

DE LA GUITARRA FLAMENCA

MANUEL GRANADOS N 1

MANUAL DIDACTICO

MUSICA - MUSIC
CIFRA - TABLATURE
ESPAÑOL - ENGLISH

CIFRA

SOLEÁ
SIGUIRIYAS
ALEGRIAS
TIENTOS
TANGOS
BULERIAS



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MANUAL DIDACTICO DE LA GUITARRA FLAMENCA

MANUEL GRANADOS

CIFRA-TABLATURE

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PRÓLOGO

En la actualidad existen varias alternativas a la enseñanza de la Guitarra Flamenca. Una de ellas es el sistema tradicional de transmisión oral con la exclusiva percepción del alumno de lo explicado y tocado por el maestro, en el aquí y el ahora del momento. El único registro posible es la apresurada retención en la memoria de quien aprende lo considerado oportuno transmitir por parte del enseñante, y sus únicas técnicas didácticas las que el mayor o menor sentido común le otorguen en cada momento.

Otra alternativa de enseñanza une a las necesarias palabras y toques explicativos del maestro, el imprescindible método y técnicas didácticas de la pedagogía musical actual. Ello nos permite que todos los conocimientos se estructuren ordenadamente y puedan ser registrados metódicamente en forma escrita y con grabación musical.

Todavía en la actualidad son muchos los escépticos y detractores de la enseñanza de la Guitarra Flamenca mediante esta segunda alternativa. Defienden la exclusiva utilización del sistema tradicional, el cual, a pesar de su importancia histórica, es insuficiente en nuestros días. Pretender evitar la utilización de los conocimientos pedagógicos y musicales actuales en esta enseñanza, es querer mantener involuntariamente una complicada transmisión generacional del toque en la mayoría de los casos.

«MANUAL DIDÁCTICO DE LA GUITARRA FLAMENCA» pretende ayudar al discípulo a comprender la esencia y temática del flamenco.

Dedico pues esta publicación a todos aquellos maestros que aportaron con su trabajo la esencia de esta obra.

PROLOGUE

At present there are several alternatives to the teaching of Flamenco Guitar. One of them is the traditional oral system, where the pupil has to learn by watching and listening to the master. The only possible way of retaining what the master explains or plays is to memorize and his only didactic technique is his common sense.

Other alternative adds the indispensable method and didactic techniques of current musical pedagogy to the indispensable explanations and playing by the master. This allows us to structure and order all the information by writing it in a methodical way and by means of recordings.

There are still a lot of skeptics and detractors of the teaching of Flamenco Guitar in this second way. They defend the only use of the traditional method which, despite its historical importance, is not enough nowadays. Avoiding the use of present musical and pedagogic knowledge is to maintain a very complicated generacional transmission of guitar playing in most of the cases.

«MANUAL DIDÁCTICO DE LA GUITARRA FLAMENCA» intends that the pupil understands the essence and subject matter of Flamenco.

I dedicate this publication to all those masters who, with their work, contributed the essence of this manual.

INDICACIONES GENERALES

Dedos de la mano derecha: pulgar **p** índice **i** medio **m** anular **a** meñique **n**

Dedos de la mano izquierda: índice **1** medio **2** anular **3** meñique **4**

C Ceja. El dedo de la mano izquierda hará presión abarcando cinco o seis cuerdas.

Cj Cejuela. De igual forma que la ceja, pero abarcando de la 4^a a la 2^a cuerda únicamente.

> Signo que se emplea musicalmente para acentuar una o más notas.

(3) Los números comprendidos en un círculo indican la cuerda que hay que pulsar.

 Este símbolo indicará el paso del dedo o dedos correspondientes de la mano derecha de graves a agudos de forma arpegiada.

 de graves a agudos, es decir de la 6^a a la 1^a.

 de agudos a graves, es decir de la 1^a a la 6^a.

 Golpe en la tapa inferior. Se producirá este con los dedos medio y anular de la mano derecha por debajo de la 1^a cuerda.

 Golpe en la tapa superior. Se producirá este con el dedo índice de la mano derecha por encima de la 6^a cuerda.

ñ a m i Rasgueo. Para la buena interpretación de estos rasgueos se deberá desgranar un dedo tras otro, dando a cada rasgueo su valor adecuado.



KEY TO NOTATION

Fingers of the right hand: thumb p index i middle m ring a little n

Fingers of the left hand: index 1 middle 2 ring 3 little 4

C Barré; the index finger of the left hand holds down five or six strings.

Cj Small barré; the same as the full barré but holding only from the fourth to the second string.

> Musical symbol to accentuate one or more notes.

(3) Numbers inside a circle indicate the string which must be struck.

 This symbol indicates the movement of the corresponding finger or fingers of the right hand from the bass to the treble in an arpeggio like manner.

 from the bass to the treble, that's to say, from the 6th to the 1st string.

 from the treble to the bass, that's to say, from the 1st to the 6th string.

 «golpe» or «tap»; it is produced with the middle and ring fingers of the right hand below the 1st string.

 «golpe superior»; it is produced with the index of the right hand above the 6th string.

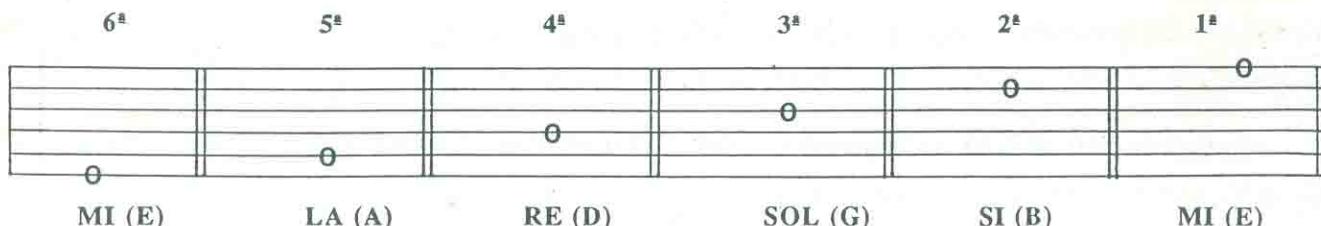
ñ a m i «rasgueo»; for its correct execution the fingers should be released one after the other, downward across the strings giving each one the same tempo and accent.



AFINACIÓN DE LA GUITARRA

TUNING OF THE GUITAR

CD. 2



ORGANIGRAMA DEL RASGUEO FLAMENCO

Para poder realizar correctamente este apartado técnico exclusivamente Flamenco debemos recurrir a una serie de signos (flechas) que sirvan para representar gráficamente todas las combinaciones de movimiento de los dedos de la mano derecha y su correspondiente valor musical. Estos signos irán acompañados en la parte superior con una letra que representará con qué dedo de la mano derecha se ejecuta.

Ver indicaciones generales, página 4

Existen numerosas combinaciones de rasgueo. Destacaremos las más utilizadas resumiéndolas del modo siguiente:

CHART OF THE FLAMENCO RASGUEO

In order to execute correctly this exclusively flamenco technique we have to use arrows which represent the different combinations of strokes with the right hand fingers and their corresponding musical value. These arrows are accompanied by a letter on top of them which indicates with which finger of the right hand they will be struck. See key to notation, page 4

There are many combinations of rasgueo. Let's stress the commonest in the following way:

CD. 3

INDICACIONES DE ESTUDIO: aplicar la posición de **MIM** (E)

NOTA: Para la buena realización de estos ejercicios se deberá apoyar ligeramente el dedo pulgar de la mano derecha sobre la 6ª cuerda sin moverlo, excepto en los ejercicios nº 4, 7, 9, 13, 16, 22, 23, 24, y 25.

PRACTICE INDICATIONS: play the E major chord

NOTE: in order to play these exercises correctly you must rest your right hand thumb on the sixth string and not move it except in exercises 4, 7, 9, 13, 16, 22, 23, 24, and 25.

EJERCICIOS DE RASGUEO

EXERCISES OF RASGUEO

EJERCICIOS DE RASGUEO

Practíquense estos ejercicios teniendo en cuenta las características de cada tipo de rasgueo reseñadas en el apartado anterior.

EXERCISES DE RASGUEO

Practise these exercises taking into account the characteristics of the different rasgueos mentioned in the previous section.

1 **m** **a** **p**

2 **i**

3 **i**

4 **n****am****i** **n****am****i** **n****am****i** **n****am****i** **i**

5 **p** **n** **i** **p** **n** **i** **p**

6 **p** **n** **i** **p** **n** **i** **p** **i** **p** **n** **i** **p** **n** **i** **p**

EJERCICIOS MECÁNICOS PREPARATORIOS

La dificultad de la buena ejecución e interpretación de las variadas formas musicales flamencas, depende en su mayor medida del grado de preparación técnica de ambas manos. Considero importante diferenciar unos ejercicios meramente mecánicos (que debieran ser diarios para el alumno), de la ejecución de las Obras o Estudios. Estos ejercicios mecánicos deben estar orientados exclusivamente en el proceso técnico de ambas manos, desarrollando gradualmente un paralelismo de equilibrio en la ejecución. Utilizo pues la lógica de menor a mayor dificultad en el desarrollo de los ejercicios y debe ser el alumno el encargado de ir avanzando progresivamente en cada apartado en razón de su nivel.

