

DE LA GUITARRA FLAMENCA

MANUEL GRANADOS

N
2

MANUAL DIDACTICO

MUSICA - MUSIC
CIFRA - TABLATURE
ESPAÑOL - ENGLISH

SOLEÁ
FANDANGO
SIGUIRÍAS
TARANTA
ALEGRÍAS
GRANAINA
TIENTOS
MALAGUEÑA
TANGOS
RONDEÑA
BULERÍAS

CIFRA



ediciones

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TODOS LOS TEMAS ESTÁN COMPUESTOS ORIGINALMENTE POR MANUEL GRANADOS
ALL THEMES ORIGINALLY COMPOSED BY MANUEL GRANADOS

SOLEÁ

NIVEL 5 - CD. 2

A

3
4

P a mi P

P a mi P

B

a mi P P mimi

a mi P i m a m i m

i m a m a m i

P i m a m i m

C

(trémo^{lo})

P i a m i P i a m i

This tab shows two measures of a guitar part. The first measure consists of two eighth-note groups, each with a vertical stroke through the note heads. The second measure has a single eighth note followed by a sixteenth-note group. The tab includes fingerings (4, 5, 5, 5, 5) and (4, 4, 4, 4) above the strings, and fret numbers (3, 4, 5, 3) below the strings. The strings are numbered 1 to 6 from bottom to top.

Cj1 —

This tab shows a single measure of a guitar part. It features a series of eighth-note pairs with vertical strokes through the note heads. Fingerings (5, 4, 0, 5) and (0, 7, 0, 5) are indicated above the strings, and fret numbers (3, 5, 3) are shown below. A bracket labeled "Cj1" is positioned above the tab.

Cj1 —

C5 — C7 —

This section contains two guitar tabs. The first tab, labeled "C5", shows a measure with eighth-note pairs (fingering: 0, 1, 1, 3; frets: 2, 3, 5). The second tab, labeled "C7", shows a measure with eighth-note pairs (fingering: 5, 5, 5; frets: 0, 7, 5, 10, 9, 4).

C10 —

C8 —

P i a m i

This section contains three guitar tabs. The first tab, labeled "C10", shows a measure with eighth-note pairs (fingering: 4, 13, 13, 10, 12; frets: 0, 10, 10). The second tab, labeled "C8", shows a measure with eighth-note pairs (fingering: 10, 10, 13, 4, 12, 12; frets: 8, 9, 0, 2). The third tab, labeled "Pi a m i", shows a measure with a sixteenth-note group (fingering: 10, 10, 10, 10, 12, 10; frets: 8, 9, 8, 8, 8).

This tab shows a measure with eighth-note pairs (fingering: 0, 1, 3; frets: 3, 0, 2) followed by a measure with eighth-note pairs (fingering: 4, 5, 5; frets: 3, 1, 3, 3).

C1 —

This tab shows a measure with eighth-note pairs (fingering: 4, 7, 0, 7; frets: 3, 2, 3, 1) followed by a measure with eighth-note pairs (fingering: 4, 5, 5; frets: 3, 4, 3, 2, 3) and a final measure with eighth-note pairs (fingering: 4, 4, 1, 1, 1, 1, 4, 1; frets: 0, 0, 0, 0, 1, 2, 3, 1).

D

Guitar tablature for a piece titled "Pimamia". The score consists of six staves of music, each with a six-string guitar neck and corresponding fingerings. The first staff begins with a rhythmic pattern of "Pñ i Pñ i Pñ i Pñ i P ñ" followed by "ami Pima". The second staff continues the pattern with "Pñ i Pñ i Pñ i Pñ i P ñ". The third staff begins with "Pñ i Pñ i Pñ i Pñ i P ñ" followed by "a i m a p". The fourth staff begins with "Pñ i Pñ i Pñ i Pñ i P ñ". The fifth staff begins with "P i Pñ i P i" followed by "Pñ i P i". The sixth staff concludes with "Pimamia m a m i". The tablature includes various markings such as vertical arrows indicating direction, square brackets, and horizontal dashes.

ALEGRÍAS

NIVEL 4 - CD. 3

A

B

C

D

E

F

A

C2 ————— **C4** ————— **C2** —————

P i a m i 4 continua trémolo

C2 ————— **C2** —————

C5 —————

C2 ————— P i a m i

B

C1 ————— **C2** —————

a m i — 3 — P — i m a i m i a m i a i m a P — i m i

C2 —————

ima
Pimami ami ami
Pamī PiPi
P —
cresc. ...

C

C2
P i a m i continua trémolo

C2

C2
C2
C3

C2
C5
a i m a P

SIGUIRIYAS

NIVEL 5 - CD. 5

A

C3

36

48

C3 — C2 —

P

Cj2 —

i P

Cj2 — C3

m i m

C3 —

P P

Cj2 —

i

Cj2 —

P i m a m i

P i

P

C1 —

m a

Cj2 —

P i P

P i P

i P i P

P

TIENTOS

NIVEL 4 - CD. 6

A

Cj2

4 | : | 3 1 0 2 0 2 { 3 2 0 4 3 1 0 | 2 2 2 2 3 2 0 2 | 0 2 2 0 | .

P -----

3 1 0 2 0 2 { 3 2 0 4 3 1 0 | 2 2 2 2 3 2 0 2 | 0 2 2 0 | .

