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# JUAN MARTÍN

## 弗拉门戈吉他进阶曲集



### FLAMENCO GUITAR SOLOS

#### 第二册 VOL. 2

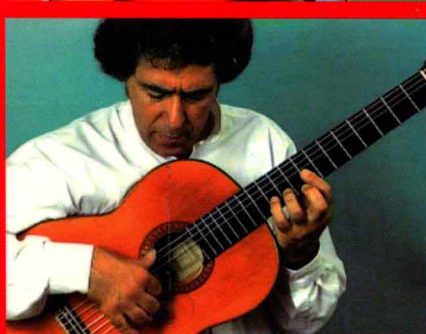
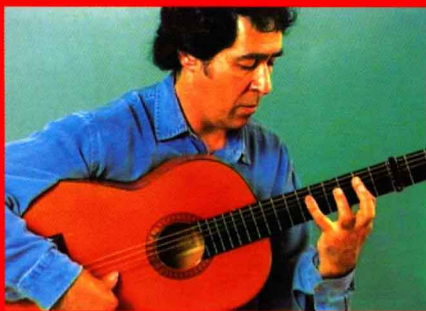
胡安·马丁编著 蒋梵译



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GRADES 6-8

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## 前言

欢迎阅读《弗拉门戈吉他进阶曲集》第二册！

我希望你能在此找到所需的更具技巧性的曲目，并享受克服弗拉门戈吉他独奏中的困难所带来的乐趣。第一册的巨大成功极大地鼓舞着我们第二册的编写工作。读者们从世界各地传来的好评让我们十分高兴和满足。

本书的主要内容紧接着第一册，分为6—8级，每级7首独奏曲目。另外在CD和DVD中还有额外的4首独奏曲，其中包括两首索莱阿(Soleá)，一首伽洛汀(Garroín，一首较简单的独奏曲，可以帮助你入门)和一首包含更多法塞塔(*falsetas*)的布莱利阿斯(Bulerías)。最后，同样是额外附赠的内容，即我的两首原创独奏作品。这两首乐曲只有乐谱而没有录入CD、DVD，单独的介绍与注释见第147页。

将乐曲按难度进行分级通常并不严谨，但我希望从6级进步至8级的这一过程能给你带来积极的促进作用。与分级相关的因素有很多(这便是为何每一种分级方式都不能让所有人认同)，我不仅考虑技术难度及速度，还考虑更为基本的因素——音乐表现力，它体现在两个基本概念上：节奏(*compás*)与气氛(*aire*)。演奏不要太注重展示乐曲的难度，而应将更重要的东西——音乐带来的满足感及情感上的触动带给听众，这才是大家应该追求的。技巧从来都不是最终目的，而是达到目的的方法。当然，在某些场合大胆地展示华丽的技法是完全正确的，尤其是在一些轻快风格的乐曲中(如伦巴、布莱利阿等)。即便如此，优秀的弗拉门戈演奏家也总是在演奏中努力融入对音乐风格的阐释，如果可能的话，还加入一些灵动的精神气息，而不仅仅是让听众惊叹于他能够演奏如此高难度的曲目。

这本书中的曲目是为已经掌握了基本技法的熟练演奏者而准备的。因此，我没有像第一册中那样将所要用到的技巧列于每一级别的开头。额外附加的独奏曲中用到的新技巧会另作说明，其他曲目所要用到的技巧都已在第一册中有过讲解。

本册所选的乐曲是上一册的延续与扩展，包括我自己的作品、基础曲目以及享誉古今的大师们——萨比卡斯(Sabicas)和尼诺·里卡多(Niño Ricardo)的作品。在拉蒙·蒙托亚(Ramón Montoya)之后，这两位艺界的大师在将弗拉门戈吉他作为一种独奏乐器进行推广的过程中起到了巨大的作用，而他们天才般的智慧无与伦比。他们在旋律与节奏方面都独具创造性。同时还要感谢帕考·德·卢西亚(Paco de Lucía)的杰出贡献，尤其值得一提的是第一张唱片中他那首风格迅疾猛烈的布莱利阿斯(Bulerías)独奏。