WARM-UP MECHANIC EXERCISES

The proper interpretation of the different flamenco musical styles depends mainly on the degree of technical training of both hands. It seems important for me to distinguish between merely mechanic exercises (which should be a daily practise for the pupil) and the performance of studies and pieces.

These mechanic exercises intend to develop both hands technique and balance the interpretation. I use the gradual system from smaller to bigger difficulty in the developing of the exercises and it is the pupil who has to progress in each section according to their level.

PICADOS

Realíicense estos ejercicios apoyando los dedos índice y medio de la mano derecha en la cuerda inmediata superior. Practíquese también con la digitación medio-anular.

Ejemplo en 3^a cuerda. Practíquese en todas las cuerdas.

PICADOS

Practise these exercises resting the index and middle fingers against the next adjoining string. Practise also with middle-ring fingering.

Example on the third string. Practise on all the strings.

1 i m i

Fretboard diagram for Exercise 1. The top part shows the first four frets with finger numbers above them: 1, 2, 3, 4. The bottom part shows the notes on the 3rd string corresponding to these frets: 0, 1, 2, 3, 4, 3, 2, 1, 0. The notes repeat in a cycle of 0, 1, 2, 3, 4, 3, 2, 1, 0.

2 i m i

Fretboard diagram for Exercise 2. The top part shows the first twelve frets with finger numbers above them: 1, 2, 3, 4, 1, 2, 3. The bottom part shows the notes on the 3rd string corresponding to these frets: 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0. The notes repeat in a cycle of 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0.

3 i m i m i

etc...

Fretboard diagram for Exercise 3. The top part shows the first eleven frets with finger numbers above them: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3. The bottom part shows the notes on the 3rd string corresponding to these frets: 000 111 222 333 444 555 666 777 888 999 10 10 10 11 11 11 11. The notes repeat in a cycle of 000 111 222 333 444 555 666 777 888 999 10 10 10 11 11 11 11.

4 i m i m i

etc...

Fretboard diagram for Exercise 4. The top part shows the first eleven frets with finger numbers above them: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3. The bottom part shows the notes on the 3rd string corresponding to these frets: 00000 11111 22222 33333 44444 55555 66666 77777. The notes repeat in a cycle of 00000 11111 22222 33333 44444 55555 66666 77777.

5
1). a m i m a
2). m i m a m
3). i m a m i

etc...

Fretboard diagram for Exercise 5. The top part shows the first eleven frets with finger numbers above them: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3. The bottom part shows the notes on the 3rd string corresponding to these frets: 0000 1111 2222 3333 4444 5555 6666 7777 8888 9999. The notes repeat in a cycle of 0000 1111 2222 3333 4444 5555 6666 7777 8888 9999.

6 m i m i m

Fingerstyle guitar tab for measure 6. The tab shows a repeating pattern of notes on the 6th string. The first four notes are muted (m) by the index finger (1), followed by an open string (i). This pattern repeats three times. The tab includes a fretboard diagram above the strings and a note value indicator below each string.

7 i m i

Fingerstyle guitar tab for measure 7. The tab shows a repeating pattern of notes on the 6th string. The first note is muted (i), followed by an open string (m), then another muted note (i). This pattern repeats three times. The tab includes a fretboard diagram above the strings and a note value indicator below each string.

8 i m i

Fingerstyle guitar tab for measure 8. The tab shows a repeating pattern of notes on the 6th string. The first note is muted (i), followed by an open string (m), then another muted note (i). This pattern repeats three times. The tab includes a fretboard diagram above the strings and a note value indicator below each string.

9 i m i

Fingerstyle guitar tab for measure 9. The tab shows a repeating pattern of notes on the 6th string. The first note is muted (i), followed by an open string (m), then another muted note (i). This pattern repeats three times. The tab includes a fretboard diagram above the strings and a note value indicator below each string.

10 i m i m i m

Fingerstyle guitar tab for measure 10. The tab shows a repeating pattern of notes on the 6th string. The first note is muted (i), followed by an open string (m), then another muted note (i). This pattern repeats three times. The tab includes a fretboard diagram above the strings and a note value indicator below each string.

11 i m i m

Fingerstyle guitar tab for measure 11. The tab shows a repeating pattern of notes on the 6th string. The first note is muted (i), followed by an open string (m), then another muted note (i). This pattern repeats three times. The tab includes a fretboard diagram above the strings and a note value indicator below each string.

Fingerstyle guitar tab for measure 12. The tab shows a repeating pattern of notes on the 6th string. The first note is muted (i), followed by an open string (m), then another muted note (i). This pattern repeats three times. The tab includes a fretboard diagram above the strings and a note value indicator below each string.

PULGAR

Ejemplo en 3^a cuerda. Practíquese en todas las cuerdas.

Realízense estos ejercicios apoyando el pulgar después de su pulsación en la cuerda inmediata inferior, procurando obtener un sonido fuerte y limpio.

THUMB

Example on the third string. Practise on all the strings.

Practise these exercises resting the thumb against the next adjoining string at the complexion of the stroke trying to get a strong and clean sound.

ALZAPÚA

Esta combinación de signos indicará el paso del dedo pulgar de la mano derecha de graves a agudos acompañado simultáneamente de golpe en la tapa inferior con los dedos medio y anular, seguido posteriormente de una subida con el pulgar de agudos a graves.

ALZAPÚA

This combination of signs shows the thumbstroke down the strings together with a golpe (tap) on the soundbox followed by an upstroke.

PULGAR-CEJILLA

Las mismas observaciones que en los ejercicios de Pulgar del apartado anterior. Ver en indicaciones generales, página 4, los apartados de Cejilla y Golpe en la tapa.

THUMB-BARRÉ

The same remarks mentioned in the previous thumb exercises. See key to notation, page 4, Barré and «Golpe» sections.

ARPEGIOS

Realíicense estos ejercicios sin apoyar los dedos anular, medio e índice de la mano derecha (según se requieran para cada ejercicio) en la cuerda inmediata superior.

ARPEGIOS

«Tirando» and «apoyando» are two ways of striking the strings with the right hand fingers or thumb. In «apoyando» the striking finger comes to rest against the next adjoining string, while in «tirando» the striking finger does not touch the adjacent string.

Fretboard diagram showing a sequence of chords: C1, C3, C5, C7, C8, C7, C5, C3, C1, C8. The notes are numbered 0 through 10 across six strings.

Ejemplo 1^a fórmula

Example 1st pattern

Guitar tablature for Example 1st pattern. It shows two measures of alternating downstrokes (P) and upstrokes (i). The first measure starts with a downstroke at the 0th fret of the 6th string. The second measure starts with an upstroke at the 1st fret of the 6th string. The tab includes fingerings (m, a) and a 'etc...' symbol.

Guitar tablature for Example 1st pattern, measure 1. It shows a sequence of alternating downstrokes (P) and upstrokes (i) with fingerings (m, a) and a 'P' symbol indicating a power chord.

Guitar tablature for Example 1st pattern, measure 2. It shows a sequence of alternating downstrokes (P) and upstrokes (i) with fingerings (m, a) and a 'P' symbol indicating a power chord.

Guitar tablature for Example 1st pattern, measure 3. It shows a sequence of alternating downstrokes (P) and upstrokes (i) with fingerings (m, a) and a 'P' symbol indicating a power chord.

Guitar tablature for Example 1st pattern, measure 4. It shows a sequence of alternating downstrokes (P) and upstrokes (i) with fingerings (m, a) and a 'P' symbol indicating a power chord.

Practíquese también este ejercicio con la digitación **p m a**
Practise also this exercise with **p m a** fingering

1 p i m

This tablature shows a repeating pattern of notes on the 6th string of a guitar. The pattern consists of two groups of three notes each, separated by a vertical bar. The first group has notes at positions 0, 0, and 0. The second group has notes at positions 1, 0, and 0. This pattern repeats across the six strings.

Practíquese también este ejercicio con la digitación **p m a m**
Practise also this exercise with **p m a m** fingering

2 p i m i

This tablature shows a repeating pattern of notes on the 6th string of a guitar. The pattern consists of two groups of four notes each, separated by a vertical bar. The first group has notes at positions 0, 0, 0, and 0. The second group has notes at positions 1, 0, 1, and 0. This pattern repeats across the six strings.

Arpegio ascendente-descendente
Hammering-pulling arpegio

3 p i m a p a m i

This tablature shows a repeating pattern of notes on the 6th string of a guitar. It includes hammer-ons and pull-offs. The pattern consists of two groups of four notes each, separated by a vertical bar. The first group has notes at positions 0, 0, 1, and 2. The second group has notes at positions 1, 0, 1, and 2. This pattern repeats across the six strings.

