

Paco Deñá GUITAR STYLES!

Flamenco
FOR ALL GUITARISTS

SERIES EDITOR: MICHAEL STIMPSON

WELCOME TO GUITAR STYLES!

Guitar Styles! is a new concept in guitar publishing—it gives you the chance to stretch your skills and learn Bass, Classical, Flamenco, Folk, Jazz, and Rock styles, using your own instrument.

There are hints from each composer on how to achieve the authentic sound of each style.

Whether you're a beginner or more experienced guitarist, a teacher or student, this is the series for you to try some new solos and to play the ensemble pieces with your friends.

Why not try *Guitar Styles! Folk* next?

Music Department
OXFORD UNIVERSITY PRESS
Oxford and New York

Oxford University Press, Great Clarendon Street, Oxford OX2 6DP

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Designed by Paul Cleal
Cover designed by Rowie Christopher
Music engraved by Barnes Music Engraving Ltd.
Printed in Great Britain by Caligraving Ltd.

INTRODUCTION

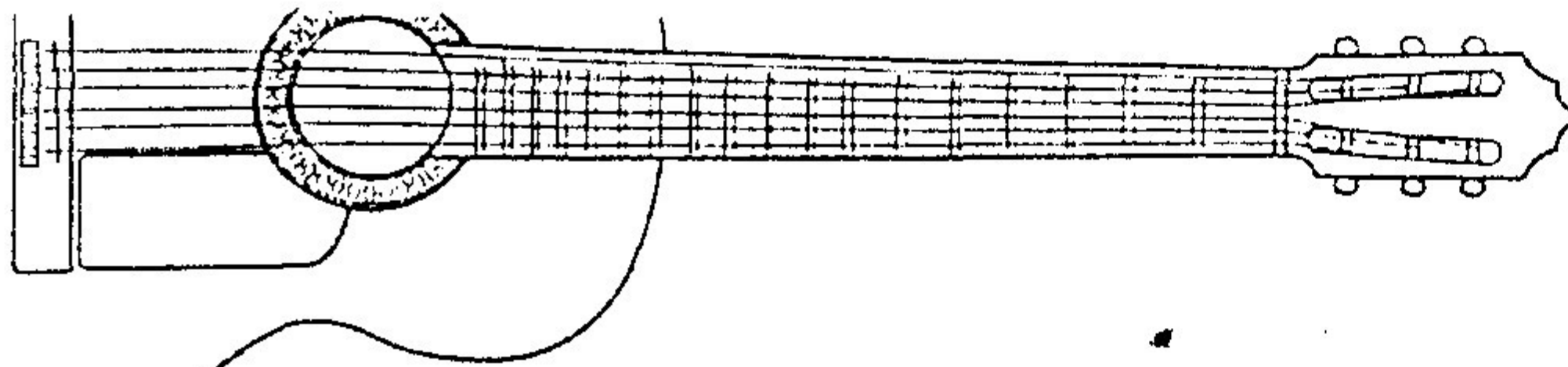
Flamenco singing, dancing, and guitar-playing originated in Andalucía in Southern Spain, among the ordinary people of the region. It is a type of folkloric music and dance which comes from times and places of great turmoil and social tension. As a result, it expresses the range of emotions of all people, from tragedy to celebration and happiness. Song is the main component of the form, and flamenco dance has been popular world-wide for many decades. However, in recent times it is the guitar that has become truly famous as the representative of flamenco musical culture.

Flamenco guitar music is essentially the improvised arrangement of particular song or dance forms, capturing their various characteristics. These solos can be very simple or very complex, but the crucial requirement is that they convey the true character and emotion of the tradition.

In this volume, I have prepared a set of pieces which are in fact quite simple, but if played correctly will exhibit the true art of flamenco.

Traditionally, flamenco has not been written down on paper, and it is usual to find that flamenco guitarists, myself included, are not very good at transcribing it. I would like to express my thanks to Hans van Goch, my colleague at the Rotterdam Conservatory, for his help with the notation of these pieces.

Paco Peña



El Paseo

(Alegrías)

Alegrías is a Spanish word that means festivities, joyfulness, happiness, and all of these are part of this form of singing, dancing, and guitar-playing. Alegrías comprise many variations and the dance form has several parts; this piece is only a very small sample, to initiate you into the style.

