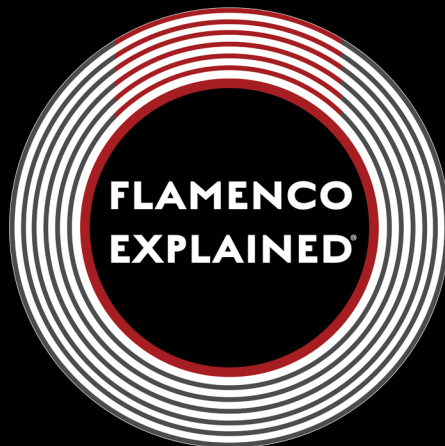




# Learn Flamenco Guitar: The **Ultimate** Guide



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# Introduction

Welcome to Learn Flamenco Guitar: The Ultimate Guide, Flamenco Explained's comprehensive course for learning what you need to know about flamenco guitar. We know why you're here, and that you want to get started right away, so we'll make this as quick as possible, but we'll also encourage you to read this now to get a few things out of the way before you start.

This booklet is meant as a companion to the video course. By itself the information here will not be enough to give you a real sense of how flamenco works. Flamenco has traditionally been taught by rote - you sit with a teacher who shows you what to do and corrects you if you do it wrong. Our course is designed to replicate this system, to the extent possible without direct interaction. We recommend you always watch the videos *first*.

Once you've watched the video for a given lesson, the material here will serve to remind you of what's been covered. Occasionally we'll have some additional information here, but the great bulk of the instruction is contained in the videos, and not here in this booklet. You'll also notice that some of the videos, notably most of the first few, have no chapter here, as I see no benefit in notating the information in those videos.

Almost all of the material in the course is included in the notation and TABs in this booklet, but in many cases it's in condensed form, so that it will only make perfect sense *after* you've watched the video. And in some cases the material contained here represents the component parts of what you've learned, but not every possible variation - this is on purpose!

Flamenco is different from classical music in that you are not expected to learn to play a piece as written. In fact, until very recently flamenco was not written down in any way at all. One of the goals of this course is to teach you to play real flamenco, and not just to learn a piece that might be considered flamenco.

Because of this you will learn how to put things together on your own. For some this will come easily, and for others it will not be so easy. We could have made life a little easier by handing you a piece to play, but that's just not how flamenco works. Our commitment is to teach real flamenco and to not cut any corners or dumb anything down. So it may take a little more work, but we believe it will be worth it, as you will come out on the other end with a real understanding of how flamenco does work.

One last thing - Enjoy the process! Learning something new can be frustrating at times, but it's one of the most rewarding things you can do. So commit to the learning process and if you run into trouble, give yourself some time and don't get down because you can't get something right away. As I say throughout the course: "it's not that you can't do this - you just can't do it YET."

Cheers,  
Kai

# How to Read Notation and TABs

We've notated almost all of the material in this course, even though doing so is a decidedly un-flamenco thing to do. Traditionally flamenco has not been written out in any way, and I believe that this is part of why it has evolved the way it has. I recommend using the notation for this course only as a reminder of what you have learned, or to help you learn new material (which in almost every case you should be able to do through the videos and without the help of notation). Once learned, I strongly recommend you not refer to the notation, as this hinders memorization.

We've provided both notation and TABs here. If you don't already read music, then teaching this is beyond the scope of this course, and we recommend you use TABs.

If you don't read music and will be relying on TABs you will still want to go over all of the information here. Before we look at TABs, let's look at some information that will be very helpful even if you can't read a lick of music.

All of the notation in this course looks more or less like this example below, so let's take a look at what it all means:

You'll notice that the top staff (bunch of lines) has standard music notation, and the bottom staff has the word TAB at the beginning. Both staves (plural of staff) have the same information about the notes and rhythms, but the top uses standard music notation, and the bottom uses TABs - a system designed for guitarists who don't read standard notation. At the end of this PDF we'll look at how to read TABs.

The top number - 12 - refers to the number of beats in each measure. The bottom numbers refers to the type of note. So in this case we have 12 quarter notes per measure:

The image shows a musical staff with a treble clef, a key signature of one sharp (F#), and a 12/4 time signature. The notation consists of a series of chords and quarter notes. Below the staff is a guitar TAB with fret numbers (0-3) and rhythmic values. A red arrow points to the '12' in the time signature.

The little X's here represent golpes - when we hit the guitar with our nail - so no notes are played here:

The image shows the same musical staff and guitar TAB as the previous example. The TAB shows 'x' marks in the second, third, and fourth measures, indicating golpes. Red arrows point to the 'x' marks in both the standard notation and the TAB.

These are quarter notes - solid black note heads with a stem but no beam or flag:

These are 8th notes - solid black note heads beamed together with a single beam:

16th notes (four notes per beat) are also solid black note heads, but they have a double beam:

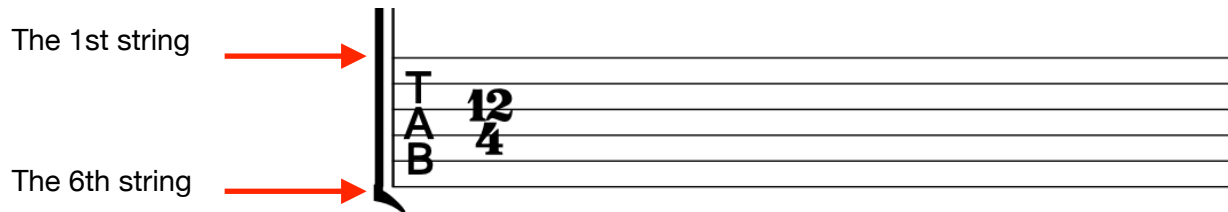
These arrows are a bit counter-intuitive, but we use the system that is generally recognized for guitar notation. An up arrow represents a stroke towards the floor, and a down arrow represents a stroke towards your head. These are mainly relevant when learning rasgueado.

