

LA GUITARRA

Flamenco

Video

All music composed and played by José Fernández Torres «Tomatito»
Percussion by Ricardo Espinosa and Javier Serrano
Production and direction by Marcel Ege, Bruno Jundt and Michael Mauerhofer

Shooting location: Studio Ltd., Bern
Editing by Teleprogress, Bern

Music Book

Musical transcriptions by Marcel Ege and Bruno Jundt
Cover and Book Design by Nicole Arnold
Translations by Nicole Arnold and Ruth Hafen
Printed in Switzerland by Fotorotar AG, Egg

Special thanks to:

Lynn-Denise Murray, Männedorf
Juan Ortiz, Córdoba
Juan Rigoli, Genève
Eusebio Rioja, Málaga
Norberto Torres, Huércal de Almería

All rights reserved

Unauthorized reproduction of any part of this publication
by any means is an infringement of copyright

First edition 1995
Second edition 1996
Third edition 1999

© Copyright 1995

ENCUENTRO PRODUCTIONS

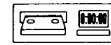
Dorfstrasse 71, CH-8706 Meilen, Switzerland

Video included

*Flamenco
Connection*
P.O. Box 76
Falls Church, VA 22040
Tel./Fax: (703) 533-3215

**ENCUENTRO
PRODUCTIONS**

Inhalt - Contents - Index - Indice



Vorwort.....	4	
Zeichenerklärung	6	
Biografie	7	
Preface.....	8	
Explanation of Symbols	10	
Biography	11	
Préface.....	12	
Explication des symboles	14	
Biographie	15	
Prólogo	16	
Explicación de los signos	18	
Biografía	19	
Bulerías	0:00:00	
Interview	0:04:45	
Bulerías	0:14:32	20
Falseta 1	0:14:32	20
Falseta 2	0:15:31	21
Falseta 3	0:16:57	22
Falseta 4	0:17:59	23
Compás	0:19:21	
Falseta 5	0:20:12	25



Falseta 6	0:21:10	27
Falseta 7	0:22:25	29
Falseta 8	0:23:28	30
Falseta 9	0:24:43	32
Minera	0:25:46	35
Soleá por Bulería	0:35:10	52
Alegrías	0:40:01	60
Tangos	0:44:49	68
Taranta	0:49:11	75
Tangos	0:53:45	84
Fin de Fiesta	1:02:42	
Interview mit Tomatito		96
Interview with Tomatito		99
Interview avec Tomatito		102
Video-Kommentare		105
Video Comments		107
Commentaires de la vidéo		109
Flamenco-Glossar		112
Flamenco Glossary		114
Glossaire flamenco		116
Glosario flamenco		118

Preface

«¡El Flamenco no se aprende en libros!». This widespread opinion may have shaken the self-confidence of many an *aficionado*. Of course it is not possible to learn either the art of flamenco or a foreign language exclusively from books and yet they are a very important tool. The ideal solution is, in any case, – both for a language student and a student of the flamenco guitar – to stay in the country in question which, in our case, is Spain.

It is quite understandable that taking lessons from a qualified teacher regularly is not always possible. And what is more, the few musical editions that exist are not a great help either. Above all about modern flamenco literature is very scarce.

«LA GUITARRA FLAMENCA», an audiovisual teaching method, suitable for both beginners and advanced students, has evolved through our own experience on this long and stony way.

Above all in flamenco it is very important to both hear and see the techniques. The combination of video, music and tablature as offered by «LA GUITARRA FLAMENCA», supplies the ideal basic requirements for successful learning. Besides, it surely is a real treat for every *aficionado* to be able to watch the masters of flamenco guitar in action.

We have transcribed the music as closely as possible to the original; all the same, we would like to make a few observations concerning this point:

- Flamenco is continually being taught and learnt without written music; it therefore keeps its flexibility and spontaneity. But this also means that a piece of music is never played quite the same twice. **Music and tablature refer to the original version, played in its entirety and at normal speed.** It may happen that the slow version diverges in some detail from the original version. Do not let this confuse you. On the contrary, it may encourage you to include your own ideas.

Prólogo

«¡El Flamenco no se aprende en libros!». Esta opinión tan frecuente habrá desconcertado a muchos aficionados. Es evidente que aunque ni el arte flamenco ni un idioma extranjero se pueden aprender exclusivamente en libros, estos son sin embargo un medio sumamente adecuado. La solución ideal sería en todo caso – tanto para un estudiante de idiomas como para un estudiante de guitarra flamenca – una estancia en el país que corresponda, España en nuestro caso.

Por razones comprensibles, clases de guitarra flamenca con un maestro calificado, muchas veces no son posibles. Las pocas ediciones musicales que existen tampoco facilitan el asunto. En particular, casi no existe literatura en lo que atañe al Flamenco moderno.

Fruto de nuestra experiencia, adquirida a lo largo de un camino cuajado de dificultades, «LA GUITARRA FLAMENCA» es un método audiovisual adecuado tanto para principiantes como para estudiantes adelantados.

En el Flamenco es de particular importancia escuchar y ver las diversas técnicas. La combinación de video, música y cifra que ofrece «LA GUITARRA FLAMENCA» proporciona las condiciones ideales para la eficacia del estudio. Además, el aficionado tiene la oportunidad extraordinaria de ver tocar muy de cerca a los grandes de la guitarra flamenca.

Transcribimos la música con la mayor fidelidad posible al original; sin embargo, es necesario añadir algunas observaciones al respecto:

- El Flamenco se sigue enseñando y aprendiendo sin partituras, lo que motiva que conserve su flexibilidad y espontaneidad. Como consecuencia, rara vez se vuelve a tocar un pasaje de la misma manera. **La música y cifra aquí propuestas se refieren a la versión original, tocada en su integridad y a velocidad normal.** Puede suceder a veces que la versión lenta no corresponda a la versión original, lo que resulta inevitable. Este hecho bien puede servir como estímulo para que cada uno incorpore ideas propias a la música.

- The notation of the different kinds of *rasgueos* is explained on the following page. As they are easily recognizable by the special form of the noteheads, in the tablature which does not contain any rhythmical specifications, only the first chord is noted.

We hope that this video provides a helpful incentive for all passionate flamenco guitarists hoping to make progress in the arduous and fascinating art of the flamenco guitar.

Marcel Ege
Bruno Jundt

- La notación de los distintos *rasgueos* es explicada en la siguiente página. Ya que los *rasgueos* se reconocen fácilmente por la forma característica de sus notas, sólo se anota en la cifra el primer acorde, puesto que la cifra no contiene indicaciones rítmicas.

Esperamos que este video pueda servir de ayuda para todos los aficionados de la guitarra flamenca y que además incite a progresar en este arte tan difícil y fascinante.

Marcel Ege
Bruno Jundt

Tomatito

José Fernández Torres «Tomatito» was born in Almería in 1958. Through his father «Tomate» and his uncle, the legendary guitarist «Niño Miguel» he came into contact with the flamenco guitar very early. Only twelve years old, he went to Málaga where he started his musical career at the *tablaó* «La Taberna Gitana», the place of his first meeting with the singer Camarón de la Isla.

For 18 years Tomatito accompanied Camarón throughout the whole world. «La Leyenda del Tiempo» was the first record of the extensive discography of the famous duo. He worked with Paco de Lucía for the first time on «Como el Agua». In 1987 his first solo album «Rosas del Amor» appeared. «Barrio Negro» followed four years later.

Tomatito became one of the most sought-after accompanists and worked with great artists such as Enrique Morente, Luis de Córdoba, Vicente Soto, José Menese, Pansequito, La Susi, Duquende. He was honoured with the highest awards of flamenco music.

After Camarón's death, Tomatito decided to take up a solo career. With tremendous success he performed with his group in the most renowned concert halls of Europe and Japan.

Owing to his charisma and his exceptional feeling Tomatito is able to hold his audience spellbound with the magic of flamenco.

Tomatito

José Fernández Torres «Tomatito» nació en Almería en 1958. Gracias a su padre «Tomate» y su tío, el legendario tocaor «Niño Miguel», tuvo contacto con la guitarra flamenca desde pequeño. A los doce años fue a Málaga donde empezó su carrera musical en el tablao «La Taberna Gitana», lugar de su primer encuentro con el cantaor Camarón de la Isla.

Durante 18 años Tomatito acompañó a Camarón en todo el mundo. «La Leyenda del Tiempo» fue el primer LP de la extensa discografía del famoso duo. En «Como el Agua» compartió por primera vez el toque de la guitarra con Paco de Lucía. En 1987 salió «Rosas del Amor», su primer disco como solista, seguido por «Barrio Negro» cuatro años más tarde.

Tomatito se convirtió en uno de los más codiciados guitarristas de acompañamiento. Trabajó con grandes artistas como Enrique Morente, Luis de Córdoba, Vicente Soto, José Menese, Pansequito, La Susi, Duquende. Fue distinguido con los más importantes galardones del Arte Flamenco.

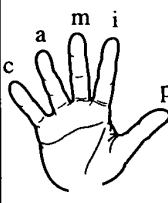
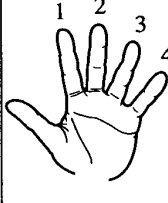
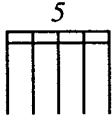
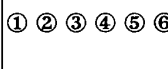
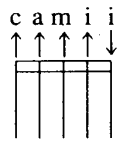
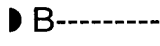
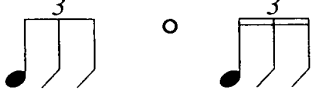

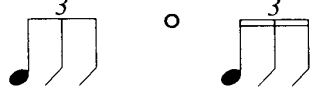


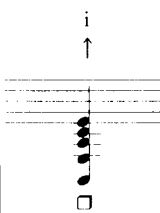
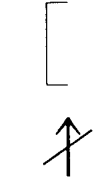
Tras la muerte de Camarón, Tomatito se decidió por una carrera como guitarrista de concierto. Con gran éxito ha actuado con su grupo en las más renombradas salas de concierto de Europa y Japón.

Gracias a su carisma y su sensibilidad extraordinaria, Tomatito logra hechizar al público con la magia del Arte Flamenco.

