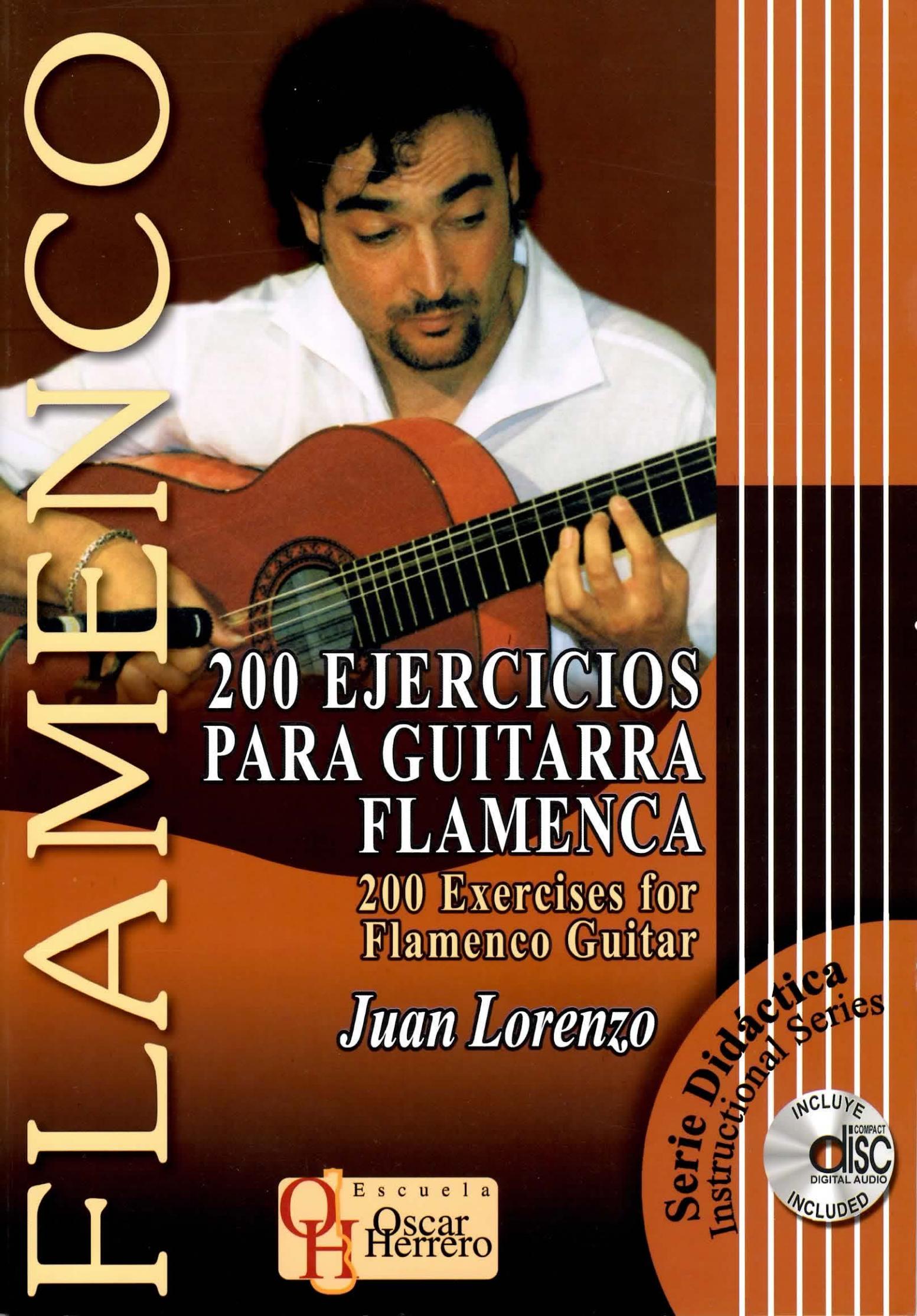


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200 EJERCICIOS  
PARA GUITARRA  
FLAMENCA

200 Exercises for  
Flamenco Guitar

*Juan Lorenzo*



Serie Didáctica  
Instructional Series



## PRÓLOGO

Este libro contiene los fundamentos técnicos de la guitarra flamenca, es necesario analizar todos los ejercicios realizándolos lentamente, con una práctica constante hasta conseguir una gran habilidad en su ejecución.

Además, en nuestros días, la guitarra flamenca ha conseguido un alto grado de evolución gracias a los aportes técnico-artísticos de intérpretes como Paco de Lucía, Manolo Sanlúcar, Serranito, etc. por lo que es necesaria una buena preparación para poder afrontar todas las dificultades de un arte tan rico y fascinante.

## PROLOGUE

*This book contains the basic techniques for playing flamenco guitar. All the exercises should be done slowly, practicing constantly to develop skill in playing.*

*Flamenco guitar today has evolved considerably because of the technical and artistic contributions from musicians like Paco de Lucía, Manolo Sanlúcar, Serranito and others. Good preparation is required to master all the difficulties of this rich and fascinating art.*



## JUAN LORENZO

San Francisco War Memorial & Performing Arts Center, USA (19 abril / April 2008)

## BIOGRAFÍA DE JUAN LORENZO

Nacido en Italia, de origen español. Guitarrista flamenco que ha alcanzado, por méritos propios, un lugar privilegiado en el panorama flamenco europeo. Completó sus estudios musicales en Sevilla con Mario Escudero y Miguel Pérez, tocando también en los tablaos más selectos de la ciudad.

En sus veinte años de carrera artística ha ofrecido más de 2000 conciertos colaborando con algunos de los más prestigiosos artistas internacionales de flamenco, como los guitarristas José Luis Postigo, Víctor Monge "Serranito", Manitas de Plata, Merengue de Córdoba, Oscar Herrero, con los cantaores José de la Tomasa, Carmen Sánchez, Felix de Lola y Javier Hidalgo, con los bailaores José Greco, Antonio Márquez, Joaquín Grilo, "El Junco", Juan Ortega, Joaquín Ruiz, Miguel Ángel Espino y Carmen Reina, y los artistas pop Andrea Bocelli, Mario Reyes de "Gipsy Kings", Jethro Tull, Tony Esposito, Gianni Morandi, Al di Meola y Pino Daniele.

En 1996 Juan Lorenzo fundó su propia compañía de flamenco llamada "Flamenco Libre" ofreciendo varias giras por Italia, España, Francia, Inglaterra, Alemania, Suiza, Ex-Yugoslavia y Túnez, tocando al mismo tiempo como solista en dúo con el guitarrista clásico Flavio Sala y con orquestas por Europa, Estados Unidos y Rusia. Un año después tomó parte en la grabación del video "La Feria de Abril", promocionado por una de las más famosas instituciones de flamenco, la Fundación Cristina Heeren de Sevilla, haciendo una gira por Europa.

Su interés por la enseñanza del flamenco le ha llevado a escribir numerosos ensayos, libros y métodos de flamenco, así como también varias grabaciones distribuidas por Europa, Estados Unidos y Japón, lo que lo convierte en uno de los profesores de flamenco más solicitados tanto dentro de Italia, como fuera de esta.

Juan Lorenzo toca guitarras de Conde Hermanos (España) y Camillo Perrella (Italia).

## BIOGRAPHY'S JUAN LORENZO

Born in Italy of Spanish parents. A flamenco guitarist who by his own merits has earned a privileged place on the European flamenco scene. He studied music in Seville under Mario Escudero and Miguel Pérez and played in the city's most select tablaos.

In twenty years of performing he has given over 2000 concerts, collaborating with some of the most prestigious international flamenco artists, such as guitarists José Luis Postigo, Víctor Monge 'Serranito', Manitas de Plata, Merengue de Córdoba and Oscar Herrero; singers José de la Tomasa, Carmen Sánchez, Felix de Lola and Javier Hidalgo; dancers José Greco, Antonio Márquez, Joaquín Grilo, El Junco, Juan Ortega, Joaquín Ruiz, Miguel Ángel Espino and Carmen Reina; and pop artists Andrea Bocelli, Mario Reyes of the Gipsy Kings, Jethro Tull, Tony Esposito, Gianni Morandi, Al di Meola and Pino Daniele.

In 1996, Juan Lorenzo founded his own flamenco company, called Flamenco Libre, and performed in tours in Italy, Spain, France, England, Germany, Switzerland, the former Yugoslavia and Tunisia. He also performed as a soloist, in duos with classical guitarist Flavio Sala and with orchestras in Europe, the United States and Russia. The following year, he took part in recording a video entitled La Feria de Abril, promoted by one of the most famous flamenco institutions, the Cristina Heeren Foundation of Seville, and performed in a European tour.

His interest in teaching flamenco has led him to write numerous essays, books and flamenco methods and made several recordings distributed in Europe, the United States and Japan, which has made him one of the most sought-after flamenco teachers in Italy and elsewhere.

Juan Lorenzo plays guitars made by Conde Hermanos (Spain) and Camillo Perrella (Italy).



## JUAN LORENZO

Tchaikovsky Concert Hall (Moscú / Moscow, 30 marzo / March 2008)

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## - SIMBOLOGIA DE LA MUSICA FLAMENCA -

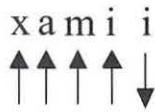
### - SYMBOLS USED IN FLAMENCO MUSIC -

i



Rasgueado con el dedo índice de la mano derecha  
*Rasgueado with the index finger of the right hand*

x a m i i



A diagram showing a hand with fingers labeled x, a, m, i, i. Upward arrows point from the x, a, and first m to the index finger (i). A downward arrow points from the second i.

Rasgueado en cinquillo con los dedos "meñique - anular - medio - índice"  
*Rasgueado in quintuplets with the little, ring, middle and index fingers*

a m i i



A diagram showing a hand with fingers labeled a, m, i, i. Upward arrows point from the a, m, and first i to the index finger (i). A downward arrow points from the second i.

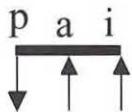
Rasgueado en semicorcheas con los dedos "anular - medio - índice"  
*Rasgueado in sixteenths with the ring, middle and index fingers*

a  
m



Rasgueado con los dedos "anular - medio" juntos  
*Rasgueado with the ring and middle fingers together*

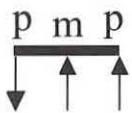
p a i



A diagram showing a hand with fingers labeled p, a, i. A horizontal bar spans the a and i fingers. Upward arrows point from the p and the bar to the index finger (i).

Rasgueado en tresillo con los dedos "pulgar - anular - índice"  
*Rasgueado in triplets with the thumb, ring, and index fingers*

p m p



A diagram showing a hand with fingers labeled p, m, p. A horizontal bar spans the m and p fingers. Upward arrows point from the p and the bar to the index finger (p).

Rasgueado en tresillo con los dedos "pulgar - medio - pulgar"  
*Rasgueado in triplets with thumb, middle finger, thumb*

p



Rasgueado con el dedo pulgar  
*Rasgueado with the thumb*

□

Golpe sobre la tapa con el dedo anular  
*Finger tap on the soundboard with the ring finger*

Δ

Golpe sobre la parte alta de la tapa, junto con los bajos, con el dedo medio o índice  
*Finger tap at the top of the soundboard together with base notes, with middle or index finger*

X

Dedo meñique de la mano derecha  
*Little finger of the right hand*

## 1) USO DEL PULGAR

### 1) USING THE THUMB

El pulgar en la guitarra flamenca es de fundamental importancia, es necesaria una correcta aplicación debido a que en todas las piezas este dedo realiza una acción primaria.

La técnica usada es casi siempre la del toque apoyado con una pequeña rotación del pulso.

*The thumb is vitally important in playing flamenco guitar. It must be used correctly because its action is fundamental in all pieces. The technique most commonly used is the rest stroke with slight rotation of the wrist.*

Examinamos los siguientes puntos:

*Let's look at the following points:*

- I) ESTUDIO DE TRESILLOS, SEMICORCHEAS, CINQUILLOS Y DOBLES TRESILLOS O SEISILLOS  
*Studies with triplets, sixteenths, quintuplets, and sextuplets*
- II) ESTUDIO DEL ARPEGIO CON EL PULGAR  
*Arpeggio studies with the thumb*
- III) TÉCNICA DEL PULGAR REPETIDO  
*Repeating thumb technique*
- IV) TÉCNICA DEL PULGAR / ÍNDICE  
*Thumb / index technique*
- V) TÉCNICA DEL ALZAPÚA  
*The alzapua technique*

Nota: En los siguientes ejercicios usamos los acordes de MI y de FA, lo importante es concentrarse en la mano derecha.

N.B. The E and F chords are used in the following exercises. Concentrate mainly on the right hand.

### (TÉCNICA FUNDAMENTAL DEL PULGAR) (BASIC THUMB TECHNIQUE)

## I) TRESILLOS, SEMICORCHEAS, CINQUILLOS Y DOBLES TRESILLOS O SEISILLOS

### 1) TRIPLETS, SIXTEENTHS, QUINTUPLETS AND SEXTUPLETS

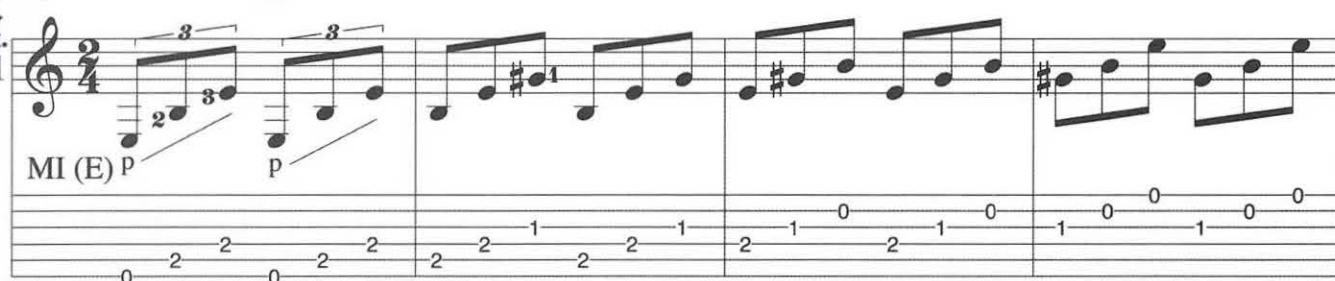
Practicar los siguientes ejercicios de pulgar con la técnica del toque apoyado utilizando cualquier progresión de acordes.

*Practice the following thumb exercises with the rest stroke using any chord progression.*

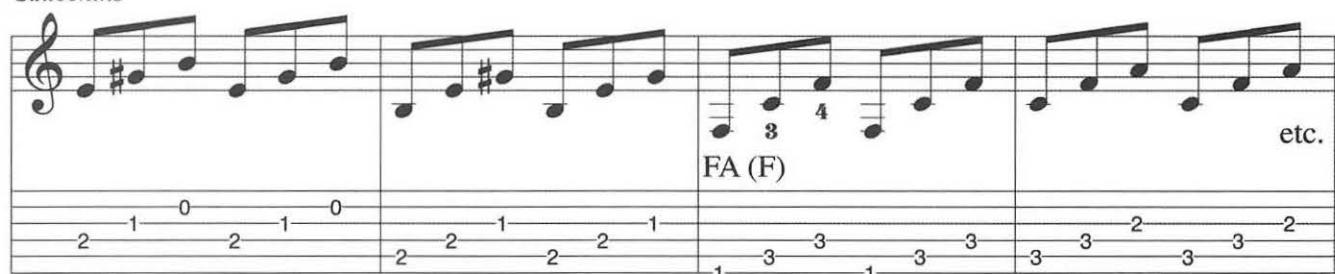
Ej. Ex. 1

TRESILLOS       pista track 1

MI (E) P



### SEMICORCHEAS Sixteenths



## MI (E)

2

*p*

2 3 # 1  
2 2 1 0  
0 2 2 1 0 2 2 1 0  
2 2 1 0 2 1 0 0 0

etc.

