

The Flamenco Guitar

Lesson 4

by “Flamenco Chuck” Keyser

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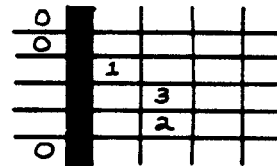
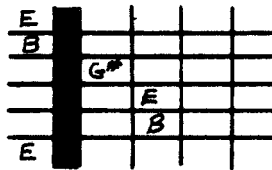
I Basic Harmony (Cont.)

Chords Using the Open Strings

We now wish to expand our knowledge of chord construction. You'll recall that we defined a primary chord as a chord that could be made in the open position, using at the most, three fingers. The structures of particular chords were determined by the fashion in which the notes of which they were constructed related to the open strings of the guitar.

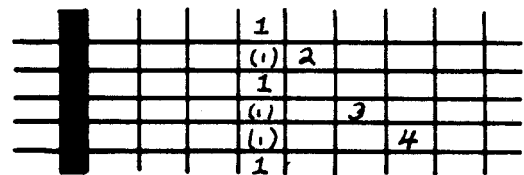
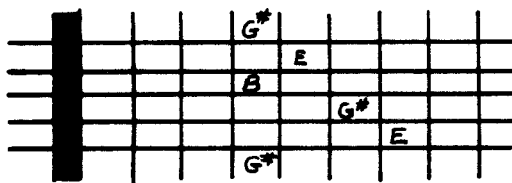
Let's look at the E major chord again. The notes of the E major chord are E, G#, and B. The notes of the open strings of the guitar are E, A, D, G, B, and E, respectively. This means that we can play the 6th, 2nd, and 1st strings open, and must stop the 5th, 4th, and 3rd strings in such a way (using notes of the open position) that the notes played on these strings will be one of the three notes E, G#, or B.

Hence, the E chord is made:

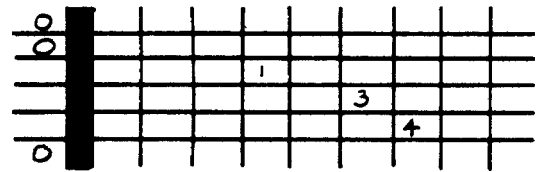
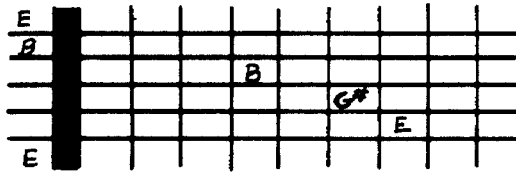


Now we make the observation that since the 1st, 2nd, and 6th strings played open are included in the E primary chord, we can leave these open, and stop the 5th, 4th, and 3rd strings at other positions on the guitar neck to get other versions of the E chord, as long as these alternatively stopped strings are, again, either E, G#, or B.

For example, consider the E chord made by barring a C chord at the fourth fret; i.e., $E = C^4$:

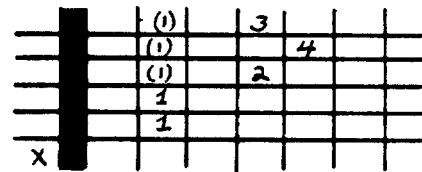
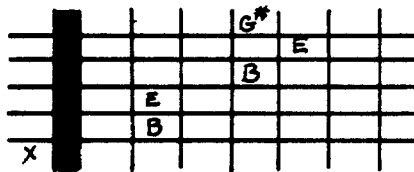


Suppose that we stop only those notes of the chord that are on the 3rd, 4th, and 5th strings:

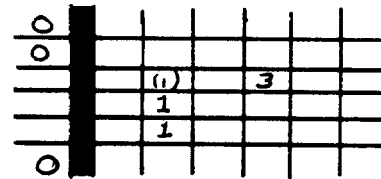
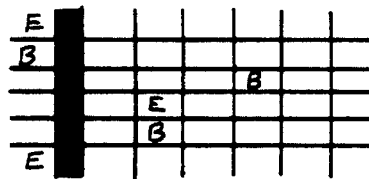


We see that this is still an E major chord; that is, all the notes are either E, B, or G#. The notes of the open strings are, because they are common to the E primary chord. The notes of the 3rd, 4th, and 5th strings are, because they are the notes of a barred C at the 4th fret; hence, this chord is an E chord consisting of the notes E, G#, and B.

Let us take another example. Suppose we start with the D barred at the second fret, i.e., $E = D^2$:

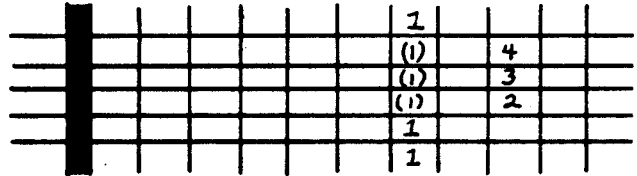
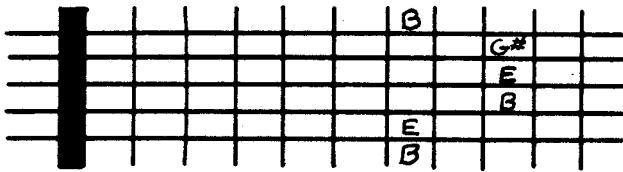


(We could play the 6th string open in this case.) Suppose we only stop these notes of the 5th, 4th, and 3rd strings, as before, (that is, the strings stopped for the E primary chord.) This will give us the chord:

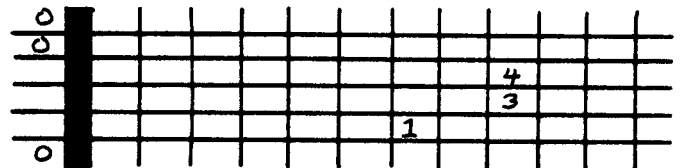
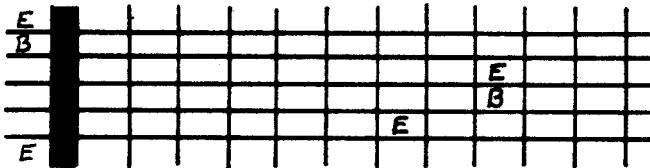


The notes of this chord are again, with E, B, or G#. (This chord could also be an Em, since it contains neither a G nor a G#, and is composed only of the notes common to both chords.) The open strings are common to the primary E, and the others are notes of the barred inversion of E ($= D^2$).

