

Oscar HERRERO et Claude WORMS



TRAITÉ DE GUITARE FLAMENCA



Volume 2
Technique de la Guitare Flamenca,
niveaux avancé et supérieur

English text
Texto en español

Editions COMBRE

Oscar HERRERO et Claude WORMS

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Volume 2

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Editions COMBRE
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Programme du CD

Programa del CD

CD programme

- 1 – Rasgueados – étude n°1 (por alegría) C. WORMS
 2 – Rasgueados, étude n°2 (por tango) C. WORMS
 3 – Alzapúa, étude n°1 (por soleá) C. WORMS
 4 – Alzapúa, étude n°2 (por soleá) C. WORMS
 5 – Alzapúa, étude n°3 (por tango) C. WORMS
 6 – Picado, étude n°3 (por farruca) traditionnel
 7 – Arpèges, étude n°2 (por colombiana) C. WORMS
 8 – Arpèges / picado, C. WORMS
 9 – Arpèges / picado, étude n°3 (por soleá) C. WORMS
- 10 à 17 : huit études pour guitare flamenca, niveau supérieur
- 10 – Étude n°1 (por soleá) O. HERRERO
 11 – Étude n°2 (por bulería) O. HERRERO
 12 – Étude n°3 (por siguiriyá) O. HERRERO
 13 – Étude n°4 (por fandango) O. HERRERO
 14 – Étude n°5 (por alegría) O. HERRERO
 15 – Étude n°6 (por tango) O. HERRERO
 16 – Étude n°7 (por soleá) O. HERRERO
 17 – Étude n°8 (por soleá) O. HERRERO

Guitare – *Guitarra* – Guitar :

Oscar HERRERO

Enregistrement et mixage au studio ARRIATE RECORDS
 par Jose Manuel MONTOYA (juillet-août 1996)

Sound engineer : Jose Manuel Montoya,
 in the studio of Arriate Records, July-August 1996

Grabado y mezclado en los estudios ARRIATE RECORDS
por Jose Manuel MONTOYA (julio-agosto 1996)

DUENDE FLAMENCO

Anthologie méthodique de la guitare flamenca

Transcriptions et annotations

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Volume 1A : LA SOLEA

Volume 1B : LA SOLEA

(Edition augmentée : nouvelles transcriptions
de Paco de Lucia, Enrique de Melchor,
Niño de Pura).

Volume 2A : LA BULERIA

Volume 2B : LA BULERIA

Volume 2C : LA BULERIA

Volume 2D : LA BULERIA

Volume 2E : LA BULERIA

Volume 3A : LA SIGIRIYA et LA SERRANA

Volume 3B : LA SIGIRIYA et LA SERRANA

Volume 4A : TANGOS, TIENTOS et FARRUCA

A PARAITRE

Volume 3C : LA SIGIRIYA et LA SERRANA

Volume 4B : TANGOS, TIENTOS et FARRUCA

Volume 4C : TANGOS, TIENTOS et FARRUCA

EN PREPARATION

Volume 5A : ALEGRIAS

Volume 5B : ALEGRIAS

Volume 5C : ALEGRIAS

Techniques de main droite et notation

Técnicas de mano derecha y símbolos

Right-hand techniques and notation

introduction

1) Technique de pouce

Le jeu au pouce est beaucoup plus utilisé pour la guitare flamenca que pour tout autre style de guitare.

P = attaque butée du pouce.
p = attaque pincée du pouce

L'attaque butée du pouce est très fréquente, et responsable, en grande partie, du « son flamenca ». On respectera donc scrupuleusement les indications des transcriptions sur ce point. Par exemple, la conclusion traditionnelle des *falsetas por soleá* doit être jouée :



et non
y no
and not



: attaque sèche du pouce sur un accord, des graves vers les aigus (fréquemment accompagnée d'un *golpe*, qui n'est donc pas indiqué pour cette technique sur les transcriptions).

: attaque de l'ongle du pouce, des aigus vers les graves.

alzapúa : succession attaque sèche du pouce des graves vers les aigus / attaque de l'ongle du pouce des aigus vers les graves / attaque butée du pouce sur une corde...

Notation :

1) Técnica de pulgar

En el repertorio flamenco, se suele utilizar el toque de pulgar.

P = arranque apoyado
p = arranque sin apoyar

El toque de pulgar en el repertorio flamenco es el que da a la guitarra su "sonoridad flamenca". El estudiante deberá respetar todas las indicaciones de las transcripciones que describen esta técnica.

Por ejemplo, la conclusión tradicional de las falsetas por soleá se debe tocar:

: attaque seco del pulgar en un acorde, de las graves hacia las agudas, al que se suele añadir un golpe (por eso, no lo señalamos siempre en las partituras).

: attaque de la uña del pulgar de las agudas hacia las graves.

"alzapúa": se suceden un ataque seco del pulgar de las graves hacia las agudas / un ataque de la uña de las agudas hacia las graves / un ataque apoyado del pulgar en una cuerda.

Símbolo:

1) Thumb technique

The thumb is much more used in flamenco guitar than in any other style of playing.

P = thumb played apoyando (top stroke, rest stroke)

p = thumb played tirando (free stroke)

The thumb is often used to play apoyando, and is largely responsible for the "flamenco sound". For this reason the markings in the transcriptions must be followed closely. For example, the traditional ending to *soleá falsetas* should be played:

: chord to be played by a single direct thumbstroke, from the low notes to the upper ones. (It is very often accompanied by a *golpe* which in this case is not notated.)

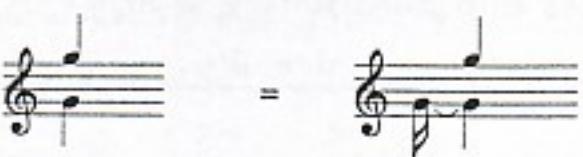
: chord to be played using the back of the thumbnail, from the high notes to the low ones.

alzapúa: sequence of chordstrokes: straight thumbstroke from low to high notes / thumbnail stroke from high to low notes / apoyando thumbstroke on a single string.

Notation:



Pouce / index : quand on joue des octaves, sixtes, tierces... avec le pouce et l'index, le pouce est buté et anticipe un peu sur la note aiguë :



Pulgar / índice: cuando uno toca con el pulgar y el índice, el pulgar se apoya y se anticipa un poco a la nota aguda:

Thumb / index: octaves, sixths, thirds are to be played with thumb and index; the thumb plays apoyando just ahead of the index finger.

2) Rasgueados

Ils ont deux fonctions différentes

a) rasgueados rythmiques

Ce sont des *rasgueados* enchaînés, chaque temps étant en général divisé en un nombre égal de battements. Les formules sont innombrables. Nous donnons ici les plus classiques, appliqués au *compás de la soleá*:

: attaque d'un doigt, des graves vers les aigus.

: attaque d'un doigt, des aigus vers les graves.

> : accentuation.

i = index ; m = majeur ; a = annulaire ; x = auriculaire.

Division en deux battements (1 temps = 1 noire)



2) Rasgueados

Tienen dos funciones diferentes.

a) rasgueados rítmicos

Son *rasgueados* vinculados. Cada tiempo se suele dividir en un número igual de arranques. Las combinaciones son innumerables. He aquí las más clásicas, aplicadas al *compás de la soleá*:

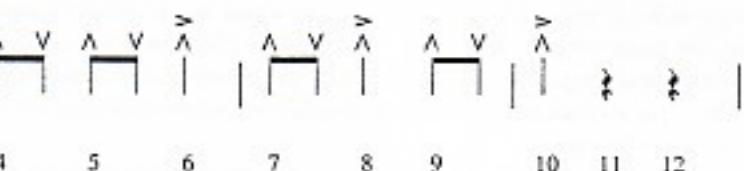
: arranque de un dedo de las graves hacia las agudas.

: arranque de un dedo de las agudas hacia las graves.

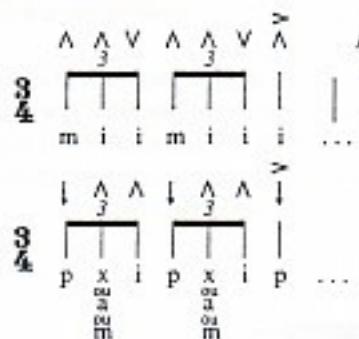
> : acentuación.

i = índice; m = medio; a = anular; x = menique

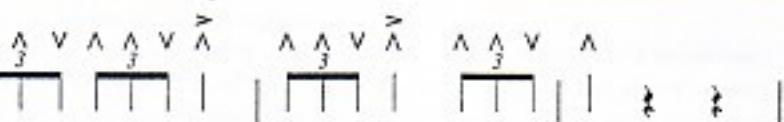
División en dos arranques (1 tiempo = 1 negra)



Division en trois battements



División en tres arranques

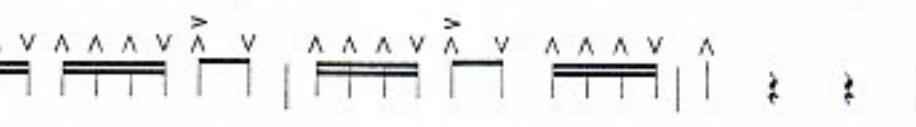


Subdivision into three (crotchet beat)

Division en quatre battements



División en cuatro arranques



Subdivision into four (crotchet beat)

Division en cinq battements

División en cinco arranques

Subdivision into five (crotchet beat)

Division en six battements

División en seis arranques

Subdivision into six (crotchet beat)

N.B.: on pourra substituer n'importe quelle technique à celles indiquées dans les transcriptions, à la condition de respecter toujours le compás.

Lors de l'exécution des *rasgueados*, le pouce de la main droite prend souvent légèrement appui sur une corde grave, à la fois pour donner un point d'équilibre à la main et pour empêcher cette corde de sonner (note étrangère à l'accord, ou non souhaitée). Nous indiquerons cette corde où repose le pouce par une croix sur la ligne correspondante de la tablature :

N.B.: se podrá instituir cualquier técnica a las que están señaladas en las transcripciones, siempre y cuando se respete el compás.

Cuando se hace un *rasgueado*, el pulgar de la mano derecha se apoya en una cuerda grave, para asentir (equilibrar) la mano y para impedir que esta cuerda, si no forma parte del acorde, suene. Señalaremos la cuerda en la que descansa el pulgar por una cruz en la cifra:

N.B.: the above techniques are suggestions, and other combinations of strokes may be used, so long as the *compás* is maintained.

When playing *rasgueados* the right-hand thumb often rests lightly on a bass string. This has the dual advantage of both steadyng the hand, and of stopping the bass string from sounding, should it not be part of the chord. This string on which the thumb rests is shown by a cross on the corresponding line in the tablature transcription:

Pendant le *rasgueado* sur l'accord de F7M, le pouce repose sur la corde de La.

Dans le cas où la note bloquée par le pouce n'est pas une corde à vide, nous l'indiquons sur la tablature. Par exemple, pour l'accord de Do 7/Sol :

Aquí en el caso de un *rasgueado* en el acorde de F7M, el pulgar de la mano derecha descansa en la quinta cuerda.

Si la nota immobilizada por el pulgar no es evidente estará escrita en la cifra.

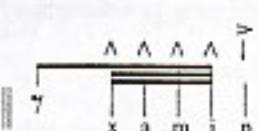
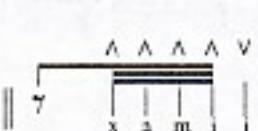
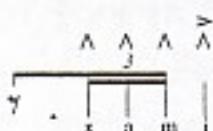
During the *rasgueado* on the F7M chord, the thumb rests on the A string.

If the note to be damped by the thumb is not an open string, this too is shown in the tablature. For example, in the chord of C7/G:

b) rasgueados de puntuación

Ils servent à conclure, ou sont insérés dans les lignes mélodiques.

Quatre formules classiques :

**b) cadential rasgueados**

These are used to draw the work to a close, or they can be used at cadential points in a melodic line. Here are four classic formulas:

**3) Accords**

accord arpégé du pouce
acorde arpegiado del pulgar
arpeggiated chord using a single thumbstroke

3) Acordes

accord arpégé p i m a
acorde arpegiado p i m a
arpeggiated chord using p i m a

3) Chords**4) Autres techniques**

* : *golpe* – coup percussif sur la table d'harmonie, par le majeur ou l'annulaire, ou les deux doigts ensemble.

A-M-I : attaque butée

a-m-i : attaque pincée



trémoi flamenco
trémolo flamenco
flamenco tremolo

4) Otras técnicas

* : *golpe* – percusión en el "golpeador" con el dedo medio, o con el anular, o con los dos dedos juntos.

A-M-I : *ataque apoyado*

a-m-i : *ataque sin apoyar*

4) Other techniques

* : *golpe* – percussive tap on the table of the guitar, using the medial or annular fingers, or both together.

A-M-I : *apoyando strokes*

a-m-i : *tirando strokes*



(écriture simplifiée dans les transcriptions)
(escritura simplificada en las transcripciones)
(simplified notation used in the transcriptions)

Main gauche et notation**Mano izquierda y símbolos****Left-hand techniques and notation**

Les guitaristes de flamenco utilisent beaucoup les ligados et glissés : on veillera à bien respecter les indications des transcriptions sur ces techniques. Il arrive que les notes soient jouées uniquement par la percussion d'un doigt de la main gauche sur une corde. Nous l'indiquons par un signe de liaison sous la note :

Los tocares suelen utilizar mucho los ligados y "glisandos". El estudiante tendrá a bien respetar las indicaciones en las transcripciones sobre dichas técnicas. Puede que se toquen unas notas sólo percutiendo la cuerda con un dedo de la mano izquierda. Lo señalaremos con un símbolo de ligado bajo la nota:



Flamenco guitarists use a lot of slurs and slides, and the student should adhere to the exact markings in the transcriptions. On occasion some notes are played only by the left-hand finger hammering on the string. We show this by a half slur under the note:

Répétitions d'accords : elles sont indiquées par des traits sur les transcriptions :

Se señalarán las repeticiones de acordes con trazo en las transcripciones:

Repeated chords are shown by an oblique line in the transcriptions:

de même
o also

Pour faciliter le déchiffrage rythmique, nous matérialisons systématiquement les syncopes par des parenthèses :

Para facilitar la lectura rítmica, indicaremos los sincopas con unos paréntesis:

For the sake of ease in sight-reading the rhythm, we have written out the syncopations using brackets:

Les guitaristes de flamenco gardent fixées les positions de main gauche aussi longtemps que possible (d'où les dissonances dues aux tenues de notes). Pour clarifier les transcriptions, nous n'avons pas écrit ces tenues. On analysera donc les partitions pour les restituer :

Los tocaores conservan las posiciones de la mano izquierda lo más tiempo posible (de ahí unas disonancias debidas a la duración de las notas). Para que la transcripción sea más clara, no hemos escrito dicho efecto. El estudiante deberá entonces analizar las partituras para restituirlas:

Flamenco guitarists maintain their left hand positions as long as possible (eventually leading to discords from held notes). To write out all these tied notes would clutter up transcriptions, so the written music should be closely studied so that the tied notes are correctly held:

Le même jeu en position est aussi la cause d'accords complexes (souvent avec cordes à vide) utilisés pour ajouter une couleur sonore aux *falsetas*, et non pour induire une séquence harmonique que l'on attendrait pour la musique classique ou le jazz.

Dans ce cas, nous avons choisi d'indiquer l'accord pensé par le guitariste, et non l'accord réellement joué :

La misma manera de tocar en posiciones fijas genera unos acordes complejos (a menudo con cuerdas al aire) utilizados para añadir cierta coloración sonora a las falsetas, y no para inducir un ciclo de acordes que uno se esperaría encontrar en música clásica o en jazz.

En tal caso hemos elegido indicar el acorde pensado por el guitarrista y no el acorde que se toca concretamente:

Playing the same music in higher positions can be the cause of complex chords (often with open strings) which are used more to give a specific colour to the *falsetas*, rather than to introduce a harmonic sequence that one might expect in the context of classical music, or jazz.

In this case we have given the name of the chord that the guitarist would be thinking of, rather than that actually played:

sera noté G / F / E et non G13 / F7M / E

se escribirá G / F / E y no G13 / F7M / E

is written as G / F / E rather than G13 / F7M / E

Rasgueados
Rasgueados
Rasgueados

section I

1

Étude n°1 (Alegria)

Travailler d'abord la 2^e partie, de la mesure 17 à la fin : la main gauche est beaucoup plus facile. La 1^{re} partie (mesures 1 à 16) est écrite dans un style de flamenco plus moderne, et les enchaînements de main gauche sont beaucoup plus difficiles.

Estudio n°1 (Alegria)

Estudiar primero la segunda parte, desde el compás 17 hasta el final: la mano izquierda es mucho más fácil. La primera parte es escrita en estilo más "moderno", y los encadenamientos de mano izquierda son mucho más difíciles.

Study no. 1 (Alegria)

Prepare the second part first, from bar 17 to the end; the left hand is much easier. The first part (bars 1 to 16) is written in a more modern flamenco style, and the left hand movements are more difficult.



E(6) Capo : 2

C♯7/9

C♯7/G♯ II

F♯ min 7

A

A min 5b

A min5b 7M

E7M

1/2 IV (cordes 1-2-3)

F7M(4)

E7M

i i i i m i i i x a m i i x a m i p

A min/F#

A min9/F# A min7

x a m i i i ...

B7

E7(9)

a m i i a m i i i i i ...

A

F# 7(9)

i ... x a m i ... p a i p a i p m

A musical score for a six-string guitar. The score consists of two staves, each with six horizontal lines representing the strings. The top staff begins with a dynamic 'V' and a downward arrow, followed by a 'p' dynamic. The bottom staff begins with a dynamic 'p'. Both staves feature a series of eighth-note chords. Between the two staves, there are several slurs and grace notes indicated by small circles with arrows. The score concludes with a dynamic 'p' and the letters 'a i'.

Etude n°2 (Tangos)

Cette étude peut être fractionnée en quatre parties à travailler séparément :

- mesures 1 à 8
 - mesures 9 à 18
 - mesures 19 à 34
 - mesures 35 à 46

Estudio n°2 (Tangos)

Este estudio puede ser dividido en cuatro partes que deben ser estudiadas separadamente.

- compasses 1 a 8;
 - compasses 9 a 18
 - compasses 19 a 34
 - compasses 35 a 46

Study no. 2 (Tangos)

This study can be divided into four parts to be worked on separately:

- bars 1 to 8
 - bars 9 to 18
 - bars 19 to 34
 - bars 35 to 46



A musical score page showing measures 1 through 8. The top staff uses a treble clef, a key signature of one sharp, and a common time signature. It features sixteenth-note patterns with various dynamics like forte, piano, and accents. The bottom staff shows a continuous eighth-note pattern with a dynamic marking of "Dynamik". Measure 1 starts with a forte dynamic. Measures 2-3 show a piano dynamic with accents. Measures 4-5 show a forte dynamic with accents. Measures 6-7 show a piano dynamic with accents. Measure 8 concludes with a forte dynamic.

A musical score for guitar and piano. The top staff shows a treble clef, a key signature of B-flat major (two flats), and a common time signature. The piano part has a bass clef and a key signature of A minor (no sharps or flats). The vocal part has lyrics: 'I am i x a m i x a m i'. The bottom staff shows a six-string guitar with standard tuning (E-A-D-G-B-E) and a capo on the 3rd fret. The guitar part consists of eighth-note chords and rests.