而今，弗拉门戈吉他音乐已经能将爵士乐、流行乐等其他风格的音乐融汇其中，你将很想去发现与探索自己独特的创作手法与音乐风格。我编写这两册书的目的是想帮助你建立弗拉门戈吉他独奏的坚实基础，进而了解这门艺术的演进史及发展前景，并将其发扬光大。对我而言，弗拉门戈吉他不仅是能够演绎热情、美妙音乐的弹拨乐器，同时也是能够诠释激情、有力节奏的打击乐器。它的音乐展现了博大并且仍在进步发展的弗拉门戈艺术，那是一种独特的传承于诗歌、舞蹈及吉他之间的文化。帕洛斯节奏中的轮扫节奏赋予了弗拉门戈音乐独特的心跳、脉搏、血肉。我认为，如果无视或忽略了它的重要性，音乐将缺乏由吉他的惊人表现力所展现的强大主题，弗拉门戈吉他演奏艺术将处于无目的、无音乐性的胡乱演奏以及空洞的技巧炫耀的危机之中。这仅仅是我个人的观点，我希望读者能够拥有自己独到的见解。我希望这本书能帮助并指引你达到自己的目标。

胡安·马丁

# INTRODUCTION

Welcome to the second volume of Solos Flamencos!

I hope you will find it meets your needs for more technically demanding music which can help you to feel that you are really beginning to master the challenges of the solo flamenco guitar. The tremendous success of the first volume has greatly encouraged us in the preparation of this second volume. Messages of appreciation from players in all parts of the world have brought us great pleasure and satisfaction.

The main content of this volume follows the format of the first volume, with seven solos demonstrated at each of the grades 6 – 8. In addition there are four recorded extras on the CD and DVD; these consist of two brief sequences of Soleá, a Garrotín (an easier solo which could help you to get started) and more *falsetas* for Bulerías. Finally, as a further extra in the book, there are two of my solo compositions presented only in music notation and *cifra* tablature, which are not demonstrated on the CD or the DVD. There is a separate introduction and explanation for these (see page 147).

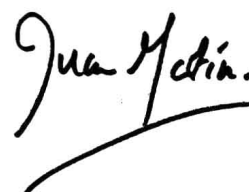
It is not always easy to rate music at the higher grades in terms of its relative difficulty but I hope you will recognise a progressive trend as you advance from Grade 6 to Grade 8. Many factors are relevant to the grading (with which not all players will be able to agree), but I have taken into account not only considerations of technical difficulty and speed, but also those more fundamental considerations of musical expressiveness, summed up in the two fundamental concepts of *compás* and *aire*. The player should aim for an interpretation in which the difficulty of the solo is not apparent to the listener – what matters, of course, is whether it is musically satisfying and whether it can move the emotions. Technical skill is always only a means to an end. Certainly there are occasions when the bravura of a virtuoso technique is absolutely right, especially in the lighter styles (*Rumbas*, *Bulerías*, etc.). Even so, the good flamenco guitarist always tries to play with expressive *aire* and, if it's possible, with that magical spirit of *duende*, rather than exciting the audience just because he or she can.

What I am aiming for here is music for the player whose technical skills are developing to the point where the basic elements are assured. For this reason I have not included the lists of technical requirements at each grade level which are a feature of Volume 1. There are new techniques introduced in the solos but most of the basic elements are illustrated in that volume.

At this level, the choice of music continues further the approach adopted previously. I have included here my own compositions and also fundamental elements and solos that pay homage to the great masters of the recent past, particularly Sabicas and Niño Ricardo. Following Ramón Montoya, these two giants of the art were largely responsible for the establishment of the flamenco guitar as a solo instrument, and the value of their genius cannot be overstated. Both of them were exceptionally creative in their melodic and rhythmic originality. I also acknowledge, particularly in a solo Bulerías that evokes the impetuous *aire* of his first recordings, the incomparable contribution of Paco de Lucía.