Let us examine another variation. Take the E made by barring an A at the 7th fret, i.e., $E = A^7$:



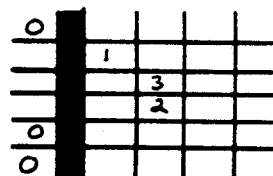
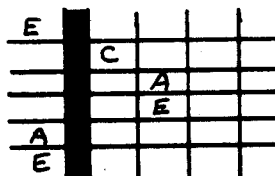
Again, stopping only the 3rd, 4th, and 5th strings gives us the chord:



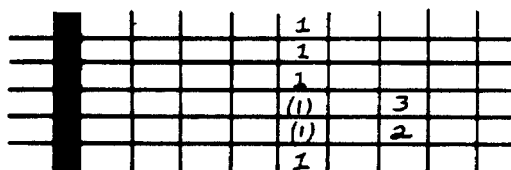
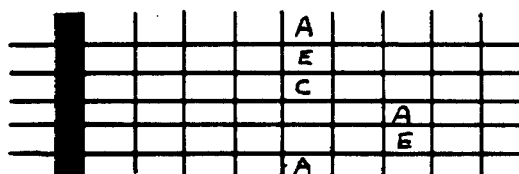
The notes of the chord, again, are E, B, or G# (the same consideration as the previous example holds - this could also be an Em, as chance has it that none of the 3 stopped strings is a G or G#.)

Now, the technique can be used with all the primary chords, since with every primary chord there are at least 3 open strings (and sometimes, as with E7 and Em, 4 open strings).

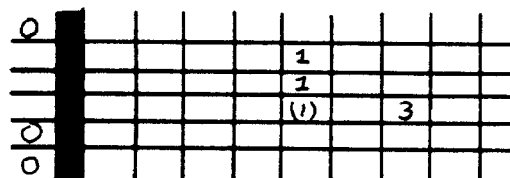
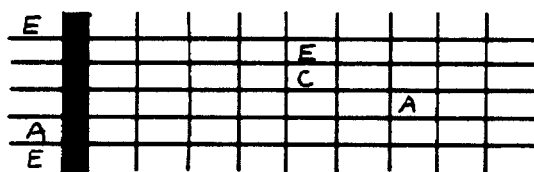
For example, an Am chord consists of the notes A, C, and E, and the Am primary chord has the open 1st, 5th, and 6th strings (i.e., F, A, and E, respectively).



Consider an Am made by barring an Em at the 5th fret; Am = Em⁵



Suppose we consider stopping only the strings of this chord that are stopped for the Am primary chord; that is, the 2nd, 3rd, and 4th strings. This will give us the chord:

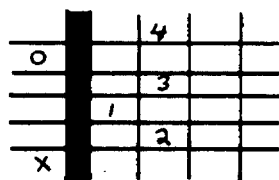


The notes of this chord are still A, C, and E.

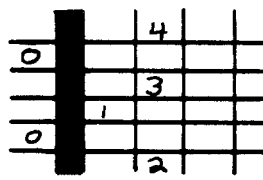
(These chords will be indicated the same way as barred chords; you'll be able to psyche out the open strings from the music. For example, the above chord would still be indicated as Am = Em⁵).

These "open string" chords, made from combining the open strings of primary chords with parts of inversions of these chords (made by barring other primary chords in the appropriate locations) can give a great deal of color and depth to a toque, as the sonority of the open strings provides a sharp contrast to the high tension sounds of strings stopped on the upper reaches of the guitar neck.

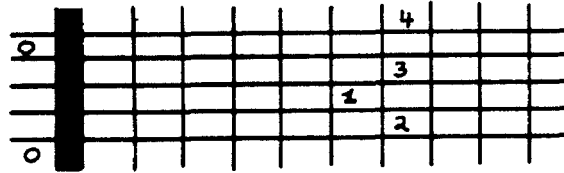
We also want to give two additional versions of E7. The first is made by taking a B7 chord to the 5th position (the B7 is a four-finger chord in the first position - we will use it with Alegrias por Rosas and Granadinas). Here is the B7 chord at the open position:



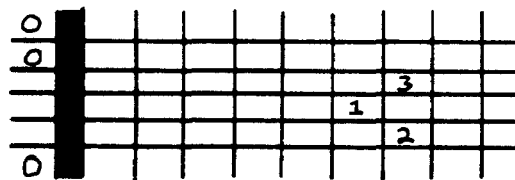
(OR)



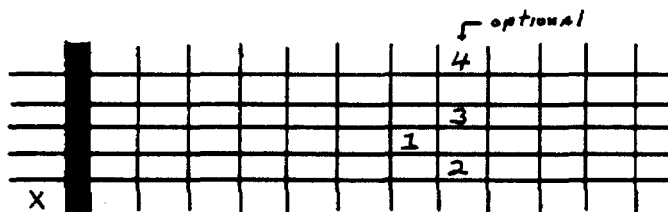
We take this up to the fifth position for an E7. Note that the open 2nd string and the open 6th string are B and E, respectively; hence they are notes of the E7 chord.



You can also remove your little finger, to add another E to the chord (and take away a B).

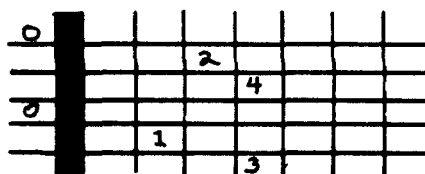


If we move this E7 up one fret, we have an "F7". (The additional open B makes an interesting discord, and you can also remove your little finger for an even more discordant, but still flamenco sound.)

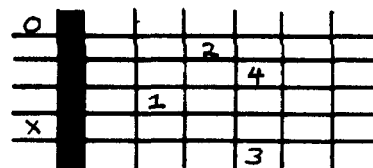


(Do not play the open 6th string.)

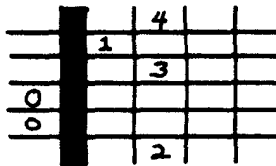
We can also make an E7 in the following way:



(OR)



(This uses a version of the four-finger D7 chord of the open position:



but using open strings to good advantage.)

These ways of building chords are often used in falsetas, especially in connection with arpeggios. Try making up others, using primary chords and adding notes of the Phrygian Mode for various discords. Also try different fingerings to see if you can make chords in different ways. And, especially, listen for the sounds that your effects produce, and their relations to the other chords for the toque.

Here is a falseta using some of the chords mentioned in this section:

(Note the use of the ring finger and ligado on the third and sixth counts in lieu of the standard arpeggio. We'll use this later on, as well.)

II Alternative Resolution Phrases for Soleares

Up until now, we've concentrated on the main phrases of falsetas, and we've used the same resolution phrase for counts 10 - 12. In fact, however, there are many variations of this final phrase, and we want to discuss a few of them as our last toque of the Soleares.