The letters here represent the fingers of the right hand. p = the thumb, a = the ring finger, m = the middle finger, i = the index finger. We don't use the pinky in this course, but it is variously notated as either e or c.

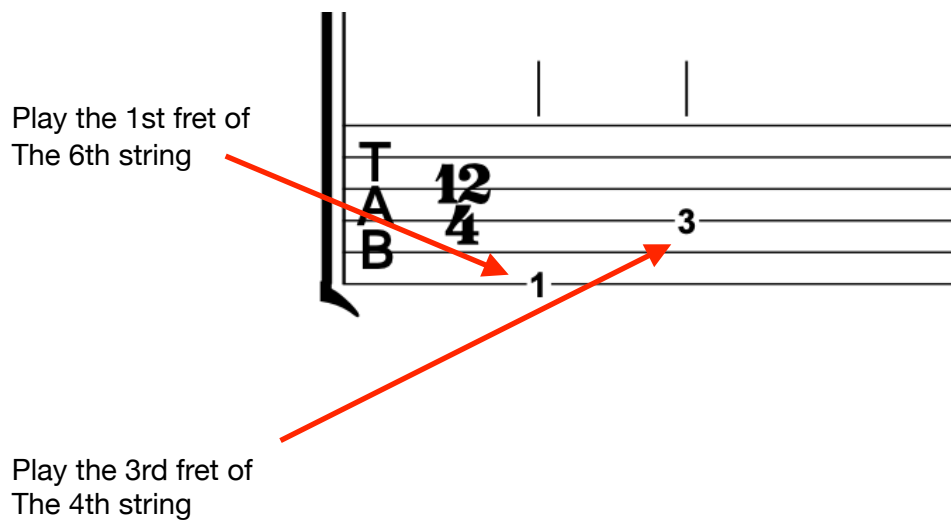
### Reading TABs

On the bottom staff - the TAB staff - you'll see six lines and a lot of numbers. These six lines represent the six strings of a guitar.

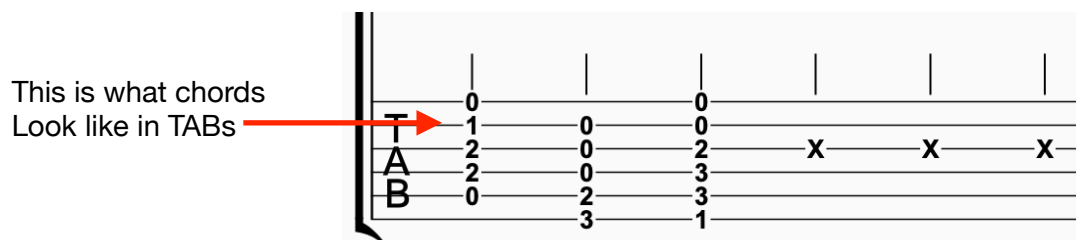
The bottom line on paper represent the bottom string on the guitar. Remember that the bottom, or lowest, string on the guitar is the one that sounds lowest, i.e. the one closest to your head. The top line of the TAB notation is the highest string, or the one closest to the floor when you hold the guitar.



The numbers on the TAB staff represent fret positions. So the number 1 on the bottom-most line means that you put your finger on the 1st fret of the sixth string. The number three on the third line from the bottom means you put your finger on the 3rd fret of the 4th string. No information is given about which finger to use to play these notes.



If numbers are directly in line (on top of) one another, this indicates a chord is being played. Again, no information is given in TABs about which fingers to use to play the given chord, so you will want to refer to the videos if you are unsure.

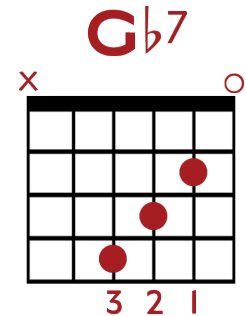
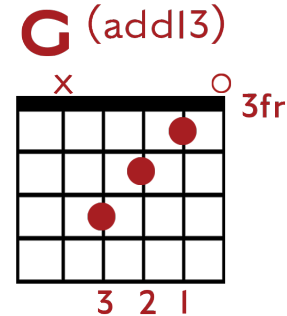
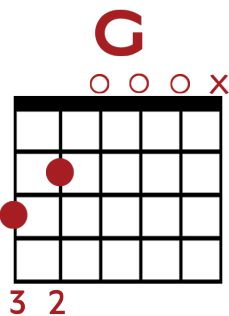
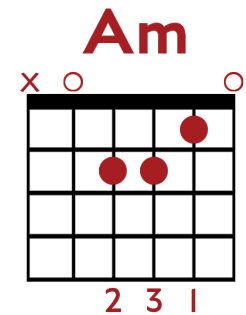
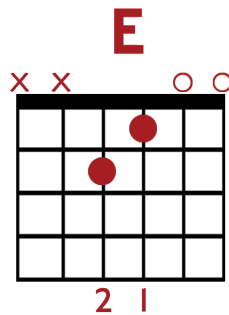
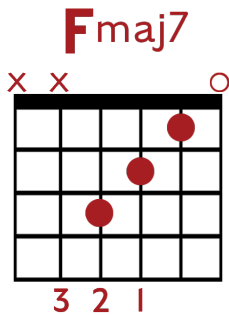
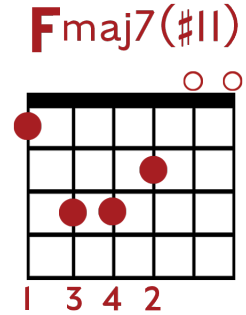
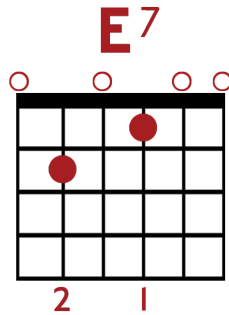
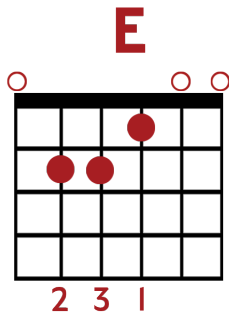