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

CINQUILLOS  
*Quintuplets*

3

5  
5

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

etc.

SEISILLOS  
*Sextuplets*

4

6  
6

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

etc.

Practicar sucesivamente el ejercicio nº1 a tresillos usando la técnica del golpe (□) del siguiente modo: 5 - 6 - 7....  
*Practice exercise 1 in triplets using finger taps (□) as follows: 5, 6, 7, etc.*

**pista track 2**

Ej. 6 Ex. 7

**pista track 3**

MI (E) FA (F)

**8**

**pista track 4**

etc.

## II) ARPEGGIOS CON EL PULGAR

### *II) THUMB ARPEGGIOS*

**Practicar siempre con la técnica del toque apoyado  
*Always practice using the rest stroke***

**MI (E)**

**9**

**FA (F)**

etc.

MI (E)

10

*p*

etc.

0 2 2 1 2 2   0 2 2 1 2 2   2 2 1 0 1 2   2 2 1 0 1 2

11

*p*

etc.

0 2 2 1 0 1 2   2 2 1 0 1 2   2 2 1 0 0 1   2 2 1 0 0 1

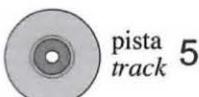
12

*p*

etc.

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

### III) TÉCNICA DEL PULGAR REPETIDO



#### III) REPEATING THUMB TECHNIQUE

Toque apoyado  
*Rest stroke*

MI (E)

13

*p*

3-1   1-1-1   0-0-0   0-0-0   1-1-1   2-2-2   2-2-2   0-0-0

0 0 0 2 2 2 2 2 2 1 1 1 0 0 0 0 0 0 1 1 1 2 2 2 2 2 2 0 0 0

14

FA (F) etc.

Aplicar la técnica del pulgar en tresillos en las escalas  
Use the thumb technique with triplets in scales

15

p etc.

#### IV) TÉCNICA DEL PULGAR / ÍNDICE

##### IV) THUMB-INDEX TECHNIQUE

Ejercicios usando la técnica del pulgar / índice. Pulgar siempre con el toque apoyado  
Exercises using the thumb and index finger, the thumb always with the rest stroke

pista track 6

16

Ej. 17 Ex. 18

Ej. 19 Ej. 20

# EJERCICIOS ÚTILES PARA EL PULGAR

## THUMB EXERCISES



pista  
track 7

Saltos de tres en DO Mayor

*Major third intervals in C*

21

C

3 2 3 2 0 2 3 2 3 5 3 2 0 2 3 2 3 5 3 2 0 2 3 2 0 0 2 1 2

0 0 4 0 0 2 1 2 4 3 4 3 2 3 4 3 4 2 0 2 3 1 3 1 0 4 3 4 2 1 2 0 0 3 2 3 2 0 2 5 3 5

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

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

Sheet music for the first section, featuring a treble clef staff with sixteenth-note patterns and a six-string guitar tab below it.

**Treble Clef Staff:**

**Guitar Tab (Sixth String at the bottom):**

```

0 0 -4 3 4 2 1 2 -0 0 0 3 2 3 -2 0 2 5 3 5 | 1 0 1 2 1 2 0 0 0 3 2 3 3 3 4 2 1 2
3 2 3

```

Sheet music for the second section, featuring a treble clef staff with sixteenth-note patterns and a six-string guitar tab below it.

**Treble Clef Staff:**

**Guitar Tab (Sixth String at the bottom):**

```

0 0 5 3 5 1 0 1 4 3 4 2 1 2 6 5 6 3 1 3 1 0
0 0 0
4 3 4 2 1 2 1 0 1 3 2 3 2 1 2 5 3 5 3 2 3 2 0 2

```

Sheet music for the third section, featuring a treble clef staff with sixteenth-note patterns and a six-string guitar tab below it.

**Treble Clef Staff:**

**Guitar Tab (Sixth String at the bottom):**

```

5 3 5 4 2 4 5 3 5 2 0 2 3 2 3 5 3 5 2 2 4 5 3 5
2 1 1 0 1 3 4 2 1 2 0 0 4 2 4 2 0 2

```

Sheet music for the fourth section, featuring a treble clef staff with sixteenth-note patterns and a six-string guitar tab below it.

**Treble Clef Staff:**

**Guitar Tab (Sixth String at the bottom):**

```

5 4 5
2 0 2 3 2 3 5 3 5 7 5 7 6 4 6 7 5 7 8 7 8 10 8 10 8 7 8 5 7 5 3 5 3 2 3 1 0 1 4 3 4 2 1 2

```

Sheet music for the first exercise, featuring two staves. The top staff is treble clef with fingerings: 0, 2, 0, 1, 3, 0, 0, 1, 2, 3, 0, 1, 2, 3, 1, 2. The bottom staff is a six-string guitar neck with corresponding fret and string numbers.

Sheet music for the second exercise, featuring two staves. The top staff is treble clef with fingerings: 0, 0, 1, 2, 0, 0, 1, 2, 3, 0, 1, 2, 0, 0, 1, 2. The bottom staff is a six-string guitar neck with corresponding fret and string numbers.

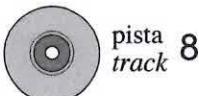
Sheet music for the third exercise, featuring two staves. The top staff is treble clef with fingerings: 1, 3, 0, 1, 0, 1, 3, 0, 1, 4, 1, 3, 4, 1. The bottom staff is a six-string guitar neck with corresponding fret and string numbers.

## EJERCICIOS ÚTILES PARA EL PULGAR/ ÍNDICE

*THUMB-INDEX FINGER EXERCISES*

Saltos de sextas en DO Mayor

*Major sixth intervals in C*



22

Sheet music for exercise 22, starting with a treble clef and 'C' key signature. It shows a sequence of eighth-note pairs between the thumb (p) and index finger (i). The bottom staff shows the corresponding guitar strings and frets.

0 2 0 1 4 0 4 1 0 2 0 1 4 2 4 0

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

1 0 4 1 0 1 0 4 1 0 3 1 0 1 0 3 1 0 2 4 4 2 2 0 0 3 3 2 2 3 3 0 0

1 0 1 4 0 4 1 0 4 1 0 1 3 0 0 1 3 1 0 3 2 2 0 0 3 3 2 2 3 3 1 0 0

4 1 0 4 2 0 3 1 0 3 2 0 3 3 2 2 0 0 3 3 2 2 3 3 1 0 0 3 3 2 2 0 0 3 3

Musical Staff (Top):

- Measure 1: 0, 4, 0, 2, 0, 1
- Measure 2: 1, 3, 0, 3, 0, 2
- Measure 3: 0, 3, 0, 2, 0, 1
- Measure 4: 2, 0, 1, 2, 0, 3
- Measure 5: 0, 3, 0, 2, 0, 1
- Measure 6: 1, 2, 0, 3, 0, 1

Tablature Staff (Bottom):

- Measure 1: 0, 4, 0, 2, 0, 1
- Measure 2: 2, 2, 0, 4, 0, 2
- Measure 3: 0, 2, 2, 3, 3, 0
- Measure 4: 0, 0, 3, 0, 2, 2
- Measure 5: 3, 3, 2, 0, 0, 2
- Measure 6: 3, 3, 2, 2, 0, 3

Musical Staff (Top):

- Measure 1: 1, 0, 4, 1, 0, 4
- Measure 2: 2, 0, 3, 2, 0, 3
- Measure 3: 0, 3, 2, 0, 3, 2
- Measure 4: 1, 0, 4, 1, 0, 4
- Measure 5: 2, 1, 3, 2, 1, 3
- Measure 6: 0, 3, 2, 0, 3, 2

Tablature Staff (Bottom):

- Measure 1: 1, 0, 3, 1, 0, 3
- Measure 2: 2, 2, 0, 0, 3, 3
- Measure 3: 3, 3, 2, 2, 0, 3
- Measure 4: 1, 0, 3, 1, 0, 3
- Measure 5: 2, 1, 2, 3, 2, 3
- Measure 6: 0, 3, 3, 2, 2, 0

Musical Staff (Top):

- Measure 1: 2, 1, 0, 2, 0, 4
- Measure 2: 3, 2, 0, 3, 0, 1
- Measure 3: 0, 3, 2, 0, 3, 2
- Measure 4: 1, 0, 4, 1, 0, 4
- Measure 5: 2, 0, 2, 3, 0, 2
- Measure 6: 0, 2, 2, 3, 0, 2

Tablature Staff (Bottom):

- Measure 1: 2, 1, 0, 2, 0, 4
- Measure 2: 3, 3, 2, 0, 0, 3
- Measure 3: 3, 3, 2, 2, 0, 0
- Measure 4: 1, 0, 1, 3, 0, 1
- Measure 5: 2, 2, 0, 0, 2, 2
- Measure 6: 3, 3, 2, 2, 0, 0

Musical Staff (Top):

- Measure 1: 4, 4, 1, 0, 4, 1
- Measure 2: 3, 2, 2, 2, 0, 3
- Measure 3: 0, 3, 2, 0, 3, 2
- Measure 4: 1, 0, 4, 1, 0, 4
- Measure 5: 2, 3, 0, 2, 0, 2
- Measure 6: 3, 3, 2, 3, 0, 2

Tablature Staff (Bottom):

- Measure 1: 7, 5, 3, 1, 0, 3
- Measure 2: 7, 7, 5, 4, 2, 0, 0
- Measure 3: 5, 4, 2, 0, 0, 3
- Measure 4: 4, 2, 0, 0, 3, 1
- Measure 5: 2, 0, 0, 2, 4, 4
- Measure 6: 3, 5, 7, 7, 9, 9

Sheet music for guitar, Treble Clef, 3/4 time. Fingerings are indicated above the notes. Tablature shows the string and fret for each note.

Fingerings (top line): 4, 2, 4, 4, 1, 1, 0, 4, 1, 0, 4, 0, 1, 0, 4, 0, 1

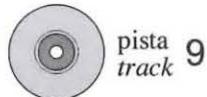
Tablature (bottom line):

10	8	7	5	3	1	0	3
10	109	9-7	7-5	5-4	4-2	2-0	0-3

1	0	0	4	0	0	1	0	4	0	0	1
2	2	0	0	4	4	2	2	0	4	4	2

Saltos de octavas en DO Mayor

*Octaves in C major*



23

Treble Clef, C major (no key signature). Fingerings are indicated above the notes. Tablature shows the string and fret for each note.

Fingerings (top line): 1, 4, 0, 1, 2, 4, 2, 0, 2, 1, 0, 3, 0, 1, 2, 3, 5, 3

Tablature (bottom line):

1	3	0	1	2	3	5	3			
3	3	0	0-2	2-3	3-4	4-0	0-2	2-0	0-0	3-0
2	2	0	0	4	4	2	2	0	0	2-2

Treble Clef, C major (no key signature). Fingerings are indicated above the notes. Tablature shows the string and fret for each note.

Fingerings (top line): 2, 0, 1, 4, 0, 1, 2, 3, 0, 1, 3, 4, 0, 1, 0

Tablature (bottom line):

2	0	1	3	0	1	3	4	0	1	0	1	0	0	1
0	0-2	2-3	3-0	0-1	1-2	2-3	3-2	2-1	1-2	2-3	3-2	2-1	2-2	4-4

Treble Clef, C major (no key signature). Fingerings are indicated above the notes. Tablature shows the string and fret for each note.

Fingerings (top line): 3, 0, 2, 4, 0, 1, 4, 1, 2, 3, 0, 1, 3, 1

Tablature (bottom line):

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



pista  
track 10

Saltos de décimas en DO Mayor  
*Tenth intervals in C major*

24

Musical notation for strings 6 through 1. Fretting patterns are shown below the staff.

Musical notation for strings 6 through 1. Fretting patterns are shown below the staff.

Musical notation for strings 6 through 1. Fretting patterns are shown below the staff.

Musical notation for strings 6 through 1. Fretting patterns are shown below the staff.

Sheet music for guitar, Treble Clef, 4/4 time. The tablature shows the following notes and chords:

Notes above the strings:  
 0, 1, 4, 0, 1, 0, 4, 1, 0, 4, 1, 0, 4, 1, 4  
 0, 1, 3, 0, 1, 0, 3, 1, 0, 3, 1, 0, 3, 1, 5, 3  
 3, 3, 0, 0, 2, 2, 3, 3, 0, 0, 3, 3, 2, 2, 0, 0, 3, 3, 2, 2, 0, 0, 3, 3, 2, 2

Sheet music for guitar, Treble Clef, 4/4 time. The tablature shows the following notes and chords:

Notes above the strings:  
 1, 4, 0, 1, 4, 0, 1, 4, 0, 1, 4, 0, 1, 4, 0, 1  
 1, 3, 0, 1, 3, 0, 1, 3, 0, 1, 3, 0, 1, 3, 0, 1  
 0, 0, 2, 2, 3, 3, 0, 0, 2, 2, 3, 3, 0, 0, 2, 2, 3, 3, 0, 0, 4, 4, 0, 0, 2, 2

Sheet music for guitar, Treble Clef, 4/4 time. The tablature shows the following notes and chords:

Notes above the strings:  
 0, 4, 4, 1, 4, 0, 1, 4, 0, 1, 4, 0, 1, 4, 0, 1, 4, 0, 1  
 0, 3, 5, 1, 3, 0, 1, 3, 0, 1, 3, 0, 1, 3, 0, 1, 3, 0, 1, 3  
 3, 3, 2, 2, 3, 3, 0, 0, 2, 2, 3, 3, 0, 0, 2, 2, 3, 3, 2, 2, 3, 3, 2, 2, 0, 0, 2, 2

Sheet music for guitar, Treble Clef, 4/4 time. The tablature shows the following notes and chords:

Notes above the strings:  
 0, 4, 0, 1, 4, 4, 4, 4, 4, 4, 4, 4, 4, 1  
 0, 3, 0, 1, 3, 5, 7, 8, 10, 9, 10, 12, 13, 1, 0  
 3, 3, 2, 2, 3, 3, 0, 0, 2, 2, 3, 3, 5, 5, 7, 7, 9, 9, 8, 8, 9, 9, 11, 11, 12, 3

## V) TÉCNICA DEL ALZAPÚA

### V) ALZAPUA TECHNIQUE

Técnica que consiste en tocar simultáneamente varias cuerdas con el pulgar hacia arriba y hacia abajo alternativamente.

*The alzapua is a technique with alternating upstrokes and downstrokes of the thumb over several strings.*

Se ejecuta en el siguiente modo  
*It is played as follows:*



pista  
track 11

Practicar el ejercicio 25 y 26  
*Practice exercises 25 and 26*

25

etc.

26

etc.



pista  
track 12

Con la técnica del golpe  
*With finger taps*

27

etc.

Sheet music for guitar showing a study of the alzapúa technique. The top part shows a 3/4 time signature with a treble clef, featuring sixteenth-note patterns with grace notes. The bottom part shows the corresponding fingerings for the strings.

