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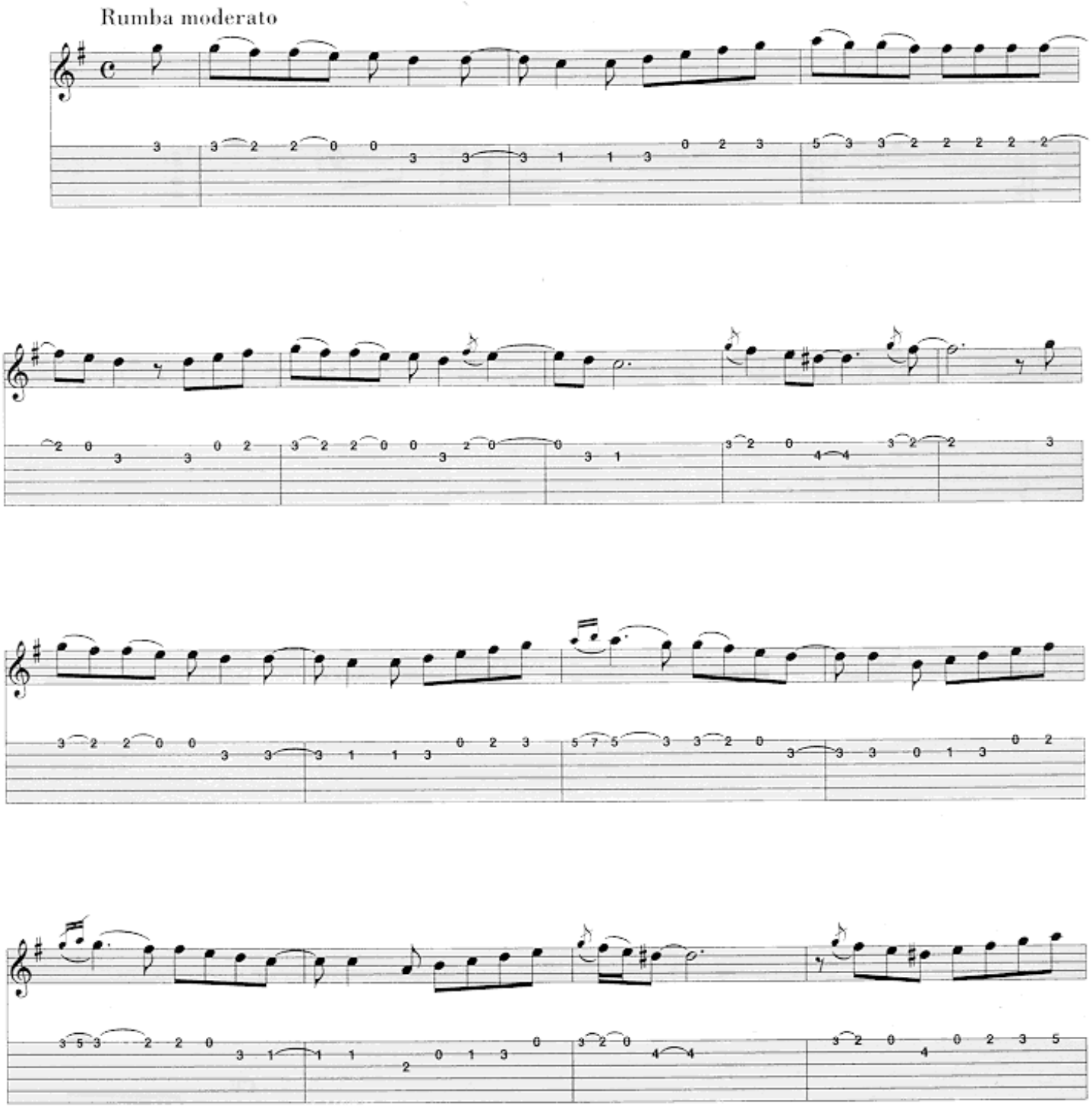
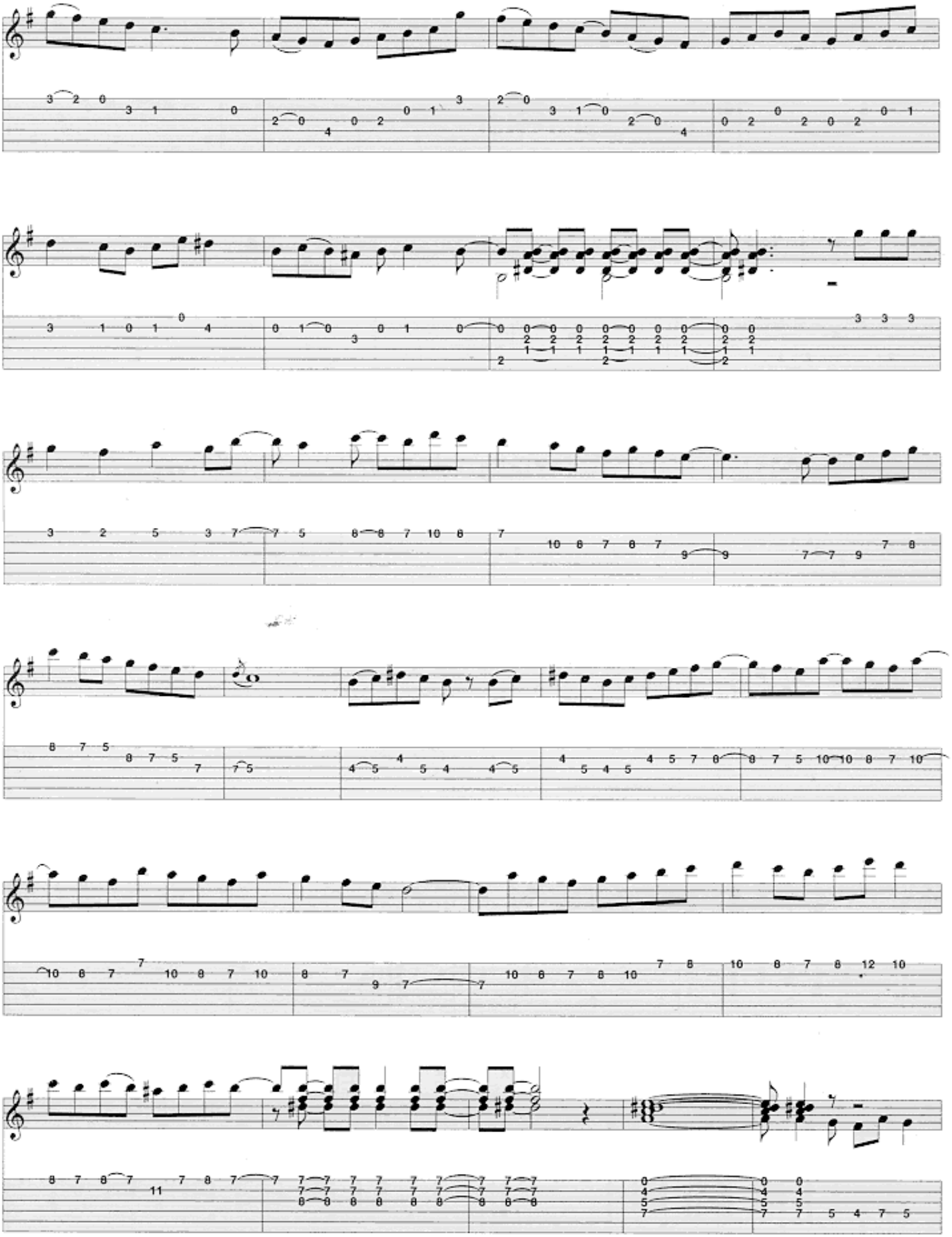
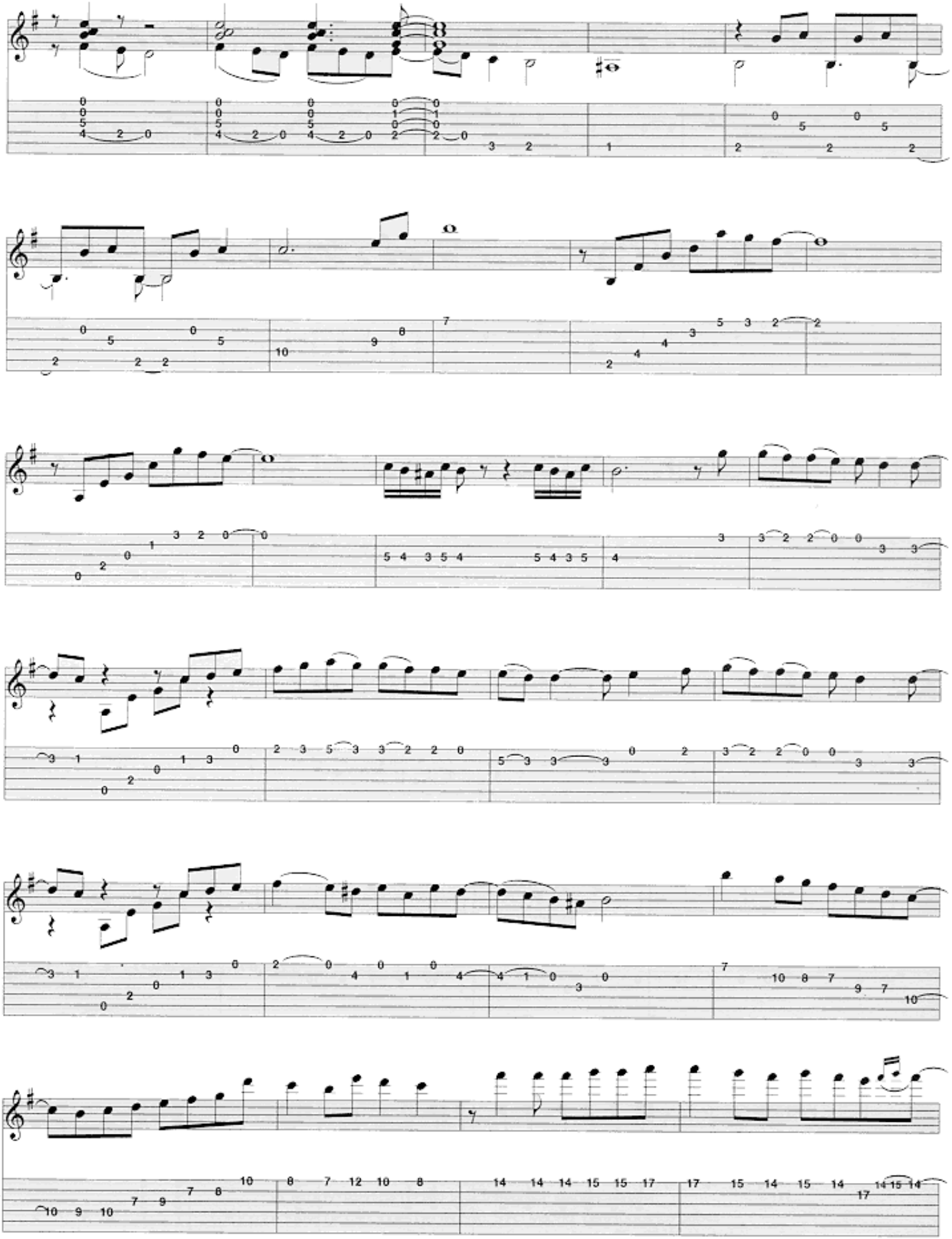
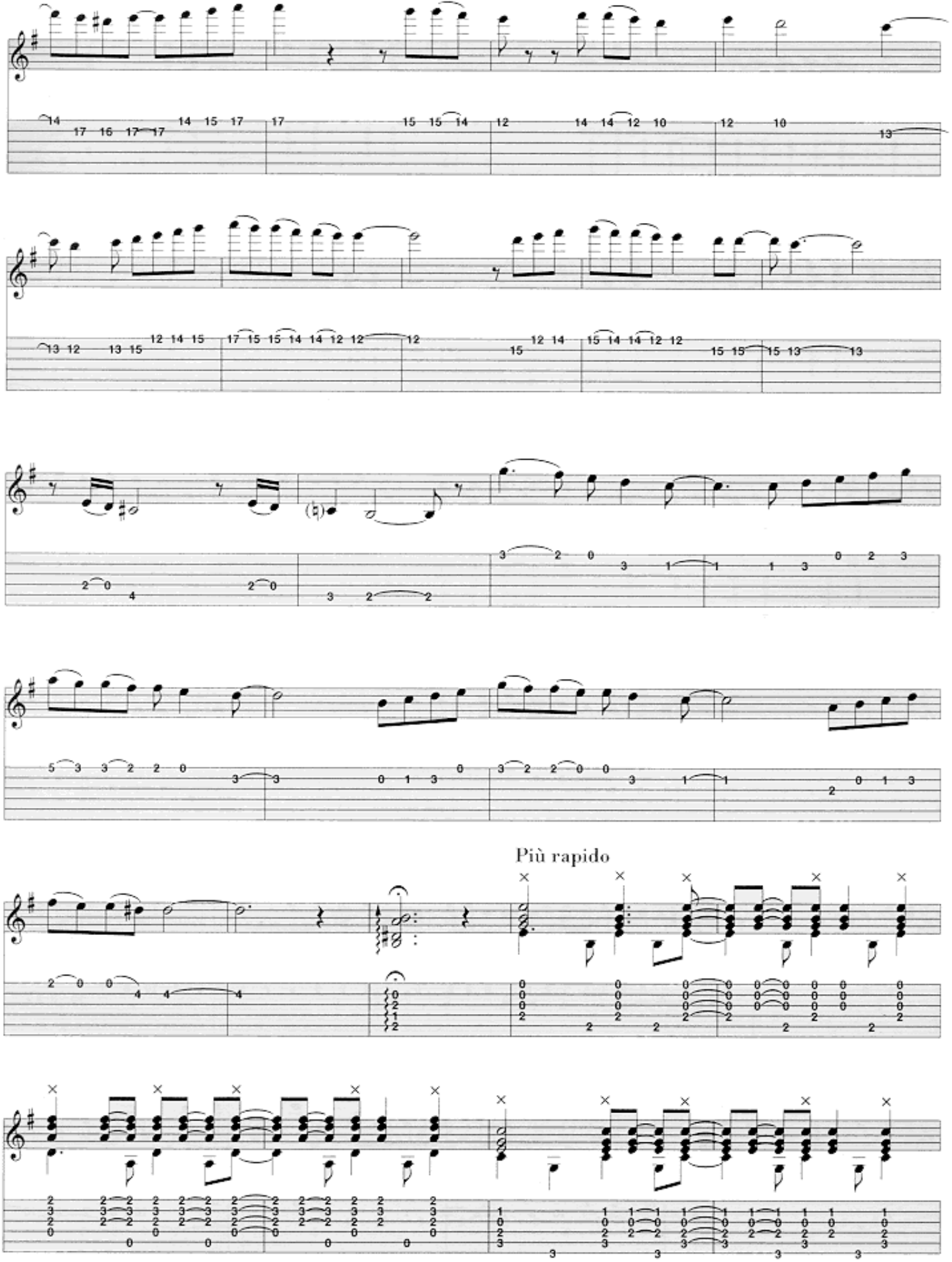
ENTRE DOS AGUAS

Música : Paco De Lucia, José Torregrosa





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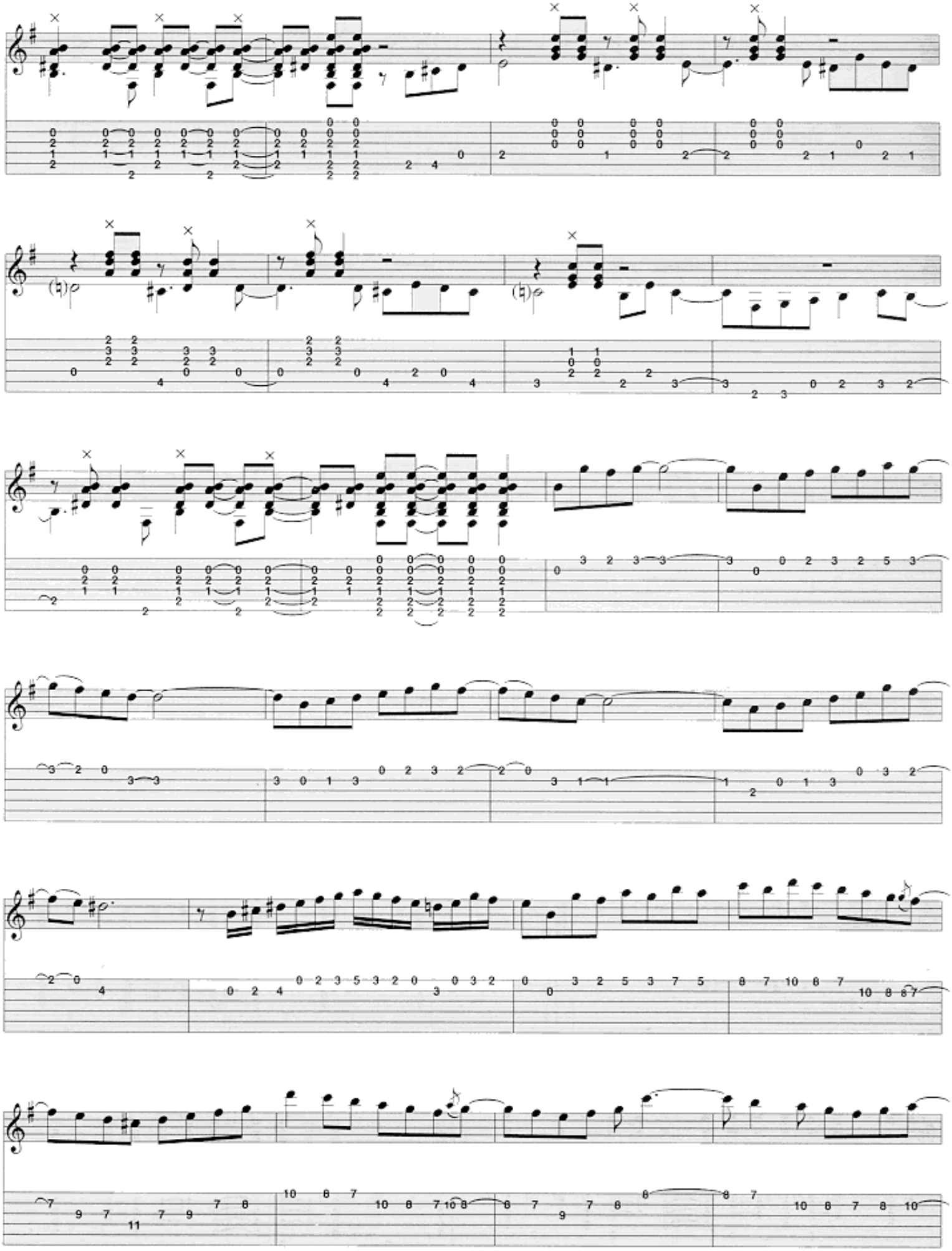

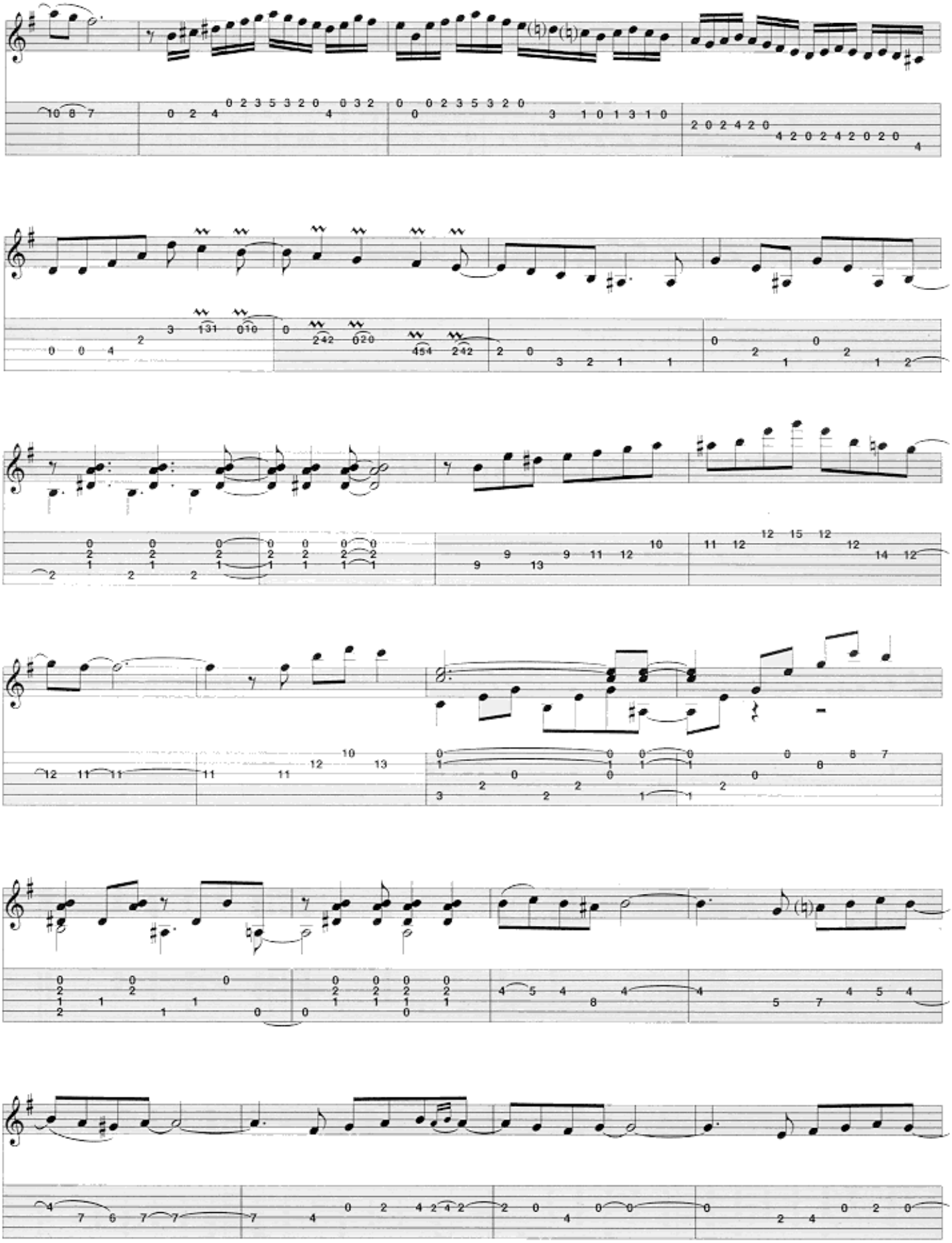

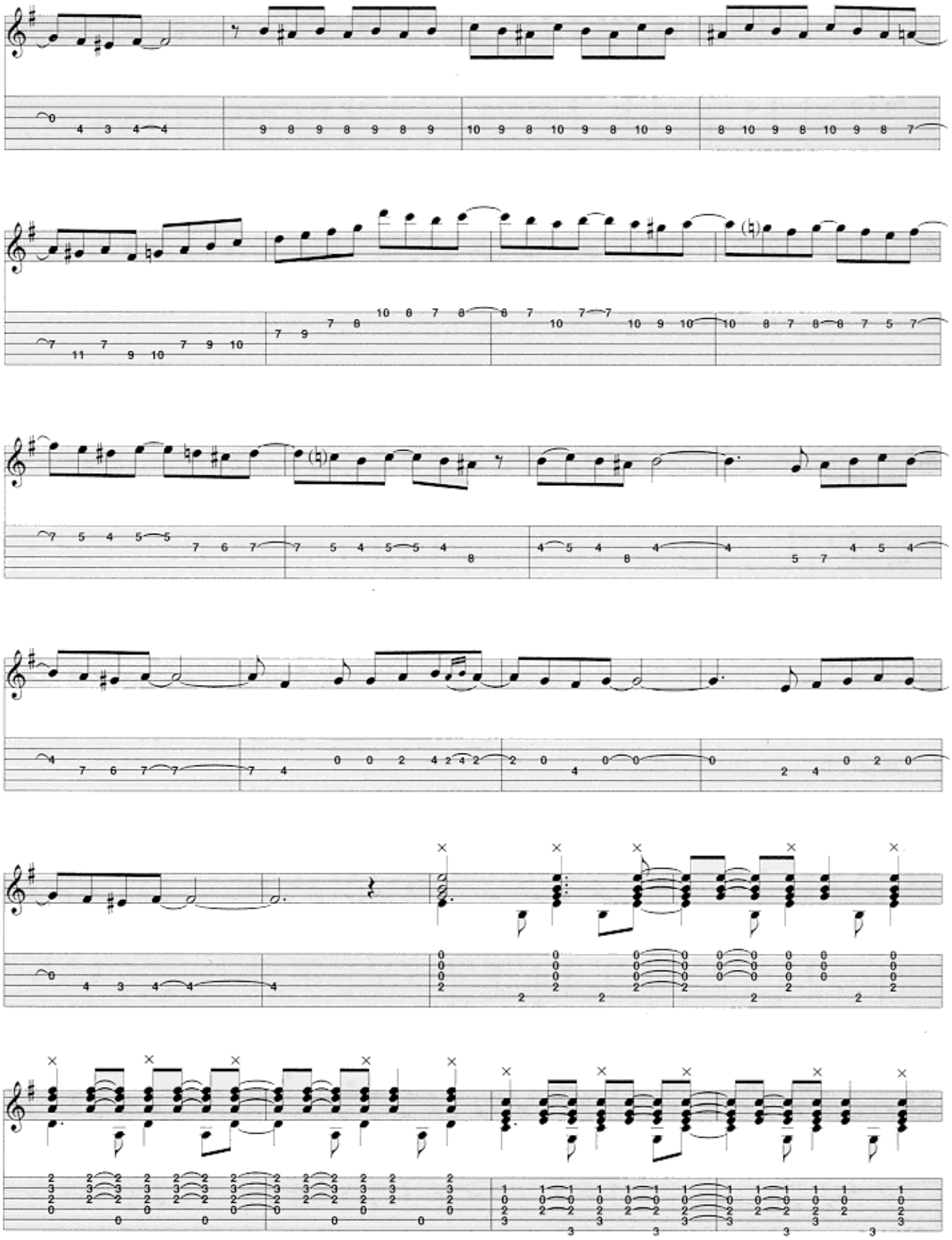

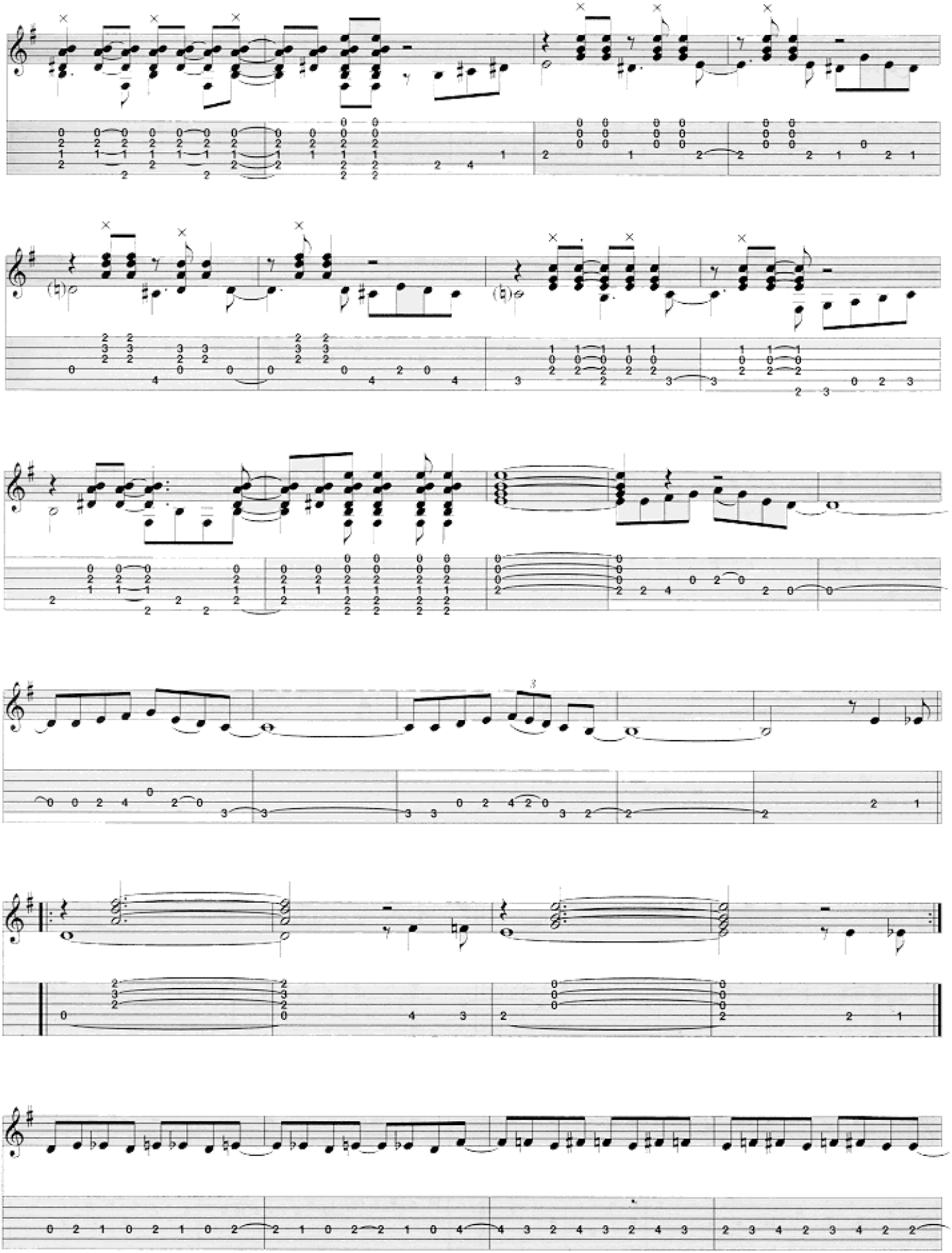

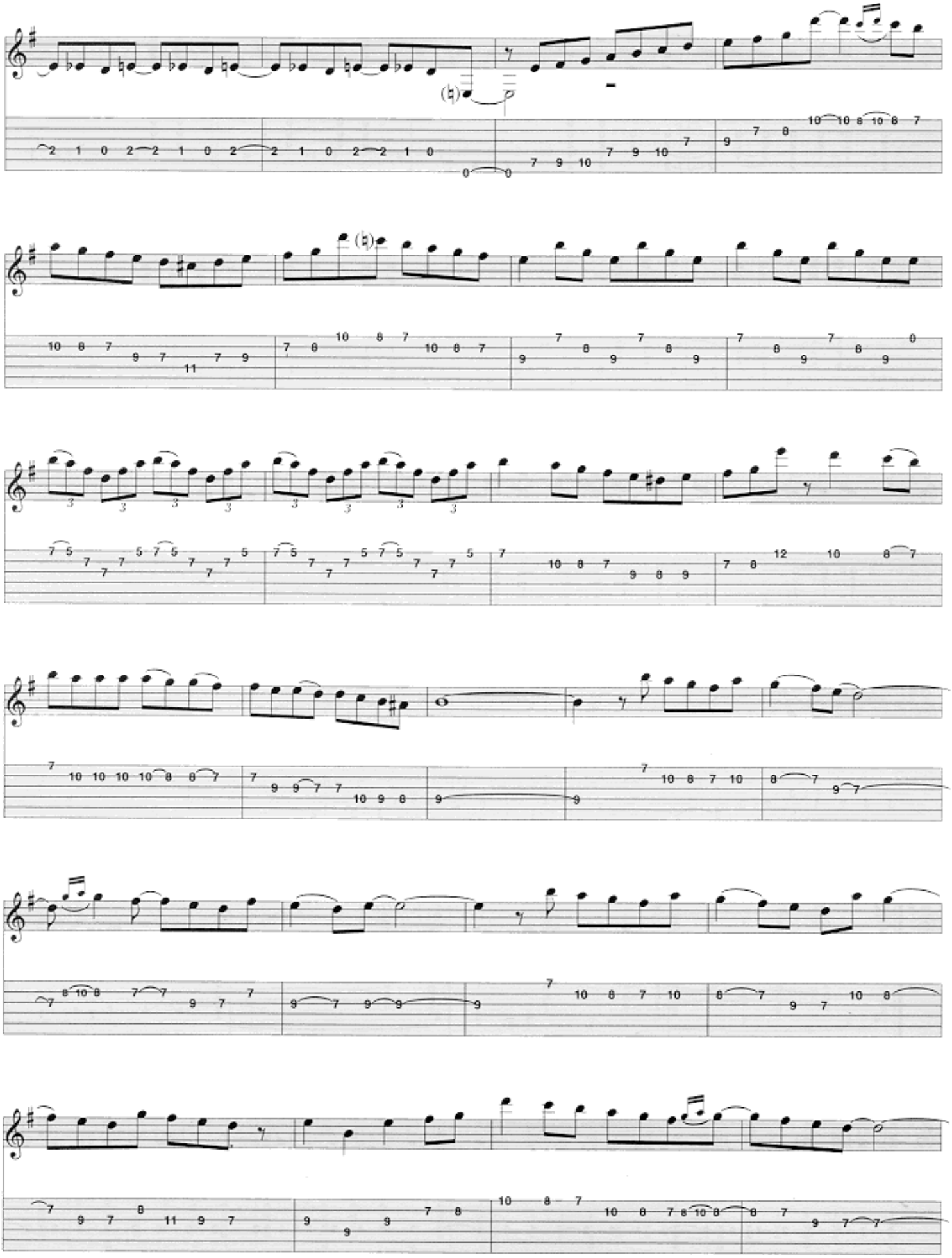

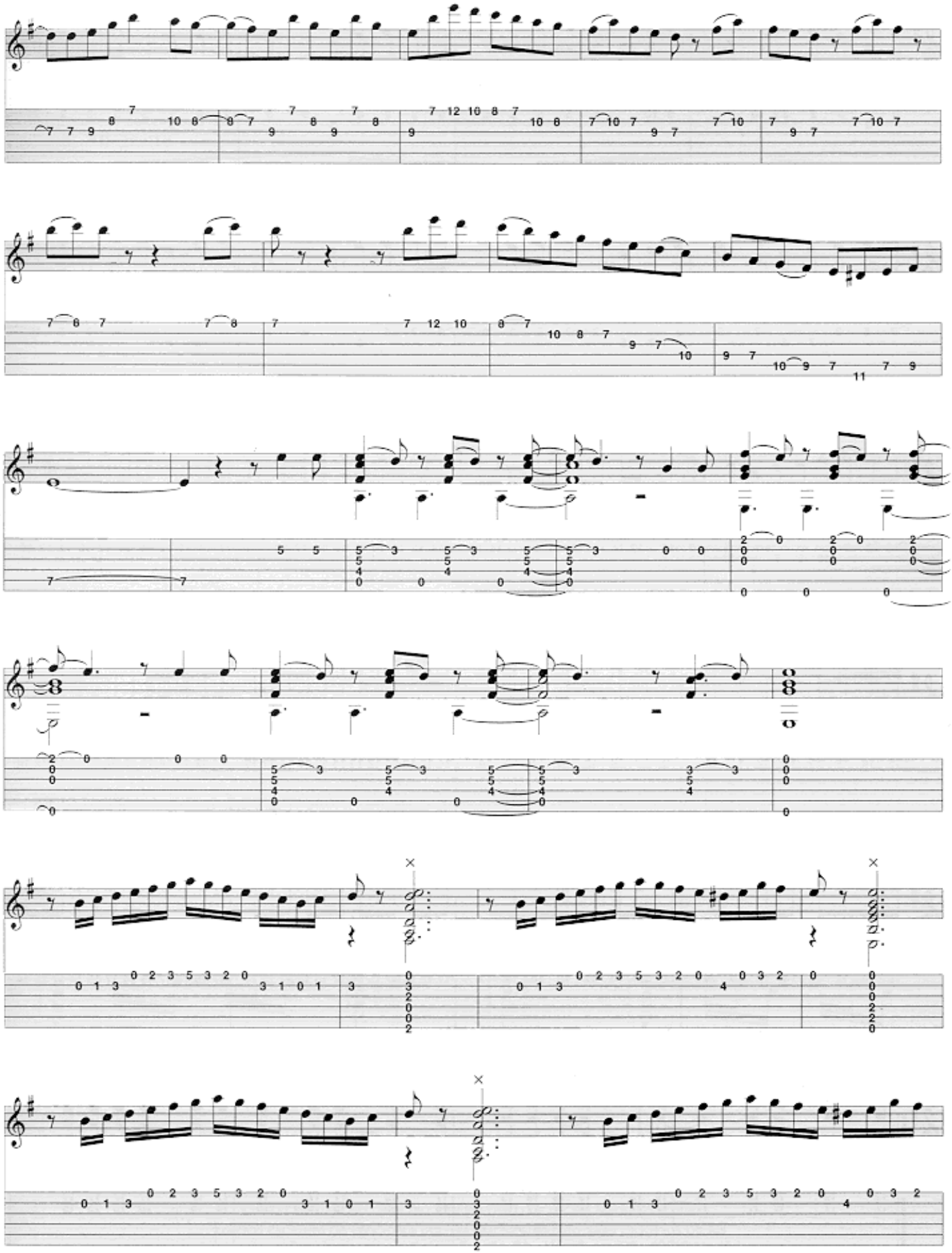

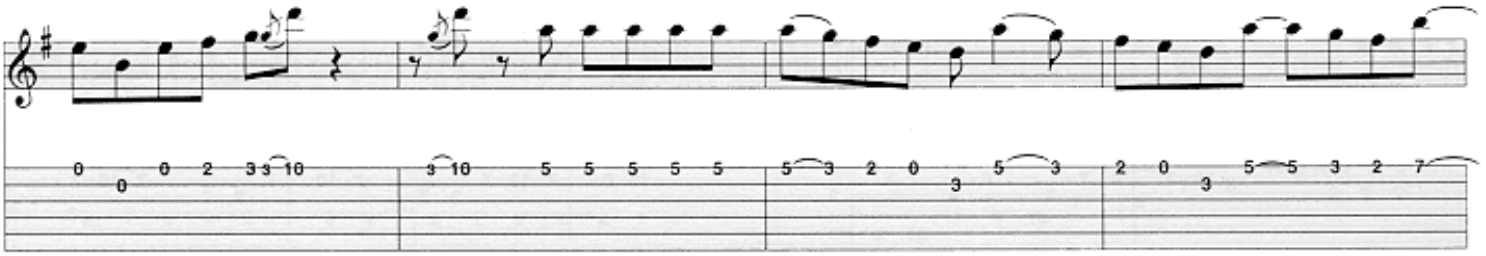

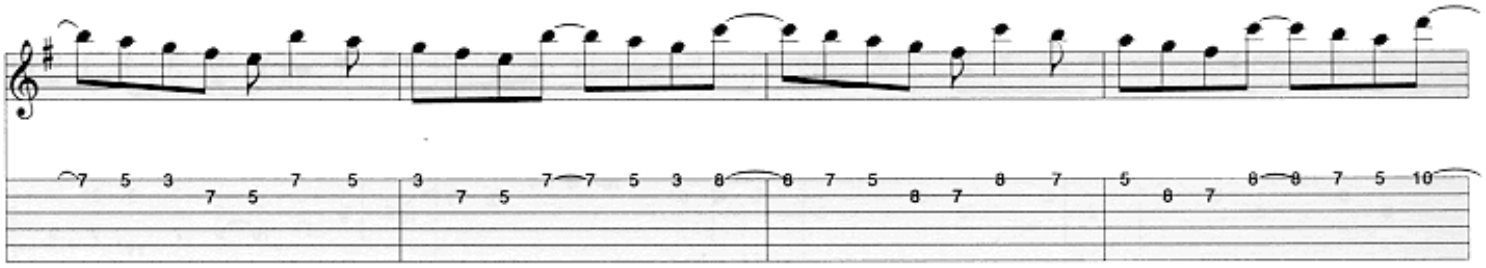

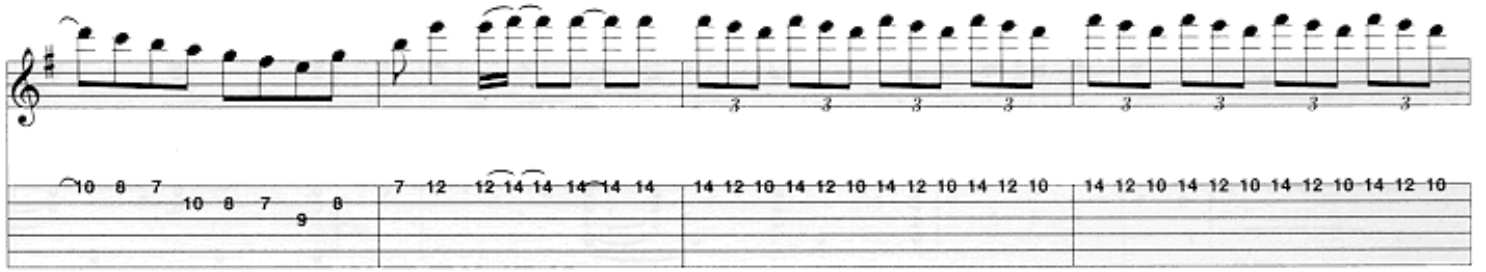

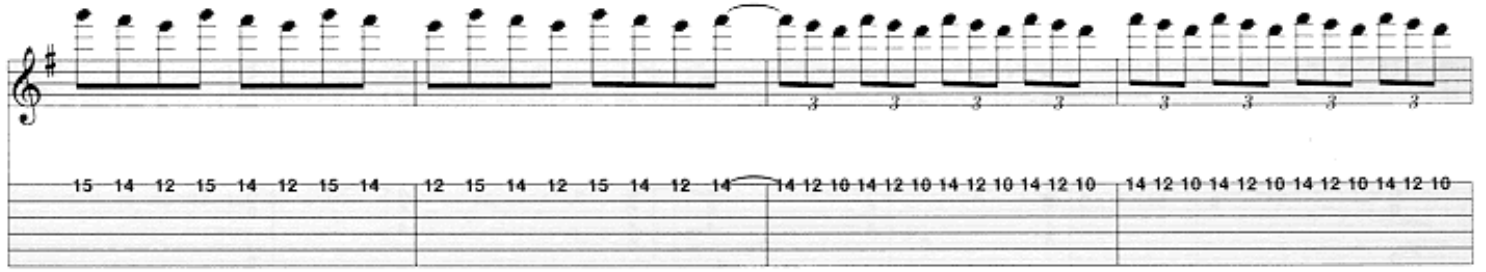

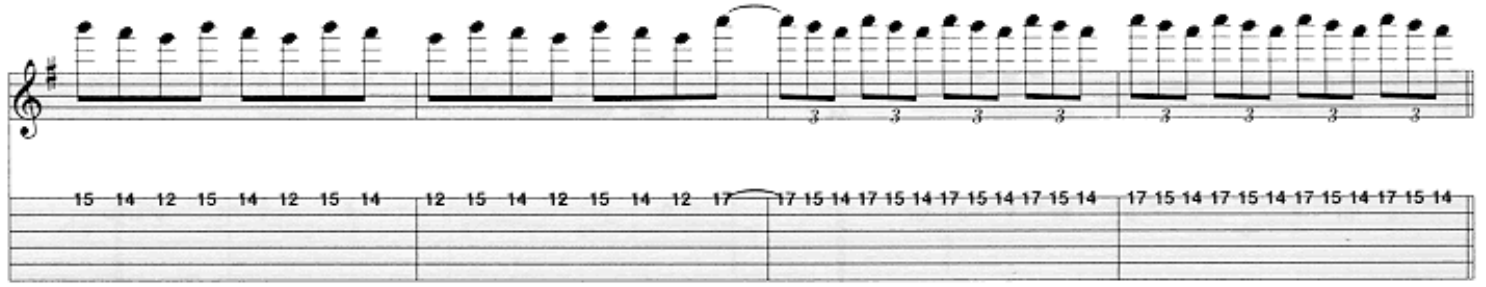

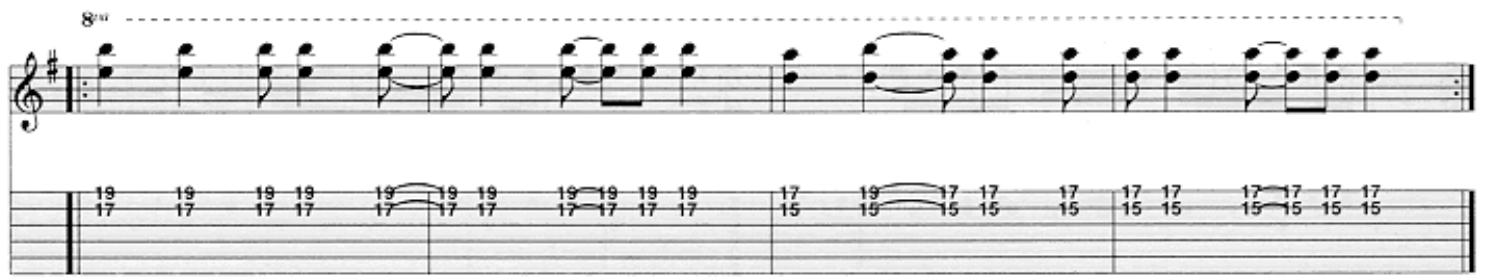

sfumando

GUAJIRAS DE LUCIA

Música : Paco De Lucia

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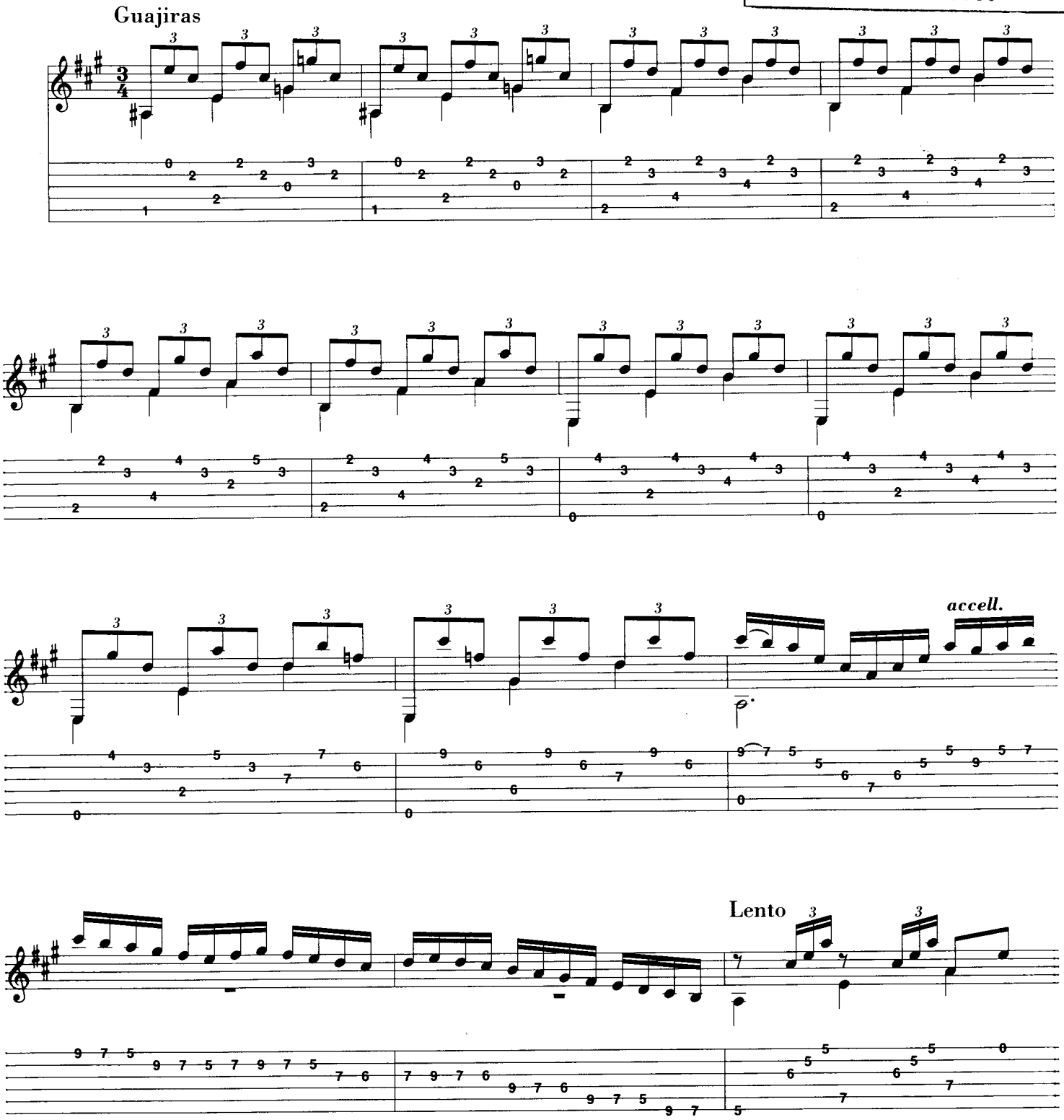
38100 GRENOBLE
Tél. 04 76 22 91 30



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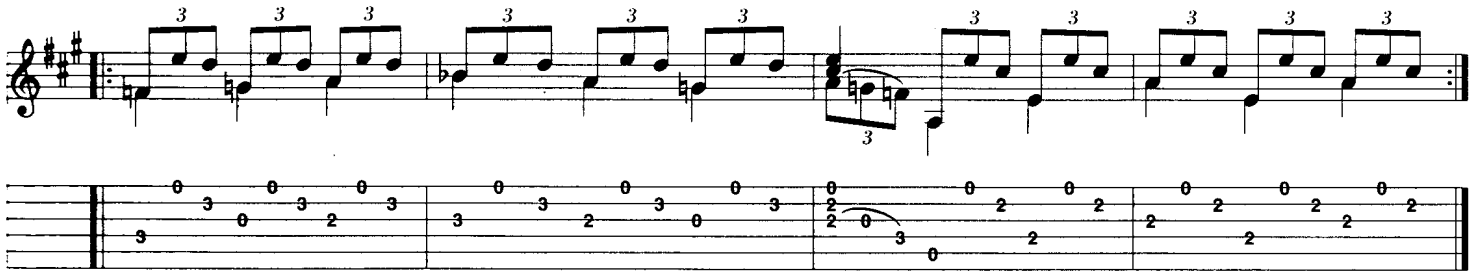

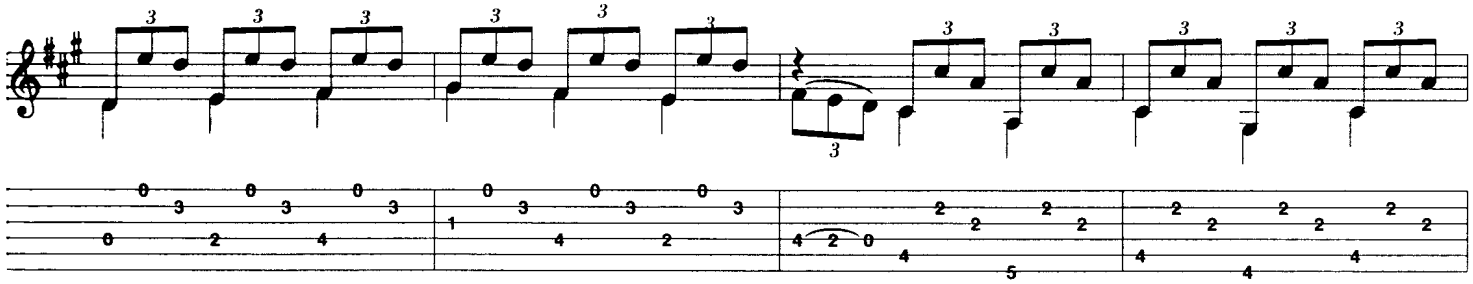

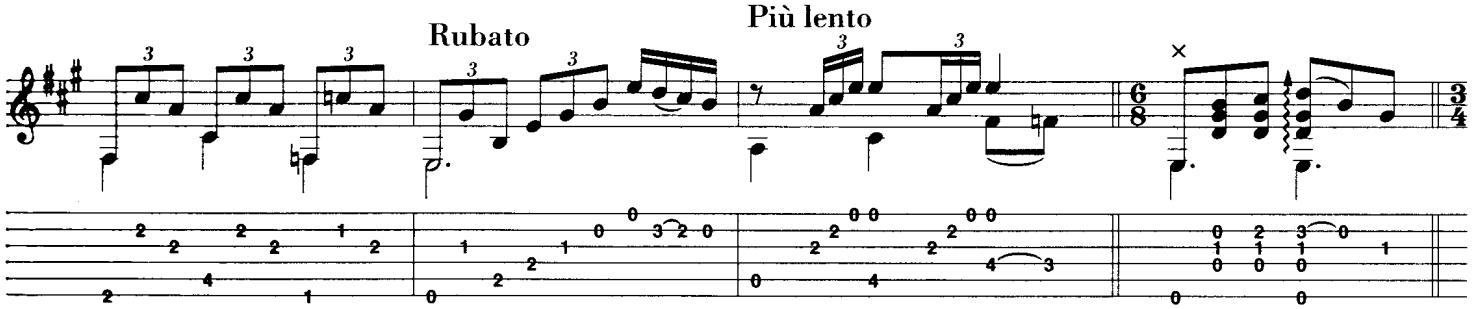
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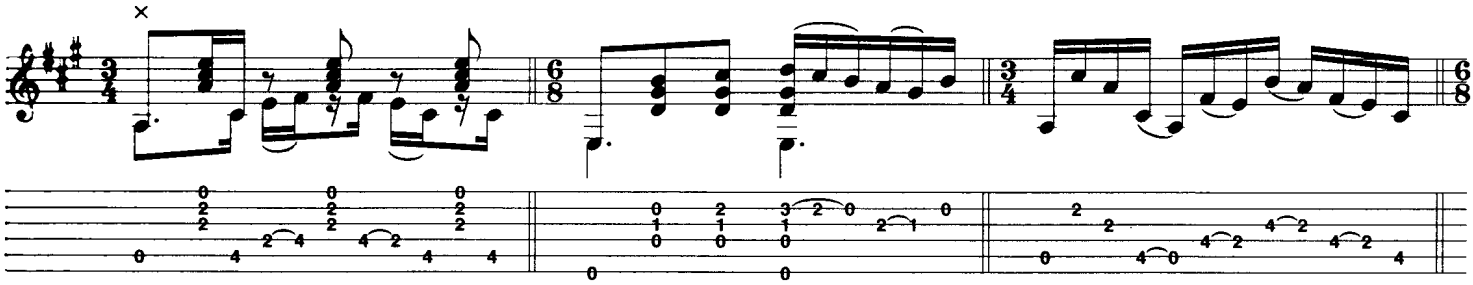

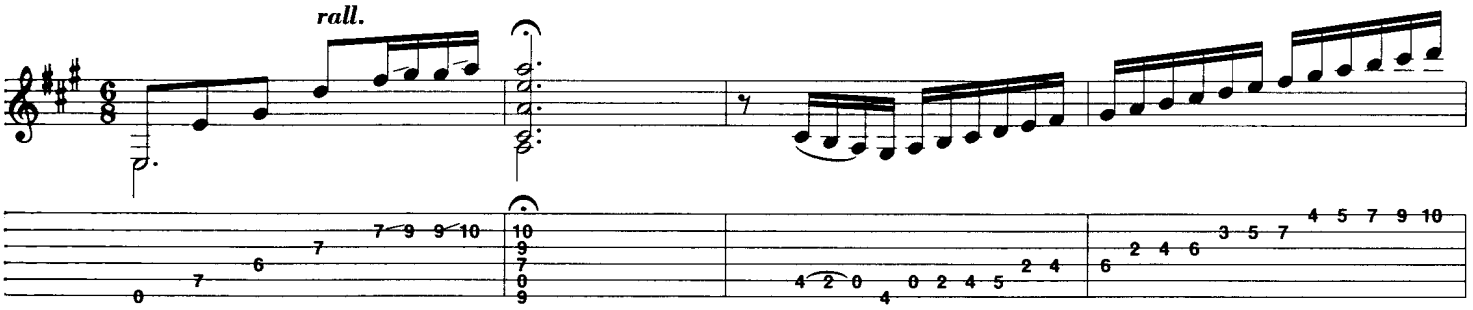
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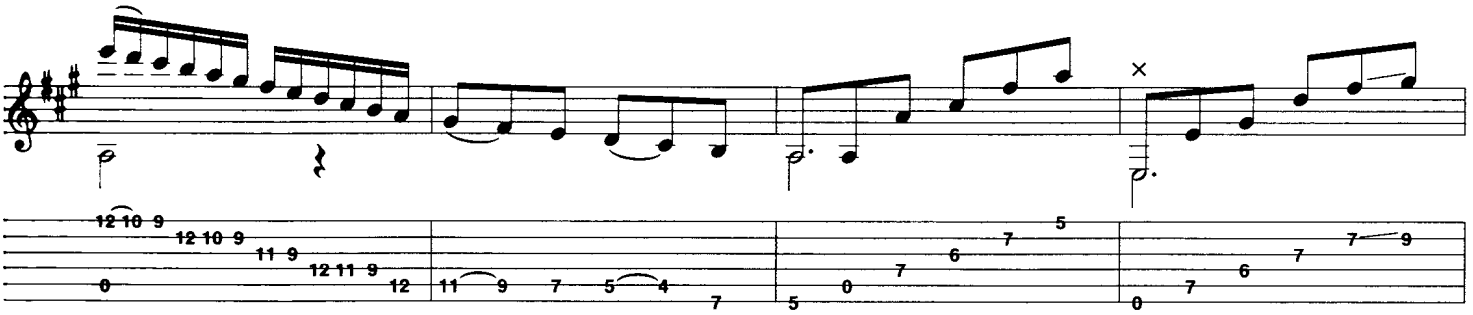

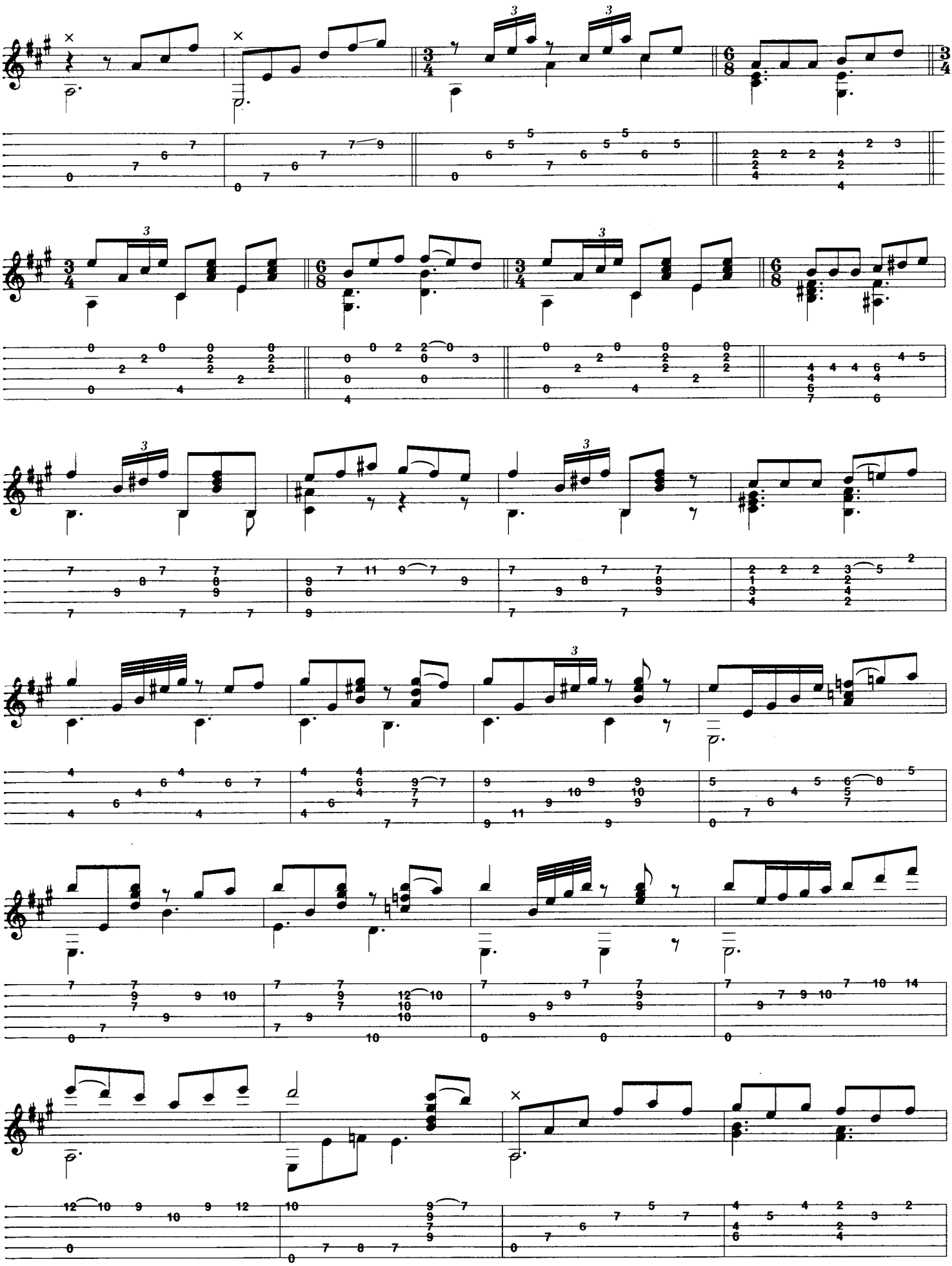

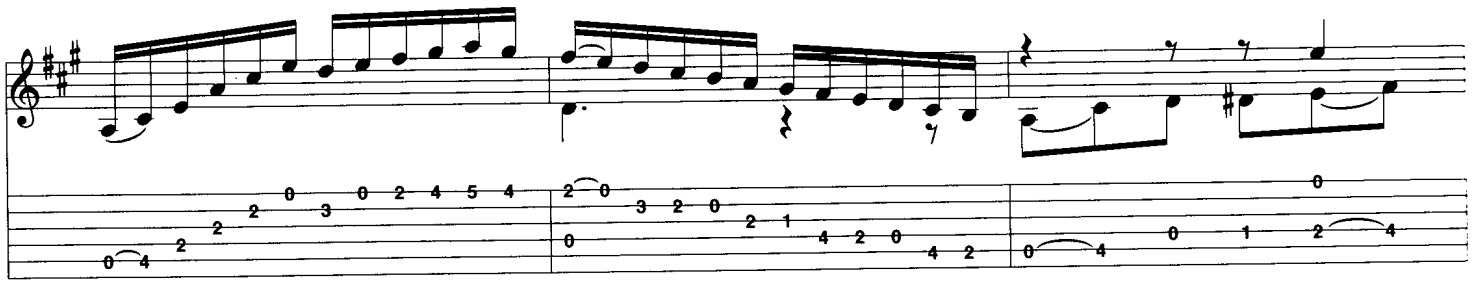

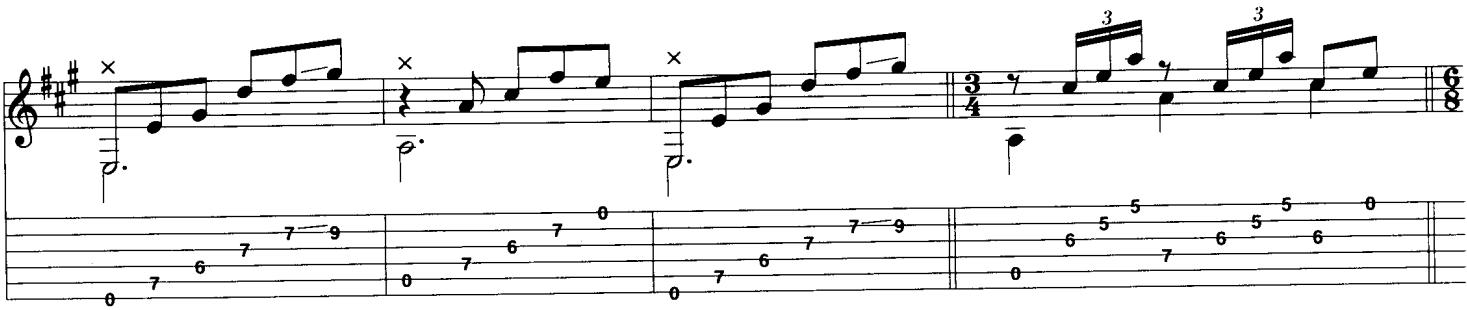

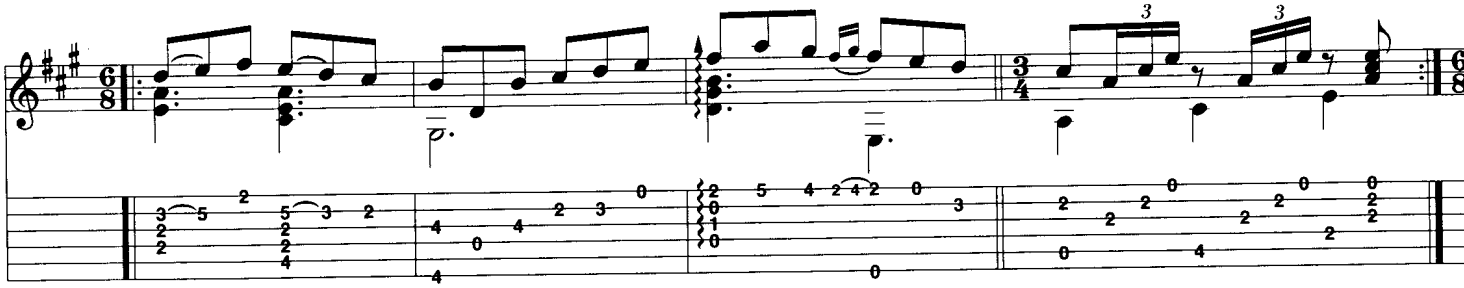

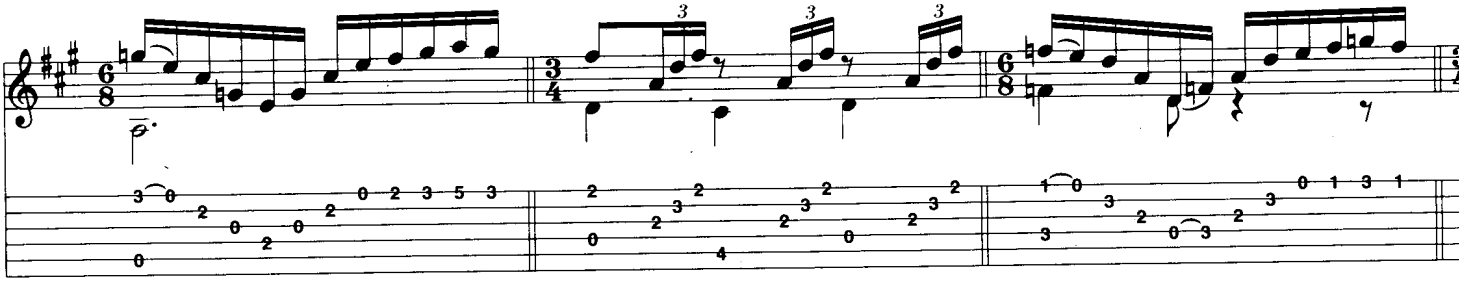

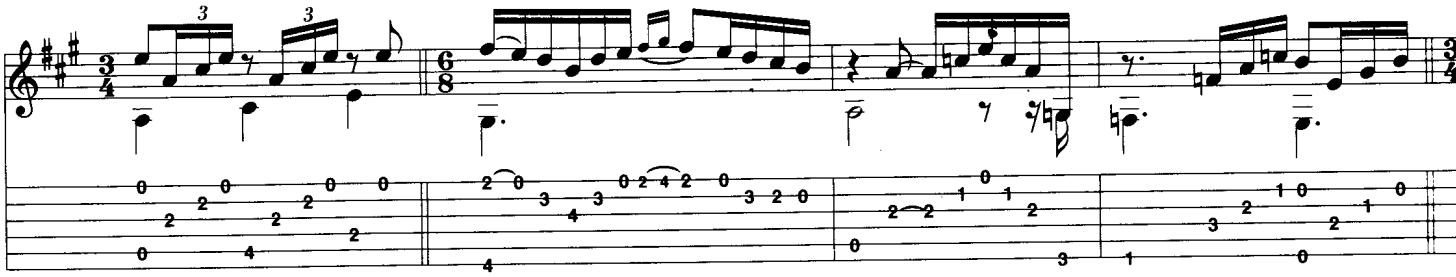

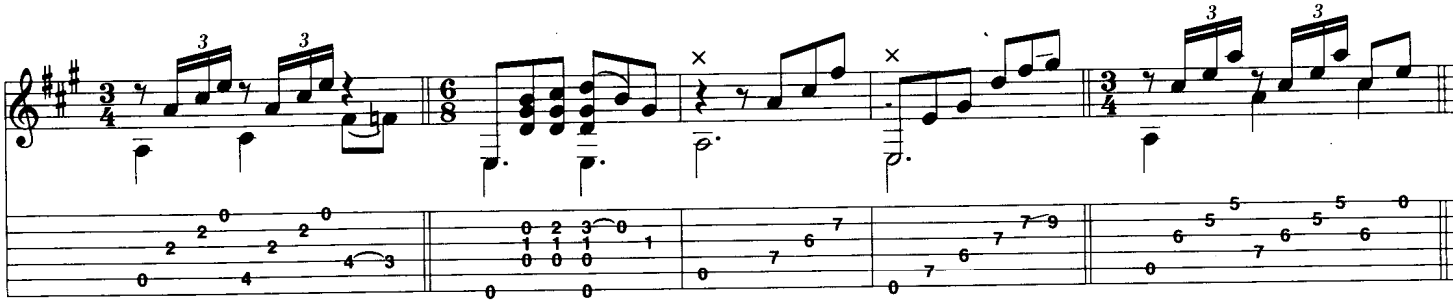

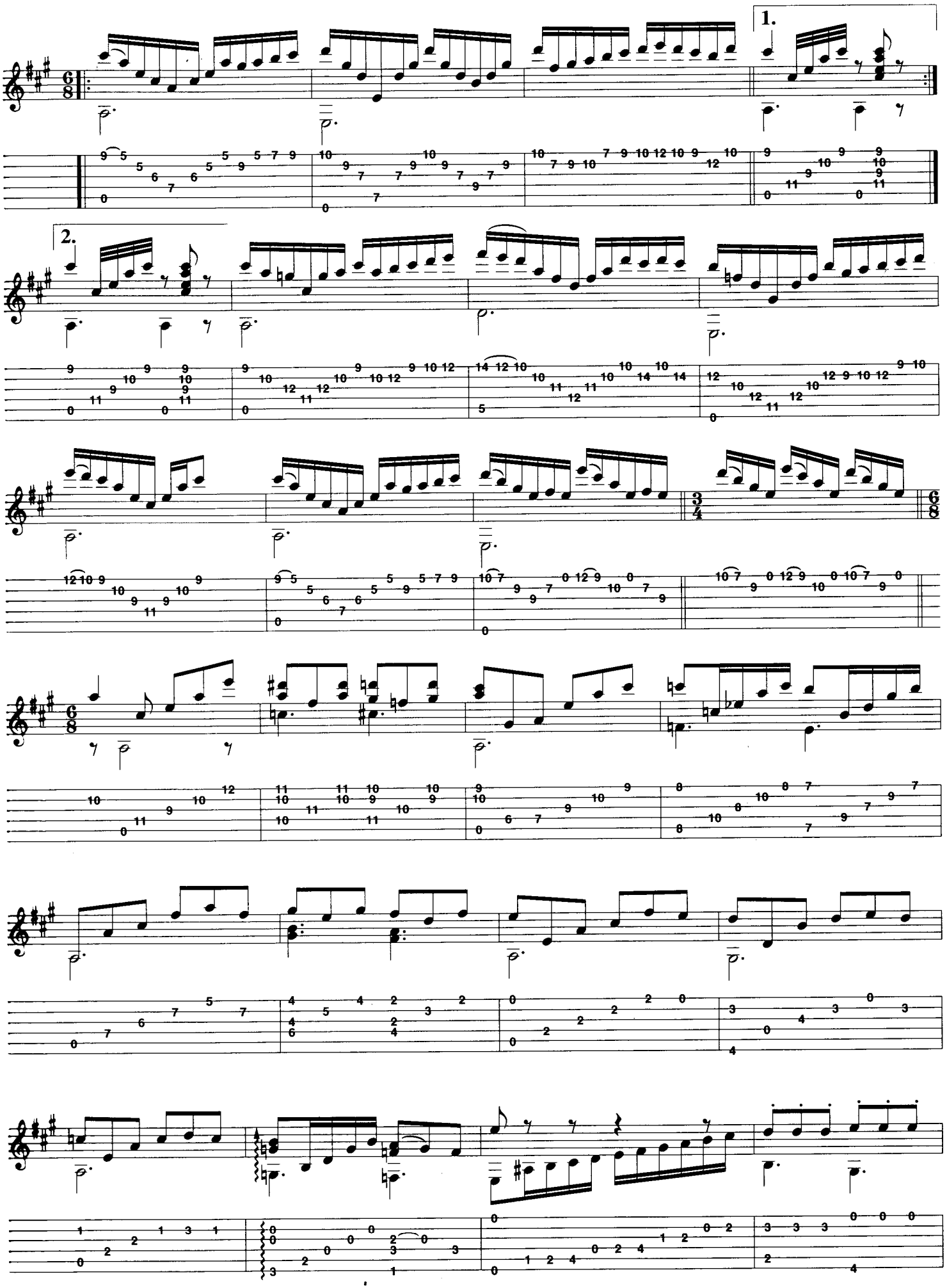
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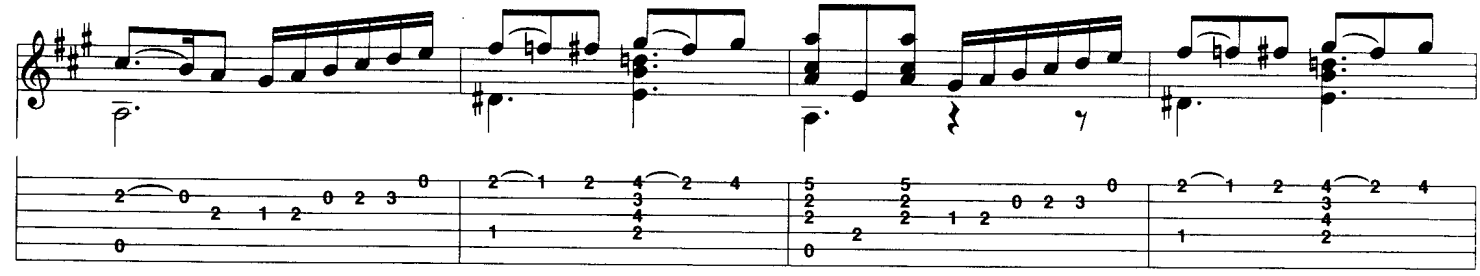

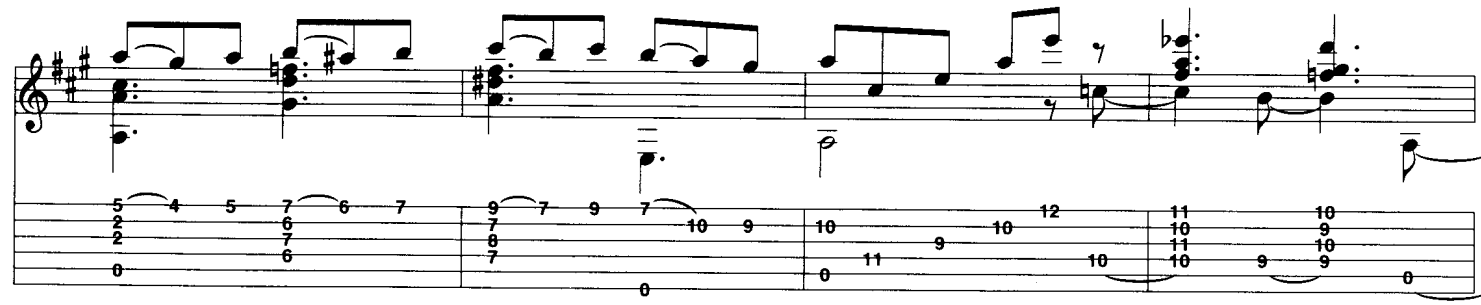

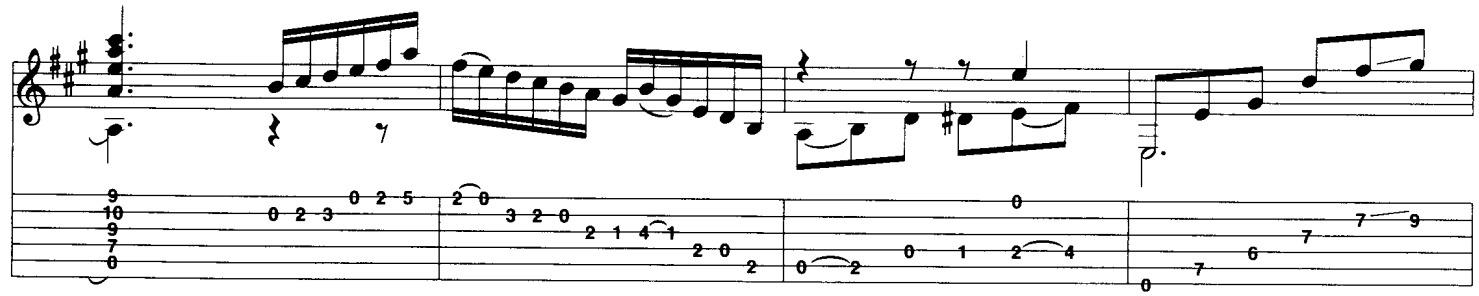

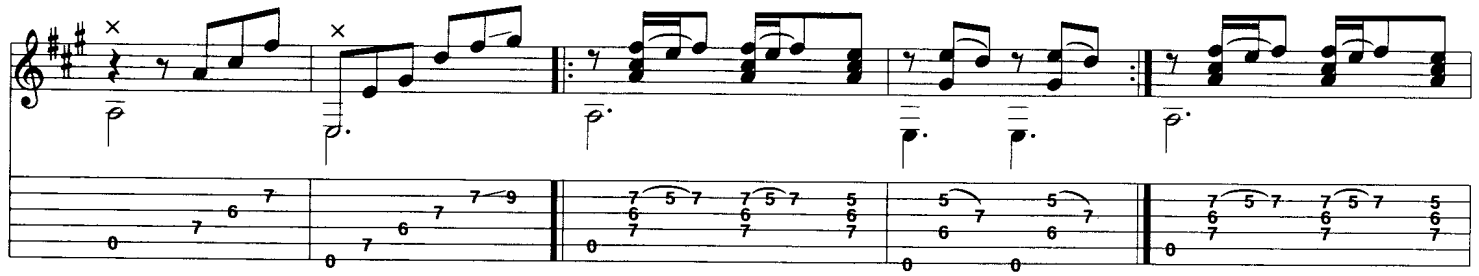

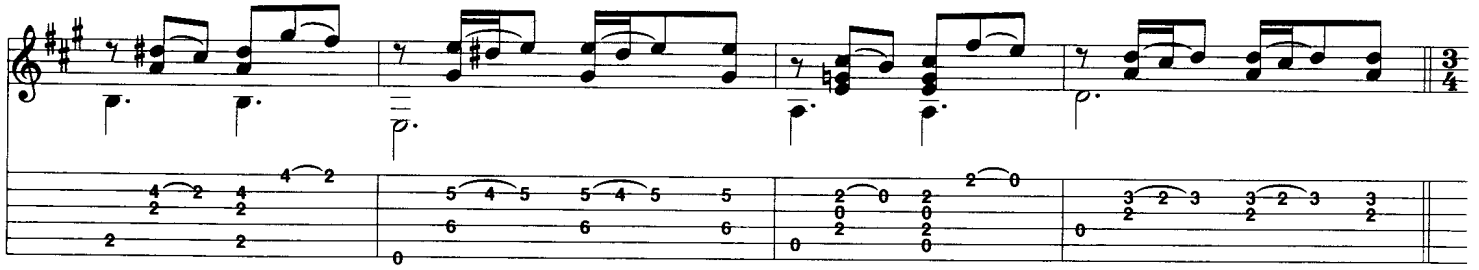

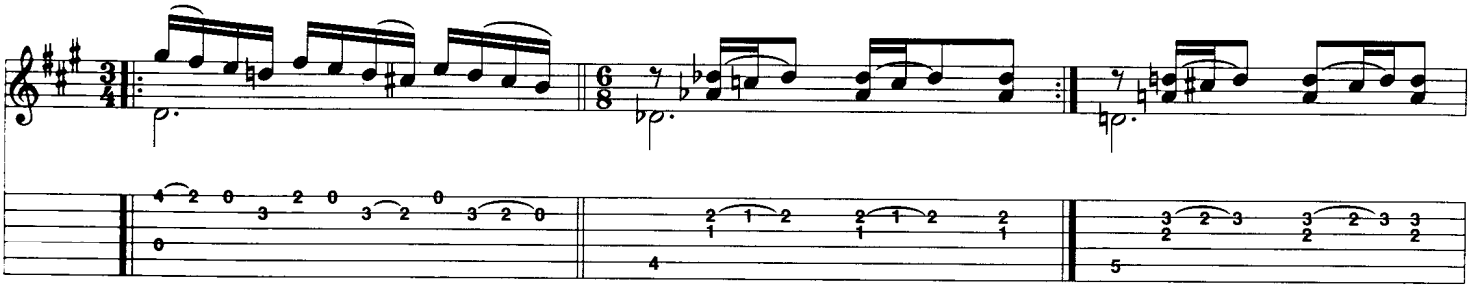

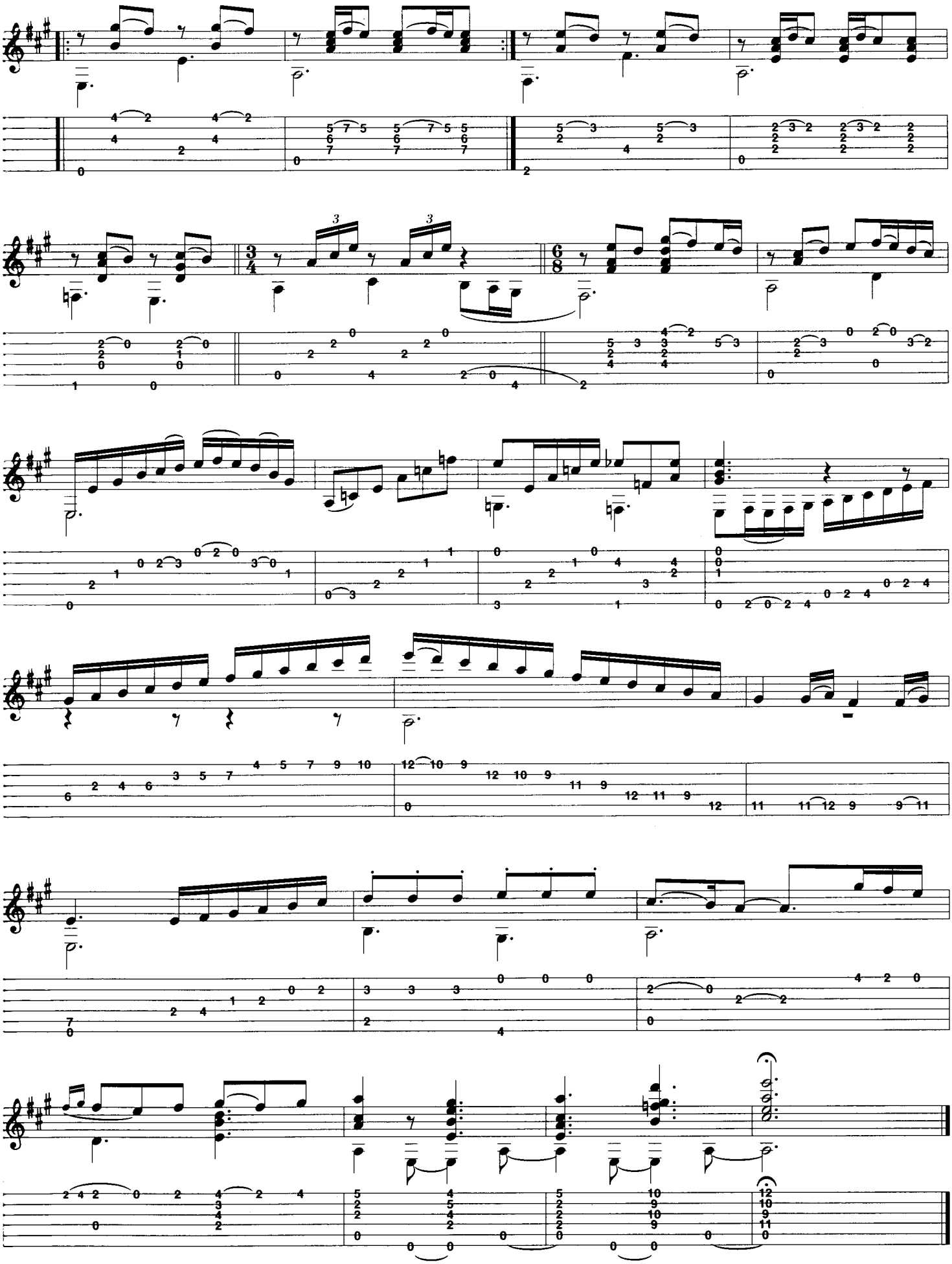

EL COBRE

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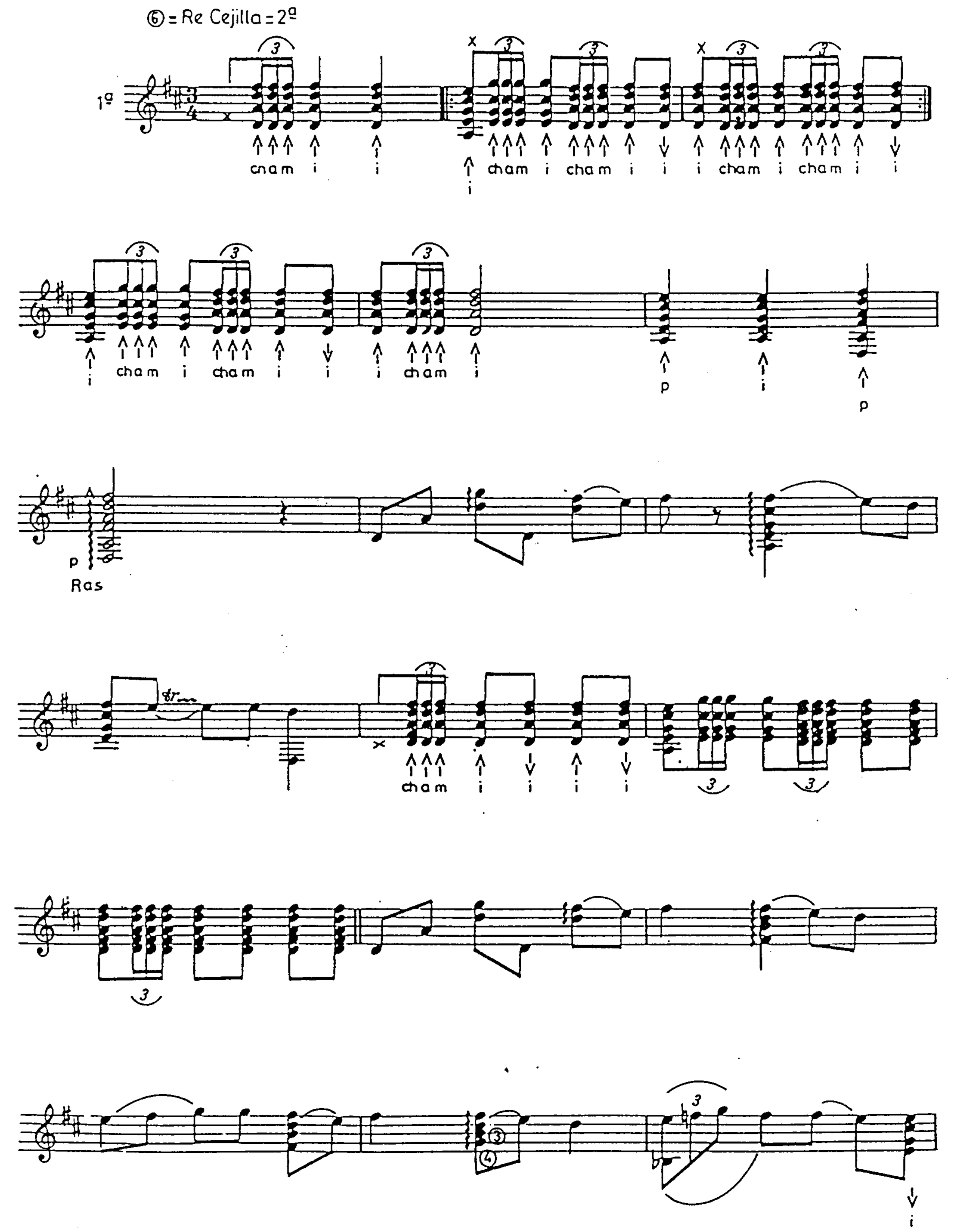
Digitación de MINORU SETTA

Música de PACO DE LUCIA



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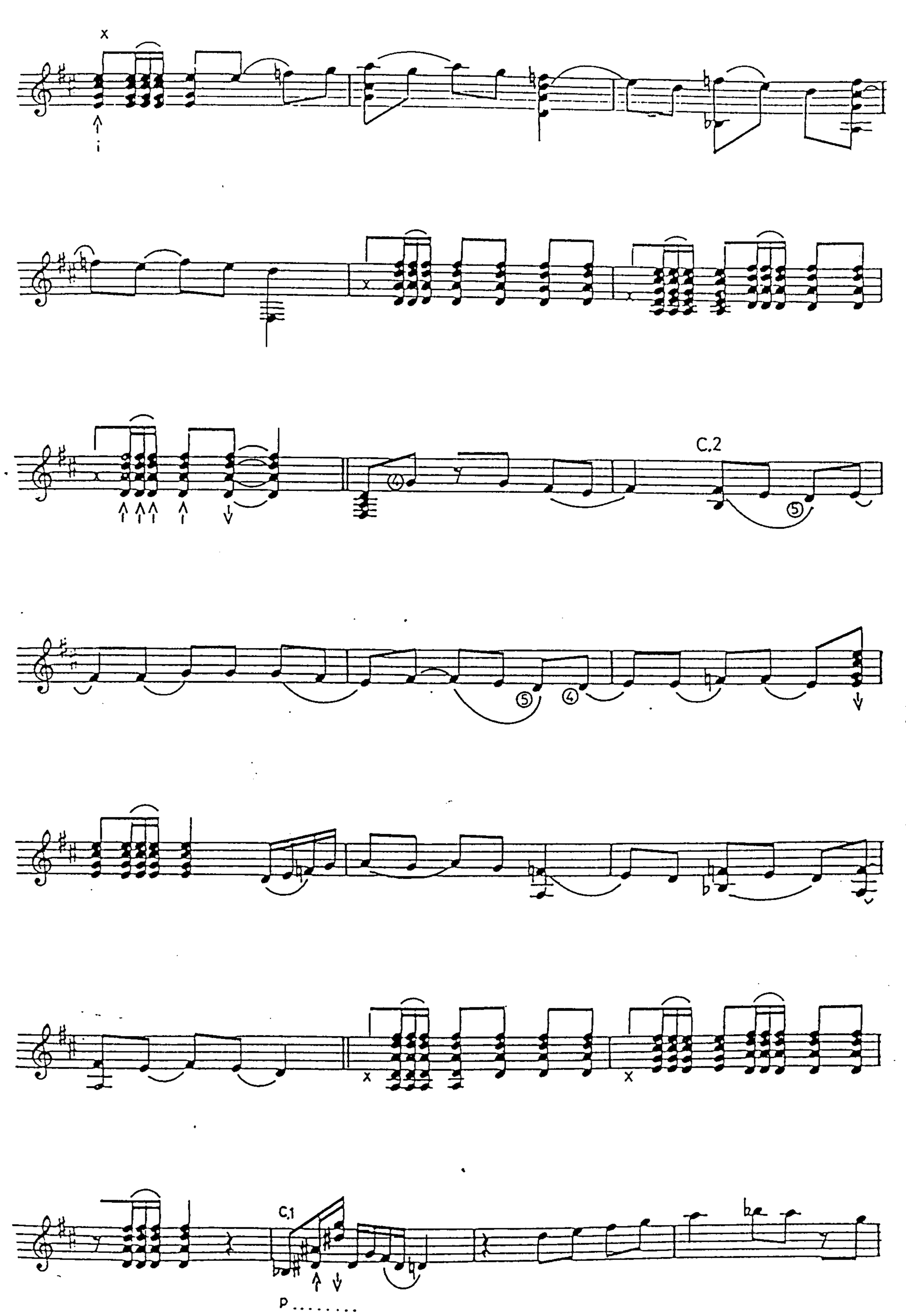
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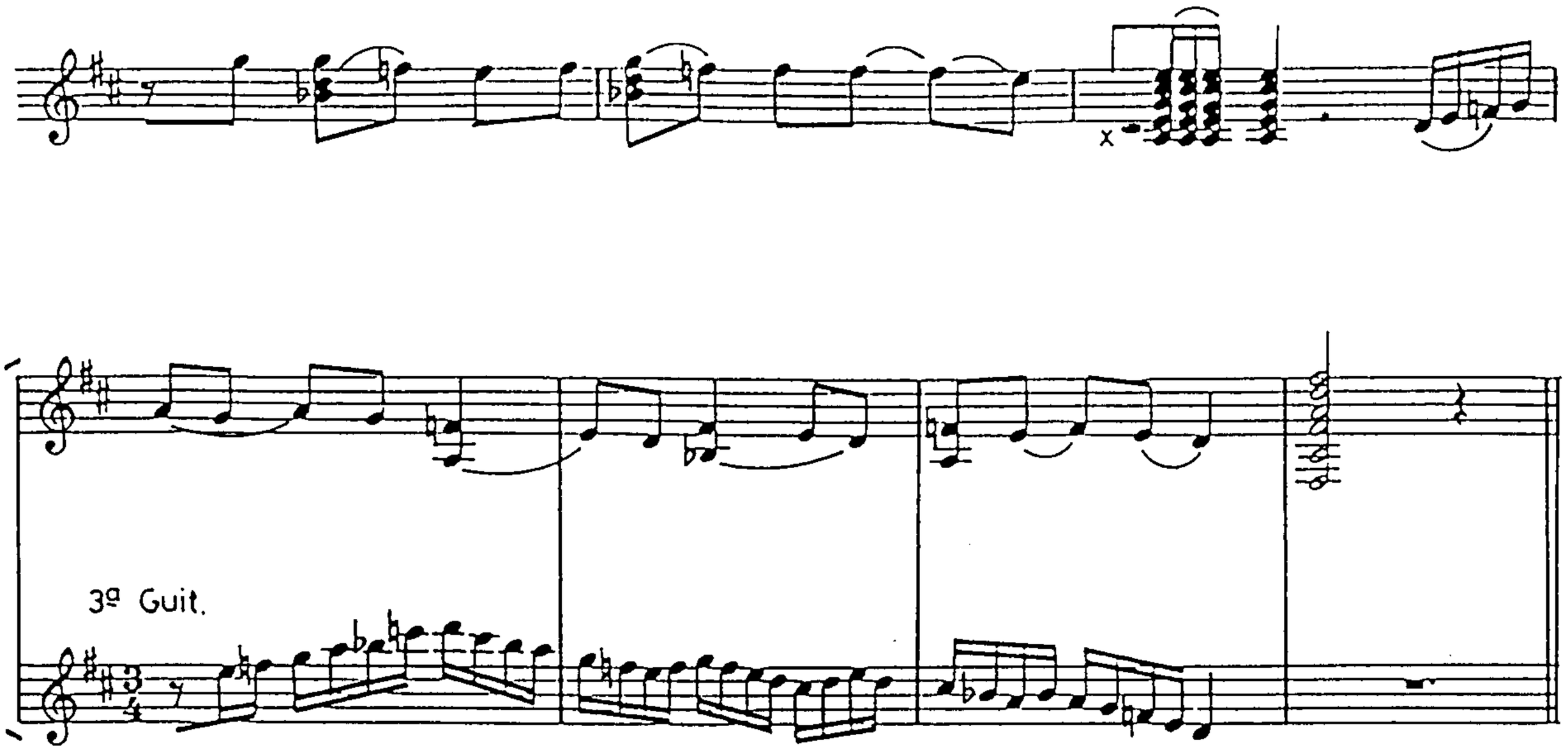
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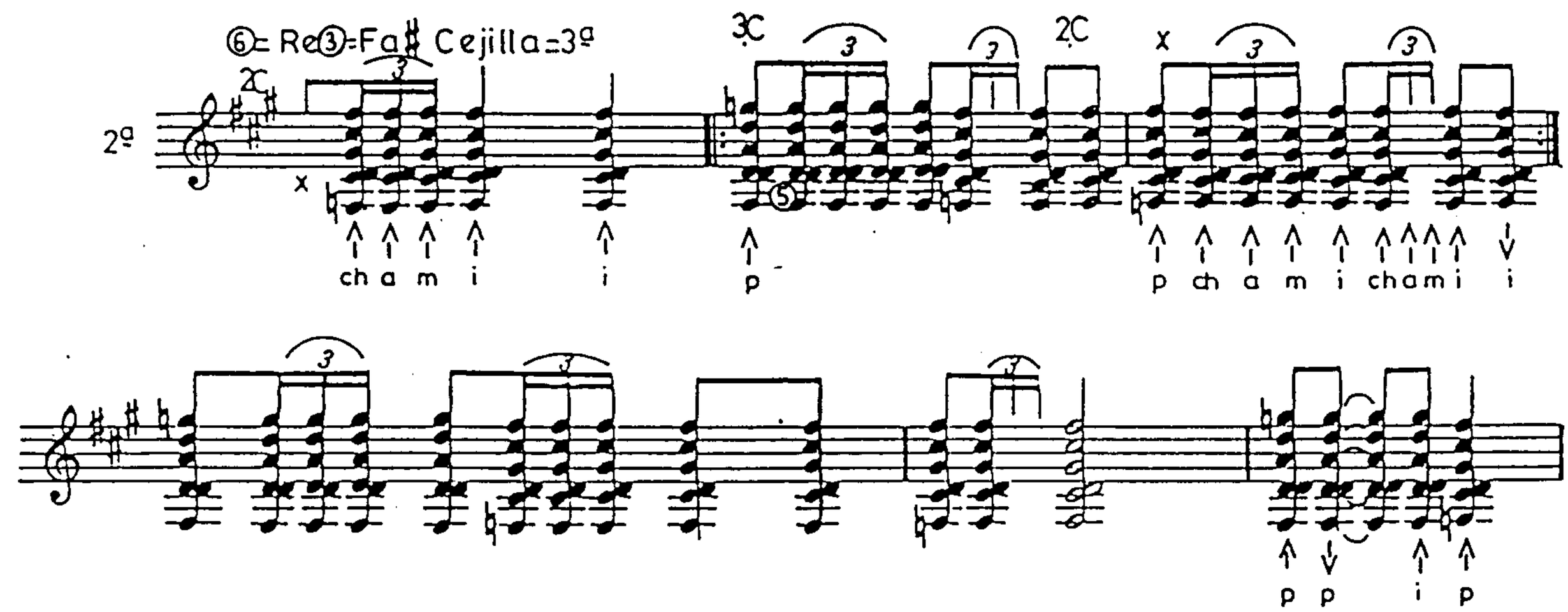
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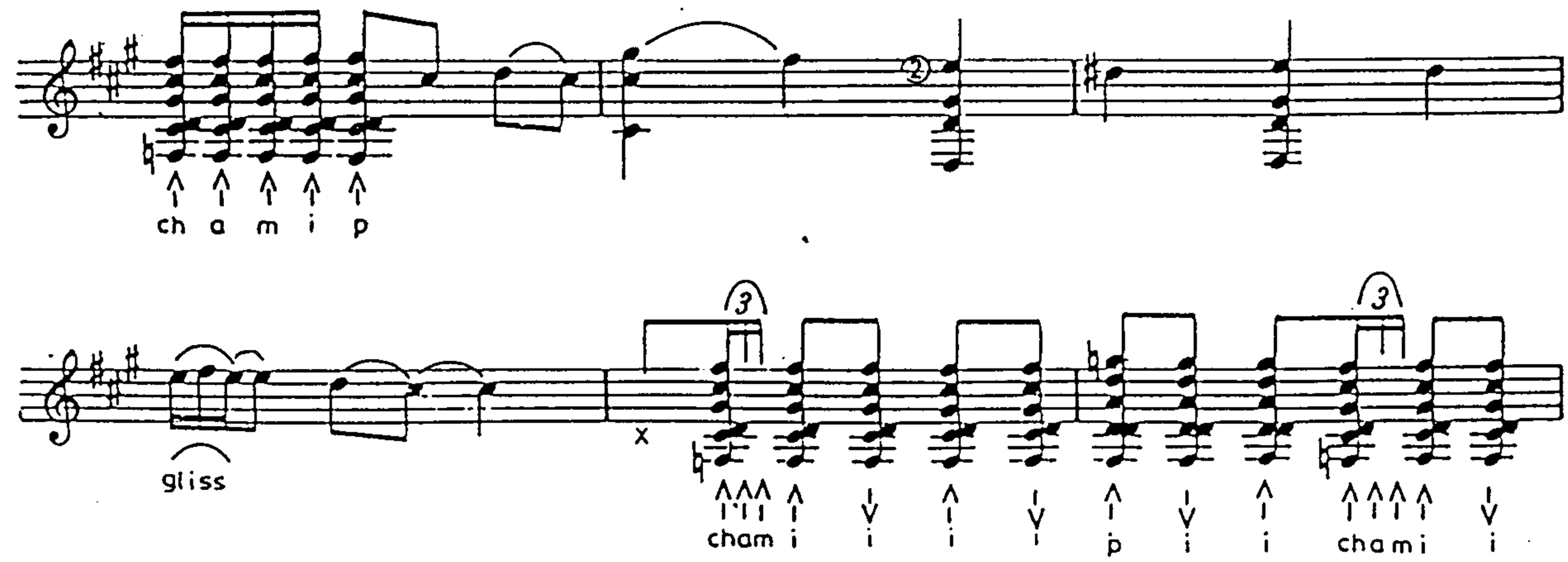
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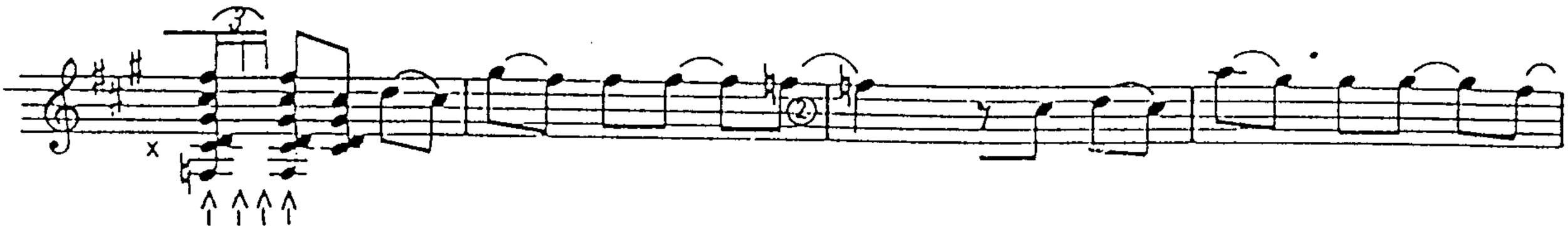

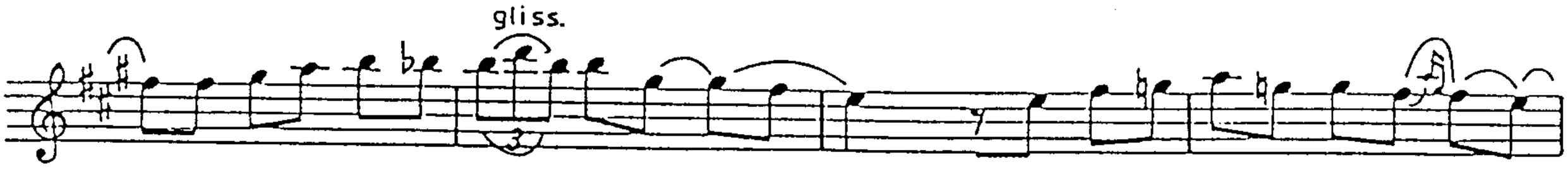
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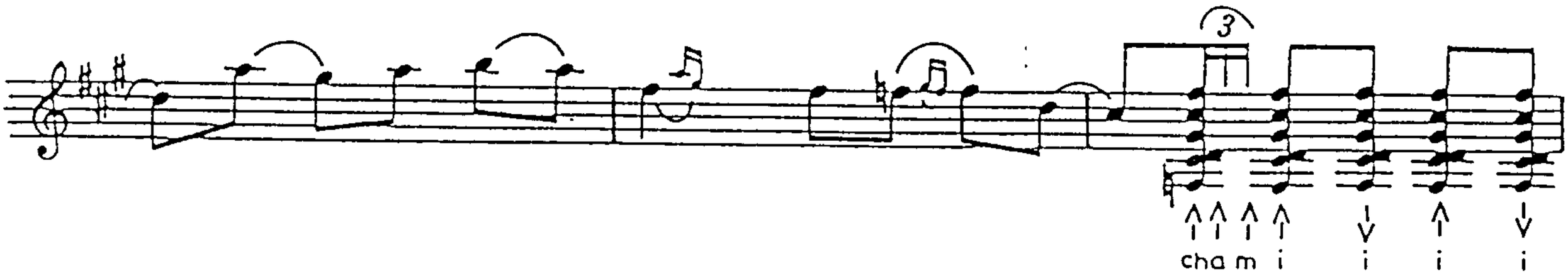
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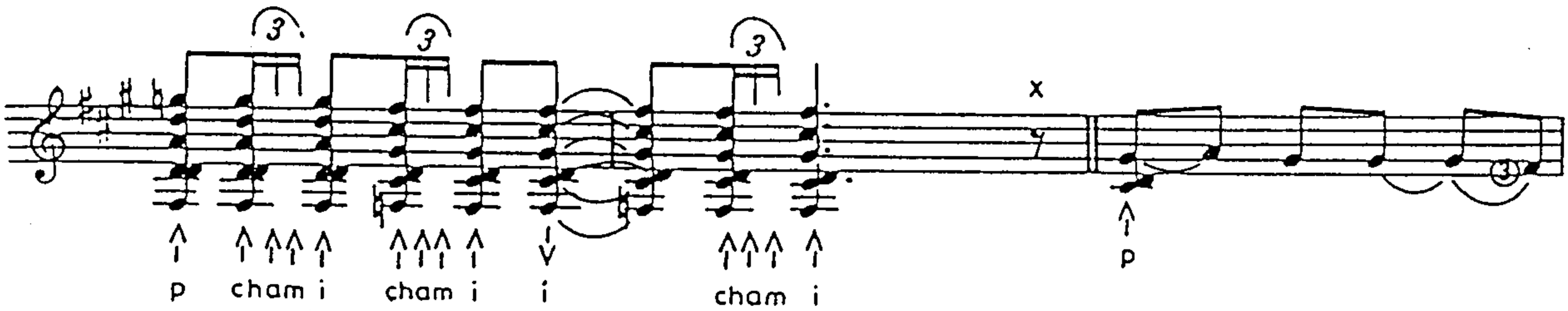
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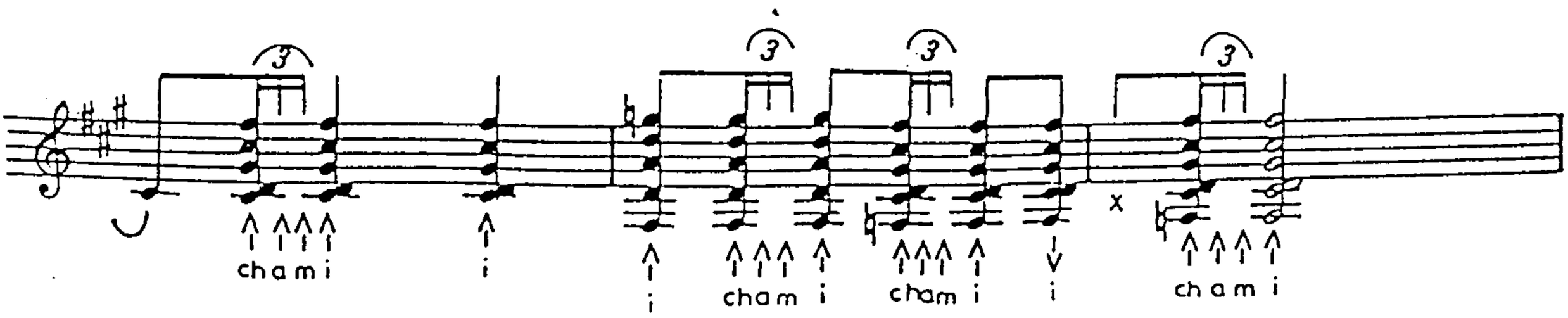
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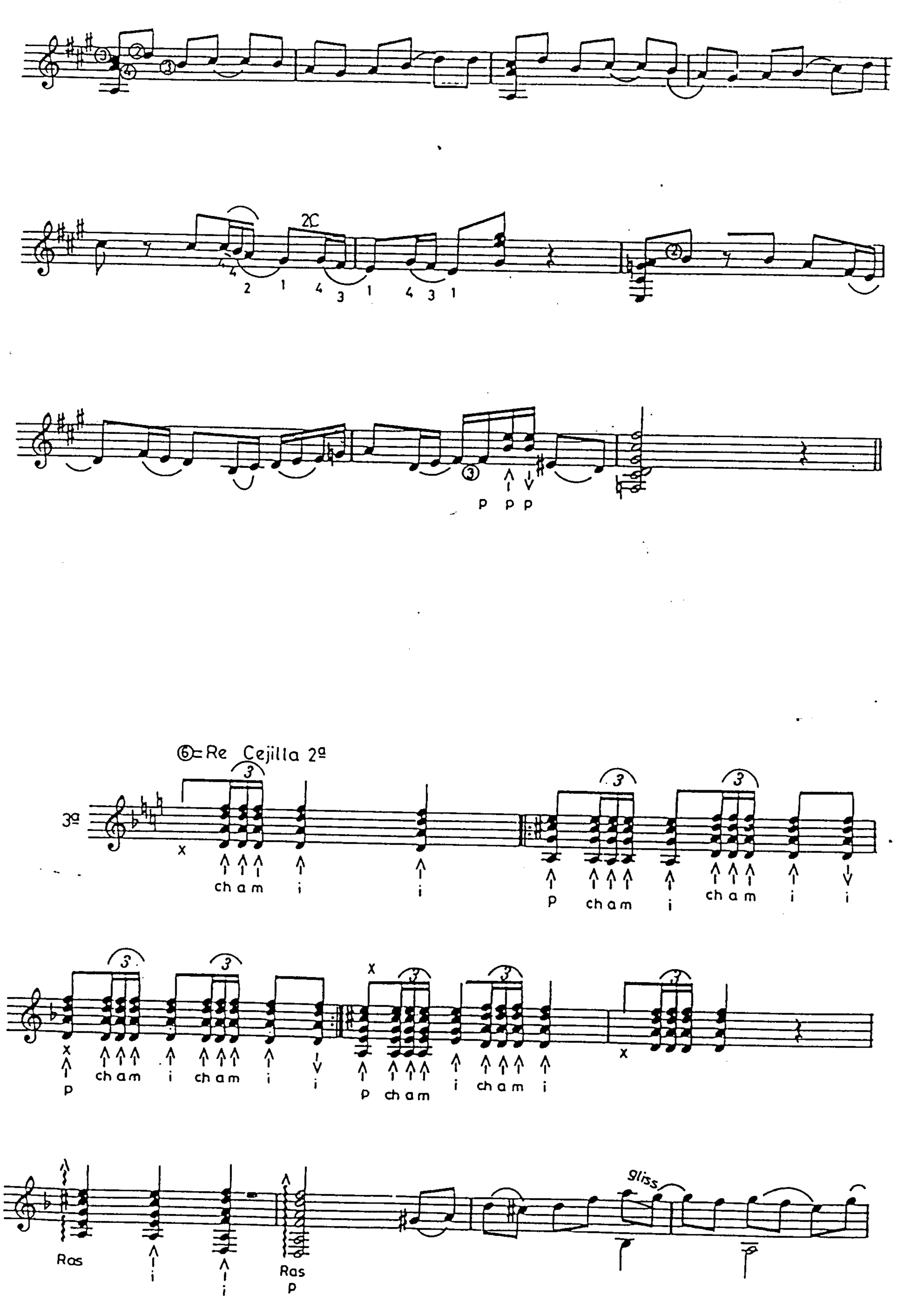
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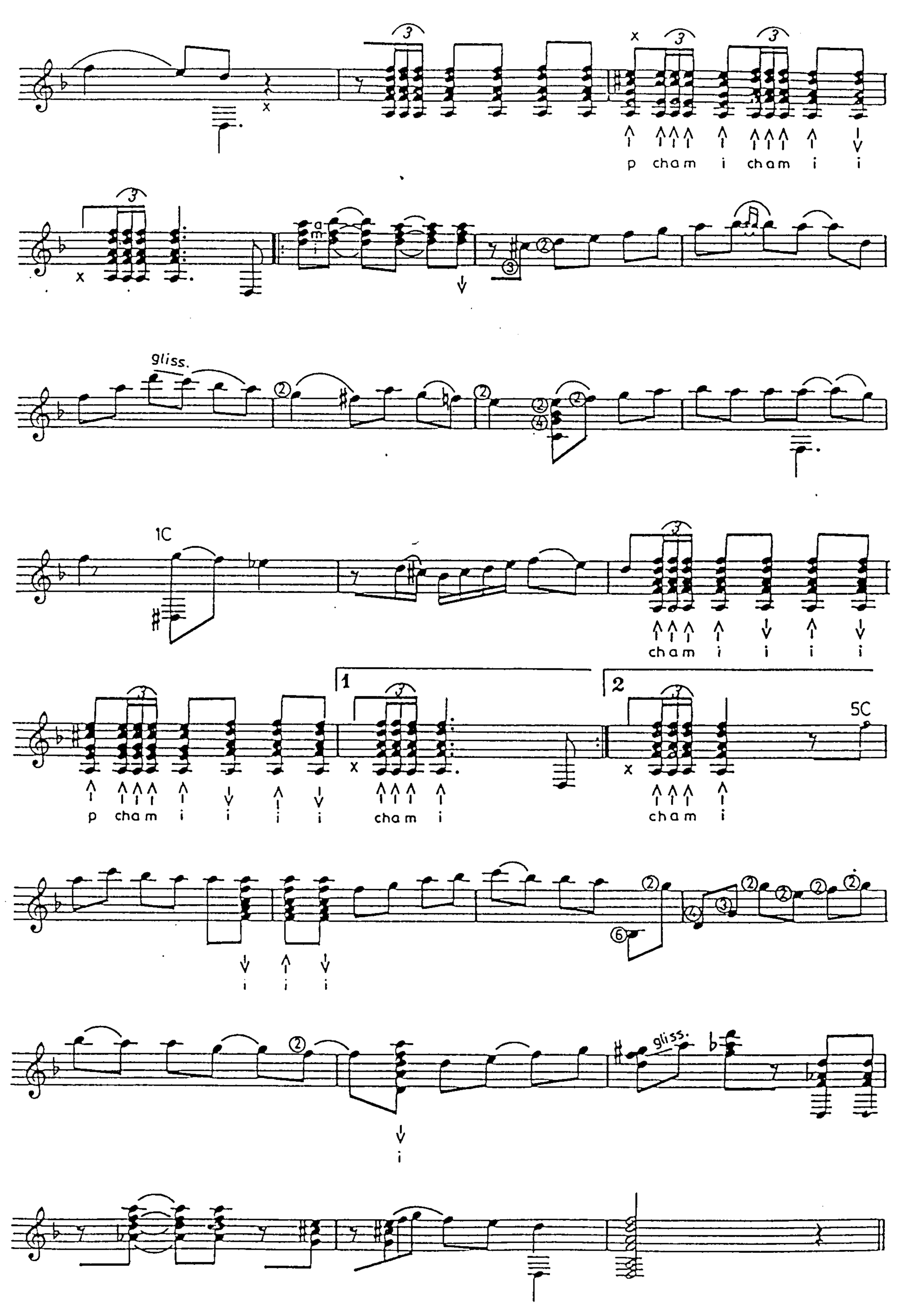
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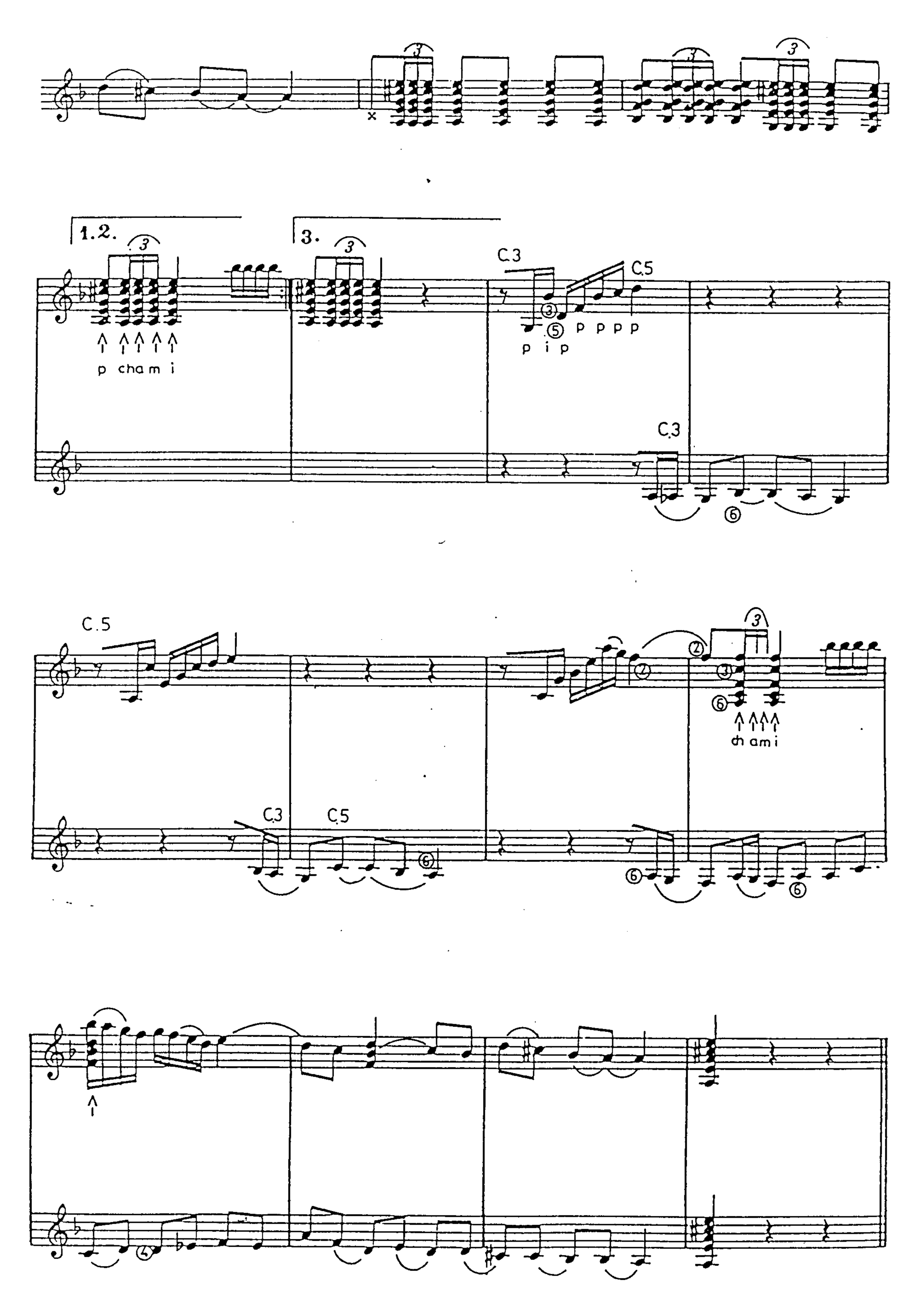
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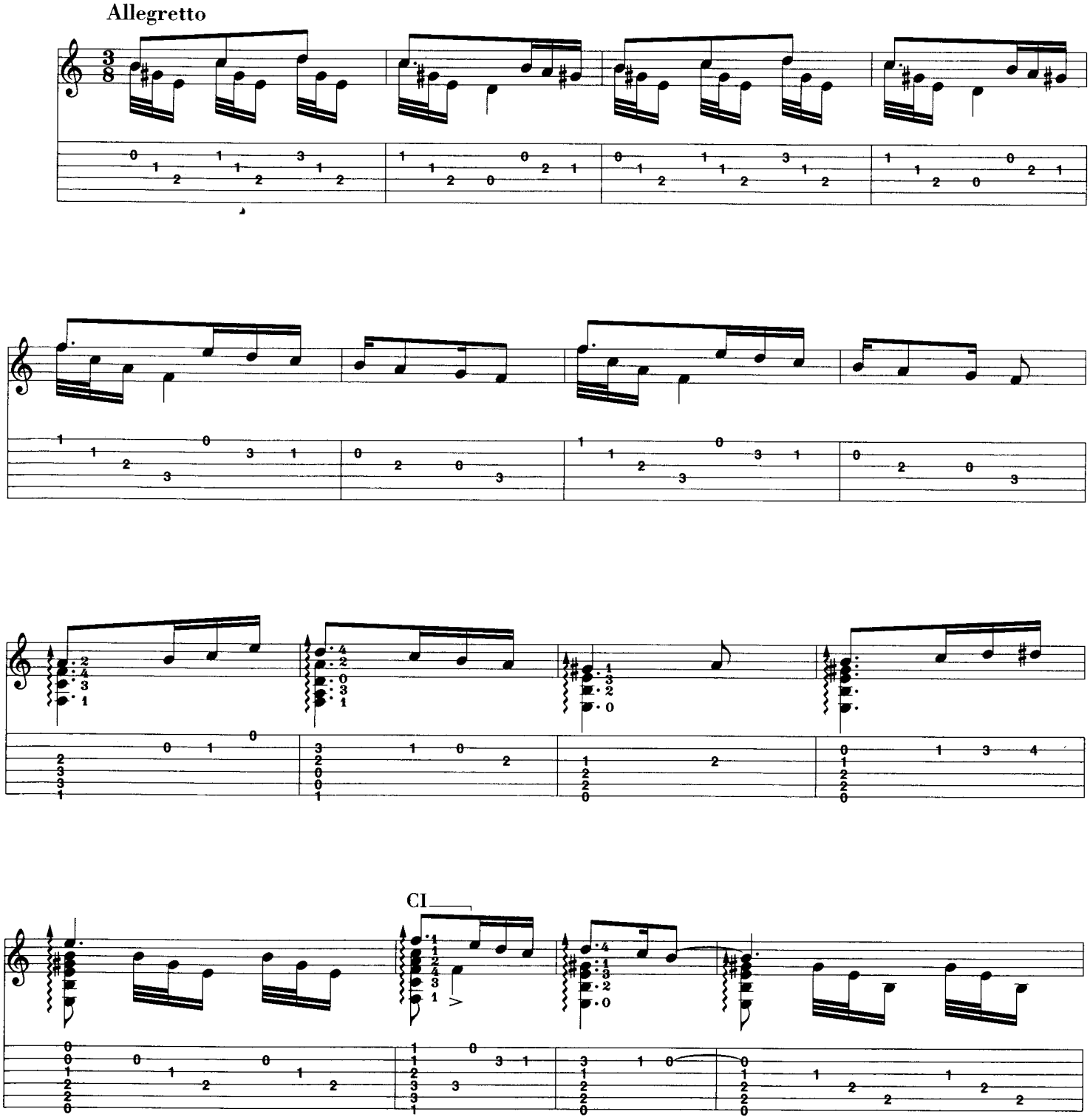
FIESTA EN MOGUER

Música : Paco De Lucia



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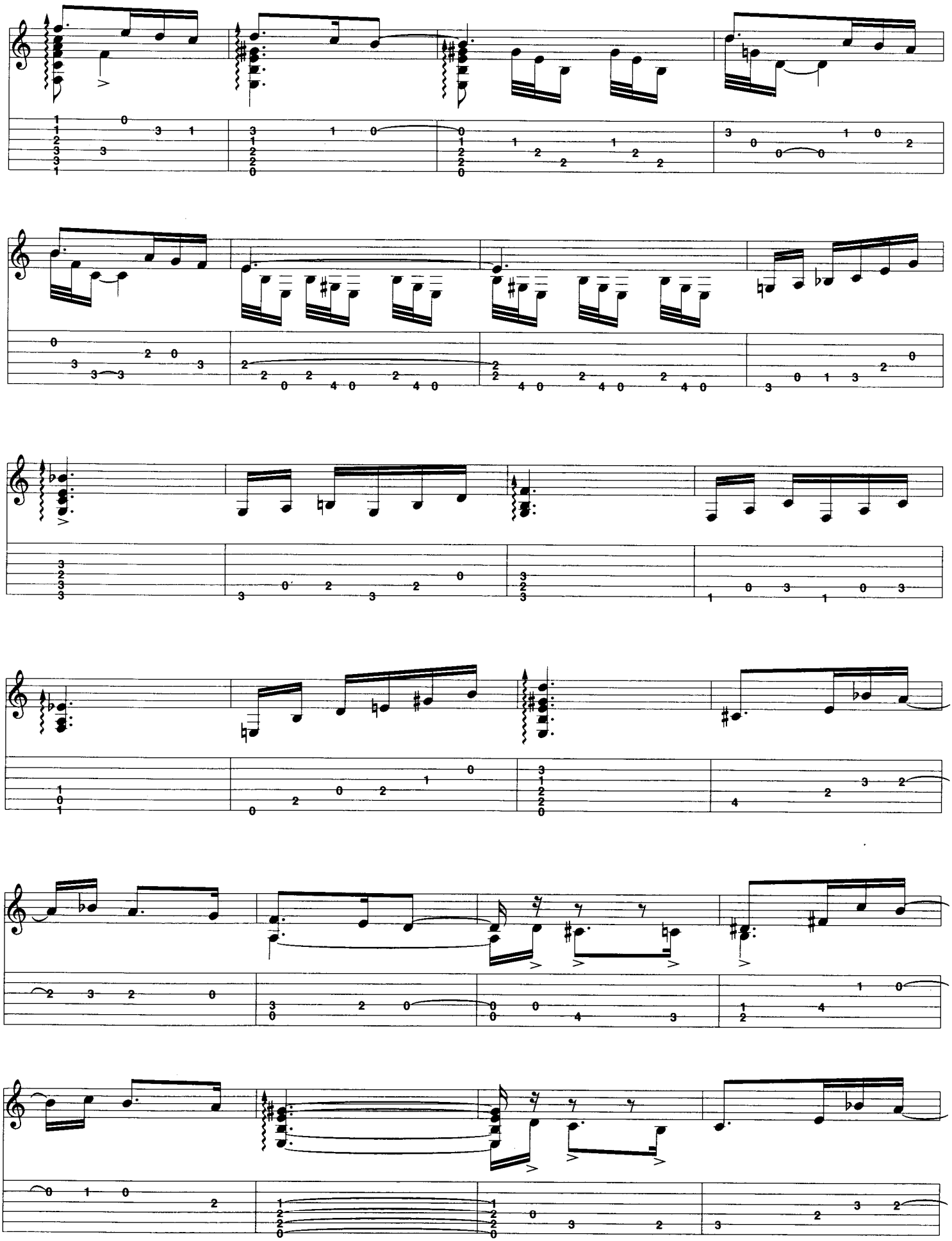

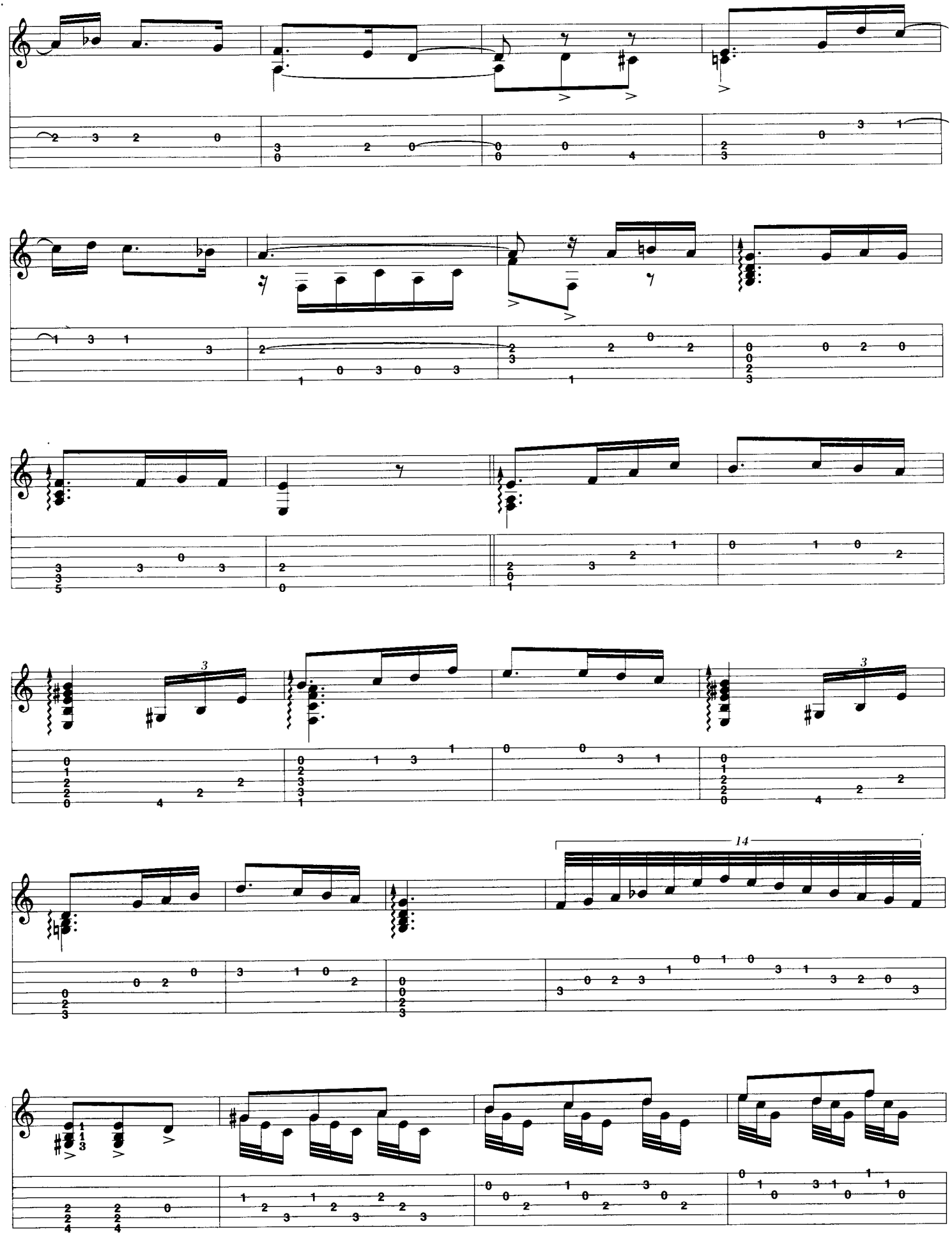
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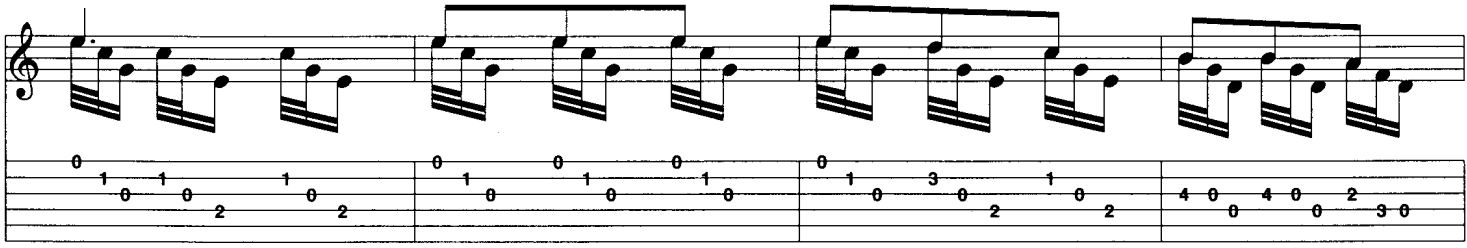

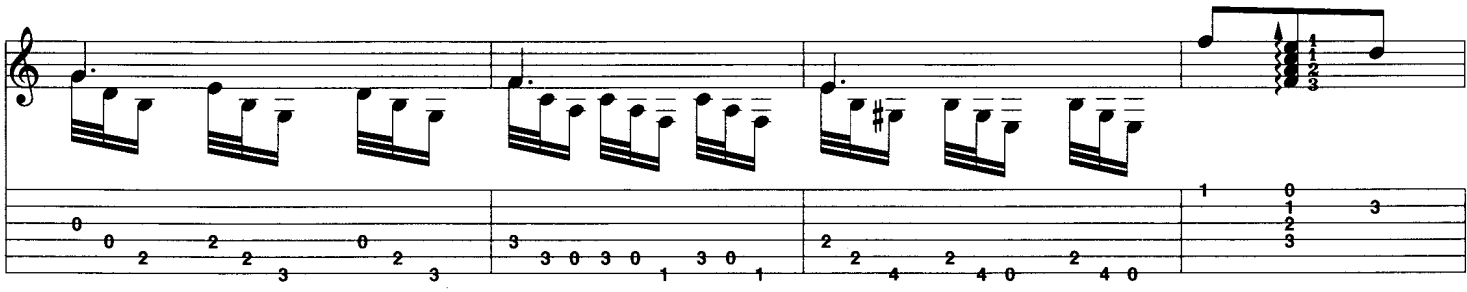

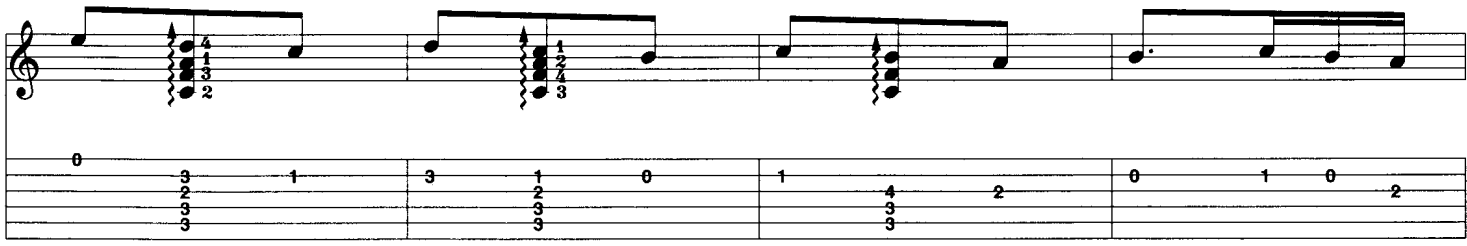

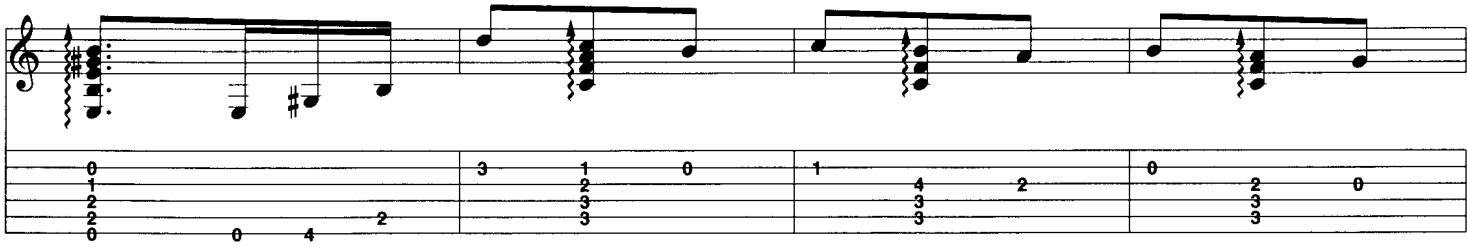

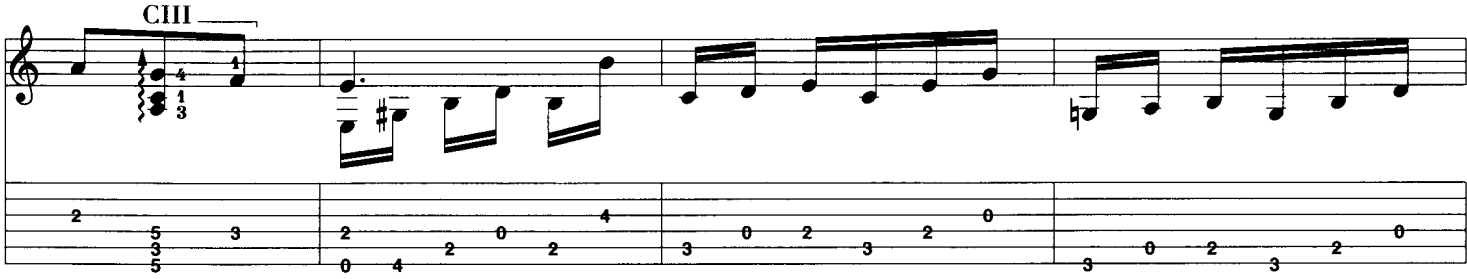
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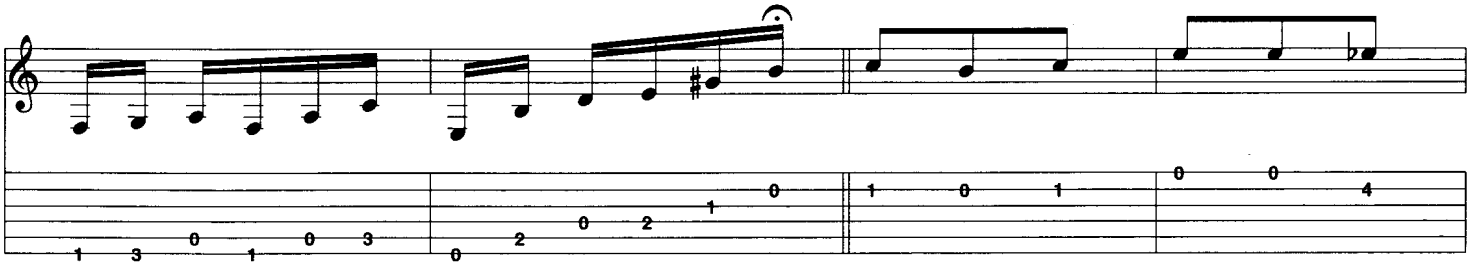

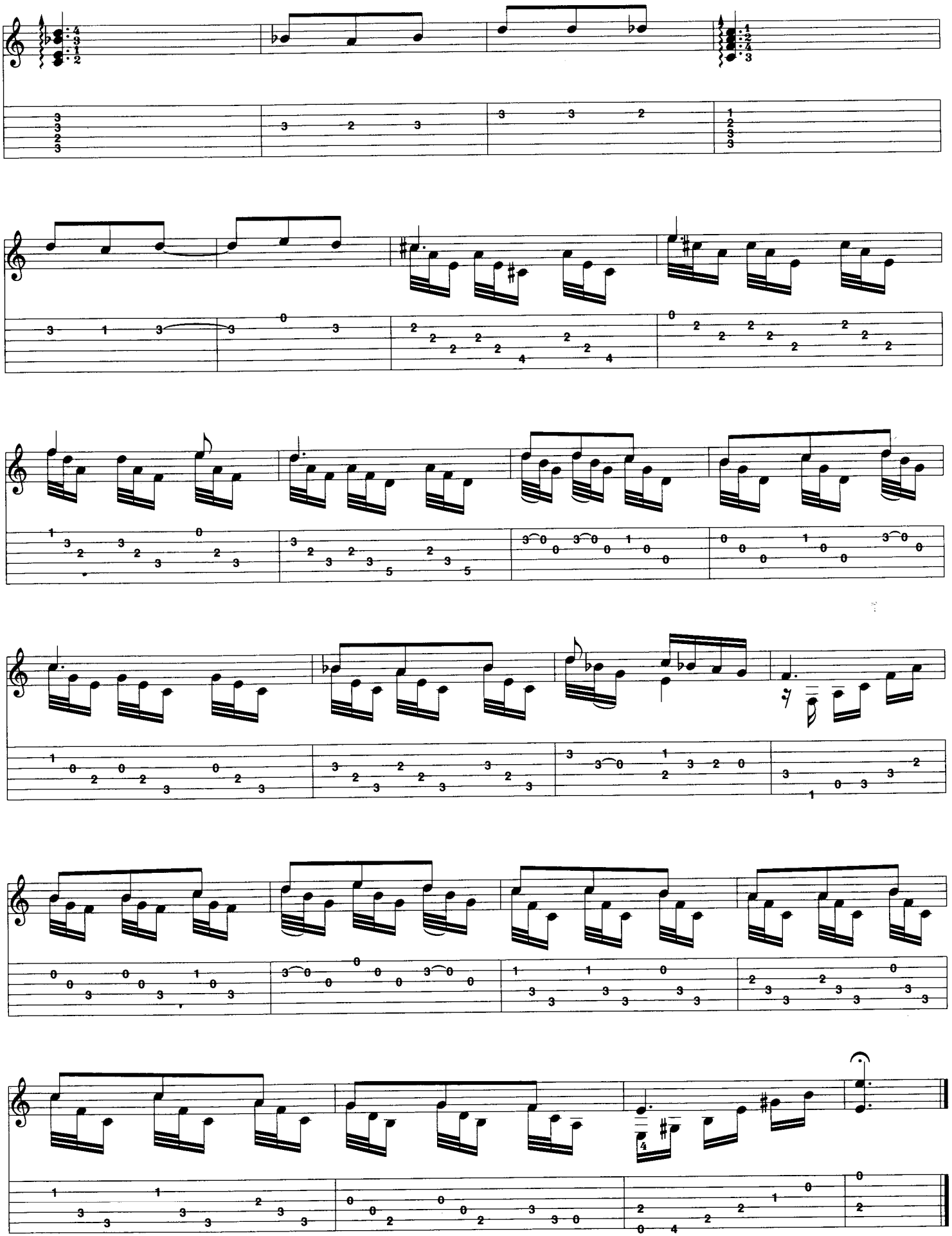

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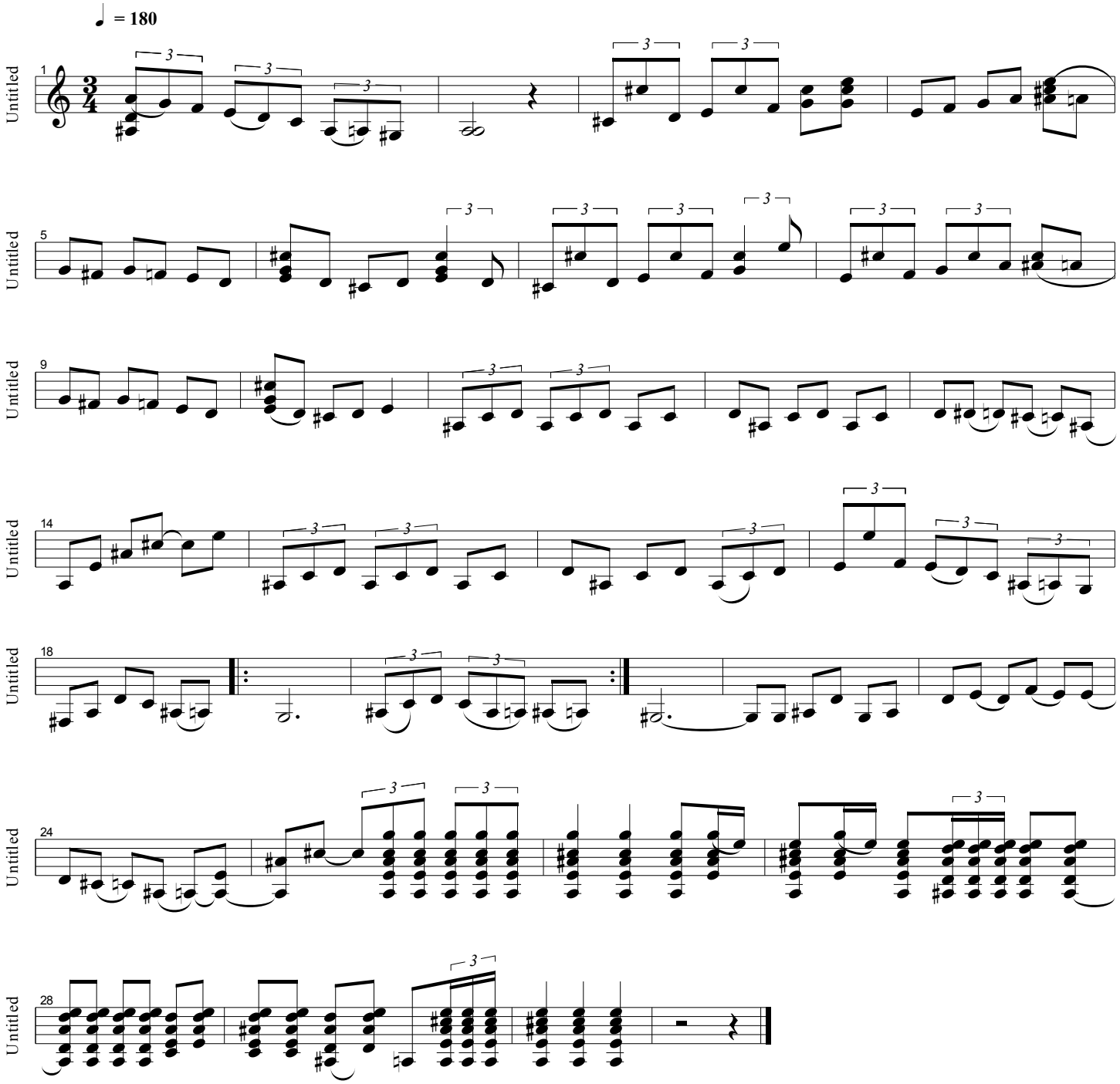
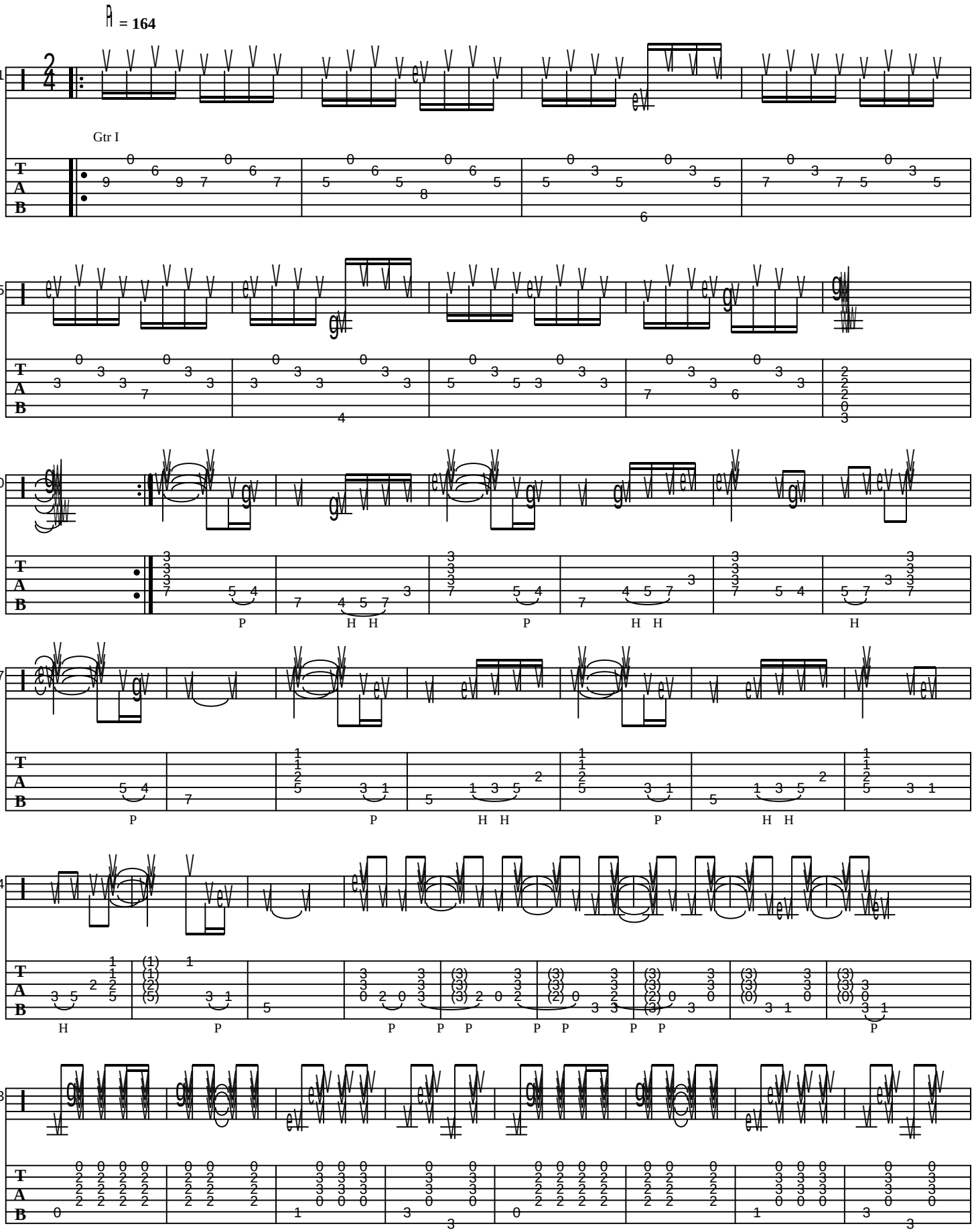
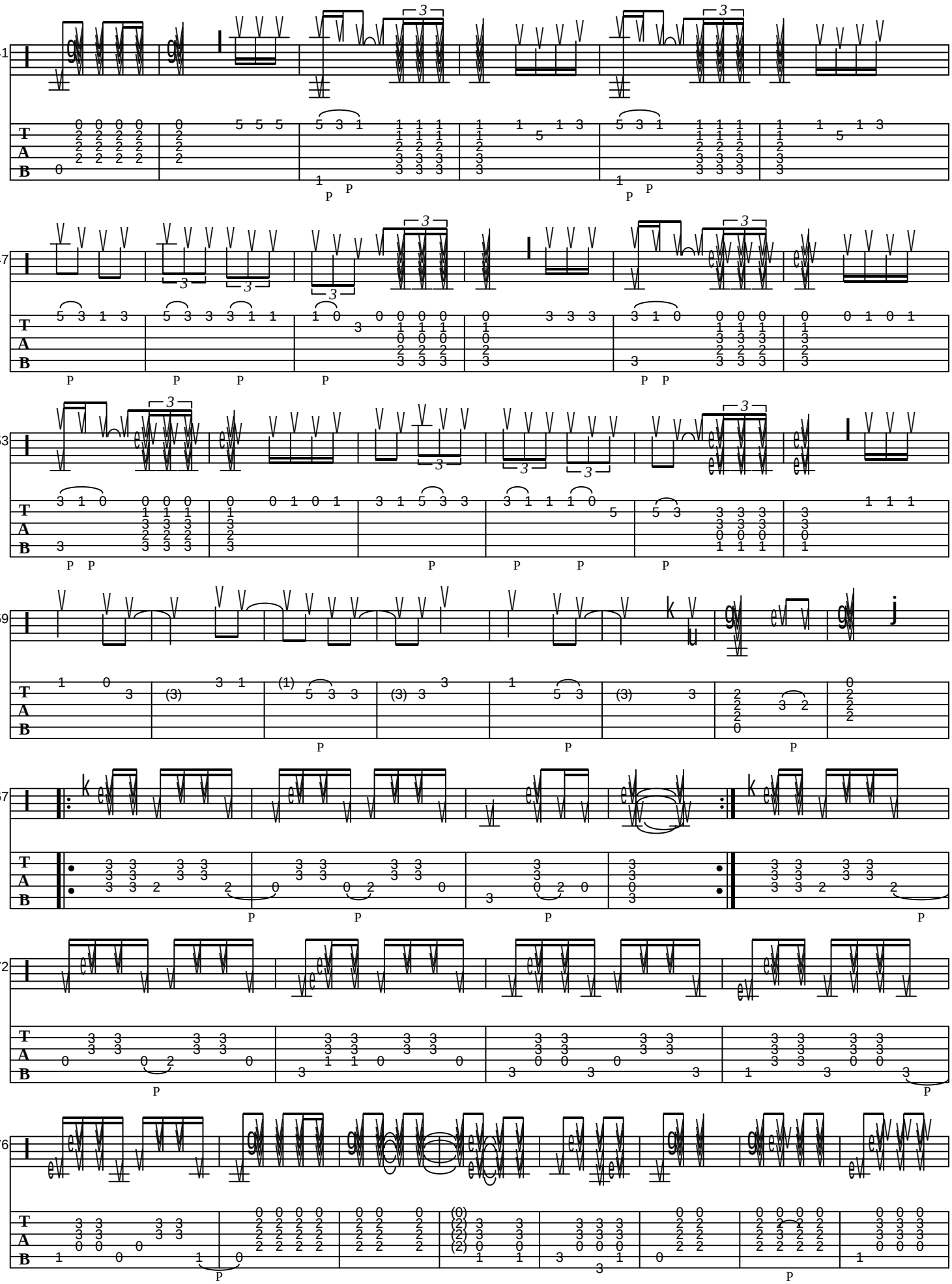


LOS PINARES

As recorded by Paco De Lucia

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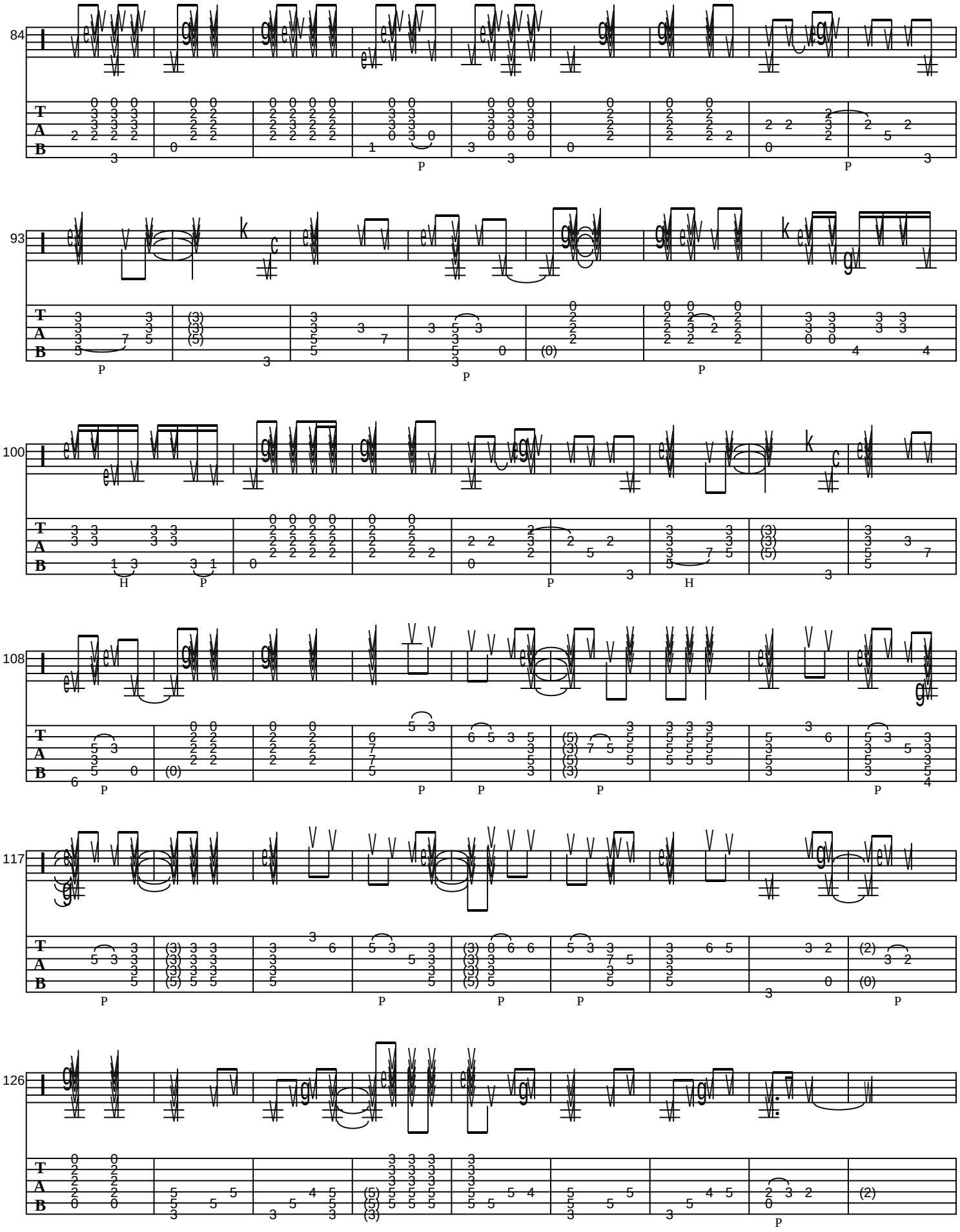
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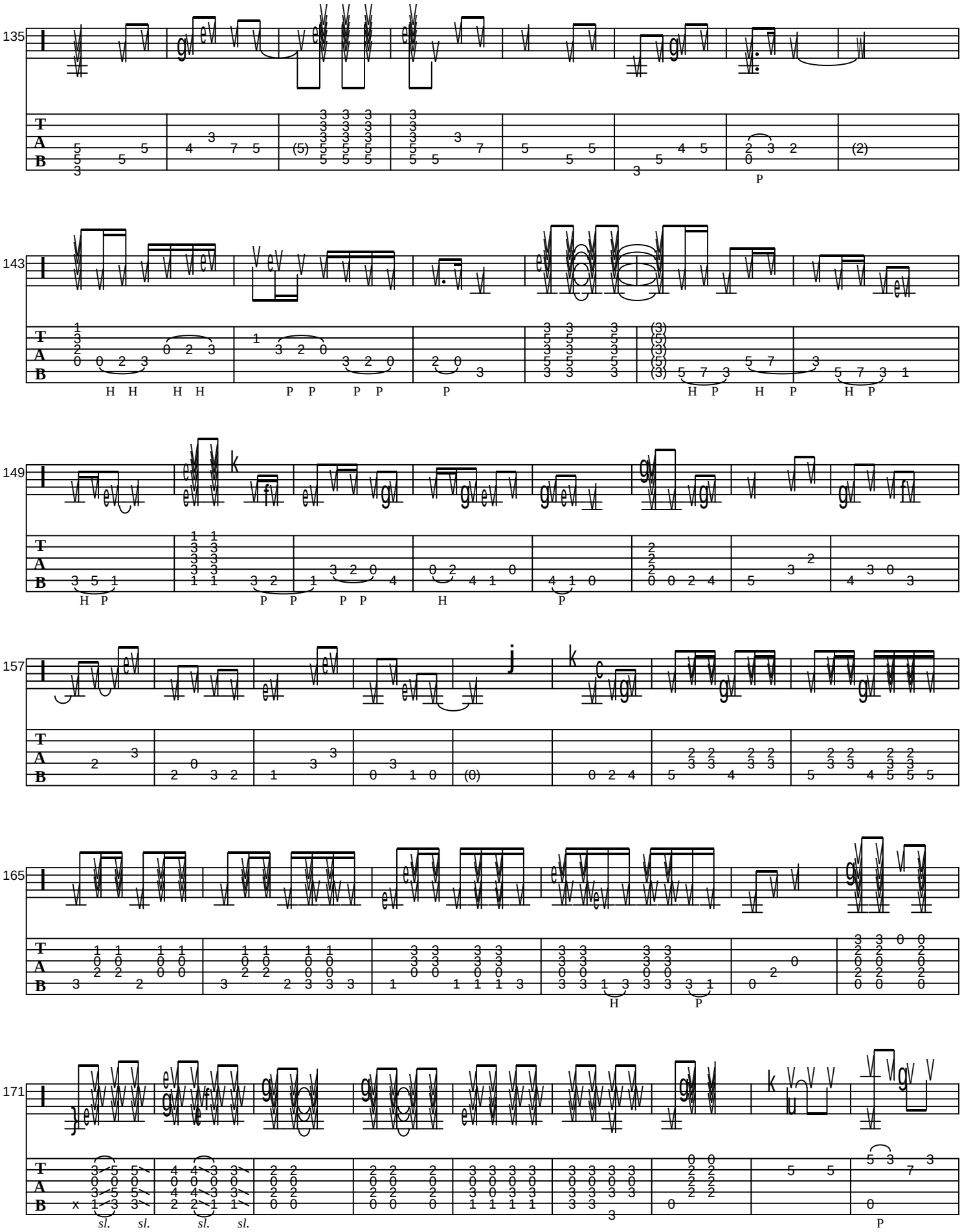
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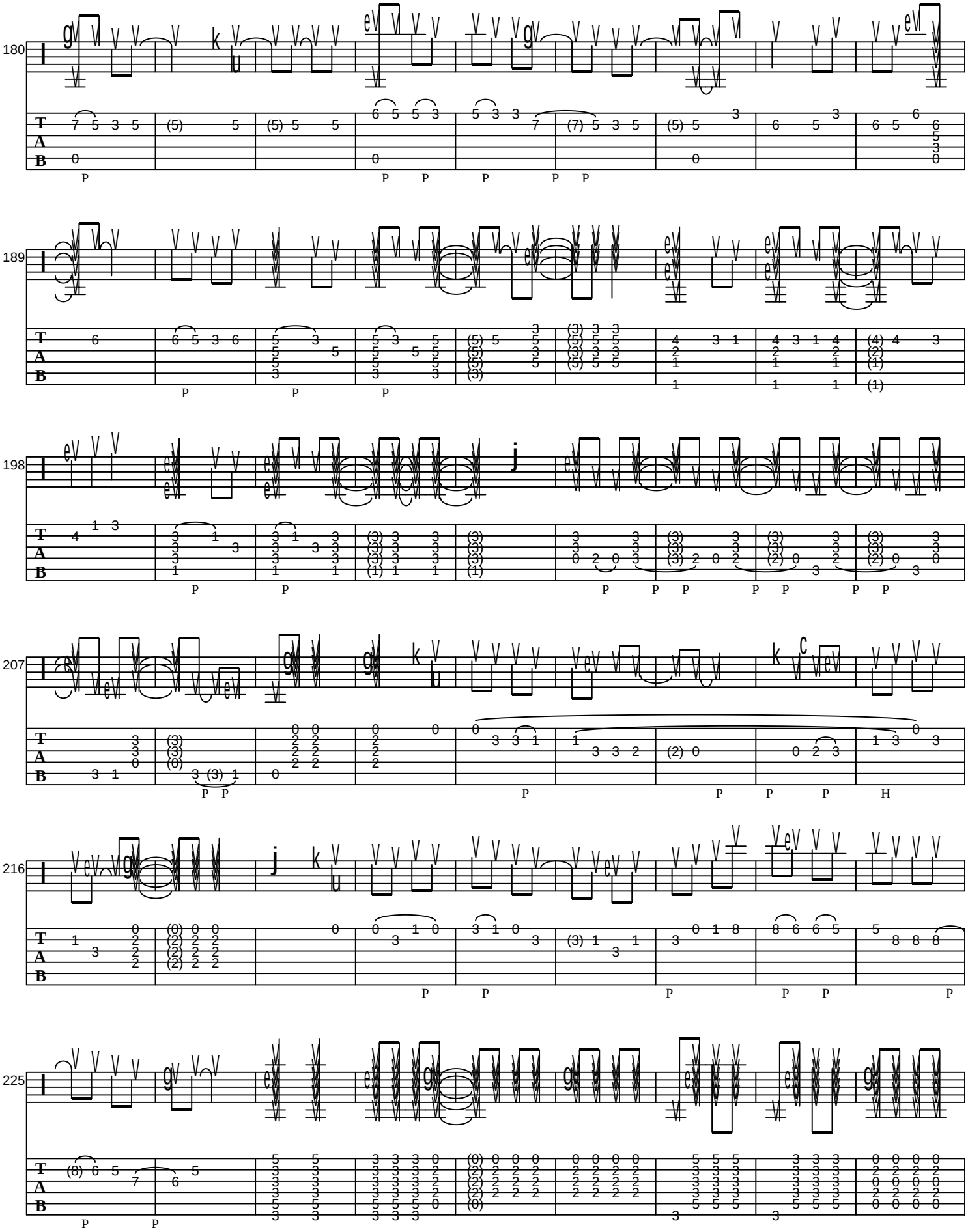
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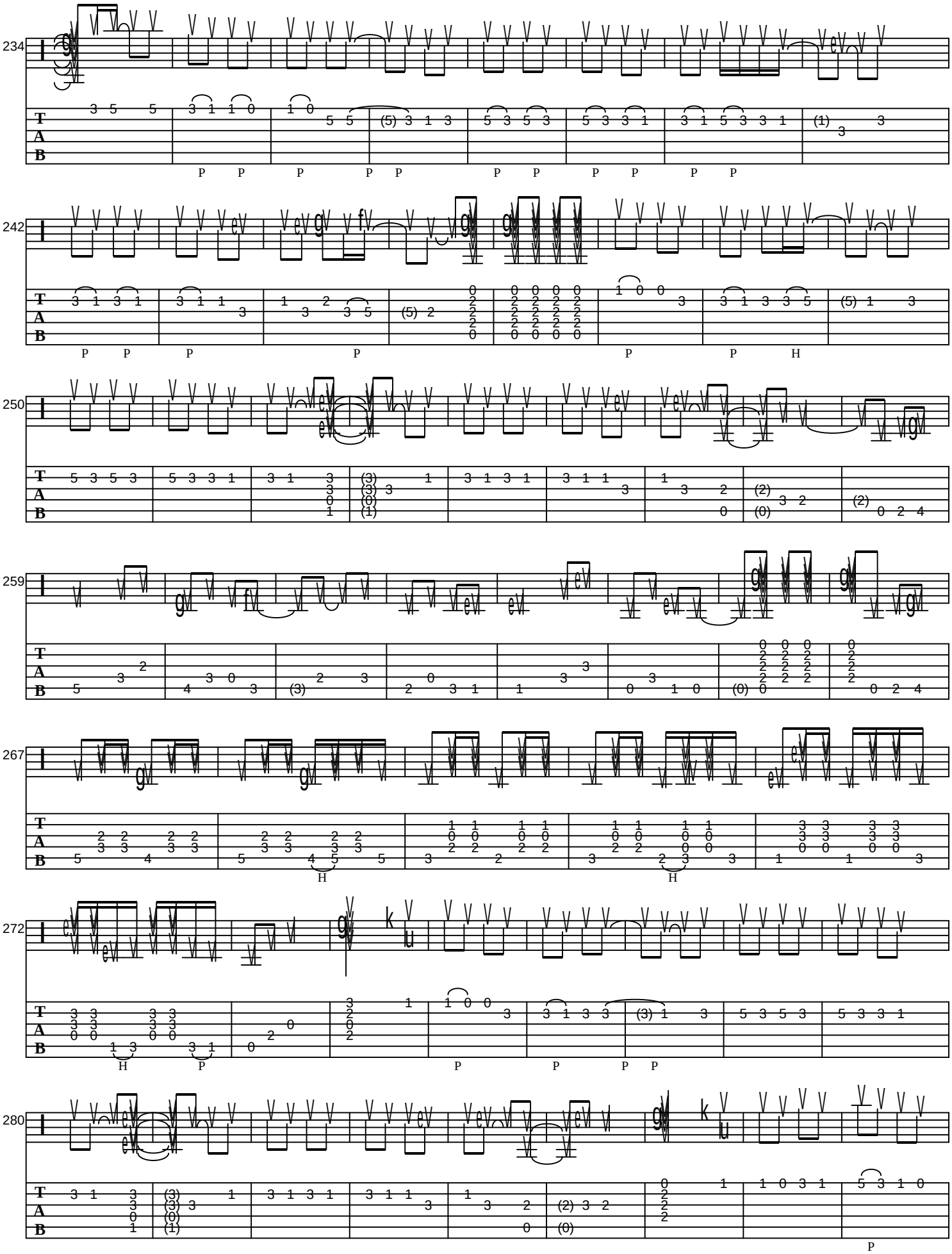
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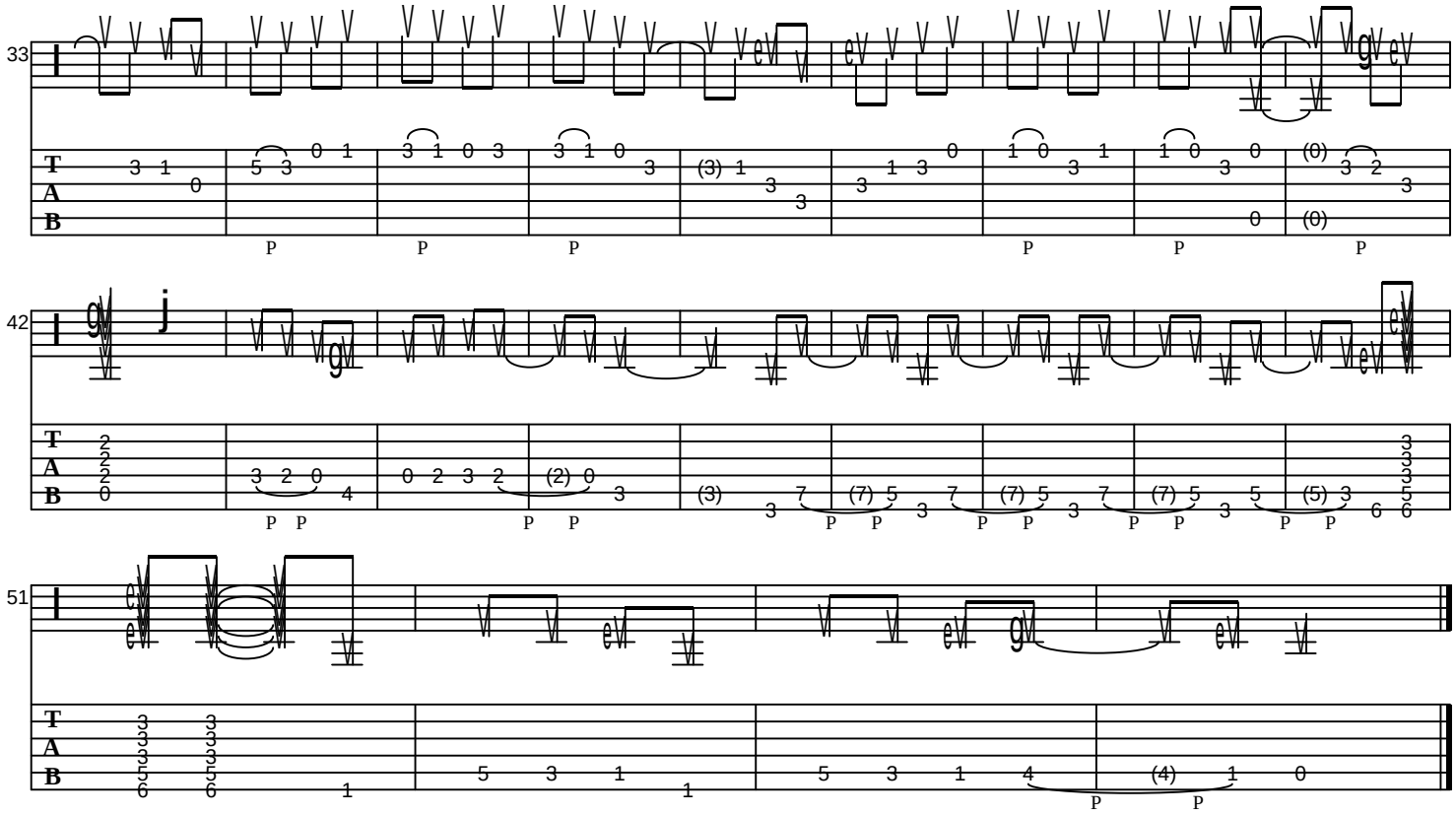
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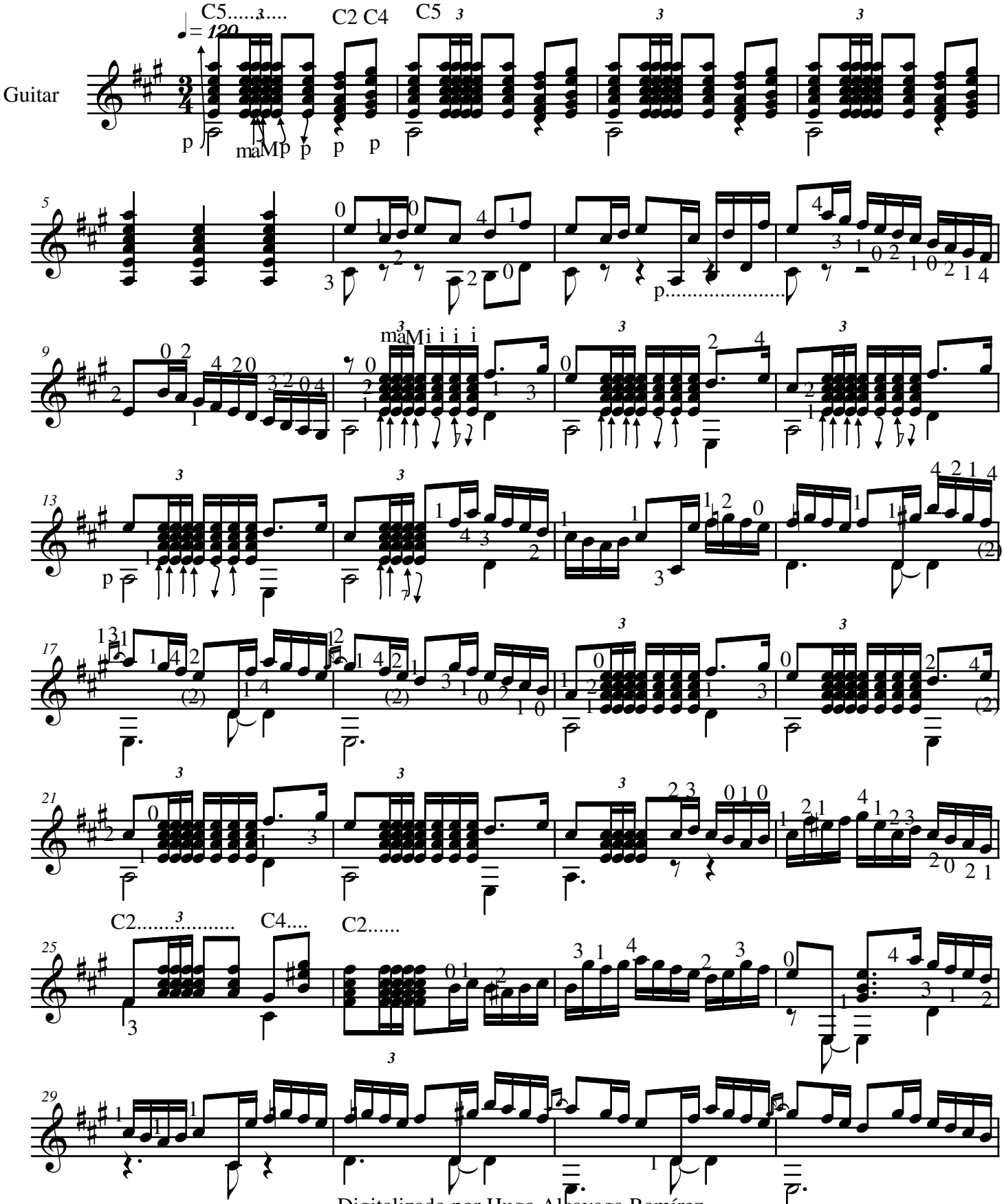
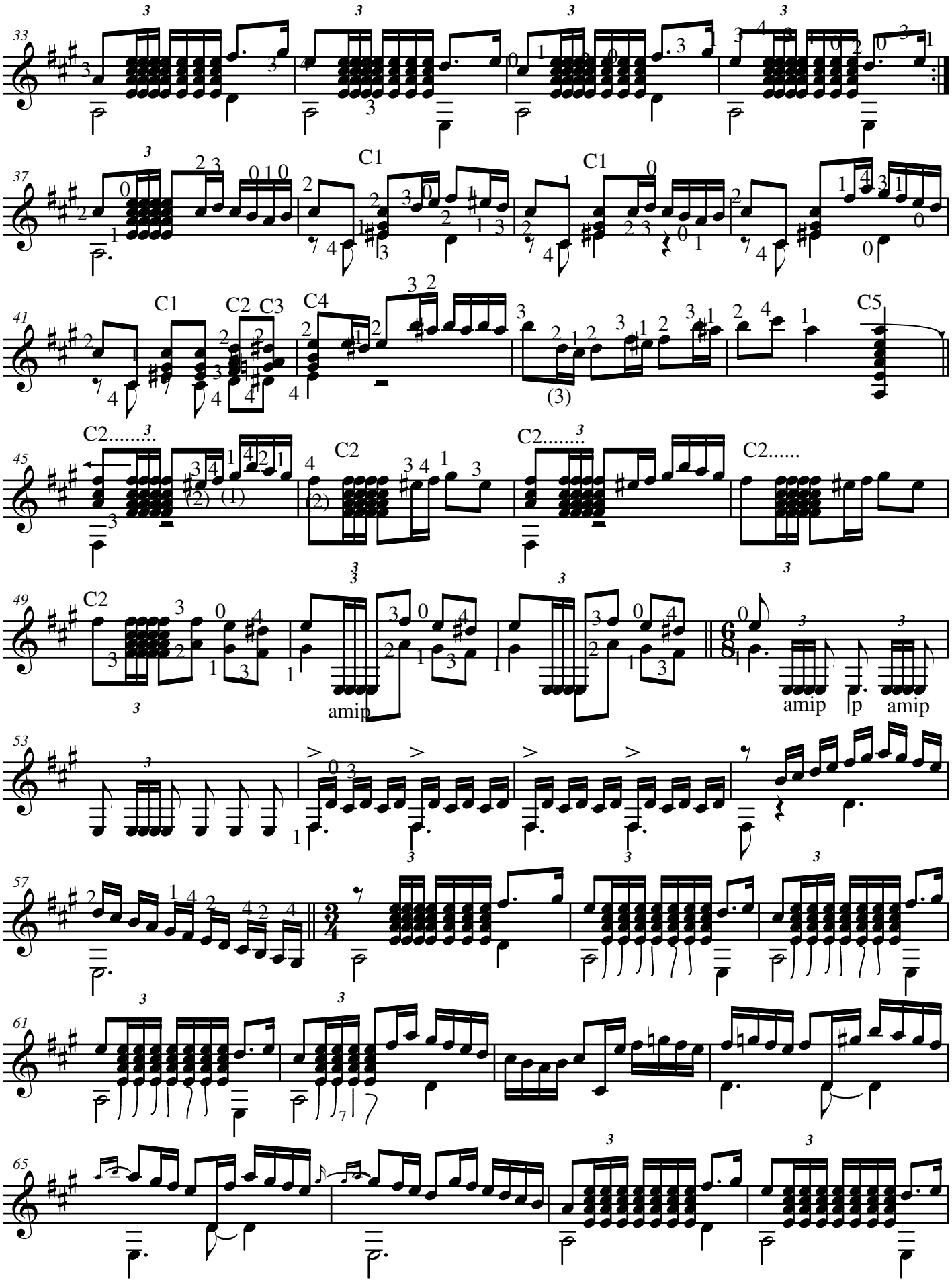
Panadero Flamenco

Paco de Lucia

Digitada por Hugo Alcayaga Ramírez



Digitalizado por Hugo Alcayaga Ramírez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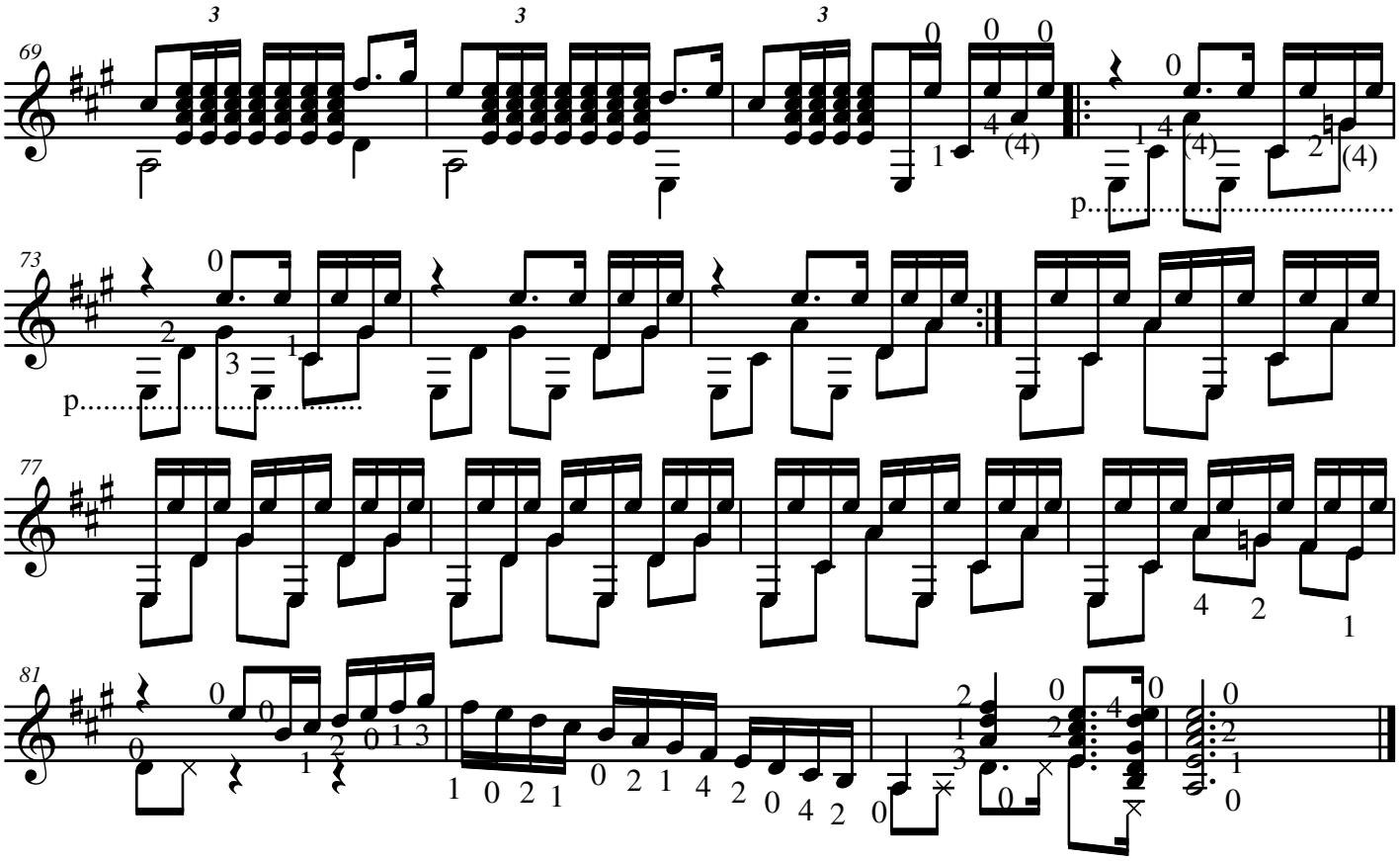
69
73
77
81
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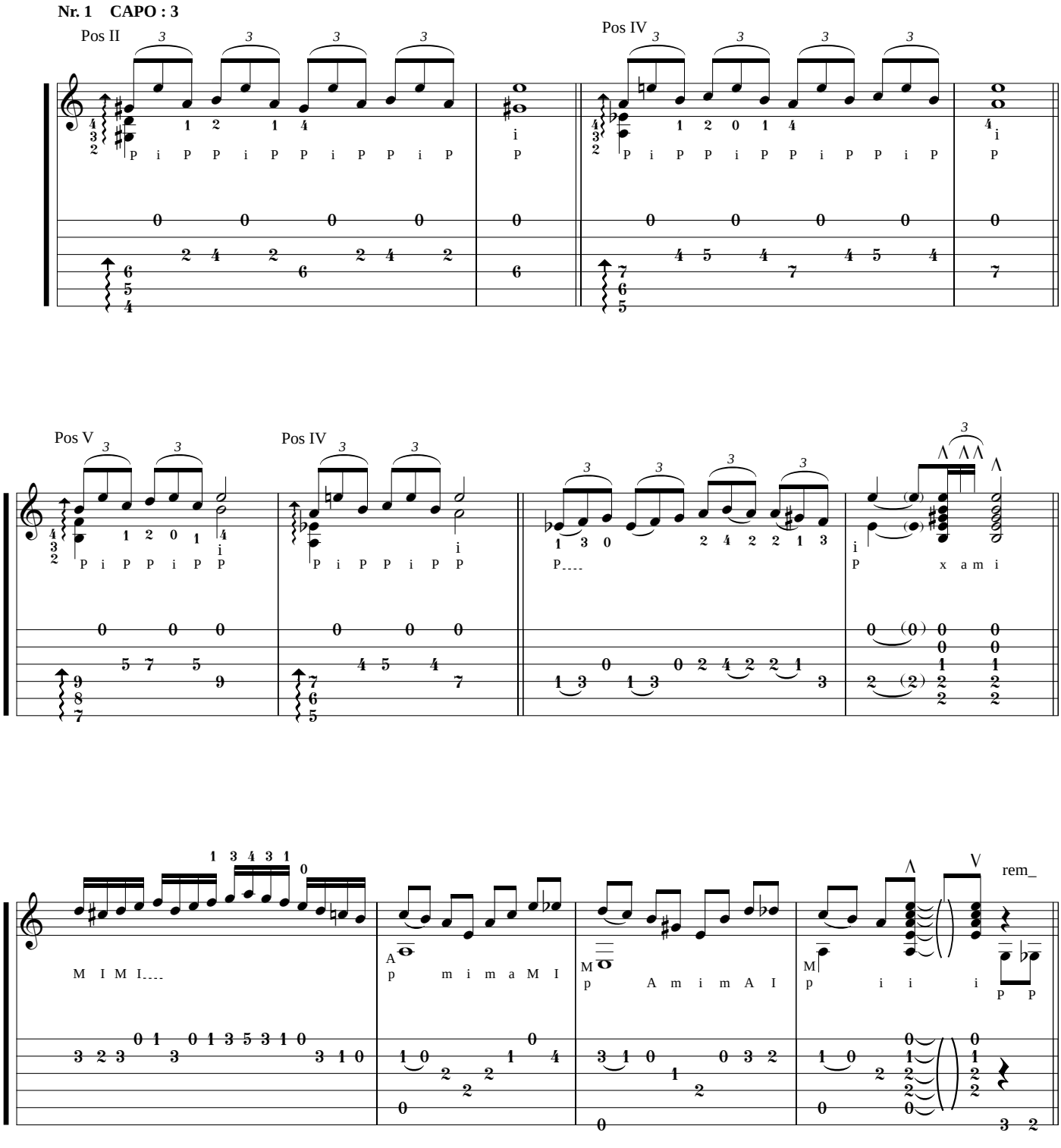
GUITARE FLAMENCA
5. Tangos & Tientos

Paco de LUCÍA

1. « No me cuentes penas »
(Tangos dei Titi)

Nr. 1 CAPO : 3



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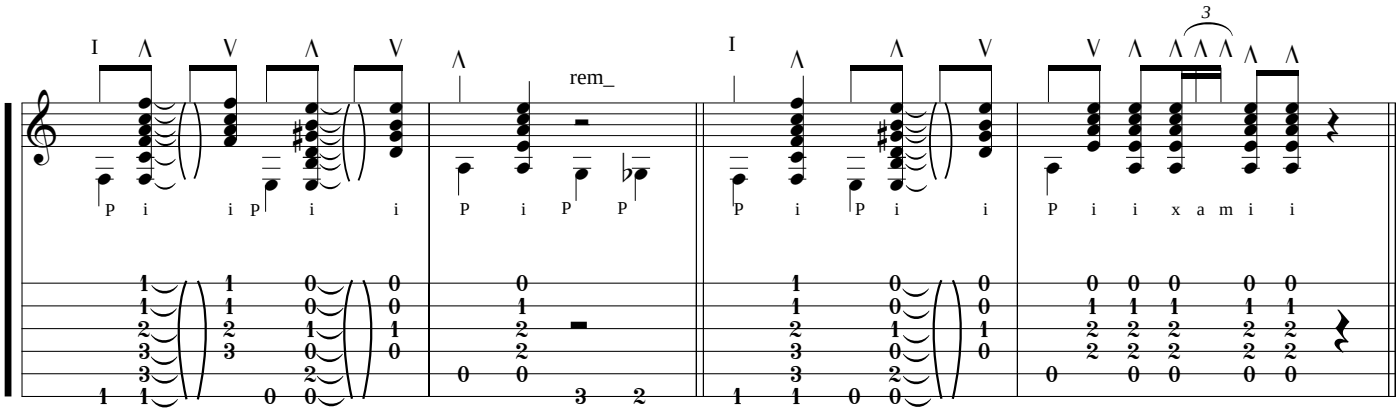

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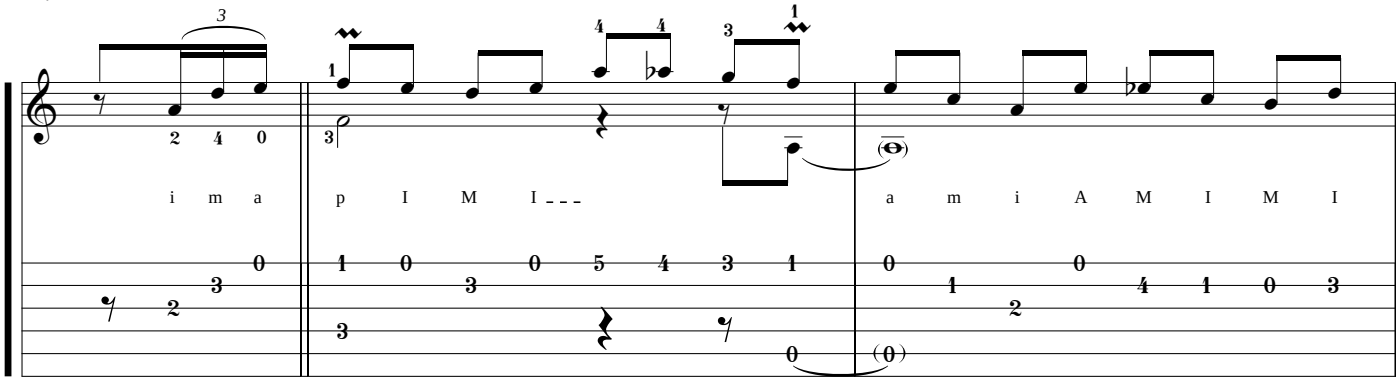

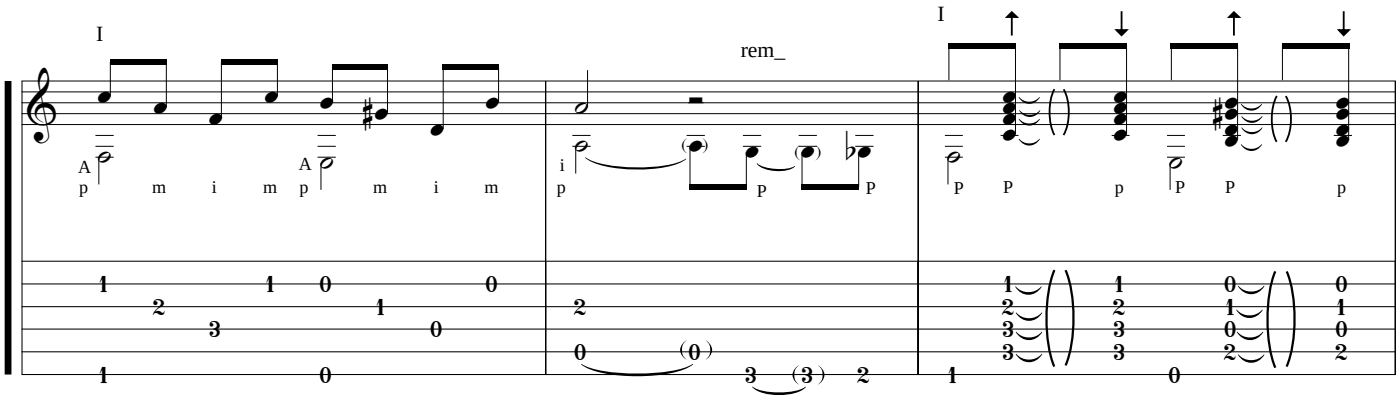

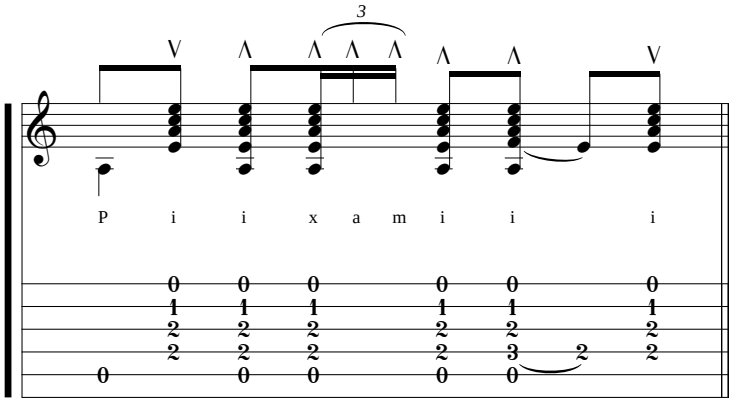

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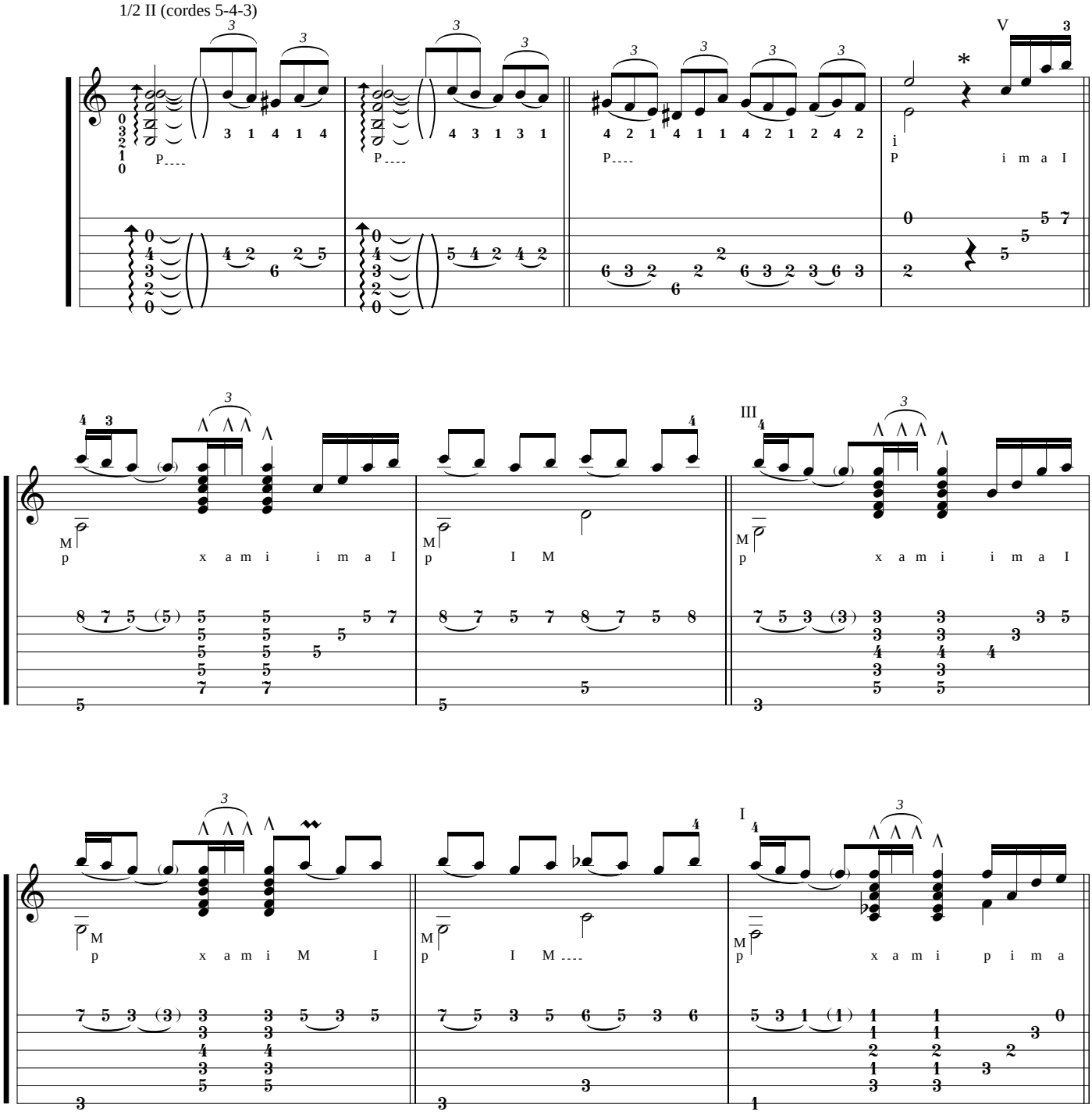
2. « Hasta el reloj se me para »
(Tangos extremeños)

Nr. 3 **CAPO : 5**
1/2 II (cordes 5-4-3)



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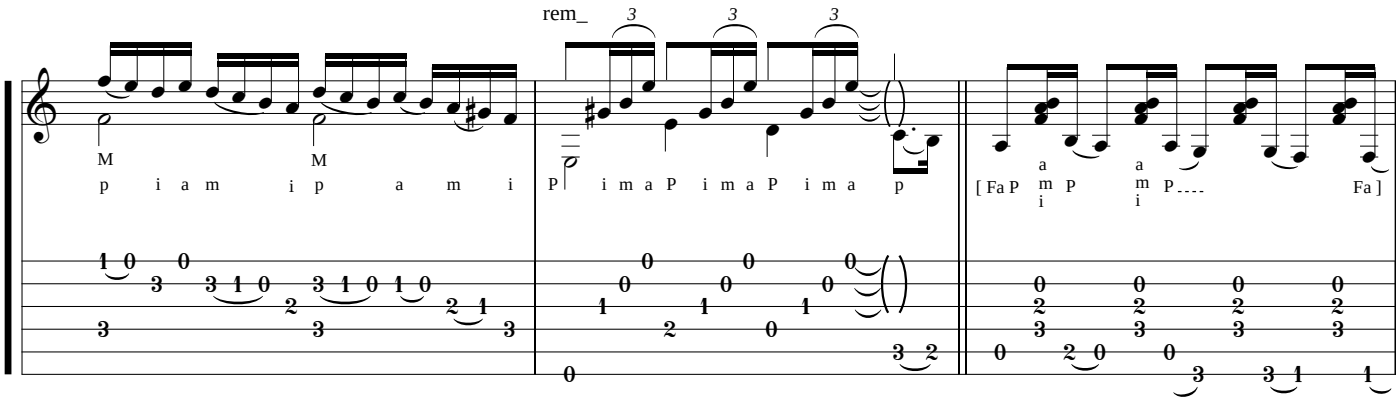

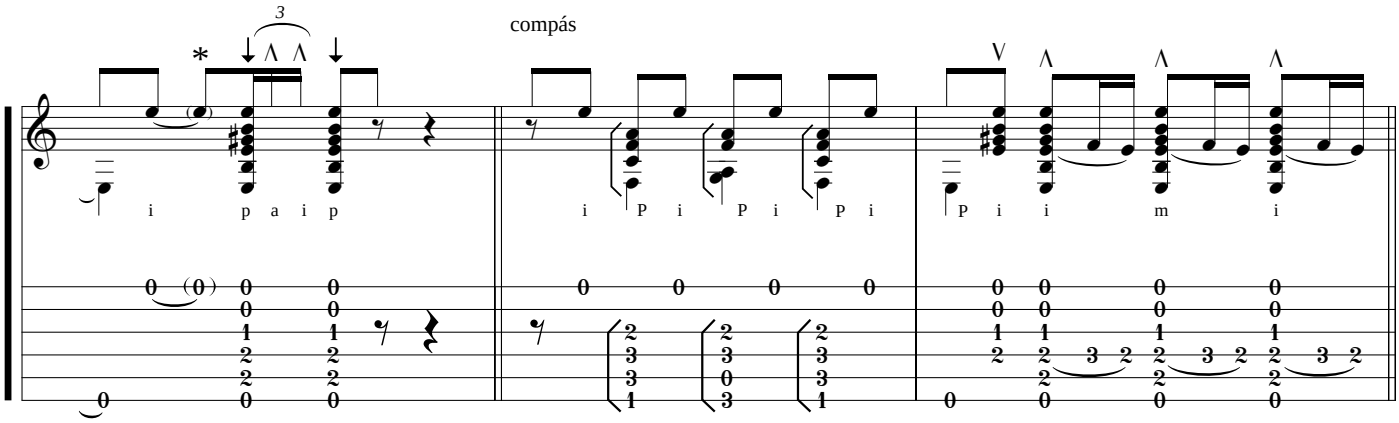

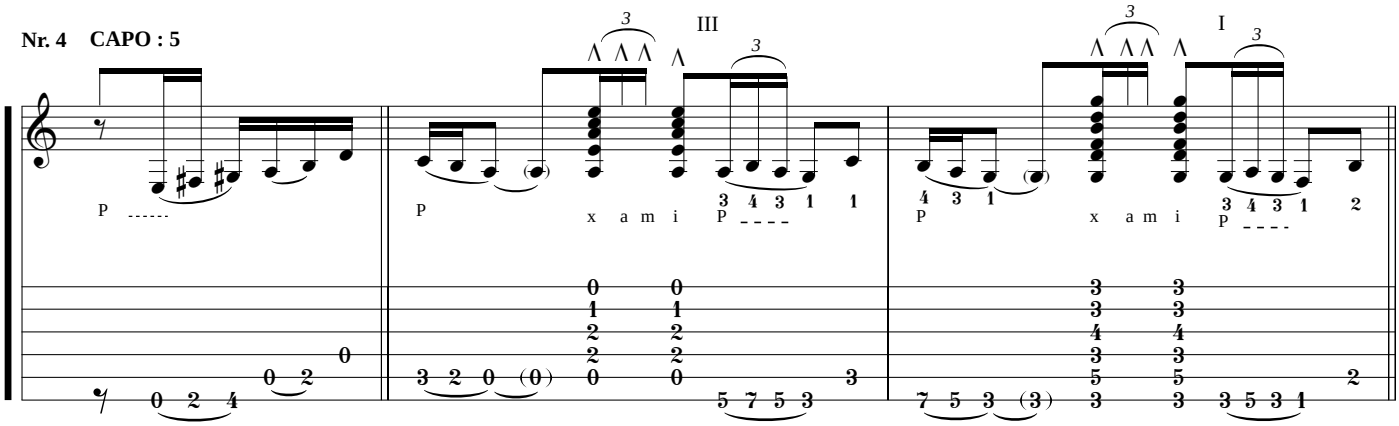

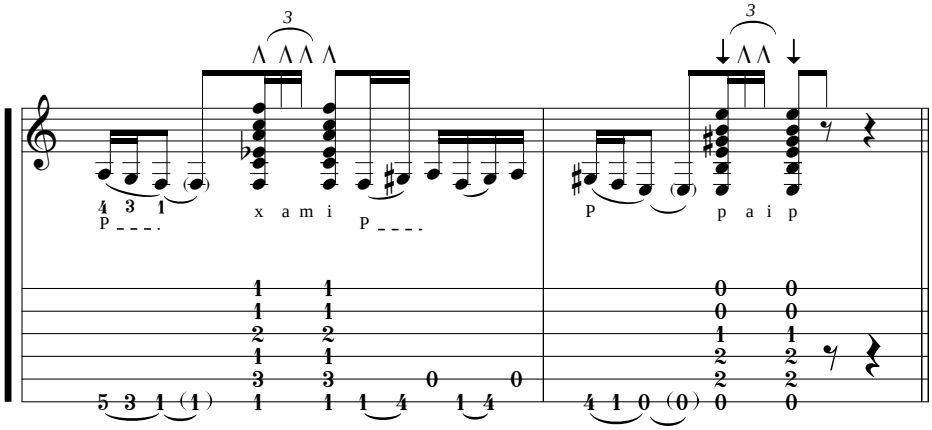

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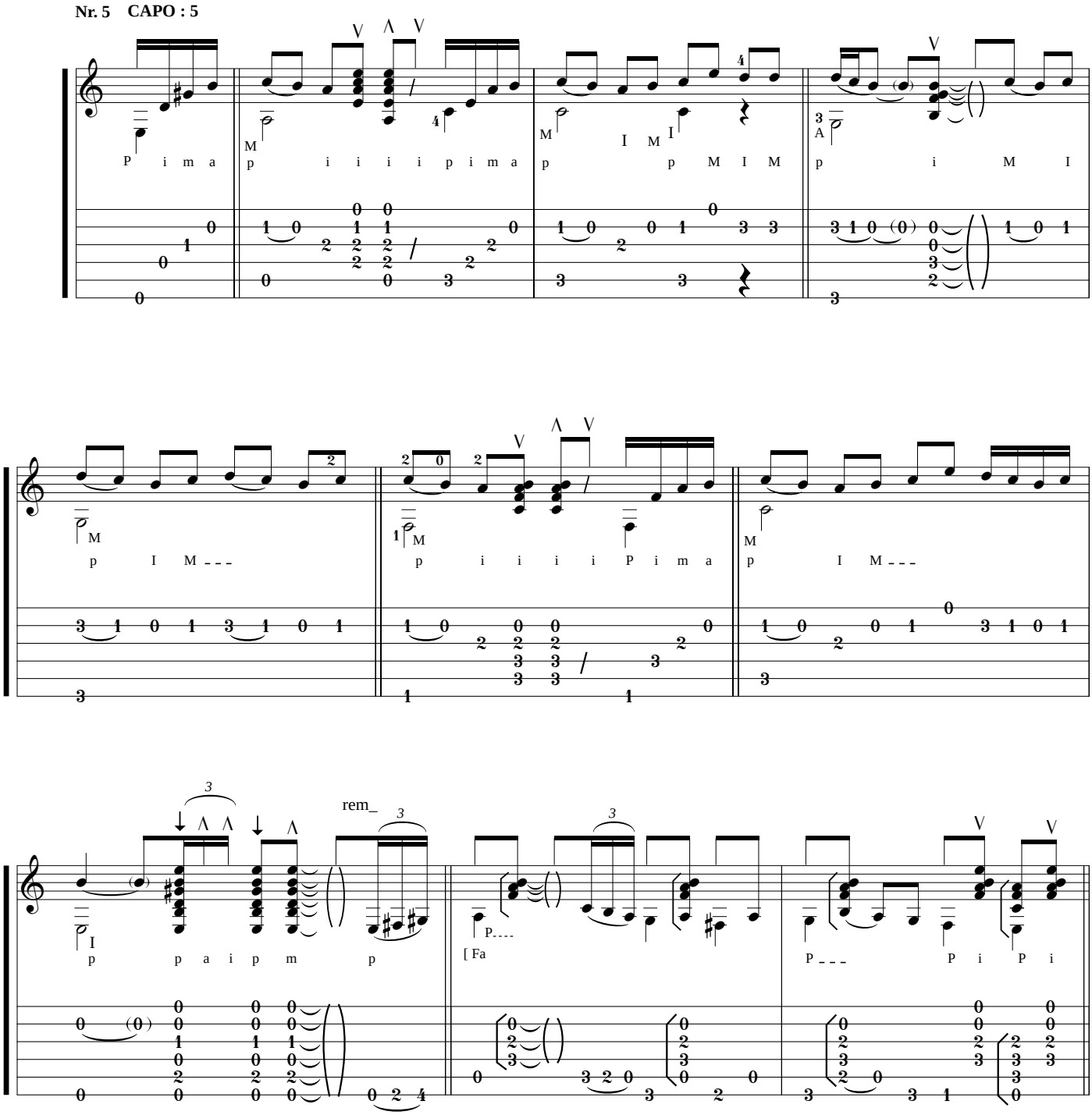
3. « Son mi martirio »
(Tangos de Cádiz)

Nr. 5 CAPO : 5



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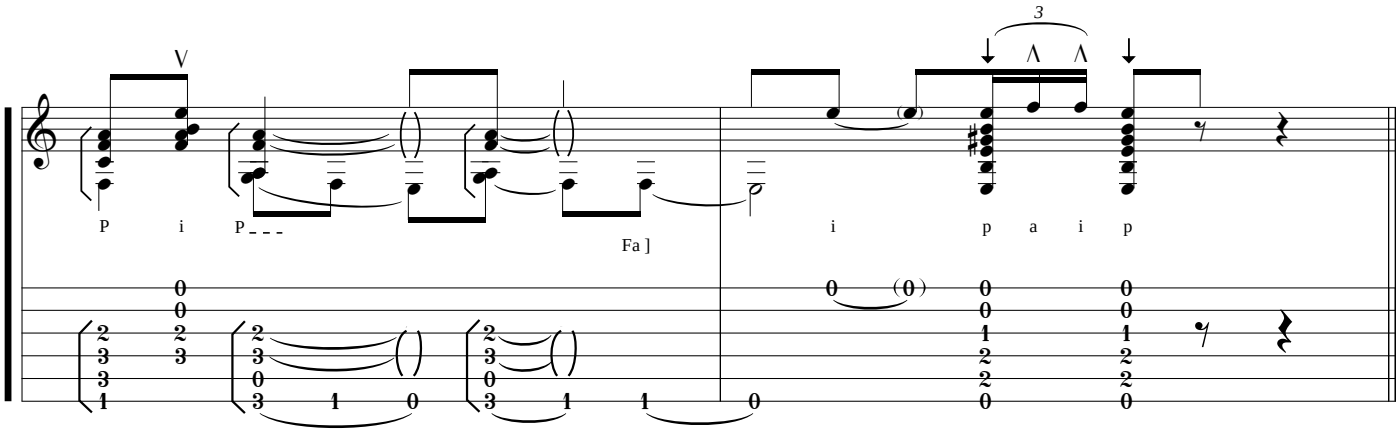

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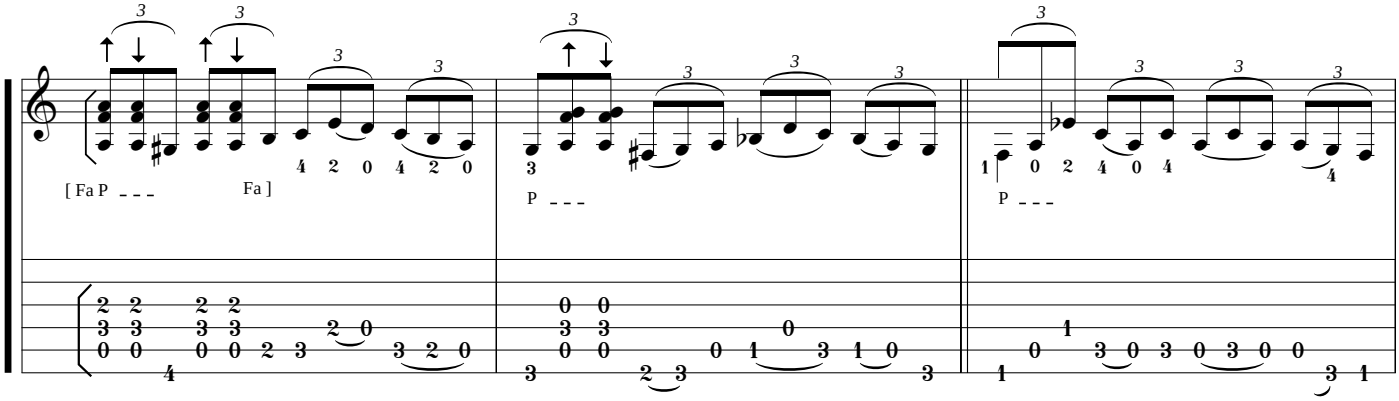

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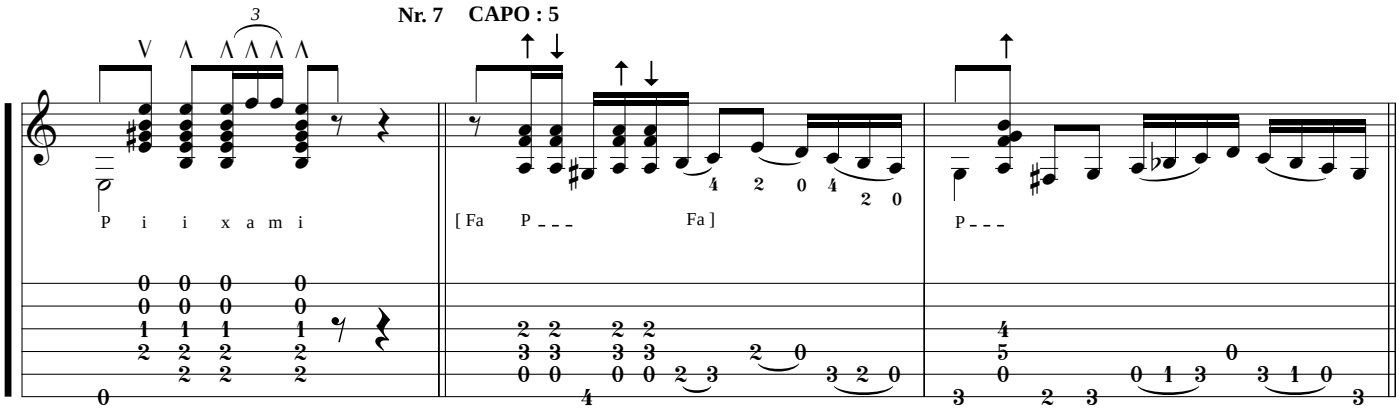

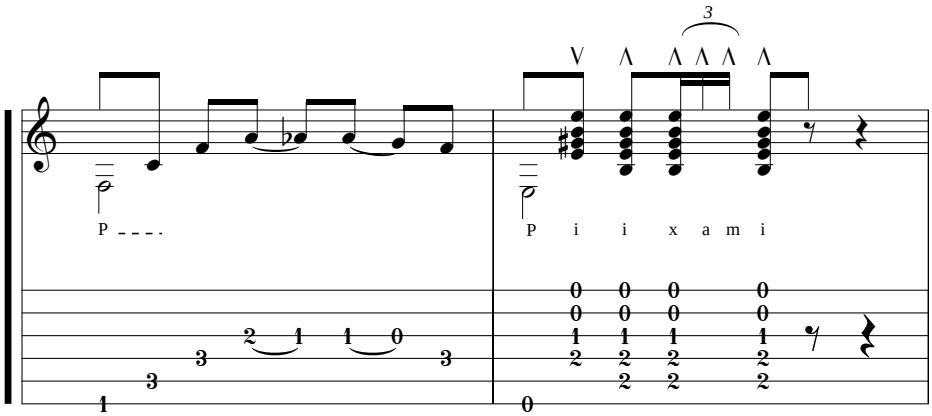

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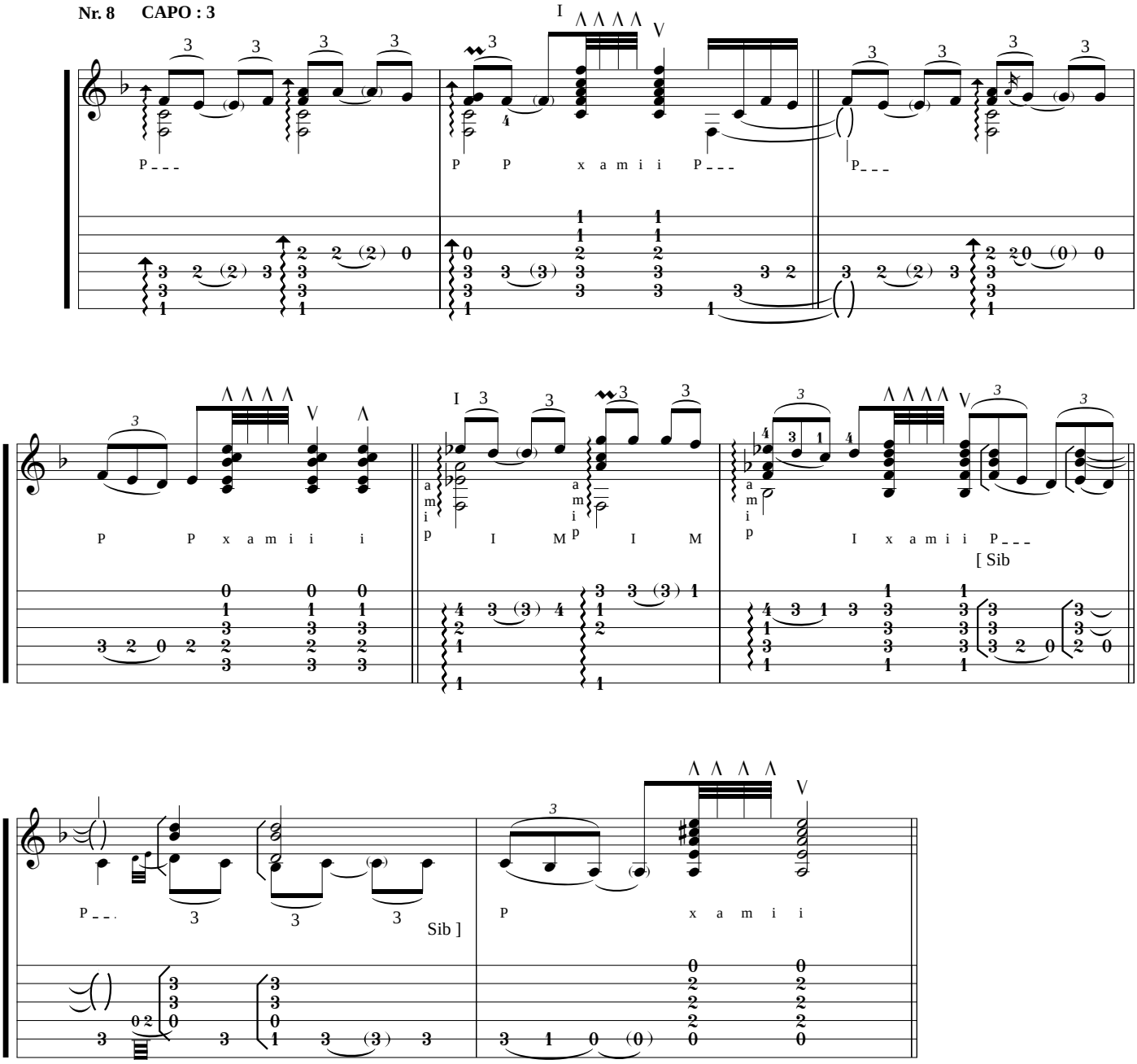
4. « Antes de decir que no »
(Tientos de Fri jones)

Nr. 8 CAPO : 3



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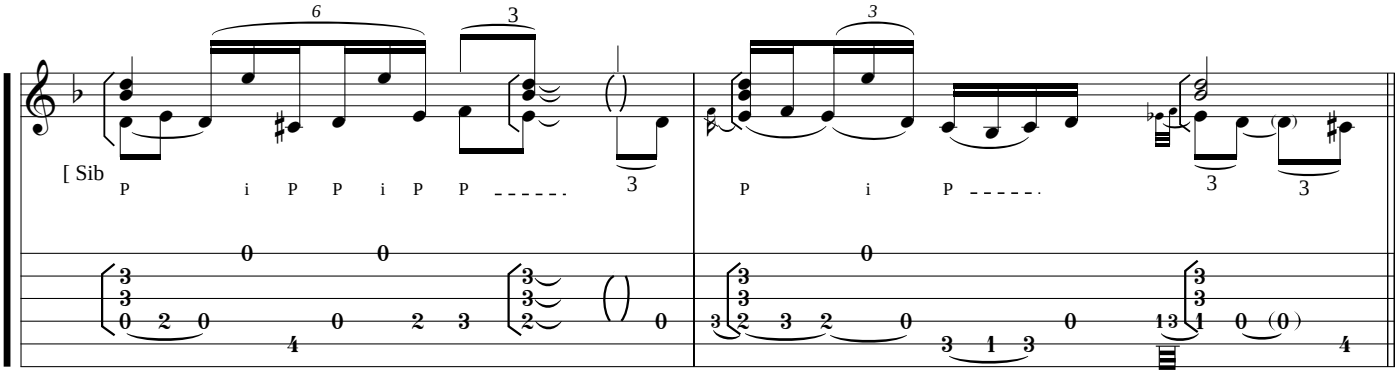

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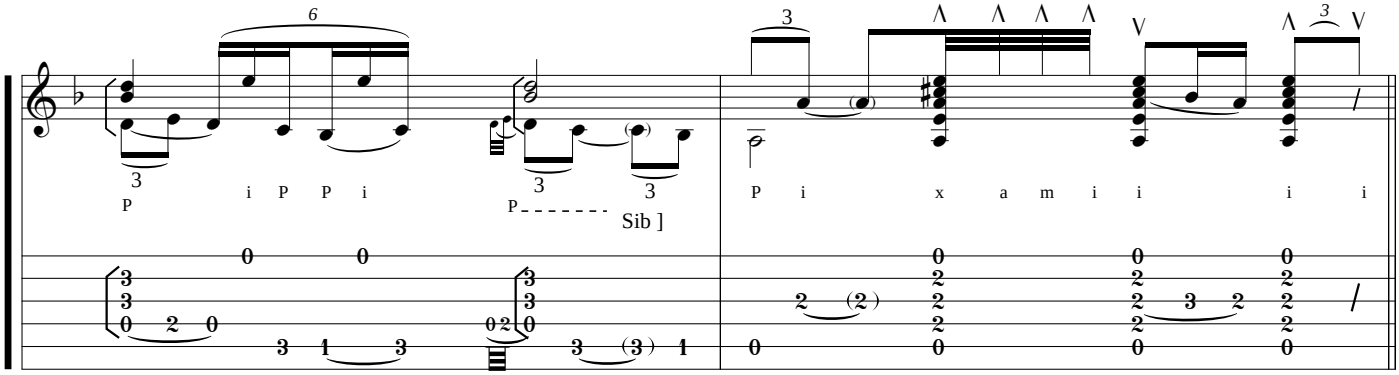

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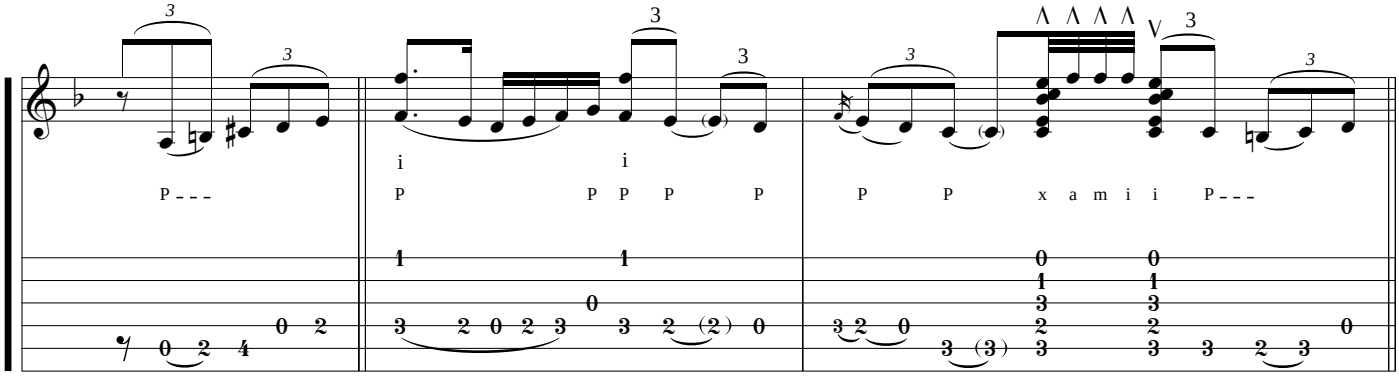

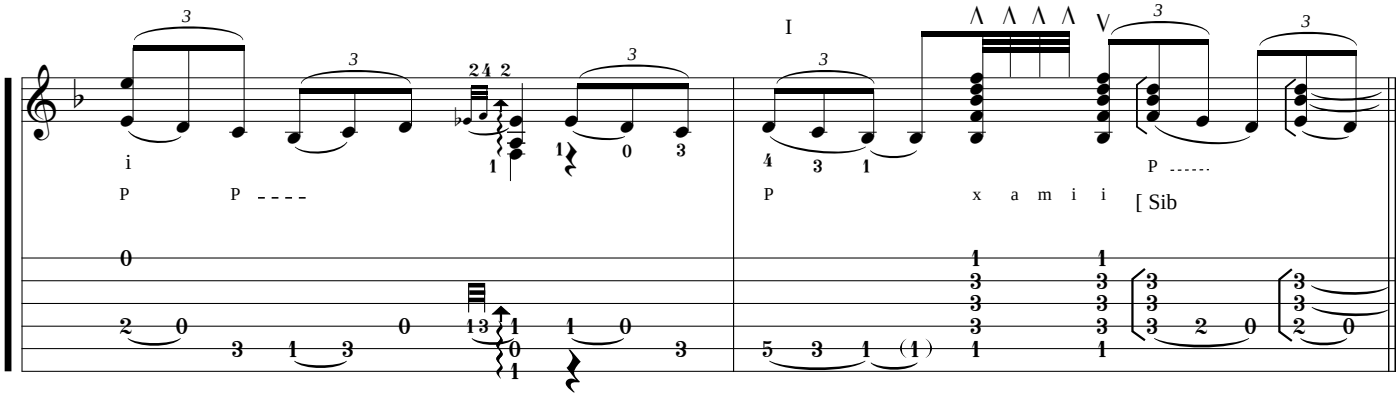

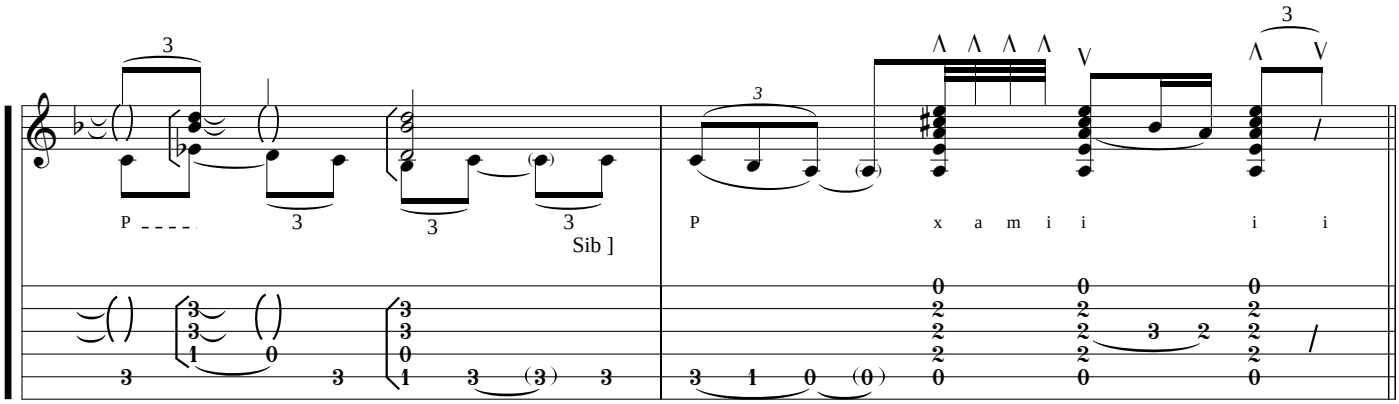

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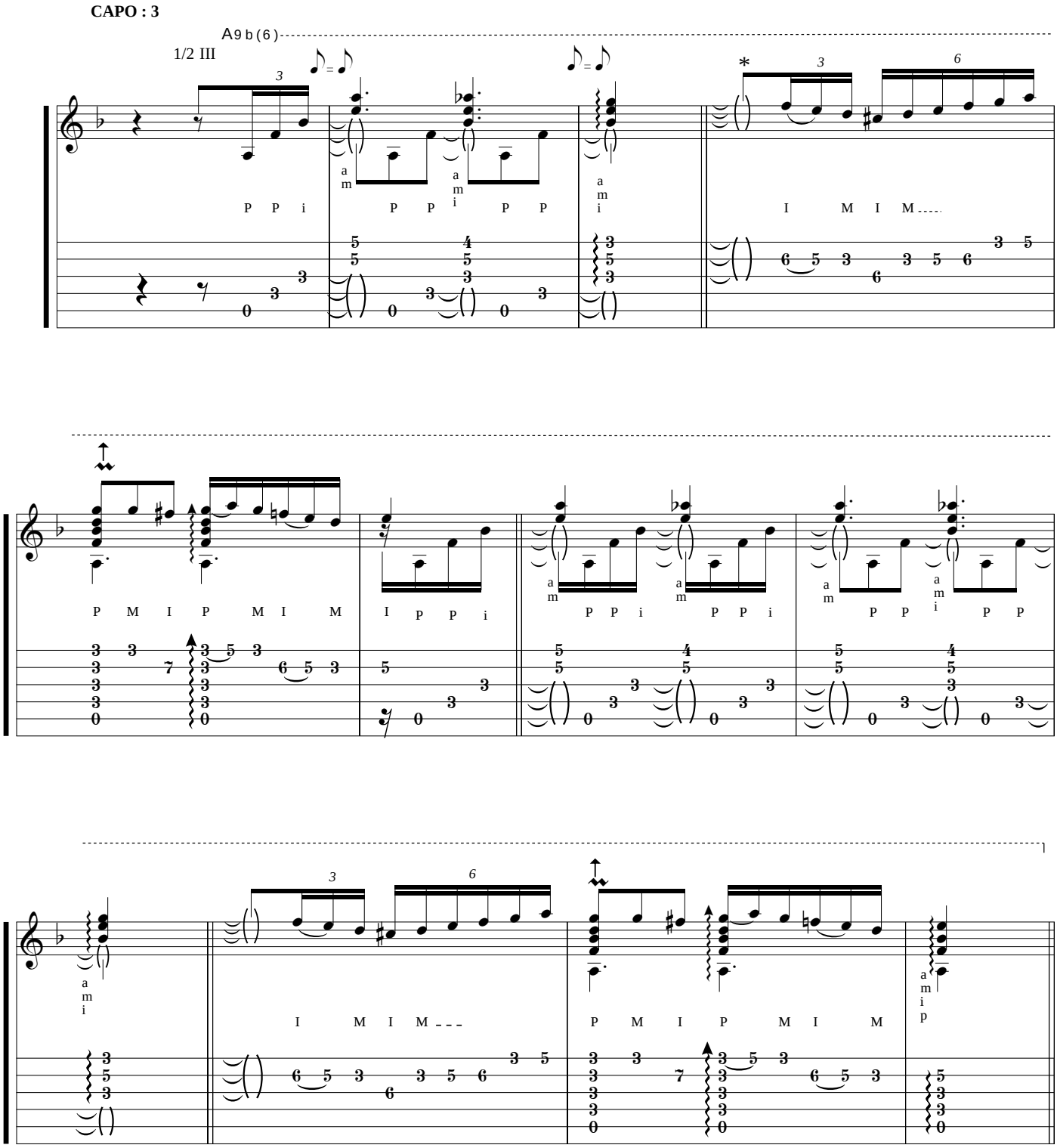
GUITARE FLAMENCA
Siguiriyas

Paco de LUCIA
Transcription Claude WORMS

1. Compañera mía

CAPO : 3



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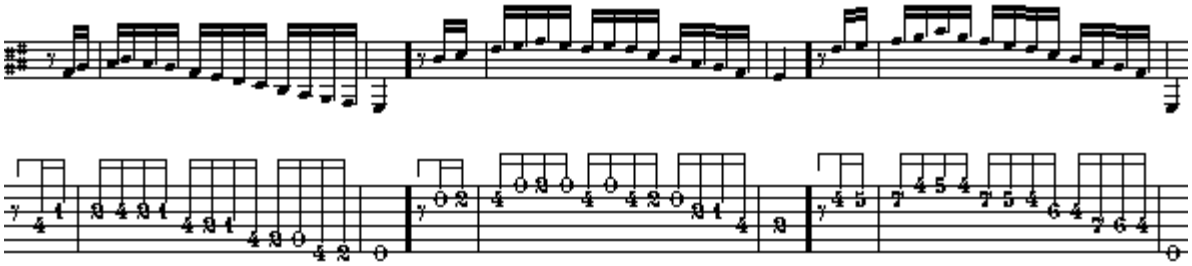
versión en español

Cantiñas

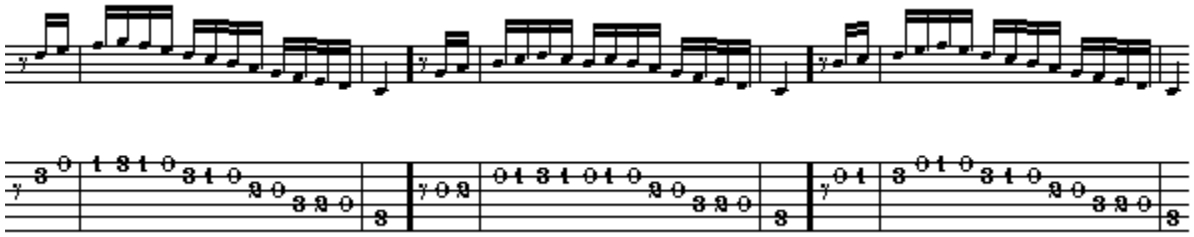
People frequently speak of alegrías, but the broad group to which all the similar styles belong is called cantiñas. This includes alegrías, romeras, caracoles and mirabrás. As these styles are all based on singing, we can simply refer to guitar playing in these styles as cantiñas.

Here are three ideas for picado in E major, C major and A major over beats 7-10 of the cantiñas rhythm. I see most singers doing cantiñas in C, but you really have to develop this style in all three keys if you want to accompany (Javier Molina and others also played in G). I've been trying to develop my picado lately, and cantiñas is a great context for picado. You can expand these ideas beyond the rather ordinary confines of beats 7-10 by starting a bit earlier (e.g.: between beats five and six) and leading up to the first note indicated here. Better yet, draw on these ideas for inspiration and come up with your own!

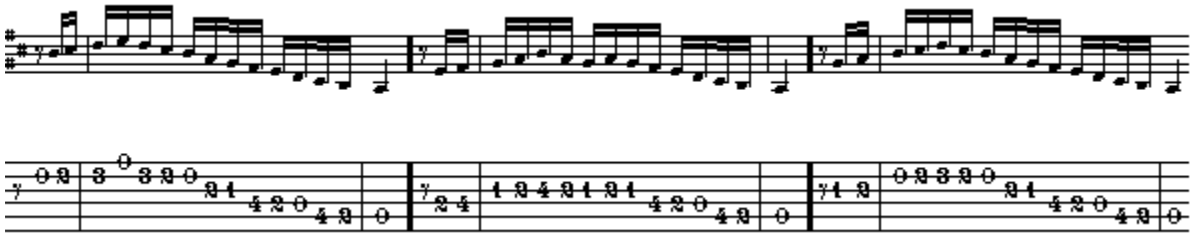
Key of E: The second idea finishes on the fourth string, but it can obviously end on the open sixth string, like the others.



Key of C:



Key of A: You might prefer to play the second idea an octave higher.