# Lesson 2 - Part 3 - Chords

Following are the chords you'll want to become familiar with as we get started. Practice changing from each chord to every other chord here to get fluid changing from one chord to another. For now, don't worry about what order you play them in. The more comfortable you are with changing from any chord to any other, the easier it will be to stay in time once we start playing! Also - don't worry too much about the names of the chords for now!

And be sure to check out our [Pro Tip Video](#) on switching from E to F.



## Lesson 3 - Part I - Time Definitions and Concepts

Following are definitions of some of the terms I use in the Introduction to Time video:

**Rhythm** - the time aspect of music, or how notes are arranged in time

**Pulse** - a regular, repeating beat

**Meter** - the arrangement of beats into measures, expressed as a fraction. 4/4 means that each measure has 4 quarter notes, 6/8 means that each measure had 6 8th notes, etc..

**Measure** - In Western music time is arranged into measures, which have a strong downbeat, and sometimes have one other weaker accent.

**Time signature** - Written as a fraction, a time signature is how we describe the rhythm within each measure. You may see something like 4/4 or 3/4, where the top number is the number of beats per measure, and the bottom number is the type of beat. So 4/4 means 4 quarter notes per measure, and 6/8 means 6 8th notes per measure.

**Beats per measure** - Simply describes how many beats are in each measure.

**Downbeat** - In Western music the first beat of a measure is called the downbeat. We also use this word to describe playing on the beat (at the moment that beat starts) vs. playing the upbeat (halfway between two notes).

**Subdivision** - The division of one beat into more than one note.

**Attack** - When a note starts.

**Duration** - How long a note lasts.

**Staccato** - To play in a manner such that notes are cut short before the entry of the next note.

**Legato** - To allow a note to ring until it is replaced by another note.

**Compás** - This word has many meanings in flamenco. The literal Spanish meaning of compás is a measure of music. In flamenco a compás is often a type of measure that often has 12 beats with irregular accents - we'll really get into this soon!

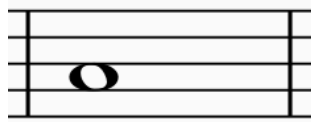
**Flowing from one compás to the next** - This is a simple concept that can be less than simple in practice when we start playing. It means that the first beat of each compás follows the last beat of the previous compás at the same rate as all of the preceding notes. In other words, you don't stop and pause or wait at the end of a measure or compás, but rather keep playing.

You don't have to read music to understand rhythm, but I believe that if you can wrap your head around the symbols we use to notate time it makes life a lot easier. Something about being able to actually see the rhythms in your head is very powerful and has helped many students who don't otherwise read music. In the end, the concepts are more important than the actual notation, but I encourage you to take a look at the notation to help you understand. Just think about it as shorthand for writing about time, or as a visual representation of what we're talking about.

In the following examples we are looking at one measure of 4/4 time, which means that the notes (fractions) must add up to 1 (because the fraction  $4/4 = 1$ ). A whole note = 1, so a half note =  $1/2$ , a quarter note =  $1/4$ , etc...

### One Whole Note

(The note is white and there is no stem)



### Two Half Notes

(The notes are white and they have stems)



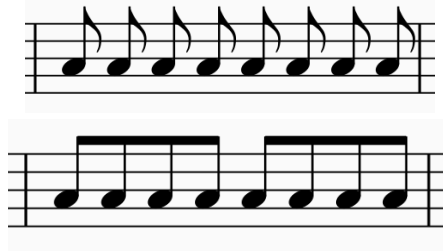
### Four Quarter Notes

(The notes are black and they have stems)



## Eight Eighth Notes

(The notes are black and can have individual *flags* or be grouped with *beams*)



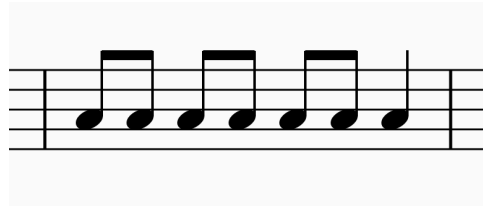
## Sixteen Sixteenth Notes

(The notes are black and can have individual *flags* or be grouped with *beams*)



In the above examples each beat is divided into an equal number of subdivisions. In real life, however, we run into many situations where we use a combination of notes of different values. Here's the rhythm for our simple Mary had a Little Lamb, notated. You'll see that the first three beats each has two 8th notes and the last beat has one quarter note.

