

DE LA GUITARRA FLAMENCA

MANUEL GRANADOS

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MANUAL DIDACTICO

MUSICA - MUSIC
CIFRA - TABLATURE
ESPAÑOL - ENGLISH

MUSICA

SOLEÁ
SIGUIRIYAS
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MANUAL DIDACTICO DE LA GUITARRA FLAMENCA

MANUEL GRANADOS

MUSICA-MUSIC

PRÓLOGO

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

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

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

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

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

El Autor

PROLOGUE

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

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

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

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

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

The Author

INDICACIONES GENERALES

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

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

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

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

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

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

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

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

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

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

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

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

KEY TO NOTATION

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

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

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

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

> Musical symbol to accentuate one or more notes.

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

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

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

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

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

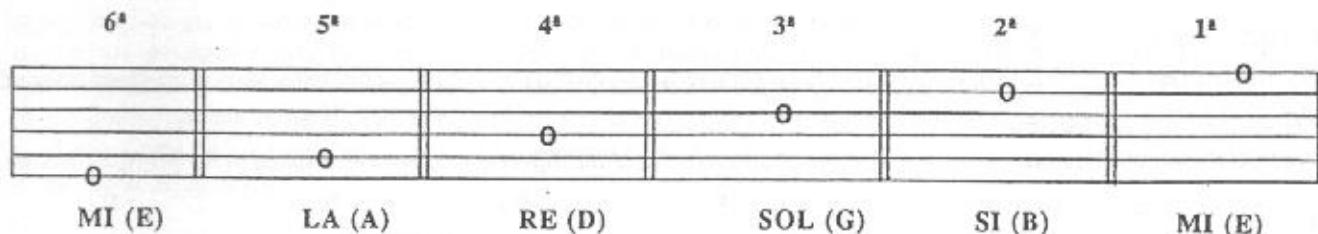
△ «golpe superior»; it is produced with the index of the right hand above the 6th string.

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

AFINACIÓN DE LA GUITARRA

TUNING OF THE GUITAR

CD. 2



ORGANIGRAMA DEL RASGUEO FLAMENCO

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

Ver indicaciones generales, página 4

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

CHART OF THE FLAMENCO RASGUEO

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

See key to notation, page 4

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

CD. 3

INDICACIONES DE ESTUDIO: aplicar la posición de MiM (E)

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

PRACTICE INDICATIONS: play the E major chord

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

EJERCICIOS DE RASGUEO

EXERCISES OF RASGUEO

EJERCICIOS DE RASGUEO

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

EXERCISES OF RASGUEO

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

1 m a p p p p p

2 i —

3 i —

4 ñami— ñami— ñami— ñami— ñami— i—

5 Pñi Pñi Pñi Pñi Pñi P

6 Pñi Pñi Pñi Pñi Pñi P

EJERCICIOS MECÁNICOS PREPARATORIOS

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

WARM-UP MECHANIC EXERCISES

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

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

PIGADOS

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

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

PIGADOS

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

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

1 1 m i

1 2 3 4

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

2 i m i

3 im i mi

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

4 im im i

00000 11111 22222 33333 44444 55555 66666 77777

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

6 m i m i m

A diagram of a guitar neck with 12 frets. The first four frets are labeled with numbers above the neck: 1, 2, 3, and 4. The 1st, 3rd, and 5th strings are muted (0). The 2nd string has a note at the 1st fret. The 4th string has notes at the 3rd and 5th frets. The 6th string has notes at the 4th and 6th frets. The 5th string has notes at the 6th and 8th frets. The 3rd string has notes at the 8th and 10th frets. The 2nd string has notes at the 10th and 12th frets. The 1st string has notes at the 11th and 12th frets. The word "etc..." is written at the end of the neck.

etc...

7 i m j

etc...

etc...
etc...

8 i m i

etc...

etc

9 i m i

etc...

etc.,

10 im i m i m

11 i m i m

1

0

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

PULGAR

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

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

THUMB

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

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

The musical notation consists of two staves. The top staff shows a sequence of notes on the 3rd string (labeled 1 p) followed by a series of vertical strokes labeled P i P — I P i. The bottom staff shows a sequence of notes on the 3rd string (labeled 2 p) followed by a series of vertical strokes labeled 1 2 4 5 4 2 1. Both staves have six sets of sixteenth-note patterns. The first set of each staff has a '0' above it, indicating the thumb is resting on the 2nd string after the pulse.

ALZAPÚA

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

ALZAPÚA

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

The musical notation consists of two staves. The top staff (labeled 1) shows a sequence of vertical strokes with arrows pointing up and down, indicating a downward stroke on the strings followed by an upward stroke on the soundboard. The bottom staff (labeled 2) shows a similar sequence of vertical strokes with arrows, indicating a downward stroke on the strings followed by an upward stroke on the soundboard. Both staves have six sets of sixteenth-note patterns.

PULGAR-CEJILLA

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

THUMB-BARRÉ

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

The musical notation consists of two staves. The top staff (labeled 1) shows a sequence of vertical strokes with arrows pointing up and down, followed by a barre chord pattern labeled C1, C3, C1. The bottom staff (labeled 2) shows a similar sequence of vertical strokes with arrows pointing up and down, followed by a barre chord pattern labeled C1, C3, C1. Both staves have six sets of sixteenth-note patterns.

ARPEGIOS

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

ARPEGIOS

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

Ejemplo 1^a formula

Example 1st pattern

p i m a m i p

1

2

3

4

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

1 p i m

Guitar tablature for exercise 1. The pattern consists of two measures. In the first measure, the 6th string has a 0, followed by a 0 and a 0. The 5th string has a 1, followed by a 0 and a 0. The 4th string has a 2, followed by a 3, 0, and 3. In the second measure, the 6th string has a 1, followed by a 0 and a 0. The 5th string has a 0, followed by a 2, 1, and 0. The 4th string has a 2, followed by a 1, 0, and 2. Fingerings are indicated above the strings: 1, 0, 0; 1, 0; 2, 1, 0; 3, 2, 5; 3, 4, 3; 1, 0, 2; 2, 1, 0; 0, 1, 0; 0, 0, 0.