A musical score page for a guitar and a vocal part. The vocal part is in B-flat major (Bb) and the guitar part is in A-flat major (Ab). The vocal part has lyrics: 'x a m i' followed by a vertical bar, then 'x a m i' again, followed by another vertical bar, then 'i'. The guitar part has sixteenth-note patterns and various markings like asterisks (*), V's, and circled numbers (3, 1, 2, 1, 2, 3). The score includes a treble clef, a key signature of B-flat, a common time signature, and a staff line for the vocal part.

C7

C7(9)

III

B♭7(9)

I

C

B

B♭

A7

B♭/G

A9♭

G min7/11

F7/11

Guitar tablature for G min7/11 and F7/11 chords. The left hand is shown with fingers 1, 2, 3, and 4. The right hand uses a pick (P) and strumming patterns indicated by arrows and wavy lines.

E min7/11

A7 9b/G

1/2 II (cordes 4-3-2)

Guitar tablature for E min7/11, A7 9b/G, and 1/2 II (cordes 4-3-2) chords. The left hand is shown with fingers 1, 2, 3, and 4. The right hand uses a pick (P) and strumming patterns indicated by arrows and wavy lines.

G min7

F7M

Guitar tablature for G min7 and F7M chords. The left hand is shown with fingers 1, 2, 3, and 4. The right hand uses a pick (P) and strumming patterns indicated by arrows and wavy lines. The tab includes fingerings (a, m, i) and muting symbols (X).

C7 9/E

D min7

Guitar tablature for C7 9/E and D min7 chords. The left hand is shown with fingers 1, 2, 3, and 4. The right hand uses a pick (P) and strumming patterns indicated by arrows and wavy lines. The tab includes fingerings (a, m, i) and muting symbols (X).

E7 9b/D

A min7/E

E7 9b/D A min7/E

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 0 0 0 0 0
1 1 0 1 0 0
0 0 0 0 0 0
X X X X X X

Bb/F(6)

C B C

Bb/F(6) C B C D_b

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

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

C

D_b

C

Bb

A7 9b (G7dim)

C D_b C Bb A7 9b (G7dim)

i i i i a m i i a m i

5 5 5 5 5 5
6 6 6 6 6 6
5 5 5 5 5 5
4 4 4 4 4 4
X X X X X X

Bb/F

C7/9

Bb/F C7/9

i ~ a m i i a m i i a m i i a m i i a m i i a m i

1 1 1 1 1 1
3 3 3 3 3 3
3 3 3 3 3 3
3 3 3 3 3 3
X X X X X X

B_b7 9/F

i a m i a m i a m

A9b11

a m i i a m i

D7 11/A

III

p a i p a i p m i

G min7

p a i p m , i

C7 11/G

I

p a i p a i p m i

F7

p a i p B i

B_b7

p a i p a i p m i

III C7

p a i p

G min7

G min7 11/G[#]

p

A9b11

V

p a i p

Alzapúa

Alzapúa

Alzapúa

L'*alzapúa* est la technique de pouce la plus spectaculaire de la guitare flamenca. Elle consiste, en général sur une position d'accord fixe, à combiner une mélodie jouée en notes butées et un accompagnement joué en aller/retour du pouce.

Si vous avez bien étudié les techniques de pouce du chapitre 2, volume I, section II, l'apprentissage de l'*alzapúa* ne devrait pas vous poser de problème important. Le mécanisme peut être décomposé en trois phases, la main droite étant positionnée comme expliqué au début du chapitre 2 du volume I, section II.

- 1) attaque sèche du pouce, des graves vers les aigus, sur un accord.
- 2) attaque de l'ongle du pouce, des aigus vers les graves.
- 3) attaque butée du pouce sur une note.

N.B. : pour obtenir plus de fluidité et de vitesse, le travail du pouce peut être aidé par une légère rotation du poignet, similaire à celle du *rangueado* avec usage du pouce. Les exercices préparatoires se font en corde à vide : les notes des accords sont symbolisées sur la tablature par \circ , les notes « mélodiques » butées par \bullet .

A) Exercice n°1

C'est le phrasé « traditionnel » de l'*alzapúa*, en triolts, avec attaque graves / aigus de l'accord sur la première croche.

La alzapúa es la técnica de pulgar más espectacular de la guitarra flamenca. Consiste, por lo general, sobre una posición de acorde fijo, en combinar una melodía que se toca apoyando, y un acompañamiento que se toca con una ida y vuelta del pulgar.

Si se ha estudiado detenidamente las técnicas de pulgar (véase volumen Iro, sección II, capítulo 2), el aprendizaje de la alzapúa no debe plantear ningún problema mayor. El mecanismo puede dividirse en tres tiempos, siendo la mano derecha colocada como lo hemos descrito al principio del capítulo 2, volumen Iro, sección II.

1) ataque seco graves / agudos del pulgar en un acorde.

2) ataque agudas / graves con la uña del pulgar.

3) ataque apoyado del pulgar en una nota.

N.B.: para conseguir más fluidez y más velocidad en el toque del pulgar en alzapúa, el estudiante podrá ayudarse con la muñeca, haciendo girar ligeramente como lo hemos explicado para los rangueados con pulgar. Los ejercicios preparatorios se hacen con las cuerdas al aire. Las notas de los acordes se simbolizan por \circ y las notas melódicas apoyadas por \bullet .

A) Ejercicio nº1

La alzapúa se toca, como en el flamenco tradicional, en tresillos con ataque graves / agudas del acorde en la primera corchea.

The *alzapúa* is the most spectacular thumb technique to be found in flamenco. It consists of combining a melody played apoyando with an accompaniment played with up and down strokes by the thumb, generally in a fixed chord position.

So long as you have mastered the thumb techniques outlined in Chapter 2, volume I, part II, learning to play the *alzapúa* should not pose you any particular problem. The actual movement is composed of three parts, with the right hand placed as explained at the start of Chapter 2, volume I, part II.

1) a quick thumbstroke, from low to high strings, over a chord.

2) a second stroke using the thumbnail, from high to low.

3) an apoyando thumbstroke on a single note.

N.B.: for greater speed and agility, the thumb movement can be assisted by a slight rotation of the wrist, similar to that used for a *rangueado* with the thumb.

The preparatory exercises can be played on open strings: notes forming part of a chord are shown as \circ , and the apoyando melody notes as \bullet .

A) Exercise no. 1

This is the traditional part of the *alzapúa*, in triplets, with the low – high stroke of the chord coming on the first quaver.

N.B.:

— veillez à bien commencer cette attaque sur la corde grave indiquée (ex : 5^e corde pour le premier triplet).

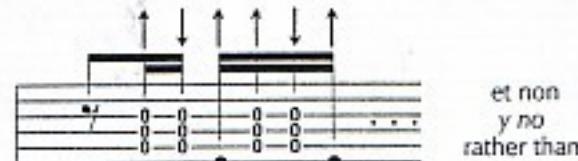
— dans la partie ascendante de l'étude, après avoir joué la note butée à la fin de chaque triplet, le pouce repose sur la corde grave à partir de laquelle l'accord suivant doit être joué : il faut donc veiller à ne jamais lever le pouce lors de cet enchaînement.

B) Exercices n°2 et 3

C'est le phrasé « moderne » de l'*alzapúa*, en doubles croches : pour chaque temps (noire), la note butée est donc située sur une double croche différente, ce qui donne une sensation de rythme syncopé permanent.

N.B.: compte tenu de la vitesse d'exécution, et pour donner plus de légèreté à l'exécution du mécanisme, on évitera pour l'*alzapúa* « moderne » d'accompagner d'un golpe l'attaque graves / aigus de l'accord.

Dans ce cas, la notation sera :



et non
y no
rather than

N.B.:

— siempre se debe empezar el acorde en la cuerda grave señalada (ej: quinta cuerda para el primer tresillo).

— en la parte ascendente del estudio: después de tocar la nota apoyada al final de cada tresillo, el pulgar descansa en la cuerda grave a partir de la cual se tocará el acorde siguiente. Nunca se debe alzar el pulgar en el momento del encadenamiento.

B) Ejercicio n°2 y 3

Como se suele hacer en el flamenco "moderno", se toca la alzapúa en semicorcheas: en cada tiempo, la nota apoyada se encuentra en una semicorchea diferente, lo que da una sensación de ritmo sincopado permanente.

N.B.: el estudiante tendrá a bien evitar en la alzapúa "moderna" acompañar con un golpe el arranque graves / agudas del pulgar para tocar este mecanismo con liviandad y poderlo realizar con rapidez.

En este caso:

N.B.:

— make sure this stroke is commenced on the low note shown (e.g., on the 5th string for the first triplet).

— in the ascending part of the study, after playing the apoyando note at the end of each triplet, the thumb should come to rest on the string which is the bass of the next chord to be played; never lift the thumb therefore during this sequence.

B) Exercises no. 2 and 3

This is the modern part of the *alzapúa* in sixteenth notes, where every apoyando note comes on a different sixteenth note of the eighth note beat, giving the feeling of permanent syncopation.

N.B.: in the "modern" *alzapúa* the performance will be lightened, and the speed easier to maintain, if the golpe is omitted from the initial stroke moving from the low strings to the high ones. In this case, the notation will be as follows:



n°2

n°3

Dans l'exercice n°3, le redoublement de la note butée constitue une difficulté supplémentaire.

Ejercicio n°3: mismo toque que en el ejercicio n°2, pero con la dificultad suplementaria de un redoble de la nota apoyada.

In exercise no. 3, the repeated apoyando note adds a further difficulty.

C) Exercices n°4 et 4 bis

Dans ces exercices, l'*alzapúa* est combinée à une liaison sur la note butée.

Les variantes 4 bis montrent d'autres manières de phrasier le même exercice : cela vous permettra de ne pas être prisonnier d'un seul modèle de coordination rythmique.

C) Ejercicios 4 y 4bis

Aquí se combina la alzapúa con un ligado de la mano izquierda en la nota apoyada.

Las variantes 4bis enseñan otras maneras de tocar el mismo ejercicio. Eso le evitard el riesgo de estar sujeto a un solo tipo de coordinación rítmica.

C) Exercises no. 4 and 4 bis

In these exercises, the *alzapúa* is combined with a slur on the apoyando note.

The variants in 4 bis show other methods of phrasing the same exercise. This will free you from the boredom of always playing the same model of rhythmic coordination.

n°4

n°4 bis

D) Étude n°1

Fajeta por soleá, en phrasé traditionnel. La mélodie en bûrées est souvent sur la même corde que les accords (graves – aigus). Il faut donc lever le pouce à chaque enchaînement du mécanisme d'*alzapúa* (vous retrouverez ce problème avec Sabicas).

Cette étude vous permettra aussi de travailler à la main gauche des enchaînements d'accords qui vous seront utiles pour la *soleá*, les *fandangos*, la *malagueña*...

D) Estudio n°1

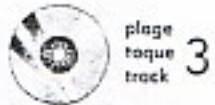
Por soleá. En flamenco tradicional, la melodía apoyada se encuentra a menudo en la misma cuerda que el bajo de los acordes. Hay que alzar el pulgar sistemáticamente en cada encadenamiento del mecanismo de la alzapúa. (El estudiante se encontrará con el problema, con Sabicas.)

Este estudio le permitirá practicar con la mano izquierda unas series de acordes que le servirán para la *soleá*, los *fandangos*, la *malagueña*...

D) Study no. 1

A fajeta por soleá, in traditional phrasing. The apoyando melody notes are often on the same strings as the chords (low – high). The thumb must therefore be lifted for each *alzapúa* sequence (this problem will also be encountered with Sabicas).

This study will also allow you to practise left-hand chord sequences which will be found useful for the *soleá*, the *fandango*, the *malagueña*, and others.



Саро : 2

G

VII

F

V

The image shows a page of sheet music for guitar. The top staff is in treble clef, 3/4 time, and G major. It features three measures of chords: C (G, B, D), G (D, G, B), and F (A, C, E). The bottom staff is in bass clef, 3/4 time, and G major. It features three measures of chords: C (E, G, B), G (B, D, G), and F (A, C, E). The music includes various strumming patterns indicated by arrows and numbers (e.g., 'j' for jump, '1', '2', '3') above the strings.

E

iv

F

v

The image shows two measures of guitar sheet music. The top staff is in E major (E IV F V) and the bottom staff is in F major (F V). The strumming pattern consists of upstrokes (indicated by arrows pointing up) and downstrokes (indicated by arrows pointing down), with a '3' written below each stroke. The guitar tablature below shows the corresponding fingerings: measure 1 uses fingers 4-4-4-5-5-7, and measure 2 uses fingers 4-4-5-5-7-9.

—

A min

V-

The image shows a musical score for a six-string guitar. The top staff is in treble clef and the bottom staff is in bass clef. The score consists of two measures. The first measure, labeled 'E IV', contains three chords: E major (root position), A major (root position), and E major (root position). The second measure, labeled 'A min V', contains three chords: A minor (root position), D major (root position), and A minor (root position). Each chord is strummed with a downward stroke. The guitar neck diagram below the staff shows the fingerings for each chord: E major has fingers 6-7-9; A major has fingers 6-7-7; and D major has fingers 5-6-7.

6

三

F

1

E7(9b)

A min (D7) G7

F E

E) Etude n°2

Falseta por soleá, en phrasé moderne. Dans les mesures 1 à 4, l'*alzapúa* est combinée à de courts passages joués en notes butées du pouce.

Respectez bien les doigtés de main gauche : notamment, pour le deuxième compás (mesures 5 à 7), le majeur reste constamment posé sur le la, et l'annulaire sur le fa ; ce procédé vous sera utile pour la soleá, les *fandangos*...

N.B. : le deuxième compás est inspiré de Paco de Lucia, et le troisième de Manolo Franco.

E) Estudio n°2

En el flamenco "moderno", se combina la alzapúa con unos toques en notas sencillas (ataque apoyado del pulgar: medidas 1 a 4)

Se debe respetar las digitaciones de mano izquierda señaladas: sobre todo para el segundo compás (medidas 5 a 7), el dedo medio se queda constantemente en el la, y el anular, en el fa; este procedimiento también le servirá para la soleá, los fandangos...

N.B.: el segundo compás está inspirado en el toque de Paco de Lucia y el tercero en el de Manolo Franco.

E) Study no. 2

A falseta por soleá, in modern phrasing. In bars 1 to 4, the *alzapúa* is combined with short passages played apoyando with the thumb.

Keep to the left-hand fingering; in the second compás especially, the second finger will remain constantly on the A, and the third on the E. Again, this will be found useful for the *soleá*, the *fandango*, and others.

N.B.: the second compás takes Paco de Lucia for inspiration, and the third Manolo Franco.

Capo : 2

A min(6/9)

G7



The image shows two measures of guitar sheet music. The first measure is in the key of F major, indicated by a key signature of one sharp (F#) and a common time signature (C). The second measure is in the key of E7, indicated by a key signature of no sharps or flats and a common time signature (C). Both measures show a strumming pattern with upstrokes (indicated by arrows pointing up) and downstrokes (indicated by arrows pointing down). Below the staff, the guitar neck is shown with fingerings: measure 1 uses fingers 2, 2, 0, 0; measure 2 uses fingers 3, 3, 0, 0. The strings are numbered 1 through 6 from bottom to top. The letter 'P...' appears under both measures.

The image shows a page of sheet music for a 12-bar blues in F major. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff is a guitar neck diagram with six strings. The music consists of two 6-bar sections. Each section starts with a 2-measure F major chord (Bm, Dm) followed by a 4-measure blues progression: Bm, Dm, Gm, C. The first section ends with a 2-measure F major chord (Bm, Dm), and the second section ends with a 2-measure F major chord (Bm, Dm). The music concludes with a final 2-measure F major chord (Bm, Dm).

E F I G III

P... P j L

F) Etude n°3

Falseta por tango, en phrasé moderne. Cette étude est un exemple de la variété des effets de syncopes et contretemps obtenue par la combinaison *alzapúa / liaisons* : travaillez soigneusement la mise en place, d'abord lentement, avec un métronome. Pour faciliter le déchiffrage, vous pouvez utiliser d'abord une battue à la croche.

N.B. : pour la main gauche, pendant toute l'étude, l'annulaire reste posé sur le si bémol aigu, et l'auriculaire sur le ré aigu (sauf pour la dernière mesure). Toutes les autres notes sont jouées en cordes à vide ou par l'index et le majeur.

- : notes fixes (annulaire et auriculaire)
- : notes mélodiques (cordes à vide, index et majeur)

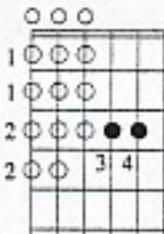
Ce procédé vous sera très utile pour tous les styles *por medio* (*tientos*, *tangos*, *siguiriyas*, *bulerías*...).

F) Estudio n°3

Este estudio le enseñará la variedad de efectos de sincopas y contratiempos conseguida por la combinación *alzapúa / ligados*. Hay que practicar primero muy lentamente y con el metrónomo (para que resulte más fácil descifrar se puede batir a la cuchilla).

N.B.: para la mano izquierda, durante todo el estudio, el dedo anular se queda en el si bemol agudo y el menique (excepto para la última medida) en el re agudo. Las demás notas se tocan, sea con las cuerdas al aire, sea con el índice y el medio.

- : notas fijas (anular y menique)
- : notas melódicas (cuerdas al aire, índice y mayor)



Este procedimiento le servirá para todos los palos "por medio" (*tientos*, *tangos*, *siguiriyas*, *bulerías*...).

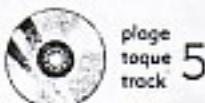
F) Study no. 3

A falseta por tango, in modern phrasing. This study is an example of the variety of syncopated effects when *alzapúa* is combined with slurs. Work at it slowly at first, using a metronome, to get every note in place. Read it through with a quaver beat to start with.

N.B.: during the entire study keep the left-hand third finger on the high B flat, and the fourth finger on the high D, except in the last bar. All the other notes are played on open strings, or by the first and second fingers.

- : fixed notes (third and fourth fingers)
- : melody notes (open strings, first and second fingers)

Capo : 2 Bb



The image shows a page of sheet music for guitar. The top half contains a musical staff with a treble clef, a key signature of one sharp, and a common time signature. It features six measures of rhythmic patterns involving eighth and sixteenth notes, with various slurs and grace notes. The bottom half provides a corresponding tablature for six strings, numbered 6 through 1 from left to right. The tablature includes fingerings (e.g., '3', '2', '0') and dynamic markings like 'P' (piano) and a circled '(3)'.

The image shows a musical score for a six-string guitar. The top part is a treble clef staff with six horizontal lines. The bottom part is a bass clef staff with five horizontal lines. A dynamic marking 'p' (pianissimo) is located on the first line of the treble staff. Above the treble staff, there are vertical arrows indicating picking direction: up, up, down, up. Below the bass staff, there are fingerings: 3-3, 3-3, 3-2, 2-0, 2-0, 0, 3-3, 3-3, 3-2, 3-3, 2-0, 3-3, 0, 3-3, 3-3, 3-3. The bass staff also features vertical arrows above it: up, up, down, up, up, down, up, up, down, up, up, down, up.

Picado
Picado
Picado

3

Étude n°1 por farruca (d'après Enrique de MELCHOR)

Étude n°2 por colombiana (d'après Enrique de MELCHOR)

Musical notation for guitar in common time, key of G major. The first measure shows a rhythmic pattern of eighth and sixteenth notes. The second measure begins with a fermata over the first note. Fingerings and muting instructions are provided.

