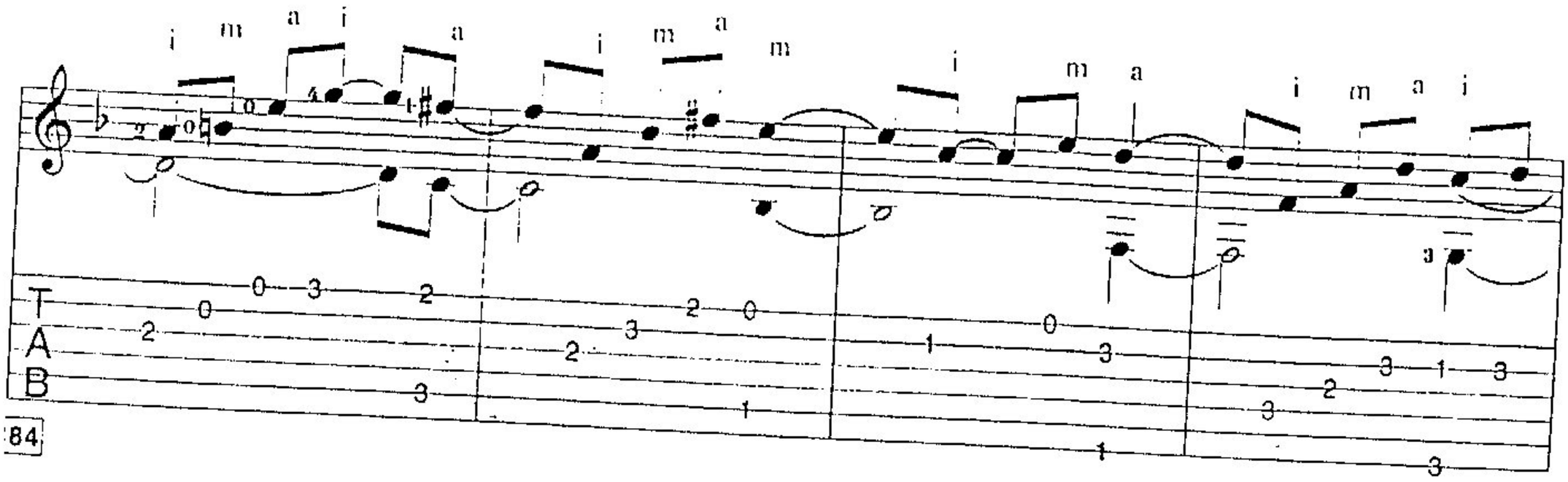
Falseta 1

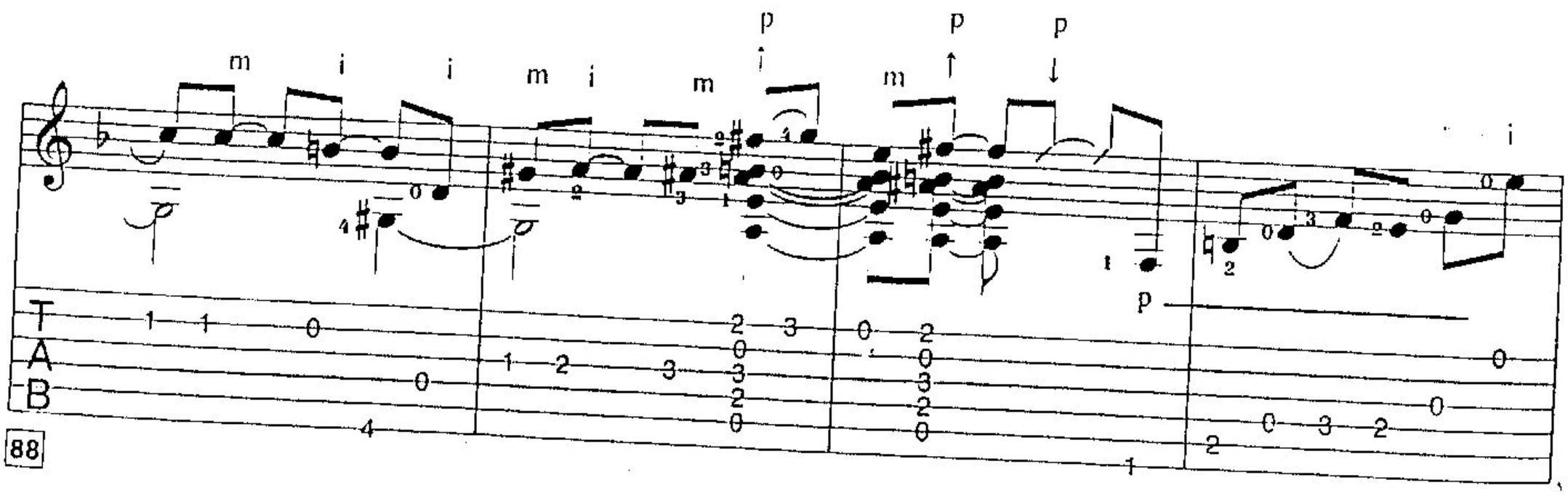


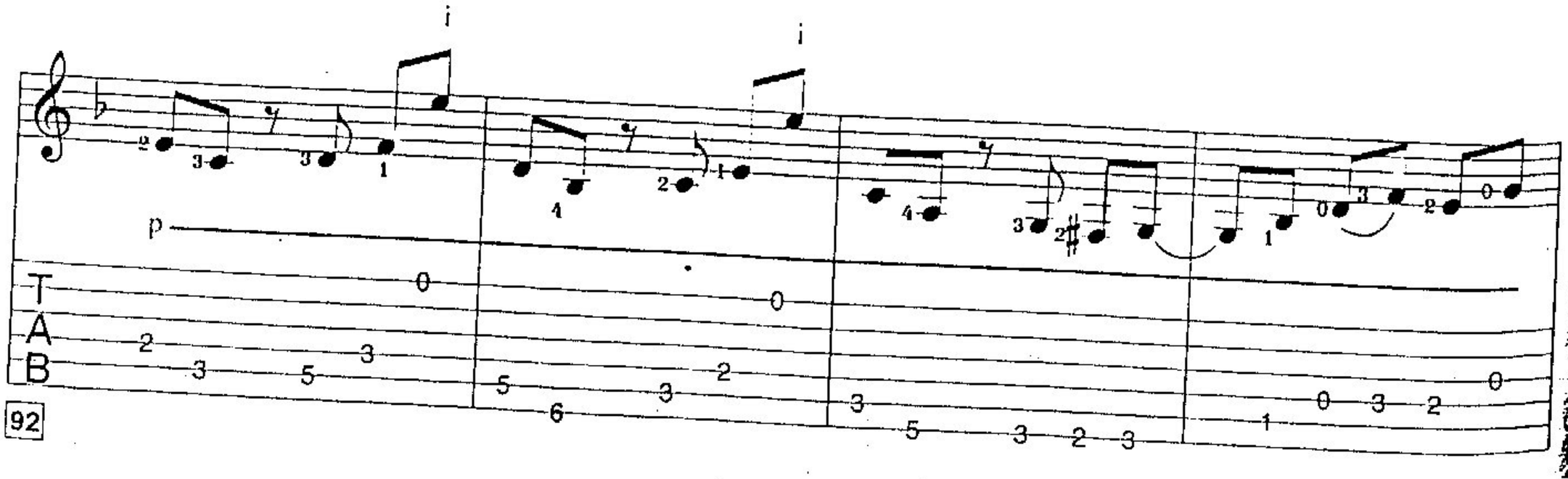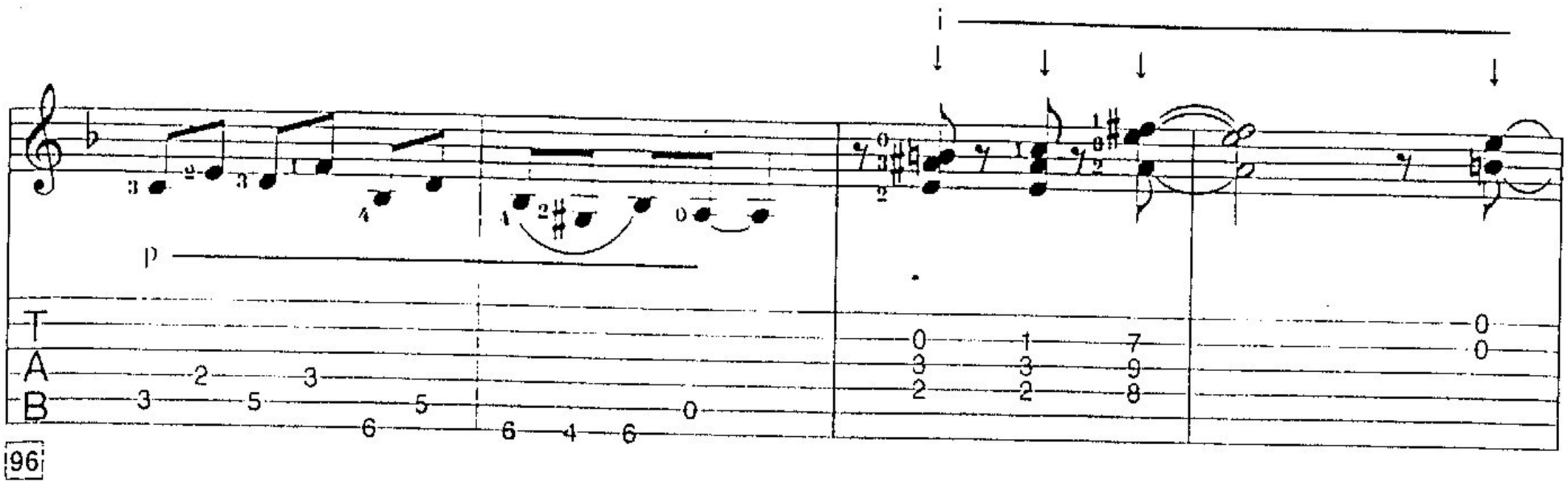




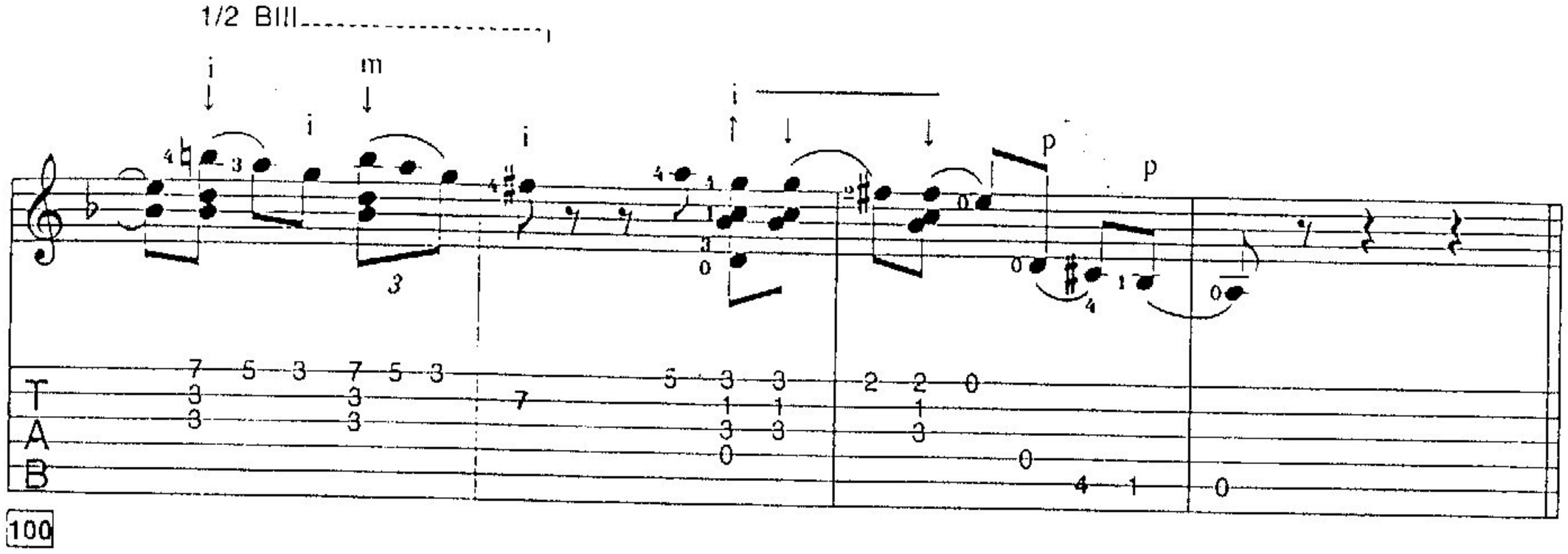

p
p
p
m
m
m a m
80
T
A
B


i m a i
a
i m a
m
i
m a
i m a i
84
T
A
B


p
p
p
m i i m i m
i
m
88
T
A
B

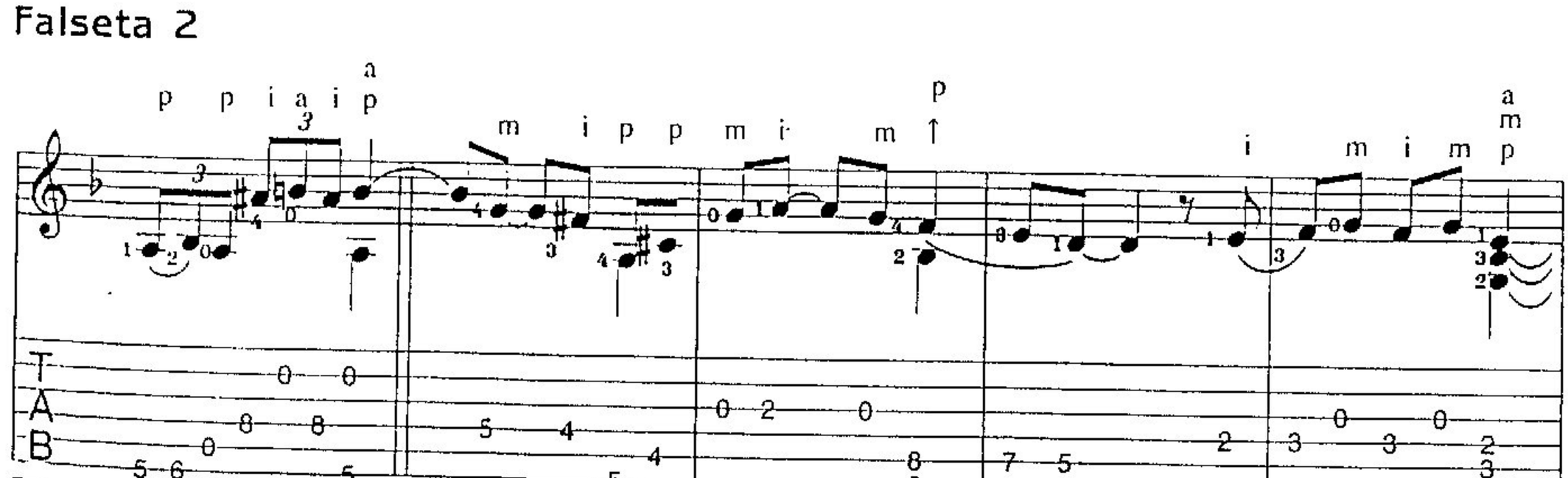

i
i
p
92
T
A
B

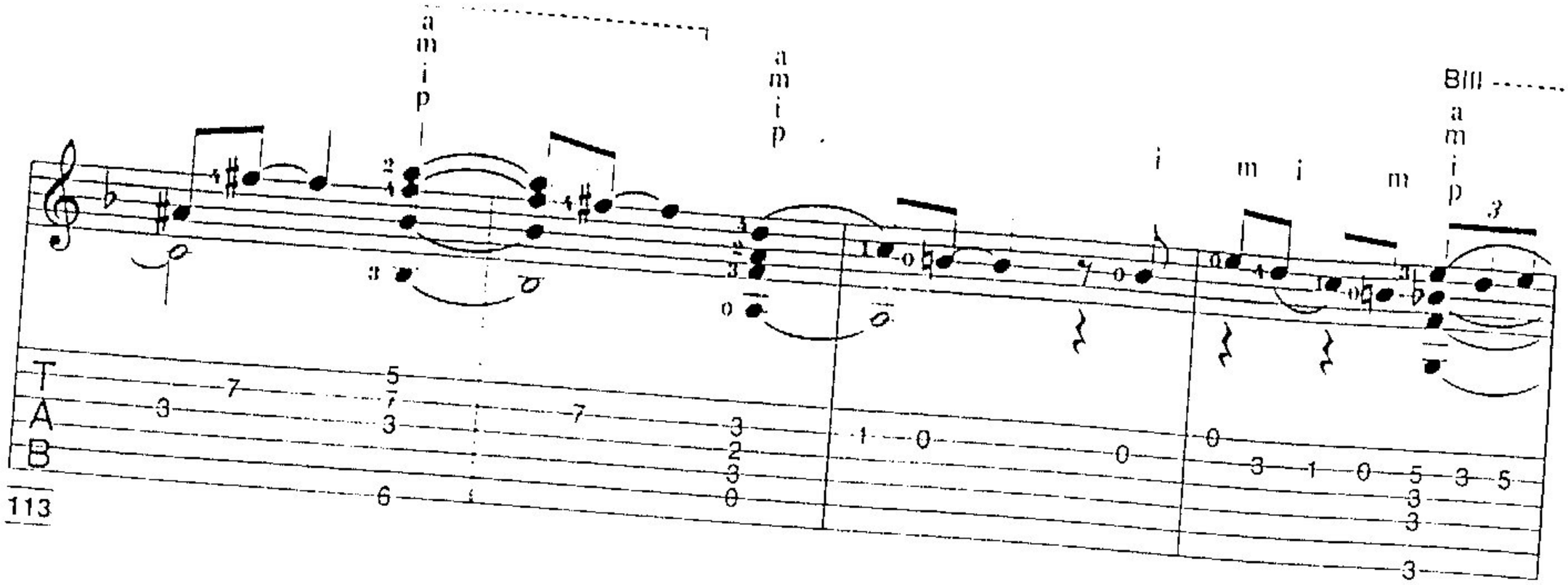


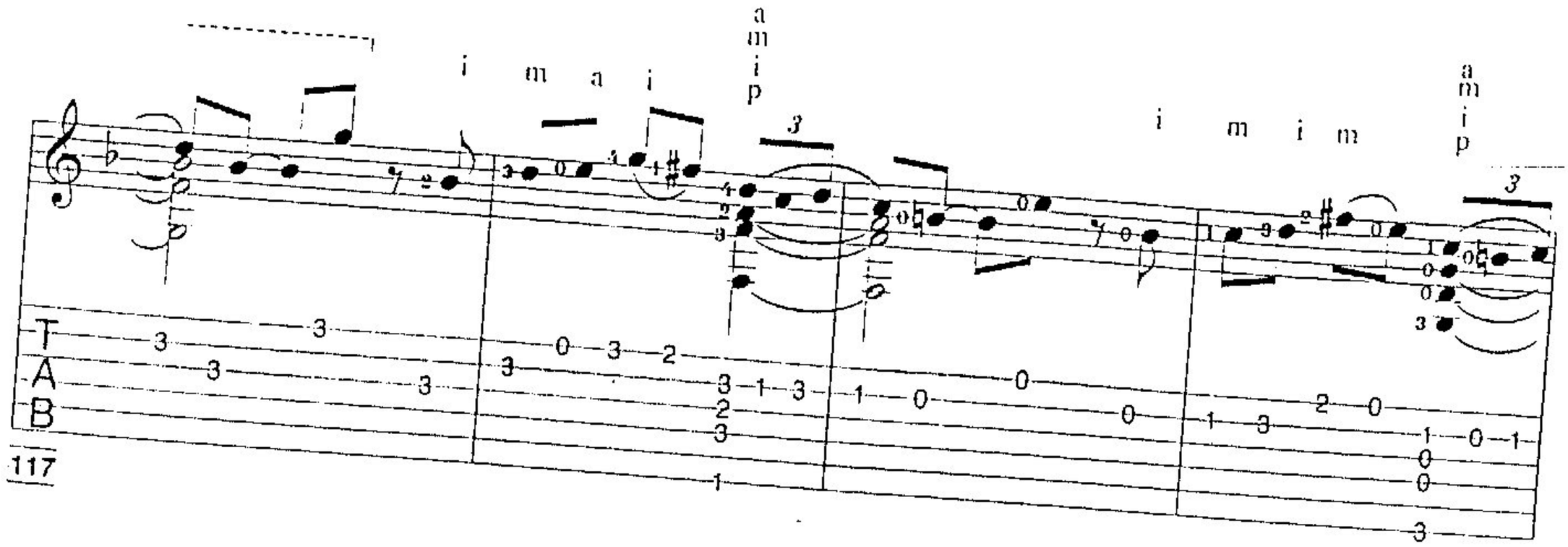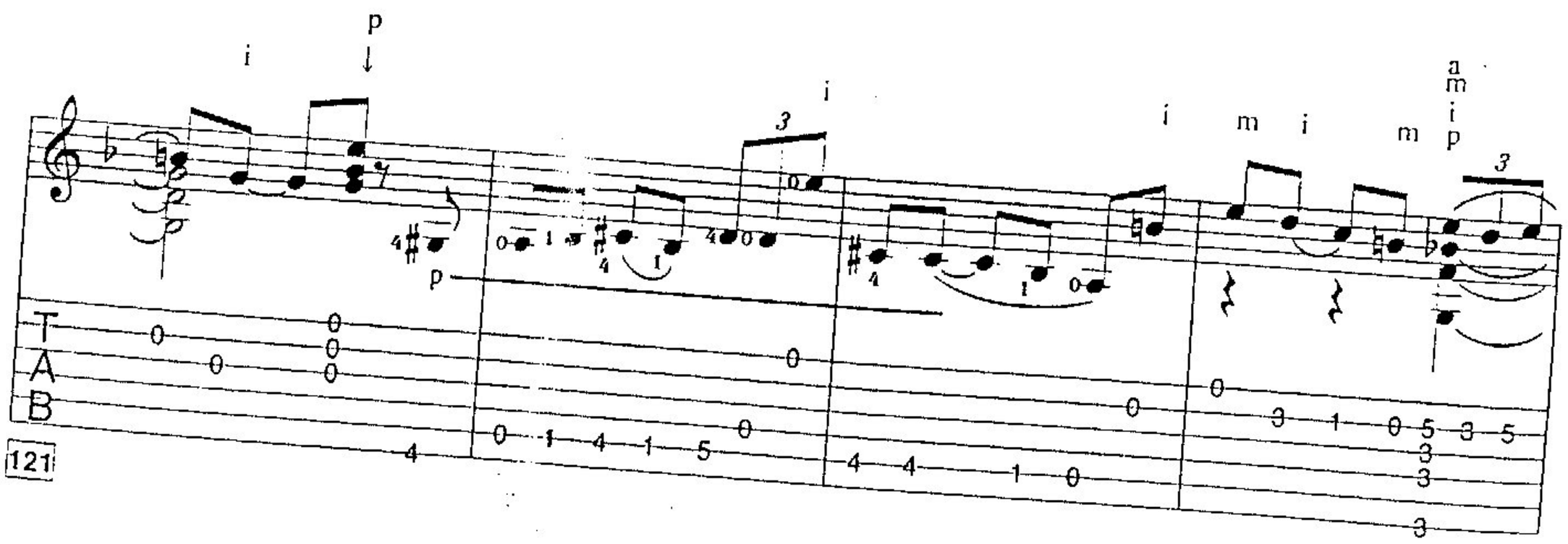


Falseta 2

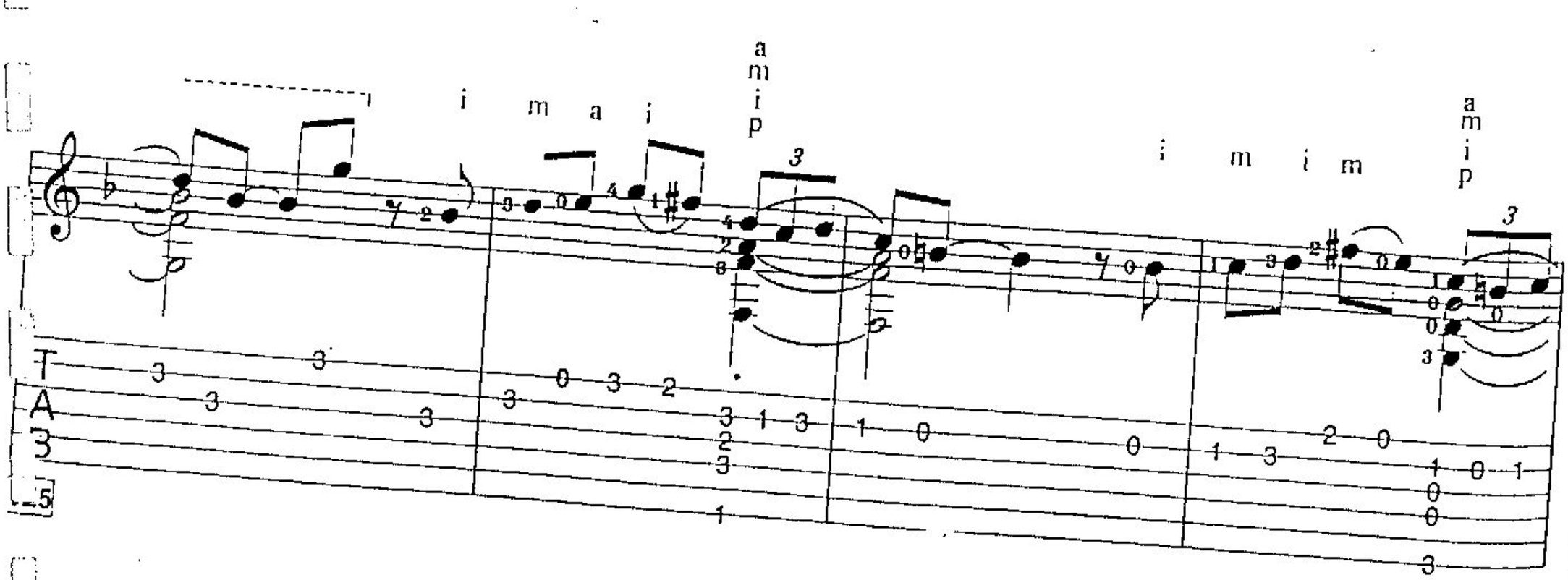
2/3BIII --

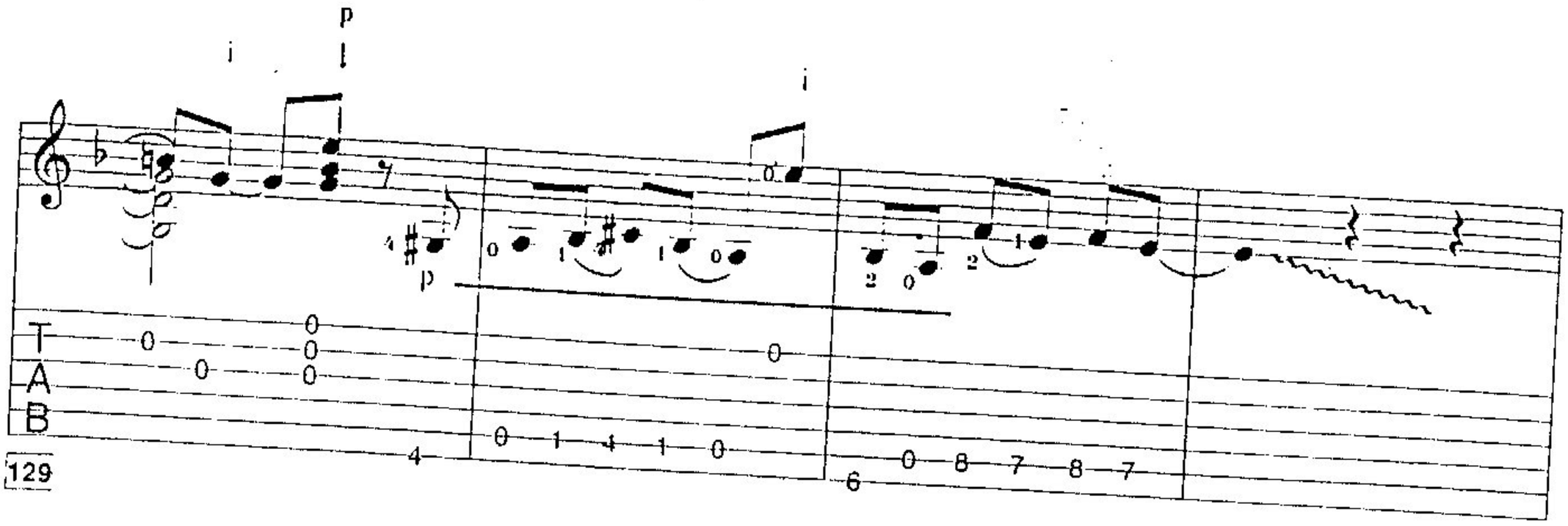


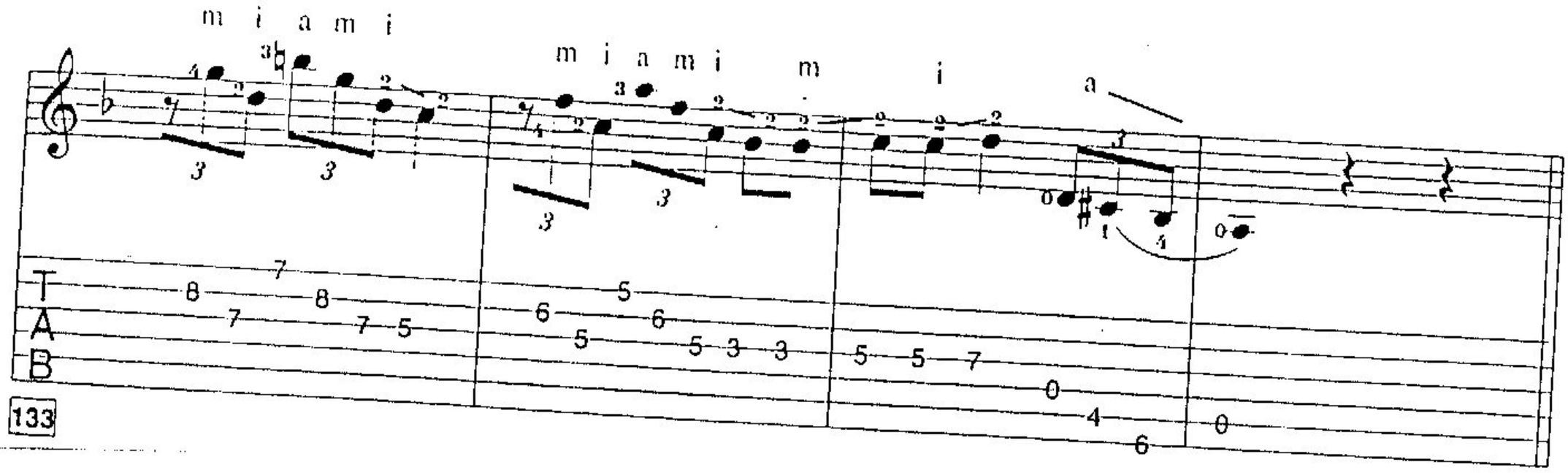

a m i p
i m i m
a m i p
113


i m a i
a m i p
i m i m
a m i p
117

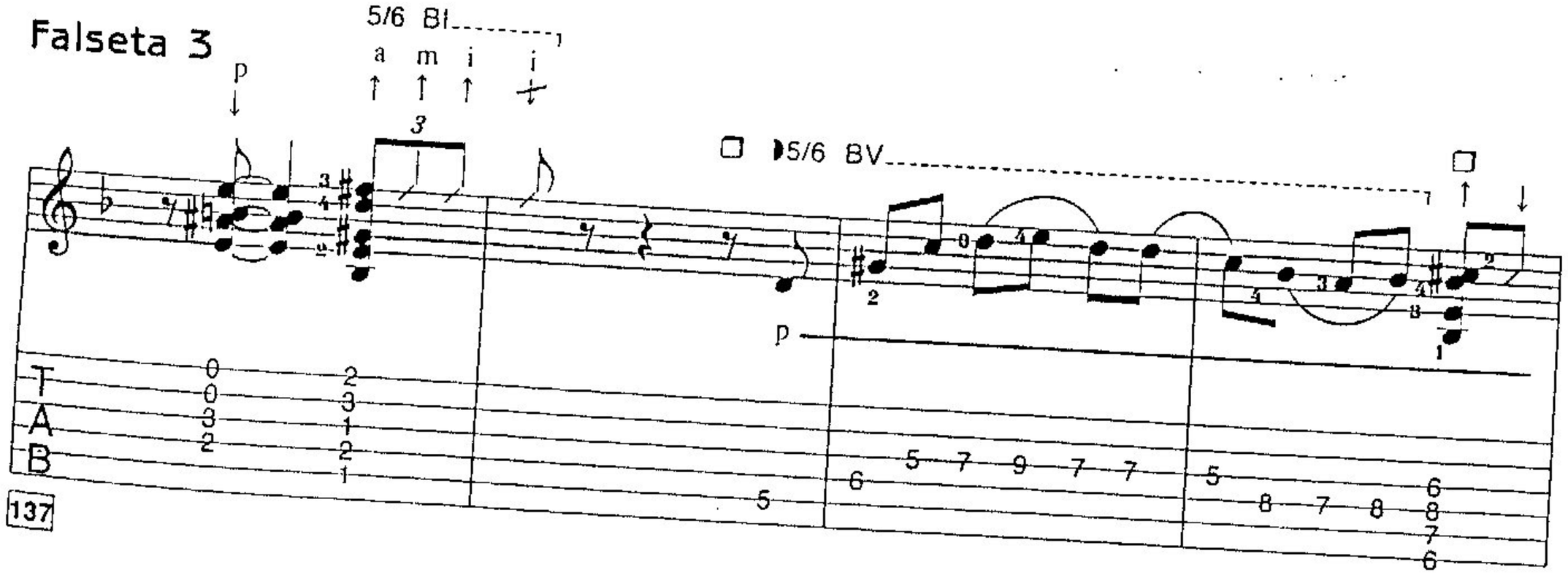

i
p
i
i m i m
a m i p
121

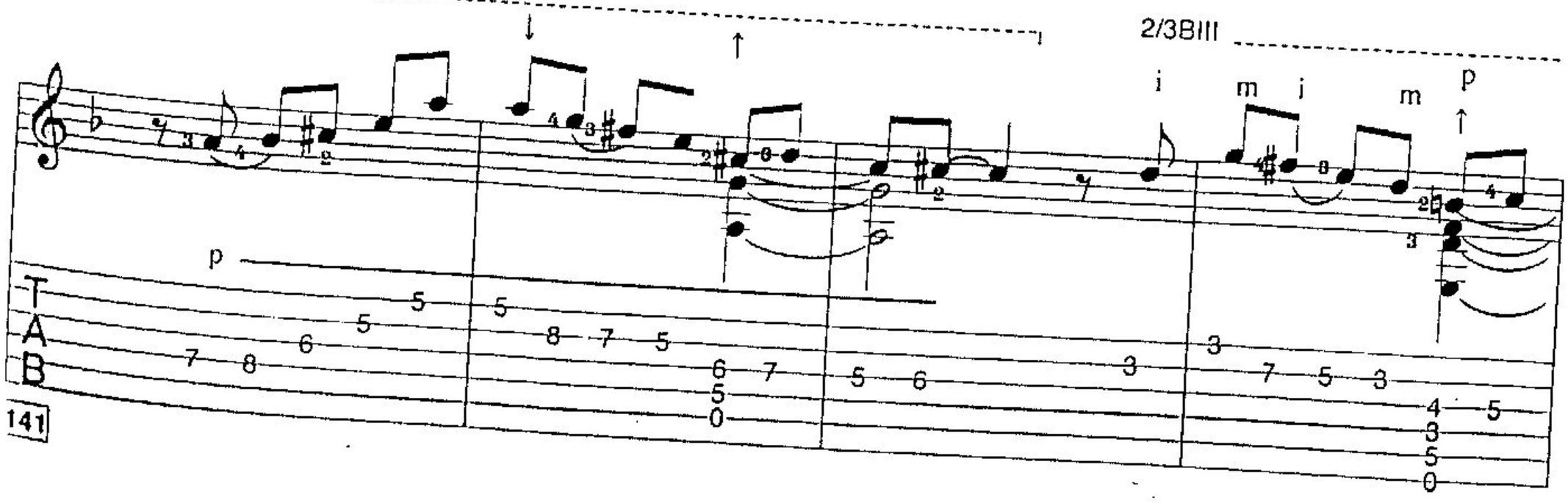

i m a i
a m i p
i m i m
a m i p
5
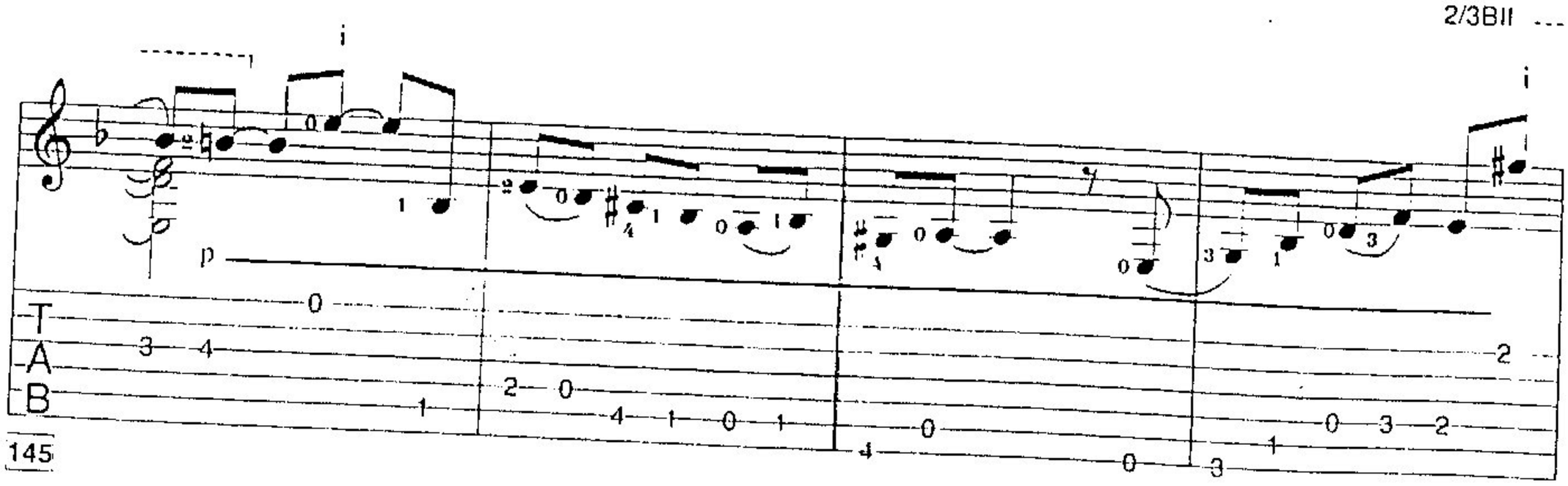

p
i
i
p
129
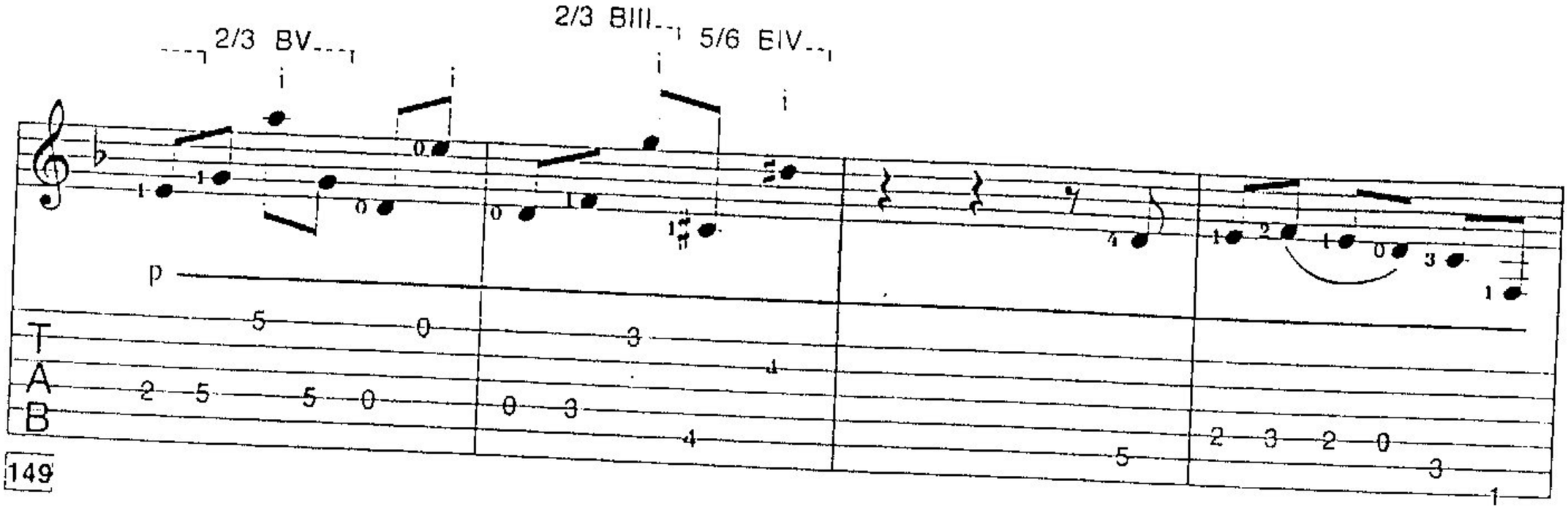

m i a m i
m i a m i
m
i
a
133

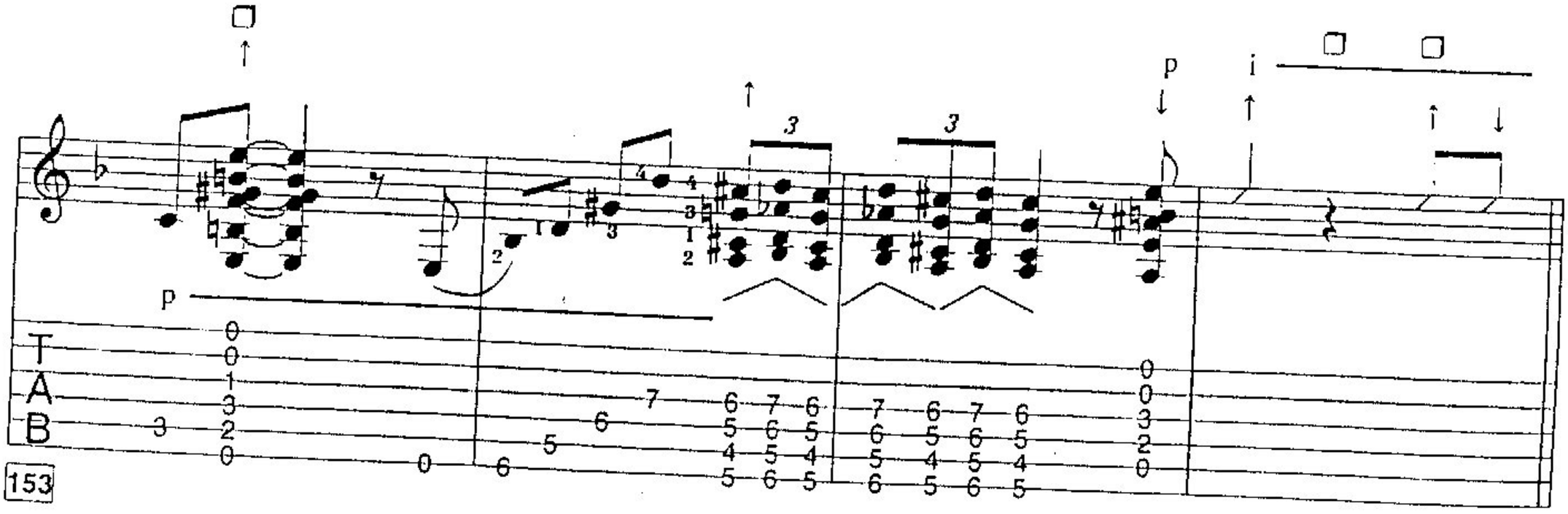
Falseta 3


5/6 BI
a m i i
p
3
5/6 BV
p
137

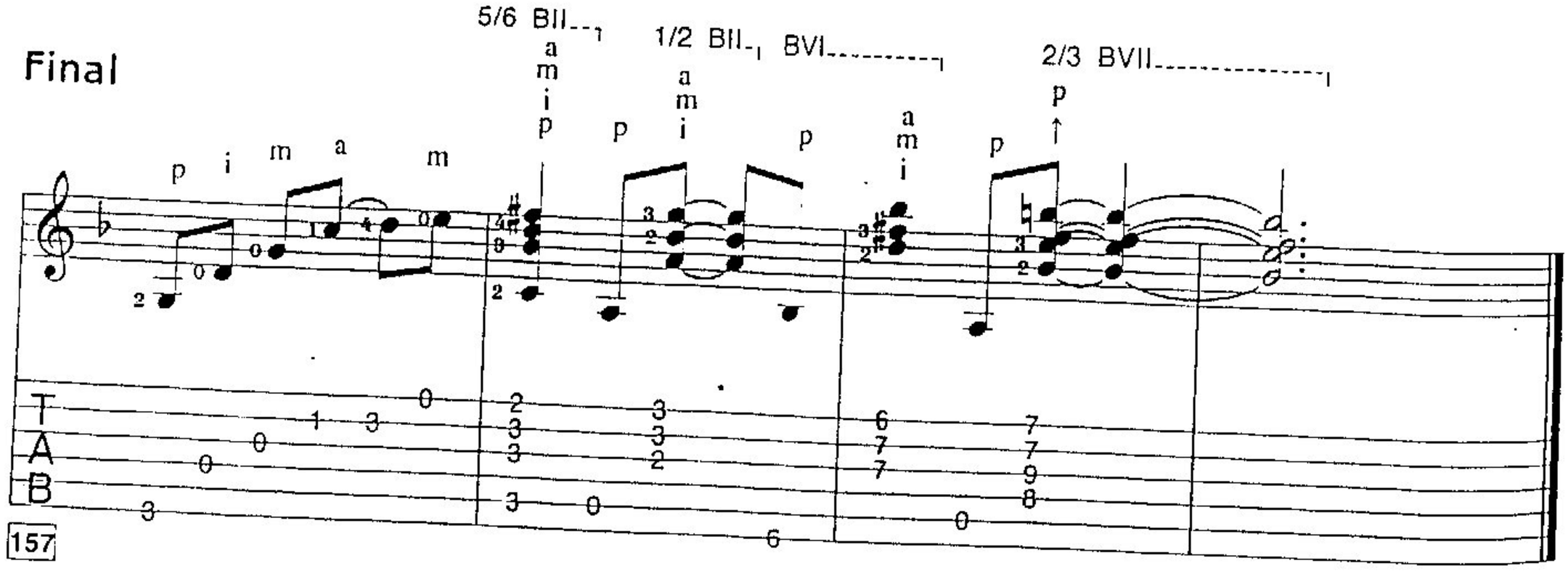

2/3 BV
2/3BIII
i m i m p
p
141

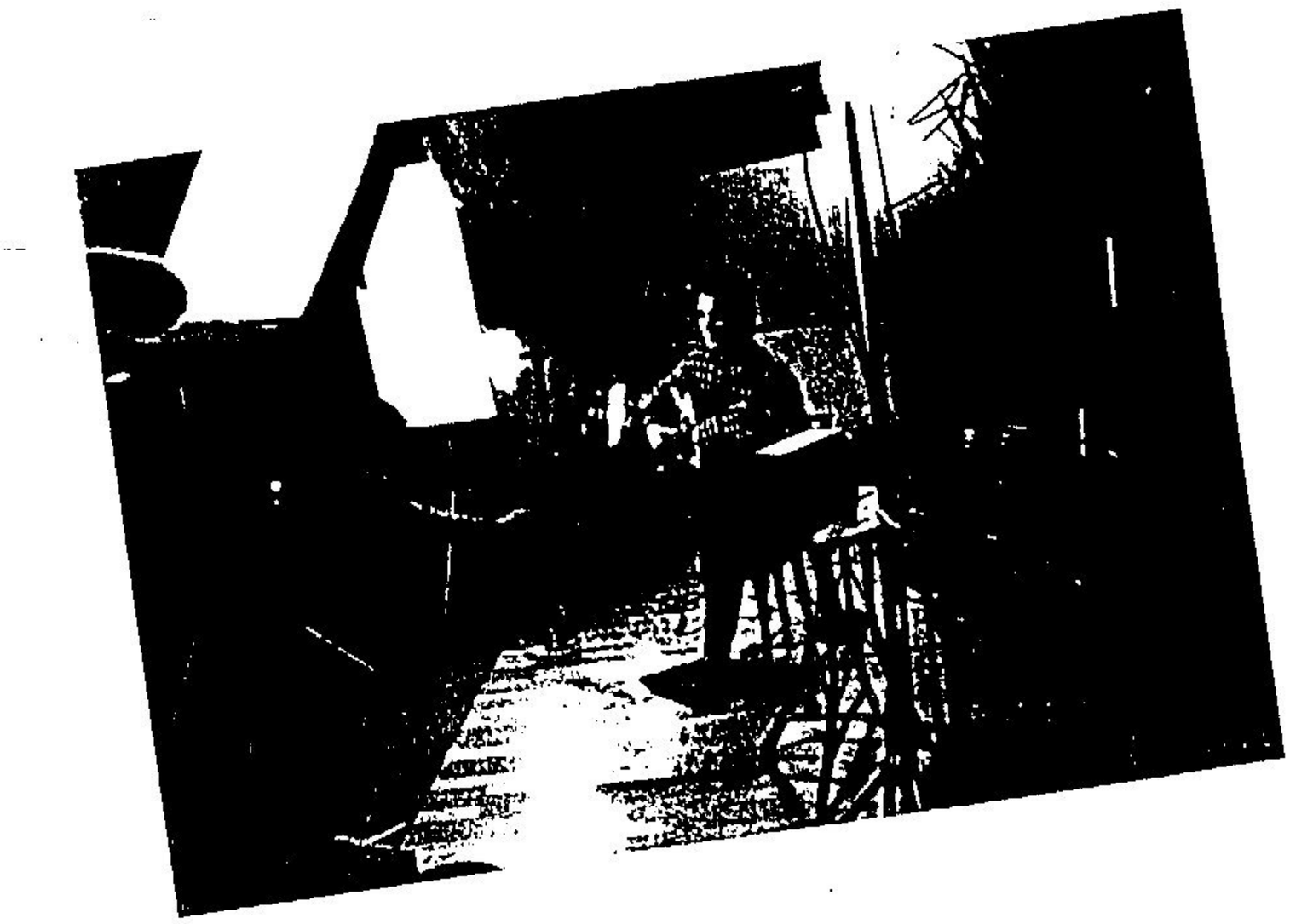

2/3BII
i
i
p
145


2/3 BV
2/3 BIII
