

Errata Sheet
Lessons 1 & 2

1. Lesson 1, page 14, line 19. Should read:

Note that the horizontal position of the "0" is to the right of

2. Lesson 1, page 24, lines 22 and 23. Should read:

2. Major scale - As yet undefined. (See Lesson 4)

3. Harmonic Minor scale - As yet undefined. (See Lesson 5)

3. Lesson 1, page 34, line 24. Should read:

3. F C G7 C F C G7 C F C G7 C , etc.

4. Lesson 2, page 21, line 17. Should read:

you, and some of the time to playing the music in the flamenco position,

5. Lesson 2, page 21, line 20. Should read:

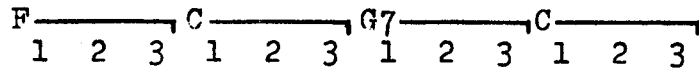
(Once you have memorized the positions of the notes, and
and associated the

Errata and Addenda
 Lessons 1 - 5

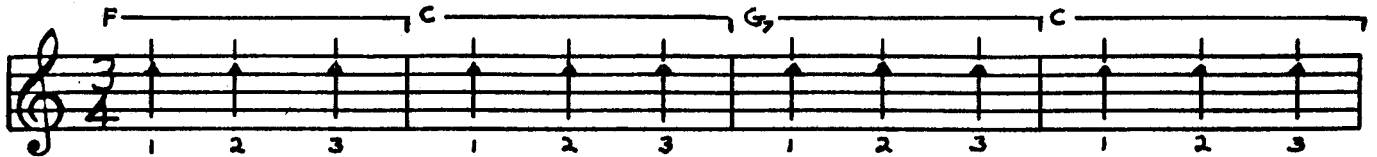
Addenda

Lesson 1, pg. 27, 28

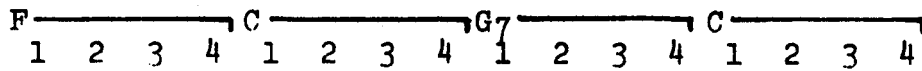
Actually, the concept of time signatures is dependent on the phrasing of the music. A basic way to look at phrasing is the number of counts you hold each chord before changing it. For example, if you held each chord 3 counts;



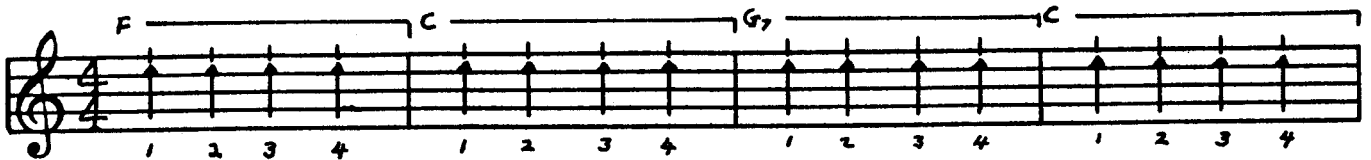
It would be logical to express this in a 3/4 time signature, so the beginning of each chord change coincides with the first count in each measure. i.e.,



Similarly, if you hold each chord 4 counts; e.g.,



It would be logical to express this in terms of a 4/4 time signature:



Hence, the key concept is the phrasing of the music, and the objective is to find the time signature that expresses this phrasing the most clearly.

Addenda

Lesson 2, pg. 30

By a type (I) falseta, we actually mean one of two kinds:

Type I(a). A fast picado run with ligado for counts 1-10, where there is essentially no distinction in accentuation between phrases; here all notes have a (more or less) equal intensity. This is illustrated by falseta 35 in the text.

Type II(b). This is the more important of the Type I falsetas. In this case, the accentuation is on counts 3, 6, 8, 10 (and sometimes) 12. Hence,

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

The falseta at the bottom of the page (falseta 38) is a good example of this. Later, you'll see another example in the llamada and the Paseo Castellano.

Type II and III falsetas generally are accentuated on the first count of the measure. Hence, a type II and III falseta would be accentuated:

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

The distinctions between phrasing will be discussed exhaustively in our section on Bulerias, in Part II of this course.

Addenda

Lesson 3, pg. 33

Concert guitarists use free strokes for arpeggios and tremolo, of course. But if you practice using hammer strokes, you will develop thumb/finger independence, as to strike all your notes clearly this way requires considerable strength and control.