Arpegio doble
double arpeggio

4 p i m a m i

This tablature shows a repeating pattern of notes on the 6th string of a guitar. It includes hammer-ons and pull-offs. The pattern consists of two groups of four notes each, separated by a vertical bar. The first group has notes at positions 0, 0, 1, and 2. The second group has notes at positions 1, 0, 1, and 2. This pattern repeats across the six strings.

This tablature continues the pattern from exercise 4. It shows a repeating sequence of notes on the 6th string, starting with a hammer-on from the 3rd string at position 2 to the 6th string at position 1, followed by a pull-off to the 3rd string at position 1. This pattern repeats across the six strings.

TRÉMOLO

Realízense estos ejercicios sin apoyar los dedos de la mano derecha anular, medio e índice en la cuerda inmediata superior. El dedo Pulgar deberá ser apoyado siempre en la cuerda inmediata inferior excepto cuando se pulse con este la segunda cuerda.

TRÉMOLO

Practise these exercises not resting the fingers of the right hand against the next adjoining string. The thumb plays «apoyando» on the following string except when striking the second string.

Continúa trémolo

Trémolo goes on

1

P i a m i

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

2

c5 c3 c1

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

3

c5 c3 c2

8 8 8 5 7 6 7 7 5 5 4 4 4 3 4

4

a i m a p — i

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

5

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

Ejercicios en forma de Variaciones de Soleá.
Exercises following the Soleá pattern.

LIGADOS

El ligado es un mecanismo técnico de la mano izquierda.

Ascendente: se realizará pulsando la primera nota del grupo y dejando caer posteriormente con fuerza (como un martillo) el dedo que debe pisar la siguiente nota en el traste correspondiente.

Descendente: una vez colocados los dedos con antelación, se pulsará la nota más aguda y se procederá a tirar con fuerza de la cuerda con el dedo que corresponda de la mano izquierda (como un pellizco), hasta oír claramente la nota que conservábamos anteriormente colocada.

LIGADOS

The ligado is a left hand technical mechanism.

In «hammering on» the right finger strikes the string and then a left hand finger descends firmly (with a hammer-like action) onto a higher note.

In «pulling off» you must start by placing the corresponding fingers in advance, then pluck the highest note and pull firmly the string with your left hand fingers till you get a clean sound.

ascendente «hammering on»

1 i m

descendente «pulling off»

2 i m

ascendente-descendente «hammering on-pulling off»

3 i m

4 i m

5

6

ACORDES

CHORDS

C1	C3	C5	C7	C8	C7	C5	C3	C1	C8
0 1 3 5	1 3 5 7	5 7 9 10	7 9 10 10	8 10 10 10	7 9 10 10	5 7 9 10	3 5 7 8	1 3 5 8	0 1 0 1
0 0 2 2	0 0 2 2	5 5 7 7	5 7 9 10	5 7 9 10	5 7 9 10	5 7 9 10	3 3 5 5	1 1 3 3	0 0 2 2
1 1 1 1	1 1 1 1	7 7 9 10	7 9 10 10	8 10 10 10	7 9 10 10	7 9 10 10	4 4 5 5	2 2 4 4	0 0 2 2
2 2 2 2	2 2 2 2	8 8 10 10	8 10 10 10	9 10 10 10	8 10 10 10	8 10 10 10	5 5 6 6	3 3 5 5	2 2 2 2
0 0 0 0	0 0 0 0	5 5 7 7	5 7 9 10	6 8 10 10	5 7 9 10	5 7 9 10	3 3 5 5	1 1 3 3	0 0 2 2

Ejemplo 1^a fórmula

Example 1st pattern

etc...

ESTRUCTURAS RÍTMICAS Y ACENTOS DE LOS PRINCIPALES «PALOS» FLAMENCOS

SOLEÁ Y ALEGRIAS

La estructura métrica de la Soleá comprende un espacio o ciclo de 12 tiempos. Para su exacta medición y comprensión, tomaremos el compás de 3/4, empleando cuatro compases para completar dicho ciclo.

RHYTHMIC STRUCTURES AND ACCENTS IN THE MAIN «PALOS» (STYLES)

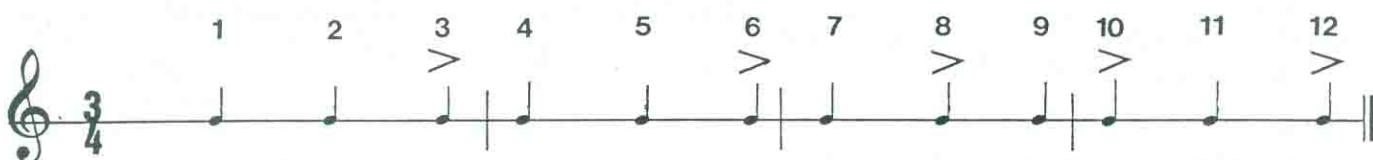
SOLEÁ AND ALEGRIAS

The metrical structure of Soleá includes a space or cycle of 12 beats. They will be graphically presented using 3/4 time and the complete cycle will be formed by a group of four bars.

1º. El más tradicional. Los acentos recaen en los tiempos 3, 6, 8, 10 y 12.

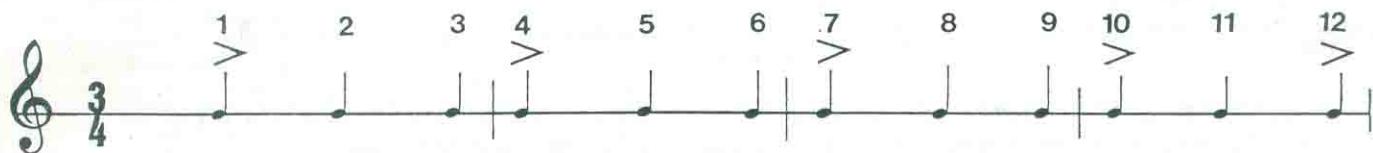
The different ways of accentuation will be:

1st. The traditional one. The accents fall on the beats 3, 6, 8, 10 and 12.



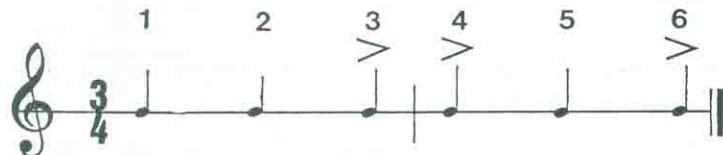
2º. Utilizado para determinadas variaciones que tienen su carácter en los cambios de tonalidad. Los acentos recaen en los tiempos 1, 4, 7, 10 y 12.

2nd. Used in some variations which base their character on the change of tonality. The accents fall on the beats 1, 4, 7, 10 and 12.



3º. Utilizado para la llamada «media variación» o «de seis tiempos». Los acentos recaen en los tiempos 3, 4 y 6. Este tipo de variación será siempre duplicada para obtener un ciclo de 12 tiempos.

3rd. Used in the so called «half variation» or «six beats variation». The accents fall on the beats 3, 4 and 6. This kind of variation must be always repeated so as to get a complete cycle of 12 beats.

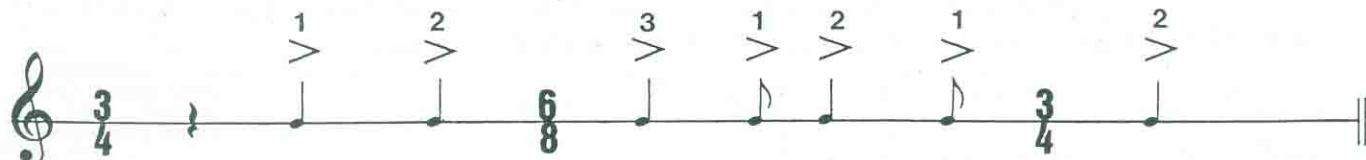


SIGUIRIYAS

Tomaremos para su medición y comprensión el compás compuesto o de amalgama 3/4, 6/8 comenzando a contar, como puede apreciarse en el esquema, en el 2º tiempo del compás de 3/4 y, tras pasar por el compás de 6/8, acabar en el primer tiempo del siguiente compás de 3/4, dando así por concluido su ciclo. Los acentos recaerán en los tiempos 1, 2, 3, 1, 2, 1, 2.

SIGUIRIYAS

3/4, 6/8 compound time will be used throughout. The rhythm for Siguiriyas starts on the second beat of the first 3/4 bar and finishes on the first beat of the next 3/4 bar. The accents fall as follows: 1, 2, 3, 1, 2, 1, 2.

