

# **The Flamenco Guitar**

## **Lesson 5**

**by “Flamenco Chuck” Keyser**

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## I Basic Harmony (Cont.)

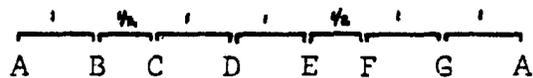
You'll recall that in our discussion of the Alegrias in the last lesson, we mentioned a change to the minor scale for the accompaniment of one of the steps of the dance. We'll give you a variation of the traditional falseta used for this, but first let's introduce the minor scale.

### The Natural Minor Scale

You'll recall that the major scale was originally derived from one of the Greek modes (the Ionian), and we have also discussed the Phrygian Mode in detail. Flamenco uses a third scale, the harmonic minor scale. This scale is derived from the natural minor scale, which comes from yet another Greek mode, the Aeolian Mode.

The Aeolian Mode is defined in terms of the whole tones of the scale, <sup>1</sup> but this time in the octave from A to A.

Hence, the Aeolian Mode consists of the notes:



The interval relationships between the notes of the Aeolian Mode defines the natural minor scale:

Definition - the natural minor scale is defined by the interval relationship:

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

### The Primary Keys of the Natural Minor Scale

As with the Phrygian Mode (and major scale), there are certain "playable" keys for the natural minor scale; and again, these are determined by the notes of the scales that are common with the open strings of the guitar.

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<sup>1</sup> You'll remember that the concept of mode was defined in terms of the whole tones of the scale (e.g., the white keys of the piano). See Lesson 1, page 10.

The primary keys of the natural minor scale are:

		Note of open string not included
Am	A B C D E F G A	
Em	E F# G A B C D E	
Dm	D E F G A A# C D	B
Bm	B C# D E F# G A B	
F#m	F# G# A B C# D E F#	G

Relation between the Natural Minor Scale and the Phrygian Mode

Since the natural minor scale comes from the Aeolian Mode, the notes of the natural minor scale for the key of A are the same as the notes of the E Phrygian Mode. Hence, to every primary key of the natural minor scale corresponds a key of the Phrygian Mode.

This is very important, as the Phrygian Mode and the corresponding natural (and harmonic) minor scales are very closely related musically, and chord progressions are often used interchangeably.

The relations between the primary keys of the natural minor scales and the corresponding primary keys of the Phrygian Mode are:

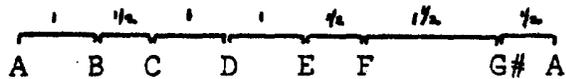
<u>Natural Minor</u>	<u>Phrygian Mode</u>
Am	E
Em	B
Dm	A
Bm	F#
F#m	C#

As with the relations between the major scale and the Phrygian Mode primary keys, the patterns are identical except for the locations of the tonics. (Again, of course, this is highly significant musically; it changes the fundamental nature of the piece. What is common is the physical placement of the fingers. That is, by practicing one pattern you are training the fingers of your left hand to move in ways common to all three kinds of scales.)

### The Harmonic Minor Scale

The natural minor scale is closely related to the harmonic minor scale, and theoretically speaking, there is not much distinction between them.

For example, the harmonic minor scale in the key of A is derived from the natural minor scale in the same key by substituting G for G#. Hence, the notes of the A harmonic minor scale are:



As before, the interval relation between the notes define the harmonic minor scale for any key:

Definition - the harmonic minor scale is defined by the interval relationship:

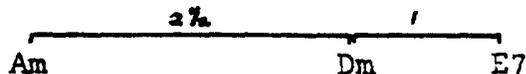
1, 1/2, 1, 1, 1/2, 1 1/2, 1/2

The harmonic minor scale is the one most often used for flamenco, and musically speaking, there are some important points to be distinguished between the harmonic and natural minor scales, both is the way the scales relate to the physical patterns and in the primary chord progressions used in connection with the scales. Let us first discuss the primary chord progression for the harmonic minor scale.

### Primary Chord Progression for the Harmonic Minor Scale

Just as with the Phrygian Mode (and major scale), there is a set of chords associated with the harmonic minor scale. As with the major scale there are only three chords in the primary chord progression. The interval relations are the same as for the major scale, the important difference being that the tonic and the sub-dominant chords are both minor, with the 7th chord being common to both the major and minor scales in the same key.

Hence, the primary chord progression for the harmonic minor scale in the key of A is:



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

A typical chord progression in the key of A minor might be:

Dm → Am → E7 → Am

The sequence resolves on the tonic chord - Am; the note A is still, of course, the tonic note of the scale for the key.

Therefore, just as for the Phrygian Mode and the major scale, we have the association:

	<u>Notes of the Harmonic Minor Scale</u>	<u>Chords for the Harmonic Minor Scale</u>
Am	A    B    C    D    E    F $\frac{1}{2}$ G#    A	Am            Dm    E7
Em	E    F#   G    A    B    C            D#   E	Em            Am    B7
Dm	D    E    F    G    A    A#            C#   D	Dm            Gm    A
Bm	B    C#   D    E    F#   G            A#   B	Bm            Em    F#7
F#m	F#   G#   A    B    C#   D            F   F#	F#m           Bm    C#7

If you look at the primary chord progression for the key of Am, you'll see that the note G of the natural minor scale occurs in none of the chords, whereas the G# occurs as a note of the E7. Hence, the G# is more likely to occur in falsetas, as it occurs as an integral part of the primary chord progression (and the G does not). Therefore, the harmonic minor scale is the one used most often in flamenco.

This was not the case in the Phrygian Mode for the key of E (to which the Am scale is closely related). The G# occurred as part of the tonic E, but the G also occurred in the G chord that was part of the primary chord progression. In fact, in the latter case, the G was the root of the chord, and hence the most important note in the chord. So there is a bit of ambiguity in the scale (which we mentioned in connection with exceptions to the Phrygian Mode).

The Phrygian Mode, natural minor, and harmonic minor scales are closely related, with the Phrygian Mode and the harmonic minor scales being the most important. Therefore, from now on:

When we speak of the scale of Am, (for example), we mean the harmonic minor scale in the key of A, unless we specifically state otherwise.

The Primary Keys of the Harmonic Minor Scale

With these ideas in mind, let's re-examine the primary keys of the harmonic minor scales and their associated chord progressions. We now see that there are no keys in which all the strings can be played open; and, in fact, in the key of F#m, there are two notes of the scale that are not common with the notes of the open strings of the guitar (and this includes 3 strings, since E is one of the notes left out).

		Notes of open strings not included
Am	$\overset{1}{A}$ $\overset{\frac{1}{2}}{B}$ $\overset{1}{C}$ $\overset{1}{D}$ $\overset{\frac{1}{2}}{E}$ $\overset{1\frac{1}{2}}{F}$ $\overset{\frac{1}{2}}{G\#}$ $\overset{1}{A}$	G
Em	E F# G A B C D# E	D
Dm	D E F G A A# C# D	B
Bm	B C# D E F# G A# B	A
F#m	F# G# A B C# D F F#	E, G

Therefore, our first observation is that, on this basis, the key of F#m assumes less importance than the other four keys. Let us next look at the primary-chord progressions for these keys.

