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# FLAMENCO GUITAR SOLOS

## 第一册 VOL.1

胡安·马丁编著 蒋梵译

1CD + 1DVD

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1522012



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42首独奏曲 42 solos

预备级—5级 GRADES 0—5



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## 前言

欢迎来到我新出版的视频系列图书。无论你现有的水平如何,这套书都可以帮助你演奏弗拉门戈吉他。

许多想用吉他来弹奏弗拉门戈音乐的人告诉我,他们常常为显而易见的技术难题而丧失信心。我想帮他们改变这一状况,要知道弗拉门戈音乐的精髓更多是在感觉(Feeling)和节奏(Rhythm)上,而非瞬间变换的速度及高超的技术。对我来说,改编和创作在古典音乐元素中加入更多现代声音和节奏的乐曲,是令人兴奋的挑战。这些乐曲不会太简单或缺乏弗拉门戈音乐的特质,它们有助于学生在一开始就能够领悟弗拉门戈吉他的精髓。

这套书中的独奏曲以进阶形式呈现,从预备级到8级。书中配有CD和DVD,第一本书包含了从预备级到5级的乐曲。乐曲难度等级的划分力求与音乐学院对于乐器等级考试所要求的相一致,这对于弗拉门戈音乐来说又是一个新的挑战。但我相信,随着弗拉门戈音乐国际化的加快,弗拉门戈吉他可以被那些热爱它、理解它、有决心学会它的人通过逐步递进的方法所掌握。

对于很多忠实于弗拉门戈音乐的人来说,这个正规的与等级考试相结合的想法可能会让他们感到陌生甚至排斥。然而,我愿展望未来,与有识之士一道激发世界各地的人们对弗拉门戈这门宝贵艺术的热爱,唤起他们对系统教学方法需求的欲望。现在,越来越多的人发现了弗拉门戈艺术的精髓所在,这正是他们希望通过音乐来表达和感受的。虽然这一现象与当年全世界范围内的人民对于布鲁斯艺术的狂热却导致了密西西比三角洲蓝调音乐的日渐枯竭有着相似之处,但我并不认为这会威胁到弗拉门戈艺术的未来,因为它是如此摄人心魄、与众不同。目前还没有哪个机构已建立一个正式的标准和指导方针来衡量学生演奏弗拉门戈吉他的水平。因此,在本书中,我经过深思熟虑,认为适当的技术水平与必要的音乐鉴赏能力是取得相应等级的关键。书中详细列出了各个等级所包含的学习内容及技术要求。

在写作过程中,我深受儿子卡洛斯(Carlos)的鼓舞。他开始学吉他时对某些饶有趣味的乐曲的痴迷,为我在选曲方面,尤其是准备初始阶段的乐曲时,提供了宝贵的信息。

对于我选取的乐曲,也许会有反对意见,例如:它是否适合那个等级?太容易还是偏难等等。我认为争议的产生在所难免,而且对选曲也没有太多的帮助。我尝试着呈现一个与音乐理解能力及技术水平的提高相适应的内容体系,而不是刻板的等级序列。学生和演奏者可以根据自己的能力和需求选择相应的乐曲,毕竟音乐是最重要的!更高水平的演奏者可以把他们自己的改编曲目与DVD里的乐曲相结合,他们会发现任何等级的乐曲都值得一学。

我的目的是给学生们提供乐曲,它们不仅能激发学生的兴趣,而且值得他们去学练。我在这本书中不仅仅解释了相关的弹奏技巧,还对每首乐曲做了简短的注释。

我希望读者可以与我一起分享我和我最好的朋友帕特里克·坎贝尔(Patrick Campbell)在完善此书中所获得的乐趣。同时,帕特里克·坎贝尔作为我曾经的学生,协助我将演奏制作成CD和DVD,并在以后的成书过程中一再给予我大力协助。我还要感谢比尔·贝(Bill Bay)和他的团队给我提供的宝贵建议,以及他们对我开拓弗拉门戈吉他新的学习方法所给予的鼓励。

胡安·马丁

2001年6月

# INTRODUCTION

Welcome to my new video series! It can help you to play flamenco guitar whatever your present level of skill.

Many people who would like to play flamenco on the guitar tell me they are discouraged by the apparent difficulty of the techniques required. I want to try to change that, because the marvellous art of flamenco is much more about feeling and rhythm, those essential components of *aire* and *compás*, than always about sheer speed or amazing technique. The exciting challenge for me has been to arrange and compose music which includes classic elements with more modern sounds and rhythms that will capture for the student the true essence of flamenco guitar right from the very start, without sounding too simplified or lacking that characteristic flamenco sound.

The solos in this project are in a progressive series of grades, from an initial Grade 0 up to grade 8. This book, CD and video, the first of two sets, contain the pieces for grades 0 to 5. The grades are intended to be in line with the levels of musical advancement required for the grade examinations of music colleges for any musical instrument. This is a new kind of challenge for flamenco, but the art is now becoming so international that I believe it is time to see flamenco guitar as an art that can be learned in a progressive way by anybody who has the necessary devotion, understanding and determination.

To many devotees of flamenco the idea of a formal graded approach, possibly subject to examination, may seem quite alien and even unwelcome. I want to look to the future, however, and to join with others who now nurture the growing world-wide interest in this precious art and the need for systematic methods of teaching. The essence of flamenco is so strong and distinctive that I do not believe its future is threatened by the increasing numbers of people who find in its soul what they want to express and to enjoy in music, any more than the music of the Mississippi Delta has been impoverished by the world-wide interest in the art of the Blues. There are no formal standards or guidelines in flamenco that are widely established to mark the student's stages of progress. In this project, therefore, I have given much thought to what I believe should be the appropriate levels of skill and musicianship necessary for achievement of the grades which can mark the advancement of technical ability and musical understanding. The book contains more details about the contents and requirements of each grade.

