

GERHARD GRAF-MARTINEZ

plus CD



# Flamenco

## GUITAR METHOD VOLUME

FOR TEACHING AND PRIVATE STUDY  
STANDARD MUSIC NOTATION & TABLATURE



ED 9394

 SCHOTT

GERHARD GRAF-MARTINEZ

# Flamenco

## GUITAR METHOD

### VOLUME I

FOR TEACHING AND PRIVATE STUDY  
STANDARD MUSIC NOTATION & TABLATURE

ED 9394



**SCHOTT**

Mainz • London • Madrid • New York • Paris • Tokyo • Toronto

ED 9394  
ISMN M-001-13109-4  
ISBN 3-7957-5581-6

© 2002 Schott Musik International, Mainz

Cover Design: H.J.Kropp  
Coverfoto: Claudia Ammann  
Fotos:  
Raimund Strehle (Stuttgart)  
Elke Stolzenberg (Madrid)  
Karin Schandner (Frankfurt)  
Anne Jüster (Trier)  
Dr. Walter Hilber (Augsburg)  
Layout und Music Typography:  
Gerhard Graf-Martinez, Schorndorf

Translated by Heike Brühl

Printed in Germany · BSS 50506

[www.schott-music.com](http://www.schott-music.com)



Mainz · London · Madrid · New York · Paris · Tokyo

# Contents

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

## LESSON 1

---

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

## LESSON 2

---

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

## LESSON 3

---

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

## LESSON 4

---

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



## LESSON 5

Guitarra Flamenca .....	73
Guitarreros .....	76
Guitarreros actual .....	77
La Cejilla .....	78
Guitarristas .....	79
Guitarristas actual .....	81
Uñas .....	84
Palmas .....	85
Compás .....	86
Modo Dórico .....	88

## GLOSSARY

Glossary .....	91
Contents of Volume 2 .....	106
Adresses .....	107

# List of Compositions and Music Examples

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

## Preface

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

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

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

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

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

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

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

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

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

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

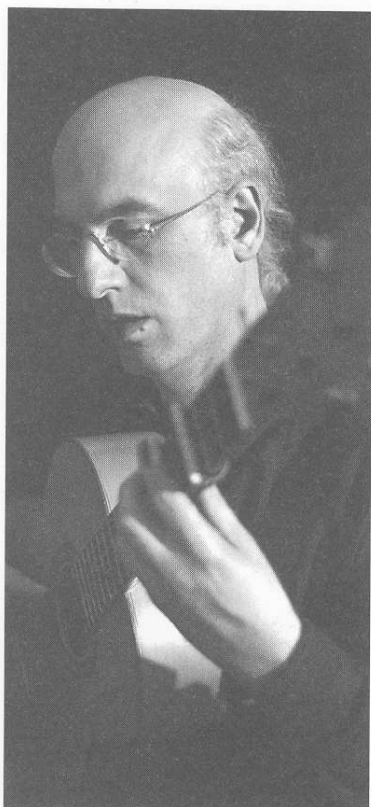


## Text Styles Used in This Book

Italic	Terms which are explained or mentioned in the glossary.
Bold	Music examples; terms which are explained in Volume 2, glossary.
Capital letters	Proper names.

## The CD

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



## The Author

Gerhard Graf-Martinez, born 1952

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

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

## Text Styles Used in This Book

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

## The CD



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

# LESSON 1

Posture

The Sound of the  
Flamenco Guitar

Finger Labelling

One-Finger Rasgueo

Sencillos I (Tangos)

3-Finger Rasgueo

Rasgueo Exercise

Estudio por Soleá

4-Finger Rasgueo

Sencillos II (Tangos)

Continuing Rasgueo

Naino I (Tangos)





Picture 1.1

Normal posture



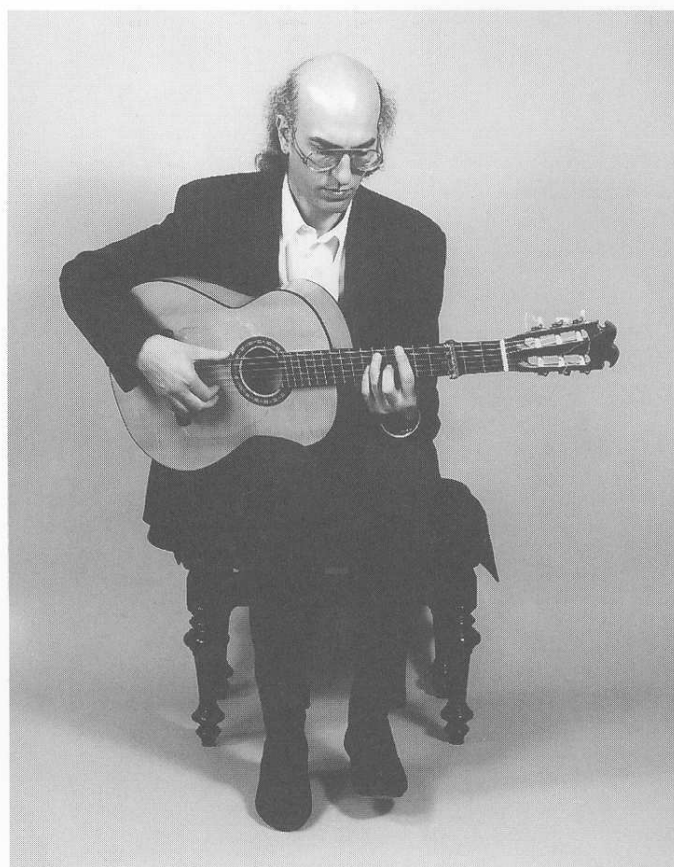
Picture 1.2

Manolo-Sanlúcar posture



Picture 1.3

Sabicas posture



Picture 1.4

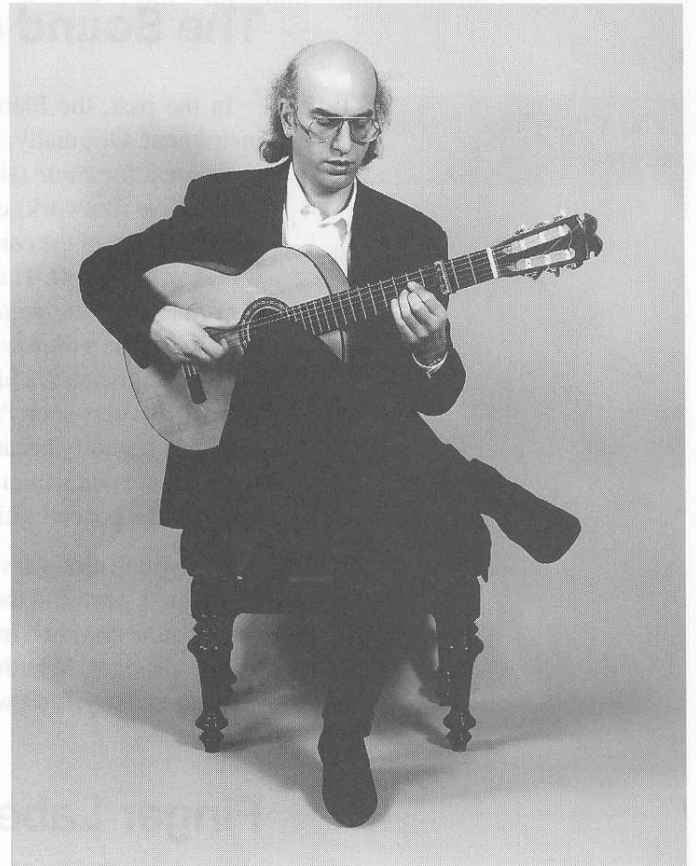
Gitano posture



## Posture

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

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



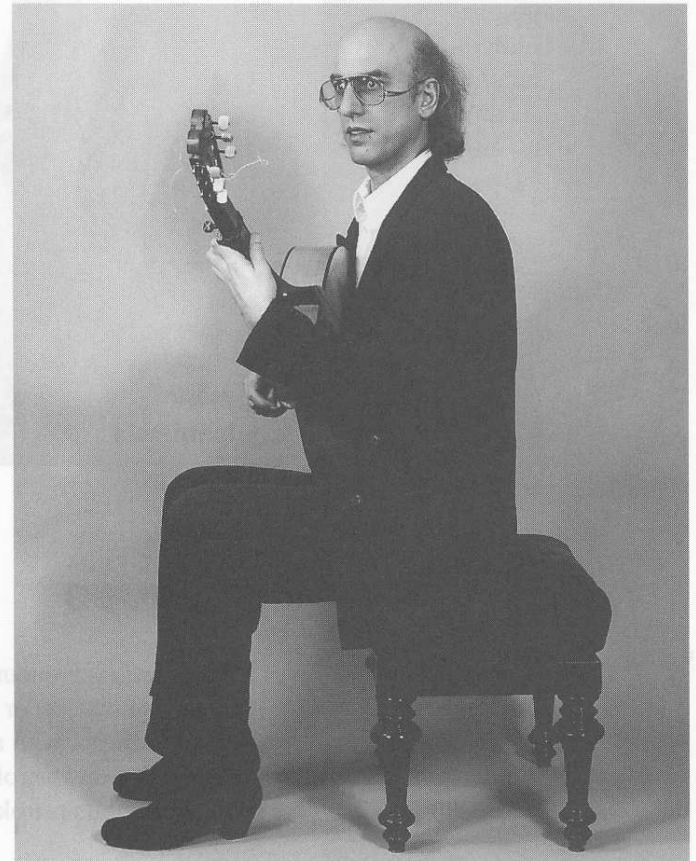
Picture 1.5

Paco-de-Lucía posture



Picture 1.6

Traditional posture



Picture 1.7

Traditional posture (side view)

Play the strings close to the bridge

## The Sound of the Flamenco Guitar

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

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

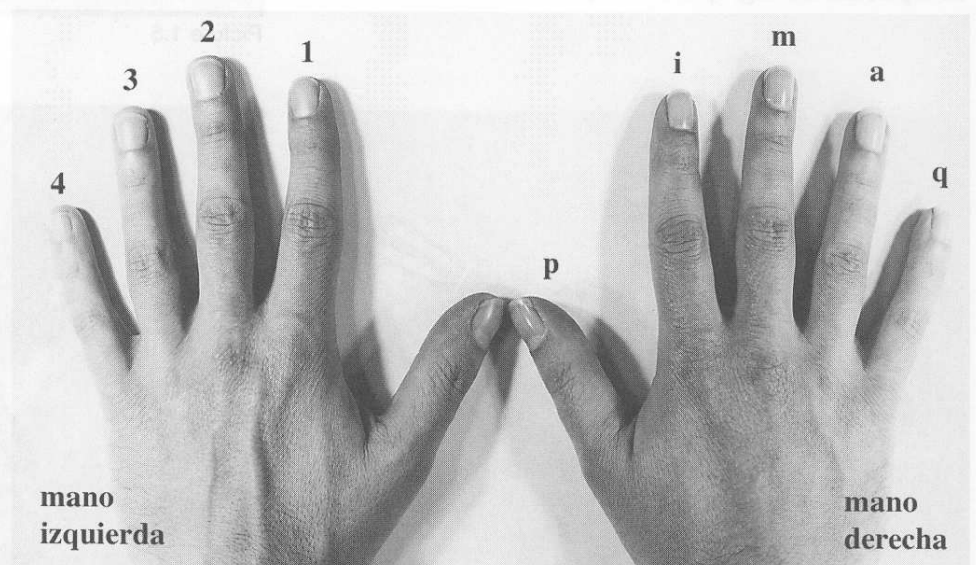
## Finger Labelling

p = pulgar  
i = índice  
m = medio  
a = anular  
q = meñique  
M = Mano

③ = e'-String  
≤ = h-String  
♣ = g-String  
↔ = d-String  
° = A-String  
± = E-String

Si = B  
La = A  
Sol = G  
Fa = F  
Mi = E  
Re = D  
Do = C

b = bemol  
# = sostenido



Picture 1.8

## Rasgueo

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

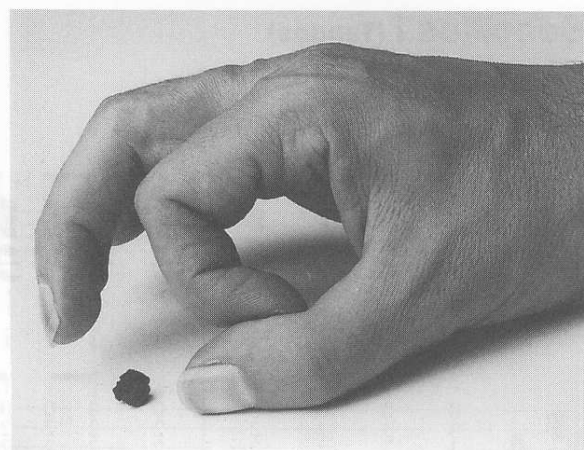
Even children shooting spit balls for fun know they have to press the index finger against the inside of the thumb to build up the necessary tension (picture 1.9). This is exactly what is done with each finger when playing a *rasgueo*. The effect is not necessarily of a high volume, but of a transparent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

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

## One-Finger Rasgueo

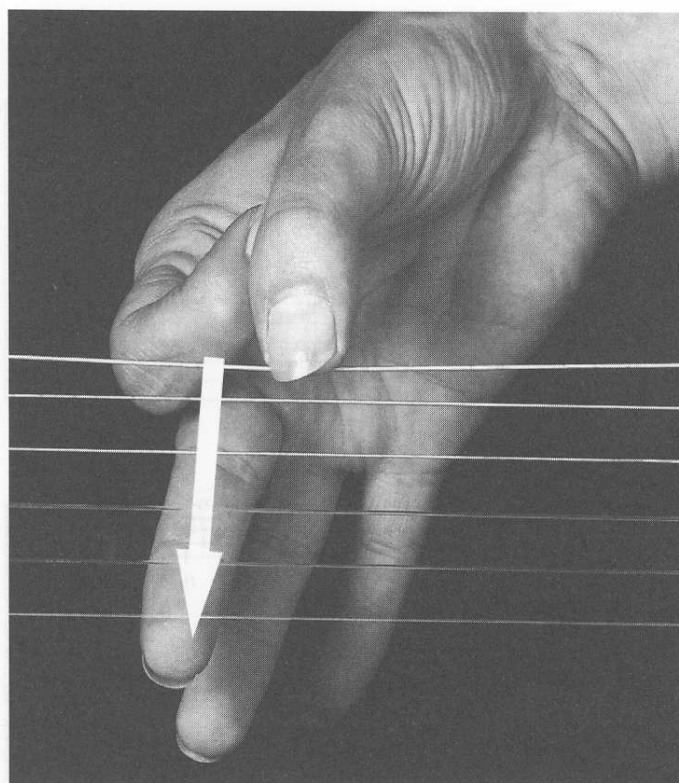
The reason for the percussive tone of a good sounding *rasgueo* is not the extremely low action of the strings, but because the strings are struck towards the *tapa* (top of the guitar). The face of the index fingernail should strike the strings parallel to the top, the axis being the middle joint, rather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

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



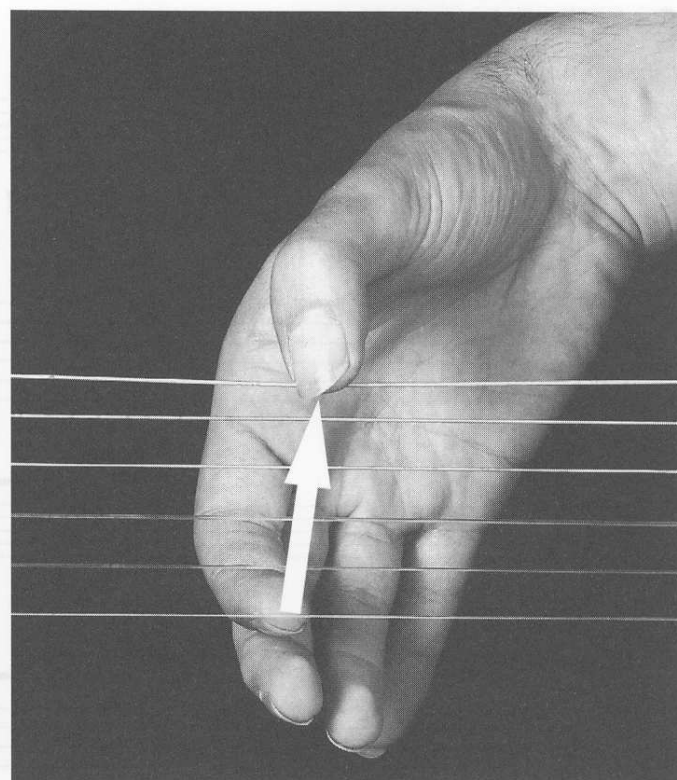
Picture 1.9

$\uparrow$  = downstroke  
 $\downarrow$  = upstroke



Picture 1.10

downstroke



Picture 1.11

upstroke



## Sencillos I (Tangos)

[illegible]