Am	Am $\overset{2\frac{1}{2}}{\text{---}}$ Dm E7
Em	Em Am B7
Dm	Dm Gm A7
Bm	Bm Em F#7
F#m	F#m Bm C#7

In the key of Am, all the chords of the primary chord progression occur as primary chords of the open position (i.e., unbarred).

In the key of Em, all the chords of the primary chord progression occur as chords of the open position; two of these are primary chords, and the third is the B7 we first mentioned in Lesson 4 (page 5).

In the key of Dm, one of the chords of the primary chord progression is barred.

In the key of Bm, two of the chords of the primary chord progression are barred.

In the key of F#m, all three of the chords of the primary chord progression are barred.





Note that other positions have patterns more convenient than that of F#m (third position). For example, the first position (G#m pattern), the second position (Gm pattern), and the ninth position (Cm pattern). These keys are also (rarely) used for solos.

Hence, the major scale in the key of C, the minor scale in the key of A, and the Phrygian Mode in the key of E are related as follows (we circle the "changed" notes):

E	F	G	A	B	C	D	E	F	G	A	B	C	D
B	C	D	E	F	G	A	B	C	D	E	F	G	A
G	A	B	C	D	E	F	G	A	B	C	D	E	F
D	E	F	G	A	B	C	D	E	F	G	A	B	C
A	B	C	D	E	F	G	A	B	C	D	E	F	G
E	F	G	A	B	C	D	E	F	G	A	B	C	D

A *major* (with G#)  
C *major*  
E *Phrygian Mode*

Now let us consider the minor scale as it relates to the Alegrias.

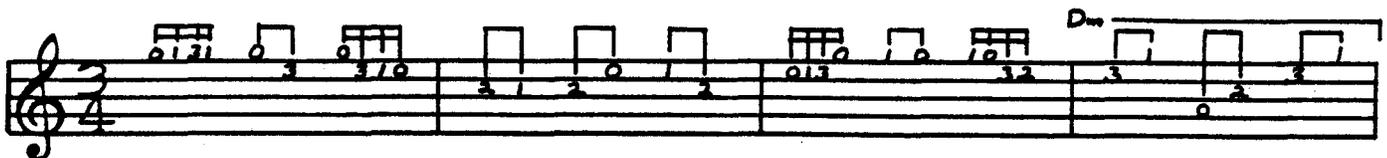
## II The Minor Falseta for the Alegrias

There are two kinds of modulations (transitions to other scales and/or keys) possible from the major scale in general use. We shall discuss the first now, and the second in connection with the Ida.

The first-type of change from the major consists of a shift to the minor scale of the same key. Hence, for the Alegrias, a shift from the A major scale to the A harmonic minor scale. This is accomplished by a change in pace; the dancer is accompanied by compases in the major key until the llamada. On the tenth count of the llamada she poses. (The guitarist is silent for the last two counts.)

Then the guitar and dance begin again, slowly and more profoundly; and the guitar accompanies with a traditional variation in the key of Am:

The image shows two musical staves in 3/4 time. The first staff begins with an Am chord and a melodic line of quarter notes: A2, C3, E3, G3, A3. This is followed by a melodic variation with fingerings 0 1 3 and 0 3 1. The second staff continues with an E7 chord and a melodic line: G3, A3, B3, C4, D4. It then returns to an Am chord with a melodic line: A2, C3, E3, G3, A3. Dynamics include 'p' (piano) and 'p i p' (piano-accendo-piano).



We note the technique:

Hence, the thumb strikes the chord on the beat, and the tremolo notes are felt as preceding the thumbstroke, even though the notation suggests otherwise. Again, try for even-ness and clarity, and to keep your knuckles steady, rather than moving your whole hand (i.e., move your fingers and thumb independently, and think of your knuckles as a kind of fulcrum). This is one of those techniques that is much easier to play fast and sloppily than slowly and clearly, but if you take your time, you'll develop control in short order.

Here is another variation of the minor falseta, using this technique. Note the use of the Phrygian Mode chord progression in the fifth compas, resolving to E (common to A minor, A major, and the E Phrygian Mode), and the final compas in the major. This is a common way of returning to the major from the minor.

We'll give the llamada preceding the falseta to indicate the entrance to the falseta; but remember - the tempo and mood of the Alegrias changes at this point, so interpret accordingly!

Handwritten musical notation for guitar in 3/4 time, consisting of five staves. The first staff has an E7 chord above the final measure. The second staff has an Am chord above the final measure. The third staff includes chord diagrams for Am, B $\flat$ , G, B, F, and E, with the instruction "pauze n. z. u. -> etc." below. The fourth staff has a "shift to A major ->" instruction above the first measure. The fifth staff has an A chord above the final measure.

Now the dancer begins her Escobilla, followed by Paseo Castellano, llamada, Escobilla, and the build-up to the llamada signalling the beginning of the finale, as we indicated in the last lesson.

### III The Finale of the Alegrias --Old and New Style

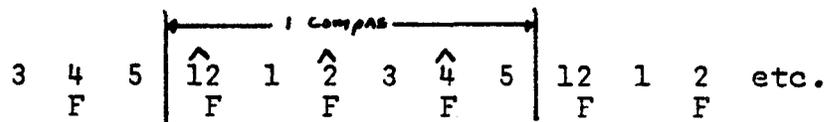
As we mentioned earlier, there are two finales commonly used for the Alegrias. The modern style uses a llamada #2 after the build-up, and launches directly into Bulerias.

The old style uses a traditional ending called the Ida; this utilizes the second type of modulation from the major to the minor. Following the Ida comes the Bulerias, as in the modern style. We'll introduce the Bulerias first, and then return to a discussion of the Ida.

#### IV Bulerías for Dancing

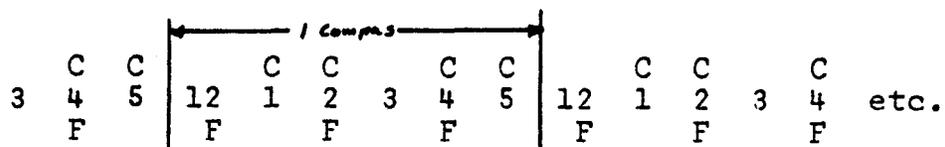
The Bulerías is probably the most flamenco, and at the same time, the most difficult of all the flamenco rhythms. The Bulerías we present now is a very simple way of keeping the compas for the dance, and does not have the same "aire" as the compas used in connection with the cante, or in solos. In fact, the latter compas structures are also used for the dance, but the Bulerías requires several lessons in itself, so we will deal at present with a simplified form that is most often used as a finale to the Alegrias (and sometimes the Soleares). We'll discuss the Bulerías in detail in the first two lessons of Part II of this series.