$\text{♩} = 144$

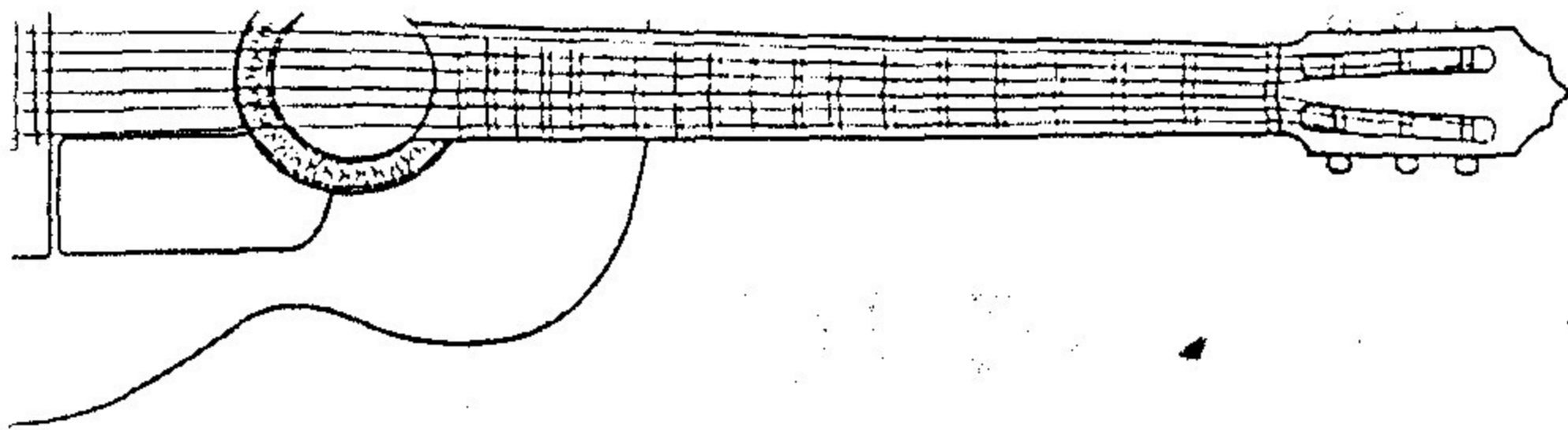


13

17 $\frac{1}{2}$ CII

21 $\frac{1}{2}$ CII

25 $\frac{1}{2}$ CII CII

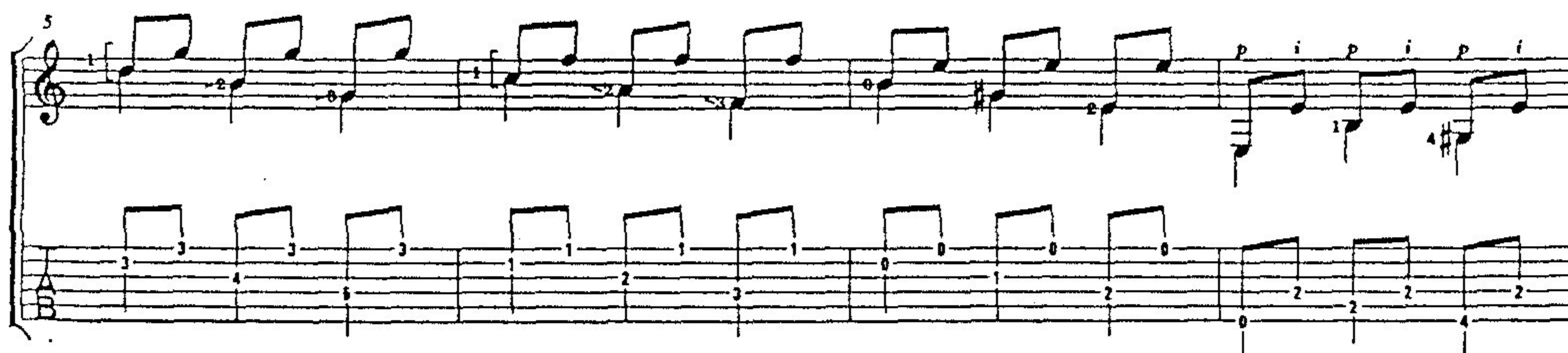


Ventolera

(Malagueña)

Malagueña is a flamenco style from the region of Malaga. It derives from a folk form of the *fandango*, as found in the sierras that surround the region.

$J = 158$



⊕ 2nd time to Coda



13

20

27 $\frac{1}{2}$ CV

33

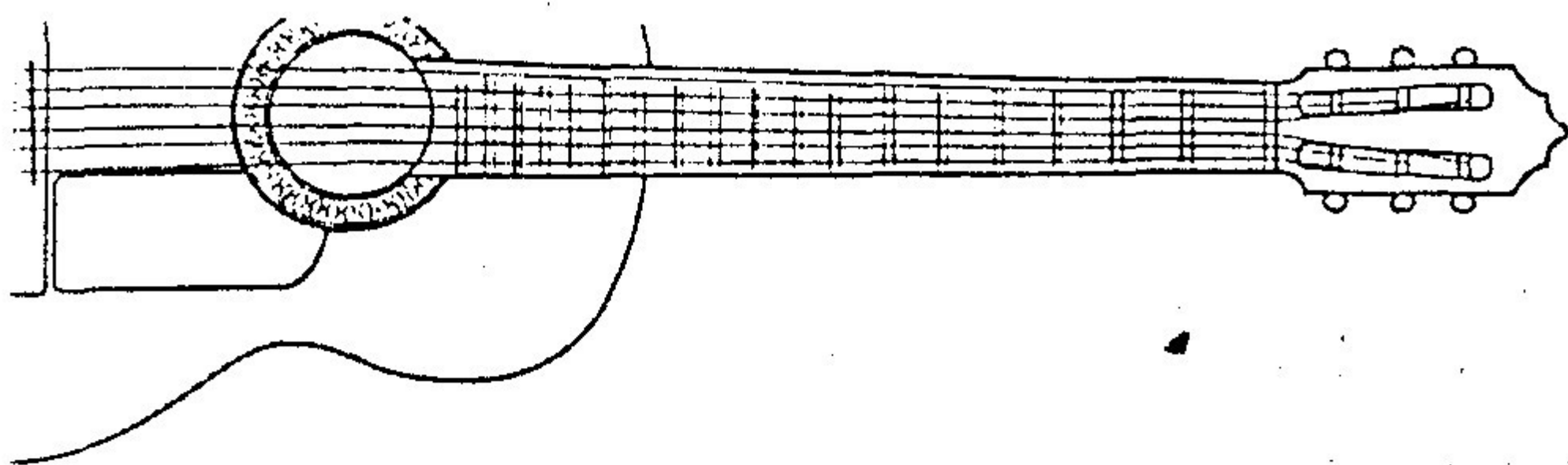
40

Da Capo

43

CODA
rit. poco a poco

VII



Taconeos

(Zapateado)

Zapateado is a dance with a straightforward rhythm, but with special accents that should be observed to capture its real character. A *zapato* is a shoe, and *zapateado* is the clicking noise that the dancers make with their boots.