5/6 BIV
i
i
i
i
p
149


p
i
153

Final


5/6 BII
1/2 BII
BVI
2/3 BVII
p i m a m
157
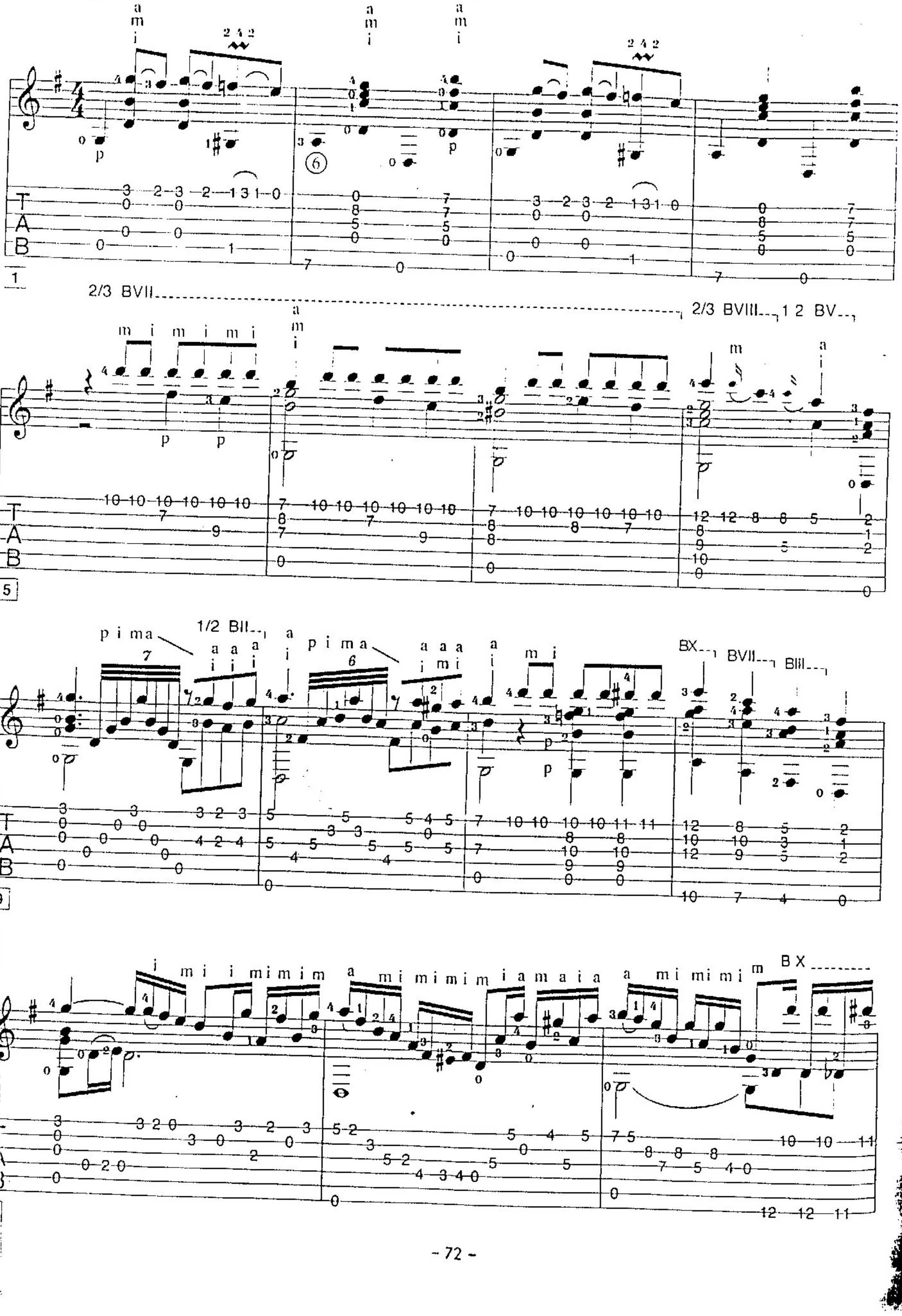






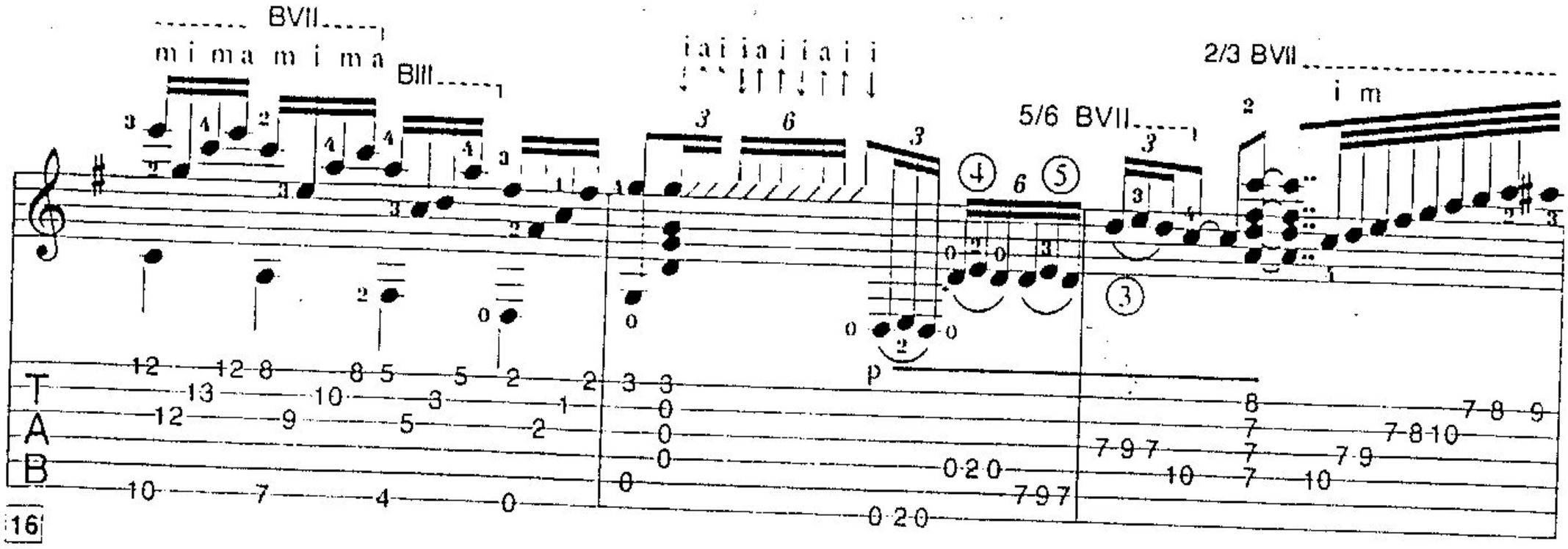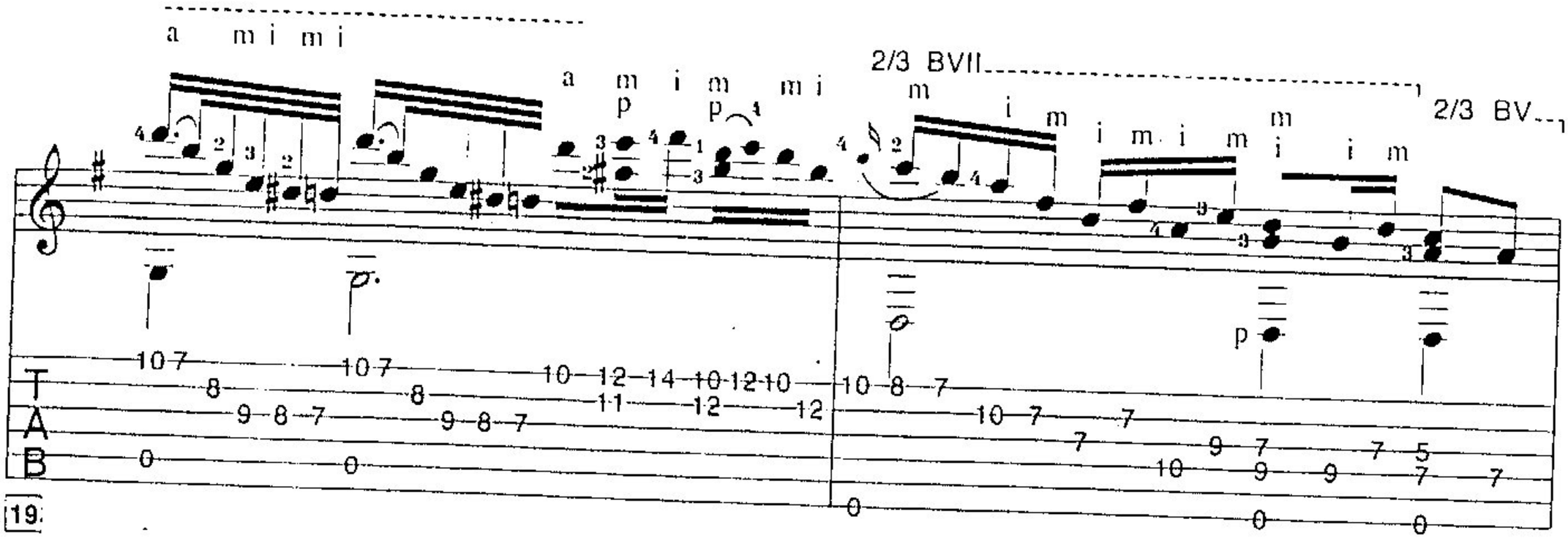


Garrotín

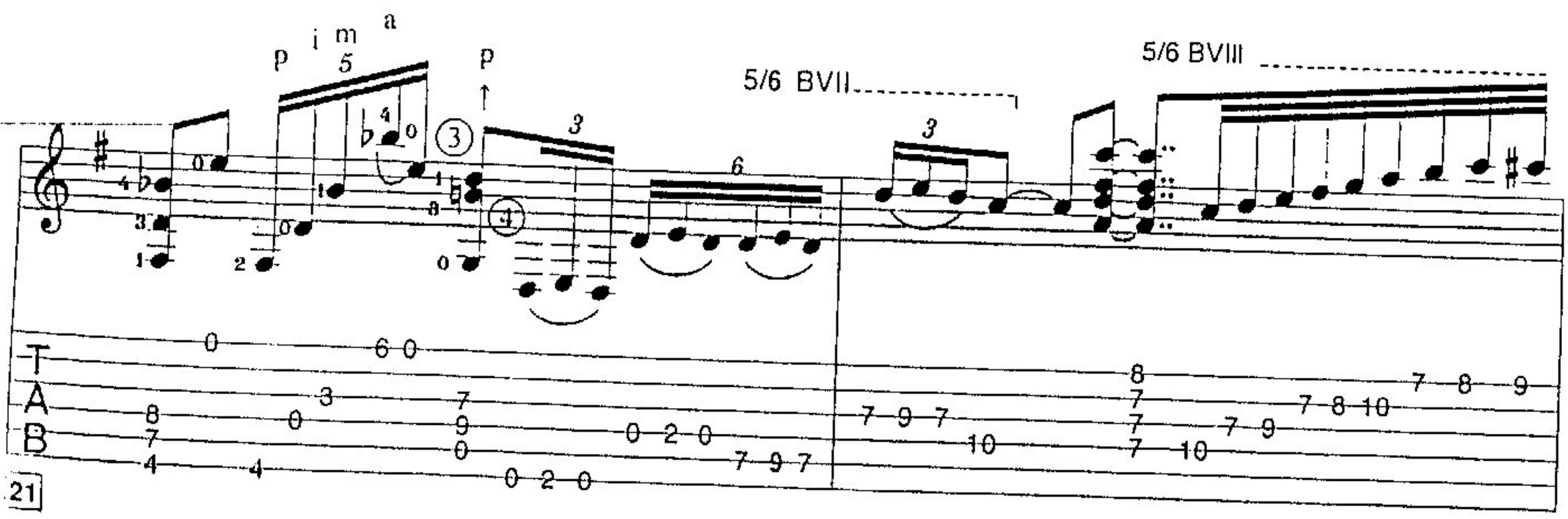
⑤ = G / Sol

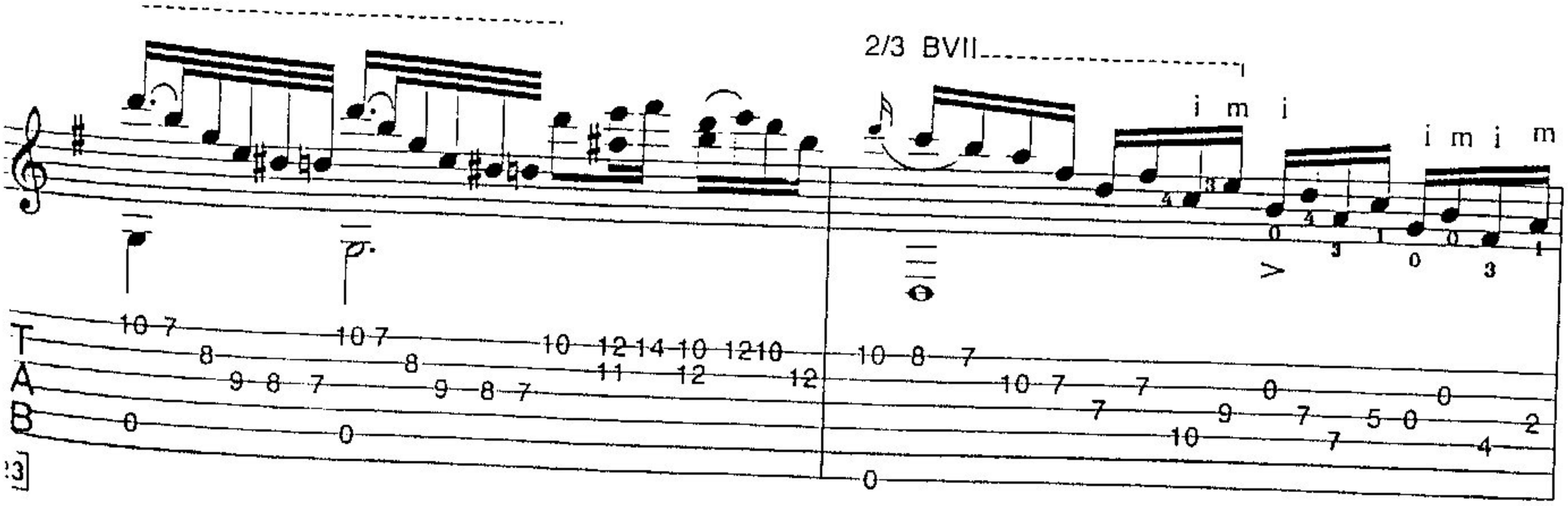
⑥ = D / Ré

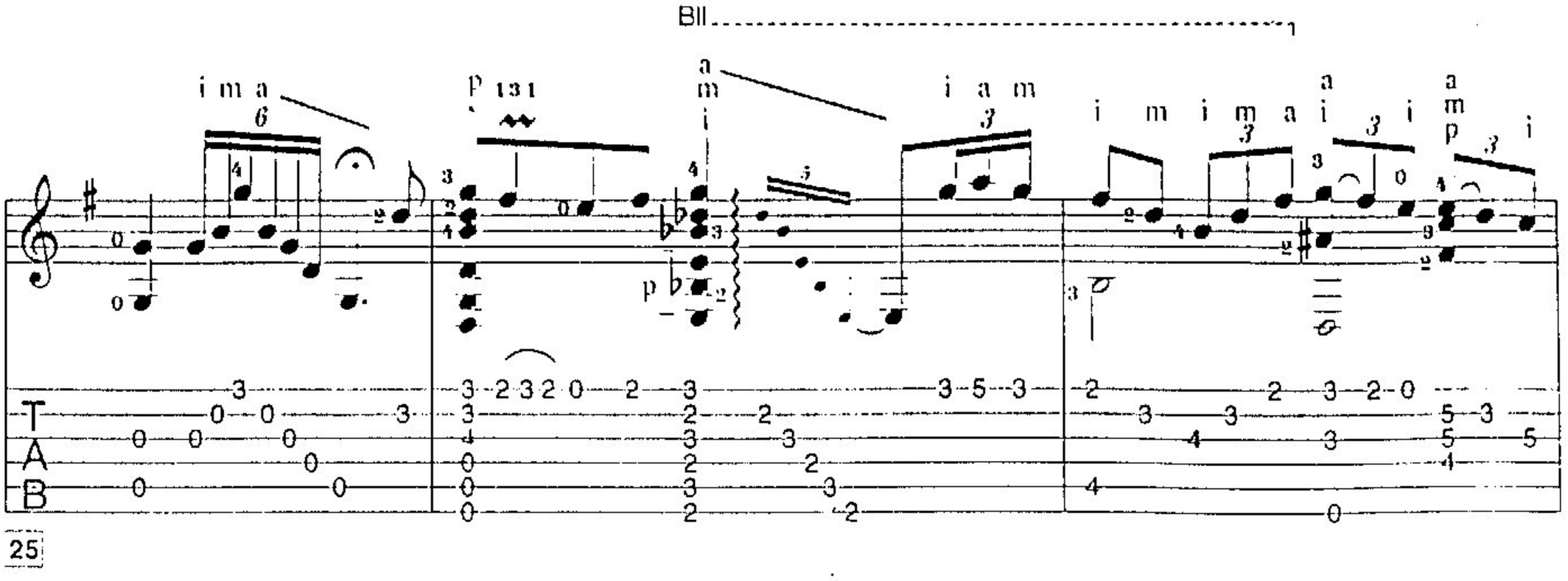



BVII
m i m a m i m a
BIII
i a i i a i i a i i
3 6
5/6 BVII
2/3 BVII
i m
T
A
B
16

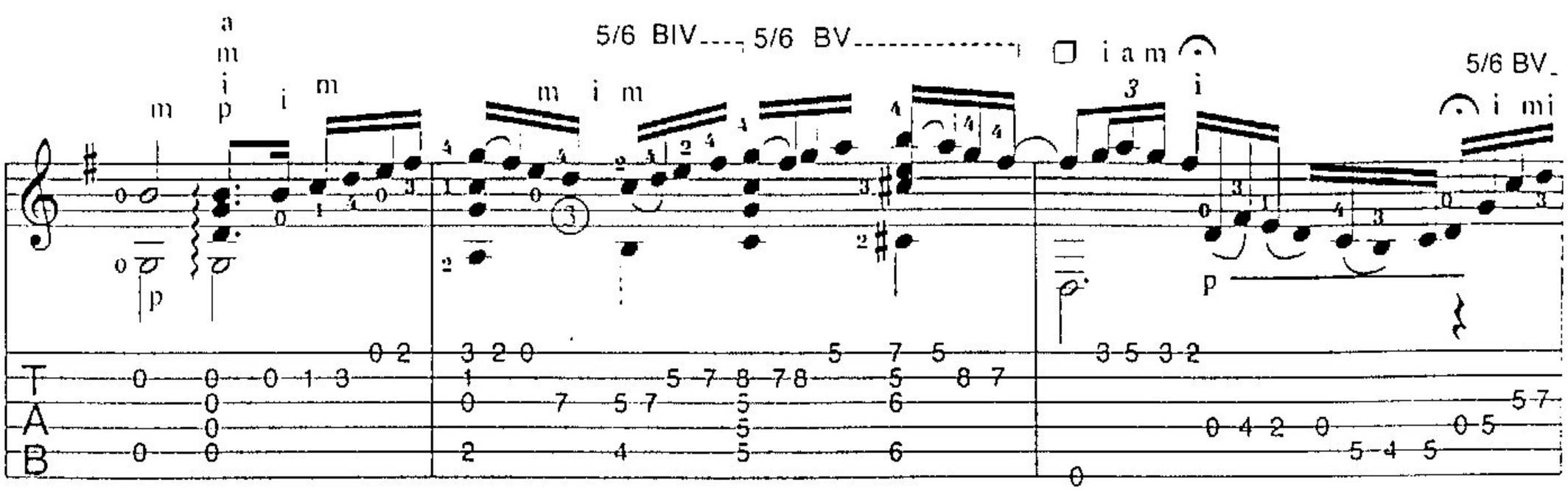

a m i m i
2/3 BVII
a m i m m i
p p
m i m
i m i m
m i i m
2/3 BV
T
A
B
19


p i m a
p
5/6 BVII
5/6 BVIII
T
A
B
21

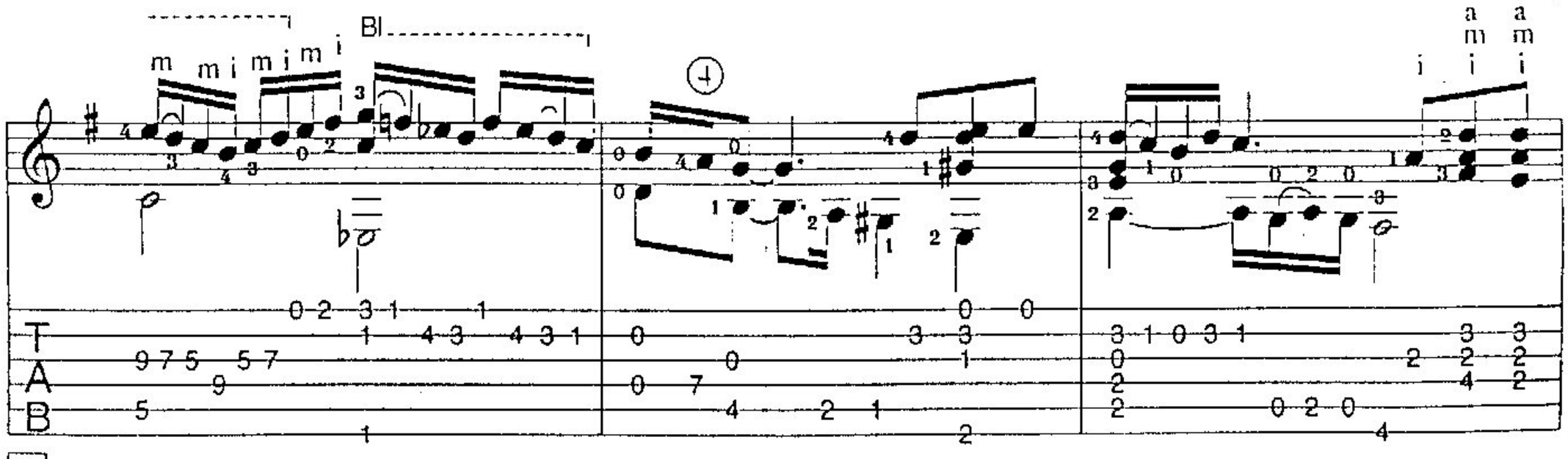

2/3 BVII
i m i
i m i m
T
A
B
23


BII
i m a
p t 3 1
a m i
i a m
i m i m a i i a m p i
T
A
B

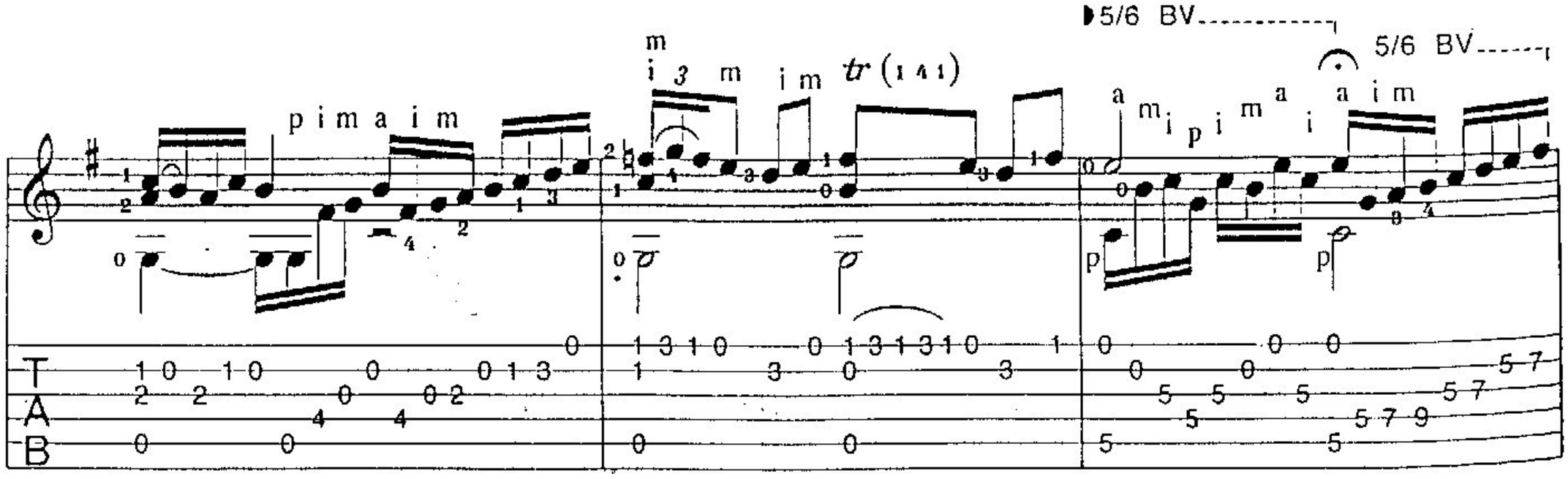
25


a m i p i m
5/6 BIV
5/6 BV
m i m
i a m
5/6 BV
i mi
p
T
A
B

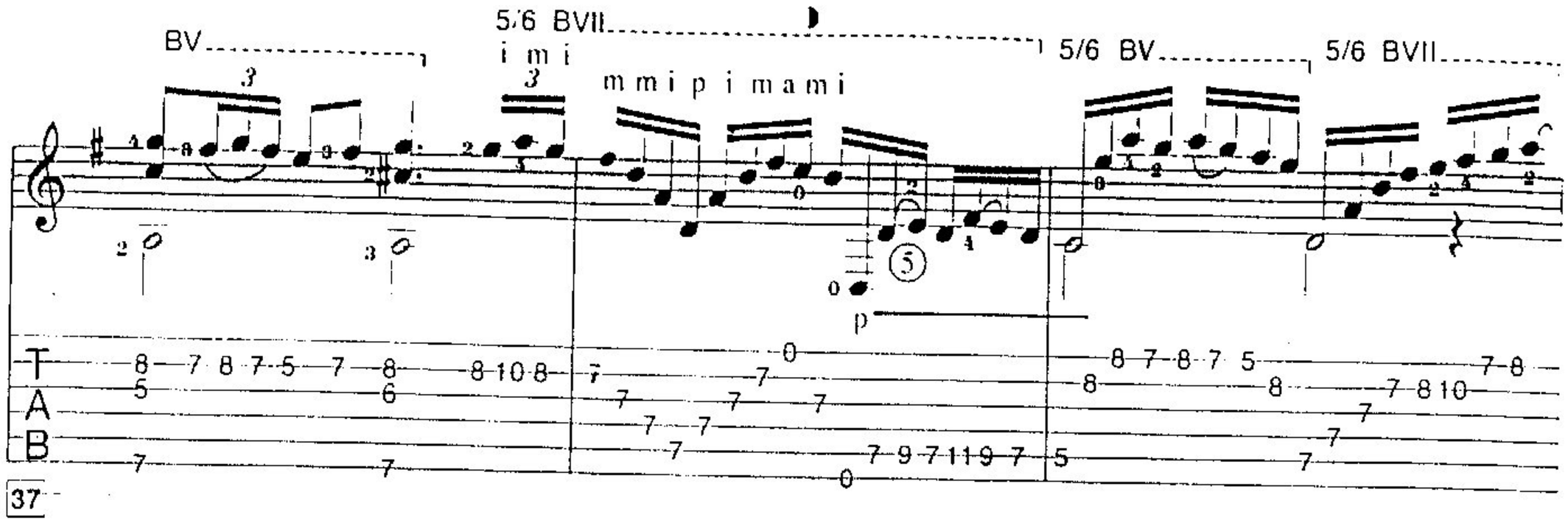
28

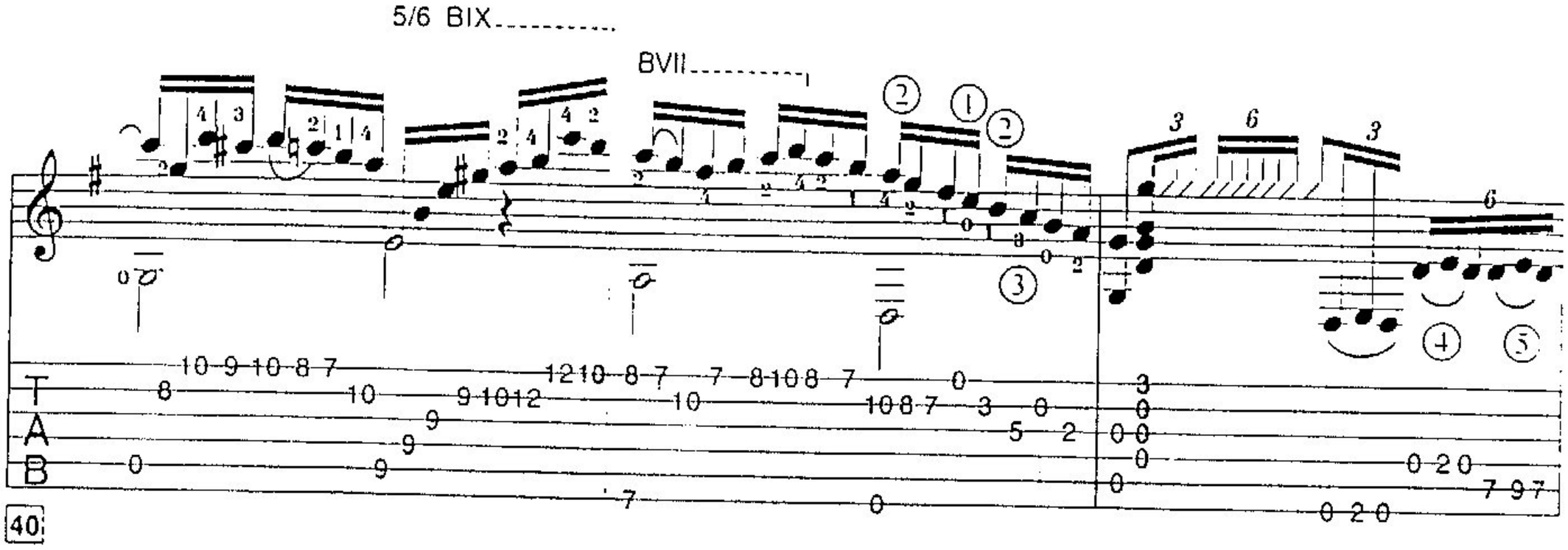

BI
m m i m i m i
2/3 BII
a a
m m
i i i
T
A
B

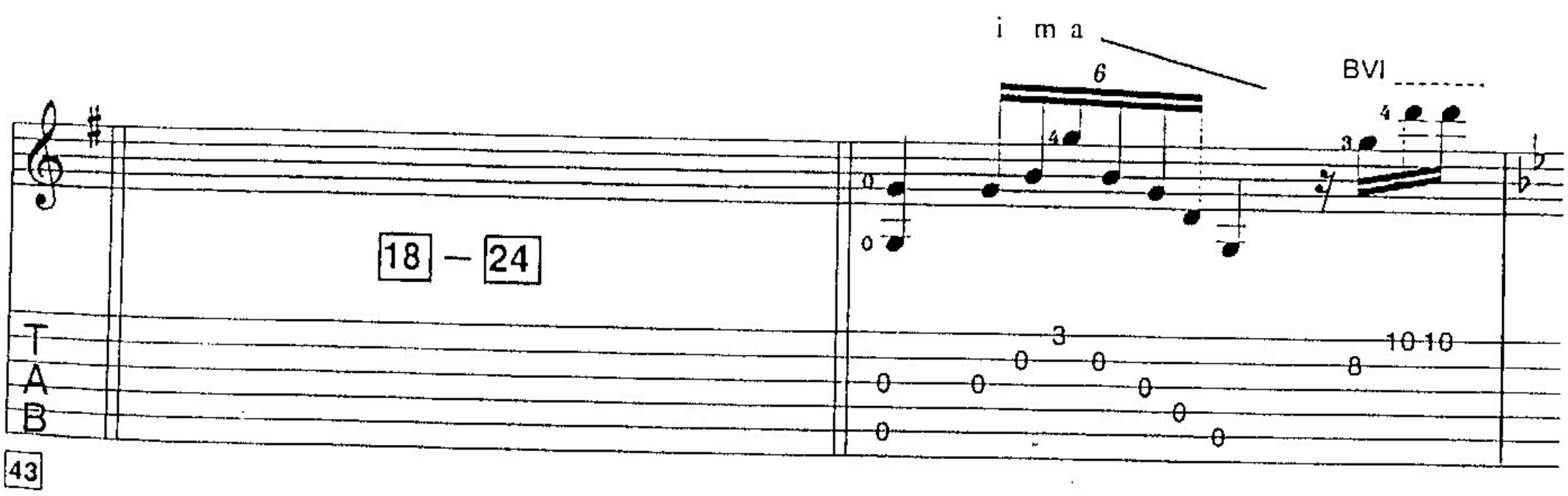
31

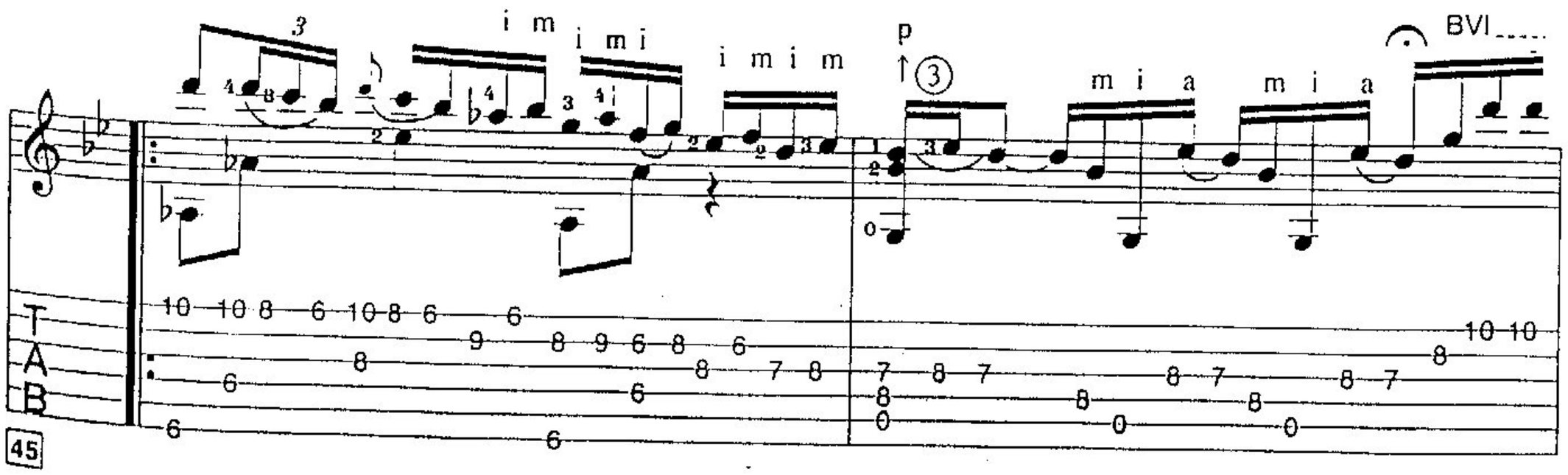

5/6 BV
5/6 BV
p i m a i m
m
i 3 m i m tr (1 4 1)
a m i p i m a i a i m
T
A
B
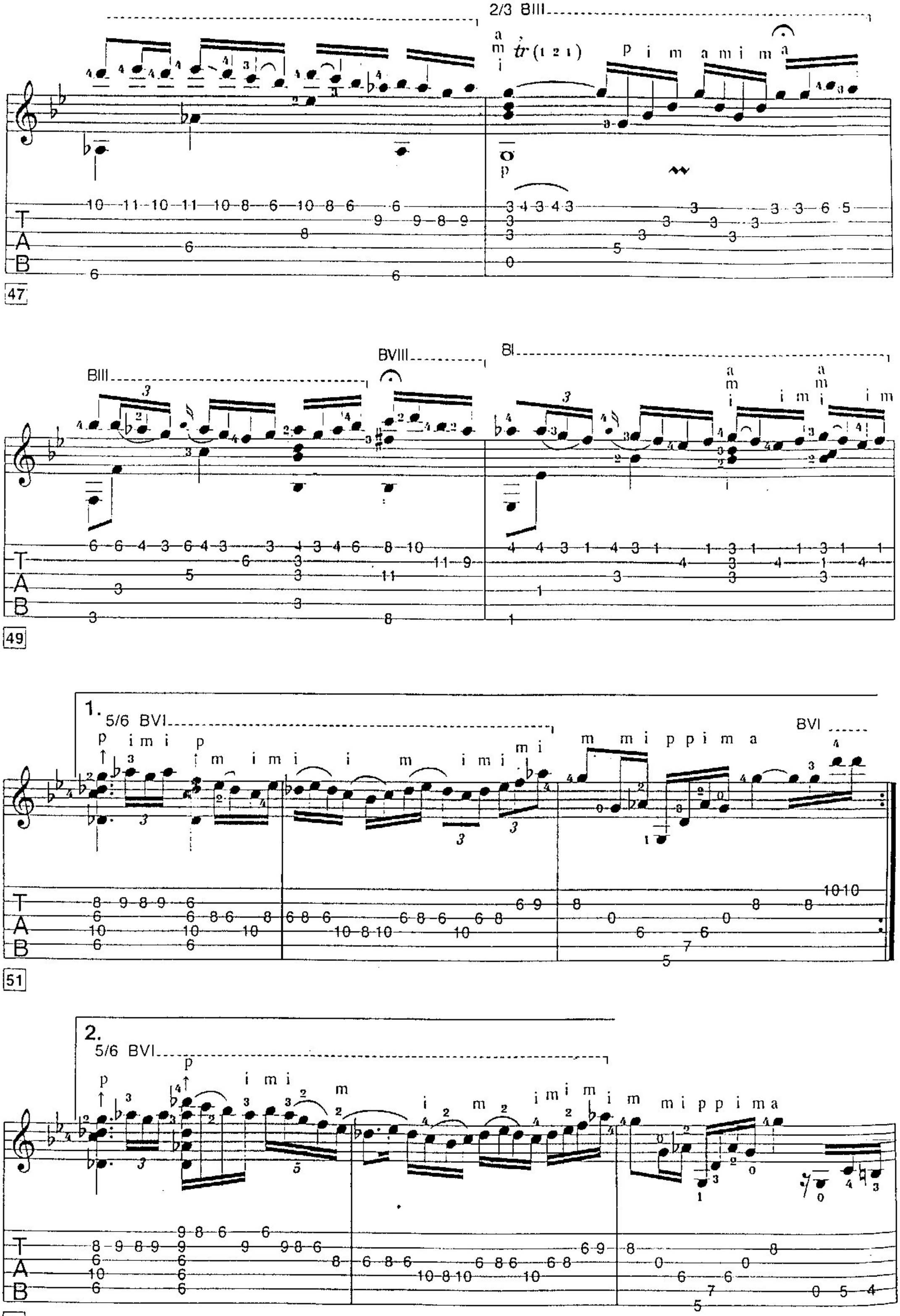
34
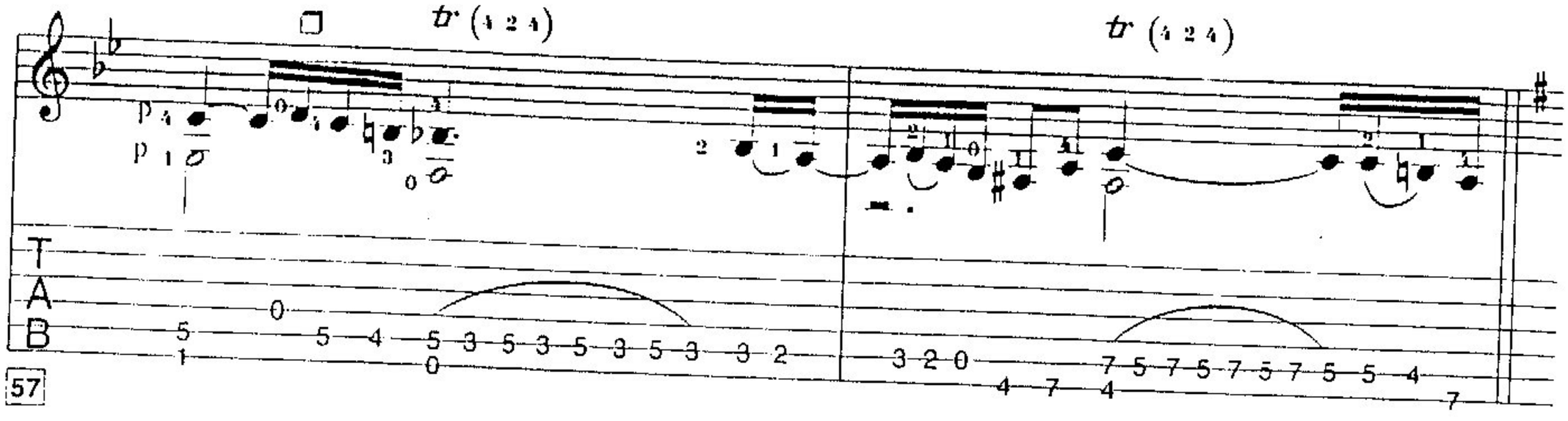