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

2

p i m i

Guitar tablature for exercise 2. The pattern consists of two measures. In the first measure, the 6th string has a 0, followed by a 0 and a 0. The 5th string has a 1, followed by a 0, 1, and 1. The 4th string has a 2, followed by a 3, 4, 3, and 3. In the second measure, the 6th string has a 0, followed by a 0 and a 0. The 5th string has a 2, followed by a 1, 0, 1, and 0. The 4th string has a 2, followed by a 1, 0, 0, and 0. Fingerings are indicated above the strings: 0, 0, 0; 1, 0, 1; 2, 1, 1; 3, 2, 5; 3, 4, 3, 3; 1, 0, 1, 0; 2, 1, 0, 1; 0, 0, 0, 0; 1, 0, 0, 0.

Arpegio ascendente-descendente
Hammering-pulling arpeggio

3 p i m a p a m i

Guitar tablature for exercise 3. The pattern consists of two measures. In the first measure, the 6th string has a 0, followed by a 0 and a 0. The 5th string has a 1, followed by a 0, 1, and 2. The 4th string has a 2, followed by a 3, 4, 5, 4, and 3. In the second measure, the 6th string has a 0, followed by a 0 and a 0. The 5th string has a 2, followed by a 1, 0, 1, and 2. The 4th string has a 2, followed by a 1, 0, 0, and 0. Fingerings are indicated above the strings: 0, 0, 0; 1, 0, 1; 2, 1, 2; 3, 2, 3; 3, 2, 5, 4, 5, 3; 0, 3, 4, 3, 2, 1, 0, 1, 2; 0, 0, 0, 0; 1, 0, 0, 0.

Arpegio doble
double arpeggio

4 p i m a m i

Guitar tablature for exercise 4. The pattern consists of two measures. In the first measure, the 6th string has a 0, followed by a 0 and a 0. The 5th string has a 1, followed by a 0, 0, 1, 2, 1, 0, 0, 1, and 3. The 4th string has a 2, followed by a 3, 2, 5, 2, 2, 1, 2, 3, 2, 1, 2, 5, 4, 7, 4, 4, 5, and 4. In the second measure, the 6th string has a 0, followed by a 0 and a 0. The 5th string has a 2, followed by a 1, 0, 1, 2, 1, 0, 0, 1, and 3. The 4th string has a 2, followed by a 1, 0, 0, 0, 1, 2, 1, 0, 0, 1, and 0. Fingerings are indicated above the strings: 0, 0, 0; 1, 0, 0, 1; 2, 1, 0, 0, 1, 3; 3, 2, 1, 0, 1, 2, 5, 2, 2, 1, 2, 3, 2, 1, 2, 5, 4, 7, 4, 4, 5, 4, 4, 0; 0, 0, 0, 0; 1, 0, 0, 0, 1; 2, 1, 0, 0, 1, 0; 0.

Guitar tablature for exercise 4 continuation. The pattern consists of two measures. In the first measure, the 6th string has a 0, followed by a 0 and a 0. The 5th string has a 2, followed by a 1, 0, 1, 2, 1, 0, 0, 1, and 3. The 4th string has a 3, followed by a 2, 5, 2, 1, 0, 1, 2, 3, 2, 1, 0, 1, 2, 1, 0, 0, 1, and 0. In the second measure, the 6th string has a 0, followed by a 0 and a 0. The 5th string has a 2, followed by a 1, 0, 1, 2, 1, 0, 0, 1, and 3. The 4th string has a 2, followed by a 1, 0, 0, 0, 1, 2, 1, 0, 0, 1, and 0. Fingerings are indicated above the strings: 0, 0, 0; 1, 0, 1, 2, 1, 0, 0, 1, 3; 3, 2, 1, 0, 1, 2, 5, 2, 1, 0, 1, 2, 3, 2, 1, 0, 1, 2, 1, 0, 0, 1, 0; 0, 0, 0, 0; 1, 0, 1, 2, 1, 0, 0, 1, 3; 2, 1, 0, 0, 1, 0; 0.

TRÉMOLO

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

TRÉMOLO

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

Continúa trémolo

Trémolo goes on

1

P i a m i

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

2

c5 — c3 — c1 —

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

3

c5 — c3 — c2 —

8 8 8 7 7 7
5 5 5 3 2 1
1 3 2 1 3 2
0 2 1 0 2 1
3 4 3 4 3 4

4

a i m a p — i

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

5

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

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

LIGADOS

El ligado es un mecanismo técnico de la mano izquierda.

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

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

LIGADOS

The ligado is a left hand technical mechanism.

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

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

ascendente «hammering on»

1 i m

ascendente-descendente «hammering on-pulling off»

3 i m

5

descendente «pulling off»

2 i m

4 i m

6

ACORDES

CHORDS

C1 C3 C5 — C7 C8 C7 C5 C3 C1 C8

Ejemplo 1^a formula

Example 1st pattern

1

2

3

4

ESTRUCTURAS RÍTMICAS Y ACENTOS DE LOS PRINCIPALES «PALOS» FLAMENCOS SOLEÁ Y ALEGRIAS

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

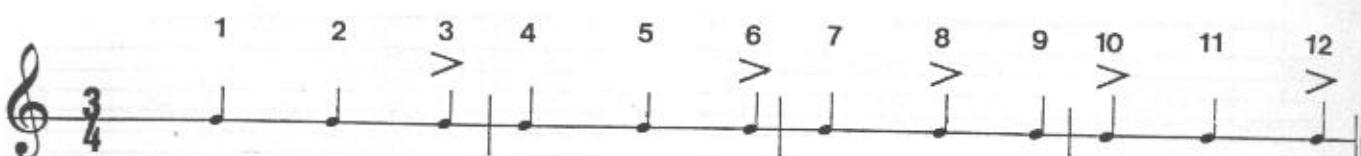
RHYTHMIC STRUCTURES AND ACCENTS IN THE MAIN «PALOS» (STYLES) SOLEÁ AND ALEGRIAS

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

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

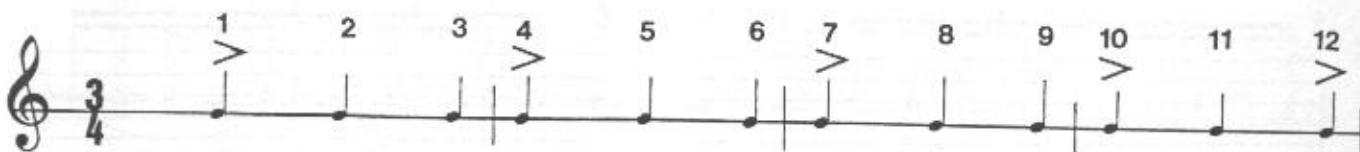
The different ways of accentuation will be:

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



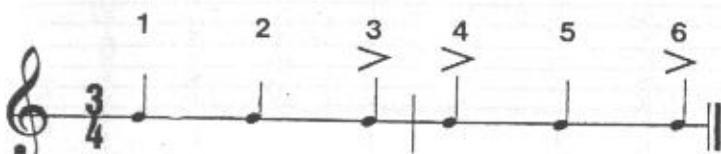
2º. Utilizado para determinadas variaciones que tienen su carácter en los cambios de tonalidad. Los acentos recaen en los tiempos 1, 4, 7, 10 y 12.

