

DE LA GUITARRA FLAMENCA

MANUEL GRANADOS

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1

MANUAL DIDÁCTICO

MUSICA - MUSIC
CIFRA - TABLATURE
ESPAÑOL - ENGLISH

CIFRA

SOLEÁ
SIGUIRIYAS
ALEGRÍAS
TIENTOS
TANGOS
BULERÍAS



9788460535566



ediciones

INDICACIONES GENERALES

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

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

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

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

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

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

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

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

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

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

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

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


KEY TO NOTATION

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

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

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

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

> Musical symbol to accentuate one or more notes.

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

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

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

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

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

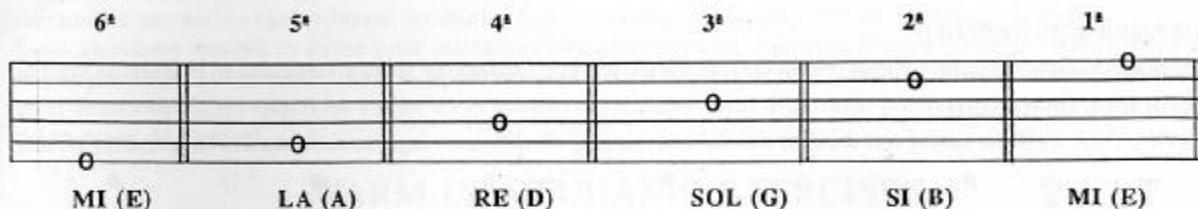
 «golpe superior»; it is produced with the index of the right hand above the 6th string.

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


AFINACIÓN DE LA GUITARRA

TUNING OF THE GUITAR

CD. 2



ORGANIGRAMA DEL RASGUEO FLAMENCO

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

Ver indicaciones generales, página 4

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

CHART OF THE FLAMENCO RASGUEO

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

See key to notation, page 4

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

CD. 3

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

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

PRACTICE INDICATIONS: play the E major chord

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

EJERCICIOS DE RASGUEO

EXERCISES OF RASGUEO

EJERCICIOS DE RASGUEO

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

EXERCISES DE RASGUEO

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

The page contains six exercises for guitar rasgueo, each with a title and tablature on six strings (0-5). The exercises are:

- 1**: Fingerings: **m**, **a**, **p**, **p**, **p**, **p**, **p**. The first measure shows vertical upstrokes on strings 0, 3, 4, and 5. Subsequent measures show vertical upstrokes on strings 0, 2, 3, and 5.
- 2**: Fingerings: **i**, **i**, **i**, **i**, **i**, **i**. Measures show alternating vertical upstrokes on strings 0 and 1, and vertical downstrokes on strings 0 and 1.
- 3**: Fingerings: **i**, **i**, **i**, **i**, **i**, **i**. Measures show vertical upstrokes on strings 0, 1, 2, 3, and 4, followed by vertical downstrokes on strings 0, 1, 2, 3, and 4.
- 4**: Fingerings: **nami**, **nami**, **i**, **nami**, **nami**, **i**, **nami**, **nami**, **i**. Measures show vertical upstrokes on strings 0, 1, 2, 3, and 4, followed by vertical downstrokes on strings 0, 1, 2, 3, and 4.
- 5**: Fingerings: **P**, **n**, **i**, **P**, **n**, **i**, **P**, **i**, **i**, **P**, **P**, **n**, **i**, **P**, **i**, **i**, **P**. Measures show vertical upstrokes on strings 0, 1, 2, 3, and 4, followed by vertical downstrokes on strings 0, 1, 2, 3, and 4.
- 6**: Fingerings: **P**, **n**, **i**, **P**, **n**, **i**, **P**, **i**, **i**, **P**, **P**, **n**, **i**, **P**, **i**, **i**, **P**. Measures show vertical upstrokes on strings 0, 1, 2, 3, and 4, followed by vertical downstrokes on strings 0, 1, 2, 3, and 4.

EJERCICIOS MECÁNICOS PREPARATORIOS

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

WARM-UP MECHANIC EXERCISES

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

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

PICADOS

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.

PICADOS

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

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

l i m i

A fretboard diagram showing the first measure of the C major scale. The top line shows the fingerings: 1, 2, 3, 4, followed by four empty frets. The bottom line shows the corresponding note names: 0, 1, 2, 3, 4, 3, 2, 1, 0.

2 i m i

3 im i mi

4 j.m.j.m.j

00000 11111 22222 33333 44444 55555 66666 77777

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

A musical staff consisting of five horizontal lines and four spaces. Above the staff, there are ten groups of vertical tick marks representing quarter notes. Each group is separated by a short vertical bar. The note heads are positioned above the top line of the staff.

6 m i m i m

etc...