### Sencillos I (simplified notation)

## 3-Finger-Rasgueo

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

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

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



Picture 1.12

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

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

### 3-Finger-Rasgueo

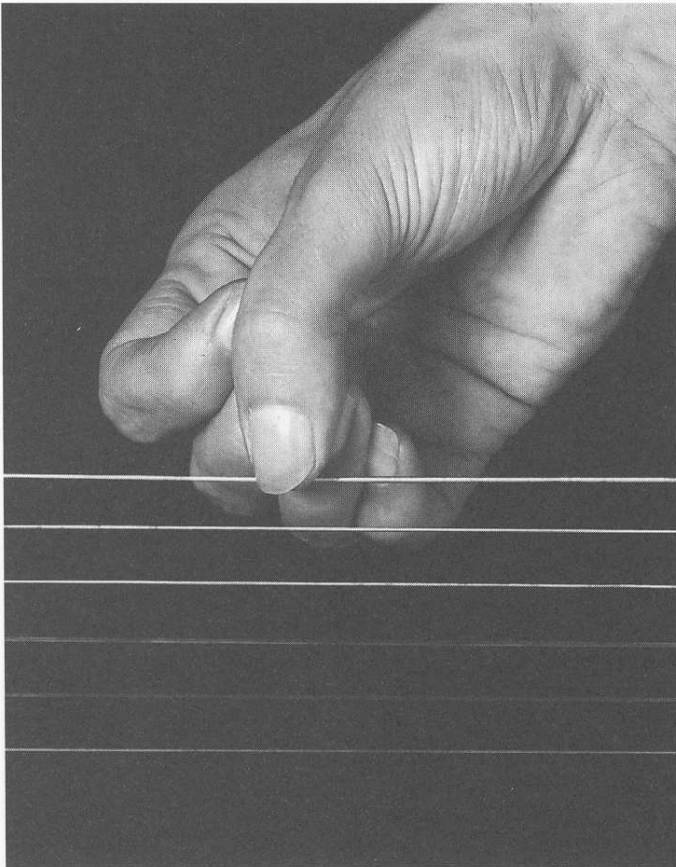


100 x

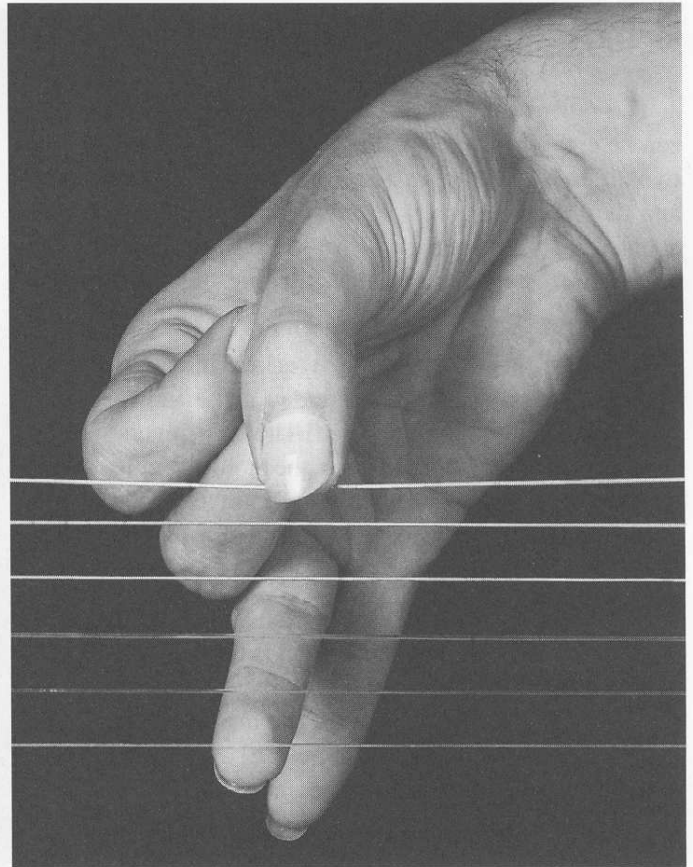
T	3	3	3
A	3	3	3
B	1	1	1

Always rest p on ⑥

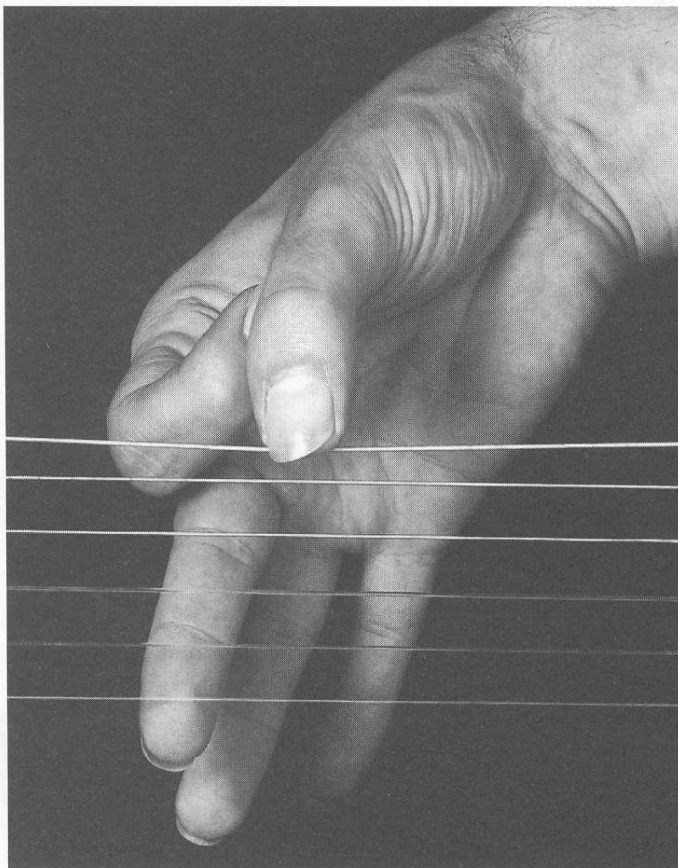
Every stroke is one quarter  
- no more and no less.



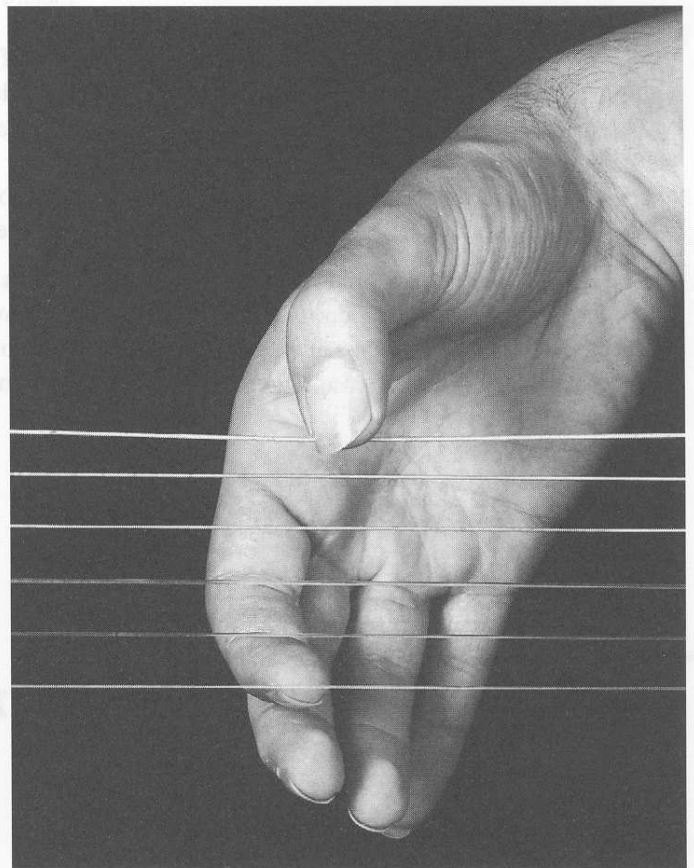
Picture 1.13



Picture 1.14



Picture 1.15



Picture 1.16

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

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

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

rest *p* on ⑤

Practise slowly at first.

## Estudio por Soleá

Track 3

The musical score for 'Estudio por Soleá' is presented in three systems. Each system includes a guitar part (treble and bass staves) and a voice part (single staff). The guitar part features various chords and melodic lines, with fingerings indicated by numbers 0-3. The voice part consists of a single melodic line with lyrics 'i a m i i i i' and 'i i i i i'. The score is written in 3/4 time and includes a key signature of one sharp (F#).

**System 1:** The guitar part starts with a treble staff showing a series of chords and a bass staff with a simple bass line. The voice part has the lyrics 'i a m i i i i'.

**System 2:** The guitar part continues with more complex chords and a bass line. The voice part has the lyrics 'i i i i i'.

**System 3:** The guitar part concludes with a final chord and a bass line. The voice part has the lyrics 'i i i i i'.



## 4-Finger-Rasgueo

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



Picture 1.17



Picture 1.18

### 3-Finger- or 4-Finger-Rasgueo?

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

## 4-Finger-Rasgueo

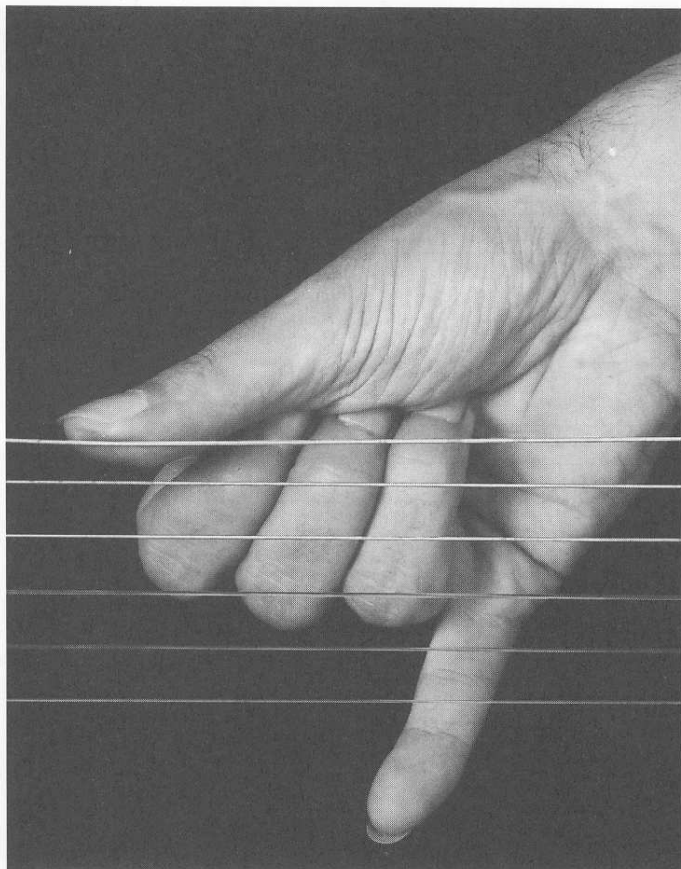


4-Finger-Rasgueo

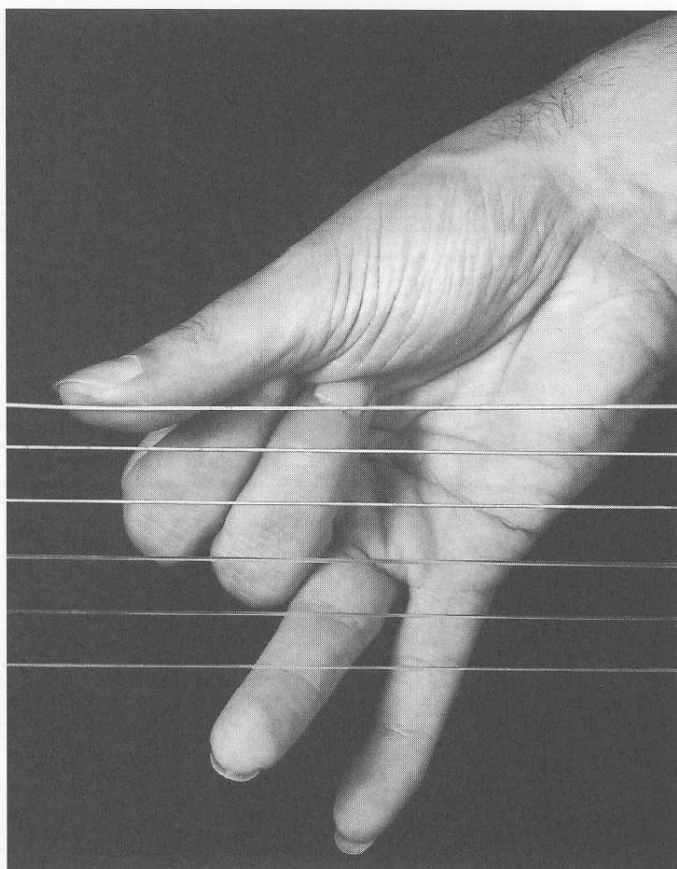
Always rest *p* on ⑥

100 x

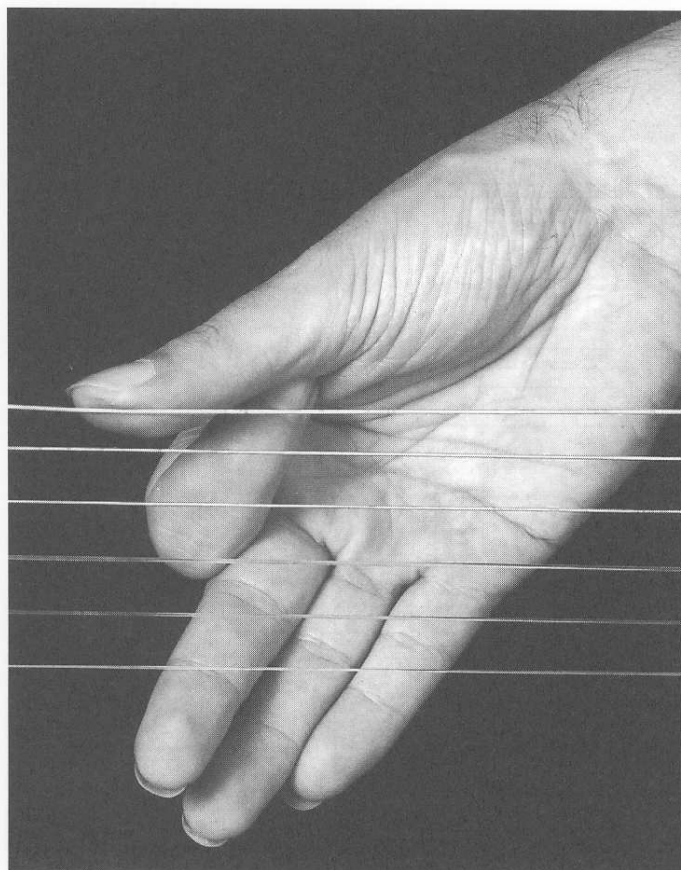
	1	2	3	4
T	4	3	2	1
A	3	2	1	0
B	1	2	3	4



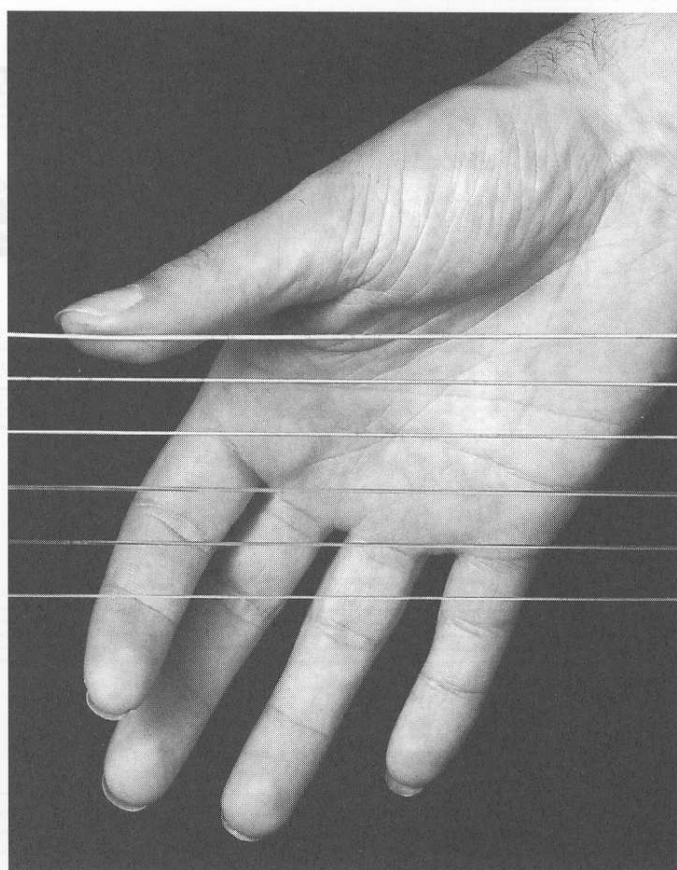
Picture 1.19



Picture 1.20



Picture 1.21



Picture 1.22

# Sencillos II (Tangos)

First system of musical notation for Sencillos II (Tangos). It includes a treble clef staff with a key signature of one flat and a 4/4 time signature. The melody features eighth and quarter notes, with some triplets. Below the staff, there are guitar fretboard diagrams for the first four measures. The tablature for the guitar is provided below the staff, with strings T (Treble), A (Alto), and B (Bass) indicated. The first measure of the guitar part shows a 4/4 time signature and a 0 on the B string.

Second system of musical notation. The treble staff continues the melody. The guitar part includes fretboard diagrams and tablature for measures 5 through 8. The tablature shows various fingerings and string changes, including a 4/4 time signature and a 0 on the B string.

Third system of musical notation. The treble staff continues the melody. The guitar part includes fretboard diagrams and tablature for measures 9 through 12. The tablature shows various fingerings and string changes, including a 4/4 time signature and a 0 on the B string.

Fourth system of musical notation. The treble staff continues the melody. The guitar part includes fretboard diagrams and tablature for measures 13 through 16. The tablature shows various fingerings and string changes, including a 4/4 time signature and a 0 on the B string.



## Continuing Rasgueo

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

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

$a\uparrow - m\uparrow - i\uparrow - i\downarrow$

## Naino I (Tangos)

Cejilla III

Track 6

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

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

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

4-stroke or 5-stroke rasgueo?



Quique Paredes

Photo: Elke Stolzenberg

# LESSON 2



**Pulgar**

**Pulgar Exercise**

**Pulgar and ima**

**Naino II (Tangos)**

**Pulgar and Rasgueo**

**Naino III (Tangos)**

**Naino IV (Tangos)**

**Remate**

**Pulgar-Downstroke**

**Mantón I (Soleá)**

**Ayudado**

**Caí I (Alegrías en Do)**

**Ayudado Exercise I**

**Ayudado Exercise II**

**Rumbita I (Rumba)**





Tomatito

Photo: Elke Stolzenberg



## Pulgar

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

*p* always rests on the string (*apoyando*). Like the *rasgueo*, the *pulgar* is also played with elastic force. At the beginning, the movements should come from the large joint of the thumb; the fingers *a-m-i* can be placed on ①. Later on, the strength may be increased by an additional turn of the forearm, or only by turning the forearm, i.e. with the thumb remaining in a fixed position. It is very important to place the large joint above the string it is going to play, or a bit lower. This is shown in picture 2.1 and has been perfected by TOMATITO, the ultimate “pulgar specialist” (picture on page 24). To get the right “pressure” for the stroke, the string must be played, or rather pushed, towards the top rather than towards the adjacent string. This is something you have to get used to, especially in connection with *trémolo* and *arpeggio*, but it sounds good and authentic.

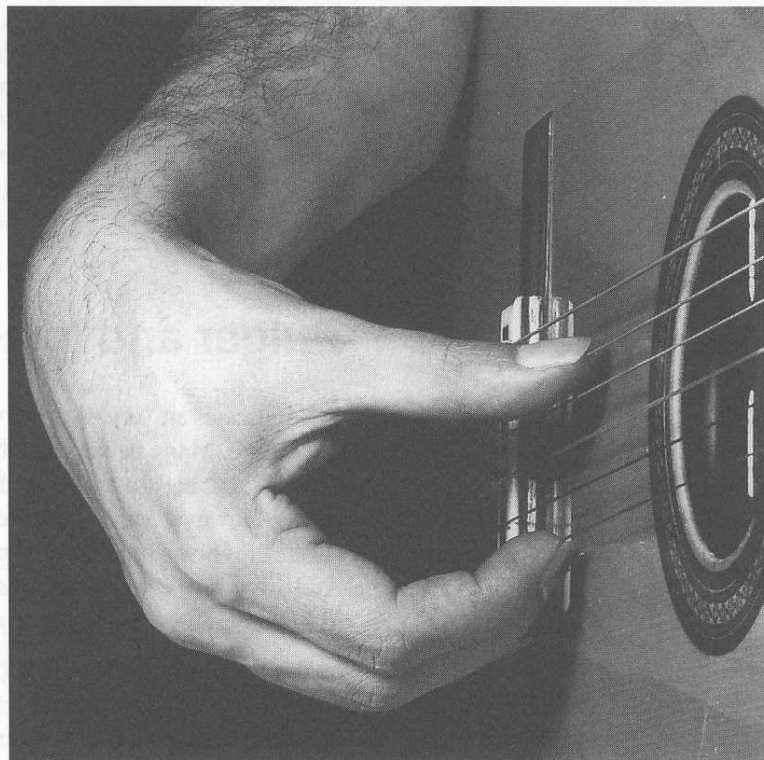


Bild 2.1

*p* always *apoyando*

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

## Pulgar Exercise

The exercise is written for guitar, featuring a melody line and a corresponding fretboard diagram. The first system covers frets 0 to 13, and the second system covers frets 12 to 0. The notation includes triplets and specific fingering for the thumb (*p*).