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



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

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

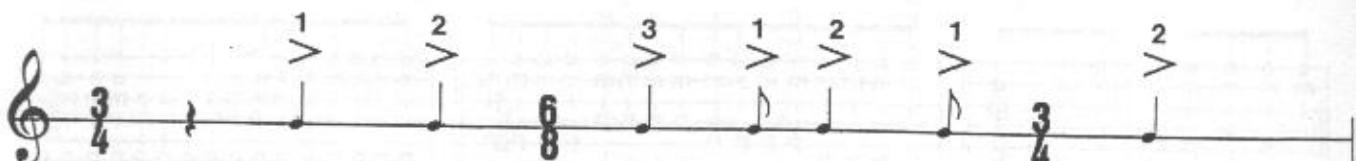


SIGUIRIYAS

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

SIGUIRIYAS

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

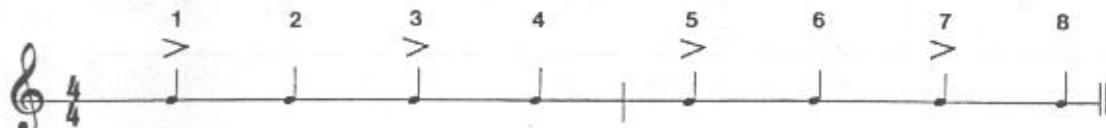


TIENTOS Y TANGOS

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

TIENTOS AND TANGOS

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



BULERÍAS

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

Los diferentes sistemas de acentuación serán los siguientes:

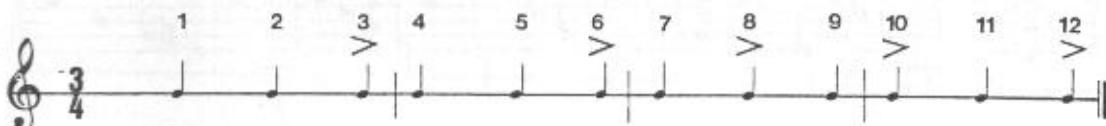
BULERÍAS

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

The different ways of accentuation will be:

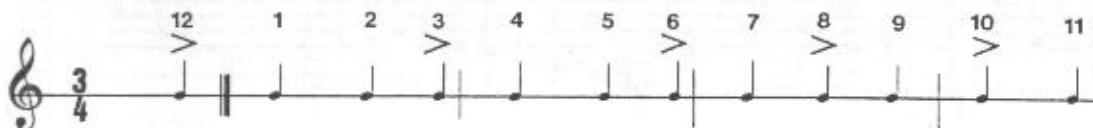
1º. «al 1». Los acentos recaen en los tiempos 3, 6, 8, 10 y 12.

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



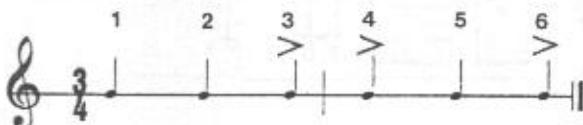
2º. «al 12». Los acentos recaen en los tiempos 12, 3, 6, 8 y 10. Como se puede apreciar en el esquema, esta estructura métrica comienza en el tercer tiempo del cuarto compás del «compás de bulerías» anterior.

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



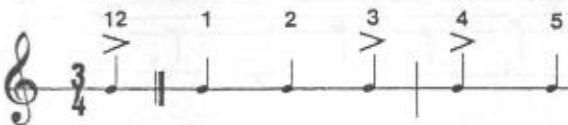
3º. «de 6 tiempos al 1». Utilizado para la llamada media variación. Los acentos recaen en los tiempos 3, 4 y 6. Este tipo de variación será duplicada para poder obtener un ciclo de 12 tiempos.

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



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

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



SOLEA

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

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) has a 3; string 5 has a 0; string 4 has a 0; string 3 has a 3; string 2 has a 2; and string 1 has a 0. The品格 (Gōngdǎi) is indicated as 3/4 time. The bass clef is a C-clef, and the key signature is C major (no sharps or flats). The letter 'p' is at the bottom left.

Fretboard diagram for Exercise 10, starting at the 3rd fret. The diagram shows a scale pattern across six strings. Fingerings are indicated above the strings: 'p' and 'i' for the first two pairs, and a square for the third pair. An arrow points from the first square to the second. String numbers 1, 2, and 3 are shown above the strings. Note heads with stems are placed on specific frets: 0, 2, 0, 3, 2, 0, 1, 0, 0, 2, 1, 0. The 3rd fret is marked with a vertical line.

The image shows a musical score for a six-string guitar. The title 'C' is at the top left. The melody begins with 'P i m a' followed by 'P i p i'. The notes are indicated by vertical stems and horizontal bars representing the duration. The first measure starts with a note on the 6th string (low E) with a stem pointing down. The second measure starts with a note on the 5th string (B) with a stem pointing up. The third measure starts with a note on the 6th string (low E) with a stem pointing down. The fourth measure starts with a note on the 5th string (B) with a stem pointing up. The fifth measure starts with a note on the 6th string (low E) with a stem pointing down. The sixth measure starts with a note on the 5th string (B) with a stem pointing up. The seventh measure starts with a note on the 6th string (low E) with a stem pointing down. The eighth measure starts with a note on the 5th string (B) with a stem pointing up. The ninth measure starts with a note on the 6th string (low E) with a stem pointing down. The tenth measure starts with a note on the 5th string (B) with a stem pointing up. The eleventh measure starts with a note on the 6th string (low E) with a stem pointing down. The twelfth measure starts with a note on the 5th string (B) with a stem pointing up. The thirteenth measure starts with a note on the 6th string (low E) with a stem pointing down. The fourteenth measure starts with a note on the 5th string (B) with a stem pointing up. The fifteenth measure starts with a note on the 6th string (low E) with a stem pointing down. The sixteenth measure starts with a note on the 5th string (B) with a stem pointing up. The sixteenth measure concludes with a note on the 6th string (low E) with a stem pointing down.

