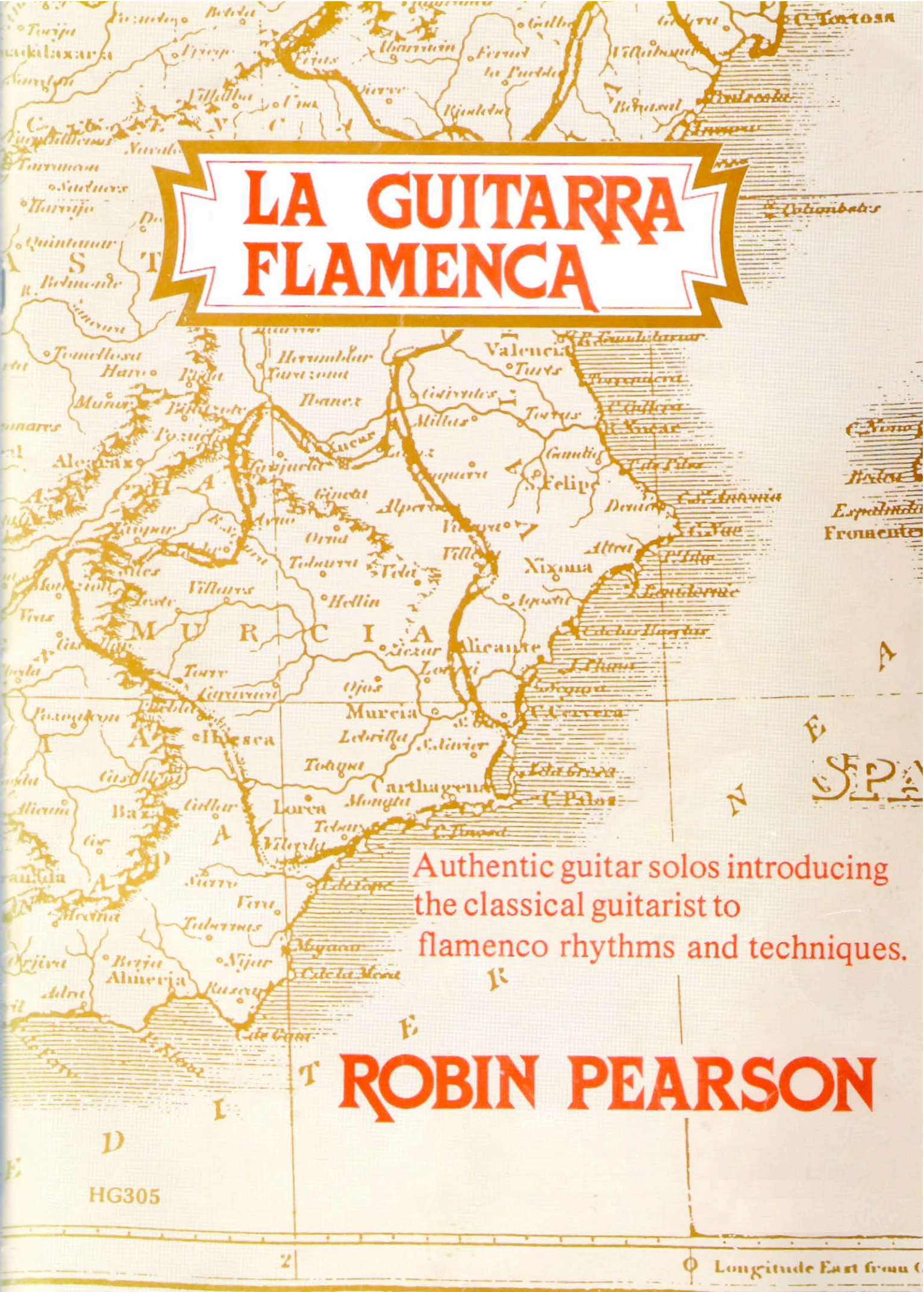

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ROBIN PEARSON

HG305

LA GUITARRA FLAMENCA

by Robin Pearson

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Malagueña

Robin Pearson

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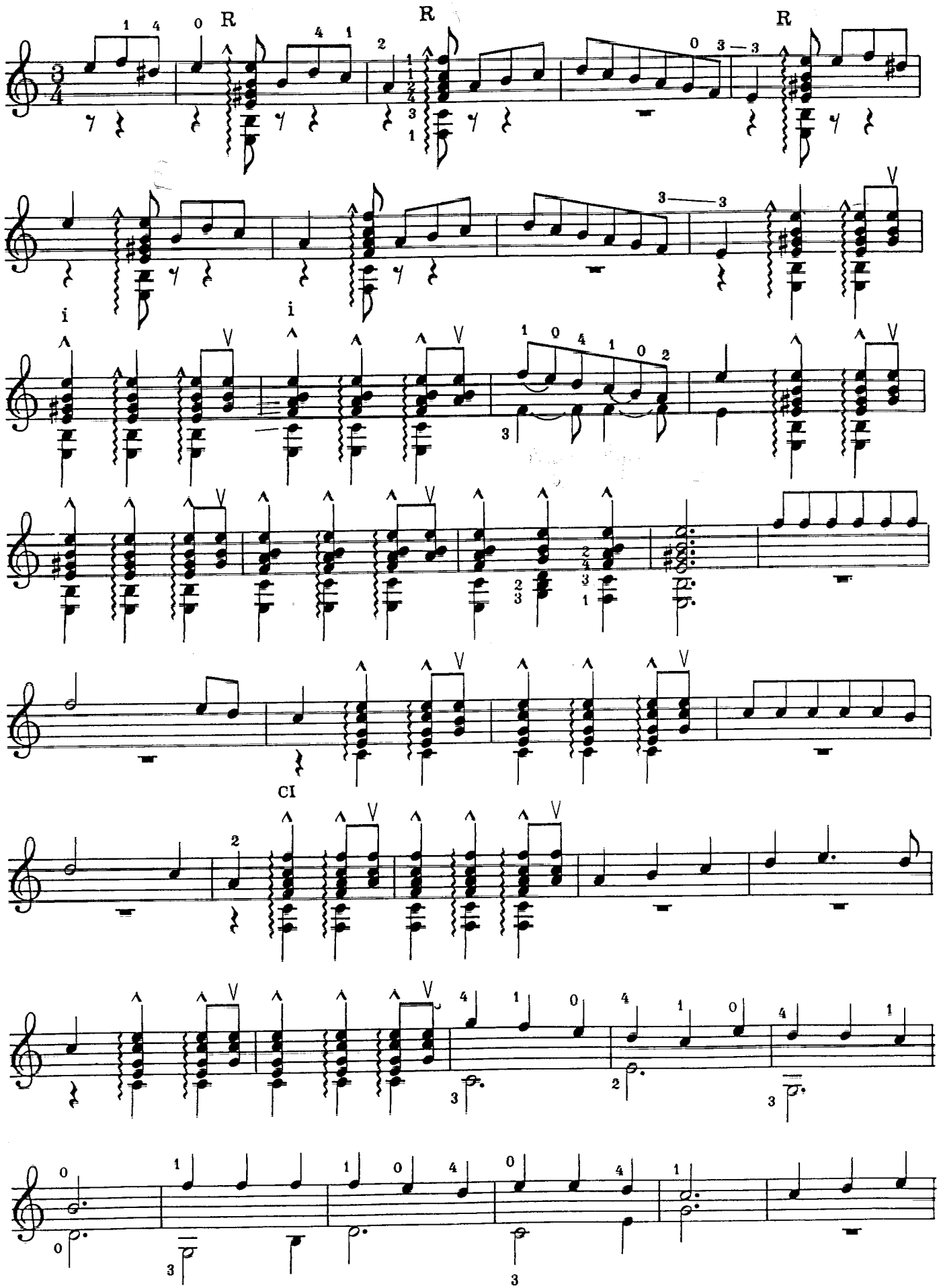

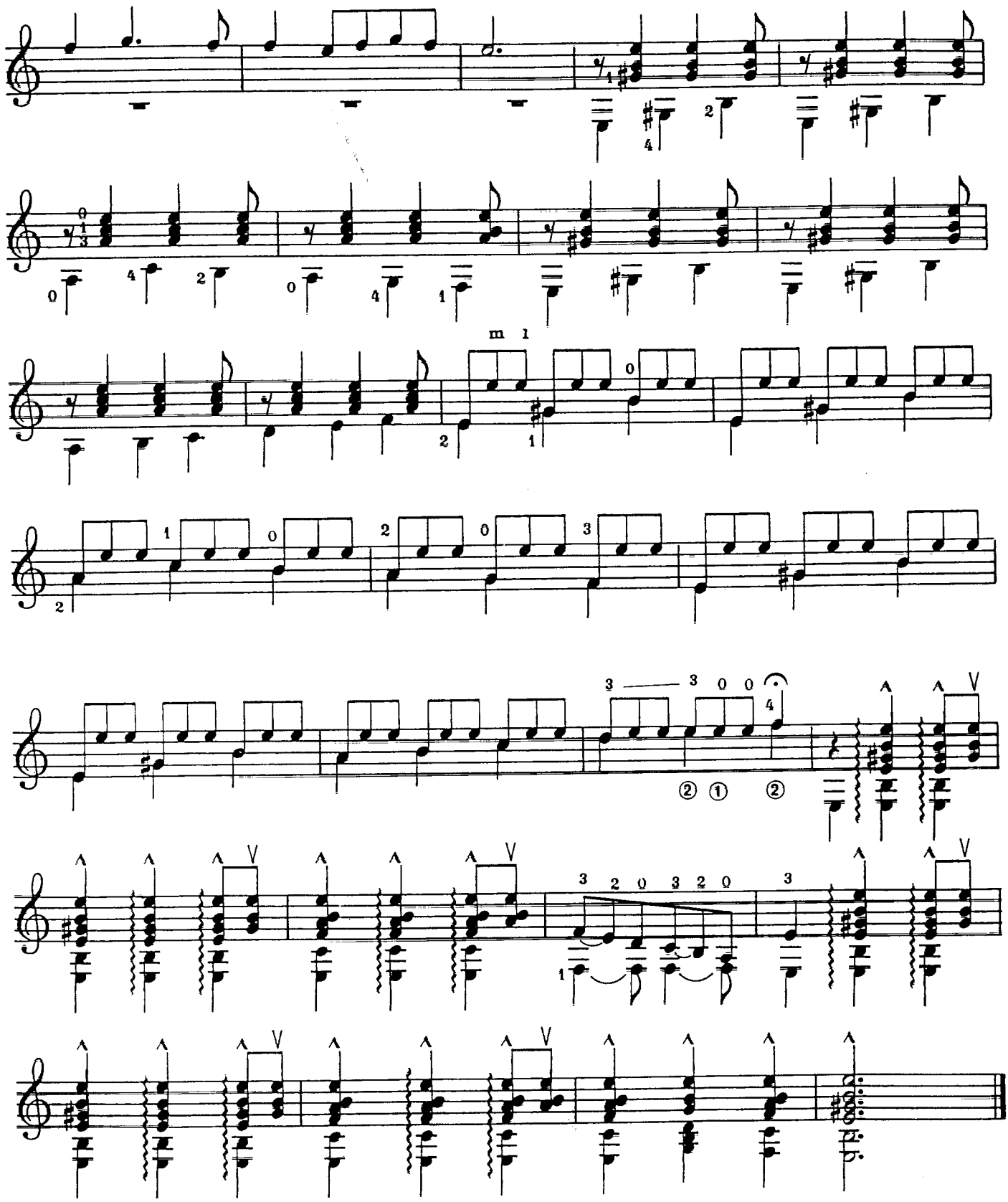

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Farruca

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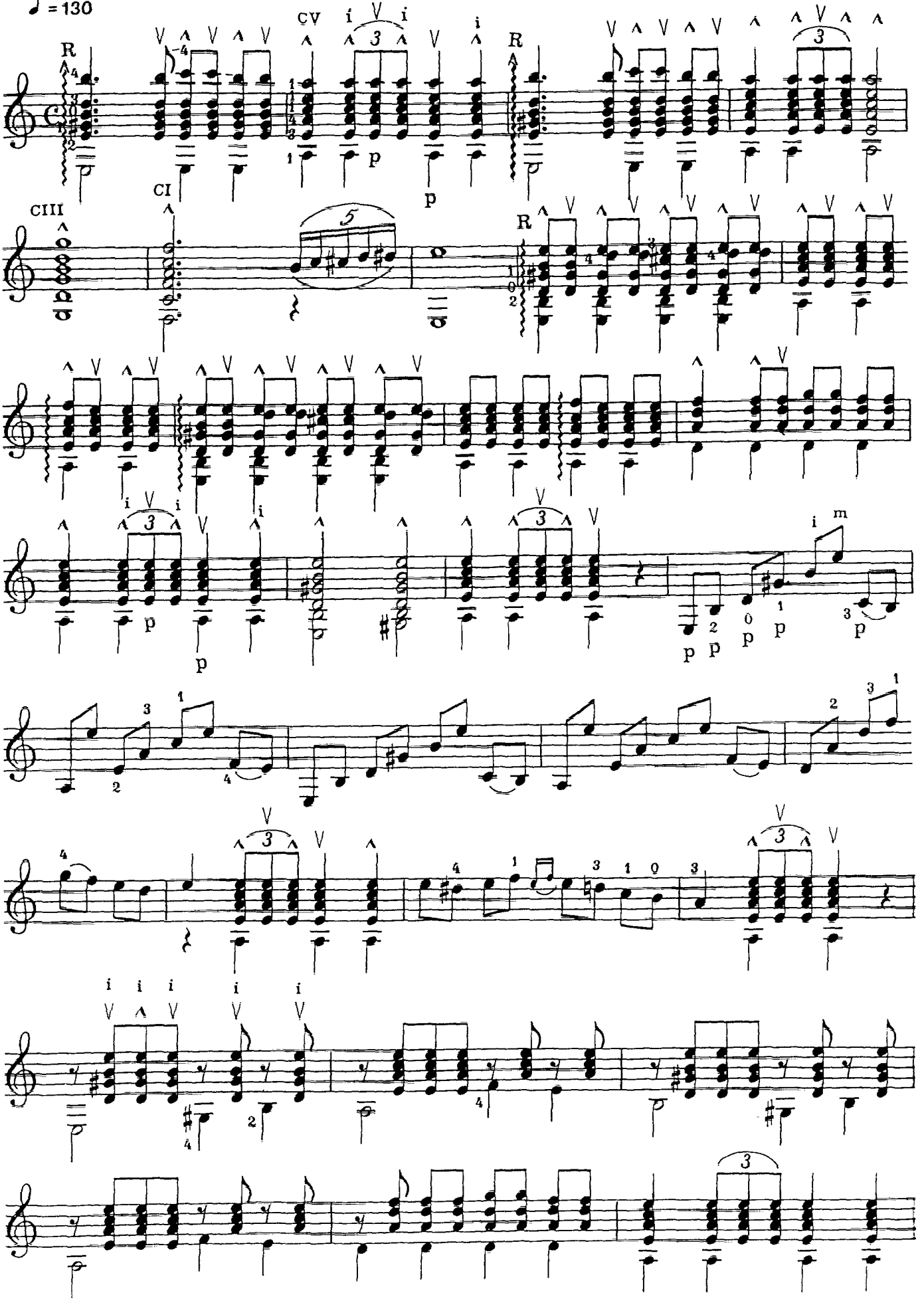