P -----

Cj2

B

C1

P -----

Cj2

A

4 | : | 3 2 3 0 2 0 3 2 3 0 | 2 0 3 2 3 0 | 2 0 4 1 0 |
 4 | : | 3 1 3 2 3 0 3 1 3 2 3 0 | 3 0 3 2 3 0 | 3 1 2 0 4 1 0 |
 P -----

Cj2

i P i P - - - □ |
 3 1 0 4 1 0 4 1 0 1 4 1 0 | 2 2 2 0 4 2 2 3 2 0 2 3 2 0 |
 3 1 0 4 1 0 4 1 0 1 4 1 0 | 2 2 2 0 4 2 2 3 2 0 2 3 2 0 |

C3

i P ñ i P i |
 3 5 3 7 3 7 5 3 | 5 7 5 3 3 5 3 | 3 5 3 7 3 7 5 3 |
 3 5 3 7 3 7 5 3 | 5 7 5 3 3 5 3 | 3 5 3 7 3 7 5 3 |

C1

i P ñ i P i |
 1 3 1 5 1 5 3 1 | 3 5 3 3 1 3 1 | 1 3 1 5 1 5 3 1 |
 1 3 1 5 1 5 3 1 | 3 5 3 3 1 3 1 | 1 3 1 5 1 5 3 1 |

Cj2

i P i P - - - □ |
 3 1 0 4 1 0 4 1 0 | 3 1 0 4 1 0 4 3 1 0 | 2 2 2 0 4 2 2 0 2 |
 1 0 0 4 1 0 1 4 0 | 4 3 1 0 4 3 1 0 | 2 2 2 0 4 2 2 0 2 |

B

The figure displays a six-staff musical score for guitar, arranged vertically. Each staff consists of six horizontal lines representing the strings. The first staff begins with 'm a' above the first two strings, followed by a 'P' (pizzicato) and a square symbol. The second staff starts with 'i P ñ i' on the top string, followed by 'P i' on the second string, and a '0' on the third string. The third staff features a '0' on the fourth string, a '2' on the fifth string, and a '0' on the sixth string. The fourth staff includes a 'C3' and 'C5' above the first two strings, followed by a 'P' and a '5' on the fifth string. The fifth staff starts with 'C6' and 'C1' above the first two strings, followed by a 'P' and a '3' on the fifth string. The sixth staff begins with 'C1' and 'C6' above the first two strings, followed by a 'P' and a '2' on the fifth string.

C

TANGOS

NIVEL 4 - CD. 8

A

B

C

The image shows two staves of musical notation for guitar. The top staff begins with a 'C' in a box, followed by the word 'P i ma'. It features a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a 'P' in a box, followed by the words 'P ñ i P i'. Both staves include fingerings (e.g., 'i', 'v', 'P') and dynamic markings (e.g., 'P', 'i'). The notation includes various note heads, stems, and bar lines.