Explanation of Symbols

	Right hand	<p>p i m a c</p> <p>↑ ↑ ↑ ↑ ↑</p>	Rasgueado «downward» with p-i-m-a or c
	Left hand	<p>p m i</p> <p>↓ ↓ ↓</p>	Rasgueado «upward» with p-m or i
	From treble to bass	<p>5</p>	These 5 note rasgueados are always played as follows:
<p>① ② ③ ④ ⑤ ⑥</p>	From treble to bass		<p>c a m i i</p>
<p>B-----</p>	Barré	<p>A</p>	Abanico
<p>▶ B-----</p>	Barré where one or several treble strings are not pressed	<p>p a i</p> <p>↓ ↑ ↑</p>	<p>p a i</p> <p>↓ ↑ ↑</p>
	Glissando	<p>A2</p>	Abanico
<p>a ———</p>	Arrastre. Ring finger pulls down apoyando from treble to bass	<p>a</p> <p>p m p</p> <p>↓ ↑ ↑</p>	<p>a</p> <p>p m p</p> <p>↓ ↑ ↑</p>
	Golpe: a or m-a		Chord repetition
	Golpe: i or m	<p>4</p>	Apagado with finger 4
			Apagado with palm of right hand

Explicación de los signos

	Mano derecha	<p>p i m a c ↑ ↑ ↑ ↑ ↑</p>	Rasgueado hacia «abajo» con p-i-m-a o c
	Mano izquierda	<p>p m i ↓ ↓ ↓</p> 	Rasgueado hacia «arriba» con p-m o i
	Desde los agudos hasta los bordones		Este rasgueado de 5 notas se toca de la formc siguiente:
B-----	Cejilla	A	
	Cejilla donde una o varias cuerdas agudas quedan al aire		<p>Abanico</p> <p>p a i p a i ↓ ↑ ↑ ↓ ↑ ↑</p> 
	Glissando	A2	Abanico
a _____	Arrastre. El anular arrastra apoyando desde los agudos hasta los bordones		<p>a a p m p p m f ↓ ↑ ↑ ↓ ↑ ↑</p> 
	Golpe: a o m-a		Repetición de acordes
	Golpe: i o m	<p>4</p> 	Apagado con el dedo 4
			Apagado con la palma de la mano derecha

Bulerías

Falseta 1

2/3 Bill... Bill

Cejilla II i a m i a m i a m i a i p i i i

T 5 5 5 3 5 3 6 3 5 6 3 5 3 6 5 3 3 3 3

A 3 3 3 3 5 3 3 3 3 3 3 3 3 3 3 3 3 3

B 0 4 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Bl

a i m i m a m i p i m

T 3 6 3 3 5 3 3 5 1 3 1 5 3 1 1 1 1 1

A 3 3 3 3 5 3 3 3 3 3 3 3 3 3 3 3 3 3

B 1 3 3 3 5 3 3 3 3 3 3 3 3 3 3 3 3 3

2/3 Bill... Bill 5/6 Bill

m i a m i a m p

T 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

A 2 5 2 3 2 1 3 5 3 5 3 3 3 3 3 3 3 3

B 2 1 2 1 1 0 (4) 3 5 3 3 3 3 3 3 5 7 3

5/6 Bill 2/3 Bill

i

T 3 2 4 1 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A 5 3 5 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B 5 3 5 2 3 1 3 0 1 0 4 2 2 3 6 2

Falseta 2

5/6 Bill

Musical notation for the first system (measures 1-4). The treble clef staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff shows a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Fingerings are indicated by numbers 1-3. A 'p' (piano) dynamic marking is present above the first measure. A dashed line above the staff indicates a 5/6 Bill section.

Musical notation for the second system (measures 5-8). The treble clef staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff shows a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Fingerings are indicated by numbers 1-3. A 'p' (piano) dynamic marking is present above the fifth measure. A dashed line above the staff indicates a 5/6 Bill section.

Musical notation for the third system (measures 9-12). The treble clef staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff shows a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Fingerings are indicated by numbers 1-3. A 'p' (piano) dynamic marking is present above the ninth measure. A dashed line above the staff indicates a 5/6 Bill section.

Musical notation for the fourth system (measures 13-16). The treble clef staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff shows a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Fingerings are indicated by numbers 1-3. A 'p' (piano) dynamic marking is present above the thirteenth measure. A dashed line above the staff indicates a 5/6 Bill section. The system concludes with a 'BV' (Basso Continuo) marking and a 'm' (mezzo) dynamic marking above the final measure.

Bl-----, Bill-----, m

T
A
B

3 5 1 3 1 5 3 3 5 1 4 0 2 0 4 1 0

Bill-----, Bi-----, p p i p p p a

T
A
B

0 1 1 3 3 5 6 3 2 3 1 3 3 1 0

BV-----

i m m m m

Falseta 3

T
A
B

0 0 0 0 0 5 5 6 7 5

Bill-----, Bi-----, Bi-----, i p i i i p i

T
A
B

3 5 5 4 5 3 5 1 3 3 2 3 1

5/6 BIII.....

2/3 BII.....

falseta 4

2/3 BII.....

5/6 Bl

m i i m a i

10:3

T
A
B

3 5 5 3 | 1 2 1 3 | 2 3 2 3 | 5 0 2 2 0 3 5 0 3

T
A
B

5 0 2 2 3 3 | 3 2 3 1 3 1 | 1 0 | 3 6 0 3 5 5

p p

i m

T
A
B

3 5 5 3 | 1 2 1 3 | 2 3 2 3 | 0 0 2 2 2 2 | 5 7

a i m

m i i

T
A
B

7 6 7 5 6 8 | 5 6 5 8 8 6 | 5 7 | 8 6 8 5 8 5

BV.....
i m a

BIII.....

T 8 6 5 8 6 8 5 8 5 7 5 5 5 5 5 7 5 3 5

A

B

5/6 BIII.....

T 3 3 5 3 5 3 6 7 6 3 7 0 0 5 3 7 5 3 7 5

A 3 3 5 3 5 3 6 7 6 3 7 0 0 5 3 7 5 3 7 5

B 3 3 5 3 5 3 6 7 6 3 7 0 0 5 3 7 5 3 7 5

5/6 BII.....

2/3 BII.....

i i p m p

T 3 7 3 5 5 2 3 3 0 1 0 2 0 2 2 2 2 2 2 2 2 2 3

A 3 7 3 5 5 2 3 3 0 1 0 2 0 2 2 2 2 2 2 2 2 2 3

B 3 7 3 5 5 2 3 3 0 1 0 2 0 2 2 2 2 2 2 2 2 2 3

falseta 5

2/3 BIII.....

vejilla III

a
m
i
p m i i m a i

T 3 3 0 3 2 3 3 5 5 3 6 3 7 3 7 6 6 3 3 0 3 0 3 2 3 3 5

A 3 3 0 3 2 3 3 5 5 3 6 3 7 3 7 6 6 3 3 0 3 0 3 2 3 3 5

B 3 3 0 3 2 3 3 5 5 3 6 3 7 3 7 6 6 3 3 0 3 0 3 2 3 3 5

2/3 Bill.....

p i m a m

T 5 3 6 3 7 6 5 3 4 3 5 4 5

A 3 3 6 3 7 6 5 3 4 3 5 4 5

B 0 0 0 0 0 0 0 0 0 0 0 0 0

i p Bill.....

T 5 3 4 3 5 4 5 3 5 3 7 5 7 4 5

A 5 3 4 3 5 4 5 3 5 3 7 5 7 4 5

B 4 4 4 4 4 4 4 4 4 4 4 4 4 4

i m p i m p m p m p i m p a m i

T 5 7 7 8 3 5 5 6 0 3 3

A 5 7 7 8 3 5 5 6 0 3 3

B 5 5 6 1 3 4 0 0 0 0 0

p a m p a m p a m i a m i

T 3 3 3 3 0 3 0 3 0 2 2 0

A 3 3 3 3 0 3 0 3 0 2 2 0

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

Ilseta 6

2/3 BII

a m i
p a m
p a m
i m i
i m i m i

i p i m a
i m i
m i p i

a m

i a m i a m i m a i m i m i m i p

T
A
B

i m a i m i m i m

p a m p p

T
A
B

5/6 Bill.....5/6 Bill.....5/6 Bill.....

i p p i m p p m p p i

T
A
B

m a m i

T
A
B

alseta 7

2/3 Bill

First system of musical notation. Treble clef, key signature of one flat (B-flat), 2/3 time signature. The staff contains a melodic line with various articulations: accents (squares), up-bow/down-bow strokes (arrows), and fingerings (i, 3, 4). A dynamic marking 'p' is present. Below the staff are three lines for guitar: Treble (T), Alto (A), and Bass (B). The guitar part consists of chords and fingerings: T (3), A (7, 5), B (7). The second measure has T (3), A (3), B (5). The third measure has T (3), A (3), B (4). The fourth measure has T (3), A (3), B (5, 3). The fifth measure has T (0), A (3), B (5, 3). The sixth measure has T (3), A (3), B (3, 5, 3). The seventh measure has T (3), A (3), B (7, 3, 4, 5, 7).

Second system of musical notation. Similar to the first system, but with additional articulations: 'a' (accents), 'p m p p' (piano, mezzo-piano, piano, piano), and 'i' (fingerings). The guitar part continues: T (3), A (7, 5), B (5). The second measure has T (3), A (3), B (4). The third measure has T (3), A (3), B (5, 3). The fourth measure has T (0), A (3), B (5, 3). The fifth measure has T (3), A (3), B (7). The sixth measure has T (3), A (3), B (5). The seventh measure has T (3), A (3), B (7).

Third system of musical notation. Similar to the first system, with articulations: accents, up-bow/down-bow strokes, and fingerings (i, 3). The dynamic marking 'p' is present. The guitar part continues: T (3), A (7, 5), B (5). The second measure has T (3), A (3), B (4). The third measure has T (3), A (3), B (5, 3). The fourth measure has T (0), A (3), B (5, 3). The fifth measure has T (3), A (3), B (3, 5, 3). The sixth measure has T (3), A (3), B (7, 3, 4, 5, 7).