The Bulerías cycle we discuss now should be thought of as being six counts long. However, you should think of the first count of the cycle as beginning on "12"; and the cycle as ending on the count "5":



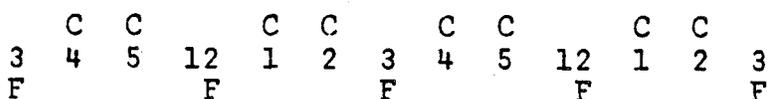
Because of the speed of the Bulerías, you should coordinate your foot (or metronome) with every other count of the compas, on the even beats. We will continue to use the 3/4 time signature; however, you should be aware that the rhythm of Bulerías is performed almost twice as fast as that of the Soleares. Therefore, your foot will be coming down just as fast; it is just that you are hitting every other beat in the Bulerías. Obviously, quadruplets at this speed are out of the question, and even triplets will be very difficult (notice that there are two doublets to every foot beat, which is equivalent to a quadruplet of the Soleares or the Alegrias).

There is a traditional accompaniment with palmas, which you should learn. The handclaps come on counts 1, 2, 4, and 5:1



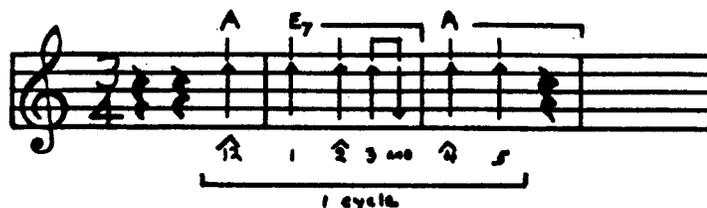
Practice this foot/palmas coordination, as it is essential to your later understanding of the Bulerías.

1 Note that this is not:



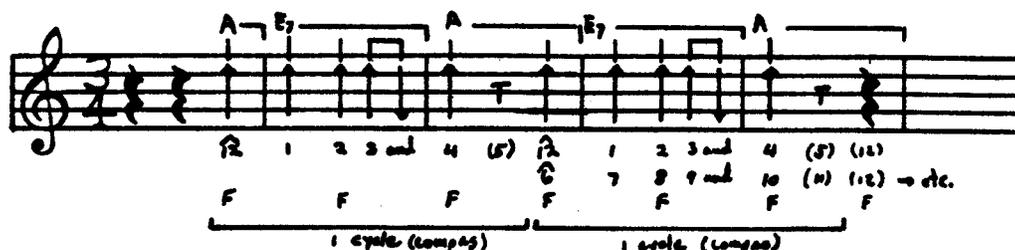
This gives the feeling of waltz time; we'll discuss the phrasing of the Bulerías at length in the next lesson.

The Bulerias used in the finale of the Alegrias is in the key of A major; the basic six count compas is played:



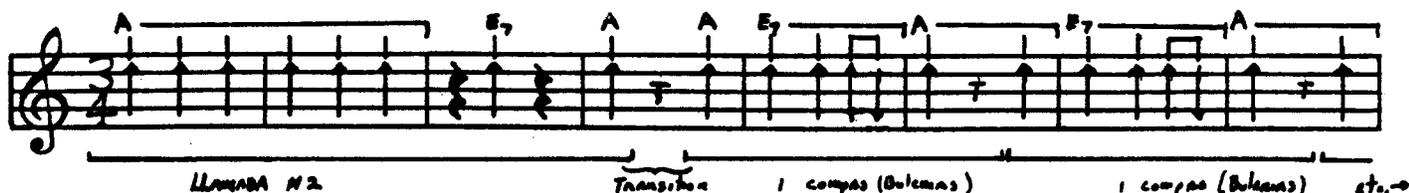
The rhythm is accented especially heavily on the 12th count. You can also tap on the 5th count, if you wish.

The phrasing of the steps usually is in multiples of two six-count compases; two successive compases would be:



Hence, when speaking of the six count compas, you can think of the counts "12" and "6" as being identical in function. (The tap on the 5th count corresponds to an "11th" count.)

In the modern style of Alegrias, the Bulerias begins on the 12th count of llamada #2, following the build-up, as we mentioned in the preceding lesson. You should think of the transition as actually taking place during the 11th count (the tap gives you time to prepare for the new compas). Therefore, you'll enter the Bulerias in the following manner:



During the course of the Bulerias, the dancer will occasionally signal for a desplante; usually she does this by particularly emphasizing the heelwork of the 11th and 12th counts of the preceding Bulerias compas.

This transition and the desplante occur in the following manner, returning immediately to the Bulerias on the last count of the compas:

The first staff of music shows a sequence of steps in 3/4 time. The first four measures are labeled 'Bulerias' and contain notes with stems pointing up, with chords A, A, E7, and A above them. The next six measures are labeled 'Desplante' and contain notes with stems pointing down, with chords A, D, A, and E7 above them. The final measure of the staff is a Bulerias step with a stem pointing up and chord E7 above it.

The second staff of music shows a sequence of steps in 3/4 time. The first four measures are labeled 'Desplante' and contain notes with stems pointing down, with chords A, A, E7, and A above them. The next two measures are labeled 'Bulerias' and contain notes with stems pointing up, with chord A above them. The final measure is labeled 'Bulerias etc. ->' and is empty.

After several desplantes and subsequent returns to the Bulerias, the dancer will end the dance with a final desplante, posing on the 10th count of the compas (of course, you'll stop playing on the 10th count, as well):

The third staff of music shows a sequence of steps in 3/4 time. The first four measures are labeled 'Bulerias' and contain notes with stems pointing up, with chords A, A, E7, and A above them. The next six measures are labeled 'Final Desplante' and contain notes with stems pointing down, with chords A, D, A, and E7 above them. The final measure is a Bulerias step with a stem pointing up and chord E7 above it.

The fourth staff of music shows a final step in 3/4 time. The first measure is labeled 'Desplante' and contains notes with stems pointing down, with chord A above them. The remaining nine measures are empty and labeled 'End'.

(Note that, with the exception of the fact that your foot comes down every other beat, this desplante is very similar to the one you learned earlier for the Alegrias.)

You'll have to be very alert to catch the desplante! Usually, of course, routines are worked out well in advance, but the flamenco that is the most rewarding (to me, anyway), is that which occurs during impromptu sessions among friends and knowledgeable aficionados. A little experience will set you immediately straight on the basic nature of these steps, and if you know the music and can keep compas, you won't have too much trouble when you encounter a dancer.

We'll discuss the finale to the old style of Alegrias, which is primarily different in its use of the Ida. But first, let's introduce the concept of the Relative Minor.

#### V The Relative Minor

We have already discussed one type of modulation from the major to the minor, the transition from the major to the minor scale in the same key. This was a logical choice, because the tonic notes of the two keys are identical.

The second kind of modulation changes key as well. We recall that the Am scale was very closely related to the E Phrygian Mode; the difference in scale was only one note (and one that was ambiguous). The musical difference lay primarily in the location of the tonic and the relation of the other notes to it.

We also recall that the C major scale is closely related to the E Phrygian Mode, the musical difference, again, being in the relation of the tonic to the rest of the scale. Therefore, the C major scale is also closely related to the Am scale, and musical transitions between them should be a logical step.

In fact, they are; and Am is called the relative minor to the key of C major.