You'll remember that we emphasized that the music resolved to the tonic (i.e., for Soleares, the E major chord), and that the phrase was in doublets. This phrase can be varied in several ways, both rhythmically and harmonically.

The phrases can be varied harmonically by using the E chords of the other positions, and by substituting other chords (e.g., E7) that are closely related to the tonic. They can be varied rhythmically by using the various techniques of the right hand, together with ligado.

For example, the falseta in the previous section used an $E = A^7$, and an arpeggio as part of the phrase. It'll be handy to know resolution phrases at the other positions, as you'll have a place to go on the 10th count, if you're improvising there.

We'll first give several variations in triplets and quadruplets in the open position, and then a sampling of possible resolutions at the other positions.

Triplet Variations

1. Here is a variation using a new arpeggio technique:

Musical notation for Variation 1, showing a sequence of chords and arpeggios: $Am-E^7$, $G-E^7$, $F-E^7$, and E . The notation includes triplets and fingerings (1-4) for the notes. Below the staff, a sequence of notes $p m i m i m i m i$ is shown with arrows indicating a melodic line.

2. You'll hear this falseta and the next (or variations of them) often; usually only the thumb is used, but we have included index fingering as well for the student who wishes to develop this technique.

Musical notation for Variation 2, showing a sequence of chords and arpeggios: $Hold E^7$, $F-E^7$, and E^7 . The notation includes triplets and fingerings (1-4) for the notes. Below the staff, a sequence of notes $p i p$ is shown with arrows indicating a melodic line.

3. You can add an F to the E7 to make a different sound:

Musical notation for Variation 3, showing a sequence of chords and arpeggios: $Hold E^7$ and E^7 . The notation includes triplets and fingerings (1-4) for the notes. Below the staff, a sequence of notes $p i p$ is shown with arrows indicating a melodic line.

4. Here is yet another variation of the "E7" above:

Musical notation for Variation 4, showing a sequence of chords and arpeggios: E^7 . The notation includes triplets and fingerings (1-4) for the notes. Below the staff, a sequence of notes p is shown with an arrow indicating a melodic line.

Quadruplet Variations

Here are quadruplet variations, using various techniques:

F | G | C | G | C

(use face strings)

mi mi mi mi pa mi ppp i

p

p p pi pi p p pi pi p pi pi pi pi p pa mi p

A₄ (but do not BAN)

mi mi → ste.

pi p

Of course, we can have different combinations of note groupings in the phrase. Here are two variations of the traditional falseta of Lesson 3.

1.

(Left 2d finger)

2.

Finally, we give sample resolution phrases at the positions at which you're likely to be improvising:

At the 2nd position:

At the 4th position:

At the 5th position:

At the 7th position:

This concludes our study of the Soleares for now. We turn to a set of toques that are closely related rhythmically to (but different harmonically from) the Soleares. The most important rhythm of the group is the Alegrias.

III Introduction to the Alegrias

We now begin a study of the Alegrias, which is one of the most traditional dances. The word "Alegrias" comes from the Spanish word "Alegria" which can be roughly translated as "gaiety". The toque is closely related to the Soleares in compas, but it is played in the major scales (with a traditional falseta in the harmonic minor of the same key). Hence, in this lesson and the next, we will extend our discussion of harmony to include the major and harmonic minor scales.

In addition, the Alegrias has many traditional chording compas sequences that relate to certain steps of the dance. The cante of the Alegrias is relatively easy to accompany, but unless you know the chording phrases of the accompaniment to the traditional steps, you will be at a loss to follow a dancer. Learn these phrases; they are most important. Although we cannot send a dancer with the lesson, when you encounter one, ask her to perform the step that goes with the phrase; you'll see how they fit together.

Structure of the Dance

The dance of the Alegrias is performed in two basic ways; the old style and the new style. The old style emphasizes the arms and grace of the upper carriage, while the new style is more dynamic, with much more heelwork. Generally speaking, they have similar structures, but the old style uses an ending called an "Ida", finishing off with the Bulerias. The new style generally just uses a llamada instead, again finishing off in Bulerias.

The Alegrias (as a dance) usually begins with a few chording compases and/or an introduction. This is followed by several coplas of the cante - during this time the dancer performs a minimum of footwork, concentrating on arms, so as not to compete with the singer. Then a few chording compases again, followed by the desplante. This is one of the traditional chording compas sequences of the dance. This desplante is followed by several more chording compases, building up in dynamics to the llamada. The dancer poses, and the guitarist plays a traditional falseta in the minor scale, which resolves to the major at the end. Then comes the taconeo (heelwork) by the dancer, accompanied by a traditional melody on the guitar. (This section of the dance is called the Escobilla.) After this has been developed a bit, there is another llamada, followed by the Paseo Castellano, which terminates with yet another llamada.

The dancer begins taconeo again, accompanied by the same (or similar) melodies, building up again in dynamics until she signals a final call. The dance then goes into Bulerias for dancing, which is interspersed with desplantes; and the dance ends with a final desplante.

Hence, the dance structure is:

- | | | | | |
|----------|---|--|------|-----------------------------|
| Part I | [| 1. Introduction | | |
| | | 2. Chording compases | | |
| | | 3. Cante | | |
| | | 4. Chording compases | | |
| | | 5. Desplante | | |
| | | 6. Chording compases | | |
| | | 7. Llamada (and Pose) | | |
| Part II | [| 8. Paseo with Minor Falseta | | |
| | | 9. Taconeo and Accompaniment (Escobilla) | | |
| | | 10. Llamada | | |
| | | 11. Paseo Castellano | | |
| Part III | [| 12. Llamada and Pose | | |
| | | 13. Taconeo and Accompaniment (Escobilla) | | |
| | | 14. Chording compases, building up to climax | | |
| | | 15. Llamada | | |
| Finale | [| 16. <u>New Style</u>
Bulerias | -or- | 16. <u>Old Style</u>
Ida |
| | | 17. Desplante | | 17. Bulerias |
| | | 18. Bulerias | | 18. Desplante |
| | | 19. Desplante | | 19. Bulerias |
| | | 20. Bulerias | | 20. Desplante |
| | | 21. Desplante | | |

Various sections, of course, can be left out, according to the tastes of the performers, and sometimes a solo heelwork section is added.

We will return to the baile por Alegrias (dance of the Alegrias), but let us first discuss the major scales and chord progressions upon which the Alegrias is based.

IV Basic Harmony (Cont.)

The Major Scale

You'll recall that, in the first lesson, we presented the C major scale as our first example of the concept of scale. The notes of the C major scale were

C D E F G A B C

As before, the most important factor relating to the major scale is the existence of the interval relationships between the notes that make up the scale.