BV
5/6 BVII
i m i
m m i p i m a m i
5/6 BV
5/6 BVII
p
T
A
B
37

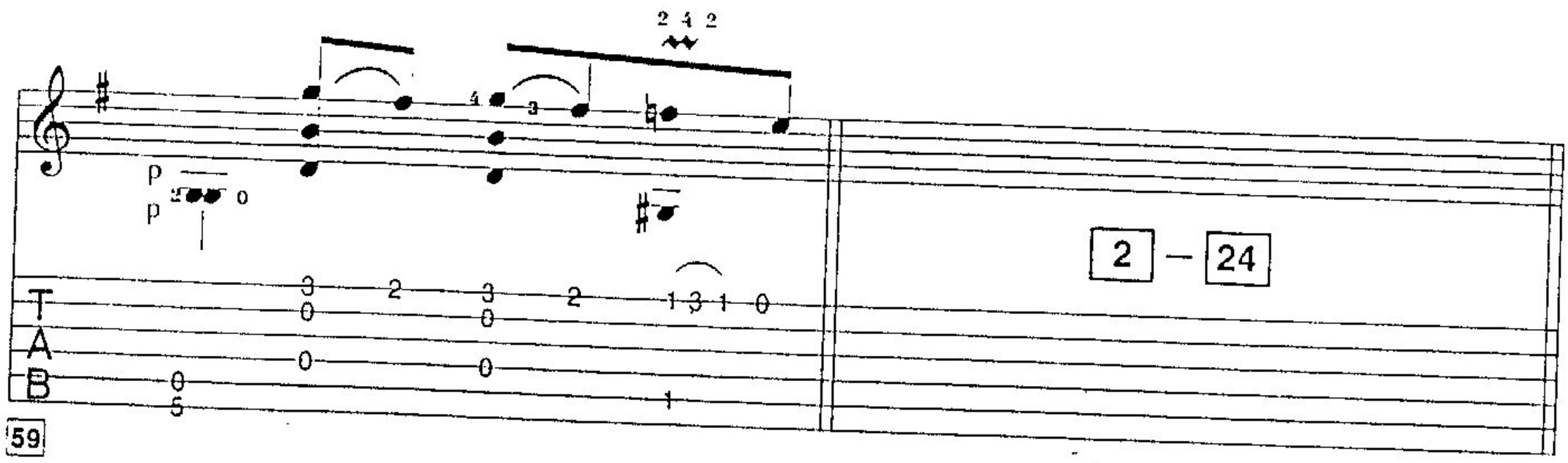

5/6 BIX
BVII
T
A
B
40

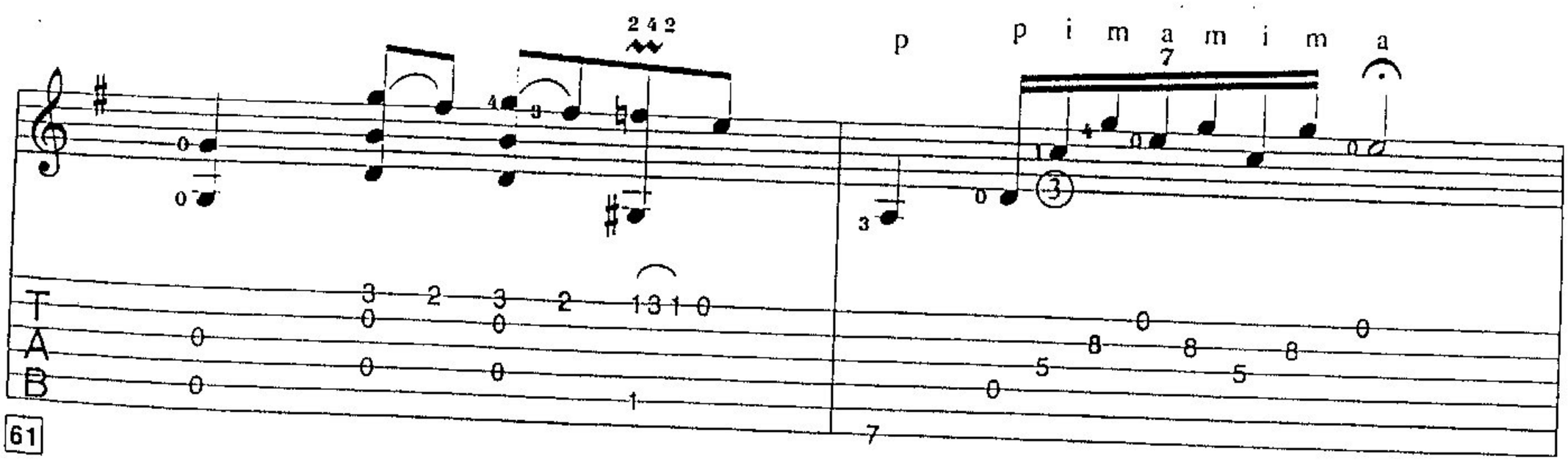

i m a
BVI
18 – 24
T
A
B
43

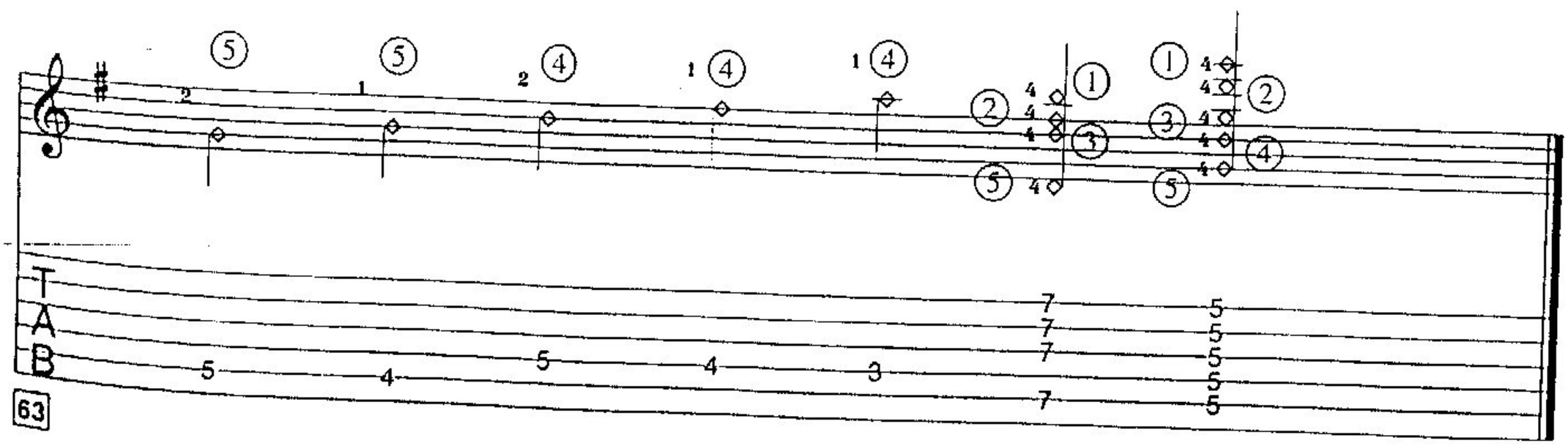

i m
i m i
i m i m
p
m i a
m i a
BVI
T
A
B
45


2/3 BIII
a m i
tr (1 2 1)
p i m a m i m a
p
T A B
47
BIII
BVIII
BI
a m i
i m
49
1.
5/6 BVI
p i m i p
m i m i i m i m i
m m i p p i m a
BVI
51
2.
5/6 BVI
54


57
T
A
B


2 – 24
59
T
A
B
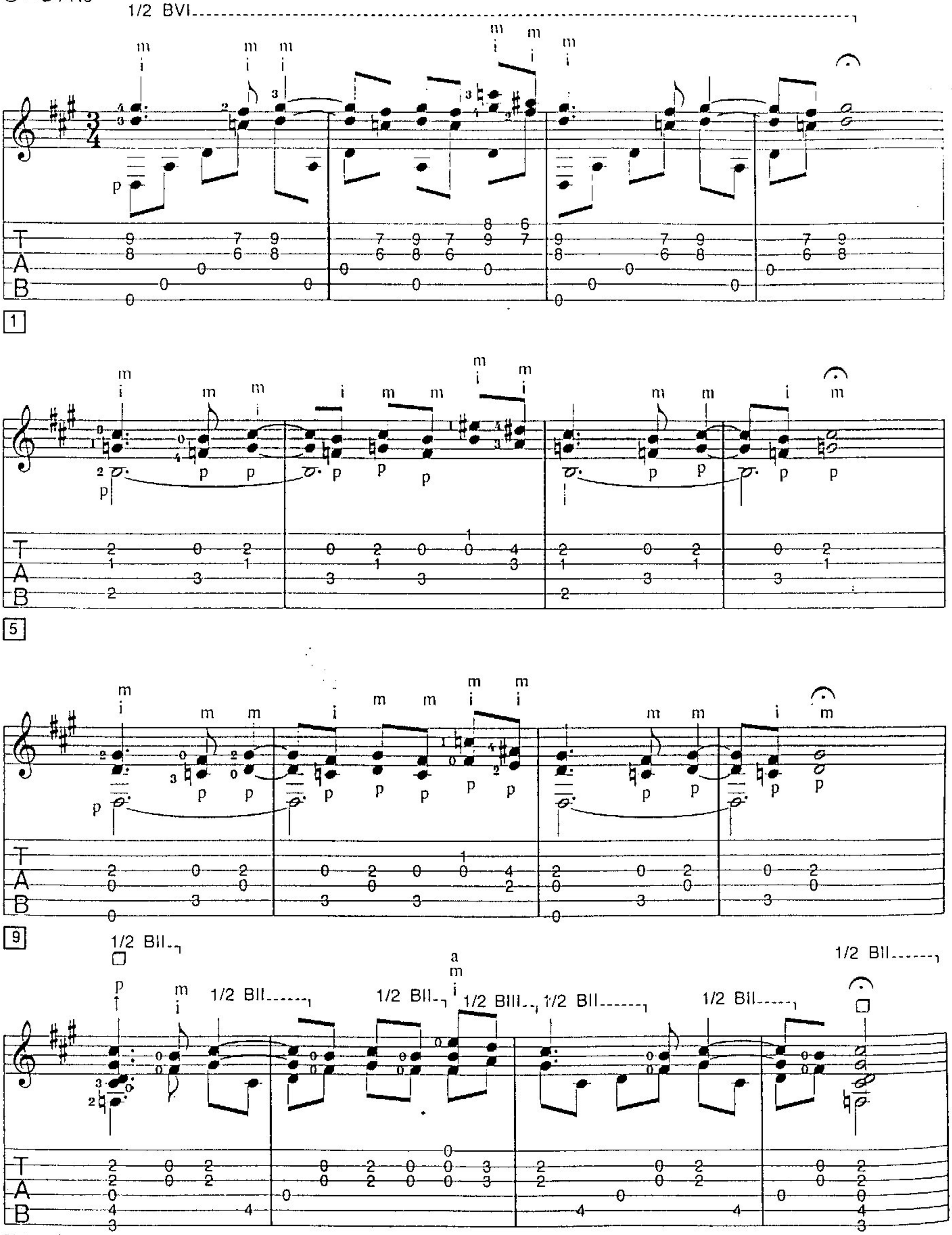

p i m a m i m a
61
T
A
B

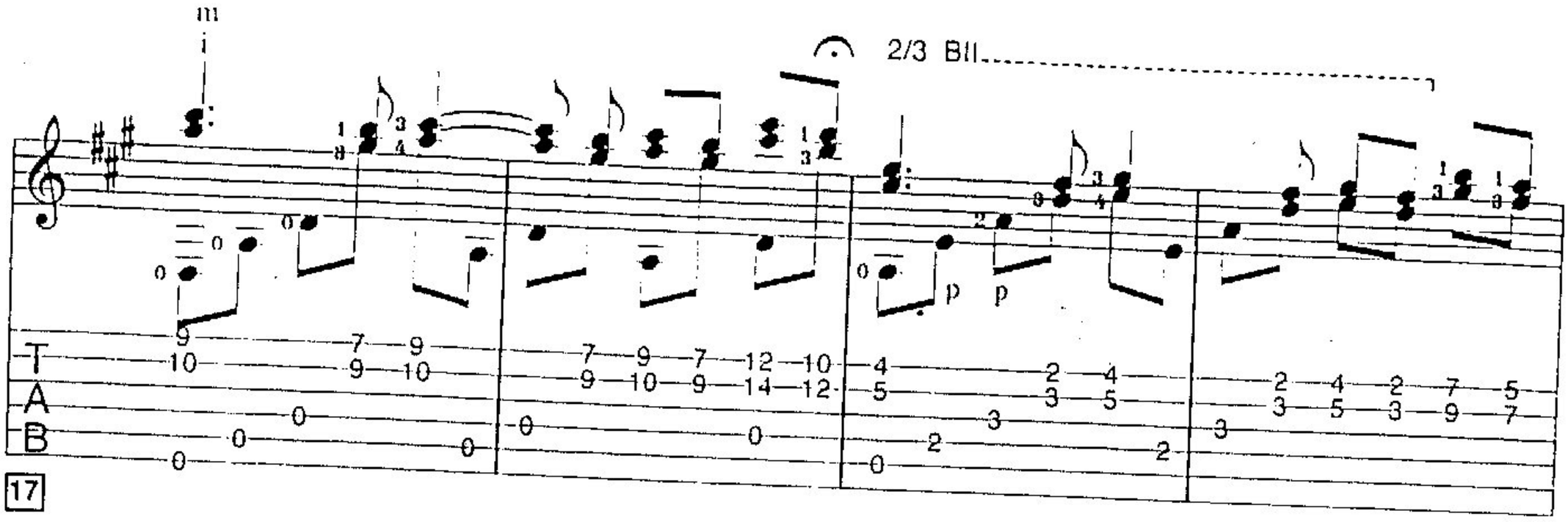

63
T
A
B

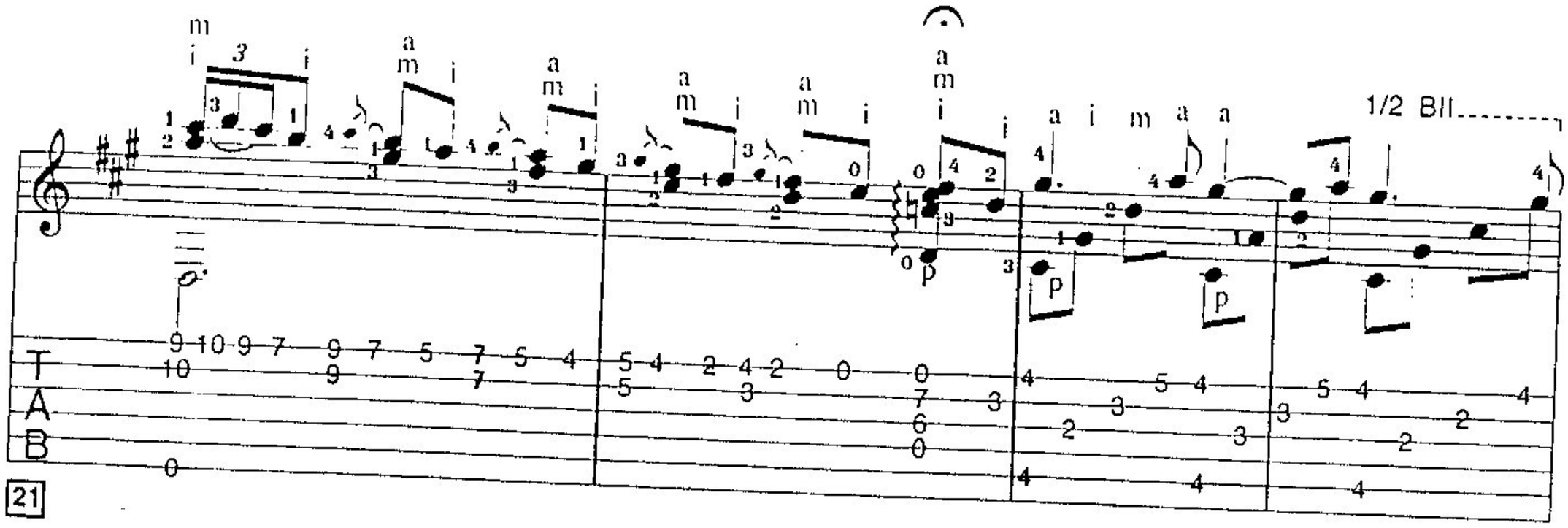
Fantasía

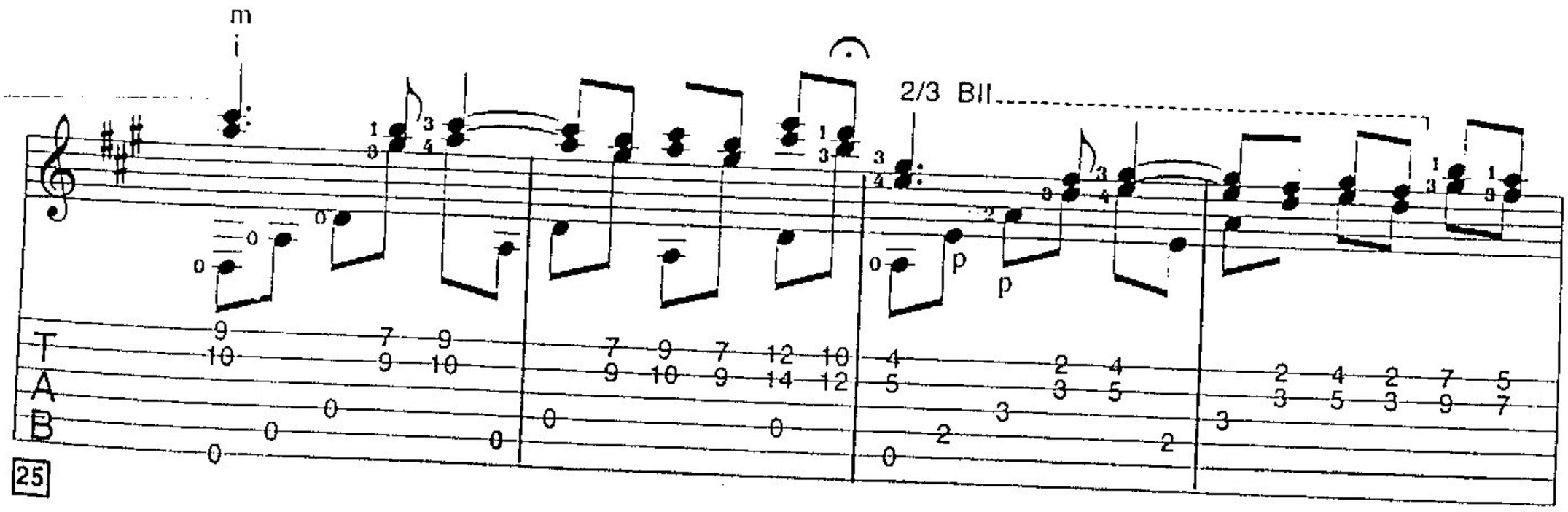
Por Sevillanas

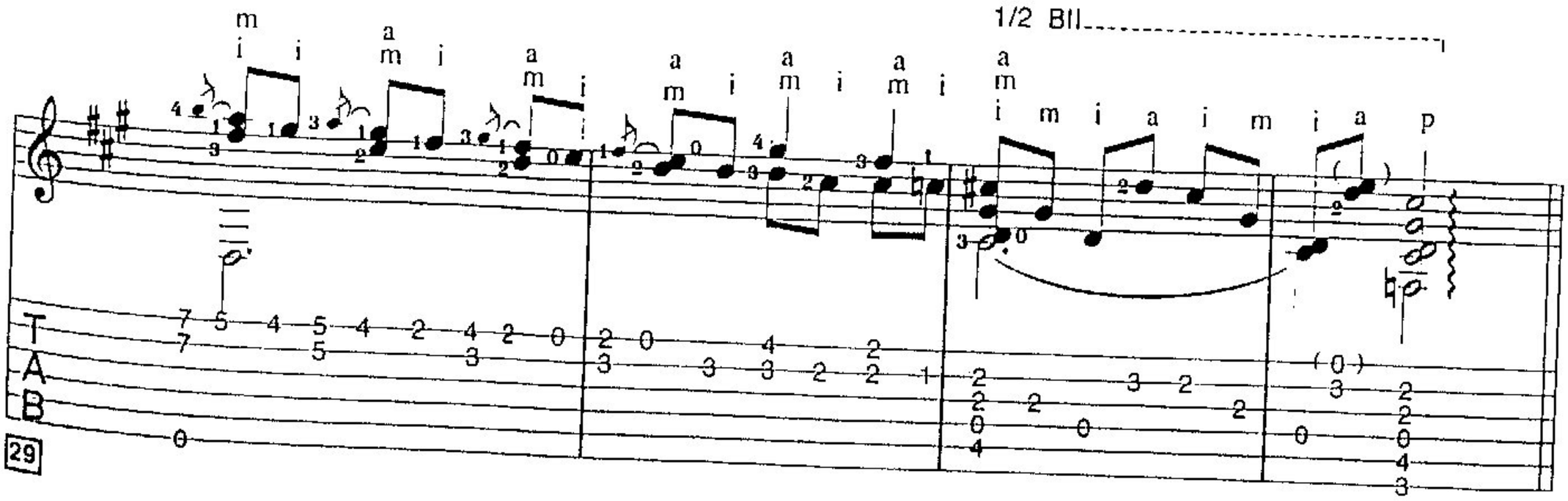
③ = F# / Fa#
⑥ = D / Ré




2/3 BII
17

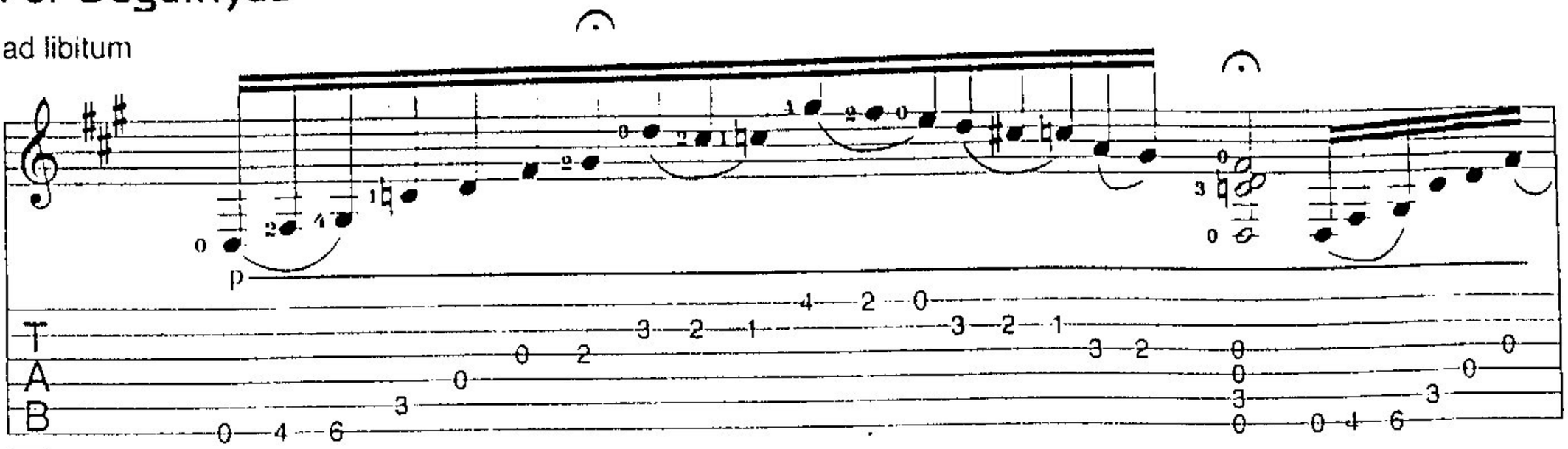

1/2 BII
21


2/3 BII
25

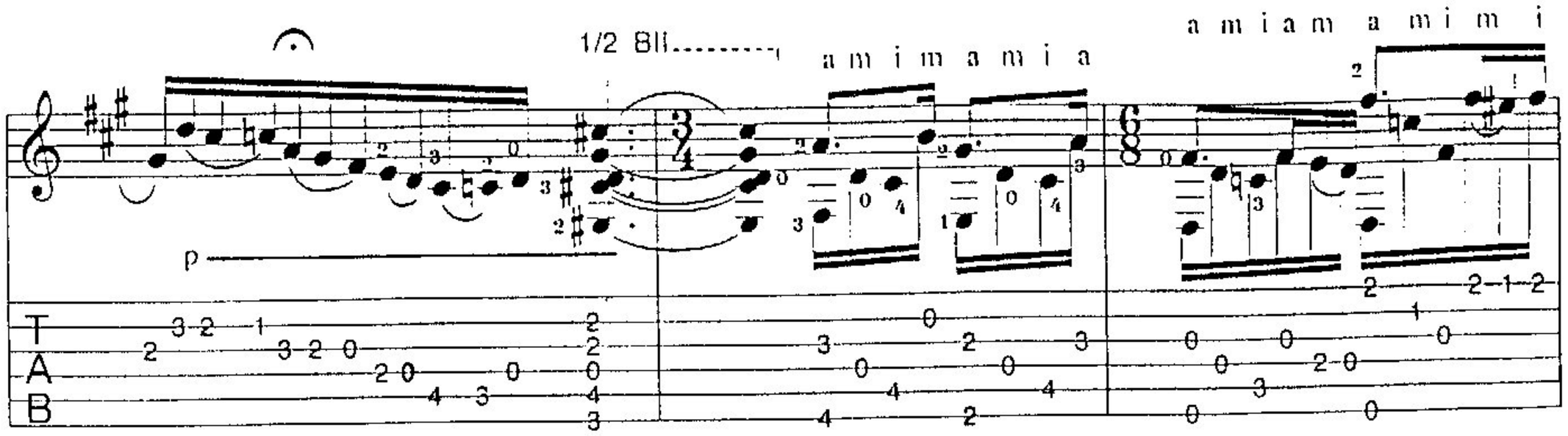

1/2 BII
29

Por Seguiriyas

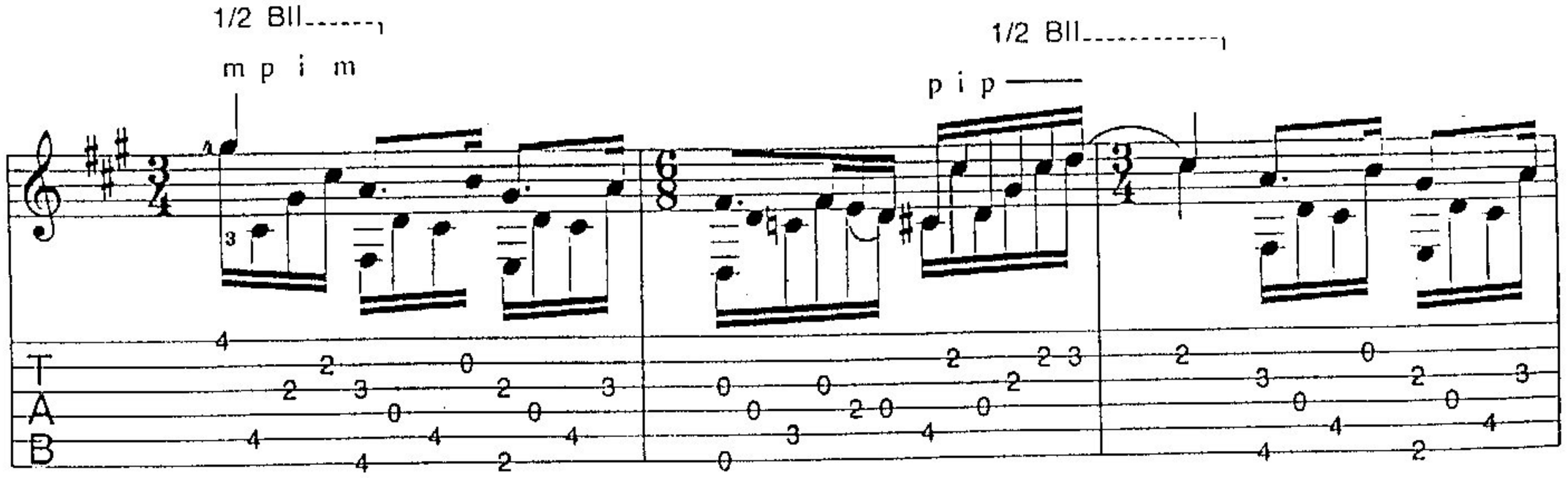
ad libitum
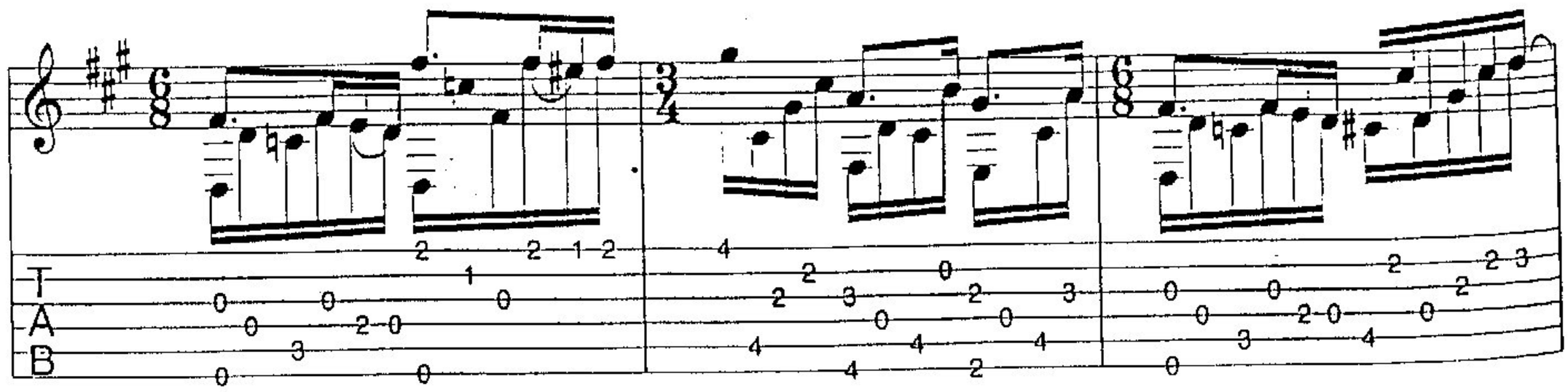


33



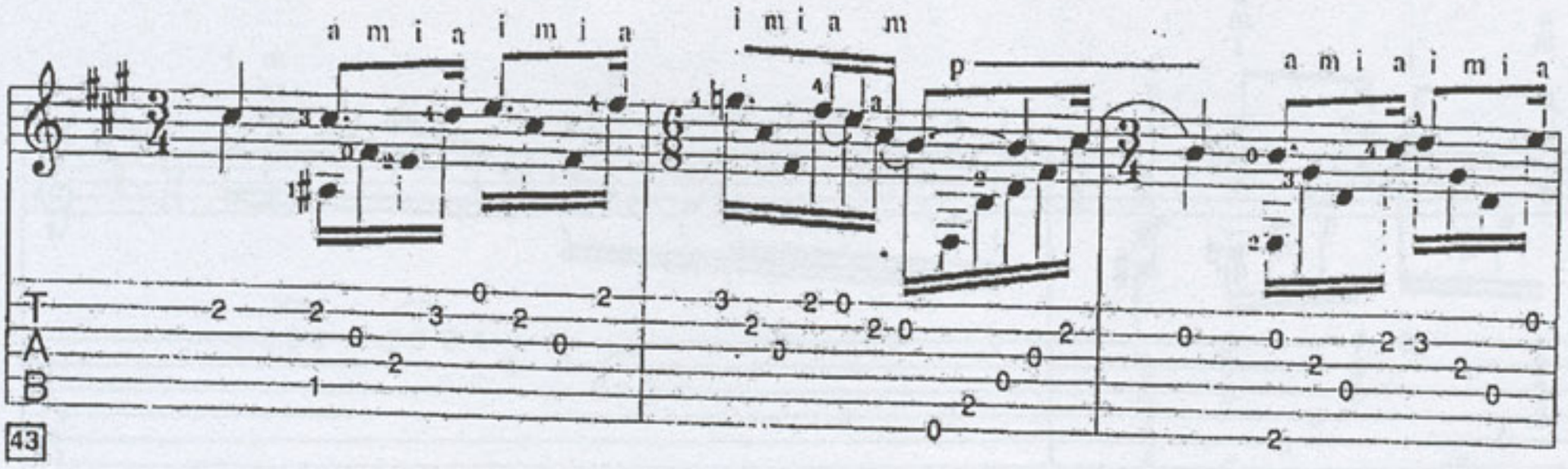
34

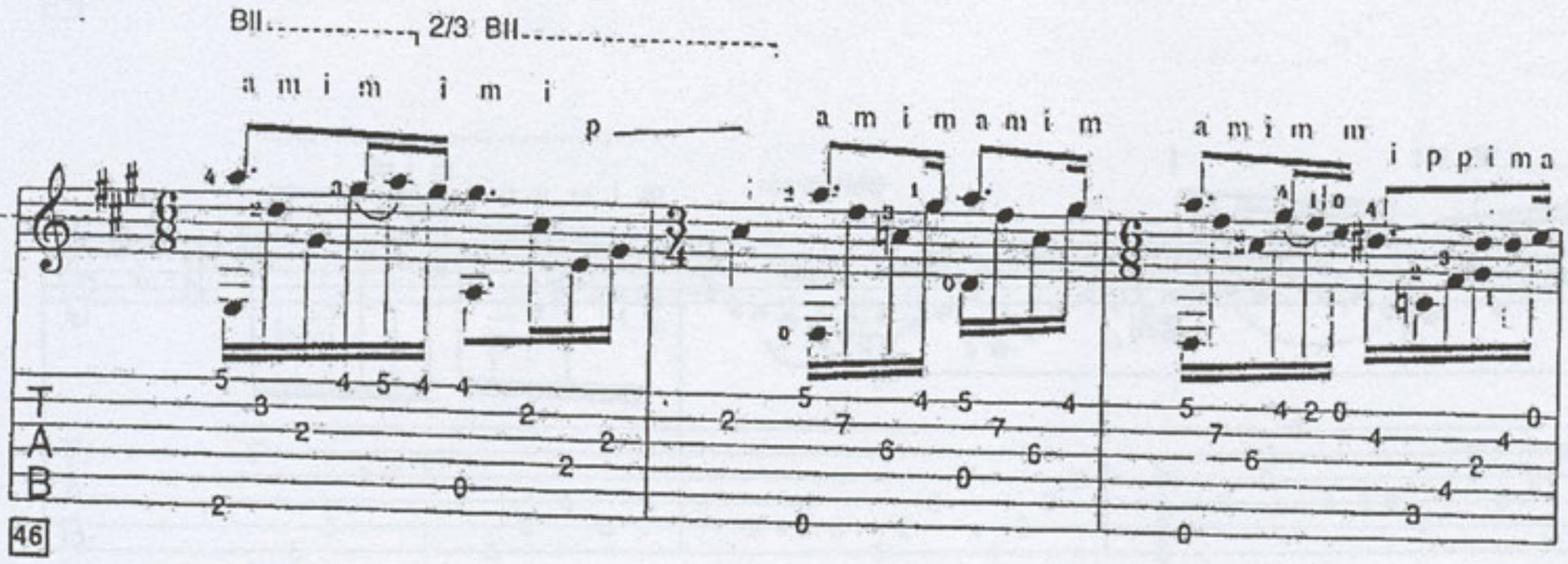


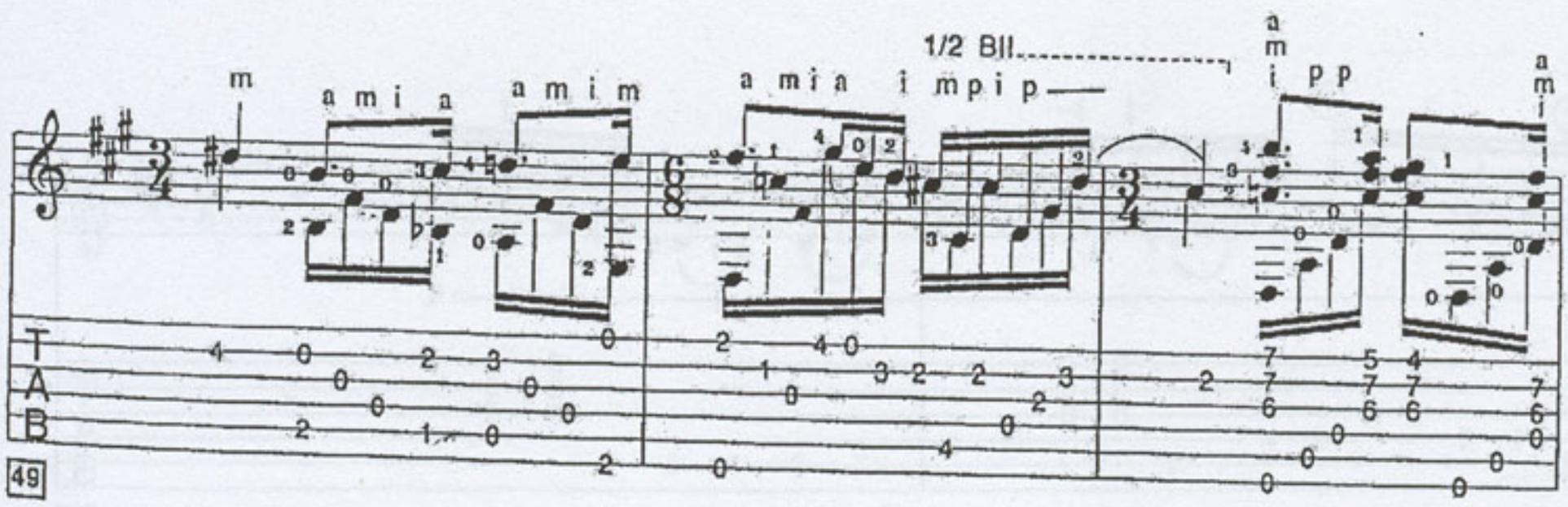
37
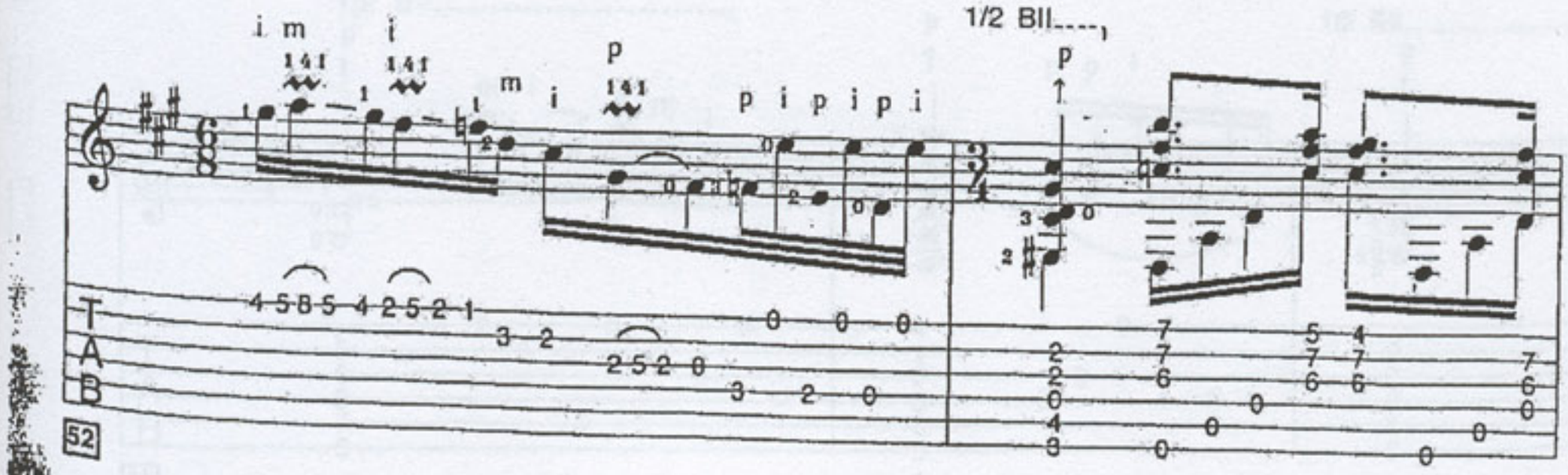