Ma-ry Had a Lit-tle Lamb



Furthermore, we can subdivide a single beat into more than one kind of note, which might give us something that looks like this:



In the above example, the first beat has been subdivided into 8th notes, and the second 8th note of that beat has been further subdivided into 16th notes. The second beat has been evenly subdivided into 8th notes, the third beat is a quarter note, and the last beat has been subdivided into 8th notes, but in this case it's the first 8th that has been further subdivided into 16th notes. So how do we begin to understand this?

We've established that each beat is one pulse. In this case it may help to subdivide each pulse itself into two to learn how to read (or think about) these rhythms.

What I mean by this is that in the same way that we've divided a measure into four beats, we can subdivide each beat into any combination of notes/rhythms.

You could divide one beat into four 16th notes, for example, or you could think of subdividing it into two notes (each of which can be further subdivided).

If beat one in the example above is divided into two pulses, then we see that the first of these two pulses gets one note, and the second pulse gets two notes. In effect it's the same as a quarter note followed by two 8th notes, only faster.

So this rhythm:



Accomplishes in one beat what the below rhythm takes two beats to accomplish.



And if we think about the language we use to talk about this (which is derived from simple fractions in math), we would see that in the 1st rhythms we have  $1/8 + 2/16 = 1/4$ , or a quarter note (one quarter of a measure of  $4/4$ ). In the second example we have  $1/4 + 2/8 = 2/4$ , or a half note (one half of a measure of  $4/4$ ). All the notes in a measure of  $4/4$  must add up to a fraction that equals 1 (because the fraction  $4/4 = 1$ ). In a measure of  $3/4$  they must add up to a fraction that equals  $3/4$ , and in a measure of  $12/4$  they would have to add up to 3. Sorry to make you do math!

Once you've spent some time getting used to the concept of subdividing a beat the rhythmic aspects of music become much easier to discuss. If I say that there's a three-beat phrase in which the first two beats are even 16th notes and the third note is a quarter note, then you'd start to hear two pulses, each of which is divided into four notes, followed by a pulse that has a single note. And if you sang it it might sound something like Ta-ta-ta-ta Ta-ta-ta-ta Tum!

## Lesson 3 - Part 2 - Feeling Compás With Palmas

The first and most important Palmas pattern to learn is the one below, where you clap in 12-beat cycles, accenting the numbers in bold (3, 6, 8, 10 and 12). Start at whatever tempo feels right to you. For some it's easier to go slow and some find it easier to keep a steady pulse when going a little faster. The important part is to get used to how this *feel/s* at whatever tempo you choose, and to make sure that when you get to beat 12 you continue at the same rate without pausing.

1    2    **3**    4    5    **6**    7    **8**    9    **10**    11    **12**



When you're comfortable with the first pattern you can play with a variation that has an accent on beat 7 instead of beat 6. You'll see that while the basics structure of the compás stays the same, this one feels a little different.

1    2    **3**    4    5    6    **7**    **8**    9    **10**    11    **12**



I mention in the video that at a certain tempo the 12 will start to feel like the downbeat, or beginning of the compás. As you go a little faster - and only if you really connect the end of each compás with the beginning of the next - you may begin to feel this. It's fine if you don't, but you may want to check in with yourself and see how you're beginning to feel this 12-beat cycle.

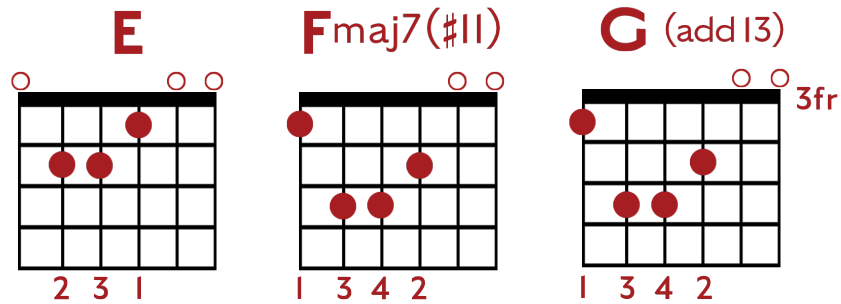
For more Palmas videos [check out our Palmas Playlist](#).

# Lesson 3- Parts 3 & 4 -Feeling Compás with Chords

The two sets of chords we learn in this video are as follows:

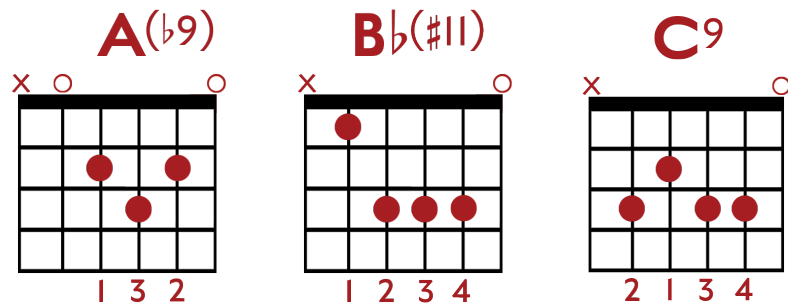
## Por Arriba

In practical terms, you can just think of these chords as E, F and G. We provide the correct names for the chords here, but most flamencos will use the simplified names, and so will we. You'll see that there are a lot of 'different' chords we give the same name to, so if you want to know more about this check out our [Chords and Voicings in Flamenco video](#).