Fourth system of musical notation. Similar to the first system, with articulations: accents, up-bow/down-bow strokes, and fingerings (i, 3). The dynamic marking 'p' is present. The guitar part continues: T (3), A (7, 5), B (5). The second measure has T (3), A (3), B (4). The third measure has T (3), A (3), B (5, 3). The fourth measure has T (0), A (3), B (5, 3). The fifth measure has T (3), A (3), B (7). The sixth measure has T (0), A (3), B (0, 1, 3). The seventh measure has T (0), A (3), B (0).

Musical notation for guitar, first system. Treble clef, key signature of one flat. The staff contains a melodic line with accents (p) and fingerings (i). The guitar tablature below shows fret numbers for strings T, A, and B.

Musical notation for guitar, second system. Treble clef, key signature of one flat. The staff contains a melodic line with accents (p, m, a, m, i) and fingerings (i). The guitar tablature below shows fret numbers for strings T, A, and B.

Falseta 8

Musical notation for guitar, Falseta 8. Treble clef, key signature of one flat. The staff contains a melodic line with accents (p) and fingerings (i). The guitar tablature below shows fret numbers for strings T, A, and B.

Musical notation for guitar, Falseta 8 continuation. Treble clef, key signature of one flat. The staff contains a melodic line with accents (p, a, m, i) and fingerings (i). The guitar tablature below shows fret numbers for strings T, A, and B.

BIII.....

Musical notation for system BIII. The staff contains a melodic line with notes and rests, and a guitar fretboard diagram below it. Above the staff, there are dynamic markings: *p* (piano) with a downward arrow, *i* (pizzicato), and a sequence of *a* (accents) over *p* (piano), *m* (marcato), *p* (piano), and *p* (piano) with upward and downward arrows. A time signature change to 2/3 is indicated by a diamond symbol and the text "2/3 BIII...". A square box is placed above the final measure.

BI.....

Musical notation for system BI. The staff contains a melodic line with notes and rests, and a guitar fretboard diagram below it. Above the staff, there are dynamic markings: *p* (piano) with a square box above it, *i* (pizzicato), and a sequence of *p* (piano), *p* (piano), *i* (pizzicato), *p* (piano), *i* (pizzicato), and *p* (piano) with a square box above it. A square box is also placed above the final measure.

Musical notation for system BI (continued). The staff contains a melodic line with notes and rests, and a guitar fretboard diagram below it. Above the staff, there are dynamic markings: *p* (piano) with a square box above it, *i* (pizzicato), and a sequence of *p* (piano), *p* (piano), *i* (pizzicato), *p* (piano), *i* (pizzicato), and *p* (piano) with a square box above it. Further right, there are dynamic markings: *a* (accents) over *p* (piano), *m* (marcato), *p* (piano), and *p* (piano) with upward and downward arrows. A square box is placed above the final measure.

Musical notation for system BI (continued). The staff contains a melodic line with notes and rests, and a guitar fretboard diagram below it. Above the staff, there are dynamic markings: *p* (piano) with a square box above it, and a sequence of *p* (piano), *p* (piano), *i* (pizzicato), and *p* (piano) with a square box above it. A square box is also placed above the final measure.

am i am i

TAB: 0 0 0 3 3 3 2 0 3 1 0 0 0 0 0 0 0

Falseta 9

i m a m i a m i m i m i m i m a m i a m

TAB: 6 3 3 6 3 6 0 3 6 0 5 4 6 3 6 0 6 3 3 6 3

i m i m i m i m i m i m i m i m

TAB: 6 0 3 6 0 5 4 6 3 6 0 1 0 1 3 0 3 0 2 3 0 2

BIII

am p am p

TAB: 0 0 3 5 7 3 7 5 3 6 4 6 6 8

2/3 BII.....

BII.....

i

p

p

p

6 0 4 0

4 1 0

0 4 2 3 2

5 3 3 7

p

p

p

3 5 3 6 4 6

3 5 7 4 5

4 8 4 1 0

linera

2/3 BI.....

2/3 BII... 2/3 BIV...
p i m a i m i m p a m i m p m m m

ijilla II

T 1 2 1 1 2 1 1 1 2 1 2 4 1 2 1 4 2 5 4
A 0 1 2 1 2 1 1 1 2 2 4 2 2 5 4 4
S 0 2 4 0 4 0 0 2 4 0 1 2 2 4 2 4

p i m a m i a m i

T 5 4 4 5 7 5 4 7 5 4 5 7 5 4 6 6 6 6 4 4 6 4 6 4 6 4 6
A 0 5 5 6 4 4 6 6 4 6 6 4 6
S 0 5 5 6 4 4 6 6 4 6 6 4 6

2/3 BII..... BV.....

m i m i m p m p i m a i m i m p

T 0 4 7 4 0 0 6 6 2 2 2 2 4 2 4 5 2 2 5 4 5 7 5 7 9 5 5
A 6 6 2 2 2 2 4 2 4 5 2 2 2 2 6 5
S 2 0 0 4 5 0 2 2 2 2 2 2 2 2 5

2/3 BI.....

m i m a

T 5 8 9 5 8 9 8 9 11 9 8 9 8 12 8 8 9 11 8 9 8 8 8 10 9 8 8
A 7 6 7 5 6 8 5 8 9 10 9 10 10 10 9 1 1 0 2
S 7 6 7 5 6 8 5 8 9 10 9 10 10 10 9 1 1 0 2

Musical notation system 1: Treble clef, key signature of three sharps (F#, C#, G#). The system includes a melodic line with various articulations (accents, slurs, and a trill marked '3') and a corresponding guitar tablature (TAB) with fret numbers for strings T, A, and B.

Musical notation system 2: Treble clef, key signature of three sharps. The system includes a melodic line with slurs and a corresponding guitar tablature with fret numbers.

Musical notation system 3: Treble clef, key signature of three sharps. The system includes a melodic line with accents and slurs, and a corresponding guitar tablature with fret numbers.

Musical notation system 4: Treble clef, key signature of three sharps. The system includes a melodic line with slurs and a corresponding guitar tablature. The lyrics "p a m i p a m i p i m a m i p i m a a m i" are written above the notes, with a "6" marking above the word "ima". The tempo/meter marking "2/3 BIV" is at the start of the system.

p i m a m i p i m a

a m i

↑ ↑ ↑

2/3 BIV

p p i m a m i a m i a m i p i p i p m p a p p

p a m i p a p

0 2 0 0 2 0 0 2 0 2 0

0 2 4 1 2 0 2 0

BIV..... 2/3 BIV.....

4 4 5 7 4 5 4 5 6 4 5 7 0 4 4

2 4

4 4 6 6 8 8 4 4 6 4 6 7 4 4

0 4 0 4 0 4 0 4 0 4 0 4 0 4

p i m a

5 4 4 4 4 4 4 4 4 4 5 6 8 4 6 8 4 8 6 0 4 4

0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4

p i m a m i p i m a

T
A
B

i m i i m m i m p i m a

T
A
B

i m i i m m i m p i m a i m i m p a m

T
A
B

i p a a i p a a p i a m

T
A
B

p *a* *a* *p* *p* *a* *a* *i* *p* *i* *i* *i* *p* *a*
 ↓ ↑ ↑ ↑ ↓ ↑ ↑ ↑ ↓ ↑ ↑ ↑ ↓ ↑

T 0 0 2 3 3 3 2 0 0 0 2 3
 A 1 1 1 1 1 1 1 1 1 1 1 1 1 1
 B 0 2 3 4 5 6 7 8 9 10 11 12 13 14

p *a* *a* *p* *p* *a* *a* *i* *p* *i* *i* *i* *p* *a*
 ↓ ↑ ↑ ↑ ↓ ↑ ↑ ↑ ↓ ↑ ↑ ↑ ↓ ↑

T 0 0 2 3
 A 1 1 1 1 1 1 1 1 1 1 1 1 1 1
 B 0 2 3 4 5 6 7 8 9 10 11 12 13 14

BII..... BIV.....
i *a* *p* *p* *i* *m* *a* *m* *i* *p* *p* *p*
 ↑

T 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 A 4 4 4 4 4 4 4 4 4 4 4 4 4 4
 B 6 4 6 2 4 4 4 4 7 5 7 5 4 6 7 6 4

2/3 BI..... 2/3 BII.....
p *i* *a* *m* *i*

T 1 1 1 1 2 2 2 2 1 1 1 1 2 2 2 2 4 4 4 4 5 5 5 5 5 5 5 5 4 4 4 4 5 5 5 5
 A 1 1 1 1 2 2 2 2 1 1 1 1 2 2 2 2 4 4 4 4 5 5 5 5 5 5 5 5 4 4 4 4 5 5 5 5
 B 0 2 4 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

BIV BII

2/3 BI

5/6 BIV 1/2 BII 5/6 BIV

1/2 BII BIV BII

2/3 BII

BIV

BV

BVII

1/2 BIV

2/3 BV

BIV..... 5/6 BIV.....

T
A
B

..... 5/6 BII..... 5/6 BII.....

T
A
B

2/3 BII..... 2/3 BI.....

T
A
B

..... 2/3 BII.....