Today the flamenco guitar embraces other musical traditions such as jazz and pop music, and you will want to discover and pursue your own creative pathway and musical tastes. The aim of these two volumes is to help you establish a solid foundation in the art of flamenco solo playing which acknowledges the history of its evolution and the possibilities for further development and exploration that will take it still further. For me, the flamenco guitar is both a melodic and a percussive instrument, capable of intense beauty of sound and also of powerfully exciting rhythmic drive. Its music arises within a broader and still evolving tradition of flamenco artistry, a unique cultural heritage comprising the *cante*, the *baile* and the guitar. A basis of *rasgueo* rhythm in *palos a compás* is the uniquely flamenco heart-beat of the music which gives its pulsation and structure. If this is ignored or relegated to insignificance, and the music lacks strong melodic themes intensified by the amazingly expressive sounds of the guitar, I think flamenco guitar-playing can be in danger of deteriorating into aimless and unmusical doodlings or empty technical dazzle. But this is my philosophy and you will want to develop your own! I hope these volumes can help and direct you towards achieving your goals.

¡Viva el arte – y vamos a tocar!

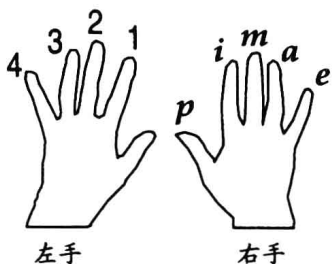
A handwritten signature in black ink that reads "Juan Martín." The signature is written in a cursive, flowing style with a long horizontal stroke underneath the name.

## 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。

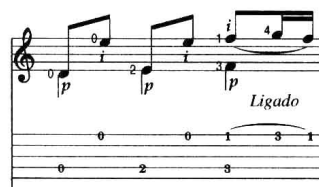


有时,大拇指弹奏琶音之前会有一个快速的轮扫,见右例。

**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。在许多独奏中都会运用到圆滑音技巧(见右下图)。

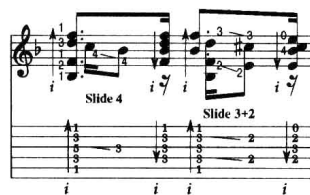


(在五线谱和六线谱中都可以使用连线来表示圆滑音。但是仅在五线谱中,才可以使用连线连接两个相同音高的音。根据五线谱常用的记谱法规则,在这里,连线表示延长第一个弹奏音符的弹奏时间)



**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。右图中的示例出自 28 页的《塞维亚那》。



**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(或单音)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)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。



胡安·马丁的双手,请看指甲修剪的长度。

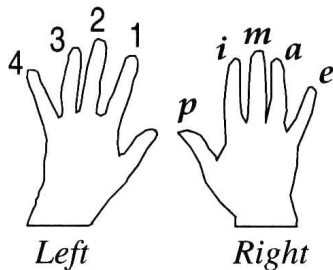
① 敲板膜(*golpeador*)是指弗拉门戈吉他上特有的一块用于敲板的专用保护膜。

# 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 (*índice*)
- m** = middle finger (*medio*)
- a** = third or ring finger (*anular*)
- e** = little finger (*meñique*), in strummed *rasgueos*.

**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 <sup>4</sup>/<sub>6</sub> **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.

**RASGUEOS** *Rasgueos* are strummed strokes.

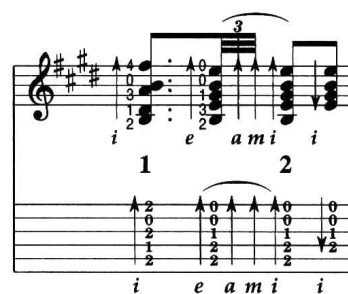


A down-stroke, (towards the first string from bass to treble) is indicated by an arrow pointing upwards on the page.