Definition - The major scale is defined by the interval relationship:

1, 1, 1/2, 1, 1, 1, 1/2

Primary Keys of the Major Scale

Just as with the Phrygian Mode, there are certain "playable" keys, determined by the notes of the open strings of the guitar. We refer to these as primary keys of the major scale; they are:

		Note of open string not included
A Major		G
C Major	C D E F G A B C	
D Major	D E F# G A B C# D	
G Major	G A B C D E F# G	
F Major	F G A A# C D E F	B

The notes in the scales include all, or almost all, of the notes of the open strings of the guitar.

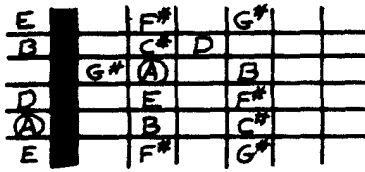
There are two important exceptions to this rule. One is the fact that there are no flamenco toques played in F major (due to the difficulty of making the primary chord progression); it is used as an auxilliary pattern to the other keys. The second is that the key of E major is sometimes used, because of the ease in making the primary chord progression, and that four of the open strings are usable. Here are the notes of the E major scale:

		Notes of open strings not included
E Major		

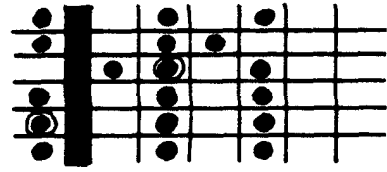
Of these keys, the keys of A, E, and C are the most important, with the others acting as auxilliary patterns, except in the few cases when they comprise the key for a toque (e.g., occasionally in Sevillanas). The concept of tonic that we developed for the Phrygian Mode applies equally here.

Patterns of the Major Scale

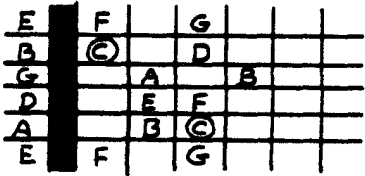
As before, the notes of these scales form patterns on the guitar neck. We first examine the notes and patterns of the open position. We circle the tonics, as before.



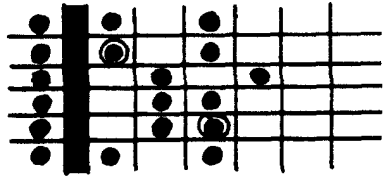
Notes of the
A Major Scale



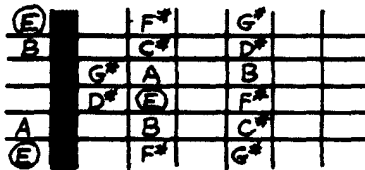
Pattern of the
A Major Scale



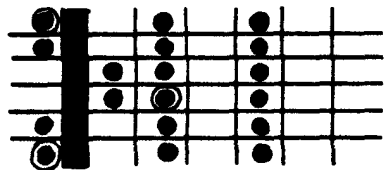
Notes of the
C Major Scale



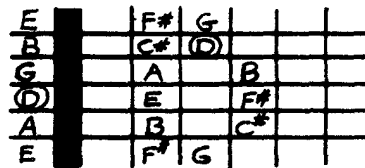
Pattern of the
C Major Scale



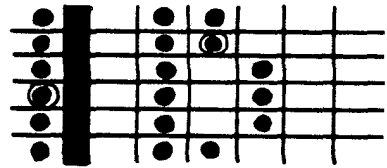
Notes of the
E Major Scale



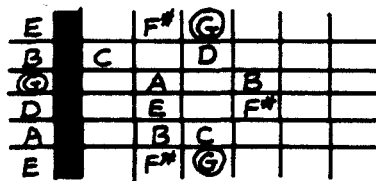
Pattern of the
E Major Scale



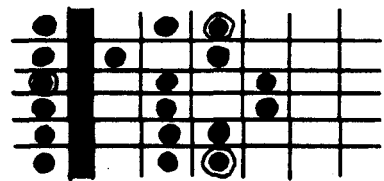
Notes of the
D Major Scale



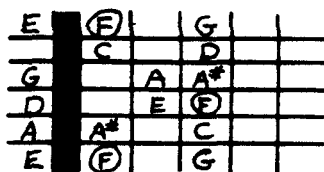
Pattern of the
D Major Scale



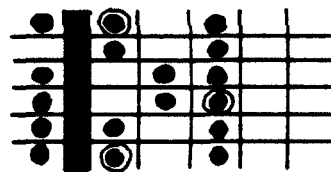
Notes of the
G Major Scale



Pattern of the
G Major Scale

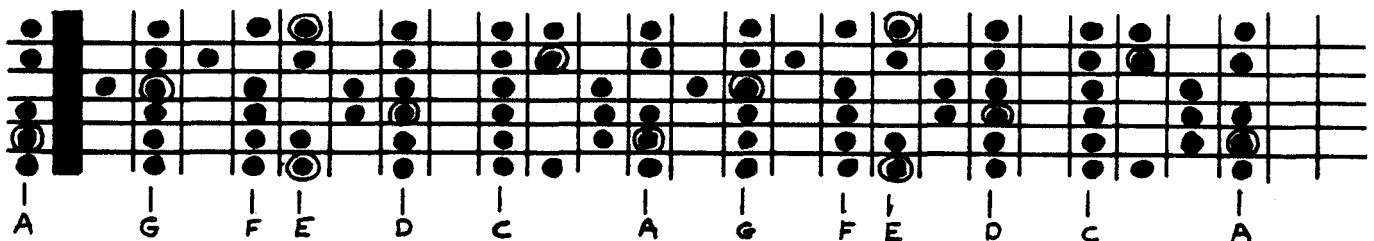
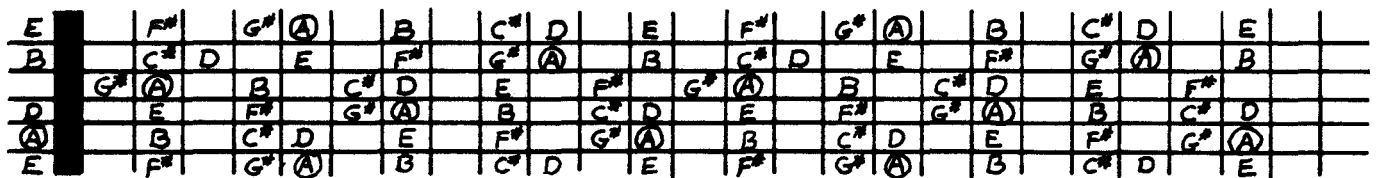


Notes of the
F Major Scale



Pattern of the
F Major Scale

We can relate these patterns on the guitar neck, just as we did for the Phrygian Mode. If we begin with the key of A, for example:



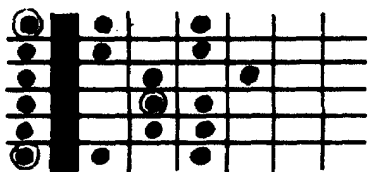
Hence these patterns form a relation characteristically backward down the guitar neck, just as with the Phrygian Mode.