D_p ————— p i p — i

Fretboard diagram for guitar string 6. The diagram shows a scale pattern starting at the 1st fret. The notes are indicated by vertical tick marks on the strings. Fret numbers are shown below the strings, and fingerings are shown above them. There are two small squares at the top of the diagram, likely indicating specific techniques or markers.

p _____

Fretboard diagram showing two measures of guitar chords. The first measure shows a G major chord (B, D, G) with fingers 3, 2, and 1 on the 3rd, 2nd, and 1st strings respectively. The second measure shows a C major chord (E, G, C) with fingers 0, 2, and 3 on the 3rd, 2nd, and 1st strings respectively. The diagram includes a capo at the 2nd fret.

A

B

Fretboard diagram for the first measure of a guitar solo. The diagram shows six strings and six frets. Fret numbers 0, 1, 2, 3, and 4 are indicated above the strings. Fingerings are shown below the strings: 0, 0, 1, 1, 0; 2, 3, 0; 3; 2, 3; 0; 3; 2, 1, 1, 2; 2, 1, 0, 3; 4, 1, 1, 4; 1, 0, 0; 2, 1, 0. A box labeled "p i m a p" is at the top right, and a box labeled "i" is at the bottom right.

C

Fretboard diagram for the first measure of the guitar part. The diagram shows six strings and six frets. Fingerings are indicated above the strings: 0, 2, 2, 3; 0, 3; 0, 0, 0, 3; 0, 0, 0, 3; 0, 2, 2, 3; 0, 1, 2, 3. The 0, 2, 2, 3 fingering is preceded by a vertical bar. The 0, 0, 0, 3 and 0, 2, 2, 3 fingerings are preceded by brace-like brackets. The 0, 1, 2, 3 fingering is preceded by a brace-like bracket.

D

D

□ p-i-ma m i m p-i-ma a

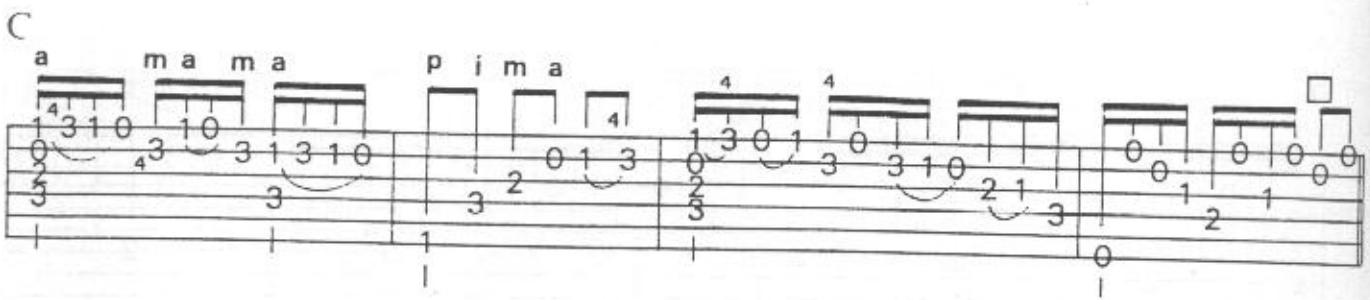
Fretboard diagram showing the D major scale with a capo at the 3rd fret. The diagram includes fingerings and a melodic line with the lyrics "p-i-ma m i m p-i-ma a" above it.

E

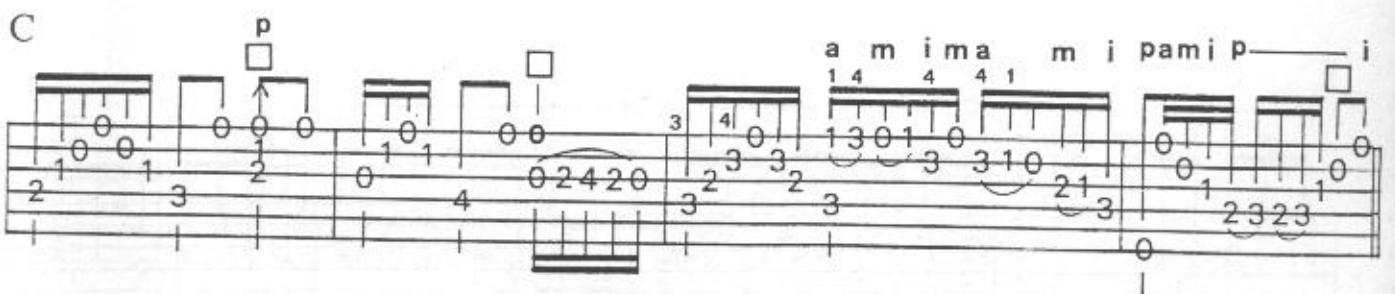
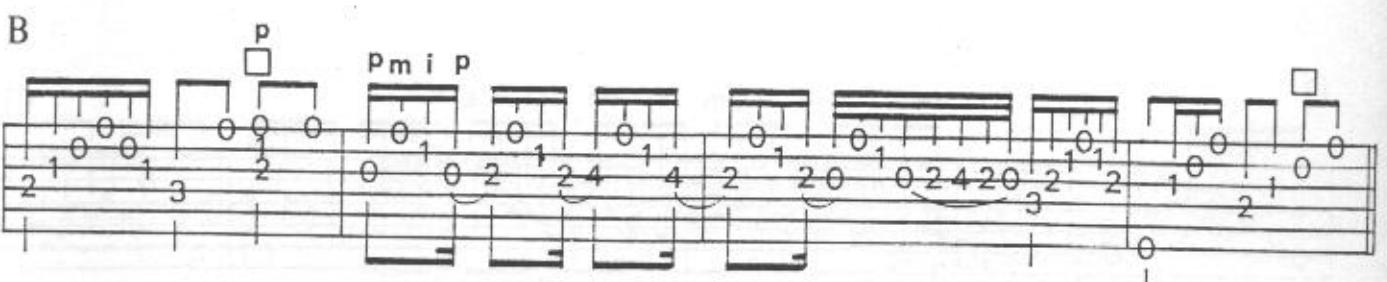
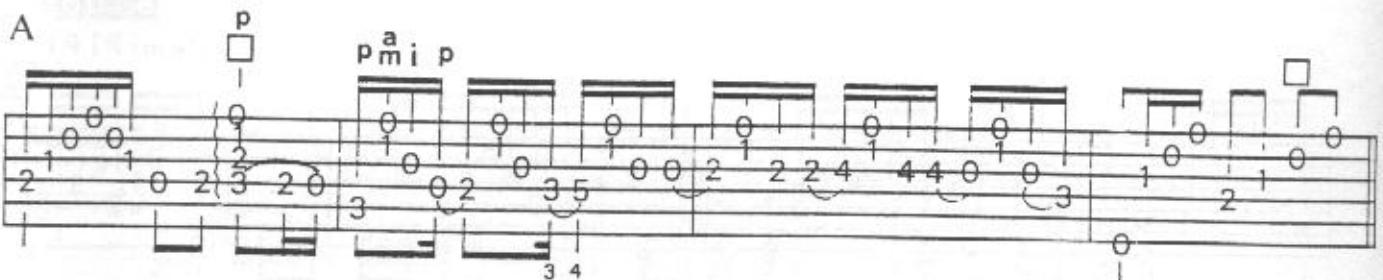
NIVEL 3 CD. 7