$\text{♩} = 100$

Fine

12

32

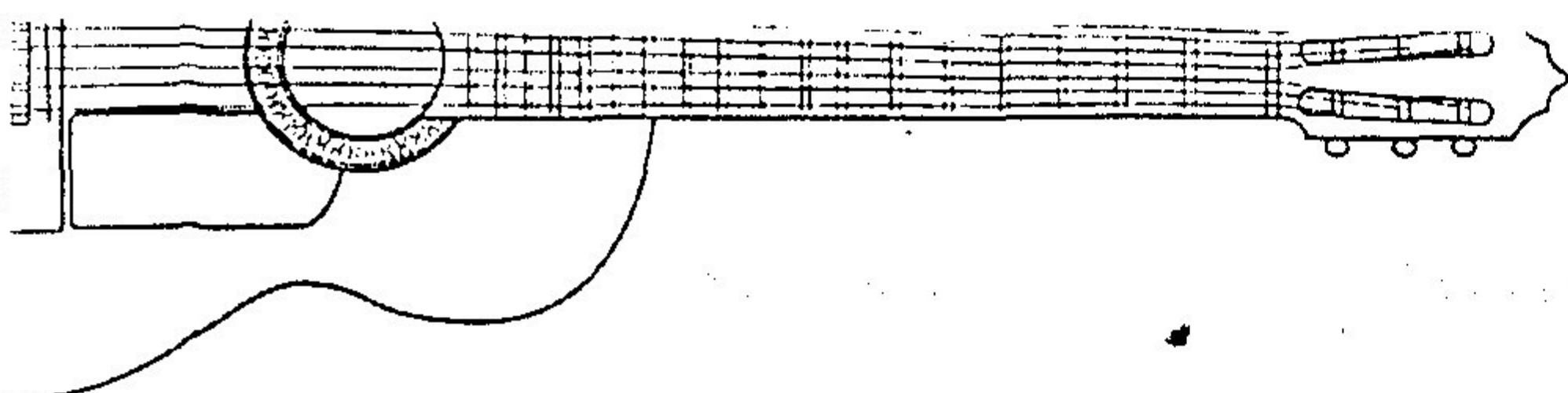
16

20

24

28

Da Capo al Fine

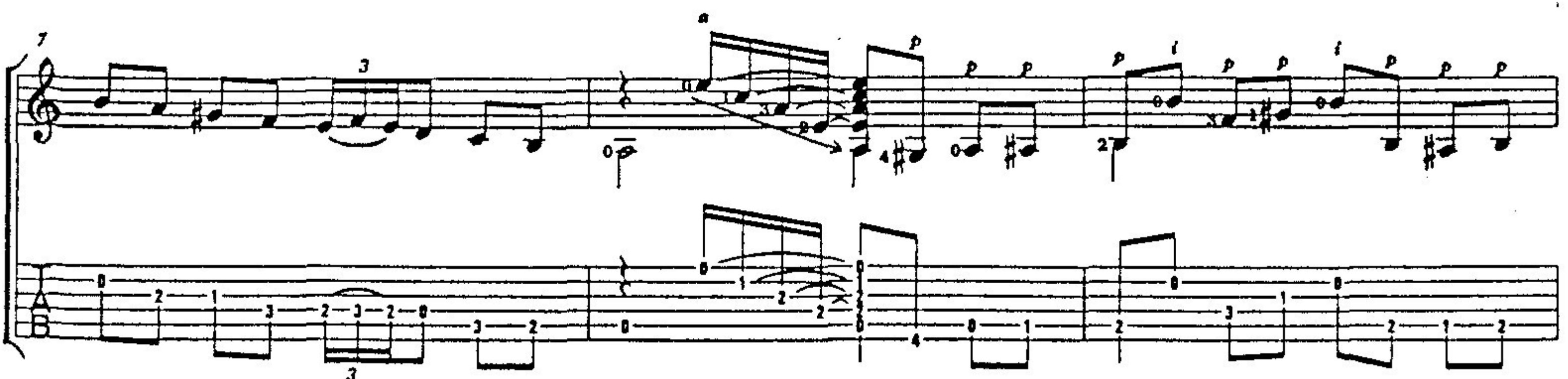
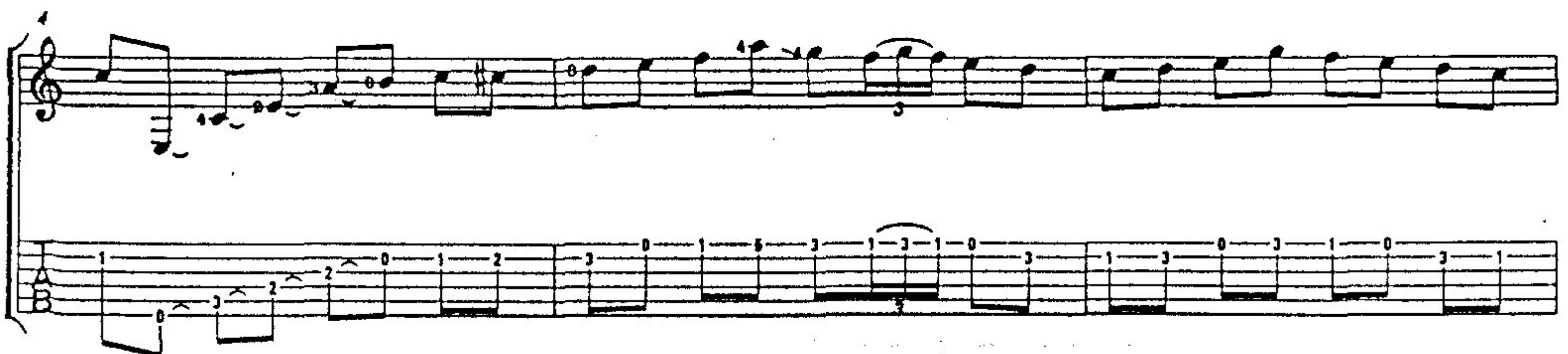
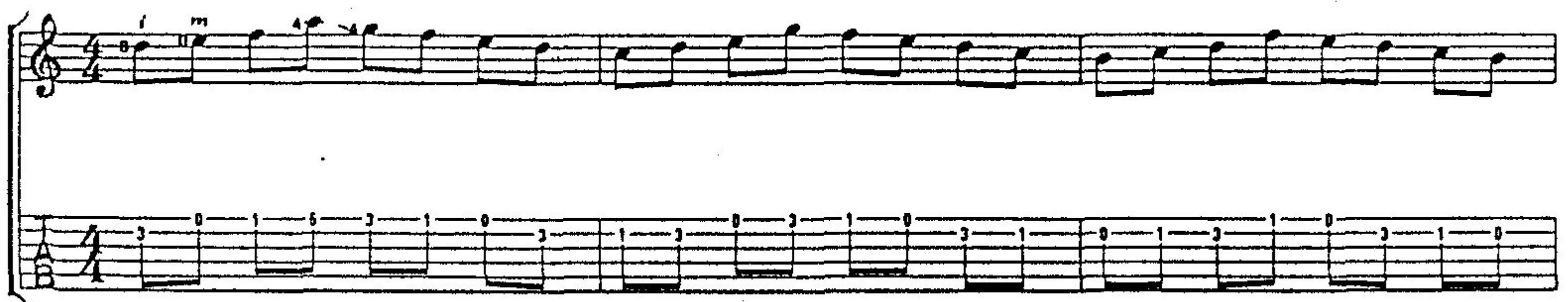


El Mirador

(Farruca)

The *farruca* has a form which is sung, although it is now almost invariably performed as a dance or a guitar solo. It had its origins in Galicia in northern Spain (a somewhat unlikely place in flamenco geography), and Galicians who emigrated were given the name '*farruco*'. When the *farruca* reached Andalucía it began to change its character, taking on a flamenco form over the course of time.