I have been greatly encouraged in this project by my young son Carlos, whose need for interesting music to play from the start of his learning the guitar has given me a valuable purpose and focus in preparing the music, particularly with the earliest grades.

There is bound to be disagreement about whether a piece is right for the grade assigned, or whether it is too easy or too difficult. I think that sort of argument is both unavoidable and not really very helpful. I have tried to present a logical development of musical understanding and of techniques for the right and left hand, but the important thing is not to be too rigid about the sequence of grades. Students and players have to differ in their capacities and needs. The music always matters more than anything else! More advanced players will be able to incorporate the music of the video in their own arrangements, and they should find things worth learning at any grade.

My aim is to give the student music which he or she will enjoy playing and which will reward the effort to practise and learn. This is not primarily a project to explain technique, but I have included some brief notes about the individual pieces.

I hope you will share in the enjoyment I have had in undertaking this project with my good friend and former student Patrick Campbell who has again worked hard to communicate my playing through video, the CD and the printed page. I would also like to thank Bill Bay and his team for their invaluable advice and encouragement with what we believe to be a new advance in learning methods for flamenco.

*¡Viva el arte - y vamos a tocar!*

A handwritten signature in black ink, reading "Juan Martín." with a long, sweeping underline.

June 2001



## 弗拉门戈吉他演奏基础

### 听觉的传统

在安达卢西亚(Andalucía),弗拉门戈吉他乐曲的传承经过长期发展,逐渐形成了没有乐谱,只靠听觉教授的传统。历史上,吉他只是充当歌唱(弗拉门戈歌曲)和舞蹈(弗拉门戈舞蹈)的伴奏乐器,它真正作为一件独奏乐器而存在则始于近代,这主要归功于伟大的艺术家们精湛的演奏技术,如唐·拉蒙·蒙托亚(Don Ramón Montoya, 1880—1949)。借助于各种各样的技术和韵律形式,以及音阶与和声范围的扩大,弗拉门戈吉他的演奏技术达到了前所未有的精湛程度!在西班牙,弗拉门戈音乐源自许多古老音乐文化的结合,在最近几年发展迅速,对其他音乐形式和作曲家产生了很大的影响,如法利亚(Falla)的音乐、北非音乐和爵士音乐。

在安达鲁兹(Andaluz),学生按照传统方法,通过对老师及其他演奏者的直接模仿来学习弗拉门戈吉他。而近来,由于弗拉门戈音乐的发展,学习者已不仅仅是安达卢西亚的居民,唱片成为学习弗拉门戈吉他的重要资料来源。此外,一种简单的被称作“图式谱”(cifra)<sup>①</sup>的记谱法被学生们广泛使用。这种记谱法通过六条线以及在线上的数字来记录乐曲,每条线分别代表吉他的一根弦,每个数字代表了左手手指按音品的位置。目前,五线谱结合图式谱的记谱法应用得更为普遍。

### 即兴创作的法则

在一定程度上,弗拉门戈艺术是即兴化的。演奏者可以无拘无束地把精力集中在自己的表演上,而不是刻板地按照书面的乐谱弹奏。学生开始按节奏学习轮扫(rasgueo)<sup>②</sup>以及法塞塔(falseta)<sup>③</sup>,然后组成一个完整的独奏或伴奏。随着学生的进步,他将学习更多的演奏曲目,这些演奏曲目的片段具有更多的节奏风格(palos,帕洛斯,详见第7页)和更多的调性。有天赋的演奏者可以在学过的曲子中加入新的元素和自己的创作,而别人也可以直接运用或加以进一步的改善。真正的即兴演奏是指在演出现场创作出新的音乐,而这在弗拉门戈音乐中并不常见,但它正朝着这个方向发展,或许不久的将来,弗拉门戈音乐就会具有这样的特质。

### 弗拉门戈吉他独奏曲

弗拉门戈吉他独奏曲的创作往往在严谨的形式和帕洛斯结构的框架下进行。吉他既可以用于表现有节奏的敲击,也可以表现旋律性强的乐句。技艺精湛的演奏者则需要掌握大量的左右手技巧,这些技巧包含古典吉他手左手在指板上的单个音符跑动,和弦、琶音的弹奏等等,还有与众不同的各种轮扫以及另外一些弗拉门戈吉他特有的技巧,如拇指扫弦(alzapúa)、连续五个音的轮指(trémolo)、敲板(golpe)。

### 节奏与气氛

节奏(compás)和气氛(aire)是弗拉门戈音乐的基础。其中第一个术语——compás,字面的意思是“节奏”,在这里特指弗拉门戈音乐特定的节奏型(一种帕洛斯)中的重音和拍子形式。然而,它在广义上,是指弗拉门戈音乐节奏倾向性。它以一种极其精确的节奏对音乐的塑造和冲力起到推动作用。它在吉他和歌唱(el cante)、舞蹈(el baile)、击掌打拍(palmas)、踏脚打拍(taconeo)或其他打击乐器如木箱鼓(cajón)或手杖(bastón)中均能得以表现。有时,它有节拍器的规律性,而在其他时候,尤其是在伴奏时,它能在整个音乐结构中以极其细微的方式改变音乐韵律与节奏时值,以达到注入情感色彩及变化的目的。

气氛是弗拉门戈音乐的另一要素。aire的字面意思是“空气”或“气氛”,这个词体现了音乐要表现的品质、地方风格以及演奏者演出时的感觉。这种感觉可以源自悲伤深邃的弗拉门戈歌声(flamenco jondo),也可以源自轻快的、愉悦的、无忧无虑的音调(flamenco chico)。气氛也可以用来形容

① 以下按中国惯例,将图式谱(cifra)译为“六线谱”。

② 轮扫(rasgueo)是弗拉门戈吉他演奏中的一种特殊的扫弦方法。

③ 法塞塔(falseta)是构成弗拉门戈音乐的一个部分,通常指吉他演奏者在歌词间弹奏的短乐句或舞蹈伴奏。对吉他独奏曲来说,法塞塔则是指演奏家把一些已经创作好的法塞塔和新的法塞塔放在一起组成完整的作品。法塞塔大致相当于即兴的爵士(Jazz)或者布鲁斯(Blues)。