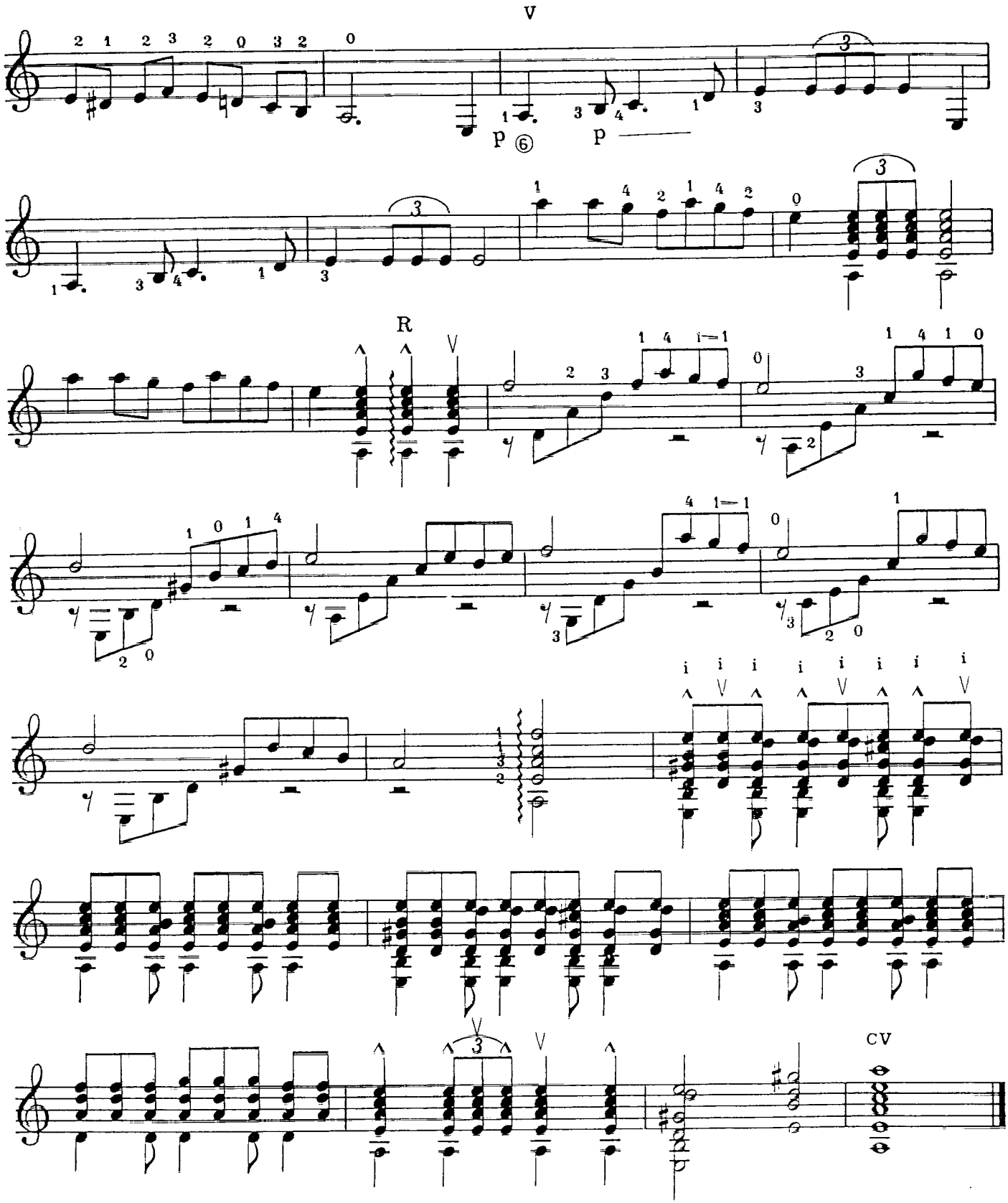

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Petenera

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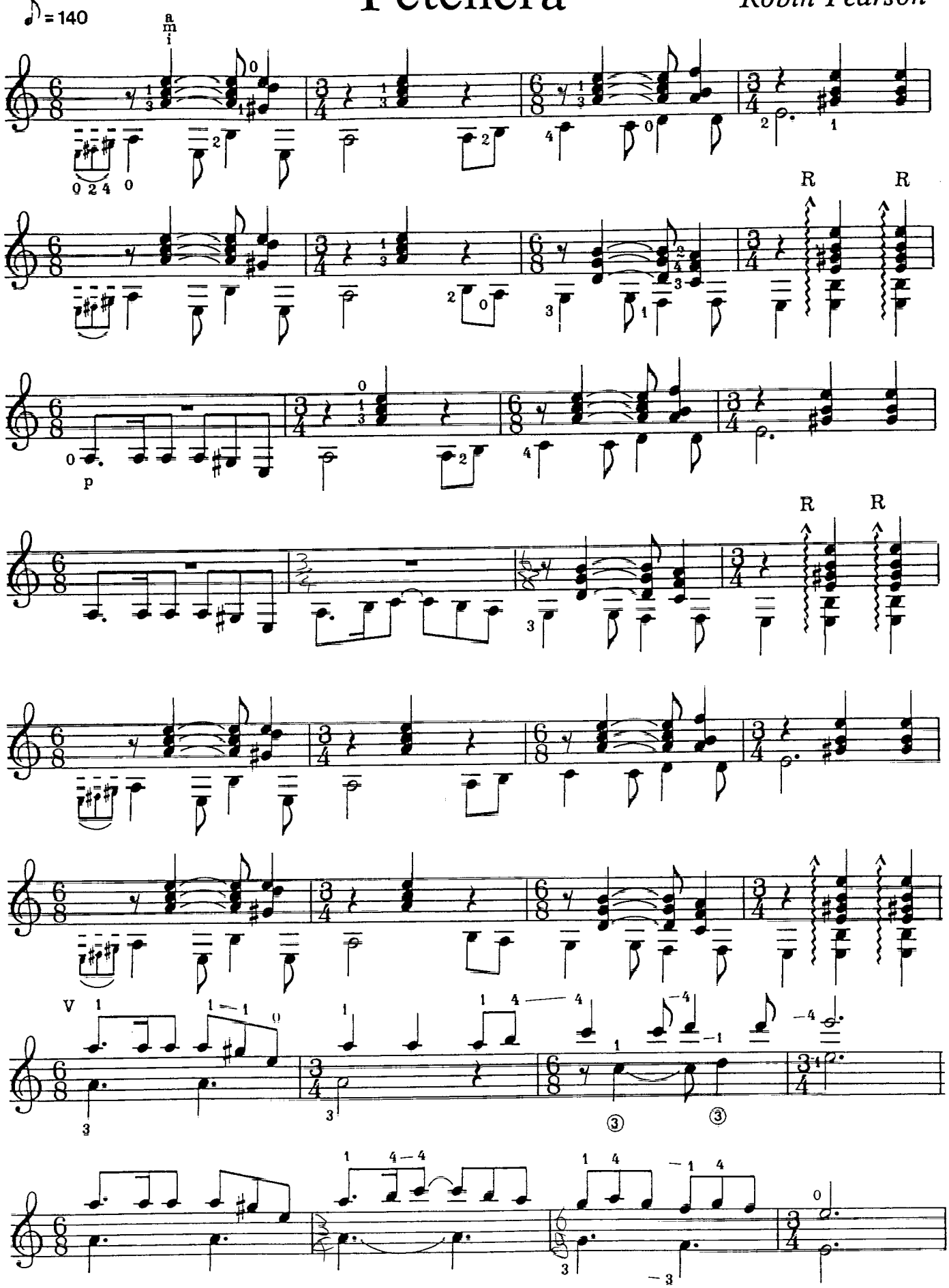

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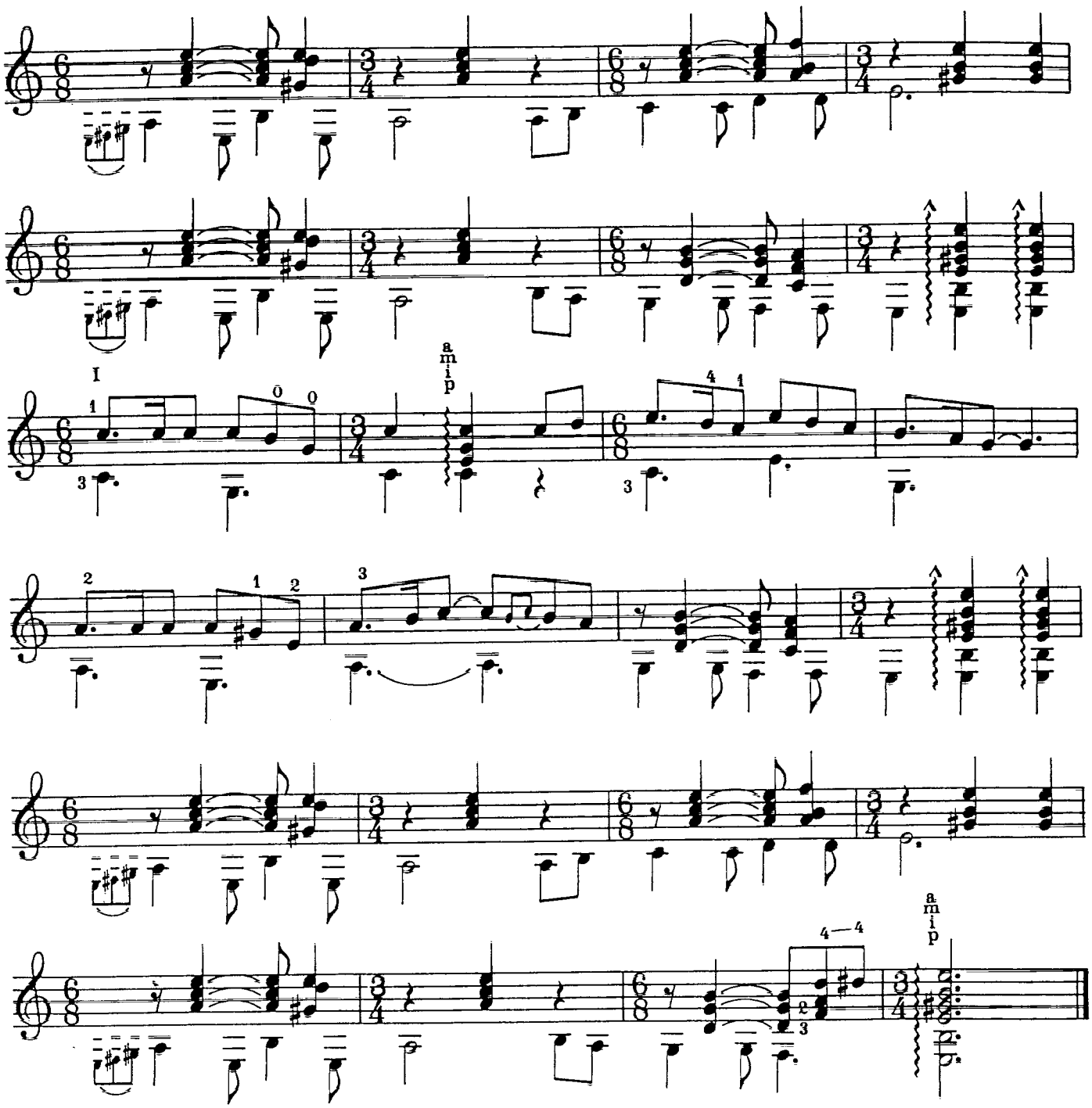
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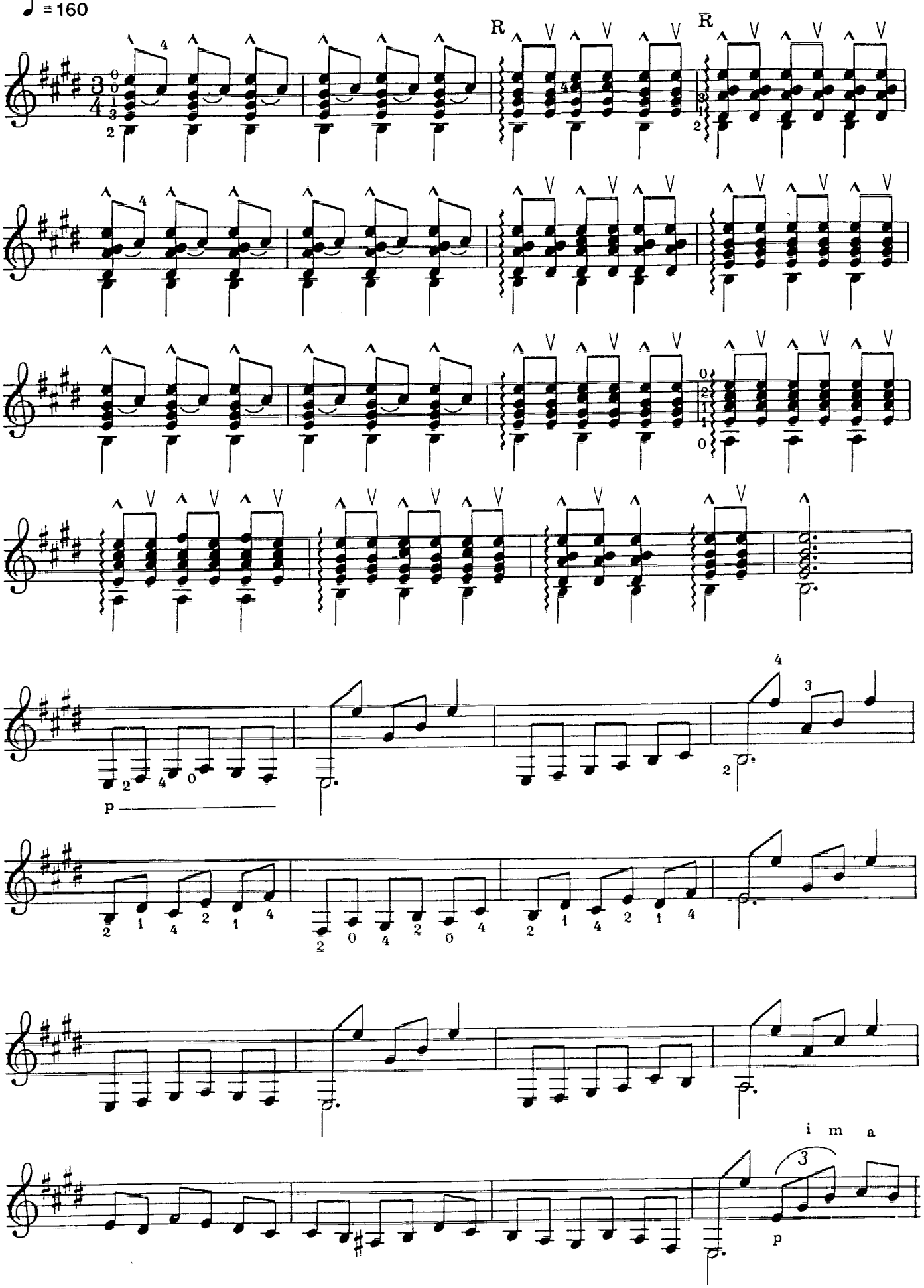
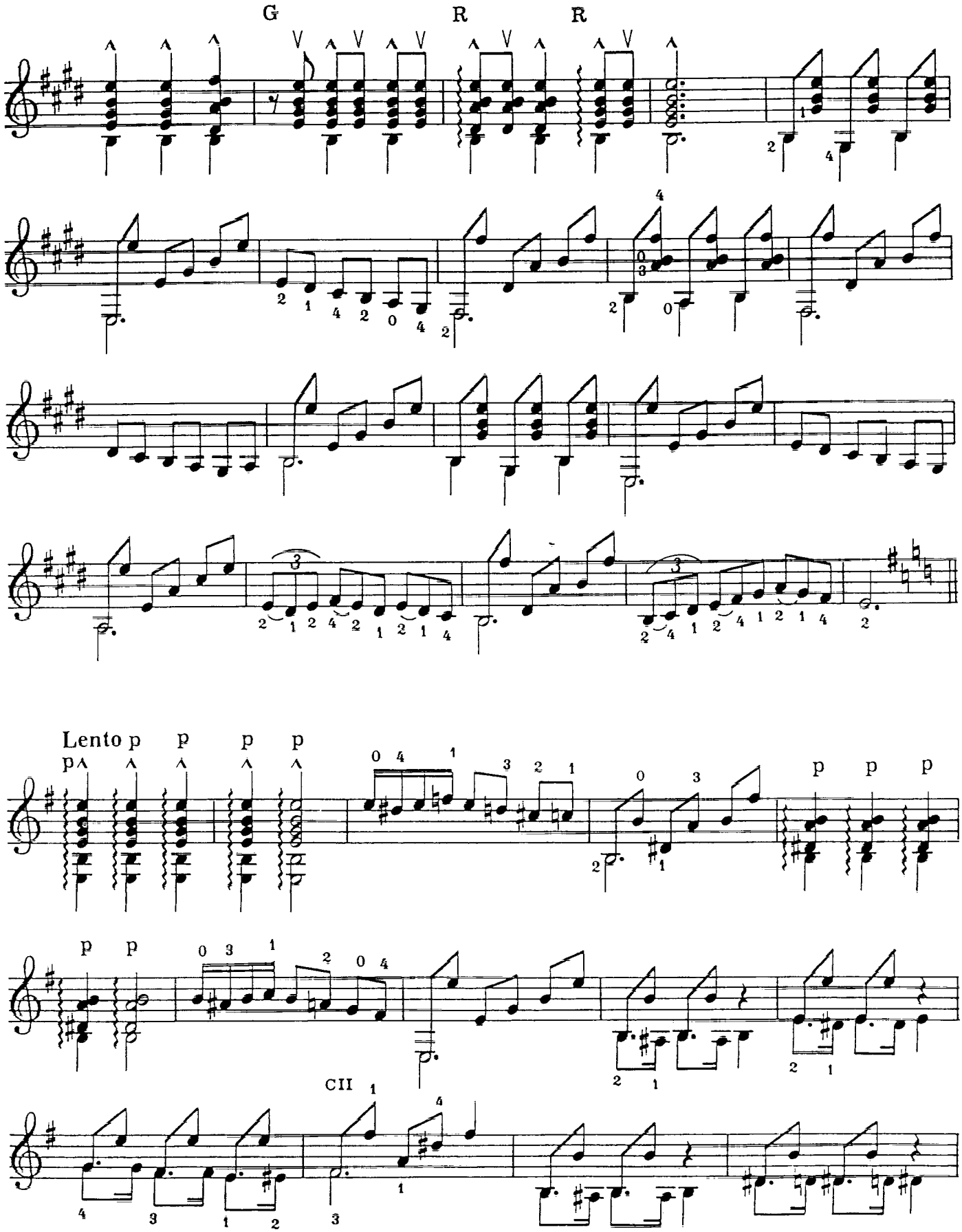
Alegrias por Bulerias *Robin Pearson*

