

The Flamenco Guitar

Lesson 3

by “Flamenco Chuck” Keyser

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I Basic Harmony (Cont.)

The Use of the Capo

Flamenco guitarists often make use of an artificial bar on the neck of the guitar. This device, called a capo, capotasto, or cejilla, is a wooden or plastic piece that is clamped across the strings of the guitar. It performs the same function that your index finger in the preceding lesson; it raises all the strings of the guitar equally in pitch.

Of course, you won't change the capo in the middle of the toque; the capo is essentially an artificial "nut" as well. That is, once the capo is in position, you play just as you did in the open position.

Although the capo raises the pitches of all the guitar strings, when the capo is in position, you are to consider the strings of the guitar to be open at that position. For example, if you put your capo at the third fret, and interpret Soleares, you will actually be playing in the G Phrygian Mode (relative to A 440, and the guitar without a capo). But you are to ignore this distinction:

No matter where the capo is, consider yourself to be playing in the key that corresponds to that of the open position, with the "open" strings at the capo to be E, A, D, G, B, and E, respectively, and all the patterns arranged upwards from the capo accordingly.

Hence, we consider the capo to be the "nut" of the guitar (which, practically speaking, it is.)

The capo originally was used to facilitate accompanying singers, when they wished to sing in keys not available at the open strings of the guitar. The singer indicated the cante he wished to sing and the position at which the capo was to be placed. Nowadays, in addition to its use in the accompaniment of the cante, it is thought that the guitar sounds "more flamenco", due to the higher pitch and different sound (as well as the faster action) thus attained.

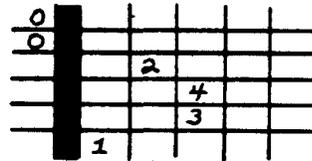
But for the solo guitar, the capo limits the left hand, insofar as it reduces the number of positions at which it is possible to play before being blocked by the body of the guitar. Many guitarists put the capo at the 2nd fret, as in most of the Phrygian Mode keys there is a usable position at the 7th fret, at which it is still possible effectively to play.

Hence, it is pretty much up to the taste of the individual guitarist, for solo work. When taking material off tapes and records, the procedure is to determine the toque, and then the key and scale. Then listen for the tonic of whichever toque is being interpreted. Find it on your guitar, and that will be the position at which to put your capo (experience will tell you which traditional phrases to watch for).

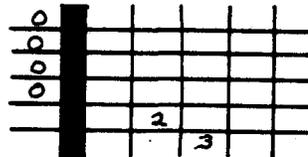
From now on in this course, we will play with the capo on the 2nd fret.

Chords

Two versions of the F and G chords are used so commonly in playing flamenco that we present them now. They are used because they are convenient; they don't require a full bar, and also because the open strings of the guitar lend a dissonance that gives color to the chord progressions.

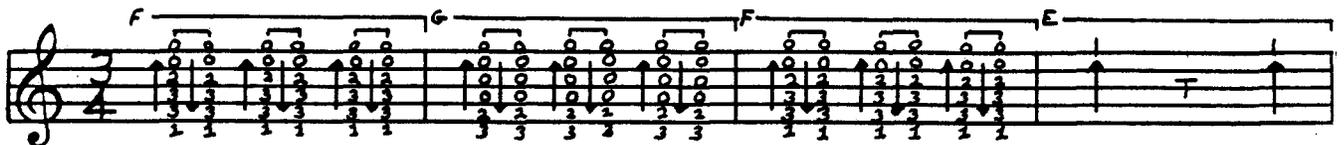


F



G

When we wish to express chords that are different from the primary chords in our notation, we indicate the simultaneous notes by a vertical column, with the stroke indicated adjacent to it. For example, the F and G chords, in doublets, would be written:



Sometimes we may "hammer on" an additional note to our primary chord. We indicate this by a ligado from the chord; e.g.,



The context should be clear as to what is meant; if you are puzzled, use your ear; and if you find a better effect, use it! (Of course, if you get stuck, you can ask us.)

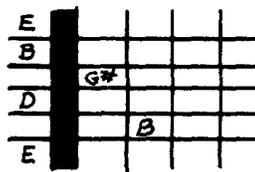
Here is an example of hammering on and pulling off in connection with the E chord, that is sometimes used as an introduction to the Soleares:



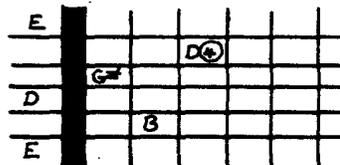
You can repeat this several times, according to taste.

Variations of Chords in the Open Position

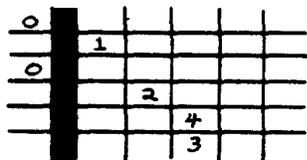
We have seen that chords are made up of three notes, and are defined by their interval relations. The guitar neck is such that different configurations of the same notes can often be found at the same position. For an example, the E7 chord we gave was:



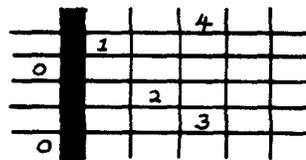
This has the notes E, G#, B, and D. But we could also place our little finger on the second string, 3rd fret, which gives us the same notes, but in a different form:



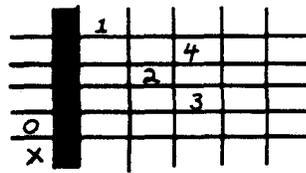
That is, we replaced a B on the second string with a D in the chord. There are many ways of doing this on the guitar neck for the various chords. Here are some more examples:



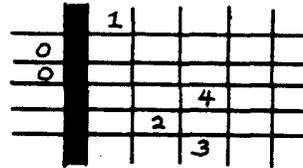
C



C



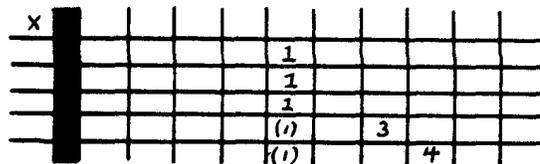
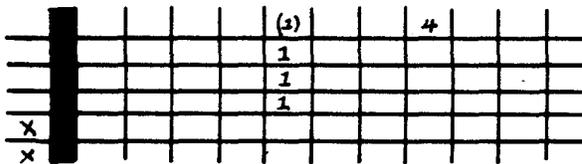
Dm



G7

Particularly important (for the A Phrygian Mode, as well as for the E Phrygian Mode), are variations of barred G7 and G.

Whenever you bar the G or the G7 chords to make others (and sometimes even in the open position), either leave out the fingering on the 5th and 6th strings, and play only the 1st, 2nd, 3rd, and 4th strings, or leave out the fingering on the 1st string and play only the 6th, 5th, 4th, 3rd, and 2nd strings. For example, if we make a C = G³, we have:



OR

You will run into many such partially constructed chords as you progress in your playing, and always try to see from which chords they are originally built.

Vertical vs. Horizontal Chord Progressions

Let us compare two versions of the primary chord progression:

$$1. \text{Em}^5 \longrightarrow \text{E}^3 \longrightarrow \text{E}^1 \longrightarrow \text{E}$$

$$2. \text{Em}^5 \longrightarrow \text{D}^5 \longrightarrow \text{C}^5 \longrightarrow \text{A}^7$$

Both of these, of course, are variations of the progression Am → G → F → E. But note that in the first case, we are beginning on the 5th fret and traveling vertically on the guitar neck, according to the interval relation 1, 1, 1/2. With the exception of the minor chord, we are holding a barred E and sliding it up and down. (Also compare Dm⁷ → D⁵ → D³ → D².)