演奏者独特的情感表达。

如果没有真正理解节奏和气氛的内涵,就不可能用吉他表现音乐的重要品质,演奏者也仅限于临摹弗拉门戈艺术而已。或许他的技术熟练精湛,但他的音乐绝不会永存,成为经典。他的演奏将缺乏音乐的真正价值,当弗拉门戈轻触其灵魂时,它不会引起情感的共鸣,也不会达到特殊的情景效果。

### 帕洛斯(帕洛)

弗拉门戈有超过 20 种节奏形式,通常源于几个基本形式,它们是索莱阿(Soleá)、凡丹戈(Fandango)、探戈(Tango)、布莱利阿(Bulería)和塞盖里亚(Seguiriya)。这些节奏形式中的每一个都被称为“帕洛”(“palo”,有时称为“toque”,“palo”更像是弗拉门戈的术语)。它的特点是有自己特定的节奏,并使用 3 种主要音阶类型中的一种(或多种),这些“西班牙”或“安达卢西亚”音阶与弗里几亚(Phrygian)调式的大调音阶或小调音阶接近。大多数帕洛斯实际上被看成是种节奏型,因为它们重复着同一节拍样式和重音模式。一些主要起源于凡丹戈地区的帕洛斯,有着不同的变体,从头至尾都是没有规律的节拍,这些自由形式的曲风被称作“自由弹奏”(toques libres)。按惯例,不同的帕洛斯要用特定的调来演奏,左手在吉他指板上的位置也不同。使用弗拉门戈吉他变调夹(capo 或 cejilla)可调节音调。变调夹的作用如同可活动的横按,它原本是吉他手为歌手调整音调时所用。而现在,当弹奏弗拉门戈音乐时,它则被广泛用于赋予特定的音调和为吉他定音。

## 弗拉门戈吉他的进阶学习方法

本书旨在提供一系列由易到难的乐曲以方便读者学习。本书不是完整的教程,因此你不会在视频中找到关于乐曲技巧的详细描述,以及其他和弗拉门戈吉他相关的内容(如其音乐和历史)。你可以参阅第 164 页列出的推荐读物《胡安·马丁吉他教程》(El Arte Flamenco de la Guitarra)、《弗拉门戈吉他》(La Guitarra Flamenco)中的详细信息。那些书中探讨了技巧和单个的帕洛斯。

国际公认的其他乐器等级评定测试由不同的音乐学院和学术机构联合组织,其测试内容包括技术的演练,如音阶弹奏、视奏以及其他理论的掌握,同时还有多首安排好的独奏曲供考生选择弹奏。本书提供难度适当的独奏曲,不提供其他技术性较强的曲目,不要求学生即兴创作或在这些相应等级的曲目中加入额外或替代的片段。

弗拉门戈吉他手要学会弹奏不同风格的帕洛斯,但这并不代表每个等级都包含所有的帕洛斯。索莱阿被称作“弗拉门戈音乐之母”,它是弗拉门戈中最基本的帕洛斯,因此每个等级都有。索莱阿作为完整体系的起始点,制定了每个等级需要达到的最低技术要求,这些**关键的基本要求**在每个等级的首页详细列出。其他技术要领如果在同一等级中的 3 首或者 3 首以上的独奏曲中都出现,说明很重要,也会被列出。每个等级包括索莱阿在内的 7 首独奏曲。每一首乐曲都值得学习弹奏,乐曲中运用的其他技术,被列为**选修要领**。建议学生在掌握索莱阿的同时至少掌握其他 6 种帕洛斯中的 3 种后,再进入下一个等级的学习。其他关于技术要求及其选择的建议也列在每个等级的起始页上。

在每个等级中,音乐的内涵至关重要,技术则是用来表现音乐的,是用来创造优美感人、具有内在灵魂的音乐。上述音乐的品质对于听众来说虽然非常明显,但又难以用言语表达。因此,在技术水平提高的过程中,培养一种真正的音乐演奏能力最为重要,同时它也是本书每个等级中重要的要求之一。

### 基本技术要领的重要性

一般来说,那些主要兴趣不在弗拉门戈音乐上的吉他手可以通过学习弗拉门戈吉他的技术得到更多东西,因为他们需要集中精力去改进那些不为音乐家所熟知的双手弹奏技术,以获得节奏感、精准度和推进力度。弗拉门戈吉他的弹奏技术同时开发了吉他手的敲击能力以及弹奏美妙旋律的能力。这些技术的掌握需要学生在起始阶段就养成良好的双手摆放习惯。因此,介绍右手技术如皮卡多<sup>①</sup>(用食指、中指的交替来弹奏音阶片段)、快速分解和弦和拇指弹奏有旋律的乐段是很有必要的。在左手运用方面,对于初学者来说,无名指的使用对于养成一个呈直角的手势很重要;指关节要与指板平行,腕关节要放松(与腕关节摆放姿势不同,有时使用大拇指完成在⑥弦上的消音,这种弹法通常被摇滚民谣乐手使用)。这样,手指的动作不会消耗太多能量,而且更加快捷有效。

<sup>①</sup> 皮卡多(picado)通常在古典吉他演奏中被称为“靠弦奏法”(apoyando),在弗拉门戈中则被称为“皮卡多”(picado)。

# THE ELEMENTS OF FLAMENCO GUITAR-PLAYING

## THE AURAL TRADITION

The music of the flamenco guitar has evolved as an aural tradition in Andalucía, learned without using written notation. Historically, the role of the guitar was primarily as an accompaniment for singing (the flamenco *cante*) and dancing (*el baile*), and its emergence as a solo instrument is more recent, owing much to the virtuosity of such great artists as Don Ramón Montoya (1880-1949). The music has now attained an extraordinary degree of technical virtuosity, employing a great variety of techniques and rhythmic forms, with an increasing range of scales and harmonies. The origins of flamenco in Spain stem from an amalgam of many ancient musical cultures; its continuing evolution has progressed with great rapidity in recent years, with influences which range from composers such as Falla to North African music and to jazz.