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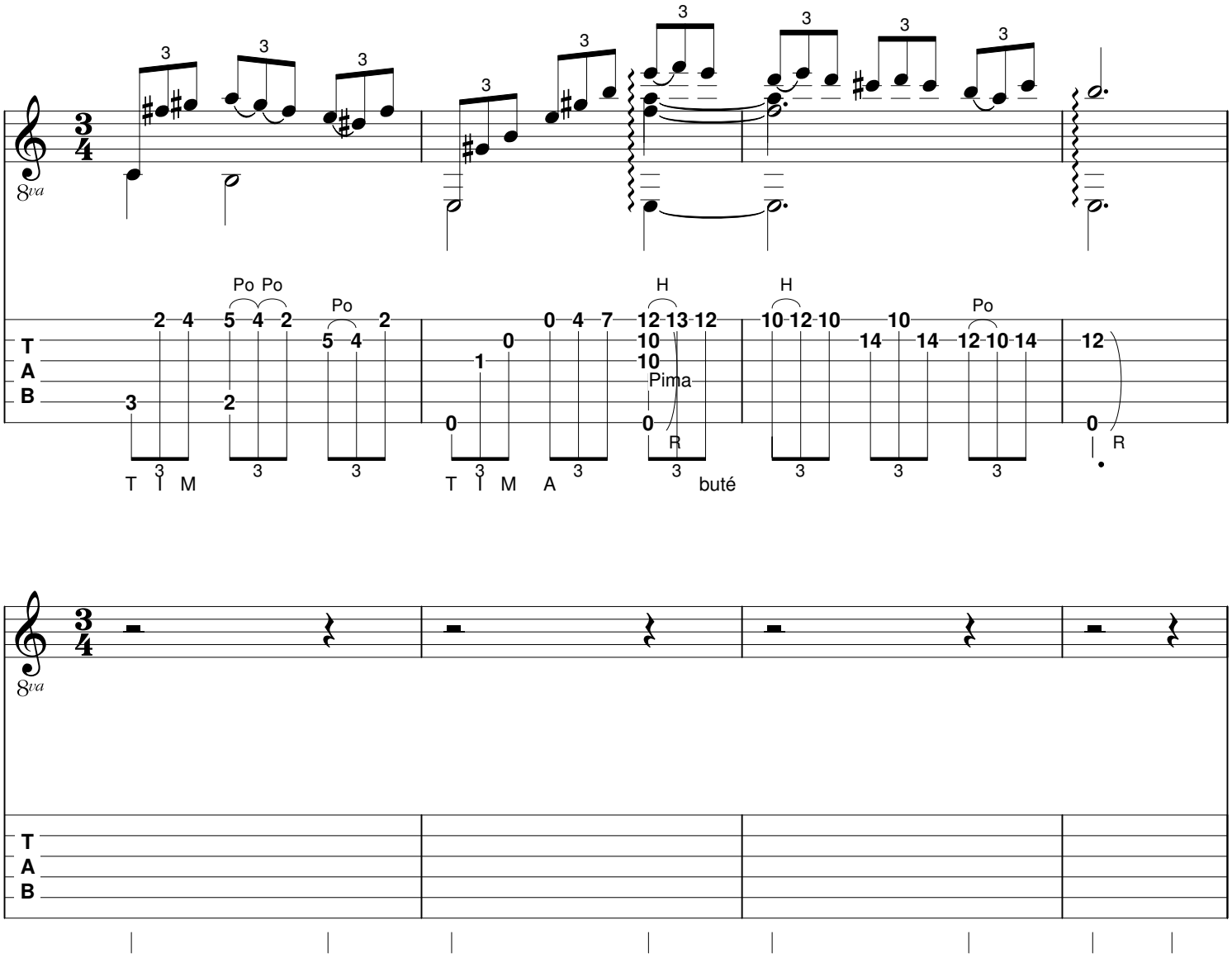
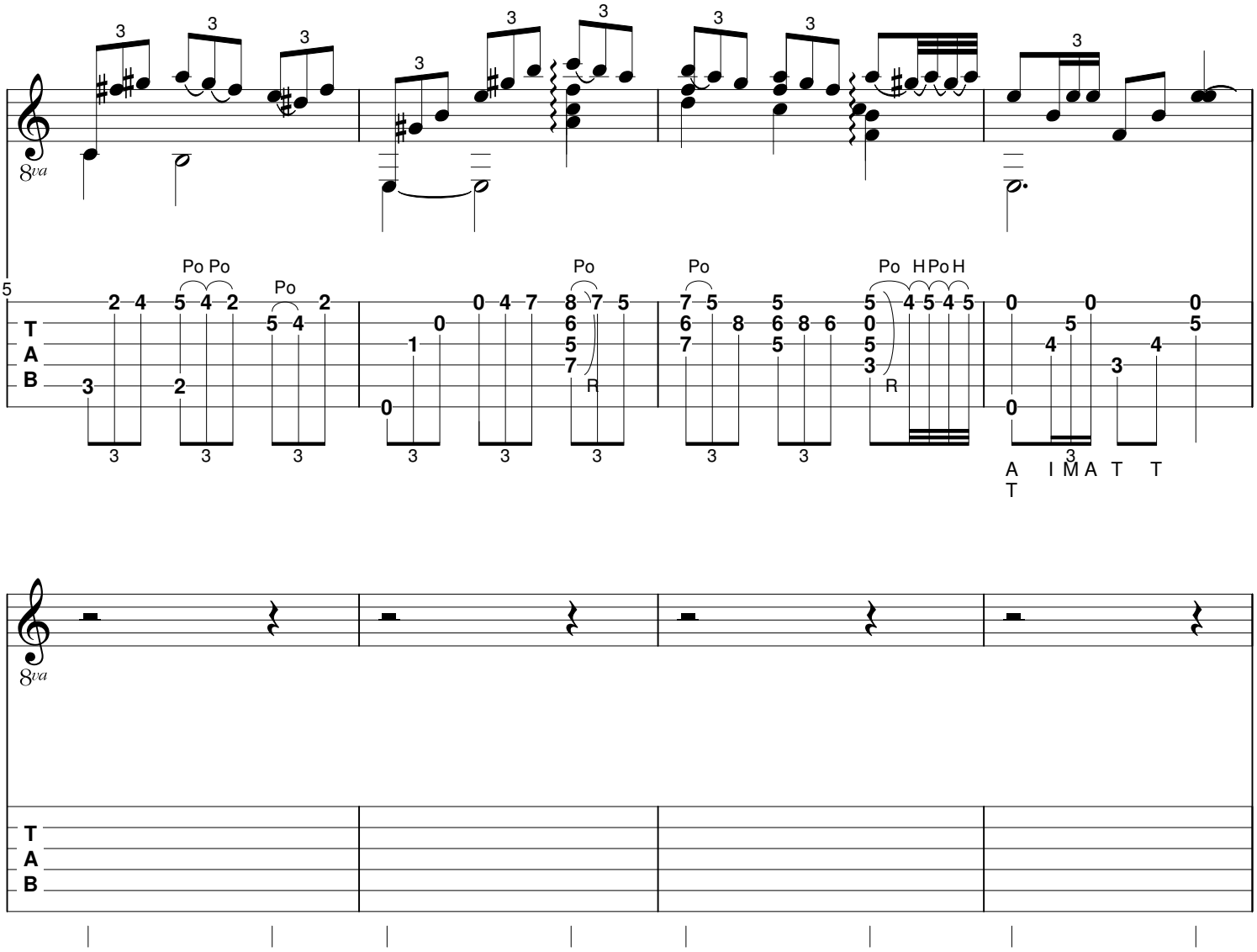
Plaza Alta (solea)

Paco de Lucia

romano@wanadoo.fr
http://perso.wanadoo.fr/romano

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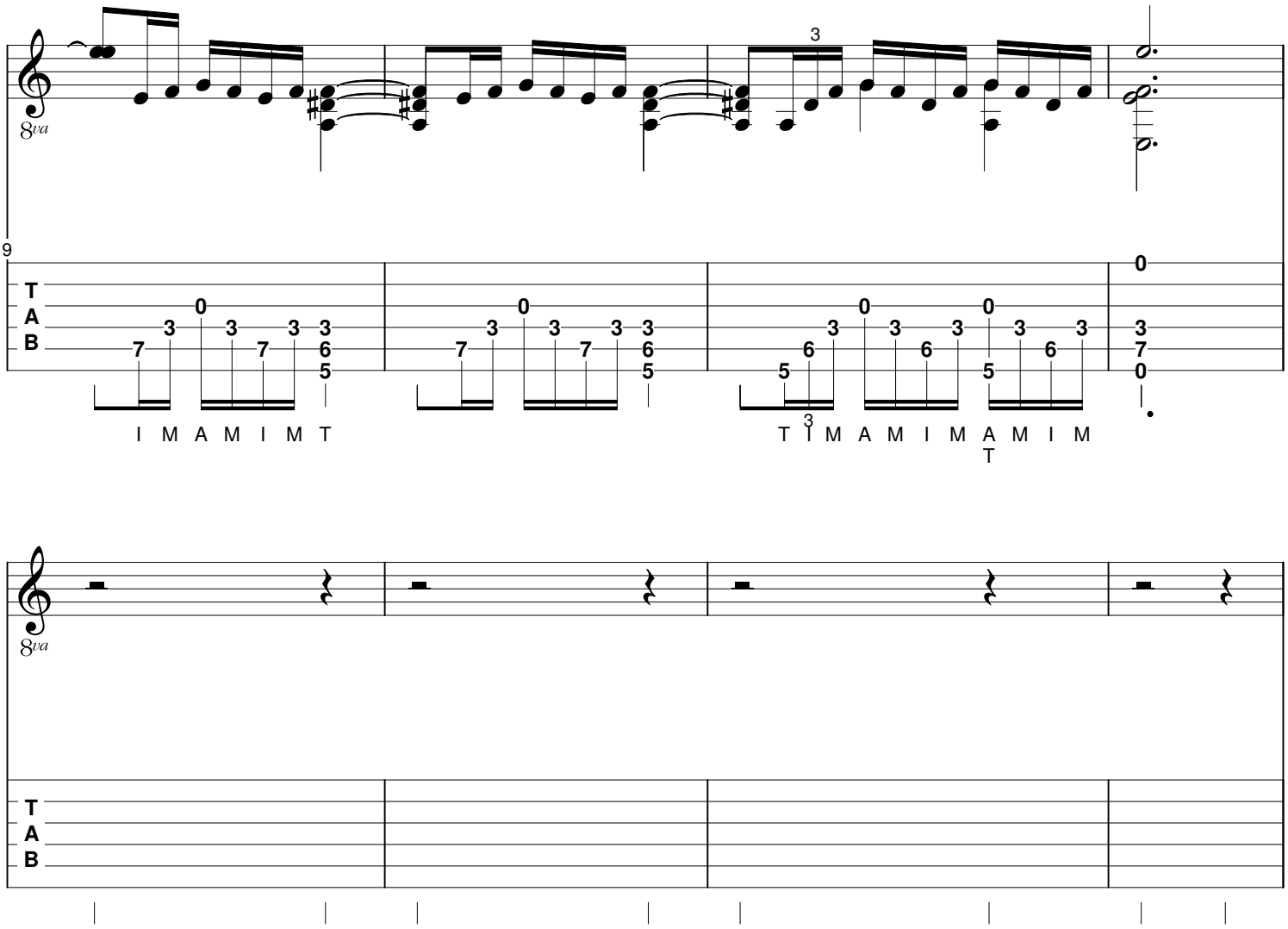
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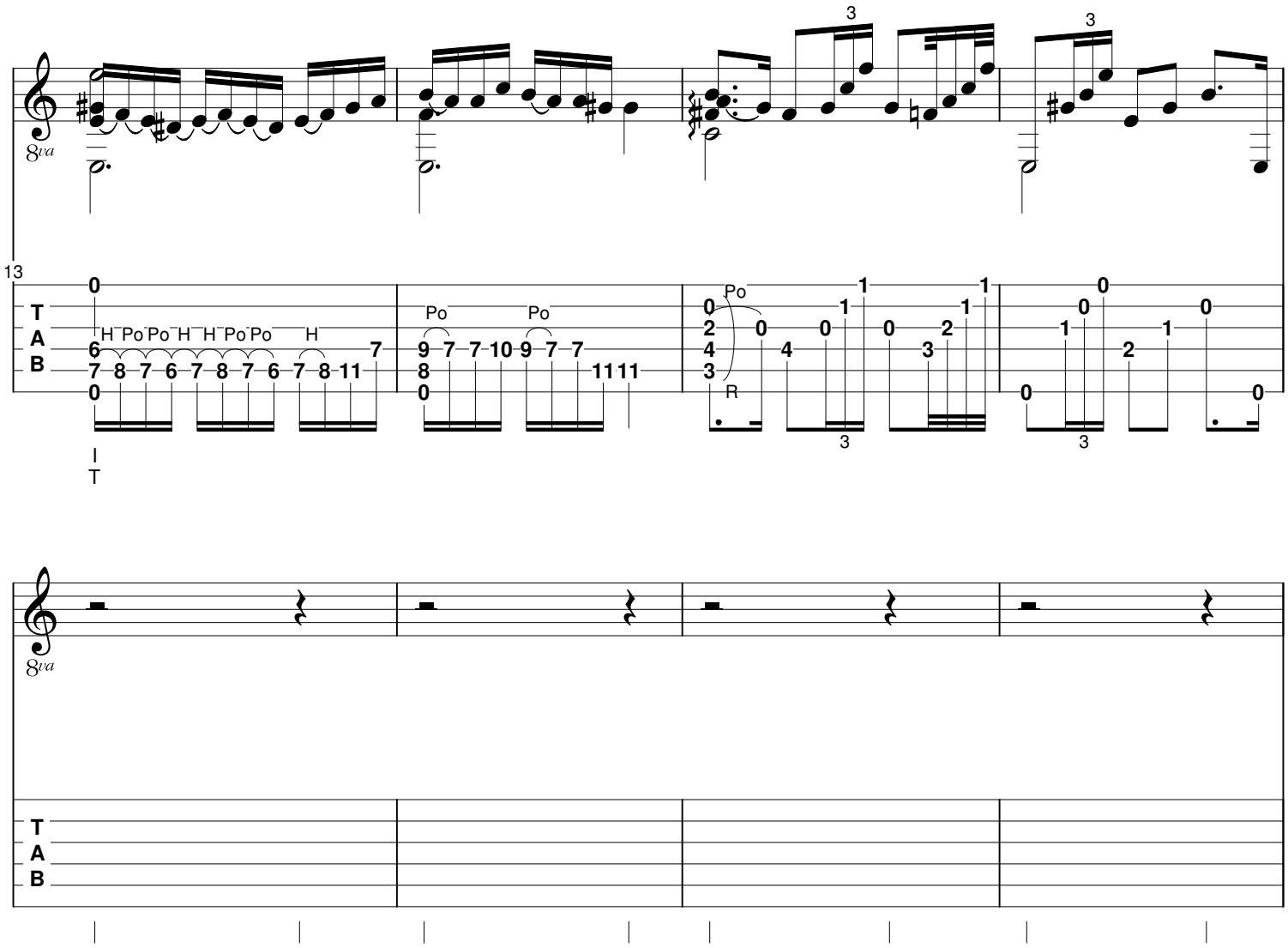
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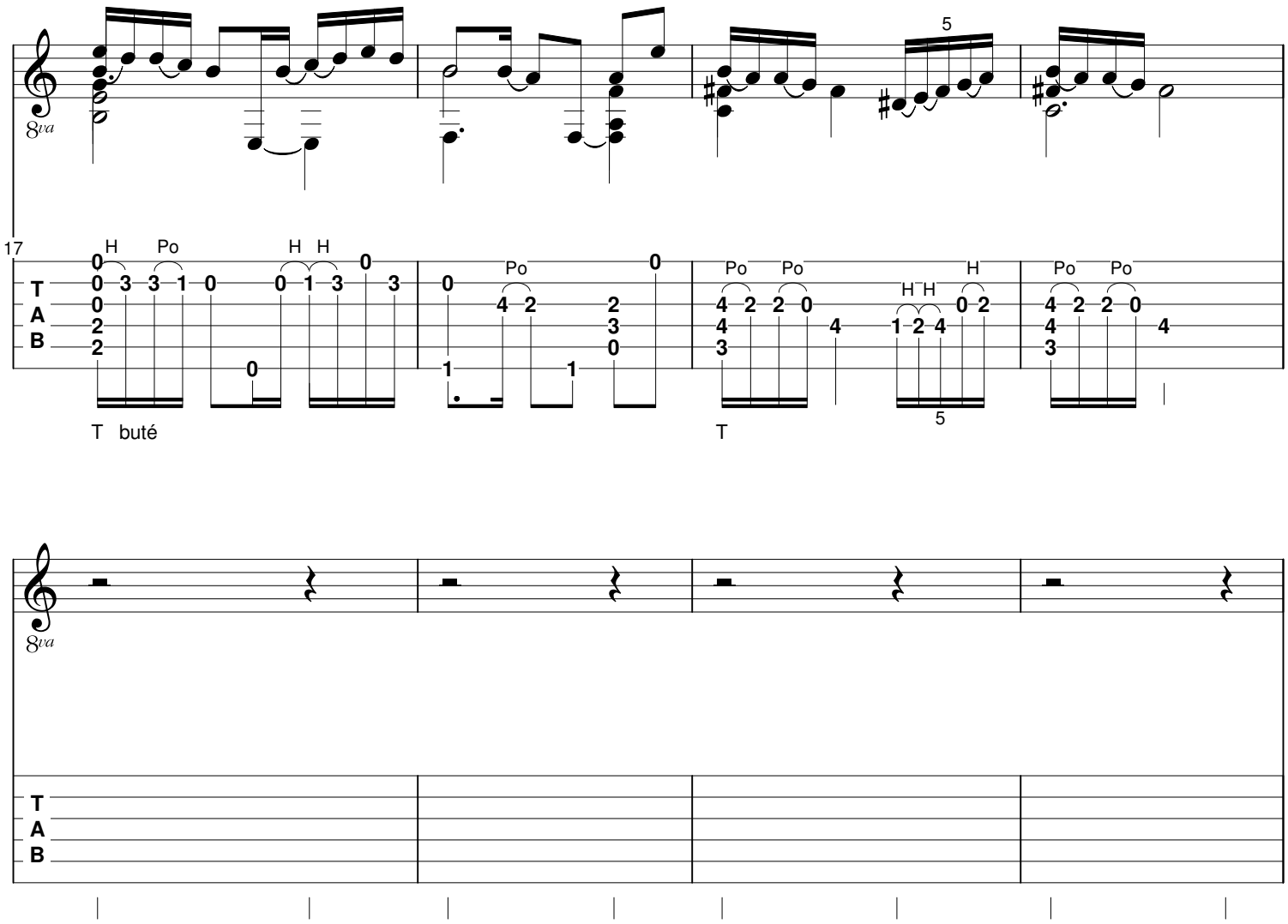
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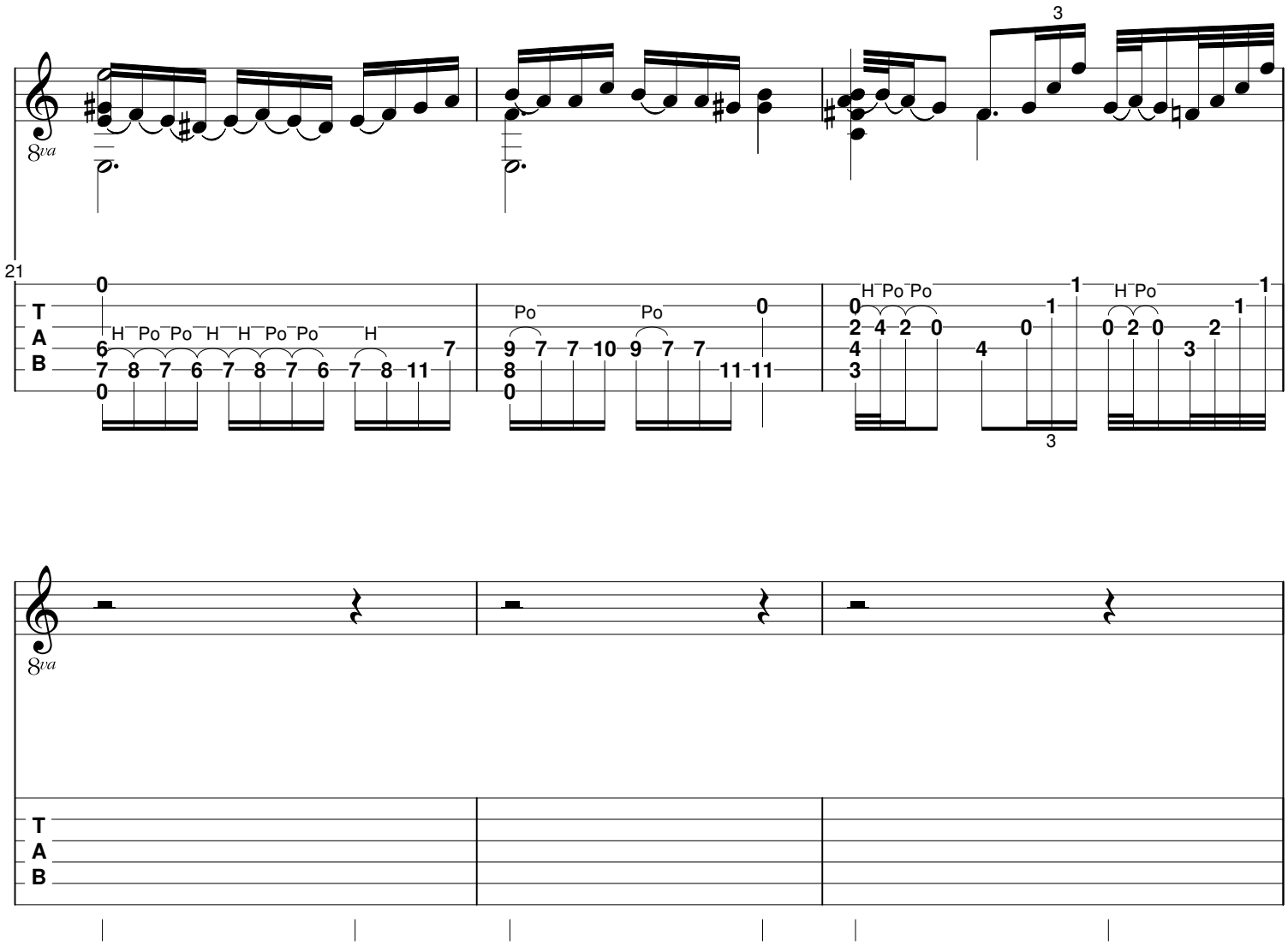
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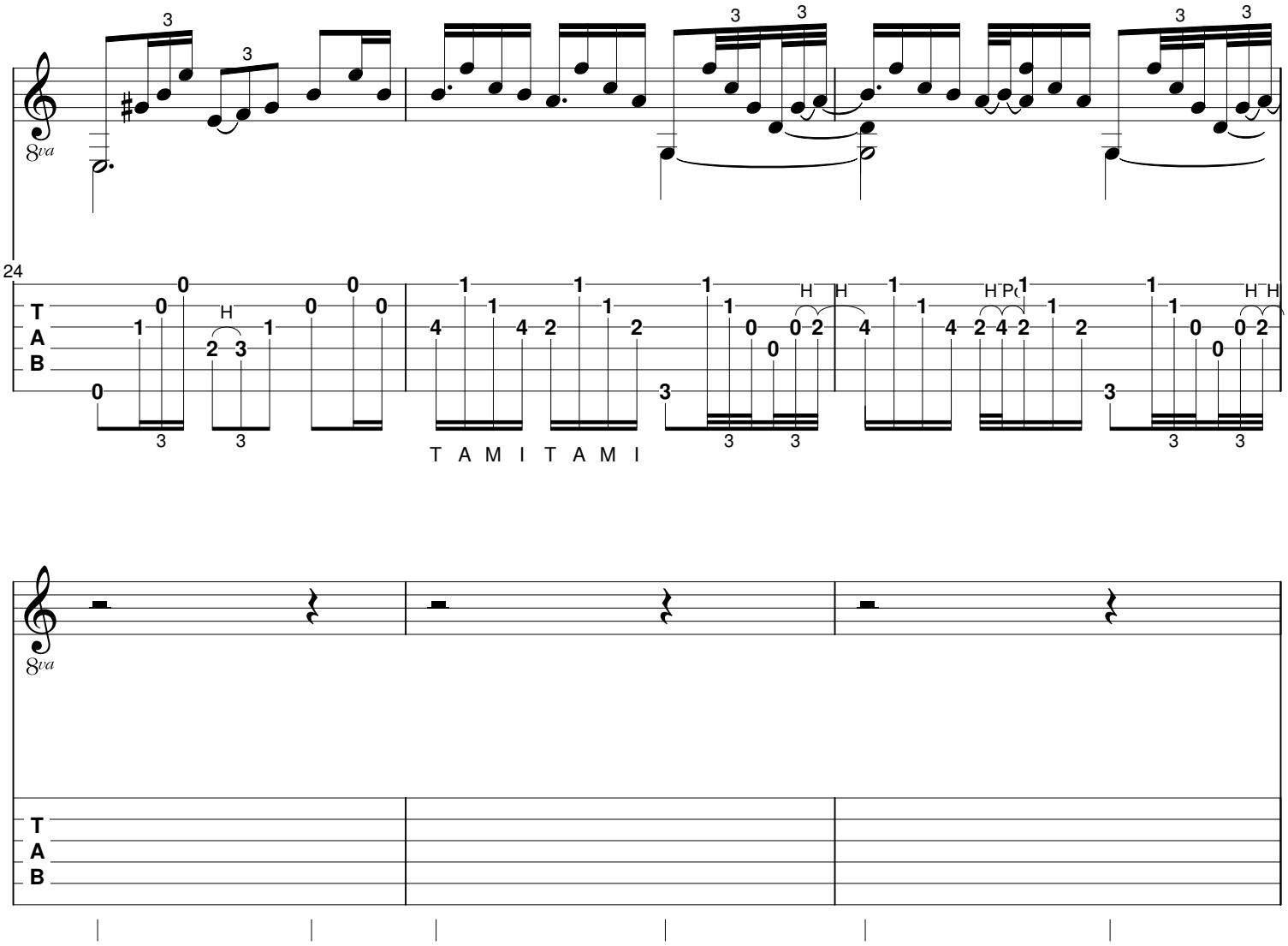
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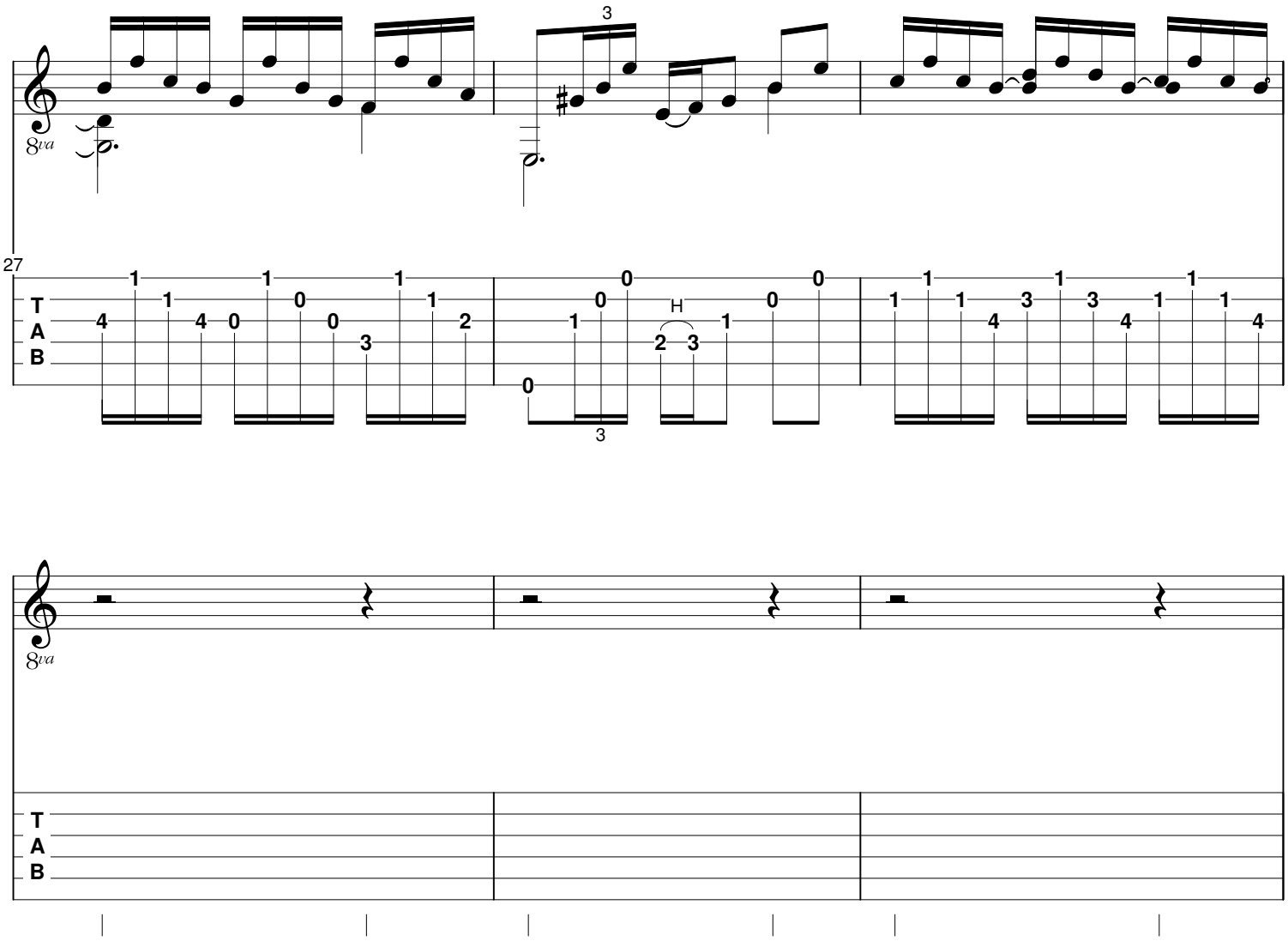
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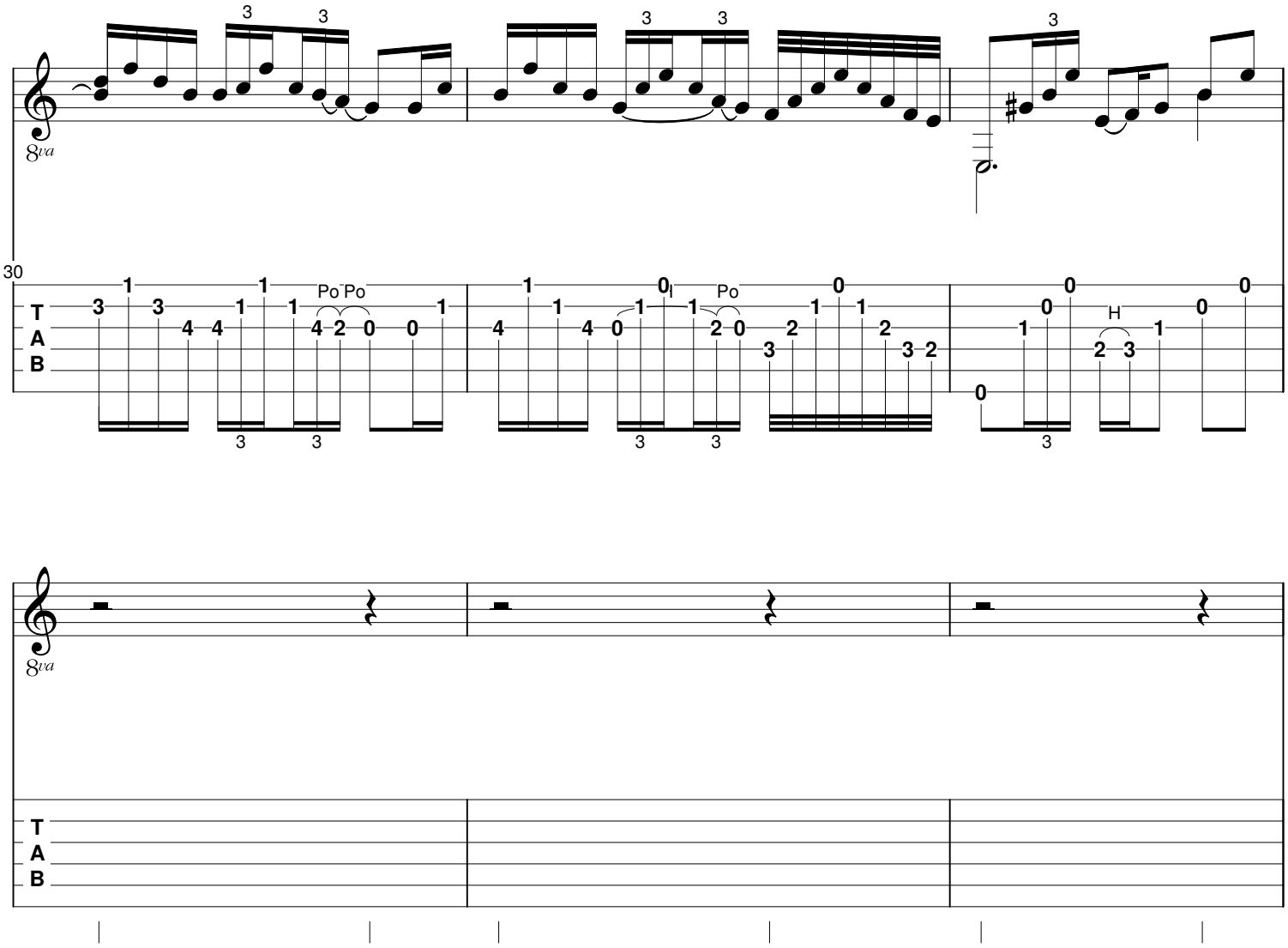
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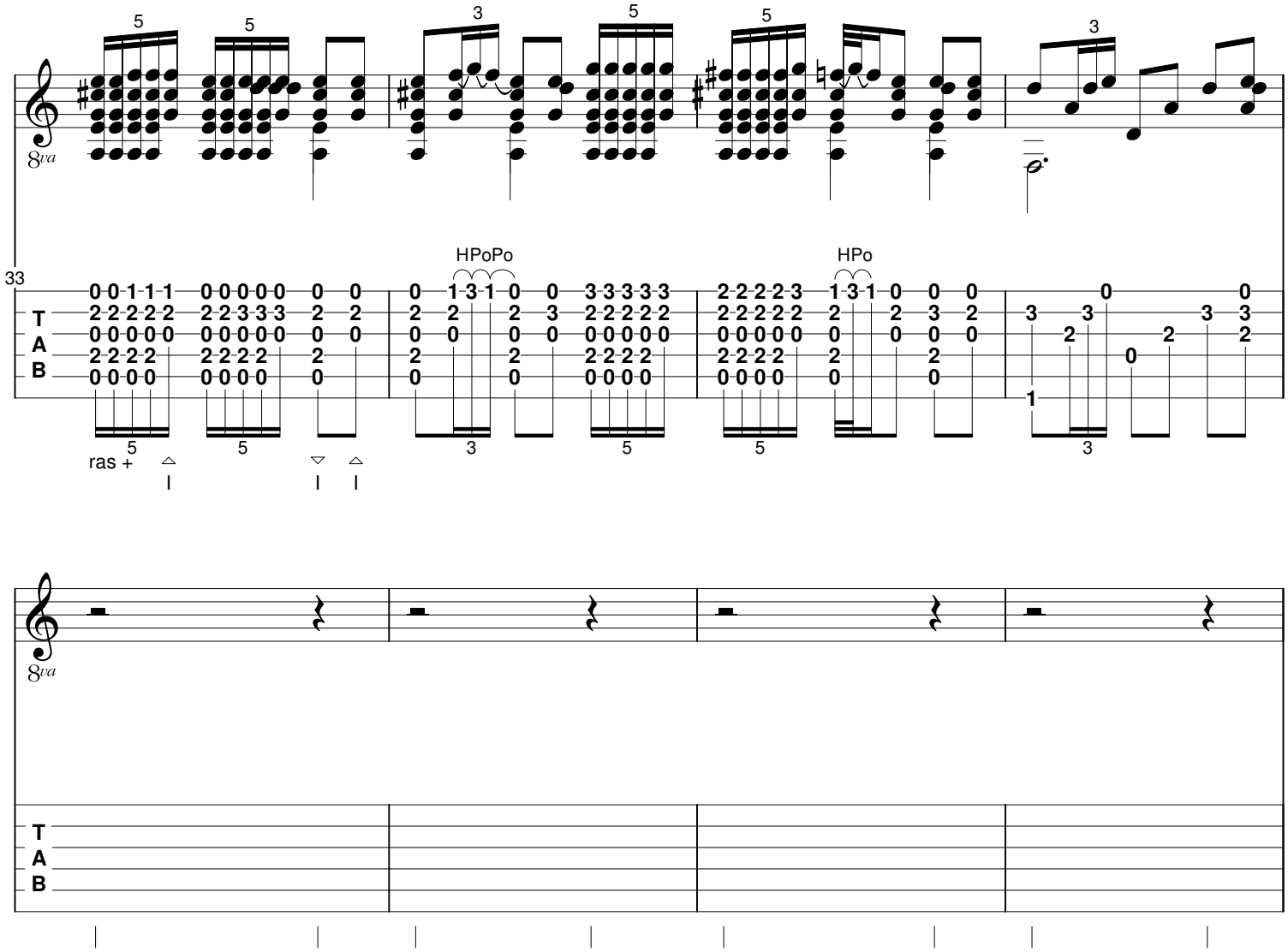
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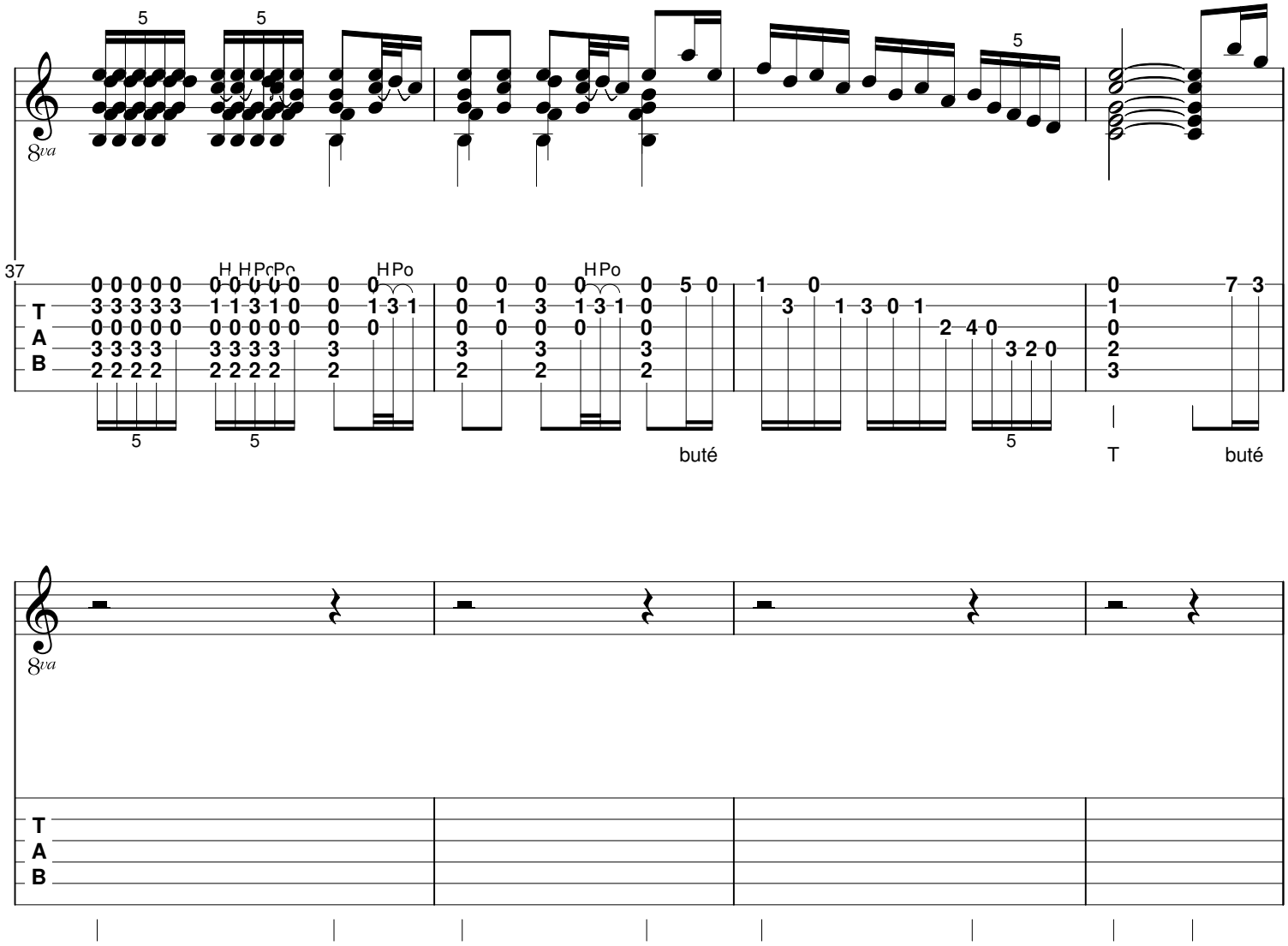
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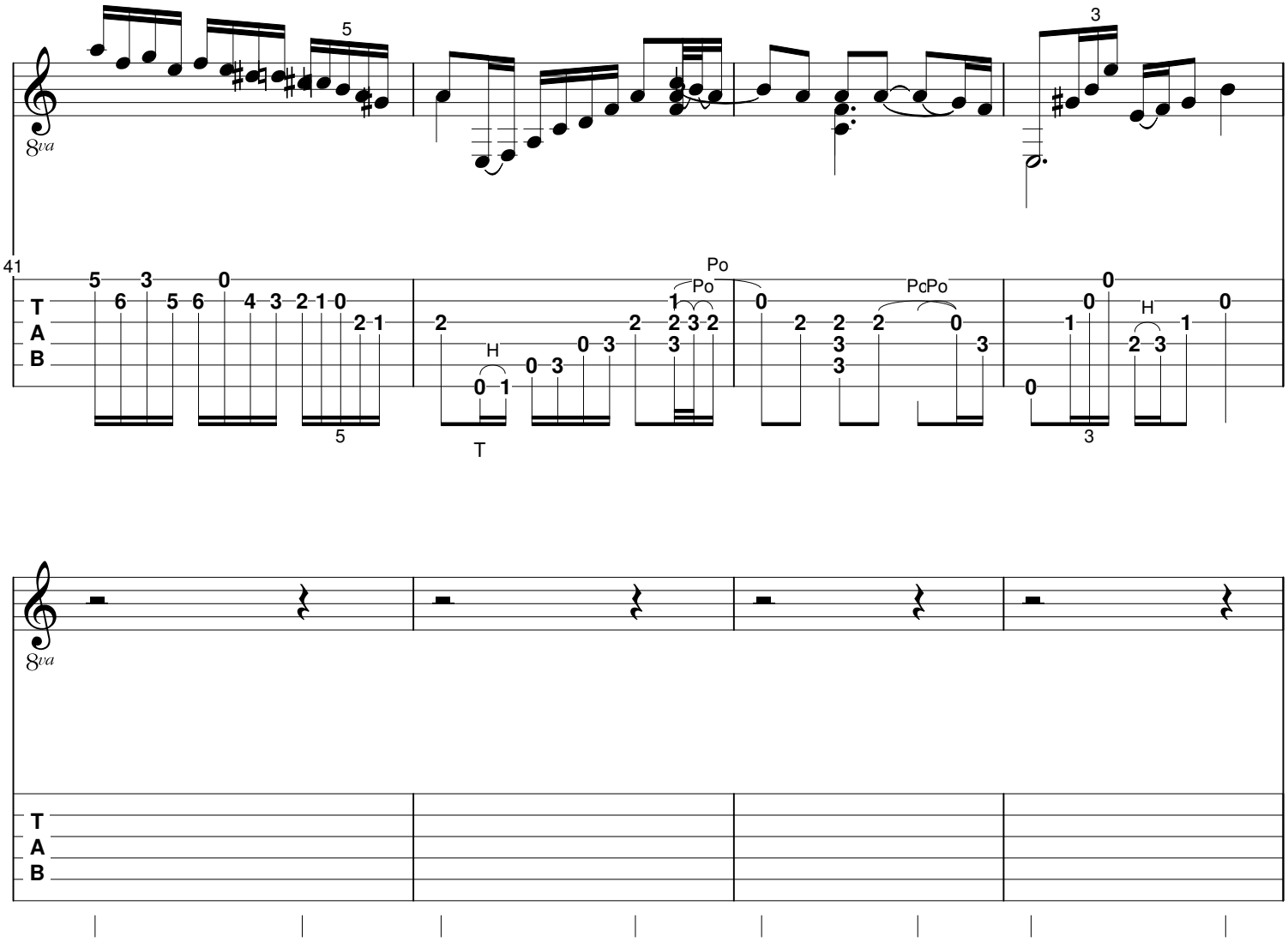
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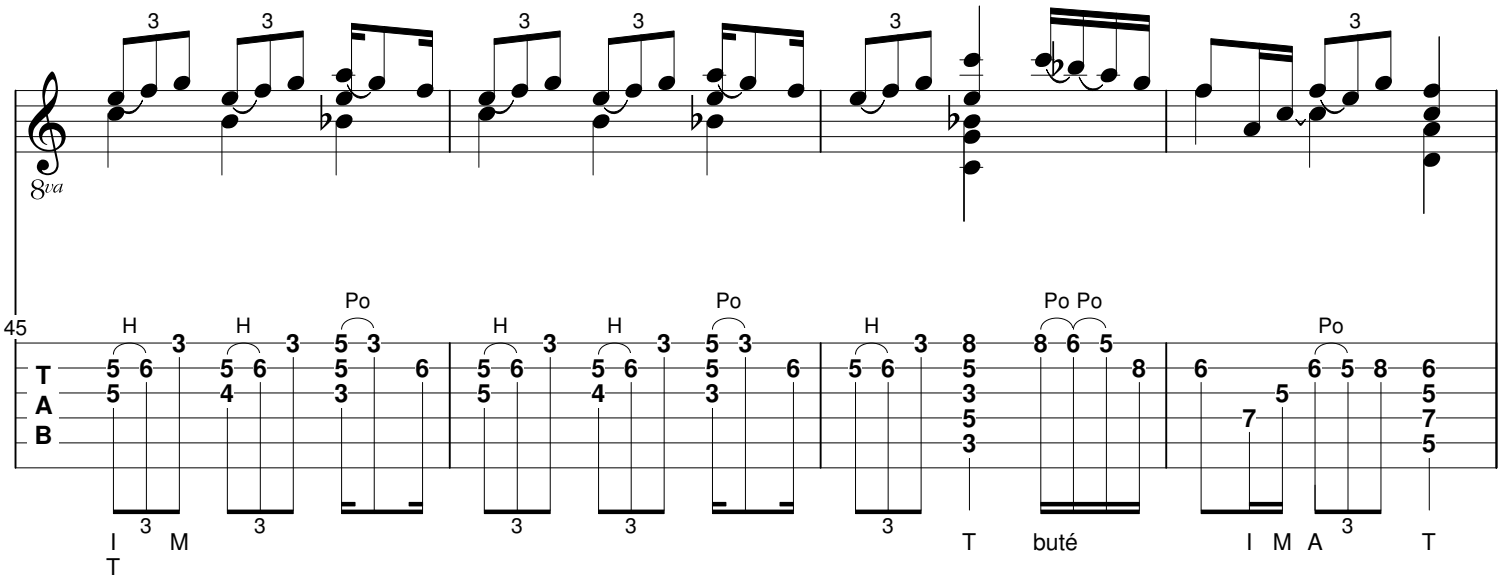
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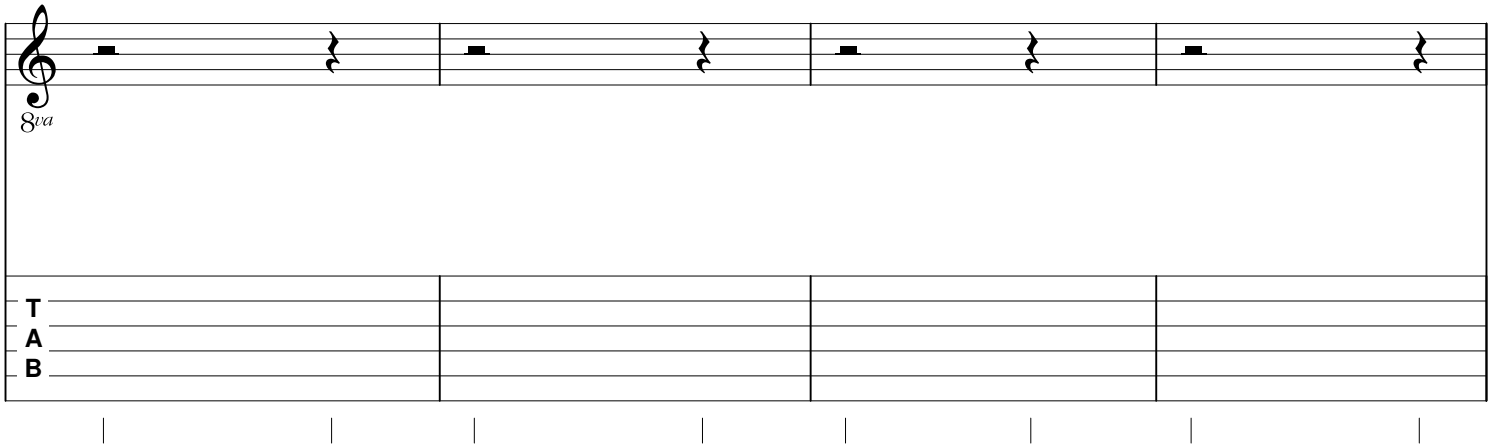
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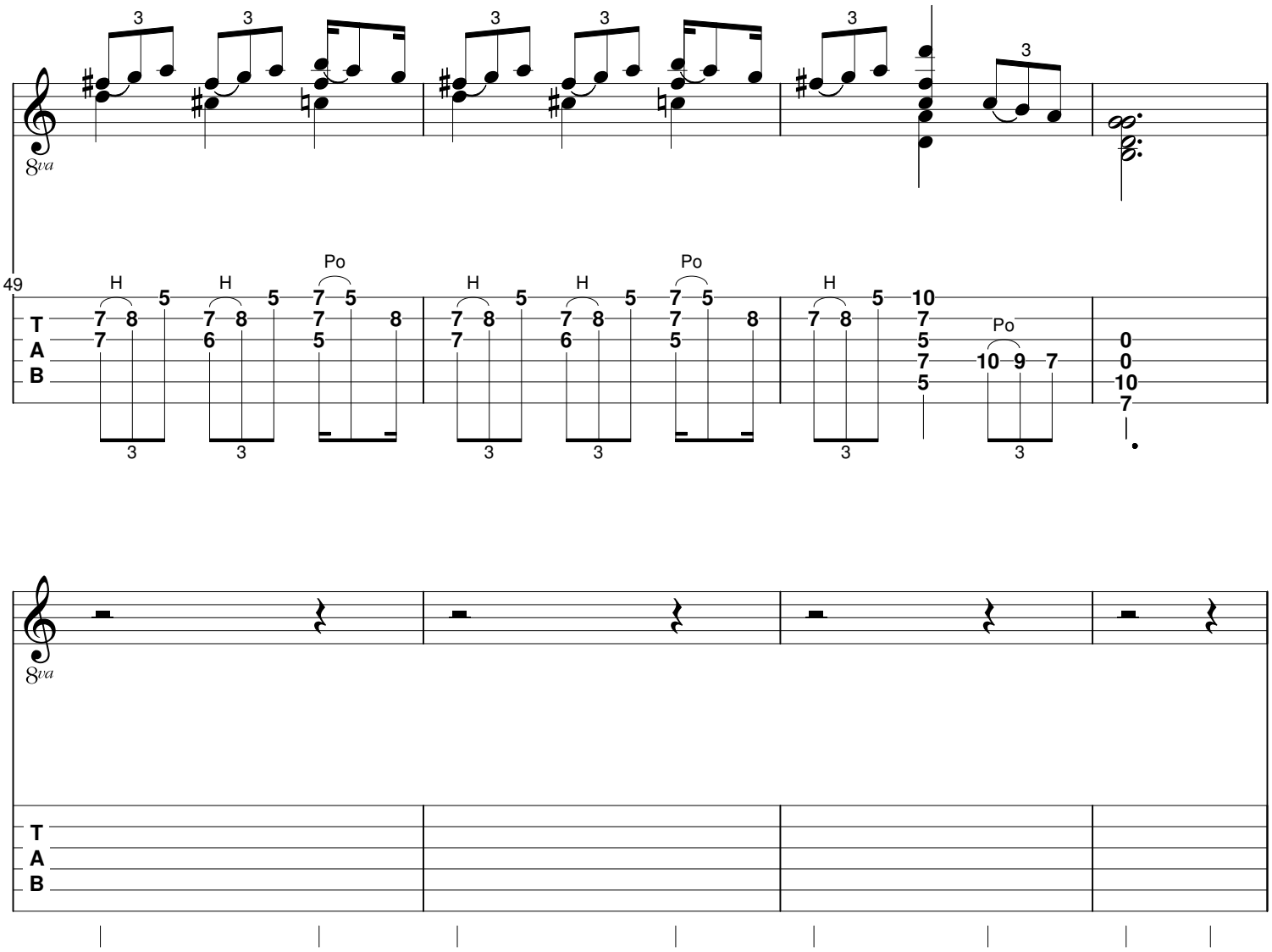
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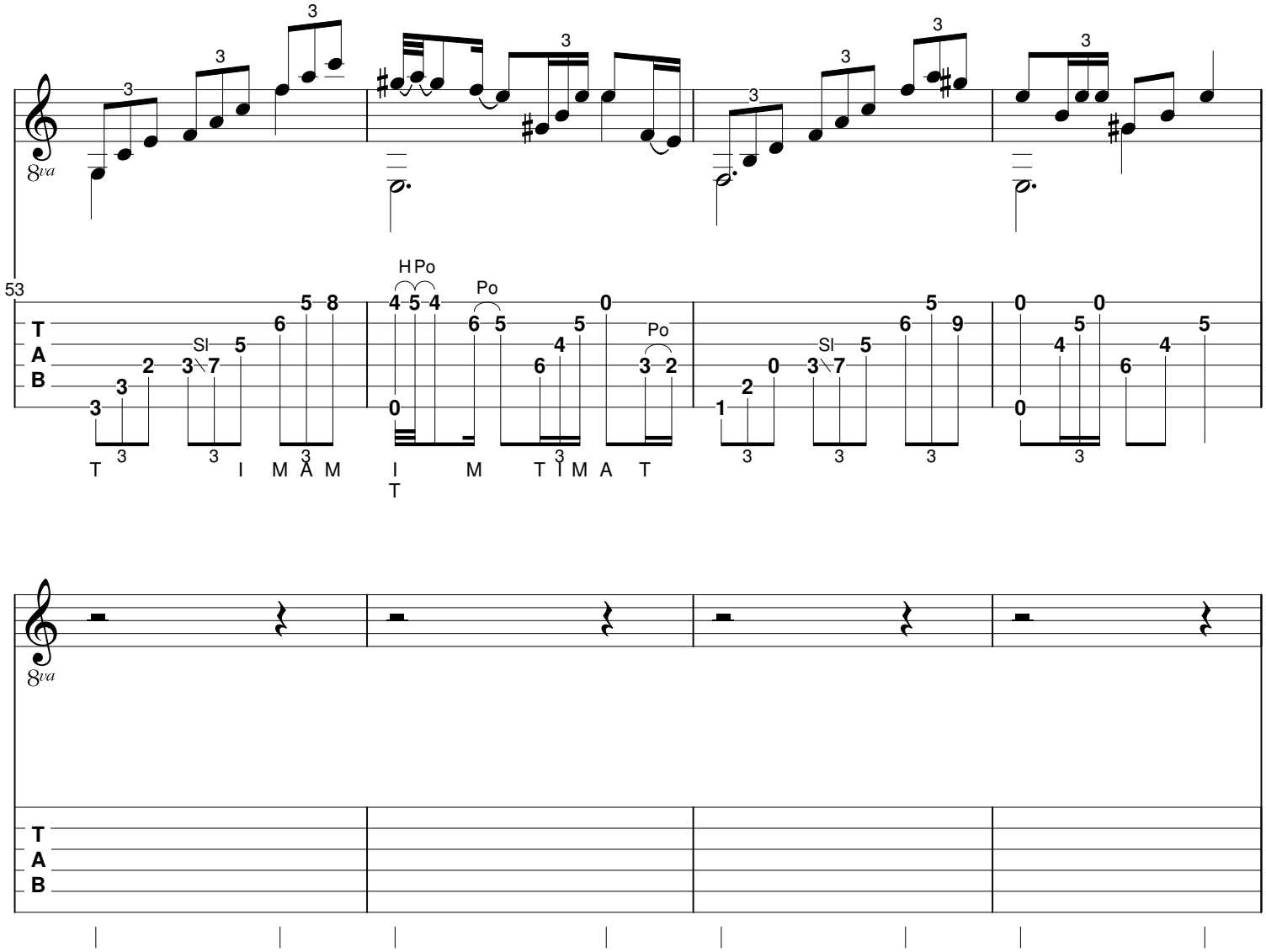
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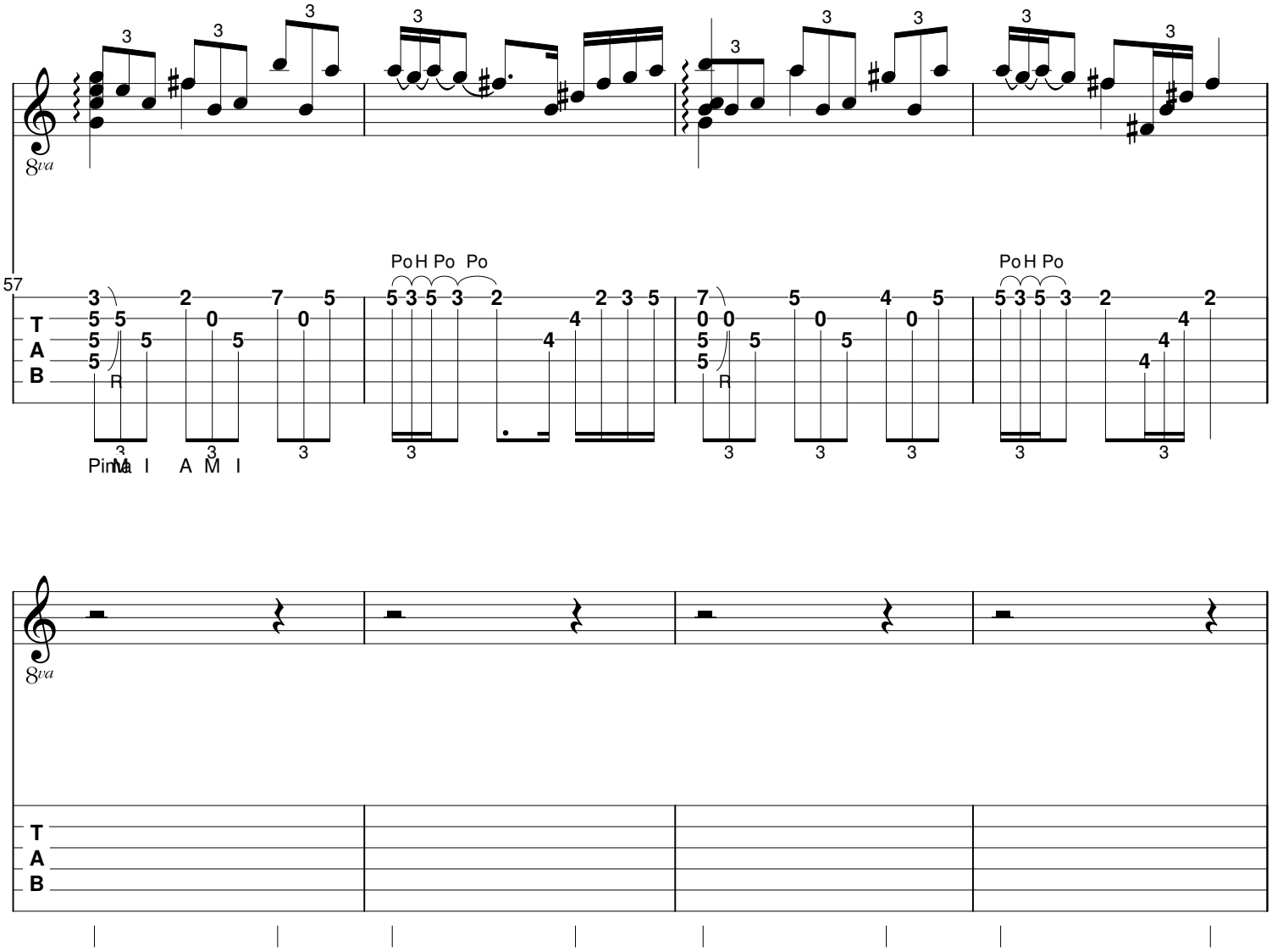
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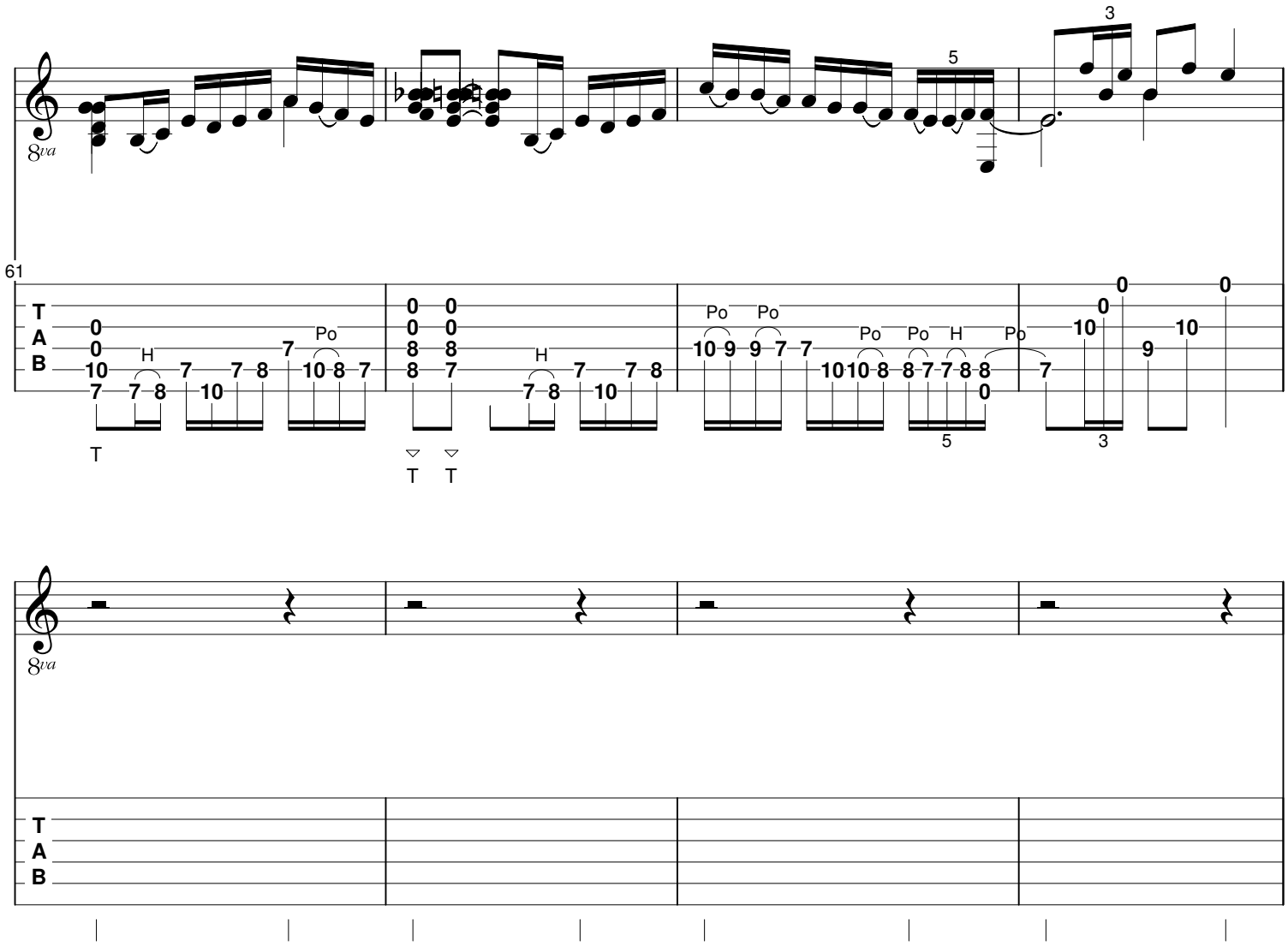
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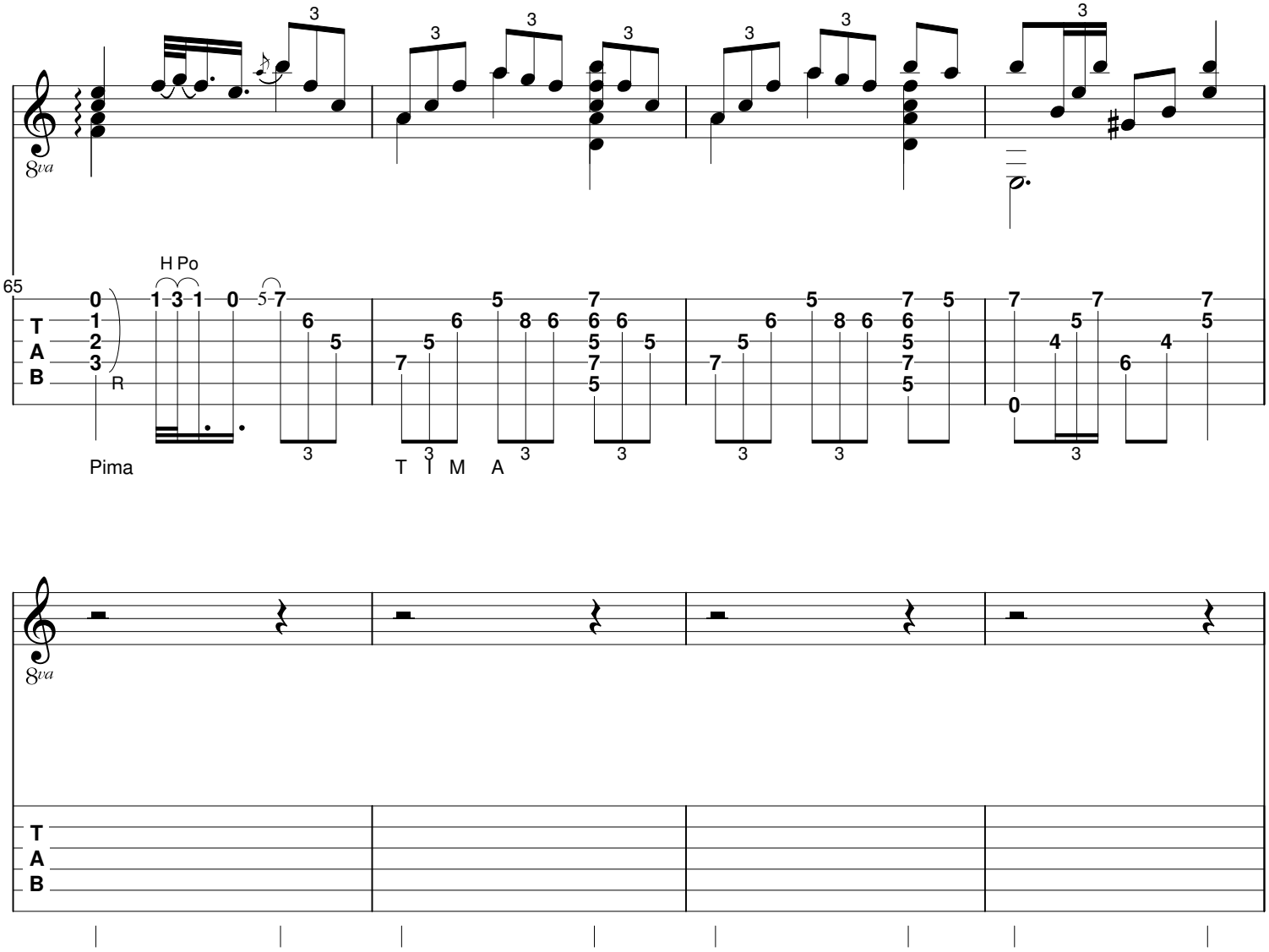
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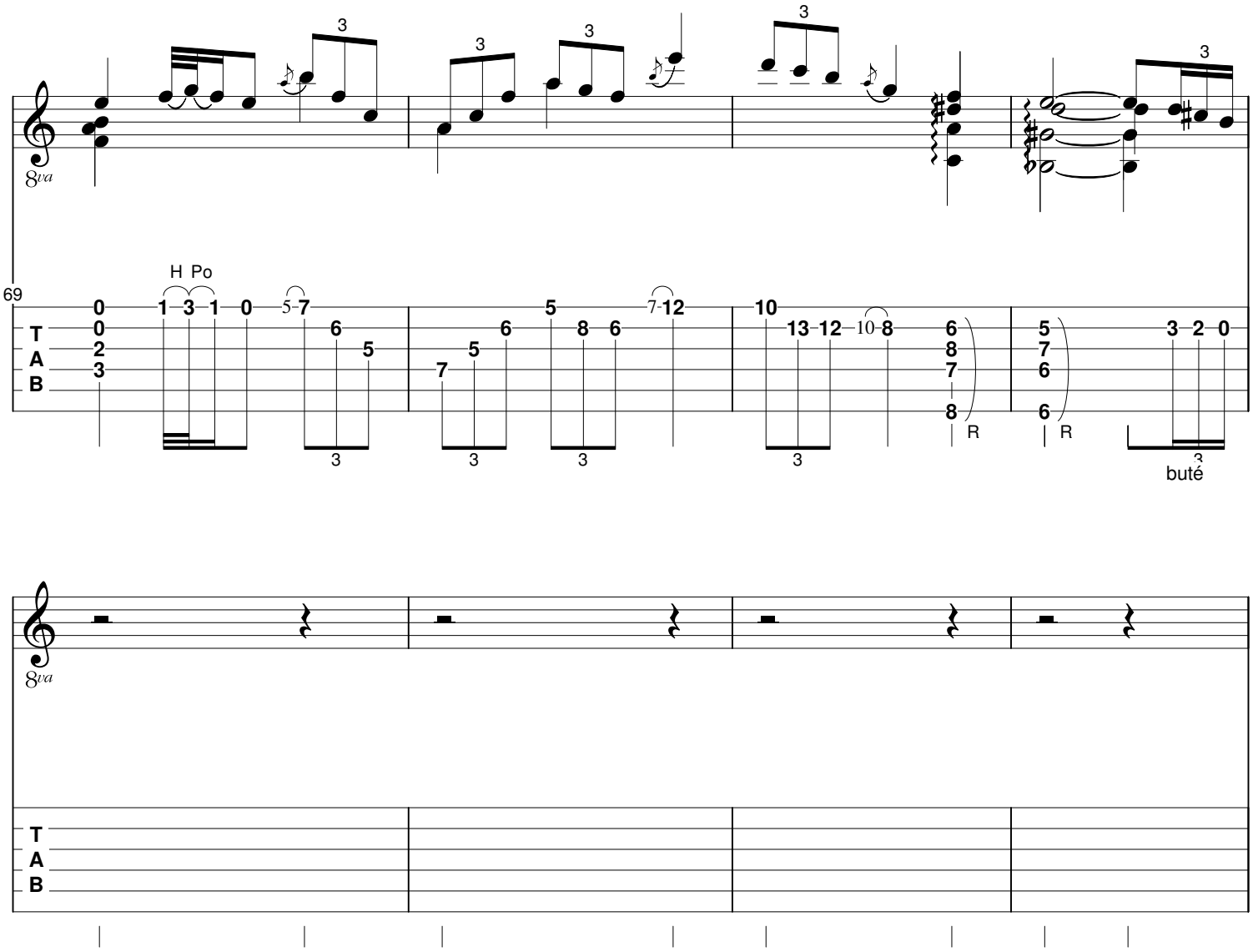
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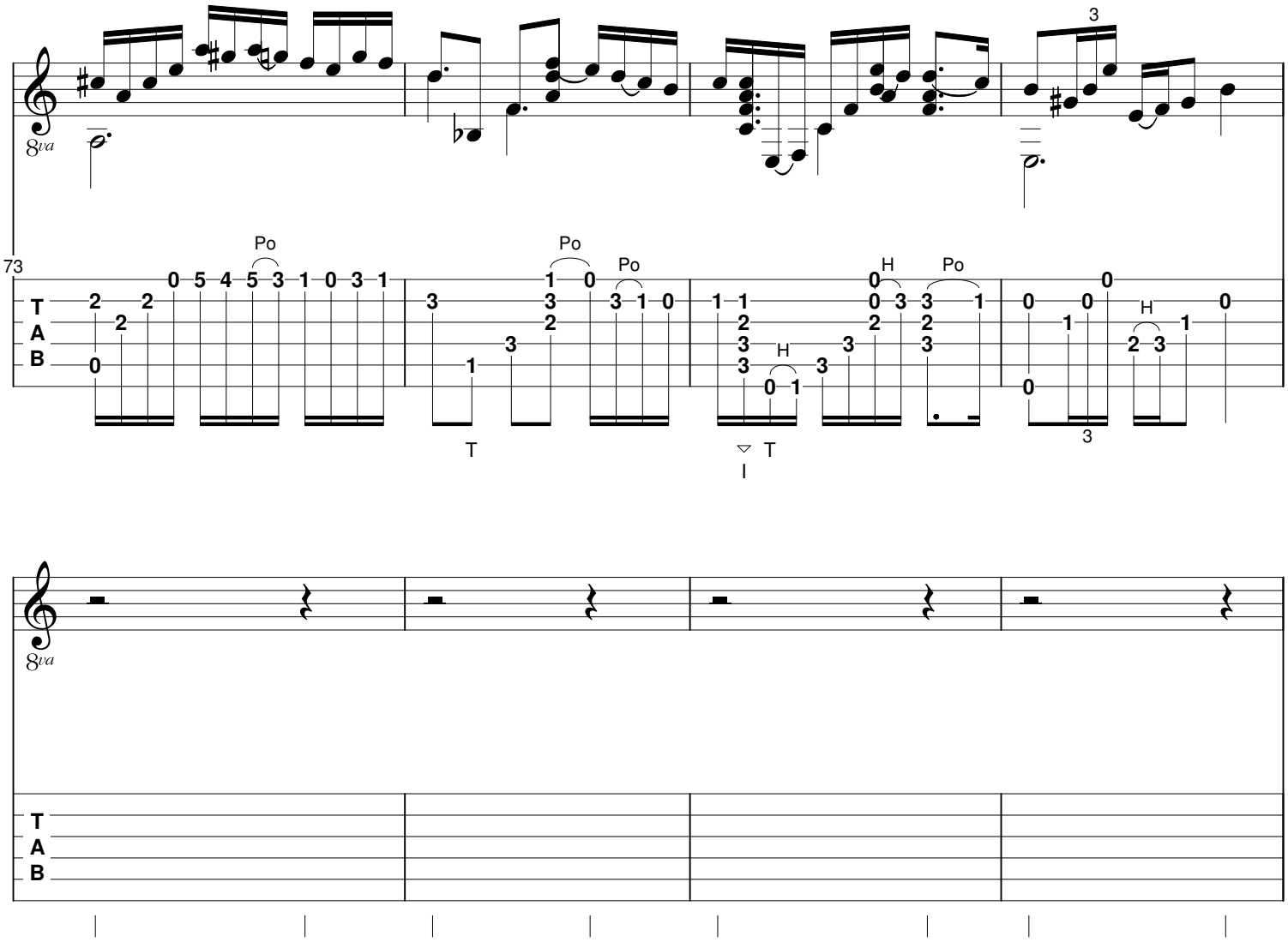
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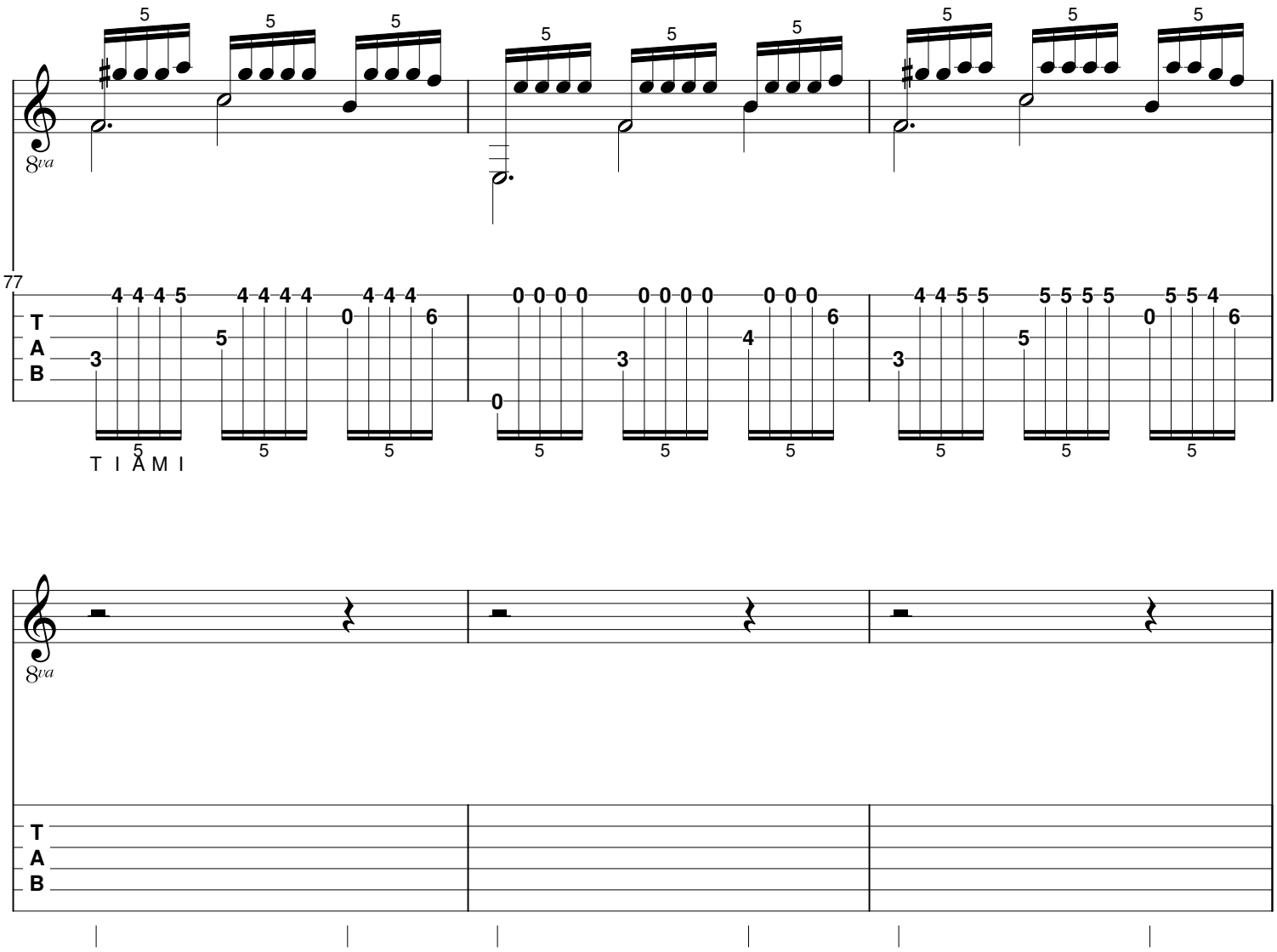
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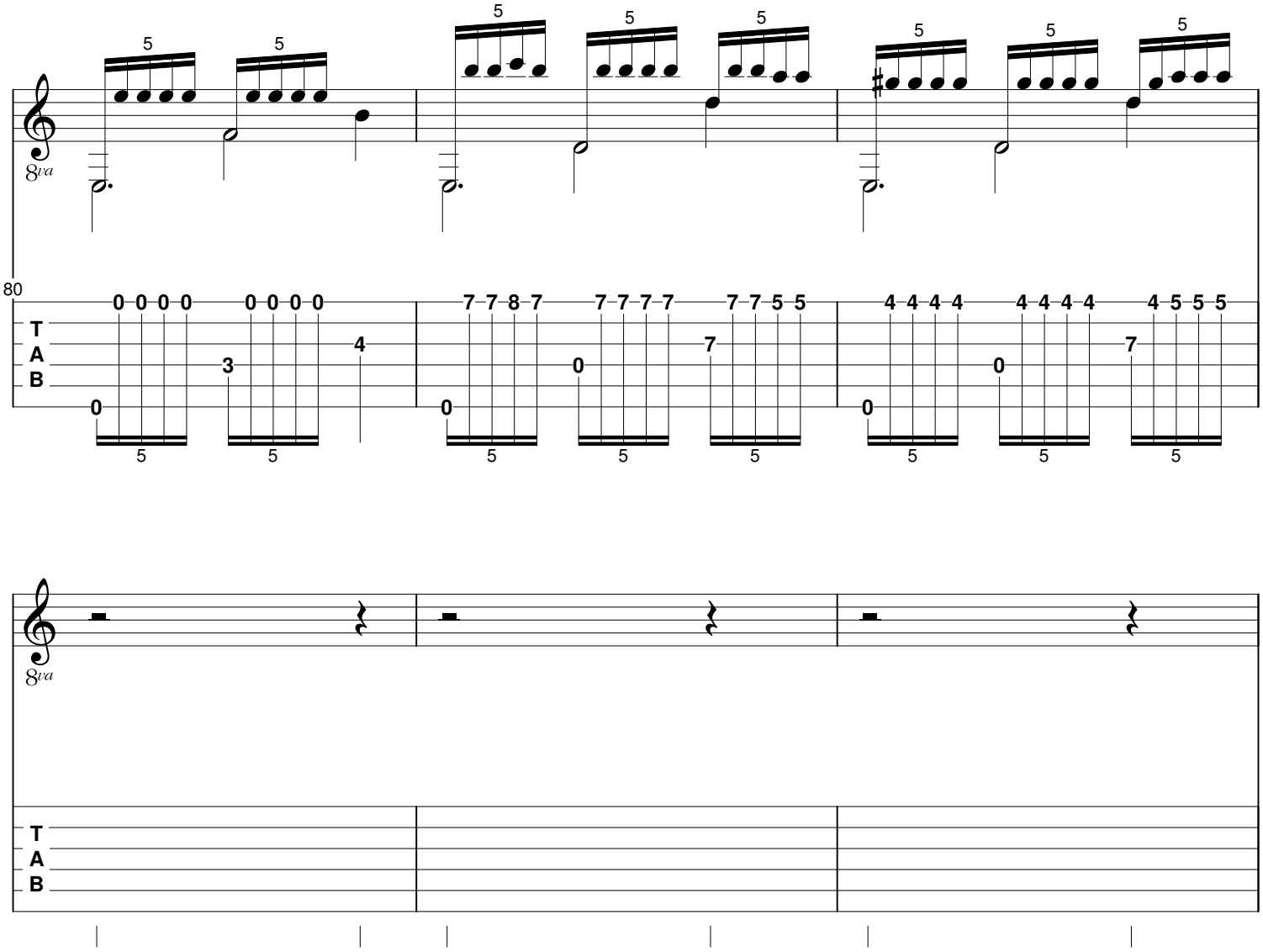
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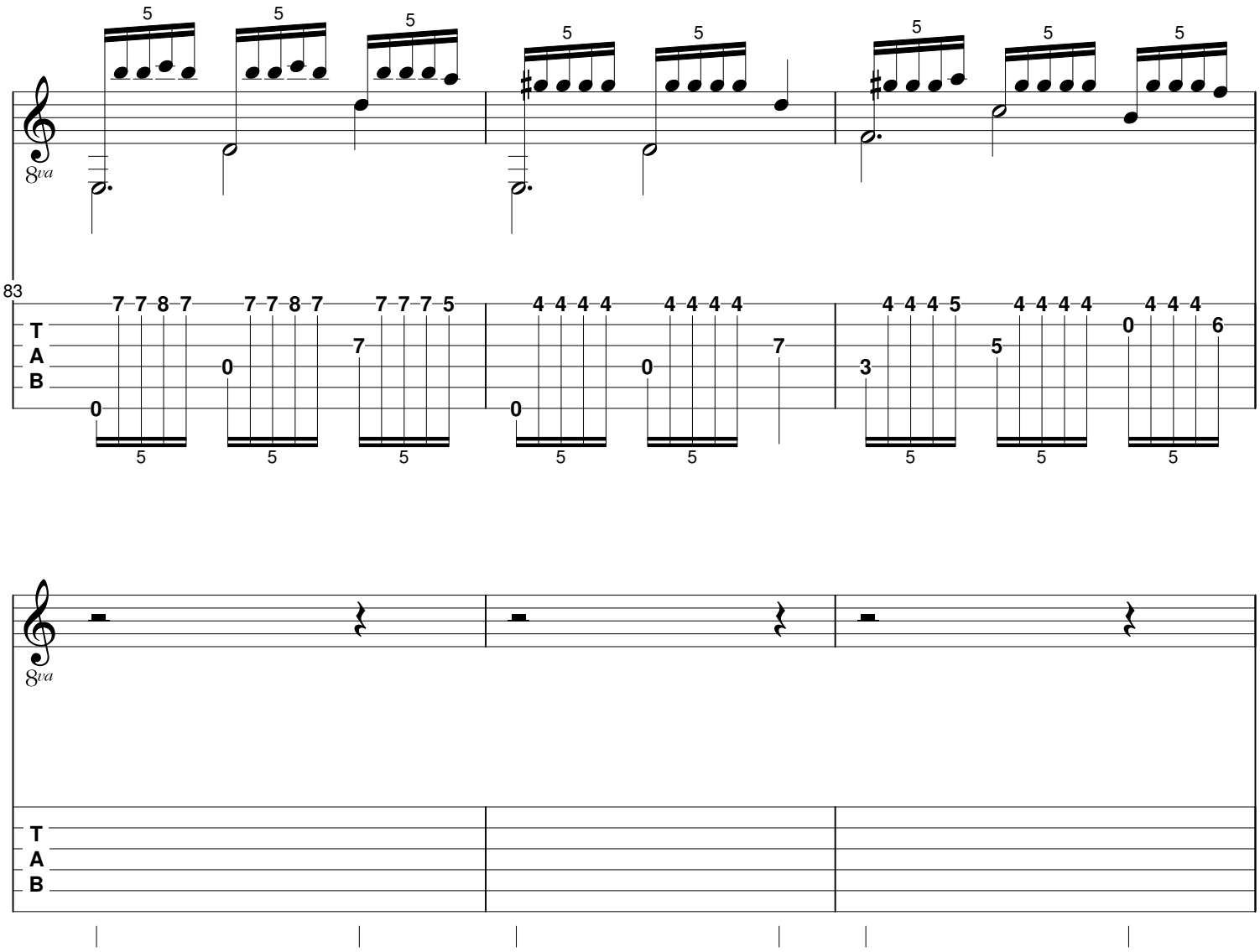
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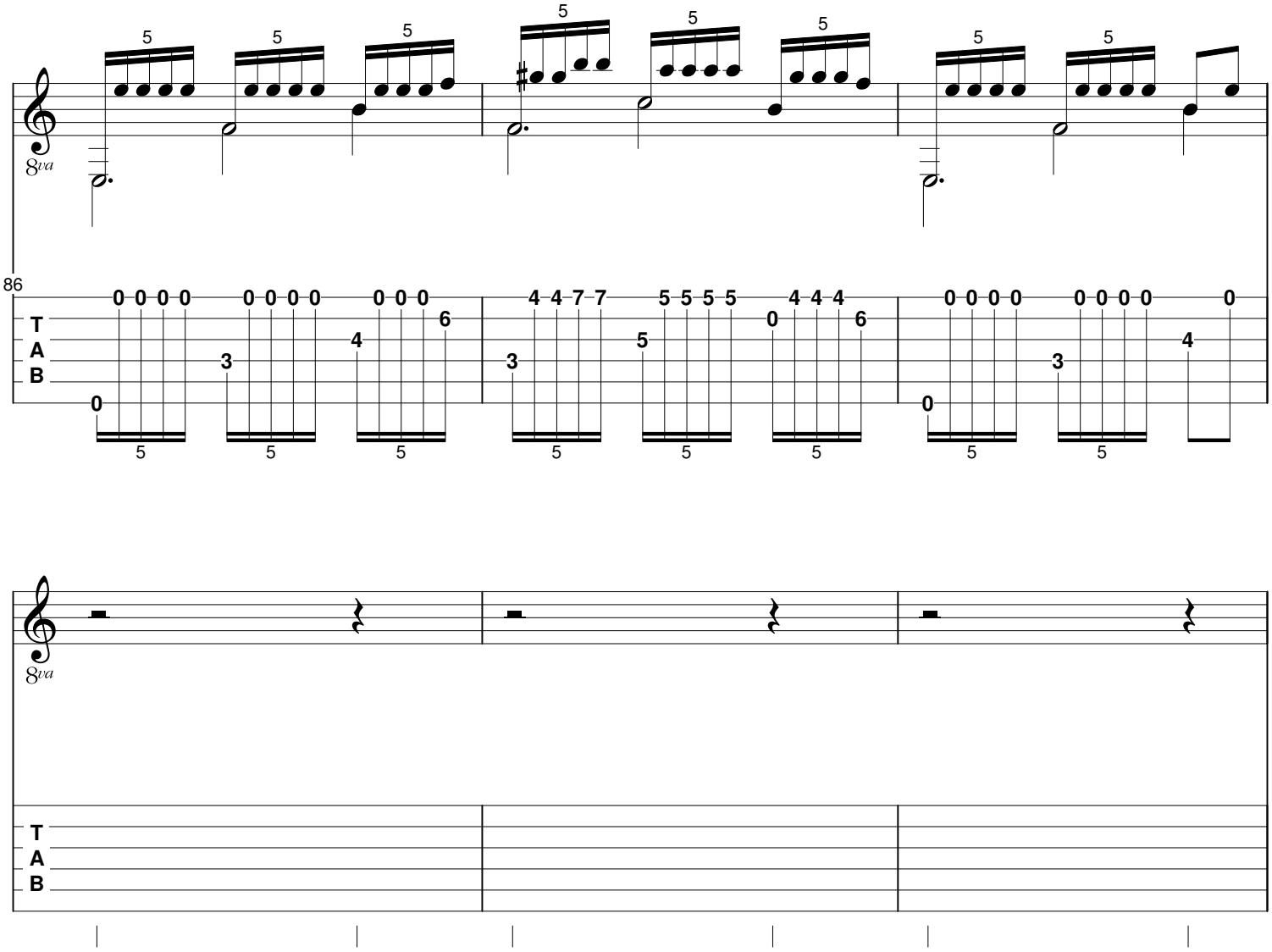
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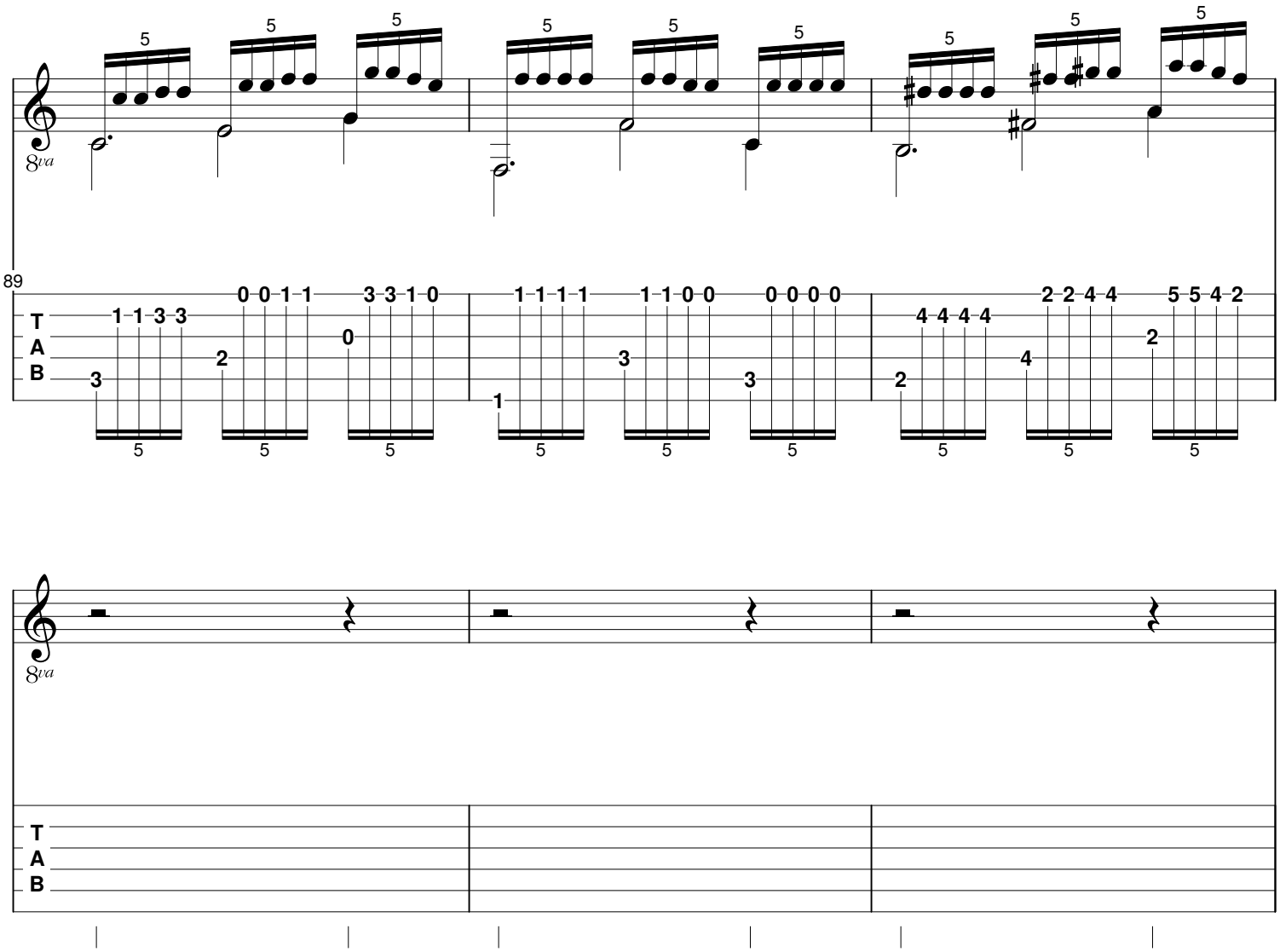
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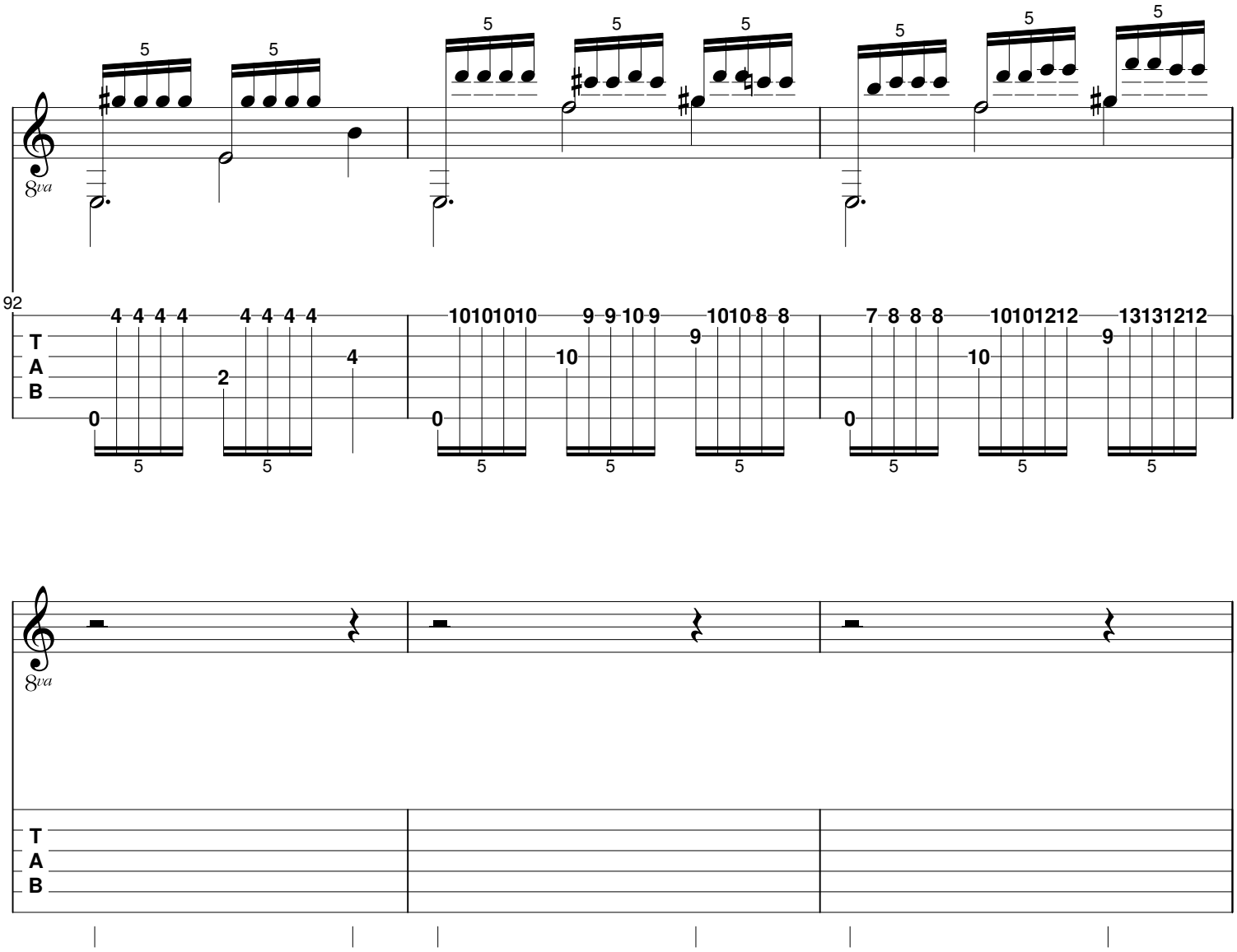
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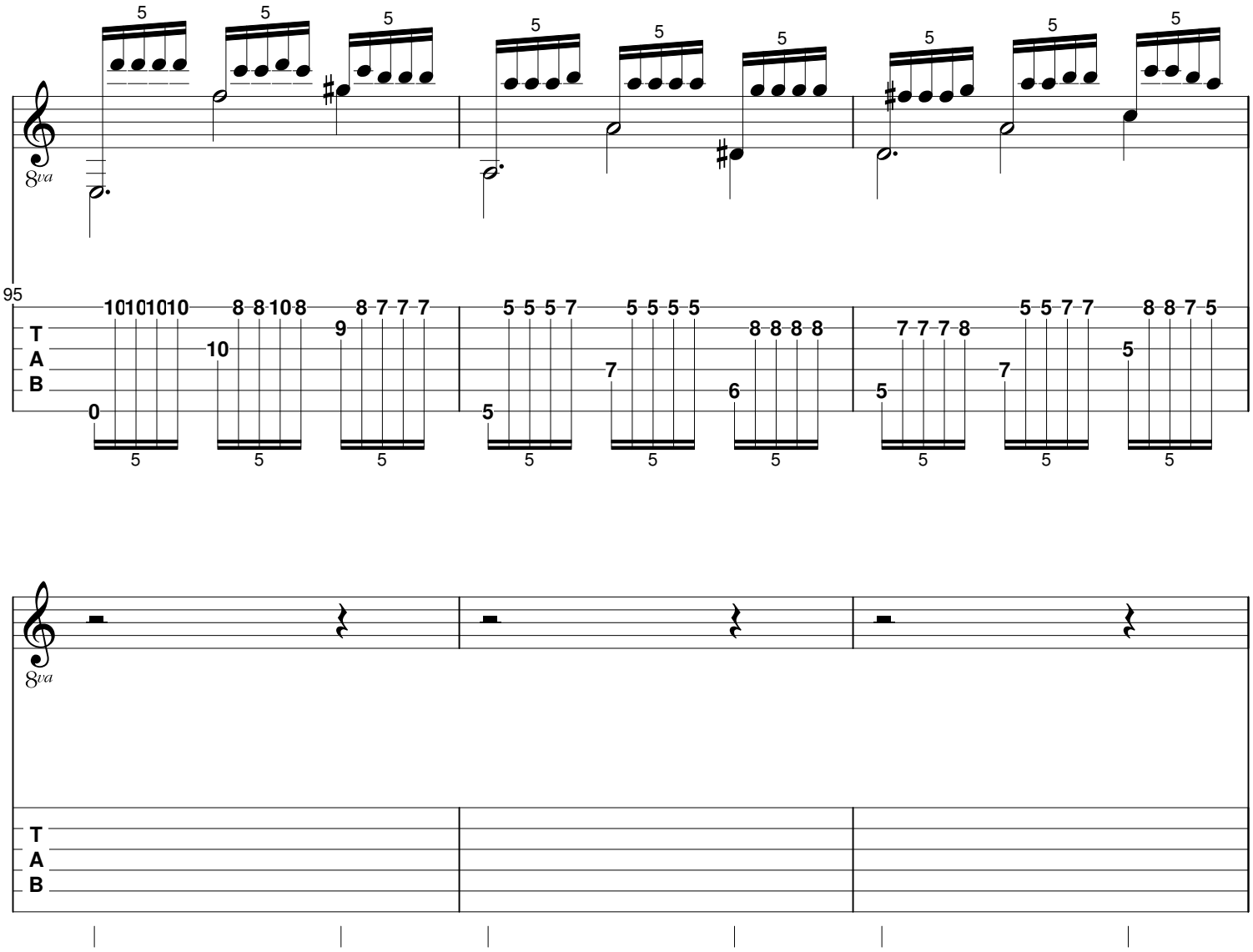
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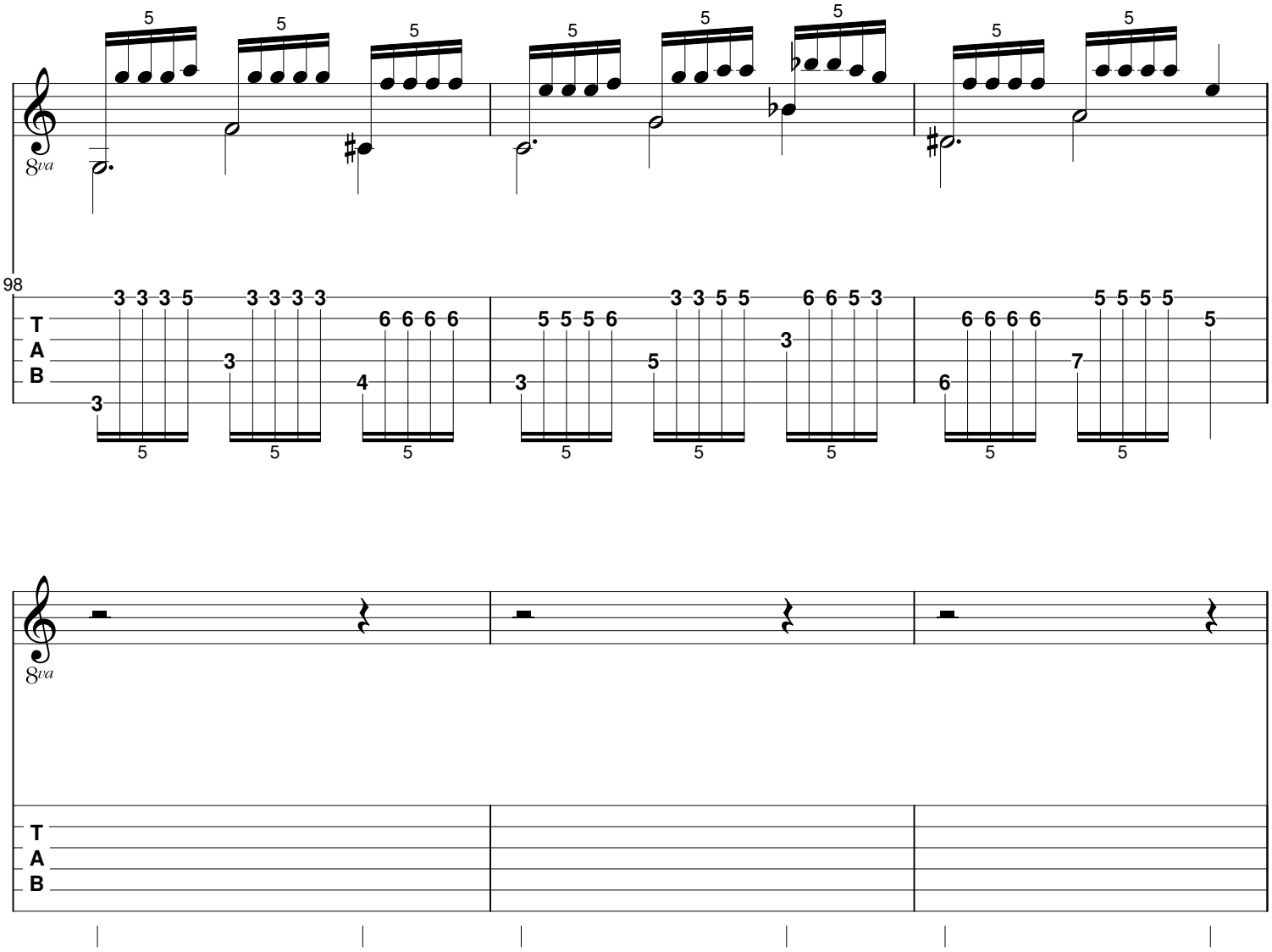
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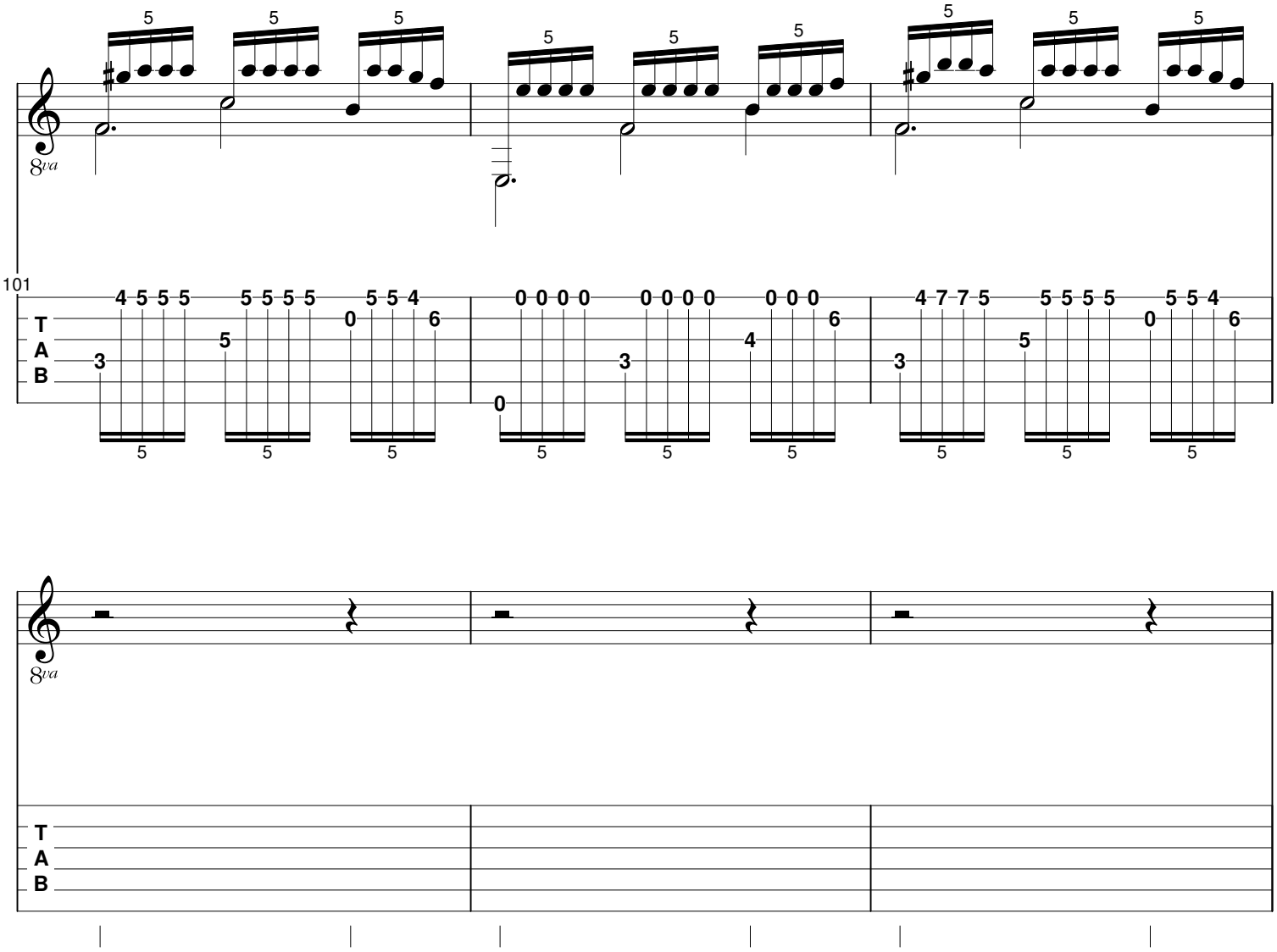
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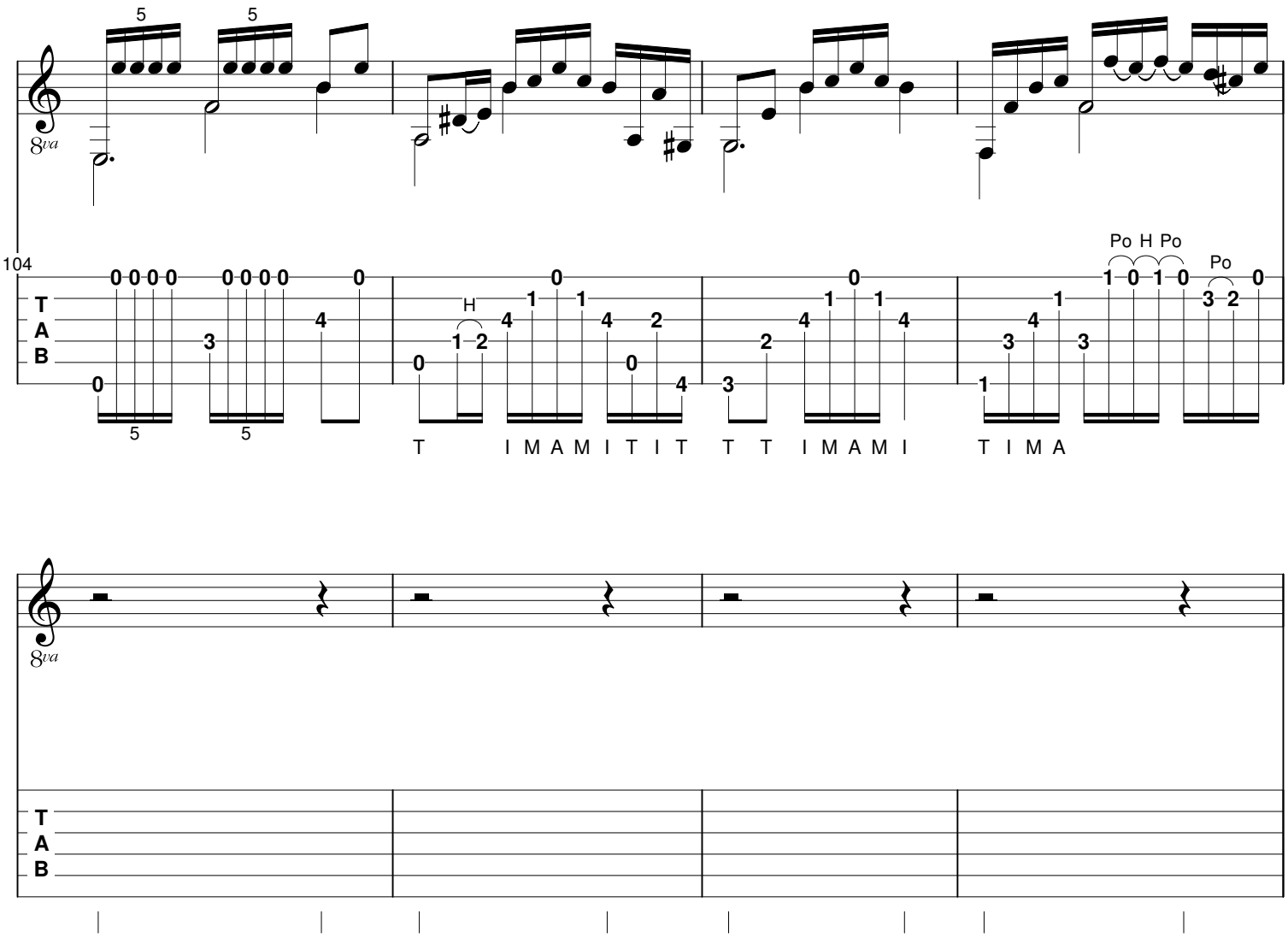
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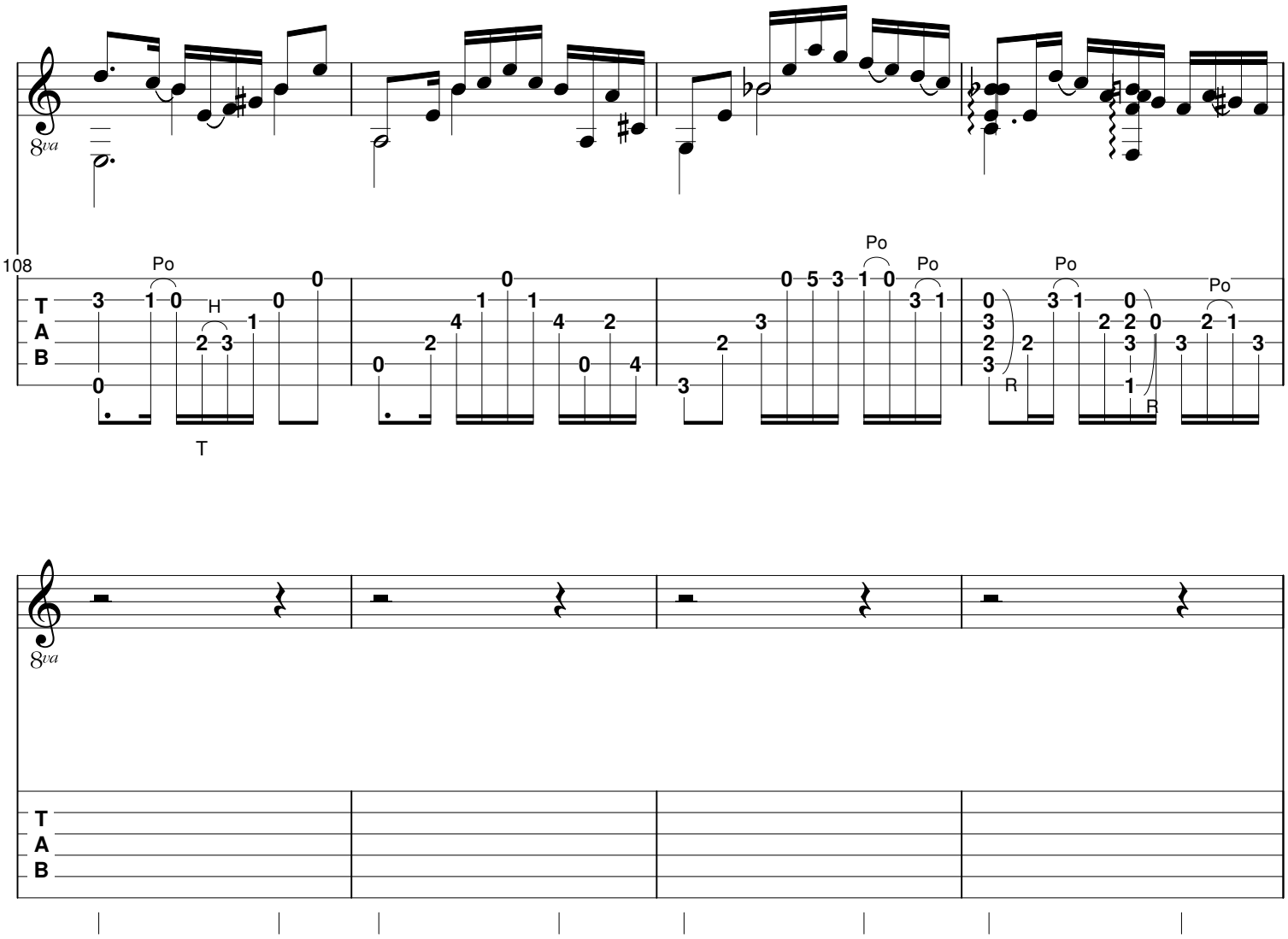
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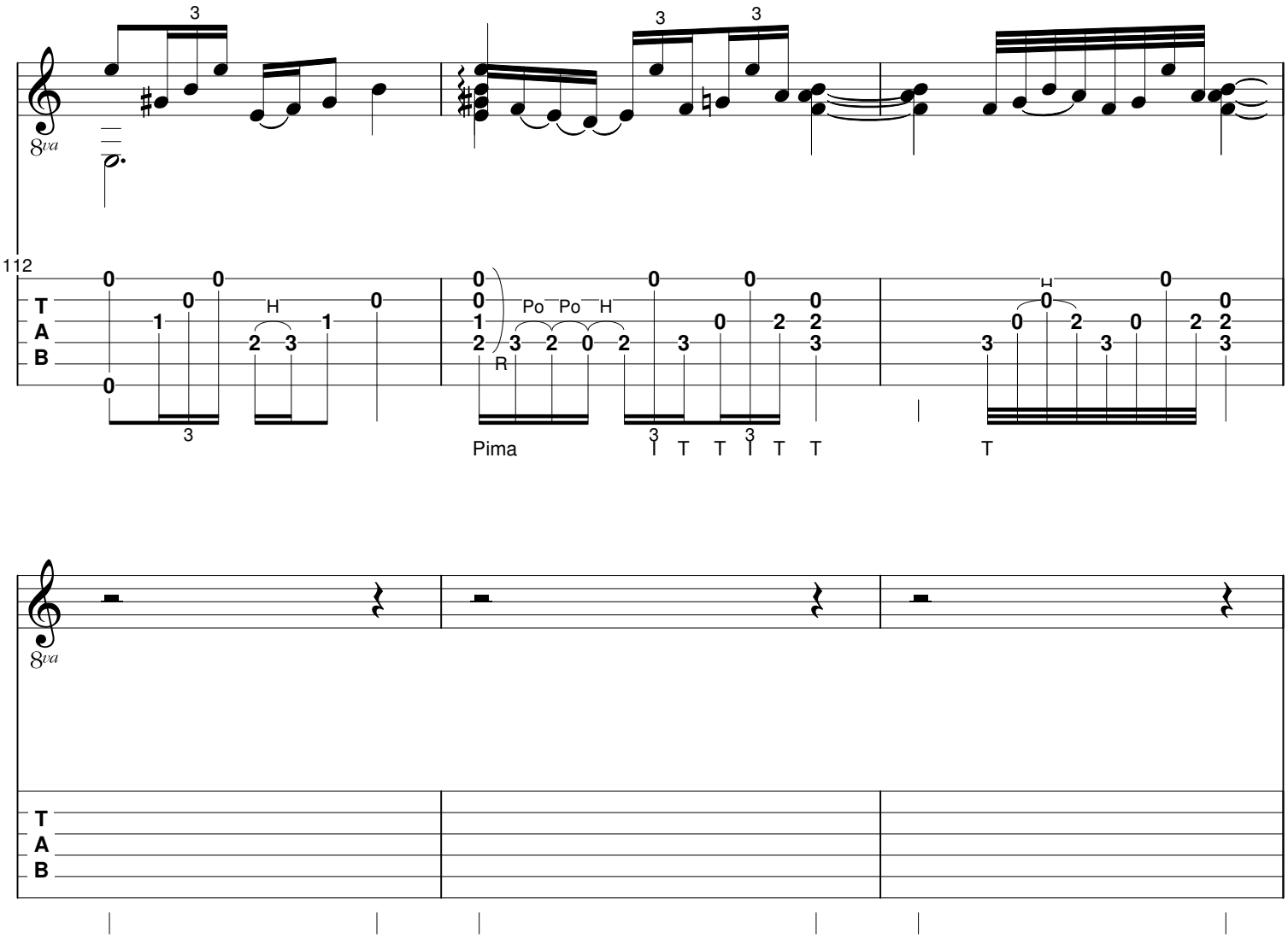
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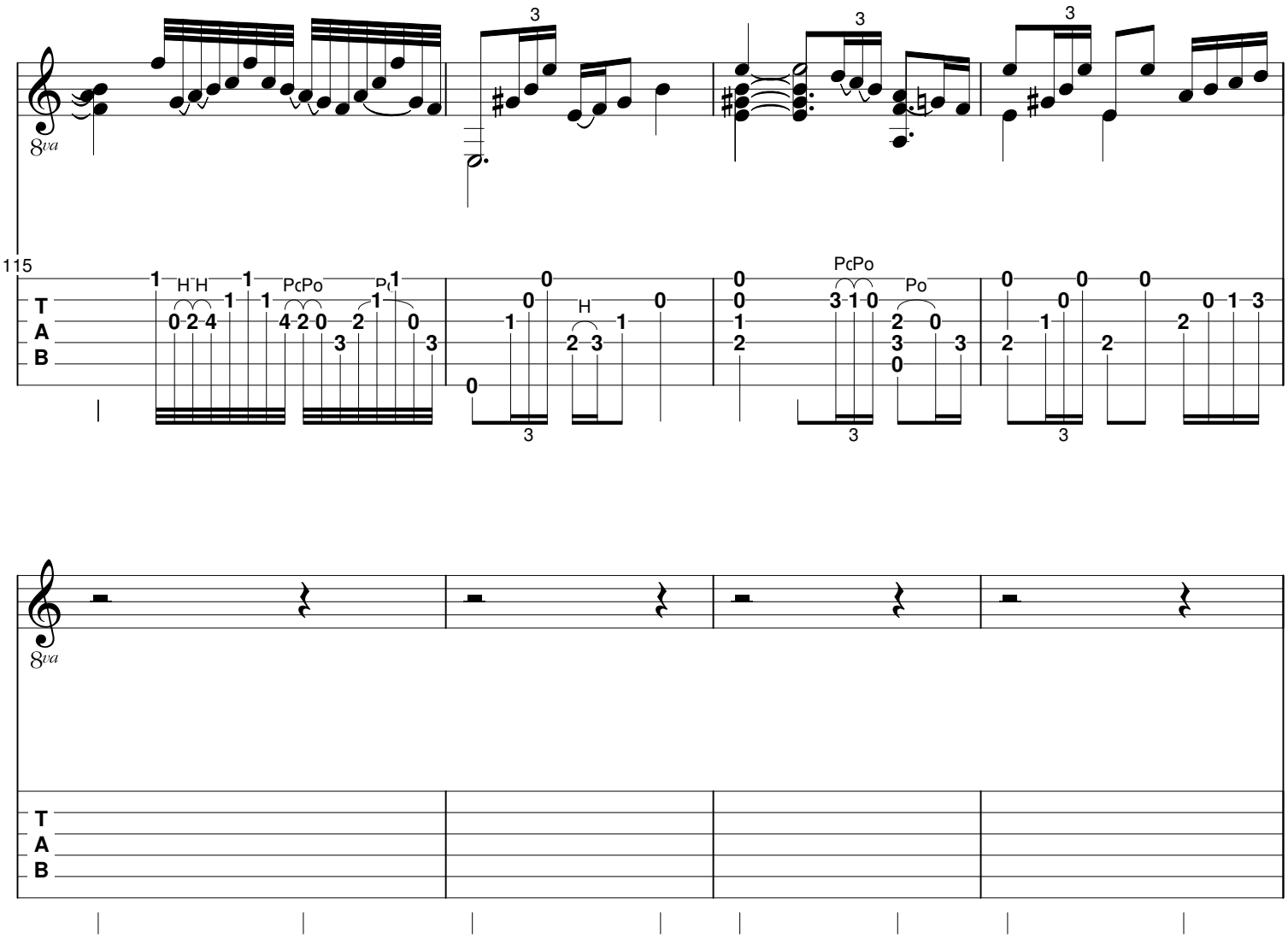
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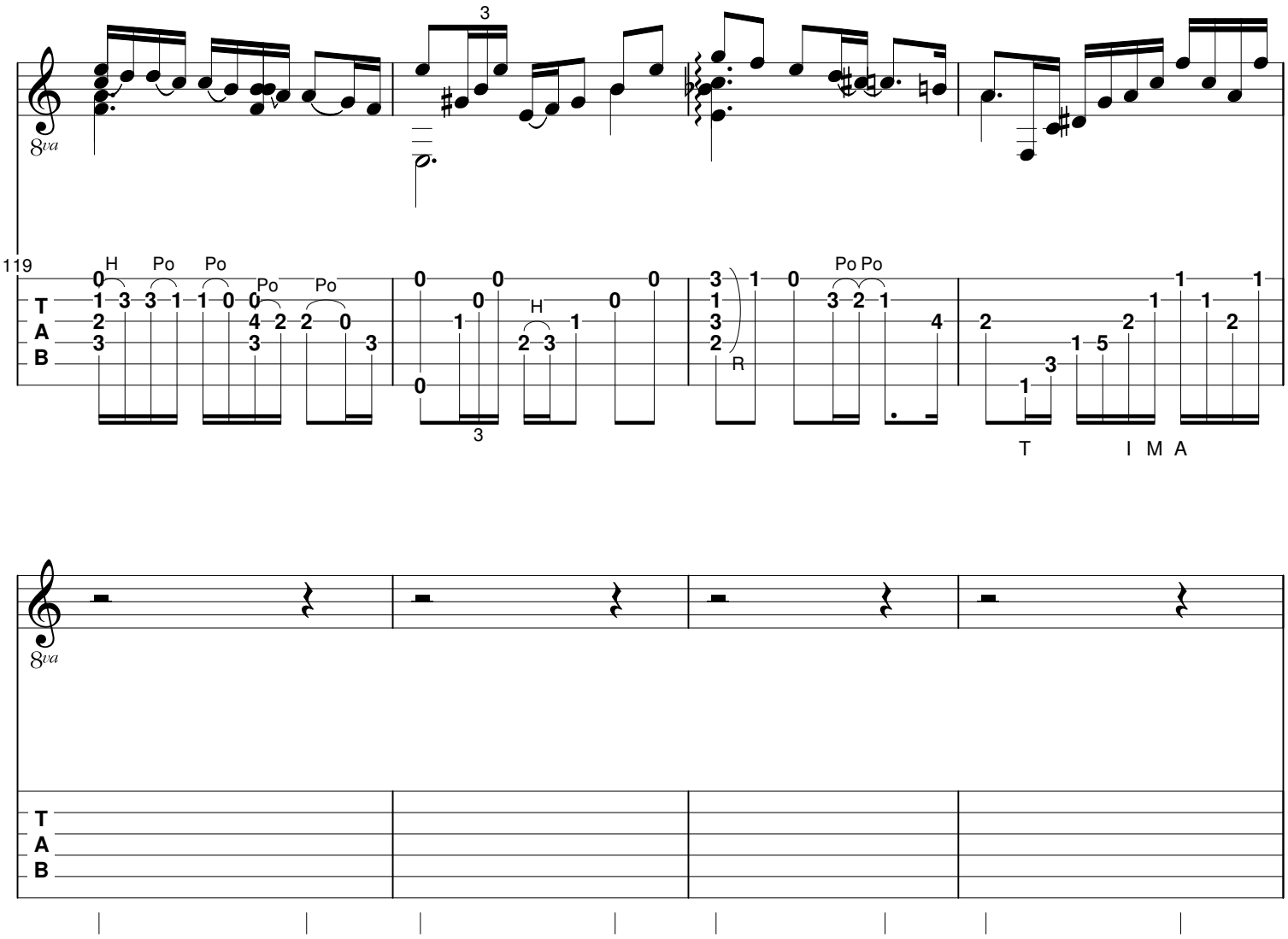
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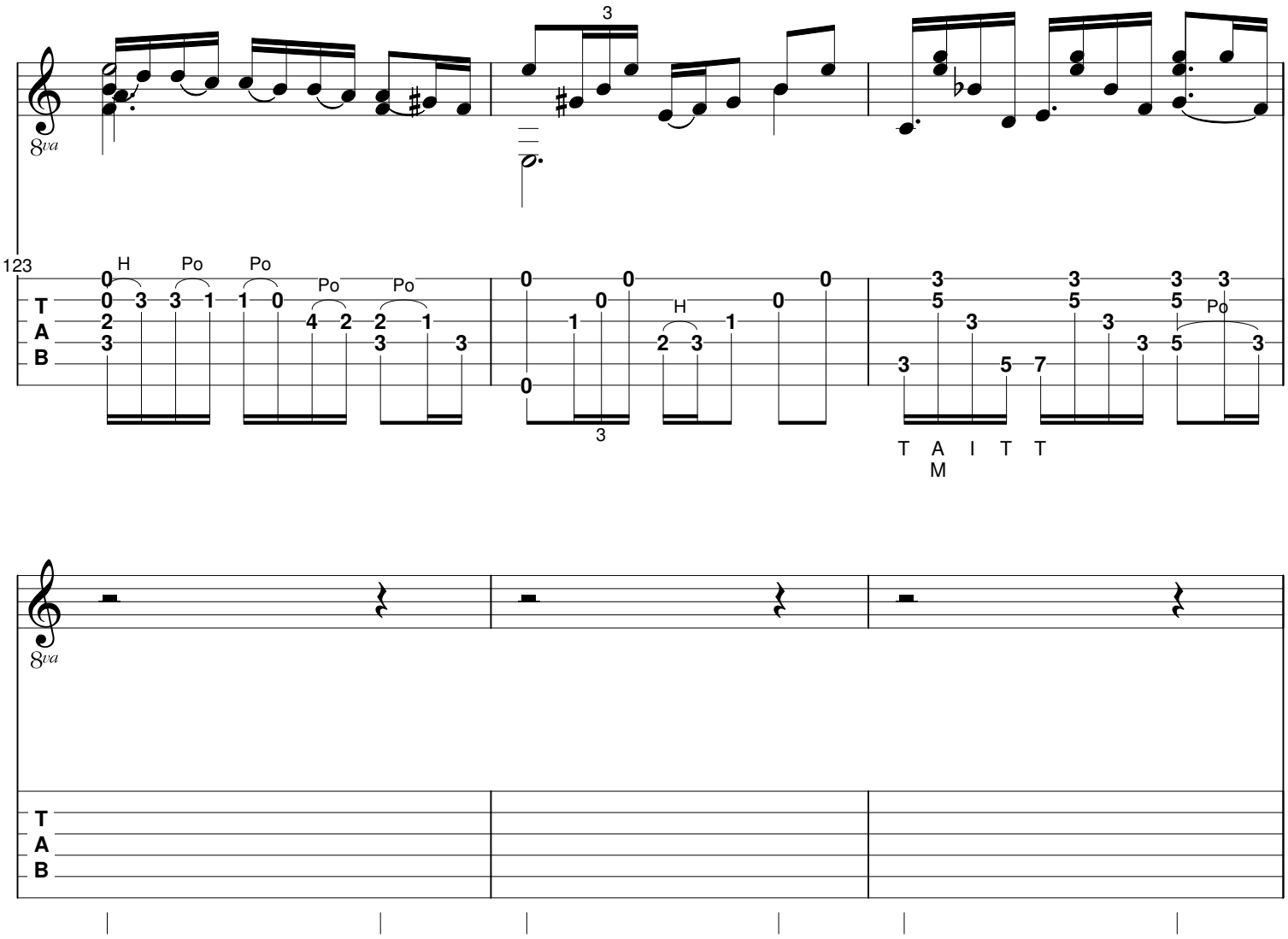
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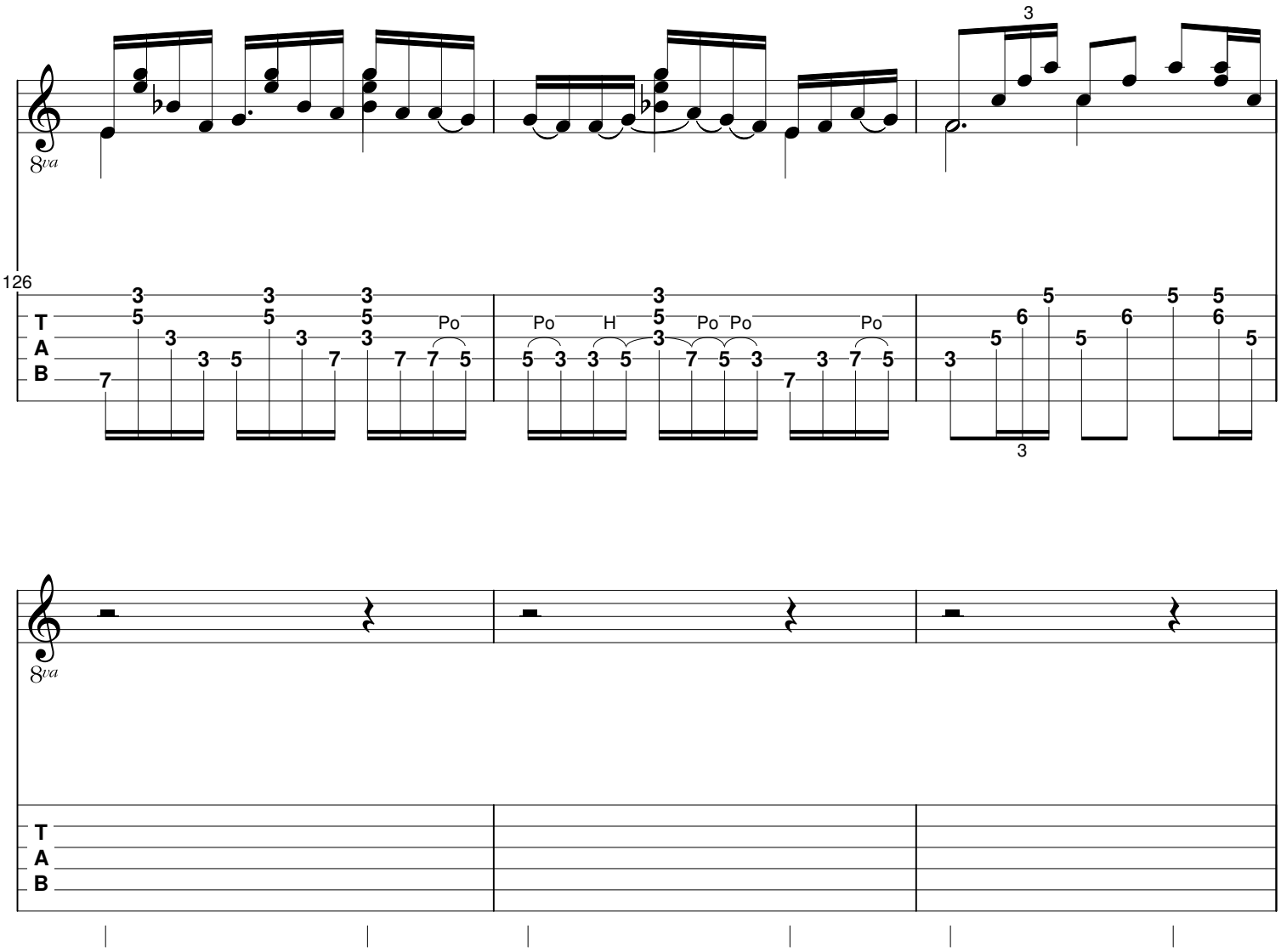
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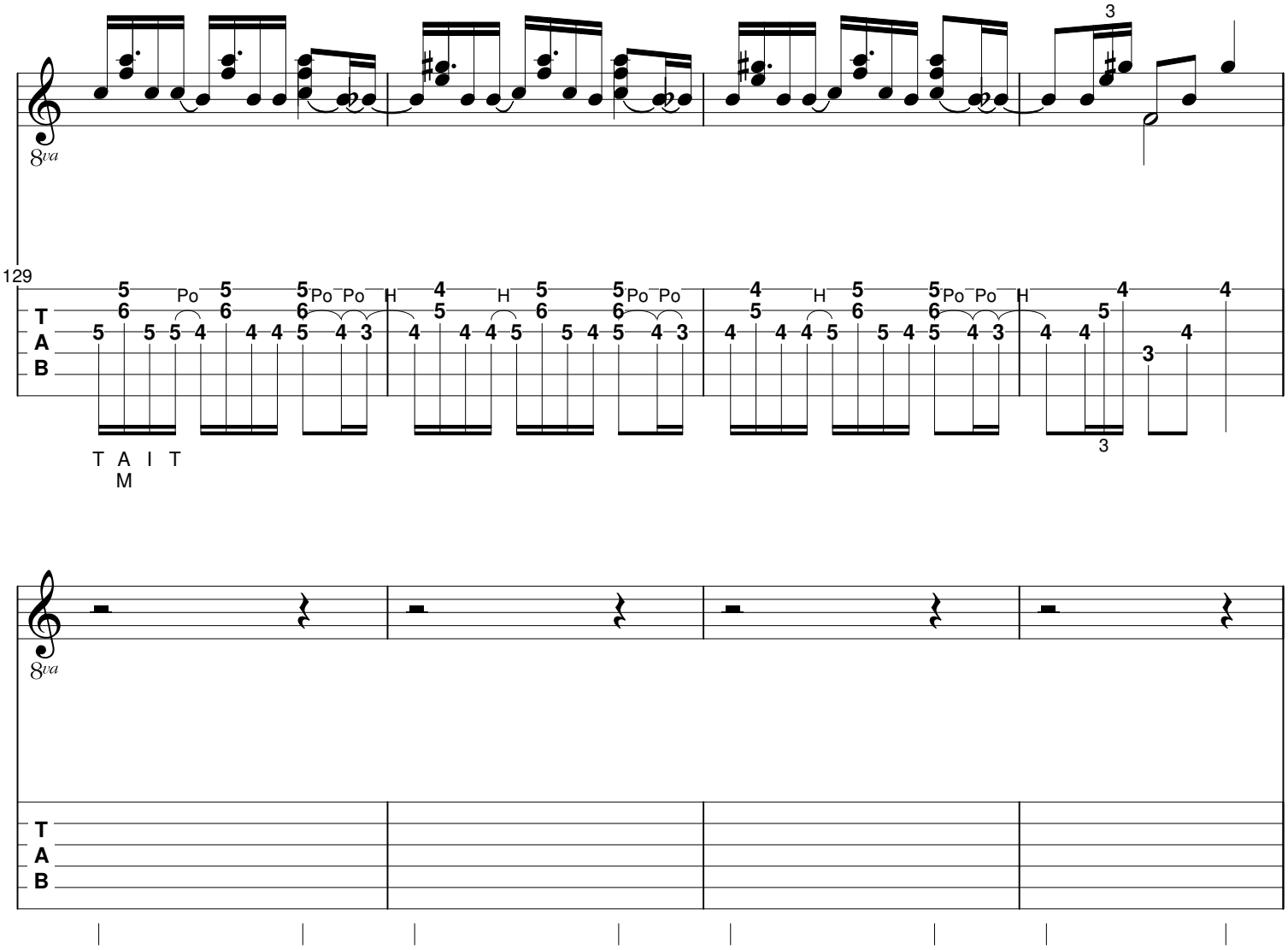
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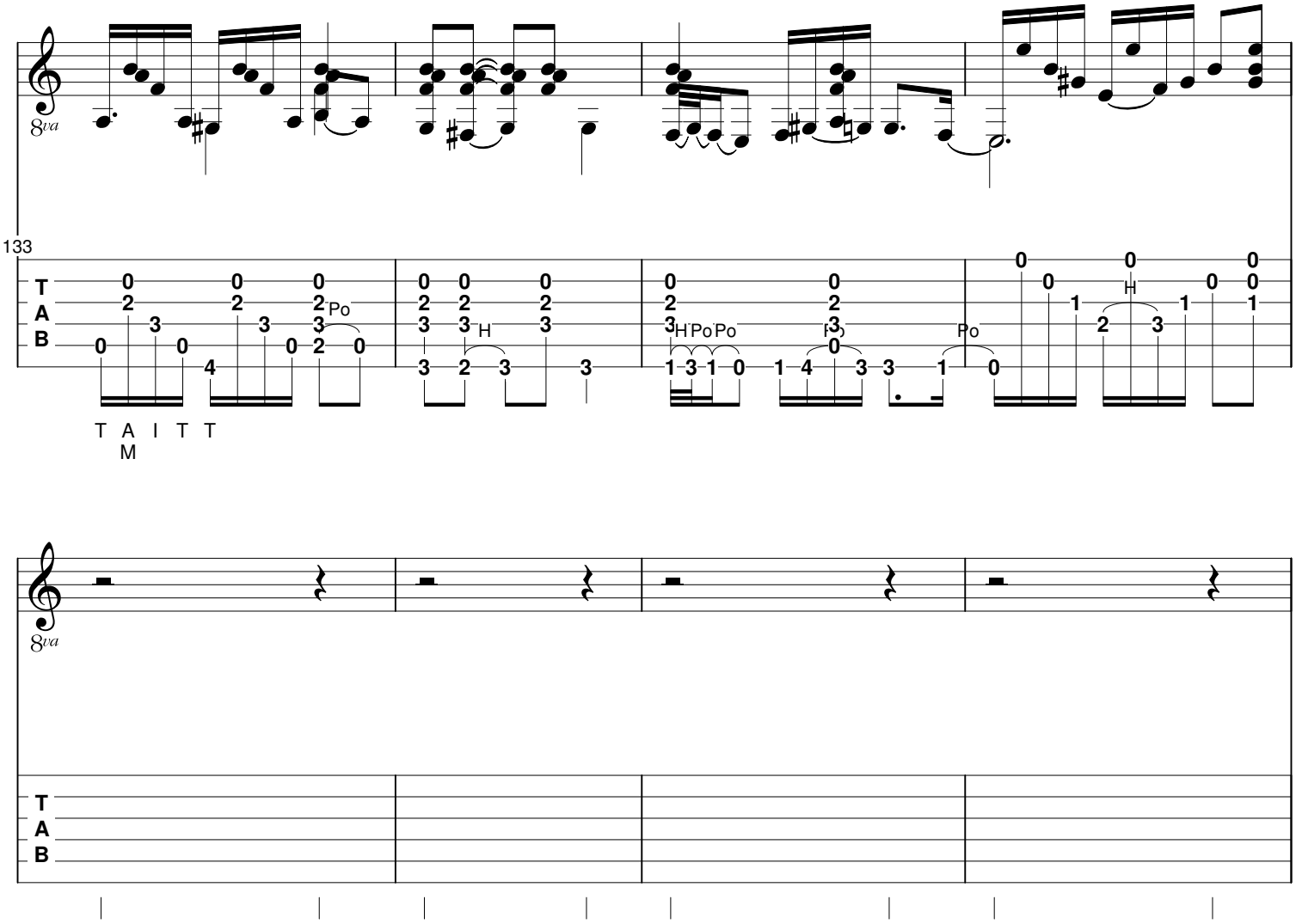
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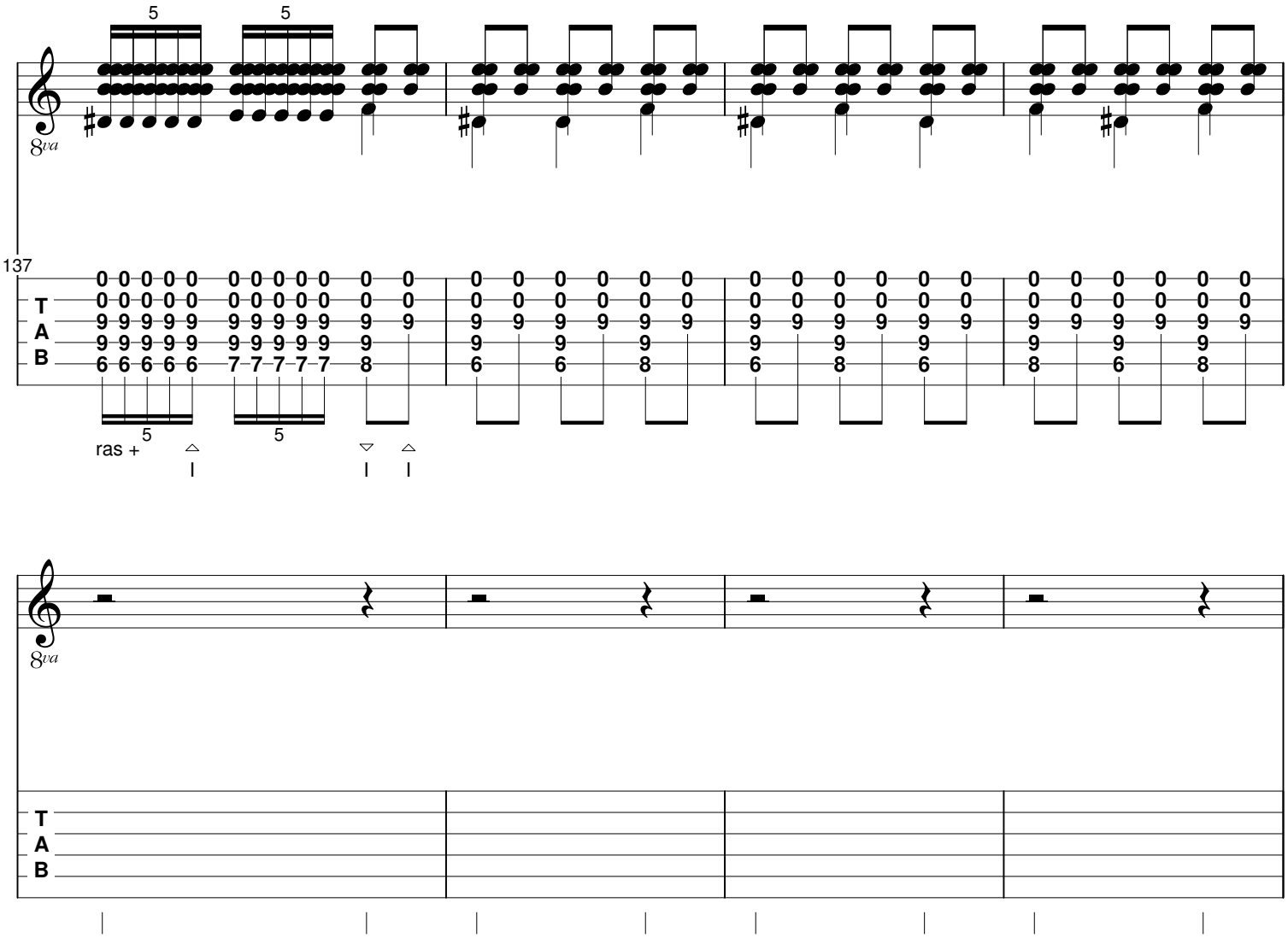
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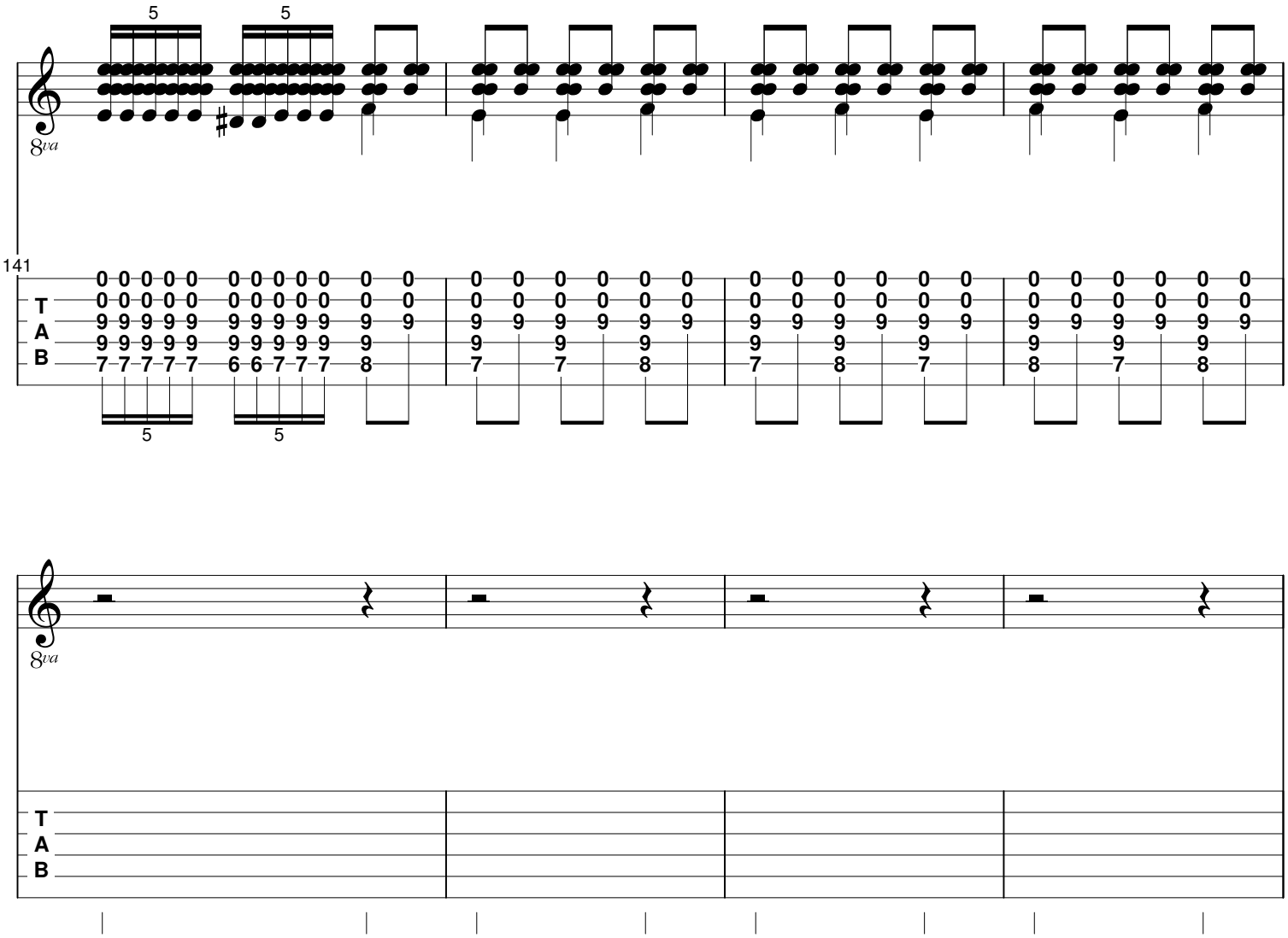
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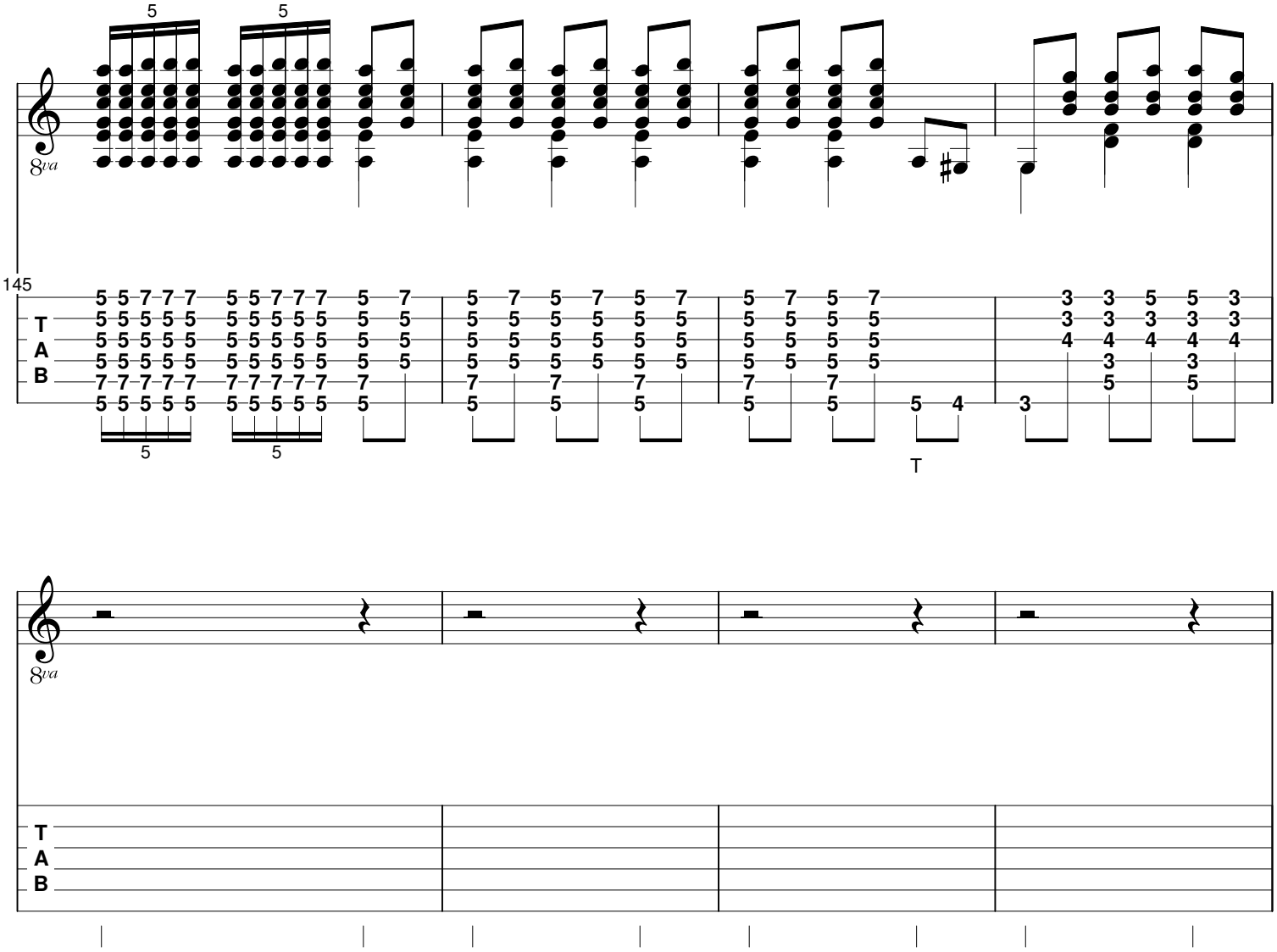
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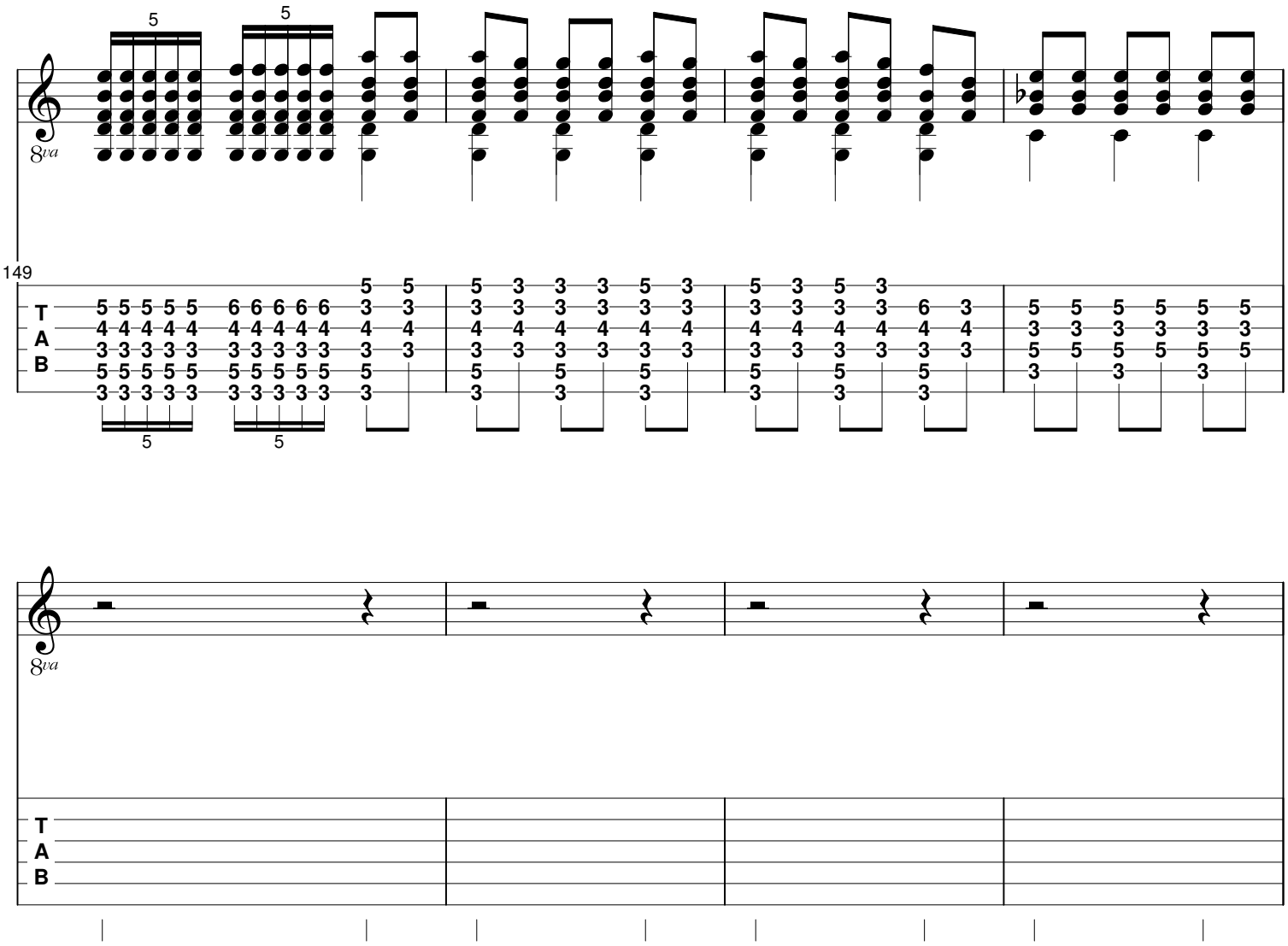
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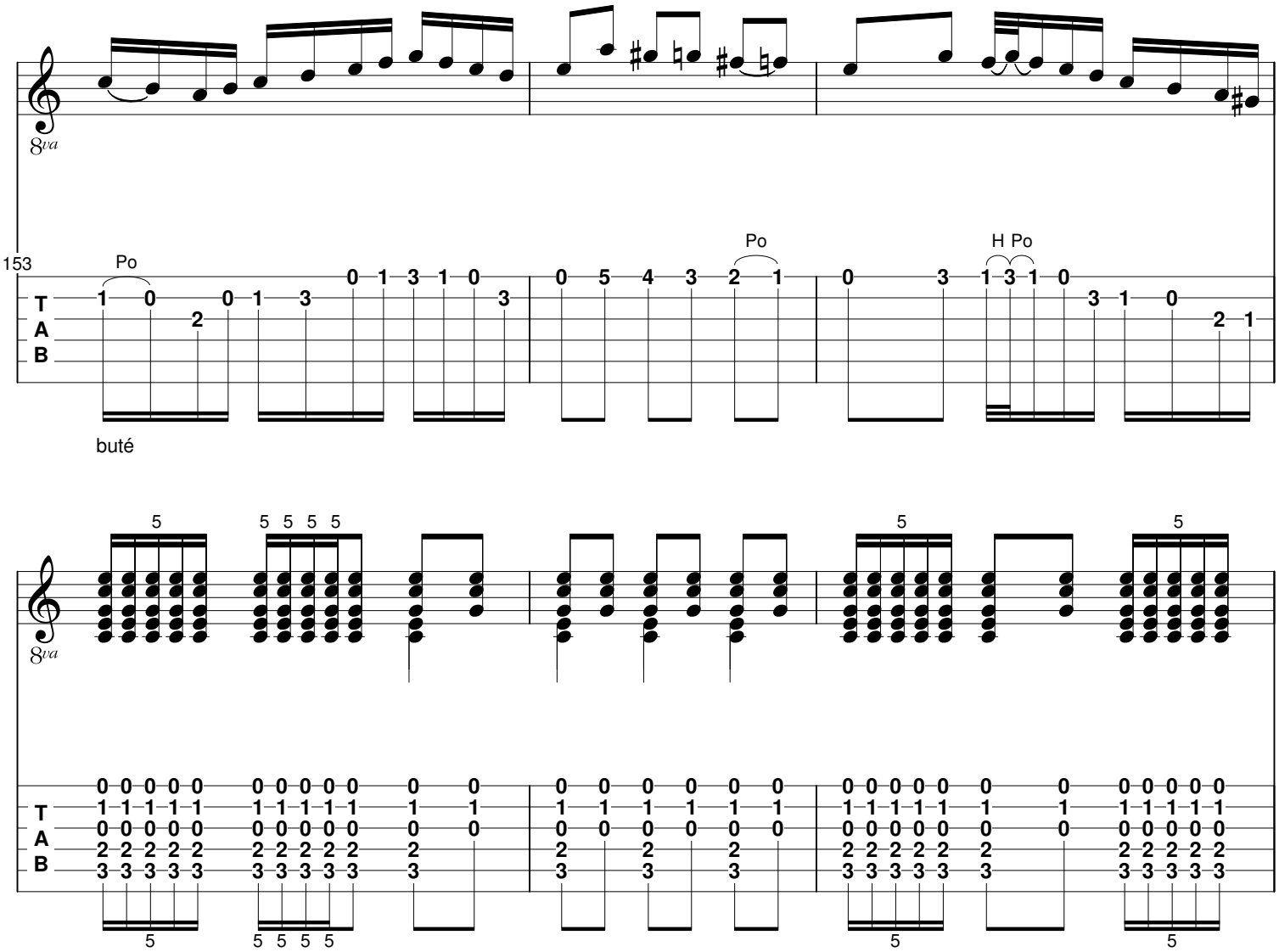
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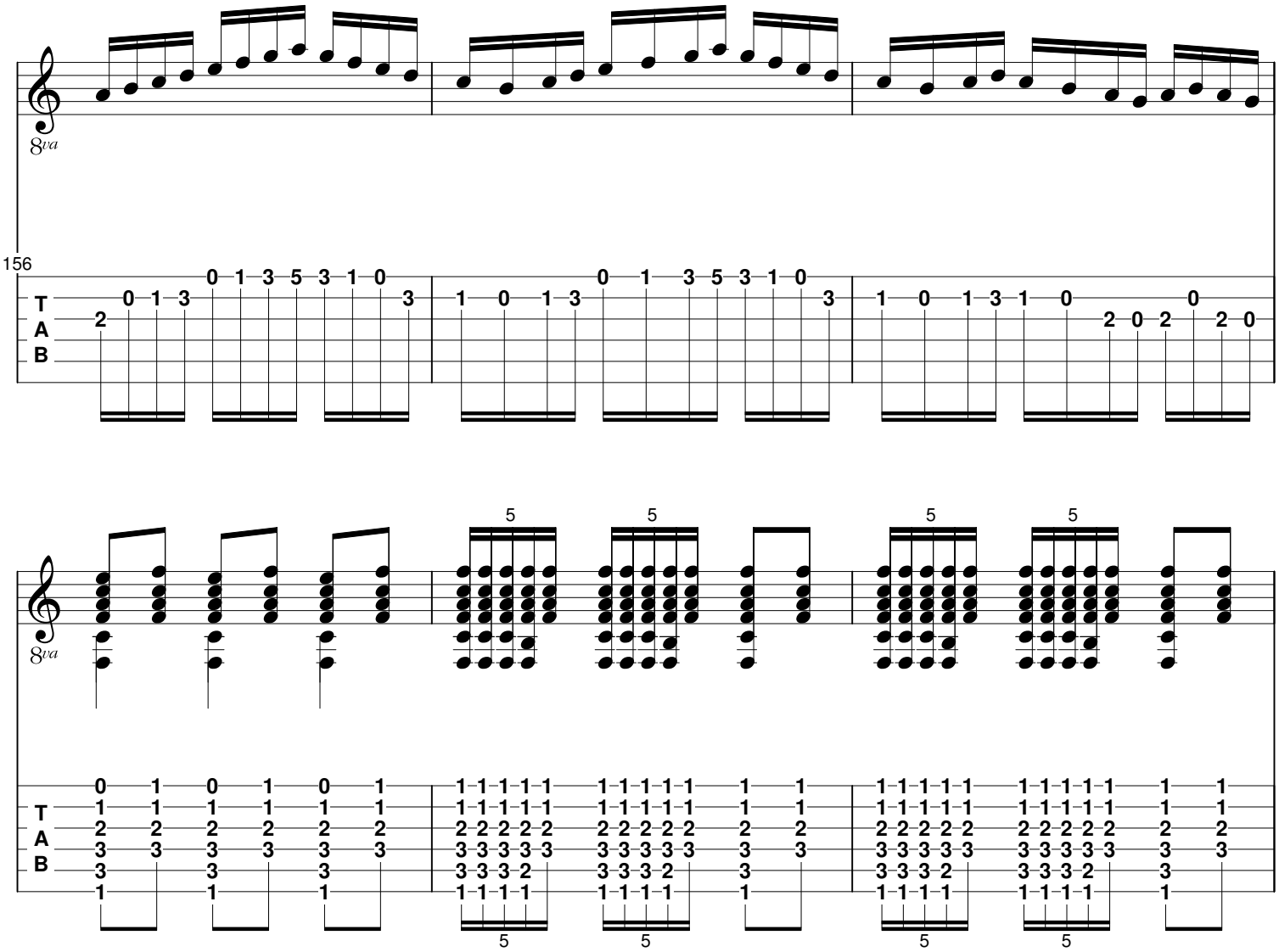
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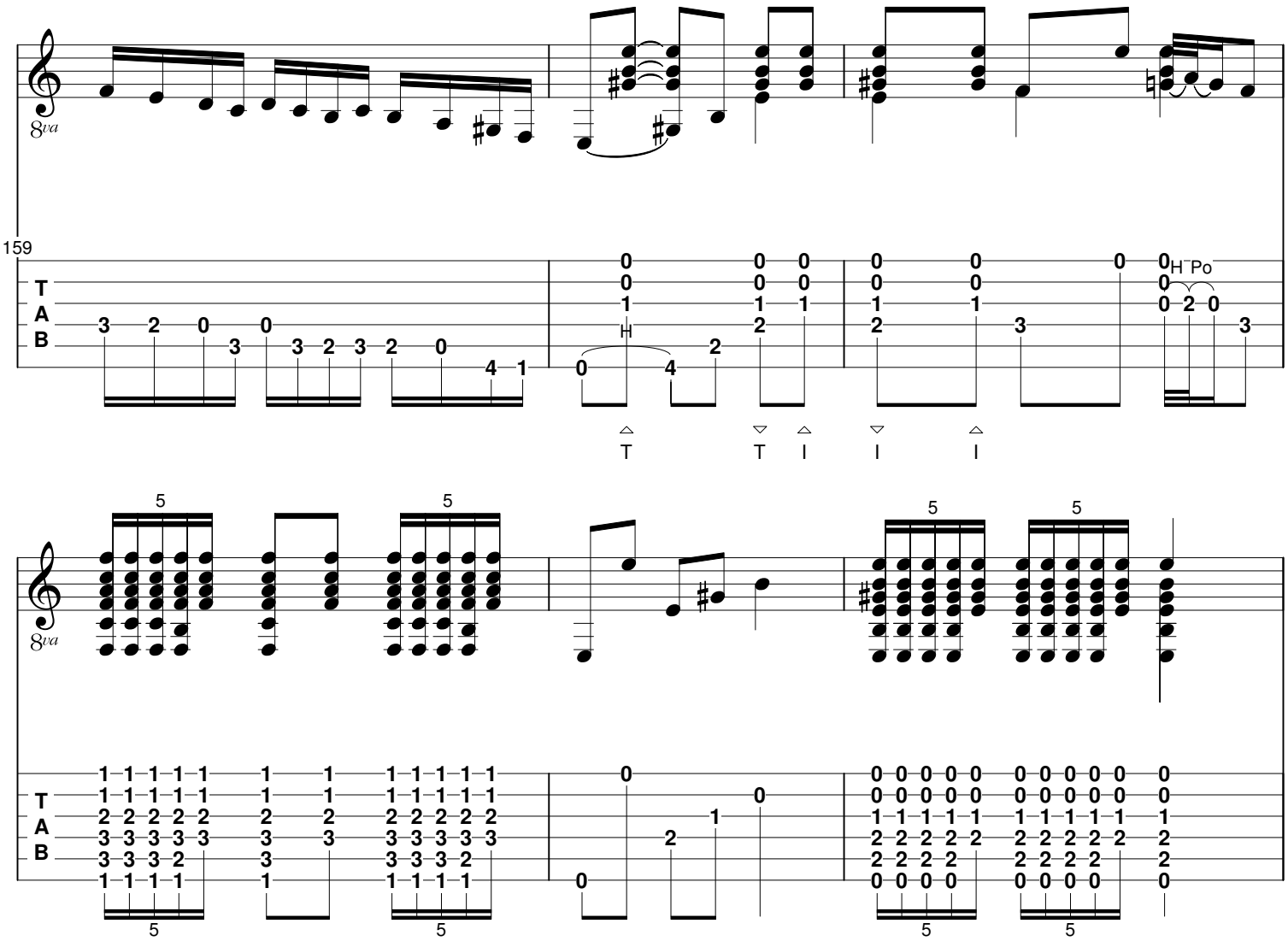
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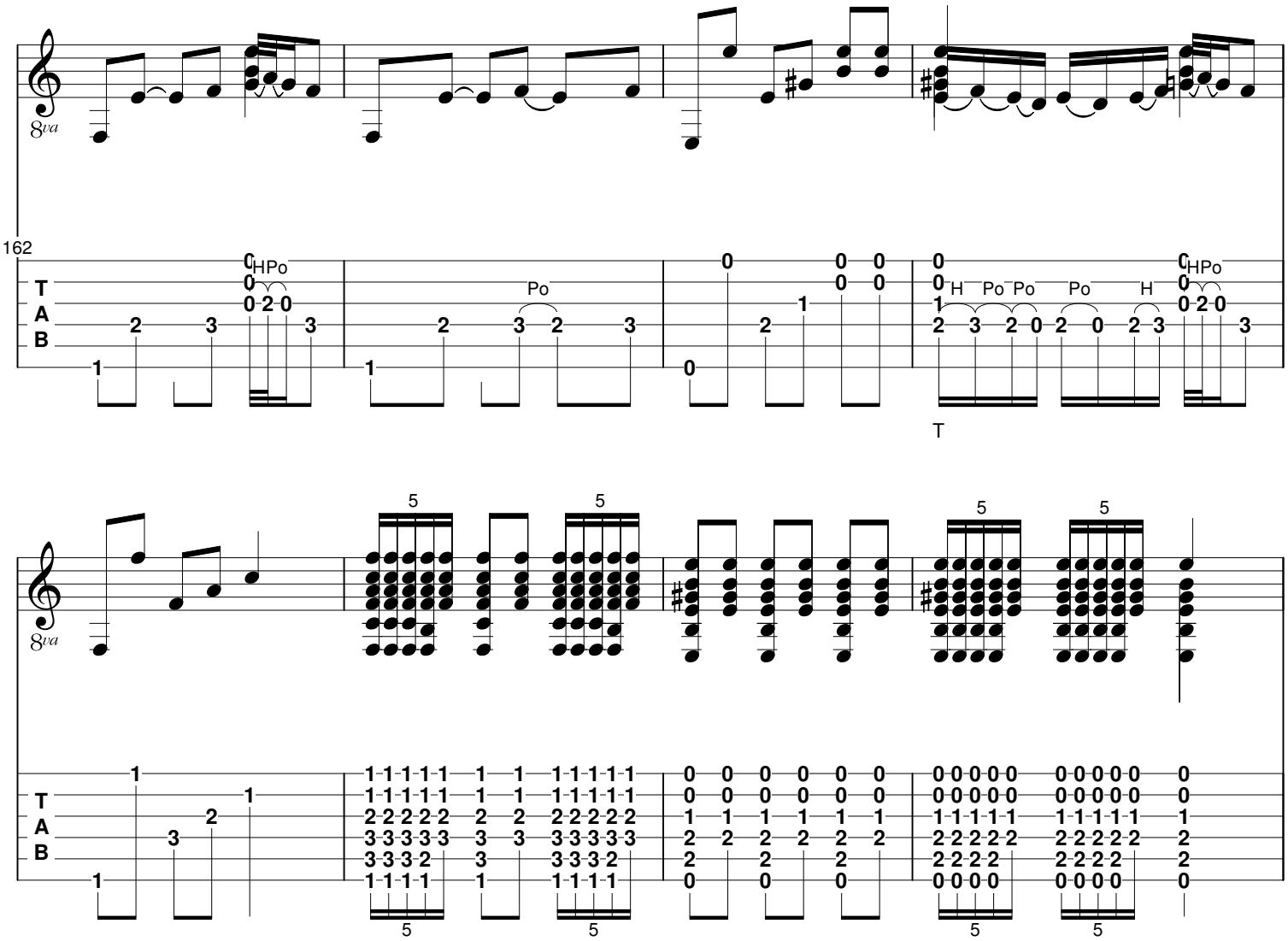
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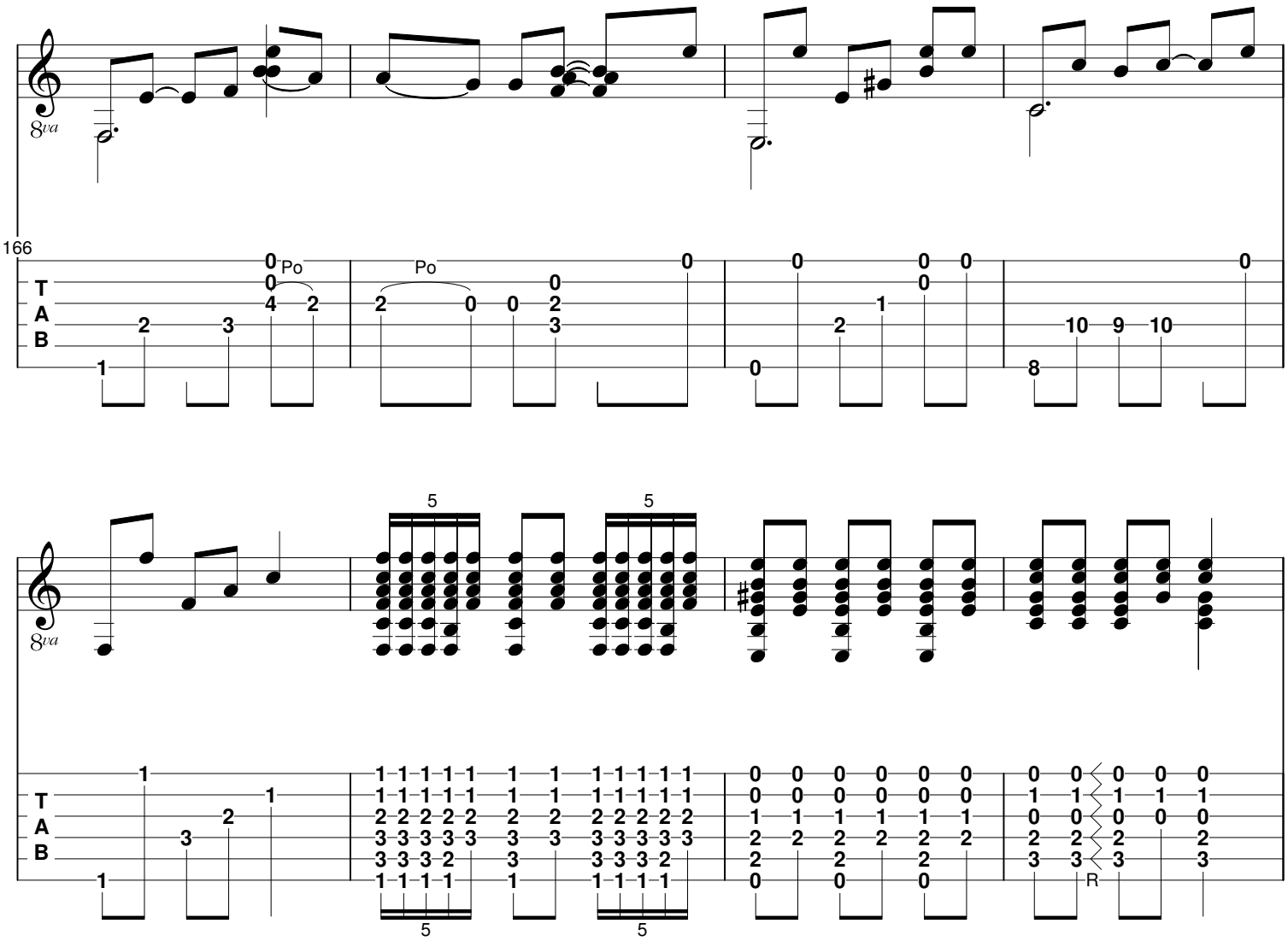
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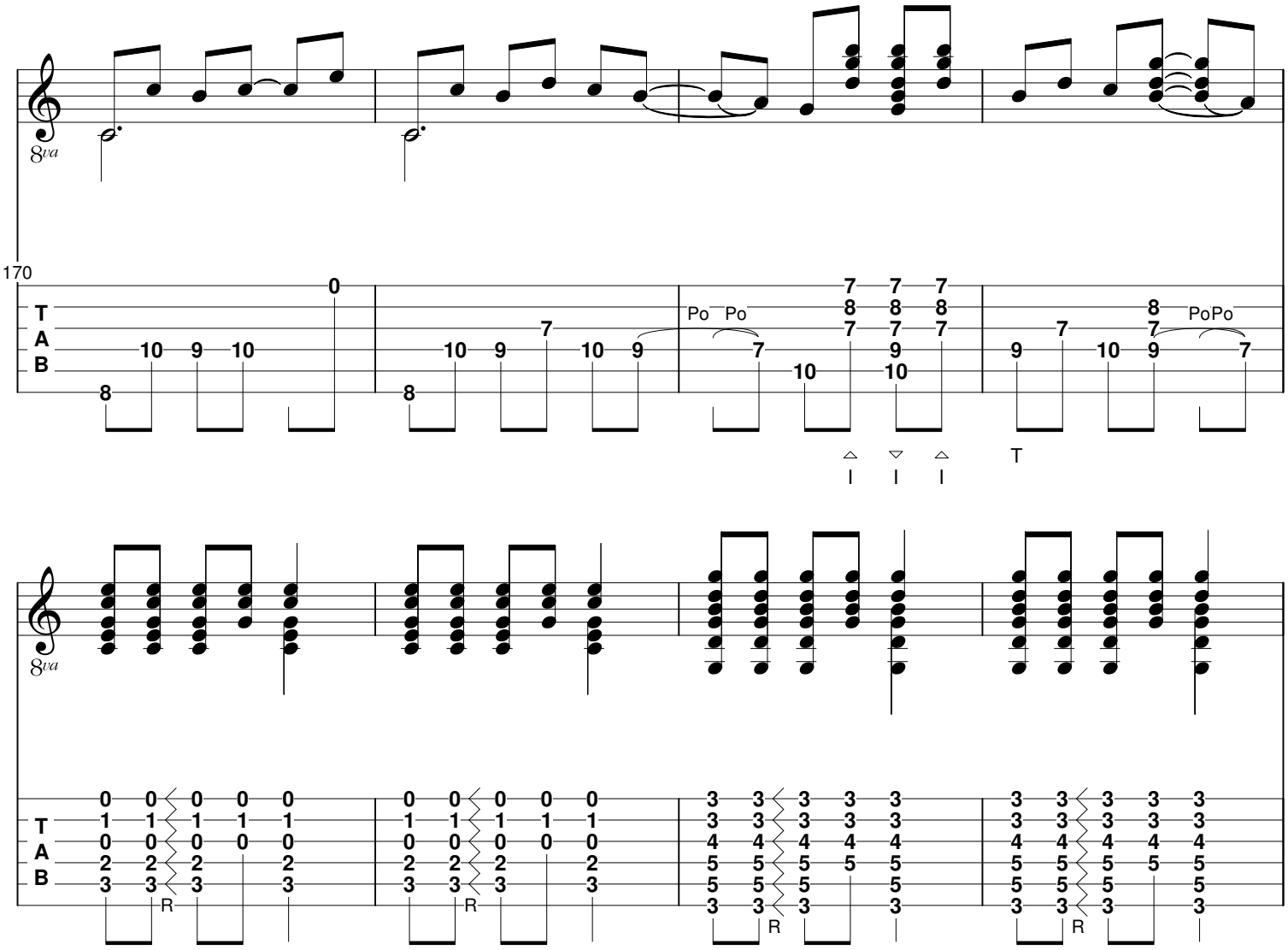
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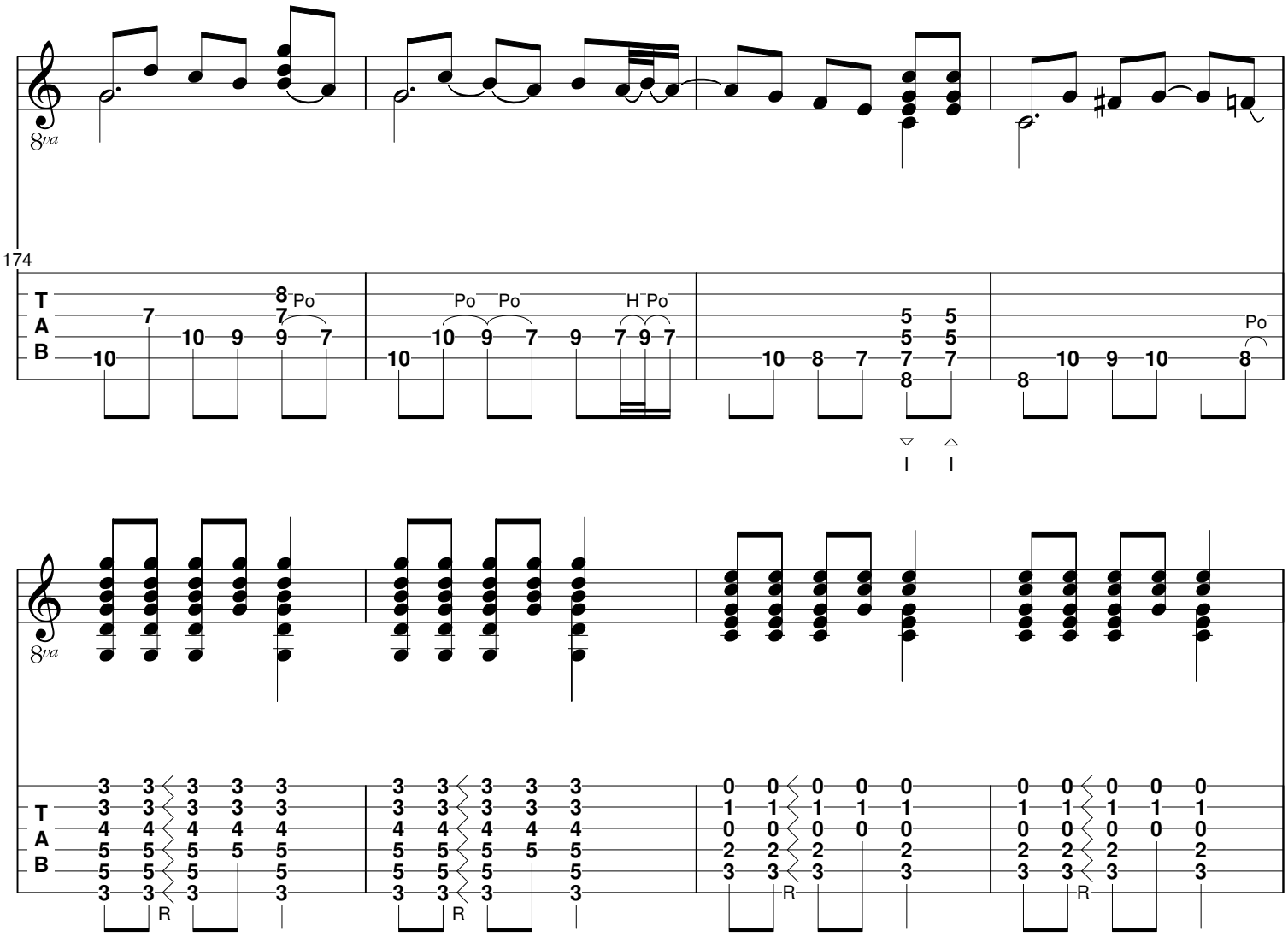
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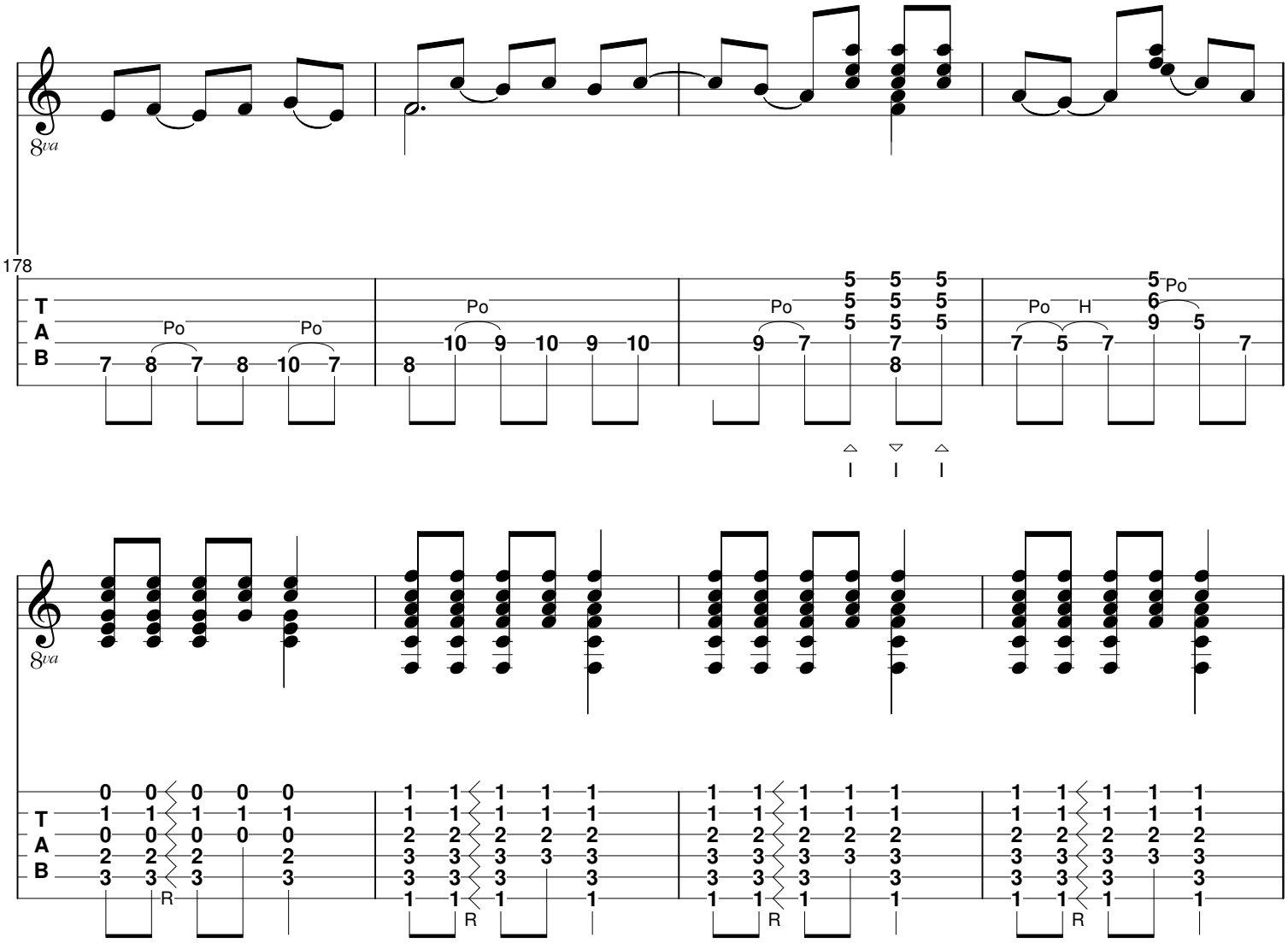
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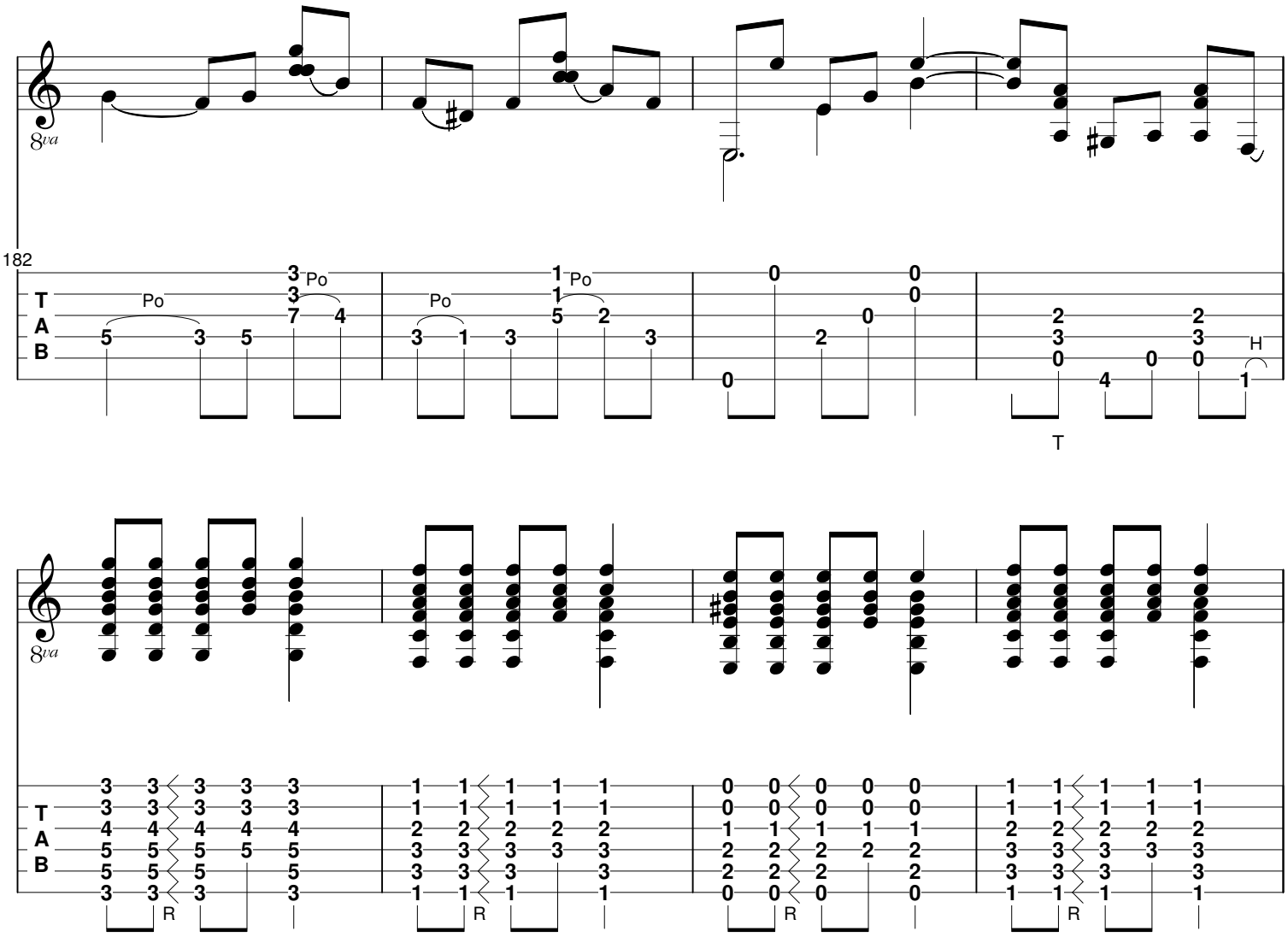
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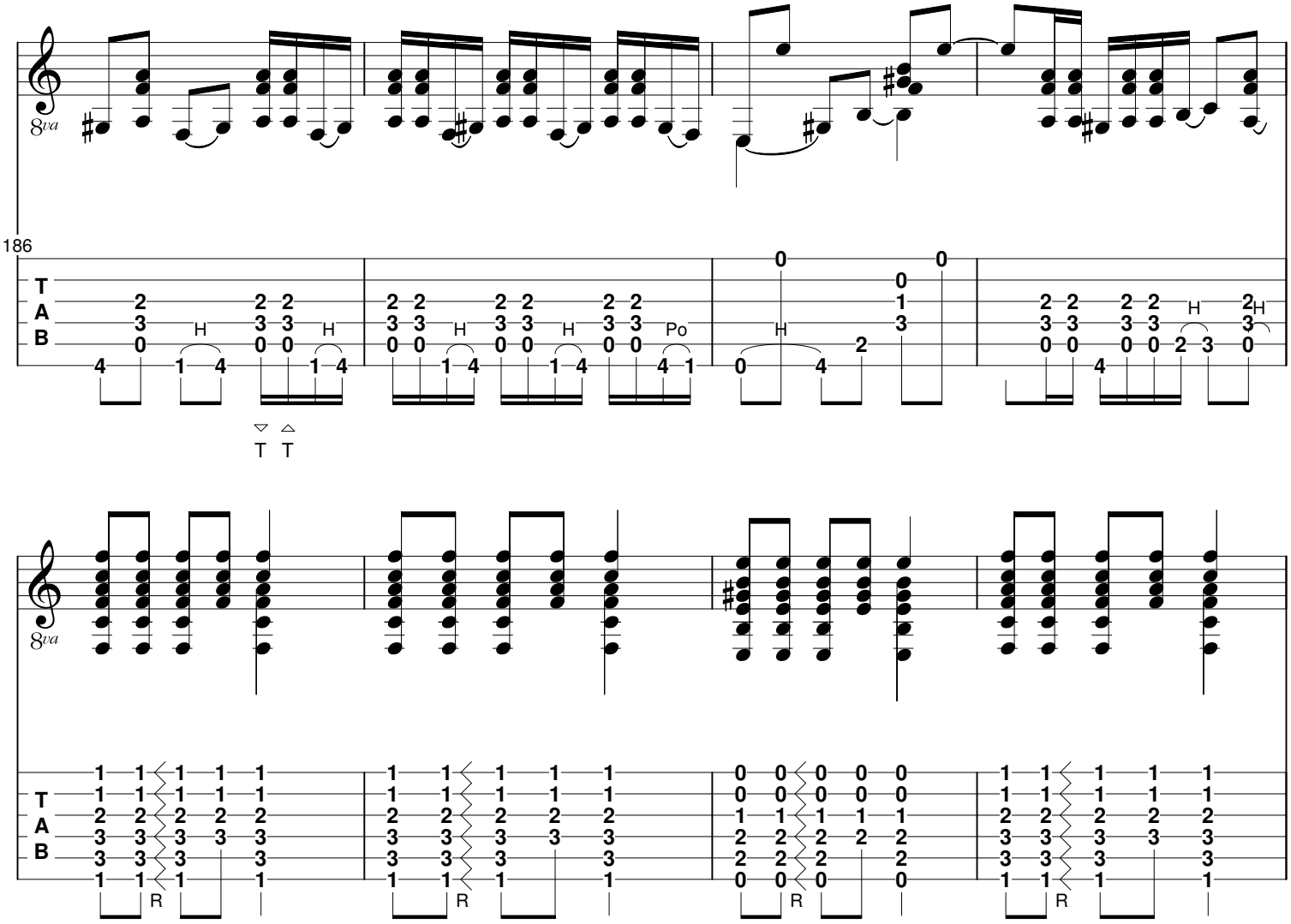
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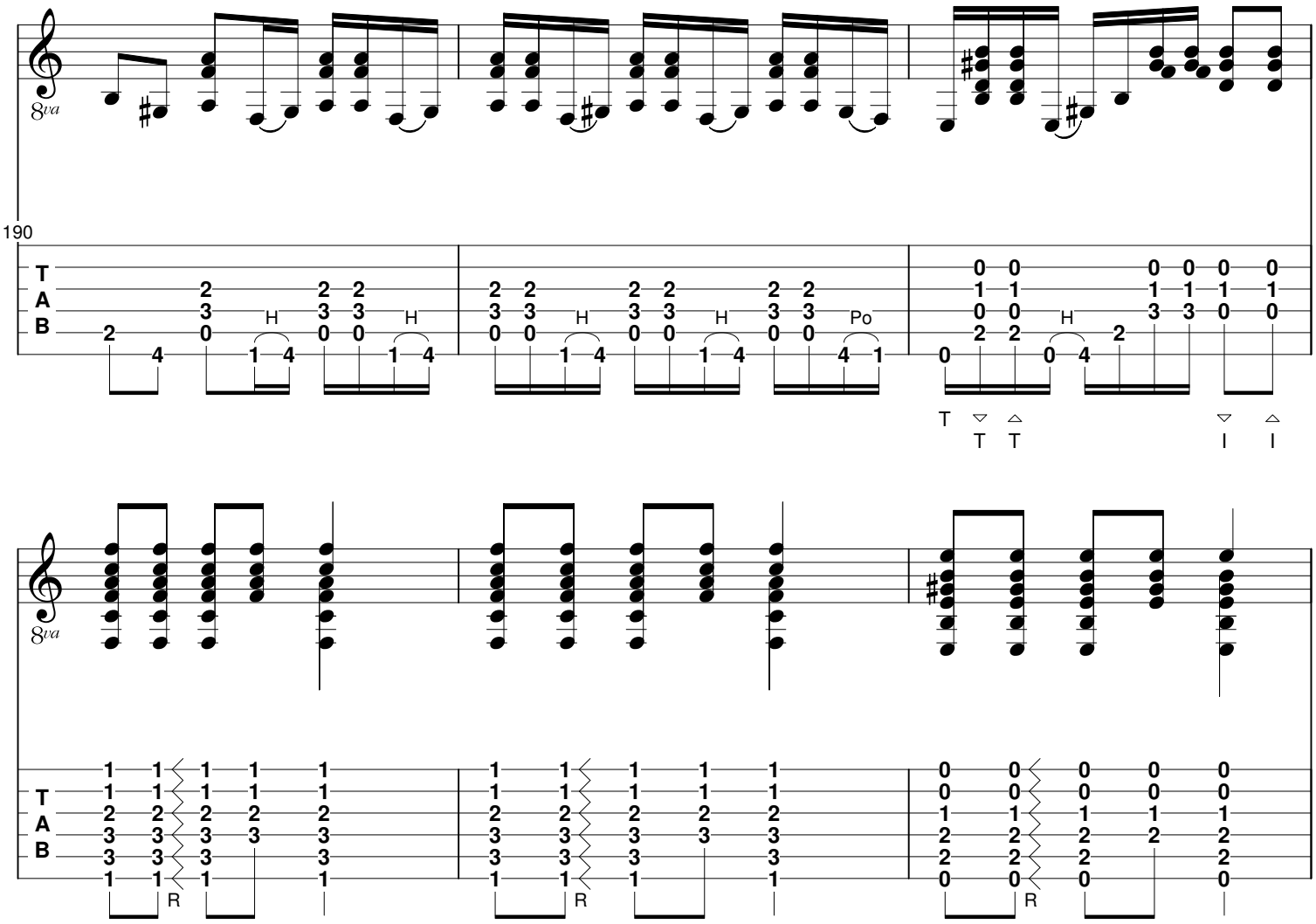
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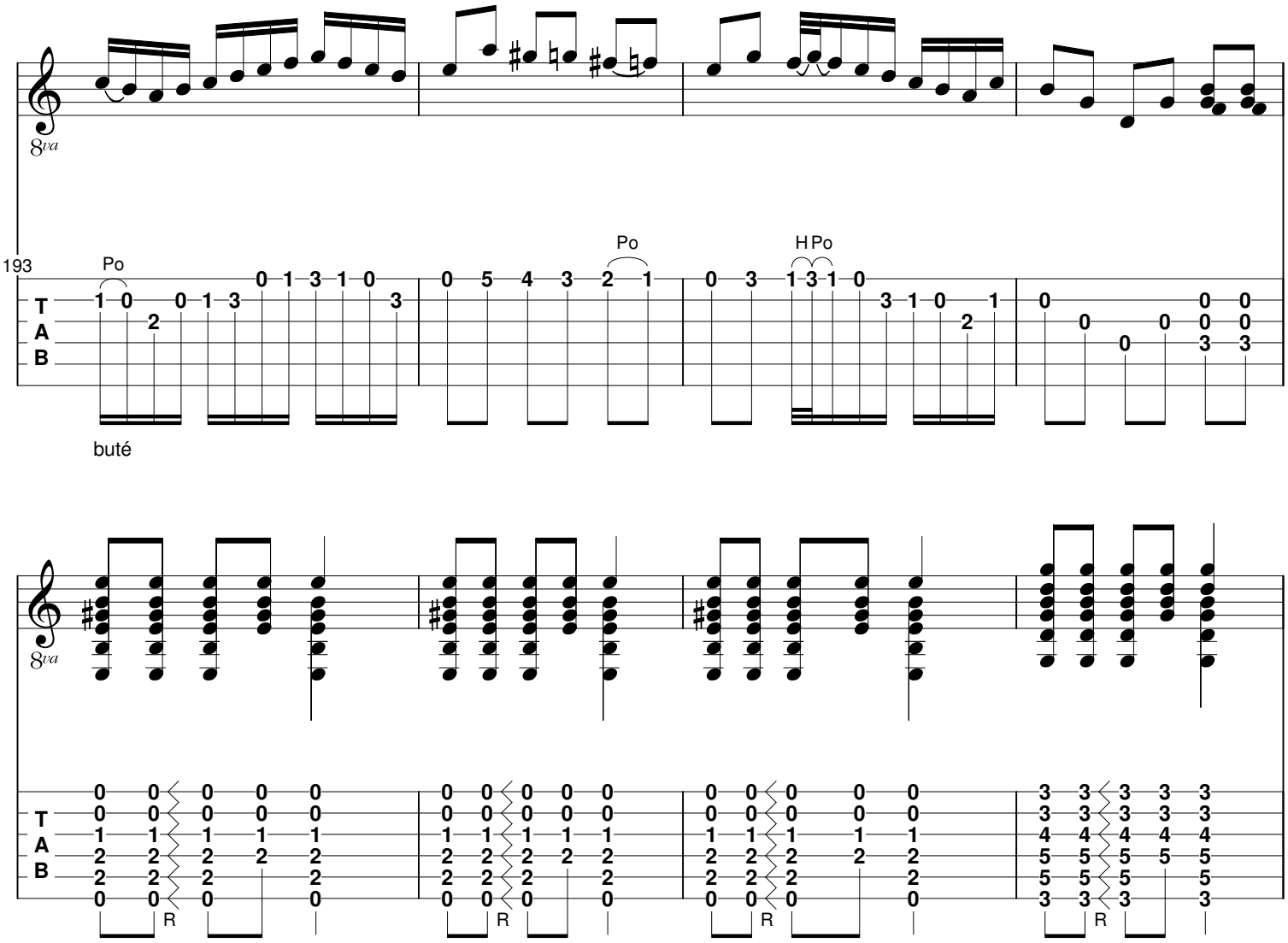
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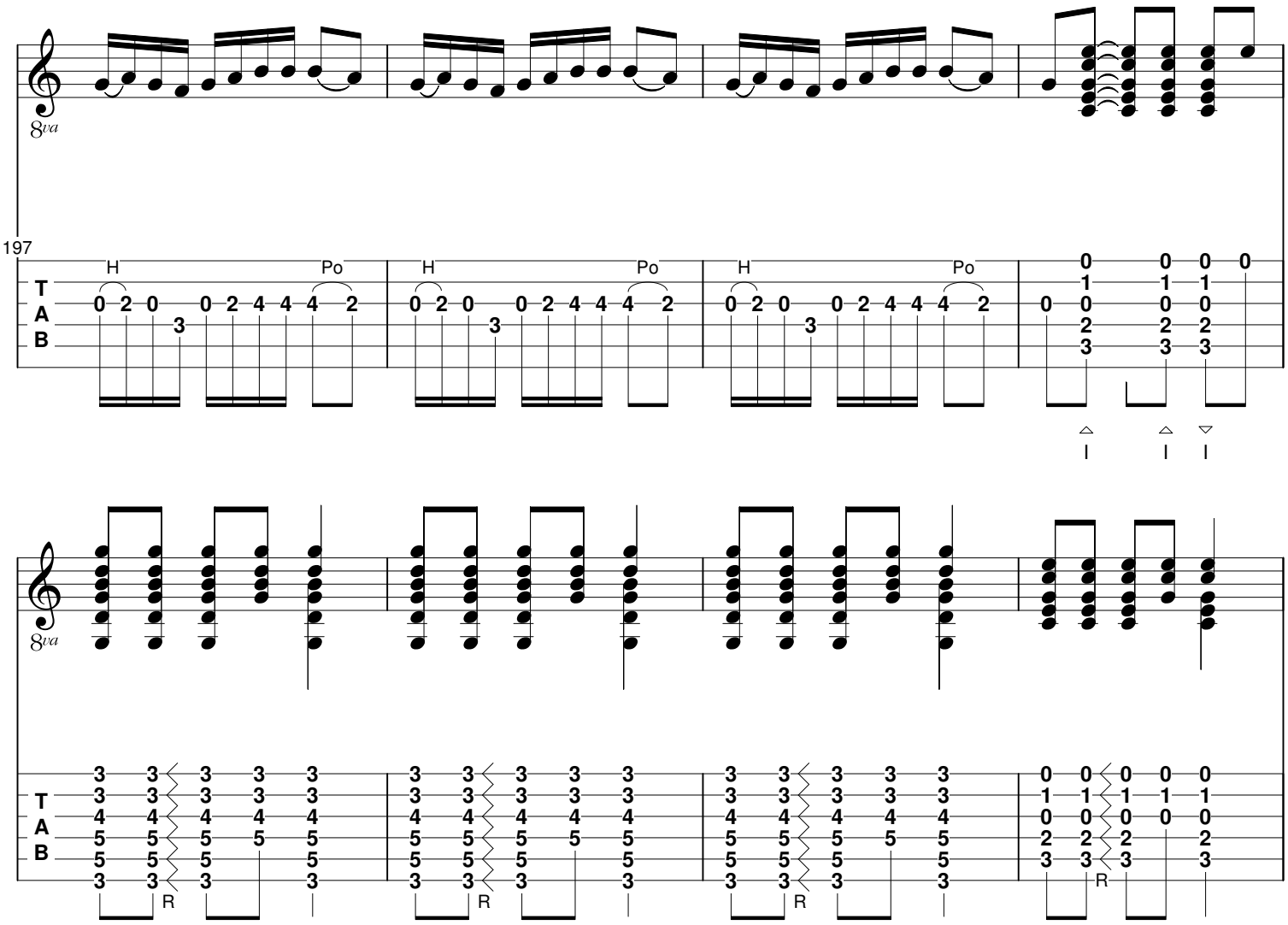
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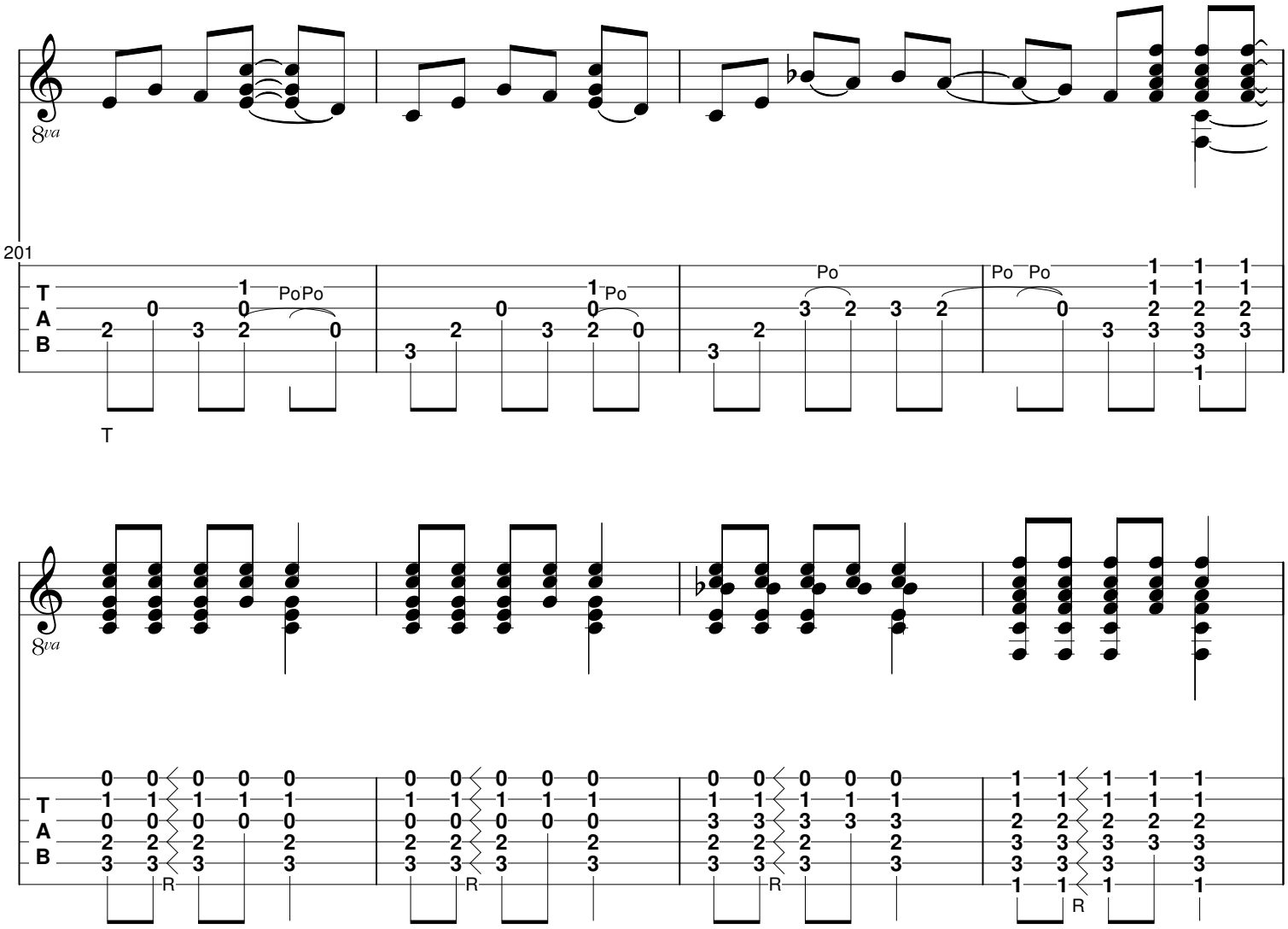
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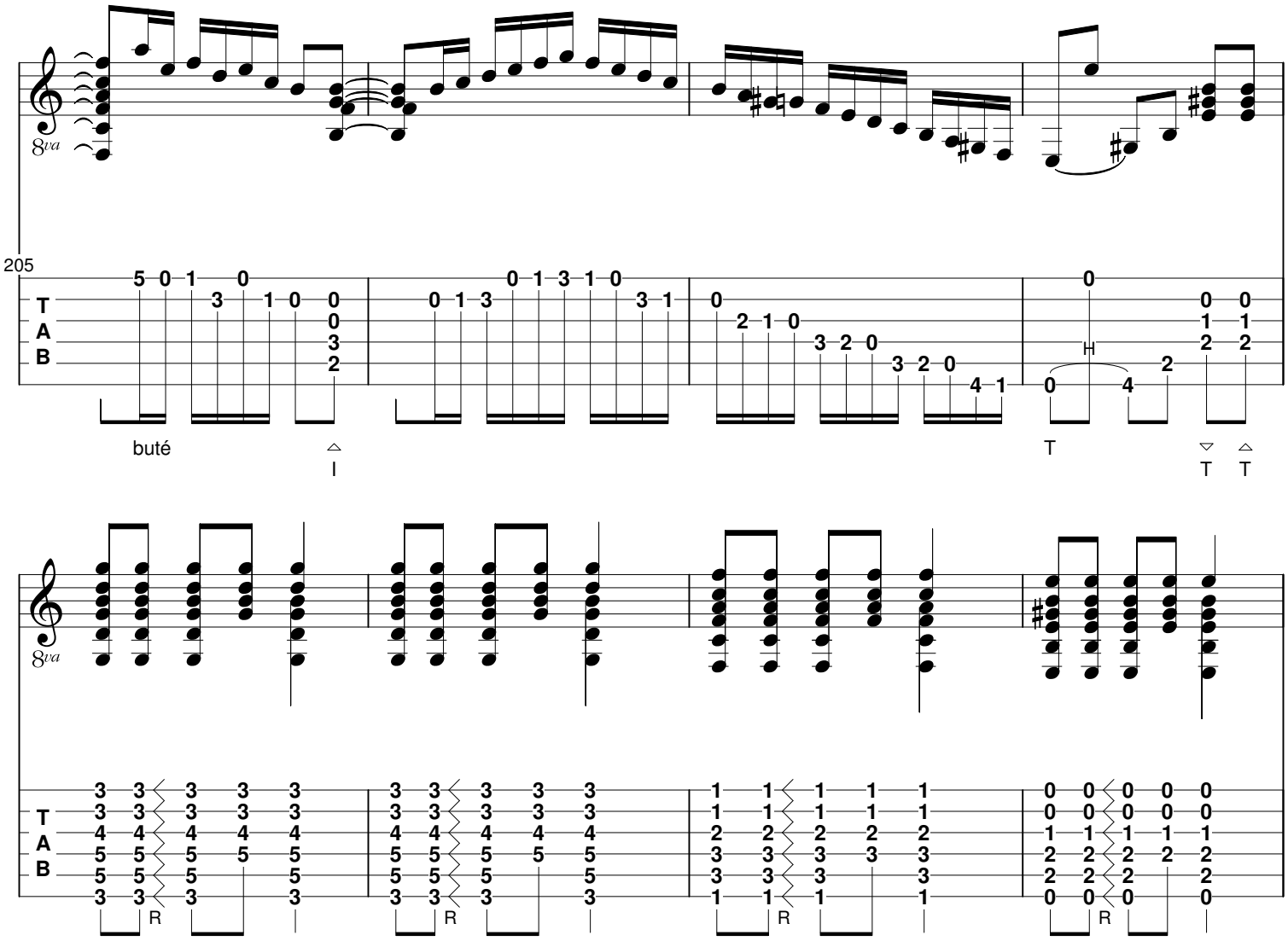
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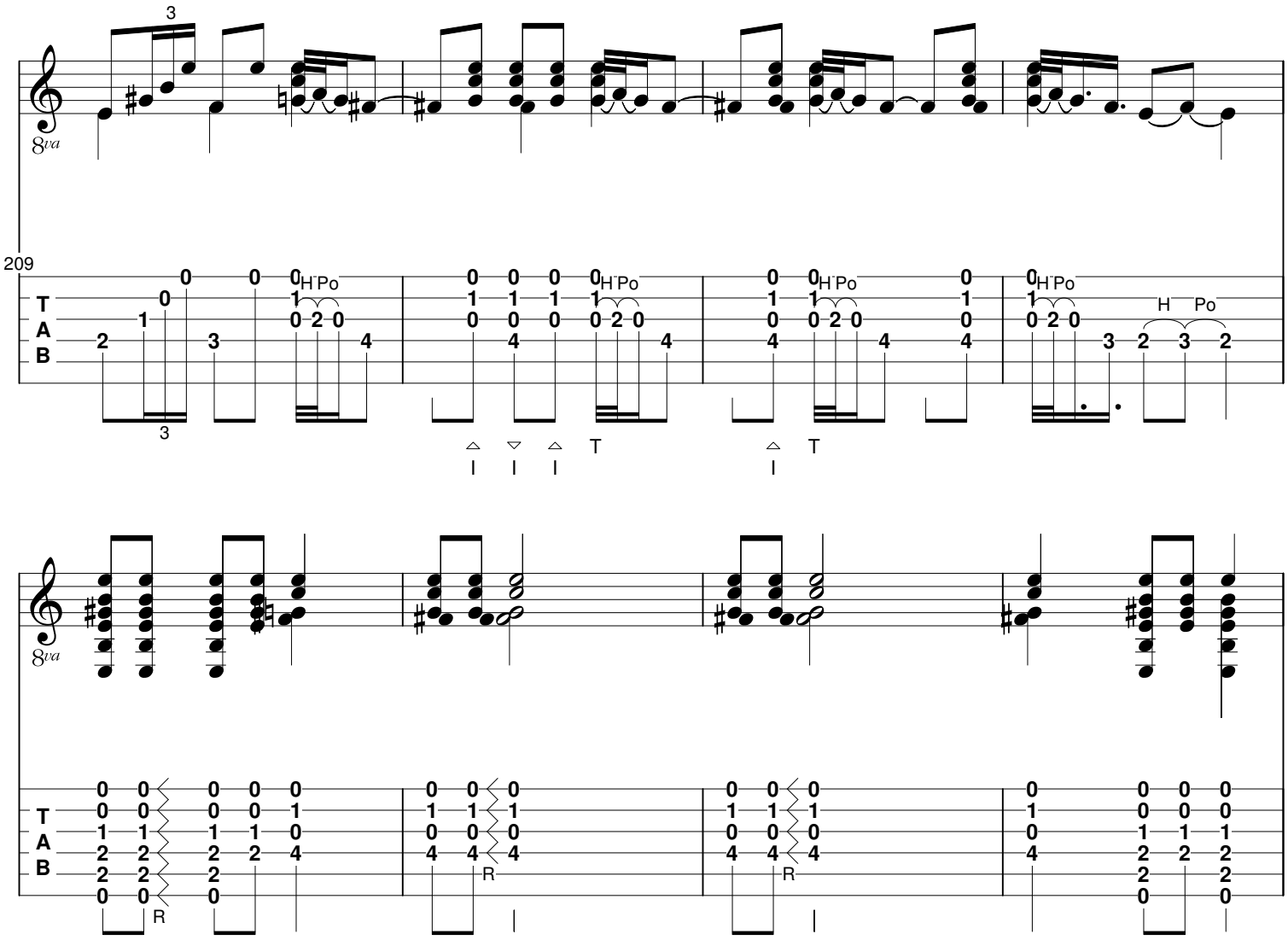
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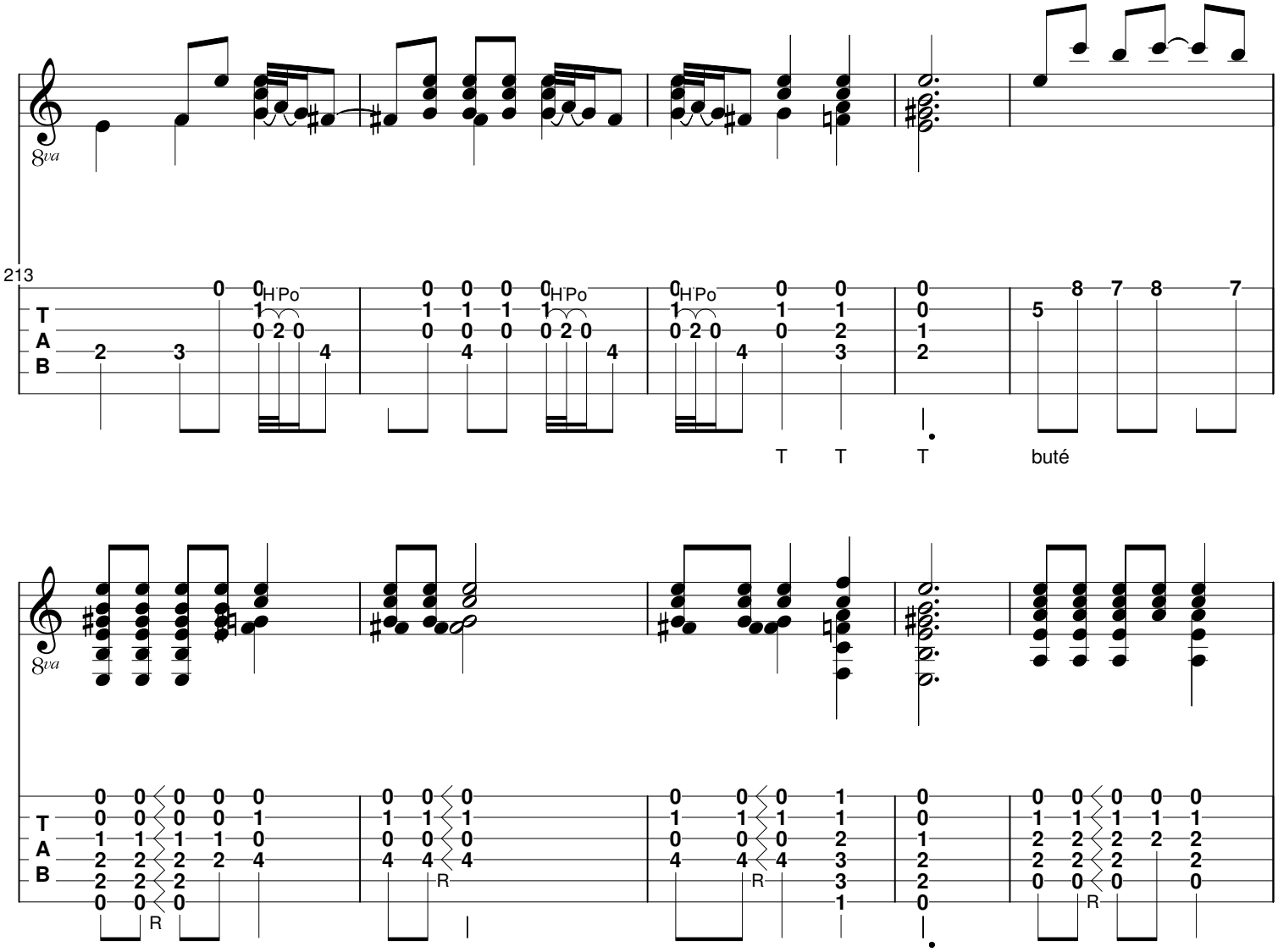
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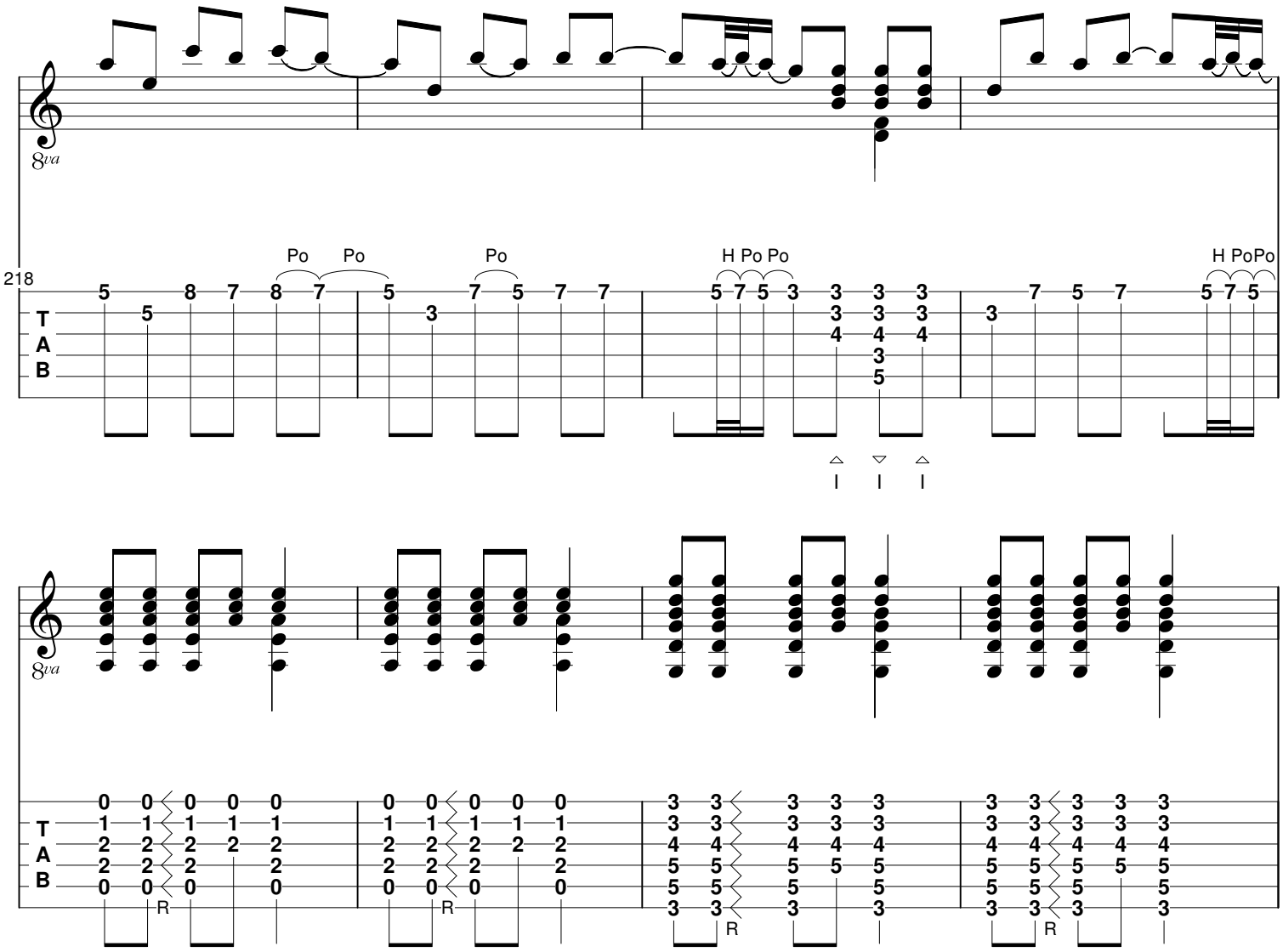
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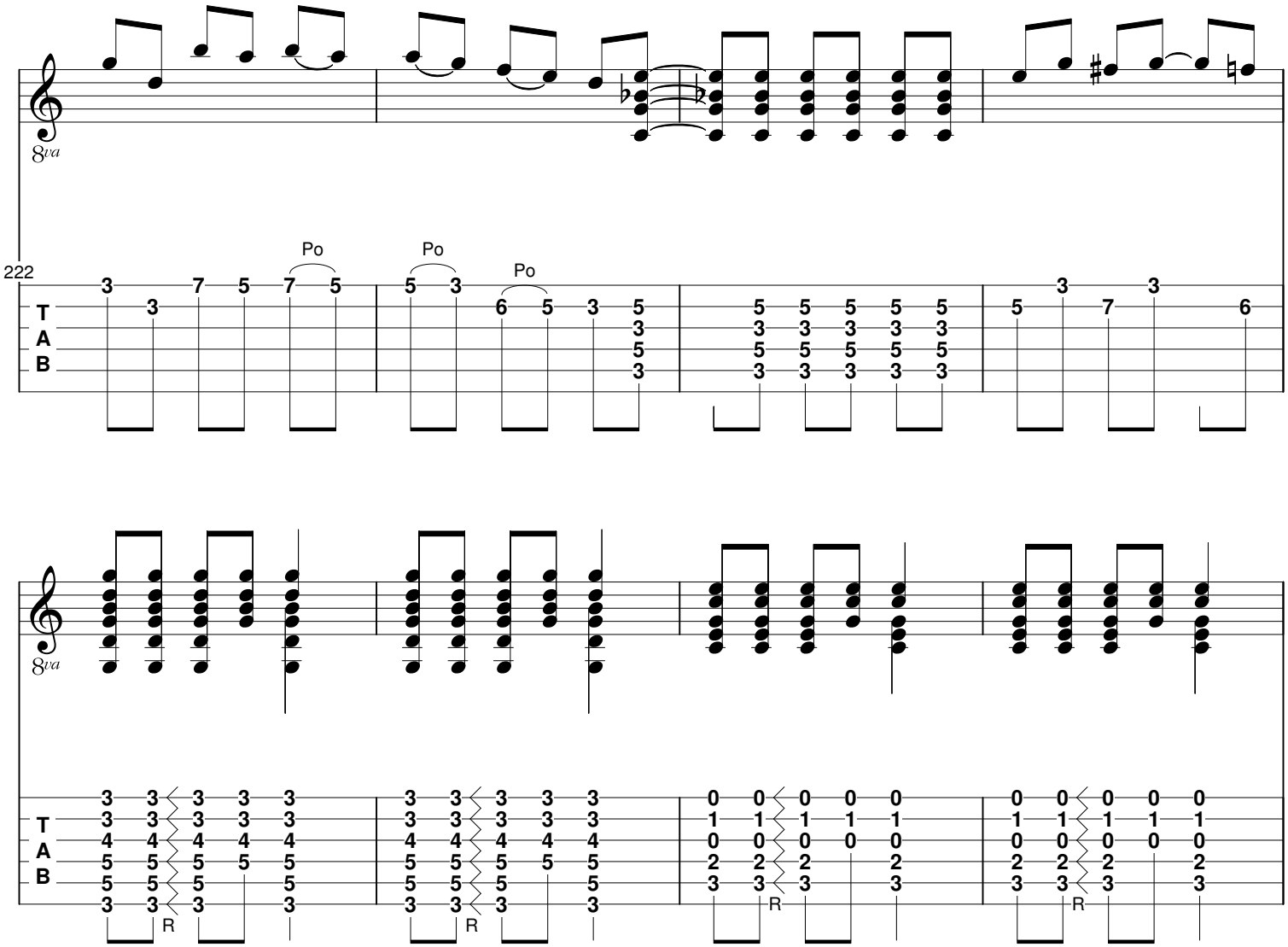
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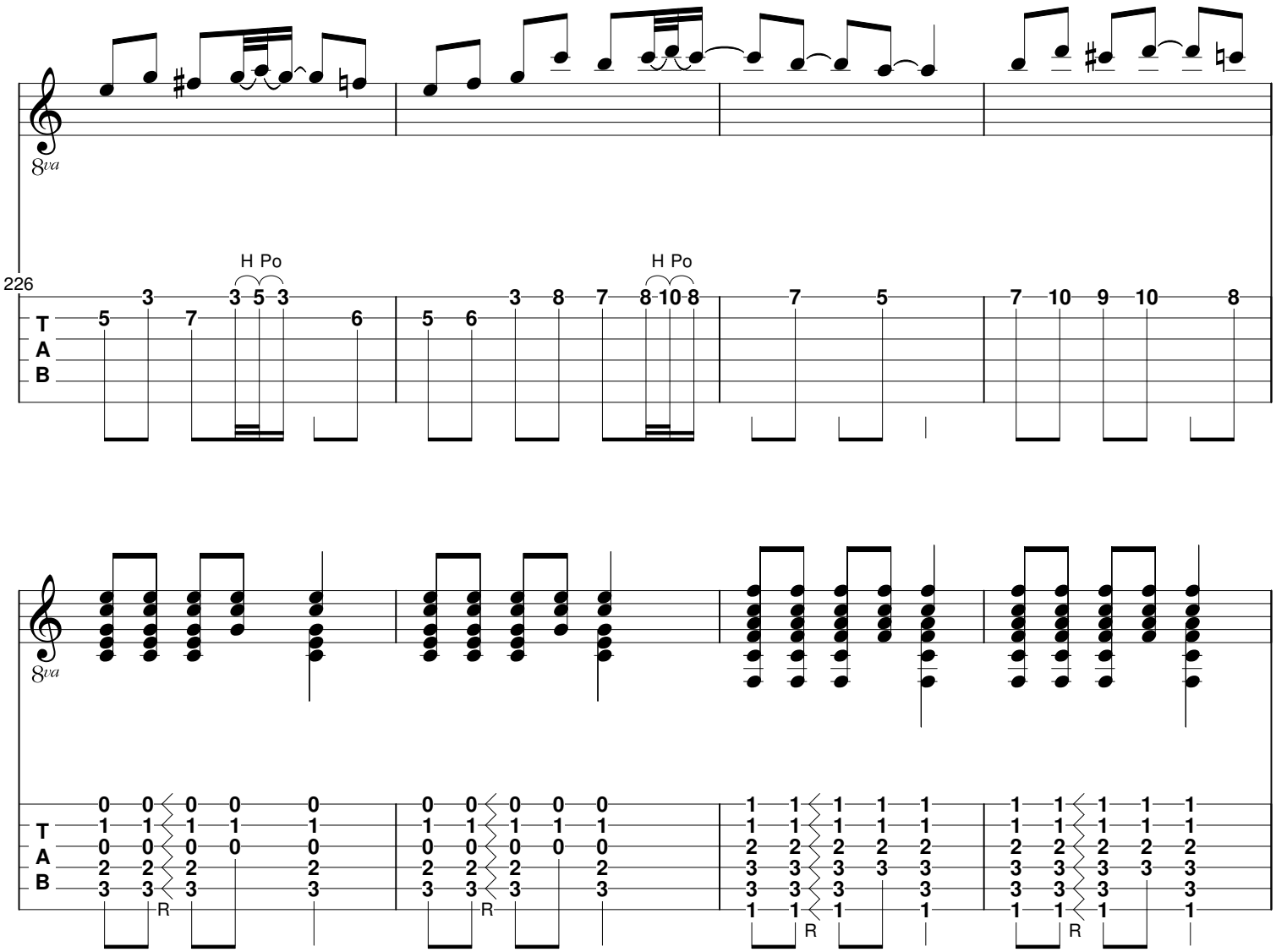
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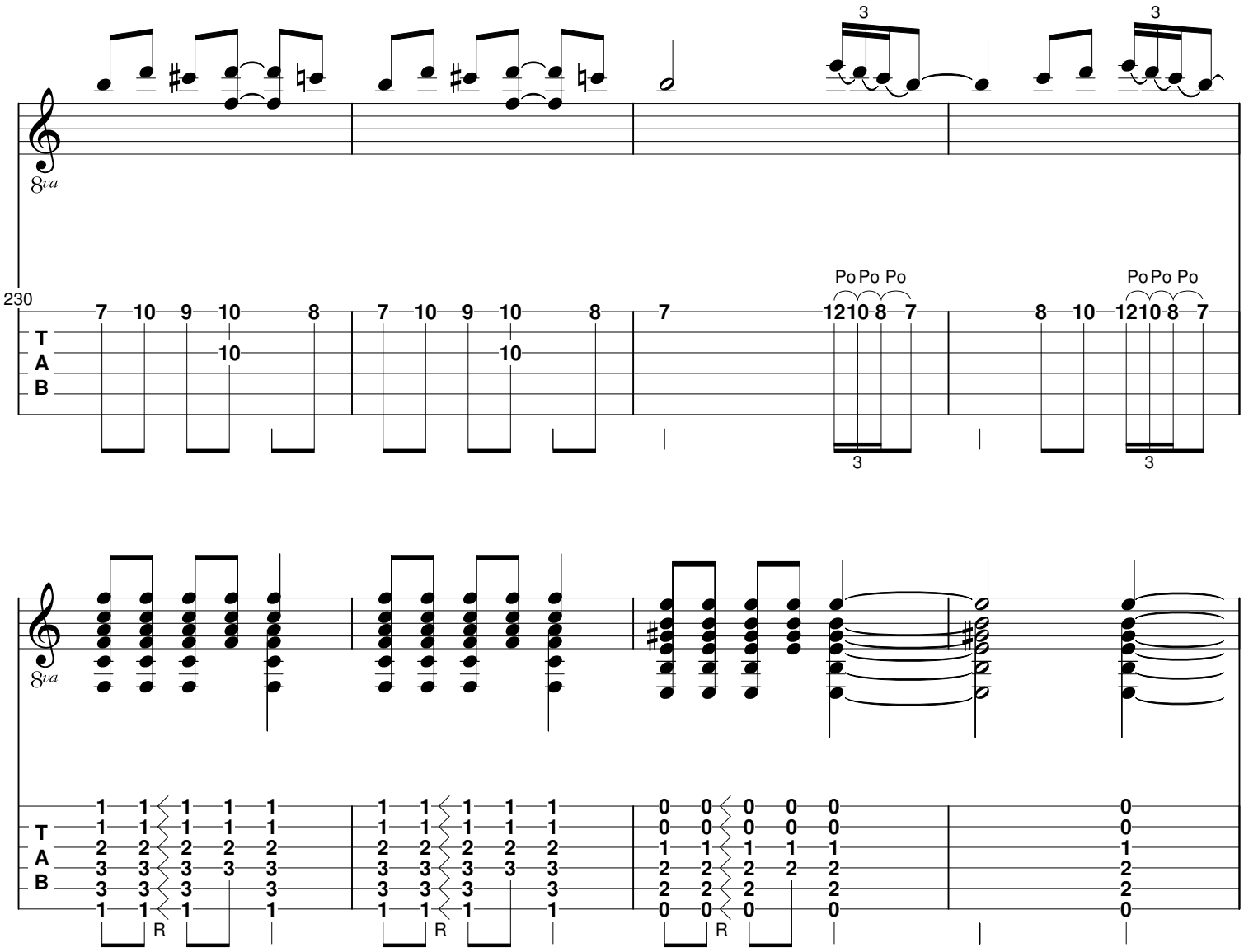
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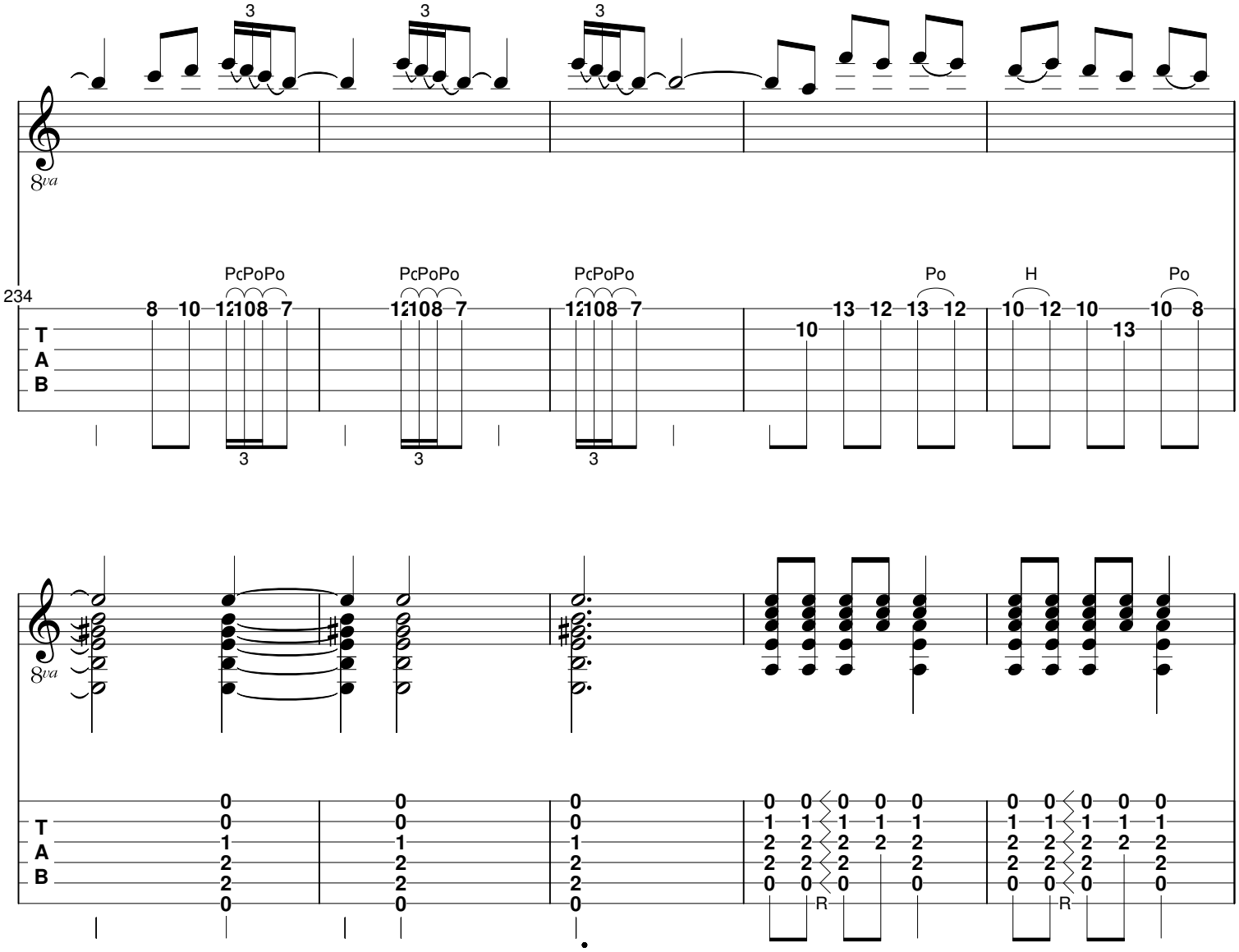
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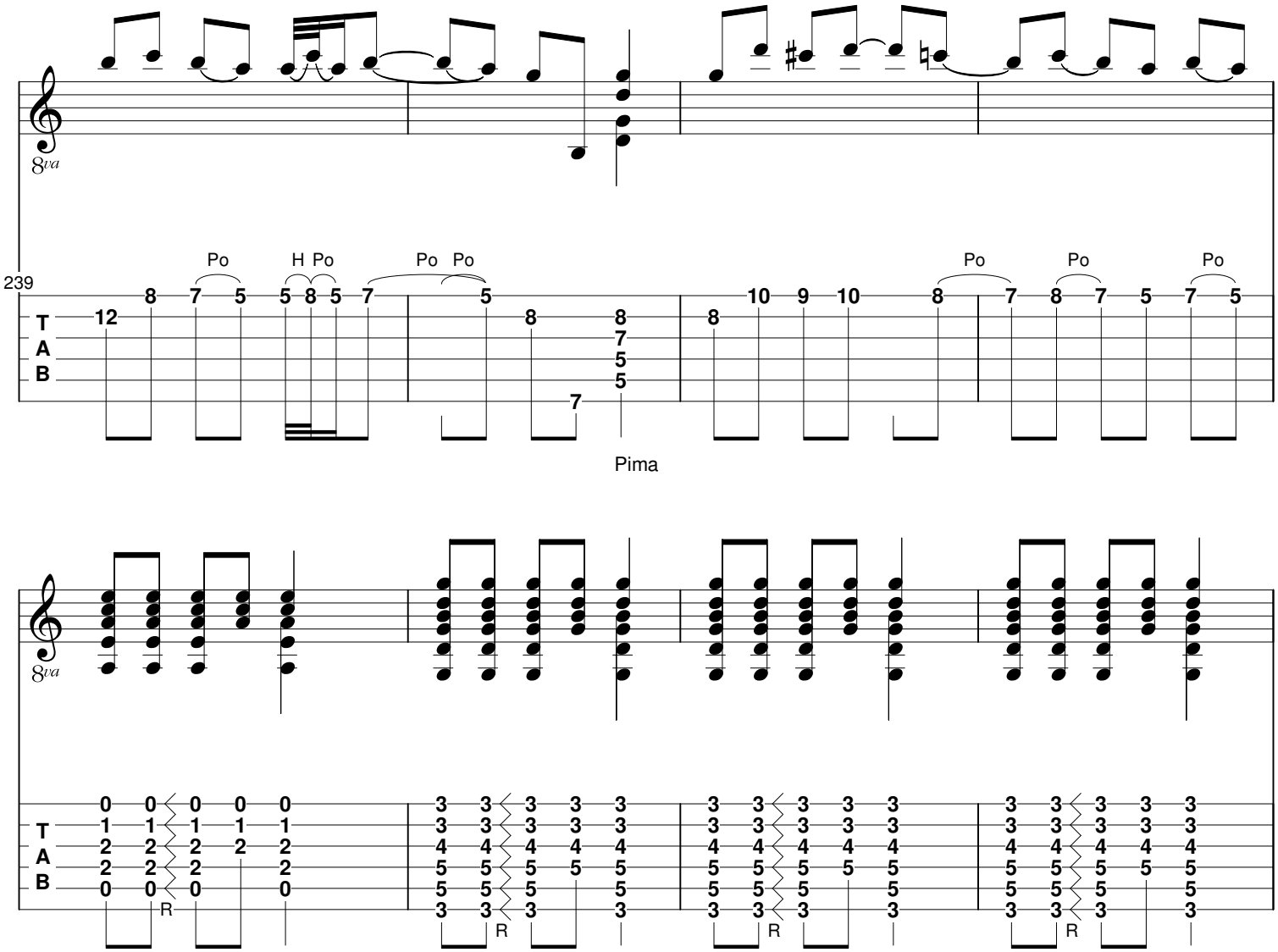
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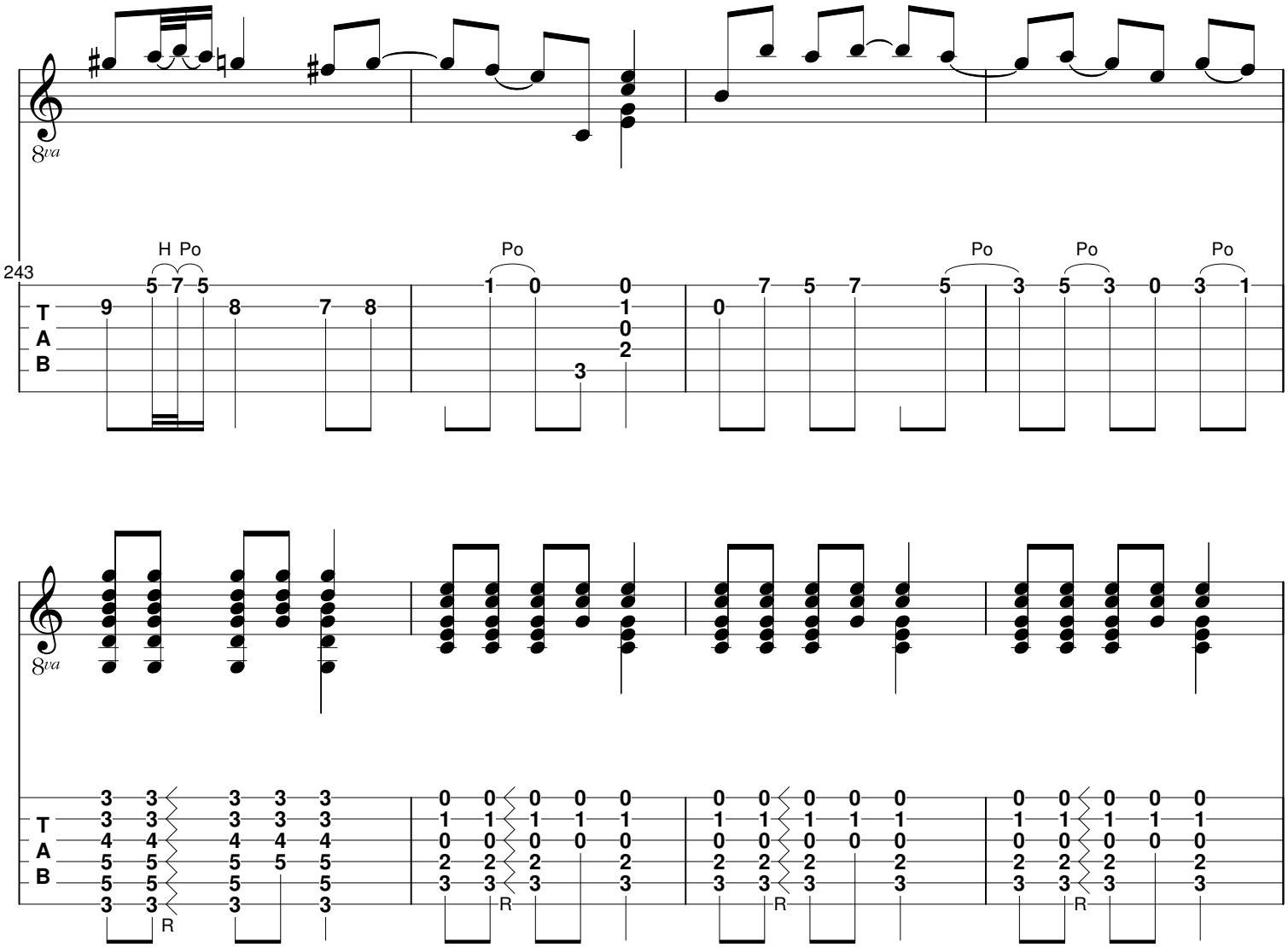
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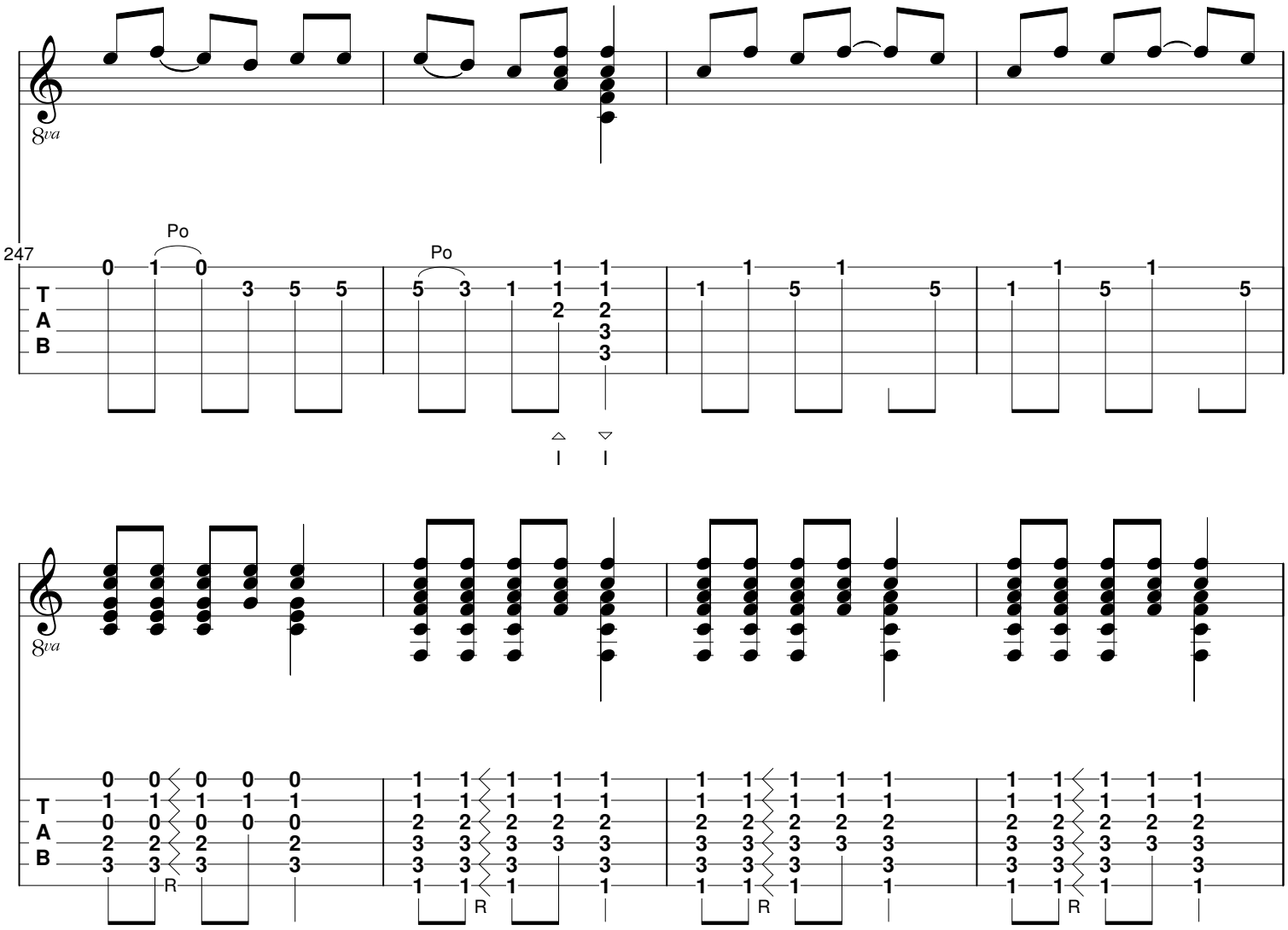
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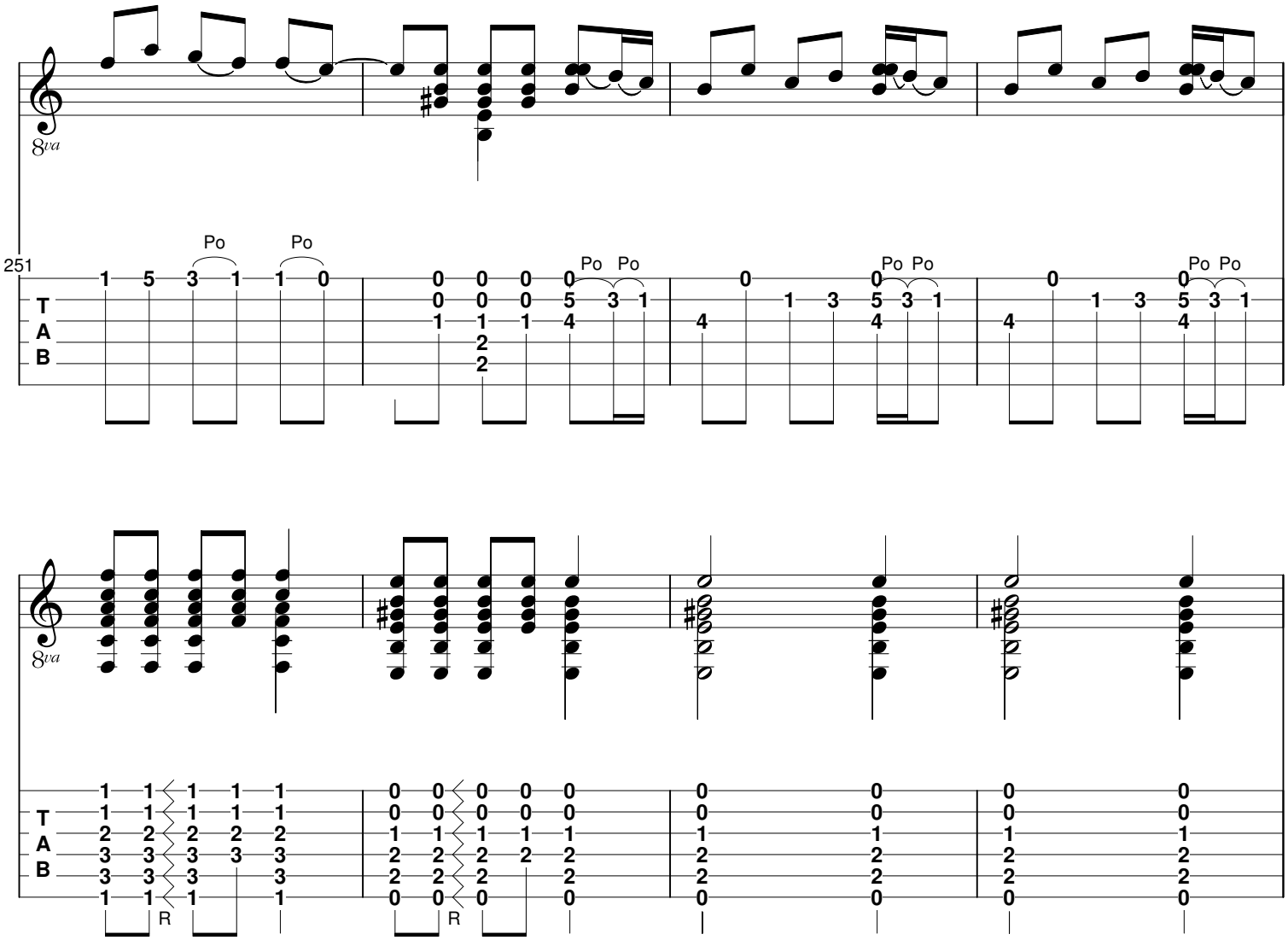
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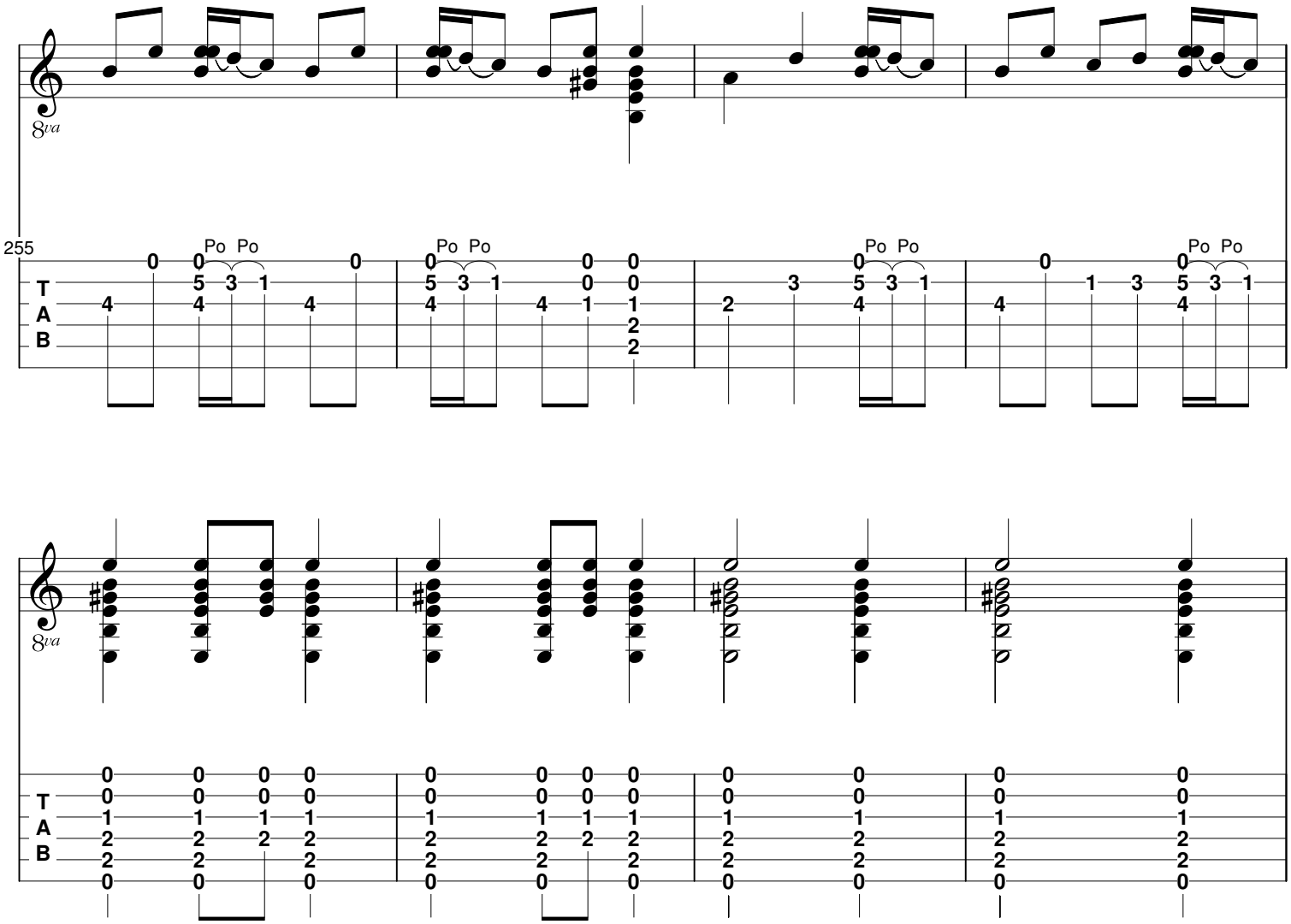
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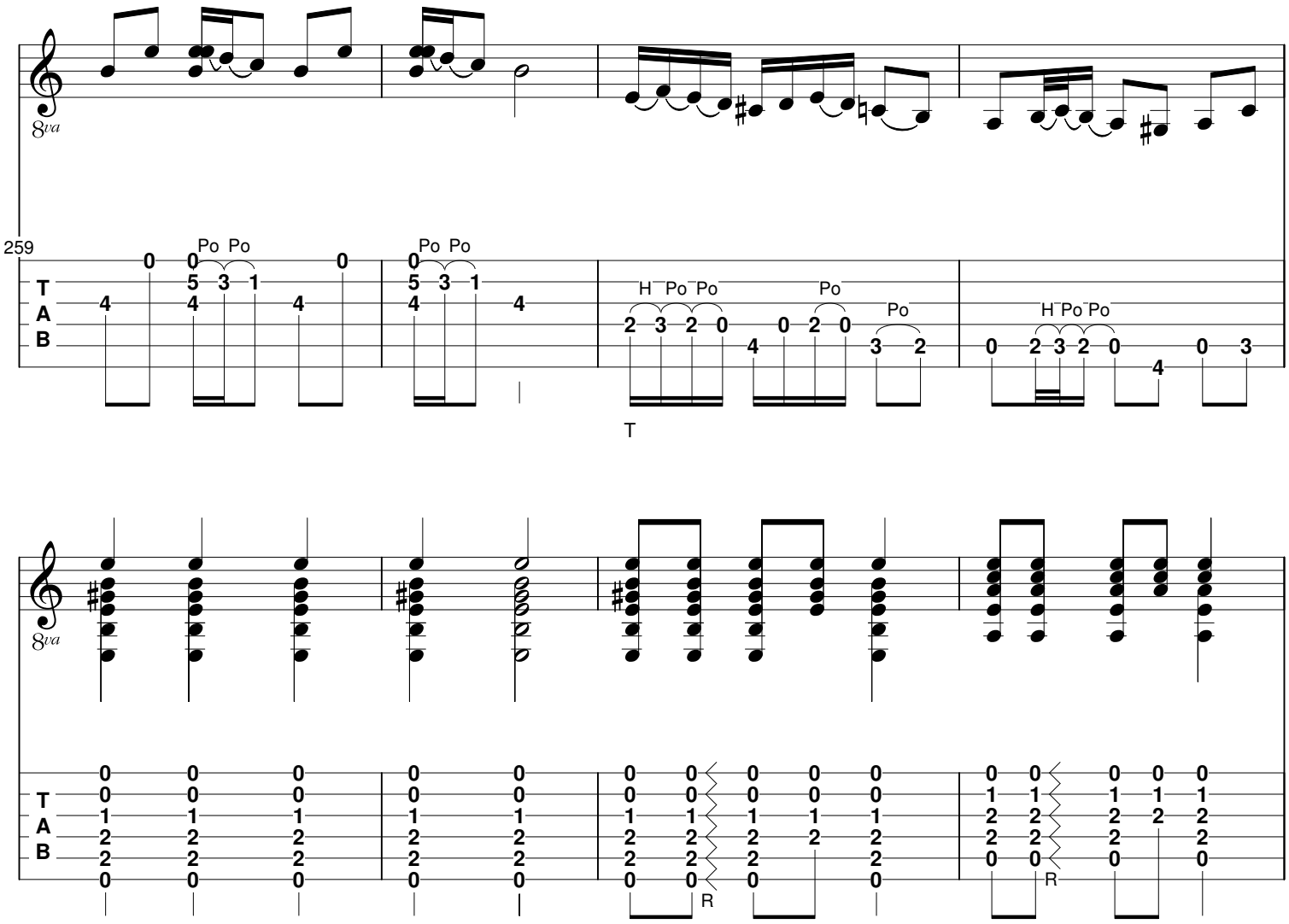
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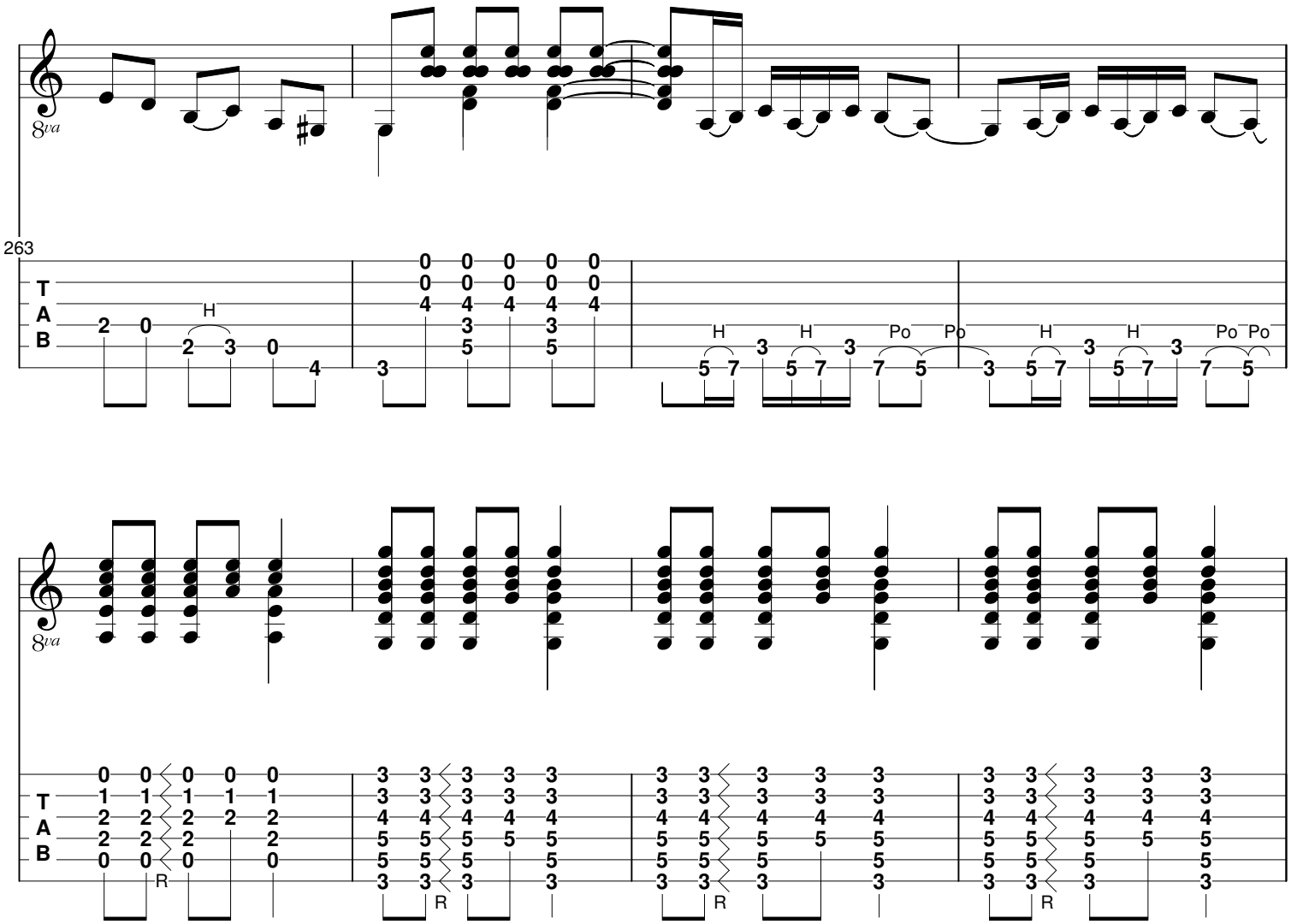
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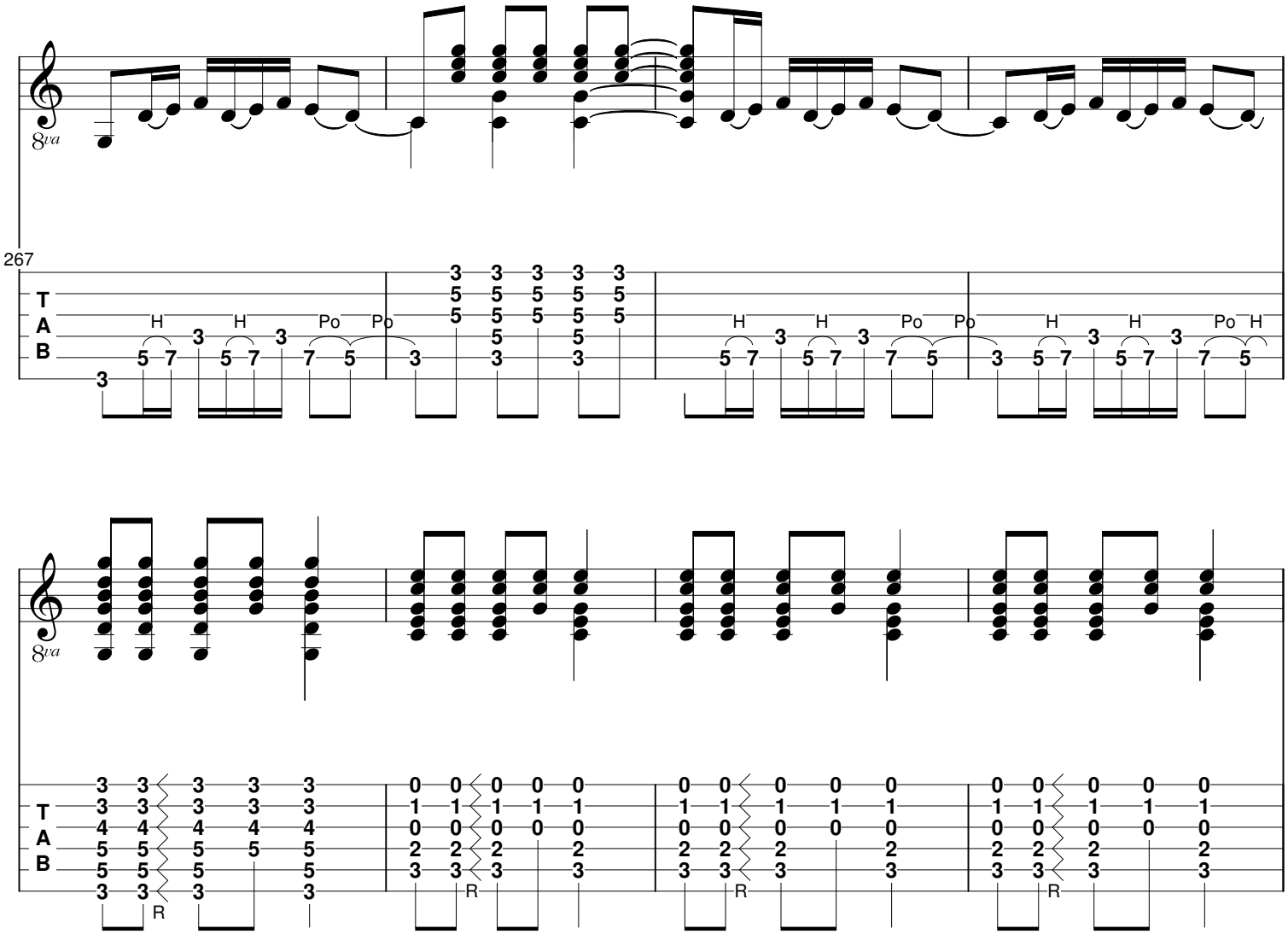
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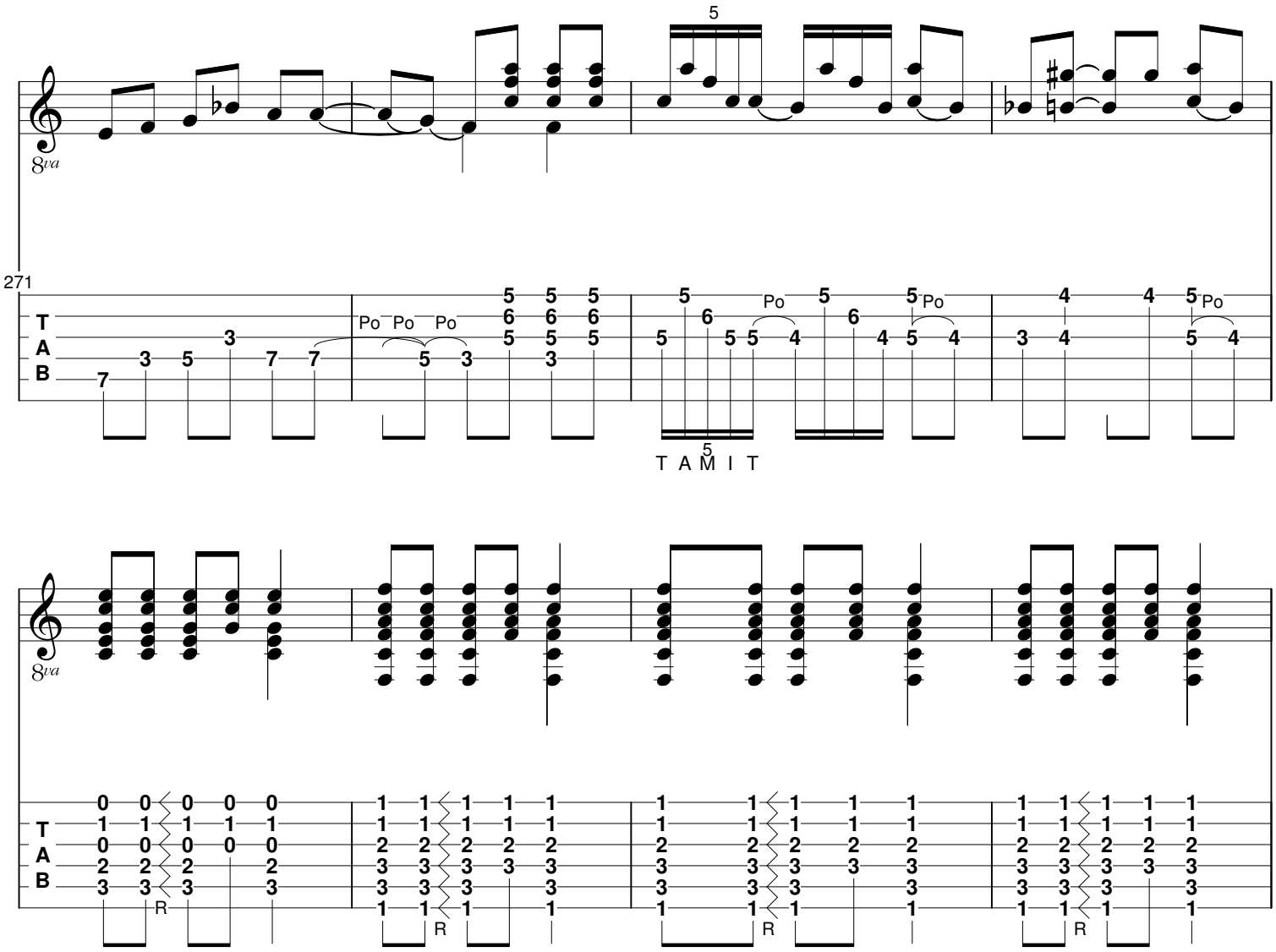
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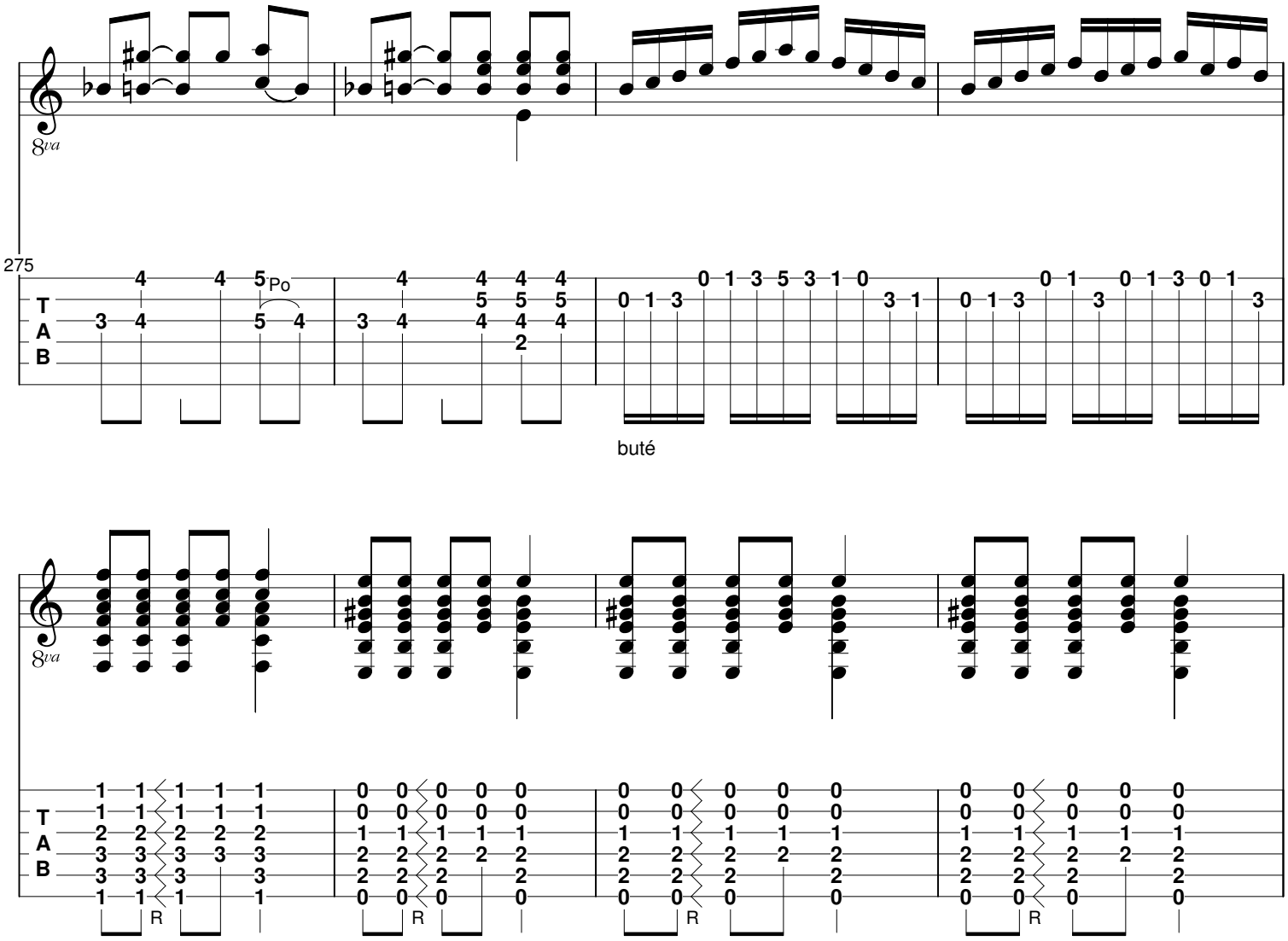
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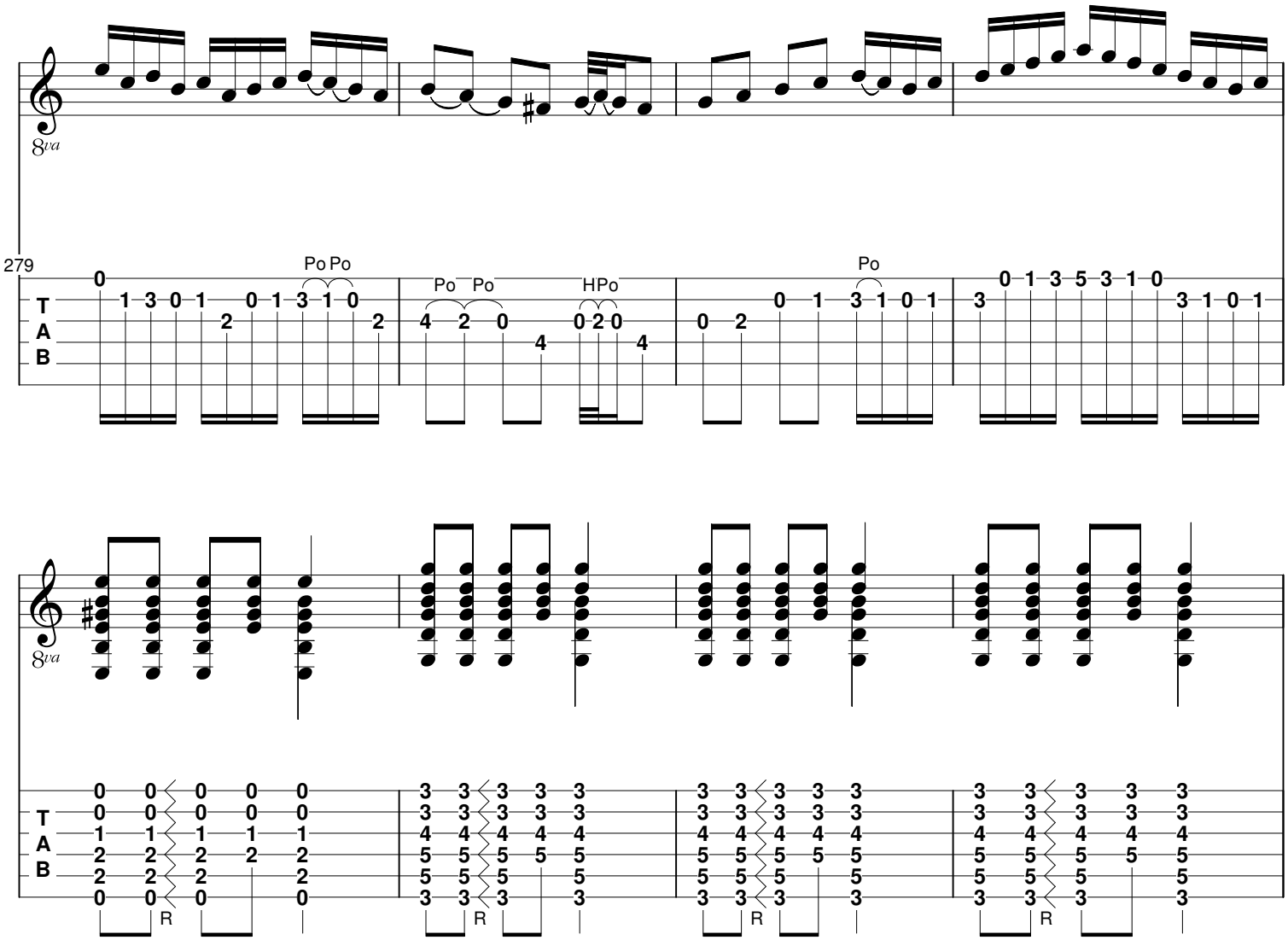
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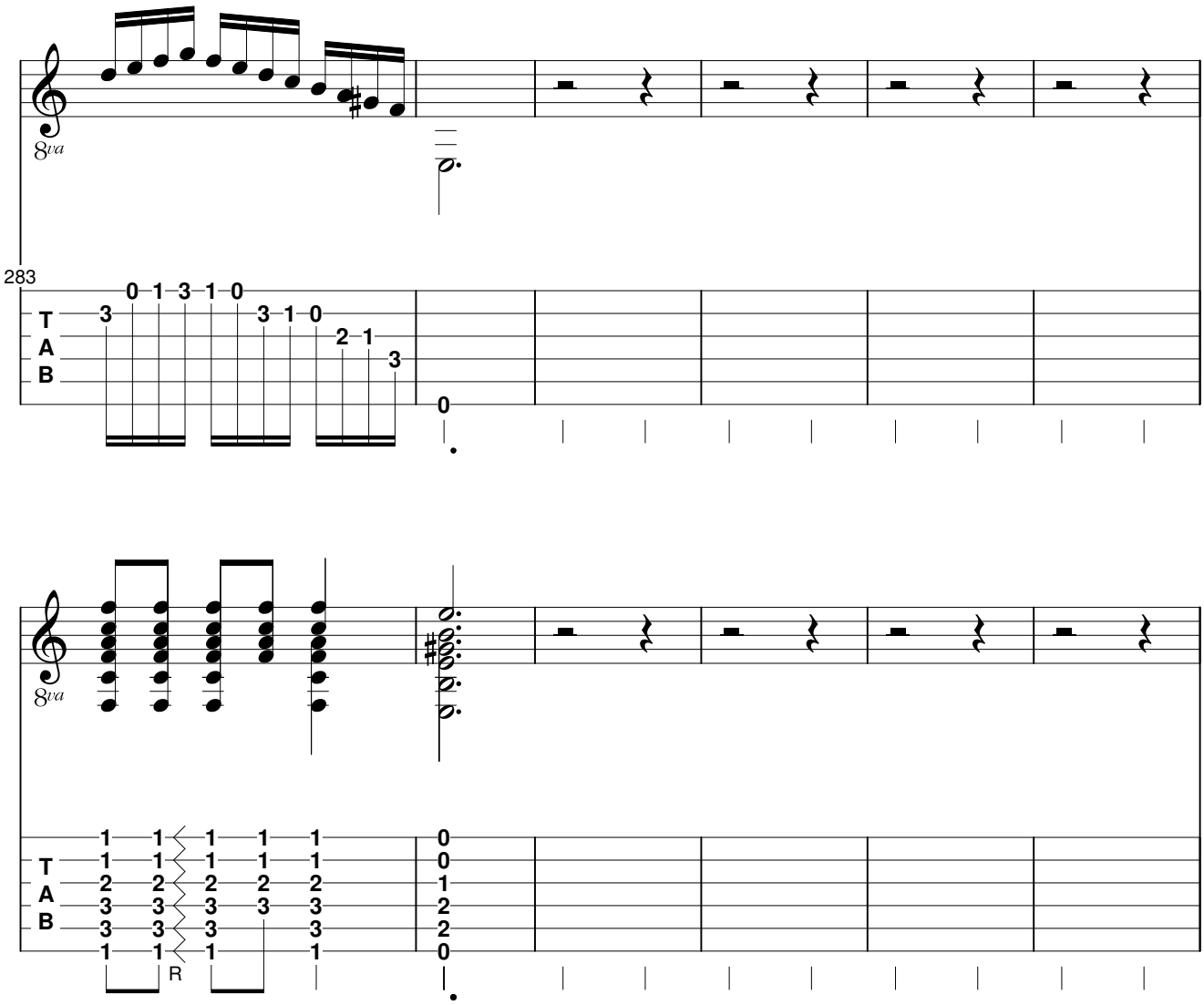
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versión en español

The Alzapúa Technique Throughout History

falseta collections resources index

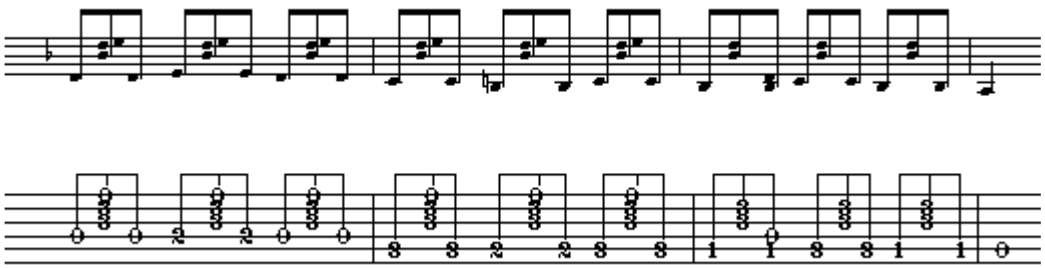
Alzapúa is a technique that uses upstrokes and downstrokes, generally in triplets or sixteenths, contrasting a melody on lower-pitched strings with rhythmic counterpoint on higher-pitched strings. Although the word alzapúa refers to today's thumb-only approach, it seems very likely that it is a 20th-century development of an earlier technique involving thumb-index-thumb triplets. The alzapúa technique is frequently used in the por medio position of A and B flat, as seen in the following examples of soleá and bulería from the art of Ramón Montoya, El Hijo de Salvador, Miguel Borrull, Niño Ricardo, Melchor de Marchena, Diego del Gastor, Sabicas, Juan Carmona, Manuel Morao, Paco de Antequera, Manuel Parrilla and Paco de Lucía.