Fingerings:

- Mute (M) at the beginning of the first measure.
- 1 M I 1 M I 1 M I 1 A
- 4-0-3-0-2-0-3-0-4-0-3-0-2-0-3-0
- 0
- Mute (M) at the beginning of the second measure.
- 1 M I M ...
- 2-0-2-1-2-4-2-1-4-2-0-4-2-0-2-0-4-0-2-4-1-2-0-2-3-0-2-4
- 0

Musical notation for guitar in common time, key of G major. The first measure shows a rhythmic pattern of eighth and sixteenth notes. The second measure begins with a fermata over the first note. Fingerings and muting instructions are provided.

Fingerings:

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

Musical notation for guitar in common time, key of G major. The first measure shows a rhythmic pattern of eighth and sixteenth notes. The second measure begins with a fermata over the first note. Fingerings and muting instructions are provided.

Fingerings:

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

Musical notation for guitar in common time, key of G major. The first measure shows a rhythmic pattern of eighth and sixteenth notes. The second measure begins with a fermata over the first note. Fingerings and muting instructions are provided.

Fingerings:

- 1-1-2-0-2-1-2-4-2-1-2-1-1-4-2-0-4-2-0
- A
- V
- X a m i
- 0-0-0-0-0-0-0-0-0-0



Étude n°3 por farruca

M I M I M ...

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

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

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

1 M I M I ... etc.

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

Étude n°4 por tangos (d'après Niño de PURA)

The image shows a musical score for a guitar. The top staff is a melodic line in treble clef, 4/4 time, with a key signature of two sharps. It features eighth-note patterns with various slurs and grace notes. The bottom staff is a harmonic bass line in bass clef, also in 4/4 time with a key signature of two sharps. It consists of eighth-note patterns with slurs and rests. The lyrics "I M I M I M I M . ." are written below the top staff, and the harmonic bass line has numerical markings below it: 15-14-12, 15, 14, (14), 12, 14, 15, 15-14-12, 15, 14, (14), 12, 14, 15.

A musical score for guitar featuring two staves. The top staff shows a melodic line with various note heads and stems, some with slurs and grace notes. The bottom staff shows a harmonic progression with numbered frets (e.g., 10, 9, 7) and letter labels (e.g., G7). The score includes fingerings (e.g., 3, 2, 1, 3, 1), dynamic markings (e.g., M..., P, i, p), and a measure number (1).

A musical score for guitar featuring six staves of tablature and standard notation. The top staff shows chords A, Ab, G, II, F#7, and A7. The bottom staff shows the corresponding fingerings and string numbers. The first two measures show chords A and Ab. The third measure shows chord G. The fourth measure shows chords II and F#7. The fifth measure shows chord A7. The sixth measure shows chords V and A.

B7

E min

B min

F#7

I.

II

II

2.

F#7/A#

(A7)

D

D7

G

III

Pos II

F#

1-0-3-1-3-4-3-1
4-3-1-4-3-1-4-2
5-4-2-5-4-2-5-3
2-2-2-3-3-4-4-2
1-p-a-i-p
II ↓ A ↓ A ↓

G(6)

(A) 1-0-3-1-3-4-3-1
(B) 4-3-1-4-3-1-4-2
5-3-2-3
1-M-I-M

(F#)

G7M

4-2-1-1-1-3-0-1-2-0
5-3-2-2-1-3-0-2-3-0
2-2-2-0
4-2-1-2
1-M-I-M
5-3-2-3

F#

G7M

(F#)

4-2-1-1-1-3-0-1-2-0
5-3-2-2-1-3-0-2-3-0
2-2-2-0
4-1-3-0-1-0
1-M-A-m-i
M-P-a
I-M-I-M
I-M-I
I-M-I-M

B min7

E7

3-2-0-2-1-2
4-2-1-1-1-3-0-1-2-0
2-2-2-0
1-M-I-M
I-P-a
I-M-I-M

A7



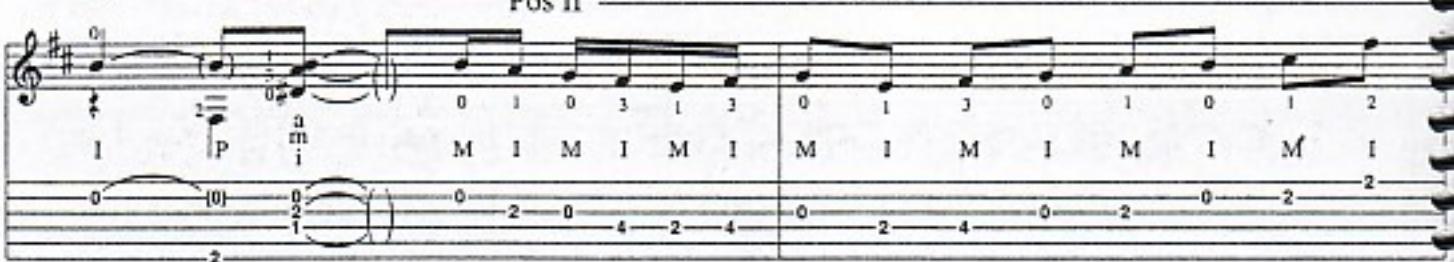
1/2 II D

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

M I M I M M I M I M M I M I M

B7

(E min7)



Pos II

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

M I M I M I M I M I M I M I

F#



II

0 2 1 0 1 0 3 1 3 1 4 1 3 1 0 2 1 p a i p

M I M I ...

Pos II

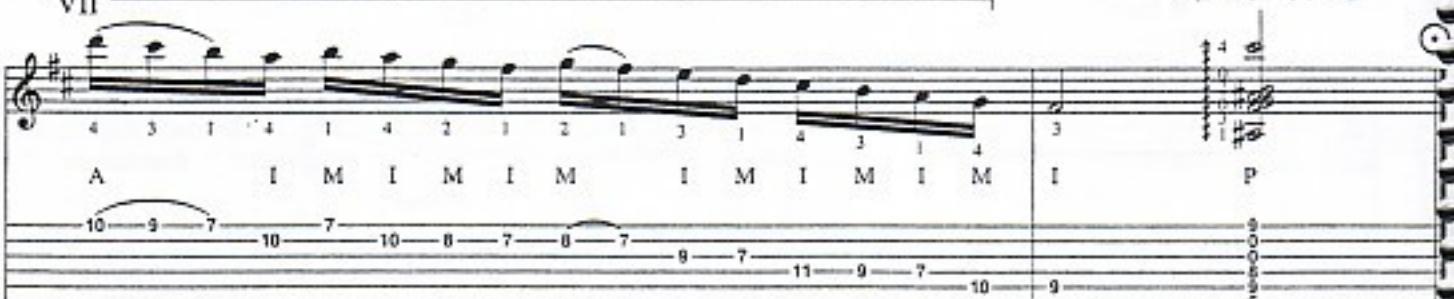


1 0 2 0 1 2 4 1 2 4 1 3 2 3 0 2 3 5 2 3 5 7 9

M i M I M I M I M I M I M I M I M

VII

F#9b(11) / A#



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

A I M I M I M I M I M I M I P

10 9 7 10 7 10 8 7 8 7 9 7 11 9 7 10 9

Étude n°5 por alegrías « Silencio » (d'après Victor Monge « SERRANITO »)

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with six horizontal lines representing the strings. The bottom staff is a bass clef staff with five horizontal lines representing the strings. The score consists of four measures. Measure 1 starts with a 'A min' chord (three vertical stems) followed by a '1/2 V' (two vertical stems). Measures 2 and 3 show a 'E7' chord (one vertical stem) followed by a 'A min' chord (three vertical stems). The lyrics 'i am i' are written below the notes. The guitar tablature below the staff shows fingerings: measure 1 has '0-0-0-0'; measure 2 has '0 5-5-5-5'; measure 3 has '5 7-7-7-7'; measure 4 has '7 8-8-8-8'. Measure 4 ends with a '0 0-3' tab.

A musical score for guitar in A minor. 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 and a common time signature. The score consists of two parts: a vocal line with lyrics and a guitar line with tablature. The vocal line starts with a piano dynamic (P) and proceeds through various dynamics including piano (P), forte (F), and accents (>). The lyrics are: "m a I M I M". The guitar tablature below shows six strings with fingerings and a pick direction indicator. The first measure has a 10th fret on the 6th string. The second measure has a 7th fret on the 5th string. The third measure has a 0th fret on the 4th string. The fourth measure has a 4th fret on the 3rd string. The fifth measure has a 5th fret on the 2nd string. The sixth measure has a 7th fret on the 1st string. The seventh measure has a 0th fret on the 6th string. The eighth measure has a 3rd fret on the 5th string. The ninth measure has a 1st fret on the 4th string. The tenth measure has a 0th fret on the 3rd string. The eleventh measure has a 0th fret on the 2nd string. The twelfth measure has a 2nd fret on the 1st string. The thirteenth measure has a 0th fret on the 6th string. The fourteenth measure has a 0th fret on the 5th string. The fifteenth measure has a 0th fret on the 4th string. The sixteenth measure has a 3rd fret on the 3rd string. The seventeenth measure has a 1st fret on the 2nd string. The eighteenth measure has a 0th fret on the 1st string.

Pos V

Fingerings: 1 0 1 3 4 1 2 3 4 3 2 1 4 3 1 4

P i m a 1 M I M...

Bowings: 0-5-0-5-7-8-5-7-8-10-6-7-5-8-7-5-8-7-5-8-6-5-8-6-5-7-5-7-5

1
2

E7

P i m a I M I M...

0 6 7 6 7 0

A min

6 i i P P P P

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

Pos V

P i m a I M I M...

D min

10-8-7-5-0-7-5-8-5-0-6 5-8-6-5-8-6-5-7-6-7-5-6

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

P i P P p

D min

P a m i p i m a M I M I

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

A min

(E7)

(A min)

Arpèges
Arpegios
Arpeggios

4

Étude n°1 por taranta – (d'après Victor MONGE « SERRANITO »)

Dans cette étude, c'est l'annulaire qui donne la mélodie ; il doit donc être joué en accentuant. Nous vous conseillons de buter les notes pour lesquelles l'accent est indiqué sur la partition.

En este estudio, el anular toca la melodía y por tanto este dedo debe tocar acentuando. Le aconsejamos apoyar las notas en las que se han señalado el acento.

In this study the annular plays the melody line which must be accented. You should therefore play the accented notes with apowando strokes.

F#9b(11)
ad lib. - Rubato

The image shows a musical score for 'Piamami'. The top part is a vocal line with lyrics: 'P i m a m i | A m i a m i A m i a m i ...'. The bottom part is a guitar tablature with six horizontal lines representing the strings. The tab includes numerical fret numbers (0, 2, 4) and letter notes (A, C, E). The first measure starts with a '0' on the 6th string. Measures 2-4 start with '2's on the 6th string. Measures 5-6 start with '4's on the 6th string. Measures 7-8 start with '0's on the 6th string. Measures 9-10 start with '2's on the 6th string. Measures 11-12 start with '4's on the 6th string. Measures 13-14 start with '0's on the 6th string.

E min F[#]9_b(11)

P i m a m i a m i ... P i m a m i a m i A m i m

The image shows a musical score for a six-string guitar. The top half is a standard staff notation with a treble clef, a key signature of one sharp (E major), and a 4/4 time signature. The bottom half is a tablature showing the frets and strings for each note. The notes are primarily eighth notes, and the tablature shows a repeating pattern of notes across the 6th string. The music is labeled "E min" at the end.

F#9b(11)

L

A m i n ^m
m i m a m i

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

L

A m i a p
i m a m i a m i ...

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

A7

L

A m i n

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

L

P a m i

P i m a m i P P

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

L

P i m a m i P P

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

G

A p i m a m i a m i A i m a m i a m i

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

D7

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

G

a m i a m i p i m i p i m a m i A m i m A m i m
2 2 1 2 0 0 3 0 0 3 0 0 3 0 0 1 0 2 0 4 0 2 0 3 0 4 0
3 2 1 2 0 0 3 0 0 3 0 0 3 0 0 3 0 0 4 0 2 0 3 0 4 0

accel.

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

F#9b(11)

i m i m ... P i m a m i a 0 0 0 0 0 0
4 0 0 4 0 4 0 3 0 3 0 0 4 4 2 3 2 0 2 3 2 0 2 4 4 2

Étude n°2 por colombiana

Cette étude est basée sur une technique d'arpège particulière : pouce / annulaire et majeur joués simultanément / index. Sur une division du temps en doubles croches, elle produit une sensation de contretemps permanent parce que les basses tombent tous les deux temps sur les première, quatrième et septième doubles croches :

Este estudio se basa en una técnica de arpegio muy peculiar del flamenco: pulgar / anular y medio tocados al mismo tiempo / dedice. Se toca en una división del tiempo en semicorcheas y produce un efecto de contratiempo permanente puesto que los bajos que se tocan con el pulgar caen en las primera, cuarta y séptima semicorchea cada dos tiempos.

This study is based on a particular type of arpeggio using thumb / annular and middle together / index. When the beat is divided into four semiquavers, the three repeated strokes give a permanently syncopated effect as the basses coincide every two beats with the first, fourth and seventh semiquavers:



L'étude est une suite de mélodies traditionnelles, harmonisées avec de nombreux accords de passage (ce style, très « latino », le tolère) : nous vous conseillons de travailler cette étude par fragments, pour bien maîtriser les enchaînements de position de main gauche.

El estudio presenta unas armonizaciones de varias melodías tradicionales, con numerosos acordes de transición (dicho estilo muy "latino-americano", lo tolera). Le aconsejamos practicar este estudio de manera fragmentaria para dominar bien los encadenamientos de mano izquierda.

The study is a suite of traditional melodies; harmonized with a number of passing chords (which this very "latino" style permits); again, we advise you to work at short passages of this study so as to control the smoothness of the left-hand transitions.



A9

6^e : Ré
6 : D

D

1/2 VII

A9

D

1/2 VII

p m i p m i p m i p m
7 8 5 7 5 7 5 7 5 7 5 7 5 7 5 7
0 0 0 0 9 7 8 0 0 0 7 7 8
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E min7/B A7 A7 5#/G F#7dim C9/E F#7dim A7 D7M

1/2 II

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

E min A9 /G E min /B A7/C# D

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

G6 V E min7 VII C# IX E min7/B A min

VII

V

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

B VII D7/A V G min III A V C7/G F# min

III

II

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

The image shows a page of sheet music for guitar and bass. The top staff is for the guitar, starting with an A7 chord (three vertical stems) followed by a D chord (two vertical stems). The bottom staff is for the bass, showing a continuous line of notes. The key signature is one sharp, indicating G major. The time signature is 1/2 II. The bass line consists of eighth-note patterns: 0-2, 2-0, 0-2, 2-5, 0-5, 0-5, 5-3, 3-2, 2-0, 0-5, 5-3, 3-2, 2-0, 0-5, 5-3, 3-2, 2-0.

A musical score for a six-string guitar. The top part shows a staff with a treble clef and a key signature of one sharp. The bottom part shows a tablature grid with six horizontal strings and four vertical frets. The tablature includes numerical values (e.g., 3, 2, 0) and letters (e.g., b, a, g, d, g, b) indicating specific notes and fingerings. The music consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns.

The image shows a musical score for a six-string guitar. The top staff displays five chords: E min9/G, F#7dim, E min, A7 9/C#, and E min9. The bottom staff provides a tablature for the guitar strings, mapping the chord fingerings onto the fretboard. The chords are played in a sequence, likely as a progression.

The image shows a musical score for electric guitar. At the top, it lists chords: A(7), E7/B, A7, G7M, A min, G7M, D/F#, and A7/E. The score consists of two staves. The top staff is for the guitar, featuring a treble clef, a key signature of one sharp, and a common time signature. It includes six measures of rhythmic patterns. The bottom staff is a six-string guitar neck diagram, showing fingerings for each string across the six measures. The neck diagram uses numbers to indicate which fret to play, with some numbers having small superscripts like 7, 10, or 9.

D
1/2 VII — *rall.*

Fingerings and dynamic markings:

- Staff 1: Measures 1-2, 10-7; Measure 3, 10-7; Measure 4, 10-7; Measure 5, 10-7; Measure 6, 10-7; Measure 7, 10-7; Measure 8, 10-7; Measure 9, 10-7.
- Staff 2: Measures 1-2, 7; Measure 3, 0; Measure 4, 8; Measure 5, 9; Measure 6, 7; Measure 7, 7; Measure 8, 9; Measure 9, 7.

Étude n°3 « CASCADA » (Manuel CANO)

The sheet music consists of four staves of musical notation for guitar, arranged vertically. Each staff includes a treble clef, a key signature of one sharp (F#), and a common time signature. The first three staves begin with a 6/8 time signature. The first staff features a guitar chord diagram at the top left. The lyrics "P i m a m i P i m a m i a m i a m i" are repeated across the first three staves, with the last two staves continuing the pattern. The tablatures below the staves show fingerings and strumming patterns. The fourth staff begins with a 6/8 time signature and continues the musical phrase.

P i m a m i P i m a m i a m i a m i | P i m a m i a m i a m i p i m a P P P i m a |

P P P i m a P i m a m i a m i a m i | P i m a m i a m i a m i p i m a P P P i m a |

P P P i m a P i m a m i a m i a m i | P i m a m i a m i a m i p i m a P P P i m a |

P P P i m a P i m a m i a m i a m i | P i m a m i a m i a m i p i m a P P P i m a |

I

Guitar tablature for measure 1. The top staff shows a power chord (E-G-B) followed by a sixteenth-note pattern. The bottom staff shows a sixteenth-note pattern starting at the 5th fret.

V

Guitar tablature for measure 2. The top staff shows a sixteenth-note pattern. The bottom staff shows a sixteenth-note pattern starting at the 5th fret.

II

Guitar tablature for measure 3. The top staff shows a sixteenth-note pattern. The bottom staff shows a sixteenth-note pattern starting at the 5th fret.

III

Guitar tablature for measure 4. The top staff shows a sixteenth-note pattern. The bottom staff shows a sixteenth-note pattern starting at the 5th fret.

A musical score page featuring two staves. The top staff is in treble clef and has a key signature of one sharp. It contains a series of sixteenth-note patterns with '6' and '3' markings above them. The bottom staff is in bass clef and contains sustained notes with '5' and '7' markings below them.

A musical score for guitar in 3/4 time, treble clef, and key of A major (two sharps). The top staff shows a melodic line with various note heads and rests, some with numerical values like '6' or '3'. The bottom staff is a tablature showing fingerings (e.g., '1 0 0', '3', '2 1') and string numbers (e.g., '10', '12'). There are two small chord diagrams at the top left and top right.

The image shows a page of sheet music for guitar. The top staff is in treble clef, 2/4 time, and G major (three sharps). It features sixteenth-note patterns with grace notes and dynamic markings like '>' and '6'. The bottom staff is in bass clef, also in G major. A small chord diagram for 'VII' is shown in the top right corner.

A musical score for guitar featuring two staves. The top staff is a standard six-string guitar staff with a treble clef, showing a sequence of notes and rests. The bottom staff is a tablature staff with six horizontal lines representing the strings, showing fingerings (e.g., 3, 0, 0, 4, 0, 8) and string muting symbols (e.g., 10-). In the top right corner, there is a small square chord diagram for a C major chord (root position), with the numbers 0, 0, 0, 0, 0, 0 written above it. The page number 411 is also visible near the top right.