Traditionally, the Andaluz student of flamenco learns by direct imitation of his teacher and other players. More recently, as the learning of flamenco has extended beyond Andalucía, records have been used as source material, and students of the guitar have employed a simple method of tablature known as *cifra*. This provides a bare outline of the music by means of numbers on a six-line staff, where the six lines represent the strings of the guitar and numbers indicate the fret positions at which the left hand fingers stop the strings. Representation of flamenco in staff notation is now occurring more widely, usually in conjunction with *cifra*.

## THE ROLE OF IMPROVISATION

The art of flamenco is improvisatory to the extent that the player is free to draw on his repertoire of music rather than adhering to a written score or standardized composition. The student starts by learning passages of rhythmic strumming (*rasgueo*) and melodic sequences (*falsetas*) which are pieced together to form solos and accompaniments. As the student progresses, he will learn a growing repertoire of these passages in an increasing number of rhythmic styles (*palos*) and keys. The more gifted player will add new elements and variations of his own invention which may be copied and then further varied by other players. True improvisation, in the sense of creating new music during a performance, is not a common occurrence in flamenco, but it is likely to become so, perhaps in the near future.

## FLAMENCO SOLOS

The creation of flamenco solos usually occurs within the strict forms and structures of the *palos*. The guitar is used in both rhythmically percussive and melodic ways, and the skilled player needs to acquire many right and left hand techniques, which encompass all the skills of the 'classical' guitarist in single note runs, chords and arpeggios all over the finger-board, together with the distinctive and varied strumming techniques of *rasgueo* and some other characteristic flamenco techniques such as the thumb up-strokes of the *alzapúa*, the five-note *trémolo* and the tapping techniques of the *golpe*.

## COMPÁS AND AIRE

*Compás* and *aire* are fundamental to flamenco music. The first term, *compás*, literally denotes a measure of rhythm and hence the pattern of beats and accents of a particular rhythmic form of flamenco (a *palo*). In its wider sense, however, *compás* means the rhythmic drive of flamenco music, an essential quality of metrical precision and propulsion which gives form and momentum to the music. It is expressed on the guitar and in singing (*el cante*), in dance (*el baile*) and hand-clapping (*palmas*), the tapping of feet (*taconeo*) or the beat of other percussive instruments such as the *cajón* (box) or the *bastón* (stick). Sometimes it has a metronomic regularity, while at others, particularly in accompanying, it encompasses an ability to vary the pace and timing of the rhythm in subtle ways within the overall structure in order to add emotional emphasis and variety.

*Aire* is the other essential element of flamenco. Literally meaning 'air' or 'atmosphere', the word denotes the quality of expressiveness, the characteristic regional flavor and the feeling of a performance, a feeling which can range from the tragic and profound of *flamenco jondo* to lighter, exuberant and carefree in tone (*flamenco chico*). *Aire* is also the word used to denote the unique expressiveness of an individual performer.

Without a real understanding of *compás* and *aire*, and the capacity to express these vital qualities on the guitar, a player will be imitating flamenco, perhaps even in a virtuosic and technically dazzling way, but his music will never come alive as the real thing. His *toque* (playing) will lack true musical value and will never greatly move the emotions or achieve those special moments of *duende* when flamenco touches the soul.

## PALOS

Flamenco has many rhythmic forms, over 20 in number, mostly derived from a smaller number of basic forms, which include Soleares, Fandangos, Tangos, Bulerías and Seguiriyas. Each of these forms is called a *palo* (or sometimes a *toque*, though *palo* is the more flamenco term); it is characterised by a particular kind of metrical structure (its *compás*), and the use of one (or sometimes more) of the three main types of scale. These are the 'Spanish' or 'Andalusian' scale similar to the Phrygian mode, or the major or minor. Most *palos* are said to be a *compás*, because they have a recurring pattern of beats and accents. Some, mostly derived from the



Fandangos in different regional variants, are played without a regular beat throughout. These free-form styles are the *toques libres*. Traditionally the different *palos* are played in characteristic keys and left-hand positions on the guitar, whose pitch can be raised by the use of the flamenco capo or *cejilla*, which acts as a movable nut. Originally used to allow the guitarist to adjust to the favored key of a singer, the *cejilla* is now very widely used in flamenco playing to impart a particular tone and pitch to the guitar.

## GRADE APPROACH TO THE FLAMENCO GUITAR

The main aim of this book is to give you a progressive series of pieces of flamenco music to play and enjoy – and to learn with. It does not aim to provide a complete teaching course, so you will not find a detailed description of techniques demonstrated in the video, nor of other important issues relating to the flamenco guitar, its music and history. A bibliography in the appendix at the back of the book (on page 160) provides details of the Juan Martín guitar method, *El Arte Flamenco de la Guitarra*. It also has details of another video series, *La Guitarra Flamenca*, which explores techniques and the individual *palos*.

The internationally-recognised grade system for other instruments, organised by the various music colleges and academies, includes technical exercises, such as scales and exercises in sight-reading, and other theoretical material, together with solos which are arranged in groups to allow candidates choice in their selection of pieces for performance in the examinations. This book offers an appropriate range of solos but not the other technical material. The student is not required to improvise or to add additional or alternative material for the performance of these grades.