Definition - the relative minor to a given major scale in a given key is the minor scale (and its associated chord progressions), whose tonic is an interval of 4 1/2 steps up the chromatic scale.

Hence, the relative minor to the key of C major is Am, since



The note A is the tonic note of the Am scale.

Therefore, the relative minor to the key of A major is F#m; and if we look at our discussion of the harmonic minor, we see that it is also one of the auxilliary minor keys.

The relative minor is often used in falsetas. We'll give you some examples of these after we discuss the Ida of the Alegrias.

#### VI La Ida-

The "Ida" (from the verb "ir" - to go), is the transition to the Bulerias in the old style of Alegrias. The accompaniment to this step uses the relative minor to the key of A major in its chord progression (as well as two others whose explanation is outside the scope of this course). As with Bulerias, you should consider the Ida to begin on the 12th count of the preceding llamada. Immediately following the Ida, you'll begin the Bulerias, as before. The dance then follows the same structure as the modern style of Alegrias.

The Ida, then, is:

Note that your foot should be coordinated with every other beat, as the Ida is played very rapidly.

We'll now present some additional falsetas for the Alegrias, using the theory and techniques we've discussed, and then we'll look at some of the other rhythms that are related to the Alegrias.

VII Selected Falsetas for the Alegrias

We'd now like to give you a sampling of falsetas for use with the Alegrias, using some of the ideas of previous sections. Here is a falseta using the relative minor:

Here's another, also using the relative minor:

Three staves of guitar music in 3/4 time. The first staff has a treble clef and a 3/4 time signature. It features a sequence of chords: C major (C4-E4-G4), C major (C4-E4-G4), and F# major (F#4-A4-C5). The second staff continues with F# major (F#4-A4-C5), E major (E4-G4-B4), A major (A4-C5-E5), E major (E4-G4-B4), and F# major (F#4-A4-C5). The third staff shows a sequence of chords: A major (A4-C5-E5), E major (E4-G4-B4), and A major (A4-C5-E5). Fingerings and accents are indicated throughout.

Here's a falseta that's a variation of one of the falsetas of the last lesson:

Four staves of guitar music in 3/4 time. The first staff has a treble clef and a 3/4 time signature. It features a sequence of chords: A major (A4-C5-E5), E major (E4-G4-B4), and E major (E4-G4-B4). The second staff continues with E major (E4-G4-B4), A major (A4-C5-E5), and E major (E4-G4-B4). The third staff shows a sequence of chords: F# major (F#4-A4-C5), E major (E4-G4-B4), and Bb major (Bb4-D5-F5). The fourth staff continues with Bb major (Bb4-D5-F5), A major (A4-C5-E5), and A major (A4-C5-E5). Fingerings and accents are indicated throughout.

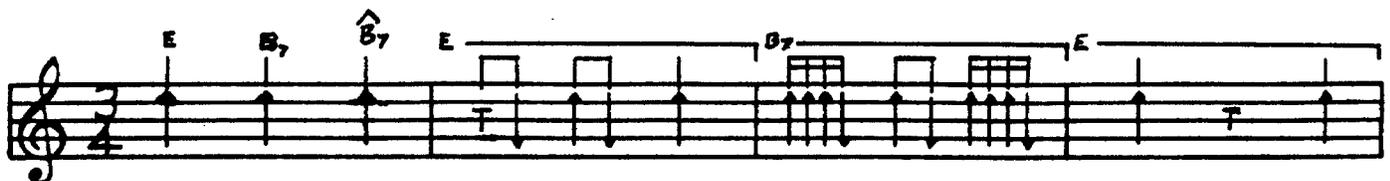
Experiment around with the major scale in the key of A as you did for the Soleares (in the E Phrygian Mode), trying various things out, and always trying to resolve on the 10th count of each compas to the appropriate chord or tonic. We'll now introduce the other rhythms that are closely related to the Alegrias, except that they are played in alternative keys.

### VIII Rhythms Closely Related to the Alegrias

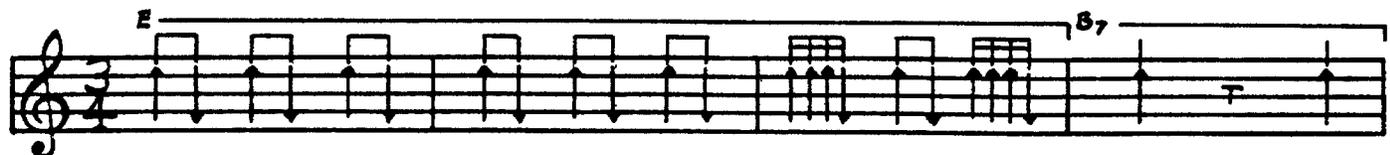
#### Alegrias por Rosas (and Romeras, Mirabras)

The Alegrias por Rosas is a cante very similar to the Alegrias in the key of A (the latter is sometimes referred to as the "Alegrias para Bailar" - the Alegrias for Dancing), except that it is performed in the key of E major. This key is one of the most beautiful of the major keys, partly because the tonic is the lowest note of the guitar, which lends an air of gravity not present in the Alegrias in A; but also because of the possibilities inherent in the change to E minor, whose chord possibilities and potential beauty exceed that of the A minor scale.

The Romeras is very similar to the Rosas, the main difference being in the verses and "aire" of the cante. If you substitute the chords of the primary chord progression of the key of E major for their equivalents in the chording compas for A major, you'll be playing "por Rosas"; here is the chording compas for the Alegrias por Rosas:

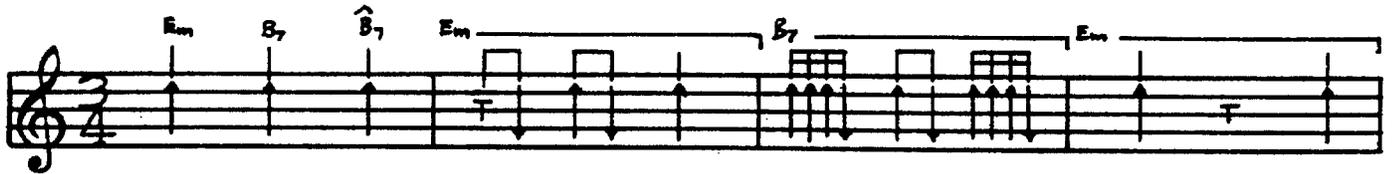


The accompaniment of the cante undergoes a similar transposition:

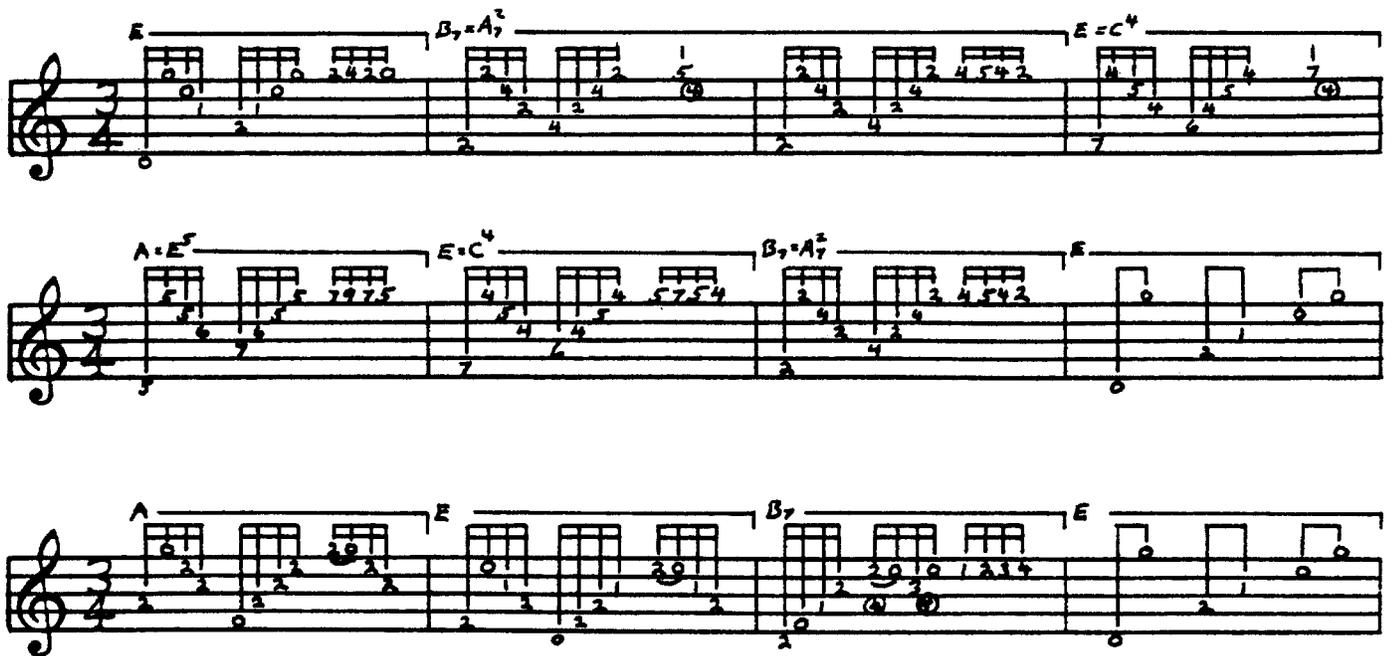


Try using your thumb on the strongly accentuated counts of each compas (i.e., 3, 6, 8, and 10).

Sometimes the Romeras is played in E minor; merely substitute the minor for the major tonic and sub-dominant chords:



Here is a Rosas falseta similar in concept to others of the Soleares and Alegrias presented earlier:



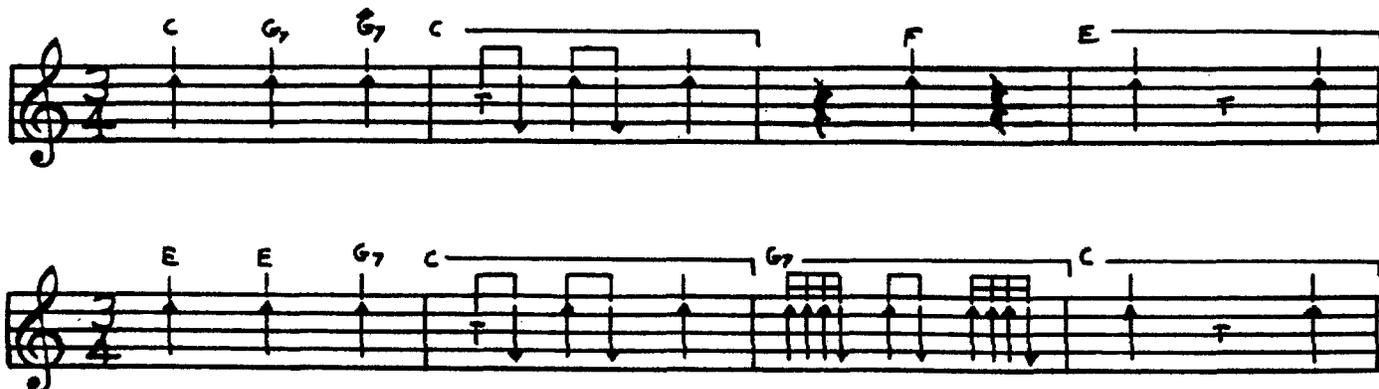
Here's another falseta typical of the Alegrias por Rosas:



As before, when you study the Rosas, learn all the inversions of the chords of its chord progressions, and the patterns up the guitar neck. Later, if you wish, you can take our courses in this, and/or other associated rhythms, if you wish to acquire additional material.



Another characteristic progression is the following:



If you have some recordings of these cantes, listen to the vocal changes, and try to change chords accordingly. Gradually you'll develop an ear for accompaniment.

#### IX Reading Music

We would now like to talk for a while about the idea of "reading music", and what it entails. So far, we have consciously avoided the subject as being irrelevant to flamenco, (at least in its conventional form), but we'd like to give some justification for our position, as well as hopefully provide a direction for you in case you'd like to study the material available from this source.<sup>2</sup>

First of all, let's ask ourselves just exactly what job written music is to perform. We can answer that it is to provide a record of music that endures; it is a permanent memory. We can also answer that it provides a common language among musicians; and it is used in coordinating the activities of different musicians (especially when they play different instruments). It can be useful as a "prompting" device in the performance of long classical numbers.

Now conventional music notation is a necessity to musicians who work in coordinated groups; that is, symphony orchestras, marching bands, and, to some extent, jazz groups. These people are often expected to play, note for note, a piece of music that is common to other members of the group.

But the flamenco guitarist traditionally plays alone, either when accompanying a group or interpreting the music in a solo piece. It is true that flamenco guitarists perform together in tablaos, but chord accompaniment is usually all that is required. Hence, the flamenco guitarist is expected to coordinate the music rhythmically (and to some extent musically, as in traditional falsetas and

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<sup>2</sup> As well as an approach to use in the study of the classical guitar.

accompaniment of the cante), but not as one of a group of fellow musicians, as in a jazz group. (You may see duos in concert, but usually everything is pre-arranged, and spontaneity suffers. If improvisation is attempted, usually one guitarist keeps pre-arranged chord progressions and compas while the other improvises within this structure.)

The flamenco guitarist, then, generally performs alone as a musician, as do dancers and singers in the serious flamenco. For flamenco is essentially an art of personal expression and projection, and only one artist at a time (or in rare cases, a man and a woman dancer) can express the art meaningfully.

Another problem is that conventional music notation fails to express properly the chord progressions and the cyclic nature of the compas. This is because it is of a general nature (common to all instruments), and as such tends to de-emphasize specific properties of the guitar and the music that are especially relevant to flamenco (e.g., interval relationships, modes, the concept of position, chord progressions, etc.).

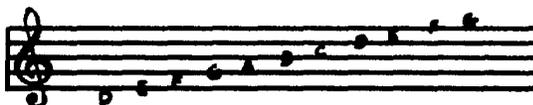
And finally, the beginning student is likely to become infatuated with the notation, rather than the music itself. At least in tablature notation, the positions are numbered; and the pitch "distances" are directly related to the distances between numbered frets on the guitar. In conventional notation, this is not the case, and it requires more experience to "hear" the music as one reads it off the paper.