6 3 3 6 3 3 > >

3 0 0 7 7 9 9 8 0 9 7 9 7 9 7 6 0
9 7 0 0 7 9 7 9 8 0 9 7 9 7 9 7 6 0
8 0 0 6 6 8 8 7 7 8 8 7 7 8 8 7 6 5
0



6 3 3 6 3 3 > >

3 0 0 6 6 8 8 7 7 8 8 7 7 8 8 7 6 5
6 0 0 6 6 8 8 7 7 8 8 7 7 8 8 7 6 5
0



6 3 3 6 3 3 > >

3 0 0 5 5 7 7 6 6 8 8 7 7 6 6 8 8 7 6 5
5 0 0 5 5 7 7 6 6 8 8 7 7 6 6 8 8 7 6 5
0



6 3 3 6 3 3 > >

3 0 0 4 4 6 6 5 5 6 6 5 5 6 6 5 4 4 3 0
4 0 0 4 4 6 6 5 5 6 6 5 5 6 6 5 4 4 3 0
0



6 3 3 6 3 3 > >

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

The figure consists of five vertically stacked staves of musical notation for guitar. Each staff includes a treble clef, a key signature of one sharp (F#), and a common time signature. The top four staves begin with a measure containing six eighth notes. The first three staves feature a dashed vertical line at the end of the measure, while the fourth and fifth staves continue with a solid vertical line. Measures 2 through 5 are identical across all staves, featuring six eighth-note patterns followed by a sixteenth-note pattern. Chord boxes are provided above the strings for each staff: G major (G-B-D) in the first staff, A major (A-C#-E) in the second, B major (B-D-F#) in the third, C major (C-E-G) in the fourth, and D major (D-F#-A) in the fifth. The tablature below the staves shows the fingerings for each note, such as '3' for the third fret and '0' for an open string.

IX 5 52

2 > 3 3 6 3 3 > > >

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

9 8 8 8 9 8 9 11 11 9 8 9 0 1 9 8 8 9 11 12

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 12

VIII 5 52

3 > 6 3 3 6 3 3 > > >

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

9 0 0 0 9 9 11 11 11 9 9 9 11 11 11 9 0 0 0 8 0

11 11 11 11 11 11 11 11 11 11 11 11 11 11 12 12 12 11

VI 5 52

2 > 6 3 3 6 3 3 > > >

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

9 8 0 0 8 8 9 11 11 9 8 9 5 9 8 8 8 8 8 8 0

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 9

V 5 52

2 > 6 3 3 6 3 3 > > >

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

7 6 0 0 6 6 7 6 7 9 7 6 7 6 7 6 7 6 0 5 0

9 9 9 9 9 9 0

IV 5 52

3 > 6 3 3 6 3 3 > > >

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

7 5 0 0 5 5 7 5 7 8 8 7 5 7 5 7 5 0 5 0 5 0

9 9 8 8 7 5 7 5 7 8 8 5 5 5 5 5 5 0

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with a key signature of one sharp (F#) and a time signature of 2/4. It contains measures 6 through 10. Measure 6 starts with a sixteenth-note rest followed by a sixteenth-note B. Measures 7 and 8 begin with eighth-note D's. Measure 9 starts with a sixteenth-note A. Measure 10 begins with a sixteenth-note C. The bottom staff is a six-string guitar neck diagram. Fret numbers are indicated above the strings. Fingerings are shown below the strings: measure 6 has '3' over the first string; measure 7 has '3' over the second string; measure 8 has '3' over the third string; measure 9 has '3' over the fourth string; and measure 10 has '3' over the fifth string.

Sheet music for guitar, measures 6-10. Treble clef, one sharp, common time. Bass clef, one sharp, common time.

Measure 6: Sixteenth-note pattern on the treble staff. Bass staff: 0, 0, 0, 0, 0, 0, 0, 0.

Measure 7: Sixteenth-note pattern on the treble staff. Bass staff: 0, 0, 0, 0, 0, 0, 0, 0.

Measure 8: Bass note (D), then eighth-note pairs (D, F#; G, B; D, F#; G, B). Bass staff: 2, 2, 2, 2, 2, 2, 2, 2.

Measure 9: Sixteenth-note pattern on the treble staff. Bass staff: 0, 0, 0, 0, 0, 0, 0, 0.

Measure 10: Sixteenth-note pattern on the treble staff. Bass staff: 0, 0, 0, 0, 0, 0, 0, 0.

The image shows a page of sheet music for guitar. At the top left is a small diagram of a guitar neck with the strings numbered 6, 5, 4, 3, 2, 1 from top to bottom. The main staff is a treble clef staff with a key signature of one sharp (F#) and a time signature of 9/8. It features a sixteenth-note exercise starting with a bass note followed by six groups of sixteenth notes. Below this is a sixteenth-note scale exercise starting with a bass note, followed by two groups of sixteenth notes. The bottom staff is a bass staff with a key signature of one sharp (F#) and a time signature of 12/8. It shows a bass line with various note heads and stems.

The image shows a musical score for electric guitar. The top part is a staff with a treble clef, a key signature of one sharp, and a time signature of 2/4. It features a melodic line composed of sixteenth-note patterns. The first two measures are grouped by a brace and each has a '6' above it. The third measure starts with a '3' over a bracket. The fourth measure has a '6' above a bracket. The fifth measure starts with a '3' over a bracket. The sixth measure has a '3' above a bracket. The bottom part is a fretboard diagram with six strings. Below the strings are numerical markings indicating fingerings: 0, 0, 0, 0, 0, 0; 0, 2, 0, 0, 0, 0; 2, 0, 2, 2, 2, 2; 2, 2, 2, 2, 2, 2; 0, 2, 0, 0, 0, 0; 2, 2, 0, 0, 0, 0.

A musical score for guitar featuring a treble clef, a key signature of one sharp, and a common time signature. The top staff shows a melodic line with sixteenth-note patterns, indicated by six vertical stems above each group of four notes. The bottom staff is a tablature showing the fret positions for each note. The tablature uses a standard six-string guitar notation with vertical lines representing the strings and horizontal dashes indicating the position of the fingers.

A musical score for guitar. The top staff shows a melodic line with sixteenth-note patterns and grace notes, marked with '3' above the notes. The bottom staff shows a harmonic bass line with eighth-note patterns, marked with '4' below the notes. The music is in common time, with a key signature of one sharp.

call.

harm.
XII

A musical score for guitar. The top part shows a staff with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with sixteenth-note patterns and rests. The bottom part is a tablature for a six-string guitar, showing the fingerings and string numbers for each note. The tablature starts at the 5th fret of the 6th string and continues up to the 12th fret of the 6th string.

Alternance arpèges / gammes butées
Arpegios / escalas apoyadas
Alternating arpeggios and apoyando scales

5

Beaucoup de *falsitas* sont construites sur ce mécanisme, pour lequel nous vous proposons donc quelques études spécifiques.

Nous vous conseillons d'adopter pour les gammes butées la position « moderne » (voir chapitre 4, section II, volume I). Dans ce cas, la position de la main reste exactement la même pour les arpèges et les gammes, ce qui élimine tout mouvement superflu lors de l'enchaînement de ces deux techniques. Le seul mouvement affecte l'articulation des phalanges : toutes pliées pour l'arpège ; articulation des deux dernières phalanges raidies pour les gammes butées.

N.B. : pour donner plus de puissance et de sûreté à votre jeu, vous pouvez commencer à buter dès la dernière note de l'arpège (annulaire), avant le passage en gamme butée ; voir, par exemple, les deux premières mesures de l'étude n°2 (butée de l'annulaire sur la dernière double croche du deuxième temps).

La deuxième étude est basée sur des clichés que vous retrouverez lors de l'étude de la *mé* (volume III).

L'étude n°3, conçue dans un style plus moderne, comporte des difficultés d'enchaînements de barrés et d'extension pour la main gauche : travailler lentement, et *comptoir par comptoir*. La maîtrise de cette étude vous aidera ensuite lors du travail sur la *saled*.

Muchas fábelas estriban en una alternancia arpegios / escalas apoyadas y por eso presentamos a continuación algunos estudios que enfocan dicho mecanismo.

Nos parece mejor, adoptar para las escalas apoyadas, la posición "moderna" (véase capítulo 4, sección II, volumen I): en este caso la posición de la mano es la misma para tocar los arpegios y las notas apoyadas y se elimina así todo movimiento innútil de la mano cuando se vinculan las dos técnicas. El único cambio atañe la articulación de las dos últimas falanges: dobladas para tocar el arpegio, tiesas para tocar apoyando.

N.B.: para tocar con más seguridad y más potencia, se puede empezar a apoyar la última nota del arpegio (dedo anular) antes de la escala: (véase por ejemplo: estudio nº 2, en las dos primeras medidas: se apoya con el anular al final del arpegio en la última semicorchea del segundo tiempo).

El segundo estudio estriba en unos "diálogos" que el estudiante volverá a encontrar en el capítulo dedicado a la soledad (véase volumen III).

El estudio nº 3 concebido en un estilo más moderno abarca unas dificultades de vinculación entre la cejilla y de extensión para la mano izquierda. Hay que practicar lentamente y compás por compás. La adquisición de la técnica presentada en este estudio le permitirá tocar con más facilidad la soleá.

Very many *falsetas* are built on this mechanism, for which we suggest a few specific studies.

For apoyando scales we advise the modern position (see Chapter 4, part II, volume I). The hand position will then be the same for both arpeggios and scales, thus avoiding the need to change around when playing both techniques. The only modification concerns the finger joints, which should be all bent for the arpeggios, but with the last two phalanges straight for apoyando scales.

N.B.: to lend your playing more strength and assurance, you can begin the apoyando strokes on the last note of the arpeggio (annular) before the scale passage; see, for example, the first two bars of study no. 2 (annular apoyando on the last semiquaver of the second beat).

The second study is based on *Hamadryas* that you will come across when studying the tales (Volume III).

Study no. 3, written in a more modern style, will need some work on the passages with barrés and stretches in the left hand. Work slowly, from *campé* to *campé*. When you have mastered this study, you will find it of great benefit when you come to study the *valse*.



Étude n°1 por alegria

The image shows a page of sheet music for a guitar, specifically measures 11 through 13. The key signature is A major (no sharps or flats). The first measure starts with a dynamic of p (piano) and includes lyrics: "m i p i m A I M I M I". The second measure begins with a dynamic of f (forte). The third measure begins with a dynamic of p . Below the staff is a six-string tablature, showing the fingerings for each note. The tablature consists of six horizontal lines representing the strings, with numbers indicating the frets and a vertical bar indicating the string. The first measure's tablature is: 0 0 0 4 0 2 4 2. The second measure's tablature is: 0 0 0 4 0 2 4 2. The third measure's tablature is: 0 0 0 4 0 2 4 2.

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with a key signature of two sharps (F# G#). The bottom staff is a bass clef staff with a key signature of one sharp (F#). The time signature is 1/2 II. The melody consists of eighth-note patterns. Fingerings are indicated below the strings: 'P a m i P P P i' above the first four strings, and below the strings are groups of numbers representing fingerings: 2-4, 2-2, 2-4, 2-2; 2-4, 2-4, 2-5, 2-4, 2-5; and 2-4, 2-2, 2-4, 2-5, 2-4.

E
1/2 IV

P a m i P P P i

2 4 2 4 2 5 2 4 5 4 4 5 4 5 4 4 5 4 7 4 5 7 5

2 4 2 4 2 5 2 4 5 4 4 6 4 5 4 6 4 5 4 6

0 0

A
V
L
L

P a m i P P P i

A musical score for guitar in common time, featuring two staves. The top staff shows a treble clef and a key signature of four sharps. The bottom staff shows a bass clef. Measure B starts with a forte dynamic (F) and consists of six eighth-note chords followed by a half note. Measure C starts with a piano dynamic (P) and consists of six eighth-note chords followed by a half note. Below the staff, the lyrics "P i m a I M I M I" are written above a tablature system. The tablature shows fingerings and string numbers for each note. Measures B and C correspond to the first and second endings of the piece.

The image shows a musical score for a six-string guitar. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is G major (one sharp). The first measure is labeled 'B VII' and contains a single note on the 5th string. The second measure is labeled 'A V' and contains a single note on the 6th string. The third measure is labeled 'C#min7 IV' and contains a single note on the 5th string. Below the staff, there are lyrics: 'P a m i P P P i'. The tablature below the staff shows the following fingerings: measure 1: 7-7; measure 2: 3-8-8-7; measure 3: 9-6-5-9-5. The tablature also includes a 4/4 time signature.

The image shows a musical score for a six-string guitar. The top staff features four chords: C7, B7, E, and A. The lyrics 'P i m a' are repeated under the first two chords, and 'P a m i p i m A I M I M' are repeated under the last two chords. The bottom staff shows the corresponding fingerings and string numbers for each note. The tempo is indicated as 60 BPM.

A musical score for guitar. The top staff shows a melodic line with eighth-note patterns and rests. The bottom staff is a tablature with six horizontal lines representing the strings, with numbers indicating fingerings and a '0' for open strings.

Étude n°2 por soleá (d'après Victor MONGE « SERRANITO »)

A musical score for guitar featuring three staves. The top staff shows a 3/4 time signature, an A minor chord (A-C-E), a G7 chord (G-B-D-F#-A), and an F major chord (F-A-C). The middle staff is a bass line with notes corresponding to the chords above. The bottom staff is a guitar neck diagram with fingerings and a tablature below it. The lyrics "P a m i p i m A I M I M" are written under the first staff, and "M I M I..." is written under the third staff.

E

G7

C7

F

I M I M... I M I M... i



Étude n°3 por soleá

E

C7

E min 7

D min 7

G/B

E7 9b

Étude n°4 « Zapateado » (d'après Manolo SANLUCAR)

C

(A)

F

G

III

G7

V

C

C

V F

A p I M I M I
1 0 1 3 0 1 3 0
3 6 5 7 5 6 8 5
5 8

C

P i A p m i p i m A I M I M I
6 5 6 5 5 5 6 5 8 7 5 7 3 0 1 0 2 0
7 8 3

F III G C B

m A I M I M I A p M I M I I 0 3 1 0
1 0 1 0 1 3 5 3 6 5 3 5 0 2 0 3 2 0 1 0 3
1 3 5 3 5 5 0 2 0 3 2 0 3 2 3

V G7

M p i i M A p m p i m A p I M I M
8 0 8 8 7 6 7 6 7 5 5 7 5 5 7 5 5 8 5 8 6
5 5 7 5 5 7 5 5 7 5 5 7 5 5 7 5 5 8 5 8 6

C G7

A p m i p i m A I M I M I A p m i p i m A I M I M A
5 5 5 5 7 5 5 5 7 5 5 5 6 7 5 5 5 7 5 5 9 5 7 5 6
8 7 5 5 7 5 5 7 5 5 7 5 5 7 5 5 7 5 5 9 5 7 5 6

C G7

M p i P i P

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

8 7

C F VII

P I M I M P I M I M

5 5 5 5 7 5 6 8 5 6 8 5 7 10 8 10 7

8

1. C VIII 2. C V VII E7

P i M P i m A p m p i m

10 5 8 10 8 7 9 7 9 7

A min V VII G

A I M I M I A p M I p i m A I M I M A p m i m i

7 9 10 7 10 7 8 7 5 5 7 5 5 6 8 5 8 7 10 8 7 9

5

F V IV VII G

A p m i m i A p m P i P P I M A p m p i m

5 8 6 5 4 5 5 4 10 8 7 5 8 7 10

The image shows a musical score for a six-string guitar. The top staff is in F major (F7 chord) and the bottom staff is in E major (E chord). The lyrics 'A M I M I' are written above the first four measures, and 'A I M I M I' are written above the last three measures. The guitar strings are numbered 6, 5, 4, 3, 2, 1 from left to right. The tablature below the strings shows the fingerings for each note: 4-2-1-2 for the first measure, 4-1-0-1-0-2 for the second, 0-1-2-2-1 for the third, and 0-1-2-0-3-0 for the fourth.

G7
C

I AM I AM I AM

F7 E

A P I M I A p m p i m A M I M I A p m p i m

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

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

G7 C

A M I M I A p m p i m A I M I M I A p M p i m

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

V F E7

A I M I M I A p m i p i m A M I M I M A p m p i p

0 1 3 5 6 8 5 6 5 6 5 8 7 5 8 6 0 0 0 0 7 6 0

G7 C

P I M I M A p m i p i m A p I M I M A p m i p i m A I M I M I

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

C7 F

A p m i p i m A p I M A p i p i p P I M I M I

6 5 5 5 5 6 8 8 10 8 6 5 6 5 6 6 6 8 5 7 8

G7 C

A m i p i m A P I M I M
7-6-7-7-6-5 5-5-6-8-5-7
5-5 8

C G

VIII VII

A m i p i m A M I M I M A p m P i P P I M I A p m i p i m
8-8-9-9-8-10 8-12-10-8-12-10 8-7-9-7 8-8-10-8-7-8 9-7-7-10
10 10

C C7

V

A I M I M A P i p i m A I M I M I A p m i p i m
7-10-8-10-8-6-5 5-5-7 5-5-6-8-5 5-5-5-5-8
8

F G V

VII

A p M I M P i P i P i P... P...
6-8-6-5-8-6-5 6-5 6-5-7-(7)-5 10-9-7-10 9-7-5-9
8

F IV E V F

P... P i (A) (B) M p i A p m i p i
4-3-1-4 4 0 8-5 8-5-6-5-5-8
7-6-4-7 6

G C F

p. f. ff.

A musical score for a six-string guitar. The top staff shows the melody with a treble clef, and the bottom staff shows the bass line with a bass clef. Chords are indicated above the staff: C, III, F, G, C, V, F, VII, VIII, and C. The bass line consists of eighth-note patterns. The first measure starts with a C chord. The second measure starts with an III chord. The third measure starts with an F chord. The fourth measure starts with a G chord. The fifth measure starts with a C chord. The sixth measure starts with a V chord. The seventh measure starts with an F chord. The eighth measure starts with a VII chord. The ninth measure starts with an VIII chord. The tenth measure starts with a C chord.

The musical score consists of two staves. The top staff shows a treble clef and a key signature of one sharp. It features five measures of chords: G (two muted notes), 1/2 V (two muted notes), C (two muted notes), G7 (two muted notes), and C (two muted notes). The bottom staff shows a bass clef and a key signature of one sharp. It features five measures of chords: G (two muted notes), 1/2 V (two muted notes), C (two muted notes), G7 (two muted notes), and C (two muted notes). The score includes various fingering and muting instructions.

Trémolo

Trémolo

Tremolo

6

L'étude n°1, bien qu'elle soit très courte, présente beaucoup de nouvelles difficultés :

- mesure 1 : liaisons dans les graves pendant le trémolo.
- mesure 2 : alternance trémolo / arpège, et, entre les mesures 1 et 2, un enchaînement de positions assez « risqué ».
- mesure 3 à 5 : deux notes jouées par le pouce sur un seul mécanisme de trémolo. Travaillez cette partie très lentement : coordination très difficile, mais effet sonore intéressant !...