In the second case, with the exception of the last chord, we are playing the sequence at a particular position; that is, we are holding a bar at the 5th position. The scale pattern at this position

(for the key of E Phrygian Mode at the open strings), corresponds to that for the B Phrygian Mode. Now we also know that the primary chord progression of the B Phrygian Mode is $E_m \rightarrow D \rightarrow C \rightarrow B$; and we see that we are playing the configurations of these chords at the 5th position. Hence, we can play as if we were in the B Phrygian Mode in our chord progressions as well.

We have, then, two ways of looking at the guitar neck as regards chord progressions; both vertically, with the first chord minor, and the other three major, using our interval relations, and horizontally, playing the chord progression for the equivalent key at the appropriate position. Both concepts are used extensively in building falsetas.

Exceptions to the Phrygian Mode

As you progress onward in your study of the flamenco guitar, and acquire and absorb more and more material, you will notice that although the falsetas in Soleares make extensive use of the Phrygian Mode, often other notes are used in very characteristic ways, for tone color. You may have already noticed this in the fact that the tonic E chord of the E Phrygian Mode contains a G# as one of its constituent notes. There are other alternatives, and all the other notes are used occasionally. We now point out some of the more common ways these "color" notes are used.

Generally, a G is changed to G# and/or a D to D# to give a Moorish effect to the falseta. If you play the E Phrygian Mode pattern, but make these substitutions, you will hear the effect. Also, a D# is the 7th of the F7 chord, which is sometimes used in place of F.

Flamenco guitar also uses chromatic runs, which are runs that go up or down chromatically, rather than sticking to the notes of the scales. This is also used for color, and for the purpose of putting a run from point A to point B in compas (simply fill in chromatic notes until the run has the requisite number).

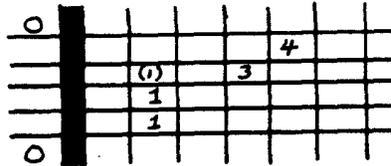
Another chord used with the E Phrygian Mode is the C7, which makes use of the note A# in a characteristic way. Here is a chording compas using C7 and a variation of Fmaj7:

* ADVANCED notes theory will be discussed in our course in concert techniques

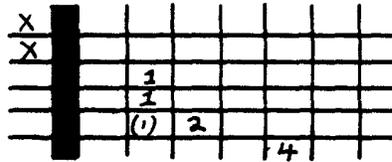
(See the Alternate E7 given in this lesson)

(Notes of the mode are sometimes "just added" to the chord being played - again, experiment!)

Note the convenient position of the tonic, and the fact that a tonic E chord can be made, (using a D chord at the 2nd fret):



Also, an Am chord can be made at this position:



(Note that this is actually a Gm barred at the 2nd fret.)

We will use this chord in a falseta later on in the lesson.

These partial patterns provide an additional range of notes for improvisation.

II Basic Rhythm (Cont.)

We recall that we presented the basic palmas to Soleares as being:

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

with the handclaps indicated by the "C's" above the beat. Often, in Spain, you'll hear what sounds like a whole cuadro of flamencos playing palmas, but when you look out the window, you see a group of three or four young people singing Sevillanas, or Rhumba, and playing palmas in perfect rhythm.

This sense of rhythm is something the Spanish are raised with, and the palmas is one of the best ways of developing it. In a sense, palmas are the easiest possible musical instrument (other than tapping your foot). (However, the art of playing palmas has been carried to a high level by various artists.)

The palmas are played in two ways; with the ends of the fingers of the right hand slapping the palm of the left (which is slightly cupped), producing a loud, sharp staccato sound (this is usually what you hear on recordings), and a deeper, more profound palmas, performed by clapping the two cupped palms together (without as much volume as the former).

The reason that two people can sound like ten is that they play together, one keeping time, or rhythm, and the other playing counter-time, or counter-rhythm.

If "time" is given by the beat (where the "F" denotes the tapping of the foot):

C	C	C	C	C	C	C	C	C	C	
1	2	3	4	5	6	7	8	9	10	etc.
F	F	F	F	F	F	F	F	F	F	

then counter-time is given by the spaces in between:

	C		C		C		C		C		C		C		C		C		C	
1	and	2	and	3	and	4	and	5	and	6	and	7	and	8	and	9	and	etc.		
F		F		F		F		F		F		F		F		F				

Using this effect, you can improvise, and make up your own palmas to Soleares, and the other rhythms. E.g.,

	C		C	C		C		C	C		C		C		C	C							
1	and	2	and	3	and	4	and	5	and	6	and	7	and	8	and	9	and	10	and	11	and	12	etc.
F		F		F		F		F		F		F		F		F		F		F		F	

Or find a friend and practice keeping rhythm and counter-rhythm alternately. It's fun!

III Basic Technique (Cont.)

Thumb Technique (Melodic)

We introduced you in the previous lesson to the hammer stroke of the thumb; we now present the back stroke. This is useful in certain kinds of sustained runs and in situations where two notes in succession have to be performed rapidly. The back stroke is then used, when the compas is too rapid for successive hammer strokes.

With the hammer stroke, the thumb has to return to position before the next note can be struck. But the back stroke uses the return trip to strike a note as well, and hence requires no recovery time. The latter concept is important in concert technique; however, it is outside the scope of this course for a thorough discussion of this concept and its application, as the hammer stroke (with a judicious use of the back stroke) is adequate for the traditional flamenco.

We indicate the backstroke by an arrow pointing downward, immediately preceding the note to which it is to be applied; eventually the technical and musical context will make it obvious where it is needed. Here is a falseta using the primary chord progression and chromatic runs:

Musical notation for a falseta in 3/4 time. The piece is divided into four measures, each with a chord label above: Am, G, F, and E. The Am measure contains a chromatic run of eighth notes: 0, 2, 3, 2, 1, 0, with a backstroke arrow pointing down before the final 0. The G measure contains a chromatic run: 0, 2, 3, 2, 1, 0. The F measure contains a chromatic run: 1, 3, 2, 4, 3, 2, 1, 0. The E measure contains a chromatic run: 0, 2, 1, 0. Fingerings are indicated by numbers 1-3 above notes. The dynamic marking 'p' is written below the first measure.

Here is a variation of the same musical idea, but using the Am and partial pattern at the 2nd position:

Musical notation for a variation of the falseta in 3/4 time. The piece is divided into four measures, each with a chord label above: Am = Gm², G, F, and E. The Am = Gm² measure contains a chromatic run: 2, 3, 2, 4, 3, 2, with a backstroke arrow pointing down before the final 2. The G measure contains a chromatic run: 0, 2, 3, 2, 1, 0. The F measure contains a chromatic run: 1, 3, 2, 4, 3, 2, 1, 0. The E measure contains a chromatic run: 0, 2, 1, 0. Fingerings are indicated by numbers 1-3 above notes. The dynamic marking 'p' is written below the first measure.

Here is a falseta using ligado and the thumb:

Musical notation for a falseta in 3/4 time using ligado and the thumb. The piece is divided into two systems, each with two measures and a chord label above: E. The first system's first measure contains a chromatic run: 0, 2, 3, 0, 2, 3, 0, 2, 3. The second measure contains a chromatic run: 0, 2, 1, 0. The second system's first measure contains a chromatic run: 0, 2, 3, 0, 2, 3, 0, 2, 3. The second measure contains a chromatic run: 0, 2, 1, 0. Fingerings are indicated by numbers 1-3 above notes. The dynamic marking 'p' is written below the first measure of the first system.