## Por Medio

As above, you can just think of these chords as A, Bb, and C



Remember to practice moving slowly and deliberately from one chord to the next. If at first it seems like it takes forever to grab each chord don't worry. This is normal. If you take your time getting used to moving from one chord to the next you will not only be learning these chords - you will also be learning how to learn chords!

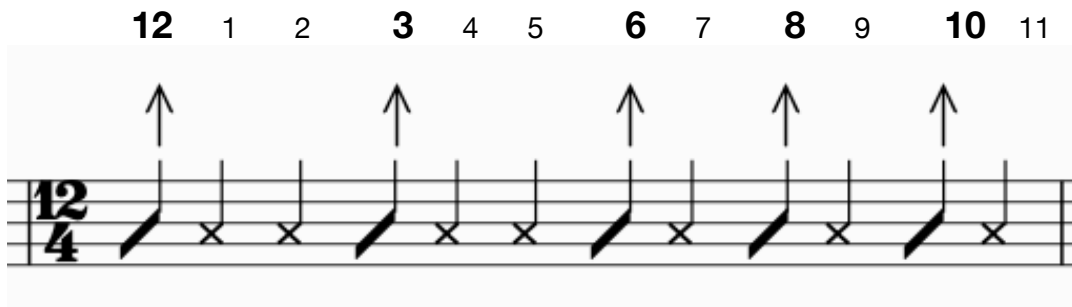
## The Right-Hand Patterns

For these examples we will be starting on 12. If you can read the rhythm notation great! If not, you might want to practice saying the numbers in time (i.e. to a pulse). First just say the numbers - Twelve One Two Three Four Five Six etc... Once this feels good try adding the word And between each number - Twelve and One and Two and Three and Four and Five and Six etc...

The little arrows indicate the direction of your right-hand stroke. We are going with the common usage here which is a little counter-intuitive, in that an up arrow indicates a down stroke and a down arrow indicates an up stroke. Not sure why this is, but since it's the standard for music notation we will all have to get used to it!

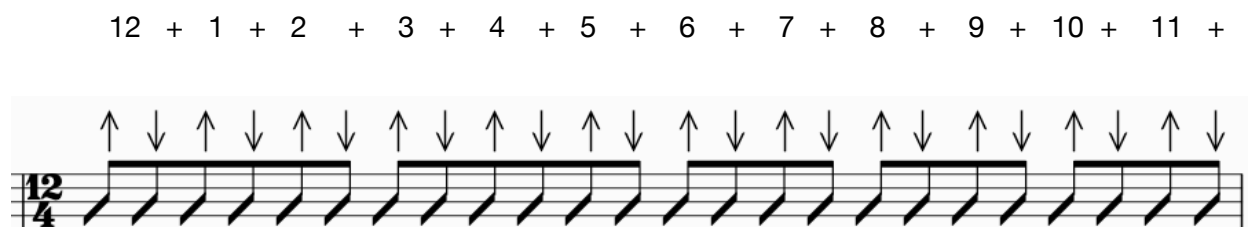
The X's indicate golpes (when you tap the guitar with your a-finger). Slashes and X's instead of note heads are used for notating drums and percussion, and we will use them here whenever we are notating a rhythm without specific notes or chords.

### Pattern 1



### Pattern 2

We'll use the + sign to indicate the word 'and'.





# Lesson 4 - Part 2 - Soleá Compás

## Compás 1

12/4

T 0 0 0 | | | 0 0 0

A 1 1 2 | X X X | 2 0 0

B 2 0 3 | | | 3 2 3

0 0 1 | | | 0 0 0

## Compás 2

12/4

T 0 0 0 | | | 0 0 0

A 1 0 0 | X X X | 3 2 1

B 2 0 3 | | | 5 4 3

0 2 3 | | | 0 0 0

## 1st half of Compás 1 with 2nd half of Compás 2

12/4

T 0 0 0 | | | 0 0 0

A 1 1 2 | X X X | 4 3 2

B 2 0 3 | | | 5 4 3

0 0 1 | | | 0 0 0

Ist half of Compás 2 with 2nd half of Compás I

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of one sharp (F#). The melody consists of several chords and notes. The bottom staff is a TAB (Tuning Arrangement) staff with six lines representing the strings. The fret numbers are as follows:

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

# Lesson 4 - Part 3 - Syncopation in Soleá

## Compás I with Syncopation on Beat I

12/4

TAB 12/4

0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

1 1 2 | X X X | 2 1 2 | 2 1 0 | 0

2 2 3 | X X X | 3 2 3 | 2 1 0 | 0

0 0 1 | | | | 0 0 0 | 0 0 0 | 0 0 0

## Compás 2 with Syncopation on Beat I

12/4

TAB 12/4

0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

1 0 0 | X X X | 3 2 1 | 0 0 0 | 0

2 0 2 | X X X | 4 3 2 | 2 1 0 | 0

0 2 3 | X X X | 5 4 3 | 2 1 0 | 0

0 3 1 | | | | 0 0 0 | 0 0 0 | 0 0 0

## 1st half of Compás I with 2nd half of Compás 2 plus syncopation on Beat I

12/4

TAB 12/4

0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

1 1 2 | X X X | 3 2 1 | 0 0 0 | 0

2 2 3 | X X X | 4 3 2 | 2 1 0 | 0

0 2 3 | X X X | 5 4 3 | 2 1 0 | 0

0 0 1 | | | | 0 0 0 | 0 0 0 | 0 0 0

Ist half of Compás 2 with 2nd half of Compás 1 plus syncopation on Beat 1

The first exercise consists of a guitar melody and a corresponding guitar tablature. The melody is written in treble clef with a 7/8 time signature. It features a series of chords and melodic lines. The tablature is written on a six-line staff, with fret numbers 0-3 and 'X' marks indicating muted strings. The rhythm is indicated by vertical lines above the staff.