Therefore, we feel that tablature notation is far more expressive as a written notation. What we want, of course, is for you to be able to hear the relationships, rather than read them, so that eventually you can use recordings as a source of material. Taking music off of records and tapes is the best kind of ear training that exists, provided you understand the fundamentals of the music and the nature of the guitar.

Nevertheless, we'll briefly discuss conventional notation, and give you some sort of direction should you wish to learn this, as there may be, some day, some valuable material published.

We have used the same rhythm notation as classical notation; i.e., "flags" to indicate various note durations and groupings, and measures whose length is indicated by time signatures. The basic difference lies in the method in which pitch is expressed.

To express pitch, conventional notation uses the lines of the staff and the spaces in between to designate lettered notes. The space just below the bottom line represents the lettered note "D", and spaces and lines above represent the letter values of the whole tone scale. Hence,



Instead of letters, however, dots are used, and the letter values are understood:



Of course, we'll want to go higher and lower in pitch than this notation allows; to indicate this, we use leger-lines:



Now, the notes of the open guitar strings are:



Hence, all of the available notes of the guitar are (starting with the open sixth string to the highest note of the 1st string):

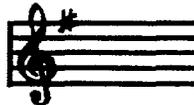


(We write the sharp sign in front of the note at the appropriate line or space.)

We now wish to be able to distinguish between keys. To do this, we shall first discuss notation in relation to the major scales.

If we refer to our discussion of the major scale (see Lesson 4, pages 12 through 18), we note that the C major scale has no sharps; that is, it consists only of notes that are represented by letters of the whole tones (i.e., the alphabet from A to G).

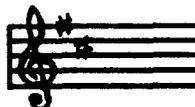
But examine the key of G major. It has one sharp in its scale, namely the note F# (see Lesson 4, page 13). Now, this note is going to occur consistently, and the note F very rarely, in pieces played in this key, so rather than put a # before every F note in the piece, we put the sharp on the line that indicates the F note at the beginning of the line of music, and we understand that every note in any F space or line is considered to be "sharped". Therefore, we'll always play an F# instead of an F.



If we wish to play an individual F note in the key of G major (that is, a "natural" F), we indicate this by means of a natural sign ♮.<sup>3</sup> The effect of the sign is understood to last only through the measure, and if we want to introduce a subsequent F#, we indicate it with another # sign, which is then effective instead of the previous natural sign.



Now, let's look at the key of D major. D major has two notes that are sharp in its scale; F# and C#. This condition is indicated by sharp signs at the beginning of the line, as before:



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<sup>3</sup> Notes that occur outside the scale of the key of a piece are called accidentals.

If we look at the key of A major, we see that there are three sharped notes; F#, C#, and G#:



This suggests that we can tell in what key a piece of music is written by determining the number of sharps in its scale. In fact, this is the case, and the collection of sharps at the left hand of a line of music is called its key signature. With experience, a # key signature will give you a "mind set"; you'll automatically "see" every note in one of these lines or spaces as sharped, once you see the key signature.

Now let's examine the key of F major. This presents a difficulty not present in the three keys mentioned so far, in that both the note A and the note A# occur as notes of the scale. It would be extremely unwieldy to write naturals and sharp signs throughout the piece, as both notes will occur quite frequently throughout the course of the piece.

However, the note B does not occur in the scale at all, and hence its space is as yet unused. Hence, we can indicate an A# (which is an A raised half a step) by a B which has been lowered half a step in pitch. We indicated this by means of a flat sign ♭. This means that every note that appears in the B space is to be lowered in pitch by a half step.

F	G	A	A#	C	D	E	F
F	G	A	B♭	C	D	E	F

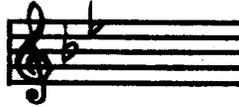
But now, A# and B♭ are the same note, and we can forget about the A# notation. That is, for the key of F major, the A "space" will always be occupied by the natural note, A, and the B "line" will always be occupied by the note B♭. We can indicate this by a ♭ sign at the left-hand part of the measure, as we did for the "sharp" keys:



Let's look at the key of A#. The notes of the major scale in this key are:

A# C D D# F G A A#

We see that in addition to the A and A#, both D and D# also occur in this scale. Hence, in addition to replacing the A# with a Bb, we should also replace D# with Eb. Hence, the key of B (that is, A#), will have the key signature:



If you continue this train of logic, you'll see that the notes of the Eb (= D#) major scale are:

Eb F G Ab Bb C D Eb

The key signature for the key of E is:



Therefore, we have introduced the flat sign for convenience of notation, so that each line and space can retain its letter value (modified by # and b signs).

### Chords

Chords consist of individual notes struck simultaneously, and hence are represented by a vertical column of notes. Of course there will be a maximum of six notes in a column, corresponding to the six strings of the guitar. For example, the chords of the primary chord progression for the G major scale would be represented:



In all the major scales the corresponding chords for each key are generally made up out of the notes of that key; hence the notation for the chords will be consistent with the key signature for each key.

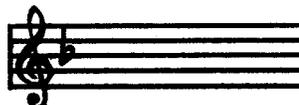
We also know that the same notes can appear on more than one string; when there is confusion, we indicate the string by a circled number (this is different than cipher notation - remember, circled numbers there indicated the fingering of the left hand).

Position is generally indicated by a C (for "capotasto"):



Now, we have discussed the fact that the major scale, the minor scale, and the Phrygian Mode are all related musically, in certain keys. For example, the C major scale, the A minor scale, and the E Phrygian Mode were related because they are comprised of the same (or nearly the same) notes. Therefore, it is logical that they should have the same key signatures in conventional notation.

This holds true in general; consider the A Phrygian Mode. This has one sharp, A#, and the same notes as the F major scale. Hence, the key signature for the A Phrygian Mode will be the same as for the F major scale. That is, there will be one flat:



Note also that the key signature for the Dm scale will be the same as that of the F major scale (when assigning key signatures to the minor scales, refer to the natural minor scale; the C# of the Dm harmonic scale occurs as an "accidental"). Hence, all three scales (F major, Dm, and A Phrygian Mode), will have identical key signatures.

The important point is that they will resolve to different tonics, use different progressions (although the same chords), and have quite different feelings.

The above suggests a direction you might take if you wish to learn to read music.

1. First, we suggest that you become familiar with the actual musical structure of the keys. (For this, flamenco provides an ideal medium.) You should first learn the physical relationships between the chords and scales of each key - concentrating on the easiest keys first (i.e., the most "playable" keys - C major, G major, D major, F major, A major, etc.). Because of the structure of the guitar, these are the keys you will be most likely to encounter in your classical playing, as well.

2. After you have a "feeling" for the major and minor chord progressions (classical guitar doesn't use the Phrygian Mode as much as flamenco), and are familiar with the chord inversions, you should select a key and make flash cards of the chords and their inversions for that key. As the card is flashed, you should develop the capacity to find the chord on the guitar. You'll then learn to associate the sound of the chord with the written notation.