(Note the use of the index finger to aid recovery time.)

Practice the backstroke until you have the same control, power, and sound as you do with the hammerstroke; it is a very useful technique.

Picado (Melodic)

The technique of picado can be developed until it is one of the most rapid of the flamenco techniques. It is performed by striking alternately with two of the fingers of the right hand, usually the middle and index, or the ring and index. A hammer stroke should always be used for this technique, and it is important not to rush. Develop power, coordination, timing, and clarity, and speed will come of its own. Believe us!¹

Always alternate your fingers. Never "slip" them when changing strings (i.e., strike the last note on one string and the first note on the next with the same finger. E.g., in a transition from an open G string to an F on the 4th string.) There are two reasons for this. One is that the timing of the run will be uneven, since some notes are played faster than others. The second is that you will be eventually trying to make your fingers independent of the melody that is being played, an important point in improvisation. Therefore, you should make no distinction between "slipped" notes and others. Always alternate!

Here is a typical picado falseta:

Note the method of allowing recovery time for the left hand to go up the neck by using a note of the open string while the hand is in the process of changing position. This is not only musically interesting; it is a technical device often used for this purpose. Note also the use of the A Phrygian Mode pattern at the 7th fret.

¹ There is an alternate way of doing picado which will be discussed extensively in our course on concert technique.

Here is a falseta using thumb, and picado techniques as well. Note the use of the first part of the preceding falseta. Phrases from one falseta often fit into others; watch for them.

The image shows two musical staves in 3/4 time. The first staff contains a sequence of chords and notes with fingering numbers (1, 2, 3, 4) and an 'E' chord bracket above the second measure. The second staff continues the sequence with similar notation and an 'E' chord bracket above the final measure. A 'p m i m i d e.' annotation is placed below the second staff.

Octaves (Melodic/Chording)

Another effect often used in the flamenco guitar is that of octaves. We can play notes an octave apart, either simultaneously or not; we can either remain in one position, or move up and down the guitar neck, holding an octave pattern with the left hand.

Thus far, we have concentrated our attention to learning the notes of the guitar by position, and by vertically relating these positions. The octave technique can be used to make transitions between these positions, as well as a melodic technique in its own right. Try different things with it - in this way you'll learn the E Phrygian Mode vertically as well as by position.

You remember that we placed special emphasis on learning the tonics of a given key. Consider the tonics for the E Phrygian Mode in the open position:

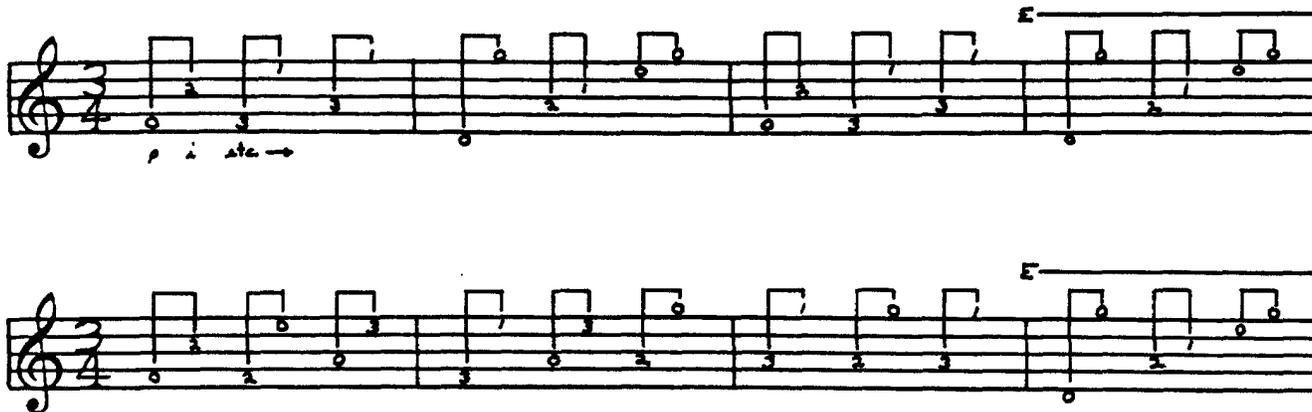
A diagram of a guitar fretboard showing the tonic E in the open position. The 1st string (E) is circled at the open position, and the 4th string (E) is circled at the 2nd fret.

Concentrating our attention on the 1st and 4th strings, we can retain this relationship and move up one fret:

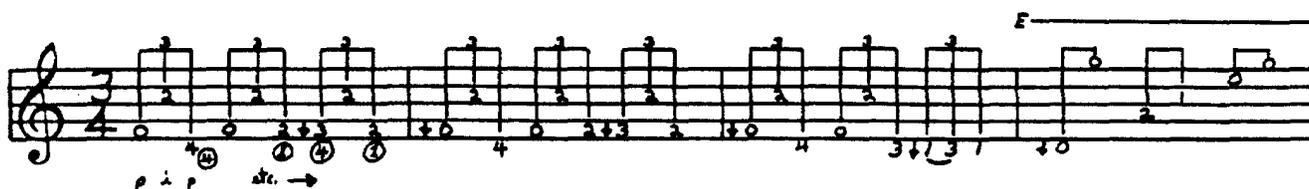
A diagram of a guitar fretboard showing the tonic E in the 1st fret position. The 1st string (E) is circled at the 1st fret, and the 4th string (E) is circled at the 3rd fret.

A diagram of a guitar fretboard showing the tonic E in the 2nd fret position. The 1st string (E) is circled at the 2nd fret, and the 4th string (E) is circled at the 4th fret.

Here is a falseta using octaves in the open position. (Note also the melody of the falseta, as it is a very traditional one used with the Soleares):



Here is a falseta using octaves, and a variation of the F chord on the 3rd, 4th, 5th, and 6th strings that makes it possible to use the little finger of the left hand to get notes:



Note the triplet nature of the falseta.

Use of the Open Strings (Melodic)

We saw when we tuned the guitar that the pitches of the notes on the fifth fret of the 6th, 5th, 4th, and 2nd strings were the same as those of the open string below, and the same was true of the third string if we stopped it at the 4th fret. This property of the guitar can be used to good advantage in constructing falsetas.

Here is an example, using the backstroke of the thumb:

Here is another; note the triplet technique and the use of octaves on counts 4 - 6.

We also wish to point out the fact that five of the notes at the seventh fret are an octave higher than the string immediately above it. For example, if we stop the 5th string at the 7th fret, we see that it is an E, but an octave higher than the open 6th string.

Again, this holds true for all the strings save one; the 2nd string has to be stopped at the 8th fret.

Here is a falseta using this effect at the 7th fret (it is a variation of the traditional melody presented in the section on octaves).

Note the use of the A Phrygian Mode pattern. (The use of the back stroke is optional here, as the falseta is in doublets; but it's good practice to use it whenever you can.)