NIVEL 5 - CD. 9

A C3 ——————

Cj3 ——————

C3 ——————

Cj3 ——————

C3 ——————

C1 ——————

C1 ——————

C8 —————— C6 ——————

C5 ——————

C6 ——————

Cj2 ——————

BULERÍAS

NIVEL 4 - CD.10

A

B

C

D

E

F

NIVEL 5 - CD.11

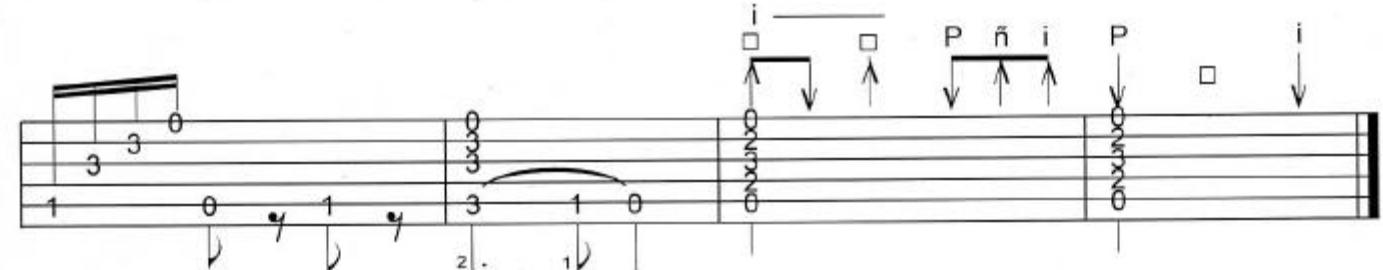
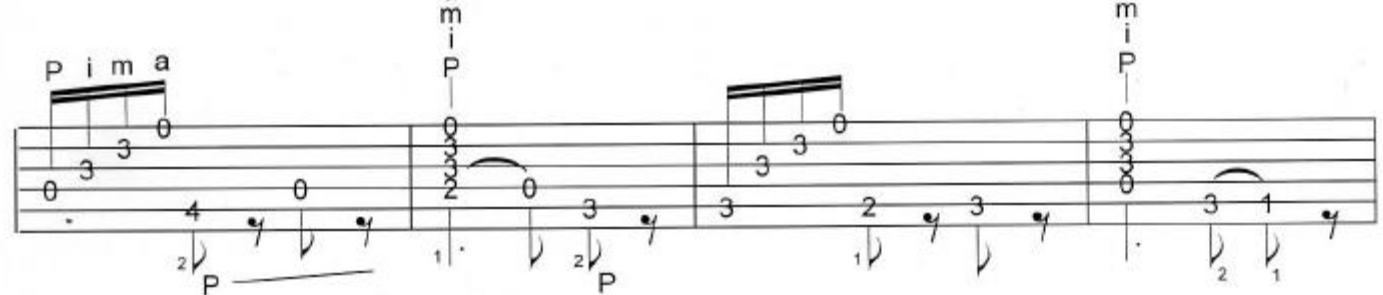
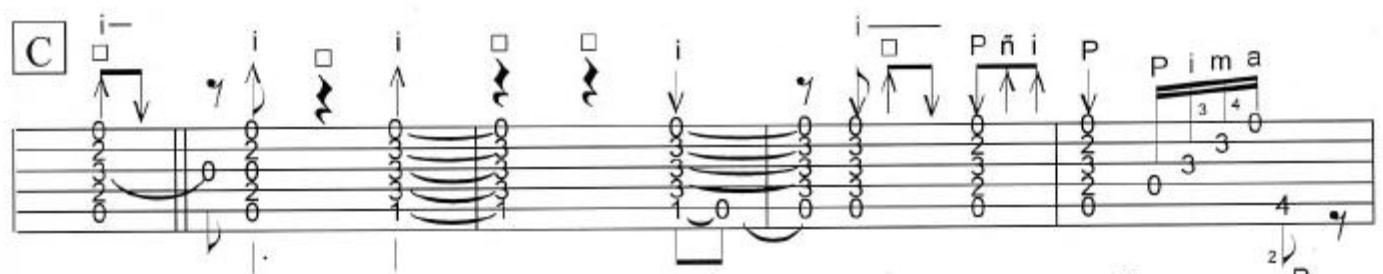
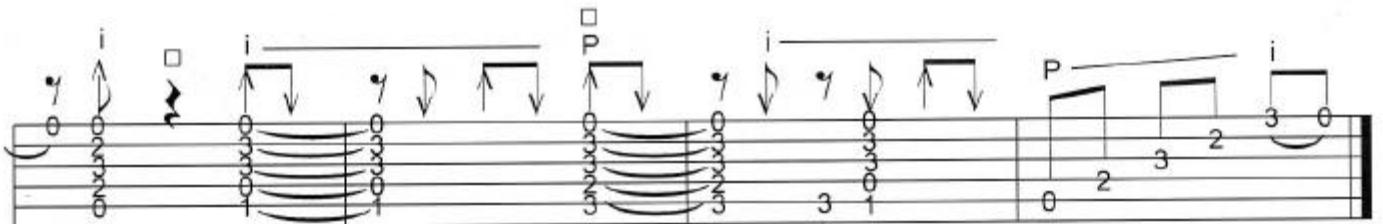
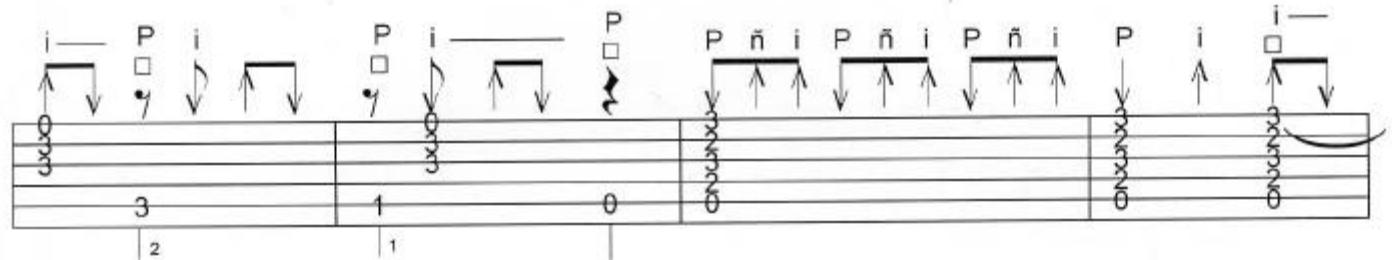
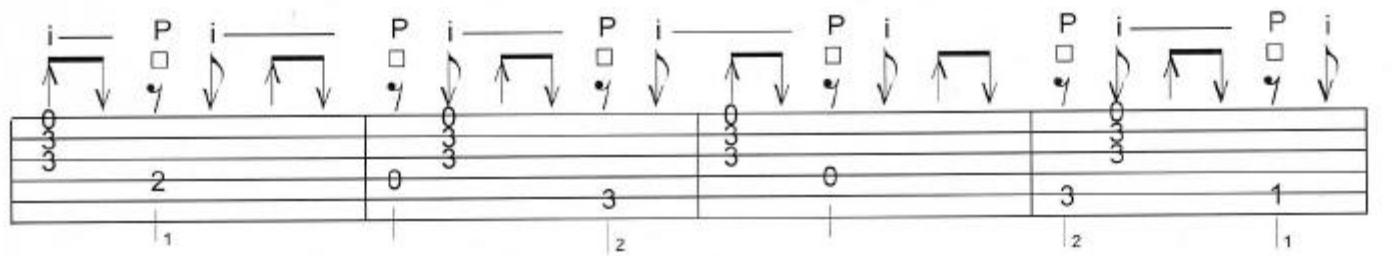
A

This section contains six lines of guitar tablature for exercise A. The first line starts with a 'P' and includes a bracketed measure with '3 1 3' and '0 1 4'. The second line starts with a 'P' and includes a bracketed measure with '0 2 3 2 0'. The third line starts with a 'P' and includes a bracketed measure with '0 3 2 0 3 2 0'. The fourth line starts with a 'P' and includes a bracketed measure with '3 2 0 2 0 4'. The fifth line starts with a 'P' and includes a bracketed measure with '0 4 3 2 1'. The sixth line starts with a 'P' and includes a bracketed measure with '0 3 2 0 3 2 0'.

This section shows a single line of guitar tablature for the final part of exercise A. It includes a bracketed measure with '0 3 2 0 3 2 0 0 3 2 0 2 1 0 4 0 4 3 1 0 2 3 2 3 0'.

