

# DE LA GUITARRA FLAMENCA

## MANUEL GRANADOS

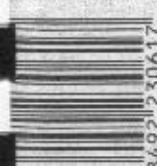
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MANUAL DIDACTICO

MUSICA - MUSIC  
CIFRA - TABLATURE  
ESPAÑOL - ENGLISH

FANDANGO  
SERRANA  
TARANTA  
FARRUCA  
GRANADINA  
MALAGUEÑA  
RONDEÑA  
CUAJIRAS  
SOLEA POI  
BULERIAS

CIFRA



# **MANUAL DIDACTICO DE LA GUITARRA FLAMENCA**

**MANUEL GRANADOS**

**CIFRA - TABLATURE**

**Vol. 3**

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

# INDICACIONES GENERALES

Dedos de la mano derecha: Pulgar P índice i medio m anular a meñique ñ

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<sup>a</sup> a la 2<sup>a</sup> 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<sup>a</sup> a la 1<sup>a</sup>.

**↓** de agudos a graves, es decir de la 1<sup>a</sup> a la 6<sup>a</sup>.

**□** Golpe en la tapa inferior. Se producirá éste con los dedos medio y anular de la mano derecha por debajo de la 1<sup>a</sup> cuerda.

**↑△** Golpe en la tapa superior. Se producirá éste con el dedo índice de la mano derecha por encima de la 6<sup>a</sup> cuerda.

**nam 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 ñ

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 symbols 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.*

**nam 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.*

# EJERCICIOS Y ESTUDIOS DE NIVEL MEDIO Y SUPERIOR

## EXERCISES AND STUDIES OF MEDIUM AND SUPERIOR LEVEL

### PICADOS

Escalas en forma de Variación por Alegrías en Mi en toda la extensión del diapasón  
Varied scales for Alegrías in E for the first 12 frets

1

Fretboard diagram for exercise 1. The diagram shows a scale pattern starting at the 1st fret (labeled i) and ending at the 12th fret (labeled 0). The notes are indicated by vertical bars on the strings, with numbers above them representing the fingerings: 1, 3, 1, 3, 4, 1, 3, 2, 1, 2, 1, 2, 4, 2, 0, 4, 2, 0, 2, 4, 2, 0, 2, 1, 2, 4, 2, 1, 4, 2, 1, 2, 4, 2, 1, 4, 2, 0, 4, 3, 2, 0.

2

Fretboard diagram for exercise 2. The diagram shows a scale pattern starting at the 2nd fret (labeled 2) and ending at the 12th fret (labeled 0). The notes are indicated by vertical bars on the strings, with numbers above them representing the fingerings: 2, 1, 2, 1, 2, 0, 2, 4, 0, 2, 4, 5, 4, 2, 0, 4, 2, 0, 2, 4, 2, 0, 2, 1, 2, 4, 2, 1, 4, 2, 1, 4, 2, 0, 4, 2, 0.

3

Fretboard diagram for exercise 3. The diagram shows a scale pattern starting at the 1st fret (labeled 1) and ending at the 12th fret (labeled 2). The notes are indicated by vertical bars on the strings, with numbers above them representing the fingerings: 1-1, 2, 4, 1, 2, 4, 1, 3, 1, 3, 4, 3, 1, 4, 2, 1, 3, 1, 3, 1, 4, 2, 1, 4, 3, 2, 2.

4

Fretboard diagram for exercise 4. The diagram shows a scale pattern starting at the 2nd fret (labeled 2) and ending at the 12th fret (labeled 0). The notes are indicated by vertical bars on the strings, with numbers above them representing the fingerings: 2, 4, 1, 2, 0, 2, 4, 0, 2, 4, 11, 9, 10, 12, 9, 11, 11, 2, 11, 9, 12, 10, 9, 11, 9, 8, 6, 9, 7, 6, 9, 7, 6, 4, 2, 0, 4, 3, 2, 0.

5

Fretboard diagram for exercise 5. The diagram shows a scale pattern starting at the 1st fret (labeled 1) and ending at the 12th fret (labeled 2). The notes are indicated by vertical bars on the strings, with numbers above them representing the fingerings: 1, 2, 0, 2, 4, 0, 2, 4, 5, 7, 9, 11, 12, 14, 16, 17, 16, 14, 17, 16, 14, 16, 17, 16, 14, 12, 10, 9, 11, 9, 13, 11, 9, 12, 11, 9, 12.

6

Fretboard diagram for exercise 6. The diagram shows a scale pattern starting at the 1st fret (labeled 1) and ending at the 12th fret (labeled 2). The notes are indicated by vertical bars on the strings, with numbers above them representing the fingerings: 1, 1, 2, 4, 1, 2, 4, 1, 3, 4, 4, 1, 3, 4, 1, 3, 4, 3, 1, 3, 1, 4, 3, 1, 4, 2, 1, 4, 2, 1, 4, 14.

