

MALAGUEÑA

Ernesto Lecuona

transcribed for Liona Boyd by David Phillips

The flamenco malagueñas are from the province of Málaga in the south of Spain. Like so many flamenco forms, they are directly descended from the fandangos grandes, and, like them, are a free cante (song) without a determined compas (rhythm). Many classical composers have used the malagueña style as the basis for their compositions. This is the most famous one and was written by a Cuban – Ernesto Lecuona. It is taken from his Suite Andalucía. In this arrangement for guitar, David Phillips has incorporated several flamenco techniques that give the piece a strong, authentic sound.

You can hear my interpretation of “Malagueña” on THE BEST OF LIONA BOYD (CBS 37788).

A

Here is an interesting right-hand finger pattern. It is the same as used for a two-string trill, but this time is spread over several strings. I taught this pattern to Chet Atkins and Lenny Breau, who both loved to use it in their country and jazz arrangements.

B

*The bass notes here can be played with a flamenco-style thumb position. Strike the notes with rest stroke using the left corner of the thumb, combining nail and flesh. If you make a bigger than normal wrist movement, the weight of the hand will add power to the attack. This same technique applies at **E**.*

C

*A classical guitarist is usually trained to alternate right-hand fingers in a scale passage. Here the run is more effective if the *i* finger slides the octave using rest stroke (F natural on the 1 string to F natural on the 4 string). It's a useful technique for certain improvisational passages.*

D

*Here's another right-hand finger pattern that is characteristic of flamenco music. Fingers *p i m* are played free stroke and the *a* finger is dragged along the strings using rest stroke all the way to the sixth string.*

E

See **B** above.

F

*Malagueña has a very definite ending. On the final two chords, the *i* and *m* fingers strike the six strings together in a motion away from the body and then the thumb rapidly returns the strum in the opposite direction. As soon as the last string has been struck, the palm of the right hand dampens all the resonating strings. In flamenco the dampening is sometimes done by the left hand (usually finger 4), but here the right hand is more effective.*

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RAS.

B I

1.

2.

$\frac{1}{2}$ B IX

B X

B I

B IX

B IX

B X

B IX

B XII

B IX

B X

B IX

A

i etc.

p

a m i etc.

3

4

B VII

B VIII

B VIII

B VIII

B VIII

B VII

B VII

B VII

B VII

B VIII

B VIII

B VIII

B VII

B VII

V

IV

m i m i

Staff 1: Musical notation with lyrics *a i m i m i* and fingering **B II** (4). The staff shows a sequence of chords and melodic lines.

Staff 2: Musical notation with lyrics *p i m i* and fingering **B II** (5). The staff includes a dynamic marking *p* and a slur over the final notes.

Staff 3: Musical notation with lyrics *l i b* and fingering **B** Lento (5). The staff features a dynamic marking *p* and a slur over the final notes.

Staff 4: Musical notation with lyrics *p i p i* and *p i m p i m a p i m a*. It includes fingering **C I** (5) and dynamic markings *p*. The staff shows a sequence of chords and melodic lines.

Staff 5: Musical notation with lyrics *l i b* and fingering **C I V** (5). It includes a dynamic marking *p* and a slur over the final notes.

Staff 6: Musical notation with lyrics *m i m i* and fingering $\frac{1}{2}$ B X (5). The staff includes a dynamic marking *p* and a slur over the final notes.

Staff 7: Musical notation with lyrics *m i m i* and fingering **C** (5). It includes dynamic markings *m* and *i*, and a slur over the final notes.

a *2* *p* *m* C I C III C I
2 4 3 4 1
p *m*

1 2 3 4 1 2 3 4
p *m*

1 2 3 4 1 2 3 4
p *m*

$\frac{1}{2}$ B IV $\frac{1}{2}$ B V $\frac{1}{2}$ B IV
1 2 1 3 1 4 1
p *m*

m a m a m i *p*
 $\frac{1}{2}$ B IV $\frac{1}{2}$ B V $\frac{1}{2}$ B IV
1 2 1 3 1 4 1
p *m*

Ritard.

m a m a m i *p*
 $\frac{1}{2}$ B IV $\frac{1}{2}$ B V $\frac{1}{2}$ B IV
1 2 1 3 1 4 1
p *m*

B I D
3 3 3 3
p i m a m i *p i m a m i* *p i m a*
p *m*

E

B IV

B V

CI