A

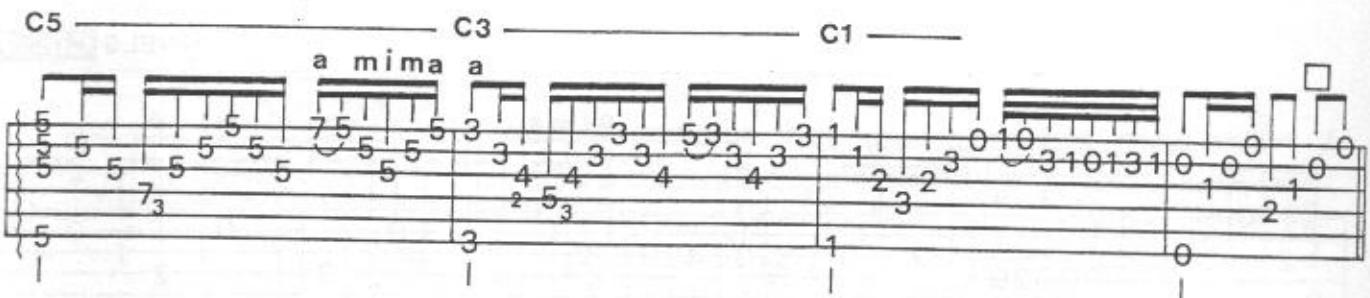
B



NIVEL 4 CD. 8



D



ESTUDIOS COMPLEMENTARIOS

CUADERNOS MONOGRAFICOS N°1 SOLEA. Manuel Granados. C. Beethoven Publicacions. Barcelona

DUENDE FLAMENCO « LA SOLEA », Vol. 1A, 1B. Editions Combre. Paris

ALEGRIAS

NIVEL 1 CD. 9

A

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

a m a m > p □ > □ > □ > □ > p □ > □ > □ > □ > □ > i

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

3 11 1 3 2 1 2 2 2 1 2 2 0

4 11 1 3 2 1 2 2 2 1 2 2 0

B

i — p i — □ n ami — □ n ami — i — □

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

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

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

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

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

C

p — p i p — □ i

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

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

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

NIVEL 2 CD. 10

A

p C1 C2

Fretboard diagram for section A. The strings are numbered 1 to 6 from bottom to top. Fingerings are indicated below the strings: 2, 4, 1, 2, 1; 4, 2, 0; 4; 2, 0; 1, 2; 4; 2, 4; 1, 1; 2, 4; 2; 4; 0, 0; 0, 0. The first two measures show a repeating pattern of eighth-note pairs. Measures 3-4 show eighth-note pairs followed by sixteenth-note pairs. Measures 5-6 show eighth-note pairs followed by eighth-note pairs.

B

C2

Fretboard diagram for section B. The strings are numbered 1 to 6. The pattern 'nami' is repeated four times. Each 'nami' pattern consists of two eighth-note pairs. Fingerings: 0, 2, 0; 2, 2, 0; 1, 2, 2, 0; 0, 0. The first two measures show 'nami' patterns. Measures 3-4 show 'nami' patterns followed by sixteenth-note pairs. Measures 5-6 show 'nami' patterns followed by eighth-note pairs.

C

C1

Fretboard diagram for section C. The strings are numbered 1 to 6. The pattern 'nami' is repeated four times. Each 'nami' pattern consists of two eighth-note pairs. Fingerings: 0, 2, 0; 2, 2, 0; 1, 2, 2, 0; 0, 0. Measures 1-2 show 'nami' patterns followed by sixteenth-note pairs. Measures 3-4 show 'nami' patterns followed by sixteenth-note pairs. Measures 5-6 show 'nami' patterns followed by eighth-note pairs.

NIVEL 3 CD. 11

A

B

C

D

E

Below E:

SIGUIRIYAS

NIVEL 1 CD. 12

A

B

C

D

E

F

NIVEL 3 CD. 14

A

p ————— $\text{C}_j 2$ ————— i p —————

B

p ————— ————— i p —————

C

$\text{C} 1$ p ————— $\text{C} 3$ ————— $\text{C} 2$ i p ————— i p i

NIVEL 4 CD. 15

A

p — i p ————— i p ————— 1 2 3 4 5

B

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

C

i p i p i ————— p ————— i p —————

TIENTOS

A

B

C

A

B

A

B

Guitar tablature for section B. The first measure shows a square note followed by three groups of three notes each, labeled *pñ i*, with arrows indicating up-down-up-down picking. The second measure consists of two eighth-note pairs, labeled *pñ i pñ i*, with arrows indicating up-up-down-down picking. The third measure contains a single eighth note labeled *p*. The fourth measure shows a sixteenth-note group labeled *i*, followed by a sixteenth-note group labeled *pñ i*, and a sixteenth-note group labeled *p i*. The fifth measure is a rest.

C

Guitar tablature for section C. The first measure shows a sixteenth-note group labeled *i*, followed by a sixteenth-note group labeled *pñ i*, and a sixteenth-note group labeled *p*. The second measure consists of two eighth-note pairs, labeled *pñ i pñ i*, with arrows indicating up-up-down-down picking. The third measure contains a single eighth note labeled *p*. The fourth measure shows a sixteenth-note group labeled *i*, followed by a sixteenth-note group labeled *pñ i*, and a sixteenth-note group labeled *p*. The fifth measure is a rest.