Se puede ejecutar también sobre simples notas  
*You can also play the alzapúa with single notes*

28

Sheet music for guitar showing a study of the alzapúa technique on single notes. The top part shows a 3/4 time signature with a treble clef, featuring eighth-note patterns with grace notes. The bottom part shows the corresponding fingerings for the strings.



pista  
track 13

### ESTUDIO DEL ALZAPÚA *ALZAPUA STUDY*

Fórmula en tresillos en dos cuerdas  
*Triplet pattern on two strings*

29

Sheet music for guitar showing a study of triplet patterns on two strings. The top part shows a common time signature with a treble clef, featuring sixteenth-note patterns with grace notes. The bottom part shows the corresponding fingerings for the strings.

Sheet music for guitar showing a continuation of the study of triplet patterns on two strings. The top part shows a common time signature with a treble clef, featuring sixteenth-note patterns with grace notes. The bottom part shows the corresponding fingerings for the strings.

0 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 2 0 0 2 2 2

2 0 2 0 0 0 1 1 1 2 2 2 0 0 0 2 2 2 1 2 2 0 1 1

0 2 2 2 2 2 1 1 1 0 0 0 0 0 1 0 0 2 1 1 2 2 2 0



pista  
track 14

Practicar el ejercicio 27 en un primer tiempo con la siguiente acentuación (>) y en un segundo tiempo con el golpe (□)

*Practice exercise 27 first with the accents as indicated (>) and then with finger taps (□)*

30 C p p p p 0 0 0 0 0 0 0 0 0 0 0 2 0 0 2 2 2

31



Practicar la progresión armónica del ejemplo 27 del siguiente modo  
*Practice the harmonic progression in exercise 27 as follows:*

Fórmula en tresillos en tres cuerdas  
*Triplet pattern on three strings*

32

Sheet music for guitar. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar neck with fret numbers below each string. A vertical bar line divides the measures.

Treble clef  
Key signature: one sharp  
Fret positions:  
String 6: 0, 2, 2, 2, 0  
String 5: 2, 2, 2, 2, 2, 2  
String 4: 0, 0, 2, 2, 2, 2  
String 3: 0, 0, 0, 0, 0, 0  
String 2: 0, 0, 0, 0, 0, 0  
String 1: 0, 0, 0, 0, 0, 0

Sheet music for guitar. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar neck with fret numbers below each string. A vertical bar line divides the measures.

Treble clef  
Key signature: one sharp  
Fret positions:  
String 6: 2, 0, 0, 2, 0, 0  
String 5: 2, 0, 0, 2, 2, 2  
String 4: 2, 0, 0, 2, 2, 2  
String 3: 0, 0, 0, 0, 0, 0  
String 2: 0, 1, 1, 0, 1, 1  
String 1: 2, 1, 1, 0, 2, 1

Sheet music for guitar. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar neck with fret numbers below each string. A vertical bar line divides the measures.

Treble clef  
Key signature: one sharp  
Fret positions:  
String 6: 1, 2, 2, 1, 2, 2  
String 5: 2, 0, 2, 2, 2, 2  
String 4: 2, 0, 2, 2, 2, 2  
String 3: 1, 2, 2, 0, 2, 2  
String 2: 1, 2, 2, 0, 2, 2  
String 1: 0, 1, 1, 0, 2, 1

Sheet music for guitar. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar neck with fret numbers below each string. A vertical bar line divides the measures.

Treble clef  
Key signature: one sharp  
Fret positions:  
String 6: 0, 2, 2, 0, 2, 2  
String 5: 2, 2, 2, 2, 2, 2  
String 4: 1, 1, 2, 2, 2, 2  
String 3: 1, 1, 2, 2, 2, 2  
String 2: 2, 0, 1, 1, 2, 1  
String 1: 0, 0, 1, 1, 0, 1

## 2) ARPEGIOS

### *2) ARPEGGIOS*

Es importante antes de ejecutar un arpegio, ejercitarse con los acordes según el sistema de los ejercicios 32,33... de la página siguiente. Esto permite una mayor familiaridad de la mano derecha con las cuerdas, determinando una eficaz ejecución del mismo arpegio. El pulgar toca casi siempre apoyado, los dedos *i, m, a*, deben ser claros y fuertes.

*It is important to practice the chords in exercises 32 to 38 on the following page before attempting an arpeggio. This helps the right hand become more familiar with the strings and makes it easier to play a good arpeggio. The thumb nearly always plays a rest stroke, and the index, middle and ring fingers must be loud and clear.*

Examinamos los siguientes puntos:

*Let's look at the following points:*

- I) ACORDES  
*Chords*
- II) FÓRMULAS DE ARPEGIOS FUNDAMENTALES DE LA GUITARRA FLAMENCA  
*Basic arpeggio patterns for flamenco guitar*
- III) ARPEGIOS CON APERTURA DE ÍNDICE/ MEDIO Y MEDIO/ ANULAR  
*Arpeggios with opening of index-middle and middle-ring fingers*

Nota: En la música flamenca  
son muy usados

Los tresillos *p i m / p m i* Las semicorcheas *p a m i / p i m a* Los seisillos *p i m a m i*

*N.B. The following patterns are  
commonly used in flamenco music:*

*p i m / p m i triplets    p a m i / p i m a sixteenths    p i m a m i sextuplets*



pista  
track 16

## I) ACORDES

### I) CHORDS

Estudios fundamentales para ejecutar antes de los arpegios para el desarrollo de la mano derecha. El pulgar siempre con el toque apoyado.

*Basic exercises to practice before doing arpeggios to develop strength in the right hand. The thumb always plays a rest stroke.*

33

MI (E)<sup>p</sup>

FA (F)

etc.

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

34

p

etc.

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

35

p

etc.

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

36

p

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



pista  
track 17

Apertura medio / anular de la mano derecha  
*Opening of right-hand middle and ring fingers*

37

etc.

Apertura índice / medio de la mano derecha  
*Opening of right-hand index and middle fingers*

38

etc.

Apertura pulgar, índice / medio / anular de la mano derecha  
*Opening of right-hand thumb, index, middle and ring fingers*

39

etc.

## II) FÓRMULAS DE ARPEGIOS FUNDAMENTALES DE LA GUITARRA FLAMENCA

*II) BASIC ARPEGGIO PATTERNS FOR FLAMENCO GUITAR*



pista  
track 18

3 dedos  
3 fingers  
MI (E)

40

(toque apoyado) (rest stroke)

etc. etc.

41



pista  
track 19

42

43



pista  
track 20

44

45

a m # i

p

etc.

0 0 1 0 0 1 2 0 0 1

0 2



pista  
track 21

SEISILLOS

*Sextuplets*

MI (E)

46

# i m a m i

p

(toque apoyado) (rest stroke)

etc.

1 0 0 1 0 0 1 2 1 0 0 1 1 0 0 1

0 2

47

i m a m i

p

etc.

0 2 2 1 2 2 0 2 1 0 1 2 0 1 0 1 2



pista  
track 22

MIm (Em)

48

i m a i m a i m i a m i

p

etc.

0 2 2 0 2 0 0 0 0 0 0 2 0 2 2

49

etc.



50

etc.



51

etc.

52

etc.



53

etc.

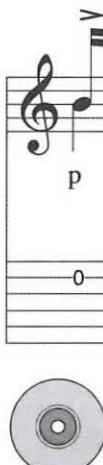


pista  
track 26

En este ejercicio es importante destacar el pulgar  
*The thumb should stand out in this exercise*

54

Musical notation for exercise 26. It consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The notation includes sixteenth-note patterns with dynamic markings 'p' (piano) and 'm' (mezzo-forte). Fingerings 'i', 'm', and 'a' are indicated above the notes. The guitar tab below shows a repeating pattern of notes on the 6th string (low E), with the 2nd fret being highlighted.



pista  
track 27

Semicorcheas con tres dedos  
*Sixteenths with three fingers*

55

Musical notation for exercise 27. It consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The notation includes sixteenth-note patterns with dynamic markings 'p' (piano) and 'm' (mezzo-forte). Fingerings 'a', 'm', and 'i' are indicated above the notes. The guitar tab below shows a repeating pattern of notes on the 6th string (low E), with the 1st, 2nd, and 3rd frets being highlighted.



pista  
track 28

56

Musical notation for exercise 28. It consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The notation includes sixteenth-note patterns with dynamic markings 'p' (piano) and 'm' (mezzo-forte). Fingerings 'a', 'm', and 'i' are indicated above the notes. The guitar tab below shows a repeating pattern of notes on the 6th string (low E), with the 1st, 2nd, and 3rd frets being highlighted. The key signature changes to MI (E) at the beginning of the second measure.

### III) ARPEGGIOS CON APERTURA DEL ÍNDICE / MEDIO Y DE MEDIO ANULAR

*III) ARPEGGIOS WITH OPENING OF INDEX-MIDDLE FINGERS AND MIDDLE-RING FINGERS*



Ejercicio con apertura *i-m*  
*Exercise with opening index-middle*

57

Sheet music for exercise 57. The first measure starts with a dynamic 'p' and labels 'MI (E)' under the first note and 'FA (F)' under the third note. The second measure continues the pattern. Fingerings 'i', 'm', 'a', 'm', 'i' are indicated above the notes. Below the staff, the left hand fingering is shown as 0-0-0 and the right hand as 2-2-2-2-2. The second measure shows the left hand fingering as 1-1-1-1-1 and the right hand as 3-3-3-3-3. The text 'etc.' indicates the pattern repeats.

Ejercicio con apertura *m-a*  
*Exercise with opening middle-ring*

58

Sheet music for exercise 58. The first measure starts with a dynamic 'p' and labels 'MI (E)' under the first note and 'FA (F)' under the third note. The second measure continues the pattern. Fingerings 'i', 'm', 'a', 'm', 'i' are indicated above the notes. Below the staff, the left hand fingering is shown as 0-0 and the right hand as 2-2-1-1-2-2-1-1-2. The second measure shows the left hand fingering as 1-1-1 and the right hand as 3-3-2-2-3-3-2-2-3. The text 'etc.' indicates the pattern repeats.

### 3) TRÉMOLO

#### 3) TREMOLO

La diferencia con el usado en la guitarra clásica es que en el trémolo flamenco se realiza usando principalmente las siguientes digitaciones:

*The flamenco tremolo is different from the tremolo in classical guitar and is played with the following fingering:*

The image contains three musical examples, each with a treble clef and a bass note at the beginning. Example 1 shows a sequence of notes labeled 'i a m i' above the staff. Example 2 shows a sequence labeled 'a m i'. Example 3 shows a sequence labeled 'i a m i a m i'. In all cases, the first note is preceded by a 'p' (pulgar) and followed by a vertical bar indicating a stroke.

El efecto sonoro, como se puede apreciar, será distinto según la digitación que se utilice. La digitación *p i a m i* es la más usada habitualmente. Se aconseja estudiarlas todas para estar preparados ante cualquier frase musical que requiera una u otra utilización. La dificultad principal del trémolo se encuentra al ejecutarlo en la 2<sup>a</sup>, 3<sup>a</sup> y 4<sup>a</sup> cuerda, por esta razón se deben practicar los ejercicios lentamente. Es importante destacar que, en el trémolo, el pulgar suena casi siempre usando la técnica del toque apoyado.

*You will notice that the sound is different depending on the fingering; *p i a m i* is the most commonly used. It is advisable to practice all the fingerings to be able to choose the most suitable for different musical phrases. The main difficulty with the tremolo is in doing it on the 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> strings, and it is best to practice the exercises slowly. It is important to remember that the thumb nearly always plays rest strokes in tremolo.*

Examinamos los siguientes puntos:  
*Let's look at the following points:*

- I) ESTUDIO DEL TRÉMOLO CON *p i a m i* SOBRE UNA CUERDA  
*Tremolo study with p i a m i on one string*
- II) TRÉMOLO CON *p i a m i* SOBRE CUERDAS CERCANAS  
*Tremolo with p i a m i on adjacent strings*
- III) OTROS EJERCICIOS DE TRÉMOLO  
*More tremolo exercises*
- IV) EJERCICIOS CON DIGITACIONES PARA DESARROLAR EL TRÉMOLO  
*Exercises with fingerings to develop tremolo*

## I) ESTUDIO DEL TRÉMOLO CON *p i a m i* SOBRE UNA CUERDA

*I) TREMOLO EXERCISE WITH p i a m i ON ONE STRING*



pista  
track 30

59

i a m i      i a m i

p MI (E)

0 0 0 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0

Musical notation for a sixteenth-note exercise. The top staff shows a treble clef and a common time signature. The notes are grouped into four measures of sixteenth notes. The bottom staff shows a bass clef and a common time signature. The notes are grouped into four measures of sixteenth notes, with the first measure consisting of two groups of eight notes each (2-2-2-2-2-2-2-2).

Musical notation for a sixteenth-note exercise. The top staff shows a treble clef and a common time signature. The notes are grouped into six measures of sixteenth notes. The bottom staff shows a bass clef and a common time signature. The notes are grouped into six measures of sixteenth notes, with the first measure consisting of two groups of eight notes each (0-0-0-0-0-0-0-0).

FA (F)

Musical notation for a sixteenth-note exercise. The top staff shows a treble clef and a common time signature. The notes are grouped into three measures of sixteenth notes, labeled 1, 2, and 4. The bottom staff shows a bass clef and a common time signature. The notes are grouped into three measures of sixteenth notes, with the first measure consisting of two groups of eight notes each (1-1-1-1-1-1-1-1).

Musical notation for a sixteenth-note exercise. The top staff shows a treble clef and a common time signature. The notes are grouped into two measures of sixteenth notes, labeled 3 and 1. The bottom staff shows a bass clef and a common time signature. The notes are grouped into two measures of sixteenth notes, with the first measure consisting of two groups of eight notes each (3-3-3-3-3-3-3-3).

etc.