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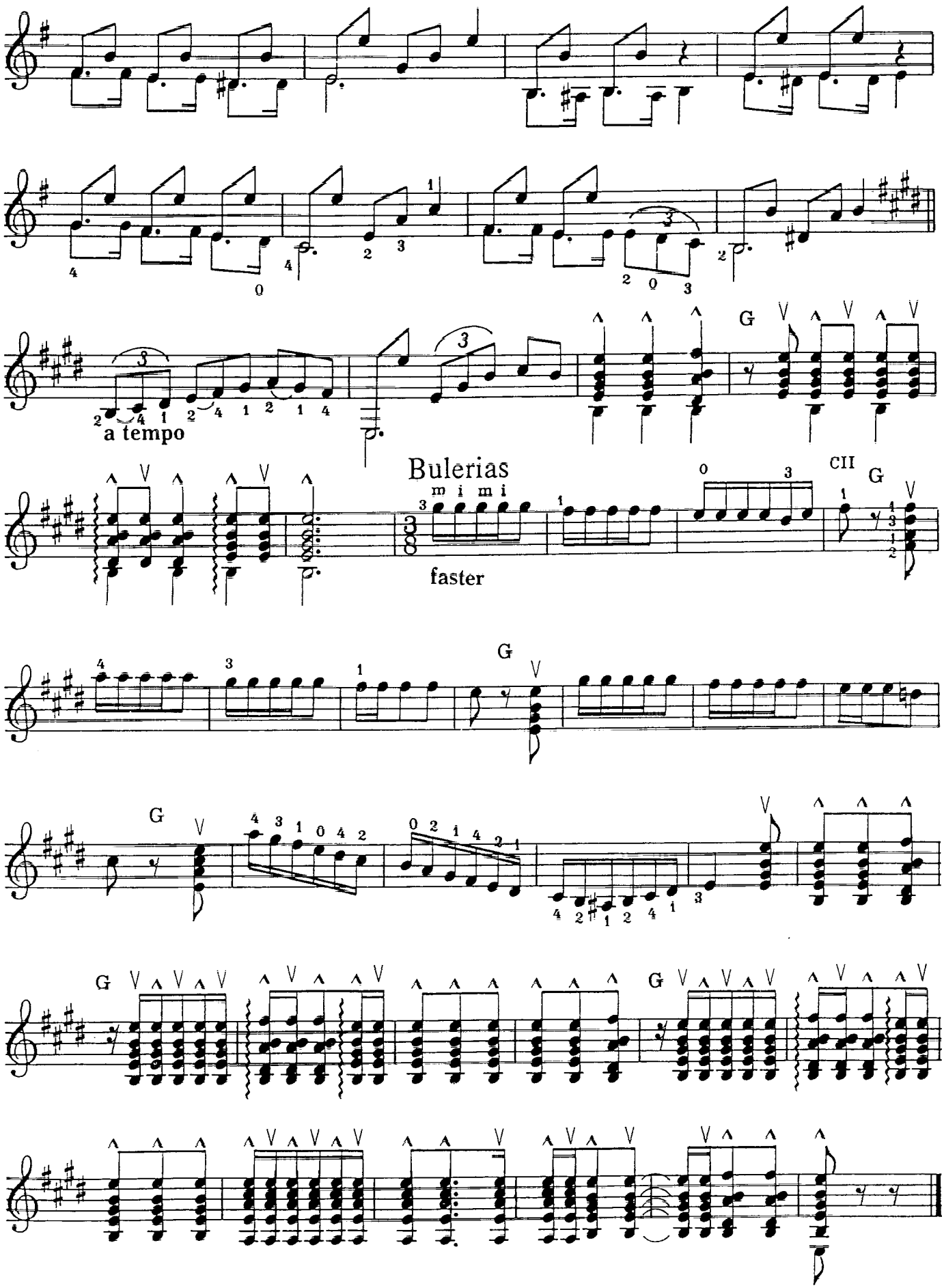

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Danza Mora

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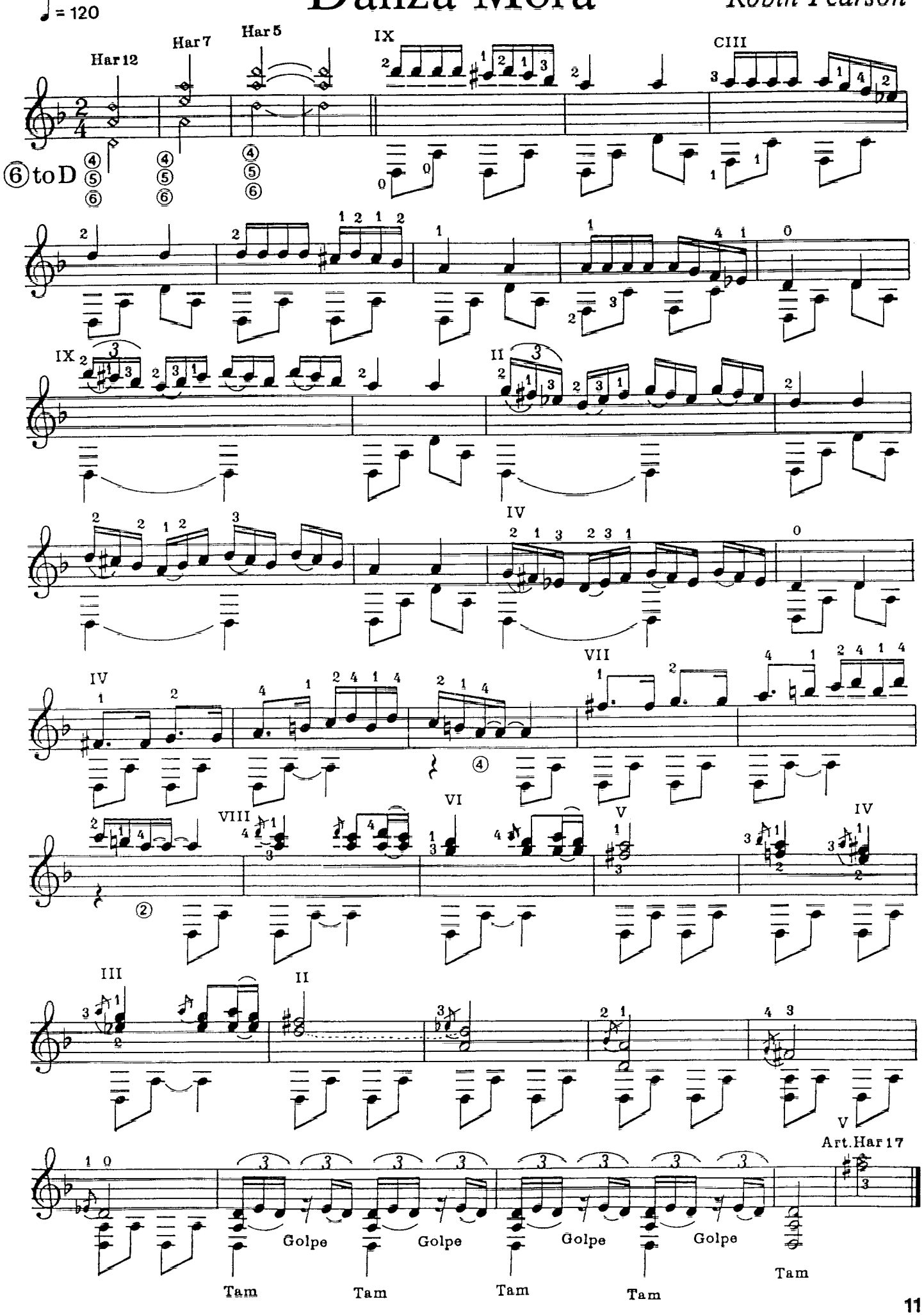
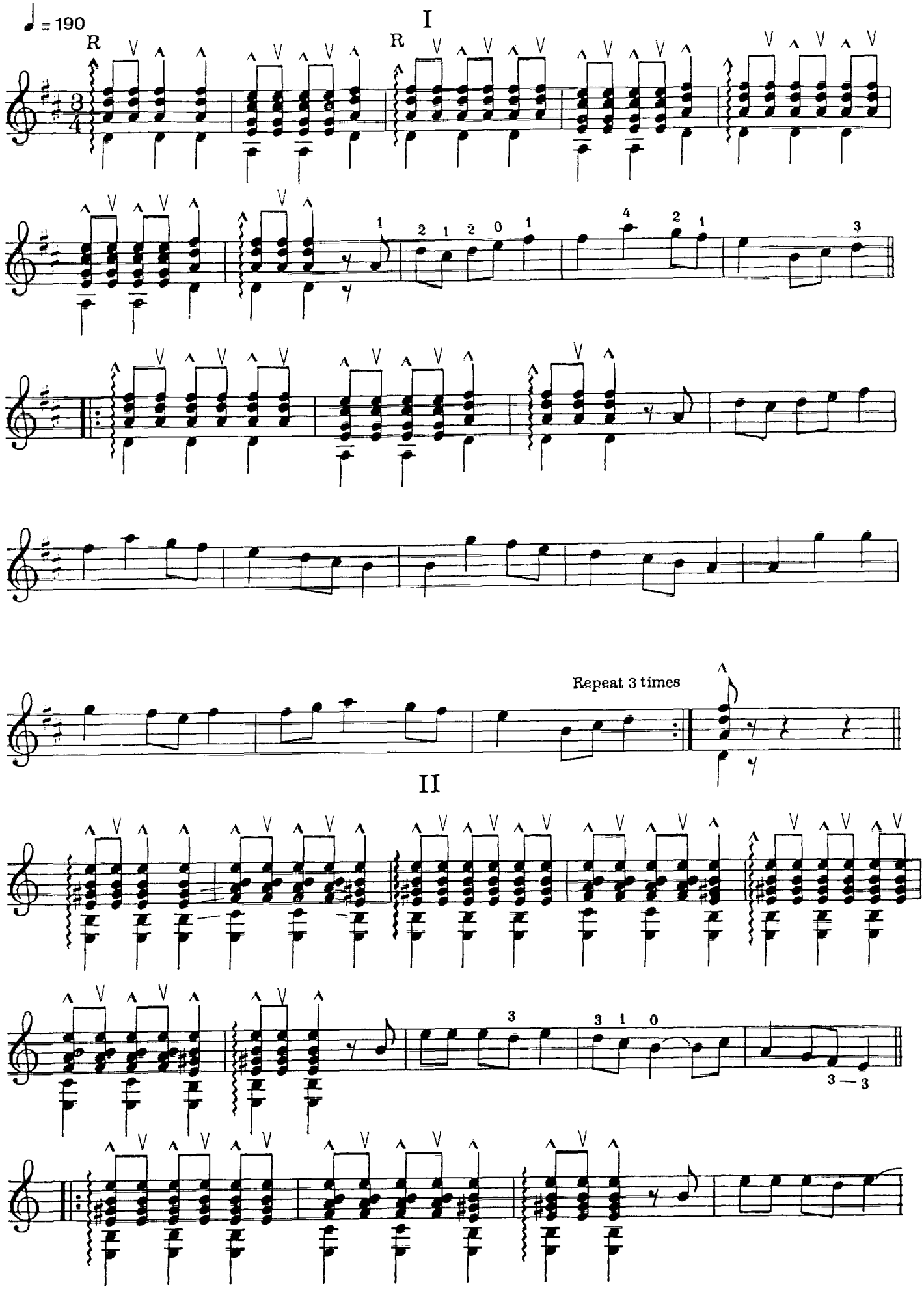
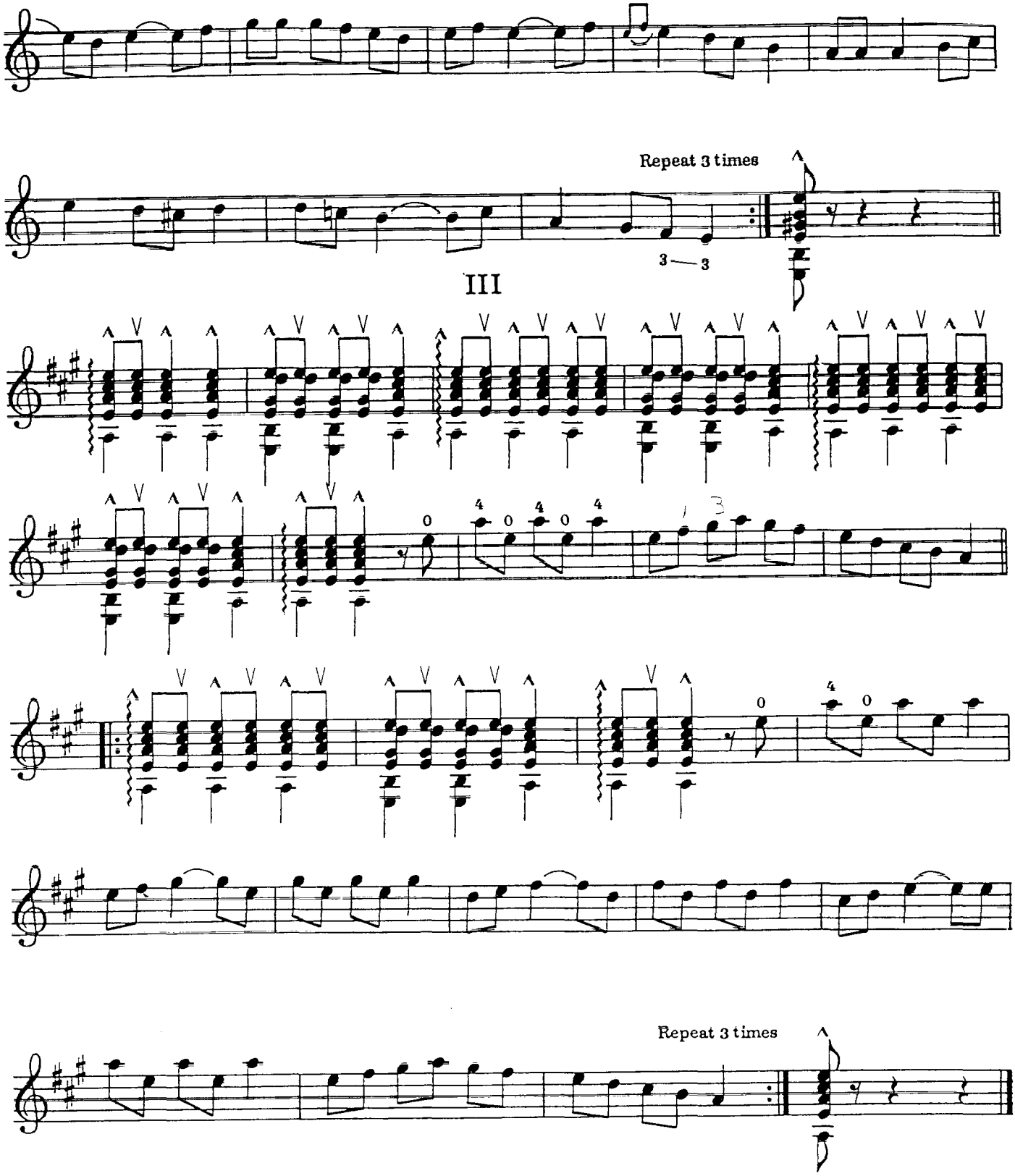