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

rest *p* on ⑥ immediately after the stroke

↑ = ima-downstroke  
↓ = ima-upstroke

## Pulgar and ima-Downstroke

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

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

## Naino II (Tangos)

Cejilla III

Track 7

The musical score for Naino II (Tangos) is presented in three systems. Each system consists of a guitar staff (treble clef, key of B-flat, 4/4 time) and a corresponding guitar tablature (T, A, B strings). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The tablature uses numbers 0-3 to indicate fret positions. The score is marked with 'p' for pique and includes upstroke (↑) and downstroke (↓) indicators for the 'ima' strokes. The first system has four measures, the second has four measures, and the third has four measures. The score concludes with a final measure in the third system.

## Pulgar and Rasgueo

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

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

↗ = straighten and tense *p*

## Naino III (Tangos)

Cejilla III

Track 8

# Naino IV (Tangos)

Cejilla III



## Remate

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

↗ = straighten and tense *p*

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

## Soleá-Remate

## Pulgar-Downstroke

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

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

$p\uparrow$  and  $p\downarrow$

## Mantón IV (Soleá)

Track 10



Musical score for Lesson 2, featuring guitar and voice parts. The guitar part includes triplets and rests, while the voice part includes lyrics and fingerings.

## Ayudado

### Pulgar siempre apoyando

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

The accents must be played even though the compás of the individual genres is treated later in this book.

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

### Caí I (Alegrías en Do)



Musical score for *Caí I (Alegrías en Do)*, featuring guitar and voice parts. The guitar part includes triplets and rests, while the voice part includes lyrics and fingerings.

First system of musical notation for guitar. The top staff is in treble clef. The bottom three staves are labeled T, A, and B. The music consists of several measures with chords and single notes, some marked with an accent (>). The final measure shows a sequence of notes: 0, 1, 0, 3.

Second system of musical notation for guitar. The top staff is in treble clef. The bottom three staves are labeled T, A, and B. The music continues with chords and single notes, some marked with an accent (>). The final measure shows a sequence of notes: 0, 1, 0, 2, 1.

Third system of musical notation for guitar. The top staff is in treble clef. The bottom three staves are labeled T, A, and B. The music features triplets in the top staff, labeled I., II., III., and I. The bottom staves show corresponding fingerings and chords. The final measure shows a sequence of notes: 1, 0, 3, 2, 3, 2, 1.

Fourth system of musical notation for guitar. The top staff is in treble clef. The bottom three staves are labeled T, A, and B. The music consists of several measures with chords and single notes, some marked with an accent (>). The final measure shows a sequence of notes: 3, 2, 0, 4.

Fifth system of musical notation for guitar. The top staff is in treble clef. The bottom three staves are labeled T, A, and B. The music consists of several measures with chords and single notes, some marked with an accent (>). The final measure shows a sequence of notes: 3, 2, 0, 1, 0.



Three systems of guitar exercises for the thumb. Each system includes a treble clef staff and a three-part guitar staff (T, A, B). The first system shows eighth-note patterns. The second system shows triplet patterns. The third system shows chords and rests.

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

## Ayudado Exercise I

Track 12

Two systems of guitar exercises for the thumb, labeled 'Ayudado Exercise I'. Each system includes a treble clef staff and a three-part guitar staff (T, A, B). The exercises involve eighth notes and triplets with accents.

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

**p-p-p-i**

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

## Ayudado Exercise II

Track 13

II.

The musical score for Ayudado Exercise II is presented in four systems. Each system consists of a guitar staff and three voice staves (T, A, B). The key signature is one sharp (F#). The time signature is 2/4. The exercise is a 16-measure piece, with each system containing 4 measures. The first system is marked 'II.' and the last system ends with a double bar line and repeat dots. The guitar staff contains a sequence of notes with fingerings (1, 2, 3, 4, 0) and a sequence of notes with fingerings (1, 2, 3, 4, 0). The voice staves contain a sequence of notes with fingerings (1, 2, 3, 4, 0) and a sequence of notes with fingerings (1, 2, 3, 4, 0).

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

# Rumbita I (Rumba)



II. I.

4 0 0 3 0 0 4 0

p i p i p i

0 0 0 0 0 0 0 0

5 0 4 0 5 5 4 2 3 2 3 3

2 3 2 0 1 0 1 1

2 0 2 0 3 2 2

II. I.

5 0 4 0 5 5 4 2 3 2 3 3

4 2 2 2 4 4 2 2 2 3 3

2 0 1 0 1 1

2 0 0 0 1 1

3

II.

1 0 0 3 0

1 3 2

2 0 0 0 0 0

2 0 2 0 4 2 0 2 4 3

2 4 2 4 3

2 4 2 4 3

I. II.

0 3 1 2

0 2 0 2 1 1

0 2 0 2 2

2 0 2 0 4 0

2 0 2 0 4

2 4 0 3 0 2 4 #

1 3 2 4 #

4

p

0 0 0 0 0 0 0 0

3 5 3 5 3 2 4 3 4 6 7 0

0 0 0 0 0 0 0 0

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

# LESSON 3



Golpe

Mantón II (Soleá)

Golpeador

a-Golpe

i-Downstroke with  
Golpe

p-Downstroke with  
Golpe

p-Upstroke and  
Downstroke

Naino V (Tangos)

m-Golpe

Quejío I (Taranto)

Rumba-Compás 1 - 6

p-Golpe





Andrés Batista

El Maestro

## Golpe

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

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



Picture 3.1

Golpe with ring finger

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

□ = Golpe

*m*↑ - *i*↑ - *i*↓

## Mantón II (Soleá)

Track 15

	III.			II.			I.					
Reloj:	1	2	3	4	5	6	7	8	9	10	11	12
T	0	0	0	0	0	0	0	0	0	0	0	0
A	1	2	3	2	1	0	1	0	1	0	0	0
B	2	3	5	4	3	2	1	2	3	2	1	2

5

a a m i i i

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

T  
A  
B

9

a m i i i i

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

T  
A  
B

13

a i i i i i p p p a a

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

T  
A  
B

17

p p i p p p i p p i

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

T  
A  
B

21

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

T  
A  
B

25

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

T  
A  
B

29

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

T  
A  
B

33

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

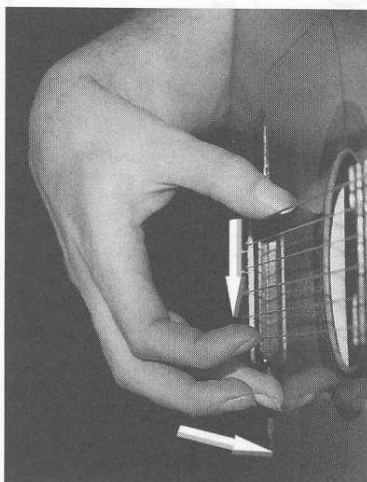
T  
A  
B

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

] = apagado



## Golpeador



Picture 3.2 i-downstroke and golpe

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

## i- and p-Downstroke with Golpe

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

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

### i-Downstroke with Golpe (Garrotín)

Track 16

Two systems of musical notation for the piece "i-Downstroke with Golpe (Garrotín)". Each system consists of a treble clef staff, a guitar tablature staff (T, A, B), and a bass clef staff. The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals, as well as guitar-specific symbols like fret numbers (0, 1, 2, 3) and string numbers (1, 2, 3, 4). The tablature staff shows the fretting hand positions for the strings. The bass clef staff shows the rhythm and timing of the piece. The notation is divided into two systems, each containing four measures. The first system shows the initial part of the piece, and the second system shows a continuation of the piece. The notation is written in a clear and concise manner, making it easy to read and understand.

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

You don't have to strike all strings when playing the p-upstroke, which is performed with the face of the nail. After the upstroke, *p* is again instantly placed on  $\text{C}^\flat$ .

## p-Downstroke with Golpe und p-Upstroke (Garrotín)

Track 17

The musical score is presented in two systems, each with a treble clef staff and a guitar-specific staff labeled T (Treble), A (Alto), and B (Bass). The time signature is 4/4. The score includes various musical notations such as chords, single notes, and rests. Above the treble staff, there are rhythmic markings: 'a p' (attack, pique), 'a m i' (attack, middle, i), and 'p p p' (pique, pique, pique). Below the guitar staff, there are fingering numbers (1, 2, 3, 4) and a '3' indicating a triplet. The score is divided into two main sections, II. and I., each with a key signature change to one sharp (F#). The guitar staff shows a sequence of chords and single notes, with the T, A, and B lines indicating the specific strings to be played.

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

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

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

In **Compás 4** you will find a new *rasgueo*. It is played with  $\text{i}^\flat$ ,  $\text{a}^\flat$ ,  $\text{m}^\flat$  and  $\text{i}^\flat$ . *p* again rests on  $\text{C}^\flat$ , of course.

☐ \_\_\_\_\_ ☐ \_\_\_\_\_ ☐ \_\_\_\_\_ ☐ \_\_\_\_\_

Falseta

The Falseta section consists of two systems of music. Each system has a treble staff with a key signature of one flat (B-flat) and a common time signature. The first system is divided into two measures, each marked with a circled '6'. The first measure contains a melodic line with a 'p' (piano) dynamic and a 'golpe' (indicated by a square box) on the first beat. The second measure contains a melodic line with an 'a m i' (am i) dynamic and a 'golpe' on the first beat. The second system also consists of two measures, each marked with a circled '6'. The first measure contains a melodic line with a 'p' dynamic and a 'golpe' on the first beat. The second measure contains a melodic line with a 'p' dynamic and a 'golpe' on the first beat. The tablature for the T, A, and B strings is provided below each measure, showing fret numbers and string numbers.

Compás 3

The Compás 3 section consists of two measures of music. Each measure has a treble staff with a key signature of one flat (B-flat) and a common time signature. The first measure contains a melodic line with a 'p' (piano) dynamic and a 'golpe' (indicated by a square box) on the first beat. The second measure contains a melodic line with a 'p' dynamic and a 'golpe' on the first beat. The tablature for the T, A, and B strings is provided below each measure, showing fret numbers and string numbers.

Compás 4

The Compás 4 section consists of two measures of music. Each measure has a treble staff with a key signature of one flat (B-flat) and a common time signature. The first measure contains a melodic line with a '3' (triple) dynamic and a 'golpe' (indicated by a square box) on the first beat. The second measure contains a melodic line with a '3' dynamic and a 'golpe' on the first beat. The tablature for the T, A, and B strings is provided below each measure, showing fret numbers and string numbers.



### LESSON 3

Musical score for "I am I am I" by T. Albin. The score is divided into four measures. The guitar part (top staff) plays a melody of eighth notes with triplets. The three-stringed bass (bottom staff) plays a bass line with triplets. The lyrics "i a m i i a m i" are written below the guitar staff. The key signature has one sharp (F#) and the time signature is 4/4.

Compás 5

## Compás 6

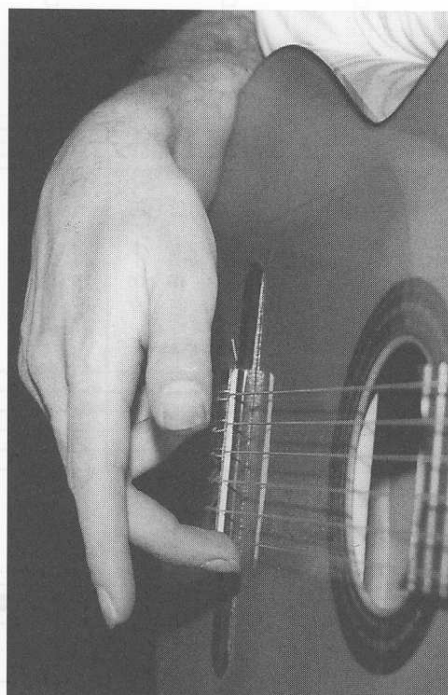
The musical score for 'The Wind' by The Beatles is presented in a two-staff format. The top staff is for guitar, and the bottom staff is for bass. The guitar part includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The bass part includes a bass clef and a 4/4 time signature. The score is divided into four measures. The first measure shows a guitar riff with a B-flat and a bass line with a B-flat. The second measure shows a guitar riff with a B-flat and a bass line with a B-flat. The third measure shows a guitar riff with a B-flat and a bass line with a B-flat. The fourth measure shows a guitar riff with a B-flat and a bass line with a B-flat. The score is labeled 'The Wind' and 'The Beatles'.

## m-Golpe with Downstroke

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



Picture 3.3 *m* is beating the *tapa*



Picture 3.4 *m* after the downstroke

### a-Golpe

Diagram illustrating the a-Golpe technique. The staff shows a treble clef with a key signature of two sharps (F# and C#). The notation includes a square symbol (□) above the staff, an upward arrow (↑) labeled 'a', and a square symbol (□) below the staff. The tablature below the staff shows the strings T, A, B, and B with fret numbers 0, 0, 0, 2, and 3.

### m-Golpe

Diagram illustrating the m-Golpe technique. The staff shows a treble clef with a key signature of two sharps (F# and C#). The notation includes a square symbol (□) above the staff, an upward arrow (↑) labeled 'm', and a square symbol (□) below the staff. The tablature below the staff shows the strings T, A, B, and B with fret numbers 0, 0, 0, 2, and 3.

Don't mix them up

## Quejío I (Taranto)



II. IV. ④ ③ II.

p m

T  
A  
B

p m m

T  
A  
B

p m m

T  
A  
B

IV. II.

p m

T  
A  
B



# LESSON 3

First system of musical notation. Treble clef, key of D major. The system contains four measures. The top staff has a piano (*p*) dynamic marking. The bottom staff is divided into three parts: T (Tenor), A (Alto), and B (Bass). Fingerings and slurs are indicated throughout.

Second system of musical notation. Treble clef, key of D major. The system contains four measures. The top staff has a piano (*p*) dynamic marking. The bottom staff is divided into three parts: T (Tenor), A (Alto), and B (Bass). The time signature is 4/4. Fingerings and slurs are indicated throughout.

Third system of musical notation. Treble clef, key of D major. The system contains four measures. The top staff has a piano (*p*) dynamic marking. The bottom staff is divided into three parts: T (Tenor), A (Alto), and B (Bass). The time signature is 4/4. Fingerings and slurs are indicated throughout.

Fourth system of musical notation. Treble clef, key of D major. The system contains four measures. The top staff has a piano (*p*) dynamic marking. The bottom staff is divided into three parts: T (Tenor), A (Alto), and B (Bass). The time signature is 4/4. The fourth measure has a *rit.* (ritardando) marking. Fingerings and slurs are indicated throughout.

## The Rumba Stroke

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

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

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

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

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

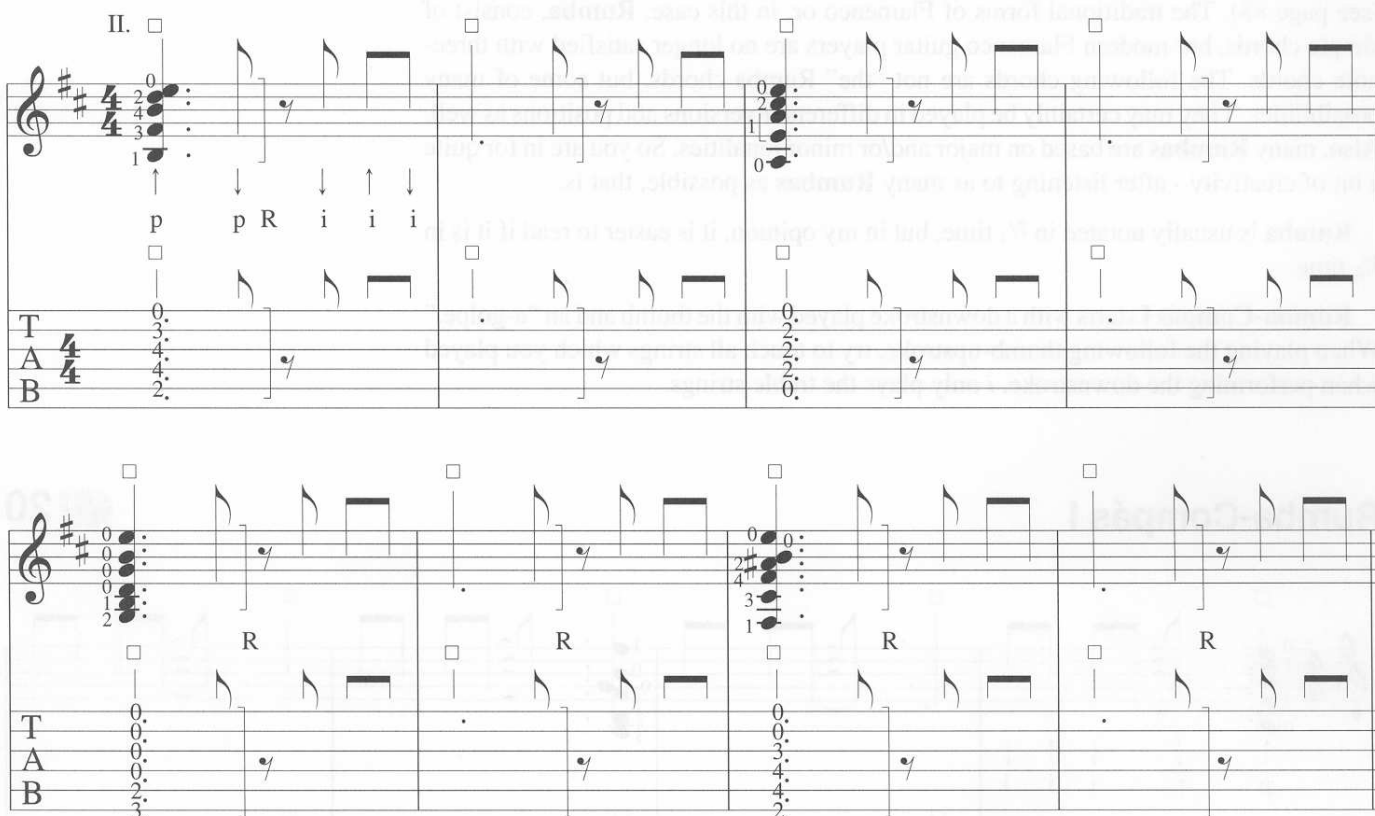
### Rumba-Compás I

Track 20

The musical notation for Rumba-Compás I is presented in two systems, each with a guitar staff and a tablature staff. The guitar staff shows chords and melodic lines with fingerings. The tablature staff shows fret numbers for the thumb (T), index (A), and bass (B) strings. Fingerings are indicated by numbers 0-3. The first system includes a 'p' (palm) marking and a 'p' (palm) marking. The second system includes a 'p' (palm) marking and a 'p' (palm) marking.