## II) TRÉMOLO CON *p i a m i* SOBRE CUERDAS CERCANAS

II) TREMOLO WITH *p i a m i* ON ADJACENT STRINGS



pista  
track 31

p en ② cuerda y *i a m i* en ① cuerda  
p on ② string and *i a m i* on ① string

p en ③ cuerda y *i a m i* en ② cuerda  
p on ③ string and *i a m i* on ② string

p en ⑤ cuerda y *i a m i* en ④ cuerda  
p on ⑤ string and *i a m i* on ④ string

p en ④ cuerda y *i a m i* en ③ cuerda  
p on ④ string and *i a m i* on ③ string

60      i a m i

**LAm (Am)**

**FA (F)**

**MI7 (E7)**

**LAm (Am)**

SOL7 (G7)

0 1-1-1-1  
0 0 0 0 0  
3 0 0 0 0  
2 3-3-3-3-3  
0 0 0 0 0 0 0 0

DO (C)

1 0 0 0 0  
0 1-1-1-1  
2 0 0 0 0  
3 2-2-2-2-2  
0 0 0 0 0 1-1-1-1

MI (E)

0 0 0 0  
1 0 0 0 0  
2 1-1-1-1  
2 2-2-2-2  
1-1-1-1-0 0 0 0 0  
1 0 0 0 0 2 1-1-1-1  
2 2-2-2-2

LA (Am)

p i a m i

0 2-2-2-2-2  
2 2-2-2-2-2  
1-1-1-1  
0 0 0 0 0 0 0 0 0 0  
0

### III) OTROS EJERCICIOS DE TRÉMOLO

III) MORE TREMOLO EXERCISES



pista  
track 32

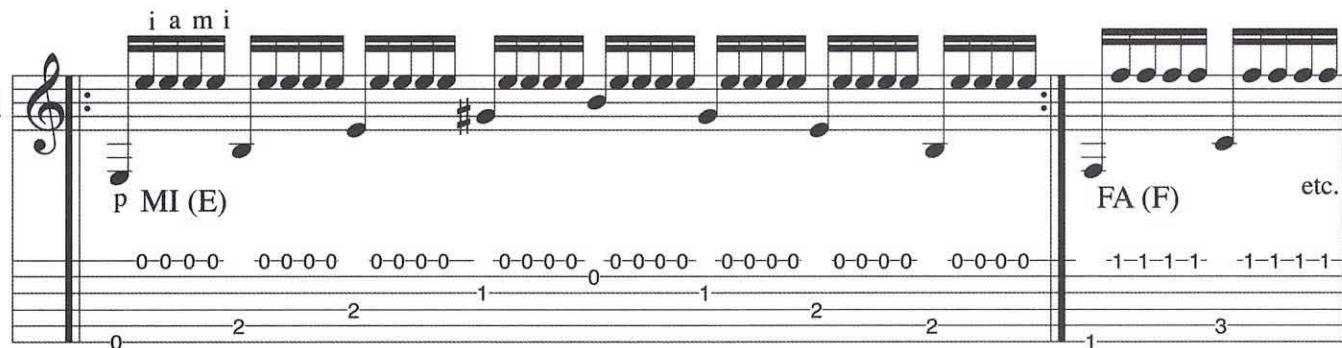
i a m i

61 : p MI (E)

FA (F) etc.

0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 -1-1-1-1-1-1-1-1

0 2 2 1 1 2 2 2 2 1 3



A musical score for guitar featuring a treble clef and a 16th-note tremolo pattern. The first measure starts with a dynamic 'p' and the note 'MI (E)'. The second measure begins with a fermata over the first note. The third measure starts with 'FA (F)'. The score concludes with 'etc.'. Below the staff are two sets of sixteenth-note patterns corresponding to the measures above: 0-0-0-0, 0-0-0-0, 0-0-0-0, 0-0-0-0, 0-0-0-0, followed by -1-1-1-1-1-1-1. Fingerings are shown below the strings: 0, 2, 2, 1, 1, 2, 2, 2, 2, 1, 3.



pista  
track 33

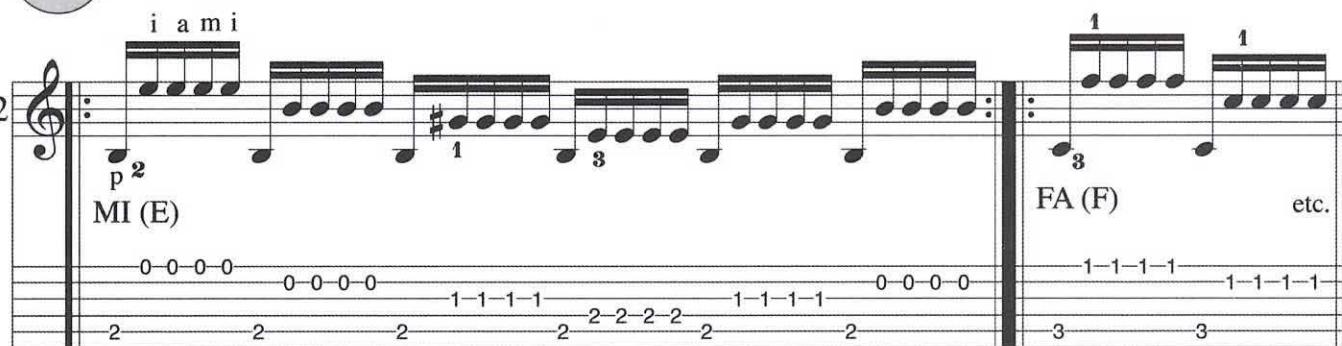
i a m i

62 : p <sup>2</sup> MI (E)

FA (F) etc.

0-0-0-0 0-0-0-0 1-1-1-1 1-1-1-1 0-0-0-0 1-1-1-1 1-1-1-1

2 2 2 2 2 2 2 2 3 3



A musical score for guitar featuring a treble clef and a 16th-note tremolo pattern. The first measure starts with a dynamic 'p' and the note 'MI (E)'. The second measure begins with a fermata over the first note. The third measure starts with 'FA (F)'. The score concludes with 'etc.'. Below the staff are two sets of sixteenth-note patterns corresponding to the measures above: 0-0-0-0, 0-0-0-0, 1-1-1-1, 1-1-1-1, 0-0-0-0, 1-1-1-1, 1-1-1-1. Fingerings are shown below the strings: 2, 2, 2, 2, 2, 2, 2, 2, 3, 3.

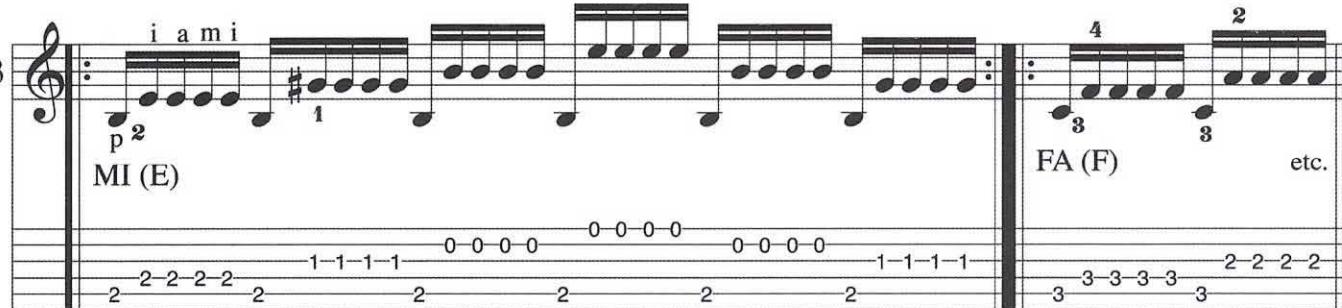
i a m i

63 : p <sup>2</sup> MI (E)

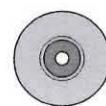
FA (F) etc.

2-2-2-2-2 1-1-1-1 0-0-0-0 0-0-0-0 0-0-0-0 1-1-1-1 3-3-3-3 2-2-2-2

2 2 2 2 2 2 2 2 3 3 3 3



A musical score for guitar featuring a treble clef and a 16th-note tremolo pattern. The first measure starts with a dynamic 'p' and the note 'MI (E)'. The second measure begins with a fermata over the first note. The third measure starts with 'FA (F)'. The score concludes with 'etc.'. Below the staff are two sets of sixteenth-note patterns corresponding to the measures above: 2-2-2-2-2, 1-1-1-1, 0-0-0-0, 0-0-0-0, 0-0-0-0, 1-1-1-1, 3-3-3-3, 2-2-2-2. Fingerings are shown below the strings: 2, 2, 2, 2, 2, 2, 2, 2, 3, 3, 3, 3.



pista  
track 34

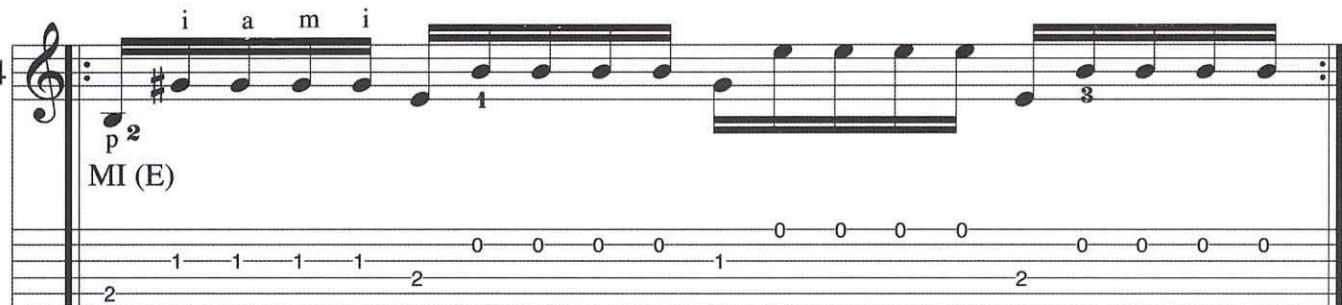
i a m i

64 : p <sup>2</sup> MI (E)

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1 1 1 1 2 0 0 0 1 0 0 0 2

2



A musical score for guitar featuring a treble clef. The first measure starts with a dynamic 'p' and the note 'MI (E)'. The second measure begins with a fermata over the first note. The third measure consists of a sustained note followed by a tremolo pattern. The fourth measure starts with 'FA (F)'. The score concludes with 'etc.'. Below the staff are two sets of sixteenth-note patterns corresponding to the measures above: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0, 1 1 1 1 2, 0 0 0 1, 0 0 0 2. Fingerings are shown below the strings: 1 1 1 1, 2, 0 0 0 1, 0 0 0 2.

FA (F)

etc.

pista track 35

65

i a m i

MI (E)

FA (F)

etc.

#### IV) EJERCICIOS CON DIGITACIONES PARA DESARROLAR EL TRÉMOLO

*IV) EXERCISES WITH FINGERINGS TO DEVELOP TREMOLO*

66

p m i m i

67

p a m a a

68

p a i a i

69 p i a m  
p i m a

0 0 0  
0

70 p m a i  
p m i a

0 0 0  
0

71 p a i m  
p a m i

0 0 0  
0

72 p a m i m  
p a m i m

0 0 0 0  
0

73 p a i m i  
p a i m i

0 0 0 0  
0

74 p a m a i  
p a m a i

0 0 0 0  
0

75 p a i a m  
p a i a m

0 0 0 0  
0

76 p m a m i  
p m a m i

0 0 0 0  
0

77 p m i m a  
p m i m a

0 0 0 0  
0

78 p m a i a  
p m a i a

0 0 0 0  
0

79 p m i a i  
p m i a i

0 0 0 0  
0

80 p i m a m  
p i m a m

0 0 0 0  
0

81 p i a m a  
p i a m a

0 0 0 0  
0

82 p i m i a  
p i m i a

0 0 0 0  
0

83 p i a i m  
p i a i m

0 0 0 0  
0

## 4) PICADO

### 4) PICADO

La técnica del picado consiste principalmente en el movimiento alternado de los dedos i, m con toque apoyado. Se pueden ejecutar escalas, fragmentos de escalas, secuencias melódicas con notable velocidad y potencia. Se realiza con la mano derecha casi cerrada y con los dedos en forma de arco (arqueados). El pulgar, en general, se apoya en la sexta cuerda si el picado se ejecuta desde la primera, logrando así un menor movimiento de la mano y, por consecuencia, un mayor control en el movimiento de los dedos (al acercarlos a las cuerdas). De este modo obtendremos el sonido característico de la guitarra flamenca. Para tener un buen picado toda la mano debe estar relajada, por lo que es importante ejercitarse todos los dedos con el toque apoyado usando varias combinaciones. Esto es mejor que repetir cien veces la escala con la misma digitación i, m. Practicando fórmulas distintas los dedos se harán fuertes e independientes, adquiriendo de este modo desenvoltura y fluidez en cualquier pasaje. Se aconseja un estudio constante y progresivo, buscando sobre todo una correcta posición de la mano derecha. Ésta no debe moverse, quedando sólo en movimiento los dedos que se utilicen.

*The picado consists mainly of alternating index-middle finger strokes with rest strokes. You can play scales, fragments of scales and melodic sequences with remarkable speed and power. The picado is played with the right hand half closed and the fingers arched. The thumb usually rests on the sixth string if the picado starts from the first, which minimizes movement of the hand and enhances control of the fingers by keeping them closer to the strings. This gives the characteristic sound of flamenco guitar. A good picado technique requires a relaxed hand, which is why it is important to practice rest strokes with different combinations of all the fingers. This is better than repeating scales over and over with the same index-middle fingering. Practicing different patterns will make the fingers strong and independent and develop fluid, confident playing of any passage. It is advisable to practice constantly and progressively, concentrating especially on getting the right-hand position correct. The hand should not move, only the fingers that are playing.*

Examinamos los siguientes puntos:

*Let's look at the following points:*

- I) EJERCICIO CROMÁTICO EN TODO EL DIAPASÓN  
*Chromatic exercise over the entire neck*
- II) PICADO EN TRESILLOS, SEMICORCHEAS Y CINQUILLOS  
*Picado in triplets, sixteenths and quintuplets*
- III) EJERCICIOS DE PICADO A 2 Y 3 DEDOS  
*Picado exercises with 2 and 3 finger*
- IV) PICADO CON DIGITACIÓN a m i, i m a  
*Picado with a m i, i m a fingering*
- V) ARPEGIO DE PICADO  
*Picado arpeggio*
- VI) FORMULAS DE EJERCICIOS PARA EL PICADO Y PARA LA MANO IZQUIERDA  
*Patterns for picado and the left hand exercises*
- VII) EJERCICIO CROMÁTICO  
*Chromatic exercise*
- VIII) TÉCNICA DEL ARPEGIO / PICADO  
*Picado-arpeggio technique*

## I) EJERCICIO CROMÁTICO EN TODO EL DIAPASÓN

*I) CHROMATIC EXERCISE OVER THE ENTIRE NECK*



pista  
track 36

Digitación:  
*Fingering:*      i m  
                        m i  
                        m a  
                        a m  
                        i a  
                        a i

84

Cromática

i m i m

Sheet music for the first exercise, featuring a treble clef staff with various note heads (solid, hollow, with stems, etc.) and a numbered sequence below it.

Numbered sequence below the staff:

```

11 12 13 14 15 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0 3 2

```

(3)

Sheet music for the second exercise, featuring a treble clef staff with various note heads and a numbered sequence below it.

Numbered sequence below the staff:

```

1 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 15 14 13 12 11 10

```

Sheet music for the third exercise, featuring a treble clef staff with various note heads and a numbered sequence below it.

Numbered sequence below the staff:

```

9 8 7 6 5 4 3 2 1 0 4 3 2 1 0 1 2 3 4 1 2 3 4 1

```

(4)

Sheet music for the fourth exercise, featuring a treble clef staff with various note heads and a numbered sequence below it.

Numbered sequence below the staff:

```

10 11 12 13 14 15 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0 4

```

(5)

Musical staff with numbered notes and corresponding fingerings below it:

3 2 1 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 15 14 13 12

Musical staff with numbered notes and corresponding fingerings below it, including a circled '6':

11 10 9 8 7 6 5 4 3 2 1 0 4 3 2 1 0 1 2 3 4 5 6 7

Musical staff with numbered notes and corresponding fingerings below it:

8 9 10 11 12 13 14 15 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0

## II) PICADO EN TRESILLOS, SEMICORCHEAS Y CINQUILLOS

*II) PICADO IN TRIPLETS, SIXTEENTHS AND QUINTUPLES*



pista  
track 37

Estudiar el ejercicio 84 en semicorcheas

*Practice exercise 84 using sixteenths*

85

Musical notation for exercise 85, consisting of two staves of sixteenth notes. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The second staff starts with a bass clef, a common time signature, and a key signature of one sharp. Below the notes are corresponding fingerings: 0-0-0-0-1-1-1-1-2-2-2-2-3-3-3-3-4-4-4-4-0-0-0-0.