7 i m i

etc...

8 i m i

etc...

9 i m i

etc...

10 i m i m i m

etc...

11 i m i m

etc...

etc...

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 complexion of the stroke trying to get a strong and clean sound.

p i p — i p i

ALZAPÚA

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

ALZAPÚA

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

PULGAR-CEJILLA

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

THUMB-BARRÉ

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

ARPEGIOS

Realicense 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.

C1 C3 C5 — C7 C8 C7 C5 C3 C1 C8

Ejemplo 1^a formula

Example 1st pattern

p i m a m i p

etc...

1

p

2

p

3

p

4

p

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

Guitar tablature for the first measure of a piece titled "p i m". The measure consists of eight sixteenth-note chords. The notes are grouped into four pairs of eighth-note chords. The first pair is on the 6th string (open), 5th string (open), and 4th string (open). The second pair is on the 6th string (open), 5th string (open), and 4th string (open). The third pair is on the 6th string (open), 5th string (open), and 4th string (open). The fourth pair is on the 6th string (open), 5th string (open), and 4th string (open). The notes are labeled with their corresponding fret numbers: 0, 0, 1, 0, 2, 1, 0, 3, 0, 4, 3, 0, 1, 0, 2, 1, 0, 2, 0, 0, 1, 0, 2.

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

Fingerstyle guitar tablature for measure 2. The tab shows a repeating pattern of eighth-note chords. The first four strings are muted (p), while the fifth string plays the melody. The left hand fingers are indicated above the strings: 1, 0, 1; 2, 1, 0, 1; 3, 0, 3; 3, 0, 3. The right hand fingers are indicated below the strings: 2, 3, 5, 4; 3, 2, 3, 2; 2, 1, 2, 1; 2, 1, 2, 1. The tab includes vertical bar lines and a bass note '3' below the 5th string.

Arpegio ascendente-descendente
Hammering-pulling arpeggio

Fretboard diagram for the first measure of a guitar solo. The diagram shows six strings and six frets. Fingerings are indicated above the strings: 'p i m a' for the first string, 'P a m i' for the second string, and '3 2 1' for the third string. Below the strings, note names are written: '0' for the first string, '0 1' for the second string, '0 1 2' for the third string, '3 2 1' for the fourth string, '5 4 3' for the fifth string, and '5 4' for the sixth string.

Arpeggio doble

double arpeggio

4

p i m a m i

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

2 3 | 3 4 | 3 4 | 3 4 |

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**

2 **c'5** — **c'3** — **c'1** —

3 **c'5** — **c'3** — **c'2** —

4 a i m a **p** —

5

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)

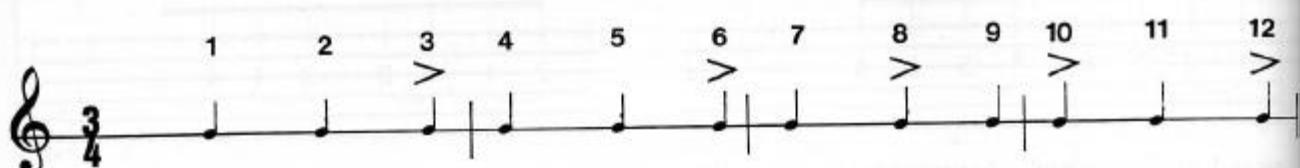
SOLEÁ Y ALEGRIAS

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.

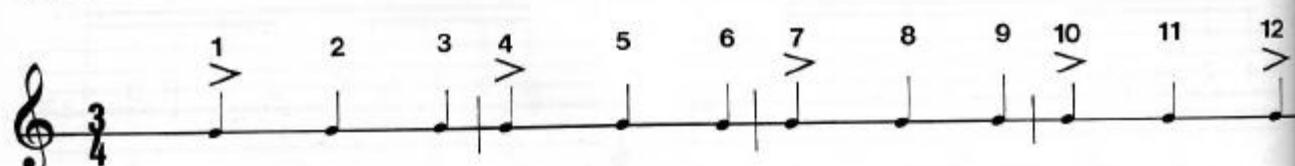
The different ways of accentuation will be:

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



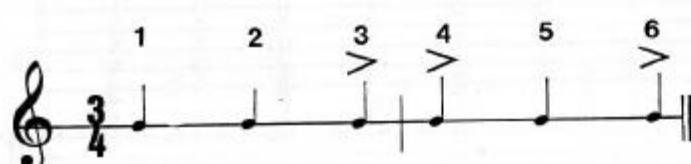
2º. Utilizado para determinadas variaciones que tienen su carácter en los cambios de tonalidad. Los acentos recaen en los tiempos 1, 4, 7, 10 y 12.

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.