Relation between the Major Scales and the Phrygian Mode

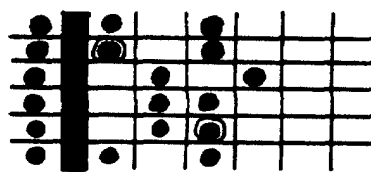
Now let us note that the notes of the C major scale are the same as the notes of the E Phrygian Mode. Therefore, their patterns are the same, and the only thing that has changed is the positions of the tonics.

Furthermore, we note that to every major scale pattern corresponds a pattern of the Phrygian Mode. Thus, by practicing the Phrygian Mode fingering of the left hand, one is also practicing the major scale, and vice versa. The patterns of notes are exactly the same; what has changed are the positions of the tonics.

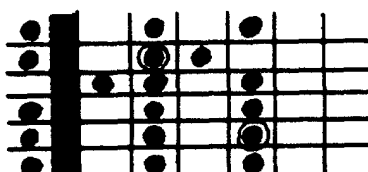
Correspondence of Patterns



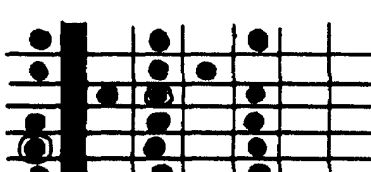
E Phrygian Mode Pattern



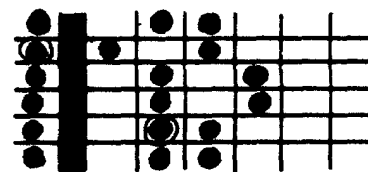
C Major Scale Pattern



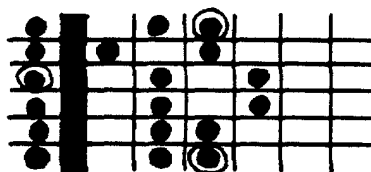
C# Phrygian Mode Pattern



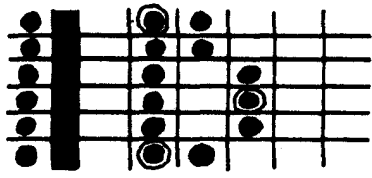
A Major Scale Pattern



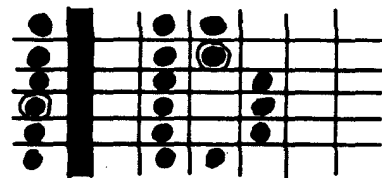
B Phrygian Mode Pattern



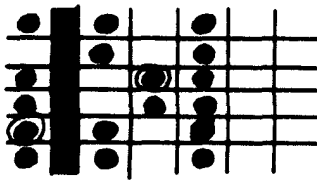
G Major Scale Pattern



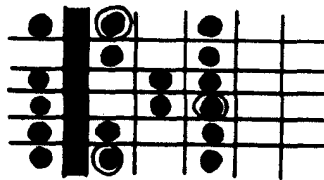
F# Phrygian Mode Pattern



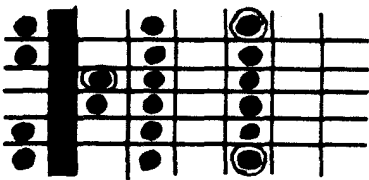
D Major Scale Pattern



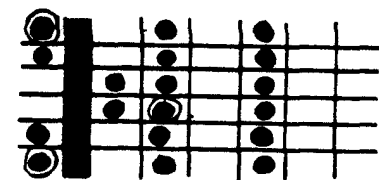
A Phrygian Mode Pattern



F Major Scale Pattern



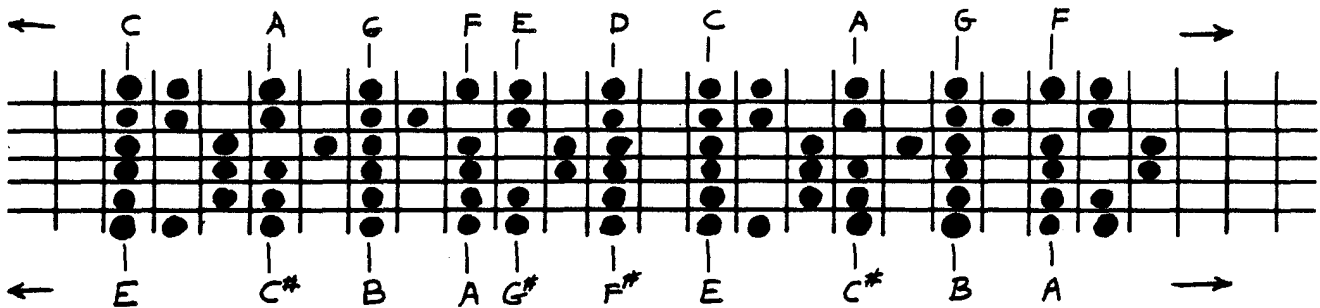
G# Phrygian Mode Pattern



E Major Scale Pattern

Relation of Patterns

Major

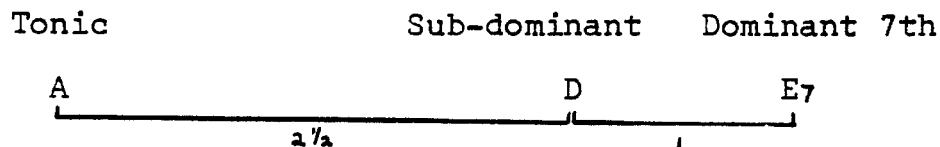


Phrygian Mode

Hence, the relationships between the patterns you memorized for the Phrygian Mode are exactly the same as for the major scale. What has changed is the key designation and the tonic. (Of course, since the tonics occur in different places, the nature of the music is different for the two scales.) The important point is that the physical movements of the fingers of your left hand will be the same for both!

Primary Chord Progression

As for the Phrygian Mode, there is a set of chords associated with the major scale. The major scale has three chords, called the tonic (as before, the major chord of the key in which you are playing), the sub-dominant, and the dominant 7th. The main thing of importance, however, is the interval relationships between these chords. For example, in the key of A major, we have:



Definition - The primary chord progression for the major scale is defined by the interval 2 1/2, 1. The first two chords are major, and the third is a 7th.