## PICADOS

### EJERCICIO N° 1

Desarrollo e independencia de los dedos índice y medio de la mano derecha  
*Patterns to develop index and middle fingers (strumming hand)*

The image shows three staves of guitar tablature. The first staff is labeled Cj2 and consists of a repeating pattern of 'i m i m i m i'. The second staff is labeled C1 and consists of a repeating pattern of 'm i m i m i m i'. The third staff is labeled C3 and consists of a repeating pattern of 'i m i m i m i'. The fourth staff is labeled C5 and consists of a repeating pattern of 'i m i m i m i'. The fifth staff is labeled C6 and consists of a repeating pattern of '6 8 6 8 6 8'. The sixth staff is labeled C8 and consists of a repeating pattern of '10 10 10 10 10 10'. The seventh staff is labeled C6 and consists of a repeating pattern of '8 6 8 6 8 6'. The eighth staff is labeled C5 and consists of a repeating pattern of '7 7 6 6 7 7'. The ninth staff is labeled C3 and consists of a repeating pattern of '5 3 5 3 5 3'. The tenth staff is labeled C1 and consists of a repeating pattern of '3 1 3 1 3 1'. The eleventh staff is labeled Cj2 and consists of a repeating pattern of '0 2 2 2 2 2 0'.

### EJERCICIO N° 2

Ejercicio de agilidad de la mano derecha para cambios de cuerda  
*Agility exercise for strumming hand for string changes*

The image shows three staves of guitar tablature. The first staff consists of a repeating pattern of 'i m i m i m i m i m i m i m'. The second staff consists of a repeating pattern of '1 0 1 3 1 0 5 3 5 3 1 0 1 4 3 4'. The third staff consists of a repeating pattern of '2 1 2 1 0 1 3 2 3 2 0 2 5 3 5 3 2 3 2 0 2 3 2 3 2 0 0'. The fourth staff consists of a repeating pattern of '1 2 4 3 4 5 5 7 6 7 9 8 9 10 10 9 8 9 7 6 7 5 5 4 3 4 2 1 2 1 0 1 2 0'.

## PICADOS

### ESTUDIO N° 1

The tablature consists of three sections of guitar strings. The first section, labeled C2, shows a repeating pattern of 'i m i m i m' strokes. The second section, also labeled C2, shows a similar pattern of 'i m i m i m'. The third section, labeled C5 and C7, shows more complex patterns involving multiple fingers (e.g., 2, 3, 4, 5, 6, 7, 8) across the strings.

### ESTUDIO N° 2

The tablature consists of three sections of guitar strings. The first section, labeled C2, shows a pattern of 'm i m' strokes. The second section, also labeled C2, shows a more complex pattern of '2 4 2' strokes. The third section, labeled C7, shows a pattern of '1 2 4 1 3 4' strokes. The fourth section, labeled C4, shows a pattern of '7 5 4' strokes. The fifth section, labeled C2, shows a pattern of '5 4 2' strokes.

ESTUDIO N° 3

En forma de Variación por Soleá / Varied form for Soleá

Fretboard diagram for the first section of 'Aimá P'. The diagram shows a six-string guitar neck with the following fingerings: strings 6, 5, and 4 are muted (x). String 3 has a '3' above it and '0 1 3' below it. String 2 has a '4' above it and '0 1 3' below it. String 1 has a '1' above it and '0 1 3' below it. A capo is indicated at the 1st fret. The lyrics 'i m i' are written above the strings.

Guitar tablature for measures 13-15. The first measure (C1) shows a repeating pattern of three-note chords (1 3 5) across the strings. The second measure (C3) starts with a three-note chord (3 1 3), followed by a single note (4), another three-note chord (3 4 5), and a single note (5). The third measure (C1) begins with a three-note chord (3 5 6), followed by a repeating pattern of three-note chords (3 5 7 5 3 7 3 5 3).

Fretboard diagram for guitar string 6, showing a scale pattern. The diagram includes fingerings and a box indicating a bend or slide.

ESTUDIO N° 4

### En forma de Variación por Soleá / Varied form for Soleá

Fretboard diagram for C5 position. The diagram shows a six-string guitar neck with the following fingerings and string numbers:

- String 6: Finger 3, String 5: Finger 1
- String 5: Finger 1, String 4: Finger 3, String 3: Finger 1
- String 4: Finger 1, String 3: Finger 1, String 2: Finger 3
- String 3: Finger 1, String 2: Finger 1, String 1: Finger 3
- String 2: Finger 1, String 1: Finger 3
- String 1: Finger 1

The diagram also includes a box around the first three strings with the number 5 at the bottom.

Fretboard diagram for C1 position. The diagram shows a six-string guitar neck with fingerings and a scale pattern. The strings are labeled 1 through 6 from left to right. Fingerings include 1, 2, 3, 11, 53, 531, 1, 2, 2, 1, 5, 13, 5787, 10865, 7542, 0, 3210, 3210, 431, 0, 1, 0, 23, 1, 0, 0, and 1. A square box is placed above the 11th fret. A curved brace is positioned under the 531 and 10865 notes.