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:

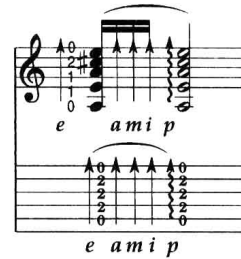


A wavy line before a chord indicates that it is played as an arpeggio from bass to treble, so that the strings sound one after the other.



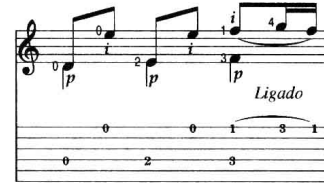
Here the wavy line has an arrow and the letter **p** beneath it, indicating that the arpeggio is played as a single stroke by the thumb from bass to treble.

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), as the example (*below right*) demonstrates.

[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. The example (*right*) is from *Sevillana I* on page 28.



**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 (sometimes also after single notes), 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 stop 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 or note. Left hand *apagado* (*below left*) has a 4 above the bracket to indicate the 4th finger of the left hand. Right hand *apagado* has R above the bracket:



**CONTINUOUS RASGUEO** The continuous *rasgueo* 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 indicated by a triple slash on the stems of the chords to be played, as shown on the right:



*Juan's hands, to show the length of fingernails (las uñas).*

### 《拉·卡尼亚》

第 12 页 CD 第 1 首

一直以来,关于弗拉门戈中拉·卡尼亚(La Caña)的起源一直争议不断,却从未有过定论。一位英国旅行者理查德·福特(Richard Ford)在 1830 年(比第一次提及索莱阿利斯的说法早了几年)描述了这一歌曲形式:它来源于阿拉伯语“Gaunnia”,意为“歌曲”。1847 年,塞拉芬·艾斯特班尼兹·卡尔德隆(Serafin Estébanez Calderón)也提出了相似的说法,后来又出现了许多不同的解释。而与这些早期的说法相反,根据近年来的历史记载,认为拉·卡尼亚是按照索莱阿利斯(Soleares)的节奏边歌边舞,最典型的特点是歌者反复唱出“Ay”。拉·卡尼亚独奏曲运用的是传统的样式与旋律风格,大部分是平直的,偶尔会涉及到较高的把位。独奏曲戏剧性的结尾用到了一个极具挑战性的轮扫,由两个手指(*ma*)向下和拇指向上交替弹奏三连音,这对于使规整有力的索莱阿利斯节奏贯穿全曲有着至关重要的作用。

### 《法鲁卡》

第 20 页 CD 第 2 首

$\frac{4}{4}$ 拍小调的帕洛(*palo*)已经在 1 级介绍过了。这首曲子的开头和结尾都运用了原创的、反复的琶音乐段,要求演奏者能够最大程度地发挥吉他的甜美音色而不失节奏性。一小段传统的弗拉门戈轮指之后,曲子进入了带有变化的轮扫节奏部分(与 1 级中那首一样)。急速的 *im* 指交替皮卡多奏法(*picado*)需要大量的练习才能达到所需的速度和精准度。

### 《哥伦比亚纳斯》

第 24 页 CD 第 3 首

这首乐曲有时被认为是从哥伦比亚民谣衍生而来,而实际上弗拉门戈音乐中受拉丁美洲风格影响较大的另有其他原因,比如歌曲《来回》(*ida y vuelta*)。这首《哥伦比亚纳斯》大概跟哥伦比亚没有任何关系。恰恰相反的是,更多人认为这首曲子的歌曲形式是由歌手佩佩·马切那(Pepe Marchena)创作于 1930 年代,而后被他本人及其他当时的歌手们广为传唱,其中当然也包括了卡门·阿马亚(Carmen Amaya)和萨比卡斯(Sabicas)。且不论其究竟源自何处,这是一首曲调优美、富有节奏感的 A 大调独奏曲,其中还加入了些许原创的现代变奏。视频能帮助读者学习极具特色的扫弦部分:谱中的 S 表示快速的扫弦一下,\*则表示握起手用指关节击弦,X 表示和弦弹奏。