Arpeggios (Chording)

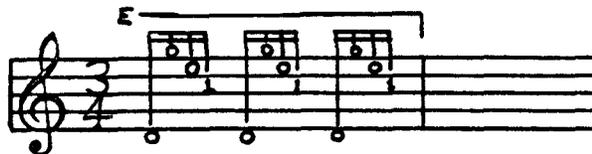
The idea of the arpeggio is that the thumb strikes notes on the beat, generally on the 4th, 5th, and 6th strings, and the ring, middle, and index fingers strike notes in between, acting more or less as musical "fillers" between thumb strokes, which pick out melody. Generally, a chord is held with the left hand until the arpeggio for a particular beat is completed. We have already seen simple illustrations of the idea of musical "filler" notes in some of the doublet falsetas of this and the preceding lesson; the second half of the doublets performed this function.

Back Arpeggio

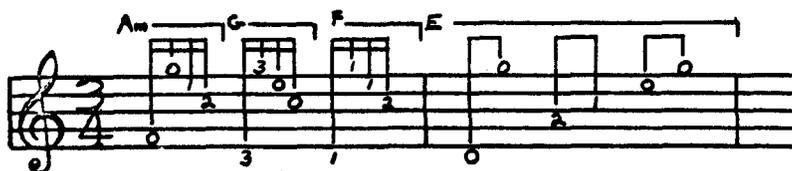
There are endless varieties of arpeggios. The most important is the back arpeggio. If you hold, for example, an E chord with your left hand, strike the 6th string with your thumb, and the 1st, 2nd, and 3rd strings in sequence, with the ring, middle, and index fingers respectively, you will play:



Hence, this arpeggio is a quadruplet technique. We can repeat this arpeggio in succession on the same chord:



Or, we can change chords for each arpeggio:



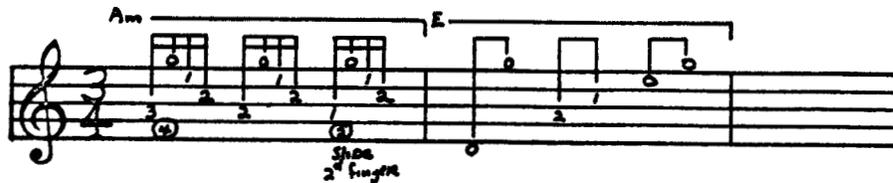
We can perform the a m i sequence on different strings, and we can change the bass notes² (the "low" notes) by changing chords.

² We use the word bass to apply to the low notes (i.e., the thumb notes) in contrast to the treble notes struck by the other fingers.

We can also hold a chord and change strings for different thumb bass notes:



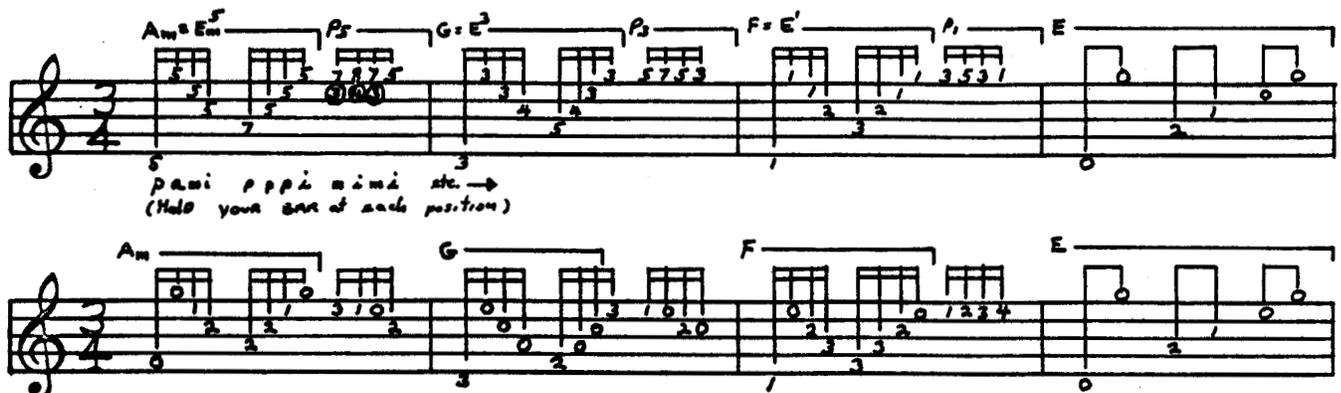
We can also hold a chord and change notes on an individual string:



Here is an example of the arpeggio, using a variation of the traditional falseta (page 30) of the preceding lesson:



Here is a falseta using arpeggio, thumb, and picado:

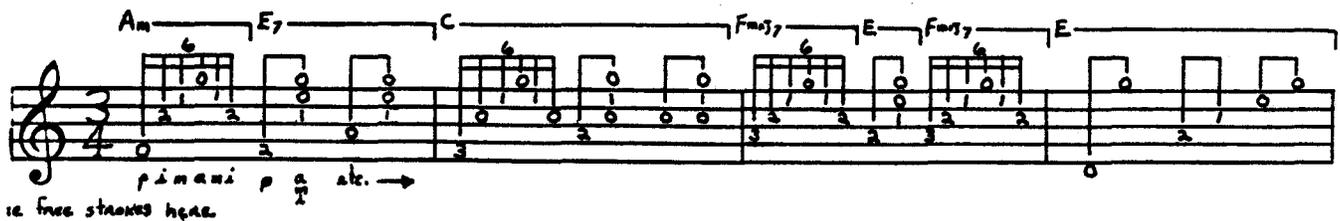


Forward Arpeggio

The forward arpeggio is another variation of the arpeggio idea; it reverses the order of the treble notes (the "high" notes), but the fingers strike the same strings:



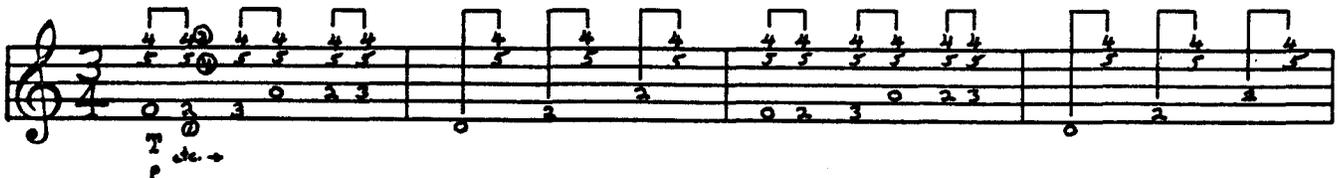
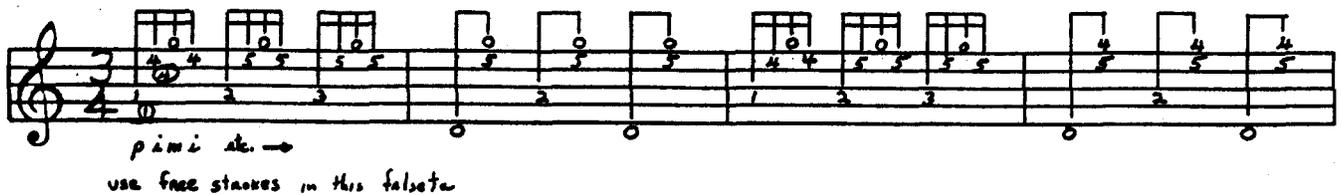
We can also use the forward and back arpeggios in combination, making sextuplets:



We can use another variation by alternating our index and middle fingers for quadruplets; the possibilities are many. The main point is that the thumb keeps the beat.

Your main difficulty will probably be in keeping all the notes even; try to stay away from a "loping" sound, e.g., try for (*), rather than (*).