$\text{♩} = 112$

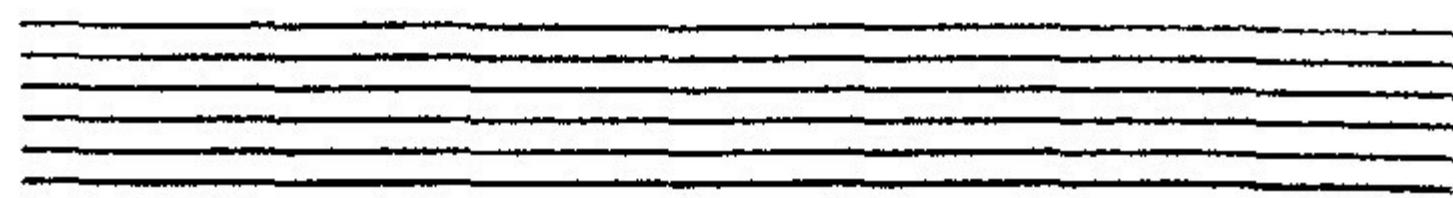
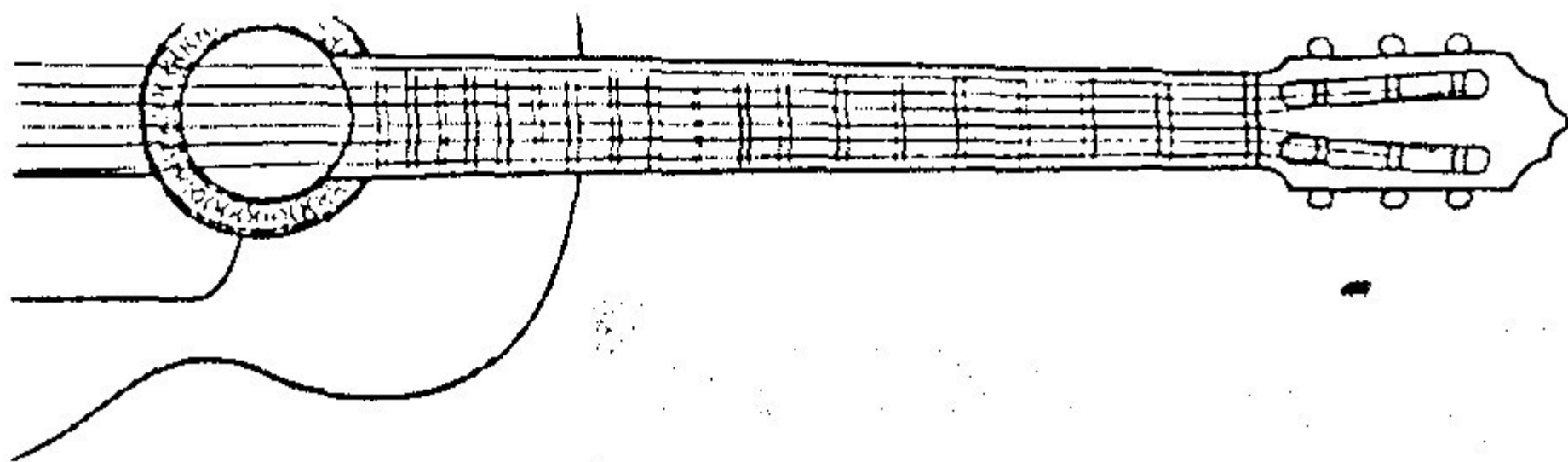


25 *p* *i* *p* *p*

28

31

34 *Dal 8 al Fine*



El Abanico

(Guajiras)

Guajiras are one of a group of flamenco forms that resulted from the rediscovery of folk music in Latin America by the flamenco artists who went there to perform at the turn of the century. These forms are called *cantes* (or songs) and *toques* (or instrumental pieces) *de ida y vuelta* (literally 'of going and returning'). They usually have a lighter character than the more orthodox flamenco forms.

♩ = 72

IV VI

I *a m i* *p*

5

8

m p *a* *m i p* *a* *p* VI CV IV

3

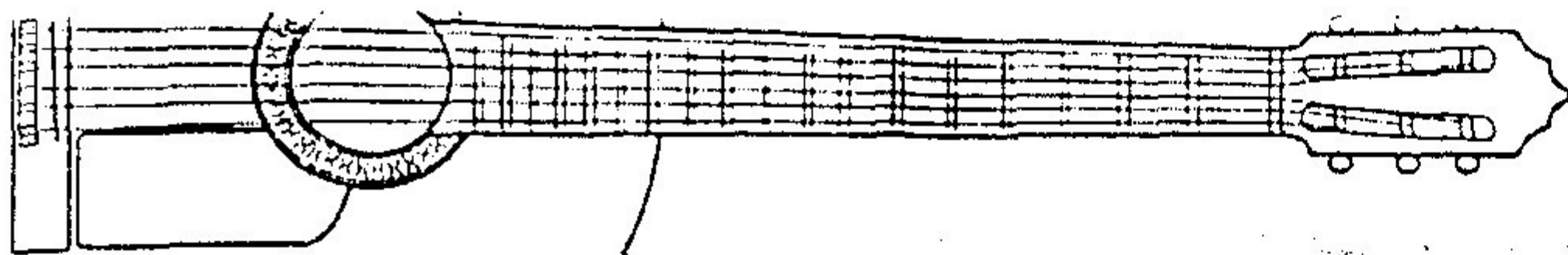
11 $\frac{1}{2}$ CIV $\frac{1}{2}$ CH

15 $\frac{1}{2}$ CH

19 $\frac{1}{2}$ CH $\frac{1}{2}$ CV

24

27



Curvas

(Rumba)

Rumba is another example of the *cantes* or *toques de ida y vuelta* (See 'El Abanico'). It is perhaps the most modern development in flamenco, and has become very popular in the last few decades.

$\text{♩} = 208$

First system of musical notation for 'Curvas' (Rumba). The system consists of two staves: a treble staff (top) and a bass staff (bottom). The treble staff contains a melody with notes marked with 'p' (piano) and 'a m' (accidental). The bass staff contains a bass line with notes marked with '2' and '3'. The key signature is one sharp (F#) and the time signature is 4/4.

Second system of musical notation for 'Curvas' (Rumba). The system consists of two staves: a treble staff (top) and a bass staff (bottom). The treble staff contains a melody with notes marked with 'p' (piano) and 'a m' (accidental). The bass staff contains a bass line with notes marked with '2' and '3'. The key signature is one sharp (F#) and the time signature is 4/4.

Third system of musical notation for 'Curvas' (Rumba). The system consists of two staves: a treble staff (top) and a bass staff (bottom). The treble staff contains a melody with notes marked with 'p' (piano) and 'a m' (accidental). The bass staff contains a bass line with notes marked with '2' and '3'. The key signature is one sharp (F#) and the time signature is 4/4.