Picado a dos dedos

*2-finger picado*

①	i m i m	②	m i m i
③	m a m a	④	a m a m
⑤	i a i a	⑥	a i a i

Picado a tres dedos usando la digitación: *i, m, a*

*3-finger picado using i m a fingering*

①	i m i a	②	a i m i	①	i a m a	②	a m a i
③	i m a m	④	m i m a	③	m a m i	④	a m i m
⑤	i a i m	⑥	m i a i	⑤	m a i a	⑥	a i a m

Estudiar la siguiente digitación

*Practice the following fingering*

86

Musical notation for exercise 86, consisting of two staves of sixteenth notes. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The second staff starts with a bass clef, a common time signature, and a key signature of one sharp. Below the notes are corresponding fingerings: a-i-m-a-i-m-i-a-i-m-i-a-i-m-i-a-i-m-i-a-i-m. The notation includes downward-pointing arrows under certain notes and a 'etc.' at the end of the staff.



pista  
track 38

Estudiar el ejercicio 84 en tresillos  
Practice exercise 84 in triplets

Estudiar con las acentuaciones (>)  
Practice with accents (>)

87

i m i m i m i m i m i m  
 1 2 3 4 0 1 2 3 4  
 0 0 0 1 1 1 2 2 2 3 3 3 4 4 4 0 0 0 1 1 1 2 2 2 3 3 3 4 4 4

Digitación usada  
Fingering

①	i m i	②	m i m	③	m a m
④	a m a	⑤	i a i	⑥	a i a
⑦	a m i	⑧	i m a		



pista  
track 39

Estudiar ejercicio 84 en cinquillos  
Practice exercise 84 in quintuplets

88

i m a i m a i m a i m a i m a i m a i m a i  
 a m i a m i a m i a m i a m i a m i a m i a  
 0 1 2 3 4 etc.  
 0 0 0 0 0 1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4 0 0 0 0 0

Digitación usada  
Fingering

①	i m i m i	②	m i m i m
③	m a m a m	④	a m a m a
⑤	i a i a i	⑥	a i a i a



### III) EJERCICIOS DE PICADO A 2 Y 3 DEDOS

*III) PICADO EXERCISES WITH 2 AND 3 FINGERS*

a 2 dedos  
with 2 fingers

89

ATENCIÓN \*

*Pay special attention \**

\*Nota.

Este cambio tiene que venir con una clara ejecución en cada acorde. La digitación es la misma, se invierte solo la posición de los dedos debido al cambio de las notas. Todo esto es válido para los demás ejercicios que vienen a continuación.

*N.B. This change should be made cleanly in each chord. The fingering is the same, and only the finger positions change because the notes are different. All of this is valid for the other exercises below.*

FA♯ (F♯)

etc.

Estudiar los siguientes ejemplos según el modelo Ej. 85  
*Practice the following exercises using the Ex. 85 pattern*

90 a)

90 b)

90 c)

90 d)

90 e)

a 3 dedos  
*with 3 fingers*

90 f)

i m a m i a      i m a m i a      i m a m i a      i m a m i a

0 0 2      0 0 2      2 2 2      2 2 2      2 2 1      2 2 2      1 1 0      1 1 1      1 1 0

i m a      m i a      i m a      m i a      i m a      m i a      i m a m i a

FA (F)

0 0 0      0 0 0      1 1 1, 1 1      1, 1 2      1 1 1, 2      2 2 3      2 2 2      3, 3

i m a m i a      i m a m i a      i m a m i a      i m a m i a

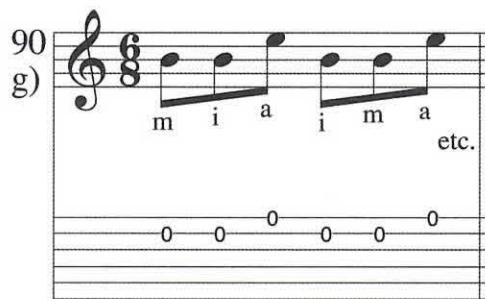
3 3 3 3 3      3 3 3 3 1      3 3 3 3 3      2 2 3 2 2 3

i m a m i a      i m a m i a      i m a m i a      i m a m i a

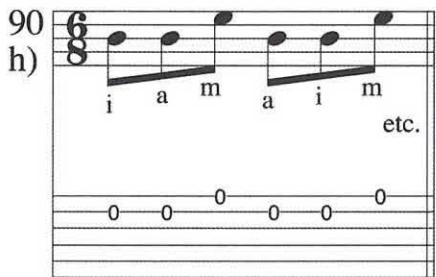
FA# (F#)

1 1 1 1 2      1 1 1 1 1      2 2 2 2 2      3 3 2 3 3 2

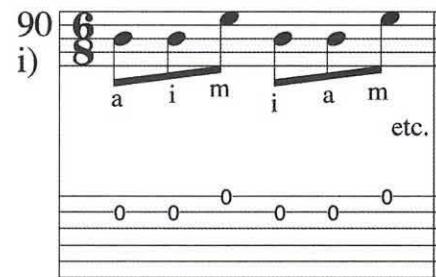
Continuar cromáticamente  
Continue chromatically

90  
g)  etc.

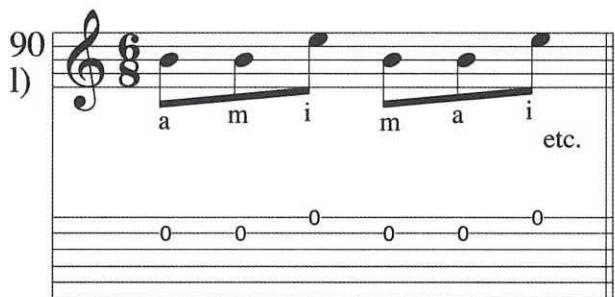
0 0 0 0 0

90  
h)  etc.

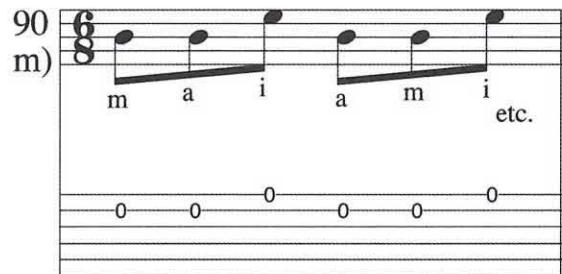
0 0 0 0 0

90  
i)  etc.

0 0 0 0 0

90  
l)  etc.

0 0 0 0 0

90  
m)  etc.

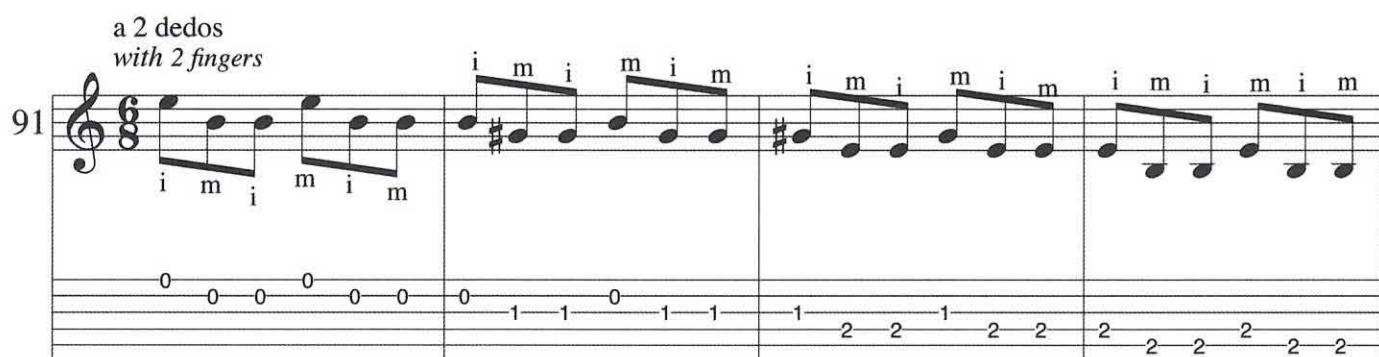
0 0 0 0 0



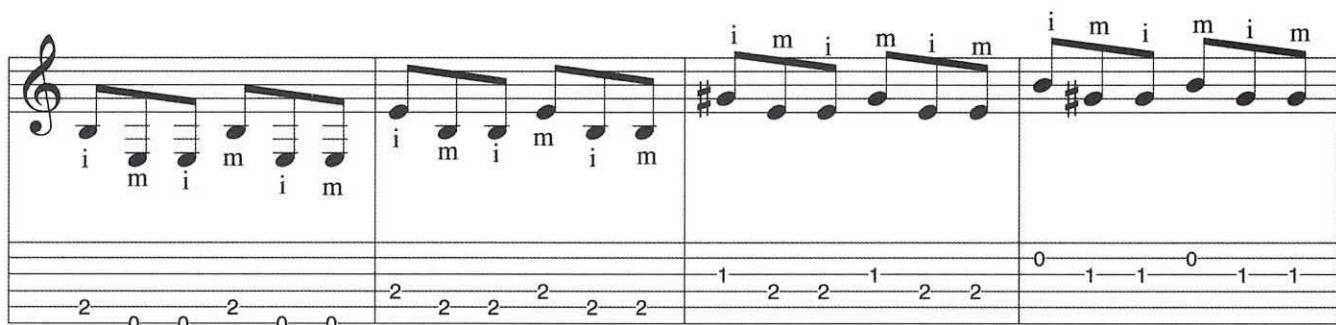
## OTRAS VARIANTES ①

*MORE VARIATIONS*

a 2 dedos  
with 2 fingers

91 

0 0 0 0 0    0 1 1 0 1 1    1 2 2 1 2 2    2 2 2 2 2



2 0 0 2 0 0    2 2 2 2 2    1 2 2 1 2 2    0 1 1 0 1 1

i m i      m i m      i m i      m i m  
FA (F)

0 0 0 0 0      1 1 1 1 1      1 1 1 1 1  
2 1 1 2 1 1 etc.

91 a)   
m i m i m i etc.  
0 0 0 0 0

91 b)   
m a m a m a etc.  
0 0 0 0 0

91 c)   
a m a m a m etc.  
0 0 0 0 0

91 d)   
i a i a i a etc.  
0 0 0 0 0

91 e)   
a i a i a i etc.  
0 0 0 0 0

a 3 dedos  
with 3 fingers

91 f)   
i m a i a m etc.  
0 0 0 0 0

91 g)   
i a m i m a etc.  
0 0 0 0 0

91 h)   
m a i m i a etc.  
0 0 0 0 0

91 i)

91 l)

91 m)

Continuar cromáticamente  
*Continue chromatically*

### OTRAS VARIANTES ②

*MORE VARIATIONS*

92

Estudiar los siguientes ejemplos según el modelo 92  
Practice the following exercises using the Ex. 92 pattern

92 a)

92 b)

92 c)

92 d)

92 e)

Estudiar los siguientes ejemplos según el modelo 92  
Practice the following exercises using the Ex. 92 pattern

a 3 dedos  
with 3 fingers

92 f)

92 g)

92 h)

92 i)

92 l)

92 m)

#### IV) PICADO CON DIGITACIÓN *a m i, i m a* CON EL TOQUE APOYADO

*IV) PICADO WITH a m i, i m a FINGERING USING THE REST STROKE*



93

MI (E)

0 0 0 0 0 0 1 1 2 2 1 2 2 2 2 2 2 0 1 2 2 2 2 2

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

etc.

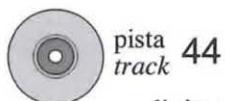
94

i m a i m a

1 0 0 0 1 0 0 2 1 0 2 1 0 2 2 1 2 2 1 0 2 2 1 2 2 1

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

FA (F) etc.



## V) ARPEGIO DE PICADO

*V) PICADO ARPEGGIOS*

digitaciones *m i, m a, a m, i a, a i,*  
*fingering: m i, m a, a m, i a, a i,*

95

MI (E)                    FA (F)                    FA # (F) #                    SOL (G)

0 2                    0 1 1 2 3 3 1 2                    2 4 3 3 1 3 3 4                    5 5 5 3

SOL # (G) #                    LA (A)                    LA # (A) #                    SI b (B) b                    etc.

4 6 6 5 4 5 5 6 7 7 5                    6 8 8 7 6 6 6 7 8 8 7

### MÁS ESTUDIOS DE ARPEGIOS DE PICADOS ÚTILES PARA LA MANO IZQUIERDA *MORE PICADO ARPEGGIO EXERCISES FOR THE LEFT HAND*



pista  
track 45

96

i m i m                    i m i m                    i m i m                    i m i m

m i m i                    m i m i                    m i m i                    m i m i

1 2 3 4                    1 2 3 4                    2 3 4 5                    2 3 4 5

etc.

etc.

1 2 3 4                    1 2 3 4                    2 3 4 5                    2 3 4 5

Musical score for exercise 1:

Measure 1: **G major** (two sharps). Fingerings: 4, 3, 2, 1.

Measure 2: Fingerings: 4, 3, 2, 1.

etc.

Musical score for exercise 2:

Measure 1: **G major** (two sharps). Fingerings: 4, 3, 2, 1.

Measure 2: Fingerings: 4, 3, 2, 1.

etc.

Ejercitarse con las siguientes digitaciones: *i m, m i, m a, a m, i a, a i.*

*Practice the exercise with the following fingerings: i m, m i, m a, a m, i a, a i,*

Estudiar sobre otras cuerdas:      ② ③ ④ ⑤

*Practice on other strings:*      ③ ④ ⑤ ⑥

## VI) FÓRMULAS DE EJERCICIOS PARA EL PICADO Y PARA LA MANO IZQUIERDA

### *VI) PATTERNS FOR PICADO AND LEFT HAND EXERCISES*



pista  
track 46

1<sup>a</sup> cuerda 2<sup>a</sup> cuerda  
1<sup>st</sup> string 2<sup>nd</sup> string

97

Continuar cromáticamente  
*Continue chromatically*

98

Continuar cromáticamente  
*Continue chromatically*

99

100

101

102

103

etc.

104

etc.

Seguir los ejercicios en todas las cuerdas: 1<sup>a</sup> 2<sup>a</sup> / 2<sup>a</sup> 3<sup>a</sup> / 4<sup>a</sup> 5<sup>a</sup> / 5<sup>a</sup> 6<sup>a</sup>.

En modo ascendente y descendente en todo el diapasón.

*Practice the exercises on all the strings: 1<sup>st</sup> 2<sup>nd</sup> / 2<sup>nd</sup> 3<sup>rd</sup> / 4<sup>th</sup> 5<sup>th</sup> / 5<sup>th</sup> 6<sup>th</sup>.*

*Ascending and descending over the entire neck.*

Repetir todos los modelos de la página 53 con la misma digitación de la mano izquierda del siguiente modo:  
*Repeat all the patterns on page 53 with the same left-hand fingering as follows:*



1<sup>a</sup> cuerda 3<sup>a</sup> cuerda  
*1<sup>st</sup> string 3<sup>rd</sup> string*

105

etc.

106

etc.

Practicar también en:  
*Practice also on:*

1<sup>a</sup> cuerda 4<sup>a</sup> cuerda  
*1<sup>st</sup> string 4<sup>th</sup> string*

107

etc.