Compás I with Syncopation on Beats 1 & 7

The second exercise consists of a guitar melody and a corresponding guitar tablature. The melody is written in treble clef with a 7/8 time signature. It features a series of chords and melodic lines. The tablature is written on a six-line staff, with fret numbers 0-3 and 'X' marks indicating muted strings. The rhythm is indicated by vertical lines above the staff.

Compás 2 with Syncopation on Beats 1 & 7

The third exercise consists of a guitar melody and a corresponding guitar tablature. The melody is written in treble clef with a 7/8 time signature. It features a series of chords and melodic lines. The tablature is written on a six-line staff, with fret numbers 0-5 and 'X' marks indicating muted strings. The rhythm is indicated by vertical lines above the staff.

Ist half of Compás I with 2nd half of Compás 2 plus syncopation on Beat 1 & 7

The fourth exercise consists of a guitar melody and a corresponding guitar tablature. The melody is written in treble clef with a 7/8 time signature. It features a series of chords and melodic lines. The tablature is written on a six-line staff, with fret numbers 0-5 and 'X' marks indicating muted strings. The rhythm is indicated by vertical lines above the staff.

Ist half of Compás 2 with 2nd half of Compás I plus syncopation on Beats 1 & 7

0 0 0 | | | 0 0 0 | 0 0 0

1 1 1 | | | 1 0 1 | 1 0 1

2 2 2 | | | 2 1 2 | 2 1 2

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

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

X X X 7

Compás I with Syncopation on Beat 7

0 0 0 | | | 0 0 0 | 0 0 0

1 1 1 | | | 1 0 1 | 1 0 1

2 2 2 | | | 2 1 2 | 2 1 2

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

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

X X X 7

Compás 2 with Syncopation on Beat 7

0 0 0 | | | 0 0 0 | 0 0 0

1 0 0 | | | 1 2 1 | 1 0 0

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

3 2 3 | | | 3 4 3 | 2 1 0 0

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

X X X 7

Ist half of Compás I with 2nd half of Compás 2 plus syncopation on Beat 7

0 0 0 | | | 0 0 0 | 0 0 0

1 1 1 | | | 1 2 1 | 1 0 1

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

3 3 3 | | | 3 4 3 | 2 1 0 0

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

X X X 7

Ist half of Compás 2 with 2nd half of Compás I plus syncopation on Beat 7

The image shows a musical score for guitar. The top staff is a treble clef staff with notes and rests. The bottom staff is a tablature staff with fret numbers and rhythmic markings. The score is divided into two main sections by a double bar line. The first section consists of 7 beats, and the second section consists of 4 beats. The tablature includes fret numbers (0-3) and rhythmic markings (X, 7, 2, 1, 0, 0).

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

# Lesson 4 - Part 4 - Escobilla and Rasgueado

It might help to just count out the rhythm first

1 e + a 2 e + a 3 + 4 e + a 5 e + a 6 + 7 e + a 8 + 9 e + a 10 + 11 + 12 +

The first system shows a treble clef staff with a 12/4 time signature. The notation consists of rhythmic slashes representing the 12 beats of the measure. Below it is a guitar tablature staff with a 12/4 time signature, showing a single bar with a vertical line indicating the starting position of the guitar.

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

The second system continues the musical notation with specific notes and fingerings. Above the notes are the lyrics *a m i i a m i i i i* with arrows indicating string-picking directions (up for 'a', down for 'm', up for 'i'). The guitar tablature below shows fingerings: 0 0 0 0 0 0 0 0 0 0 0 0 for the first beat, 1 1 1 1 1 1 1 1 1 1 for the second, 2 2 2 2 2 2 2 2 2 2 for the third, and 3 3 3 3 3 3 3 3 3 3 for the fourth. The final notes have fingerings 2 1 and 0.

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

The third system continues the musical notation with specific notes and fingerings. Above the notes are the lyrics *a m i i a m i i i i* with arrows indicating string-picking directions. The guitar tablature below shows fingerings: 3 3 3 3 3 3 3 3 3 3 for the first beat, 1 1 1 1 1 1 1 1 1 1 for the second, 2 2 2 2 2 2 2 2 2 2 for the third, and 3 3 3 3 3 3 3 3 3 3 for the fourth. The final notes have fingerings 2 1 and 0.

# Lesson 4 - Part 5 - Escobilla and Arpeggio

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

T  
A  
B

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

T  
A  
B

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

T  
A  
B

New I0-II-I2 with arpeggio can go after any 9 beats

*p a m i p p p i*

T  
A  
B



# Lesson 4 - Part 6 - Intro Falseta and Slur Technique

Ist Falseta

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

*i simile...*



# Lesson 4 - Part 7 - Thumb Falseta

## Version 1 - 8th notes

Musical notation for Version 1 - 8th notes. The piece is in 12/4 time. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff below it. The tablature includes fret numbers (0, 1, 2, 3) and a starting fret indicator of 1. The melody is composed of eighth notes.