A typical progression of these chords for the key of A major might be:



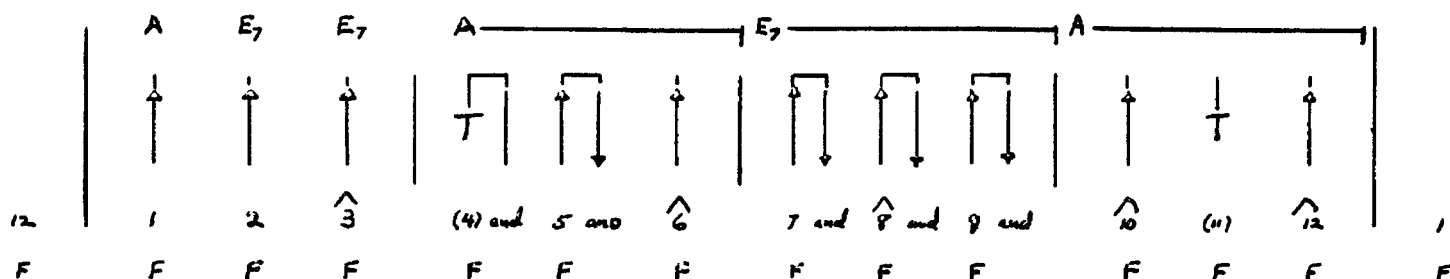
which resolves on the tonic A, as before.

With the relations of the major scale in mind, we can begin our discussion of the Alegrias.

V The Alegrias - Structure of the Dance (Cont.)

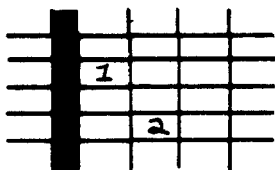
Basic Chording Compas

The basic chording compas of Alegrias is in 12 counts, resolving to the tonic chord on the 10th count, as in the Soleares.

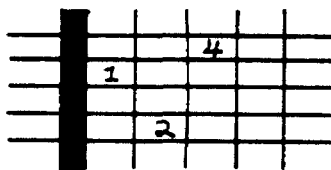


(The accentuation is related to the llamada of the Soleares.)

The E7 on the count of 2 should be made:



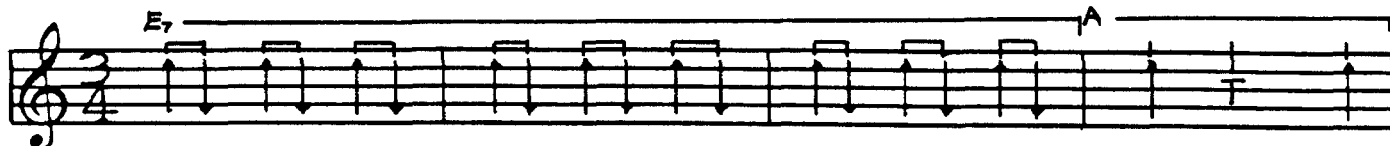
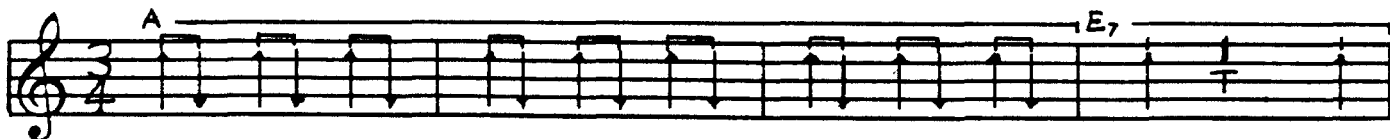
and on the count of 3, add your little finger to make:



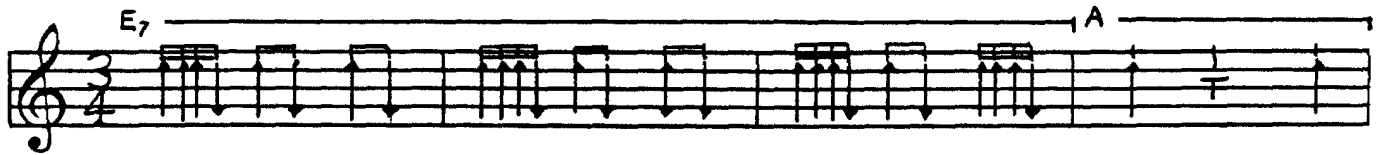
The accents on 3, 6, 8, and 10 should be strongly emphasized, especially that on the third count. (The added D note provides an extra brilliance to the E7 chord for that count, in contrast to count "2".)

Accompaniment of the Cante

The accompaniment of the cante (and the phrasing you'll use to accompany the corresponding steps, when there is no singer) is two compases long for each phrase. You'll hold an A chord for the first 9 counts, resolving to E7 on the 10th count of the first compas, and you'll hold the E7 until the 10th count of the following compas, resolving to the tonic A chord on that count. Hence,



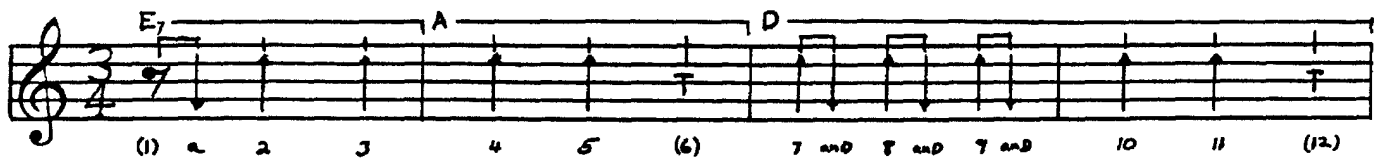
Of course, you can use rasgueados. For example:



We note here that many of the falsetas in Alegrias follow this way of phrasing. Later on, we'll give some examples, but let us stick to the kinds of chord phrasing for the time being.

Desplante

Usually following the cante is a traditional step called the desplante. This has a traditional chord accompaniment, and should be considered to actually begin on the 12th count of the compas preceding it.