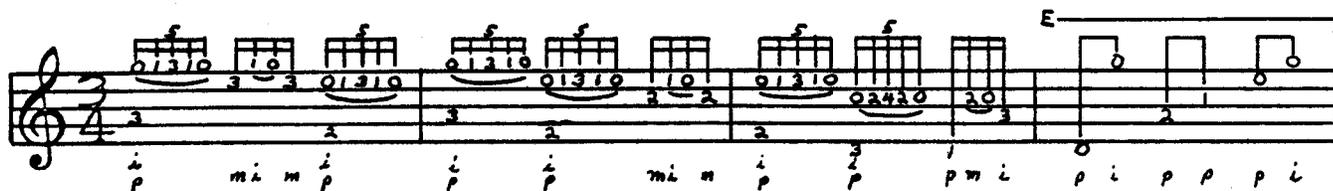
Here is a more complex falseta, using the p i m i arpeggio:





Ligado

Finally, we give a falseta using ligado in quintuplets. Note that the quintuplet is made by playing all the notes of the E Phrygian Mode on a particular string in the open position in sequence. Since the strings at any position have three notes (in one case, only two), this is a common technique in all the toques.

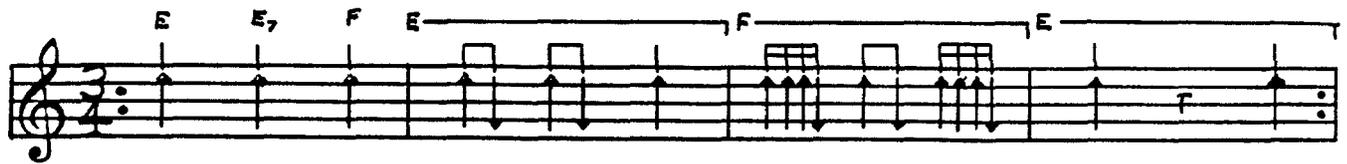


This completes our discussion of technique in relation to the Soleares in this lesson. These techniques will be applied in many different ways to falsetas in the other toques that we will learn. They take a while to master properly, so don't be discouraged if you can't play everything straightaway. If you make a mistake in compas, try at least to come back into chording compas; remember, no matter how expert your fingers get, the compas is essential.

IV Paseo Castellano

The Paseo Castellano is a sequence within the dance that traditionally is performed with little variation. It is usually used in building up to one of the semi-climaxes within the dance, and is repeated three or four times, usually ending with a llamada.

Here is the chord sequence for the Paseo Castellano:



The sets of dots at each end are used to indicate that the music between them is to be repeated.

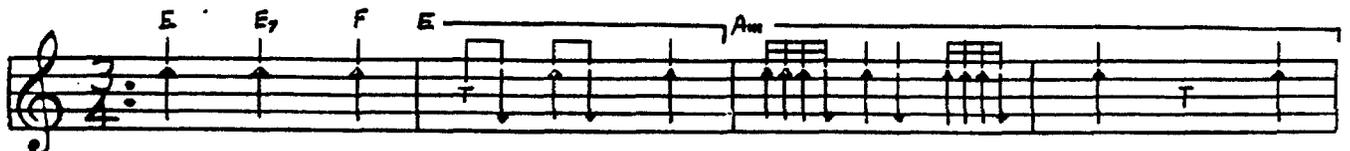
The 12th count is accentuated, in addition to counts 3, 6, 8, and 10. In fact, a point of interest is that a dancer will feel the compas as

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

that is, as if the cycle began on the accentuated 12 of the preceding cycle. We'll see many examples of this when we discuss the Bulerias, in Part II of this course.

V Accompaniment of the Cante por Soleares

The cante por Soleares has many styles of verses. The one we present here is probably the most common. It takes the form of A A B B; that is, a line is repeated twice, followed by the conclusion repeated twice. There are two compases for each line:



If this seems obscure, listen to records, and you'll hear much of the cante following a similar progression. The accompaniment of all the styles is a vast subject, and outside the scope of this course. But the above should give you an idea.

VI La Caña (y Polo)

The Caña is closely related musically to the Soleares, but is quite different in "aire", or feeling. It is a formally structured song and dance, and as such is little suited to spontaneous improvisation and interpretation. Since it is so formally structured, there are various chord progressions and falsetas you'll have to be familiar with in order to accompany the song and dance. (The Polo is a cante very similar to the Caña.)

The Caña has a characteristic passage consisting of repeated "ay's" that was probably derived from religious chants. These can be sung in or out of compas - we will present the chord accompaniment in compas.

Certain falsetas are also used in the dance accompaniment. The choreography of the dance is usually pre-arranged, and you may have to repeat or leave out sections of the falseta material to conform with each arrangement that you encounter.

We begin our discussion with the chording accompaniment of the cante.

Accompaniment of the Cante por Caña

The first vocal part of the cante lasts for the first compas and the first half of the second. The last counts of the second compas often contain a melodic figure in Am, resolving on Am on the 10th count. The cante then makes a change to G major in the last section of the third compas,³ returning to the Phrygian Mode in the sixth compas cycle. (We'll cover the major scale thoroughly in lessons 4 and 5 of this part.) The chord accompaniment, then, is:

(cont. on next page)

³ The transition between keys in a single piece of music is referred to as modulation. Actually, in this case it is not a true modulation, as the D major chord only serves as a kind of "passing chord" to the G, much as we used passing tones earlier.

The musical notation consists of four staves in 3/4 time. Each staff shows a sequence of chords with arpeggiated notes and fingerings. The first staff begins with an Am chord, followed by a D=C² chord, and then a G=E³ chord. The second and third staves continue with G=E³, D=C², and G=E³. The fourth staff concludes with F=E¹ and E. Fingerings are indicated by numbers 1-5 above the notes, and accents are shown above the notes. The notes are arpeggiated in a specific pattern across the staves.

This is followed by the passage of repeated "ay's". There may or may not be a transition to G major (that is, the parts that use the D major chords), and hence the whole section may have various lengths. (If the singer does not use the transition, skip the section between the stars in the music.) If the singer does not sing in compas, you'll have to be even more alert to his vocal inflections. We give the sections using arpeggio technique - but you can substitute rasgueado as you see fit. But keep the chord progression in compas!

A single staff of musical notation in 3/4 time, showing a sequence of chords: E, F=E¹, G=E³, F=E¹, E, E, F=E¹, G=E³, F=E¹, E. The notes are arpeggiated in a specific pattern across the staff. The chords are indicated by letters and superscripts above the notes.

(Cont. on next page)

E F=E' G=E' F=E' E G=E' F=E'
 (show the fingering for the F chord)
 F=E' E G=E' F=E' *G=E' D=C' G=E'
 G=E' D=C' G=E' F=E' E G=E' F=E'
 F=E' E G=E' F=E' *G=E' E

This is then followed by a llamada.

E
 a mi i a mi i
 7 no a 8 9 no a 10

Note the use of the "quadruplet" rasgueado in triplet timing used in counts 7 - 10.

Finally, there are several falsetas often used with the dance of the Cana - we include some simplified variations.

The first is one that often serves as an introductory falseta. In this sense, it is applied much the same as Soleares falsetas; in fact, you can use Soleares falsetas with the Caña. The major distinction lies in that the Caña is a more dignified, but less profound dance and song, so some of the Soleares material could conceivably be inappropriate. In the end, it's up to you. But listen a great deal to the cantes of Soleares and Caña to hear the difference in "aire".