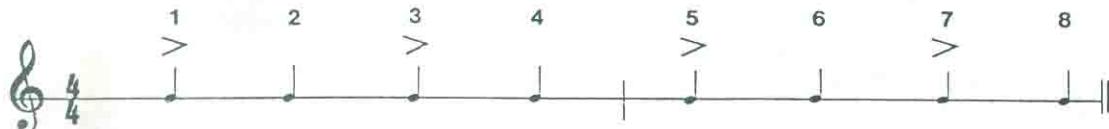


TIENTOS Y TANGOS

La estructura métrica de los Tientos comprende un espacio o ciclo de 8 tiempos. Tomaremos para su medición y comprensión el compás de 4/4. De esta manera, los acentos recaerán en los tiempos 1 y 3 de cada compás como ocurre en la lógica musical, empleando dos compases para completar dicho ciclo.

TIENTOS AND TANGOS

The metrical structure of Tientos includes a space or cycle of 8 beats. They will be graphically presented using 4/4 time. Thus the accents will fall on the 1st and 3rd beats of each bar as in standard musical logic and each cycle will include two bars.



BULERÍAS

La estructura métrica de las Bulerías comprende un espacio o ciclo de 12 tiempos. Para su exacta medición y comprensión, tomaremos el compás de 3/4, empleando cuatro compases para completar dicho ciclo.

Los diferentes sistemas de acentuación serán los siguientes:

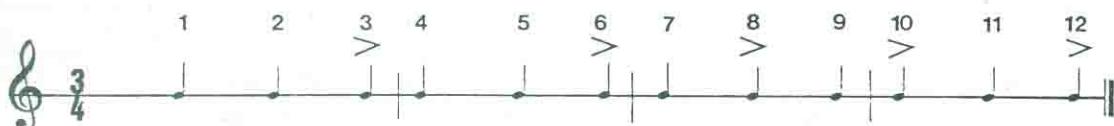
BULERÍAS

The metrical structure of Bulerías includes a space or cycle of 12 beats. They will be graphically presented using 3/4 time and the complete cycle will be formed by a group of four bars.

The different ways of accentuation will be:

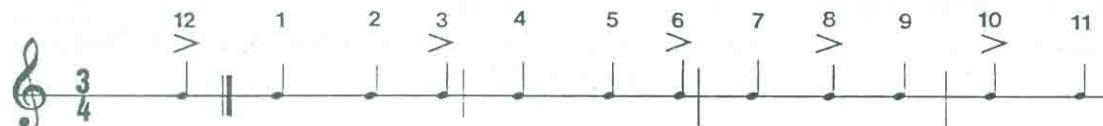
1º. «al 1». Los acentos recaen en los tiempos 3, 6, 8, 10 y 12.

1st. «al 1». The accents fall on the beats 3, 6, 8, 10 and 12.



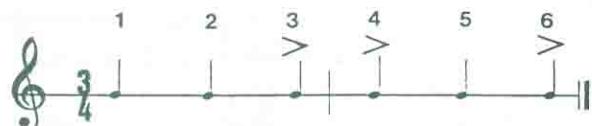
2º. «al 12». Los acentos recaen en los tiempos 12, 3, 6, 8 y 10. Como se puede apreciar en el esquema, esta estructura métrica comienza en el tercer tiempo del cuarto compás del «compás de buleterías» anterior.

2nd. «al 12». The accents fall on the beats 12, 3, 6, 8 and 10. As you can observe this metric structure starts on the third beat of the fourth bar of the previous «compás de buleterías».



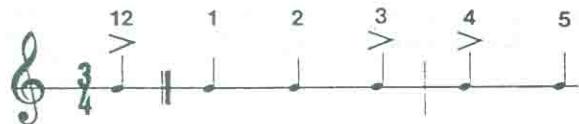
3º. «de 6 tiempos al 1». Utilizado para la llamada media variación. Los acentos recaen en los tiempos 3, 4 y 6. Este tipo de variación será duplicada para poder obtener un ciclo de 12 tiempos.

3rd. «six beats al 1». Used in the so called «half variation». The accents fall on the beats 3, 4 and 6. This kind of variation must be always repeated so as to get a complete cycle of 12 beats.



4º. «de 6 tiempos al 12». Utilizado para la llamada media variación. Los acentos recaen en los tiempos 12, 3 y 4. Como se puede apreciar en el esquema, esta estructura métrica comienza en el tercer tiempo del cuarto compás del «compás de buleterías» anterior. Este tipo de variación será duplicada para poder obtener un ciclo de 12 tiempos.

4th. «six beats al 12». Used in the so called «half variation». The accents fall on the beats 12, 3 and 4. As you can observe this metric structure starts on the third beat of the fourth bar of the previous «compás de buleterías». This kind of variation must be always repeated so as to get a complete cycle of 12 beats.



SOLEA

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

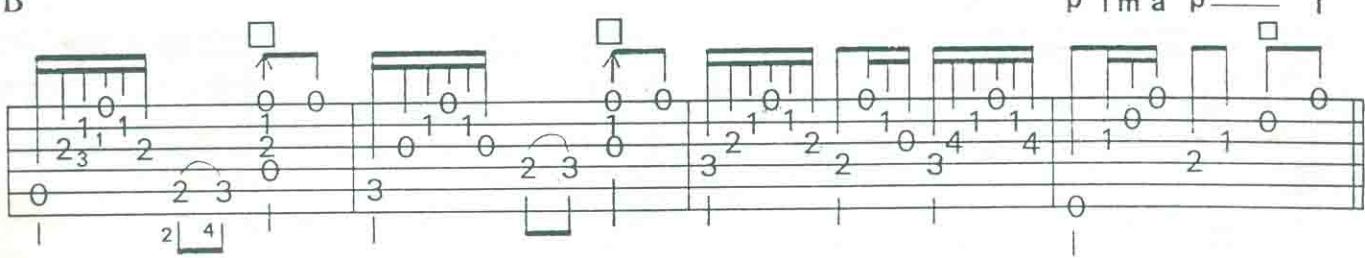
A handwritten musical staff on five-line paper. The staff begins with a treble clef, a '3' over a '4' indicating a common time signature, and a 'p' dynamic marking. The notes and rests are as follows: a note with a vertical stroke (approximate value 0.5), a note with a vertical stroke (approximate value 0.5), a rest (approximate value 0.5), a note with a vertical stroke (approximate value 1.5), a note with a vertical stroke (approximate value 1.5), a rest (approximate value 0.5), a note with a vertical stroke (approximate value 1.5), a note with a vertical stroke (approximate value 1.5), a note with a vertical stroke (approximate value 1.5), a note with a vertical stroke (approximate value 1.5), a rest (approximate value 0.5), a note with a vertical stroke (approximate value 1.5), a note with a vertical stroke (approximate value 1.5), a rest (approximate value 0.5), and a note with a vertical stroke (approximate value 1.5).

Guitar tablature for the D major scale. The top line shows the scale notes: D (p), E (i), F# (p), G (—), A (i). The bottom six-line staff shows the corresponding fingerings: 0, 2, 3, 0, 3; 0, 2, 3, 0, 3; 0, 2, 3, 0, 3; 0, 2, 3, 0, 3; 0, 2, 1, 0, 0; 0, 2, 3, 0, 3; 0, 2, 3, 0, 3; 0, 2, 3, 0, 3; 0, 2, 3, 0, 3; 0, 2, 3, 0, 3; 0, 2, 3, 0, 3; 0, 2, 3, 0, 3.