40


a m i a i m i a
i m i a m
p
a m i a i m i a
T
A
B
43


BII 2/3 BII
a m i m i m i
p
a m i m a m i m
a m i m m
i p p i m a
T
A
B
46


1/2 BII
m
a m i a
a m i m
a m i a i m p i p
a
m
i p p
a m
T
A
B
49


1/2 BII
i m
i
m i
p i p i p i
p
p
T
A
B
52

BV

54

ritardando

1/2 BII

56

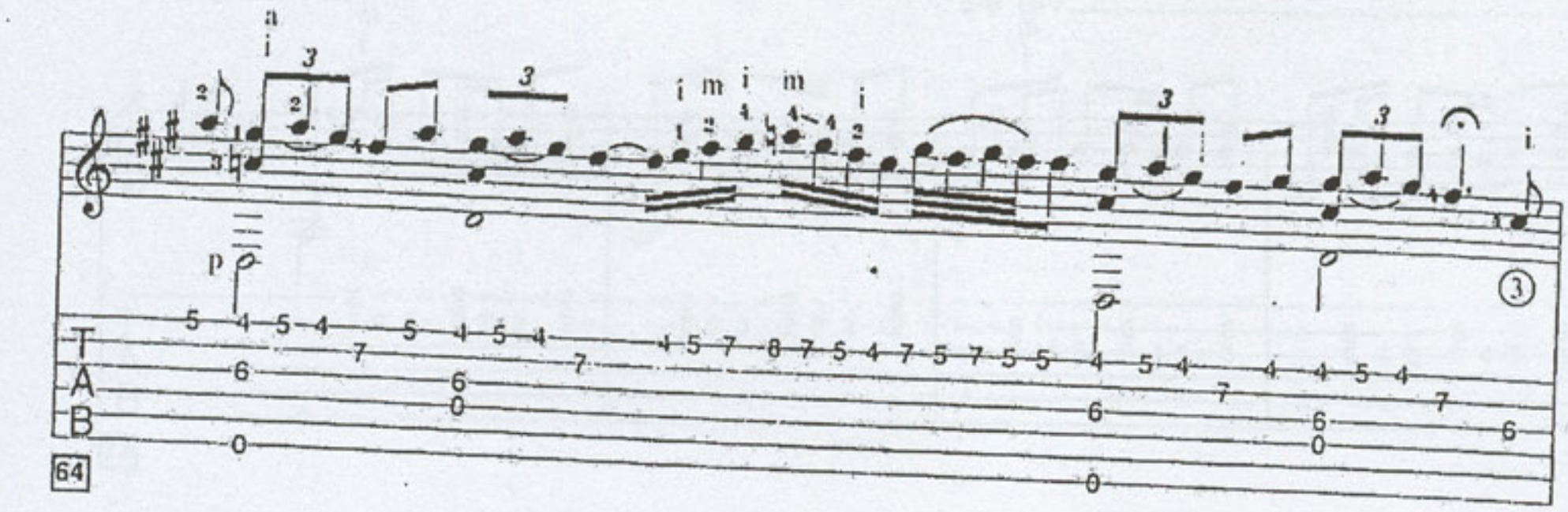
59
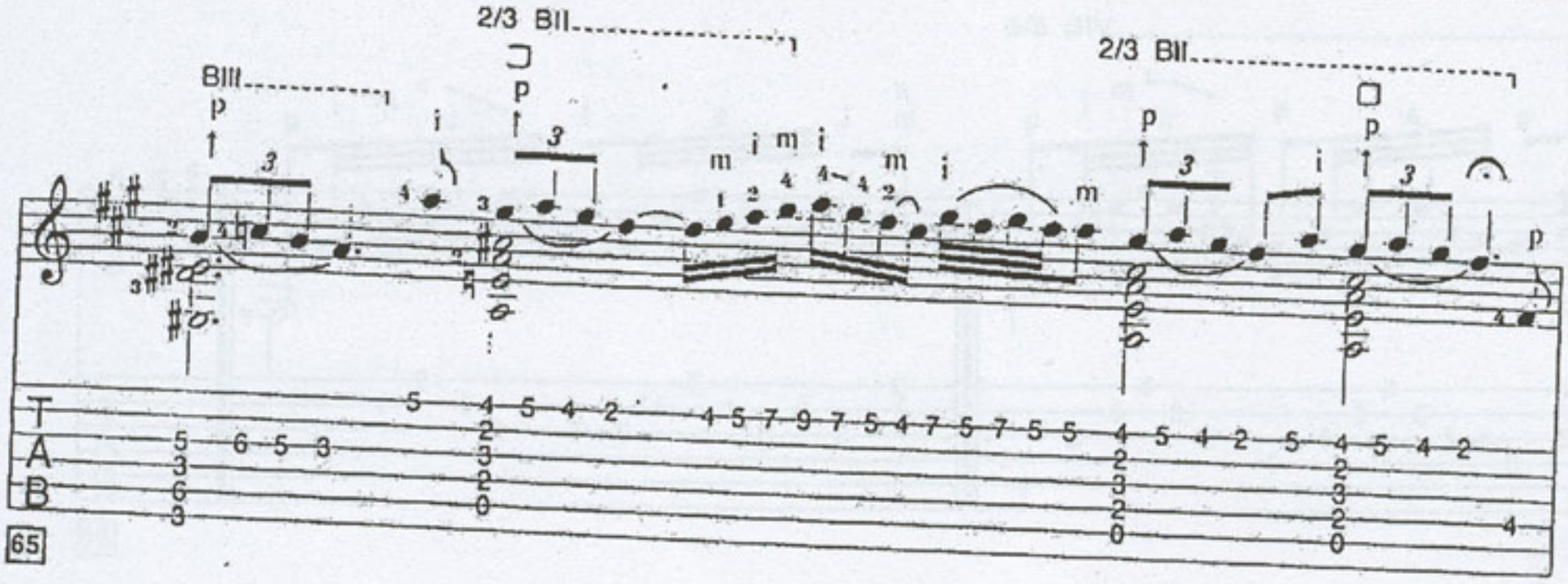
1/2 BV

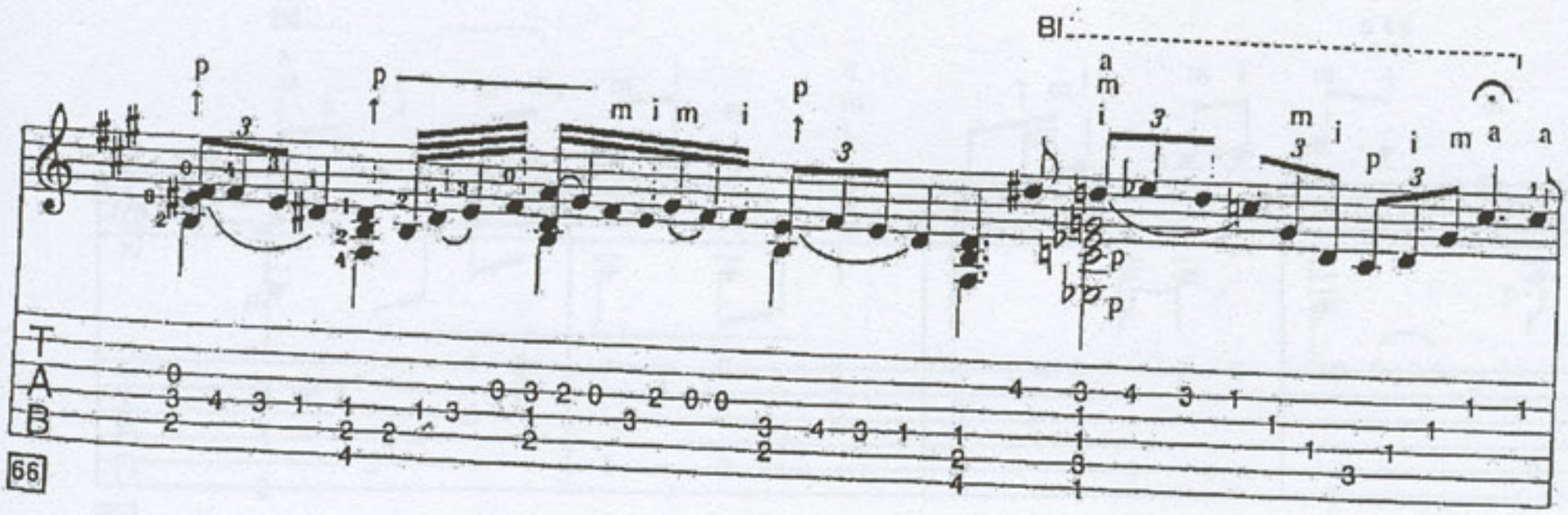
1/2 BII
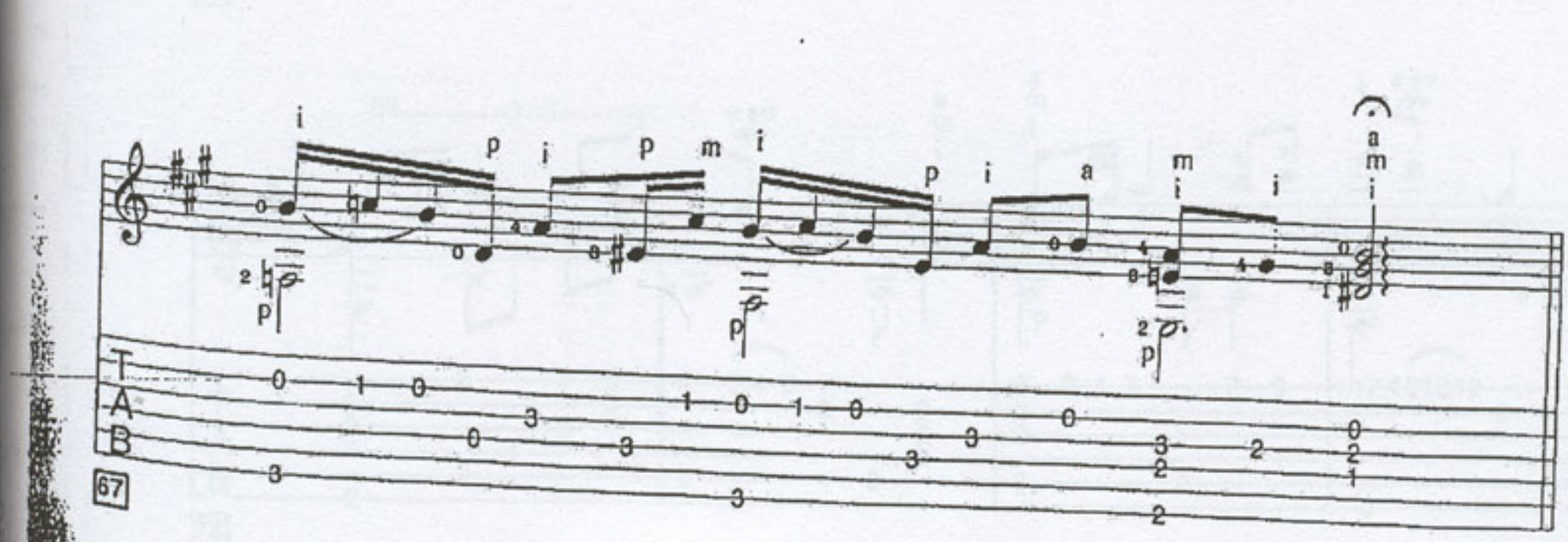
61

Ad libitum
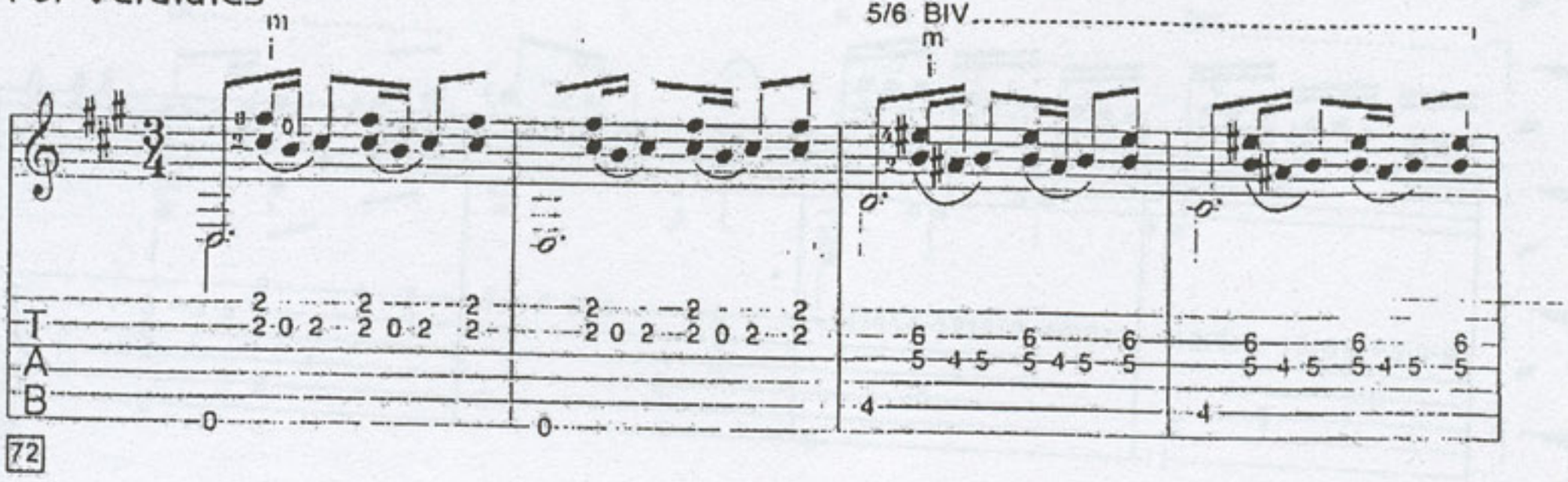


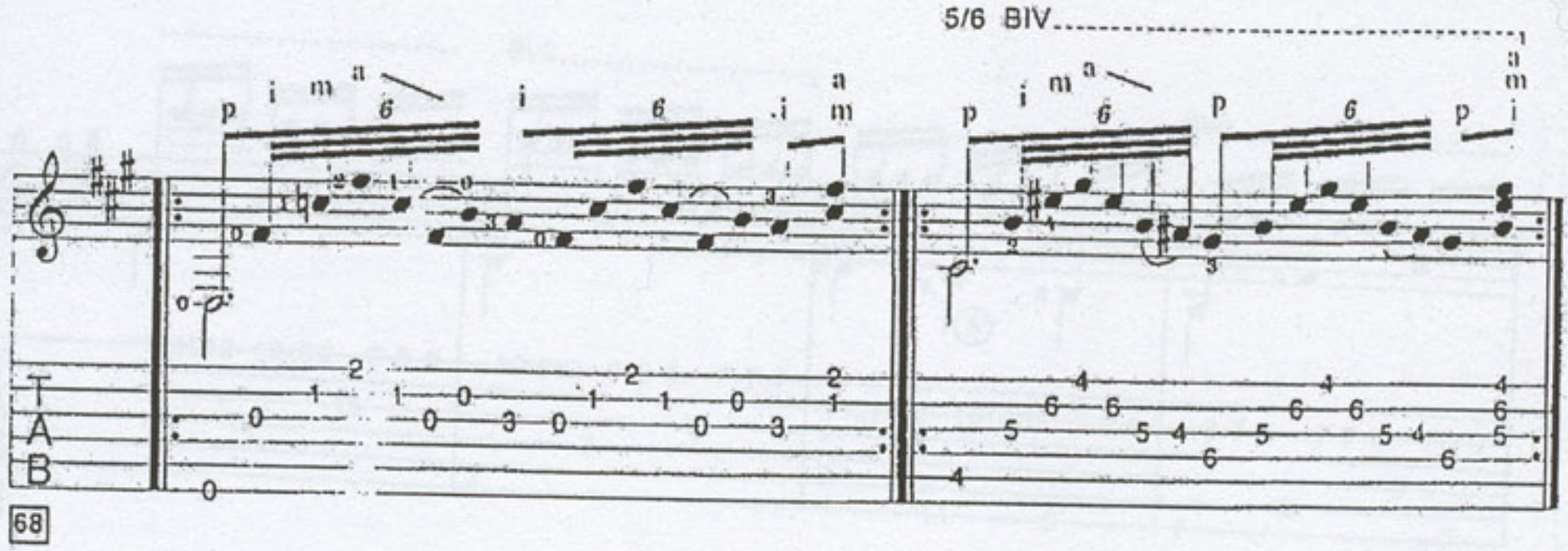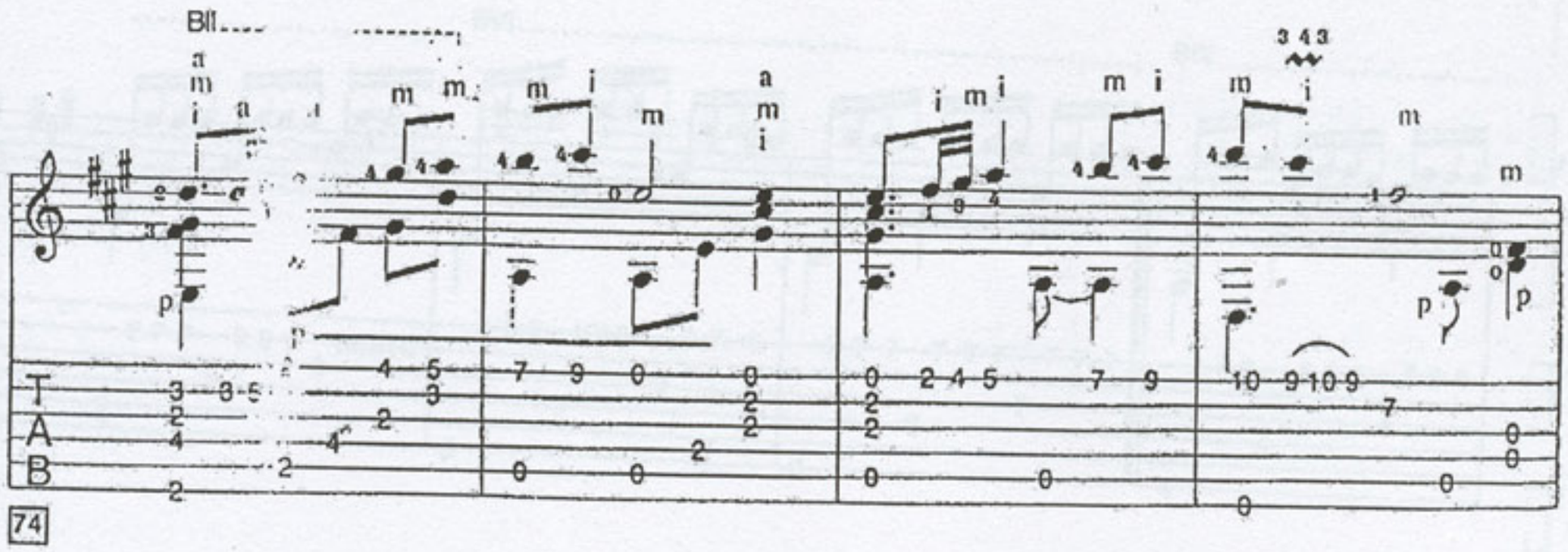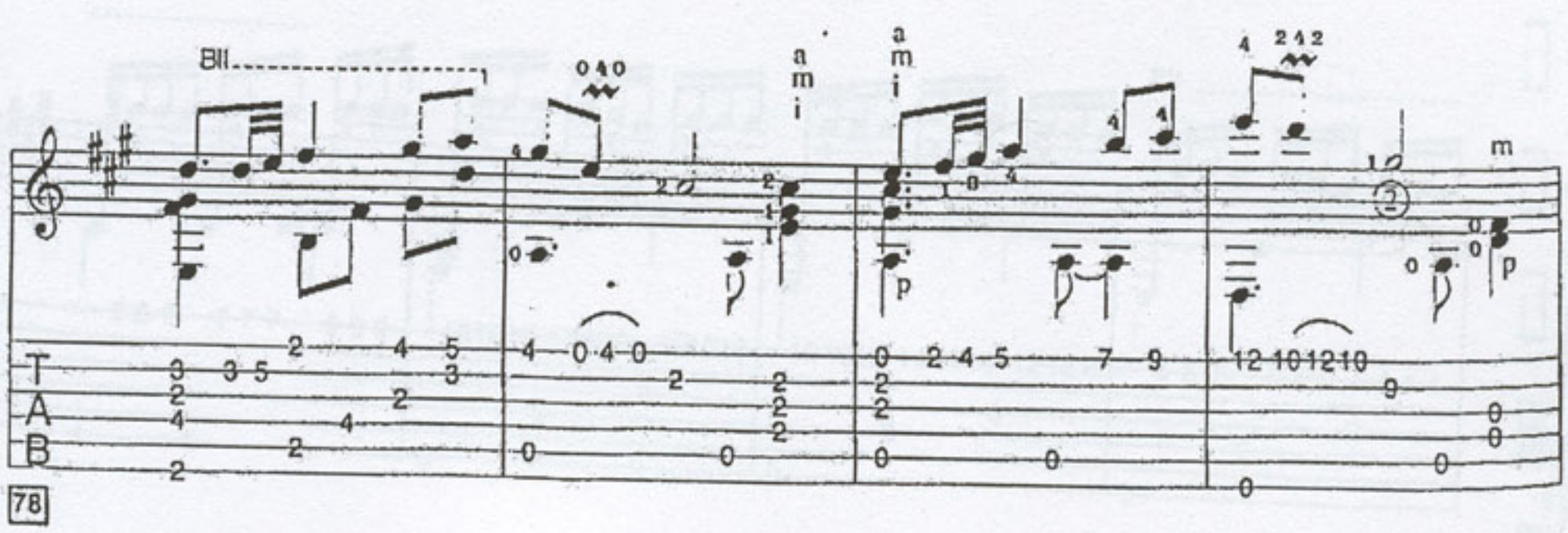






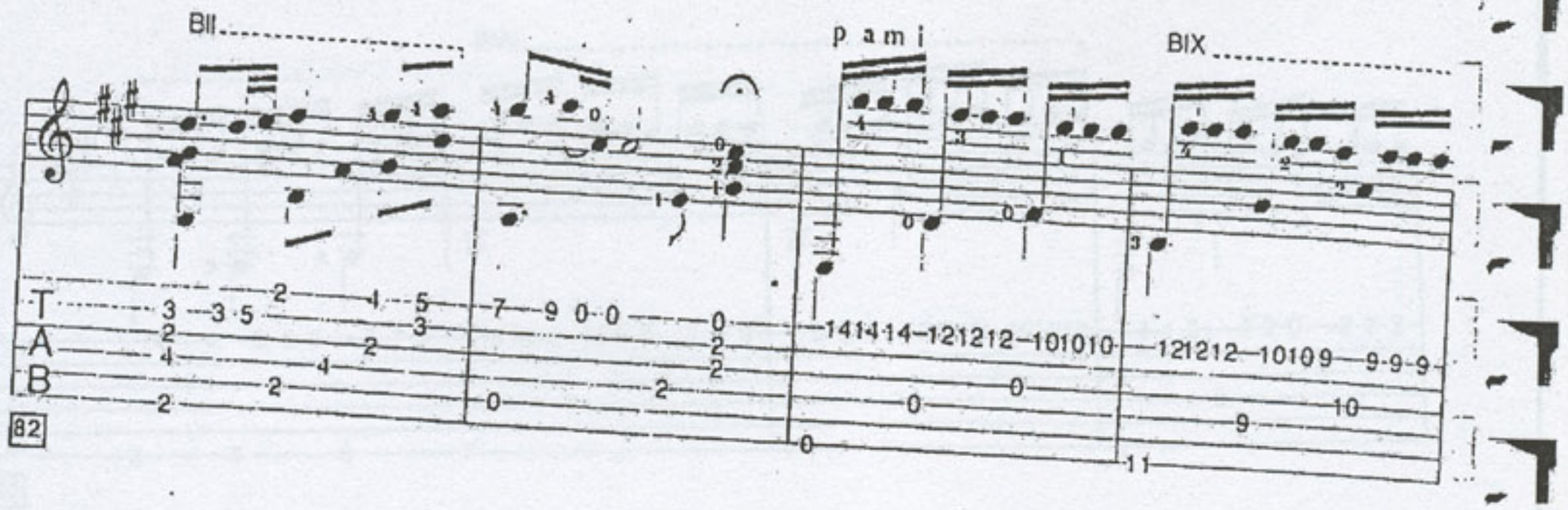
Por Verdiales
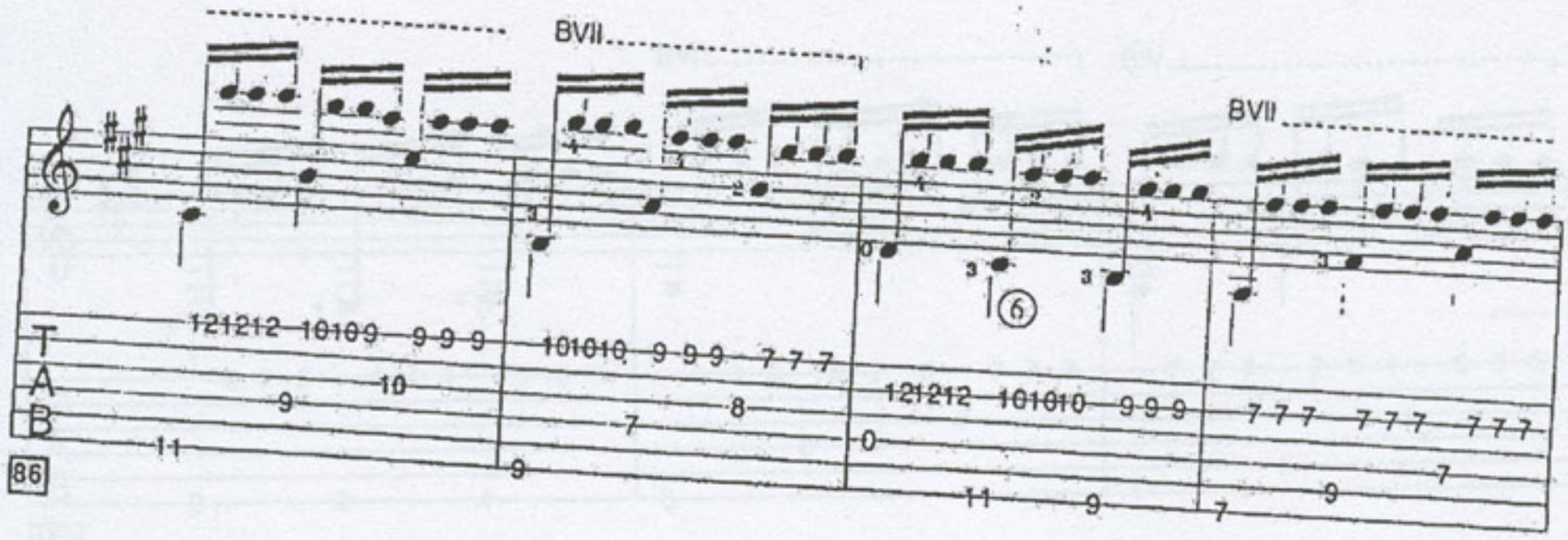


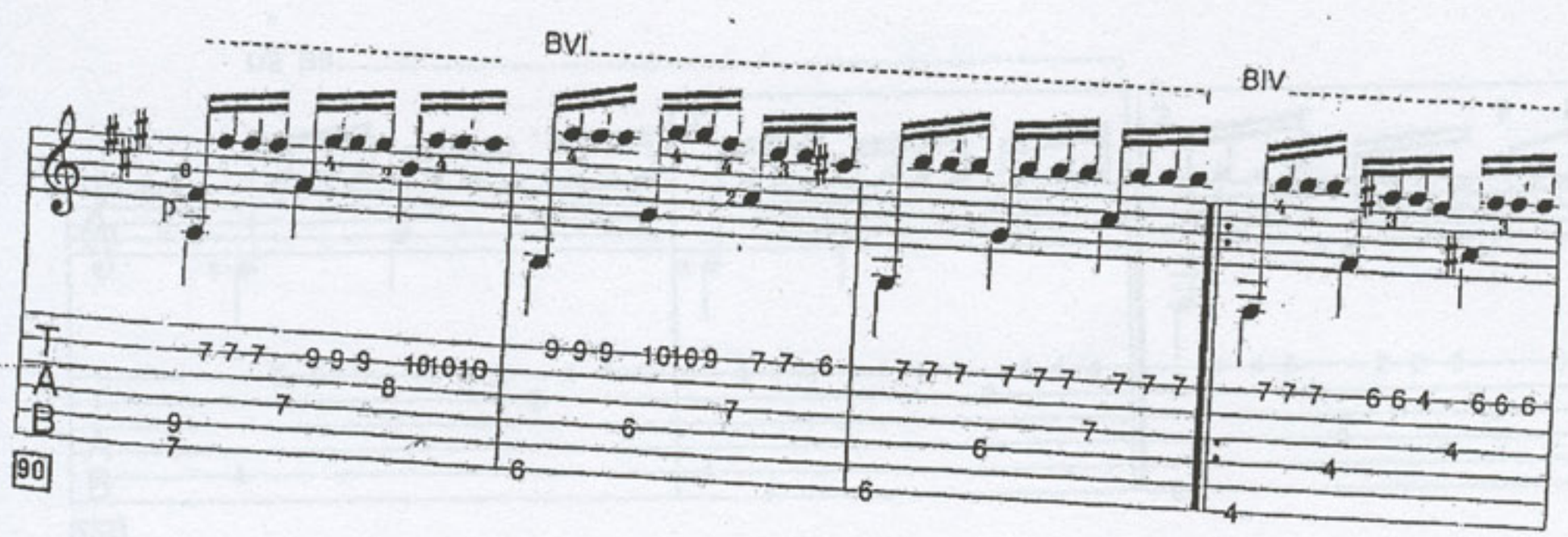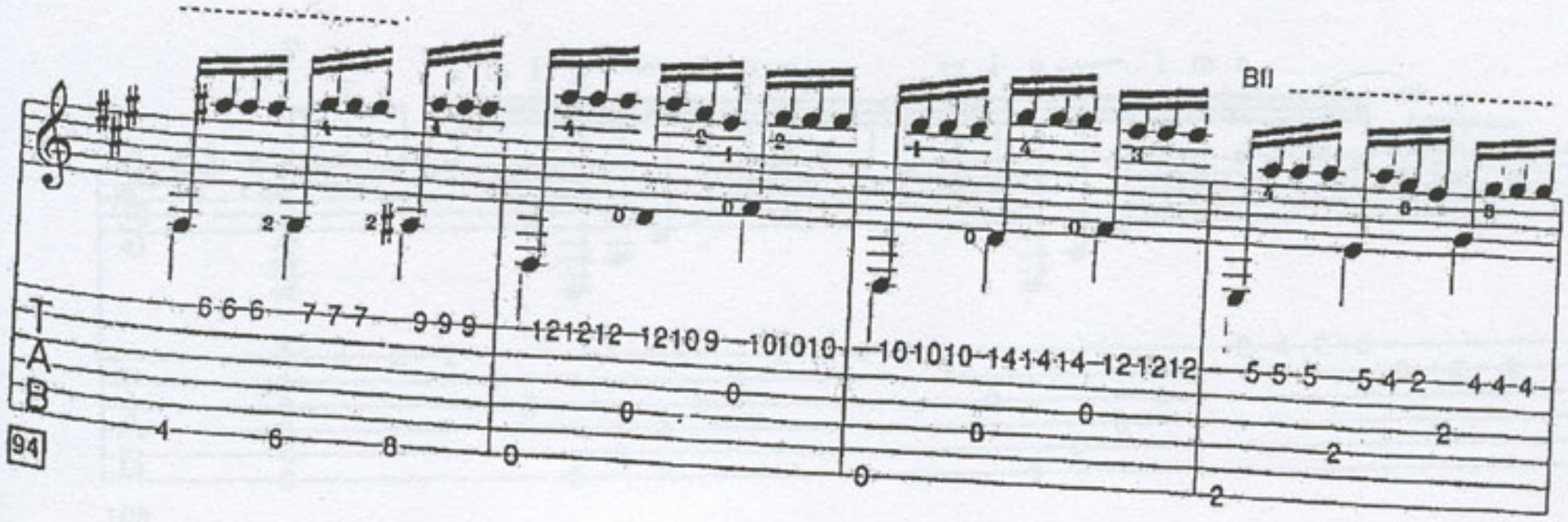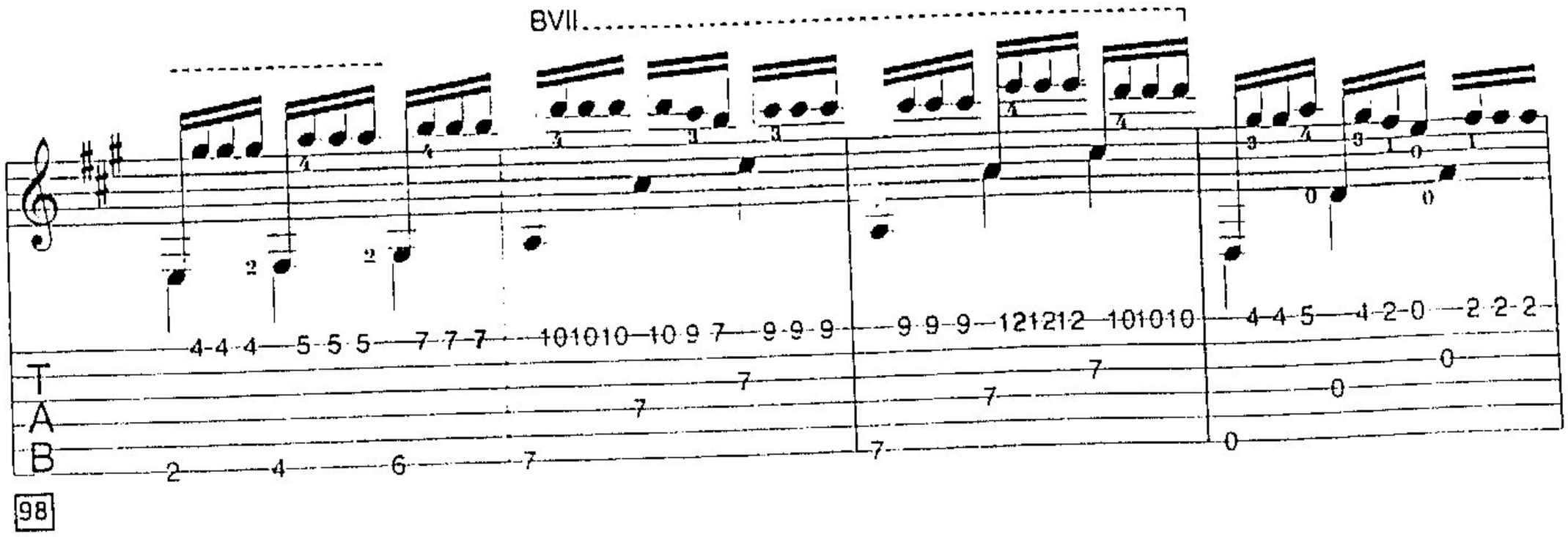