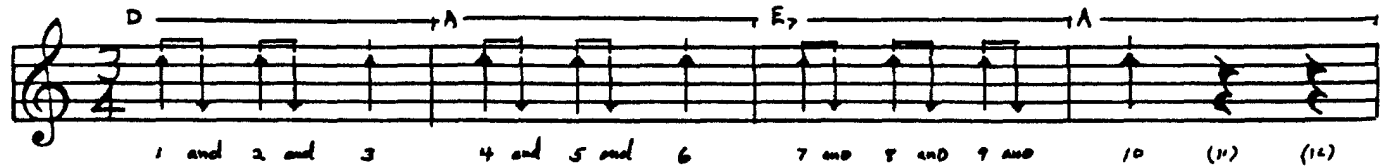


We shall encounter the same desplante (but with different foot-technique coordination) when we discuss the Bulerias. Following the desplante usually come a few more chord compases and the llamada.

Llamada #1

The llamada has the same function in the Alegrias that it did in the Soleares; it serves to signal a "break" in the structure of the dance; either a pose or a change in pace. There are two types; we shall discuss the first now and the second in connection with the Paseo Castellano and the transition to Bulerias.

This llamada has phrasing similar to that of the Soleares chording compas:

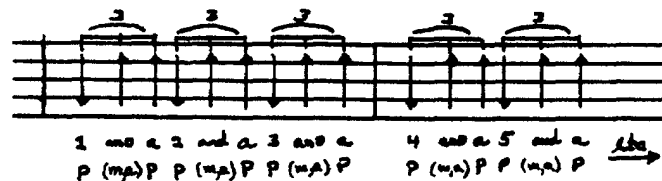


Following the llamada, the dancer poses. The guitarist changes pace by playing a slow traditional falseta sequence in the minor scale (this will be covered in the next lesson) and the dance changes mood accordingly. The falseta sequence resolves to the major again on the 10th count of its final compas. The dancer then begins her footwork (taconeo), recognized by a traditional melody. But first let us pause for a moment here and introduce a new technique.

VI Basic Technique (Cont.)

Triplet Rasgueado

This triplet rasgueado is difficult to perfect, but once mastered, it is one of the most effective rasgueados of all flamenco. It is performed by an upstroke with your thumb, on the accent, followed by a downstroke with your middle and key fingers, together, (simultaneously) and concluded by a downstroke with your thumb. Hence,



(Note that after the downstroke with your thumb, your thumb will be in position for the next upstroke beginning the next triplet.)

The feeling of the rasgueado is a circular motion, with the thumb circling toward the bridge on the upstroke, and toward the nut on the downstroke. Remember, the really important aspect of the technique is to feel the accent on the upstroke. This is a difficult rasgueado, and will seem awkward at first, but it can be developed into a very strong, crisp technique, and will add life to all your toques.

We will use the technique in the Paseo Castellano, to be covered in the next section. Here is an alternative llamada, using this technique:

VII Structure of the Dance (Cont.)

Taconeo Falseta

After the paseo in the minor key is completed, the dancer begins a section of heelwork, which shows off her ability to perform intricate syncopations and counter-rhythms. The guitarist plays a traditional melody, with melodic phrasing like that of the accompaniment of the cante. You should play this exactly in rhythm, as you'll provide the rhythm base on which the dancer will build her solo.

If the dancer is doing counter-rhythm, it is not wise to vary the falseta, as, for example, a triplet falseta will not "go with" a dancer when she is doing counter-rhythm (which is essentially in doublets or quadruplets).

The phrasing uses a traditional figure that is the counterpart of the one we used in the Soleares, that is,

We use an A major chord.

The basic variation is the following:

You'll hold the chord with your first two fingers, and make the desired notes with your little finger. Of course, you can use the arpeggio or tremolo techniques between bass notes if you wish.

This is repeated over and over again until the dancer signals another llamada.

This is usually the second type of llamada, which is played, strongly accentuated.

LLAMADA #2

Paseo Castellano

Then comes the Paseo Castellano, which is similar to that of the Soleares. We also note that as in the Soleares, the dancer often feels the step as commencing on the accentuated 12th count of the preceding compas. Because of this, you may want to strike the A chord on the 12th count instead of resting in the llamada, as well.

(You will notice that the last compas is our first kind of llamada.) At the end of this, the dancer poses again.

She resumes her footwork, and you'll accompany with the taconeo falseta.

Taconeo Falsetas

We'll now give falsetas that can be used in accompanying the taconeo sections, as well as in solos, or accompanying singers. (When accompanying the Escobilla, however, it is important to remember that each falseta must be two compases long, as the phrasing of the steps follows the A B A B pattern of the cante.)

Here are some falsetas that will acquaint you with the major scale in the open position.

Here is a falseta using ligado and picado.

You'll often hear the following falseta.

p i p

p

Here is a short falseta using octaves and the chromatic scale:

p i p p i p

Here is a traditional variation using arpeggios, tremolo, and picado:

p i n i

p i n i

p i n i

p i n i

Notice the variations of D (= A⁵) and A (= E⁵), but with very different fingering in the arpeggio section of the falseta, and also the phrasing of the first section of the picado falseta.

Finally, here is an arpeggio/picado falseta similar in concept to the one we gave you for Soleares.

The first staff of music is in 3/4 time and consists of four measures. Above the staff, brackets indicate the chords: A = E⁵ (first measure), E = C⁴ (second measure), D = C² (third measure), and A (fourth measure). The notes are written on a treble clef staff with various fingerings indicated by numbers 1-5. Below the staff, the lyrics "pami ppi mimi → etc." are written. The second staff is also in 3/4 time and consists of four measures. Above the staff, brackets indicate the chords: D (first measure), A (second measure), and A (third and fourth measures). The notes are written on a treble clef staff with various fingerings indicated by numbers 1-5.

Notice that the phrasing of these falsetas is very similar to that of Soleares.

At the finale of the Escobilla the compas builds faster and faster, accentuating counts 3, 6, 8, 10, and 12 and perhaps chording in the following way:

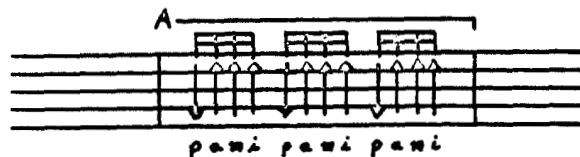
The first staff of music is in 3/4 time and consists of four measures. Above the staff, brackets indicate the chords: A (first measure), E₇ (second measure), E₇ (third measure), and A (fourth measure). The notes are written on a treble clef staff with various fingerings indicated by numbers 1-5. Below the staff, the instruction "(use the 3rd finger to pull off)" is written. The second staff is also in 3/4 time and consists of four measures. Above the staff, brackets indicate the chords: E₇ (first measure), E₇ (second measure), E₇ (third measure), and A (fourth measure). The notes are written on a treble clef staff with various fingerings indicated by numbers 1-5.