Addenda

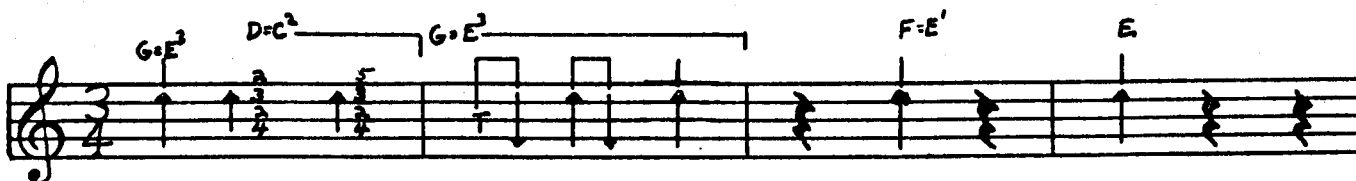
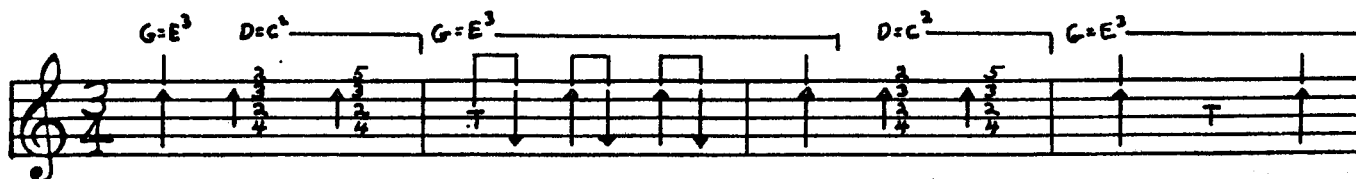
Lesson 4, pg. 8, 9

The "E7" here are actually G₇ (figure out the notes). But they are used as "discordant E7" (in this context) to lead into the next compas.

Errata

Lesson 3, pg. 22

The second, third and fourth lines of music on this page should be:



(In the text, the mistake is under the 2nd chord under the D = C² notation.)

Errata

Lesson 4, pg. 3 line 4. Should read:

We see that this is still an E major chord; that is, all the

Errata

Lesson 4, pg. 3 line 18:

The notes of the chord are again those of the E major chord, i.e., E, B, and G#.

Errata

Lesson 4, pg. 5 line 19. Should read:

4 finger chord in the open position -- we will use it with Alegrias.

Errata

Lesson 4, pg. 7. Falseta 13 should be:

(Error in bass notes of counts 4 and 5 in text.) 13

Errata

Lesson 4, pg. 9. Falseta 19 should be:

(Error in text is lack of ligado on count 7.) 19

Errata

Lesson 4, pg. 21. Line 14 should read:

footwork (taconeo), accompanied by a traditional melody. But first

Line 21 should read:

a downstroke with your middle and ring fingers, together, (simultaneously.)

Errata

Lesson 4, pg. 25

The E7 on counts 10 - 12 of the first line of falseta 43 should be noted: E7 = B7⁵

Errata

Lesson 4, pg. 32. Script #45 should read:

Here is the finale of the Escobilla, just before llamada #2.

Lesson 2 - Addenda

(1) Here are some more rhythm variations on chord progressions:

The image displays seven musical staves, each representing a different chord progression in 3/4 time. Each staff includes chord diagrams, fingerings (i, a, m, i, p), and dynamics (p). Brackets above the staves indicate the chord changes.

- Staff 1:** Am (= Em⁷) - G (= E⁷) - F (= E⁷) - E. Fingerings: i a m i p, i a m i p, i a m i i p, p.
- Staff 2:** C (= E⁹) - G (= C⁷) - F (= C⁹) - E (= C⁴). Fingerings: a m i i i p, a m i i i p, a m i i p a m i i p, T p.
- Staff 3:** C (= G⁷, i⁷+yr⁶) - G₇ (= D₇⁷) - F₇ (= D₇⁹) - E₇ (= D₇⁹). Fingerings: a m i i i i i i, i i i i i i, a m i i i a m i i, i i.
- Staff 4:** Dm (= Am⁷) - Am (= Dm⁷) - F₇ (= A₇⁹) - E₇ (= A₇⁹). Fingerings: a m i i i p, a m i i i p, a m i i p a m i i p, p.
- Staff 5:** Dm (= A⁵) - C (= A⁷) - F (= E⁷) - E. Fingerings: a m i i i i, a m i i i i, a m i i i a m i i, i i.
- Staff 6:** C (= A⁷) - G₇ (= E₇⁷) - F₇ (= E₇⁹) - E₇. Fingerings: i i i i a m i i, i i i i a m i i, i i a m i i i i, i i.
- Staff 7:** E₇ (= D₇⁹) - Am (= Em⁷) - F (= C⁷) - E (= C⁴). Fingerings: i i a m i p, i i a m i p, i i a m i i i, p p.