BII
p a m i
BIX
82

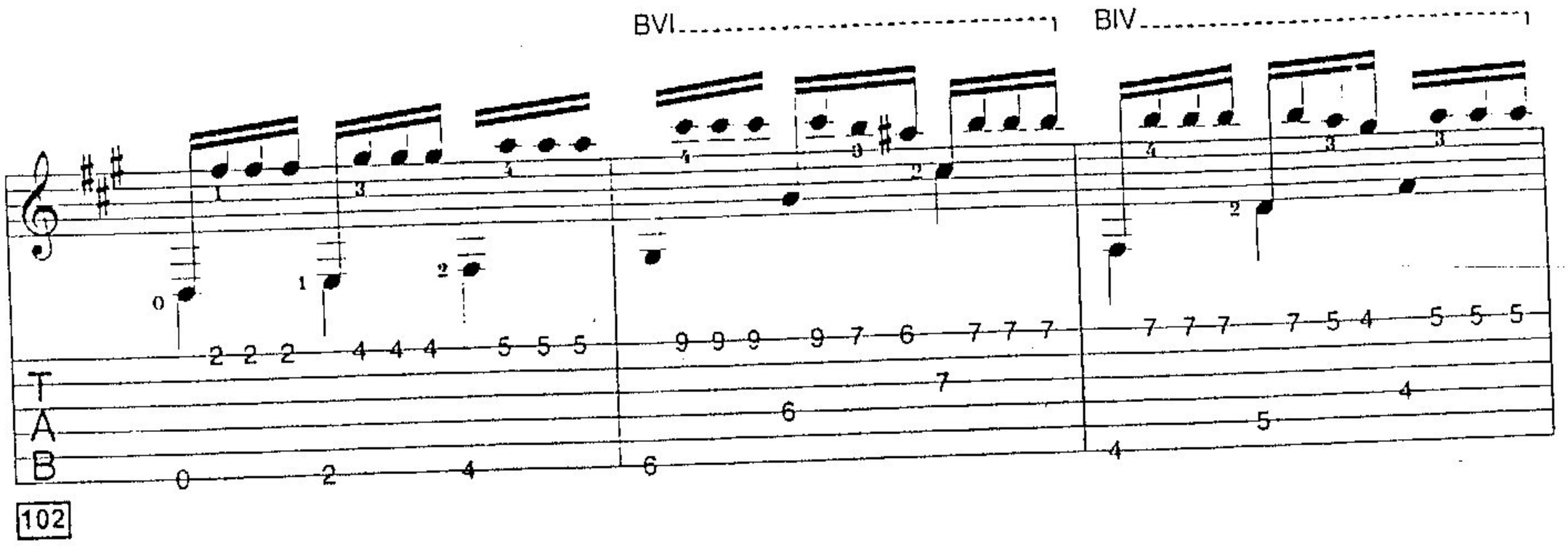

BVII
BVII
86


BVI
BIV
90
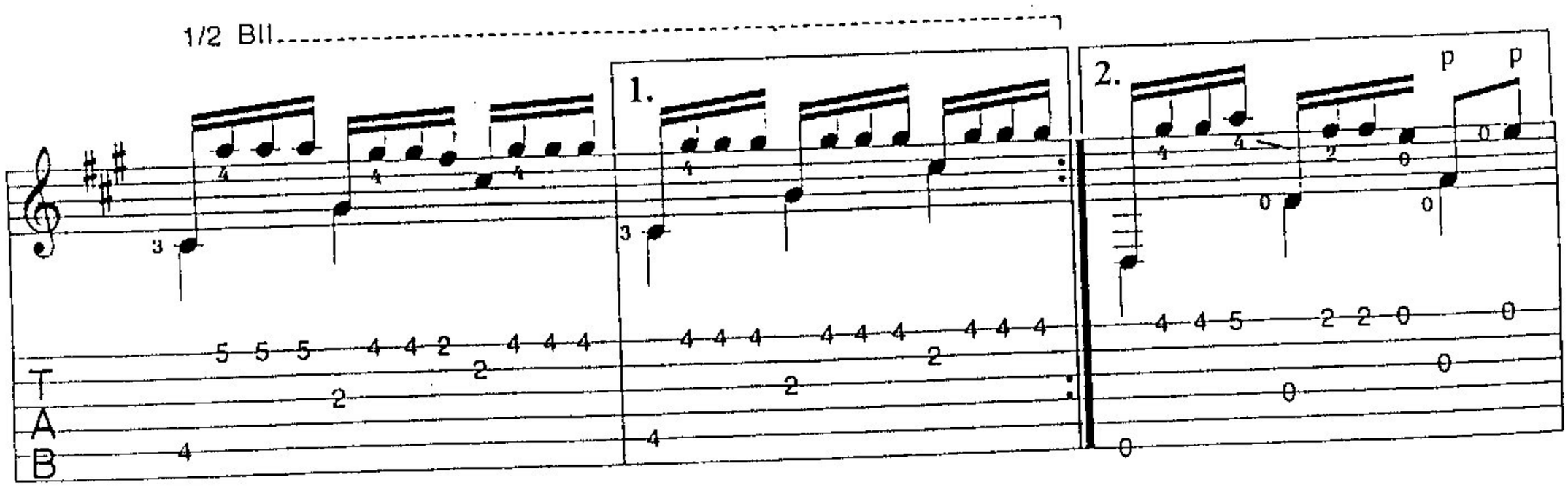

BII
94



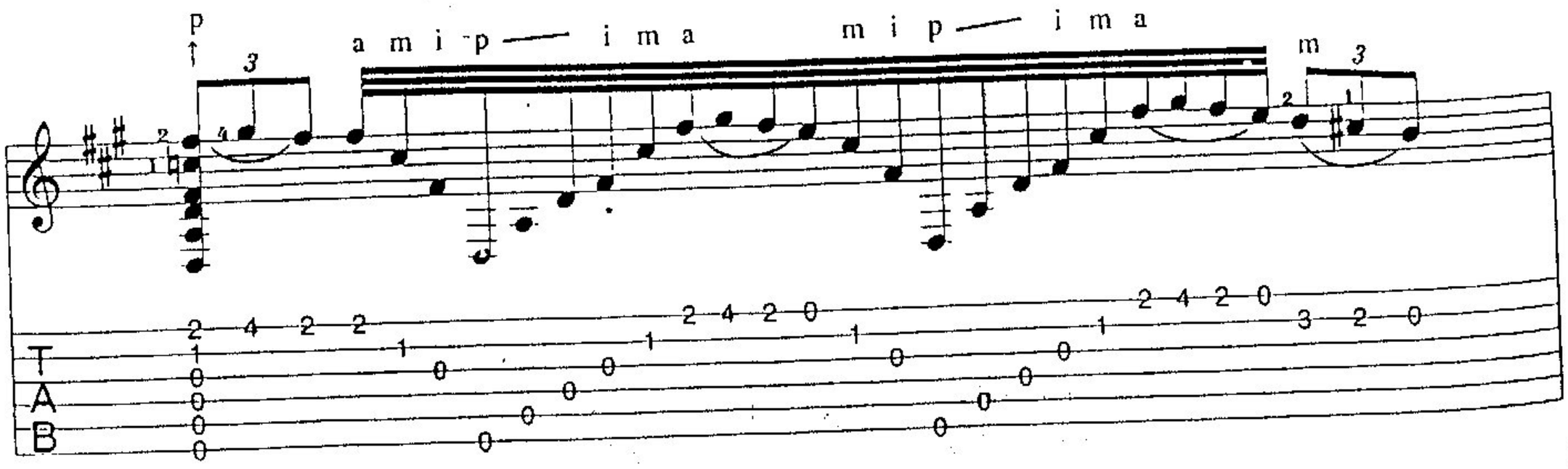
98



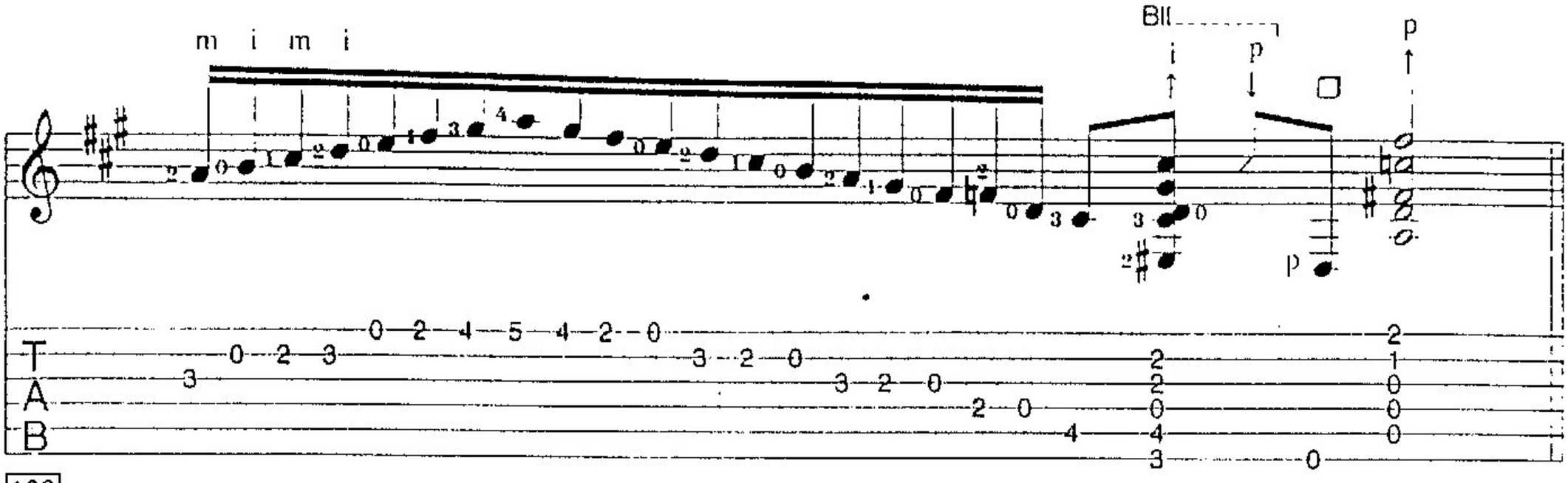
102



105
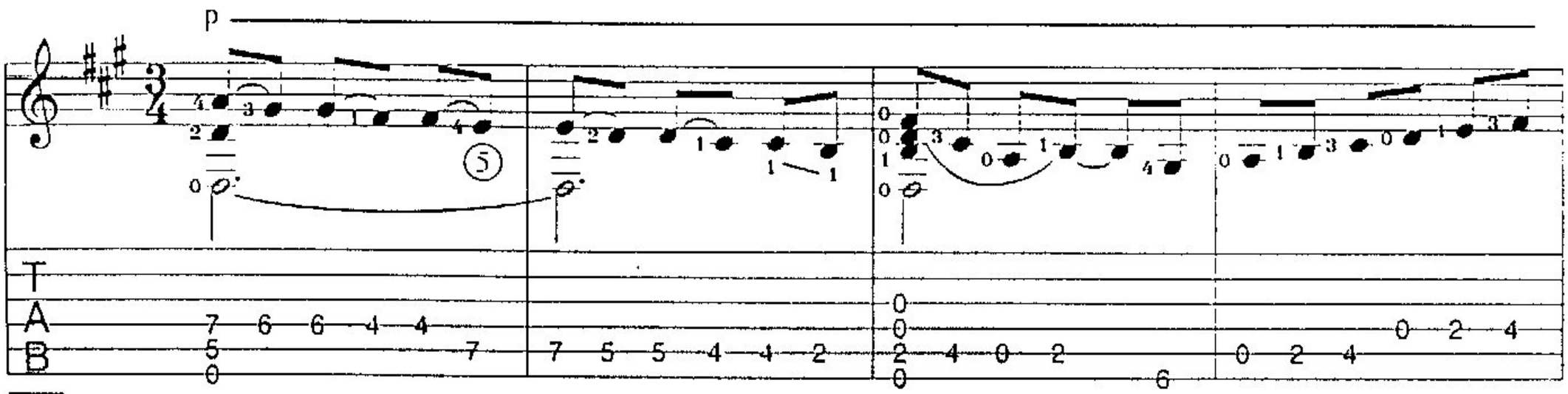


108

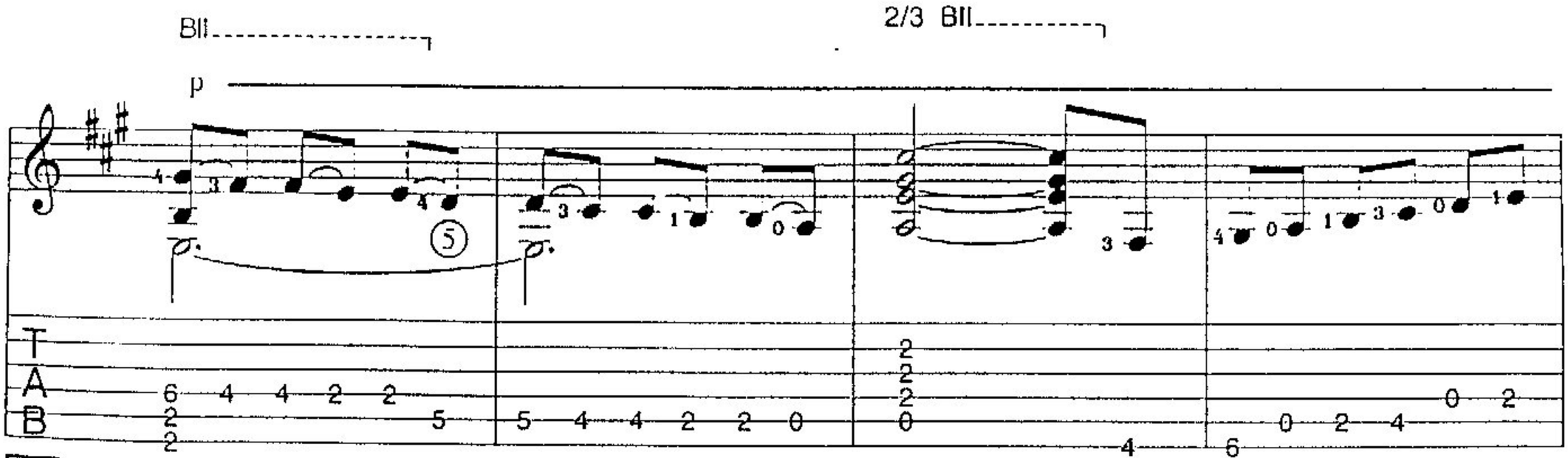


109

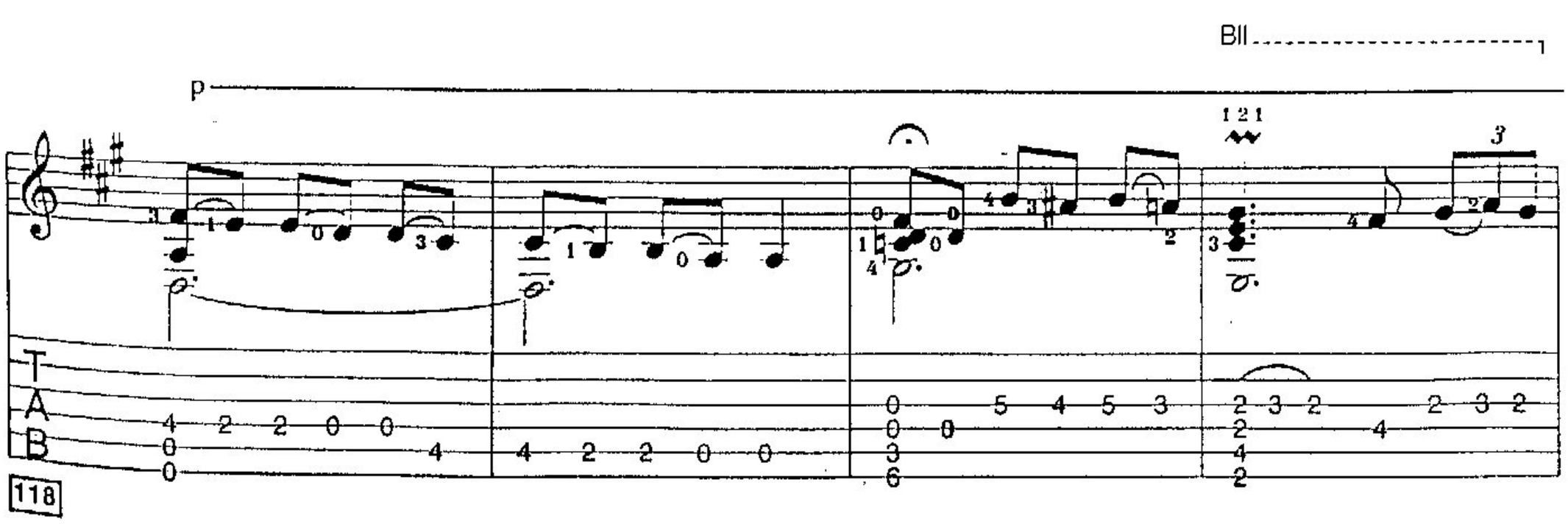
Final



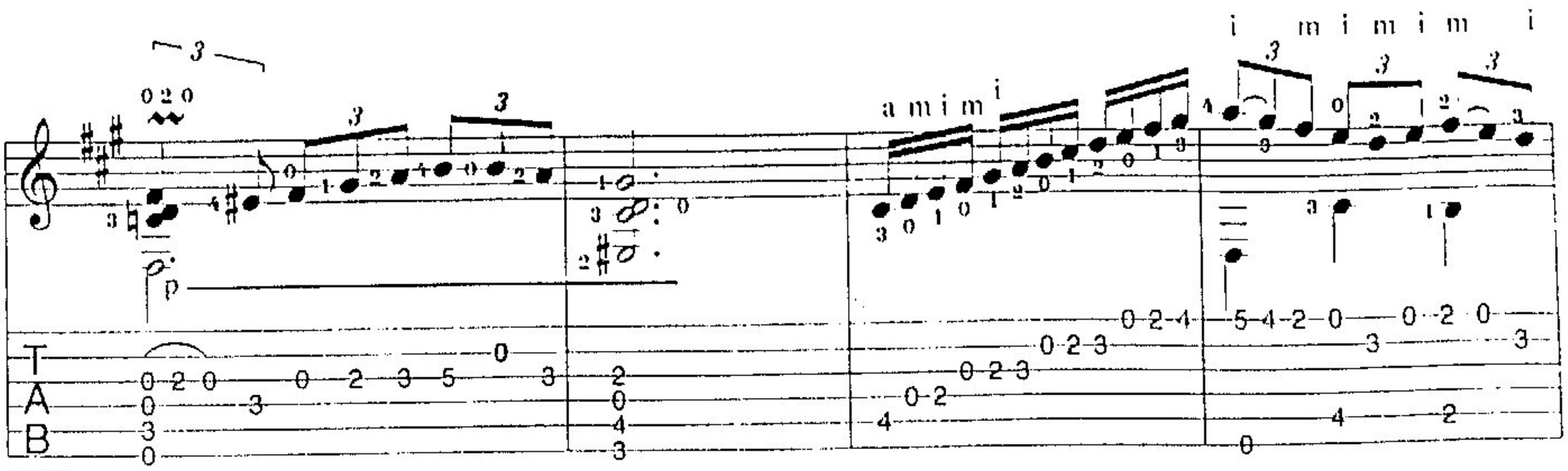
110

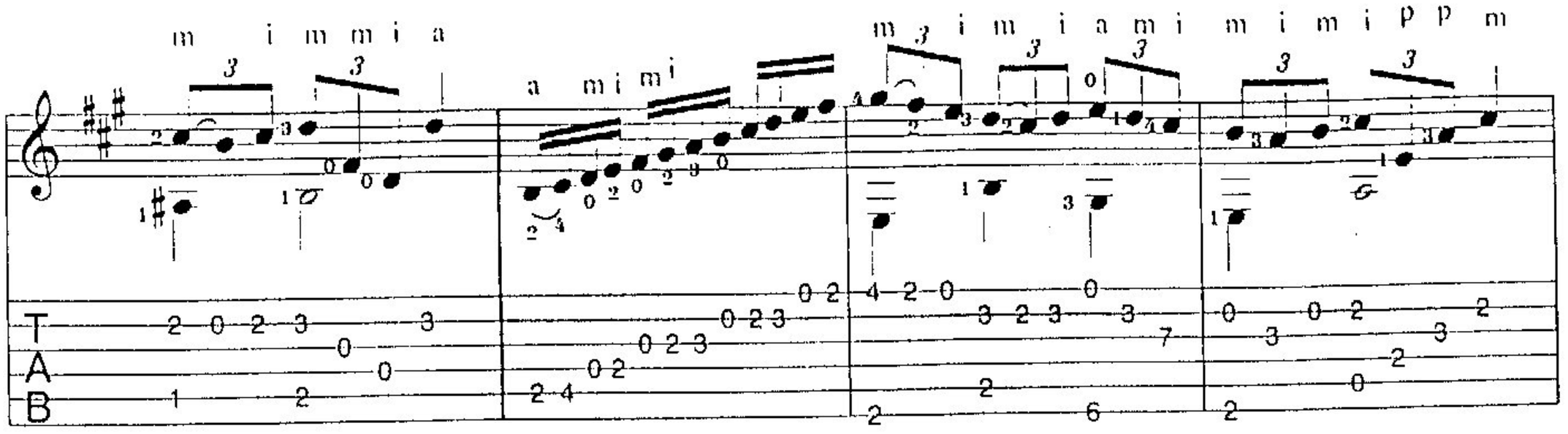


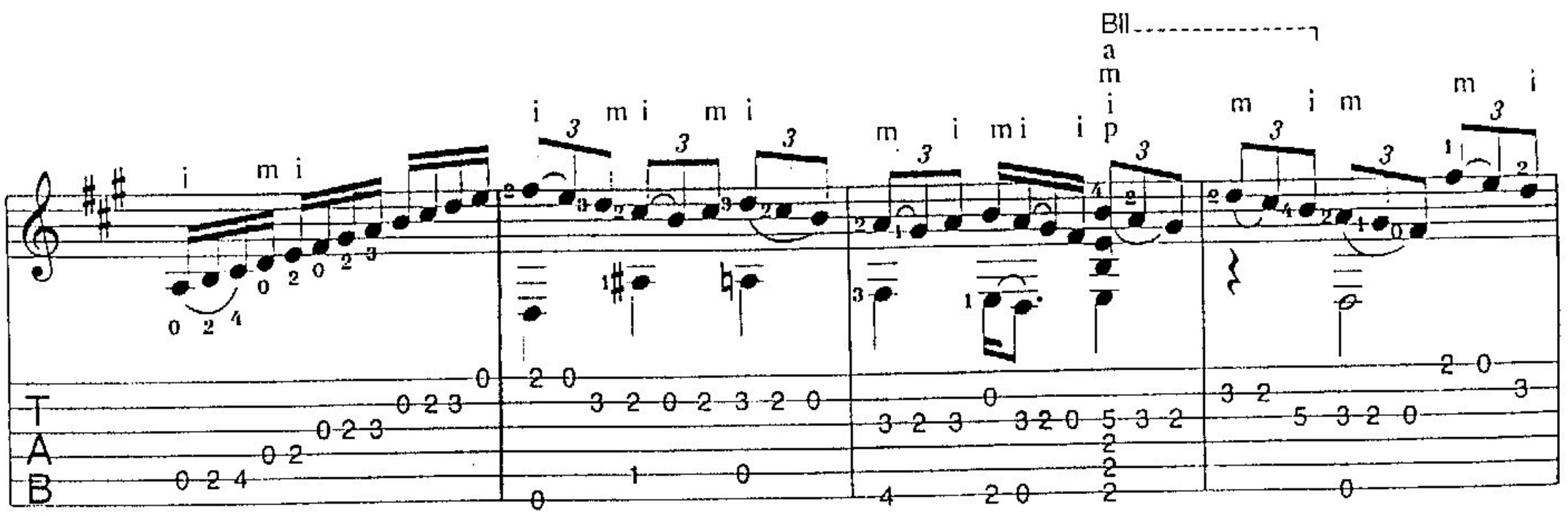
114

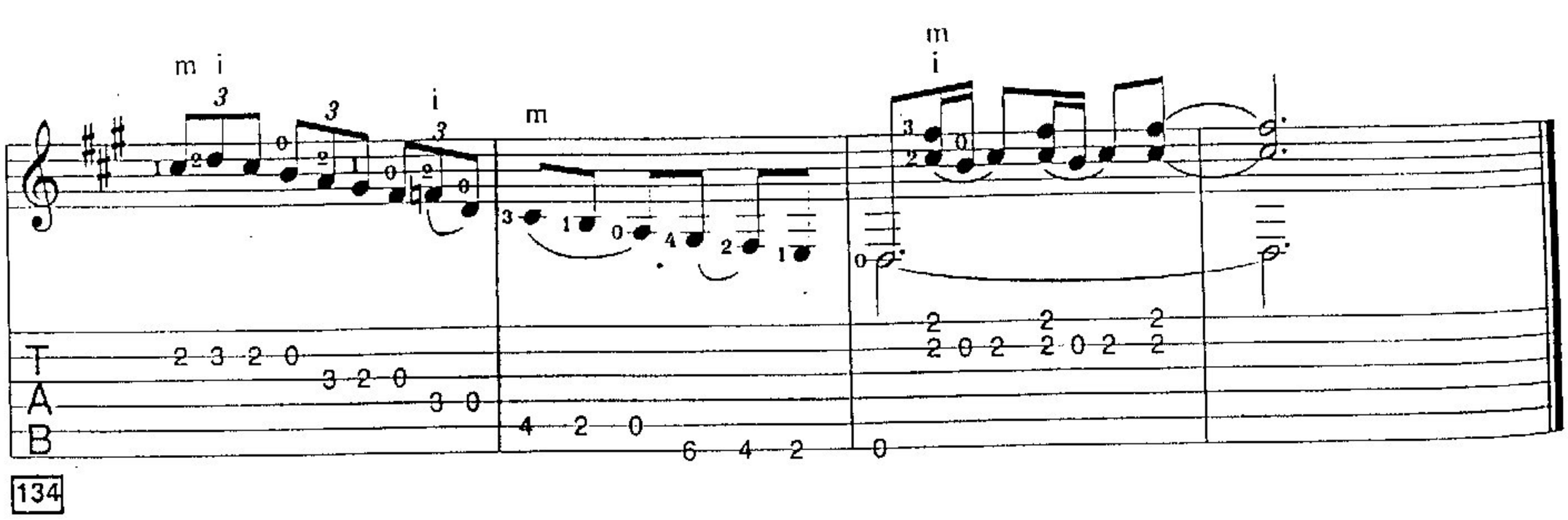


118
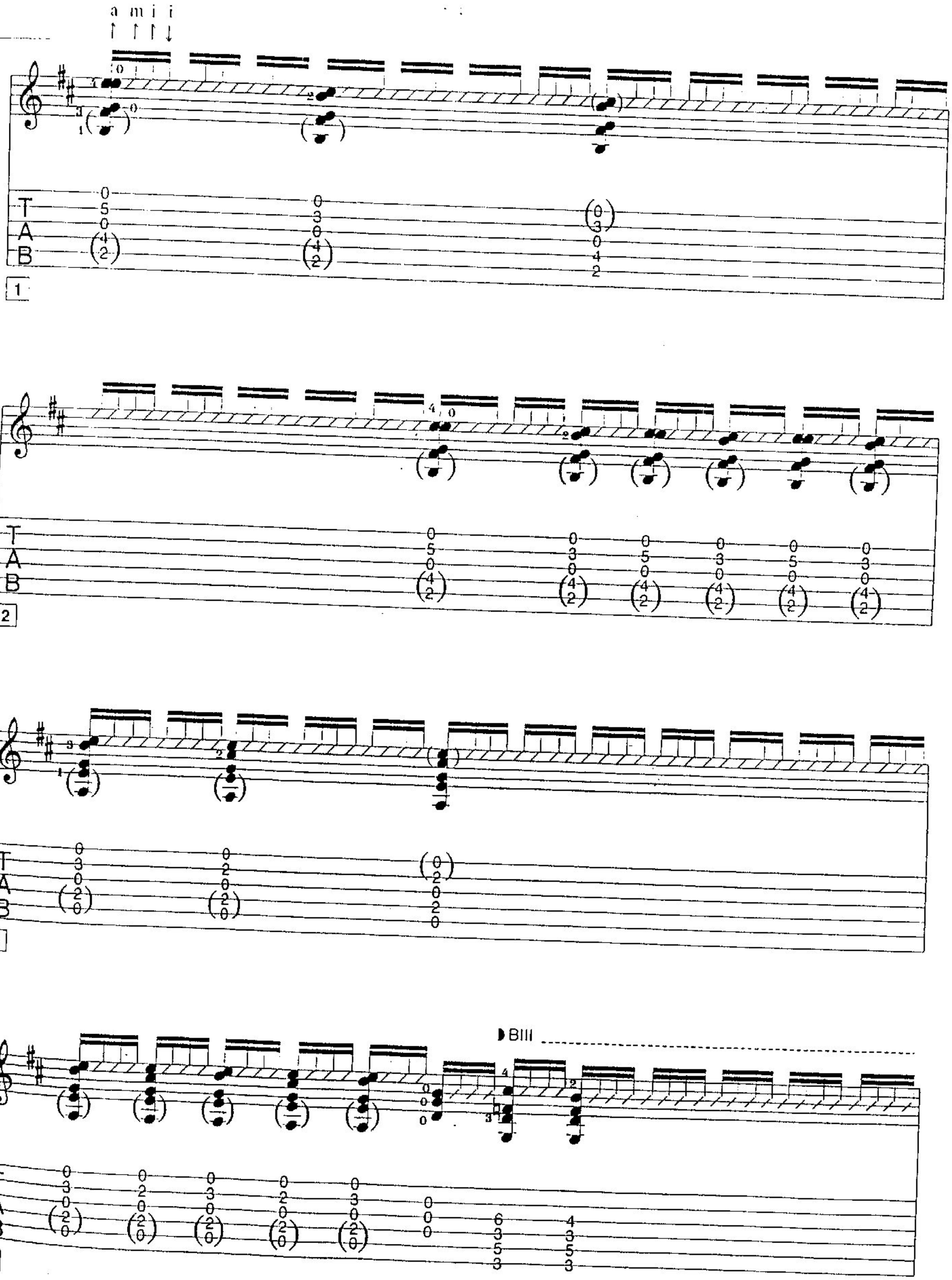

122
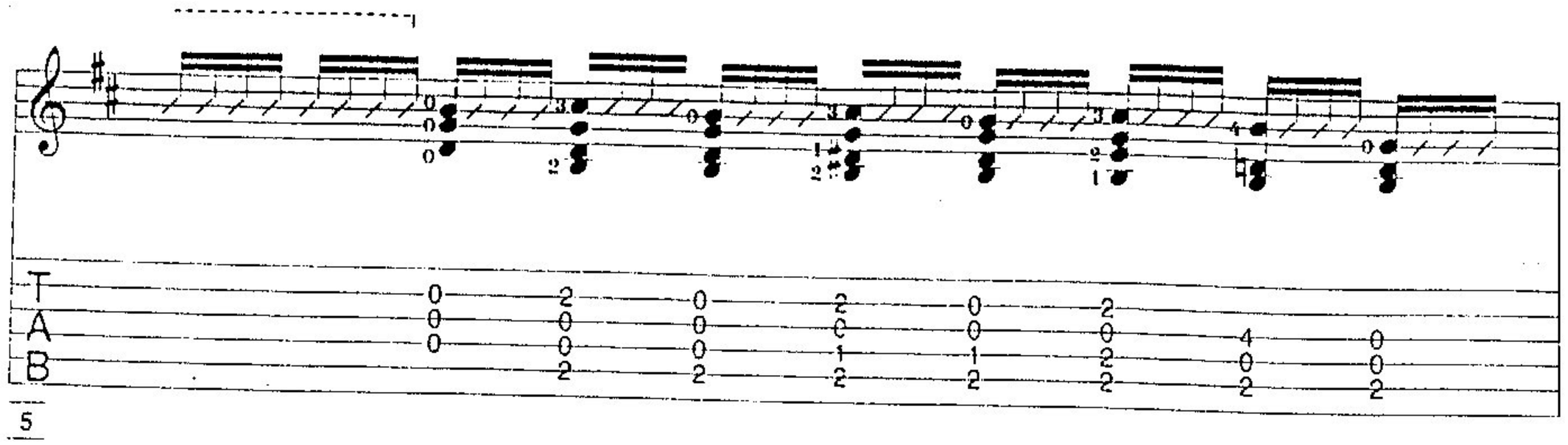

126
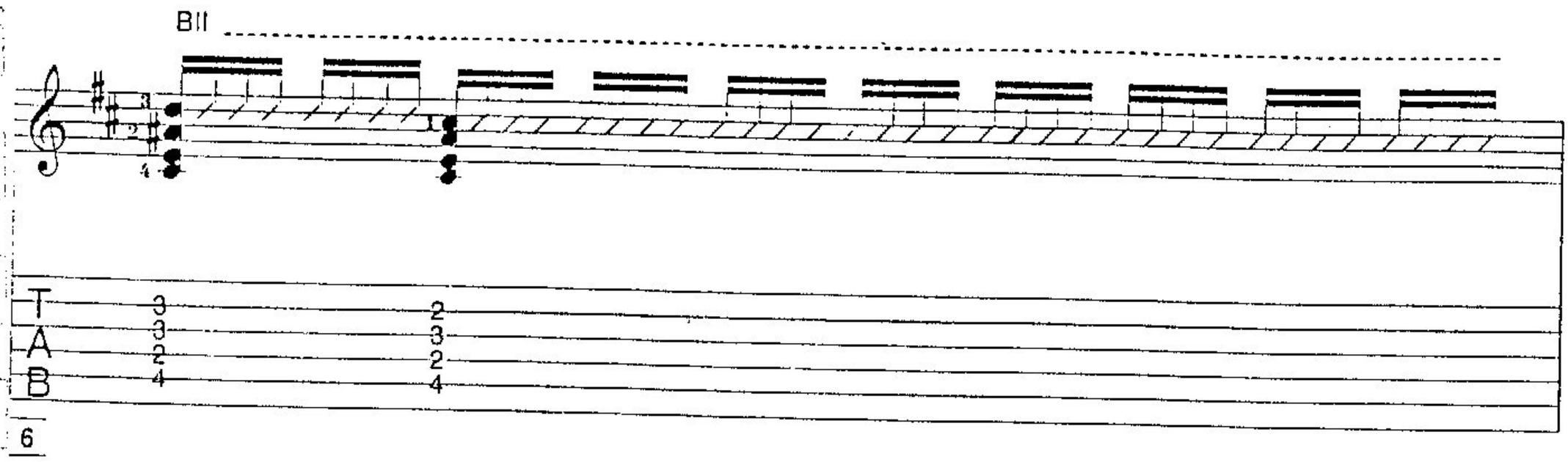

130

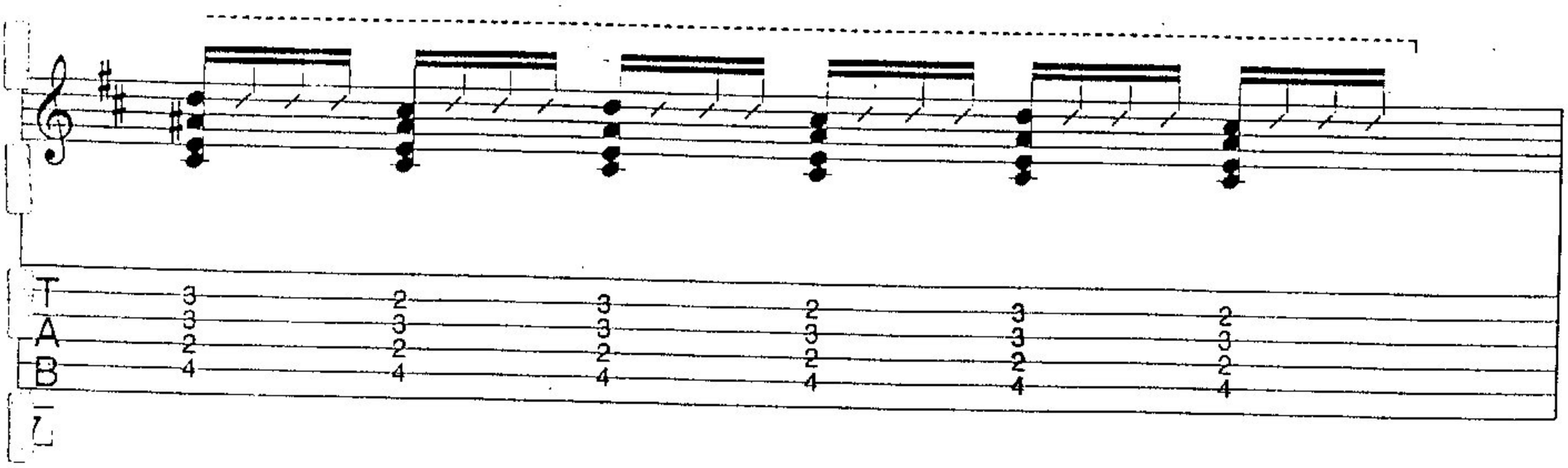

134

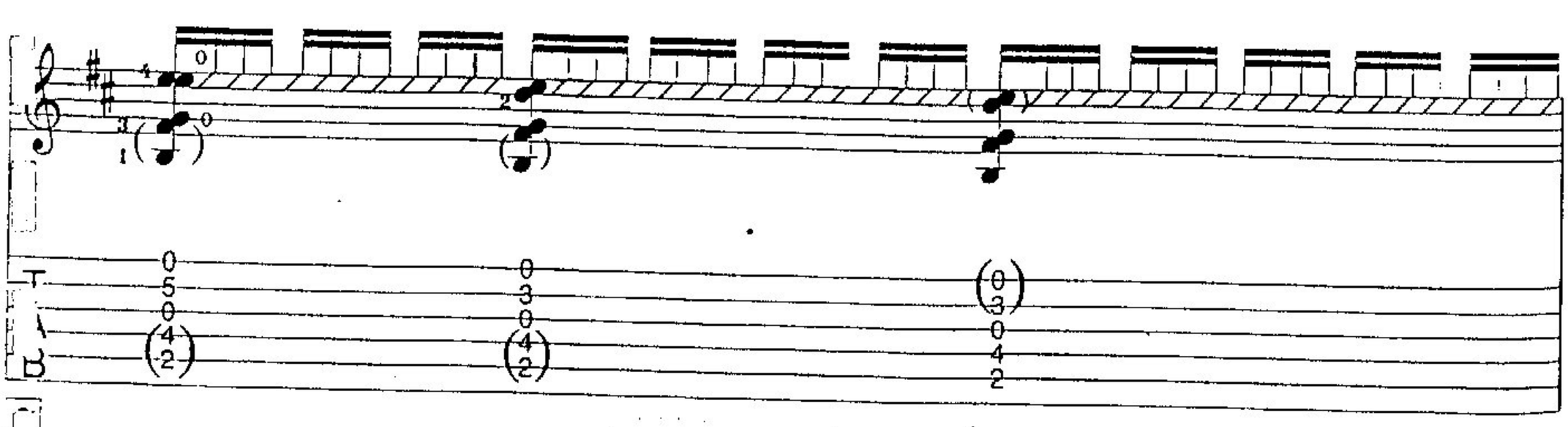
Taranta

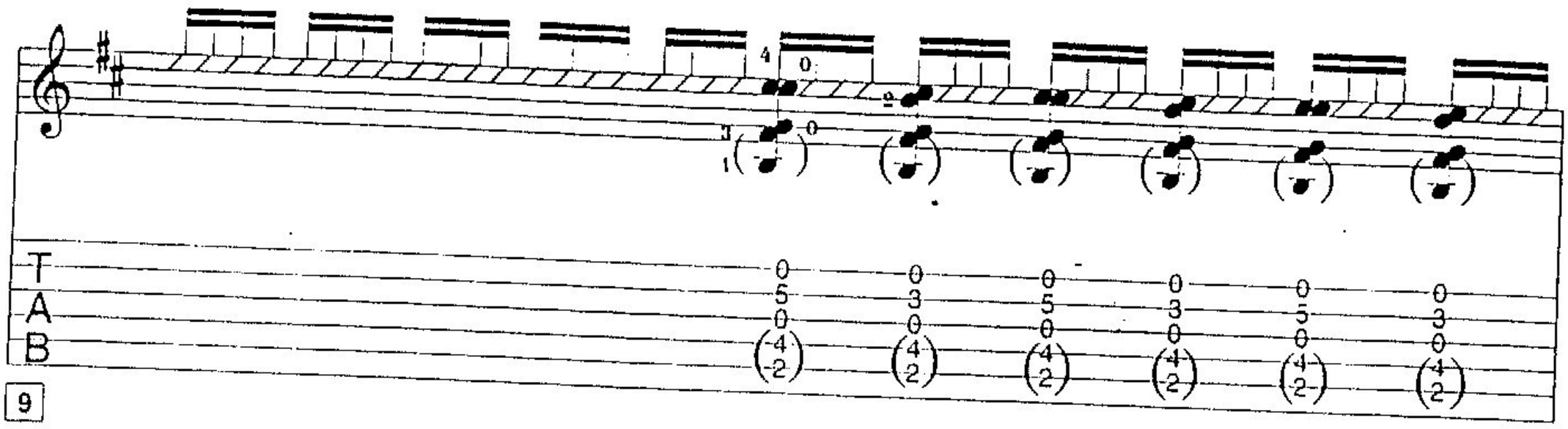


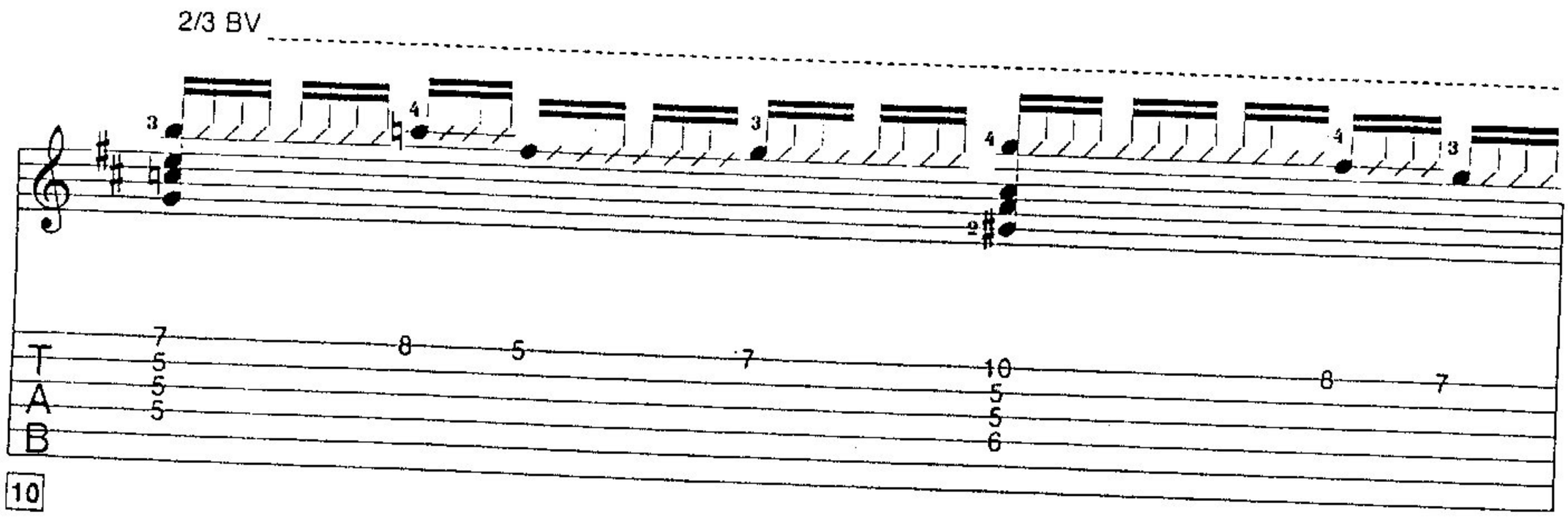

5

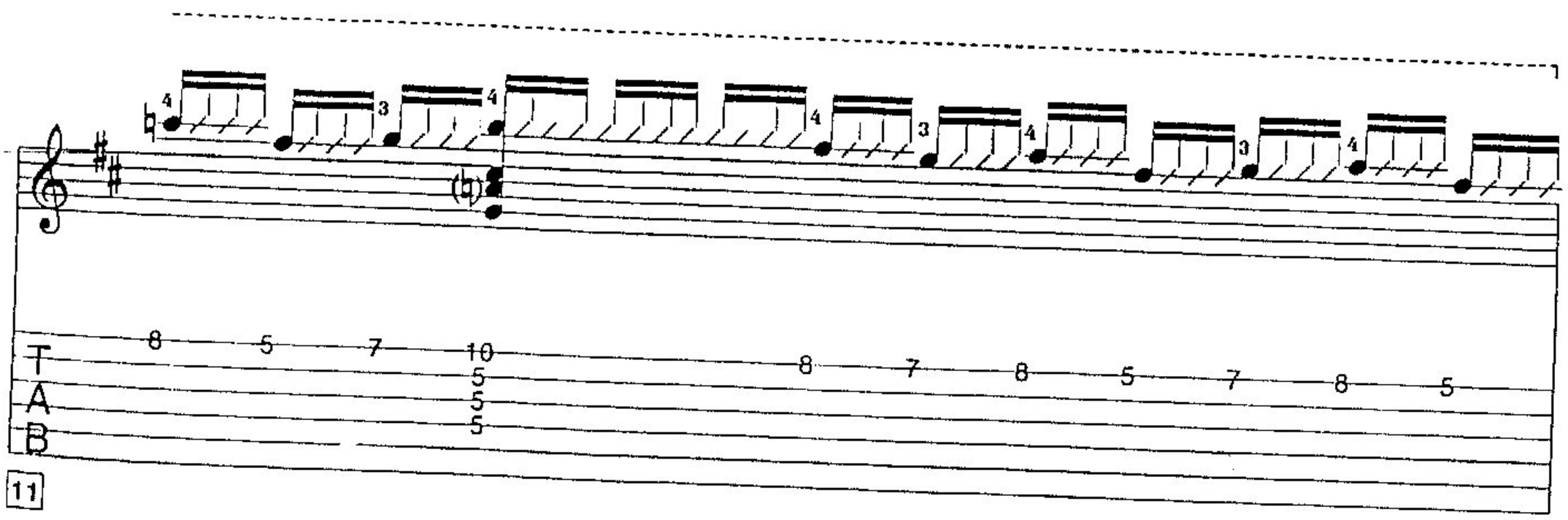

BII
6
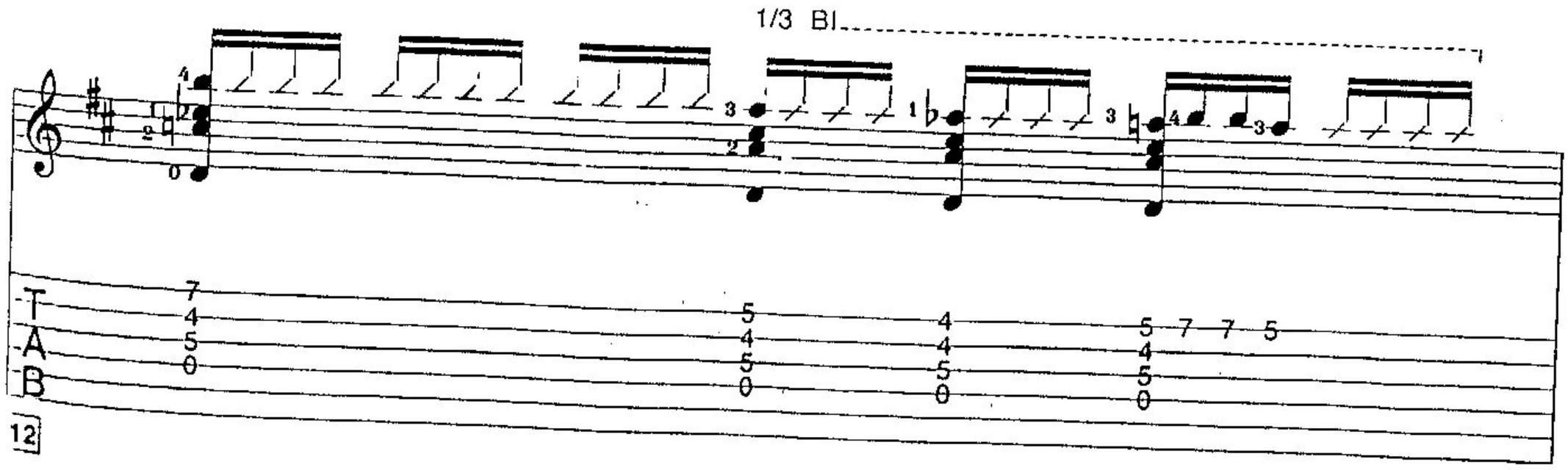

7

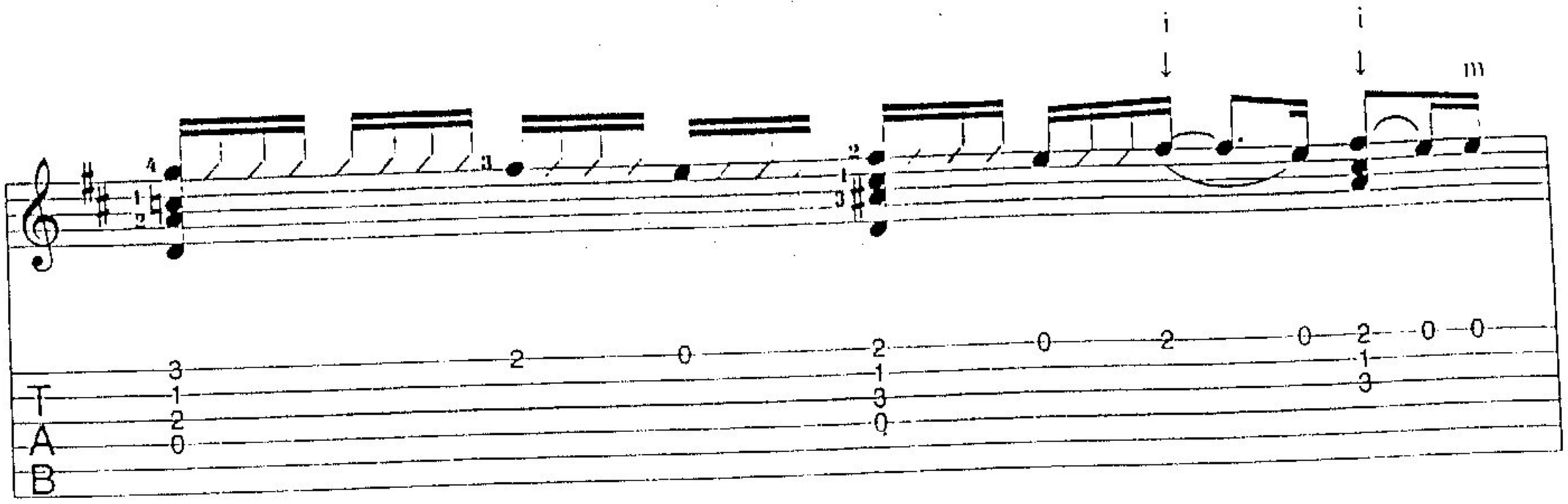



9
T
A
B

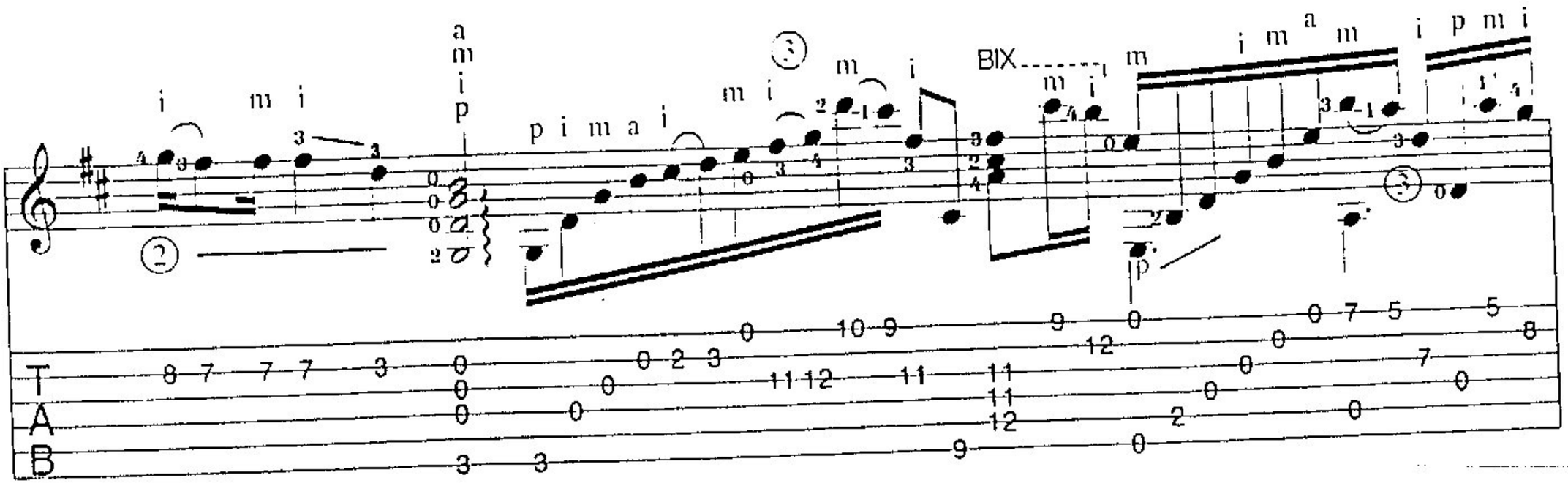

2/3 BV
10
T
A
B


11
T
A
B

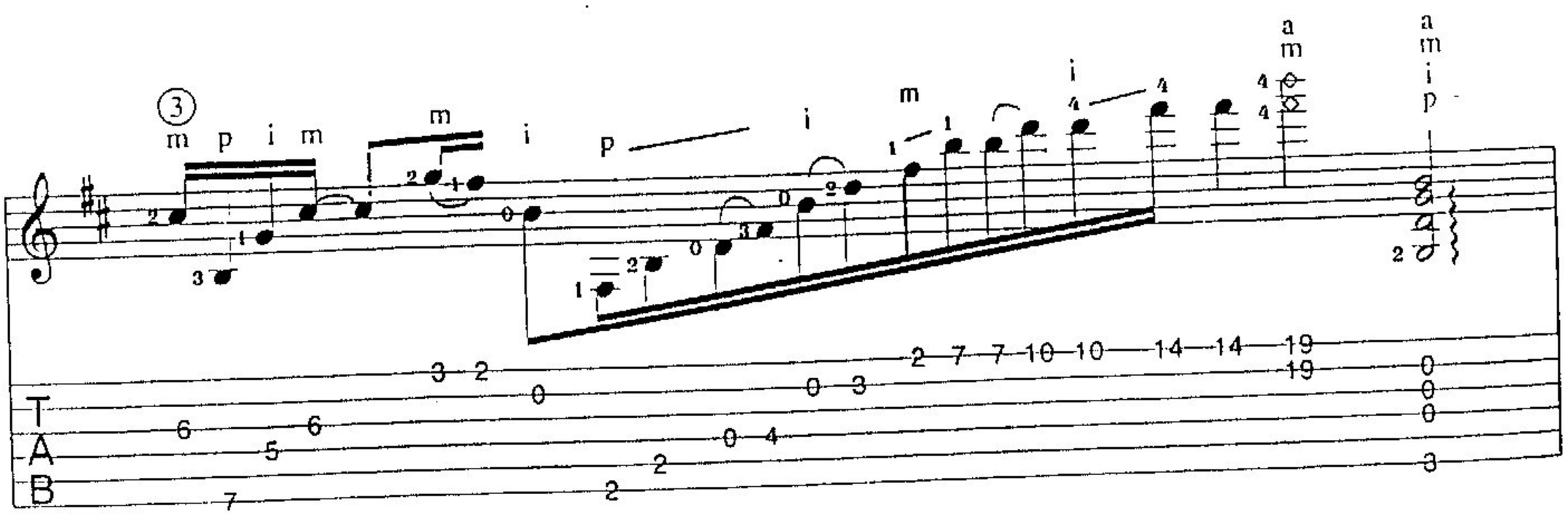

1/3 BI
12
T
A
B


i
i
m
T
A
B

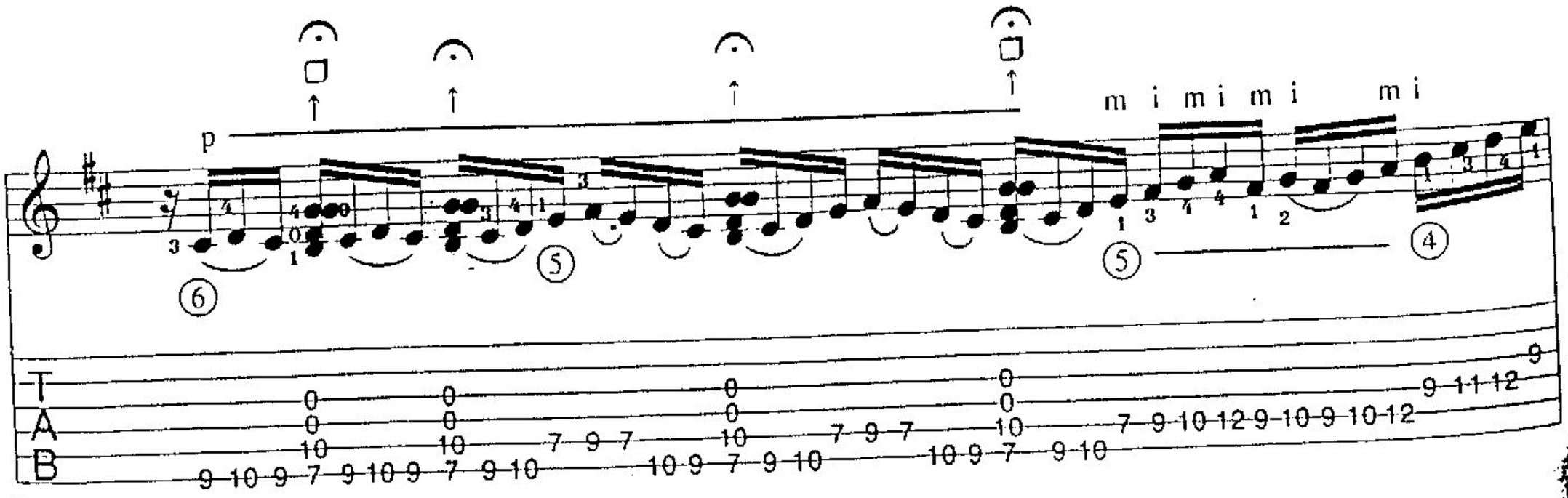
