

ПЕРЕУЛКИ АЛЬКАЛЫ

Солеарес

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Moderato

The musical score is written for guitar and consists of several systems of music. The melody is in a 3/4 time signature and features a mix of eighth and sixteenth notes. The lyrics are written above the notes: "i m a m i" and "p i p i m p". The score includes various guitar techniques such as triplets, slurs, and specific fretting instructions (e.g., 3, 4, 2, 1, 2, 4). Chord diagrams for G and G# are provided. Dynamic markings include *f* (forte) and *p* (piano). The score is divided into measures and includes Roman numerals (IV, V, VII, VIII) indicating chord positions. The piece concludes with a double bar line and repeat signs.

p *i m*⁶ *a m i* *p i m*⁶ *a m i* G

*p i m*⁶ *a m i* G *i m*⁵ *a m i* *i m*⁵ *a m i* *p i m*⁶ *a m i*

G *i* G *i m a*

V *a m i* G *i* 6

IV *a* 3 G *i*

G *i m a i* G *i*

Musical staff 1: Treble clef, G major key signature. Features a melodic line with eighth notes and a bass line with chords. A triplet of eighth notes is marked with a '3' above it.

Musical staff 2: Treble clef, G major key signature. Continuation of the melodic and bass lines. A piano dynamic 'p' is indicated at the start. A section marked 'VIII' begins with a key signature change to G minor.

Musical staff 3: Treble clef, G minor key signature. Continuation of the melodic and bass lines. A piano dynamic 'p' is indicated at the end. A 'G' chord symbol is present above the final measure.

Musical staff 4: Treble clef, G minor key signature. Continuation of the melodic and bass lines.

Musical staff 5: Treble clef, G minor key signature. Includes vocal line with lyrics "a m i i a m i i" and piano accompaniment. Dynamics "p" and "i" are used. A "G" chord symbol is above the first measure.

Musical staff 6: Treble clef, G minor key signature. Continuation of the piano accompaniment. Includes fingerings (0, 2, 6, 5) and dynamics "p". A "G" chord symbol is above the first measure.

V

p *i* *m* *a* *i* *G* *p* *i* *p* *i* *m* *a* *m* *i* *m* *i* *m* *i* *m* *i* *m* *p* $\frac{p}{4}$

VII

p *i* *m* *a* *m* *i* *i* *m* *a* *G* *p* *i* *3* *3* *p*

V VII

G *p* *i* *m* *a* *i* *G* *p* *i* *3* *3* *6* *G* *i* *p* (5) (4)

VII

G *a* *m* *i* *G* *VII* *G* *3* *p* (6) (5) (4) (3) (2)

V

p *a* *m* *i* *p* *G* *p* *a* *m* *i* *p* *G* *p* *p* *p* *p* (5) (4) (5) (4) (5)

G G

G *3* *p* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *p* $\frac{p}{0}$

Staff 1: Treble clef, starting with a treble clef and a common time signature. The melody begins with a quarter note 'a', followed by a triplet of eighth notes. The bass line has a half note 'p' and a quarter note.

Staff 2: Treble clef. Melody includes a triplet of eighth notes, a G chord, and a quintuplet of eighth notes with lyrics 'm a m i i m a m i'. Bass line includes a half note 'p' and a quarter note 'ten. p'.

Staff 3: Treble clef. Melody includes quintuplets of eighth notes with lyrics 'p i a m i i m a m i'. Bass line includes a half note 'p' and a quarter note 'ten. p'.

Staff 4: Treble clef. Melody includes a triplet of eighth notes with lyrics 'i', followed by chords and quintuplets of eighth notes with lyrics 'a m i i a m i i p i a m i i p i'. Bass line includes a half note 'p' and a quarter note 'p'.

Staff 5: Treble clef. Melody includes a sextuplet of eighth notes with lyrics 'p i m a m i', a G chord, and a triplet of eighth notes with lyrics 'i'. Bass line includes a half note 'p' and a quarter note 'p'.

Staff 6: Treble clef. Melody includes sextuplets of eighth notes with lyrics 'p i m a m i'. Bass line includes a half note 'p' and a quarter note 'p'.

5 5 6 G 3 G

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

p p p p > p i p > p i > p i p

③ ④ ③ ④

p i p i p 3 p p 3 p p p p p

G ④ ③ ② ③ ④ ③

i m i m i m

p p p

② ③

p 3 p p

G

p p p

p p p

p 3 p p p 3 p

p i p p 3 p p 3 p p 3 p p 3 p

G G G G

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

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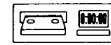
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Preface

«¡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.

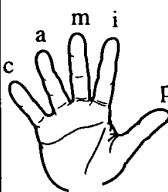
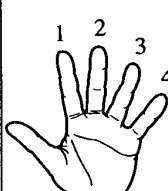
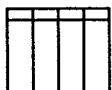
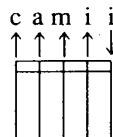
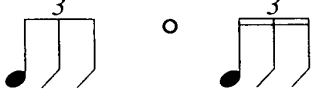
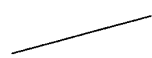
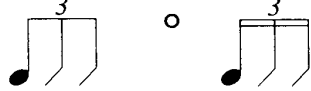
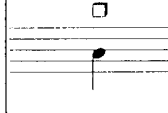

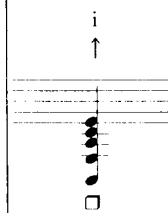


Tras la muerte de Camarón, Tomatito se decidió por una carrera como guitarrista de concierto. Con gran éxito ha actuado con su grupo en las más renombradas salas de concierto de Europa y Japón.

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>	Barré		
<p>B-----</p>	Barré where one or several treble strings are not pressed	<p>A</p>	Abanico
<p>▶ B-----</p>	Glissando	<p>p a i</p> <p>↓ ↑ ↑</p> <p>3</p>	<p>p a i</p> <p>↓ ↑ ↑</p> <p>3</p>
<p>—————</p>	Arrastre. Ring finger pulls down apoyando from treble to bass	<p>A2</p>	Abanico
<p>a —————</p>	Golpe: a or m-a	<p>a</p> <p>p m p</p> <p>↓ ↑ ↑</p> <p>3</p>	<p>a</p> <p>p m p</p> <p>↓ ↑ ↑</p> <p>3</p>
	Golpe: i or m		Chord repetition
	Apagado with finger 4	<p>4</p>	Apagado with palm of right hand

Explicación de los signos

	Mano derecha	<p>p i m a c</p> <p>↑ ↑ ↑ ↑ ↑</p>	Rasgueado hacia «abajo» con p-i-m-a o c
	Mano izquierda	<p>p m i</p> <p>↓ ↓ ↓</p> <p>5</p> 	Rasgueado hacia «arriba» con p-m o i
<p>① ② ③ ④ ⑤ ⑥</p>	Desde los agudos hasta los bordones		
<p>B-----</p>	Cejilla	<p>A</p>	Abanico
<p>♣ B-----</p>	Cejilla donde una o varias cuerdas agudas quedan al aire		<p>p a i p a i</p> <p>↓ ↑ ↑ ↓ ↑ ↑</p> <p>3 3</p> 
	Glissando	<p>A2</p>	Abanico
<p>a _____</p>	Arrastre. El anular arrastra apoyando desde los agudos hasta los bordones		<p>a a</p> <p>p m p p m f</p> <p>↓ ↑ ↑ ↓ ↑ ↑</p> <p>3 3</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