## ESTUDIO N° 5

Estudio de velocidad / Speed study

## CEJILLA

Desplazar la Cejilla progresivamente de traste en traste en todos los ejercicios  
*Barring finger exercise - Gradual movement for all exercises*

con arpegios

C1

1 P i m a m i

4

8

1

C2

C3

etc.

con arpegios

C1

2 P i m i P i m i

3

8

1

C2

etc.

con arpegio - picado

C1

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

3

4

1

C2

etc.

con picados

C1

4 i m i m i

1

3

5

C2

etc.

con picados

C1

5 m i m i m

4

1

3

C2

etc.

ARPEGIOS

C2 C4 C5 C9 C7 C5 C4 C2

C2 — C5 C7 ————— C5 C2 —

### Fórmulas de mano derecha a desarrollar por cada acorde / Strumming-hand patterns executed on each chord

1

A horizontal grid of 10 columns and 4 rows. The first column contains a handwritten letter 'P'. The subsequent nine columns each contain the handwritten lyrics 'm a' on the top two lines of the grid.

### Ejemplo 1º fórmula / First pattern example

C2

2

The musical score consists of four staves representing a string quartet. The top staff has two 'a' above it. The second staff has 'a m i' above it. The third staff has 'a m i' above it. The bottom staff has 'P' above it.

3

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

4

Realizar los ejercicios siguientes apoyando el dedo anular (>)

Practice the following exercises resting the ring finger against the next adjoining string (>)

5

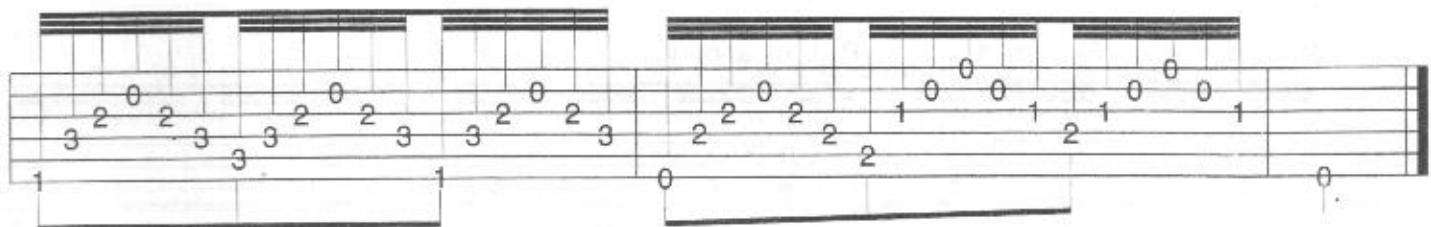
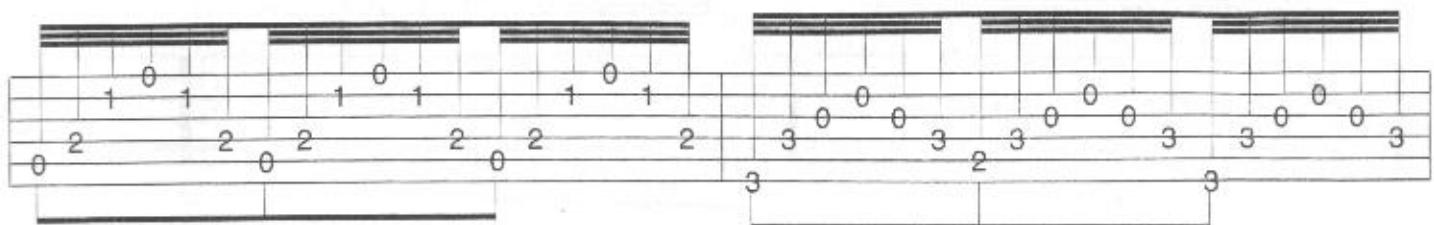
6

7

## ARPEGIOS DE ABERTURA

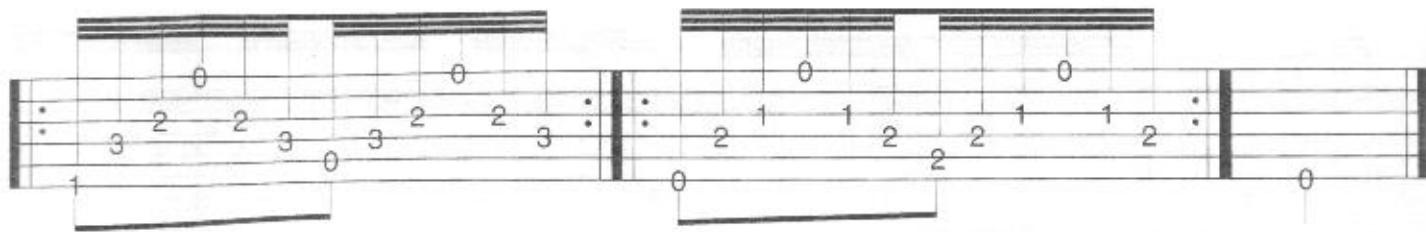
### ESTUDIO N° 1

The image shows six staves of guitar tablature, each consisting of six horizontal lines representing the strings. The first staff begins with the instruction "Pim am i" above the strings, followed by a six-note arpeggio pattern: 3-1-0-1-1-2, 8-0-2-2-0-2, and 8-0-2-2-0-2. Subsequent staves continue this pattern with variations in pitch and timing, such as 5-0-5-2-0-2, 6-0-6-3-5-3, 8-0-8-5-7-5, 10-0-10-7-8-7, 12-0-12-9-10-9, 13-0-13-10-12-10, 12-0-12-9-10-9, 10-0-10-7-8-7, 8-0-8-5-7-5, 6-0-6-3-5-3, 5-0-5-2-3-2, and 3-0-3-2-3-2. The tablature includes numerical values for each string position and vertical bar lines indicating measure boundaries.