Thumb and index (p-i-p)

This technique can be found in triplets on some of the earliest recordings. It seems to be the result of guitarists adding index-finger counterpoint to thumbed eighth-note melodic lines (such as those of Juan Gandullas). The bass-string melody is thumbed on the first and third notes of the triplets, often using a rest stroke, and the index adds rhythmic counterpoint by brushing several treble strings, usually starting with the first string.

Ramón Montoya (1879-1949), sample 1. As early as 1913, Ramón Montoya was playing ideas like the one seen below, recorded with Antonio Chacón in the soleá "Solamente con mirarte." Capo at the fifth fret. The idea is heard at 1:25.

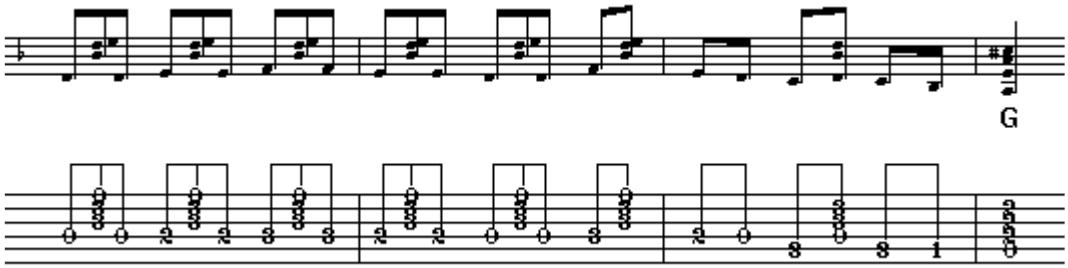
Ramón Montoya in 1913 (sample 1)
(click here to listen to the audio file)



El Hijo de Salvador recorded a very similar idea in 1922 with Tenazas in the soleá "Correo de Velez." It sounds like only the thumb is used from the sixth beat

onward. Capo at the eighth fret. The idea is heard at 1:48.

El Hijo de Salvador in 1922
(click here to listen to the audio file)



Ramón Montoya, sample 2. This comes from one of his solo recordings, titled "Bulerías por soleares." As we shall see in the following examples, this idea was later reworked by Ricardo, Sabicas, Paco de Lucía and many other players. In the example below, we can hear four falsetas over as many compases. Although they go out of time at a couple of points, they can easily be reworked and put back into compás.

For the first falseta, keep the C sharp anchored at the second fret on the second string with your fretting-hand middle finger, and use your other fingers to play the melody. Notice how the triplet drive is maintained throughout the falseta, creating the "sticky" counterpoint heard in the two-note figures over beats three to eight and at beats 10 and 12.

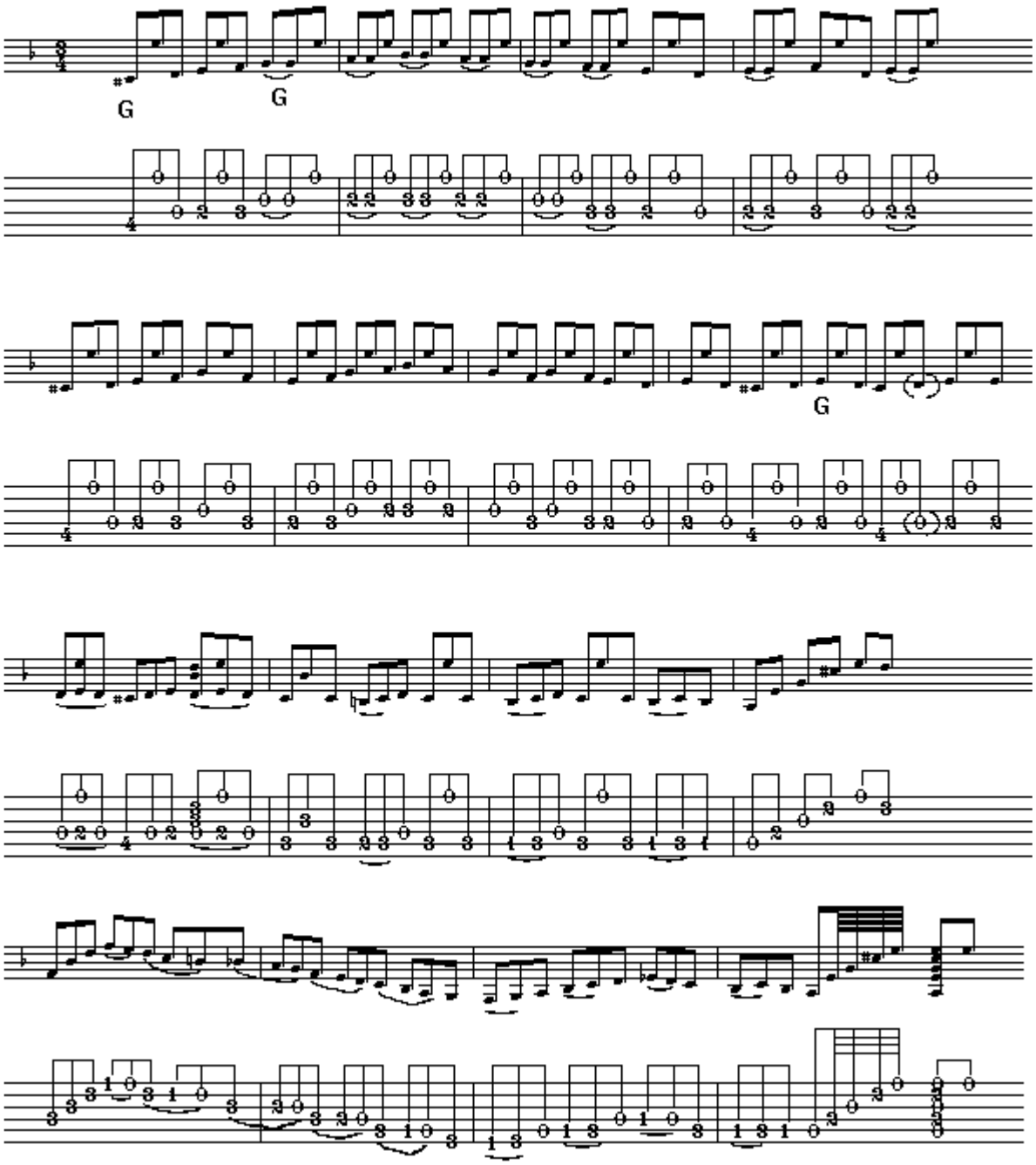
In the second falseta, the idea spills over to 14 beats, with the extra figures appearing in the last measure (he recorded something similar with Cepero). The note in parentheses will complete the pattern but is not actually heard on the recording.

In the third falseta, the simultaneous counterpoint and slur can be traced back to 1913 in Ramón's soleá with Chacón, "Nadie se arrime a mi cama," and also appears in his 1926 siguiriya with Cepero "Si no me vengo." A slight variation of this falseta is heard earlier in the same recording, at 0:24, and is noted below in sample 3. Notice Ramón's placement of the counterpoint in each measure: In the first two measures, counterpoint is used at the first and third beat, but in the third measure, this happens on the second beat, breaking the pattern and highlighting the accented eighth beat perfectly. Finally, he ends the remate with a D on the second string, leading right into the next falseta.

In the fourth and last compás, he pulls off on the open second string, making use of the out-of-place B natural, for a brief flash of chromaticism that vaguely echoes a falseta of Manolo de Huelva por bulerías. The idea seems to end out of time, depending on how you interpret his intentions, and the final remate seen below is

only a convenient way to note the music. The index-finger counterpoint often brushes the first and second strings, but the notation below indicates only the first string. Check the slowed version to catch all the details. Capo at the third fret. The idea is heard at 1:39.

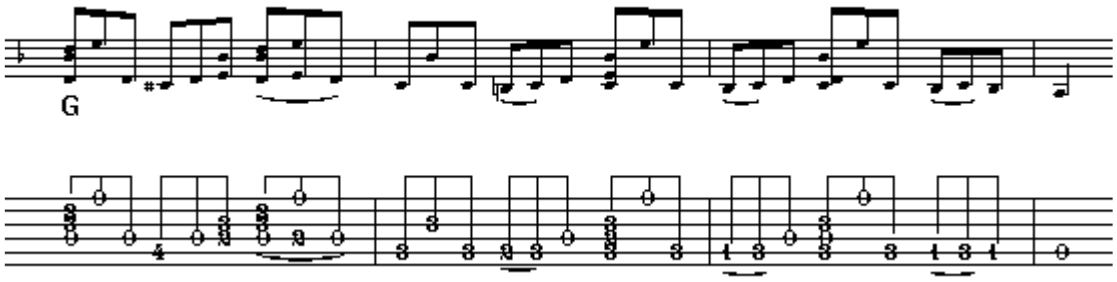
Ramón Montoya in (1936?) (sample 2)
(normal speed / slowed version)



Ramón Montoya, sample 3. Taken from the same recording (0:24), this is a variation on the third falseta from sample 2. At beat three, the upstroke and slur

theoretically happen at the same time, but he leads slightly with his left hand. I've spelled the C chord on beats six and eight in two different ways, but he probably used the second way for both beats.

Ramón Montoya in 1936? (sample 3)
(click here to listen to the audio file)



Miguel Borrull (padre) (1866-1947) recorded a simplified version of this falseta with El Cojo de Málaga in 1923. The falseta concludes in typical Borrull fashion, with a supercharged picado run. Capo at the fifth fret. The idea is heard at 0:58.

Miguel Borrull (padre) in 1923
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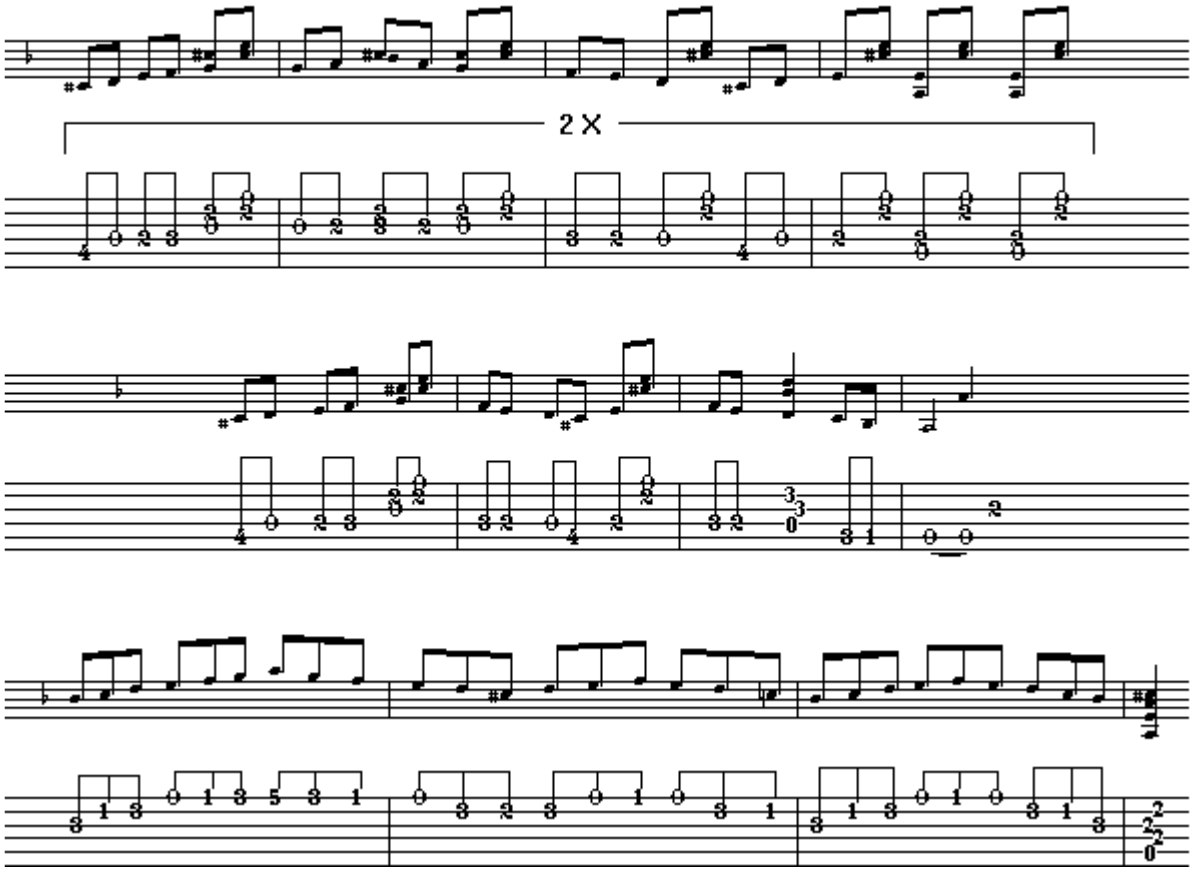

Antonio Moreno (1872-1937) was an important player from Seville and one of Ricardo's mentors. He recorded this falseta in 1933 with Pastora (he and Ricardo were the witnesses at the wedding of Pastora and Pepe Pinto that same year). Although Antonio worked this falseta into a fandango ("Al doble de una campana"), it is very obviously a version of the falseta seen above (although, in this case, it is played in the "por arriba" position of E-F). Antonio Moreno clearly influenced the playing of his disciple Ricardo. Capo at the sixth fret. The idea is heard at 0:35.

Antonio Moreno in 1933
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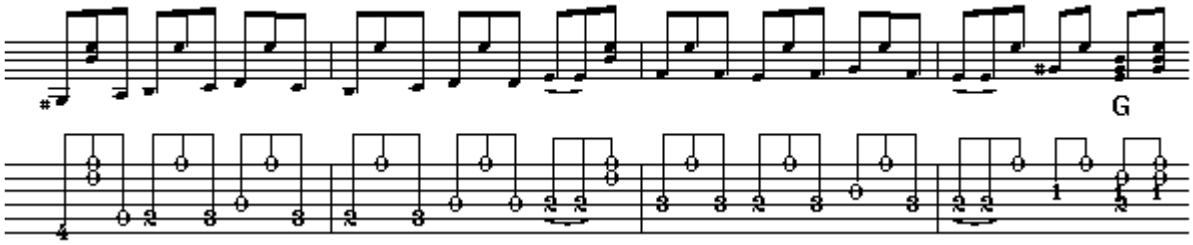

Niño Ricardo (1904-1972) recorded many alzapúas in triplets, especially por siguiriyas, although he used this technique far less frequently than other guitarrists. In the example below, he echoed Ramón's falseta (sample 2) in a soleá with El Gloria from 1929 (the first sung line is "Yo a la tierra solamente"). The idea is very similar to Ramón's, and the figure at the end of the first compás is identical. However, Ricardo's approach to counterpoint involves much less brushing of adjacent strings, and the concluding falseta in the third compás is typical of his own integral approach to right- and left-hand inflection. Observe the thumb-and-index grip at beat twelve of the remate. To approach Ricardo's sound, "massage" the strings with your thumb and index, keeping them as close as possible to the strings. Capo at the fourth fret. The idea is heard at 1:59.

Ricardo in 1929
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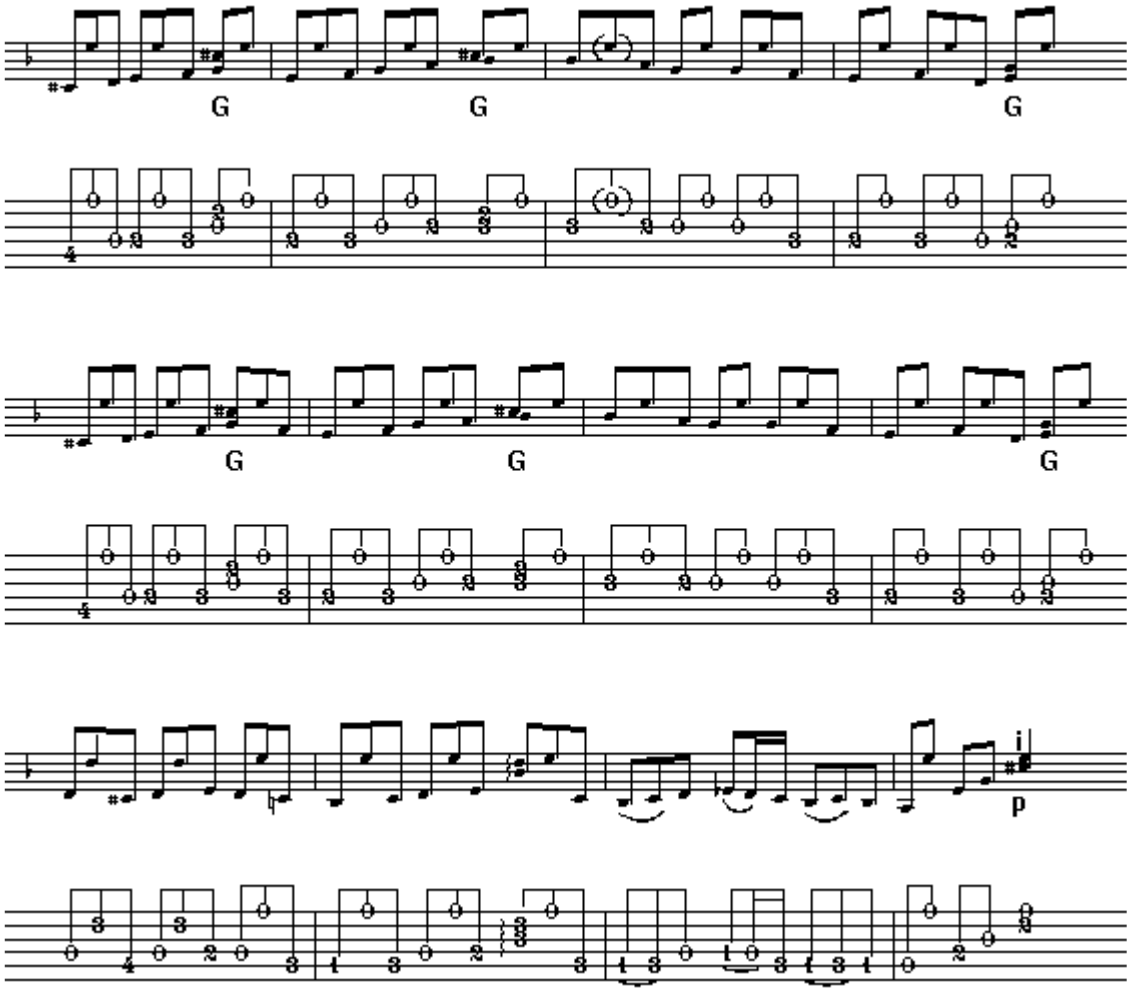
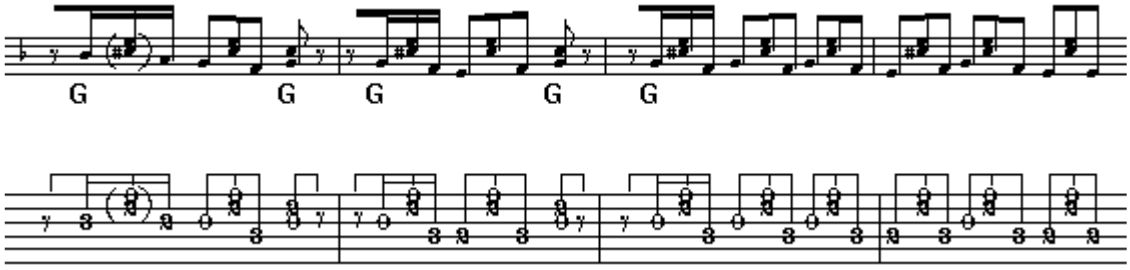


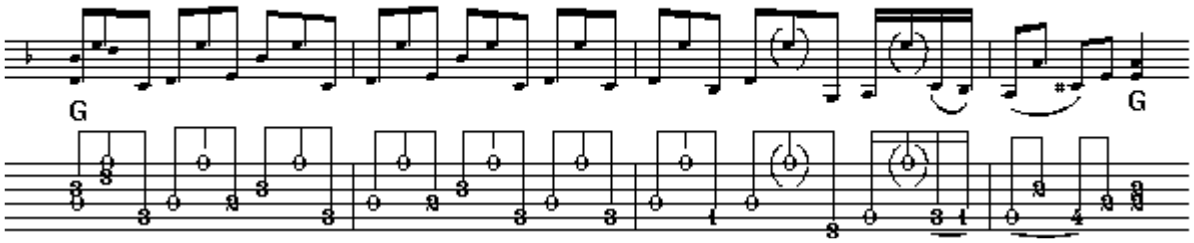
Melchor de Marchena (1907-1980). The p-i-p form of alzapúa reached its summit in the hands of the great Melchor de Marchena. His absolute rhythmic mastery found fertile ground in this technique, which he used constantly throughout his recording career. In the idea seen below, we can observe his brilliant use of the dramatic starts and stops that characterize his playing. In 1950, he recorded this falseta with Pastora in the soleá "Las fatigas me ahogaban." The notes in parentheses are not actually heard on the recording. Capo at the fourth fret. The idea is heard at 0:14.

Melchor de Marchena in 1950
(click here to listen to the audio file)



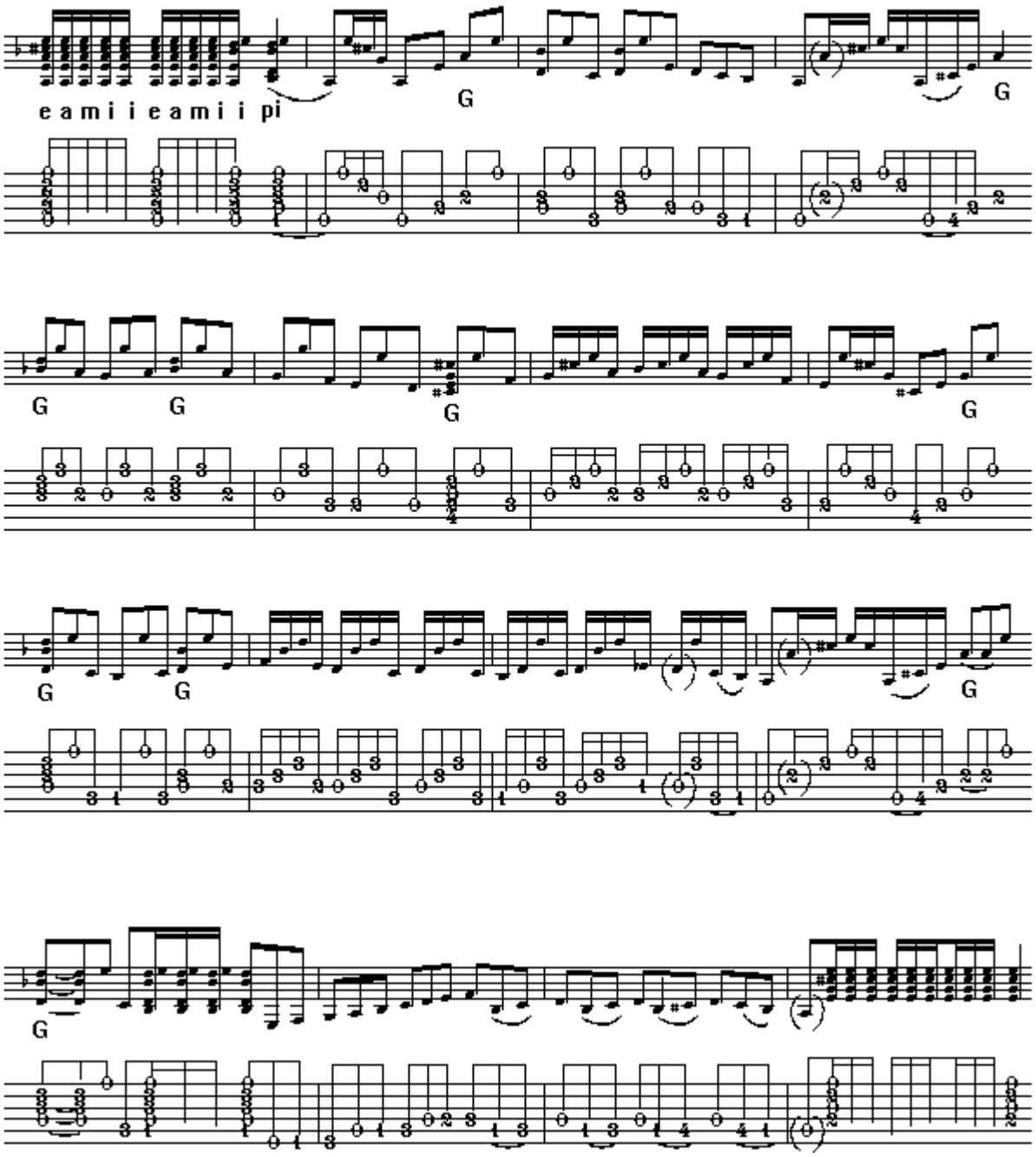
Manuel Morao is a master of this style of alzapúa. Below, we can see just one example of this essential part of his playing, heard in a soleá by La Perla de Cádiz titled "Qué cosas dice este loco." Notice the use of the thumbed rest strokes in the ascending bass occurring on the last note of one triplet and the first note of the next. As in the preceding examples, the notes in parentheses would complete the pattern but don't appear on the recording. Notice how the fingering in each of the first two measures creates a rhythmic pattern but he shifts into overdrive at the end of the falseta with a burst of sixteenth notes. Capo at the sixth fret. The idea is heard at 0:06.

Manuel Morao in 1972
(click here to listen to the audio file)



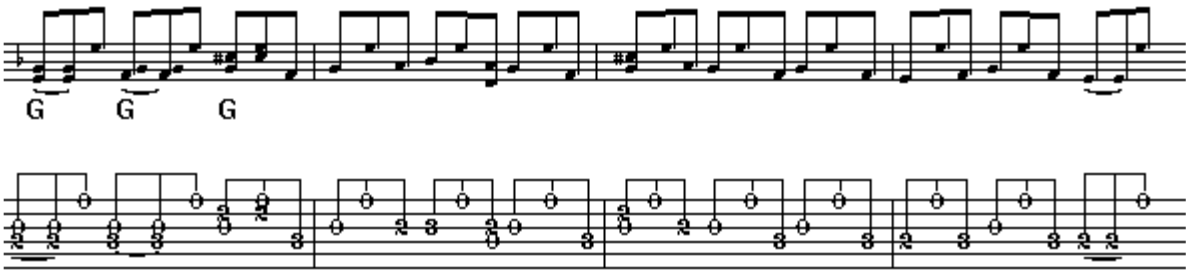
Paco de Antequera's playing reflected the multifaceted approach of the guitarists of his generation, influenced by several well-developed schools. He cultivated an array of techniques and approaches including the p-i-p alzapúa and was one of just a few guitarists to carry on with this fingering. Notice how this is adapted to the sixteenth notes in the falseta seen below, in which the thumb plays all but the counterpoint. He recorded this with Terremoto in 1967, on "No sé lo que le ha dado." Capo at the third fret. The idea is heard at 0:43.

Paco de Antequera in 1967
(click here to listen to the audio file)



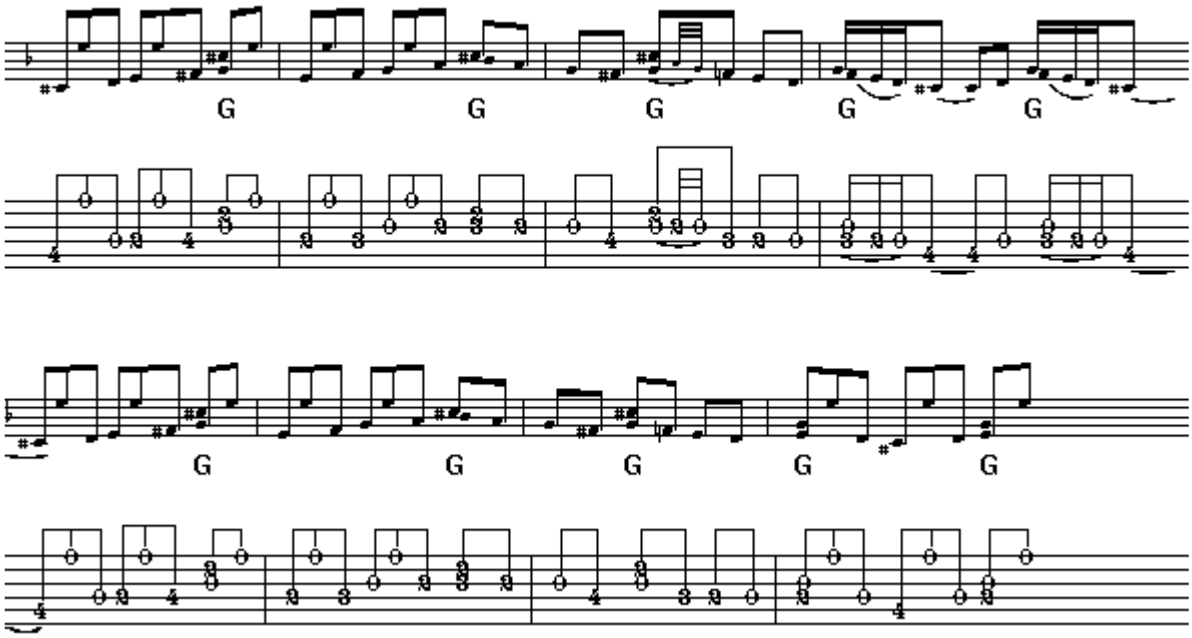
Manuel Parrilla recorded this with Tía Anica La Piriñaca in 1962 in the soleá "Qué malina era tu madre." At the end of the fifth beat, we can hear the open fourth string (D), but this seems to have been an accident. Capo at the third fret. The idea is heard at 2:54.

Manuel Parrilla in 1962
(click here to listen to the audio file)



Paco de Lucía sample 1. This falseta was taken from "Solera," his 1973 distillation of the soleá. Like his mentors Ricardo and Sabicas, he "remembered" Ramón's falseta (sample 2). His index and thumb are precise and restrained here, much like Ricardo's, with very little of the brushing of adjacent strings heard from other players. Although Paco is better known for his thumb-only alzapúas (see sample 2), he has also recorded several examples of the older style. The oddly noted figure at beat eight is just a very fast left-hand flourish. Capo at the fourth fret. The idea is heard at 2:45.

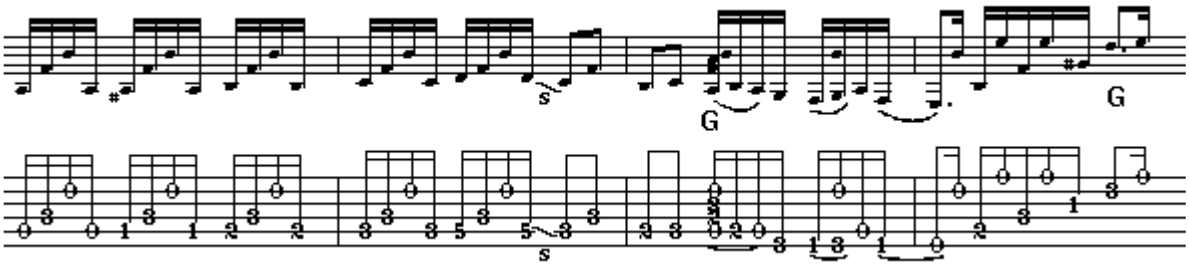
Paco de Lucía in 1973 (sample 1)
(click here to listen to the audio file)



Juan Carmona recorded this with José el de La Tomasa in 1995 in the soleá "Esta candelita lenta." Juan has always been famous for his extensive knowledge of singing styles, sensitive accompaniment and skilful playing. His development of the thumb-and-index alzapúa is unparalleled, as seen in this falseta. Although it sounds like thumb-only alzapúa, several features clearly indicate that it is fingered p-p-i-p, such as the use of single strings (no brushing across strings), the counterpoint on

the second string (omitting the third string), and the lack of slurs in the ascending bass line (impossible with the thumb-only style). Check the slowed version of the audio sample to hear these details. The remate that concludes the falseta deserves special attention. Masterful playing like this is the result of an entire life played by the guitar, and few artists with such highly developed technique have dedicated their lives to sensitive accompaniment. The "s" indicates a slide. Capo at the sixth fret (this falseta is in the por arriba position of E-F). The idea is heard at 3:47.

Juan Carmona in 1995
(normal speed / slowed version)

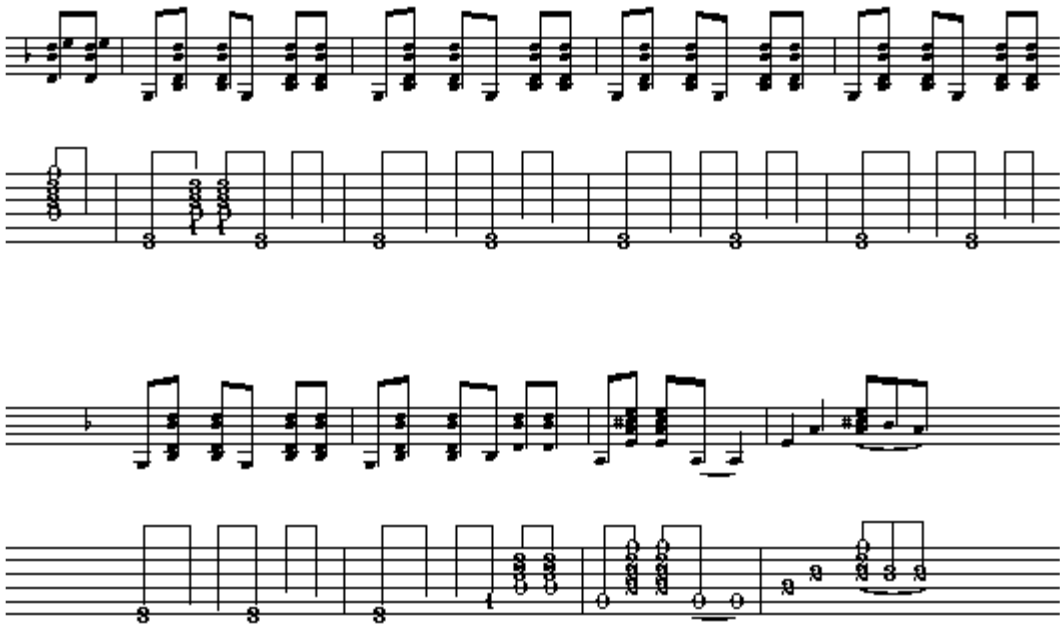


The thumb-only style

The word alzapúa actually refers to the thumb-only approach. Although it seems to be a 20th-century development of the thumb-and-index technique used by Montoya, Melchor and Morao, it is not clear who invented it. José María Molero remembers seeing his teacher Rafael El Águila playing thumb-only alzapúas, and Juan Antonio Muñoz also remembers seeing an old guitarist using this technique. In any case, the earliest recordings of thumb-only alzapúa that I have found are those of Sabicas (using a slightly different form; see below), Diego del Gastor and Paco de Lucía.

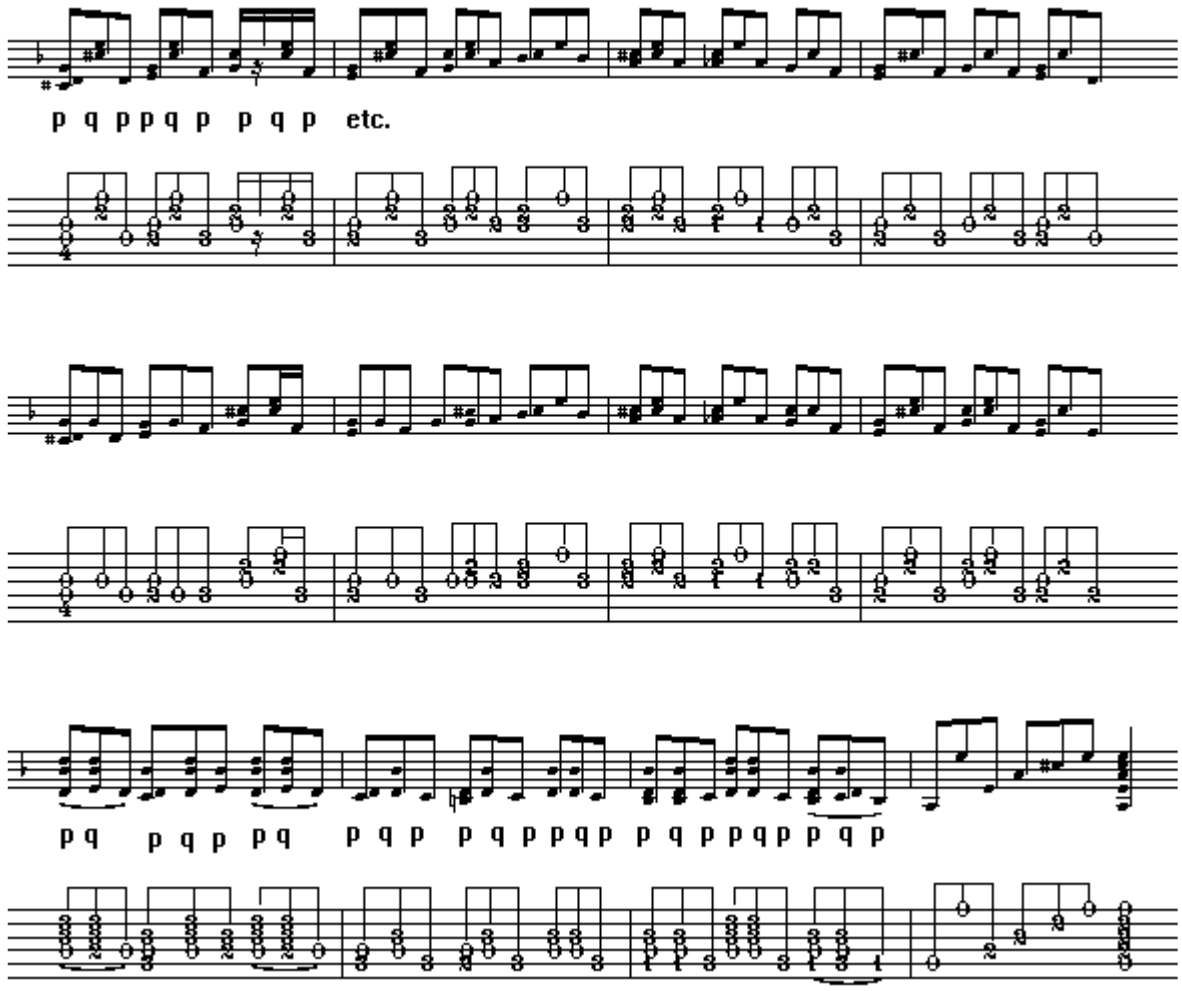
Diego del Gastor (1908-1973) dug deeply into the alzapúa technique, looping the three-part mechanism in sixteenth-note repeating cycles (eighth-notes in the bulería transcribed below). By the early 1960s, the enigmatic gitano had reportedly developed a fluid thumb-only approach to alzapúa that is very similar to what is used today. This involves a single bass note played in a rest stroke, followed by a downstroke and upstroke with the thumb (bass, brush down, brush up). Although it is best kept to a minimum, a bit of forearm rotation adds rhythmic drive. According to Paco del Gastor, Diego played both types of alzapúa (rotating forearm and forearm kept still). The following falseta comes from an untitled bulería recorded around 1967 with Fernanda. Remember, this is a bulería, unlike the slower soleás (twice as slow) seen in the other examples. It starts on beat 12 in the pickup measure. Capo at the third fret. The idea is heard at 4:57.

Diego del Gastor around 1967
(click here to listen to the audio file)



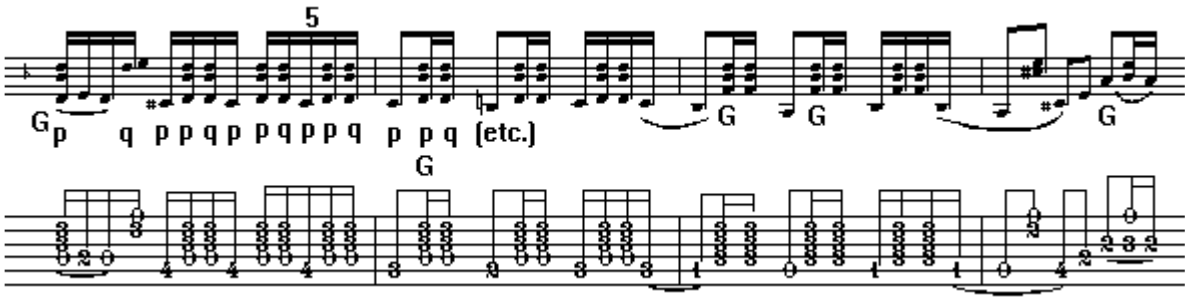
Sabicas (1913-1990) often played a kind of alzapúa that replaces the index in the p-i-p fingering with a thumb upstroke (brush down, brush up, bass). He kept his striking hand and forearm relatively still, plowing through groups of strings with his powerful thumb, producing a characteristic sound: The single bass note is now heard as a brushing of several strings, and the clear first-string counterpoint of the p-i-p style is converted into several voices that, with the upstroke of the thumbnail, are harsher in tone and take place on string sets that are closer to those of the bass line. The falseta below is from his bulerías por soleá "Ecos Jerezanos" from the 1963 album "Flamenco Puro." Notice that, although he has reworked the voicings to fit his striking-hand fingering, he is essentially playing a variation on Ramón's idea, seen above in sample 2. He adds a tap at every beat, which I have not represented here in order to improve readability, although I've tried to indicate every note actually heard on the recording. If you're not obsessed with imitating Sabicas' playing note-for-note, just look for the general idea contained in the falseta below. Capo at the fifth fret. The idea is heard at 1:29.

Sabicas in 1963
(click here to listen to the audio file)



Paco de Lucía, sample 2. Paco has always played excellent thumb-only alzapúas, and he is one of the developers of this style. The example seen below is also from "Solera." The quintuplet figure at the third beat is unusual. It is interesting to note that, since his first recordings, he has used both kinds of alzapúa, recording both styles within the same track on several occasions ("La Tumbona" is a recent example). Capo at the fourth fret. The idea is heard at 2:07.

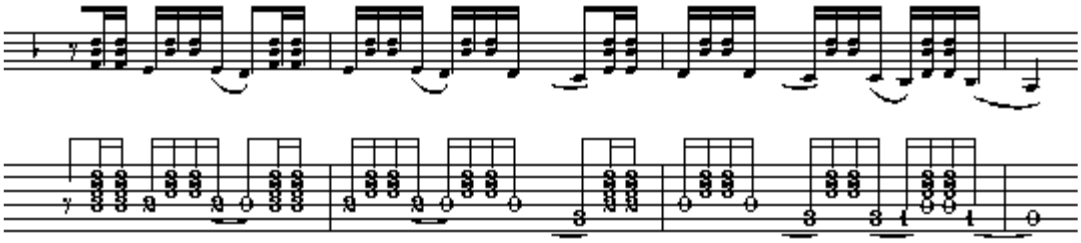
Paco de Lucía in 1973 (sample 2)
(click here to listen to the audio file)



Today's players have taken the alzapúa technique to new heights. Although the ancient thumb-and-index technique is rarely heard today, the thumb-only version has become a very highly developed tool for expressing the driving nature of certain moments in flamenco. The preceding examples offer ways in which the ternary (three parts) alzapúa mechanism can be made quaternary (four parts), or binary (two parts) in the case of Diego's bulerías: slurring on the same bass string (Morao), adding another bass string (Paco de Antequera), or "looping" the fingering into changing patterns (Diego).

The falseta seen below is a very basic example of a modern approach and echoes the ideas of Pepe Habichuela, Paco de Lucía and many others. It starts with an eighth rest and uses rest strokes for the single bass notes. Notice how the brushing at beat eight takes place on the second and third strings, following the fourth-string rest stroke. The slurs require firm left-hand articulation and coordination of striking and fretting hands to create a smooth melodic line, particularly the "false" slur onto the fifth string, third fret.

Modern alzapúa
(click here to listen to the audio file)



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versión en español

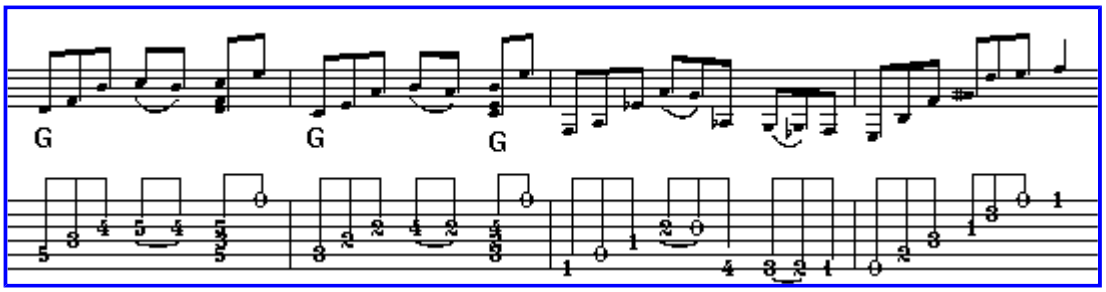
Historical Development of a Soleares Falseta

Ramón Montoya Sabicas Paco de Lucía Enrique de Melchor

Here are some variations on the same idea recorded in the 1930s, the 1950s and the 1970s. Click on the image to hear the audio file.

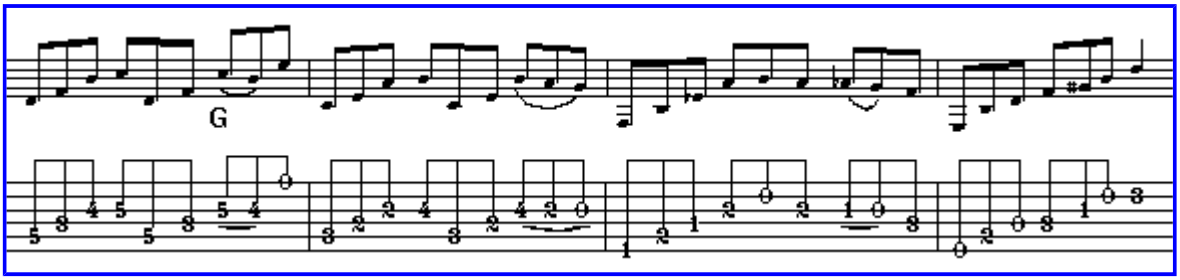
Ramón Montoya, 1936, "Soleares."

This is the earliest version I have come across. Ramón plays this with loads of rubato phrasing, and the notation is an approximation of what it would be like over a steady tempo. Notice his unusual cierre over beats 7-9. Each of the guitarists adds his own ideas to this space in the falseta, as seen in the examples below. Capo at third fret.



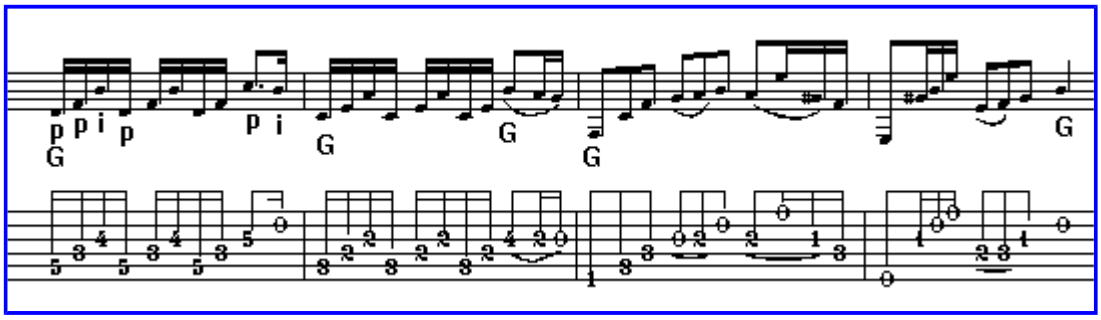
Agustín Castellón "Sabicas," 1957-8, La Guitarra Flamenca, "Soleares."

The falseta is still in triplets, but Sabicas gives it a complete rhythmic overhaul. Notice how he retains Ramón's first-string counterpoint at the end of the third beat but adds the third-string triplet slur at beat six. At the seventh beat, the B bass in the F chord is very unusual (second note of the triplet). Capo at third fret.



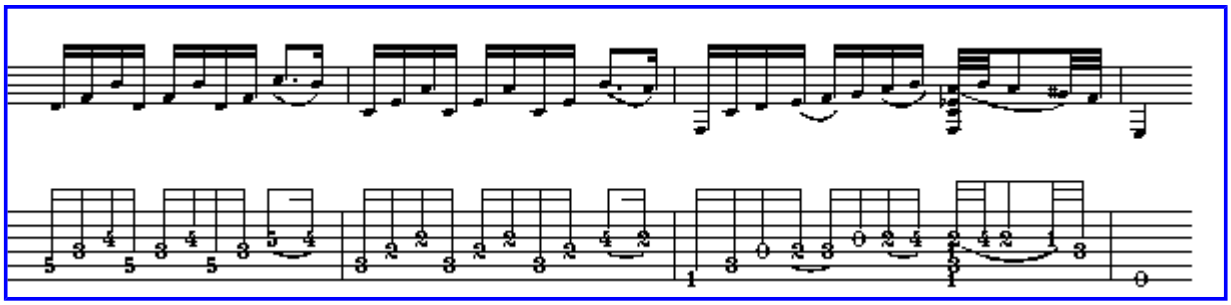
Paco de Lucía, 1970 with Naranjito de Triana, "Soleá del Fillo y Triana."

Paco steps up Sabicas' triplet arpeggiation to sixteenth-notes. The echoes of his mentors are present here, with Sabicas' third-string slur at beat six and a remate typically used by Manuel Serrapí "Niño Ricardo" (beats 10-12). Notice the unusual cierre at beat nine. Capo at fifth fret.



Enrique de Melchor, 1976 with Mairena, "Para que Dios."

This falseta opens the track, pausing at beats three and six for nearly two counts each. Here the idea is written out in time. At beat nine, the thirty-second notes could have been written as grace notes. If you have trouble reading them, just play a very fast slur, pausing on the third note (the A) before the quick fourth and fifth notes. Enrique's left hand is amazing! Capo at sixth fret.



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SABICAS

Rey del Flamenco

Sabicas
Rey del Flamenco

Transcrito por / transcrit par
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Todos los títulos han sido grabados en el LP
Tous les titres sont extraits du LP
Sabicas Rey del Flamenco ABC S.526

EL ETERNO SABICAS

Entre la multitud de artistas existentes, pocos alcanzan la categoría de mito. Pocos son los que, guiados por el impulso de la pasión que enciende la simple evocación de su nombre, dejan su huella impresa en los anales de la historia. Sabicas es uno de ellos.

Por su dimensión e irresistible magia, el mundo musical inventado por Sabicas no tiene edad. Es de siempre. Todos los maestros del flamenco contemporáneo reconocen en él el inolvidable tocaor que les hizo soñar y que a menudo les inspiró.

El itinerario glorioso de Agustín Castellón, Niño Sabicas (1912-1990), no está sin embargo exento de paradojas. Nacido en Navarra, lejos de Andalucía, construyó su leyenda en América, lejos de España. El destino es a menudo irónico.

Apenas el gitanito de Pamplona acababa de obtener de regalo su primera guitarra, ya se revelaba como un prodigio. Dado que nadie en su entorno podía instruirle seriamente, no tuvo más remedio que hacer su aprendizaje solo, escuchando las grabaciones por entonces disponibles. Pronto se convertiría en el virtuoso más grande de su generación, insuperable por mucho tiempo. Elevó todos los dominios de la técnica a niveles que nadie hubiera imaginado. Gracias a la velocidad, sonido y pulcritud de ejecución, gracias al número y a la riqueza de sus composiciones dejaría atrás a todos sus contemporáneos. Dotado de un compás fenomenal era, así mismo, un acompañador sin par, en particular del baile.

Tras un debut en el oficio con los artistas más grandes de su tiempo (la Niña de los Peines y Manuel Torres entre otros) se unió en Buenos Aires, 1937, con la compañía de Carmen Amaya, otra figura soberana, durante años de giras triunfales. Más tarde se estableció en Méjico, donde permanecería diez años antes de instalarse definitivamente en Nueva York en 1955. Como dan fe los más de cincuenta discos grabados por él, su carrera se encuentra compartida entre el acompañamiento y la guitarra instrumental. Pero los aficionados conservan sobre todo su imagen de primer concertista flamenco profesional.

La perfección formal y el virtuosismo de Sabicas han impuesto enormes exigencias al toque flamenco, mientras que su genio ha dilatado el horizonte. Su técnica, su estilo y su inmensa producción anuncian la guitarra de hoy que sin él no habría podido alcanzar la culminación. En conclusión, su música posee, de modo muy particular, un poder de hechizo que no suele encontrarse en otros. ¿Cuántos tocaores han causado si no tal influencia en un auditorio por el sortilegio de su toque? Sabicas era un mago.

El hombre se fue, pero la obra permanece. Podemos hallarla en grabaciones. Menos mal. Pero si ésta fue creada en su día, aún hoy queda por escribir; salvo el excelente trabajo de Joseph Trotter en la publicación *Flamenco Puro* de los años 70, nada notable ha sido publicado de Sabicas. Y sin embargo no es materia lo que falta. Ello se debe a la reciente y fulgurante evolución de la guitarra flamenca, pero más aún a su carácter instantáneo, volátil y a su tradición oral. Transcribir dicha obra podría parecer contraproducente, puesto que no es precisamente en el papel donde se hace y toma vida. A pesar de todo, la partitura le confiere un segunto nacimiento y permite a lo mejor del repertorio estar definitivamente presente y pasar intacto a la posteridad. La aportación de Sabicas la sitúa más allá de todas las modas. Pero el tiempo, si no altera la obra sí erosiona nuestra memoria. Por ello me considero particularmente feliz proponiendo la presente selección, a sabiendas de que participa en esta necesaria tarea de transmisión y responde a una muy larga espera.

Alain Faucher, París, 1999
traducción: Paco de la Rosa

PREFACIO

Cuando a principios del año 1966 Sabicas graba el disco *Rey del Flamenco*, ya ha alcanzado en su evolución musical una segunda madurez. Su discurso ha conseguido emanciparse de Ramón Montoya y su personalidad se expresa libremente. El estilo se decanta, las ideas continúan siendo tan abundantes como de costumbre, surgen nuevas armonías.

Para los guitarristas, lo más notable reside en el dominio absoluto de la utilización del mástil y la racionalidad de la digitación. En Sabicas, la búsqueda de la ergonomía se ha convertido, en ese estadio, en una estética, en un arte en sí. Es conocida su predileccíon por los acordes disminuidos de soberbios y fáciles efectos producidos al recorrer el mástil mediante desplazamientos de tres trastes. Sabicas lo usaba ampliamente desde sus inicios, lo encontramos, por ejemplo, en el trémolo de *Olé mi Cádiz* p. 58, pentagramas 3 y 4, o bien en el *Zapateado en Re*, p. 33, pentagrama 4. Pero en otros tipos de desarrollos obtiene también un resultado muy eficaz con una extrema economía de medios, sabiendo reducir al mínimo el recurso de las cejillas y utilizar juiciosamente las cuerdas al aire. Ver por ejemplo el final de *Aires de Puerto Real*, por la elegancia de encadenamientos p. 15, pentagrama 4 y 9, y p. 19, pentagrama 2. La relación entre la cantidad de trabajo desarrollado por la mano izquierda y la "cantidad" de música producida es sorprendente. Si la metáfora no fuese tan iconoclasta se podría hablar de una relación calidad-precio insuperable.

La soleá *Aires de Puerto Real*, como acabamos de observar, ilustra brillantemente la buena armonía entre la inventiva musical y la inteligencia de las digitaciones. Descubrimos una profusión de falsetas inéditas que renuevan casi totalmente el material del autor en este palo. Se notará la ausencia de variación en trémolo, bastante inhabitual, que a pesar de todo pasa desapercibida dado lo apretado y coherente del conjunto.

El *Zapateado en Re* era una de las piezas favoritas del autor y su público. Sabicas, creador incansable en busca de innovación, ha transportado a la tonalidad abierta de Re un estilo tradicionalmente tocado en Do. Las magníficas sucesiones de acordes arpegiados fuerzan la admiración por su aptitud para construir una línea lógica y por la mecánica desahogada de la mano izquierda.

Es sin embargo el tema de las campanas el que nos maravilla más, magnificado por su repetición con armónicos. Sabicas está acostumbrado a ese método, recordemos otra obra maestra en Re, la *Gualira melódica*. Aquellas campanillas con ecos de caja de música harían pensar casi en el glockenspiel de Papageno. ¿Oiría Sabicas la Flauta Mágica?

Es interesante resaltar que originalmente tocaba este fragmento mediante armónicos artificiales, con una técnica de mano derecha muy personal en la que el pulgar ejecuta la nota en lugar del anular. Al final adoptaría la forma aquí transcrita, com armónicos naturales. En lo concerniente la ejecucíon, he añadido entre paréntesis, en tres lugares, una digitación que -todo ocurre- parece ajustarse más naturalmente a los dedos que la del propio autor, tal como se observa en algunos videos.

La malagueña, como la farruca y la danza mora, ocupa un lugar privilegiado en el repertorio de Sabicas. Se nutre de una fuente de inspiración continua, razón por la cual, sin duda, su genio se expresa mejor. Podríamos afirmar que nadie le ha igualado en dichos estilos. *La Trinidad* es la más acaba de todas, prácticamente una síntesis de sus ideas más bellas. No le falta más que la copla y el trémolo de *Brisas de la Caleta* para estar completa.

Olé mi Cádiz empieza en Mim y evoluciona en MiM. Son las tonalidades respectivas de las alegrías de Córdoba y de la Rosa según una clasificación hoy abandonada. Sabicas ha dejado pocas alegrías en dichas tonalidades por preferir el LaM, más usual. Ello representaría de por sí un cierto interés por esta pieza si por otra parte no fuese sencillamente magnífica. La atmósfera del Mim, los temas hábilmente desarrollados y la facilidad técnica invitarán al lector a entrar en el estudio de la presente selección a través de esta suntuosa puerta.

Sentimiento gitano conlleva ya una visión muy moderna de la siguiriya y prefigura, en determinados momentos, el estilo actual (véase p. 73, pentagramas 1 a 4, o bien p. 74, pentagrama 3 hasta p. 75, pentagrama 1). Conviene subrayar igualmente un enfoque voluntario espectacular y demostrativo al cual Sabicas no desdeñaba recurrir para subyugar a su público. La falseta de p. 67, pentagrama 1 a p. 68, pentagrama 1, muestra el ejemplo en una cascada de semicorcheas que da la sensación de no querer pararse nunca. El remate llega casi como un alivio: el oyente, a punto de pedir la gracia, puede

por fin volver a respirar. La construcción es hermosa, sin embargo el efecto prima sobre la idea musical. ¡Que importa!, la guitarra flamenca está hecha de tal modo que gusta de alternar los momentos más profundos con el arte pirotécnico, la sombra y la luz.

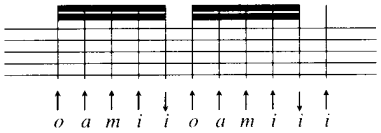
Embrujo de Huelva resume la "manera" Sabicas. Junto a los largos arpegios característicos del fandango encontramos falsetas antiguas (p. 81, pentagramas 2 y 3, o el final en alzapúa), una alusión a la danza mora (p. 64), y la cita de un extracto del *Tientos de los tres ríos* (p. 86, pentagramas 3 y 4) mutado para dicha ocasión de binario en ternario. La forma sincopada y evolucionada del estribillo nos sitúa ya en la época contemporánea.

SOBRE EL SONIDO Y LA TECNICA

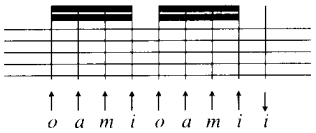
Se podría disertar a lo largo de columnas enteras sobre el sonido de Sabicas. Qué decir, sino que nadie ha hecho sonar el instrumento como él. Fuerza y percusión, pero con redondez e incluso con finura, hacen que se le reconozca entre todos y se le acepte todavía como un modelo. La guitarra de Sabicas es la más perfecta identificación del sonido flamenco.

Ciertas soluciones técnicas que no son más que suyas requieren determinadas precisiones.

Los rasgueados siguen la fórmula habitual con vuelta del índice:



pero en los desarrollos largos y continuos, dicha vuelta queda suprimida:



es el caso por ejemplo al final del *Zapateado* y de *Sentimiento gitano*, las introducciones de *Olé mi Cádiz* y *Embrujo de Huelva*. Aun así, he escrito todos los rasgueados sin tener en cuenta dicha particularidad, preferiendo ajustarme a los automatismos de los guitarristas de hoy en día.

La técnica de oposición pulgar-índice/medio (ej. *La Trinidad*, p. 46 y 47) se ve substituida por pulgar-índice/anular cuando en los agudos no hay canto sino "pedal" (ej. *La Trinidad* de nuevo, en la conclusión del trémolo, p. 50, pentagramas 1 y 2). La razón equivale aquí a ganar fuerza e intensidad.

Las idas y vueltas del índice son de hecho ejecutadas por los dedos medio + anular juntos. Con objeto de no hacer más pesada la lectura, he pasado por alto ese detalle por considerarlo más bien anecdótico.

El golpe puede hacerse con la vuelta del pulgar, golpeando la tabla bajo los agudos (*Sentimiento gitano*, p. 67, pentagrama 4, tercer compás).

Los apagados se efectúan con el dedo pequeño de la mano izquierda, presionando las cuerdas contra el mástil. Se reconocen en las semicorcheas, alternando con silencios de éstas (*Aire de Puerto Real*, p. 18, pentagrama 3, y *Olé mi Cádiz*, p. 62, pentagrama 1).

SOBRE LA ESCRITURA

- las notas entre paréntesis no se tocan, sino que indican la posición completa de la mano izquierda (salvo en los armónicos del *Zapateado*, cf. infra).
- las alteraciones accidentales no valen más que para la altura en que se encuentran, y no a la octava.
- en las secciones no medidas (*La Trinidad*), un pentagrama equivale a un compás, en lo concerniente a alteraciones accidentales.

A.F.

ETERNEL SABICAS

Peu d'artistes, parmi la multitude, atteignent le statut de mythe. Peu sont ceux qui, par les élans de passion que soulève la simple évocation de leur nom, gravent à jamais leur empreinte dans l'histoire. Sabicas est de ceux-là.

Par son ampleur et son irrésistible magie, le monde musical qu'il a inventé n'a pas d'âge. Il est de toujours. Tous les maîtres du flamenco contemporain reconnaissent en lui l'inoubliable *tocaor* qui les a fait rêver et souvent inspirés.

L'itinéraire glorieux d'Agustín Castellón Campos, Niño Sabicas (1912-1990), n'est pourtant pas exempt de paradoxes. Né en Navarre, loin de l'Andalousie, il a construit sa légende en Amérique, loin de l'Espagne. Le Destin est parfois facétieux.

A peine le petit gamin gitan de Pampelune venait-il de se faire offrir sa première guitare qu'il se révélait comme un prodige. Personne parmi son entourage n'étant en mesure de l'instruire sérieusement, il dut faire seul son apprentissage, par l'écoute des enregistrements disponibles alors. Bientôt il devenait le plus grand virtuose de sa génération, et pour très longtemps insurpassable. Il éleva tous les domaines de la technique à un niveau que personne n'aurait osé imaginer. Par la vélocité, le son, la propreté d'exécution, le nombre et la richesse et de ses compositions il laissait bien loin derrière lui tous ses contemporains. Doué d'un *compás* phénoménal il était aussi un accompagnateur sans pareil, notamment de la danse.

Après un début dans le métier avec les plus grands artistes de son temps (La Niña de los Peines, Manuel Torres, entre autres) il rejoint à Buenos Aires, en 1937, la compagnie de Carmen Amaya, autre figure souveraine, pour des années de tournées triomphales. Plus tard il s'établit à Mexico où il restera longtemps avant de se fixer définitivement à New York, en 1955. Comme l'atteste la cinquantaine de disques qu'il a enregistrée, sa carrière se partage entre l'accompagnement et la guitare instrumentale. Mais les *aficionados* retiennent surtout de lui l'image du premier concertiste flamenco professionnel.

La perfection formelle et la virtuosité de Sabicas ont imposé des normes exigeantes au *toque* flamenco tandis que son génie en a élargi l'horizon. Sa technique, son style et son immense production annoncent la guitare d'aujourd'hui qui sans lui n'aurait pas atteint les hauteurs où elle culmine. Enfin, et surtout, sa musique a un pouvoir d'envoûtement que l'on retrouve difficilement chez d'autres. Combien de *tocaores* ont eu comme lui une telle emprise sur leur auditoire par le sortilège de leur jeu? Sabicas était un magicien.

L'homme n'est plus, certes, mais l'œuvre demeure. On la trouve dans ses enregistrements. Fort bien. Mais si elle a été créée, il reste encore à l'écrire car hormis l'excellent travail de Joseph Trotter sur l'album Flamenco Puro, dans les années 70, rien de notable n'a été édité de Sabicas. Et pourtant ce n'est pas la matière qui fait défaut! Cela tient à la récente et fulgurante évolution de la guitare flamenca mais plus encore à son caractère instantané et volatil, à sa tradition orale. La transcrire pourrait sembler contre nature car ce n'est pas sur le papier qu'elle se fait et prend vie. Cependant la partition lui donne une deuxième naissance et permet au meilleur du répertoire d'être définitivement présent et passer intact à la postérité. L'apport de Sabicas le situe au-delà de toutes les modes mais le temps, s'il n'altère pas l'œuvre, érode nos mémoires. Voilà pourquoi je suis particulièrement heureux de proposer le présent recueil, sachant qu'il participe à cette nécessaire tâche de transmission, et qu'il répond à une très large attente.

Alain Faucher, Paris, 1999

AVANT-PROPOS

Lorsqu'au début de l'année 1966 Sabicas enregistre l'album *Rey del Flamenco*, il est parvenu, dans son évolution musicale, à une deuxième maturité. Son discours est maintenant dégagé de Ramón Montoya et sa personnalité s'exprime librement. Le style se décante, les idées sont toujours aussi abondantes, des harmonies nouvelles apparaissent.

Pour les guitaristes, le plus remarquable réside dans la maîtrise absolue de l'utilisation du manche et la rationalité des doigtés. Chez Sabicas la recherche de l'ergonomie est devenue à ce stade une esthétique, un art en soi. On connaît sa prédilection pour les accords diminués aux superbes et faciles effets produits en parcourant le manche par déplacements de trois cases. Sabicas en usait largement depuis ses débuts et on en rencontre par exemple, dans le trémolo de *Olé mi Cádiz* p. 58, portées 3 et 4, ou bien dans le *Zapateado en Re*, p. 33, portée 4. Mais dans d'autres types de développements il obtient aussi un résultat très efficace avec une extrême économie de moyens, sachant réduire au minimum le recours aux barrés et utiliser judicieusement les cordes à vide. Voir par exemple le finale de *Aires de Puerto Real*, p. 28, portées 2 à 4, ou le finale de *La Trinidad*, p. 53, portées 2 à 4, facilités dans ces deux cas par la tonalité de Mi. Citons de nouveau *Aires de Puerto Real* pour l'élégance des enchaînements p. 15, portée 4 et p. 19, portée 2. Le rapport entre la quantité de travail fourni par la main gauche et la "quantité" de musique produite est surprenant. Si la métaphore n'était pas aussi iconoclaste on pourrait parler d'un rapport qualité-prix imbattable!

La *soleá Aires de Puerto Real*, comme nous venons de l'observer, illustre brillamment cette entente entre l'inventivité musicale et l'intelligence des doigtés. Nous y découvrons une profusion de *falsetas* inédites qui renouvellent presque totalement le matériau de l'auteur dans ce *palo*. On notera l'absence de variation en trémolo, assez inhabituelle, qui cependant passe inaperçue tant l'ensemble est serré et cohérent.

Le *Zapateado en Re* était un des morceaux favoris de l'auteur et de son public. Sabicas, créateur sans cesse en quête d'innovation, a transposé dans la tonalité ouverte de Ré un style traditionnellement joué en Do. Les magnifiques suites d'accords arpégés forcent l'admiration pour son aptitude à construire une ligne logique et à la mécanique main gauche aisée.

C'est cependant le thème des *campanas* qui nous émerveille le plus, magnifié par sa reprise en harmoniques. Sabicas est coutumier du procédé, rappelons un autre chef-d'oeuvre en Ré, la *Guajira melodica*. Ces clochettes aux échos de boîte à musique feraient presque penser au *glockenspiel* de Papageno. Sabicas aurait-il entendu la Flûte Enchantée?

Il est intéressant de noter qu'originellement il jouait ce passage en harmoniques artificiels, avec une technique main droite très personnelle, où le pouce fait la note au lieu de l'annulaire. Sur le tard il adopta la forme ici transcrite, en harmoniques naturels. Concernant l'exécution, j'ai ajouté entre parenthèses, en 3 endroits, un doigté qui – tout arrive – semble tomber plus naturellement sous les doigts que celui de l'auteur lui-même, tel qu'observé sur les vidéos.

La *malagueña*, comme la *farruca* et la *danza mora*, occupe une place privilégiée dans le répertoire de Sabicas. Il y puise une source d'inspiration continue et c'est peut-être là que son génie propre s'y exprime le mieux. On peut affirmer que personne ne l'a jamais égalé dans ces styles. *La Trinidad* est la plus aboutie de son registre, presqu'une synthèse de ses plus belles idées. Il ne lui manque que la *copla* et le trémolo de *Brisas de la Caleta* pour être complète.

Olé mi Cadiz est en Mim puis MiM. Ce sont les tonalités respectives des *alegrías de Córdoba* et de la *Rosa*, selon une classification aujourd'hui abandonnée. Sabicas a laissé peu d'*alegrías* dans ces tonalités, leur préférant le LaM, plus usuel. Ce serait déjà un intérêt certain pour cette pièce si par ailleurs elle n'était pas tout simplement magnifique. Le climat du Mim, les thèmes habilement développés et la facilité technique inviteront le lecteur à entrer dans l'étude de ce recueil par cette somptueuse porte.

Sentimiento gitano porte un regard déjà très moderne sur la *siguiriya* et préfigure, par endroits, le style actuel (voir p. 73, portées 1 à 4 ou bien p. 74, portée 3 à p. 75, portée 1). Il faut souligner également une approche volontiers spectaculaire et démonstrative à laquelle Sabicas ne dédaignait pas recourir pour subjuguer son public. La *falseta* située p. 67, portée 1 à p. 68, portée 1 en donne l'exemple dans une cascade de doubles croches qui donne la sensation de ne jamais vouloir s'arrêter.

Le *remate* arrive presque comme un soulagement : l'auditeur, sur le point de demander grâce, peut enfin reprendre son souffle. La construction est belle, pourtant l'effet prime sur l'idée musicale. Qu'importe, la guitare flamenca est ainsi faite qu'elle aime alterner les moments les plus profonds avec l'art pyrotechnique, l'ombre et la lumière.

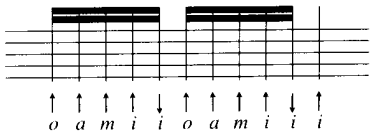
Embrujo de Huelva résume la "manière" Sabicas. A côté des longs arpèges caractéristiques du *fandango* on retrouve des *falsetas* anciennes (p. 81, portées 2 et 3, ou le finale en *alzapúa*), une allusion à la *danza mora* (p. 64), et la citation d'un extrait du *Tientos de los tres ríos* (p. 86, portées 3 et 4) transposé pour l'occasion de binaire en ternaire. La forme syncopée et évoluée du refrain nous situe déjà dans l'époque contemporaine.

SUR LE SON ET LA TECHNIQUE

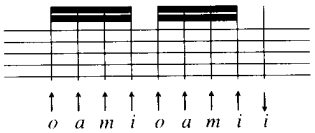
On pourrait disserter des colonnes entières sur le son de Sabicas. Que dire, sinon que personne n'a fait sonner l'instrument comme lui. Puissance, percussion, mais avec rondeur et même finesse le font reconnaître entre tous, et accepter aujourd'hui encore comme un modèle. La guitare de Sabicas est la plus parfaite identification du son flamenco.

Certaines solutions techniques qui n'appartiennent qu'à lui appellent quelques précisions.

Les *rasgueados* suivent la formule habituelle avec retour de l'index :



mais dans les développements longs et continus, ce retour est supprimé :



c'est le cas par exemple dans les finales du *Zapateado* et de *Sentimiento gitano*, les intros de *Olé mi Cádiz* et *Embrujo de Huelva*. J'ai écrit cependant tous les *rasgueados* sans tenir compte de cette particularité préférant me conformer aux automatismes des guitaristes d'aujourd'hui.

La technique d'opposition pouce-index/majeur (ex. *La Trinidad*, p. 46 et 47) se voit substituer pouce-annulaire/majeur lorsqu'à l'aigu il n'y a pas de chant, mais une pédale (ex. *La Trinidad* encore, dans la conclusion du trémolo, p. 50, portées 1 et 2). La raison est le gain en puissance et en intensité.

Les allers-retours de l'index sont en fait exécutés par les deux doigts majeur + annulaire ensemble. Afin de ne pas alourdir la lecture, je suis passé outre ce détail plutôt anecdotique.

Le *golpe* peut se faire par retour du pouce, frappant la table sous les aigus (*Sentimiento gitano*, p. 67, portée 4, 3ème mesure)

Les amortis sont effectués par le petit doigt de la main gauche plaquant les cordes sur le manche. Ils se reconnaissent aux doubles croches alternant avec des quarts de soupirs (*Aires de Puerto Real*, p. 18, portée 3, et *Olé mi Cadiz*, p. 62, portée 1).

SUR L'ECRITURE

- les notes entre parenthèses ne sont pas jouées, mais indiquent la position complète de la main gauche (sauf dans les harmoniques du *Zapateado*, cf. infra)
- les altérations accidentelles ne valent que pour la hauteur où elles se trouvent, pas à l'octave
- dans les sections non mesurées (*La Trinidad*), une portée vaut pour une mesure concernant les altérations accidentelles.

A.F.

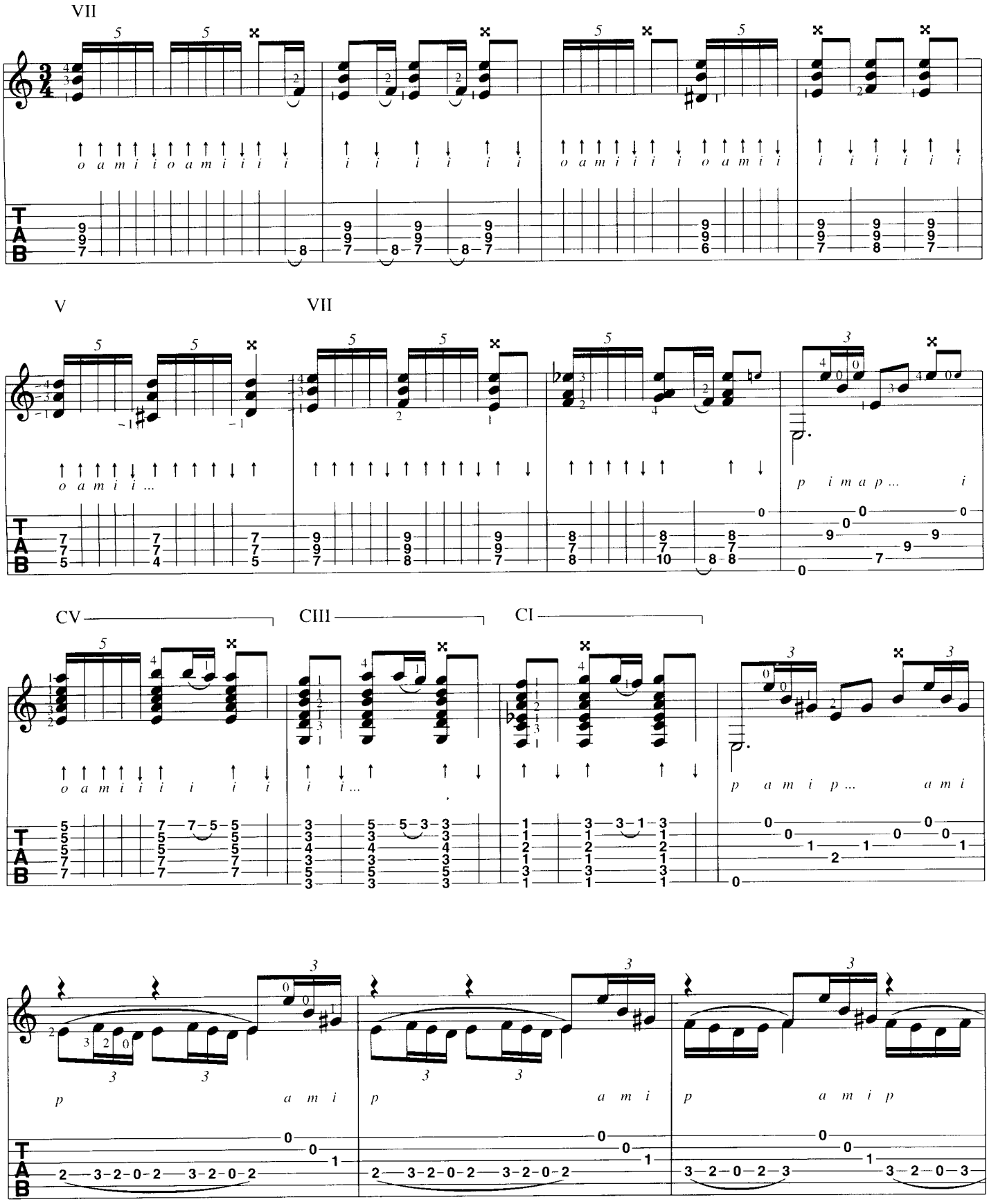
AIRES DE PUERTO REAL

Sabicas

Capo: III

Transcription: Alain Faucher

allegretto



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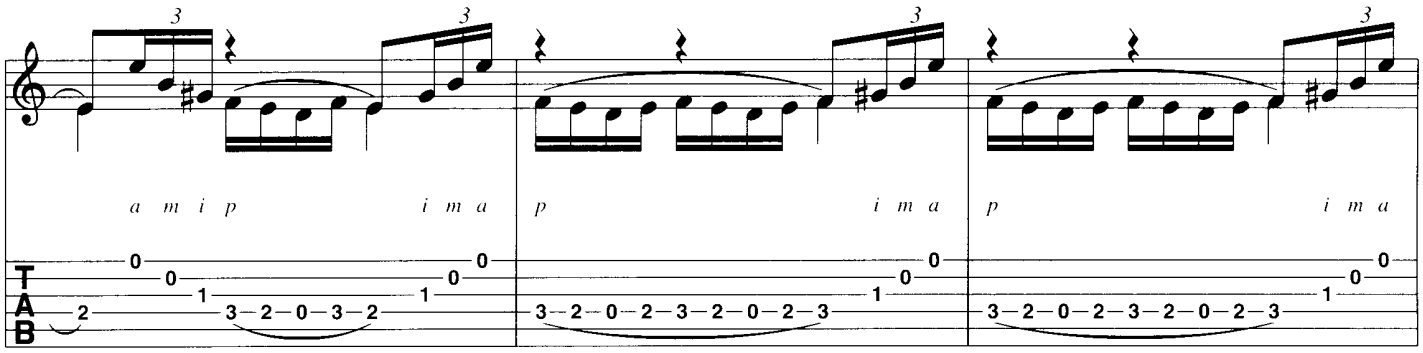
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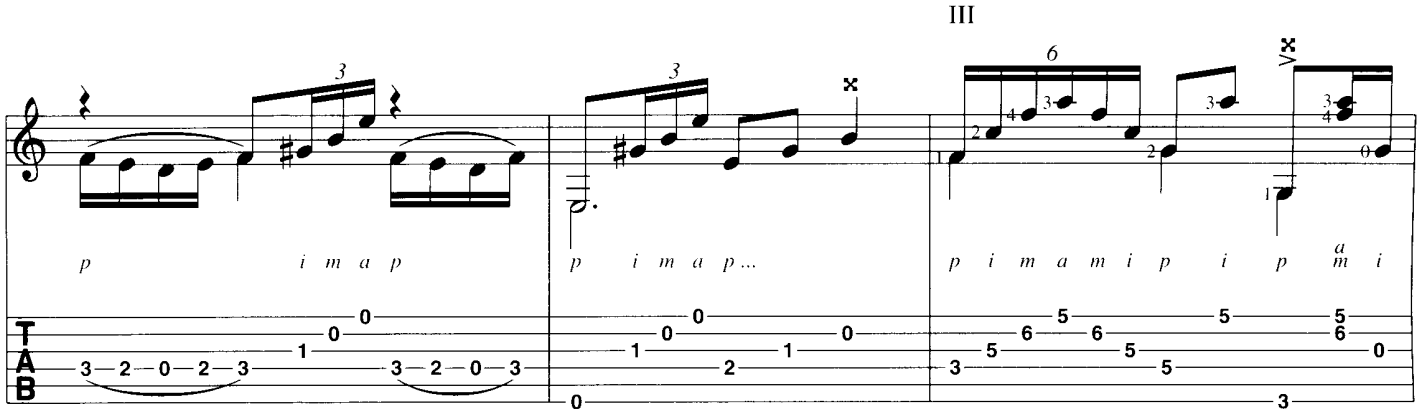
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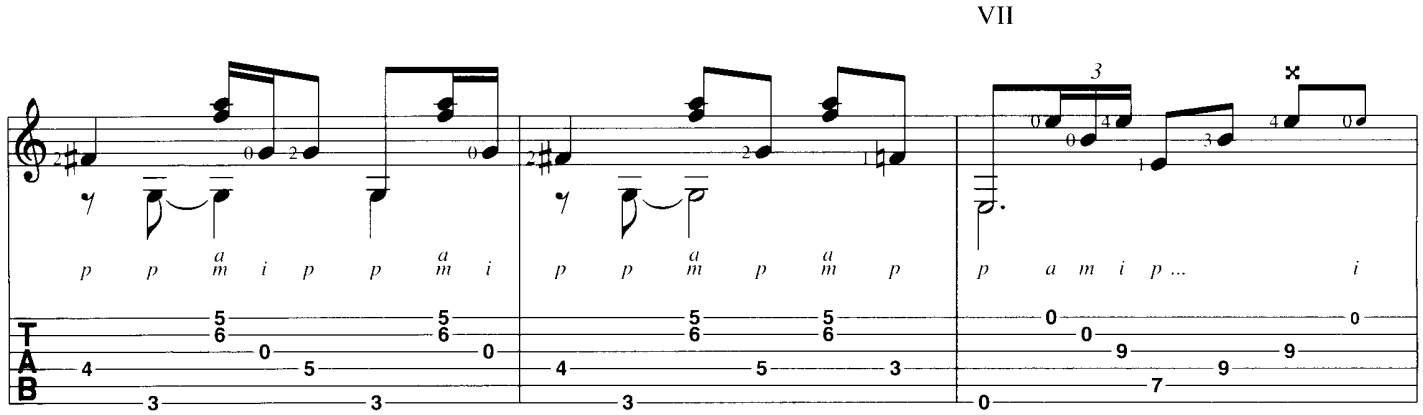
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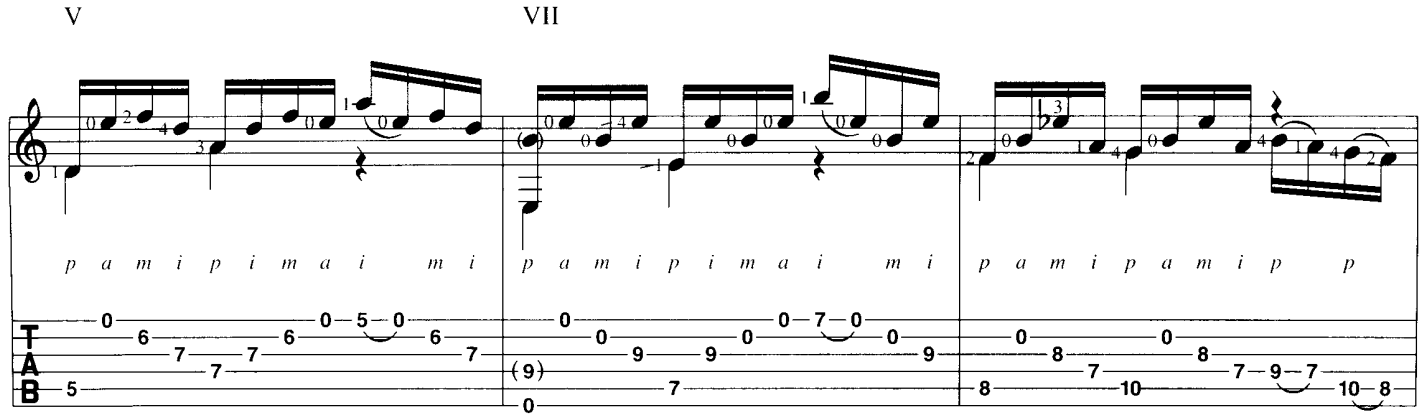
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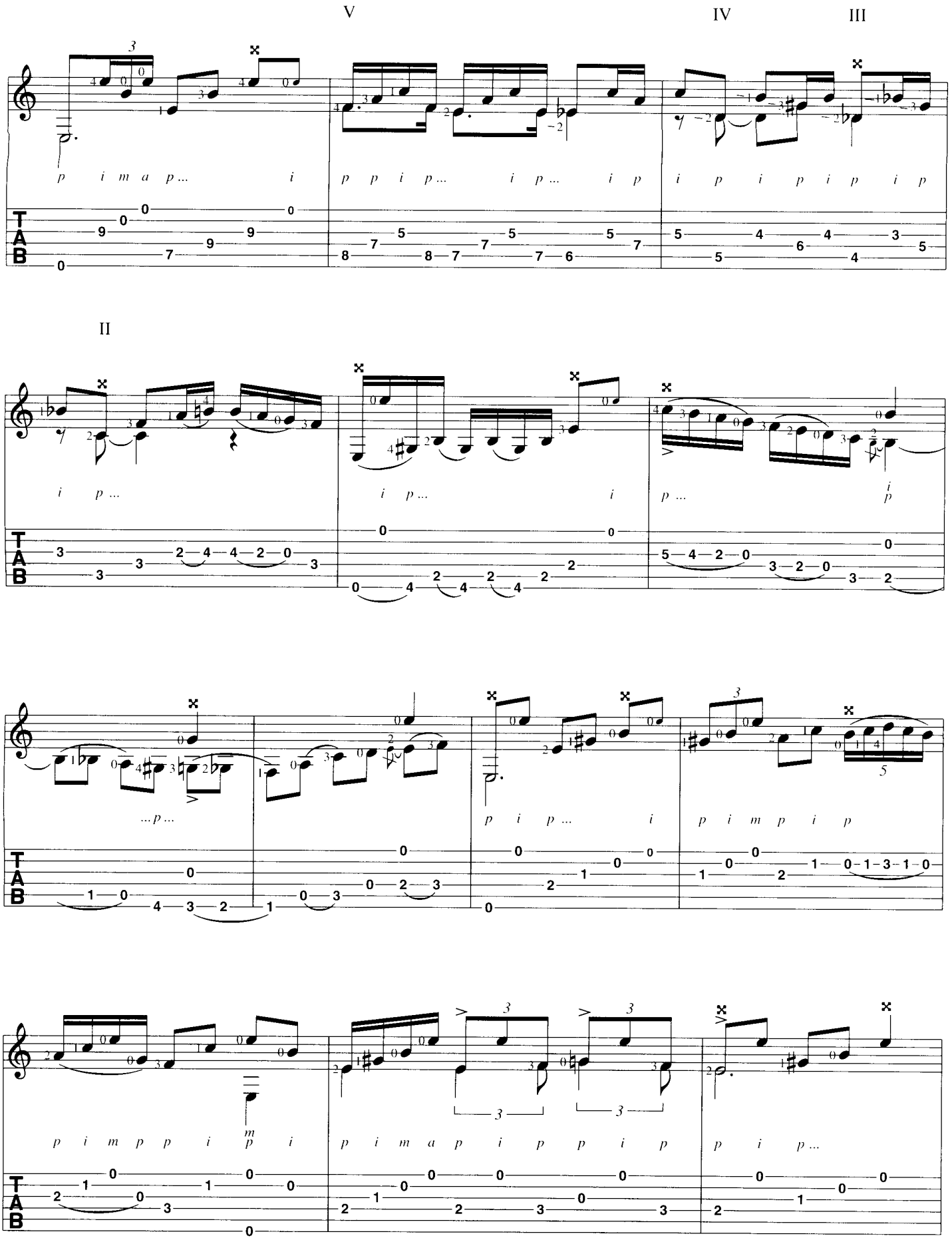
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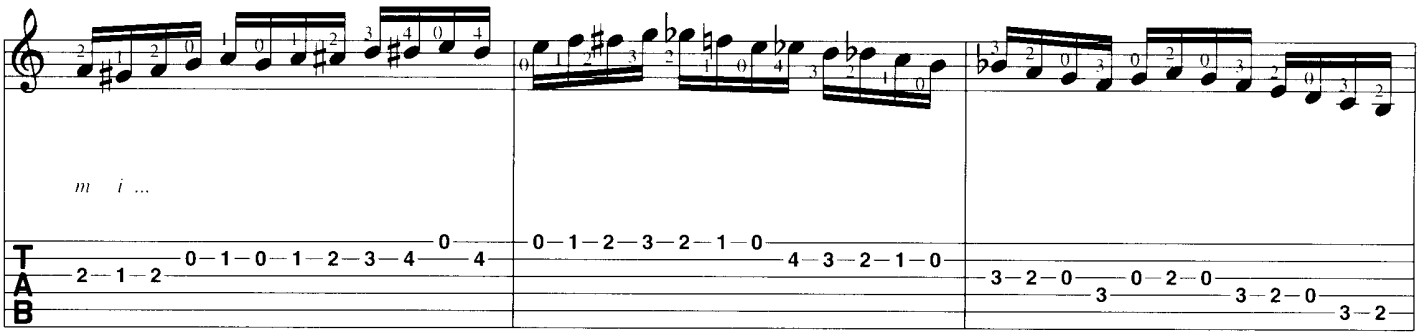
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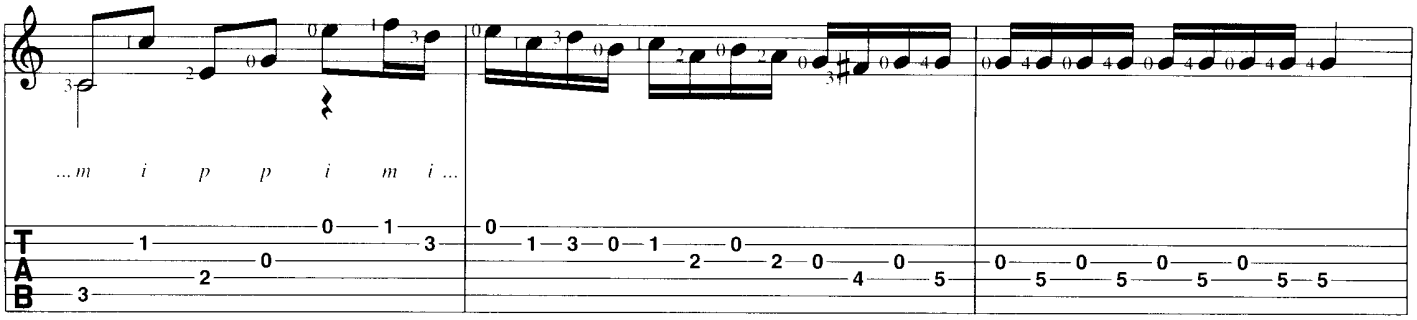
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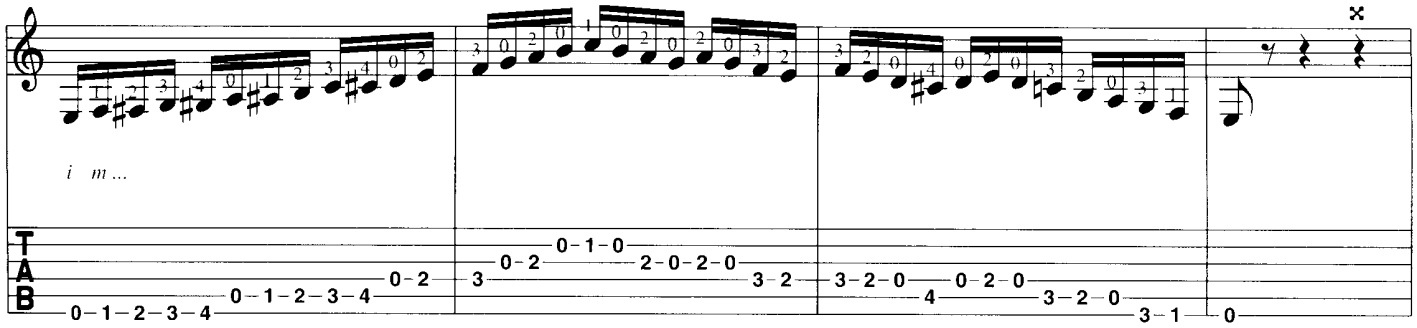
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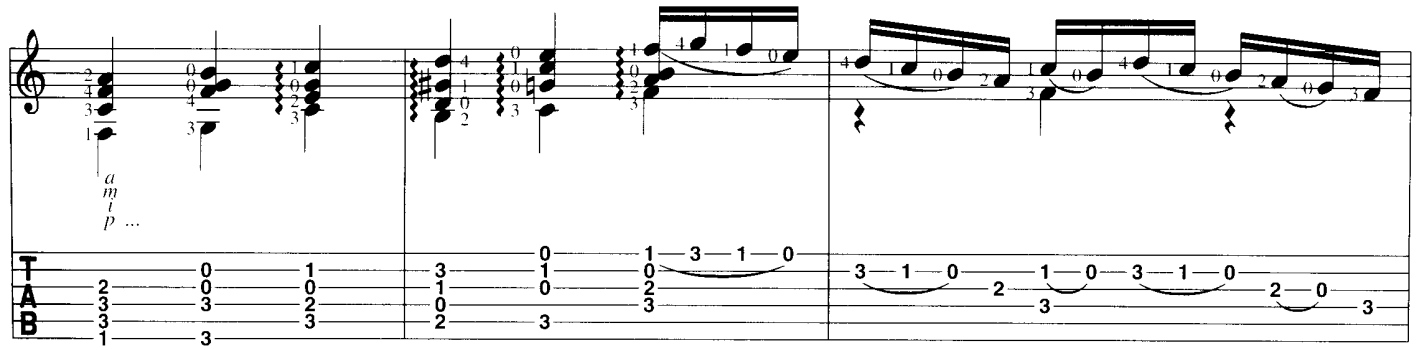
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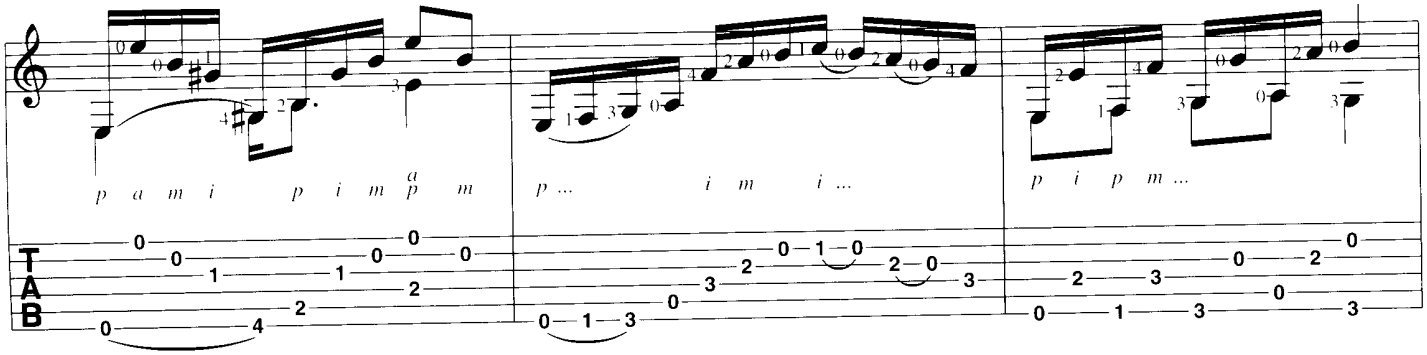
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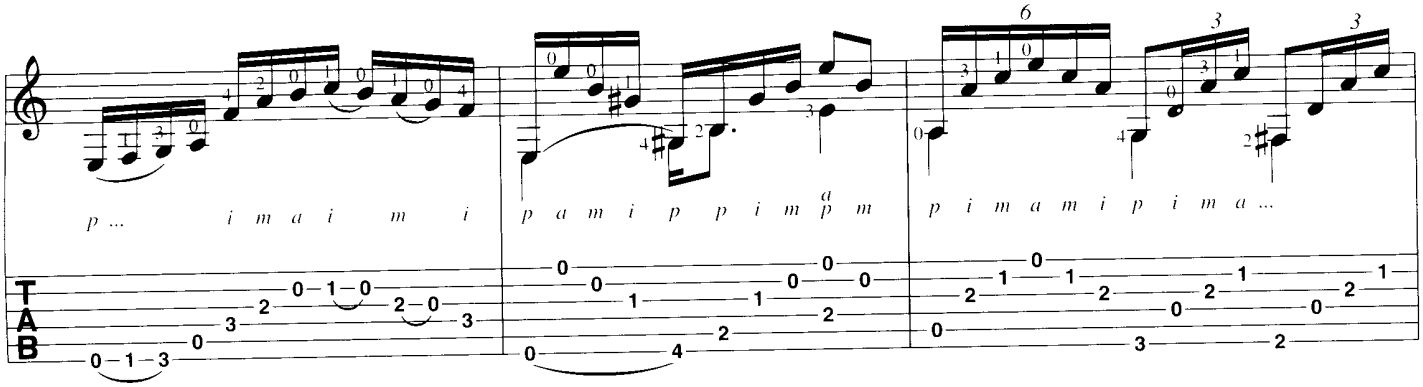
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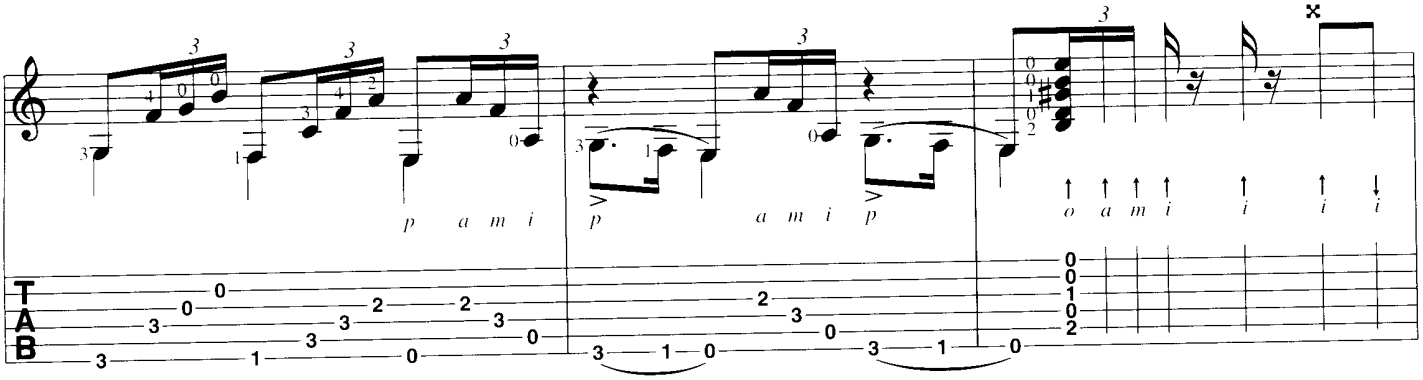
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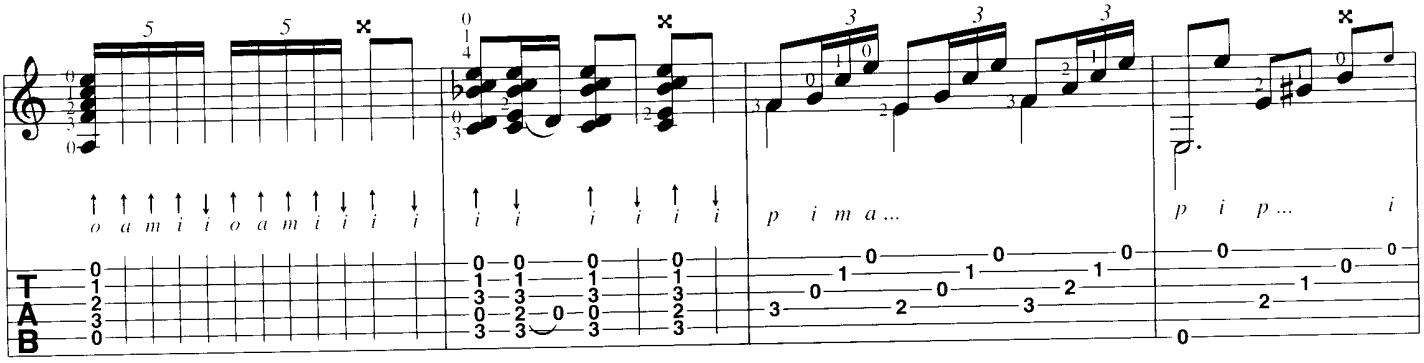
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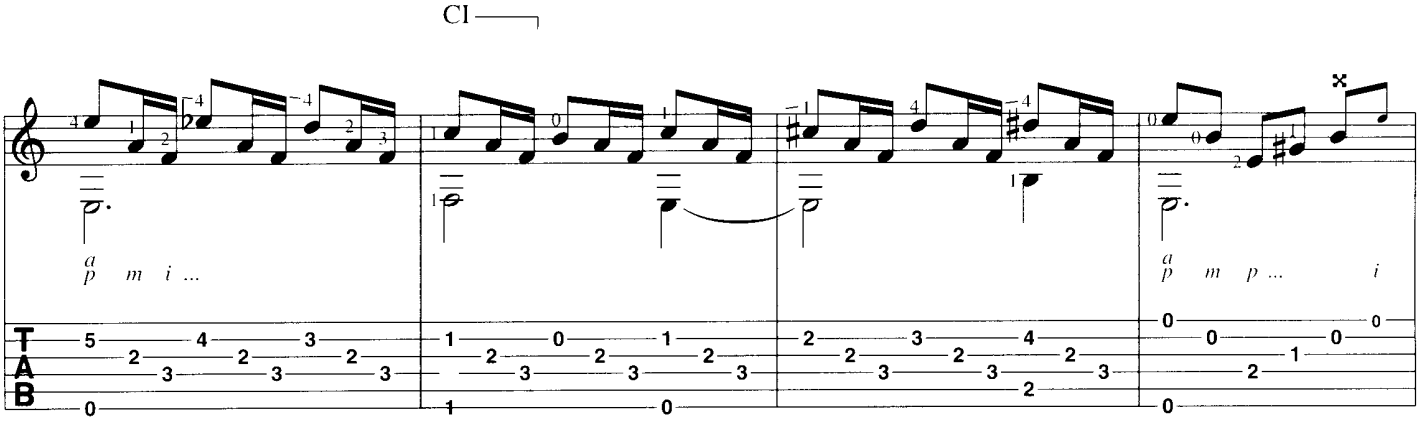
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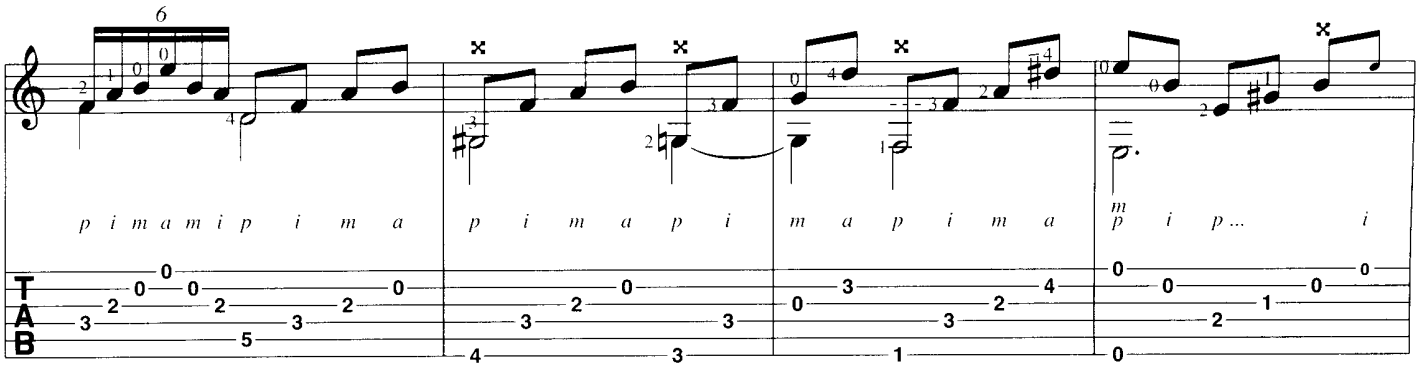
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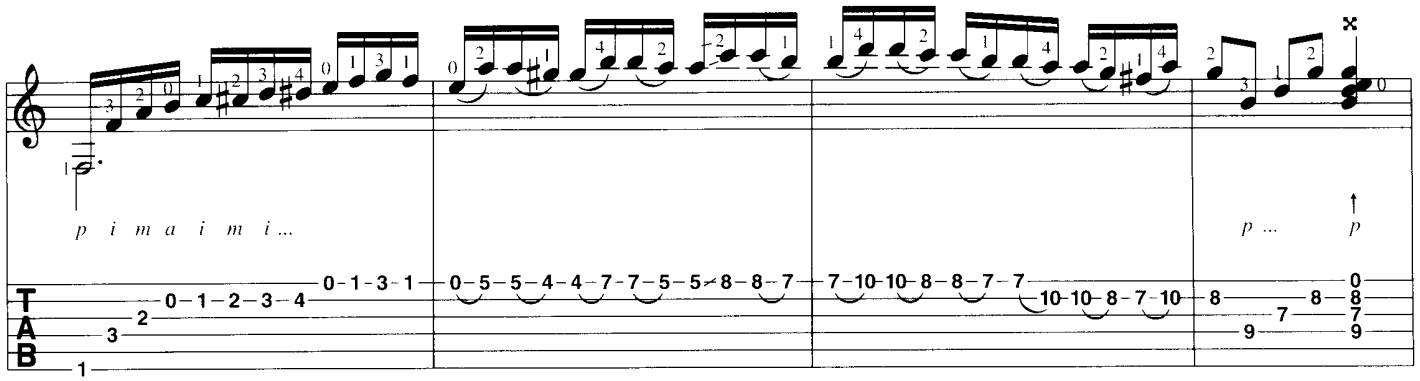
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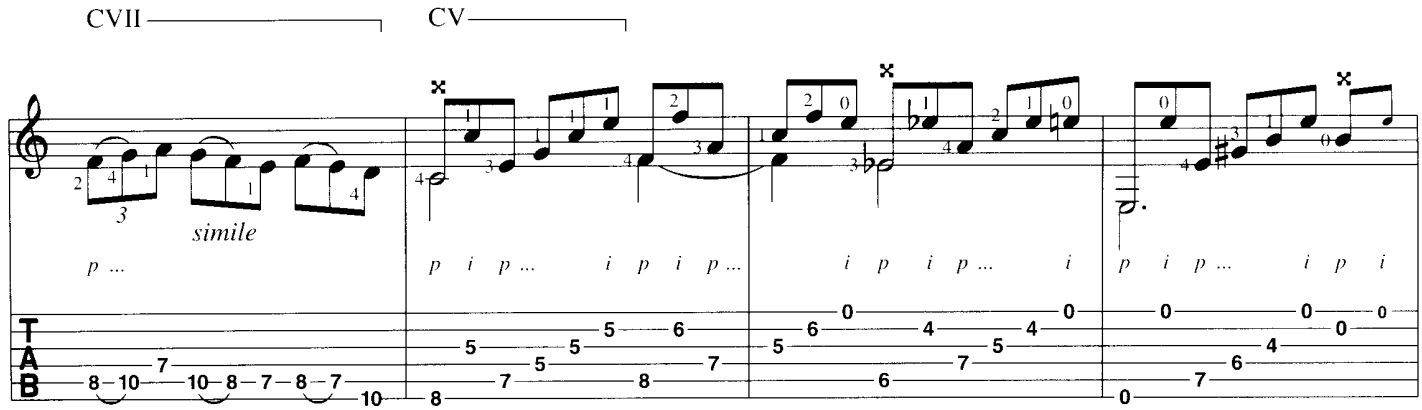
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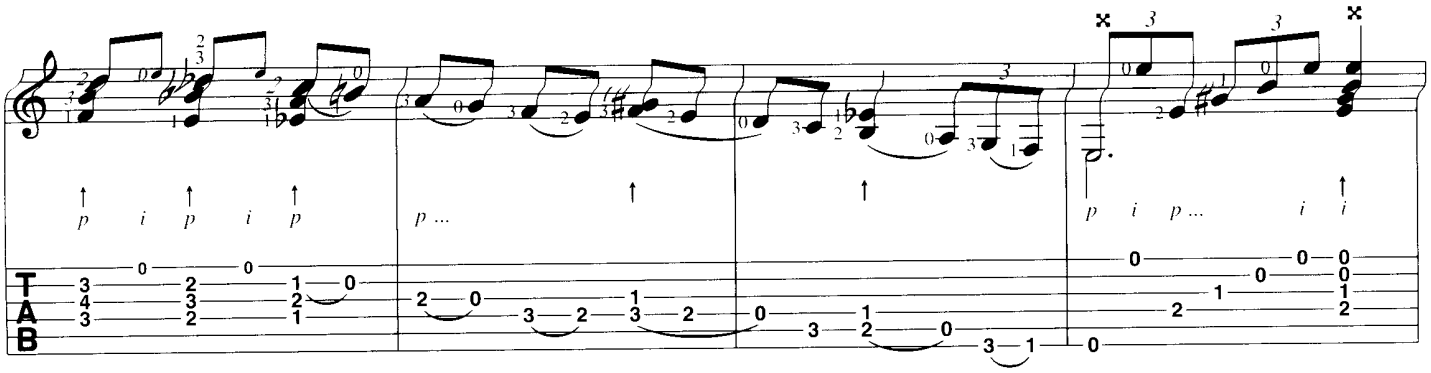
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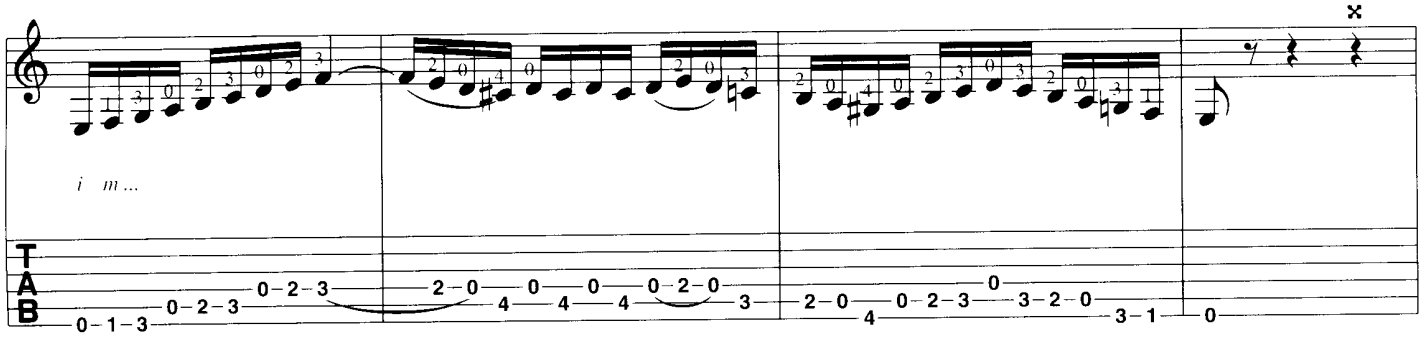
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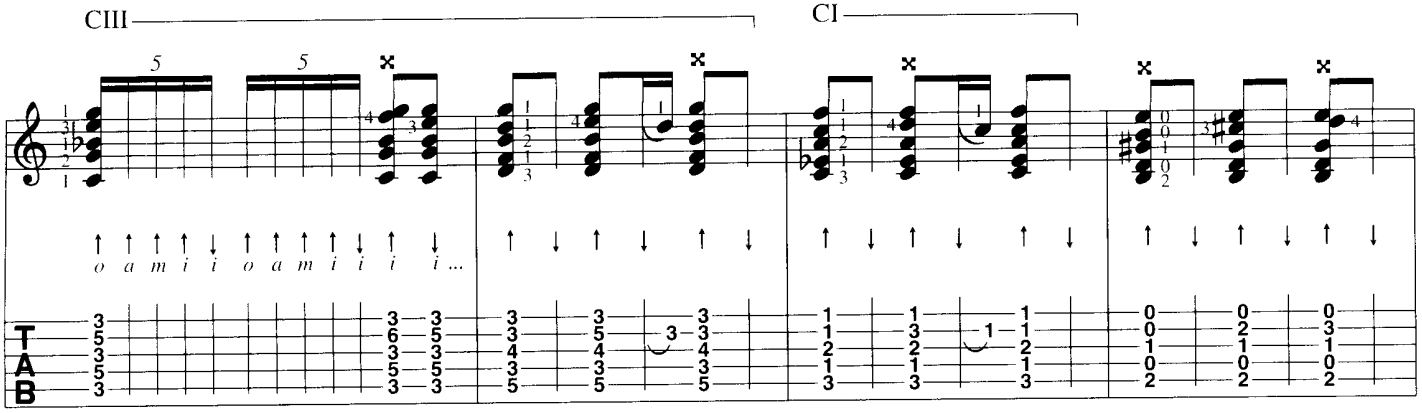
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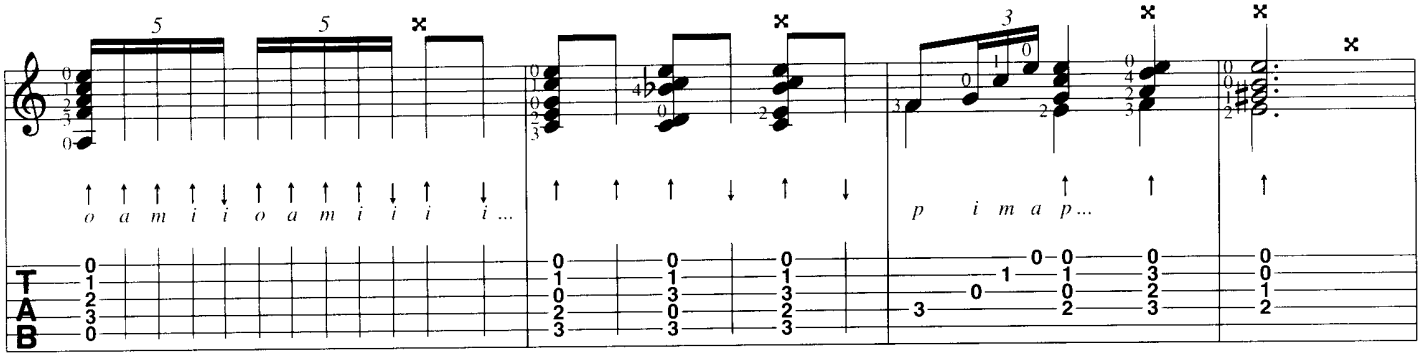
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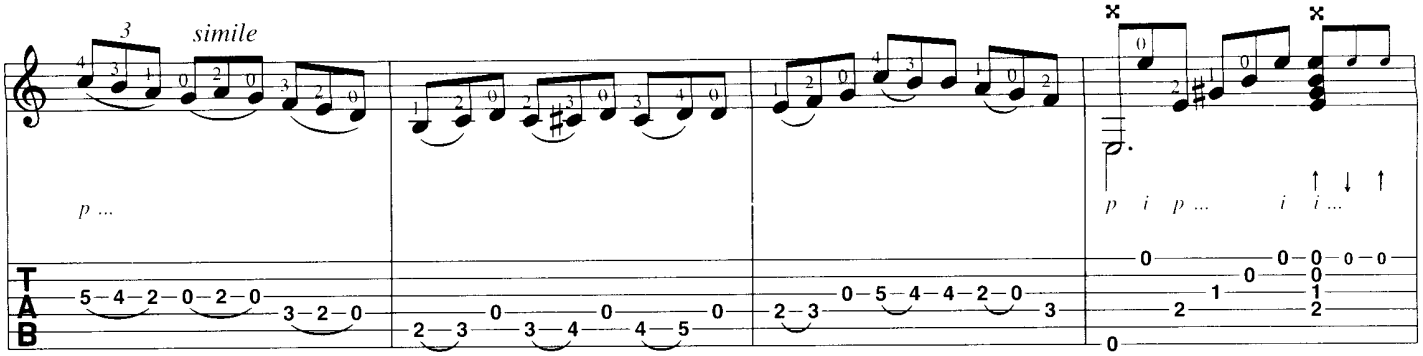
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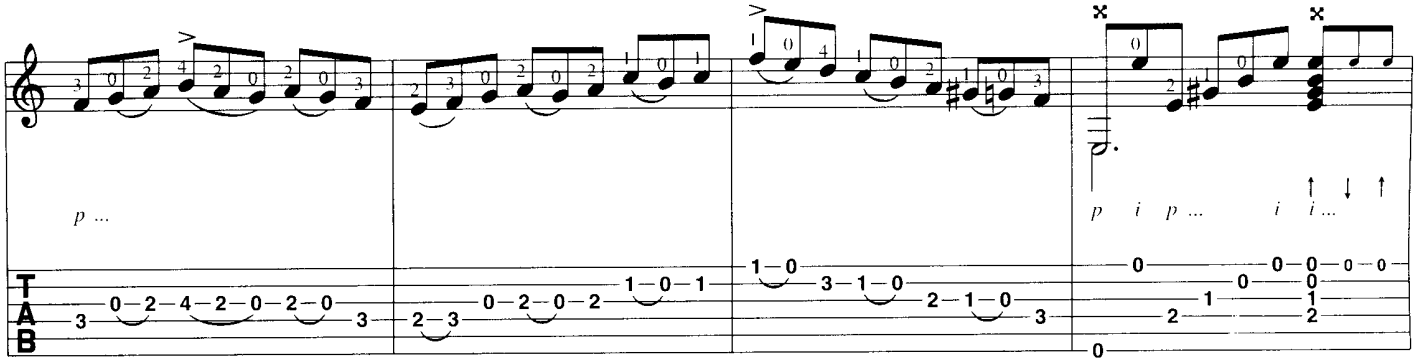
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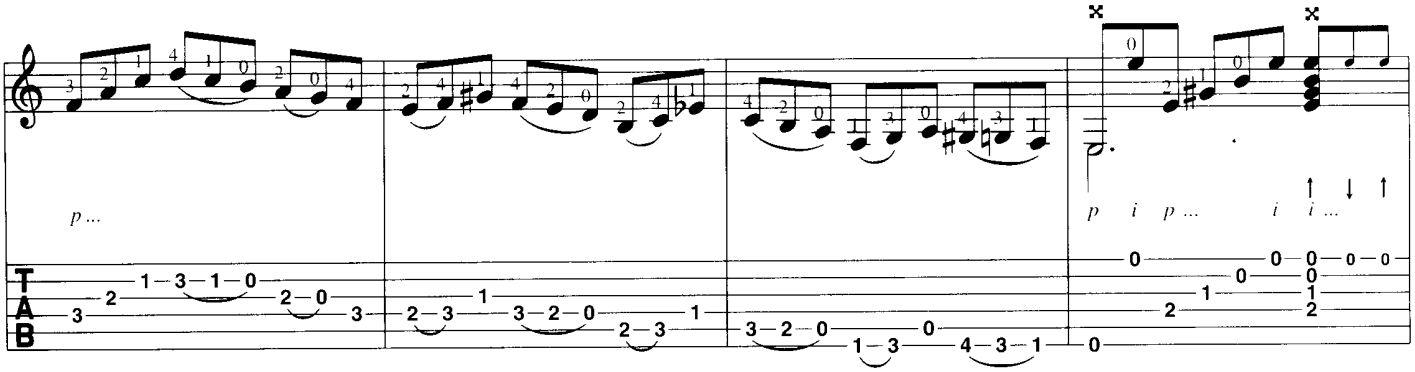
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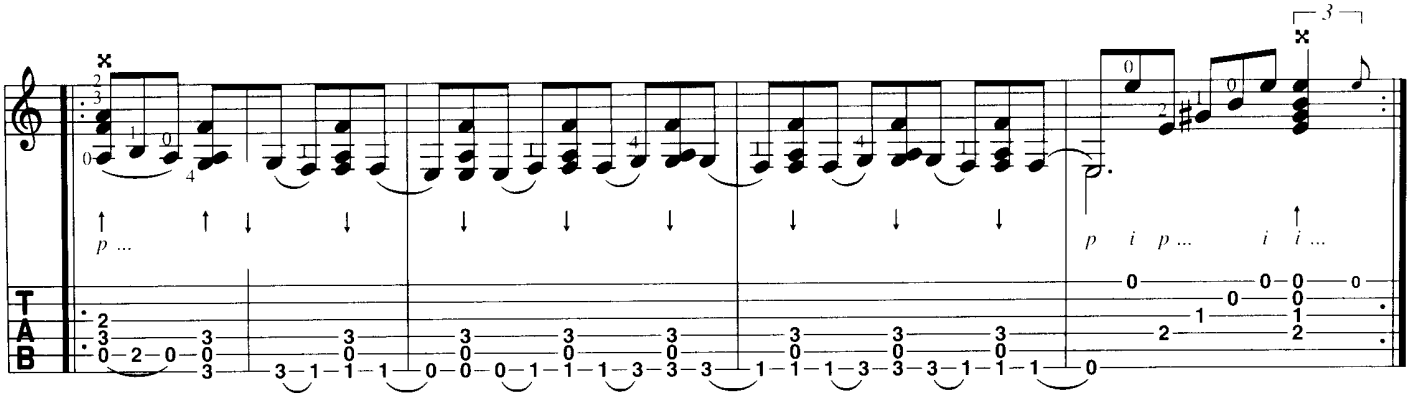
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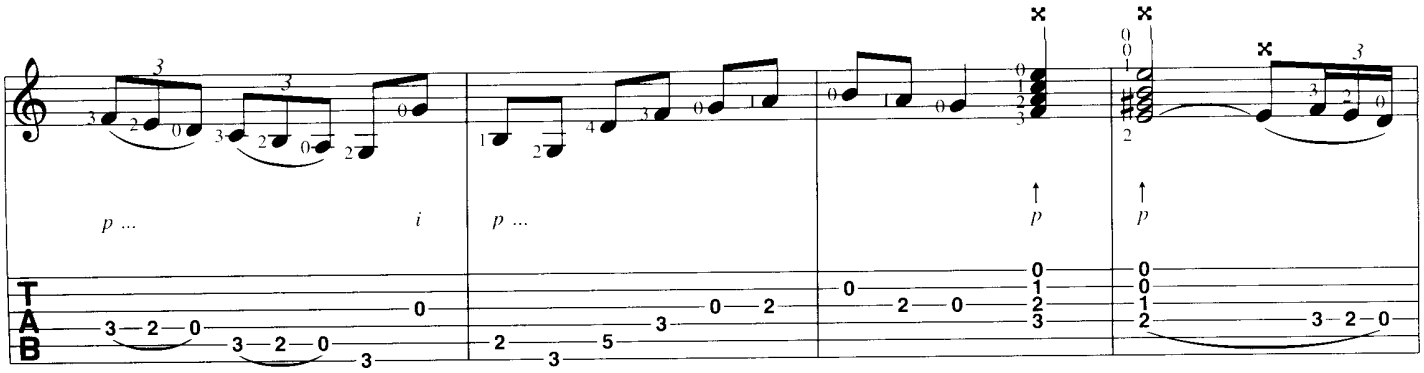
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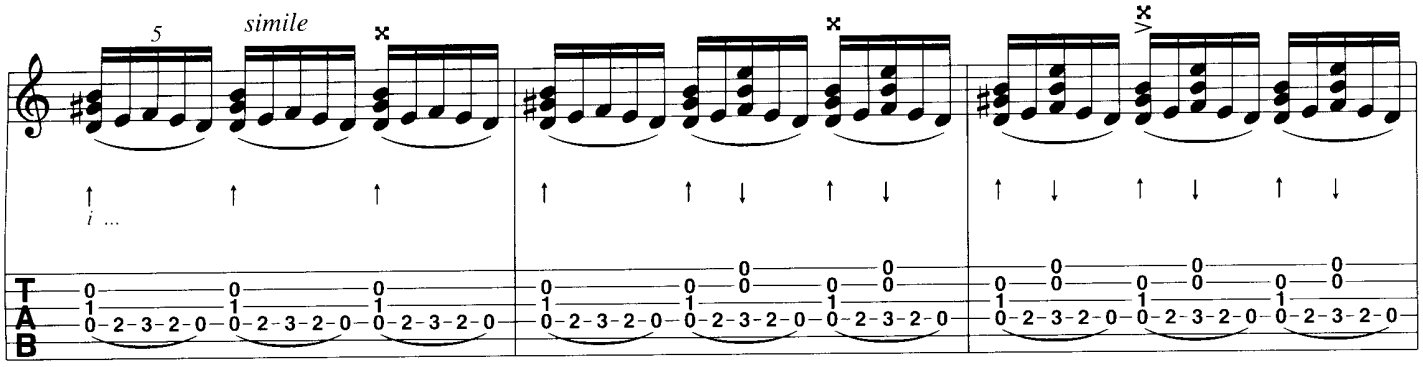
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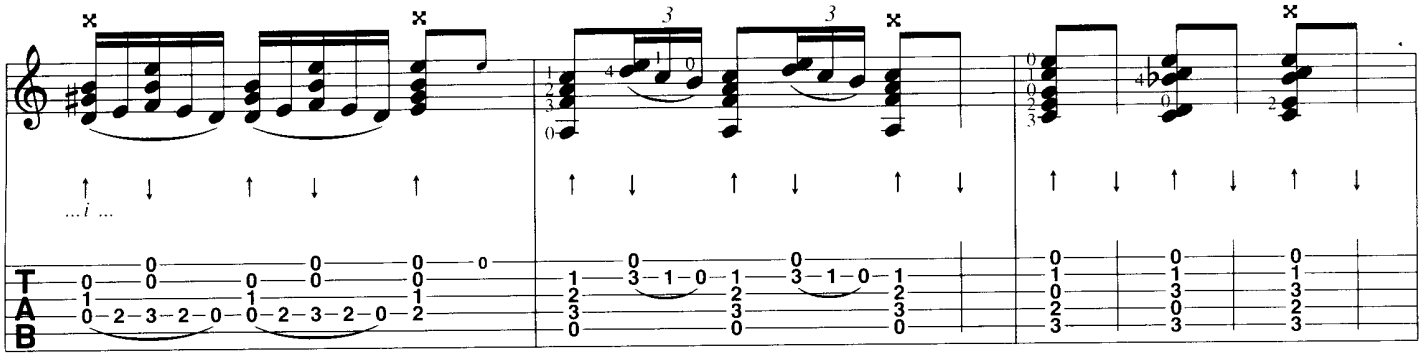
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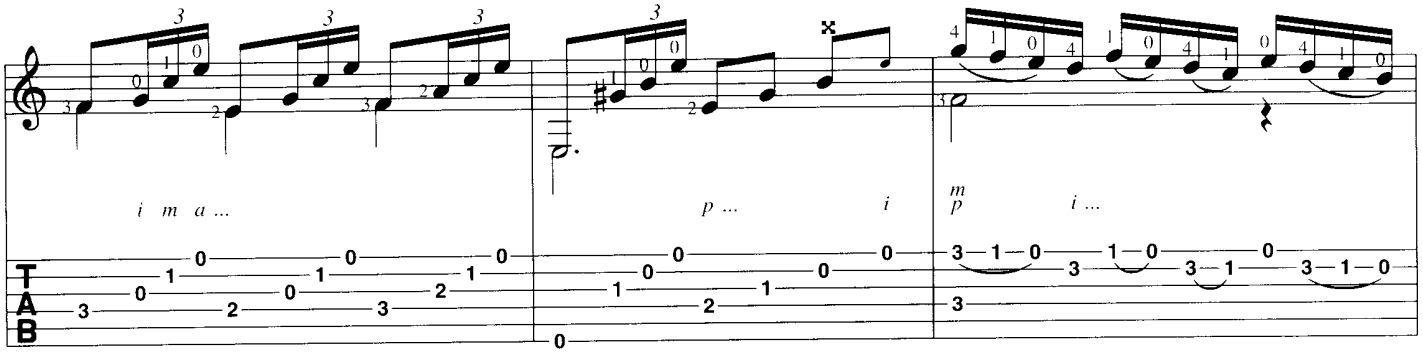
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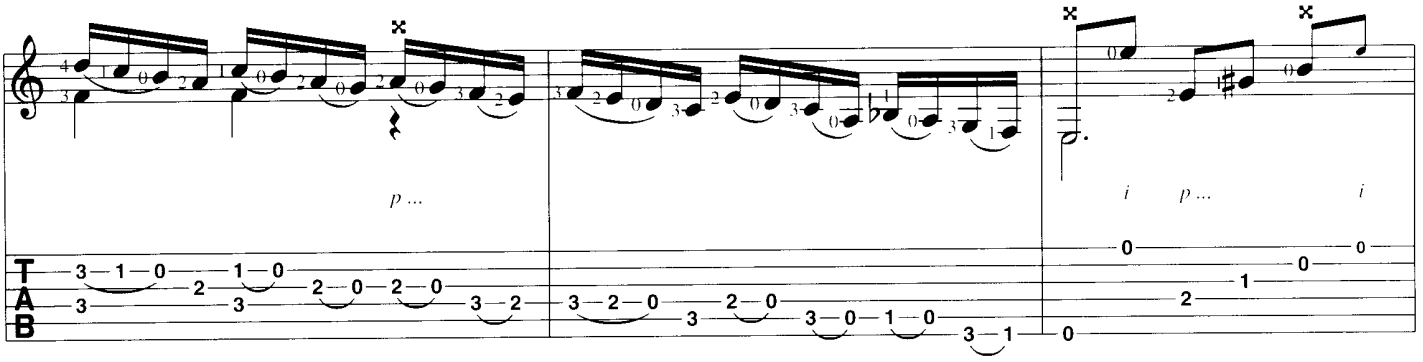
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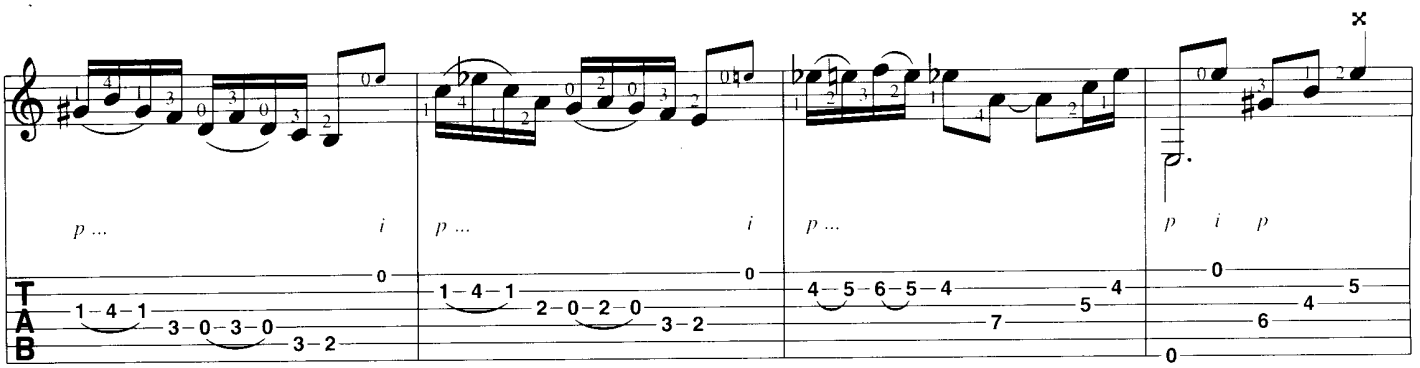
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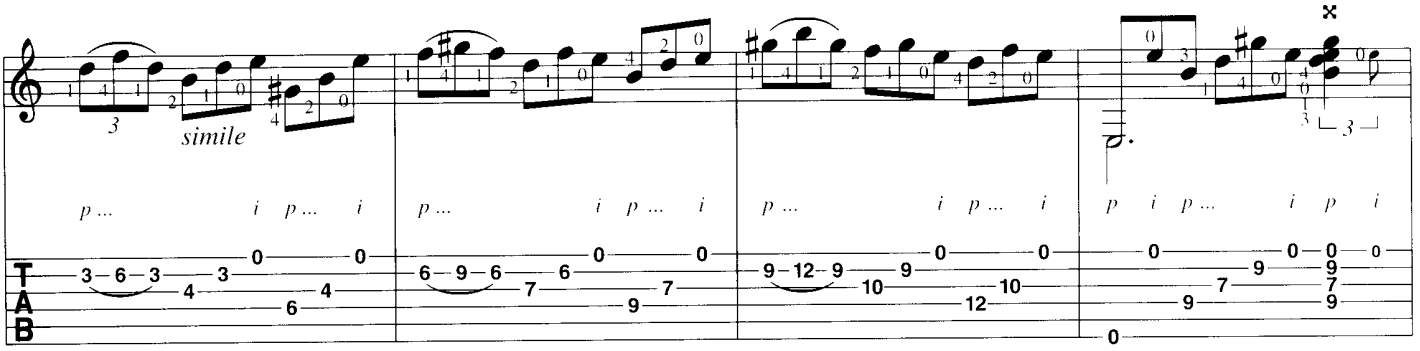
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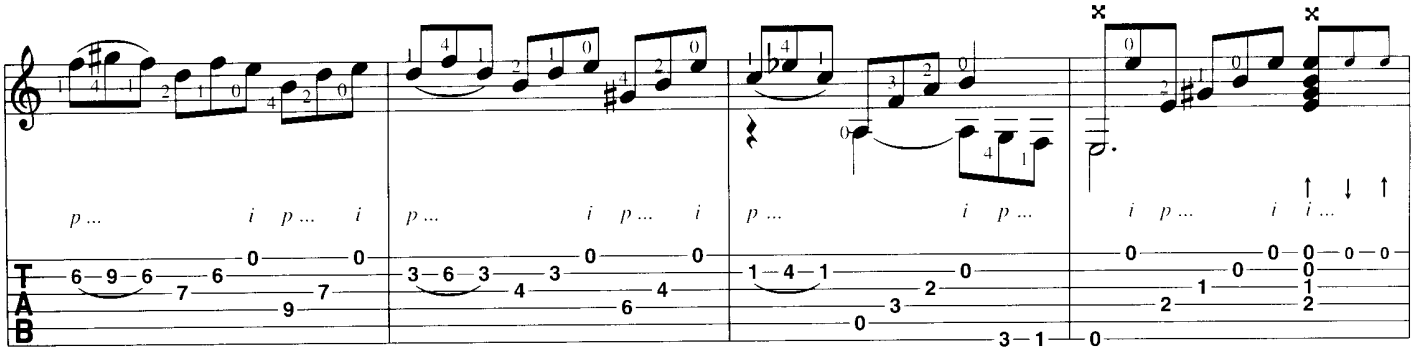
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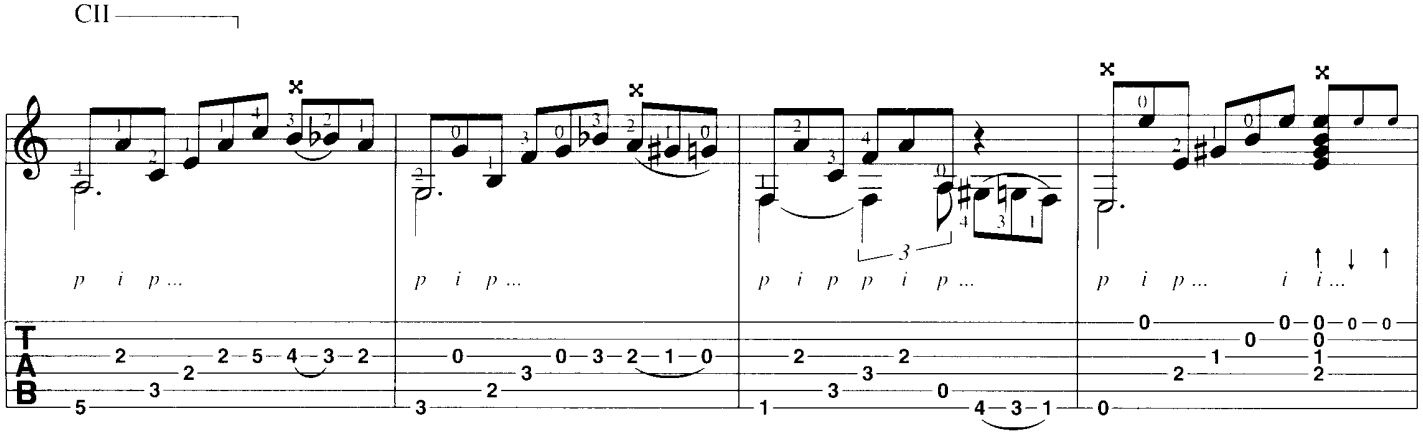
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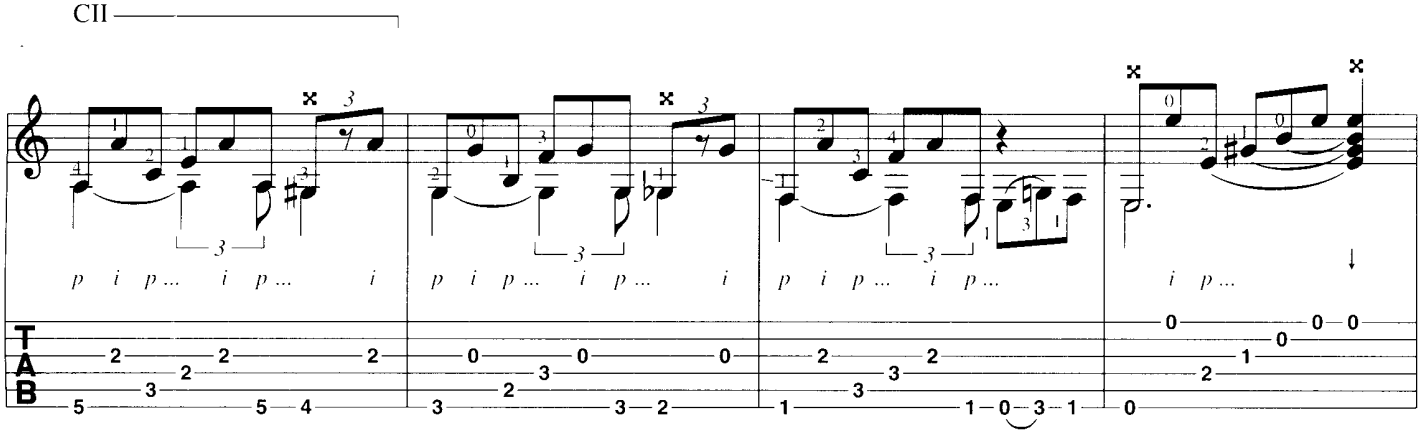
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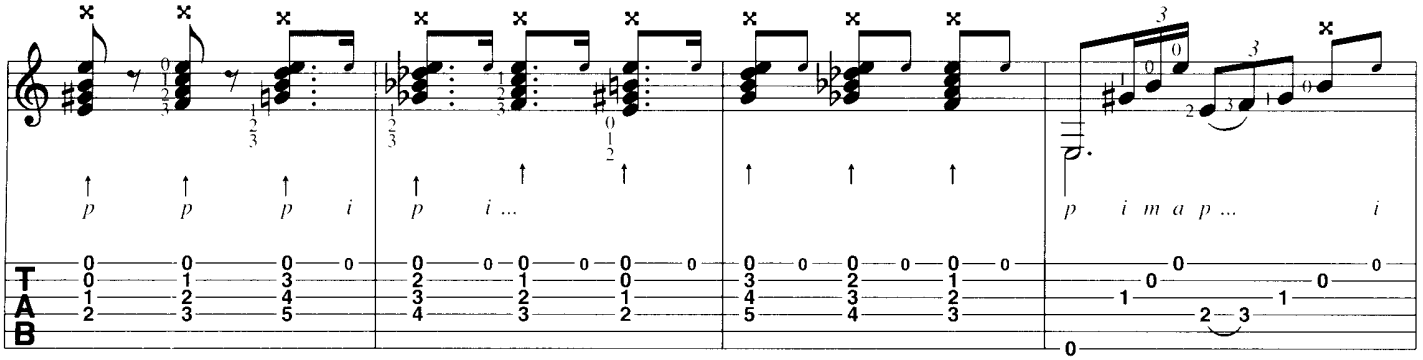
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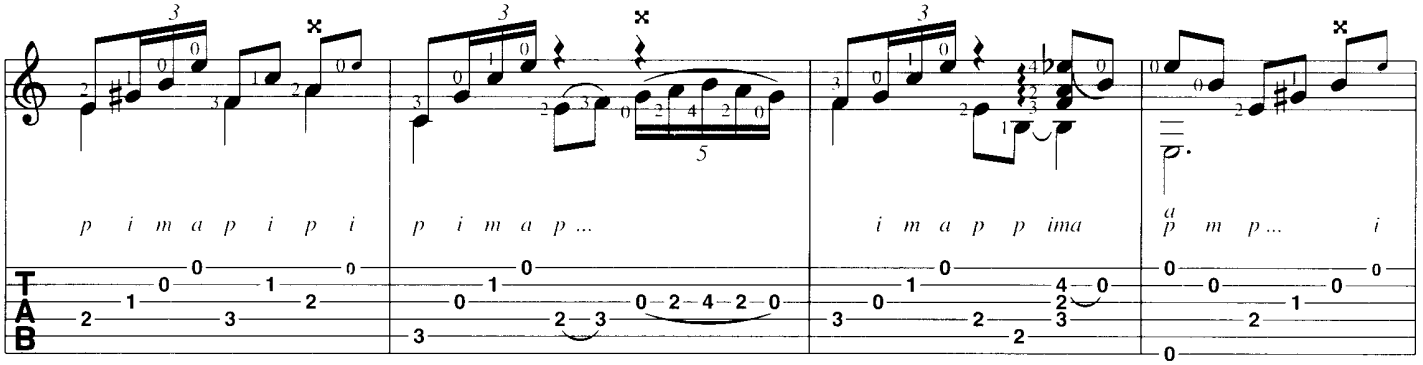
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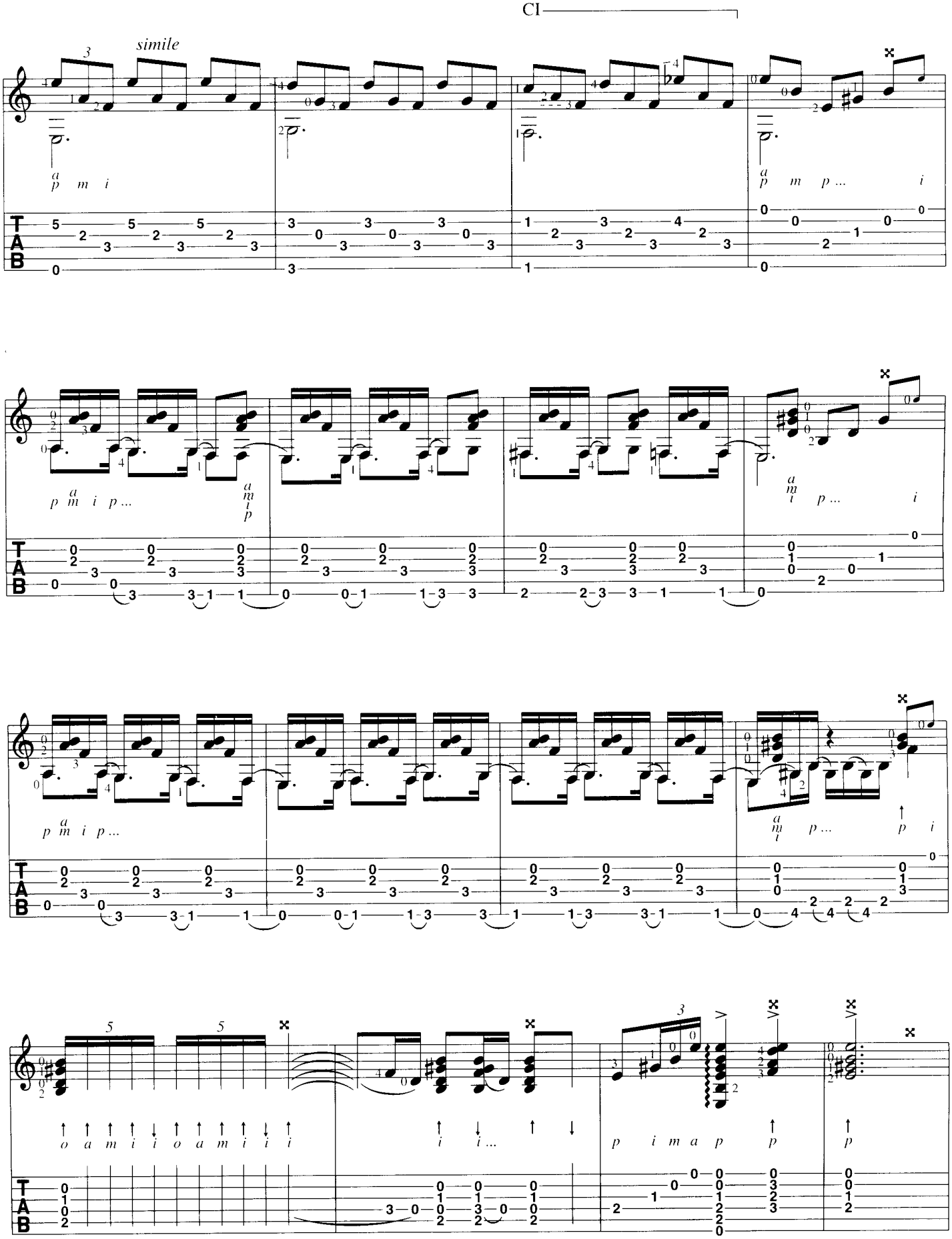
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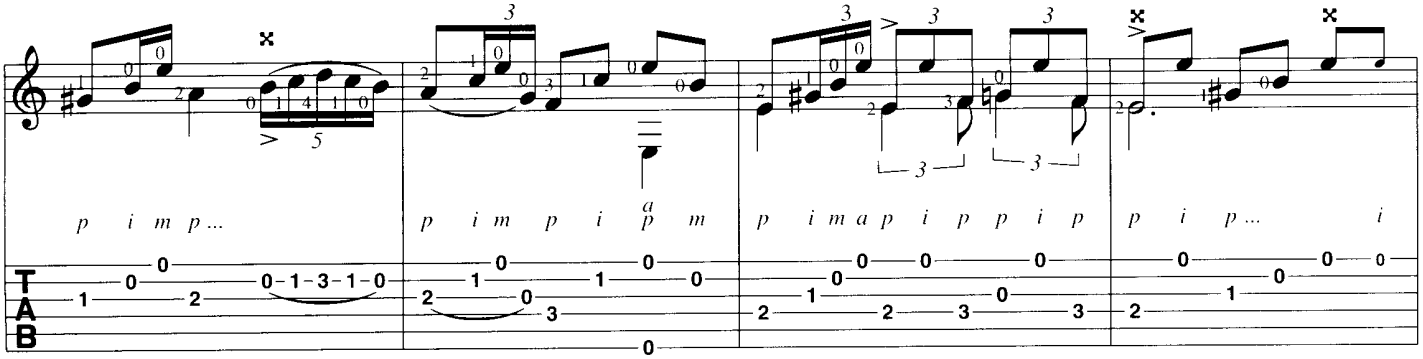
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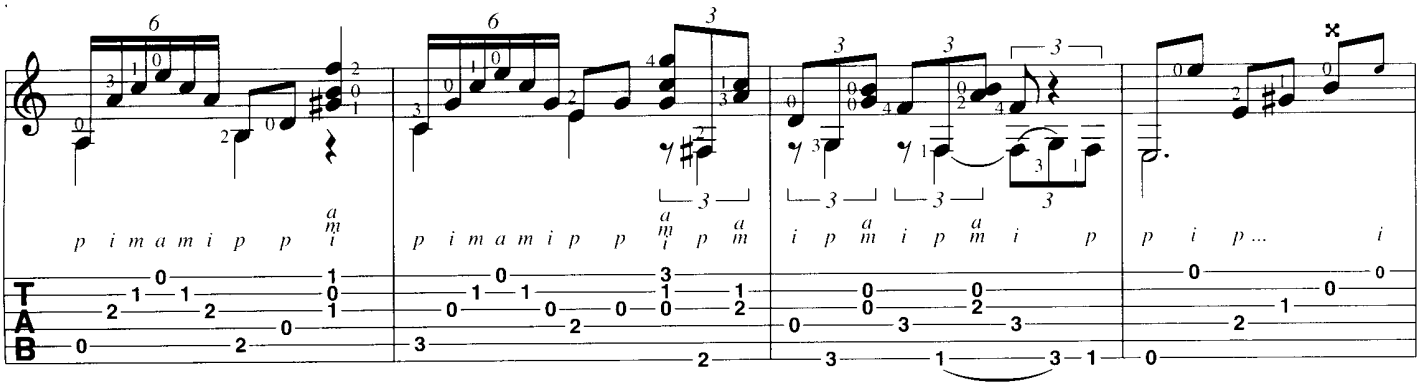
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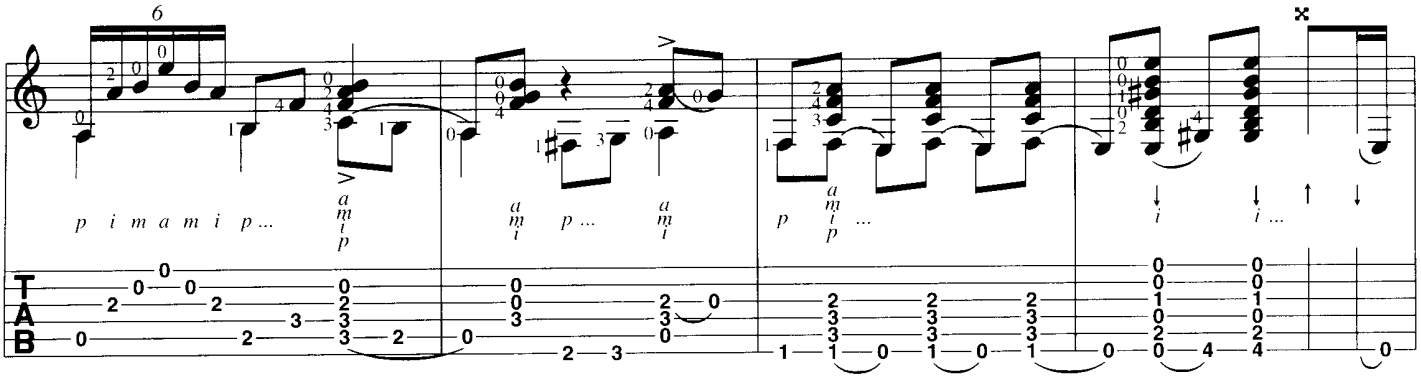
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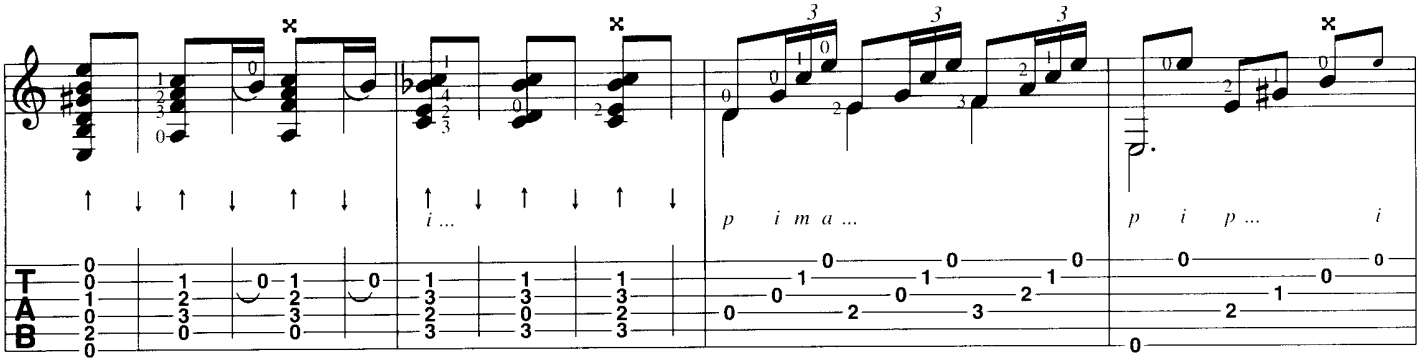
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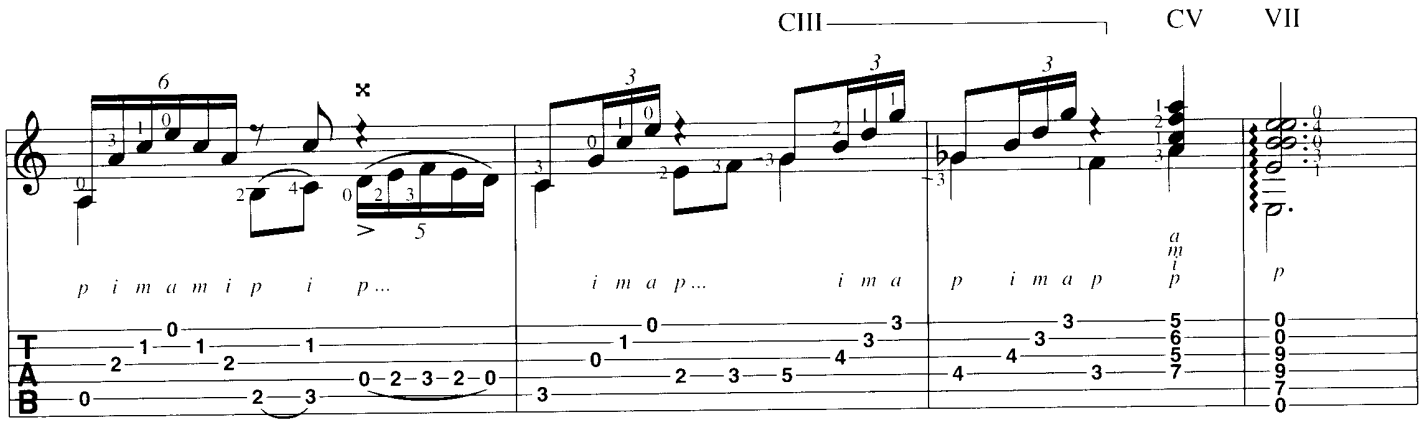
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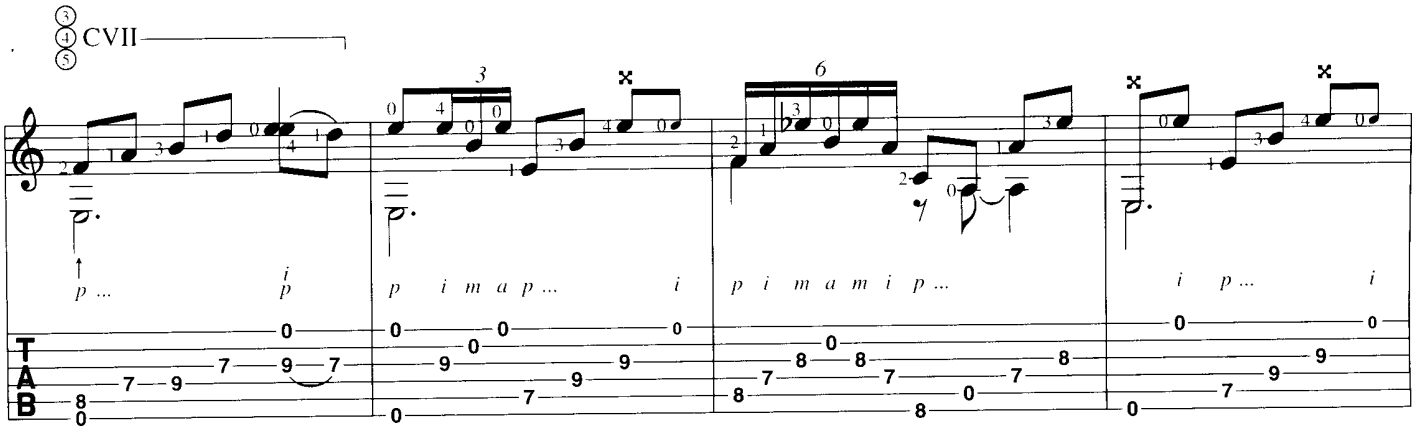
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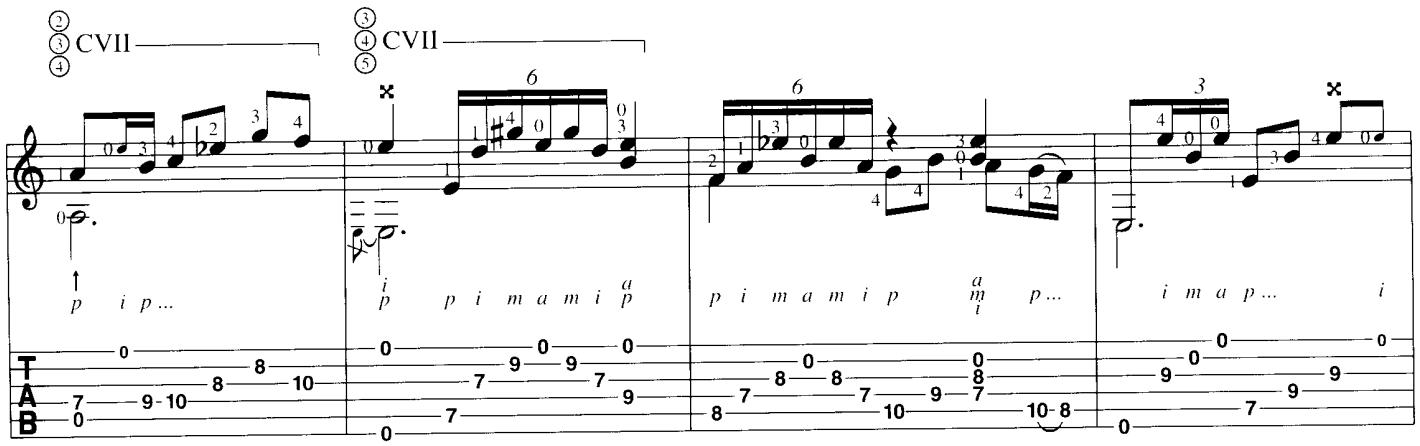
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CVII
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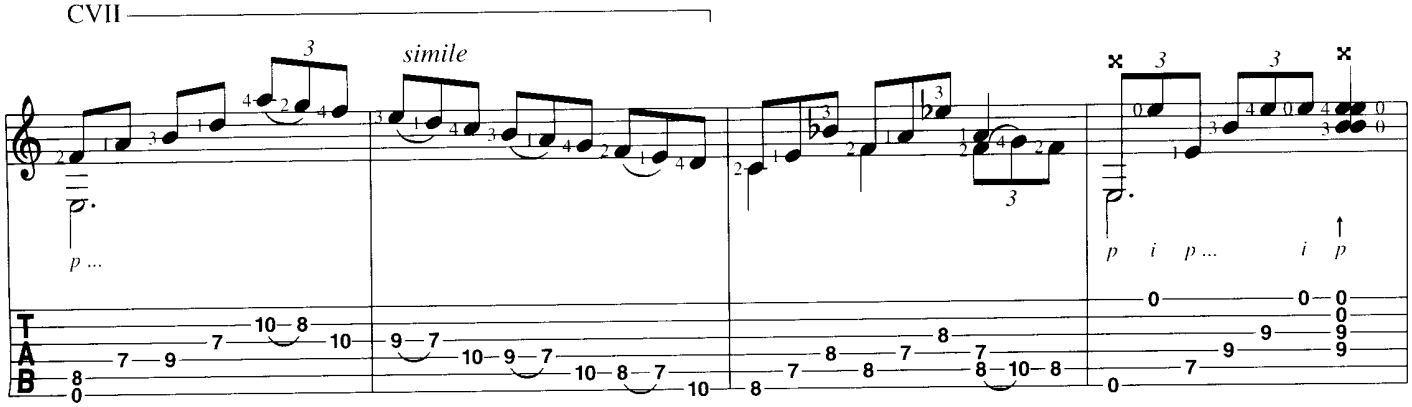
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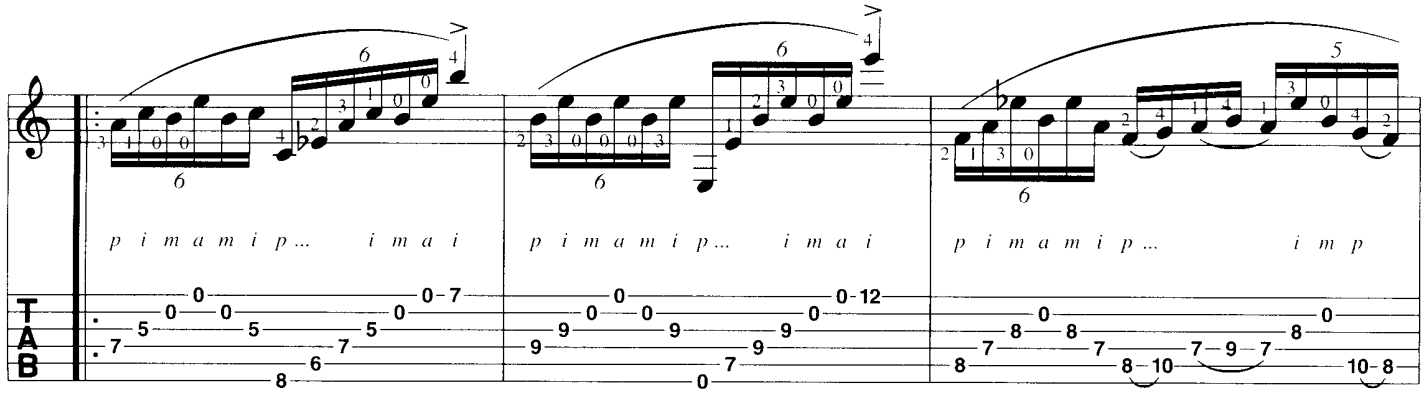
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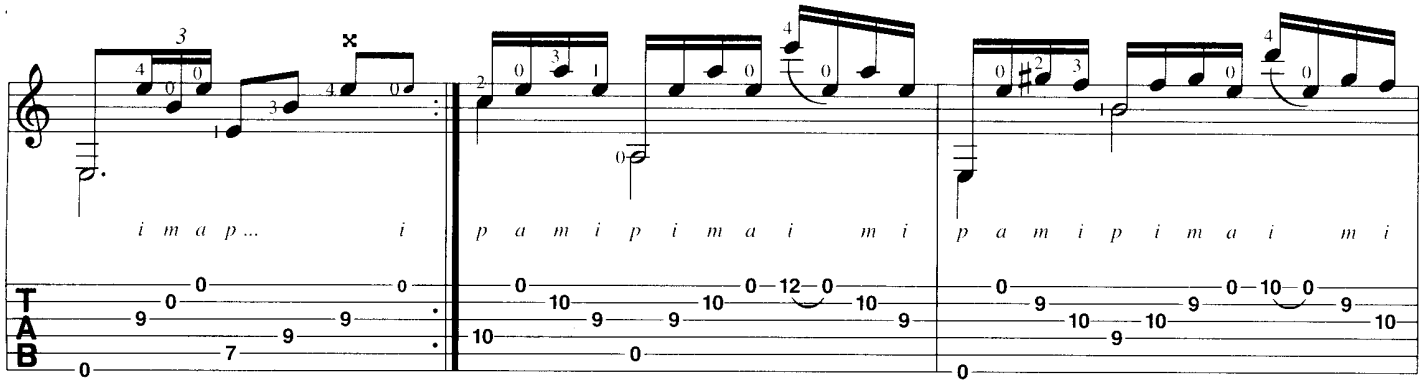
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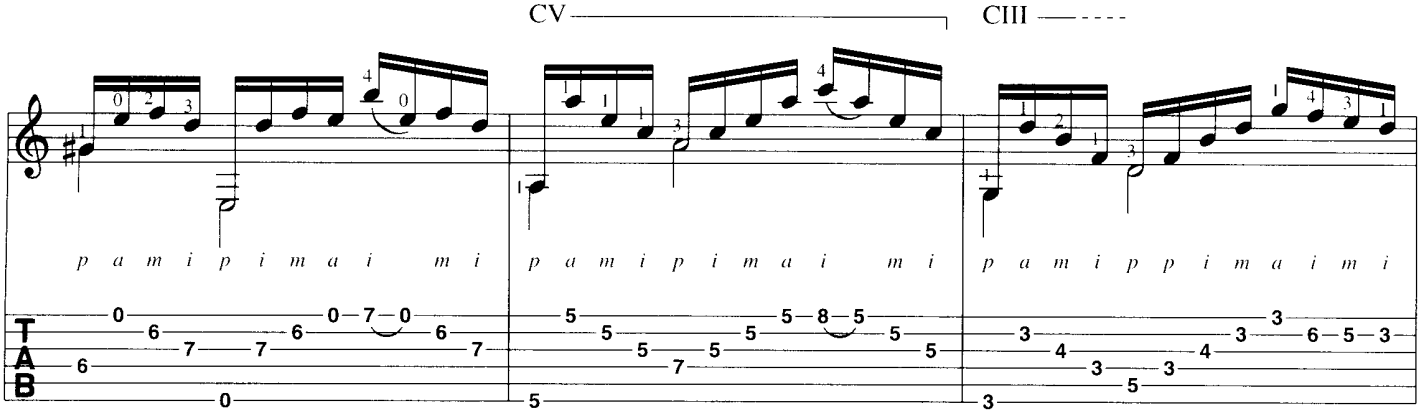
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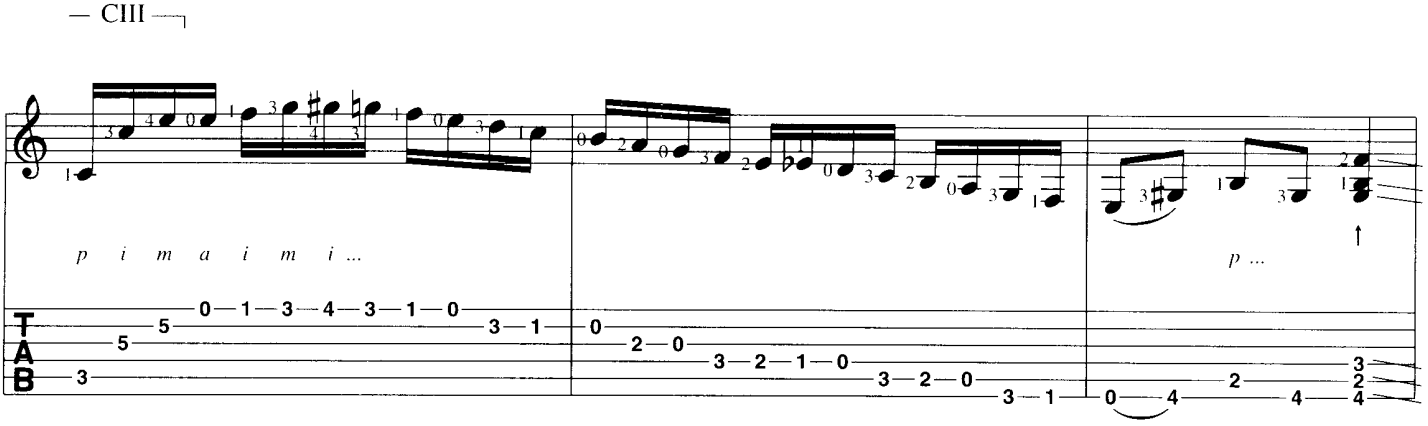
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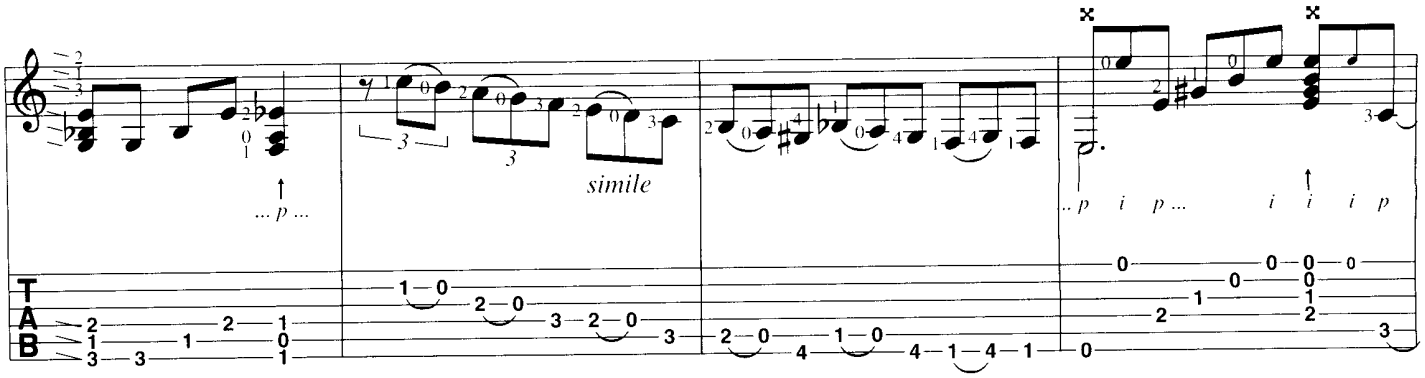
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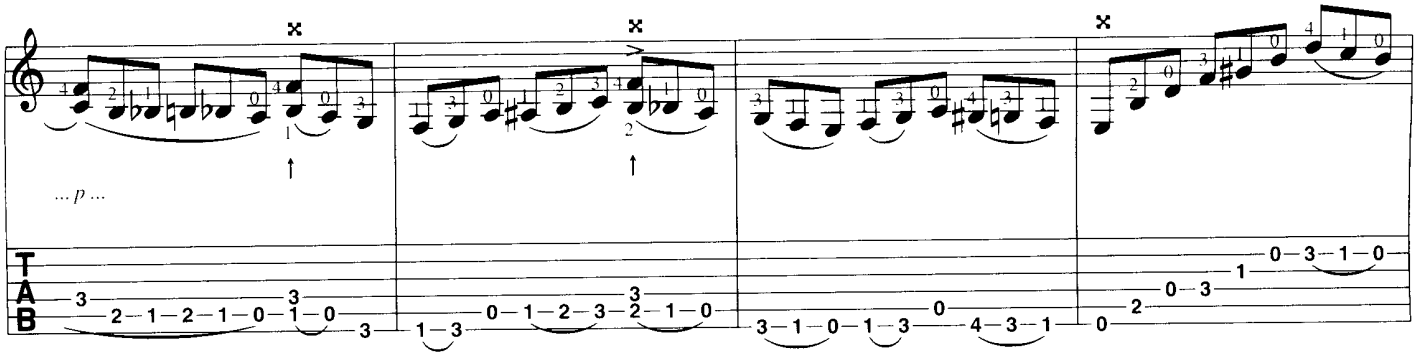
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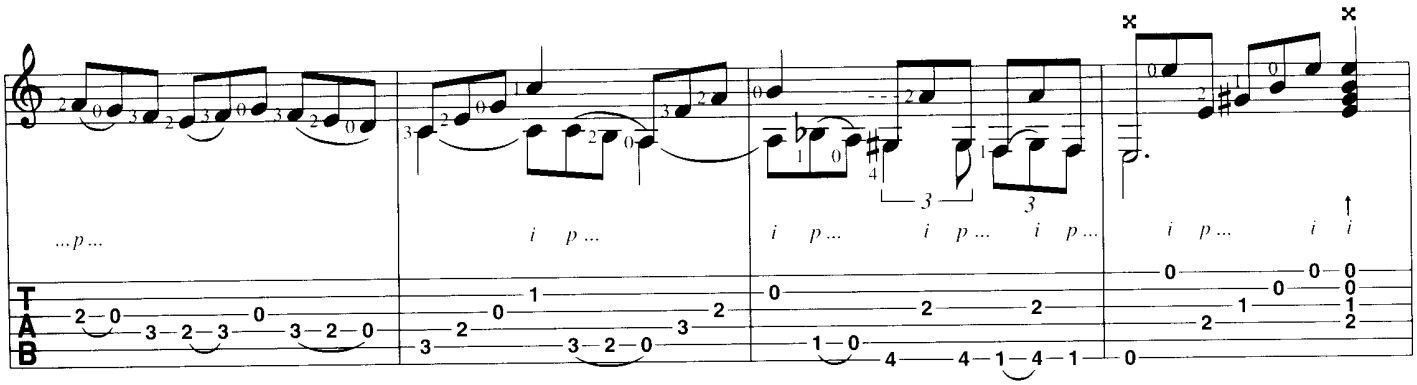
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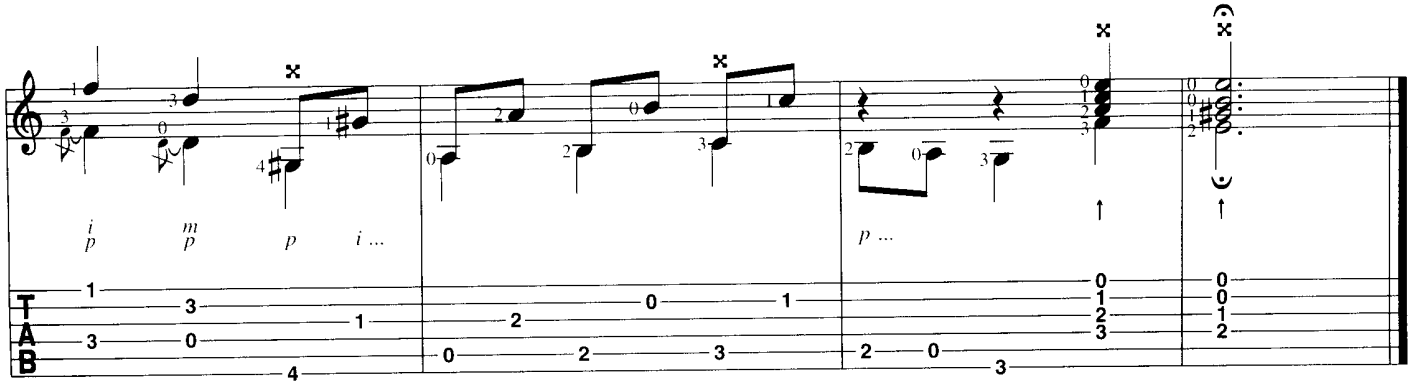
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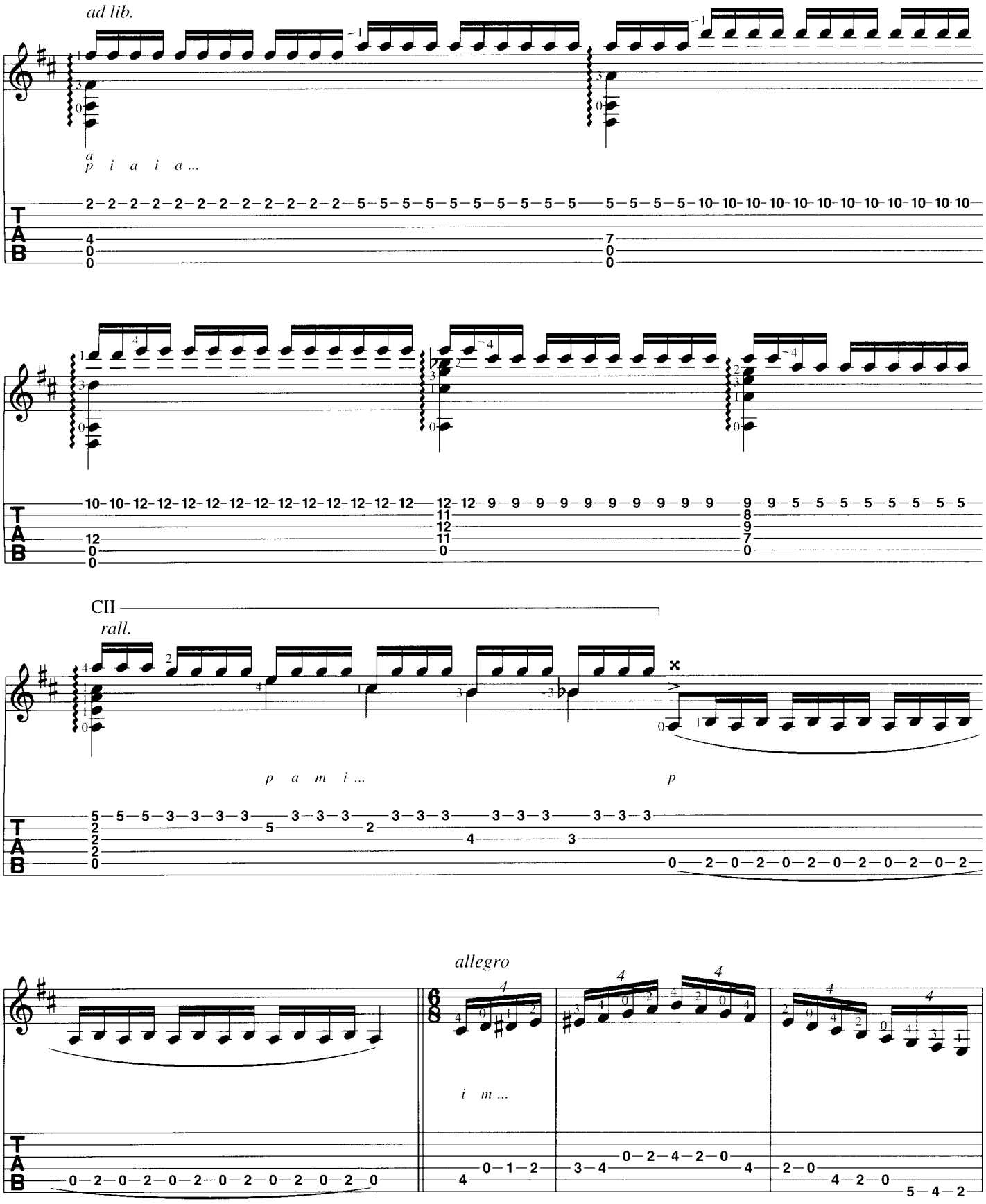
ZAPATEADO EN RE

Sabicas

Transcription: Alain Faucher

⑥ : Re



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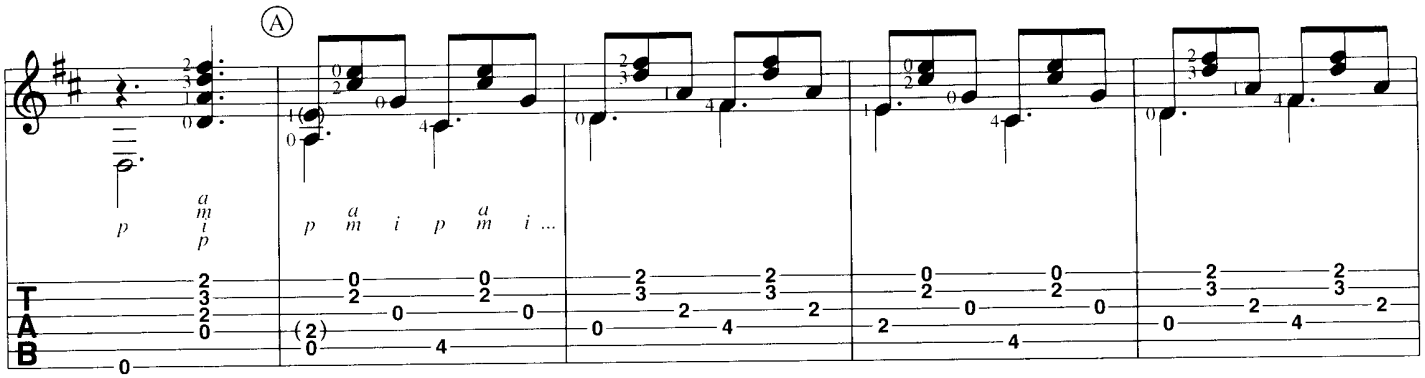
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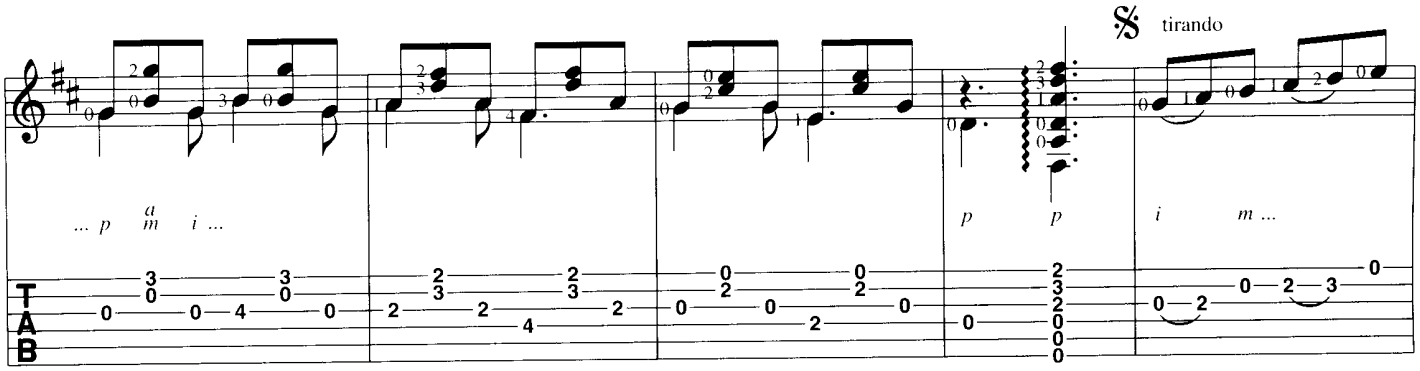
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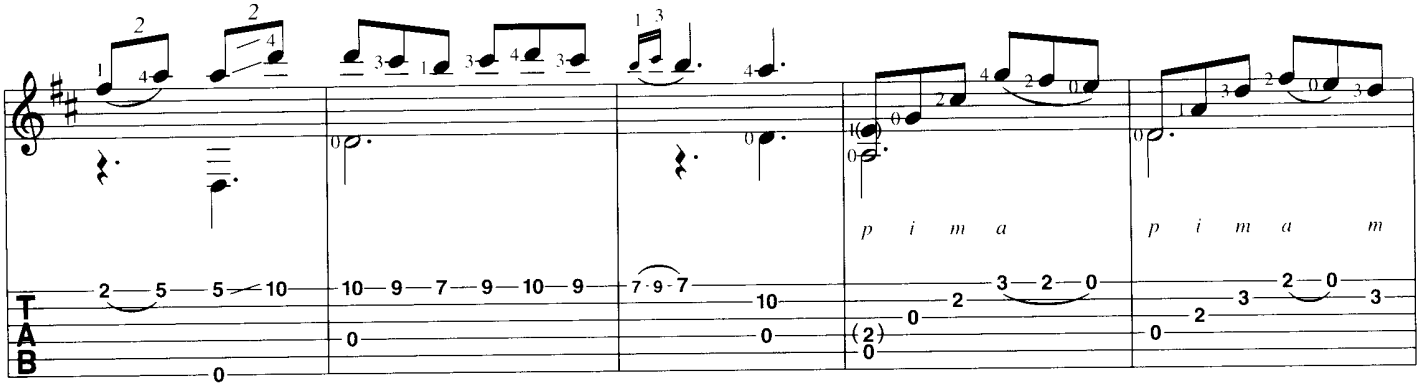
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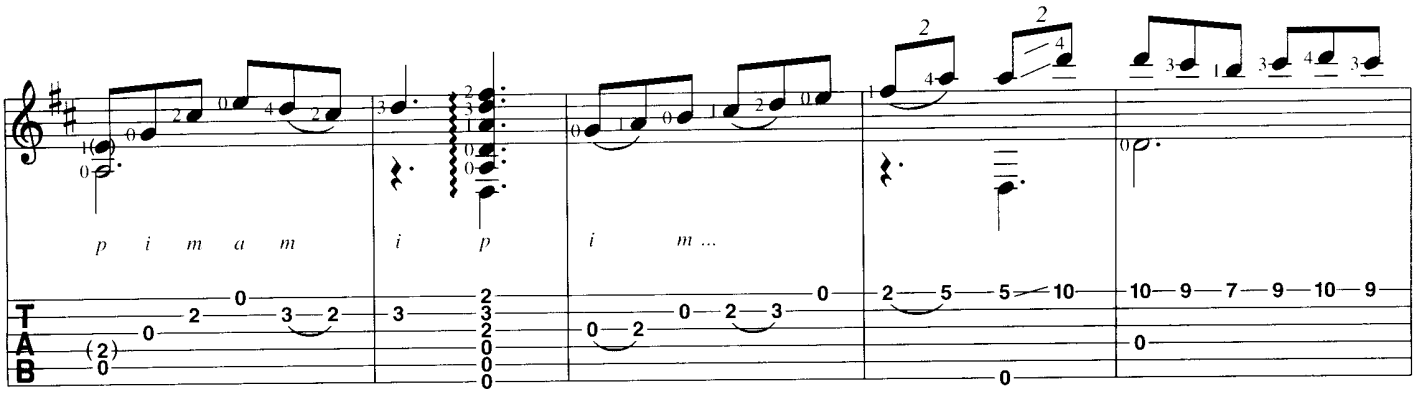
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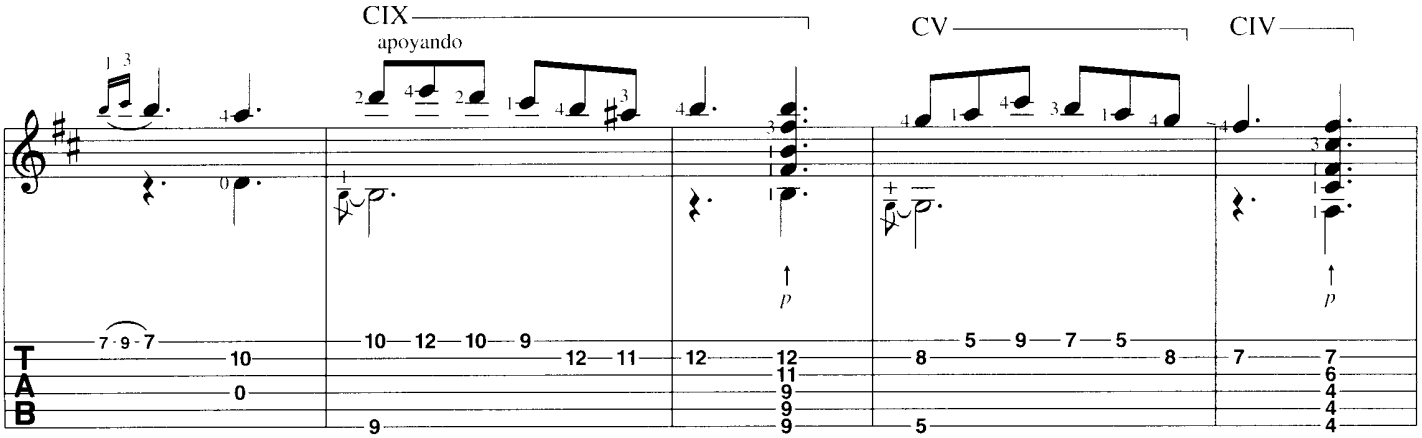
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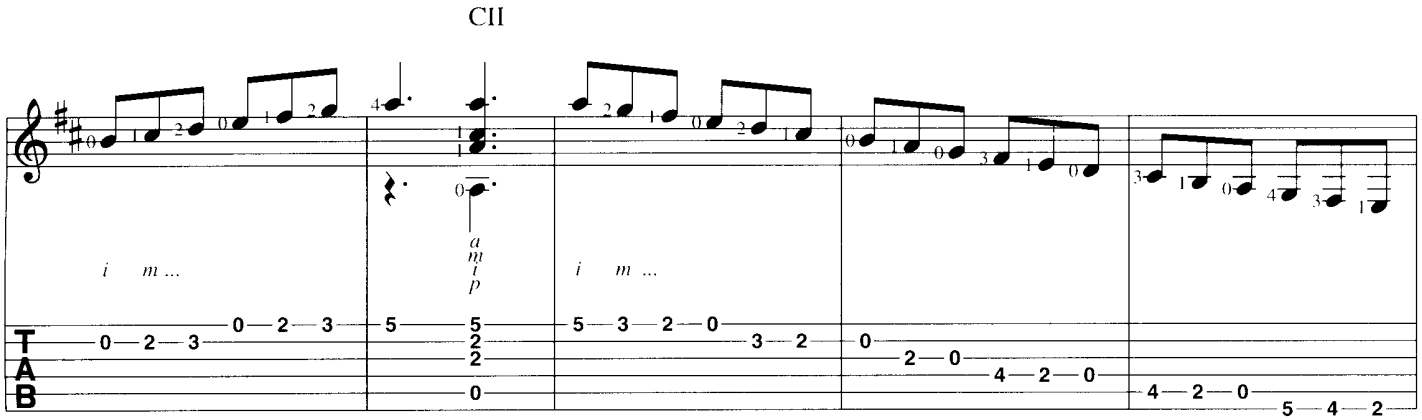
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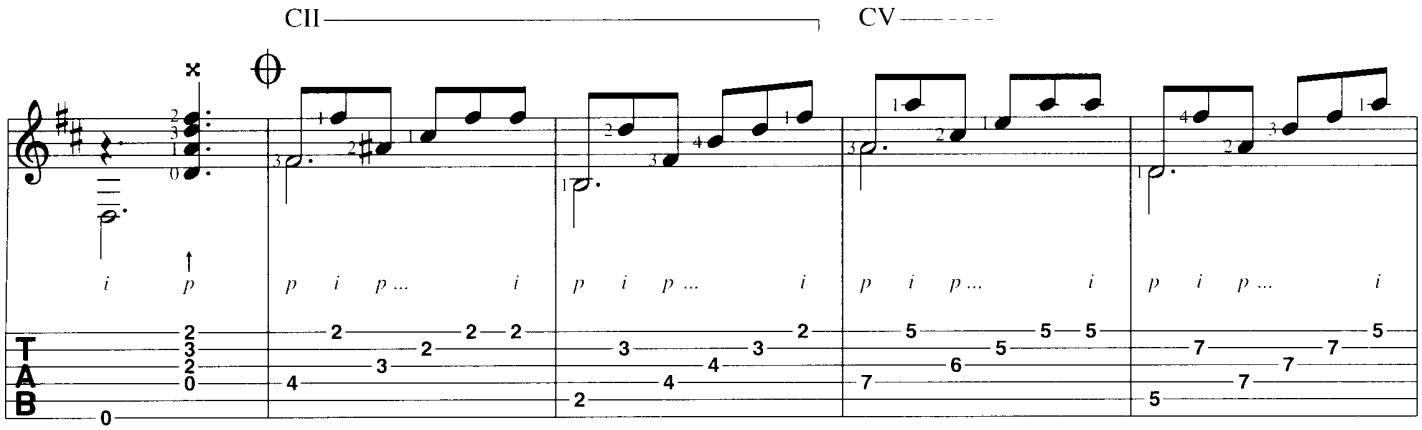
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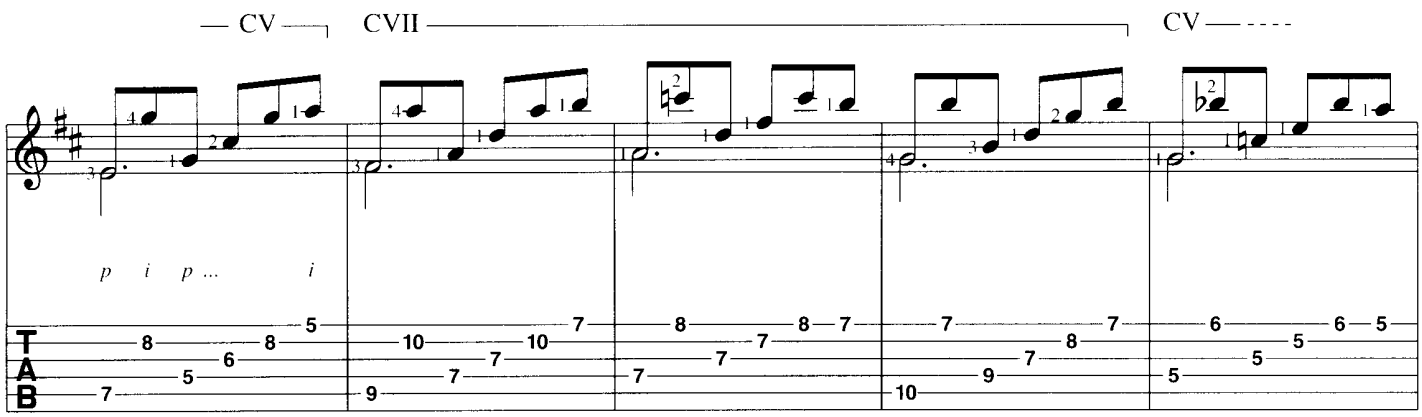
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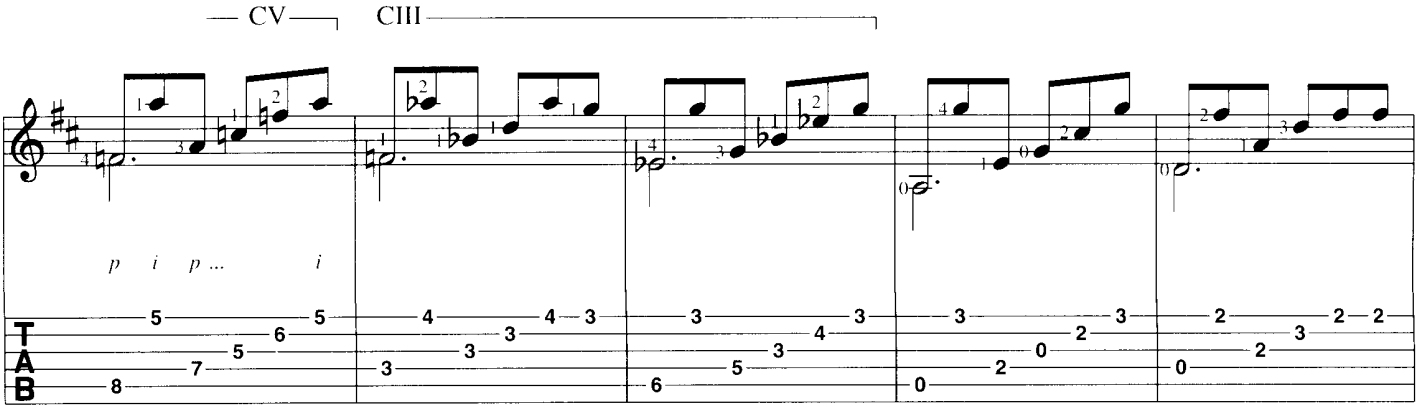
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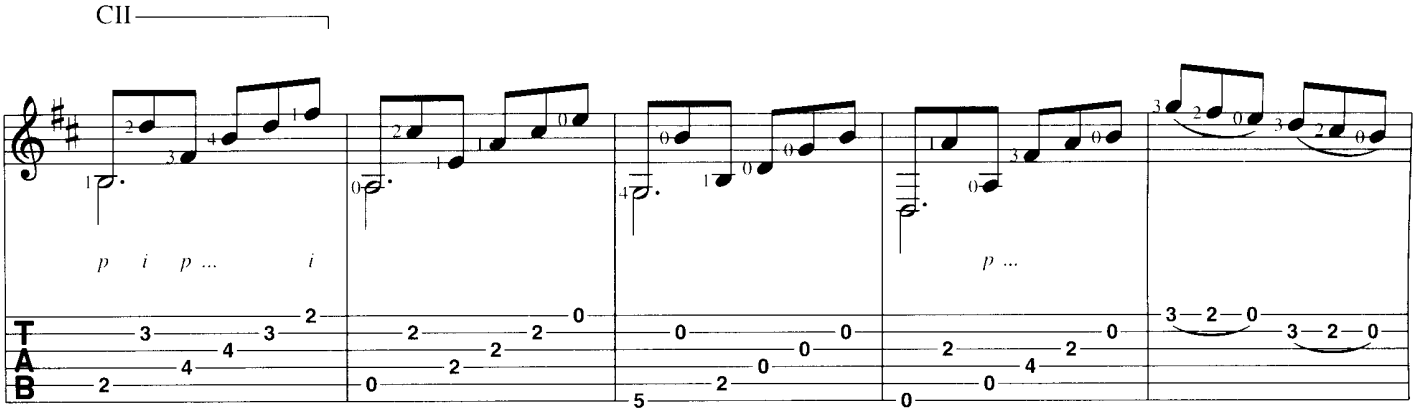
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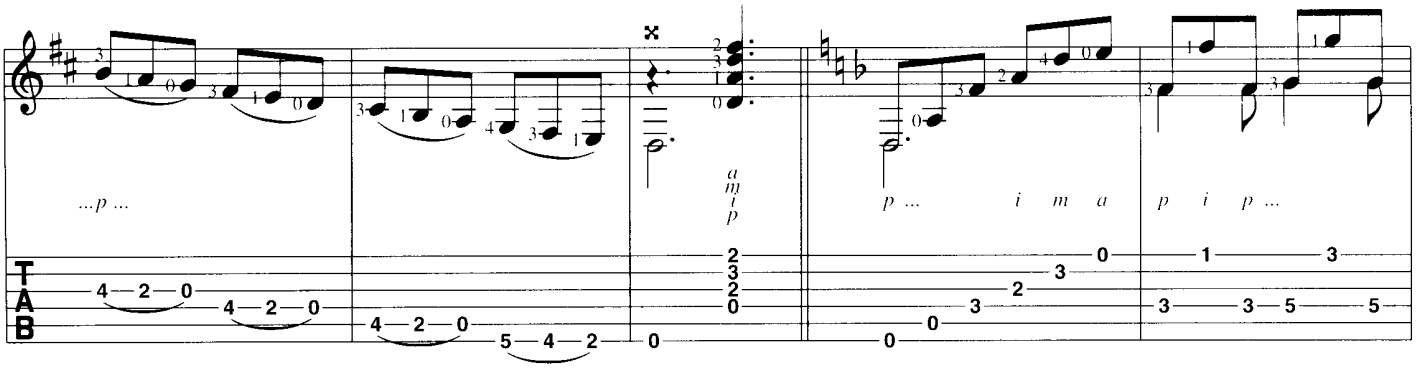
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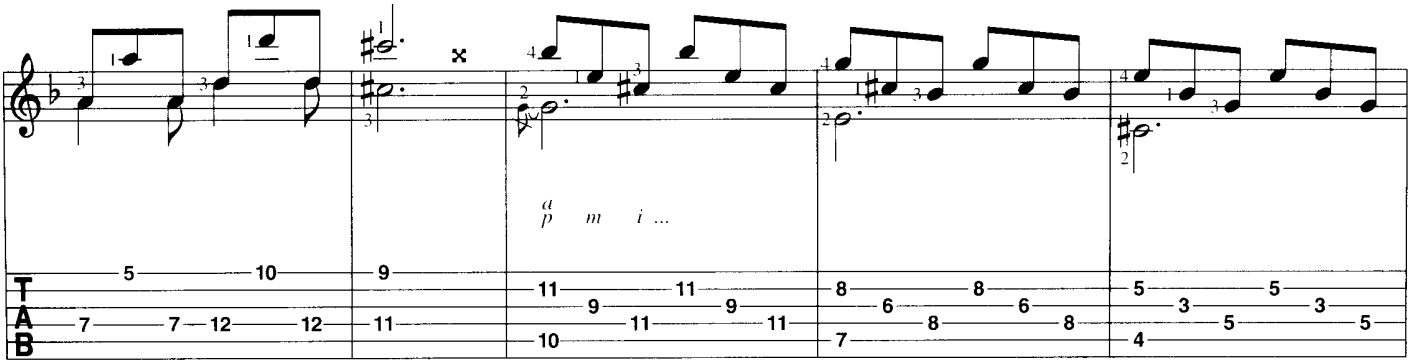
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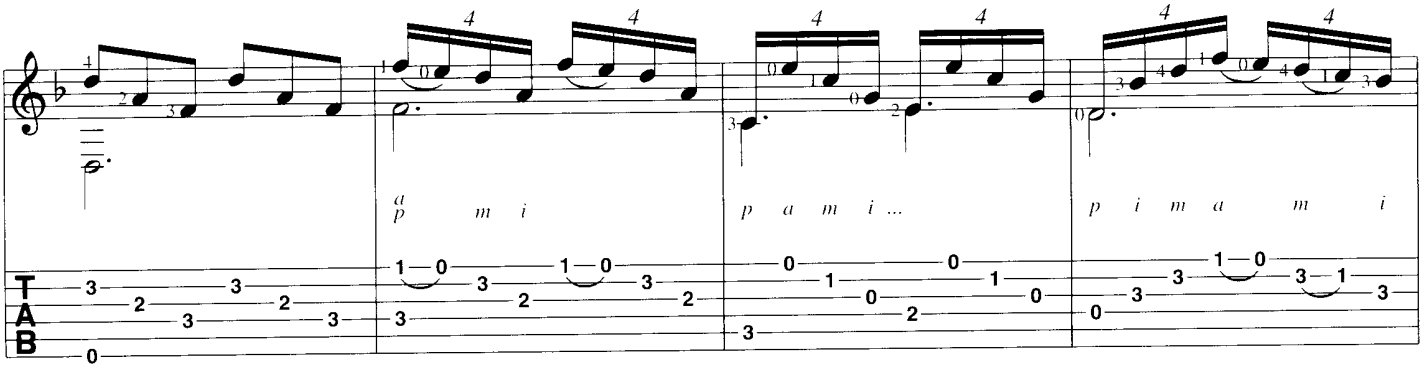
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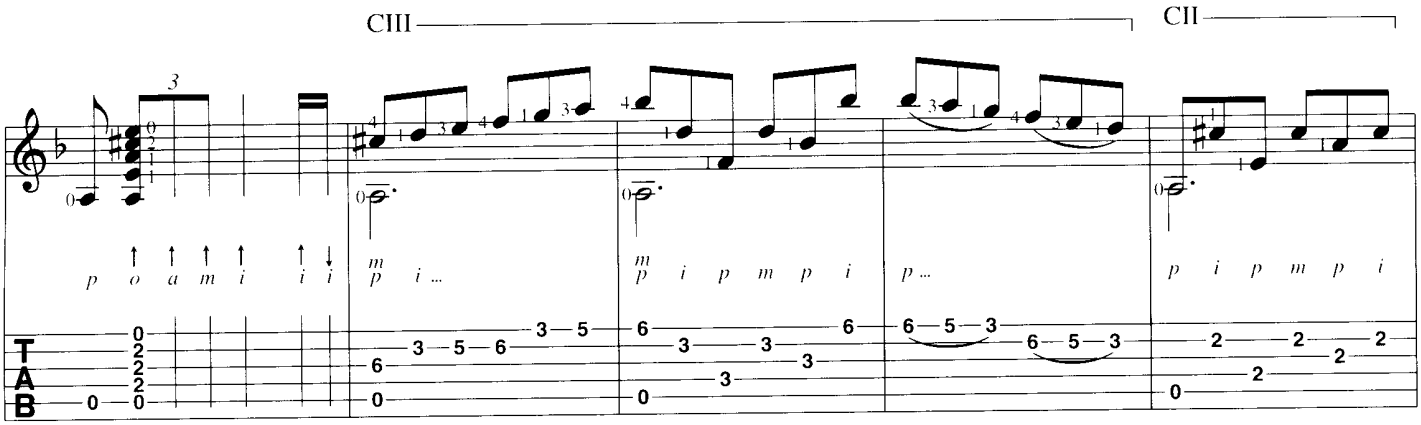
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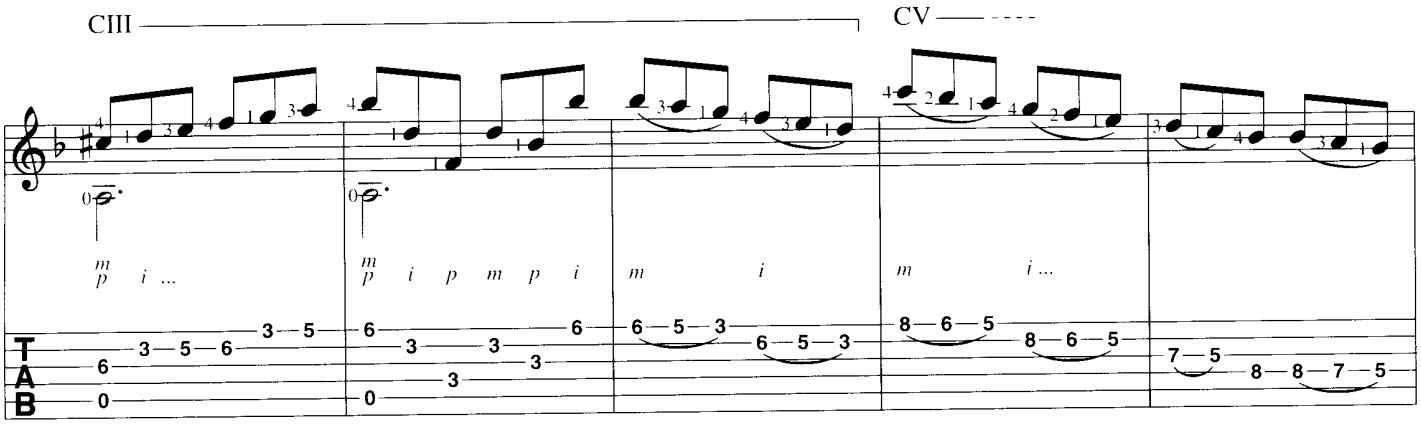
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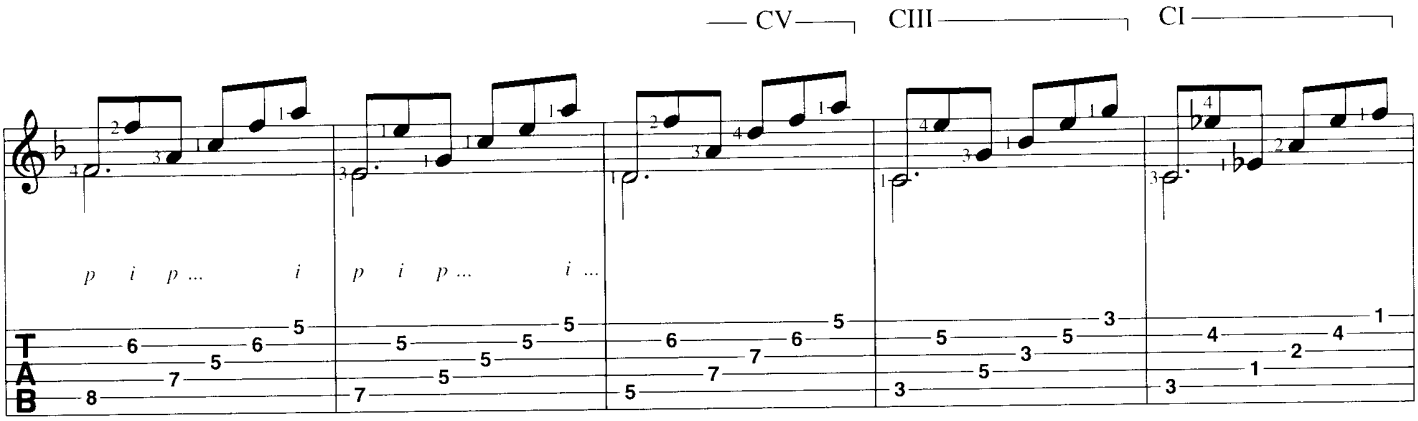
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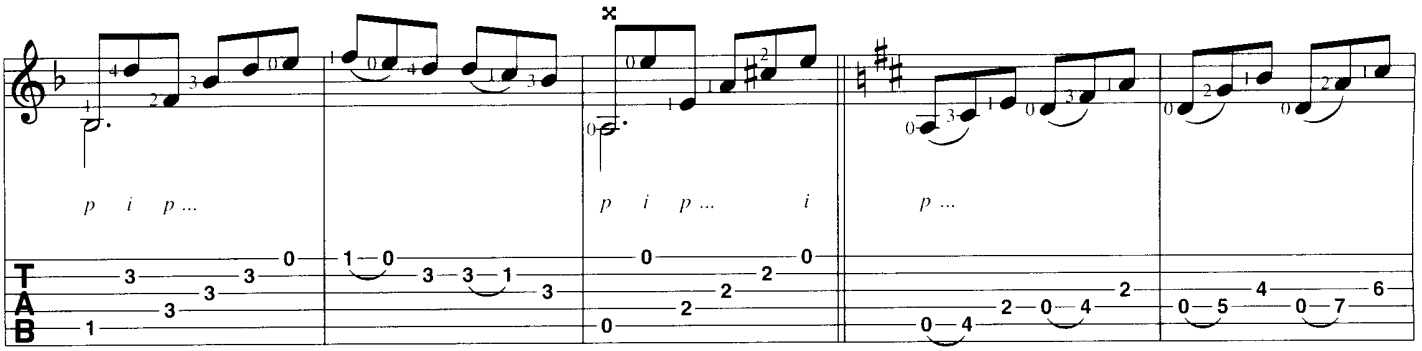

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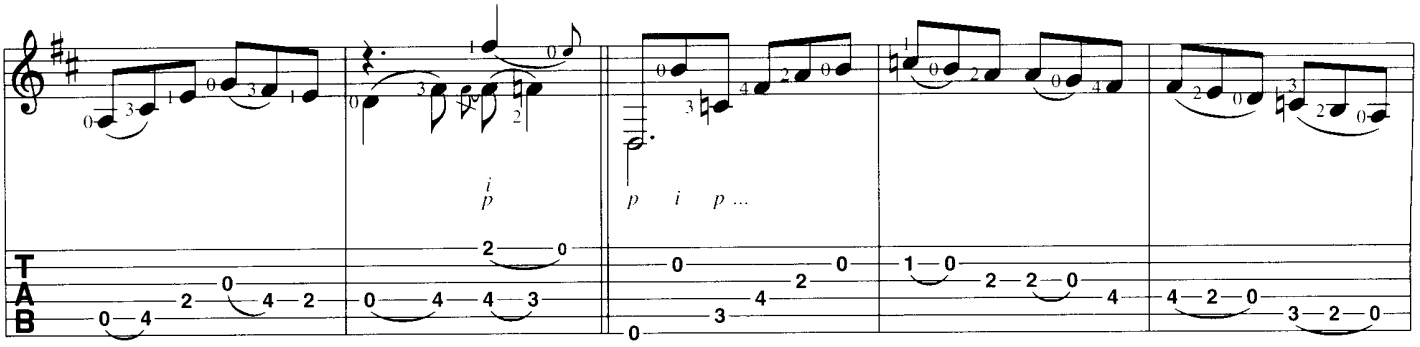

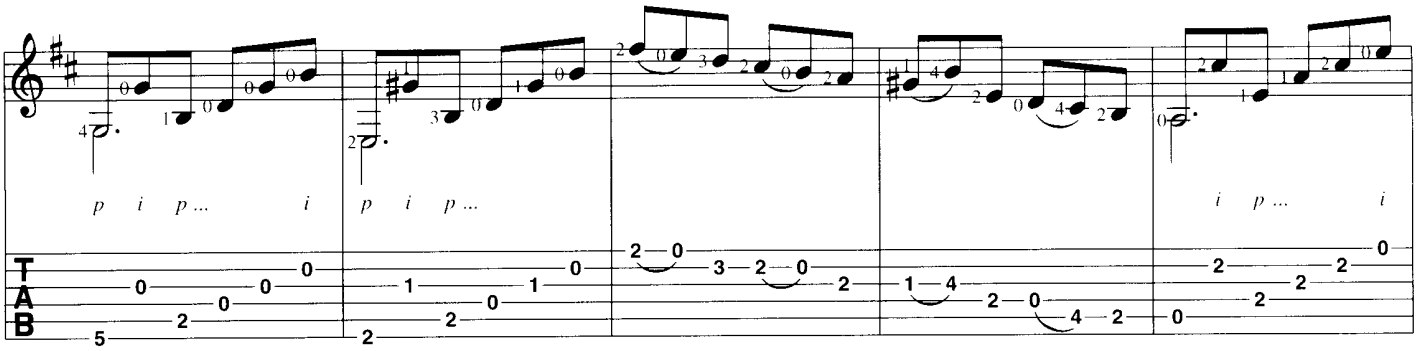

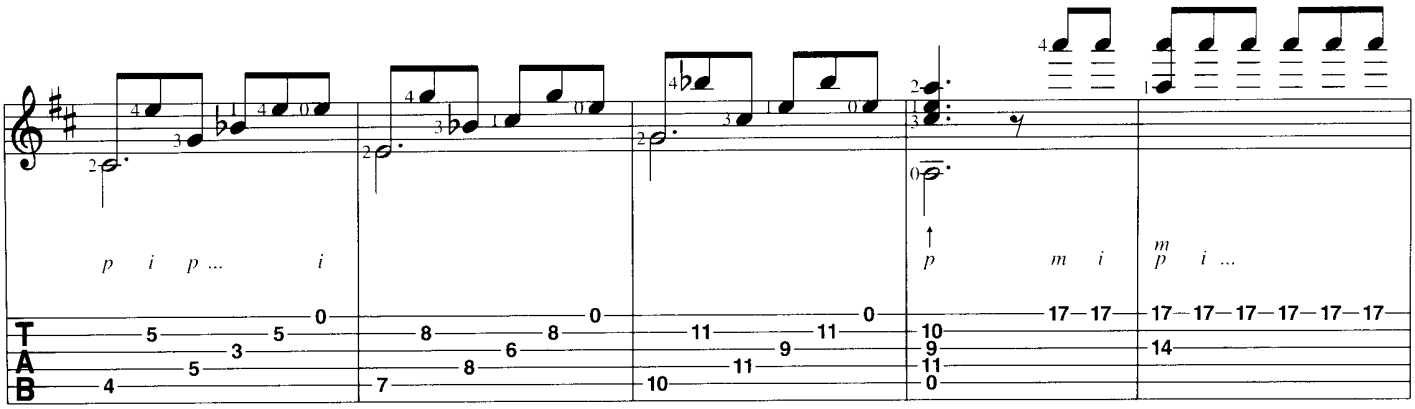

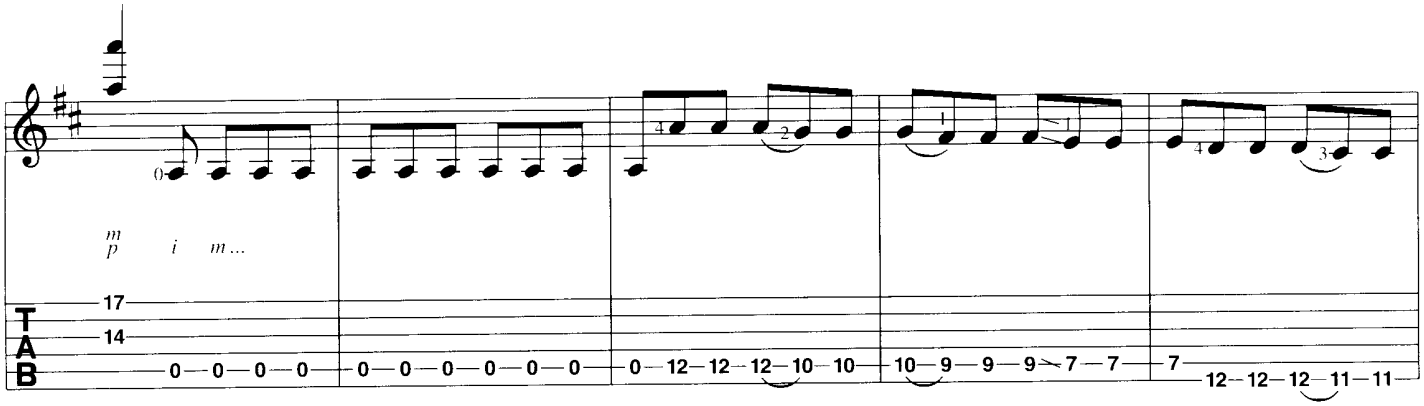
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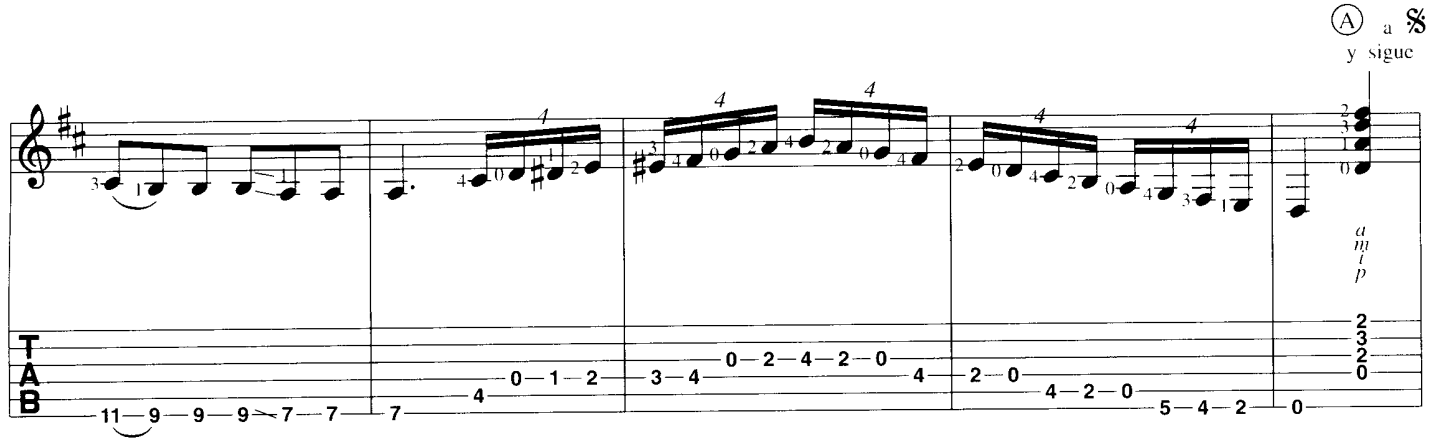
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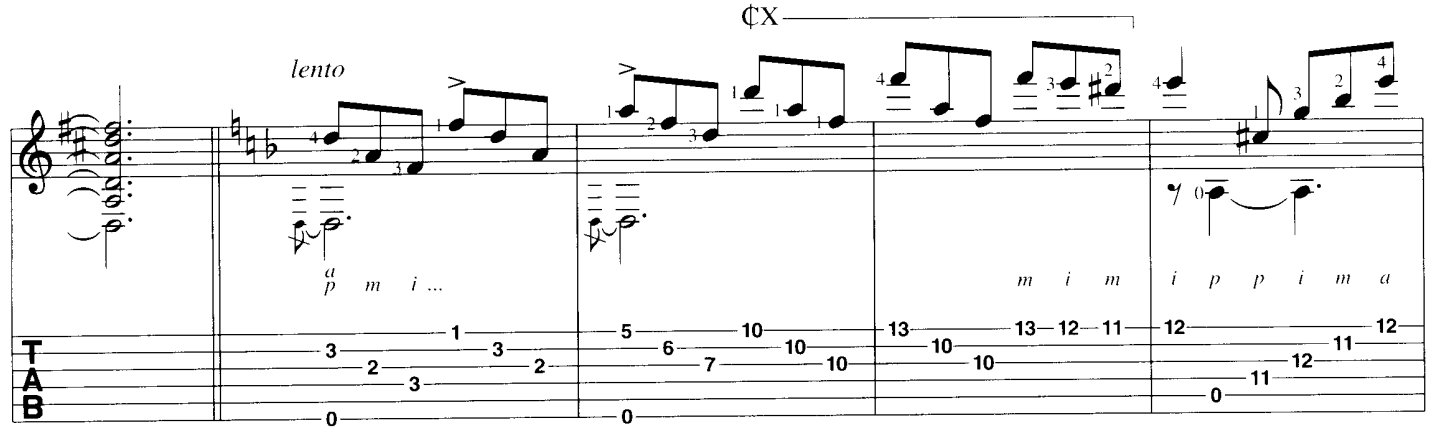
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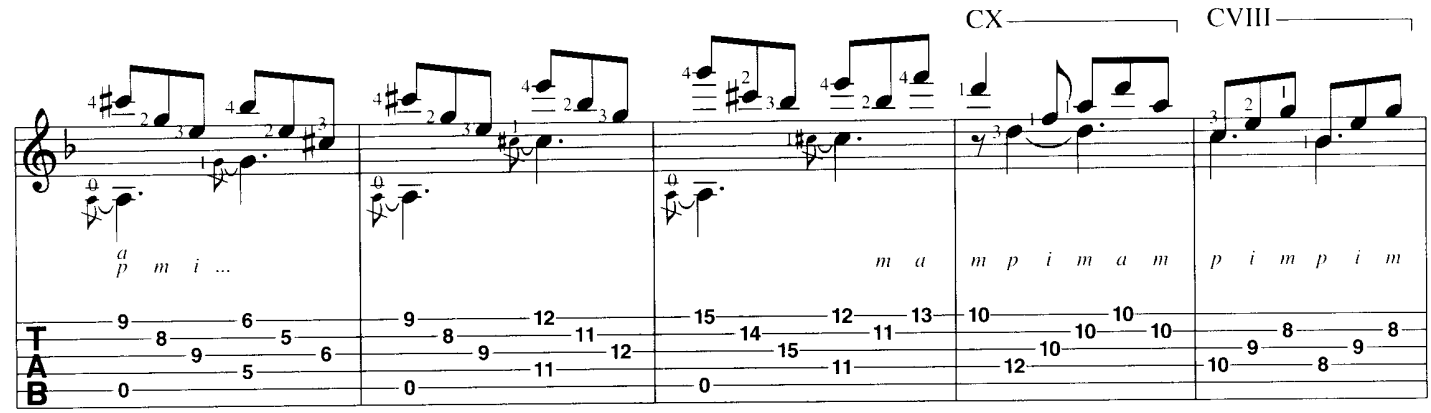
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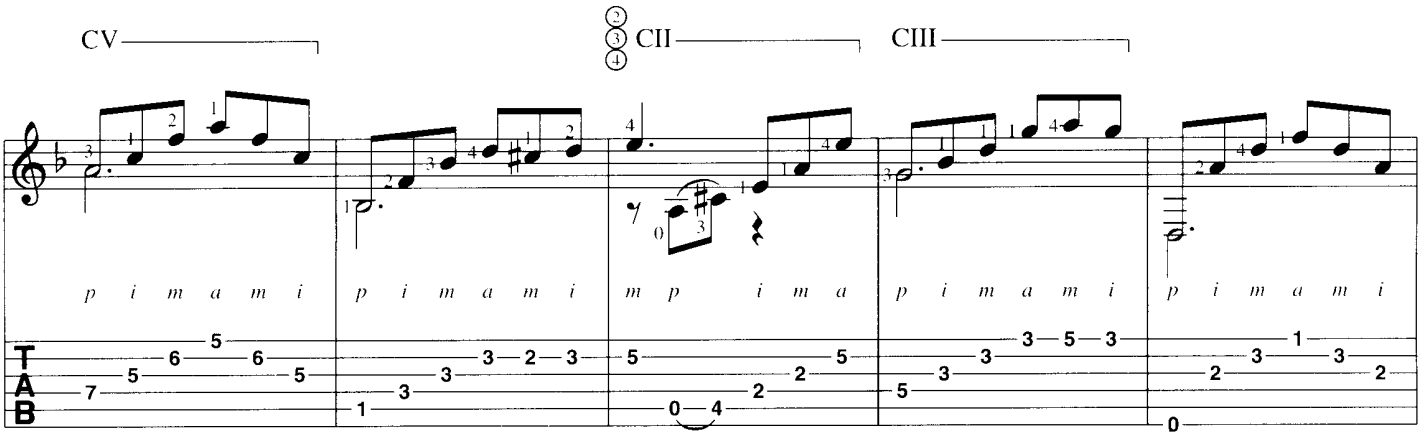
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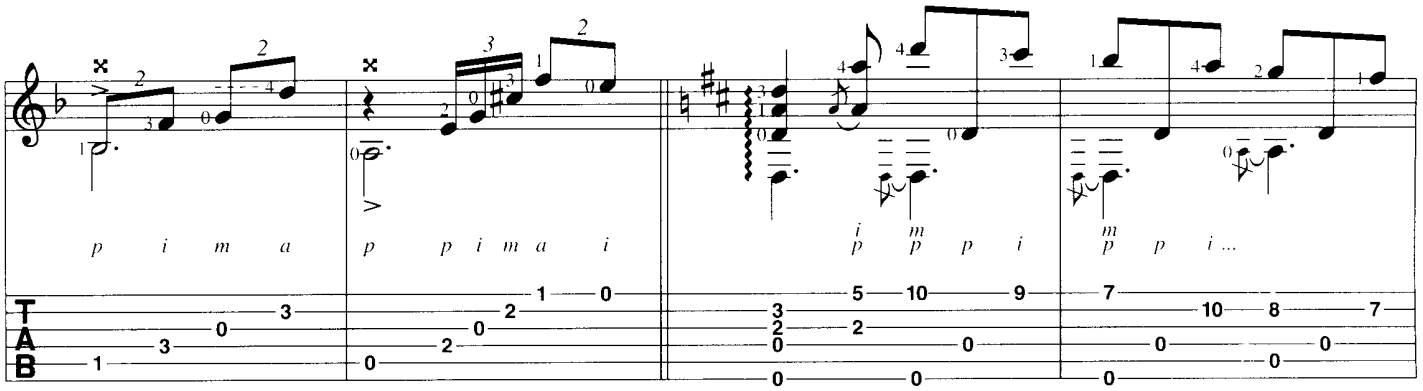
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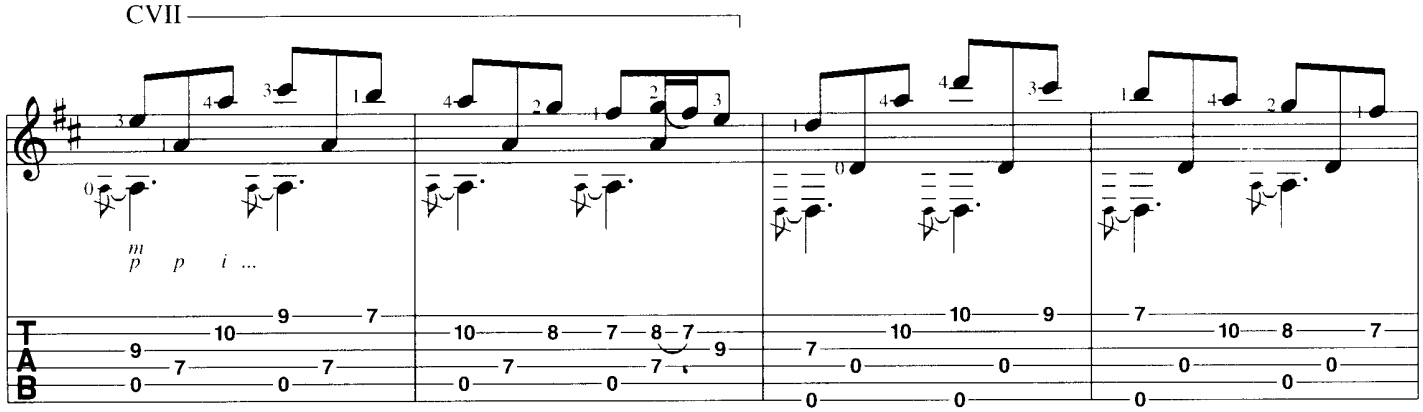
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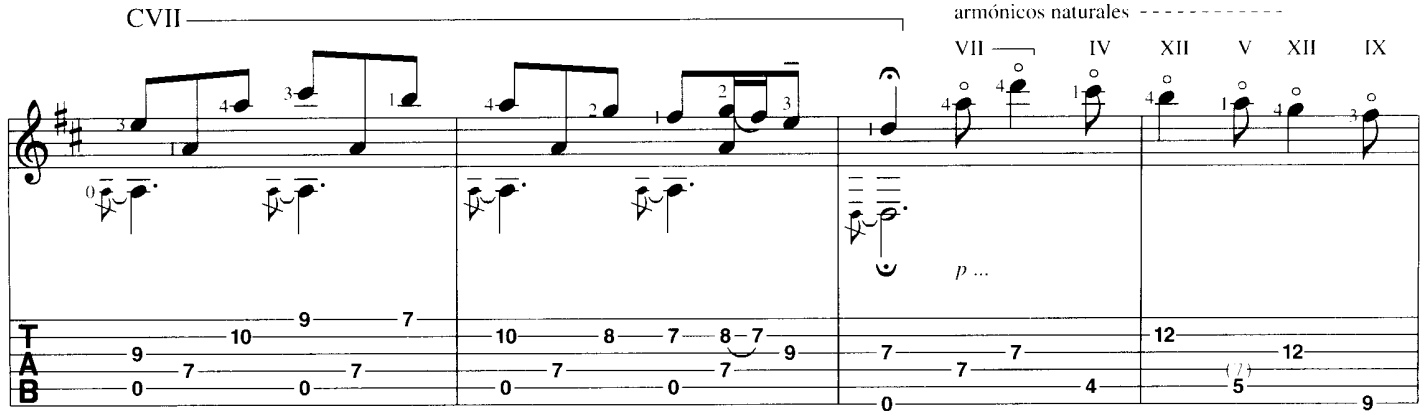
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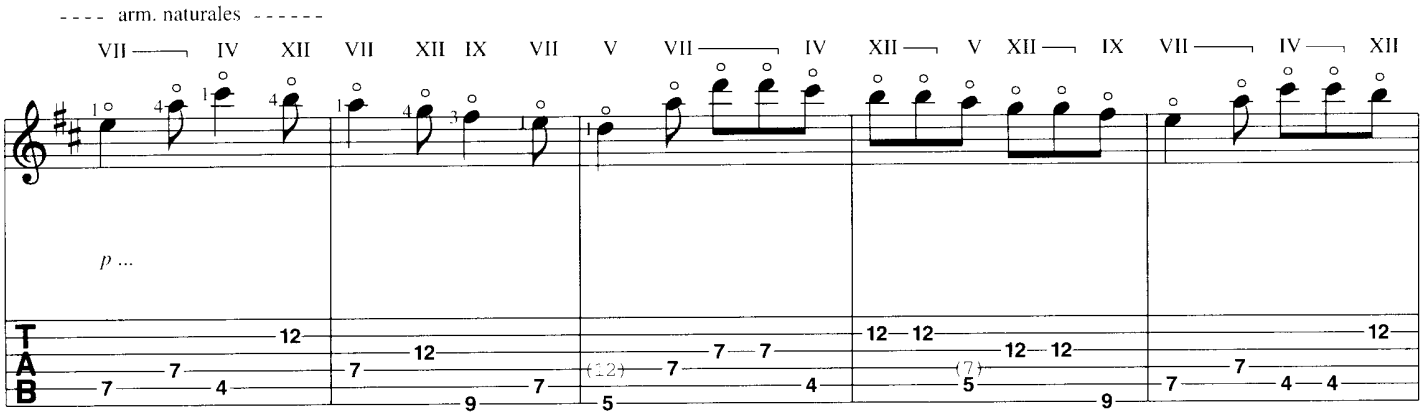
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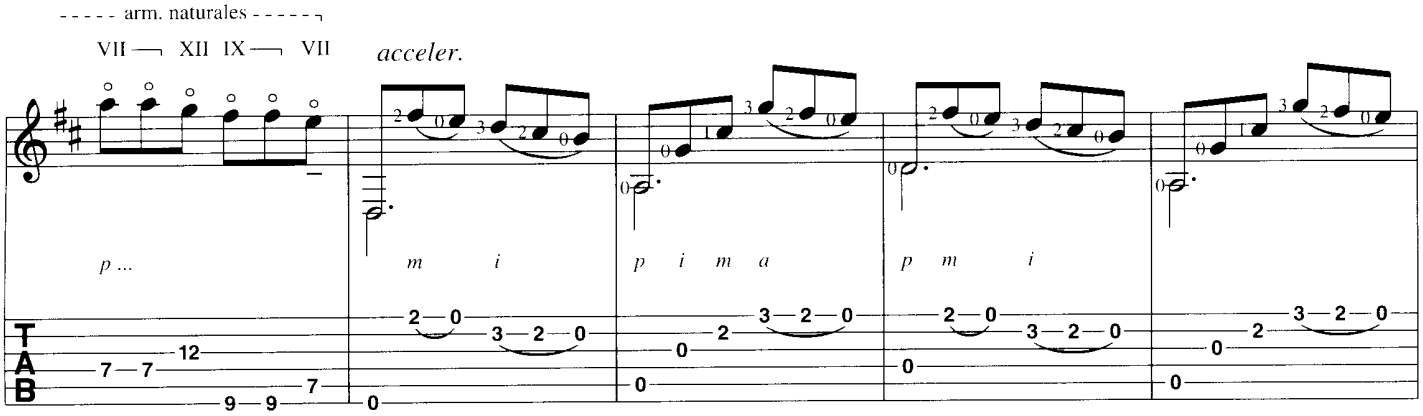
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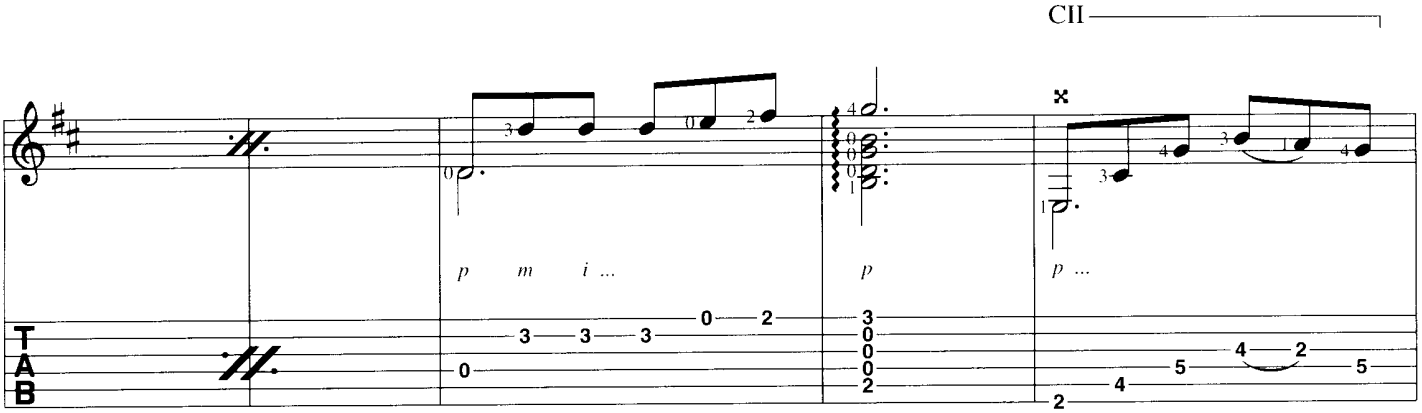
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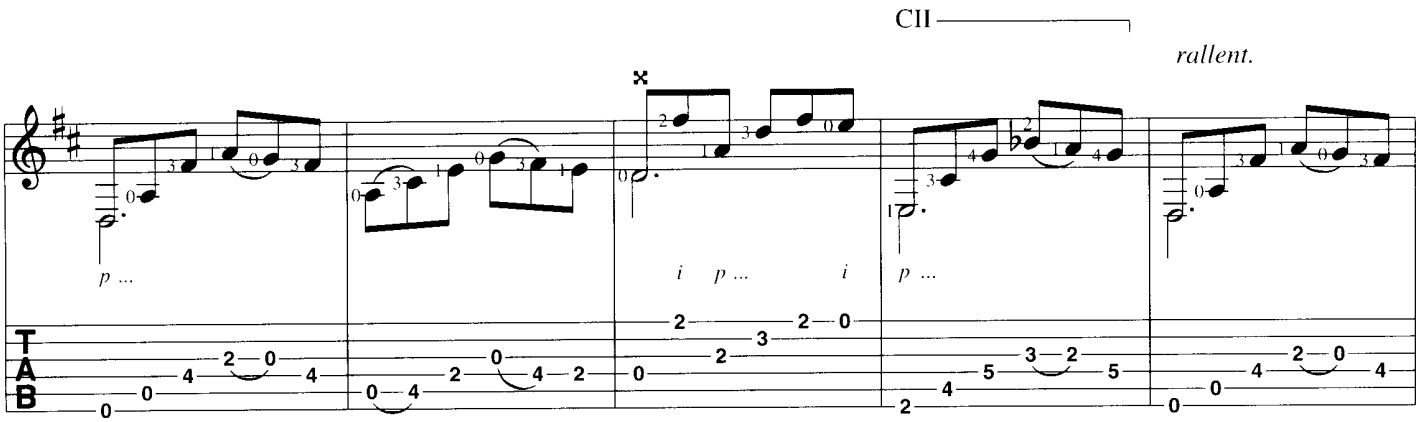
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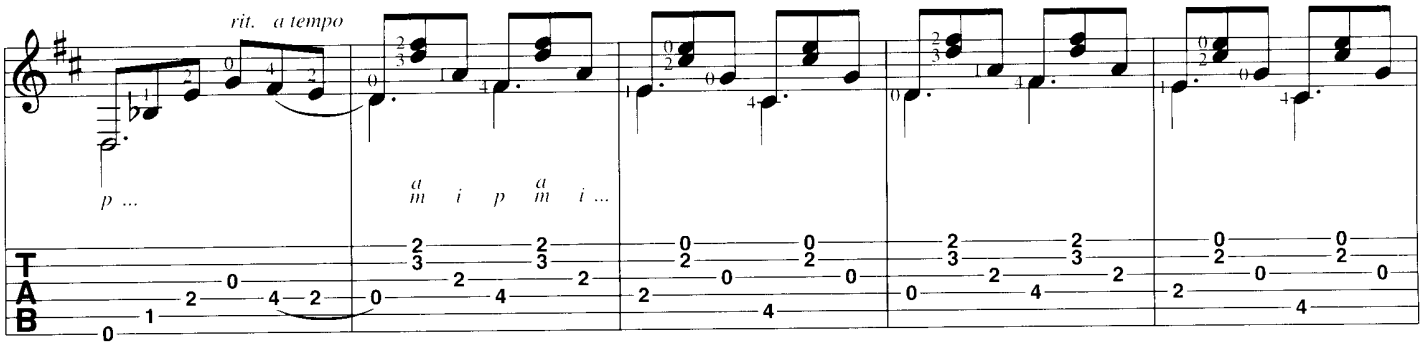
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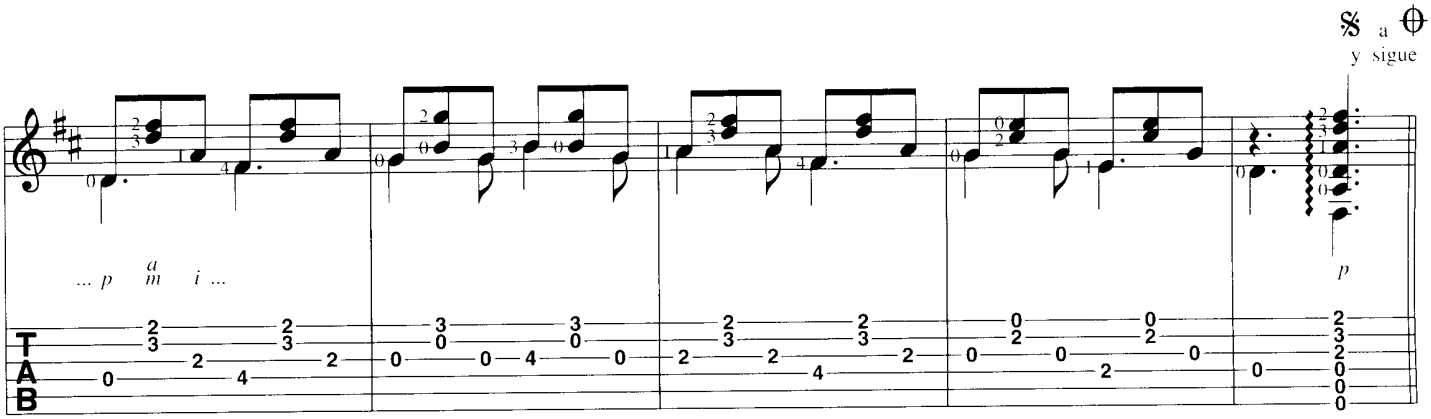
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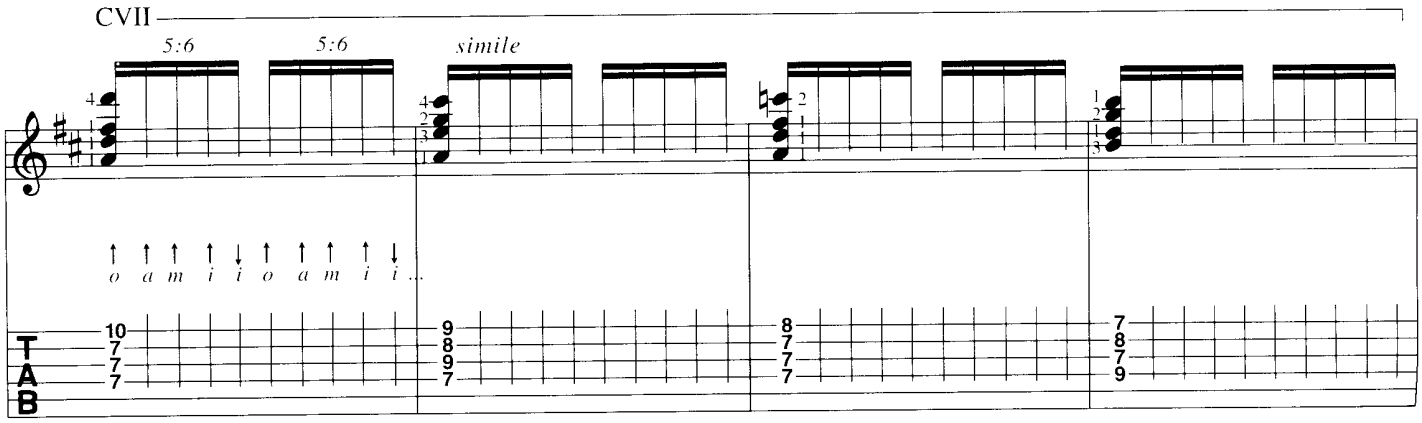
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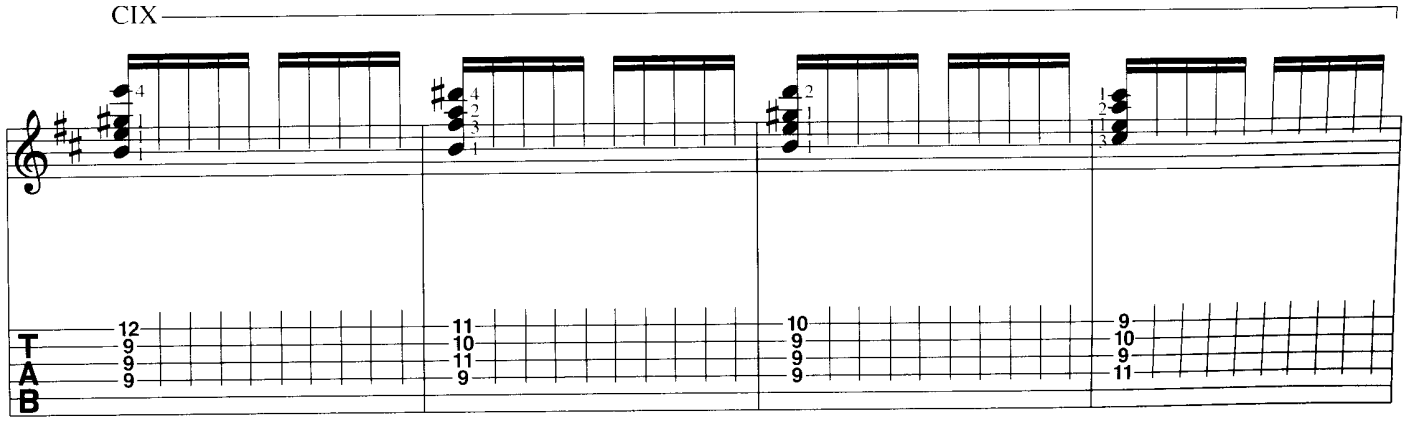
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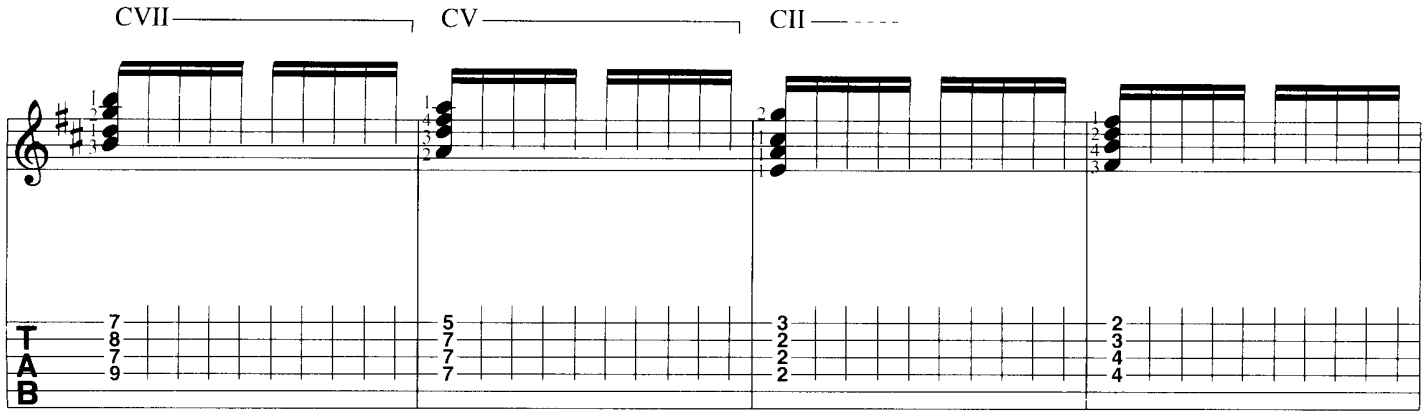
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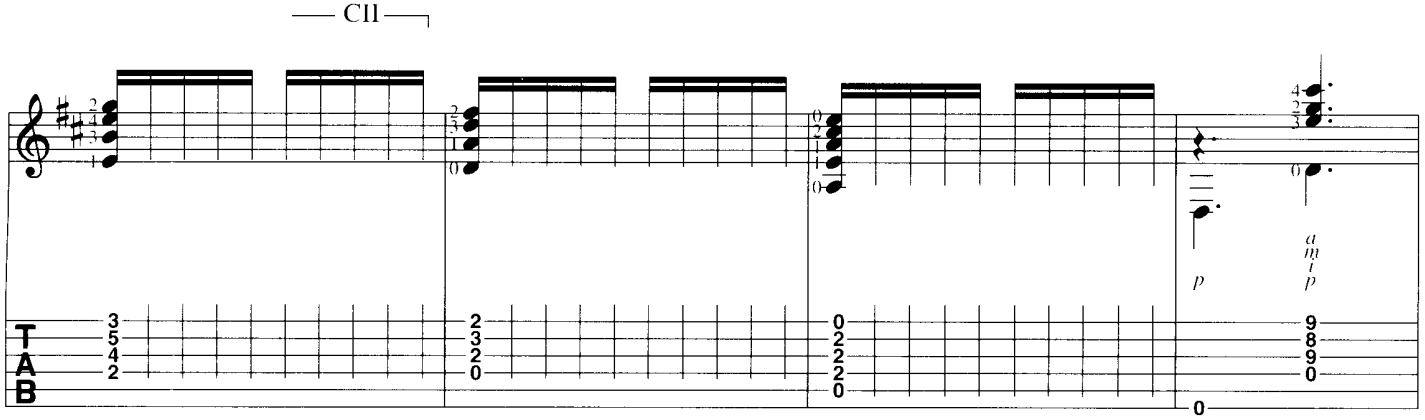
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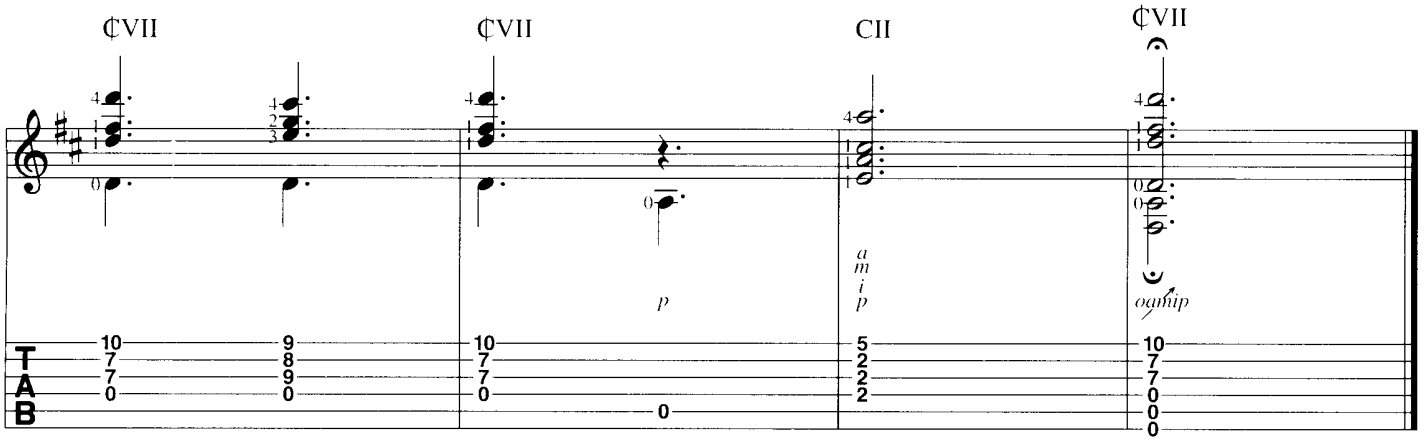
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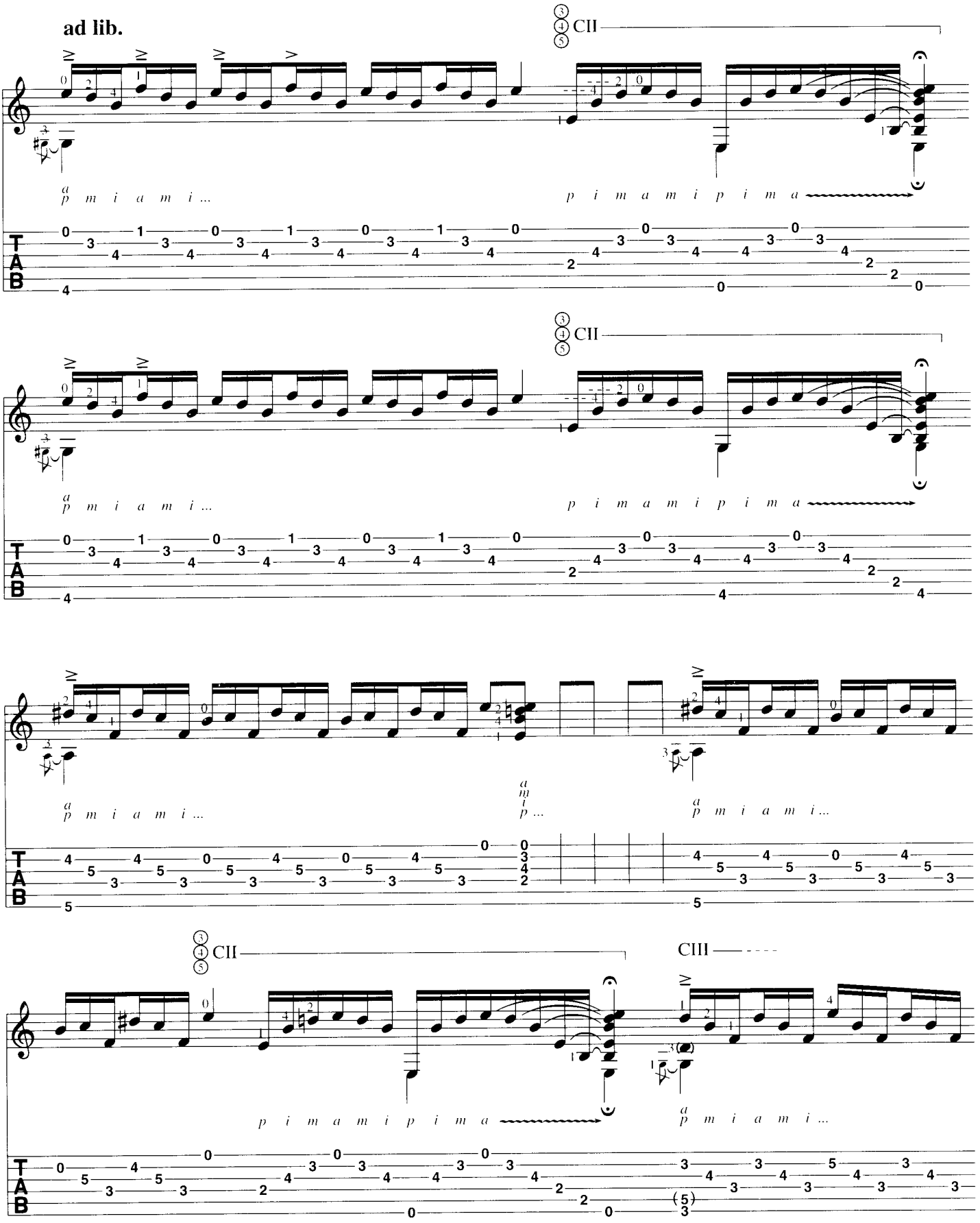
LA TRINIDAD