A flamenco guitarist will learn to play in many different *palos*, but it cannot be expected that every *palo* should be included in every grade. The Soleá is a *palo* of such fundamental importance that it has been called “the mother of flamenco”. It is included here in every grade as an integral starting-point which defines the minimum technical requirements of each grade. These **essential requirements** are listed on a title-page for each grade. Other requirements may be listed as essential, generally if they occur in three or more of the other solos for that grade. Each grade includes six other solos besides the Soleá. All are worth studying and learning, and they introduce other technical elements which are listed as **optional elements**. The student is advised to master the Soleá and at least three of the other six pieces before moving on to material of a higher grade. Requirements listed as optional elements for one grade will become essential requirements for a higher grade. Other suggestions about appropriate requirements and options for each of the grades are included on the title-page of the grade.

In every grade musical values are of pre-eminent importance. The technical elements are always means to an end, the creation of beautiful music which can move the emotions, a music with ‘soul’. Such qualities are very obvious to the listener but not always easy to explain in words. The need to develop the capacity to play in a truly musical way is an important priority in the progress of technique, and is an essential requirement for every grade.

### THE IMPORTANCE OF BASIC TECHNIQUES

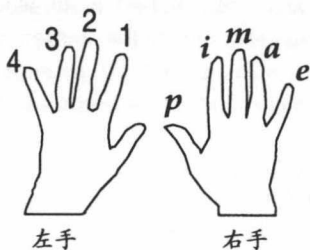
In general, guitarists whose main interests lie elsewhere than in flamenco can gain much from a study of flamenco techniques, since they demand very careful attention to correct technique in both hands and a feeling for rhythmic structure, accuracy and propulsive energy not familiar to many musicians. Flamenco skills exploit both the percussive and melodic capacities of the guitar. They demand the adoption of good habits in both hands at an early stage. For this reason it is important to introduce right hand techniques such as *picado* (the alternating use of index and middle finger supported strokes in scale passages), rapid arpeggios and melodic passages with the thumb. In the left hand the use of the fourth finger is encouraged from the start to establish an appropriate “square-on” hand-position with the knuckles parallel to the fretboard and a relaxed wrist (which differs from the wrist position, sometimes using the thumb to stop notes on the sixth string, commonly used by rock and folk players), so that finger actions do not waste energy and are fast and efficient.

## 标记与记谱法

**记谱法** 乐曲是由标准五线谱及六线谱来记谱的。为了使版面更简洁,具体的指法仅标示在五线谱上,而不在六线谱上重复标示。

音高取决于使用变调夹后所处的音品位置,而非实际音高。

**指法** 左手指法由音符旁的数字表示,0 表示空弦,1—4 的指法标记在 E 和弦上的位置,参见右例。



右手指法:

*p* 为大拇指,

*i* 为食指,

*m* 为中指,

*a* 为无名指,

*e* 为小拇指。



**把位** 在音符下面,用带圆圈的数字表示应弹奏的弦,例如:第五弦表示为⑤。

五线谱上方,罗马数字之前的 **C** 表示把位,罗马数字表示第一个手指所按音品的位置,例如:**CV** 代表左手食指在第 5 音品处将所有 6 根弦按住。在 **C** 前以小字体书写的分数表示在横按数量不足 6 根的情况下应由第一个手指按住的弦的数量,所以<sup>4</sup>/<sub>6</sub>**CV** 就表示第一个手指应按住前 4 根弦。

**六线谱** 六线谱中的 6 根横线依次表示吉他的 6 根琴弦,最上方的为①弦。线上的数字表示弹奏相应弦上与数字所示音品相对应的音符。如果使用变调夹,还要考虑变调夹的因素。0 表示空弦。

**轮扫** *Rasgueos* 的意思为“轮扫”。



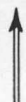
向下弹的标记(从低音弦到高音弦,向①弦方向弹奏),记谱为一个向上的箭头。



向上弹的标记,从高音弦至低音弦弹奏。

为了表示弦被弹奏的顺序,我们采用表示方向的箭头。在五线谱和六线谱中,每个箭头下的字母表示应由哪个手指拨动琴弦。每个手指的弹奏动作都会分开表示,以清晰地表现出不同形式轮扫的节奏。如右图所示,重音从第 1 拍落到第 2 拍。

五线谱和六线谱上的连音线表示轮扫弹奏要连贯。



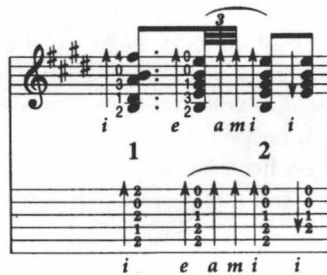
双重箭头表示由两个手指同时完成弹奏(例如 *m* 和 *a*)。



出现在和弦前的波浪线表示这是个琶音,要从低音到高音弹奏,这样琴弦发出的声音是连续的。



这个带有箭头并在下面标有 *p* 的波浪线表示这个急速弹奏的琶音应由大拇指从低音到高音一次性弹奏完成。



有时,大拇指弹奏琶音之前会有一个快速的轮扫,见右例。

**圆滑音** 连线(即弧线)连接着不同音高的音符,它表示同一组音符都由左手弹奏。若以勾弦的方式弹奏,可弹出低音;若以敲击的方式弹奏,可弹出高音。在许多独奏中都会运用到圆滑音(*ligado*)技巧,如右例。

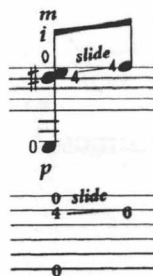


(在五线谱和六线谱中都可以使用连线来表示圆滑音。但是仅  
在五线谱中,才可以使用连线连接两个相同音高的音。根据五  
线谱常用的记谱法规则,在这里,连线表示延长第一个弹奏音  
符的弹奏时间)



**敲板** 敲板(*golpe*)表示轻打吉他敲板膜(*golpeador*)<sup>①</sup>,由右手无名指(即 **a**)完成。  
□ 在五线谱和六线谱中由节拍上的方块标记表示。敲板也可以和食指或大拇指  
的向下弹拨同时进行,在五线谱中有所标示。