T
A
B

a m i p

i

p

----- i m p i m a -----

TAB: 2 2 3 2 2 3 5 2 5 3 2 2 3 5 2 5 3 2 5 4 0 4 4 2 6 0 4

2/3 BII.....
a
m
i
p

TAB: 1 2 1 4 2 5 4 4 3 4 2 3 2 3 2 3 2 2 3 2 2 3 5 2 3 2 5 4 5 5 7 5 4 6 5 6 6

2/3 BI..... 5/6 BII..... i m i i m

TAB: 8 7 8 7 1 1 1 5 4 5 2 3 3 2 3 5 4 2 5 4

m i m i 1 m i i m

TAB: 5 7 5 4 5 4 7 4 2 4 2 5 2 0 2 0 5 0 3 2 2 0 4 2 0 4 0 2 0 1

2/3 BII.....

p i m a i m i m i m

i m p p i p i m

a m

T 0 0 0 3 3 3 3 6 3 3 2 3 2 2 0 5 0 0 2

A 2 1 2 1 6 6 6 6 6 3 2 3 2 2 0 5 0 0 2

B 2 2 2 4 5 6 6 6 6 3 0 2 0 3 5

a i m i m i m m

i m a i m a

a m a p p m p

5/6 BII

A2 3

T 5 5 5 5 5 5 4 2 2 1 1 1 2 2 3 4

A 5 5 5 5 5 5 3 0 2 2 0 1 1 1 2 2 3 4

B 3 0 0 3 0 0 4 4 4 2 4 5 4 5 0

p a m p a m p

i m i m i i m i

A2 3

T 2 3 0 2 5 2 0 0 3 3 2 0 0 4 4 2 0 2 4 6 6

A 4 4 5 0 0 3 3 2 0 0 4 4 2 0 2 4 6 6

B 0 0 3 3 2 0 0 4 4 2 0 2 4 6 6

m i m i i m i i m

i a m p a m

a m p p m m a m p p m p

2/3 BII

T 4 7 4 0 0 5 5 4 0 0 6 6 4 0 0 2 1 1 2 0 2 1

A 0 0 0 0 0 6 6 4 0 0 2 1 1 2 0 2 1 2 0 2 1

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

p a a p p a a i p a a p p a
 ↓ ↑ ↑ ↓ ↑ ↑ □ ↓ ↑ ↑ ↓ ↑

T 0 2 3 3 3 2 0 0 0 2 3
 A 1 0 0 0 0 0 0 0 0 0 0
 B 0 2 0 0 0 0 0 0 0 0 0

p a a p p a a i p m i i p
 ↓ ↑ ↑ ↓ ↑ ↑ □ ↓ ↑ ↑ ↓ ↑ ↑ ↑

T 0 0 2 3 3 3 2 0 0 0 2 3
 A 1 0 0 0 0 0 0 0 0 0 0 0
 B 0 2 0 0 0 0 0 0 0 0 0 0

5/6 BIV₋₁ 5/6 BIII₋₁ 2/3 BII₋₁ BIV
 p ↑ p i m a m i p i m a

T 4 4 2 0 2 4 4 4 4 4 4 4
 A 4 4 2 0 2 7 6 4 4 6 4 4
 B 5 3 2 3 2 4 5 7 5 4 4 6 7 6 4

m i p p i m a m i p i m a i m

T 2 4 2 4 5 4 2 0 6 0 0 4 0 4 4 0 4 0 4 0
 A 2 4 6 4 6 6 4 6 6 4 6 4 6 4 4 0 0
 B 2 4 2 0 2 2 0 2 4 2 0 2 4 2 0 2 4

i m i m i m p i m a i m i m a m i

2 5 2 0 4 0 4 2 4 2 2 0 2 1 0 1 2 0 2 1 0 2 1 0 2

p i i p

0 0 7 6 9 7 6 7 7 0 7 6 9 7 6 9 7 6 5 6 0 5 6 7

p i m i m i m i

0 5 0 5 0 7 0 7 5 7 5 5 4 5 4 4 2 4 2 2 0 4 2

2/3 BII a m i i m i m i m BIV a m i

4 2 2 5 5 4 2 4 5 7 5 4 5 4 8 4 4 (0) 6 6 7 4 5

2 4 2 4 5 4 2 0 6 0 6 0 0 4 0 4 0 4 0 0

T
A
B

2 5 2 0 0 4 4 2 4 2 2 0 2 1 0 1 2 2 1 0 2 1 0 0 1 0 0 1 0 2 0

T
A
B

i m a

7 9 7 9 11 9 8 7 10 9 9 0 0 7 11 7 0 9 0 9 7 9 7 9 8 (0)

T
A
B

i m i m p i m a i m i m i m i m

7 9 11 7 9 7 11 9 8 7 9 11 8 0 0 8 11 9 7

T
A
B

BVII
p p i m a m i p p p

T
A
B

T
A
B

T
A
B

T
A
B

cam ↑↑↑ i i m a m i m i m i i i m i

T 0 9 9 10 9 7 7 10 9 7 9 9 10 9 9 9 7 10 9 7

A 9 9 7 9 9 7 9 8 8 8 7 7 7 7 7 7 7 7 7

B 9 8 7 7

5/6 BVII.....

p m i m i i m p i m m i m BII.....

T 9 10 9 9 7 7 9 7 5 7 5 8 6 0 6 8 8 6 5 2 2 5 4 4

A 7 9 9 7 7 5 8 6 5 6 8 8 6 5 2 2 5 4 4

B 0 7 9 0 0 0 0 5 6 8 8 6 5 2 4 2 2

a m i m i i m i 2/3 BII.....

T 4 2 5 4 2 0 4 2 2 2 0 4 2 0 2 6 5 5

A 2 2 2 2 0 4 2 2 0 1 4 2 0 2 6 5 5

B 2 4 0 0 0 0 0 0 0 0 0 0 0 0 2 6 5 5

2/3 BI.....

i m i i m p a

T 4 2 4 2 2 1 1 2 1 2 1 0 9 10 9 9

A 2 2 6 6 5 2 1 1 2 1 2 1 9 9 9 9

B 0 2 2 1 1 1 0 0 1 4 4 9 7 9 9

Musical notation system 1: Treble clef, key signature of three sharps (F#, C#, G#), 7/8 time signature. The system includes a treble staff with notes and rests, and a bass staff with guitar fret numbers for strings T, A, and B.

T	7	7	10	9	7	9	9	10	9	9	9	7	10	9	7	9	10	9	9
A	9												8						
B	7					7							8						
B	8					7				7			0			7			9

Musical notation system 2: Treble clef, key signature of three sharps, 7/8 time signature. Includes a treble staff with notes and rests, and a bass staff with guitar fret numbers for strings T, A, and B.

T	7	7	9	7	5	7	5	8	6	6	8	8	6	2	2	2	5	4	4	4	2	2	5	4	2
A	9							8	6	5	6	8	8	6	2	2	2	5	4	4	2	2	5	4	2
B	7							8	6	5	6	8	8	6	2	2	2	5	4	4	2	2	5	4	2
B	0							0	5	6	8	8	6	2	2	2	5	4	4	2	2	5	4	2	

Musical notation system 3: Treble clef, key signature of three sharps, 7/8 time signature. Includes a treble staff with notes and rests, and a bass staff with guitar fret numbers for strings T, A, and B.

T	0	4	2	2	2	0	4	0	4	2	0	2	6	5	5	4	2	5	4	2	2	5	4	2
A	0		1			1			1			2	2	6	5	5	4	2	5	4	2	2	5	4
B	0					0			0			0	2	6	5	5	4	2	5	4	2	2	5	4

Musical notation system 4: Treble clef, key signature of three sharps, 7/8 time signature. Includes a treble staff with notes and rests, and a bass staff with guitar fret numbers for strings T, A, and B. The system concludes with a double bar line.

T	4	2	5	4	2	5	2	6	5	5	2	5	2	5	2	5	2	2	2	4	4	4	6	7	6	4
A	2	2	2			5	2	6	5	5	2	5	2	5	2	5	2	2	2	4	4	4	6	7	6	4
B	2	2	2			5	2	6	5	5	2	5	2	5	2	5	2	2	2	4	4	4	6	7	6	4

5/6 Bl.....

am i i a m i a m i i a m i — a m i p

T 1 3 5 3 1 3 3 3 2 1 3 1 0 0 3 3 2 0 2 0

A 1 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B 3

p a m i p i p i a m i p a m i p i m a a m i

T 0 3 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 3

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

a m i m i i a m i p p i p i

T 0

A 3

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

a m i m i a m i

T 1 0 1 0 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 3

B 3

i m a i i a m i

T
A
B

i i m i i i i i p i

T
A
B

p p i p p m m i i p i p i

T
A
B

2/3 BII.....

Falseta 1

i m a m m i

T
A
B

5/6 BI.....

pp i m a m i a *p* ↓ *m* i

i m a m i a m *p* *3* i m a i m ↑ *p* i m ↓ m ↓

T 3 5 5 3 1 1 1 1 0 3 0 1 3 5 3 6 5 6 3 5

A 3 1 1 1 1 2 1 1 2 (2) 2 3 3 3 6 5 6 3 5

B 1 1 1 1 1 2 3 3 3 3 3 3 3 3 3 3 3

2/3 BII.....

p ↑

BII..

T 0 2 2 0 2 2 3 (2) 0 3 2 0 3 1 0 0 1 3 3 5

A 0 4 2 2 5 4 5 3 (2) 0 4 1 0 4 1 5 4 1 5 6 3 0 3 1 0 0 1 3 3 5

B 0 4 2 2 5 4 5 3 (2) 0 4 1 0 4 1 5 4 1 5 6 3 0 3 1 0 0 1 3 3 5

5/6 BI.....

i *3* *3* *3* *i* *3* *3* *i* *3* *3* *i* *3* *3* *pp* i m a i m i m *i* m m *p* *p*

T 3 3 3 5 6 5 3 5 7 8 1 2 1 4 2 1 (4) 2 2 3 6

A 3 3 3 5 6 5 3 5 7 8 1 2 1 4 2 1 (4) 2 2 3 6

B 3 3 3 5 6 5 3 5 7 8 1 2 1 4 2 1 (4) 2 2 3 6

a m i m i

↑ ↑ ↑ ↑ ↓ ↓ ↓ ↑ ↓ a m i a m i i m i i

↑ ↑ ↑ ↓ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↓ ↓

T 0

A 3

B 0

i a i i a i i i ————— a m i i i m i

T
A
B

BIII.....

p i i p i i p i i i m

A2 3 A2 3 3

T
A
B

p

T
A
B

a m i m i i p i

T
A
B

ami m i i i i a m i p a m i p

T 0 0 0 0 0 0 0 0 0 0 0

A 2 3 0 3 3 3 3 3 3 3 3

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

Falseta 2

2/3 BII... 2/3 BIII... 5/6 BI... i i p i i p i i p p i p i p i p i

T 0 5 5 6 6 5 3 3 3 1 0 0 0 0 0 0

A 2 3 3 3 3 6 5 1 1 5 3 1 3 3 3 3

B 0 4 2 2 3 3 3 3 2 1 2 3 1 2 0 3 1 0 2 0 4 2

p i p p i p i p i

T 0 5 5 6 6 5 3 3 3 1 0 0 0 0 0

A 2 3 3 3 3 6 5 1 1 5 3 1 3 3 3

B 0 4 2 2 3 3 3 2 1 2 3 1 2 0 3 1 3 2 3 3

p i p i p p i

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B 0 4 0 2 3 2 0 3 0 0 1 3 3 1 0 1 4 0 0 1 4 1 0 2 3

amii amii

T
A
B

2/3 Bill

amii amii

T
A
B

5/6 BI

amii amii

T
A
B

pipi pipi

T
A
B

2/3 Bill

Remate

Bill.....