### ESTUDIO N° 2

P i m a m i



### ESTUDIO N° 3

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

Three staves of guitar tablature for the 'Pimami' pattern. The first staff starts with 2, 8. The second staff starts with 0. The third staff ends with 3.

C2 \_\_\_\_\_

Three staves of guitar tablature for the C2 pattern. The first staff starts with 3. The second staff starts with 2. The third staff ends with 4.

Three staves of guitar tablature showing a sequence of notes. The first staff starts with 4, 3, 1. The second staff starts with 4, 3, 2. The third staff ends with 4, 3, 1.

Three staves of guitar tablature showing a sequence of notes. The first staff starts with 4, 3, 2. The second staff starts with 4, 2, 1. The third staff ends with 2, 3.

C2 \_\_\_\_\_

C7 \_\_\_\_\_

Three staves of guitar tablature for the C7 pattern. The first staff starts with 3. The second staff starts with 7. The third staff ends with 0. A 'P' symbol with a diagonal line is at the bottom right.



## SOLEÁ POR BULERIAS

NIVEL 5 - CD.2

# FANDANGO

(FRAGMENTOS DE CONCIERTO)

2<sup>a</sup> Variación - CD3

The first staff shows a melodic line with fingerings (P, i) and a grace note (P). The second staff begins with a dynamic (P) and includes a measure labeled C5. The third staff starts with a dynamic (C7) and includes a measure labeled C5. The fourth staff concludes with a dynamic (P).

3<sup>a</sup> Variación - CD4

The top staff features a dynamic (P) at the beginning and a series of grace notes (Pñ) followed by a sustained note. The bottom staff begins with a dynamic (P) and includes a measure with a grace note pattern (Pñ i Pñ i i).

4<sup>a</sup> Variación - CD.5

The sheet music consists of five staves of musical notation for guitar, arranged vertically. Each staff includes a tablature below the staff lines.

- Staff 1:** Labeled "Cj1". Fingerings: P-i, P-i P, P-i, P i m a m i, P-i. Tablature: 3 2 1 2 4 4 | 0 1 2 4 2 0 | 3 2 1 1 2 | 0 | 2 1 2 4 4 | 4.
- Staff 2:** Labeled "Cj1". Fingerings: P-i, P-i, P-i, P-i, P-i. Tablature: 0 1 2 4 2 0 | 3 2 1 1 2 | 0 | 2 1 2 4 4 | 0 1 2 4 2 0 | 4.
- Staff 3:** Labeled "Cj1". Fingerings: P-i, P i m a m i, P-i, ami. Tablature: 0 1 2 4 2 0 | 3 2 1 1 2 | 0 | 2 3 2 | 1 2 0 | 0 1 2 0 | 3 2 1 2 0 | 0.
- Staff 4:** Labeled "Pimami ami". Fingerings: Pimami, ami. Tablature: 0 1 2 4 2 0 | 3 2 1 1 2 | 0 | 0 2 3 2 0 | 3 1 0 1 4 1 | 0 2 | 3 1 3 0 2 0 | 4 3 2.
- Staff 5:** Fingerings: P, Pñ i, P i, i, Pñ i, Pñ i. Tablature: 3 0 | 1 0 2 0 | 3 0 | 4 1 0 | 7 | 0 | 1 0 2 0 | 3 0 | 4 3 2.
- Staff 6:** Fingerings: P, Pñ i, P i. Tablature: 3 0 | 1 0 2 0 | 3 0 | 4 1 0 | 7 | 0 | 1 0 2 0 | 3 0 | 4 3 2.
- Staff 7:** Fingerings: Pñ i, P i. Tablature: 2 | 1 0 2 0 | 3 0 | 4 1 0 | 7 | 0 | 1 0 2 0 | 3 0 | 4 3 2.
- Staff 8:** Fingerings: Pñ i, P i. Tablature: 2 | 1 0 2 0 | 3 0 | 4 1 0 | 7 | 0 | 1 0 2 0 | 3 0 | 4 3 2.