**滑音** 滑音记号(*slide*)是在五线谱中,左手两个指法之间(在六线谱中,短斜线位  
于同一根弦上两个不同的数字之间)的短斜线,用来表示第2个音由左手手  
指滑动来弹奏,无需再次弹拨琴弦。在《第一索莱阿》末尾有一个相关的例  
子:滑音表示用4指(小指)按在②弦,从第4品的#D音一直滑到第6品的F  
音(如右图)。



**消音** 消音(*apagado*)是一种技法,表示弹完一个和弦之后立即用左手或右手按住琴弦,使之前以  
轮扫奏出的声音立即沉静下来。如果该动作由左手完成(有时也会在单音后进行消音),那  
么应将小指轻轻地搭在琴弦上,使之停止振动。如果该动作是由右手完成,则用手掌或手指  
靠手掌的这一侧完成动作。

紧跟在一个和弦之后,一个横跨在五线谱和六线谱上的方括号是消音的标记,如下图所示。

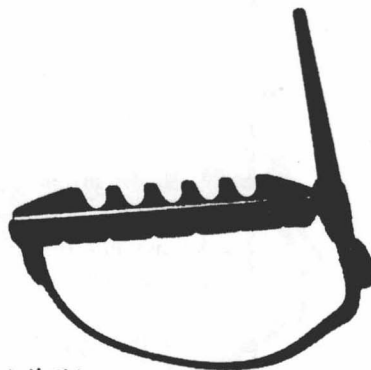
若在方括号上标有数字4,就意味着此处应用左手第4指消音:



如使用右手消音,就在相应的方括号上标示“R”:



**连续轮扫** 连续轮扫(*continuous rasgueo*, **eami** 连续弹奏)在第113页《踢踏舞》末尾出现,用  
4次快速重复的轮扫弹奏方式演奏。在五线谱和六线谱中,每个手指重复弹奏多  
少次并不标示出来。轮扫由待弹奏的和弦表示,该和弦上标有三重斜线标记,见  
右例。



变调夹(吉姆—邓洛普型)

① 敲板膜(*golpeador*)是指弗拉门戈吉他上特有的一块用于敲板的专用保护膜。



# SYMBOLS AND NOTATION

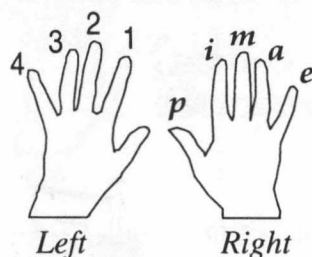
## NOTATION

The music is transcribed in both standard staff notation and guitar tablature (*cifra*). For the sake of clarity, time-values of notes and details of fingering are indicated only in relation to the staff notation and have not been duplicated in the *cifra*.

Pitch is notated as relative to the capo (*cejilla*) where the latter is used, not as the actual pitch.

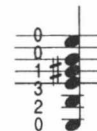
## FINGERING

Left hand fingering is indicated by numbers beside notes, with 0 denoting an open string and the fingers numbered 1 to 4, e.g. for an E major chord position:



Right hand fingering:

- p** = thumb (*pulgar*)
- i** = index finger (*indice*)
- m** = middle finger (*medio*)
- a** = third or ring finger (*anular*)
- e** = little finger, in rasgueos (*meñique*)



## POSITION

Ringed numbers beneath notes indicate string to be played: e.g. ⑤

Roman numerals above the staff indicate fret position relative to the capo (*cejilla*). **C** before a roman numeral denotes a first finger barré, e.g. **CV** means that the left index finger stops all six strings at the 5th fret. Small numbers written as a fraction before the **C** show the number of strings stopped by the first finger if the number is less than all six. Thus  $\frac{4}{6}$  **CV** indicates that the top four strings are stopped by the first finger.

## CIFRA

The six-line staff represents the six strings of the guitar with the first string at the top. Numbers on each line indicate the fret at which notes are played on that string, relative to the capo (*cejilla*) if the latter is used. **o** denotes open string.

## RASQUEOS

*Rasgueos* are strummed strokes.



A down-stroke, (towards the first string from bass to treble) is indicated by an arrow pointing upwards on the page.



This is an up-stroke, from treble to bass.

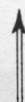
The arrows are drawn this way to show the order in which the strings are struck.

The letter beneath each arrow in the notation and in the *cifra* shows the right hand finger which makes the stroke. The stroke of each finger is shown separately, in both the notation and the *cifra*.

Time-values are shown in the notation. This allows an accurate representation of the rhythm in different forms of *rasgueo*. In the example (*right*), for instance, the accents fall on beats 1 and 2.



A slur above the staff and above the *cifra* links the strokes of the *rasgueo*.



A double arrow indicates a stroke made with two fingers (**m** and **a**) simultaneously:



A wavy line before a chord indicates that it is played as an arpeggio from bass to treble, so that the strings sound one after the other.



Here the wavy line has an arrow and the letter **p** beneath it, indicating that the arpeggio is played as a single stroke by the thumb from bass to treble.

Sometimes an arpeggio chord with the thumb is preceded by a fast *rasgueo* with the fingers, for example (right):



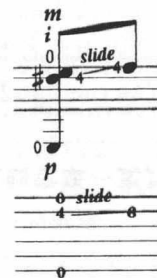
**LIGADOS** A slur (a curved line) linking notes of different pitch indicates that the notes following the first note in the group are played only with the left hand by "pulling off" (to sound a lower note) or by "hammering on" (to sound a higher note). *Ligados* occur in many solos, including the first, e.g. (below right)

[Slurs for *ligado* are shown in both the notation and the *cifra*. A slur linking two notes of equal pitch, shown only in the notation, indicates that the time-value of the note first sounded is prolonged by the duration of the second, following usual notational convention]



**GOLPE** The *golpe*, a tap on the *golpeador* (tapping plate) made with the ring finger, *a*, of the right hand, is shown by a square symbol above the beat in both the notation and the *cifra*. The tap may be made by itself or combined with an index finger or thumb down-stroke, as shown in the notation.