2 <sup>a</sup> cuerda <i>2<sup>nd</sup> string</i>	3 <sup>a</sup> cuerda <i>3<sup>rd</sup> string</i>	4 <sup>a</sup> cuerda <i>4<sup>th</sup> string</i>
4 <sup>a</sup> cuerda <i>5<sup>th</sup> string</i>	5 <sup>a</sup> cuerda <i>6<sup>th</sup> string</i>	6 <sup>a</sup> cuerda <i>6<sup>th</sup> string</i>

108

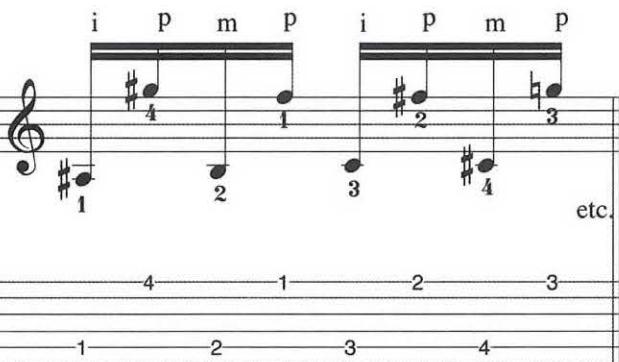
etc.

Practicar también en:  
*Practice also on:*

2<sup>a</sup> cuerda    3<sup>a</sup> cuerda  
2<sup>nd</sup> string    3<sup>rd</sup> string  
5<sup>a</sup> cuerda    6<sup>a</sup> cuerda  
5<sup>th</sup> string    6<sup>th</sup> string

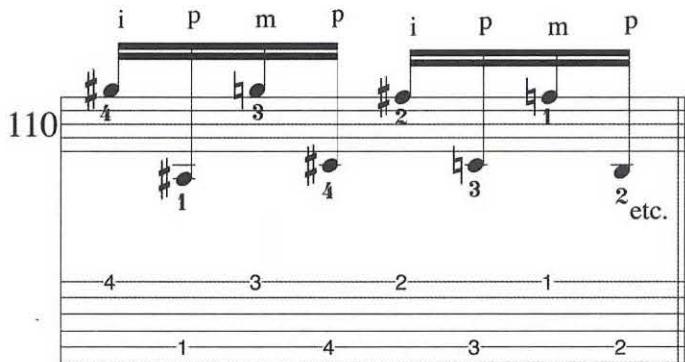
1<sup>a</sup> cuerda 5<sup>a</sup> cuerda  
1<sup>st</sup> string 5<sup>th</sup> string

109



i p m p   i p m p  
4 1 2 3   4 1 2 3  
etc.  
4 — 1 — 2 — 3 —  
1 — 2 — 3 — 4 —

110



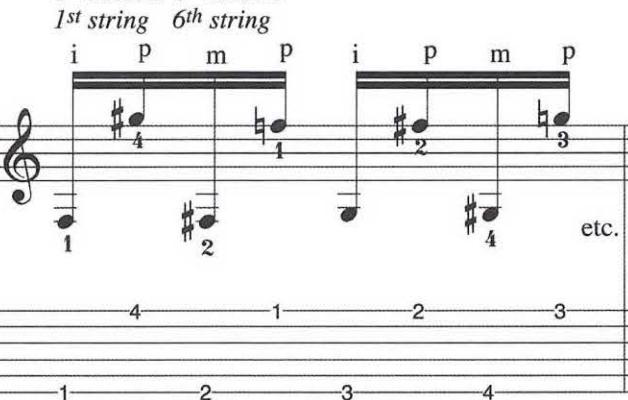
i p m p   i p m p  
4 3 2 1   4 3 2 1  
etc.  
4 — 3 — 2 — 1 —  
1 — 2 — 3 — 4 —

Practicar también en:  
*Practice also on:*

2<sup>a</sup> cuerda  
2<sup>nd</sup> string  
6<sup>a</sup> cuerda  
6<sup>th</sup> string

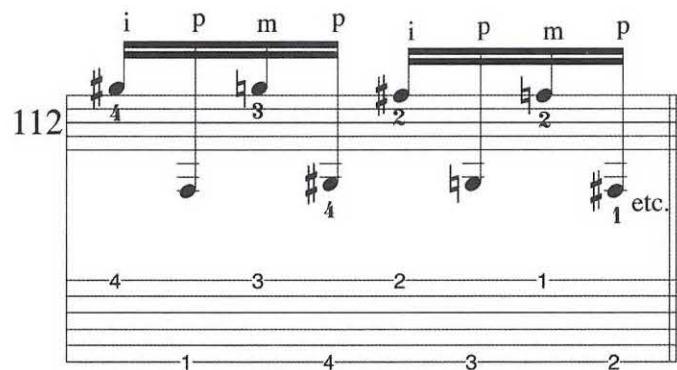
1<sup>a</sup> cuerda 6<sup>a</sup> cuerda  
1<sup>st</sup> string 6<sup>th</sup> string

111



i p m p   i p m p  
4 1 2 3   4 1 2 3  
etc.  
4 — 1 — 2 — 3 —  
1 — 2 — 3 — 4 —

112



i p m p   i p m p  
4 3 2 1   4 3 2 1  
etc.  
4 — 3 — 2 — 1 —  
1 — 2 — 3 — 4 —



pista  
track 48

## VII) EJERCICIO CROMÁTICO

VII) CHROMATIC EXERCISE

CV

113

This is the first page of a chromatic exercise for guitar. It features a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The music is in common notation with sixteenth-note patterns. Fingerings are indicated below the strings: 1, 2, 3, 4, 5, 6. The exercise consists of two measures followed by a repeat sign and a section labeled ⑥. Below the staff is a sixteenth-note scale diagram from 5 to 7. The notes are grouped into pairs: 5-6, 5-6, 7-6, 7-8, 7-8, 4-8, 4-5, 4-5, 6-5, 6-5, 7-6, 7-7.

This is the second page of the chromatic exercise. It continues the sixteenth-note patterns and fingerings from the first page. It includes a section labeled ⑤, ④, ③, ④, ③. Below the staff is a sixteenth-note scale diagram from 3 to 7. The notes are grouped into pairs: 3-4, 3-4, 5-4, 5-6, 5-6, 2-6, 2-3, 2-3, 3-4, 3-4, 5-4, 5-5.

This is the third page of the chromatic exercise. It shows a continuation of the sixteenth-note patterns and fingerings. It includes a section labeled ②, ③, ②, ①, ②, ①. Below the staff is a sixteenth-note scale diagram from 2 to 5. The notes are grouped into pairs: 2-3, 2-3, 3-4, 3-4, 5-4, 5-5, 1-5, 1-2, 1-2, 3-2, 3-2, 4-3, 4-3.

This is the fourth page of the chromatic exercise. It concludes the sixteenth-note patterns and fingerings. It includes a section labeled ②, ①, ②, ③, ②, ③. Below the staff is a sixteenth-note scale diagram from 3 to 5. The notes are grouped into pairs: 3-2, 1-2, 1-5, 5-4, 5-4, 3-4, 4-3, 2-3, 2-5, 2-5, 4-5, 4-3.

Nota. Transportar el ejercicio en todo el diapasón.

N.B. Transpose the same exercise over the entire neck.

### PULGAR - PICADO THUMB - PICADO

En los siguientes ejercicios el bajo "p" suena simultáneamente con los dedos *i m a*. Todos los dedos deben sonar con el toque apoyado.

*In the following exercises the base "p" plays simultaneously with the i m a fingers. All the fingers should play a rest stroke.*



pista 49  
track

digitación *i m, m i, m a, a m, i a, a i*  
*fingering: i m, m i, m a, a m, i a, a i*

114

115

116

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

**Treble Clef**

**Bass Clef**

1 4 3 4 2 4 3 4 2 5 4 5 3 5 4 5

0 0

117

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

**Treble Clef**

**Bass Clef**

4 1 2 1 3 1 2 1 5 2 3 2 4 2 3 2

0 0

118

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

**Treble Clef**

**Bass Clef**

4 1 2 1 3 1 2 1 5 2 3 2 4 2 3 2

0 0

119

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

**Treble Clef**

**Bass Clef**

4 1 2 1 3 1 2 1 5 2 3 2 4 2 3 2

0 0

120

Ejercitarse también con la otra digitación de la mano izquierda  
Practice with other left-hand fingering also.

\* 4121 3212



pista  
track 50

### VIII) COMBINACIÓN DE PULGAR - PICADO

#### VIII) THUMB-PICADO COMBINATION

121

122

123

124

125

126

127

128

129

130

131

132

133

134

Otras digitaciones: *a m a, m a m, i a i, a i a, i m a, a m i*  
*Other fingerings: a m a, m a m, i a i, a i a, i m a, a m i*



## VIII) TÉCNICA DEL ARPEGIO / PICADO

VIII) PICADO-ARPEGGIO TECHNIQUE

Practicar el ejercicio 116 en el siguiente modo:

Practice exercise 116 as follows

**Arpegio      Picado (Rest stroke)**

135

Notas para la sección de arpegios:

Nota: Cuando se ejecute el arpegio como cuando se ejecuta el picado, la posición de la mano derecha debe ser la misma.

N.B. Try to keep the position of the right hand the same for both arpeggios and picado.

Nota: Se pueden usar, por lo que respecta al picado, todas las fórmulas anteriormente usadas en las semicorcheas de la página 22, con excepción de aquellas que empiezan con el dedo anular "a", ya que la repetición de este último incidiría negativamente en la fluidez de los pasajes.

N.B. For the picado you can use all the sixteenth-note patterns on page 22, except for those beginning with the ring finger (a) because repeating with this finger will make the passages less fluid.



pista  
track 52

136

C V      i      m      a      i      m      i      m      C III

Arpeggio

Picado (Rest stroke)  
(Toque apoyado)

Fingerings: Arpeggio (1, 3, 4, 3, 2, 1); Picado (1, 2, 3, 2). String numbers: 5, 7, 6, 5, 5, 5; 5, 3, 5, 3, 3, 3.

C I

Fingerings: 1, 2, 3, 2; 1, 2, 3, 2. String numbers: 3, 3, 1, 1, 1, 1; 0, 2, 2, 0, 0, 0.

Fingerings: 0, 0, 3, 3, 0, 0, 0, 0; 3, 2, 3, 0, 0, 0, 0. String numbers: 0, 0, 3, 3, 0, 0, 0, 0.

Fingerings: 1, 0, 3, 3, 0, 0, 0, 0; 0. String numbers: 1, 0, 3, 3, 0, 0, 0, 0.

Practicar por último las siguientes fórmulas utilizando los mismos acordes precedentes

*Finally, practice the following patterns using the same chords as above.*



pista  
track 53

137

C V      C III

Arpegio      Picado (Rest stroke)

etc.

5 7      6 5 5      6 6 6      7 7 7      7 7 7 7      3 5 5      5 3 3      5 5 5      5 5 5 5      5 5 5 5

138

C V      C III

5 7      6 5 5      6 6 6      7 7 7      7 7 7 7      3 5 5      5 3 3      5 5 5      5 5 5 5      5 5 5 5

139

C V      C III

5 7      6 5 5      6 6 6      7 7 7      7 7 7 7      3 5 5      5 3 3      5 5 5      5 5 5 5      5 5 5 5

## 5) RASGUEADOS

### 5) RASGUEADOS

El rasgueado es una técnica típica de la guitarra flamenca. Es una fórmula rítmica bien precisa que crea una sonoridad particular, siendo ésta su principal característica.

*The rasgueado is a typical strumming technique for flamenco guitar. It is a precise rhythm pattern that creates the sound characteristic of flamenco.*

Existen varios tipos de digitación de la mano derecha:

*There are several types of fingering for the right hand:*

1) El **índice** hacia abajo y hacia arriba (140)

*1) Index finger downstroke and upstroke (140)*

2) Las **semicorcheas** *x a m i - a m i i* (141-143)

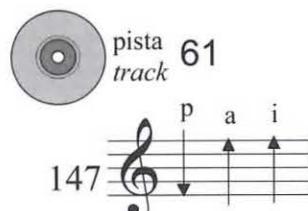
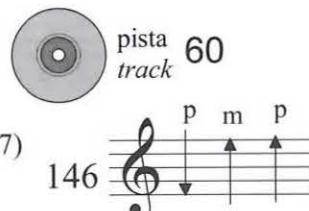
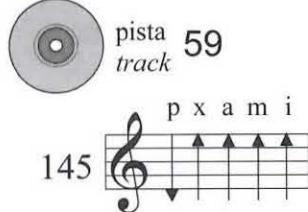
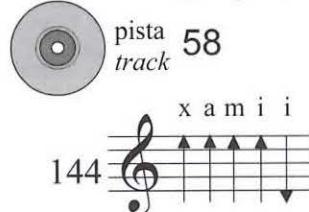
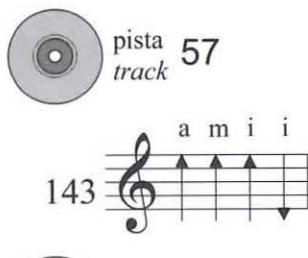
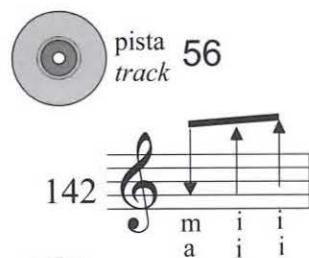
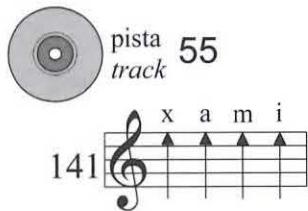
*2) Sixteenths: x a m i - a m i i (141-143)*

3) Los **cinquillos** *x a m i i - p x a m i* (144-145)

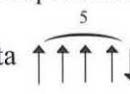
*3) Quintuplets: x a m i i - p x a m i (144-145)*

4) Los **tresillos** *p m p - p a i - m i i - a i i* (142-146-147)

*4) Triplets: p m p - p a i - m i i - a i i (142-146-147)*

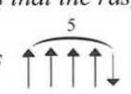


Como podemos apreciar en los ejemplos arriba descritos, el rasgueado tiene su propia sonoridad musical.

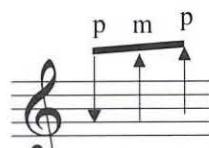
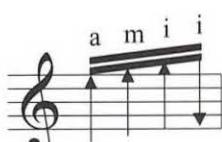
Por lo que una fórmula así descrita  debe tocarse como un cinquillo musical, igual por lo que respecta a la semicorchea y los tresillos.

Las flechas en el pentagrama tienen la misma función de las notas.

*We can see in the above examples that the rasgueado has its own particular musical sound.*

*Therefore, a pattern indicated as  should be played as a musical quintuplet. The same is true for triplets and sixteenths.*

*The arrows on the pentagram have the same function as notes..*



Es mejor ejercitarse lentamente dedo a dedo para conseguir el control y el equilibrio necesario para una buena ejecución a cualquier velocidad.

Para terminar se puede seguir el rasgueado con el dedo índice (*i*), el cinquillo *x a m i i* y la semicorchea *a m i i* en dos modos esenciales:

*It is best to practice slowly one finger at a time to gain the control and balance needed for good results at any speed. You can play the rasgueado with the index finger (*i*), quintuplet (*x a m i i*) and sixteenths (*a m i i*) in two basic ways:*

1) Empezando con los dedos de la mano derecha simplemente plegados sobre sí mismos para obtener sonoridades más dulces (**rasgueados abiertos**).