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

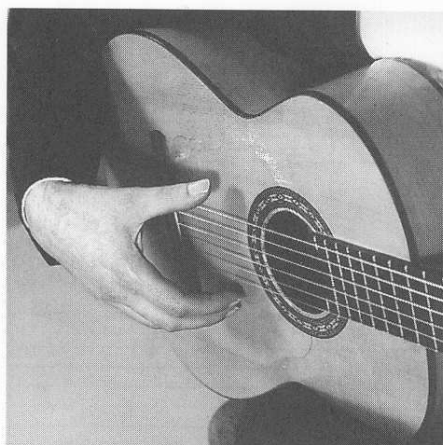
## Rumba-Compás II

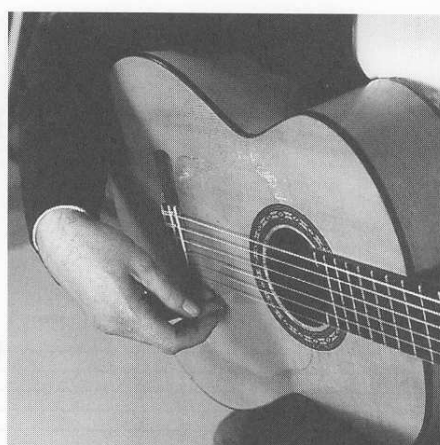
**M = Mano-Golpe (Hand)**

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

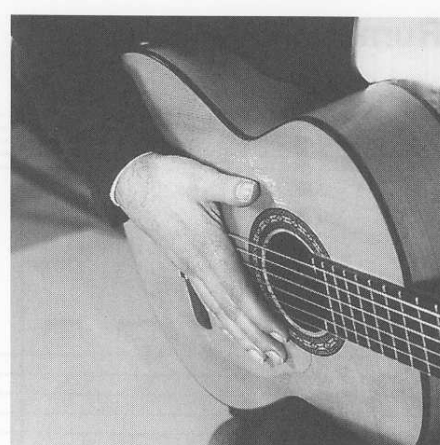
If the chords are too difficult at the beginning, you can replace them by the easier basic chords re (d minor), Do (C major), Si<sup>b</sup> (B<sup>b</sup> major) and La<sup>7</sup> (A<sup>7</sup>).



Picture 3.5 *p* before downstroke and a-golpe



Picture 3.6 *p* after downstroke and a-golpe



Picture 3.7 M-golpe

## Rumba-Compás III

Track 22

Sheet music for Rumba-Compás III, featuring guitar and voice parts. The music is in 4/4 time and includes a key signature of one flat (Bb).

The first system shows the guitar part (T, A, B) and the voice part (M). The guitar part includes a 4/4 time signature and a key signature of one flat. The voice part includes a 4/4 time signature and a key signature of one flat. The guitar part includes a 4/4 time signature and a key signature of one flat. The voice part includes a 4/4 time signature and a key signature of one flat.

The second system shows the guitar part (T, A, B) and the voice part (M). The guitar part includes a 4/4 time signature and a key signature of one flat. The voice part includes a 4/4 time signature and a key signature of one flat. The guitar part includes a 4/4 time signature and a key signature of one flat. The voice part includes a 4/4 time signature and a key signature of one flat.

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



## Rumba-Compás IV



Sheet music for Rumba-Compás IV, measures 1-4. The music is in 4/4 time, key of D major. The notation includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass staff is labeled T, A, B. The first measure shows a treble staff with a whole note chord (D4, F#4, A4) and a bass staff with a whole note chord (D3, A2, B2). The second measure shows a treble staff with a whole note chord (D4, F#4, A4) and a bass staff with a whole note chord (D3, A2, B2). The third measure shows a treble staff with a whole note chord (D4, F#4, A4) and a bass staff with a whole note chord (D3, A2, B2). The fourth measure shows a treble staff with a whole note chord (D4, F#4, A4) and a bass staff with a whole note chord (D3, A2, B2). The notation includes fingerings (0, 1, 2, 3, 4, 5) and articulation marks (p, i, M).

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

## Rumba-Compás V



Sheet music for Rumba-Compás V, measures 1-4. The music is in 4/4 time, key of D major. The notation includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass staff is labeled T, A, B. The first measure shows a treble staff with a whole note chord (D4, F#4, A4) and a bass staff with a whole note chord (D3, A2, B2). The second measure shows a treble staff with a whole note chord (D4, F#4, A4) and a bass staff with a whole note chord (D3, A2, B2). The third measure shows a treble staff with a whole note chord (D4, F#4, A4) and a bass staff with a whole note chord (D3, A2, B2). The fourth measure shows a treble staff with a whole note chord (D4, F#4, A4) and a bass staff with a whole note chord (D3, A2, B2). The notation includes fingerings (0, 1, 2, 3, 4, 5) and articulation marks (p, i, M).

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

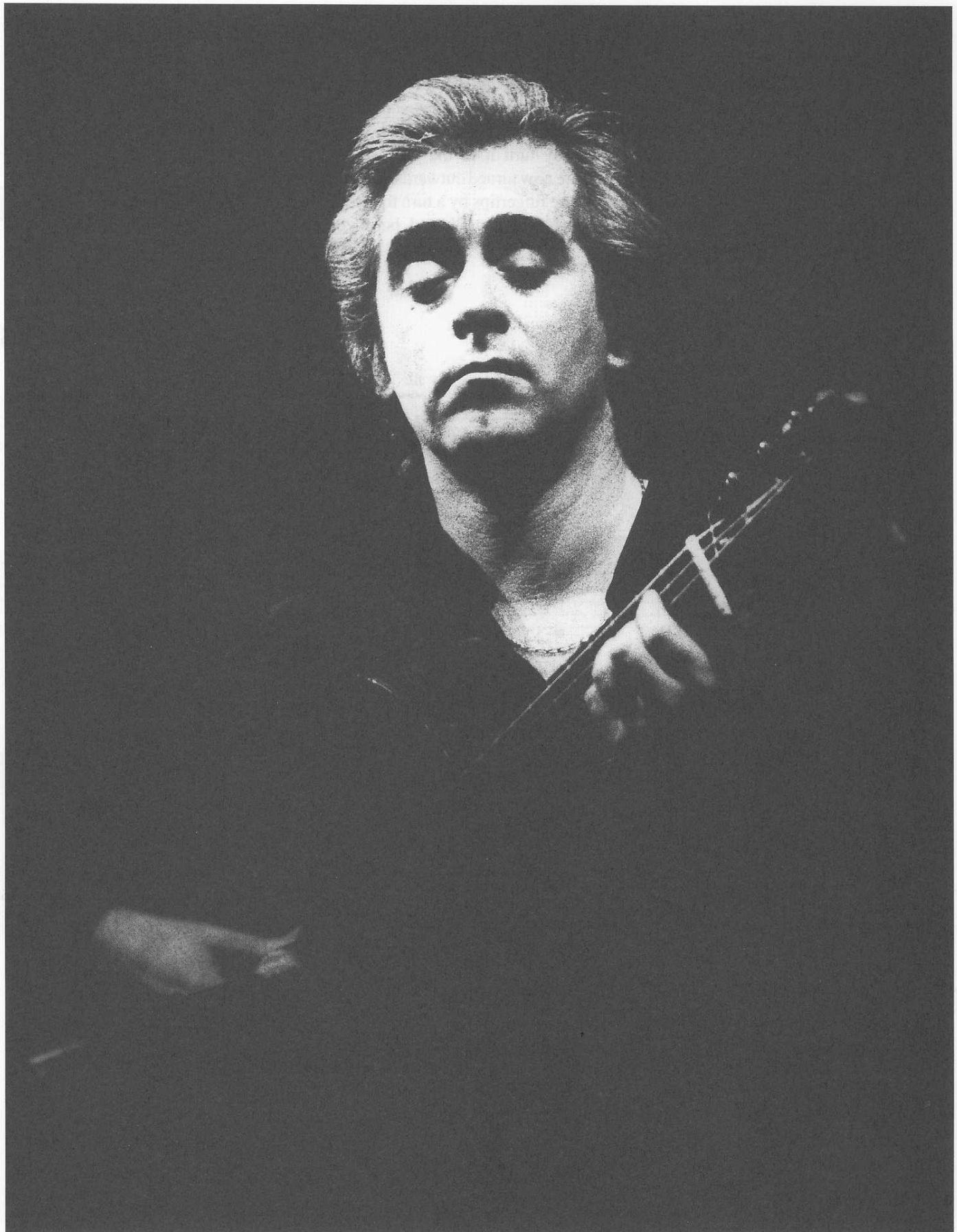
■ = p-Golpe

## Rumba-Compás VI

Track 25

The musical score for Rumba-Compás VI is presented in three sections: I, II, and III. Each section contains a guitar staff with a treble clef and a key signature of one sharp (F#), and a corresponding tablature staff for Treble (T), Alto (A), and Bass (B) positions. The time signature is 4/4. The score includes various musical notations such as chords, single notes, and fingerings. A legend indicates that a black square symbol (■) represents a p-Golpe.

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



Manolo Sanlúcar

Photo: Elke Stolzenberg

# LESSON 4

Tresillos

Tresillos I - IV

Tangos-Compás

Soleá-Compas I - IV

Fandango Intro

Fandango Copla

Sevillanas Intro

Sevillanas (Coplas)

a-m-i-p-Rasgueo

Mantón III (Solea)





Enrique de Melchor

Photo: Elke Stolzenberg

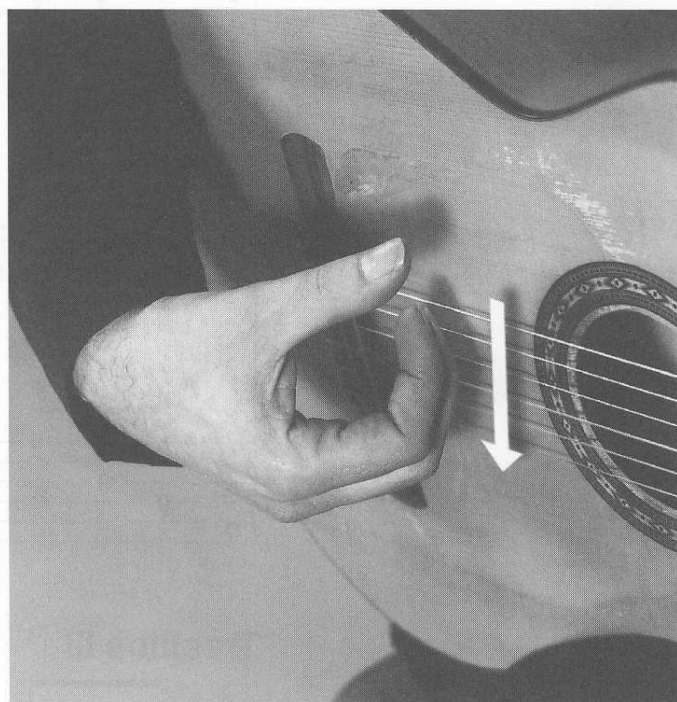
## Tresillos

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

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

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

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



Picture 4.1

ma-downstroke



Picture 4.2

p-downstroke



Picture 4.3

p-upstroke

ima↑ - p↓ - p↓

## Tresillos I

T	0	0	0
A	3	2	0
B	0	0	0

100 x

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

p↓ - ima↑ - p↓

## Tresillos I

T	0	0	0
A	3	2	0
B	0	0	0

100 x

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

p↓ - q↑ - p↑

## Tresillos III

T	0	0	0
A	3	2	0
B	0	0	0

100 x

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

p↓ - a↑ - p↑

## Tresillos IV

T	0	0	0
A	3	2	0
B	0	0	0

100 x

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

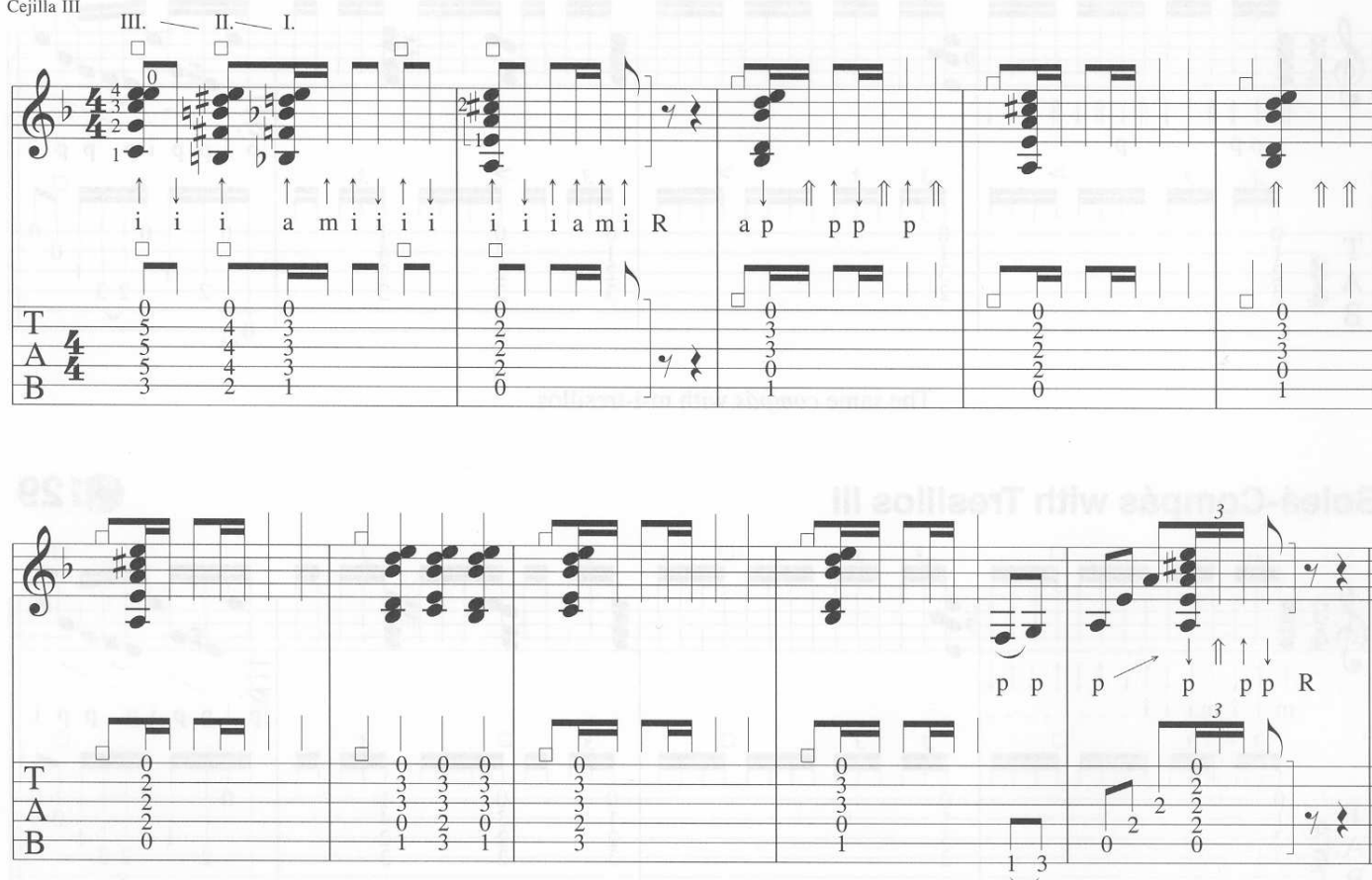
Since there is more space between *q* and *i*, and *a* and *i* than between *m* and *i*, the fingers may be set after some time of practising **Tresillo III** and **IV**.

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

## Tangos-Compás with Tresillos

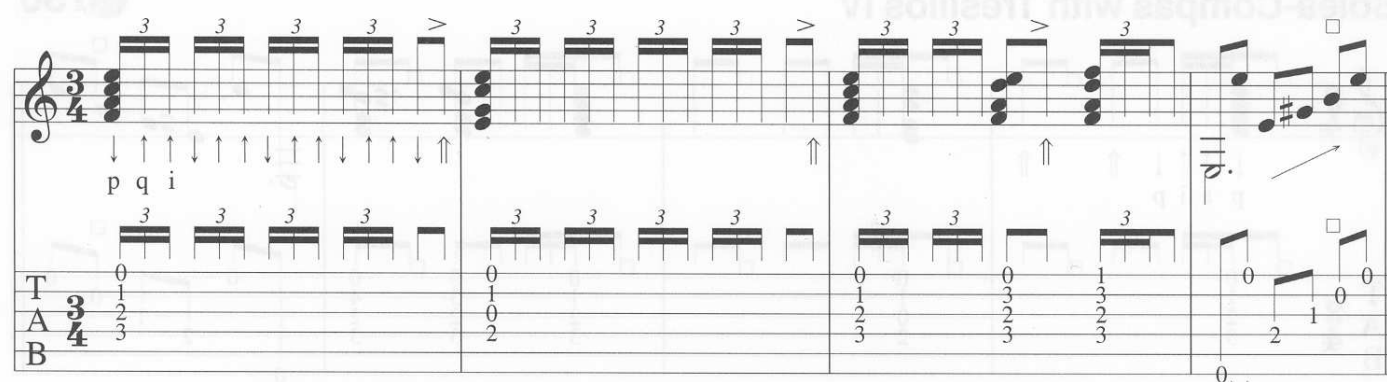
 Track **26**

Cejilla III



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

## Soleá-Compás with Tresillos I

 Track **27**




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

## Soleá-Compás with Tresillos II



The same *compás* with m-i-tresillos.

### Soleá-Compás with Tresillos III



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

## Soleá-Compás with Tresillos IV



3/4

p a i p

T 3/4

A

B

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

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

## Fandango de Huelva (Intro)

Track 31

The musical score for the introduction of Fandango de Huelva is presented in three systems. Each system consists of a treble clef staff and a guitar tablature staff. The time signature is 3/4. The key signature changes to one sharp (F#) in the first system. The score includes various musical notations such as notes, rests, and accidentals, as well as guitar-specific instructions like 'p' for picking and '↑' for fretting. The tablature uses numbers 0-4 to indicate fret positions. The first system includes a 3-beat measure, and the second and third systems continue the melody and accompaniment.