Sabicas

Capo: III

Transcription: Alain Faucher



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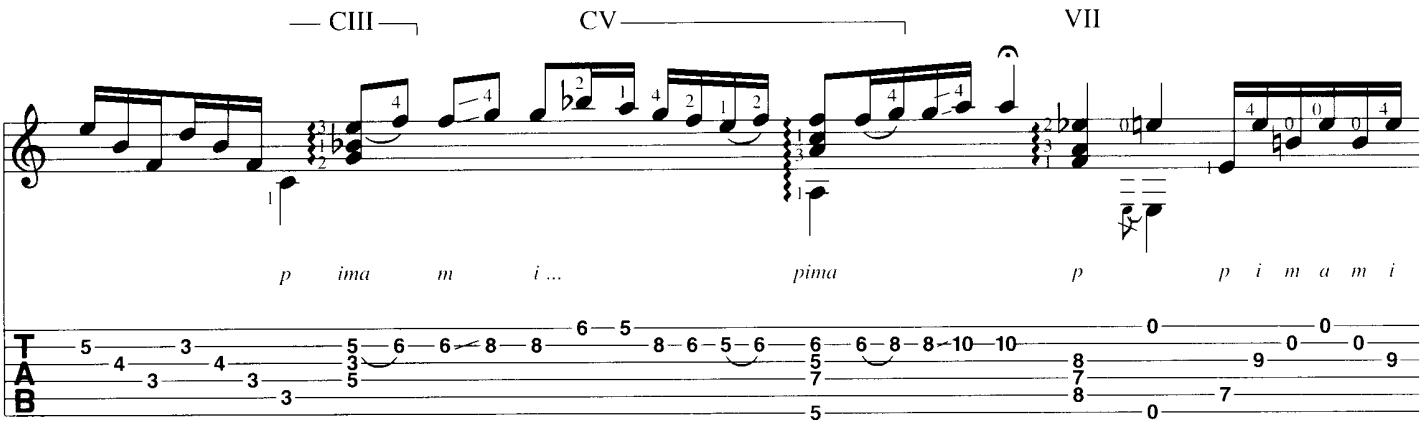
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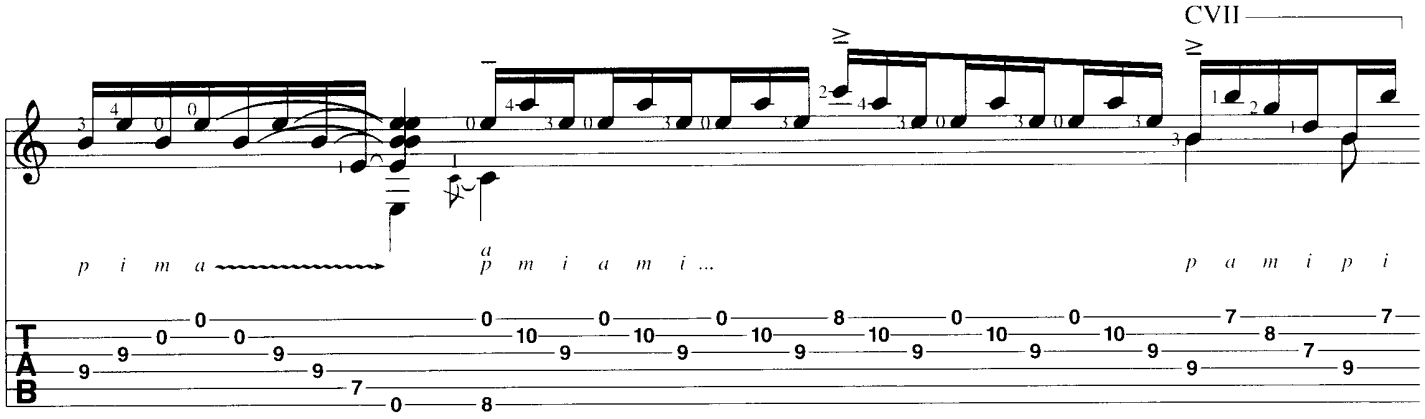
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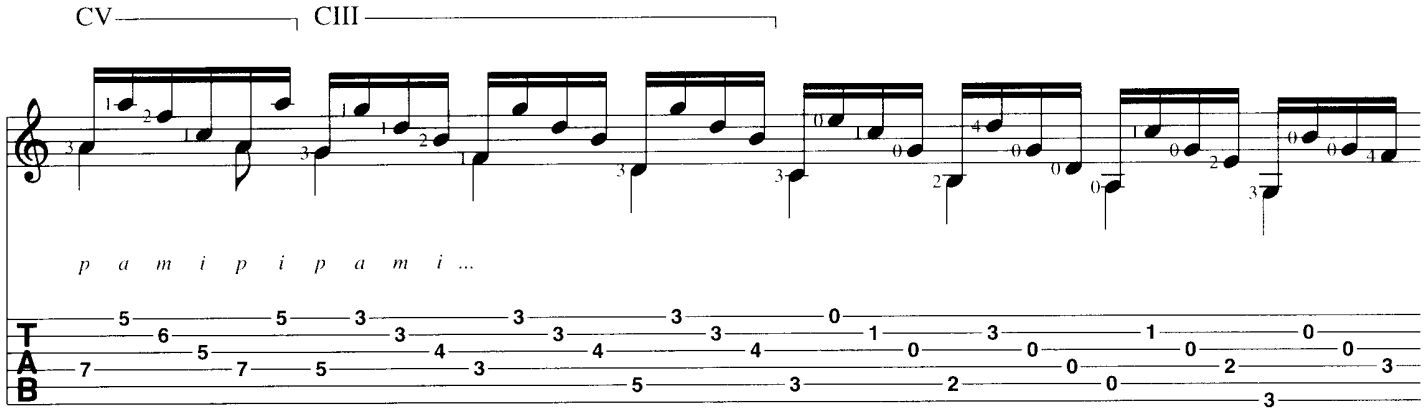
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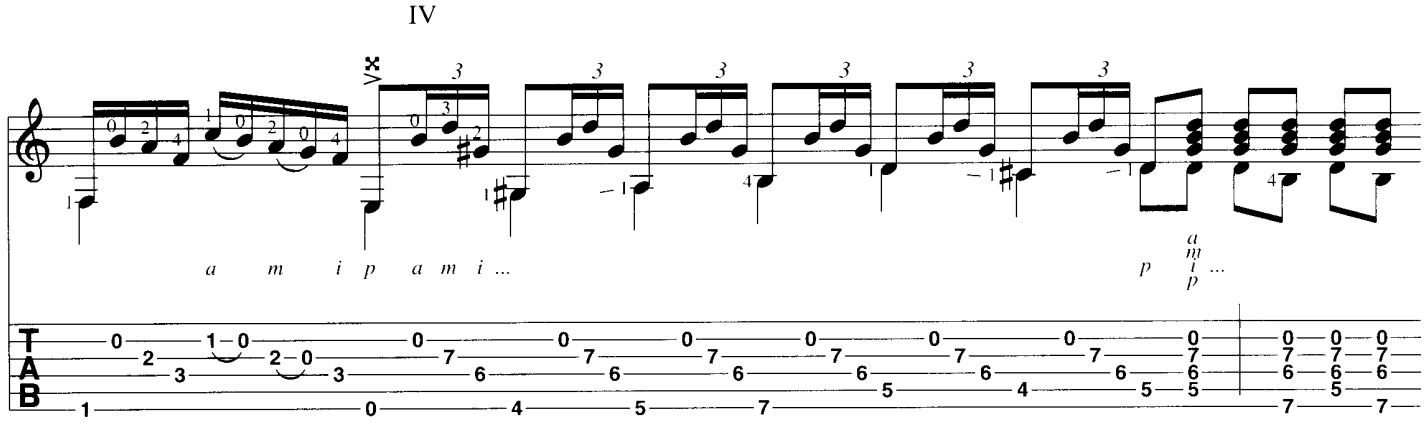
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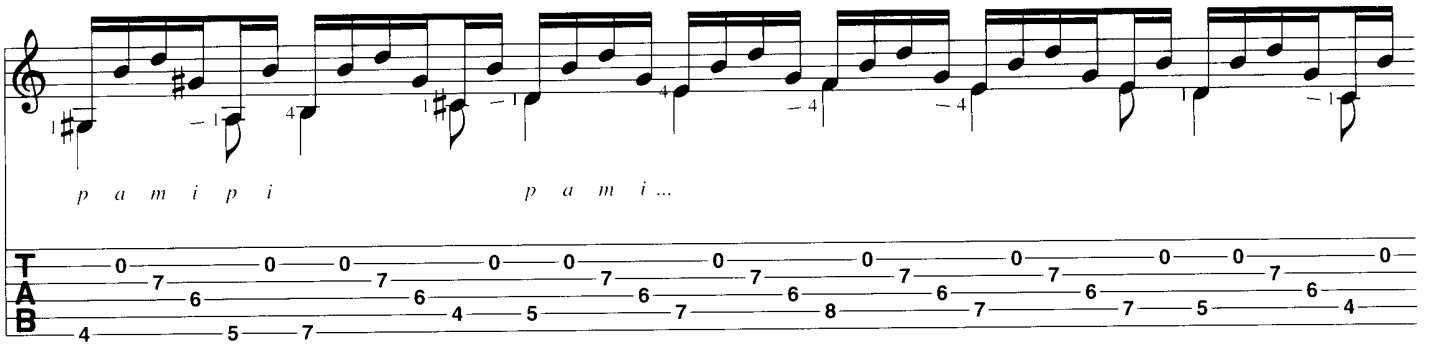

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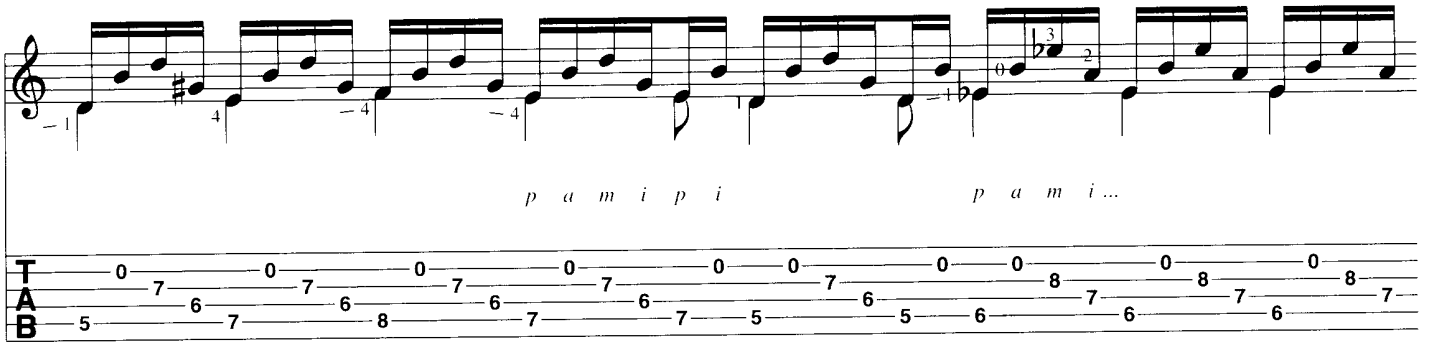

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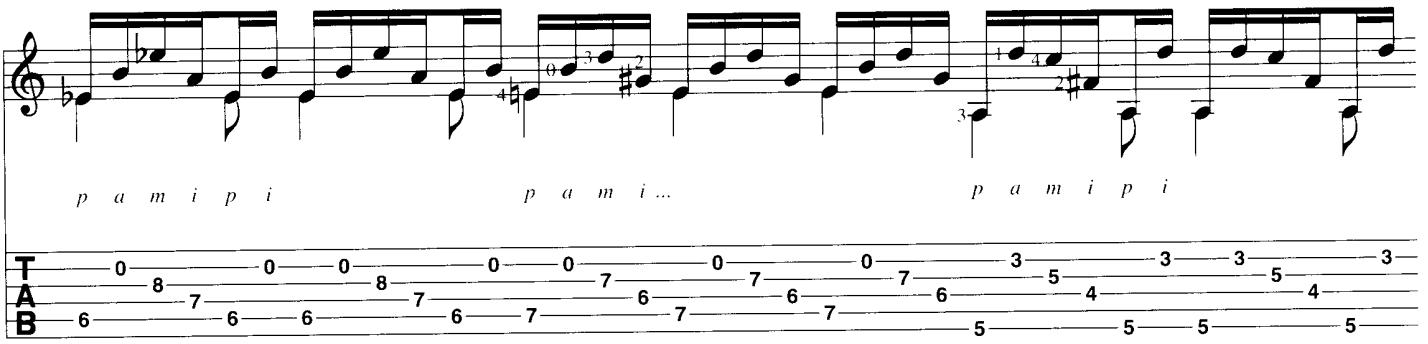

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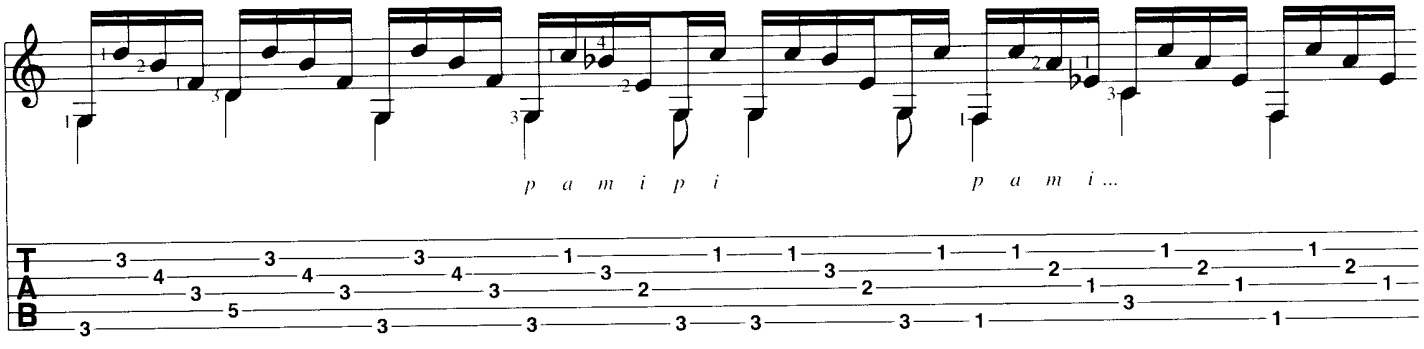

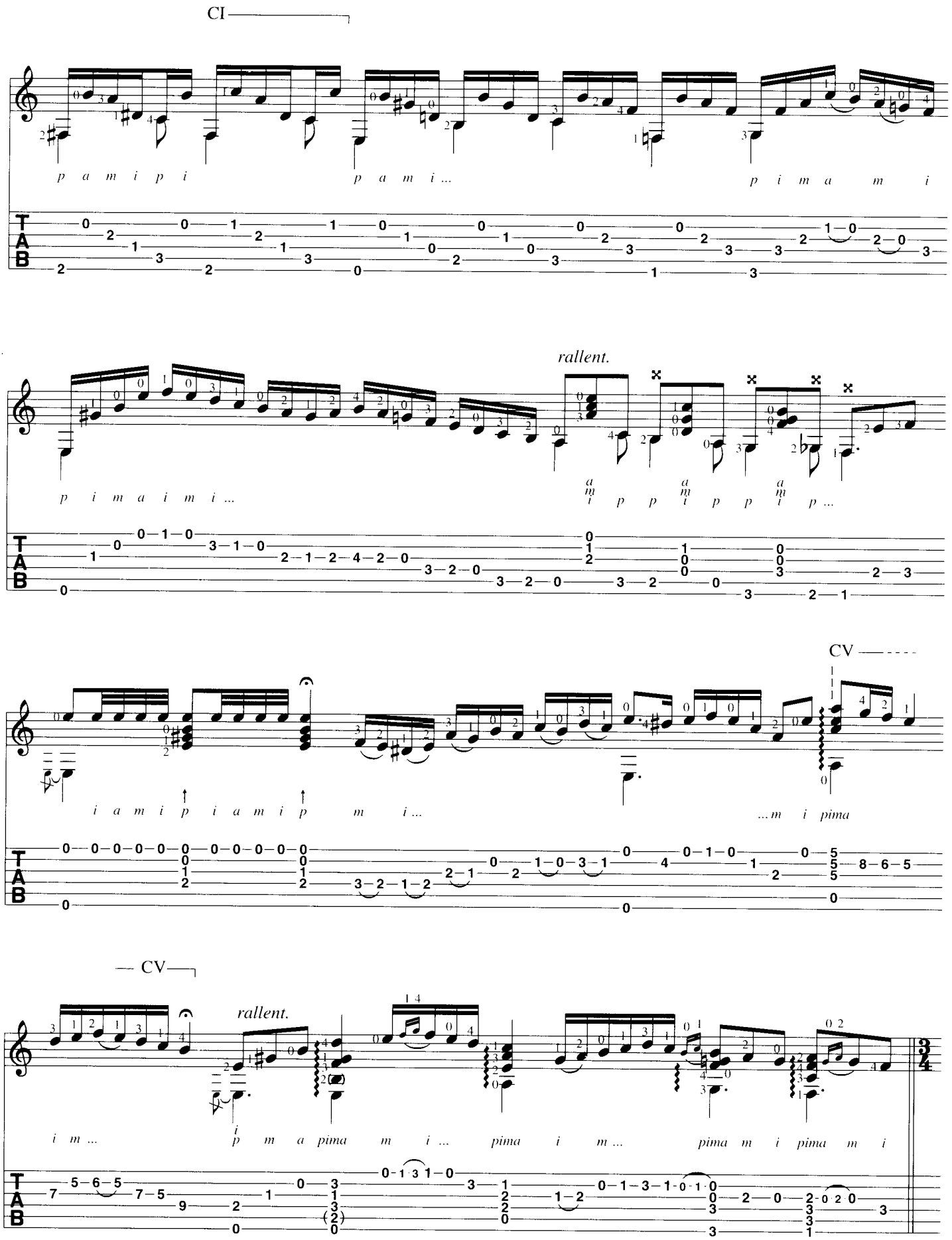
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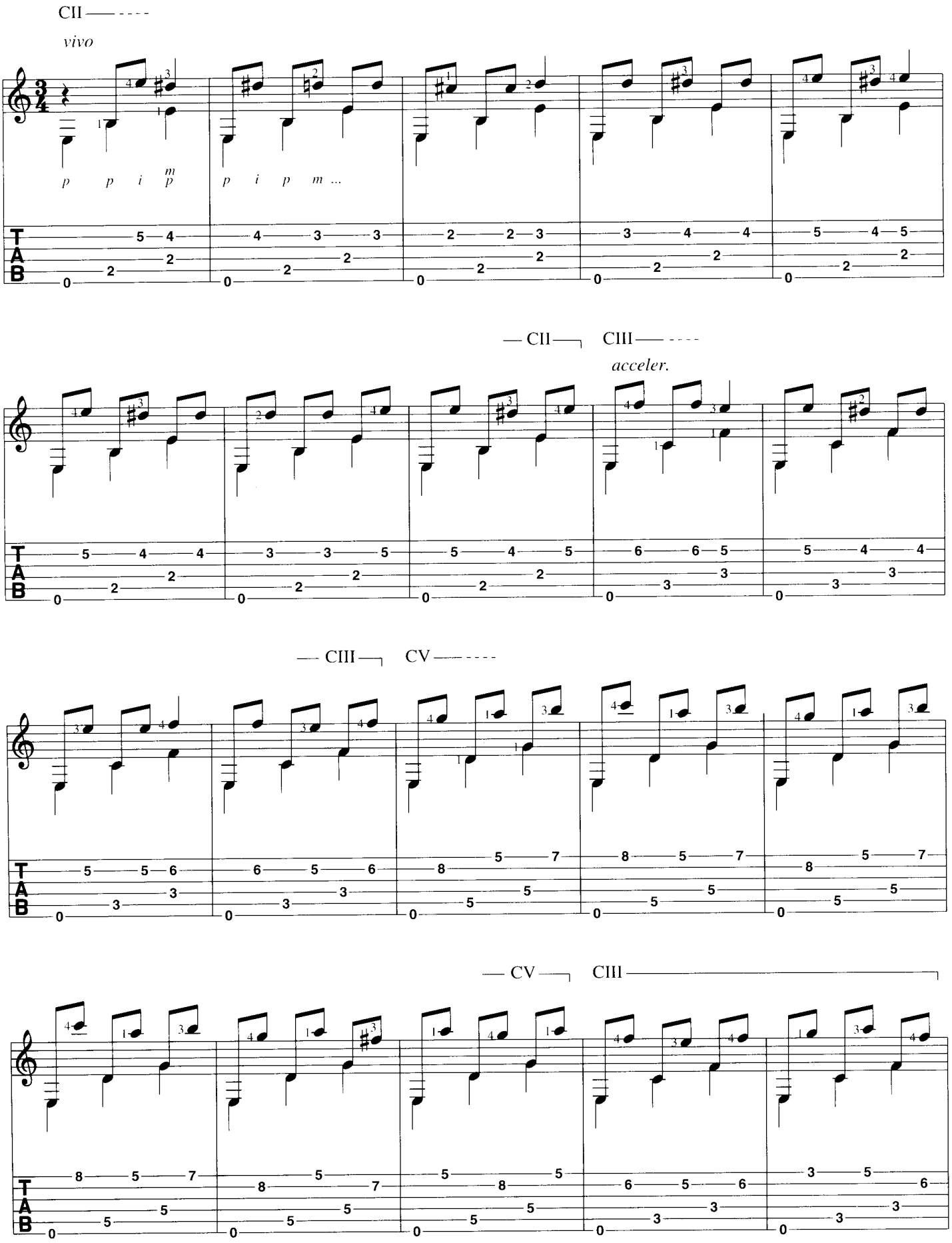
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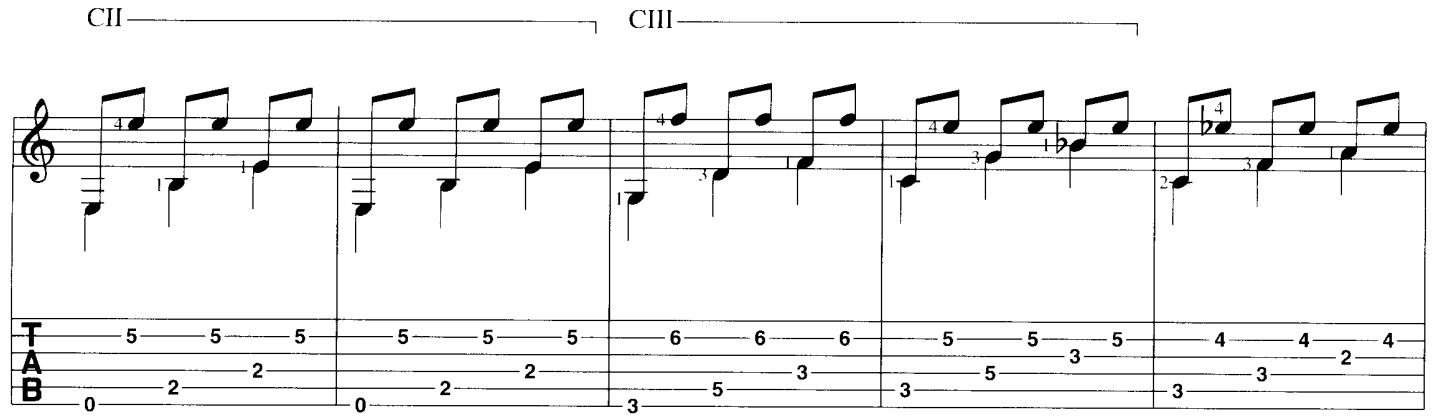
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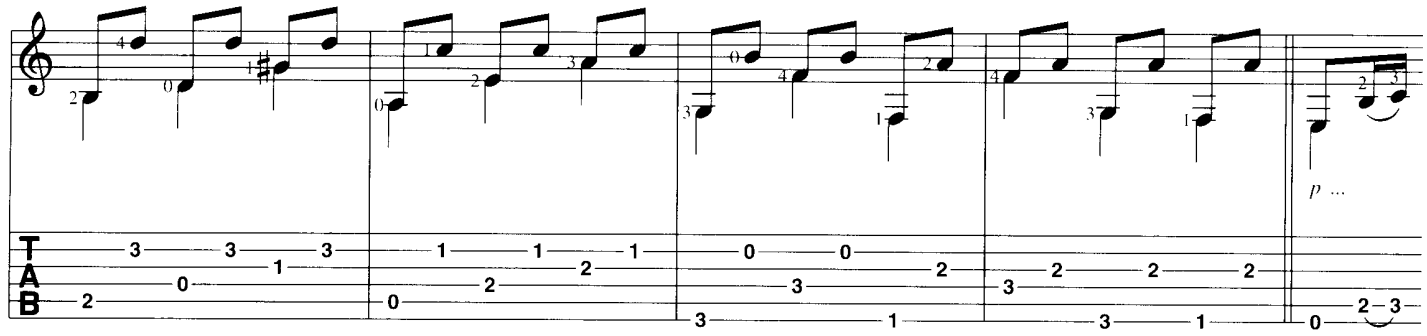
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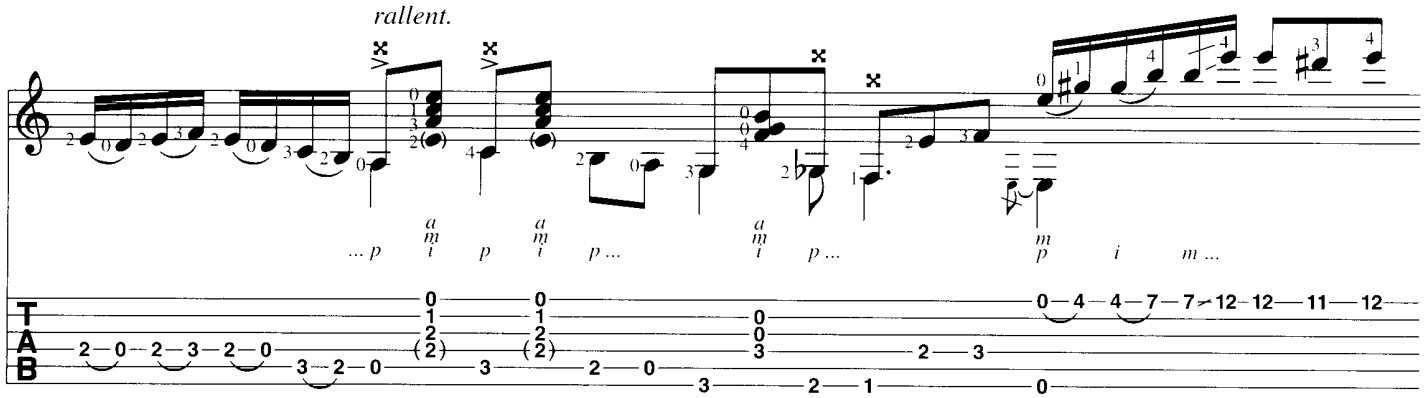
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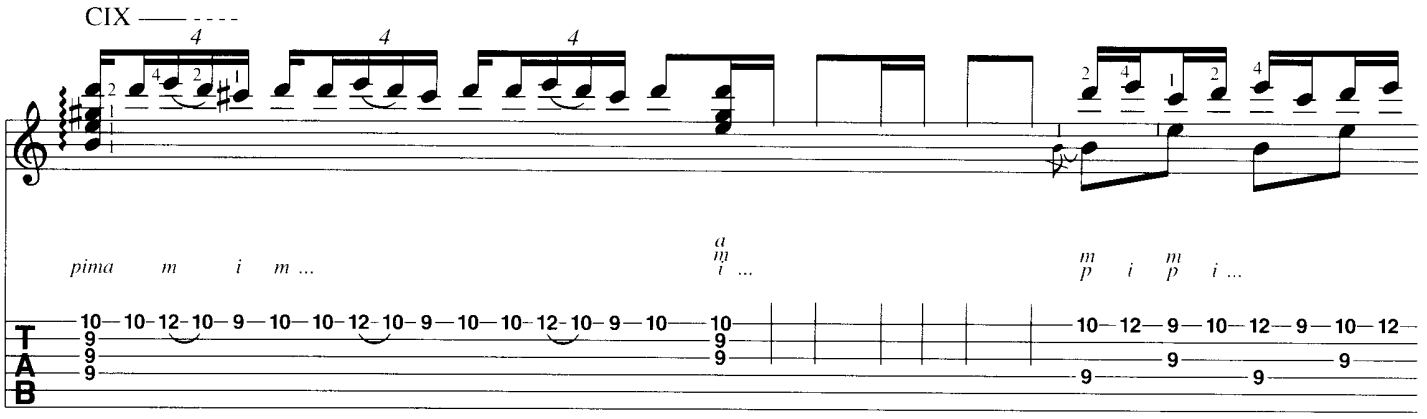
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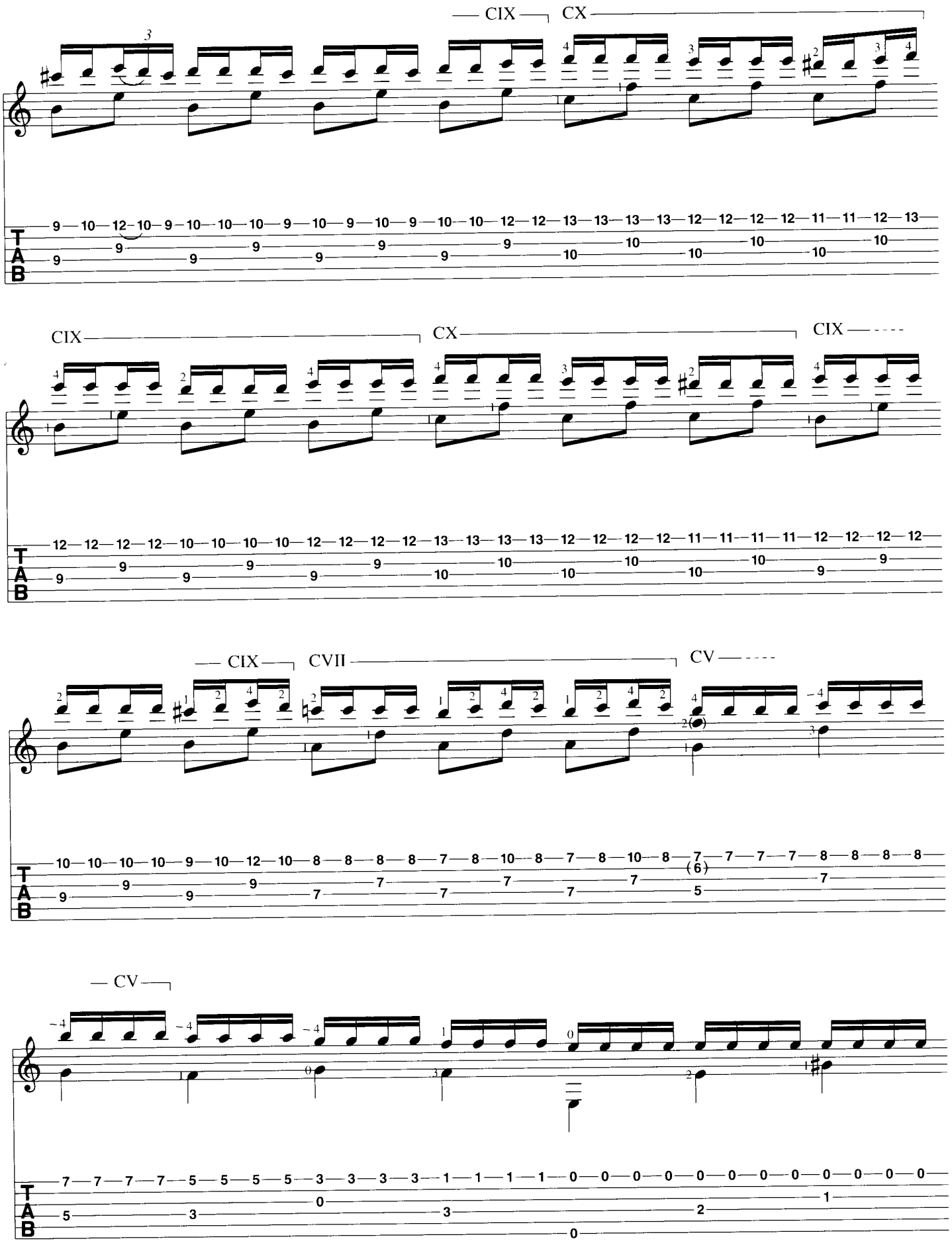
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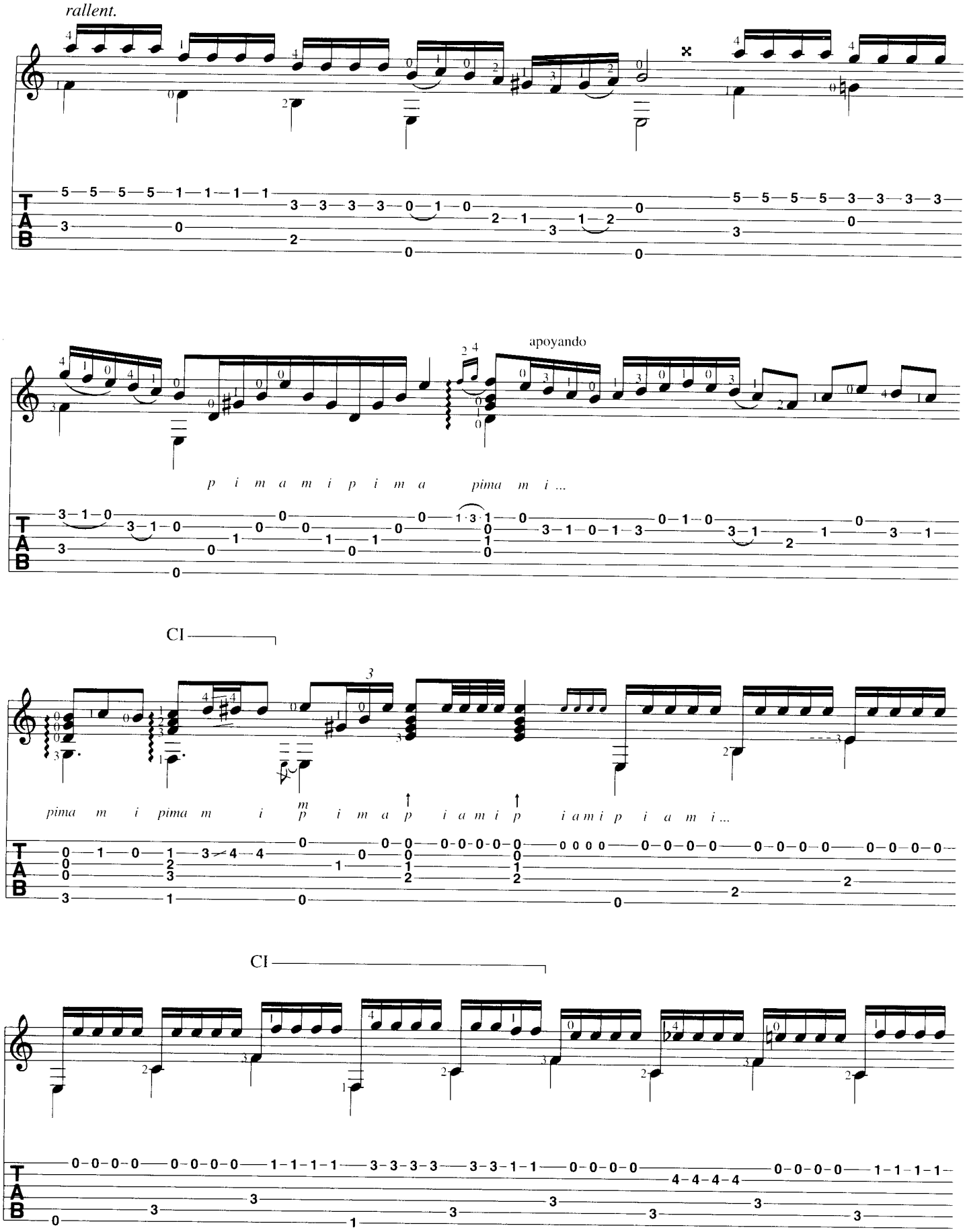
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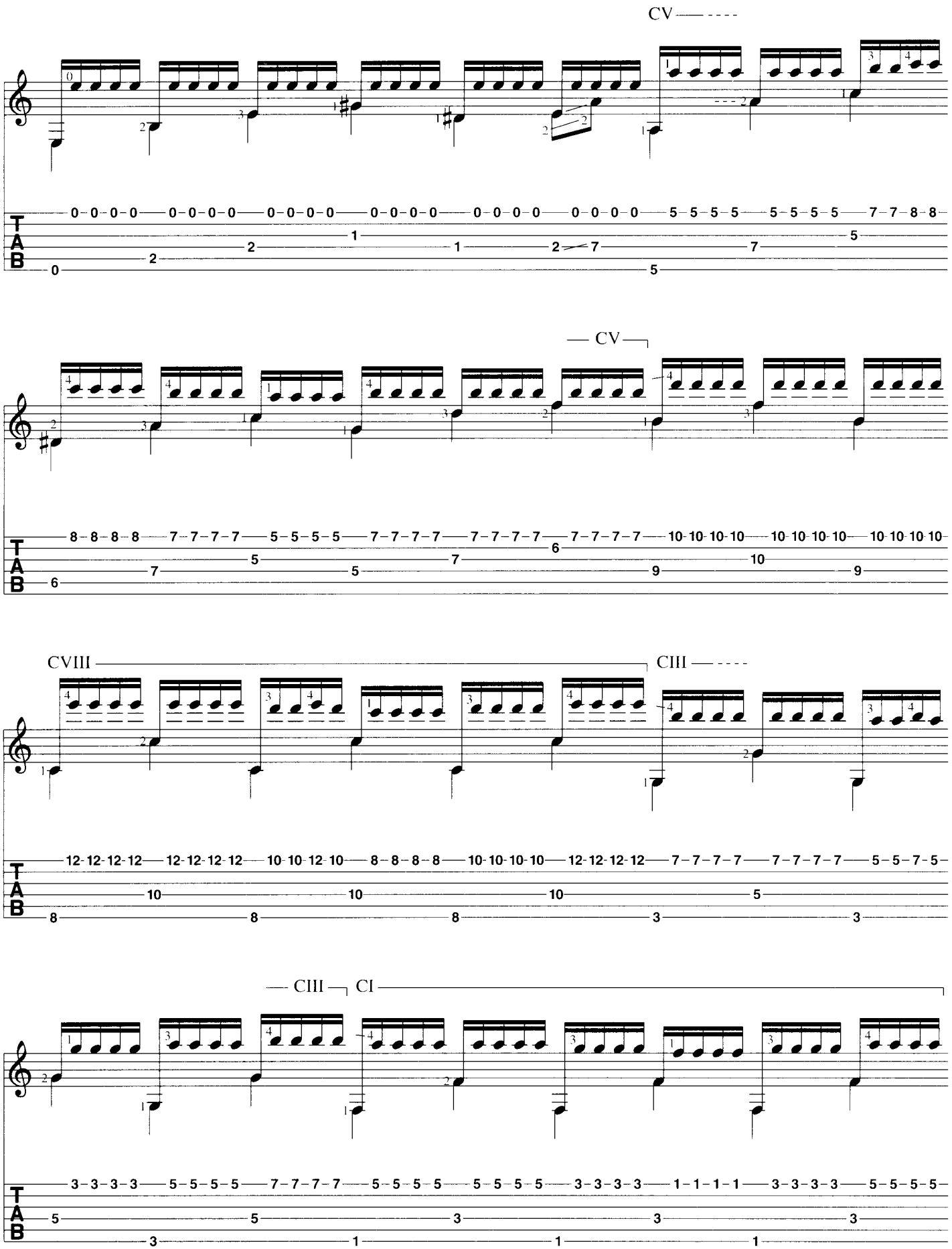
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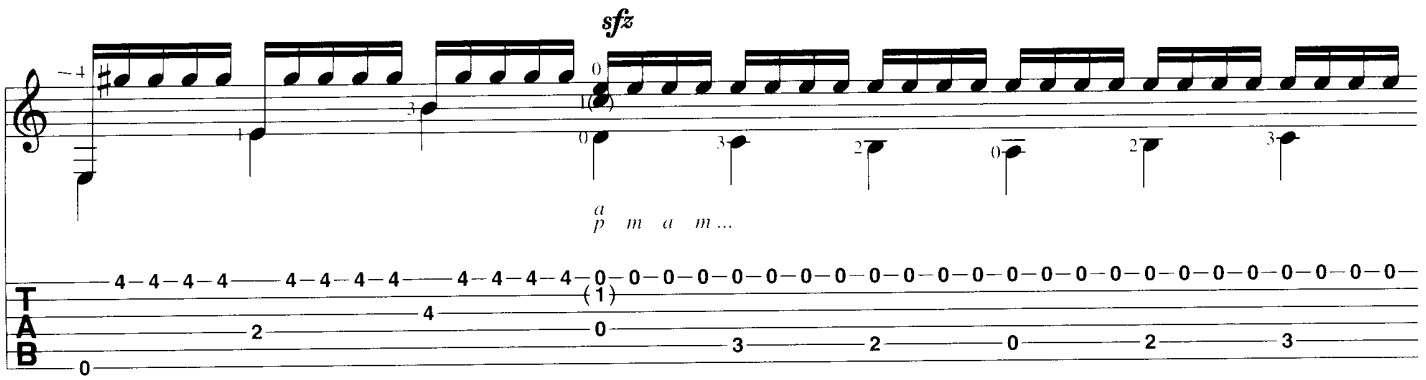
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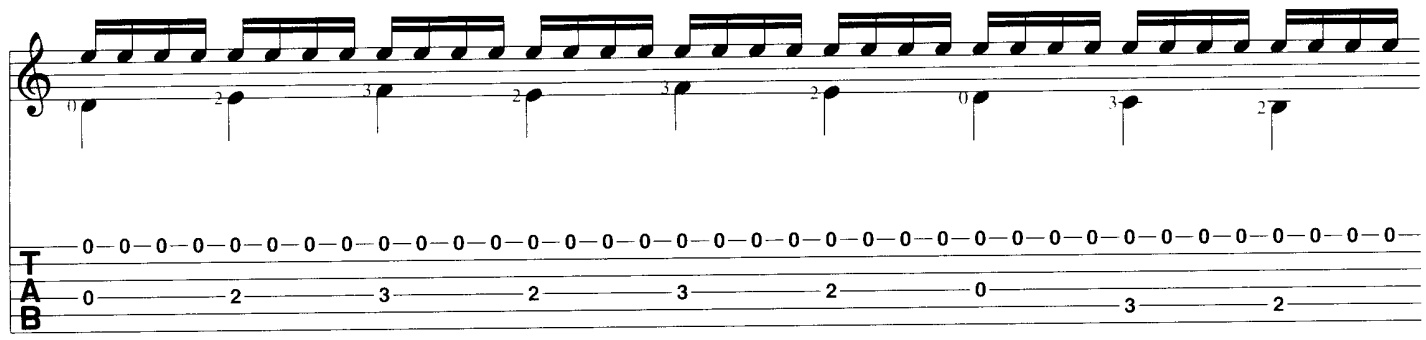
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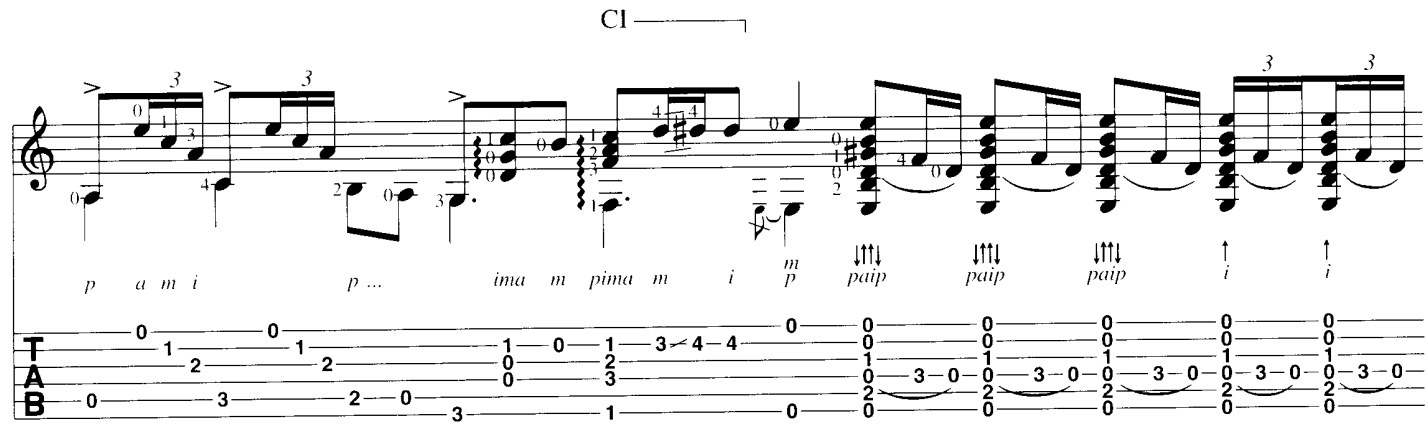
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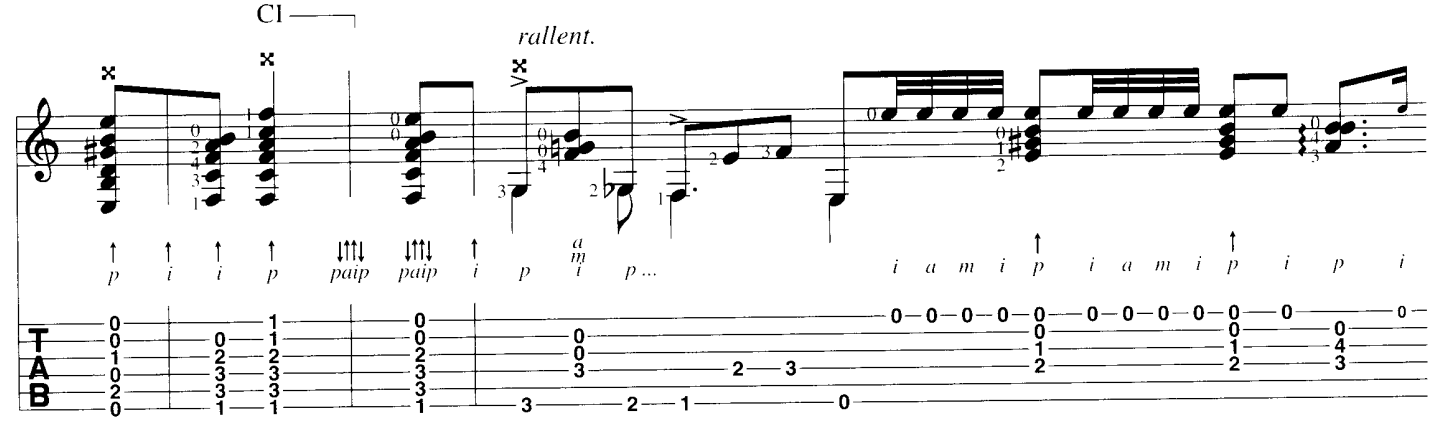
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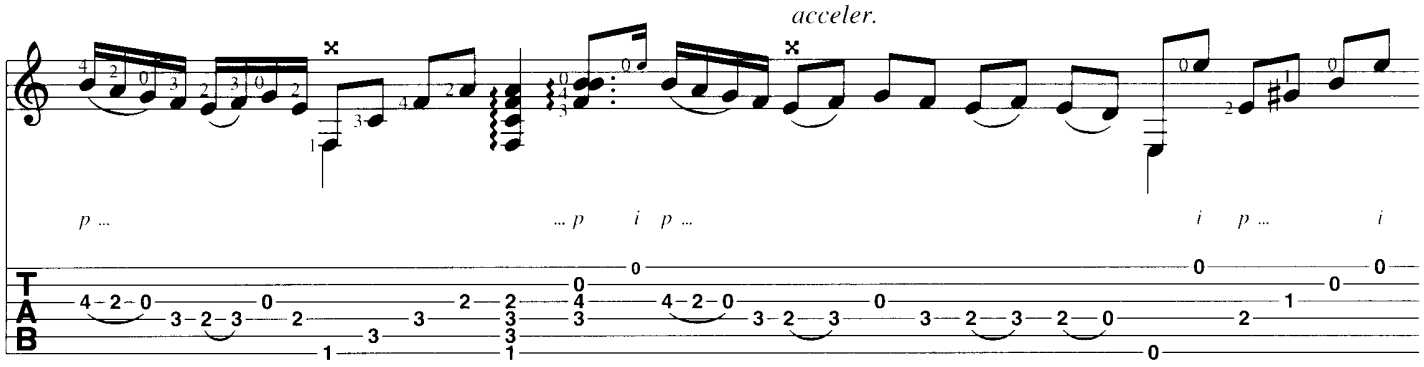
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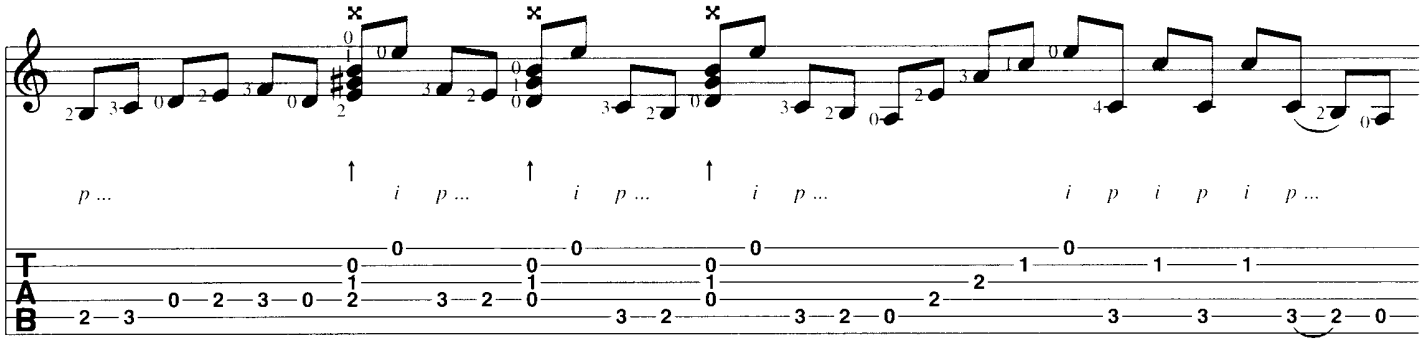
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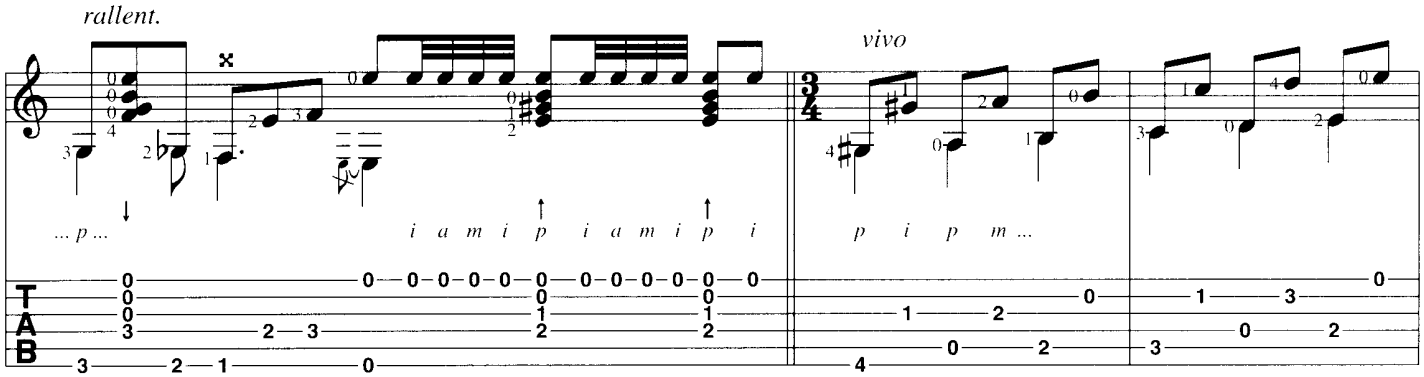
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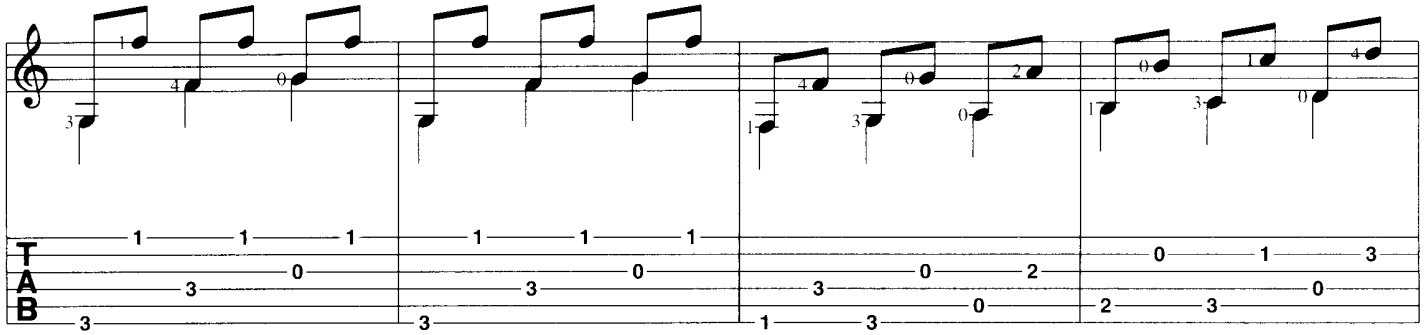
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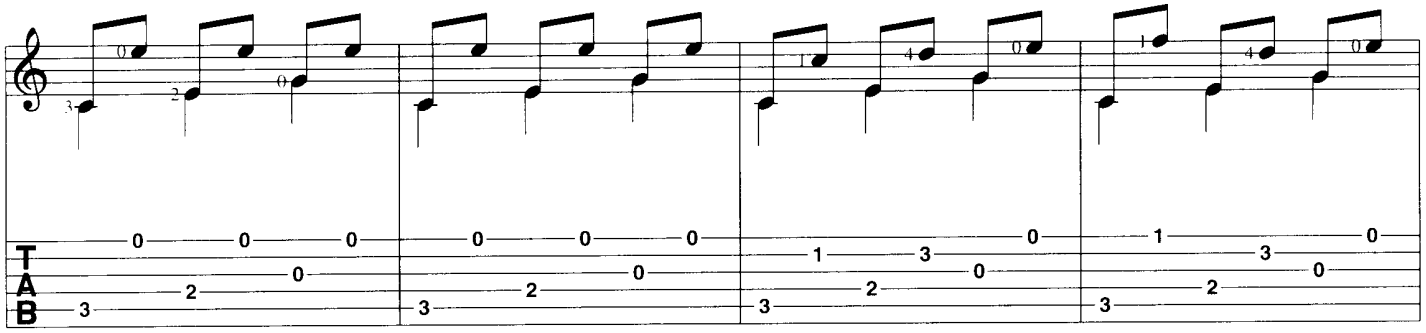

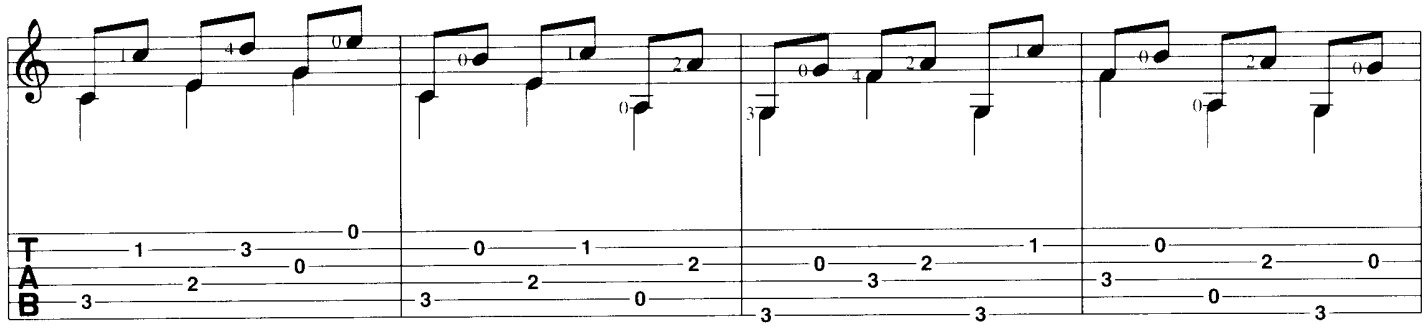

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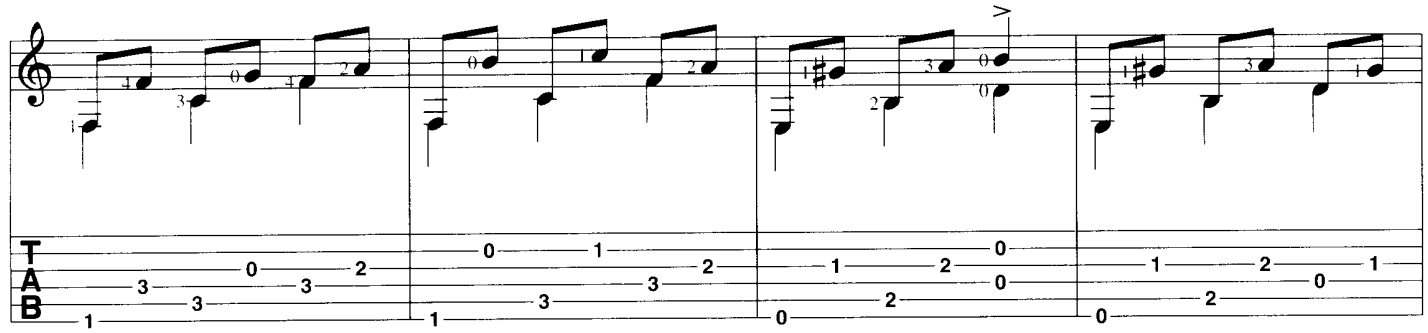

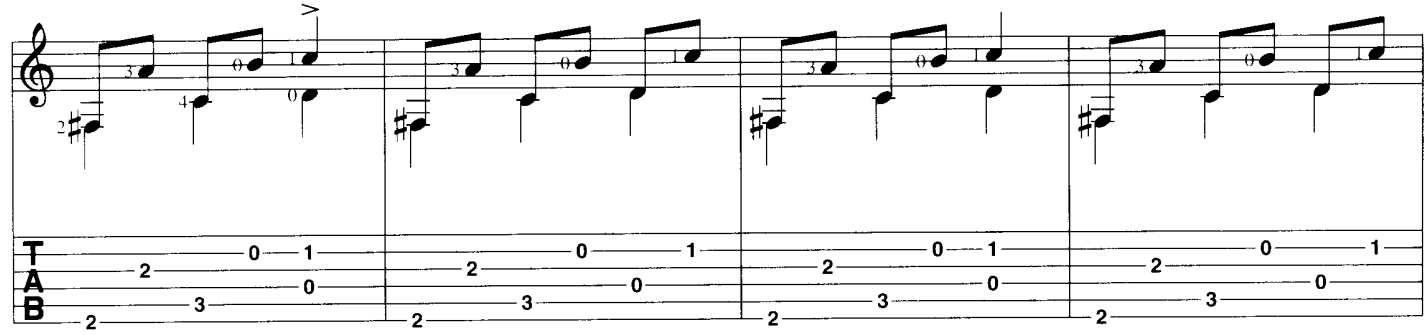

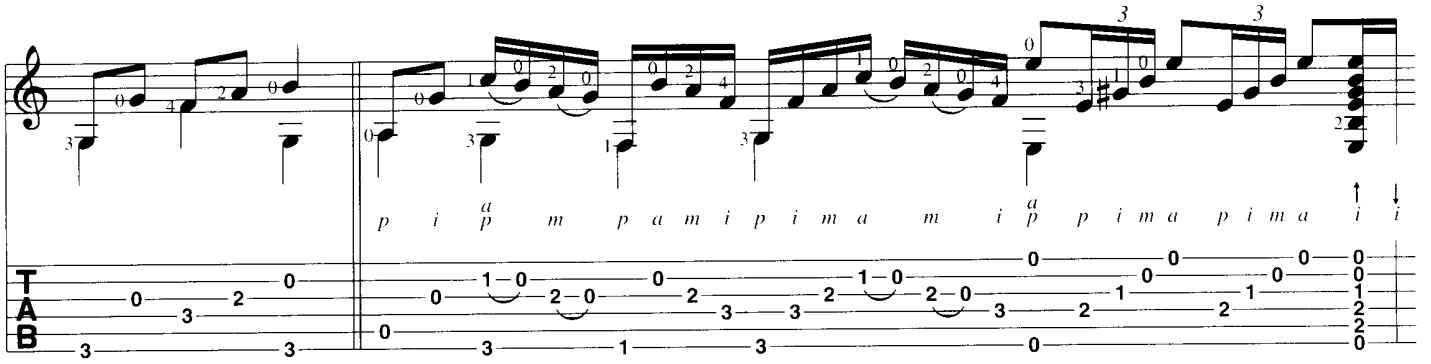
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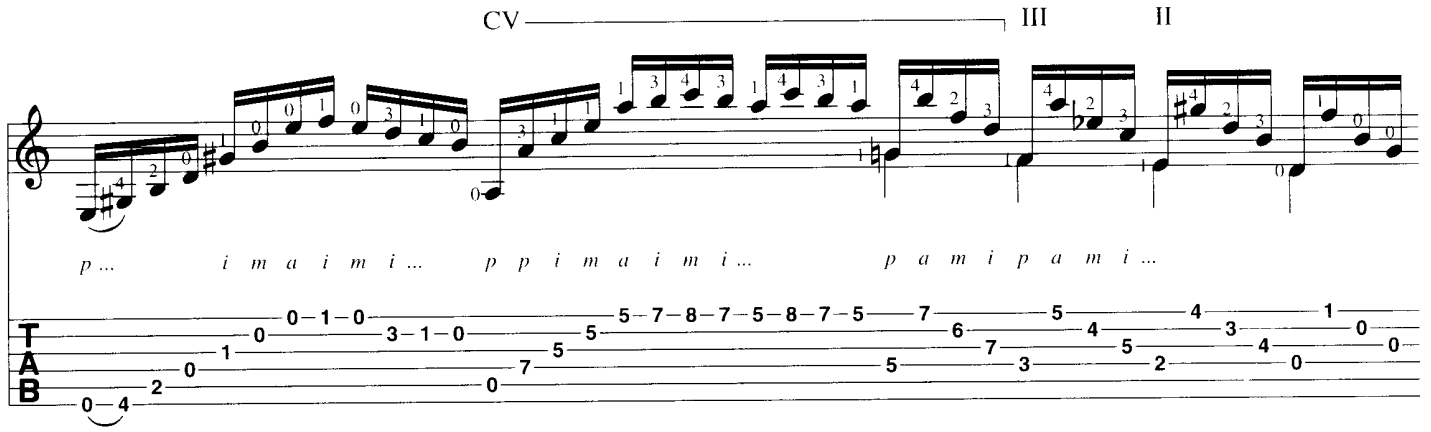
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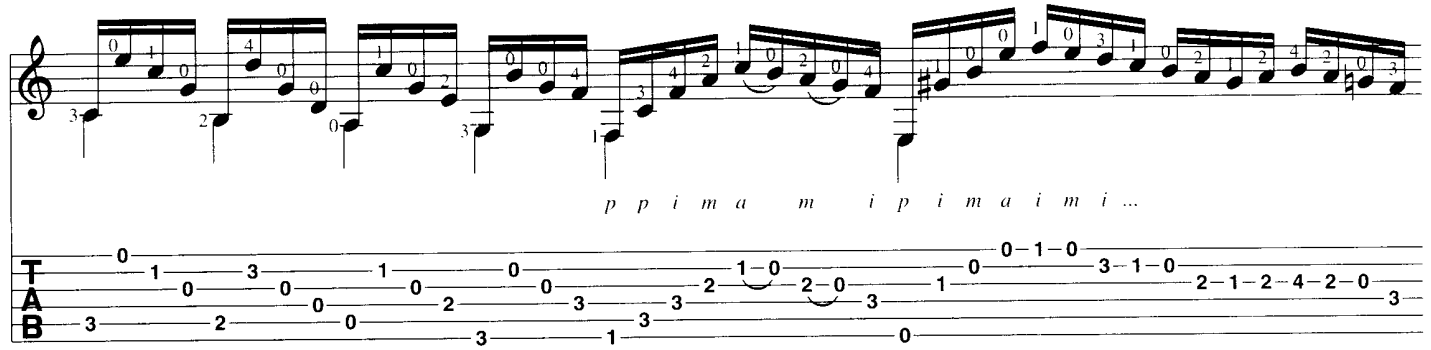
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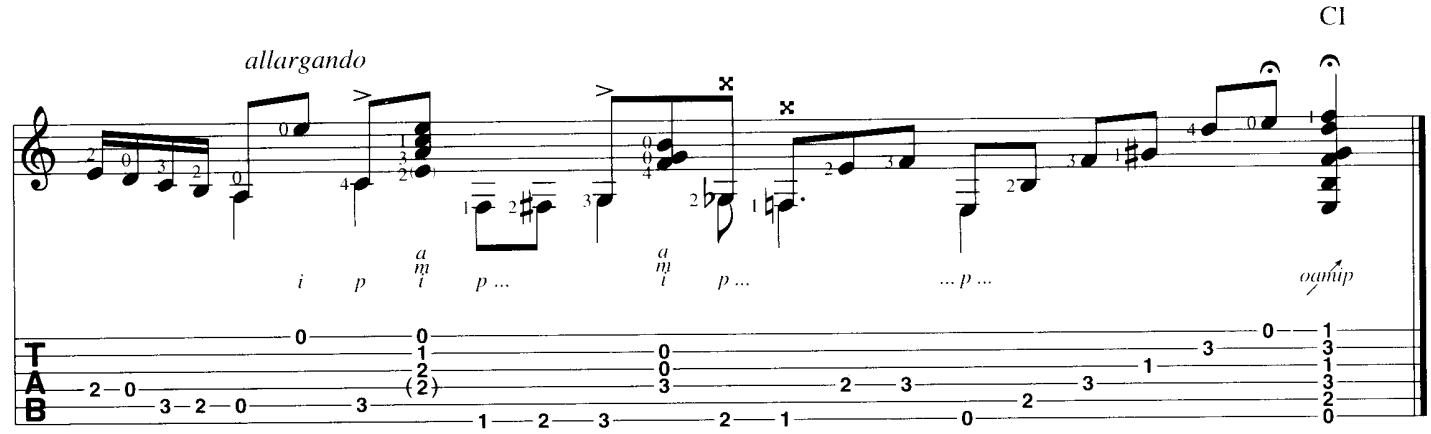
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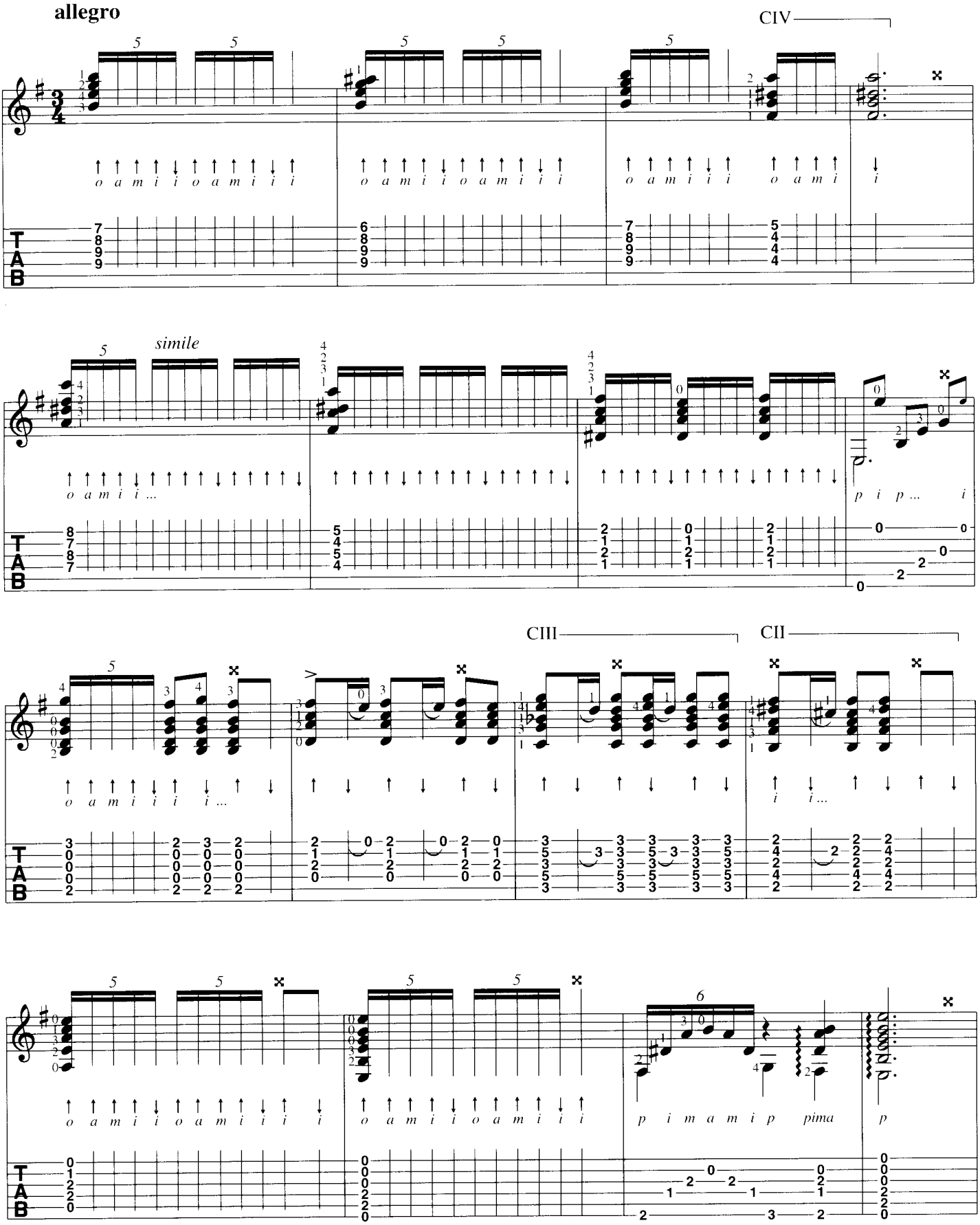
OLE MI CADIZ

Sabicas

Capo: I

Transcription: Alain Faucher

allegro



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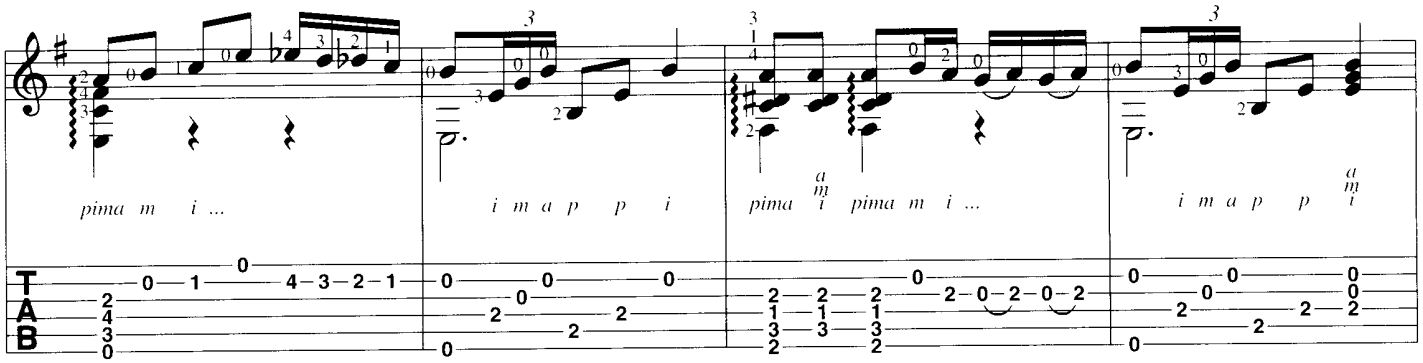
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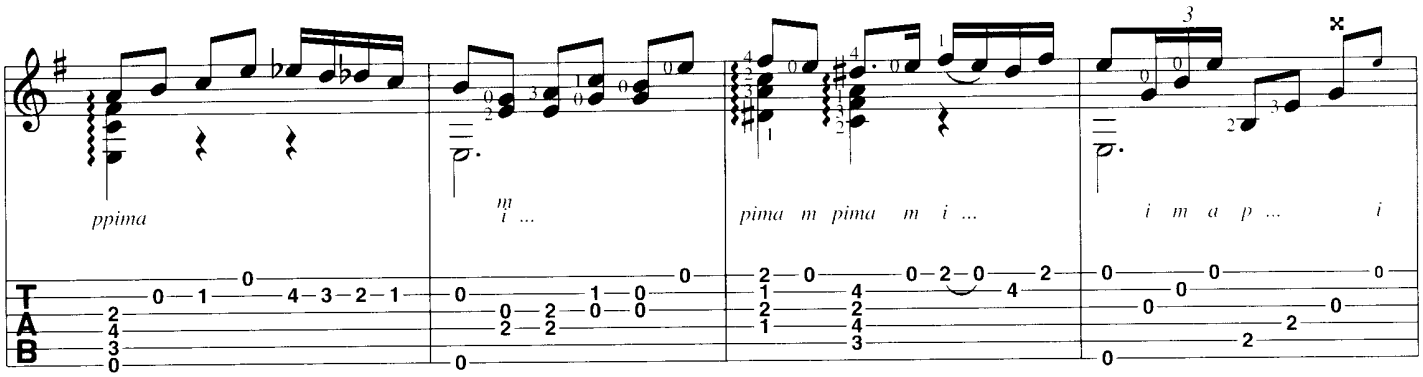
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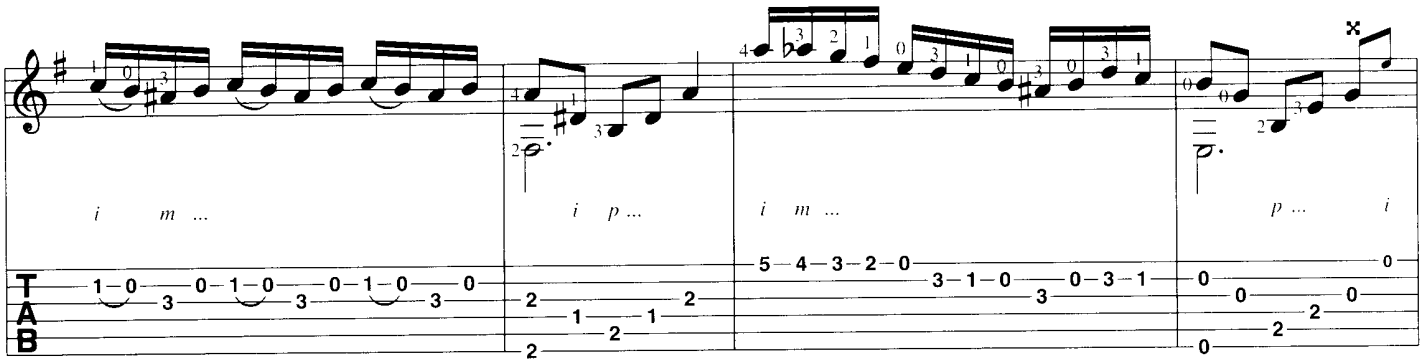
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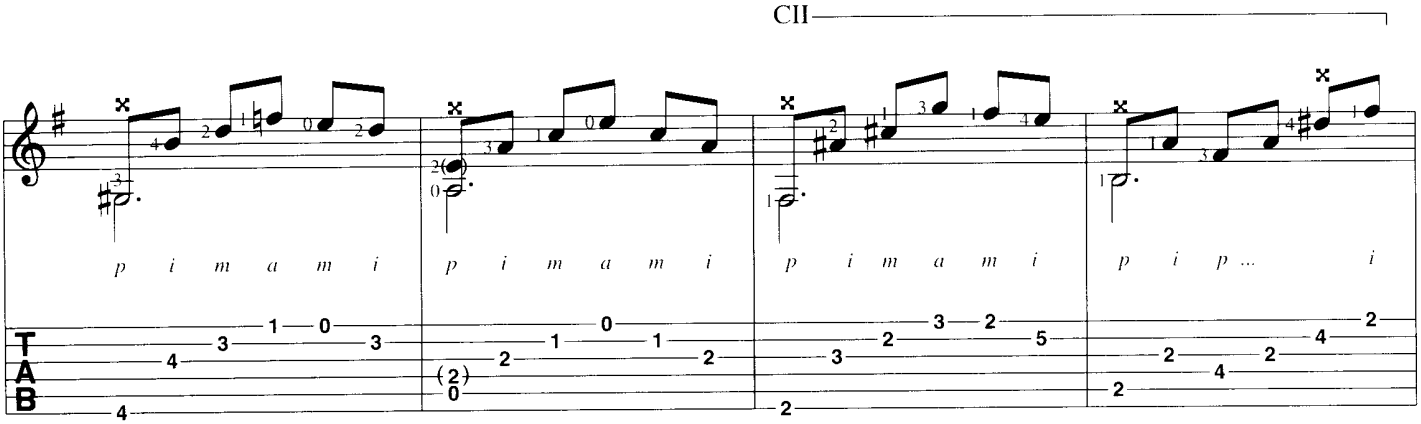
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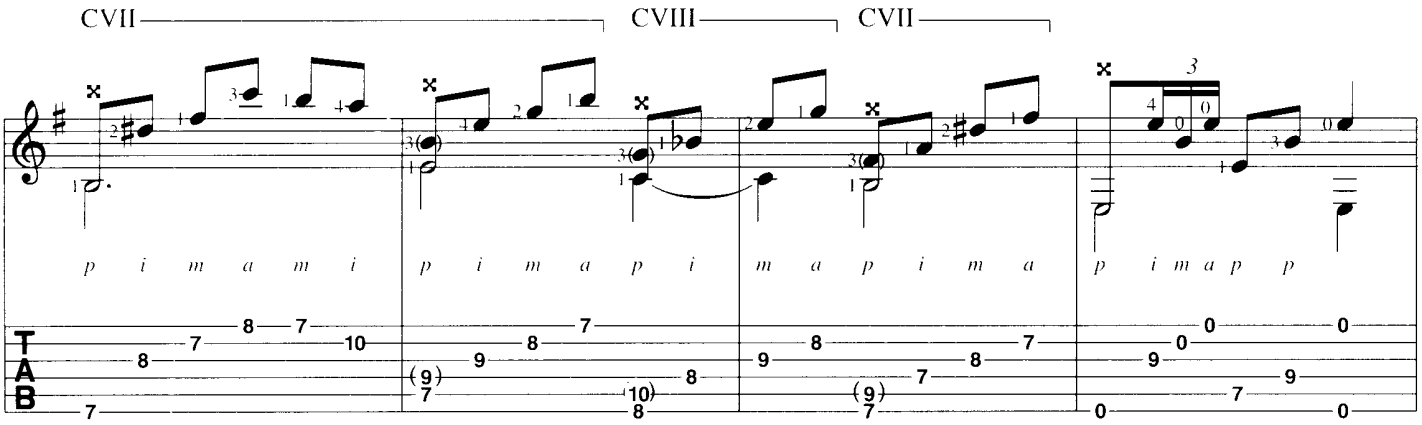
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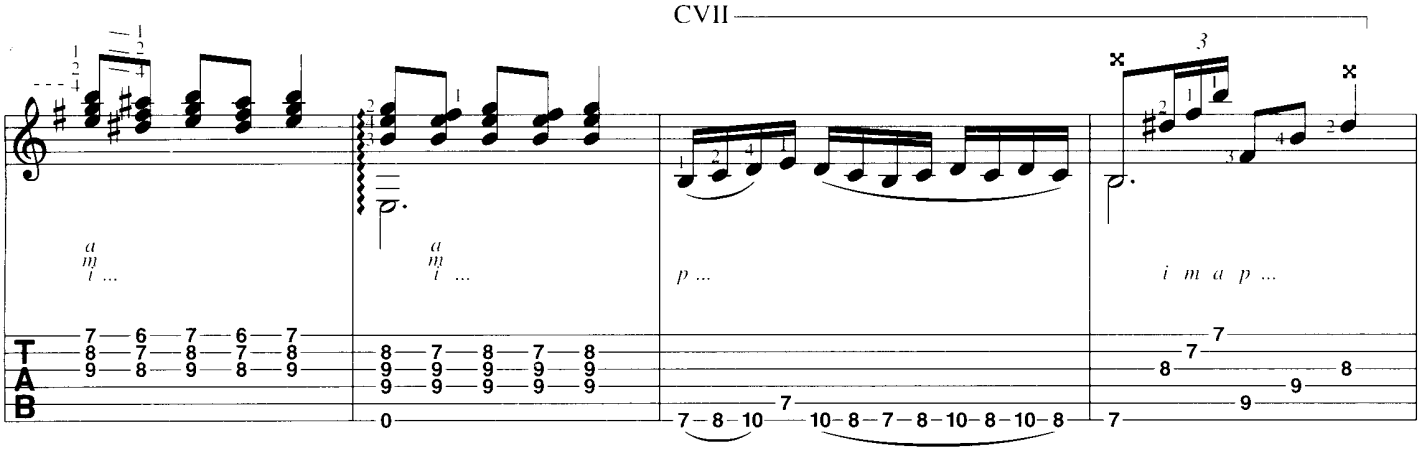
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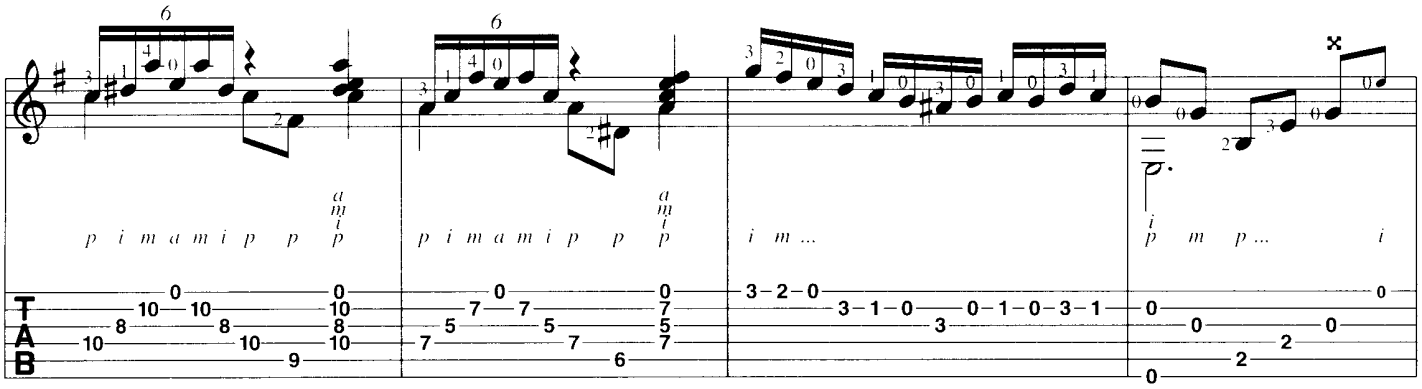
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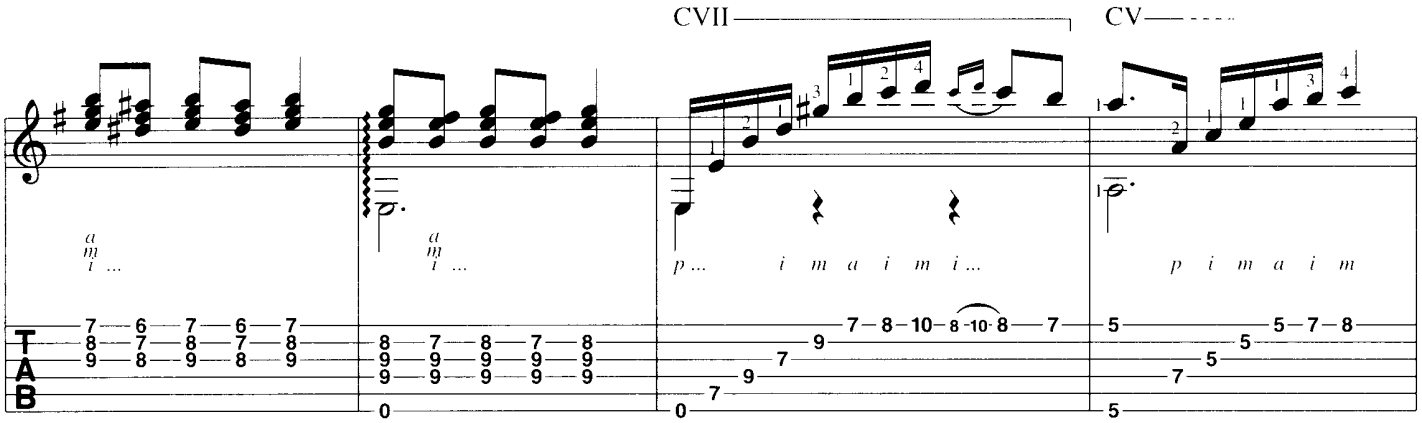
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CV
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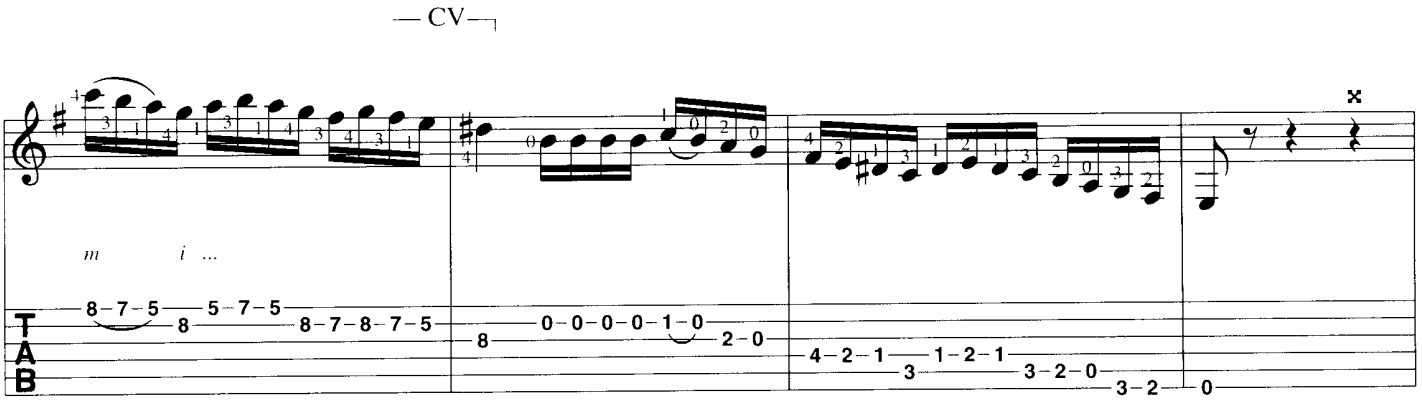
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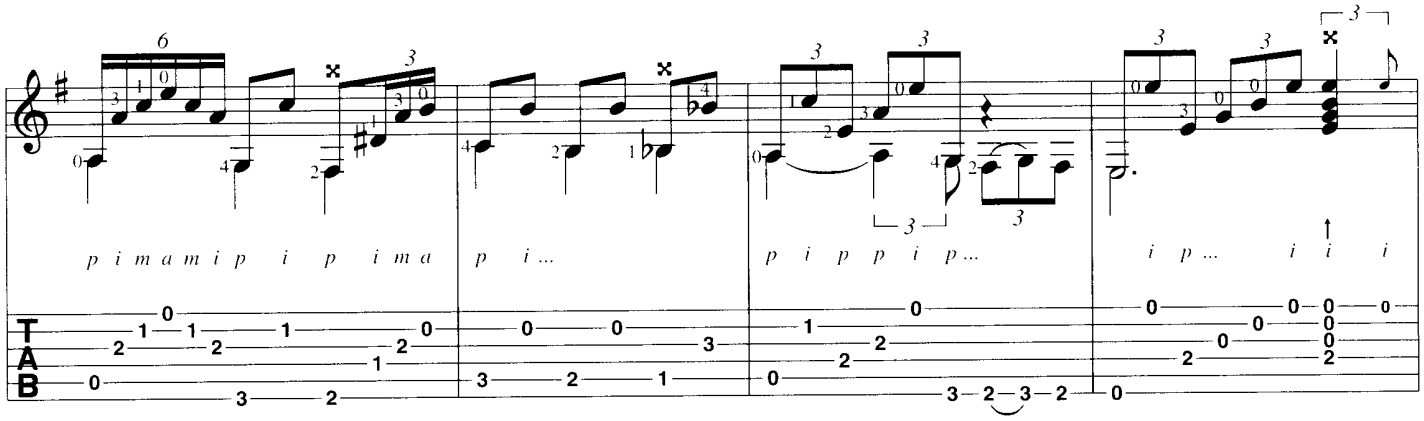
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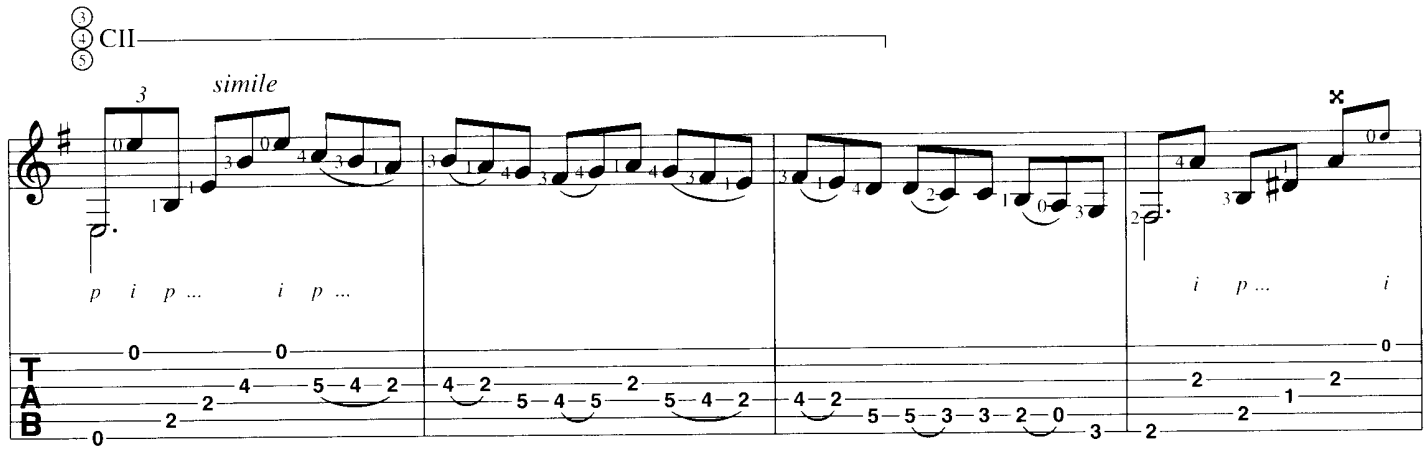
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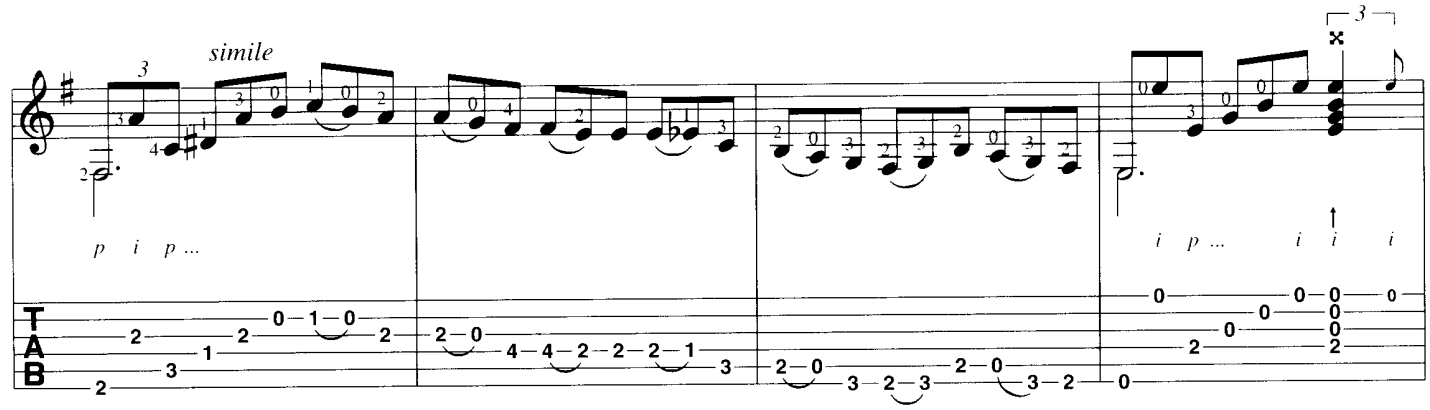
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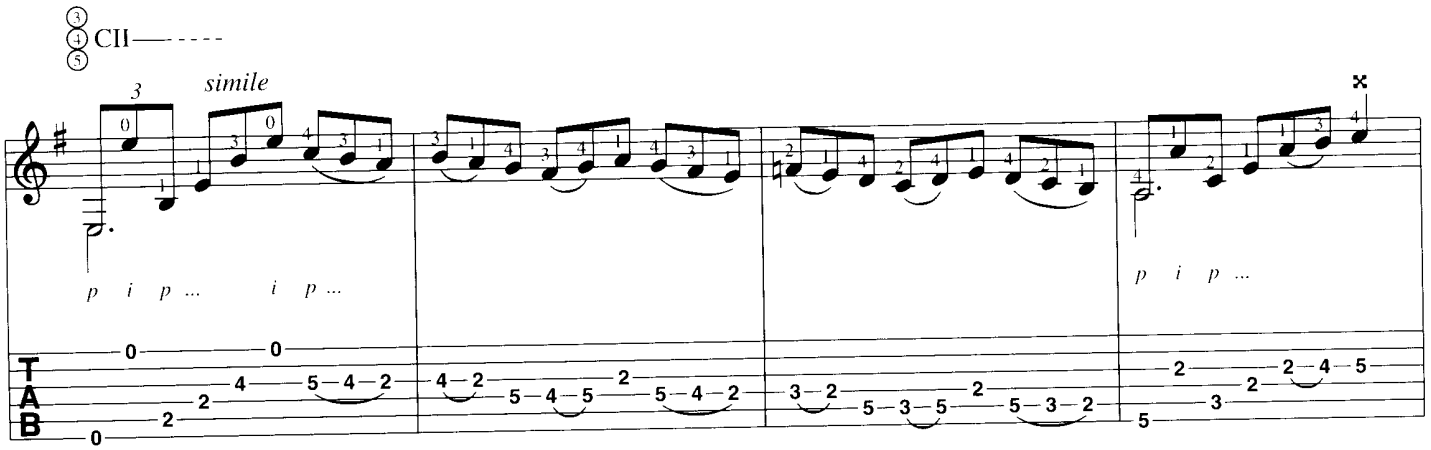
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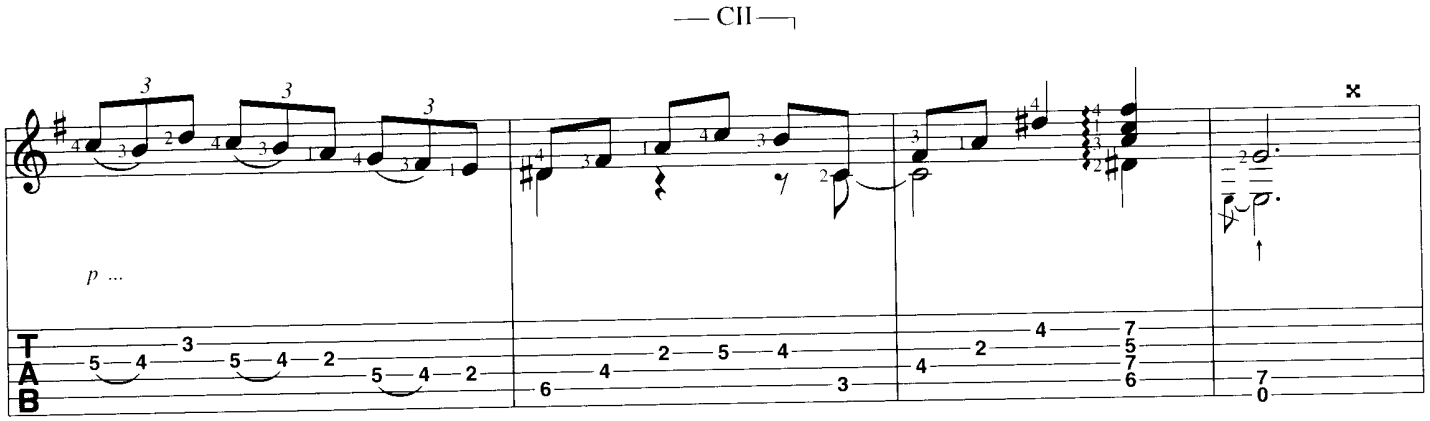
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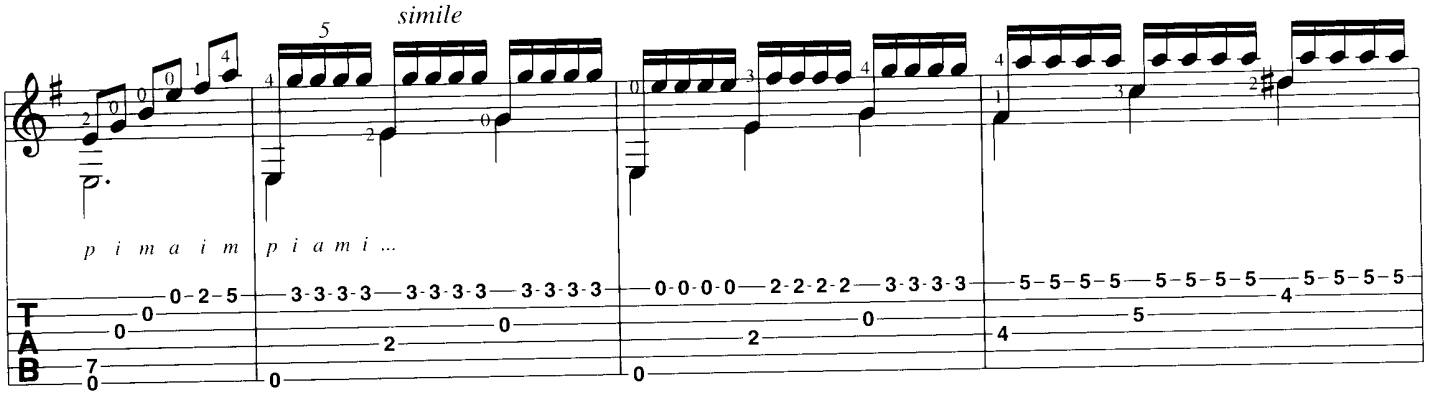
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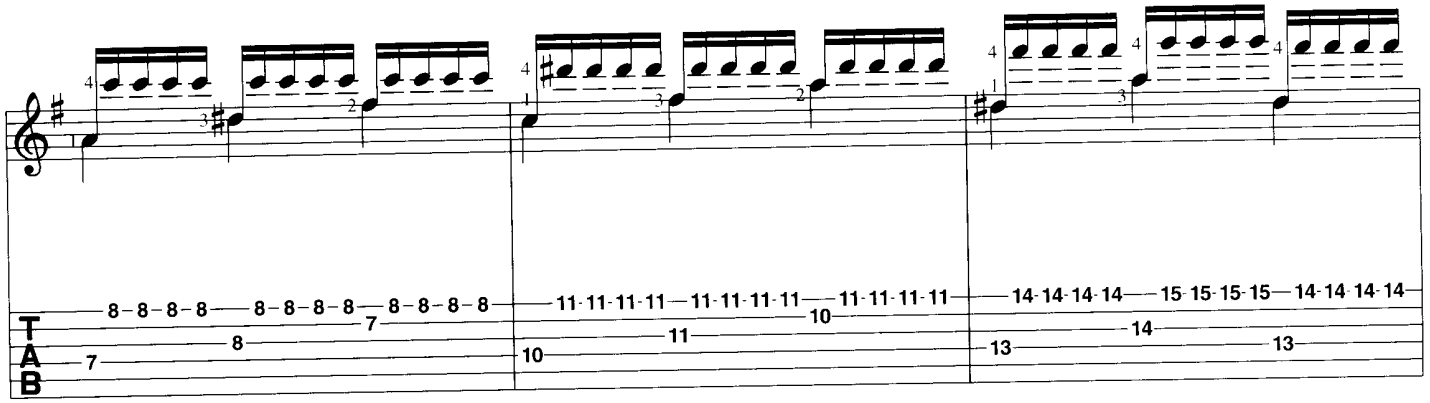
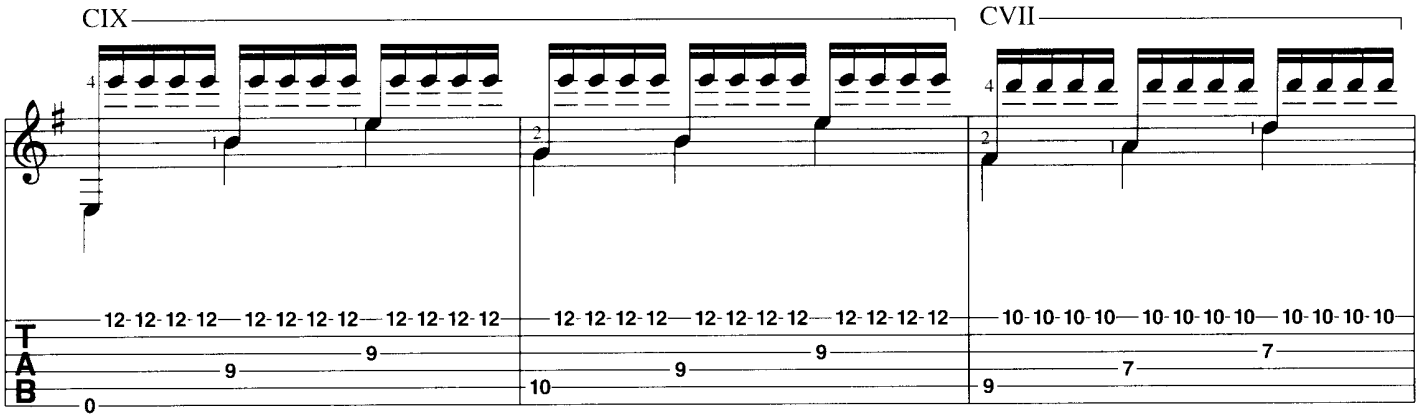
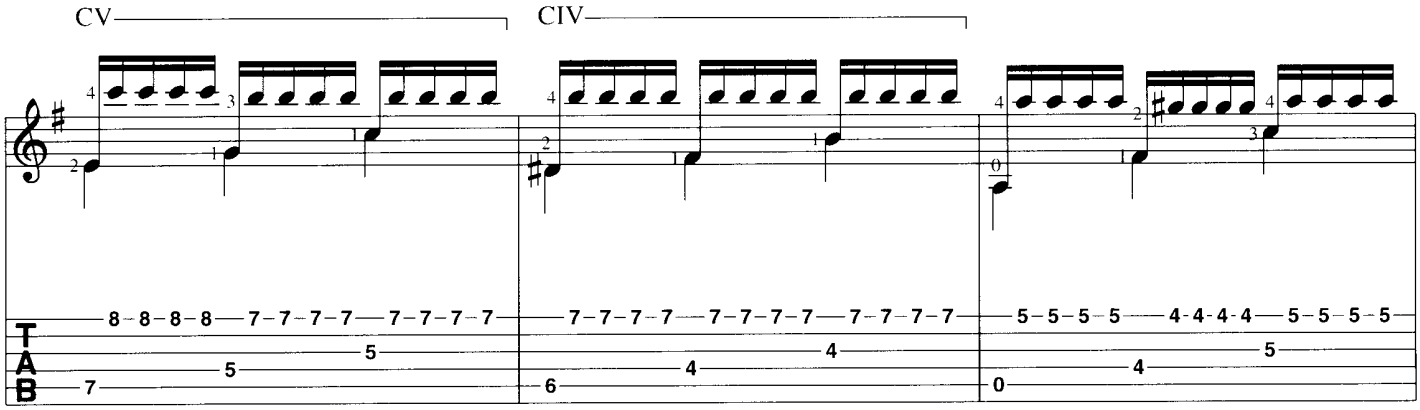
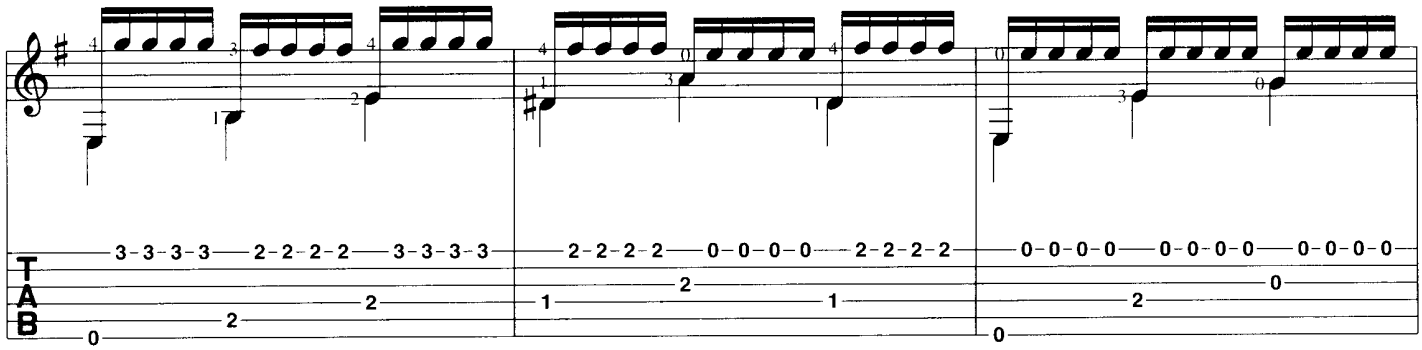



CIX
CVII
TAB


CV
CIV
TAB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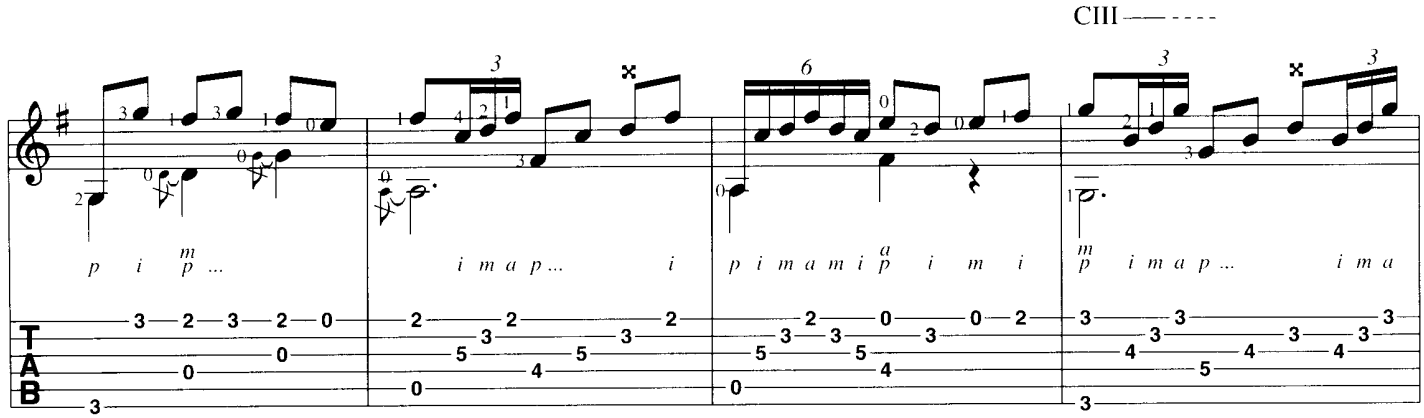
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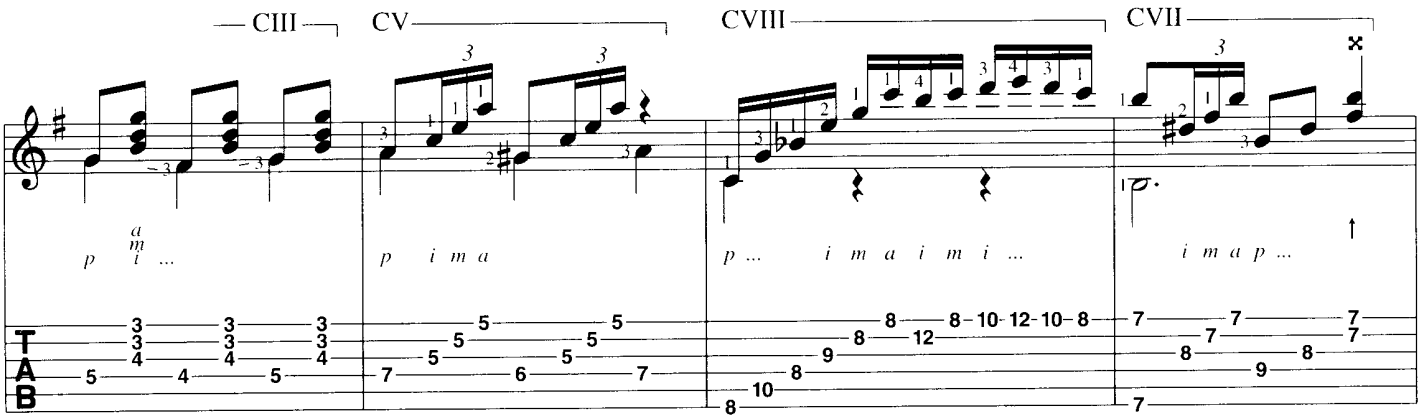
CIII
CV
CVIII
CVII
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i m a p ...
T
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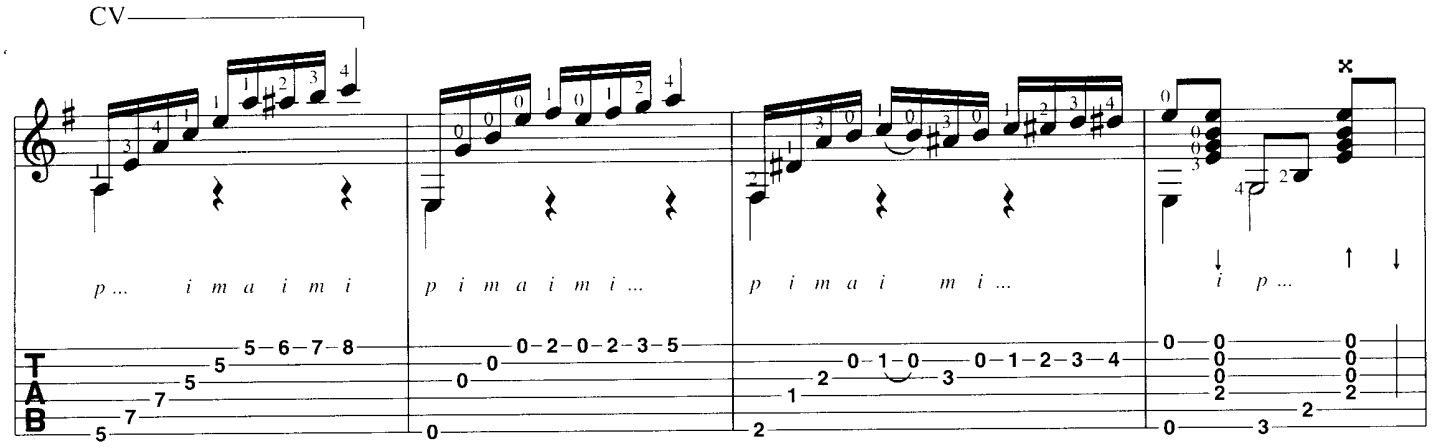
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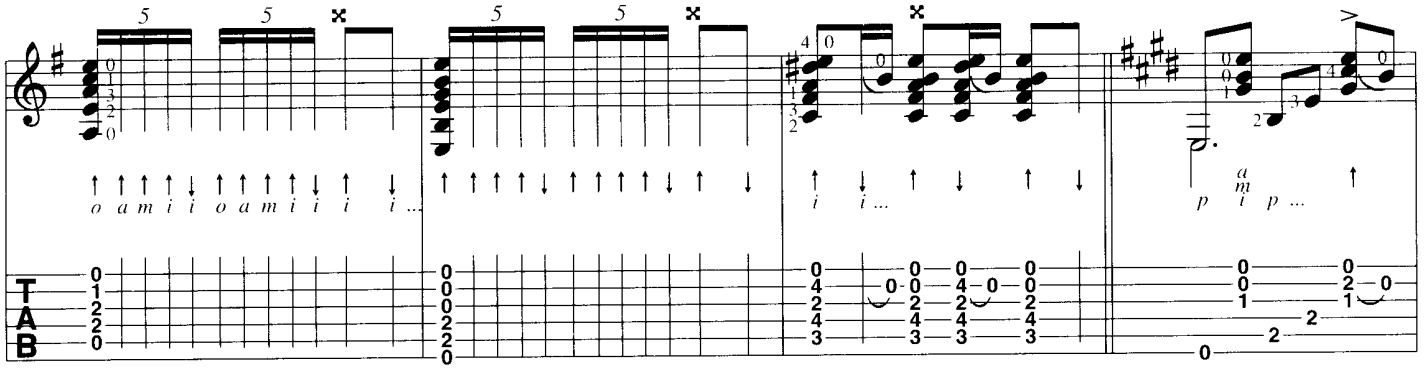
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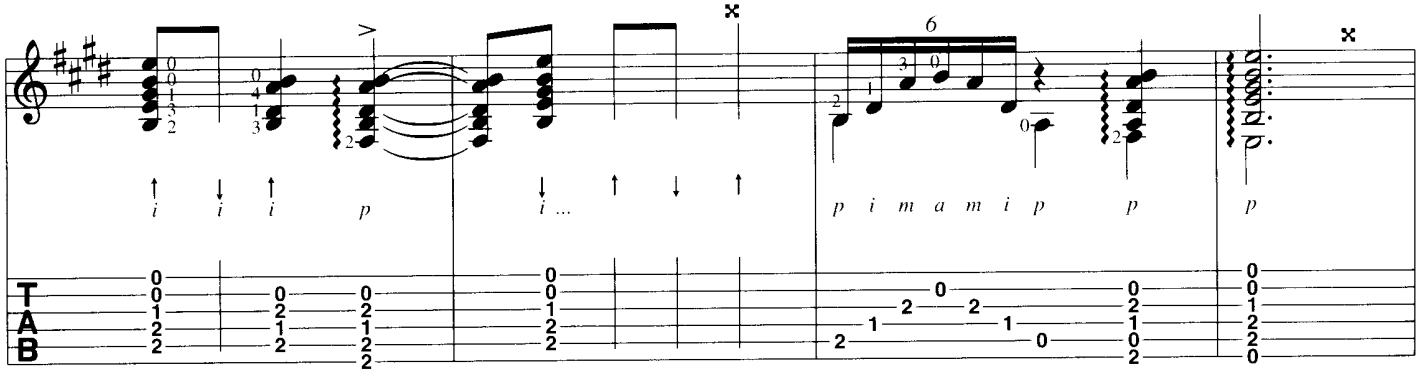
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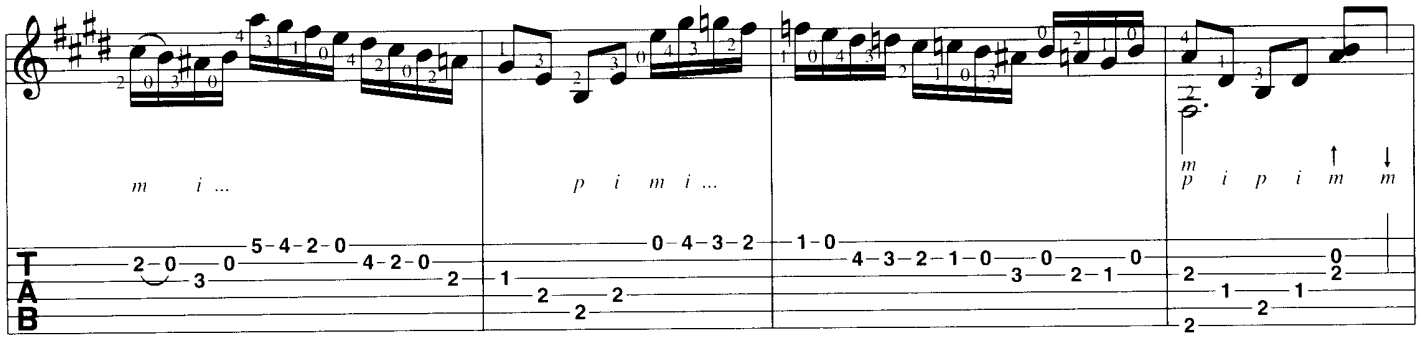
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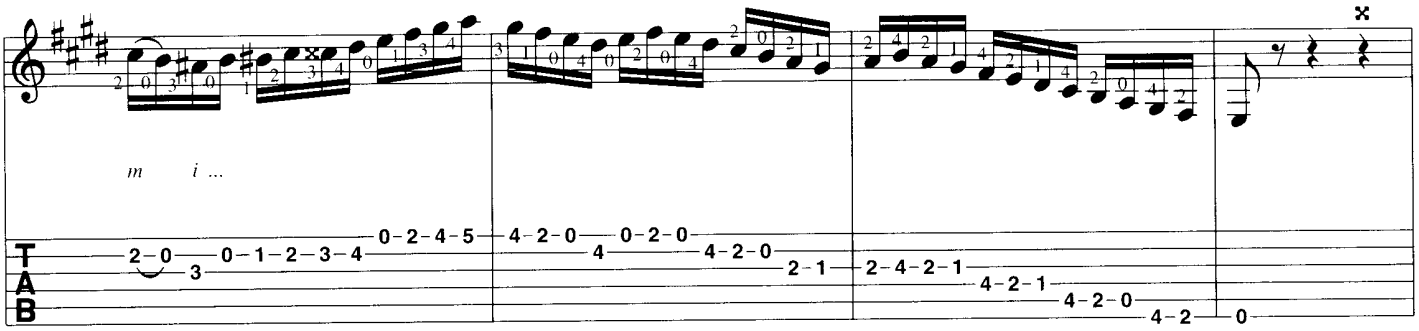
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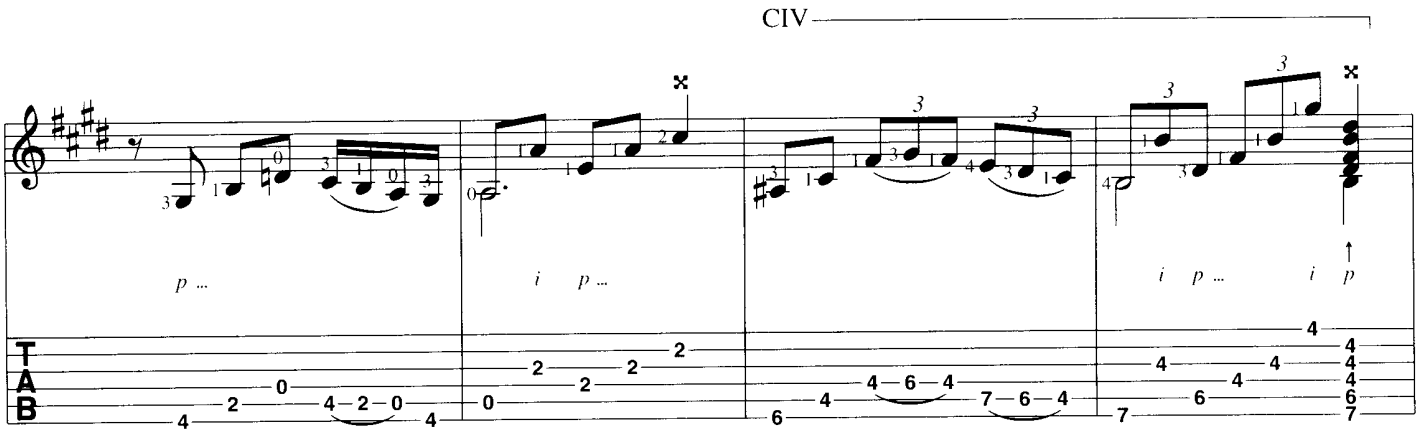
CIV
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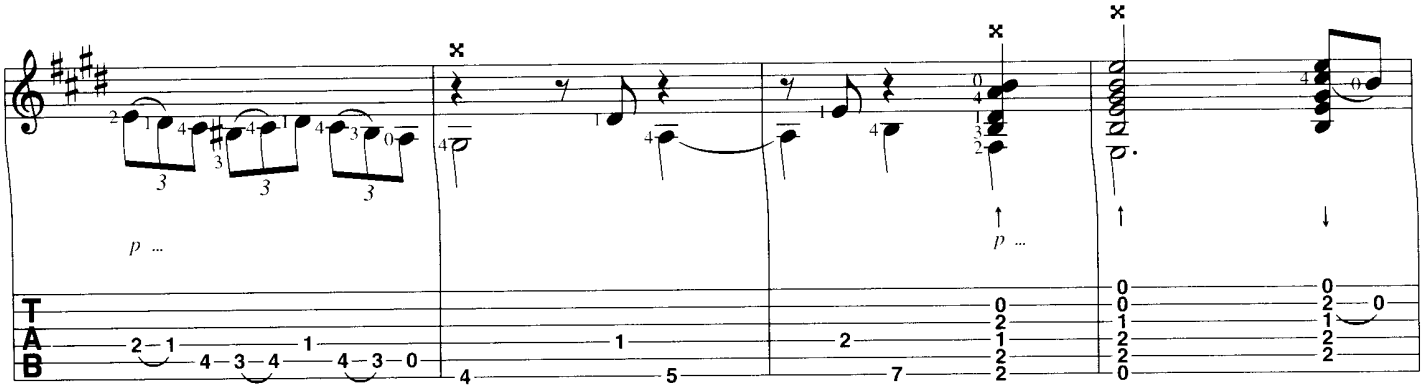
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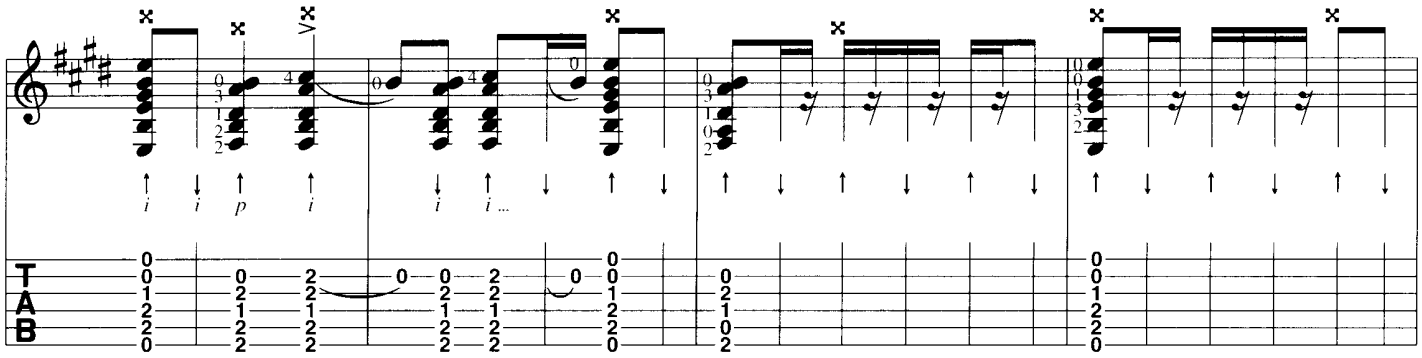
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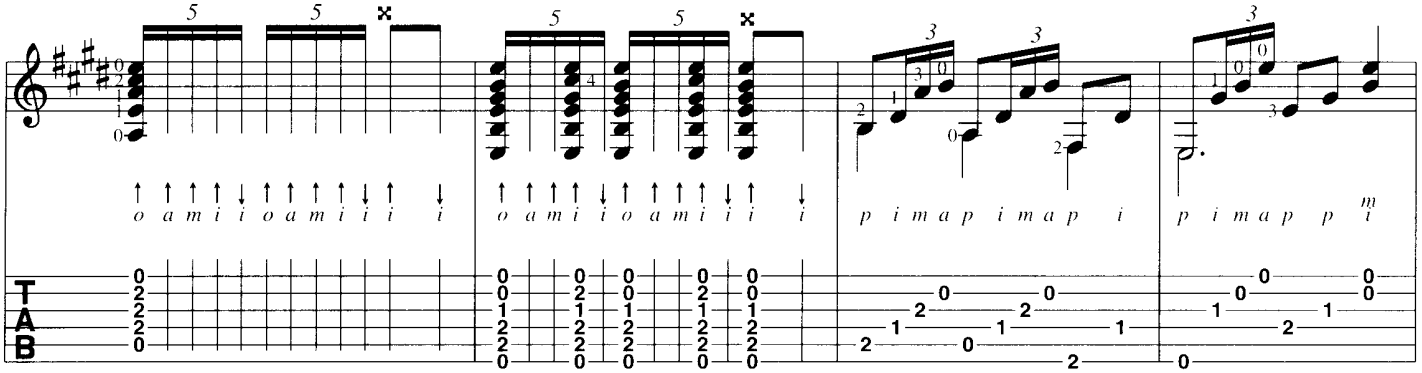
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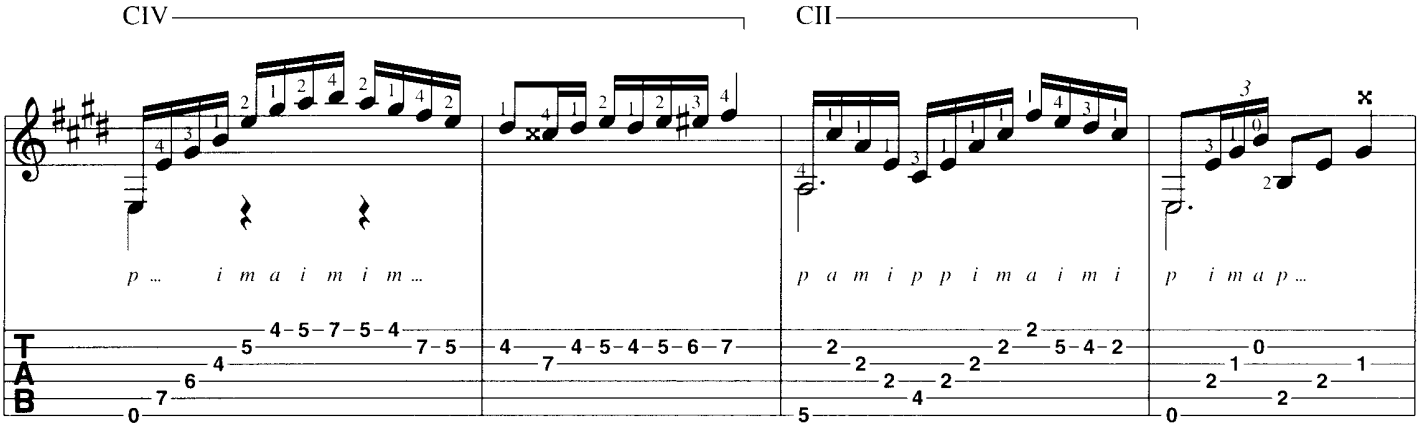
CIV
CII
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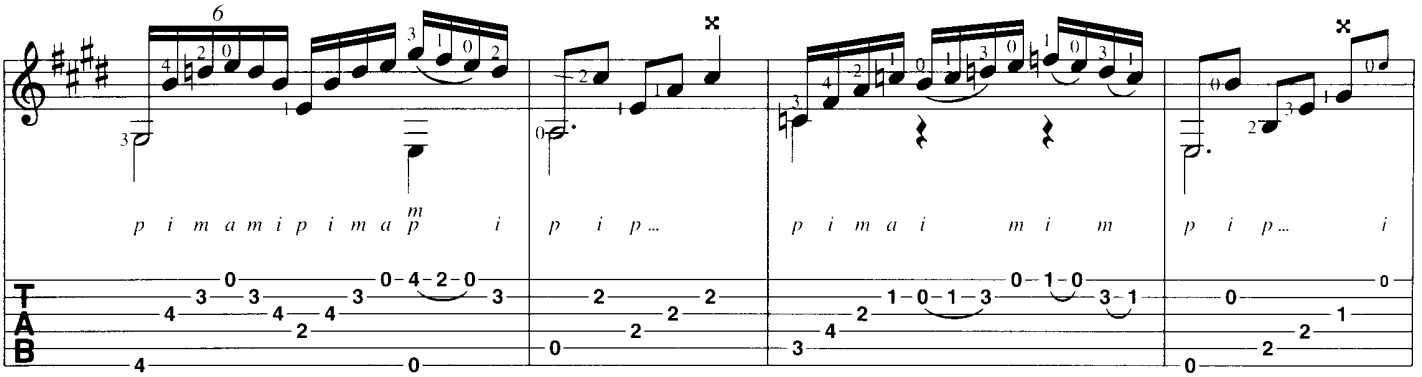
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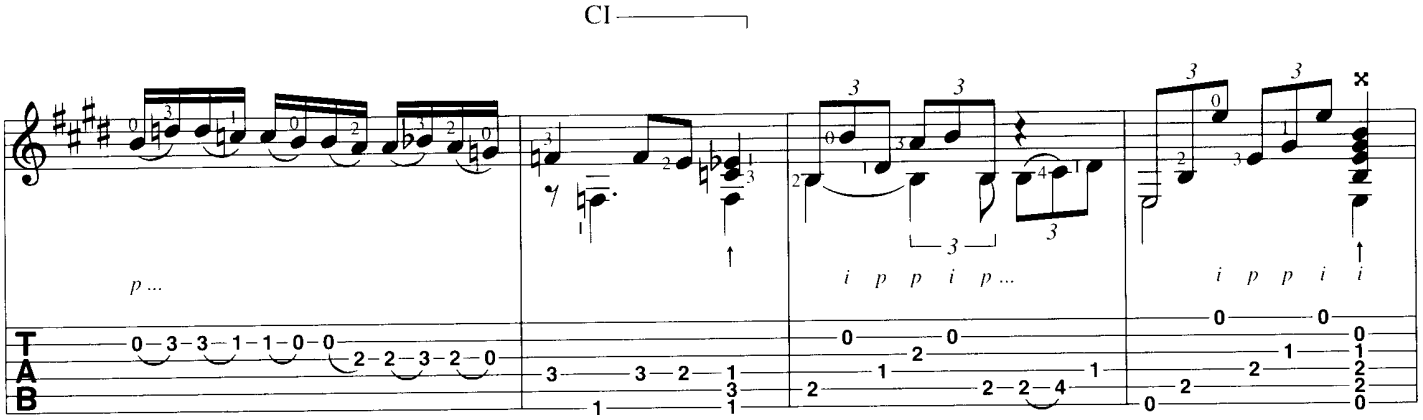
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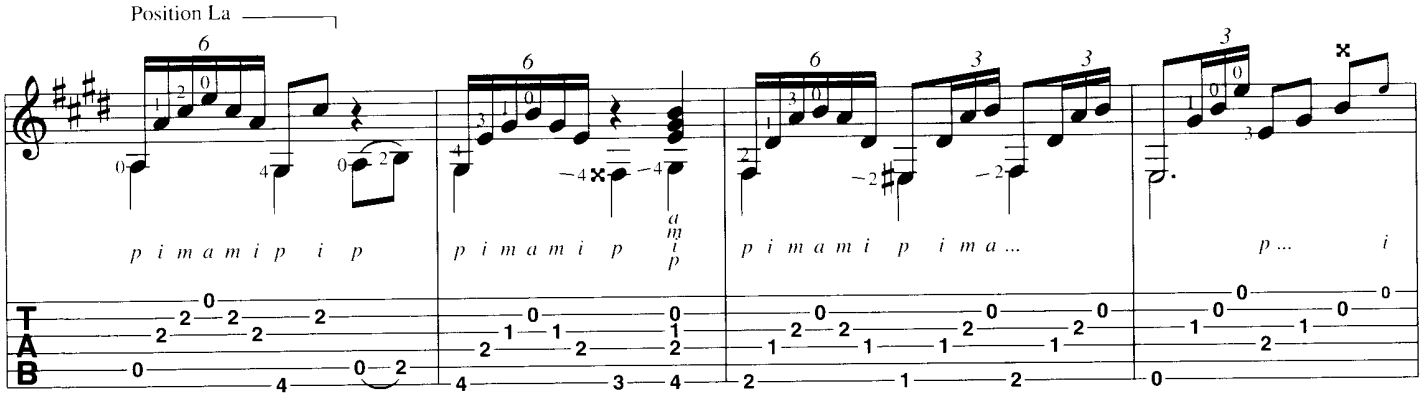
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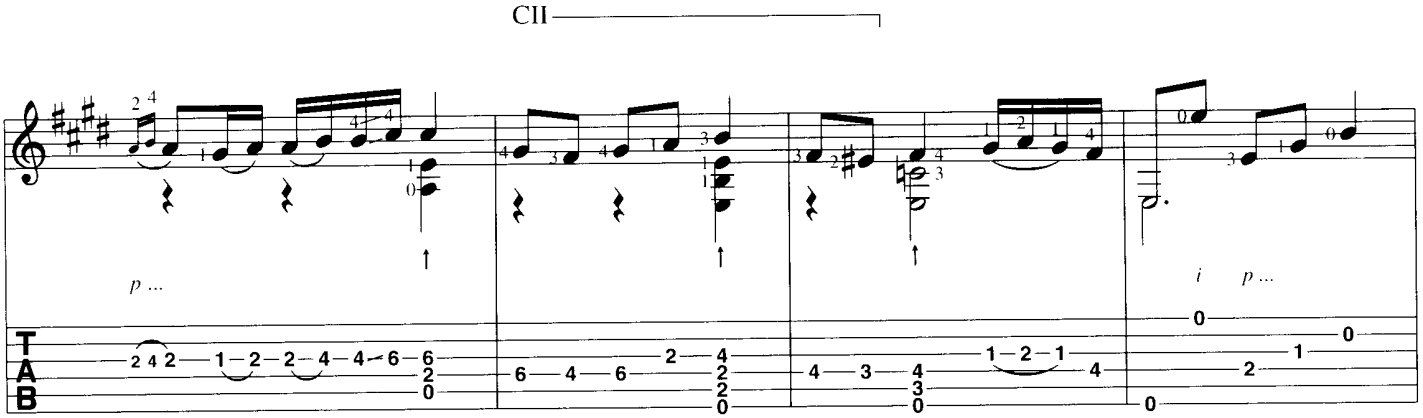
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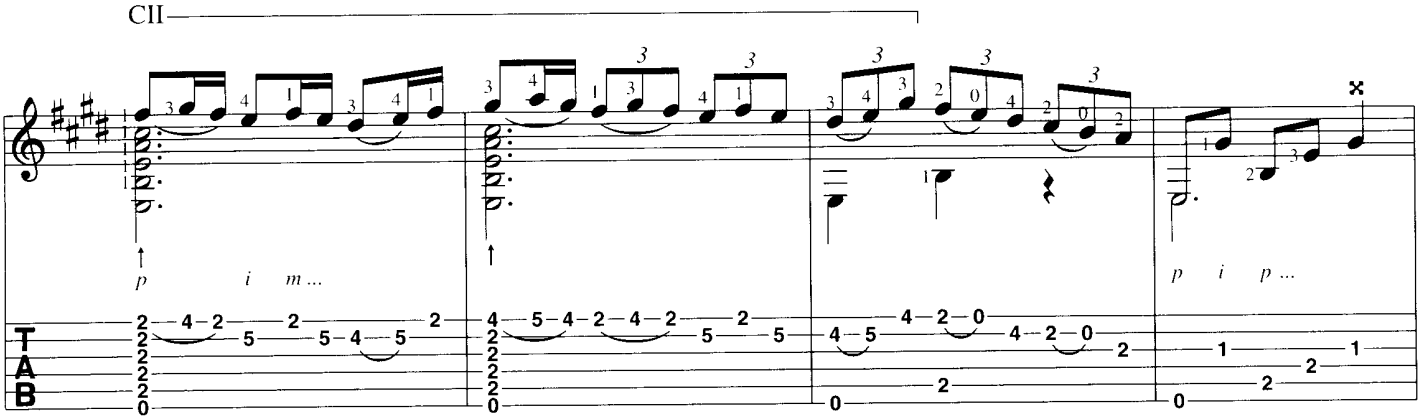
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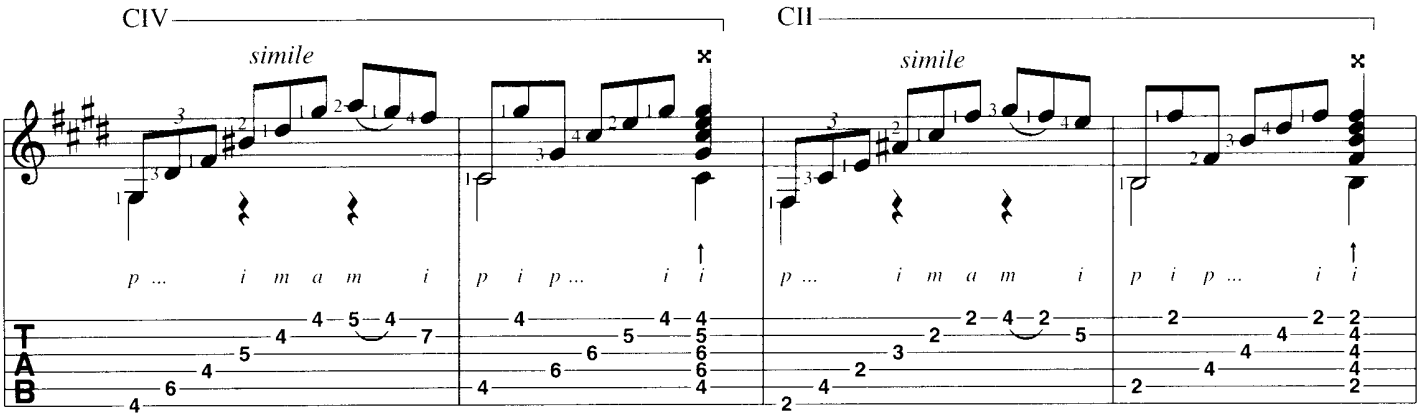
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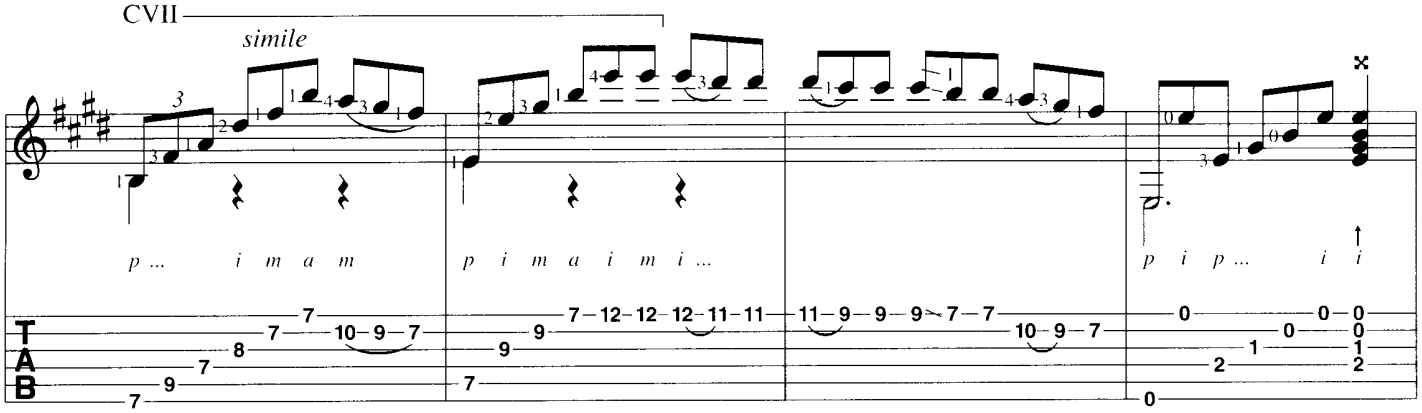
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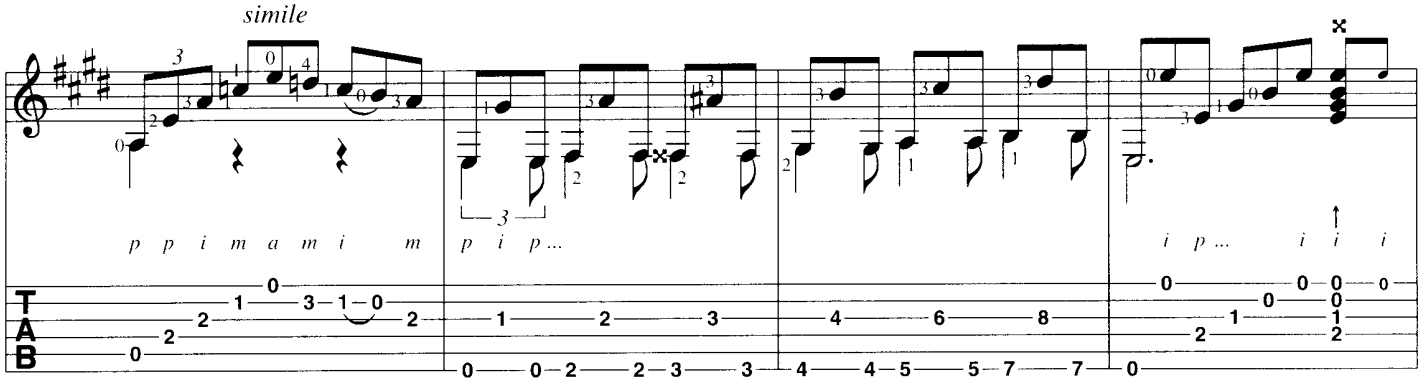
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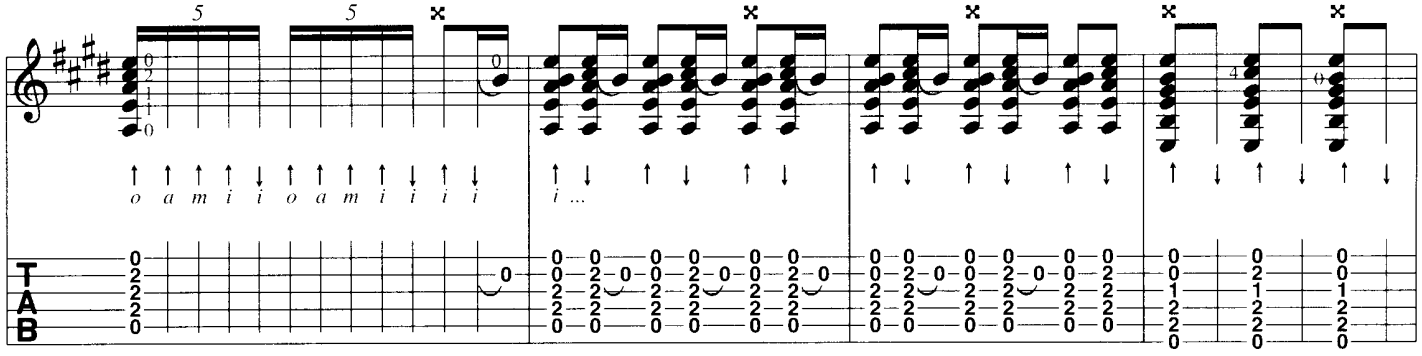
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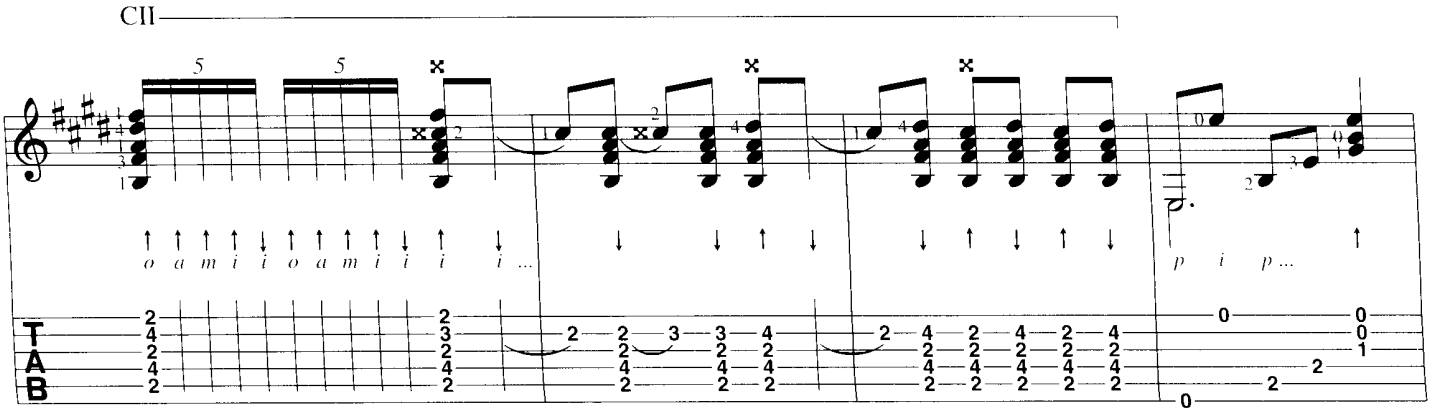
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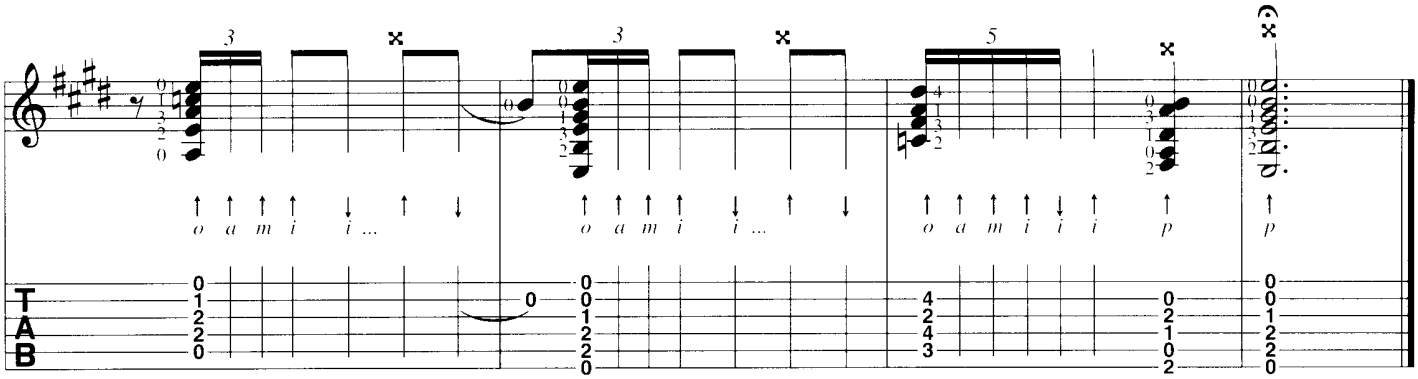
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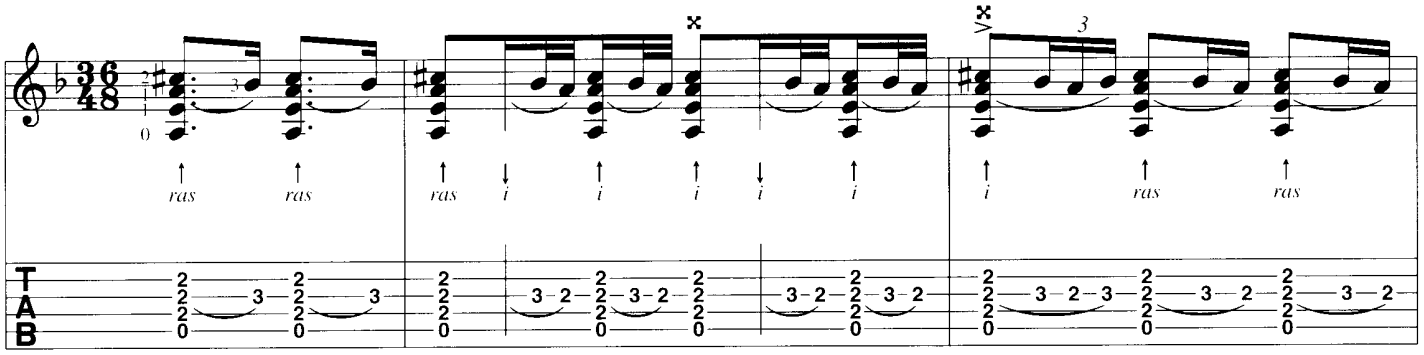
SENTIMIENTO GITANO

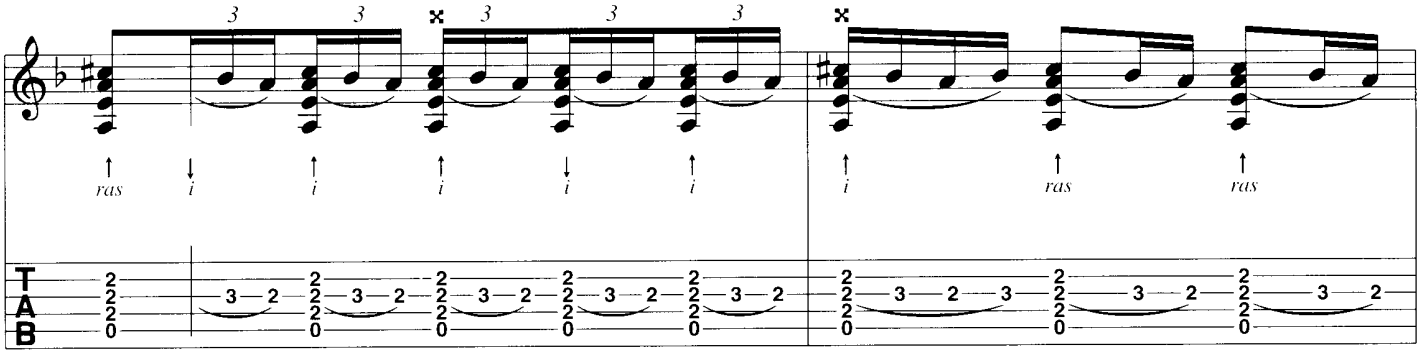
Sabicas

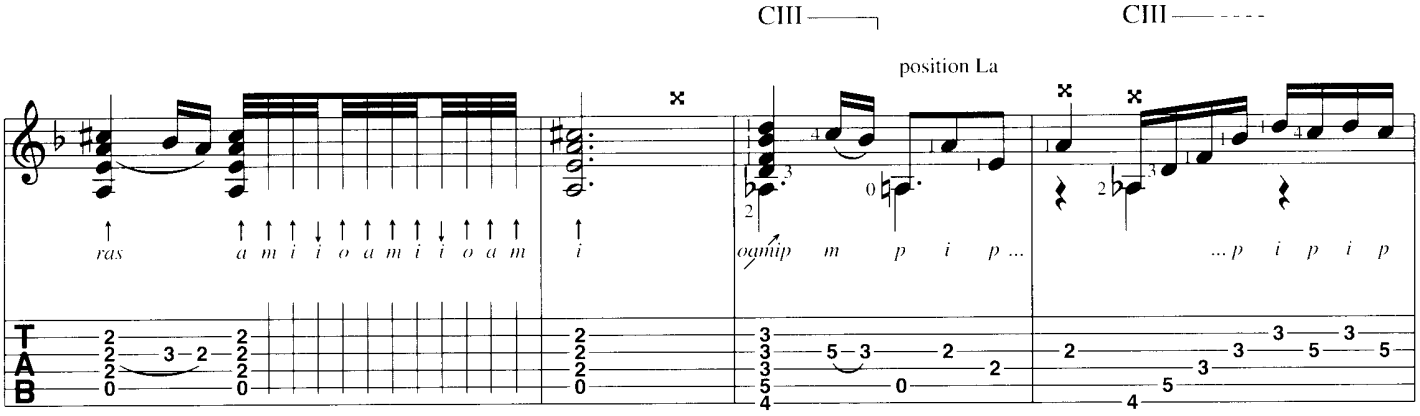
Transcription: Alain Faucher

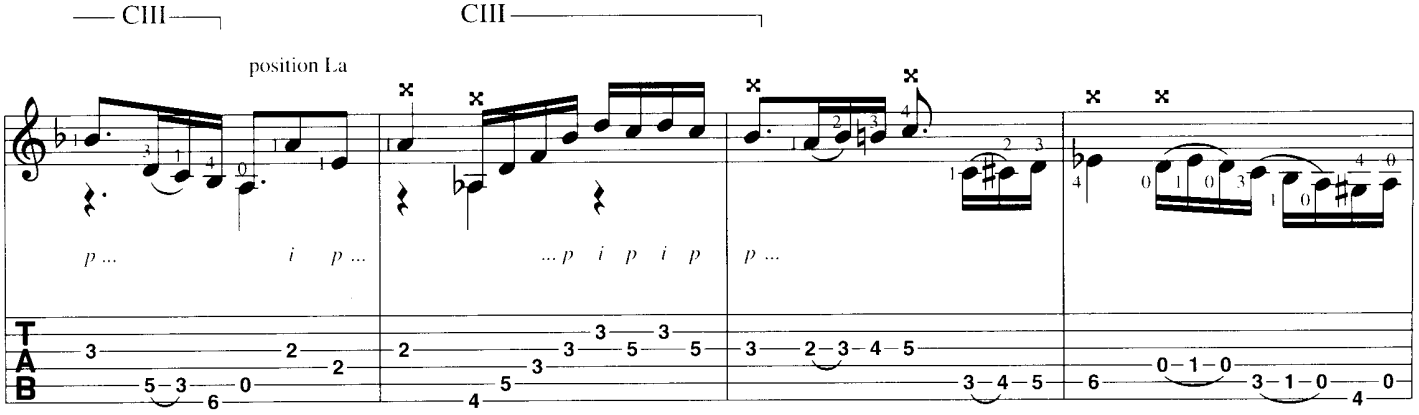
Capo: III

moderato









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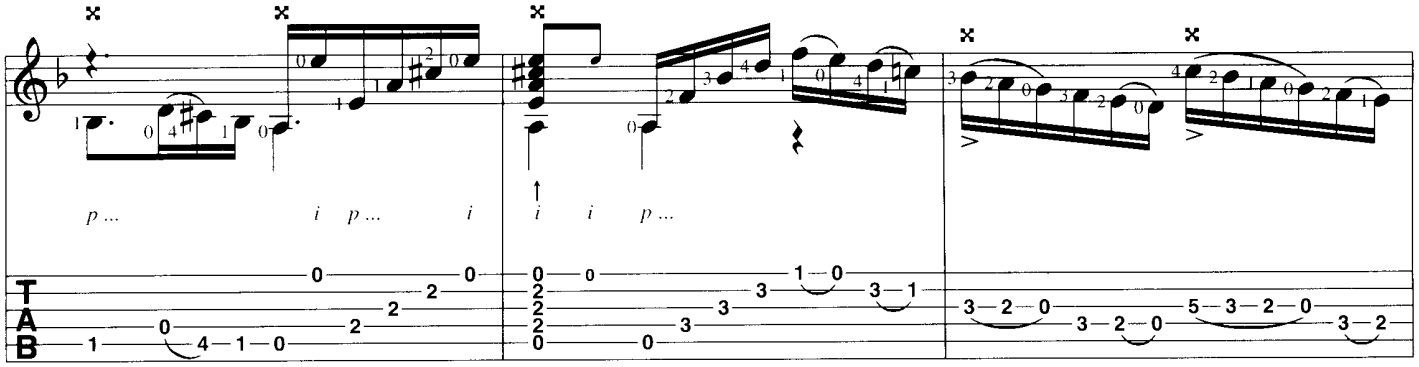
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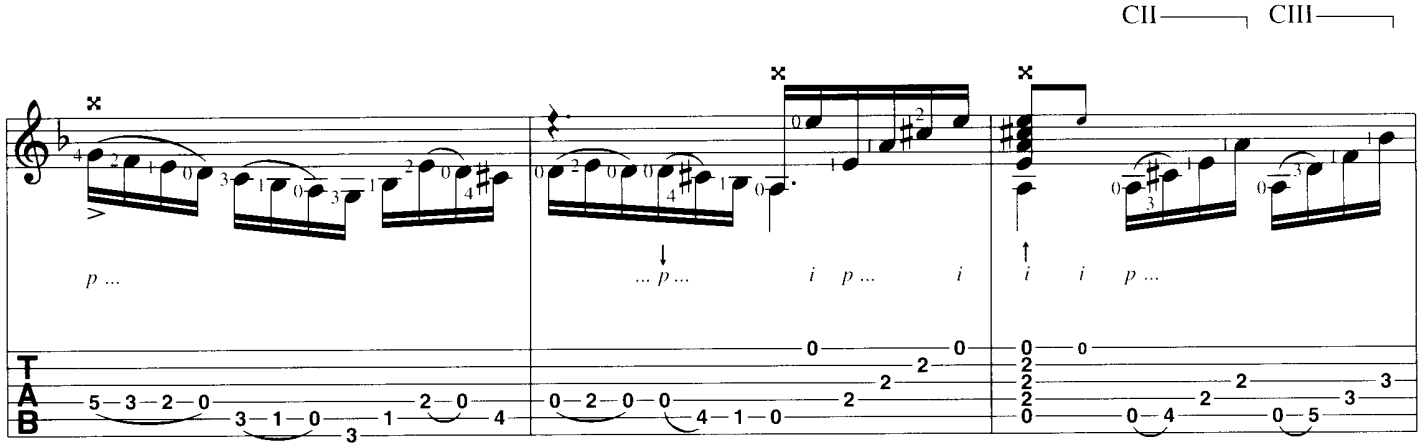
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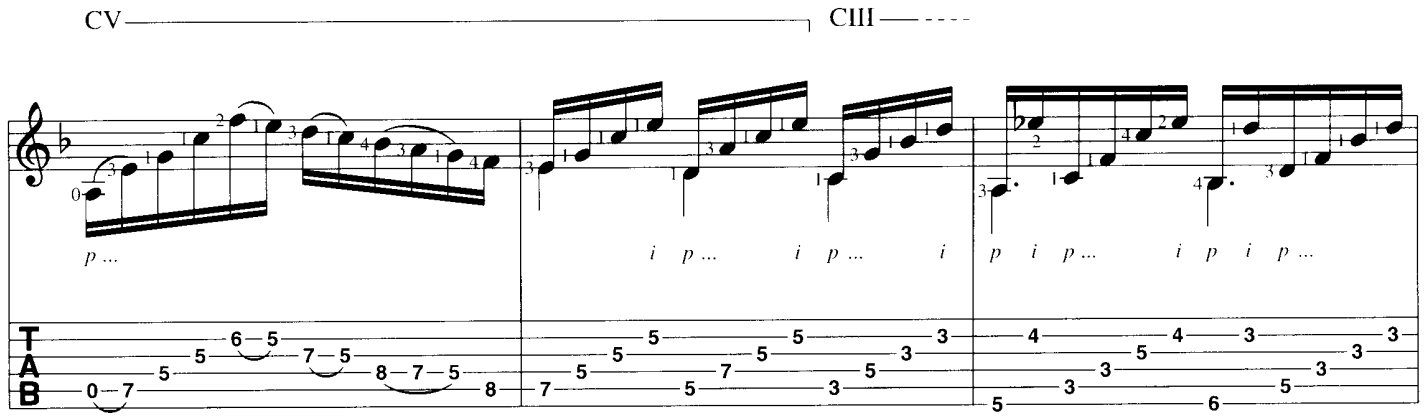
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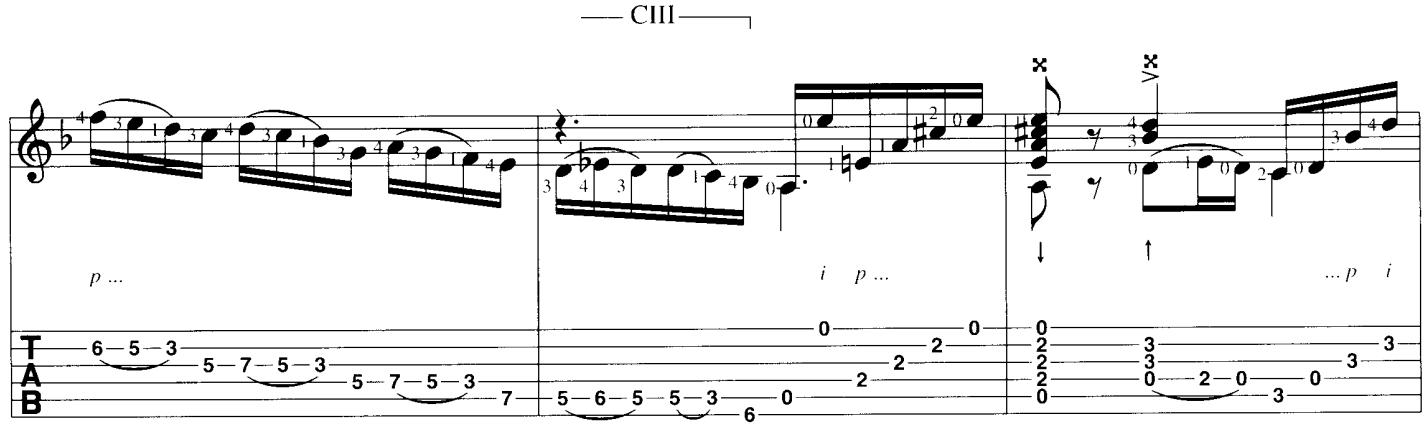
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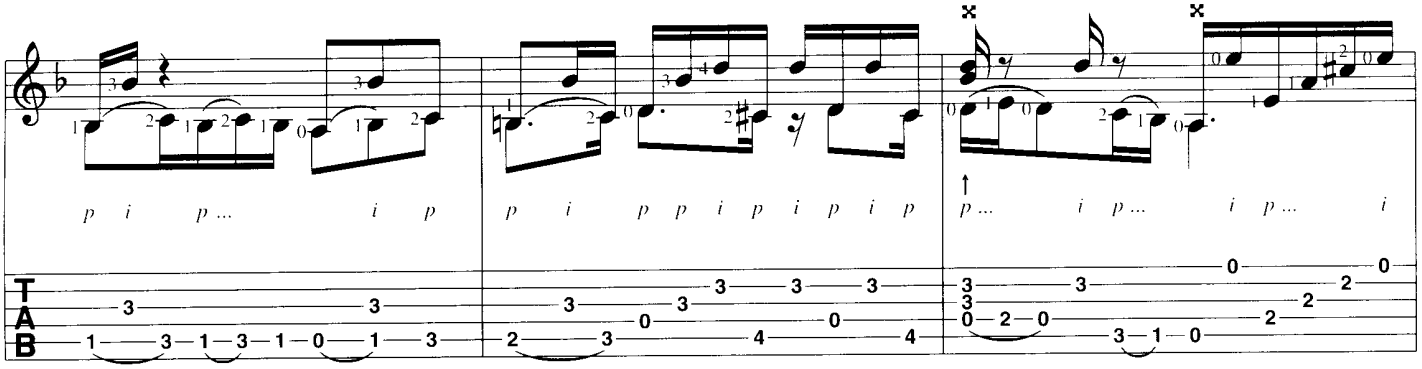
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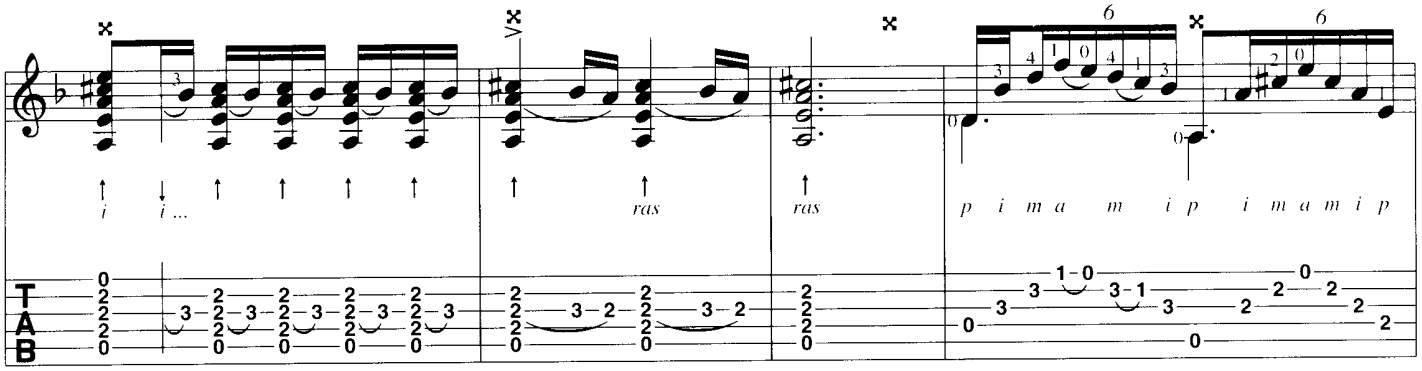
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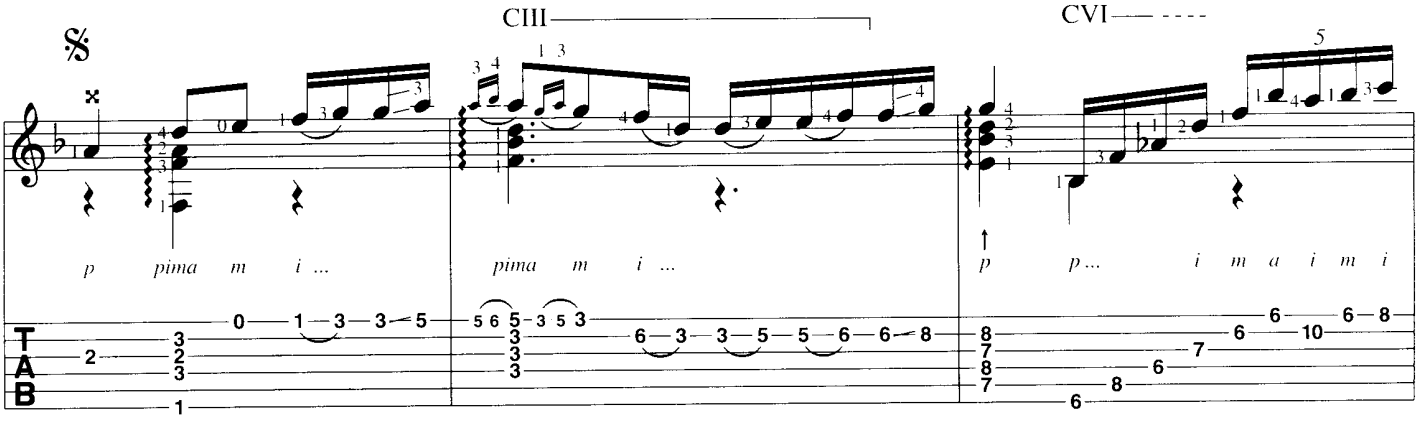
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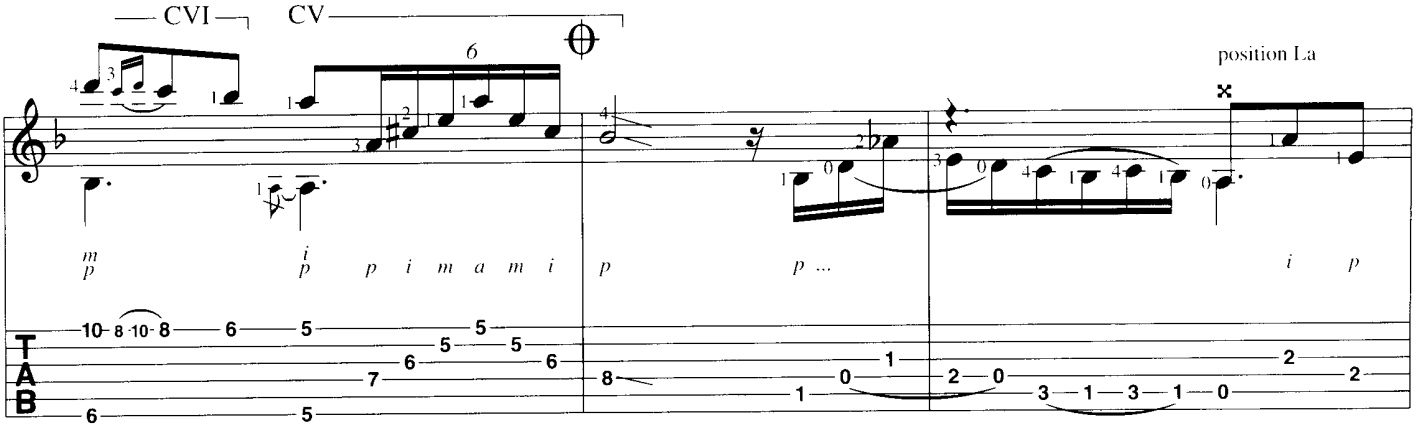
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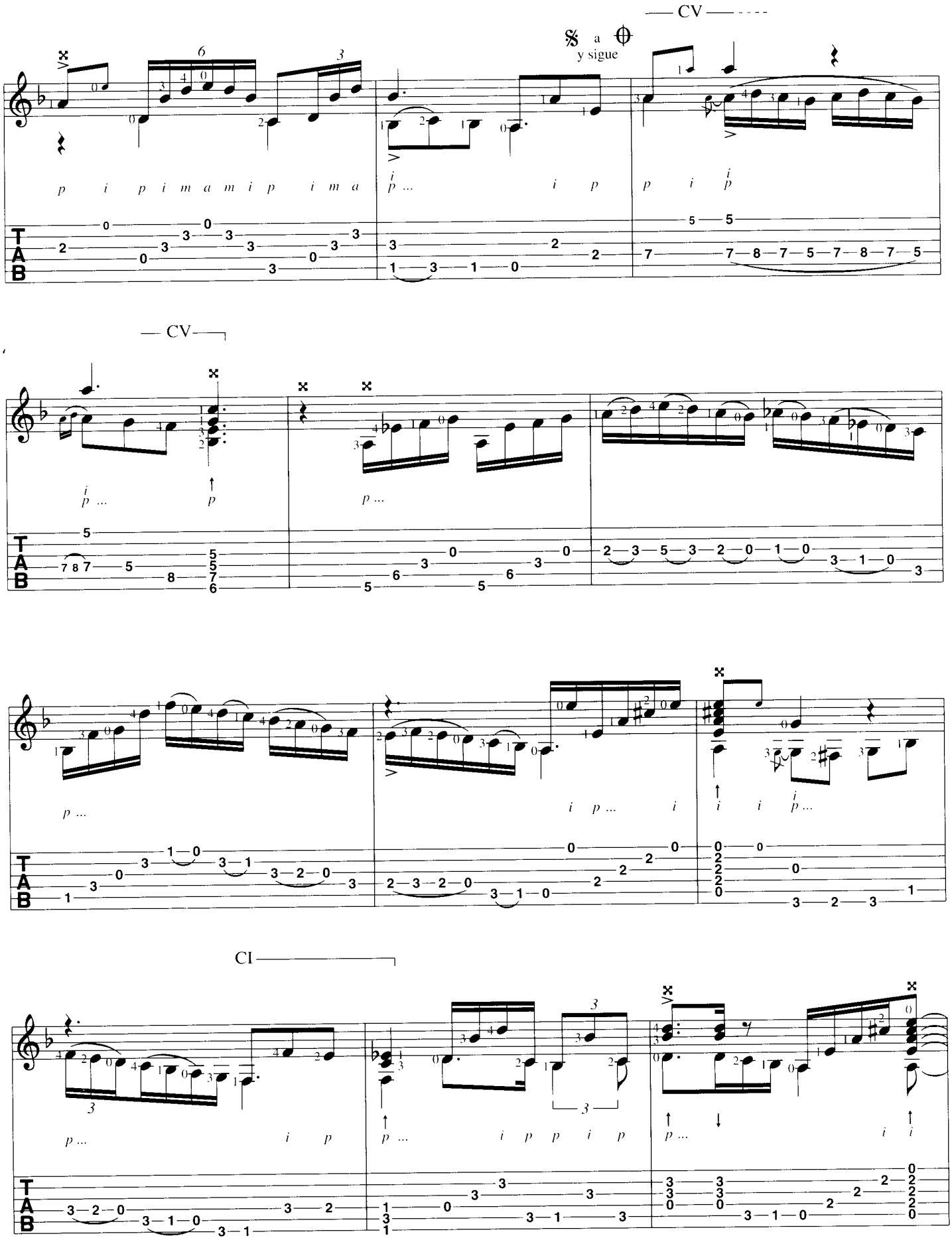
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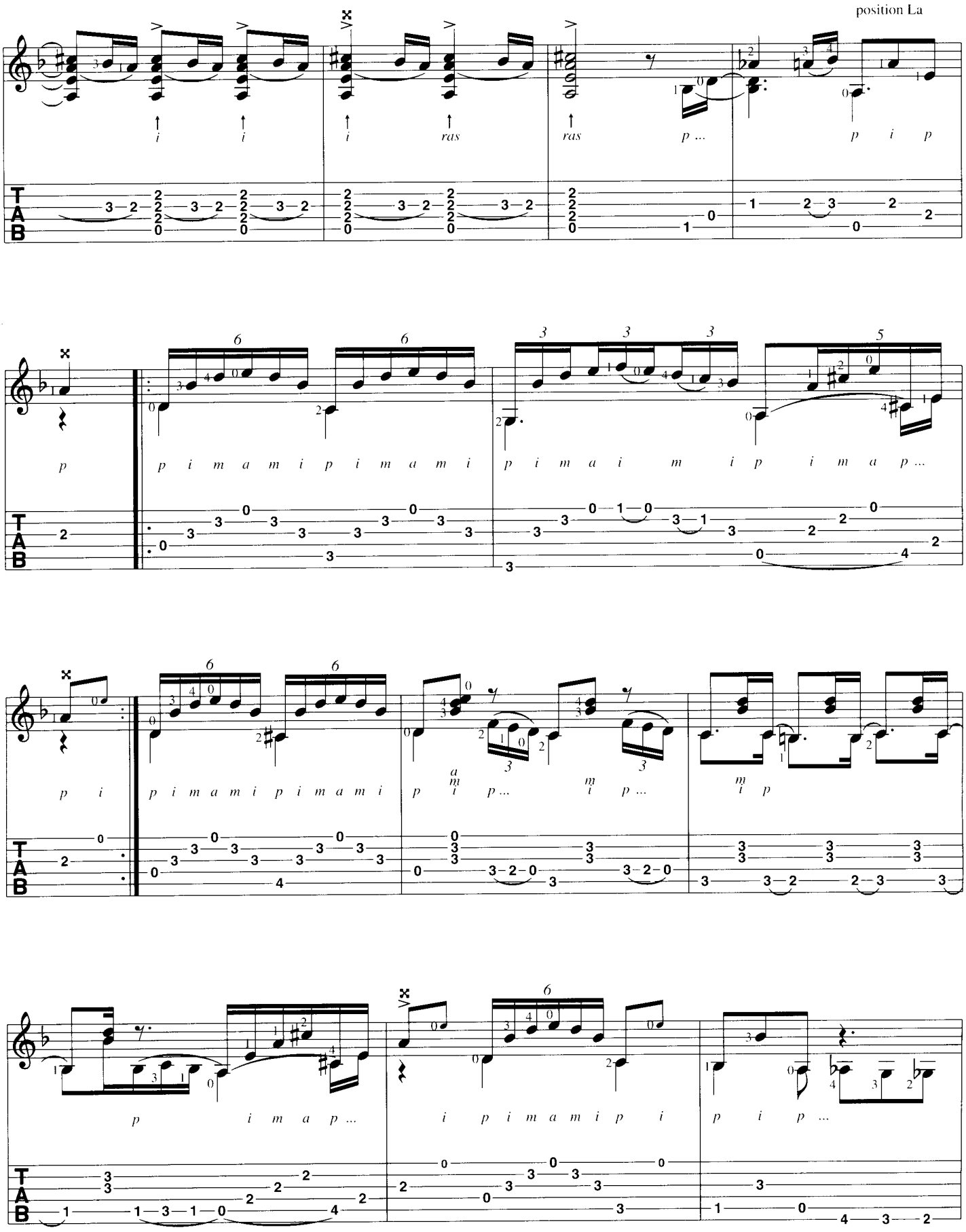
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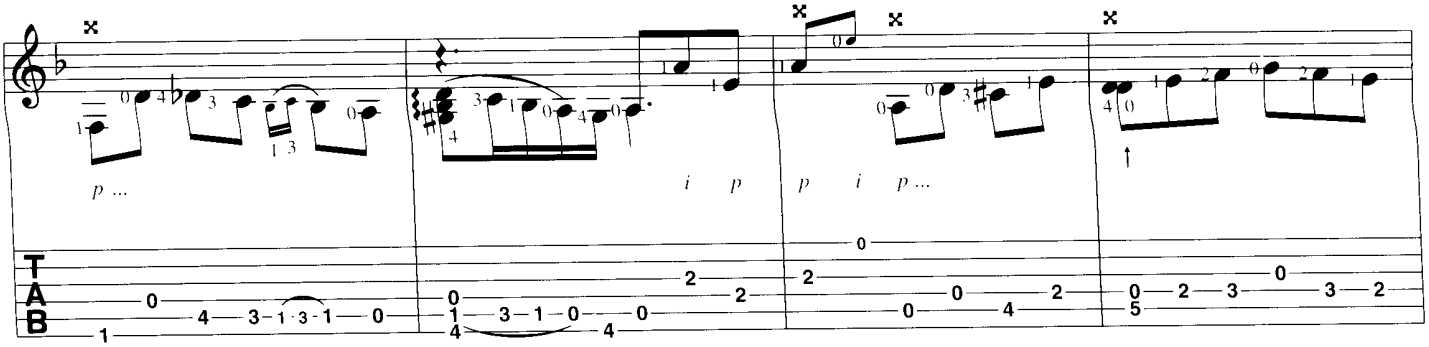
position La



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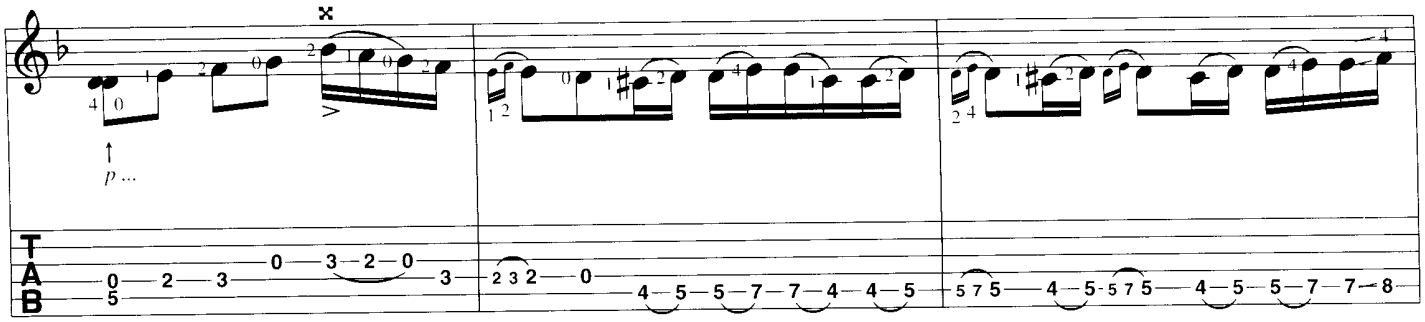

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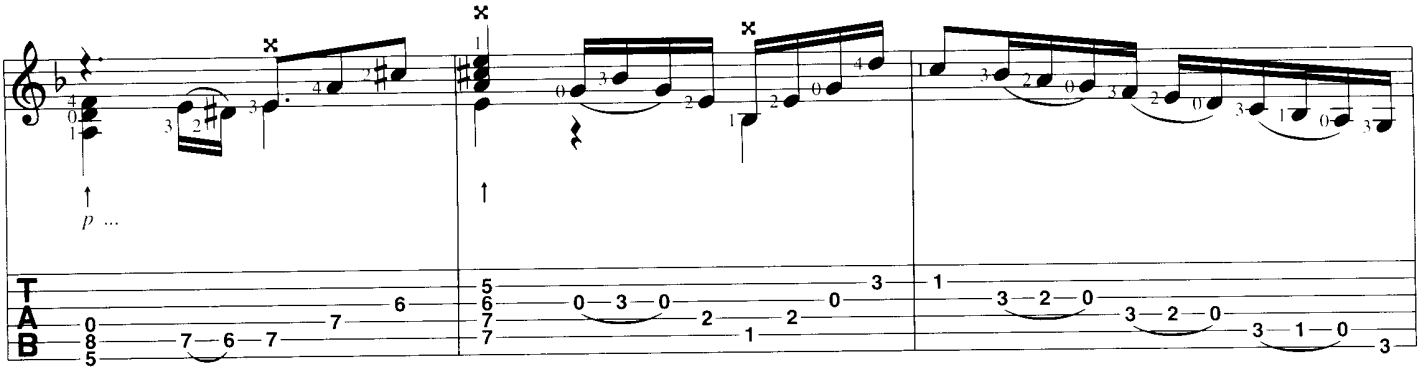

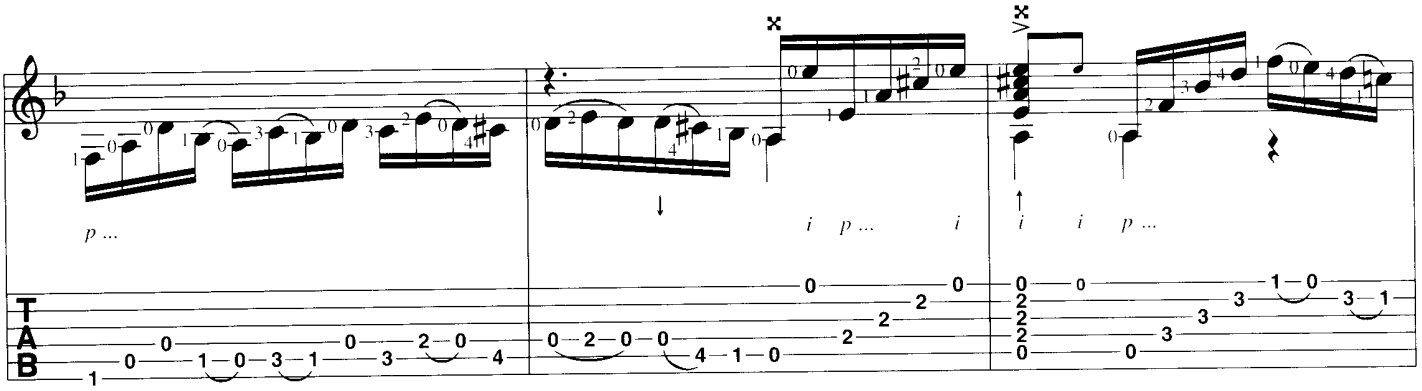

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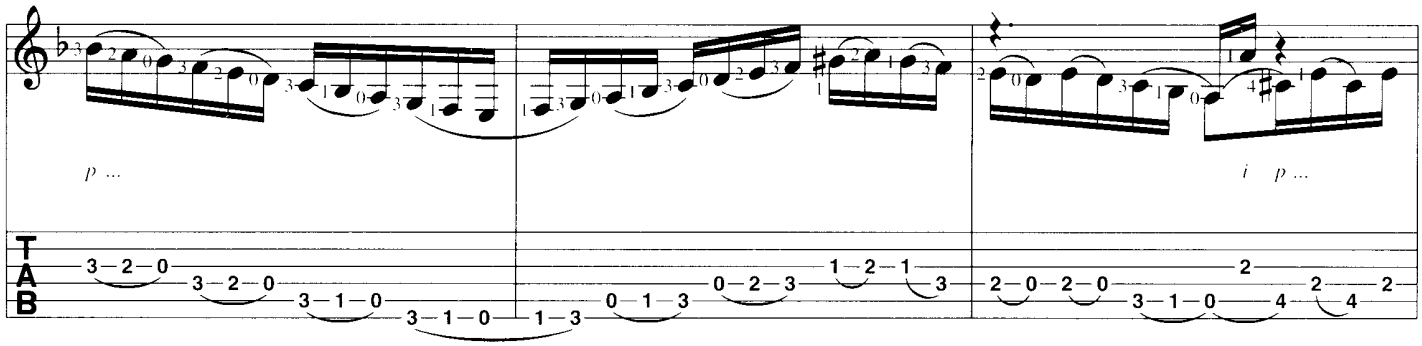
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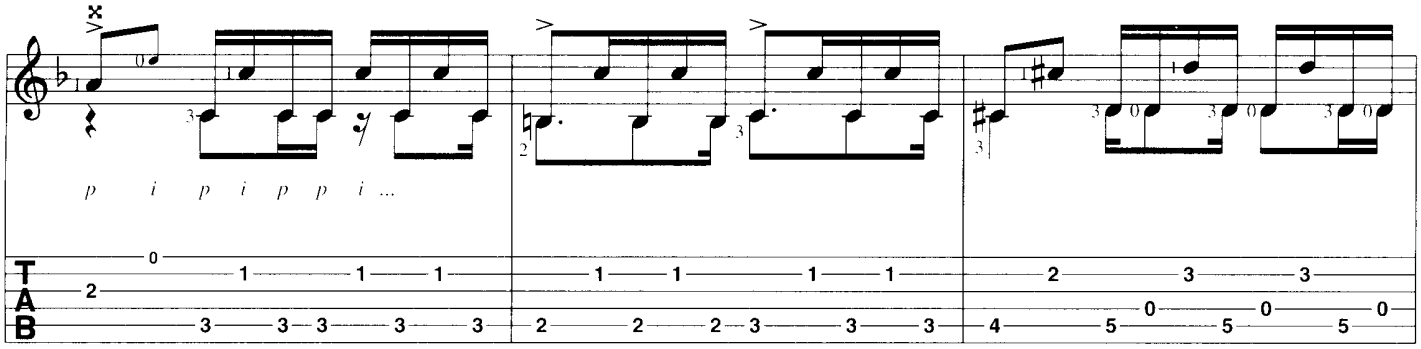
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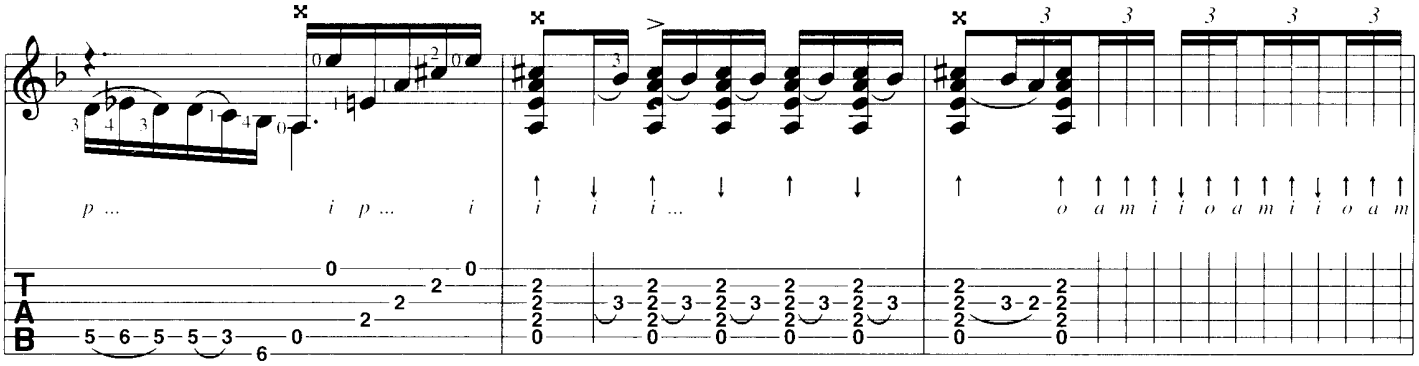
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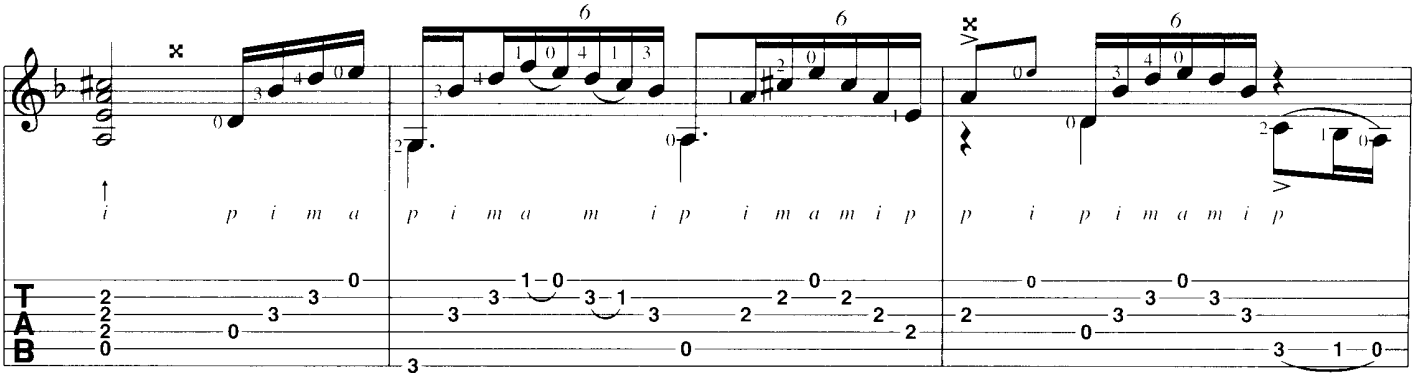
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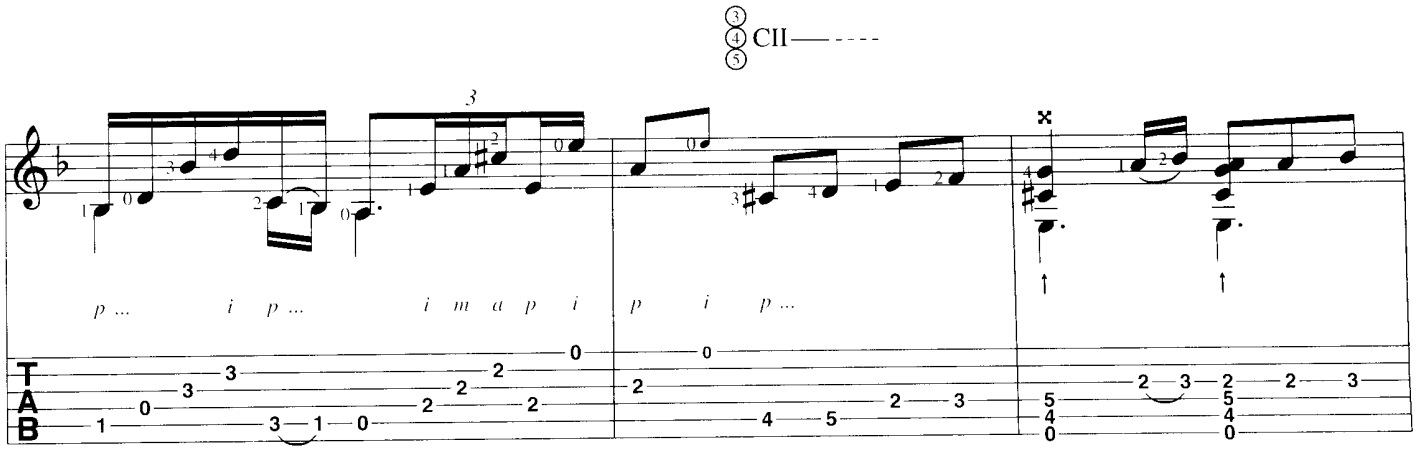
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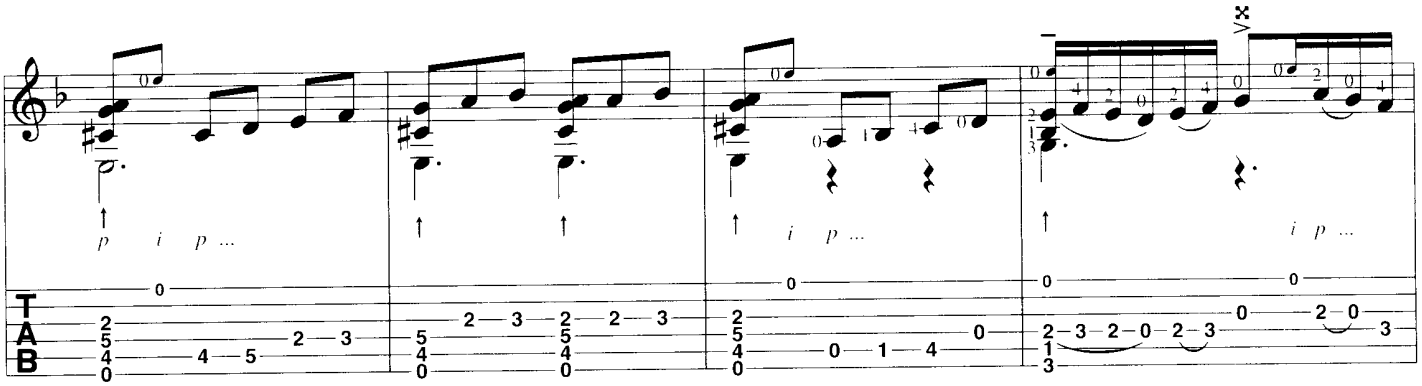
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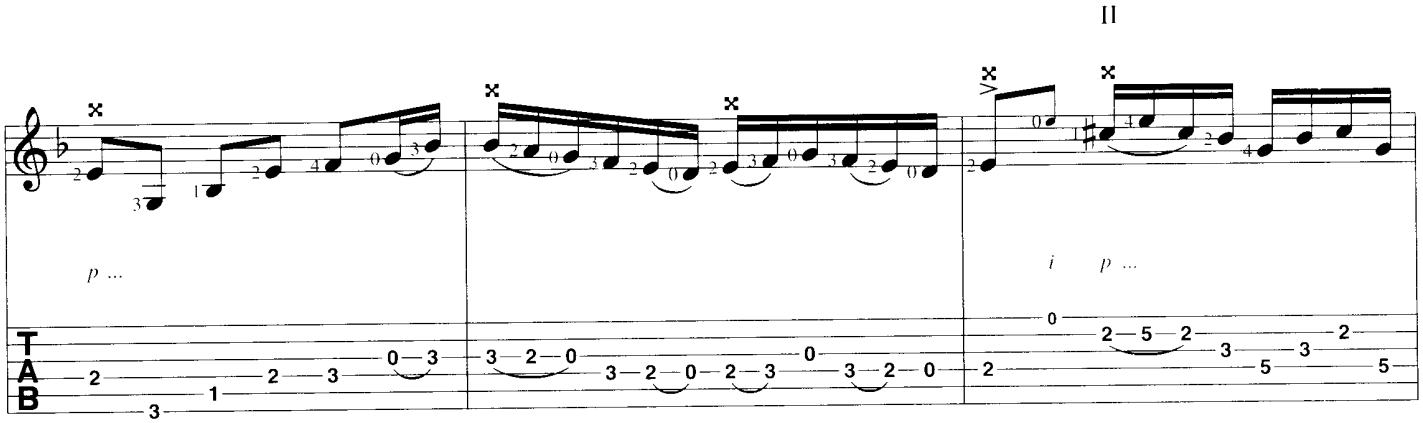
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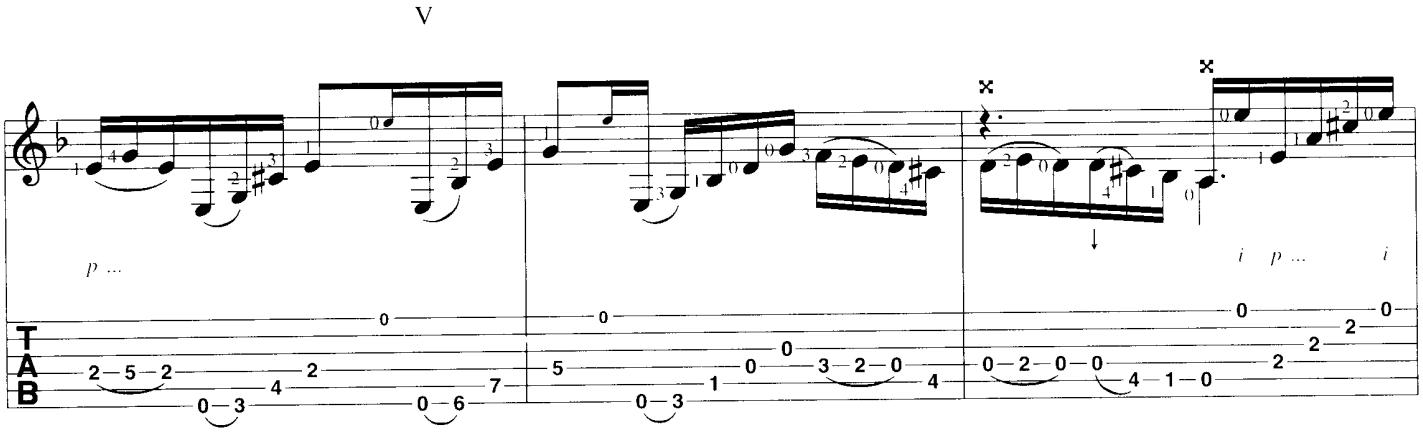
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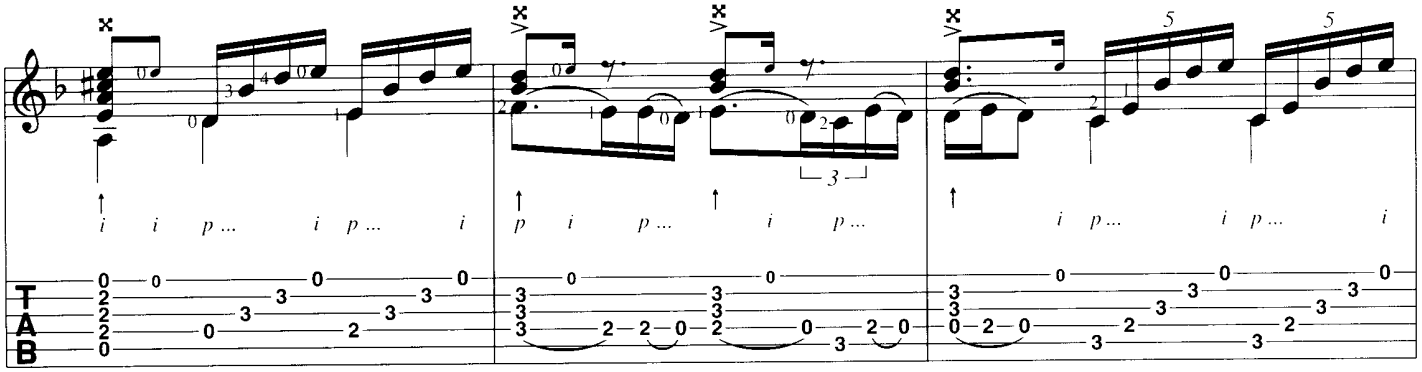
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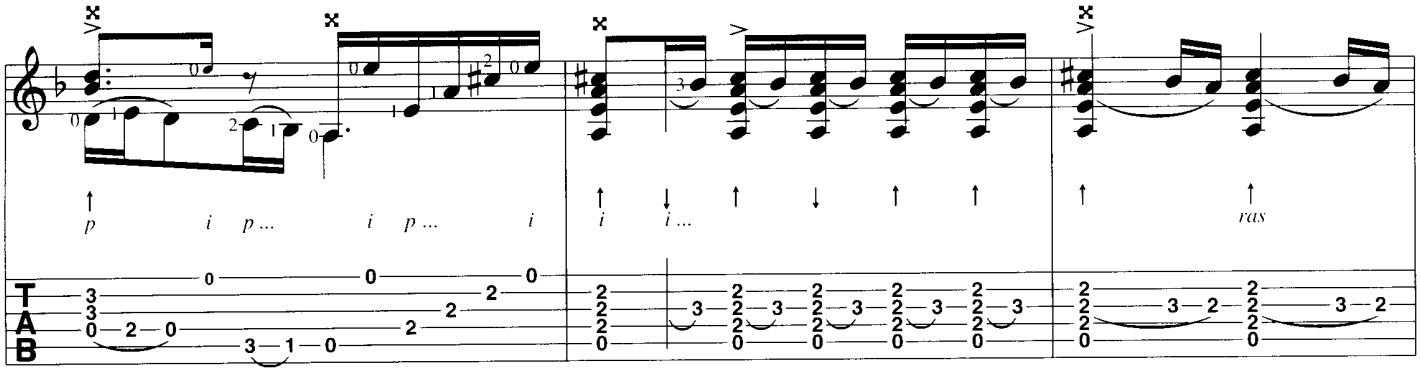
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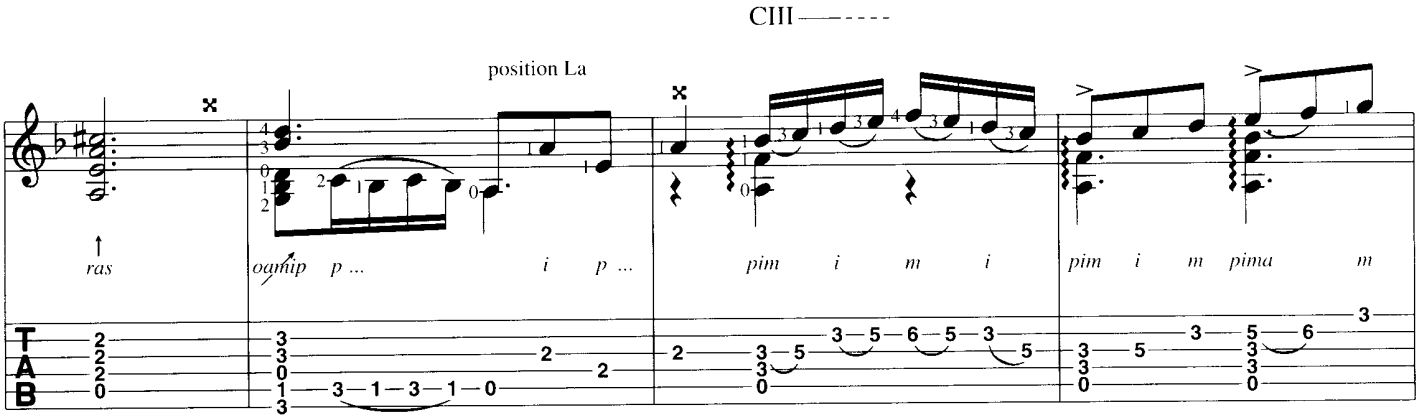
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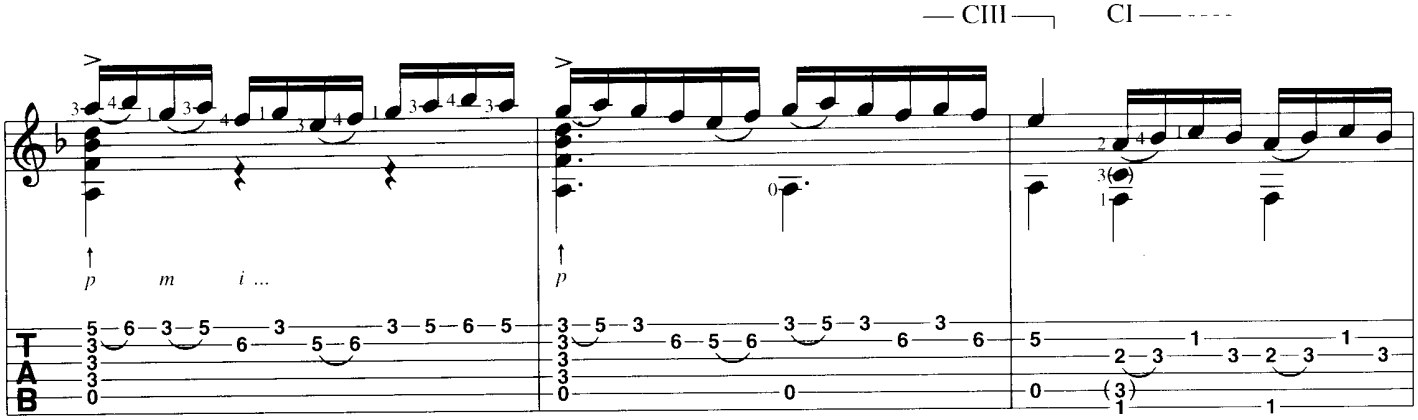
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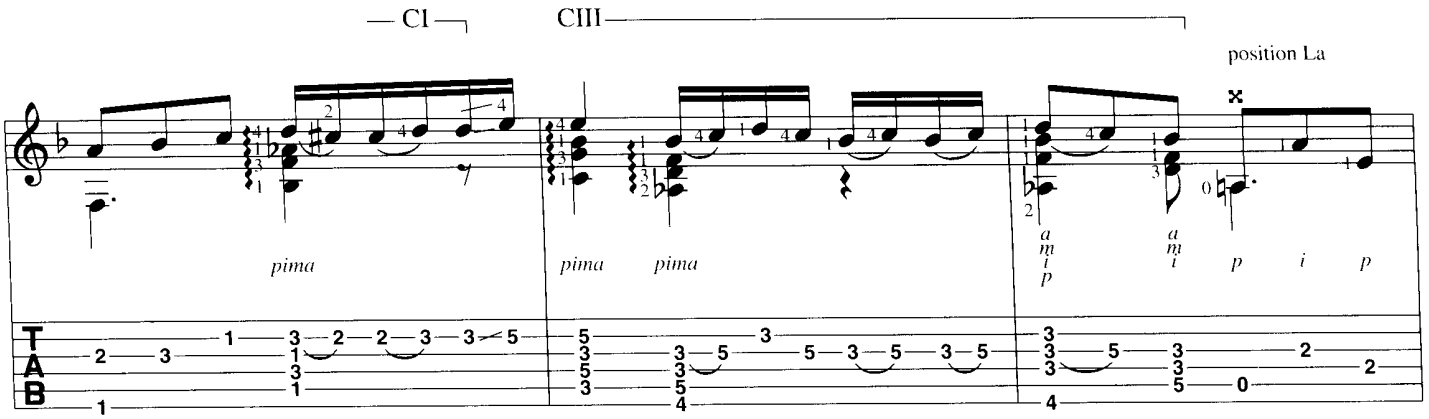
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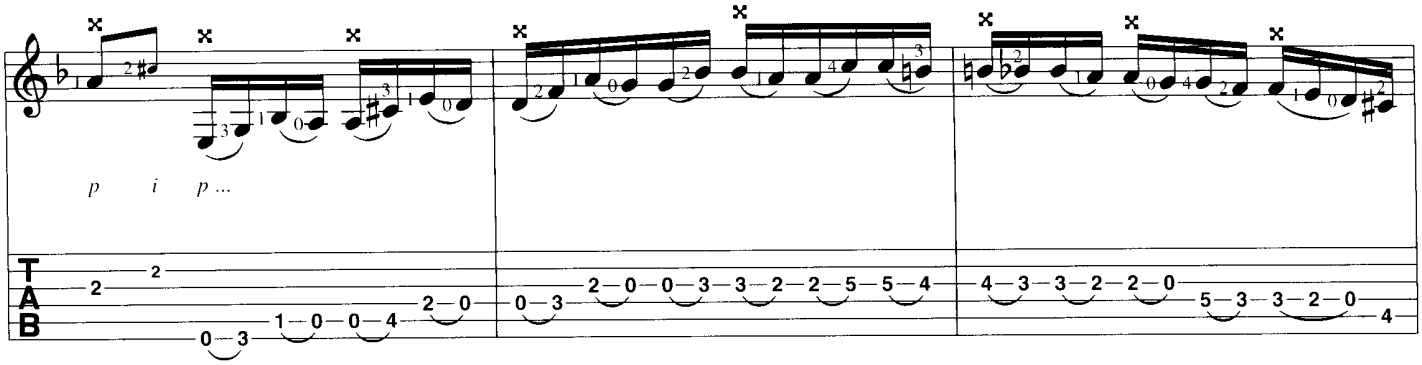
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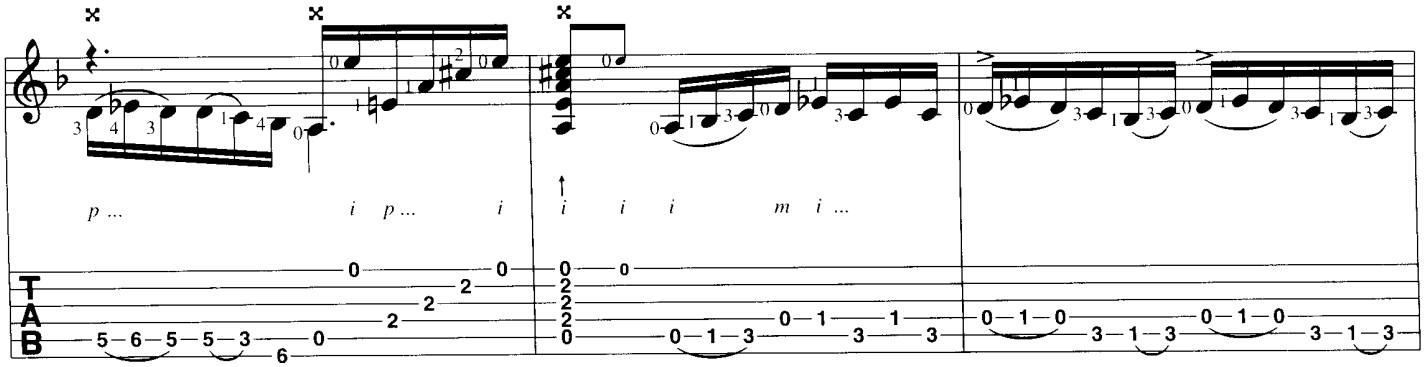
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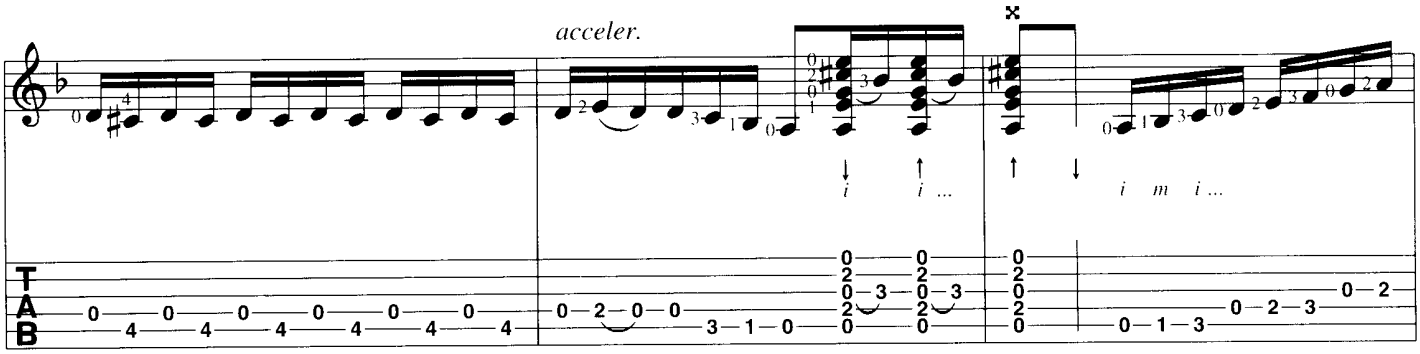
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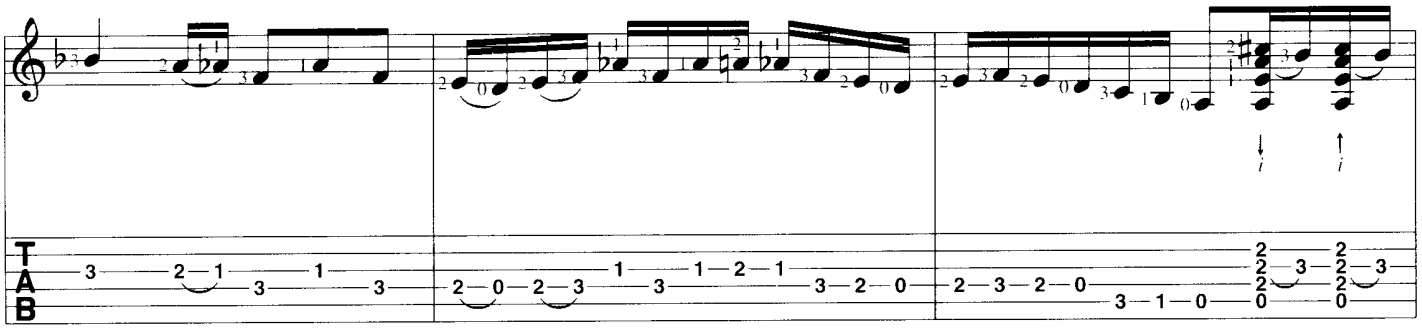
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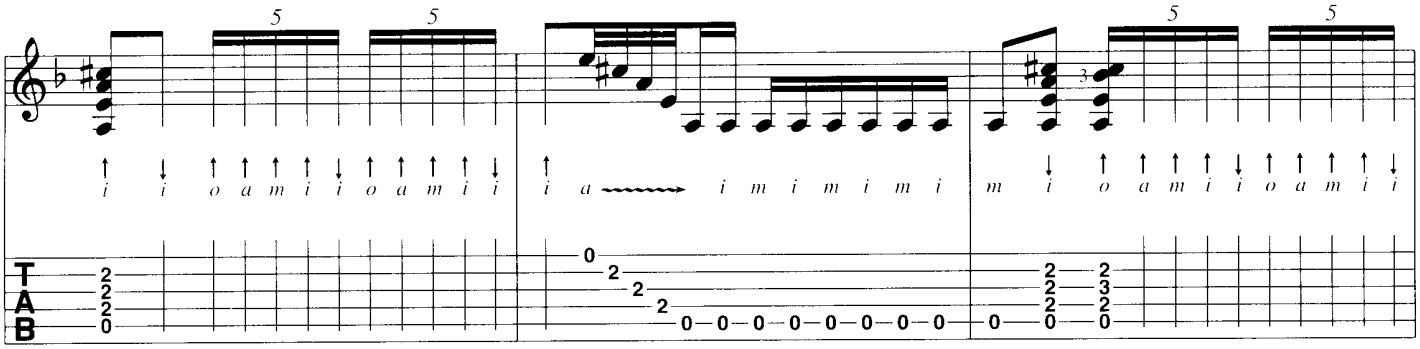
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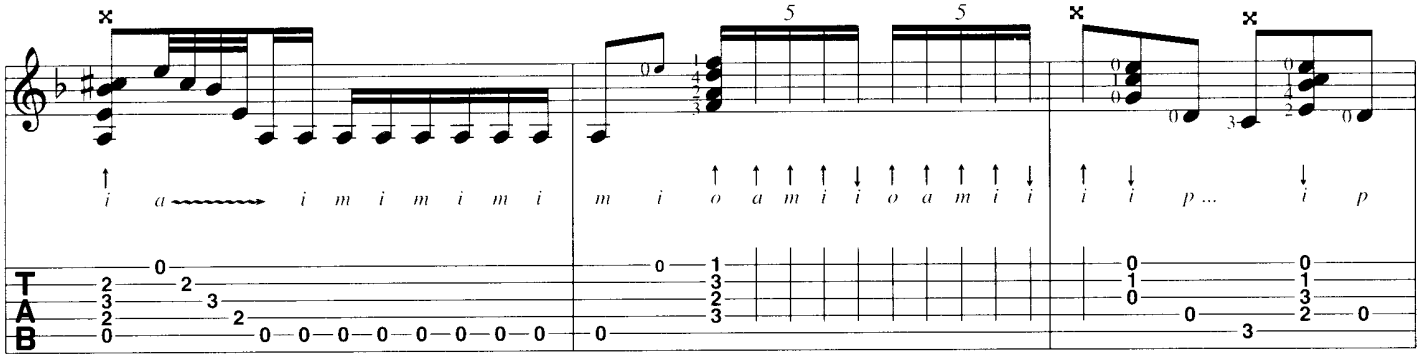
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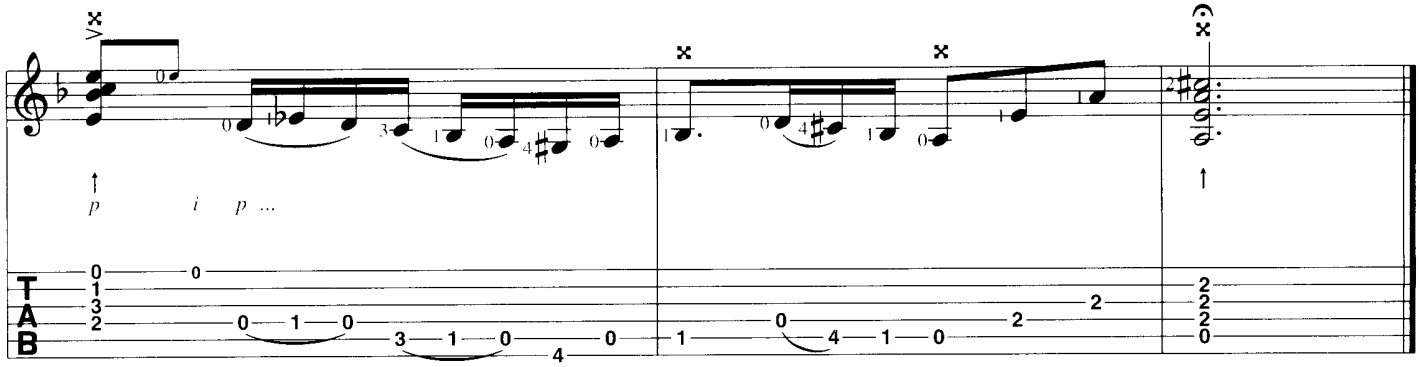
A
B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T
A
B