Two staves of musical notation for guitar in 3/4 time. The first staff shows a sequence of chords and notes, with a bracketed section labeled 'E' above it. The second staff continues the sequence, also with a bracketed section labeled 'E' above it. Fingering numbers (1-4) are indicated below the notes.

The next two falsetas (usually played rapidly) are used to accompany certain steps; as before, they may repeat or omit sections, depending on the choreography of the dance. They usually follow the "ay" sections, and end with a rapid llamada (the one given above); the dancer poses, and the song begins again.

Four staves of musical notation for guitar in 3/4 time. The first staff has a bracketed section labeled 'C' above it. The second staff has a bracketed section labeled 'G' above it. The third staff has a bracketed section labeled 'C' above it and another labeled 'F=E'' above it. The fourth staff has a bracketed section labeled 'F=E'' above it, followed by chords labeled 'Am', 'G', 'F', and 'E' above it. Fingering numbers (1-4) are indicated below the notes.

VII Discography for Soleares and La Caña

Here is a beginning discography for the Soleares and Caña. There are many other fine recordings; but this will give you a basic idea.

I. Soleares

A. Solo Guitar

1. "Soleares" Sabicas, Vol. 1 Elektra (EKL 117)
2. "Aires de Puerto Real" (Sabicas)
El Rey del Flamenco ABC-Paramount ABC-526
3. "Gitánica Gaditana" (Niño Ricardo)
Toques Flamencos de Niño Ricardo Clave 18-1151 *
4. "Solea Maya" (Juan Maya)
Furia! Decca DL 79094
5. "Alborada Trianera" (Serranito)
El Flamenco en la Guitarra de Victor Monge "Serranito"
Hispavox HM 10-291
6. "Recuerdo a Patino" (Paco de Lucía),
La Fabulosa Guitarra de Paco de Lucía Phillips 843 139 Py
7. "Soleares" (Manolo Sanlúcar)
Recital Flamenco a la Guitarra Marter M 30-092

B. Cante

1. Antología del Cante Flamenco y Cante Gitano
Columbia CCLP 31014-15-16
Various Artists: Pepe Torres, Aurelio Selles, Perla de Triana,
Piriñaca de Jerez, Juan Talegas.
2. Archivo del Cante Flamenco Vergara 13.001-6 SJ
Various Artists: Manolito el de Maria, Fernanda de Utrera,
Juan Talegas, Tia Anica la Piriñaca, Jose Menese, Luis Torres
Joselero, Pericon de Cadiz, Manuel de Augustias, Jose Moreno
Onofre, Francisco Mairena, Tomas Torre, Fernando Montoro,
El Perrate de Utrera, Manuel Borrigo, Santiago Donday.
3. "Mi Mal no Tiene Cura" (La Fernanda)
El Cante de Fernanda y Bernarda de Utrera Hispavox HHS 10-379

* There was an earlier recording on Hispavox that had an additional Soleares and Siguiriyas, which to me are better than the ones on this album.

4. "No Esperes Perdon" (Juan Talegas)
Juan Talegas Columbia SCGE 81-172
5. "Soleares" (Pepe el de la Matrona)
Antologia del Cante Flamenco Hispavox HH 1201-2-3
6. "Dos Vereitas Iguales"
Terremoto Phillips 421 213 PE
7. Soleares (Various Styles) (Manolo Caracol)
Una Historia del Cante Flamenco Hispavox HH 10-23/24

C. Baile

1. "Soleares" (Carmen Amaya)
Queen of the Gypsies Decca DL 9816
2. "Me Tienen Loco"
Palillos Flamencos - Lucero Tena y Su Ballet Gamma GH 10-281

II. La Caña (y Polo)

A. Cante

1. "Caña, Polo" (Antonio Mairena)
Antologia del Cante Flamenco y Cante Gitano
Columbia CCLP 31014-15-16
2. "Yo Siempre Estare Contigo" Caña (Roque Montoya "Jarrito")
"El Polo de Tovalo" Polo
Cantaores Famosas - Antologia del Cante Flamenco
Odeon 322-3-4 (In U.S. Pathe SIX 2000 1-2-3)
3. "La Caña" (Rafael Romero)
"El Polo" (Nino de Almaden)
Antologia del Cante Flamenco Hispavox HH 1201-2-3
4. Caña (Manolo Caracol)
Una Historia del Cante Flamenco Hispavox HH 10-23/24

B. Baile

1. "Caña" El Flamenco de Manuela Vargas Hispavox HH 10-306
2. "La Caña" (Carmen Amaya)
Furia! Decca DL 79094
3. "Caña de los Cabales" (Jose Greco)
Flamenco Fury MGM E3741

VIII Practice Exercises

We have presented a great deal of general information about the guitar in the past three lessons. Because it is general, you are not expected to absorb its musical content for quite awhile. You have to develop your ear and grow and enrich yourself in musical experience, and this will take time. So don't be discouraged!

It is now the occasion to discuss an important concern of every student; the division of his practice time. There are two extremes which are recognized in flamenco. On the one hand, there is the untrained and unpracticed guitarist who in "moments of magic" can pull off an effect or two, but generally rarely departs from uneven falsetas, sloppy rasgueados, and very little musical imagination. At the other extreme is the virtuoso who can play long sequences of incredibly fast notes, in perfect timing and bell-like tone, but somehow fails to "feel" his music.

The ideal, of course, is to take the best parts of the two ways of approaching the art. Let us first discuss the road taken by the aficionado who is first interested in flamenco, and secondly the guitar. This person will probably spend a great deal more of his time listening to the cante, mixing with the gypsies, and in general trying to inject himself into the flamenco culture, body and soul. For him the music is secondary; what is more important is that he acquire the mannerisms, ways of speaking, and world perspective of that way of life.

This person, of course, will understand the art as it is understood by the gypsy-in-the-street; even more than many, as he is trying harder and identifying more. And if he has the right attitude, he will enjoy himself immensely.

But, it is a question of the division of time, and the more he engages in the sociological aspect, the less time he has for the actual music, and developing his own musical personality. The more he stands in actual danger of merely copying the gypsies. Furthermore, as his ear develops from his extensive listening, he may become frustrated and embittered that he is not technically capable of pulling off the music that his imagination suggests. And, finally, if and when he returns to his own culture, he will find that he has learned very little that will be appreciated there. (This does not imply that he has learned nothing worthwhile; it is just that in a society that values virtuosity over expression, he will find it rough going as a professional.)

On the other hand, there is the individual to whom the music speaks, irrespective of linguistic or cultural context; he feels the raw guts of the music, and wishes to make that kind of music, but to project it from his own inner sense. He takes what he feels to be meaningful by his own trial-and-error, and attempts to master the guitar and music; he recognizes intuitively the spirit and power of flamenco, and interprets it in his own right, without the necessity of a surrounding environment.

He is likely to be interested in analyzing recordings; trying to figure out the musical sense of what is going on, and trying to achieve the same effects on his own instrument. His danger is that he will become a note machine; and, worse still, will ignore the phrasing, compas, accompaniment of song and dance, accentuation, etc.; all the things that give each toque its unique feeling, without providing a meaningful alternative.

These are two extreme orientations, and, of course, every artist is somewhere in between. But they clearly indicate two areas in which you can orient your practice:

(1) The first lies in listening to flamenco. You should acquire as large a library as you can of flamenco music and listen. Spend time absorbing the feeling and savoring the music, of course, and then learn to listen for specific things. Listen for the phrasing of falsetas; i.e., how the cycles are broken up, and manipulated. Listen for the chord progressions that accompany the cante. Identify what you can and become familiar with what you can't; as you progress, you will later learn its context. In other words, listen analytically.