El estudio nº1, aunque corto, presenta muchas dificultades:

- primera medida: ligado en las graves durante el trémolo.
- segunda medida: alternancia arpegios / trémolo (además entre las dos medidas una vinculación entre las diferentes posiciones bastante arriesgada para la mano izquierda).
- medidas 3 a 5: dos notas tocadas por el pulgar en un solo mecanismo de trémolo (tercer tiempo de cada medida). Hay que practicar esta parte muy lentamente: la coordinación es difícil pero el efecto sonoro logrado interesante...

Study no. 1, although very brief, actually offers a number of new problems:

- bar 1: bass slurs during the tremolo;
- bar 2: alternating tremolo / arpeggio and, between bars 1 and 2, a fairly risky change of position;
- bars 3 to 5: two notes played by the thumb during a single tremolo. Work at this very slowly; the coordination might be difficult, but the effect is interesting, to say the least.

Étude n°1 por soleá (d'après Victor Monge « Serranito »)

The sheet music contains three sections of guitar tablature:

- F**: Treble clef. Measures 1-2: 5/4 time. Measures 3-4: 12/8 time. Fingerings: 1, 2, 3, 4, 5. Dynamic: *p* i a m i.
- E**: Treble clef. Measures 1-2: 12/8 time. Fingerings: 6, 5, 4, 3, 2, 1. Dynamic: *p* i a m i.
- A min**: Treble clef. Measures 1-2: 12/8 time. Fingerings: 5, 4, 3, 2, 1. Dynamic: *p* i a m i.
- G**: Treble clef. Measures 1-2: 12/8 time. Fingerings: 5, 4, 3, 2, 1. Dynamic: *p* i a P m i.
- F**: Treble clef. Measures 1-2: 5/4 time. Fingerings: 5, 4, 3, 2, 1. Dynamic: *p*.
- E**: Treble clef. Measures 1-2: 12/8 time. Fingerings: 5, 4, 3, 2, 1. Dynamic: 1.

(G#7 dim) (A min)

(F7 dim) A min
1/2 V
1/2 VII (cordes 5-4-3)

P m i P m i P i P i m a m i P P P i
0 0 0 0 5 5 5 5 5 5 5 5
7 9 9 9 7 7 7 7 7 7 7 7 7 7 10 10 10 10

E
P ...
9 10 9 7 9 10 9 7 11 11 8 11 8 7 8 11 8 7 10 7 7 8 7 0

Etude n°2 « Tremolo en Mi Mayor » (d'après Sabicas)

E
1/2 II

B7
1/2 II

E

7 7 7 5 7 7 7 12 12 12
6 4 5 4 6 0 11 9
0

A

E

12 12 12 7 7 7 5 7 7 7
9 11 6 4 5 4 6 0
0

B7
1/2 II

E

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

B7

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

E min

0 0 0 2 4 0 2 0 2 2 2 0
2 0 2 2 2 0 2 2 2
0

A min 13

E min

Sheet music for E minor guitar solo. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a standard six-string guitar neck with fingerings below each string.

B7

E

Sheet music for B7 and E chords. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a standard six-string guitar neck with fingerings below each string.

E

1/2 IV

Sheet music for E major chord (1/2 IV). The top staff shows a treble clef and a key signature of three sharps. The bottom staff shows a standard six-string guitar neck with fingerings below each string.

B7

Sheet music for B7 chord. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows a standard six-string guitar neck with fingerings below each string.

E

Sheet music for E major chord. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows a standard six-string guitar neck with fingerings below each string.

F/A

1/2 V

E

1/2 IV

B7

E

B7

E

E

1/2 IV

B7

5 5 5 5 5 5 5 5 5 5 5 5
4-5-5-5 5-5-4-5 5-4-5
6-4 6-4

E F/A 1/2 V

5 5 5 5 5 5 5 5 5 5 5 5
7-7-7 5-7-7-7 5-8-8
0-7-5

E 1/2 IV

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

B7 E 1/2 II

5 5 5 5 5 5 5 5 5 5 5 5
5-5-5 2-4-5 4-4-4
2-4-2 0-2-2

B7

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

E

E
1/2 IX

B7

B7 9b (F#7dim)

E
1/2 IX

A

The image shows a single measure of sheet music for electric guitar. The key signature is E major (no sharps or flats). The chord is B7. The time signature is 1/2 II. The measure consists of two measures of eighth-note patterns. The top staff shows a repeating pattern of eighth notes: 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5. The bottom staff shows a repeating pattern of eighth notes: 7, 7, 7, 5, 5, 5, 4, 4, 4, 0. The strings are numbered 6, 5, 4, 3, 2, 1 from bottom to top.

The image shows a musical score for electric guitar. The top staff is in B7 (B major) with a key signature of one sharp. It consists of three eighth-note chords: B, D, G. The bottom staff is in E major with a key signature of no sharps or flats. It consists of four eighth-note chords: E, A, C#, G. The guitar neck below the staff has six horizontal lines representing the strings. Fret numbers are indicated above the strings: 5, 5, 5 for the first measure, and 5, 5, 5 for the second measure. The tablature below the strings shows the fingerings: 2-2-2 for the first measure and 0-0-0 for the second measure.

The image shows a musical score for a guitar. The top staff is labeled 'E' and '1/2 IX'. The bottom staff has a harmonic progression indicated by numbers below the strings: 12, 12, 12, 9, 12, 11, 9, 11, 11, 10, 11. The score consists of two measures of eighth-note pairs followed by a measure of sixteenth-note pairs.

B

VII

A6

1/2 V

E

1/2 IV

B7

E

rit.

Étude n°3 « Nana » (d'après Mario ESCUDERO)

6^c; R^d

6:D

D min

A

A

A musical score for guitar, labeled 'A'. The top staff shows a melodic line with eighth-note patterns. The bottom staff is a tablature, numbered 0, 1, 3, 2, 0, 4, #3, 4, 0, 4, 4. Below the tablature are the corresponding fingerings: 1-1-1-1, 1-1-1-1, 1-1-1-1, 3-3-3-3, 5, 5, 5, 6-6-3-3. The tablature staff has a 6th string at the top and a 1st string at the bottom.

(G min)

(A7)

D_{min}

A musical score for guitar featuring a treble clef and a 4/4 time signature. The top staff shows a melodic line with various note heads and stems. Below the staff is a tablature staff with six horizontal lines representing the strings. Numerical values are placed above the tab lines to indicate fingerings: 1, 4, 0, 4, 0, 2, 3, 1, 2, 4, 2. A curved brace groups the notes 3, 3, 0, 0, 0. The bottom staff shows a harmonic line with values 3, 0, 0, 2, 1, 2, 3, 1, 2, 1, 3, 2, 1.

D_{min}

A

(G min)

(A7)

D min

A musical score for guitar featuring a treble clef, a key signature of one sharp, and a common time signature. The top staff shows a melodic line with eighth-note patterns and sixteenth-note grace notes. The bottom staff is a tablature showing the fret positions on the guitar neck. The tablature includes numerical values above the strings: 3, 3, 3-3-0-0, 0, 1, 1, 3, 1, 3. Below the strings are the numbers 1, 0, 0, 2, 3, 2, 3, 3.

A

1/2 II

D_{min}

A musical score for guitar. The top staff shows a melodic line with eighth-note patterns and a bass note at the beginning. The bottom staff shows the corresponding fingerings: 5, 5, 5, 2, (5-5-0-0), 1, 1, 1, 3. The first five fingerings are grouped by a brace. The measure number 1/2 II is at the top left, and a dynamic instruction 'p' is at the top center.

The image shows two staves of sheet music. The top staff is labeled 'C(7)' and the bottom staff is labeled 'Bb'. Both staves begin with a quarter note followed by a eighth-note pattern. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one flat. The notes are indicated by vertical stems and horizontal dashes representing note heads.

The image shows two staves of sheet music. The top staff is labeled "Dmin" and the bottom staff is labeled "C(7)". Both staves begin with a quarter note followed by eighth-note patterns. The Dmin staff has a treble clef and the C(7) staff has a bass clef. Below each staff is a sixteenth-note scale pattern. The Dmin staff's scale starts at 1 and ends at 3. The C(7) staff's scale starts at 0 and ends at 3.

B♭ A D min

1 3 2 4 3

1 1 0 0 3 3 3 3

1 3 0 2 0 0 0 3

D min A

II

(A) (B)

1 1 1 3 5 5 5-5-0-0 0

0 3 2 0 4 2 2

D min

Musical score for D minor section. The score consists of two staves. The top staff is labeled 'A' and the bottom staff is labeled 'II'. The notes are eighth notes. Fingerings are indicated below the strings: 1, 1, 1, 3; 5, 5, 5; 4, 2, 2, 5.

D7

Musical score for D7 section. The score consists of two staves. The top staff is labeled 'A#7dim' and the bottom staff is labeled 'I'. The notes are eighth notes. Fingerings are indicated below the strings: 2, 4, 3, 1, 4; 1, 4, 3, 2, 4.

G min

Musical score for G minor section. The score consists of two staves. The top staff is labeled 'III' and the bottom staff is labeled 'C7'. The notes are eighth notes. Fingerings are indicated below the strings: 2, 3, 3, 1; 2, 0, 1, 4.

F

Musical score for F section. The score consists of two staves. The top staff is labeled 'I' and the bottom staff is labeled 'C'. The notes are eighth notes. Fingerings are indicated below the strings: 1, 1, 1, 0; 3, 2, 2, 0.

E

Musical score for E section. The score consists of two staves. The top staff is labeled 'Bb' and the bottom staff is labeled 'A'. The notes are eighth notes. Fingerings are indicated below the strings: 0, 0, 0, 3; 2, 1, 0, 2, 2, 3, 0.

D min A7 D min

1 1 0 0
3 3 3 3
0 0 3 3

A

II

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

D min A

II

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

G min C7

1/2 V

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

F B_b

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

G min7 / G \sharp

III B \flat

A

1/2 II D(7)

G min

III C(7)

F

I

A

rit.

V A7

D min

Étude n°4 por rondeña (d'après Rafael RIQUENI)

6^e : Ré - 3^e : Fa[#]

6 : D - 3 : F[#]

(A)

p i a m i

7 - 6 - 7 - 6 - 6 - 4 - 4 - 6 - 4 - 5 -

0 - 8 - 0 - 7 - 0 - 7 - 0 - 7 -

0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 -

1/2 IV

4 - 8 - 4 - 4 - 2 - 1 - 2 - 6 - 8 - 6 - 4 - 4 -

0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 -

0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 -

(B)

4 - 4 - 4 - 7 - 8 - 8 - 0 - 8 - 0 - 8 -

4 - 4 - 4 - 0 - 0 - 0 - 0 - 0 - 0 - 0 -

4 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 -

II

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

2 - 2 - 3 - 3 - 3 - 4 - 4 - 3 - 4 - 4 - 3 - 3 -

2 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 -

III — 1/2 II — 1/2 I — 1/2 II

1/2V — 1/2IV — 1/2V — 1/2IV — 1/2IX — 1/2VII

VII

VI

0 9 8 8
8 8 8
7 6 7 6
0 8 7 7

Ad lib. 1/2 II

7 5 7 4
0

p p a m i ...

1/2 II
(cordes 3-2-1)

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

1/2 II
(cordes 4-3-2-1)

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

P P P

The sheet music consists of four staves of musical notation for a six-string guitar. The top staff is the treble clef staff, and the bottom staff is the bass clef staff. Between them are two sets of tablature staves, each with six horizontal lines representing the strings. Fingerings are indicated above the notes and tabs. The music is organized into sections separated by horizontal lines. The first section starts with a treble clef and a key signature of one sharp. It includes a dynamic marking 'P' and a measure number '3'. The second section begins with a treble clef and a key signature of two sharps, labeled '1/2 VII (cordes 4-3-2)'. The third section starts with a treble clef and a key signature of two sharps, labeled '1/2 VII (cordes 5-4-3)'. It includes a dynamic marking 'P' and the lyrics 'P i m a m i'. The fourth section starts with a treble clef and a key signature of two sharps, labeled '1/2 V (cordes 5-4-3)'. It includes a dynamic marking 'P' and the lyrics 'P i m a m i P'. The fifth section starts with a treble clef and a key signature of two sharps, labeled '1/2 VI (cordes 4-3-2)'. It includes a dynamic marking 'P' and the lyrics 'P i m a m i P'. The sixth section starts with a treble clef and a key signature of two sharps, labeled '1/2 V (cordes 4-3-2)'. The seventh section starts with a treble clef and a key signature of one sharp, labeled 'IV'. The lyrics 'a m i' are present in the '1/2 VI' and 'IV' sections.

A musical score for guitar. The top staff shows a melodic line with sixteenth-note patterns and fingerings (1, 2, 3, 4) over a harmonic bass line indicated by vertical stems. The bottom staff shows a harmonic bass line with fingerings (4, 6, 8, 5, 4, 5, 4, 6, 8, 0, 4, 6, 8, 0, 4, 2, 3, 3, 2, 3). The key signature is A major (two sharps), and the time signature is common time. Measure numbers 1 through 12 are present above the top staff, and measure number 13 is present above the bottom staff. The section label "II" is located at the top right of the page.

P a m i

i P i P

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

Musical score page 10, measures 6-9. The score consists of two staves. The top staff is for a treble clef instrument (likely flute or oboe) and the bottom staff is for a bass clef instrument (likely cello or double bass). Measure 6 starts with a dynamic P. Measure 7 begins with a forte dynamic. Measure 8 starts with a dynamic P. Measure 9 begins with a forte dynamic.

Huit études originales de Oscar HERRERO
 Ocho estudios originales por Oscar HERRERO
 Eight original studies by Oscar HERRERO

section 1

Par ces études (niveau supérieur), je souhaite rendre hommage à différentes personnes qui ont marqué ma formation artistique. Je dédie chacune à l'un des maîtres qui, d'une manière ou d'une autre, a laissé une trace profonde dans mon cheminement de guitariste.

Merci à tous.

Oscar Herrero

Con estos estudios (nivel superior) quiero rendir un pequeño homenaje a las diferentes personas que han influido en mi formación como guitarrista, dedicando cada estudio a un nombre concreto, personas que de una u otra forma fueron dejando una huella importante para mi futuro.

Gracias a todos ellos.

Oscar Herrero

Por soleá

a mi padre

ESTUDIO N°1
(de pulgar)

I hope through these studies (advanced level) to pay homage to the various people who have influenced my musical education. Each study is thus dedicated to one of the masters who, in one way or another, has left a lasting impression on my career as a guitarist.

My humble thanks go to them all.

Oscar Herrero



O. HERRERO
(Tomelloso 1990)

Sheet music for guitar. The top staff consists of two measures of sixteenth-note patterns. The first measure starts at the beginning of the staff with '1 3 1 4 1 3 1 4 3 0 3 4' and ends with a fermata. The second measure starts with a fermata and continues with '1 3 1 4 4 2 1 3 1 >'. The bottom staff is a six-string guitar tab with note heads and vertical stems indicating pitch and rhythm. Fingerings like '9-7-5' and '9-10' are shown above the strings.

Sheet music for guitar. The top staff consists of three measures of sixteenth-note patterns. The first measure starts with 'E' and 'p i p ...'. The second measure starts with a fermata and continues with 'F'. The third measure starts with a fermata and continues with 'E'. The bottom staff is a six-string guitar tab with note heads and vertical stems. Fingerings like '2-3 1-2 1-2 4' and '2-1 1-1 2-0 1-1 0-2 2-2' are shown above the strings.

Sheet music for guitar. The top staff consists of four measures of sixteenth-note patterns. The first measure starts with 'V' and 'p ...'. The second measure starts with 'III' and 'G'. The third measure starts with 'I' and 'F'. The fourth measure starts with 'E'. The bottom staff is a six-string guitar tab with note heads and vertical stems. Fingerings like '5-5 3-3 1-1' and '7-5 5-3 2-2' are shown above the strings.

Sheet music for guitar. The top staff consists of three measures of sixteenth-note patterns. The first measure starts with 'F' and 'p ...'. The second measure starts with a fermata and continues with 'E'. The third measure starts with a fermata and continues with 'E'. The bottom staff is a six-string guitar tab with note heads and vertical stems. Fingerings like '0-0 0-0 0-0' and '2-2 2-2 2-2' are shown above the strings.

Sheet music for guitar. The top staff consists of four measures. The first measure starts with a fermata and continues with sixteenth-note patterns. The second measure starts with a fermata and continues with 'F E F E'. The third measure starts with a fermata and continues with 'V F G Gb F E'. The bottom staff is a six-string guitar tab with note heads and vertical stems. Fingerings like '0-1-4 0-1-2' and '0-1-3 0-1-2' are shown above the strings.

a Lorenzo Lara

play
back
track

11

ESTUDIO N° II

(de pulgar)

Por bulerias

O. HERRERO
(Madrid 1991)

Capo:2 B_b A C III G min

p ...

0 0 0 0 0 0
3 3 3 3 3 3
0 0 0 0 0 0
3 1 0 1 3 0
1 0 1 3 0 1
3 1 0 1 3 0

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

B_b I F C III G min7/D

p ...

0 0 0 0 0 0
3 3 3 3 3 3
0 0 0 0 0 0
1 0 1 3 0 3
1 0 1 3 0 3
3 1 0 1 3 0

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

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

A(9_b) 1/2 V
(cordes 1&2)

p ...

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

5 5 5 5 5 5
5 5 5 5 5 5
5 5 5 5 5 5
5 5 5 5 5 5
5 5 5 5 5 5
5 5 5 5 5 5

0 4 7 5 8 6
0 4 7 5 8 6
0 4 7 5 8 6
0 4 7 5 8 6
0 4 7 5 8 6
0 4 7 5 8 6

III

p i *p* i *p* ... *p* i *p* p ...

3 3 3 3 3 3
3 3 3 3 3 3
3 3 3 3 3 3
3 3 3 3 3 3
3 3 3 3 3 3
3 3 3 3 3 3

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

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

III

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

A
II

1 0 2
3 2 0 0 2 0 4 1 0 4 2 3 2 3 5 3 (3) 2

III
I

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

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

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

V III

3 2 4
p i p ...
7 5 1-6-7 (7) 5 (5) 8-7-5 3 5-7 3-1-7-5 (5) 3 (3) 7-5-3

I A
1/2 II (cordes 4-3-2)

3 2 4 1 2 4 2 1 2 1
p i p p ...
3 2 3-5 2 3-5-3 (3) 2-3-2 (2) 0 4-1 0 4 2 3 (3) 2 (2) 0 3 2
1 3 5 0 2 3 0 1 3 1 3 0 1 0 4 1 0 4 2 3 0 1 3 0 1 3 0

D min9 C B♭ A

p ...
3 0 0 0 0 1 2 0 0 1 3 0 2 3 0 1 3 1 3 0 1 0 2 3 0 1 3 0

G min III

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

G min7 C7 G min7

p ...
3 3 3 3 5 3 5 3 6 3 5 3 7 3 7 3 7 3 7 5 3 6 5 6 3

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

C V

B_b III

Guitar strings: 7-7-7-7-5-8, 6-5-6-6-8, 5-5-5-5-3-6, 5-5-5-5-3-6

C V

B_b III

A II

Guitar strings: 8-7-5-8-6-5, 6-5-3-5-4-2, 2-2-3-2-5-3, 5-3-6-3-2

B_b

C7 III

Guitar strings: 0-0-0-0-4-4, 0-0-0-0-4-4, 0-2-0-3-1-0, 6-6-6-6-5-3, 5-5-5-5-6-3

B_b

Guitar strings: 3-3-3-3-1-1, 1-1-1-1-1-1, 4-3-2-1-0-4, 5-0-4-7-5-8, 6-5-5-5-7

D min V

C III

A V

Guitar strings: 5-7-7-6-7-5-6, 3-5-1-2-1-0-[0], 4-3-2-1-0-[0], 5-7-6-5-4-3

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

a Juan Gonzalez « Triguito »



ESTUDIO N° III

(de pulgar y picado)

Por siguiriya

O. HERRERO
(Madrid 1991)

Capo : 2

Sheet music for guitar (tablature) in 2/4 time. The first measure shows a sixteenth-note pattern. The second measure starts with a bass note (B) followed by eighth-note pairs. The third measure consists of eighth-note pairs. The fourth measure starts with a bass note (A) followed by eighth-note pairs.