13


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

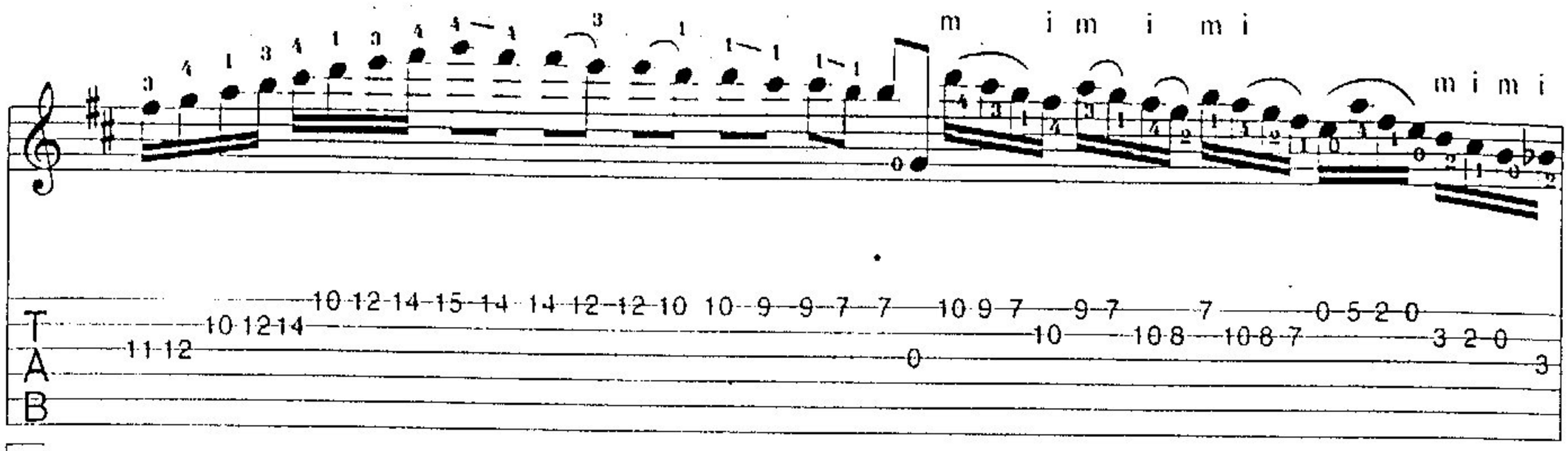
14


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

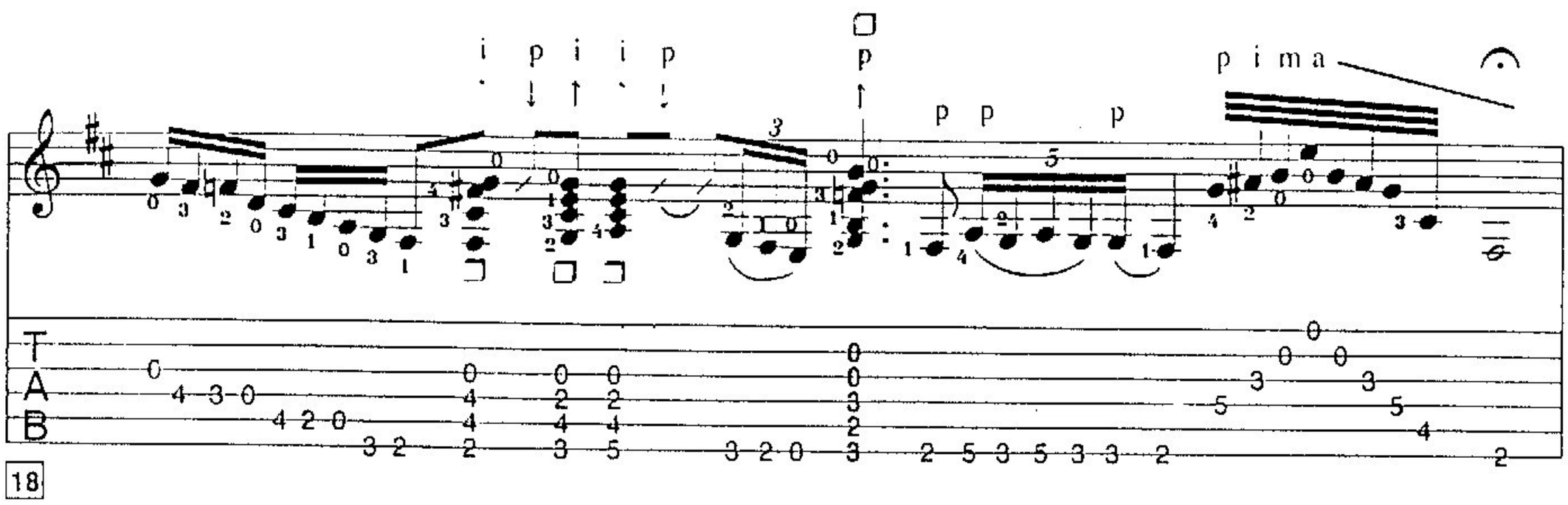
15


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

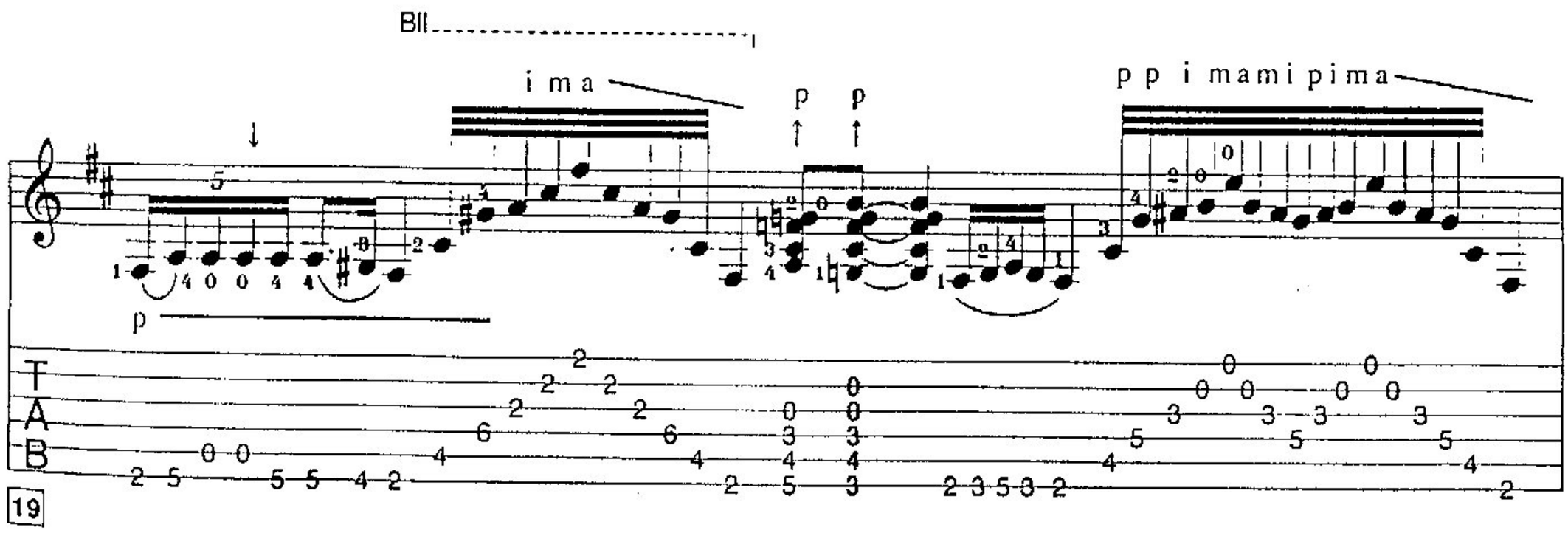
16


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

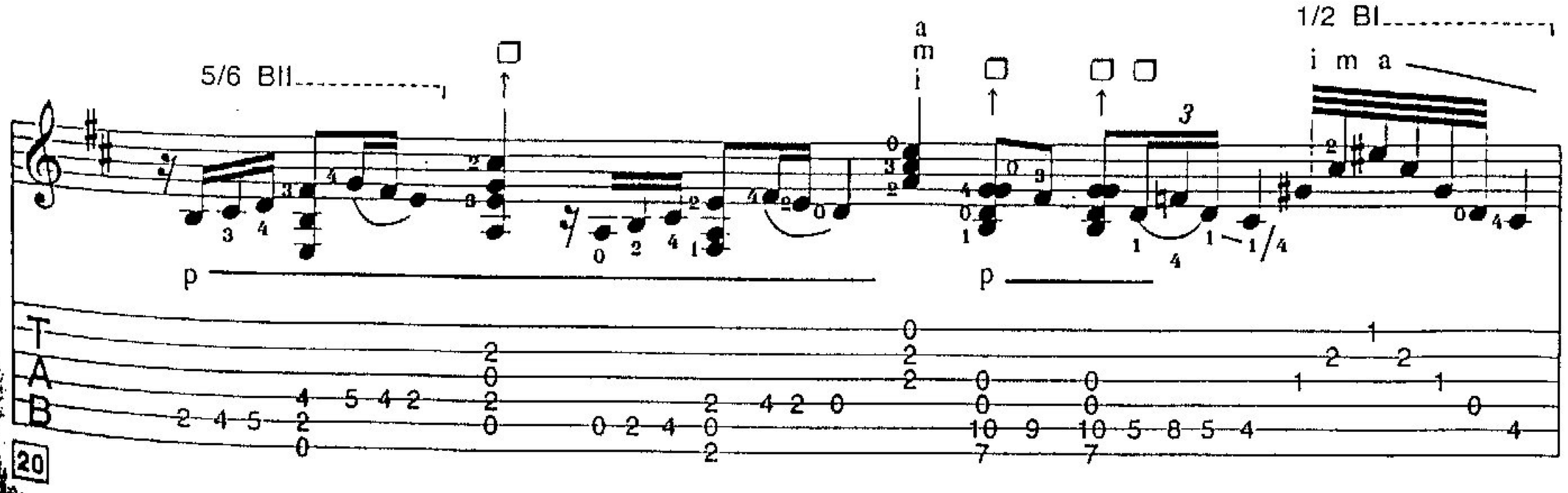
17


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

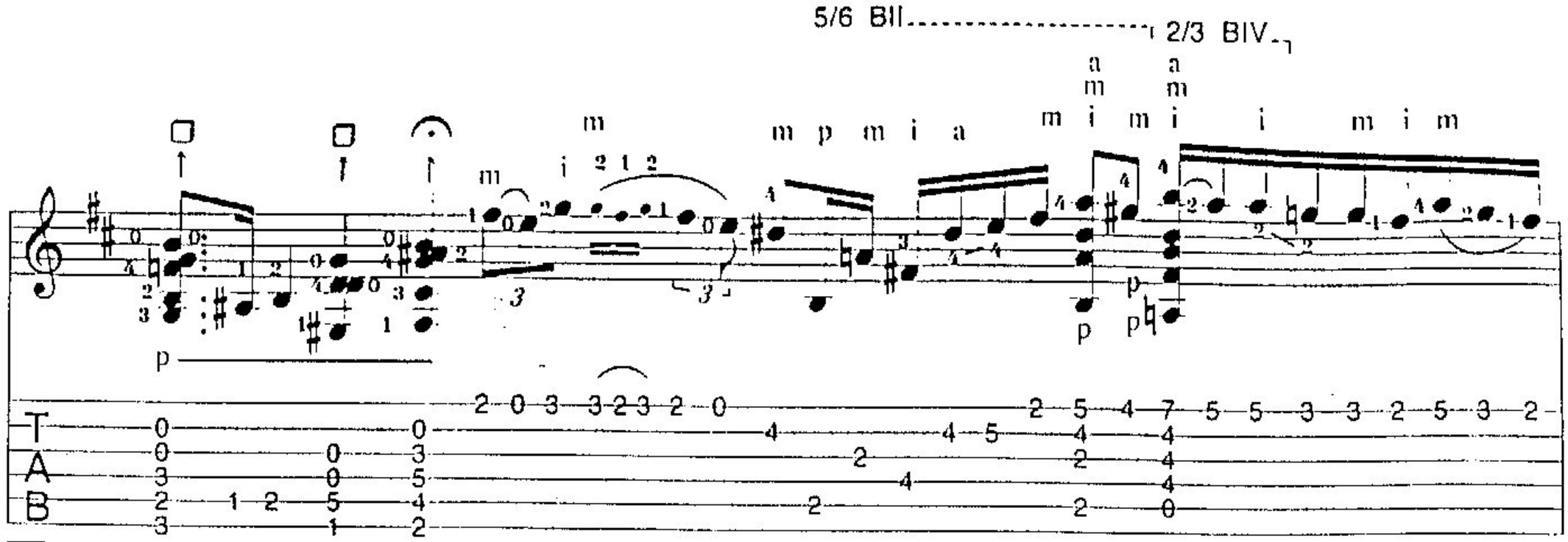
18

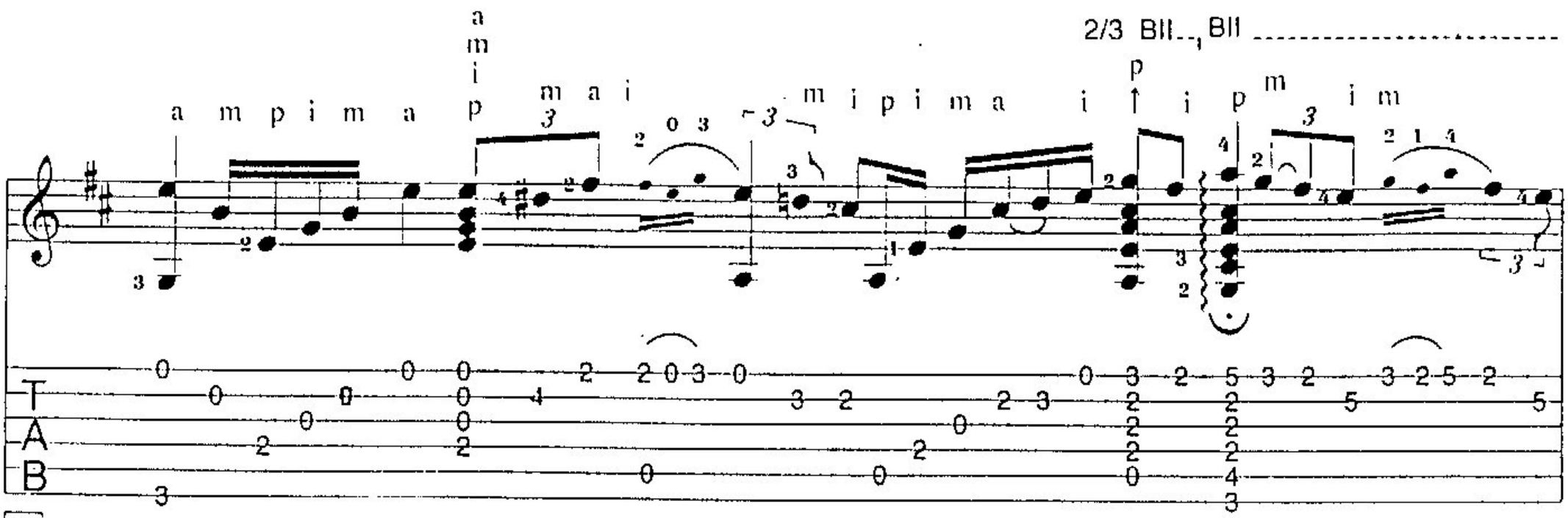

BII
i m a
p p
p i m a m i p i m a
p
T
A
B

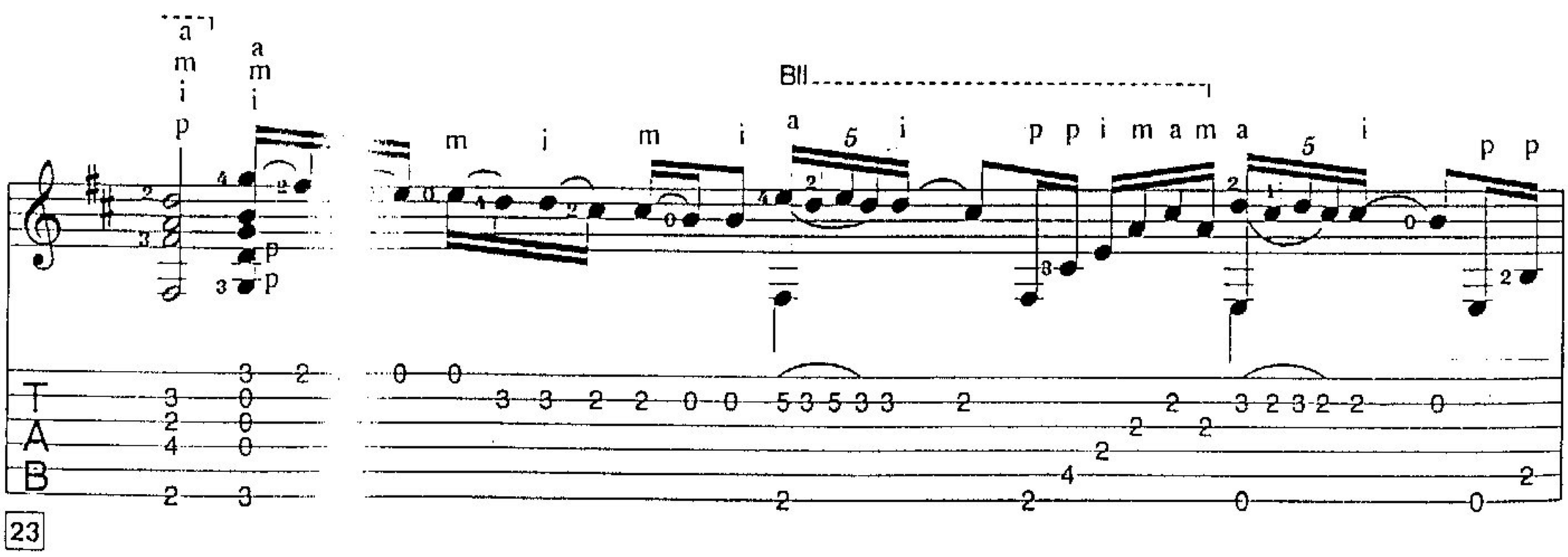
19

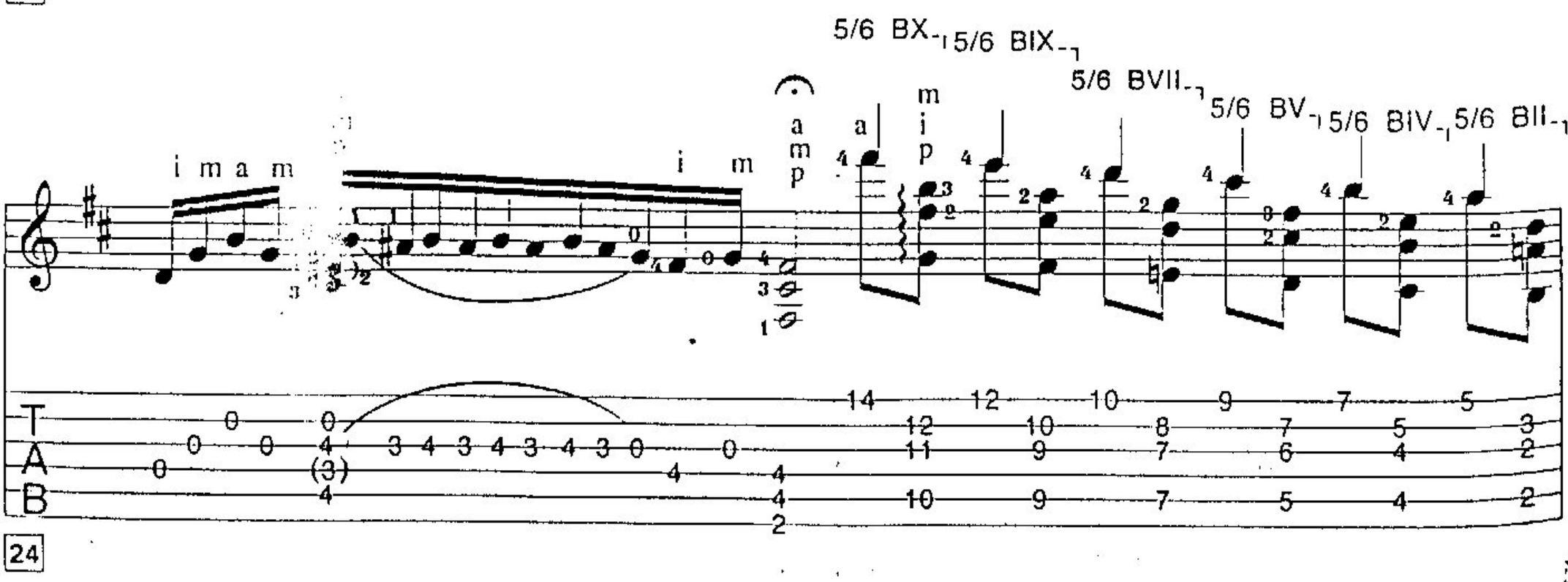

5/6 BII
a m i
1/2 BI
i m a
p
p
T
A
B
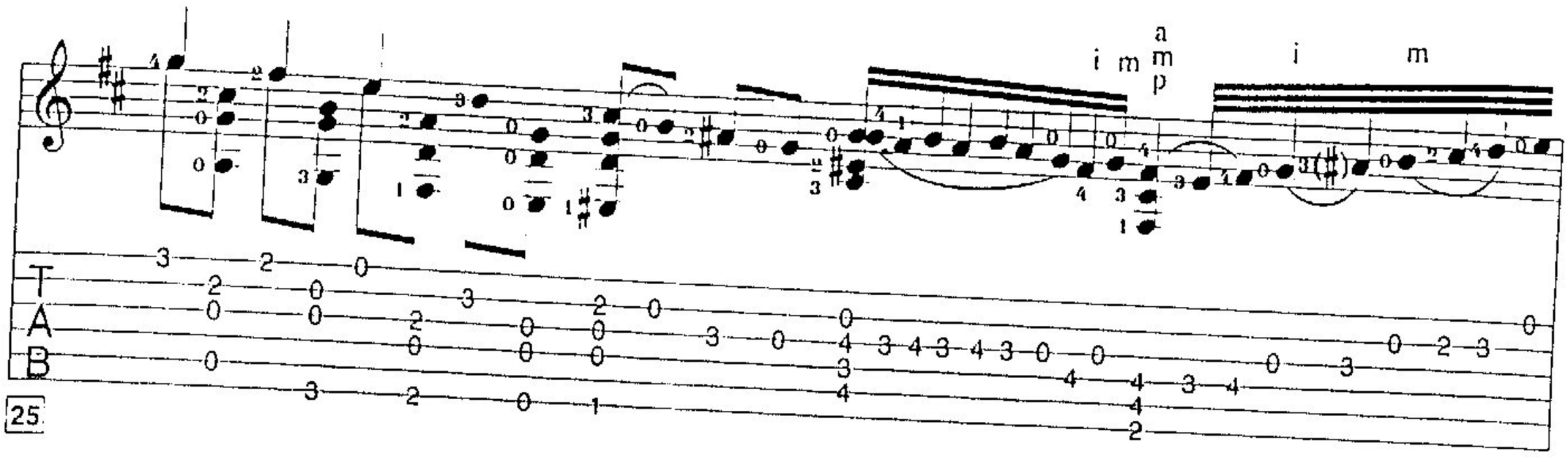
20

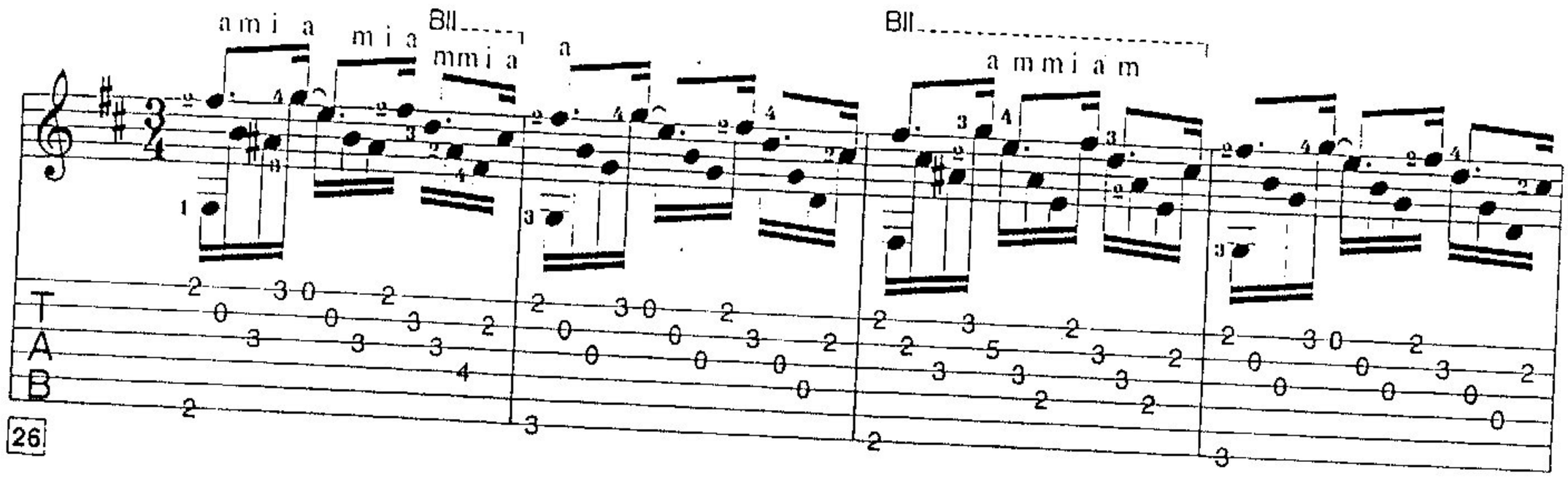

5/6 BII
2/3 BIV
21

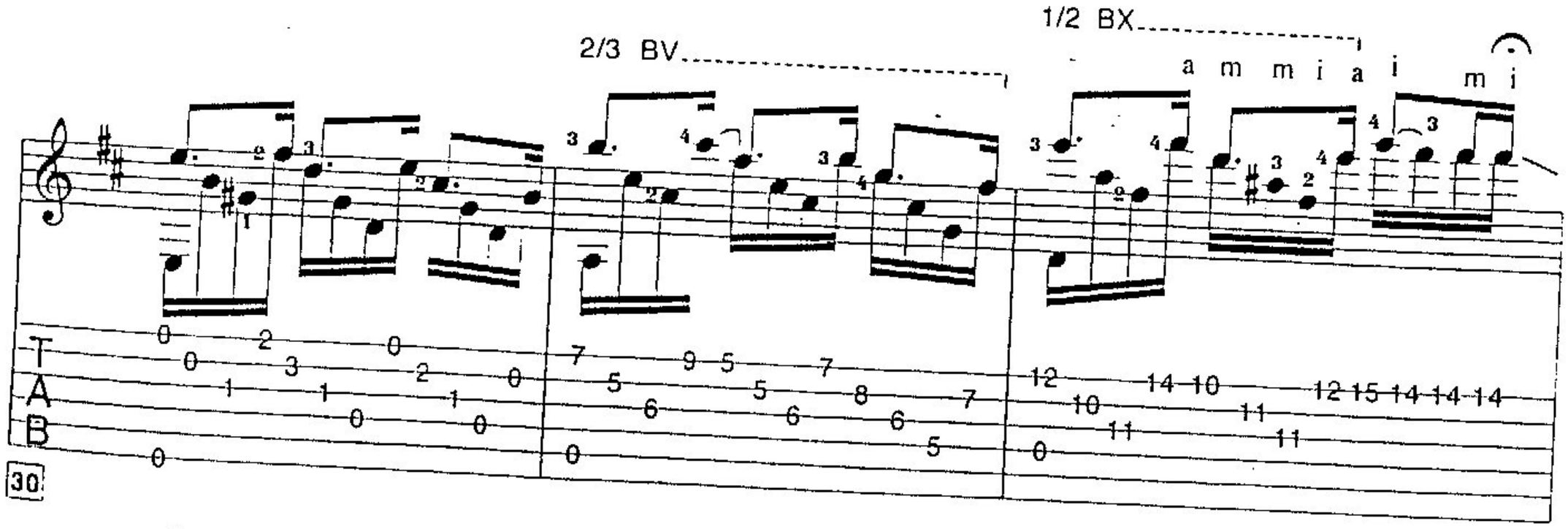

2/3 BII
BII
22


BII
23

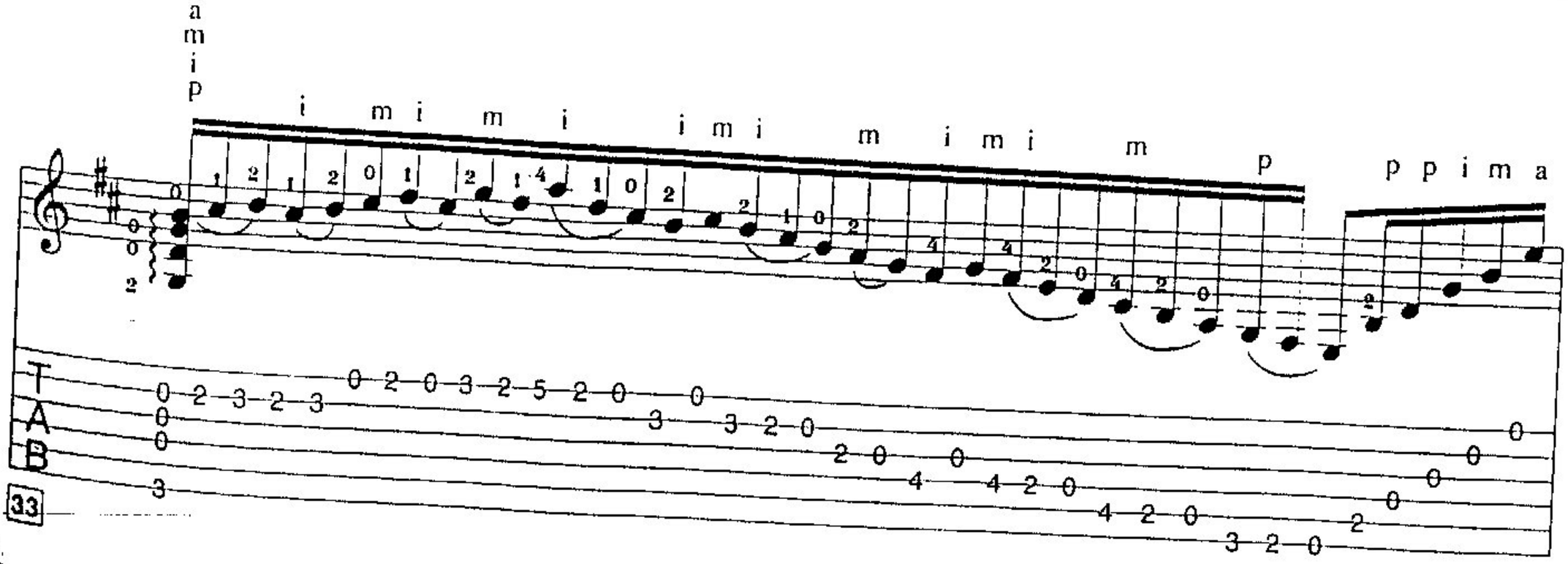

5/6 BX
5/6 BIX
5/6 BVII
5/6 BV
5/6 BIV
5/6 BII
24

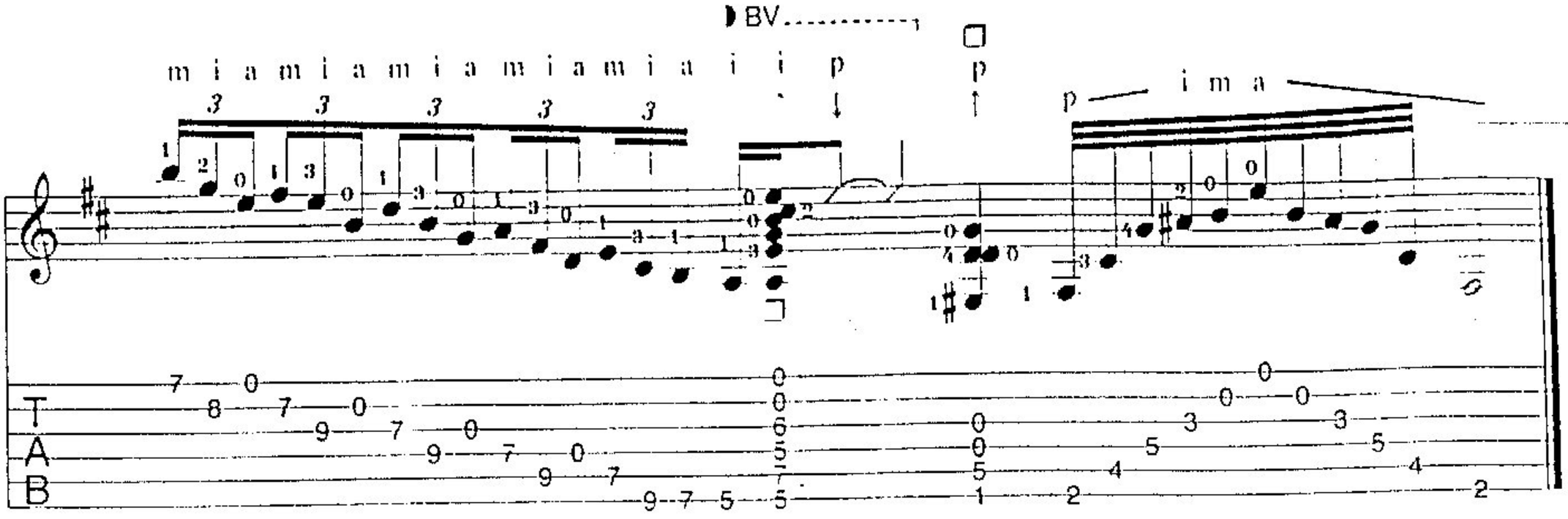

i m a m p
i m
25


a m i a
m i a
BII
mmi a
a
BII
a mmi a m
26


2/3 BV
1/2 BX
a m m i a i
m i
30
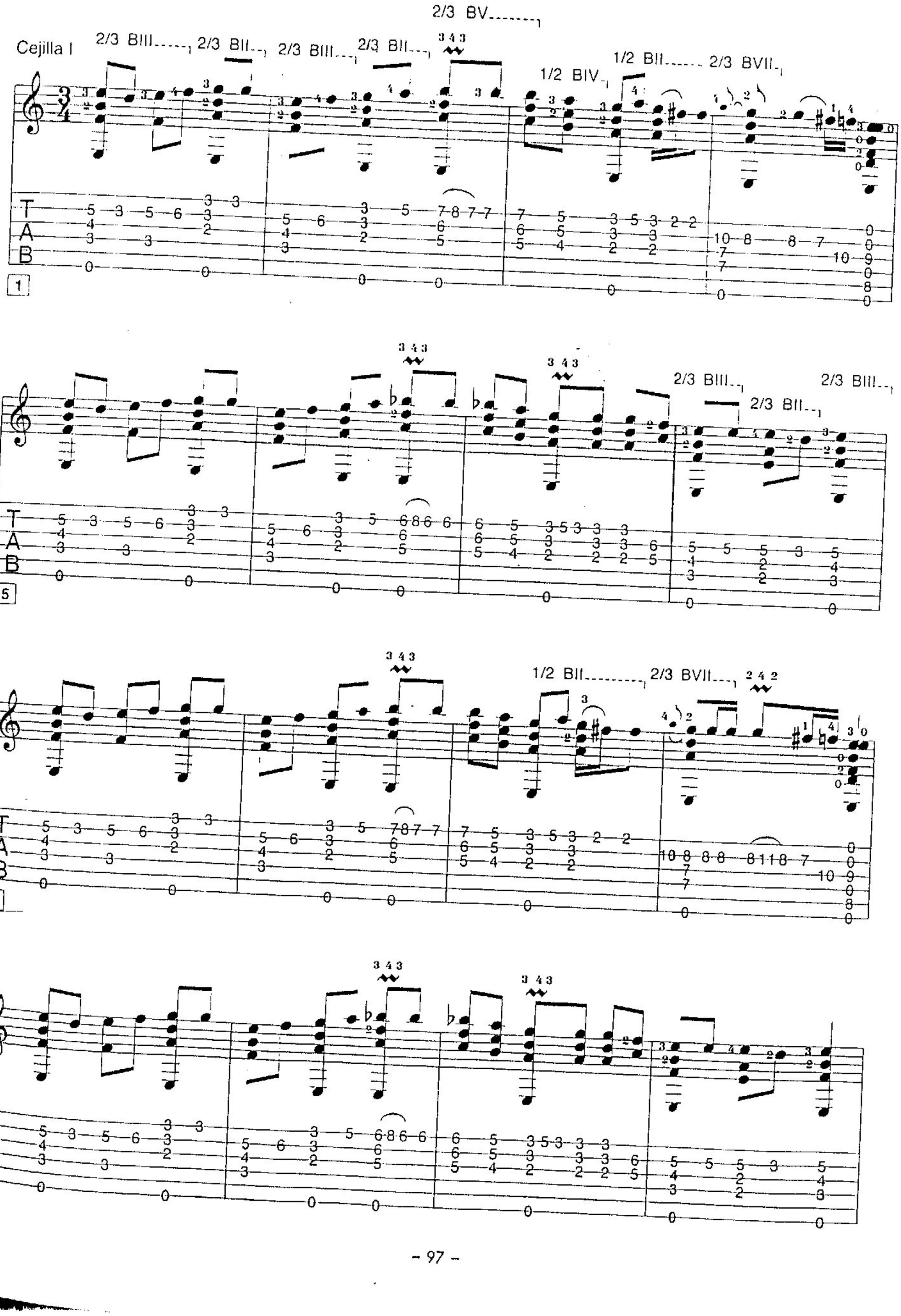
a
m
i
p
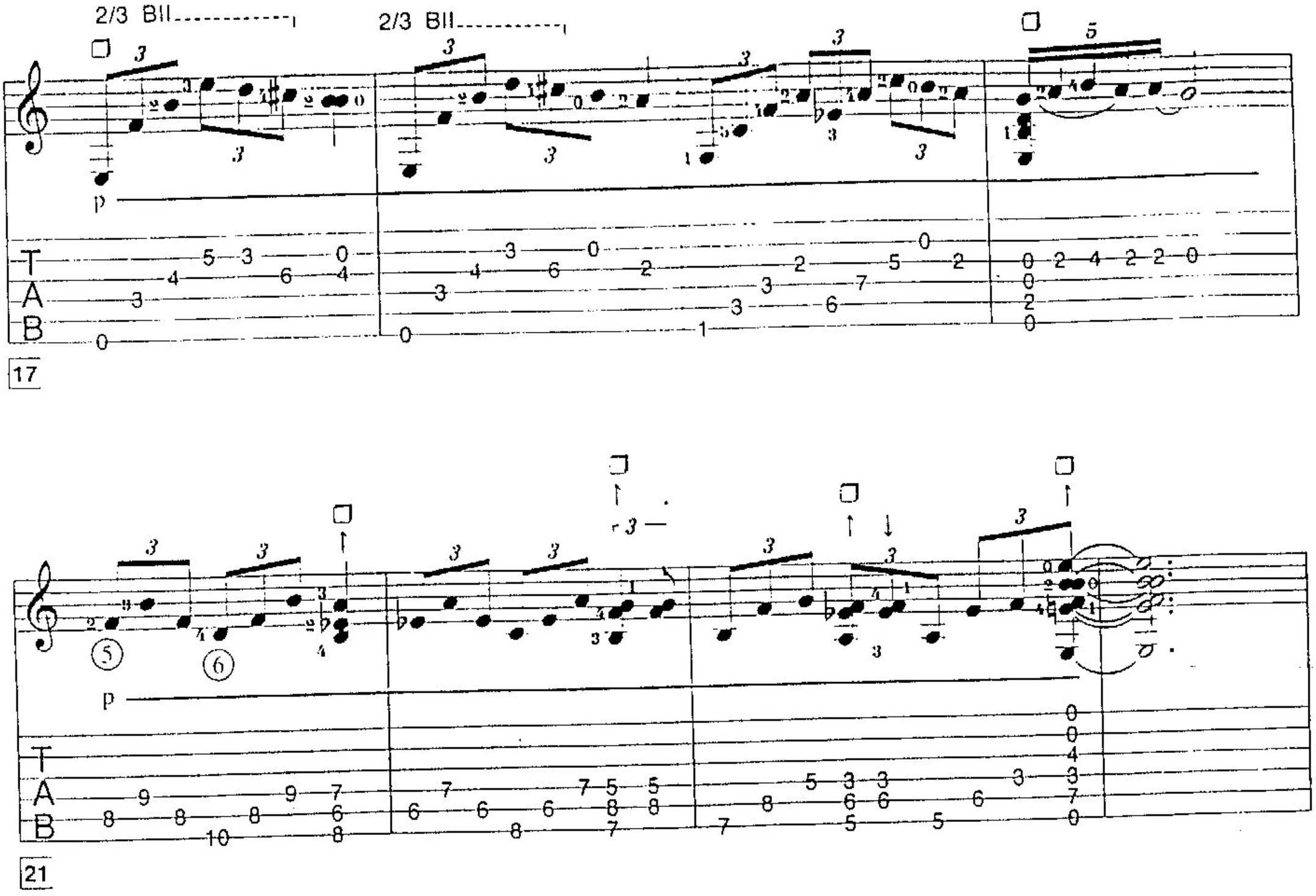