Then practice interpreting what you have heard; making sure you keep the phrasing and compas. Try to improvise meaningful falsetas and resolve to the tonic on the correct count. Try to get the same accentuation, feeling, and expressive quality of the individual artists that you like. In this way, you'll commit to your subconscious the ingredients of meaningful toque.

(2) The second area is that of technique practice. This refers to scales, exercises, etc., and is meant to develop strength, coordination, and an understanding of the technical limitations of each effect, so that you can become technically free, which is a prerequisite to becoming musically free. With these exercises, you'll be training your hand to move in certain ways and then applying variations; i.e., you'll be establishing a type of movement in your physical reflexes and coordinating those reflexes with the sounds of the guitar. This is accomplished by repetition until the technique is a reflex action (as will be the music). This means that you will be able to develop the capacity to bring off the powerful falseta that you have in mind, or that you feel in the moment because you have control of your hands, and you know the nature of the guitar. You won't have to depend, for example, on starting with a particular finger for a picado run, and you'll be able to begin a falseta and end it differently from the way you originally intended as inspiration strikes. When you make a mistake, you won't be thrown, and you will be able to pick up the musical thread again in such a way that the feeling and flow of the music is not lost.

These areas eventually merge, of course; but in various degrees, largely because of a process of natural selection in each individual artist. But in the beginning, it is a wise idea to make a distinction between them. Then, after you have some experience, your own orientation will determine the weight that you give to each category.

Exercises

1. Practice finding new versions of chords. Practice the various chord progressions and adding or subtracting notes, listening for the musical effect. Find new versions of chords by incorporating the open strings of the guitar as constituents (and thus, sometimes it is not necessary to apply a full bar to make a chord high on the neck - it also is often musically effective).

2. Practice playing your chord progressions both vertically and at particular positions. Generally, these kinds of progressions are most suited to the art of flamenco, as the music flows smoothly, although jumps of several positions between chords are sometimes used for their musical effect. Use the second type of phrasing, and practice making your changes "at the last second," training your hands to go where your mind indicates at a moment's notice. Note especially where the tonic E's are, and how to get back to them.

3. Try making up your own falsetas. Remember, phrasing is most important, not the number of notes. Phrasing is an integral part of compas. Then, after the phrasing is firmly embedded in your mind, work at filling in the phrases with your various triplet, quadruplet, and other techniques.

To master phrasing, say to yourself "1 and a 2 and a 3 4 and a 5 and a 6 7 and a 8 and a 9 and a 10 11 12," or "1 a a a 2 a a 3 a a a 4 5 6 7 a a a 8 a a 9 a a 10 11 12," etc. This verbal training can be very effective.

4. Thumb Technique - In general, when practicing any technique, the idea is to use exercises which allow you to focus on particular aspects. For example, to practice the muscular aspect of the hammer and back stroke of the thumb, a first exercise would be on a particular note, e.g.:



Then, practice on an individual string, coordinating notes of the left hand, e.g.:



Practice beginning with either finger, so that you'll practice all transitions between strings in the patterns.

(Note: for those that are contemplating continuing seriously, practice all combinations in addition to the imimim and mimimi picados. That is, practice also aiaiaiai, iaiaiaia, mamamama, and amamamam picado. The latter requires the most work.)

Try to keep the first joints of your fingers straight. Remember - always alternate. When you have mastered basic coordination, practice in rhythm. Note that in triplets, you begin with a different finger for each group.

Note: many guitarists place their thumb on the sixth string as a guide for picado on the 1st, 2nd, and 3rd strings. As the runs progress down to the 4th, 5th, and 6th strings, the thumb moves upward, away from the strings, but still resting on the guitar. A much better, but more difficult alternative is to make your hand "float free" above the guitar neck, so that your thumb is free. Practice picado with your thumb as close to your index finger as you can, if you wish to develop freedom and independence.

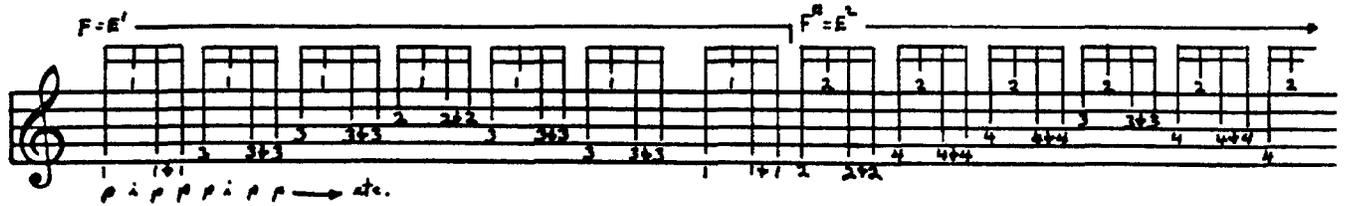
6. Thumb-finger Coordination - This should be first practiced as a chording technique. Use a barred chord and hold it as you practice; this means you can concentrate on your right hand while still developing strength in your left.

Practice first simple alternation, making sure each note is strong and clear:

You can practice all the chording techniques on the chord progressions for the Phrygian Mode in the key of E, as well. Then, perhaps,

Then practice alternation using your back stroke as well (in triplets):

Practice also quadruplets (you can also use octaves in the E Phrygian Mode up and down the neck for these exercises. This way you'll be learning the guitar neck vertically as well as by position.

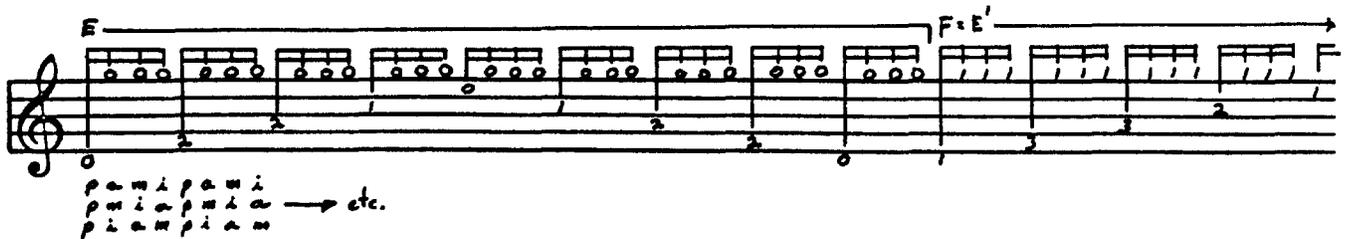


(For those who wish to do concert work, practice using the middle and ring fingers as well as the index finger exercises.)