Sheet music for guitar (tablature) in 2/4 time. The first measure shows eighth-note pairs. The second measure starts with a bass note (D) followed by eighth-note pairs. The third measure consists of eighth-note pairs. The fourth measure starts with a bass note (G) followed by eighth-note pairs.

Sheet music for guitar (tablature) in 2/4 time. The first measure shows eighth-note pairs. The second measure starts with a bass note (E) followed by eighth-note pairs. The third measure consists of eighth-note pairs. The fourth measure starts with a bass note (A) followed by eighth-note pairs.

Sheet music for guitar (tablature) in 2/4 time. The first measure shows eighth-note pairs. The second measure starts with a bass note (D) followed by eighth-note pairs. The third measure consists of eighth-note pairs. The fourth measure starts with a bass note (G) followed by eighth-note pairs.

1 2 4 2 3 2 3 2 1 3 2 4 1 4 1 4 1 4
I M I M ... I M I M I M I M i

3 5 3 6 5 7 6 5 8 5 7 6 8 7 10 7 10 7 10 9

0 0

6 0 4 0 6 0 8 0 10 0 6 0 8 0 10 0 6 0 4 0 1 0 4 0

I M M

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

3 3 5 3 6 5 7 6 5 8 5 7 6 8 7 10 7 10 7 10 9

M I M I M I ... 1 M I M I M ... M

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

i m i M i M ... I M I M I M I M I M I M I M I M

5 6 4 5 7 5 6 7 6 5 8 7 6 5 6 5 4 5 4 8 5 6 5 4 6 4 5 0 4 7

I ~ M I M ... P ... P

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

B♭

P ... P ... P i P P P P

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

B♭

P ... P ... P P

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

A9♭

P ... P ... P i P P P i P

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

III

C9

P P i P P P i P P P P i P P P P P P

3-3 5-7 3-3 5-7 3-3 5-3 7-3 3-3 3-3 7-5 3-3

I

B♭9

P P i P P P i P P P P i P P P P P P

1-1 3-5 1-1 3-5 1-1 3-1 5-1 1-1 1-1 5-3 1-1

B_b

A

A

*

B_b7 C7 B_b7/D A

III

*

B_b/F B_b/G B_b/G# A B_b7 11

E_b B_b A9_b

B \flat (11)

m i p i m i m i I M I M I M ... M P

6 5 3 3 2 3 (3) 2 5 2 0 3 2 0 5 4 3 2 0 4 3 1 0 5

A musical score for guitar and piano. The top staff shows the piano part with bass clef, common time, and a key signature of one sharp. The bottom staff shows the guitar part with a treble clef, common time, and a key signature of one sharp. The score consists of 12 measures. Measure 1: Piano: (P) bass note. Guitar: Open 5th string. Measure 2: Piano: (P) bass note. Guitar: Open 5th string. Measure 3: Piano: (P) bass note. Guitar: Open 5th string. Measure 4: Piano: (P) bass note. Measures 5-12: Piano: Bass notes with grace notes above them. Measures 5-12: Guitar: Fingerings: 5, 5, 5, 7, 5-7-9, 6-8-10-6-10, 7-9-11, 6-10-12, 10. Measures 5-12: Fingerings: 3, 3, 3. Measures 13-14: Piano: (P) bass note. Measures 13-14: Guitar: Open 5th string.

Musical score A9b consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. It contains five measures of music, each with a dynamic marking '(p)' above the notes. The bottom staff is for a guitar or bass, using a standard staff notation with a bass clef and a common time signature. This staff shows a continuous line of notes across five measures, with the first note having a dynamic marking '(p)'.



a Enrique « Sakai »

ESTUDIO N°IV

Por fandangos

(de arpegios)

O. HERRERO
(Madrid 1991)

E7/9b (B7dim)

Sheet music for guitar (tablature) in E7/9b (B7dim). The music consists of two staves. The top staff shows a rhythmic pattern of sixteenth-note pairs followed by a sixteenth note, with a fermata over the last note. The bottom staff shows a continuous string of notes with various fingerings (e.g., 1-3, 3-1, 1-3, 3-1, etc.) and positions (e.g., 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, r).

Sheet music for guitar (tablature) continuing from the previous page. It features a rhythmic pattern of sixteenth-note pairs followed by a sixteenth note, with a fermata over the last note. The bottom staff shows a continuous string of notes with various fingerings (e.g., 7-9, 9-7, 9-8, 9-11, 10-12, 12-10, etc.) and positions (e.g., 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, r).

Sheet music for guitar (tablature) continuing from the previous page. It features a rhythmic pattern of sixteenth-note pairs followed by a sixteenth note, with a fermata over the last note. The bottom staff shows a continuous string of notes with various fingerings (e.g., 7-9, 9-7, 9-8, 9-5, 6-4, 4-6, etc.) and positions (e.g., 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, r).

Sheet music for guitar (tablature) continuing from the previous page. It features a rhythmic pattern of sixteenth-note pairs followed by a sixteenth note, with a fermata over the last note. The bottom staff shows a continuous string of notes with various fingerings (e.g., 1-3, 3-1, 1-3, 3-1, 5-6, 6-5, 4-6, 6-4, 4-6, 6-4, 7-9, 9-7, 7-9, 7-9, etc.) and positions (e.g., 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, r).

A musical score for electric guitar. The top staff shows a treble clef and a key signature of one sharp. The bottom staff is a tablature with six horizontal lines representing the strings. Fingerings are indicated above the notes: '6' over the first four notes of the first measure, '5' over the next two, '6' over the first three of the third measure, '6' over the first two of the fourth measure, and '6' over the first three of the fifth measure. The tablature shows a continuous scale pattern starting at the 9th fret of the 6th string, moving down to the 7th, 9th, 7th, 9th, 7th, 9th, 12th, 10th, 10th, 12th, 10th, 12th, 10th, 12th, 13th, 15th, 0th, 15th, 13th, 15th, 13th, 15th, 0th, and back up to the 9th. The 0th fret is marked at the beginning and end of the scale.

Musical score for guitar and piano. The piano part features a vocal line with the lyrics "P i m a m i". The guitar part consists of two staves, each with six strings. Measure 6 starts with a piano dynamic (P) and a guitar chord (F7/Eb). Measure 7 begins with a piano dynamic (P) and a guitar chord (G7/F). The vocal line continues through both measures.

Guitar tablature for the first 16 measures of the solo, showing chords E7/D and F7/E♭, and a bass line.

Chords: E7/D, F7/E♭, E7/D

Bass line (bottom staff):

0	5	5	0	5	5	6
4	5	4	4	5	4	5
0	6	7	6	7	6	7
0	5	6	5	6	5	6
0	5	6	5	6	5	6
0	5	6	5	6	5	6

F7/E♭ G7/F F7M9/E♭

P i m a m i P i P i m a m i P i P i m a m i P i

G7(13)/F F7/E♭ G7(13)/F F7/E♭

P

E7/D F

p a m i...

E F

E

A min 1/2I (cordes 1&2) F

Sheet music for E major, A minor, and F chords. The top staff shows a treble clef and a bass clef. The bottom staff shows a six-string guitar neck with fingerings and string numbers.

Sheet music for E major, A minor, and F chords. The top staff shows a treble clef and a bass clef. The bottom staff shows a six-string guitar neck with fingerings and string numbers.

E

E7/D

A min

G7

F

Sheet music for E major, E7/D, A minor, G7, and F chords. The top staff shows a treble clef and a bass clef. The bottom staff shows a six-string guitar neck with fingerings and string numbers. The lyrics "Pam i..." are written under the first measure.

E7

Sheet music for E7 chord. The top staff shows a treble clef and a bass clef. The bottom staff shows a six-string guitar neck with fingerings and string numbers.

E79b

Sheet music for E79b chord. The top staff shows a treble clef and a bass clef. The bottom staff shows a six-string guitar neck with fingerings and string numbers.

6 6 6 6 6 6

4-6-4-6-4-6
6-7-7-9-7-9
9-0-9-0-9-9
7-7-7-7-7-7
9-7-7-7-7-7
9-7-7-7-7-9

5-6-6-5-6-6
6-8-0-0-8-0

6 6 6 6 6 6

10-12-10-12-10-12
12-10-12-12-10-12
7-9-7-9-7-9
9-0-9-0-9-9
7-7-7-7-7-7
9-7-9-7-7-9

11-0-0-0-0-0
0-8-0-0-0-0

E7

6 6 6 6 6 6

6-4-6-4-5-0
1-0-1-1-1-0
0-0-0-0-0-0
1-0-1-0-1-0
0-0-0-0-0-0
1-1-1-1-1-1

5-6-4-5-0-4
0-0-1-4-0-2

A min

G7

F

E9b11

6 6 6 6 6 6

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

p p p m A

0 2 3 0



a Pedro Lastre

ESTUDIO N°V

(de mano izquierda)

Por alegrías

O. HERRERO
(Madrid 1991)

B7

B7
1/2 IV

E

A
1/2 II

C \sharp min7

IV ————— | II ————— | 1/2 II ————— |

G \sharp (9 \flat)

1/2 I ————— |

IV ————— |

G#7/D#

(C#min) IX

B II

P P i m A M

P P i m A M i

P P i m A M

4-5-4 7-5-7-5-4
5-4 9-10-9 11-9-11-9
6-4 11-13 2-4 2-4-2 5-4-6-4-2
9-11 13-2

A 1/2 IX

G7# IV

(C#min) IX

P P i m A M

P i A M

P i m A M i

9-12-11-9 12-10-9-10
10-9 4-5-4 7-5-7-5-4
11-0 4-5 9-10-9 11-9-11-9
12-4 13-9

B II

A 1/2 IX

E VII

P P i m A I M I M I M

P P i m A I M I M I M

P P i m A I M I M I M

4-2-4-2 5-4-5-4-2
9-10 9-12-11-9 12-10-9-10
2-0 0-7 7-9-11-12-11-9
12-7

E V

I M I M ...

I M I M ...

I M I M ...

10-9 0
11-4-2-0 2-1-4-2-1
11-4-2-1-2-4-2-1
10-4-2-0 4-2-0
11-4-2-0 4-2-0

A 1/2 II

E 1/2 IV

A#7dim A7dim (E) A7 B7 E

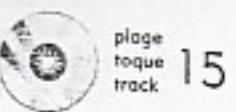
1/2 IX (cordes 4 3 2)

P i P P P

P i m A I M I

P i m A I M I

2-2-4-2 (2) 4-5-6-7
0-4 0-4 0-4 0-4
2-2-4-2 (2) 4-5-6-7
0-4 0-4 0-4 0-4
2-2-4-2 (2) 4-5-6-7
0-4 0-4 0-4 0-4



a Victor Monge « Serranito »

ESTUDIO N°VI

(de trémolo)

Por taranta

O. HERRERO
 (Madrid 1991)
Ad lib

F#7

II

A7(13)

V

D7M

G7/F

F#9b

G7

F#7

C

D

G7/D

G/D

F#

1/2 VII

Stringed instrument tablature for three measures. The first measure is G7/D, the second is G/D, and the third is F#. The tab shows six strings with various fingerings (e.g., 5, 3, 1) and dynamic markings like p and f.

String positions:

- G7/D:** 7, 7, 6, 0, 0, 0
- G/D:** 10, 9-10-9-9, 8, 7, 0, 0
- F#:** 6, 6, 6, 4, 4, 6

G/B

E min6

F#9b

Stringed instrument tablature for three measures. The first measure is G/B, the second is E min6, and the third is F#9b. The tab shows six strings with various fingerings and dynamic markings.

String positions:

- G/B:** 7, 7, 0, 7, 7, 7
- E min6:** 7, 0, 7, 7, 5, 7
- F#9b:** 9, 9, 9, 8, 8, 9

(F#79b)

G7/F

Stringed instrument tablature for three measures. The first measure is (F#79b), the second is G7/F, and the third is G7/F. The tab shows six strings with various fingerings and dynamic markings.

String positions:

- (F#79b):** 9, 9, 9, 8, 8, 9
- G7/F:** 10, 10, 10, 7, 7, 8

(F#9b/G)

Stringed instrument tablature for three measures. The first measure is (F#9b/G), the second is (F#9b/G), and the third is (F#9b/G). The tab shows six strings with various fingerings and dynamic markings.

String positions:

- (F#9b/G):** 10, 10, 10, 8, 10, 8
- (F#9b/G):** 14, 14, 14, 11, 10, 11
- (F#9b/G):** 14, 14, 14, 10, 11, 0

(F#A#)

E min

F#9b

Stringed instrument tablature for three measures. The first measure is (F#A#), the second is E min, and the third is F#9b. The tab shows six strings with various fingerings and dynamic markings.

String positions:

- (F#A#):** 0, 0, 4, 7, 6, 5
- E min:** 2, 0, 0, 3, 0, 2
- F#9b:** 3, 3, 3, 4, 5, 3

D

G **F#7**

D

D7

G **D7M**

Bb 7 9/F

Ad lib. - rubato

G

G7/B

A(7)

(G7M)

G7/F

(F#9b/A#)

(E min9)

(F#9b)

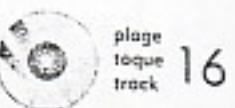
(C#7dim)

(G7/B)

(G7/F)

F#9b

a Enrique de Melchor



16

ESTUDIO N°VII

(de picado)

O. HERRERO
(Madrid 1993)

Por guajira

E7/B E79

i M I M I M I M I M ...
0 7 6 7 6 7 7 6 9 7 6 8 7 5 8 6 9 7 6 8
7 6 7 6 7 5 8 6 9 7 6 8 7 5 8 6 9 7 6 8

E7

i m I M I M I M ...
0 1 0 1 0 4 5 6 5 7 4 5 6 7 8 6 9
0 4 2 0 2 0 4 5 6 5 7 4 5 6 7 8 6 9

E7/B

0 7 6 7 5 7 9 5 7 10 10 9 11 9 12 12
0 (0) 12 10 9 12 10 9 10 9 7 10 9 7 9 7 5 9
7 6 0 4 0 4

(A) (E) (A)

12 10 9 12 10 9 10 9 7 10 9 7 9 7 5 9
0 0 0 4

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

1

0 - 2 - 0 - 3 - 2 - 0 - 3 - 2 - 0 - 4 - 2 - 5 - 4 - 2 - 0 - 3 - 2 - 5 - 4 - 7 - 5 - 9 - 7 -

(E)

5 - 9 - 5 - 7 - 9 - 7 - 9 - 0 -

(A)

(E)

(A)

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

(A) 9 (E) 9 (A)

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

E7 3 4 A6 1 3 0 3 1 3

P m i p i 0 1 2 3 0 1 2, 0-7, 6-7, 7-6, 7-6

E7 9 3 4 0 4 3 4 A6 1/2 II 2 4 2 4 2 4 2 4

P P i m a m i m 0 7 7 0 7 7, 0-7 6-7, 7-6, 7-6, 0 2, 2 2 4 2 4 2 4 2 4

E7 3 6 1 2 3 (A) 3 6 1 2 3

P m i p m i i 0 1 2 3 1 2 1 0 1, 2 1 4 1 2 0 2 3 4 5 4, P M I M I M I ..., 0 2, 2 1 4 1 2 0 2 3 4 5 4

(E)

Sheet music for guitar (E) position, measures 9 and 10. The first measure shows a descending scale from 3 down to 0. The second measure shows a descending scale from 3 down to 0. The third measure shows a descending scale from 3 down to 0. The fourth measure shows a descending scale from 3 down to 0.

(A)

Sheet music for guitar (A) position, measures 11 and 12. The first measure shows a descending scale from 3 down to 0. The second measure shows a descending scale from 3 down to 0. The third measure shows a descending scale from 3 down to 0. The fourth measure shows a descending scale from 3 down to 0.

(A)

Sheet music for guitar (A) position, measures 13 and 14. The first measure shows a descending scale from 3 down to 0. The second measure shows a descending scale from 3 down to 0. The third measure shows a descending scale from 3 down to 0. The fourth measure shows a descending scale from 3 down to 0.

(E)

Sheet music for guitar (E) position, measures 15 and 16. The first measure shows a descending scale from 3 down to 0. The second measure shows a descending scale from 3 down to 0. The third measure shows a descending scale from 3 down to 0. The fourth measure shows a descending scale from 3 down to 0.

(E)

(A)

(E)

A
P M I

(A)

Sheet music for guitar (A) in G major (two sharps). The first measure shows a sixteenth-note pattern starting with a grace note (4), followed by 2, 1, 4, 2, 1, 4. The second measure shows a similar pattern with grace notes and sixteenth-note pairs. Below the staff are fingerings: 9-7-5-9-7, 9-7-6, 9-7-6-9, 7-5-7-9, 5-7-9, 6-7-9, 6-7-9. The strings are numbered 0 at the bottom.

(A)

Sheet music for guitars (A) and (E) in G major (two sharps). The first measure of (A) shows a sixteenth-note pattern with grace notes (4, 2, 1, 2, 4, 2). The first measure of (E) shows a sixteenth-note pattern with grace notes (4, 2, 1, 2, 3, 1). The second measure of (A) shows a sixteenth-note pattern with grace notes (4, 2, 1, 2, 4, 2). The second measure of (E) shows a sixteenth-note pattern with grace notes (4, 2, 1, 2, 3, 1). Below the staves are fingerings: 5-9-5-7, 9-7-9-10-11, 4-7-4-5, 6-4-7-8-9, 6-7. The strings are numbered 0 at the bottom.

(A)

(E)

(A)

Sheet music for guitars (A) and (E) in G major (two sharps). The first measure of (A) shows a sixteenth-note pattern with grace notes (4, 2, 1, 2, 3, 1). The first measure of (E) shows a sixteenth-note pattern with grace notes (4, 2, 1, 2, 3, 1). The second measure of (A) shows a sixteenth-note pattern with grace notes (4, 2, 1, 2, 3, 1). The second measure of (E) shows a sixteenth-note pattern with grace notes (4, 2, 1, 2, 3, 1). Below the staves are fingerings: 2-5-2-3-0-2-1-4-1-2-0-2, 0-2-4-2-4-0-2-4-2-0-4-2. The strings are numbered 0 at the bottom.