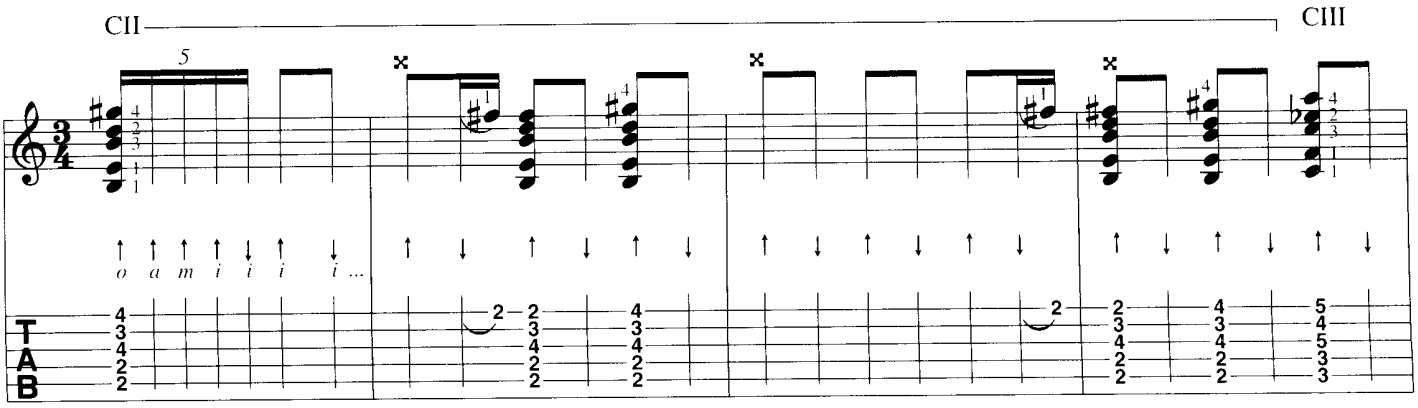
EMBRUJO DE HUELVA

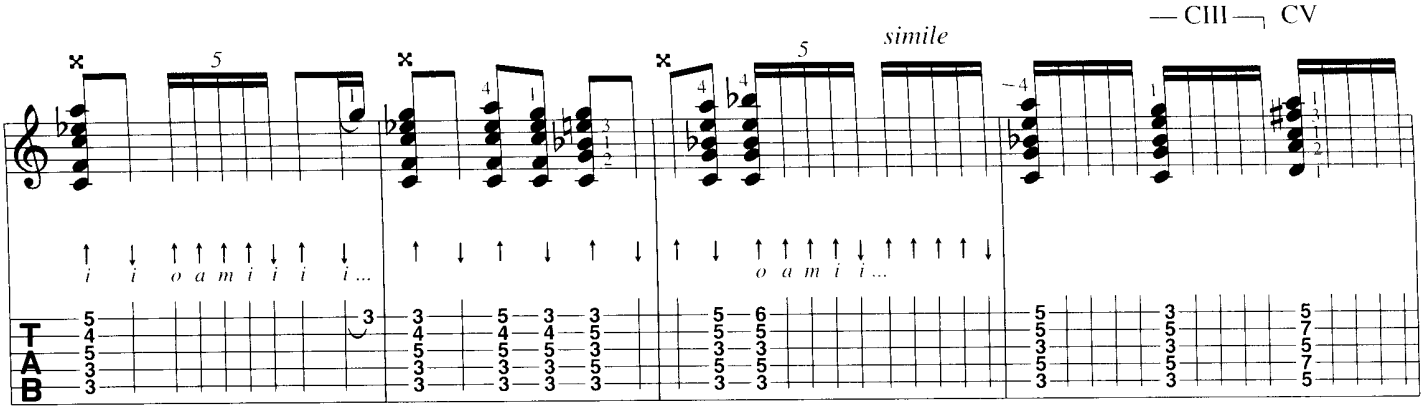
Sabicas

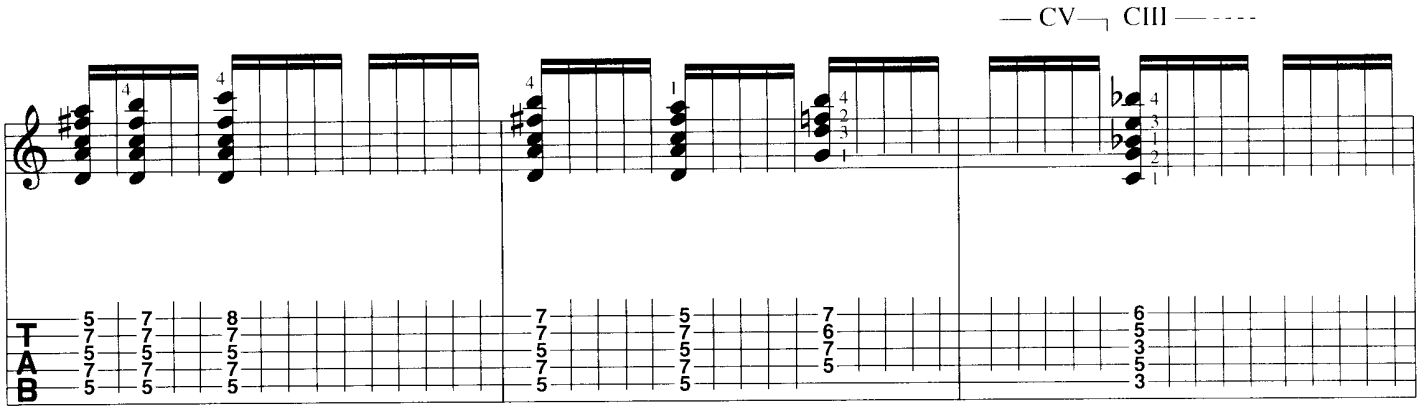
Capo: II

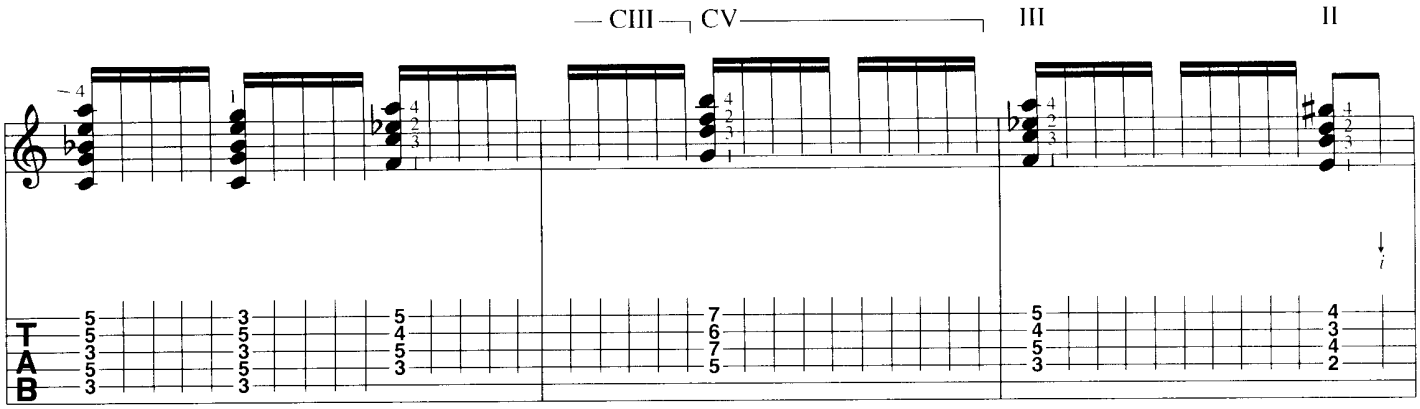
Transcription: Alain Faucher

allegro









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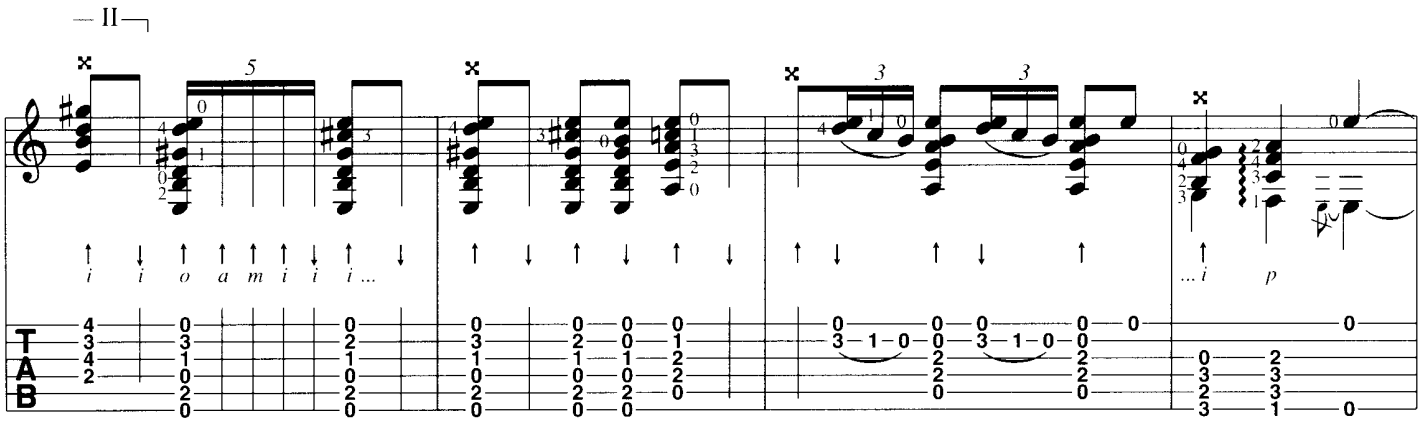
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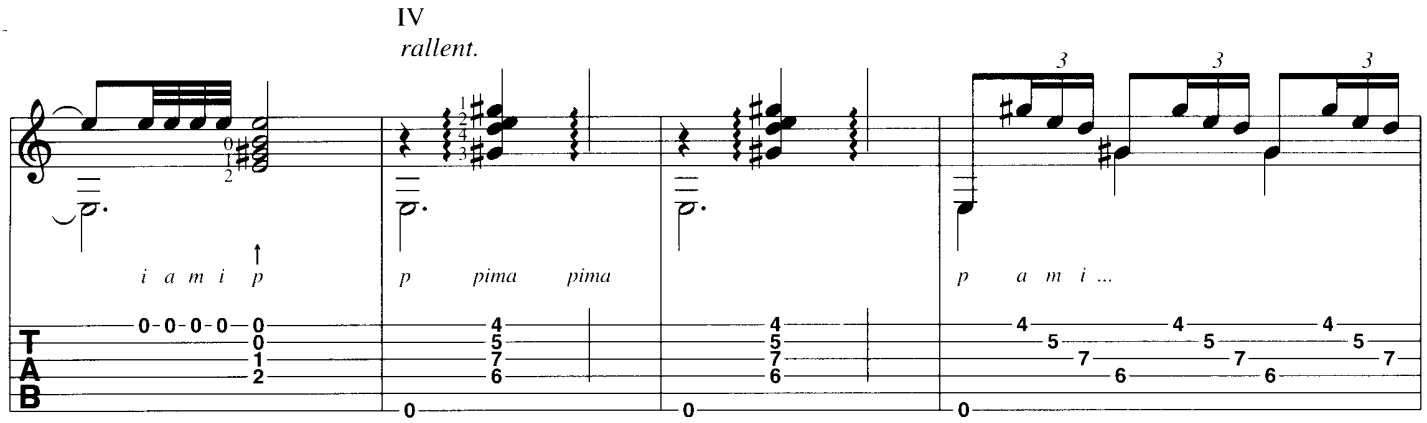
... i p
T
A
B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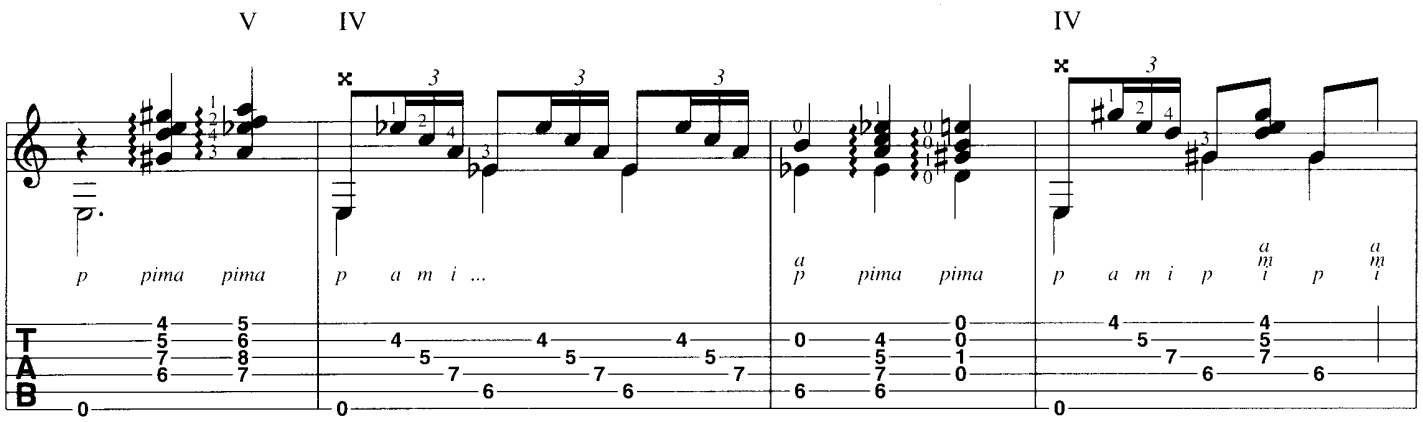
B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IV
IV
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p a m i ...
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p a m i p a m i p a m i
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A
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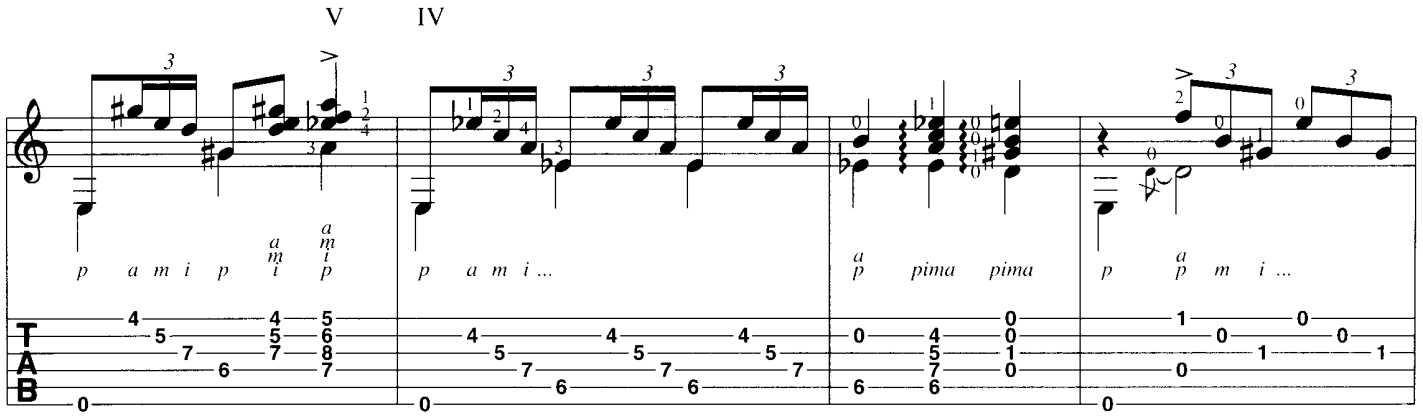
V
IV
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p a m i ...
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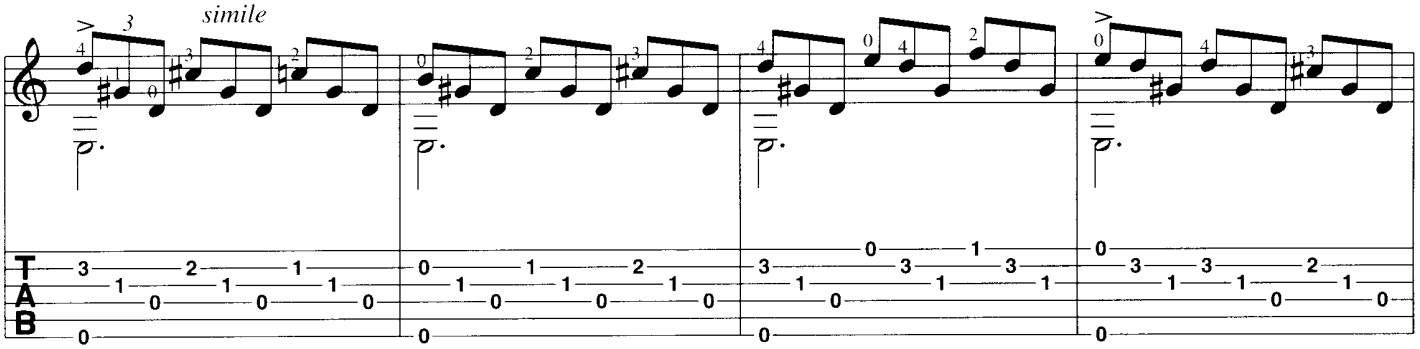
T
A
B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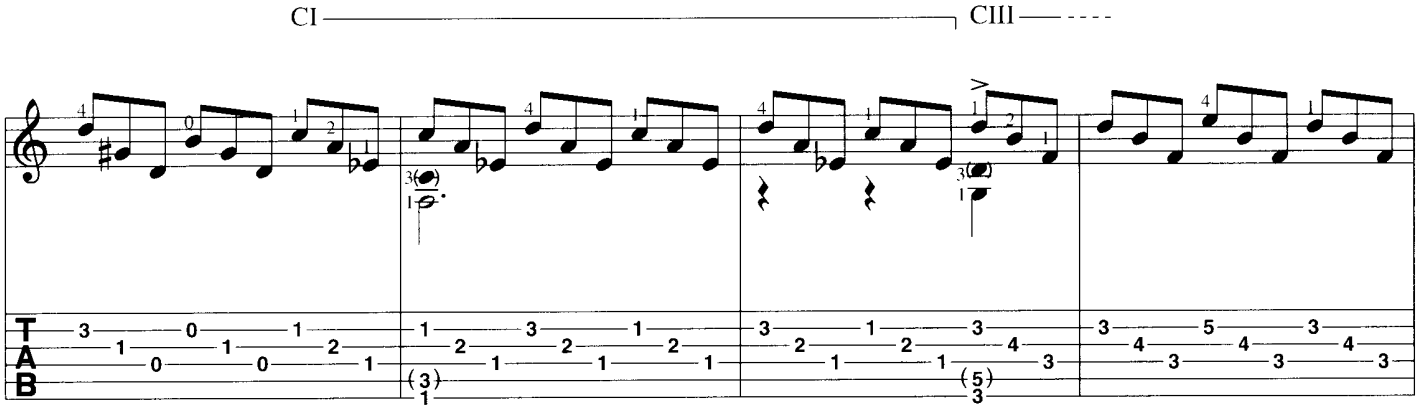
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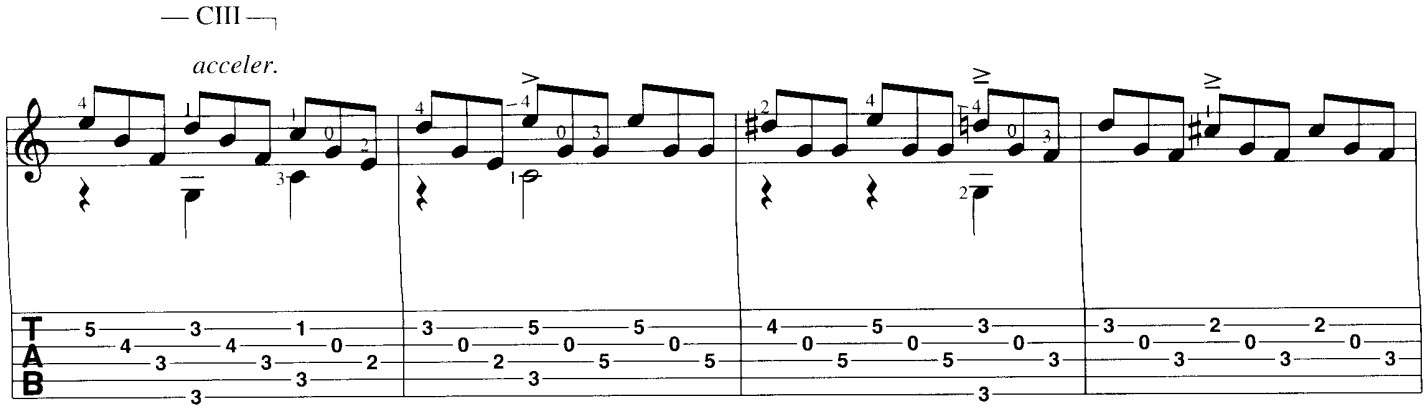
CIII
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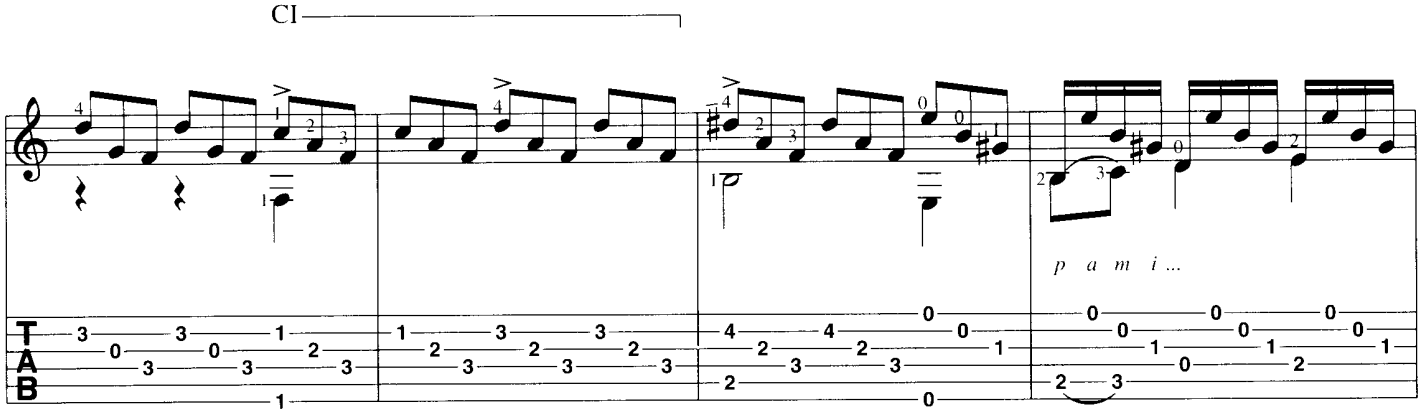
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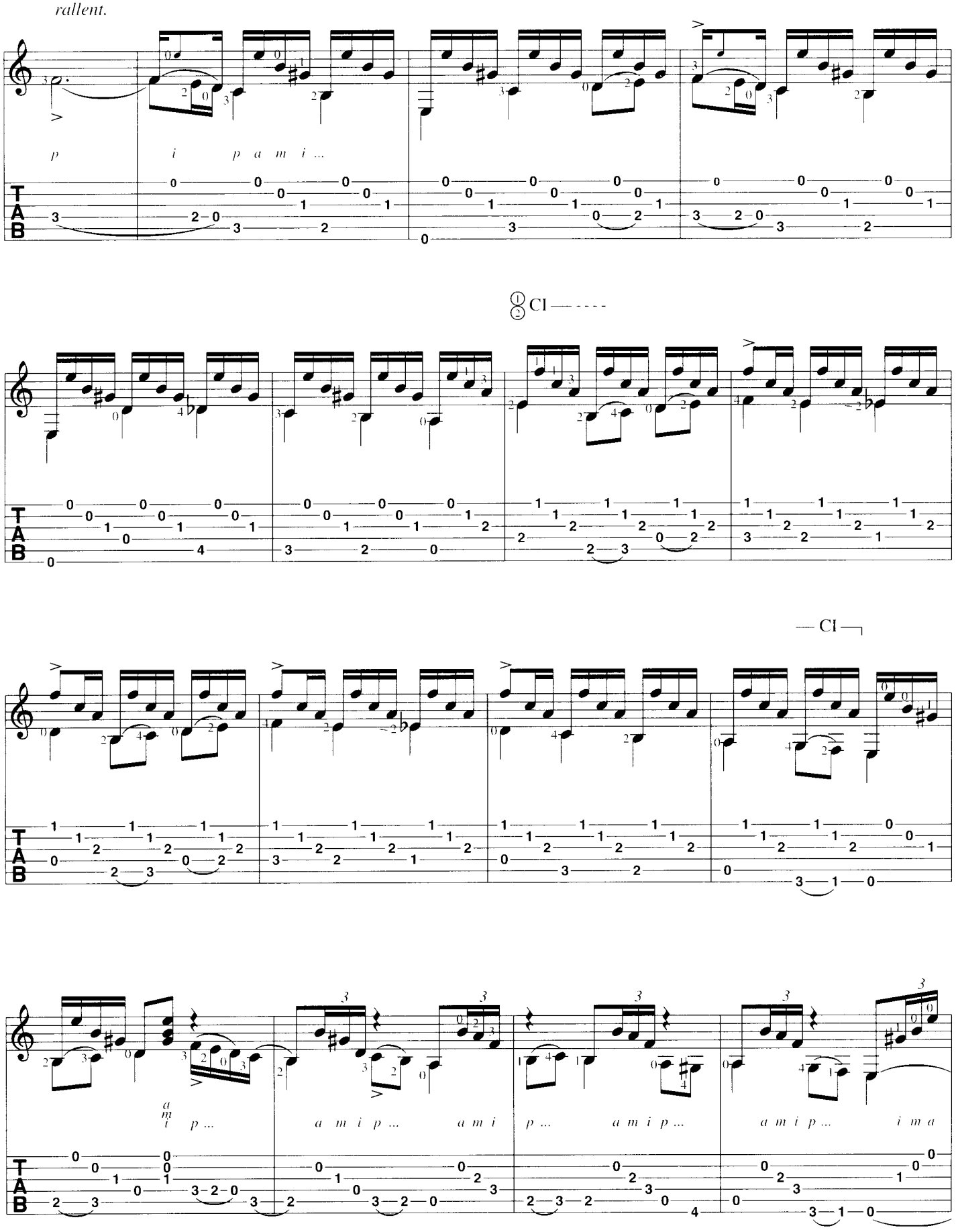
p a m i ...
T
A
B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CI
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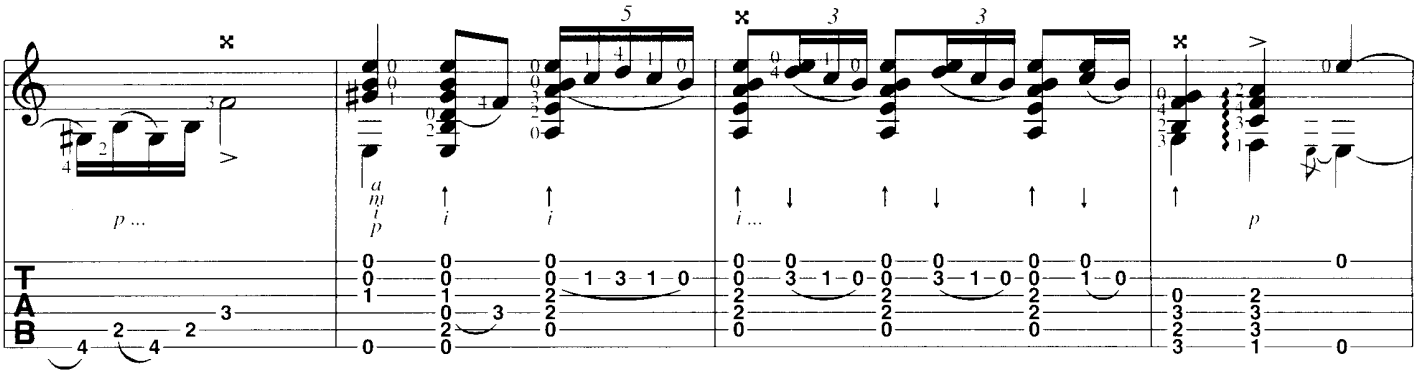
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i
i
i ...
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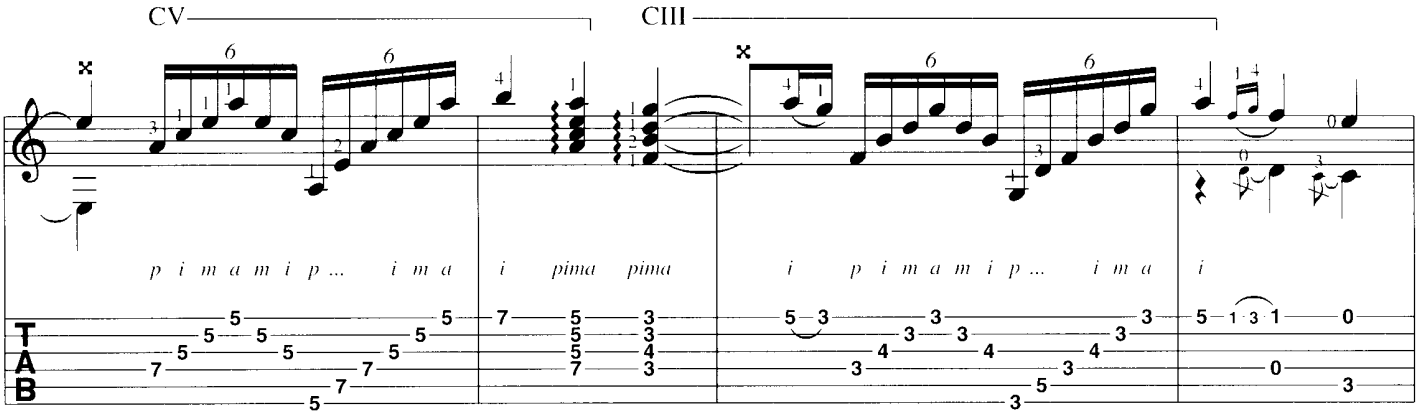
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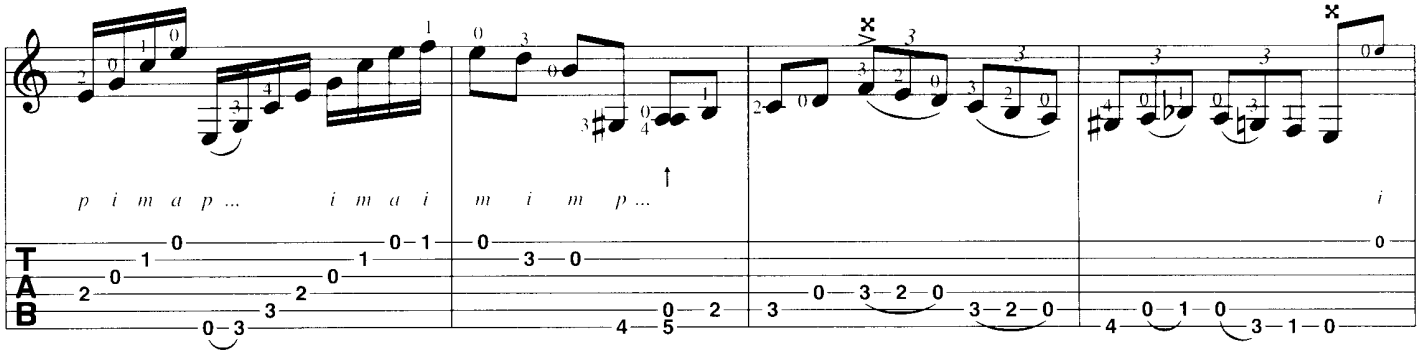
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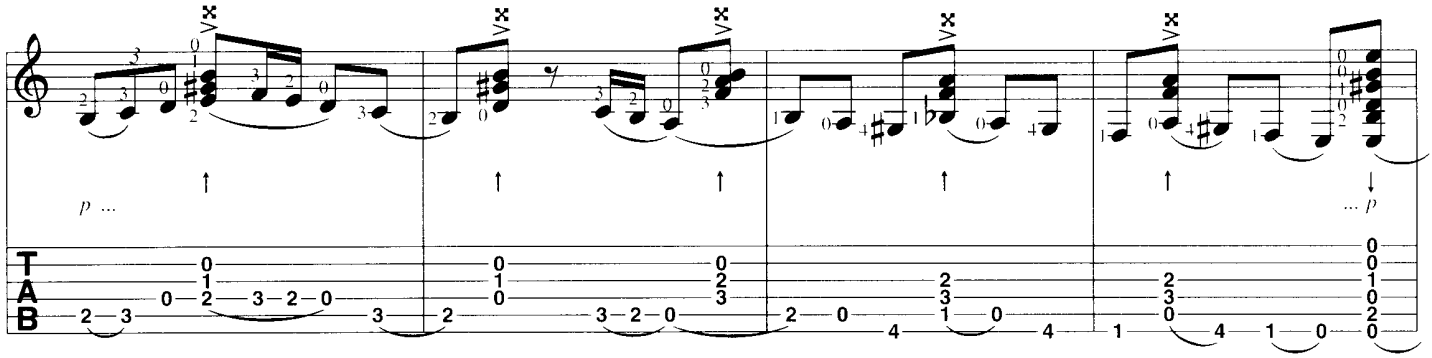
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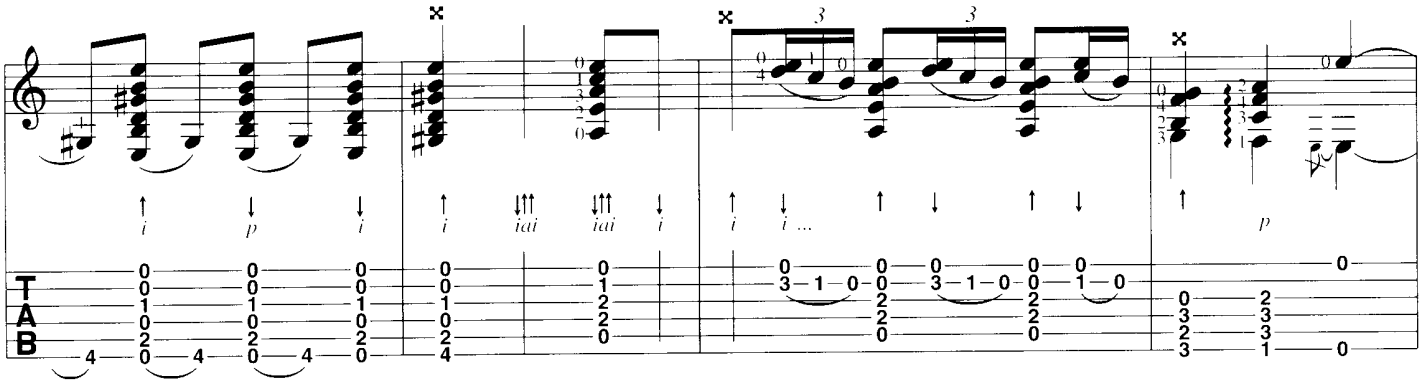
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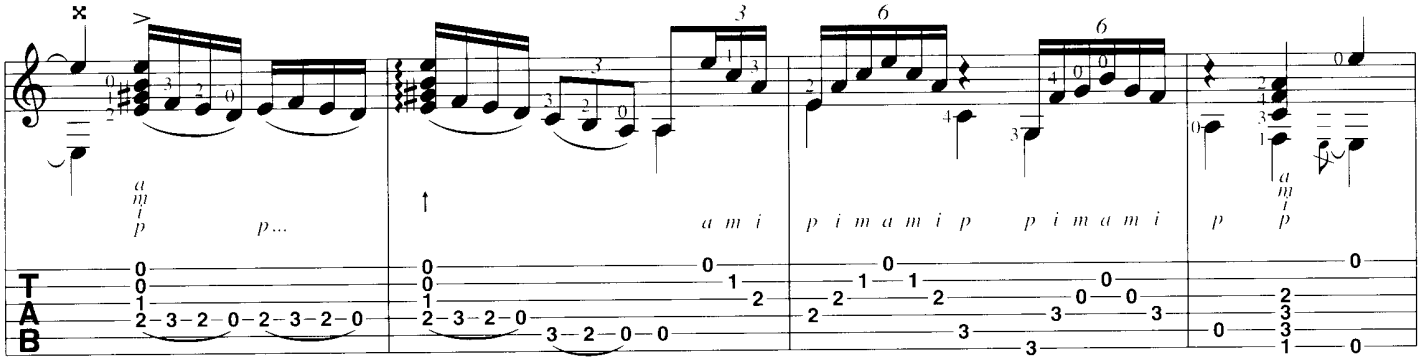
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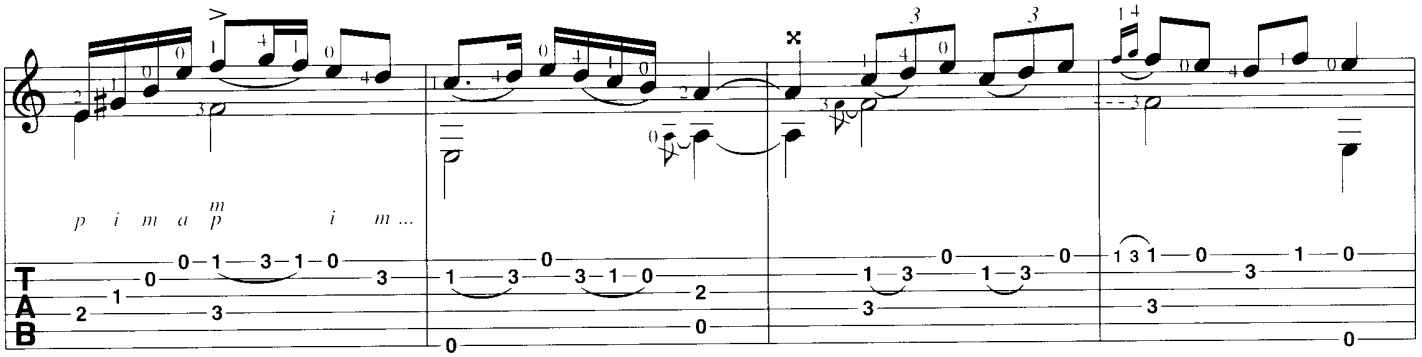
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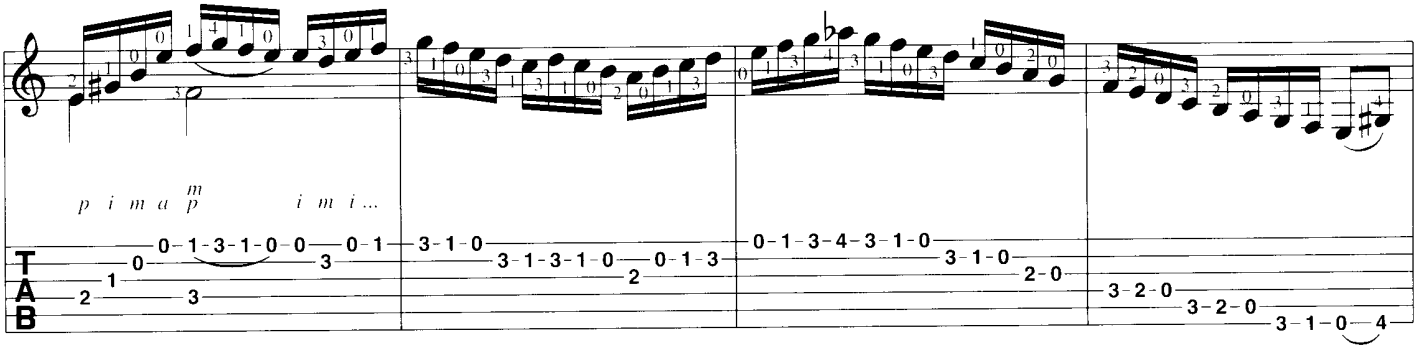
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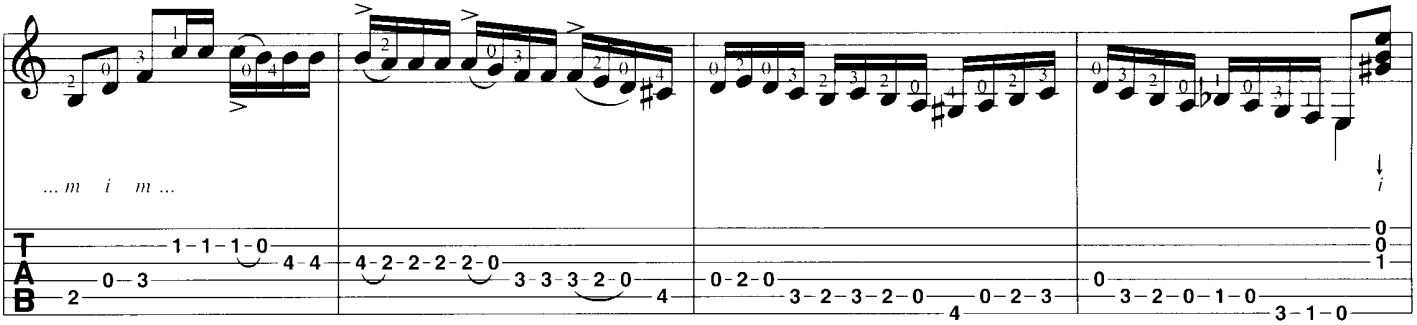
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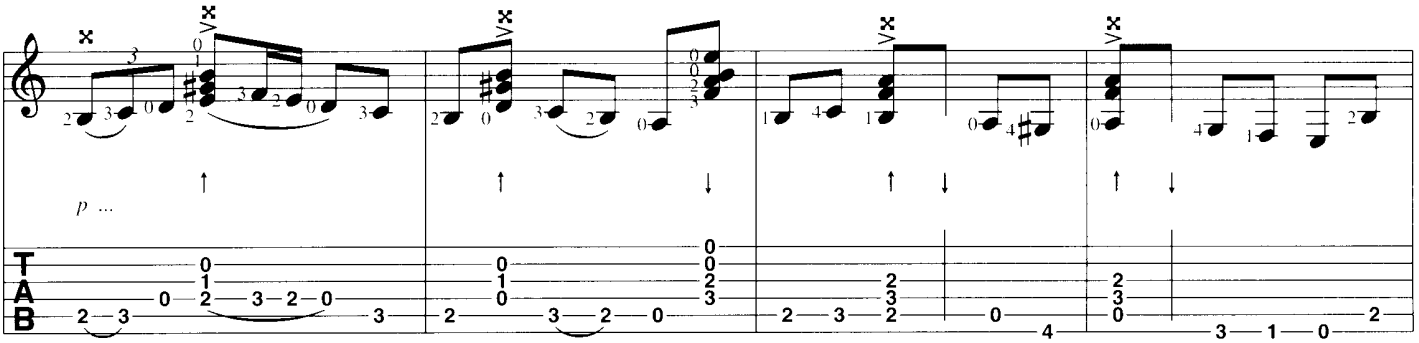
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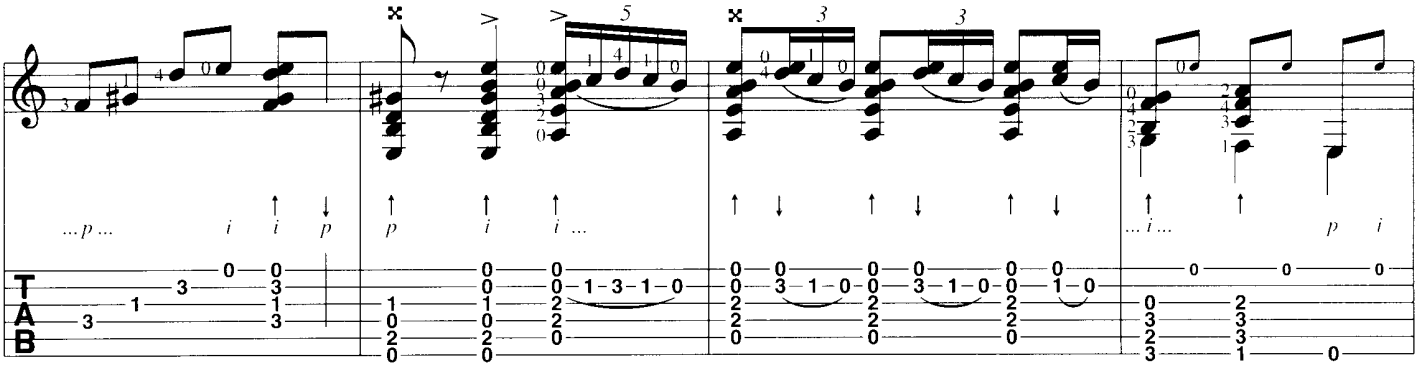
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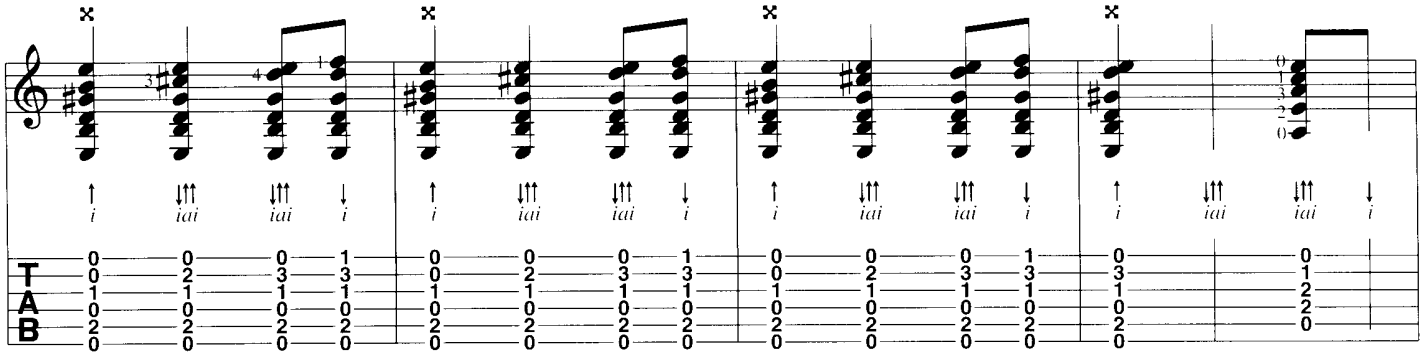
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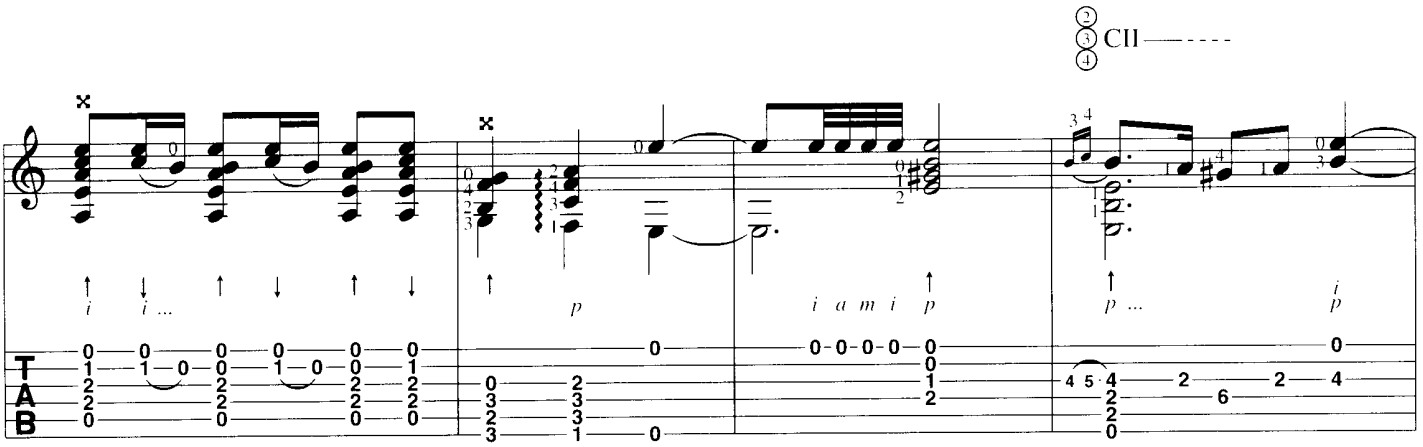
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p
i a m i p
p ...
i p
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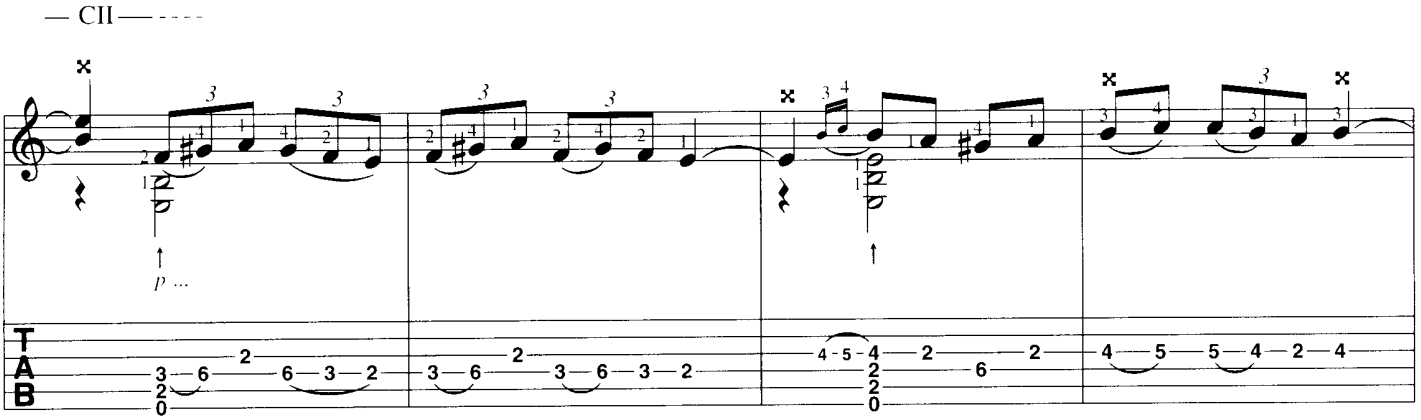
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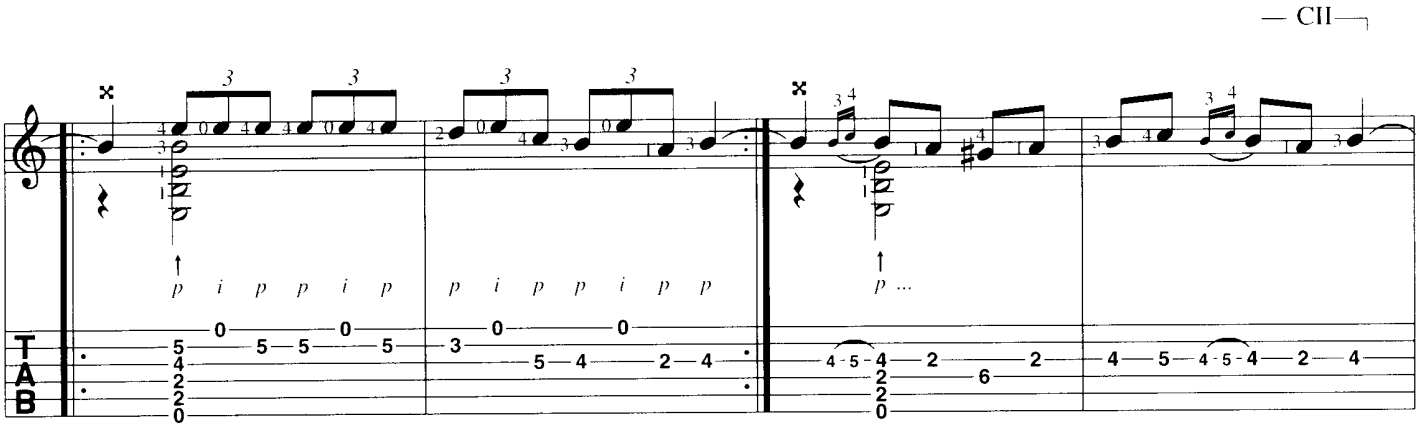
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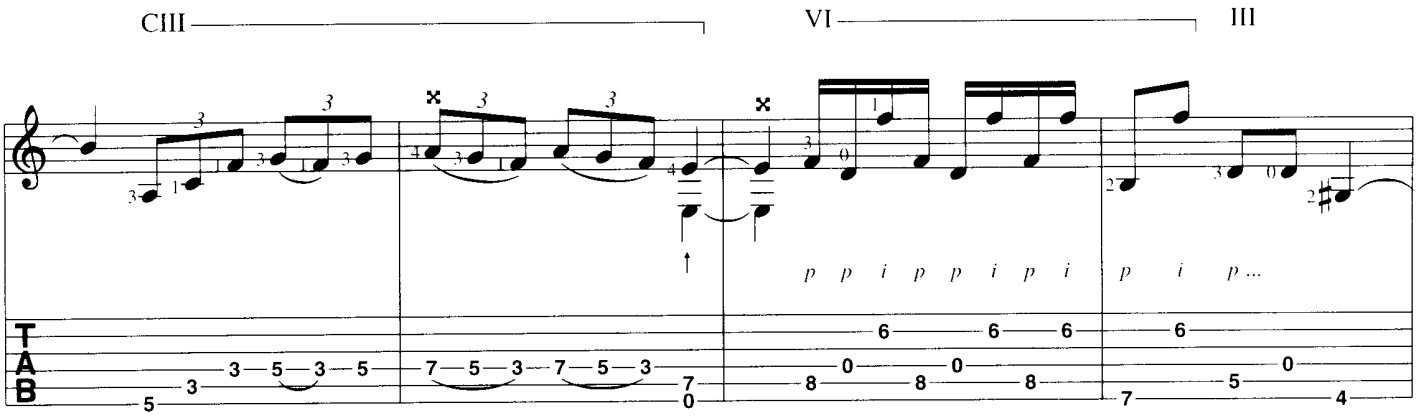
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VI
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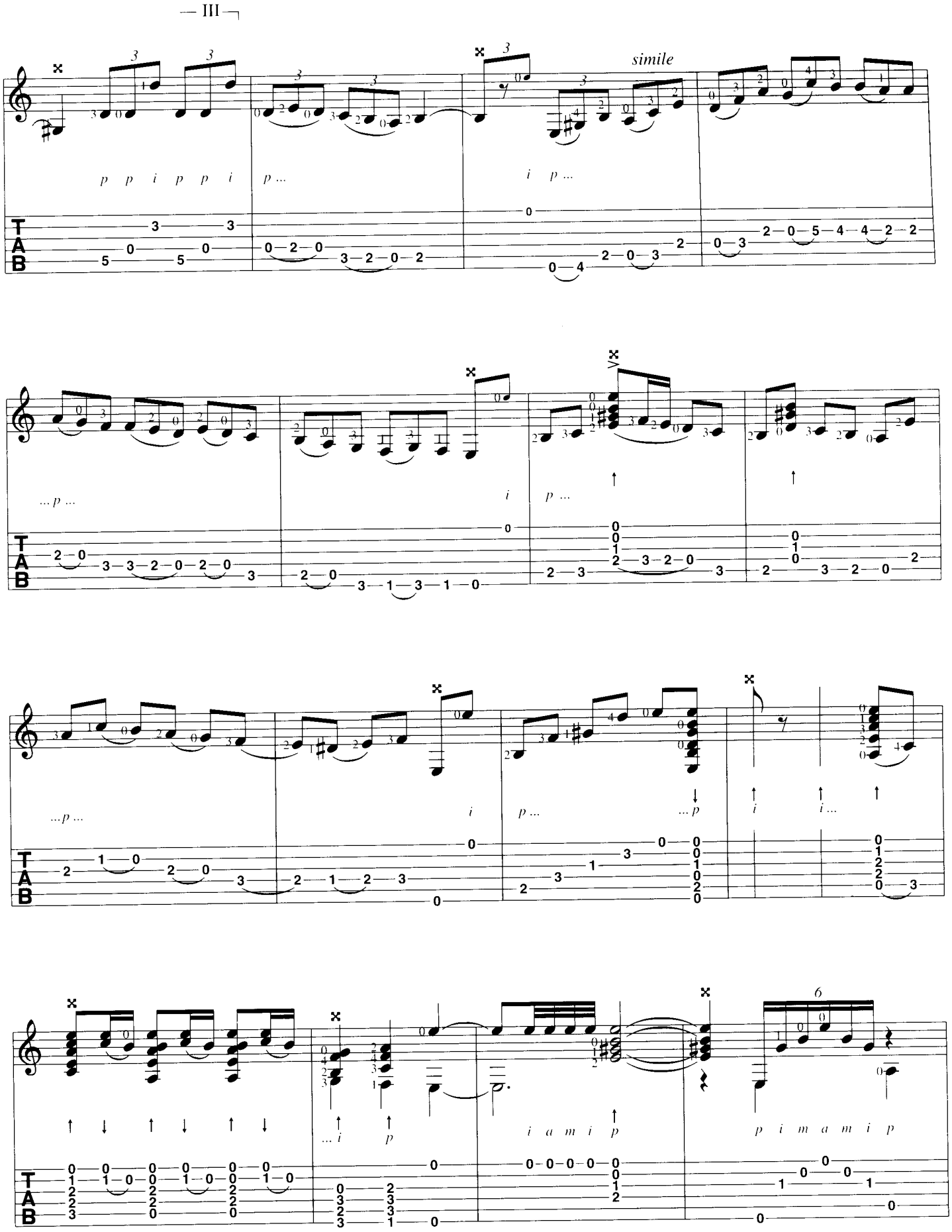
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p ...
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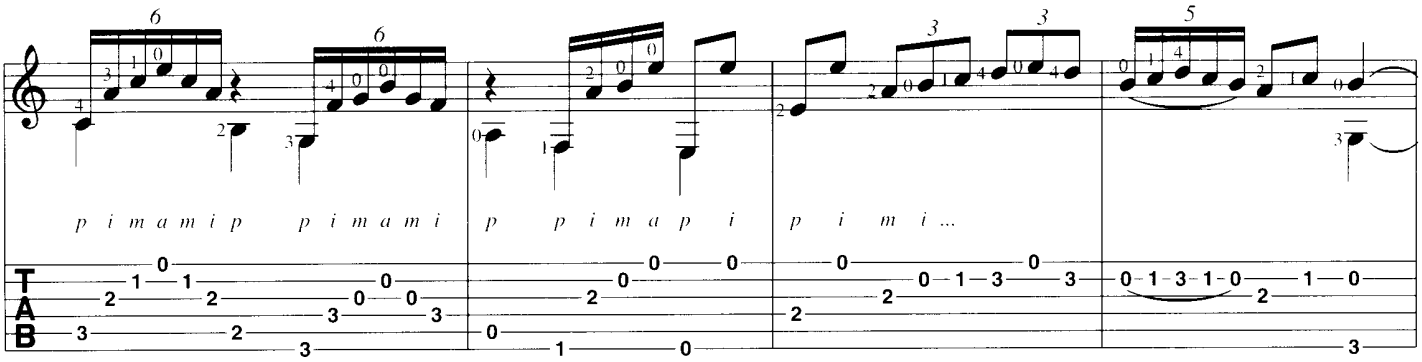
B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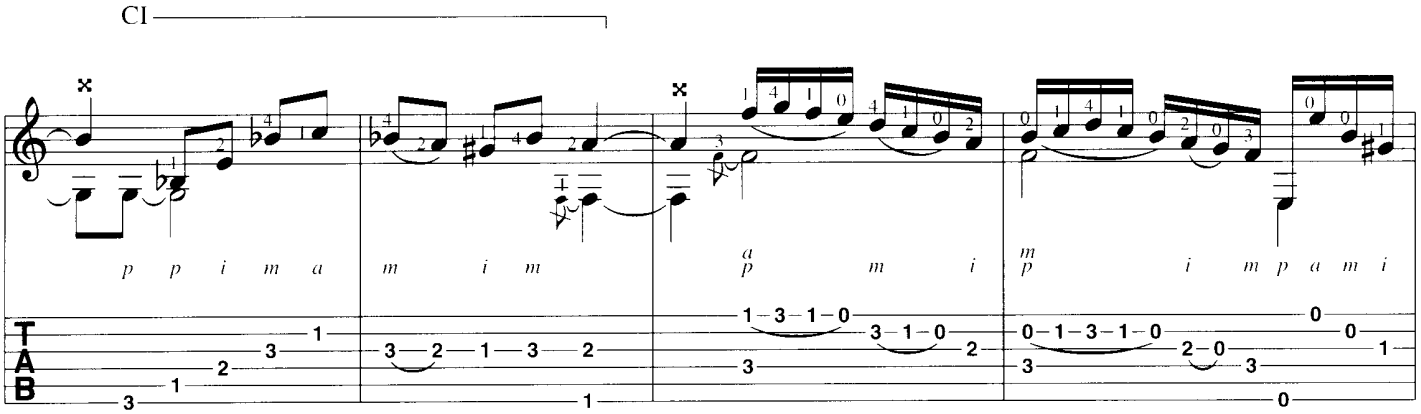
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p p i m a m i m
a
p m i
m
p i m p a m i
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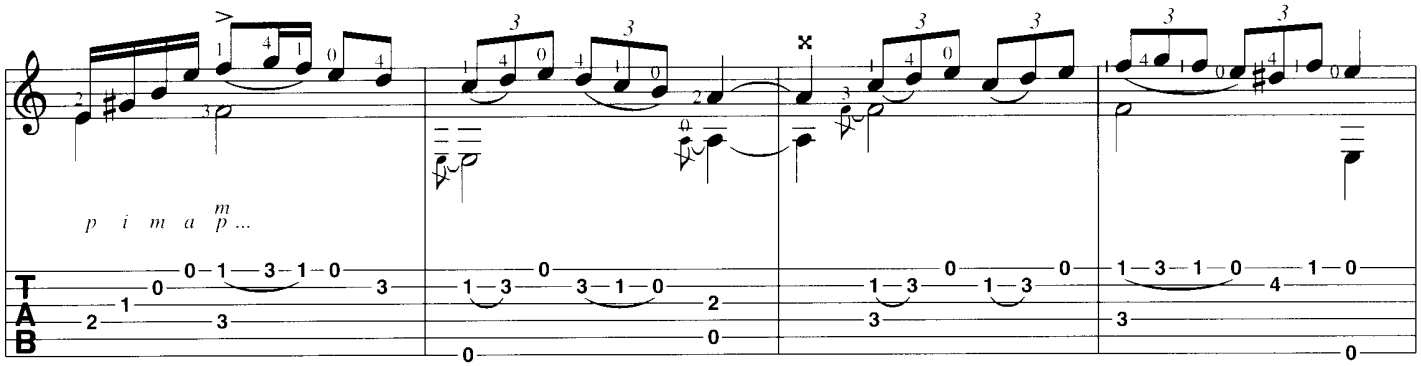
A
B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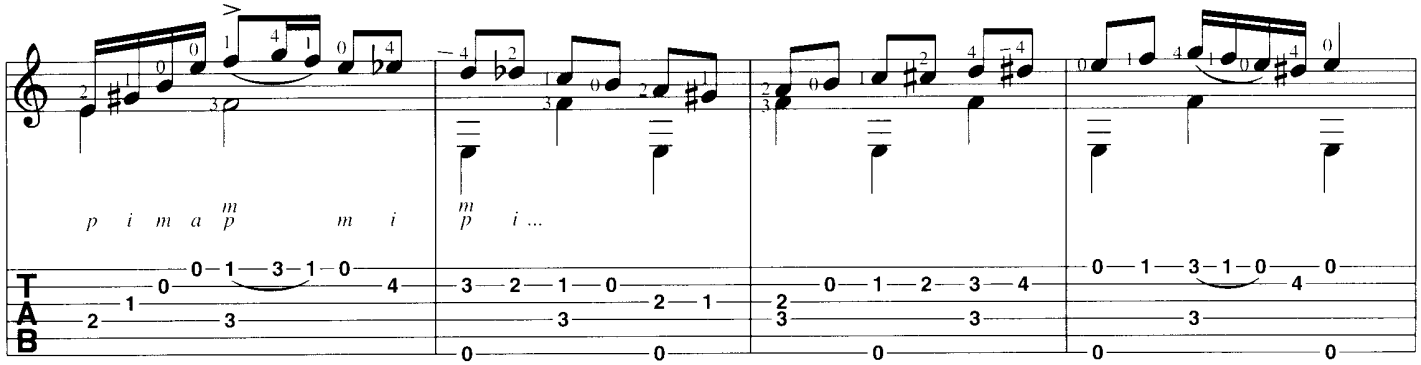
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p i ...
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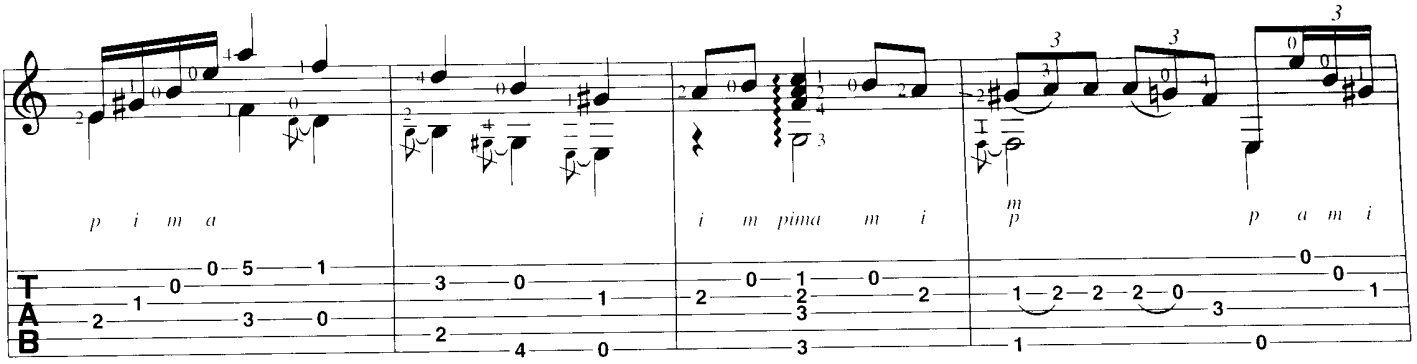
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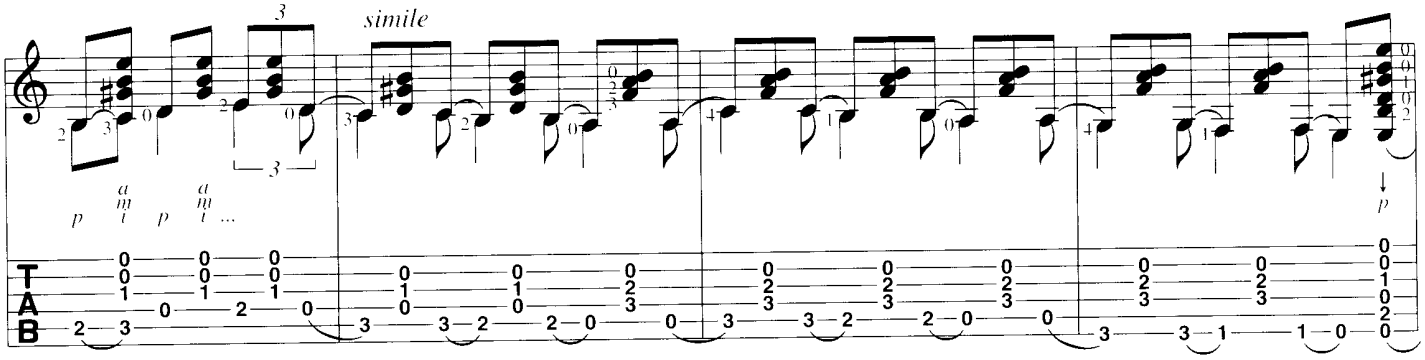
simile
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p i p i ...
p
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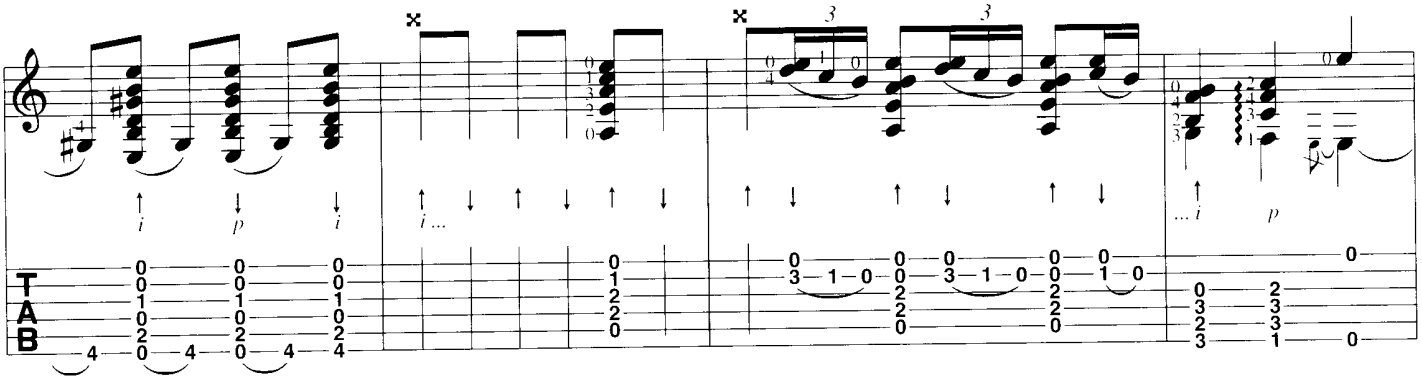
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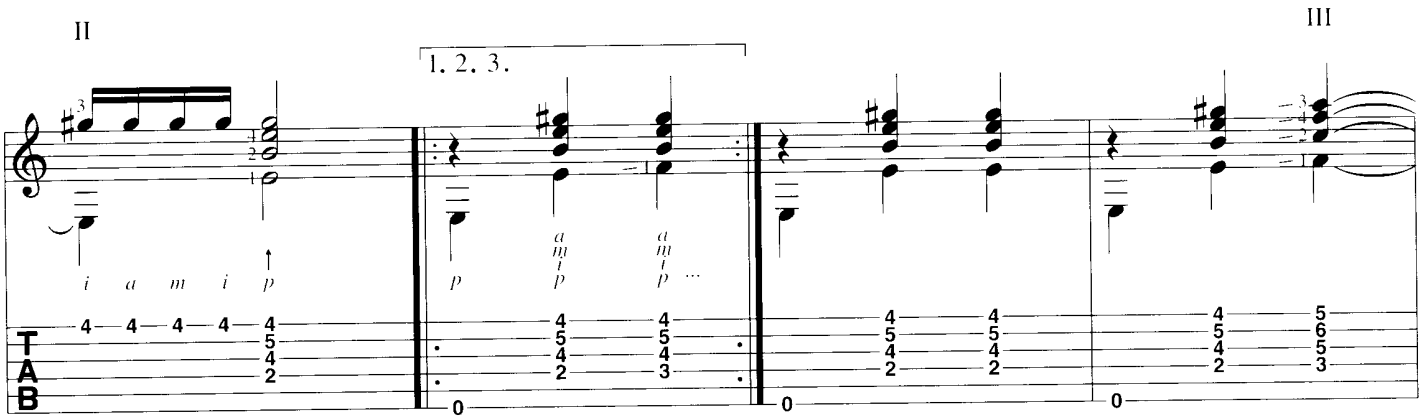
II
1. 2. 3.
III
i a m i p
p
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m
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p ...
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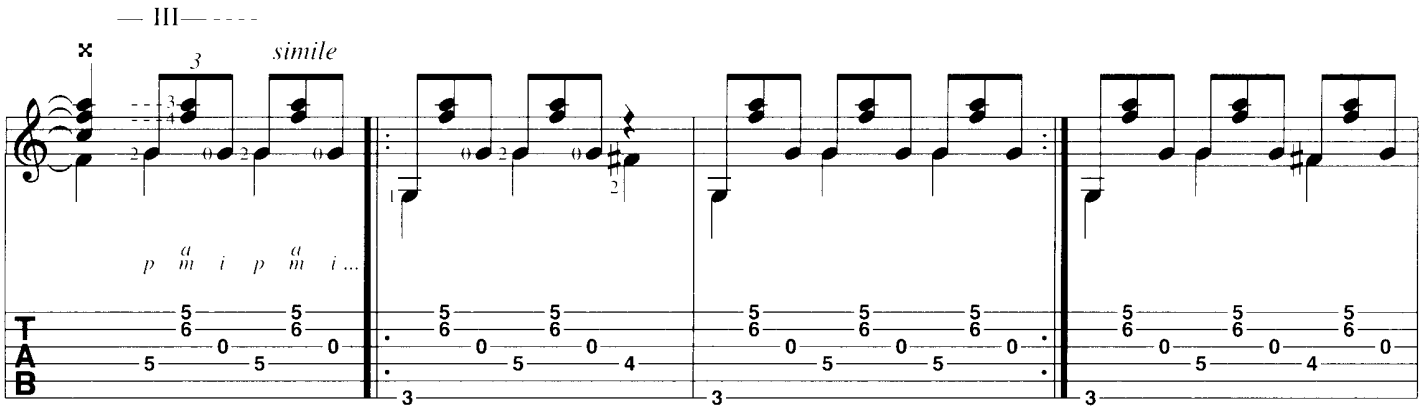
A
B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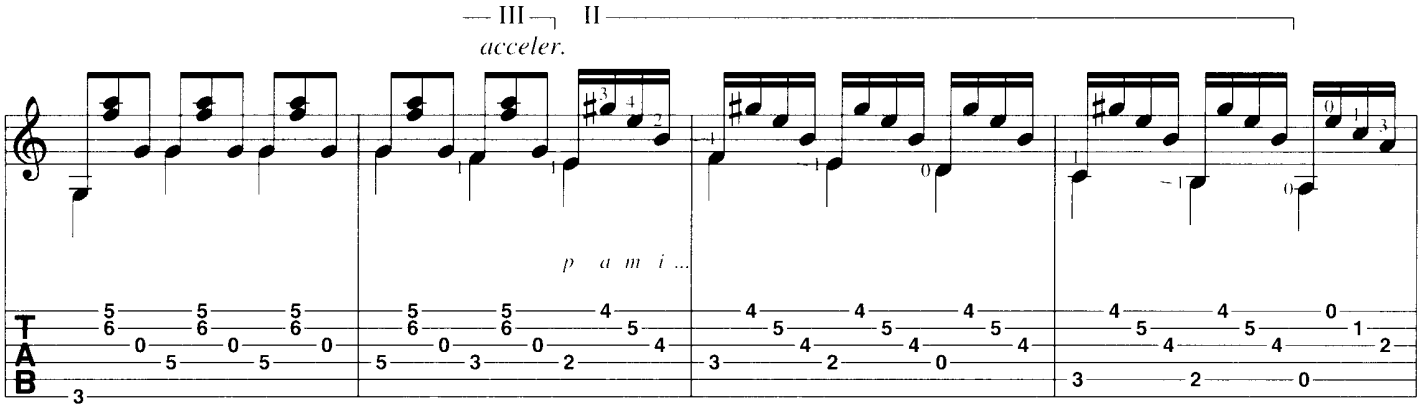
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II
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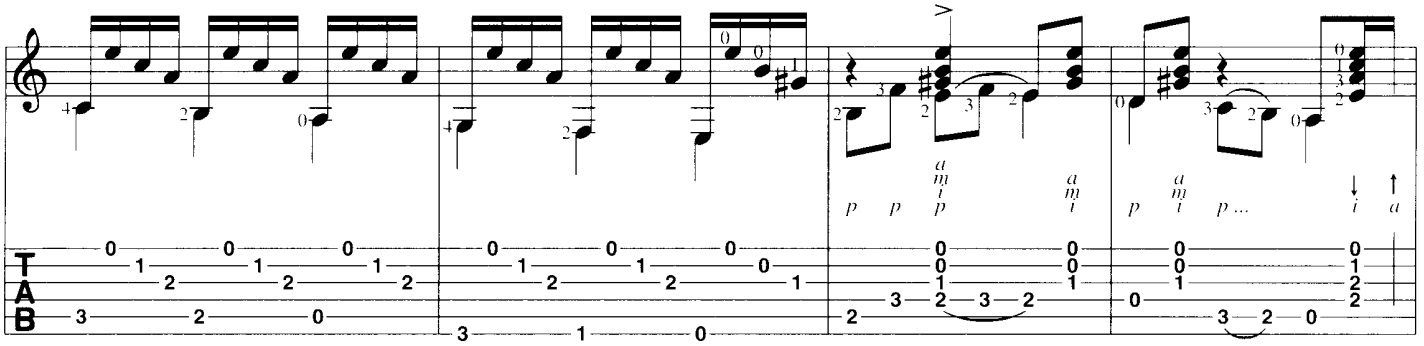
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p a m i p ...
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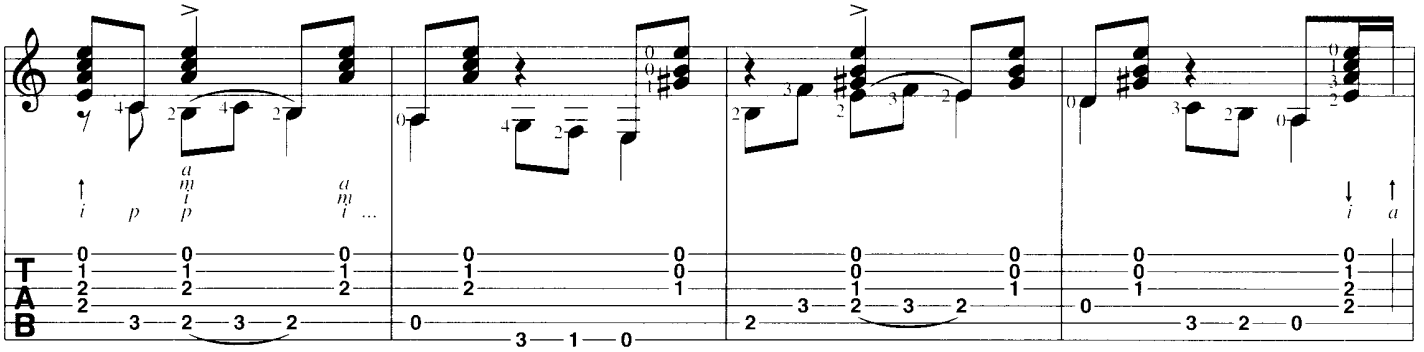
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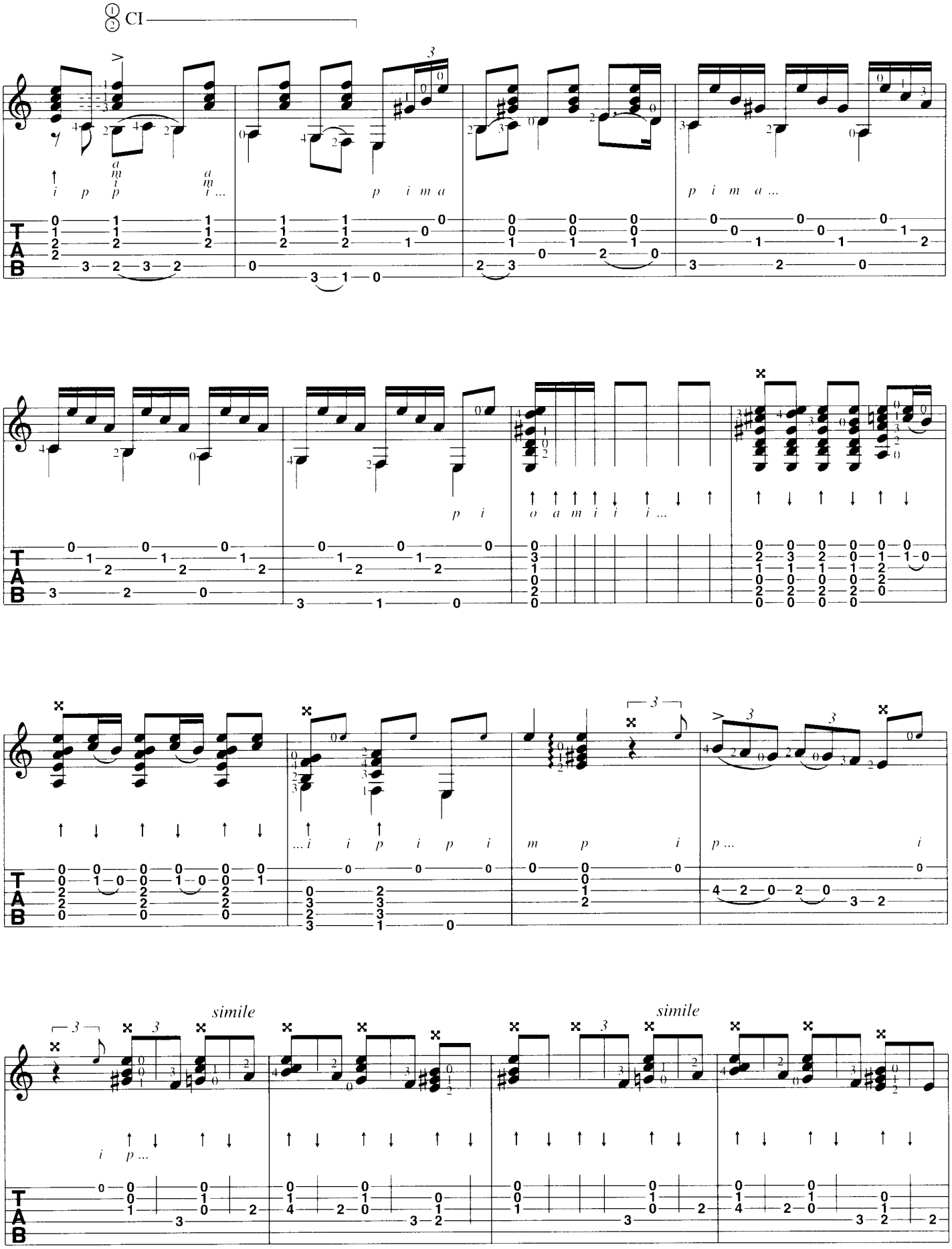
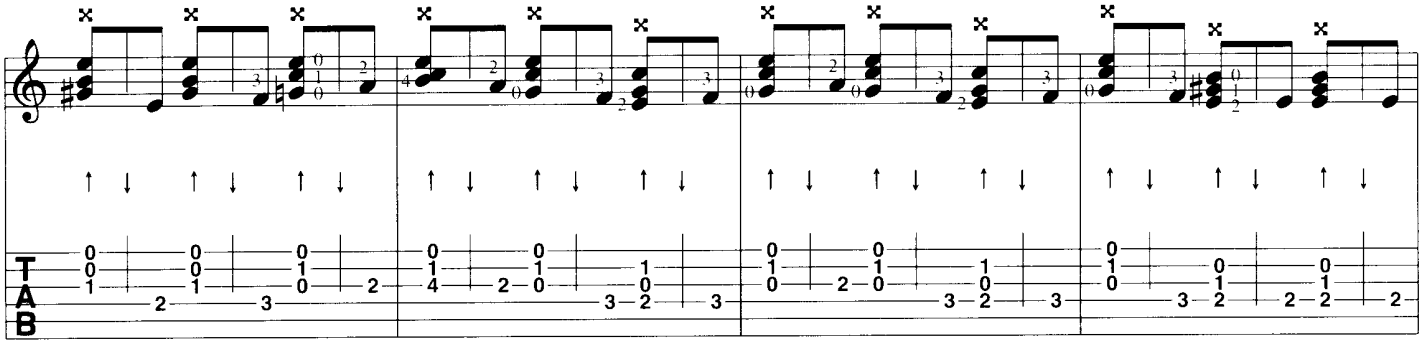
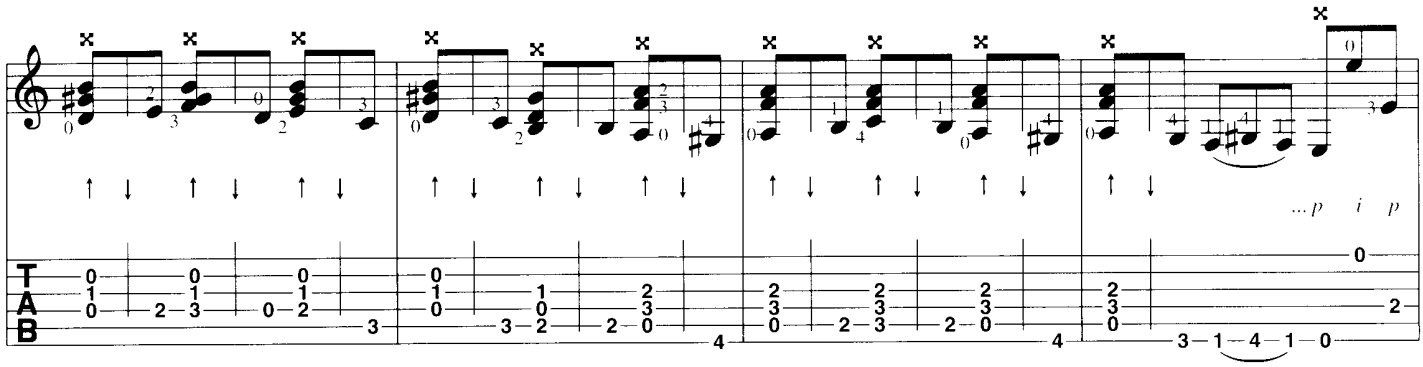

CI
simile
simile

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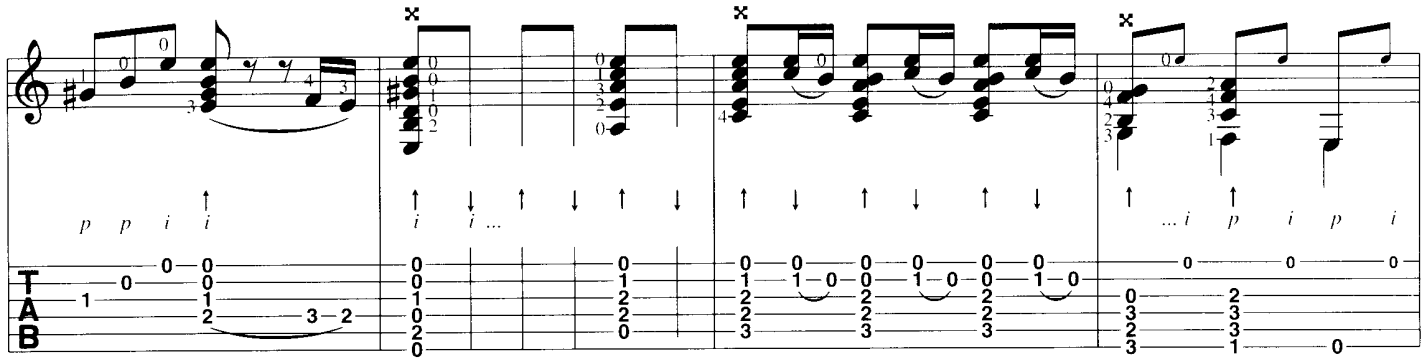
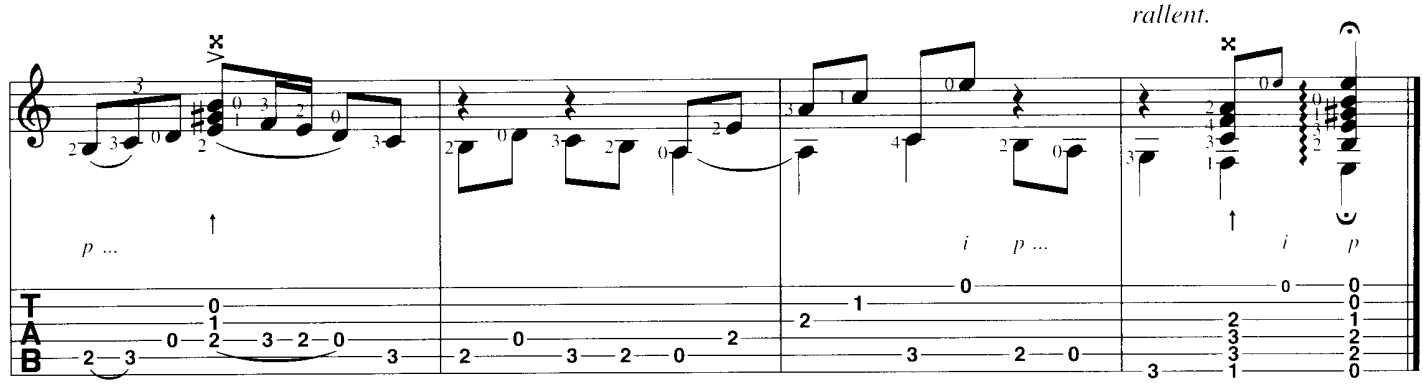

p p i i
i i ...
...i p i p i


rallent.
p ...
i p ...
i p

Discografía de Sabicas

Flamenco Concert	*Keynote 134 (78 rpm) (1941)*
Flamencan Guitar Solos	*Decca DU 709 (78 rpm) (1947)*
Fiesta Flamenca	*RCA A.130.234*
The Greatest Flamenco Guitarist vol.1 (1a versión)	*Elektra EKL 117*
The Greatest Flamenco Guitarist vol.1 (2a versión)	*Elektra EKL 117*
The Greatest Flamenco Guitarist vol.2	*Elektra EKL 121*
The Greatest Flamenco Guitarist vol.3	*Elektra EKL 143*
Festival Gitana	*Elektra EKL 149*
Flamenco Puro	*Columbia WL 154*
Flamenco Virtuoso (3 guitarras)	*Columbia WL 171 (WS 320 stereo)*
The Guitars of Sabicas (3 guitarras)	*Columbia EX 5057*
Concierto en Flamenco	*Decca DL 710057*
Rythms of Spain	*Decca DL 74138*
The Fantastic Guitars of Sabicas and Escudero	*Decca DL 78795*
Romantic Latin Guitar (+ Mario Escudero)	*Decca DL 78897*
Furioso (+ Dolores Vargas)	*Decca DL 78900*
Flamenco Variations on Three Guitars	*Decca DL 78957*
Queen of the Gypsies (+ Carmen Amaya)	*Decca DL 9816*
Flamenco (+ Carmen Amaya)	*Decca DL 9925*
Sabicas and Escudero	*Montilla FMS 2005*
Serenata Andaluza	*Montilla FMS 2017*
Flamenco Fantasy	*MGM SE 3859*
Guitars of Passion	*MGM SE 3975*
Arte Gitano	*RCA LSP 4109*
La Guitarra de Sabicas	*RCA LPM 10404*
La Historia del Flamenco (vol. dble)	*RCA LSP 19000 N*
Flaming Flamenco Guitar	*United Artists UAS 3236*
Gypsy Flamenco	*ABC S 239*
Guitar Suite, the Day of the Bullfight	*ABC S 265*
The Fabulous Sabicas	*ABC S 304*
Soul of Flamenco	*ABC S 339*
Flamenco Reflexions	*ABC S 451*
Rey del Flamenco	*ABC S 526*
Flamenco Fever	*ABC S 587*
Artistry in Flamenco	*ABC S 614*
Sabicas in Concert (vol. dble)	*CDC 1818*
The Soul of Flamenco and the Essence of Rock	*CDC 1819*
Rock Encounter (+ Joe Beck)	*Polydor 24.4026*
Ole, la Guitarra de Sabicas	*Polydor S.23.85.043*
Flamenco, la Guitarra de Sabicas	*Polydor S.23.85.044*
The Art of the Guitar	*Everest 3395*
Flamenco	*Victor VDP 1056 (CD Japón)*
Sabicas, Enrique Morente (vol. dble)	*RCA SHPL 74.587 (CD)*

Discografía de Sabicas

Flamenco Concert	*Keynote 134 (78 rpm) (1941)*
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Fiesta Flamenca	*RCA A.130.234*
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Sabicas and Escudero	*Montilla FMS 2005*
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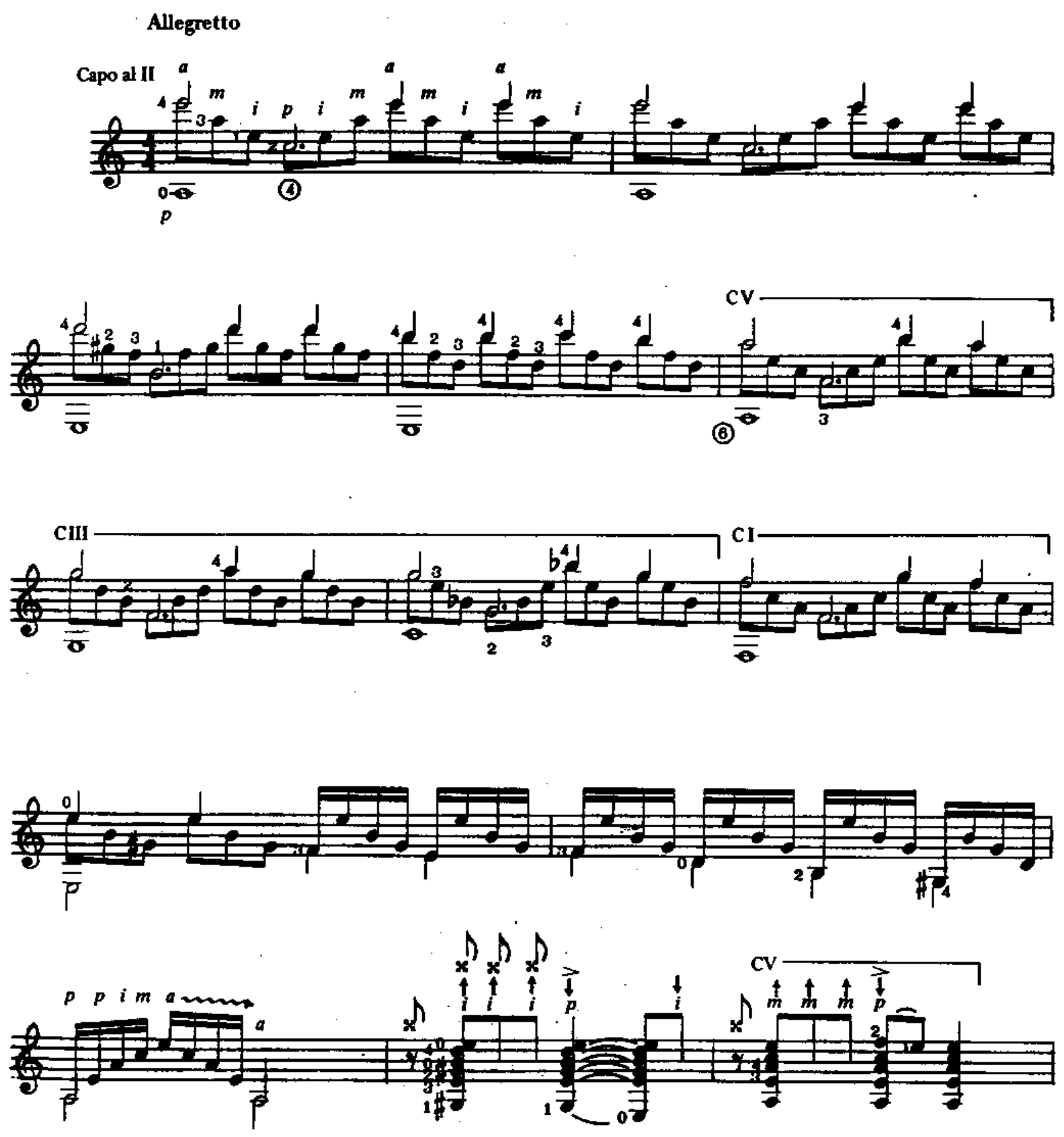
Flamenco	*Victor VDP 1056 (CD Japón)*
Sabicas, Enrique Morente (vol. dble)	*RCA SHPL 74.587 (CD)*

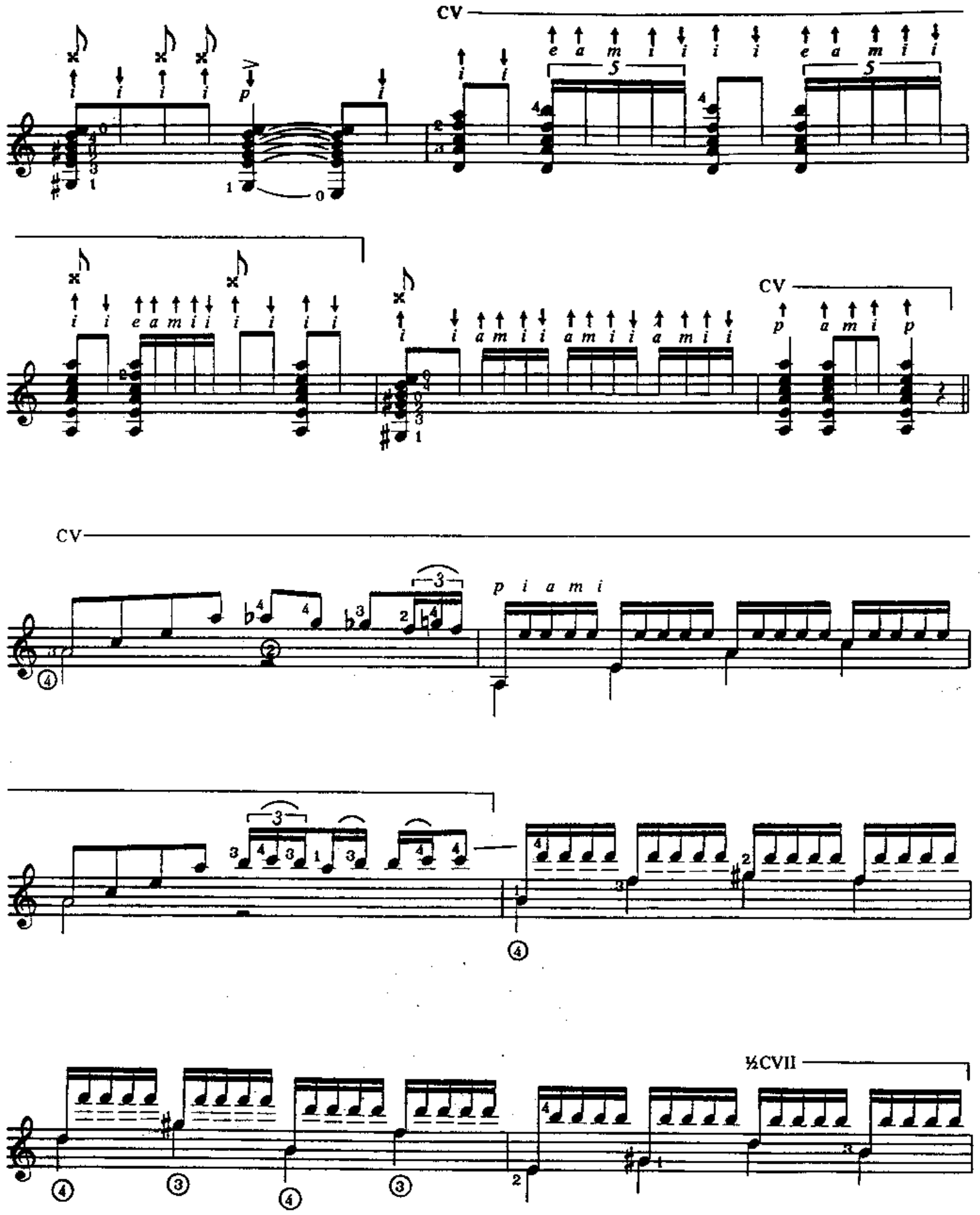
En la misma colección:
Dans la même collection:
In the same collection:

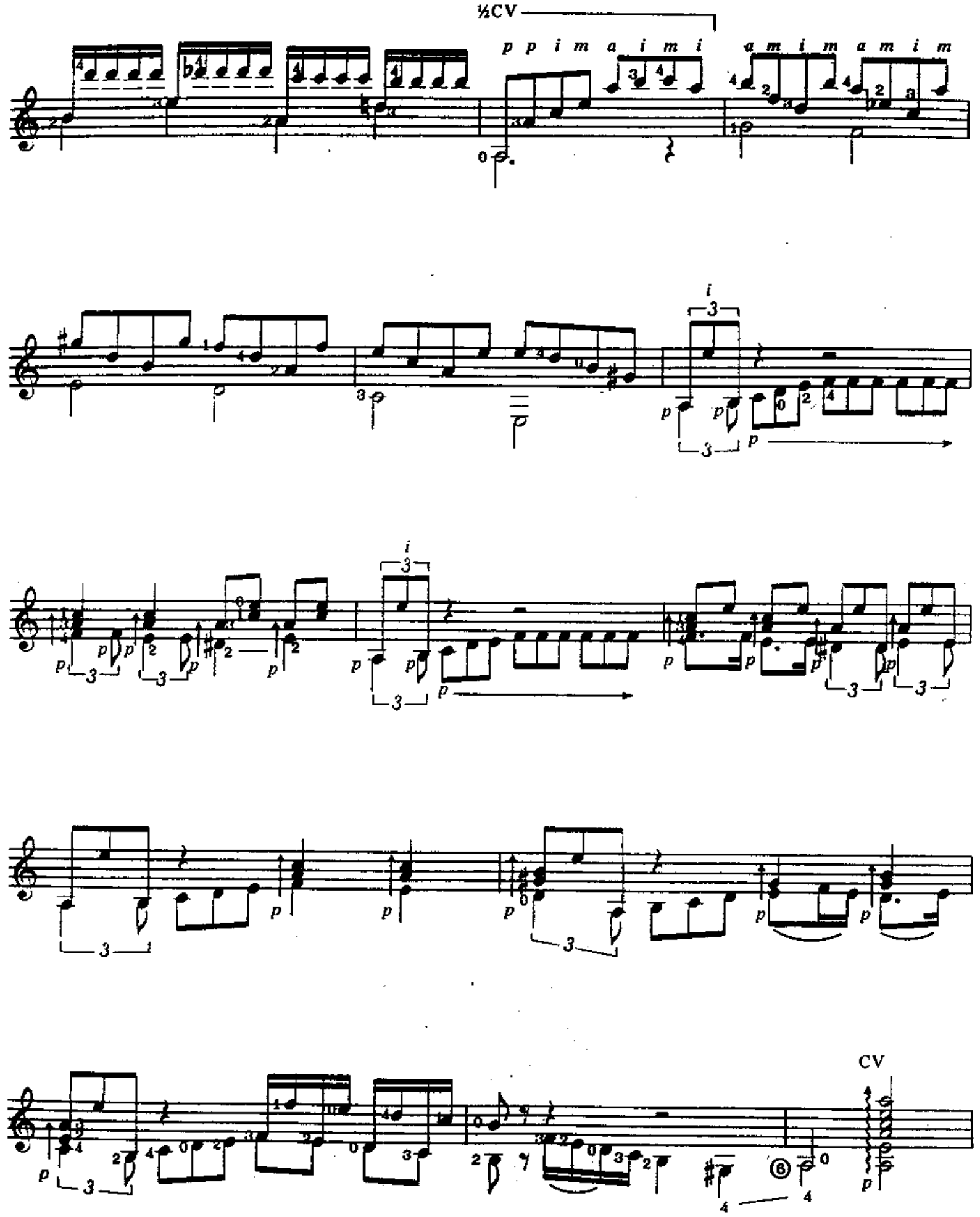
Arte Clásico Flamenco (Ramón Montoya)
Morao y Oro (Moraíto)
Esencias (Pepe Habichuela)
El arte de Gerardo Núñez *vol.1*
La Guitarra de Tomatito

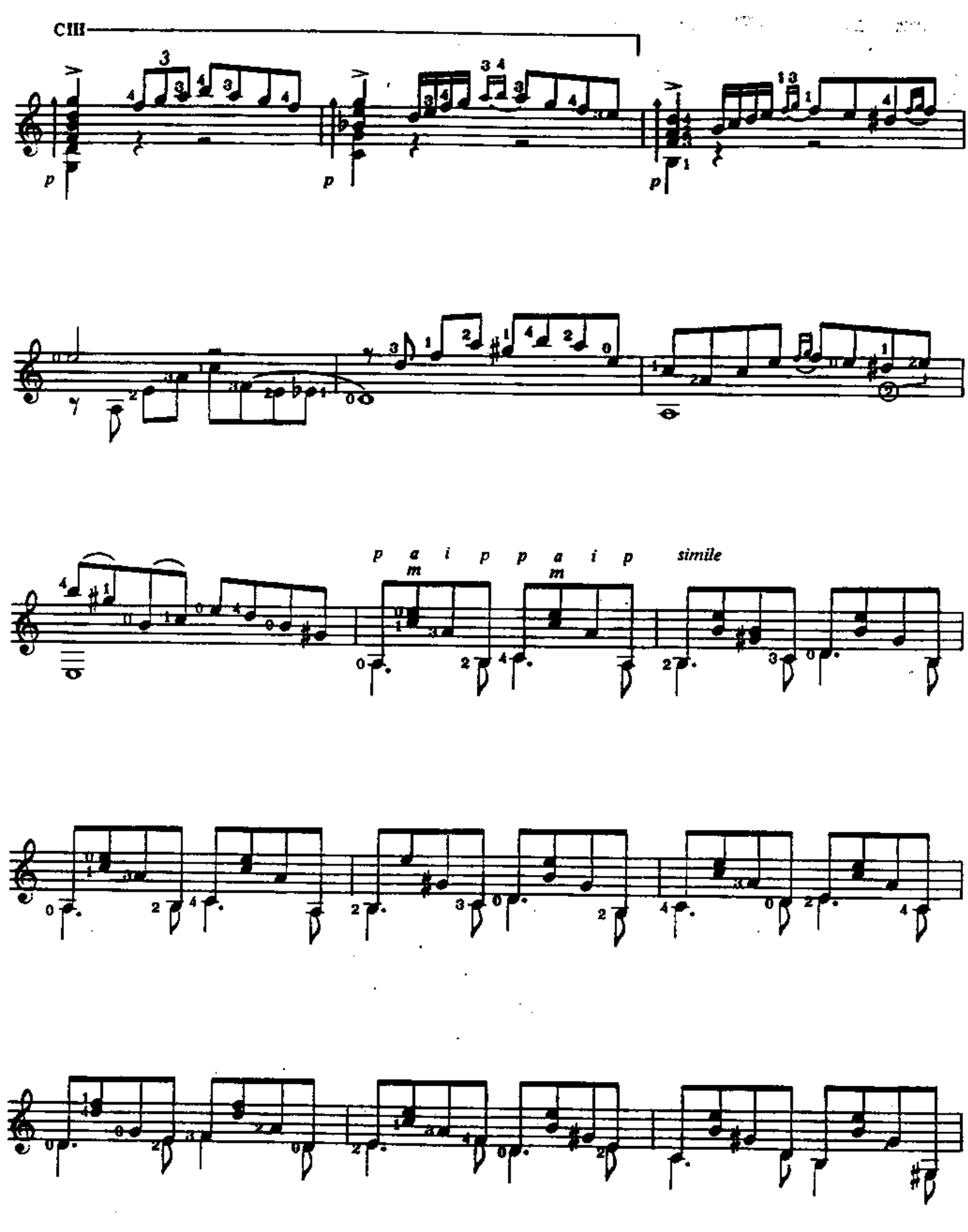
PUNTA Y TACON
(Farruca)

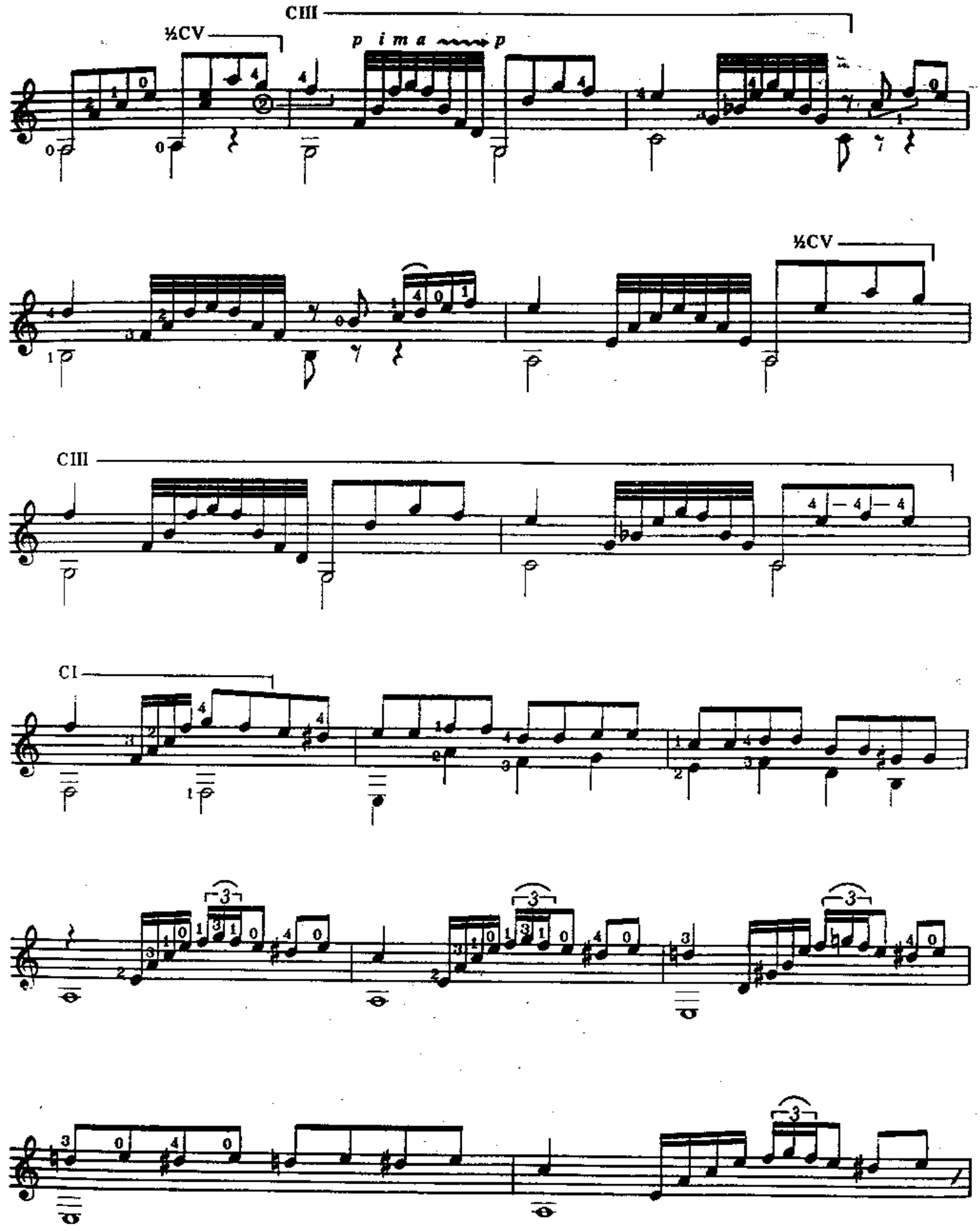
SABICAS
Transcribed by JOSEPH TROTTER

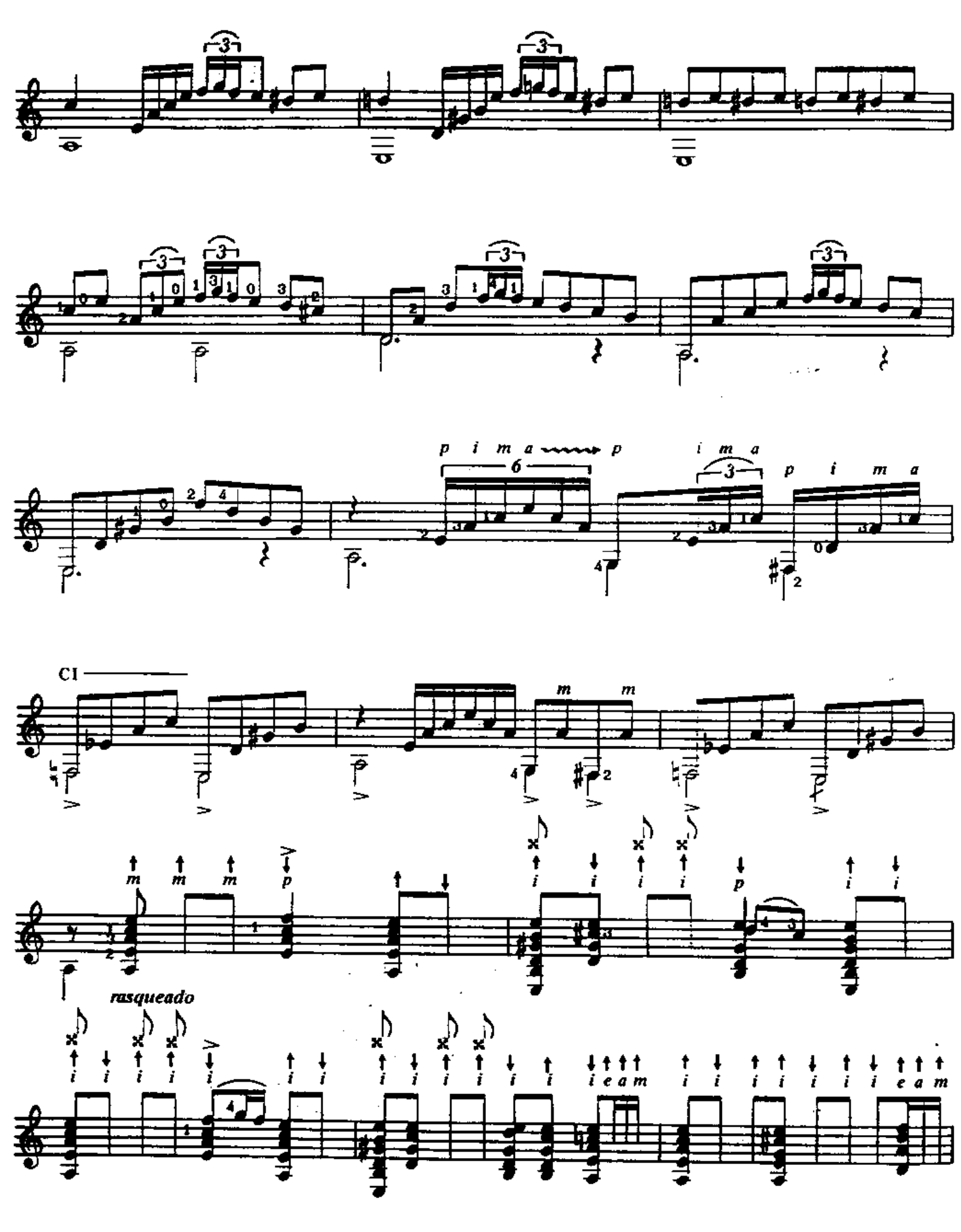


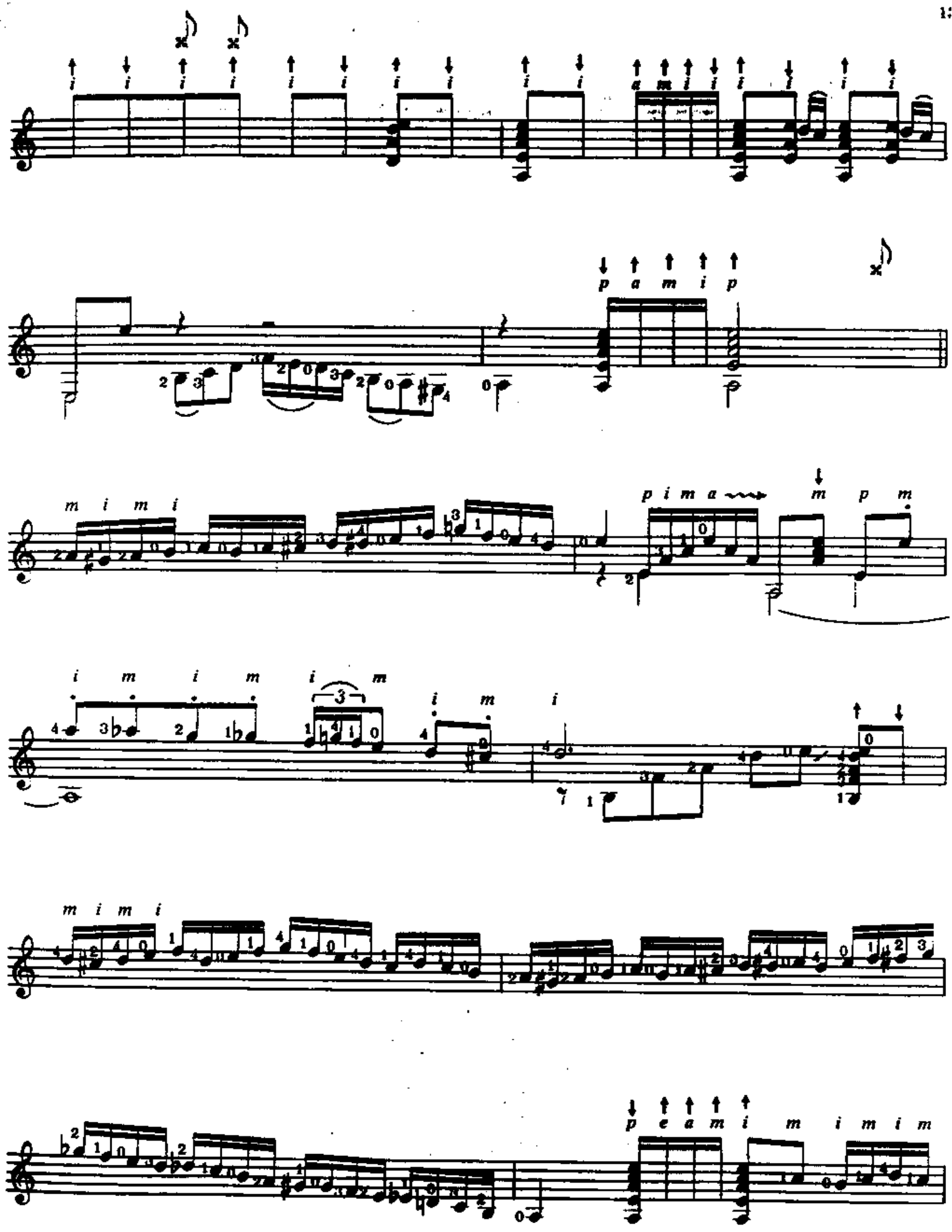

CV
CV
CV
p i a m i
½CVII

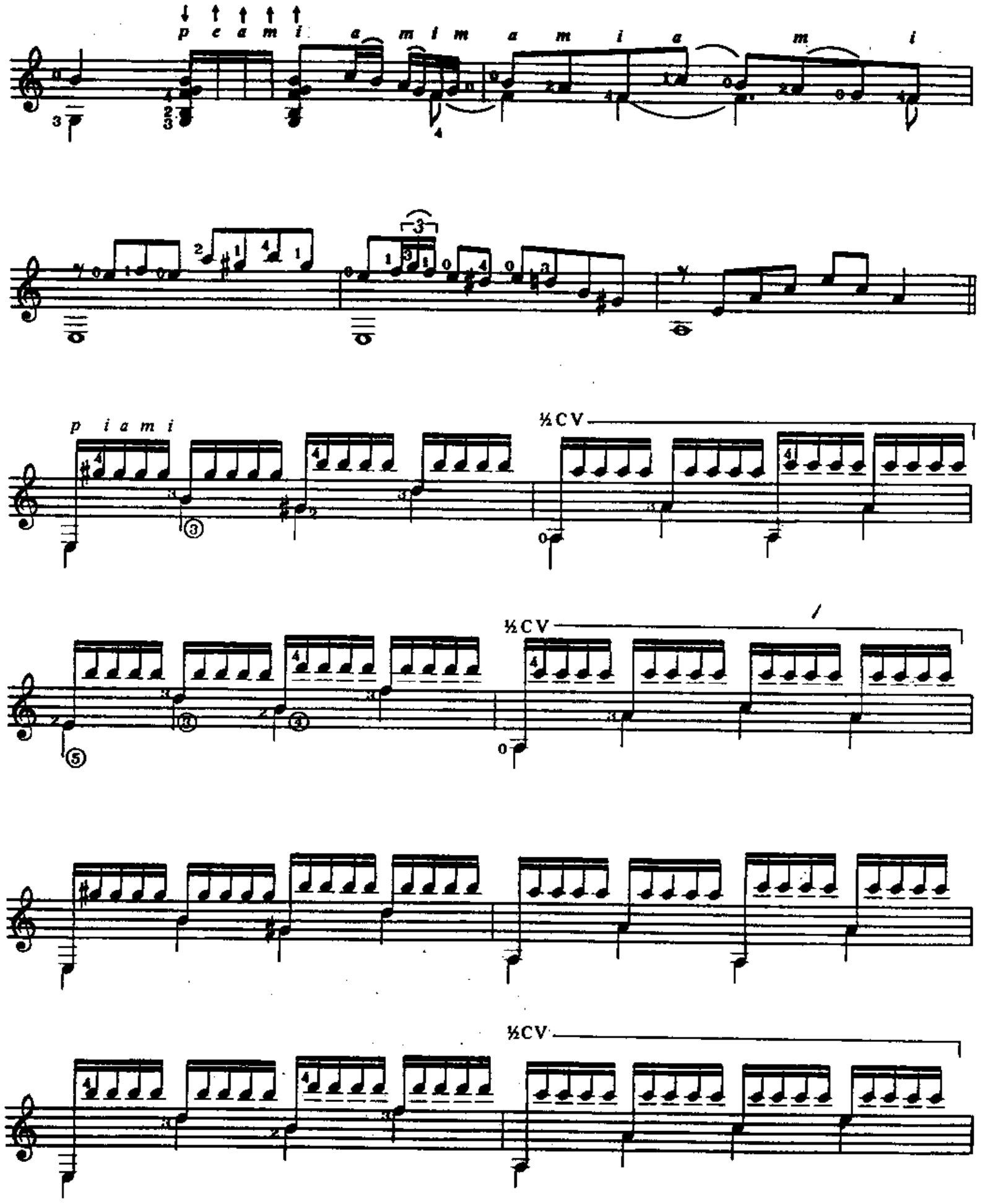

½CV
p p i m a i m i a m i m a m i m
i
3
CV

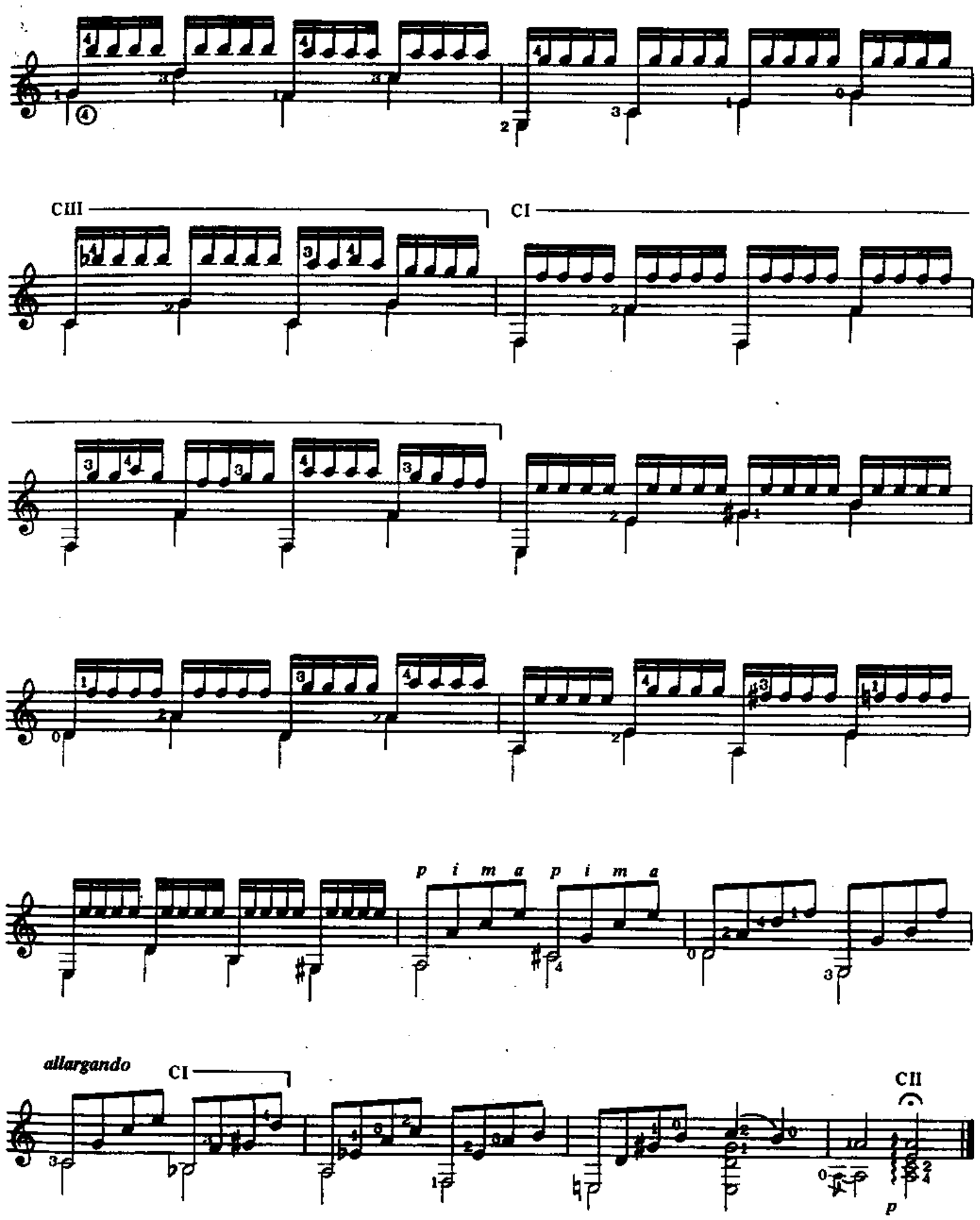

CIII
p
p
p
p a i p p a i p
m
m
simile


CIII
½CV
p i m a p
½CV
CIII
CI


C1
rasqueado

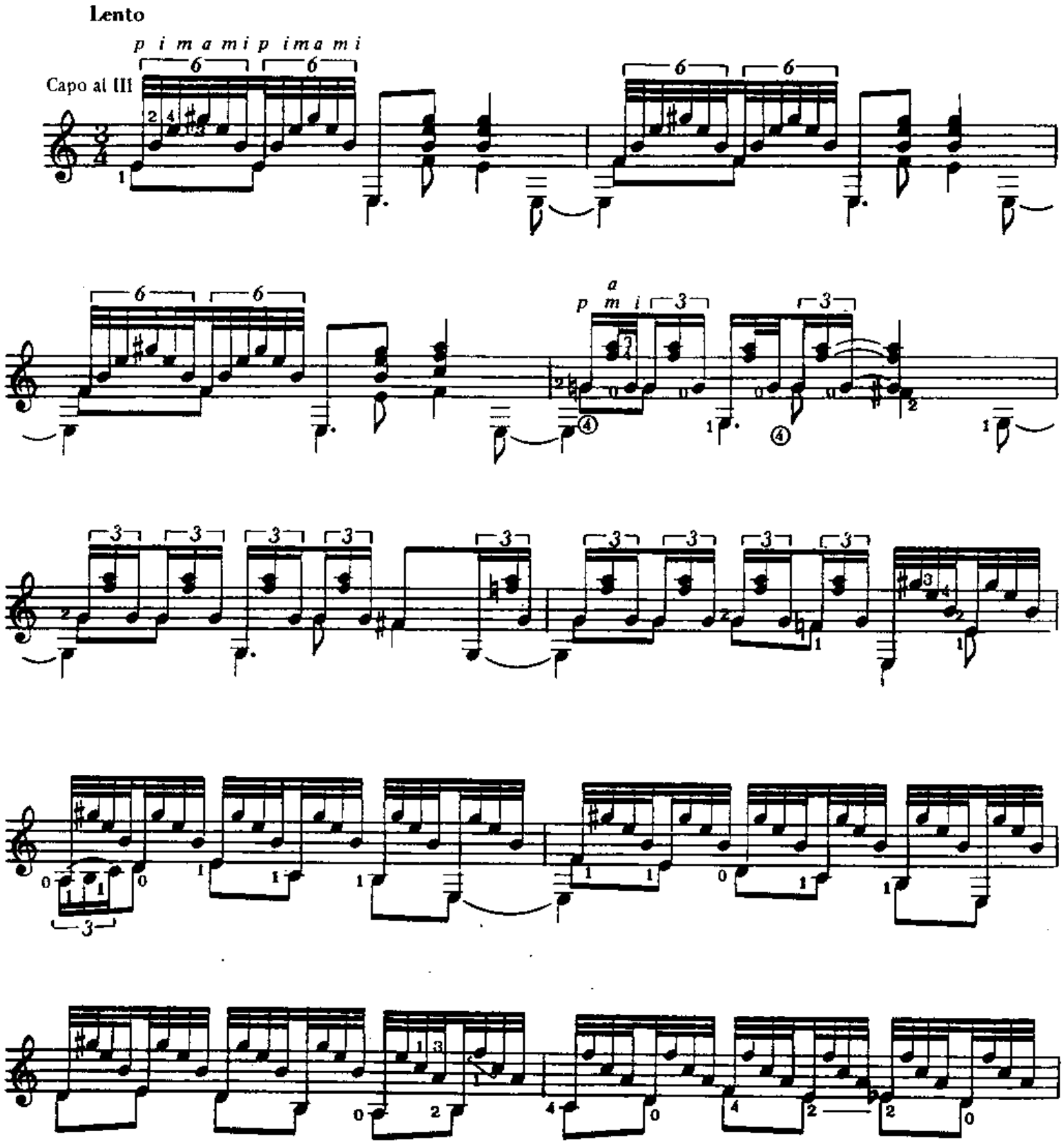

p a m i p
m i m i
p i m a
m p m
i m i m i m
m i m i
p e a m i m i m i m

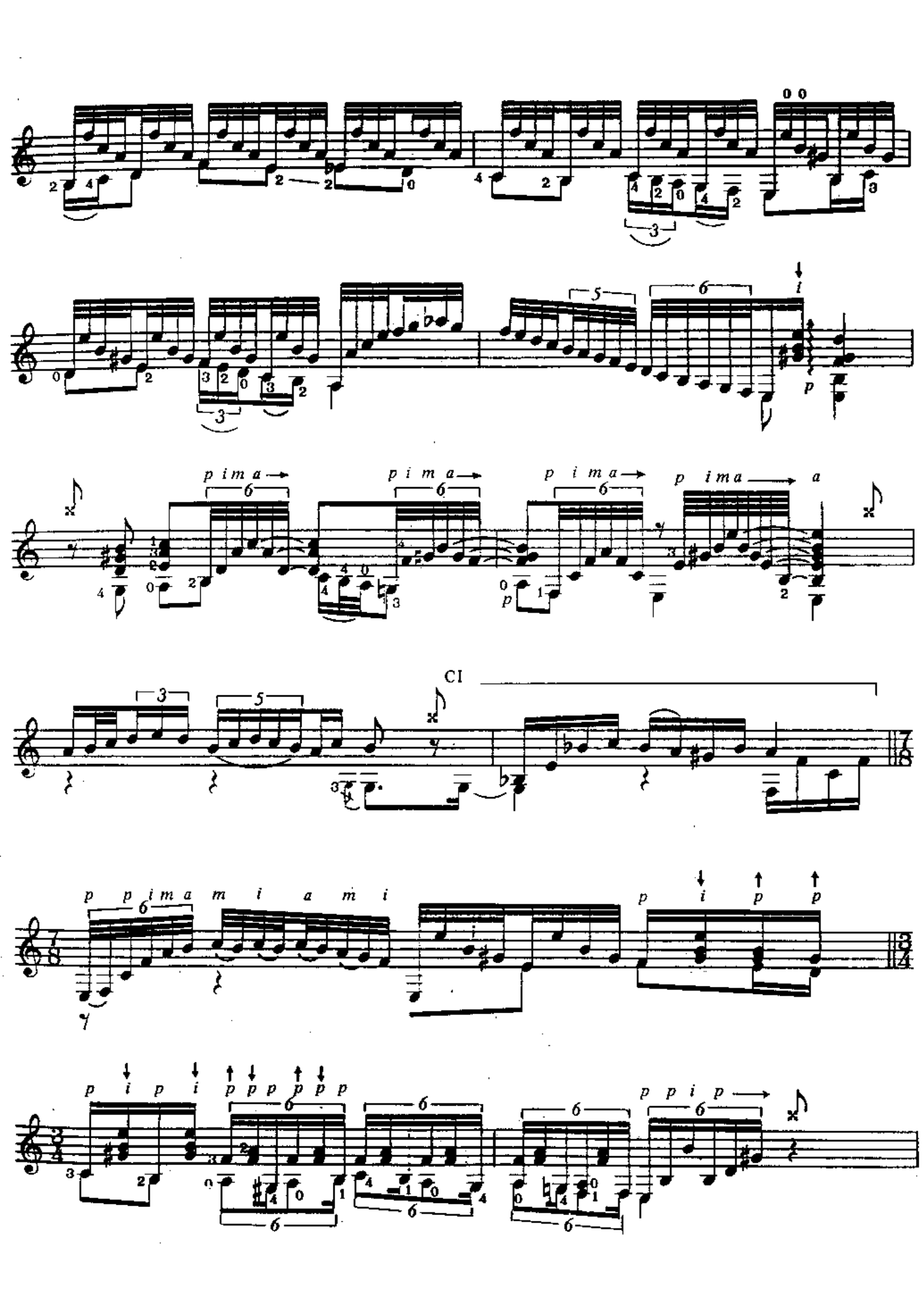

p c a m i a m i m a m i a m i
p i a m i
½CV
½CV
½CV

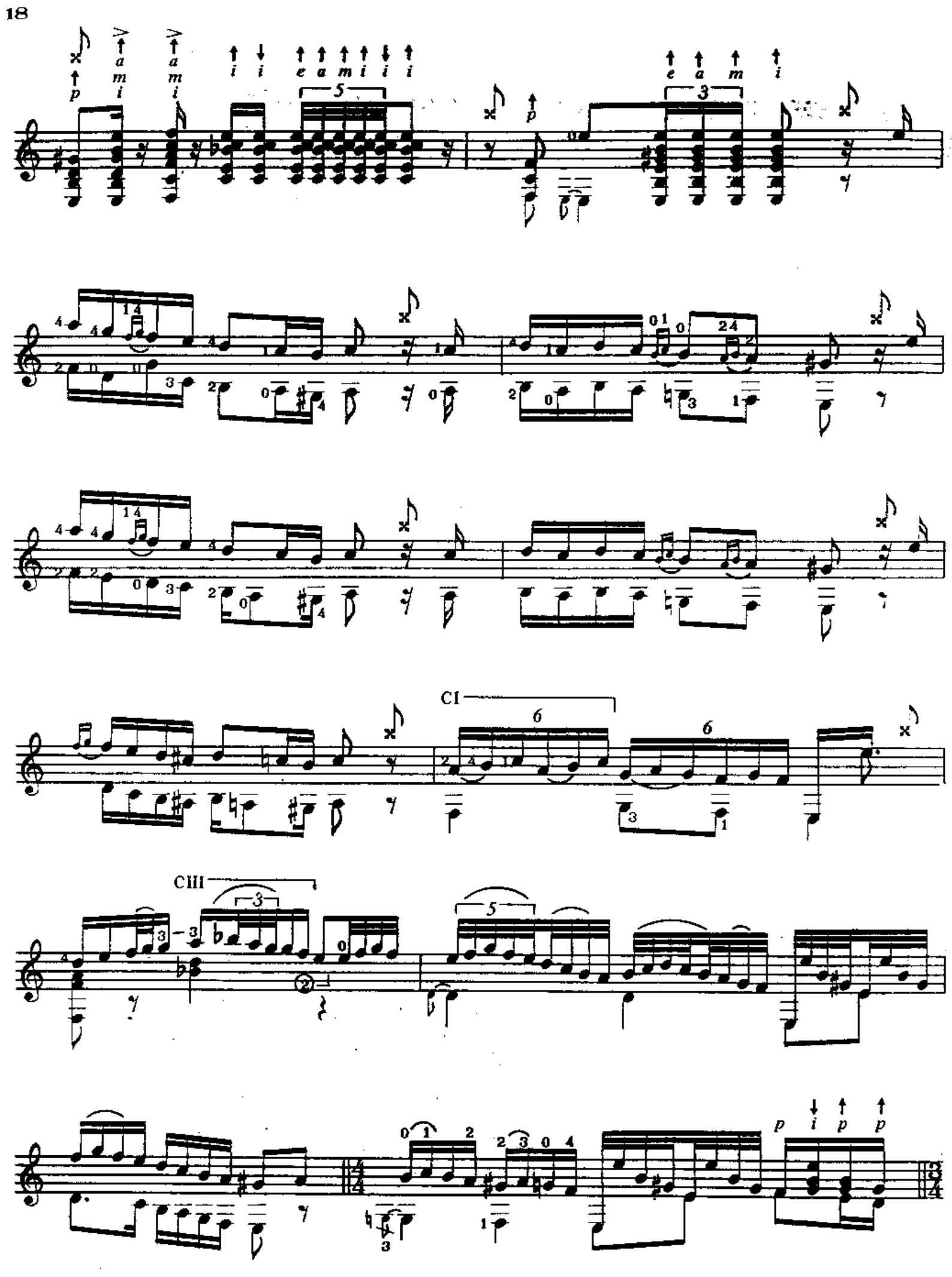

CIII
CI
p i m a p i m a
allargando
CI
CII
p

POR LOS OLIVARES
(Fandango)

SABICAS
Transcribed by JOSEPH TROTTER




p i m a
p i m a
p i m a
p i m a
a
CI
p p i m a m i a m i
p i p p
p i p i p p p p p p
p p i p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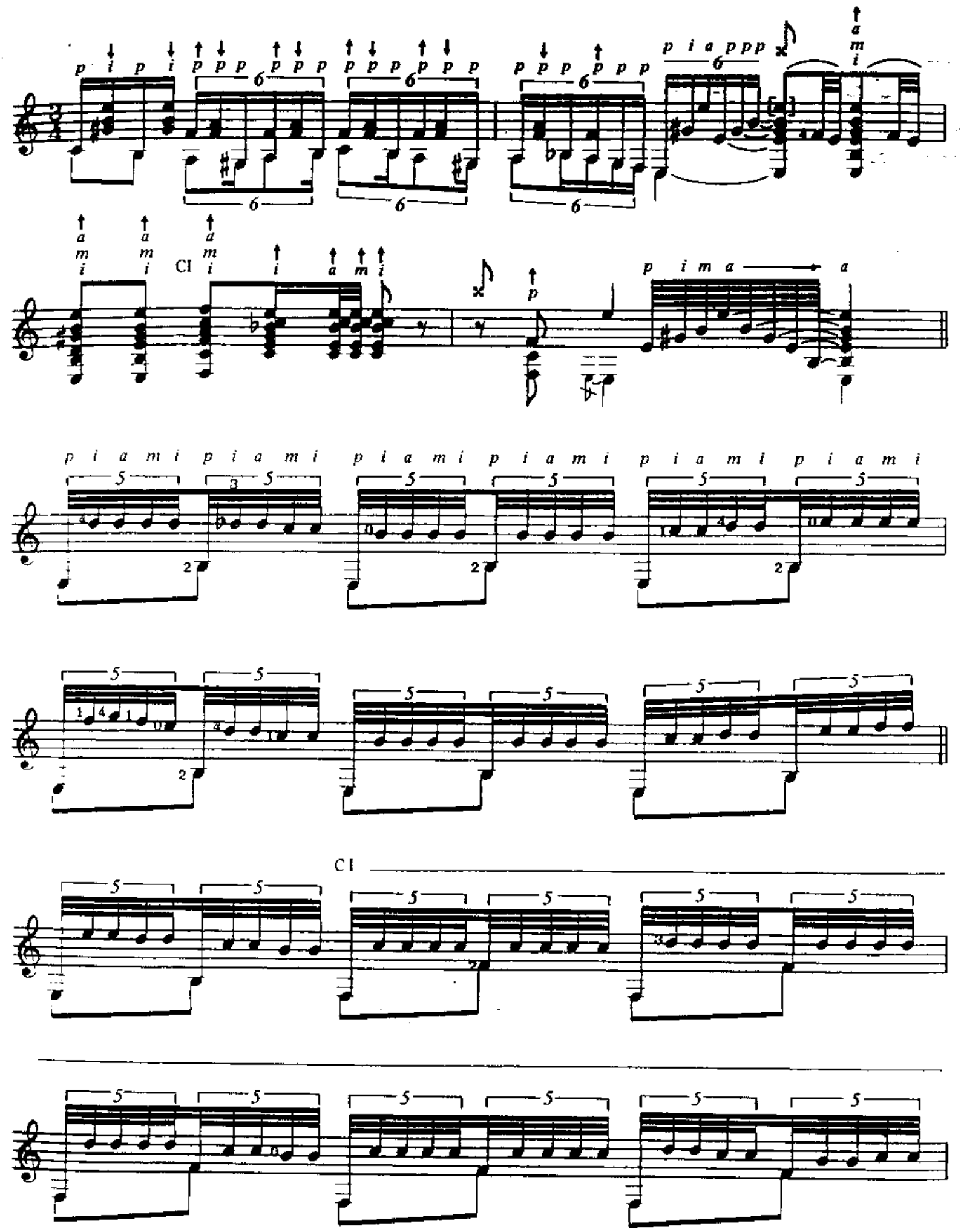
CIII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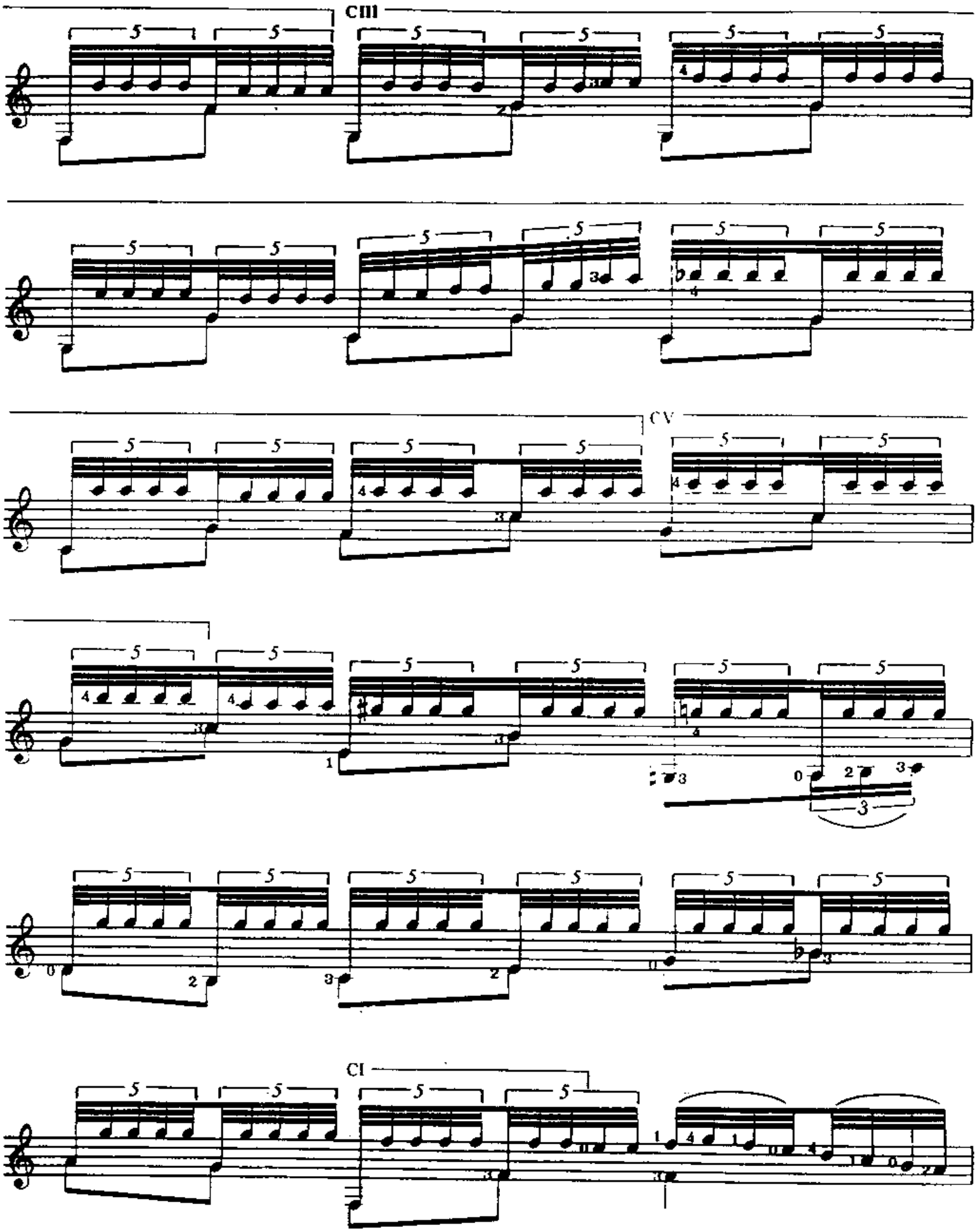
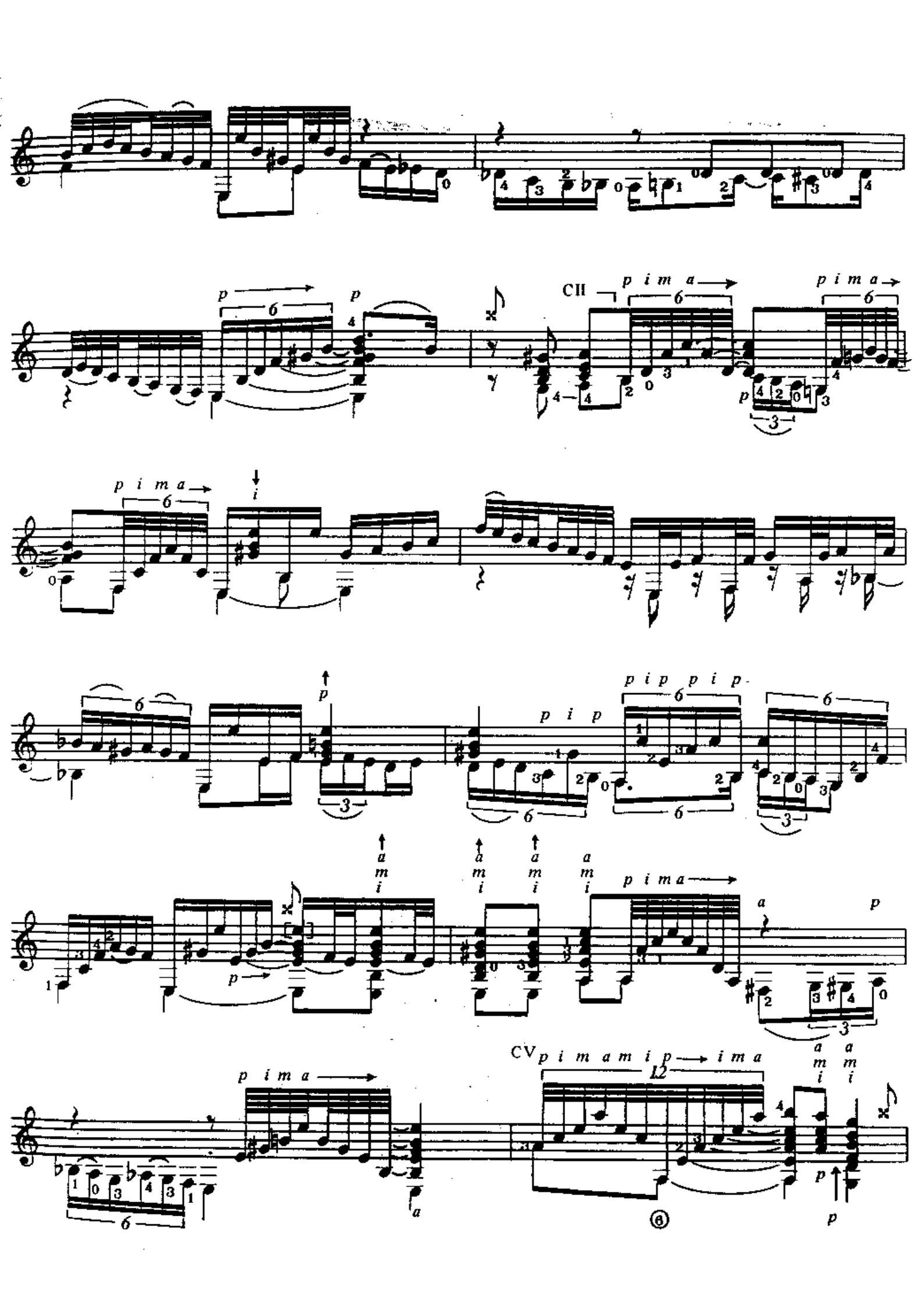
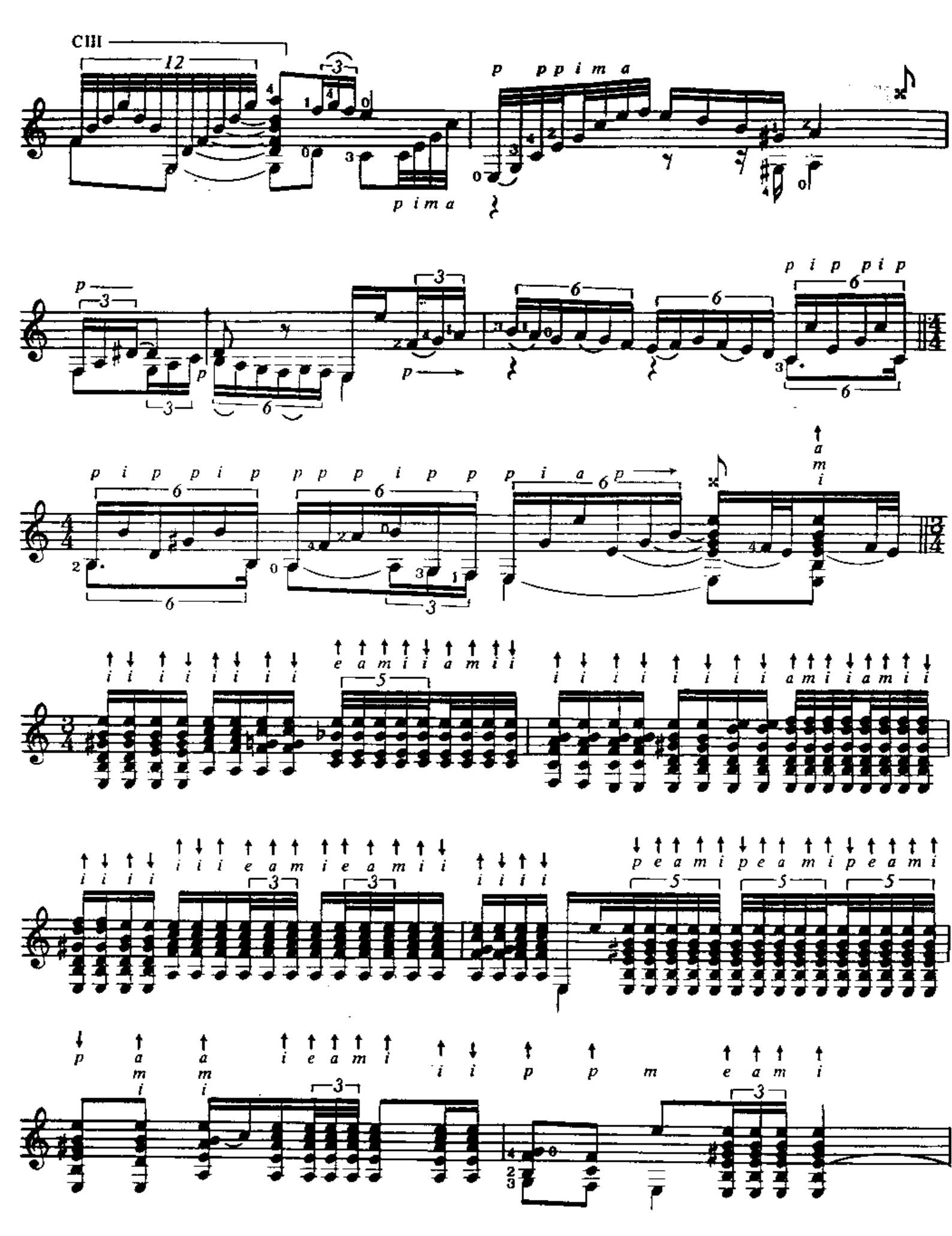
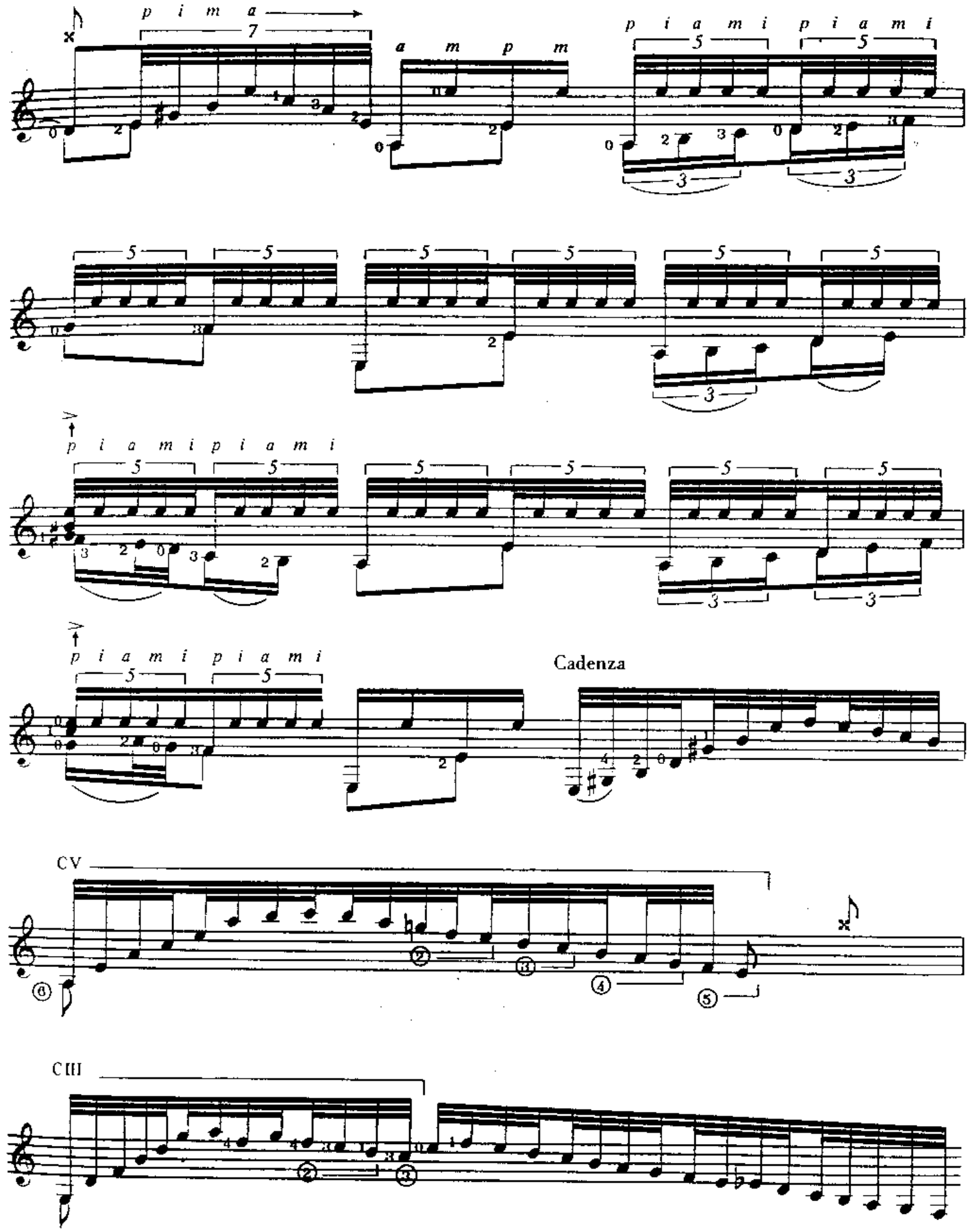
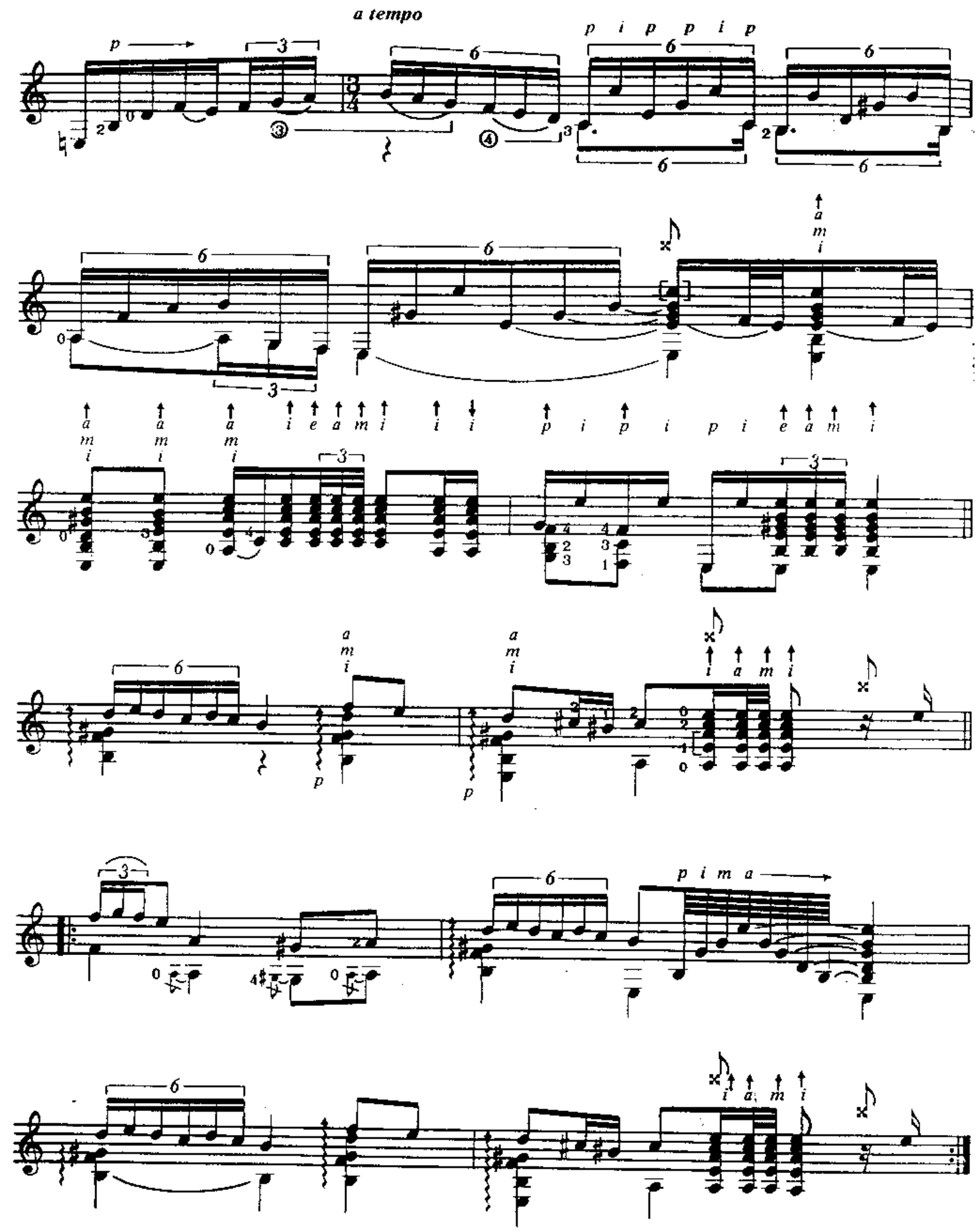
CI

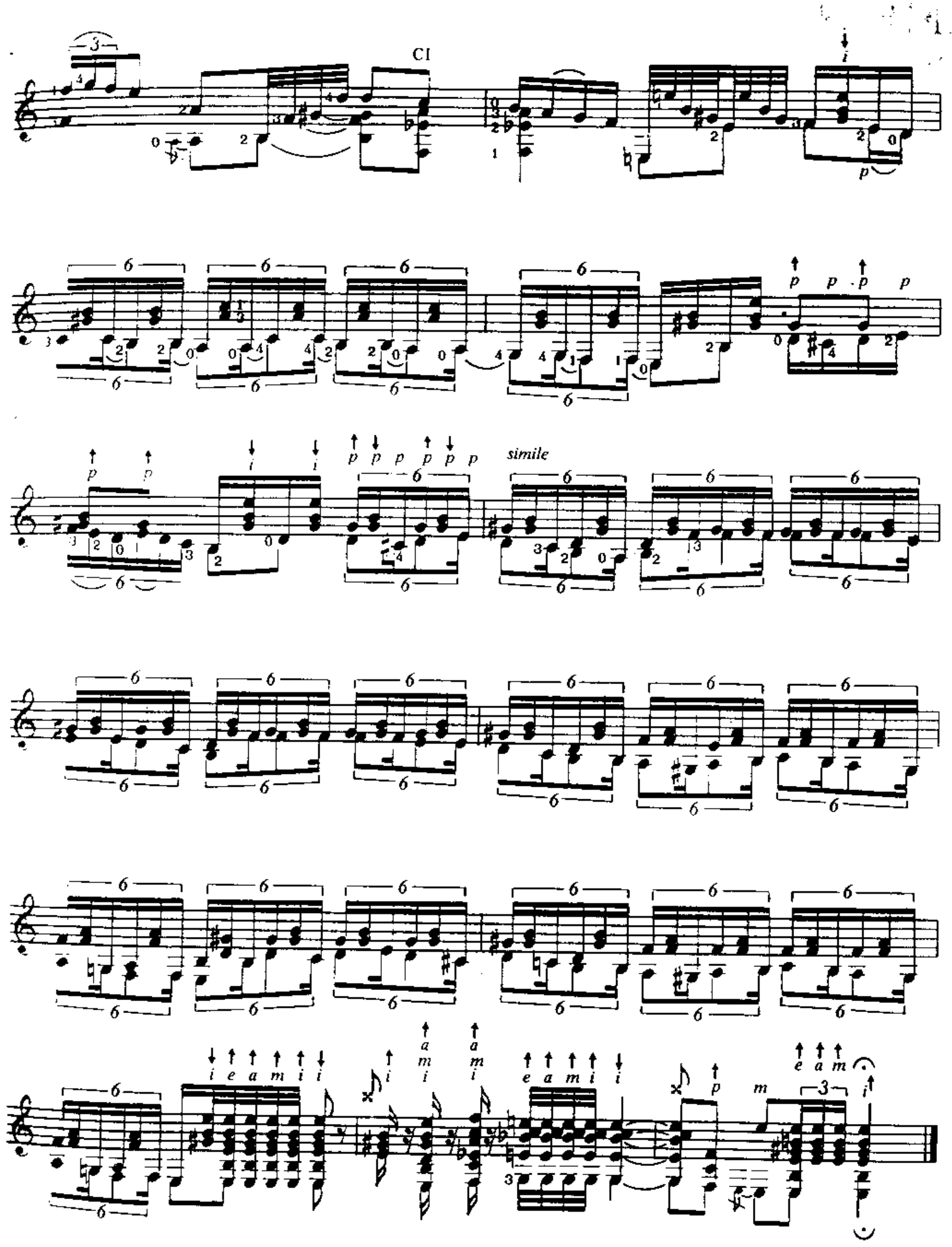

CIII
CV
CI


CII
p i m a
CV
p i m a m i p
i m a
a m i
p i p
p i p p i p
6


CIII
12
3
p i m a
p p p i m a
p
3
6
p i p p i p
p i p p i p
p p p i p p
p i a
a
m
i
e a m i i a m i i
5
a m i i a m i i
p e a m i p e a m i p e a m i
p a m i a m i
i e a m i
i i p p m e a m i

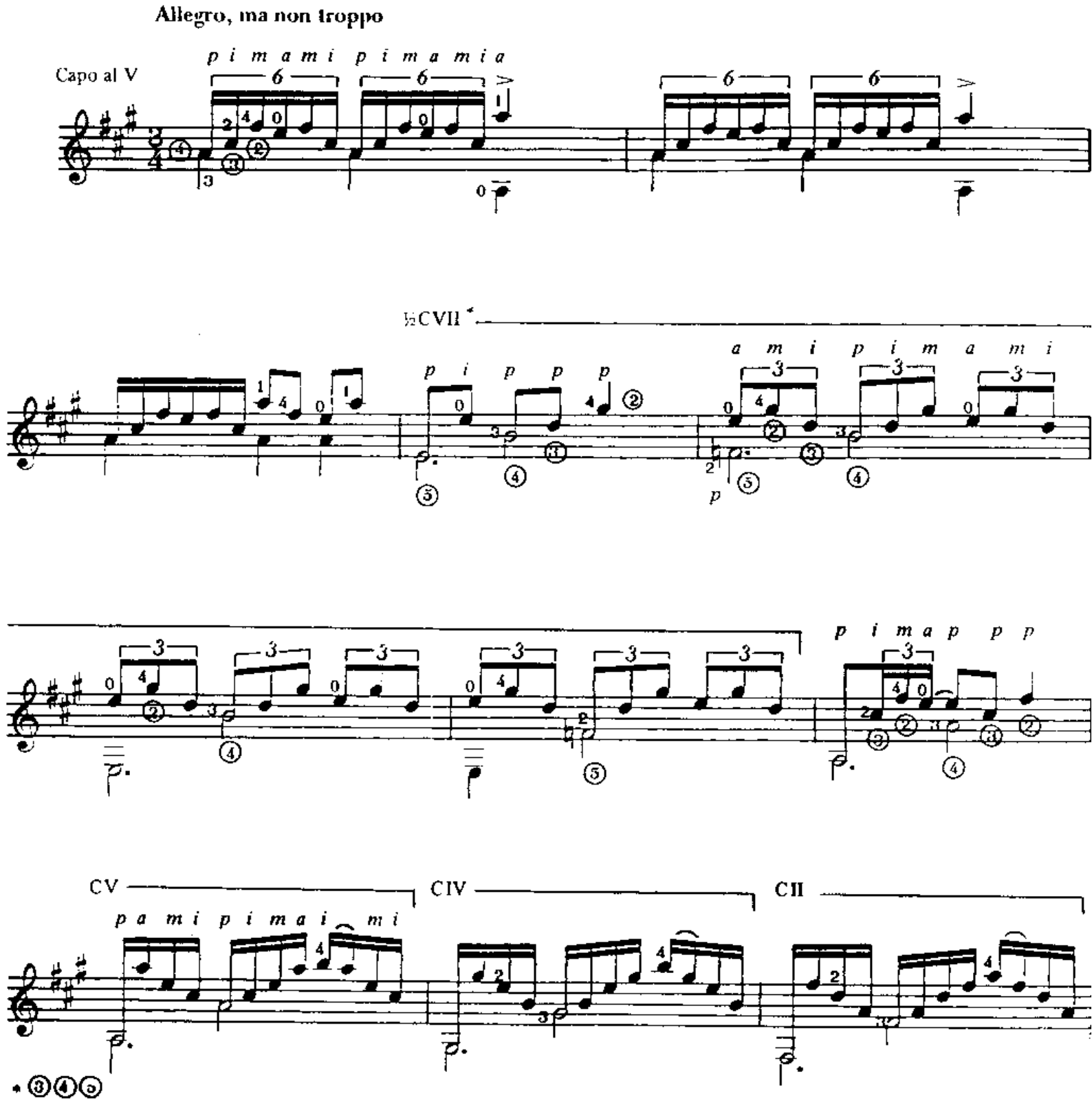

p i m a
a m p m
p i a m i p i a m i
p i a m i p i a m i
p i a m i p i a m i
Cadenza
CV
CIII

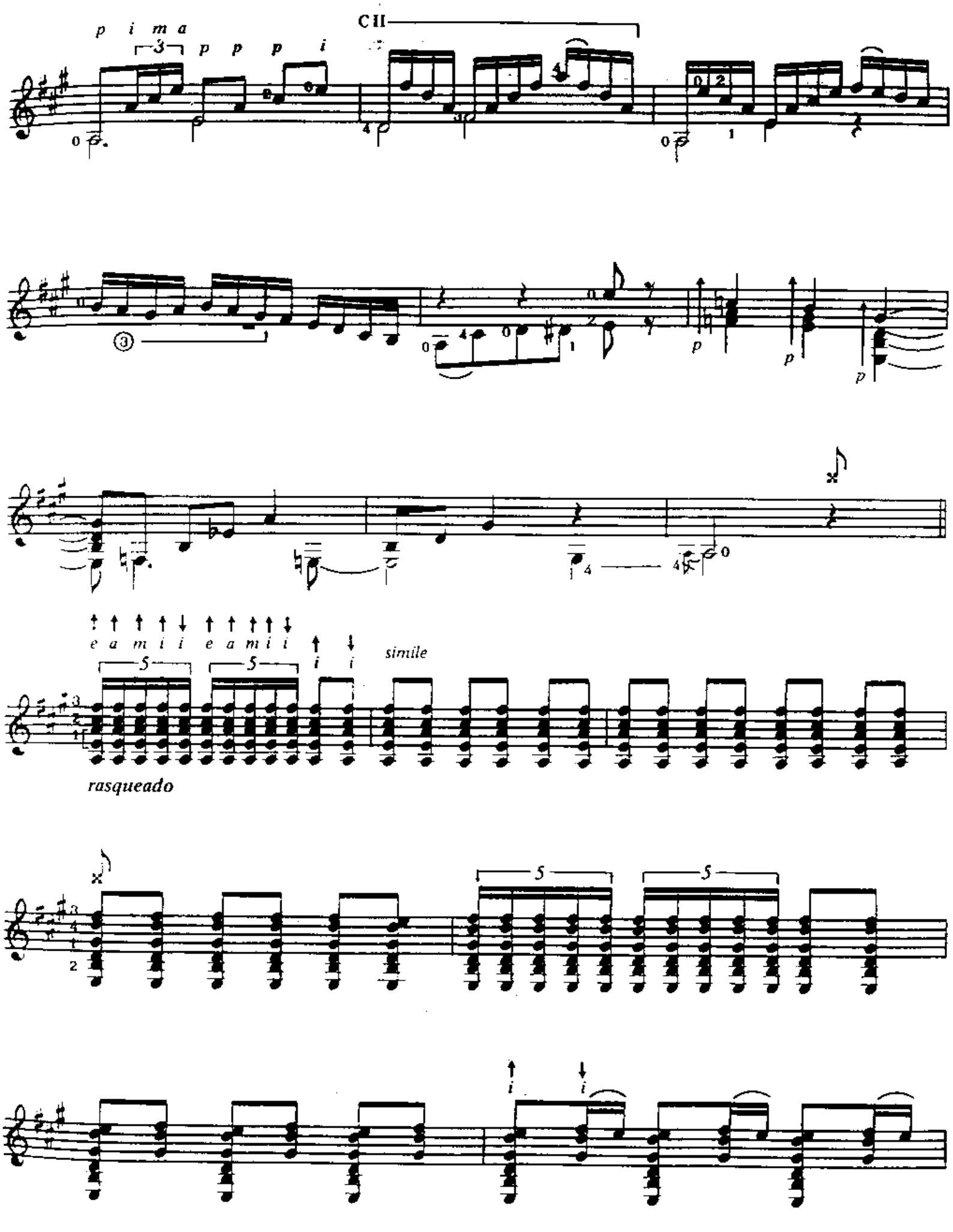

a tempo
p i p p i p
p i m a

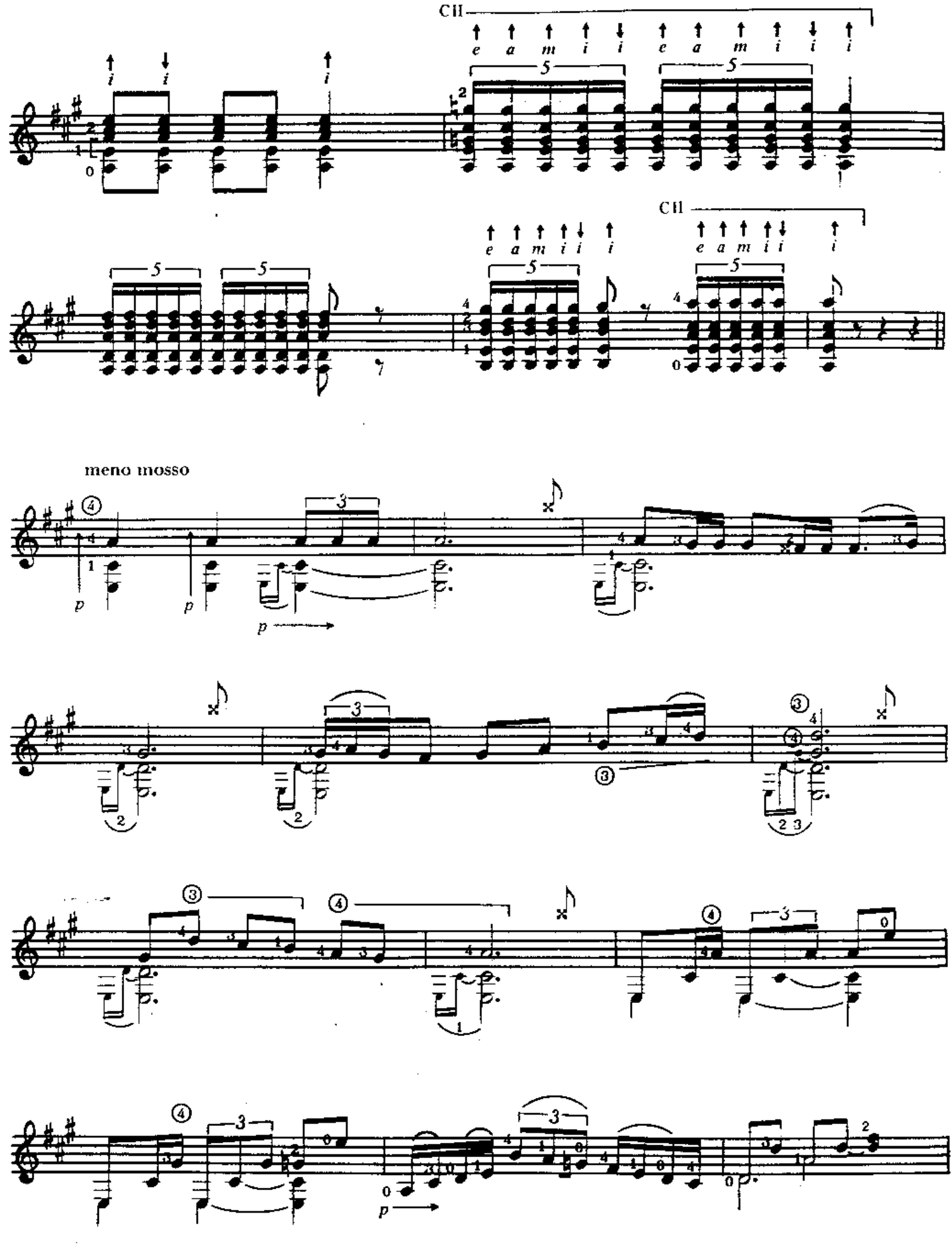

CI
simile

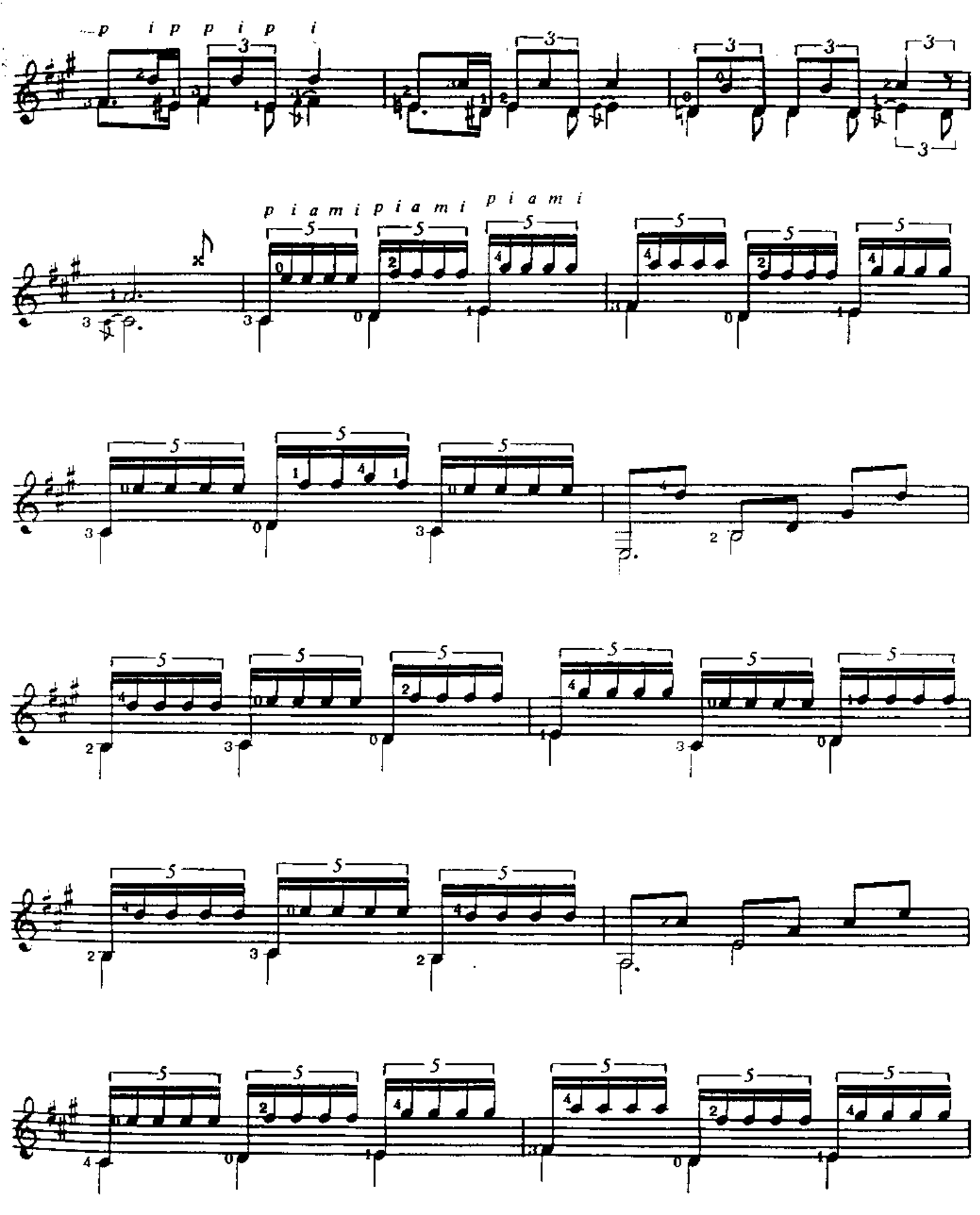
CAMPIÑA ANDALUZA
(Alegrias)

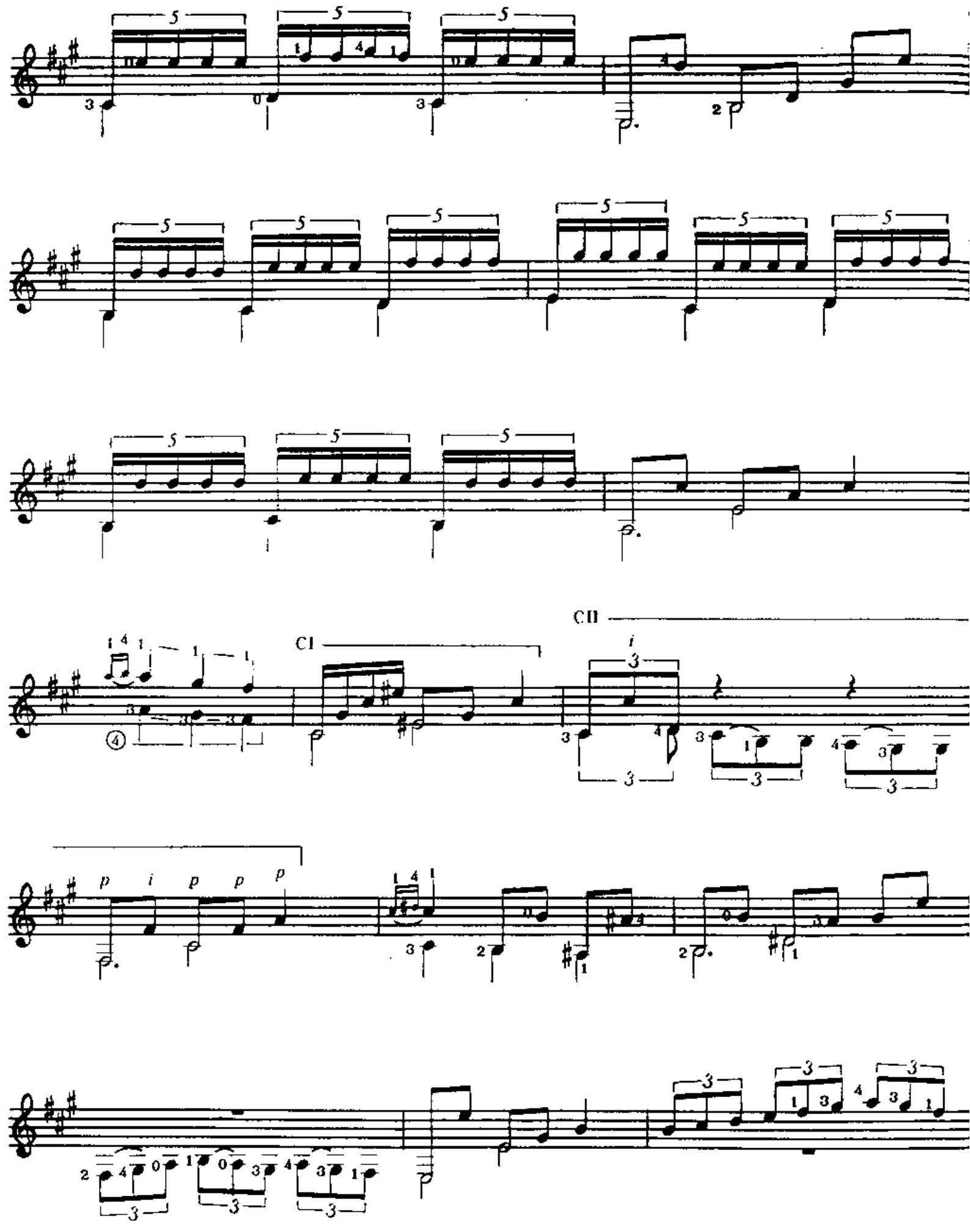
SABICAS
Transcribed by JOSEPH TROTTER

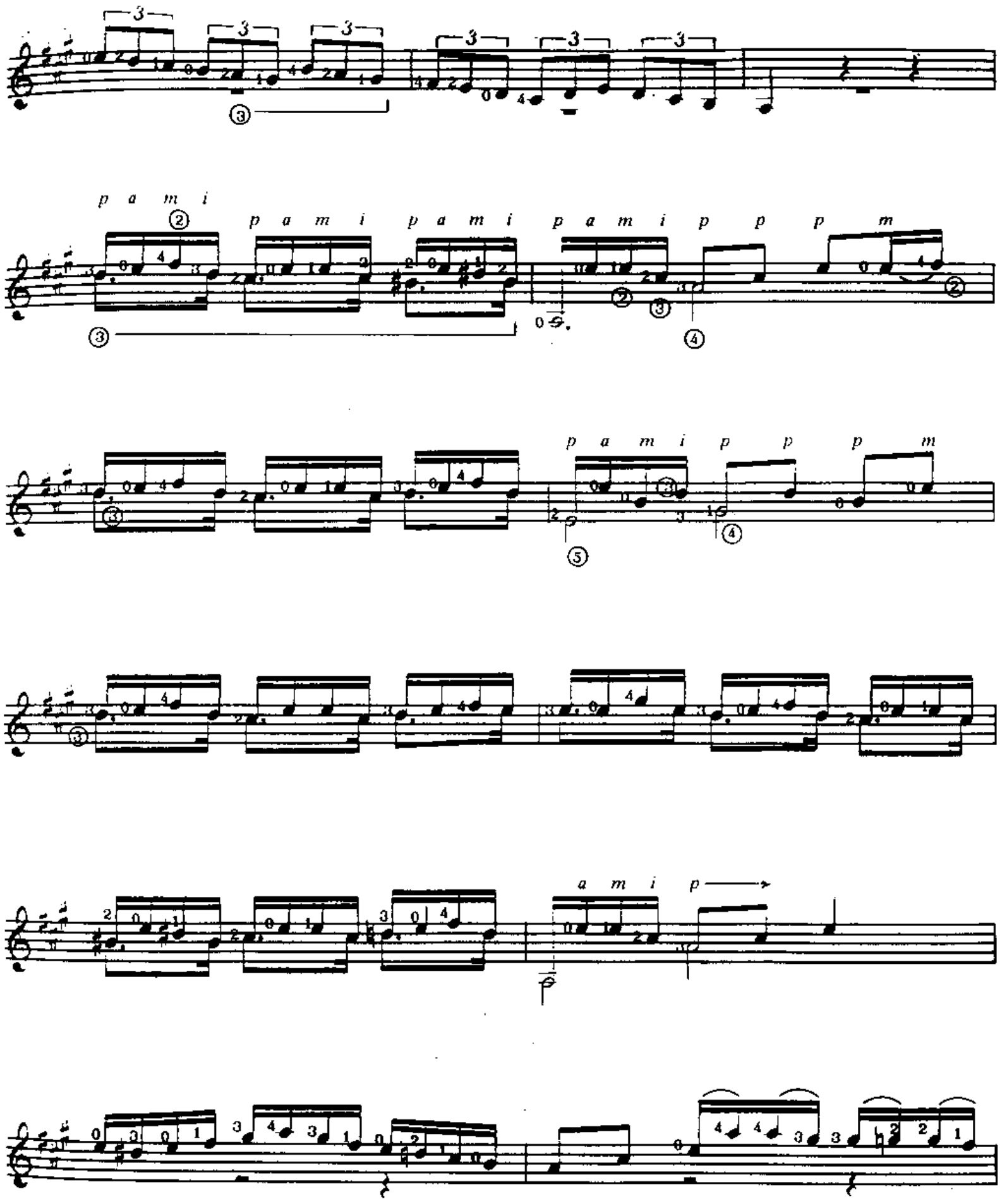


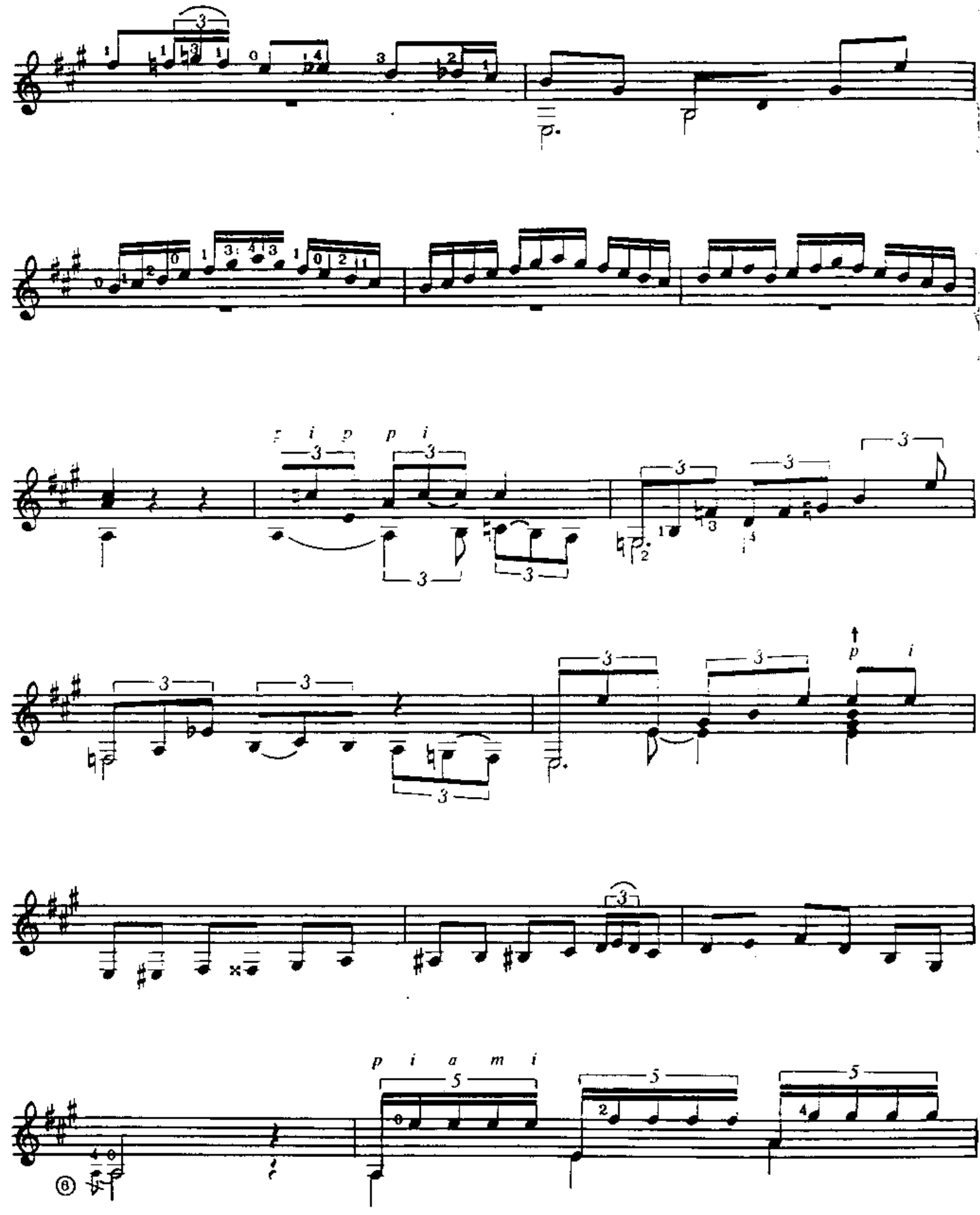

p i m a
3
p p p i
CII
p
p
p
e a m i i e a m i i
5
5
i i
simile
rasqueado
5
5
i i

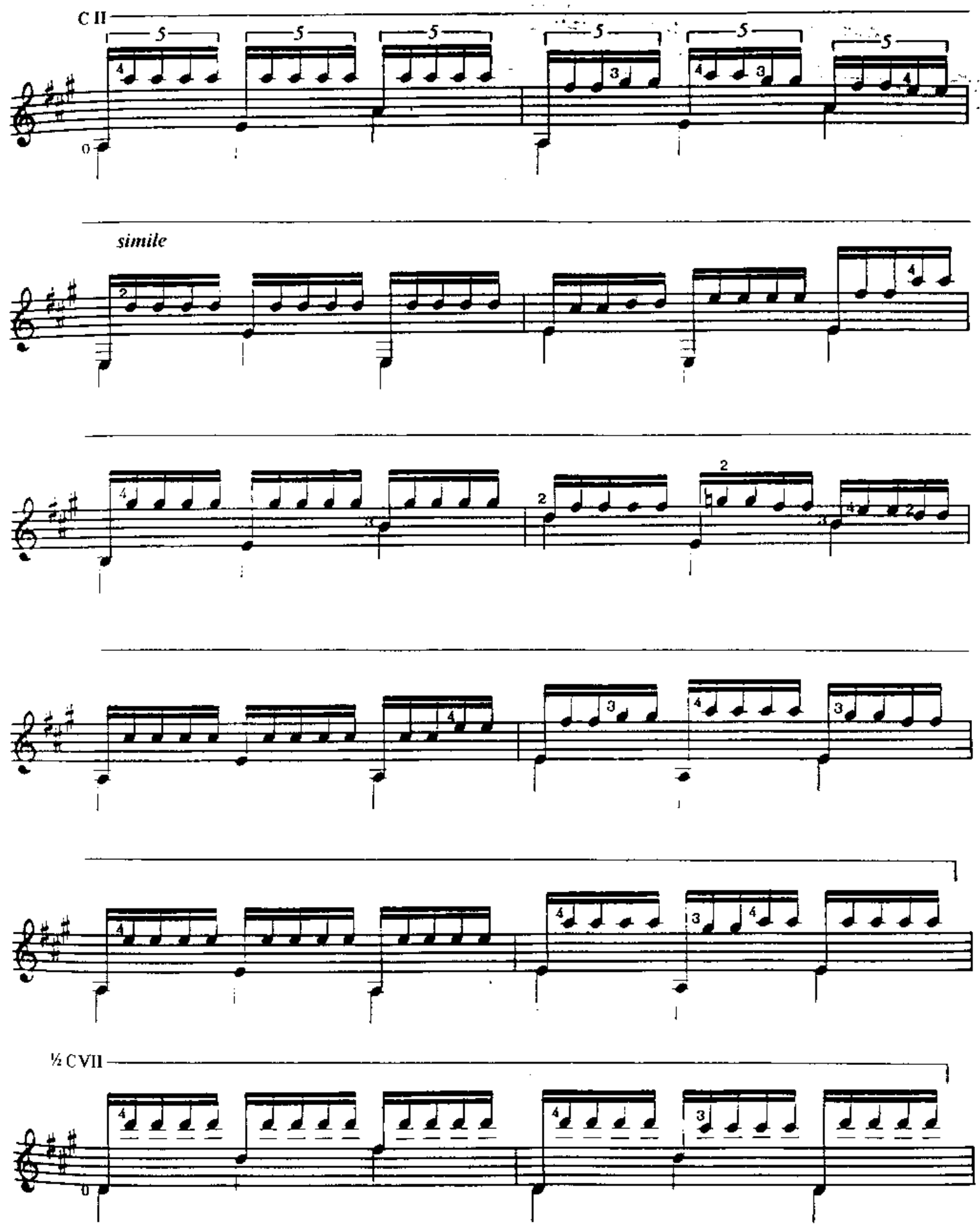

CII
e a m i i e a m i i i
CII
e a m i i i
e a m i i i
meno mosso
p
p
p
p

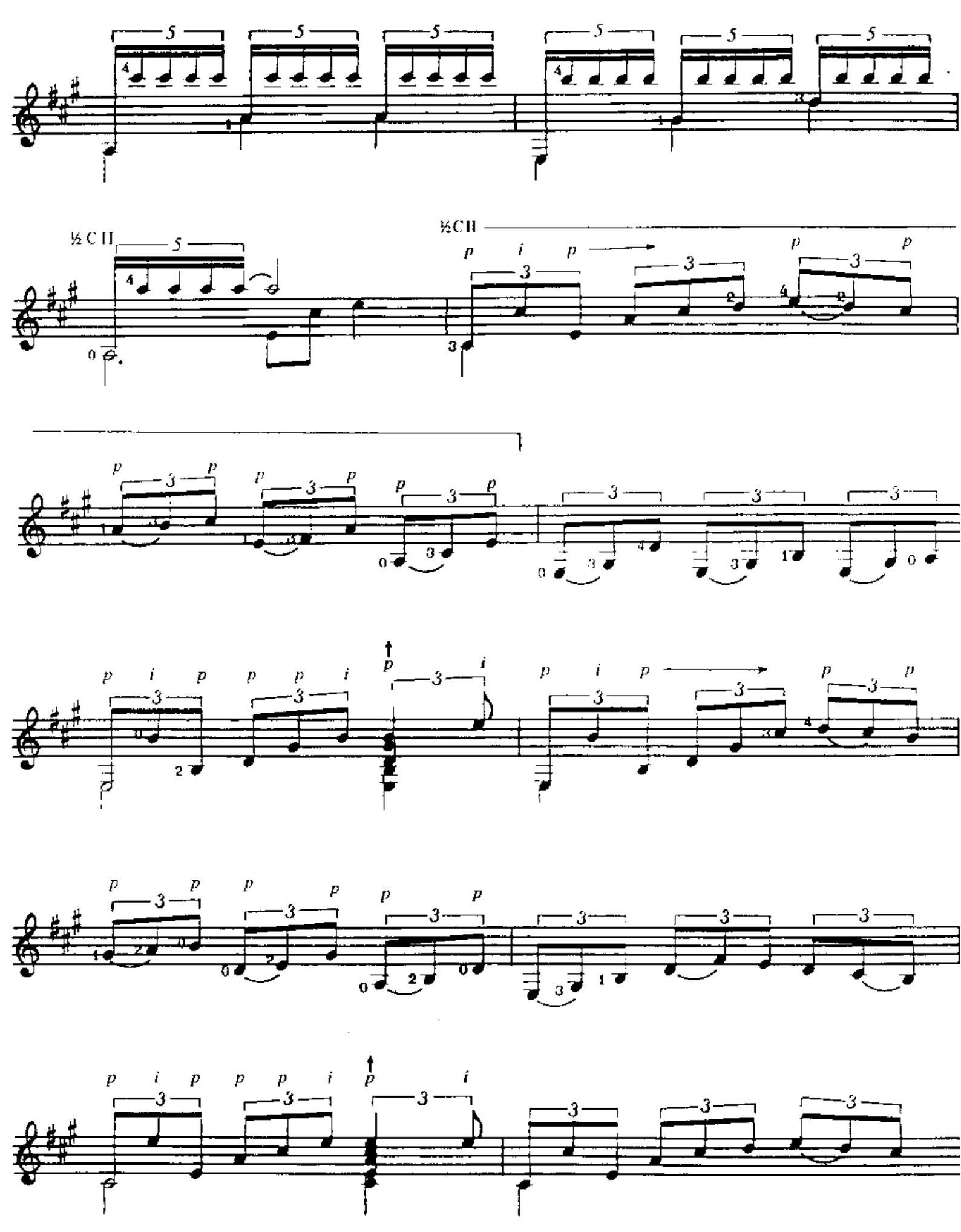

p i p p i p i
p i a m i p i a m i p i a m i


CI
CII


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


p i p p i
p i
p i a m i
⑧


C II
simile
½ CVII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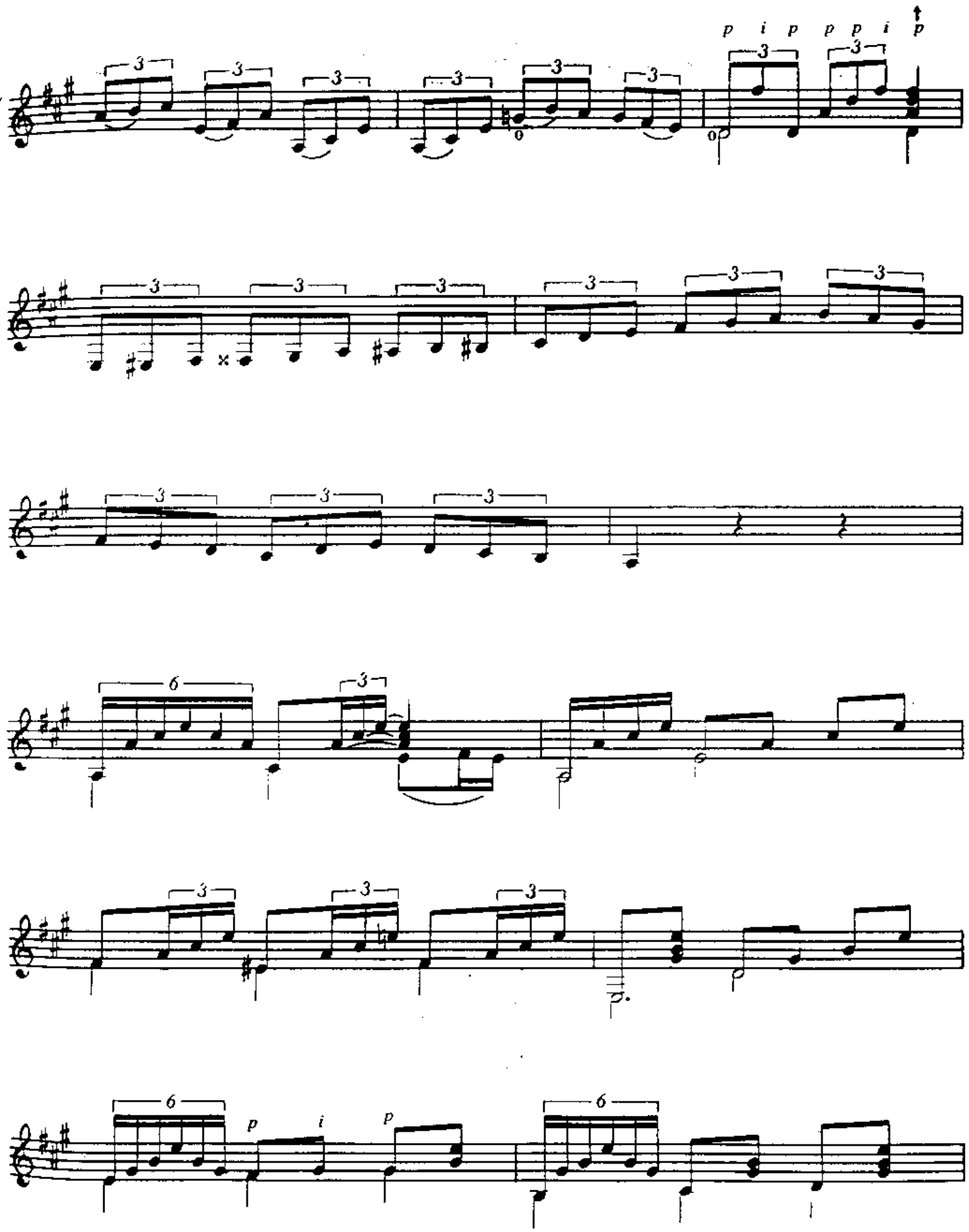
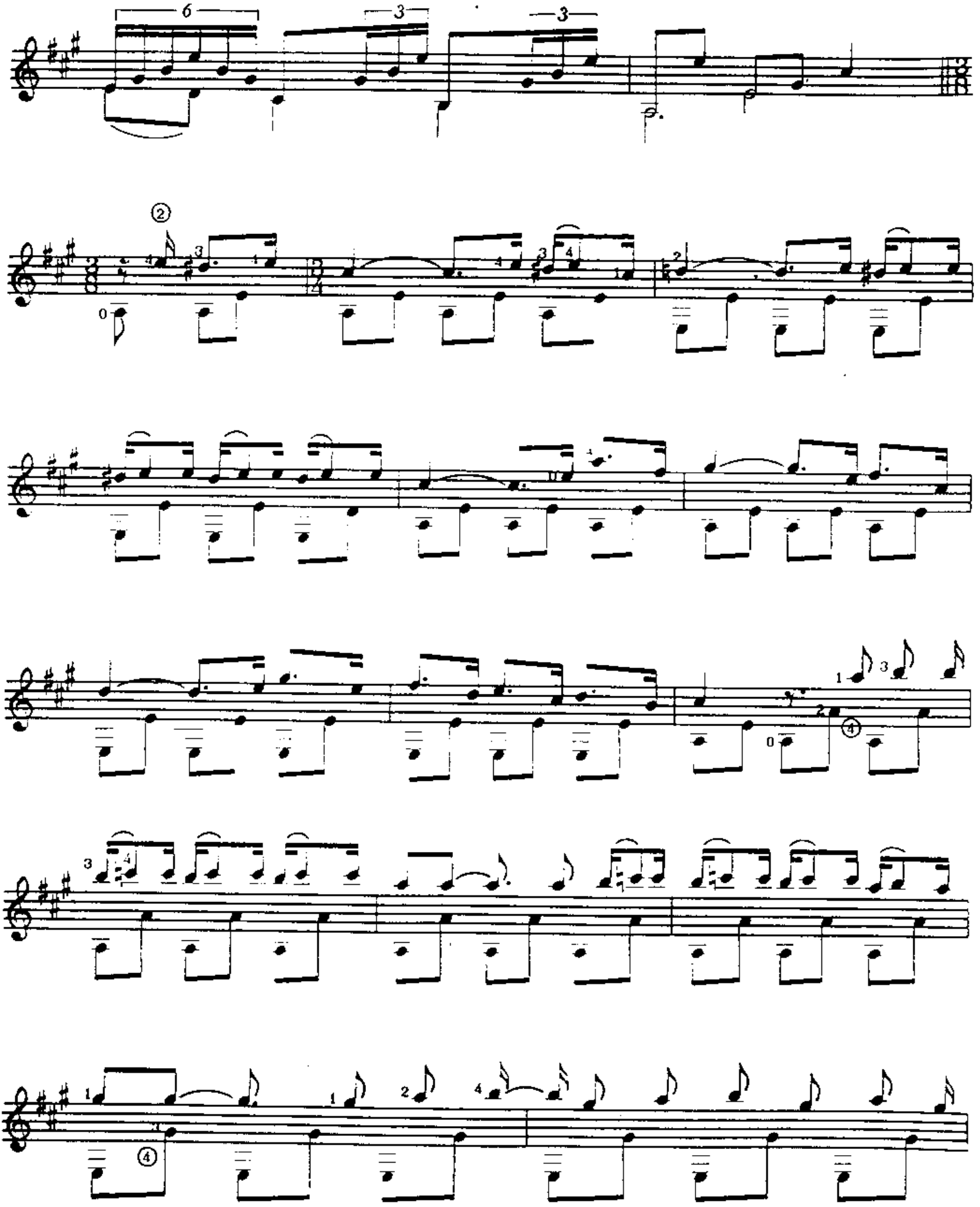
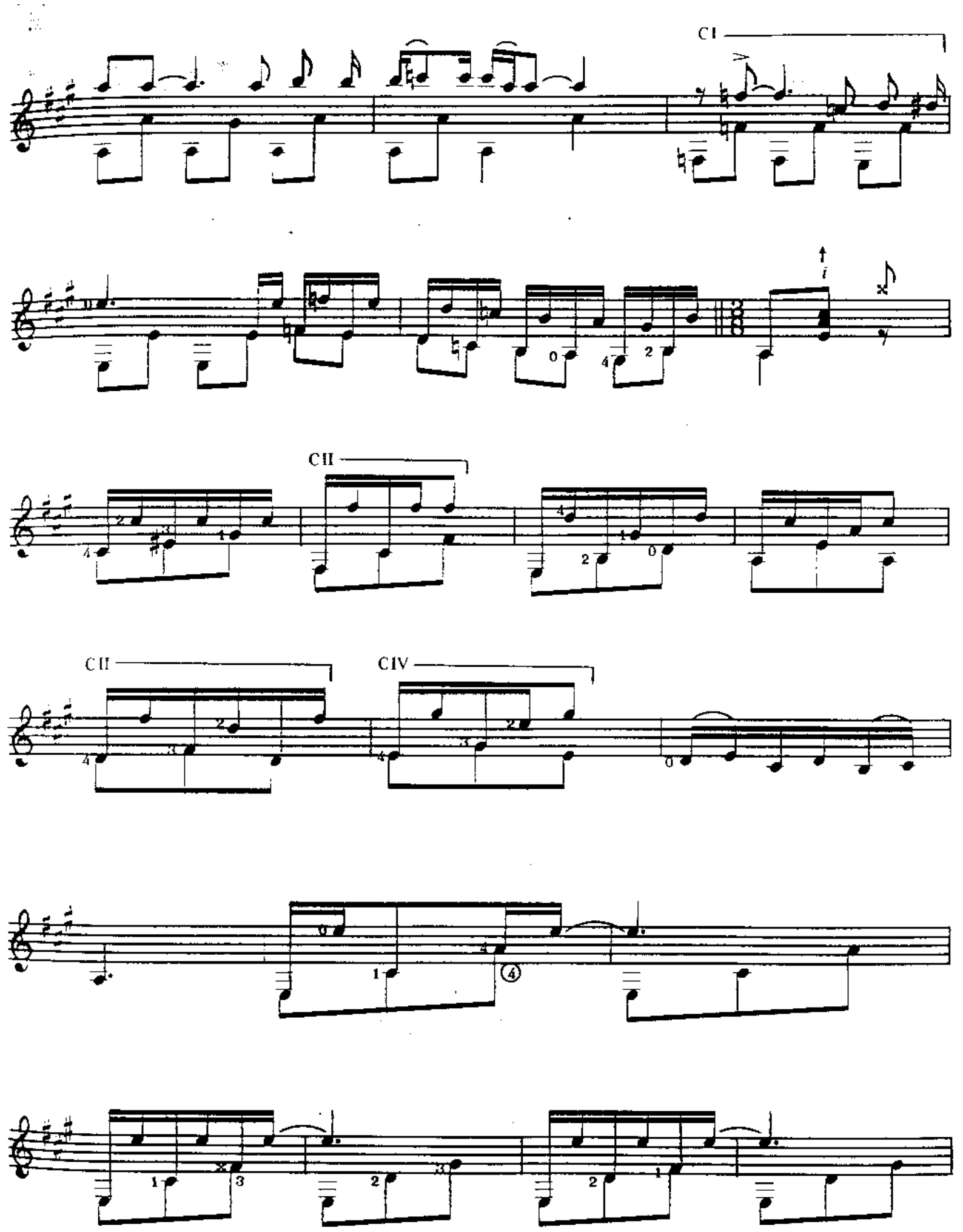
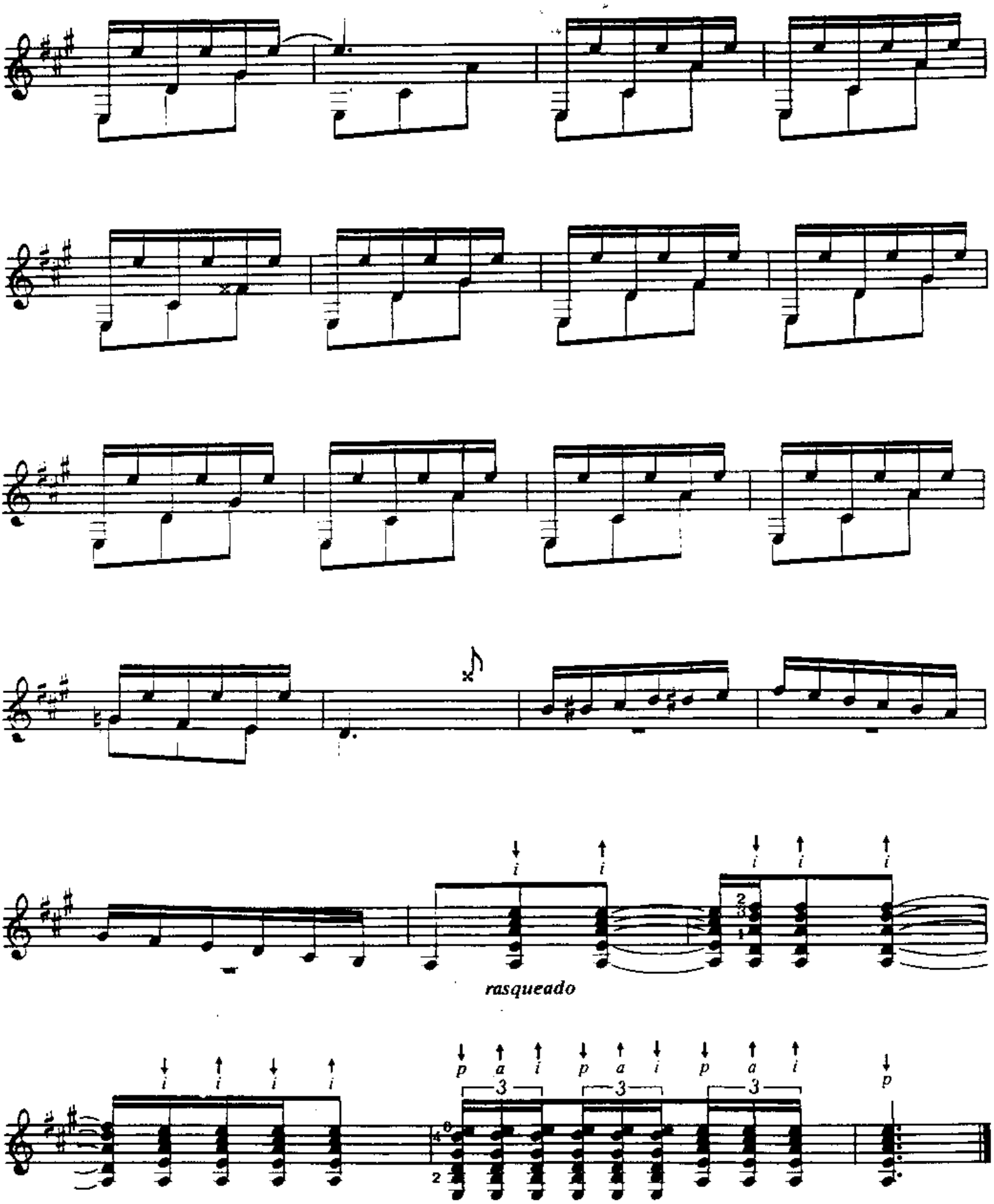

p i p p p i p
3
6




CI
CII
CII
CIV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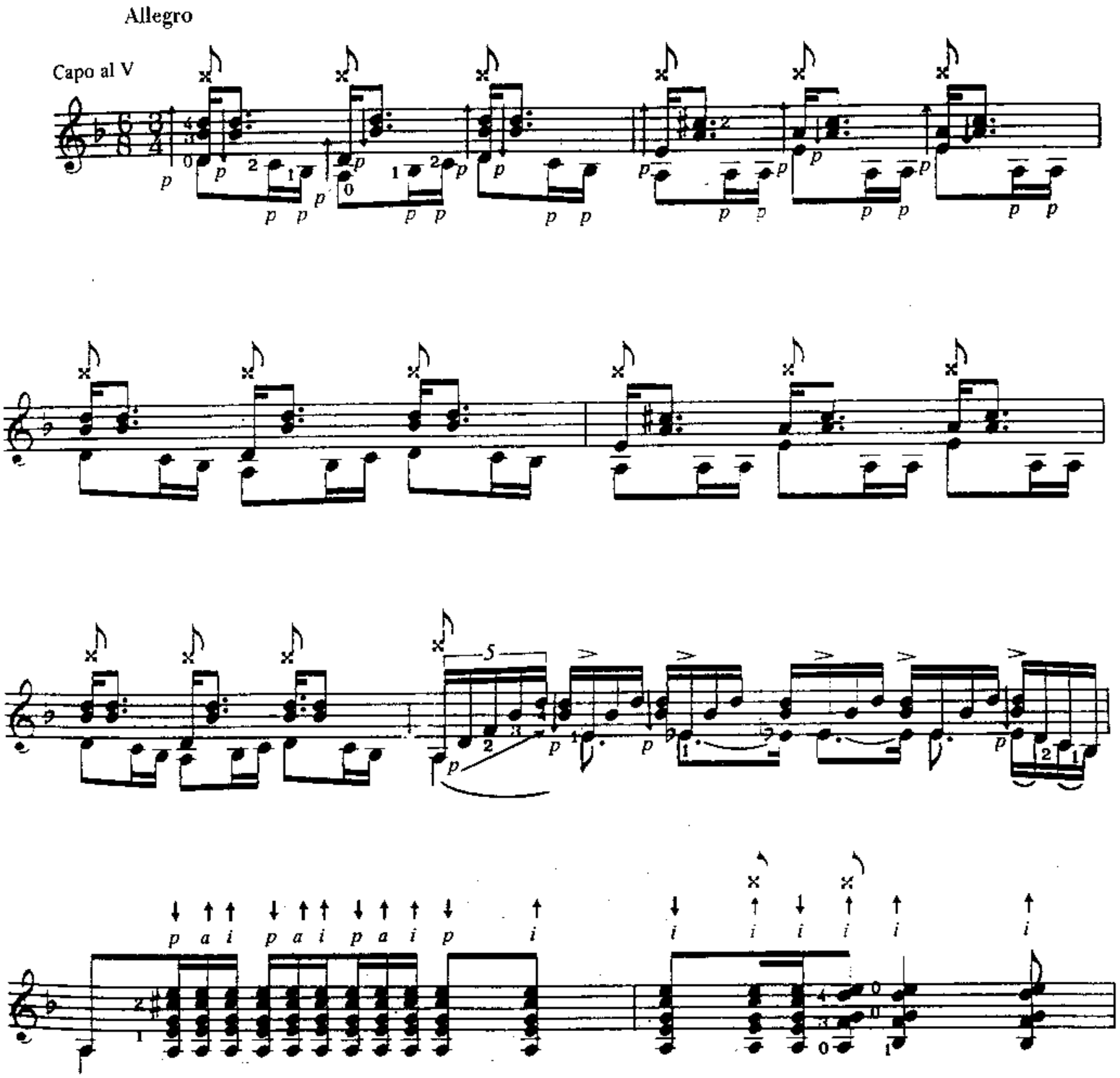
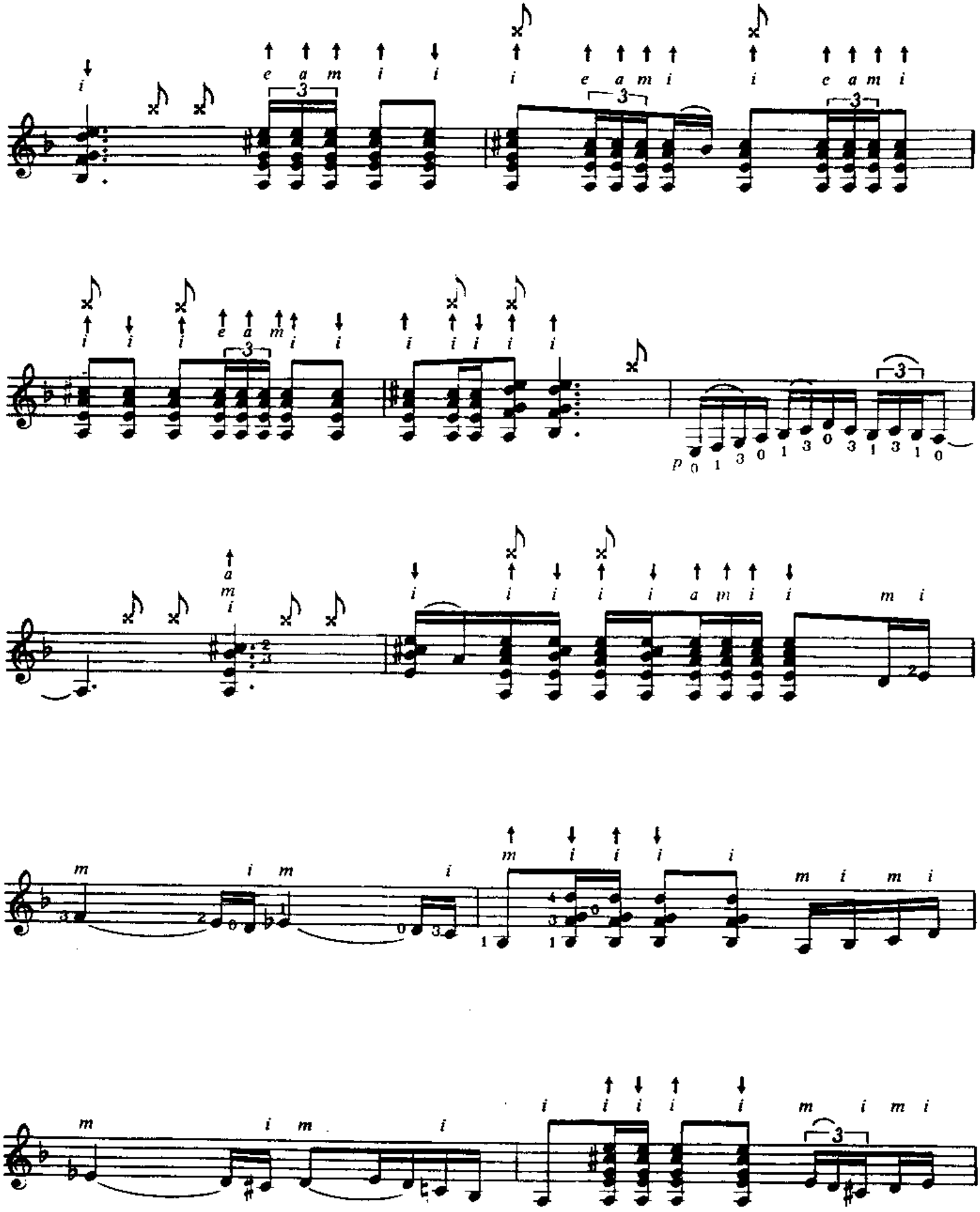
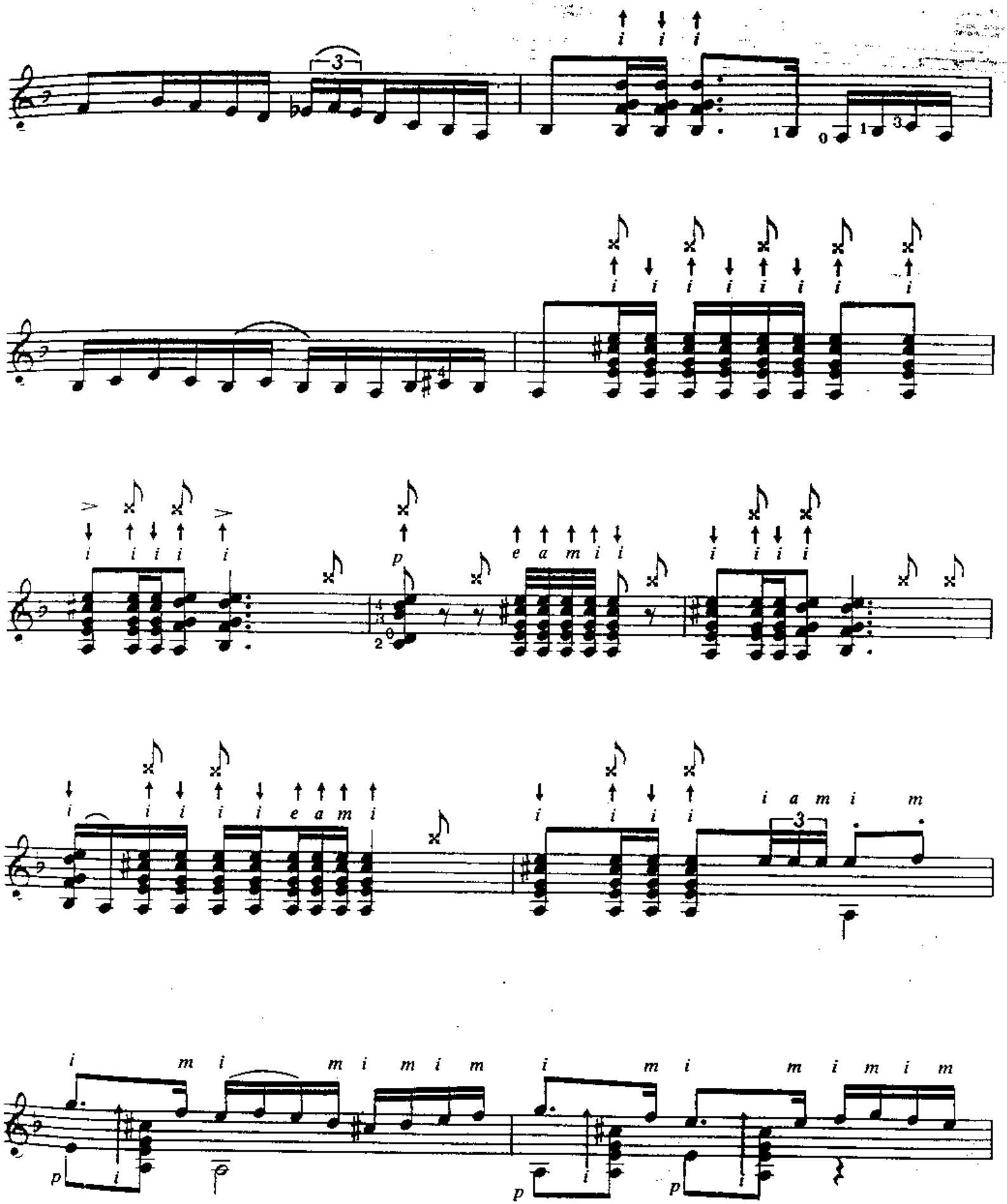
AIRES DE TRIANA

(Bulerias)

SABICAS
Transcribed by JOSEPH TROTTER






3
i i i
1 0 1 3
i i i i i i i i
i i i i i
p
e a m i i
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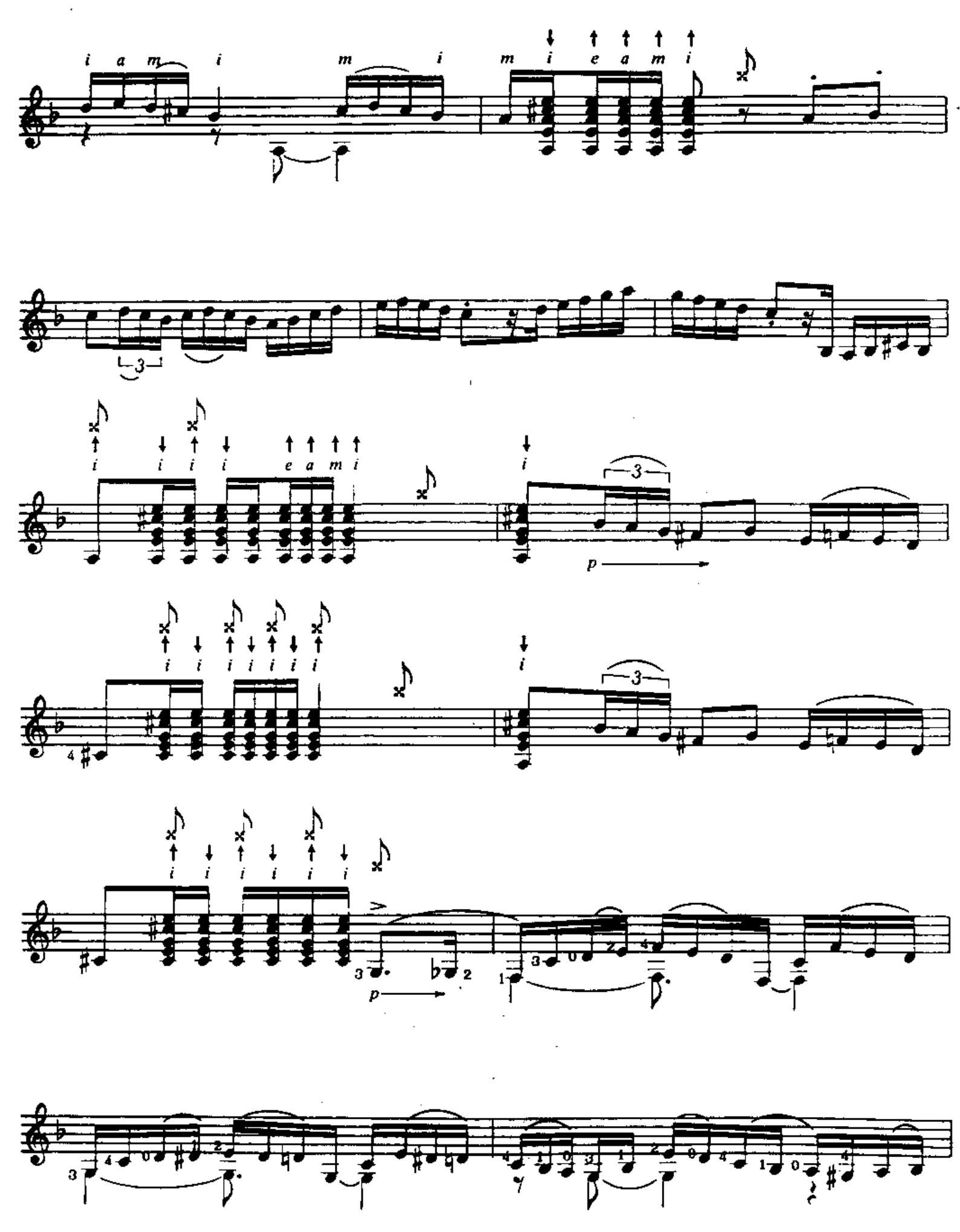
p i
p i


i a m i m i m i e a m i
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3
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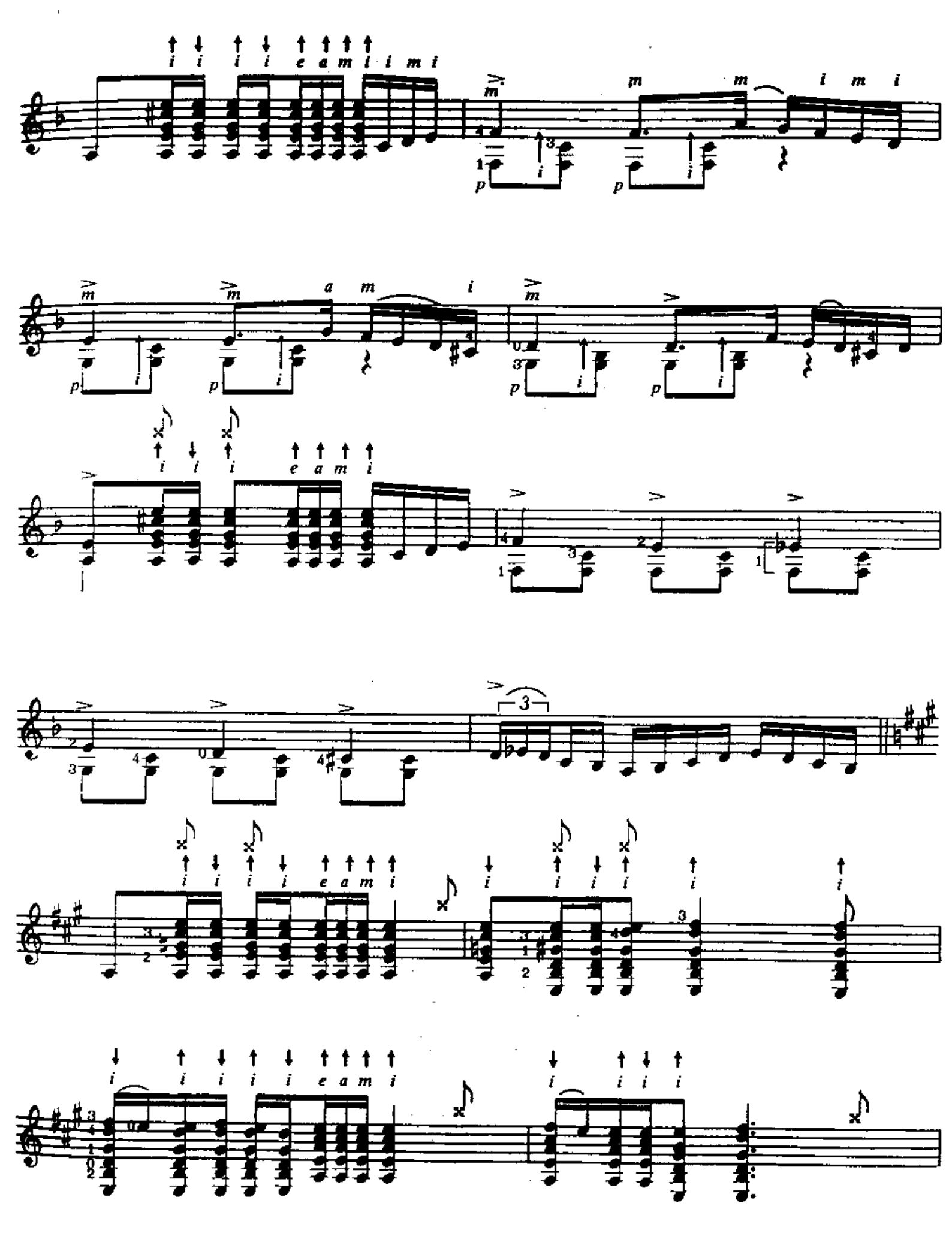
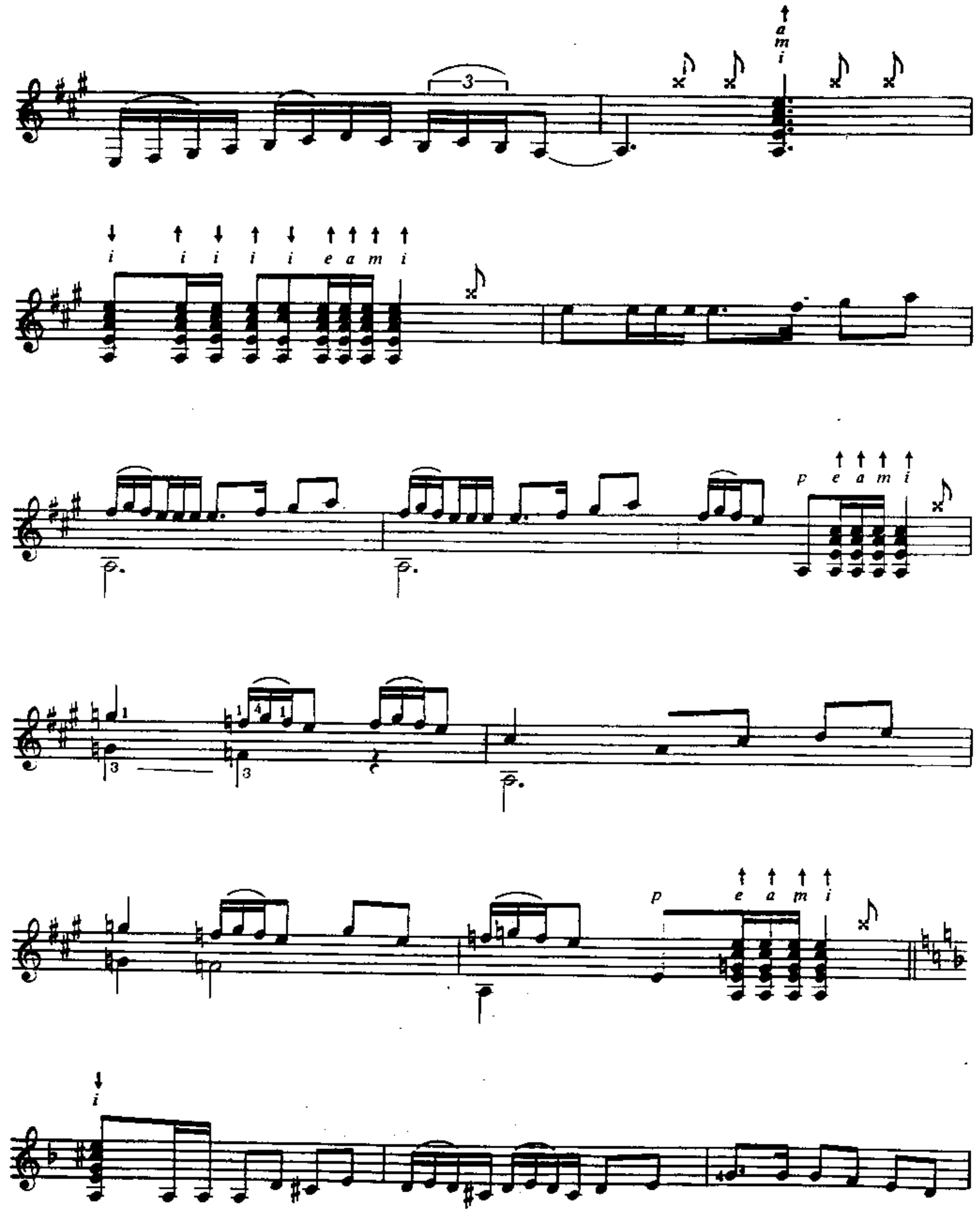
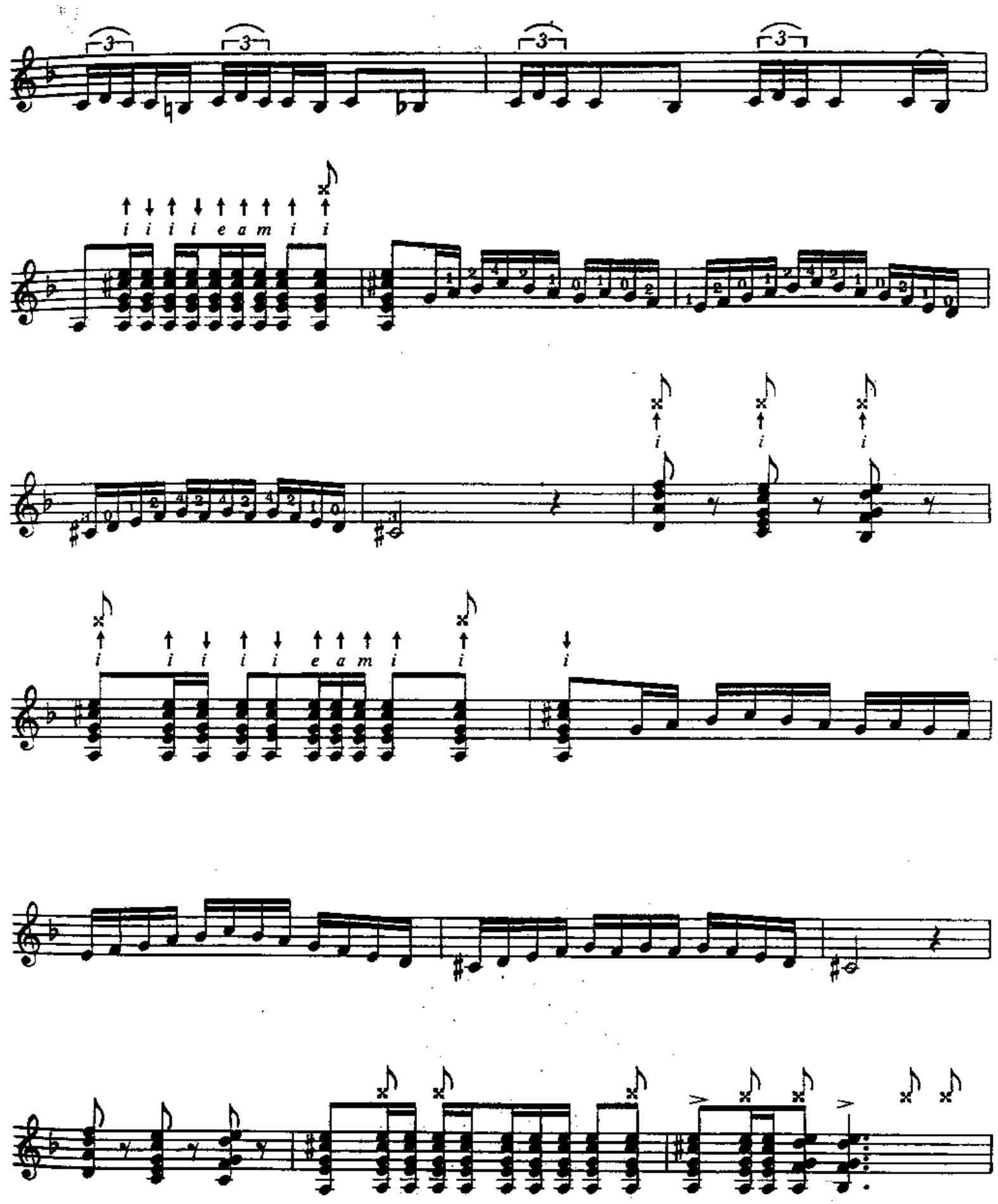
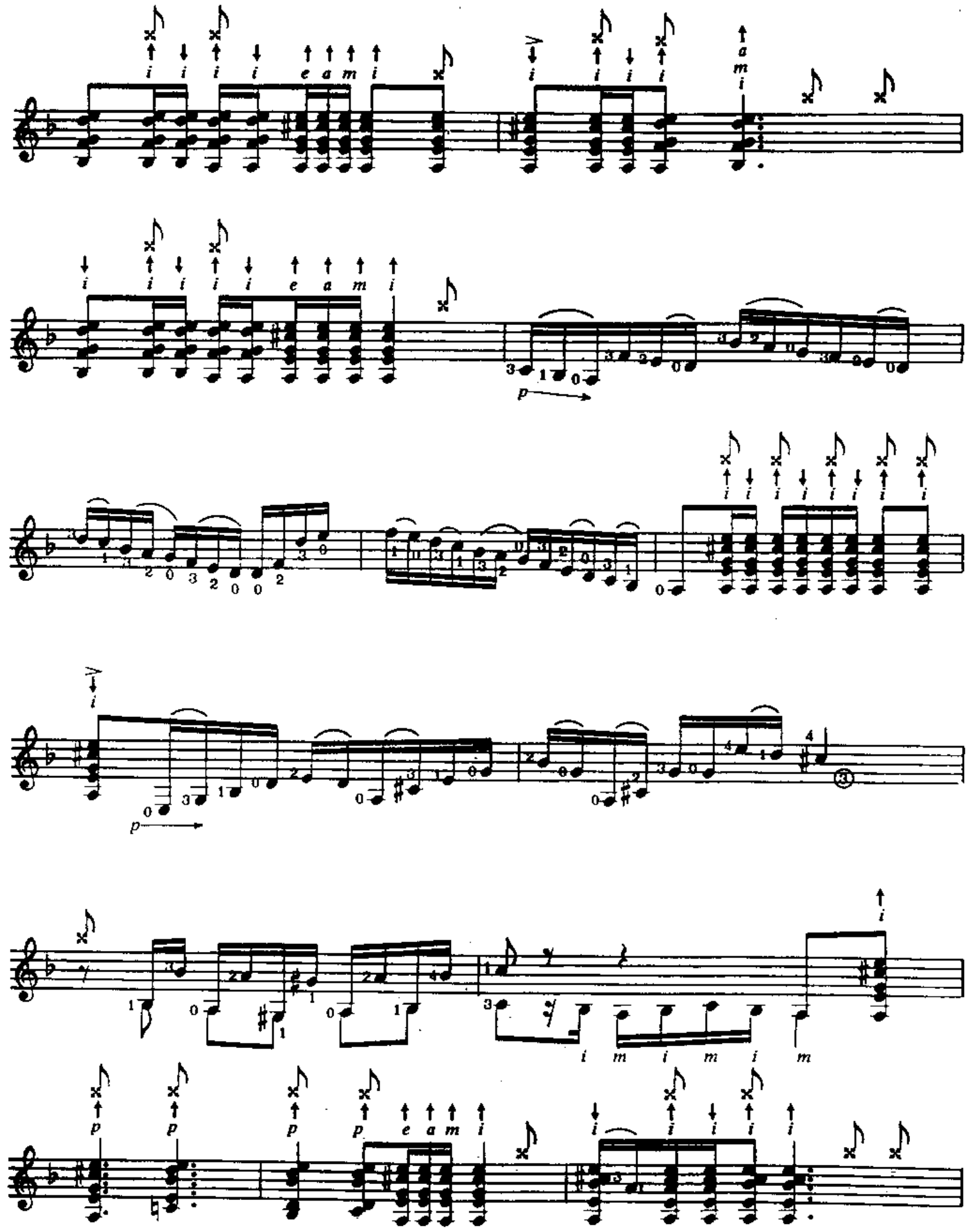
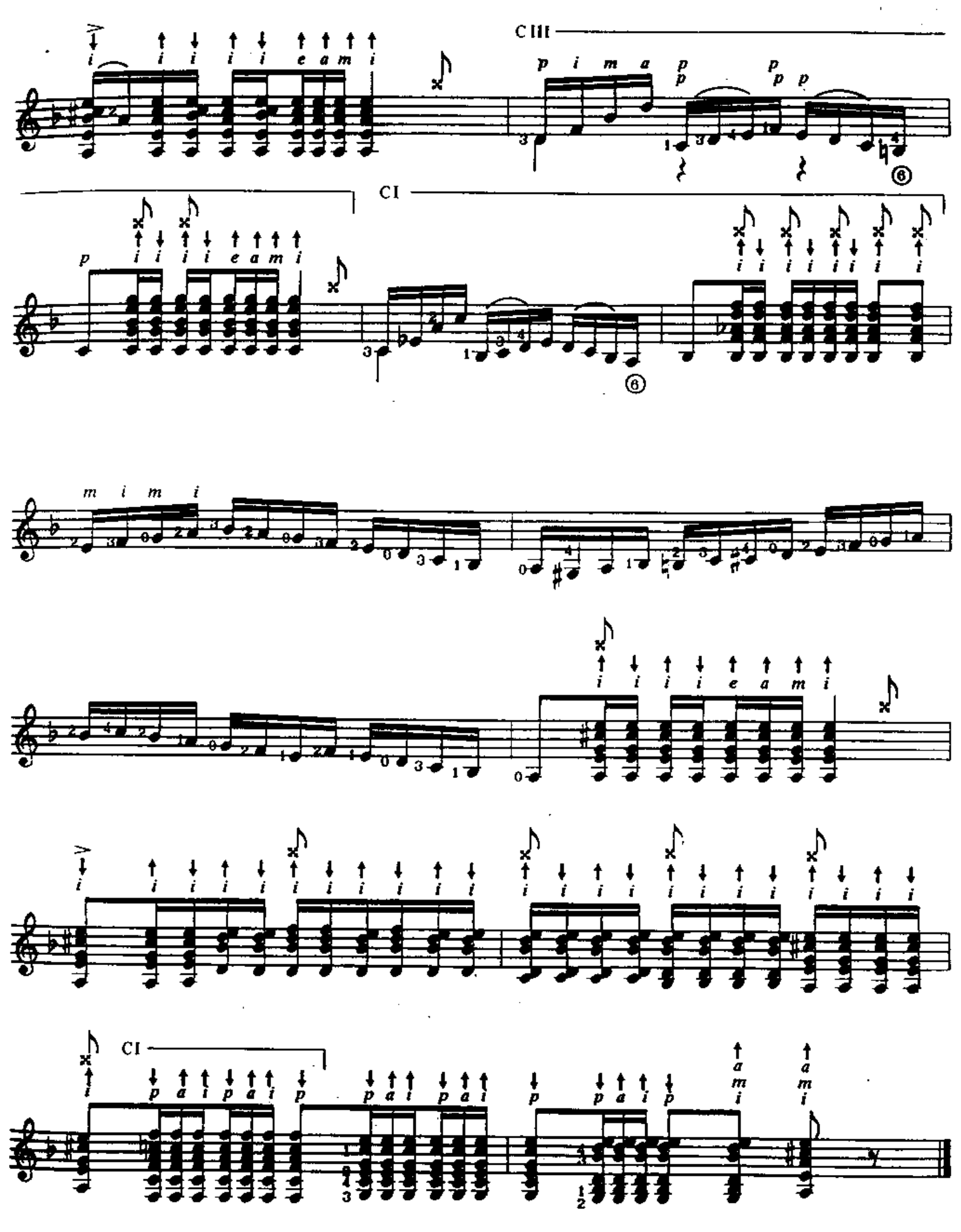
i
3
p




a m i
i i i i i e a m i
p e a m i
p e a m i
i

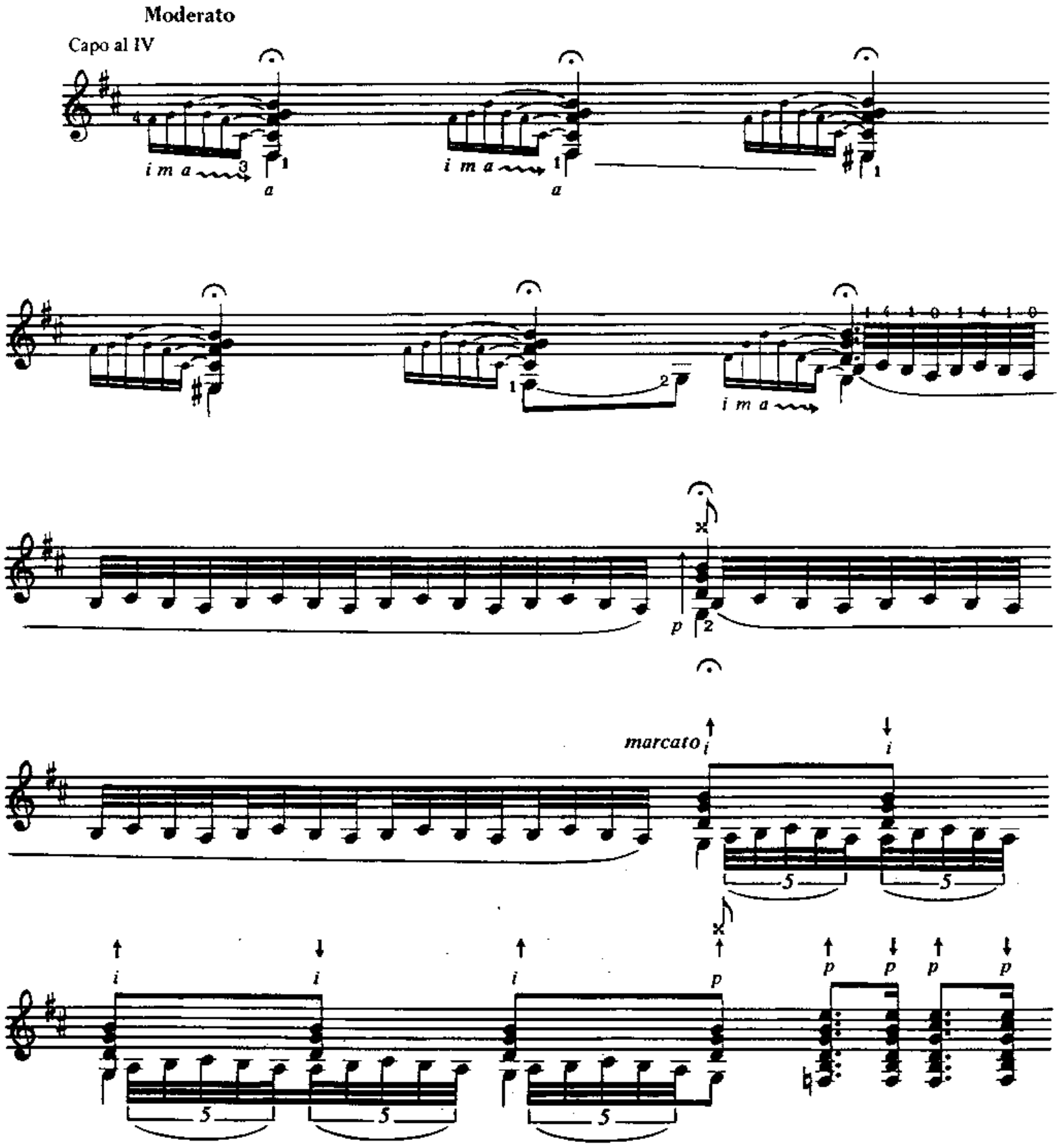

3
3
3
3
i i i i e a m i i
i i i
i i i i i e a m i i
i
i

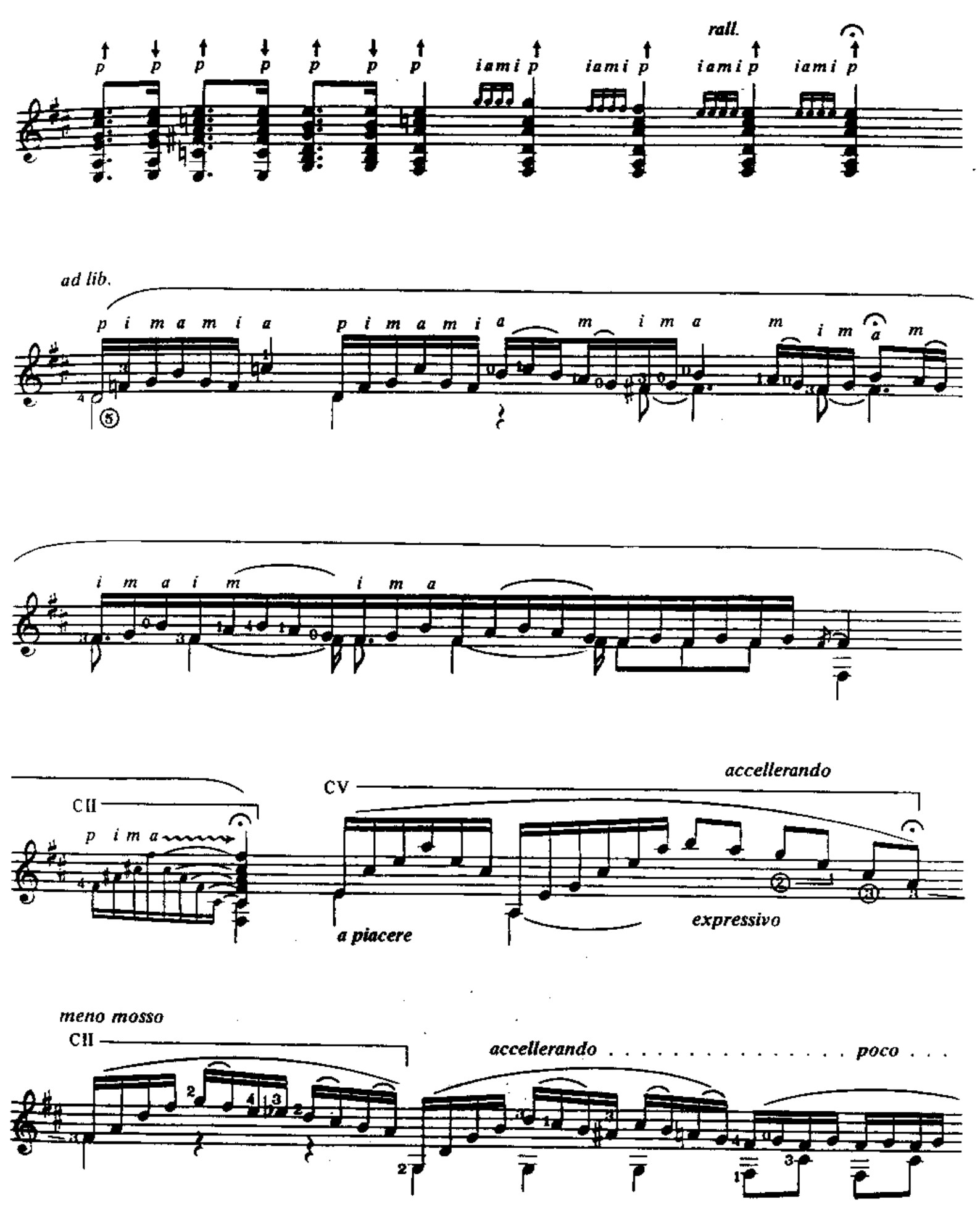


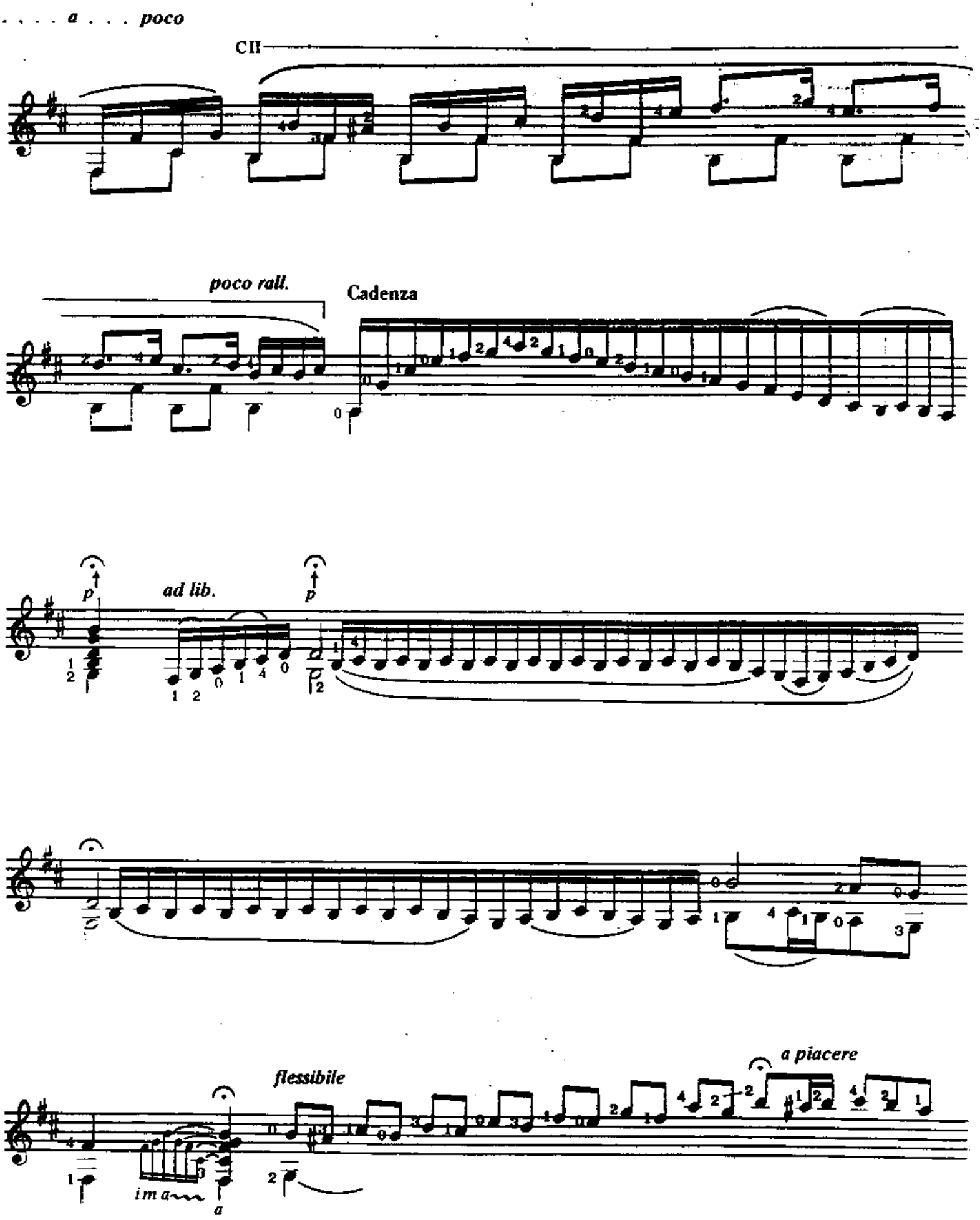

CIII
CI
CI

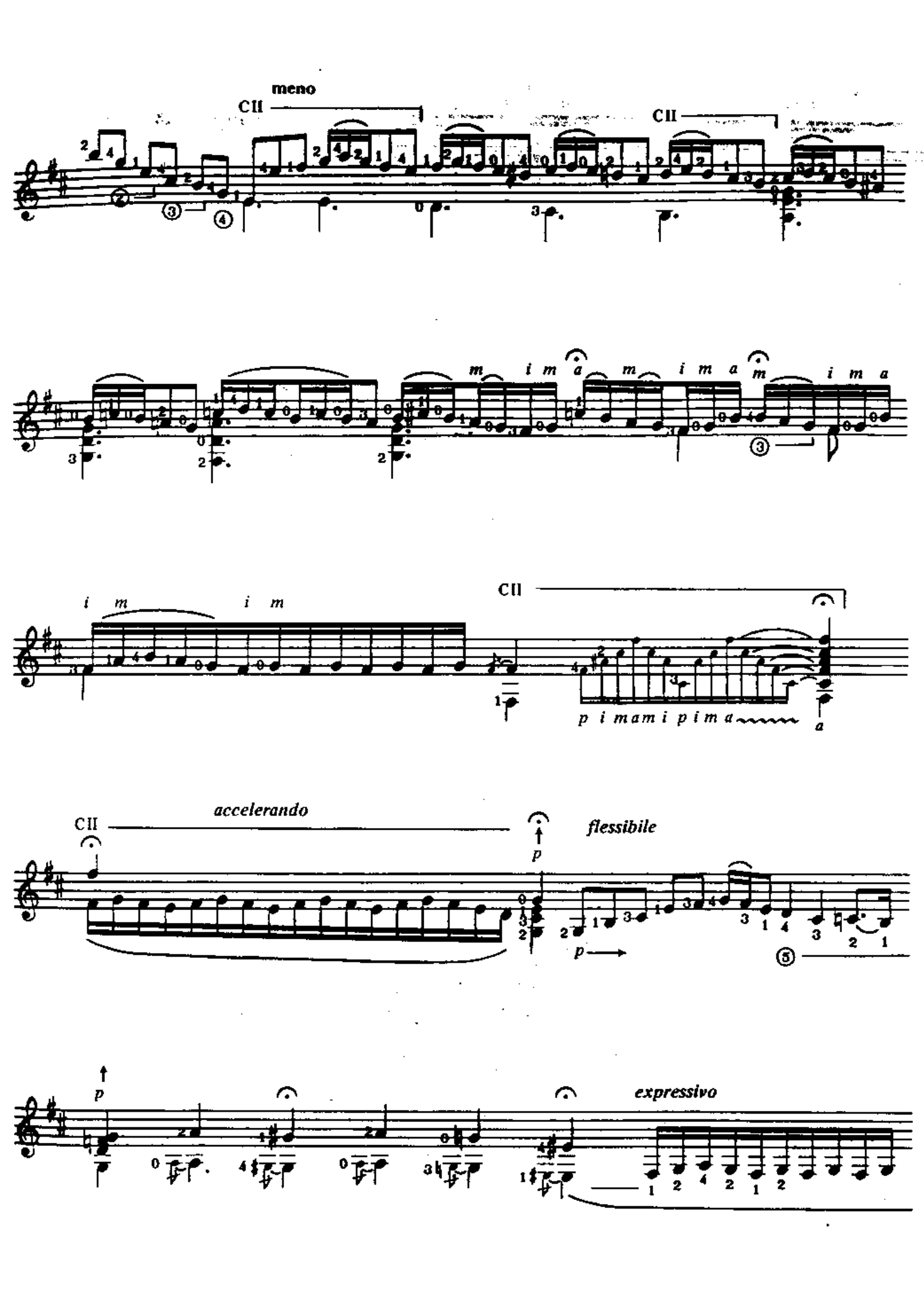
ECOS DE LA MINA
(Taranta)

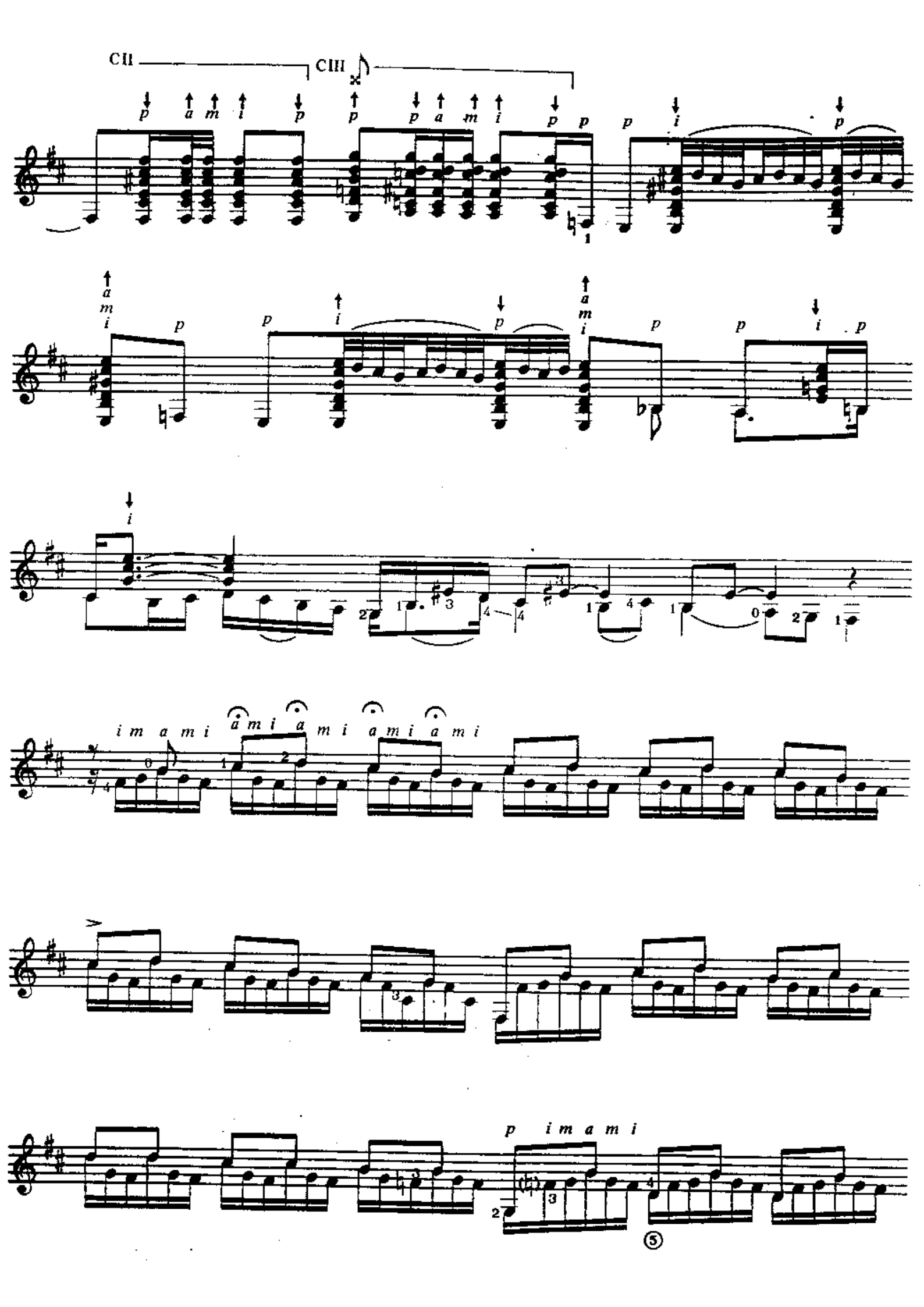
SABICAS
Transcribed by JOSEPH TROTTER

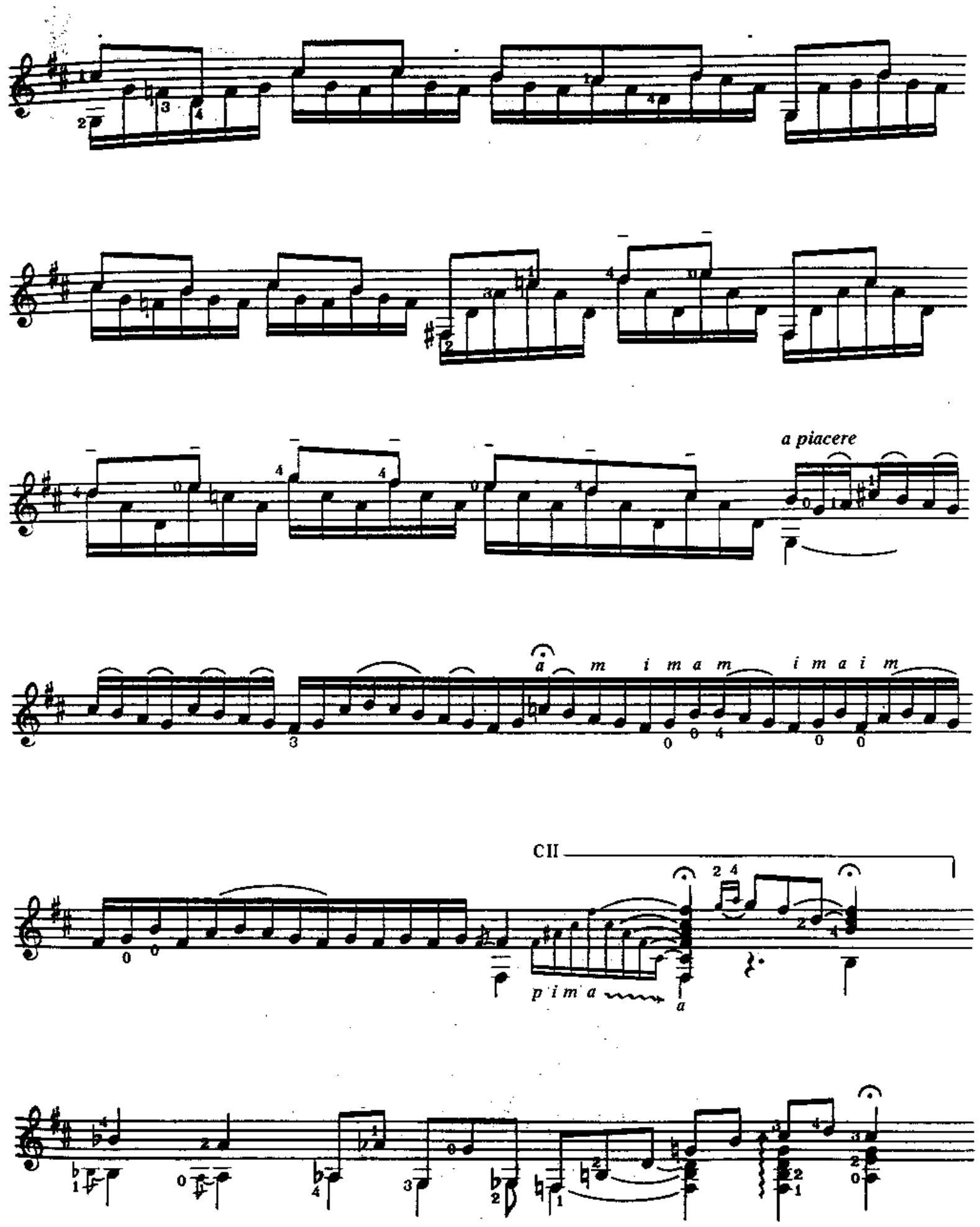


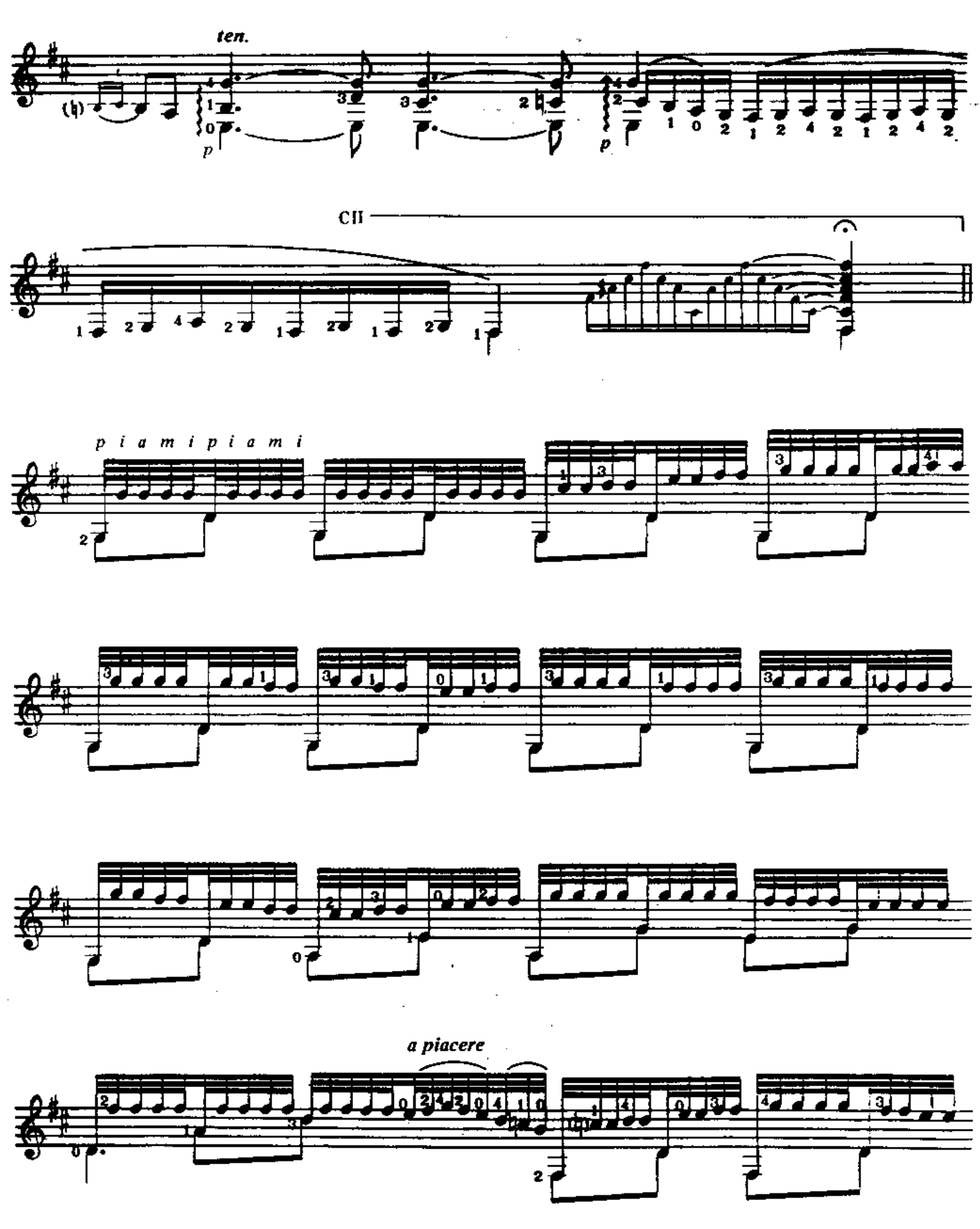

rall.
ad lib.
CII
CV
accellerando
a piacere
expressivo
meno mosso
CII
accellerando . . . . . poco . . .