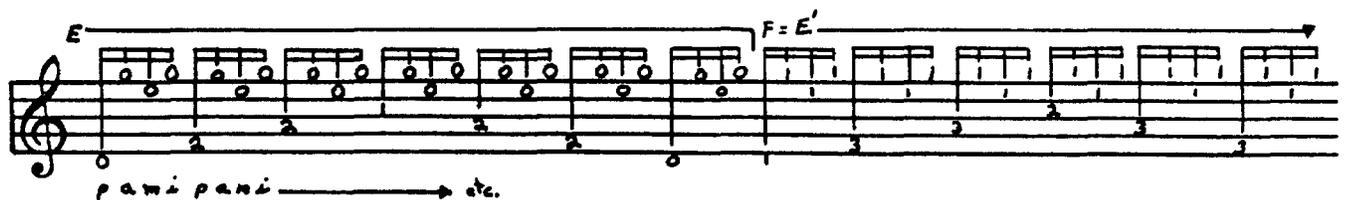
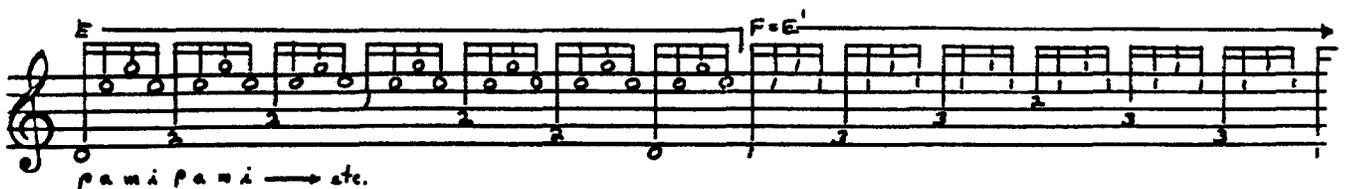
7. Arpeggios - Hold a chord with your left hand (preferably barred), and practice arpeggios with your right. At first, (as in the thumb-finger techniques as well), you will probably find it necessary to use free strokes instead of hammer strokes. That is alright for now, as you should feel the treble notes as "fillers" between the bass notes that keep the beat. But as you get this feeling, and can control the bass notes, begin working on even-ness and clarity. Eventually, you should try to get the strength to use hammer strokes, although this raises some technical problems, the solutions of which are outside the scope of this course.

Practice all combinations on the chords: pami, piam, pmia, etc.

If you play all the treble notes on the same string, you will have tremolo (classical):



Hence, the tremolo is merely another form of arpeggio. Practice also the combinations:



All of this will develop independence of the fingers in your right hand.

8. Ligados --Practice ligados on individual strings, e.g.:

$\begin{matrix} P & P & P & P \\ m & i & m & i \end{matrix} \longrightarrow \text{etc.}$

and, using a bar:

$\begin{matrix} P & P & P & P \\ m & i & m & i \end{matrix} \longrightarrow \text{etc.}$

Practice using the hammer stroke and back strokes of the thumb, as well as the picado to strike the first notes of the ligados. (Remember - always alternate fingers in the picado.)

In addition to all of this (which should take some years!), practice your falsetas, and enjoy yourself with the rhythm. Make up your own exercises to build the kinds of strengths you want to have.* And listen to the music as much as you can.

* But spend enough time on each to judge its effectiveness and play it reasonably well.

IX Written Exercises

1. Here is the traditional ending to the Soleares, using the E primary chord and the capo, played with the capo at different frets. At which fret is the capo?

- a. (*)
- b. (*)
- c. (*)
- d. (*)

2. Write two variations of the A7 chord in the open position, besides the primary chord given in the text.

3. Write out the following falsetas in tablature (cipher):

- a. (*)
- b. (*)
- c. (*)
- d. (*)
- e. (*)
- f. (*)

4. Write the beats or counter-beats of these palmas. (*)

5. Write out this falseta in tablature. (*)

6. Write out this falseta. (*)

7. Write out this falseta. (*)

8. Write out this falseta. (*)

9. Write out this falseta. (*)

10. Write out this falseta. (*)

11. The octave falseta on page 14, (no. 16), actually follows a chord progression. What is the progression?

12. Describe the harmonic structure of the falseta at the bottom of page 18 and the top of page 19 (no. 31). What are the chord progressions?

13. Two of the cycles in the example of Soleares in Lesson 2 (Text - pg. 28, Script -) are out of compas. How many compas cycles from the beginning of the Soleares are they?

14. Make up five falsetas using the techniques and musical concepts you have learned up until now, and write them out in tablature, taking care to notate them properly.

X Script

1. Here is the chord sequence in the text. (*)
2. Here is the chord sequence in the text. (*)
3. Here is the falseta in the text. (*)
4. Here is the E Phrygian Mode. (*) Here is the E Phrygian Mode with G and D changed to G# and D#. (*)
5. Here is the chording compas in the text. (*)
6. Here is the falseta in the text. (*) Here is the falseta substituting G and B for G# and A#, respectively. (*)
7. Here is the falseta in the text. (*)
8. Here are basic palmas. (*) Here are counter-palmas. (*) Here are both together. (*)
9. Here is the falseta in the text. (*)
10. Here is the falseta in the text. (*)
11. Here is the falseta in the text. (*)
12. Here is the falseta in the text. (*)
13. Here is the falseta in the text. (*)
14. Here are the octaves in the text:
F (*), C (*), G# (*), F (*), E (*), B (*), G# (*)
15. Here are the falsetas in the text:
 1. Simultaneously (*)
 2. In doublets (*)
16. Here is the falseta in the text. (*)
17. Here is the falseta in the text. (*)
18. Here is the falseta in the text. (*)
19. Here is the falseta in the text. (*)
20. Here is the falseta in the text. (*)

21. Here is a back arpeggio. (*)
22. Here is the arpeggio, repeated. (*)
23. Here is the arpeggio, changing chords. (*)
24. Here is the arpeggio in the text. (*)
25. Here is the arpeggio in the text. (*)
26. Here is the falseta in the text. (*)
27. Here is the falseta in the text. (*)
28. Here is the forward arpeggio. (*)
29. Here is the falseta in the text. (*)
30. Your main difficulty will probably be in keeping all the notes even. Try to stay away from a "loping" sound, e.g., try for (*), rather than (*).
31. Here is the falseta in the text. (*)
32. Here is the falseta in the text. (*)
33. Here is the Paseo Castellano, repeated twice, followed by the llamada. (*)
34. Here are the chord progressions for the accompaniment of the cante of the Soleares. (*)
35. Here are the chord progressions for the accompaniment of the cante of la Caña. (*)
36. and 37. Here is the accompaniment of the section of repeated "ay's" of la Caña, followed by the llamada. (*)
38. Here is the falseta in the text. (*)
39. Here is the falseta in the text. (*)
40. Here is the falseta in the text. (*)

The next section refers to the practice exercises.

1. Here is the thumb back and hammer stroke on a single note. (*)
2. Here is thumb practice on a single string, as in the text. (*)
3. Here is thumb practice in the Phrygian Mode in the open position. (*)

4. Here is picado - up the neck (*) and down the neck. (*)
5. Here is picado practice in the E Phrygian Mode. (*)
6. Here is thumb-index finger practice. (*)
7. Here is thumb-index finger practice. (*)
8. Here is thumb-index finger practice, in triplets. (*)
9. Here is thumb-index finger practice, in quadruplets. (*)
10. Here is arpeggio practice. (*)
11. Here is the tremolo. (*)
12. Here are the arpeggios in the text:
 1. (*)
 2. (*)
13. Here are ligado exercises. (*)
14. Here are ligado exercises. (*)

The next section refers to the written exercises.

1. Exercise 1.
 - a. (*)
 - b. (*)
 - c. (*)
 - d. (*)
2. Exercise 3.
 - a. (*)
 - b. (*)
 - c. (*)
 - d. (*)
 - e. (*)
 - f. (*)
3. Exercise 4. (*)
4. Exercise 5. (*)
5. Exercise 6. (*)
6. Exercise 7. (*)
7. Exercise 8. (*)
8. Exercise 9. (*)
9. Exercise 10. (*)