B

This section contains four lines of guitar tablature for exercise B. The first line starts with an 'i' and includes a bracketed measure with '0 0 0 0 0 0 0'. The second line starts with an 'i' and includes a bracketed measure with '0 0 0 0 0 0 0'. The third line starts with an 'i' and includes a bracketed measure with '0 0 0 0 0 0 0'. The fourth line starts with an 'i' and includes a bracketed measure with '0 2 4 0'.



D

Fretboard diagram for the first measure of the guitar part. The strings are numbered 6 (low E) to 1 (high E). Fret positions are indicated by numbers above the strings. The diagram shows a descending scale pattern: string 6 starts at fret 3 and goes down to 0; string 5 starts at 3 and goes down to 0; string 4 starts at 4 and goes down to 0; string 3 starts at 2 and goes down to 0; string 2 starts at 2 and goes down to 0; string 1 starts at 3 and goes down to 0. Fingerings are shown as numbers above the strings: 0, 3, 1, 0, 2, 0 for string 6; 4 for string 5; 0, 2, 3 for string 4; 0, 2 for string 3; 0 for string 2; 3, 2, 0 for string 1. A pick stroke is shown below string 6. The measure ends with a fermata over the 0 on string 1.

C3

Fretboard diagram for the first measure of the C major scale. The strings are numbered 1 (thinnest) to 6 (thickest). Frets are numbered 0 to 3. The notes are: string 6, fret 0 (open); string 5, fret 3; string 4, fret 1; string 3, fret 0; string 2, fret 2; string 1, fret 0.

C3

C1

Guitar tablature for measures 6-7. The first measure starts with a grace note (P) followed by a sixteenth-note pattern: 6, 5, 6, 3, 5, 7. The second measure begins with a grace note (3) followed by a sixteenth-note pattern: 5, 7, 5, 3. The third measure starts with a grace note (3) followed by a sixteenth-note pattern: 5, 6, 5, 6, 5. A fermata is placed over the end of the third measure. The fourth measure starts with a grace note (3) followed by a sixteenth-note pattern: 1.

C1

SOLEÁ POR BULERÍAS

NIVEL 1 - CD.12

A

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

Cj2

B

C

D

NIVEL 2 - CD.13

A

B

C1

C

Guitar tablature for exercise C. The pattern consists of two measures of 'ñami' (up-down up-down) followed by a measure of 'Pimami' (down-up down-up), then another measure of 'amip' (down-up down-up), and finally a measure of 'ima' (down-up down-up). Fingerings and muting are indicated.

D

Guitar tablature for exercise D. The pattern consists of two measures of 'Pñi' (down-up down-up), followed by a measure of 'amipi' (down-up down-up), and finally a measure of 'ima' (down-up down-up). Fingerings and muting are indicated.

E

Guitar tablature for exercise E. The pattern consists of two measures of 'Pñi' (down-up down-up), followed by a measure of 'Pñi' (down-up down-up), and finally a measure of 'ima' (down-up down-up). Fingerings and muting are indicated.

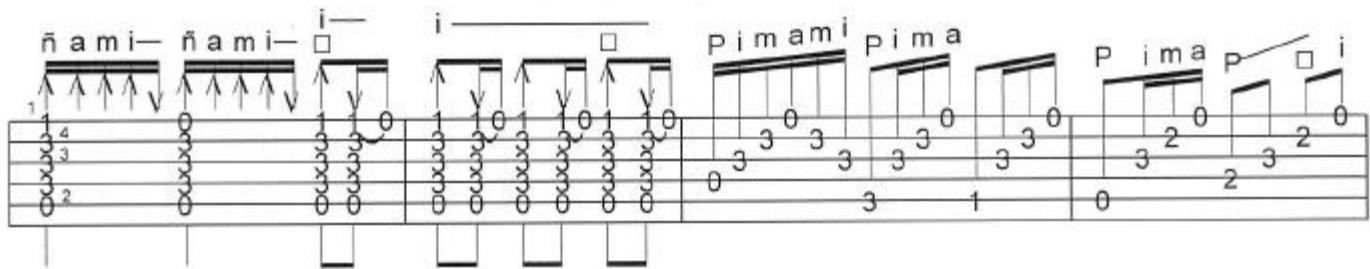
NIVEL 3 - CD.14**A**

Guitar tablature for exercise A. The pattern consists of a measure of 'Pami' (down-up down-up), followed by a measure of 'Pi' (down-up down-up), and finally a measure of 'ima' (down-up down-up). Fingerings and muting are indicated.

Guitar tablature for exercise A continuation. The pattern consists of a measure of 'Pami' (down-up down-up), followed by a measure of 'Pi' (down-up down-up), and finally a measure of 'ima' (down-up down-up). Fingerings and muting are indicated.

B

Guitar tablature for exercise B. The pattern consists of two measures of 'ñami' (up-down up-down), followed by a measure of 'ñami' (up-down up-down), and finally a measure of 'ima' (down-up down-up). Fingerings and muting are indicated.



C1

Continuation of the 'ñamí' pattern. The first measure shows 'ñamí' with a rest. The second measure shows 'ñamí' followed by a single note. The third measure shows 'pimami' followed by two rests. The fourth measure shows 'pimami' followed by two rests.

NIVEL 4 - CD.15

A

Continuation of the 'ñamí' pattern. The first measure shows 'ami Pi Pi' followed by a rest. The second measure shows 'Pamí' followed by a rest. The third measure shows 'Pamí' followed by a rest. The fourth measure shows 'Pamí' followed by a rest.