p

T
A
B

p

T
A
B

Alegrias

Cejilla II

A2

p m i □ □ □ ———— ami i m i m i i

↓ ↑ ↑ ↓ ↓ ↑ ↓ ↑ ↓ ↓ ↑ ↑ ↑ ↓ ↓ ↑ ↓ ↑ ↑ ↓

T
A
B

ami i m i i □ i i i i a i i a i i p a m p a m i p

↑ ↑ ↑ ↓ ↑ ↑ ↓ ↓ ↓ ↓ ↑ ↓ ↑ ↑ ↓ ↑ ↓ ↑ ↑ ↓ ↓ ↑ ↑ ↓

A2

T
A
B

A2 ———— p i i i i m i i a m i i □

↓ ↓ ↓ ↑ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

T
A
B

Falseta 1

5/6 BII.....

a m i i a m i i i i i i i a i p

↑ ↑ ↑ ↓ ↑ ↑ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

T
A
B

2/3 BII.....

a m i m i i i a m p p

↑ ↑ ↑ ↑ ↑ ↓ ↓ ↑ ↑ ↓ ↓

T
A
B

5/6 BII.....

p i m a m i a

↑ ↓ ↓ ↓ ↓ ↓ ↓

T
A
B

BII.....

p

↓

T
A
B

A2 3 3 3 *p m m i i i m i i* *A2 3* *p* *i*

T 0 0 0 0 0 0 0 0 0 0
 A 2 2 2 2 2 2 2 2 2 2
 B 1 1 1 1 1 1 1 1 2 2
 0 4 4 4 4 0 2 2 2 0
 2 2 2 2 2 2 2 2 2 0

i a m p p a m a i p a m i p a p a m i p

T 0 0 0 0 0 0 0 0 0 0
 A 0 0 2 2 2 2 2 2 2 2
 B 1 2 1 1 0 2 0 2 4 2
 0 0 0 0 0 0 0 0 0 0
 2 0 2 0 4 2 2 2 2 2

Falseta 2

i m i m i i m i m a m i i

T 0 2 4 4 2 0 2 4 4 4 0 4 2 0 0 4 4 2 0 0 4 4 2 4 4 6 6 6 0
 A 0 2 4 4 2 0 2 4 4 4 0 4 2 0 0 4 4 2 4 4 6 6 5 5 0
 B 0 1 3 0 3 1 0 2 2 4 0 4 1 0 3 0 3 1 0 8 0 9 1 3 2 3 0 0 0

BII..... BIV.....

m i m p p a m p a m i

T 4 2 2 5 5 4 2 4 5 5 4 7 5 4 4 7 5 4 4 6 4 6 6 8 8 8 8
 A 2 4 2
 B 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4

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

T
A
B

m i m m i m p 5/6 BIV
i m m i p a m

T
A
B

m p p i m a m m i m i 3

T
A
B

p p i m a m i m i 2/3 BII-1 2/3 BIV-1
a m i i m i a m i p

T
A
B

5/6 BVI.....

p *i* *p* *i*

2 0 2 0 1 3 1 0

2 0 2 0 1 4 3 4 0

2 1 4 2 0 1 4 2 0

A2 3

p

T
A
B

5/6 BII...

A2 3

p *m* *m* *m* *m* *m* *m* *p*

i

T
A
B

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

↓ ↑ ↑ ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↑ ↓ ↑ ↓

T
A
B

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

↓ ↑ ↑ ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↑ ↓ ↑ ↓

T
A
B

2/3 BII.....

p a m i i

2/3 BIV..... 5/6 BIV.....

T
A
B

Falseta 3

5/6 BII..... 5/6 BIV.....

T
A
B

5/6 BIV.....

2/3 BIV.....

T
A
B

p p i m a m i m i p p i m a m i m i p

T
A
B

Musical notation system 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with triplets and square accents. Below it are the guitar TAB lines for Treble (T), Middle (M), and Bass (B) strings.

TAB: 0 2 2 4 2 4 6 4 | 2 4 6 6 7 6 | 4 6 7 9 7 6 9 7 | 6

Musical notation system 2: Labeled "5/6 BIV". Treble clef, key signature of three sharps. The staff contains a melodic line with triplets and square accents. Below it are the guitar TAB lines.

TAB: 0 7 6 7 6 9 7 | 0 5 6 4 7 6 | 0 5 4 6 4 7 5 4 7 | 5 0 5 0

Musical notation system 3: Labeled "BII". Treble clef, key signature of three sharps. The staff contains a melodic line with triplets and square accents. Below it are the guitar TAB lines.

TAB: 4 3 4 6 4 6 | 2 2 4 2 4 6 4 6 2 6 2 | 4 2 6 2 4 2 4 6 | 0 2 2 1

Musical notation system 4: Labeled "BII", "BIV", and "BV". Treble clef, key signature of three sharps. The staff contains a melodic line with triplets and square accents. Below it are the guitar TAB lines.

TAB: 2 4 2 4 2 4 2 4 | 2 4 2 4 2 4 2 4 | 4 5 4 5 4 5 4 5 | 5

5/6 BVII

a m i i a m i i a m i i a m i i m i i i
 ↑ ↑ ↑ ↓ ↑ ↑ ↑ ↓ ↑ ↓ ↓ ↓ ↓ ↑ ↓ ↓ ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↑ ↑ ↓ ↑ ↑ ↑ ↓

T 7 10 10 9 7 9 7 9 10 10 9 7 9 10 7 9
 A 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8
 B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

p i i p i p p p
 ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 A 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
 B 0 4 4 2 0 4 0 4 2 0 4 0 4 2 4 0 4 2 0 0 4 2

BII BIV
 p i p p m
 A2 3 A2 3 A2 3 A2 3 A2 3
 ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓

T 2 2 4 4 0 0
 A 4 4 6 6 0 0
 B 2 2 4 4 1 2
 4 2 6 4 2 0

Tangos

Cejilla II

p a i i i a i i a i

↓ ↑ ↓ ↑ □ ↓ ↑ ↑ ↓ ↑ ↑ □

A2

The first system of musical notation for 'Cejilla II' is written in 4/4 time. The treble clef staff shows a sequence of chords with fingerings (x, x, x, x, x, x) and a triplet of eighth notes (3). Above the staff, rhythmic indicators (p, a, i, i, i, a, i, i, a, i) with arrows pointing up and down, and square boxes (□) are placed. A 'Cejilla II' (barre on the second fret) is indicated above the first measure. Below the staff are three empty staves labeled T, A, and B.

□ a i i a i □ □ a i i a i □ □ a i i a i □ □ a i i a i

↑ ↑ ↑ ↓ ↑ ↑ ↑ ↓ ↑ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑

The second system of musical notation continues the piece. It features a treble clef staff with a complex rhythmic pattern and fingerings. Above the staff, rhythmic indicators include square boxes (□) and sequences of 'a i i a i'. Below the staff are three empty staves labeled T, A, and B.

Bl. ----- p

A2 3 3 3 A2 3 3 3 p i a i i i i i i a m i i m

□ ↓ ↑ ↓ ↓ ↑ □ ↓ ↑ ↓ ↑ ↓ ↑ 1 2 3 4 1 2 3 4

The third system of musical notation includes a bar line labeled 'Bl.'. It shows a treble clef staff with various chordal structures, triplets (3), and a 'p' dynamic marking. Above the staff, rhythmic indicators include square boxes (□), 'A2', triplets (3), and 'p'. Below the staff, a guitar tablature is provided with numbers 0, 1, 2, 3, 4 on the strings. Below the tablature are three empty staves labeled T, A, and B.

□ i a i i i i p i i a m i i i i □ i a i i a i i i i □ i a i i a i i i i

↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ □ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ □ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑

The fourth system of musical notation continues with a treble clef staff and a guitar tablature below it. Above the staff, rhythmic indicators include square boxes (□) and sequences of 'i a i i i i p i' and 'i a m i i i i'. Below the staff, the tablature uses numbers 0, 1, 2, 3, and 4. Below the tablature are three empty staves labeled T, A, and B.

i a i i i i p i i i BII...
 □ ↑ ↑ ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↓ p i p a p m p a p m p p m p
 ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↓

1 0 0 0 3
 3 3 3 3 4
 3 0 4 3 2
 3 3 3 3 5

p a p p p i p i i p i i i
 ↓ ↑ ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↓

3 3 3 3 3 3 3 3 3 3 3 3
 3 3 3 3 3 3 3 3 3 3 3 3
 0 0 0 0 0 0 0 0 0 0 0 0
 3 0 3 3 3 3 3 0 3 3 3 3
 0 3 1 3 0 3 1

5/6 BI...
 a m i i m i m i a m i i m i
 ↑ ↑ ↑ ↓ ↑ ↑ ↑ ↓ ↑ ↑ ↑ ↓ ↑ ↓

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

i a i i a m i i m i i a i i i i p i m i m
 □ ↑ ↑ ↑ ↓ ↑ ↑ ↑ ↓ ↑ ↓ ↓ ↑ ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↓

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

Falseta 1

5/6 BI----- i

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

T
A
B

BI-----

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

T
A
B

BIII----- 2/3 BII----- BIII

p *p* *p* *p* *p* *p* *a* *m* *p* *p* *p* *p* *p* *a* *m* *p* *a*

T
A
B

2/3 BII-----

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

T
A
B

Musical notation system 1: Treble clef, key signature of one flat, 2/3 time signature. Includes a *BII* (B-flat II) marking. Fingerings: *m*, *i i i*, *i m a p i*, *a m*, *i i i*, *i i i*.

T	3	3	1	3	3	2	2	2	3	2	0	0	0	0	0
A	5	3	3	3	2	2	2	2	3	2	2	3	3	3	3
B	3	3	0								2	3	0	3	1

Musical notation system 2: Treble clef, key signature of one flat, 7/8 time signature. Includes a *BII* marking. Fingerings: *a m i p*, *i i i*, *i i i*, *i i i*.

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
B	3	2	3	2	0	0	3	2	0	3	3	1	3	1	0

Musical notation system 3: Treble clef, key signature of one flat, 7/8 time signature. Includes a *BII* marking. Fingerings: *p*, *i p i*, *p*.