5<sup>a</sup> Variación - CD.5

**Pami Pami**

**C1**

**C1 C3 C1**

**Pami Pami Pami Pimami**

**P Pami Pi Pi**

**Pi Pimami Pi P**

**Pimami Pi Pi**

**C1**

# GRANAÍNA

(FRAGMENTOS DE CONCIERTO)

3<sup>a</sup> Variación - CD.7

**C2**

**C3**

**C2**

**C3**

**C2**

**C2**

**C2**

**C2**

**P i m a m i**

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

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

4<sup>a</sup> Variación - CD.8

Libre (Free)

P — i m a

Pimamimi

am i Pimami ami

v

ami Pimami ami a mi

m i ma m i ma m i

m i m i m i m i m

P — i ma i m P i m i

m i m a m i m i

P i □

### 5<sup>a</sup> Variación - G D A

C7 continúa trémolet

P i a m i 3 4

C7

C5 C7 C7 C7

C7

0 10 9 7 9 0 7 5 7 10 7 7 10 3

C5

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

Libre (Free)

P i a m i

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

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

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

a m i a m i P a m i

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

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

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

## TARANTA

(FRAGMENTOS DE CONCIERTO)

3<sup>a</sup> Variación - CD.10

**C2**

**C2**

**C2**

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

**P — i m a — P**

**4 2 3 1 0 0 : 7 8 0 9 8 0 10 0 0**

**1 3 1 1 0 0 : 7 9 8 0 2 0 0 0 0**

**Libre (Free)**

**P i m a —**

4<sup>a</sup> Variación - CD.11

(trémolo)

**C2**

P i a m i

**C7**

**C6**

**C2**

**C2**

**C2**

**C2**

**1a**

**2a**

**C12**

**C10**

**C9**

C2

Guitar tablature for C2 variation. The tab shows six strings and six frets. Fingerings are indicated above the strings: 4, 4, 4, 4, 4, 4; 12, 10, 9, 7, 7, 7; 10, 9, 7, 6, 6, 5; 6, 6, 5, 2, 2, 2; 2, 2, 2, 3, 2, 2. The tab includes a pick symbol and various slurs and grace notes.

C2

Guitar tablature for C2 variation. The tab shows six strings and six frets. Fingerings are indicated above the strings: 4, 5, 3, 3, 3, 5, 3; 2, 0, 0, 2, 0, 0; 2, 3, 2, 0, 0, 3; 3, 2, 2, 2, 2, 3, 2; 0, 0, 2, 2, 0, 0. The tab includes a pick symbol and various slurs and grace notes.

Libre (Free)

Guitar tablature for Libre variation. The tab shows six strings and six frets. Fingerings are indicated above the strings: mi, P, i, m, a, mi; P, P, P, P, P, P. The tab includes a pick symbol and various slurs and grace notes.

### 5<sup>a</sup> Variación - CD:12

Libre (Free)

Guitar tablature for 5<sup>a</sup> variation. The tab shows six strings and six frets. Fingerings are indicated above the strings: mi, P, i, m, a, mi; >, P, i, m, a, mi; >, a, m, i, P, i, m, a, mi. The tab includes a pick symbol and various slurs and grace notes.

Guitar tablature for 5<sup>a</sup> variation. The tab shows six strings and six frets. Fingerings are indicated above the strings: >, P, i, m, a, mi; >, P, i, m, a, mi; >, P, i, m, a, mi; >, P, i, m, a, mi. The tab includes a pick symbol and various slurs and grace notes.



MALAGUEÑA

(FRAGMENTOS DE CONCIERTO)

3<sup>a</sup> Variación - CD.13

### Libre (Free)

Guitar tablature for the first section of the piece. The tab shows a 12-fret neck with six strings. Fingerings are indicated above the strings, and a 'P' symbol is used to denote a pick. Measures 1-10 are shown, followed by a repeat sign and measures 11-12.

1

Fretboard diagram for the first measure of the guitar solo. The diagram shows six strings and three frets. Fingerings are indicated above the strings: 3-1, 1, >, 2-4, 3, and P. The notes correspond to the following fingerings: 0, 0, 7, 5, 7, 5, 7, 5, 5, 4, 0, 5, 7, 6, 7, 5, 0, 5, 7, 0, 0, 7, 5, 6, 7, 0, 0, 5, 4, 5.

### Libre (Free)

Handwritten musical notation for a guitar part. The notation includes a tempo marking of 1=3, a dynamic marking of >, and a key signature of A major (no sharps or flats). The melody consists of the following notes and rests across six measures:

- Measure 1: A (open), rest, B (open), C (open), D (open), E (open), F# (open), G (open), A (open), rest.
- Measure 2: B (open), C (open), D (open), E (open), F# (open), G (open), A (open), rest.
- Measure 3: B (open), C (open), D (open), E (open), F# (open), G (open), A (open), rest.
- Measure 4: B (open), C (open), D (open), E (open), F# (open), G (open), A (open), rest.
- Measure 5: B (open), C (open), D (open), E (open), F# (open), G (open), A (open), rest.
- Measure 6: B (open), C (open), D (open), E (open), F# (open), G (open), A (open), rest.

The notation uses a standard six-line staff with vertical bar lines and horizontal bar lines above the staff to indicate measure endings. Fingerings are indicated by numbers above the staff: 3-5-3, 3-1-0, 1-1, 3-2, 2-3, 2-4, 2-3, 2-3, 3-2, 3-0, 0-3, 1-0, 3-3, 1-0.