B

C3 — **C1** —

Continuation of the 'ñamí' pattern. The first measure shows 'P-imam' followed by a rest. The second measure shows 'Pimam' followed by a rest. The third measure shows 'Pimam' followed by a rest. The fourth measure shows 'Pimam' followed by a rest.

C

Continuation of the 'ñamí' pattern. The first measure shows 'ñamí' followed by a rest. The second measure shows 'Pimam' followed by a rest. The third measure shows 'Pimam' followed by a rest. The fourth measure shows 'Pimam' followed by a rest.

D

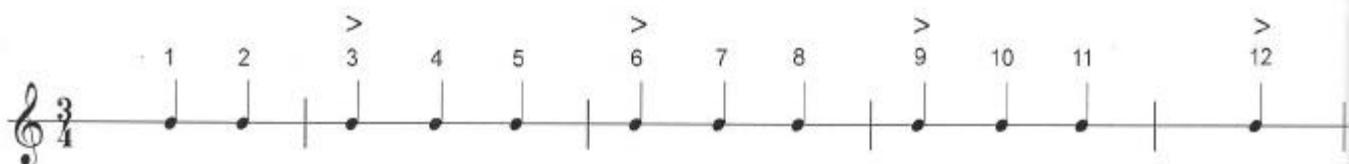
Continuation of the 'ñamí' pattern. The first measure shows 'ñamí' followed by a rest. The second measure shows 'Pimam' followed by a rest. The third measure shows 'Pimam' followed by a rest. The fourth measure shows 'Pimam' followed by a rest.

ESTRUCTURA RÍTMICA DEL FANDANGO RHYTHMIC STRUCTURE OF THE FANDANGO

FANDANGO

La estructura métrica del fandango comprende un espacio o ciclo de 12 tiempos. Para su exacta medición y comprensión tomaremos el compás de 3/4, empleando 4 compases para completar dicho ciclo, comenzando a contar, como puede apreciarse en el esquema, en el 2º tiempo del primer compás. Los acentos recaerán en los tiempos 3, 6, 9 y 12.

The metrical structure of the "Fandango" is comprised of a space or cycle of 12 beats. In order to understand this more clearly, we will take the time signature of 3/4 using 4 bars for the complete cycle (12 beats) beginning to count, as can be seen in the plan, in the second beat of the first bar. Accents fall on beats 3, 6, 9 and 12.



Tonos en los cuales se desarrolla el Cante:

Keys in which the "Cante" (singing) is developed:

Nº 1	Nº 2	Nº 3	Nº 4	Nº 5	Nº 6	Nº 7
0	1	0	1	0	1	0
1	1	1	0	1	1	0
0	2	0	0	0	2	1
2	5	2	2	2	5	2
3	3	3	3	3	3	0
	1	5	5	1	1	
DoM	FaM	DoM	Sol7	DoM	FaM	MiM
C	F	C	G7	C	F	E

DERIVADOS DEL FANDANGO / STYLES DERIVED FROM THE "FANDANGO"

Los Cantes Libres, derivados del Fandango, se caracterizan por la cadencia rítmica, por el mismo número de versos, e igual altura de pasos tonales en el orden del Cante.

Para mayor comprensión del estudio de los toques libres, sustituiremos los niveles de aprendizaje por variaciones

ordenadas numéricamente según su grado de dificultad.

"Cantes Libres" (Free Songs), derived from the "Fandango", are characterised by a rhythmic cadence, with the same number of verses and the same tonal relationship between chords during the "Cante" (singing).

For better understanding of the "toques libres" (free touch), we will replace levels of learning with numerically ordered variations according to the degree of difficulty.

GRANAÍNA

Nº 1	Nº 2	Nº 3	Nº 4	Nº 5	Nº 6	Nº 7
3	0	3	3	3	0	2
3	1	4	3	4	1	0
4	0	5	4	4	2	2
2	2	0	5	2	3	1
3	5	3	5	3	3	2
	5	0	5	0	1	
SolM	DoM	SolM	Re7	SolM	DoM	Si7
G	C	G	D7	G	C	B7

TARANTA

Sin estructura rítmica determinada (libre). Tonalidad Si m (B m).

Without determined rhythmic structure. Key: Bm.

Tonos en los cuales se desarrolla el Cante:

Keys in which the "Cante" (singing) is developed:

Nº 1	Nº 2	Nº 3	Nº 4	Nº 5	Nº 6	Nº 7
3 2 4 5	0 0 2 5	3 2 4 5	0 2 2 0	3 2 4 5	0 0 2 5	4 4 2
ReM D	SolM G	ReM D	LaM A	ReM D	SolM G	Fa♯ M F♯

MALAGUEÑA

Sin estructura rítmica determinada (libre). Tonalidad La m (A m).

Without determined rhythmic structure. Key: Am.

Tonos en los cuales se desarrolla el Cante:

Nº 1	Nº 2	Nº 3	Nº 4	Nº 5	Nº 6	Nº 7	Nº 8	Nº 9
0 1 0 2 3	1 2 0 3 3	0 1 2 3 3	1 0 2 3 3	0 1 0 2 3	0 1 2 3 0	0 0 3 3 3	1 2 3 3 1	0 1 2 3 0
DoM C	FaM F	DoM C	Sol7 G7	DoM C	LaM Am	Sol7 G7	FaM F	MiM E

RONDEÑA

Estilo o Palo creado exclusivamente para Guitarra de Concierto.

Sin estructura rítmica determinada (libre).

Style or "Palo" created exclusively for Concert Guitar.

Without determined rhythmic structure.