# Fandango de Huevla (Copla)

Cante

Vol - vi la ca - - ra llo - ran - do

T 3 3 3 3 3 3 3 1 3 3 0 3 1 1

A 3 3 3 3 3 3 3 1 3 3 0 3 1 1

B 3 3 3 3 3 3 3 1 3 3 0 3 1 1

Guitarra

a p p p p a p p

T 3 3 3 3 3 3 3 1 3 3 0 3 1 1

A 3 3 3 3 3 3 3 1 3 3 0 3 1 1

B 3 3 3 3 3 3 3 1 3 3 0 3 1 1

Cante

cuan - do sa - li de mi Huel - va

T 1 1 3 1 1 0 3 1 0 2 2

A 1 1 3 1 1 0 3 1 0 2 2

B 1 1 3 1 1 0 3 1 0 2 2

Guitarra

T 1 1 3 1 1 0 3 1 0 2 2

A 1 1 3 1 1 0 3 1 0 2 2

B 1 1 3 1 1 0 3 1 0 2 2

Cante

Vol - vi la ca - - ra llo - ran - do

T 1 1 3 1 1 0 3 1 0 3 0 2 2 0 0

A 1 1 3 1 1 0 3 1 0 3 0 2 2 0 0

B 1 1 3 1 1 0 3 1 0 3 0 2 2 0 0

Guitarra

T 1 1 3 1 1 0 3 1 0 3 0 2 2 0 0

A 1 1 3 1 1 0 3 1 0 3 0 2 2 0 0

B 1 1 3 1 1 0 3 1 0 3 0 2 2 0 0

Cante

yo le di - je Huel - va mi - a

T  
A  
B

Guitarra

T  
A  
B

Cante

que le - jos te es - tas que - an - do

T  
A  
B

Guitarra

T  
A  
B

Cante

tan - to co - mo te que - ri - a

T  
A  
B

Guitarra

T  
A  
B



# Sevillanas (Intro)



Sheet music for the introduction of Sevillanas, featuring guitar and voice parts.

**Guitar Part:** The guitar part is written in 3/4 time. It begins with a series of chords and single notes, followed by a more complex melodic line with triplets and slurs. The notation includes various fingerings and dynamics such as *p* (piano) and *pp* (pianissimo).

**Voice Part:** The voice part is written for Tenor (T), Alto (A), and Bass (B) voices. It includes lyrics and musical notation for the introduction. The lyrics are: "1. Sue- ña la mar- ga- ri - ta co - n ser ro - me - ro".

## Sevillanas (Coplas)

Sheet music for the coplas (verses) of Sevillanas, featuring guitar and voice parts.

**Guitar Part:** The guitar part continues with a melodic line, including a double bar line and a repeat sign. It features various fingerings and dynamics.

**Voice Part:** The voice part continues with the lyrics: "2. ro ro". The notation includes various fingerings and dynamics.

Con ser ro - me - ro sue - ña la  
 Con ser ro - me - ro pa - ra ir  
 y yo se - ño ra sue - ño con

mar - ga - ri - ta con ser ro - me ro sue -  
 con la ma - ris - ma en el som - bre ro pa -  
 la ma - ris - ma y yo se - ño ra sue -

ña la mar - ga - ri - ta co - n ser ro - me -  
 ra ir con la Vir - gen e - n el som - bre -  
 ño con la ma - irs - ma a - to - das ho - ras.

Always tap the “1” in  $\frac{3}{4}$  time and not in the “12-beat compás” with your foot. This is a bit difficult at first because the chords do not change at the beginning of the bar. For explanations about **Sevillanas** see **Volume II - Estilos**.

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

# Paso Lento (Alegrías)

Track 33

## a-m-i-p-Rasgueo

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

As I already mentioned in the preface, the *compás*es and *falsetas* from **Mantón I, II** and **III** and from the **Soleá-Compás I - IV** can now be combined freely.

## Mantón III (Soleá)



# LESSON 4

First system of musical notation for Lesson 4. The staff shows a melody in treble clef with a key signature of one sharp (F#). The accompaniment is indicated by three staves labeled T, A, and B, each with a sequence of numbers (0, 1, 2, 3, 4) representing fret positions. Dynamic markings 'i', 'pp', and 'p' are present above the melody in the fourth measure.

Second system of musical notation for Lesson 4. The staff shows a melody in treble clef with a key signature of one sharp (F#). The accompaniment is indicated by three staves labeled T, A, and B, each with a sequence of numbers (0, 1, 2, 3, 4) representing fret positions. Dynamic markings 'ami p' and 'p i p p i p' are included. The system ends with a double bar line and a repeat sign.

Third system of musical notation for Lesson 4. The staff shows a melody in treble clef with a key signature of one sharp (F#). The accompaniment is indicated by three staves labeled T, A, and B, each with a sequence of numbers (0, 1, 2, 3, 4) representing fret positions. Dynamic markings 'p p' are present above the melody. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation for Lesson 4. The staff shows a melody in treble clef with a key signature of one sharp (F#). The accompaniment is indicated by three staves labeled T, A, and B, each with a sequence of numbers (0, 1, 2, 3, 4) representing fret positions. Dynamic markings 'pp i p p p i p p' and 'p i p p i p' are included. The system ends with a double bar line and a repeat sign.

First system of musical notation. Treble clef staff with melody. Guitar tablature below with fingerings: 2 1 0, 2 4 1 0, 4 4 2 0, 3. Second measure: 2 3 0 2, 3 1 3 1, 3 2 0 3. Third measure: 2 3 0 2, 4 1 4 1, 4 2 0 3. Fourth measure: 0 2 1 0, 2 3 1 0.

Second system of musical notation. Treble clef staff with melody. Guitar tablature below with fingerings: 0 1 2 3, 0 1 0 2, 0 1 2 3, 1 4 2 3. Dynamic markings 'p' are present.

Third system of musical notation. Treble clef staff with melody. Guitar tablature below with fingerings: 0 0 1 2, 0 0 2 3, 0 0 3 1, 0 0 1 2. Dynamic markings 'p' are present.

Fourth system of musical notation, labeled 'II.' and 'I.'. Treble clef staff with melody. Guitar tablature below with fingerings: 0 3 2 0, 5 3 4 2 0, 3 2 3. Dynamic marking 'p' is present.

II. I.

p i p i p

T A B

p i p p i p i p

T A B

m i i i m i m i p i p i p i

T A B

I. III. II. I. III. II. I.

m i

T A B

# LESSON 5



**La Guitarra  
Flamenca**

**Guitar Terminology  
Spanish-English**

**Guitarreros**

**La Cejilla**

**Guitarristas**

**Guitarristas actual**

**Desarrollo de  
Guitarristas**

**Uñas**

**Palmas**

**Compás**

**Modo dórico**





Lela de Fuenteprado + Gerhard Graf-Martinez

Photo: Anne Jüster

## La Guitarra Flamenca

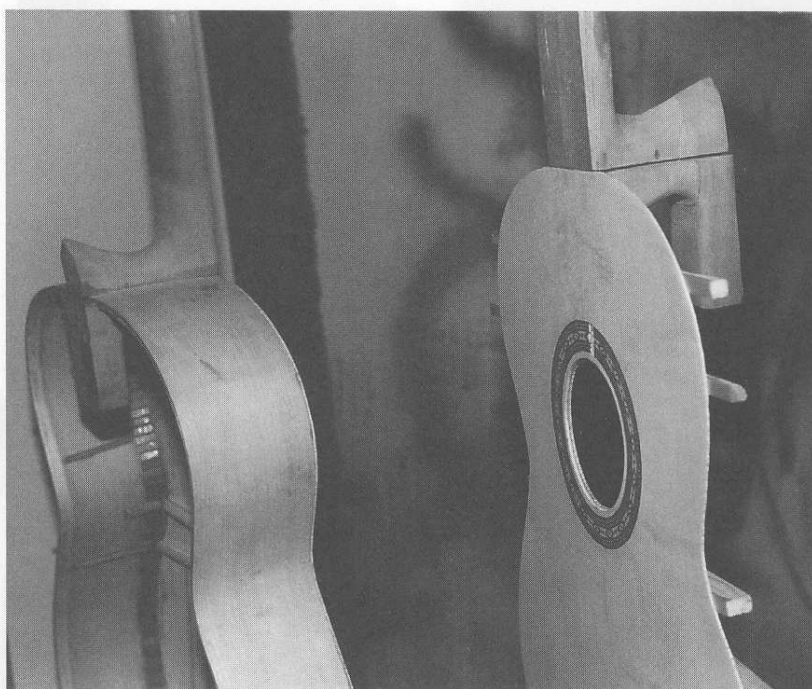
Before DON ANTONIO TORRES (1817-1892) started building guitars at the time of the *café cantante*, the so-called *guitarras de tablao* were used in Flamenco. They were made of local wood which was cheaper than the precious woods from “America Latina”. Not only did TORRES invent the modern guitar, but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

The Flamenco guitar is much lighter than the classical guitar. That is not only because it is made of cypress wood, but also, as mentioned in **Lesson 1**, because the walls of its back, sides and top are much thinner. Even today, many guitar manufacturers still build their Flamenco guitars with less depth than the classical guitars, i.e. the sides of the Flamenco guitar are about one inch (2.5 cm) narrower than those of a classical guitar. To claim that a genuine Flamenco guitar must have *clavijas* (wooden tuning pegs) instead of a tuning machine or that these will even influence the sound of the guitar is complete nonsense. I myself equipped several Flamenco guitars with tuning machines because the *clavijas* were poorly fitted or the guitarists couldn't handle them, and I didn't notice any difference. If the *clavijas* are inserted properly, the instrument can be tuned without problems. It requires some practice, though. You always need both hands. The peg is turned with the left hand and, after reaching the right pitch, is pressed into the conical slot. The right hand provides tension by holding the guitar by the fingerboard.

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

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

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



Picture 5.1

Guitars at early production stages

**guitarrero =**  
**guitar maker (luthier)**

**guitarrista = Guitarist**

# Guitar Terminology

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





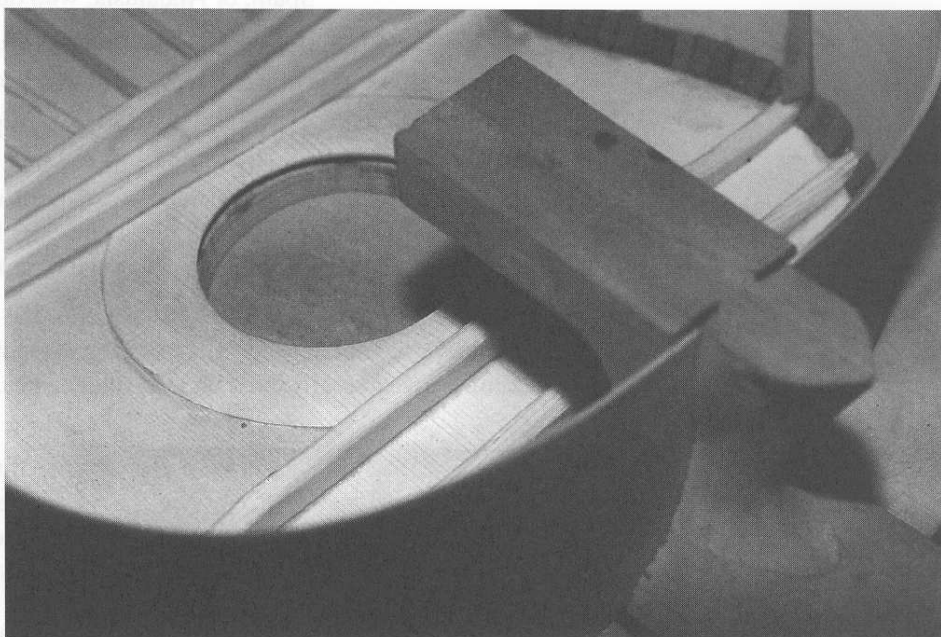
The following types of wood are used for the different parts of the guitar: *pinapete* (mostly German spruce) or *cedro* (Canadian cedar) for the top, as already mentioned; *ciprés* (cypress from Spain or Morocco) - this guitar is called *guitarra blanca* - or *palosanto* (Brazilian rosewood from East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

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

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

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

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



Picture 5.2





Picture 5.3

José Bellido (Granada)

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

## Guitarreros

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

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

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

FRANCISCO GONZÁLES (1830-1880) was the first from the so-called “Escuela de Madrid” (School of Madrid). GONZÁLES was not only a guitar designer, but also a well-known inventor. His most famous student was JOSÉ RAMÍREZ.

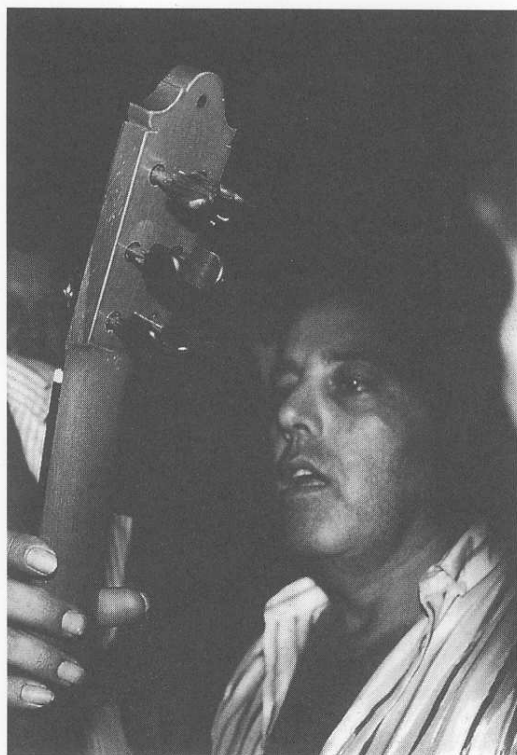
JOSÉ RAMÍREZ I (1857-1923) was a traditionalist. He refused to adopt TORRES’s new ideas and continued to build his *guitarras de tablao*. His students were JULIÁN GÓMEZ RAMÍREZ, who later opened a shop in Paris, ENRIQUE GARCÍA (Barcelona), ANTONIO VIUDES (Buenos Aires), RAFAEL CASANA (Córdoba) and his son JOSÉ RAMÍREZ who went to Buenos Aires and, after his father’s death, took over his shop.

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



Picture 5.4

Ramírez (Madrid)



Picture 5.5 Un amigo mio: Manuel Bellido

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

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

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

MARCELO BARBERO (1904-1956) started out as a cleaning boy with JOSÉ RAMÍREZ I and learned the craft from JOSÉ II. Later he worked for SANTOS HERNÁNDEZ's widow. BARBERO got more and more familiar with SANTOS's techniques and later opened his own workshop. He trained his son MARCELO II and ARCÁNGEL FERNÁNDEZ.

## Guitarreros actual

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

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

JOSÉ RAMÍREZ III, Concepción Jerónima 2, Madrid.

MARCELINO LÓPEZ, Fernán Núñez 17, Madrid. Marcelino, a skilled joiner and musician, is an autodidact.

ARCÁNGEL FERNÁNDEZ, Calle Jesús y María 26, Madrid. One of MARCELO BARBERO's students.

MANUEL CONTRERAS, Calle Mayor 80, Madrid. Student of JOSÉ RAMÍREZ III.

FRANCISCO HERNÁNDEZ, Rodas 11, Madrid.

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

MANUEL REYES, Calle Armas 4, Córdoba. Autodidact.



Picture 5.6

Pedro Maldonado (Málaga)

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

JESÚS MANUEL LÓPEZ MARTÍN, Pueblo Mediterraneo, Fase 4, 42, Cenes de la Vega, Granada. MANUEL BELLIDO's son.

JUAN MIGUEL CARMONA, San Rafael 9, Granada.

ANTONIO RAYA PARDO, Baños de D. Simeón 18, Granada.

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

GERUNDINO FERNÁNDEZ, Travesia de Buenavista 4, Almería.

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

JERONIMO PEÑA FERNÁNDEZ, San Julian 1, Marmolejo (Andujar).

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

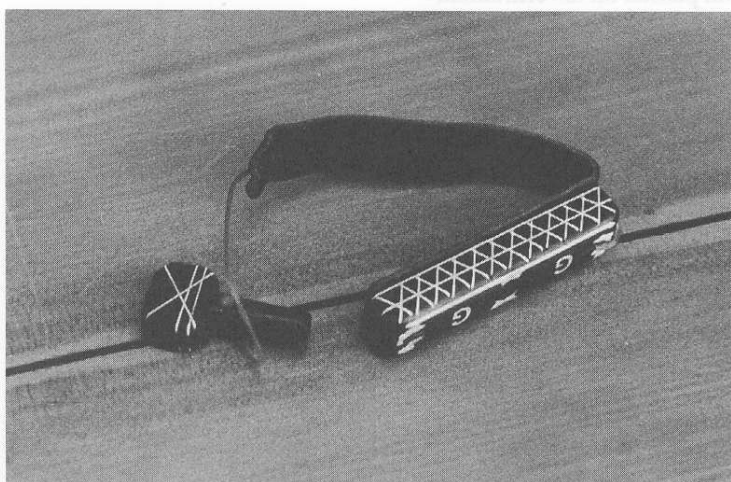
FRANCISCO MONTERO AGUILERA, Polígono Can serra, bloque E 56, Hospitalet (Barcelona).

JUAN MONTERO AGUILERA, Calle de Goya 23, Córdoba.

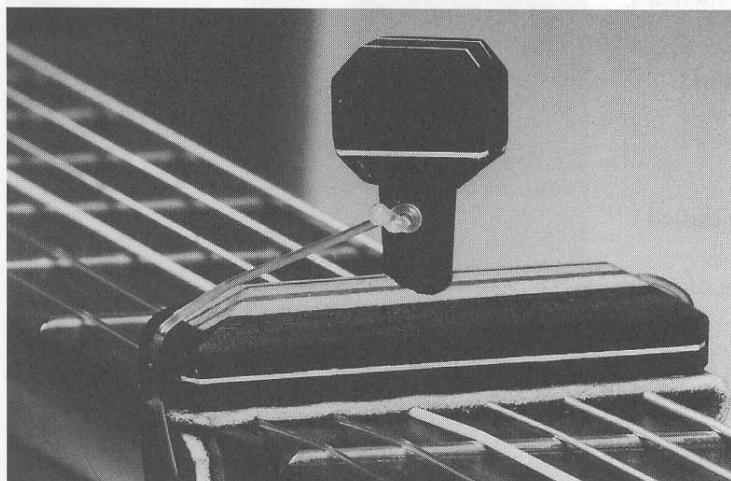
VALERIANO BERNAL, Avda. Carrero Blanco, Algodonales (Cádiz).

ALBERTO PANTOJA MARTÍN, Pozo 20, Sevilla.

FRANCISCO BARBA, Artoyo 18, Sevilla.



Picture 5.7 A present from A. Batista: a Flores-cejilla with initials



Picture 5.8 The Flores-cejilla fits perfectly

## La Cejilla

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

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

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

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

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



## Guitarristas

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

JOSÉ “PATIÑO” GONZALES (1830-1890), a *gitano* from Cádiz, was the real *maestro* and one of the first guitarists in the early days of the *café cantante*. After about 10 years of playing in Sevilla’s “Café de los Cagajones” (horse droppings), he returned to Cádiz to work as a teacher. PACO EL BARBERO, JAVIER MOLINA and ANTONIO SOL were his students. PACO DE LUCÍA dedicated his Alegrías “Recuerdos a Patiño” to him.

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

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

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

“PACO LUCENA” FRANCISCO DÍAZ FERNANDEZ (1859-1898) from Lucena (Córdoba) served his apprenticeship as a hairdresser under maestro ESPINOSA to take guitar lessons with him. He is described as the first phenomenon in the world of Flamenco. He introduced *el picado*, *el arpeggio* and *el trémolo* to the *toque*. According to an anecdote, “PACO EL AGUILA” FRANCISCO REINA challenged him to play with a glove on his left hand in the “Café de Bernardo” (Málaga). PACO LUCENA accepted the challenge and played wearing a sock.