The same holds true for scales; you should learn the notes by position, as the positions and their relations are the logical ones you'll be using for classical guitar, as well.

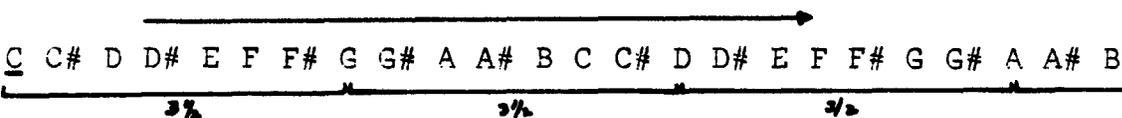
But above all, you should approach the idea of reading music from the standpoint of key, scale, tonic, chord progression, etc., as they form the foundation of the music itself, and notation is only a way of indicating these relationships.

### The Circle of Fifths

The Circle (or Cycle) of Fifths is a convenient device for remembering the key signatures for the various scales.

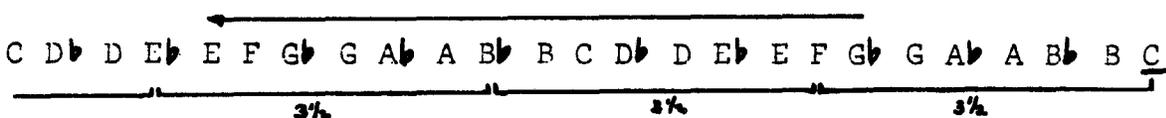
Definition - a perfect fifth is defined as an interval of  $3 \frac{1}{2}$  steps.

You'll recall that as we progressed from the key of C major to G major to D major that we added a # each time. We note that these keys are separated by perfect fifths, in ascending order up the chromatic scale. That is,



The next key is A major, with 3 sharps, and so forth.

We also note that as we go backwards down the chromatic scale, in perfect fifths beginning with C major, we add a flat each time:



(The same holds true for the minor scale and the Phrygian Mode, of course, except that their keys start with Am and E, respectively.)

We can summarize this in the Circle of Fifths:

The Circle of Fifths

As you go around the circle in perfect fifths (clockwise or counter-clockwise, corresponding to up or down the chromatic scale), you'll add or subtract sharps (or flats). The outer ring gives the major scale, the second ring the minor scale, and the central ring the Phrygian Mode.

As you can see, adding sharps or flats becomes cumbersome notationally (and musically) especially for the keys around the bottom of the circle - and all the "playable" keys of the guitar occur in the top half of the circle.

This concludes our discussion of conventional notation.

### Conclusion

This concludes the final lesson of Part I of our Flamenco Guitar series. We introduced the basic concepts of music and applied them to two of flamenco's most important rhythms, the Soleares and the Alegrias. In the course of our study, we have discussed the three scales upon which the art of flamenco is built, and their corresponding chord progressions. Hence, we have introduced a language that will enable us to continue our penetration into the secrets of the art.

There is a great deal of material to be absorbed in these five lessons; and a great deal of corresponding physical work to be accomplished until the music is entered into your head, your hands, and finally, your heart.

Do not make the mistake of thinking that because the great masters do not play millions of notes that they don't understand the music of the guitar. Diego del Gastor achieves a simplicity that is deceptive; to those who understand the art, his toque is absolutely meaningful. He certainly understands the positions, scales, and chord progressions of the guitar, but he has mastered them so thoroughly, and is such a mature artist, that he can use them to project feeling; he is a guitarist's guitarist, and yet remains flamenco to the core.

No one will deny that hours of scale practice are necessary, or the beneficial results of such practice, as the offerings of some of flamenco's rising young guitarists will testify. But learn to listen for subtlety of expression, as well. Perico el del Lunar provides a beautiful example of subtle accompaniment on the Hispavox Anthology.

In the next series, we will continue our study of the flamenco guitar, delving more and more deeply into the art. We will explore flamenco's most exciting rhythm, the Bulerias, thoroughly and introduce new rhythms such as the Siguiriyas and Peteneras, as well as returning occasionally to the Soleares and Alegrias to present additional material.

We strongly suggest that you find friends who are also interested in flamenco and get juergas going; pass the guitar around, and take turns at keeping time with palmas. Flamenco is as much a social event as an absorbing art, and the more aficionados, the better.

Good luck, and see you next lesson!

## XI Discography

### I. Alegrias

#### A. Solo Guitar

1. "De Chiclana a Cai" (Nino Ricardo)  
Toques Flamencos de Nino Ricardo Clave 18-1151
2. "Recuerdo a Patino" (Paco de Lucia)  
La Fabulosa Guitarra de Paco de Lucia Philips 843 139 Py
3. "Alegrias" Sabicas, Vol. 1 Elektra EKL 117
4. "Campina Andaluza" (Sabicas)  
Flamenco Puro Columbia WL 154

#### B. Cante

1. Archivo del Cante Flamenco Vergara 13.001-6 SJ  
Pericon de Cadiz, Amos Rodriguez
2. "Alegrias" (Pericon de Cadiz)  
Cantaores Famosos - Antologia del Cante Flamenco  
Odeon 322-3-4 (In U.S. Pathe STX 2000 I-2-3)
3. "Alegrias" (Pericon de Cadiz)  
Antologia del Cante Flamenco Hispavox HH 1201-2-3
4. "La Espiga" (Pedro Sevilla)  
Flamenco Fire Epic BN 26364

#### C. Baile

1. Flamenco Spectular (Juerga Flamenca) Columbia ES 1782  
Various Artists
2. "Que Me Lllaman Relicario"  
Palillos Flamencos - Lucero Tena y Su Ballet  
Hispavox GH 10-281

### II. Alegrias por Rosas

#### A. Solo Guitar

1. "Ole Mi Cadiz" (Sabicas)  
El Rey del Flamenco - Sabicas ABC-Paramount ABCS 526
2. "El Mellizo" (Nino Ricardo)  
Toques Flamencos de Nino Ricardo Clave 18-1151
3. "Chibeles Gitanos" (Andres Batista)  
Mosaico Flamenco - Andres Batista Regal SCXL 3.312

B. Cante: Note that these days no real distinction is made between the Cante por Alegrias and the Cante por Rosas.

C. Baile

1. "Alegrias" (Carmen Amaya)  
Queen of the Gypsies Decca DL 9816

III. Mirabras

1. "Mirabras" (Juan el Lebrijano)  
Archivo del Cante Flamenco Vergara 13.001-6 SJ
2. "Mirabras" (Rafael Romero)  
Antologia del Cante Flamenco Hispavox HH 1201-2-3

IV. Romeras

1. "Romeras" (Carmen Amaya)  
Furia! Decca DL 79094
2. "De Mimbres Verde" (Antonio Fernandez Diaz)  
Fosforito Belter 22.362
3. "Romeras" (Maria Vargas)  
Archivo del Cante Flamenco Vergara 13.001-6 SJ