Sevillanas





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Tientos por Zambra

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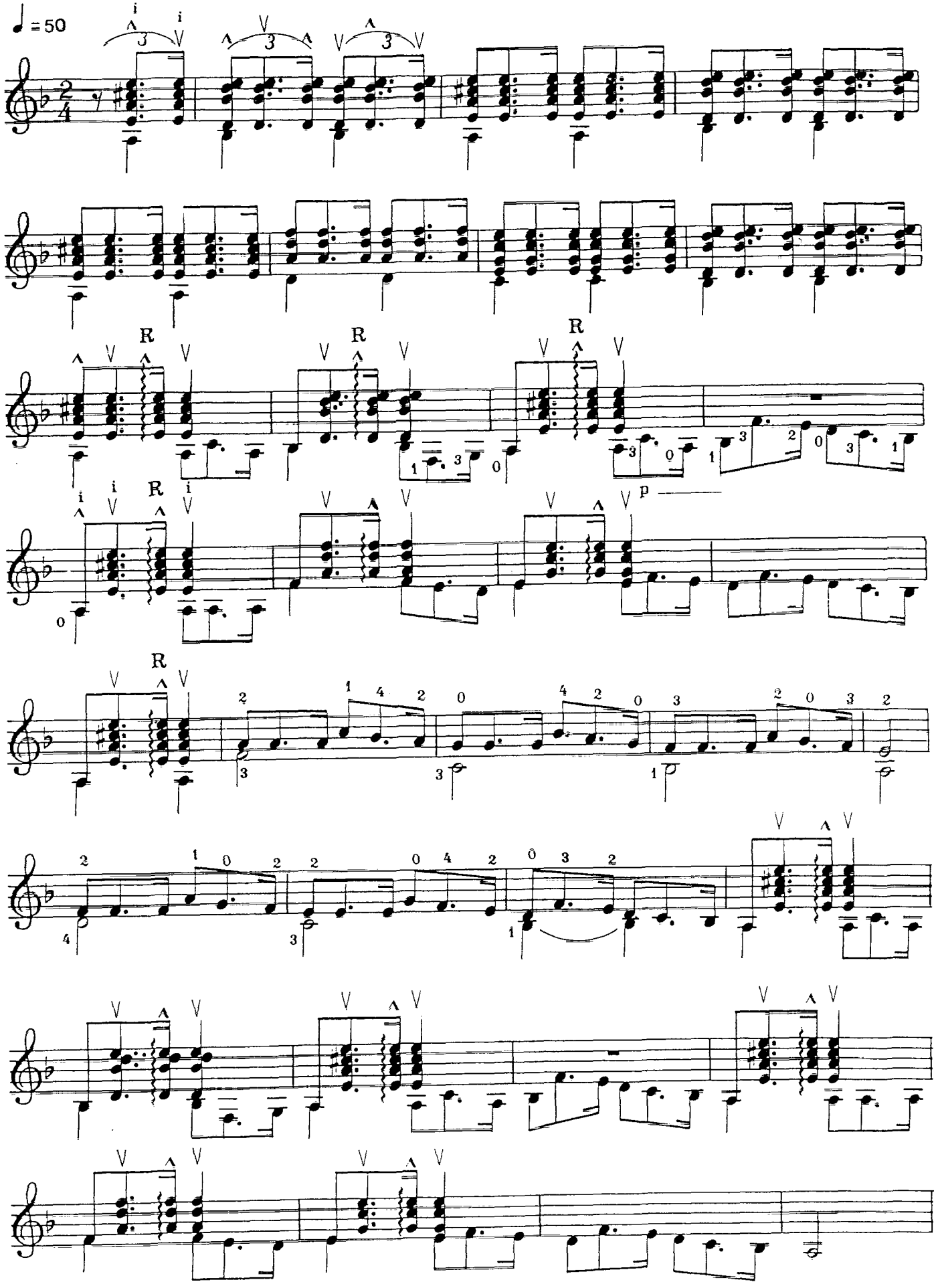