Continuation of the musical notation for Version 1 - 8th notes. The second system continues the melody and tablature from the first system, ending with a double bar line.

## Version 2 - triplets

Musical notation for Version 2 - triplets. The piece is in 12/4 time. The first system features a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff below it. The melody is composed of eighth notes, with several groups of three notes marked with a '3' above them, indicating triplets. The tablature includes fret numbers (0, 1, 2, 3) and a starting fret indicator of 1.

Continuation of the musical notation for Version 2 - triplets. The second system continues the melody and tablature from the first system, ending with a double bar line.



String Crossing Exercise Starting on m Finger

The image shows a musical score for a string crossing exercise. It consists of two staves. The top staff is a treble clef staff with a melody of eighth notes. The notes are grouped into six measures. Above the notes, fingerings are indicated: 'm' for the middle finger and 'i' for the index finger. The sequence of fingerings is: m i m i m i m i, m i m i m i m i, m i m i m i m i. The bottom staff is a guitar tablature staff with three lines labeled T, A, and B. It shows fret numbers (0) for each note, indicating that all notes are played on the open string. The tablature is aligned with the notes in the treble staff.





The first system of music consists of a treble clef staff and a guitar tablature staff. The treble staff contains a melody of eighth notes, starting on a G4 (with a sharp sign) and moving in a stepwise fashion. The guitar tablature staff shows the corresponding fret numbers for each note on the strings. The strings are labeled T (Treble), A (Acoustic), and B (Bass). The fret numbers are: 0, 0, 1, 2, 1, 3, 1, 1, 2, 1, 3, 1, 1, 2, 1, 3, 1, 1, 2, 1, 0, 0.

The second system of music consists of a treble clef staff and a guitar tablature staff. The treble staff contains a melody of eighth notes, starting on a G4 (with a sharp sign) and moving in a stepwise fashion. The guitar tablature staff shows the corresponding fret numbers for each note on the strings. The strings are labeled T (Treble), A (Acoustic), and B (Bass). The fret numbers are: 0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 0, 2, 0, 0, 2, 0, 2, 0, 2, 0, 1, 1, 0, 0.



# Lesson 4 - Part II - Alzapua Falseta

Alzapua is all thumb

The first system of musical notation consists of a treble clef staff and a guitar tablature staff. The treble staff is in 12/4 time and contains a melodic line with six triplet chords, each marked with a '3' and an upward arrow, and six eighth-note chords, each marked with a downward arrow. The tablature staff shows the corresponding fretting for the thumb (T), index (A), and bass (B) fingers. The fret numbers are: T (0, 0, 0, 0, 0, 0), A (2, 2, 2, 2, 2, 2), and B (3, 3, 3, 3, 3, 3). The rhythm is indicated by numbers 4, 4, 1-0, 4, 4, 1-0 below the staff.

The second system of musical notation is similar to the first, but with a different melodic line. It features six triplet chords and six eighth-note chords in the treble staff. The tablature staff shows the following fretting: T (0, 0, 0, 0, 0, 0), A (2, 2, 2, 2, 2, 2), and B (3, 3, 3, 3, 3, 3). The rhythm is indicated by numbers 4, 4, 1-3, 4, 4, 1-0 below the staff.

# Lesson 4 - Part 13 - Advanced Falseta

Choose either fingering

*m i m*

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

The first falseta is written in 12/4 time. The treble clef staff shows a sequence of eighth notes with triplets. The guitar tablature staff shows the corresponding fret numbers: 5, 7, 5, 5, 8, 7, 5, 3, 3, 7, 5, 3, 1, 1, 5, 3, 1, 0, 0, 0. The piece concludes with a sharp sign on the final note.

Choose either fingering

*m i m i*

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

The second falseta is written in 12/4 time. The treble clef staff shows a sequence of eighth notes with triplets. The guitar tablature staff shows the corresponding fret numbers: 5, 5, 5, 5, 7, 8, 7, 5, 3, 3, 3, 5, 7, 5, 3, 1, 1, 1, 3, 5, 3, 1, 0, 0, 1, 0, 0. The piece concludes with a sharp sign on the final note.

Choose either fingering

*m i m i*

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

The third falseta is written in 12/4 time. The treble clef staff shows a sequence of eighth notes with triplets. The guitar tablature staff shows the corresponding fret numbers: 0, 1, 2, 2, 1, 0, 3, 1, 0, 2, 0, 0, 3, 3, 0, 0, 1, 0, 0, 2, 0, 0, 2, 3, 3, 2, 0, 1, 2, 3, 4, 0, 0, 1, 0, 0. The piece concludes with a sharp sign on the final note.

Choose either fingering

Important to start on m here!

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

The first system of music consists of a treble clef staff with a melodic line and a guitar tablature staff below it. The tablature staff is labeled 'T', 'A', and 'B' on the left. The fret numbers for the strings are: T (0-1-2-2-1-3-1-0-0-0-1-0-0-0-1-2-3-4), A (0-2-2-3-3-0-2-3-2-0-1-2-3-4), and B (0-2-2-3-3-0-2-3-2-0-1-2-3-4). The melodic line starts on a middle C and follows the rhythm of the syllables above.