V. Cantinas

1. "Cantinas" (Luis Torres Joselero)  
Archivo del Cante Flamenco Vergara 13.001-6 SJ
2. "Cantinas" (Aurelio Selles)  
Antologia del Cante Flamenco y Cante Gitano  
Columbia CCLP 31014-15-16

VI. Caracoles

1. "Caracoles" (Nina de Almaden)  
Antologia del Cante Flamenco Hispavox HH 1201-2-3
2. "Caracoles" (Manuel Centeno)  
Antologia del Cante Flamenco y Cante Gitano  
Columbia CCLP 31014-15-16
3. "Caracoles" (Antonio Almendrita)  
Archivo del Cante Flamenco Vergara 13.001- SJ

## XII Practice Exercises

1. Yup! You guessed it! Practice the patterns and chord progressions for the A minor scale. You'll find in flamenco that both kinds of minor scales are used, often in the same falseta, and actually, they are so similar that the change of one note is frequently a matter of taste. Sometimes, for example, a falseta will use the G# at the first fret, third string, but will use the G at the third fret, first string. As always, experiment and listen for the difference in the sound.

2. Then learn the Em and Dm scales and chord progressions. Finally, relate the patterns and progressions on the guitar neck, just as you did for the major scales and the Phrygian Mode.

3. When you practice the "tremolo/thumb" technique given earlier in this lesson, use the sequences m i a p and i a m p, as well as the sequence a m i p. Try to make the technique smooth and flowing, as in tremolo, rather than a "burst" of sound. If you can get your technique under control, the latter effect will be easy to produce.

Use rest strokes (hammer strokes), of course. The difficulty of performing this technique (as with the tremolo, as well), lies in the fact that you are not only making your fingers independent of each other (by using different orderings), but you're also making your thumb independent of your fingers, as it strikes notes at all possible distances (from the sixth string to the second string) from your fingers (which are playing the first string).

Gaining independence between the fingers (and thumb) of your right hand will be one of the most rewarding accomplishments, as you'll find eventually that you can "forget" about your right hand and concentrate on your left, for improvisation. But you'll have to get control of the dynamics and rhythm in your right hand and commit it to your reflexes, in order to be really effective in interpretation and improvisation with your left.

4. Of course, continue practicing your chording compas, your falsetas, and the scales and chord progressions you already have learned. Practice improvisation; once you are familiar with the phrasing of a chord progression, try to "aim" your note sequences so the root of the appropriate chord is the first note of each phrase.

Flamenco falsetas generally either use runs on successive notes of the appropriate scale (and/or the chromatic scale), or successive notes of chords. In the latter case, the run (or arpeggio) will "skip" notes of the scale. For example, you could have a six note figure in Am: A B C D E F, or a six note figure using the notes of the Dm chord: A D F A D F; remember that the reason certain chords are appropriate to each scale is that they are generally made up of notes from that scale, but use different intervals.

XIII Written Exercises

1. Define the natural minor.
2. Write the notes of the natural minor scale in the key of G minor.
3. What is the difference between the natural minor and the harmonic minor?
4. Write the notes of the harmonic minor scale in the key of C#m.
5. Define the relative minor to a major scale.
6. What is the relative minor to the key of B major?
7. What is the minor scale that is related to the G Phrygian Mode?
8. Define a perfect fifth. What is the key a perfect fifth ascending from F#?
9. Write this falseta out in tablature. (\*)
10. Write this falseta out in tablature. (\*)
11. Write this falseta out in tablature. (\*)
12. The capo is at the second fret, as always. What toques are the following?
  - a. (\*)
  - b. (\*)
  - c. (\*)
  - d. (\*)

XIV Script

1. Here are the notes of the natural minor scale in the key of A. (\*)
2. Here are the notes of the harmonic minor scale in the key of A. (\*)
3. Here is the primary-chord progression for the harmonic minor scale. (\*)
4. Here is the chord progression Dm to Am to E7 to Am. (\*)
5. Here is the minor falseta for the Alegrias. (\*)
6. Here is the tremolo/thumb technique on the Am chord. (\*)
7. Here is the variation in the text. (\*)
8. Here are the palmas to the Bulerias. (\*)
9. Here is the chording compas to Bulerias. (\*)
10. Here is a compas to Alegrias, a llamada #2, and two Bulerias compases. (\*)
11. Here is a Bulerias compas, a desplante, and the return to Bulerias compas. (\*)
12. Here are Bulerias compases, and a final desplante. (\*)
13. Here is an Alegrias compas, llamada #2, and La Ida, followed by several Bulerias compases. (\*)
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 chording compas of the Alegrias por Rosas. (\*)
18. Here is the chord progression for accompanying the cante. (\*)
19. Here is the chording compas for the Romeras in E minor. (\*)
20. Here is the Rosas falseta in the text. (\*)
21. Here is the Rosas falseta in the text. (\*)

22. Here is the chording compas for Caracoles and Cantinas. (\*)

23. Here is the accompaniment of the cante for Cantinas. (\*)

24. Here is the chord accompaniment for Caracoles in the text. (\*)

25. Here is the chord accompaniment for Caracoles in the text. (\*)

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

Exercise 9. (\*)

Exercise 10. (\*)

Exercise 11. (\*)

Exercise 12.

a. (\*)

b. (\*)

c. (\*)

d. (\*)

The next portion of the tape refers to the final examination.

Exercise 12.

a. (\*)

b. (\*)

c. (\*)

d. (\*)

e. (\*)

f. (\*)

Exercise 16. (\*)

Exercise 17. (\*)

Exercise 18. (\*)

Exercise 19. (\*)

Exercise 20. (\*)

This concludes our fifth lesson and the first part of this course. Practice hard and enjoy yourself. See you next lesson!

XV The Flamenco Guitar - Final Examination

1. What are the two basic components of music?
2. What is an interval?
3. Define the Phrygian Mode, and write the notes of the Phrygian Mode in the key of G#.
4. What are the three kinds of chords used in flamenco? Define them.
5. What are primary chords? Why are they important?
6. What are the three scales used for the flamenco guitar?
7. What are primary keys? What determines them, and why are they important?
8. What is rhythm? Define compas. What distinguishes them?
9. What is a note grouping?
10. Write out a chording compas to Soleares not presented in the text, using the techniques and chord progressions you have learned so far.
11. Write out five versions of a D# minor chord. Why is this chord not used in Soleares?
12. What are the names of the following sections of the Alegrias?
  - a. (\*)
  - b. (\*)
  - c. (\*)
  - d. (\*)
  - e. (\*)
  - f. (\*)
13. What is the most commonly used phrasing for Soleares?
14. Define the concept of chord progression. What is the most important chord in a chord progression?
15. What is the purpose of the llamada?
16. Write out the following falseta. (\*)
17. Write out the following falseta. (\*)
18. Write out the following falseta. (\*)
19. Write out the following falseta. (\*)
20. Write out the following falseta. (\*)

21. Make up three questions (with answers) on anything in the text.
22. Make up a falseta for Soleares using the techniques and theory you've learned so far.
23. Make up a falseta for Alegrias using the techniques and theory you've learned so far.