**SLIDES** A short sloping line between two identical left hand fingering numbers in the music notation (or, in the *cifra*, between two different numbers on the same string) indicates that the second note is sounded by sliding with the left hand finger, without striking the string again. An example occurs near the end of the first solo, *Primera Soleá*, where the slide is made with the 4th (little) finger on the second string, from D sharp at the fourth fret up to F at the sixth (see right):



**APAGADO** *Apagado* is the technique by which the sound of a chord is abruptly silenced by damping the strings with the right or left hand, immediately after a chord has been struck by a *rasgueo* stroke. When this is done by the left hand, the little finger is brought down lightly straight across the strings, thereby stopping them from sounding. When performed by the right hand the palm and palmar surface of the fingers stops the sound as the hand is brought down across the strings.

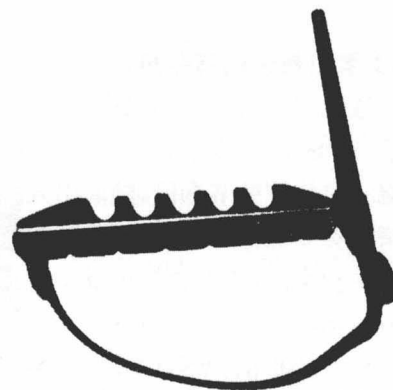
*Apagados* are indicated in the notation and the *cifra* by a vertical bracket across the staff immediately following the chord, with a 4 above it to indicate the 4th finger of the left hand, as shown (right):



Right hand *apagado* has R above the bracket:



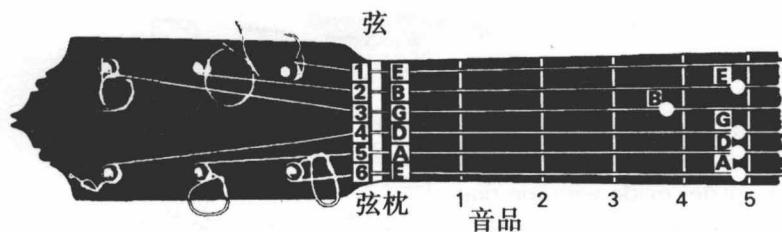
**CONTINUOUS RASGUEO** The continuous *rasgueo* at the end of the *Zapateado* on p.113 is played by very rapid repetition of the four-stroke *rasgueo* (*e,a,m,i*, consecutively). The many strokes of each finger are not shown in the notation or *cifra*. Instead the *rasgueo* is shown by the chords to be played, with a triple slash on the stem, as follows:



Capo. Jim Dunlop model

## 关于吉他

下面是吉他标准调弦的图示。在 1 级的曲目《塞维亚那》中,第⑥弦(原始音 E)被降低到 D。音叉、定音器或者电子调音器能很好地帮助你获得一个准确的音高。调音时,调节旋钮,使听到的音高与调音器发出的音高保持一致。你需要一个装有尼龙弦的吉他,不一定专门用弗拉门戈吉他开始学习。你还需要一个变调夹,把它当作一个可移动的琴马,以把弦调到更高的调。一旦装上了变调夹,音品的高低就可以由作品需要决定。你还要准备一张敲板膜来保护吉他的面板,当你演奏



敲板音乐的时候使用(图例是一个装有木头琴栓的传统弗拉门戈吉他的琴头。每一个琴头的设计都会因设计者的不同而显得独一无二。这把琴头是阿尔梅利亚(Almería)的格伦迪诺·费尔南德兹(Gerundino Fernández)在 1974 年设计的。

## 《第一索莱阿》

第 18 页 CD 第 1 首

索莱阿(Soleá,或者叫 Soleares,是其复数形式)是一种非常重要的基本帕洛形式,或者说是一种弗拉门戈节奏形式,我们在每个演奏技法等级中都将介绍它。《第一索莱阿》的结构经典,以 6 拍和 12 拍分句。它向我们展示了典型的“西班牙”弗拉门戈音阶(类似于弗里几亚样式)和重要的左右手技法。针对左手,我们要学习简单的和弦(如 E 和弦、F 和弦、C 和弦与 G 和弦)、八度音程和圆滑音(“连线”音符)。针对右手,我们要学习琶音式的轮扫以及如何用大拇指完成靠弦奏法(*apoyando*,字面意思是“按压”或者“支持”,这样命名是因为大拇指和食指的弹奏动作停止于下一弦),还有用 *i* 和 *m* 指弹奏的靠弦奏法以及用别的手指完成的勾弦奏法(*tirando*,“拉”弹,即弦是被拨动的,手指不用停止于下一弦)。第一个旋律段可作为法塞塔古老风格的例子,它由重复的 6 拍分句开头,随后是 12 拍分句的段落。第二部分的法塞塔运用了八度音程。对传统形式来说,新的变化在第 19 小节用 4 指弹奏的滑音。你要把左手放在正确的位置上,同时指关节应与弦平行,这样才可以准确地弹奏。正确的手位能让你的小指指尖更为接近琴弦。刚开始的时候小指似乎力量很小,不易操控,多加练习就会运用自如。

## 《天托斯》(思念)

第 21 页 CD 第 2 首

《索莱阿》使用弗拉门戈音阶偏上(*por arriba*)<sup>①</sup>的位置,并且基于 E 大调和弦,而这首《天托斯》则使用相同的音阶居中(*por medio*)<sup>②</sup>的位置,并且基于 A 大调和弦。由于这首曲子完全用大拇指弹奏,所以呈现出的弗拉门戈音乐风格一定很浓郁。本曲的节奏非常重要,你得仔细聆听才能领会到其中的意境。在许多弗拉门戈乐曲中,节奏是很难用乐谱呈现出来的,所以你要好好训练自己的听觉。