Tonos tradicionales en los cuales se desarrolla la Obra:

Traditional keys in which the Work is developed:

Nº 1	Nº 2	Nº 3	Nº 4
2 3 4	3 4 5	5 6 7	7 7 9
Do♯ M C♯	ReM D	MiM E	Fa♯ m F♯ m

FANDANGO

COMPÀS - CD.16

1^a Variación - CD.17

The sheet music consists of six staves of tablature for flamenco guitar, arranged vertically. Each staff has six horizontal lines representing the strings. The first five staves begin with the instruction "P i" above them. The lyrics "P i m a m i" are written above the first two staves, and "P a m i P i m a" is written above the last two staves. The sixth staff begins with "m a" above it. Various performance markings are present, including arrows indicating direction, small squares labeled "P", and slurs. The first staff starts with a measure of 3/4, indicated by a "3" above the staff and a "4" below it.

ESTUDIOS COMPLEMENTARIOS:

CUADERNO DE ACOMPAÑAMIENTO AL CANTE "CANTES LIBRES". Manuel Granados. C. Beethoven Publicacions, Barcelona
 FANDANGO. GUITARRA FLAMENCA. Serra. Ed. Boileau, Barcelona
 POR LOS OLIVARES. FANDANGO. Sabicas. Ed. Morro Music, New York

GRANAÍNA

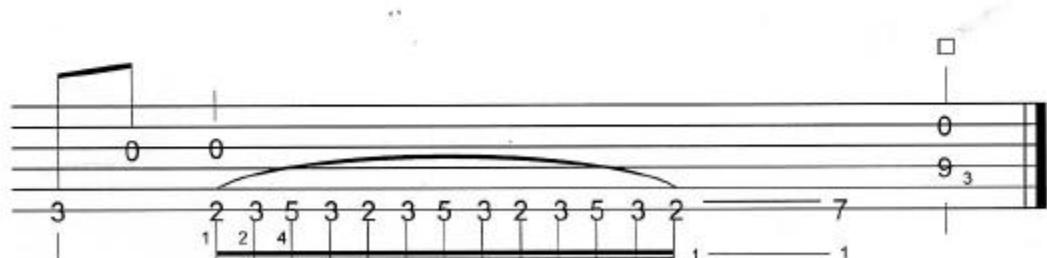
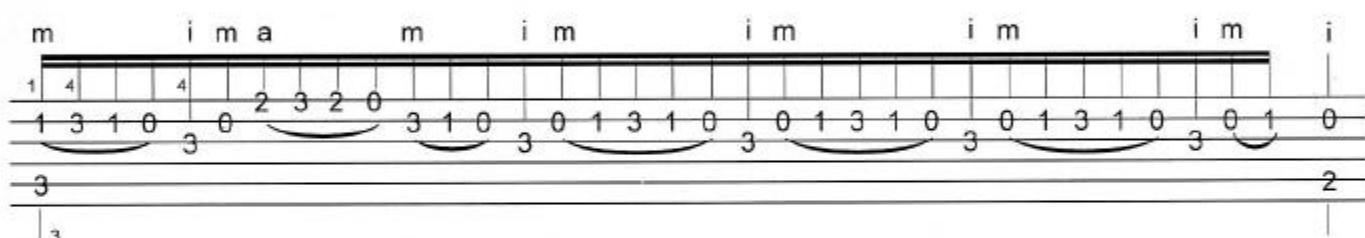
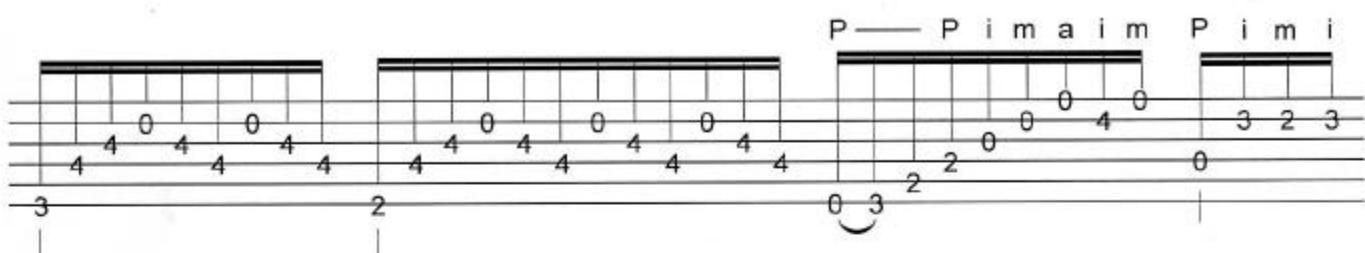
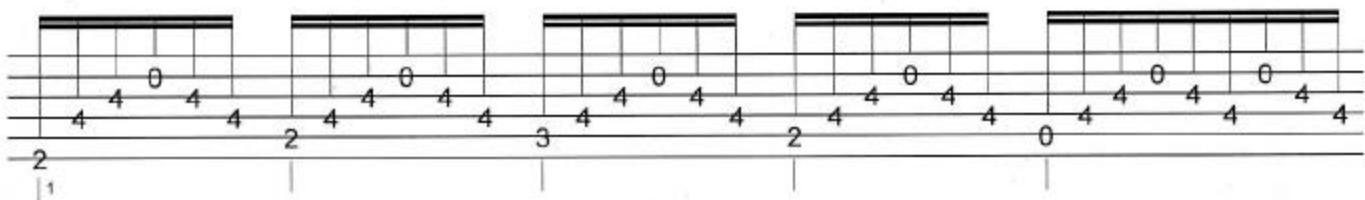
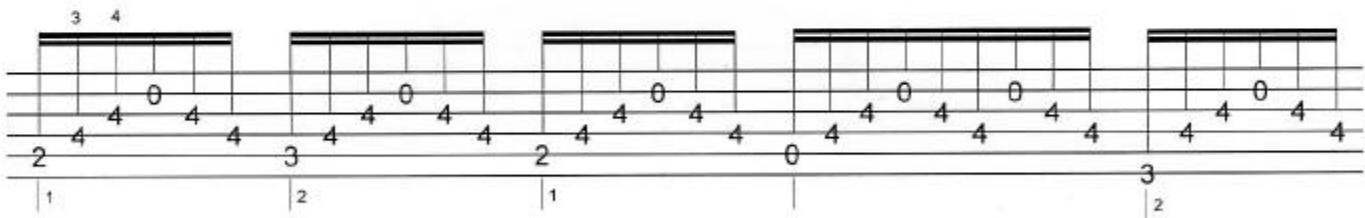
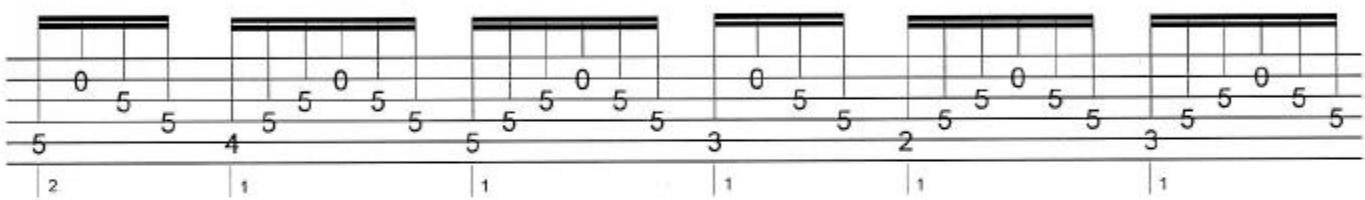
(FRAGMENTOS DE CONCIERTO)