9 *p* *i* *m* *i* *a* *m* *i* *m*

12

15 *p* *i* *m* *i* *m* *i* *m* *i*

18

21 *p* *p* *i* *m* *i* *m* *i* *m*

24

27

30

33

36

38

mf mp

40

mf p

42

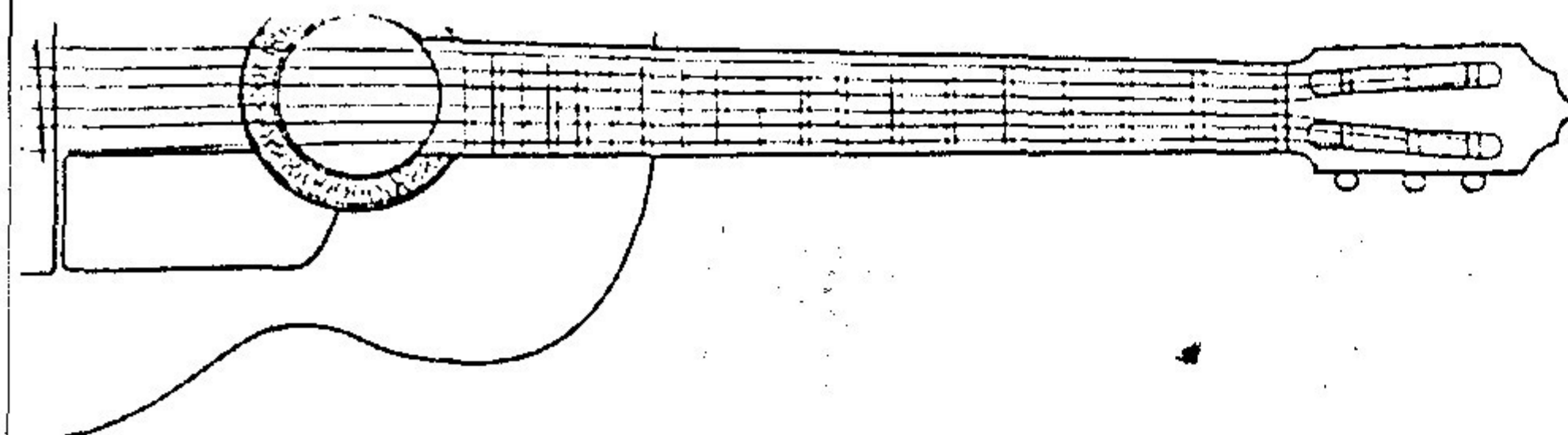
p i

45

p i

48

p i



En la Caseta

(Sevillanas)

Sevillanas are probably the best example of flamenco folkloric songs and dances. As the name indicates, they originated in Seville, from a type of *seguidilla* (another ancient dance from Castille). *Sevillanas* have become immensely popular for many occasions because of their great charm, liveliness, and happiness. They are extensively danced and sung in festivals all over Spain, especially in Andalucía, and in pilgrimages to various shrines. *Sevillanas* are always danced in groups of four, and four are included in this piece.

Primera

Joyfully ♩ = 168

Guitar 1

Guitar 2

Capo IV *

* A capo should be placed at the fourth fret; the notes will then sound 4 semitones higher than written.

9

14

19

23

27

32

Segunda

37 IV III x a m i

Capo IV

41

46

Measure 37: Treble staff has notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass staff has notes G2, A2, B2, C3, D3, E3, F#3, G3. Measure 38: Treble staff has notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass staff has notes G2, A2, B2, C3, D3, E3, F#3, G3. Measure 39: Treble staff has notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass staff has notes G2, A2, B2, C3, D3, E3, F#3, G3. Measure 40: Treble staff has notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass staff has notes G2, A2, B2, C3, D3, E3, F#3, G3.

50

4 5 4 7 5 5 4 6 4 5 7 5 4 5 4 7 5 5 4 4 5 7 5 4 5

54

1 IV 2

4 2 2 2 1 1 5 4 7 4 5 4 7 5 6 4 4 5 7 5 4 5

58

4 7 5 5 4 4 5 0 5 4 5 4 5 4 5 7

62

65

68

Tercera

72 VII VIII VIII

Open Position

76

81

26

[illegible]

89

3

3

p

p

x

x

93

97

100

104

Cuarta

107

Open Position

Open Position

Open Position

111

Open Position

Open Position

Open Position

115

Open Position

Open Position

Open Position

120

Four staves of music for measures 120-123. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some measures containing triplets. The fourth staff has 'x' marks above measures 121, 122, 123, and 124.

124

Four staves of music for measures 124-127. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some measures containing triplets. The fourth staff has 'x' marks above measures 125, 126, 127, and 128.

128

Four staves of music for measures 128-131. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some measures containing triplets. The fourth staff has 'x' marks above measures 129, 130, 131, and 132.

132

Measures 132-135 of a musical score. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, some beamed together. The second staff is in bass clef and contains a bass line with fingerings (0, 2, 3, 1, 0, 2, 0, 2, 0, 2, 4, 2, 0, 4, 0) and some beamed notes. The third staff is in treble clef and contains a series of chords, many marked with an 'x' above them. The fourth staff is in bass clef and contains a series of chords, some marked with an 'x' above them.

136

Measures 136-139 of a musical score. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, some beamed together. The second staff is in bass clef and contains a bass line with fingerings (2, 0, 4, 2, 0) and some beamed notes. The third staff is in treble clef and contains a series of chords, many marked with an 'x' above them. The fourth staff is in bass clef and contains a series of chords, some marked with an 'x' above them.

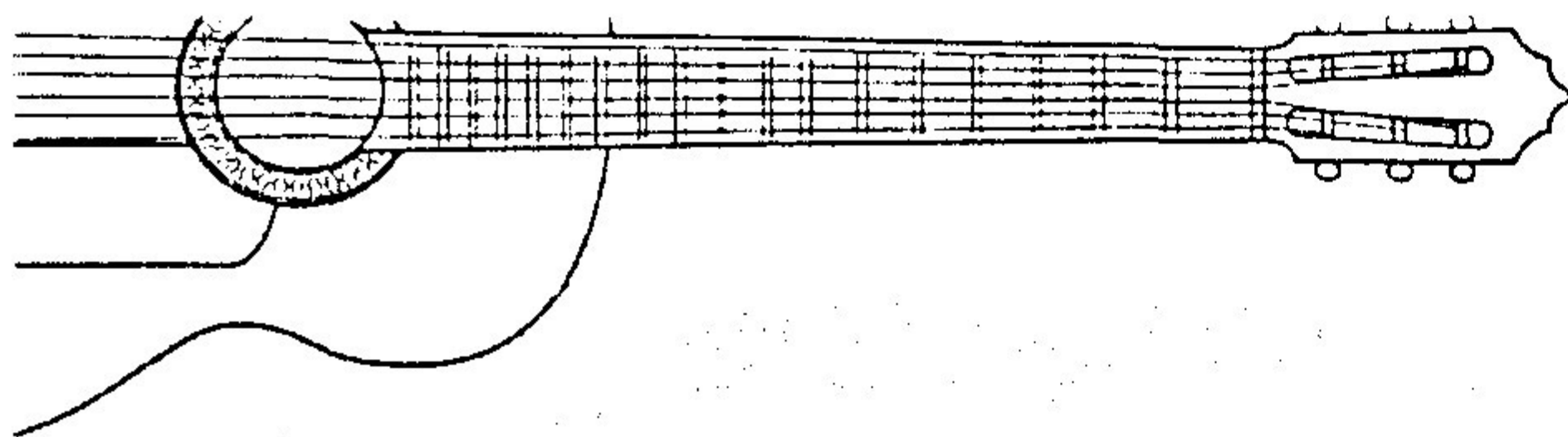
140

Measures 140-143 of a musical score. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, some beamed together. The second staff is in bass clef and contains a bass line with fingerings (2, 4, 2, 0, 4, 0) and some beamed notes. The third staff is in treble clef and contains a series of chords, many marked with an 'x' above them. The fourth staff is in bass clef and contains a series of chords, some marked with an 'x' above them.