*1) Starting with the right-hand fingers simply folded inward to get a more mellow sound (open rasgueado).*

2) Ahora los dedos *i m a* se lanzan con la ayuda del pulgar.

*2) Now fling the *i m a* fingers open with the aid of the thumb.*

Durante el estudio se aconseja el uso del metrónomo, empezando con una velocidad lenta y aumentándola progresivamente.

*It is a good idea to use the metronome when practicing, starting at slow speed and increasing gradually.*

Examinamos los siguientes puntos:

*Let's look at the following points:*

## I) TIPOS DE RASGUEADOS

*Types of rasgueados*

## II) ESTUDIO BÁSICO

*Basic study*

## III) EJERCICIOS CON SEMICORCHEAS, CINQUILLOS Y TRESILLOS

*Exercise with sixteenths, quintuplets and triplets*

## IV) EJERCICIOS EN COMPAS\* DE 12/4 CON DISTINTAS DIGITACIONES

*Exercise in 12/4 compas\* (time) with different fingerings*

## V) EJERCICIOS VARIOS

*Miscellaneous exercises*

\*Termino usado en la música flamenca para indicar la medida rítmica.

\**Compas* is the Spanish word for meter and time signature.

*In flamenco it also refers to the rhythmic cycle of a flamenco style.*

## I) TIPOS DE RASGUEADOS

### I) TYPES OF RASGUEADOS

The sheet music consists of five staves of guitar tablature. Staff 1 shows a sequence of single notes (i, i, i, p, mΔ, m, m, i, i). Staff 2 shows a sequence of sixteenth-note patterns: x a m i i, x a m i i, a m i i, a i i, i a i. Staff 3 shows a sequence of sixteenth-note patterns: x a m i i, x a m i i, x a m i i, p, p a i p, p a i p. Staff 4 shows a sequence of sixteenth-note patterns: p a i, p a i p, p m p, p m p, p m p, p m p. Staff 5 shows a sequence of sixteenth-note patterns: p m p, p m p, p m p, p m p, p m p.

## II) ESTUDIO BÁSICO

### II) BASIC STUDY



pista  
track 62

Para la mano izquierda se puede usar cualquier acorde  
*The left hand may play any chord.*

148

x a      x a  
etc.

149

x a m      x a m  
etc.

150

x a m i      x a m i  
etc.



pista  
track 63

Estudio con acentuación  
*Practicing accents*

151

> x a m i      x a m i      x a m i      x a m i

## III) EJERCICIOS CON SEMICORCHEAS, CINQUILLOS Y TRESILLOS

### III) STUDY WITH SIXTEENTHS, QUINTUPLETS AND TRIPLETS



pista  
track 64

152

x a m i      x a m i



pista  
track 65

153

x a m i i      i i      i i



pista  
track 66

155

x a m i i      x a m i i      i i



pista  
track 67

157

a m i i      i i      i i



pista  
track 68

159

a m i i      a m i i      i i

Con Golpe  
*With finger taps*

154

5      i □

156

5      5      i □

158

i □

160

i □



pista  
track 69

161

etc.



pista  
track 70

162

etc.



pista  
track 71

163

etc.



pista  
track 72

164

etc.



pista  
track 73

165

etc.



pista  
track 74

166

etc.

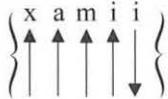
#### IV) EJERCICIOS EN COMPÁS DE 12/4 CON DISTINTAS DIGITACIONES

*IV) RASGUEADO EXERCISE IN 12/4 TIME WITH DIFFERENT FINGERINGS*



pista  
track 75

digitación  
*fingering*      x, a, m, i, i.

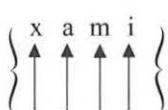


167



pista  
track 76

digitación  
*fingering*      x, a, m, i.



168



pista  
track 77

digitación      a, m, i, i.

*fingering*

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

169      a m i i a m i i a m    i i a m i i a m i    a m i i a m i i a m i    a m i i a m i i a m i    a m i i a m i i a m i    a m i i a m i i a m i    a m i i a m i i a m i    a m i i a m i i a m i    a m i i a m i i a m i    a m i i a m i i a m i    a m i i a m i i a m i    a m i i a m i i a m i



pista  
track 78

digitación      m, i, i.  
*fingering*      a, i, i.

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

170      a i i a i i a i i a    i i a i i a i i a    i a i i a i i a i    i a i i a i i a i    i a i i a i i a i    i a i i a i i a i    i a i i a i i a i    i a i i a i i a i    i a i i a i i a i    i a i i a i i a i    i a i i a i i a i    i a i i a i i a i



pista  
track 79

digitación      a, m, i.  
*fingering*

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

171      a m i a m i a m i a    m i a m i a m i a m    i a m i a m i a m i a m    i a m i a m i a m i a m    i a m i a m i a m i a m    i a m i a m i a m i a m    i a m i a m i a m i a m    i a m i a m i a m i a m    i a m i a m i a m i a m    i a m i a m i a m i a m    i a m i a m i a m i a m    i a m i a m i a m i a m

**Importante:** Practicar con la siguiente digitación  
*Important: Practice with the following fingering also.*



pista  
track 80

digitación      p, a, i.  
*fingering*

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

172      p a i p a i p a i p    a i p a i p a i p a    i p a i p a i p a i p a    i p a i p a i p a i p a    i p a i p a i p a i p a    i p a i p a i p a i p a    i p a i p a i p a i p a    i p a i p a i p a i p a    i p a i p a i p a i p a    i p a i p a i p a i p a    i p a i p a i p a i p a    i p a i p a i p a i p a

## V) EJERCICIOS VARIOS

V) MISCELLANEOUS EXERCISES



pista  
track 81

173



pista  
track 82

174



pista  
track 83

175



pista  
track 84

176



pista  
track 85

177

0 0 0 0  
0 0 0 0  
1 1 1 1  
2 2 2 2



pista  
track 86

178

0 0 0 0  
0 0 0 0  
1 1 1 1  
2 2 2 2



pista  
track 87

179

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



pista  
track 88

180

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



pista  
track 89

181

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

## 6) GOLPE

### 6) FINGER TAPS

La técnica del golpe consiste en una percusión obtenida golpeando con algunos dedos de la mano derecha sobre la tapa de la guitarra.

Este movimiento puede ser efectuado solo o combinándolo con notas o acordes. Veamos las distintas posibilidades en los ejemplos abajo descritos

*Finger taps are percussive tapping of the fingers of the right hand on the guitar's soundboard. A finger tap can be done alone or in combination with notes or chords on any of the strings. The following examples show the various possibilities:*

pista track 90  
182

El golpe descrito normalmente se ejecuta con el dedo anular (a).  
*This drawing indicates a tap with the ring finger (a).*

pista track 91  
183

Golpe con el dedo anular, combinado con las notas, en este caso en MI , ejecutado con el dedo pulgar.  
*A tap with the ring finger combined with a note; E is played with the thumb.*

pista track 92  
184

Golpe con el dedo anular, combinado con el acorde, en este caso en MI , ejecutado con el dedo pulgar.  
*A tap with the ring finger combined with a chord; E is played with the thumb.*

pista track 93  
185

Golpe con el dedo anular, combinado con el acorde, en este caso en Do, ejecutado con el índice.  
*A tap with the ring finger combined with a chord; C is played with the index finger.*

pista track 94  
186

El golpe  $\Delta$  descrito se ejecuta con el dedo medio (o índice) en correspondencia con la sexta cuerda  
*The tap ( $\Delta$ ) indicated by the triangle is done with the middle (or index) finger next to the sixth string.*

pista track 95  
187

Golpe con el dedo anular antes del acorde.  
*Tap with the ring finger before the chord.*

pista track 96  
188

Golpe con el dedo anular después del acorde.  
*Tap with the ring finger after the chord.*

## EJERCICIOS CON EL GOLPE

### FINGER TAPPING EXERCISES



pista  
track 97

189

MI (E) FA (F)

etc.

This exercise consists of two measures of sixteenth-note patterns. The first measure starts with a bass note followed by sixteenth notes. The second measure starts with a bass note followed by sixteenth notes. The pattern continues with a bass note followed by sixteenth notes. The first measure has dynamic markings 'p' over 'MI (E)' and 'p' over 'FA (F)'. The second measure has a red 'p' over the bass note. A diagonal line connects the 'MI (E)' and 'FA (F)' markings. The measure numbers '189' and '190' are at the beginning of each measure respectively.



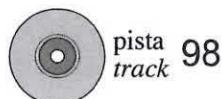
pista  
track 98

190

MI (E) FA (F)

etc.

This exercise consists of two measures of sixteenth-note patterns. The first measure starts with a bass note followed by sixteenth notes. The second measure starts with a bass note followed by sixteenth notes. The pattern continues with a bass note followed by sixteenth notes. The first measure has dynamic markings 'p' over 'MI (E)' and 'p' over 'FA (F)'. The second measure has a red 'p' over the bass note. A diagonal line connects the 'MI (E)' and 'FA (F)' markings. The measure numbers '189' and '190' are at the beginning of each measure respectively.



191

MI (E)

etc.

This exercise consists of two measures of sixteenth-note patterns. The first measure starts with a bass note followed by sixteenth notes. The second measure starts with a bass note followed by sixteenth notes. The pattern continues with a bass note followed by sixteenth notes. The first measure has dynamic markings 'p' over 'MI (E)' and 'p' over 'FA (F)'. The second measure has a red 'p' over the bass note. A diagonal line connects the 'MI (E)' and 'FA (F)' markings. The measure numbers '189' and '191' are at the beginning of each measure respectively.



192

etc.

This exercise consists of three measures of sixteenth-note patterns. The first measure starts with a bass note followed by sixteenth notes. The second measure starts with a bass note followed by sixteenth notes. The third measure starts with a bass note followed by sixteenth notes. The pattern continues with a bass note followed by sixteenth notes. The first measure has dynamic markings 'p' over 'MI (E)' and 'p' over 'FA (F)'. The second measure has a red 'p' over the bass note. A diagonal line connects the 'MI (E)' and 'FA (F)' markings. The measure numbers '189' and '192' are at the beginning of each measure respectively.

## LIGADOS CON ABERTURA DE LOS DEDOS DE LA MANO IZQUIERDA

*SLURS WITH OPEN LEFT-HAND FINGERS*

193

a

Ejercitarse las digitaciones siguientes de la mano izquierda utilizando el mismo modelo 193a

*Practice the following left-hand fingerings with the pattern in 193a*

b      c      d      e      f

g      h      i      l      m      n

o      p      q      r      s      t

Digitaciones 1 2 4 y 1 3 4 con abertura 1 - 2 / 1 - 4 y 3 - 4 / 1 - 4

1 2 4 and 1 3 4 fingerings with open 1-2 / 1-4 and 3-4 / 1-4

194

a

Musical staff 194a shows a series of eighth-note patterns. The top line uses a treble clef and the bottom line uses a bass clef. Fingerings are indicated above the notes: 1 2 4, 1 3 4, 1 2 4, 1 3 4, 1 2 4, 1 3 4, 1 2 4, 1 3 4. The bottom line has corresponding fingerings below the notes: 3 5 7, 3 5 7, 3 5 7, 3 5 7, 3 5 7, 3 5 7.

Musical staff 194b shows a series of eighth-note patterns. The top line uses a treble clef and the bottom line uses a bass clef. Fingerings are indicated above the notes: 2 4 6, 2 4 6, 2 4 6, 2 4 6, 2 4 6, 2 4 6. The bottom line has corresponding fingerings below the notes: 2 4 6, 2 4 6, 2 4 6, 2 4 6, 2 4 6, 2 4 6.

Musical staff 194c shows a series of eighth-note patterns. The top line uses a treble clef and the bottom line uses a bass clef. Fingerings are indicated above the notes: 1 3 5, 1 3 5, 1 3 5, 1 3 5, 1 3 5, 1 3 5. The bottom line has corresponding fingerings below the notes: 1 3 5, 1 3 5, 1 3 5, 1 3 5, 1 3 5, 1 3 5.

Ejercitarse las digitaciones siguientes de la mano izquierda utilizando el mismo modelo 194a

Practice the following left-hand fingerings with the pattern in 194a

Fingerings labeled b through f are shown for the first measure of staff 194a. Fingering b: 1 2 4. Fingering c: 1 2 4. Fingering d: 1 4 2. Fingering e: 1 4 2. Fingering f: 1 4 2.

Fingerings labeled g through n are shown for the second measure of staff 194a. Fingering g: 2 1 4. Fingering h: 2 1 4. Fingering i: 2 1 4. Fingering l: 2 4 1. Fingering m: 2 4 1. Fingering n: 2 4 1.

Fingerings labeled o through t are shown for the third measure of staff 194a. Fingering o: 4 1 2. Fingering p: 4 1 2. Fingering q: 4 1 2. Fingering r: 4 2 1. Fingering s: 4 2 1. Fingering t: 4 2 1.

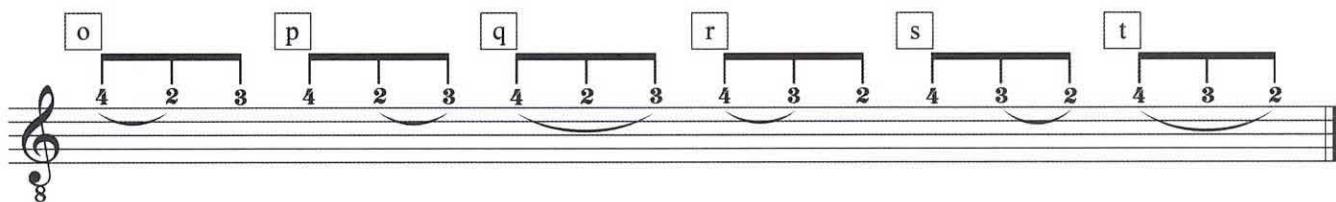
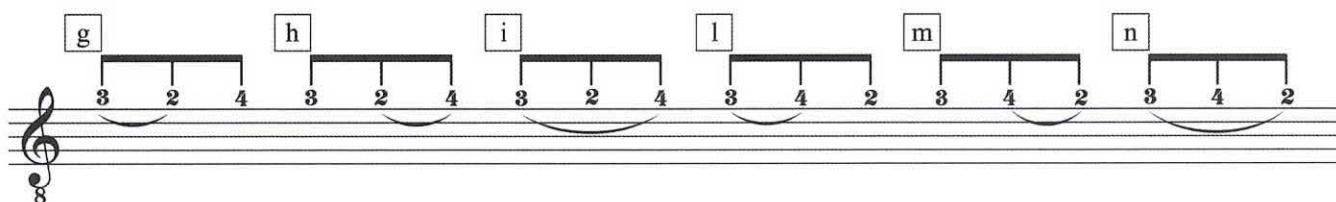
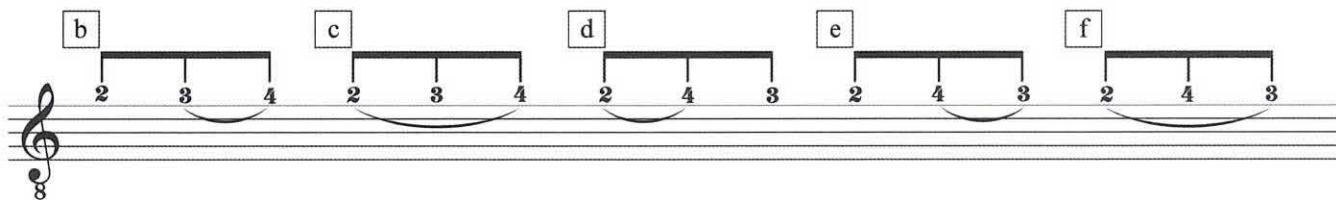
Ejercitarse las digitaciones siguientes de la mano izquierda utilizando el mismo modelo 194a  
 Practice the following left-hand fingerings with the pattern in 194a

Digitaciones 2 3 4 con abertura 3 - 4 y 2 - 4  
 2 3 4 fingerings with open 3-4 and 2-4

195

Ejercitarse las digitaciones siguientes de la mano izquierda utilizando el mismo modelo 195a

Practice the following left-hand fingerings with the pattern in 195a





toque  
track 99

## EL MARTILLO

Estudio de pulgar  
*Thumb study*

Juan Lorenzo

Sheet music for guitar thumb study 'El Martillo'. The music is in 3/4 time, treble clef, and consists of two measures. The first measure starts with a triplet of eighth notes (3 2 1). The second measure continues with a sixteenth-note pattern. Fingerings are indicated below the notes.