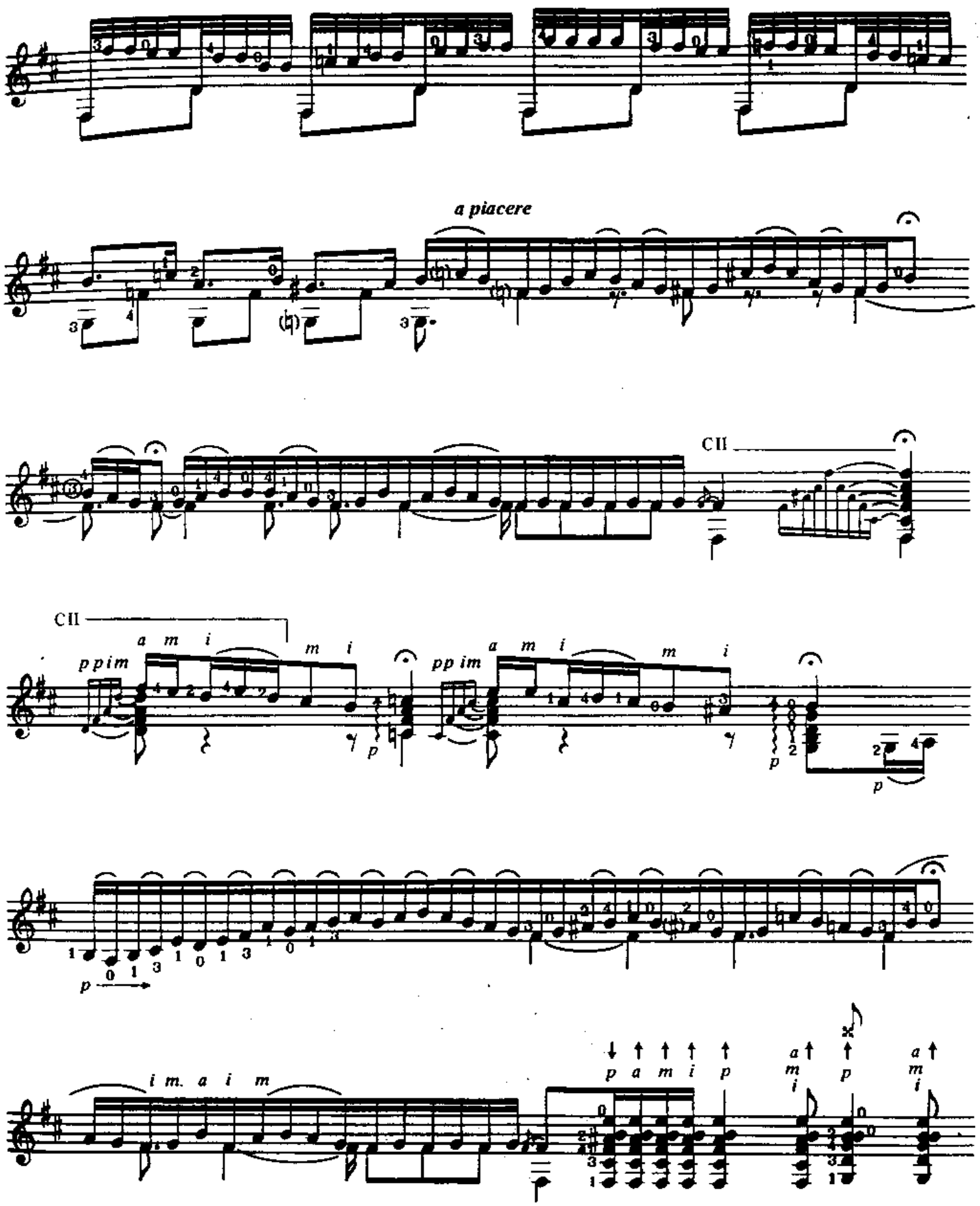

. . . . a . . . poco
CII
poco rall.
Cadenza
p
ad lib.
p
flessibile
im a
a
a piacere

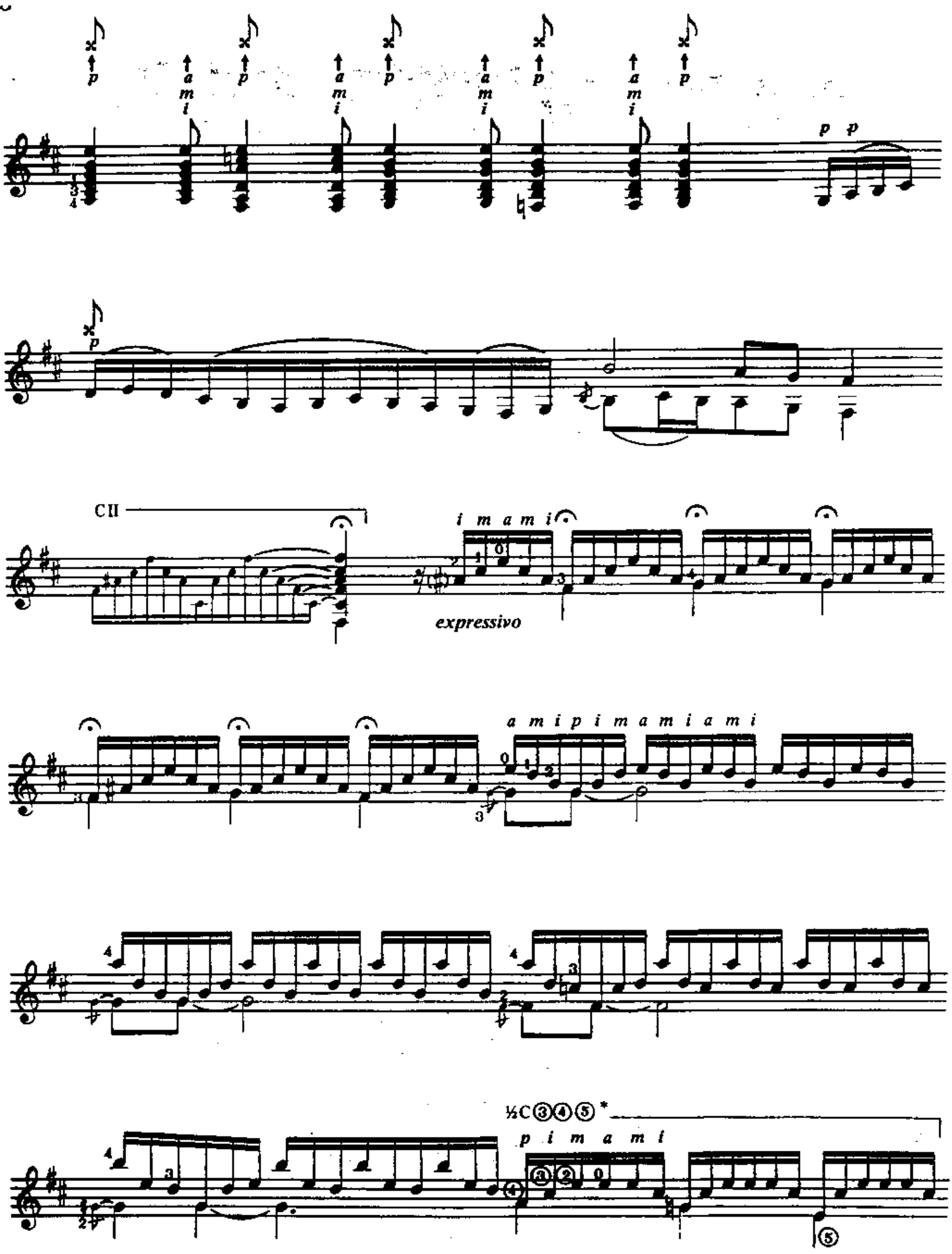

meno
CII
CII
m i m a m i m a m i m a
i m i m
CII
p i m a m i p i m a
CII
accelerando
p
flessibile
p
p
expressivo


CII
CIII
p a m i p p p a m i p p p i p
a m i p p i p a m i p p i p
i
i m a m i a m i a m i a m i a m i
p i m a m i
5

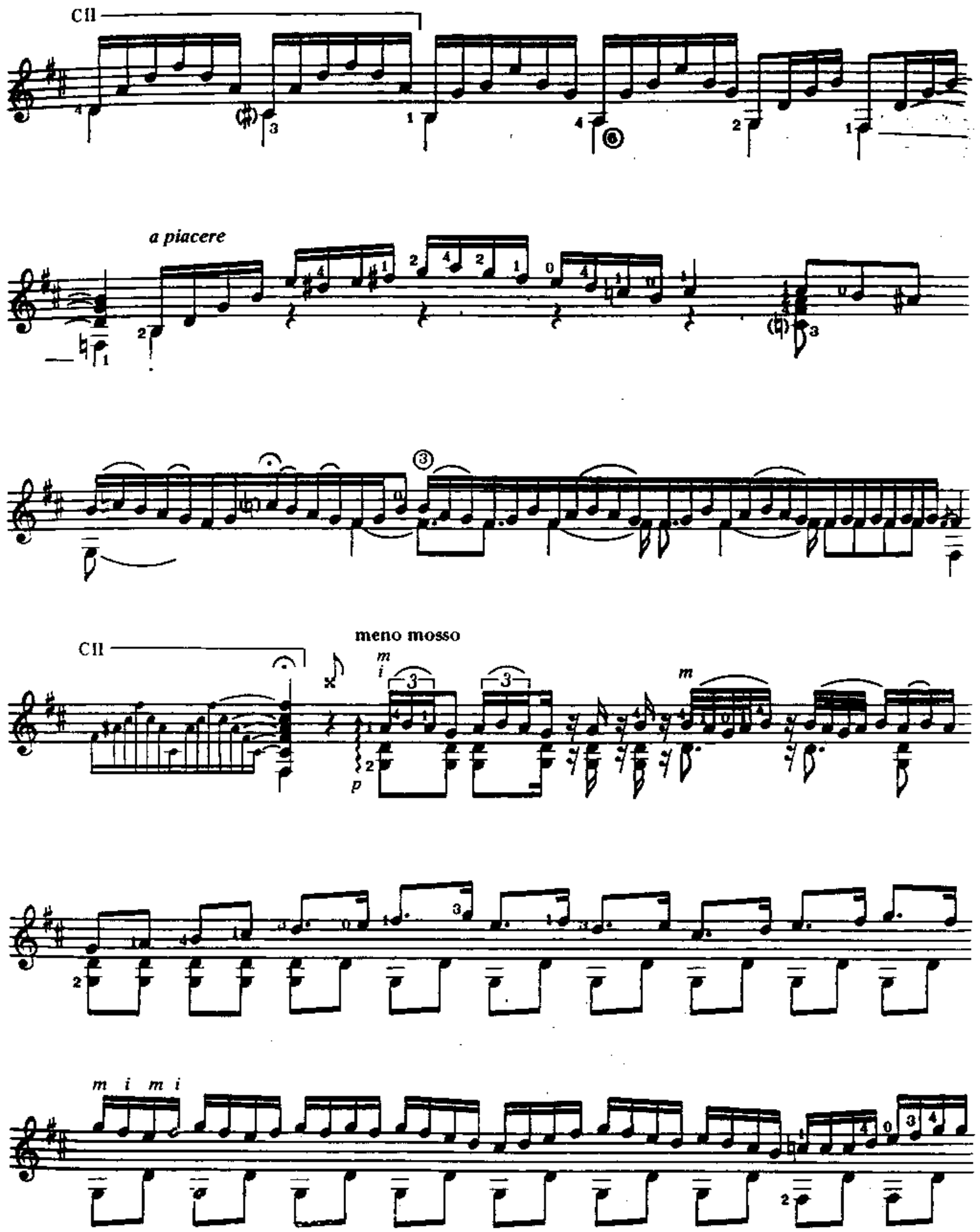

a piacere
a m i m a m i m a i m
CII
p i m a
a

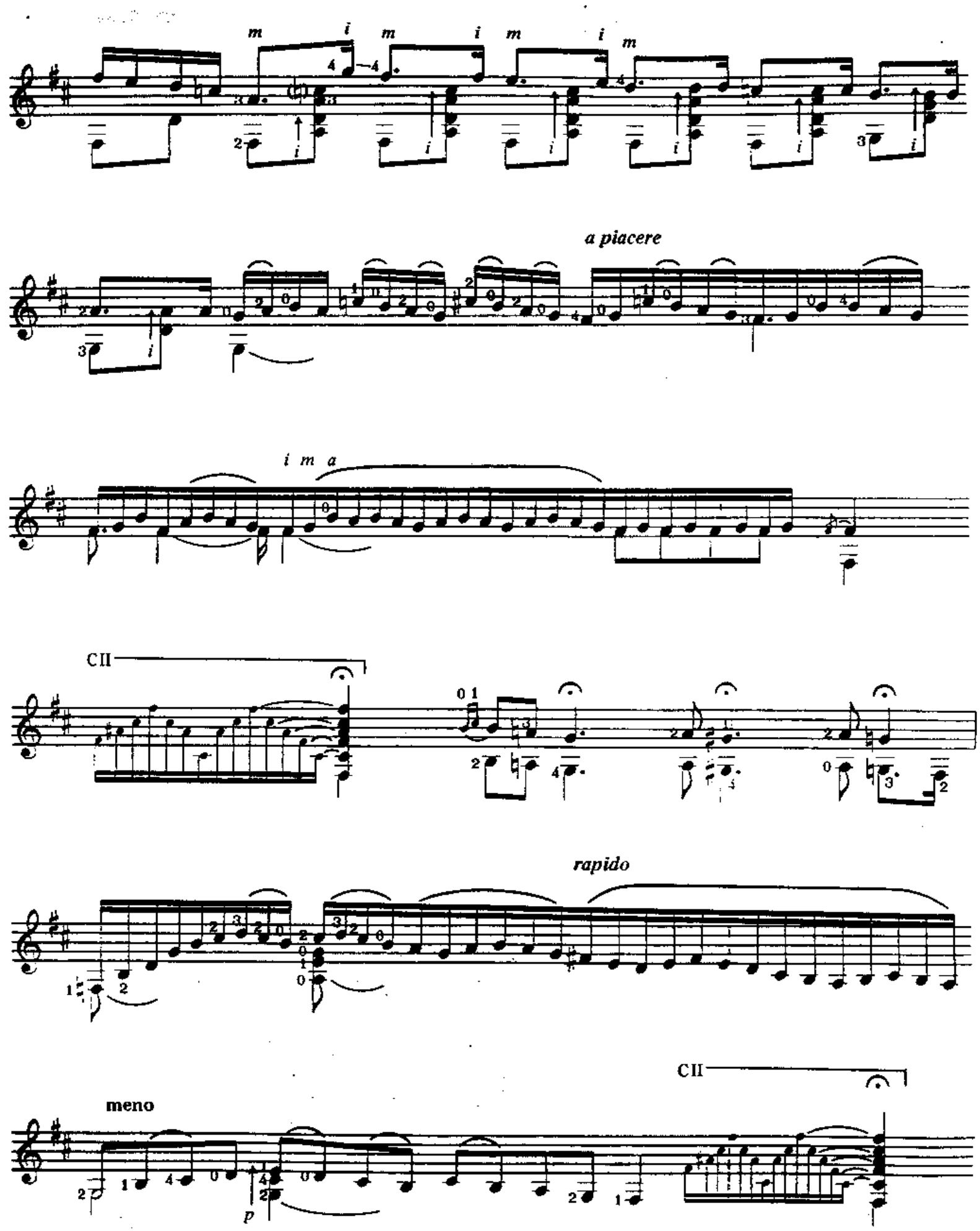

ten.
p
p
CII
p i a m i p i a m i
a piacere

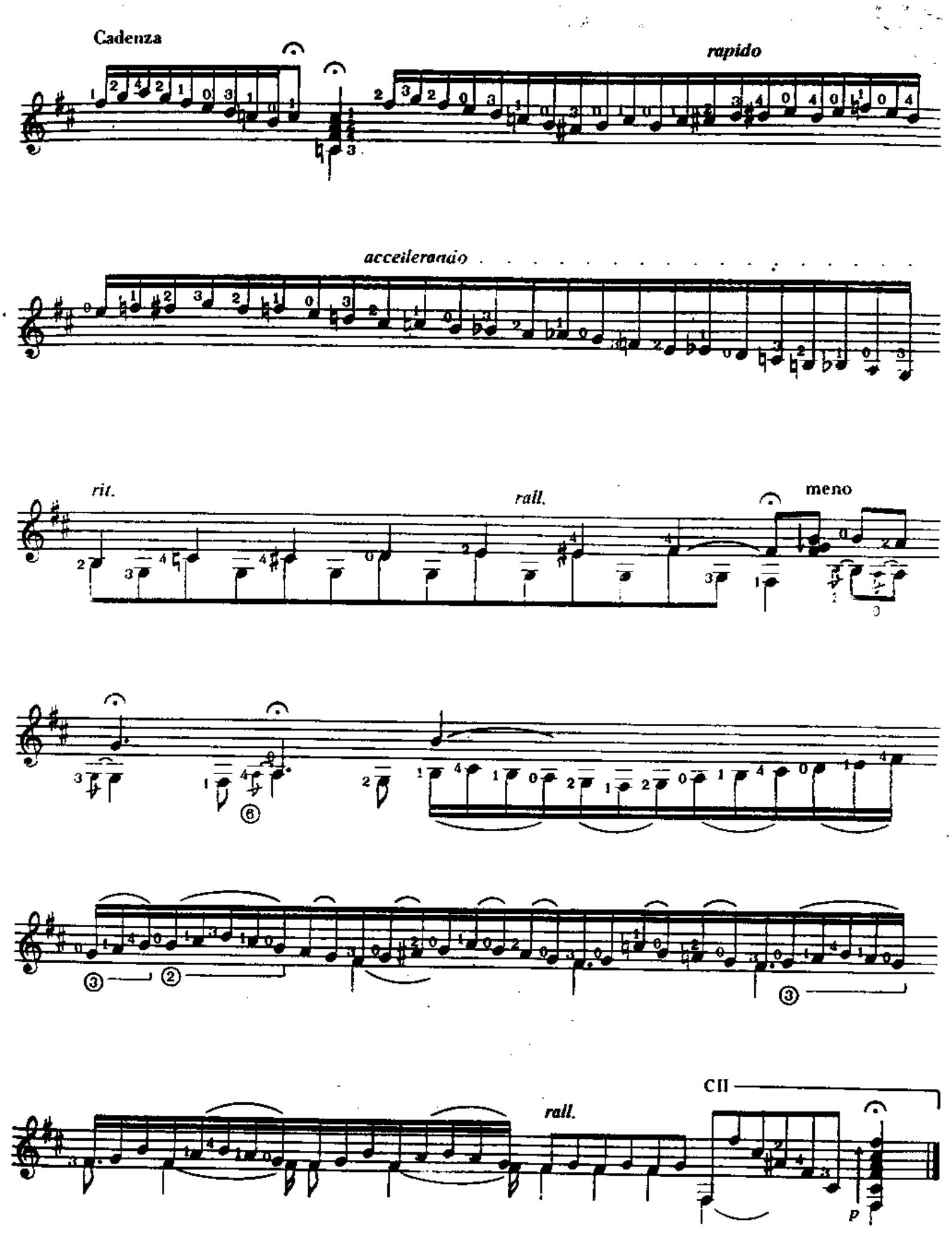

a piacere
CII
CII
p p i m
a m i
m i
p p i m
a m i
m i
p
p
p
p
i m. a i m
p a m i p
a m i
p
a m i



* half bar ③④⑤


CII
a piacere
CII
meno mosso
m
i
p
m
m i m i

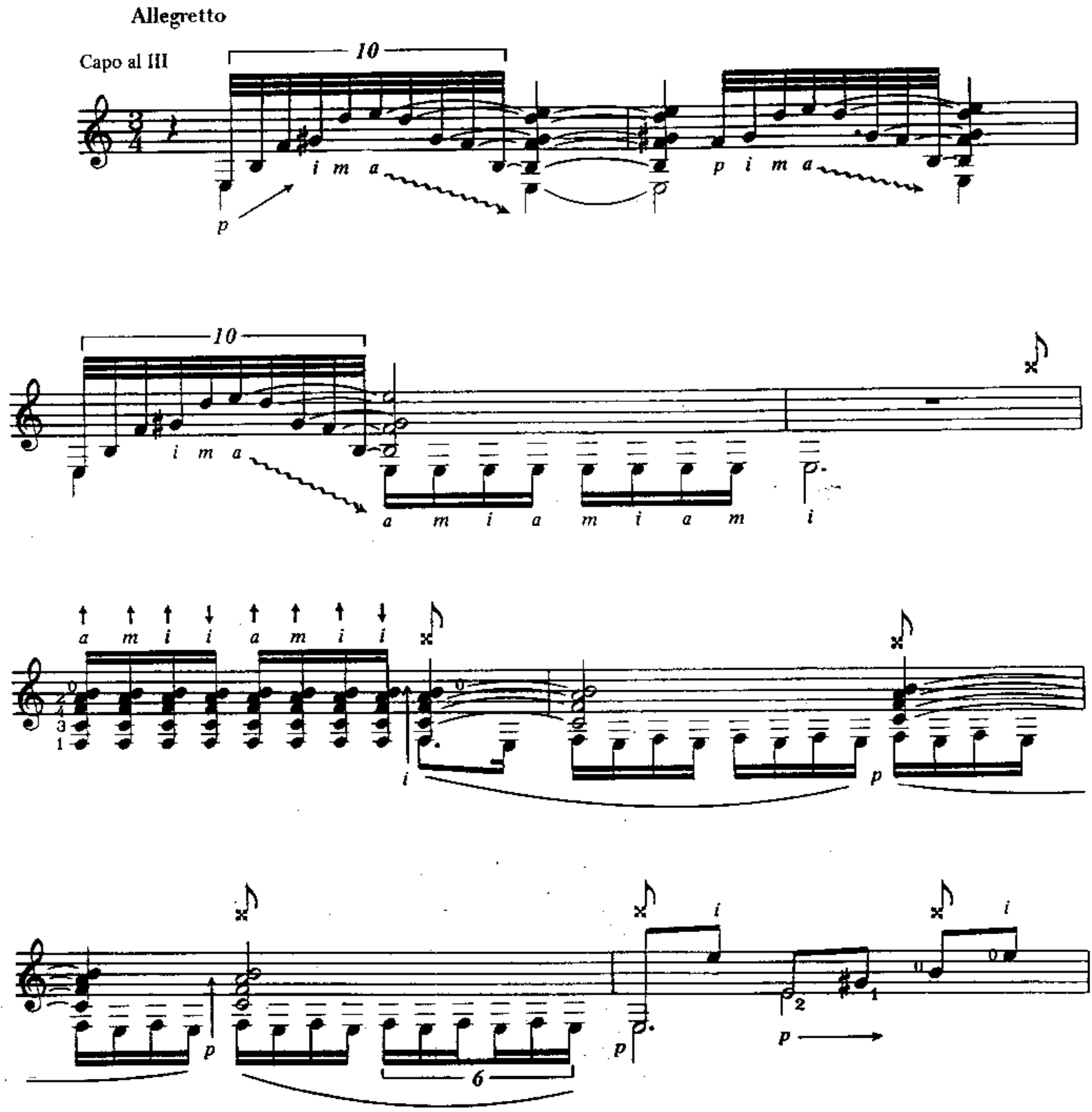

a piacere
i m a
CII
rapido
meno
CII
p

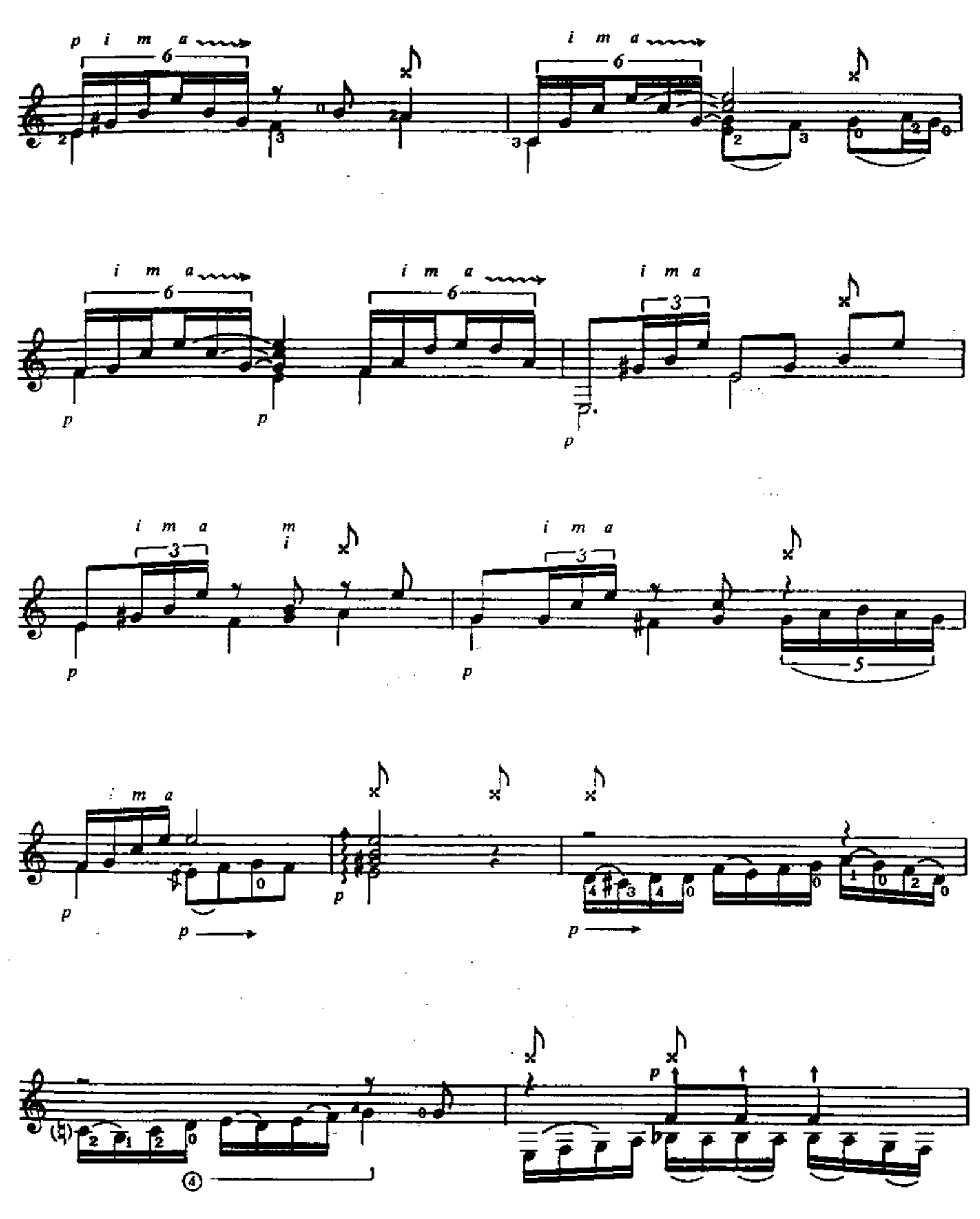

Cadenza
rapido
accelerando
rit.
rall.
meno
rall.
CII
p

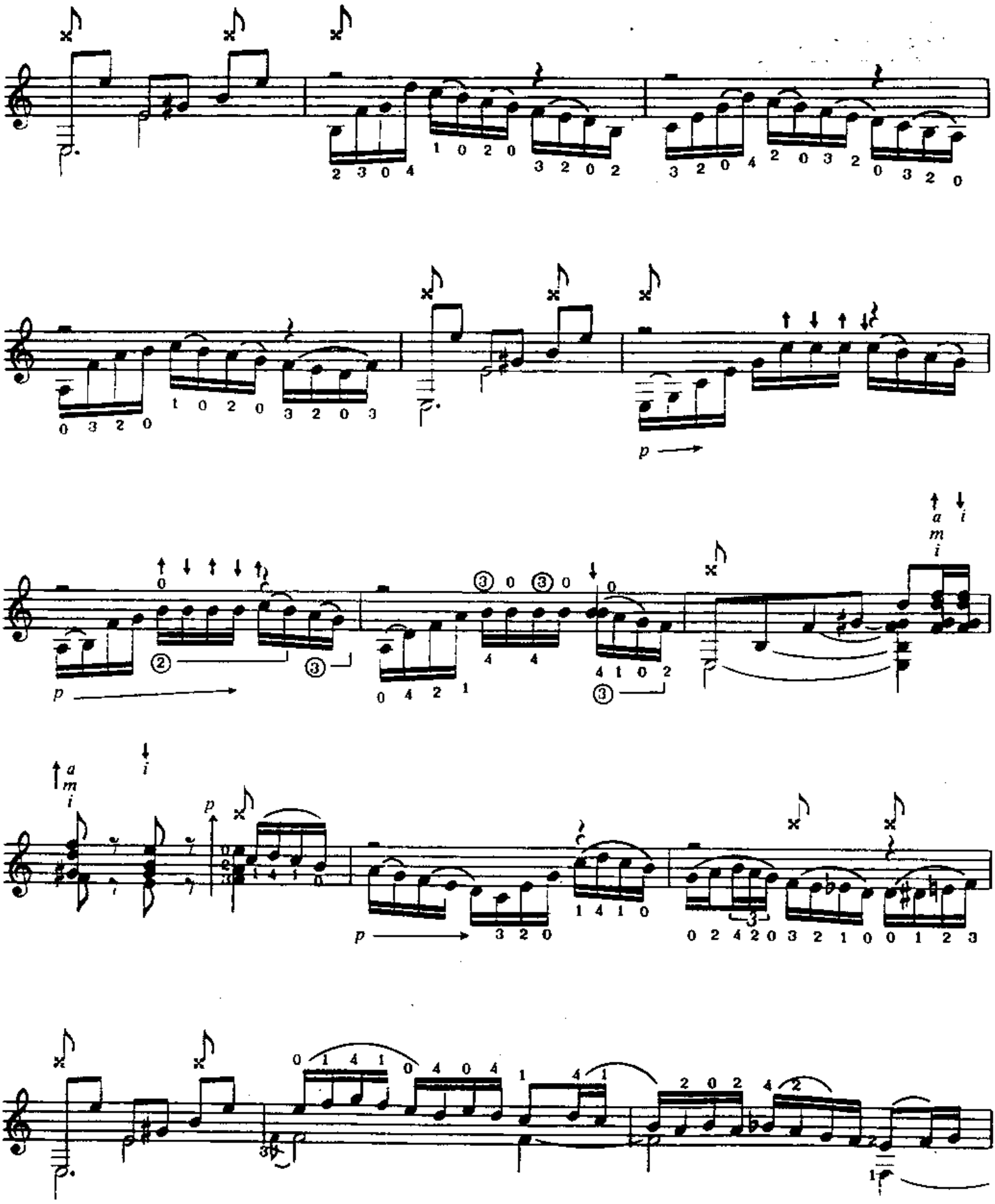
BRONCE GITANO

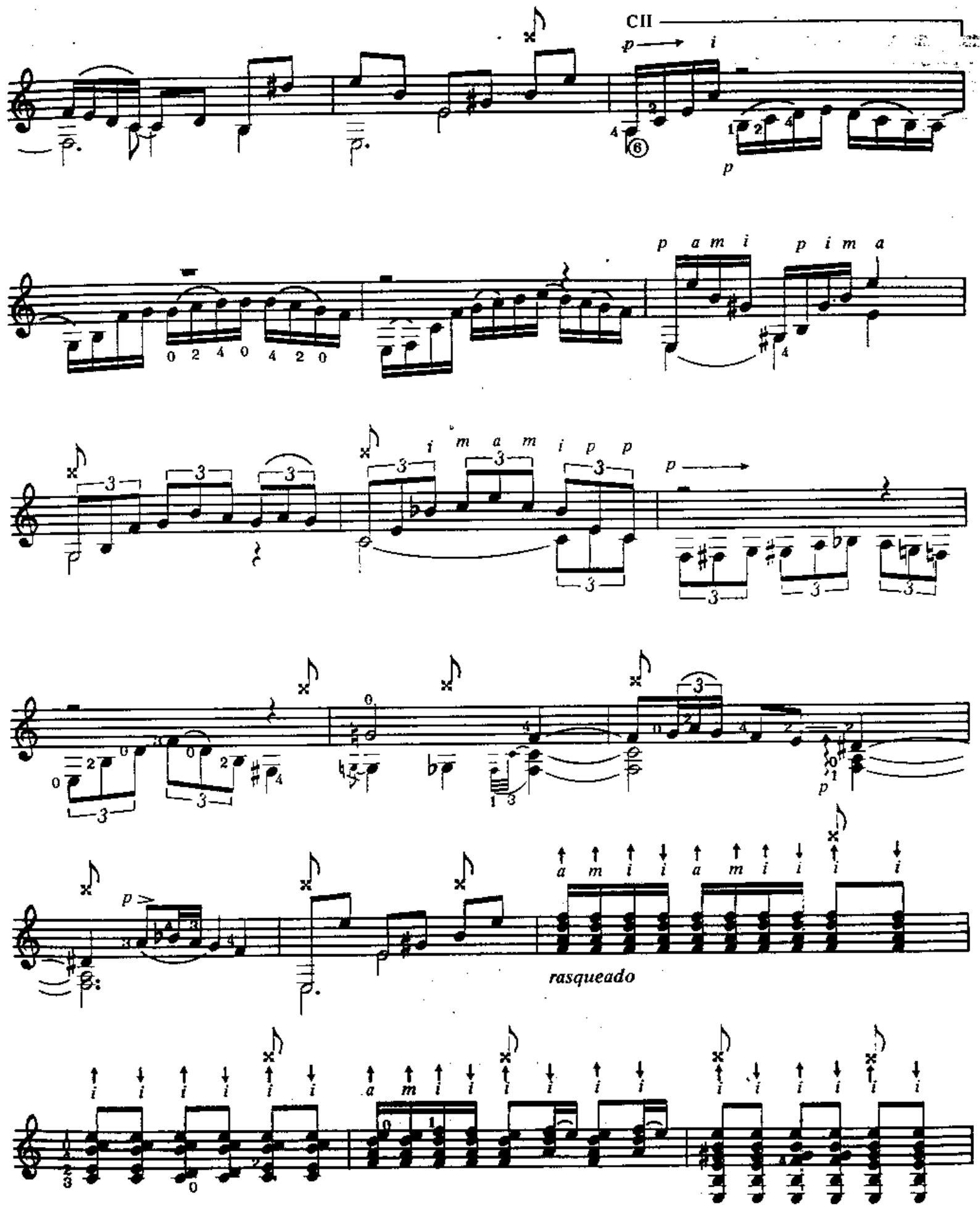
(Soleares)

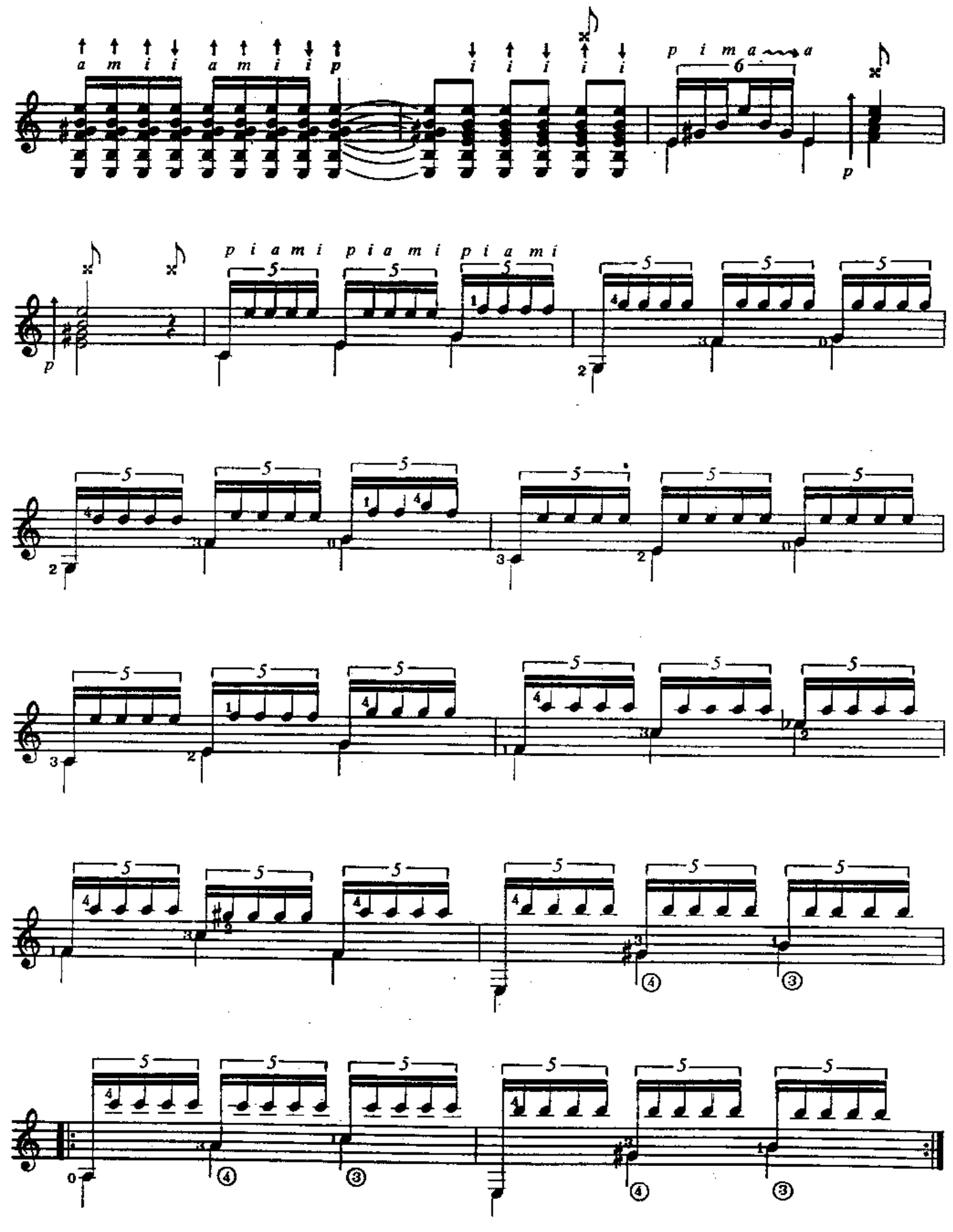
SABICAS
Transcribed by JOSEPH TROTTER

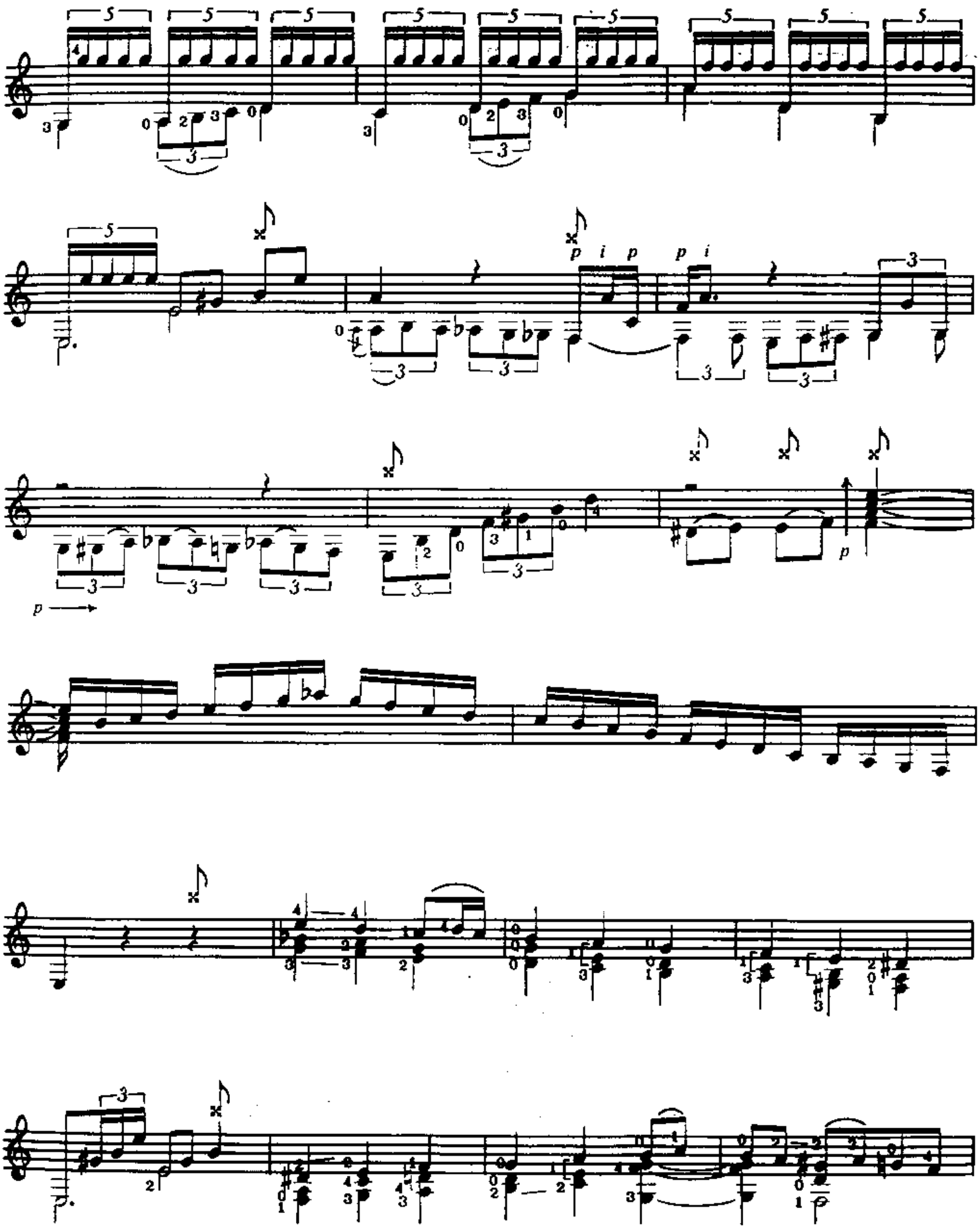


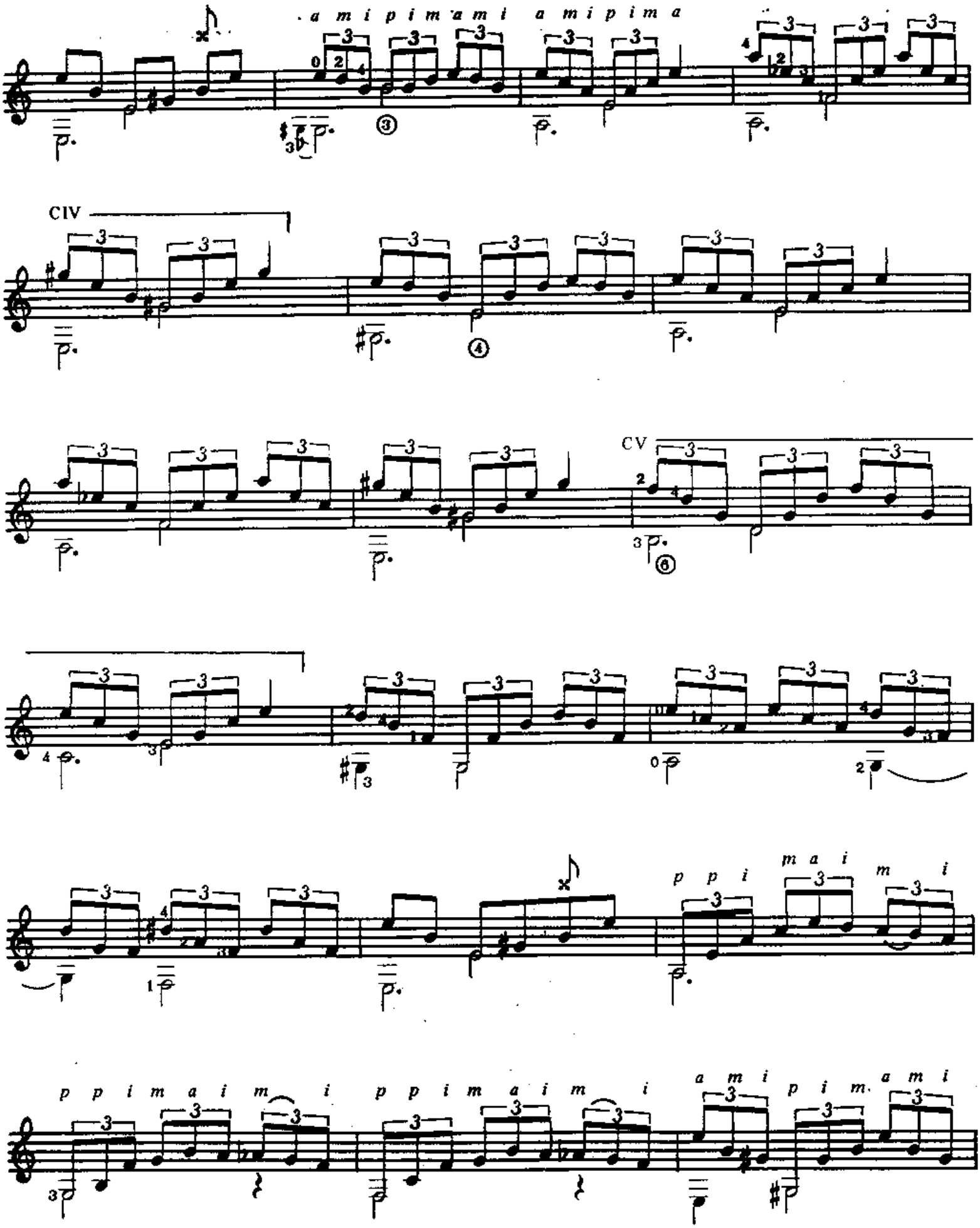

p i m a
6
i m a
6
i m a
6
i m a
6
i m a
3
i m a
3
m i
i m a
3
5
i m a
p
p
p

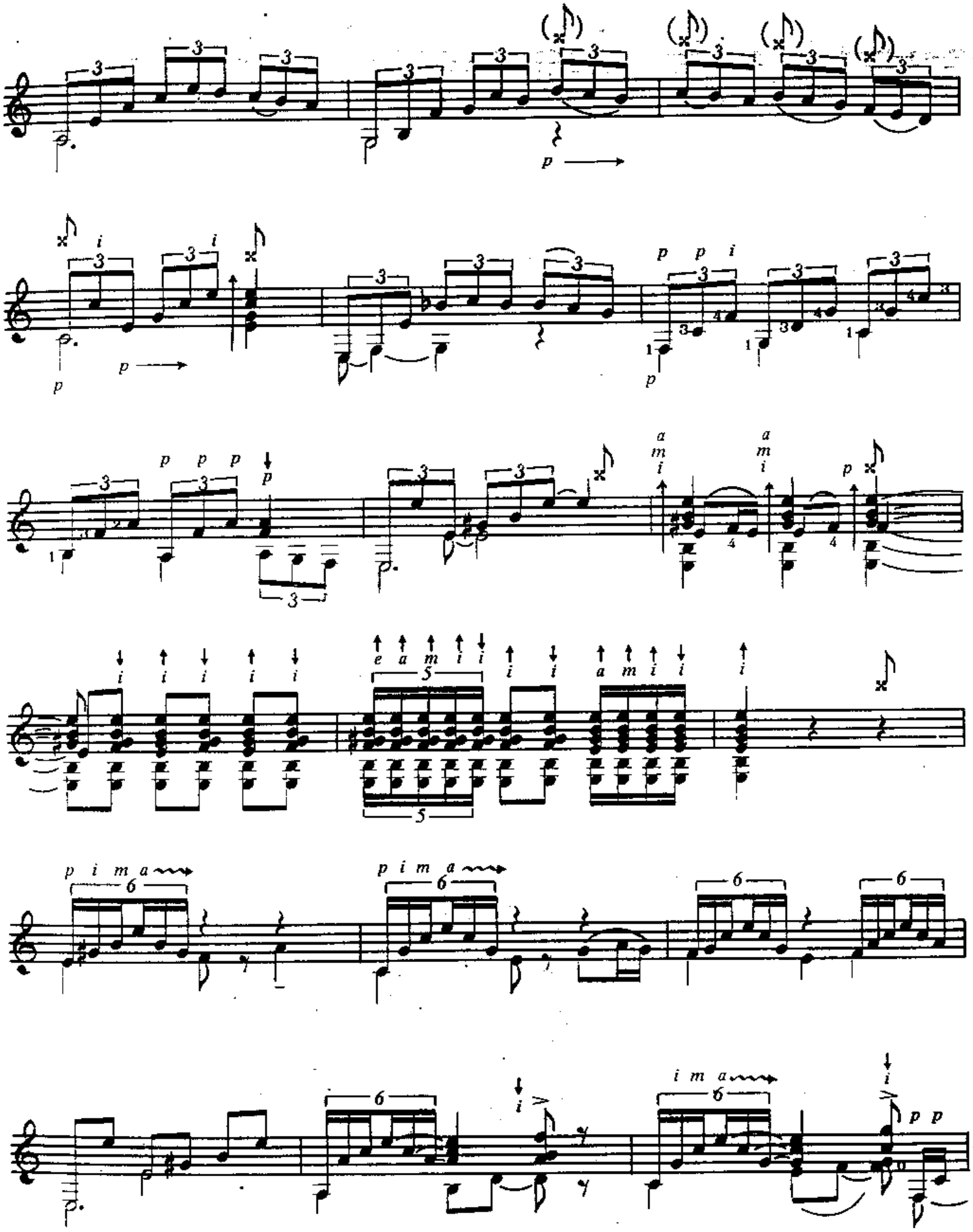

p
a
m
i

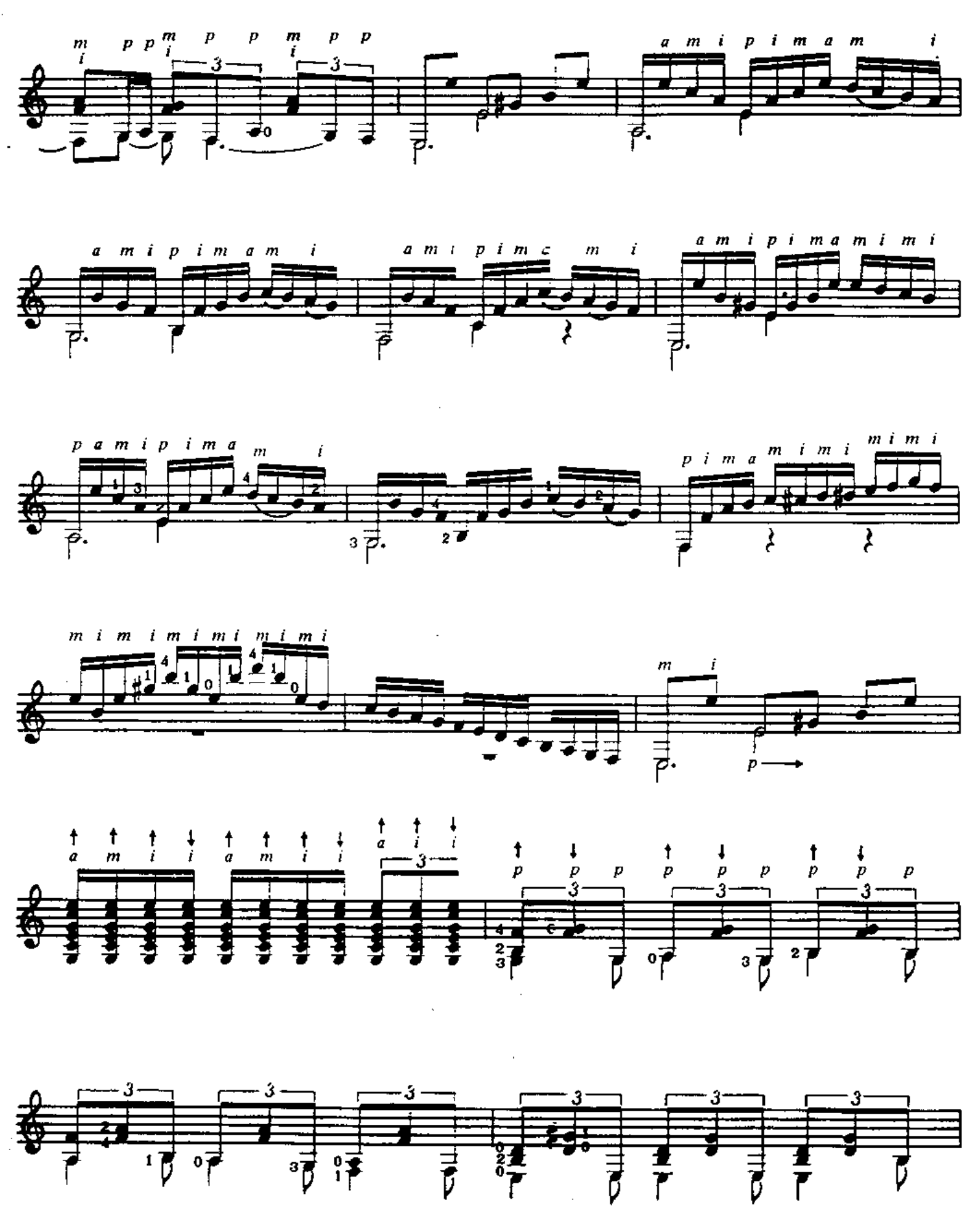

CII
p
i
p
p a m i
p i m a
i m a m i p p
p
rasqueado

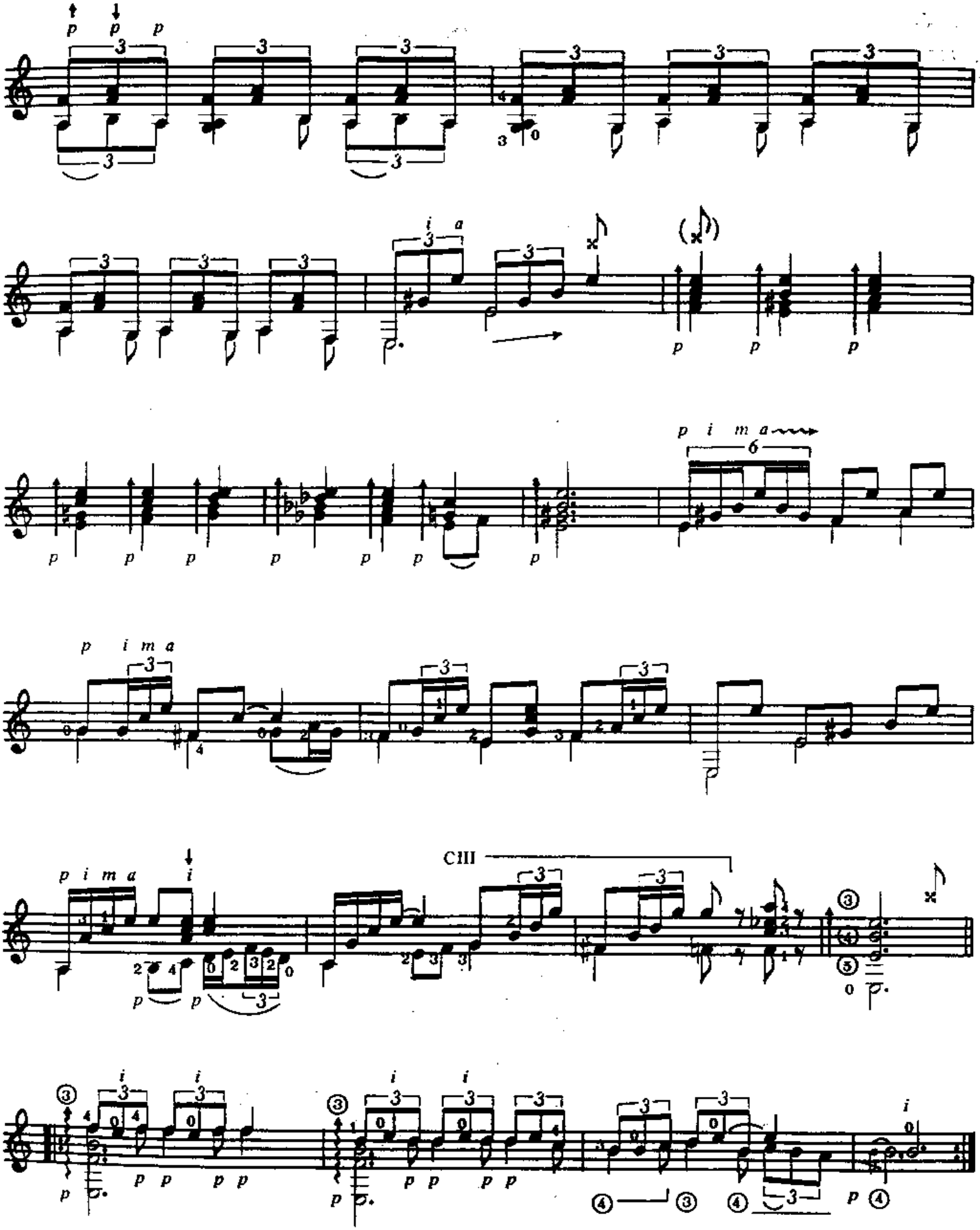

a m i i a m i i p
i i i i i
p i m a a
6
p
p
p i a m i p i a m i p i a m i
5

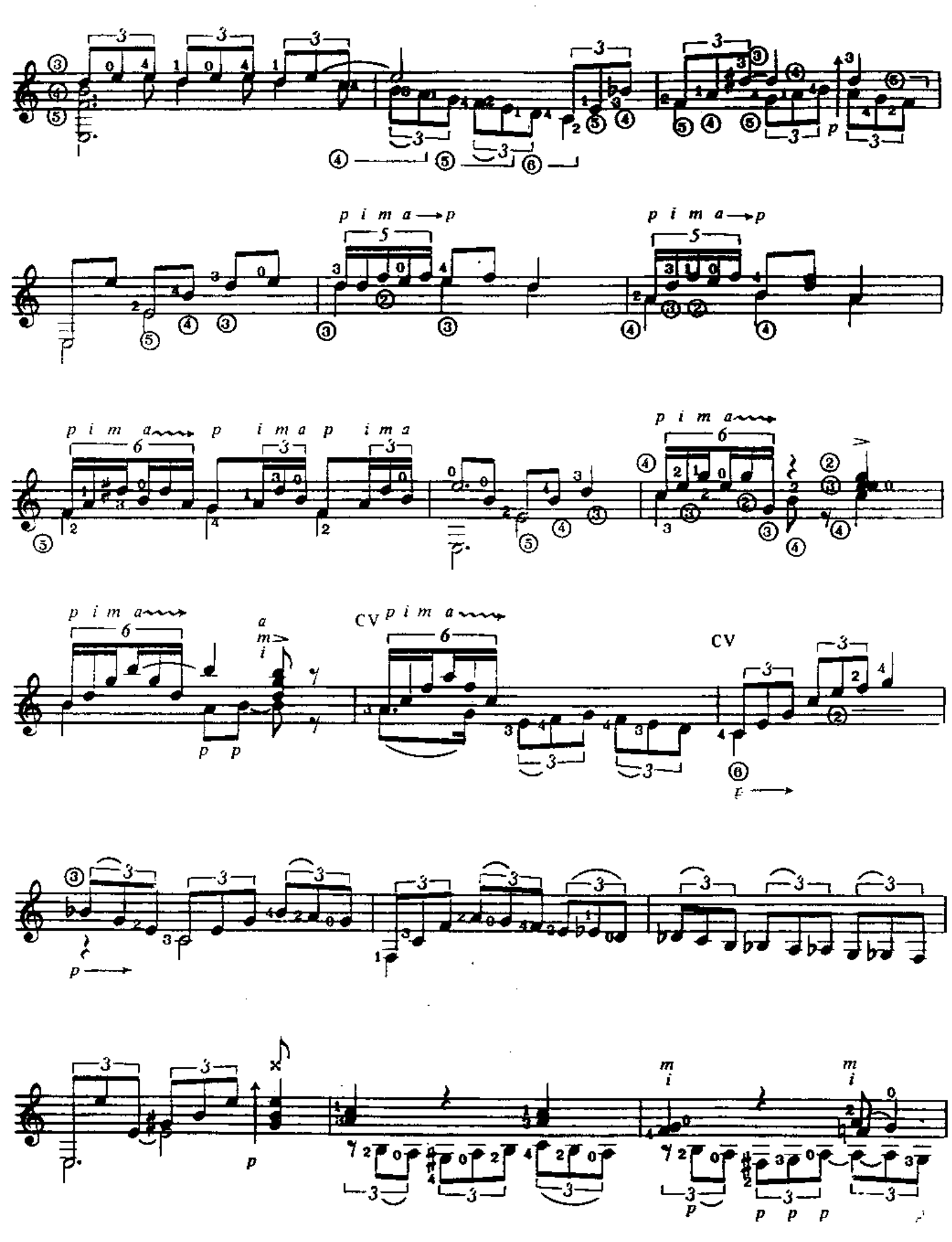


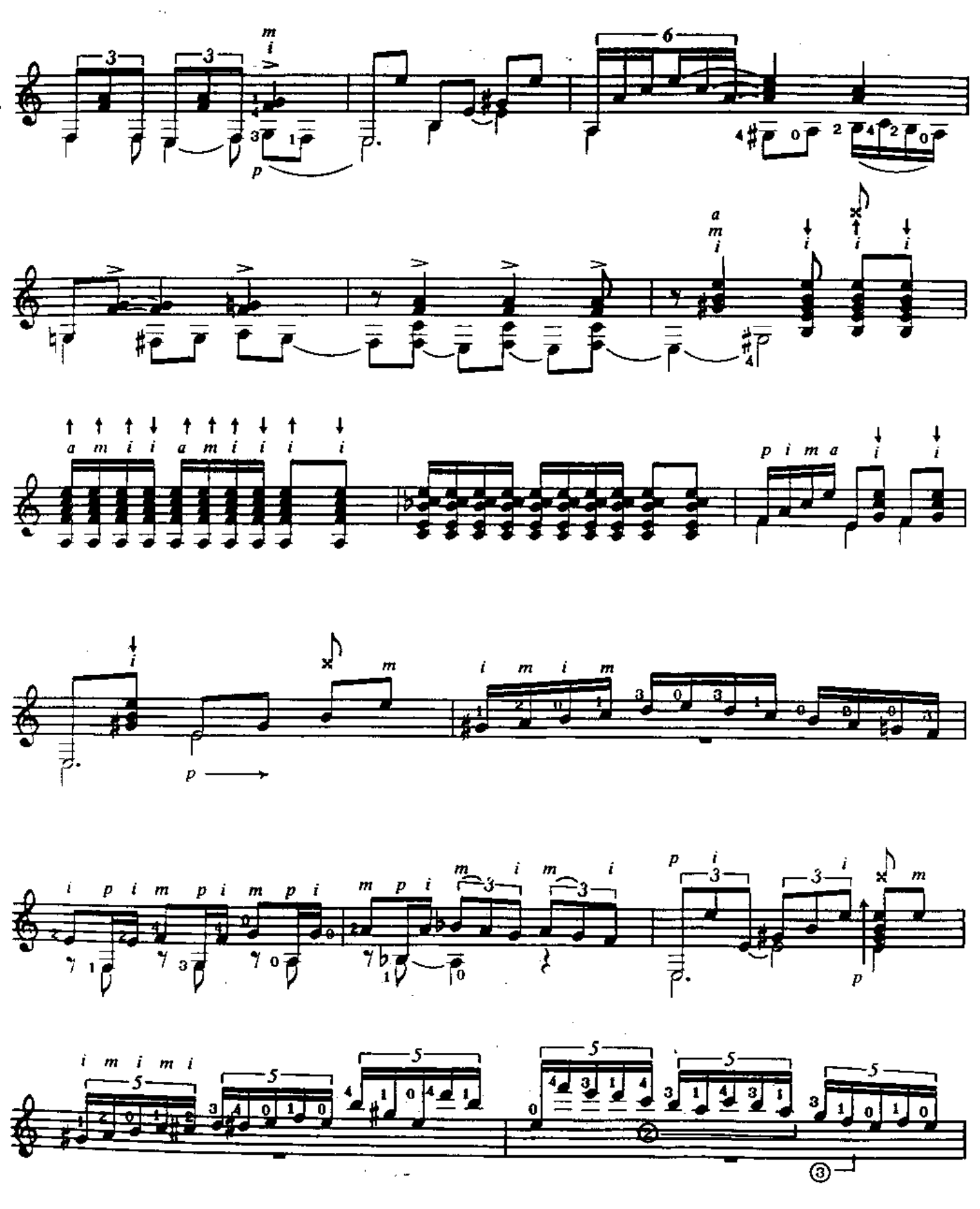

a m i p i m a m i a m i p i m a
CIV
CV
p p i m a i m i
p p i m a i m i
a m i p i m a m i

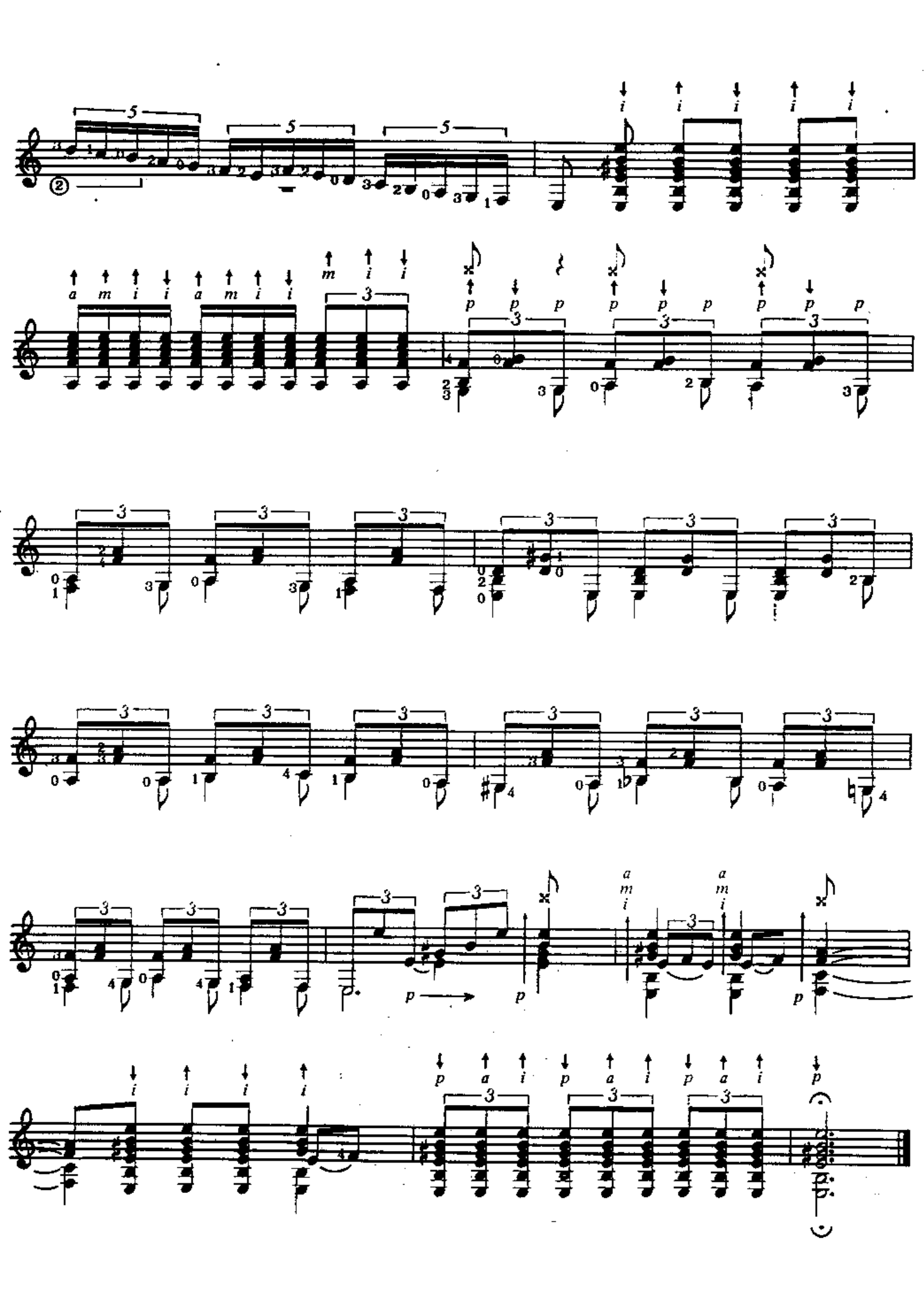





p p p
3
i a
p i m a
6
p i m a
p i m a
i
CIII

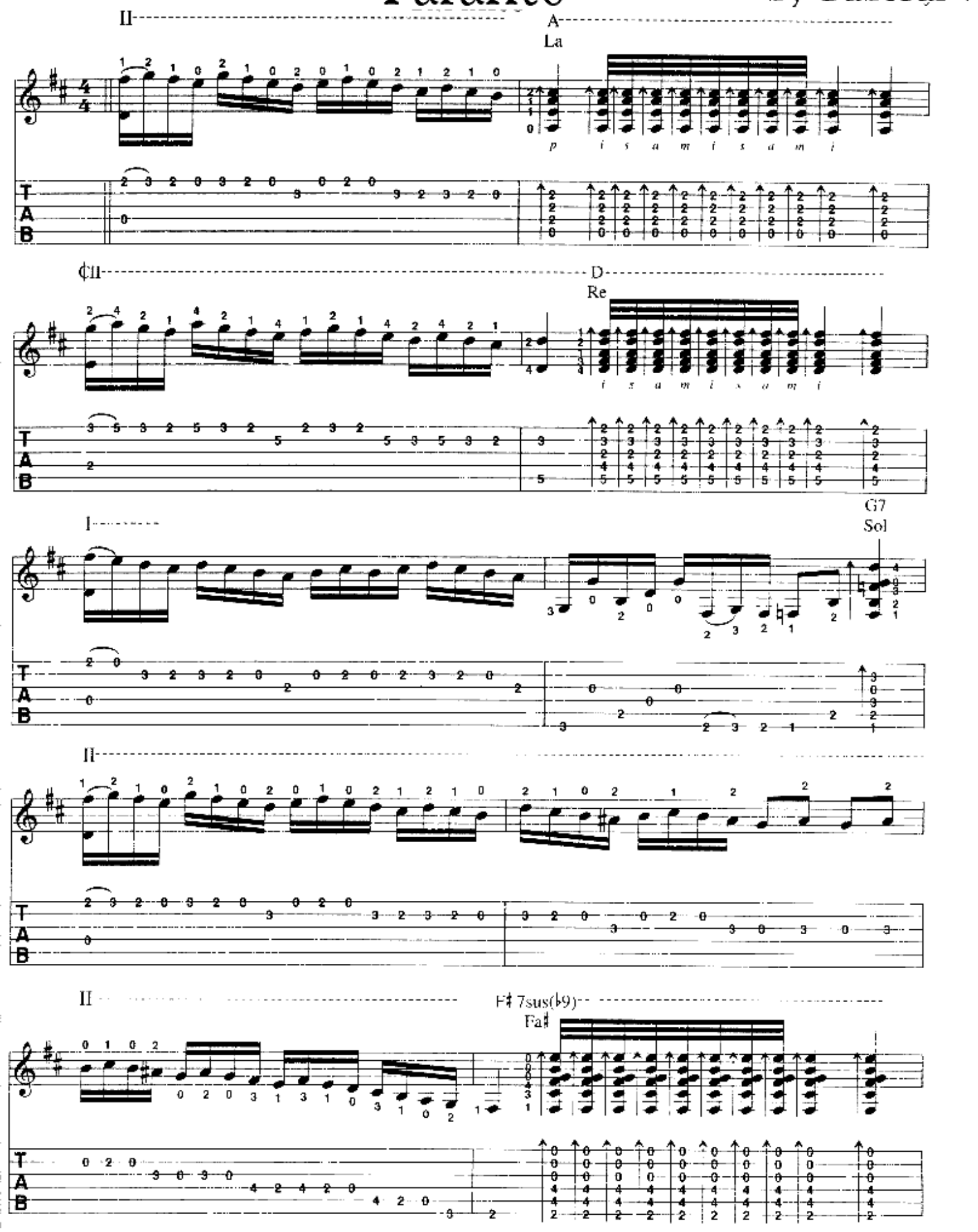

p i m a → p
p i m a → p
p i m a
p i m a p i m a
p i m a
p i m a
CV p i m a
CV
p
p
p
p
p
p p p

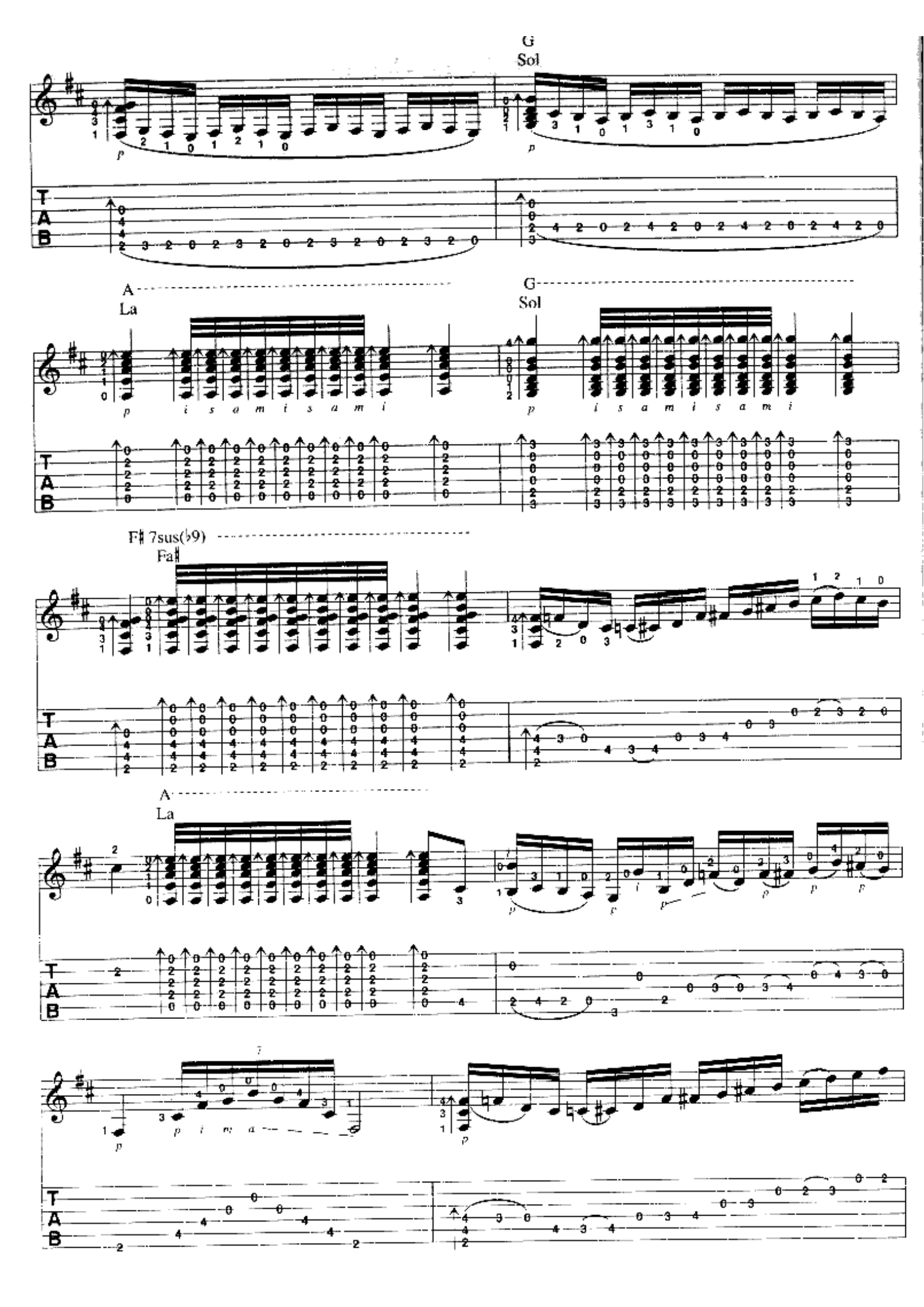


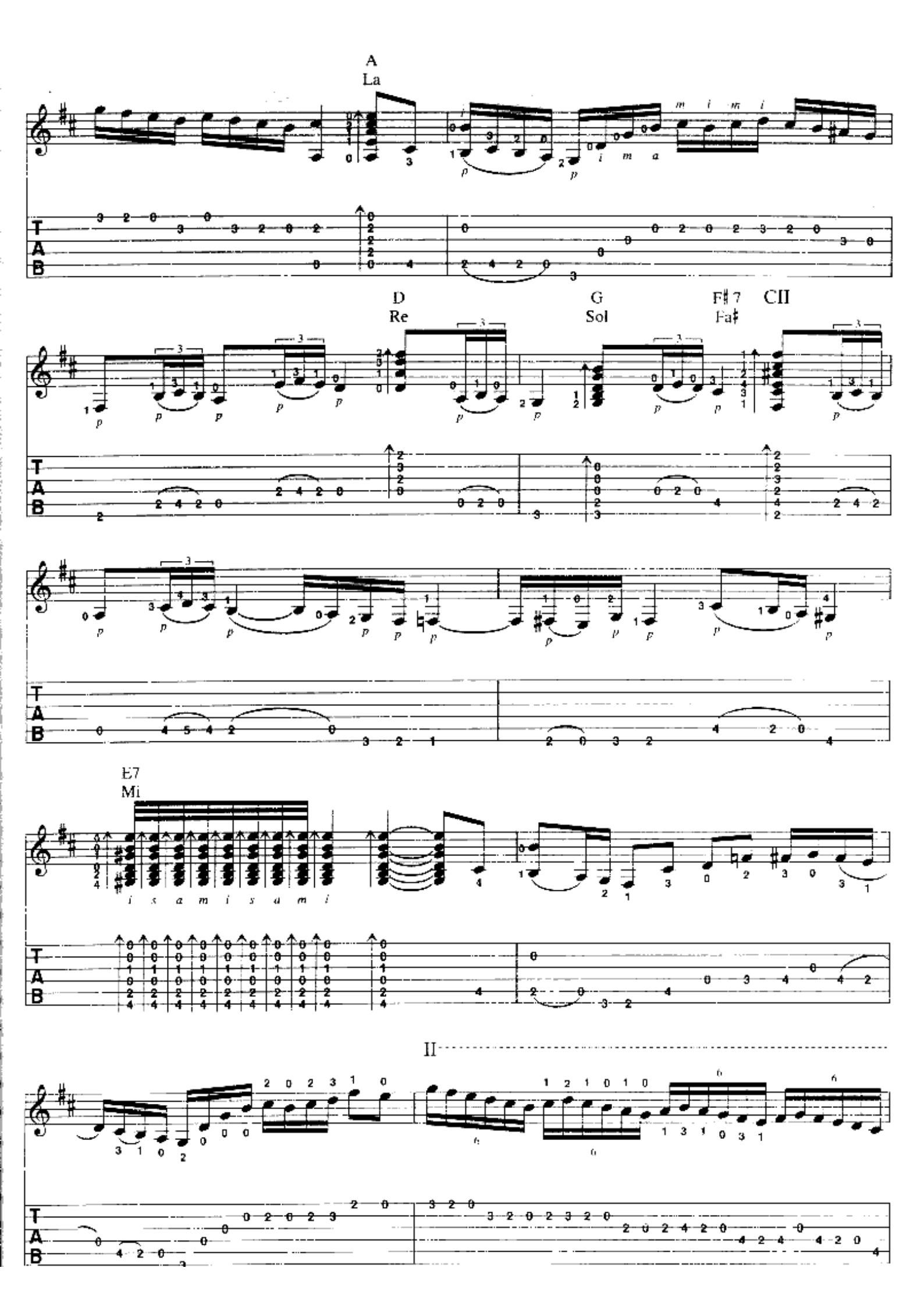


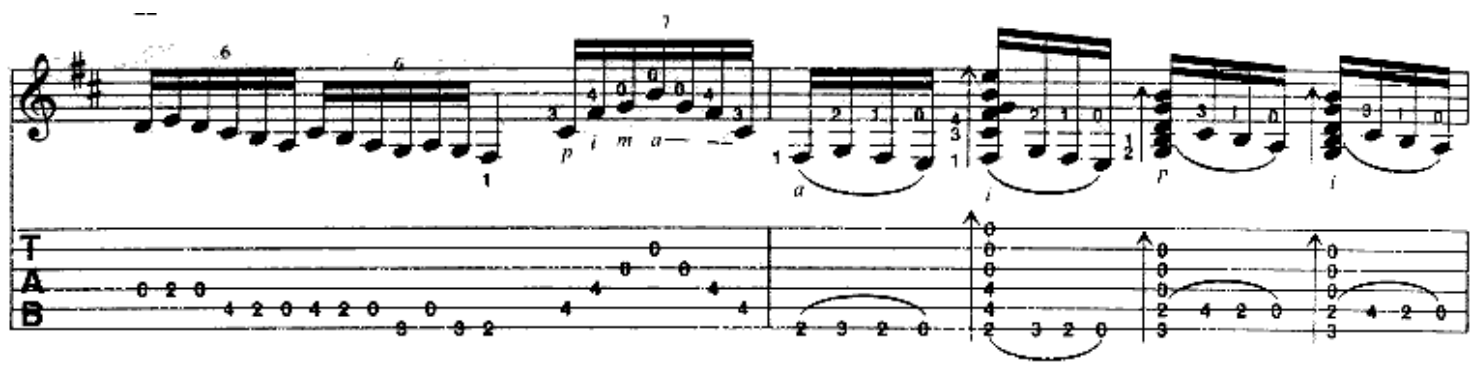
Taranto

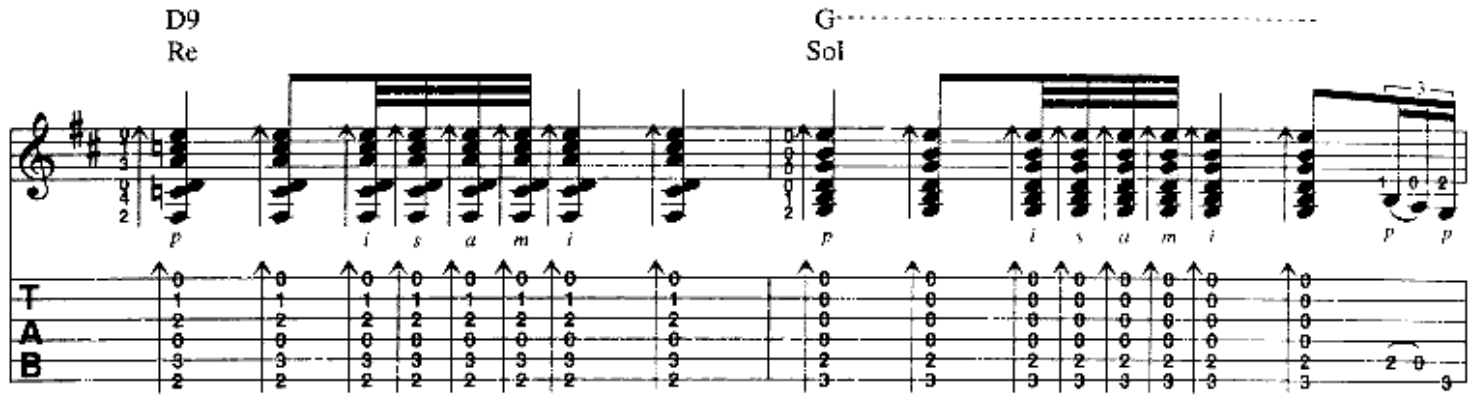
by Sabicas ?

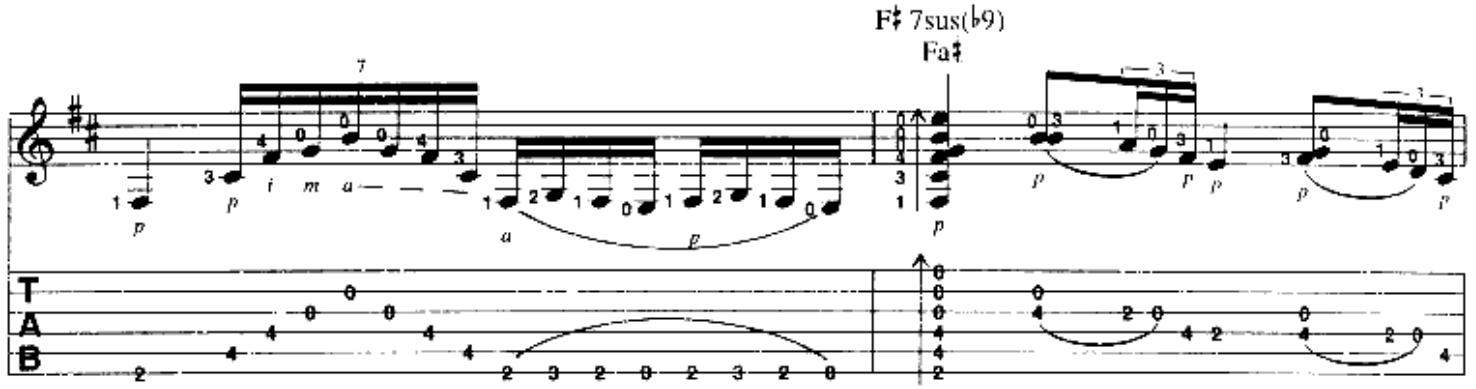


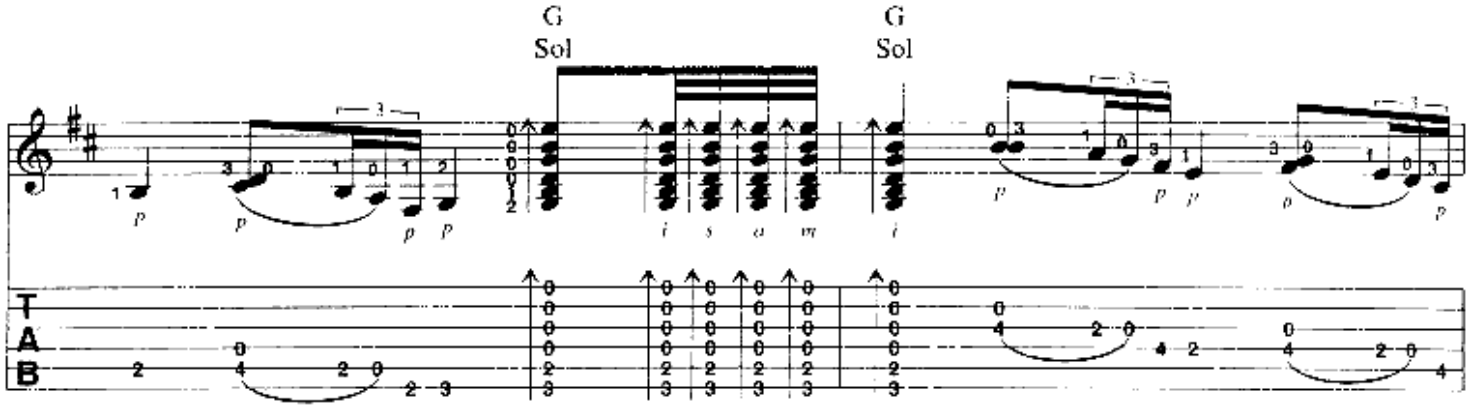

G
Sol
A
La
G
Sol
i s a m i s a m i
i s a m i s a m i
F♯ 7sus(♭9)
Fa♯
A
La
i m a

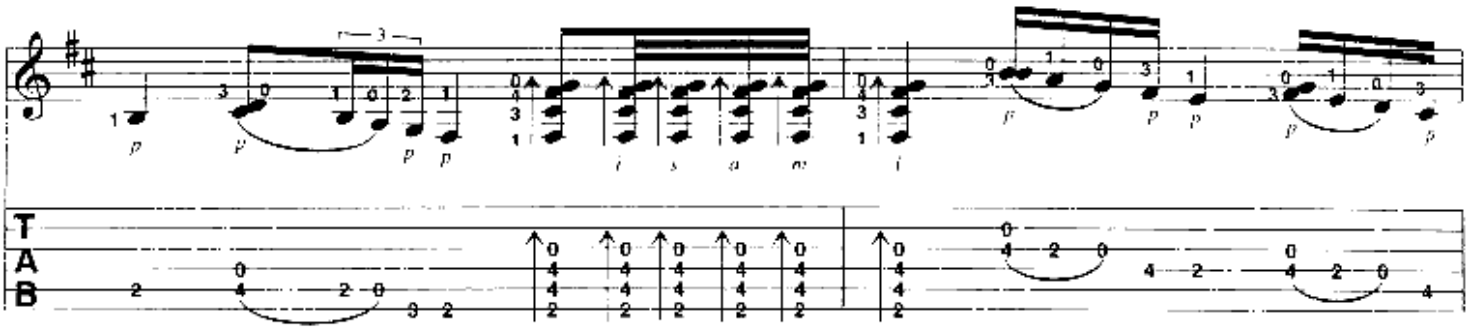

A
La
D
Re
G
Sol
F♯7
Fa♯
CII
E7
Mi
II
T
A
B

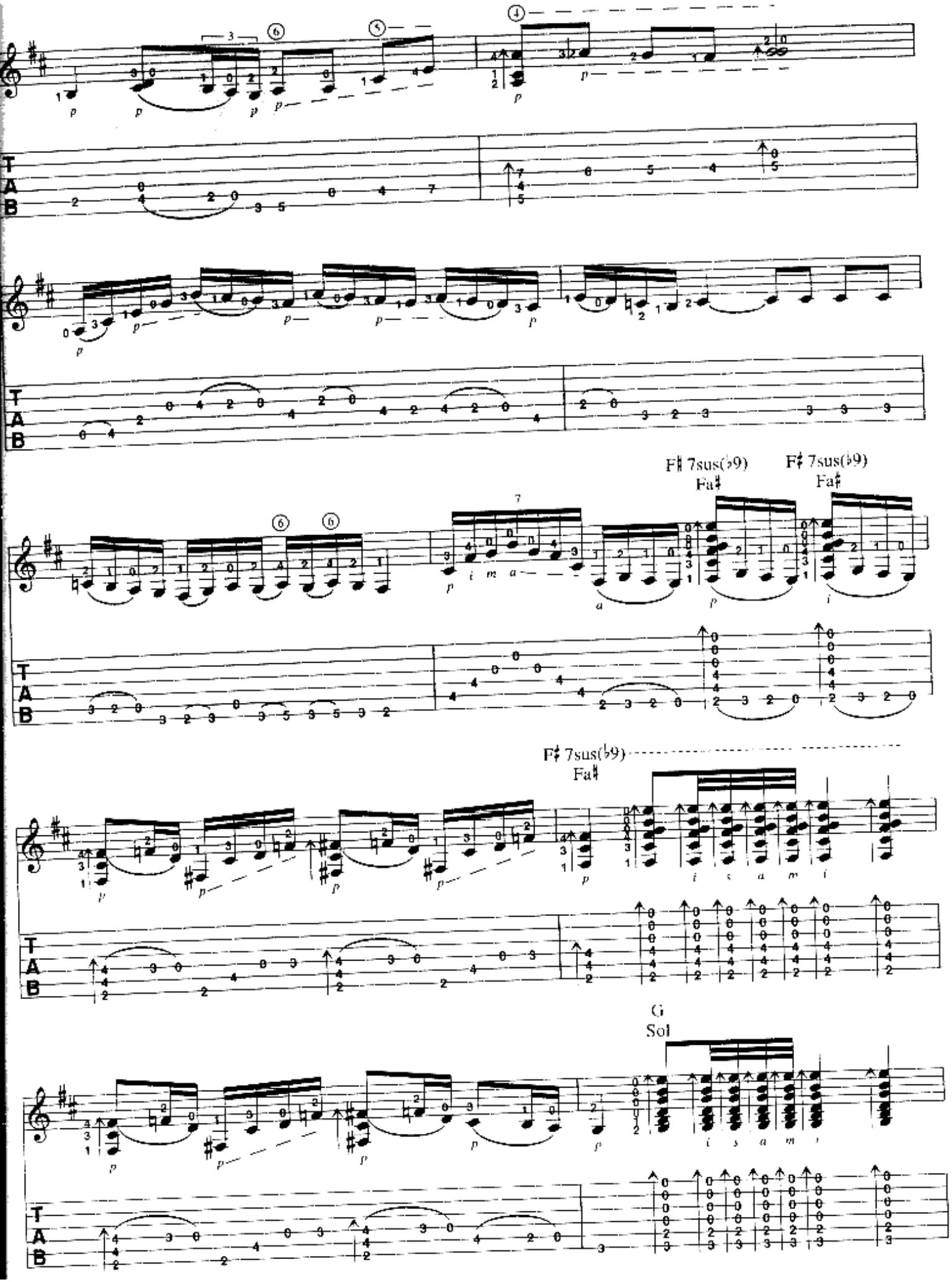


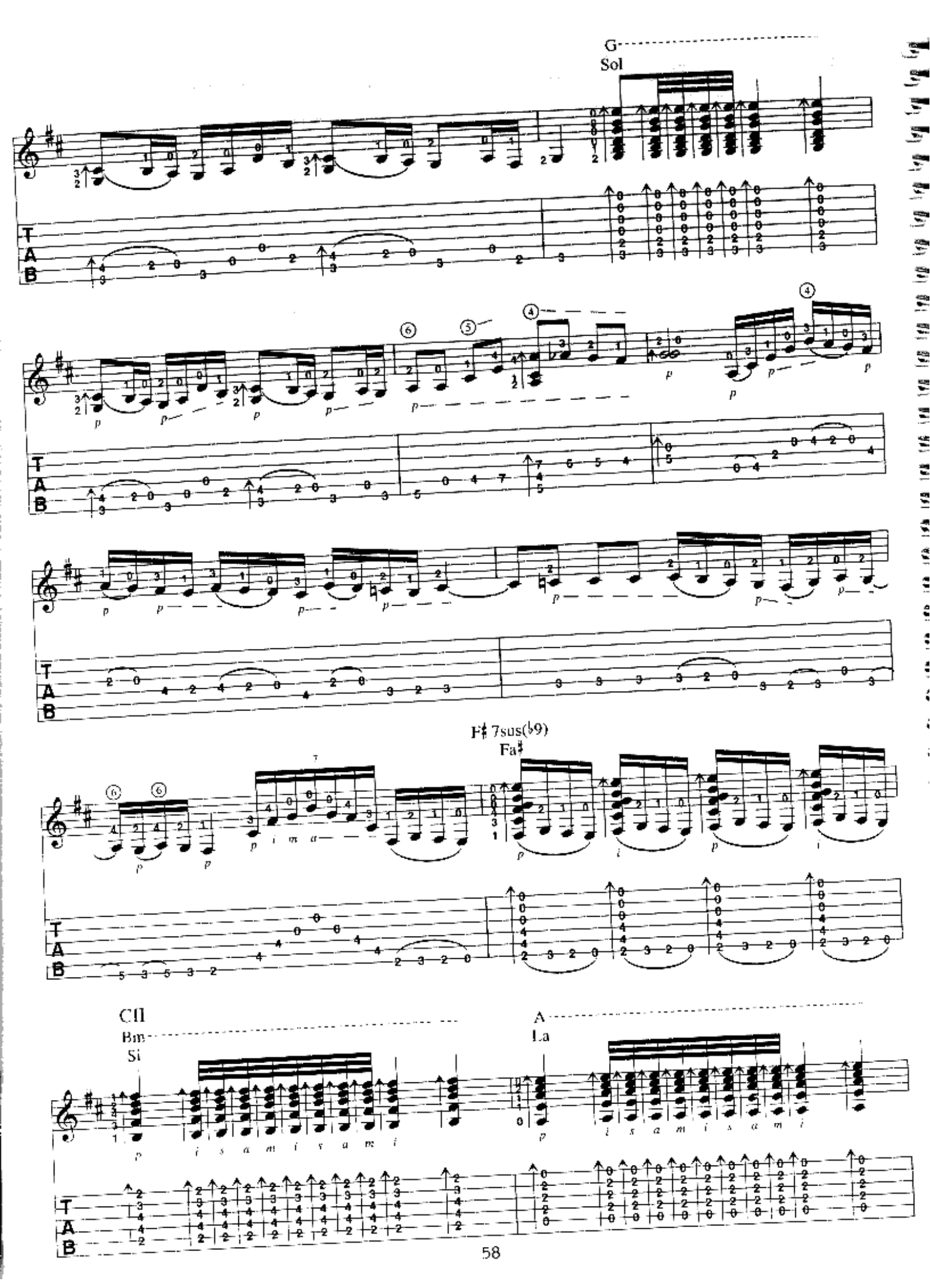

D9
Re
G
Sol

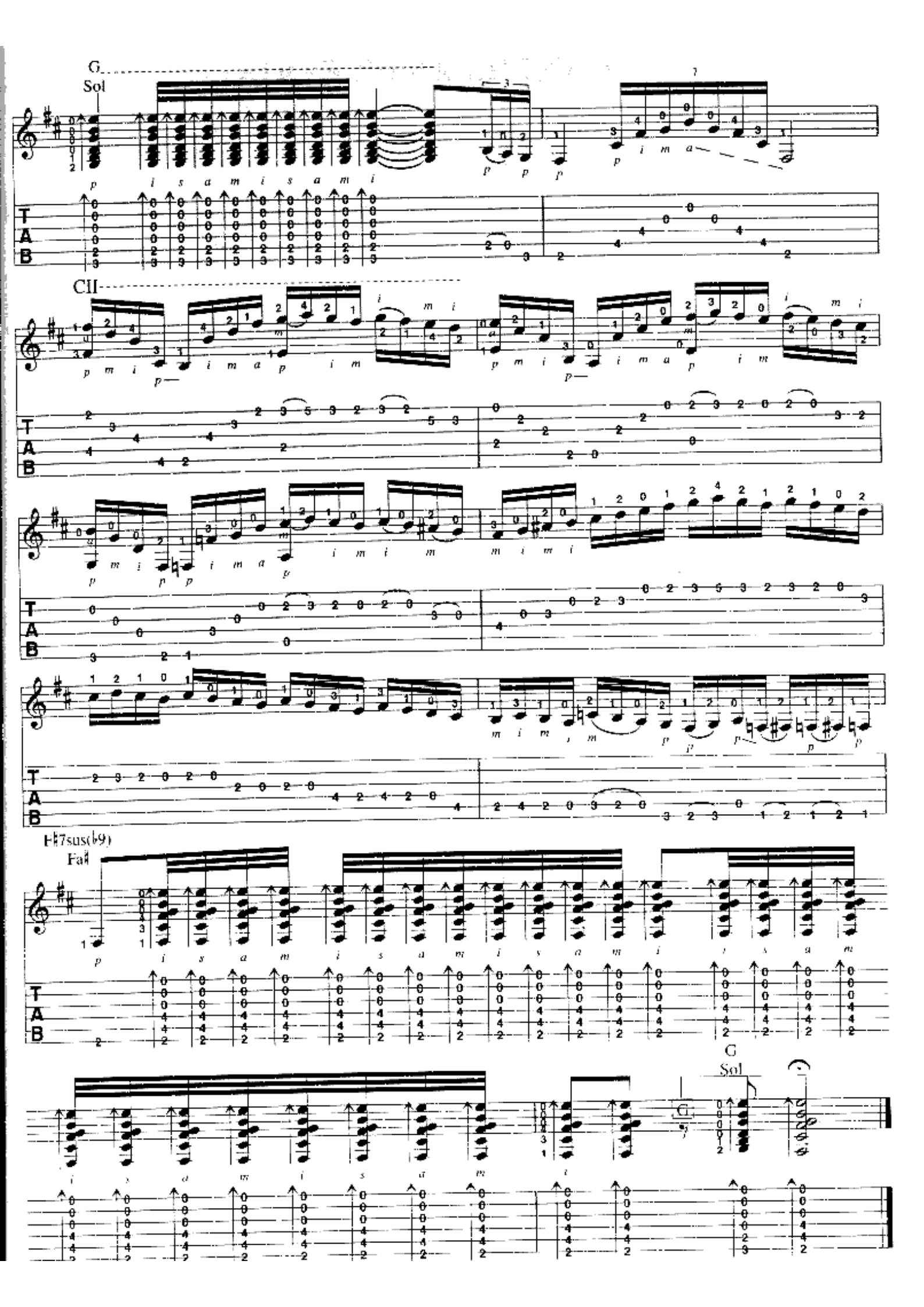

F♯ 7sus(♭9)
Fa♯


G
Sol
G
Sol




F♯ 7sus(♭9)
Fa♯
F♯ 7sus(♭9)
Fa♯
F♯ 7sus(♭9)
Fa♯
G
Sol


G
Sol
F♯ 7sus(♭9)
Fa♯
CII
Bm
Si
A
La


G
Sol
CII
F♯7sus(♭9)
Fa♯
G
Sol

ARABIAN FANTASY

(Fantasía árabe)

SABICAS (Augustín Castellón)

GUITARRA

Andante

vibrato

Todo con el Pulgar

tenuto

poco accelera.

All°

vibrato

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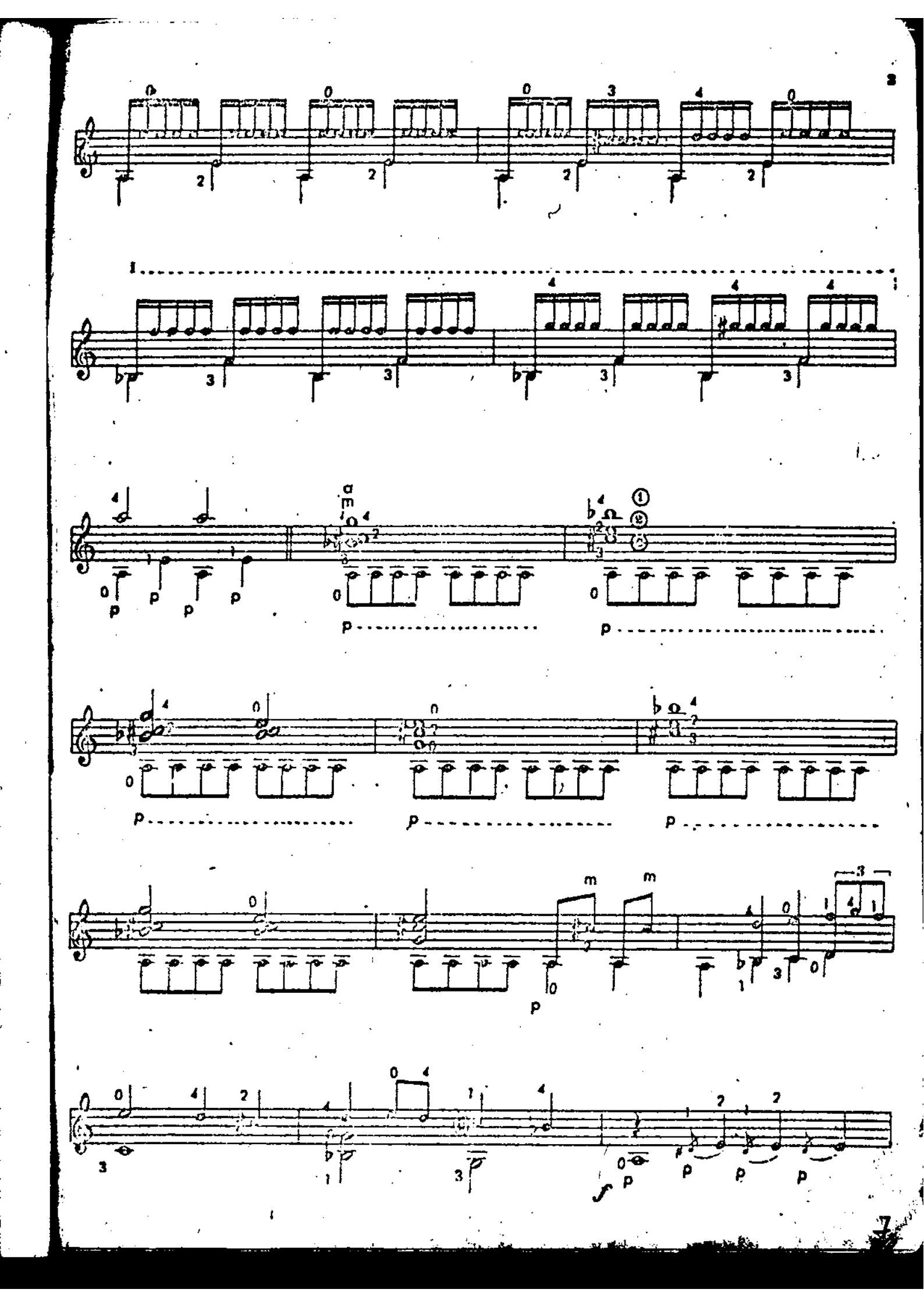
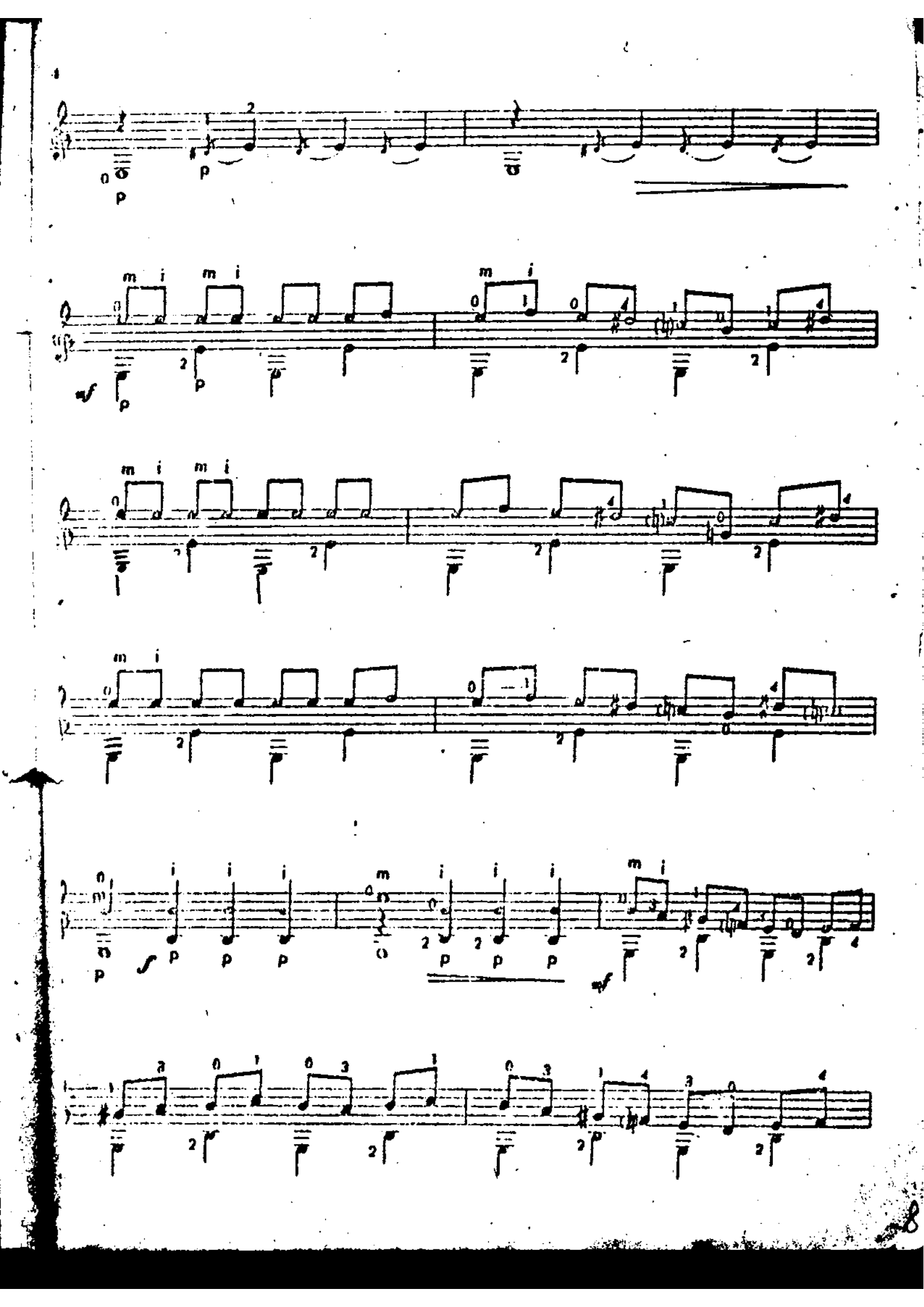
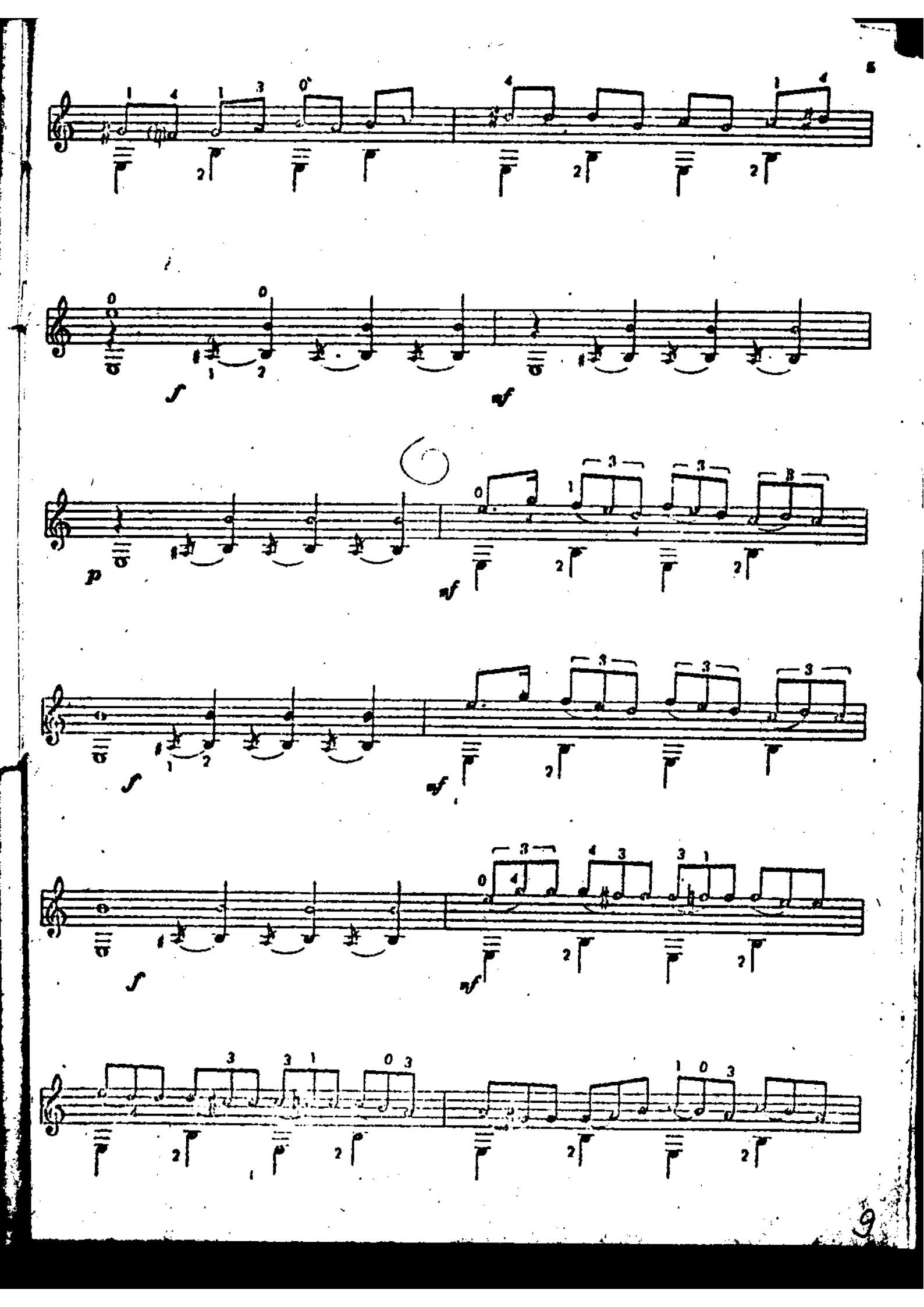
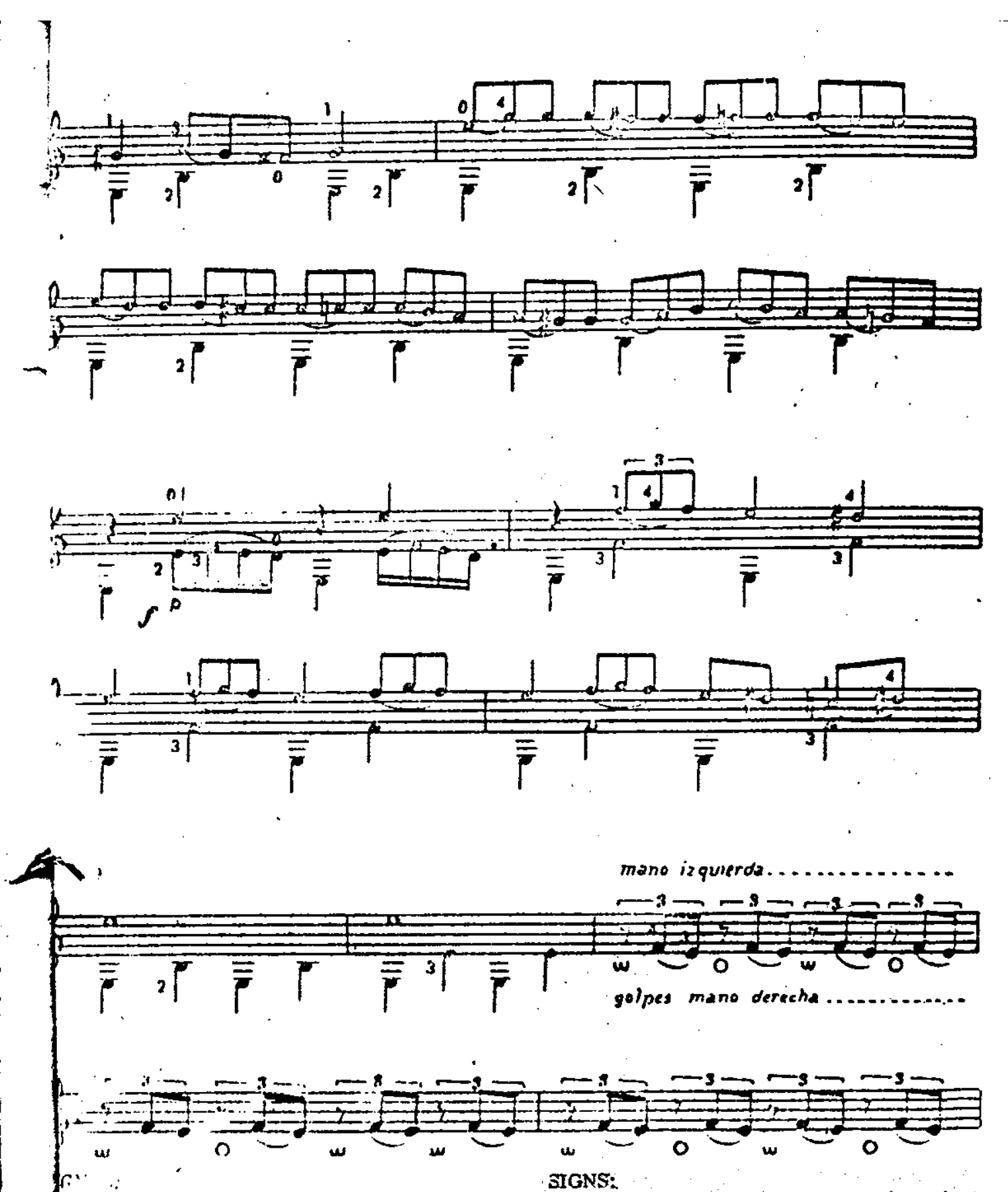



m i m i
m i
m i m i
m i
i i i
m i i i
m i
p
pp
ff


p
f
mf



W - golpe con los nudillos en la tapa, cerca del puente.

O - golpe con la yema de los dedos en la tapa, cerca del puente.

SIGNS:

W - Strike your knuckles on the guitar, close to the bridge.

O - Strike the ends of your fingers on the guitar, close to the bridge.

f

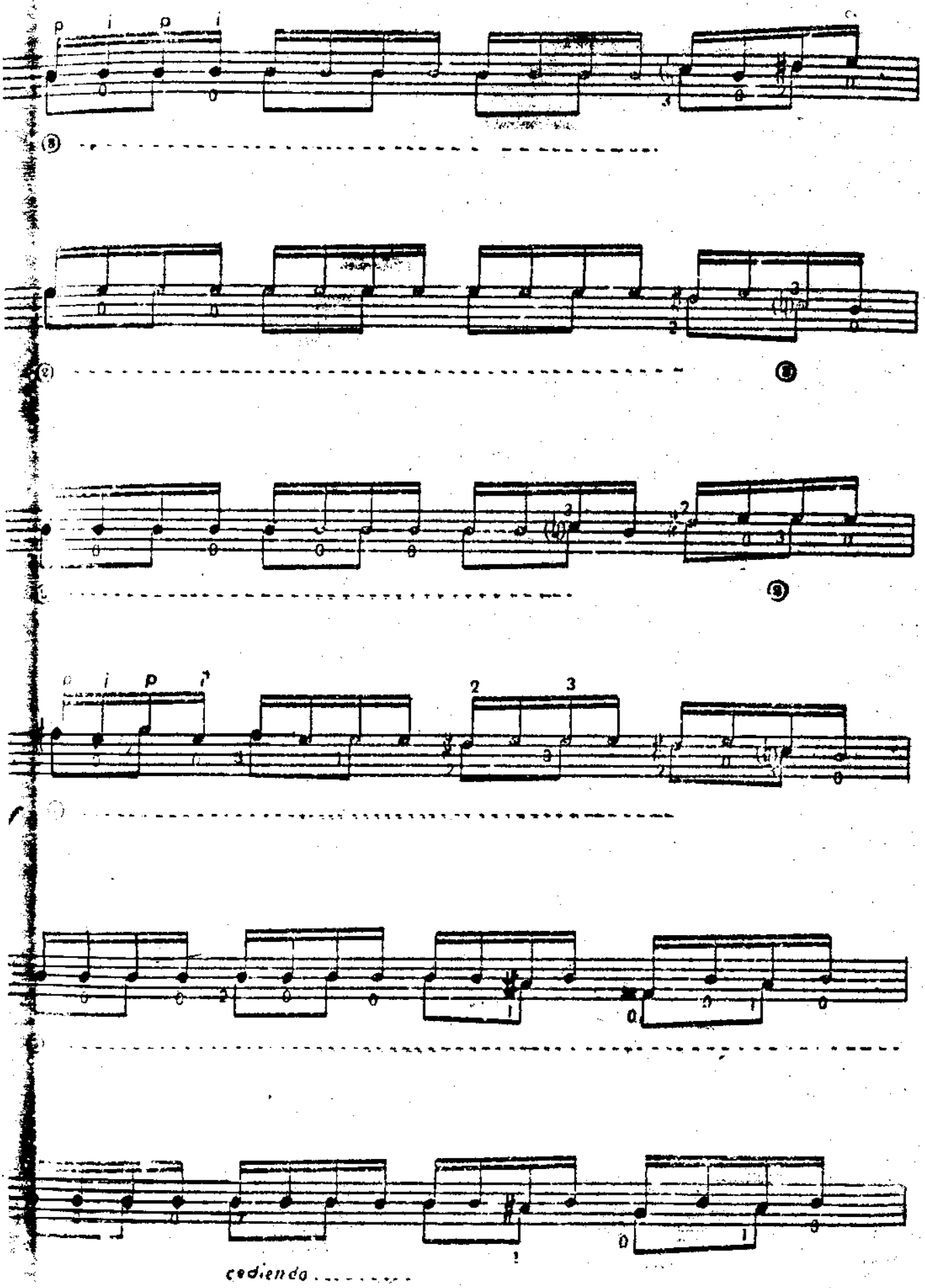
Poco menos

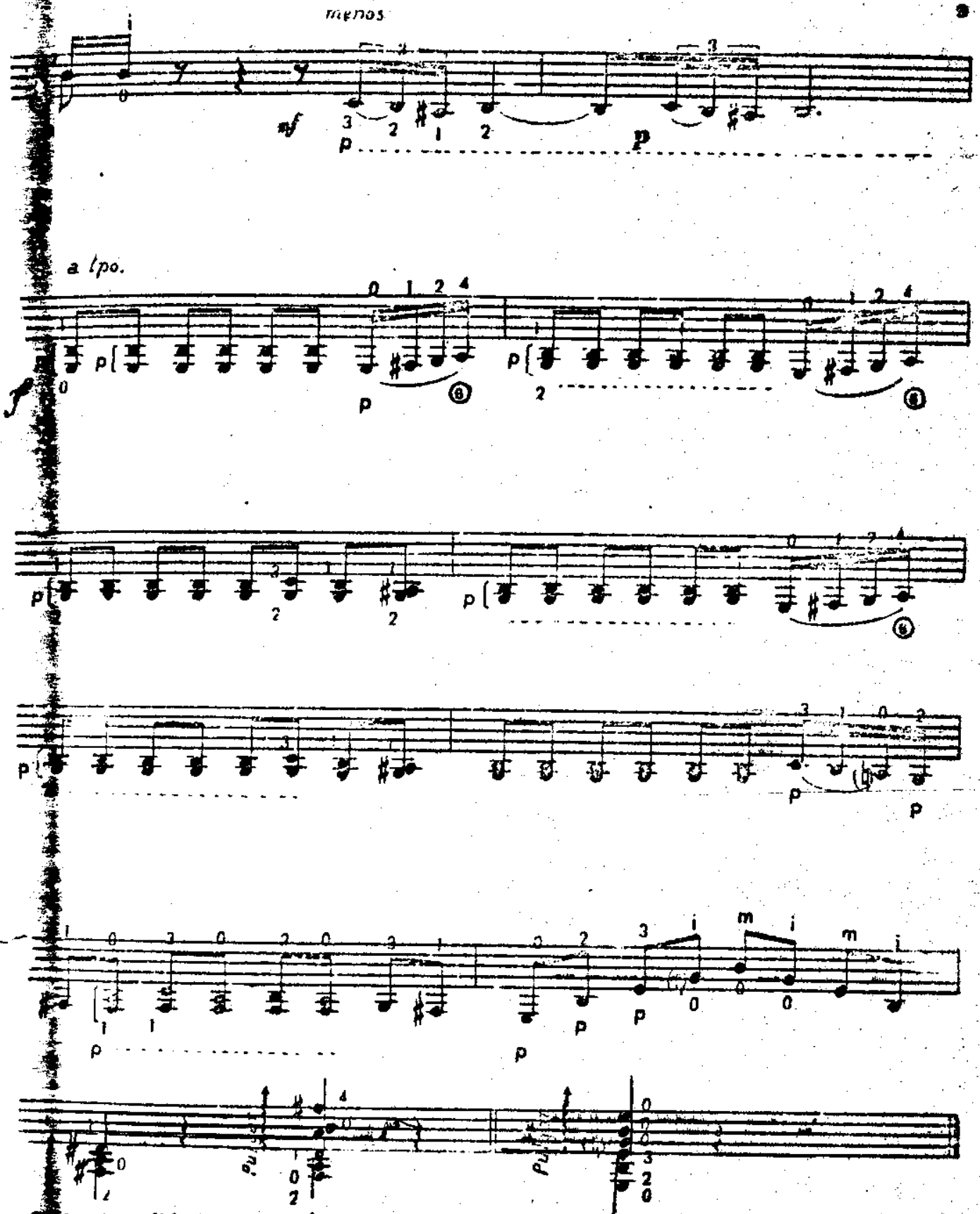
p *molto* *rilar..*

dando

sf *p* *a* *po* *u* *cres* *cen*

do *poco* *a* *poco*


p i p i
cediendo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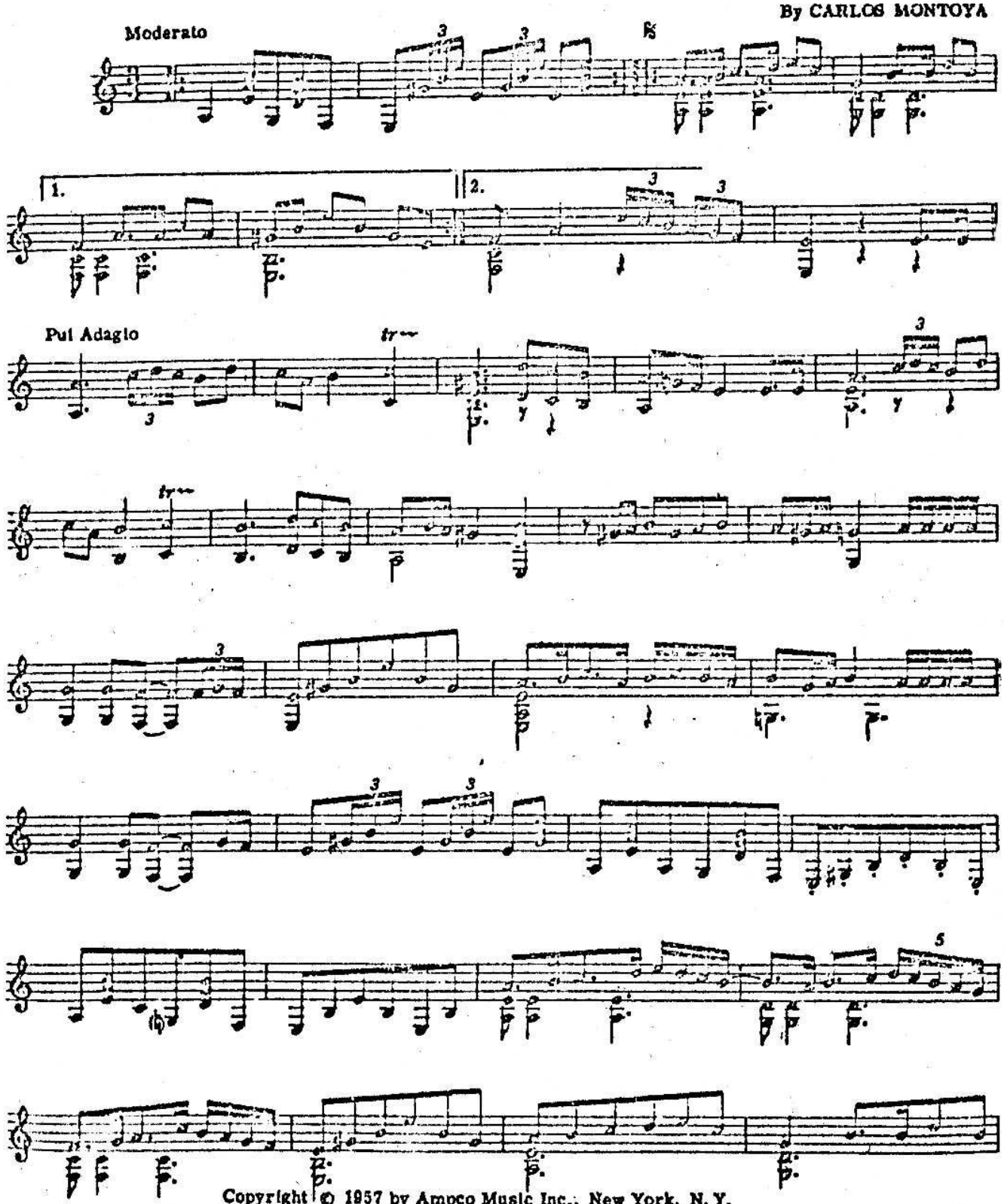
CAFÉ DE CHINITAS

By CARLOS MONTOYA



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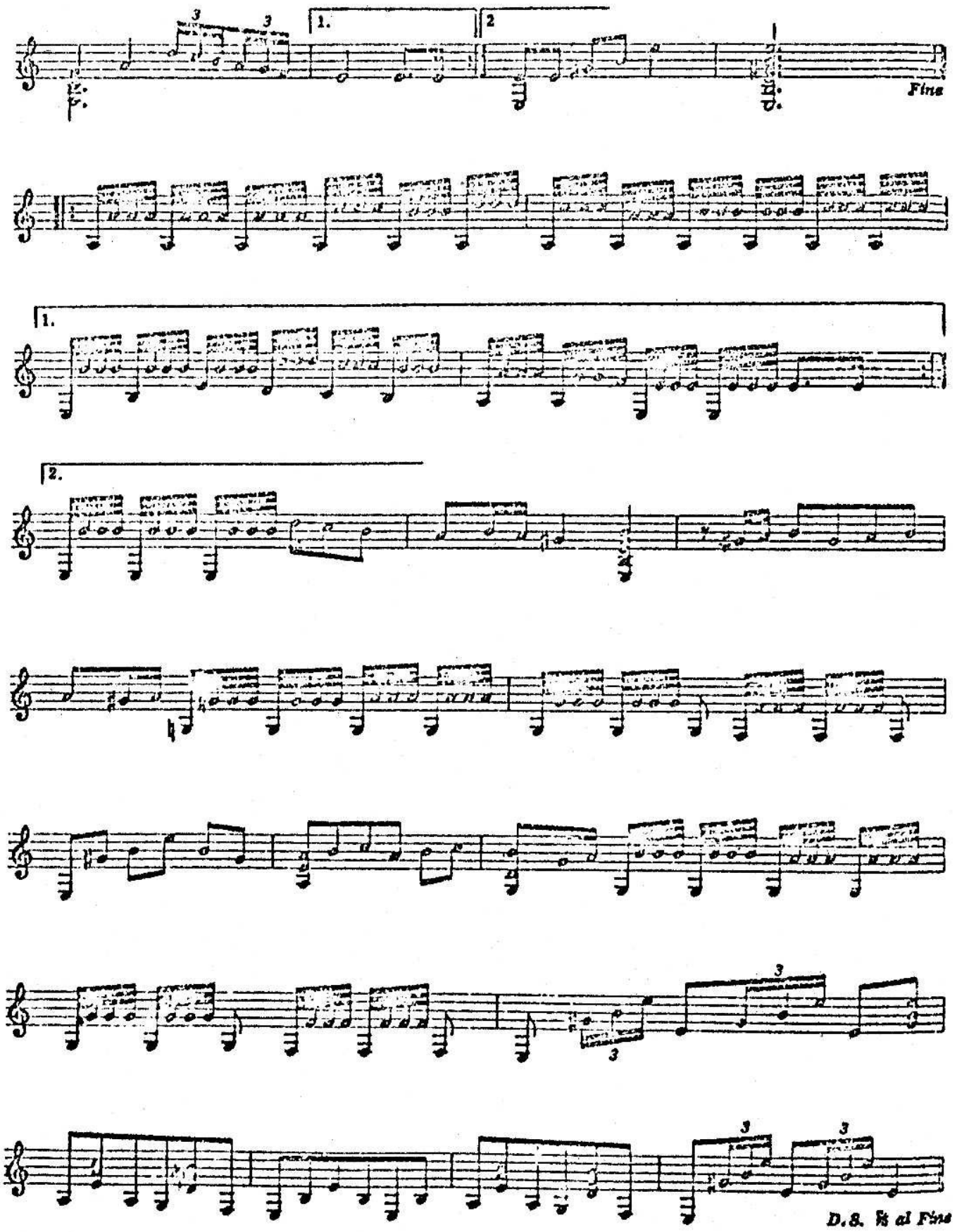
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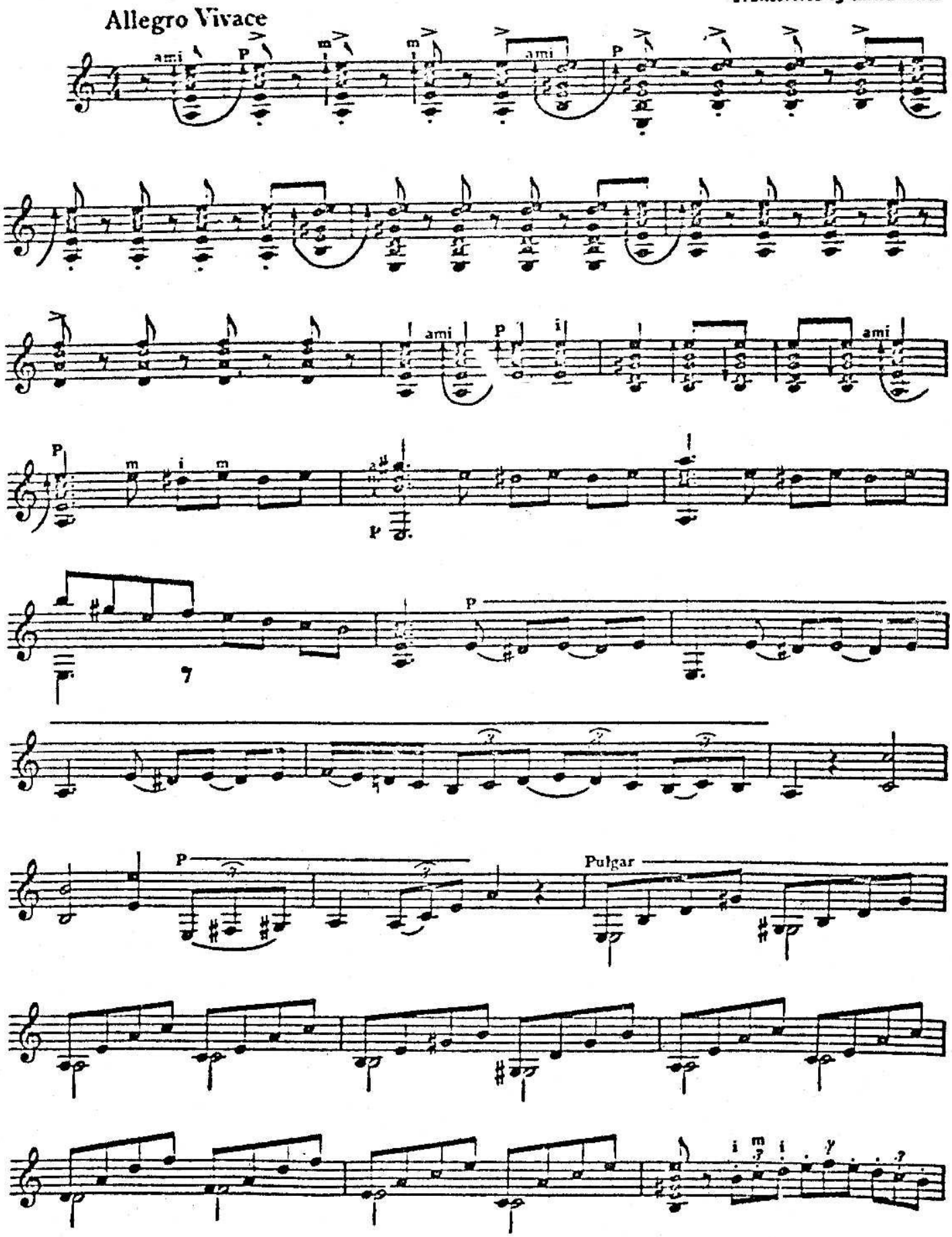
FARRUCA

Guitar

CARLOS MONTOYA
Transcribed by Anita Sheer



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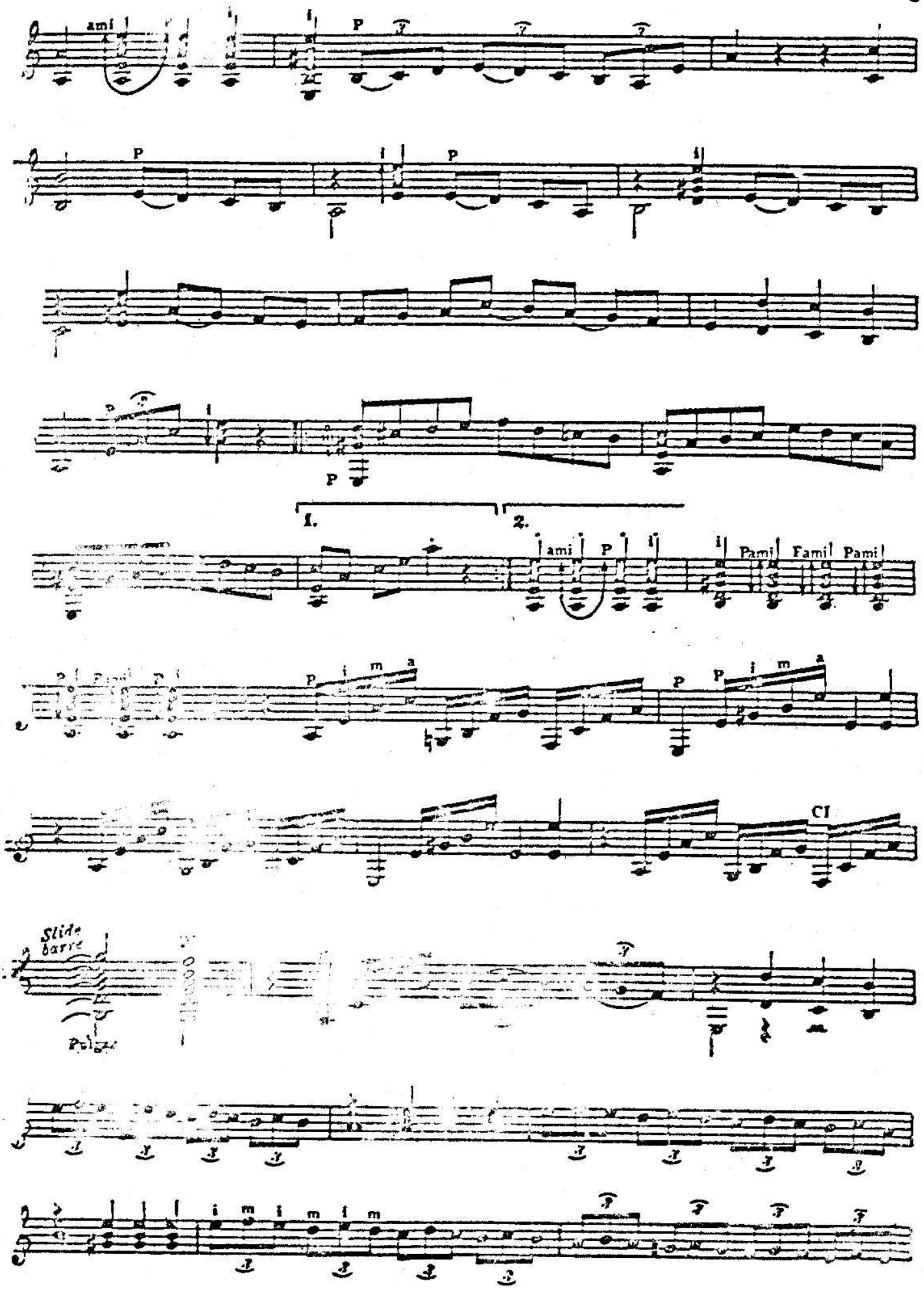
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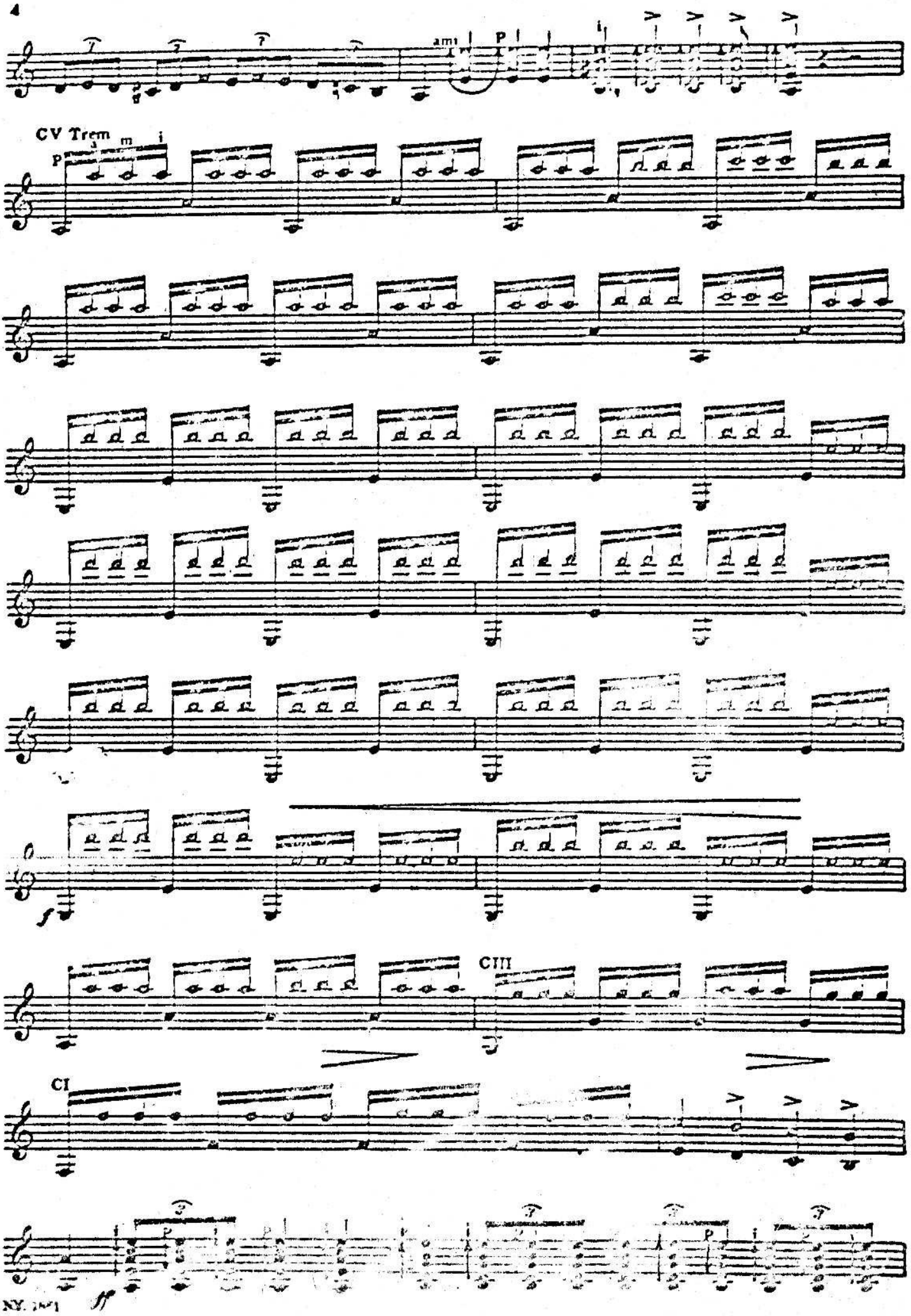
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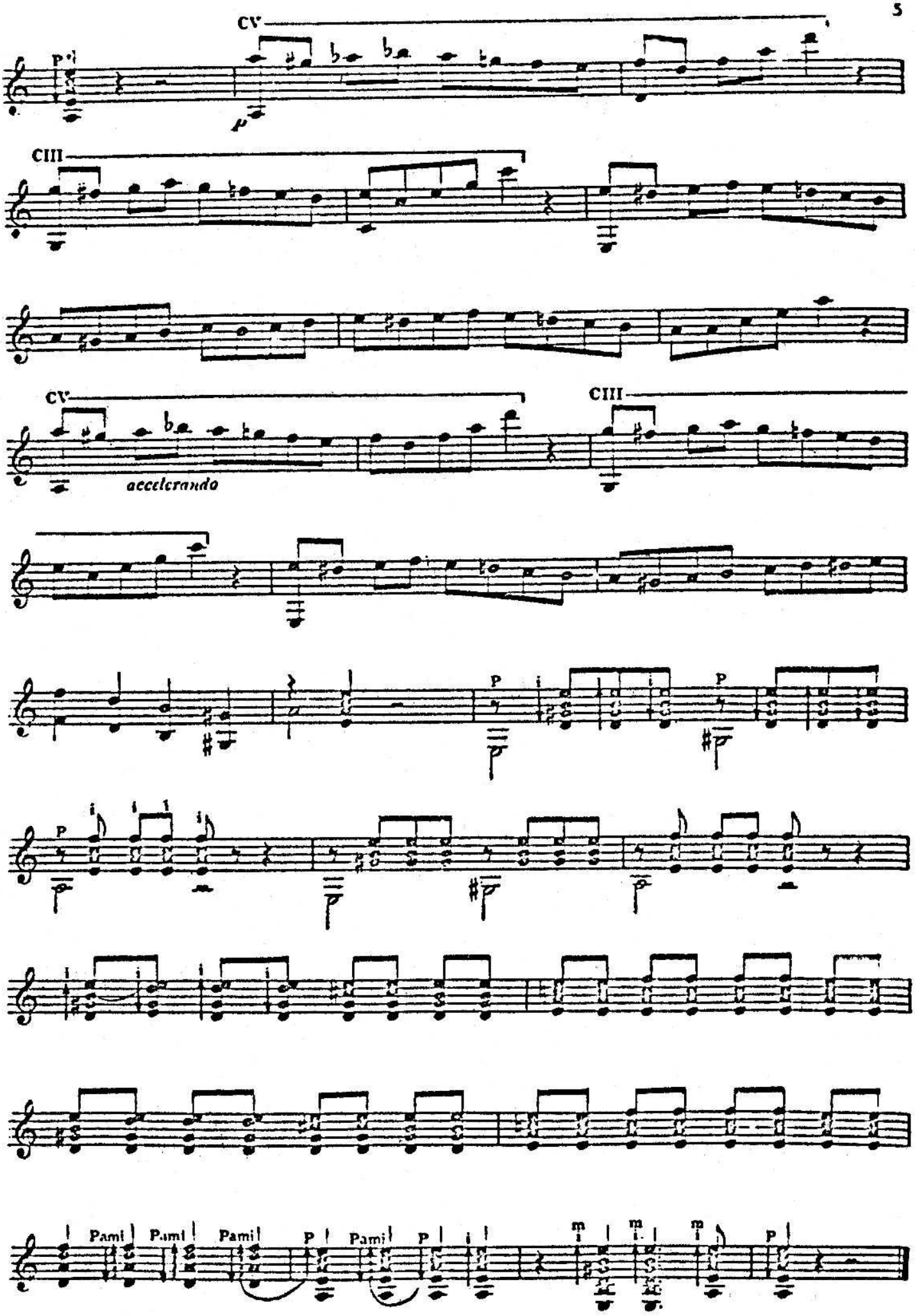
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EMILIO MEDINA

METODO
DE
GUITARRA FLAMENCA

Sus antecedentes, su escuela, su aprendizaje

CONTIENE LA CLAVE DEL RASGUEO ESCRITO
y DIEZ OBRAS COMPLETAS DEL GENERO

RICORDI AMERICANA
SOCIEDAD ANONIMA EDITORIAL Y COMERCIAL
buenos aires

Dedicado a mis queridos padres

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PROLOGO

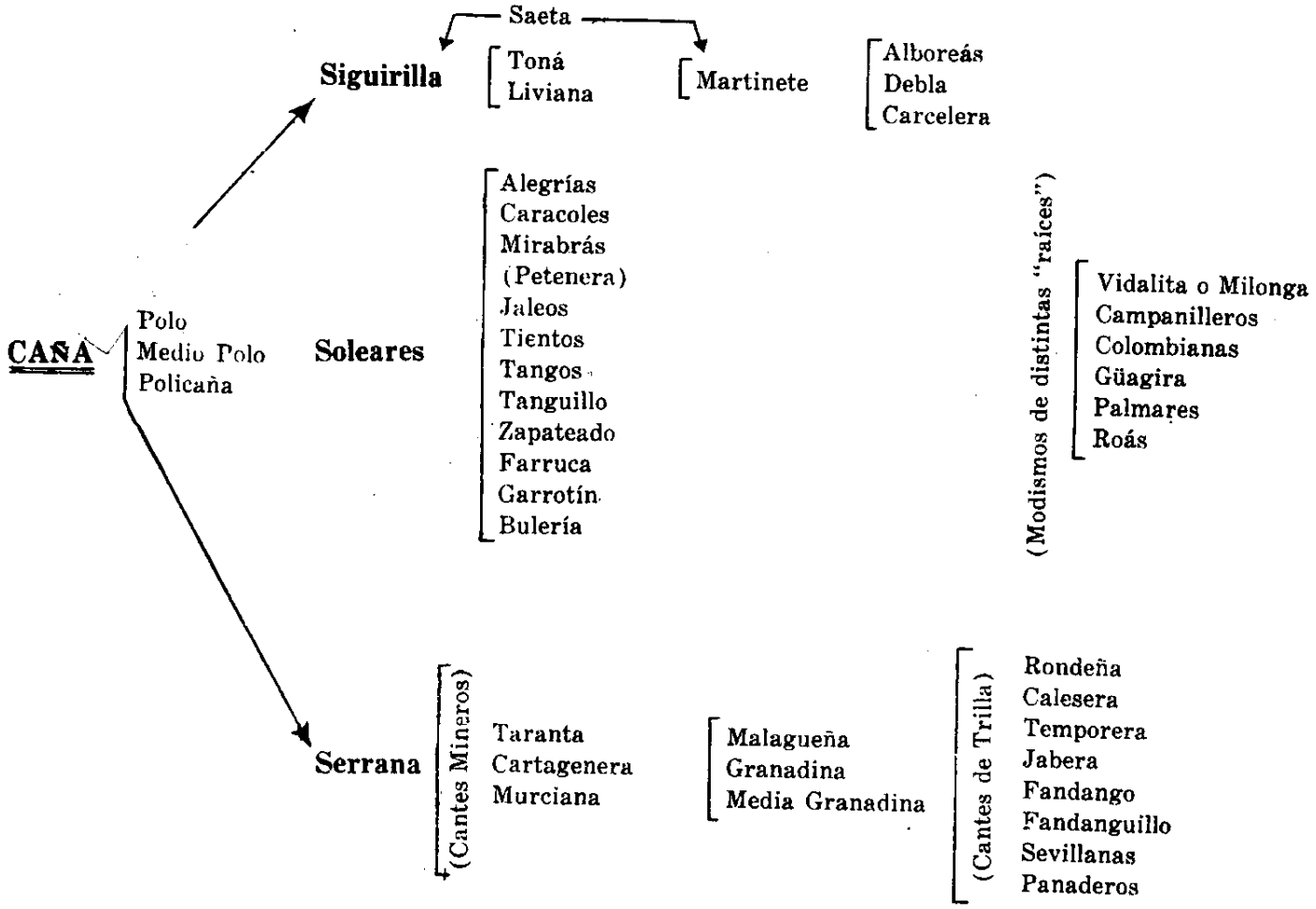
BREVES ANTECEDENTES DE LA MUSICA REGIONAL ANDALUZA

La música o "cantes" generalmente conocidos como "Género Flamenco", tuvieron su origen (y en esto coinciden casi todos sus historiadores) dentro del "triángulo geográfico" formado por los pueblos de Morón, Jeréz y Ronda, desde donde fueron extendiéndose posteriormente a toda Andalucía, invadiendo también algunas provincias fronterizas (Murcia y Extremadura).

Al extenderse geográficamente, fueron VARIANDO SU SENTIDO PRIMITIVO, es decir, se iban "amoldando" a la sensibilidad propia de cada zona, pues aún cuando Andalucía tiene un solo sello regional, cada una de sus ocho provincias, contienen dentro del regionalismo, su psicología característica. Así fué como las distintas transformaciones de esos "cantes", tanto en lo expresivo como en lo rítmico, dió origen a la creación de nuevas modalidades.

También coinciden casi todos los historiadores, en que la "raíz" del género fué "La Caña". Tomando esta modalidad como base, tenemos entonces el resultado de tales transformaciones, concentradas en el siguiente cuadro.

GENEALOGIA DE LA MUSICA FLAMENCA



BREVE RESUMEN DE CADA MODALIDAD

Caña: Su ritmo es de 3/4. En su cuadratura musical entran siempre cuatro compases, lo que determina su sentido especial. Su canto, por ser primitivo, es de los llamados "duros". En la parte final, lleva una especie de estribillo que se denomina "macho".

Polo: Similar a la caña, con modificaciones en el canto.

Medio polo: Similar al polo. Aquí el "macho" es una especie de soleá corta.

Policaña: Combinación de polo y caña, y a su vez un intermedio entre caña y martinete.

Soleares: Junto con la siguirilla, han sido la base de los modismos actuales. El canto de la soleá o soleares, ha perdido ya toda la dureza primitiva, por lo que puede expresar tanto lo triste como lo alegre. Pero en cualquiera de las formas que se manifieste, conserva siempre un sello de majestad genérica, que le impide caer en lo pueril o chabacano.
La guitarra encuentra en la soleá, una variedad de recursos y medios expresivos, que ningún otro modismo puede superar.

Siguirilla: Su ritmo es de 3/4 y 6/8 en forma alternada. Es de carácter grave, sentido, y no admite otra derivación musical. Es una de las modalidades preferidas de la guitarra, usándose preferentemente las "bordonas" para su interpretación, a fin de lograr ese carácter grave que tan especialmente la define. En principio se la llamó también Playera, derivación del verbo plañir (plañidera-playera).

Toná: Similar a la siguirilla, con modificaciones en el canto.

Liviana: Similar a la toná, con modificaciones en el canto.

Martinete: Es una modalidad carente de ritmo, por lo tanto es sólo para ser cantada sin acompañamiento musical.

Debla: Carácter similar al martinete.

Carcelera: Canto de penados similar al martinete-debla.

Alboreás: Especie de martinete.

Saeta: De carácter religioso. Su canto por carecer de ritmo, no tiene acompañamiento musical.

Petenera: Retomando la línea de la soleá, tenemos esta modalidad también de ritmo alternado. Aunque contiene reminiscencias rítmicas de siguirillas, y un cierto aire de soleá, es de carácter único, por ser más bien de "tipo canción".

Alegrías: De la misma cuadratura musical de la soleá. Como su nombre lo indica es de carácter alegre. Es otra de las modalidades predilectas de la guitarra.

Caracoles: Ritmo de alegrías en un canto antiguo, al que el agregado de un estribillo le dió su nombre y popularidad.

Mirabrás: Canto antiguo con ritmo de alegrías.

Jaleos: Modalidad precursora de la actual bulería.

Tientos: De compás 2/4 y ritmo cadencioso. Su música es "pegadiza", pero de carácter generalmente triste.

Tangos: Es el tiento, más ligero y alegre.

Tanguillo: Es el tango ya en ritmo más ligero, y en el que no cabe nada triste.

Zapateado: De ritmo similar al tanguillo, es el modismo preferido de los bailarines para lucir sus "taconeos".

Farruca: Ritmo de 4/4. Modalidad muy popularizada actualmente, por ser accesible a la canción.

Garrotín: Similar a la farruca.

Bulería: Otro de los modismos más popularizados actualmente, por prestarse cómodamente para la canción. Su ritmo es ternario.

Serrana: Retomando la línea de la siguirilla, tenemos esta modalidad, mezcla de siguirilla y caña. También de ritmo alternado, dió a su vez origen a los "Cantes de Levante" o "Mineros" y a los "Cantes de Trilla" o "Camperos". Conviene aclarar que estas dos derivaciones de una misma raíz, son en cierto modo antagónicas. Los cantos mineros son graves, expresión propia de quienes los crearon. En cambio, los camperos, son generalmente alegres.

Taranta: De origen minero, tiene expresión sobria y de matices inconfundibles. La guitarra en esta modalidad tiene especial lucimiento.

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Cartagenera: Modo de sentir o expresar la taranta en la región de Murcia.

Murciana: Similar a la cartagenera.

Malagueña: Es uno de los modismos más expresivos. Hay estilos que recuerdan la grandeza de su origen. En este caso es seria y grave. En cambio, cuando se lleva al baile, adquiere un ritmo avalsado que es a la vez alegre y majestuoso.

Granadina: En general es un fandango de los buenos, cuya melodía está llena de arabescos y filigranas morunas. Cuando su estilo es lento se asemeja a la malagueña, aunque con una personalidad inconfundible. Su caudal musical, es para la guitarra uno de los mejores del género.

Media Granadina: Es una granadina más aligerada, y que por lo tanto en este caso, muestra más su parecido al fandango.

Rondeña: Modismo de transcisión, entre la serrana y los cantos de trilla.

Calesera: De los cantes de trilla es esta modalidad creada por caleseros. Es una especie de fandango de cuatro tercios.

Temporera: Especie de fandango campesino.

Jabera: Eslabón entre malagueña y fandango.

Fandango: De ritmo ternario, es el más popular de los modismos del género. Será difícil encontrar en toda Andalucía, un pueblo que no tenga "su fandango o fandanguillo". Descendientes directo de la serrana, tuvo en Verdiales su expresión más auténtica.

Fandanguillo: Es el fandango, más rápido y alegre en su expresión.

Sevillana: De ritmo ternario, sólo admite lo alegre.

Panaderos: Especie de sevillana y bolera.

Roás: De origen oriental.

Palmares: De carácter religioso.

Campanilleros: Como los villancicos, generalmente es de carácter religioso.

Milonga: Modalidad de origen argentino, adaptada al género.

Güagira: De origen cubano, adaptada al género.

Colombiana: De origen centro americano, adaptada al género.

REALIDAD ACTUAL DEL GENERO FLAMENCO

El cuadro genealógico visto anteriormente, es ya de orden histórico, pues prácticamente, muchas de sus modalidades han desaparecido. Los modismos en desuso, son motivo de gran preocupación, por parte de los tradicionalistas amantes del género.

La realidad actual, salvo alguna que otra excepción, compondría este otro cuadro:

SOLEARES

SIGUIRILLAS	*SERRANA*
Saeta (*)	Tarantas
Alegrías	Malagueña
Caracoles	Granadina
Tientos	Fandango
Tanguillo	Fandanguillo
Zapateado	Sevillana
Farruca	Campanilleros
Güagira	Milonga
Bulería	Colombiana

* En la saeta no interviene la guitarra. Se incluye en este cuadro por ser un modismo usado actualmente.

EXIGENCIAS RITMICAS Y SUS EXCEPCIONES

Tanto la *Granadina* como la *Milonga*, por exigencias fundadas en su índole expresiva, no están sujetas a reglas rítmicas estrictas cuando se ejecutan.

La *Taranta* y la *Malagueña* están en el mismo caso, salvo las siguientes excepciones:

1º — Cuando la Taranta se lleva a ritmo bailable (casos muy raros). Entonces toma un ritmo definido, y deja de ser Taranta propiamente dicha, para convertirse en "*Taranto*".

2º — La Malagueña bailable.

En cuanto a los demás modismos comprendidos en el segundo cuadro, están sujetos a una estricta exigencia rítmica.

TONALIDADES BASICAS E INALTERABLES DE CADA MODALIDAD

La auténtica música flamenca es netamente *guitarrística*, pues ambas partes se desarrollaron en forma uniforme, puestas una al servicio de la otra.

Por lo tanto, su unión como *género musical* (música) y *medio expresivo* (guitarra), resultan indispensables al oído del entendido. Mejor dicho, no puede interpretarse el flamenco en ningún otro instrumento, sin que pierda su principal *pureza genérica*.

Tenemos entonces, que fué la guitarra misma la que dió el "aire" especial a cada modalidad, marcando también su tono básico. El siguiente cuadro da a conocer los mismos.

Mi y *La* de los relativos de La men. y Re men.	Soleares Tientos Fandango Fandanguillo
La y *Mi* en sus modos may. y men.	Tanguillo Farruca Milonga
A — *Mi* y *La* en sus modos may. y men. B — *Mi* y *La* de los relativos de La men. y Re men.	Bulerías
La, Mi y *Sol* en sus modos may. o men.	Alegrías
Mi y *Si* de los rel. de La y Mi men.	Malagueña
Do may.	Caracoles Zapateado
Fa ♯ del rel. de Si men.	Taranta
Mi del rel. de La men.	Serrana
La del rel. de Re men.	Siguirilla
Si del rel. de Mi men.	Granadinas
La o *Mi* men.	Campanilleros
La y *Re* en sus modos may. o men.	Güagira
Todos los tonos mayores o menores	Sevillanas

Estas tonalidades básicas son inalterables, por lo cual, y a los efectos de acompañar el canto, es imprescindible el uso del transportador o cejilla, que facilita interpretar cualquier modalidad en cualquier tono, *sin alterar el básico*.

Vemos en consecuencia, que el género no admite como tonos básicos los siguientes:

Do ♯ mayor y menor
Fa ♯ „ „ „

Mi ♭ mayor y menor
La ♭ „ „ „
Si ♭ „ „ „

No obstante, es necesario conocerlos bien, a los efectos del uso debido del transportador o cejilla.

Los tonos de *Si mayor*, *Do menor*, *Fa menor* y *Si menor*, aún cuando no son básicos, hay que dominarlos, por la tendencia del género al uso de tonalidades relativas del modo menor.

BREVES ANTECEDENTES DE LA GUITARRA FLAMENCA Y EL ORIGEN DE SU RIQUEZA GENERICA

La guitarra flamenca en su principio, tuvo exclusivamente la finalidad de acompañar el canto. Por lo tanto su parte técnica, se reducía fundamentalmente a marcar las medidas rítmicas, y dar los tonos correspondientes a cada modalidad.

Posteriormente y conforme esos cantos se transformaban en nuevos modismos, la guitarra fué a su vez abriéndose camino dentro del panorama musical. Su evolución fué extraordinaria, y la base fundamental de su engrandecimiento, consistió especialmente en que el género flamenco, por la índole de sus ritmos y matices expresivos, admitía la fácil adaptación al instrumento, de la *Técnica Guitarrística Clásica*, sin que por esto perdiera su natural colorido y sabor regional.

Si agregamos a esto, que todo lo creado en el género ha sido para la guitarra misma, explotando sus propios recursos, tendremos una idea de la riqueza genérica que contiene actualmente.

INCONVENIENTES QUE PRESENTA LA ESCRITURA DEL GENERO

Cuando un fragmento musical sigue una armonía determinada, ya sea en acordes, arpegio o trémolo, es sencillo llevarlo al pentagrama. El inconveniente surge en los *rasgueos*. No hay actualmente ninguna norma o signo reconocido universalmente, que permita su escritura en el pentagrama *tal cual como debe ejecutarse*.

El rasgueo flamenco, da el sello característico a cada modalidad, y a su vez, cada modalidad tiene un rasgueo distinto que da el "aire" determinado. La perfecta armonía e identificación, entre el rasgueo y demás fraseo musical o viceversa, es absolutamente necesario en este género.

En lo escrito hasta la fecha, se reemplazan los rasgueos por acordes, o a lo sumo, se indica por medio de una flecha, que el rasgueo debe ejecutarse para arriba o hacia abajo. Como nada o poco más se agrega a estas indicaciones, la escritura suele resultar generalmente imperfecta, o cuando mucho, sólo accesible al experto en el género.

ESCRITURA DEL RASGUEO

El rasgueo puede escribirse en forma exacta. Sólo hace falta para lograrlo, la adopción de signos complementarios que indiquen cómo ejecutarlo en sus distintas formas, y estudiarlo lo mismo que se estudia una escala o un arpegio.

Este Método, trata de dar un paso hacia adelante en este importante punto, dado que el rasgueo es uno de los *mejores recursos* de la guitarra, y lamentablemente se encuentra muy olvidado en el pentagrama.

La adopción universal de *signos complementarios uniformes*, que contemple cada movimiento de rasgueo, es lo único que solucionará el problema actual de su escritura, y terminará para siempre con la teoría muy corriente en el campo musical folklórico de "*se escribe de una manera y se toca de otra*".

PLAN DE ESTUDIO

a) Importancia de la enseñanza uniforme

Sólo hay un medio para llegar al dominio técnico del instrumento. Es el estudio metódico y progresivo. Para que el estudio sea realmente *metódico*, *progresivo* y a la vez *provechoso*, es absolutamente necesario que también su ordenamiento sea parejo.

Hay tendencia en los recién iniciados en este arte, a realizar el estudio por separado o sin uni-

formidad. Por ejemplo estudian durante una semana las escalas, en la siguiente el arpegio y así sucesivamente van pasando los distintos movimientos técnicos. Y así se da el caso, que aún dedicando bastante tiempo al instrumento diariamente, puede pasar un mes sin haber practicado un solo ejercicio de arpegio. El resultado es que al iniciar este movimiento nuevamente, tropiezan con dificultades, no obstante haberlo estudiado antes.

Este Método contempla esta base negativa del estudio técnico, ordenando el aprendizaje en forma *pareja*. Así cada lección tendrá siempre una escala de dificultad progresiva, o un arpegio, ligado, etc., tratando en lo posible de no hacerlo fatigoso ni extenso, pues su verdadera finalidad es que al terminar el ciclo de estudio, el aficionado no haya descuidado nunca ninguno de los movimientos técnicos, base fundamental para el dominio de la guitarra.

Para el logro de este fin, es necesario que los estudios tengan sobre todo *al principio* cierta similitud, o mejor dicho, tratar de concentrar en un mismo ejercicio los distintos movimientos.

En muchos sistemas de enseñanza, no se contempla a veces este caso (no de orden musical sino técnico) y obligan al iniciado a estudiar un ejercicio *distinto* para cada movimiento. De aquí resulta que el aprendizaje del nuevo ejercicio resta al estudiante un tiempo que, de haberlo aprovechado únicamente en realizar el *movimiento técnico en sí*, le reportaría una enorme ventaja en lo que respecta a la velocidad y seguridad en la digitación.

En este Método tenemos por ejemplo las escalas diatónicas principales, llevadas en un orden de dificultad progresiva. Una vez estudiadas en su forma más simple, o sea como figuran en la primera parte, el estudiante conocerá el modo de ejecutarlas correctamente. Conforme va pasando las sucesivas partes, nunca tendrá con las escalas el problema de *su aprendizaje*, sino que entrará de lleno a ejecutarlas en sus distintas formas, adquiriendo lo que se desea: Velocidad y seguridad. El mismo ejemplo es aplicable a los otros movimientos técnicos.

Y no crea el estudiante que recién se inicia, que el estudio de un mismo motivo interpretado en distintas formas sea una novedad. Es ni más ni menos que la conclusión práctica a que llega el cultor de la guitarra experimentado. No en vano los grandes concertistas practican determinado tiempo una misma serie de escalas o arpegios. Lo hacen porque saben que es lo *único* que les asegura velocidad y limpieza en la ejecución.

Queda entendido que la teoría práctica encarada en esta forma, es sólo aplicable al aspecto técnico. En cuanto a la otra parte del estudio, o sea la que lleva al desarrollo intelecto-musical del estudiante, necesita de la variedad de ejercicios y temas musicales. Pero teniendo como base soltura en la digitación, esta segunda parte resultará bastante más fácil y accesible.

b) Importancia de la continuidad en el dominio técnico

Para que un ejercicio o escala logre el fin deseado, es necesario tener un orden metódico en su estudio (individual en este caso). Por ejemplo, una escala se ejecuta generalmente en contados segundos. Estos segundos no son suficientes para asegurar el dominio de ambas manos, pero casi siempre el estudiante dejará la escala de lado, sencillamente por "aprendida".

Para lograr un perfecto dominio, no basta que una escala haya sido aprendida. Debe necesariamente *practicarse*, y aquí es donde tiene la continuidad su importancia.

Todo ejercicio debe repetirse *continuadamente* durante determinado tiempo, que puede ser por ejemplo, cinco minutos. Este Método contiene en cada lección, varios ejercicios técnicos. Quien dedique a cada uno de ellos solamente cinco minutos diarios, obtendrá resultados positivos.

c) Forma y división del plan de estudios

Otro aspecto importante de este Método es la suplantación del ejercicio básico de cada lección, por un fragmento de música genérica. Las obras completas están divididas en cuatro partes, o sea en cuatro lecciones, a fin de facilitar su aprendizaje. Con esta forma práctica de estudiar directamente lo útil, al terminar el ciclo de estudio, tendrá el aficionado un tema de cada modalidad.

Las diez obras completas son:

Farruca	Soleares
Malagueña	Zapateado
Tanguillo (1 y 2 guit.)	Tientos
Alegrías	Tarantas
Granadinas	Siguirilla

El estudio de los distintos modismos incluye:

Fandango	Serrana
Bulería	Milonga
Güagira	Colombiana
Sevillana	Petenera
Alegrías (la)	Campanilleros
Solares (la)	

La mayor parte de los temas contenidos en este Método, están grabados por el autor en discos del sello Music Hall (solos de guitarra).

Estas grabaciones pueden ser de mucha utilidad, sobre todo para la captación de los "aires", a los iniciados que no conozcan bien estas modalidades.

En este Método, cree el autor haber resumido su experiencia y conocimiento del género. Ahora su mayor anhelo, es que este pequeño trabajo, resulte verdaderamente útil y práctico, a todo aficionado a cultivar el arte de la guitarra flamenca.

EMILIO MEDINA.

EMILIO MEDINA
METODO DE GUITARRA FLAMENCA

PARTE PREPARATORIA

SIGNOS DE RASGUEO Y EFECTOS

Los signos complementarios, adaptados para descifrar los distintos rasgueos y efectos, podrán parecer a simple vista un tanto difíciles de interpretar. Y así será si se trata de asimilarlos enseguida. Comprenden en total todo el rasgueo de la guitarra flamenca, imposible de aprender en poco tiempo. Aquí se indican exclusivamente para dar el detalle de lo que cada uno significa, pero *no para su estudio práctico.*

Su estudio práctico está contemplado en forma *progresiva*, en los primeros 17 estudios del Método. No es aconsejable estudiar de estas primeras lecciones más de *una*, a lo sumo *dos* por semana. Conforme se avance metódicamente, se verá que estos signos nada tienen de difíciles. Quien siga estos consejos podrá tener la seguridad de llegar a dominar el rasgueo guitarrístico.

Para indicar "acorde arpegiado".

a/ Esta letra al lado de una nota o acorde indica "apagar sonido con el dedo meñique de la mano izquierda", o sea extendiendo dicho dedo sobre el diapasón, *sin levantar la posición del acorde dado.*

ad/ Significa "apagar sonido con mano derecha". Generalmente va después de un rasgueo hacia abajo, así que sólo habrá que apoyar la palma de la mano sobre las cuerdas.

ⓐ Esta letra sobre una nota o acorde indica "acentuación pronunciada". En este género es imprescindible la acentuación de muchas notas, que no siempre son las primeras del compás.

V Significa "rasgueo hacia abajo". En este caso se entiende que los dedos de la mano derecha, deben rozar las cuerdas hacia abajo suavemente y al *unísono*. Hay que mantener los dedos juntos pero sin fuerza, a fin de que la mano baje con soltura y sin dureza.

Λ "Rasgueo hacia arriba". Este caso no significa que haya que rozar todas las cuerdas hacia arriba. El movimiento se realiza preferentemente con el índice, rozando desde la primera cuerda y casi nunca pasa de la cuarta. Al principio no hay que tomar muy en cuenta las cuerdas que se rozan, dado que siempre el rasgueo se ejecuta sobre una tonalidad.

Precisamente, por indicar en la escritura la tonalidad correspondiente, se escriben a veces más notas de las que hacen falta para producir el efecto deseado.

En la práctica se verá, que el mismo rasgueo pide o rechaza notas según la índole de la obra ejecutada, y aquí es donde entra ya el gusto interpretativo de cada uno.

V Λ V Λ Para indicar el rasgueo alternando los movimientos, ya sea para abajo y hacia arriba o viceversa.

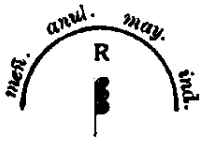
Λ Cuando el rasgueo se ejecuta hacia arriba, usando en vez del índice el pulgar. Para efectuar este movimiento, que tiene la finalidad de dar más fuerza al rasgueo, hay que colocar la punta del pulgar debajo de la primera cuerda. Llevando luego el dedo hacia arriba se rozan las cuerdas deseadas.

G Λ La letra G indica siempre "golpe en caja". Es un suave golpecito con el dedo anular de la mano derecha, que se efectúa sin alterar la posición del brazo. Este movimiento no es solamente un "adorno", sino también un recurso para medir los silencios, y a veces resulta imprescindible como por ejemplo, en el caso de las bulerías.

Por esta razón, la guitarra flamenca lleva siempre una placa plástica o de nácar sobre la madera de la caja, que parte desde entremedio de las cuerdas primera y segunda, y cubre algunos centímetros de la misma.

Se entiende que este golpecito, marca la medida de un silencio, pero *sin silenciar el sonido de las notas dadas anteriormente*, a menos que se indique lo contrario. Generalmente va seguido de una inmediata "subida" del dedo índice o pulgar, a fin de completar el tiempo o medida musical correspondiente.

El modo de ejecutarlo, es dejando caer el dedo anular sobre la caja, más bien en forma de *apoyo* que de *golpe*, y quedará apoyado en la misma, hasta el momento de llevar el índice hacia arriba.



Este signo representa el "rasgueo redondo", o sea el rasgueo propiamente dicho y es el más importante de los movimientos. Hay que empezar por extender primeramente el dedo meñique, y luego por orden el anular, mayor e índice, pero en forma *rápida y uniforme*. Con la práctica, al efectuar este rasgueo, se logra que al bajar del todo el dedo índice, ya el meñique está otra vez arriba, preparado para iniciar una nueva rotación. El movimiento así logrado, tiene la particularidad de extender el sonido de un acorde, con un sentido de "sin fin", imposible de lograr de otra manera.

Para conseguir el dominio de este rasgueo, es muy conveniente practicarlo sobre cualquier tonalidad, solo *un minuto* diariamente, pero en forma *rápida*, y *sin cesar* el movimiento de rotación durante ese lapso. Quien siga este consejo debidamente controlado, quedará sorprendido del resultado obtenido, en cuanto a la soltura de la mano derecha se refiere.

El signo aquí indicado se complementa con la letra R y las abreviaturas de los dedos de la mano derecha, a fin de una mayor comprensión. Pero en la práctica, o sea en la escritura, sólo bastará la línea curva ⌒ para indicar el rasgueo redondo.

Para indicar rasgueos redondos seguidos.

Significa un rasgueo redondo, seguido del índice hacia arriba.

Cuando sube el índice seguido de un rasgueo redondo, y vuelve a subir nuevamente el índice.

Cuando en vez de subir el índice, sube el pulgar.

Significa "alzapúa" efecto usado en el género. El pulgar en este caso sube y baja rozando las cuerdas, produciendo un efecto particular en determinados pasajes.

A continuación se detallan los signos, ya familiares a la escritura guitarrística:

Los dedos de la *mano derecha* se indican con las letras P (pulgar), i (índice), m (mayor), a (anular).

Los dedos de la *mano izquierda* se indican con los números 1 (índice), 2 (mayor), 3 (anular), y 4 (meñique).

Las *cuerdas* se indican: (6) sexta, (5) quinta, (4) cuarta, (3) tercera, (2) segunda, (1) primera y (0) cuando se pulsan al aire, o sea sin apoyo de la mano izquierda.

C.5 Este signo indica la cejilla o barra. Va siempre acompañado de un número, que indica en qué *traste* debe ejecutarse.

M.C.5 Indica "media cejilla", o sea cuando no es necesario que el índice de la mano izquierda, cubra todas las cuerdas en el diapasón.

Para terminar esta parte preparatoria, es conveniente señalar que todos los movimientos de rasgueo, deben ejecutarse exclusivamente con la fuerza natural de los dedos de la mano derecha, es decir, tratando siempre de dejar el antebrazo en su posición normal.

En los rasgueos muy rápidos para abajo y hacia arriba, conviene usar el pulgar, para ejecutar así el movimiento con toda comodidad, con la sola rotación alternada de la muñeca.

INDICACIONES GENERALES

De los tonos

Al estudiar la primera parte de este Método, hay que acostumbrarse a *colocar las posiciones tonales simultáneamente, y mantenerlas fijas hasta el cambio correspondiente*, aún cuando algunas de las notas apoyadas no se pulsen, a fin de mecanizar la mano izquierda. Cuidar este detalle especialmente en los ejercicios de Arpegio, Trémolo y Ejercicio Tonal.

Esta técnica debe emplearse después como norma general, pues el fraseo musical nos llevará por distintos lugares del diapasón, y sólo la colocación *simultánea* de las posiciones nos permitirá su ejecución con la debida justeza, ya que así logramos prácticamente, *anticipar la colocación de los dedos* sobre las notas que debemos pulsar, cuando estas giran sobre un determinado acorde.

La digitación indicada en este Método está basada en estos principios técnicos, por lo que, antes de cambiar algún dedo de los indicados, conviene meditar en la posición que *debemos tener colocada*, como también en la *próxima a ejecutar*.

Del rasgueo

En los rasgueos debe siempre procurarse tener colocada la posición tonal completa. Si se duda del sentido de un rasgueo, conviene estudiar primero ese pasaje musical en forma de simples acordes. Captada así la intención, resultará luego fácil ubicar el movimiento de la mano derecha que al rasguear, cambiará el "aire" de lo escrito, pero no su sentido.

De la cejilla

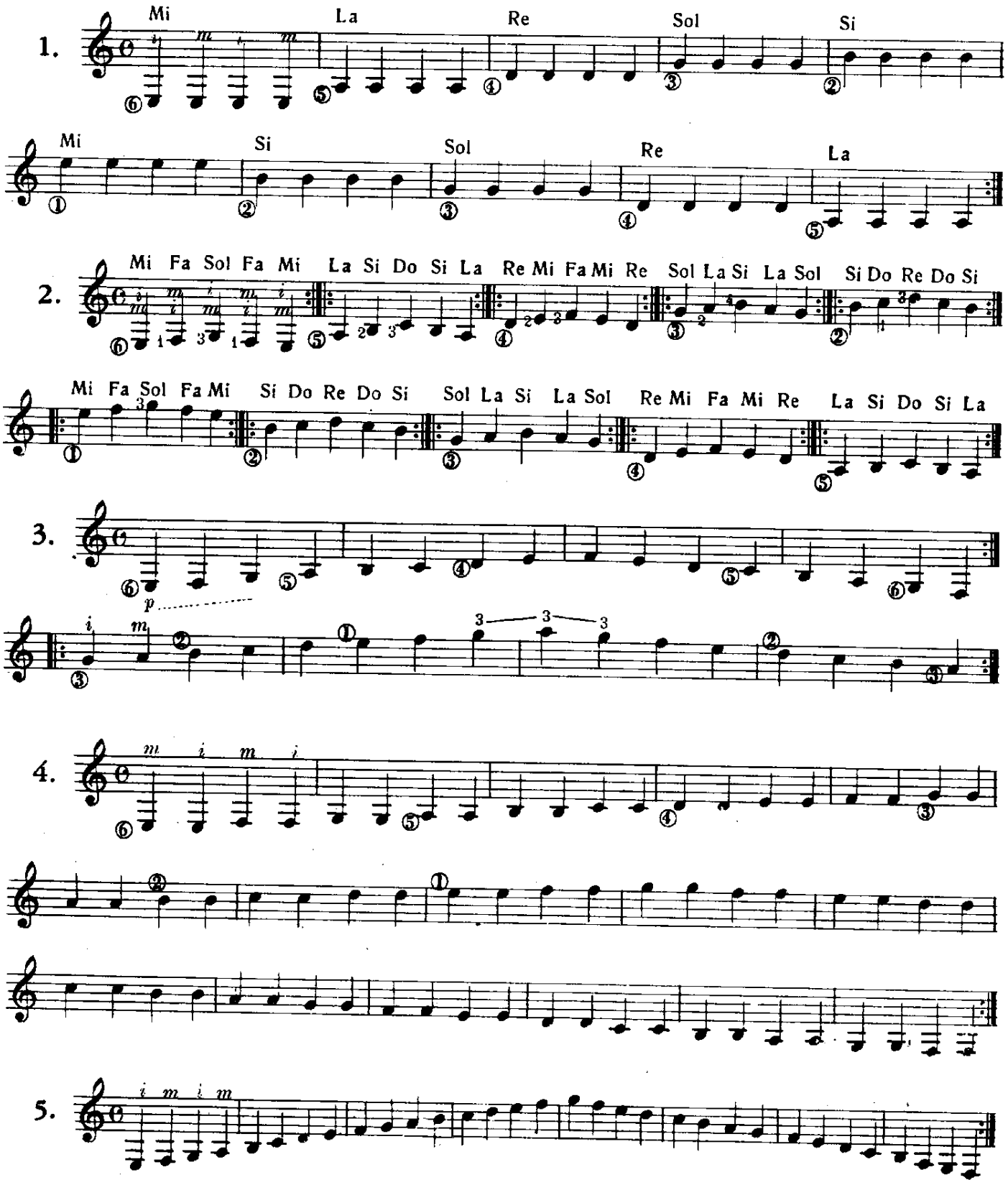
Es característico del género ejecutar las obras con la cejilla o capotraste, colocado en el segundo o tercer traste de la guitarra. Muchos pasajes musicales están compuestos para ser ejecutados con dicha cejilla, cuyo uso acorta el diapasón dando mayor alcance a los dedos. Las obras incluídas en este Método, una vez aprendidas, pueden ejecutarse con cejilla en el segundo traste.

Del tiempo

Para que el aficionado tenga una guía sobre el tiempo en que deben ejecutarse las obras, se detalla a continuación la duración normal de cada una de ellas:

Farruca	(3 minutos)
Malagueña	(3 „)
Tanguillo	(2 „ y ½)
Alegrías	(3 „)
Granadinas	(2 „ y ½)
Soleares	(3 minutos y ¼)
Zapateado	(3 „)
Tientos	(2 „ y ½)
Tarantas	(3 „ y ¼)
Siguirillas	(3 „ y ¼)

EJERCICIOS PARA MEMORIZAR LAS NOTAS EN EL DIAPASÓN



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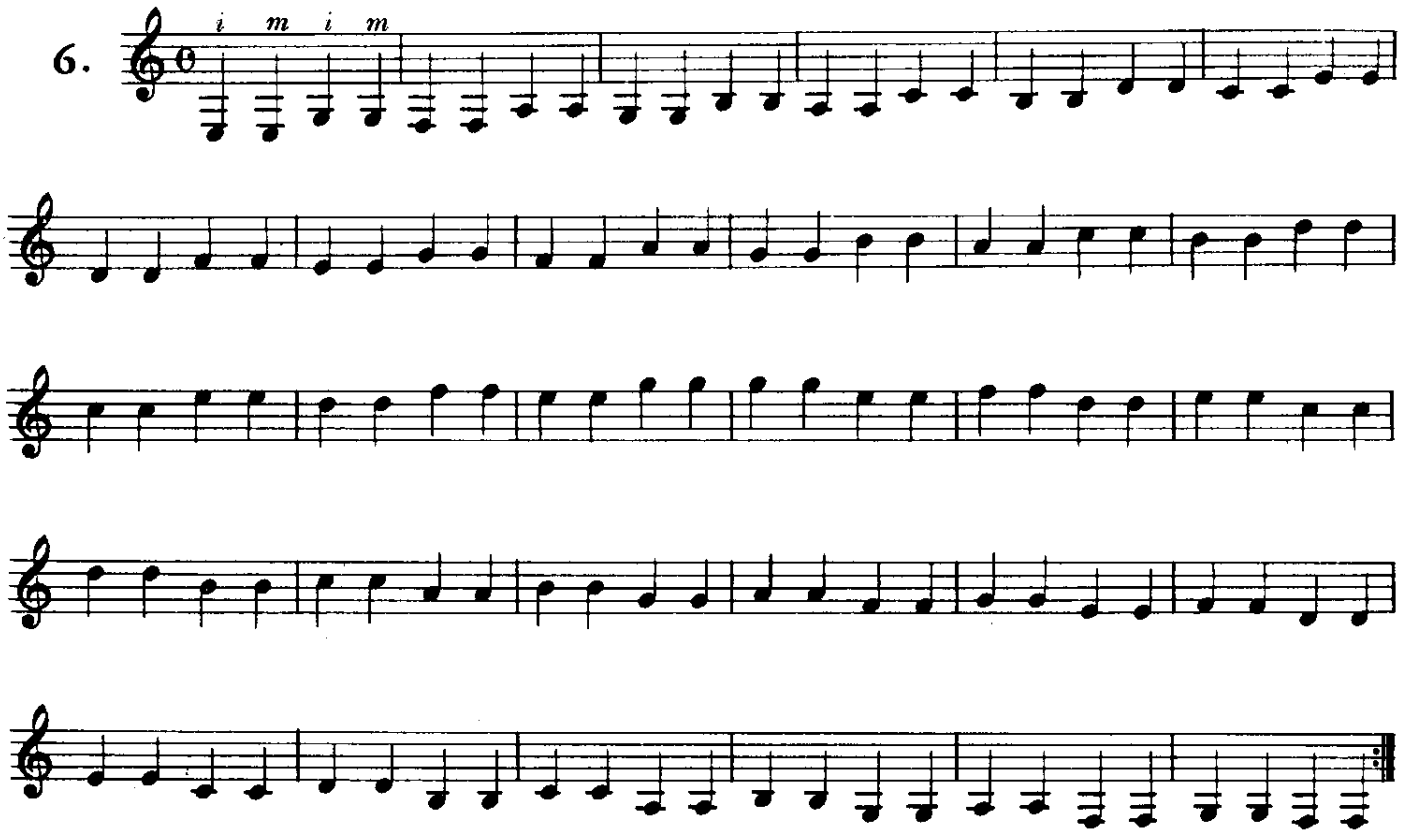

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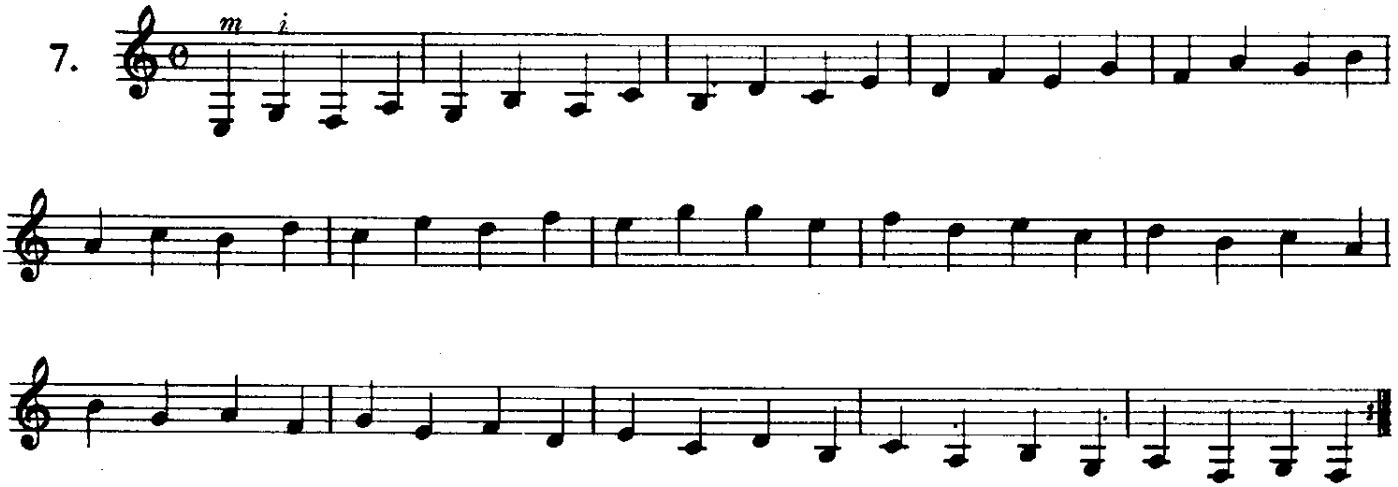
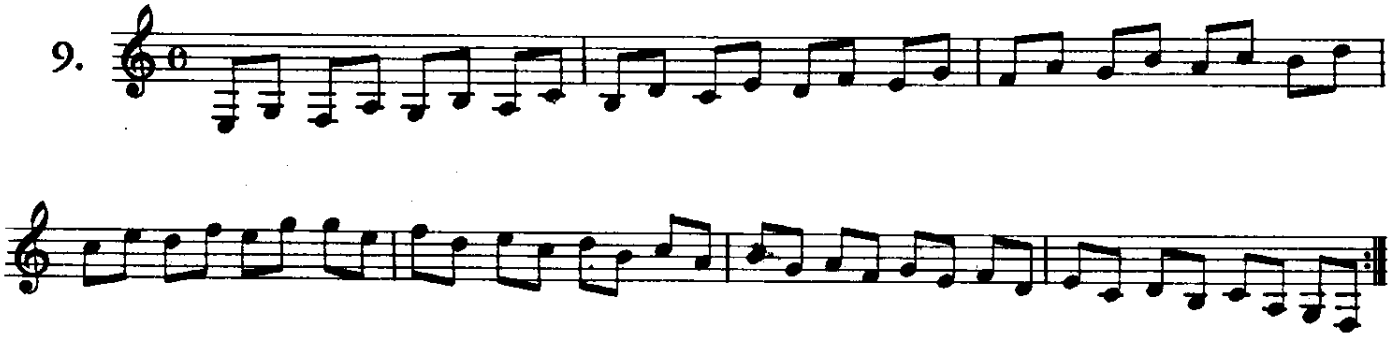


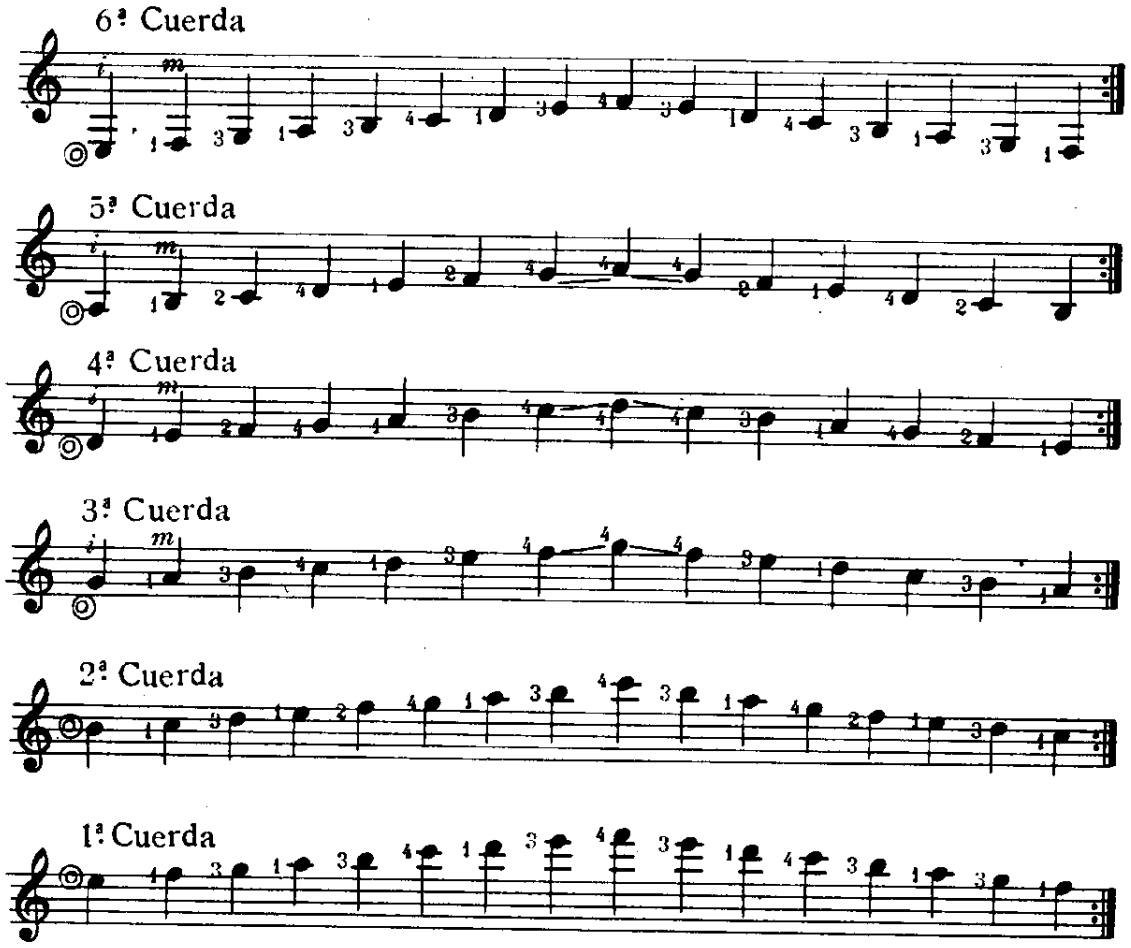
8.

9.



NOTAS NATURALES EN CADA CUERDA

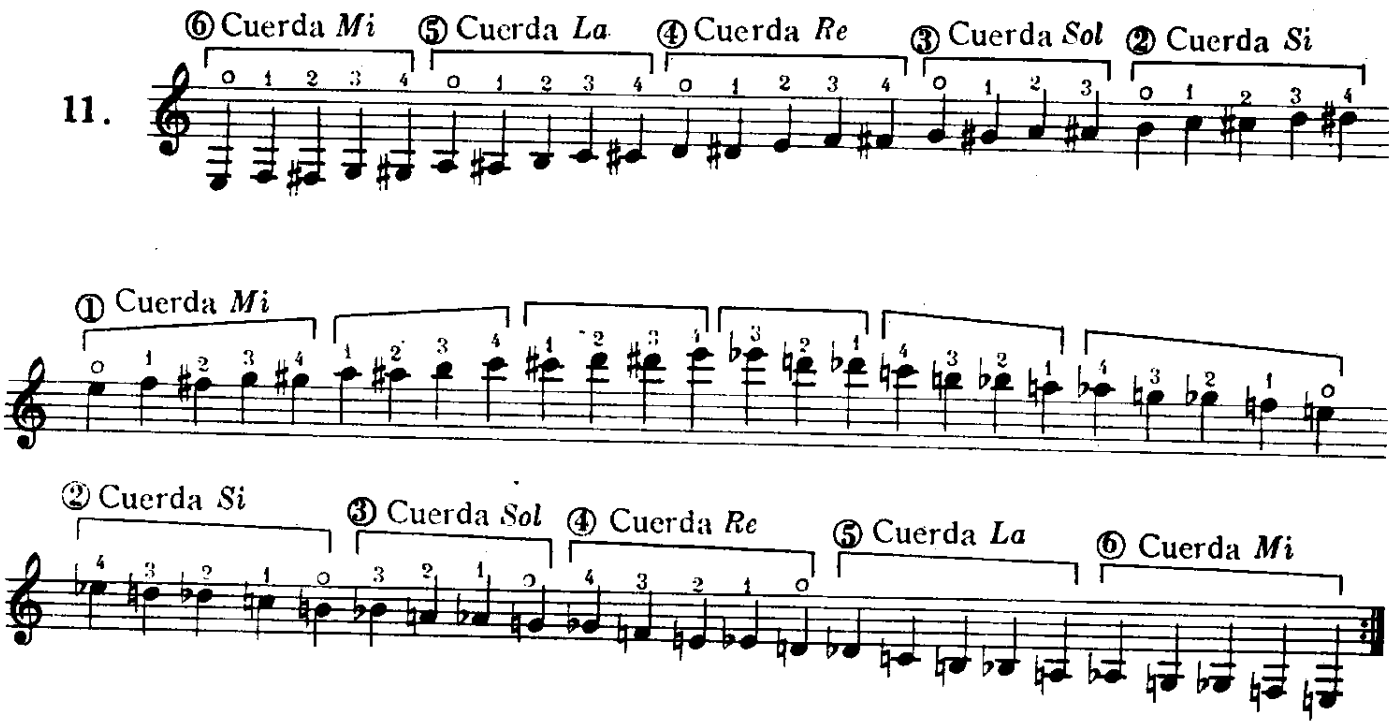
10.



ESCALA CROMÁTICA

i. m.
m. i.

11.

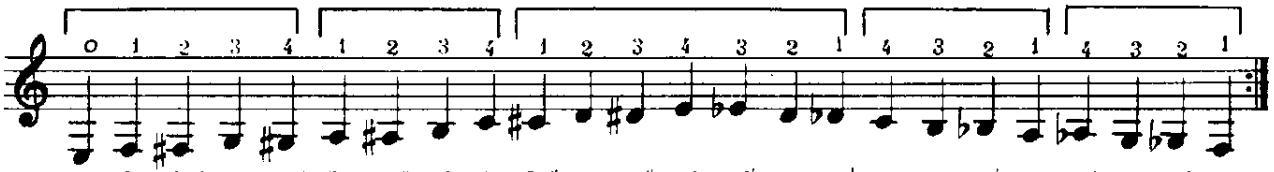


ESCALAS CROMÁTICAS EN CADA CUERDA

i. m.
m. i.

12.

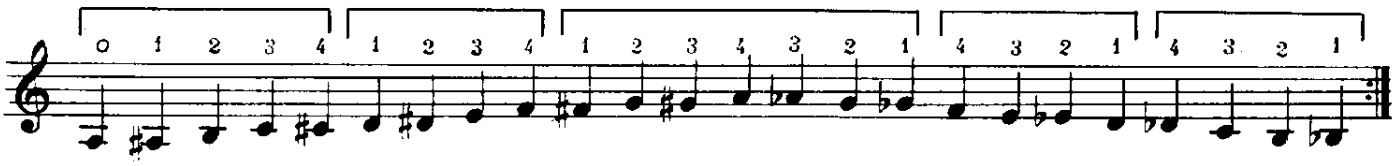
6ª Cuerda *Mi*



mi fa fa♯ sol sol♯ la la♯ si do do♯ re re♯ mi mi♭ re re♭ do si si♭ la la♭ sol sol♭ fa

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

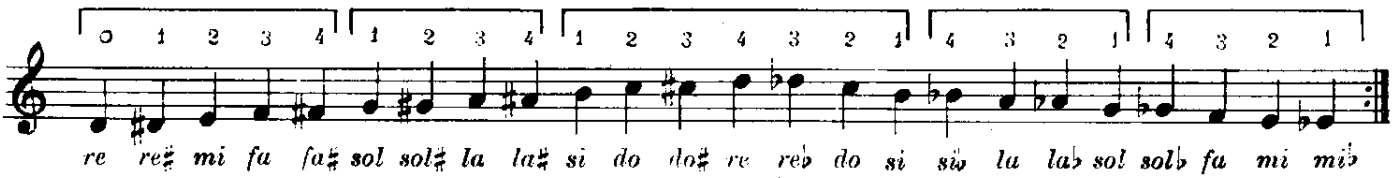
5ª Cuerda *La*



la la♯ si do do♯ re re♯ mi fa fa♯ sol sol♯ la la♭ sol sol♭ fa mi mi♭ re re♭ do si si♭

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

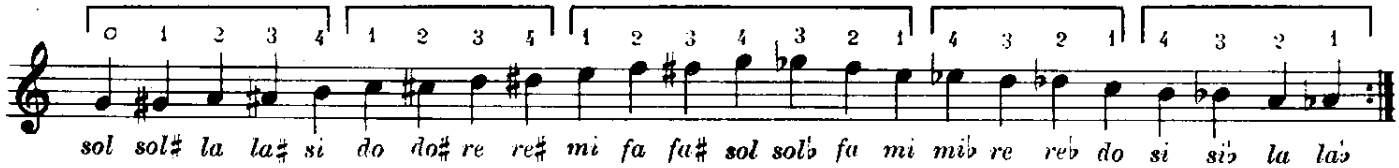
4ª Cuerda *Re*



re re♯ mi fa fa♯ sol sol♯ la la♯ si do do♯ re re♭ do si si♭ la la♭ sol sol♭ fa mi mi♭

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

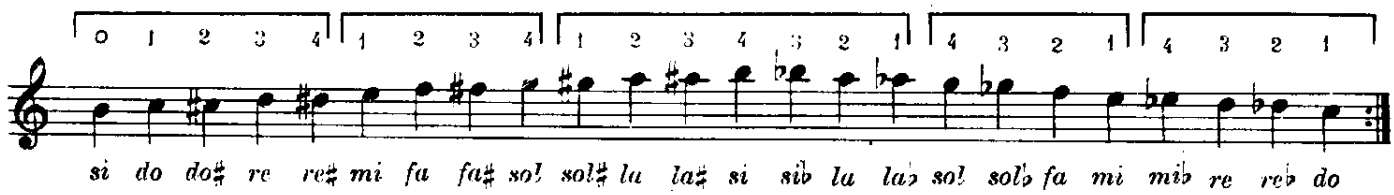
3ª Cuerda *Sol*



sol sol♯ la la♯ si do do♯ re re♯ mi fa fa♯ sol sol♭ fa mi mi♭ re re♭ do si si♭ la la♭

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

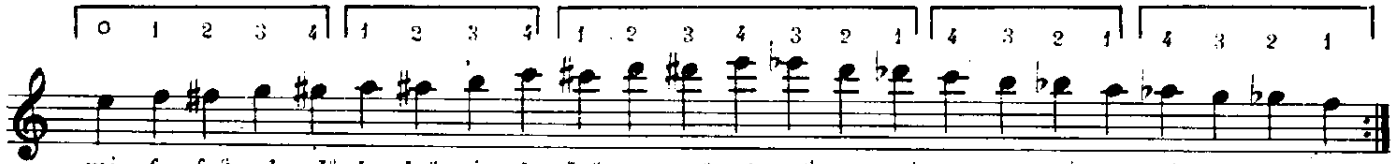
2ª Cuerda *Si*



si do do♯ re re♯ mi fa fa♯ sol sol♯ la la♯ si si♭ la la♭ sol sol♭ fa mi mi♭ re re♭ do

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

1ª Cuerda *Mi*



mi fa fa♯ sol sol♯ la la♯ si do do♯ re re♯ mi mi♭ re re♭ do si si♭ la la♭ sol sol♭ fa

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

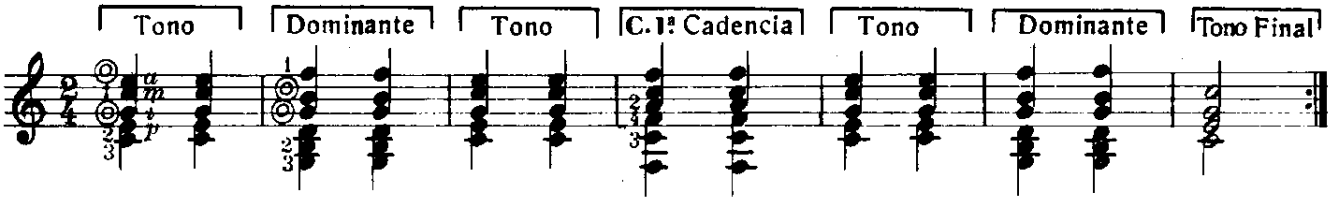
PRIMERA PARTE

PARA MEMORIZAR LOS TONOS PRINCIPALES

LECCIÓN 1

DO MAYOR

En acordes arpegiados



ESTUDIO EN ESCALA DIATÓNICA

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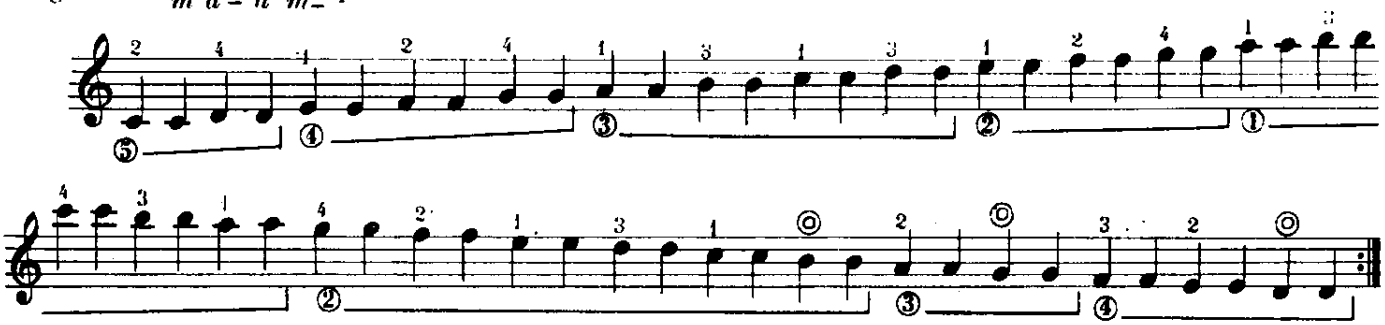
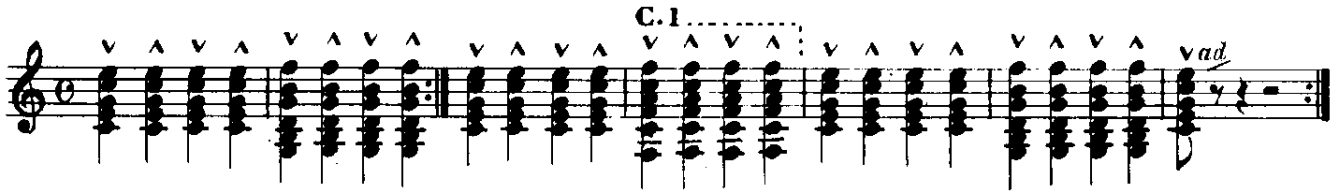
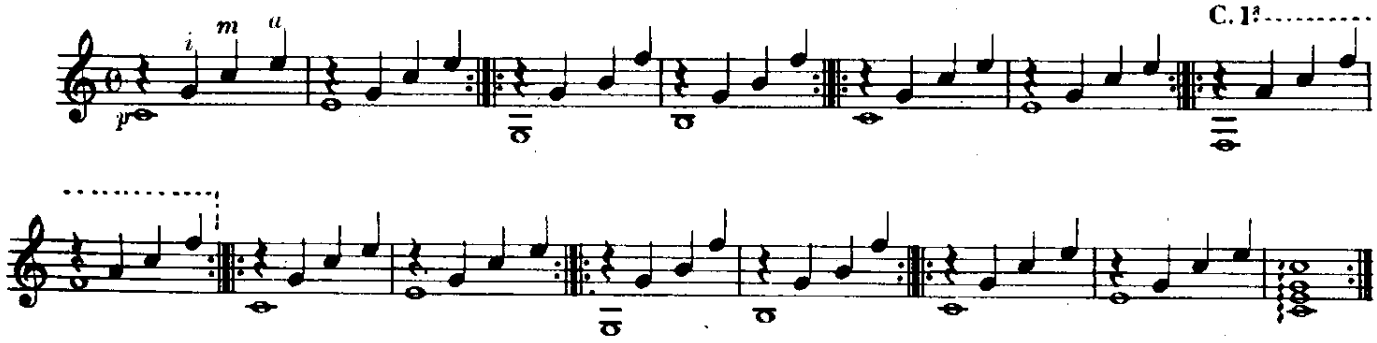
m a – a m – p



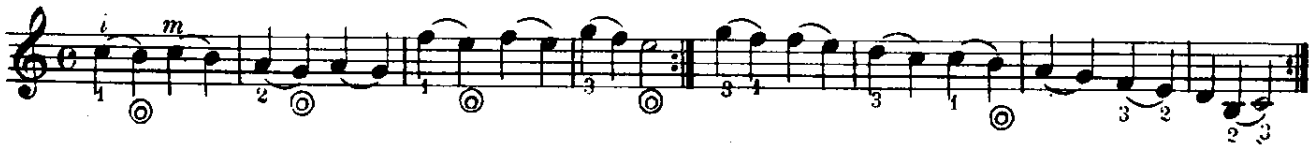
RASGUEO



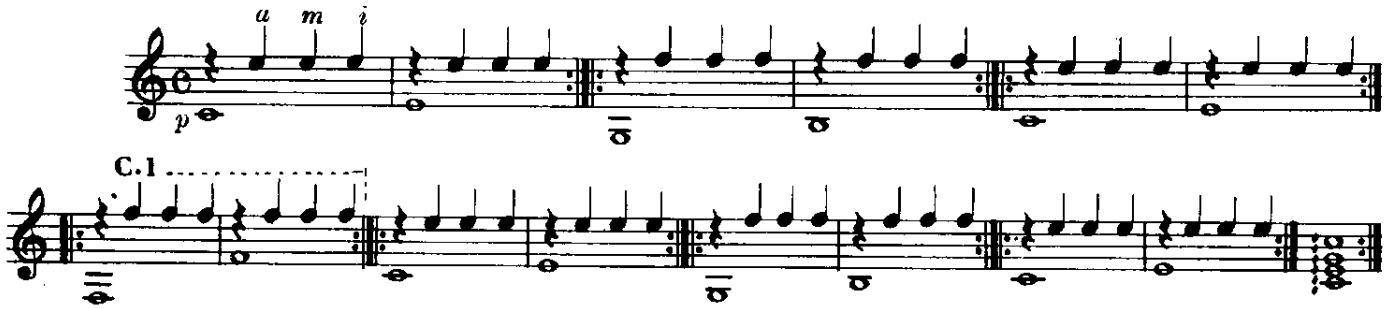
ARPEGIO



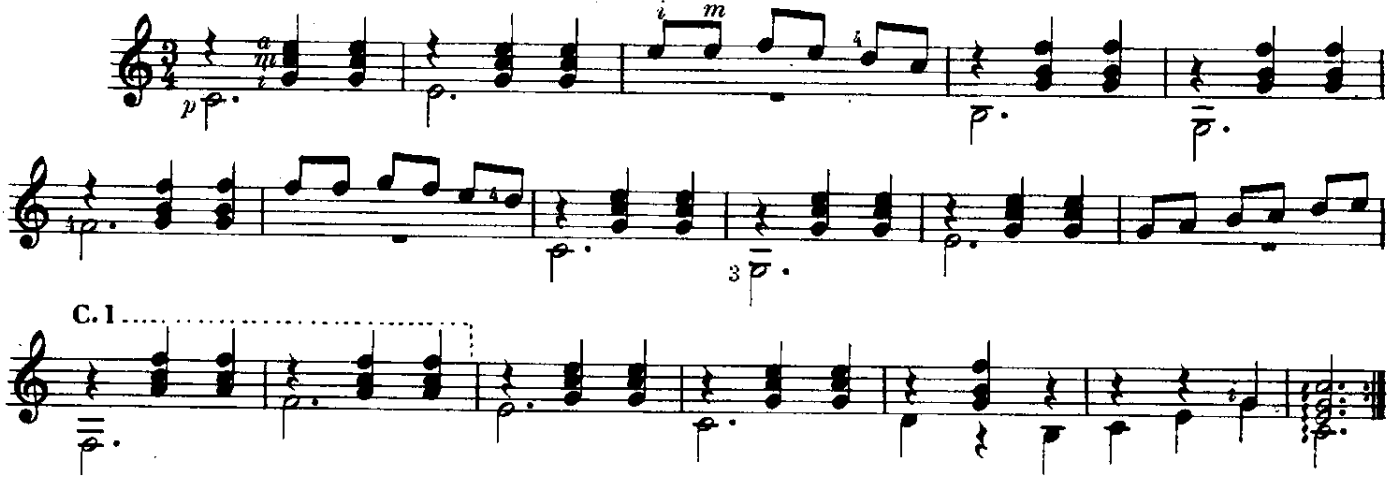
LIGADO



TRÉMOLO

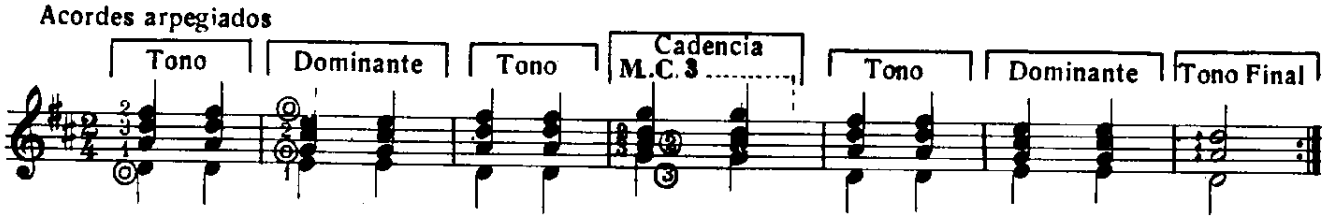


EJERCICIO TONAL



LECCIÓN 2

RE MAYOR



ESTUDIO EN ESCALA DIATÓNICA

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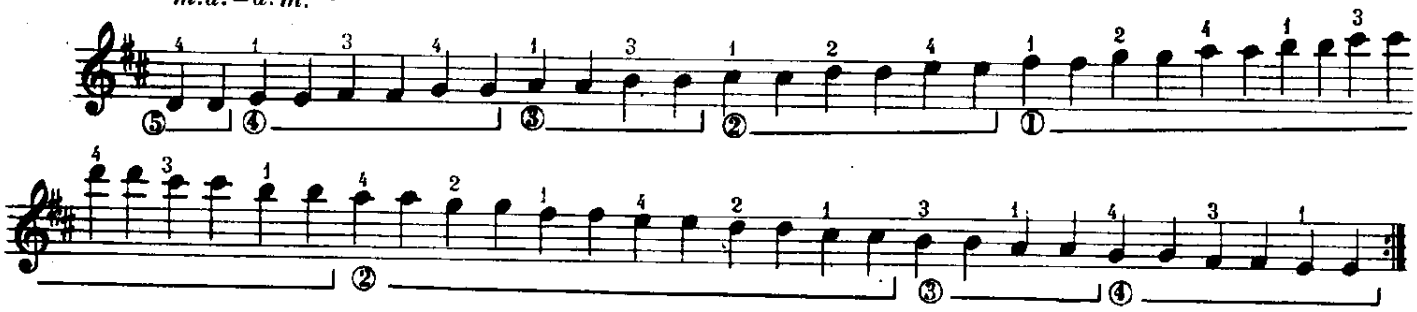
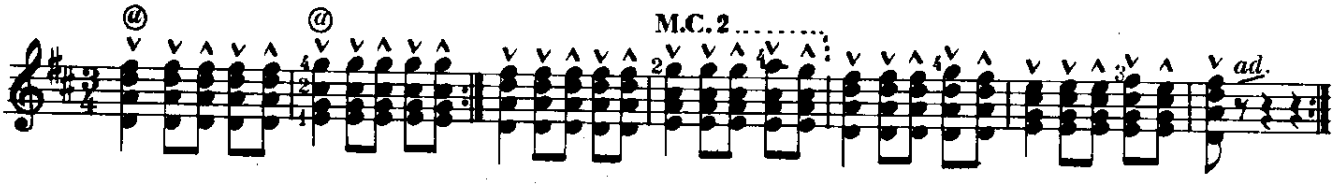
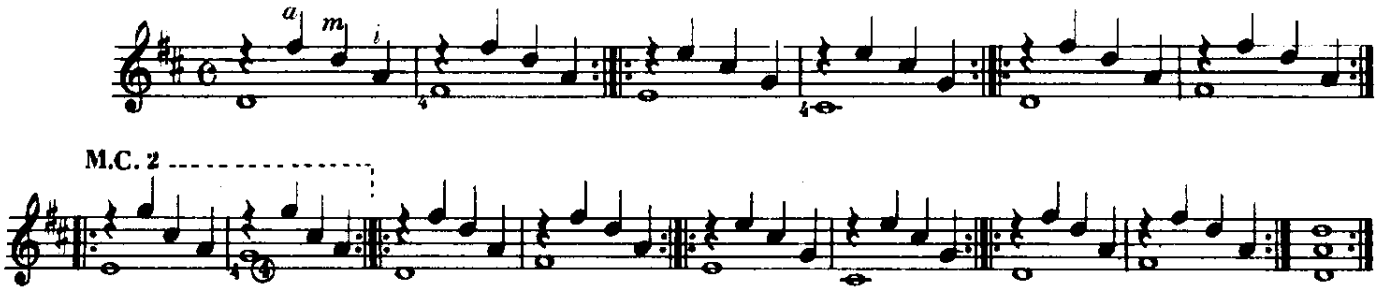
m.a. – a.m. – p.



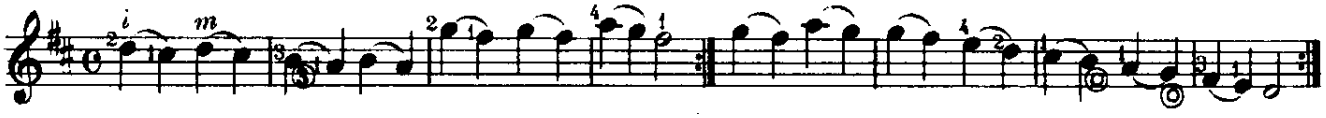
RASGUEO



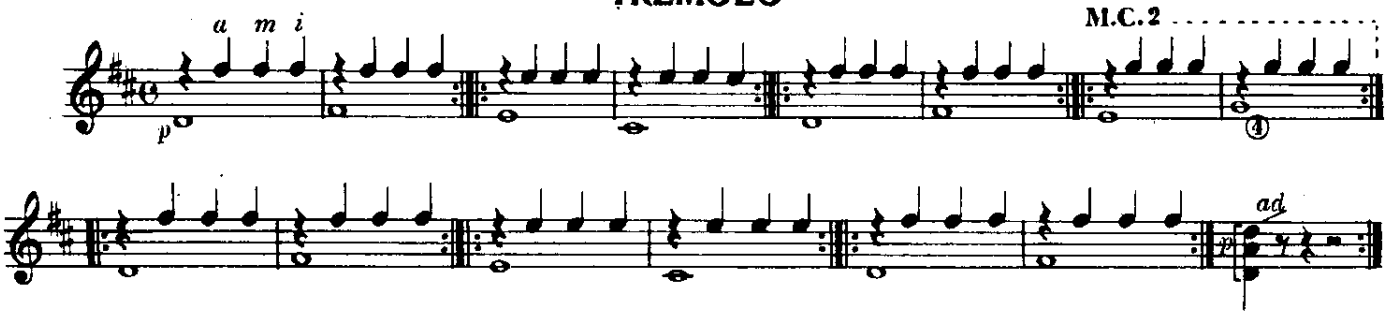
ARPEGIO



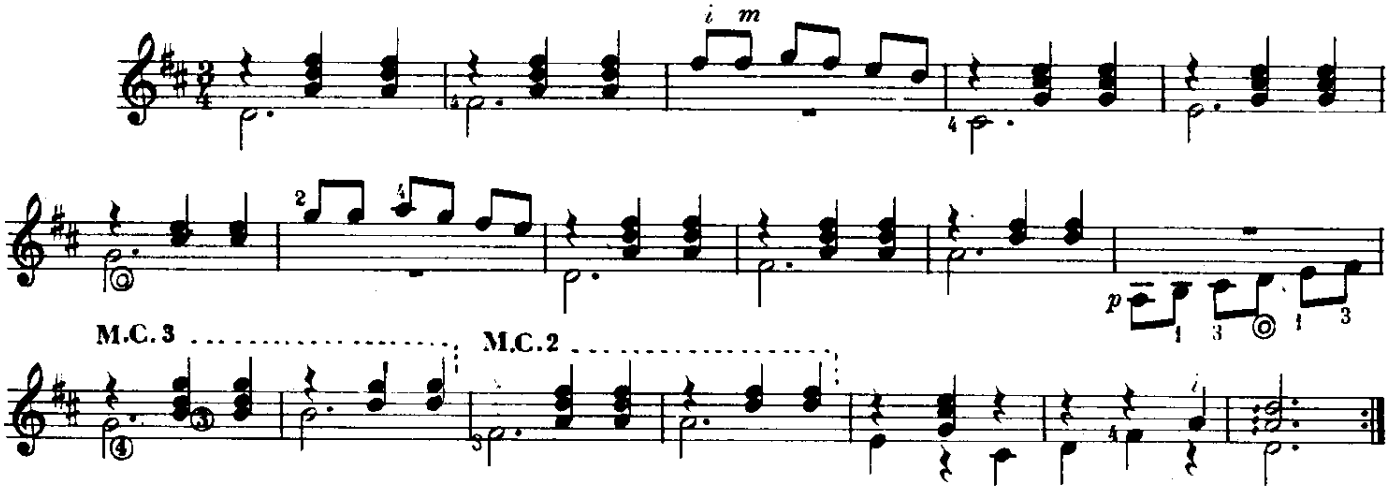
LIGADOS



TRÉMOLO



EJERCICIO TONAL

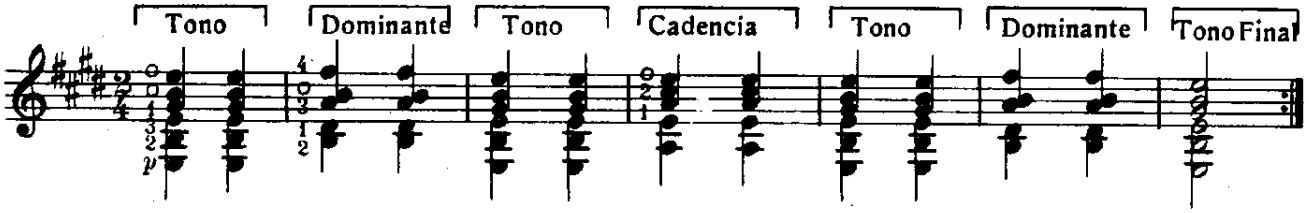


LECCIÓN 3

MI MAYOR

En la cadencia apoyar siempre el primer dedo para dar las notas *mi* y *la*.

Acordes arpegiados



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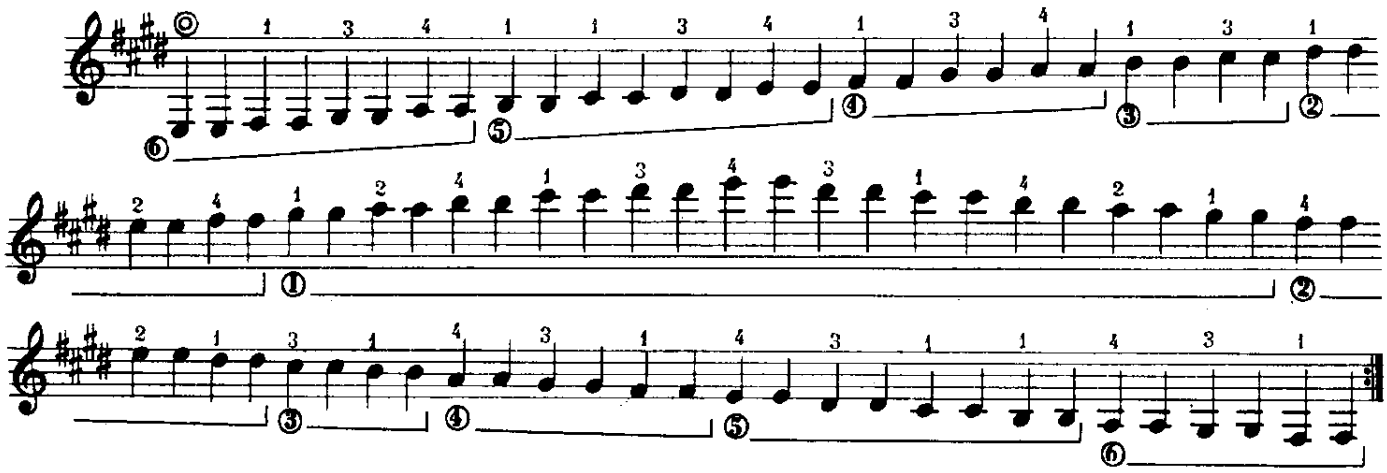
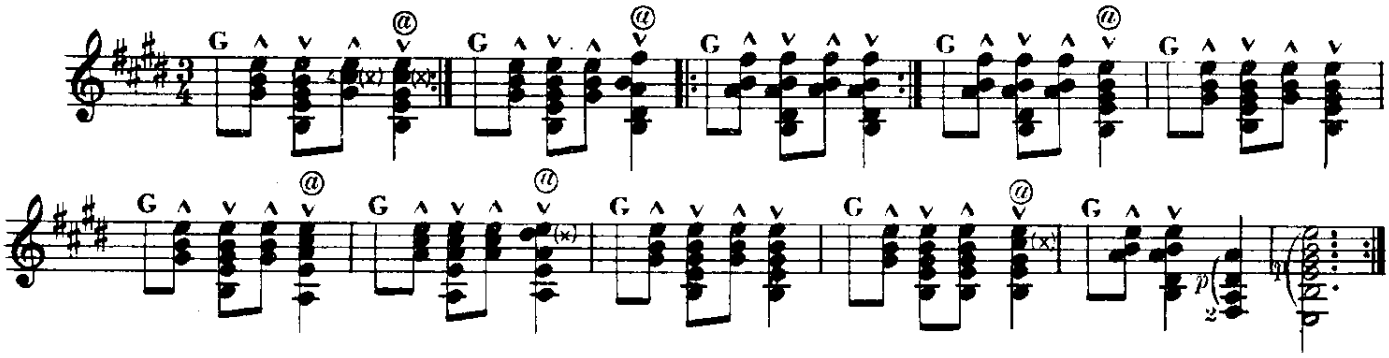
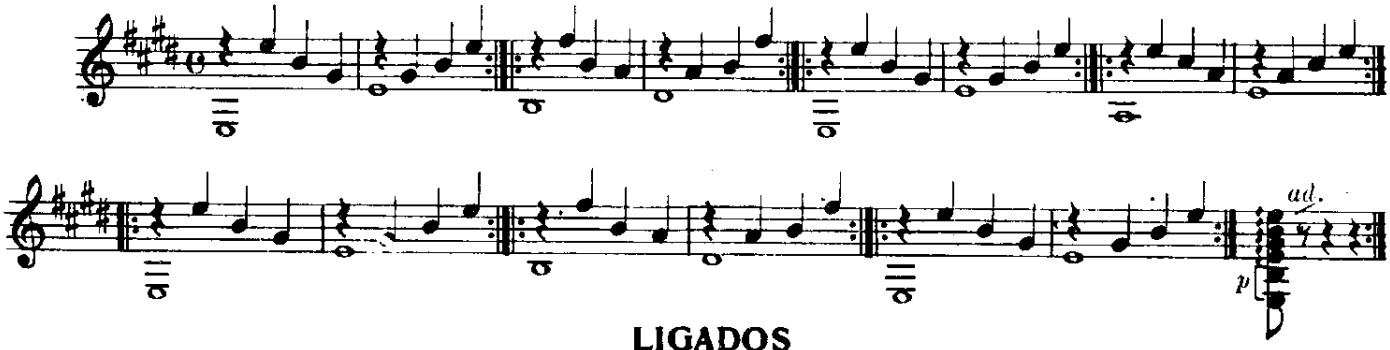


RASGUEO

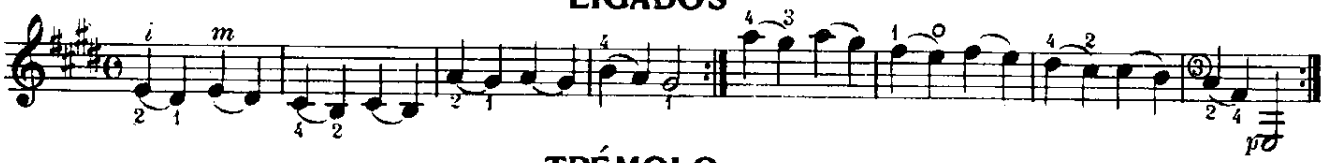
(Prestar atención a las notas de *adorno* (x).)
(No cortar el sonido del acorde acentuado al efectuar el golpe de caja.)



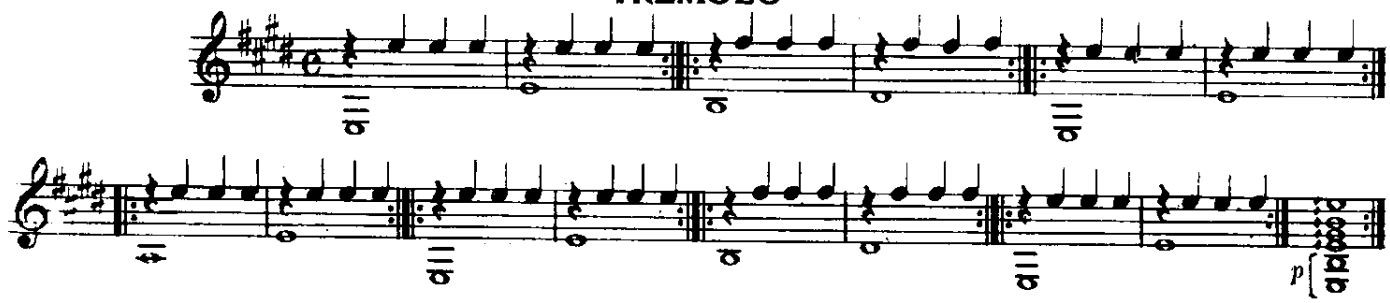
ARPEGIO



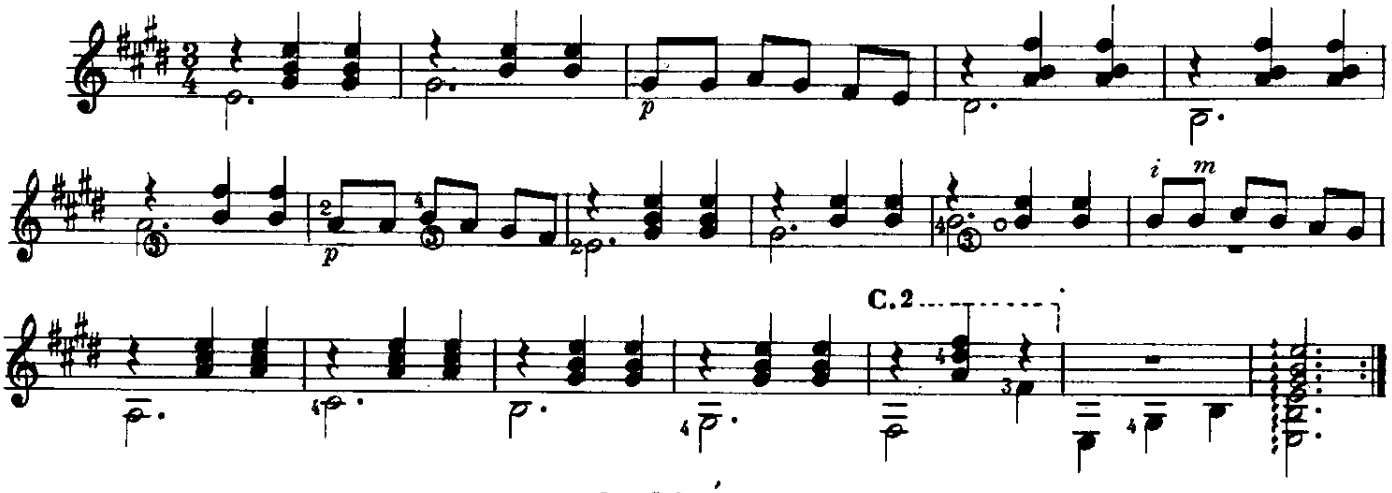
LIGADOS



TRÉMOLO



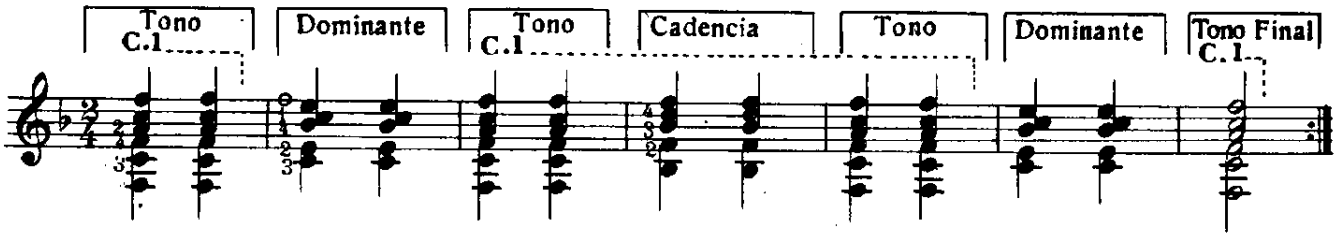
EJERCICIO TONAL



LECCIÓN 4

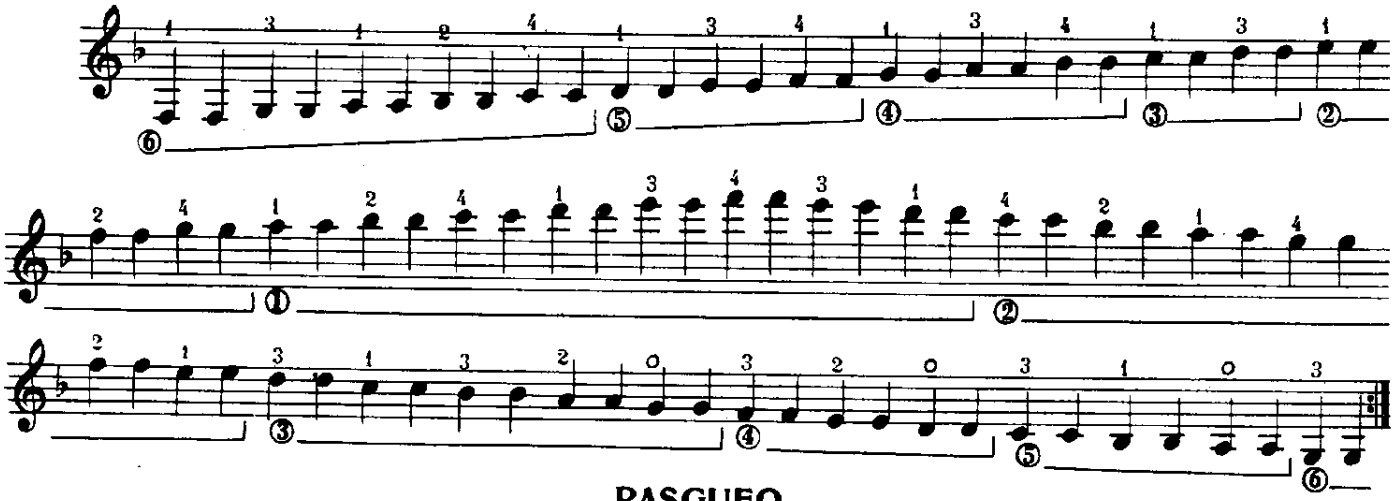
FA MAYOR

Acordes arpegiados

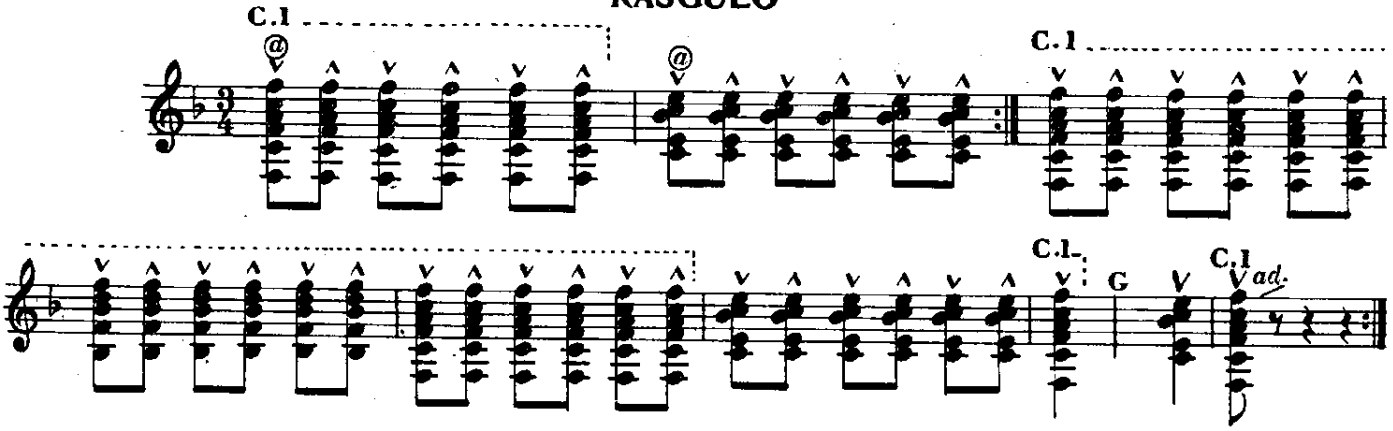


ESTUDIO EN ESCALA DIATÓNICA

Digitación *i.m.-m.i.- m.a.-a.m.-* p.



RASGUEO



ARPEGIO

C. 1

LIGADOS

TRÉMOLO

EJERCICIO TONAL

LECCIÓN 5

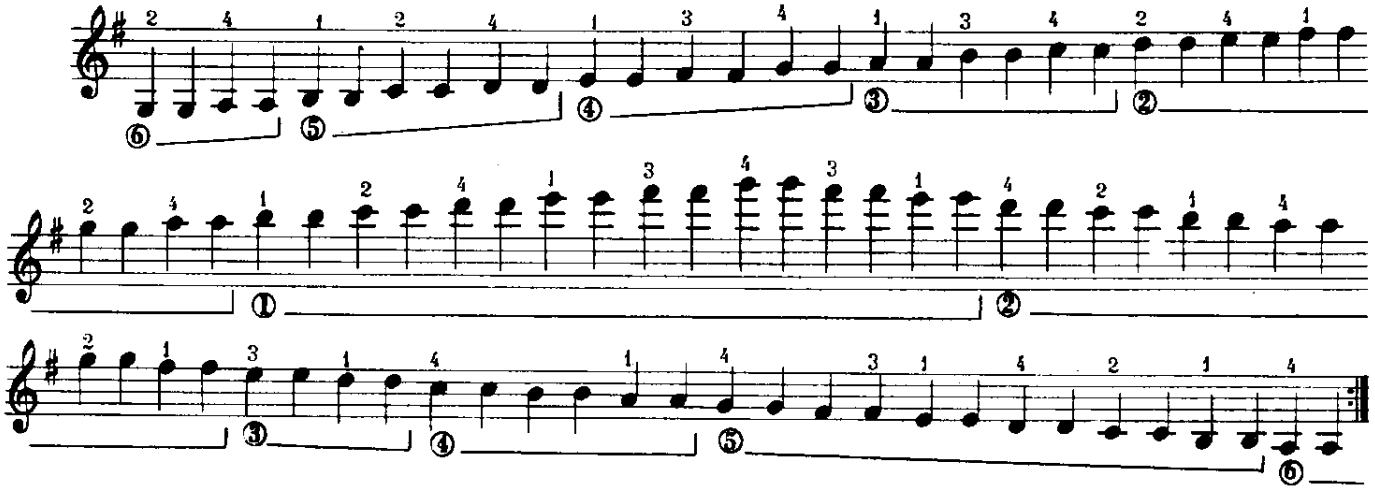
SOL MAYOR

Acordes arpegiados

Tono | Dominante | Tono | Cadencia | Tono | Dominante | Tono Final

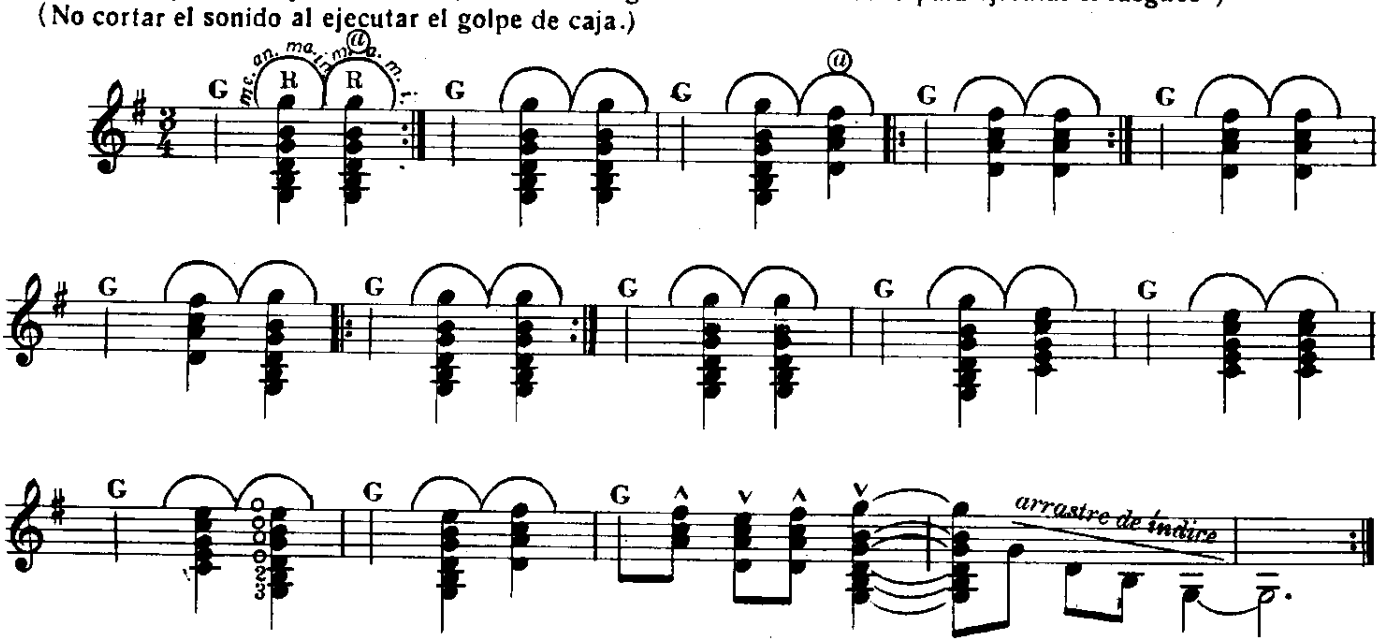
ESTUDIO EN ESCALA DIATÓNICA

Digitación: *i. m.-m. i.-*
m. a.-a. m.- *p.*

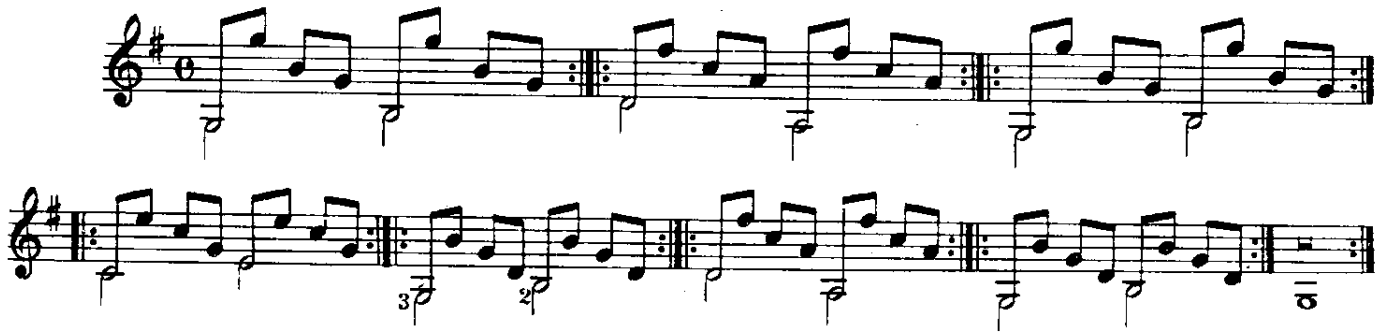


RASGUEO

(Dar el golpe suave, y en este caso, levantar enseguida el anular derecho para ejecutar el rasgueo.)
(No cortar el sonido al ejecutar el golpe de caja.)

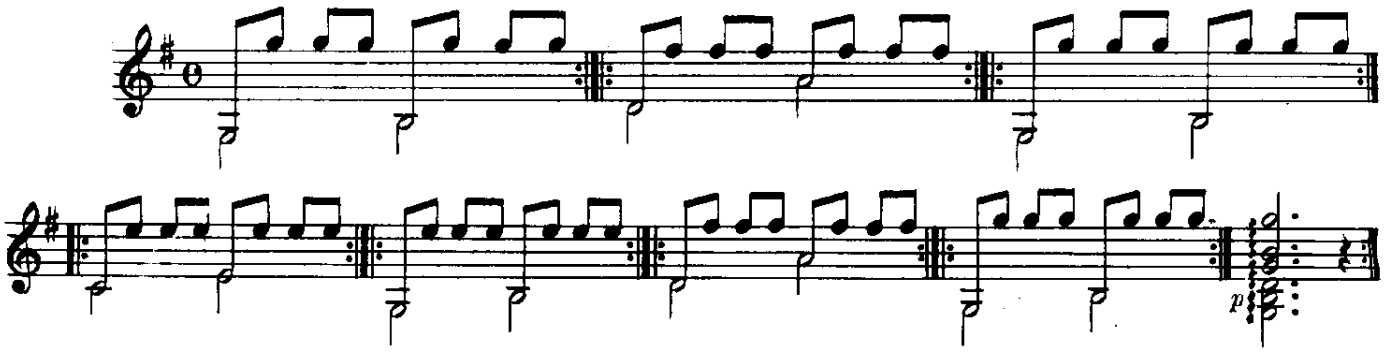


ARPEGIO

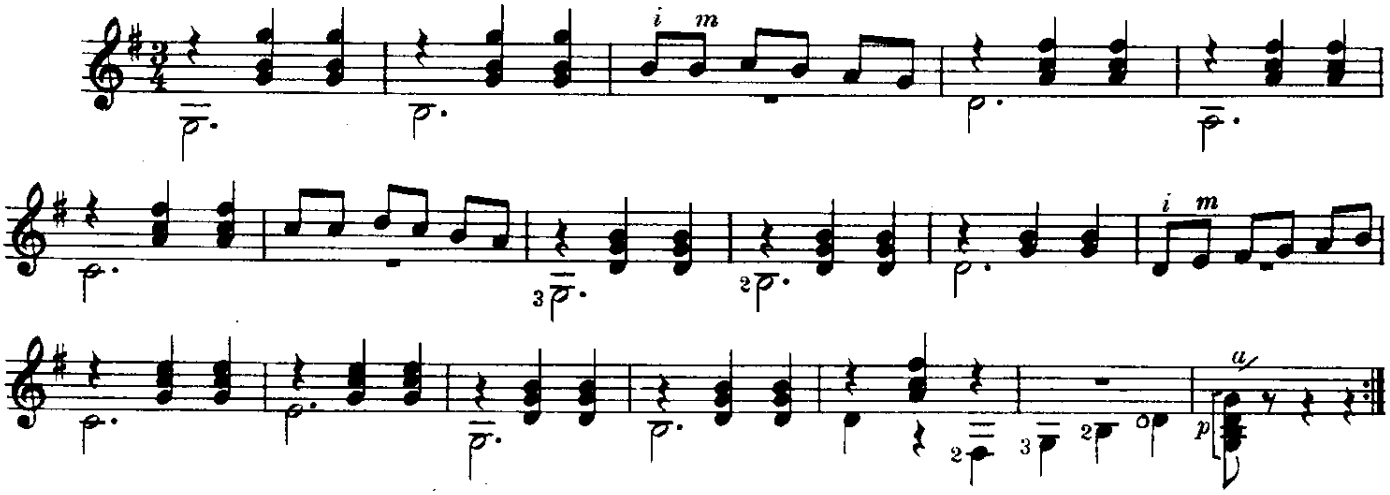


LIGADOS

TRÉMOLO



EJERCICIO TONAL

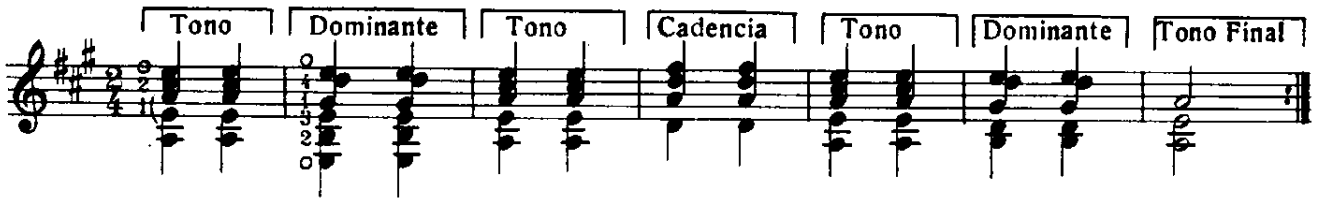


LECCIÓN 6

LA MAYOR

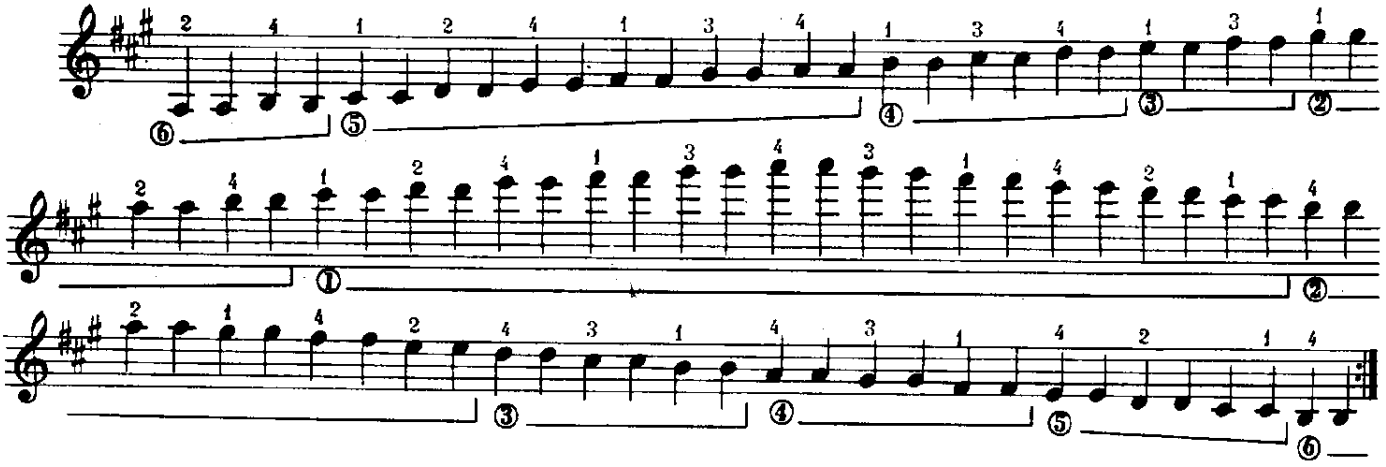
(Apoyar el 1er dedo en las notas *mi* y *la*, en la posición tonal.)

Acordes arpegiados



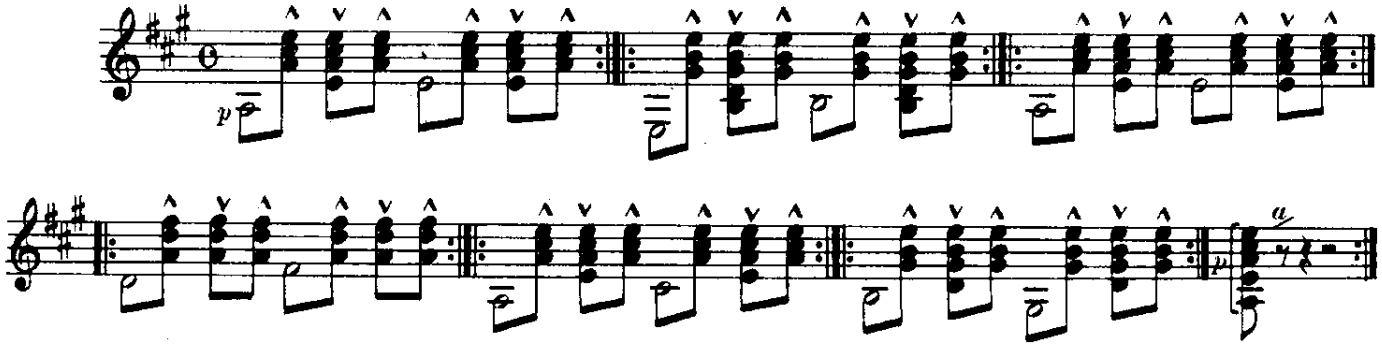
ESTUDIO EN ESCALA DIATONICA

Digitación: *i. m. – m. i. – p.*
m. a. – a. m. –

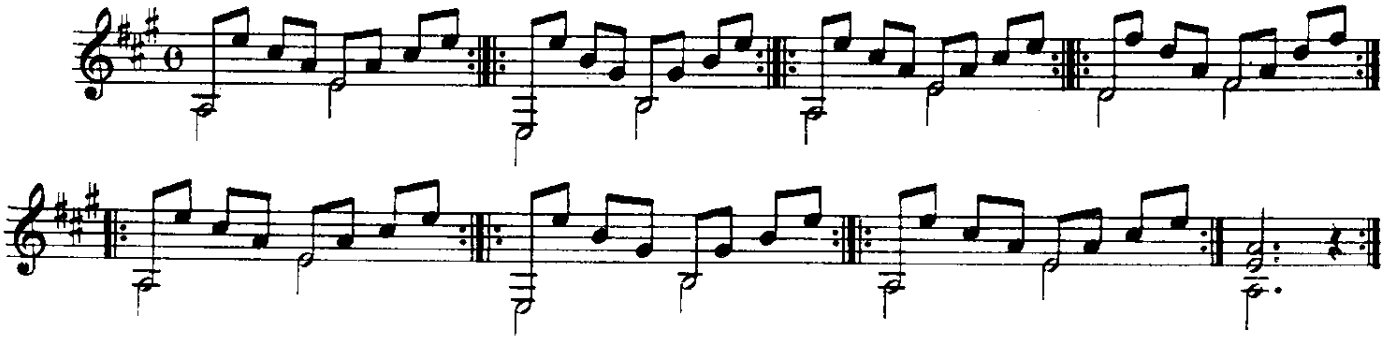


RASGUEO

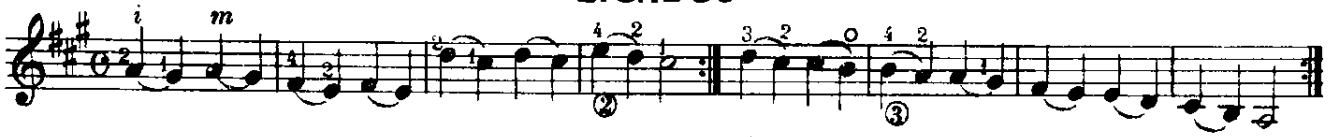
(Combinado con bajos)



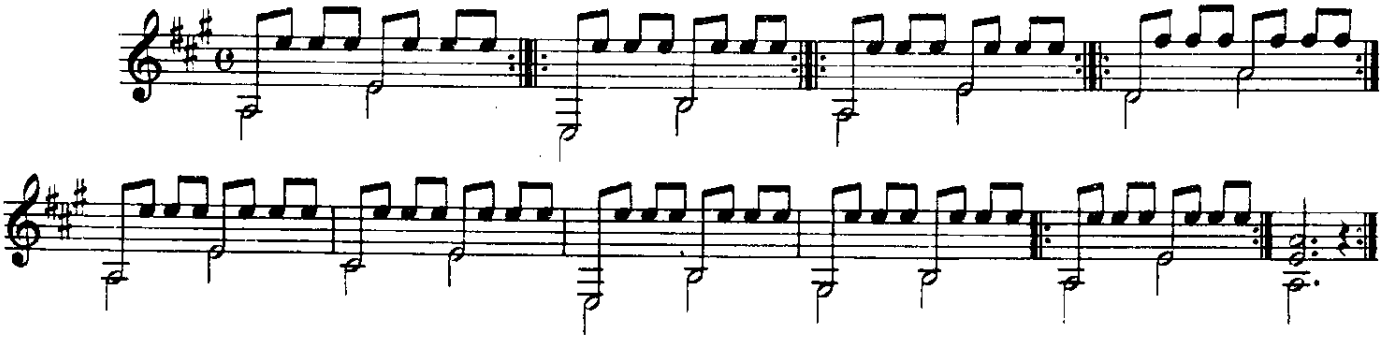
ARPEGIO



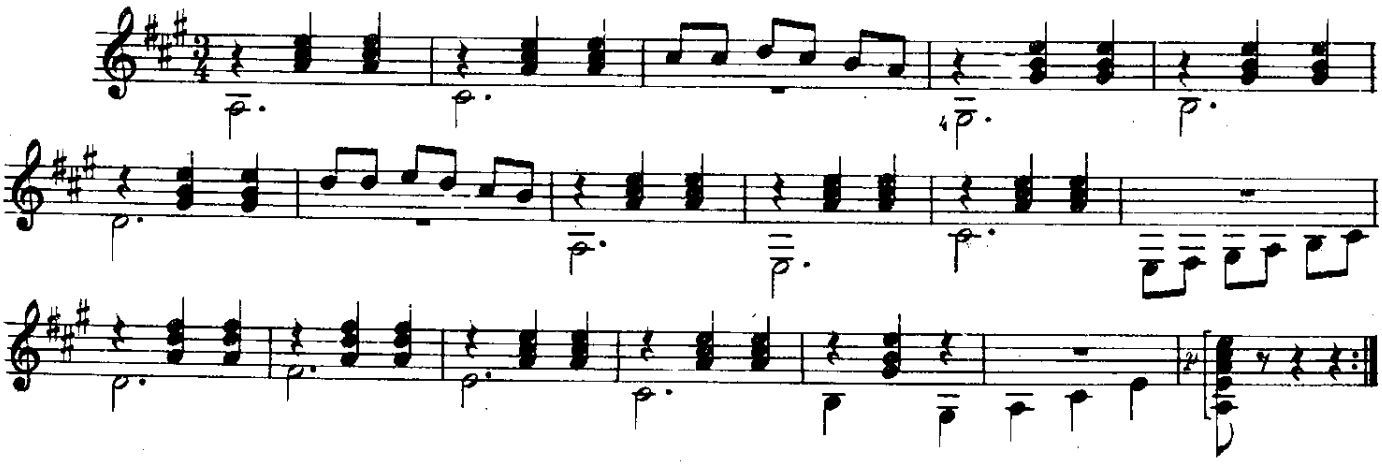
LIGADOS



TRÉMOLO



EJERCICIO TONAL

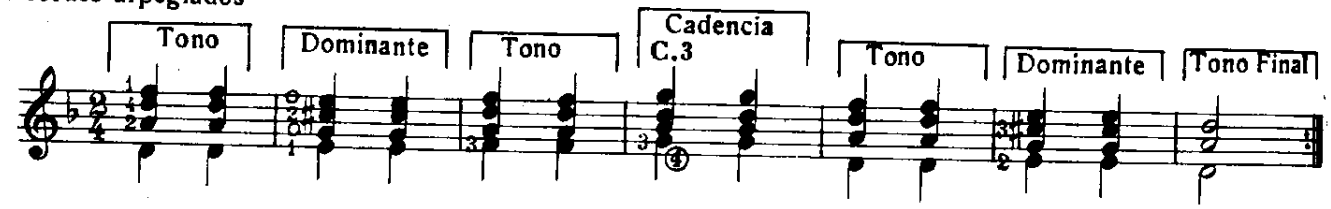


LECCIÓN 7

RE MENOR

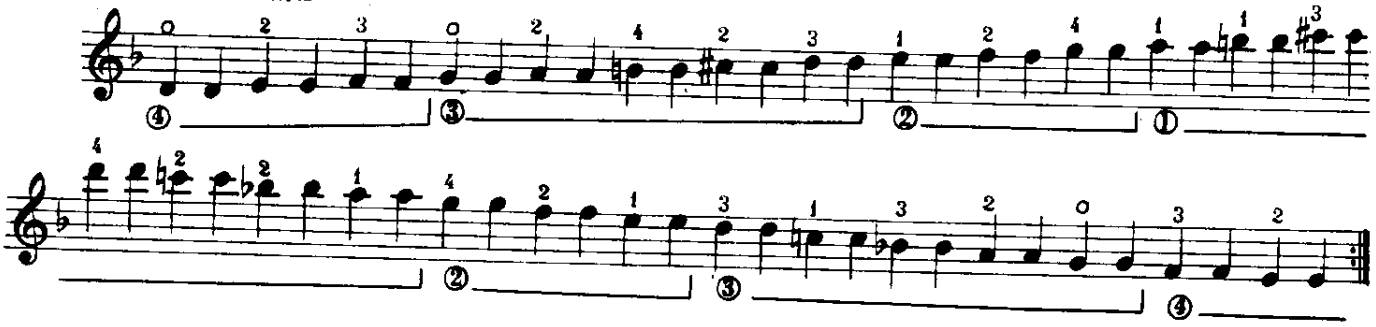
(Relativo de *Fa* Mayor)

Acordes arpegiados



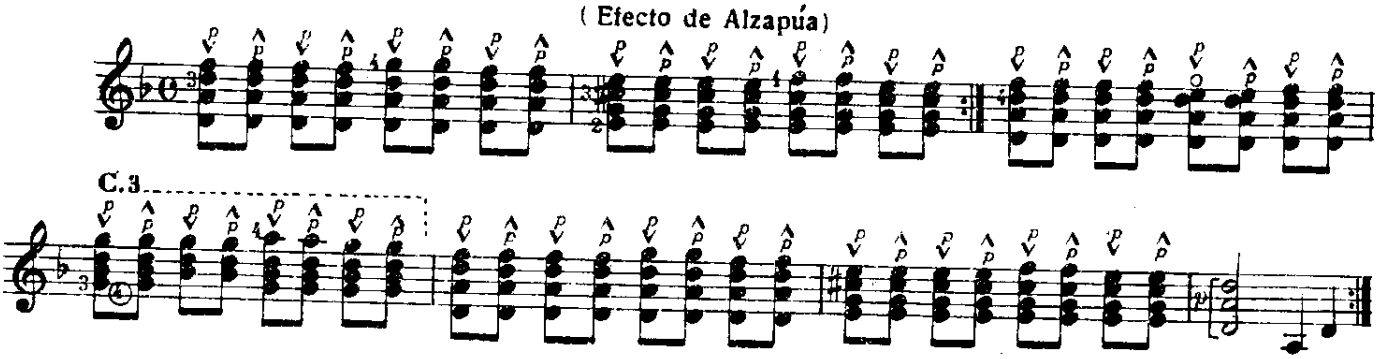
Digitación *i. m. – m. i. –*
m. a. – a. m. – p.