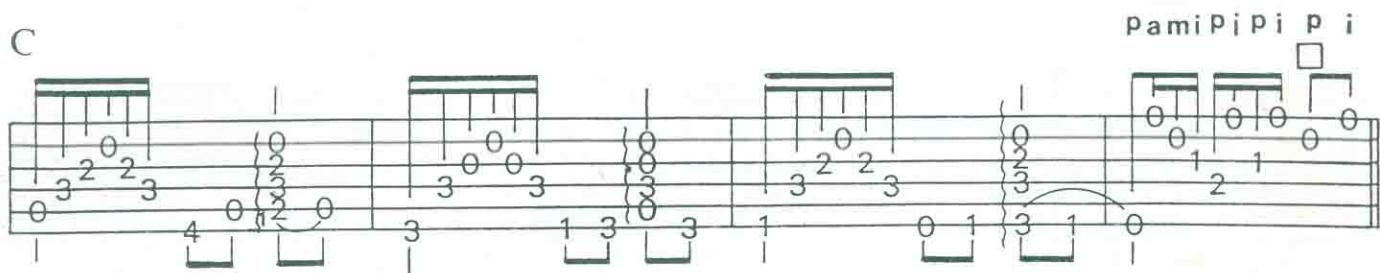
A

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with vertical stems pointing down. The bottom staff is a bass clef staff with vertical stems pointing up. The music consists of a series of measures separated by vertical bar lines. Measure 1 starts with a grace note (stem up) followed by a eighth note (stem up). Measures 2-4 show a repeating pattern of eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 5-6 show eighth notes (stem up) with hammer-ons (stem up) on the third string. Measures 7-8 show eighth notes (stem up) with hammer-ons (stem up) on the fourth string. Measures 9-10 show eighth notes (stem up) with hammer-ons (stem up) on the fifth string. Measures 11-12 show eighth notes (stem up) with hammer-ons (stem up) on the sixth string. Measures 13-14 show eighth notes (stem up) with hammer-ons (stem up) on the fifth string. Measures 15-16 show eighth notes (stem up) with hammer-ons (stem up) on the fourth string. Measures 17-18 show eighth notes (stem up) with hammer-ons (stem up) on the third string. Measures 19-20 show eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 21-22 show eighth notes (stem up) with hammer-ons (stem up) on the first string. Measures 23-24 show eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 25-26 show eighth notes (stem up) with hammer-ons (stem up) on the first string. Measures 27-28 show eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 29-30 show eighth notes (stem up) with hammer-ons (stem up) on the first string. Measures 31-32 show eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 33-34 show eighth notes (stem up) with hammer-ons (stem up) on the first string. Measures 35-36 show eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 37-38 show eighth notes (stem up) with hammer-ons (stem up) on the first string. Measures 39-40 show eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 41-42 show eighth notes (stem up) with hammer-ons (stem up) on the first string. Measures 43-44 show eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 45-46 show eighth notes (stem up) with hammer-ons (stem up) on the first string. Measures 47-48 show eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 49-50 show eighth notes (stem up) with hammer-ons (stem up) on the first string. Measures 51-52 show eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 53-54 show eighth notes (stem up) with hammer-ons (stem up) on the first string. Measures 55-56 show eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 57-58 show eighth notes (stem up) with hammer-ons (stem up) on the first string. Measures 59-60 show eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 61-62 show eighth notes (stem up) with hammer-ons (stem up) on the first string. Measures 63-64 show eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 65-66 show eighth notes (stem up) with hammer-ons (stem up) on the first string. Measures 67-68 show eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 69-70 show eighth notes (stem up) with hammer-ons (stem up) on the first string. Measures 71-72 show eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 73-74 show eighth notes (stem up) with hammer-ons (stem up) on the first string. Measures 75-76 show eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 77-78 show eighth notes (stem up) with hammer-ons (stem up) on the first string. Measures 79-80 show eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 81-82 show eighth notes (stem up) with hammer-ons (stem up) on the first string. Measures 83-84 show eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 85-86 show eighth notes (stem up) with hammer-ons (stem up) on the first string. Measures 87-88 show eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 89-90 show eighth notes (stem up) with hammer-ons (stem up) on the first string. Measures 91-92 show eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 93-94 show eighth notes (stem up) with hammer-ons (stem up) on the first string. Measures 95-96 show eighth notes (stem up) with hammer-ons (stem up) on the second string. Measures 97-98 show eighth notes (stem up) with hammer-ons (stem up) on the first string. Measures 99-100 show eighth notes (stem up) with hammer-ons (stem up) on the second string.

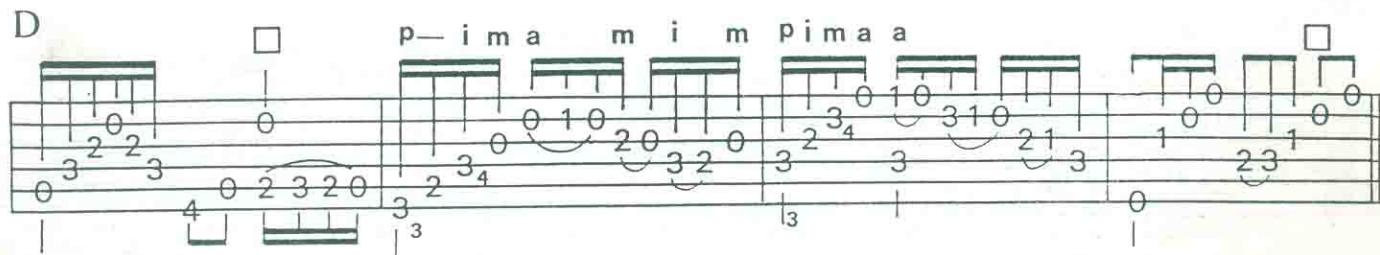
B



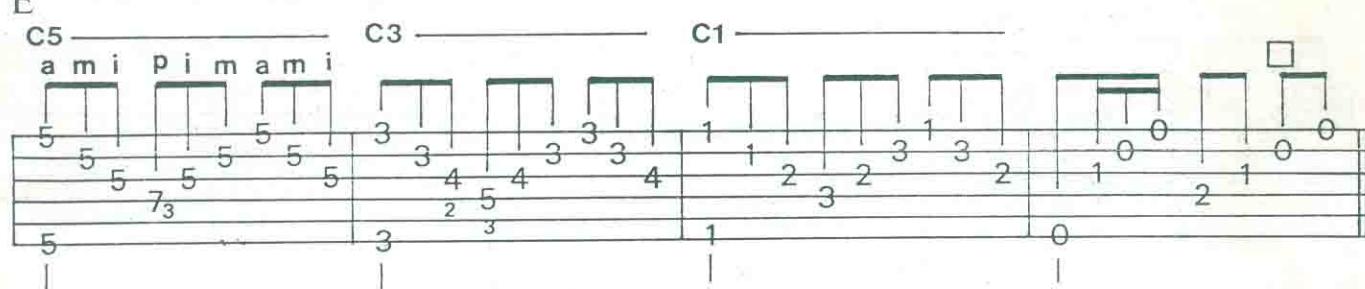
C



D

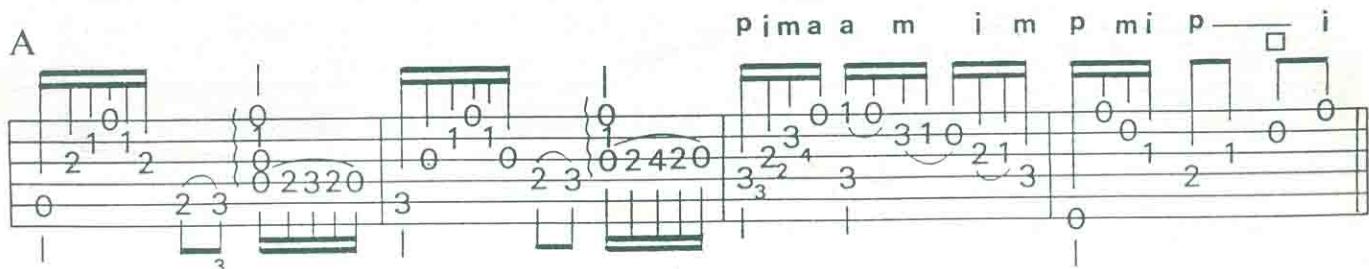


E

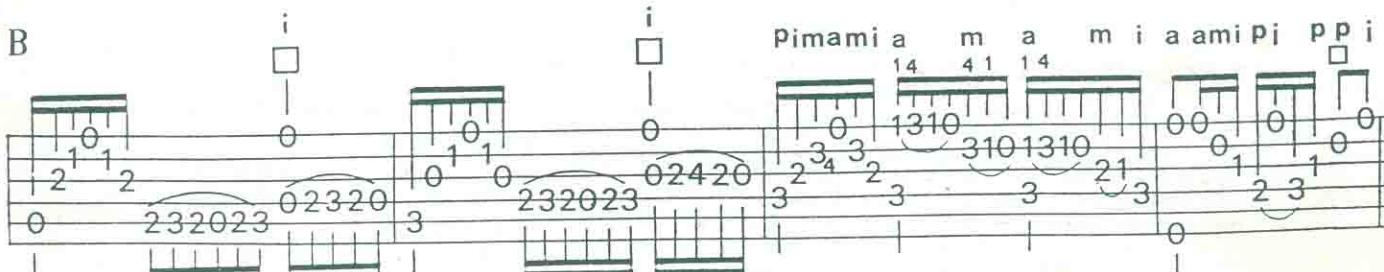


NIVEL 3 CD. 7

A



B



Fretboard diagram for guitar tablature. The diagram shows six strings and six frets. The first measure contains notes at the 10th, 3rd, and 1st frets, with the lyrics "m a m a". The second measure contains notes at the 4th and 1st frets, with the lyrics "p i m a". The third measure contains notes at the 4th, 3rd, and 1st frets. The fourth measure contains notes at the 0th, 3rd, 2nd, and 1st frets. The fifth measure contains notes at the 0th, 3rd, 1st, and 0th frets. The sixth measure contains notes at the 0th, 1st, 2nd, and 1st frets. The seventh measure contains an open 0th fret note followed by a square symbol.

NIVEL 4 CD. 8

Fretboard diagram for guitar string B. The diagram shows the first six frets. Fingerings are indicated above the strings: 'p' at the 1st fret, 'p m i p' at the 2nd fret, and a muted note (indicated by a square box) at the 3rd fret. The notes are: 0, 0, 0 at the 1st fret; 0, 1, 0 at the 2nd fret; 0, 1, 2, 4 at the 3rd fret; 0, 1, 4 at the 4th fret; 2, 1, 2, 0 at the 5th fret; 0, 1, 2, 4, 2, 0 at the 6th fret; 2, 1, 2 at the 7th fret; 1, 0, 0 at the 8th fret; 0, 1, 2 at the 9th fret; 1, 0, 0 at the 10th fret; and 0, 1, 0 at the 11th fret.