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

JOSÉ PRADO “PEPE EL PEINERO,” born between 1865 and 1874 in Sevilla, was an excellent guitarist and a superb dancer and was regarded as PACO LUCENA’s and RAFAEL MARIN’s successor.

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

JUAN GANDULLA “HABICHUELAS” (about 1860-1935), a *gitano* from Cádiz, was one of PATIÑO’s students. His *toque* was *corto*, but *muy flamenco*. He was a guitarist much in demand among the *profesionales*, and all guitarists admired his *pulgar*.

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

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

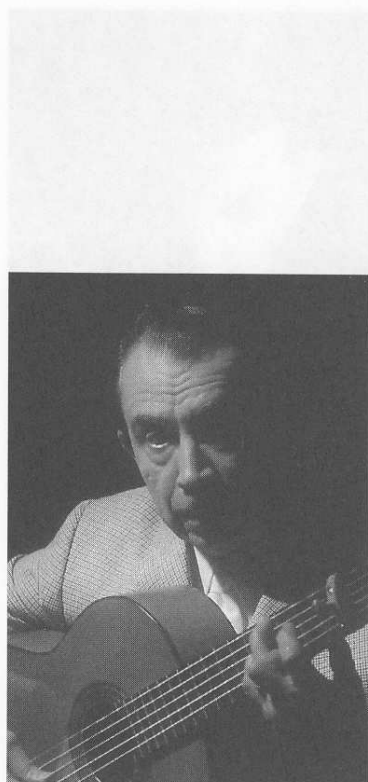
JOSÉ CAPINETTI RODRIGUEZ (about 1900-1935) came from Cádiz and was one of PATIÑO’s students. He was also a singer and a specialist of the *estilos antiguos* de Cádiz.

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

SALVADOR RODRÍGUEZ CASIELLES, born in Málaga in 1870, played in the “Café de Chinitas” in Málaga for 30 years.



Picture 5.9 Don Ramón Montoya



Picture 5.10 Niño Ricardo



Picture 5.11 Melchor de Marchena

ANTONIO ROMERO REYES “EL TRIPA” (1874-1929) was born in Linares (Jaén). His student was the great soloist and teacher JOSÉ SIERRA.

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

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

MANUEL SORUVE ALVAREZ “MANOLO DE BADAJOZ” (1892-1962) accompanied all greats of the *cante* on many records.

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

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

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

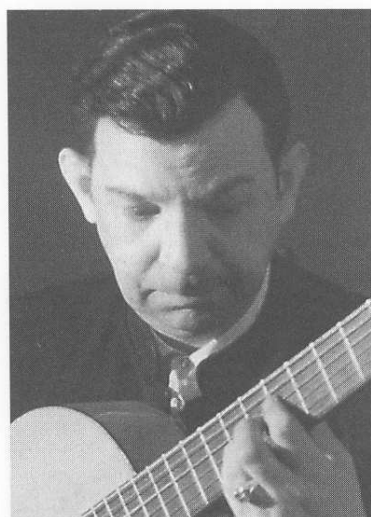
DIEGO “EL GASTOR” (1906-1973) was a *gitano* from Morón de la Frontera (Sevilla). His **Bulerías** are still unforgettably. Diego’s hands could play everything he invented spontaneously. He often created unique *falsestas* on stage that he never played again. He only played when he really felt like it.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

ESTÉBAN DE SANLÚCAR was born in Sanlúcar (Cádiz) in 1910. As one of MANOLO DE HUELVA’s students, he continued the development of the *toque*. A perfectionist with a big, pure tone. He went to Buenos Aires and is little known in Spain.

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

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

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



Picture 5.12

Sabicas



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

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

Further important *toque* personalities: JOSÉ AGUERO, SABAS GÓMEZ MARÍN, PACO AGUILERA, ALBERTO VÉLEZ, JUAN SERRANO, PACO SIMÓN, JUAN EL AFRICANO, EDUARDO DE LA MALENA, ANDRÉS HEREDIA, LUIS MARAVILLA, PEDRO SEVILLA, FÉLIX DE UTRERA, RAMÓN DE ALGECIRAS, EL TÍO PARILLA (PARILLA EL VIEJO), MANUEL MORAO, JUAN MORAO, PARILLA DE JEREZ, JUAN MAYA MAROTE.

## Guitaristas actual

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

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

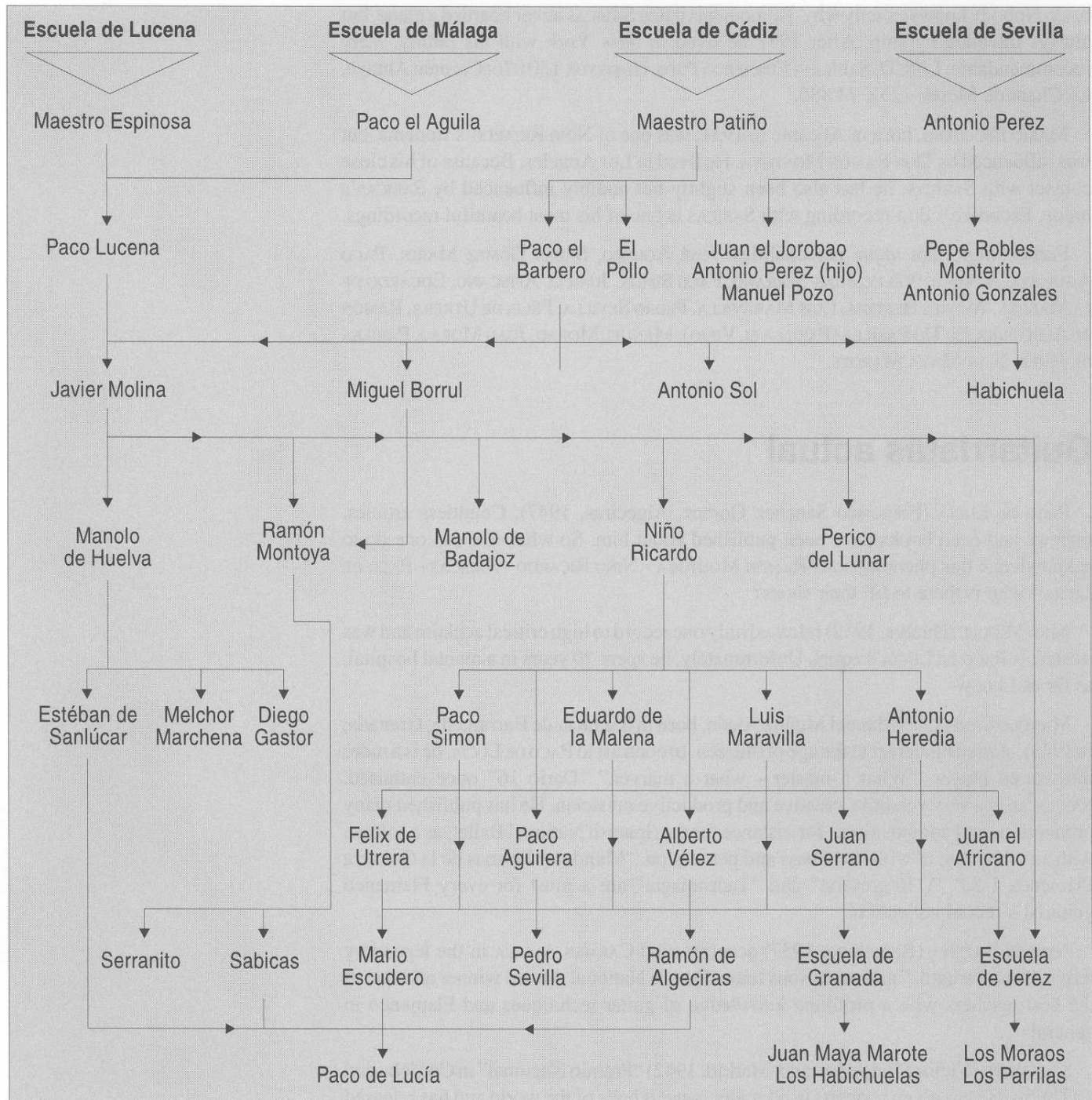
MANOLO SANLÚCAR (Manuel Muñoz Alcón, born in Sanlúcar de Barrameda, Granada, in 1943), started his career at the age of thirteen. In contrast to PACO DE LUCÍA, he is a more introverted player. "What a master - what a marvel," "Dario 16" once enthused. SANLÚCAR is a very versatile, creative and productive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

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

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

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

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



Desarrollo de Guitaristas

Eusebio Rioja y Angel Luis Cañete, Málaga 1986

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

TOMATITO (José Fernández Torres, Almería, 1958) used to accompany CAMARÓN († 2 July 1992). This “tándem” is one of the exceptions in Flamenco history. Today, TOMATITO is one of the few guitarists who have *propio sello*. His playing, especially his stroke, is unmistakable. Together with PACO DE LUCÍA he accompanied CAMARÓN on many records. I like the record “Camarón Vivo” best, on which he accompanies CAMARÓN alone. In 1987 he performed at the “V. Festival de Jazz de Madrid” together with the “Indal Jazz Cuartet.”

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

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

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

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

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

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

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

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

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

The following so-called "novisimos" are also worth mentioning: Agustín Carbonell "EL BOLA" (Madrid, 1967), DANIEL NAVARRO "NIÑO DE PURA" (Sevilla, 1966), PEDRO SIERA (Hospitalet, Barcelona, 1967), PACO SERRANO (Córdoba, 1964), JOSÉ LUIS RODRÍGUEZ (Ceuta, 1967), MIGUEL OCHANDO (Granada, 1965), JUAN MANUEL CAÑIZARES (Sabadell, Barcelona, 1966), RAMÓN TRUJILLO (Jerez, 1967), PACO CRUZ (Jaén, 1961), NIÑO DE TUPE (Madrid, 1963.)

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

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

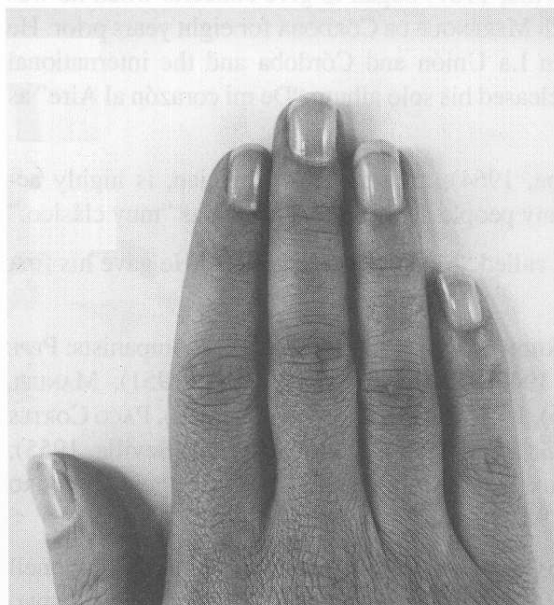


angry about this embarrassing production.). PACO DE LUCÍA's cooperation with AL DI MEOLA, LARRY CORYELL, JOHN McLAUGHLIN, CHICK COREA, RAVI SHANKAR and CARLOS SANTANA had a great impact on Flamenco. Other artists went back to the past. EL LEBRIJANO and PACO CEPERO who worked with the "Orquesta andalusí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

## Uñas

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

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



Picture 5.13



Picture 5.14



Picture 5.15

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

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

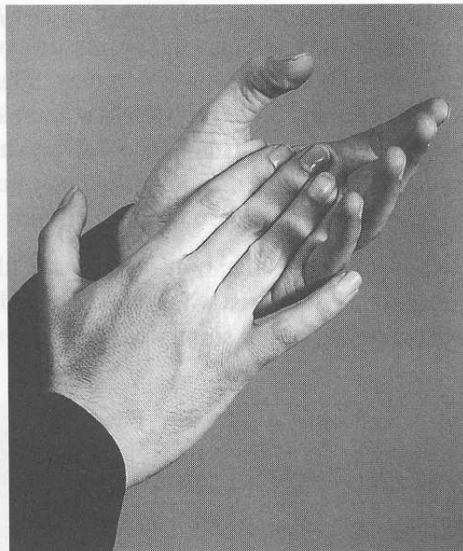
## Palmas

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



Picture 5.16

Palmas soradas



Picture 5.17

Palmas claras

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

*Palmas* are divided into *palmas sordas* (picture 5.16) and *palmas claras* or *fuertes* (picture 5.17). The *sordas* are used by the dancers as well as by the singers for the so-called *ensimismarse* (becoming immersed in oneself), but also to accompany soft passages of the *cante*, *baile* and *toque*. The *fuertes* are used every time "things really start to happen" to provide the rhythmic background for the dancers or the guitarist.

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



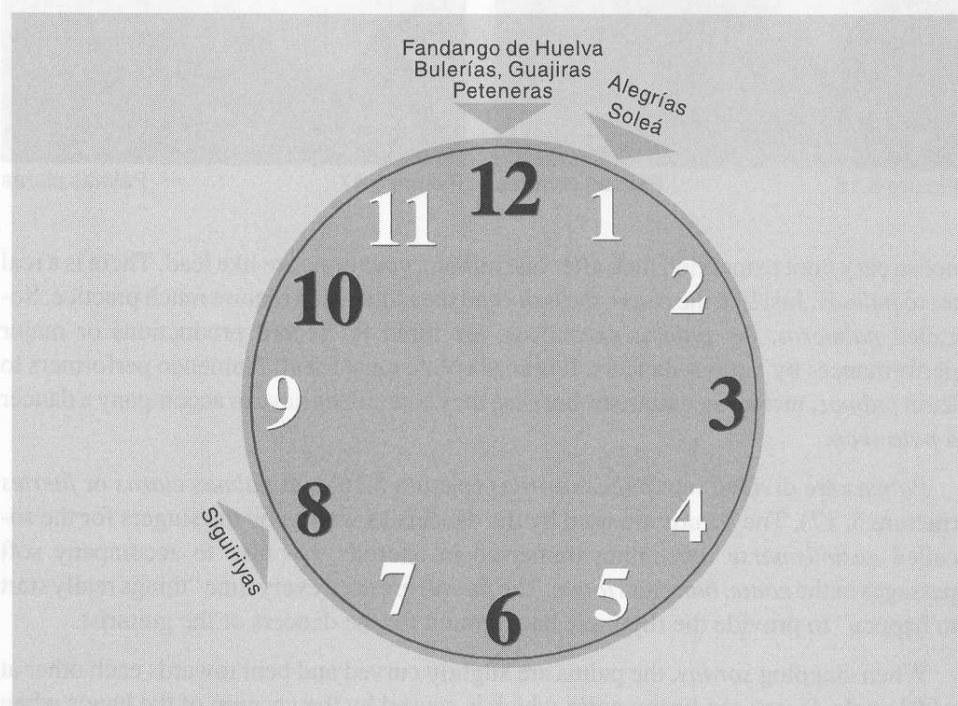
both hands are rigid. Three fingers of the one hand beat into the rigid palm of the other. The fingers of the beating hand should land parallel to the extended thumb of the other. A normal concert or theater applause is not suitable for *claras*. The aim is not to create a “splash-splash”-sound but a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

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

## Compás

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

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



Picture 5.18

Reloj del Flamenco

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

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

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

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

**Soleá, Caña, Polo, Soleá por Bulerías** as well as **Alegrías** and related genres such as **Cantiñas, Mirabrás, Romeras** and **Caracoles** start on beat “1.”

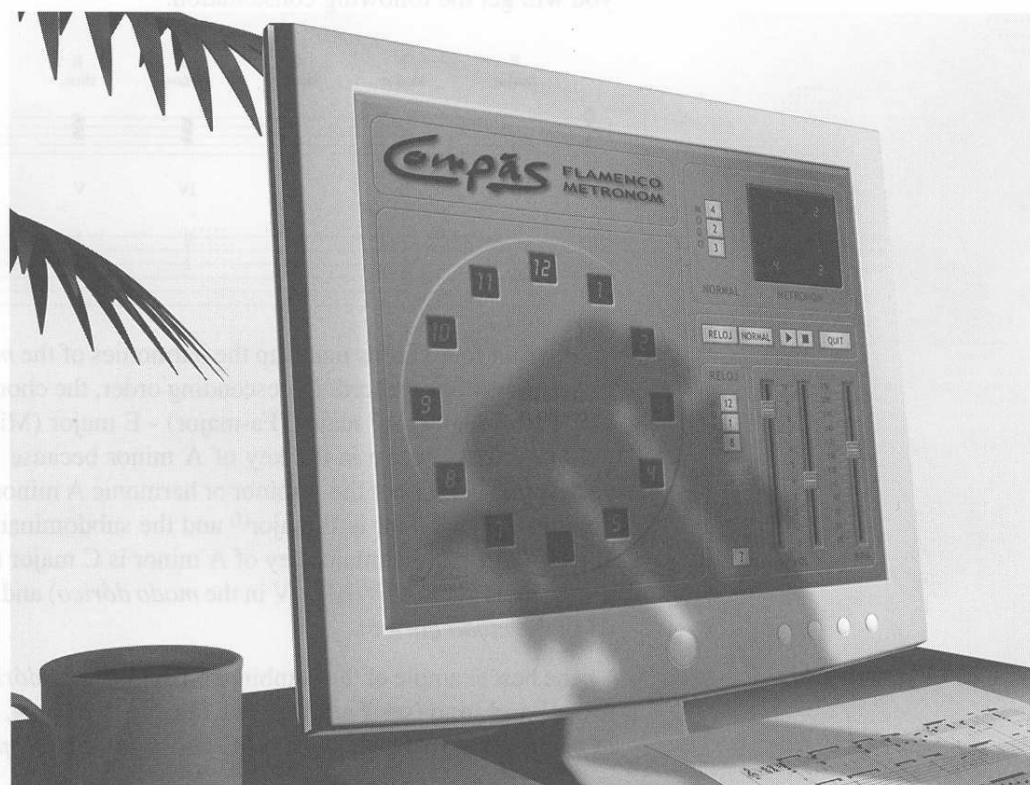
The **Bulerías, Guajiras, Peteneras** and **Fandangos de Huelva** start on beat “12.”