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
B	0	4	0	1	3	3	1	0	1	3	3	0	4	4	0

Musical notation system 4: Treble clef, key signature of one flat, 7/8 time signature. Includes a *BII* marking. Fingerings: *p i p i p i*, *p p m*, *i m i m*, *i a m i i*.

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	2	0	4	2	2	0	2	3	5	0	4	3	0	0	3
B	0	2	0	4	2	2	2	1	3	2	1	0	2	2	2

Musical notation for the first system. The treble clef staff contains notes with fingerings: *i a i i*, *i i i i*, *i a i i*, and *i i p*. The guitar TAB staff shows fret numbers for strings T, A, and B: T (0, 0, 0, 0, 0), A (3, 3, 3, 3, 3), B (1, 1, 3, 1, 3, 4, 1, 2).

alseta 3

Musical notation for the second system. The treble clef staff contains notes with fingerings: *i i p* and *i i p*. The guitar TAB staff shows fret numbers for strings T, A, and B: T (0, 0, 0, 0), A (3, 3, 3, 3), B (4, 1, 2, 0, 4, 3, 1, 0, 4, 1, 2, 4, 1, 2, 4, 1, 2).

Musical notation for the third system. The treble clef staff contains notes with fingerings: *p p p*, *p p i*, and *i a m i i m i*. The guitar TAB staff shows fret numbers for strings T, A, and B: T (0, 0, 0, 0, 0), A (3, 3, 3, 3, 3), B (4, 1, 2, 0, 4, 3, 1, 0, 3, 3, 1, 4, 3, 1, 0, 2, 2).

Musical notation for the fourth system. The treble clef staff contains notes with fingerings: *A2 3*, *A2 3*, *m i m i*, and *A2 3*. The guitar TAB staff shows fret numbers for strings T, A, and B: T (1, 1, 1), A (3, 3, 3, 3), B (1, 1, 3, 3, 3, 3).

Taranta

Bei der Stimmung **E A C# A C# F#** dürften auch routinierte Blattspieler ins Schleudern geraten. Wir haben deshalb den Notentext «optisch» transponiert. Das bedeutet: Gitarre umstimmen und spielen, wie wenn nichts wäre!

With a tuning like **E A C# A C# F#** even experienced sight readers will be faced with a problem. That is why we transposed the music «visually». This means: change the tuning and play as accustomed!

L'accordage **MI LA DO# LA DO# FA#** devrait causer des problèmes de déchiffrage même aux plus experts. Nous avons donc transposé l'écriture «visuellement». Cela signifie: changer l'accordage et jouer comme si de rien n'était!

La afinación **MI LA DO# LA DO# FA#** puede causar problemas de lectura hasta a los más expertos. Por eso hemos transpuesto la música «visualmente». Esto significa que basta con cambiar la afinación y tocar como si nada.

Taranta

ppp *ma*

T
A
B

pp *i* *p* *m*

T
A
B

m *i* 5/6 BV

T
A
B

BVII

T
A
B

am i m i mp a m i p p p p a m i a m i a

T 10 8 7 8 10 7 9 10 8 7 8 8 8 2 3 0 7 5 4 0 7 0 4 0

A 7 0

B 0

5/6 Bill... m i a m m i a m i m a i m a m i a m m i a m m i a m m i a m m i a m m i a m m i a m m i a m m i a

T 2 0 4 4 4 4 5 2 2 3 5 3 3 7 5 4 3 2 2 3 4 6 2 4 0 2

A 4 4 4 2 2 0 0 0 0 3 5 4 4 3 2 2 4 0 6 2 2 4 0 0 2

B 0 2 2 0 0 0 0 0 0 3 2 2 2 0 0 2 2 2 2 2 0 0 0

ppp i m a m i p p p i m a m p p a m p p p p p p

T 0

A 7 0

B 2 4 6 7 4 6 7 6 4 4 0 5 6 7 5 5 5 5 5 5 5 5 5 5 5

Bill... p p p p p p Bill... p p i m a m i p p p i m a

T 0

A 0

B 4 6 6 7 6 4 3 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

ppp i m a

T
A
B

2/3 BVI

pp i m i m i

p i m a

T
A
B

BIV

2/3 BII

BVII₁ BVI

T
A
B

BII

m i m i m i m

p i m a i m i p i

T
A
B

p i m a i p p i m a m

T
A
B

4 6 5 6 4 4 0 4 7 4 2 4 2 2 0 2 4 2 0

4 6 5 7 6 5 0 0 2 4 3 4 2 5 4 3 0 0

BV

p a a a m p p i i p p i p

T
A
B

2 0 2 0 4 0 0 0 0 5 0 0 0 5 0 0 0 0 0 0 0 0

2 0 7 7 8 7 5 5 5 5 7 5 7 9

i m i m a m i p i m m i m i m i m i m

T
A
B

2 3 2 0 2 1 2 0 2 0 0 0 2 0 3 0 2 5 2 2 1 2 2 0 2 0 2 0 0 0 7 0

3 0

i m p a m p p i p p p p p p

T
A
B

7 7 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

6 6 6 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

4 6 6 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

First system of a musical score. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes. A vertical bar line is present after the second measure.

Second system of the musical score. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the bass line. A vertical bar line is present after the second measure.

Third system of the musical score. The upper staff features a melodic line with eighth and sixteenth notes, including some beamed eighth notes. The lower staff continues the bass line. A vertical bar line is present after the second measure.

Fourth system of the musical score. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the bass line. A vertical bar line is present after the second measure.

Musical notation for the first system. Treble clef, key signature of three sharps (F#, C#, G#), and 2/3 time signature. The melody includes fingerings (m, i, a, m) and a triplet. The guitar part shows fret numbers on the T, A, and B strings.

Musical notation for the second system. Treble clef, key signature of three sharps (F#, C#, G#), and 2/3 time signature. The melody includes fingerings (a, m, i, m, i, m) and a 2x tremolo effect. The guitar part includes fret numbers and a 2x tremolo symbol.

Musical notation for the third system. Treble clef, key signature of three sharps (F#, C#, G#), and 5/6 time signature. It includes a 2/3 BII section and a 5/6 BIV section. The melody includes fingerings (a, m, i, p) and a circled 4. The guitar part includes fret numbers and a circled 4.

Musical notation for the fourth system. Treble clef, key signature of three sharps (F#, C#, G#), and 2/3 time signature. It includes a 2/3 BII section and a 5/6 BIV section. The melody includes fingerings (m, a, m, p, i, a, m, p, p, i, p, p, p, p, p) and a circled 4. The guitar part includes fret numbers and a circled 4.

m p p i m a i m i

a

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

A 2 3 4 4 0 0 2 0 2 0 2 0 7

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

Tangos

Bei der Stimmung **D A D G B D** dürften auch routinierte Blattspieler ins Schleudern geraten. Wir haben deshalb den Notentext «optisch» transponiert. Das bedeutet: Gitarre umstimmen und spielen, wie wenn nichts wäre!

With a tuning like **D A D G B_b D** even experienced sight readers will be faced with a problem. That is why we transposed the music «visually». This means: change the tuning and play as accustomed!

L'accordage **RÉ LA RÉ SOL SI_b RÉ** devrait causer des problèmes de déchiffrage même aux plus experts. Nous avons donc transposé l'écriture «visuellement». Cela signifie: changer l'accordage et jouer comme si de rien n'était!

La afinación **RE LA RE SOL SI_b RE** puede causar problemas de lectura hasta a los más expertos. Por eso hemos transpuesto la música «visualmente». Esto significa que basta con cambiar la afinación y tocar como si nada.

Tangos

5/6 BV--₁ 5/6 BIII--₁ 5/6 BV

a m i p *i ↑ p* *a m i p* *m i m* *i i* *↓ ↑ p i m a m i m i m m m m i m i*

T 7 5 0 0 2 0 4 0 2 3 0 2 0 2 7 7 6 6 0 7
 A 5 3 3 5 0 3 2 0 3 4 2 3 0 2 0 2 7 7 6 6 0 5
 B 5 3 3 5 0 3 2 0 3 4 2 3 0 2 0 2 7 7 6 6 0 5

5/6 BIII--₁ *a m i p* *i p* *i p* *i i* *↓ ↑ p i m a i* *a m i p*

T 6 7 5 4 5 0 2 0 4 0 2 0 4 0 2 0 1 3 4 1 0 4
 A 5 3 3 5 0 3 2 0 3 4 2 3 0 2 0 1 3 4 1 0 2
 B 3 3 3 5 0 3 2 0 3 4 2 3 0 2 0 1 3 4 1 0 0

5/6 BV--₁ *a m i p* 5/6 BIII--₁ *i p* *a m i p* *m i m* *i i* *↓ ↑ p i m a m i m i m m m m i m i* 5/6 BV

T 7 5 0 0 2 0 4 0 2 3 0 2 0 2 7 7 6 6 0 7
 A 5 3 3 5 0 3 2 0 3 4 2 3 0 2 0 2 7 7 6 6 0 5
 B 5 3 3 5 0 3 2 0 3 4 2 3 0 2 0 2 7 7 6 6 0 5

5/6 BIII--₁ *a m i p* *i p* *i p* *i i* *↓ ↑ p i m a i* *a m i p*

T 6 7 5 4 5 0 2 0 4 0 2 0 4 0 2 0 1 3 4 1 0 4
 A 5 3 3 5 0 3 2 0 3 4 2 3 0 2 0 1 3 4 1 0 2
 B 3 3 3 5 0 3 2 0 3 4 2 3 0 2 0 1 3 4 1 0 0

BV ----- > BIII ----- > BI

Treble staff: *p*, *a*, *m*, *p*, *p*, *p*, *p*, *i*, *p*, *p*, *a*, *m*, *p*
 TAB: 5 5 7 5 5 7 5 8 8 7 5 5 3 1 0 0 0 5 3 2 0 3 0 2 0 2 0 3

> BI ----- > a m a m p

Treble staff: *i*, *i*, *A2 3*, *p*, *i*, *p*, *p*, *p*, *i*, *p*, *p*, *i*, *i*, *p*, *a*, *m*, *a*, *m*, *p*
 TAB: 0 0 3 3 2 3 2 0 0 0 0 1 3 1 5 3 1 3 1 2 5 4 4 1 0 0 0