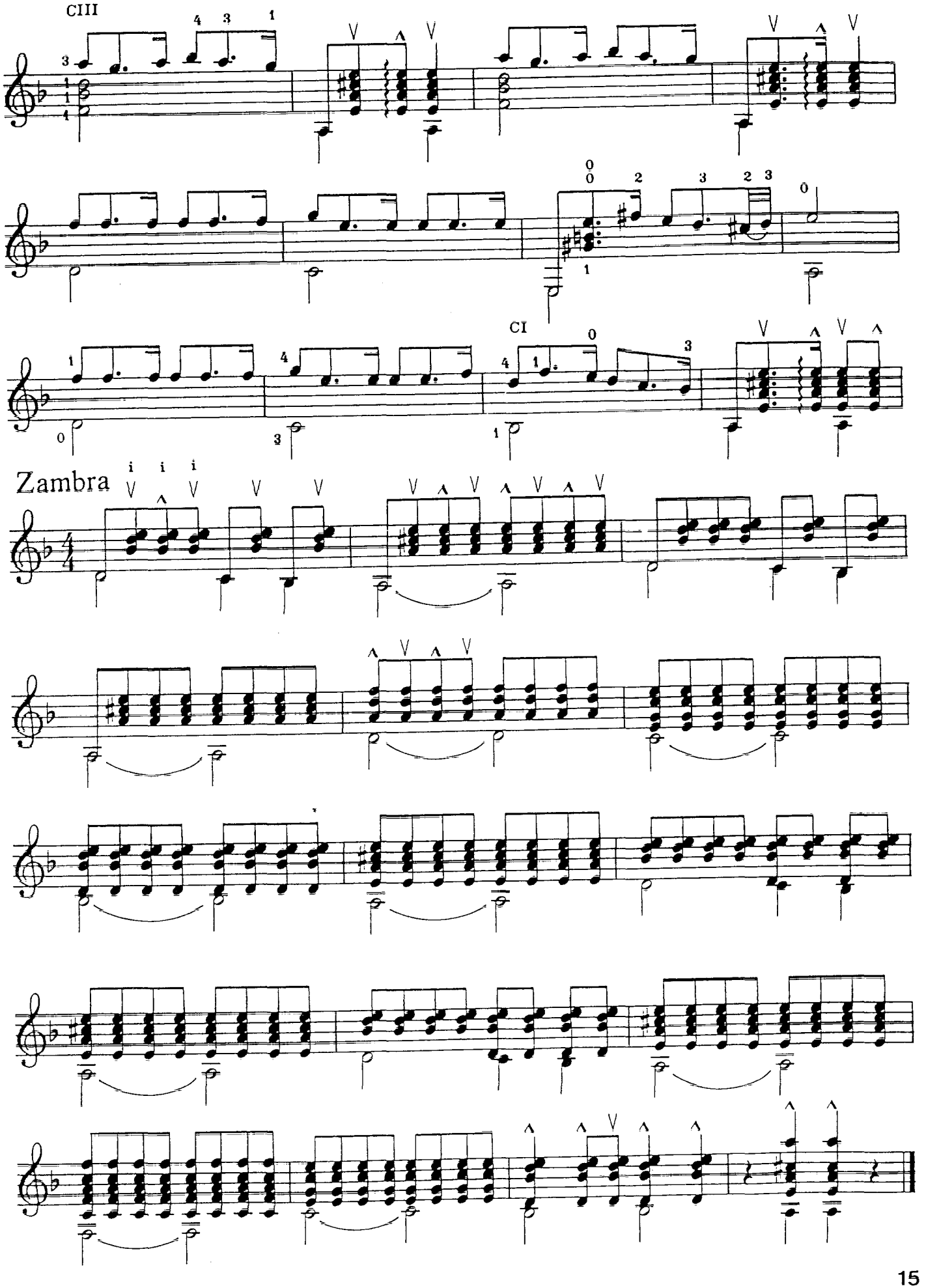

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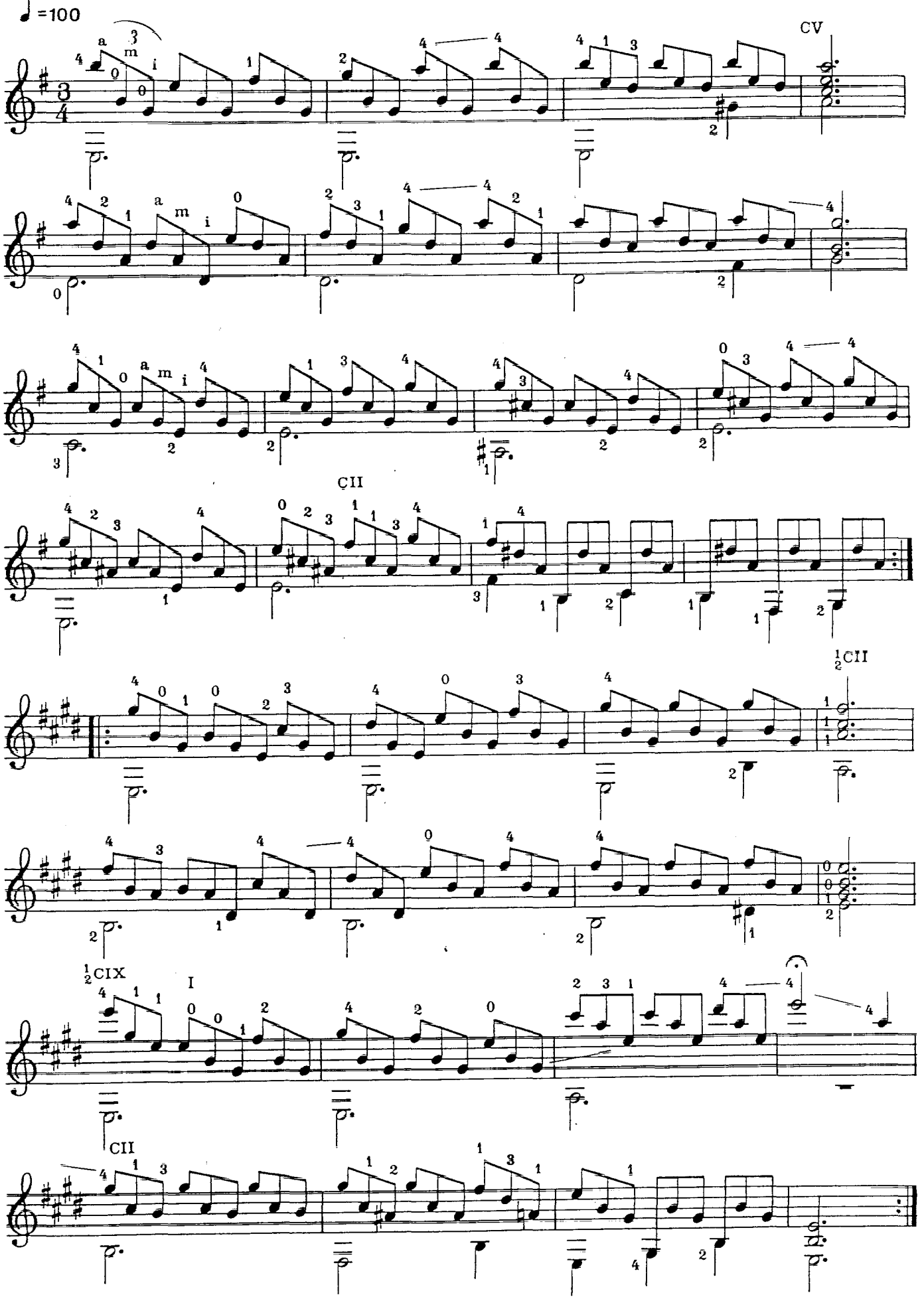
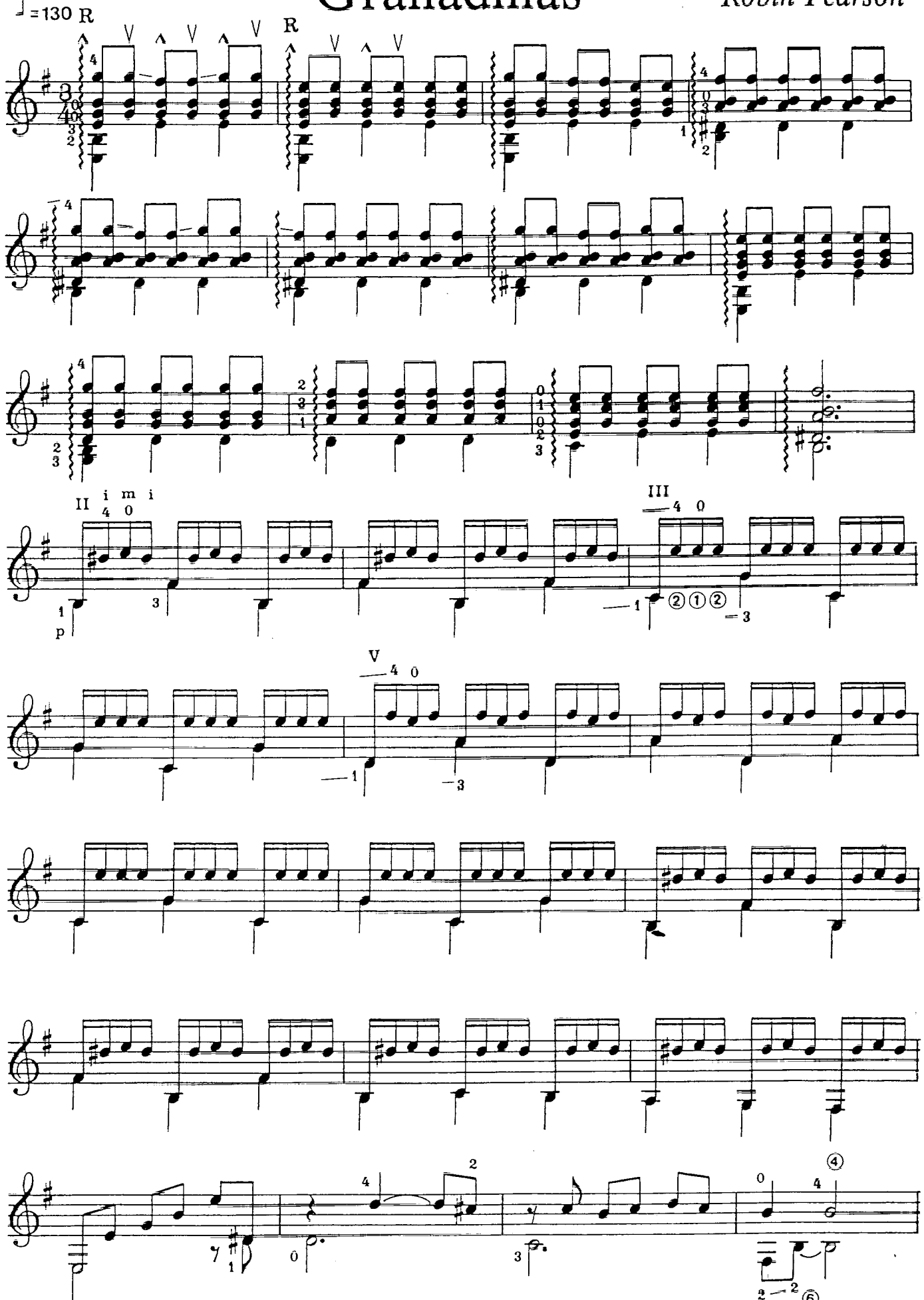
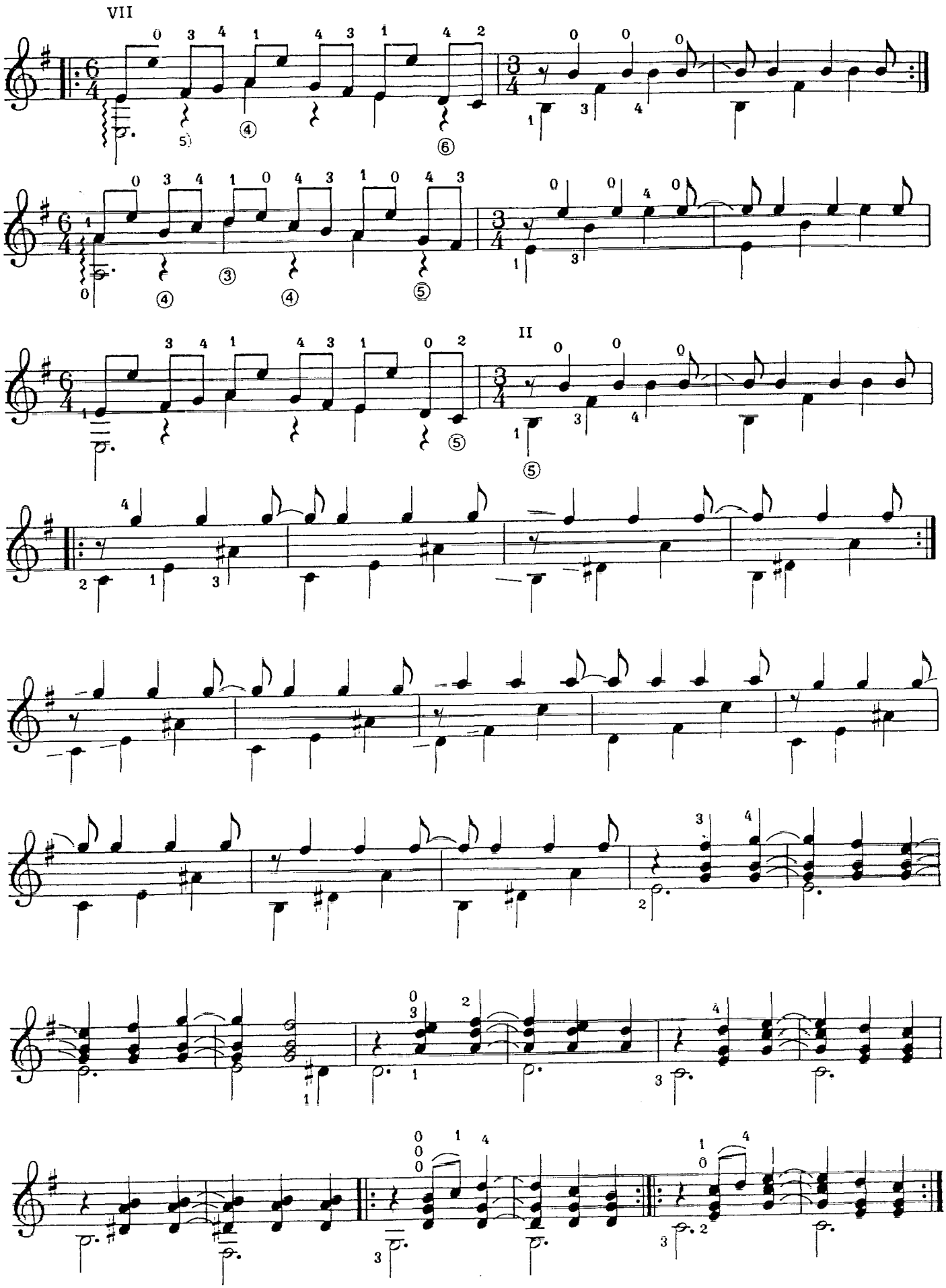
Descanso (Interlude) *Robin Pearson*



Granadinas

Robin Pearson





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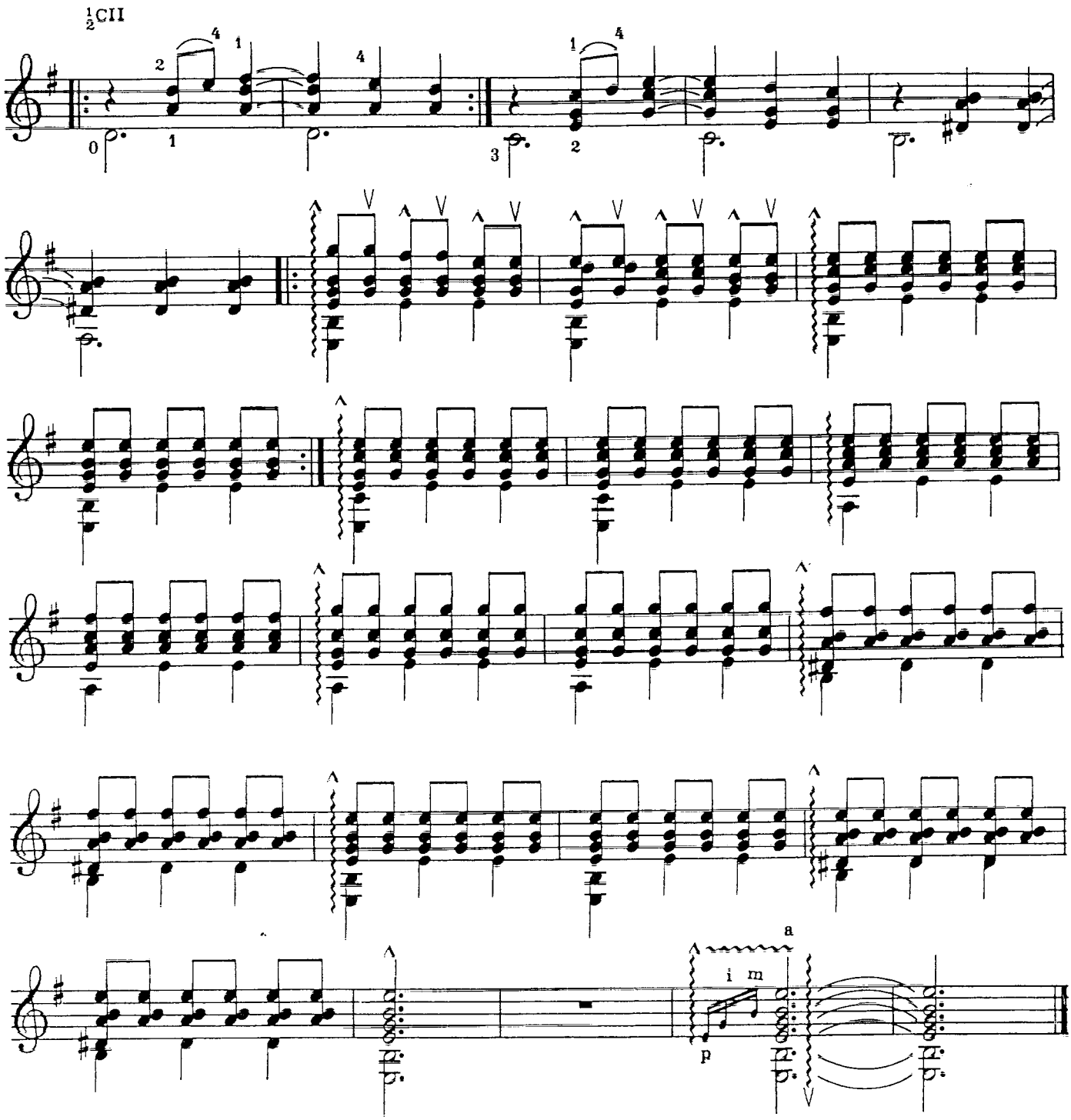
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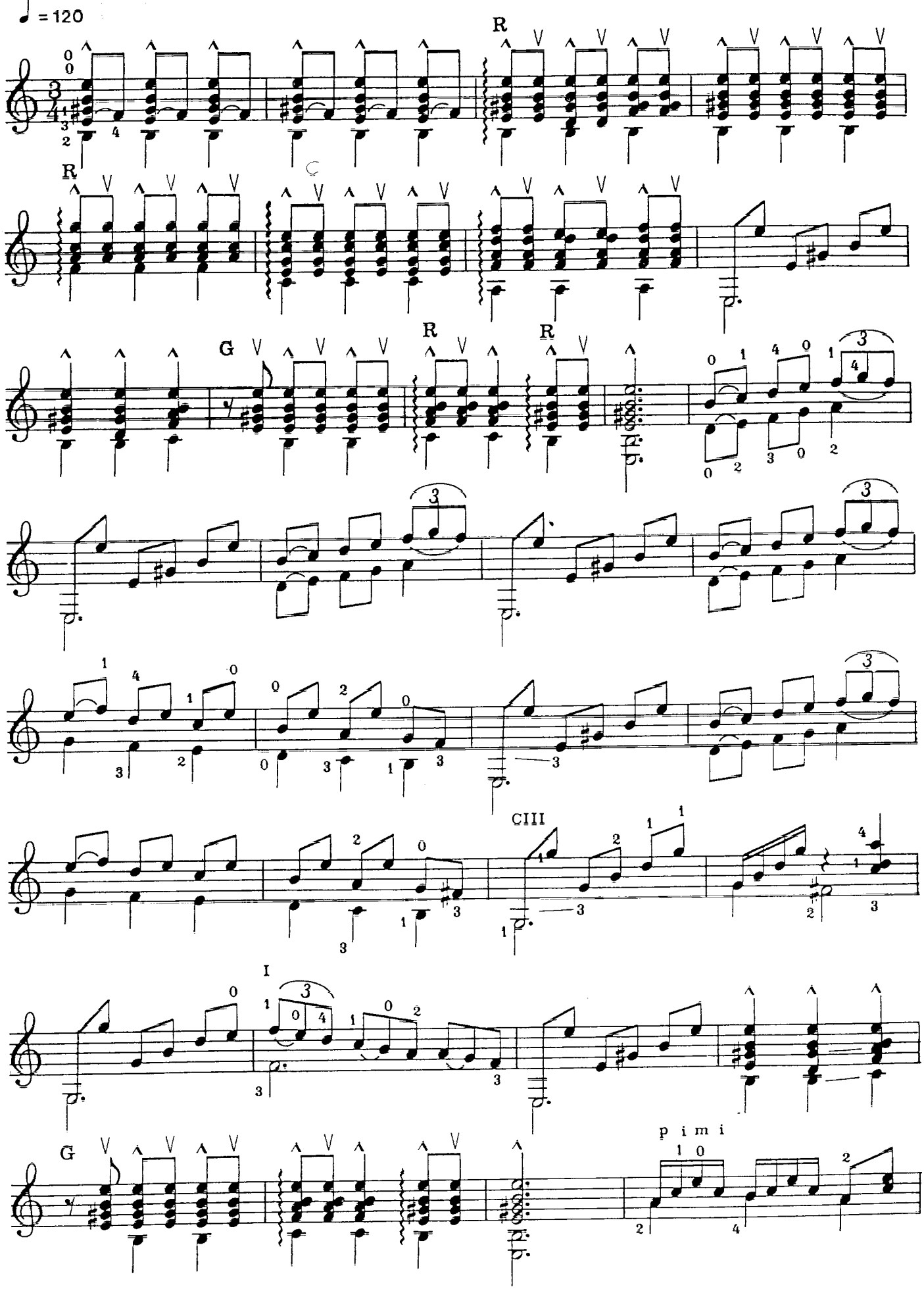
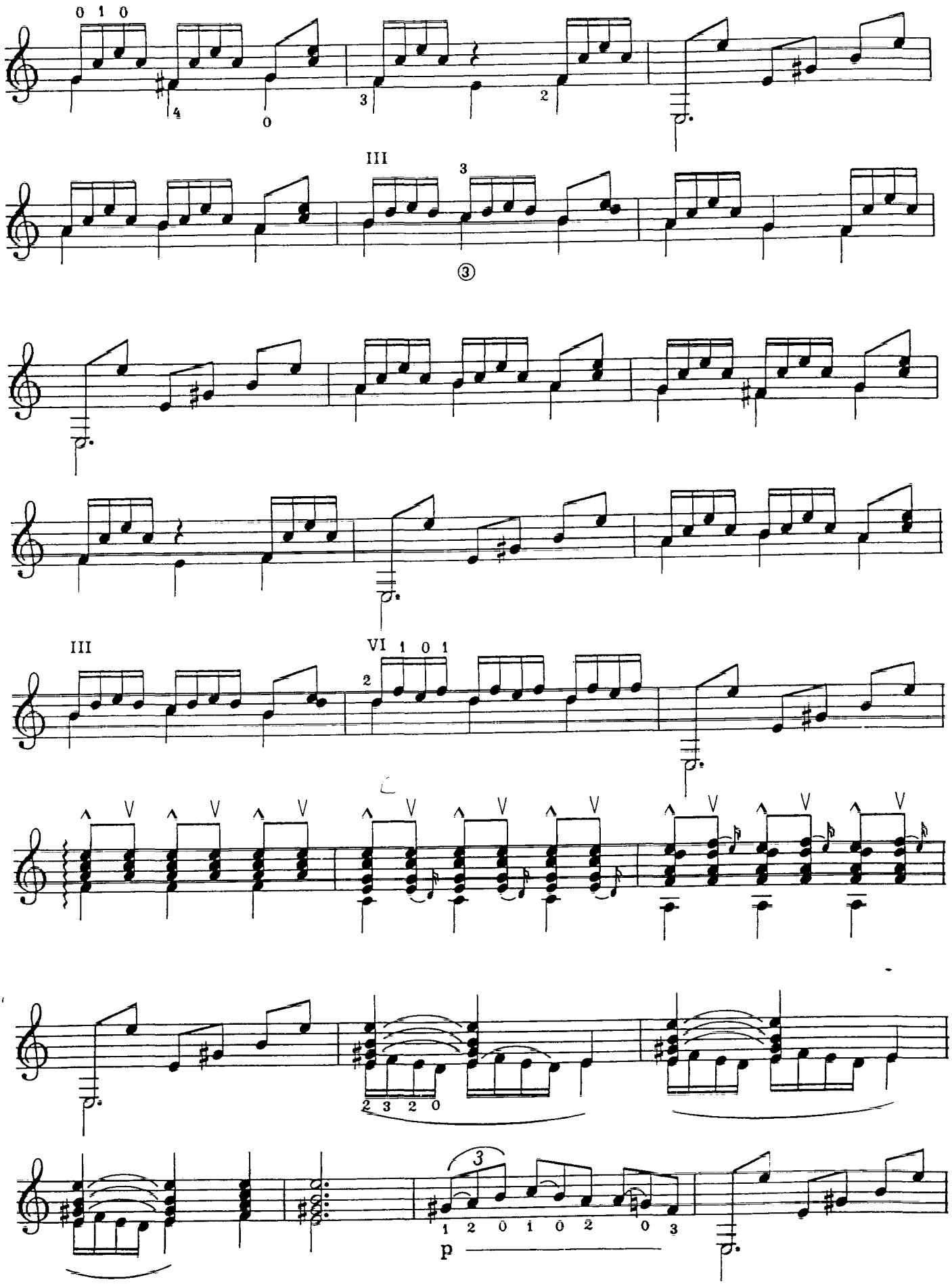
Soleares