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

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

#### Flamenco Metronome Software for Win

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



Picture 5.19

Compás Flamenco Metronome

## Modo Dórico

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

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

T	0	3	1	0	2	0	3	2
A								
B								

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

	E major	F major	G major	A minor	B dim.	C major	D minor	E major
	I	II	III	IV	V	VI	VII	VIII
T	0	1	3	0	1	3	5	7
A	1	2	4	2	3	5	7	9
B	2	3	5	4	4	5	7	9

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

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

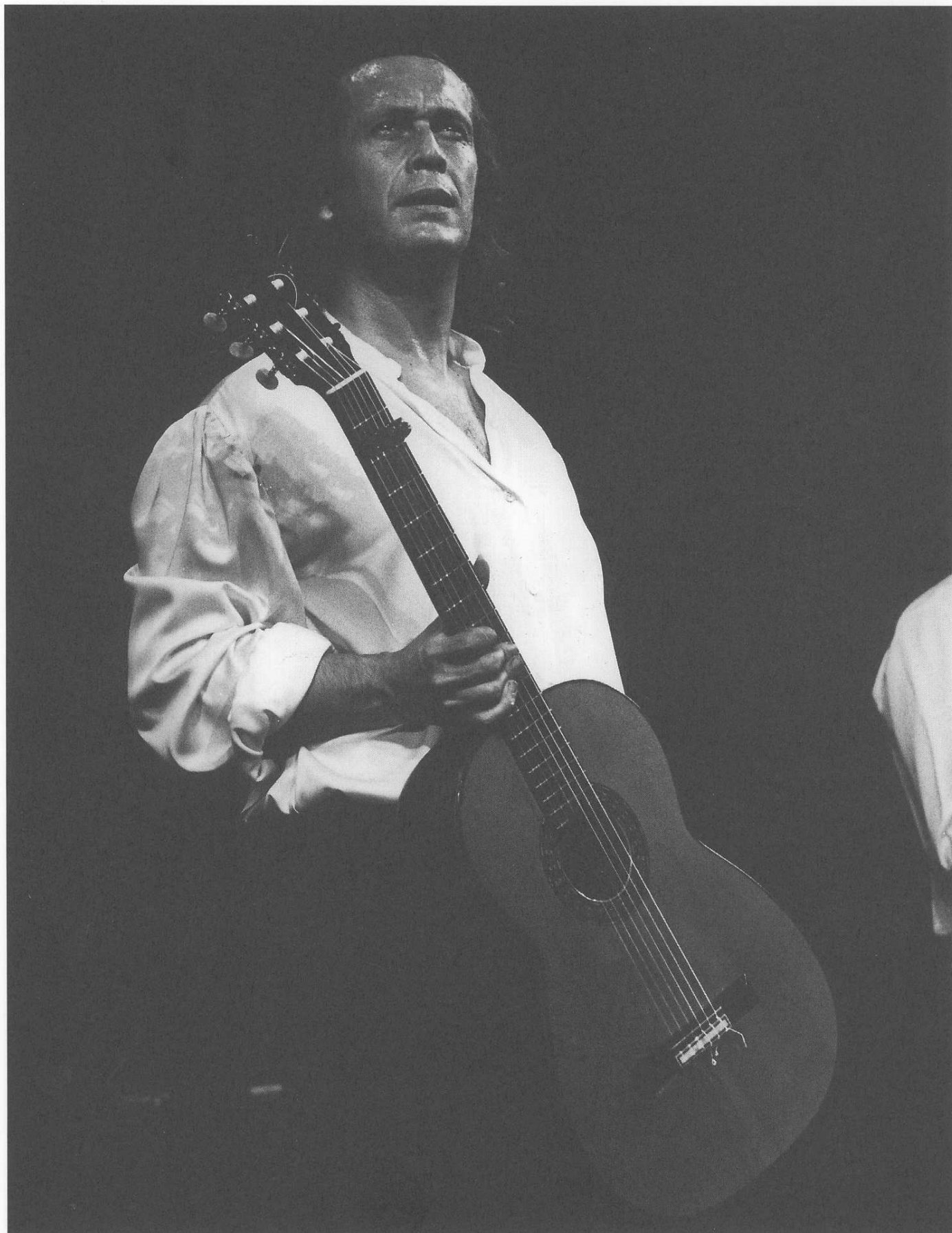
For further scales of the *modo dórico* see **Volume 2, Lesson 7**.

# GLOSSARY

acompañamiento ...

... Zorongo





Paco de Lucía

Photo: Elke Stolzenberg



# Glossary

## A

<b>a</b>	<i>t</i> anular
<b>acompañamiento</b>	<i>t</i> guitar accompaniment
<b>acorde</b>	<i>t</i> chord
<b>aficionado</b>	<i>g</i> lover of and expert on Flamenco
<b>afinación</b>	<i>g</i> tuning (of a guitar)
<b>afinar</b>	<i>t</i> to tune
<b>aguardiente</b>	<i>g</i> schnapps, liquor
<b>aire</b>	<i>g</i> form, grace, mood; a performer's
<b>aires de Cádiz</b>	<i>g</i> melodies from Cádiz
<b>al aire</b>	<i>t</i> without <i>cejilla</i>
<b>Alborada</b>	see <b>Estilos (Band 2)</b>
<b>Alboreás</b>	see <b>Estilos (Band 2)</b>
<b>Alegrías</b>	see <b>Estilos (Band 2)</b>
<b>al estilo de ...</b>	<i>g</i> in the style of ...
<b>alma</b>	<i>g</i> Soul
<b>alteración</b>	<i>g</i> accidental, e.g. #, b
<b>alto</b>	<i>g</i> loud
<b>alzapúa</b>	<i>t</i> to use the thumb like a plectrum
<b>amigote</b>	<i>g</i> good friend
<b>andaluces</b>	<i>g</i> Andalusian, persons from Andalusia
<b>Andalucía</b>	<i>g</i> Andalusia
<b>andaluz</b>	<i>g</i> Andalusian (adj.)
<b>antiguo</b>	<i>g</i> old, traditional
<b>antología</b>	<i>g</i> anthology
<b>anular</b>	<i>t</i> ring finger of the right hand
<b>apagado</b>	<i>t</i> to damp the strings
<b>a palo seco</b>	<i>c</i> <i>cante</i> without guitar accompaniment ( <b>Tonás, Deblas, Martinetes, Carceleras, Saetas, Trilla, Nana, Pregón, Caleras, Galeras</b> )
<b>apoyando</b>	<i>t</i> rest stroke
<b>armadura</b>	<i>g</i> key signature
<b>aros</b>	<i>t</i> sides of the guitar
<b>arpeggio</b>	<i>t</i> arpeggio
<b>arte</b>	<i>g</i> art; posture, elegance and originality (big compliment)

*c* = *cante* (singing)

*b* = *baile* (dancing)

*t* = *toque* (guitar)

*g* = *terminología general*  
(general terminology)

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

---

## B

---

**bailaor(a)** *g* Flamenco dancer (male or female)  
**bailarín** *g* classical dancer  
**baile** *g* Flamenco dance  
**bajo** *g* low; soft  
**Bambas** see **Estilos (Band 2)**  
**Bamberas** see **Estilos (Band 2)**  
**Bandola** *g* instrument with four strings, similar to a lute  
**Bandolas** see **Estilos (Band 2)**  
**Bandurria** *g* a small 12-string guitar  
**barrio de gitano** *g* gipsy district  
**barniz** *t* varnish  
**bata de cola** *b* Flamenco dress with a long train  
**becuadro** *g* natural  
**belén** (*caló*) love, flirt  
**bemól** *t*, *b* flat (*B<sup>b</sup>* major = *Si<sup>b</sup>* = *Si bemól*)  
**bien** *g* good  
**blanca** *g* half note (minim)  
**boca** *t* soundhole  
**braceo** *b* harmonious arm movements in the *baile*  
**brazos** *b* arms  
**Bulerías** see **Estilos (Band 2)**

---

## C

---

**cabal** *g* knowledgeable person who can appreciate the artistic meaning  
**Cabales** see **Estilos (Band 2)**  
**cabeza** *t* head of the guitar  
**café cantante** *g* Flamenco pub in the 19th century  
**Caí** *g* Andalusian name of Cádiz  
**caída** *c* the end of a *cante*  
**cajón** percussion instrument from Cuba; has recently become popular in Flamenco  
**Caleseras** see **Estilos (Band 2)**  
**callo y uña** *t* flesh (callus and nail)

<b>caló</b>	<i>g</i> <i>gitano</i> language; mixture of <i>Romani</i> and Spanish; gipsy, gipsy-like. Today, the normal Caló vocabulary of the <i>gitanos</i> consists of 100 words at the most (if it still exists at all). The Andalusian population understands most of these words. You will find only some Caló words in this glossary which can still be heard in some <i>cantes</i> .
<b>calorri</b>	( <i>caló</i> ) female gipsy
<b>calorrró</b>	( <i>caló</i> ) male gipsy
<b>cambio</b>	<i>c</i> , <i>b</i> , <i>t</i> change (rhythm, chord or key)
<b>camelar</b>	( <i>caló</i> ) ( <i>fall in</i> ) love; <i>to want</i>
<b>Camelamos naquerer</b>	<i>g</i> "We want to speak!" dance theatre production by MARIO MAYA
<b>camelo</b>	<i>g</i> ( <i>caló</i> ) being in love, flirt
<b>Campanilleros</b>	see <b>Estilos (Band 2)</b>
<b>canción</b>	<i>g</i> song ( <i>Castellano</i> )
<b>canciones primitivas</b>	<i>g</i> the first Spanish folk songs
<b>cantaor(a)</b>	<i>g</i> Flamenco singer (male/female)
<b>cante</b>	<i>g</i> Flamenco singing; Flamenco song
<b>cante andaluz</b>	<i>g</i> folk songs of Andalusian origin
<b>cantes de Cádiz</b>	<i>c</i> <b>Alegrías, Tientos, Tangos, Romeras, Mirabras.</b>
<b>cantes de Málaga</b>	<i>c</i> <b>Malaguñeas, Jaberías, Verdiales, Serranas, Rondeñas.</b>
<b>cante de Galeras</b>	see <b>Estilos (Band 2)</b>
<b>cantes de la periferia</b>	<b>Jaleos and Tangos extremeños, Murcianas, Cartageneras</b>
<b>cantes de Levante andaluza</b>	<i>c</i> <b>Tarantas, Taranto, Cartageneras, Granaínas, Mineras</b>
<b>cante festero</b>	<i>c</i> festivity songs ( <b>Bulerías, Tangos</b> etc.)
<b>cante grande</b>	<i>c</i> (big) heavy and difficult singing; also called <i>cante jondo</i>
<b>cante jondo</b>	<i>c</i> singing from deep within; <i>cante grande</i>
<b>cante libre</b>	<i>c</i> singing without <i>compás</i>
<b>cantes mineros</b>	<i>c</i> pitmen's chants ( <i>Cantes de Levante</i> )
<b>cantes p'alante</b>	<i>c</i> songs without dance; only for listening
<b>cantes p'atrás</b>	<i>c</i> songs serving as accompaniment for <i>baile</i>
<b>Cantiñas</b>	see <b>Estilos (Band 2)</b>
<b>Caña</b>	see <b>Estilos (Band 2)</b> 1. <i>g</i> old custom "cantar a las cañas" ( <i>caña</i> = glass). 2. <i>g</i> slit bamboo stick held with the left hand at the bottom and beaten with the right hand. Has the effect of two <i>palmeros</i> .
<b>Caracoles</b>	see <b>Estilos (Band 2)</b>
<b>Carceleras</b>	see <b>Estilos (Band 2)</b>
<b>carretilla</b>	<i>g</i> right-hand <i>rasgueo</i> on the castanets: <i>ca</i> = little finger, <i>rre</i> = ring finger, <i>ti</i> = middle finger, <i>lla</i> = index finger
<b>Cartagenera</b>	see <b>Estilos (Band 2)</b>

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



cuatro por cuatro	<i>g</i> $4/4$ time
cuerda	<i>t</i> string
cuerda entorchado	<i>t</i> wound string
cuerda plano	<i>t</i> plain, treble string

## CH

---

chau, chau	<i>g</i> gibberish; term for foreign languages
Chufilas	see <b>Estilos (Band 2)</b>
chungu	( <i>caló</i> ) joke
churros y chocolate	<i>g</i> There is nothing better after a night of drinking than eating “churros” (crullers fried in oil) and drinking hot chocolate at the first light of dawn.

## D

---

danza	<i>g</i> classical dance
Danza Mora	see <b>Estilos (Band 2)</b>
Debel	( <i>caló</i> ) god
Debla	see <b>Estilos (Band 2)</b>
dedo	<i>b, t</i> finger
Deblica bare	<i>g</i> ( <i>caló</i> ) great goddess
de ida y vuelta	<i>c</i> songs that went to South America and came back
Desarollo	<i>t</i> part of the <i>falseta</i> (developed from <i>respuesta</i> and <i>desarollo</i> )
despacio	<i>g</i> slow
desplante	<i>b</i> bold, courageous variation in <i>posturas</i> and <i>zapateados</i> . In the <b>Alegría</b> : one step forward, two steps backward
diapasón	<i>t</i> fingerboard
Dios	<i>g</i> god
Don	<i>g</i> form of address, comparable to the English “Sir”
dos por cuatro	<i>g</i> $2/4$ time
ducas	<i>g</i> ( <i>caló</i> ) pain, sorrow, grief
duende	<i>g</i> Flamenco demon; state of mysterious inspiration
duquilar	( <i>caló</i> ) to fall ill, to suffer; “duquelitas”: little pain

## E

---

ébano	<i>t</i> ebony
eco gitano	<i>c</i> typical sound of the “cante gitano”

<b>edad de oro</b>	<i>g</i> Golden Age (1860-1910)
<b>egipciano</b>	<i>g</i> Egyptian; another name for gipsies; the word <i>gitano</i> is derived from it
<b>ejercicio</b>	<i>g</i> exercise
<b>Endecha</b>	see <b>Estilos (Band 2)</b>
<b>ensimismarse</b>	<i>g</i> to immerse in oneself, to lose oneself in thought
<b>entrada</b>	<i>c, b, t</i> introduction, beginning
<b>escala</b>	<i>t</i> scale, e.g. do, re, mi, fa, sol, la, si.
<b>escobilla</b>	<i>b</i> part of the dance devoted to the footwork. Escobillado (la escoba = the broom, the brush). The <i>planta</i> brushes the floor backwards and forwards like a broom.
<b>estilo</b>	<i>g</i> style
<b>estilos antiguos en</b>	<i>g</i> Old style songs no longer in use
<b>estribillo</b>	<i>c</i> a kind of chorus; a short phrase which is repeated several times

---

## F

---

<b>falseta</b>	<i>t</i> solo music passage or interlude. The <i>falseta</i> should always include "pregunta" (question), "respuesta" (response) and "desarrollo" (development).
<b>Fandango</b>	see <b>Estilos (Band 2)</b>
<b>Fandangos de Huelva</b>	see <b>Estilos (Band 2)</b>
<b>Fandango grande</b>	see <b>Estilos (Band 2)</b>
<b>Fandangos naturales</b>	see <b>Estilos (Band 2)</b>
<b>fandanguero</b>	<i>c</i> <i>cantaor</i> , who only sings <b>Fandangos</b> or who is a <b>Fandango</b> specialist
<b>Farruca</b>	see <b>Estilos (Band 2)</b>
<b>farruco</b>	<i>g</i> conceited
<b>feria</b>	<i>g</i> Folk Festival; the best-known feria, the "feria de abril," takes place in Sevilla every year.
<b>fiesta</b>	<i>g</i> celebration, festivity
<b>flamencología</b>	<i>g</i> Flamenco research, the science of Flamenco
<b>flamencólogo</b>	<i>g</i> flamencologist, Flamenco researcher
<b>floreos</b>	<i>g</i> set phrases
<b>fondo</b>	<i>t</i> the bottom of the guitar
<b>fragua</b>	<i>g</i> smithy
<b>fragüero</b>	<i>g</i> smith
<b>frío</b>	<i>g</i> cold; virtuoso technique without <i>aire</i> and <i>alma</i> ; see also <i>toque frío</i>
<b>fuera de compás</b>	<i>g</i> to be off beat

fusa g thirty-second note (demisemiquaver)

## G

Gades	g Latin term for the city of Cádiz
gaditano, -a	g inhabitant (male/female) of the city of Cádiz
Garrotín	see <b>Estilos (Band 2)</b>
gazpacho	g cold soup; Flamenco festival in Utrera
gitanería	g gipsy district
gitano(a)	g gipsy (male/female)
golpe	b, t beat
golpeador	t pickguard on the <i>tapa</i>
goma laca	t shellac
gracia	g gracefulness
Granaínas	see <b>Estilos (Band 2)</b>
grandeza	g greatness, splendour, importance, dignity
Guajiras	see <b>Estilos (Band 2)</b>
guasa	g joke
guitarra	g guitar
guitarra blanca	t sides and bottom made of cypress
guitarra negra	t sides and bottom made of jacaranda
guitarra de fábrica	t guitar built in a factory or made by machine
guitarra de tablao	t Flamenco guitar in the 19th century
guitarra hecho de mano	t hand-made guitar
guitarrero	g guitar maker, luthier
guitarrista	g guitarist
gusto	g taste

## H

hijo	g son
hombre!	g sure!
horquilla	t alternating stroke between the thumb ( <i>apoyando</i> ) and the index finger ( <i>tirando</i> )

---

**I**

<b>i</b>	<i>t</i> indice
<b>indice</b>	<i>t</i> finger of the right hand
<b>introducción</b>	<i>t</i> introduction, prelude

---

**J**

<b>Jaberas</b>	see <b>Estilos (Band 2)</b>
<b>Jácara</b>	see <b>Estilos (Band 2)</b>
<b>Jaleo</b>	see <b>Estilos (Band 2)</b>
<b>jaleos</b>	<i>g</i> encouraging shouts/cheers and <i>palmas</i> .
<b>jaleador</b>	<i>g</i> Jaleo specialist
<b>Jarchyas</b>	see <b>Estilos (Band 2)</b>
<b>jondo</b>	<i>g</i> hondo; deep, profound
<b>jondura</b>	<i>g</i> depth
<b>Jota</b>	Spanish folk dance
<b>judería</b>	<i>g</i> Jewish district of town
<b>juerga</b>	<i>g</i> boisterous revelry; Flamenco session

---

**L**

<b>lacha, lache</b>	( <i>caló</i> ) shame, disgrace
<b>laúd</b>	<i>g</i> lute
<b>letra</b>	<i>c</i> lyrics of a <i>cantes</i>
<b>lento</b>	<i>g</i> slow
<b>Levante</b>	<i>g</i> east, East Andalusia
<b>libre</b>	<i>c</i> without <i>compás</i>
<b>ligado</b>	<i>t</i> joining by slurs
<b>lima</b>	<i>t</i> nailfile
<b>Livianas</b>	see <b>Estilos (Band 2)</b>

---

**LL**

<b>llamada</b>	<i>b</i> (shout) rhythmic signal in a dance to start or finish a part.
<b>llave de oro</b>	<i>g</i> golden key; rare honour for really great <i>cantaors</i> .