Treble staff: *i*, *A2 3*, *p*, *a*, *m*, *p*, *p*, *p*, *p*, *i*, *p*, *p*, *i*, *p*, *p*, *a*, *m*, *p*
 TAB: 5 5 7 5 5 7 5 8 8 7 5 5 3 1 0 0 0 5 3 2 0 3 0 2 0 2 0 3

> BI ----- > a m i

Treble staff: *i*, *i*, *A2 3*, *p*, *i*, *p*, *p*, *p*, *p*, *i*, *p*, *p*, *i*, *i*, *p*, *a*, *m*, *i*
 TAB: 0 0 3 3 2 3 2 0 0 0 0 1 3 1 5 3 1 3 1 2 5 4 4 1 0 0 0

i i m i i
 ↑ ↓ ↑ ↑ ↓

i m

i m p m m
 ↓ ↗ ↑ ↑

i i
 ↓ ↑ m

i i a m i i a m i i
 i ↑ ↓ ↑ ↑ ↑ ↓ ↑ ↑ ↓ ↓

T 2 0 4 1 3 2 0 2 0 0 0
 A 1 4 1 1 1 1 0 4 1 0 0
 B 3 3 0 3 3 3 4 1 0 0 0

□
i m
 ↑ ↑

m i m

i m m
 ↓ ↑ ↓

i m

i m i m i

a m i i
 ↓ ↑

T 2 3 0 0 3 2 3 0 2 0 4 0 4 1 0 4 0
 A 1 1 4 1 1 3 0 2 0 4 4 1 0 2 2
 B 3 3 0 0 3 3 0 2 0 0 0 0 0 0 0 0

5/6 BV.....

a m i
 3

i
 ↓

a m i p p
 3

i m i m i m

5/6 BIII.....

p i
 ↑ ↓

T 4 5 7 7 7 5 7 5 4 7 5 5 5 4 3
 A 2 3 5 5 5 5 7 5 4 7 5 5 5 5 5
 B 4 5 7 6 5 5 6 5 3 3 3 3 3 3 3

5/6 BV.....

a m i p
 ↓

i p
 ↓ ↑

m i

i m i m i

5/6 BV.....

p
 ↑

T 5 7 5 8 7 5 5 4 4 8 5 5 4 4 5
 A 3 5 6 6 5 8 5 4 4 8 5 5 4 4 5
 B 5 7 6 5 6 6 0 5 5 5 5 5 5 5 0

5/6 BV-----

a m i i a m i p p i m i m i m p i

T 4 5 7 7 5

A 2 3 5 5 5

B 4 5 6 5 3

5/6 BV-----

m i p m i i m i m i p

T 5 7 5 8 7 5

A 3 5 6 5 8

B 5 7 6 6 0

3 7 3 2 4 0 4 0 1 1

a m i p m i i i a m i i

T 7 0 7 3 0 1 0 0 5 5 0 4 0 2

A 0 0 0 0 0 0 0 0 5 5 0 0 0 0

B 5 3 1 1 5 0 0 0 0 0 0 0 0 0

m Bill-----

i i p i i p i m a m i m i m i m i m p

T 0 0 0 2 2 0 0 0 0 0 0 0 0 0

A 0 0 0 2 0 0 0 0 0 0 0 0 0 0

B 3 2 7 3 3 0 0 3 2 (2) 5 3 2 0 0 0 0 1 1

5/6 BV

i m p i i a m p a m p m i m i a m p
 5 5 5 7 6 5 7 5 0 7 5 0 5 7 0

BV

BIII

m i i m a m i m a i
 7 5 5 7 5 7 5 7 0 3 3 5 3 3 2 0 2 0 2

5/6 BV

A2 3

i i p m i i m m p a m p
 0 0 2 0 4 3 2 0 0 4 1 0 2 2 0 0 3 5 7 5 5 7 7 6 5

BV

BV BIII BI

A2 3

i p p p p p i p p a m p
 5 5 7 5 5 8 8 7 5 5 3 1 0 5 3 2 0 3 0 2 0 2 1 0 3

□
i m m i m i m p m i i i m a m i
↑ ↑ m i m ↓ ↑ ↑ ↑ ↓ ↓ ↓ i m p

T 2 3 0 0 3 2 3 0 0 2 0 4 1 4
A 1 1 4 1 1 1 1 1 0 0 4 1 2
B 3 3 0 3 3 3 3 3 0 0 0 0 0

BV
p a m i p m p m p p i m a m i p a m i

T 5 5 5 5 5 5 5 5 5 5 5 5 5
A 7 5 8 5 7 8 5 8 7 7 5 5 5 5
B 5 5 5 5 5 5 5 5 5 5 5 5 5

p i m a m i m i

T 7 5 7 5 5 5 5 5 5 5 5 5 5
A 7 5 5 5 8 5 5 5 5 8 7 7 5 8
B 7 5 5 5 8 5 5 5 5 8 7 7 5 8

p i m a p i m a p i p p i m a m i

T 5 5 5 5 5 5 5 5 5 5 5 5 5
A 7 5 8 5 5 5 7 8 5 8 7 7 5 5 5 5
B 5 5 5 5 5 5 5 5 5 5 5 5 5

p i m a m i m i

T 7 5 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5

A 7 5 5 5 5 8 5 5 5 5 5 8 7

B 7 5 8 5 8 7 7 5 8 5 7 8

BVI

p 3 p i m a m i

T 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

A 6 6 6 8 10 10 6 6 6 10 6 8 6 6 6 6

B 9 6 6 8 10 9 8 10 8 6 6 6 6 6 6

p *p* i m i m i

T 6 6 6 6 0 0 0 0 0 0 0 0

A 6 6 6 6 10 8 8 7 7 9 8

B 9 8 7 10 8 8 7 7 9 8

BI BI BI

mp *p* i i i i p p i p a m i i m

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 2 0 1 1 0 0 0 0 0 0 2 2 2 0 4 4 2

B 0 1 3 1 3 3 5 7 1 0 3 1 2 2 4 1 0 0

□ i m m i m i m i i a m i i m
 ↑ ↑ ↓ ↗ ↑ ↑ ↑ ↓ ↑ ↓ ↑ ↑ ↑ ↓ ↑ ↑

T 2 3 0 3 2 0 2 0 0 4
 A 1 1 4 1 1 1 2 0 4 1 2
 B 3 3 0 3 3 3 4 1 0 0

□ i m i m i i m a m i i
 ↑ ↑ ↓ ↗ ↑ ↑ ↓ ↑ ↓ ↓

T 2 3 0 3 2 0 2 0 4 0
 A 1 1 4 1 1 1 2 0 4 1 7 7
 B 3 3 0 3 3 3 4 1 0 6 5

▸ BIII----- ▸ BI-----
 i i p 3 3

T 7 5 3 3 3 0 2 5 5 5 5 3 1 5 3 2 0 4 1 0 2
 A 0 3 5 0 3 1 3 3 3 0 0 1 1 1 1 1 1 1 1 1 1
 B 0 3 5 0 3 1 3 3 3 0 0 1 1 1 1 1 1 1 1 1 1

▸ BI----- ▸ BIII----- ▸ BIV-----
 i m i m a i p m i m a m i i m i m m m p i i m
 ↑ ↓ ↓ ↓ ↓ ↓ ↑ ↓ ↓ ↑ ↓

T 0 1 2 3 3 3 2 2 2 3 0 0 2 3 4
 A 1 1 1 1 1 1 1 1 1 1 1 1 1 1 4
 B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 4

Bill BI

T
A
B

BI Bill BIV

T
A
B

Bill BI

T
A
B

i m m i m i m i m i m i

T
A
B

□ i m
 ↑ ↑
 m i m
 i m p m m i i i
 ↓ ↗ ↑ ↑ ↓ ↑ m
 i
 A2 3 p m
 ↓ ↑

T
 A 2 3 0 4 1 3 2 0 2 0 4 1 0 0
 B 3 3 4 1 1 1 3 3 3 4 1 0 4 2 0

▸ BI
 m p a m p i i p a a a a p a a p
 ↑ ↓ ↑ ↓ ↓ ↓ ↓ ↑ ↑ ↑ ↑ ↓ ↑ ↑ ↑
 m i i a m i i m
 ↓ ↑ ↓ ↑ ↑ ↓ ↑

T
 A 3 1 3 1 3 3 1 3 0 0 0
 B 3 3 1 3 3 3 1 3 0 0 0

□ i m
 ↑ ↑
 m i m
 i m p m m i i m
 ↓ ↗ ↑ ↑ ↓ ↑ m
 i a m i i m (□) i
 ↓ ↑ ↑ ↓ ↑ ↓

T
 A 2 3 0 4 1 3 2 0 2 0 4 1 0 0
 B 3 3 4 1 1 1 3 3 3 4 1 0 4 2 0

5/6 BV
 m i m i
 ↑ ↓ ↑ ↓
 A2 3 3 3
 p
 ↓

T 0 5 5
 A 0 5 7
 B 3 5 5 0

Interview with Tomatito

Why are you called Tomatito?

Tomatito [little tomato] comes from my grandfather who was called Miguel «Tomate» and my father «El Tomate». I'm called «Tomatito» and my daughters «Las Tomatillas», it kind of runs in the family.

But why «Tomatito»?

Well, I'm afraid I don't know. I've never given it much thought why our family is named like that. In Andalucía it's quite common to have nicknames, especially among gypsies. It's the case for example with «Habichuela» [=kidney bean, e.g. Pepe Habichuela, flamenco guitarist] or other artists.

How old were you when you started playing the guitar and who were your teachers?

I was 10 or 11 years old. I was using a cardboard box – I still remember it very well, it was a box for light bulbs which was coarse and wavy – well, I practised the first rumba strokes, *rasgueos* etc. I then tried to accompany records of Paco and Camarón, artists who aroused my own and the interest of the other youngsters in modern flamenco. Later on my father, also a guitar player, took me to Málaga; because in our home town Almería there were no teachers at that time. I started working at the *tablaó* «La Taberna Gitana» where I met my first guitar teacher, Pedro Blanco. He taught me everything he knew. There were other guitarists such as Pedro Escalona or Enrique Naranjo. I learned a little from all of them, that's how I started playing the guitar.

You must have practised a lot then?