Fretboard diagram for measure 1 of the first part of the piece. The diagram shows six strings and six frets. Fingerings are indicated above the strings: string 6 (B) has a 2; string 5 (E) has a 3; string 4 (A) has a 2; string 3 (D) has a 4; string 2 (G) has a 3; and string 1 (C) has a 0. The 4th fret is marked with a vertical line. The 5th fret is marked with a horizontal line. The 6th fret is marked with a vertical line.

P — i m a m i a mi

(trémolo)

4<sup>a</sup> Variación - CD.14

P i a m i

continúa trémolo

05

P i a m i

P i a m i

05

C3

P i a m i m

P i a m i

Guitar tablature showing two chords: C5 and C7. The first measure shows a C5 chord with the notes 5, 5, 5, 5, 5, 7, 7. The second measure shows a C7 chord with the notes 7, 7, 7, 7, 8. The strings are numbered 1 through 6 from bottom to top.

Guitar tablature for the C7 chord. The first measure shows a C7 chord with a bass note at the 10th fret of the 6th string. The second measure shows a C5 chord with a bass note at the 5th fret of the 6th string. The third measure shows a C5 chord with a bass note at the 5th fret of the 6th string.

A handwritten musical score for C3. The staff begins with a sixteenth-note pattern: = = = = 3 3 3 3 5. This is followed by a rest, then another sixteenth-note pattern: = = = = 3 6 6 6 5. The measure concludes with a sixteenth-note pattern: = = = = 3 6 5 6 5 5 5. Fingerings are indicated above the notes: 3, 5, 6, 3 for the first pattern; 3, 5 for the second; and 3, 5, 3, 1 for the third.

Libre (Free)

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

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

3 4

Fingerstyle guitar tablature for 'Mima'. The first measure shows chords m i m a (0 1 3 1 0) and m i m i (2 0 4 4 4 4). The second measure shows chords i ma (0 1 3 1 0) and m i ma (2 0 3 0 1 0). A transition follows, indicated by a downward arrow and a box, leading to a new section.

5<sup>a</sup> Variación - CDR15

Guitar tablature for the first measure of the C1 section. The tab shows a 3/4 time signature. The strings are muted (m) at the beginning. The notes are: 0, 2, 1, 0; 0, 2, 2; 0, 2, 1, 0; 0, 2, 0. The tab ends with a vertical bar line.

The image shows three staves of guitar tablature. The top staff starts with a C8 chord, followed by a 3/4 measure with fingerings 1, 2, 1 over strings 0, 2, 0. It then continues with a 4/4 measure and a 3/4 measure. The lyrics "i m a m i" are written above the 3/4 measure, with corresponding slurs and fingerings (3, 4) over strings 8, 9, 10, 12. The middle staff begins with a C8 chord, followed by a C3 chord (with fingerings 3, 5, 7 over strings 4, 3, 4), and a C1 chord (with fingerings 2, 1, 3, 1 over strings 2, 1). The bottom staff consists of six measures of tablature, starting with a C8 chord and ending with a C1 chord.

## Libre (Free)

Pimamiami mi Pimamiamiami ami Pimami Pam

imamiamami ami Pimamami ami

RONDEÑA

(FRAGMENTOS DE CONCIERTO)

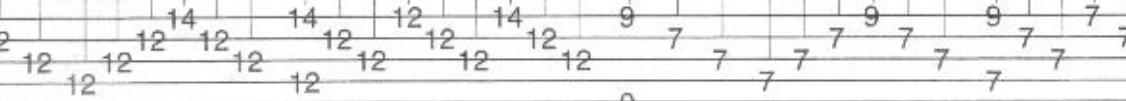
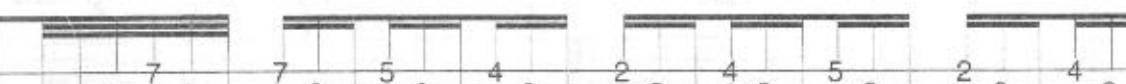
4<sup>a</sup> Variación - CD.16

## Libre (Free)

(Afinación: 6<sup>a</sup> en RE - 4<sup>a</sup> en FA)

a m i P — i m a m i  

  
**C12**  
 a m i P i m a m i a m i a m i  

  
**C7**  

  

  

  
**C2**  
 a m i P i m a a m i P i m a m i a m i  

  
**C2**  
**C2**  
**C2**  
**C2**  
 a m i P i m a m i a m i P i m a m i P i m a  


5<sup>a</sup> Variación - CD.17

i m a m i m  
z 0 0 2 2 0 0  
4 3 0 0 0 0 0 0  
4 0 0 0 0 0 0 0  
0 0 0 0 0 0 0 0

Fretboard diagram for the first measure of the guitar part. The diagram shows six strings and six frets. Fret 5 is the nut. Frets 4 and 3 are muted (0). Fret 2 is plucked (2). The 1st string has a hammer-on from fret 4 to 5. The 2nd string has a hammer-on from fret 4 to 5. The 3rd string has a hammer-on from fret 4 to 5. The 4th string has a hammer-on from fret 2 to 3. The 5th string has a hammer-on from fret 2 to 3. The 6th string has a hammer-on from fret 2 to 3. The 1st string has a release note at the end of the measure.