Fretboard diagram for guitar, showing a scale and chords. The diagram includes fingerings, a capo at the 2nd fret, and a box highlighting the 3rd string from the 3rd to the 5th fret.

D

ALEGRIAS

NIVEL 1 CD. 9

NIVEL 2 CD. 10

NIVEL 3 CD. 11

A

m p pñ i p

B

i

C

pñ i pñ i pñ i pñ i p

D

pñ i pñ i pñ i pñ i p

E

pam i Pi Pi p

SIGUIRIYAS

NIVEL 1 CD. 12

A

B

C

D

E

A

p ————— i p —————

B

p ————— i p —————

C

c 1 ————— c 3 ————— c 2 ————— i p ————— i

A

p — i p ————— i p ————— 1 2 3 4 5

B

p i m a m i a m i p a m i p ————— 2

C

i p i p i p ————— i p ————— 2

TIENTOS

A

B

C

A

B

A

Guitar tablature for measure B. The tab shows a sequence of notes and rests with specific picking and strumming instructions. The notes are labeled with 'pñ i' (pizzicato), 'pñ i pñ i' (pizzicato), 'p' (pizzicato), 'i' (strum), 'Pñ i' (pizzicato), and 'p i.' (pizzicato). The tablature includes fingerings (0, 2, 3, 2) and string numbers (1, 2, 3).

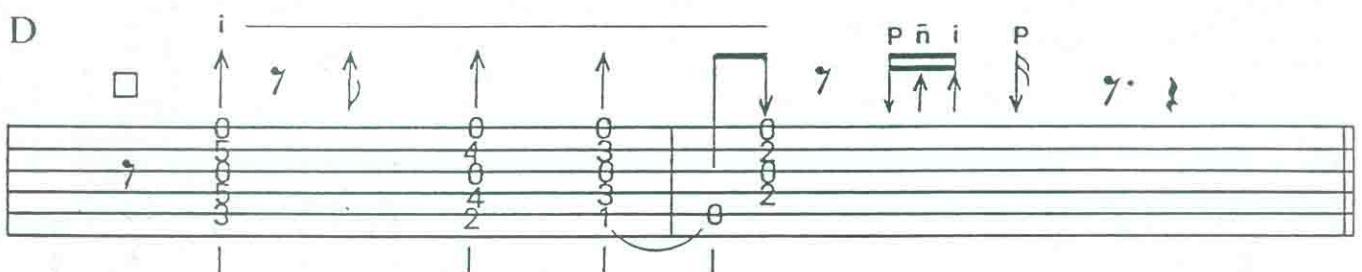
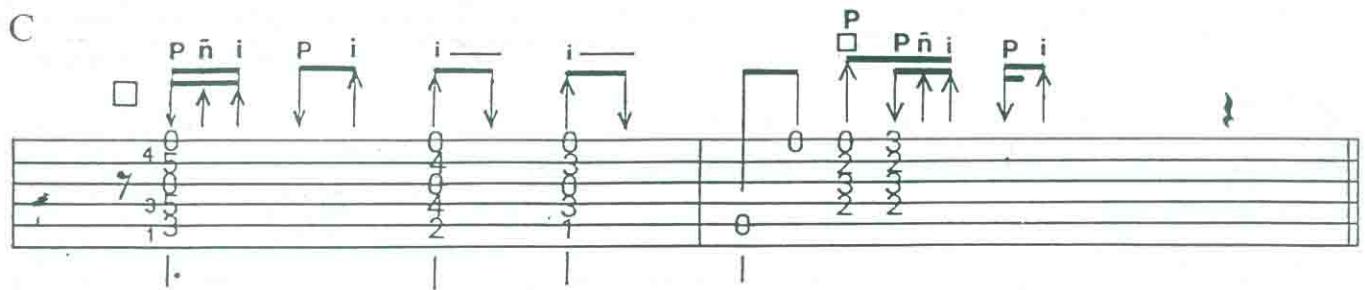
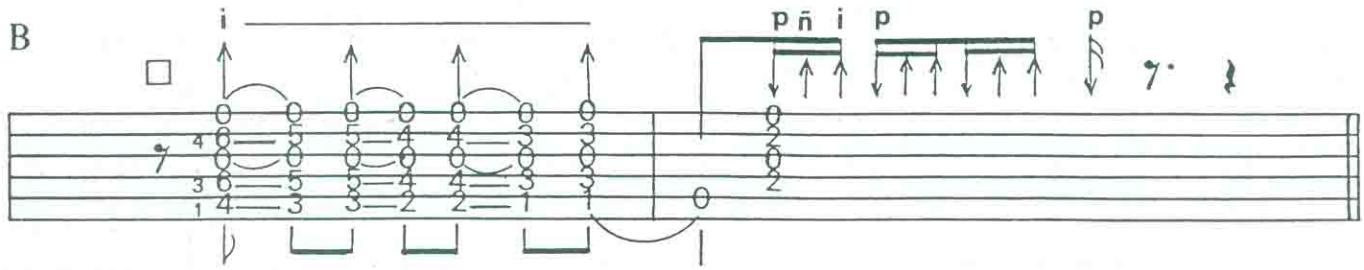
The image shows two staves of handwritten musical notation for guitar. The top staff starts with a 'C' and includes a measure with a 7 time signature, a measure with a 2/4 time signature, and another measure with a 3/2 time signature. The bottom staff continues from the top's third measure and includes a measure with a 3/2 time signature and a measure with a 4/4 time signature.

TANGOS

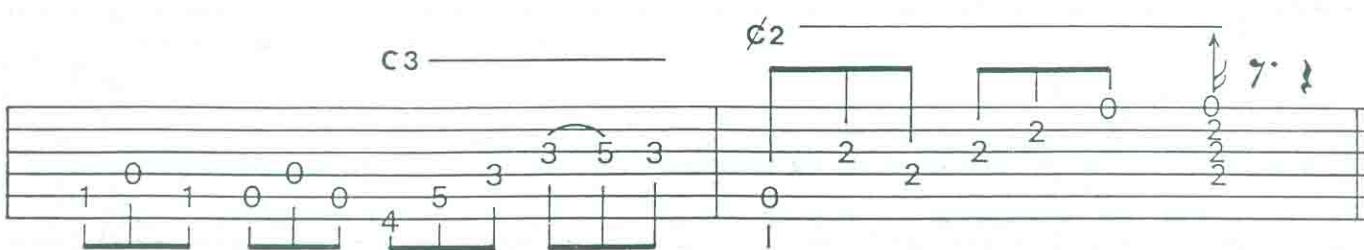
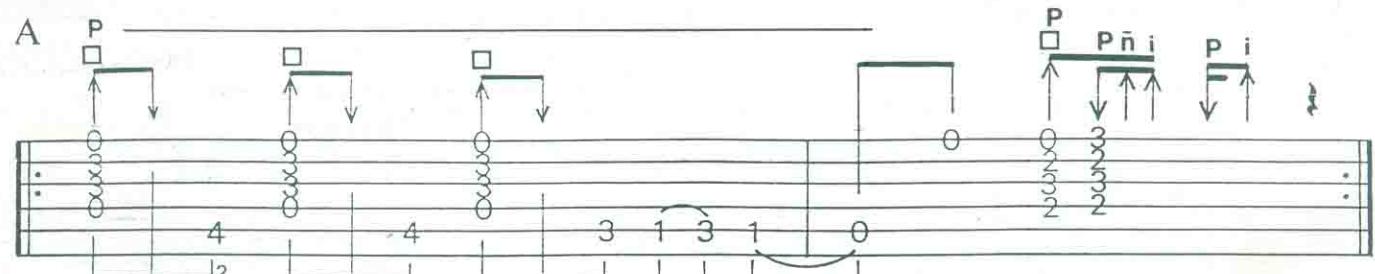
NIVEL 1 CD. 19

A handwritten musical score for guitar, featuring a staff with four measures. The first measure starts with a 'V' above the staff, followed by a '1' and a '2'. The second measure starts with a '3' and a 'V'. The third measure starts with a '4'. The fourth measure starts with a '1' and a 'V'. The staff consists of six horizontal lines. Below the staff is a tablature for a six-string guitar, showing fingerings and string muting symbols (P). The tablature includes numerical markings such as '4', '3', '2', '1', '0', and '2' on the bottom line. The score is written in black ink on a light background.