(A)

(E)

Sheet music for guitars (A) and (E) in G major (two sharps). The first measure of (A) shows a sixteenth-note pattern with grace notes (4, 2, 1, 2, 3, 1). The first measure of (E) shows a sixteenth-note pattern with grace notes (4, 2, 1, 2, 3, 1). The second measure of (A) shows a sixteenth-note pattern with grace notes (4, 2, 1, 2, 3, 1). The second measure of (E) shows a sixteenth-note pattern with grace notes (4, 2, 1, 2, 3, 1). Below the staves are fingerings: 0-1-3-0-1-3-1-2-4, 7-9-10-12-10-9-12-10-9-11-9-12-11-9-12. The strings are numbered 0 at the bottom.

(A)

A
1/2 IX

Sheet music for guitars (A) and (E) in G major (two sharps). The first measure of (A) shows a sixteenth-note pattern with grace notes (3, 2, 1, 3, 1, 1, 3, 1, 1, 2, 1, 1, 3, 1). The first measure of (E) shows a sixteenth-note pattern with grace notes (3, 2, 1, 3, 1, 1, 3, 1, 1, 2, 1, 1, 3, 1). The second measure of (A) shows a sixteenth-note pattern with grace notes (3, 2, 1, 3, 1, 1, 3, 1, 1, 2, 1, 1, 3, 1). The second measure of (E) shows a sixteenth-note pattern with grace notes (3, 2, 1, 3, 1, 1, 3, 1, 1, 2, 1, 1, 3, 1). Below the staves are fingerings: 11-12-11-9-11-9-7-9-7-5-7-5-4-5-4-2-4-2-0-0-(0)-0. The strings are numbered 0 at the bottom.

a Fernando Calonge



17

ESTUDIO N°VIII

(de ligados)

Por soleá

O. HERRERO
(Tomelloso 1994)

The sheet music contains five staves of six measures each. The first measure of each staff is a pickup. The notation includes various note heads (dots, stems), slurs, and grace notes. Fingerings are indicated by numbers (1, 2, 3, 4, i, m, p) above or below the notes. Strumming patterns are shown as vertical strokes with arrows indicating direction. Below each staff is a numerical sequence representing the frets being played.

A

i m a p m i m i

0 0 2 4 2 0 3 1 3

7 5 7 8 10 8 7

VII

i m a p m i m i

0 0 2 4 2 0 3 1 3

7 5 7 8 10 8 7

V

i m a p m i m i

0 0 2 4 2 0 3 1 3

7 5 7 8 10 8 7

i m a p m i m i

0 0 2 4 2 0 3 1 3

7 5 7 8 10 8 7

i m a p m i m i

0 0 2 4 2 0 3 1 3

7 5 7 8 10 8 7

1/2 VII

Fretting patterns for the first measure:

Treble: 3-1-0-1
Bass: 2-0-1-2

Treble: 0-0-0-0
Bass: 7-7-7-7

Fretting patterns for the second measure:

Treble: 8-10-8-7-8-10-8-7-8
Bass: 7-7-7-7

1/2 V

1/2 III

1/2 IV

Fretting patterns for the first measure:

Treble: 7-8-7-5-7-8-7-5-7
Bass: 5-5-5-5

Treble: 0-0-0-0
Bass: 4-4-4-4

Fretting patterns for the second measure:

Treble: 6-5-6-5
Bass: 3-3-3-3

Treble: 0-0-0-0
Bass: 6-6-6-6

Fretting patterns for the first measure:

Treble: 1-3-1-0-1-0
Bass: 3-2

Treble: 1-3-1-0-1-0
Bass: 2-3-1

Fretting patterns for the second measure:

Treble: 3-5-3-1-3-1-0
Bass: 2-0-3

Treble: 2-0-1-0-1-0
Bass: 3-3-1

Fretting patterns for the first measure:

Treble: 3-5-3-1-3-1-0
Bass: 2-0-3

Treble: 8-10-8-7-8-7-5
Bass: 7-5-3

Fretting patterns for the second measure:

Treble: 3-5-3-1-3-1-0
Bass: 2-0-3

Treble: 2-0-1-0-1-0
Bass: 3-3-1

Fretting patterns for the first measure:

Treble: 3-5-3-1-3-1-0
Bass: 2-0-3

Treble: 2-0-1-0-1-0
Bass: 3-3-1

Fretting patterns for the second measure:

Treble: 3-5-3-1-3-1-0
Bass: 2-0-3

Treble: 2-0-1-0-1-0
Bass: 3-3-1

The sheet music consists of five staves of musical notation for guitar, with each staff containing a treble clef, a key signature, and a time signature of $\frac{3}{8}$. The first four staves begin with a common key signature of A major (no sharps or flats). The fifth staff begins with a key signature of D major (one sharp). The first three staves have a tempo of $\frac{3}{8}$, while the fourth and fifth staves have a tempo of $\frac{2}{8}$.

Staff 1: The first staff starts with a dynamic of p . It features six measures of sixteenth-note patterns. Fingerings include 3, 3, >3, 3, >3, 3, >3, and 3. The tablature below shows fingerings 3-5-3-1-3-1-0-1-0, 2-4-2-0-1-0-2-0, and 2-0-3-1-3-1-0.

Staff 2: This staff continues the sixteenth-note pattern with fingerings 3, 2, >3, 3, 2, >3, 3, 2, >3, and 3. The tablature below shows fingerings 2-1-2-5-4-5-0-8-8, 10-9-10-6-5-6-3-2-3, and 1-4-1-4-7-4-7-10-7.

Staff 3: The third staff begins with a dynamic of p and features six measures of sixteenth-note patterns. Fingerings include >3, 4, >3, 4, >3, 4, >3, and 3. The tablature below shows fingerings 9-10-9-6-9-6-5-6-5, 3-5-3-1-3-1-0-1-0, and 0-7-9-10-9-7-6-3-2-0.

Staff 4: This staff continues the sixteenth-note pattern with fingerings >3, 4, >3, 4, >3, 4, >3, and 3. The tablature below shows fingerings 2-1-2-0-1-0-2-0-3, 0-2-1-0, and 3-1-0-3-1-0-3-1-0.

Staff 5: The fifth staff begins with a dynamic of p and features six measures of sixteenth-note patterns. Fingerings include - (rest), 3, 1-0-3-1-0-3-1-0, 3-1-0-3-1-0-3-1-0, and 3-1-0-3-1-0-3-1-0.

The sheet music consists of five horizontal staves, each representing a string of a six-string guitar. The top staff is the high E string, followed by B, G, D, A, and the low E string at the bottom. Each staff contains six measures of music, indicated by vertical bar lines. Above the staff lines, there are six sets of horizontal lines representing the frets. The numbers 1 through 6 are placed above the first six frets, and 0 is placed above the open (unfretted) position. Below the staff lines, the corresponding fingerings are written: 1, 3, 1, 0, 3, 0; 3, 1, 0, 2, 0, 1; 3, 1, 0, 2, 0, 1; 3, 1, 0, 1, 0, 3; 3, 1, 0, 2, 0, 1; 3, 1, 0, 2, 0, 1; 0, 1, 3, 1, 0, 3; 1, 3, 1, 0, 2, 1; 1, 3, 1, 0, 2, 1; 1, 3, 1, 0, 2, 1; 1, 3, 1, 0, 2, 1; 1, 3, 1, 0, 2, 1; 0, 1, 3, 1, 0, 2; 0, 1, 3, 1, 0, 2; 0, 1, 3, 1, 0, 2; 0, 1, 3, 1, 0, 2; 0, 1, 3, 1, 0, 2; 0, 1, 3, 1, 0, 2; 1, 3, 1, 0, 1, 3; 3, 5, 3, 1, 3, 5, 3, 1, 3; 3, 5, 3, 1, 3, 5, 3, 1, 3; 1, 3, 1, 0, 1; 3, 4, 3, 1, 3, 4, 3, 1, 3; 3, 4, 3, 1, 3, 4, 3, 1, 3; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0.

Répertoire Repertorio Repertoire

section III

Nous vous proposons pour terminer ce volume II, deux solos de concert par Mario Escudero. Ce sont des classiques du répertoire : nous les avons aussi choisis pour leur intérêt technique.

N.B.: *La Rasa* est une forme des *alegrías*. Le compás est un cycle métrique de douze temps (un temps = $\frac{1}{12}$) avec accents principaux sur les temps 3, 6, 8, 10 et 12. Dans la transcription, chaque compás est limité par des doubles barres de mesure, qui n'ont donc pas leur signification habituelle en solfège (voir aussi le volume III, *soloá*, dont les *alegrías* sont un dérivé.).

Para concluir este volumen les proponemos dos toques de Mario Escudero. Son toques clásicos del repertorio flamenco. Los hemos elegido por su interés técnico.

N.B.: "La Rasa" es una de las formas de las *alegrías*. El compás es un ciclo métrico de doce tiempos (un tiempo = $\frac{1}{12}$), con acentos principales en los tiempos 3, 6, 8, 10 y 12. En la transcripción, cada compás está determinado por dos dobles barras de medida que no tienen entonces su significado normal en solfeo (véase también el volumen III, *soloá*, de la que es derivada la *alegría*).

Discographie

- 1) *Impetu*, Mario Escudero
Version Paco de Lucia : Philips 842 954-
(CD)
- 2) *La Rasa*, Mario Escudero
Hispavox 79 4644-1 (LP)

Discografía

- 1) *Impetu*, Mario Escudero
Versión Paco de Lucia: Philips 842 954-
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- 2) *La Rasa*, Mario Escudero
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Vous trouverez de nombreux autres solos de concert, adaptés à votre niveau technique, dans les trois cahiers « répertoire » en supplément à cette méthode, et dans la collection *Duende Flamenco*.

Bon courage ! ...

Animar...

To end this second volume we conclude with two concert solos by Mario Escudero. They are all classics taken from the repertoire, and have been selected for their technical interest.

Note that *La Rasa* is a form of *alegrías*. The compás is a metric cycle of twelve crotchet beats with the main accents falling on beats 3, 6, 8, 10 and 12. In the transcription each compás is bounded by double barlines, which therefore do not have their traditional implication in musical notation (see also Volume III, the *soloá*, from which the *alegrías* are derived).

Discography

- 1) *Impetu*, Mario Escudero:
Paco de Lucia version: Philips 842 954-2
(CD)
- 2) *La Rasa*, Mario Escudero
Hispavox 79 4644-1 (LP)

El estudiante encontrará además otros solos de concierto, adaptados a su nivel técnico en los tres cuadernos "Repertorio", como suplemento de este tratado y en la colección "Duende Flamenco".

Many other concert solos adapted to your level of playing will be found in the three "repertorio" books that complement this method, as well as in the *Duende Flamenco* collection.

We wish you every success!

IMPETU

Mario Escudero

Rubato

C7 9/E

B♭ 7/D

A

(A)

C7 9/E

B♭ 7/D

A

A tempo ♩ = 208 ca.

D min/A

C/A

B♭/A

A

A

B♭/D

12

1

2

3

4

5

6

7

8

9

10

11

A B \flat /D C G min7/G \sharp

Fingerings and string indications for the bass staff:

- Measure A: 0-2, 2-0
- Measure B \flat /D: 0-2, 2-0
- Measure C: P M I, 1-0, 0-1, 1-0
- Measure G min7/G \sharp : P M I, 1-0, 2-3, 3-2, 3-2

A V I

Fingerings and string indications for the bass staff:

- Measure A: P i P i P i, 5-5, 4-6, 7-7
- Measure V: i i, 2-2, 2-2, 3-1
- Measure I: M p i m p I, 1-1, 1-1

G min7/G \sharp

III —————— | III —————— | III —————— |

Fingerings and string indications for the bass staff:

- Measure 1: P P, 3-3, 5-5
- Measure 2: P P, 5-5, 8-8, 8-8, 6-6, 5-5
- Measure 3: P P, 5-5, 8-8, 8-8, 7-7, 5-5
- Measure 4: P P, 4-4

C/G F/A

III —————— |

Fingerings and string indications for the bass staff:

- Measure 1: P a m i, 1-0, 2-2, 3-3
- Measure 2: P i m A I M, 0-0
- Measure 3: P M I M I, 6-6, 5-5, 3-3, 5-5

Measure numbers: 12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11

G min7/G \sharp

B

B \flat /F

A V III

G min7/G \sharp

A V III

A

V

C7/B \flat G min7/G \sharp

III

12

1

2

3

4

5

6

7

8

9

10

11

A
V

A melodic line is played on the top two strings. Fingerings below the strings indicate: 7-6-5-5, 7-6-5-5, 7-6-5-7-5-8, 5-7-5-6. The melody consists of eighth and sixteenth notes.

C/E

(B♭)

(C)

(B♭)

A melodic line is played on the top two strings. Fingerings below the strings indicate: 7-5-6-8-5, 8-7-8-7-8, 8-7-8-7-8. The melody consists of eighth and sixteenth notes.

A

1/2 V 1/2 VI 1/2 V 1/2 VI 1/2 V ————— 1/2 VI 1/2 V 1/2 VI 1/2 V —————

A melodic line is played on the top two strings. Fingerings below the strings indicate: 6-8-6, 5-6-7, 5-6-7, 5-6-7, 5-6-7, 5-6-7, 5-6-7. The melody consists of eighth and sixteenth notes.

A melodic line is played on the top two strings. Fingerings below the strings indicate: 6-8-6, 5-6-5, 2-5-3, 1-3-1, 0-1-0, 3-2-3, 3-1-0, 3-0-3-1-3. The melody consists of eighth and sixteenth notes.

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

Fingerings and positions for the first section:

- Top staff: 4-2, 2-1, 1-0, 2-4, 2
- Bottom staff: P, M, I, M, I, M, I, P, ...
- Bottom staff tab: 0-5-3, 2-3-2, 0-2-0, 2-5-3, 2-3-2, 0-2-0, 3-1-0, 3-1-3, 0-6-8-6

Chords and fingerings for the second section:

- Top staff: A, Bb7/Ab, VI
- Bottom staff: V, VI
- Bottom staff tab: P i P i P i P i p i m a, 5-6, 6-5, 7-6, 6-5, 7-6, 5-6, 6-5, 7-6, 7-6

Chords and fingerings for the third section:

- Top staff: A, G min, III
- Bottom staff: F, I
- Bottom staff tab: p i m a i m, 5-6, 6-5, 5-6, 5-6, 3-2, 1-1, 2-1, 1-2, 1-3, 2-1

Chords and fingerings for the fourth section:

- Top staff: Bb/D, C#7 dim., Bb7 5b, G min7/G#
- Bottom staff: I, III
- Bottom staff tab: 0-3-3, 3-3, 5-5, 5-5, 1-2, 1-3, 2-1, 1-3, 3-3, 5-5, 3-3

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

The musical score consists of four measures of music for guitar. The first measure shows a C7/Bb chord (V) with a strum pattern of 4-3-2-1. The second measure shows an F/A chord with a strum pattern of 4-3-2-1. The third measure shows a B♭ dim chord with a strum pattern of 4-3-2-1. The fourth measure shows a D min/F chord (II) with a strum pattern of 4-3-2-1. The lyrics "P i m a i m" are written below the notes, corresponding to the strumming pattern.

The image shows a musical score for piano and bass. The top staff is for the piano, with the key signature being C7 9/E and the time signature being common time. The bottom staff is for the bass. The lyrics "p i m a m a" are written below the bass staff, with a vertical dashed line indicating where the first 'a' begins. Below the lyrics, the bass part has fingerings: 3-3-3-3-2-3-3-1-1-a-1-0-3-1-3-2-0-3-2-0-3-1. The piano part has a treble clef and a key signature of one flat.

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

Compás irregular

B♭

Sheet music for guitar in B-flat major (B♭). The top staff shows a melodic line with fingerings: p i m A m P M I M I M I M. The bottom staff shows a harmonic line with fingerings: 5 3 5 2 3 4 2 1 3 2 3 2 3 0 1 0 3 1. The staff ends with a diagonal line through the notes.

A

B♭/D

Sheet music for guitar in B-flat/D major (B♭/D). The top staff shows a melodic line with fingerings: P i P i P i. The bottom staff shows a harmonic line with fingerings: 0 0 0 0 0 0 2 2 0 2 2 1 1 0 3 1 0 3 1 0 3 1 0 3 1. The staff ends with a diagonal line through the notes.

V —

Sheet music for guitar in B-flat major (B♭). The top staff shows a melodic line with fingerings: 0 1 2 3 0 1 2 3 0 1 2 3 5 1 2 3 5 3 5 6 3 5 6 0 6. The bottom staff shows a harmonic line with fingerings: 0 1 3 0 1 3 0 2 3 5 1 2 3 5 3 5 6 3 5 6 0 6. The staff ends with a diagonal line through the notes.

A

B♭

A

B♭

Sheet music for guitar in B-flat major (B♭). The top staff shows a melodic line with fingerings: i m i m. The bottom staff shows a harmonic line with fingerings: 5 6 5 7 5 7 5 6 5 8 5 7 5 7 5 7 5. The staff ends with a diagonal line through the notes.

12

1

2

3

4

5

6

7

8

9

10

11

G min

III _____ V _____

P i m p I M I M I M

6 0 3 0 3 5 6 5 7 6 6 6 6 6 6

III _____

I M 1 7

7 5 7 5 3 5 3 (3) 2 (2) 2 2 2 2

G min

III _____ V _____

2 4 3 0 4 5 3 5 3 3

3 (3) 1 3 2 0 4 5 3 5 3 3 7 7 7 7

A

1 2 3 4 5 6 7 8 9 10 11

8 (8) 6 5 7 5 8 7 6 5 6 2 2 2 2

M I M ...

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

F G min G min7/G# A

I III V

P i m a P i m a P i P i P i P

3 2 1 3 5 3 5 3 6 3 7 6 5 5 (5)
1 3 4 7 5 7 6 6 (6)

(A) (B)

A F7 dim Bb7 I

P P i m a m i P P a m i P a m i P p

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

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

A B_b7/F A

1/2 II —————— 1/2 III —————— 1/2 II ——————

G min7/G[#]
III ——————

1/2 I ——————

A B_b7/A_b
V —————— VI ——————

1/2 II ——————

F I ——————

1/2 I ——————

F/A
III ——————

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

F C7 F7/E♭

P ... P m i P P m i P m

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

B♭ A9♭

P m i P P ... V A V A V A A A A V j'

0 0 0 0 0 0 0 0 0 0 0 0
3 3 3 3 3 3 3 3 3 3 3 3
0 0 0 0 0 0 0 0 0 0 0 0
3 3 3 3 3 3 3 3 3 3 3 3
X X X X X X X X X X X X
0 0 0 0 0 0 0 0 0 0 0 0
3 3 3 3 3 3 3 3 3 3 3 3

B♭ F/C

P a m i P P m i P ... I

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

B♭ III V A VI B♭7/A♭

P m 4 P ... P i P i a m i a p i m n

4 4 4 4 4 4 4 4 4 4 4 4
3 3 3 3 3 3 3 3 3 3 3 3
5 5 5 5 5 5 5 5 5 5 5 5
6 6 6 6 6 6 6 6 6 6 6 6
5 5 5 5 5 5 5 5 5 5 5 5
6 6 6 6 6 6 6 6 6 6 6 6
7 7 7 7 7 7 7 7 7 7 7 7
6 6 6 6 6 6 6 6 6 6 6 6
5 5 5 5 5 5 5 5 5 5 5 5
6 6 6 6 6 6 6 6 6 6 6 6

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

A B_b 7/A_b A

V VI V

P i P i P i P i P i p i m a

5-6-5-6-7-6-7-6-5-6-7-6-7-6-7

7-7-7-7-5-7-7-7-5-7-7-7-7-7

5-5-5-5-5-5-5-5-5-5-5-5-5-5-5

B_b/G A

2-1-0-0-3-3-3-[3]-0-2-2-2-2-2-3

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

B_b/G F/A

III

3-0-0-0-3-3-3-[3]-0-3-5-3-6-3

0-1-5-5-5-5-5-5-5-5-5-5-5-5-3

G min7/D

5-3-3-3-5-5-3-3-5-3-6-3-5-2-4-0

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

A

P P P P i P i P ...