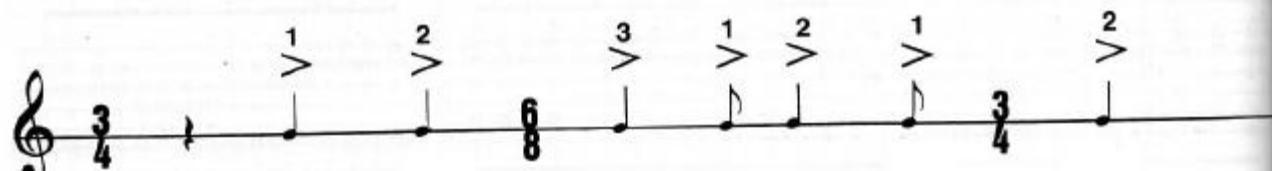


SIGUIRIYAS

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 Siguiriya 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.

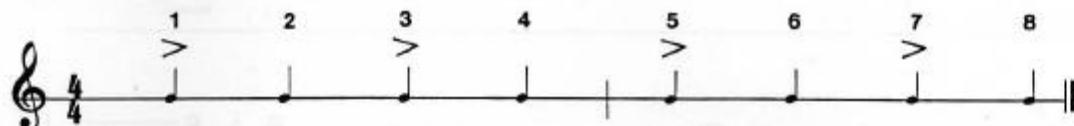


TIENTOS Y TANGOS

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:

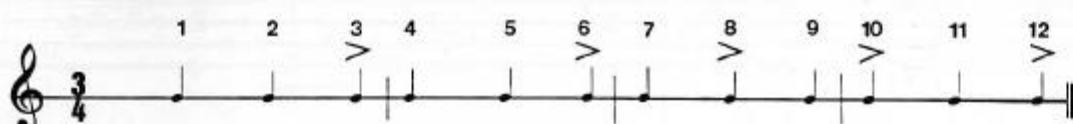
BULERÍAS

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:

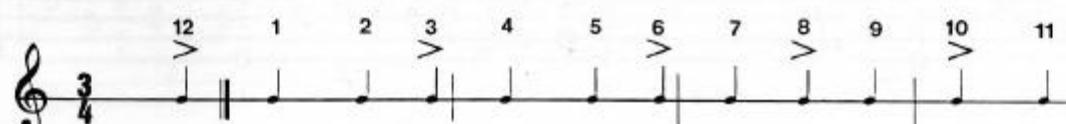
1º. «al 1». Los acentos recaen en los tiempos 3, 6, 8, 10 y 12.

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



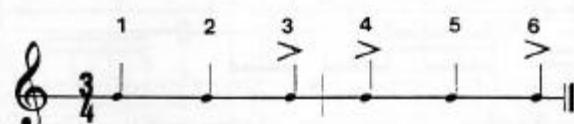
2º. «al 12». Los acentos recaen en los tiempos 12, 3, 6, 8 y 10. Como se puede apreciar en el esquema, esta estructura métrica comienza en el tercer tiempo del cuarto compás del «compás de bulerías» anterior.

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».



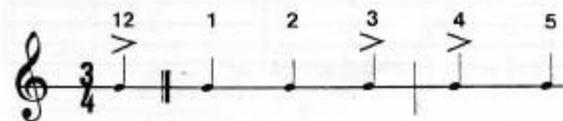
3º. «de 6 tiempos al 1». Utilizado para la llamada media variación. Los acentos recaen en los tiempos 3, 4 y 6. Este tipo de variación será duplicada para poder obtener un ciclo de 12 tiempos.

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.