1^a Variación - CD.18

Libre (Free)

Fretboard diagram for guitar string 6, showing a scale pattern. The diagram includes six strings and five frets. Fingerings are indicated above the strings: 2, 3, 2 at the first fret; 4, 4, 4, 4 at the second fret; 1 at the third fret; 2, 4, 4, 4, 4 at the fourth fret; and 4, 4, 4, 4, 4, 4 at the fifth fret. A hammer-on symbol is shown between the first and second frets, and a pull-off symbol is shown between the second and third frets.

Fretboard diagram for the first measure of the C major scale on a six-string guitar. The strings are numbered 1 through 6 from left to right. The diagram shows the following fingerings: string 1 (low E) is muted (0); strings 2, 3, 4, and 5 are played with the index finger (4); string 6 (high E) is muted (0). The frets are numbered 2 and 3 below the strings.



2^a Variación - CD.19

The sheet music consists of six staves of guitar tablature. The first three staves begin with the instruction "P i a m i". The fourth staff starts with "C5" and the fifth staff with "C3". The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, 7, 10) and dynamic markings (e.g., #, =, 4, 5, 6, 7, 8, 9, 10).

Stave 1:

P i a m i

Stave 2:

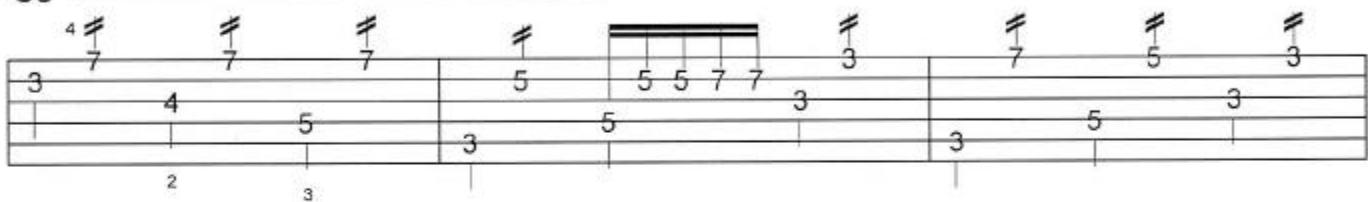
Stave 3:

Stave 4: C5

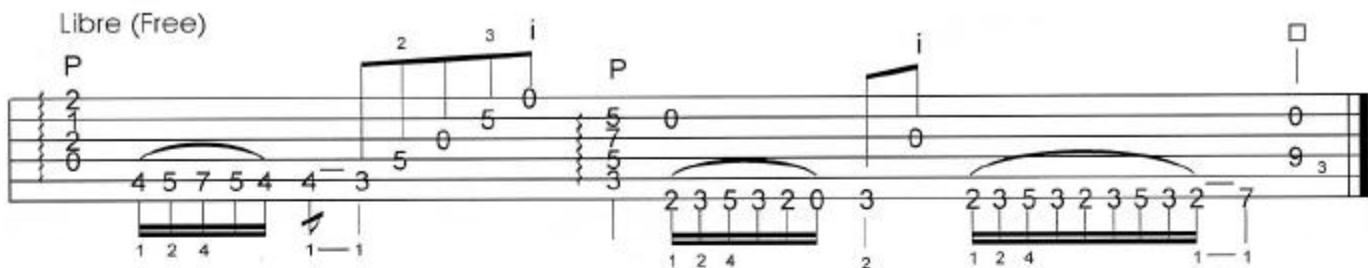
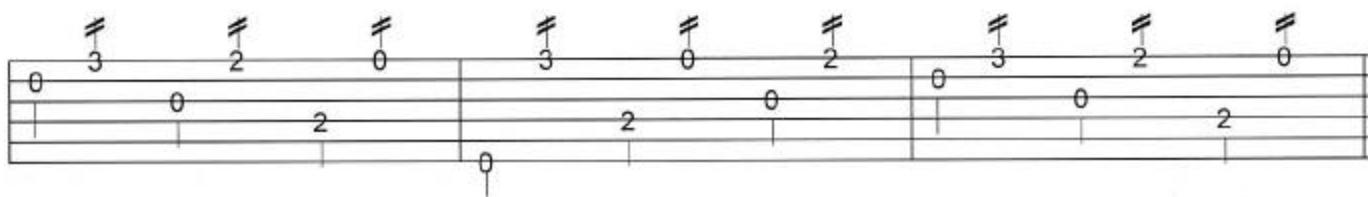
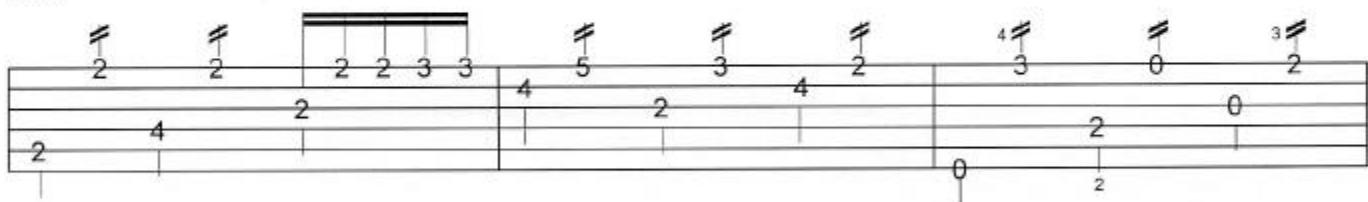
Stave 5: C3

Stave 6:

C3



C2



ESTUDIOS COMPLEMENTARIOS:

CUADERNO DE ACOMPAÑAMIENTO AL CANTE "CANTES LIBRES". Manuel Granados. C. Beethoven Publicacions, Barcelona

GRANAÍNAS. Niño Ricardo. Ediciones Guendai Guitar, Japón

GRANAÍNAS. Ramon Montoya. Ediciones Affidis, París

EVOCACIÓN. Manuel Cano. Ediciones Guendai Guitar, Japón

FALSETA AL BORDÓN. Mario Escudero. Ediciones Morro Music, New York

TARANTA

(FRAGMENTOS DE CONCIERTO)

1^a Variación - CD.20

Libre (Free)

2^a Variación - CD.21

P i a m i continua trémolo

C2

C7

1.^a **2.^a**

C10

C10

C9

C7 — C6 — C7 —

C7

C5

C5

ESTUDIOS COMPLEMENTARIOS:

ESTUDIOS COMPLEMENTARIOS:
CUADERNO DE ACOMPAÑAMIENTO AL CANTE "CANTES LIBRES". Manuel Granados. C. Beethoven Publicacions, Barcelona
TARSIS. Manuel Granados. C. Beethoven Publicacions, Barcelona
TARANTA. Paco de Lucia. Ed. Guendai Guitar, Japón
ECOS DE LA MINA. TARANTA. Sabicas. Ed. Morra Music, New York

MALAGUEÑA

(FRAGMENTOS DE CONCIERTO)

1^a Variación - CD.22

P i m a m i

a m i P i m a m i

C7

C3

C1

Libre (Free)

a m i

2^a Variación - CD,23

Libre (Free)

P

P i m a —————

P

↑

C8

C7

C5

C4

C5

C3

C1

Libre (Free)

a m i

i m i m i m i ma m i m

P

a m i m m a m i ma m i >

P - - - -

ESTUDIOS COMPLEMENTARIOS:

CUADERNO DE ACOMPAÑAMIENTO AL CANTE "CANTES LIBRES". Manuel Granados. C. Beethoven Publicacions, Barcelona
 MALAGUEÑA. Ramon Montoya. Ed. Alfredis, Paris
 CAMINOS MALAGUEÑOS. Mario Escudero. Ed. Morro Music, New York

RONDEÑA

(FRAGMENTOS DE CONCIERTO)

AFINACIÓN / TUNING - CD.24

6 ^a (*)	5 ^a	4 ^a	3 ^a (*)	2 ^a	1 ^a	
0	0	0	0	0	0	2
RE D	LA A	RE D	FA # F#	SI B	MI E	RE D

- * La 6^a cuerda se bajará un tono. Se puede comprobar su afinación comparándola con la 4^a cuerda al aire (RE) una octava más baja.
- * La 3^a cuerda se bajará medio tono. Se puede comprobar su afinación comparándola con el 4º traste de la 4^a cuerda (FA #).
- * *Tune the sixth string (E) down one tone (to D). Test the tuning by comparing this note with its octave, the open fourth string (D).*

1^a Variación - CD.25

Libre (Free)

C2

C2

C2

2^a Variación - CD.26

P i a m i continua trémolo C7

c2

C7

C4 — C3 — C2 — C1 —

C2

3^a Variación - CD.27

Libre (Free)

C4

P i a m i

C2

i

C2

ESTUDIOS COMPLEMENTARIOS:

ALMAZAHARA. Manuel Granados. C. Beethoven Publicacions, Barcelona
 HOMENAJE A RAMON MONTOYA. Mario Escudero/Trotter. Ch. Hansen Music, New York
 RONDEÑA. Ramon Montoya. Ed. Affedis, Paris