ESTUDIO EN ESCALA DIATONICA

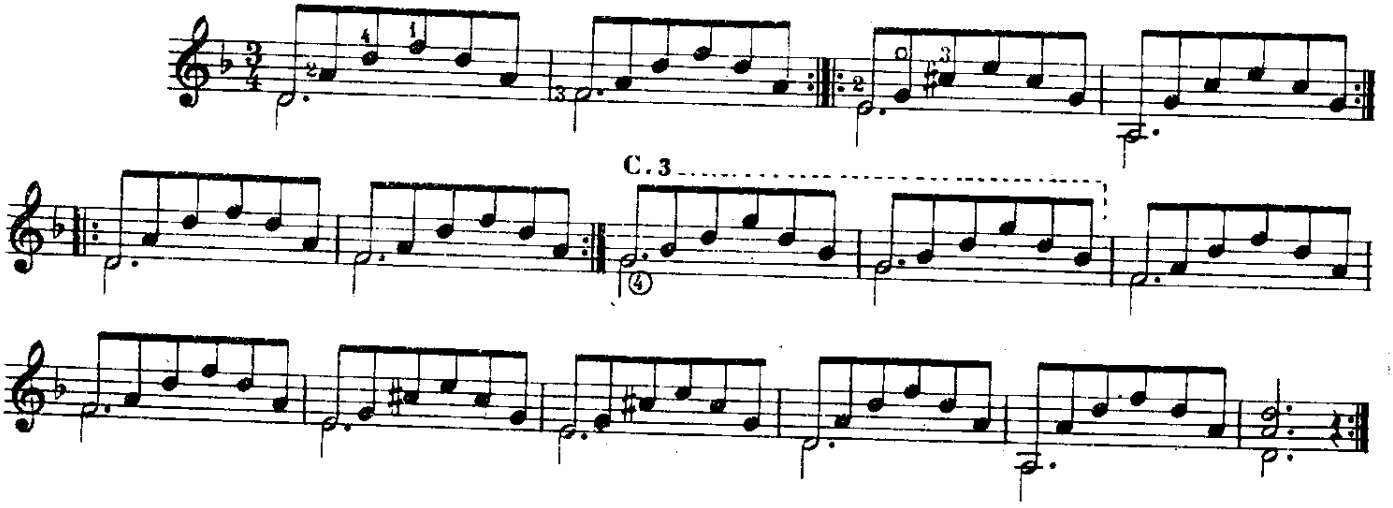


RASGUEO

(Efecto de Alzapúa)

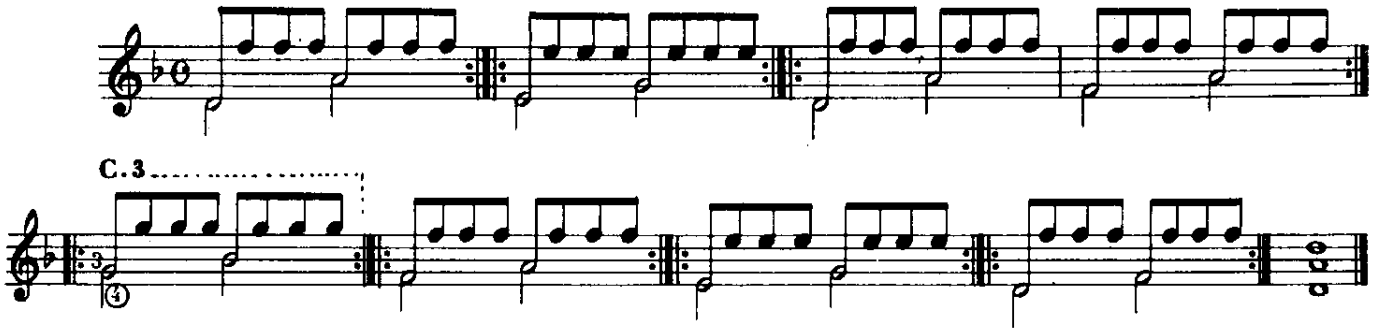


ARPEGIO

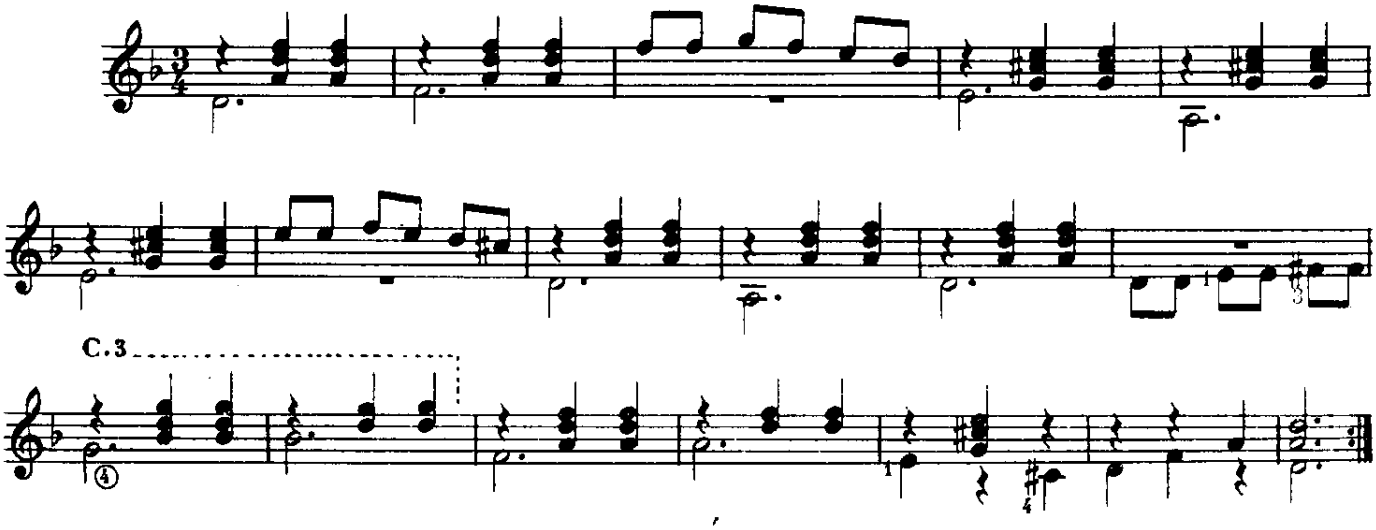


LIGADOS

TRÉMOLO



EJERCICIO TONAL

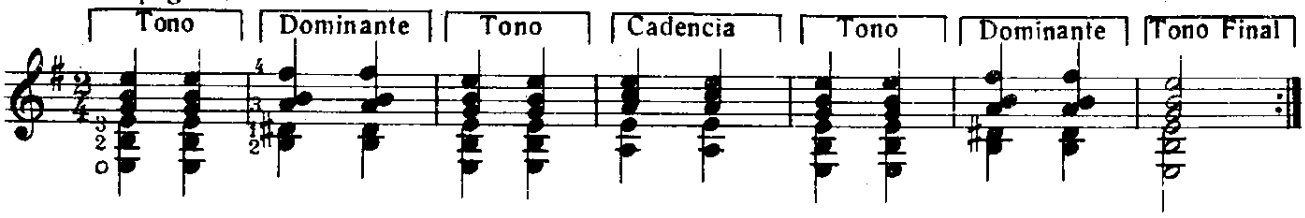


LECCIÓN 8

MI MENOR

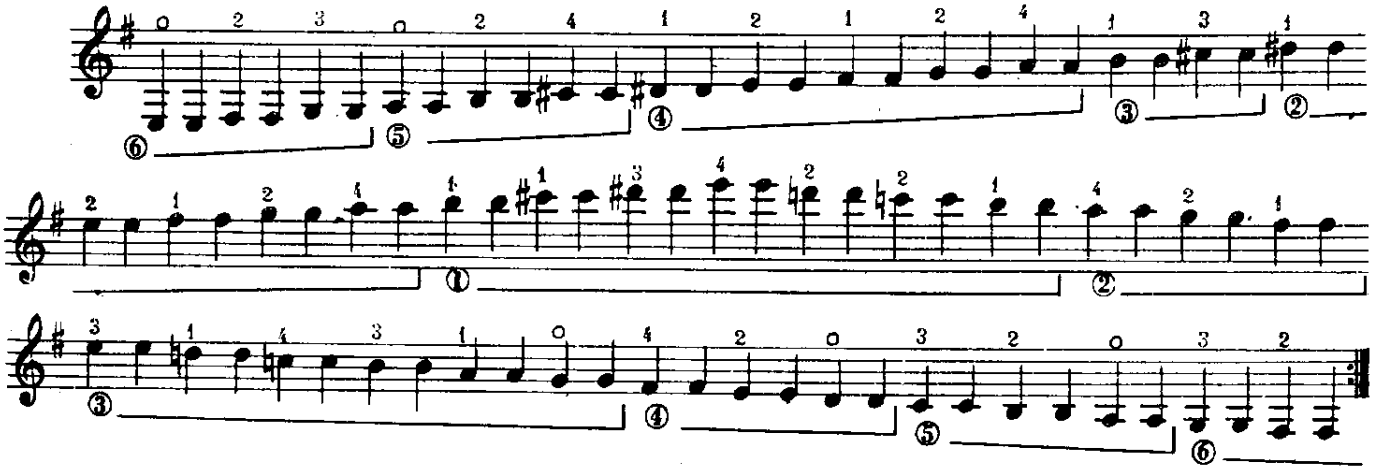
(Relativo de *Sol* Mayor)

Acordes arpegiados

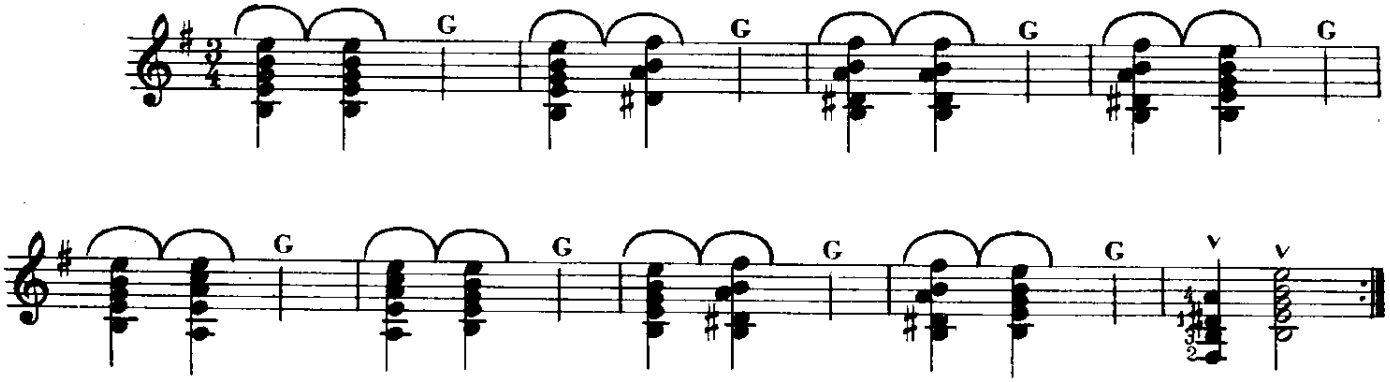


ESTUDIO EN ESCALA DIATONICA

Digitación: *i. m. – m. i. – p.*
m. a. – a. m. –



RASGUEO



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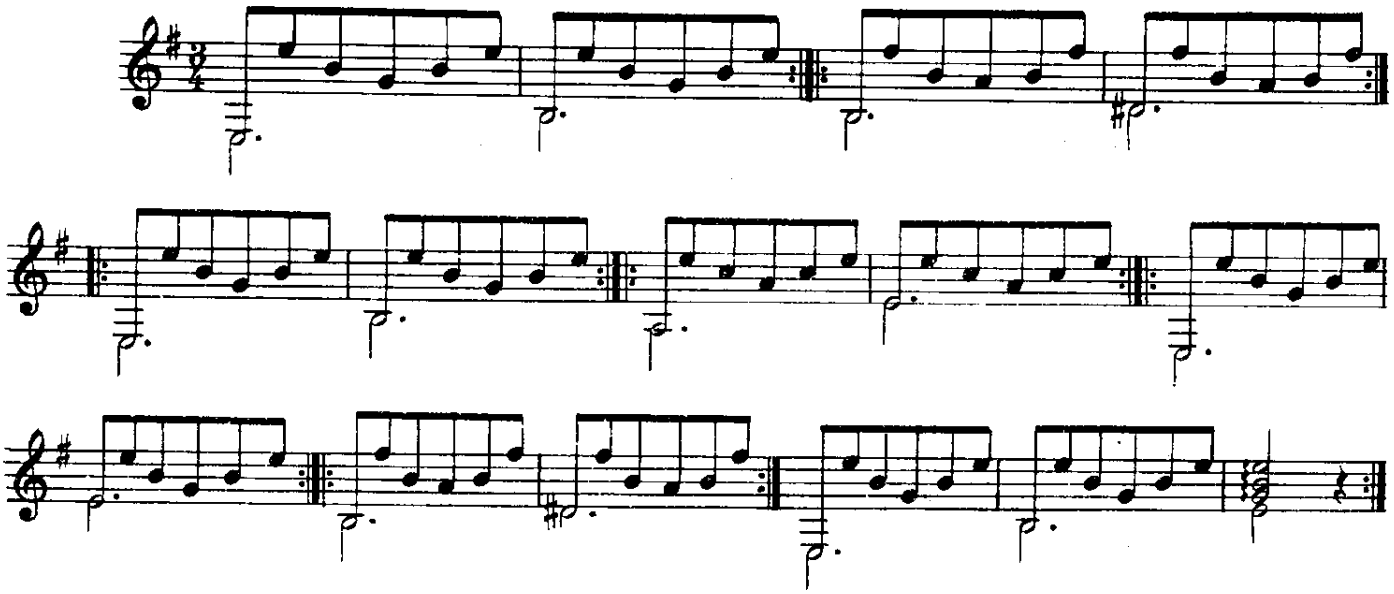
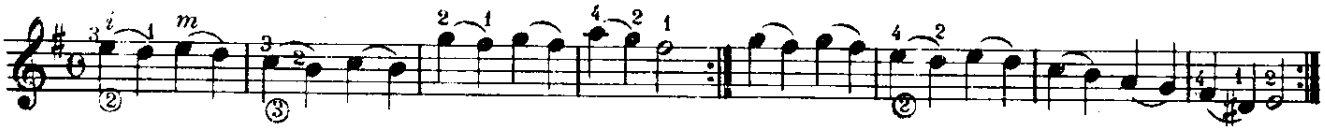
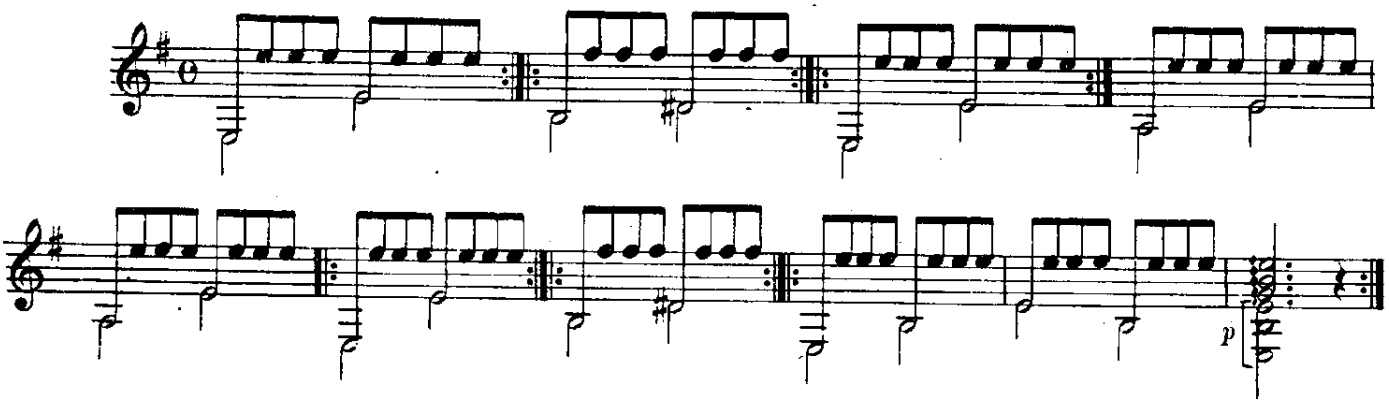


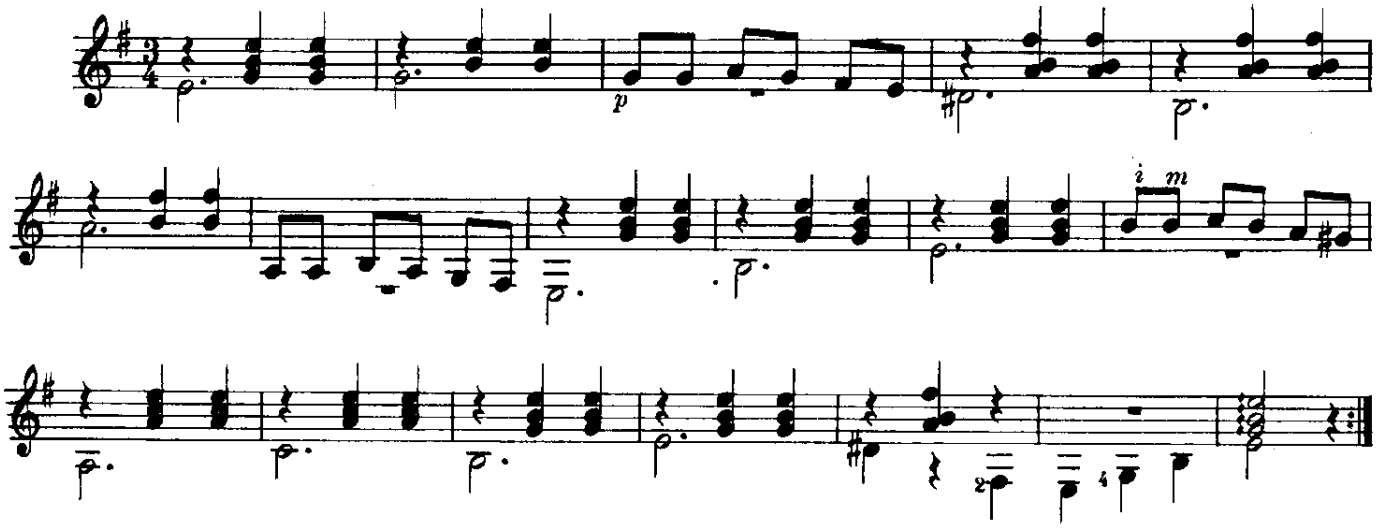
LIGADOS



TRÉMOLO



EJERCICIO TONAL

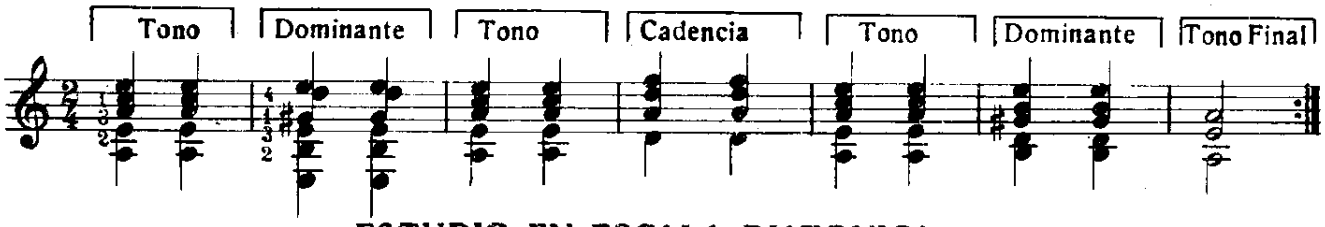


LECCIÓN 9

LA MENOR

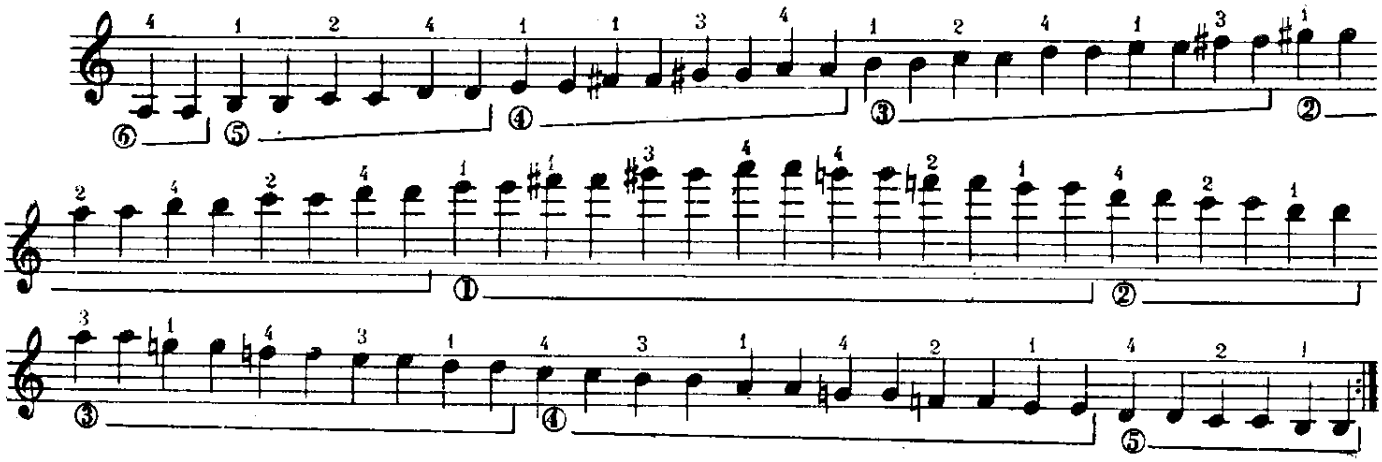
(Relativo de *Do* Mayor)

Acordes arpegiados

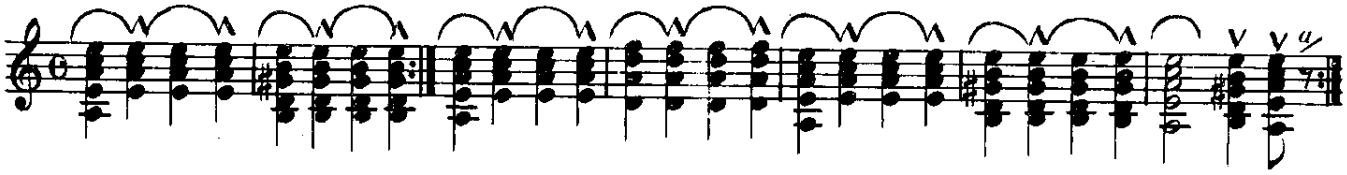


ESTUDIO EN ESCALA DIATONICA

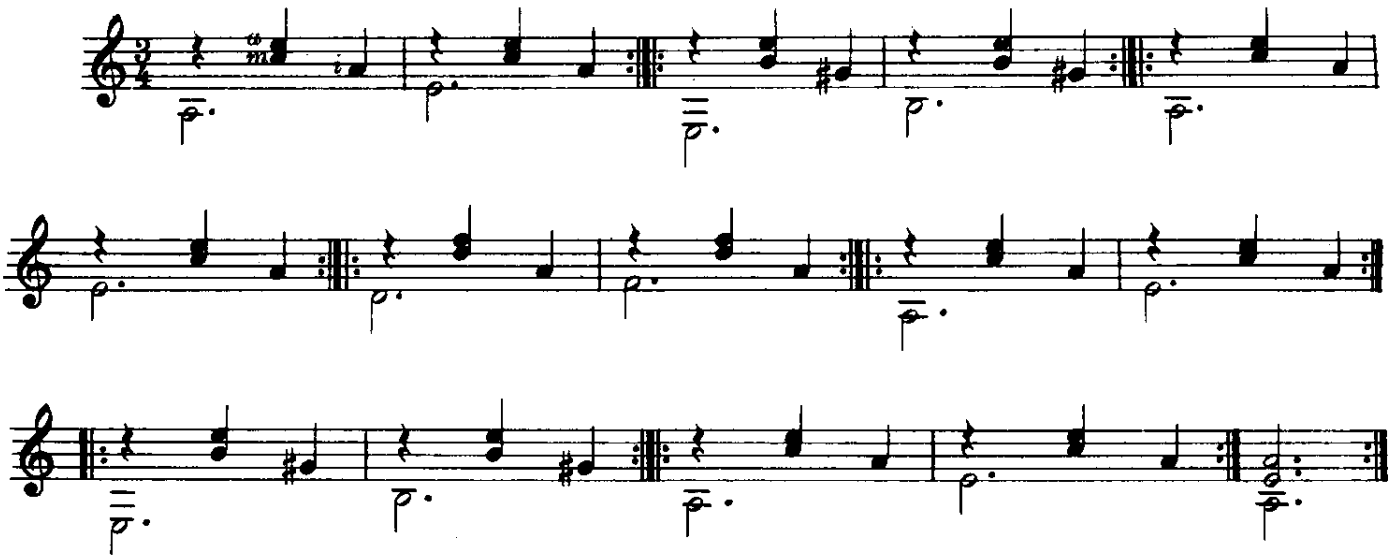
Digitación: *i. m. — m. i. —*
m. a. — a. m. — *p.*



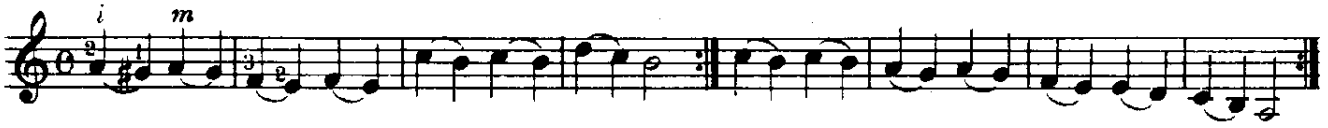
RASGUEO



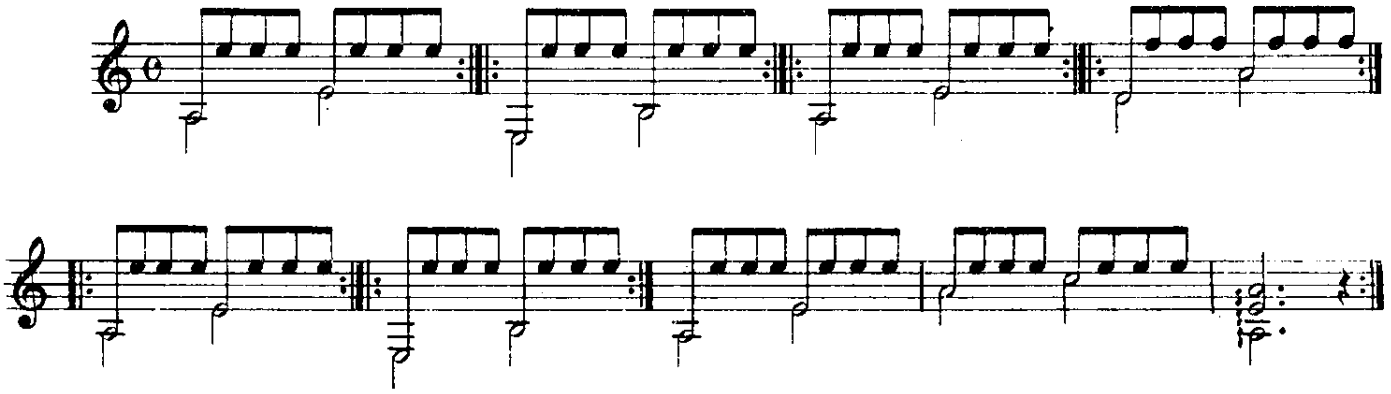
ARPEGIO



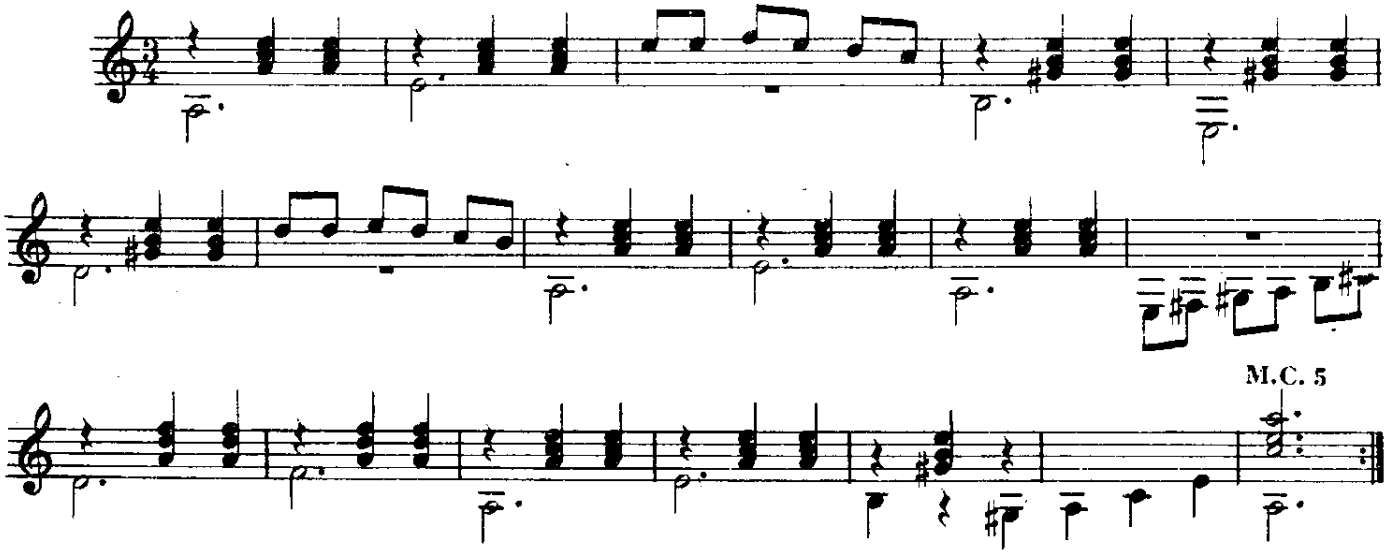
LIGADOS



TRÉMOLO



EJERCICIO TONAL



FIN DE LA PRIMERA PARTE

SEGUNDA PARTE

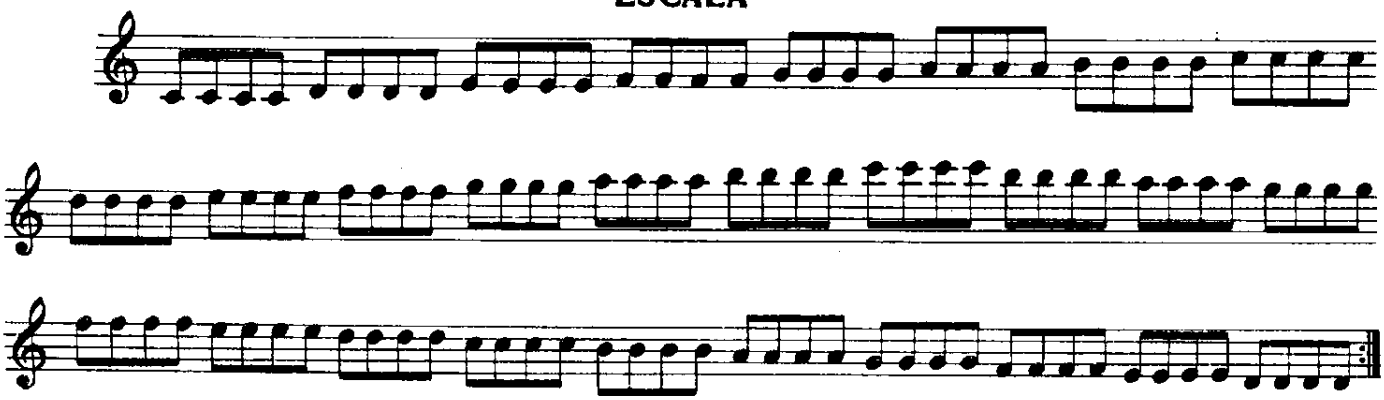
BASE TÉCNICA Y ESTUDIOS SOBRE DISTINTAS POSICIONES TONALES

LECCIÓN 10

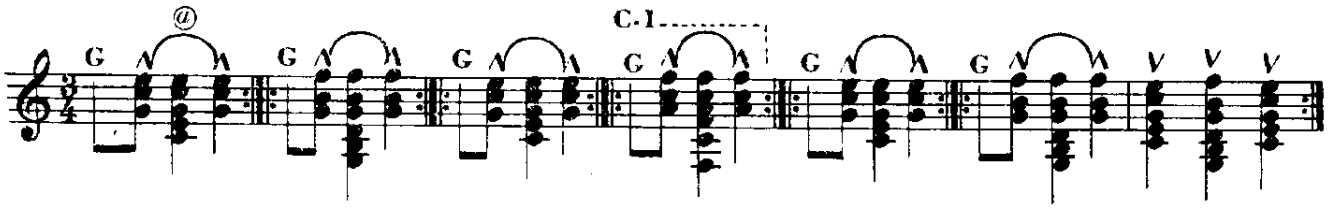
DO MAYOR

Para la ejecución de las escalas diatónicas, usar la misma digitación estudiada en la Primera Parte.

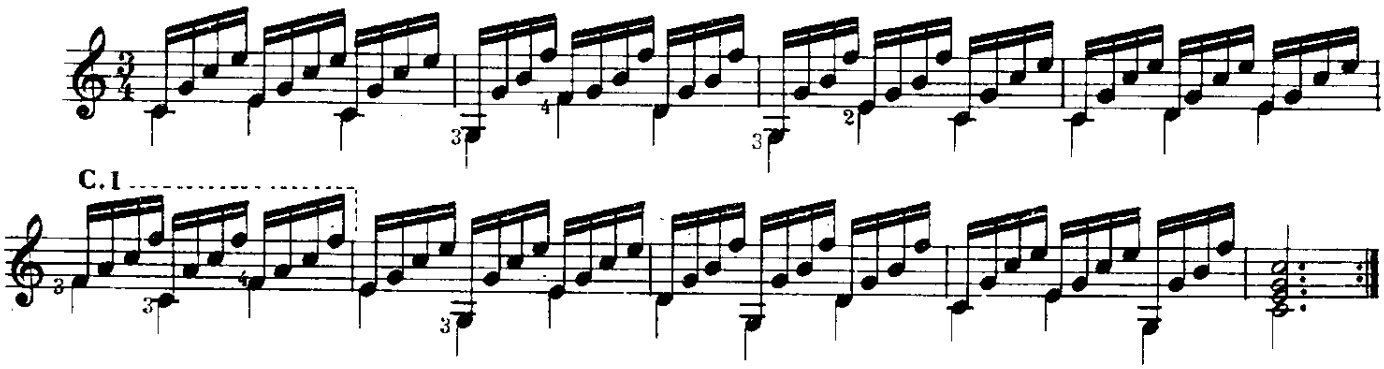
ESCALA



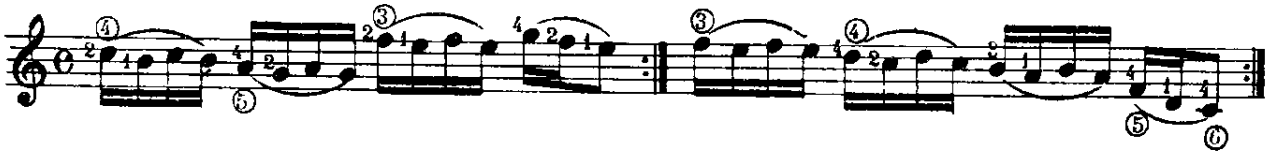
RASGUEO



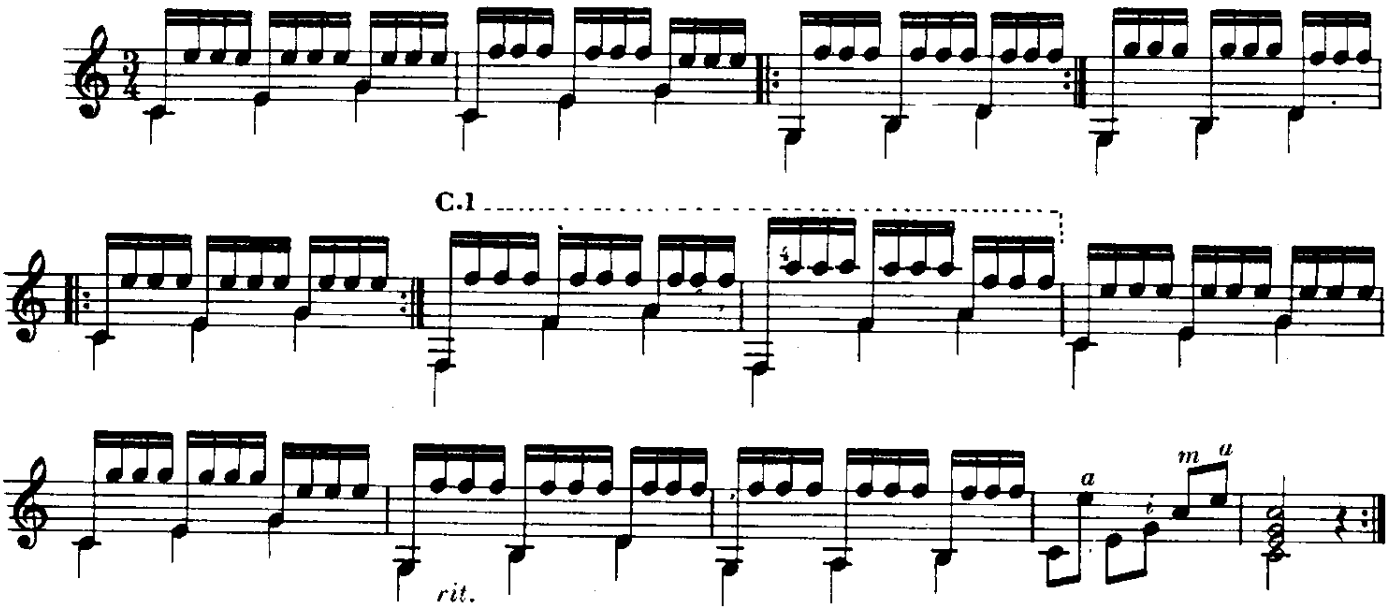
ARPEGIO



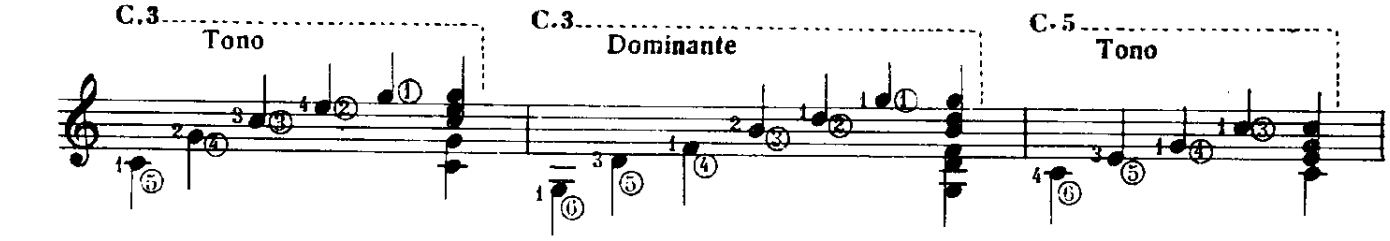
LIGADOS MANO IZQUIERDA SOLA



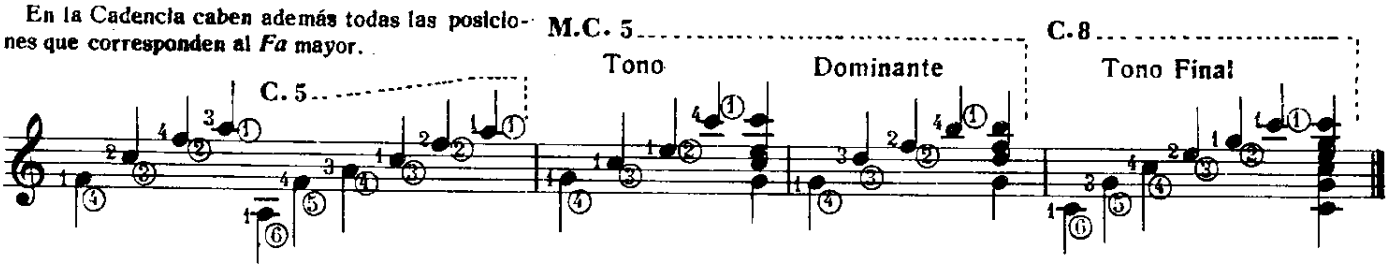
TRÉMOLO



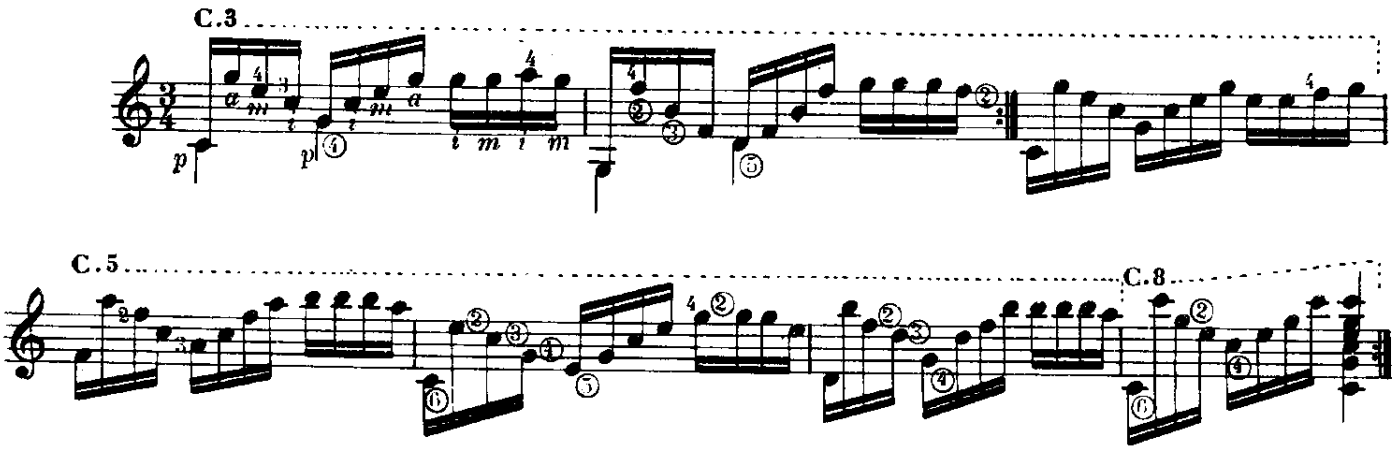
DISTINTAS POSICIONES EN DO MAYOR



En la Cadencia caben además todas las posiciones que corresponden al *Fa* mayor.



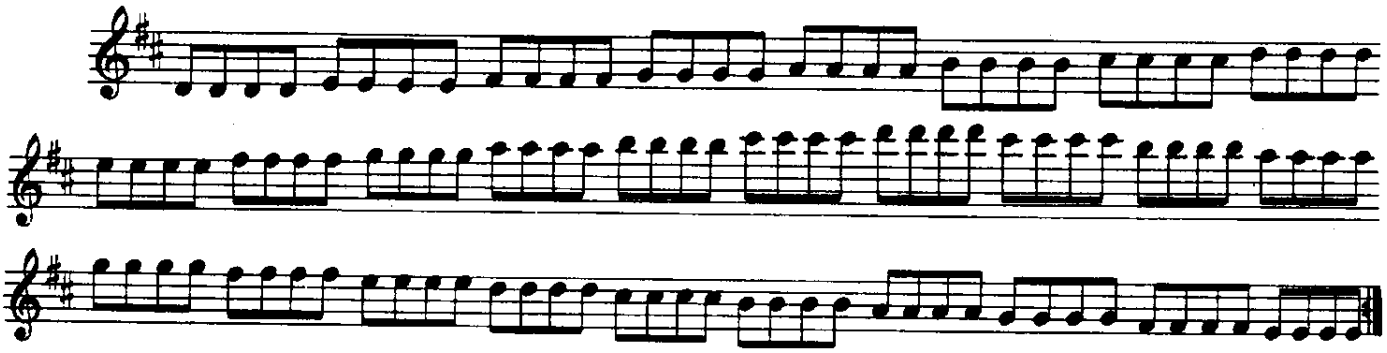
EJERCICIO TONAL



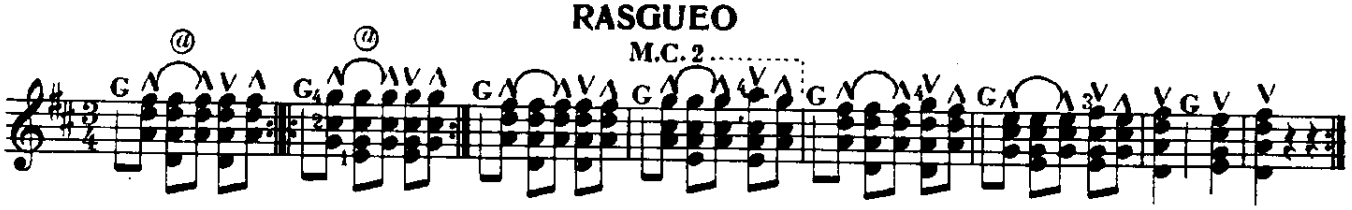
LECCIÓN 11

RE MAYOR

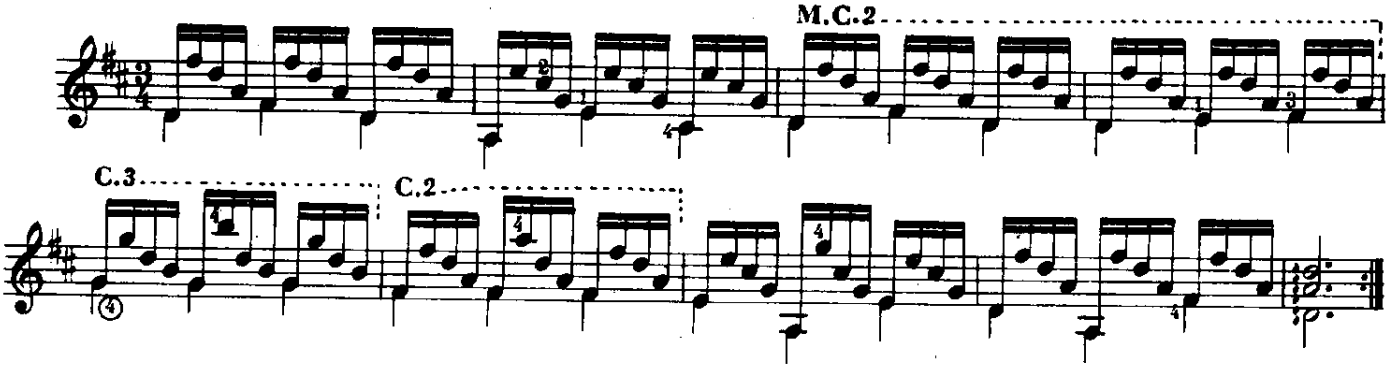
ESCALA



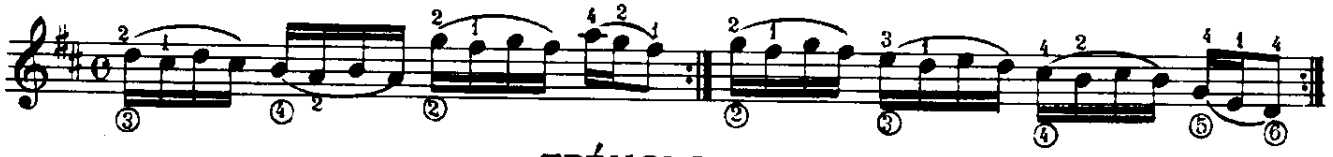
RASGUEO



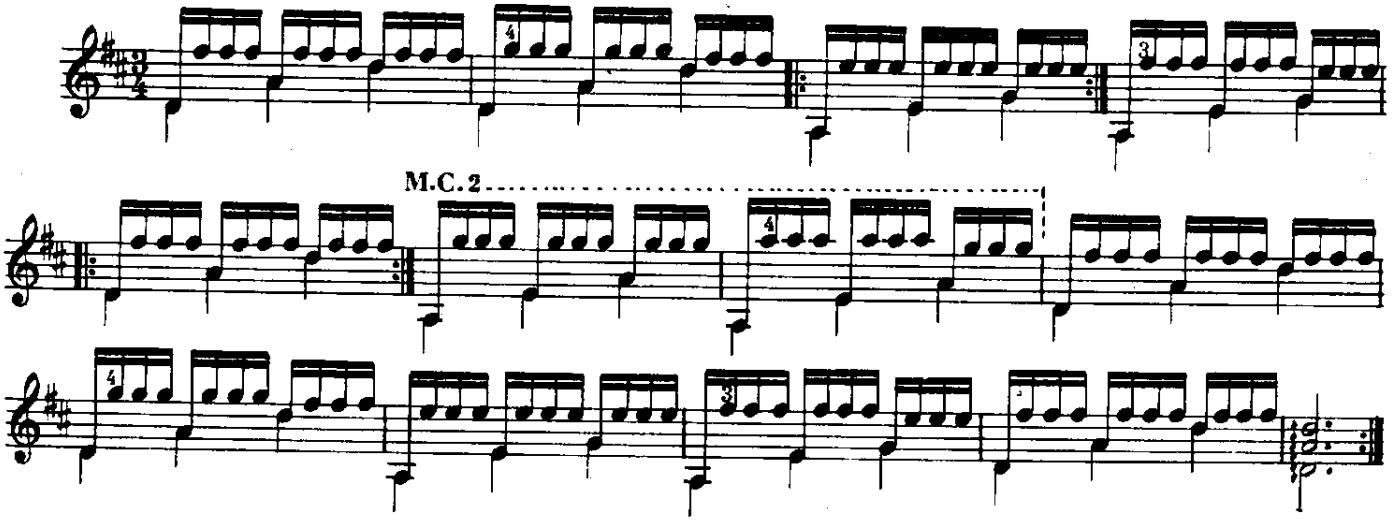
ARPEGIO



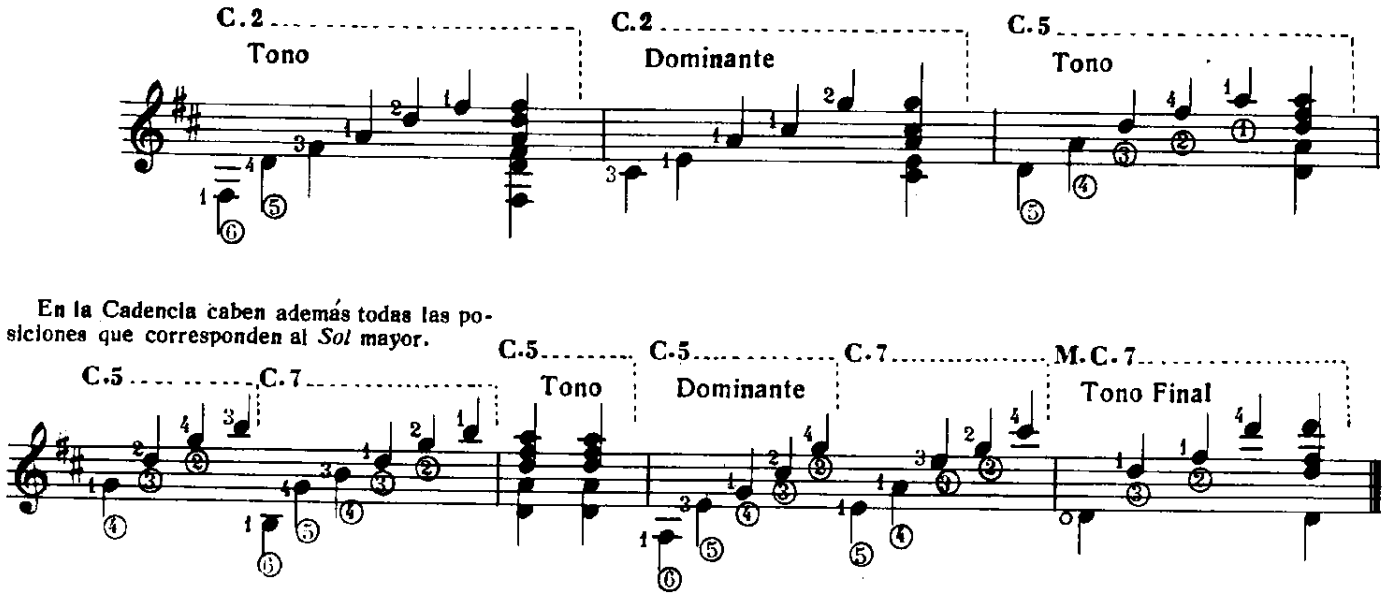
LIGADOS MANO IZQUIERDA SOLA



TRÉMOLO

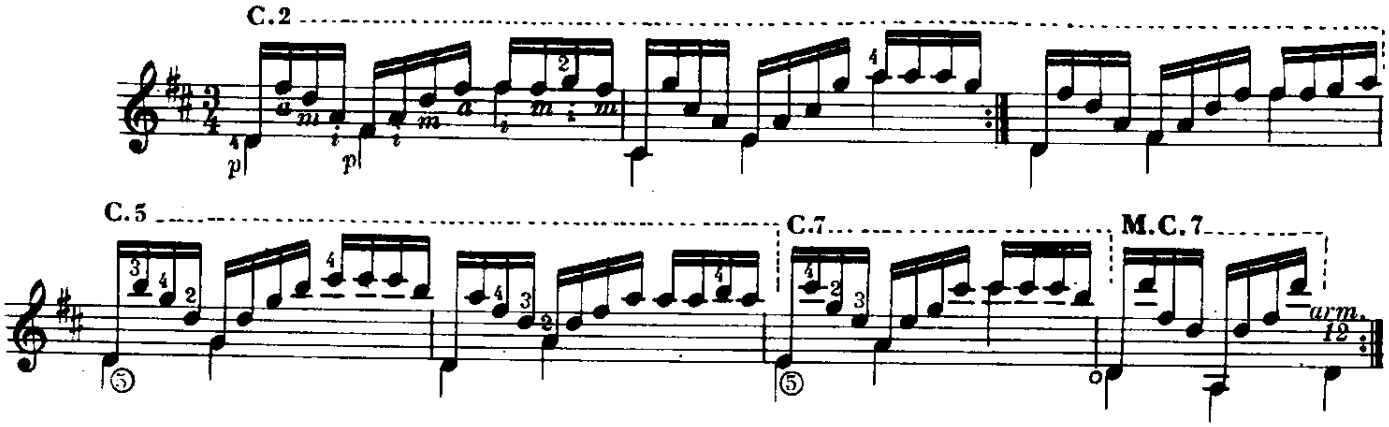


DISTINTAS POSICIONES EN RE MAYOR



En la Cadencia caben además todas las posiciones que corresponden al *Sol* mayor.

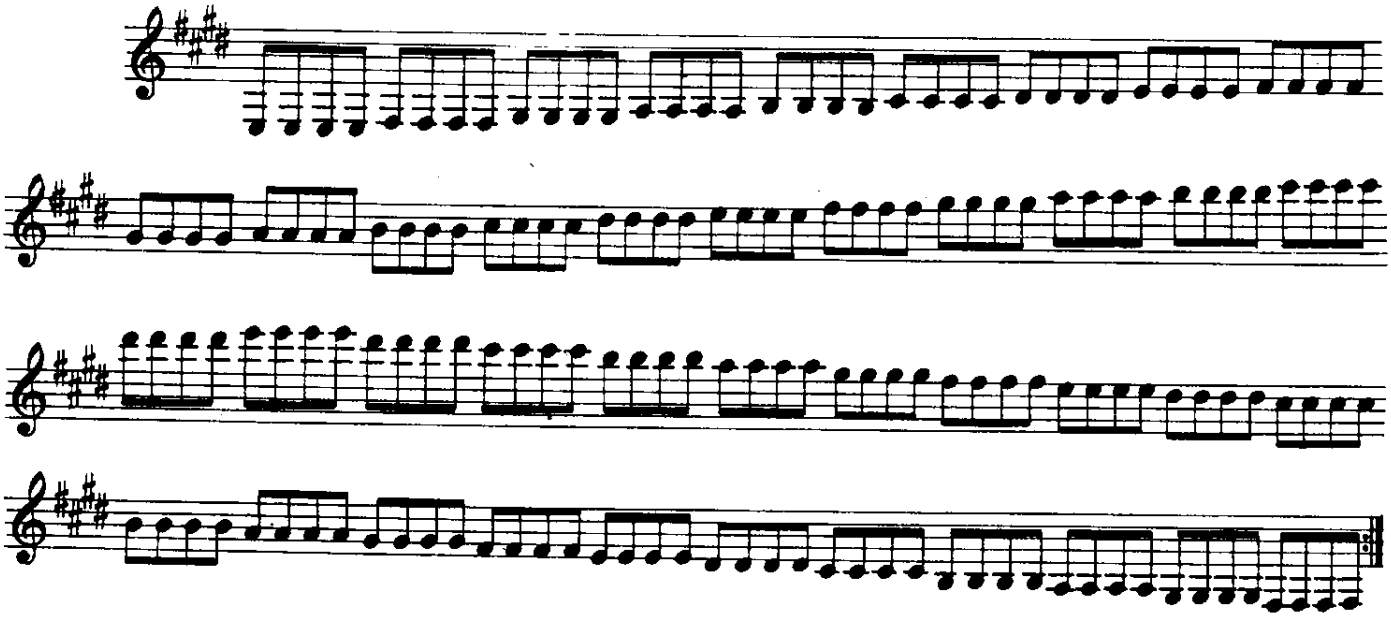
EJERCICIO TONAL



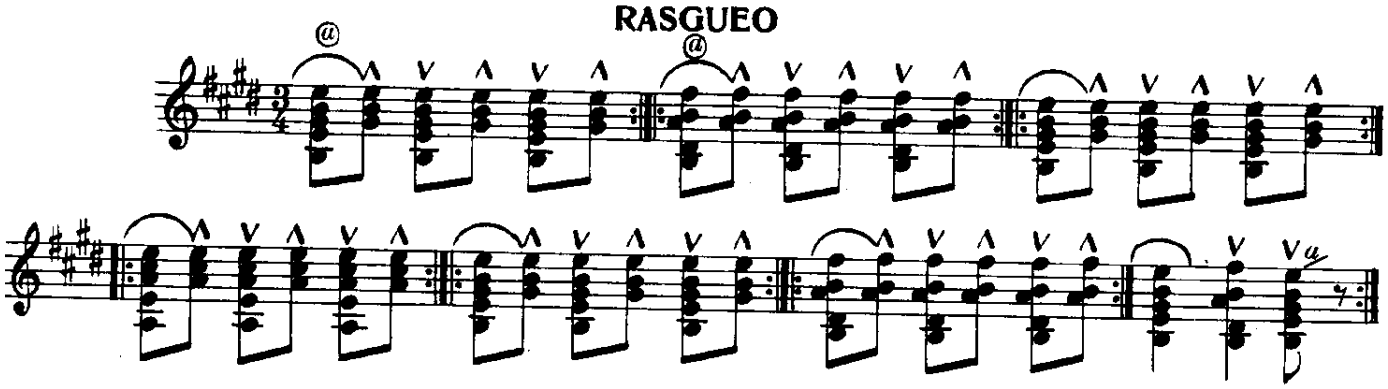
LECCIÓN 12

MI MAYOR

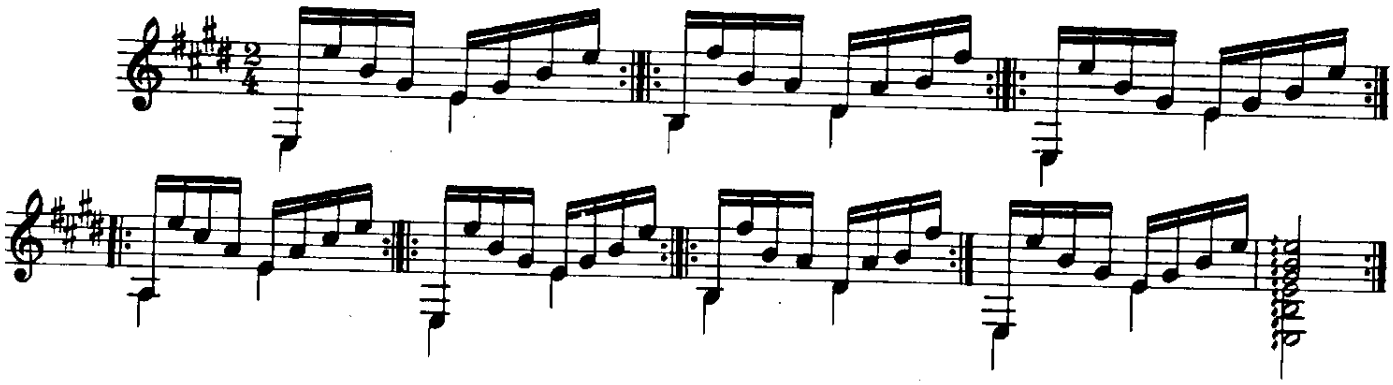
ESCALA



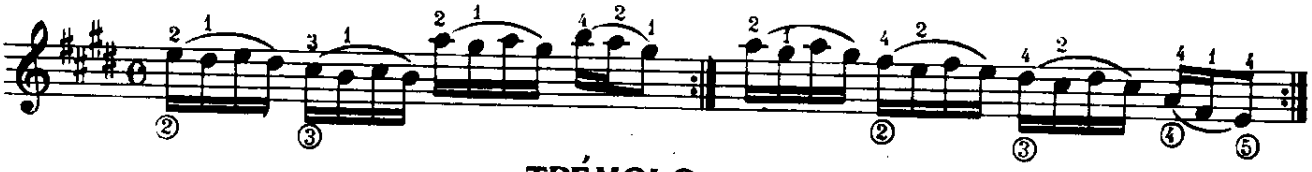
RASGUEO



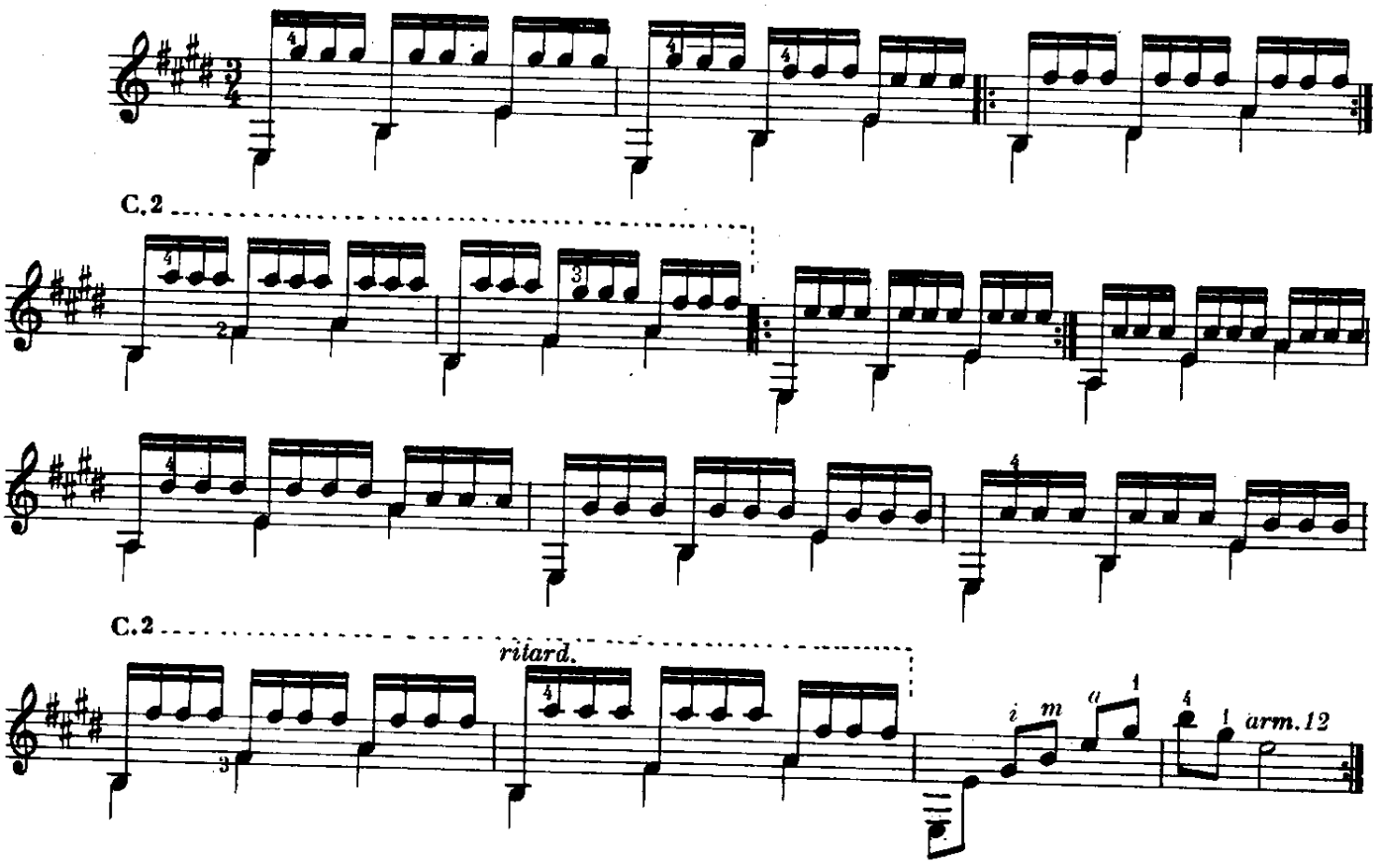
ARPEGIO



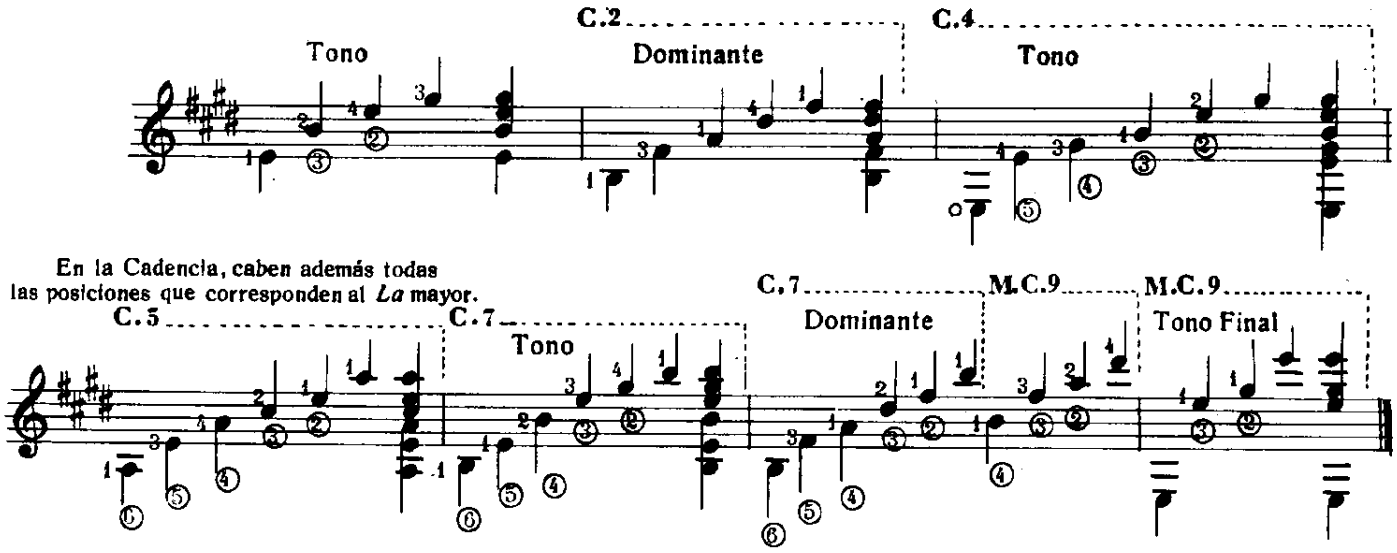
LIGADOS MANO IZQUIERDA SOLA



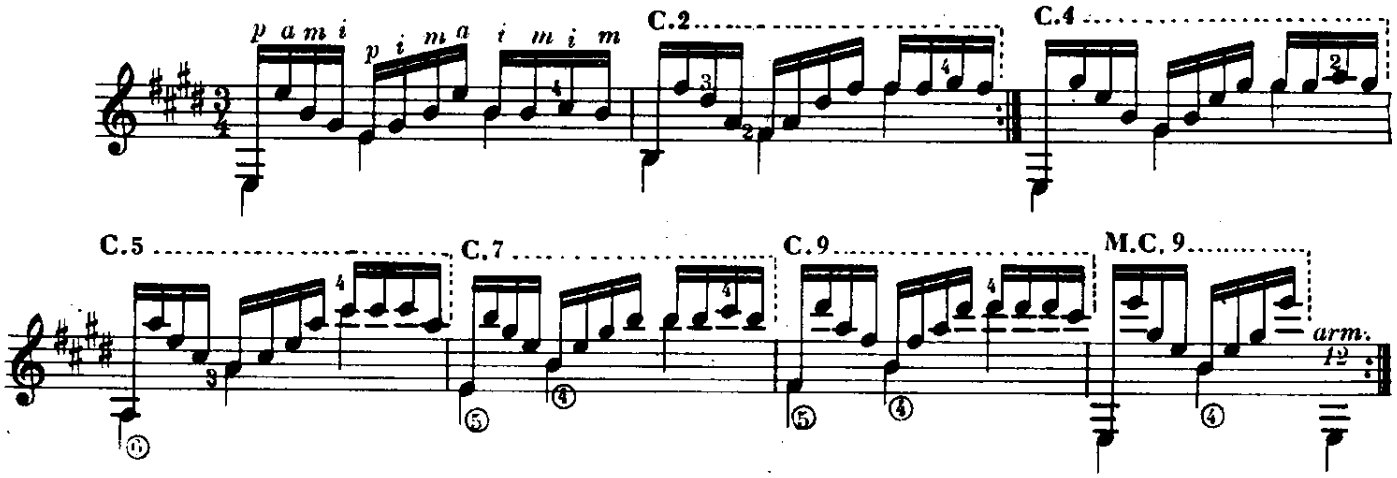
TRÉMOLO



DISTINTAS POSICIONES EN MI MAYOR



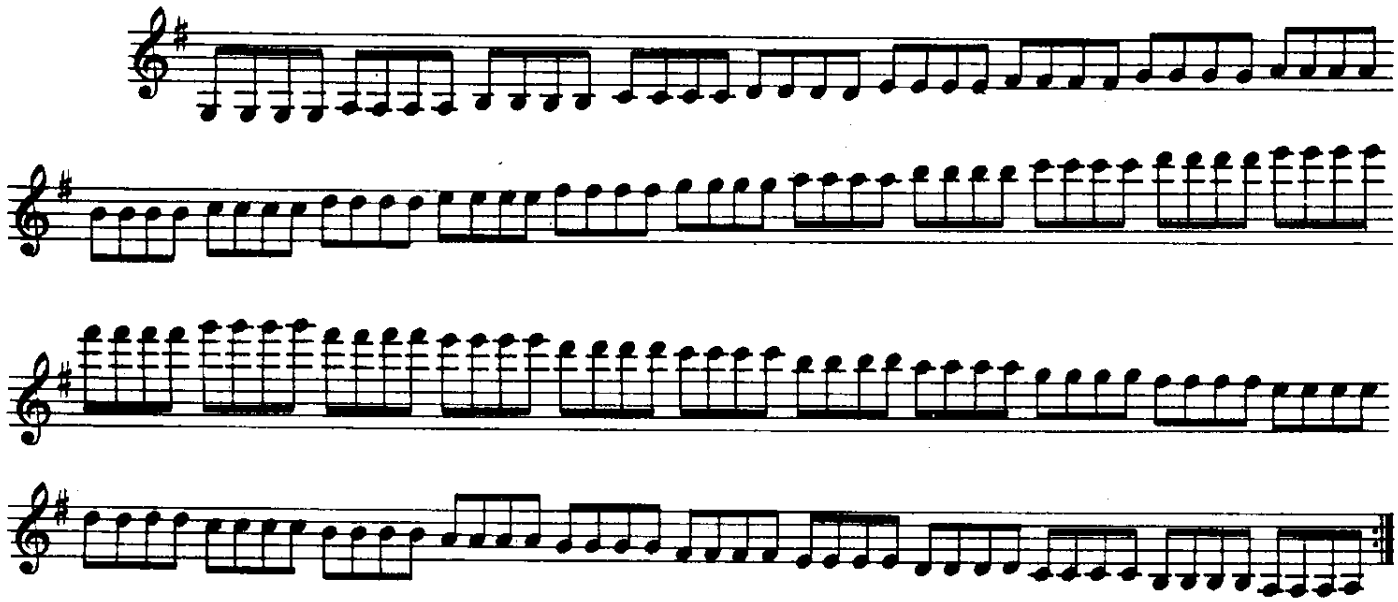
EJERCICIO TONAL



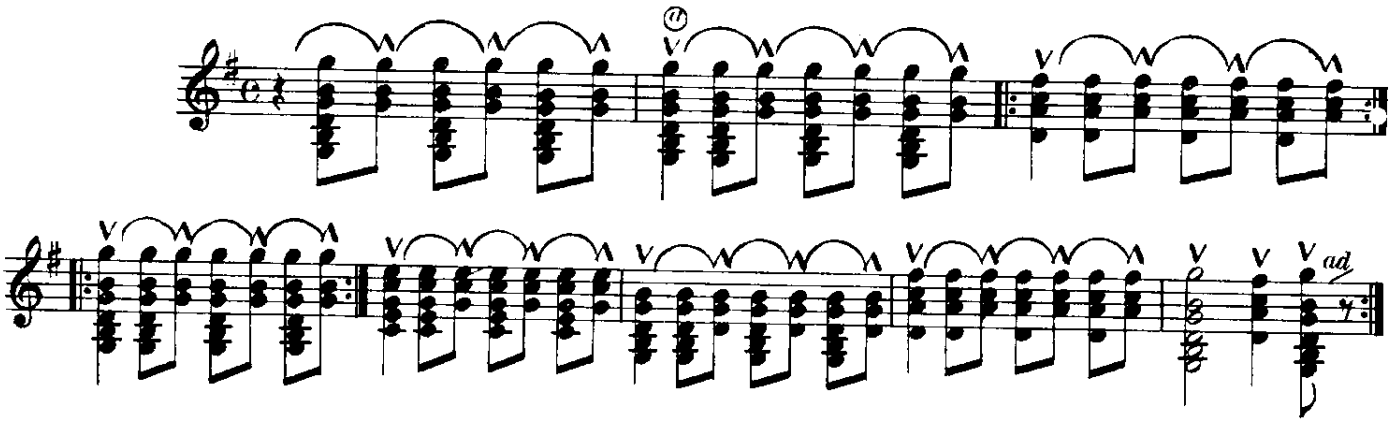
LECCIÓN 13

SOL MAYOR

ESCALA



RASGUEO



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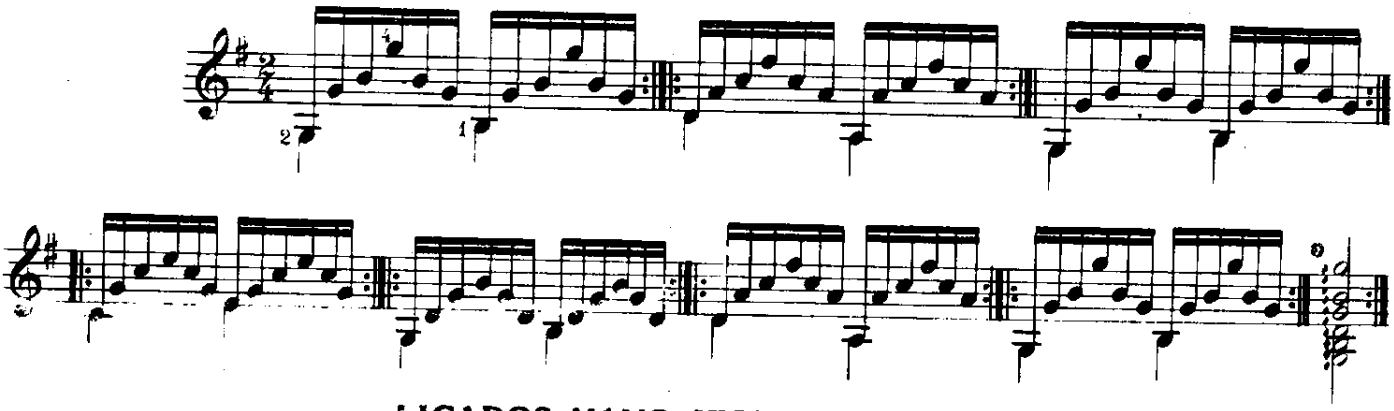
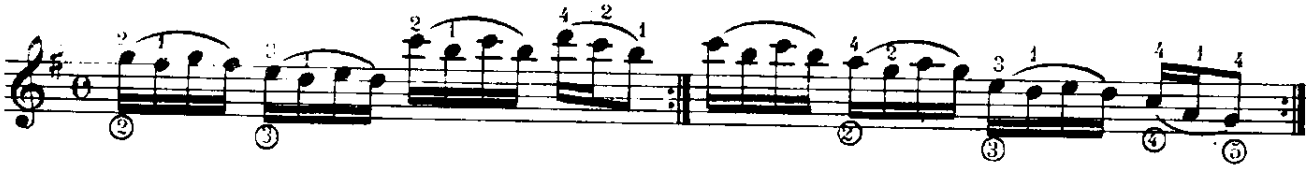
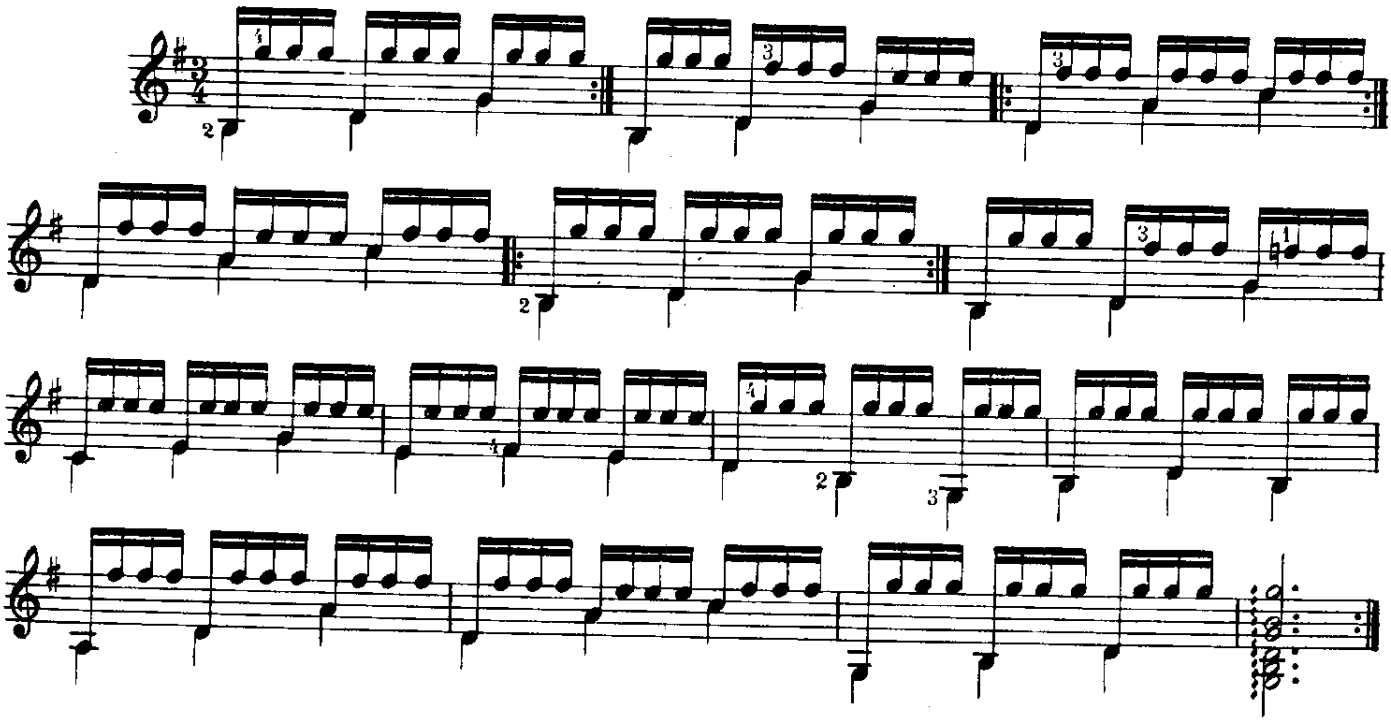


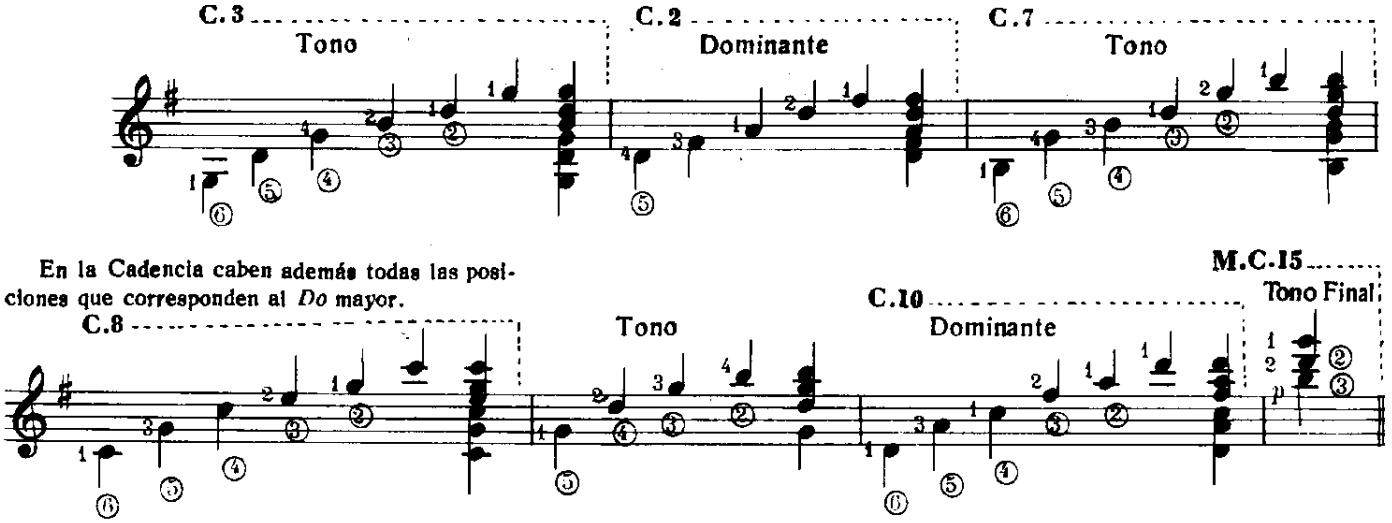
LIGADOS MANO IZQUIERDA SOLA



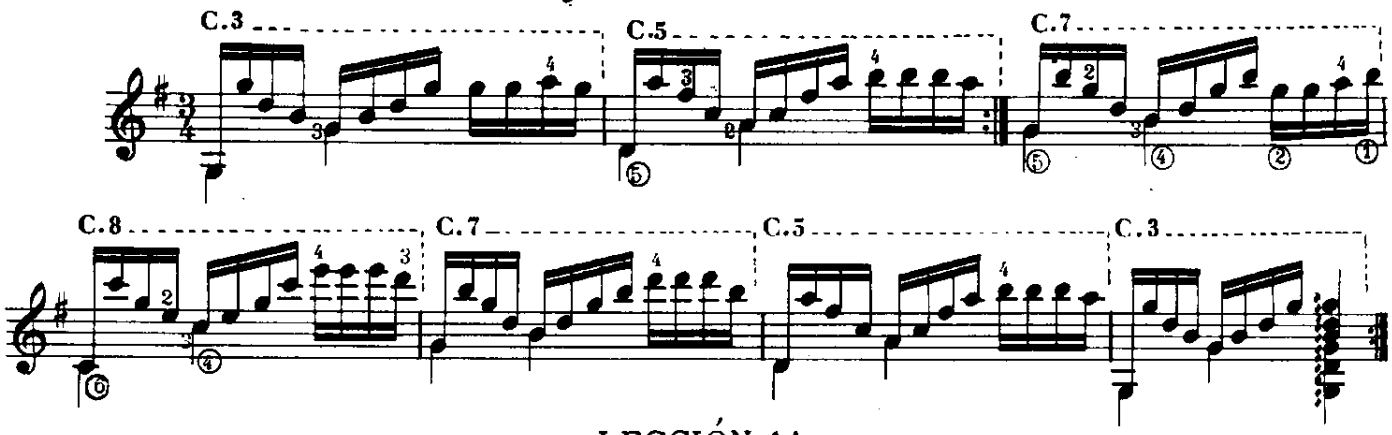
TRÉMOLO



DISTINTAS POSICIONES EN SOL MAYOR



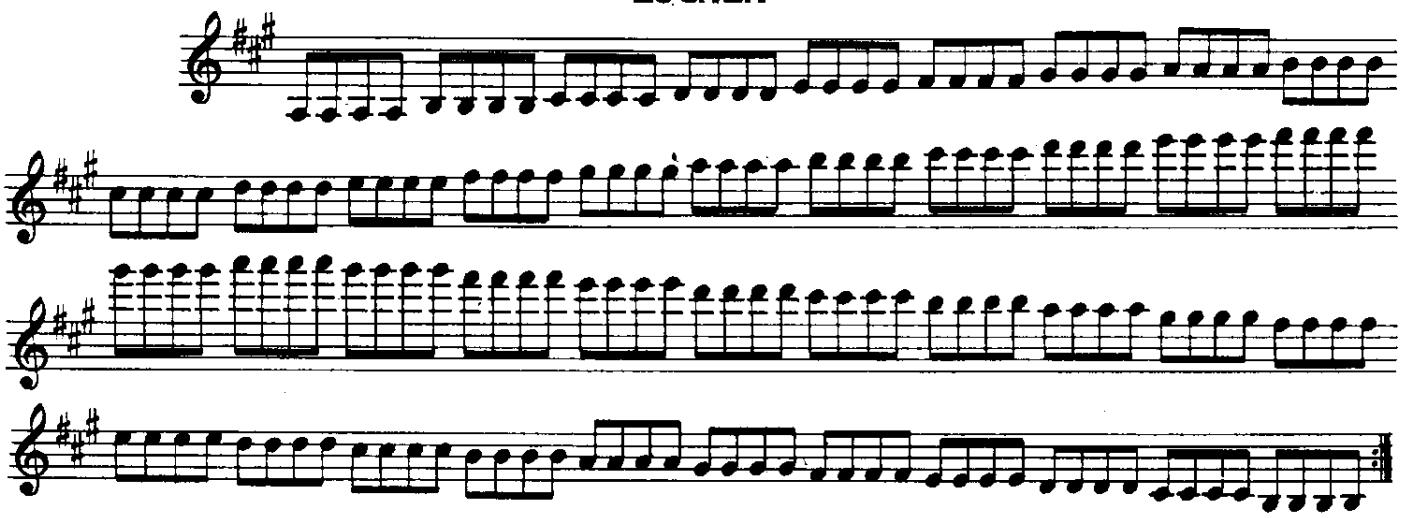
EJERCICIO TONAL



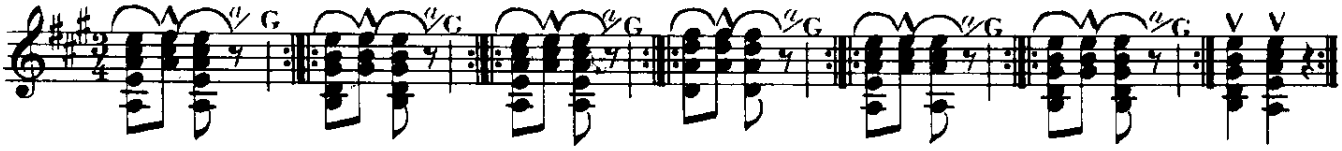
LECCIÓN 14

LA MAYOR

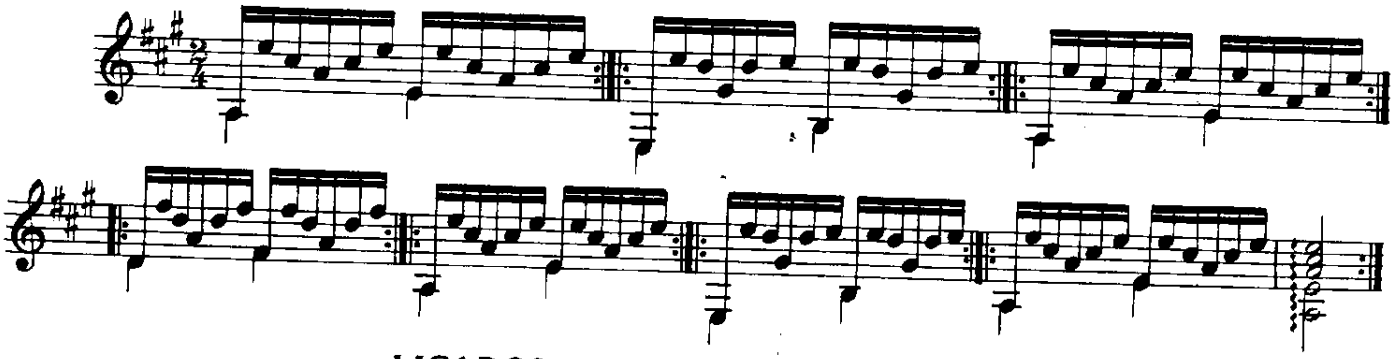
ESCALA



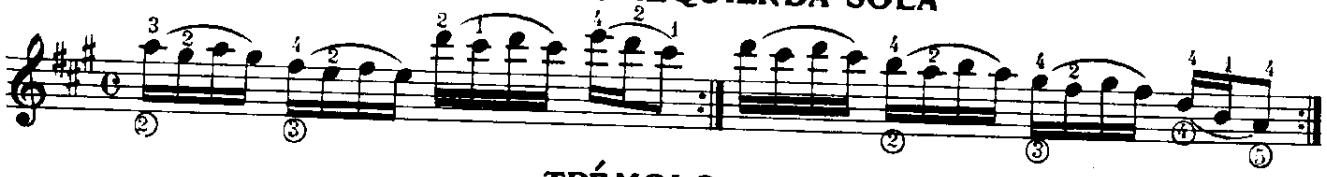
RASGUEO



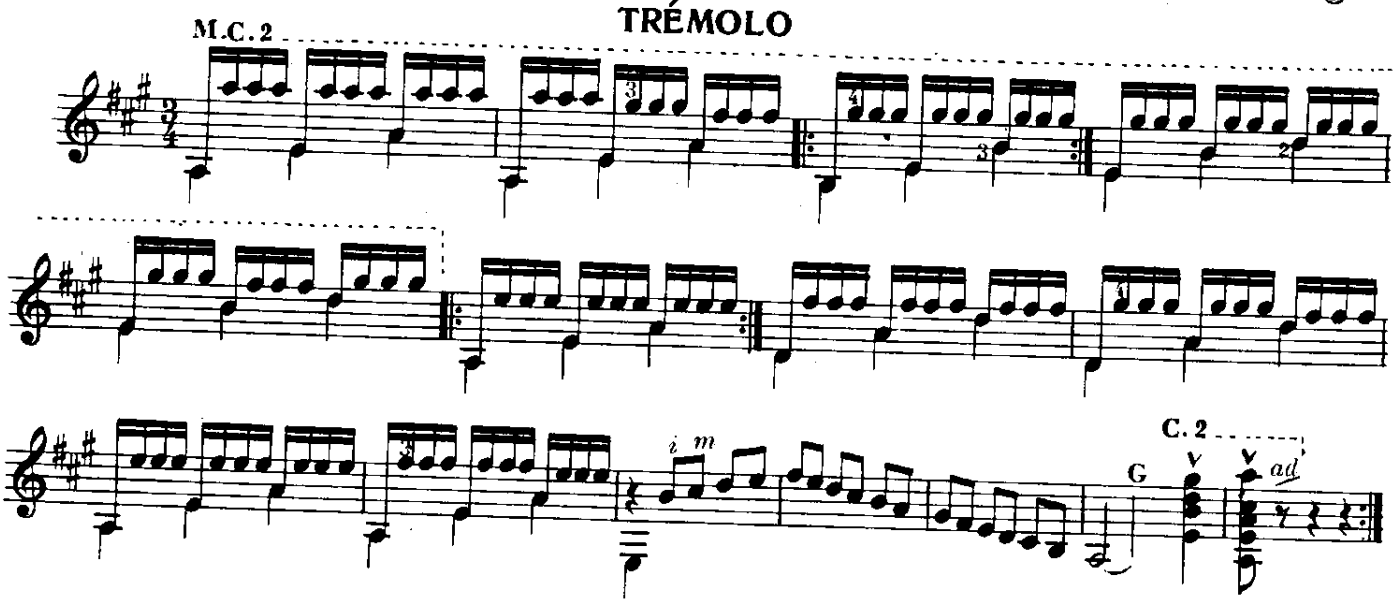
ARPEGIO



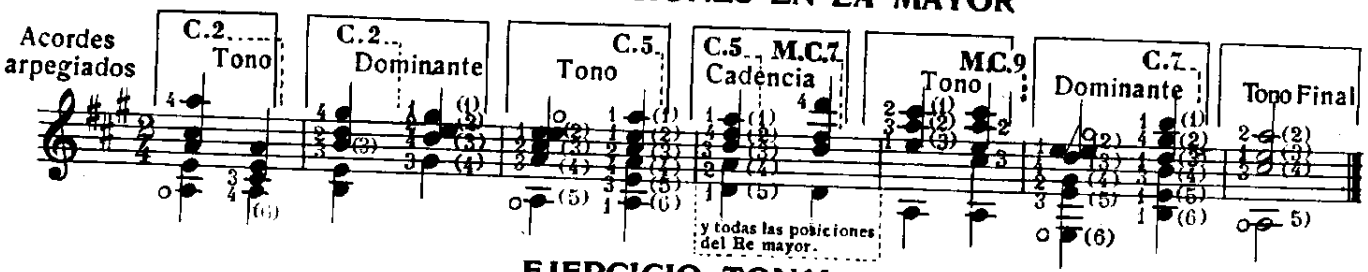
LIGADOS MANO IZQUIERDA SOLA



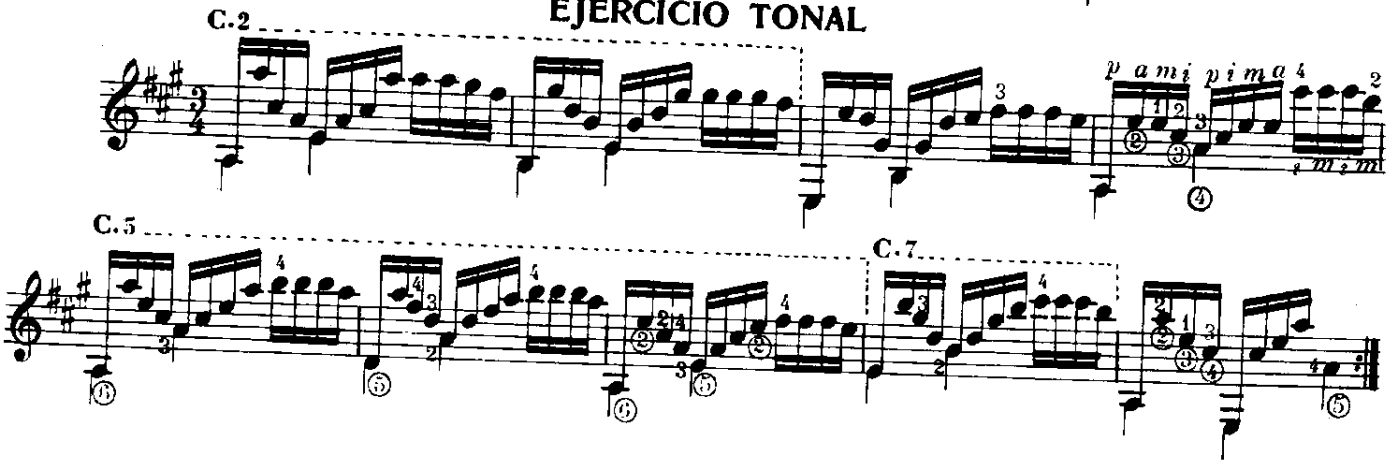
TRÉMOLO



DISTINTAS POSICIONES EN LA MAYOR



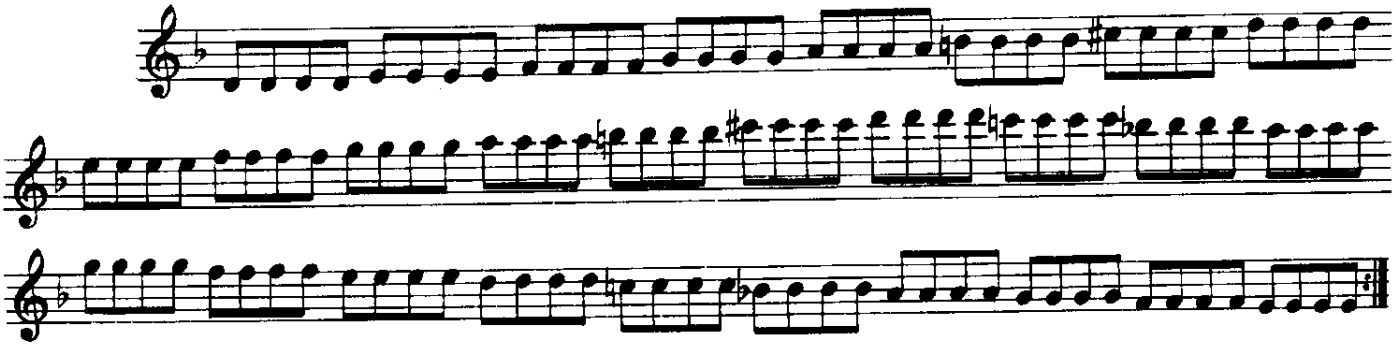
EJERCICIO TONAL



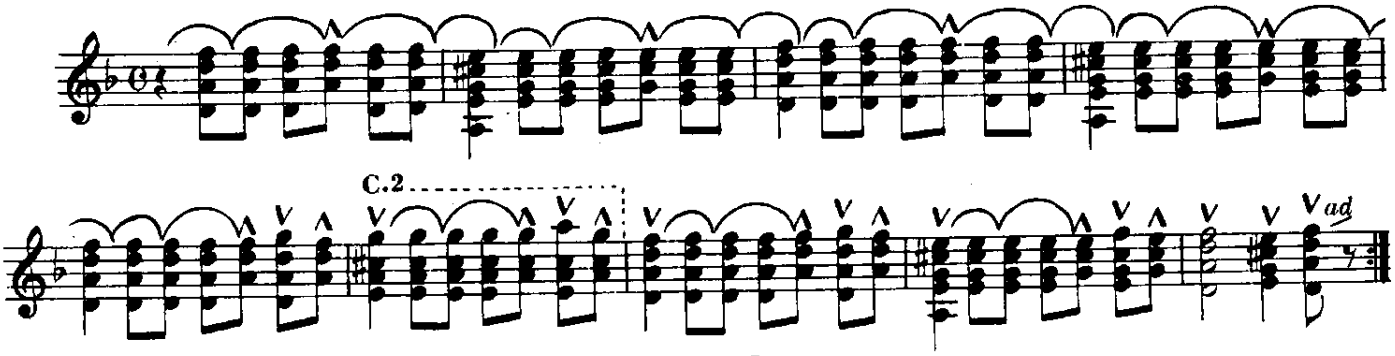
LECCIÓN 15

RE MENOR

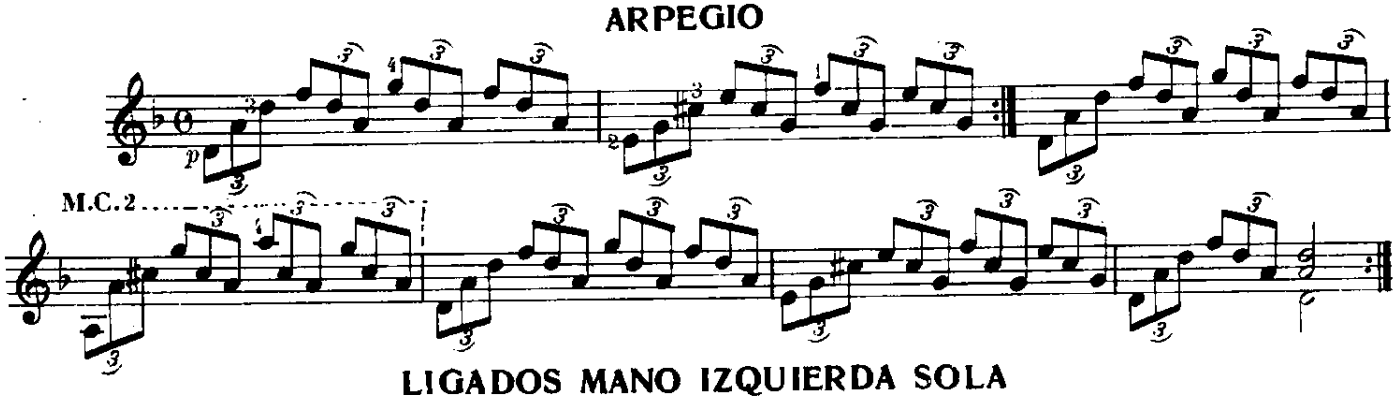
ESCALA



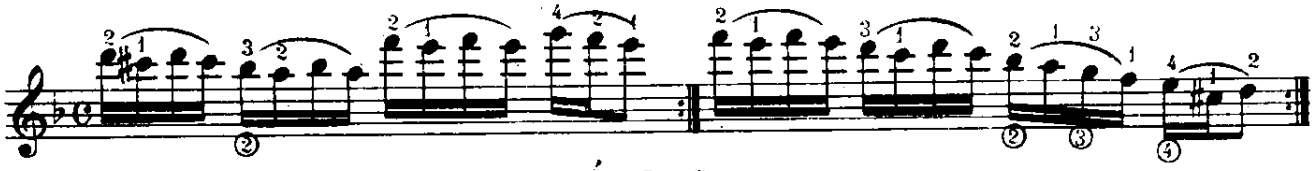
RASGUEO



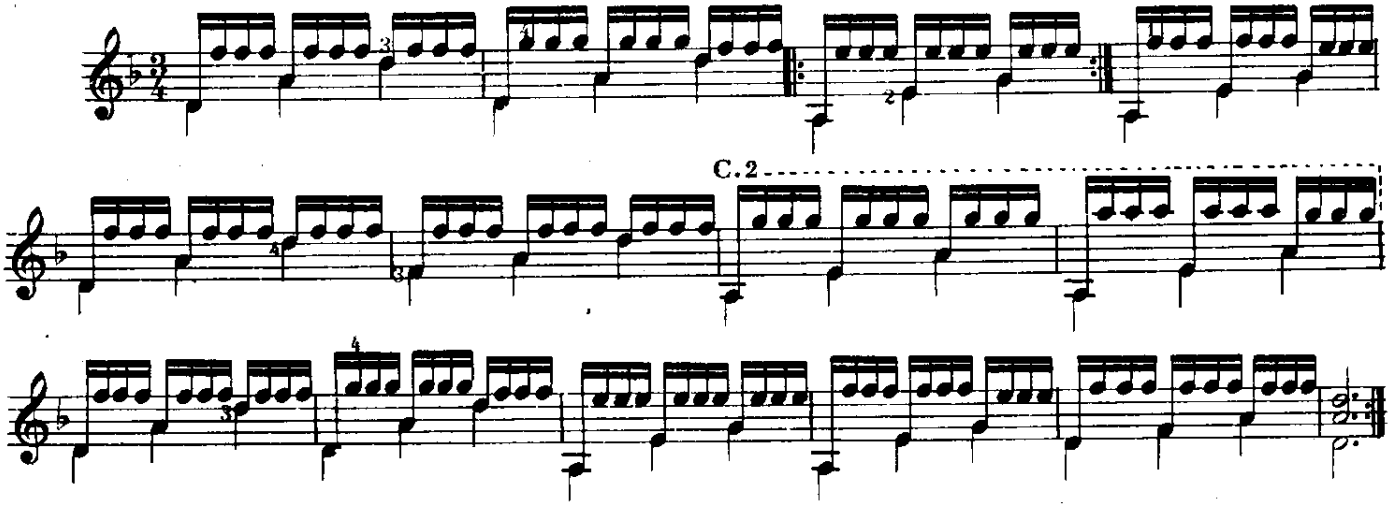
ARPEGIO



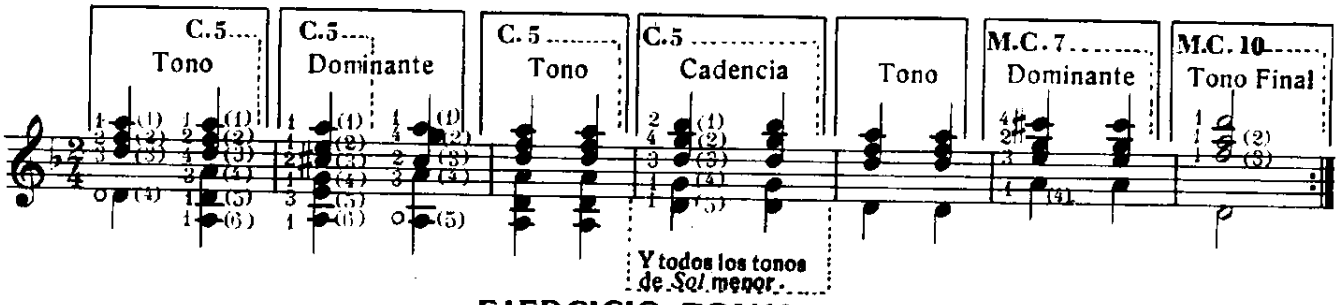
LIGADOS MANO IZQUIERDA SOLA



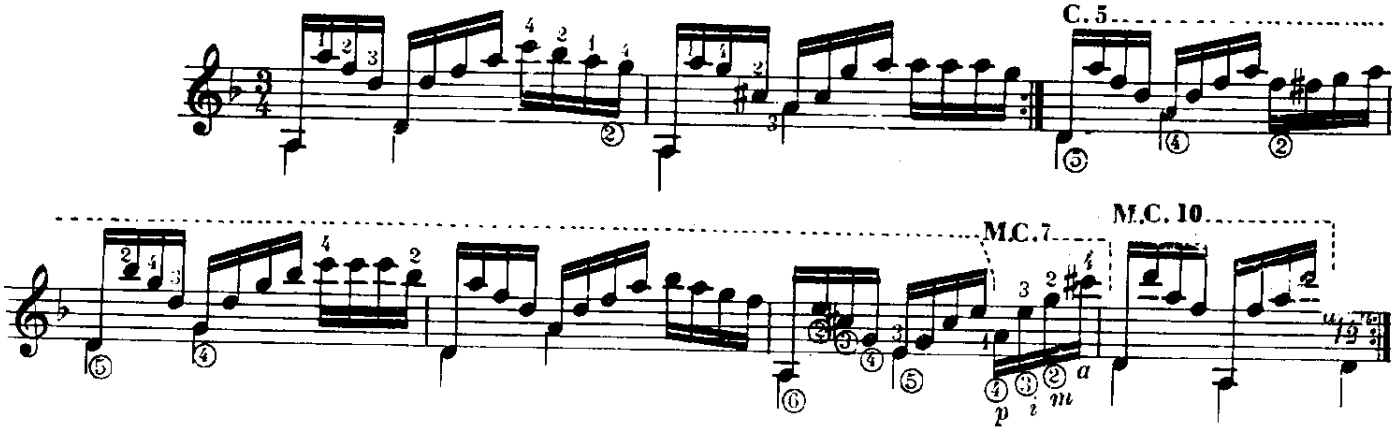
TRÉMOLO



DISTINTAS POSICIONES EN RE MENOR



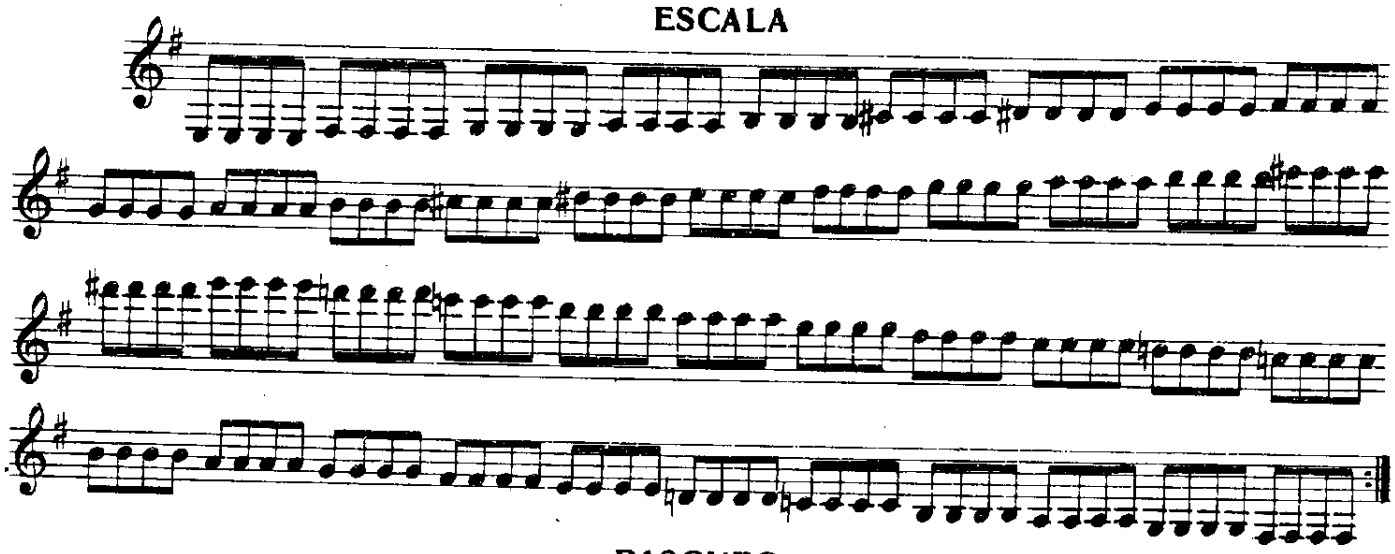
EJERCICIO TONAL



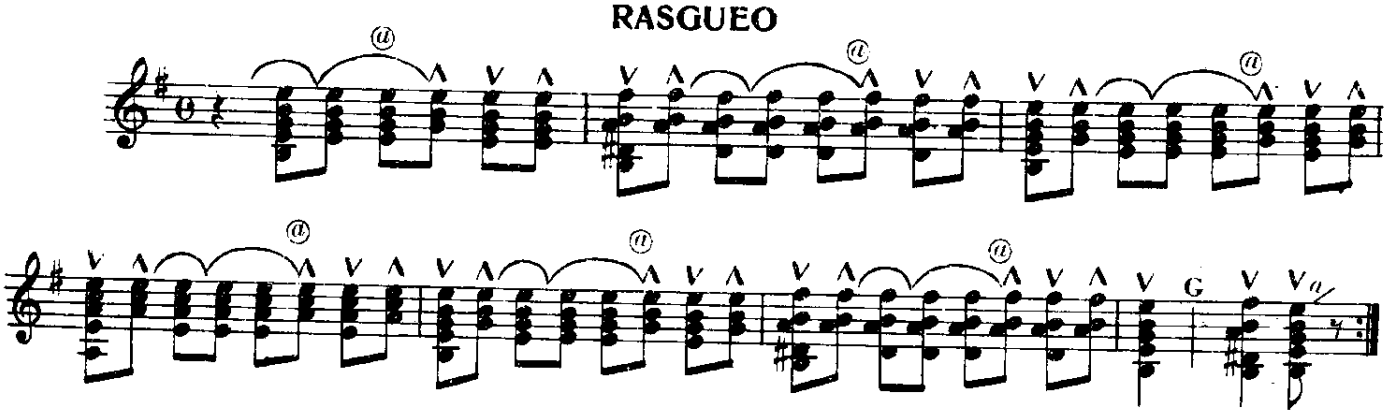
LECCIÓN 16

MI MENOR

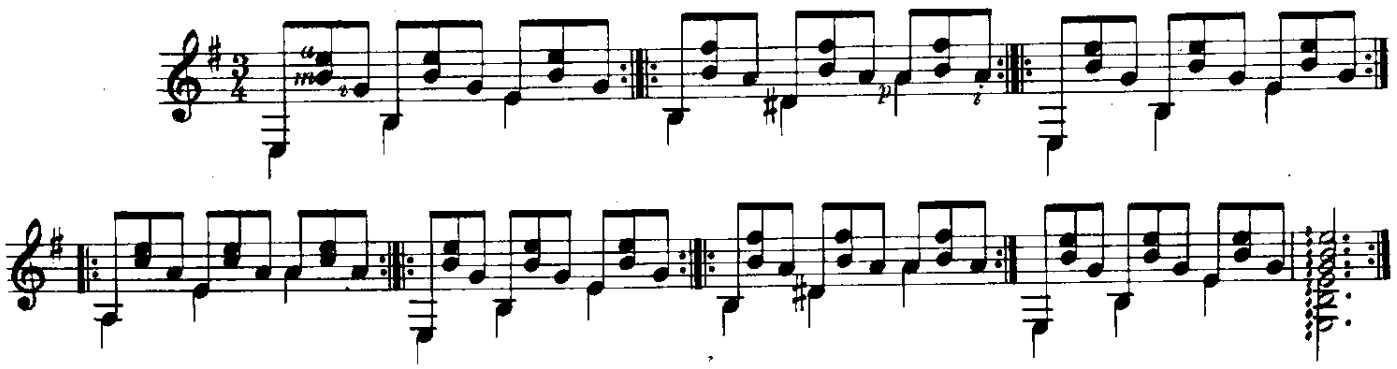
ESCALA



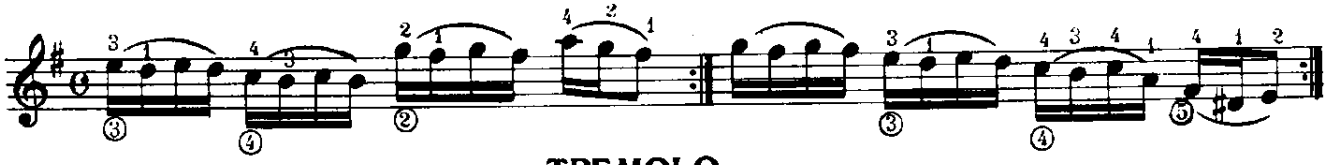
RASGUEO



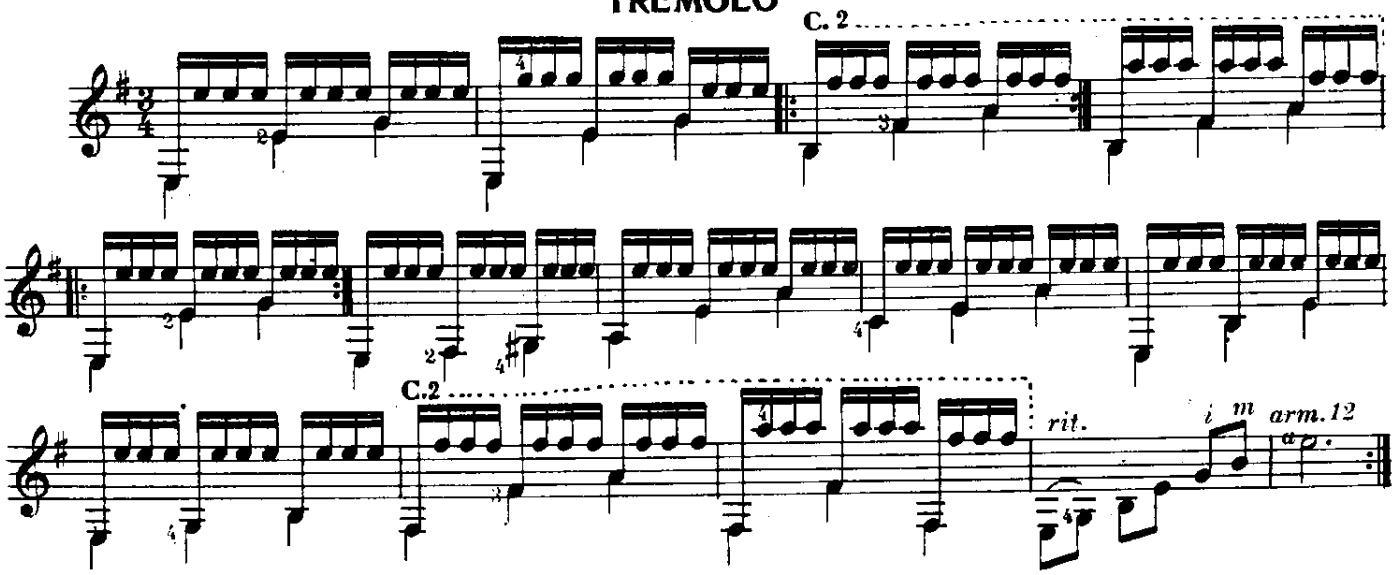
ARPEGIO



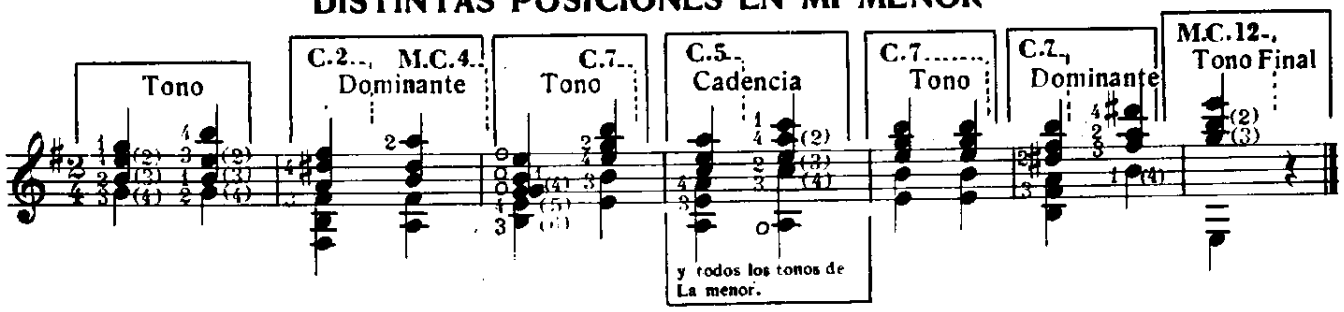
LIGADOS MANO IZQUIERDA SOLA



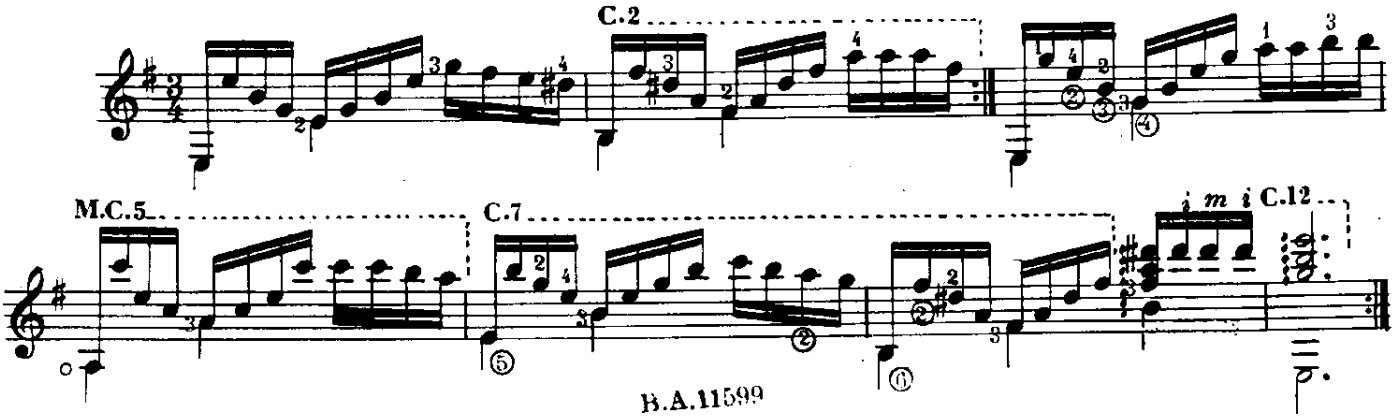
TREMOLO



DISTINTAS POSICIONES EN MI MENOR



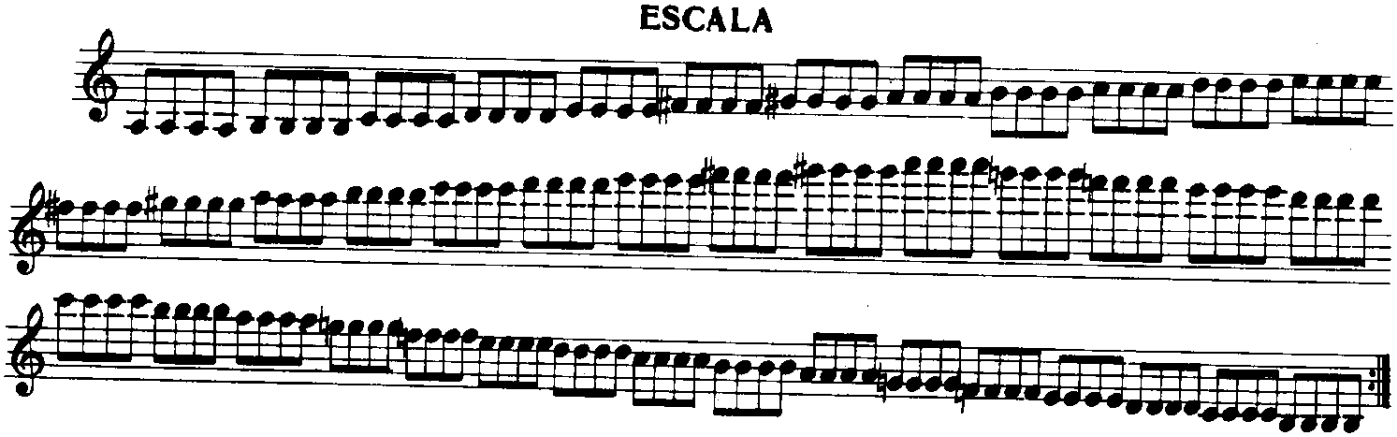
EJERCICIO TONAL



LECCIÓN 17

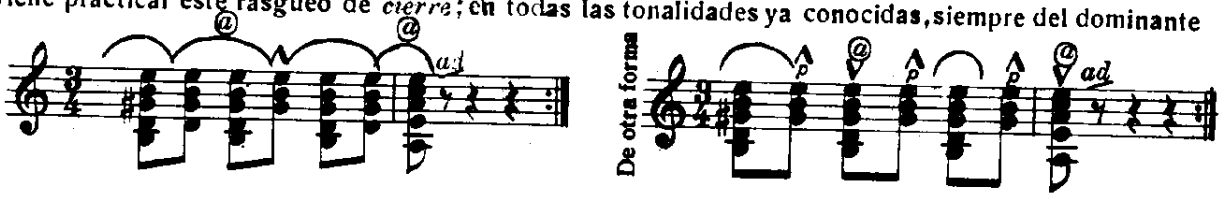
LA MENOR

ESCALA



RASGUEO de *CIERRE*. Es muy usado en los finales, por eso se indica solo del dominante al tono. Aquí terminan las lecciones de rasgueo en sus distintos movimientos.

Conviene practicar este rasgueo de *cierre*; en todas las tonalidades ya conocidas, siempre del dominante al tono.



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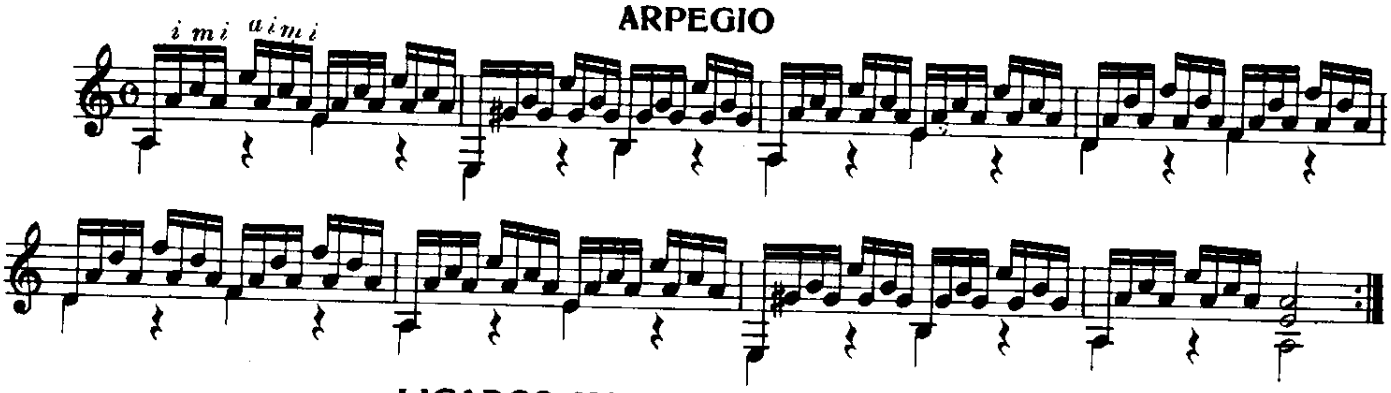
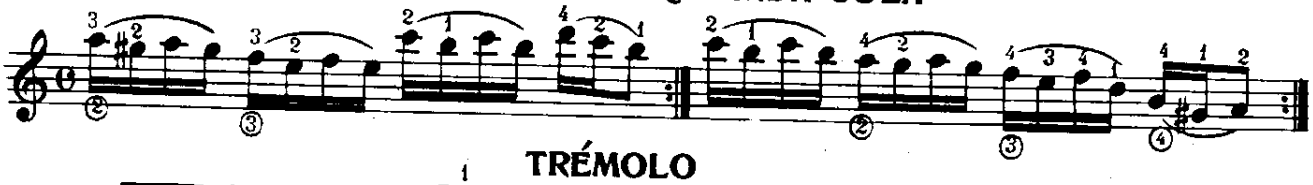
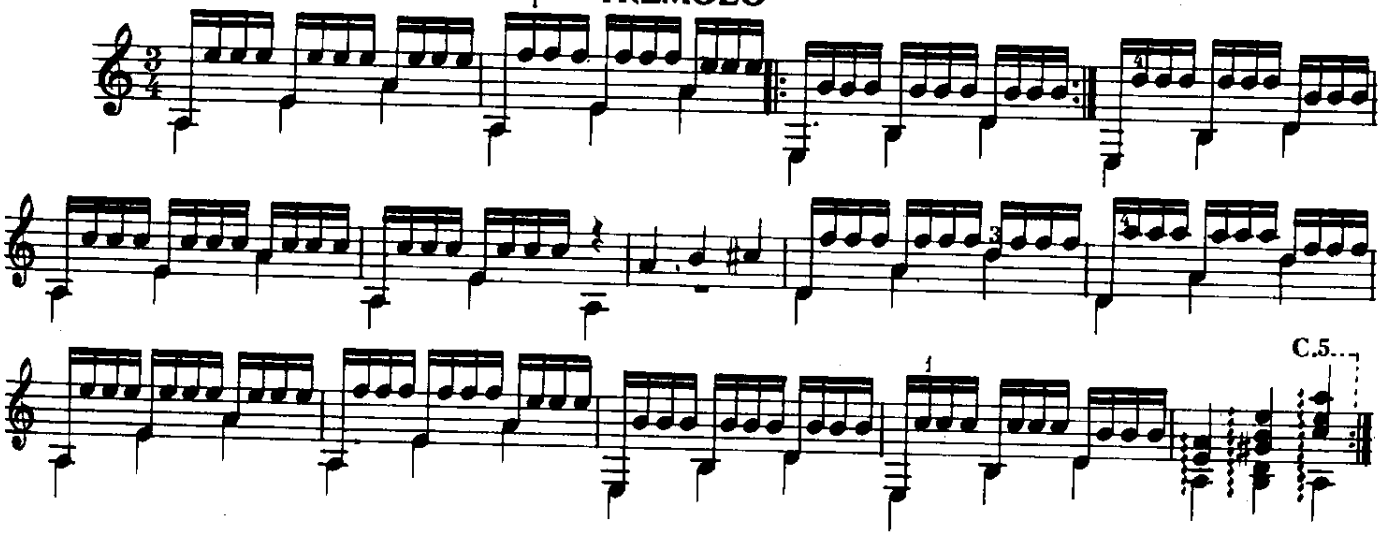


LIGADOS MANO IZQUIERDA SOLA



TRÉMOLO



DISTINTAS POSICIONES EN LA MENOR

Acordes arpegiados

C.2 Tono — C.2 Dominante — C.2 — M.C.5 Tono — C.5

C.5 Cadencia — M.C. 10 — Tono — C.7 Dominante — M.C.17 Tono Final

y todos los tonos de Re menor

EJERCICIO TONAL

M.C. 5

C.5 — C.7

LECCIÓN 18

ESTUDIO DE LAS RESTANTES TONALIDADDES

SI Mayor: Tono C.2 — Dominante C.2 — Tono C.2 — Cadencia C.4 — Tono C.2 — Dominante C.2 — Tono Final C.2

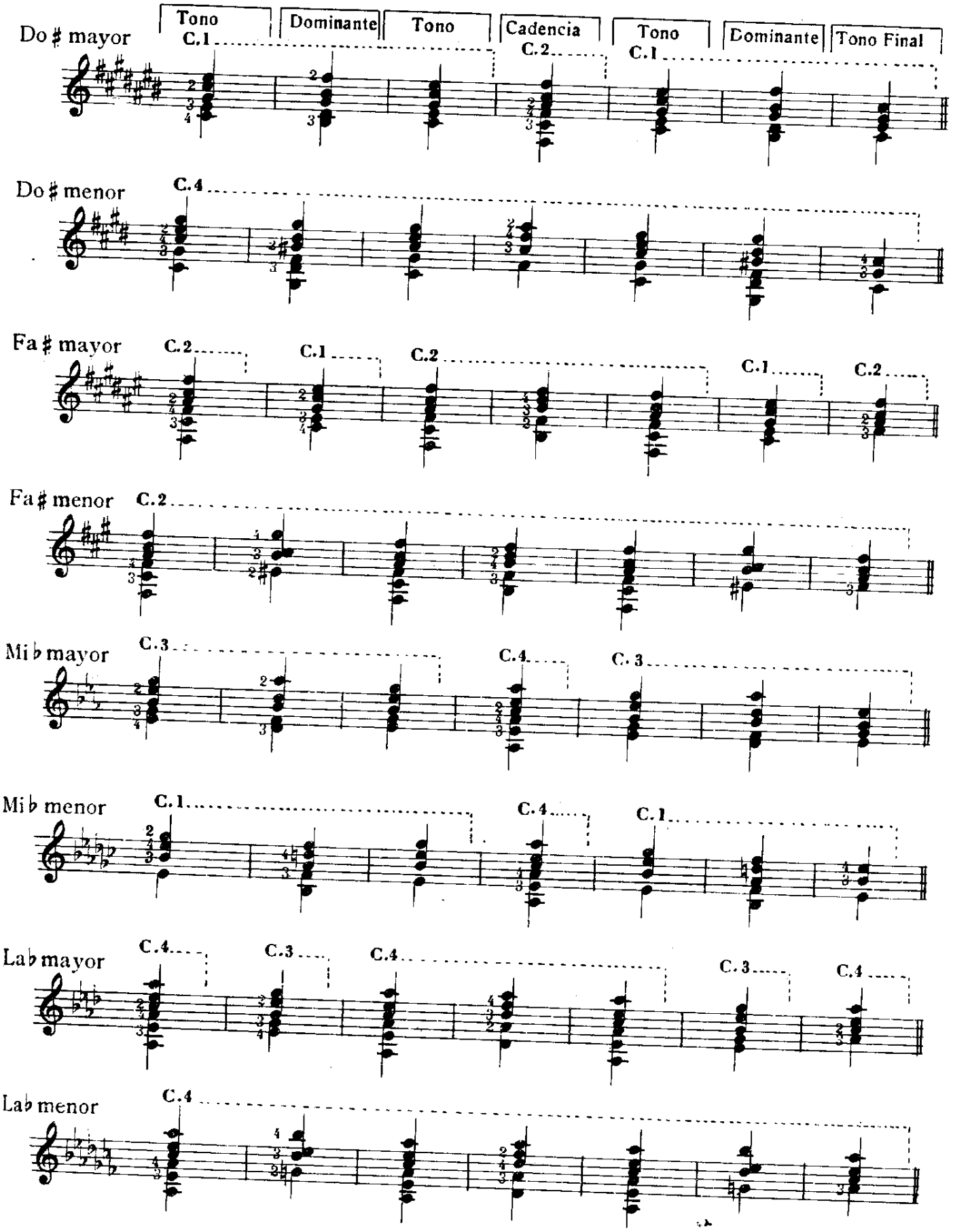
SI Menor: C.2

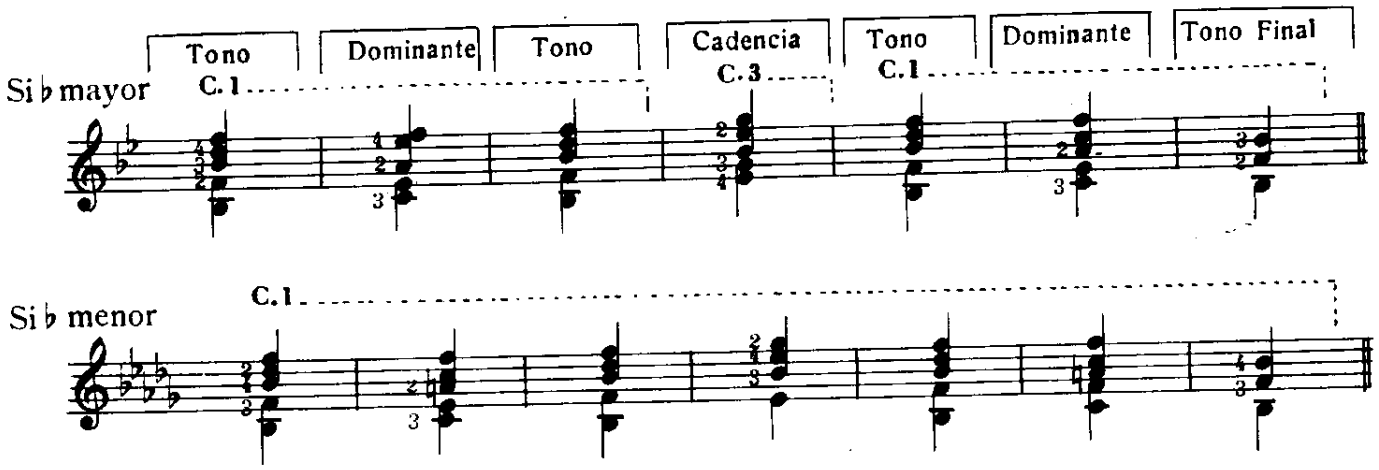
Do Menor: C.3

Fa Menor: C.1 — C.1

LECCIÓN 19

Tonos, sostenidos y bemoles



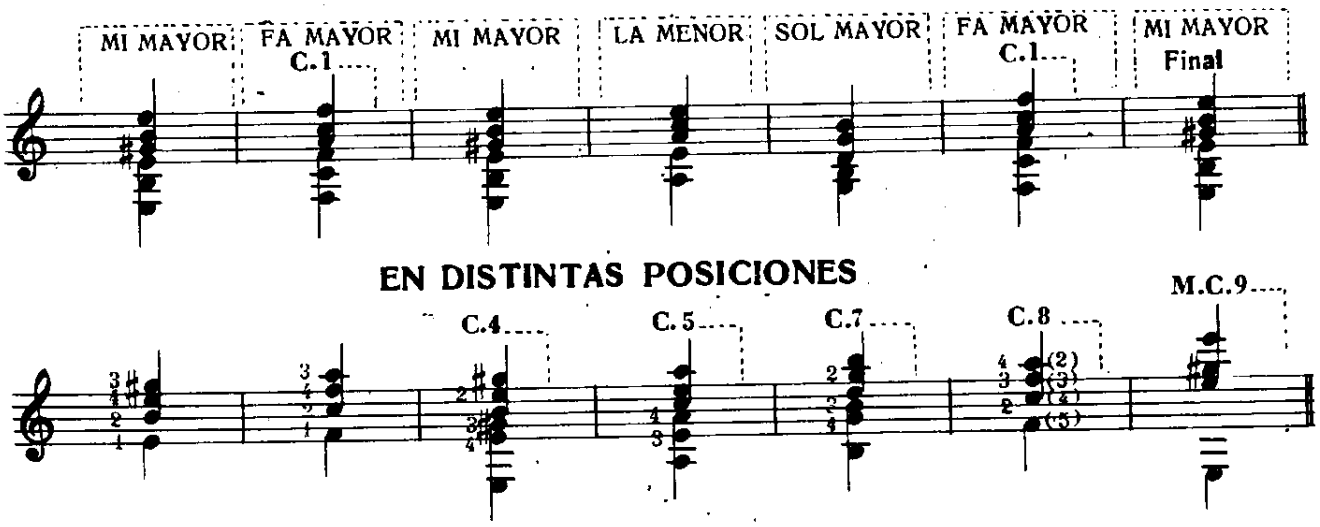


TONOS ENARMÓNICOS		
No se usan		Se usan
Mi ♯ por ser unísono	a	Fa natural
Si ♯ " " "	"	Do natural
Do ♭ " " "	"	Si natural
Fa ♭ " " "	"	Mi natural

LECCIÓN 20

Principales tonalidades básicas de los relativos de tonos menores, usados en el género flamenco

Tonalidad Mi del relativo de La Menor



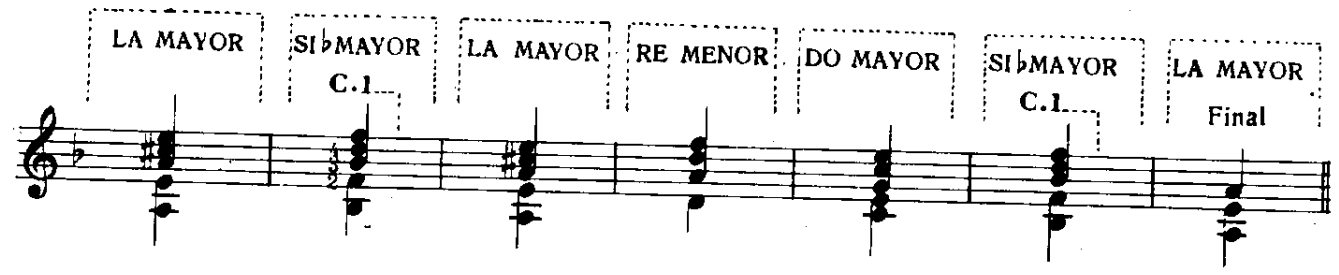
Obsérvese en estas tonalidades lo siguiente:

1º El dominante es siempre un tono Mayor.

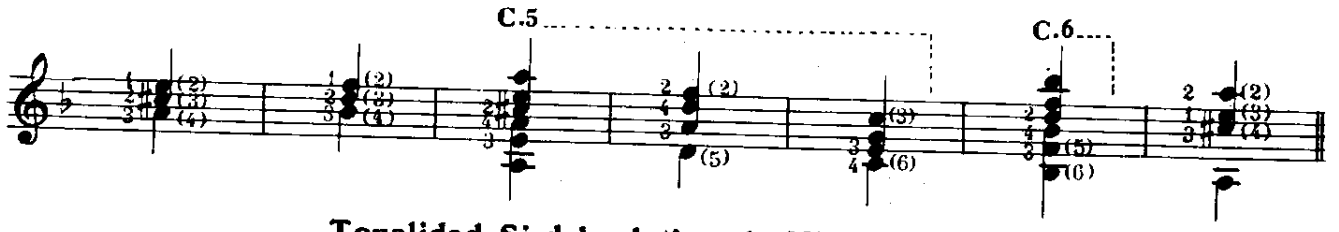
2º La Cadencia es el único tono menor, y es siempre el tono relativo menor de donde proviene la tonalidad básica.

3º A partir de la Cadencia, resuelve en forma de escala descendente por medio de tonalidades mayores.

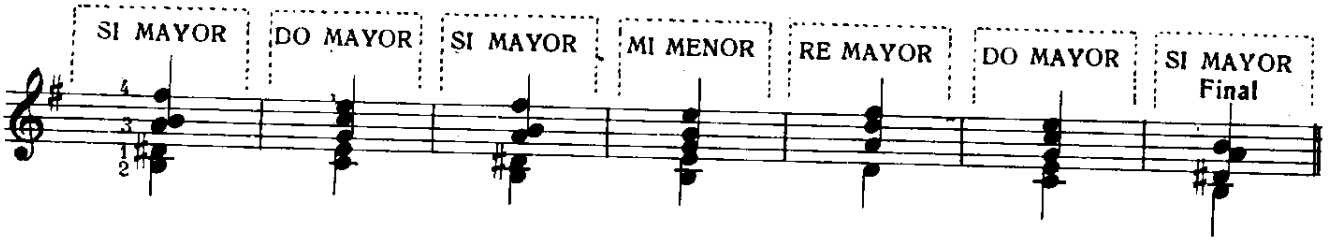
Tonalidad La del relativo de Re menor



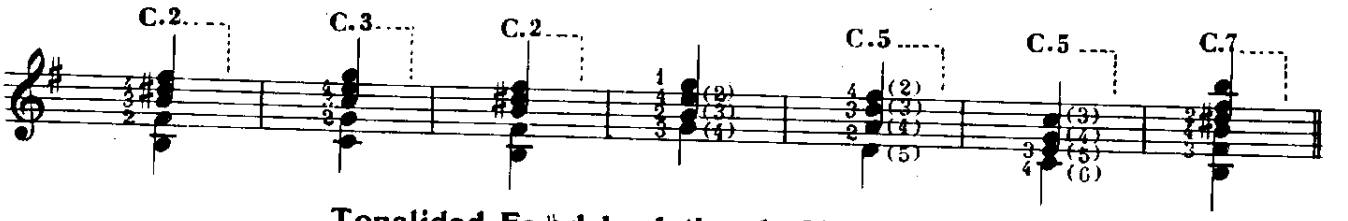
EN DISTINTAS POSICIONES



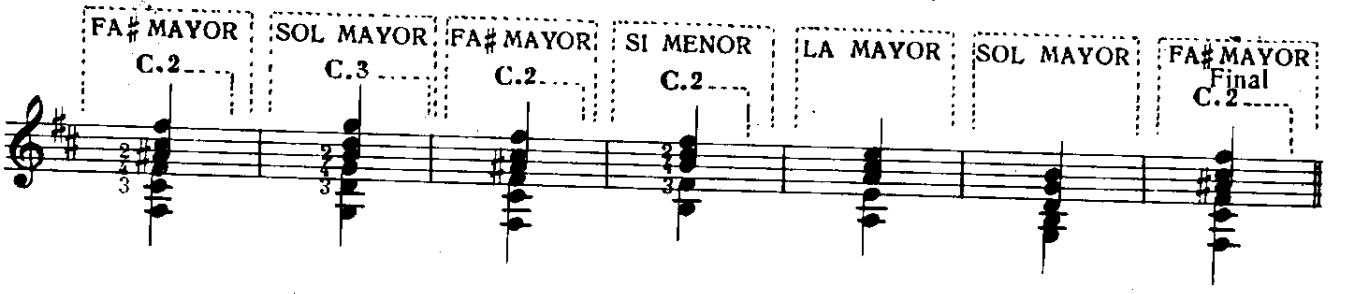
Tonalidad Si del relativo de Mi menor



EN DISTINTAS POSICIONES



Tonalidad Fa♯ del relativo de Si menor



FIN DE LA SEGUNDA PARTE

TERCERA PARTE

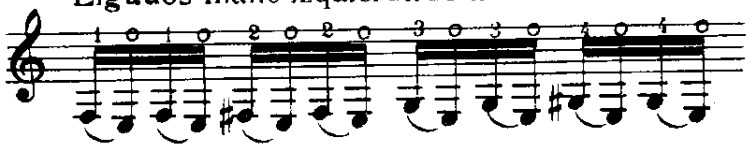
a) **Farruca**
b) **Malagueña**
c) **Tanguillo**

En arreglos de Emilio Medina

LECCIÓN 21

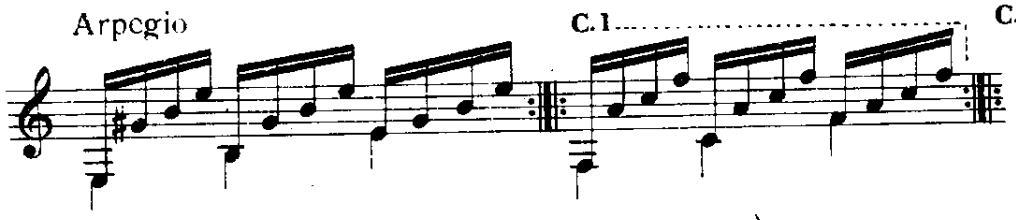
Ejecutar la escala completa en *Do* Mayor, en la forma siguiente:

Ligados mano izquierda sola



Ejecutar este movimiento de ligados desde la 6ª a la 1ª cuerda y viceversa. Repetirlo después bajando por semitonos hasta el 9º traste y viceversa.

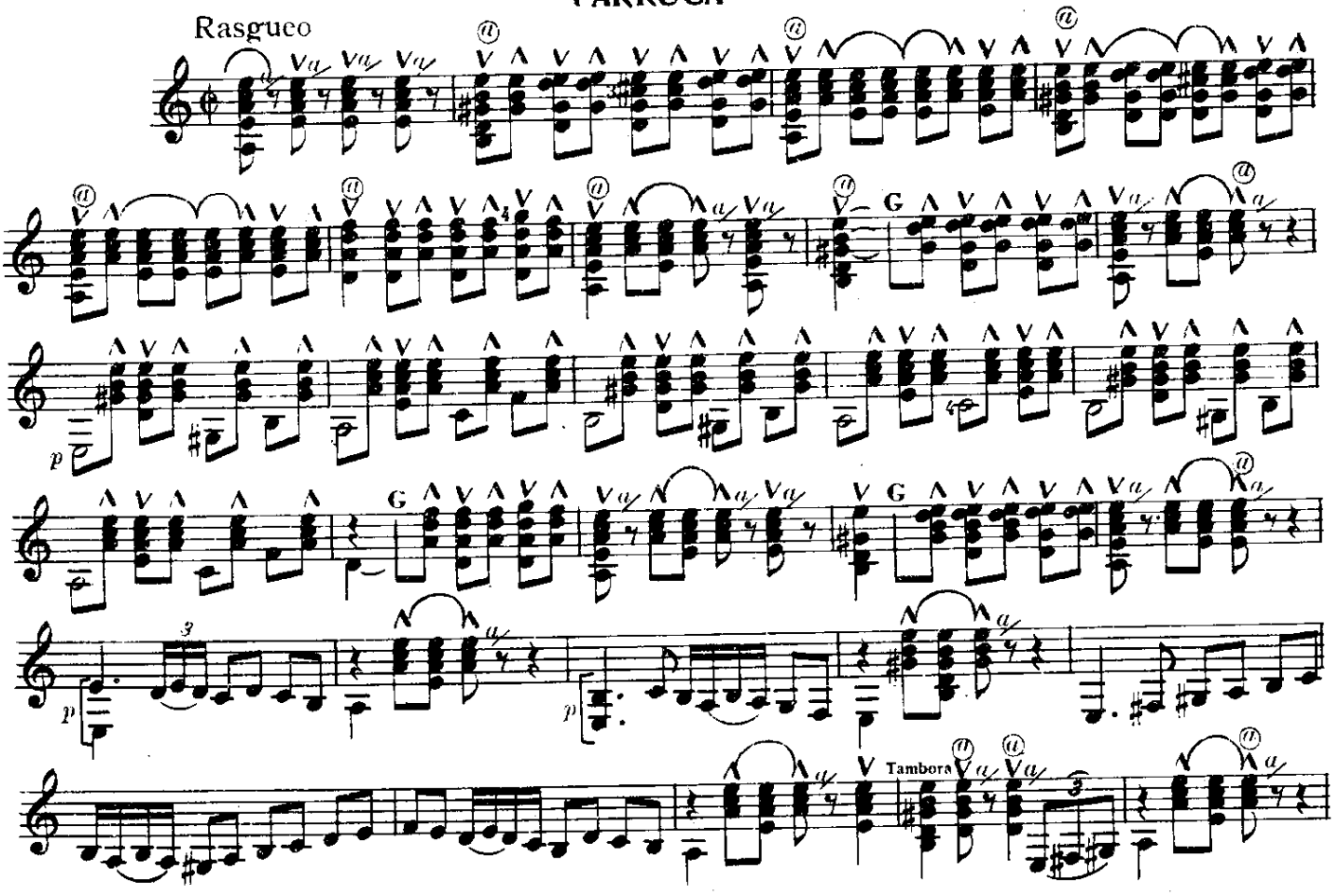
Arpegio



Continuar el movimiento bajando la Cejilla por semitonos hasta el 9º traste y viceversa.

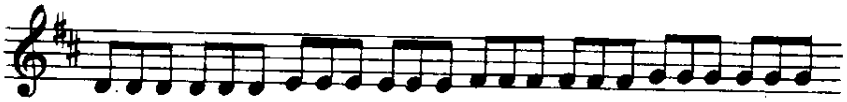
FARRUCA *)

Rasgueo



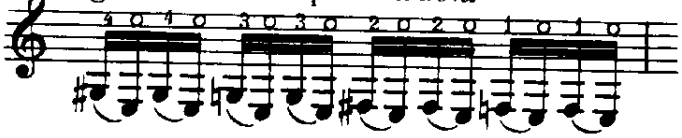
*) Grabado por el autor en Disco Music Hall, Nº 15555 - A. ‖ **Mantener en los rasgueos las posiciones completas.**

LECCIÓN 22



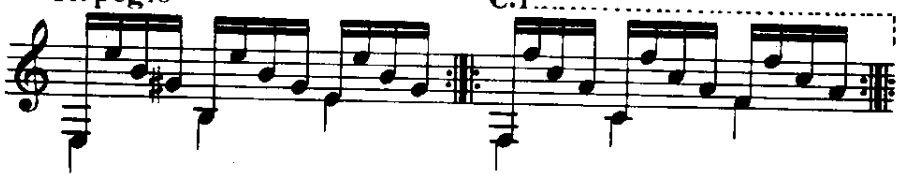
Ejecutar la escala completa en *Re* mayor.

Ligados mano izquierda sola



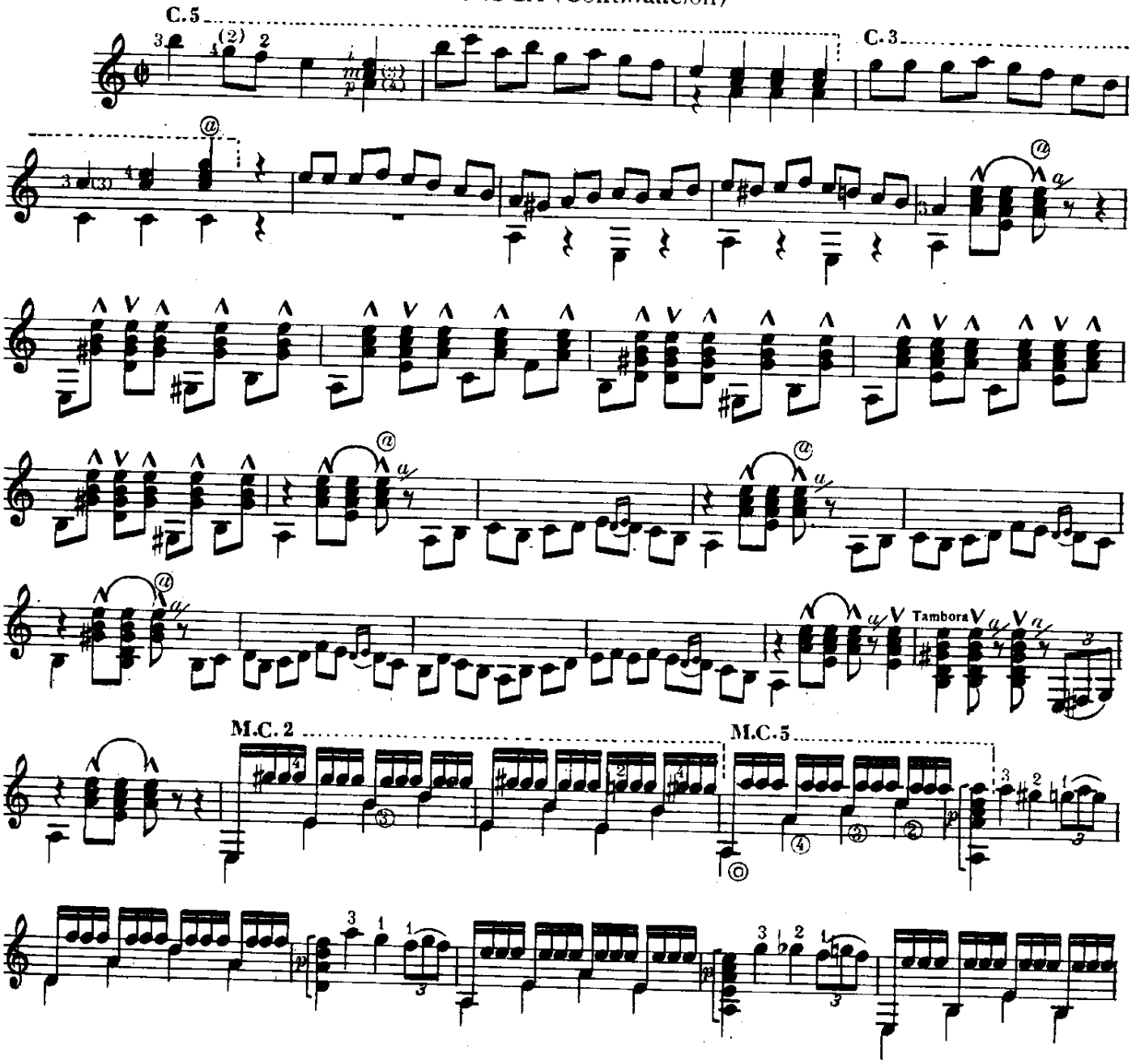
Desde la 6ª a 1ª cuerda y viceversa.
Bajar por semitonos al 9º traste y viceversa.

Arpegio



Bajar por semitonos hasta el 9º traste y viceversa.

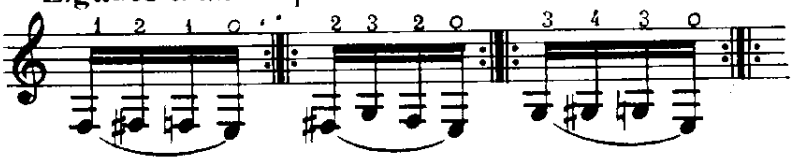
FARRUCA (Continuación)



LECCIÓN 23

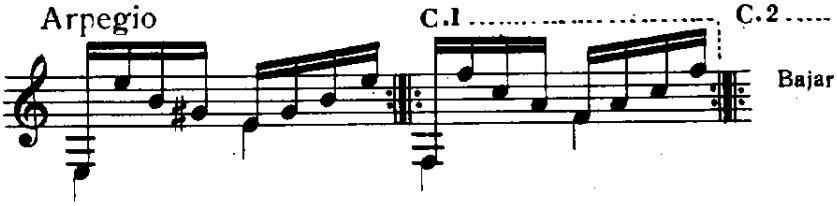
Ejecutar la escala completa en *Mi* Mayor

Ligados mano izquierda sola



De 6ª a 1ª cuerda y viceversa por semitonos hasta el 9º traste y viceversa.

Arpegio



Bajar por semitonos al 9º traste y viceversa.

FARRUCA (Continuación)

Todo pulgar

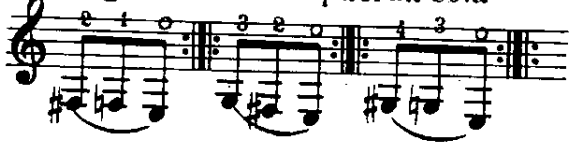
Pulgar

Lento

LECCIÓN 24

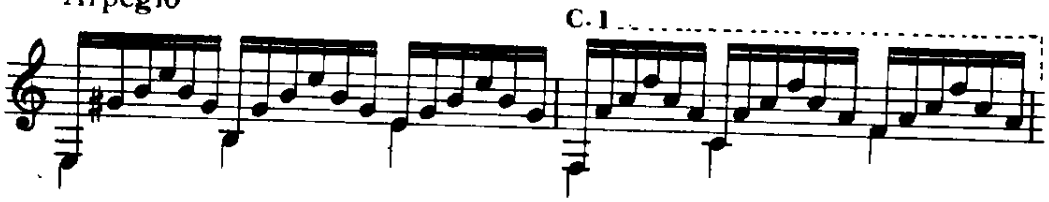
Ejecutar la escala completa en *Fa* Mayor.

Ligados mano izquierda sola



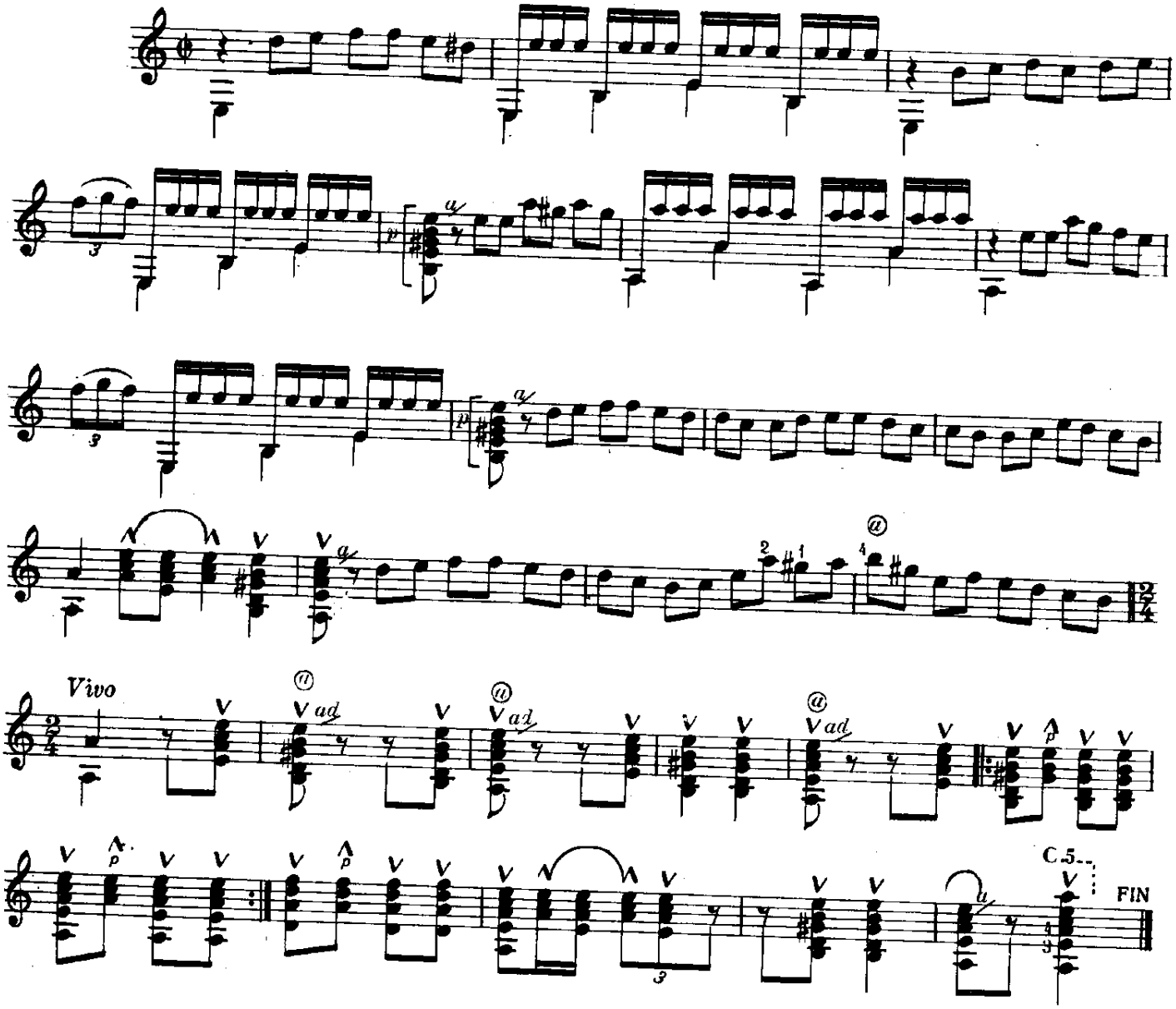
De 6ª a 1ª cuerda y viceversa.
Bajar por semitonos al 9º traste y viceversa.

Arpegio

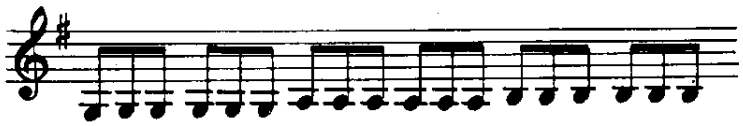


Bajar por semitonos al 9º traste y viceversa.

FARRUCA (Fin)

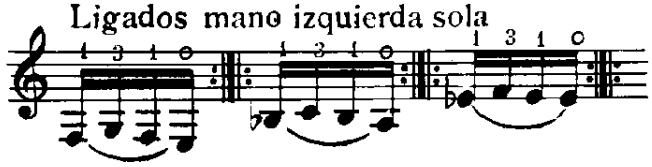


LECCIÓN 25



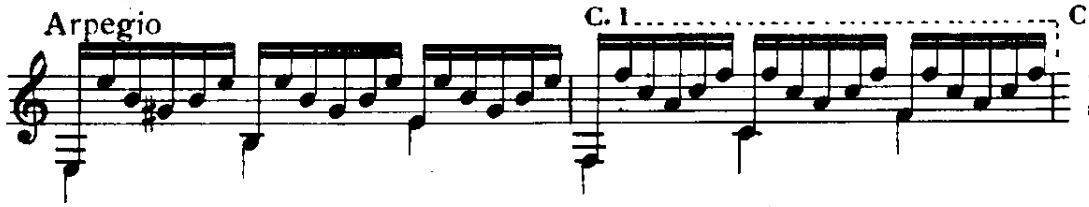
Ejecutar la escala completa en *Sol* Mayor.

Ligados mano izquierda sola



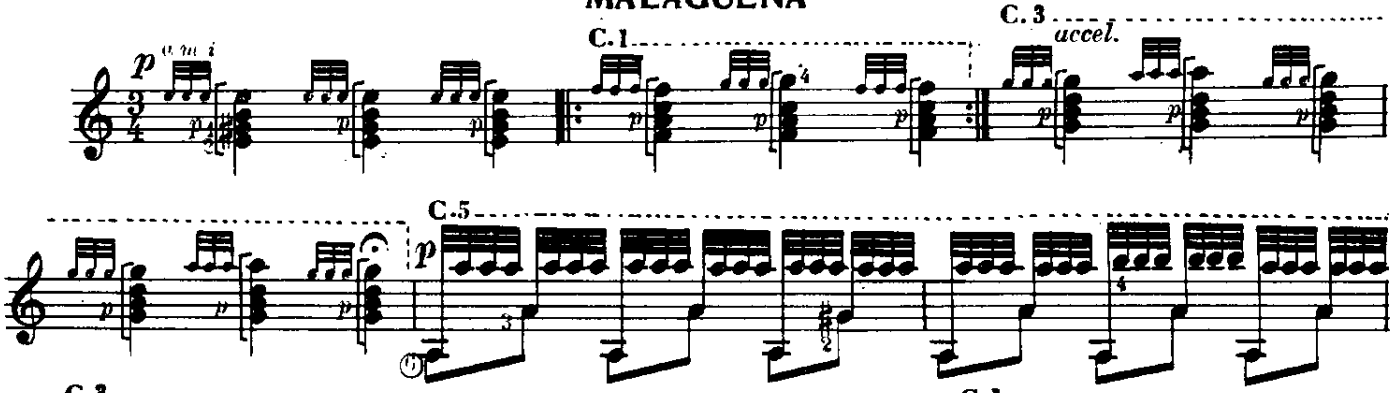
De 6ª a 1ª cuerda y viceversa.
Bajar por semitonos al 9º traste y viceversa.

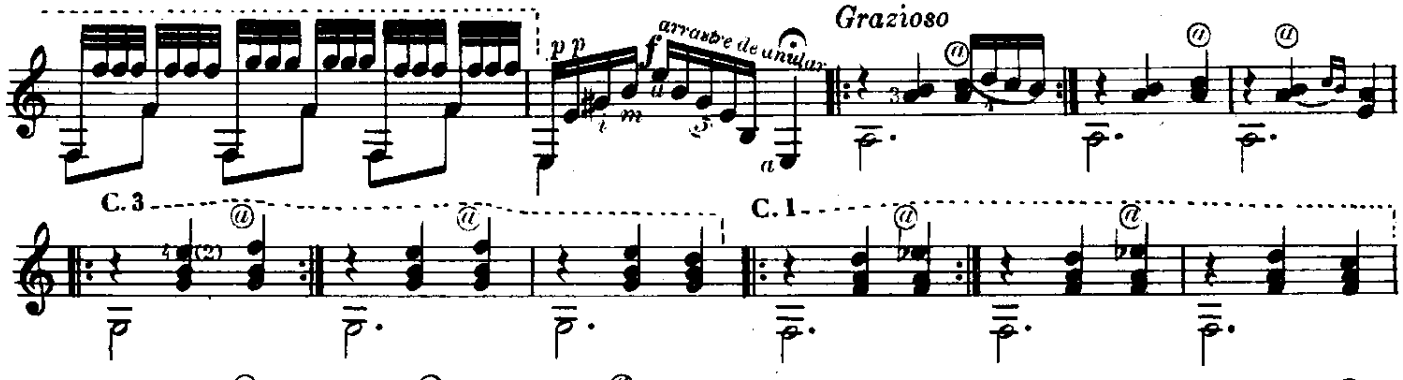
Arpegio

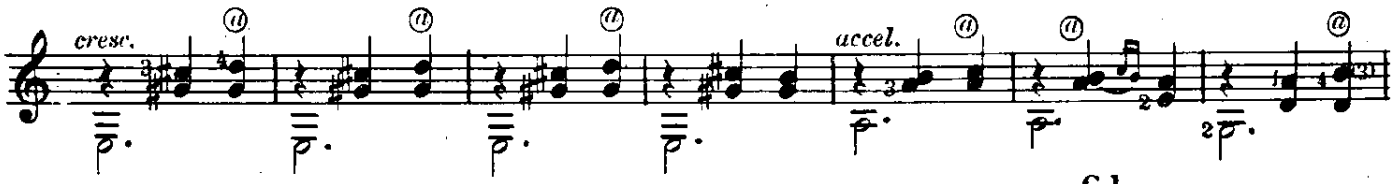


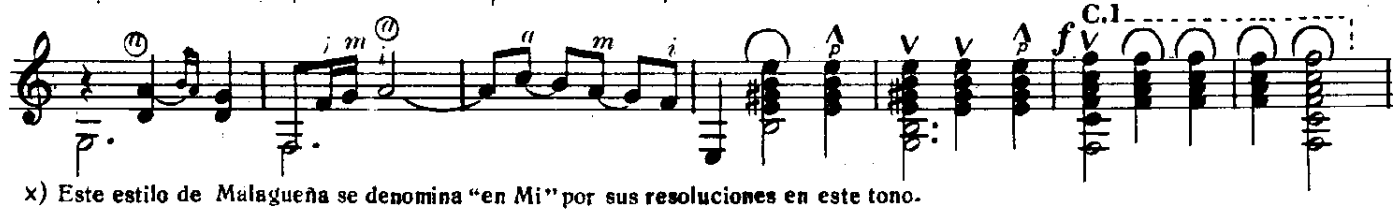
Bajar por semitonos al 9º traste.

MALAGUEÑA x)



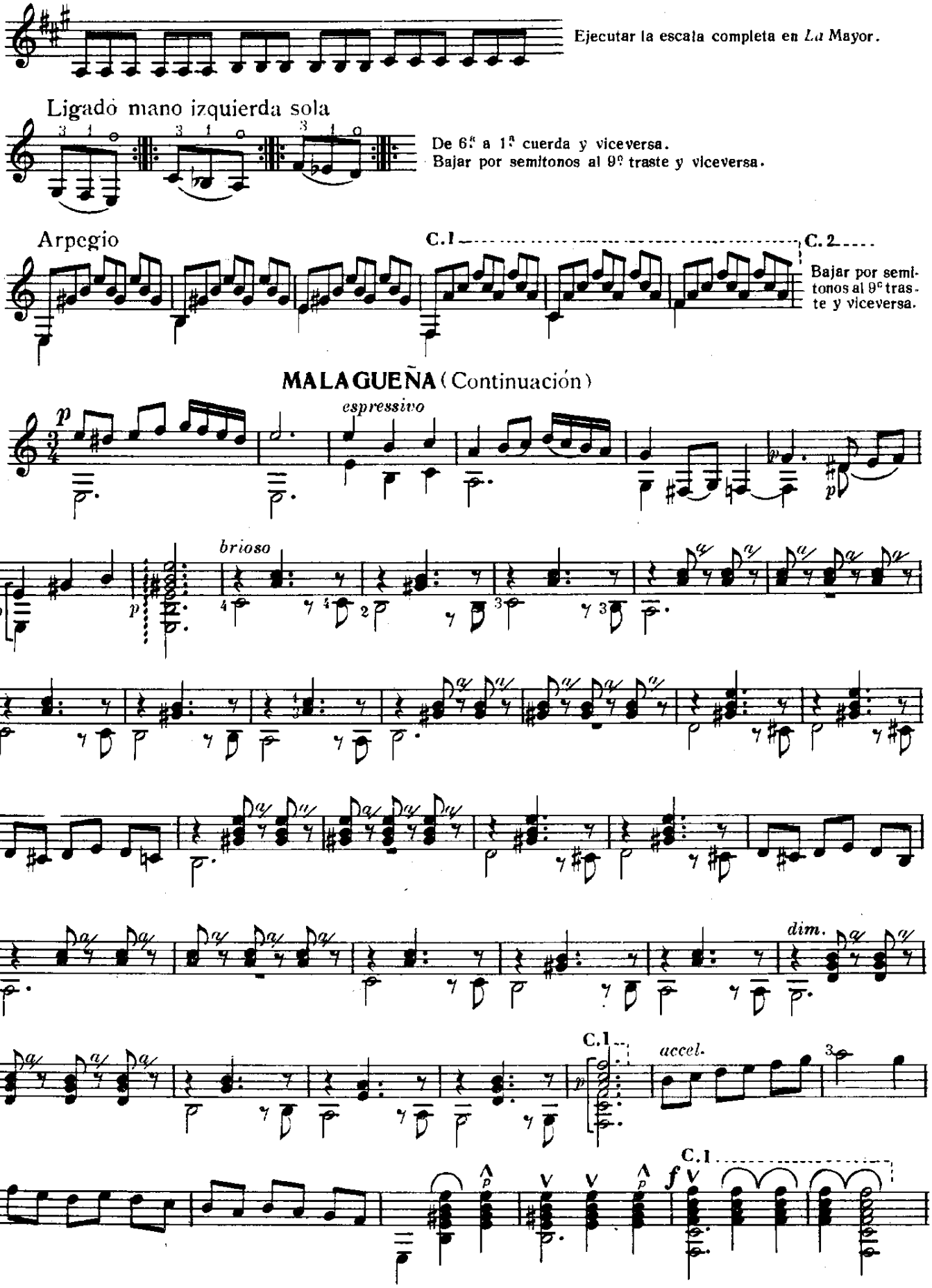




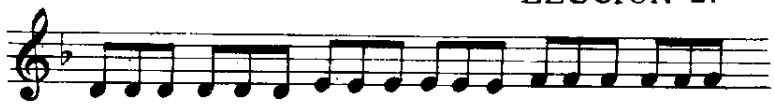


x) Este estilo de Malagueña se denomina "en Mi" por sus resoluciones en este tono.

LECCIÓN 26

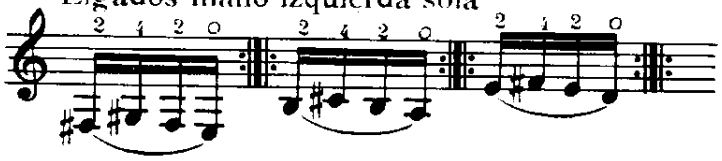

Ejecutar la escala completa en *La* Mayor.
Ligado mano izquierda sola
De 6ª a 1ª cuerda y viceversa.
Bajar por semitonos al 9º traste y viceversa.
Arpegio
C. 1
C. 2
Bajar por semitonos al 9º traste y viceversa.
MALAGUEÑA (Continuación)
espressivo
brioso
dim.
accel.

LECCIÓN 27



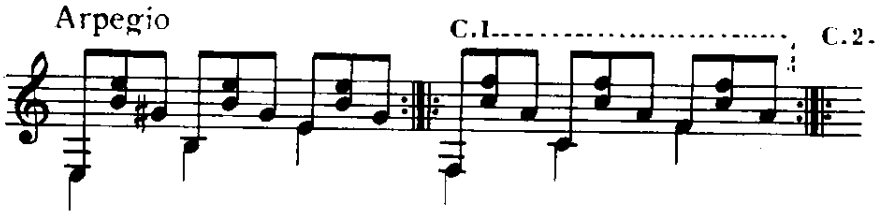
Ejecutar la escala completa en *Re* menor.

Ligados mano izquierda sola



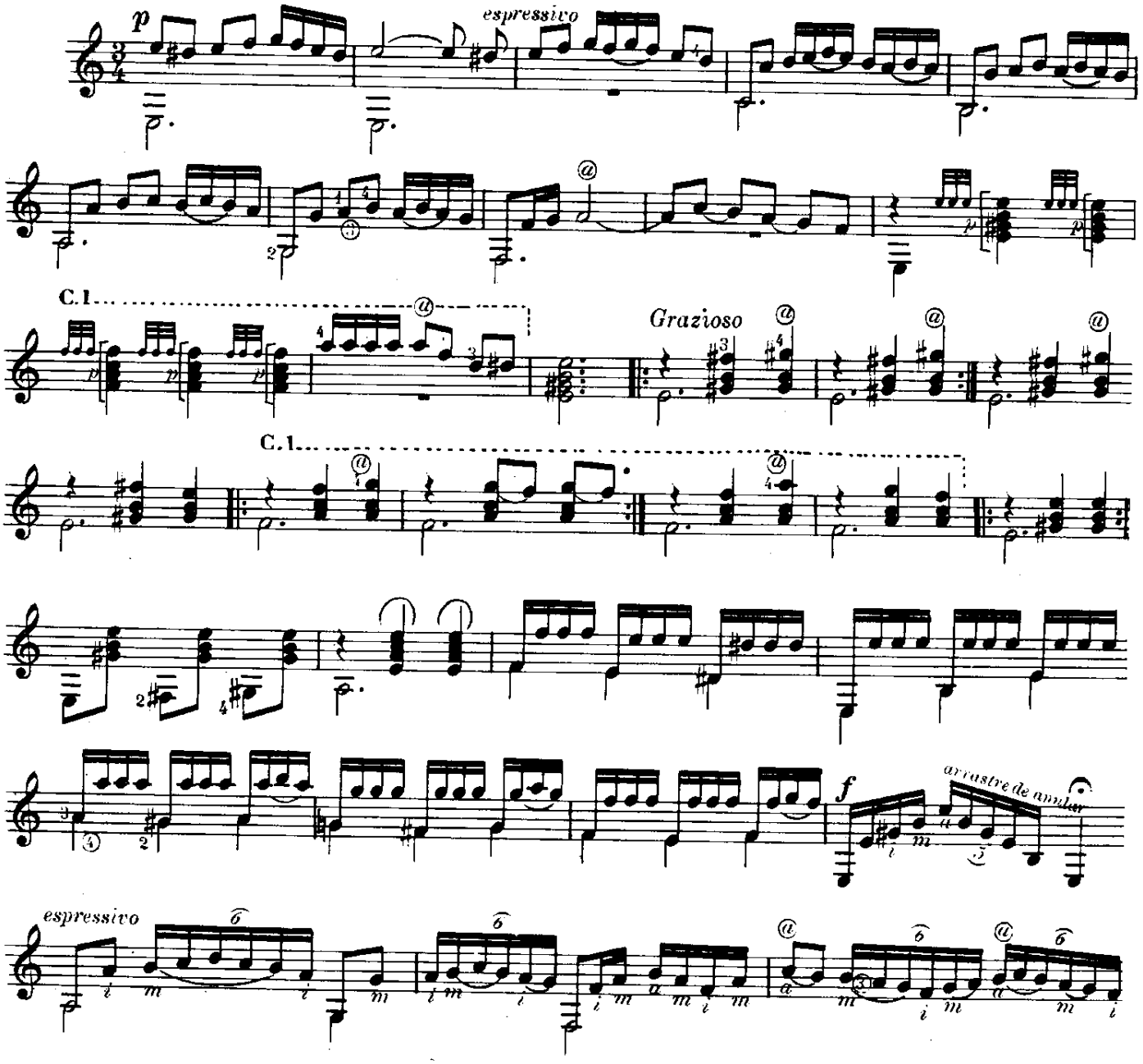
De 6ª a 1ª cuerda y viceversa.
Bajar por semitonos al 9º traste y viceversa.

Arpegio

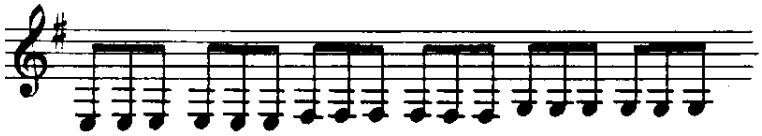


Bajar por semitonos al traste 9º y viceversa

MALAGUEÑA (Continuación)

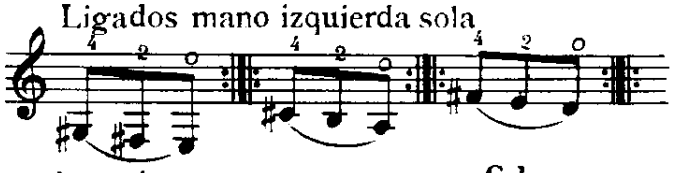


LECCIÓN 28



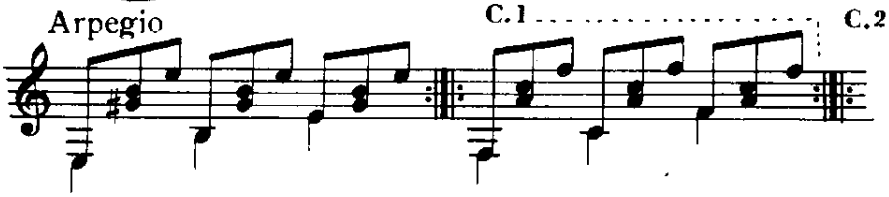
Ejecutar la escala completa en *Mi* menor.

Ligados mano izquierda sola



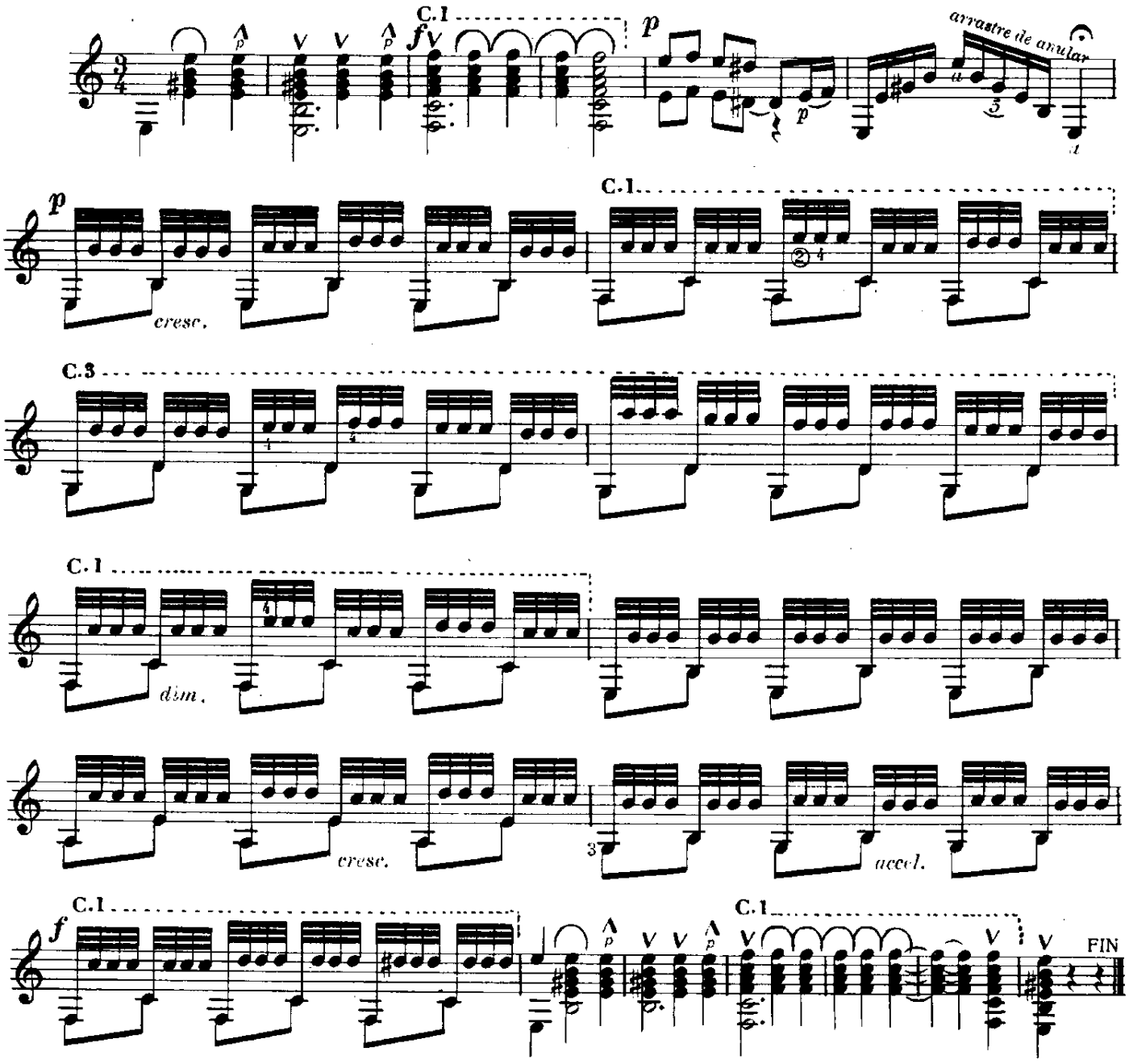
De 6ª a 1ª cuerda y viceversa.
Bajar por semitonos al 9º traste y viceversa.

Arpegio

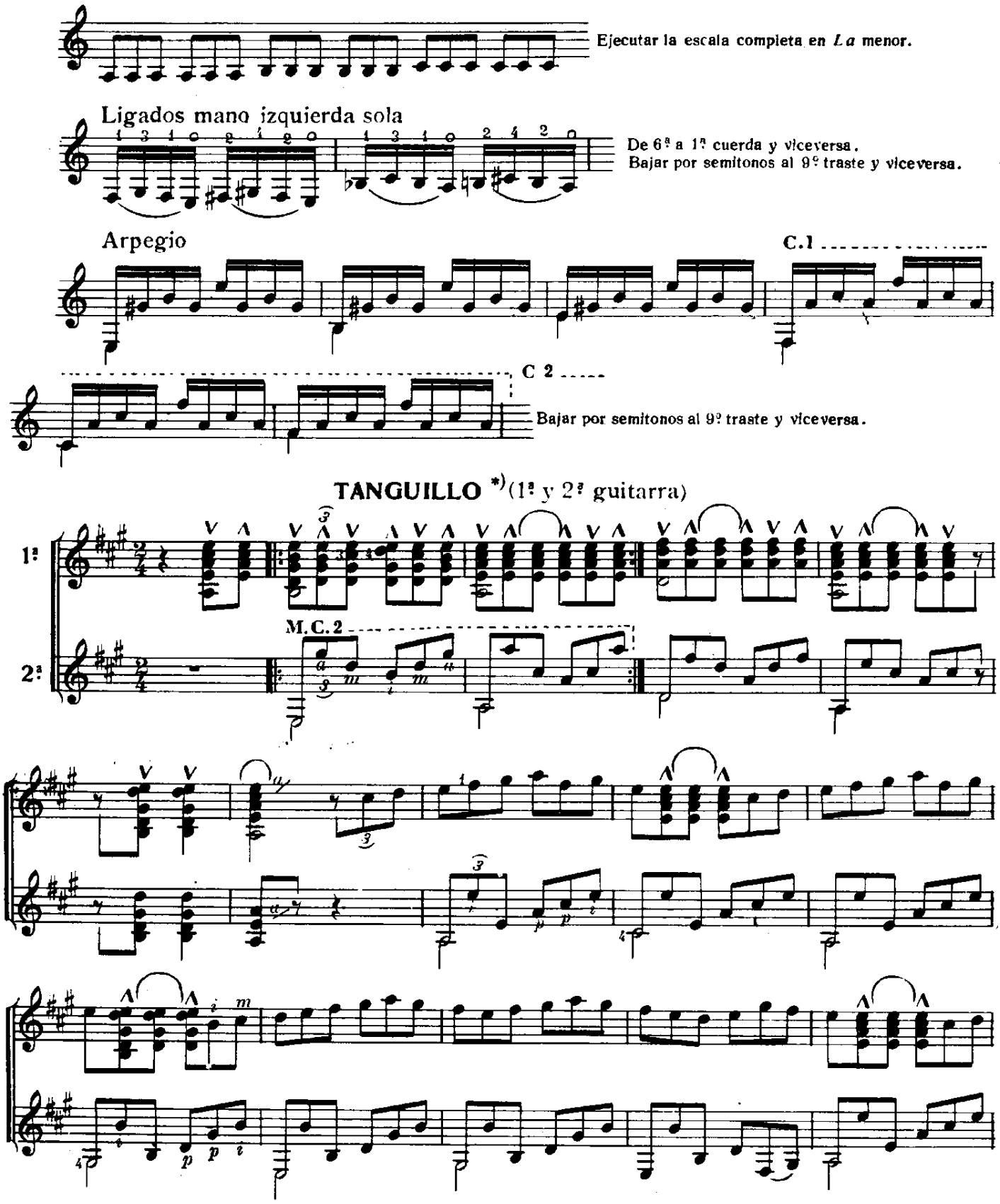


Bajar por semitonos al 9º traste y viceversa.

MALAGUEÑA (Fin)



LECCIÓN 29



*) Grabado en dúo de guitarras por el autor, y la colaboración especial de Paco Jimenez. (Disco Music Hall Nº 15525-B).

1ª

2ª

1ª

2ª

C. 2

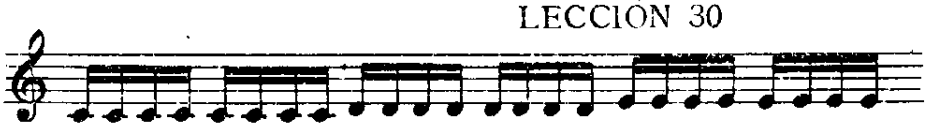
1ª

2ª

1ª

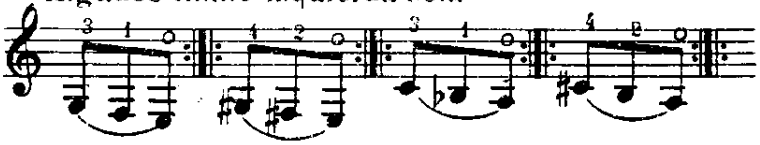
2ª

LECCIÓN 30



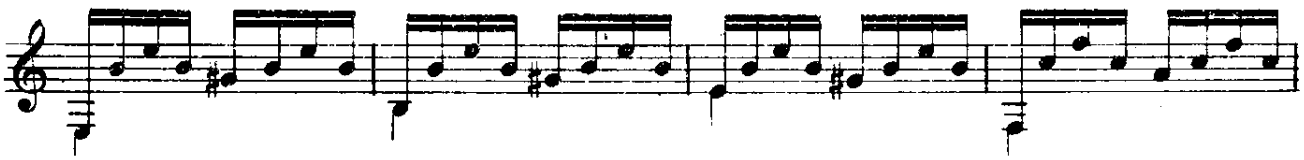
Ejecutar la escala completa de *Do* Mayor.

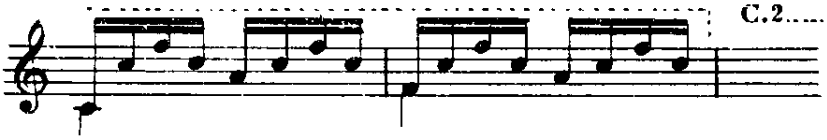
Ligados mano izquierda sola



De 6ª a 1ª cuerda y viceversa.
Bajar por semitonos al 9º traste y viceversa.

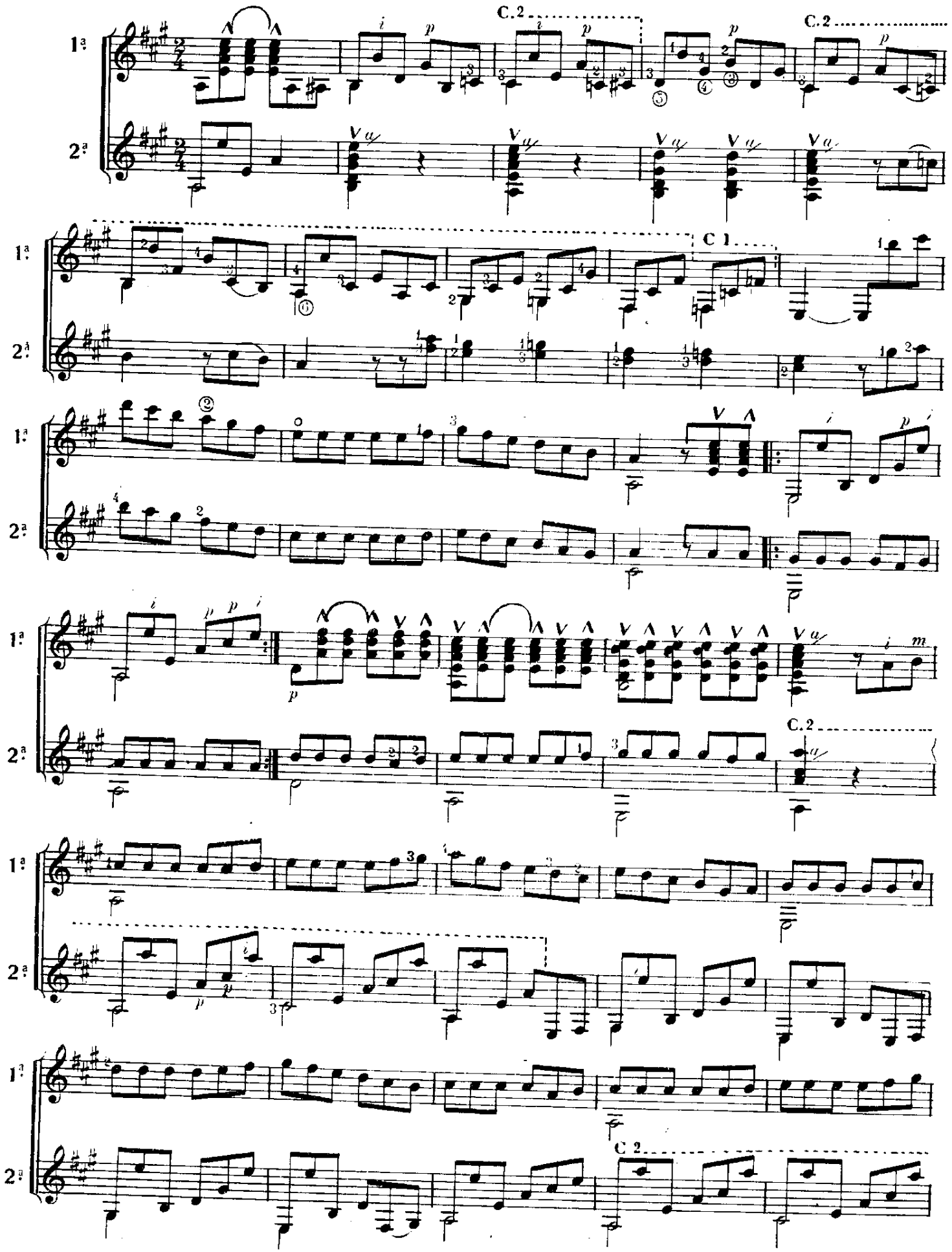
Arpegio

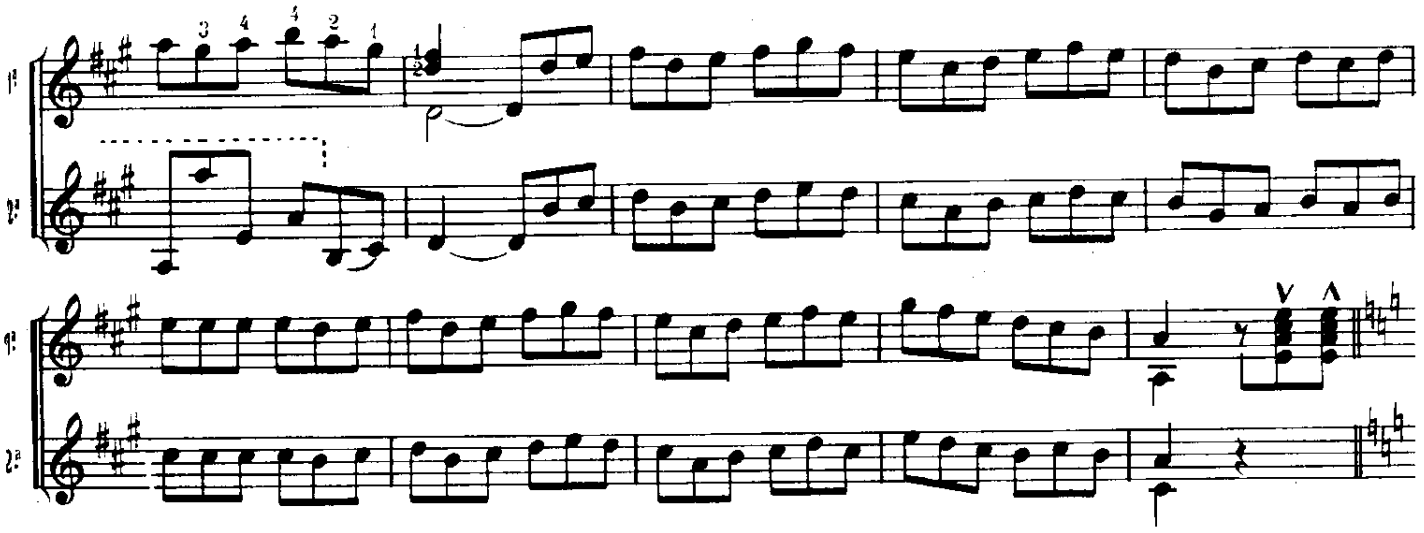




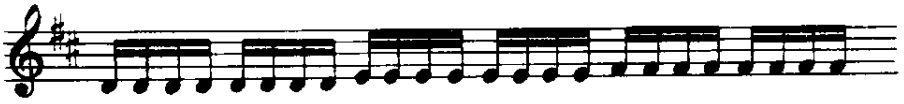
Bajar por semitonos al 9º traste y viceversa.

TANGUILLO (Continuación)



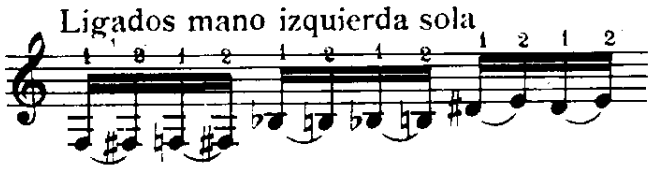


LECCIÓN 31



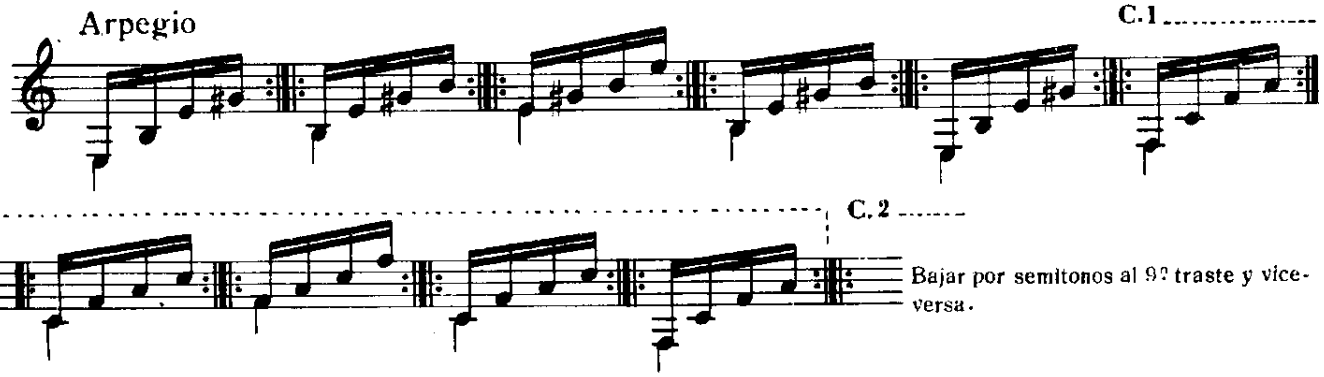
Ejecutar la escala completa en *Re* Mayor.

Ligados mano izquierda sola



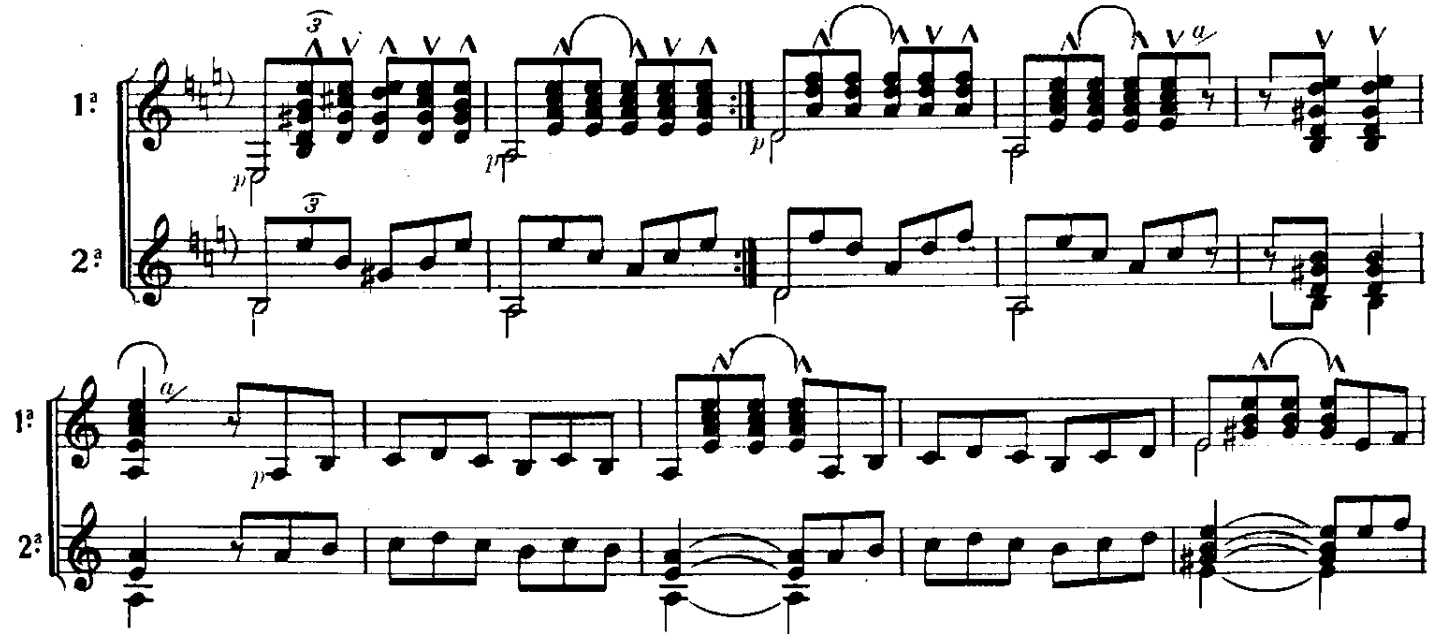
De 6ª a 1ª cuerda y viceversa.
Bajar por semitonos al 9º traste y viceversa.

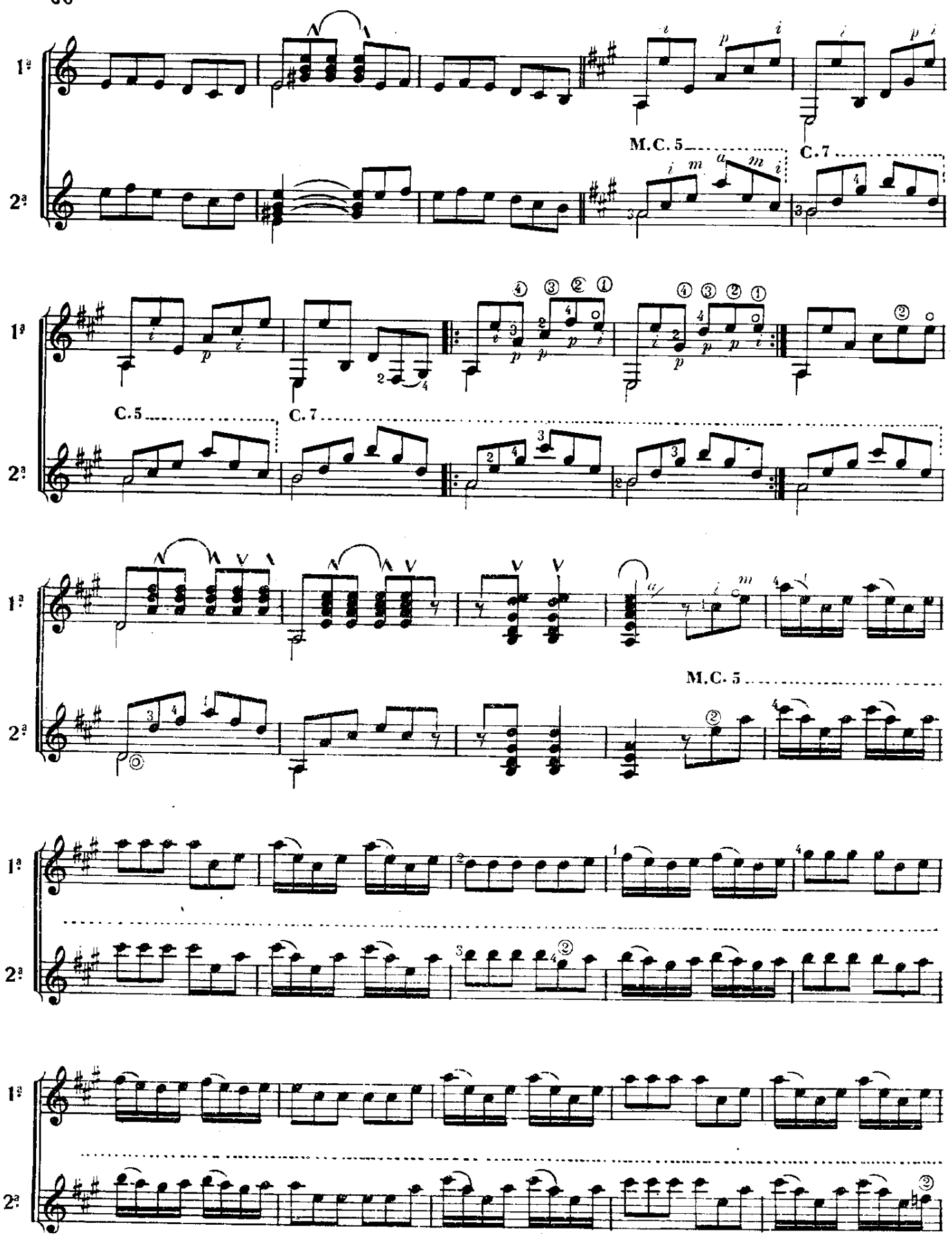
Arpegio



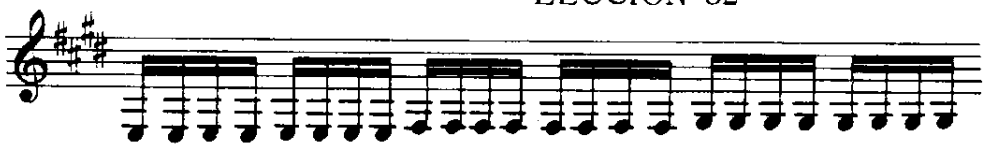
Bajar por semitonos al 9º traste y viceversa.

TANGUILLO (Continuación)



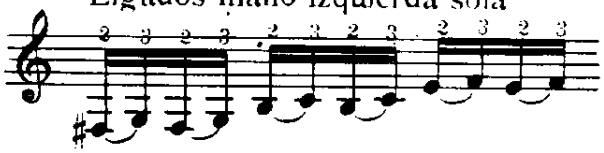

1ª
2ª
M.C. 5
C. 7
C. 5
C. 7
M.C. 5

LECCIÓN 32



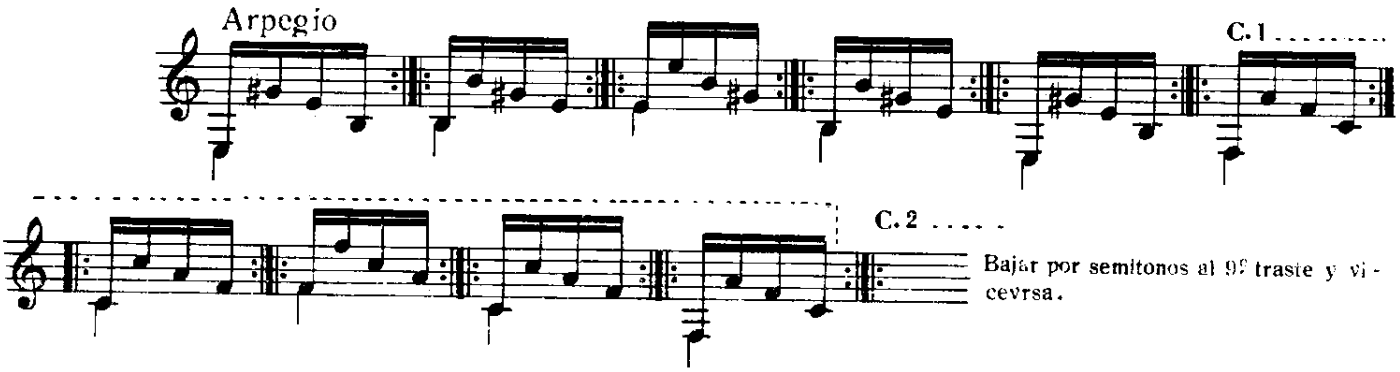
Ejecutar la escala completa en *Mi* Mayor.

Ligados mano izquierda sola



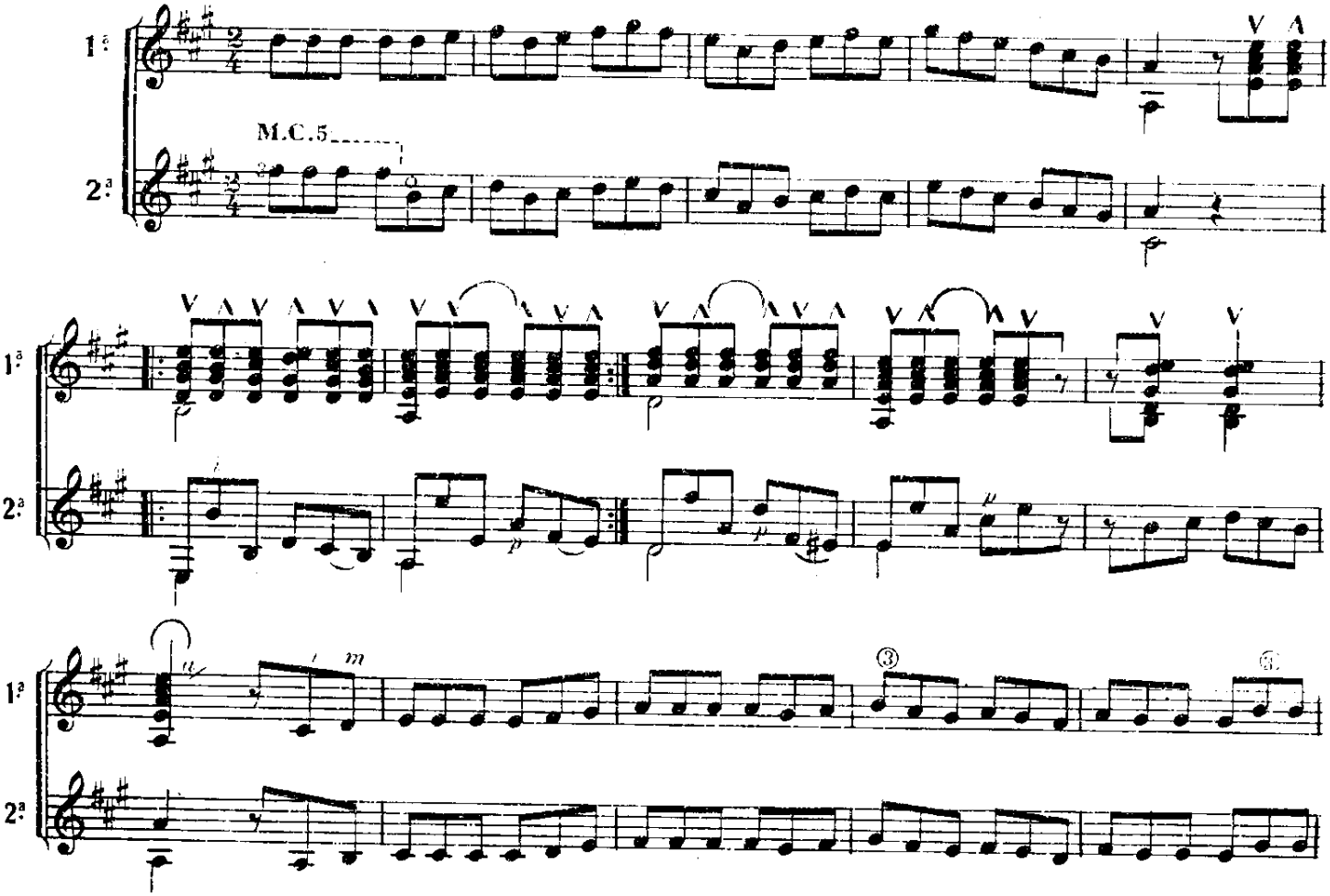
De 6ª a 1ª cuerda y viceversa.
Bajar por semitonos al 9º traste y viceversa.

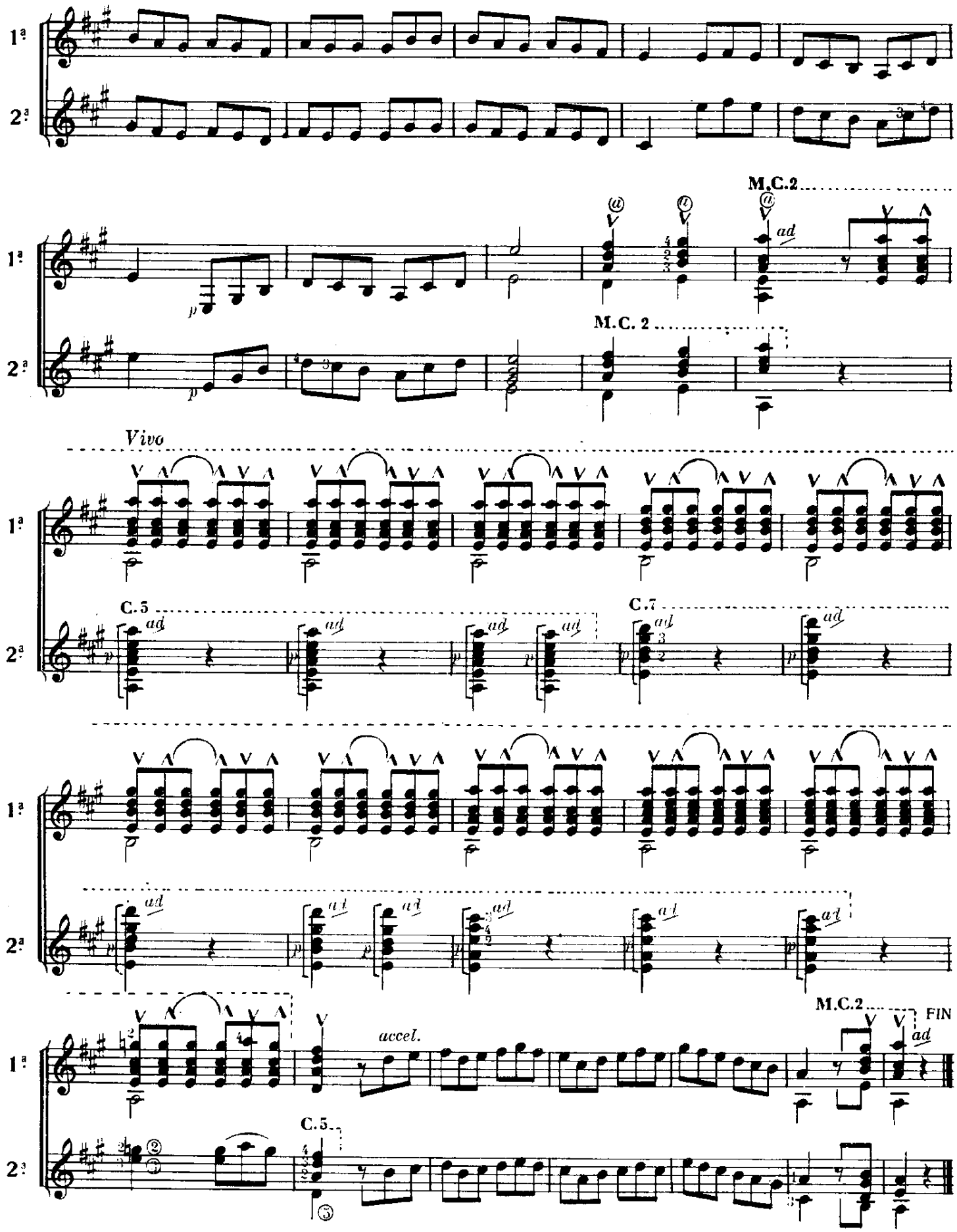
Arpegio



Bajar por semitonos al 9º traste y vi-cevrsa.

TANGUILLO (Fin)





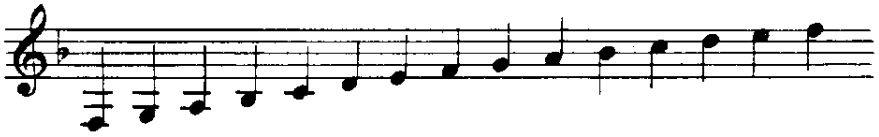
FIN DE LA TERCERA PARTE

CUARTA PARTE

a) **Alegrías**
b) **Granadinas**
c) **Soleares**

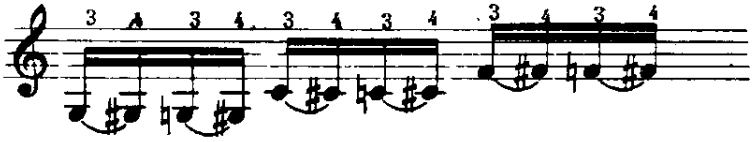
(En arreglos de Emilio Medina)

LECCIÓN 33



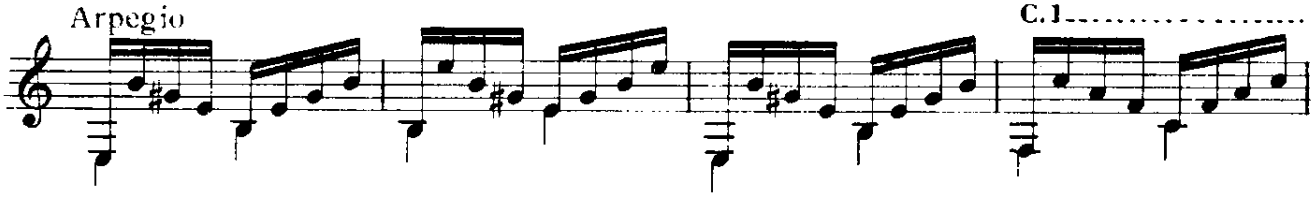
Ejecutar la escala completa en *Fa* Mayor.

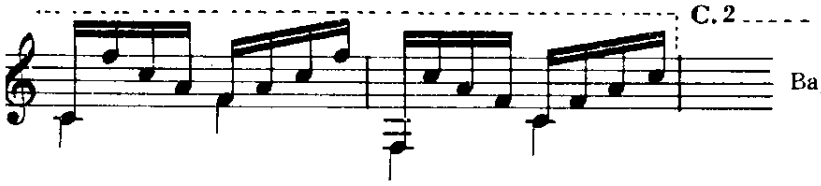
Ligados mano izquierda sola



De 6ª a 1ª cuerda y viceversa.
Bajar por semitonos al 9º traste y viceversa.

Arpegio



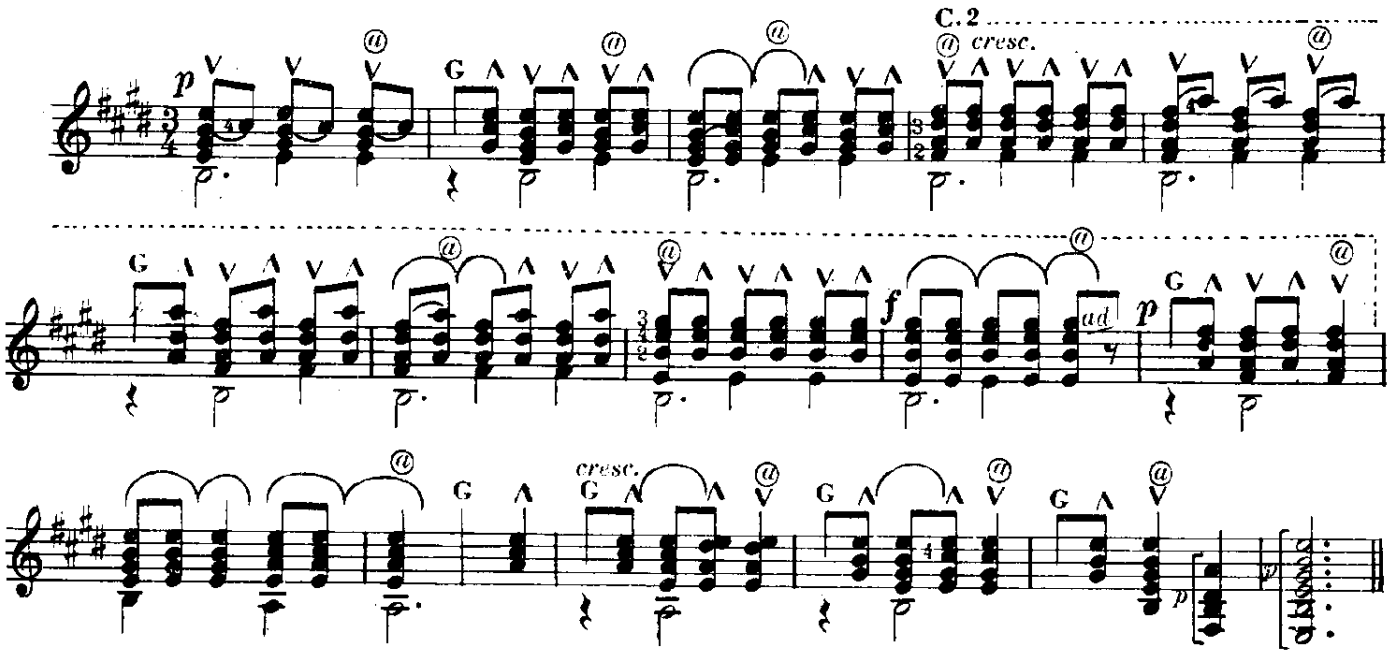


Bajar por semitonos al 9º traste y viceversa.

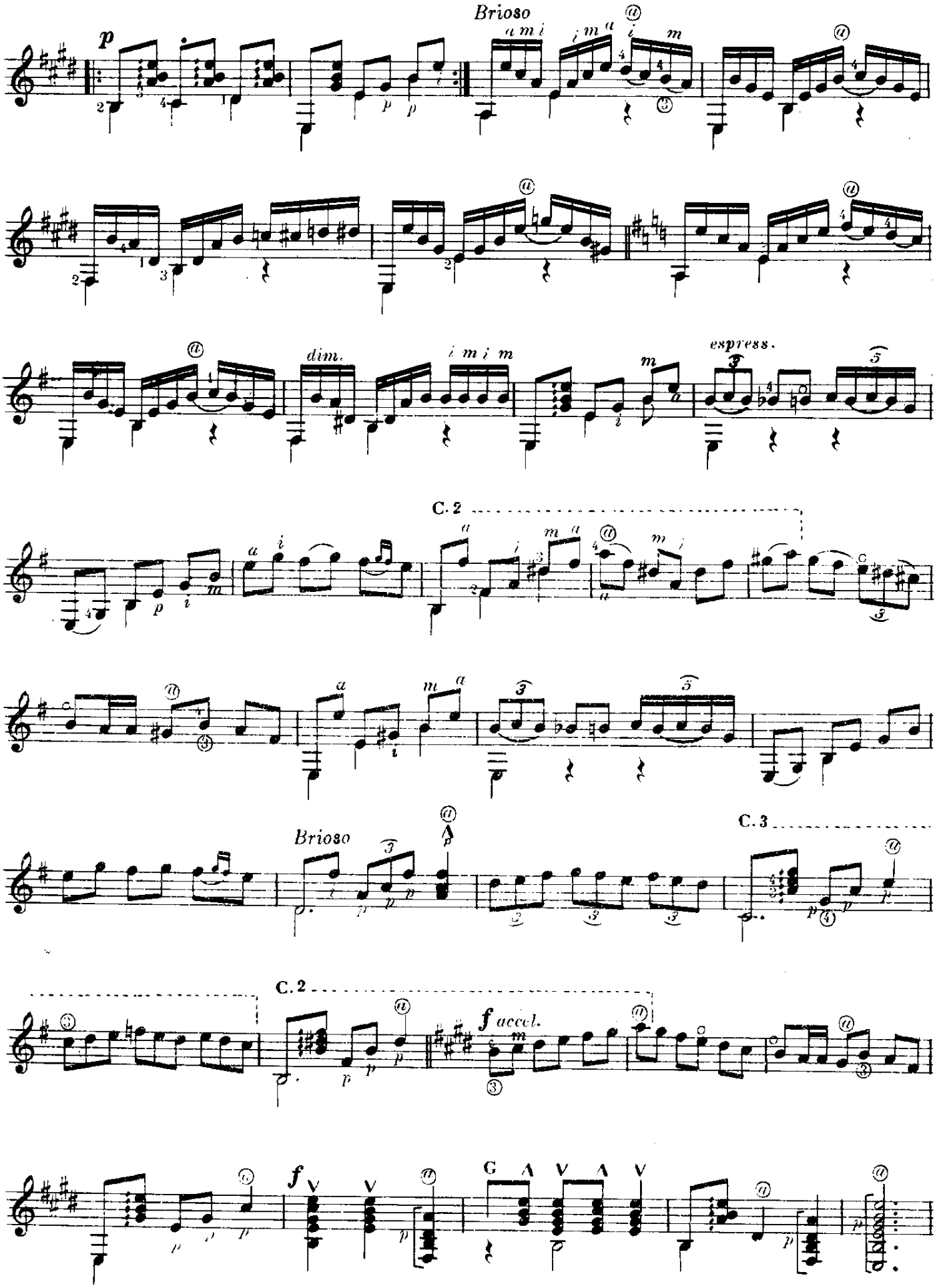
ALEGRIAS *)

(Las Alegrías en *Mi* Mayor, se denominan también "Alegrías por Rosa.")

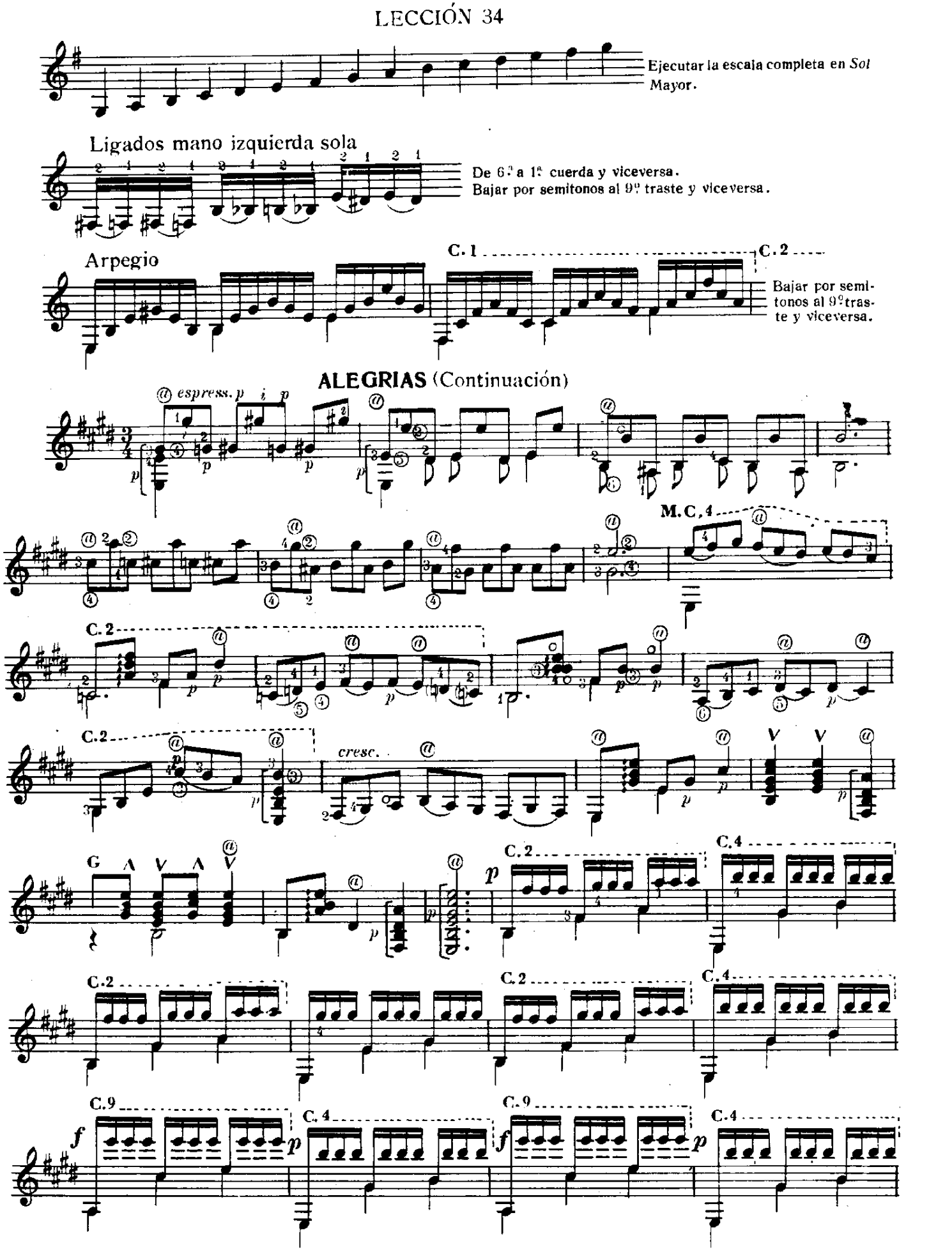
Obsérvese en esta modalidad, que en su cuadratura musical entran cuatro compases de $\frac{3}{4}$, o sea 12 tiempos. De estos últimos se *acentúan* generalmente el 3º, 6º, 8º y 10º, a fin de lograr su sentido característico.



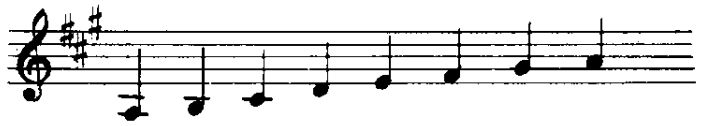
*) Este tema está grabado por el autor, con el título de "Variaciones por Rosa." - Disco Music Hall. Nº 15554-B.


Brioso
dim.
espress.
C. 2
Brioso
C. 3
C. 2
f accel.
f

LECCIÓN 34

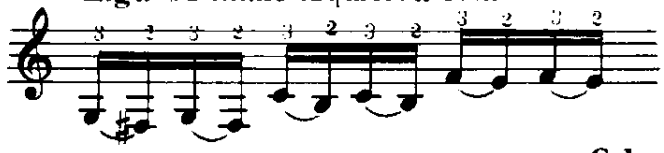

Ejecutar la escala completa en *Sol* Mayor.
Ligados mano izquierda sola
De 6.ª a 1.ª cuerda y viceversa.
Bajar por semitonos al 9.º traste y viceversa.
Arpegio
C. 1
C. 2
Bajar por semitonos al 9.º traste y viceversa.
ALEGRIAS (Continuación)
espress.
M. C. 4
C. 2
cresc.
C. 4
C. 9

LECCIÓN 35



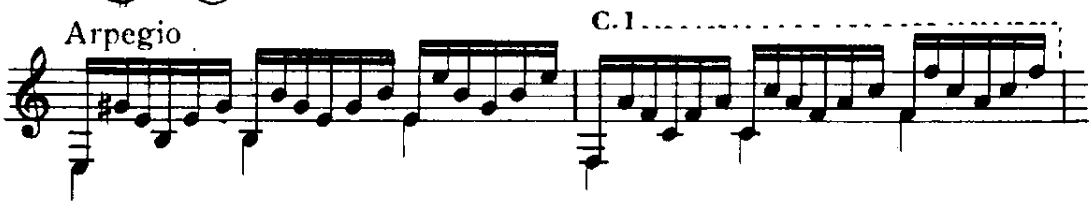
Ejecutar la escala completa en *La* Mayor.

Ligados mano izquierda sola



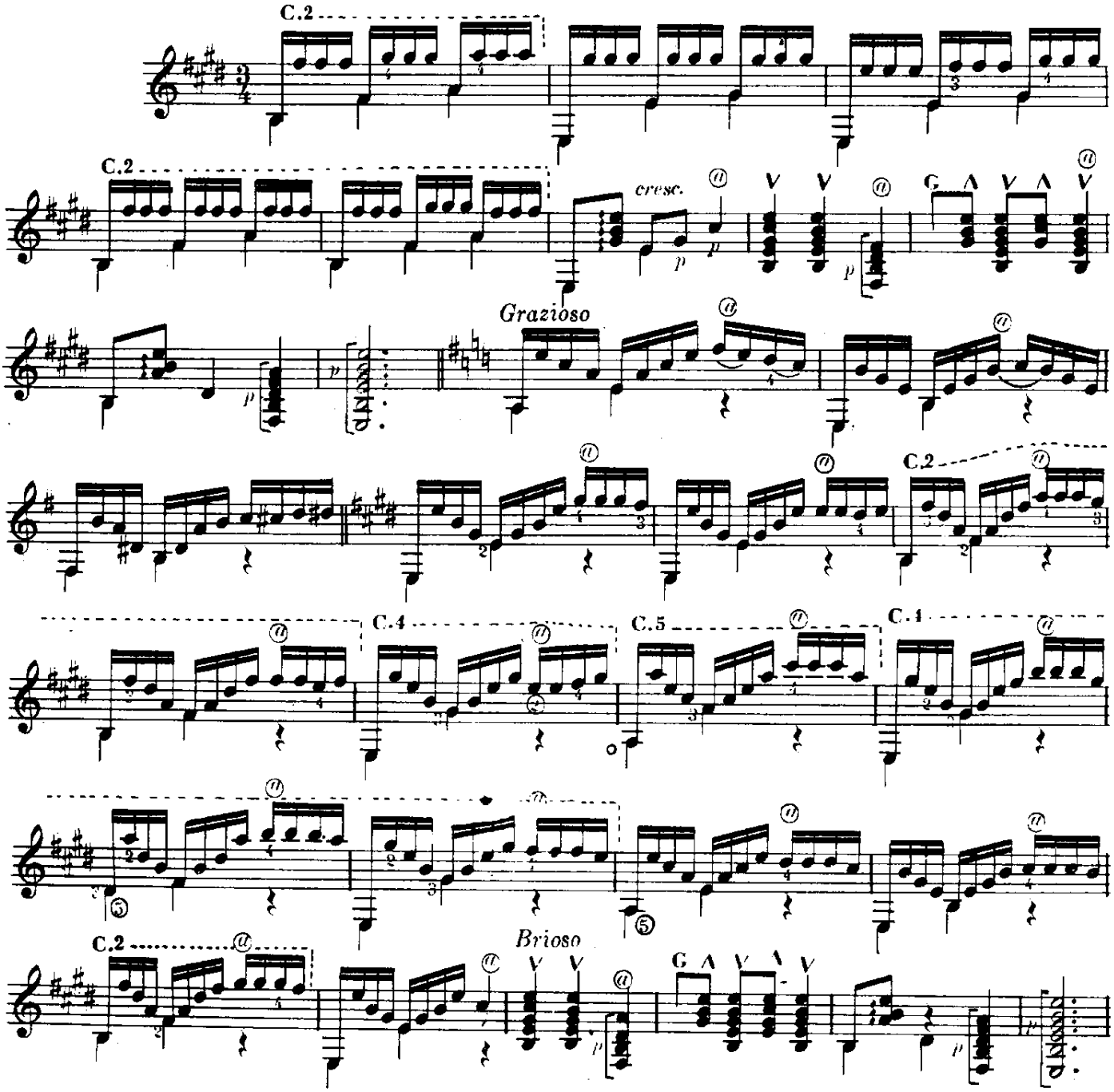
De 6ª a 1ª cuerda y viceversa.
Bajar por semitonos al 9º traste y viceversa.

Arpegio

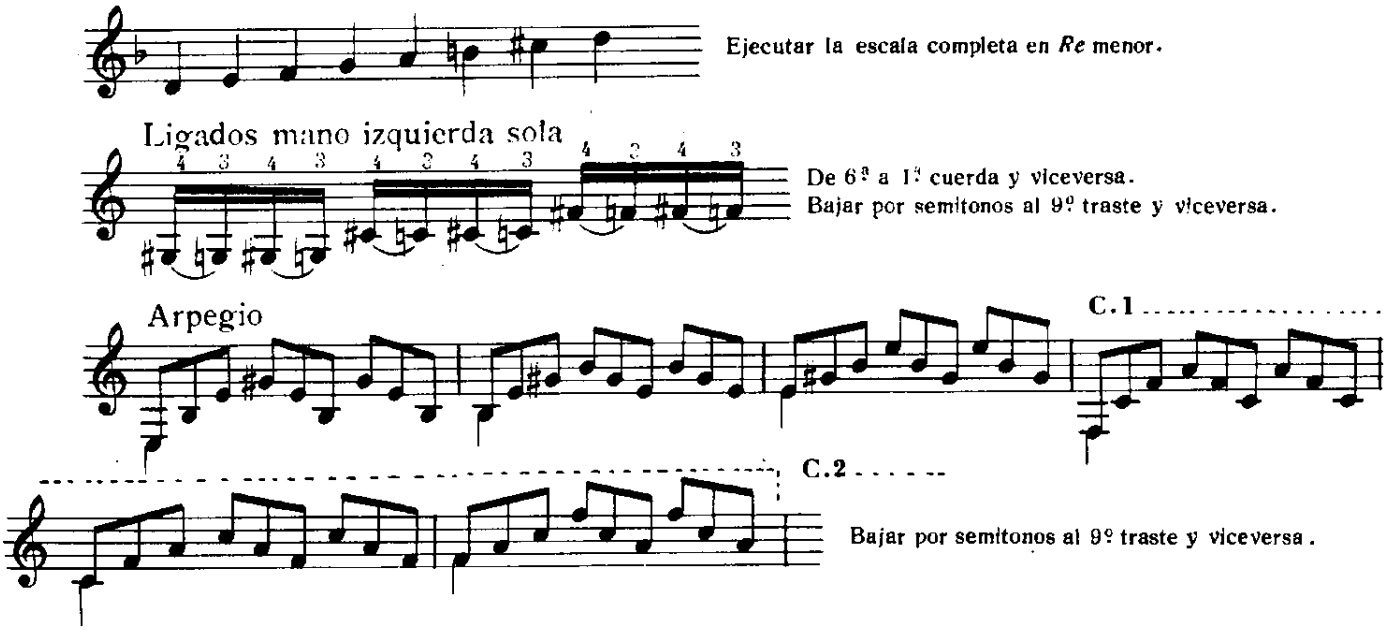


Bajar por semitonos al 9º traste y viceversa.

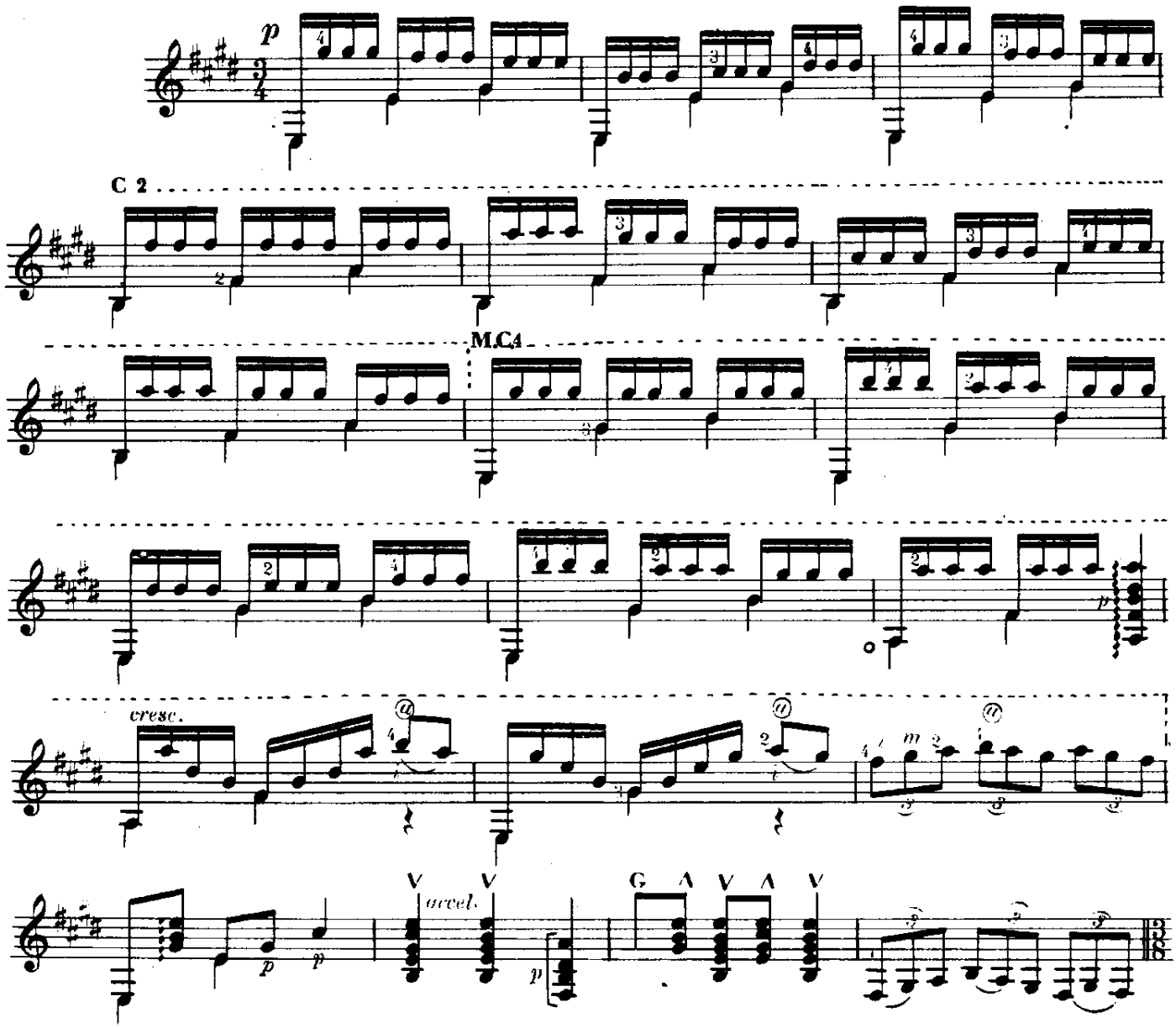
ALEGRIAS (Continuación)



LECCIÓN 36



ALEGRIAS (Fin)



Bulería

Vivo

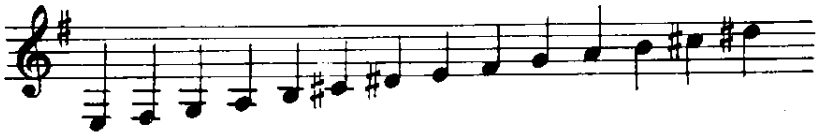
C. 2 M. C. 4

C. 2 M. C. 4 FIN

*) Este *Rasgueo Redondo* muy usado en las Bulerías, es un solo movimiento que comprende el final del compás anterior, y cae sobre el primer tiempo siguiente. Quiere decir que al ejecutar la parte final, se toman las cuerdas graves (índice y anular) y al continuar la rotación, el mayor e índice entran en el primer tiempo siguiente.

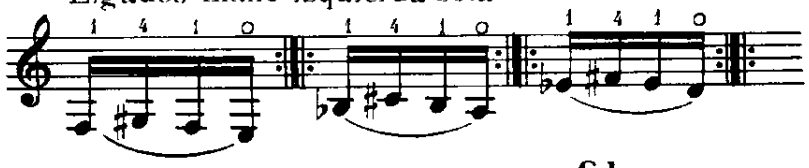
Después de los golpes de caja, hay que poner siempre la tonalidad completa con la mano izquierda que no sea necesario rozar todas las cuerdas al levantar el índice.

LECCIÓN 37



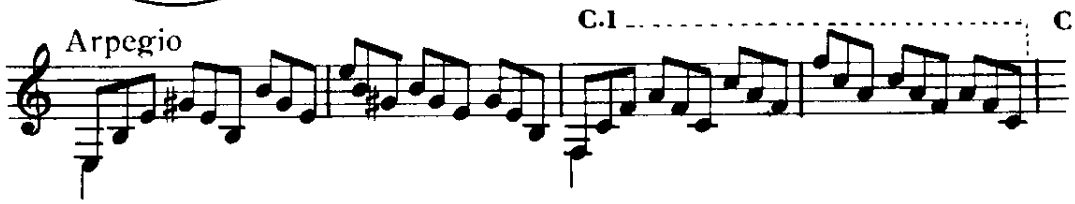
Ejecutar la escala completa en *Mi* menor.

Ligados mano izquierda sola



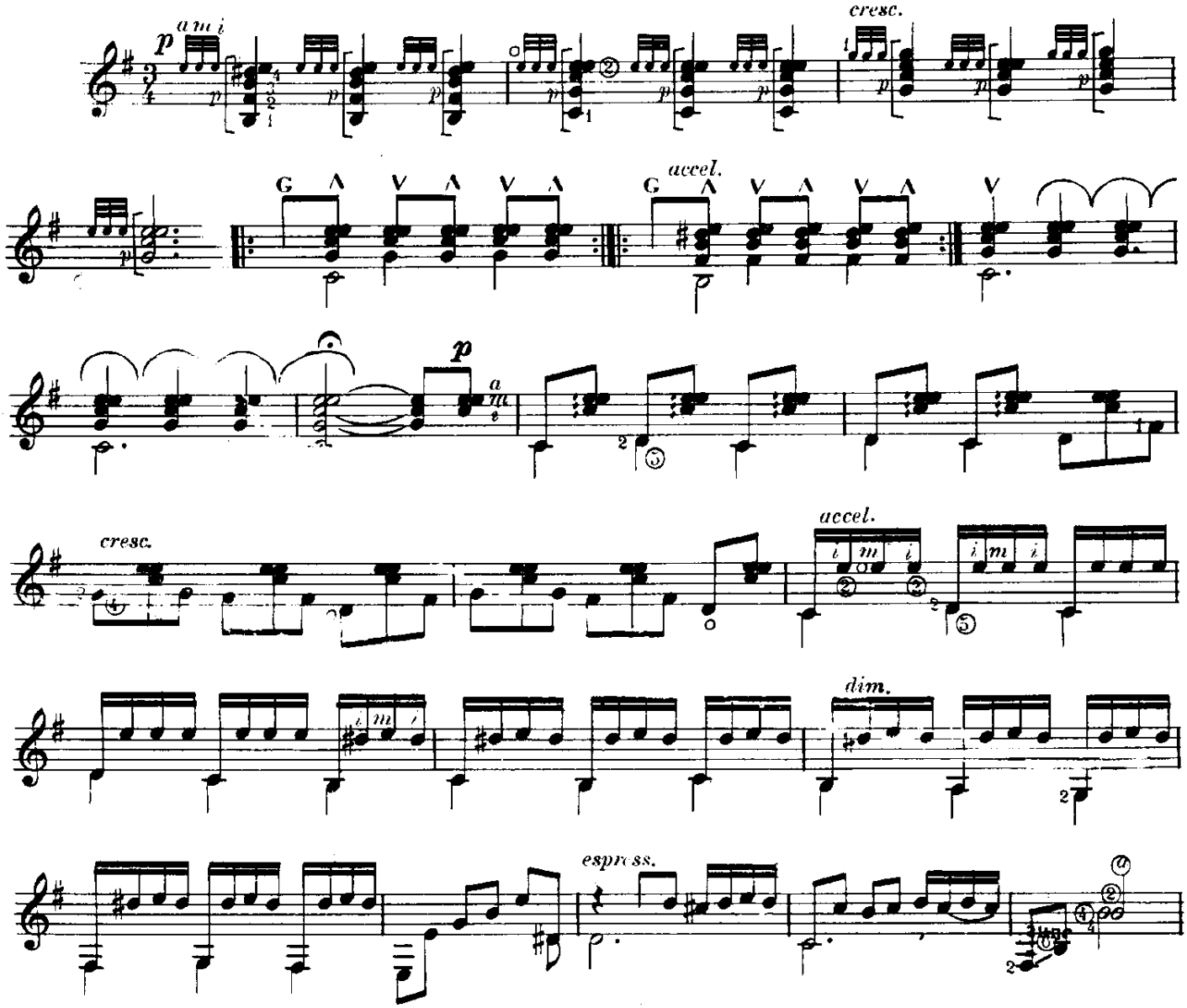
De 6ª a 1ª cuerda y viceversa.
Bajar por semitonos al 9º traste y viceversa.

Arpegio



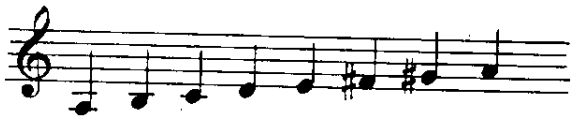
Bajar por semitonos al 9º traste y viceversa.

GRANADINAS *)



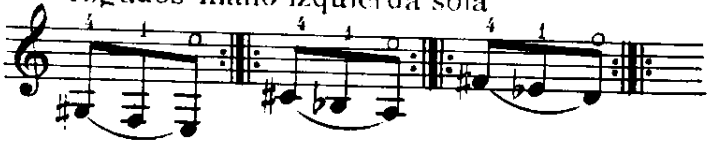
*) Grabado por el autor en Disco Music Hall Nº 15511 - B.

LECCIÓN 38



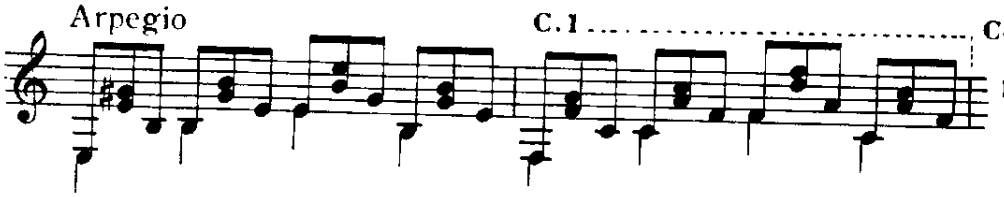
Ejecutar la escala completa en *La* menor.

Ligados mano izquierda sola



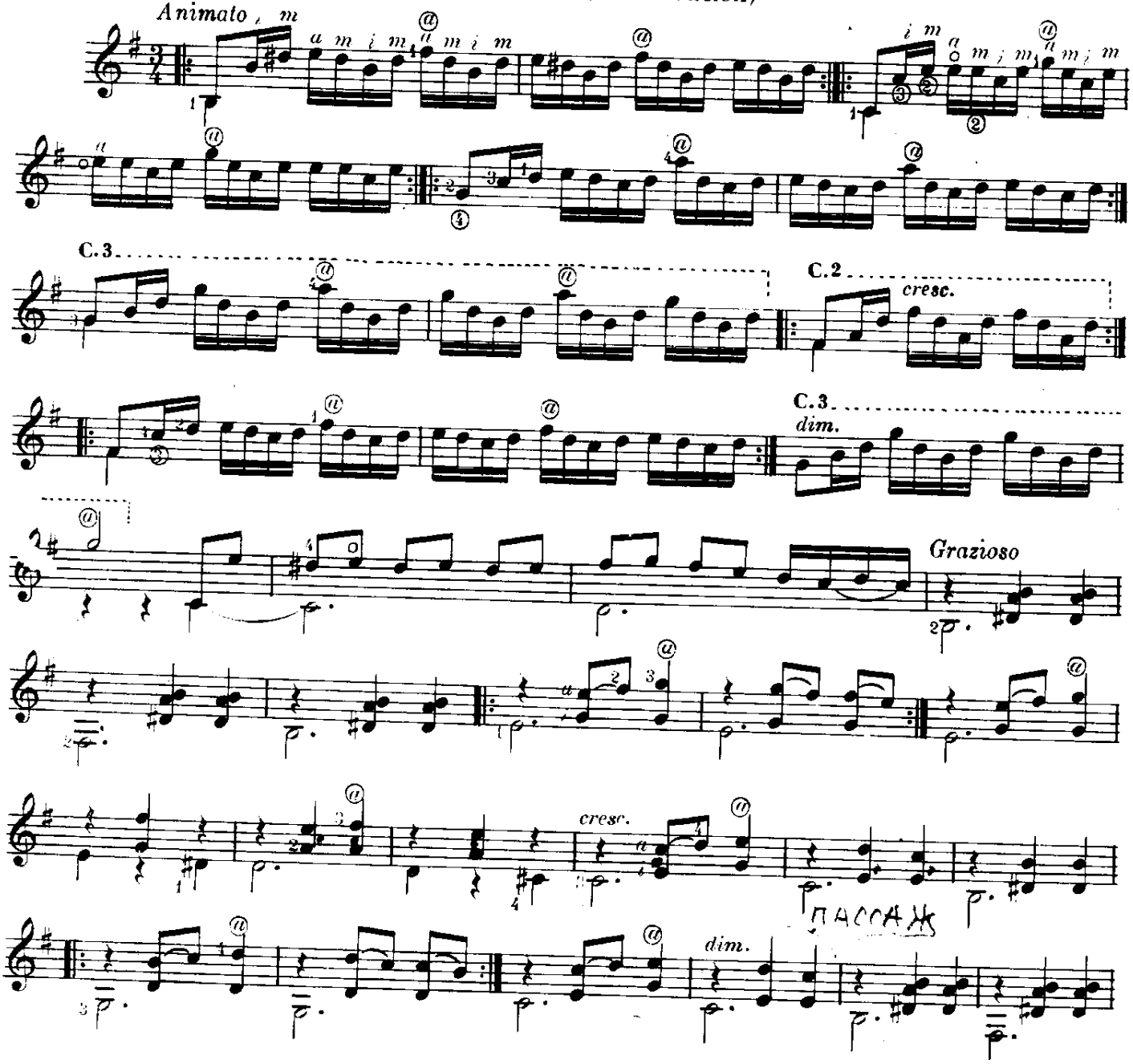
De 6ª a 1ª cuerda y viceversa.
Bajar por semitonos al 9º traste y viceversa.

Arpegio

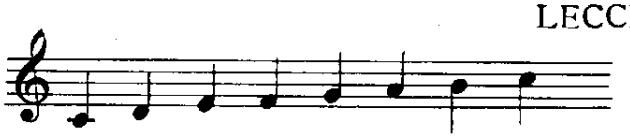


Bajar por semitonos al 9º traste y viceversa.

GRANADINAS (Continuación)

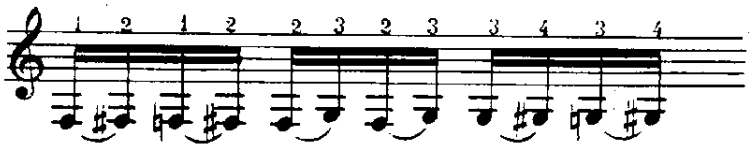


LECCIÓN 39



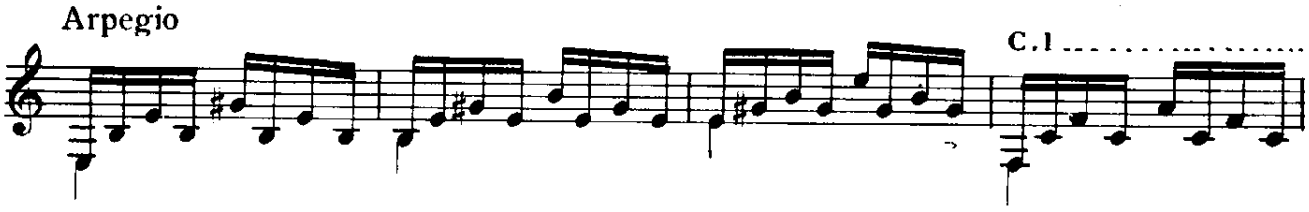
Ejecutar la escala completa en *Do* Mayor.

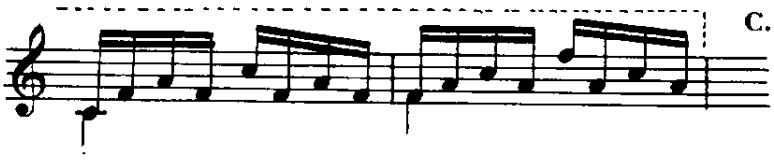
Ligados mano izquierda sola



De 6.ª a 1.ª cuerda y viceversa.
Bajar por semitonos al 9.º traste y viceversa.

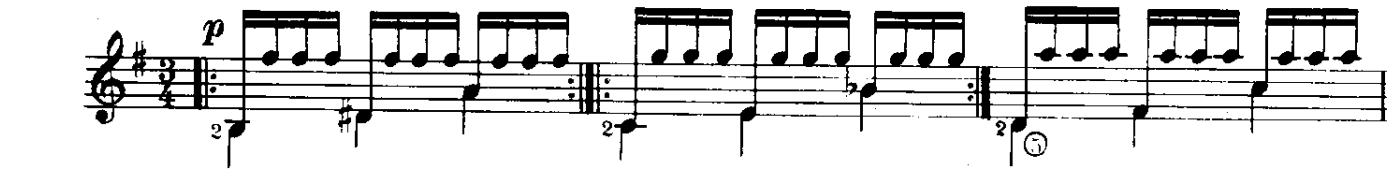
Arpegio

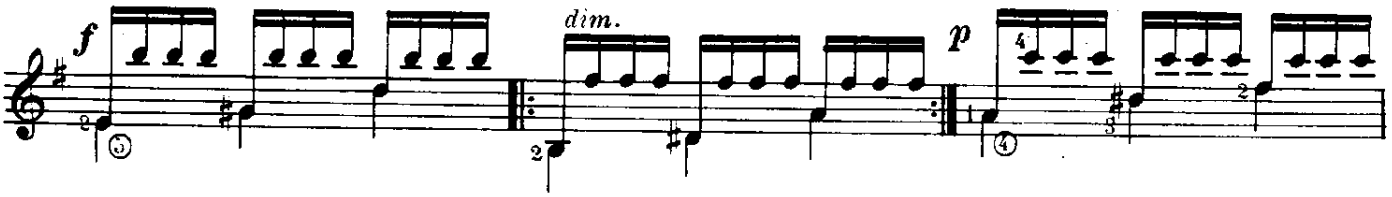


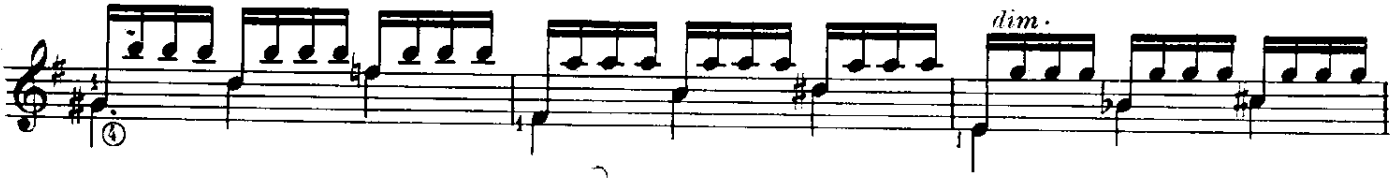


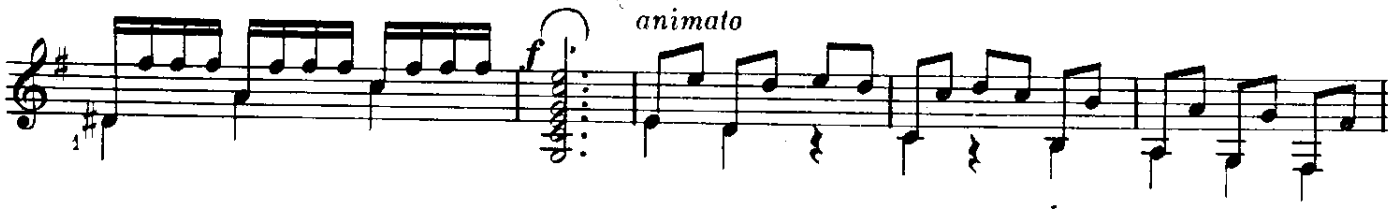
Bajar por semitonos al 9.º traste y viceversa.