NIVEL 1 CD. 5

SOLEA

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

B

C

D

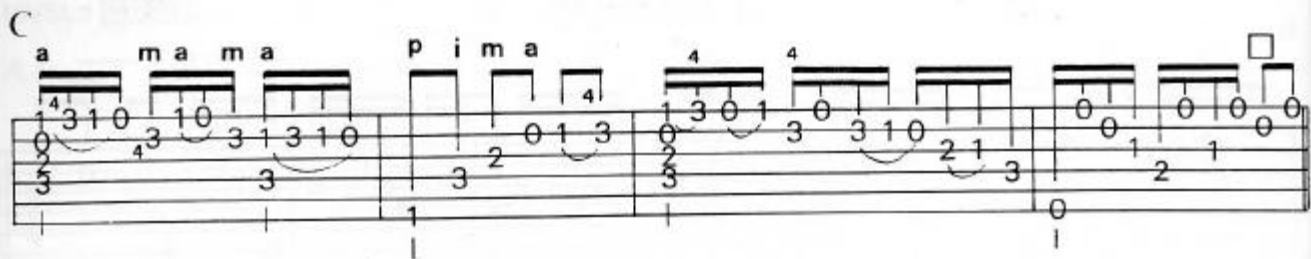
NIVEL 2 CD. 6

A

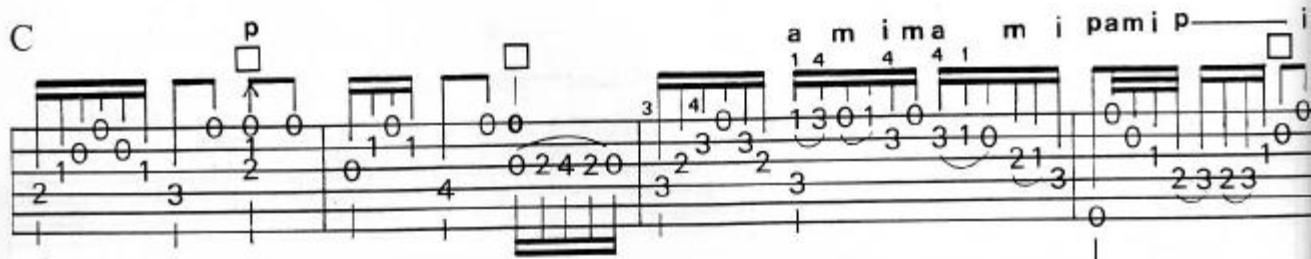
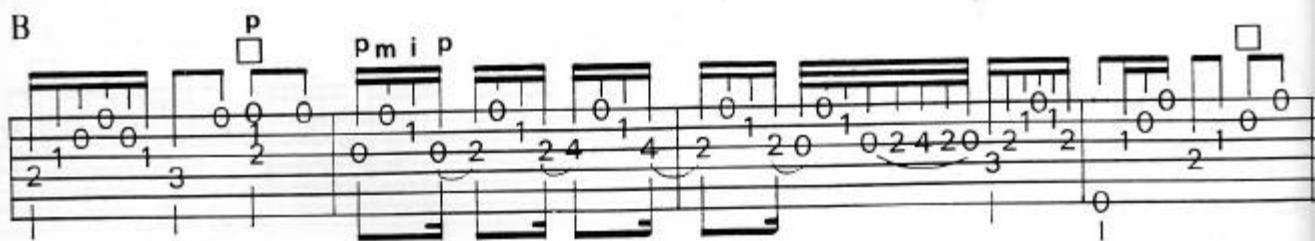
The tablature shows a six-string guitar neck with six horizontal strings and six vertical frets. The strings are numbered 1 through 6 from bottom to top. Fret numbers 0 through 4 are marked along the neck. Fingerings are indicated by small numbers above or below the strings. Slurs and grace notes are also present. The first measure starts with a grace note (open string) followed by a sixteenth-note pattern. Measures 2-4 show a repeating eighth-note pattern. Measures 5-6 show a sixteenth-note pattern. Measures 7-8 show a eighth-note pattern. Measures 9-10 show a sixteenth-note pattern. Measures 11-12 show a eighth-note pattern. Measures 13-14 show a sixteenth-note pattern. Measures 15-16 show a eighth-note pattern. Measures 17-18 show a sixteenth-note pattern. Measures 19-20 show a eighth-note pattern. Measures 21-22 show a sixteenth-note pattern. Measures 23-24 show a eighth-note pattern. Measures 25-26 show a sixteenth-note pattern. Measures 27-28 show a eighth-note pattern. Measures 29-30 show a sixteenth-note pattern. Measures 31-32 show a eighth-note pattern. Measures 33-34 show a sixteenth-note pattern. Measures 35-36 show a eighth-note pattern. Measures 37-38 show a sixteenth-note pattern. Measures 39-40 show a eighth-note pattern. Measures 41-42 show a sixteenth-note pattern. Measures 43-44 show a eighth-note pattern. Measures 45-46 show a sixteenth-note pattern. Measures 47-48 show a eighth-note pattern. Measures 49-50 show a sixteenth-note pattern. Measures 51-52 show a eighth-note pattern. Measures 53-54 show a sixteenth-note pattern. Measures 55-56 show a eighth-note pattern. Measures 57-58 show a sixteenth-note pattern. Measures 59-60 show a eighth-note pattern. Measures 61-62 show a sixteenth-note pattern. Measures 63-64 show a eighth-note pattern. Measures 65-66 show a sixteenth-note pattern. Measures 67-68 show a eighth-note pattern. Measures 69-70 show a sixteenth-note pattern. Measures 71-72 show a eighth-note pattern. Measures 73-74 show a sixteenth-note pattern. Measures 75-76 show a eighth-note pattern. Measures 77-78 show a sixteenth-note pattern. Measures 79-80 show a eighth-note pattern. Measures 81-82 show a sixteenth-note pattern. Measures 83-84 show a eighth-note pattern. Measures 85-86 show a sixteenth-note pattern. Measures 87-88 show a eighth-note pattern. Measures 89-90 show a sixteenth-note pattern. Measures 91-92 show a eighth-note pattern. Measures 93-94 show a sixteenth-note pattern. Measures 95-96 show a eighth-note pattern. Measures 97-98 show a sixteenth-note pattern. Measures 99-100 show a eighth-note pattern.