Robin Pearson





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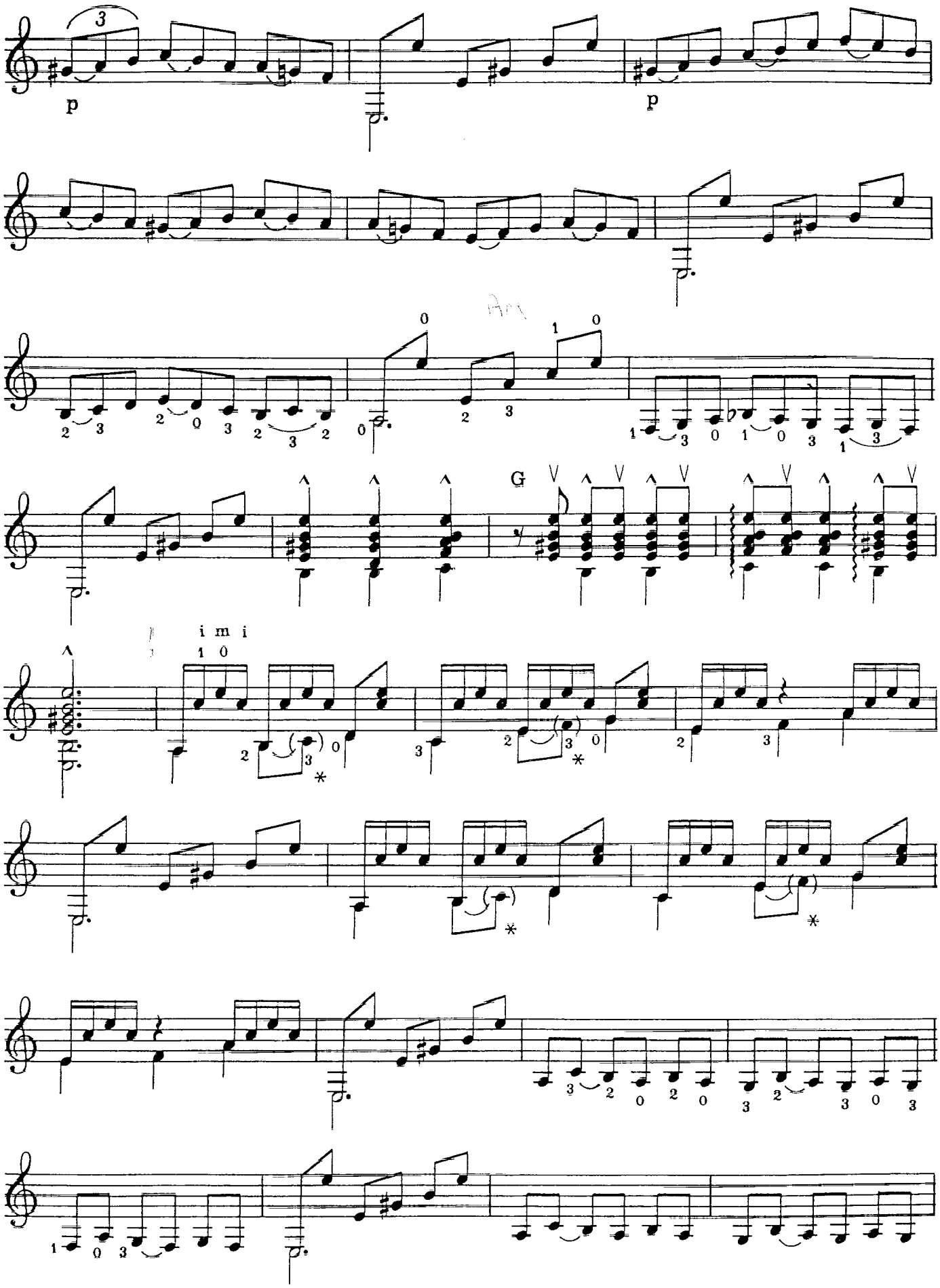

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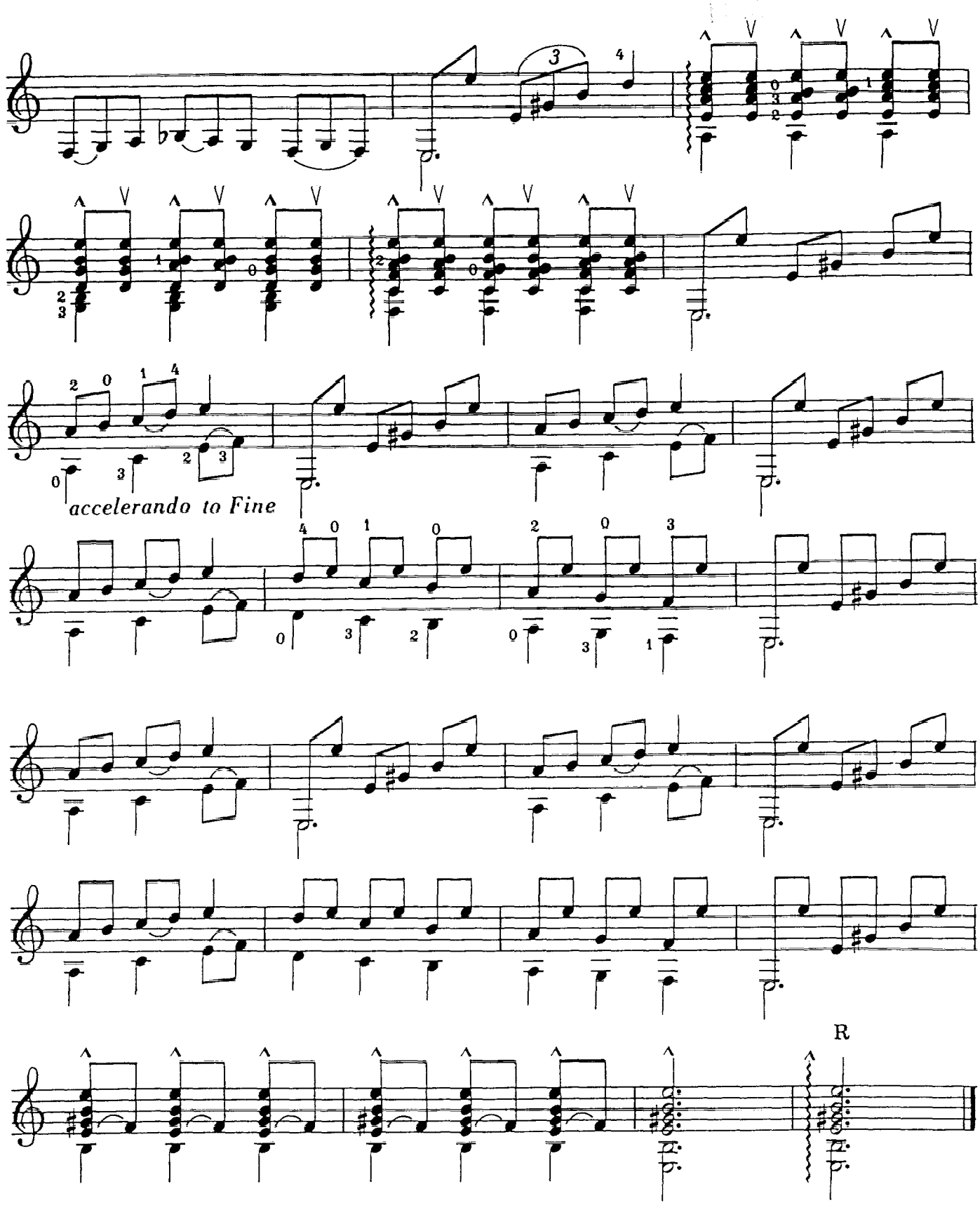
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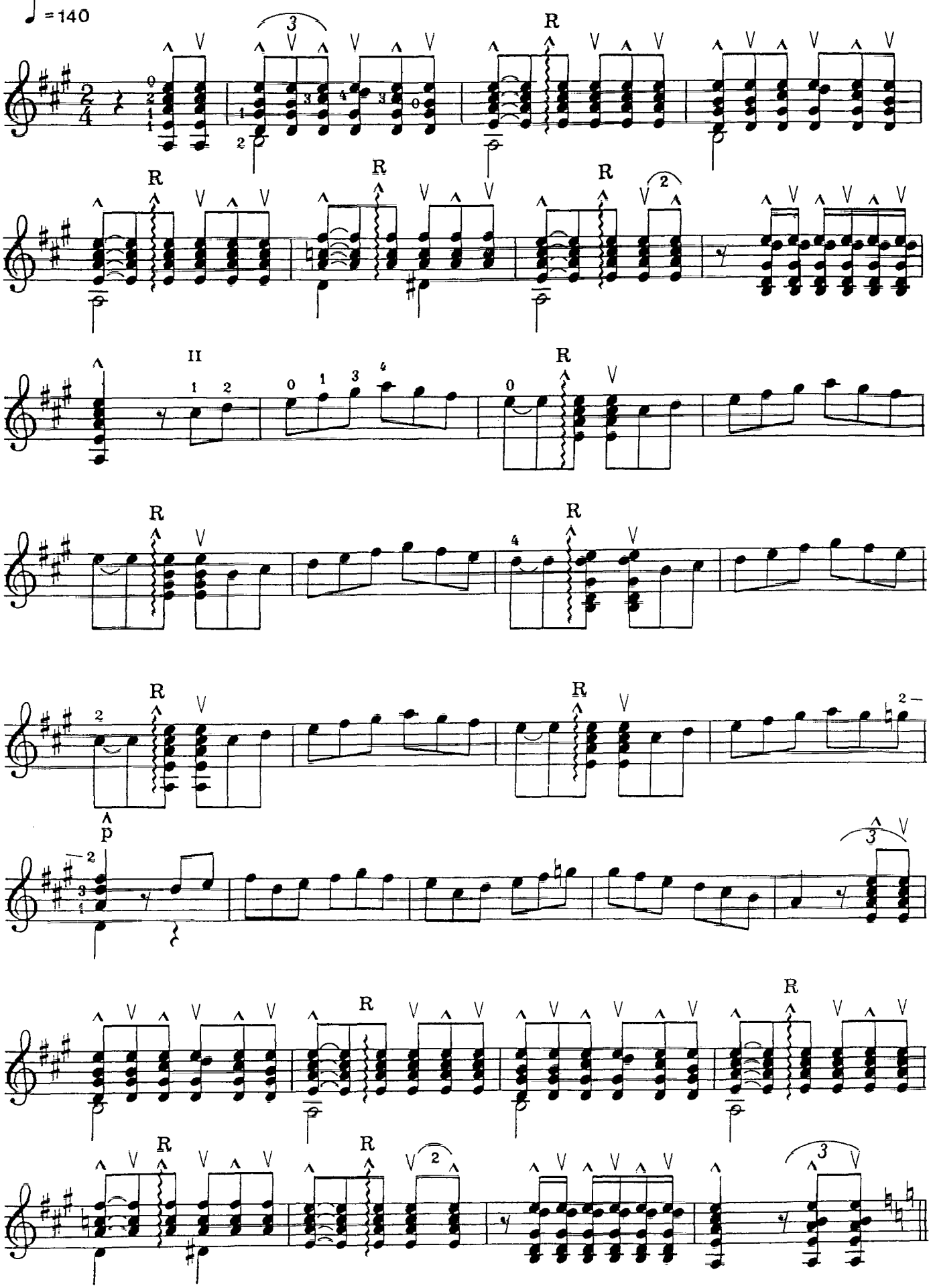
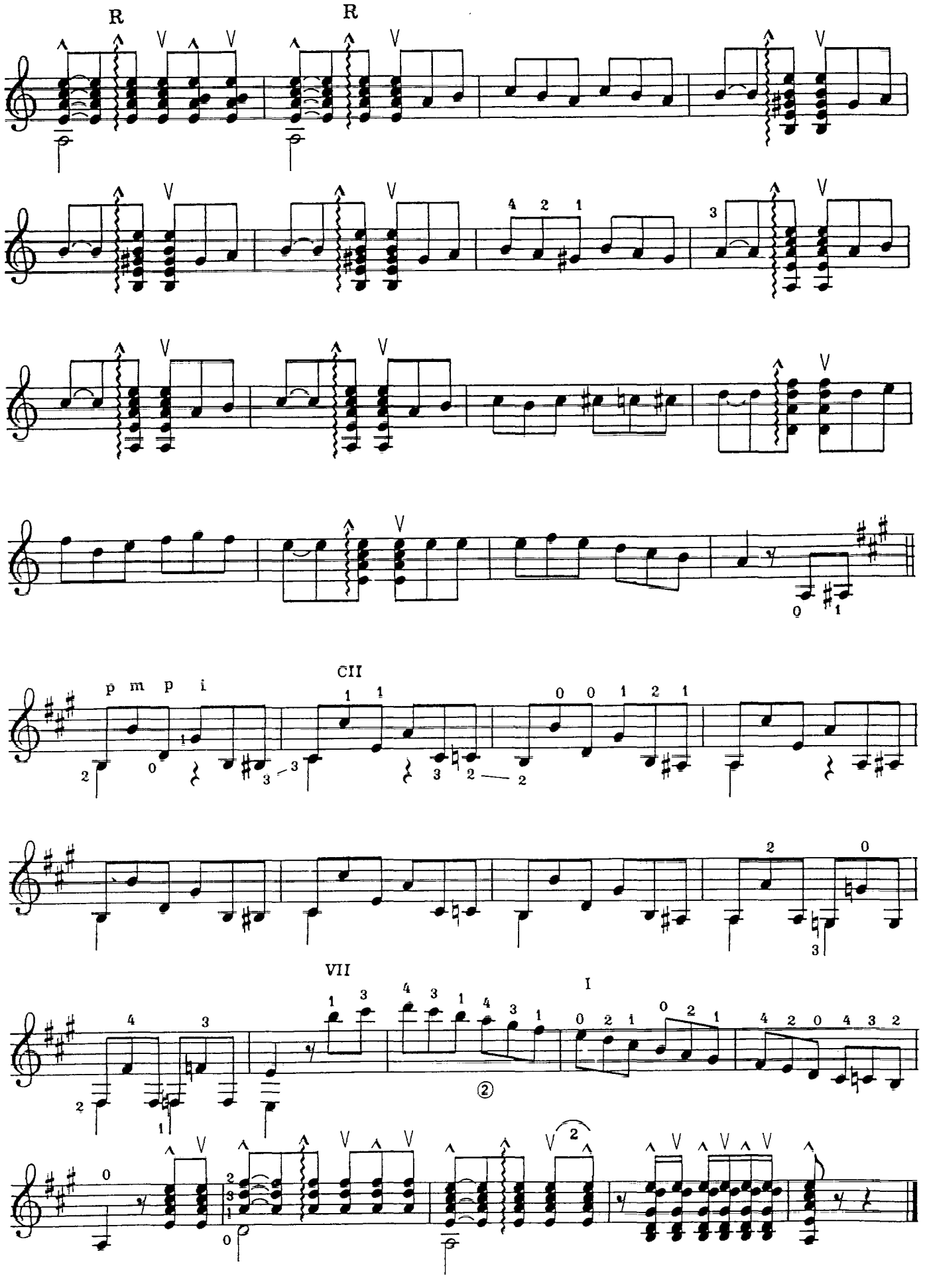
Tanguillo