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

3 1 2 2 2 2 2 0 4 1 0 (0) X 0 0 0 0 0 0 0 0 0 0 0 0

* V A A A A V A V

x a m i i

B♭

P ...

Sib Sib

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

3 3 3 3 3 3 3 3 3 3 3 3

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

4 4 4 4 4 4 4 4 4 4 4 4

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

D min

P ...

1 1 1 1 1 1 1 1 1 1 1 1

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

4 4 4 4 4 4 4 4 4 4 4 4

0 2 3 0 2 0 3 2 0 3 2 0

C7

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

3 3 3 3 3 3 3 3 3 3 3 3

2 2 2 2 2 2 2 2 2 2 2 2

0 1 3 0 1 3 0 1 3 0 1 3

3 1 0 3 1 0 3 1 0 3 1 0

2 3 0 2 3 0 2 3 0 2 3 0

B♭

P ...

Sib

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

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

A

V A V V A A A A V

x a m i i

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

2 2 2 2 2 2 2 2 2 2 2 2

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

3 3 3 3 3 3 3 3 3 3 3 3

C7/E

A A A

x a m

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

A
1/2 II ——————
C7 9/E

A
1/2 II ——————
C7 9/E

D min
V ——————
C7
VIII ——————

Bb7
VI ——————
A7
V ——————

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

The image shows a musical score for a six-string guitar. The top staff is in D minor (G major), indicated by a key signature of one sharp. The middle staff is in C major (A major), indicated by a key signature of no sharps or flats. The bottom staff is in B-flat major (G major), indicated by a key signature of two sharps. Each staff consists of six measures. The notes are primarily eighth notes, with some sixteenth-note patterns. The lyrics "i am i am i am i am i am i am" are written below the notes. The guitar strings are labeled with numbers 6, 5, 4, 3, 2, and 1 from left to right.

The image shows a musical score for a guitar and a vocal part. The vocal part consists of lyrics written below the staff, with specific letters underlined: 'i', 'm', and 'M'. The guitar part includes a tablature below the staff, showing fingerings such as '0-1-3' and '0-2-3-5'. The letter 'A' is centered above the vocal line.

A musical score for guitar. The top staff shows a melodic line with a bass line below it. The bottom staff shows harmonic structures. The score includes fingerings (1, 2, 3, 4), grace notes, and slurs. The letter 'V' is above the first measure, and 'A' is above the second measure. The harmonic structures are grouped by brackets labeled 'P'.

LA ROSA

Mario Escudero

 $J = 138$ ca.

E(6)

$\begin{array}{ccccccccc} \wedge & \wedge & \wedge & \wedge & V & \wedge & \wedge & V \\ 5 & & & & & & & \\ \hline \end{array}$

x a m i i x a m i i i i
i...

$\begin{array}{ccccccccc} \wedge & \wedge & V & \wedge & V & \wedge & \wedge & \wedge & V \\ 5 & & & & & & & & \\ \hline \end{array}$

i...
x a m i i x a m i i i i
x a m i i x a m i i i

B7

II

$\begin{array}{ccccccccc} \wedge & \wedge & \wedge & \wedge & V & \wedge & \wedge & \wedge & V \\ 5 & & & & 5 & & & & \\ \hline \end{array}$

x a m i i x a m i i x a m i i i...
i...
x a m i i x a m i i i i

E

$\begin{array}{ccccccccc} \wedge & \wedge & \wedge & \wedge & V & \wedge & \wedge & \wedge & V \\ 5 & & & & 5 & & & & \\ \hline \end{array}$

x a m i i x a m i i i i
x a m i i x a m i i i i
P i P P P i

E7

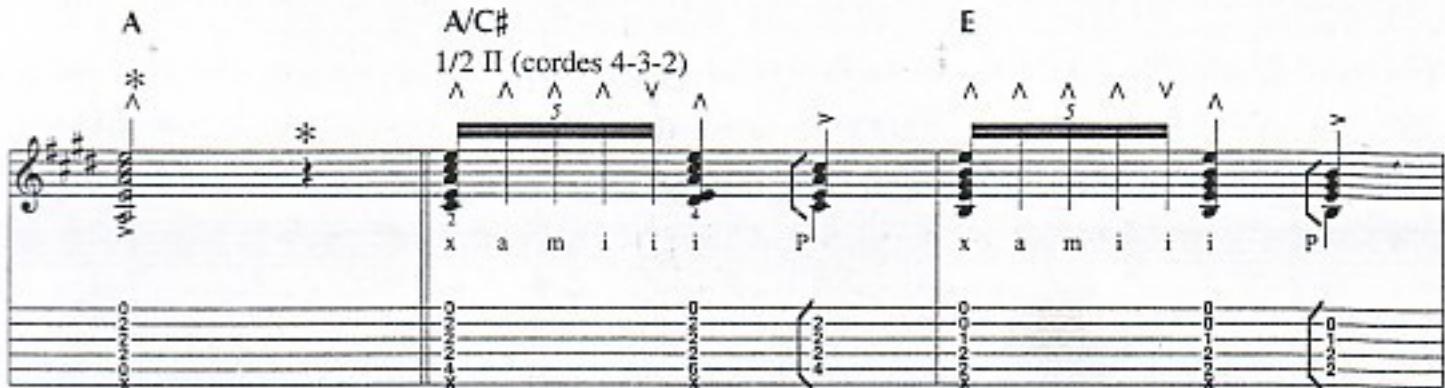
A guitar tab showing a 12th position E7 chord. The top six strings are muted (x). The bottom three strings are played with the following fingerings: 5, 5, V, 5, V, 5. The tab includes lyrics "x a m i i x a m i i i i..." and a fretboard diagram below.

A

A/C♯

1/2 II (cordes 4-3-2)

E

Two guitar tabs. The first shows an A chord with muted top strings and fingers 5, 5, V, 5, V, 5. The second shows an E chord with muted top strings and fingers 5, 5, V, 5. Both tabs include lyrics "x a m i i i i" and a fretboard diagram below.

B7

E

A

Three guitar tabs. The first shows a B7 chord with muted top strings and fingers 0, 2, 0, 2, 0, 2. The second shows an E chord with muted top strings and fingers 0, 1, 2, 1, 0, 1. The third shows an A chord with muted top strings and fingers 0, 2, 0, 2, 0, 2. All tabs include lyrics "P a m i" and a fretboard diagram below.

E

A

E

Three guitar tabs. The first shows an E chord with muted top strings and fingers 0, 0, 0, 0, 0, 0. The second shows an A chord with muted top strings and fingers 0, 2, 0, 2, 0, 2. The third shows an E chord with muted top strings and fingers 0, 0, 0, 0, 0, 0. All tabs include lyrics "P a m i..." and a fretboard diagram below.

Ham. B7/F# E (B7)

i...
P...

E E7

P i P P i x am i i x am i i i...
0 0 0 0 0 2 0 2 0 2 0 2 0 2 0 2

A A min

x am i i i x am i i i...
0 2 0 0 1 1 0 2 0 2 0 2 0 2 0 2

A min E min

i...
P i P P i
0 0 0 0 0 0 0 0 0 0 2 0 0 2 0 0 0 0

B7

P i m a m i P
a m i
a m i
a m i
a m i
a m i

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

E min

llam.

B7/F#

E min

P i
P P
i i
P
V V
A A
V V
A A

0-2-0 0-2-0 0-2-0 0-2-0 0-2-0 0-2-0 0-2-0 0-2-0

(B7)

E min

P
P i P P P i
A p m i p i m A M I M I

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

B7/F#

E min

p a m i p i m i a i m i
p i m i p i m A I M I M P
p a m i p i m i A m i

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

A min
V

The image shows a musical score for a six-string guitar. The top staff is a standard musical notation with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff is a tablature staff, where each horizontal line represents a string and each vertical tick mark represents a fret. The tablature shows a melodic line starting at the 3rd fret of the 6th string, moving up to the 5th string at the 5th fret, then down to the 4th string at the 5th fret, and so on. The music consists of three measures separated by vertical bar lines. The first measure starts with a quarter note on the 3rd fret of the 6th string, followed by eighth-note pairs on the 5th and 4th strings. The second measure starts with a quarter note on the 5th string at the 5th fret, followed by eighth-note pairs on the 5th and 4th strings. The third measure starts with a quarter note on the 5th string at the 5th fret, followed by eighth-note pairs on the 5th and 4th strings. The tablature below the staff provides a detailed fretting guide for each note in the melody.

medio compás

E min

B7

E

A musical score for guitar featuring two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of sixteenth-note patterns. The bottom staff shows a standard six-string guitar neck with fret numbers. Below the staff is a tablature with six horizontal lines representing the strings. Numerical values above the lines indicate fingerings: 3, 0, 0, 0, 2, 3, 2, 0; 0, 2, 1, 1, 2, 0, 1, 2, 3, 4; and 0, 2, 1, 1, 2, 0, 4, 2. The tablature also includes vertical bar lines corresponding to the measure divisions in the staff above.

B7

三

A

E

The image shows a musical score for a six-string guitar. The top staff is in B7 chord (B, D, F#, G, B, D) with a tempo of 6. The bottom staff is in E chord (E, G, B, D, E, G). The bass line consists of two staves: a standard staff with note heads and stems, and a tablature staff below it. The tablature uses numbers to indicate fingerings: 0, 2, 1, 0 for the first measure, and 2, 1, 0 for the second measure. The bass line starts at the 4th fret of the 6th string and moves down to the 1st fret of the 3rd string.

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with a key signature of one sharp (F#) and a time signature of 12/8. The bottom staff is a standard six-string guitar staff. The first measure is labeled 'F/A' above a '1/2 V' chord, with a fingering of 6-5-6-5-7-5. The second measure is labeled 'E' above a '1/2 IV' chord, with a fingering of 5-5-6-4-4-6. The third measure is labeled 'B7' above an 'II' chord, with a fingering of 4-5-7-5-4-2. Each measure has a vertical bar line and a fermata at the end.

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. It features three chords: E (two eighth notes), A (three eighth notes), and E (two eighth notes). The bottom staff is a bass clef staff with a common time signature. It shows the fretting and strumming for each chord. The lyrics "pa mi pi ma MI" are written below the A chord, and "pa mi pi ma M M" are written below the second E chord. Fingerings are indicated above the strings: for the first E chord, fingers 0-0-0-0-0-0; for the A chord, fingers 0-2-2-2-2-0; and for the second E chord, fingers 0-1-2-1-2-1.

E V A V
* V
(B7)
E

i... p... P i P P P i

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

E V A V V (B7) E

Fretboard diagram for the B7 chord: 0 0 0 / 2 1 2 / 2 2 X / 2 4 0 2 0 / 4 2 4 2 / 0

Fretboard diagram for the E chord: 0 / 2 1 0 / 2

B7 II E B7 II

pi a m i...
2-2-2-2-4-4-4-4-5-5-5-5-4-4-4-2-0-2-1-0-2-4-5-2-4-2

E F/A E

1/2 IV 1/2 V 1/2 IV

7 7 7 8 7 5 7 7 7
6 4 0 7 5 6 4 0

B7 II E (A) B7 II

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

E

P i P P P i I M I M... M I M I

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

E

I M I M...

V V V V P P i i i

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

E

i...

V A V V P a m i P a m i P P i

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

A

p i m a m i

6 6 6 6 P i P i m a m i P P i

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

E

P i P P i P i P i P P i P i P P i P P i

0 0

2 1 0 9 8 9 7 9 9 8 9 7 9 9 8 9 7 9 9 8 9 7 9 9

E

P i P P i P i P i P i P P i P i P P i P P i

0 0

9 8 9 9 9 9 2 1 0 9 8 9 7 9 9 8 9 7 9 9 8 9 7 9 9

F#7 dim.

P i p P i P P i P i P P i P i P P i P i P P i

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

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

A

p P i m a M i M i M I M I m p i m i p i

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

2 4 6

E A E

P i m a m i P P P i

The image shows a musical score for a six-string guitar. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B major (two sharps). The music consists of three measures in B7/F# (B, D, G, B, E, A), followed by one measure in E (E, A, B, E, G, C#), and then two measures in B7 (B, D, G, B, E, A). Various guitar techniques are indicated: hammer-ons (A), pull-offs (V), slides (wavy lines), bends (wavy lines with dots), and strums (up and down arrows). Fingerings are shown above the strings, and dynamic markings like 'P' (piano) and 'i' (issime) are present.

E A E

B7 E A

E B7 E

Pos. IV

B

P i P P P i
4 4 4 4
7 6 7

P P i m A I M
4 4 5 7
7 6 0 2

P P i m A I M
0 1 2

B7/F#

P P i m A I M I M
0 1 2 3 4
2 1
2 2

H I P P i
0 0
0 4 2 2

A

6
2 2 0 2 0 2 0
0 4 2 2 0 4 2 2

E

6
1 0 0 0
2 1
0

B7

6
2 1 0 2 1 0
1 0 2 1 0 2 1
0

E

6
0 1 0 0 0
2 1
0

3
M I M I...
0 0 2 0 2 4 2 4
3

3
I M I M...
0 4 0 2 0 2 4 2 4

4
M I M I...
5 4 2 4 2 0 4 2 1

B7

P i P P i
0 2 0 0
0 3 0 2 0 2 4 2 4
2 1
0 4 0 2 0 2 4 2 4

1

j j j
P i P P i
5 4 2 4 2 0 2 0 4
0 1 0 0
0 3 0 2 0 2 4 2 4
0

A

j j j
j j j
P i P P i
0 0 2 0 2 4 2 4
5 4 2 4 2 0 2 0 4
0 2 2 0
0 2
0

I M I M...

j j j
j j j
j j
0 2 4 0 2 4 5 4 2 0
0 4 2 0 2 1 2 1 4 2 1
4 2 4 2 0 4 2

E

llam.

B7/F#

E

m i P P

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

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

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

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

B7

E

A

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

2 0 2 1 0 2

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

0 4 0 4 0 4
2 2 2 2 2 2

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

0 4 0 4 0 4
2 2 2 2 2 2

E

B7

E

0 0 0 0
1 2 1 2

0 1 0 1
2 1 2 1

0 2 0 2
1 2 1 2

0 0 0 0
1 2 1 2

0 2 0 2
1 2 1 2

0 0 0 0
1 2 1 2

A

II

IV

P . . .

2 1 4 0 3 4 5

2 4 2 2 2

P i P P P i

6 7 6 4 6 4 7 5

E

P i P P P i P... P i P i P

7—6—4—5—4 6—7—5—4—6—4—7—6 4—6—9

E

I M I M I P i P P P i P...

5—4—7—5—7 0—2—1—0—0 1—2—1—4—1—4—2—4

C7 dim

II

P i P P P i Pi a mi P i P P P i

4—2—4—2—2—2—2—4—4—4—4—5—5—5—5—4—4—4

3—4—3—4—3—4—2—4—2—6—5—4—4

G♯

IV

B

VII

P... P P i m a I M I M I M I

6—7—6—4—5—4—7—6—7—7—7—9—10—7—9—10—7

Medio Compás

E

B7

E

II

llam.

E

B7/F#

E V A V V V

B7

E

A

E

B7

E

P i P P P i

m i m A

m i p

B7

A

m i m A

m i p

(1)

(2)

1/2 I
(cordes 4,3,2)

E

accel. doubler progressivement le tempo à $\text{♩} = \text{♪}$

1/2 I (cordes 4-3-2)

B7

II

1/2 I

E7

A

Sheet music for guitar in G major (two sharps). The melody consists of eighth-note patterns. The lyrics are "a I M I M I M I...". The tablature below shows the strings 6, 5, 4, 3, 2, 1. Fingerings: 3, 2, 4, 5; 4, 2, 0, 4; 2, 0. Picking: P, P, i, m, a.

Continuation of section A. The melody continues with eighth-note patterns. The lyrics are "I M I M I M I...". The tablature shows strings 6, 5, 4, 3, 2, 1. Fingerings: 4, 2, 0, 4; 2, 1, 2, 4, 2, 1; 4, 2, 1, 4, 2, 4, 2, 0. Picking: P, P, i, m, a.

por bulería

Section E, marked "por bulería". The melody features eighth-note patterns. The lyrics are "E * V". The tablature shows strings 6, 5, 4, 3, 2, 1. Fingerings: 0, 0, 0, 2, 2, 2; 4, 4, 4, 5, 5, 5. Picking: m, i, P, i, P, i, ...

A

B

E

Continuation of section E. The melody continues with eighth-note patterns. The lyrics are "II IV". The tablature shows strings 6, 5, 4, 3, 2, 1. Fingerings: 0, 0, 0, 2, 2, 2; 4, 4, 4, 5, 5, 5. Picking: m, i, P, i, P, i, ...

Section A/C♯: The melody consists of eighth-note patterns. The lyrics are "B/D♯ II". The tablature shows strings 6, 5, 4, 3, 2, 1. Fingerings: 5, 5, 5, 4, 4, 4; 2, 2, 2, 0, 0. Picking: P, i, P, i, m, a.

Section B7: The melody consists of eighth-note patterns. The lyrics are "B7". The tablature shows strings 6, 5, 4, 3, 2, 1. Fingerings: 0, 2, 4, 0, 2, 4, 5, 4, 5, 4, 2, 0. Picking: P, i, P, i, m, a, I M I M...

Continuation of section E. The melody consists of eighth-note patterns. The lyrics are "E". The tablature shows strings 6, 5, 4, 3, 2, 1. Fingerings: 4, 2, 0, 2, 1, 4, 2, 2, 1, 2, 4, 2, 0, 0, 2, 4, 1, 2, 1, 4, 2, 4, 2, 0, 4, 2, 0. Picking: P, i, P, i, m, a, I M I M...

120

i x amii x amii i...

B7 E IV

F E IV

B7 E

B7 E

A E

A E

B7 E

A A A A V

x amii i x amii i...

E

DUENDE FLAMENCO

Anthologie méthodique de la guitare flamenca

Transcriptions et annotations

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Volume 1A : LA SOLEA

Volume 1B : LA SOLEA

(Edition augmentée : nouvelles transcriptions
de Paco de Lucia, Enrique de Melchor,
Niño de Pura).

Volume 2A : LA BULERIA

Volume 2B : LA BULERIA

Volume 2C : LA BULERIA

Volume 2D : LA BULERIA

Volume 2E : LA BULERIA

Volume 3A : LA SIGIRIYA et LA SERRANA

Volume 3B : LA SIGIRIYA et LA SERRANA

Volume 4A : TANGOS, TIENTOS et FARRUCA

A PARAITRE

Volume 3C : LA SIGIRIYA et LA SERRANA

Volume 4B : TANGOS, TIENTOS et FARRUCA

Volume 4C : TANGOS, TIENTOS et FARRUCA

EN PREPARATION

Volume 5A : ALEGRIAS

Volume 5B : ALEGRIAS

Volume 5C : ALEGRIAS