Fretboard diagram for the first measure of the C major scale. The strings are labeled from left to right as 6, 5, 4, 3, 2, 1. The notes are: 6 (open), 5 (open), 4 (open), 3 (open), 2 (open), 1 (open). Fingerings: 1st finger on 4th string, 2nd finger on 3rd string, 3rd finger on 2nd string, 4th finger on 1st string.

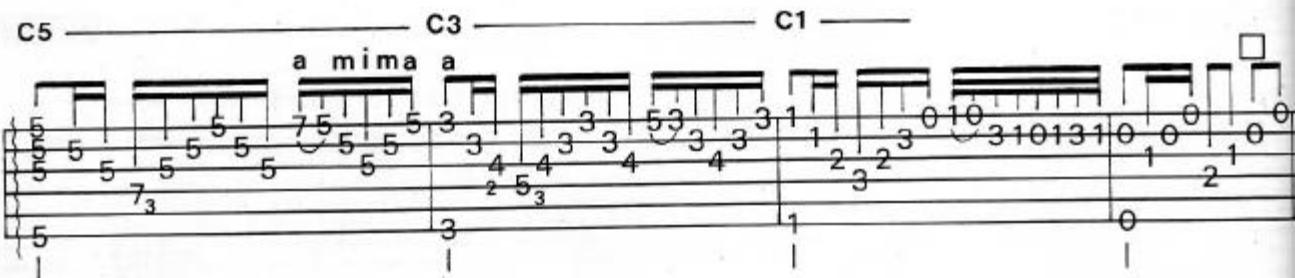
NIVEL 3 CD. 7



NIVEL 4 CD. 8



D



ALEGRIAS

NIVEL 1 CD. 9

A

1 2 3 >
a m a m p
4 5 6 >
7 8 9 10 11 12 >
p n i p n i p n i p
i

B

i — p
i — p
nami — p
i — p

C

p —
p i p — i

NIVEL 2 CD. 10

A

p —
p —
p —
p —
p —
p —
p —
p —
p —
p —
p —
p —
p —

B

Q2 —
nami — nami — p
i —

C

Q2 —
nami — nami — p
nami — nami — p
nami — p
nami — p

NIVEL 3 CD. 11

A

B

C

D

E

SIGUIRIYAS

NIVEL 1 CD. 12

A

B

C

D

E

NIVEL 2 CD. 13

NIVEL 3 CD. 14

A

□

$$\frac{E_j 2}{j - p}$$

Fretboard diagram for the first measure of the guitar solo. The diagram shows six strings and five frets. Frets are numbered 1 through 5 from left to right. Fingerings are indicated above the strings: string 6 (low E) has a '0'; string 5 has a '0'; string 4 has a '1'; string 3 has a '2'; string 2 has a '0'; string 1 has a '4'. The 5th fret is marked with a vertical line.

B

p

i

C

C1—

C 3 —

- 62 -

卷之三

Fretboard diagram for guitar string 6. The notes are: p — (open), p — (open), p — (open), open square, 0, 0, 0. Fingerings: 1 3 3 2, 3 5 5 3, 4 5 3 3 5 3, 0 2 2 2. Fret markers: 3, 4, 3, 4, 2, 3, 4.

NIVEL 4 CD. 15

A

$$P = i \cdot P$$

i-B

Fretboard diagram for guitar string 6, showing a scale pattern starting at the 3rd fret. The diagram includes finger placement (1, 2, 3, 4) and note heads with stems.

R

P i m a m i

a m i P a m i p

C

i p i p i

p _____

i p —

Fretboard diagram for guitar string 6. The diagram shows six frets with the following fingerings: 0, 0, 0, 0; 0, 0, 0; 0, 0, 0; 0, 0, 0; 3, 1, 0; 3, 1, 3; 1, 0; 2, 2; 2. There are also several other markings: a double slash at the first fret, a square at the top of the first fret, a square at the top of the third fret, a vertical arrow pointing up at the top of the fourth fret, a vertical arrow pointing down at the top of the fifth fret, and a square at the top of the eighth fret.