This is played at high speed, so you probably won't be able to coordinate your foot on the counts, and you'll have to rely on your innate senses of rhythm and compas. This will build to a climax, at which point the dancer will perform the second type of llamada. Depending on style, new or old, she'll either go directly into Bulerias, or perform a step called the "Ida" and then break into the Bulerias. We will cover these in the next lesson, and continue with the Alegrias, as well as introduce the other toques of its family.

VIII Practice Exercises

1. Practice making up alternative compases to the Soleares and the Alegrias, using all the various rasgueados given so far. You'll find the triplet rasgueado especially effective where speed and power are required.

2. Here is another quadruplet rasgueado, using the upstroke with the thumb:



This can be used instead of the quadruplet rasgueado effectively when you really want to emphasize the first beat of the quadruplet. Remember, accent the upstroke.

3. For the Alegrias, learn where all the A's, E7's, and D's are on the guitar neck, as these are the chords you'll continually be using in this toque. Practice changing these chords in compas, using various rasgueado combinations. Then use arpeggios and tremolos and listen for their sounds. Notice that the phrasing of the chord changes is like the second type in the Soleares.

4. Practice the pattern of the open position for the A major scale, and then the patterns for the key up the guitar neck, using a full bar. Emphasize the tonics for the major scales this time.

5. The root is the most important note of a chord; it occupies the same place in the structure of a chord that a tonic does in the structure of a scale. Begin learning where the roots are in the various kinds of chords you practice. A melodic phrase often resolves on the root of a chord.

6. Keep trying for a clear positive sound of notes on all your techniques. Always try to initiate a technique from a distance away from the string (i.e., do not rest your fingers on the string to begin a stroke.) If you can learn to strike the string from fairly arbitrary distances, your right hand will become more free, and your fingers independent of each other.

7. Practice hammer strokes whenever possible (except when the thumb and fingers strike adjacent strings. In this case, the string will be stopped from vibrating prematurely and the technique will "thud". You'll find that free strokes will serve you better here.)

8. Try to make up little melodic phrases that use repetitious quadruplet and triplet figures, up and down the scales. E.g.,

Triplets

(E Phrygian Mode)

m i m i m i → etc.
i m i m i m
F F F

(and up the scale →
as well)

Triplets

(E Phrygian Mode)

m i m i m i → etc.
i m i m i m
F F

Quadruplets

(A major scale)

m i m i m i m i → etc.
i m i m i m i m
F F F

(Remember - accent the first note
of each group)

Quadruplets

(A major scale)

m i m i m i → etc.
i m i m i m
F F

Falsetas will often contain phrases similar to these.

IX Written Exercises

1. Make up nine versions of primary chords, three of each type, using at least two (and possibly more) open strings as integral parts of the chord.
2. What are the primary chord progressions for the major keys of:
 - (a) C
 - (b) D
 - (c) G
 - (d) F
 - (e) E
3. Why are no toques played in the key of F major?
4. Write out the following falseta. (*)
5. Write out the following falseta. (*)
6. It is important to be able to tell at what position the capo is. The following falsetas are all in the open position in relation to the capo. At what fret is the capo?
 - (a) (*)
 - (b) (*)
 - (c) (*)
 - (d) (*)
7. Write out the following falseta. (*)
8. Write out the following falseta. (*)
9. Make up a simple falseta for Alegrias and write it down, using what you have learned so far about technique, rhythm, and harmony.
10. Make up a simple falseta for Soleares and write it down, using what you have learned so far about technique, rhythm, and harmony.

X Script

1. Here is the sound of the E chord made by barring a C at the fourth fret. (*)

2. Here is the sound of the E chord made by forming a C at the fourth fret, but leaving the first, second, and sixth strings open. (*)

3. Here is the sound of the E chord made by barring a D at the second fret. (*)

4. Here is the sound of the E chord made by forming a D at the second fret, but leaving the first, second, and sixth strings open. (*)

5. Here is the sound of the E chord made by barring an A at the seventh fret. (*)

6. Here is the sound of the E chord made by forming an A at the seventh fret, but leaving the first, second, and sixth strings open. (*)

7. Here is the sound of the Am chord made by barring an Em at the fifth fret. (*)

8. Here is the sound of the Am chord made by forming an Em at the fifth fret, but leaving the first, fifth, and sixth strings open. (*)

9. Here is the sound of the B7 at the open position. (*)

10. Here is the E7 at the fifth fret. (*)

11. Here is the alternative E7. (*)

12. Here is the sound of the "F7" chord. (*) And without the little finger. (*)

13. Here is the falseta in the text. (*)

14. Here is the falseta in the text. (*)

15. Here is the falseta in the text. (*)

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 the falseta in the text. (*)
22. Here is the falseta in the text. (*)
23. Here is the falseta in the text. (*)
24. Here is the falseta in the text. (*)
25. Here is the falseta in the text. (*)
26. Here is the falseta in the text. (*)
27. Here is the falseta in the text. (*)
28. Here is the sound of the chord progression in the text. (*)
29. Here is the basic chording compas of the Alegrias. (*)
30. Here is the phrasing for the accompaniment of the cante. (*)
31. Here is the phrasing for the accompaniment of the cante, using quadruplet rasgueados. (*)
32. Here is the desplante for the Alegrias, preceded and followed by a chording compas of Alegrias. (*)
33. Here is llamada #1 for the Alegrias. (*)
34. Here is the triplet rasgueado (on the A chord). (*)
35. Here is llamada #1, using triplet rasgueados. (*)
36. Here is the taconeo falseta, repeated twice. (*)
37. Here is the llamada #2. (*)
38. Here is the Paseo Castellano. (*)
39. Here is the falseta in the text. (*)
40. Here is the falseta in the text. (*)
41. Here is the falseta in the text. (*)
42. Here is the falseta in the text. (*)
43. Here is the falseta in the text. (*)

44. Here is the falseta in the text. (*)

45. Here is the finale of the Escobilla, building until the climax, and ending with llamada #2. (*)

The next part of the tape refers to the practice exercises.

1. (Exercise 2) Here is the sound of the quadruplet rasgueado. (*)

2. (Exercise 4) Here is the pattern of the A major scale at the open position (*), at the 2nd position (*), at the 4th position (*), at the 5th position (*), at the 7th position (*).

3. (Exercise 8) Here are the triplet figures of the exercises:
(a) (*)
(b) (*)

Here are the quadruplet figures of the exercises:
(a) (*)
(b) (*)

The next part of the tape refers to the written exercises.

Exercise 4 (*)

Exercise 5 (*)

Exercise 6

(a) (*)
(b) (*)
(c) (*)
(d) (*)

Exercise 7 (*)

Exercise 8 (*)