Robin Pearson

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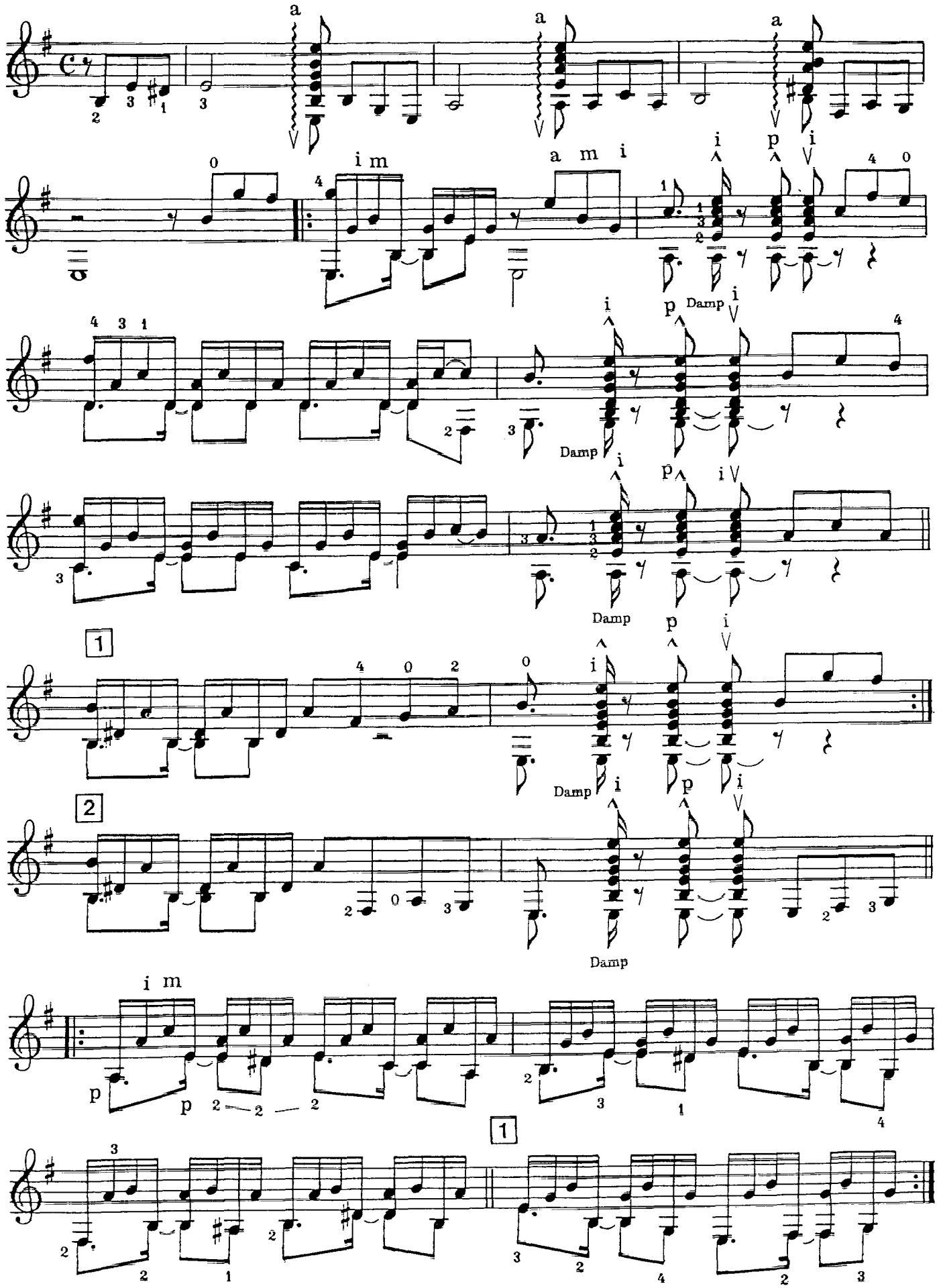
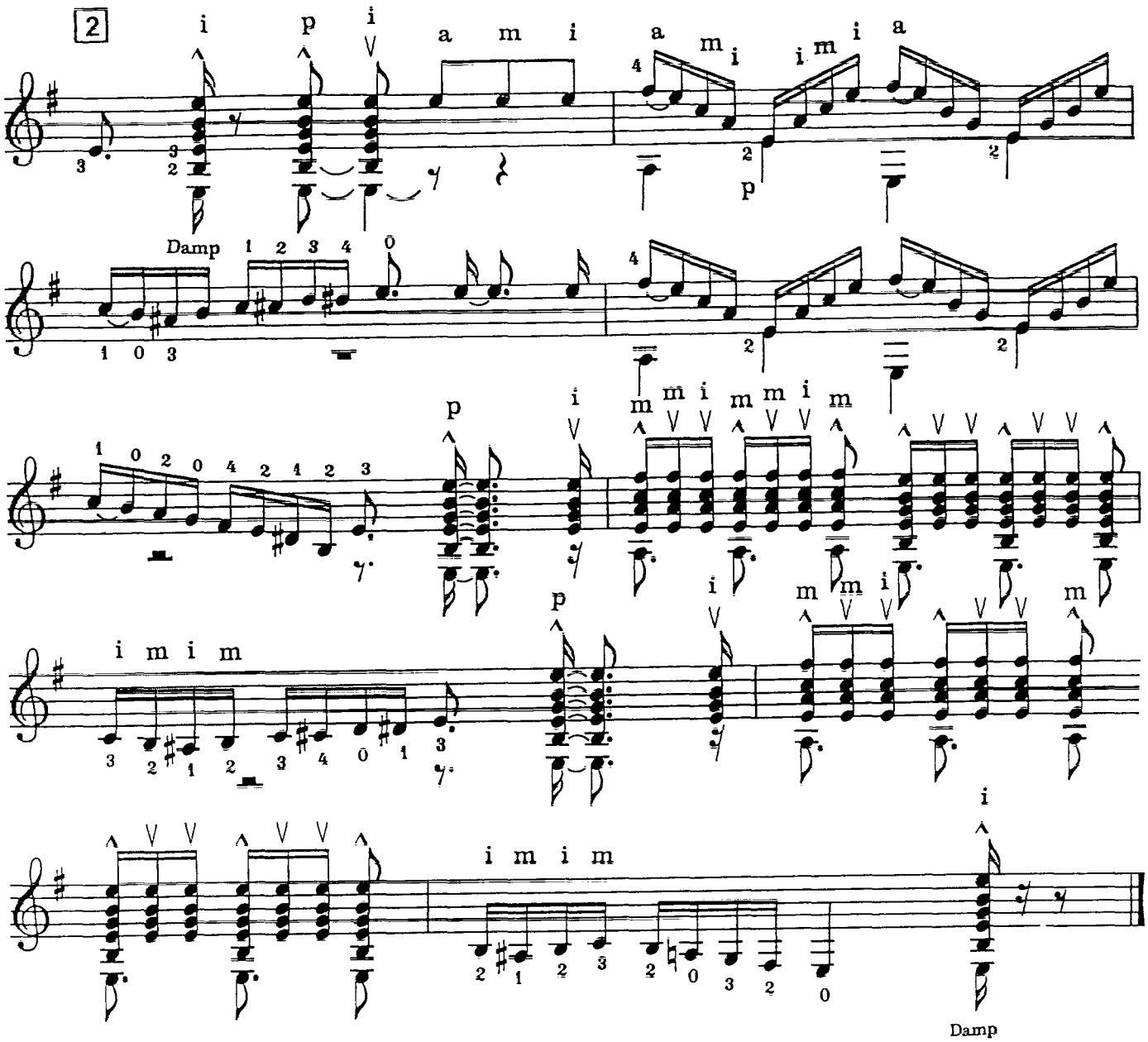
Rumba