NIVEL 2 CD. 20



NIVEL 3 CD. 21



BULERIAS

NIVEL 1 CD. 22

A

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

C_2

$\frac{3}{4}$

B

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

C

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

NIVEL 2 CD. 23

A

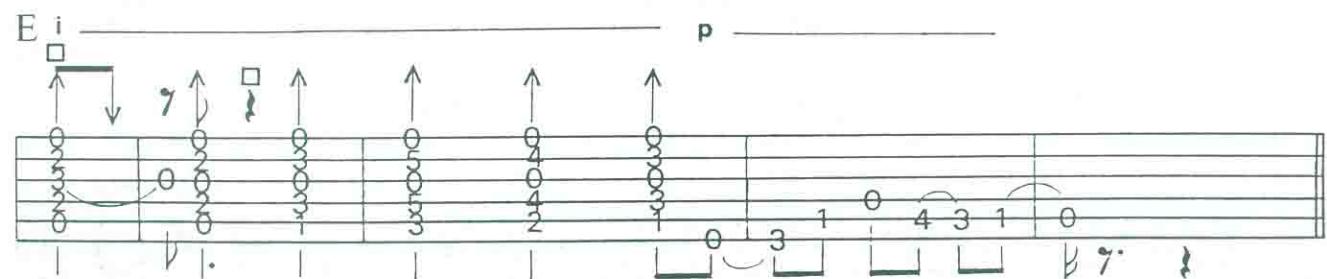
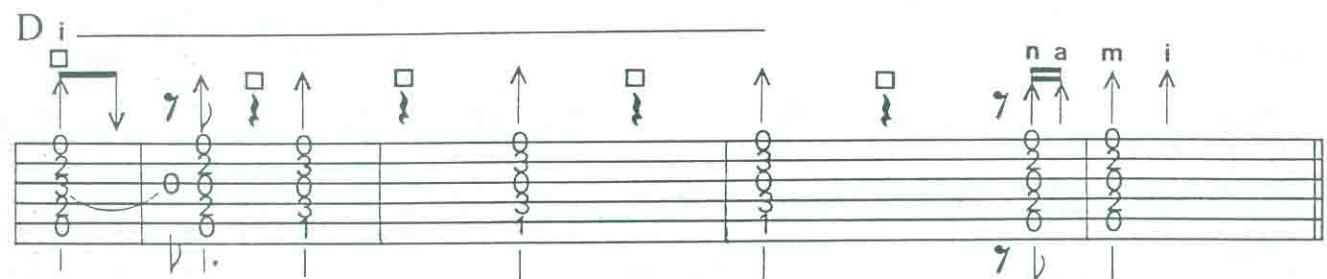
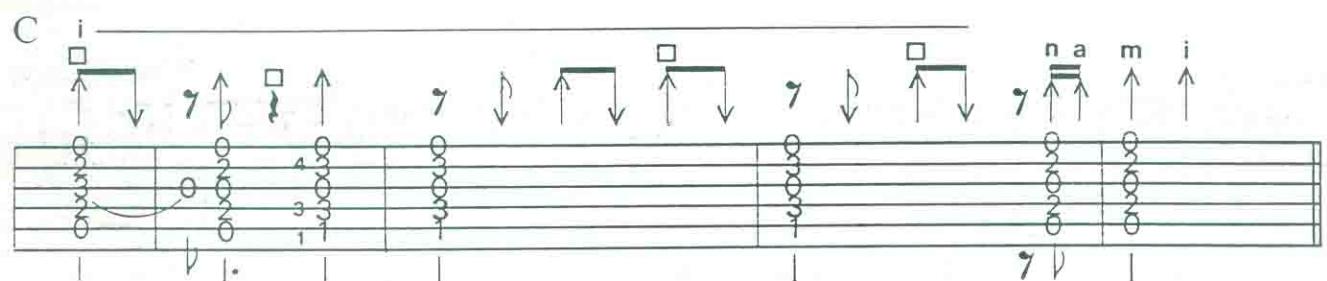
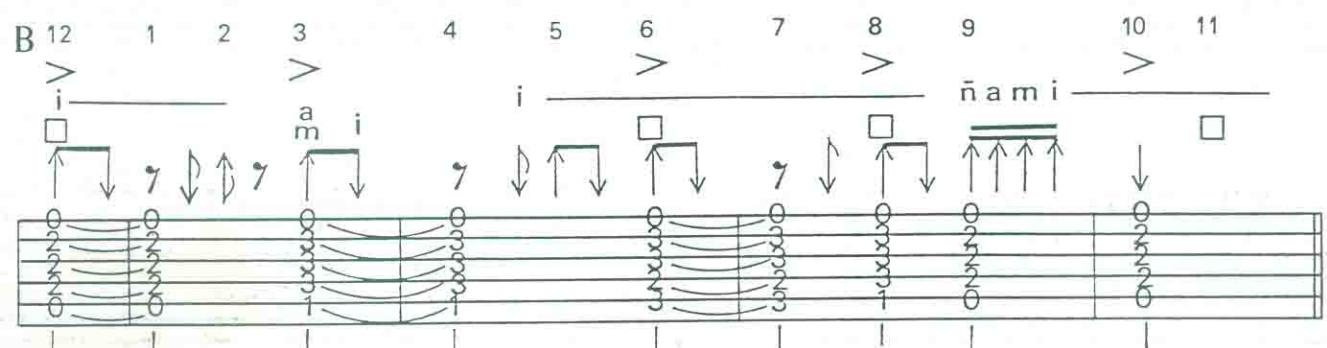
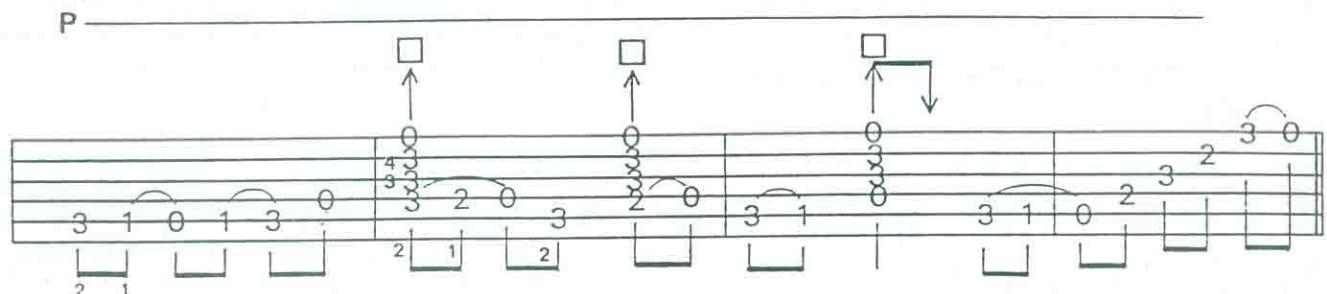
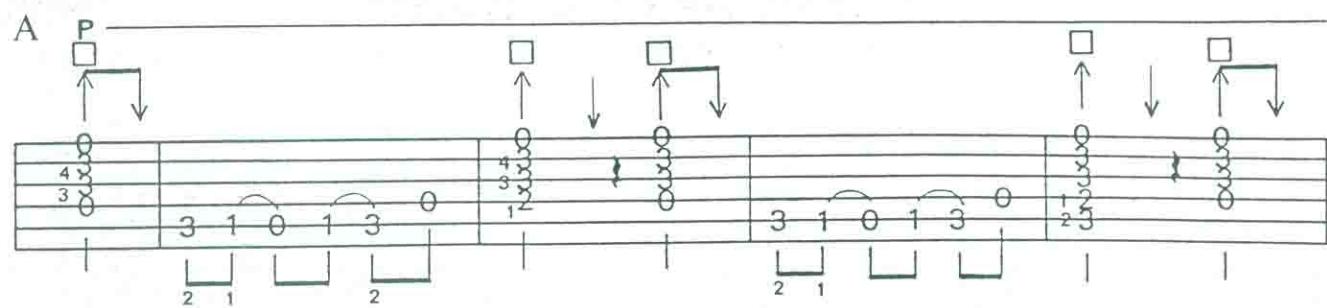
i a m i a m i a m i a m i a m i P i

B

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

C

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



SOLEA DE CONCIERTO

FRAGMENTO

CD. 25

p i

p i m a

p imami Pami

p

p

p

Pñi Pñi Pñi Pñi Pñi Pñi am i p i p i p i p

ñam i - ñam i -

ñam i - ñam i - ñam i - ñam i - ñam i -

i

ñam i - ñam i - ñam i - ñam i -

i p

ESTUDIOS COMPLEMENTARIOS

SERRA. GUITARRA FLAMENCA. Ed. BOILEAU. Barcelona

TOQUES FLAMENCOS ALBUM N°1 Manuel Granados. C. Beethoven Publicacions. Barcelona

ALJAMI (SOLEA) Manuel Granados. C. Beethoven Publicacions. Barcelóna

TOQUES FLAMENCOS ALBUM N°2 Manuel Granados. C. Beethoven Publicacions. Barcelona

SOLEA Manolo Sanlucar. Ed. Gendai Guitar. Japón

ALEGRIAS DE CONCIERTO

FRAGMENTO

C9 — *C4* —

C2 — *C2* —

C9 — *C4* —

C2 — *C2* —

C2 — *C2* — *C4* —

C5 — *C4* — *C2* —

C2 —
Pimami

Pñ i Pñ i Pñ i Pñ i p i

Pñ i Pñ i Pñ i Pñ i p i

Pñ i Pñ i Pñ i Pñ i p i

Ej2 —

Pñ i Pñ i Pñ i Pñ i p i

Ej2 —

p

ESTUDIOS COMPLEMENTARIOS

TOQUES FLAMENCOS ALBUM N°1 Manuel Granados. C. Beethoven Publicacions. Barcelona
ALEGRIAS Paco de Lucia. Ed. Gendai Guitar. Japón