144

148

151



Marisma y Sol

(Fandangos)

The *fandango* is Arabic in origin, and is in essence a dance which is accompanied by a song. Originating in Andalucía in Arab times, it became widespread throughout the Spanish peninsula, and took different modalities and adaptations in different regions of Spain. The one included here is the modality of the province of Huelva—*fandango de Huelva*.

Guitar 1

13

Measures 13-16 of a musical score. The system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music, each starting with a piano (p.) dynamic marking. The bottom staff is in bass clef and contains four measures of music, primarily consisting of sustained chords or single notes.

17 Guitar 1

Measures 17-20 of a musical score, labeled "Guitar 1". The system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music, each starting with a piano (p.) dynamic marking. The bottom staff is in bass clef and contains four measures of music, primarily consisting of sustained chords or single notes.

Guitar 2 VI VII

Measures 21-24 of a musical score, labeled "Guitar 2 VI VII". The system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music, each starting with a piano (p.) dynamic marking. The bottom staff is in bass clef and contains four measures of music, primarily consisting of sustained chords or single notes.

21

Measures 25-28 of a musical score. The system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music, each starting with a piano (p.) dynamic marking. The bottom staff is in bass clef and contains four measures of music, primarily consisting of sustained chords or single notes.

Measures 29-32 of a musical score. The system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music, each starting with a piano (p.) dynamic marking. The bottom staff is in bass clef and contains four measures of music, primarily consisting of sustained chords or single notes.

25

$\frac{1}{2}$ CV $\frac{1}{2}$ CHH

$\frac{1}{2}$ CV CVII

29

$\frac{1}{2}$ CHH $\frac{1}{2}$ CI

CVIII CVII VI

33 Guitar 1 VI VII

Guitar 2 II

Guitar 3 *a m i p* *a m i p*

37

Guitar 2 II

41

$\frac{1}{2}$ CV

CVII

45

CVIII

CVII

VI

IV

49

53

57

58

59

60

61

62

63

64

65

II

69 V

II

73

This system contains measures 73 through 76. It features a vocal line with a treble clef and a guitar line with a bass clef. The guitar line includes fret numbers (1-7) and various musical notations such as slurs, ties, and a 'CI' marking at the end of measure 76. The vocal line consists of eighth and quarter notes with slurs.

77

This system contains measures 77 through 80. It continues the vocal and guitar parts from the previous system. The guitar line shows fret numbers and complex chordal structures. The vocal line continues with melodic phrases. The system concludes with a double bar line in measure 80.

81

85

89

1

5 5 5 5 5 5 5 5 7 5 5 5

2 2 2 0 3 3 3 0 2 2 2 4 2 3 2

x

x

93

I

3

0 1 3 1 0 3 1 3 1 0 1 0 2 0 2 0 2 0 3 0 3 2 3

3

II

3

I

97

1/2 CV

1/2 CVII

CV

100

1/2 CV

CIII

CI

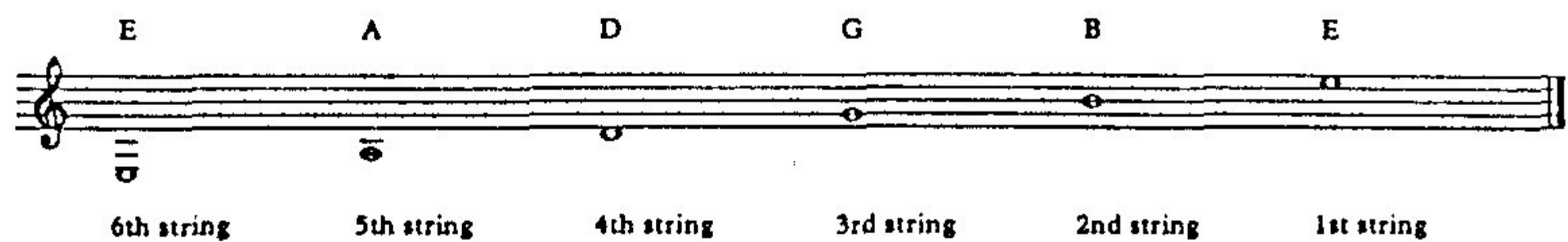
Measures 103-105 of a musical score. The score is written for a guitar, with a treble clef and a key signature of one sharp (F#). The music features a complex melodic line in the treble and a supporting bass line in the bass. Measure 103 includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 104 features a large, ornate flourish in the treble, consisting of a series of overlapping loops and curves. Measure 105 continues the melodic development with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

1/2 CIX

Measures 106-108 of a musical score. The score is written for a guitar, with a treble clef and a key signature of one sharp (F#). The music features a complex melodic line in the treble and a supporting bass line in the bass. Measure 106 includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 107 features a large, ornate flourish in the treble, consisting of a series of overlapping loops and curves. Measure 108 continues the melodic development with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

GENERAL INFORMATION

Open Strings



String Numbers

A number set in a circle indicates the string

- ① first string
- ⑥ sixth string

Position Numbers

A Roman numeral indicates the position of the left-hand fingers. The number shows the fret that is to be pressed by the first finger and assumes that the second, third and fourth fingers will 'look after' their respective frets above the position.

II Second Position

The first finger of the left hand is positioned at the second fret.

V Fifth Position

The first finger of the left hand is positioned at the fifth fret.

Barré and Half-Barré

For a barré, the first finger is laid flat across all of the strings. It is indicated by the letter **C**. For a half-barré, the first finger is laid flat across three or four strings. It is indicated by $\frac{1}{2}$ **C**.