Robin Pearson

♩ =120

Introduction slowly & freely

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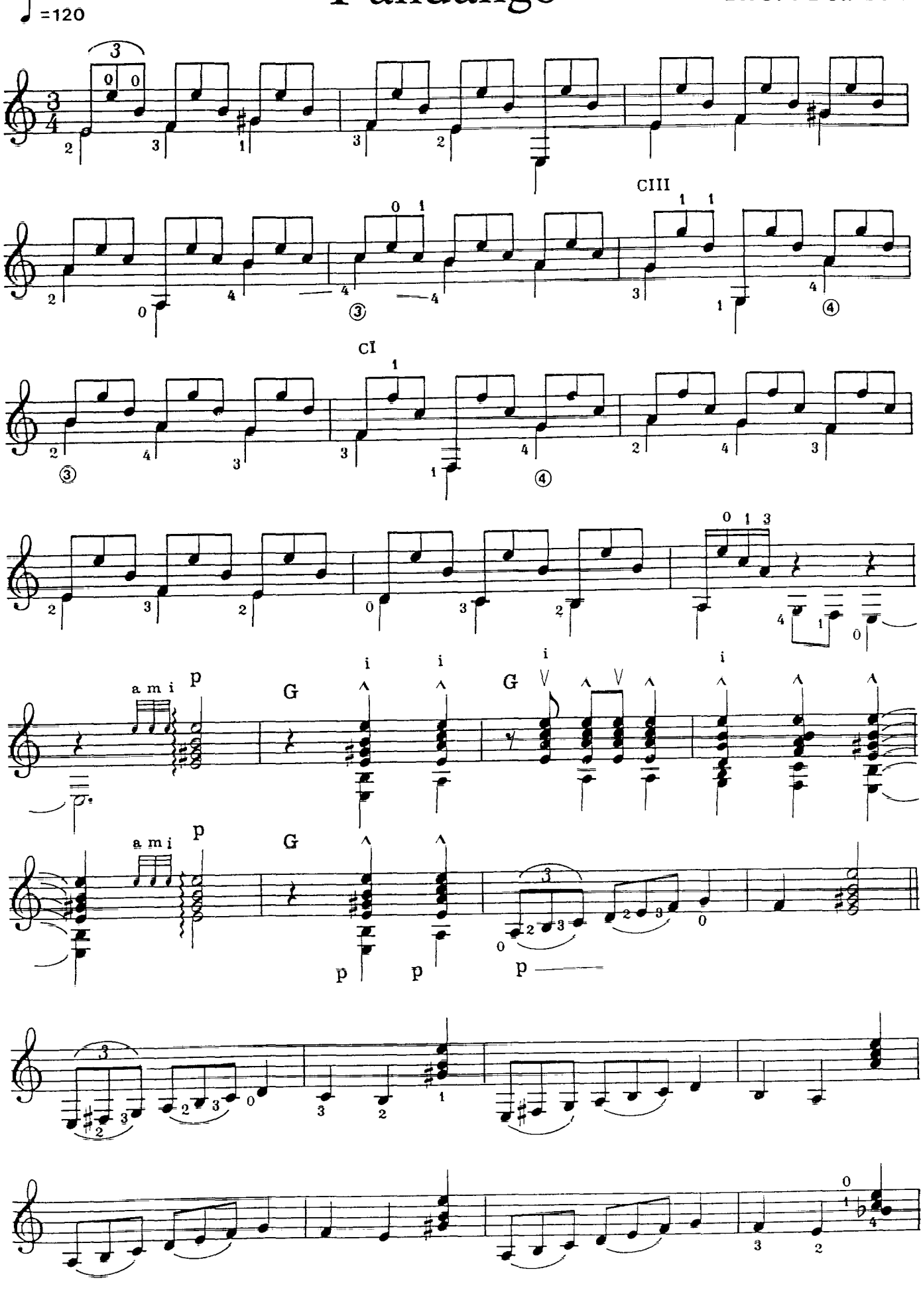
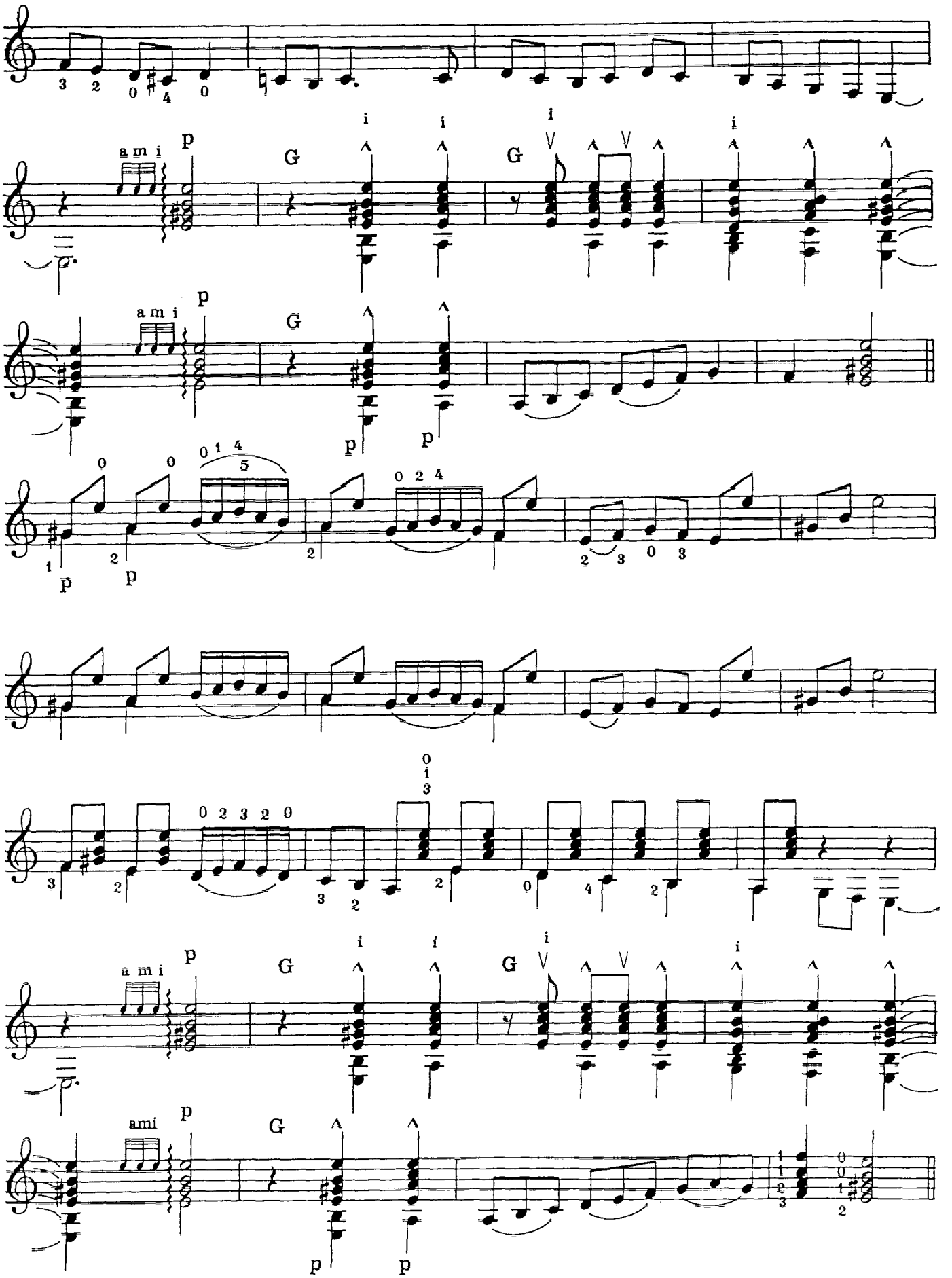
Damp

Fandango

Robin Pearson





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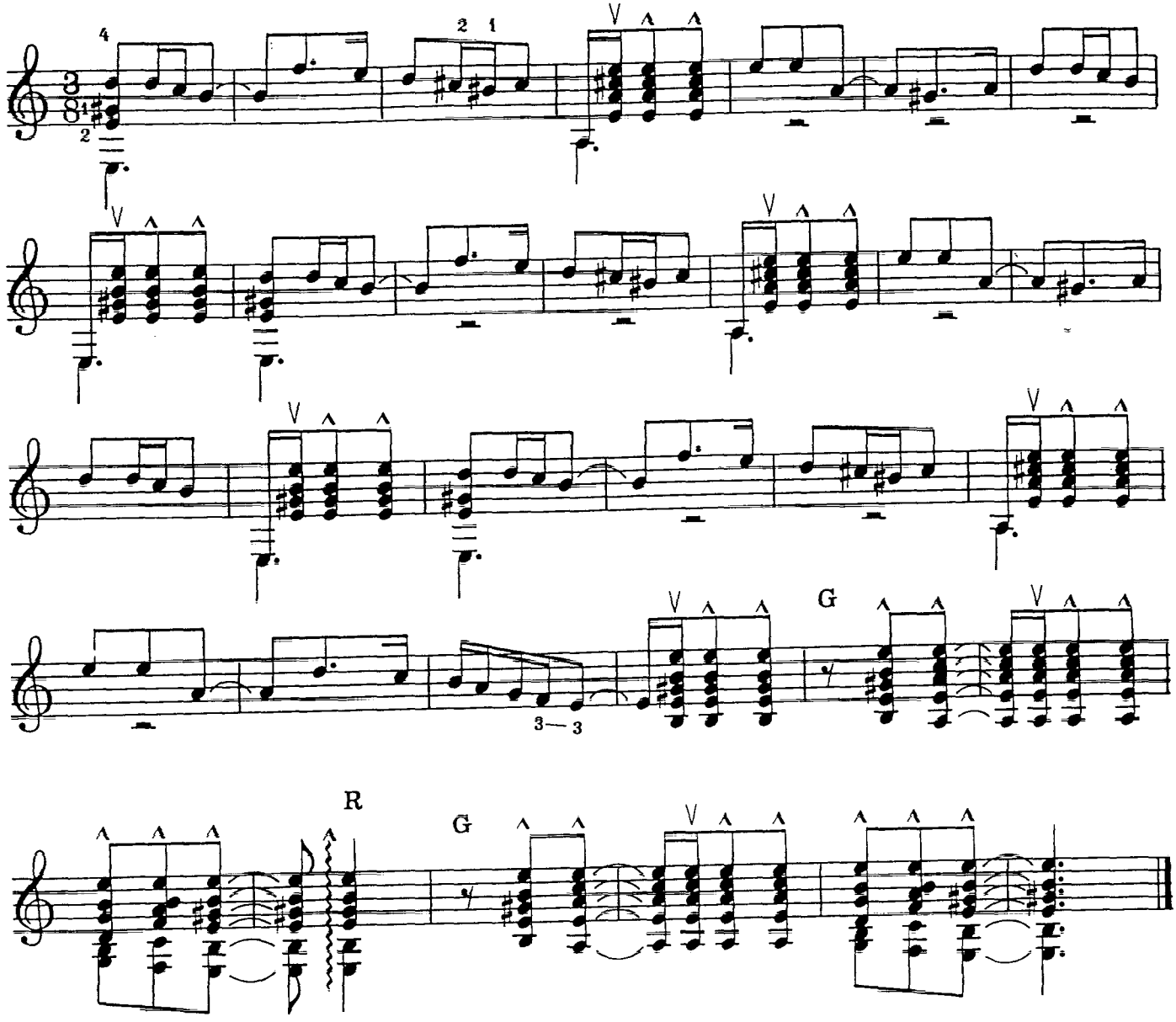
♪ = 180

Copla de Huelva



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La Guitarra Flamenca

Robin Pearson

The origins of Flamenco are obscure – suffice to say that it is the ethnic art form of the people of Andalucia in southern Spain and not confined to gypsies. The Arabic influences will be evident in many of the pieces and several South American rhythms have been utilized in recent times such as the Rumba which is included. The evolvement of the solo flamenco guitar has made the music much more melodic than in its original accompanying rôle.

Flamenco is not improvised in the true sense of the word – the guitarist builds up a collection of variations for each rhythmic form which can be played in any order to suit both his mood and occasion. A few Spanish words will be of help here:–

Toque	Rhythmic form
Compás	The repeated pattern of accented beats peculiar to each toque
Falsetas	Melodic variations
Rasgueado	Strumming

The Falseta and Rasgueado sequences must observe the Compás of the Toque being performed.

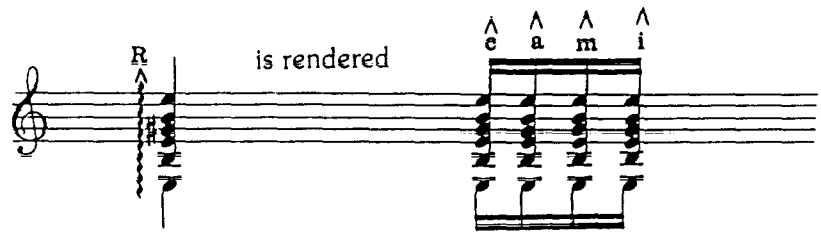
Duende	This is a most important ingredient and is difficult to translate. It is the aura or atmosphere created by the performer and his emotional involvement and communication with the audience.

Duende cannot be written in to these pages but some knowledge of Andalucian history and some good recordings will give you some help with this.

Some Hints on Rasgueado

I have avoided any use of consecutive or continuous rasgueado as this is an advanced technique and complicates the musical notation.

The sign ⌇ indicates that the chord is to be played with the four right hand fingers in turn commencing with the little finger which I will call 'c' cuatro/four. Practise by curling the fingers into the hand, trap them against the base of the thumb and release one by one until the action becomes a smooth flourish. This can be done in odd moments when you are without your guitar.

To clarify 

∧ play from bass to treble (geographically down towards the floor)
∨ play from treble to bass (geographically up towards the ceiling)
} with i unless otherwise indicated.

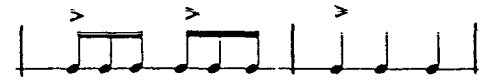
Finally G indicates Golpe which is optional. This is a tap on the table of your guitar with the 'a' finger. Unless your instrument has some protection (Golpeadores) this should be done with the finger tip and not the nail.

Flamenco Toques are divided into two main groups. Cante Jondo (deep song) is the profound and melancholy toque of the Soleares, Tiento or Seguiriyas while Cante Chico (little song) embraces the happy and festive toques of Sevillanas, Alegrias and Tanguillos. Some toques may begin Jondo and finish Chico while others can be somewhere in between (Intermedio).

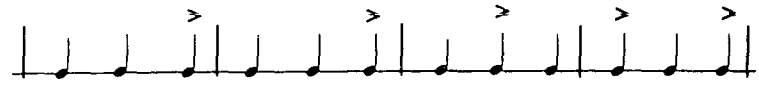
Malagueña Developed from the folk songs of the Province of Malaga. The accent is regular on the first beat of the bar.

Farruca Probably originating in Cadiz. Regular accents on the first and third beats of each bar. Speed can vary and you will often hear a slow start to a falseta or rasgueado passage but build up the speed again particularly in the finale.

Petenera Cante Jondo – possibly of Jewish origin.



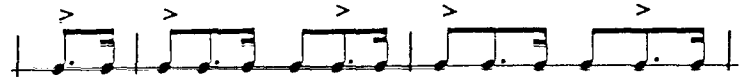
Alegrias From Cadiz. Alegrias means joy. Accents irregular as follows:–



Danza Mora Moorish Dance – Arabian Fantasy

Sevillanas Obviously from Seville. It has a fixed pattern of phrases, an introduction, a brief statement of the melody called Salida (Exit) and the Copla (Ballad) which must be played three times. Be sure to dampen the final chord each time with the side of the palm of your right hand.

Tiento Probably from Cadiz. Accents are fixed as follows:–



Descanso Interlude. An original composition of my own which you will find a useful arpeggio study. Be sure to play Apoyando (rest stroke) with 'a'.

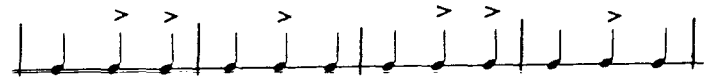
Granadinas Developed in Granada from the Fandango. Played freely but keep the Rasgueado passages regular.

Soleares Probably Seville. Considered the mother of Flamenco the accents are the same as in Alegrias. Truly Cante Jondo and must be played with great feeling. Soleares comes from the word Soledad meaning loneliness.

Tanguillo From Cadiz. Accent each crotchet beat.

Rumba Cuba. Accent the first, fourth and seventh quavers in each bar. The semiquaver chords are dampened with the right hand as before.

Fandango The Arabian influence will be very evident here. The toque finishes with a copla from Huelva. Each four bar phrase must be accented as follows:–



These pieces provide an excellent study for classical guitarists as they will help the interpretation of Spanish music generally and a knowledge of Rasgueado technique is essential in much modern music.

Buena suerte,
Robin J. Pearson

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