TIENTOS

A

B

C

A

B

A

B

C

TANGOS

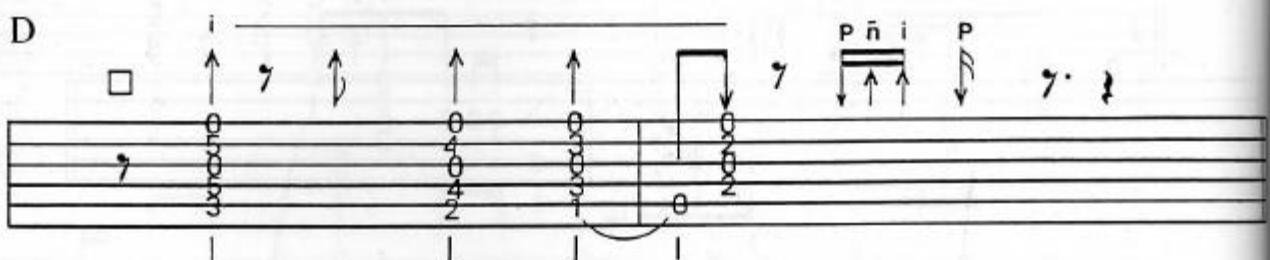
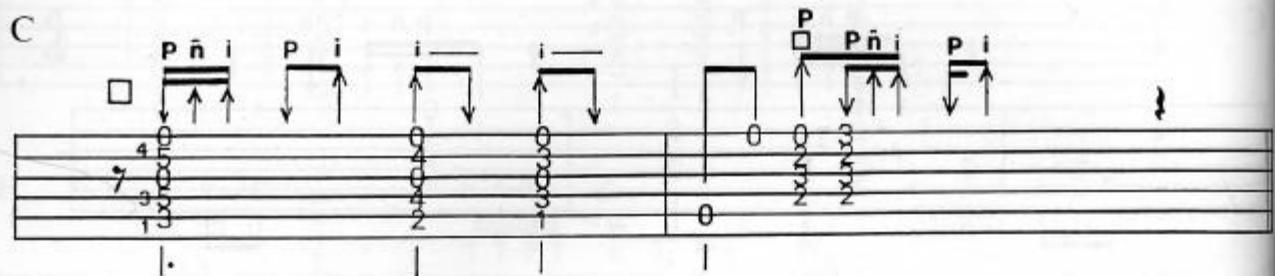
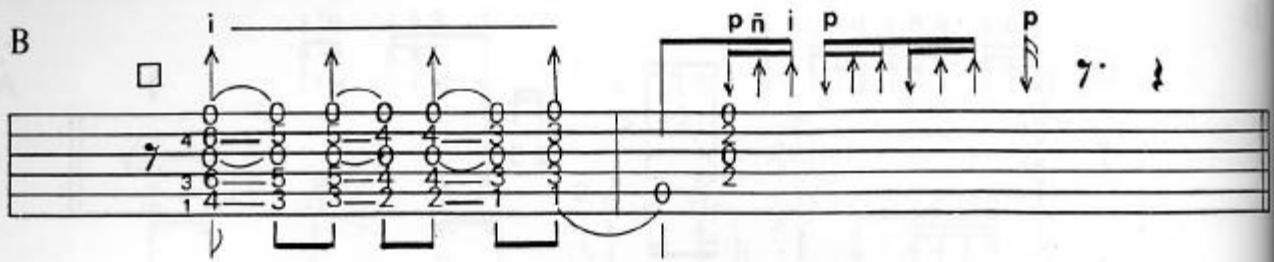
NIVEL 1 CD. 19

A

B

NIVEL 2 CD. 20

A



NIVEL 3 CD. 21

A

P

C3

C_2

P

BULERIAS

NIVEL 1 CD. 22

A

B

C

NIVEL 2 CD. 23

A

B

C

NIVEL 3 CD. 24

A

P

B

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

C

D

E

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

i p

P i m a

a i m a P

P i m a m i P a m i

a ma

p

i p

p

a ima p

p

Pñ i Pñ i Pñ i P i am i p i P i p i p

nami nami nami nami nami nami Pami Pi p i

nami nami i

nami nami

ESTUDIOS COMPLEMENTARIOS
SERRA. GUITARRA FLAMENCA. Ed. BOILEAU. Barcelona
TOQUES FLAMENCOS ALBUM N°1 Manuel Granados. C. Beethoven Publicacions. Barcelona
ALJAMI (SOLEA) Manuel Granados. C. Beethoven Publicacions. Barcelóna
TOQUES FLAMENCOS ALBUM N°2 Manuel Granados. C. Beethoven Publicacions. Barcelona
SOLEA Manolo Sanlúcar. Ed. Gendai Guitar. Japón