TANGOS

NIVEL 1 CD. 19

A

Guitar tablature for section A at Nivel 1. The first measure shows a sixteenth-note group labeled *1*, followed by a sixteenth-note group labeled *2*, a sixteenth-note group labeled *3*, and a sixteenth-note group labeled *4*. The second measure consists of two eighth-note pairs, labeled *V*, with arrows indicating up-down-up-down picking. The third measure contains a single eighth note labeled *p*. The fourth measure shows a sixteenth-note group labeled *1*, followed by a sixteenth-note group labeled *2*, a sixteenth-note group labeled *3*, and a sixteenth-note group labeled *4*.

B

Guitar tablature for section B at Nivel 1. The first measure shows a sixteenth-note group labeled *p*, followed by a sixteenth-note group labeled *1*, a sixteenth-note group labeled *2*, and a sixteenth-note group labeled *3*. The second measure consists of two eighth-note pairs, labeled *p*, with arrows indicating up-down-up-down picking. The third measure contains a single eighth note labeled *p*. The fourth measure shows a sixteenth-note group labeled *pñ i*, followed by a sixteenth-note group labeled *p i*, and a sixteenth-note group labeled *i*.

NIVEL 2 CD. 20

A

Guitar tablature for section A at Nivel 2. The first measure shows a sixteenth-note group labeled *pñ i*, followed by a sixteenth-note group labeled *pñ i*, a sixteenth-note group labeled *pñ i*, and a sixteenth-note group labeled *i*. The second measure consists of two eighth-note pairs, labeled *p*, with arrows indicating up-down-up-down picking. The third measure contains a single eighth note labeled *p*. The fourth measure shows a sixteenth-note group labeled *pñ i*, followed by a sixteenth-note group labeled *p i*, and a sixteenth-note group labeled *i*.

NIVEL 3 CD. 21

The image shows three staves of guitar tablature:

- Staff A:** Starts with a 'P' above the first string. It features a series of vertical strokes on the first string, followed by a vertical stroke on the second string, and then a vertical stroke on the third string. The tab includes numerical values (4, 4, 3, 1, 3, 1) and a circled '0' at the end.
- Staff B:** Starts with a 'P' above the first string. It features a series of vertical strokes on the first string, followed by a vertical stroke on the second string, and then a vertical stroke on the third string. The tab includes numerical values (4, 4, 3, 1, 0, 3, 1, 3, 0, 2, 0, 3, 1, 0) and a circled '0' at the end.
- Staff C3:** Starts with a 'P' above the first string. It features a series of vertical strokes on the first string, followed by a vertical stroke on the second string, and then a vertical stroke on the third string. The tab includes numerical values (1, 0, 1, 0, 0, 0, 4, 5, 3, 3, 5, 3, 0, 2, 2, 2, 2, 0) and a circled '0' at the end.