The second system of music continues the melodic line from the first system. The tablature staff is labeled 'T', 'A', and 'B' on the left. The fret numbers for the strings are: T (0-4-7-4-0-1-4-1-0-4-0-1-0-4-0-1-0-4-1-0-2-0-0-1-0-0), A (0-4-7-4-0-1-4-1-0-4-0-1-0-4-0-1-0-4-1-0-2-0-0-1-0-0), and B (0-4-7-4-0-1-4-1-0-4-0-1-0-4-0-1-0-4-1-0-2-0-0-1-0-0). The melodic line continues with various intervals and rests.

# Lesson 4 - Part 14 - Ending Your Soleá

## Compás I

12/4

T  
A  
B

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

## Llamada I

12/4

T  
A  
B

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

## Intro Falseta as Ending

12/4

T  
A  
B

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

12/4

T  
A  
B

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

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

You will want to practice this right-hand rasgueado pattern by itself before adding the left hand

T  
A  
B

Same right-hand pattern as above

T  
A  
B

Am

Dm7

T  
A  
B

G7

Cmaj7

T  
A  
B

A7



Dm



Musical notation for the first system, including a treble clef staff with notes and a guitar tablature staff with fret numbers for strings T, A, and B.

Dm<sup>9</sup>



E<sup>5</sup>



Musical notation for the second system, including a treble clef staff with notes and a guitar tablature staff with fret numbers for strings T, A, and B.

E<sup>5</sup>



Musical notation for the third system, including a treble clef staff with notes and a guitar tablature staff with fret numbers for strings T, A, and B.

E



Fmaj7(#11)



G<sup>6</sup>



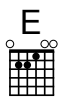
Fmaj7(#11)



E(sus4b9)



Musical notation for the fourth system, including a treble clef staff with notes and a guitar tablature staff with fret numbers for strings T, A, and B.



Fmaj7(#11)



Fmaj7(#11)



E(sus4 b9)



The musical score consists of a treble clef staff and a guitar tablature staff. The treble staff shows a sequence of chords: E major, F major with sharp 11, G6, F major with sharp 11, and E suspended 4 with flat 9. The tablature staff shows the corresponding fret numbers for each string (0-6) across the fretboard. The first four measures correspond to the E, Fmaj7(#11), and G6 chords. The fifth measure is a whole rest, indicated by 'X' on the strings. The sixth measure is a whole rest, indicated by 'X' on the strings. The seventh measure is a whole rest, indicated by 'X' on the strings. The eighth measure is a whole rest, indicated by 'X' on the strings. The ninth measure is a whole rest, indicated by 'X' on the strings. The tenth measure is a whole rest, indicated by 'X' on the strings. The eleventh measure is a whole rest, indicated by 'X' on the strings. The twelfth measure is a whole rest, indicated by 'X' on the strings. The thirteenth measure is a whole rest, indicated by 'X' on the strings. The fourteenth measure is a whole rest, indicated by 'X' on the strings. The fifteenth measure is a whole rest, indicated by 'X' on the strings. The sixteenth measure is a whole rest, indicated by 'X' on the strings. The seventeenth measure is a whole rest, indicated by 'X' on the strings. The eighteenth measure is a whole rest, indicated by 'X' on the strings. The nineteenth measure is a whole rest, indicated by 'X' on the strings. The twentieth measure is a whole rest, indicated by 'X' on the strings.





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

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

**Version Nº2 - The Same As Nº1 But With A Different Falseta**

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

*p i p p p i*







## Some Parting Words and Next Steps

Now that you've completed this course you really do have the tools necessary to successfully continue your flamenco studies. You may not realize it yet, but the way we've been learning has been preparing you to learn better now, whether you continue with the [FlamencoExplained.com](https://www.flamencoexplained.com) site, with a private teacher, through YouTube videos, or in any other way.

We have a lot of resources on the [FlamencoExplained.com](https://www.flamencoexplained.com) site to help you keep going. If you want to continue expanding on your Soleá you can add falsetas by checking out our [Soleá Falseta Playlist](#), you can add to your compás chops with [this video that will greatly expand your vocabulary of compás](#), or you can start learning how to apply your knowledge of Soleá to accompaniment of Cante (singing) or Baile (dancing) with our [Solea Survival Guide](#) and our [Cante Explained](#) course.

If you feel ready to move on to another Palo (style) then we have even more options! Once you have Soleá down, you can move on to any of the other Palos - it's not that important what order you learn the rest of them in. So listen to a lot of flamenco and see what moves you. You can search the site for, say, Tangos (which is one of the Palos I often recommend after Soleá) and learn our [Tangos 1 Guitar Solo](#), or you can watch the [Tangos Compás](#) video to get an overview of how Tangos works and then go learn some falsetas over at the [Tangos Falsetas Playlist](#) and start putting your own solo together.

Finally - the more you listen to flamenco the easier everything about playing flamenco will be for you. It may sound obvious, but you can't be expected to 'know' any kind of music you don't really listen to. We have a bunch of playlists over on our [Spotify Channel](#), which is as good a place as any to get started. Or search Soleá or Soleares anywhere you listen to music. When you find a guitarist or singer you like then search them and see what you find. Dive into the rabbit hole and see where it takes you!

And if you have any questions you can email us at [preguntas@flamencoexplained.com](mailto:preguntas@flamencoexplained.com), ask on the [Flamenco Explained forums](#) or find us on [Facebook](#). We look forward to hearing from you!