### 《两首塞维亚那》

第 28 页 CD 第 4 首

这两首塞维亚那(Sevillan)是由萨比卡斯创作的,其中第一首引子部分的轮扫融入了一些原创的现代元素。标有滑音(*slides*)注释处表示用左手的 4 指或 2、3 指一起进行滑奏,此处需要一定量的练习来慢慢掌握这个技巧以达到必要的清晰度与节奏标准。第一首塞维亚那对快速的 *im* 在低音弦上进行皮卡多弹奏有较高要求,而第二首则要求敏捷地使用大拇指以弹奏出带寇普拉(*copla*)的旋律。

### 《萨比卡斯的布莱利阿斯》

第 32 页 CD 第 5 首

我奉上这首经典之作以表达对一代大师萨比卡斯的崇敬之情。他天才般的旋律感在最初法塞塔(*falseta*)中得到了完美的展示。这首独奏曲从带有弗里几亚风格的 A 大调转至 a 小调,全曲速度适中。在开头的拇指扫弦(*alzapiúa*)之后,于第 17 小节又出现了熟悉的布莱利阿斯(Bulerías)节奏型——共 12 拍,分作 4 个小节,每小节 3 拍。这是一种表示布莱利阿斯节奏的惯用记谱法(在胡安·马丁的出版物中多有出现),小节线仅起到分割段落、强调节奏重拍及表示音乐结构的作用(若不如此则会导致书写不便)。

### 《格拉那地纳斯》(罗尔卡的梦)

第 38 页 CD 第 6 首

这是一首原创曲目,格拉那地纳斯(Granadinas)运用了无节奏规律的自由形式的琶音(自由弹奏),之后则是长段的弗拉门戈轮指。自由弹奏部分的乐谱只作了必要的近似表述,读者可以通过 CD 上的录音来体会正确的感觉。

### 《伽洛汀》(圣·胡安的夜)

第 43 页 CD 第 7 首

更常见的 C 大调伽洛汀(Garroín)将会之后出现(见 138 页),这是一首原创的 D 大调独奏曲,因此需要将⑥弦从 E 降至 D。曲子中的轮指部分运用了传统弗拉门戈轮指技巧中一种老式的吉卜赛风格的轮指技法——用 *mimi* 轮流弹奏而不是按 *iami* 的顺序。当然演奏者也可以按照个人喜好选择后者。CD 中的录音录制于胡安·马丁在马拉加(Málaga)公寓的院子中,当时他正在筹备唱片《炼金术士》(*El Alquimista*)的录制工作,这一工作启发他创作了这首伽洛汀。



# PLAYING NOTES GRADE 6

## LA CAÑA

P. 12 CD TRACK 1

As is so often the case in flamenco, the historical origins of La Caña are obscure and controversial. The song-form was described by the English traveller Richard Ford in 1830 (an earlier date than the first mention of Soleares), who was told that the name originated from the Arabic 'gaunnia', meaning 'song'. A similar account was written by Serafín Estébanez Calderón in 1847. This theory has subsequently been challenged by many other interpretations. In more recent history, contrary to these earlier accounts, La Caña has been danced as well as sung, to the rhythm of Soleares, with a characteristic repeated 'Ay' by the singer. The solo here follows the traditional pattern and melody, and is mostly straightforward, with some excursion to higher positions. The solo ends dramatically with a challenging *rasgueo*, with alternating two-finger (*m,a*) down-strokes and thumb up-strokes in triplets. It is especially important to establish the powerful momentum and regularity of the rhythm of Soleares throughout.

## FARRUCA

P. 20 CD TRACK 2

This *palo*, in 4/4 time and minor key, was introduced previously in Grade 1. The solo begins and ends with an original repeated arpeggio passage, which requires maximum sweetness of sound from the guitar without loss of rhythmic impetus. A short sequence of the traditional flamenco *trémolo* follows before the solo progresses to a variation of the basic rhythmic *rasgueo* shown earlier in Grade 1. Fast runs played *picado* with alternating *i* and *m* will need much practice to attain the requisite speed and precision.