BULERIAS

NIVEL 1 CD. 22

A

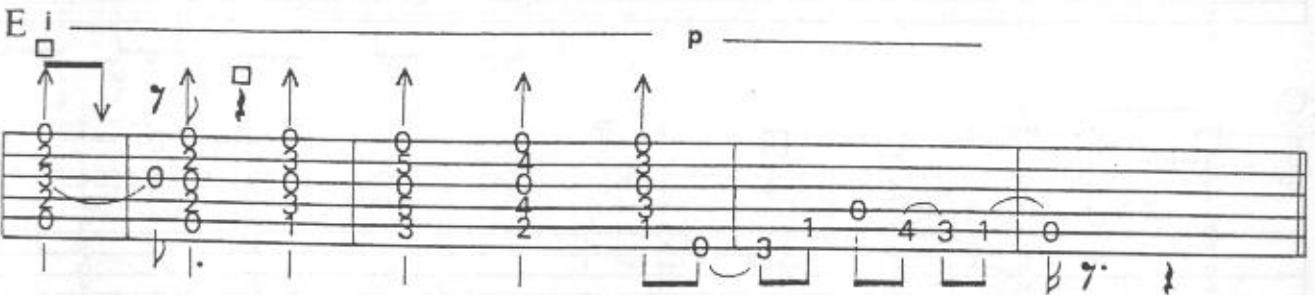
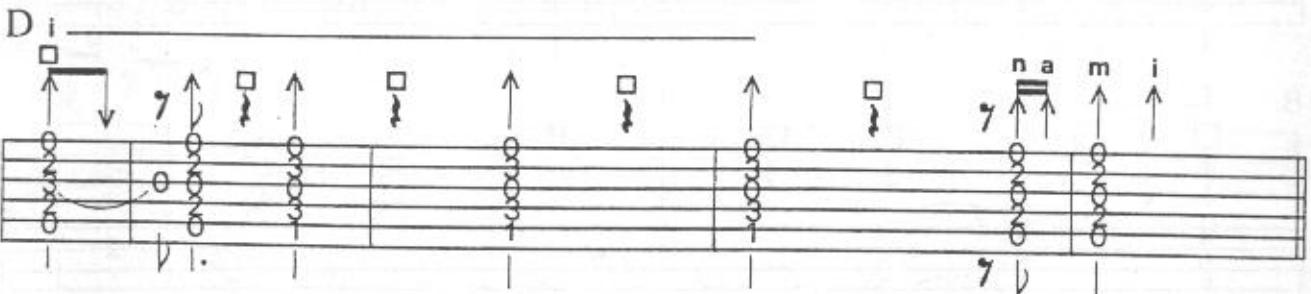
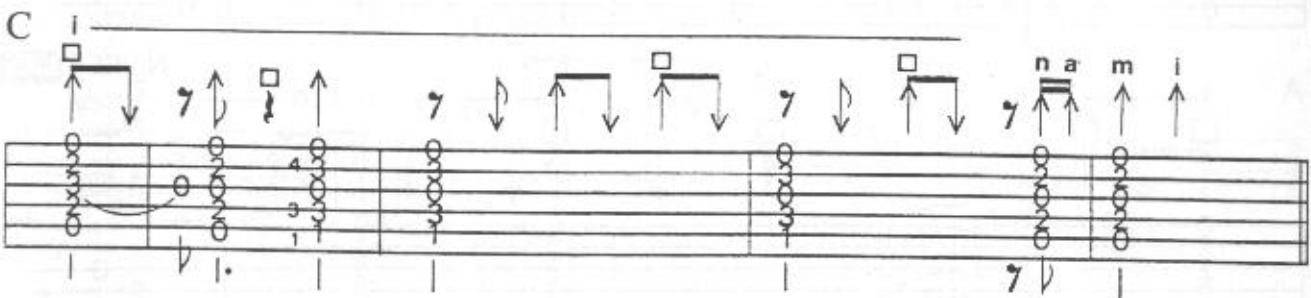
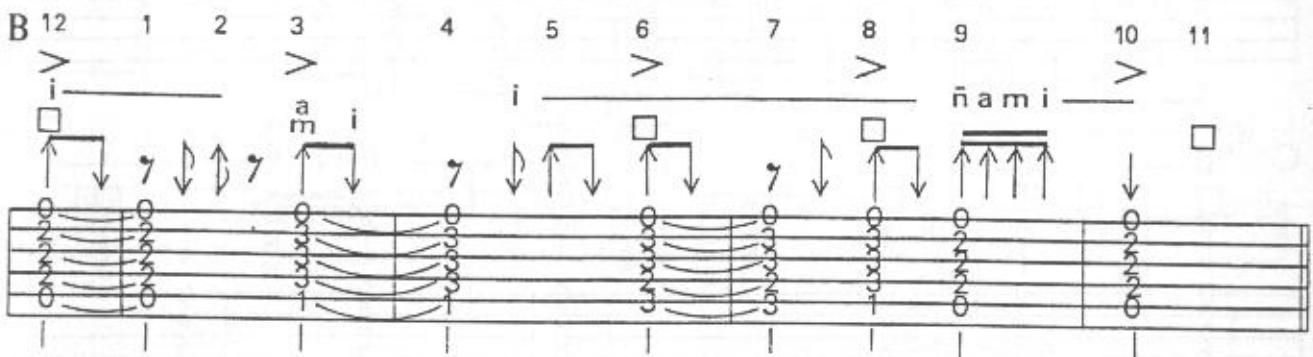
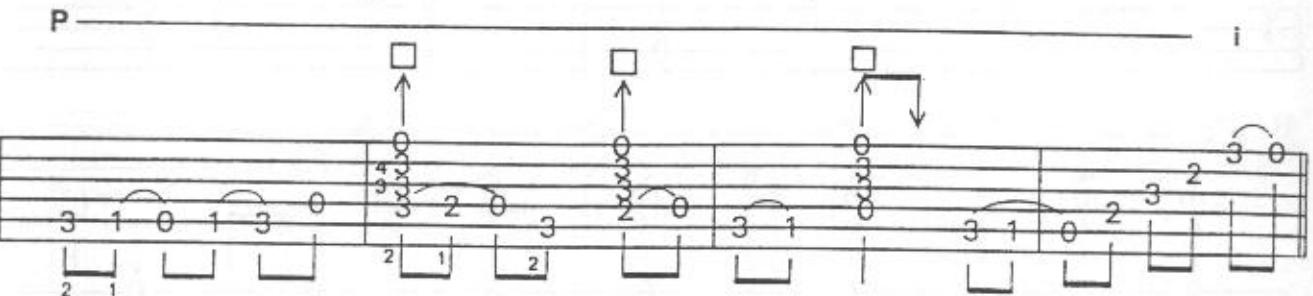
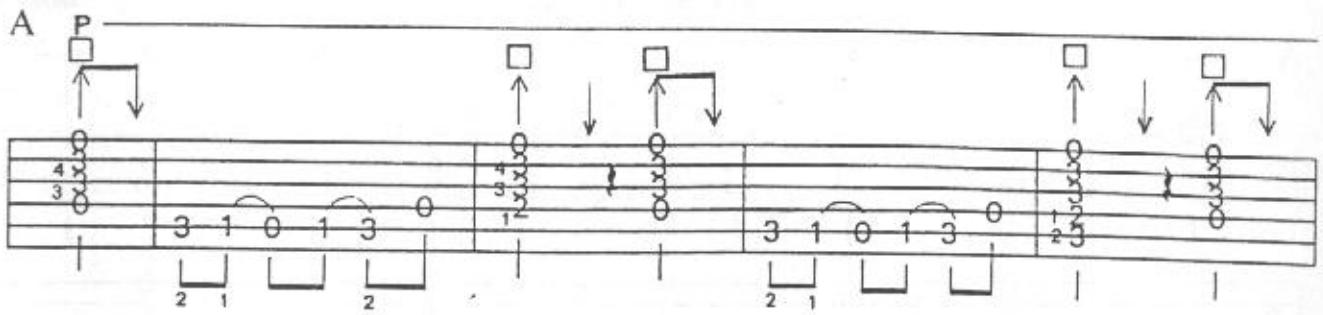
B

C

A

B

C



ESTUDIOS COMPLEMENTARIOS

CUADERNOS MONOGRAFICOS N°4 BULERIAS. Manuel Granados. C. Beethoven Publicacions. Barcelona
DUENDE FLAMENCO « LA BULERIA », Vol. 2A, a Vol. E. Editions Combre. Paris

SOLEA DE CONCIERTO

FRAGMENTO

CD. 25

P

P i m a

a i m a P

P i m a m i P a m i

a m a

p

i p

ESTUDIOS COMPLEMENTARIOS

SERRA, GUITARRA FLAMENCA, Ed. BOILEAU, Barcelona

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

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

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

SOLEA Manolo Sanlúcar, Ed. Gendai Guitar, Japón

ALEGRIAS DE CONCIERTO

FRAGMENTO

C9 ————— *C4* —————

C2 ————— *C2* —————

C9 ————— *C4* —————

C2 ————— *C2* —————

C2 ————— *C2* ————— *C4* —————

ami p im am am im

C5 ————— *C4* ————— *C2* —————

a m i P i p

C2 — Pimami

Pñ i Pñ i Pñ i Pñ i p i

ami P i P i p i

Pñ i Pñ i Pñ i Pñ i p i

Ej 2 —

Pñ i Pñ i Pñ i Pñ i p i

Ej 2 —

Pñ i Pñ i Pñ i Pñ i p i

Ej 2 —

p

ESTUDIOS COMPLEMENTARIOS

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

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SIGUIRIYAS DE CONCIERTO

FRAGMENTO

CD. 27

The figure displays a musical score consisting of six horizontal staves, each representing a string or a specific note position. The staves are arranged vertically, with some staffs having a higher vertical position than others.