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ALEGRIAS DE CONCIERTO

FRAGMENTO

CD. 26

C9 ————— *C4* —————

C2 ————— *C2* —————

C9 ————— *C4* —————

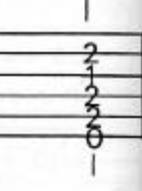
C2 ————— *C2* —————

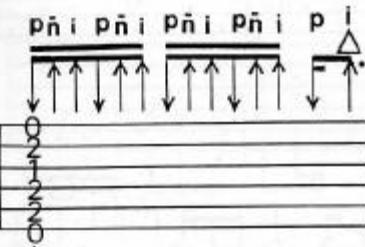
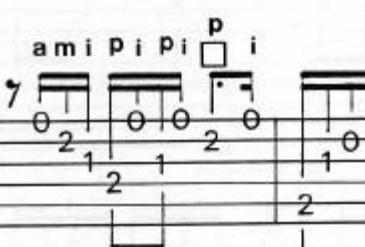
C2 ————— *C2* ————— *C4* —————

C5 ————— *C4* ————— *C2* —————

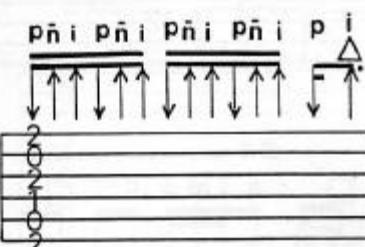
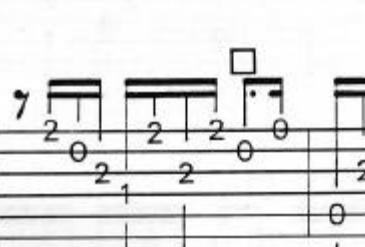
a m i p i p  i



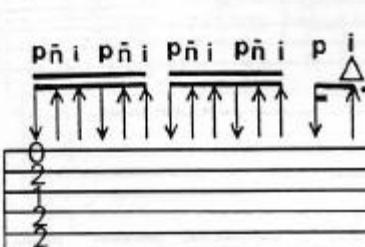
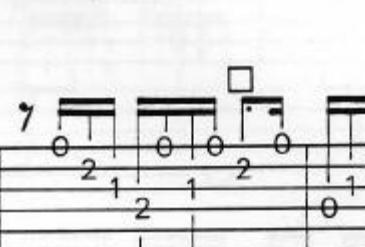
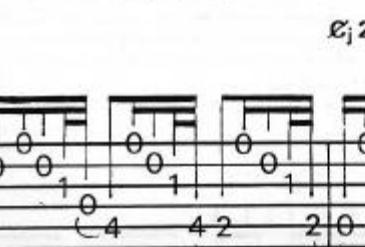


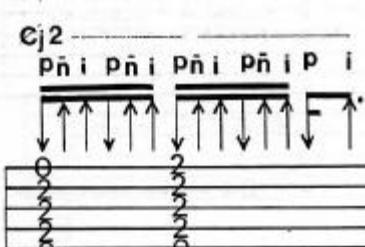
 C2 _____
 pimami



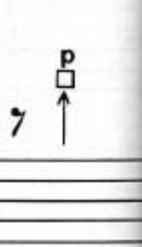


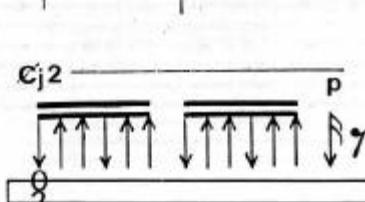
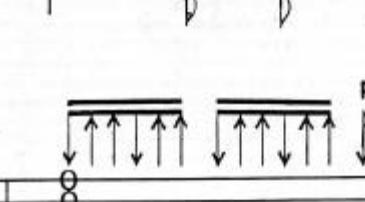
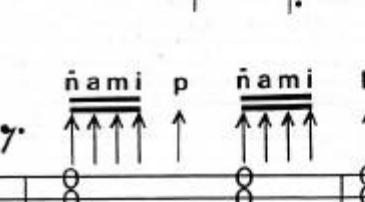
 Pñi Pñi Pñi Pñi p i