## M

<b>m</b>	<i>t medio</i>
<b>M</b>	<i>t mano</i>
<b>macandé</b>	<i>g (caló) crazy</i>
<b>macho</b>	<i>c a cantaor's typical finishing of a cante part with a dramatic</i>
<b>madera</b>	<i>t wood</i>
<b>madera</b>	
<b>contrachapeada</b>	<i>t plywood</i>
<b>madera macizo</b>	<i>t solid wood</i>
<b>maestro</b>	<i>g master, teacher</i>
<b>Malagueñas</b>	see <b>Estilos (Band 2)</b>
<b>malagueño</b>	<i>c cantaor who only sings Malagueñas or who specialises in</i> <b>Malagueñas</b>
<b>mano</b>	<i>t hand = M (right hand)</i>
<b>marcaje</b>	<i>b the accompanying movements of the bailaor(a) in the cante section.</i>
<b>Marianas</b>	see <b>Estilos (Band 2)</b>
<b>Martinete</b>	see <b>Estilos (Band 2)</b>
<b>mastil</b>	<i>t neck of the guitar</i>
<b>Matices</b>	<i>c, t tone colours</i>
<b>mayor</b>	<i>g major</i>
<b>medio</b>	<i>t middle finger of the right hand</i>
<b>Media Granaína</b>	see <b>Estilos (Band 2)</b>
<b>melismas</b>	<i>c group of ornamental notes, sung as one syllable.</i>
<b>melodía</b>	<i>t melody</i>
<b>menor</b>	<i>g minor</i>
<b>meñique</b>	<i>t little finger of the right hand</i>
<b>metrónomo</b>	<i>g metronome</i>
<b>Milonga</b>	see <b>Estilos (Band 2)</b>
<b>Mineras</b>	see <b>Estilos (Band 2)</b>
<b>Mirabrás</b>	see <b>Estilos (Band 2)</b>
<b>misa flamenca</b>	<i>g Flamenco mass</i>
<b>modo dórico</b>	<i>t or "modo flamenco"; descending scale: whole tone - whole tone - half tone (e.g. a - g - f - e). See page 88</i>
<b>morería</b>	<i>g Moorish district of a town</i>
<b>moriscos</b>	<i>g christianized Moors</i>
<b>moros</b>	<i>g Moors; generic term for Arabs and Berbers who ruled Spain for 700 years; Moslems in North Africa and Spain.</i>

<b>mozárabes</b>	<i>g</i> (Arabian: mustahrib) Christians or Jews who behave like Arabs but have kept their faith.
<b>mudéjares</b>	Arabs living under Christian rule

---

## N

---

<b>Nanas</b>	see <b>Estilos (Band 2)</b>
<b>negra</b>	<i>g</i> quarter note (crotchet)
<b>niño prodigio</b>	<i>g</i> child prodigy
<b>no dice ná</b>	<i>g</i> virtuoso technique without expression
<b>No se puede aguantar</b>	<i>g</i> "This is so good that I just can't bear it."
<b>notas</b>	<i>g</i> notes, music

---

## P

---

<b>p</b>	<i>t</i> <i>pulgar</i>
<b>palillos</b>	<i>g</i> castanets, see <i>castañuelas</i>
<b>Palmarés</b>	see <b>Estilos (Band 2)</b>
<b>palmas</b>	<i>g</i> rhythmic hand-clapping technique. "Palmas sordas" (soft, muffled palmas): both palms beat against each other; "palmas fuertes" or "claras" (loud or bright palmas): three fingers of the one hand beat into the palm of the other (see page 85)
<b>palmero</b>	<i>g</i> person performing <i>palmas</i>
<b>palo</b>	<i>cante</i> -style
<b>palo santo</b>	<i>t</i> rosewood
<b>palo seco, a</b>	<i>g</i> literally: "to the dry stick"; rhythmic accompaniment with a stick; today: without guitar
<b>paseo</b>	<i>b</i> walking in the rhythm of the music
<b>paso</b>	<i>b</i> combination of footsteps, repeated several times during a dance.
<b>pausa</b>	<i>g</i> rest
<b>payo</b>	<i>g</i> non-gipsy
<b>pellizco</b>	<i>t</i> vigour
<b>peleón</b>	<i>c</i> the <i>cantaor</i> 's personal trademark
<b>pentagrama</b>	staff
<b>peña flamenca</b>	Flamenco association; organisation for the promotion and cultivation of Flamenco.
<b>pequeño</b>	<i>t</i> little finger
<b>Peteneras</b>	see <b>Estilos (Band 2)</b>
<b>picado</b>	<i>t</i> alternating stroke, <i>apoyando</i> (e.g. <i>i-m</i> )

<b>pies</b>	<i>b</i> feet
<b>pinabete</b>	<i>t</i> spruce wood
<b>piropos</b>	<i>g</i> compliments
<b>pitos</b>	<i>b</i> finger snapping
<b>Plañidera</b>	see <b>Estilos (Band 2)</b>
<b>planta</b>	<i>b</i> whole foot; <i>punta</i> and <i>tacón</i>
<b>planteo</b>	<i>c</i> introduction of the <i>cante</i>
<b>Playeras</b>	see <b>Estilos (Band 2)</b>
<b>Polo</b>	see <b>Estilos (Band 2)</b>
<b>Pregón</b>	see <b>Estilos (Band 2)</b>
<b>Pregunta</b>	<i>t</i> part of the <i>falseta</i> (question)
<b>Profesionales</b>	<i>g</i> professional Flamenco artists
<b>por arriba</b>	<i>t</i> <i>cantaor's</i> announcement that he is going to sing in the <i>modo dórico</i> with the dominant being E major, or <i>mi-dórico</i> .
<b>por medio</b>	<i>t</i> <i>modo dórico</i> with the dominant being A major, <i>la-dórico</i> .
<b>posticeo</b>	<i>c</i> clapping both castanets together
<b>posturas</b>	<i>b</i> postures, figures
<b>primera figura</b>	soloist
<b>primo</b>	<i>g</i> cousin; for the <i>gitanos</i> : true friend
<b>propio sello</b>	<i>g</i> typical style
<b>pulgar</b>	<i>t</i> thumb of the right hand
<b>pulsación</b>	<i>t</i> stroke
<b>puente</b>	<i>t</i> bridge of the guitar
<b>punta</b>	<i>b</i> ball of the foot
<b>punteado</b>	<i>t</i> to strike up and down with a finger
<b>puntera</b>	<i>b</i> pure, unspoilt
<b>puro</b>	<i>g</i> rein, unverfälscht
<b>punteado</b>	<i>t, b</i> plucking the strings. <i>Baile</i> : gentle, flowing movements of the <i>pies</i> without a sound. Filigree moves are portrayed

## Q

<b>q</b>	<i>t</i> <i>meñique</i>
<b>quejío</b>	<i>c</i> (quejido) complaint, wail
<b>que quita el sentío</b>	<i>g</i> "something is so good that it takes my breath away."
<b>quiebro</b>	<i>b</i> the movement of the body during a dance step, with a bent waist.

## R

---

<b>r pido</b>	<i>g</i> fast
<b>rasgueado</b>	<i>t</i> or “rasgueo” or “rajeao”; versatile right-hand guitar
<b>redobles</b>	<i>b</i> double beat with the whole foot. The second beat, which is accented, follows the first immediately and like a drum roll.
<b>redonda</b>	<i>g</i> whole note (semibreve)
<b>reloj del Flamenco</b>	<i>g</i> Flamenco clock: counting units from 1 to 12; the accents are on 3, 6, 8, 10, 12.
<b>remate</b>	<i>c, b, t</i> end of a section
<b>Respuesta</b>	<i>t</i> part of the <i>falseta</i> (response)
<b>ritmo</b>	<i>g</i> rhythm
<b>Roas</b>	see <b>Estilos (Band 2)</b>
<b>Rocío</b>	<i>g</i> place of pilgrimage
<b>Romance</b>	see <b>Estilos (Volume 2)</b> ; Two languages were spoken under the rule of the Moors. The common people spoke Romance, a blend of Romanic and Spanish, and the upper class spoke Arabic.
<b>Romaní</b>	<i>g</i> gipsy language
<b>Romeras</b>	see <b>Estilos (Band 2)</b>
<b>Romería</b>	<i>g</i> pilgrimage
<b>Romero</b>	<i>g</i> pilgrim
<b>romperse</b>	<i>g</i> to forget oneself, to surpass oneself, to give one's utmost
<b>Rondeñas</b>	see <b>Estilos (Band 2)</b>
<b>roneo</b>	<i>g</i> showing-off
<b>Rumba</b>	see <b>Estilos (Band 2)</b>
<b>rumbero</b>	<i>g</i> <i>cantaor</i> or <i>tocaor</i> , who only sings <b>Rumbas</b>

## S

---

<b>saber pararse</b>	<i>c, b, t</i> To possess the calmness or greatness to stand still or make the “famous pauses” between the notes or to be able to “listen to oneself.”
<b>sabor</b>	<i>c, t</i> typical sound
<b>Saetas</b>	see <b>Estilos (Band 2)</b>
<b>salida</b>	<i>c, b, t</i> introduction
<b>sefardí</b>	<i>g</i> Spanish Jew
<b>seis por ocho</b>	<i>g</i> $\frac{6}{8}$ time
<b>Semana Santa</b>	Holy Week
<b>semicorchea</b>	<i>g</i> sixteenth note (semiquaver)



<b>semifusa</b>	<i>g</i> sixty-fourth note (hemidemisemiquaver)
<b>sentío</b>	<i>g</i> feeling
<b>Serranas</b>	see <b>Estilos (Band 2)</b> ; <i>gitana</i>
<b>serrano</b>	people living in the mountains; the songs of the Bandoleros. In the <i>compás</i> of the <b>Siguiriyas</b> ; delicious air-dried ham from the Sierra Nevada.
<b>Sevillanas</b>	see <b>Estilos (Band 2)</b>
<b>Siguiriyas</b>	see <b>Estilos (Band 2)</b>
<b>silencio</b>	<i>b, t</i> part of the <b>Alegrías</b> in the minor mode
<b>sincopáo</b>	<i>g</i> syncopated; counter-rhythm with the accents “in the air”
<b>Soleá; Soleares</b>	see <b>Estilos (Band 2)</b>
<b>sonidos negros</b>	<i>c, t</i> black notes, can be compared with the “dirty notes” in blues
<b>sostenido</b>	<i>t</i> accidental, sharp (#) (F# major = Fa# = Fasostenido)

## T

<b>tablao</b>	<i>g</i> wooden floor for dancing; podium, stage
<b>tablao flamenco</b>	<i>g</i> Flamenco pub
<b>tablado</b>	see <i>tablao</i>
<b>tacón</b>	<i>b</i> heel (of shoe)
<b>tacón raspado</b>	<i>b</i> slanted, cut heel
<b>taller</b>	<i>t</i> workshop
<b>tan</b>	<i>b</i> clapping the castanets with the ring finger and middle finger of the left hand simultaneously, after the <i>carretilla</i>
<b>Tangos</b>	see <b>Estilos (Band 2)</b>
<b>Tanguillos</b>	see <b>Estilos (Band 2)</b>
<b>tarab</b>	<i>g</i> from Arabic: emotional climax
<b>Tarantas</b>	see <b>Estilos (Band 2)</b>
<b>Taranto</b>	see <b>Estilos (Band 2)</b>
<b>tapa</b>	<i>t</i> soundboard (top) of the guitar
<b>temple</b>	<i>c</i> to vocalize ( <i>cante</i> ); “warm-up” of the voice
<b>templeque</b>	<i>b</i> alternating <i>golpes</i> with the right and left <i>tacón</i> without moving one's body
<b>Temporeras</b>	see <b>Estilos (Band 2)</b>
<b>tensión</b>	<i>t</i> tension (of the strings)
<b>tercio</b>	<i>c</i> part of a <i>cantes</i>
<b>tercio de entrada</b>	<i>c</i> <i>planteo</i>
<b>tercio grande</b>	<i>c</i> the heart of the <i>cante</i>

<b>tercio de alivio</b>	<i>c</i> relief of the <i>tercio grande</i>
<b>tercio valiente</b>	<i>c</i> <i>peleón</i>
<b>terelar</b>	( <i>caló</i> ) to have, to possess; terelo: I have
<b>tiempo</b>	<i>g</i> time (metre)
<b>Tientos</b>	see <b>Estilos (Band 2)</b>
<b>tian</b>	<i>b</i> castanet stroke: <i>tan</i> and <i>tin</i> are clapped at the same time
<b>tin</b>	<i>b</i> clapping the castanets simultaneously with the ring finger and middle finger of the right hand; after the <i>carretilla</i>
<b>tirando</b>	<i>t</i> opposite of <i>apoyando</i> ; free stroke
<b>tirar</b>	<i>t</i> to pluck
<b>tiro</b>	<i>t</i> scale of the guitar
<b>tocabilidad</b>	<i>t</i> action (of the strings); playability of the guitar
<b>tocaor</b>	<i>g</i> guitarist
<b>Tonás</b>	see <b>Estilos (Band 2)</b>
<b>tonalidad</b>	<i>g</i> key
<b>tónica</b>	<i>t</i> tonic; root
<b>toque</b>	<i>g</i> Flamenco guitar playing
<b>toque airoso</b>	<i>t</i> elegant and rhythmically flexible <i>toque</i> .
<b>toque gitano</b>	<i>t</i> good playing with <i>pellizco</i> and <i>coraje</i> .
<b>toque frío</b>	<i>t</i> if <i>pellizco</i> and/or <i>coraje</i> are missing
<b>toque pastueo</b>	<i>t</i> playing slowly and calmly
<b>toque sobrio</b>	<i>t</i> plain guitar playing
<b>toque virtuoso</b>	<i>t</i> virtuoso guitar playing
<b>traje corto</b>	<i>b</i> suit with a short jacket
<b>trastes</b>	<i>t</i> frets of the guitar
<b>tres por cuatro</b>	<i>g</i> $\frac{3}{4}$ time
<b>tres por ocho</b>	<i>g</i> $\frac{3}{8}$ time
<b>tresillos</b>	<i>t</i> triplets
<b>Trilleras</b>	see <b>Estilos (Band 2)</b>
<b>trino</b>	<i>g</i> trill

---

## U

<b>uña</b>	<i>t</i> fingernail
------------	---------------------

---

## V

<b>Verdiales</b>	see <b>Estilos (Band 2)</b>
------------------	-----------------------------

<b>Villancico</b>	see <b>Estilos (Band 2)</b>
<b>voz afillá</b>	<i>c</i> or <i>eco gitano</i> ; hoarse voice
<b>voz de falsete</b>	<i>c</i> falsetto voice
<b>voz fácil</b>	<i>c</i> bright, clear voice
<b>voz natural</b>	<i>c</i> powerful voice from the lungs with a bit of <i>rajo</i>
<b>voz rajo</b>	<i>c</i> husky voice
<b>voz redonda</b>	<i>c</i> like <i>voz natural</i> , but without <i>rajo</i>

## Z

---

<b>Zambra</b>	see <b>Estilos (Band 2)</b>
<b>Zapateado</b>	see <b>Estilos Band 2</b> ; <i>b</i> percussion of the <i>punta</i> , <i>planta</i> and <i>tacón</i> . Also called <i>taconeó</i> .
<b>zapatos</b>	<i>g</i> shoes
<b>zoque</b>	<i>t</i> neck of the guitar
<b>Zarandillo</b>	see <b>Estilos (Band 2)</b>
<b>Zorongo Gitano</b>	see <b>Estilos (Band 2)</b>

## **Contents of Volume 2**

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

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

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

**You will find further falsetas for Soleás, Alegrías, Bulerías, Tarantos and Tangos.**

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

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



## Addresses

### Flamenco Dance Studios

You will also find guitarists there:

Estudios Madrid, Calle Ballesta 6, Madrid - 13

Estudios Calderón, Calle Atocha 21, Madrid - 12

Estudios Libertad, Calle Libertad 15, Madrid - 4

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

Manolo Marín, Calle Rodrigo de Triana 101, Sevilla

Taller de Expresión Artística, Carmen Albéniz, Calle Salado, Sevilla

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

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

Asociación del Baile Flamenco de la Comunidad Autónoma de Madrid, Apartado de Correos 17.240, 28080 Madrid

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

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

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

### Guitar Teachers

Andrés Batista, Calle Libertad 32, Madrid - 4

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

Luis Maravilla, Calle León 4, Madrid - 14

José Luis Postigo, Calle Rodrigo Caro 8, Sevilla (Barrio de Santa Cruz)

Merengue de Córdoba, Calle Isabel Losa, Córdoba

### Classes

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

Librería Lucano, Manuel Sánchez Rabadán, Calle Lucano 8, Córdoba 3 (Dance)

Cátedra de Flamencología, Calle Quintos 1, Jerez de la Frontera

Fundación Andaluza de Flamenco, Palacio Pemartín, Plaza San Juan 1, Jerez

Curso Int. de Guitarra, Excmo. Ayuntamiento, Sanlúcar de Barrameda (Cádiz)

### Flamenco Magazines

Sevilla Flamenca, José Hurtado Alvarez, Ap. de Correos 79, 41530 Morón d.l.F.

El Candil, Peña Flamenca de Jaén, Calle Maestro 16, Jaén

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

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

**ESCUCHAR**

**ES UN**

**ARTE:**



"Listening is an art form"

A true Flamenco aficionado's bold motto

# Index

## A

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

## B

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

## C

Cabeza .....	74 - 75
Caja .....	74
Callo y uña .....	84
Cañon .....	75
Capodastro .....	78
Cedro .....	74 - 75
Cejilla .....	78
de Cabeza .....	74
de Puente .....	74
Ciprés .....	74 - 75
Clavijas .....	73 - 74
Clavijero .....	74
Compás .....	86 - 87
Cuerdas .....	74
entorchada .....	74
planos .....	74

## D

Diapasón .....	74
----------------	----

## E

Ébano .....	75
Embocadura .....	74
Espacios .....	74

## F

Factory guitars .....	75
Filetería .....	74
Fingernails .....	84
Finger Labelling .....	12
Flamenco clock .....	87
Fondo .....	74
Fuera de compás .....	86

## G

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

## H

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

## I

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

## L

Ligados .....	37
---------------	----

## M

---

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

## N

---

Nails .....	84
Nail polish .....	84

## P

---

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

## R

---

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

## S

---

Scale of the guitar .....	74
---------------------------	----



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

## T

---

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

## U

---

Uñas .....	84
------------	----

## W

---

Wooden tuning pegs .....	73
--------------------------	----

## Z

---

Zoque .....	74
-------------	----

# Flamenco

## GUITAR METHOD

This comprehensive method and reference work shows every guitarist a safe way to the fascinating world of Flamenco.

The CD enclosed in Volume 1 includes all compositions and practice pieces of Volumes 1 and 2 and not only is a pure pleasure to listen to – "Flamenco puro" –, but also conveys the authentic sound concept and the pulsating "compás" of this kind of music. After all, this is what makes successful self-study possible and useful.

**The standard work  
on the Flamenco guitar**

Gerhard Graf-Martinez  
Flamenco Guitar Method

Vol. 1 plus Audio CD  
ED 9394, ISBN 3-7957-5581-6  
UPC 841886001961

Vol. 2  
ED 9395, ISBN 3-7957-5582-4  
UPC 841886001978



### About the Author:

Gerhard Graf-Martinez is a passionate Flamenco guitarist and teacher. This two-volume method contains both his extensive inside knowledge – acquired from his intense and friendly co-operation with "gitanos" and "maestros" – and the valuable experience of his long-standing teaching activity at national and international seminars and workshops.

### Flamenco Guitar DVD (PAL System)

Vol. 1  
SMS 117, ISBN 3-7957-6097-6  
UPC 841886000483

Vol. 2  
SMS 118, ISBN 3-7957-6098-4  
UPC 841886000490

### Flamenco Guitar DVD (NTSC System)

Vol. 1  
SMS 119, ISBN 3-7957-6039-9  
UPC 841886001367

Vol. 2  
SMS 120, ISBN 3-7957-6040-2  
UPC 841886001374



ISMN M-001-13109-4

ED 9394



8 41886 00196 1

UPC



ISBN 3-7957-5581-6

ED 9394