CII Barré of the second fret

$\frac{1}{2}$ CV Half-Barré of the fifth fret

Fingering

Left Hand

- 1 index finger
- 2 middle finger
- 3 ring finger
- 4 little finger

Right Hand

- p thumb
- i index finger
- m middle finger
- a ring finger
- x little finger

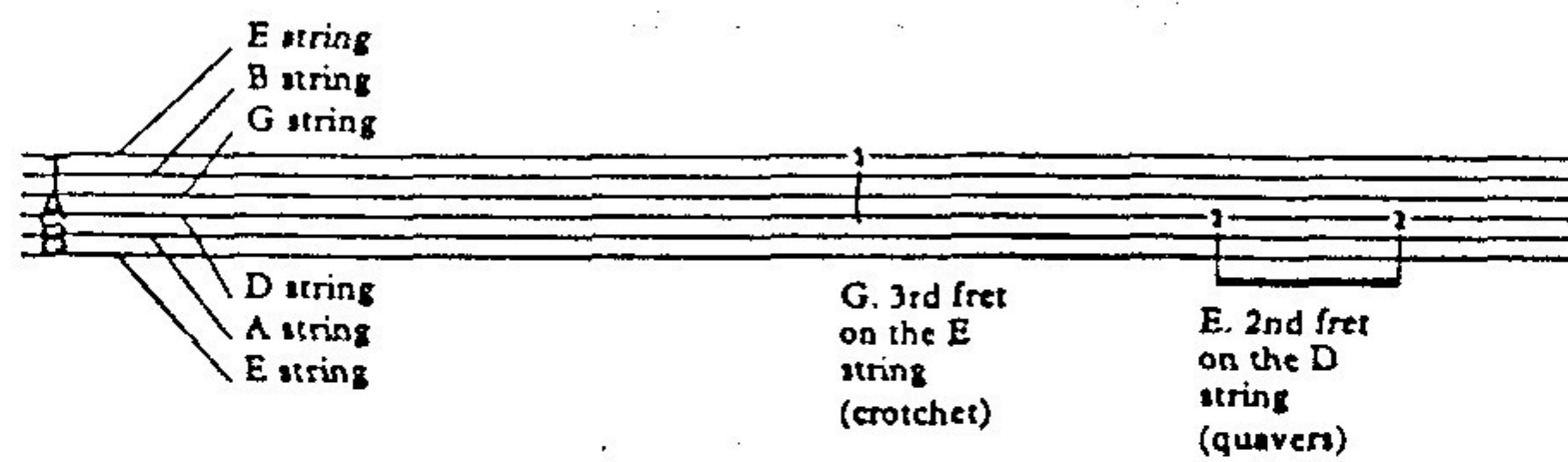
Golpe

Golpe is the sound made by tapping the guitar below the first string near the bridge. Usually the ring finger is used although occasionally the middle and ring fingers may be used together, or with the index finger. Golpe is indicated by the sign **x**.

Slides

A slide is indicated by a short diagonal line and 'SL' (SL). This should be distinguished from a 'finger-shift' which is shown by a diagonal line alone.

Tablature



A number indicates which fret should be pressed. The line on which the number is placed shows the string. Rhythm is indicated by the note tails.

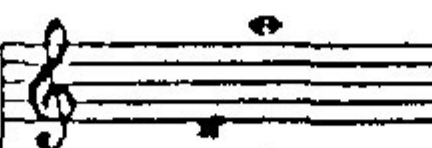
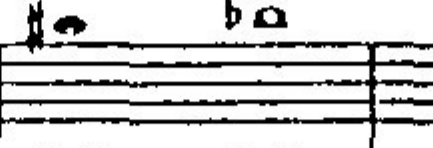
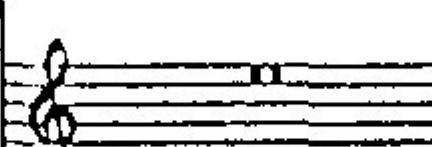
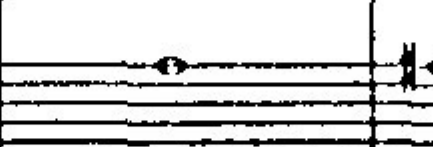
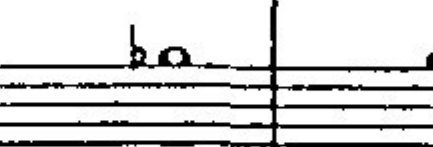
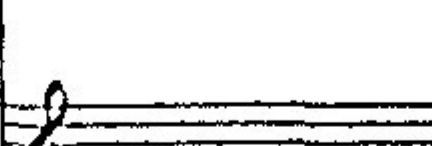
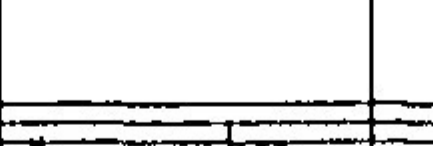
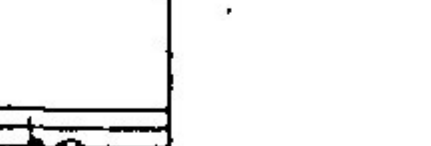
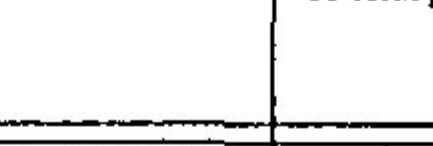
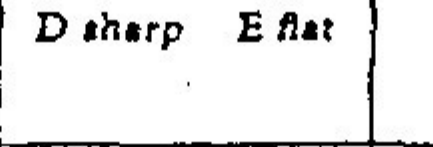
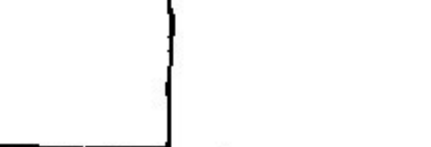
Note positions for the flamenco guitar

Note positions for frets 1-4

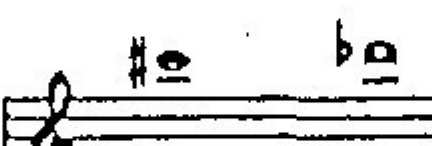
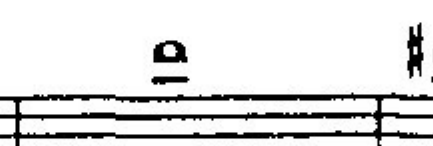
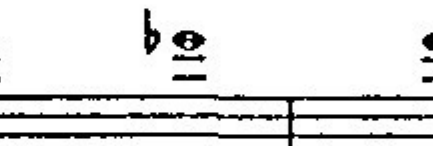
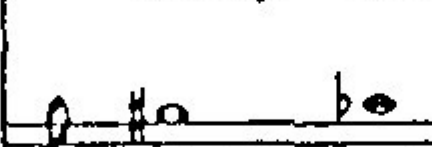
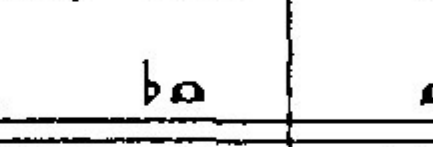
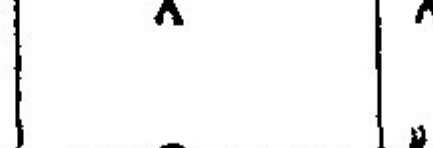
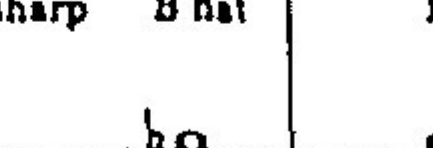
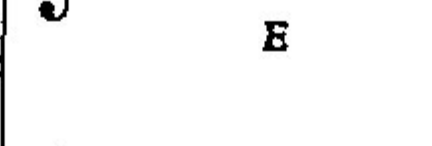
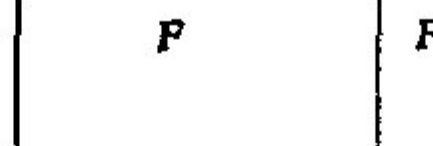
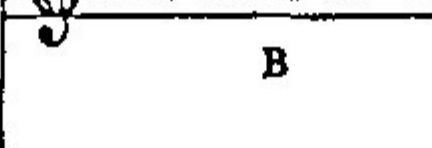
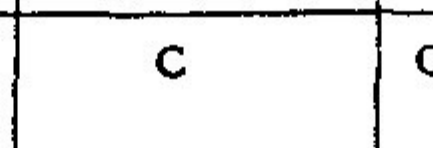
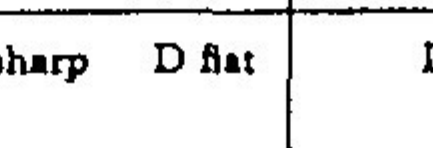
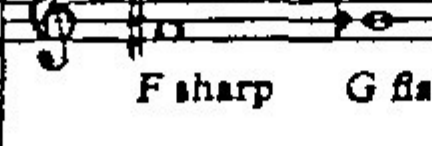
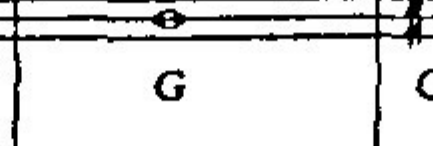
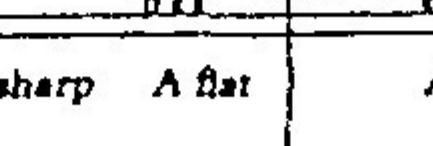
	open string	1st fret	2nd fret	3rd fret	4th fret
1st string	E	F	F sharp G flat	G	G sharp A flat
2nd string	B	C	C sharp D flat	D	D sharp E flat
3rd string	G	G sharp A flat	A	A sharp B flat	B
4th string	D	D sharp E flat	E	F	F sharp G flat
5th string	A	A sharp B flat	B	C	C sharp D flat
6th string	E	F	F sharp G flat	G	G sharp A flat