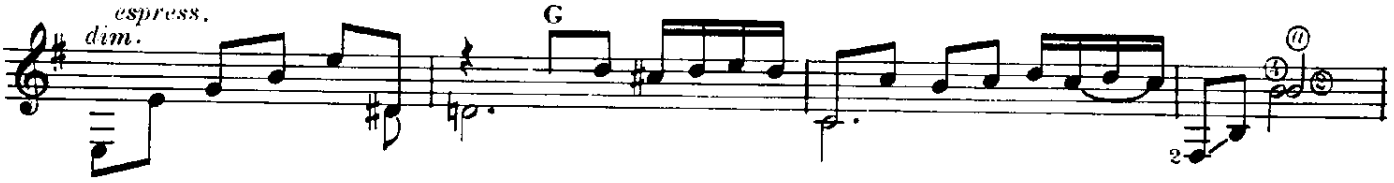
GRANADINAS (Continuación)

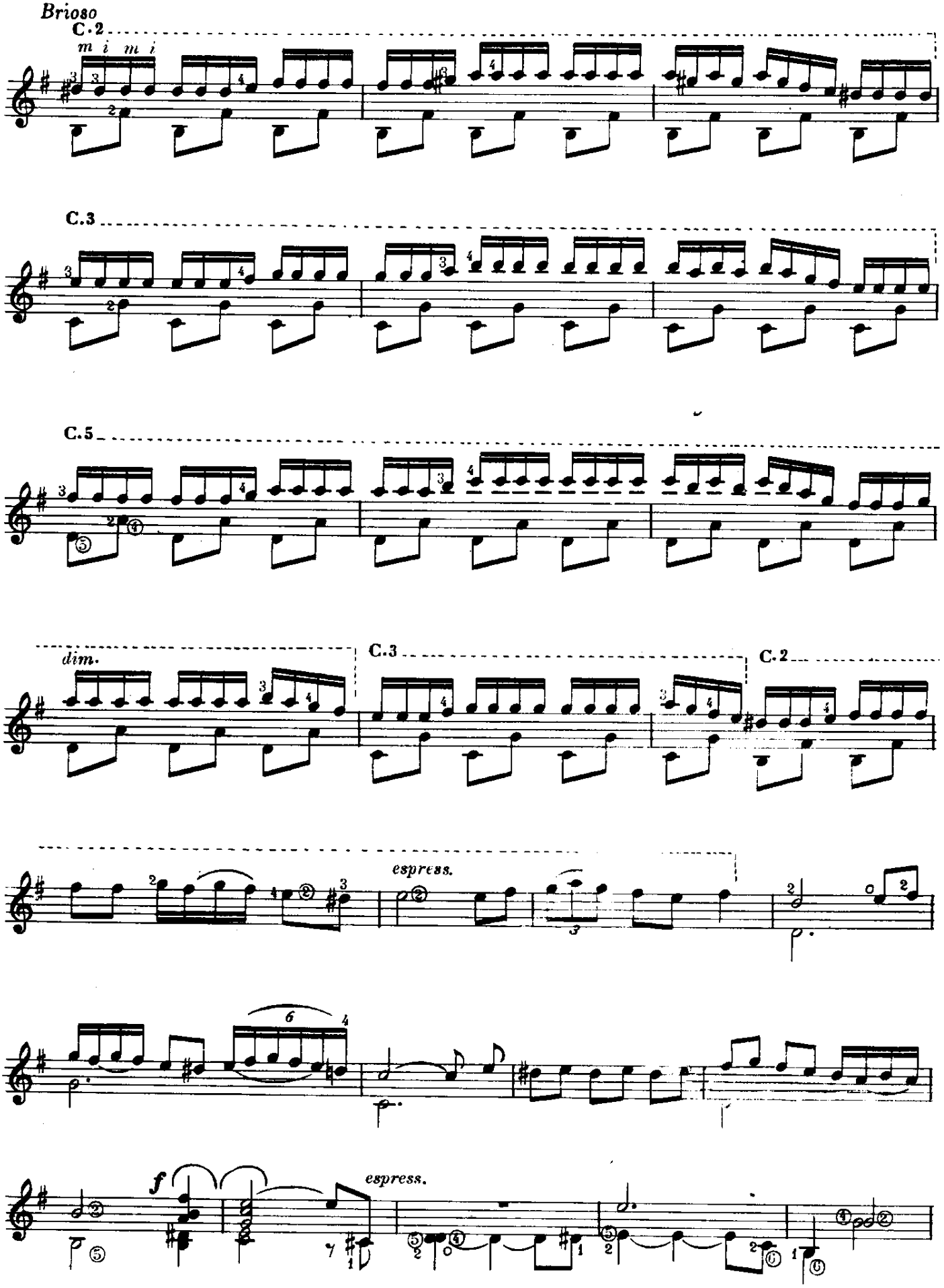




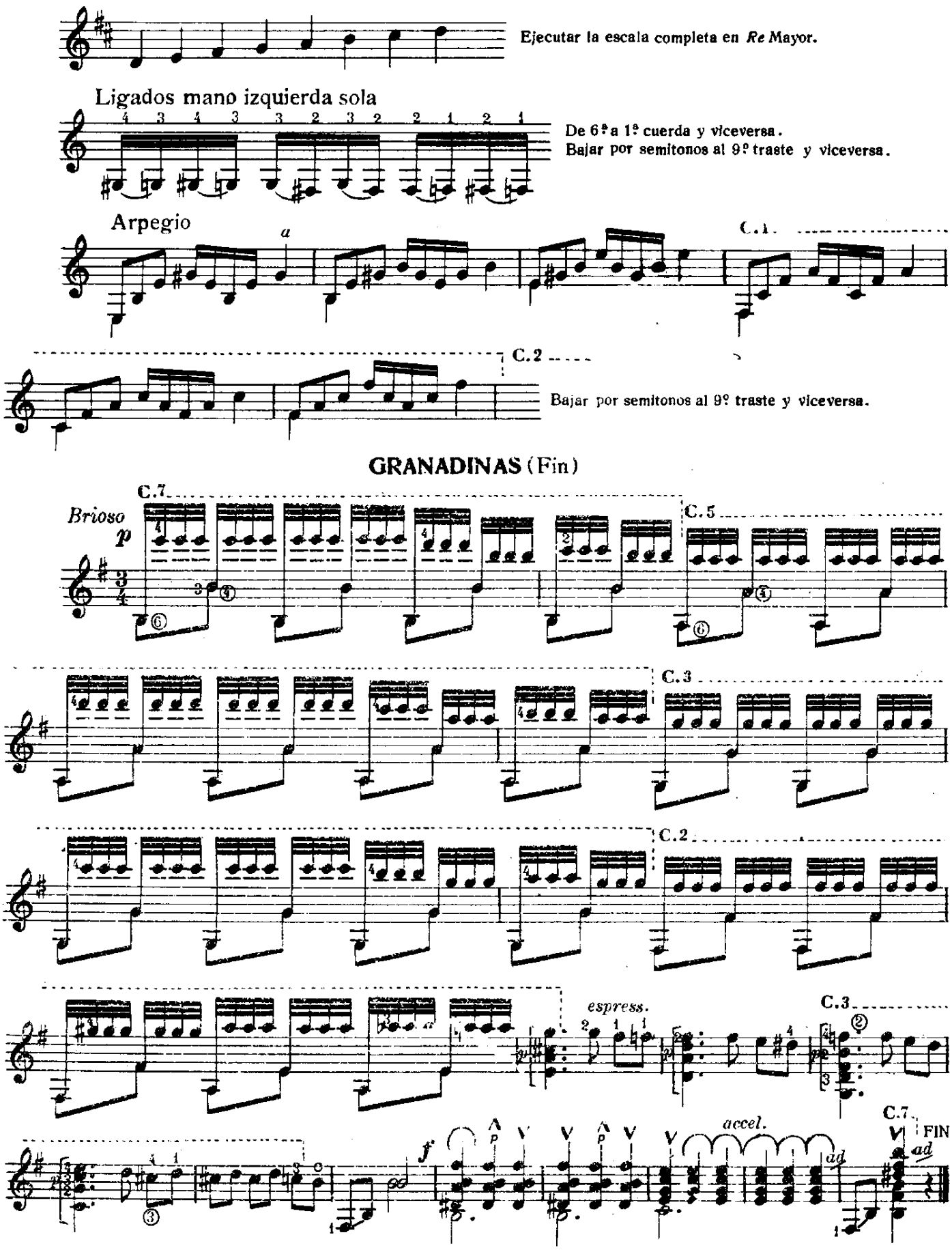




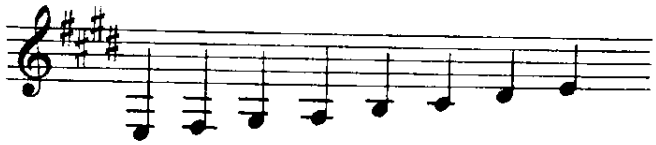



Brioso
C.2
m i m i
C.3
C.5
dim.
C.3
C.2
espress.
f
espress.

LECCIÓN 40

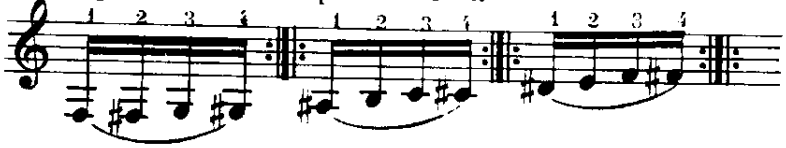

Ejecutar la escala completa en *Re* Mayor.
Ligados mano izquierda sola
De 6ª a 1ª cuerda y viceversa.
Bajar por semitonos al 9º traste y viceversa.
Arpegio
C.1
C.2
Bajar por semitonos al 9º traste y viceversa.
GRANADINAS (Fin)
Brioso
p
C.7
C.5
C.3
C.2
espress.
C.3
accel.
C.7
FIN

LECCIÓN 41



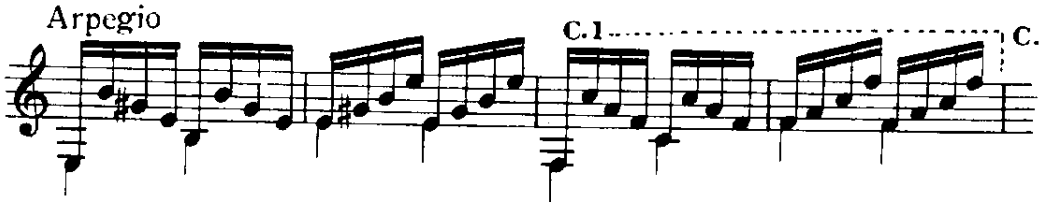
Ejecutar la escala completa en *Mi Mayor*.

Ligados mano izquierda sola



De 6ª a 1ª cuerda y viceversa.
Bajar por semitonos al 9º traste y viceversa.

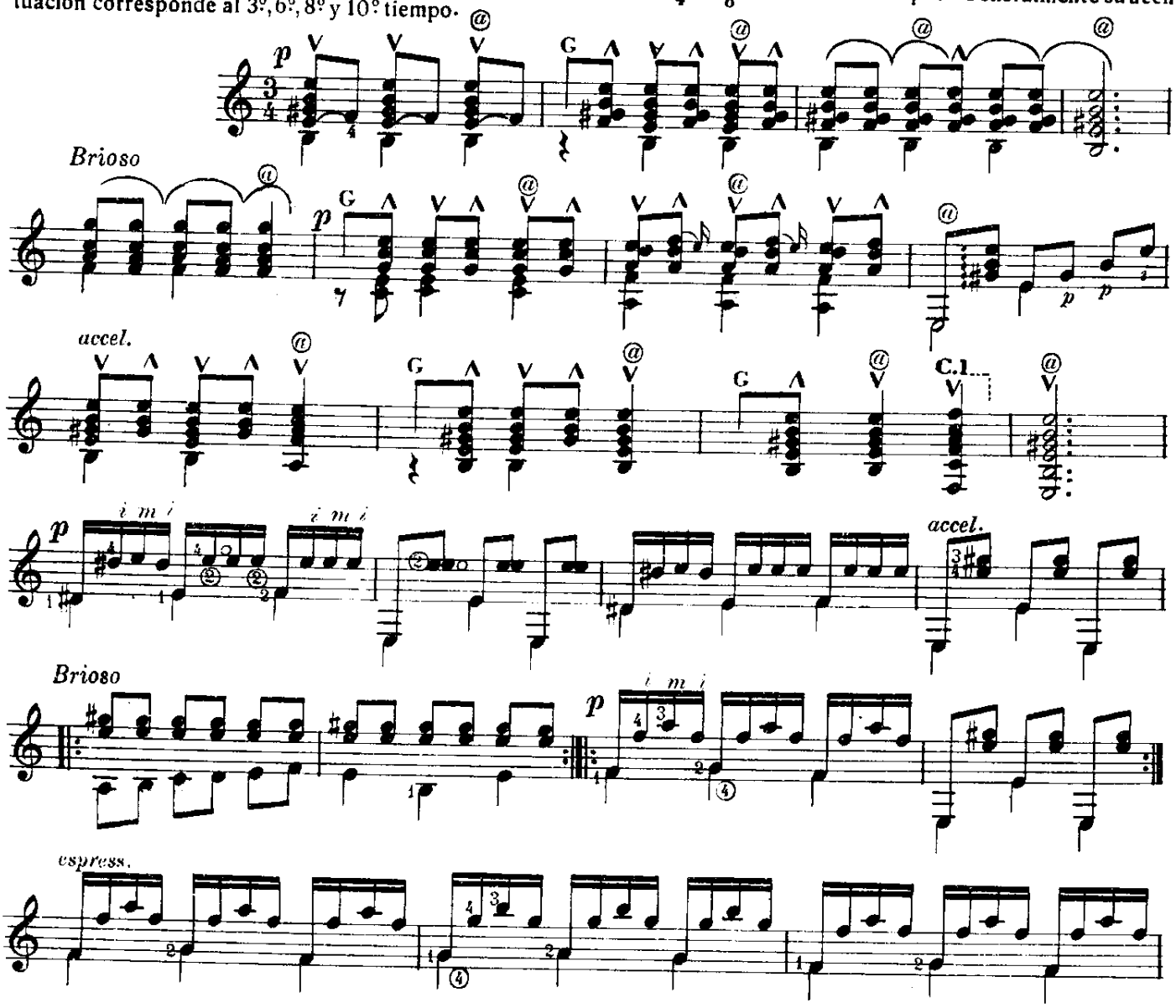
Arpegio



Bajar por semitonos al 9º traste y viceversa.

SOLEARES

Modalidad en cuya cuadratura entran cuatro compases de $\frac{3}{4}$ o $\frac{3}{8}$ o sea doce tiempos. Generalmente su acentuación corresponde al 3º, 6º, 8º y 10º tiempo.



Brioso

cresc.

espress.

Ligado mano izq. sola 2ª cuerda

Ligado mano izq. sola 4ª cuerda

C. 1

LECCIÓN 42

Ejecutar la escala completa en *Fa* Mayor.

Ligados mano izquierda sola

De 6ª a 1ª cuerda y viceversa.
Bajar por semitonos al 9º traste y viceversa.

Arpegio

C. 1 C. 2

Bajar por semitonos al 9º traste y viceversa.

SOLEARES (Continuación)

Grazioso

M.C. 5

C. 4

Brioso

M.C. 5

M.C. 3

accel.

f

dim.

espress.

Ligado mano izq. sola 2ª cuerda

Ligado mano izq. sola 4ª cuerda

C. 1

LECCIÓN 43

Ejecutar la escala completa en *Sol* Mayor.

Ligados mano izquierda sola

De 6ª a 1ª cuerda y viceversa.
Bajar por semitonos al 9º traste y viceversa.

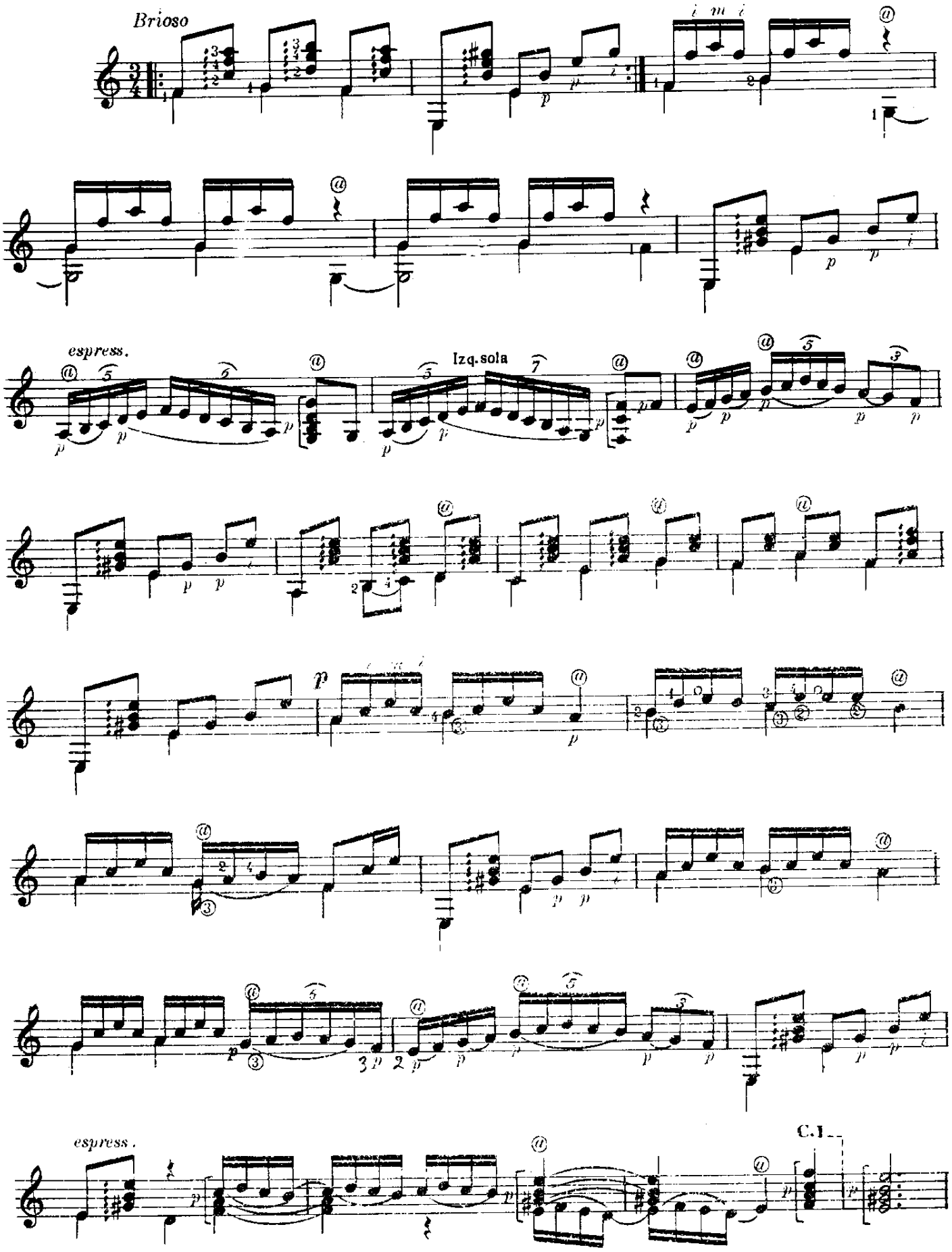
Arpegio

C. 1

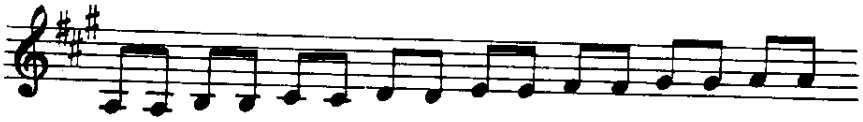
C. 2

Bajar por semitonos al 9º traste y viceversa.

SOLEARES (Continuación)

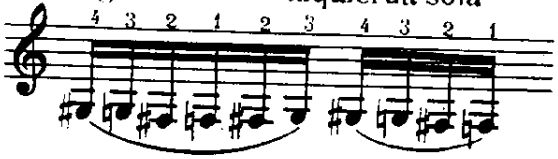


LECCIÓN 44



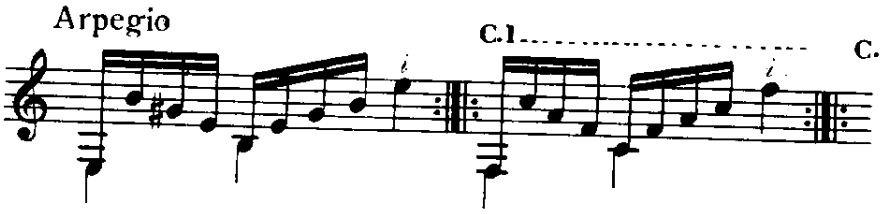
Ejecutar la escala completa en *La Mayor*.

Ligados mano izquierda sola



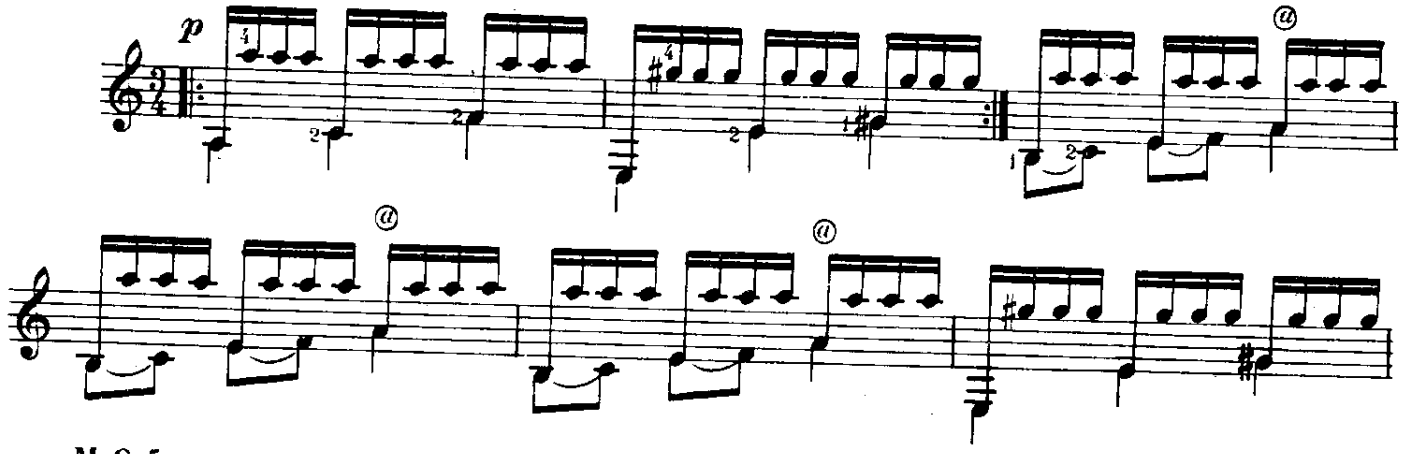
De 6ª a 1ª cuerda y viceversa.
Bajar por semitonos al 9º traste y viceversa.

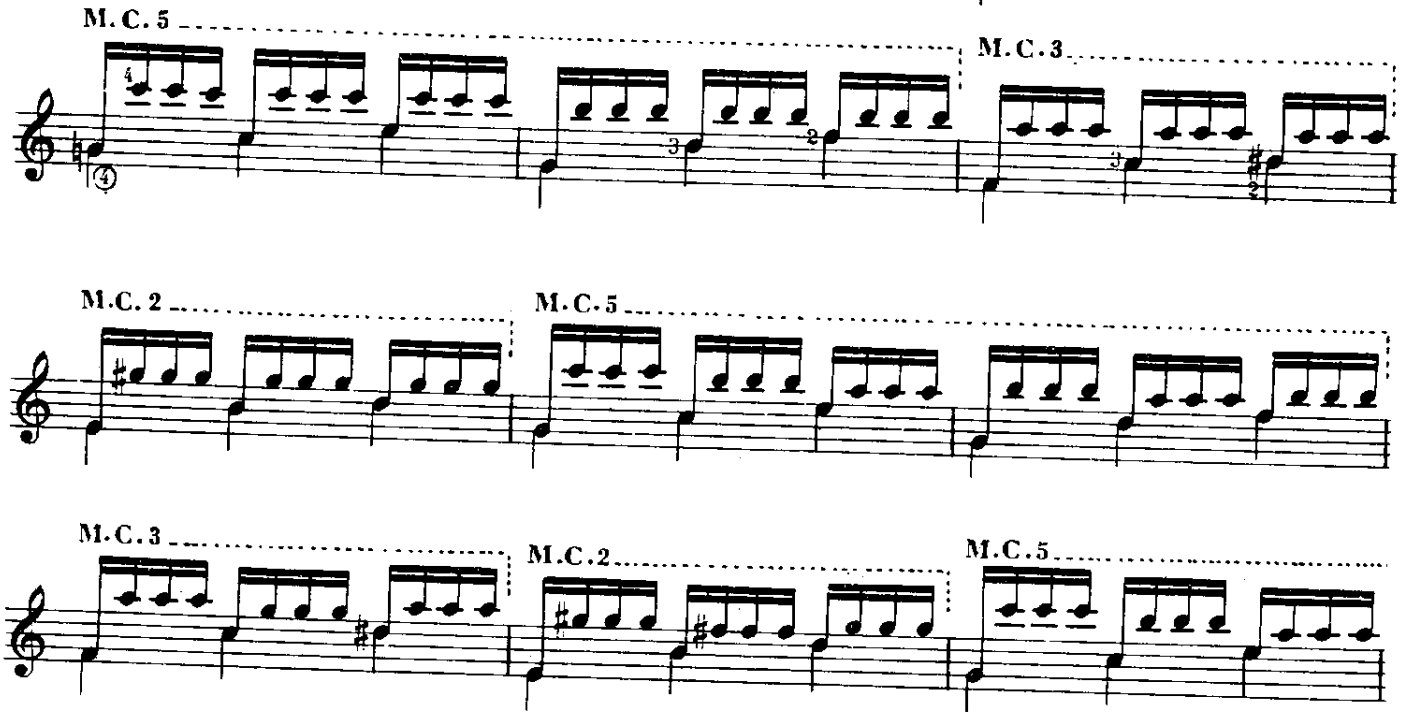
Arpegio

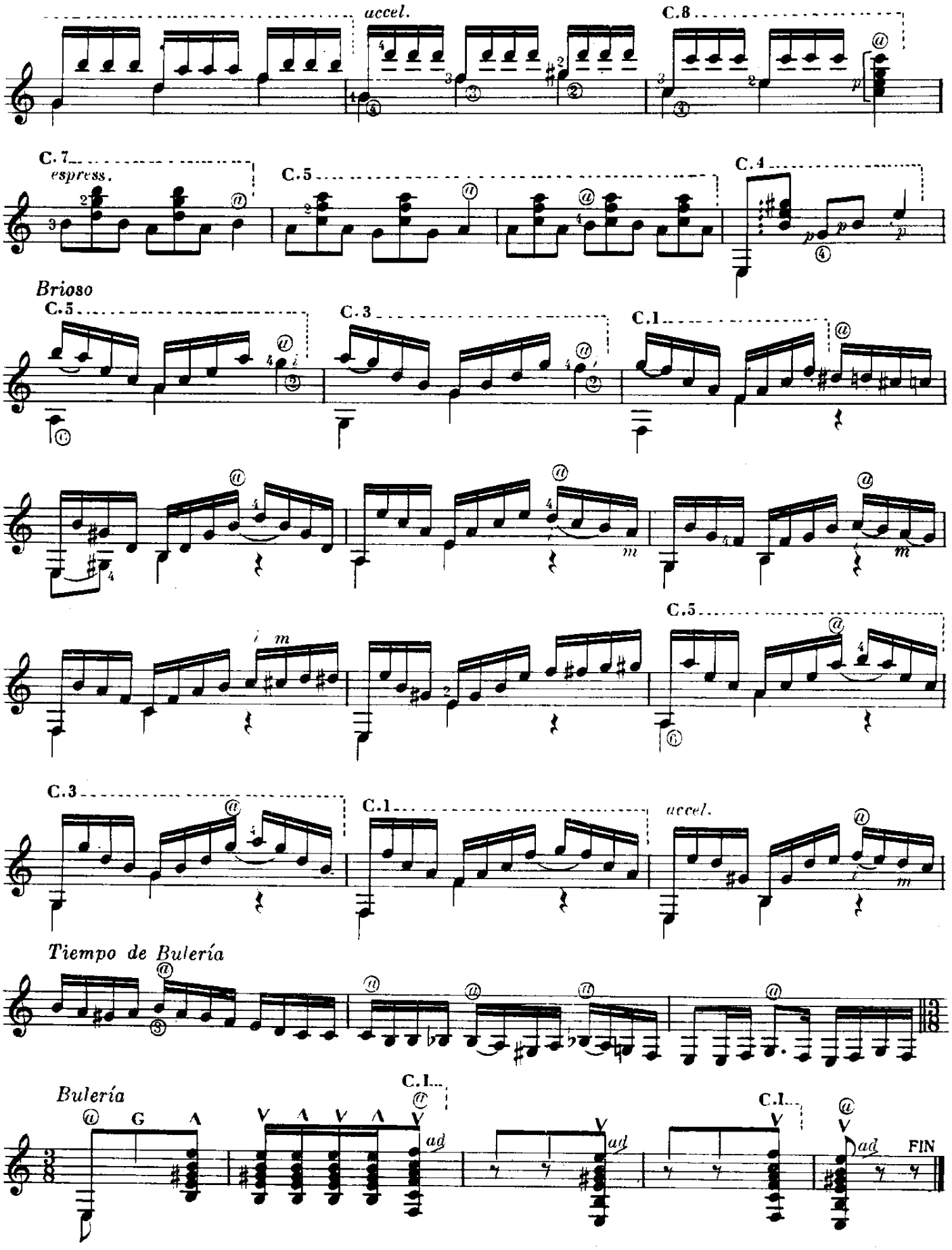


Bajar por semitonos al 9º traste y vice-versa.

SOLEARES (Fin)







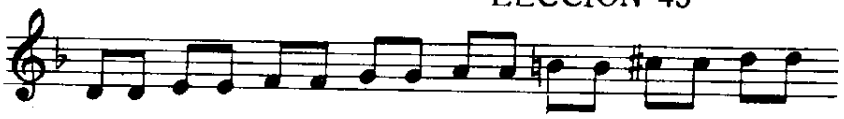
FIN DE LA CUARTA PARTE

QUINTA PARTE

a) **Zapateado**
b) **Tientos**
c) **Tarantas**

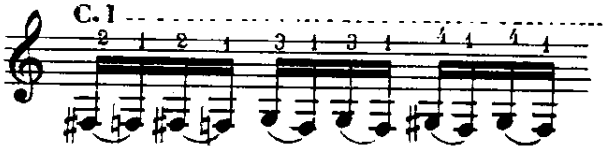
En arreglos de Emilio Medina

LECCIÓN 45



Ejecutar la escala completa en *Re* menor.

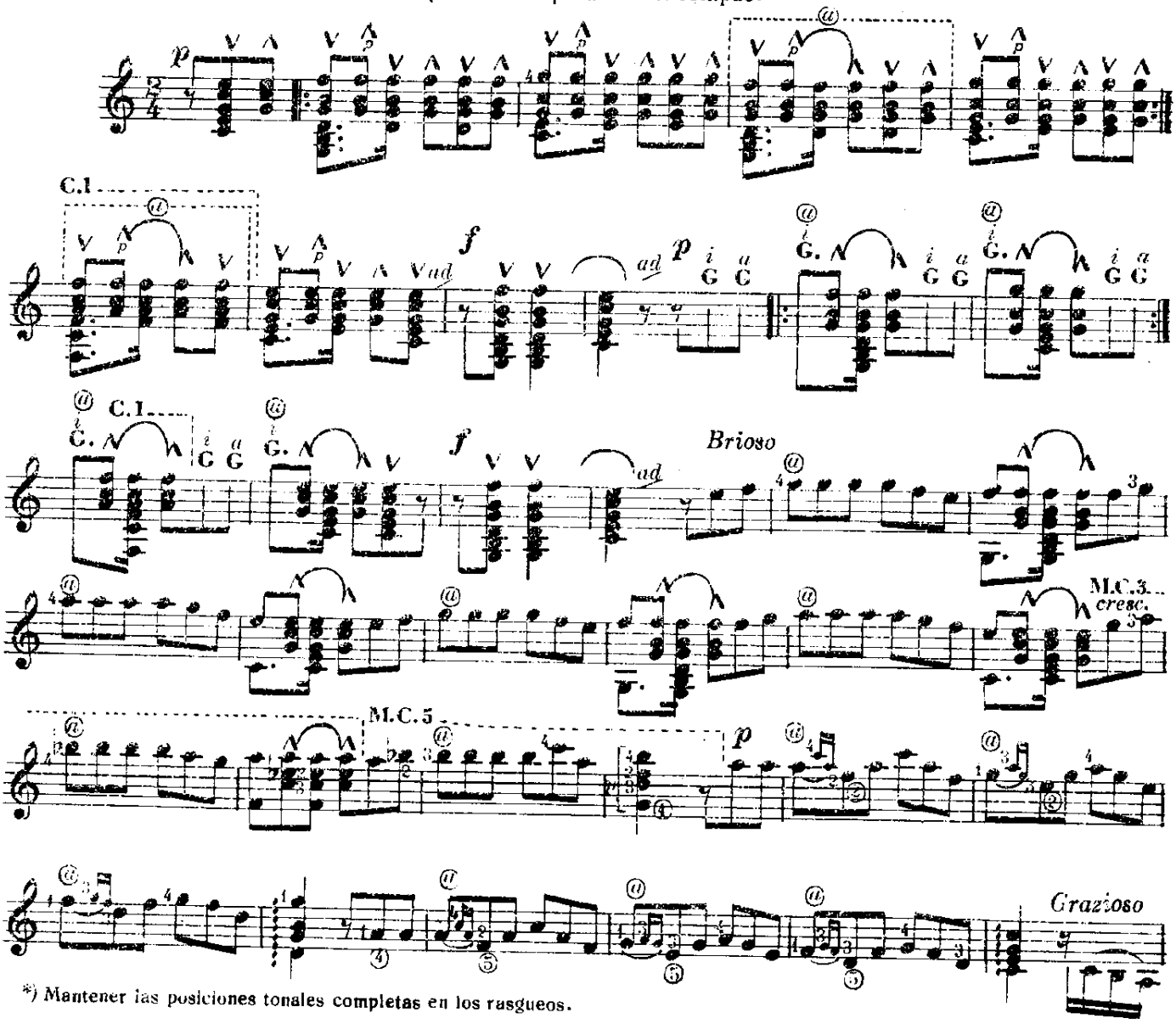
Ligados con Cejilla para la mano izquierda sola.



Continuar el ejercicio desde la 6ª a 1ª cuerda y viceversa. Después se bajará en Cejilla y por semitonos hasta llegar al 9º traste y viceversa. Este mismo orden se empleará en los sucesivos ejercicios de ligados con Cejilla.

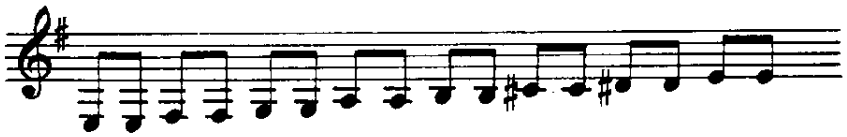
ZAPATEADO *)

La acentuación @ con puntos vale para todo el compás.



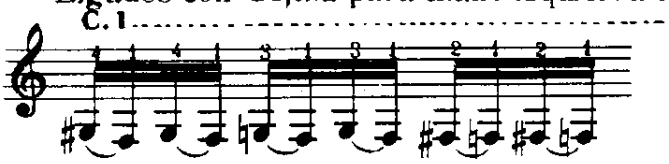
*) Mantener las posiciones tonales completas en los rasgueos.

LECCIÓN 46

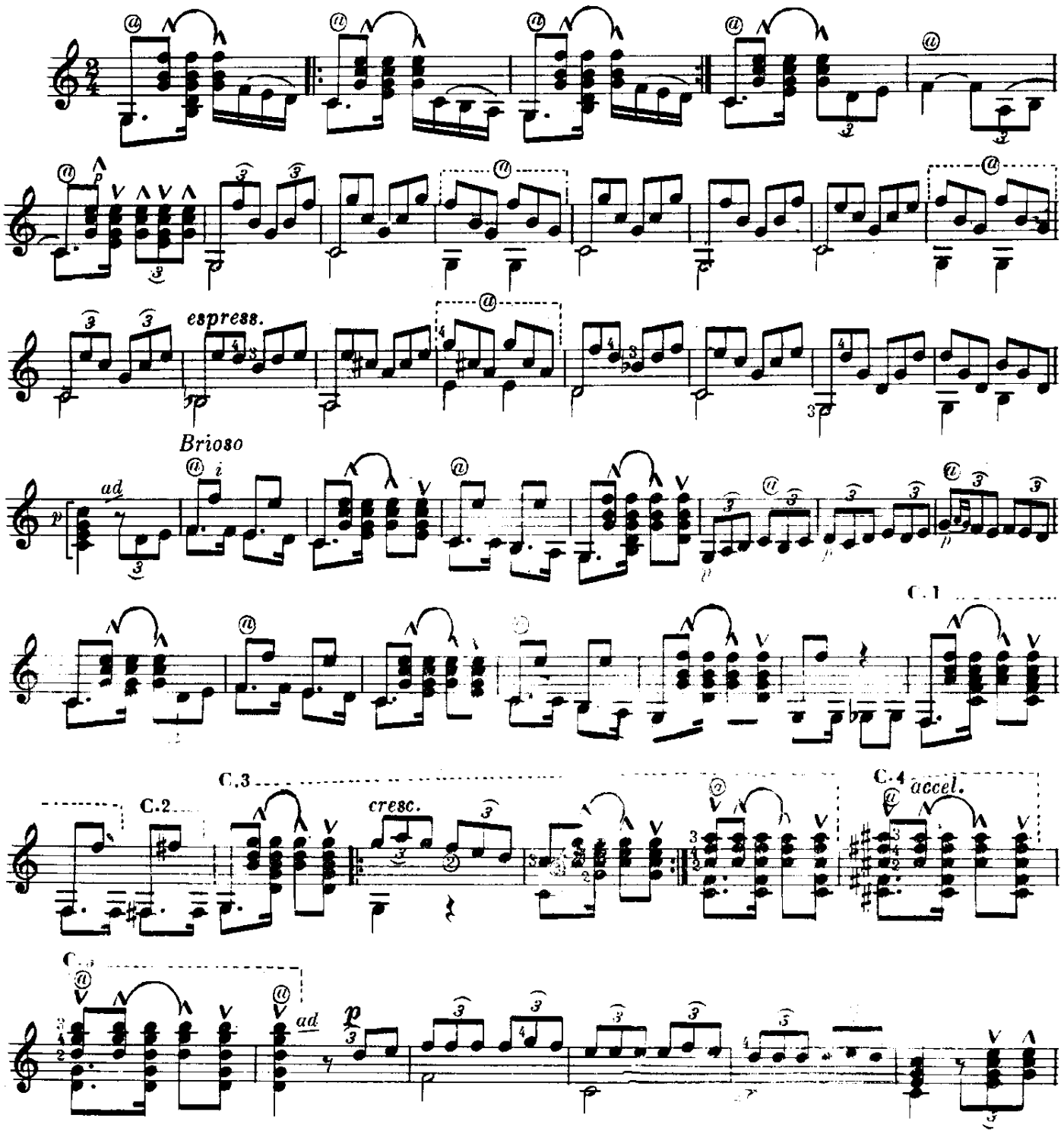


Ejecutar la escala completa en *Mi* menor

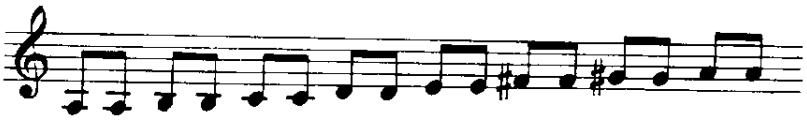
Ligados con Cejilla para mano izquierda sola



ZAPATEADO (Continuación)

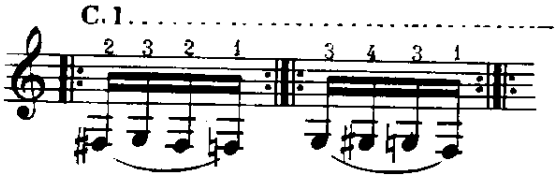


LECCIÓN 47

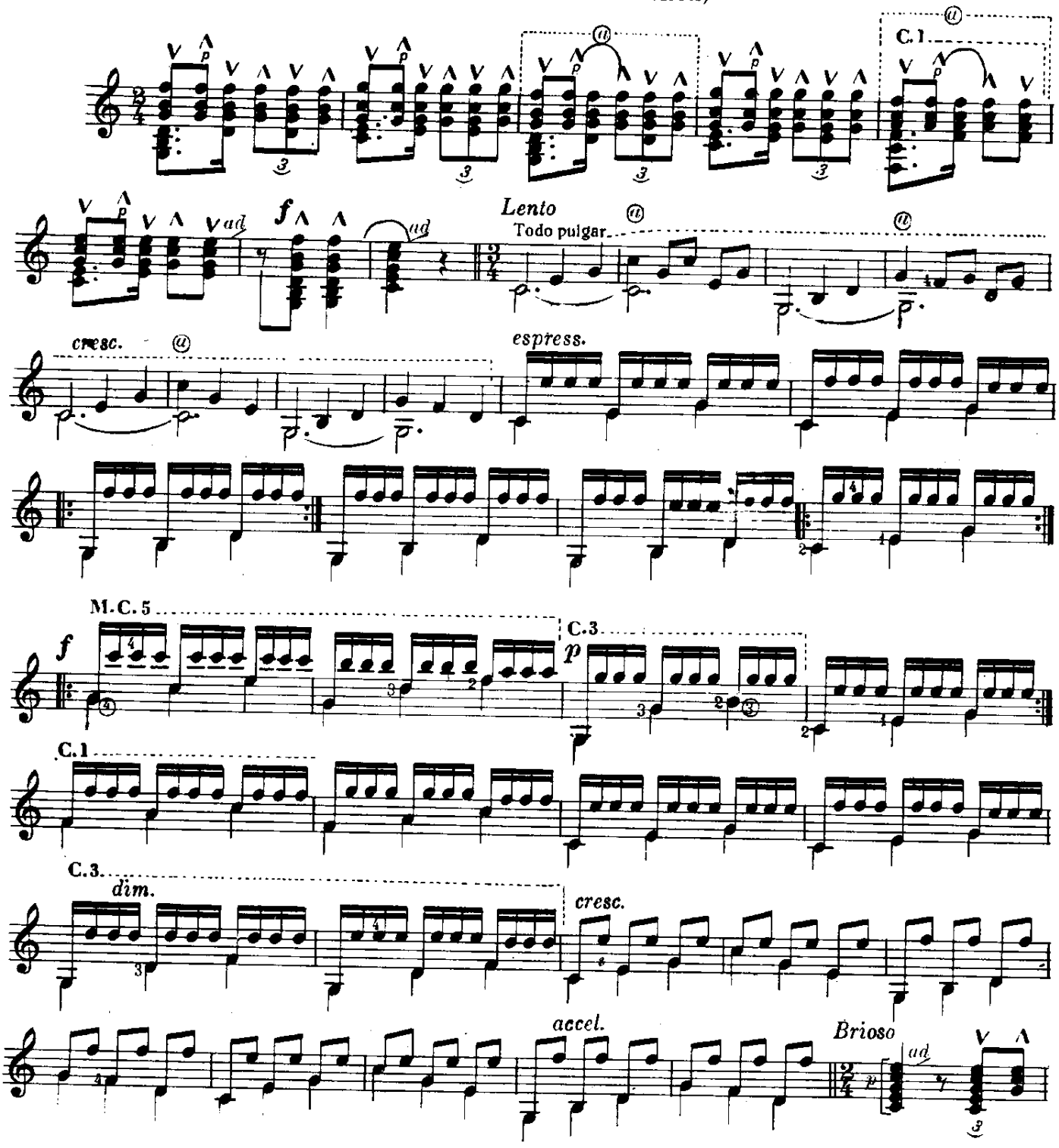


Ejecutar la escala completa en *La* menor.

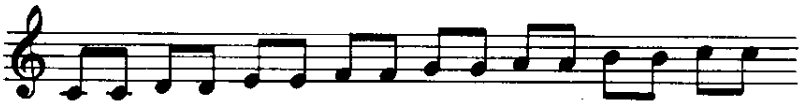
Ligados con Cejilla para la mano izquierda sola.



ZAPATEADO (Continuación)

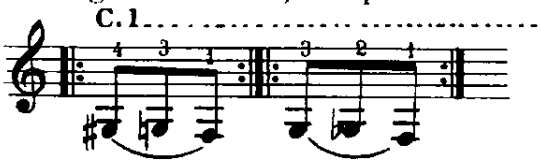


LECCIÓN 48

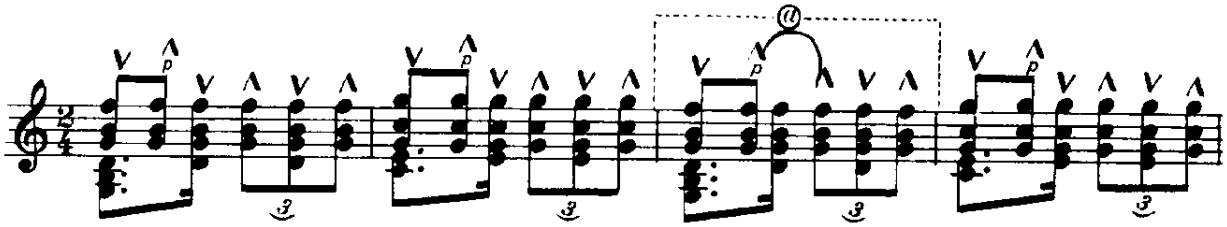


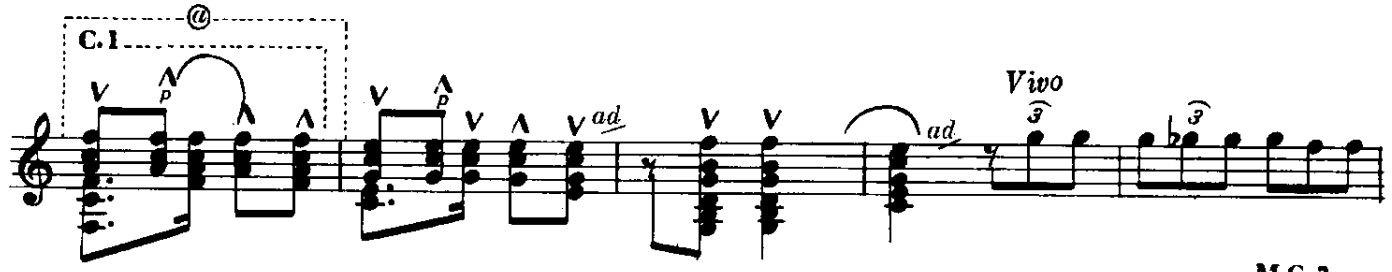
Ejecutar la escala completa en *Do* Mayor.

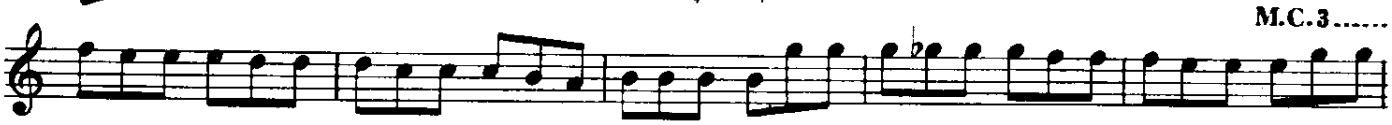
Ligados con Cejilla para la mano izquierda sola

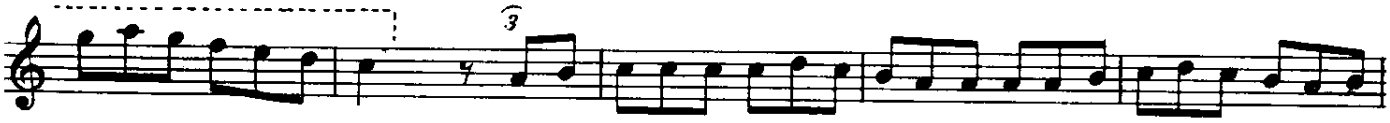


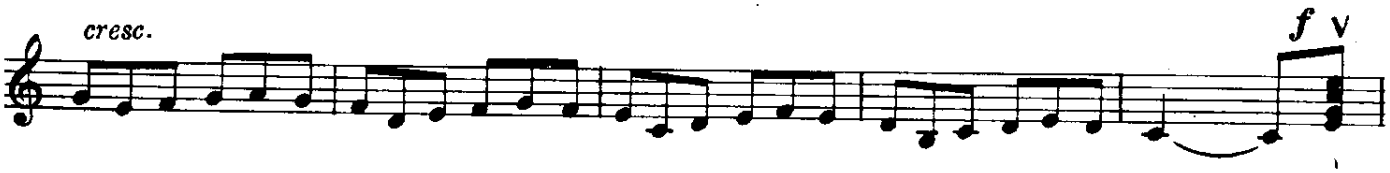
ZAPATEADO (Fin)

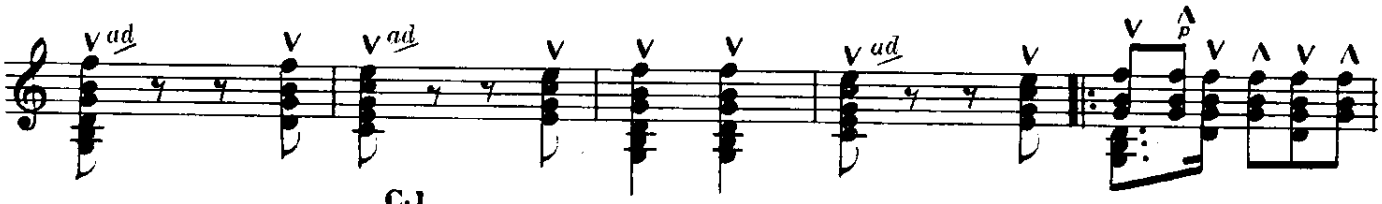


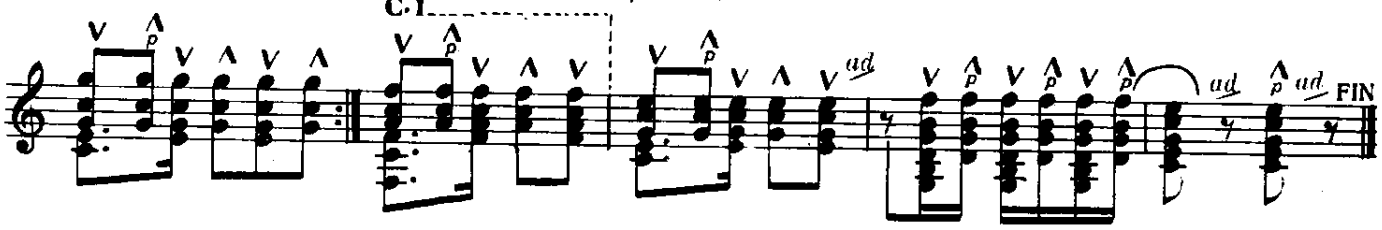




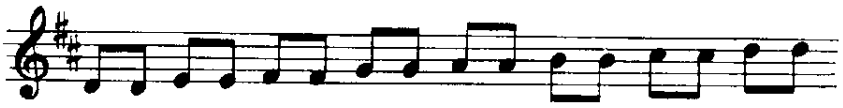






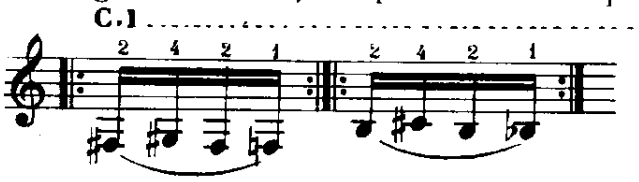


LECCIÓN 49

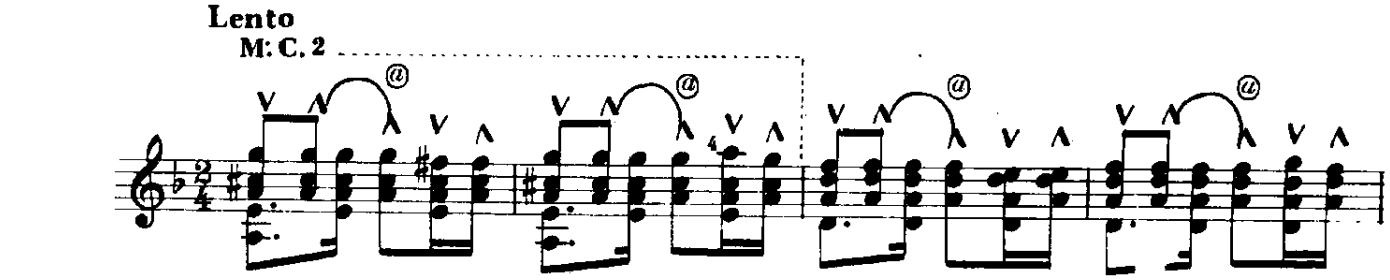


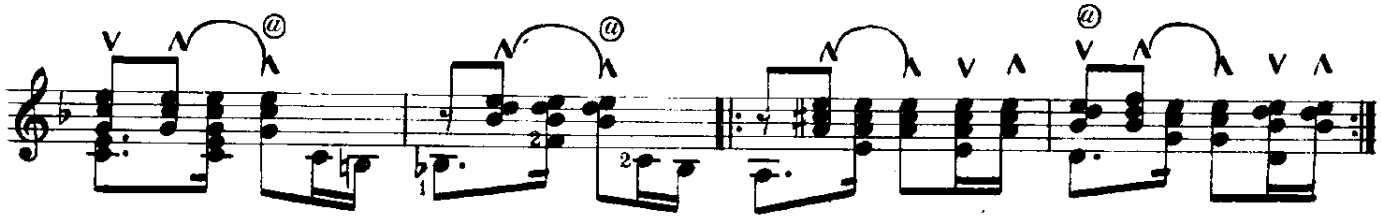
Ejecutar la escala completa en *Re* Mayor.

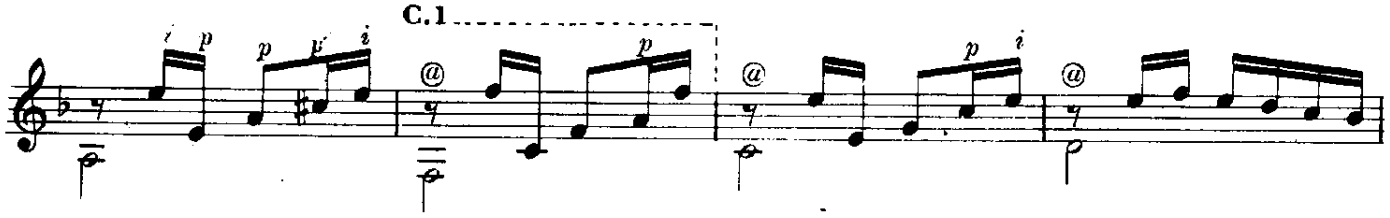
Ligados con Cejilla para la mano izquierda sola

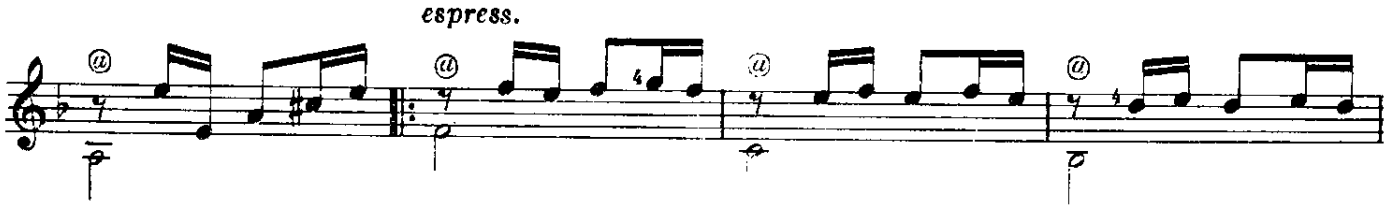


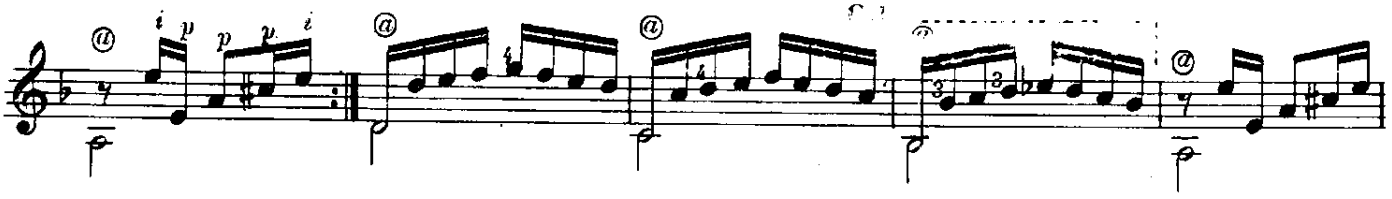
TIENTOS



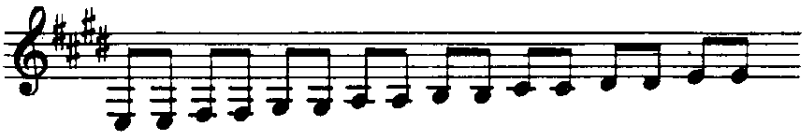






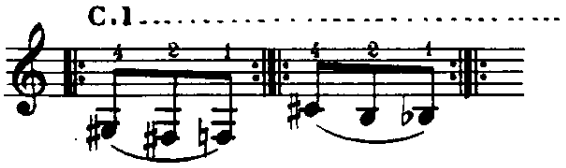


LECCIÓN 50

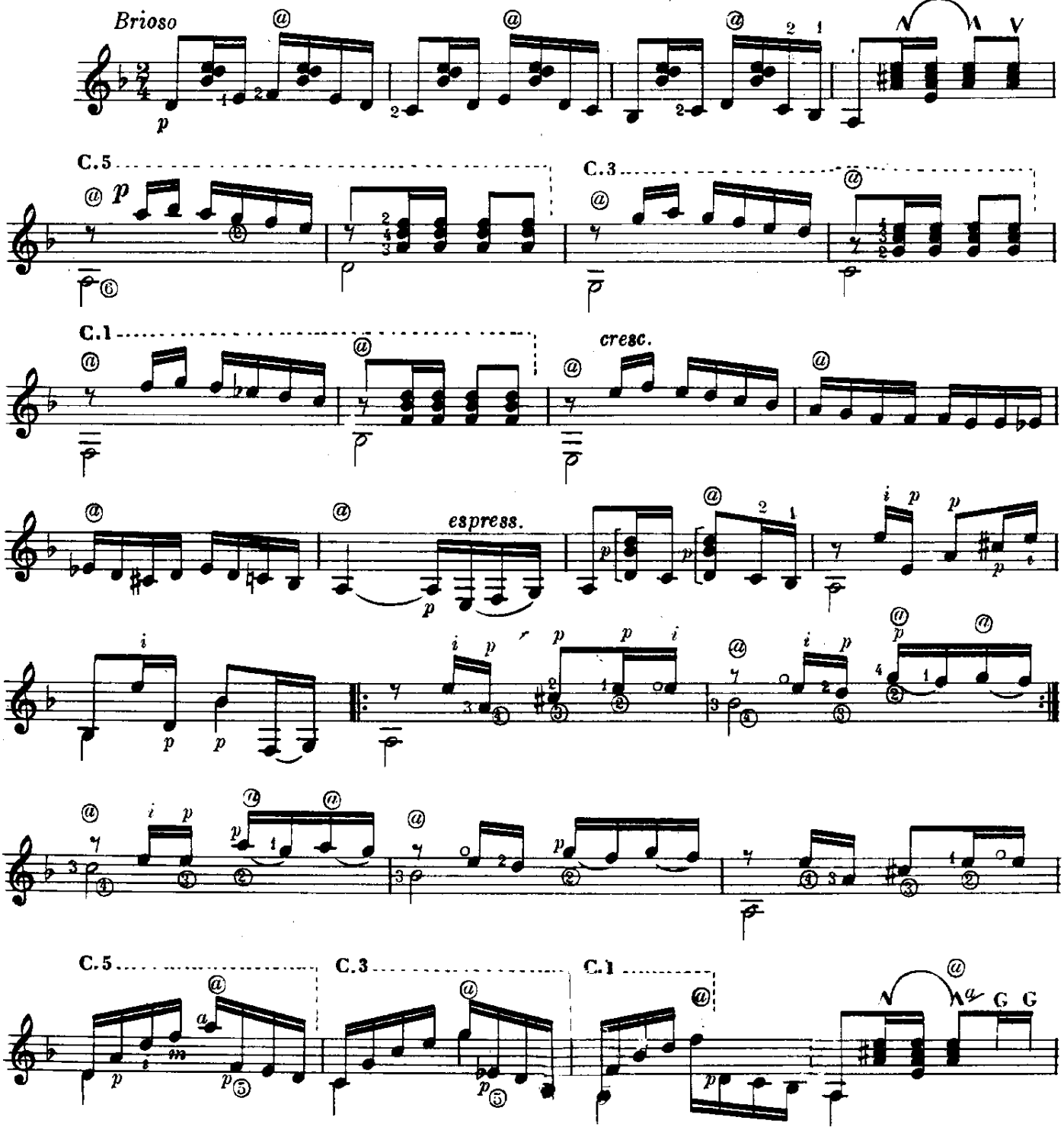


Ejecutar la escala completa en *Mi* Mayor.

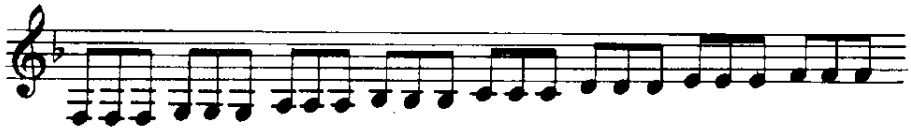
Ligados con Cejilla para mano izquierda sola



TIENTOS (Continuación)

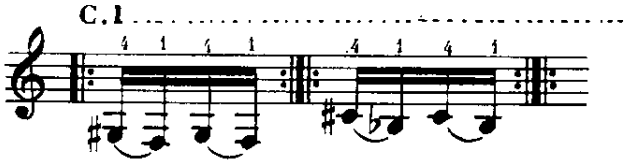


LECCIÓN 51

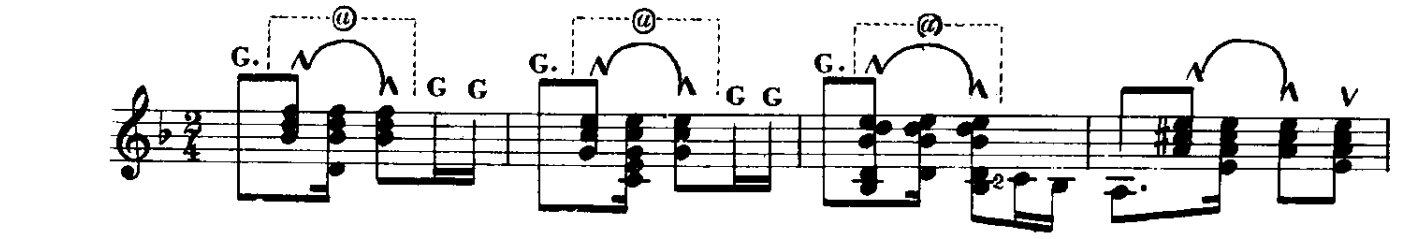


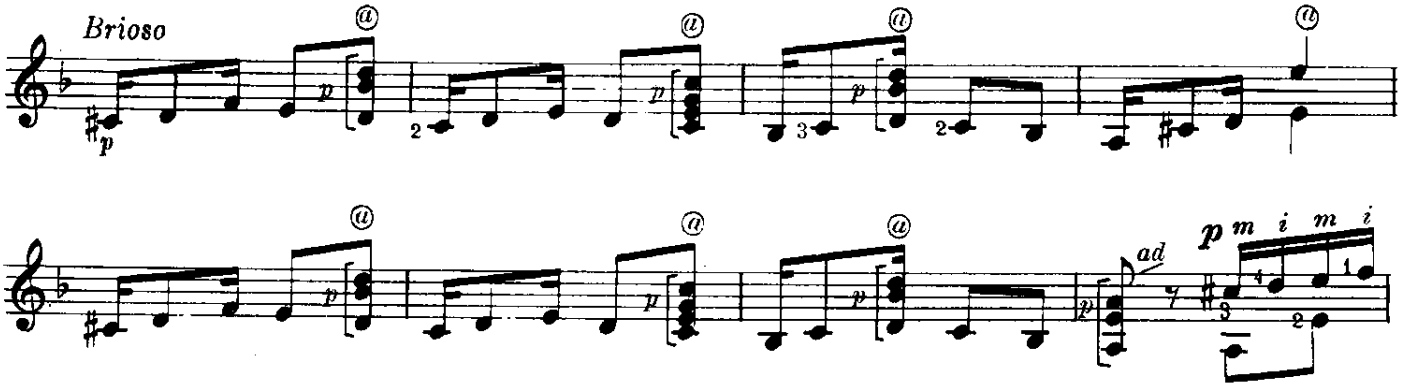
Ejecutar la escala completa en *Fa* Mayor.

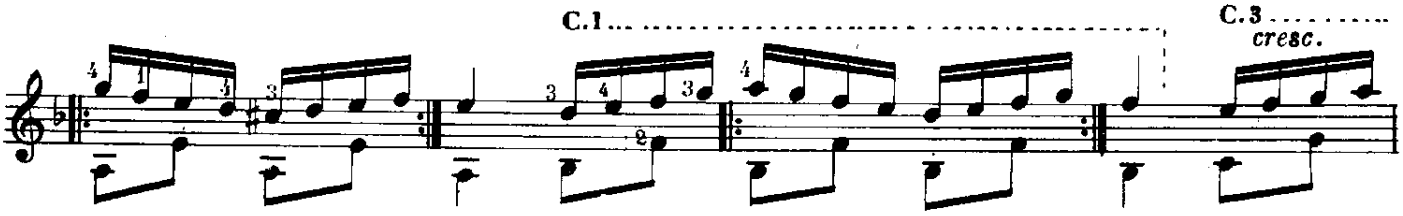
Ligados con Cejilla para la mano izquierda sola

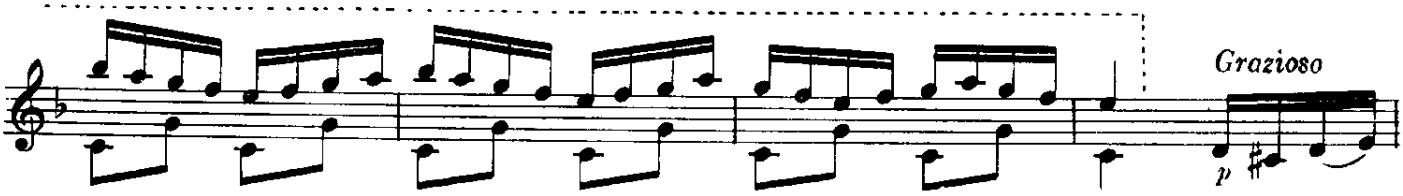


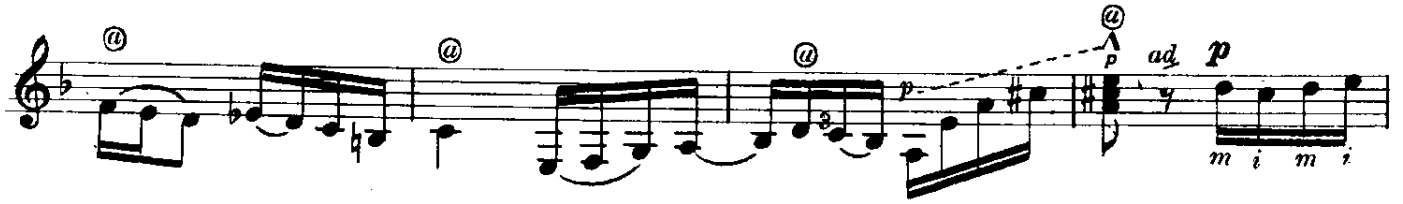
TIENTOS (Continuación)



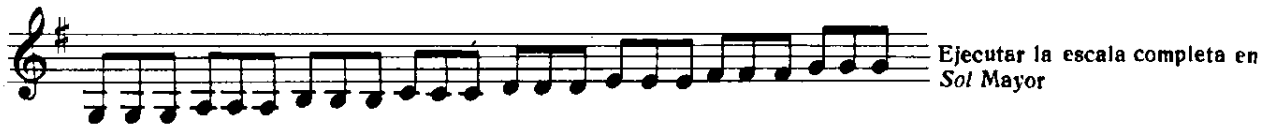




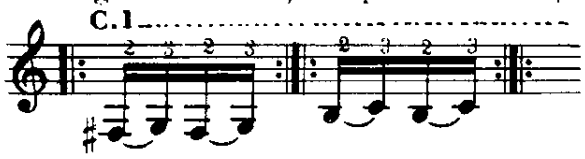




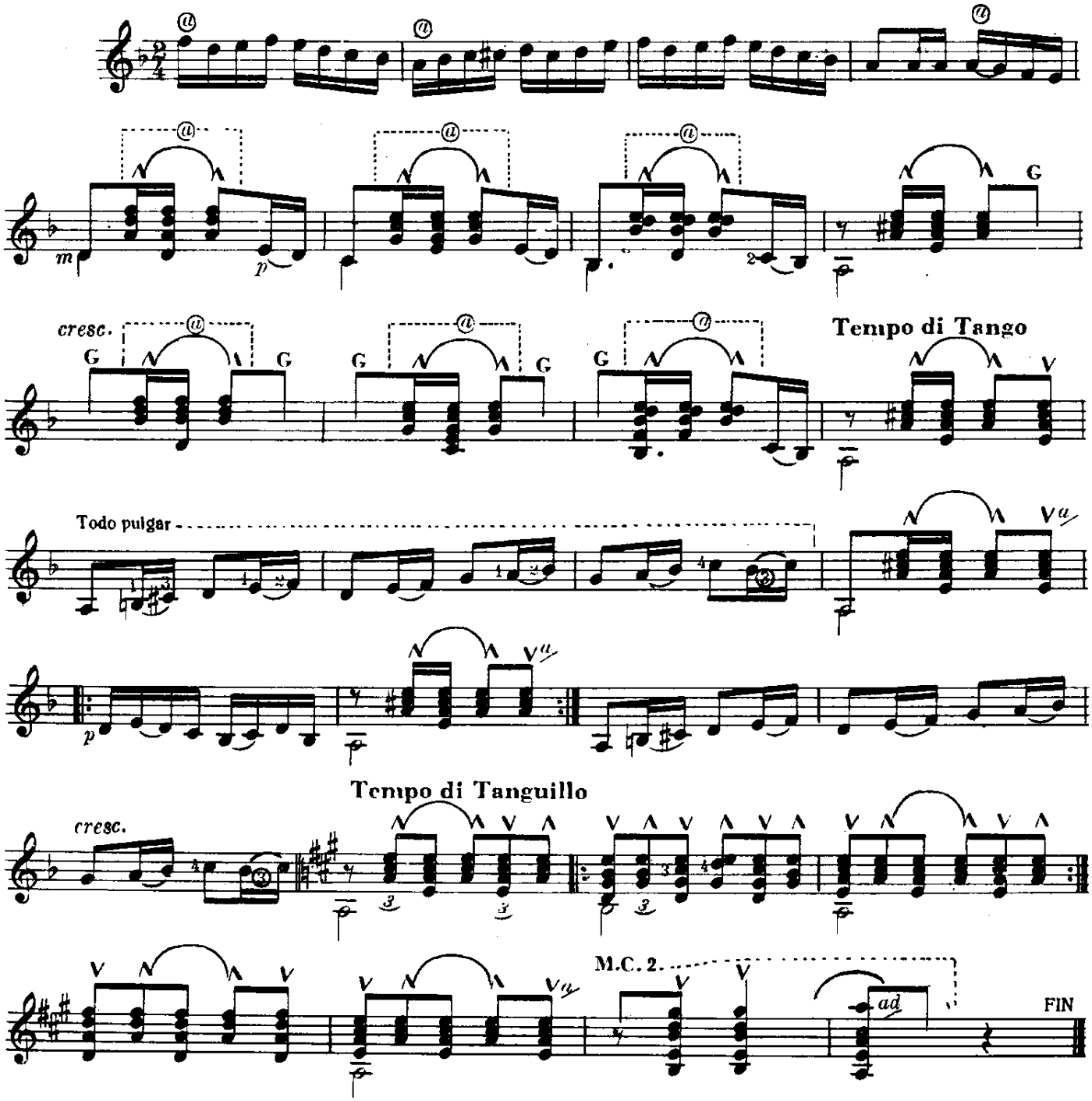
LECCIÓN 52



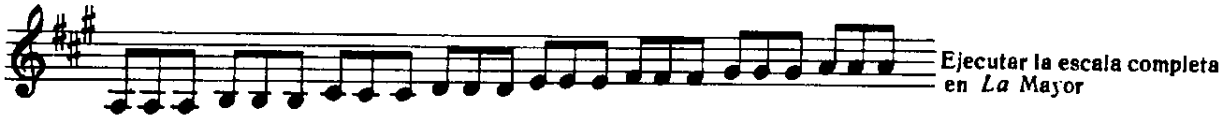
Ligados con Cejilla para mano izquierda sola



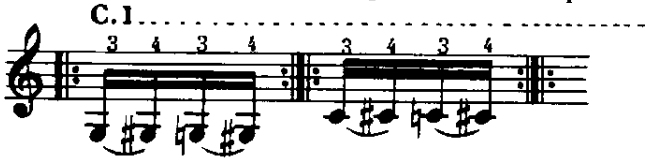
TIENTOS (Fin)



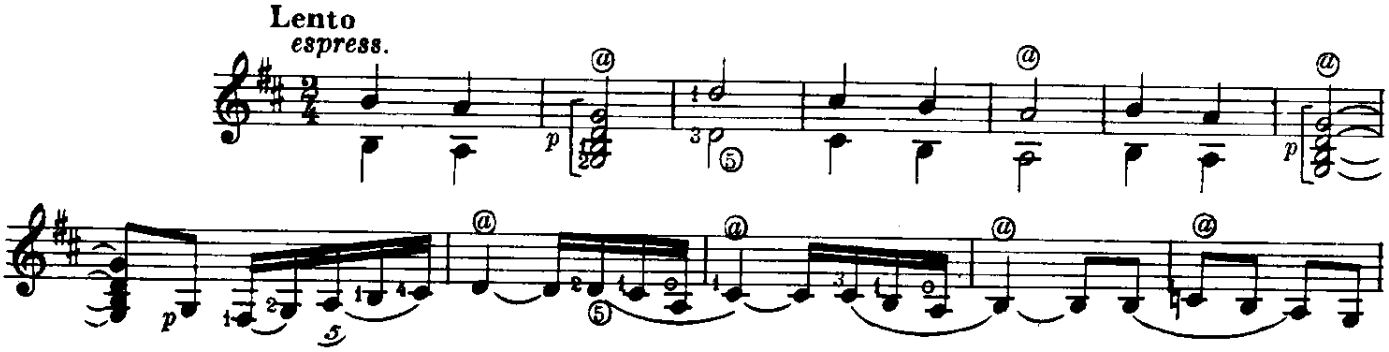
LECCIÓN 53



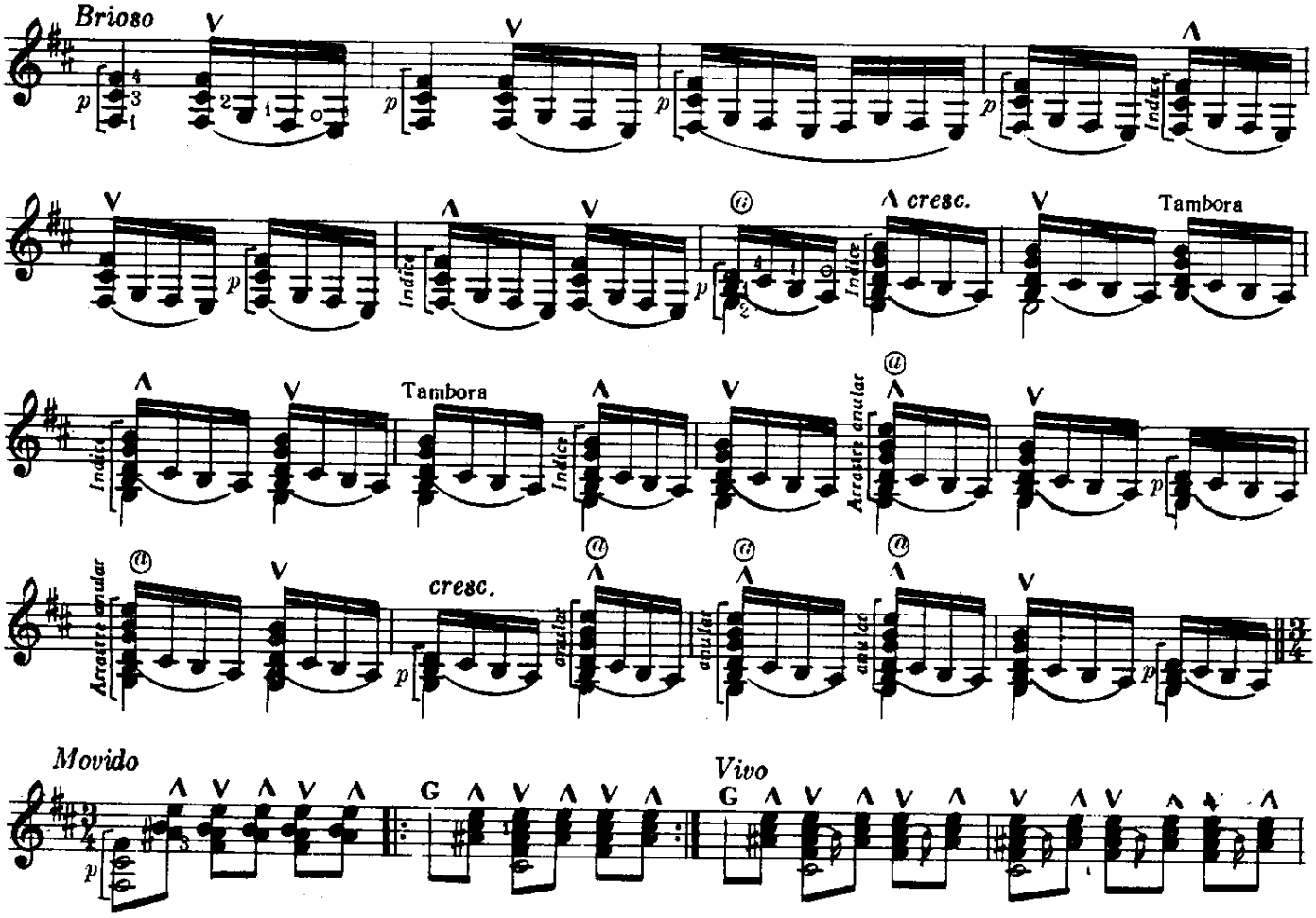
Ligados con Cejilla para mano izquierda sola



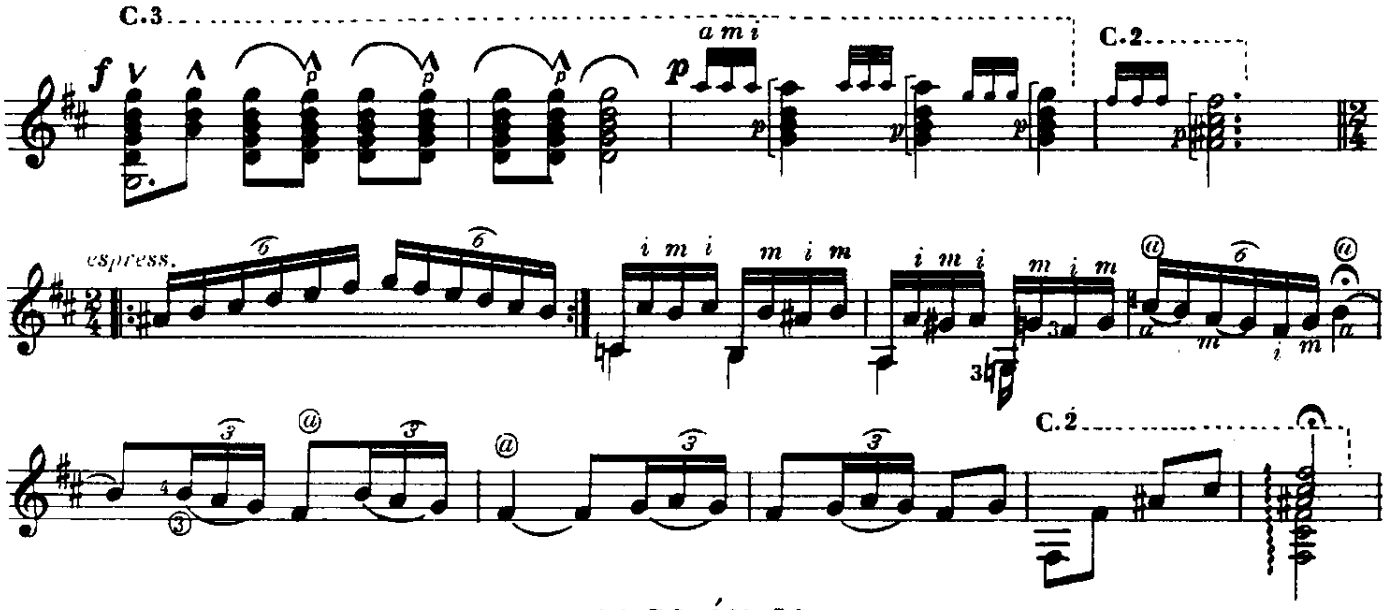
TARANTAS *)



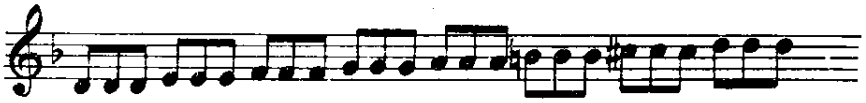
Destacar nítidamente los ligados. Las demás notas son de acompañamiento, por lo tanto el pulgar como el índice y el rasgueo hacia abajo, rozarán las cuerdas sauavemente. Las únicas notas fuertes son las del arrastre de anular. Marcar en un tiempo lento cada compás de esta obra, (Menos trémolo final. Lec. 56.)



*) Grabado por el autor en Disco Music Hall, Nº 15554. -A.

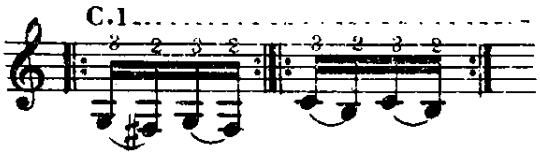


LECCIÓN 54

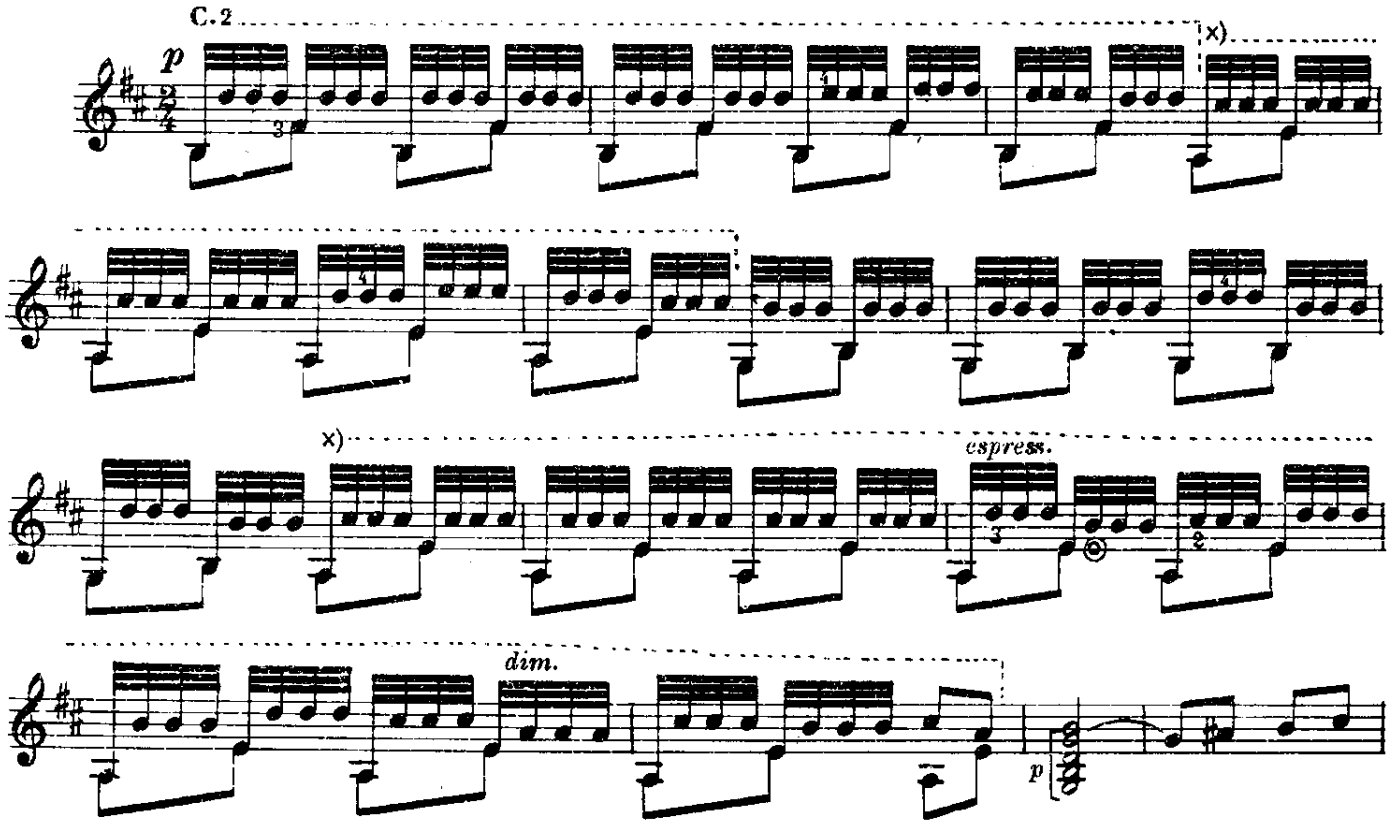


Ejecutar la escala completa en *Re* menor

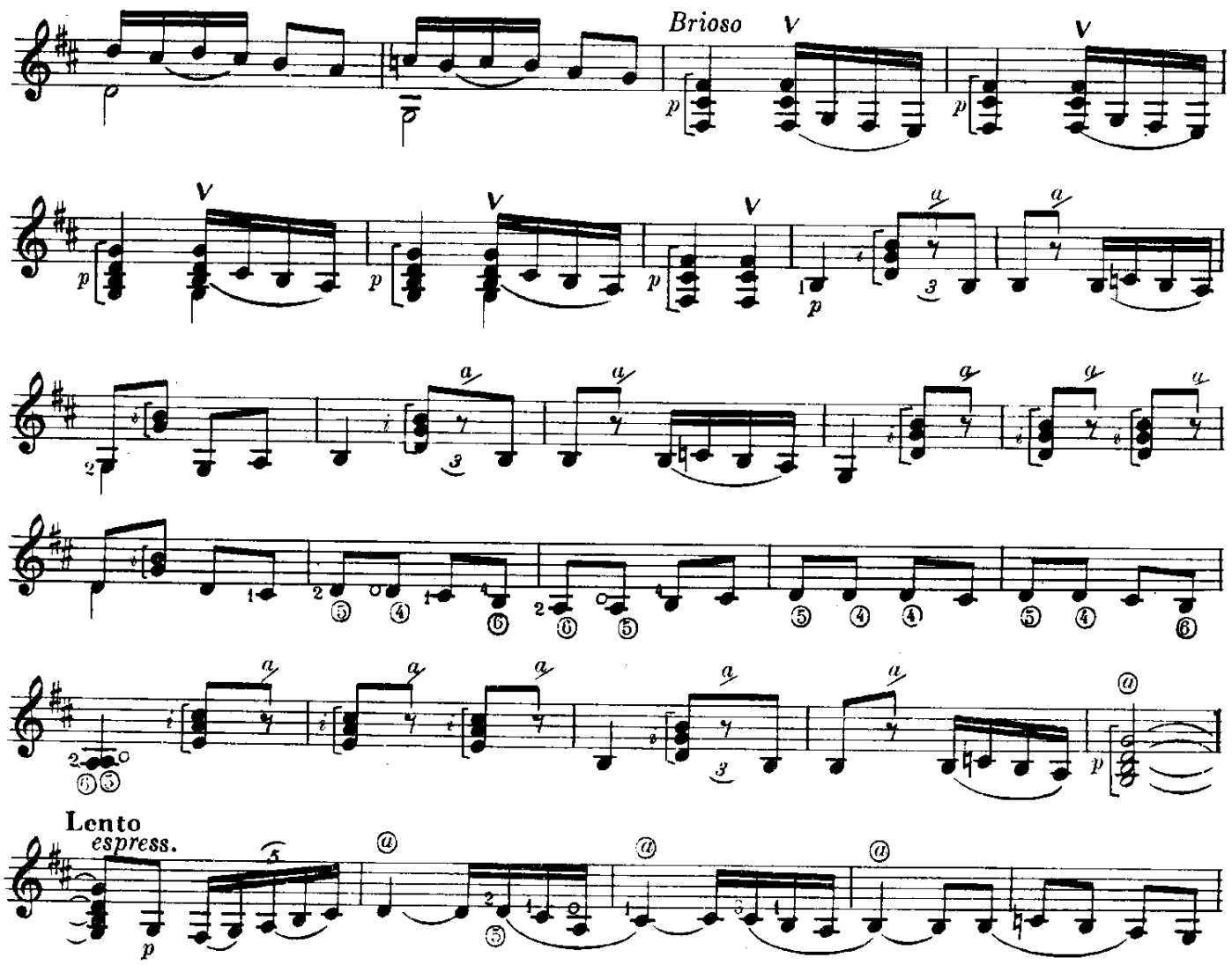
Ligados con Cejilla para la mano izquierda sola.



TARANTAS (Continuación)



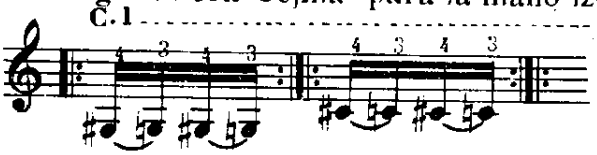
x) Mantener posición de *La Mayor*.



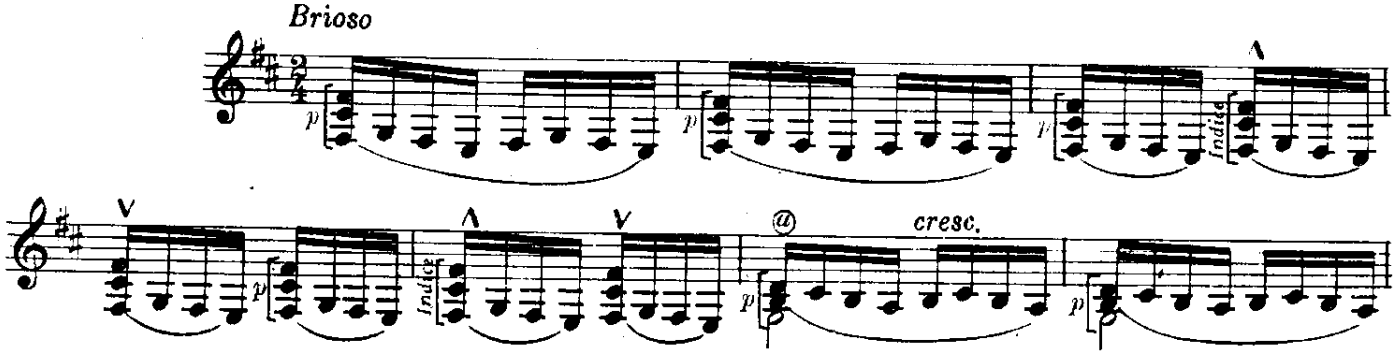
LECCIÓN 55

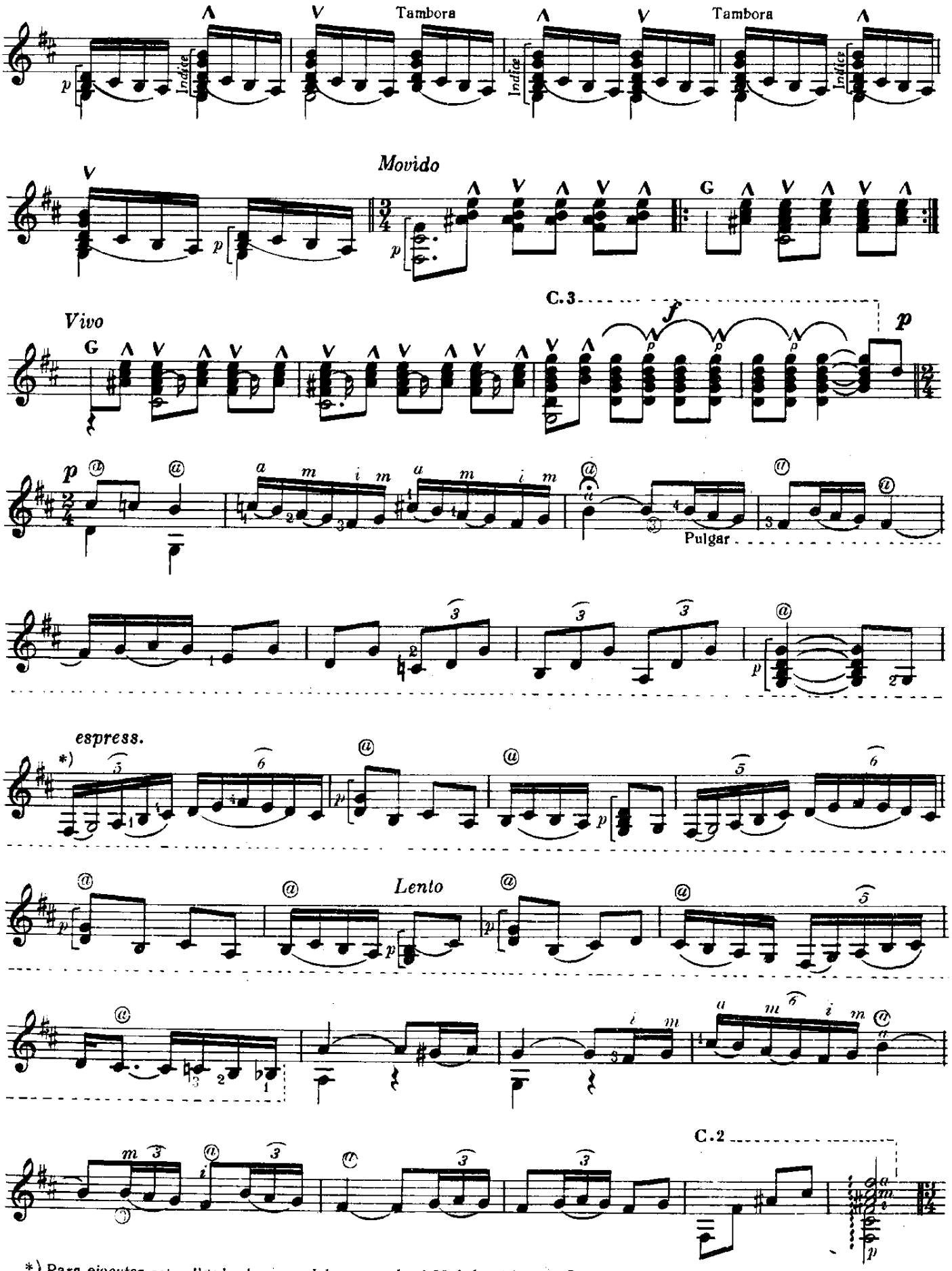
Ejecutar la escala completa en *Mi* menor

Ligados con Cejilla para la mano izquierda sola



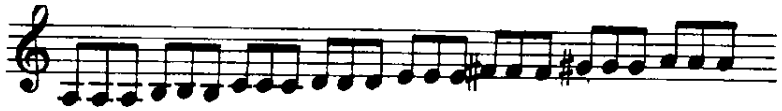
TARANTAS (Continuación)





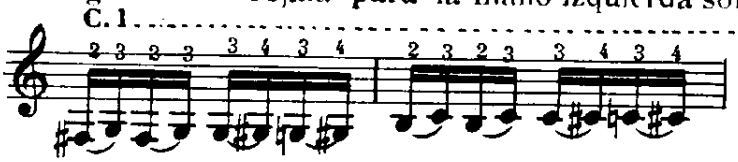
*) Para ejecutar estos ligados hay que dejar apoyado el 2º dedo en la nota *Sol* de la 6ª cuerda.

LECCIÓN 56

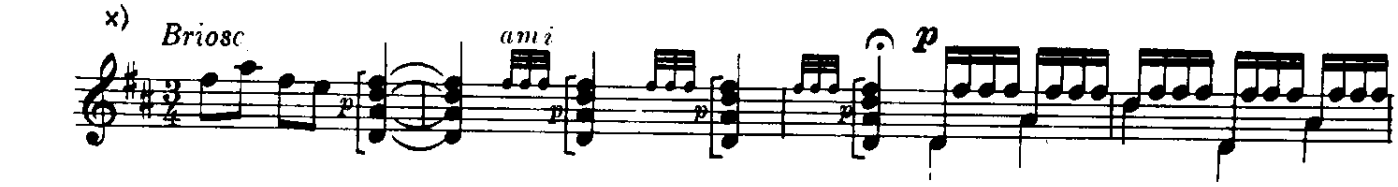


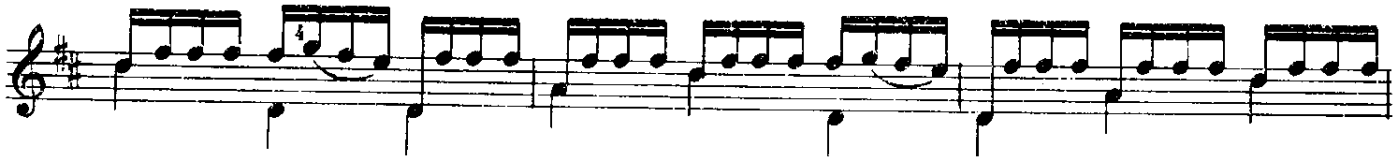
Ejecutar la escala completa en *La* menor

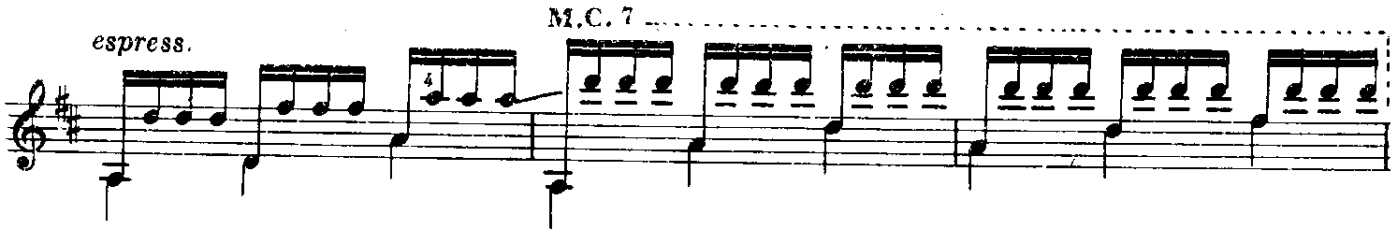
Ligados con Cejilla **para** la mano izquierda sola

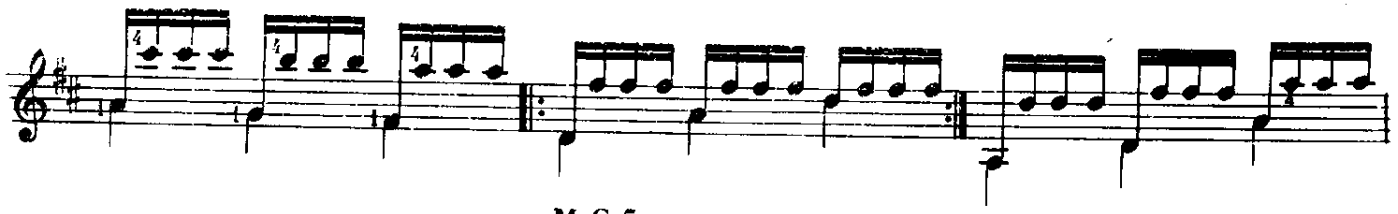


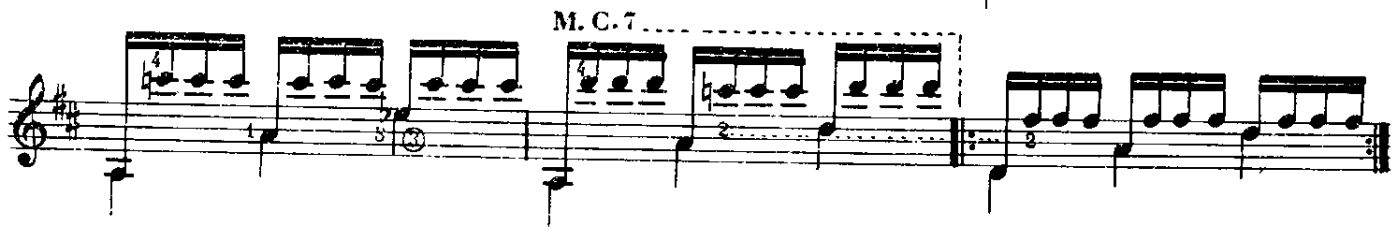
TARANTAS (Fin)

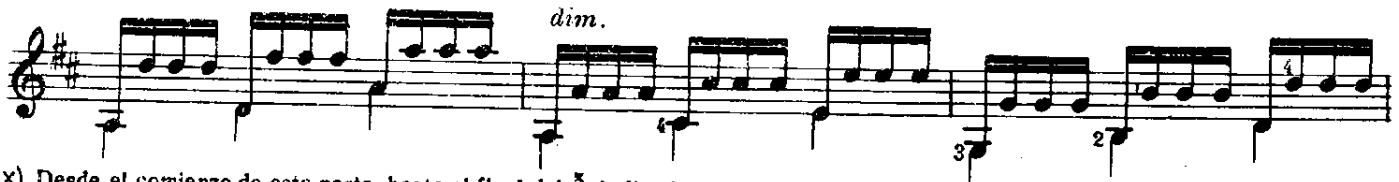




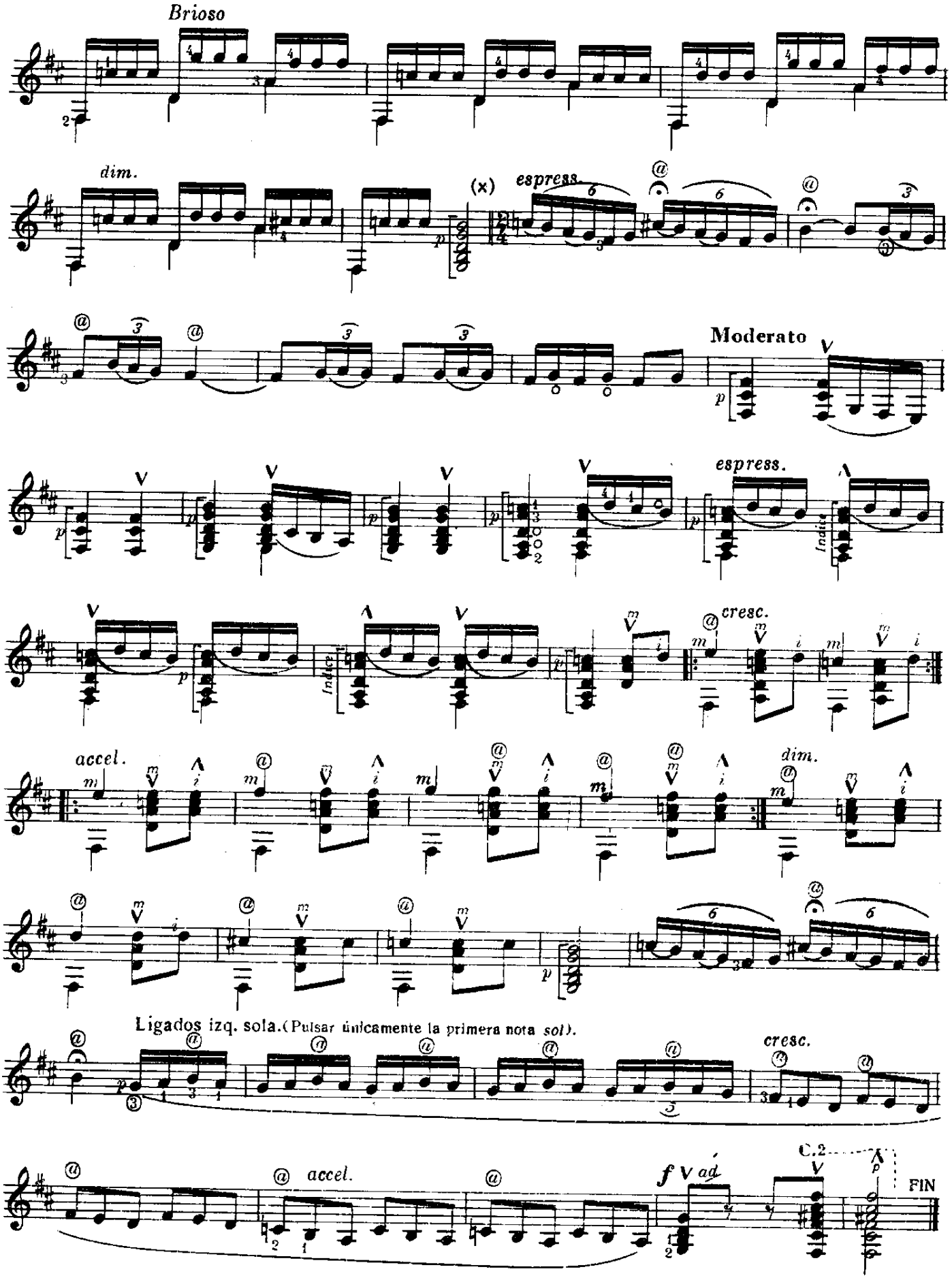








x) Desde el comienzo de esta parte, hasta el final del $\frac{3}{4}$, indicado con (x), marcar tiempo por tiempo, un tanto aligerado. Después y hasta Fin, un tiempo lento por compás.



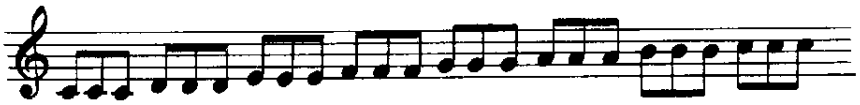
FIN DE LA QUINTA PARTE

SEXTA PARTE

a) **Siguirilla**
b) **Fandango**
c) **Bulería**

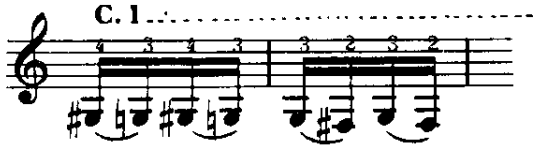
En arreglos de Emilio Medina

LECCIÓN 57



Ejecutar la escala completa en *Do* Mayor

Ligados con Cejilla para mano izquierda sola



SIGUIRILLA *)

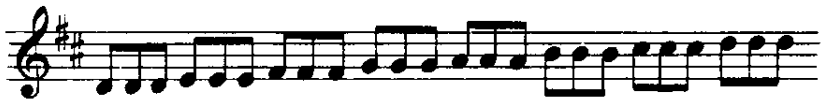
Ejecutar los rasgueos, con tendencia a rozar preferentemente las bordonas.

espress.

*) Los compases de $\frac{6}{8}$ marcarlos en dos tiempos lentos.

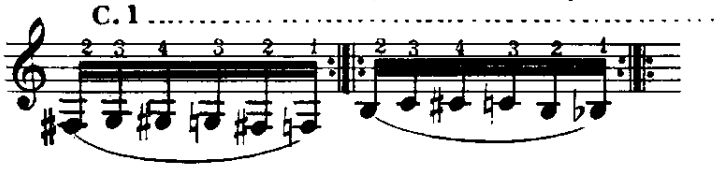
x) En estas resoluciones colocar posición de *La* mayor.

LECCIÓN 58



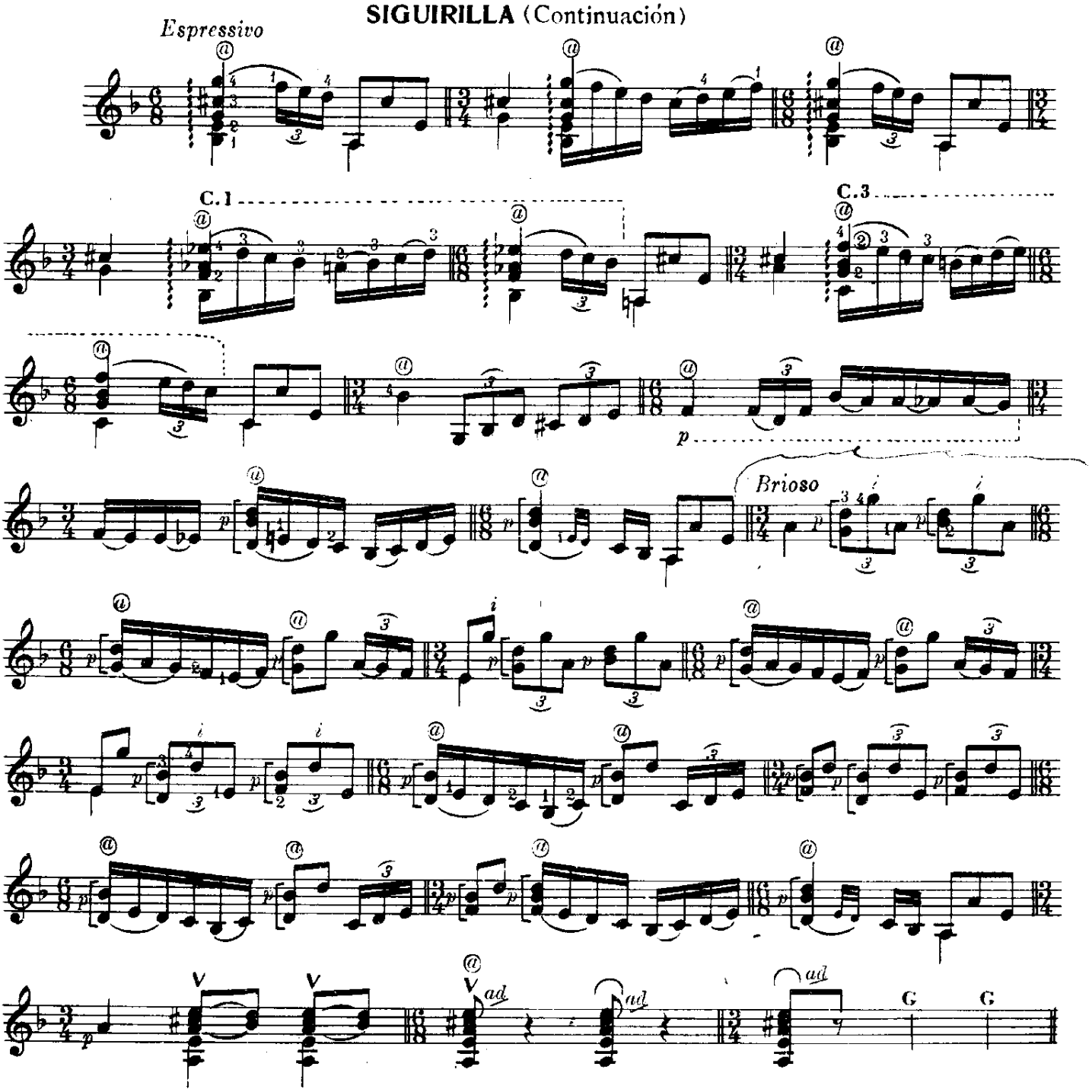
Ejecutar la escala completa en *Re* Mayor

Ligados con Cejilla para mano izquierda sola

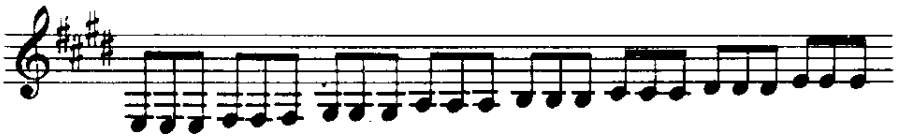


SIGUIRILLA (Continuación)

Espressivo



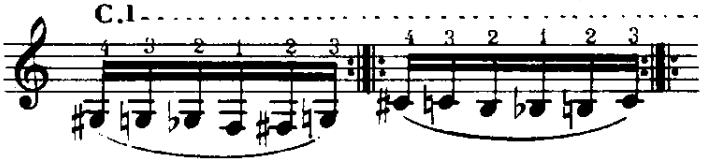
LECCIÓN 59



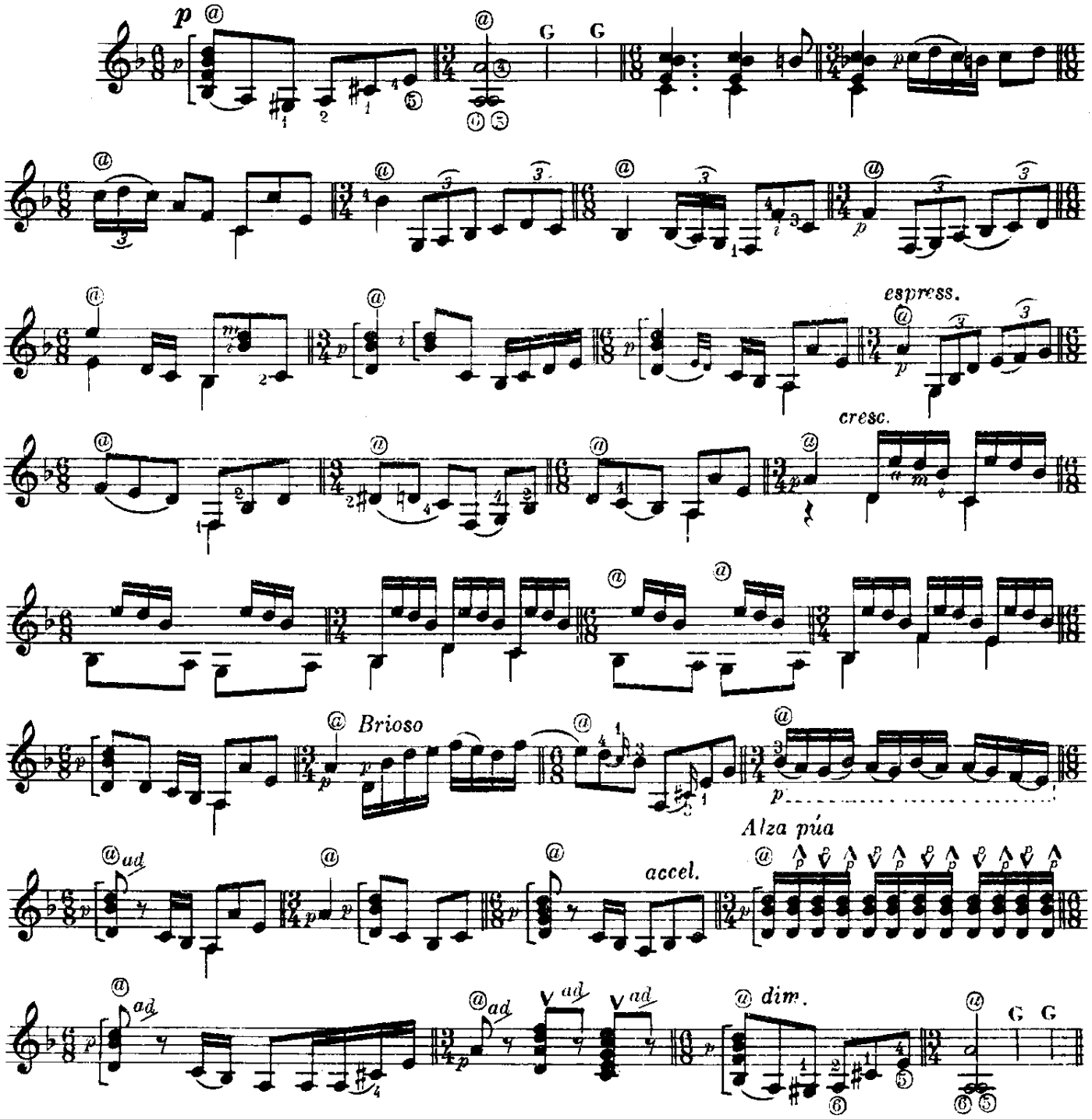
Ejecutar la escala completa en *Mi* Mayor

Ligados con Cejilla para mano izquierda sola

C.1



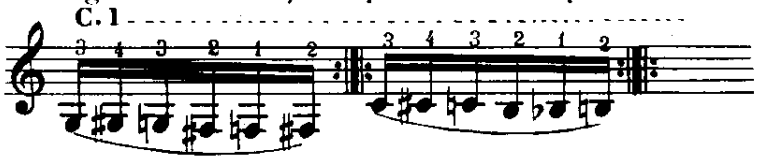
SIGUIRILLA (Continuación)



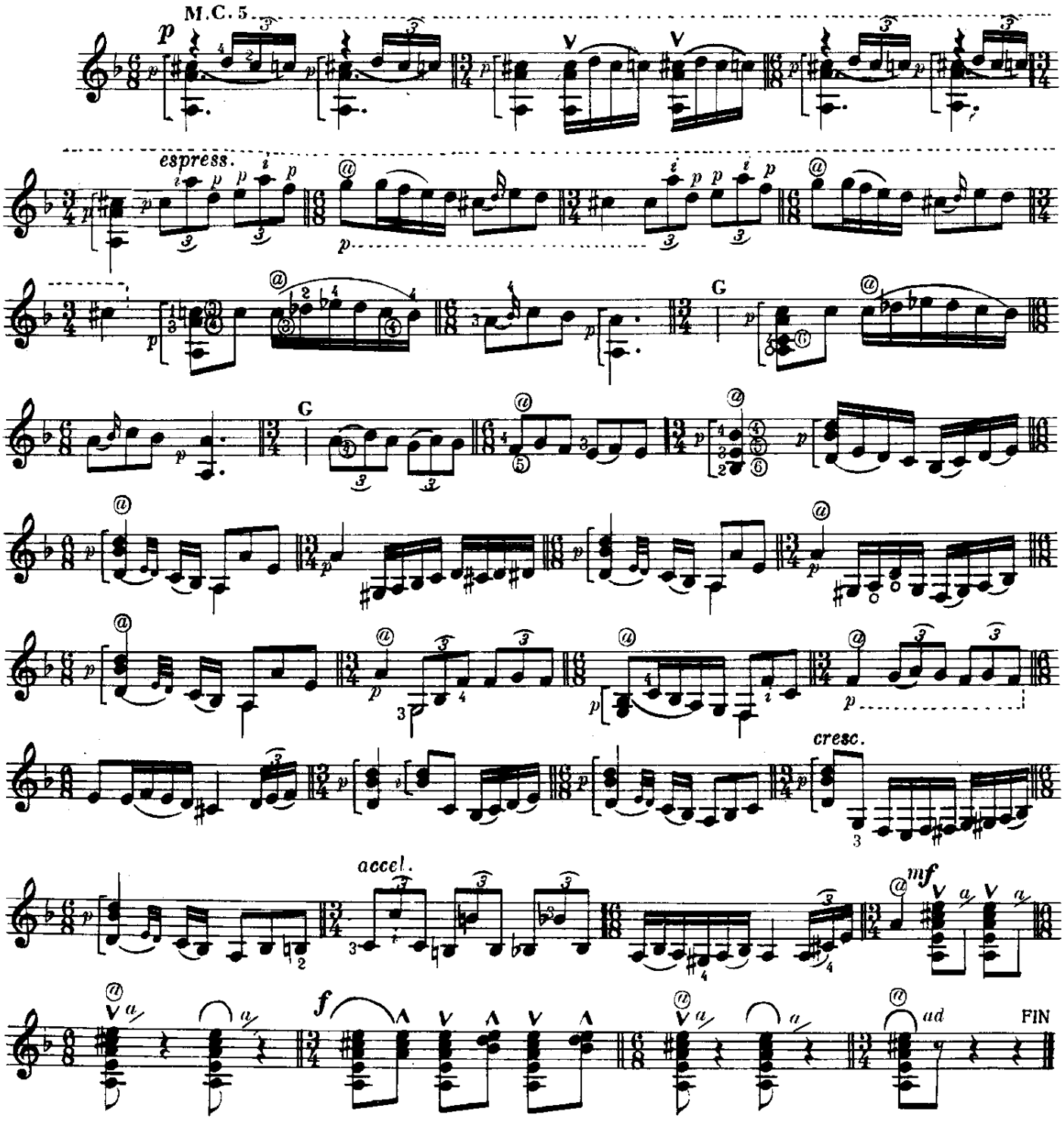
LECCIÓN 60

Ejecutar la escala completa en *Fa* Mayor

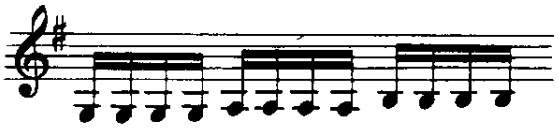
Ligados con Cejilla para mano izquierda sola



SIGUIRILLA (Fin)

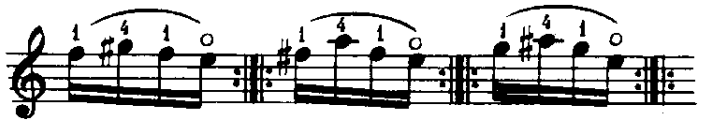


LECCIÓN 61



Ejecutar la escala completa en *Sol* Mayor

Ligados mano izquierda sola



Bajar por semitonos hasta el 10° traste y viceversa. Ejecutar después el mismo ejercicio en las cuerdas 2ª, 3ª, 4ª, 5ª y 6ª. Emplear este orden en los sucesivos estudios de ligados.

FANDANGO *(Mi del La menor)*

Cuadratura: 4 compases de $\frac{3}{4}$ o $\frac{3}{8}$

M.C. 1

Falseta 1ª

Intermedio entre Falsetas

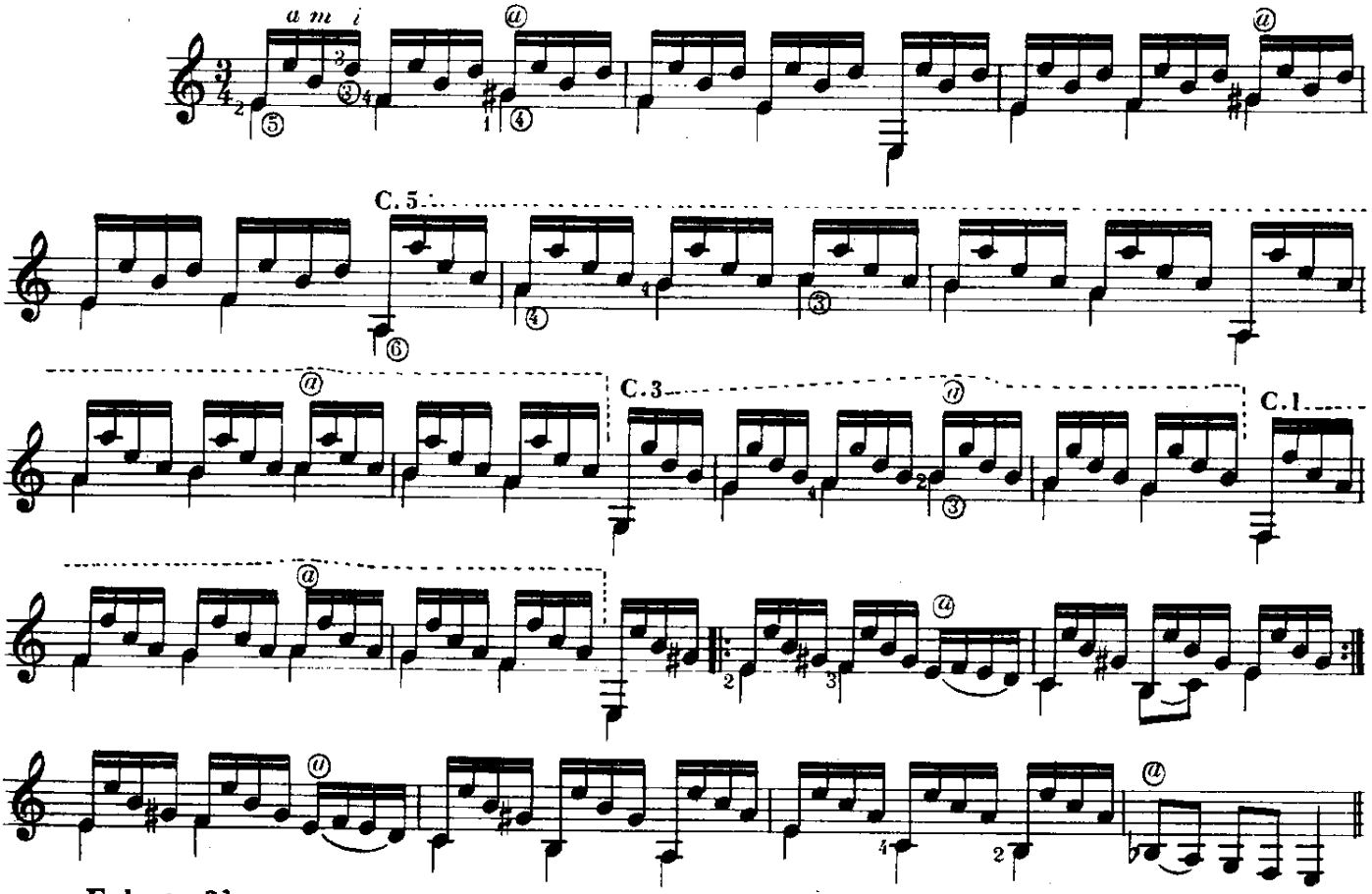
M.C. 1

LECCIÓN 62

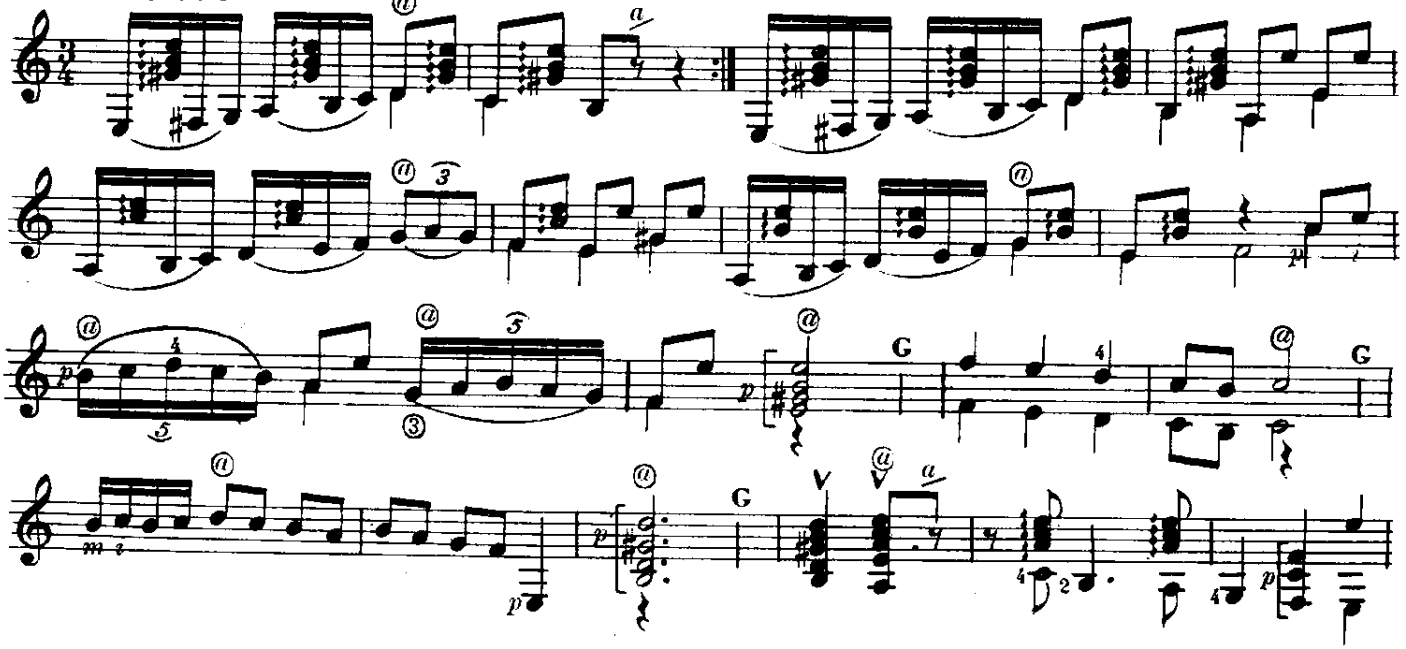
Ejecutar la escala completa en *La* Mayor

Ligados mano izquierda sola

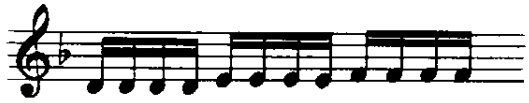
Falseta 2ª **FANDANGO** (Continuación)



Falseta 3ª

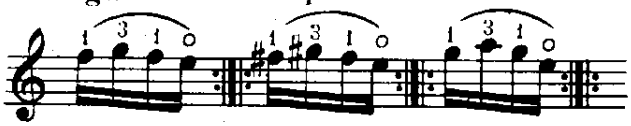


LECCIÓN 63



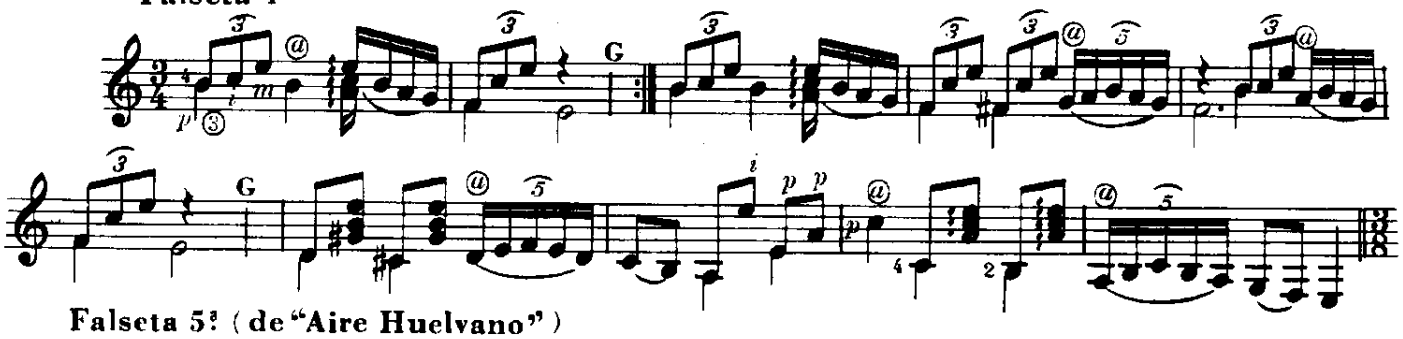
Ejecutar la escala completa en *Re* menor

Ligados mano izquierda sola

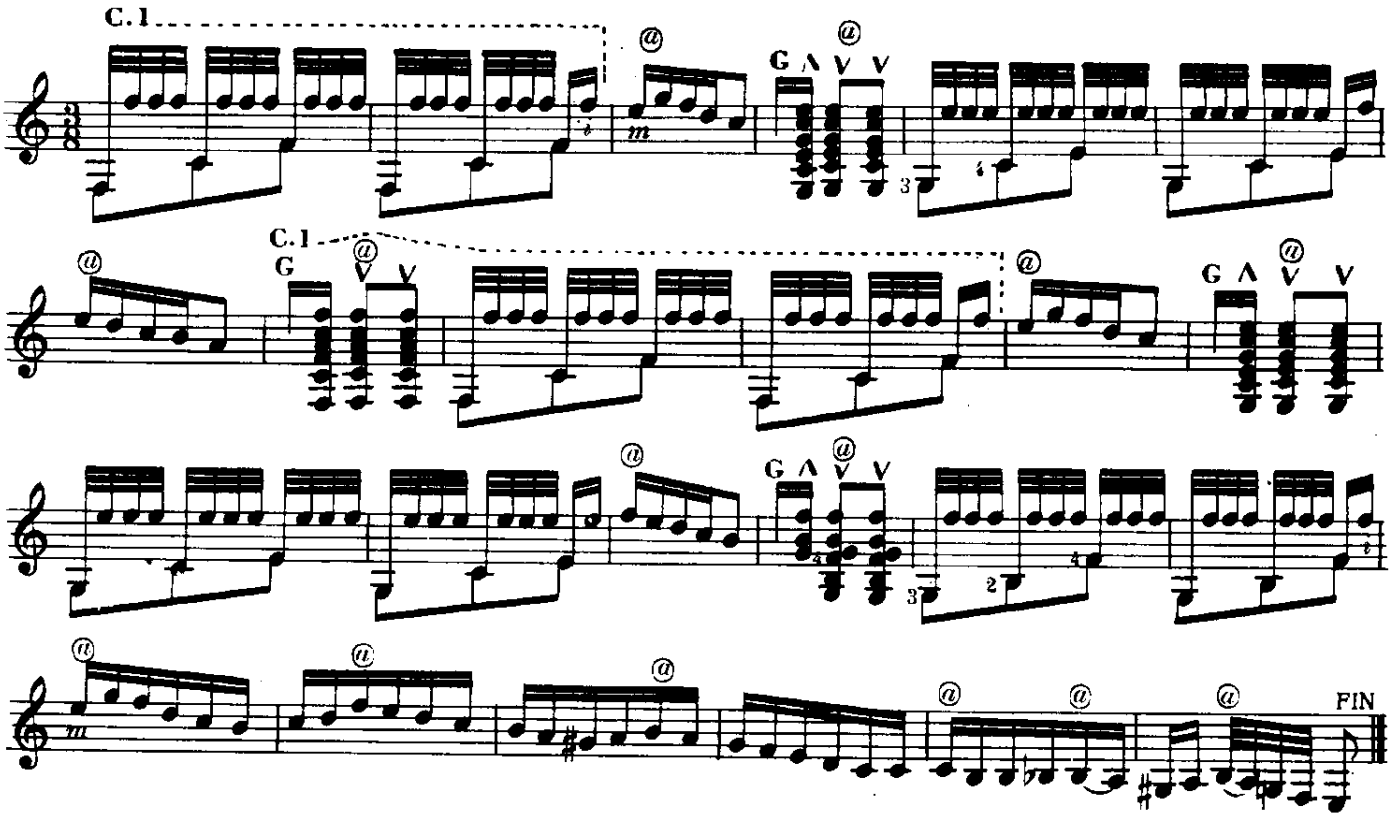


FANDANGO (Fin)

Falseta 4ª



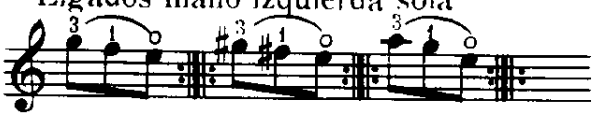
Falseta 5ª (de "Aire Huelvano")

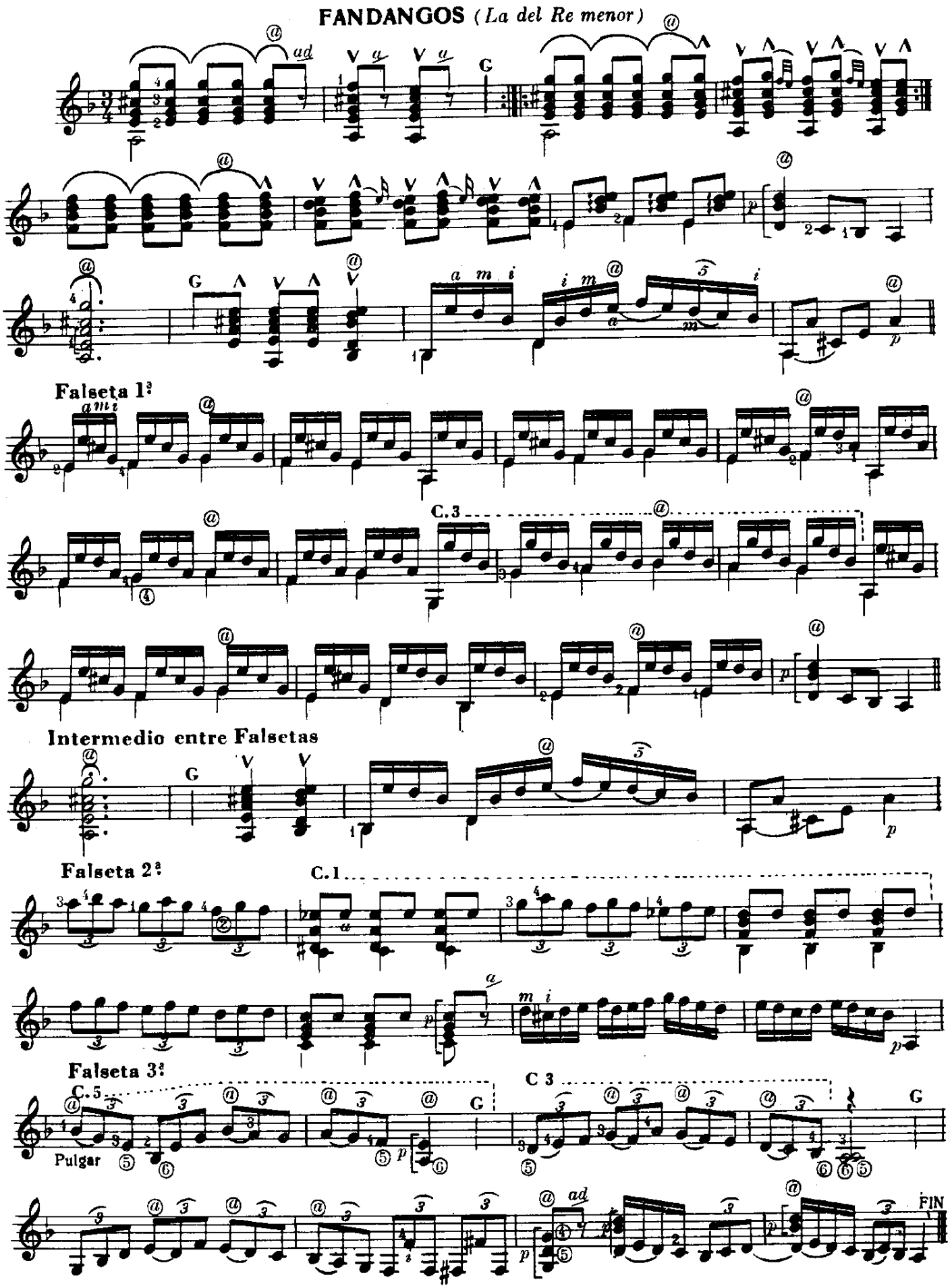


LECCIÓN 64

Ejecutar la escala completa en *Mi* menor

Ligados mano izquierda sola




FANDANGOS (La del Re menor)
Falseta 1ª
C. 3
Intermedio entre Falsetas
Falseta 2ª
C. 1
Falseta 3ª
C. 5
Pulgar
C 3
FIN

LECCIÓN 65

Ejecutar la escala completa en *La menor*

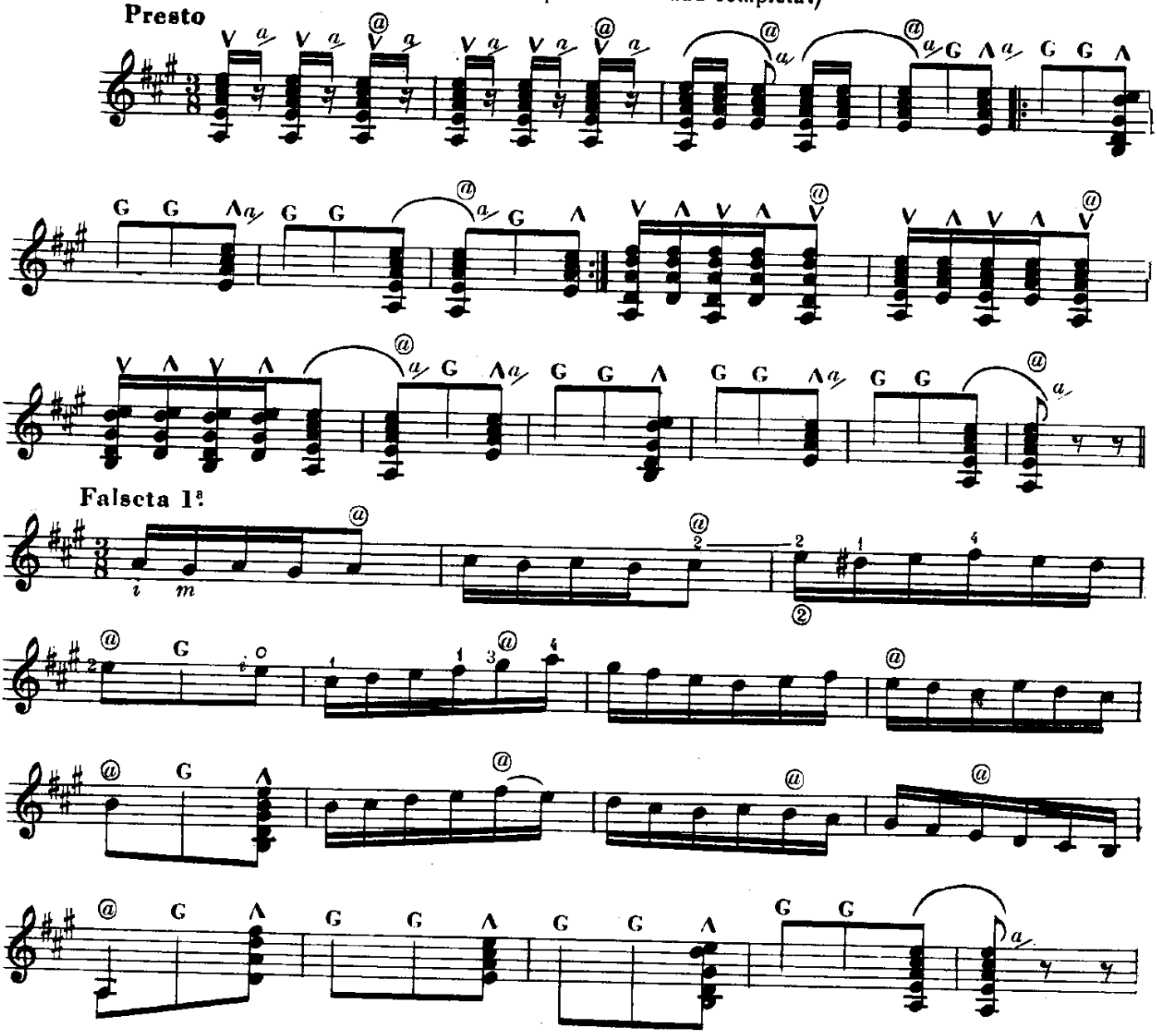
Ligados mano izquierda sola

BULERIA *(La Mayor)*

Cuadrante: 4 compases de $\frac{3}{8}$. Acentuación: Generalmente en los tiempos 3º, 6º, 8º y 10º.

(Al ejecutar los golpes en caja, mantener siempre la tonalidad completa.)

Presto



Las Falsetas de bulerías arpegiadas, entran en compases de $\frac{3}{4}$, pero manteniendo siempre en estos casos la medida de 12 tiempos o sea 4 compases de $\frac{3}{4}$. Ejemplo:

Falseta 2ª

M.C. 2 (Dejando la 1ª al aire.)

C. 2

Falseta 3ª (Otros ejemplos en compas de $\frac{3}{4}$.)

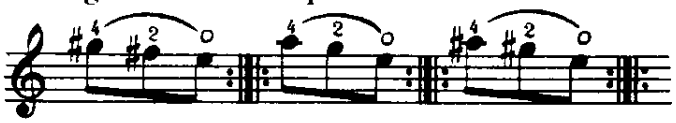
M.C. 2

M.C. 4

LECCIÓN 66

Ejecutar la escala completa en *Do* Mayor

Ligados mano izquierda sola



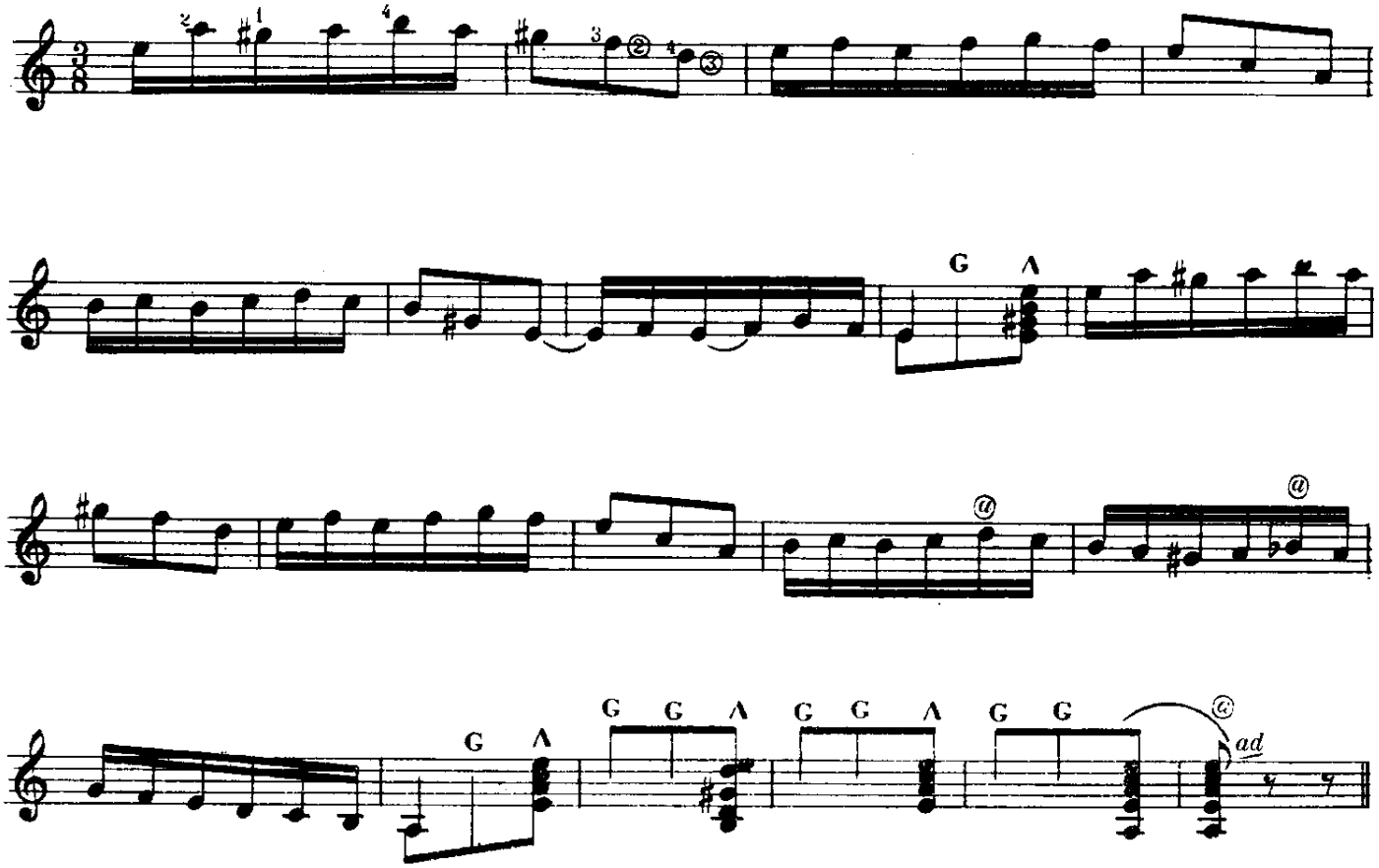
BULERIA *(La menor)*

Presto

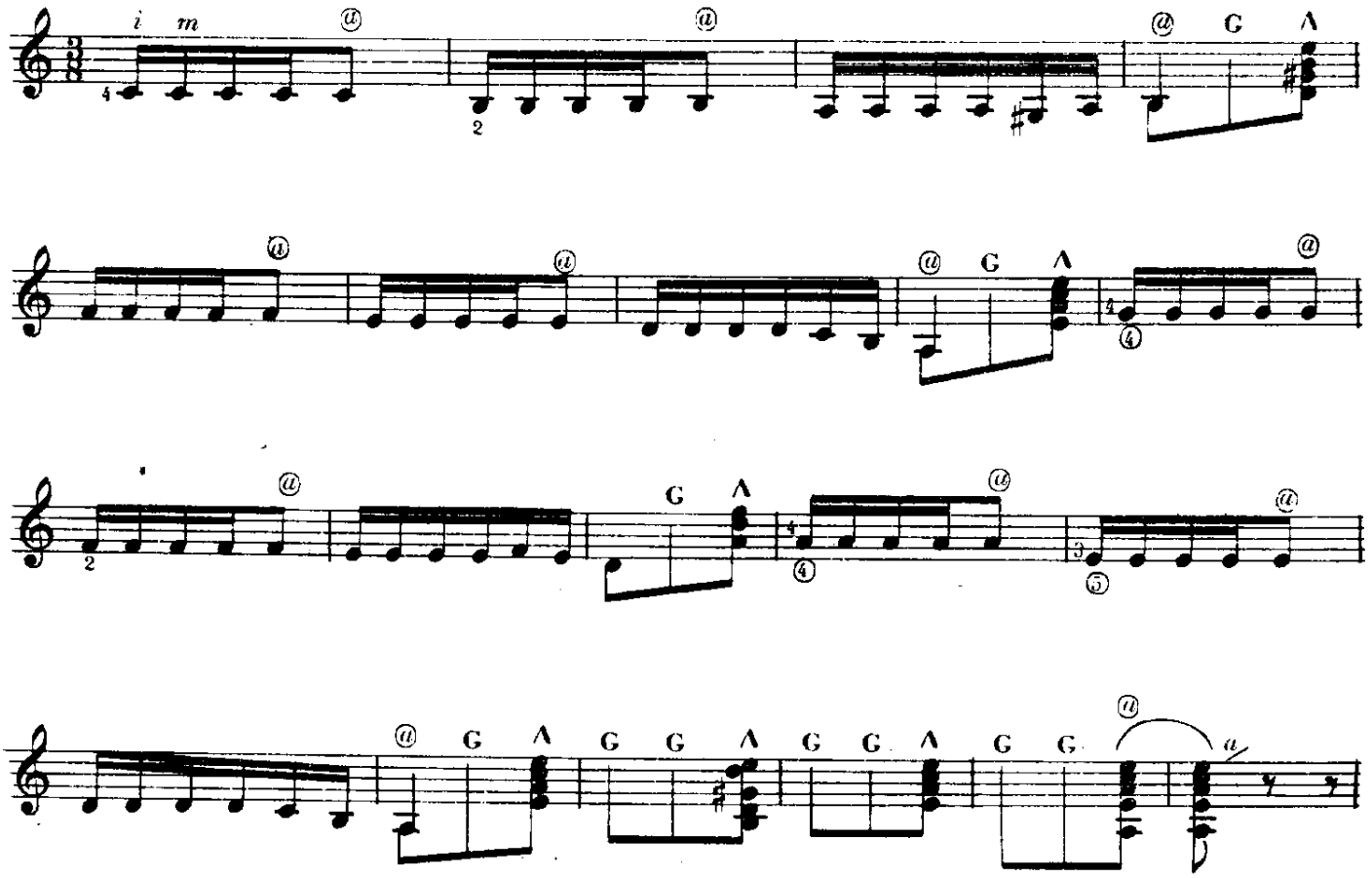
Falseta 1ª
Todo pulgar

C.5

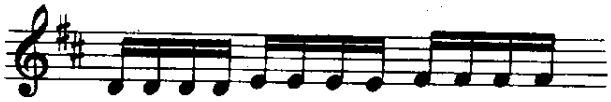
Falseta 2ª



Falseta 3ª

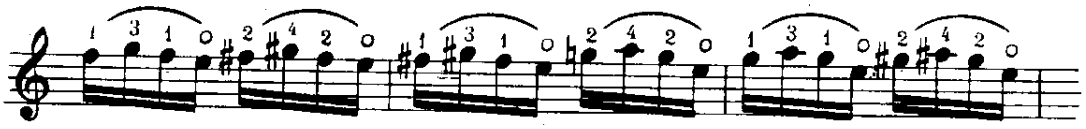


LECCIÓN 67



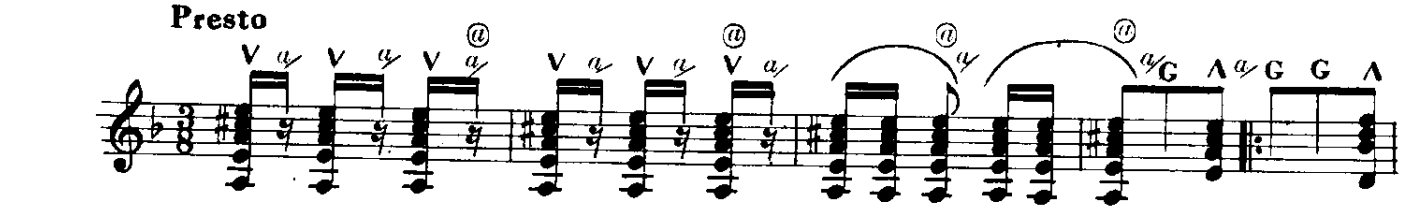
Ejecutar la escala completa en *Re* Mayor

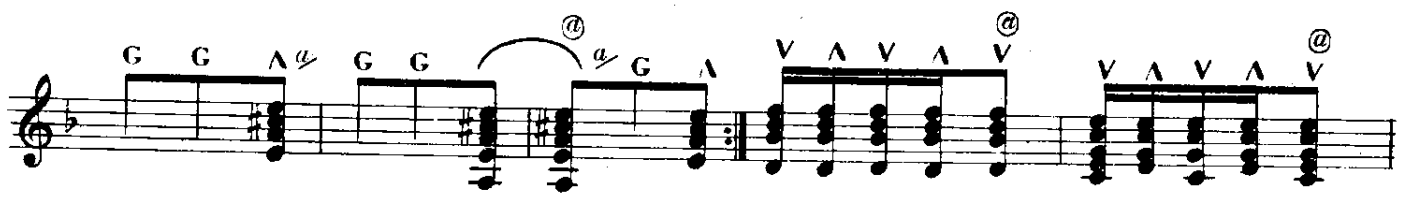
Ligados mano izquierda sola

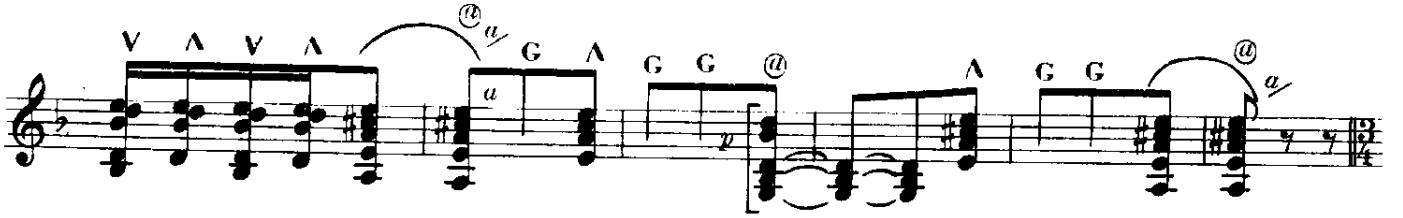


BULERIA (*La del Re menor*)

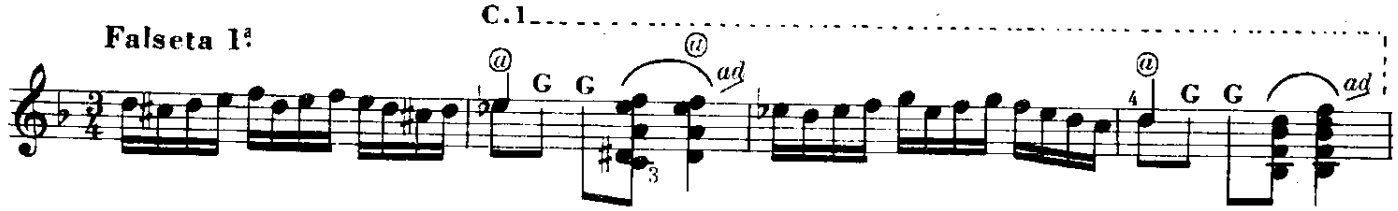
Presto

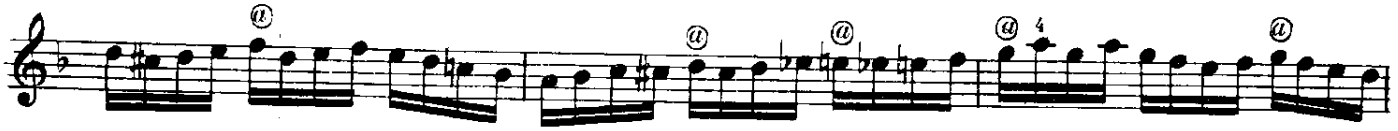


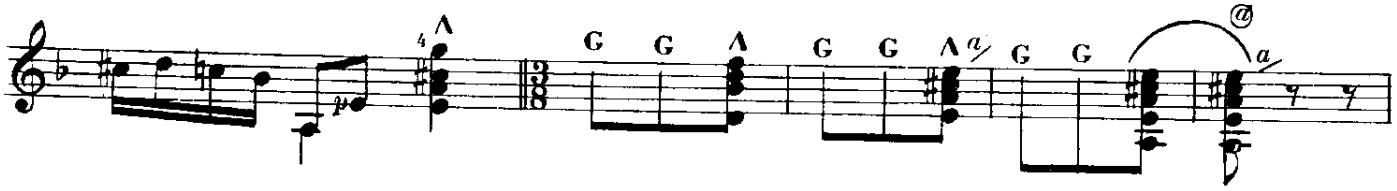


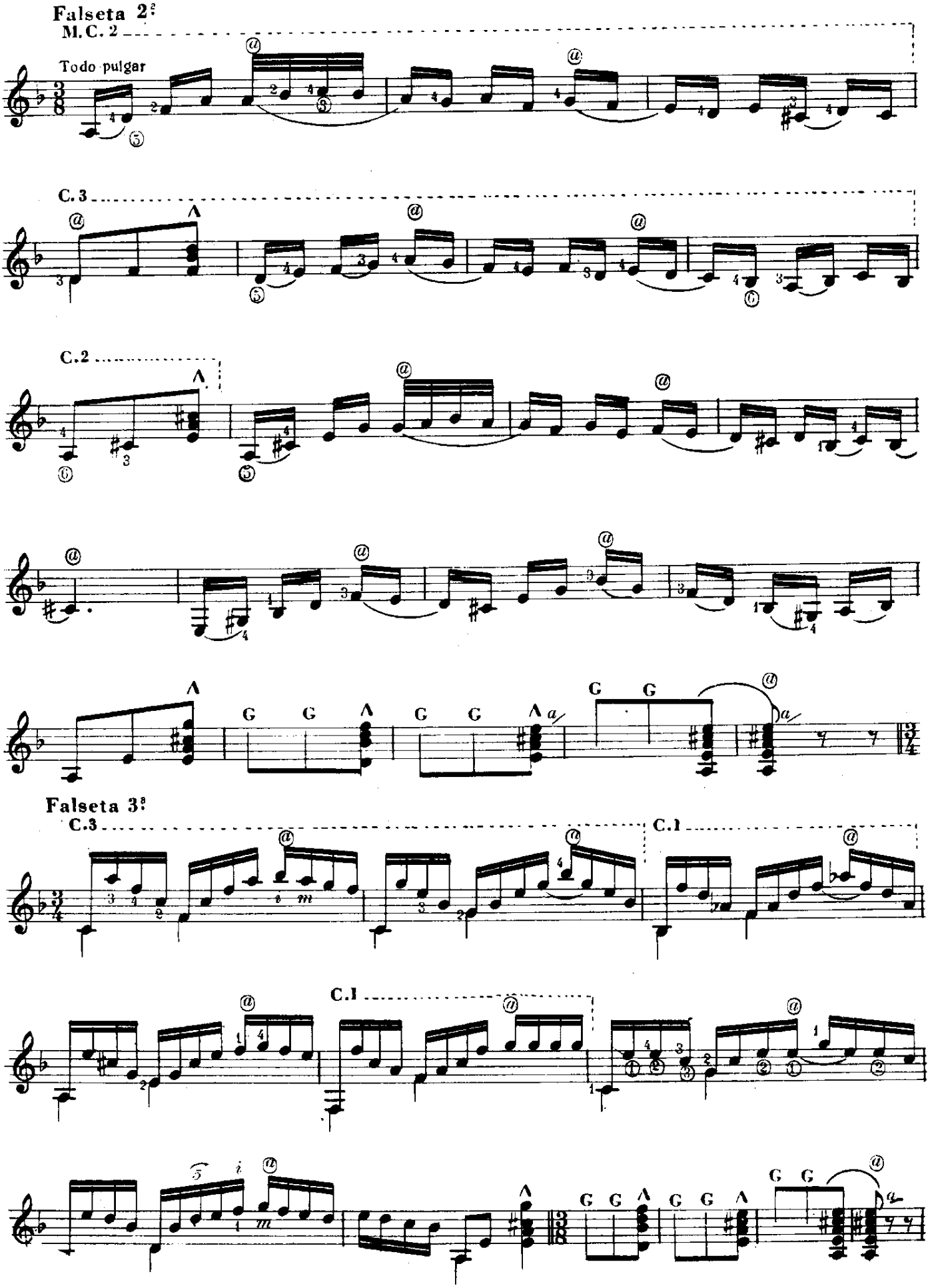


Falseta 1ª

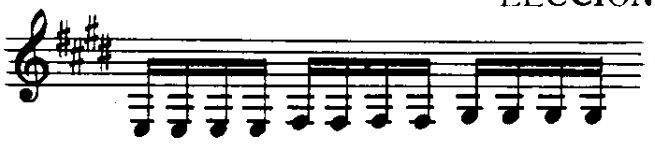






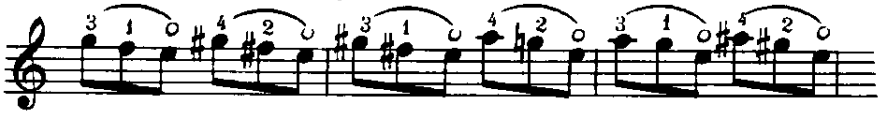

Falseta 2ª
M.C. 2
Todo pulgar
C. 3
C. 2
Falseta 3ª
C. 3
C. 1
C. 1

LECCIÓN 68



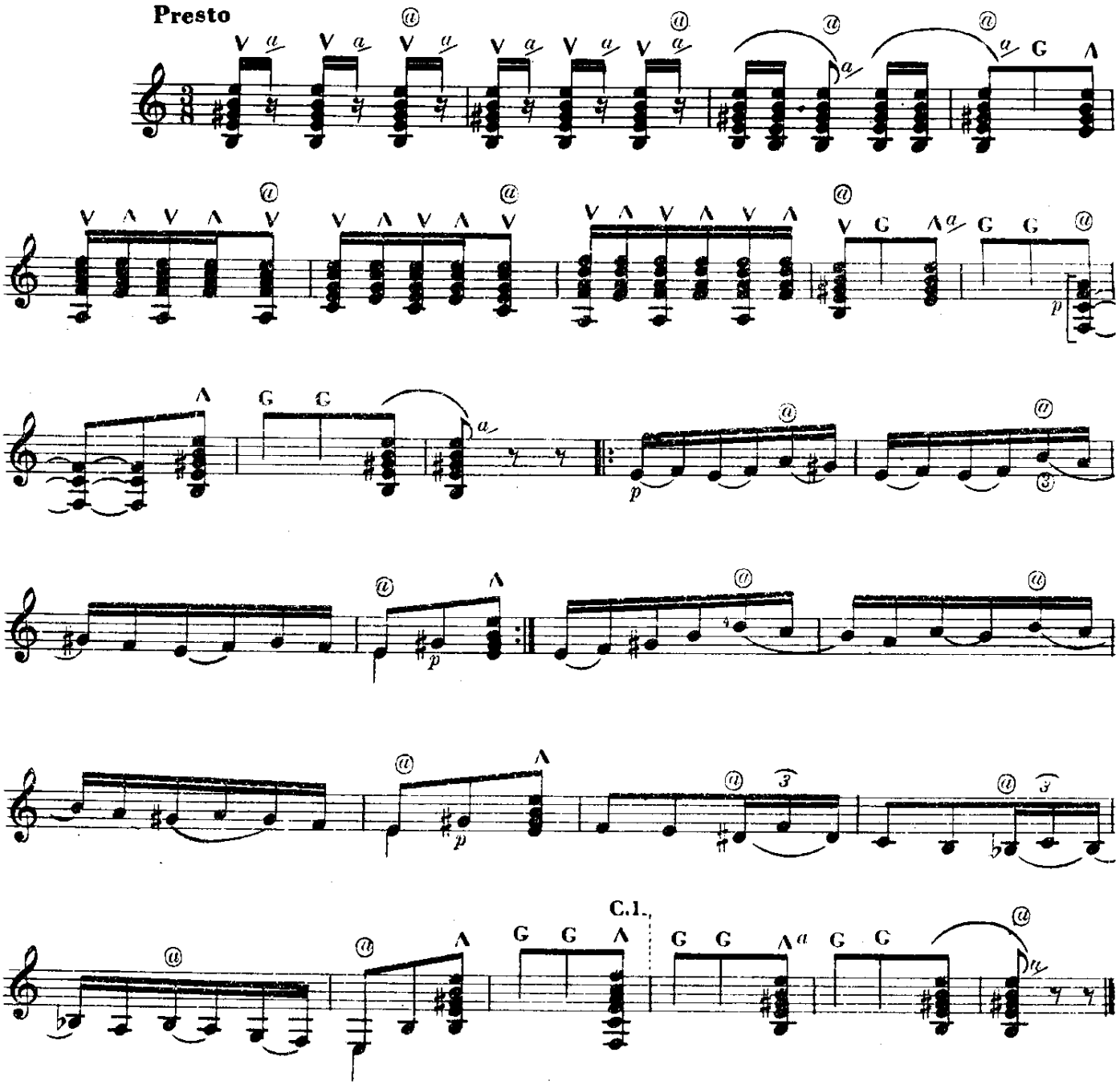
Ejecutar la escala completa en Mi Mayor

Ligados mano izquierda sola



BULERIA *(Mi del La menor)*

Presto



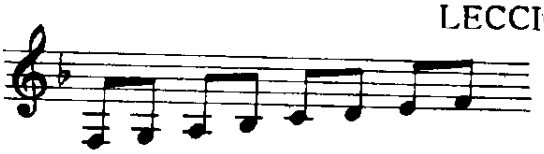
FIN DE LA SEXTA PARTE

SEPTIMA PARTE

a) **Güagiras**
b) **Sevillana**
c) **Alegría** *(La)*
d) **Soleares** *(La)*

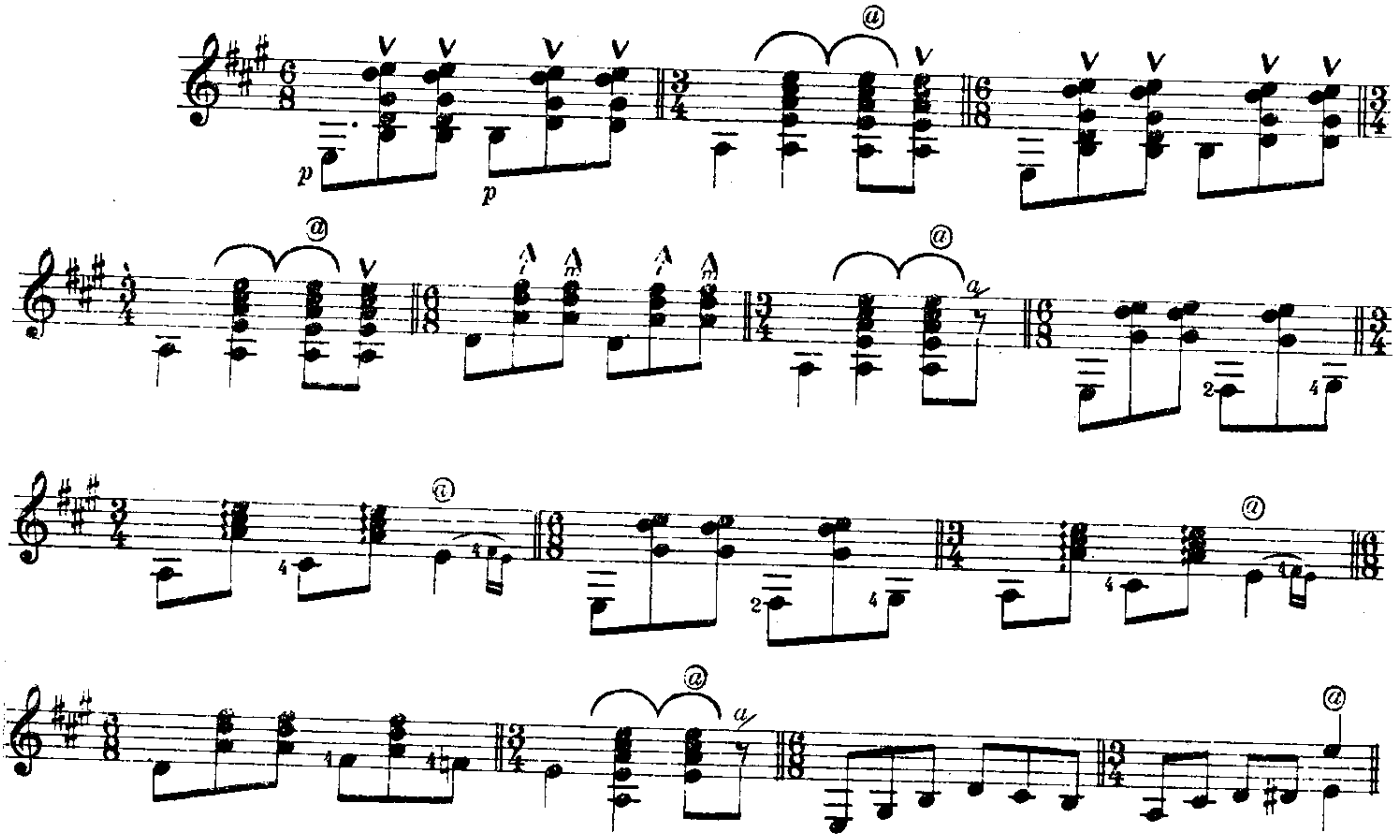
Arreglos de Emilio Medina

LECCIÓN 69

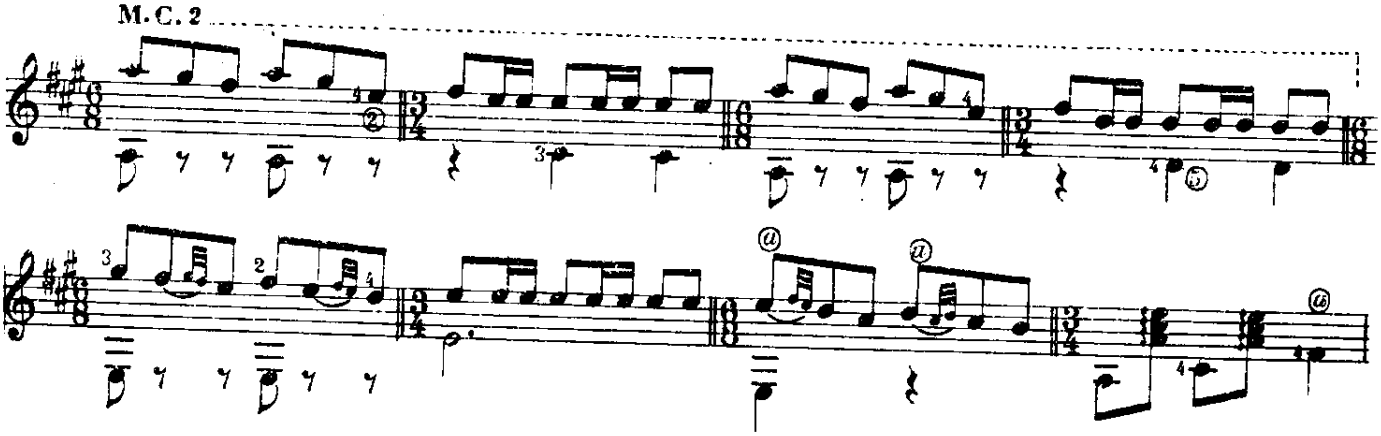


Ejecutar la escala completa en *Fa* Mayor

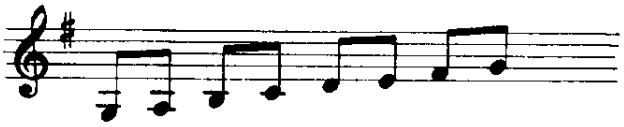
GÜAGIRAS



Falseta
M. C. 2

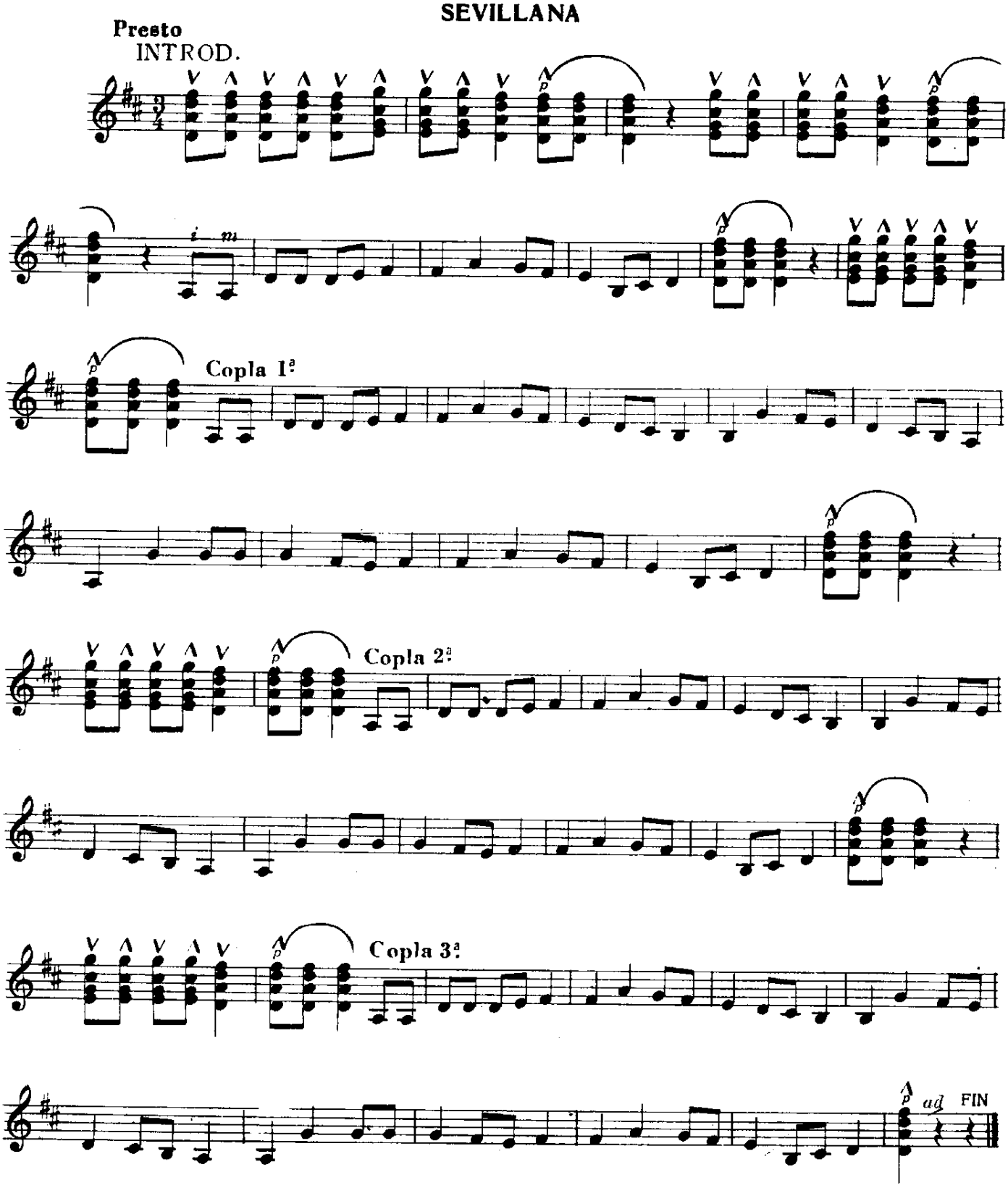


LECCIÓN 70

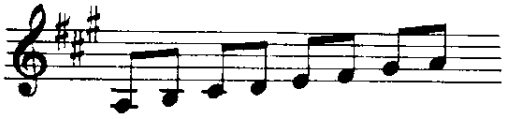


Ejecutar la escala completa en *Sol* Mayor

SEVILLANA

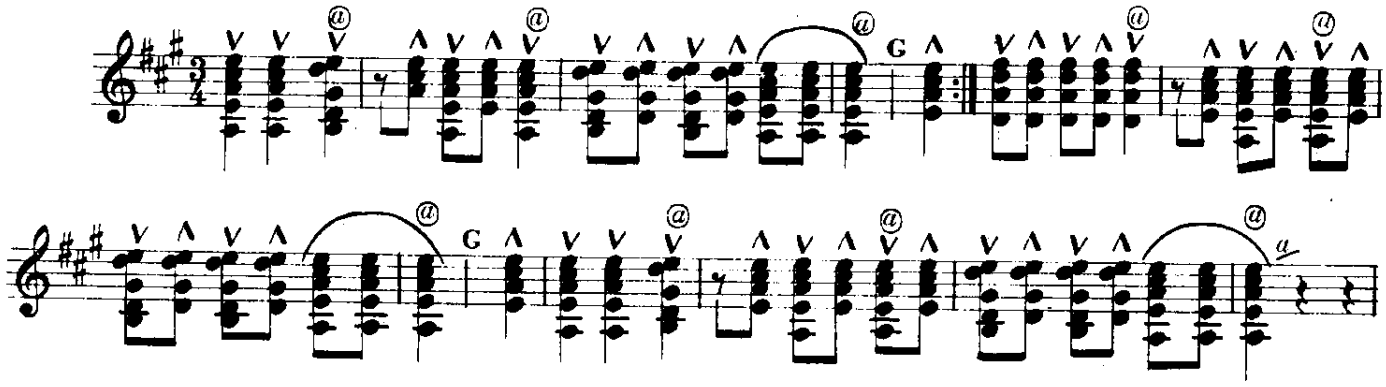


LECCIÓN 71



Ejecutar la escala completa en *La* Mayor

ALEGRÍA (*La Mayor*)



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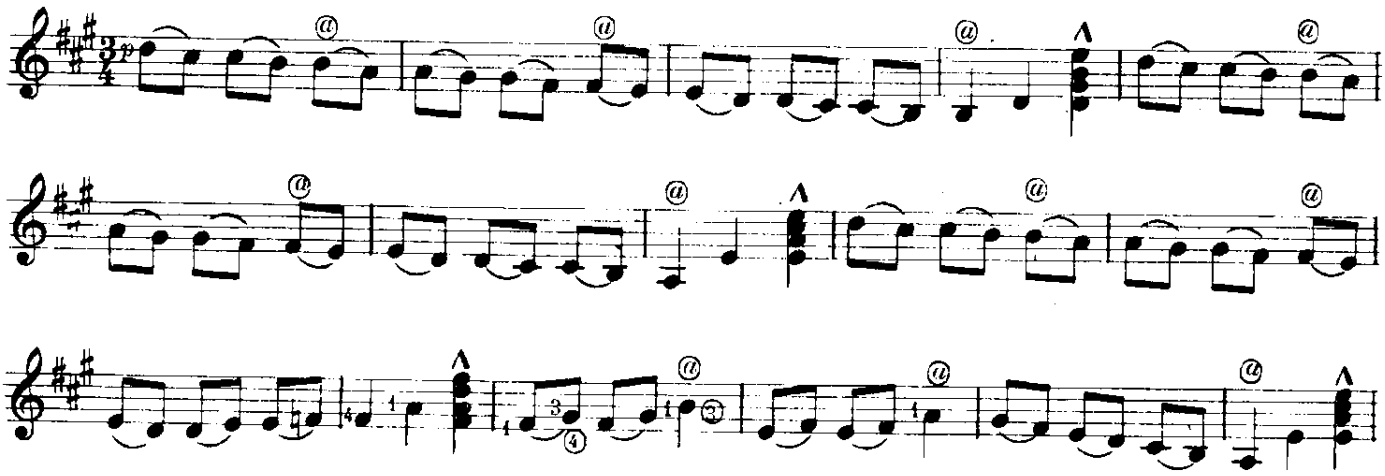

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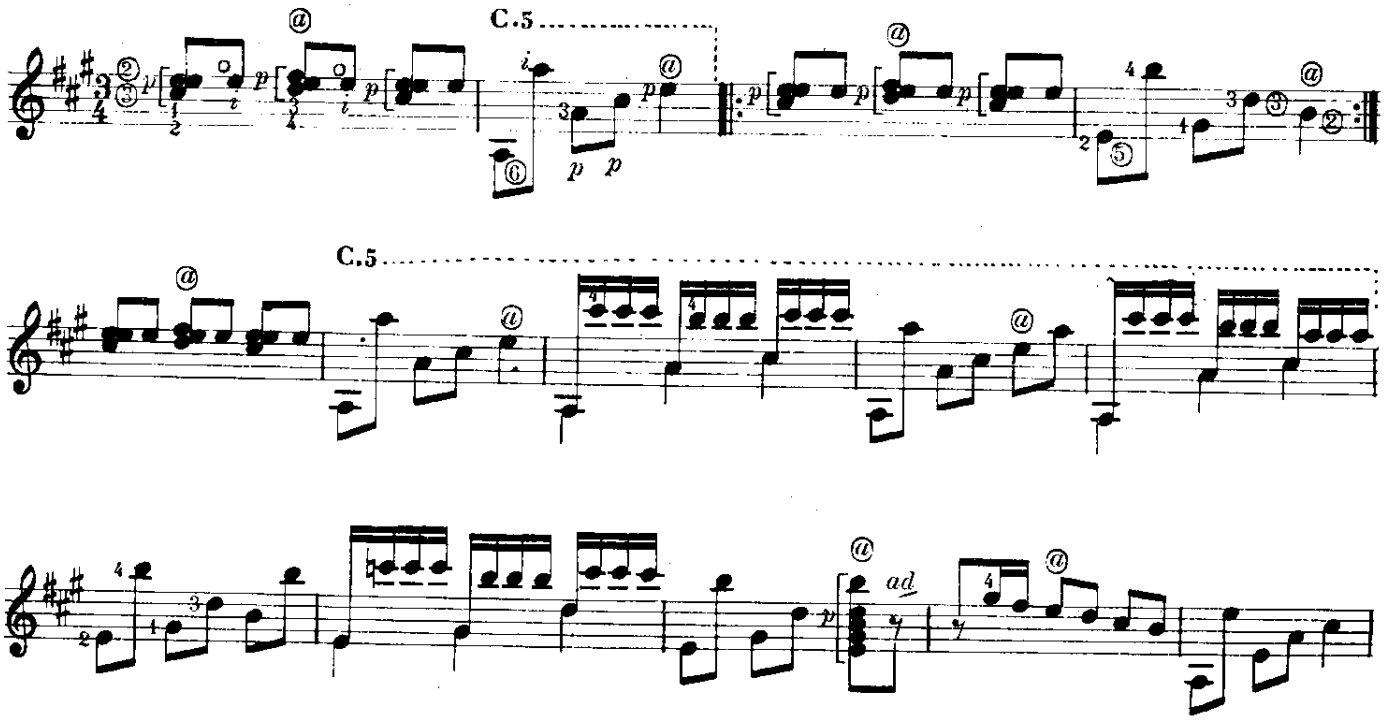
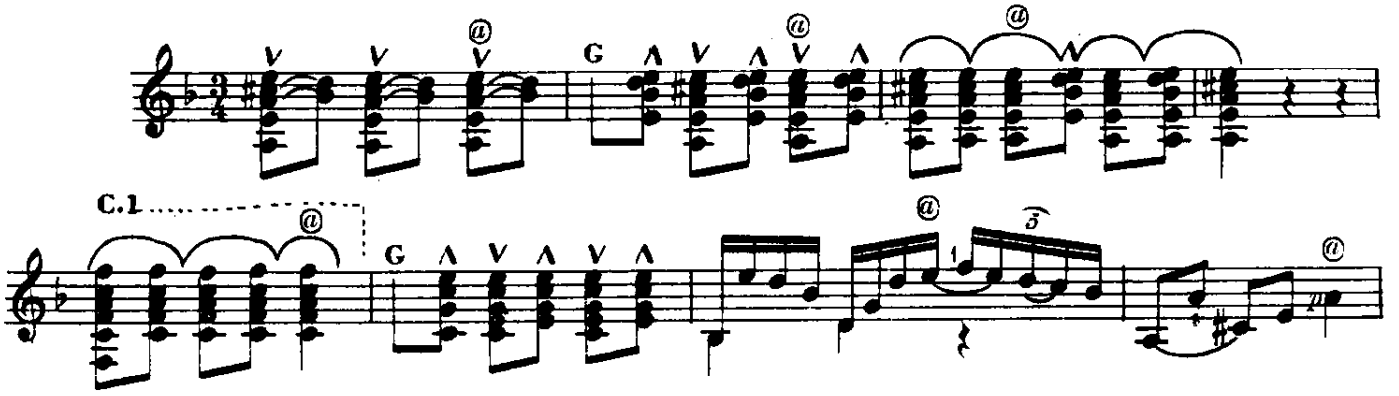


LECCIÓN 72

Ejecutar la escala completa en *Re* menor

SOLEARES (*La del Re menor*)



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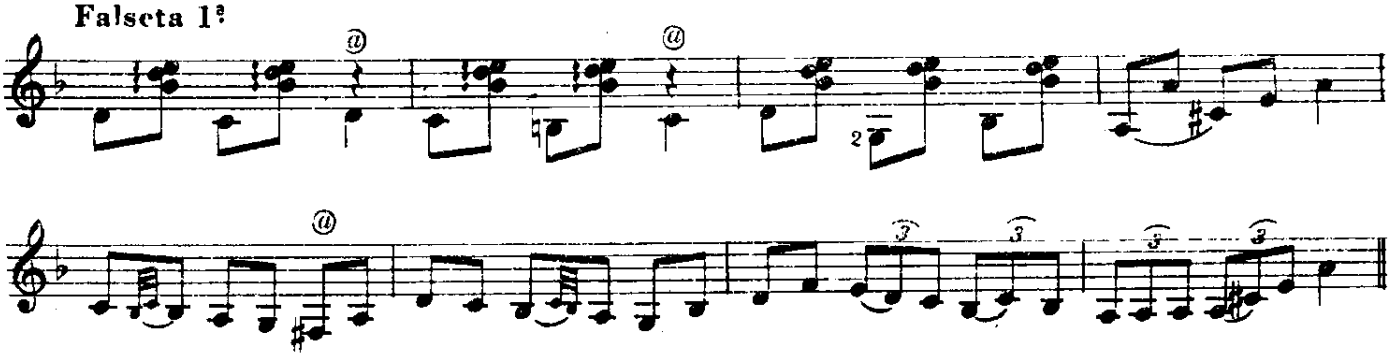

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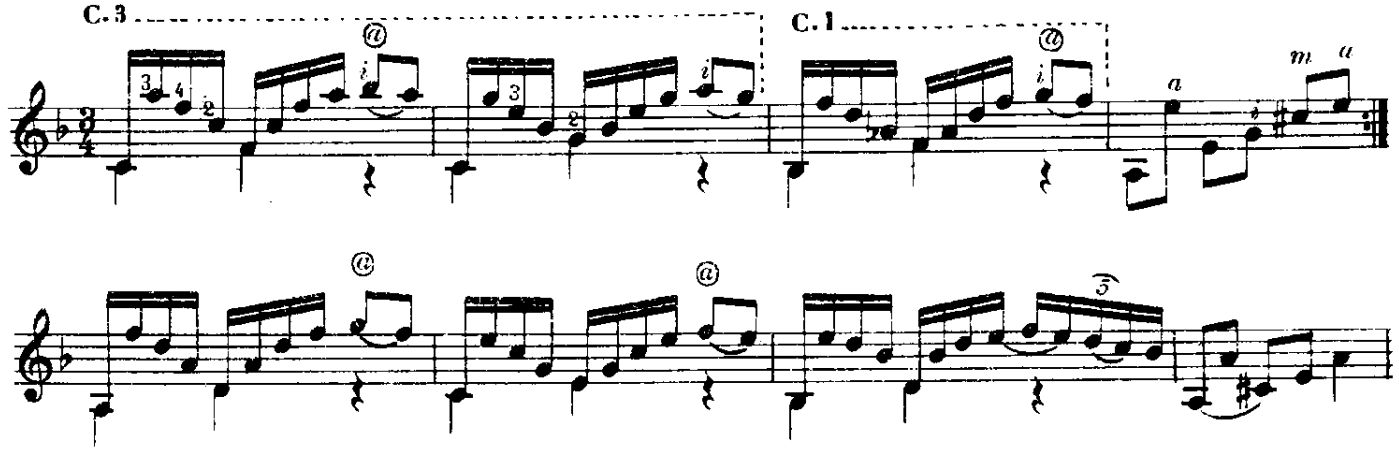
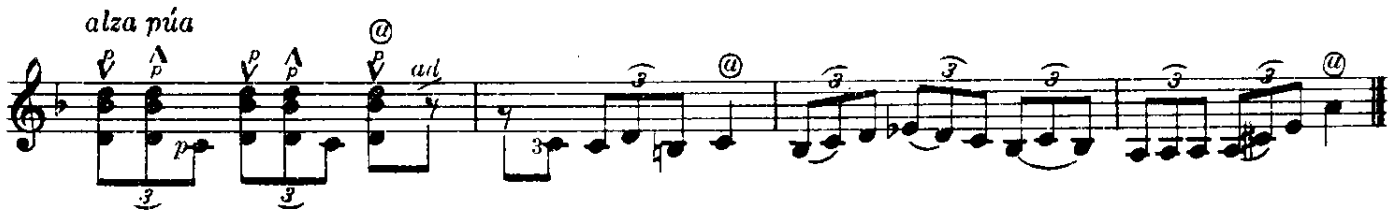




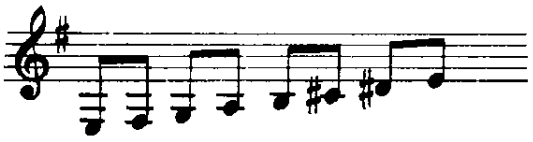
FIN DE LA SÉPTIMA PARTE

OCTAVA PARTE

a) **Serrana**
b) **Milonga**
c) **Colombiana**
d) **Petenera**
e) **Campanilleros**

Arreglos de Emilio Medina

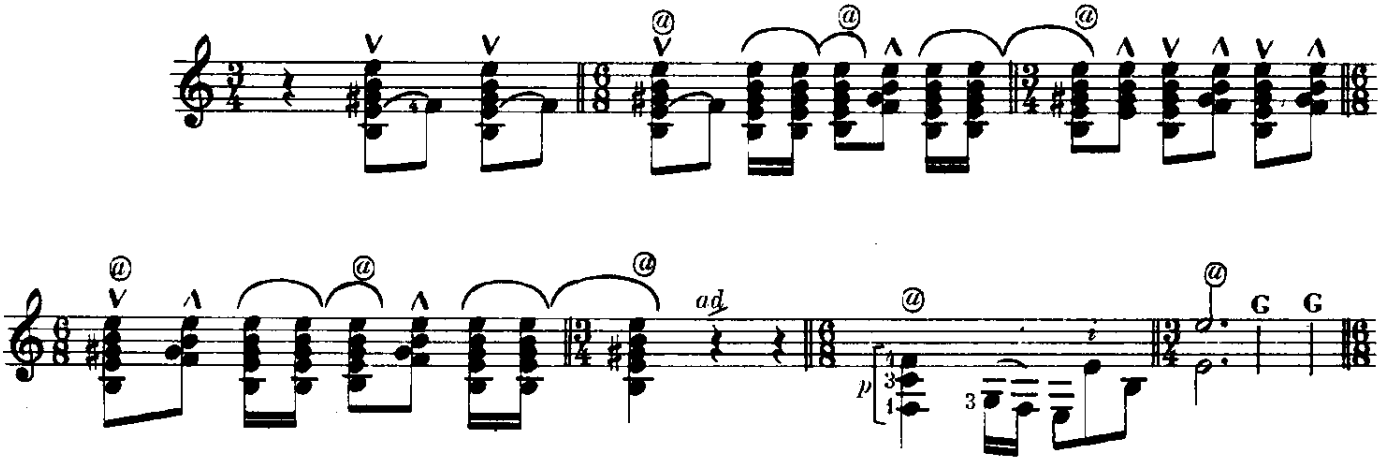
LECCIÓN 73

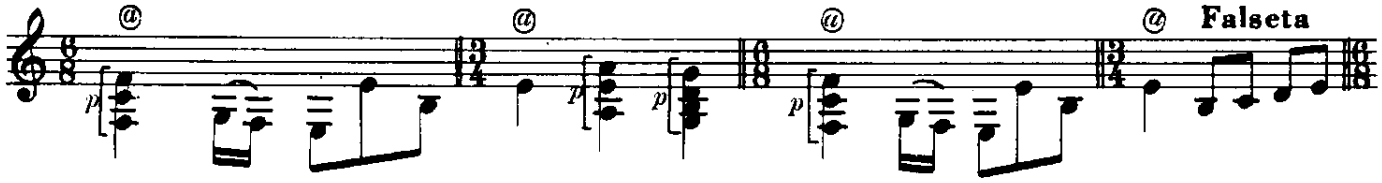


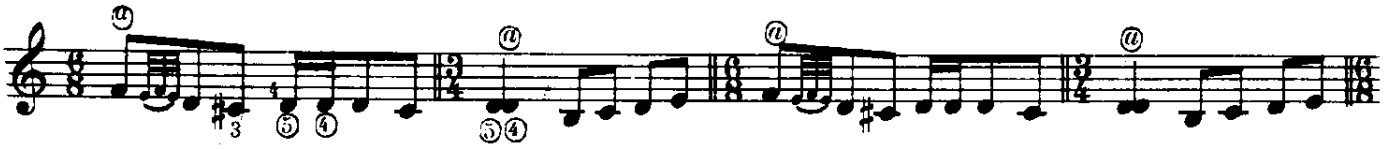
Ejecutar la escala completa en *Mi* menor

SERRANA

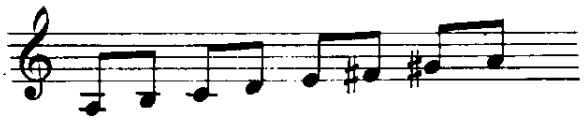
Ejecutar los rasgueos, con tendencia a rozar preferentemente las bordonas).





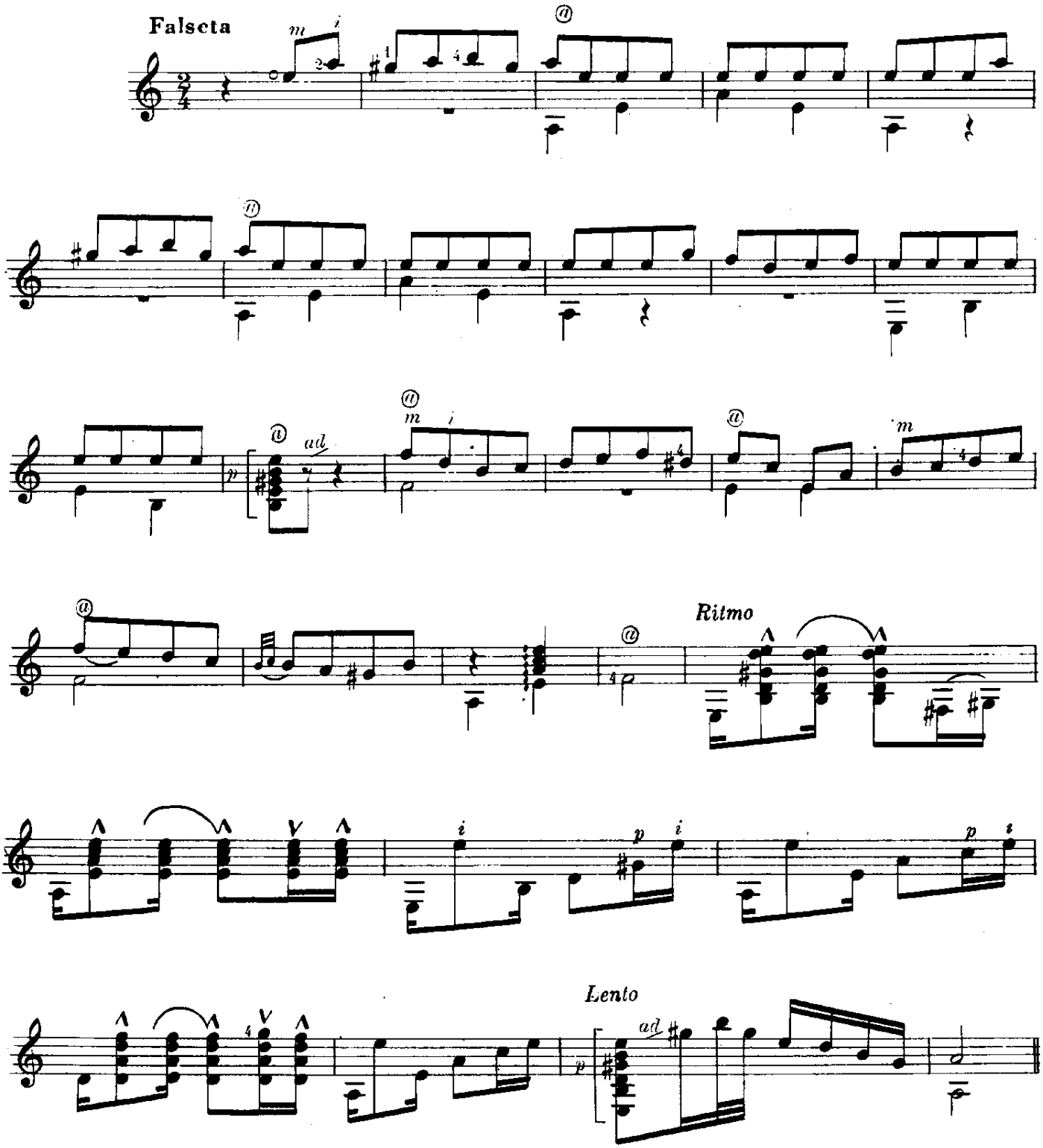


LECCIÓN 74

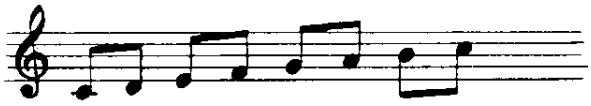


Ejecutar la escala completa en *La* menor

MILONGA

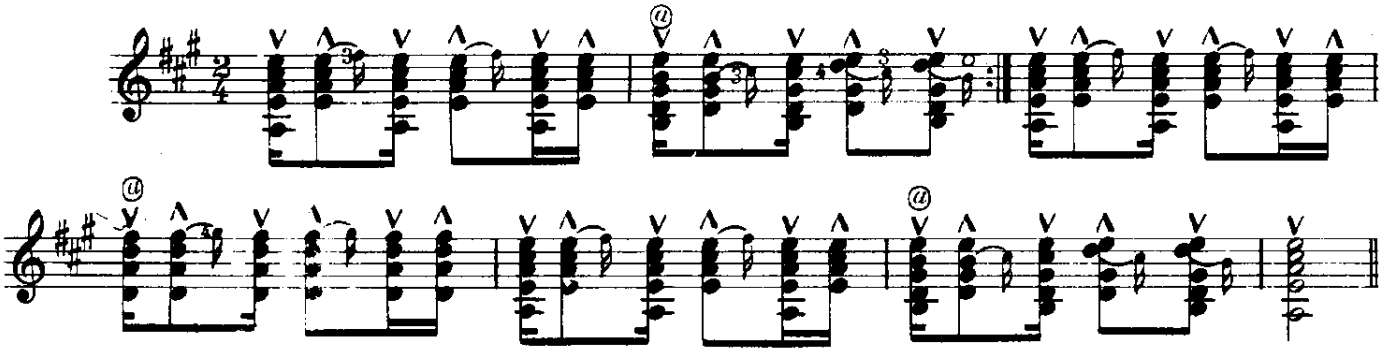


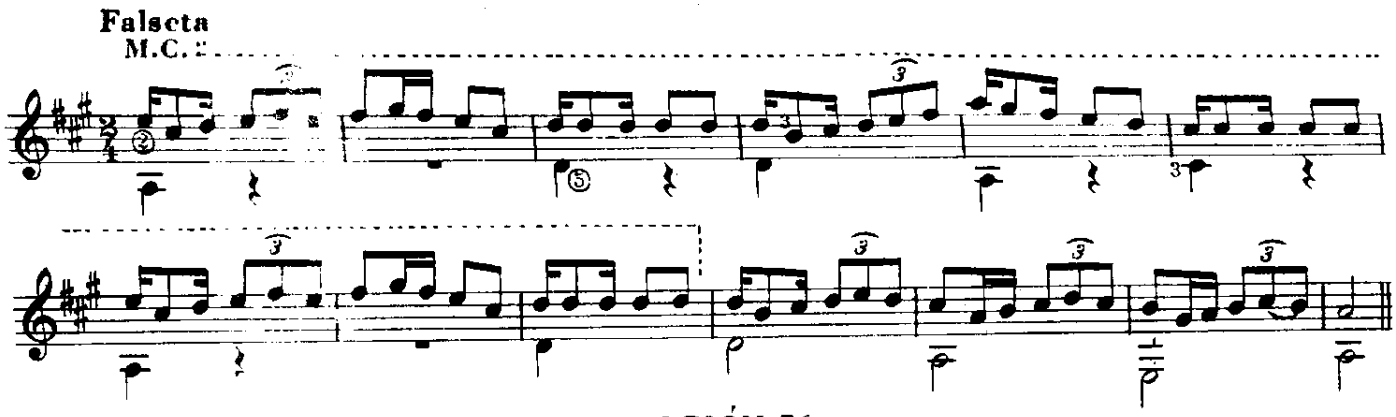
LECCIÓN 75



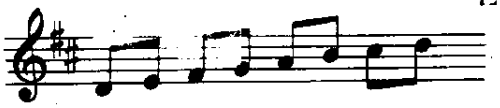
Ejecutar la escala completa en *Do* Mayor

COLOMBIANA



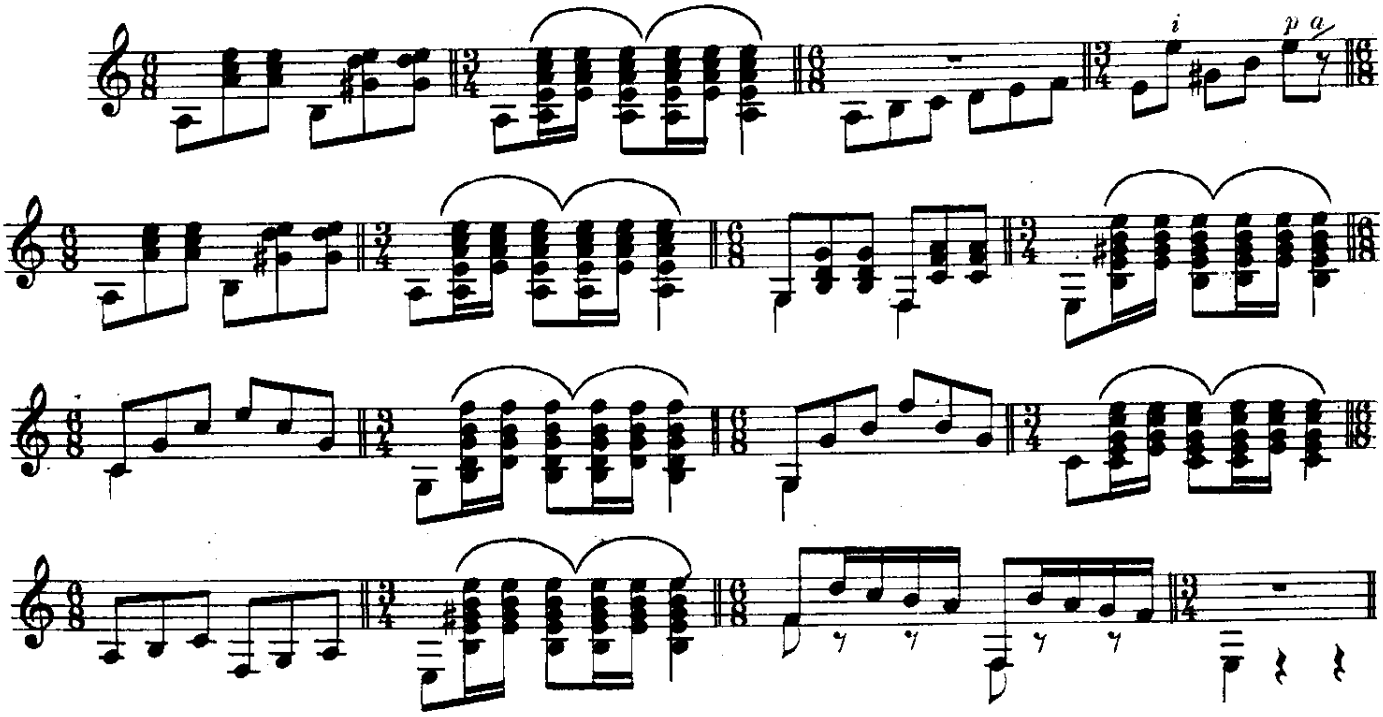


LECCIÓN 76

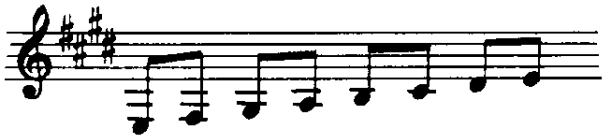


Ejecutar la escala completa en *Re* Mayor

PETENERA

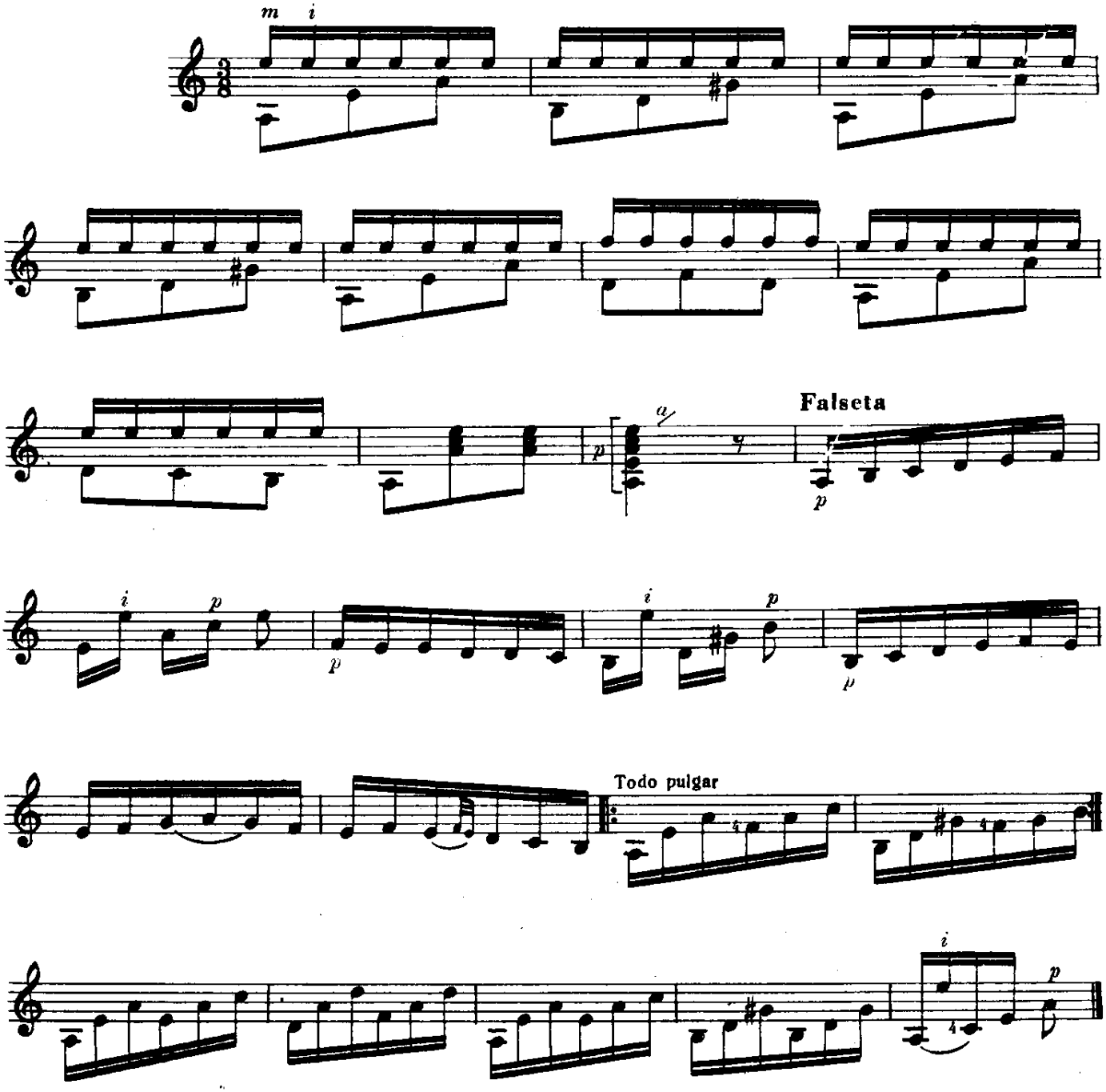


LECCIÓN 77



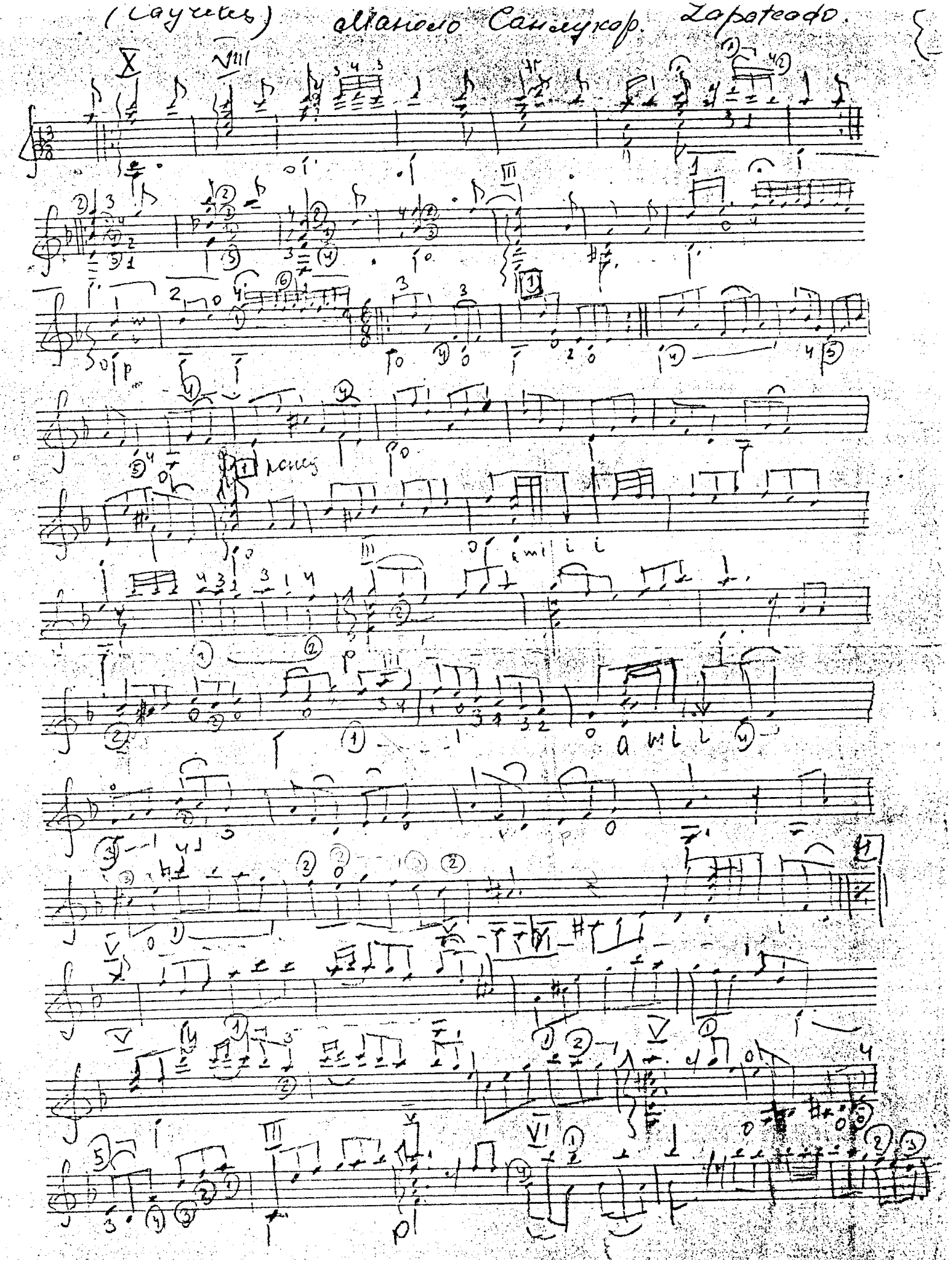
Ejecutar la escala completa en *Mi* Mayor

CAMPANILLEROS

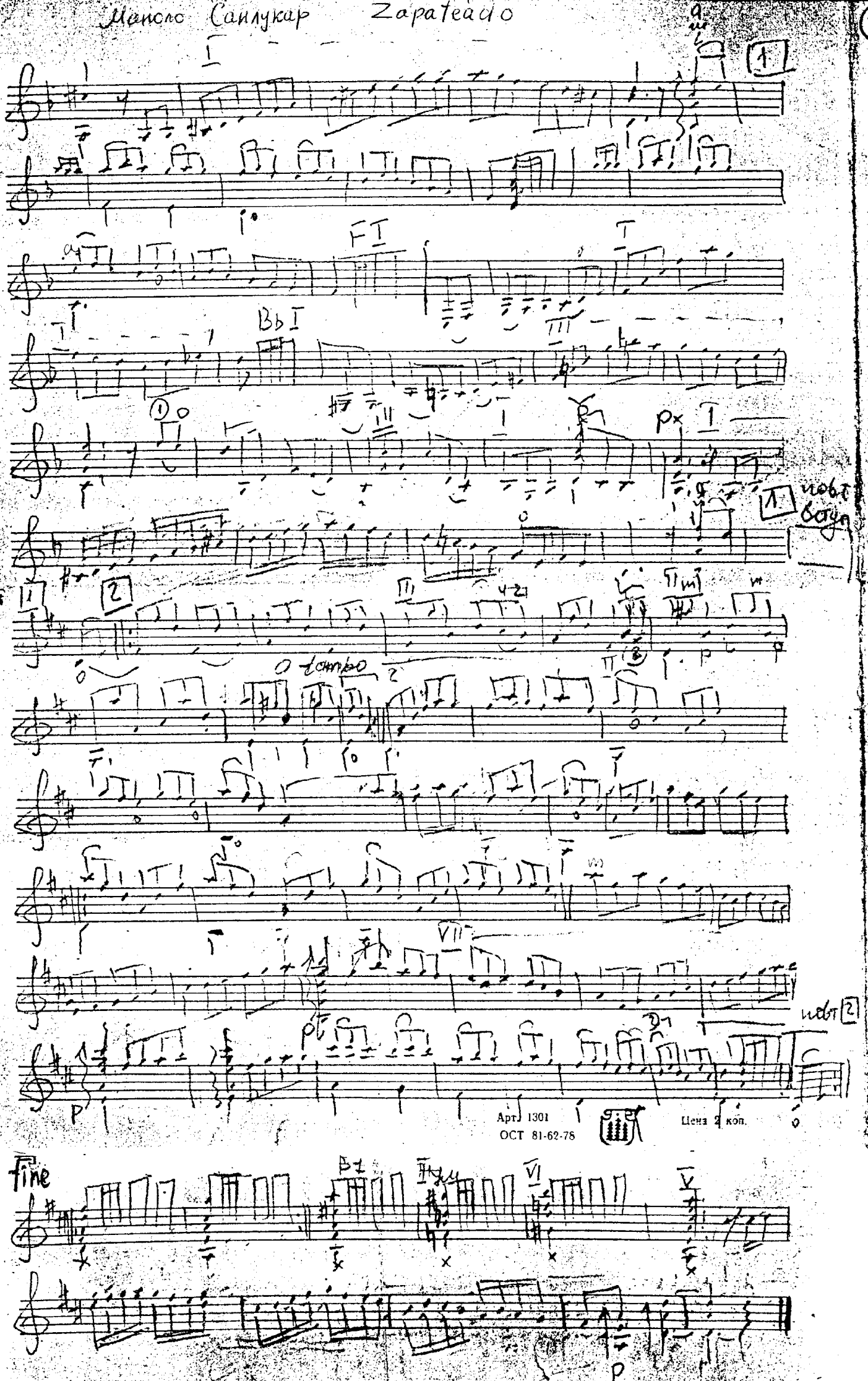


FIN

(Саучкин) Manuel Sanucar. Zapateado.



Manolo Sanlúcar Zapateado

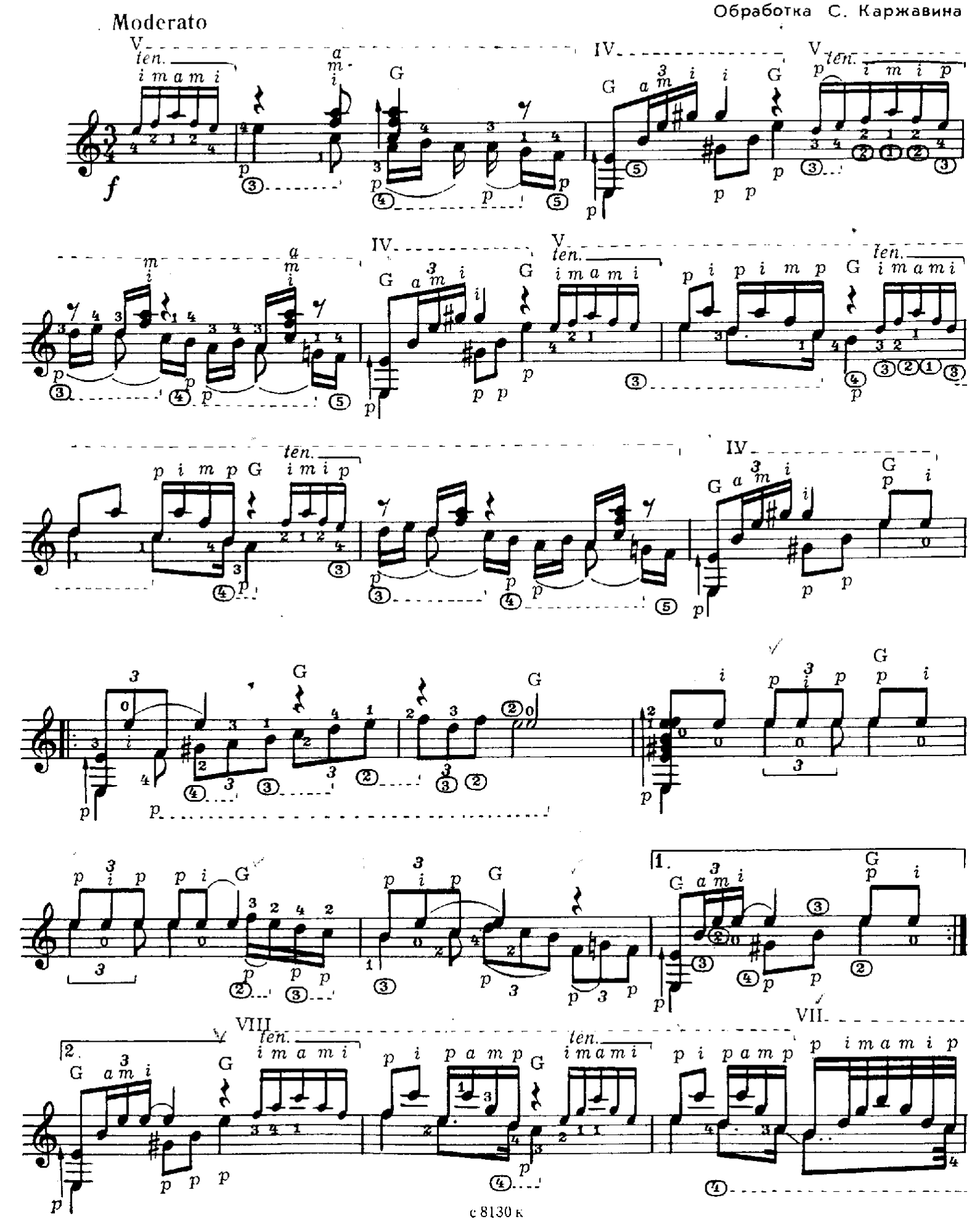


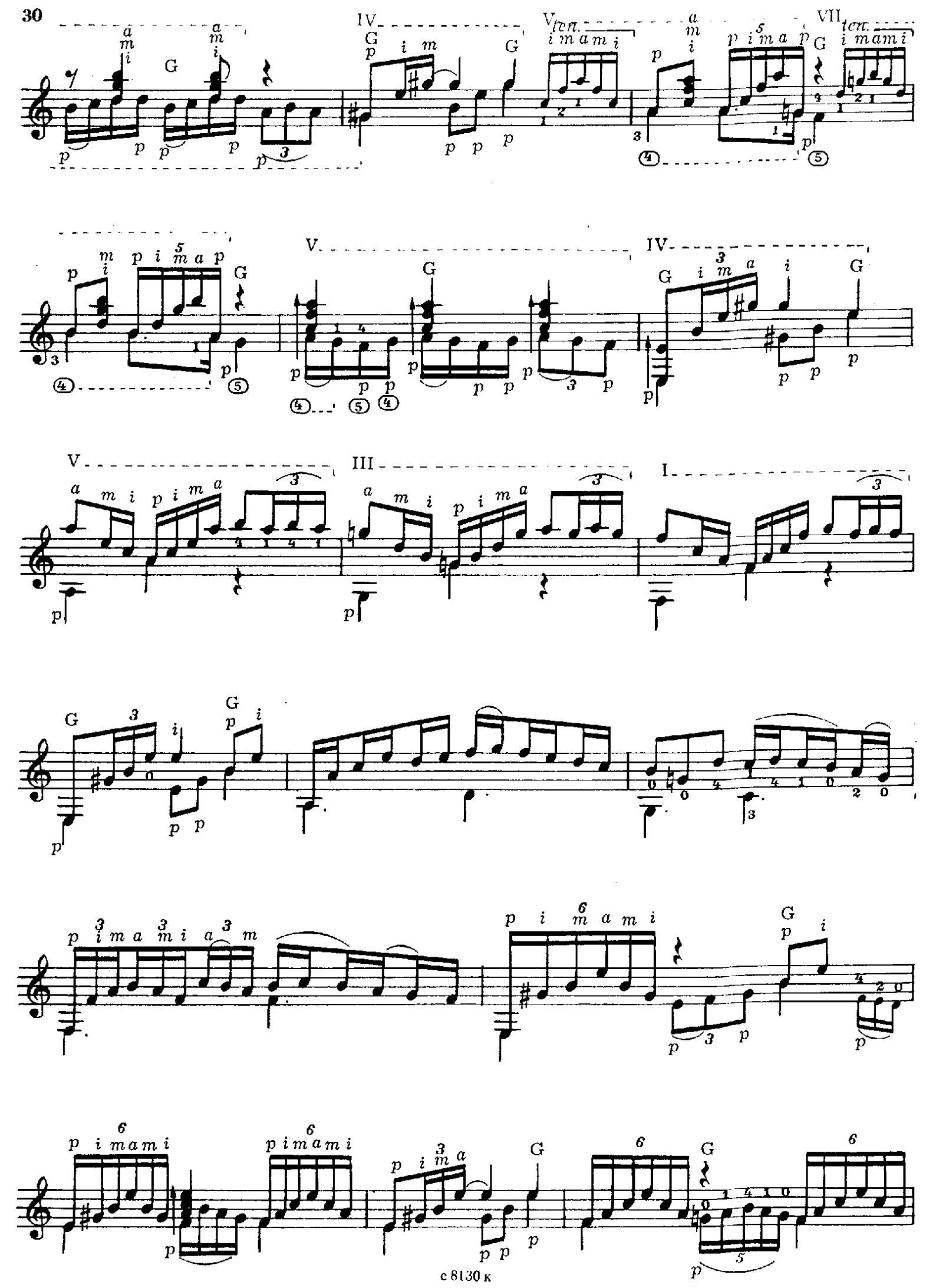
Арт. 1301
ОСТ 81-62-78
Цена 2 коп.

ПЕРЕУЛКИ АЛЬКАЛЫ

Солеарес

М. САНЛУКАР
Обработка С. Каржавина

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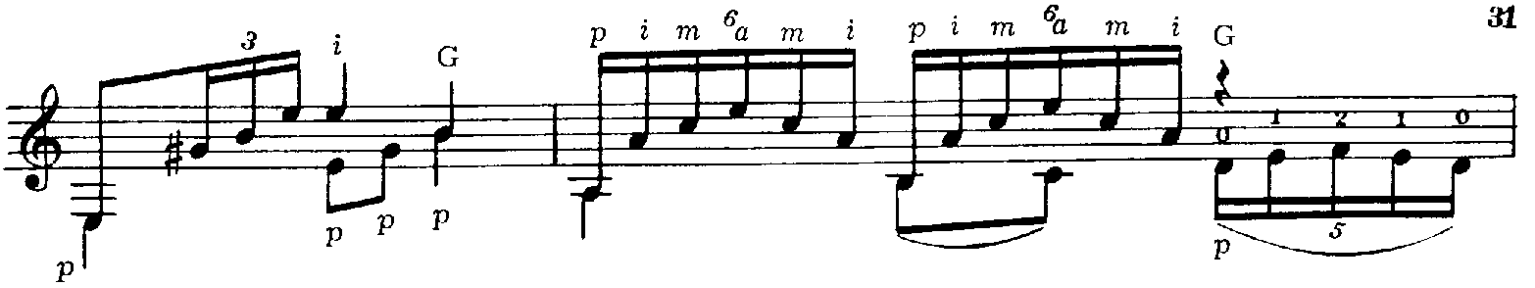
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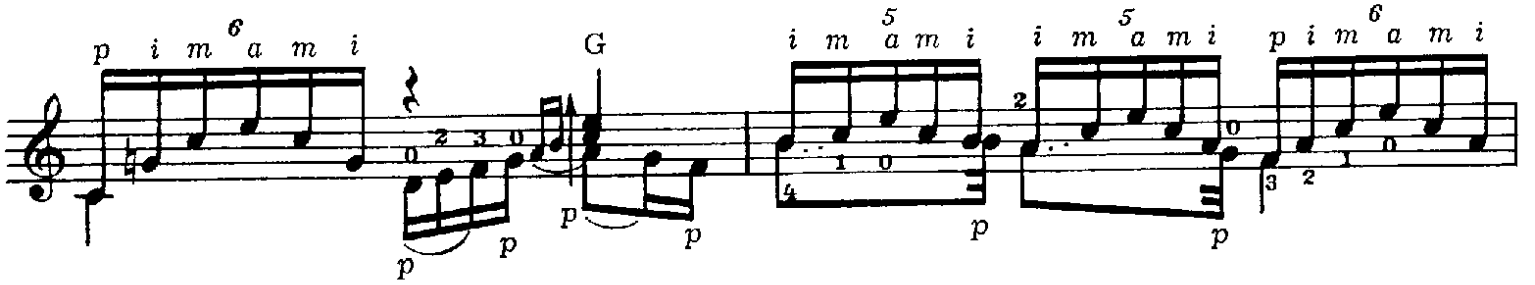
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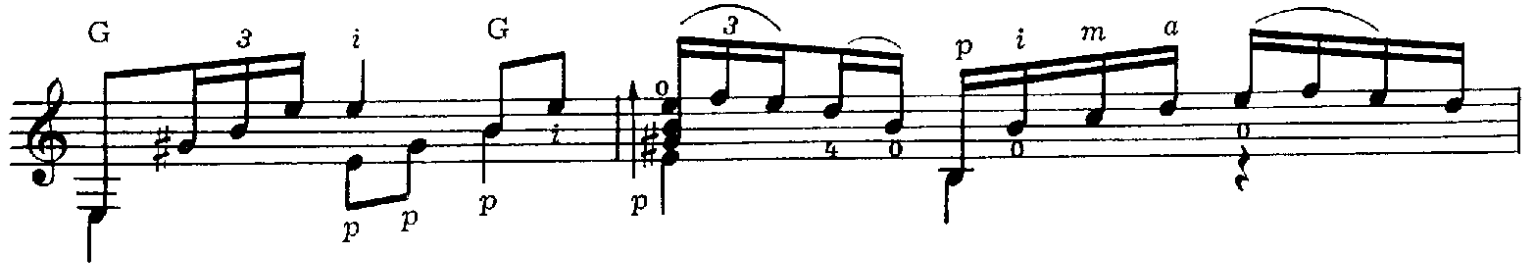
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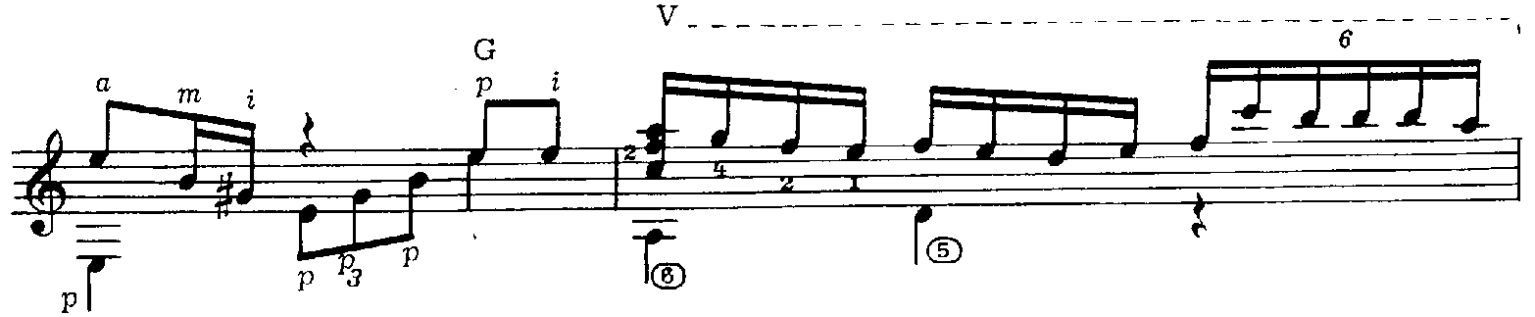
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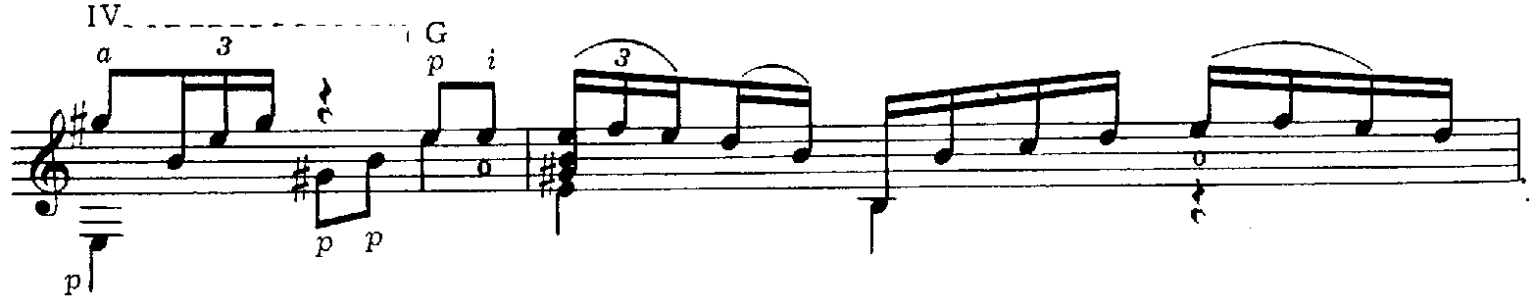
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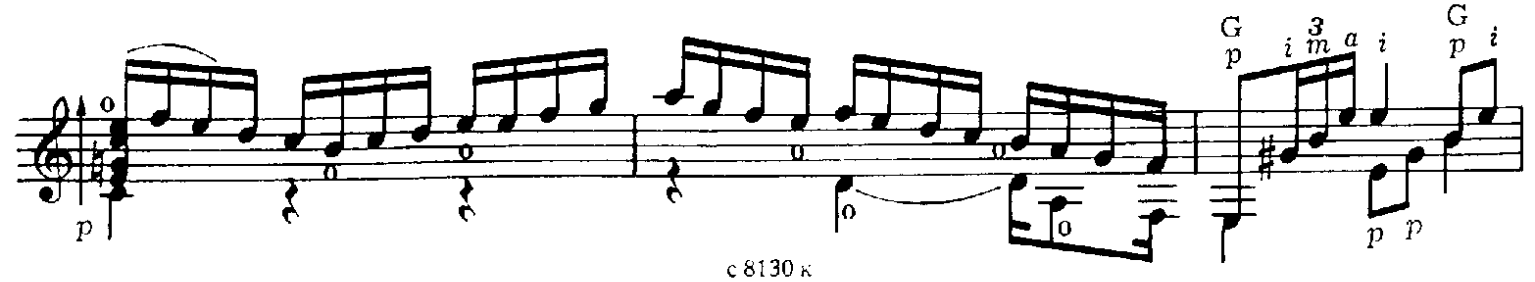
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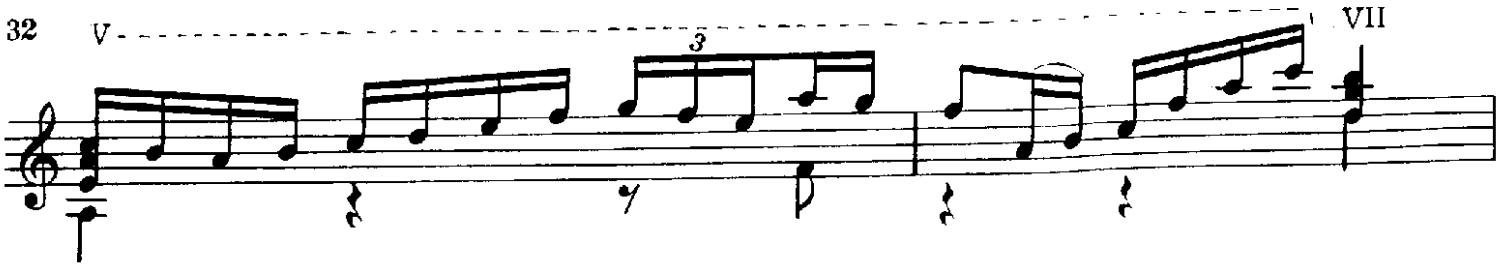

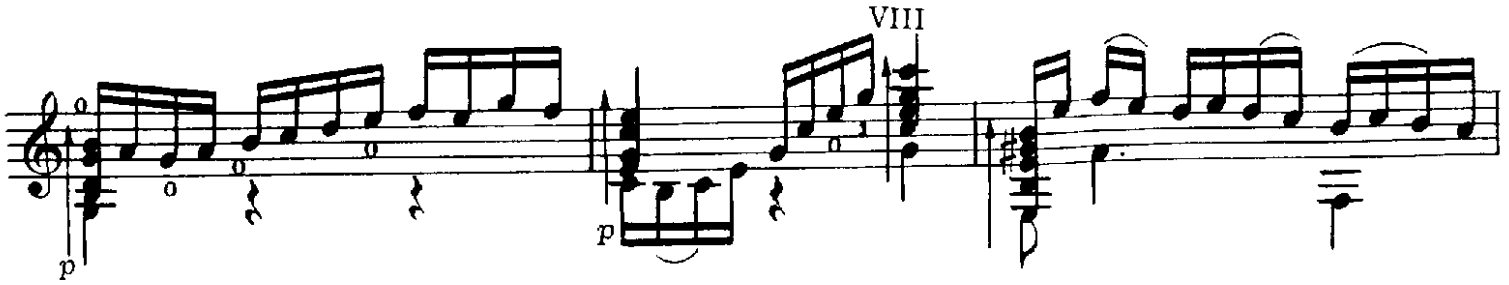

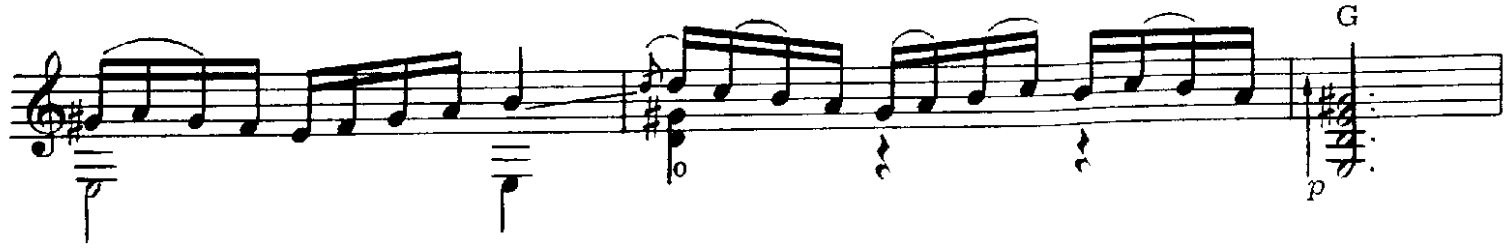

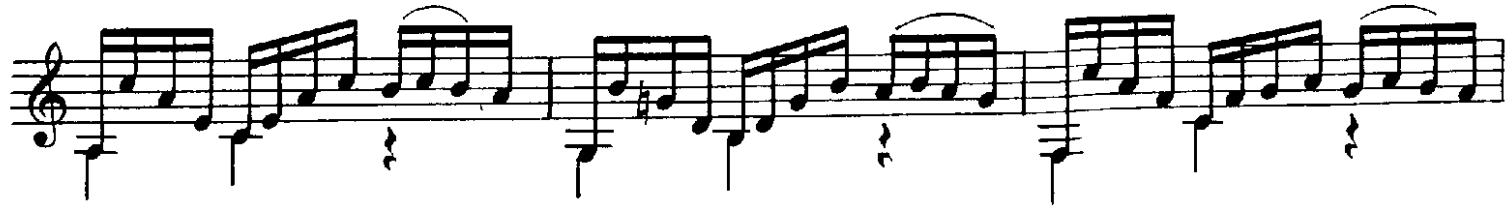

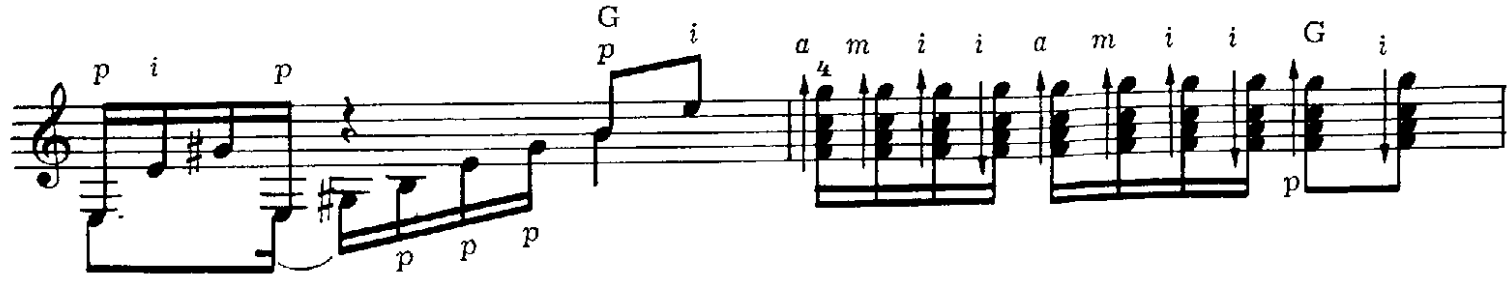

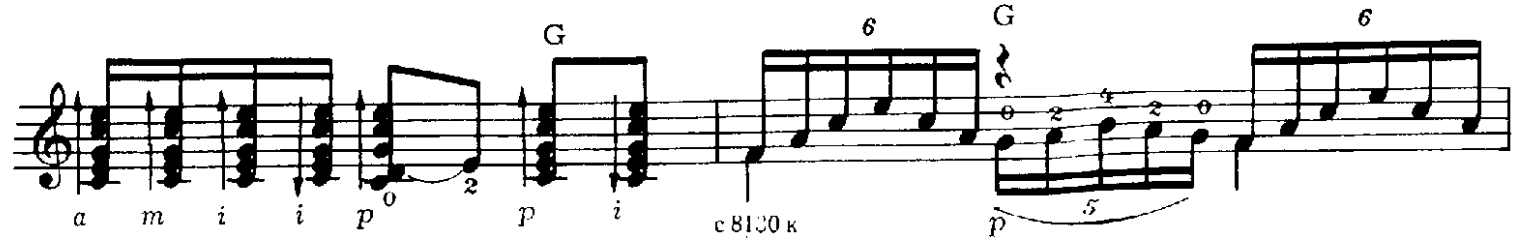

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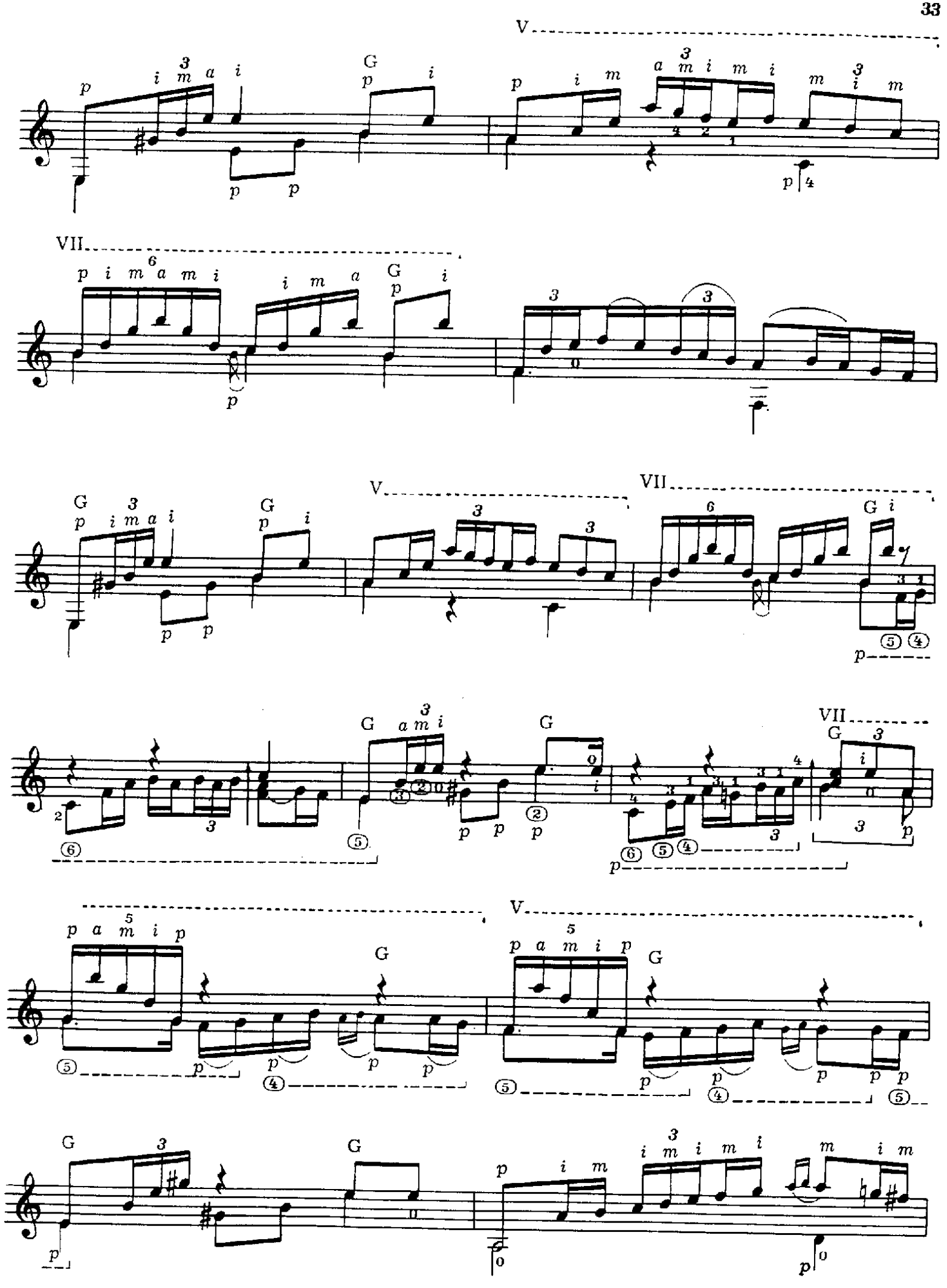
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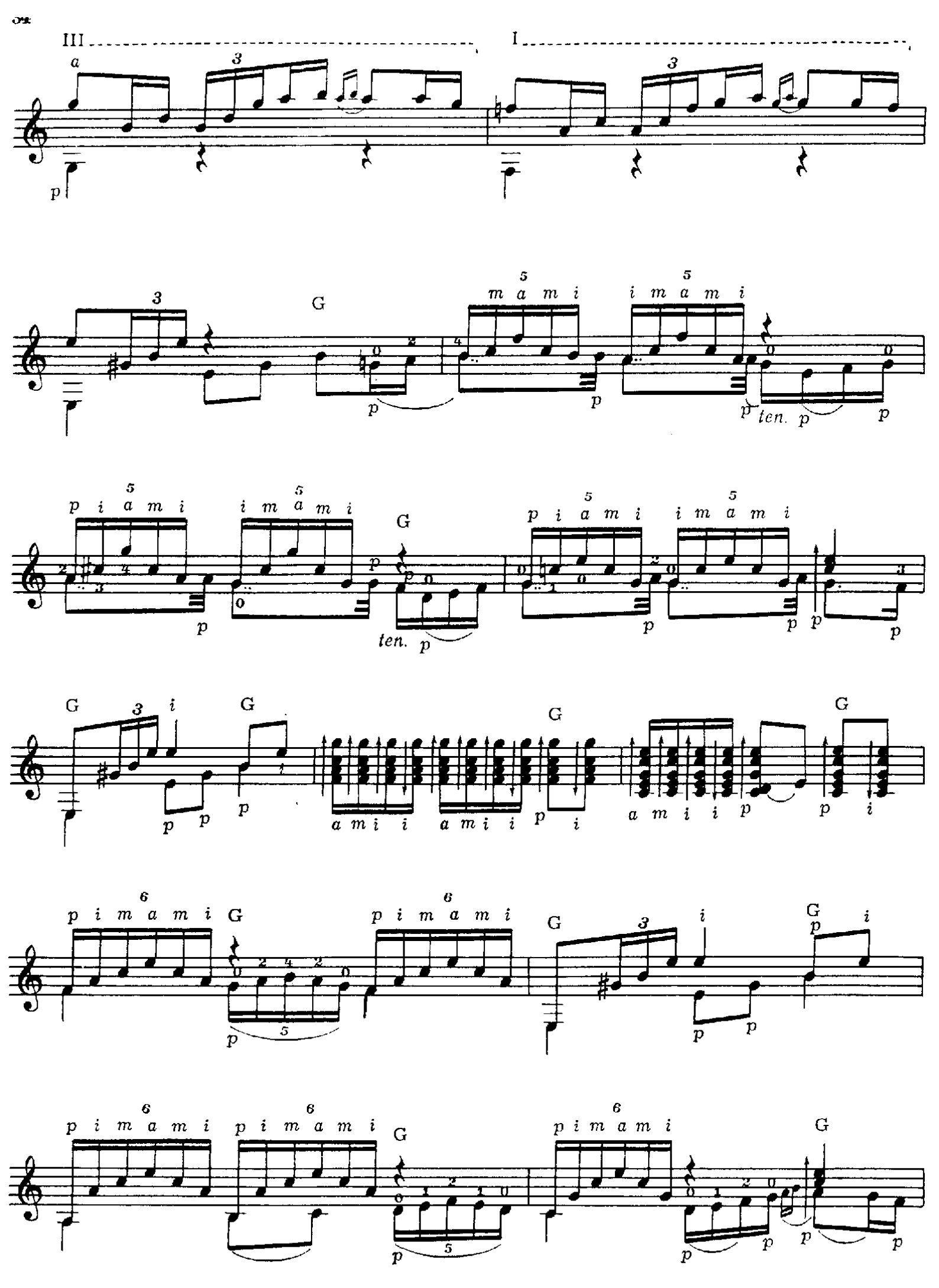
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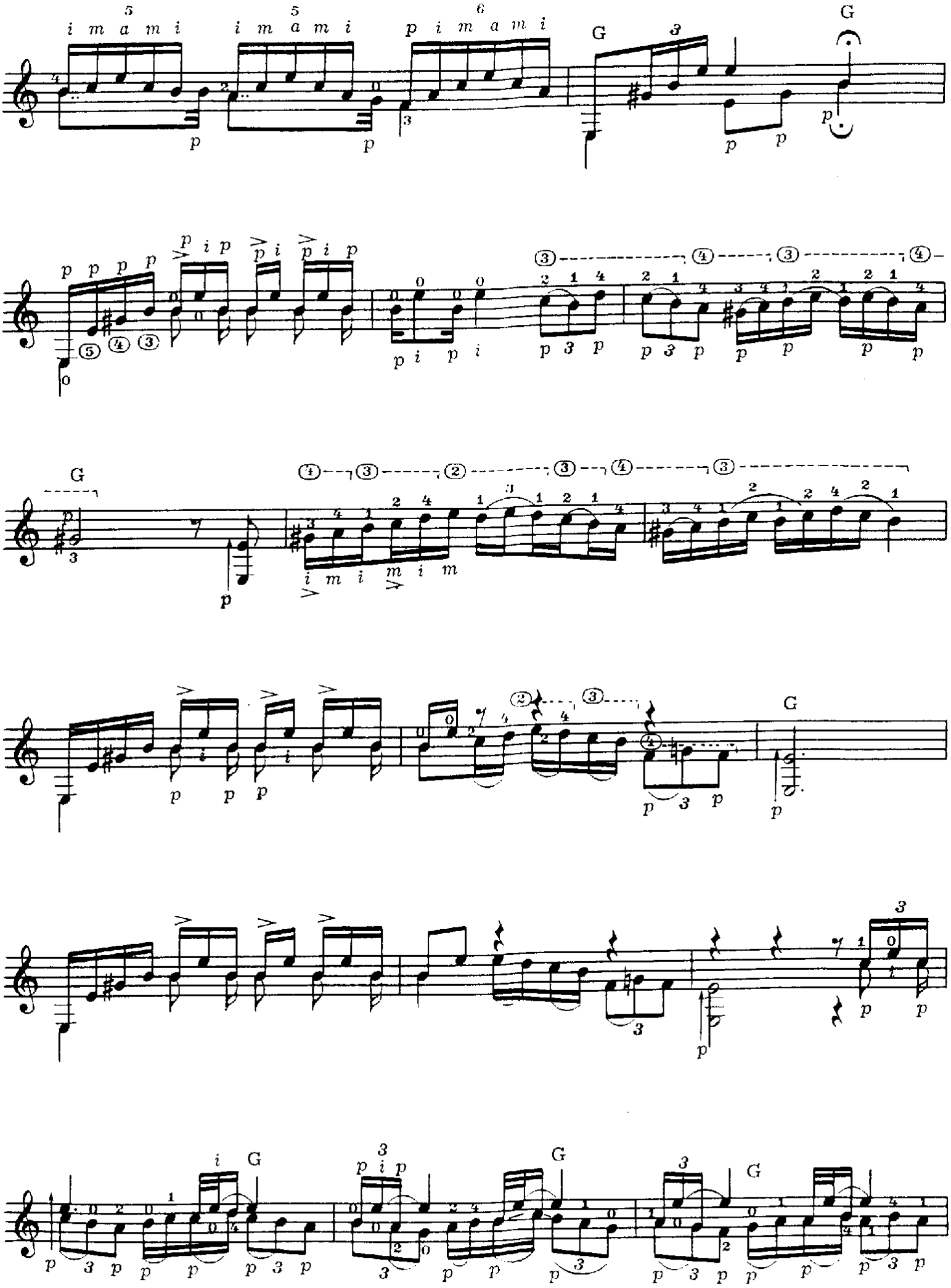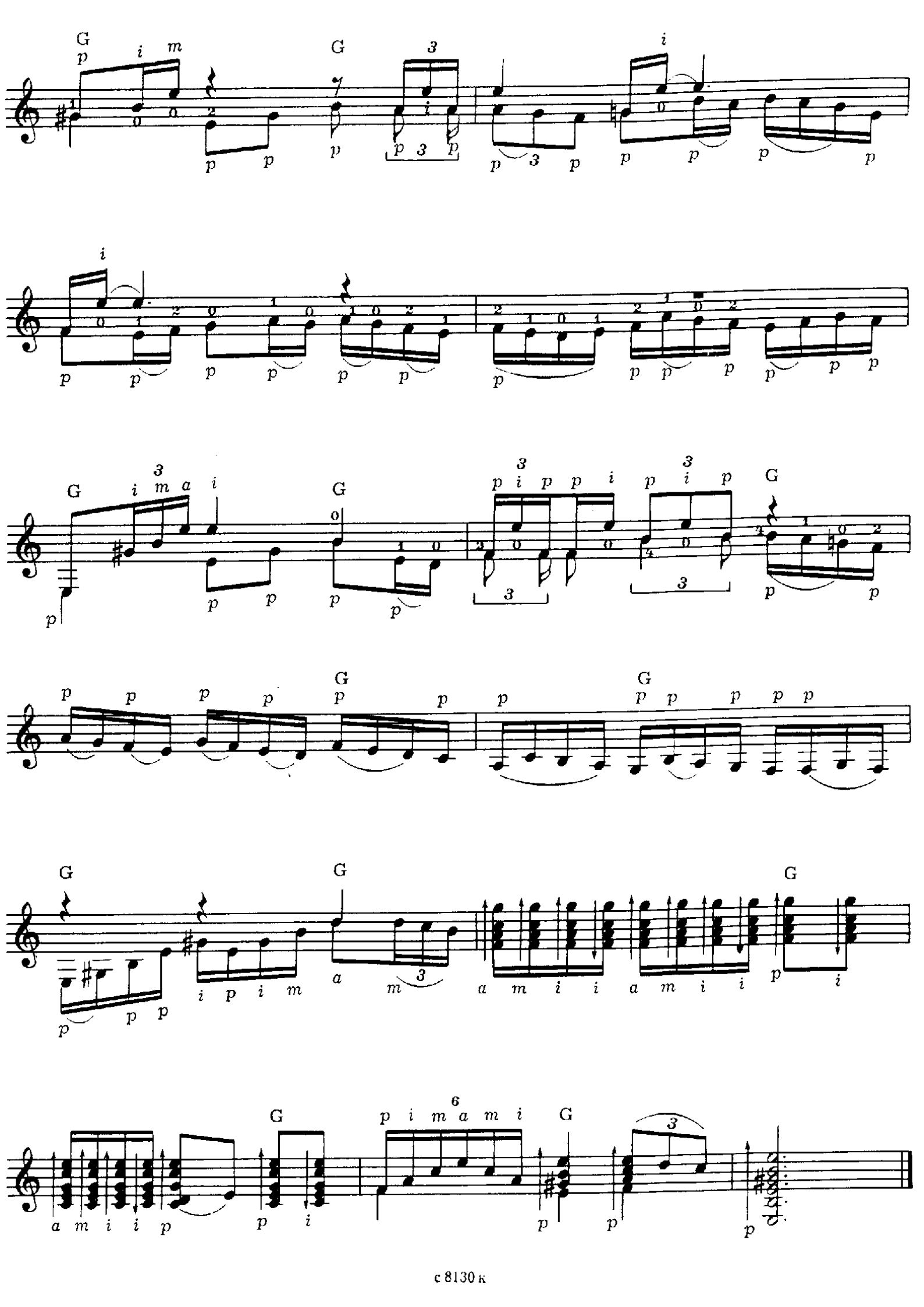
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