Fretboard diagram for the first measure of the guitar solo. The diagram shows six strings and six frets. Fret 5 is the nut. Frets 4, 3, and 2 are marked with downward arrows. Fret 0 is marked with an upward arrow. The 5th string has a downward arrow at fret 4. The 4th string has downward arrows at frets 4 and 3. The 3rd string has an upward arrow at fret 2. The 2nd string has downward arrows at frets 2 and 0. The 1st string has an upward arrow at fret 0. The 0th string has an upward arrow at fret 2.

Fretboard diagram for guitar string 6, showing a scale pattern. The diagram includes six horizontal lines representing the frets and vertical tick marks for the fret positions. Fingerings are indicated above the strings: 5, 4, 4, 4, 2, 2, 2, 3, 0; 0, 0, 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0, 0, 0.

## Libre (Free)

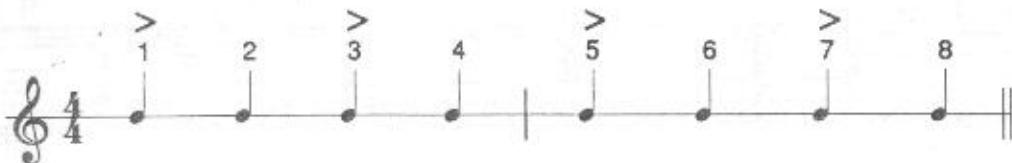
Fretboard diagram for the first measure of the guitar part. The strings are numbered 6 (low E) to 1 (high E). The diagram shows a sustained note on the 6th string at the 3rd fret, followed by a short note at the 4th fret, and then a sustained note on the 5th string at the 3rd fret. The 4th string is muted (P).

## ESTRUCTURA RÍTMICA Y ACENTOS RHYTHMIC STRUCTURES AND ACCENTS

### FARRUCA

La estructura métrica de la Farruca, al igual que los Tientos y Tangos, 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.

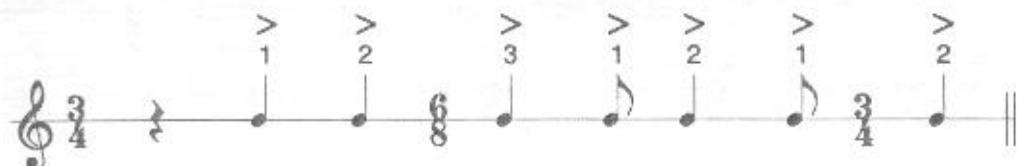
*The metrical structure of the Farruca, as in Tientos and Tangos, includes a space or cycle of 8 beats. They are graphically represented using 4/4 time. Thus the accents fall on the first and third beats of each bar as in standard musical logic and each cycle include two bars.*



### SERRANAS

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 6/8, acabar en el primer tiempo del siguiente compás de 3/4, dando así por concluido su ciclo (ver esquema). Los acentos recaerán en los tiempos 1,2,3,1,2,1,2.

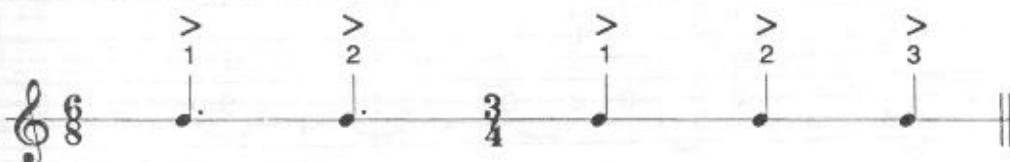
*3/4, 6/8 compound time is used throughout. The rhythm for Serranas starts on the second beat of the first 3/4 bar and finishes on the first beat of the next 3/4 bar. The accents fall as follows: 1,2,3,1,2,1,2.*



### GUAJIRAS

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

*6/8, 3/4 compound time is used throughout. The rhythm for Guajiras starts on the first beat of the 6/8 bar and finishes on the third beat of the 3/4 bar. The accents fall as follows: 1,2,1,2,3.*



## FARRUCA

NIVEL 1 - CD.18

Fretboard diagram for guitar string A. The diagram shows the first fret (1), second fret (2), third fret (3), fourth fret (4), fifth fret (5), sixth fret (6), seventh fret (7), and eighth fret (8). Fingerings are indicated by 'P' (pinky), 'i' (index), and 'o' (open). Note values are shown above the strings: 1/4, 1/4, 1/4, 1/4, 1/2, 1/4, 1/4, 1/4. The bottom part of the diagram shows the fret positions and note names (A, B, C, D, E, F, G) across the six strings.