Yes, for hours and hours, every day. I had the kind of «guitar fever» you only catch when you're young.

Every day?

Yes, every single day. I started in the morning. My mother always had to call me for meals. I locked myself in my room with my guitar and only came out when I was really tired out from playing. I didn't practise in the sense of playing scales and études, no, but I played very, very much.

What about these days, do you still play a lot when you're at home?

Yes, whenever I can I play, but I have to work, give concerts and of course I travel a lot. When you come home you're tired and so you don't play for seven hours anymore but perhaps only for three. Nevertheless, you still have to practise a lot.

When and how did you meet Camarón?

It was in Málaga, as I mentioned before. I was working at the «Taberna Gitana», a *tablaó* which was frequented by all the flamenco stars, Camarón went there too. One day Camarón had to sing at the «Deportivo Carranque» but he didn't have a guitarist. «...get me the lad who plays at the tavern», he said. From that moment he started calling me. It was a great pleasure for me to know that I could be together with the – for me – best flamenco singer in the world. It was simply wonderful to be accompanying this «monster».

And the two of you stayed together for a very long time, didn't you?

Yes, we stayed together until he died. We will always be together.

Do you have children?

I've got five daughters.

Do they like flamenco?

At home we listen to flamenco music; we listen to other music too, but mostly it's flamenco. My daughters sing, they are great *aficionadas*, they enjoy it and they have a good sense of rhythm. The most difficult thing is to develop a good feeling for rhythm. One of my daughters, María Angeles, is seven years old and already a very good singer. The others – Rocío, Tamara, María José and Rosa Alba – are good too.

Modern music: what kind of music do you like apart from flamenco?

Apart from Paco's music and what he played together with Chick Corea and John McLaughlin, I like George Benson. I like guitarists who play with feeling. I like every music as long as I understand it.

So you're open for other kinds of music?

Yes, if it's good, if it's got quality. A beautiful melody can be fascinating even if it's not «flamenco»; it can touch you emotionally and inspire you for your further work.

Have you got many guitars?

Yes, I've got 14 or 15. I've got a bit of everything: guitars by Gerundino Fernández, a great luthier from Almería, by Manuel Reyes from Córdoba but also from Ramírez, Conde Hermanos [Madrid] and Manuel Bellido from Granada. I'm quite a guitar collector, actually.

Which guitar do you play at the moment?

I play one by Conde Hermanos. Apart from the fact that Paco made them very popular, they sound very good. They respond very well. They are «macho» guitars, as I like to call them. Nowadays a lot of flamenco guitarists play guitars made by Conde Hermanos.

There are people who claim that a foreigner can't learn to play flamenco: What's your opinion?

This is true only to a certain extent. Non-Spaniards work very hard and practise very much. I was in Tokyo, on the other side of the world, very far away from Spain and there you find lots of *afición* for the flamenco guitar. They occupy themselves very intensively with flamenco; they buy records and practise each day for hours and hours until they finally learn it. Personally, I think that Andalucía has got a special kind of energy. It's the cradle of flamenco: singing, dancing and the guitar; but also of bullfighting and horses. The sun is nearly always shining which gives the whole a special kind of energy and warmth; I think you can hear the difference. Nevertheless, I think that a foreigner can learn to play the flamenco guitar. Singing is more difficult but the guitar is kind of «universal».

Who do you perform with nowadays?

I've got a band consisting of the following people: Potito, a young singer from Sevilla of the «Camarón school». Juan Carmona plays the second guitar and sometimes we've got Ramón Porrina on percussion. The dancer Antonio Canales has performed with us a few times.

What kind of advice would you give to people who are eager to learn to play the flamenco guitar?

Well, I advise them to pay attention to the way flamenco guitarists play today, practise a lot and, most important, listen to the *cante* flamenco. It's very important to be able to accompany the *cante*. It's a useful basis if you want to develop your own music and learn the rhythm. They should learn the various techniques used on the flamenco guitar and, I say it again, practise a lot. Besides that it also helps to learn to read music. Apart from all the hard work that is involved, today there are didactical flamenco videos; on some of them you can hear and see some of my colleagues. Today there are many possibilities to learn to play flamenco, all these things didn't exist when I started. Nowadays there are records, CDs and videos. Above all, one must have *afición* and endurance because it's far from being easy; with a lot of practice you can surely learn it.

Well, let's get started!

Video comments

Bulerías

- Falseta 1** I'm going to play this *falseta* a bit slower so that you can better see what happens.
- Falseta 2** Now I play a *falseta* that is recorded on Camarón's LP «Yo Soy Gitano».
- Falseta 3** The following *falseta* is recorded on «La Leyenda del Tiempo».
- Compás** As far as I'm concerned the rhythm of the *bulería* is one of the most difficult *palos* in flamenco music. We're going to show you the basic rhythm I usually work with, adding some variations and *contratiempos*.

Minera

- I usually open my concerts with the *minera* I'm going to play now.
- Lento 1** Next I'm going to show you some parts of the *minera* a bit slower so that you can better see the different techniques I'm using in this *toque*.
- I'm going to play some *arpeggios*; they're not very difficult but it's worthwhile to have a closer look at them.
- Lento 2** Next I'm going to show you some *ligados* that are more or less in the middle of the *minera*; I play them slowly.
- Lento 3** To conclude, I'm playing this last part slowly so that you can observe more easily.

Soleá por Bulería

This *soleá por bulería* is from my LP «Rosas del Amor» and is called «La Andonda».

- Introducción** Let's turn to the slow part of the *soleá por bulería* and have a good look at each *falseta*.

I perform the *rasgueado* without the little finger. I only use i, m and a.

- Falseta 2** You can also conclude this *falseta* as follows [see *remate* p. 59].

Alegrías

- Falseta 1** And now the slow version which I dedicate to «Bruno Peperoni».

Taranta

The *taranta* I'm going to play now is recorded on «Barrio Negro». It is one of my favourites and that's why I've dedicated it to my hometown Almería. The title is «Callejón de las Canteras». It's got a special tuning [see p. 75].

Tangos

The following *tango*, «Caminillo viejo», is also recorded on «Barrio Negro». The guitar is again «out of tune» as we *flamencos* say. [see p. 84].

I hope you have enjoyed yourselves and I would like to thank you all with a *fin de fiesta*.

Flamenco Glossary

Abanico	<i>Fan.</i> > Rasgueado en abanico. Rasgueado where the wrist performs a movement that resembles the movement of a fan.
Aficionado	Amateur, fan.
Alzapúa	<i>Alzar = rise, púa = plectrum.</i> Thumb technique, where the thumb of the right hand functions like a plectrum, i.e. is moved up and down.
Apagado	<i>Apagar = to damp.</i> In this technique, chords are damped either with the right hand or the fourth finger of the left hand.
Arpeggio	The playing of the tones of a chord in (rapid) succession rather than simultaneously.
Baile	Flamenco dance.
Cante	Flamenco singing.
Cejilla	Capo.
Compás	Time, measure; rhythm.
Contratiempo	Off-beat, syncopation.
Entrada	<i>Entrance, beginning.</i> The moment in the basic rhythm in which the falseta or the singing starts.
Estrillo	<i>Refrain, chorus.</i> Recurrent theme.
Falseta	Melodic phrase, played as introduction and between the verses of the cante.
Golpe	<i>Tap.</i> Rhythmical accents are placed by tapping with the ring finger (sometimes both middle and ring finger) of the right hand on the golpeador, bringing both nail and flesh into contact with it.
Golpeador	Piece of plastic to protect the guitar top.
Ida y vuelta	<i>Round trip, return.</i> Flamenco forms that were brought to South America from where they returned slightly changed.

Ligado	<i>Ligar = to bind, tie together.</i> Slurs. In this technique, the tone is produced exclusively with the left hand.
Palo	<i>Stick, cane.</i> Flamenco style.
Picado	<i>Staccato.</i> Alternate striking of a string by i and m (sometimes by i and a, or even i, m and a).
Pulgar	<i>Thumb.</i> Thumb technique. In flamenco, entire melodies are played with the thumb, even up to the highest strings.
Rasgueado	<i>To touch the strings.</i> Consists of running the fingers of the right hand over the strings individually, but in a continuous motion.
Remate	<i>Closing turn.</i> End of rhythm.
Tablao	Flamenco club.
Toque	<i>Tocar = to touch, to play.</i> Generally, the flamenco played on the guitar.
Toque libre	Rhythmically free form.
Trémolo	Special arpeggio composed by a bass and four notes (flamenco), or three notes (classical) on one string.

Glosario Flamenco

Abanico	Rasgueado en abanico. Se mueve la muñeca como si estuviera abanicando.
Alzapúa	Técnica de pulgar. El pulgar de la mano derecha se utiliza como púa, es decir, se mueve hacia arriba y hacia abajo.
Apagado	Se apagan las cuerdas con la mano derecha o con el cuarto dedo de la mano izquierda.
Arpegio	Serie de los sonidos de un acorde tocados sucesivamente.
Baile	Baile flamenco.
Cante	Cante flamenco.
Compás	Tiempo, ritmo.
Contratiempo	Síncopa.
Entrada	Momento dentro del compás básico en el cual empieza la falseta o el cante.
Estrillo	Tema repetido a lo largo de una pieza.
Falseta	Frase melódica que se intercala entre las coplas del cante.
Golpe	Se acentúa el ritmo golpeando el golpeador con la yema y la uña del anular (a veces dedos anular y medio juntos).
Golpeador	Protector de plástico de la tapa armónica.
Ida y vuelta	Toques y cantes flamencos que fueron a Sudamérica y volvieron un poco cambiados.
Ligado	En esta técnica se produce el sonido exclusivamente con la mano izquierda.
Palo	Estilo flamenco.
Picado	Staccato. Se pulsán las cuerdas alternativamente con los dedos i e m (a veces i e a, o incluso i, m y a).

Pulgar	Técnica de pulgar. En el flamenco se tocan melodías enteras con el pulgar, incluso en los agudos.
Rasgueado	Se rasguean las cuerdas con los dedos de la mano derecha.
Toque	Acción y efecto de tocar la guitarra flamenca.
Toque libre	Estilo flamenco sin ritmo.
Trémolo	Arpegio especial, compuesto por un bajo y cuatro notas (flamenco) o tres notas (clásico) en una sola cuerda.