

Contents

About the Author	4
Introduction	5
Chapter 1: Getting Started	7
Basic Notation Review	7
Parts of the Guitar	10
About the Instrument.....	11
Flamenco Tuning.....	11
How Do You Hold the Guitar?	12
Fingernails.....	13
What Is a “Total Flamenco Guitarist?”	15
Learning Flamenco—A Three-Pronged Approach	16
Chapter 2: The Technique Survival Kit.....	17
Setting Up the Thumb	18
Introduction to Chords	20
Rest Stroke and Free Stroke	22
The F Chord.....	24
Picado.....	25
Scale Practice.....	27
Rasgueado	28
The G Chord.....	29
Staying Loose.....	30
Arpeggio	32
Chapter 3: Compás—The Heartbeat of Flamenco.....	36
Other Meanings of Compás.....	36
Three- and Six-Beat Rhythms.....	37
Fandangos de Huelva	40
Four-Beat Rhythms: Tangos.....	42
Twelve-Beat Compás Family I: Soleá, Soleá por Bulerías, Alegrías, and Bulerías	45
Twelve-Beat Family II: The Siguiriyas	50
Chapter 4: Putting It All Together—First Solos.....	52
Siguiriyas	52
<i>Siguiriyas</i>	53
Soleá	54
<i>Soleá</i>	54
Tangos.....	56
<i>Tangos</i>	56
Bulerías: Four Ways of Playing the Compás	57
Chapter 5: Additional Techniques	59
Ligado: Hammer-Ons and Pull-Offs	59
Abanico	61
The Golpe	63
Alzapúa.....	65
Tremolo.....	70
The Capo (Cejilla).....	71
Barre Chords.....	72

Chapter 6: Progressive Solos	73
Fandangos de Huelva	73
<i>Fandangos de Huelva</i>	74
Rumba	76
<i>Rumba</i>	77
Sevillanas.....	79
<i>Sevillana No. 1</i>	80
<i>Sevillana No. 2</i>	81
<i>Sevillana No. 3</i>	82
Alegrías	83
<i>Alegrías</i>	84
Tangos.....	87
<i>Tangos</i>	88
Siguiriyas	92
<i>Siguiriyas</i>	93
Bulerías.....	98
<i>Bulerías</i>	99
Soleá	103
<i>Soleá</i>	104
Farruca	110
<i>Farruca</i>	111
Conclusion.....	117
Appendix A: Glossary of Flamenco Terms	118
Appendix B: Map of Spain	120
Appendix C: Major Flamenco Guitarists	121
Appendix D: Geographical “Schools” of Flamenco Guitar	122
Appendix E: Major Flamenco Singers	123
Appendix F: Major Flamenco Dancers.....	125
Dance Accompaniment.....	125
Appendix G: Flamenco Percussion	126
Appendix H: Additional Resources on the Internet.....	127



A compact disc is available with this book. Using the disc will help make learning more enjoyable and the information more meaningful. Listening to the CD will help you correctly interpret the rhythms and feel of each example. The symbol to the left appears next to each song or example that is performed on the CD. Example numbers are above the symbol. The track number below each symbol corresponds directly to the song or example you want to hear. Track 1 will help you tune to this CD.

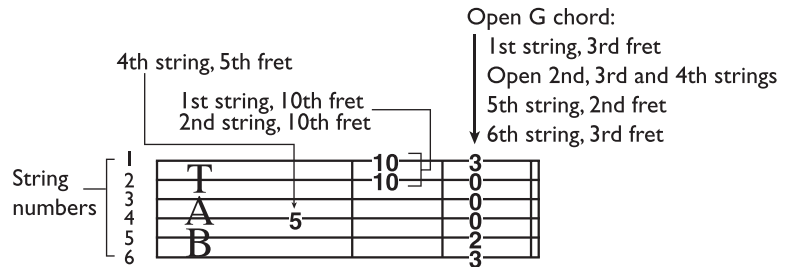
Chapter 1: Getting Started

In this chapter, we will look at the fundamentals, including a review of basic notation, information about the guitar, fingernails, posture and technique, and a basic approach to learning flamenco.

Basic Notation Review

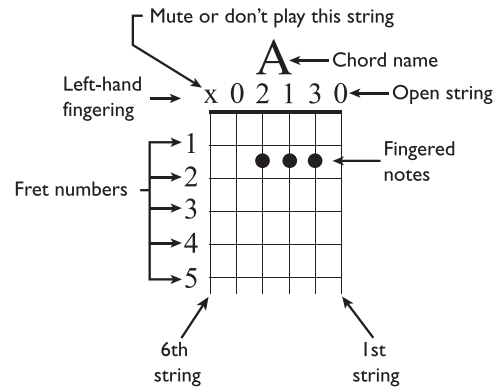
Reading Tablature (TAB)

Tablature, or TAB, is a system used for guitar and other fretted instruments. There are six lines that represent the strings. Numbers are placed on the lines; these numbers tell you what frets to play. The top line represents the 1st string and the bottom line represents the 6th string. In this book, TAB is written below the corresponding standard music notation.



Chord Diagrams

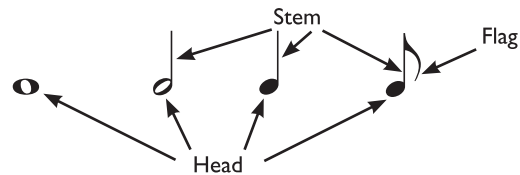
Chord diagrams illustrate how chords are to be formed on the fretboard. Vertical lines represent strings, and horizontal lines represent frets.



Standard Music Notation

Notes

Music is written by placing *notes* on a *staff*. Notes appear in various ways.



The Staff and Clef

The staff has five lines and four spaces, which are read from left to right. At the beginning of the staff is a *clef*. The clef dictates what notes correspond to a particular line or space on the staff. Guitar music is written in *treble clef* G , which is sometimes called the *G clef*. The ending curl of the clef circles the G line on the staff.