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SIGUIRIYAS DE CONCIERTO

FRAGMENTO

C2

3 6
4 8

i

i *ñam i* *p am i Pima*

i p

p *i p im am i* *a m i p a m i p*

i p

p *i p i p i* *p*

i p

p *i p i p i* *p*

i p

C2

i *pñi pñi p* *pñi pñi* *p* *ñam* *i* *i*

C2

i *pñi pñi p* *pñi pñi* *p* *ñam* *i* *i*

C3

m *m* *m* *pñi pñi p* *pñi pñi* *p* *ñam* *i* *i*

C2

m *m* *m* *pñi pñi p* *pñi pñi* *p* *ñam* *i* *i*

C3

m *m* *m* *pñi pñi p* *pñi pñi* *p* *ñam* *i* *i*

C2

m *m* *m* *pñi pñi p* *pñi pñi* *p* *ñam* *i* *i*

C2

m *m* *m* *pñi pñi p* *pñi pñi* *p* *ñam* *i* *i*

C5

m *m* *m* *pñi pñi p* *pñi pñi* *p* *ñam* *i* *i*

ESTUDIOS COMPLEMENTARIOS

SIGIRIYAS Niño Ricardo. Ed. Gendai Guitar. Japón

SERRA. GUITARRA FLAMENCA. Ed. BOILEAU. Barcelona

SIGIRIYAS Sabicas. Ed. Gendai Guitar. Japón

The sheet music consists of six staves of guitar tablature. The first five staves are standard six-string guitar tablature with vertical bar lines indicating measures. The sixth staff is a single-line tablature for the C3 string.

Staff 1: Shows a melodic line with various fingerings (e.g., 2, 3, 0, 2, 0) and dynamic markings like 'P' (pizzicato).

Staff 2: Features a more complex rhythmic pattern with eighth-note groups and dynamic markings.

Staff 3: Continues the melodic line with fingerings and dynamic markings.

Staff 4: Shows a melodic line with fingerings and dynamic markings.

Staff 5: Continues the melodic line with fingerings and dynamic markings.

Staff 6 (C3 string): A single-line tablature for the C3 string, starting with 'm i' and continuing with a series of eighth-note patterns.

C3

a m i

C2

i P ñ i P

C3

P ñ i P

1º

2º

P

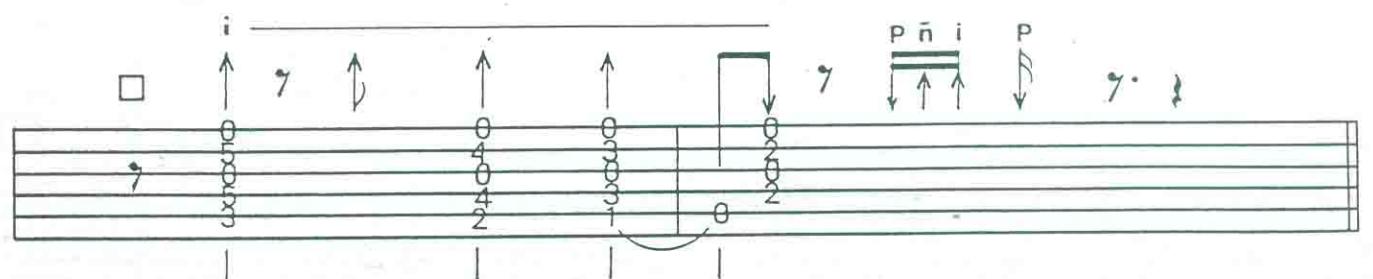
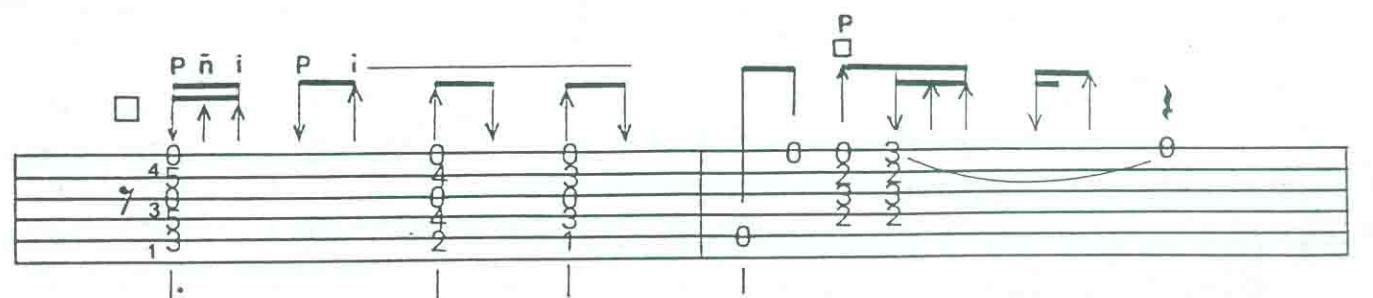
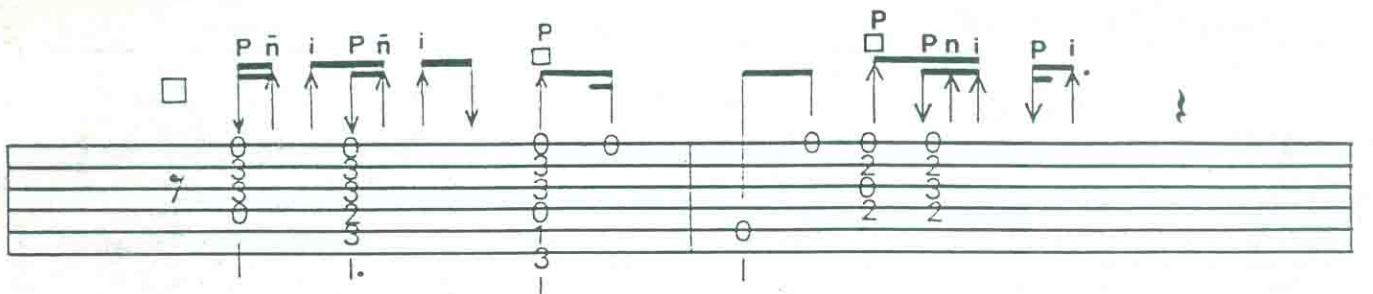
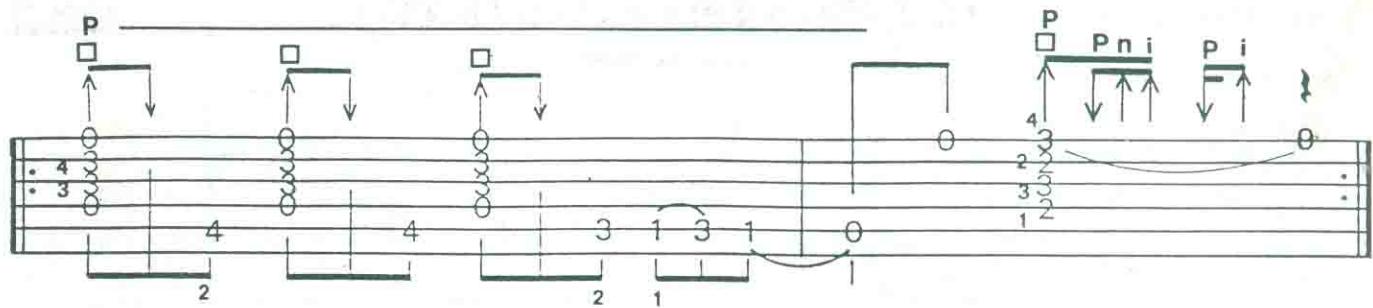
rit...

TANGOS DE CONCIERTO

FRAGMENTO

CD. 29

P



BULERIAS DE CONCIERTO

FRAGMENTO

CD. 30

C2

3/4

C2

C2

C2

C2

C2

C2

A series of six horizontal guitar tablatures. The first four lines are standard six-string tabs with various performance markings: 'c2' at the top, 'n a m' with a bracket, 'P' with a horizontal line, and 'ñ am i' with a bracket. The fifth line shows a different tuning with 'Pñ i' markings. The sixth line shows another tuning with 'C6' and 'C5' markings. Each line has a staff below it with numerical values (e.g., 1, 3, 0, 2, 3) corresponding to the strings.