i
p
i m i m i i m i m i m i m
p
p p i m a
33

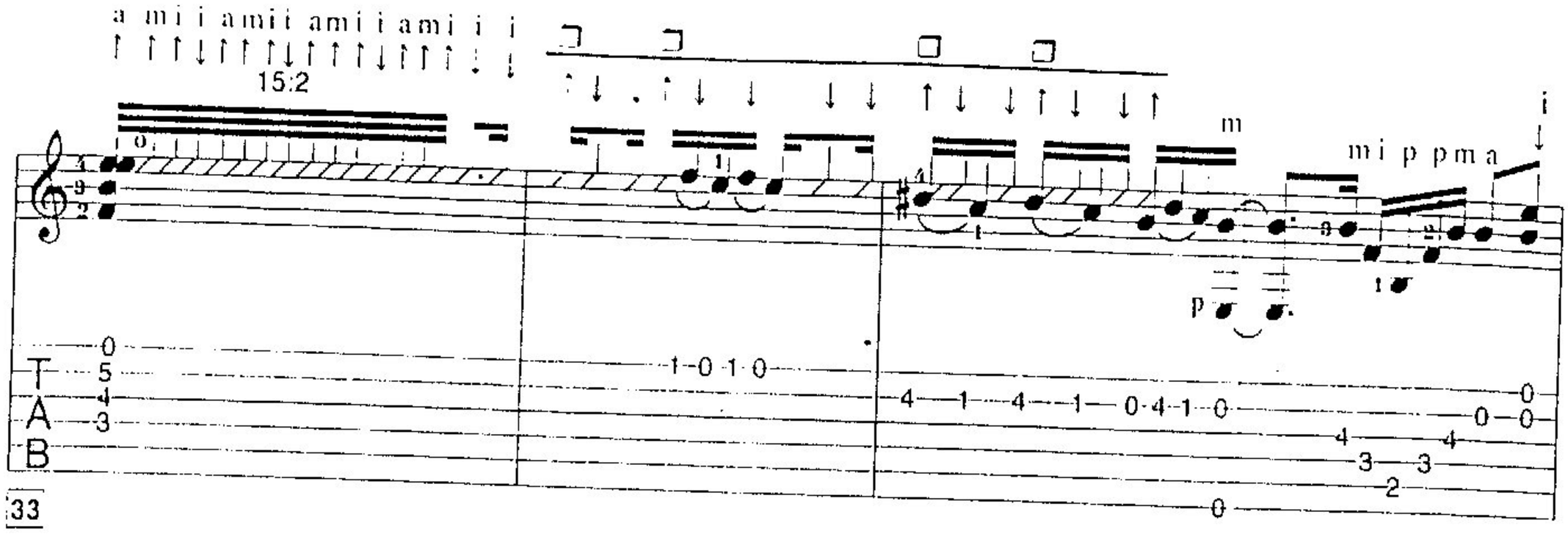


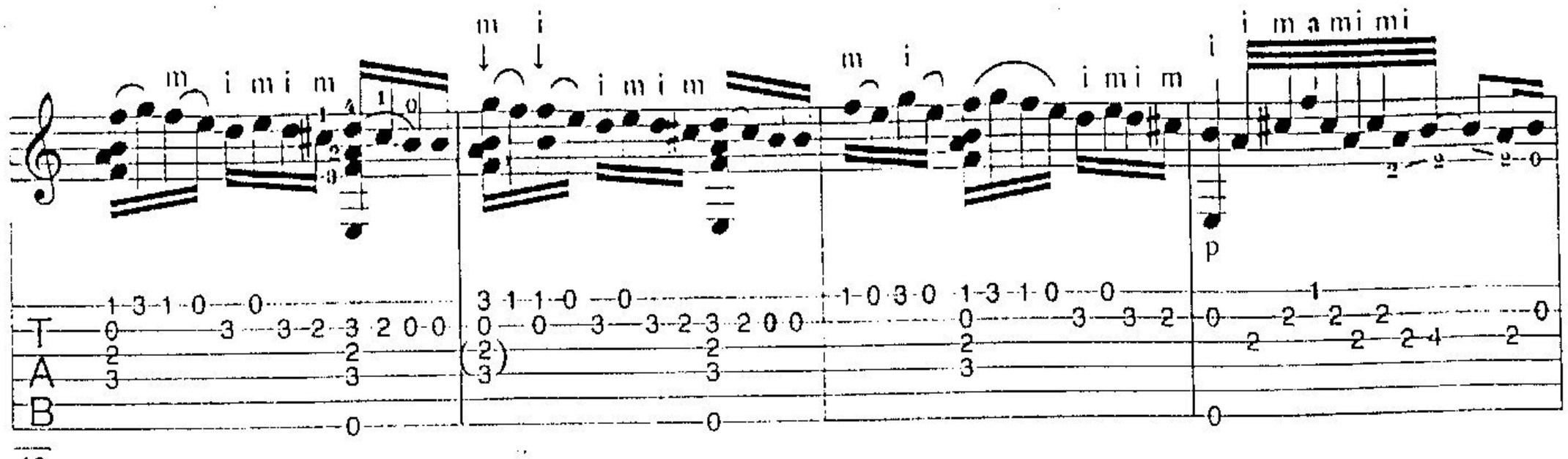
34

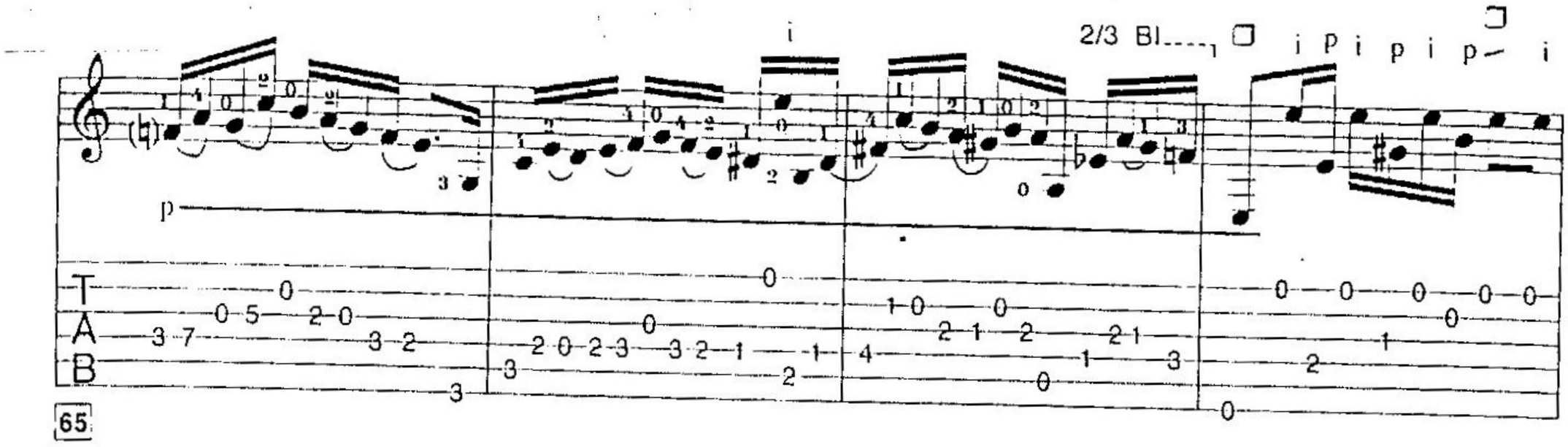
Soleá

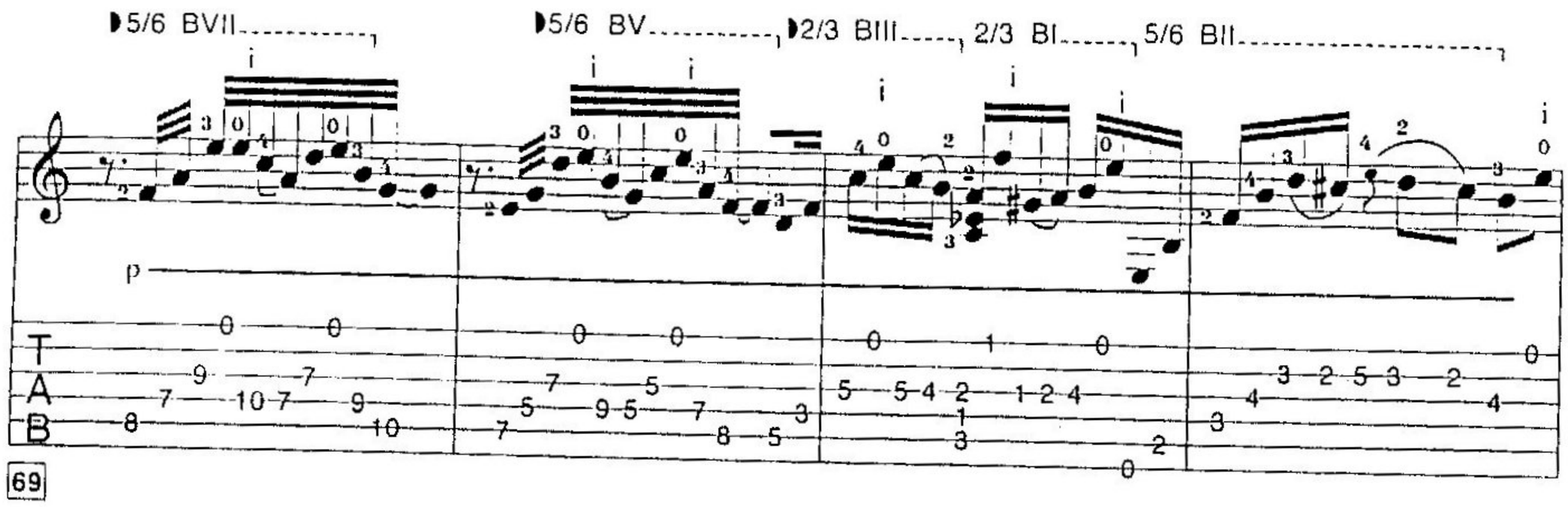

Cejilla I
2/3 BIII
2/3 BII
2/3 BIII
2/3 BII
2/3 BV
1/2 BIV
1/2 BII
2/3 BVII
2/3 BIII
2/3 BII
2/3 BIII
1/2 BII
2/3 BVII
T
A
B
1
5
9
13

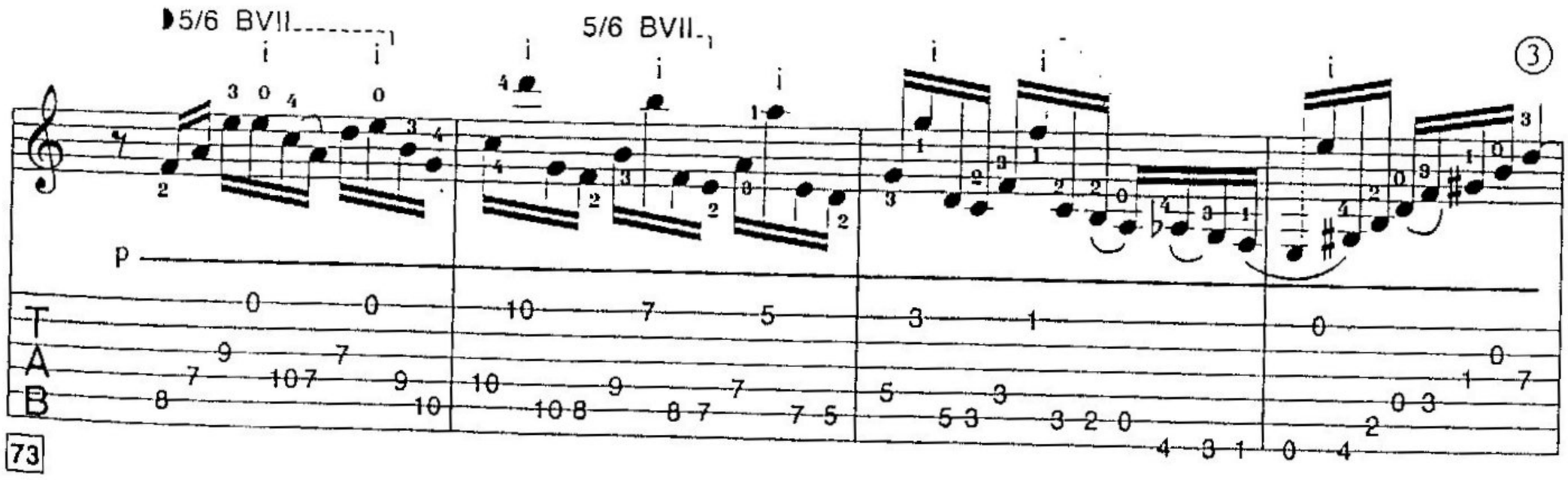

2/3 BII
2/3 BII
17
21
5/6BII
25
29
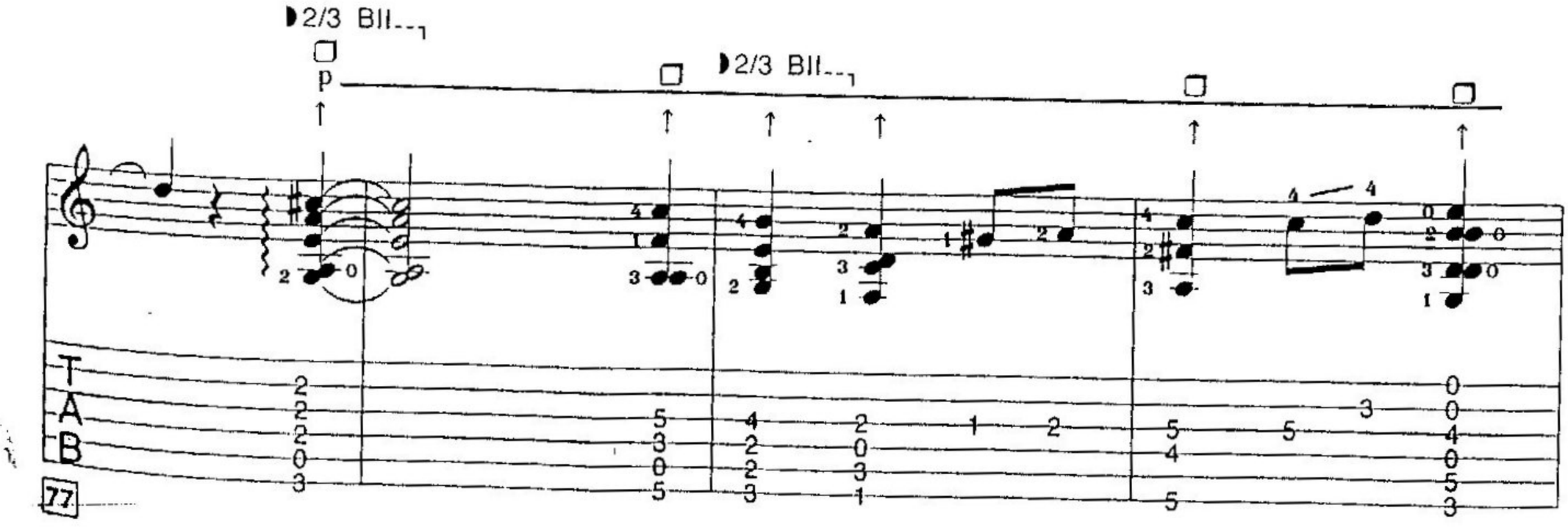

a m i i a m i i a m i i a m i i
15:2
m
m i p p m a
i
33
i
p a i p p
a m i i
p
m i m a
i
37
p a i p i
p a i p i p
p
m i
41
a
m
i
p
m i
m
i
m i
i m
i
p
a
i m i m
i
i
i m a m i m i
45


49
53
2/3 BII
57
61


2/3 BI
i p i p i p i
65


5/6 BVII
5/6 BV
2/3 BIII
2/3 BI
5/6 BII
69


5/6 BVII
5/6 BVII
73

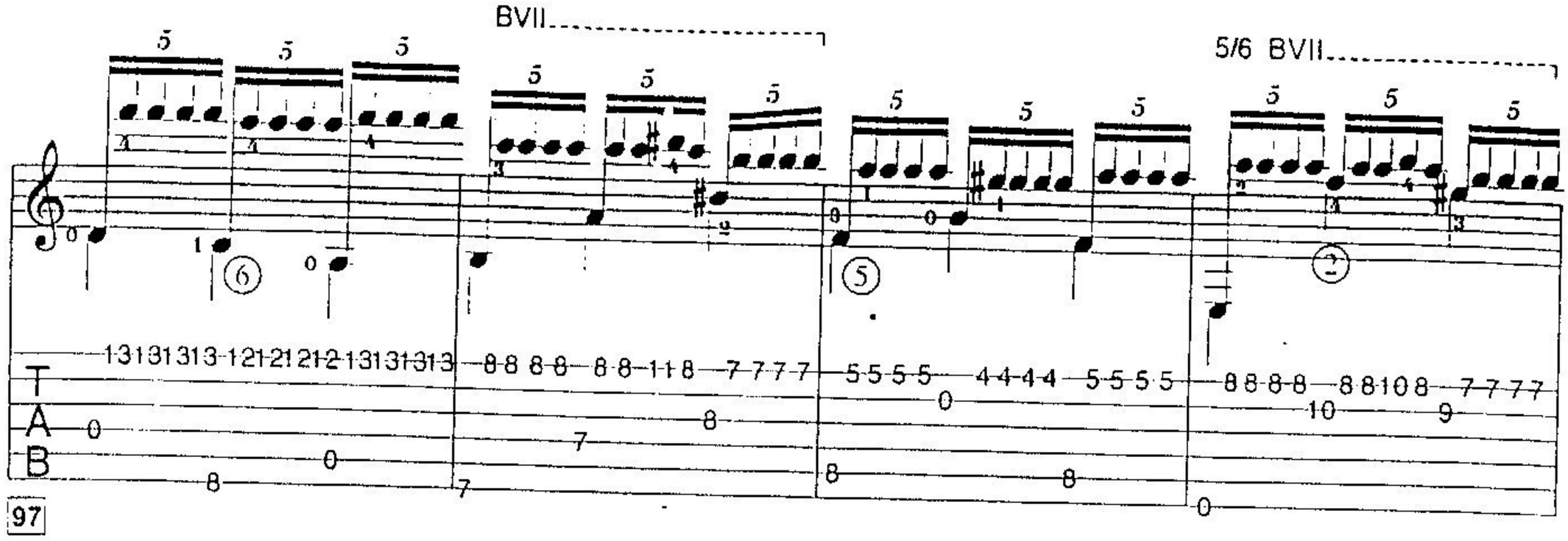

2/3 BII
2/3 BII
77

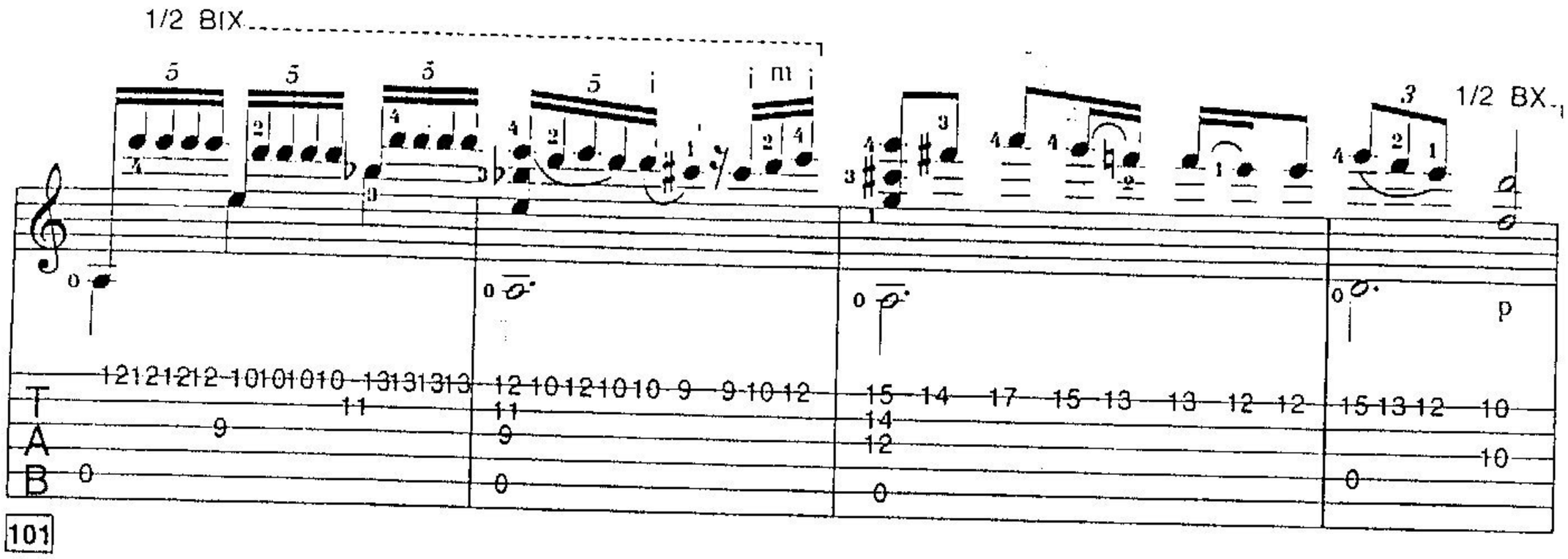
81

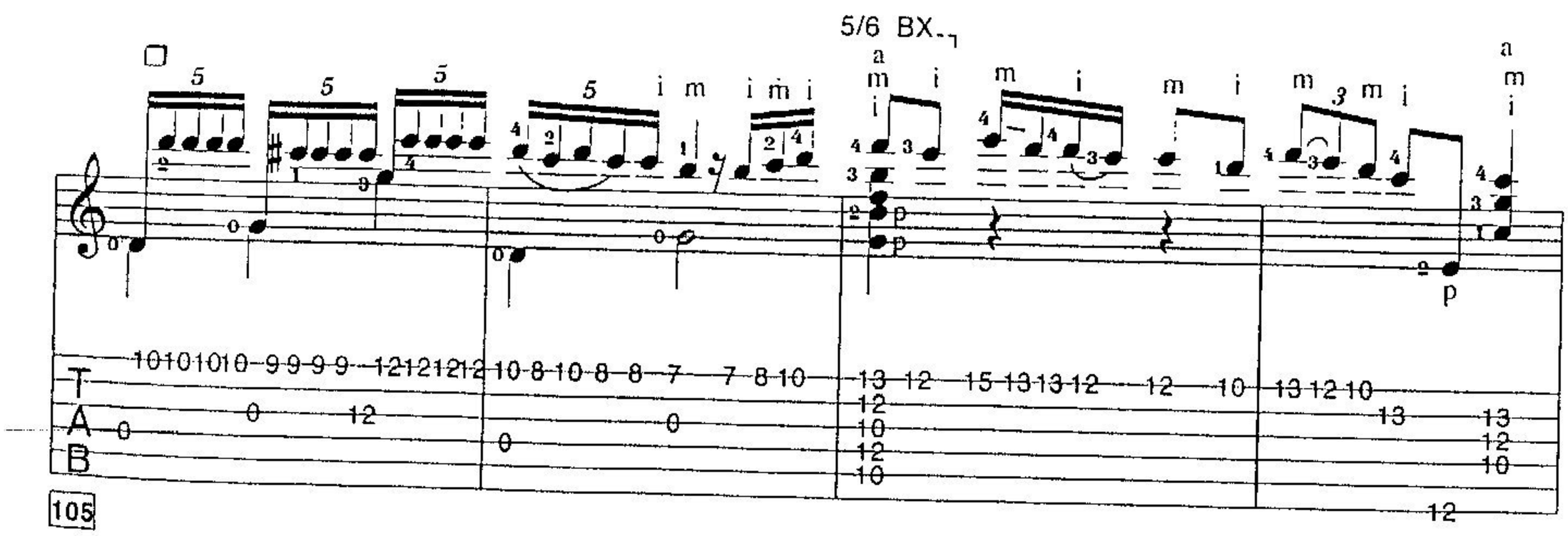
85

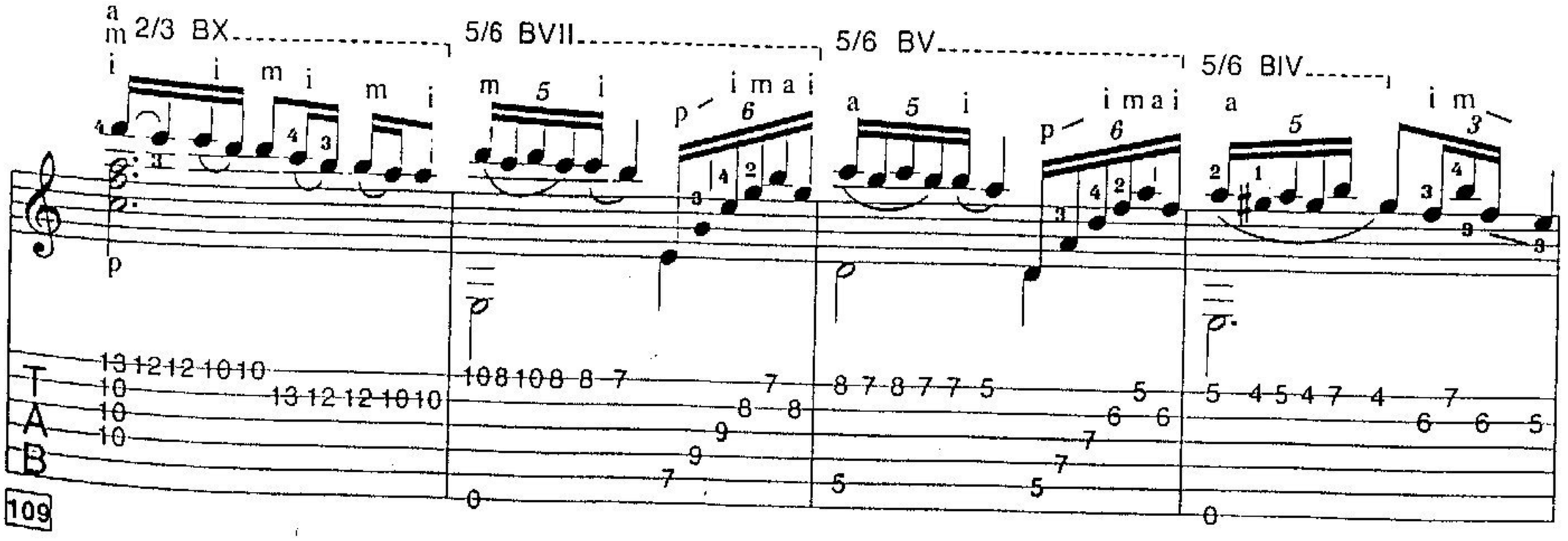
89

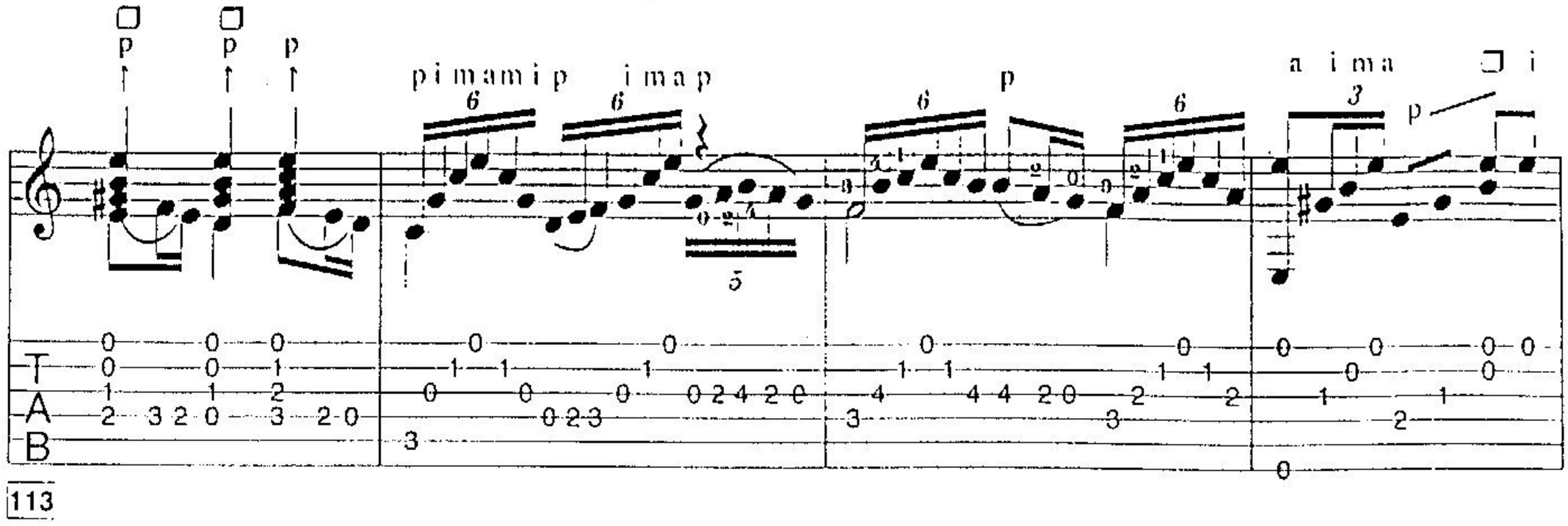
93

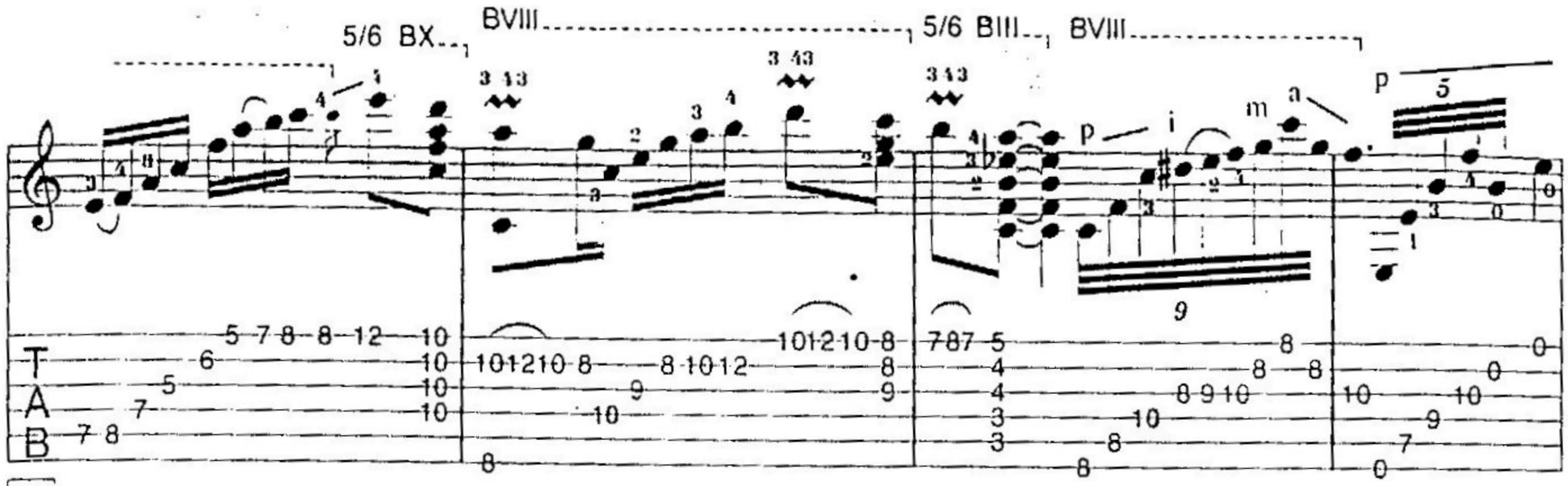

BVII
5/6 BVII
97

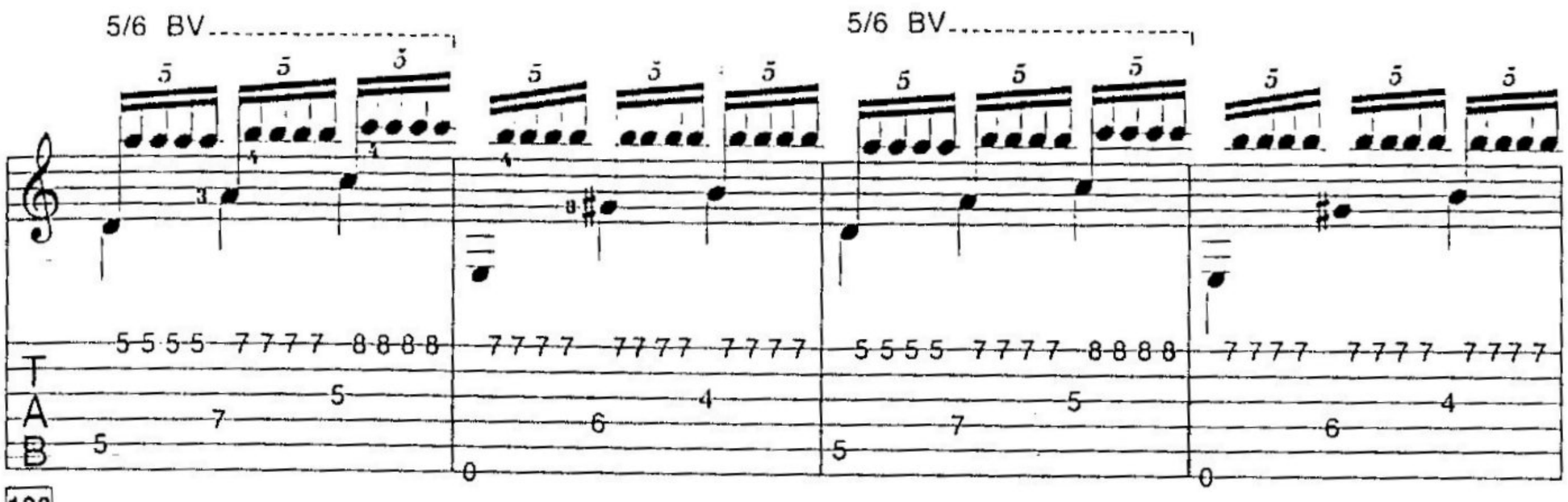

1/2 BIX
1/2 BX
101

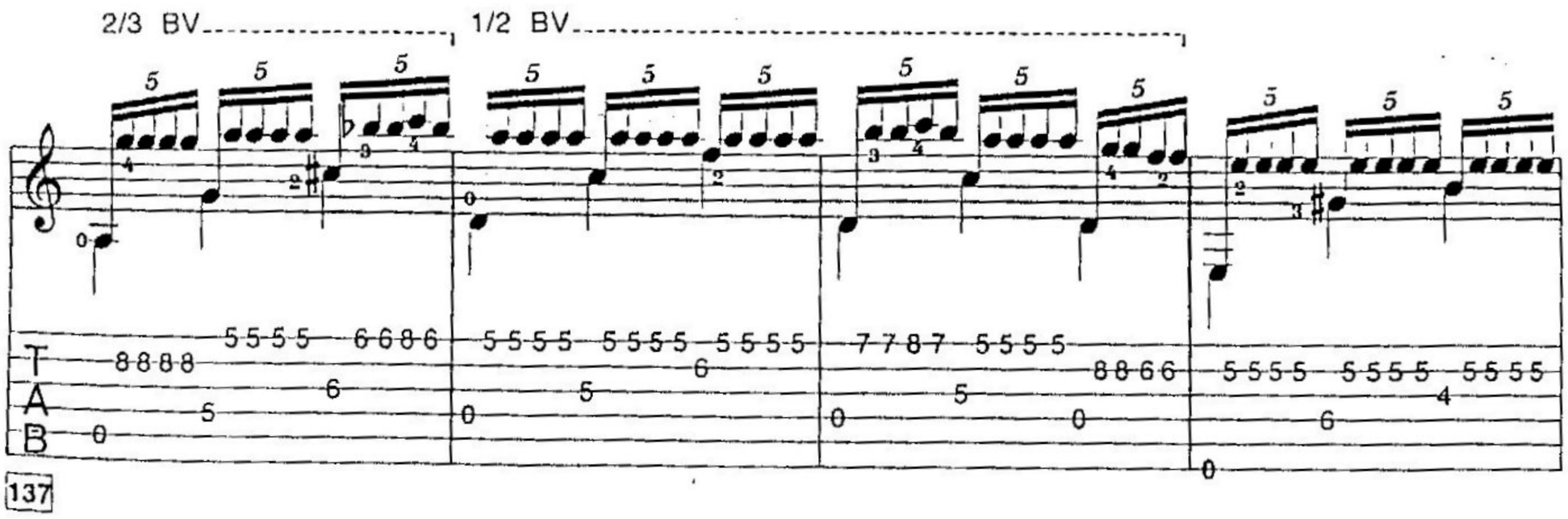

5/6 BX
105

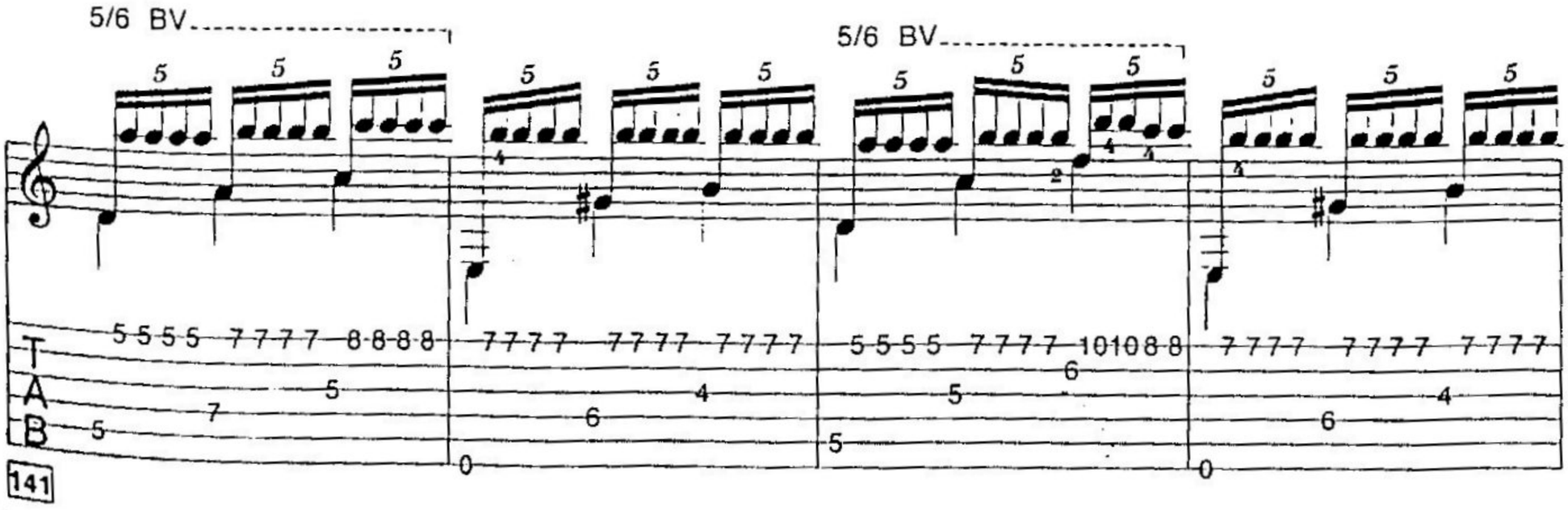

2/3 BX
5/6 BVII
5/6 BV
5/6 BIV
109

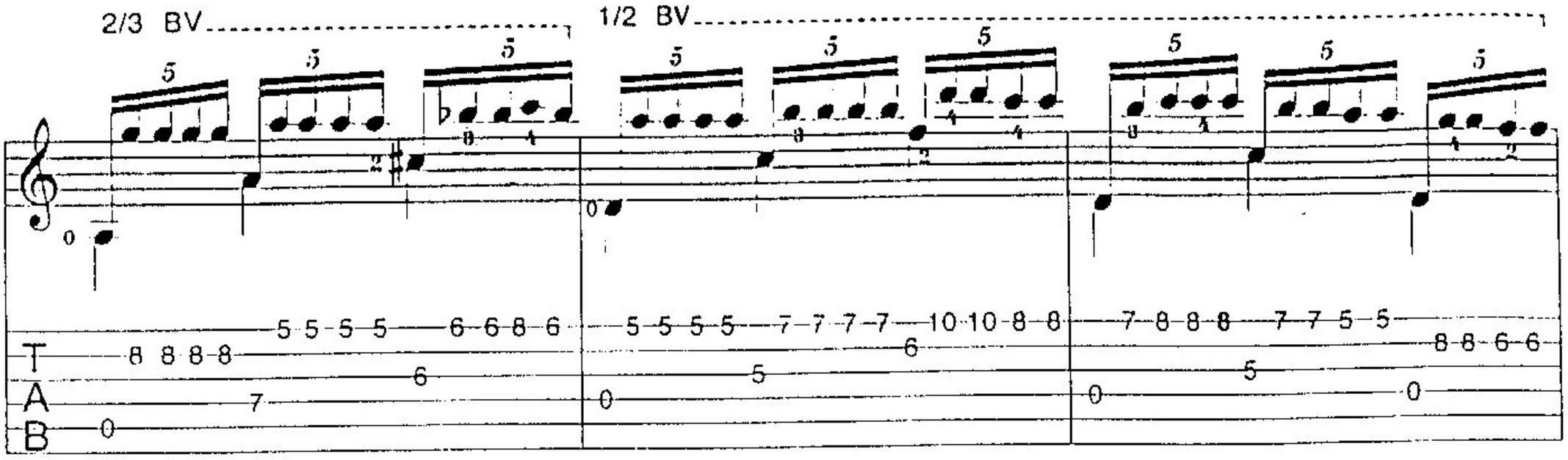

p i m a m i p i m a p
p
a i m a
i
113
1/3 BI
p m i p m i p m p p
p
o 4 o
p
i m a
i
117
1/3 BI
p m i p m i p m p p
121
5/6 BV
BVII
a m i p a m i p a m p
2/3 BIII
2/3 BV
5/6 BV
125