- Staff 1:** Labeled ζ_2 . It features the lyrics "ma", "ma", "ma", "ñ a m", and "ñ a m". The tablature shows fingerings (0, 2, 3) and (0, 2, 3) for the first two measures, and (0, 2, 3) for the last three measures. There are vertical arrows pointing up from the notes in the first two measures.
- Staff 2:** Labeled ζ_2 . It features the lyrics "i", "m a", "m a", "m a", "i ñam i ñam i", and "i ñam i ñam". The tablature shows fingerings (0, 2, 3), (0, 2, 3), (0, 2, 3), (0, 2, 3), (0, 2, 3), and (0, 2, 3). Vertical arrows point up from the first three measures, and down from the last three measures.
- Staff 3:** Labeled $\zeta_j 2$. It features the lyrics "ñam i", "p a m i p i m a", and "i p". The tablature shows fingerings (0, 2, 3), (0, 3, 3, 3, 3, 3), and (0, 2, 2, 2). Vertical arrows point up from the first measure, and down from the second measure.
- Staff 4:** Labeled ζ_2 . It features the lyrics "p i p i m a m i", "a m i p a m i", and "p". The tablature shows fingerings (0, 2, 3, 3, 3), (0, 1, 0, 3, 1, 3), and (0, 2, 2, 2, 4, 2). Vertical arrows point up from the first measure, and down from the second measure.
- Staff 5:** Labeled ζ_2 . It features the lyrics "p i", "p", and "i p". The tablature shows fingerings (0, 2, 3, 3, 3), (0, 2, 2, 2, 2, 2), and (0, 2, 2, 2, 2, 2). Vertical arrows point up from the first measure, and down from the second measure.
- Staff 6:** Labeled ζ_2 . It features the lyrics "p i p i", "p", and "i p". The tablature shows fingerings (0, 2, 3, 3, 3), (0, 2, 2, 2, 2, 2), and (0, 2, 2, 2, 2, 2). Vertical arrows point up from the first measure, and down from the second measure.

Cj2

Cj2

C3

Cj2

C3

Cj2

C3

Cj2

ESTUDIOS COMPLEMENTARIOS

SIGIRIYAS Niño Ricardo. Ed. Gendai Guitar. Japón

SERRA. GUITARRA FLAMENCA. Ed. BOILEAU. Barcelona

SIGIRIYAS Sabicas. Ed. Gendai Guitar. Japón

TIENTOS DE CONCIERTO

C3

a m ;

C2

i

P n i P

C3

P n i P

2[±]

rit...

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

TANGOS DE CONCIERTO

FRAGMENTO

CD. 29

P

Handwritten guitar tablature with six staves. The first four staves are standard six-string guitar notation with fingerings (e.g., 4, 2, 1, 3) and dynamic markings (e.g., P, i, n). The fifth staff uses a different tuning (A, D, G, C, E, A) and includes a 'C3' marking above the staff. The sixth staff uses a different tuning (E, B, G, D, A, E) and includes a 'G2' marking above the staff. The tablature includes various picking patterns, including downstrokes (dotted arrows), upstrokes (solid arrows), and combinations like 'P n i'. Some strokes have small squares above them.

BULERIAS DE CONCIERTO

FRAGMENTO

The musical score for 'Bulerías de Concierto' by Manuel Granados, Fragmento, is presented in six staves. The notation is for a classical guitar, indicated by the six strings and the tablature system.

- Staff 1:** Starts with a dynamic f^2 . Fingerings: 'a m' (up, up), 'i' (up), 'a m' (up, up), 'a m' (up, up), 'i' (up), 'a m' (up, up), 'i' (up), 'a m' (up, up), 'i' (up), 'a m' (up, up), 'i' (up). Measures end with a dynamic f^2 .
- Staff 2:** Continues with the same pattern of 'a m' and 'i' fingerings. Measures end with a dynamic f^2 .
- Staff 3:** Shows a transition. Fingerings: 'a m' (up, up), 'i' (up), 'a m' (up, up), 'a m' (up, up), 'i' (up), 'a m' (up, up), 'i' (up), 'ñ a' (up, up), 'm' (up), 'i' (up), 'i' (down). Measures end with a dynamic f^2 .
- Staff 4:** Continues with the pattern of 'a m' and 'i' fingerings. Measures end with a dynamic f^2 .
- Staff 5:** Shows a transition. Fingerings: 'i' (up), 'ñ a' (up, up), 'm' (up), 'c_j^2 p' (up). Measures end with a dynamic f^2 .
- Staff 6:** Continues with the pattern of 'a m' and 'i' fingerings. Measures end with a dynamic f^2 .
- Staff 7:** Shows a transition. Fingerings: 'p' (up), '2 4' (up), '2 3 6 3 2' (up), '0 4 2' (up), '3 2' (up), '5 3 2' (up), '5 4 5' (up), '2' (up). Measures end with a dynamic f^2 .
- Staff 8:** Continues with the pattern of 'a m' and 'i' fingerings. Measures end with a dynamic f^2 .
- Staff 9:** Shows a transition. Fingerings: 'p' (up), '2 3 5 2' (up), '5 3' (up), '2 3 6 3 2' (up), '5 4 4' (up), '3' (up). Measures end with a dynamic f^2 .
- Staff 10:** Continues with the pattern of 'a m' and 'i' fingerings. Measures end with a dynamic f^2 .
- Staff 11:** Shows a transition. Fingerings: 'p' (up), 'ñ i' (up, down), 'p i' (up, up), 'i' (up). Measures end with a dynamic f^2 .
- Staff 12:** Continues with the pattern of 'a m' and 'i' fingerings. Measures end with a dynamic f^2 .
- Staff 13:** Shows a transition. Fingerings: 'p' (up), '3 2 2 1' (up), '0 4' (up), '1 0 2 0 3 2 0' (up), '3 2 0' (up), '3 2 0 4' (up), '1 4 1 0' (up), '0' (up). Measures end with a dynamic f^2 .

A handwritten musical score for guitar, consisting of six staves of tablature. The tablature shows fingerings (e.g., 1, 2, 3, 4), string muting (e.g., 0), and dynamic markings (e.g., P, n, a, m). The score includes several chords indicated by 'C' followed by a number (e.g., C2, C5, C6). The manuscript is written in black ink on white paper.