Sheet music for guitar thumb study 'El Martillo'. The music is in 3/4 time, treble clef, and consists of two measures. The first measure starts with a triplet of eighth notes (3 2 1). The second measure continues with a sixteenth-note pattern. Fingerings are indicated below the notes.

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12

1 4 1 4  
1 4 1 2 1 2 3 4  
1 3 2 4 1 3 4  
1 2

5 6 7 4 5 5 1 0  
3 6 4 7 5 6 7 5 5 3 4 3 1 2 1  
2 5 3 6 4 7 2 3 1 0 2 0 7 6 7 0

14

1 2 4  
1 2 3 1 2 3 4 2 1 0 2  
2 1 3 0

3 4 6 4 1 2 0 1 2 1 2 3 1 0 2 0 7 6 7 0  
6 3 2 1 0 2 0 7 5 5 10 7 8 7 5 5 4 3 5

16

C V  
1 3 0 0  
3 1 1  
4 3 2 1  
4 3 2 1

C VII  
4 8 2 1  
4

C V  
4 3 2 1

0 0  
7 5 5 5  
10 9 7 8 10 7 8 7 5 6  
7 5 5 4 3 5

18

C IV  
4 3 2 1  
4

C III  
7 5 5 5 5 5 4 3 5  
0 7 5 5 5 5 4 3 5

C I

20

3 1 3 1 0 0  
2 1 1 0 3 1 0 2 1 3 2 0 3 2 0 4 1 0  
3 2 1 2 1 3 2 0 3 2 0 4 1 0



pista  
track 99

# PASEO

Estudio de picado  
*Picado study*

Juan Lorenzo

C V \_\_\_\_\_

a m i

C III \_\_\_\_\_

CV \_\_\_\_\_

a m i

C IX \_\_\_\_\_

C X

C III \_\_\_\_\_

18

22

27

32

37

42

47

52

57

10-8-10-8-6-8 | 6-5-6-5-7-5 | 7-5-7-5-4-5 | 4-7-4-7-5-7 | 5-3-5-3-7-3

10-8-10-8-6-8 | 6-5-6-5-7-5 | 7-5-7-5-4-5 | 4-7-4-7-5-7 | 5-3-5-3-7-3

62

i m

7-5-7-5-3-5 | 3-7-3-7-5-7 | 3-2-5-3-2-5 | 3-2-5-3-2-5

7-5-7-5-3-5 | 3-7-3-7-5-7 | 3-2-5-3-2-5 | 3-2-5-3-2-5

67

i m 4

3-2-5-4-2-5 | 4-8-8-8-7-5-8-6-5 | 7-5-4-2-5-3 | 2-5-2-0-3-0

3-2-5-4-2-5 | 4-8-8-8-7-5-8-6-5 | 7-5-4-2-5-3 | 2-5-2-0-3-0

72

i m i m i m i m i m i m i m i m i m i m i m i m i m

3-2-3-3-2-3 | 2-0-2-0-2-0 | 0-1-0-0-1-0 | 1-0-1-1-0-1 | 1-0-1-1-0-1

77

i m i m i m i m i m i m i m i m i m i m

0 0 0 0 0 | 0 0 0 0 0 | 0 2 0 0 2 0 | 2 3 2 2 3 2

81

i m 4

3 1 2

1 0 2 0 3 | 2 0 3 2 | 0 2 0 3 2 0 | 3 0 2 3 0 2

p

85

m i

0 1 3 0 1 3 | 1 1 1 3 0 1 3 1 | 0 1 3 0 1 3 0 1 3 0 1 0

89

3 0 1 3 0 3 | 1 2 0 1 3 1 | 0 0 2 0 1 0 | 2 3 0 2 0 2

93

0 2 3 0 2 0 | 3 0 2 3 0 | 2 3 0 2 3 2 | 0 2 3 0 2 0

97

3 5 2 3 5 2 | 4 5 7 5 6 8 | 5 7 8 7 8 7 | 5 7 5 3 5 3

101

1 3 1 0 1 0 | 3 5 3 1 3 1 | 0 1 0 2 4 2 | 0  
0 3 2 0 3 1 3

105

3 0 2 3 0 2 | 3 0 2 0 1 3 | 0 1 3 1 0 3 | 0 1 0 2 3  
3 0 2 3 0 2 0 1 3 0 1 0 2 3



pista  
track 99

## VIRTUOSO

Estudio de arpegio / picado  
*Picado-arpeggio study*

Juan Lorenzo

Sheet music for the first study, featuring a treble clef, 3/4 time, and a guitar neck diagram below the staff. The music consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns. Fingerings (1, 2, 3) and string numbers (0-4) are indicated on the guitar neck.

Sheet music for the second study, labeled C V and C VII. It features a treble clef, 3/4 time, and a guitar neck diagram below the staff. The music consists of three measures of sixteenth-note patterns. Fingerings (1, 2, 3, 4) and string numbers (0-10) are indicated on the guitar neck.

Sheet music for the third study, labeled C IV. It features a treble clef, 3/4 time, and a guitar neck diagram below the staff. The music consists of three measures of sixteenth-note patterns. Fingerings (1, 2, 3, 4) and string numbers (0-7) are indicated on the guitar neck.

## C II

9

## C V

12

## C V

15

## C II

18

21

3 2 3 3 3 3 3 | 1 3 2 3 1 1 1 1 1 | 0 0 1 0 0 0 0 0

2 2 2 2 2 2 | 0 2 0 2 3 2 | 1 0 1 0 0 0 0 0

0 0 0 0 0 0 | 0 0 0 0 0 0 | 2 0 0 0 0 0 0 0

C III

C I

24

0 1 2 2 2 1 | 0 0 0 0 0 0 | 3 4 3 3 3 3 3 | 1 2 1 3 1 2 1 3 | 1 1 1 1 1 1 1 1

3 2 2 2 2 2 | 3 5 3 5 3 5 | 1 3 1 3 1 3 1 3 | 1 3 1 3 1 3 1 3 | 1 3 1 3 1 3 1 3

C V

27

0 1 0 2 0 1 | 0 0 0 0 0 0 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5

0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 7 0 7 0 7 | 0 7 0 7 0 7 | 0 7 0 7 0 7

29

i m i m | 4 3 4 3 4 3 4 | 5 5 5 5 5 5 5 5 | 7 7 7 7 7 7 7 7 | 8 8 8 8 8 8 8 8 | 7 7 7 7 7 7 7 7 | 5 5 5 5 5 5 5 5



pista  
track 99

## PICANDO

Juan Lorenzo

Ejercitarse con las siguientes digitaciones  
Practice using the following fingerings:

i m, m a, i a / m i, a m, a i

MI (E)

Sheet music for MI (E) position. The key signature is G major (three sharps). The time signature is 6/8. The first measure shows a sixteenth-note pattern: i m i m i m. The second measure shows a sixteenth-note pattern: C II i m i m i m. The third measure shows a sixteenth-note pattern: i m i m i m. The fourth measure shows a sixteenth-note pattern: i m i m i m. Below the staff, there are corresponding fingerings: 0 2 3 1 0 2, 2 1 1 4 0 4, 1 2 1 3 4 1, 3 1 4 3 1 3. The fifth measure shows a sixteenth-note pattern: 0 2 1 0 2 2 2 4 0 4. The sixth measure shows a sixteenth-note pattern: 2 4 2 5 4 2 5 4 2 4.

C V

C IV

C III

C II

Sheet music for C V, C IV, C III, and C II positions. The key signature is G major (three sharps). The first measure shows a sixteenth-note pattern: i m i m i m. The second measure shows a sixteenth-note pattern: i m i m i m. The third measure shows a sixteenth-note pattern: i m i m i m. The fourth measure shows a sixteenth-note pattern: i m i m i m. Below the staff, there are corresponding fingerings: 1 3 4 2 1 4, 1 4 1 2 3, 1 2 1 3 3 1, 1 2 4 2 1 2 4 #2. The fifth measure shows a sixteenth-note pattern: 5 7 6 5 5 7 4 4 4 6 7. The sixth measure shows a sixteenth-note pattern: 3 5 3 5 3 5 2 4 2 4 6 4.

C II

Sheet music for C II position. The key signature is G major (three sharps). The first measure shows a sixteenth-note pattern: i m i m i m. The second measure shows a sixteenth-note pattern: i m i m i m. The third measure shows a sixteenth-note pattern: i m i m i m. The fourth measure shows a sixteenth-note pattern: i m i m i m. Below the staff, there are corresponding fingerings: 0 1 2 0 4, 1 2 1 3 3 1, 1 2 1 3 3 1, 1 2 4 2 5 4. The fifth measure shows a sixteenth-note pattern: 0 2 2 0 4 0 1 2 2 0 4.

MIm (Em)

Sheet music for MIm (Em) position. The key signature is E major (one sharp). The first measure shows a sixteenth-note pattern: i m i m i m. The second measure shows a sixteenth-note pattern: i m i m i m. The third measure shows a sixteenth-note pattern: i m i m i m. The fourth measure shows a sixteenth-note pattern: i m i m i m. Below the staff, there are corresponding fingerings: 0 2 3 0 0 4 1 0 2 0 4, 0 3 4 2 1 0 3 1 0 2. The fifth measure shows a sixteenth-note pattern: 0 0 0 4 1 0 2 0 4. The sixth measure shows a sixteenth-note pattern: 0 3 4 2 1 0 3 1 0 2.

**C II**  
*i m i m i m*  
  
**C VII**  
*i m i m i m*  
  
*0 3 2 2 1 0 4 2 4 3 2 3 7 9 9 8 7 10 8 7 10 8 7 9*

**C V**  
*i m i m i m*  
  
*5 7 5 8 7 5 8 7 5 7 3 5 3 5 3 7 4 2 4 5 4 5*

**C III**  
*i m i m i m*  
  
**C II**  
*i m i m i m*  
  
*1 2 1 3 1 4 3 2 1 3 5 3 5 3 7 4 2 4 5 4 5*

**C III**  
*i m i m i m*  
  
**C II**  
*i m i m i m*  
  
*1 2 1 3 1 4 3 2 1 3 5 3 5 3 7 4 2 4 5 4 5*

*0 3 5 3 5 3 7 2 4 2 4 5 4 5 4 0 0 12*



pista  
track 99

## RITMO EN DOCE

Estudio de rasgueados

*Rasgueado study*

Juan Lorenzo

C V

C III

C II

1

C III

1

C I

a m i a m i a m i a

II

m i a m i a m i a m i a m i a m i a m i a m i a m i a m

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

14

a m i a m i a m i a m i a m i a m i a m i a m i a m i a m i

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

17

a m i a m i a m i a m i a

0	0	1	1	0	1	1		
0	0	1	1	0	1	1		
1	2	2	2	0	1	1		
2	2	2	2	0	1	1		
2	2	2	2	0	1	1		

19

i i i

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

# INSTRUCCIONAL · DIDÁCTICA

## JUAN LORENZO

Nacido en Italia, de origen español. Ha alcanzado, por méritos propios, un lugar privilegiado en el panorama flamenco europeo. Completó sus estudios musicales en Sevilla con Mario Escudero y Miguel Pérez, tocando también en los tablaos más selectos de la ciudad.

En 1996 fundó su propia compañía llamada "Flamenco Libre" ofreciendo giras por Italia, España, Francia, Inglaterra, Alemania, Suiza y Túnez. Ha formado dúo con el guitarrista clásico Flavio Sala y ha tocado con orquestas de Europa, Estados Unidos y Rusia. Intervino en la grabación del vídeo "La Feria de Abril" con la Fundación Cristina Heeren de Sevilla.

En su extensa carrera profesional ha colaborado con prestigiosos artistas internacionales como Víctor Monge "Serranito", José Luis Postigo, Merengue de Córdoba, Oscar Herrero, José de la Tomasa, José Greco, Antonio Márquez, Andrea Bocelli, M. Reyes de "Gipsy Kings", Al di Meola...

Interesado por la enseñanza del flamenco, ha escrito numerosos ensayos, libros y métodos. Se ha convertido en uno de los profesores de guitarra flamenca más solicitados dentro y fuera de Italia.



Born in Italy of Spanish parents. By his own merits he has earned a privileged place on the European flamenco scene. He studied music in Seville under Mario Escudero and Miguel Pérez and played in the city's most select 'tablaos'.

In 1996, Juan Lorenzo founded his own flamenco company, called 'Flamenco Libre', and has toured Spain, France, England, Germany, Switzerland, and Tunisia. He has played together with classical guitarist Flavio Sala and with orchestras in Europe, the United States and Russia. He took part in recording a video entitled 'La Feria de Abril' with the Cristina Heeren Foundation of Seville.

In his extensive career he has collaborated with prestigious international artists like Víctor Monge 'Serranito', José Luis Postigo, Merengue de Córdoba, Oscar Herrero, José de la Tomasa, José Greco, Antonio Márquez, Andrea Bocelli, M. Reyes of the 'Gipsy Kings', Al di Meola and others.

His interest in teaching flamenco has led him to write numerous essays, books and methods, and he has become one of the most sought-after flamenco guitar teachers in Italy and elsewhere.

**Nuevo y completo trabajo pedagógico** especialmente indicado para la práctica y desarrollo de la técnica de la guitarra flamenca: rasgueados, alzapúa, trémolo, picado, golpe... **Recomendado** como método de estudio imprescindible para la formación del guitarrista flamenco.

La guitarra flamenca se identifica por un sonido característico debido básicamente a su particular técnica, por lo que en este libro se recoge una amplia selección de ejercicios progresivos que permitirán al alumno un eficaz y gradual aprendizaje consiguiendo alcanzar, con el entrenamiento, una mejor preparación y destreza para abordar con éxito el toque flamenco.

Como complemento esencial a los ejercicios se ofrece al estudiante un disco adjunto para escuchar todos los estudios a una velocidad más lenta.

A new and complete series of exercises especially designed for practicing and developing flamenco guitar technique: rasgueados, alzapúa, trémolo, picado, finger tapping, etc. Essential for the flamenco guitarist's training.

The characteristic sound of flamenco guitar is the result of its particular technique. This book contains a wide selection of progressive exercises to help the student advance gradually and effectively along the road to becoming a skilled, professional flamenco guitar player.

The book comes with a CD so the student can hear the exercises played at slow speed.

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