## COLOMBIANAS

P. 24 CD TRACK 3

Although sometimes said to be derived from Colombian folk-tunes, and therefore another example of the songs of 'ida y vuelta' deriving from Latin-American influences in flamenco, Colombianas probably have nothing to do with Colombia. Instead, it is believed that the song-form was invented by the singer Pepe Marchena in the 1930's, and was quickly popularised by him and by other singers of the time, and also by Carmen Amaya and Sabicas. Whatever the case, it makes a tuneful and rhythmic solo in the A major key, here with some original modern variations. The video should help in the learning of the distinctive strumming pattern: this is notated here with the slapping strokes across the strings indicated by an S symbol, with asterisks (\*) indicating the knuckles of the closed hand hitting the strings. The chords struck are notated by x's for the notes.

## 2 SEVILLANAS

P. 28 CD TRACK 4

These two Sevillanas are by Sabicas, with some original modern touches added to the introductory *rasgueos* of the first. Notes are sounded by slides with the 4th finger of the left hand or by the 3rd and 2nd together, a technique which will have to be built up slowly to obtain the necessary clarity and rhythm. The first Sevillana has *i,m* passages of quite rapid *picado* on lower strings, and the second requires agile use of the thumb for the melodies of the *copla*.

## BULERÍAS DE SABICAS

P. 32 CD TRACK 5

Exploration of this all-important *palo* progresses with this further homage to the great maestro Sabicas. His melodic genius is exemplified particularly well by the first *falseta*. Played at a modest speed, this solo moves from the Phrygian mode based on A to the key of A minor. After the *alzapúa* introduction, the more familiar *compás* of Bulerías begins in measure 17, and is notated as a sequence of 12 beats, divided into 4 measures of 3 beats each. In this common convention for Bulerías notation (used throughout Juan Martín's publications), the bar-lines act only as dividing lines (since 12-beat measures or measures of varying length would be unwieldy on the written page) but do **not** indicate the accented beats of the *compás*, the metrical structure.

## GRANADINAS (LORCA'S DREAM)

P. 38 CD TRACK 6

An original composition, this Granadinas features extended melodic arpeggio passages in free time (*toque libre*) without a regular rhythmic beat, followed by a long passage of flamenco *trémolo*. The notation for the *toque libre* sections is necessarily only approximate, but the recorded music will convey the right feeling and flow of the music.

## GARROTÍN (NOCHE DE SAN JUAN)

P. 43 CD TRACK 7

The more usual Garrotín in the key of C major is included later (see page 138). The solo here is an original composition in D major, with the 6th string of the guitar tuned down from E to D. The *trémolo* passage is played with an older gypsy version of the traditional flamenco *trémolo*, using alternating *m,i,m,i* rather than the *i,a,m,i* pattern. The latter can be used if preferred. The recording was made in the patio of Juan's apartment near Málaga, while he was preparing the recording of the *El Alquimista* program, which inspired this composition.

级别  
GRADE 6

# 拉·卡尼亚

## La Caña

变调夹在第2品

Capo at 2nd fret

iamip p p p p p p p p p

CI

4 p p 0 p p p p p p p p p

CI

7 p p p p p p e ami p

CI

10 p p p p p p p p

CI CI

13 e amp i e amp i p p i

17

$p$   $m$   $i$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$

CI — CI

21

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

CIII

25

$p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$

29

$p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$

33

$p$   $p$   $p$   $p$   $p$   $i$   $p$   $p$   $p$

36

CI

*p* *p* *p* *p* *p*

39

CI CIII

*p* *p* *p* *p* *p*

43

CI III

*p* *p* *p* *p*

47

III III

*p* *p* *p* *p*

51

III III

*p* *p* *p* *p*



III

55

55 56 57 58

*p* *p* *p* *p*

59

59 60 61 62

*p* *p* *p* *p*

63

63 64 65 66

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

*p* *p* *p* *p*

67

67 68 69 70

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

*p* *p* *p* *p*

71

71 72 73 74

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

*p* *p* *p* *p*