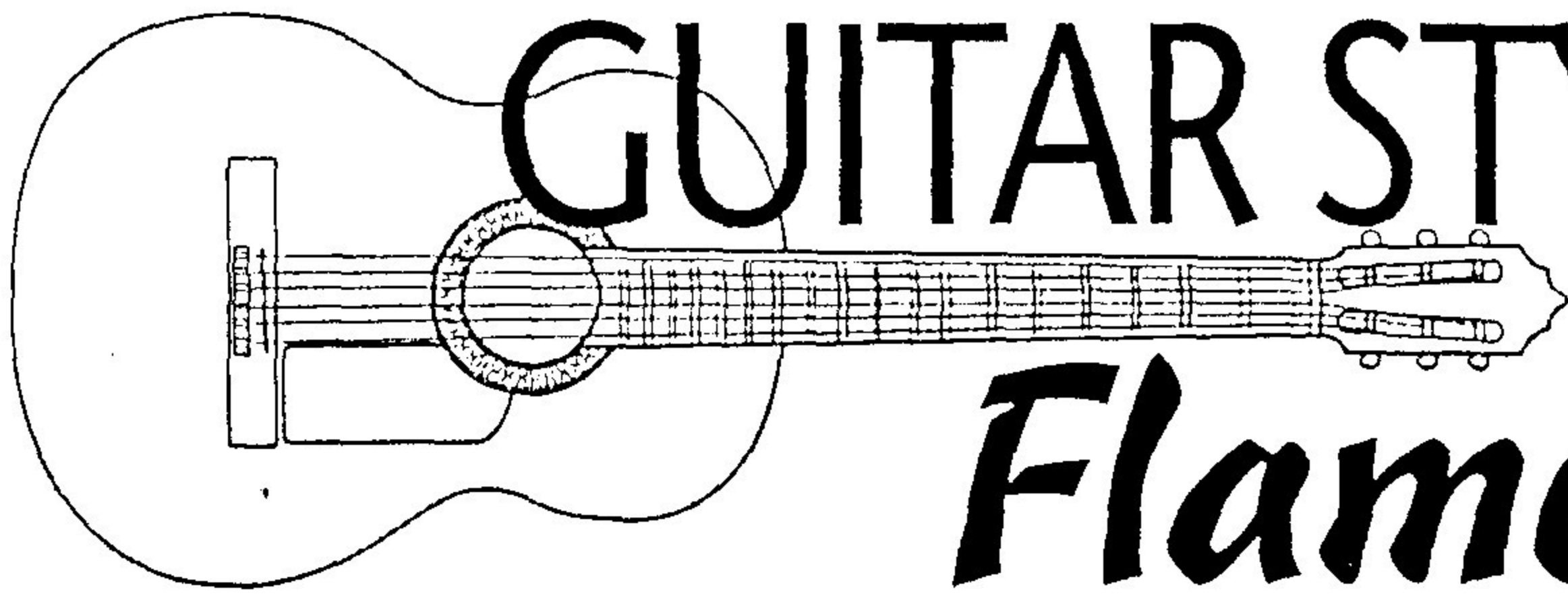
(see following page for note positions for frets 5-12)

Note positions for frets 5-8

	5th fret	6th fret	7th fret	8th fret
1st string	 A	 A sharp B flat	 B	 C
2nd string	 E	 F	 F sharp G flat	 G
3rd string	 C	 C sharp D flat	 D	 D sharp E flat
4th string	 G	 G sharp A flat	 A	 A sharp B flat
5th string	 D	 D sharp E flat	 E	 F
6th string	 A	 A sharp B flat	 B	 C

Note positions for frets 9-12

	9th fret	10th fret	11th fret	12th fret
1st string	 C sharp D flat	 D	 D sharp E flat	 E
2nd string	 G sharp A flat	 A	 A sharp B flat	 B
3rd string	 E	 F	 F sharp G flat	 G
4th string	 B	 C	 C sharp D flat	 D
5th string	 F sharp G flat	 G	 G sharp A flat	 A
6th string	 C sharp D flat	 D	 D sharp E flat	 E



GUITAR STYLES!

Flamenco

PACO PEÑA

TRANSCRIBED BY HANS VAN GOCH

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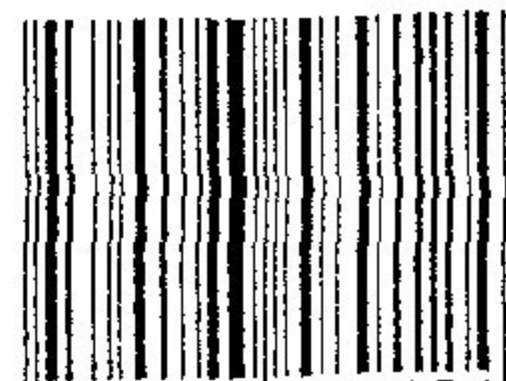
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ORD UNIVERSITY PRESS

ISBN 0-19-358912-5



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