## 《塞维亚那》(传统的寇普拉)

第 22 页 CD 第 3 首

塞维亚那(Sevillan)是安达卢西亚歌舞的一种形式,它可以用也可以不用到弗拉门戈音阶。这首传统的《塞维亚那》就没有用到。本曲中的关键在于 a 小调以及两个用左手弹奏的新和弦(Am, E7)。乐曲有一段传统的节奏段,随后引入一段旋律,叫做“萨利达”(Salida,意思是“启程出发”),接着是用大拇指弹奏 3 遍像诗一样的旋律,叫“寇普拉”(Copla,意思是“歌谣”)。针对右手,本曲用到了向上和向下的轮扫奏法:向下轮扫用 *ma* 以及食指一起奏出,向上轮扫则用食指和大拇指一起奏出。对于所

①② 基于 E(Mi)音的安达卢西亚弗里几亚调式,通常被称为“*por arriba*”,意思是“偏上”(④⑤⑥弦)的弹奏位置。基于 A(La)音的安达卢西亚弗里几亚调式,通常被称为“*por medio*”,意思是居中(②③④弦)的弹奏位置。因为在弗拉门戈音乐中,左手总是放在基本和弦的位置上,美妙的旋律就在这个位置被弹奏出来。所以当用这两个单词来称呼的时候,马上就能知道左手应该在吉他上的哪个位置。



有的独奏曲来说,在快速弹奏之前,你应当先正确掌握节奏,这很关键。借助节拍器练习会对你有所帮助。

### 《贝德地阿勒斯》(马拉加,我的土地)

第24页 CD第4首

旋律优美的乐曲开头和结尾估计你已经相当熟悉了。本曲的中间部分具有贝德地阿勒斯(Verdiales)的典型特征,基于G7, C和F和弦,之后回到了基于E大调的弗拉门戈音阶。新的技法包括大拇指、食指的交替弹奏和用靠弦奏法营造出的皮卡多部分(*i*和*m*指交替完成)。皮卡多部分构成了本曲中最优美的段落。把第4指按在低音弦第4品的#G音上,检查你的左手是否处在正确的位置上。如果是,那么你应该可以很轻松地触到这个音。本曲还第一次运用了 *eami* 指完成的轮扫,它的重拍由食指的最后一次弹拨完成。

### 《E大调阿莱格里亚斯》(兴高采烈的)

第26页 CD第5—6首

这首阿莱格里亚斯(Alegrias)大体上是E大调,并用到了一个非常重要的新和弦,即B7。*eami*完成的四音轮扫出现了6次,使节奏更为突出,这与索莱阿相似。在索莱阿和阿莱格里亚斯中,重音都按惯例落在12拍段落中的第3、6、8、10、12拍上。这首旋律优美的曲子由一系列的6拍分句和12拍分句组成。第二个法塞塔部分在减和弦、E大调和A大调和弦上构建。演奏时,用拇指从低音弦到高音弦弹奏琶音。在弗拉门戈吉他演奏中,左手总是放在基本和弦的位置上,然后美妙的旋律就在这个和弦位置的周围被弹奏出来,本曲就是这样。

### 《探戈》(庆典)

第28页 CD第7—8首

虽然名称相同,但弗拉门戈探戈与阿根廷的探戈截然不同。本曲构建在弗拉门戈音阶的中部位置,有一个稳定的四拍子节奏框架。本曲用到了敲板,弹奏时要联合大拇指向下弹奏。我们用大拇指向上弹拨与*m*和*a*指向下弹拨相交替的简单的技巧,展现一个强劲有力的节奏。最后的轮扫是全新的。这一次,紧跟在四音轮扫(*eami*)之后的是一个用大拇指向下弹奏的快速琶音,重音就落在这个琶音上。

### 《瓜希拉》(古巴的狂欢节)

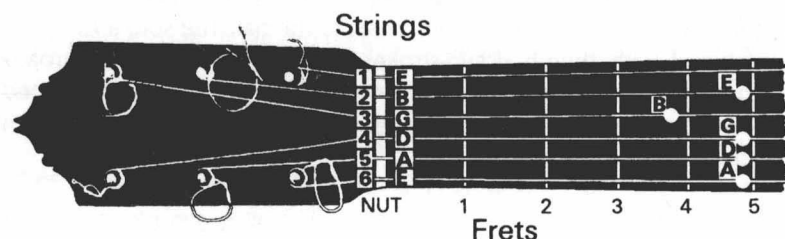
第30页 CD第9首

本曲富含拉丁美洲帕洛斯音乐的精华,音乐构建在A(和A6,在第①弦上加一个#F)、E7和D大调和弦音上。这首乐曲的节奏非常典型, $\frac{3}{4}$ 拍和 $\frac{6}{8}$ 拍交替出现,音乐轻快活泼。这里用到了另一个非常重要的五音轮扫(*eamii*),最后一个音由食指向上弹奏完成,并且重音也落在这次弹拨上。这样的五音轮扫对于初学者来说有点难,可以用四音轮扫(*eami*)来代替。两种轮扫在本曲中都有出现,并且可以互换。

## PLAYING NOTES GRADE 0

### THE GUITAR

The diagram below shows the standard tuning of the guitar. For the Sevillana in Grade 1 the 6th (bass E) string is tuned down to D. It will be helpful if you have a tuning fork, pitch-pipe or electronic tuner to help you obtain the correct pitch, tightening the string until the note sounds the same as the tuner. You will need a nylon-string



guitar but not necessarily a special flamenco model to start with. You will also need a capo (*cejilla*), which acts as a movable nut to set the tuning of the strings to a higher pitch. When one is required, the fret position for it is indicated in the music. You will need to protect the face of the guitar with a tapping plate or *golpeador* when you play the *golpe* taps. [The diagram shows a traditional flamenco head with wooden pegs. The head design of each maker is unique. The head shown is of a 1974 guitar by Gerundino Fernández of Almería].