Fretboard diagram for the song 'Pam'. The diagram shows a six-string guitar neck with the following fingerings and positions:

- String 6: Fret 0
- String 5: Fret 0
- String 4: Fret 0
- String 3: Fret 1
- String 2: Fret 2
- String 1: Fret 4
- String 6: Fret 2
- String 5: Fret 2
- String 4: Fret 0
- String 3: Fret 1
- String 2: Fret 2
- String 1: Fret 0
- String 6: Fret 2
- String 5: Fret 2
- String 4: Fret 0
- String 3: Fret 1
- String 2: Fret 2
- String 1: Fret 3

The diagram also includes a box labeled 'B' at the top left and a small treble clef symbol at the end of the staff.

NIVEL 2 - CD.19

B

ñ a m i —

ñ a m i —

i —

i —

ñ a m i —

Cj1 —

ñ a m i —

ñ a m i —

P i m a m i P

m a i

C5 —

C

P ñ i P ñ i P ñ i P i —

P ñ i P ñ i P ñ i P

Cj1 —

P ñ i P ñ i P ñ i P

Cj1 —

P ñ i P ñ i P ñ i P

C5 —

P ñ i P ñ i P ñ i P

C5 —

## ESTUDIOS COMPLEMENTARIOS:

PUNTA Y TACON. Sabicas. Ed. Morro Music, New York

DELICADA. Sabicas. Ed. Gendai Guitar, Japón

RITMO Y PUNTERA. A. Batista. Método. Ed. U.M.E., Madrid

FARRUCA. Paco Cepero. Ed. Gendai Guitar, Japón

# SERRANAS

NIVEL 1 - CD.20

**A**

**B**

**C**

NIVEL 2 - CD.21

**A**

**B**

**C**

D

Guitar tablature for exercise D. The melody consists of the words "P i m a m i". Fingerings: 4, 2, 0, 2, 3; 3, 2, 0, 2, 3; 3, 2, 1, 3, 4. Slurs: between 4, 2 and 0, 2; between 3, 2 and 1, 3; between 3, 1 and 0. Grace notes: before 0, 2; before 2, 0.

## NIVEL 3 - CD.22

A

Guitar tablature for exercise A. The first measure shows "P i m a m i" with fingerings: 4, 2, 0, 2, 3; 3, 2, 0, 2, 3. The second measure shows "P i m a m i" with fingerings: 3, 2, 1, 3, 0. The third measure is a descending scale: 0, 2, 1, 0, 0, 3. Slurs: between 4, 2 and 0, 2; between 3, 2 and 1, 3; between 1, 3 and 0. Pizzicato (P) and strum (A) markings are present.

B

Guitar tablature for exercise B. The first measure is a descending scale: 2, 0, 3, 0, 2, 0, 1, 0. The second measure shows "m i" with fingerings: 3, 1, 0, 2, 1, 3. The third measure shows "P a m i" with fingerings: 0, 0, 1, 2, 4. Slurs: between 2, 0 and 3, 0; between 0, 2 and 1, 0; between 3, 1 and 0. Pizzicato (P) and strum (A) markings are present.

C

Guitar tablature for exercise C. The first measure shows "P i m a m i" with fingerings: 3, 2, 0, 2, 3; 1, 3. The second measure shows "P i" with fingerings: 0, 2, 0, 3, 1, 0, 2, 2. The third measure shows "P" with fingerings: 2, 0, 2, 3, 2, 0, 2. The fourth measure shows "P" with fingerings: 0, 3, 0, 2, 3, 1, 0, 2, 2. The fifth measure shows "P" with fingerings: 2, 0, 2, 3, 2, 0, 2. Slurs: between 3, 2 and 0, 2; between 1, 3 and 0, 2; between 0, 2 and 3, 1; between 2, 0 and 3, 1; between 0, 3 and 2, 2; between 2, 0 and 3, 2. Pizzicato (P) and strum (A) markings are present.

## ESTUDIOS COMPLEMENTARIOS:

SERRANIA. A. Batista. Apuntes flamencos nº 1. Madrid  
 SIGUIRRIYAS en MI. Niño Ricardo. Ed. Gendai Guitar, Japón  
 ROMANCE A LA SERRANA. Serranito. Ed. COMBRE, París  
 BANDOLERA. M. Sanlúcar. Ed. COMBRE. París

# GUAJIRAS

NIVEL 1 - CD.23

**A**

A	1 >	2 >	1 >	2 >	3 >	1 >	2 >	3 >
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**B**

a m

P i Cj2 P a m i P a m i Cj2 P i m a P i m a

**C**

Cj2 Cj2

NIVEL 2 - CD.24

**A**

P — P i P — i m a P i m a P

**B**

P — P — P — P — Cj5

**C**

Cj2 Pi P-i P — — —

**A**

6 8

**Qj2**

6 8

**B**

6 8

**Cj2**

6 8

**Cj2**

6 8

**C**

6 8

**Cj2**

6 8

**C2**

6 8

## ESTUDIOS COMPLEMENTARIOS:

GUAJIRA. Ramón Montoya. Ed. Affedis. París

PARA AMINA. Mario Escudero. Ed. Morro Music. New York

BRISAS ANTILLANAS. A. Batista. Apuntes Flamencos n° 2. Madrid

GUAJIRAS. Serranito. Ed. Gendai Guitar. Japón