 Pñi Pñi Pñi Pñi p i





 Cj2 _____
 Pñi Pñi Pñi Pñi p i


 Cj2 _____





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

G2

i *m a* *m a* *m a* *n a m* *i n a m*

G2

i *m a* *m a* *m a* *i ñam i ñam i ñam i ñam*

Gj2

i *ñam i* *p a m i p i m a* *p*

Gj2

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

p

p *i* *p*

p

p *i p i p* *p*

The image shows six staves of musical notation for flamenco guitar. Each staff consists of six horizontal lines representing the strings of the guitar.
 - The first three staves begin with a vocal line in soprano C_j2. The lyrics are: "m a m a m a pñ i pñ i pñ i pñ i pñ i ñam i i i".
 - The fourth staff begins with a vocal line in soprano C_j2. The lyrics are: "i pñ i pñ i pñ i pñ i ñam i".
 - The fifth staff begins with a vocal line in soprano C_j3. The lyrics are: "5 6 5 3 3 5 6 5 3 3 5 3 3 2 0 1 0 3".
 - The sixth staff begins with a vocal line in soprano C_j2. The lyrics are: "0 5 6 5 3 5 3 7 3 5 3 3 5 6 5 3 3 4 0".
 - The seventh staff begins with a vocal line in soprano C_j2. The lyrics are: "1 0 1 4 1 0 2 0 4 2 3 2 5 4 3 2 4 1 0 2 0 1 0 2 0 4 2 2 3".
 - The eighth staff begins with a vocal line in soprano C_j2. The lyrics are: "m a m a m a pñ i pñ i pñ i pñ i pñ i ñam i p p".
 - The ninth staff begins with a vocal line in soprano C_j5.
 The notation includes various symbols such as square boxes, arrows indicating direction (up or down), and circled numbers like '7' and '7'. Fingerings are indicated by small numbers above or below the strings. Measures are separated by vertical bar lines.

ESTUDIOS COMPLEMENTARIOS

SIGIRIYAS Niño Ricardo. Ed. Gendai Guitar. Japón
 SERRA. GUITARRA FLAMENCA. Ed. BOILEAU. Barcelona
 SIGIRIYAS Sabicas. Ed. Gendai Guitar. Japón

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TIENTOS DE CONCIERTO

FRAGMENTO

CD. 28

The sheet music consists of six staves of guitar notation. Each staff begins with a clef (G or C), a key signature, and a time signature (mostly common time). The notation includes standard note heads, rests, and specific markings such as 'P' (pizzicato), 'i' (palm muting), 'a' (arpeggio), and 'm' (mordent). Fingerings are indicated by numbers above the notes. The first five staves are labeled with 'Cj 2' at the end of each, while the last staff is labeled 'Cj 3'. The strings are numbered 1 (thinnest) to 6 (thickest).

C3

a m i

ej2

i P ñ i P

P ñ i P

P ñ i P

1^o

2^o

rit...

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

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TANGOS DE CONCIERTO

FRAGMENTO

CD. 29

C

C3

C1

0

1.

3

The figure displays a multi-line musical score for guitar, consisting of six staves of tablature. The tabs are arranged vertically, with each staff representing a different string. Above the tabs, there are horizontal lines with arrows indicating specific performance techniques. These techniques include:

- P**: A vertical bar with an arrow pointing down, indicating a downward pluck.
- i**: A vertical bar with an arrow pointing up, indicating an upward pluck.
- n**: A vertical bar with an arrow pointing right, indicating a snap or percussive stroke.
- Pn**: A vertical bar with an arrow pointing down, followed by another bar with an arrow pointing right.
- ni**: A vertical bar with an arrow pointing up, followed by another bar with an arrow pointing right.
- Pi**: A vertical bar with an arrow pointing down, followed by another bar with an arrow pointing up.
- ni**: A vertical bar with an arrow pointing up, followed by another bar with an arrow pointing up.

Below the tabs, there are numerical values and letters (e.g., 4, 3, 2, 1, 0, 3, 1, 3, 1, 0, 2, 0, 3, 1, 0) which likely represent fingerings or specific note heads. The score includes several measures of music, separated by vertical bar lines.

BULERIAS DE CONCIERTO

FRAGMENTO

The sheet music consists of five staves of guitar tablature. Each staff has six horizontal lines representing the strings of a guitar. The notation uses numbers (0-6) to indicate fingerings and arrows to show picking direction. Some letters (a, m, i, ñ, p) are placed above or below the strings, likely indicating specific techniques or notes. The staves are separated by vertical bar lines, suggesting measures. The first staff begins with a 'G' and an 'i' above the top string. The second staff begins with a 'G'. The third staff begins with a 'G'. The fourth staff begins with a 'G'. The fifth staff begins with a 'G'.

A multi-line musical score for a six-string guitar, featuring tablature, rhythmic notation, and various performance instructions like 'P' (pizzicato), 'n' (natural), 'a' (arpeggio), 'm' (muted), and 'i' (ispirito). The score includes sections labeled Cj2, Cj2 n a m i, C6, and C5.

The score consists of several staves, each representing a string or group of strings. The top staff shows a complex sequence of notes and rests, with various performance techniques indicated by symbols like arrows and brackets. The second staff begins with a 'P' instruction and continues with a series of notes and rests. The third staff features a repeating pattern of notes with 'P' and 'i' markings. The fourth staff starts with a 'Cj2' label and includes a section labeled 'n a m i'. The fifth staff concludes with a 'C6' label. The sixth staff begins with a 'C5' label and ends with a final 'P' instruction.