5/6 BX
BVIII
5/6 BIII
BVIII
129

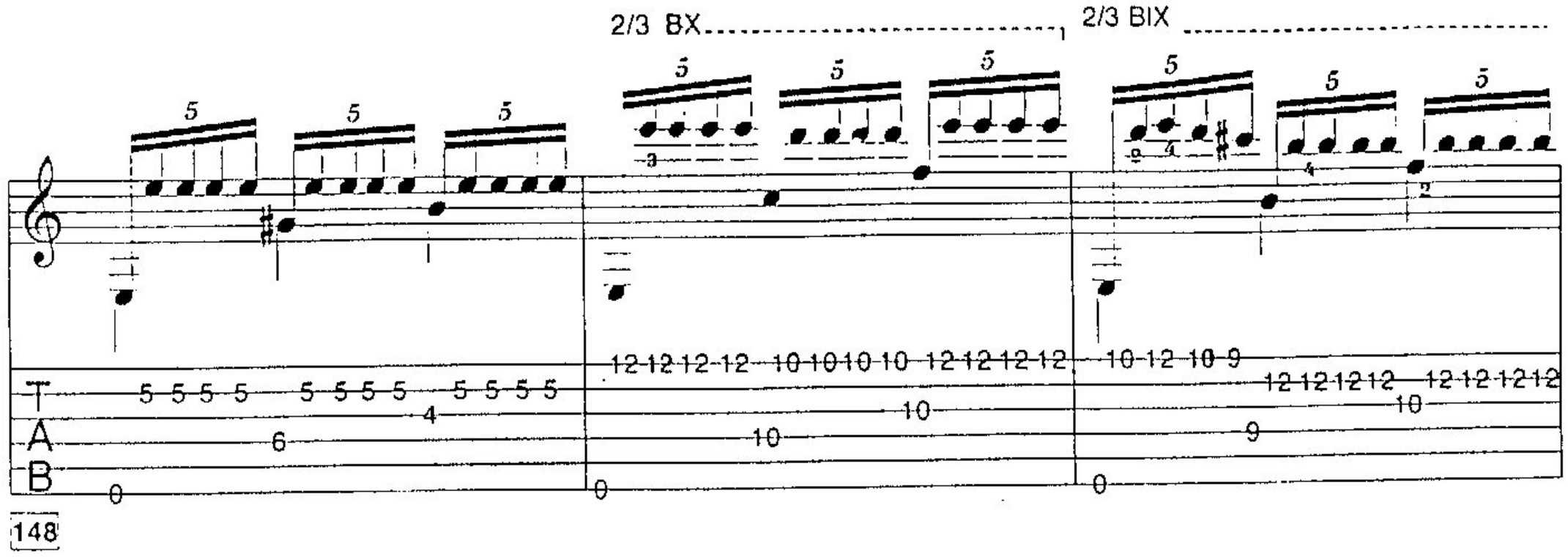

5/6 BV
5/6 BV
133


2/3 BV
1/2 BV
137

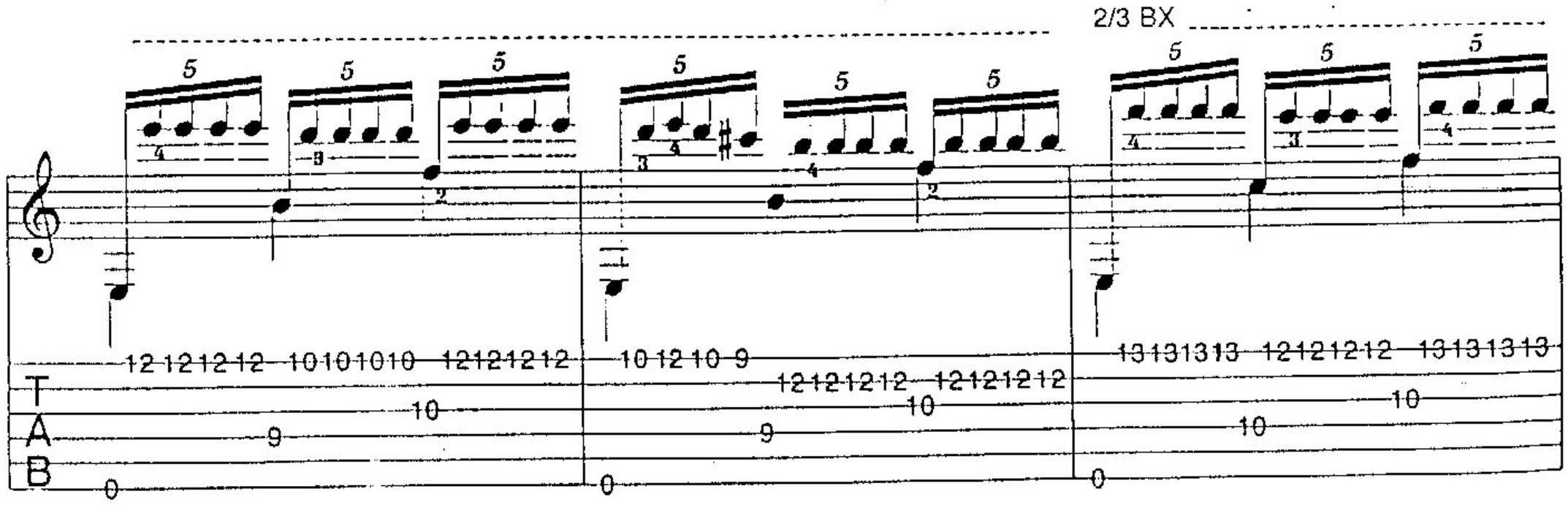

5/6 BV
5/6 BV
141



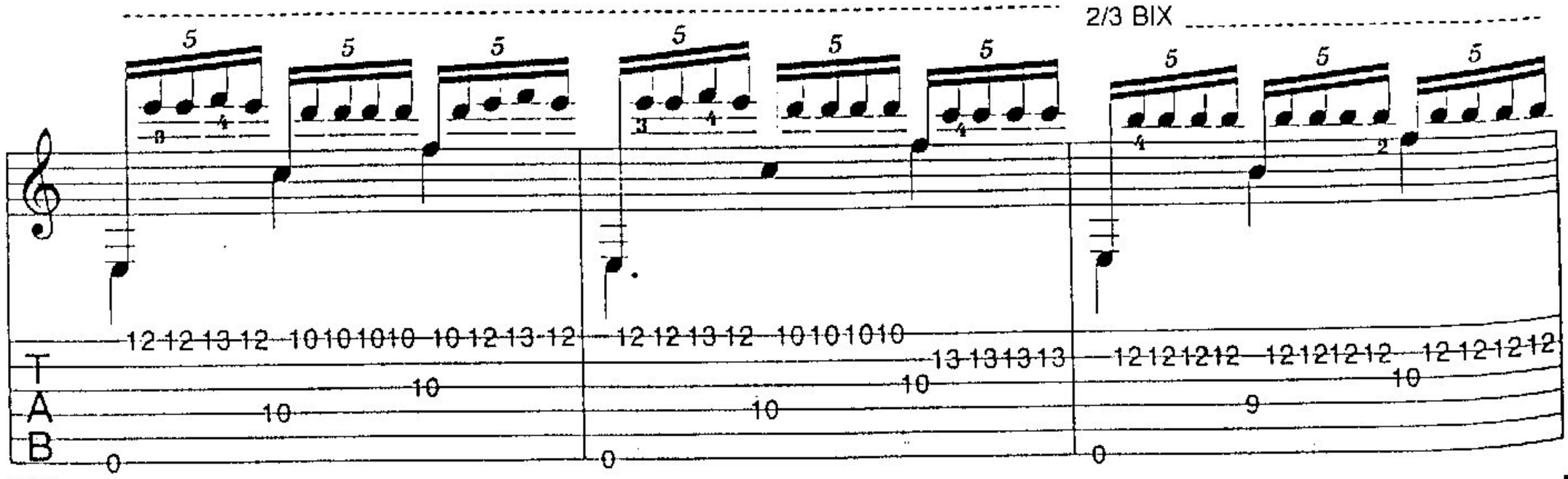
145



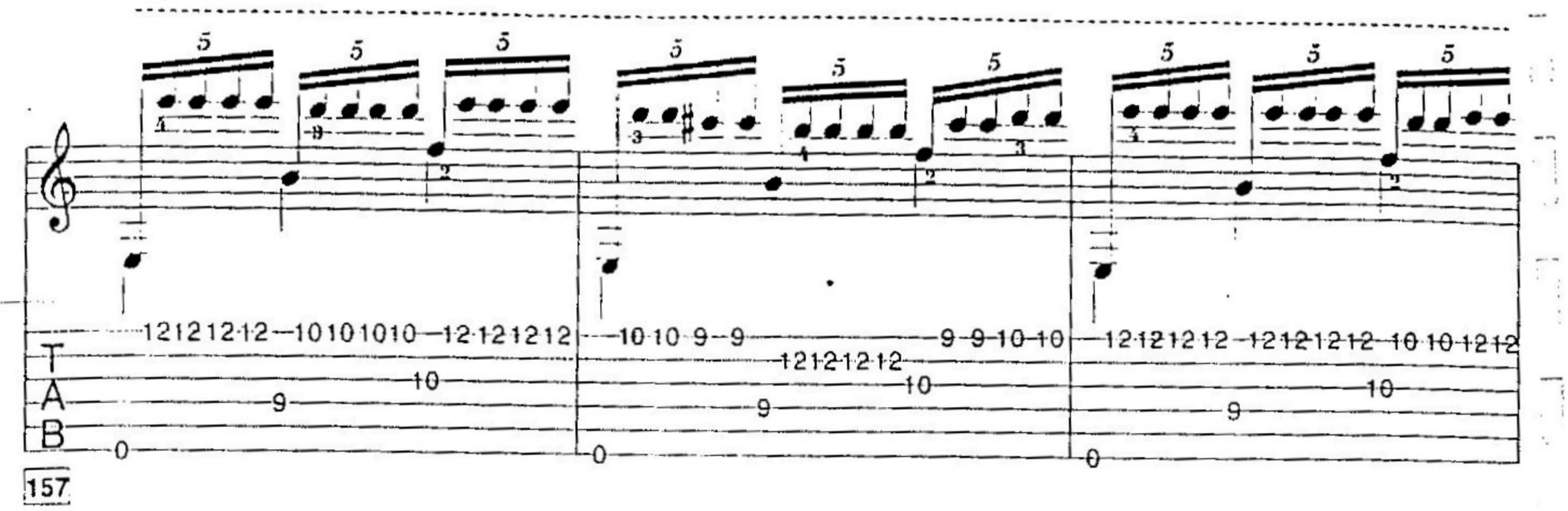
148

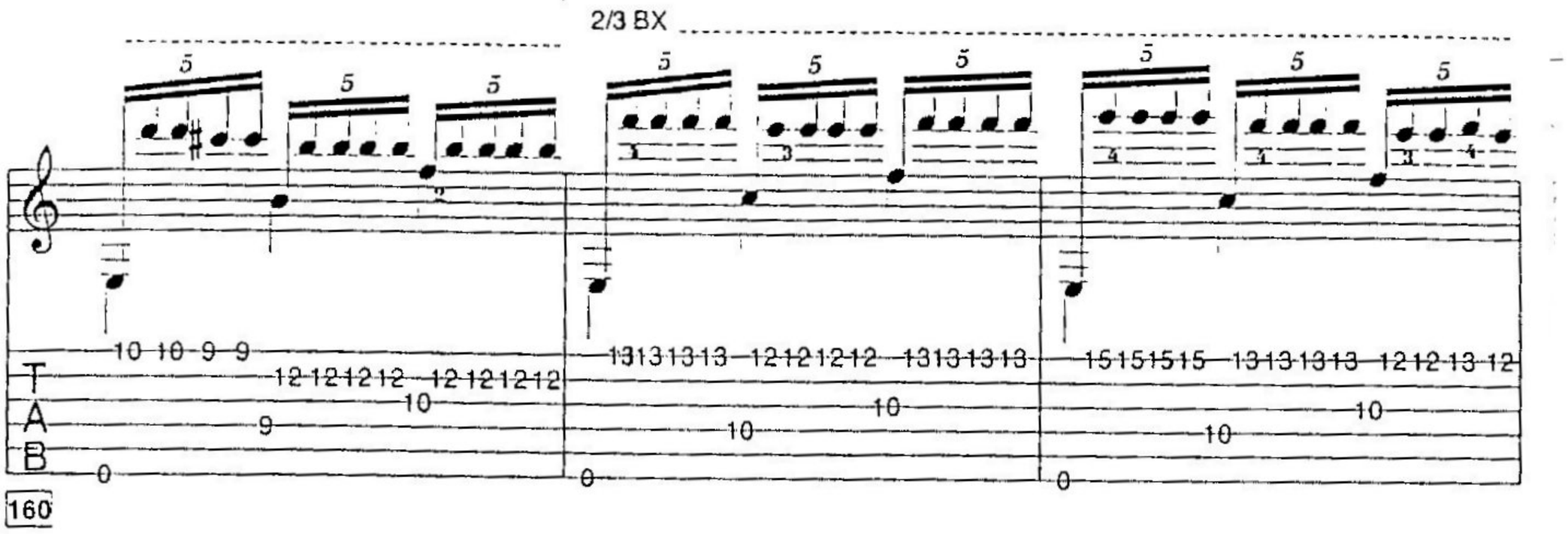


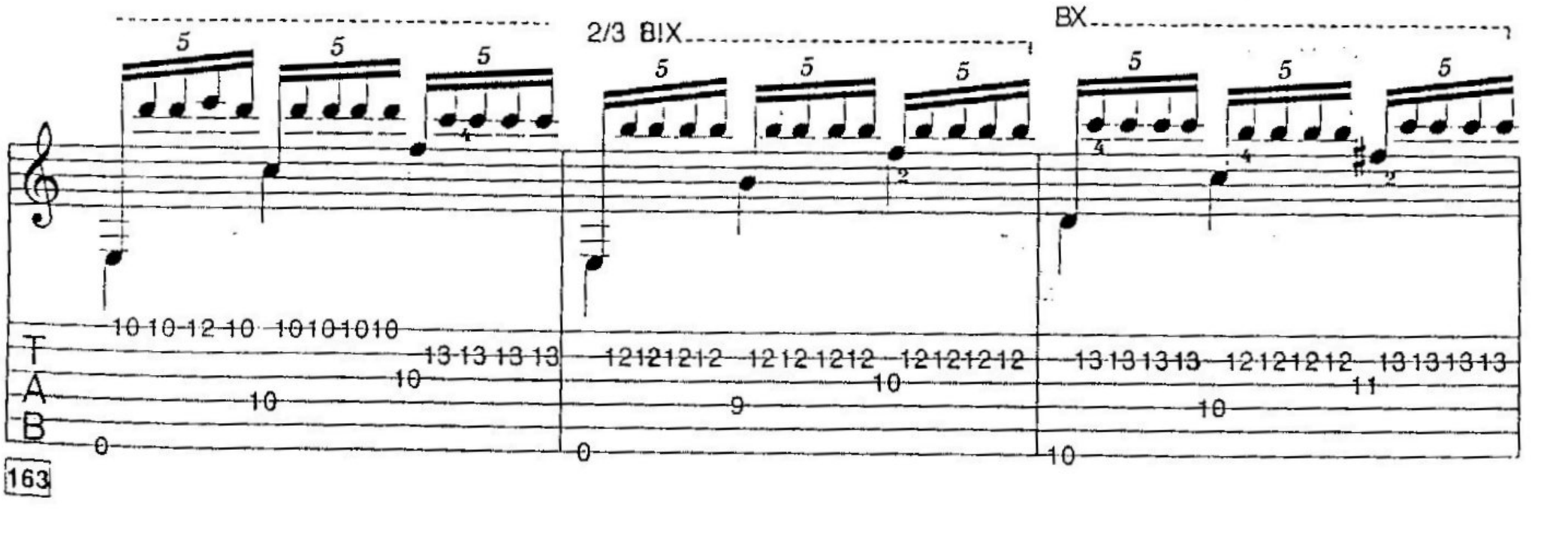
151

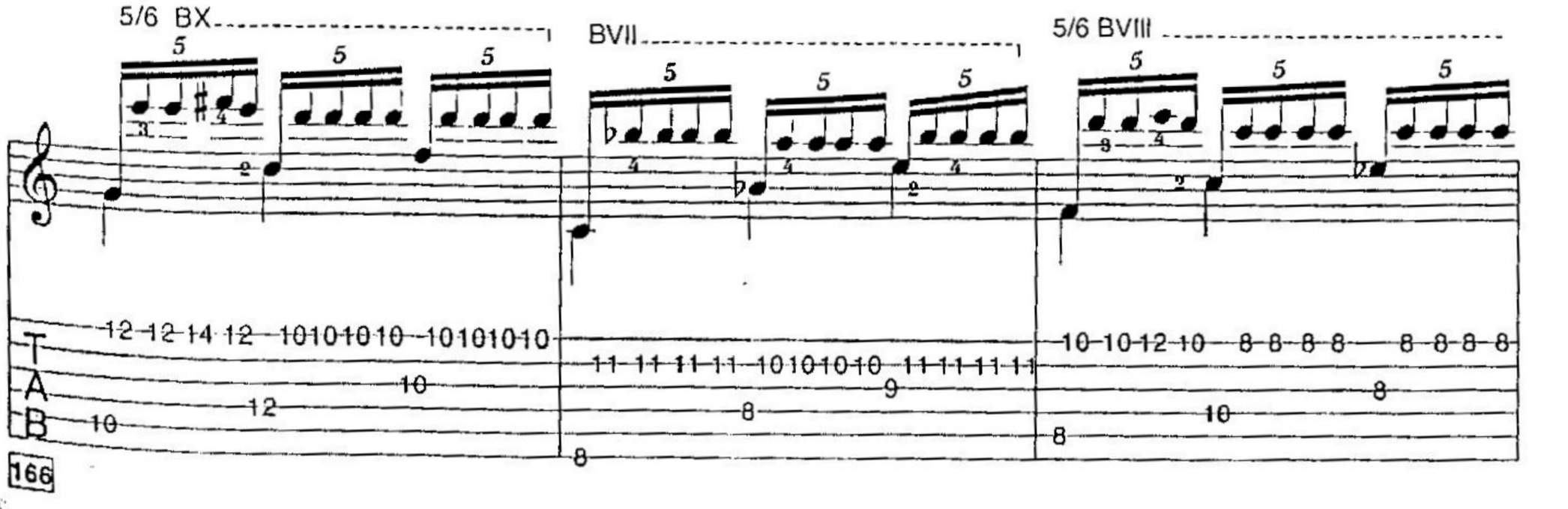


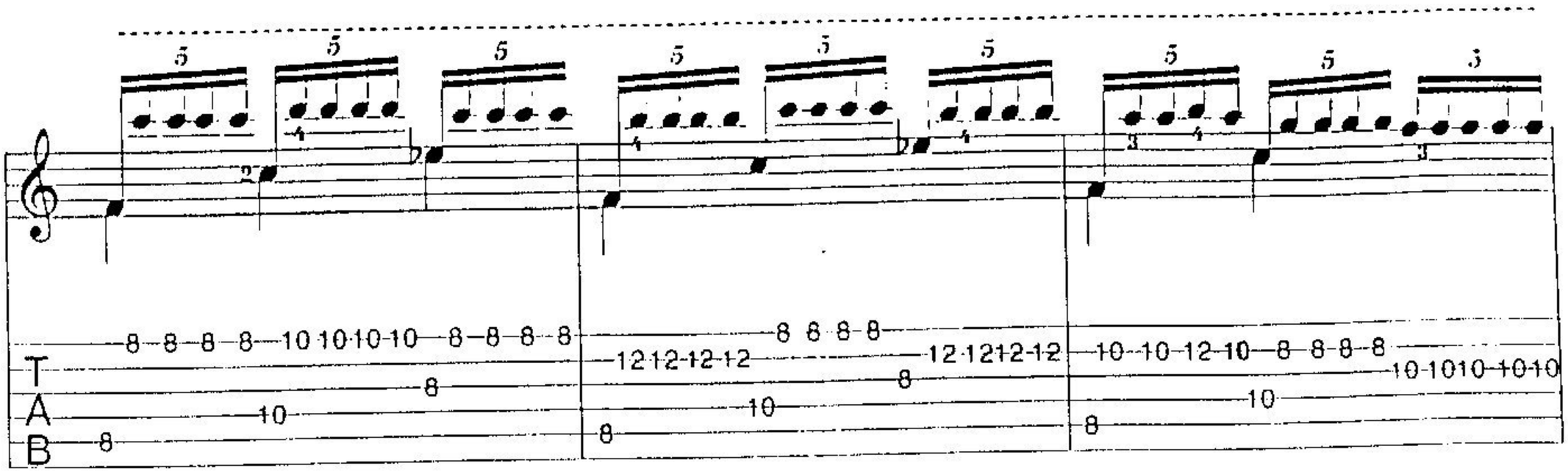
154

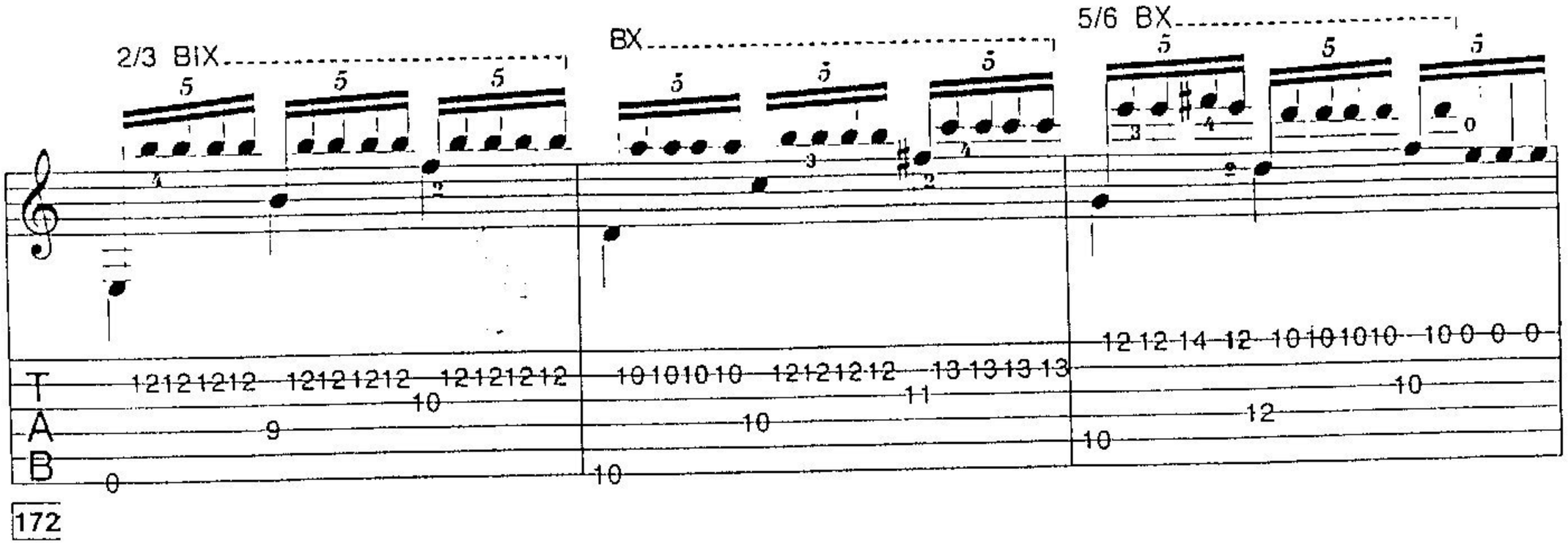

157
T
A
B

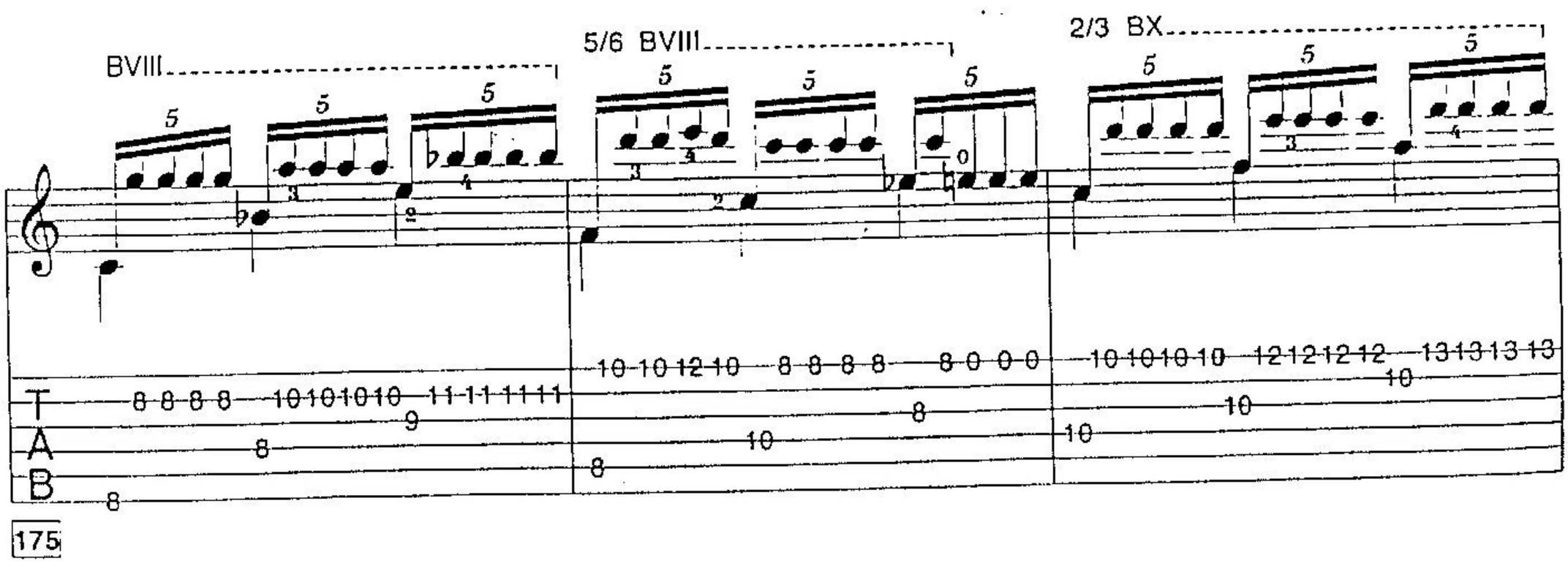

2/3 BX
160
T
A
B

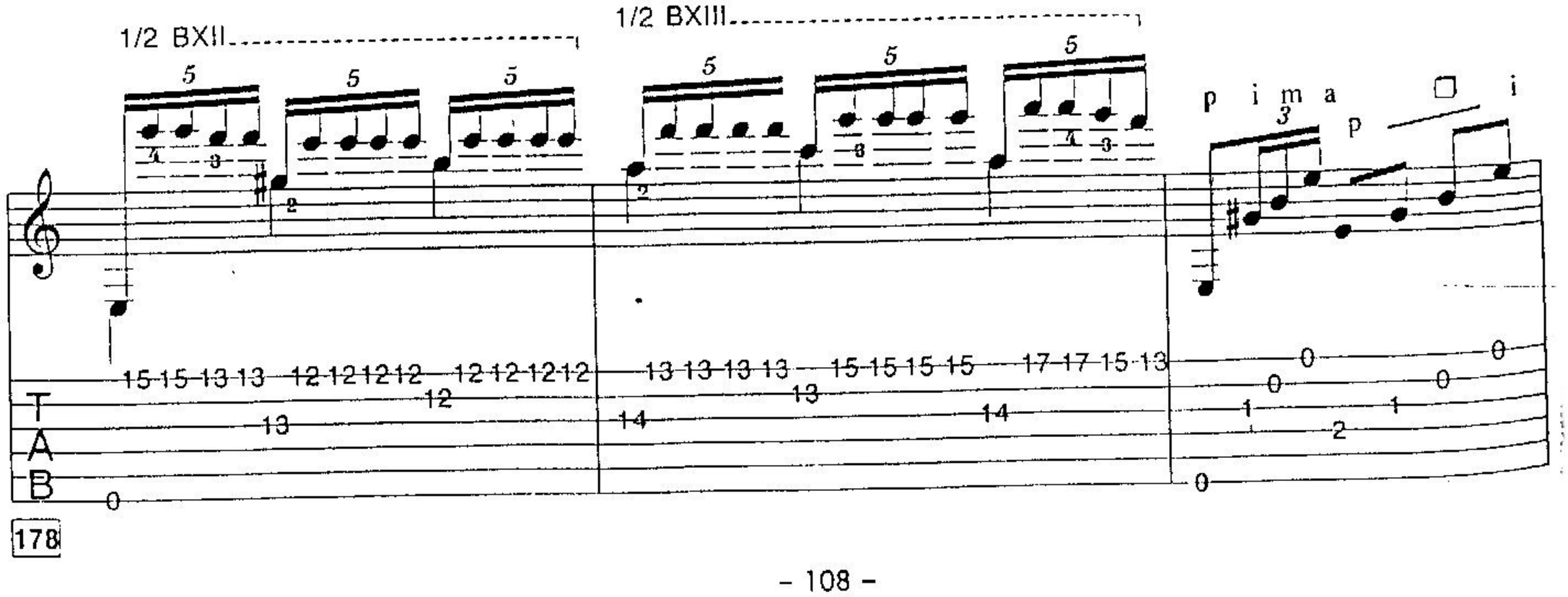

2/3 BIX
BX
163
T
A
B

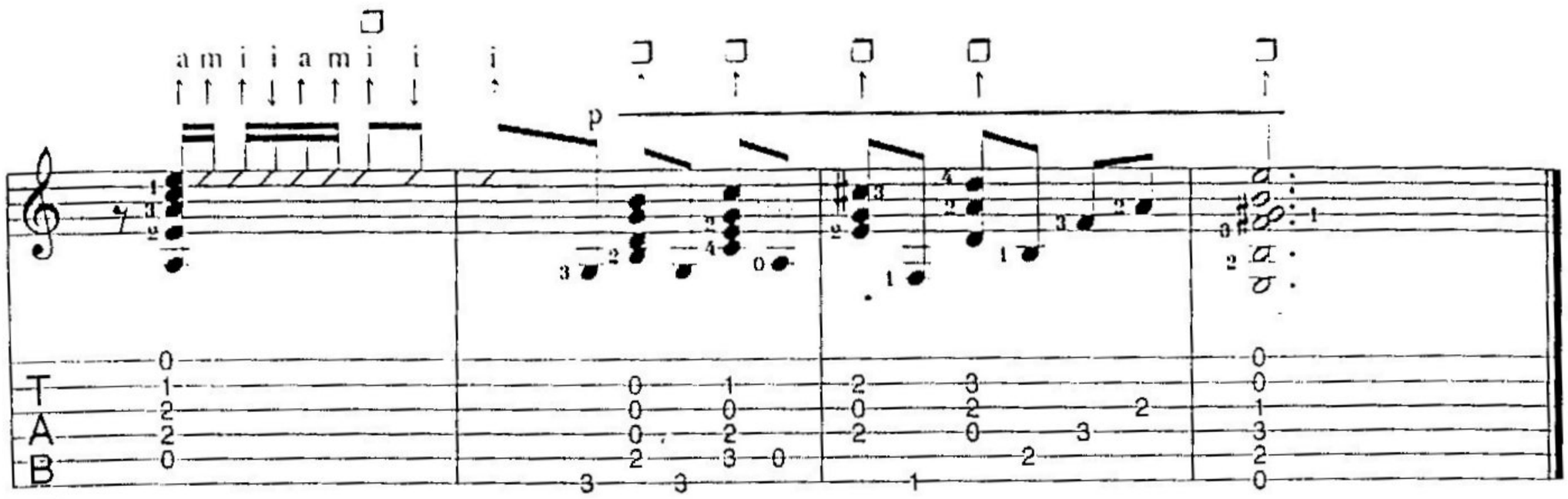

5/6 BX
BVII
5/6 BVIII
166
T
A
B


169
T
A
B


2/3 BIX
BX
5/6 BX
172
T
A
B


BVIII
5/6 BVIII
2/3 BX
175
T
A
B


1/2 BXII
1/2 BXIII
p i m a
178
T
A
B



181

Video comments

My name is Rafael Riqueni and I'm going to play some of the pieces I composed during the last few years. They're all pieces in the style of the traditional *palos* flamencos.

Measure

Fandangos de Huelva

I've started with Fandangos de Huelva called «Al Niño Miguel» which I've dedicated to this famous guitarist of Huelva. I've started with the refrain, the main theme. At first I've played it slowly and now I'm going to play it at normal speed, with percussion.
Well, now let's have a look at the various parts of this piece. I start with the first Fandango that begins with this chord and I will play it slowly so that you can follow more easily: 37–55
I repeat the *arpegio* because it's a bit complicated. I also repeat the last part because I use a certain technique of the right hand there, i.e. an *arpegio* which we flamencos call *arpegio cojo*, a «lame» *arpegio*. Actually, it's a 2-note-*arpegio*, it's also called *arpegio de horquilla* (hairpin). You play it with middle finger and ring finger, striking 2 strings at the same time, and the forefinger. In order to be able to play this *arpegio* fast and neatly you have to practise it very slowly at first because it's quite difficult: 60–64
So much for the chords. Now I'm going to play the *falseta* that comes right after the first Fandango. First I play it at normal speed and then slowly: 65–77
I repeat this part, it's the same *arpegio* we've seen before: 73–77
Here I play a barré with the 4th finger: 75
First I perform a hammer-on: 75
Now the variation on the main theme: 78–85
Slowly: 78–92
The sequence ends with a *remate de pulgar*: 93–102
The second Fandango contains the tremolo technique, i.e. 3-note-tremolos. I start with the ring finger, then middle finger and forefinger. There are 2 quite distinct melodies: one is the main melody and the other is the bass line. Slowly: 104–142
I repeat the final part. Refrain [1–31] and ending: 144–148
I repeat the ending once more. You can also play it with these chords: 144–148
It' s a bit more polished like this. Slowly one more time: 144–148

Tangos

Now I'm going to play a Tango called «Tunisia». I've composed it while I was travelling through Tunisia and Morocco. Tangos are cheerful rhythms. I'm going to play it now, and later on we'll have a closer look at it.
Now we look at the different parts of the Tango, starting with the introduction: 1–8
The 2nd part starts with fourth chords. I play the counter melody on the 5th string with m-i-a-m-i: 9–18
The 2nd part starts with augmented chords: 18–22
The 1st *falseta* [40]. The 1st string is open: 31–53
I play the ending of the *falseta* with the 1st and the 2nd finger: 54
Fourths: 54
The 2nd *falseta*: 58–68
Watch the chords: 66–68
I'm using the thumb here: 68
The final part with *picado*: ..... 69+70
And now a technique that is called «campanela» (little bell): 71
And now the last *falseta*: 82–98
In the 1st part the thumb alternates with the forefinger: 90–96
The *alzapúa* technique: 96–98
This is the whole Tango. After having played it through once, you repeat the introduction and the ending.

Bulerías 1

The Buleria is also a cheerful flamenco style. You'll find this Buleria on my second record «Flamenco», it's called «Puerto Camaronero». Together with my friends here I'm going to play it for you.
Let's have a look at the *falsetas* of «Puerto Camaronero», starting with the introduction: 1–29
I repeat the last part with the *alzapúa* technique. Make sure your thumb is really relaxed: 17–23
Thumb alternating with forefinger: 23–29
The ending of the *falseta* with an *arpegio*: ..... 28+29
And now a series of *rasgueos*: ..... 29–57+66–73
The 1st *falseta*: 74–102
The 2nd *falseta* ends with a series of *rasgueos*, followed by a series of *arpegios* with augmented triads: 103–110
In this *arpegio* the ring finger pulls through from the 1st to the 3rd string: 110–113
Once again the *arpegio de horquilla* I've already explained to you when we were looking at the Fandango de Huelva. Now we use it in the augmented triads: 115–126
The last *falseta* and the ending: 127–159
I repeat the *arpegio*: 155–163

Bulerías 2

Now I'm going to play a Buleria which is on my last record «Alcázar de Cristal». It's called «Rebelde».
Let's have a look at some of the *falsetas* in «Rebelde»: 1–60
The 1st *falseta*: 61–97
The 2nd *falseta*: 98–106
This *arpegio* consists in performing a hammer-on with the second finger of the left hand [106], and with the ring finger of the right hand you pull through from high to low and then play a pull-off. Actually, this is an *arpegio* combined with *ligados*: 106–130
The *remate* consists in playing a hammer-on with the fourth finger: 128–130
Let's have a look at the 3rd *falseta*: 131–146
I repeat from A minor: 142–147
I repeat this *arpegio* slowly: 146–172
Thumb alternating with forefinger: 171
Ligados: 171–174
I play this *arpegio* with ring finger, forefinger and thumb: 172–176
The 4th *falseta*: 178–186
It's repeated twice. I play it once again: 178–186
After this, you repeat the 1st *falseta* [61–97] and then play the ending: 190–194

Bulerías 3

The Bulería that I'm going to play now has got quite a special tuning. You tune the 2nd string down to A. The 1st string is tuned to D. First I play it at normal speed and then slowly. This Bulería is called «Agüita Clara» and it's recorded on «Mi Tiempo».
Let's have a closer look at the *falsetas* of «Agüita Clara». As I've already mentioned, the 2nd string is tuned to A and the first to D:
The chords slowly: 1–42
The 1st *falseta*: 43–65
The 2nd *falseta*. This is rather a special *arpegio*; you jump from the 4th to the 2nd string [104]. Forefinger and ring finger as follows: 67–103
This thumb technique consists in striking the 5th and the 4th string at the same time, followed by the forefinger: 105–123
Faster: 122–136
Once again: 133–136
You start playing the *arpegio* with the middle finger. Now let's have a look at the 3rd *falseta*: 133–136
..... 137–143

Another *alzapúa*: 141–150
A barré with the forefinger: 148–155
Watch my left hand: ..... 154+155
At the end you repeat the *estribillo*: 39–66
I play the ending slowly: 157–160

Garrotín

The Garrotín is a traditional piece of music whose main theme is based on the *cante*. I'm going to show you what I did with the melody: I've composed some variations on the main theme. I play it in G but the 6th string is tuned to D and the 5th string to G. First, I play it entirely, and then we'll have a closer look at some of the more difficult parts.
Now to the different parts. We start with the introduction and have a look at the basic rhythm: 1–4
Watch the position of the fingers: forefinger on the 4th string, ring finger on the 1st string and middle finger on the 2nd string: 1–4
Now we already come to the main theme: please note the way it is harmonized: 5–8
Here the forefinger strikes the 3rd string and the ring finger strikes the 1st string: 8
The 2nd string is open here: 10
Let's repeat these chords slowly: ..... 11+12
Again the 2nd string is open and we use forefinger, ring finger, middle finger and again ring finger: 14
In this *rasgueo* we use forefinger and ring finger, i.e.: forefinger «upwards», ring finger and forefinger «downwards»: 17
Let's go on: 16–18
We should have a closer look at this technique: at first, a *picado* with forefinger and middle finger, which then is combined with an *arpegio* with ring finger, middle finger and forefinger: ..... 18+19
Watch closely: 19
Once again: 21
We jump from the 3rd to the 1st string: 21
I repeat: 22–24
In this embellishment I use a 4-note-tremolo: 26
Watch the ascending bass line: 29
I repeat the tremolo: 30
We play the open E in order to make easier the change of position: 31
Once again the 1st string is open: 38
Once we have repeated this part [18–24], we change to G minor: ..... 45+46
Another repetition: 45–52
Back to the beginning: 1–4
I repeat the melody [2–24] and now we come to the ending: ..... 61+62
Harmonics: 63
On the 5th string: 63
On the 4th string: 63

Fantasía

The Rondeña style was created by the master guitarist Ramón Montoya. It has a special tuning as well, i.e. the 6th string is tuned to D and the 3rd to F#. I've composed a Fantasía; this free style allows the composer to mix together different flamenco styles and rhythms. I've given the beginning of this Fantasía the form of a Sevillana, although it's actually a bit slower: 1–16
Let's have a look at it: 17–32
We continue with a Seguiriya motif: 33–63
I'm going to explain the final part of the Seguiriya with the thumb technique: ..... 59+60
We should have a closer look at this scale: 61
The 1st string is open: 61

Ligados. Thumb alternates with forefinger: 62
Now comes a free part, ad libitum: 64–67
Now this is a Verdiales part. The Verdiales come from the province of Málaga and are usually played with *rasgueados*. I have chosen another technique here: 68–73
This is where the Fandango begins: 74–109
We finish the piece repeating the Seguiriya and the Verdiales part: 110–137
A Fantasia allows the composer a great deal of freedom. The piece I've played is called «Benamargosa» and it's dedicated to a village in the province of Málaga. I've recorded it on «Alcázar de Cristal».

Taranta

The Taranta is also quite a free style, although certain rhythmical and melodical rules of the so-called *toques de Levante* must be obeyed. I begin this Taranta with *rasgueos*.
Let's have a closer look at the final scale. It starts with *ligados*: 33
Here at the end with all 3 fingers: 34
Once more: 34

Soleá

The Soleá is one of my favourite styles; for me it's one of the most typical flamenco styles with regard to *cante* as well as *toque*. It's one of the most profound *palos* and it's also closely connected with bullfighting. For me the Soleá is like a ceremony. I'm going to play now *por soleá* and afterwards I will explain some interesting details to you.
Let's have a look at some parts of the Soleá. At the beginning we have fourth chords: 1–4
We've got some *falsetas* that are a bit complicated. So let's have a closer look at them.
One variant of the *remate*: 90–92
Slowly: 90–92
The first tremolo, as we have seen in the Fandango de Huelva, contains 2 different melodies. The first: 93–98
That was the main theme. And now the bass line: 93–98
I play it slowly: 93–112
Arrastre with the middle finger: 112
There is also a *falseta* with a 2-note-*arpegio*: 117–124
The *arpegio de horquilla* with m-a-i we've seen before: 125–132
I repeat this last *arpegio* slowly: 132
An *arrastre* to finish the *arpegio*: 132
Well, so much for the Soleá. You have seen that it is a very rhythmical style and yet, you have to play it calmly in order to emphasize its profound character.

Rumba

It's time to say good-bye now. We're going to play a Rumba called «Piel de Toro» which I have dedicated to Spain. I would like to thank Marcel and Bruno and, of course, all the others who have made possible this production. I also thank all the people who watch this video and hope that it will be useful to all aficionados of the flamenco guitar.

Flamenco Glossary

Abanico — *Fan.* > Rasgueado en abanico. Rasgueado where the wrist performs a movement that resembles the movement of a fan.

Aficionado — Amateur, fan.

Alzapúa — *Alzar = rise, púa = plectrum.* Thumb technique, where the thumb of the right hand functions like a plectrum, i.e. is moved up and down.

Apagado — *Apagar = to damp.* In this technique, chords are damped either with the right hand or the fourth finger of the left hand.

Arpegio — The playing of the tones of a chord in (rapid) succession rather than simultaneously.

Baile — Flamenco dance.

Cantaor(a) — Flamenco singer.

Cante — Flamenco singing.

Cante libre — Rhythmically free form of flamenco singing.

Cejilla — Capo.

Compás — Time, measure; rhythm.

Contratiempo — Off-beat, syncopation.

Corte — See Remate.

Entrada — *Entrance, beginning.* The moment in the basic rythm in which the falseta or the singing starts.

Estribillo — *Refrain, chorus.* Recurrent theme.

Falseta — Melodic phrase, played as introduction and between the verses of the cante.

Golpe — *Tap.* Rhythmical accents are placed by tapping with the ring finger (sometimes both middle and ring finger) of the right hand on the golpeador, bringing both nail and flesh into contact with it.

Golpeador — Piece of plastic to protect the guitar top.

Ida y vuelta — *Round trip, return*. Flamenco forms that where brought to South America from where they returned slightly changed.

Ligado — *Ligar = to bind, tie together*. Slurs. In this technique, the tone is produced exclusively with the left hand.

Palo — *Stick, cane*. Flamenco style.

Picado — *Staccato*. Alternate striking of a string by i and m (sometimes by i and a, or even i, m and a).

Pulgar — *Thumb*. Thumb technique. In flamenco, entire melodies are played with the thumb, even up to the highest strings.

Rasgueado — *To touch the strings*. Consists of running the fingers of the right hand over the strings individually, but in a continuous motion.

Remate — *Closing turn*. End of rhythm.

Salida — See Entrada.

Tablao — Flamenco club.

Toque — *Tocar = to touch, to play*. Generally, the flamenco played on the guitar.

Toque libre — Rhythmically free form.

Trémolo — Special arpegio composed by a bass and four notes (flamenco), or three notes (classical) on one string.