Flamenco facile
by Lucio Pozone

20 Technique Exercises for Flamenco Guitar

Volume 2

Sheet music with staff, tablature, fingerings and instructions

(For Experienced Guitarists, but Flamenco Beginners)

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Preface

Welcome to the Ebook **"Flamenco Facile: 20 Technical Exercises for Flamenco Guitar – Vol. 2."**

This is the **second** of three books designed to provide an overview and a taste of the content available in my complete video course, **"Flamenco Facile (Easy Flamenco)."**

In these volumes, we focus exclusively on guitar techniques, but it is essential to apply them within the proper flamenco context by understanding the rhythmic structures (*compás*) that define the various styles and by appreciating the historical roots that shaped this art form.

Once again, I invite you to explore the **Free Members Area**, which, as the name suggests, is entirely **free**. Here, you'll get a first glimpse of the resources available in the complete course.

I want to emphasize, once more, that flamenco guitar is **not** easy: **I chose this name** to reflect my approach, which aims to help you achieve the best results with the least effort.

Thank you for choosing this ebook, and happy practicing!

With passion and dedication,

Lucio Pozone

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4 - RASGUEO

Exercise no. 6/14

In this exercise, we study the technique known in Spanish as *"abanico"* (fan), named because the wrist moves as if waving a fan.

To learn it, start very slowly by moving only the fingers and opening the hand. As you increase speed, the wrist will naturally begin to rotate (as if holding a fan), allowing the triplet to become extremely fast without requiring any physical effort.

Remember to emphasize the first note of the triplet with a strong upward stroke of the thumb.

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4 - RASGUEO

Exercise n. 6

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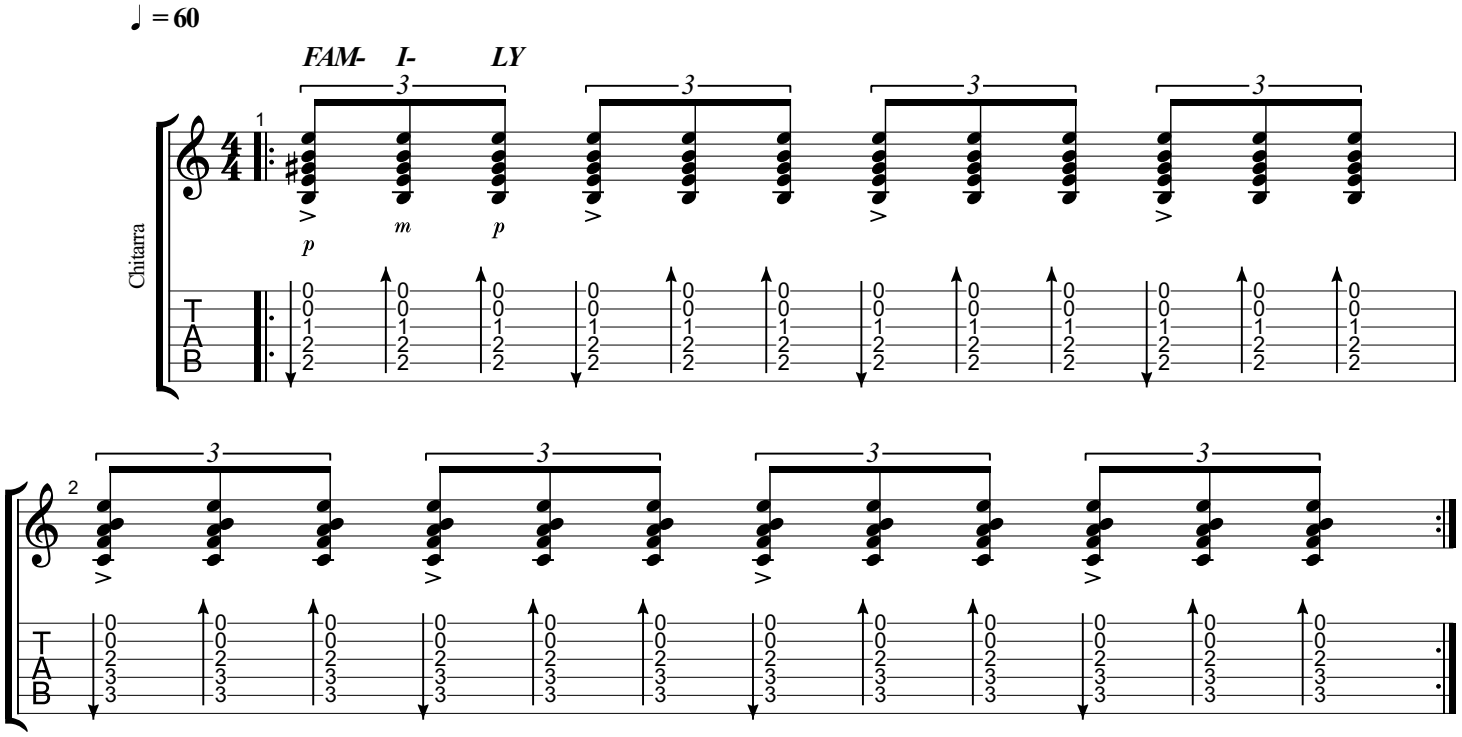

4 - RASGUEO

Exercise no. 7/14

This *abanico* is softer in volume compared to the previous one. The first *abanico* is louder and is primarily used to accompany dance (where the powerful strikes of the dancer's heels require equally strong accompaniment). In contrast, this version can be used in solo pieces, allowing you to adjust the energy as you see fit.

As with the previous exercise, I recommend starting by practicing finger movements first before allowing the wrist to take over naturally.

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4 - RASGUEO

Exercise n. 7

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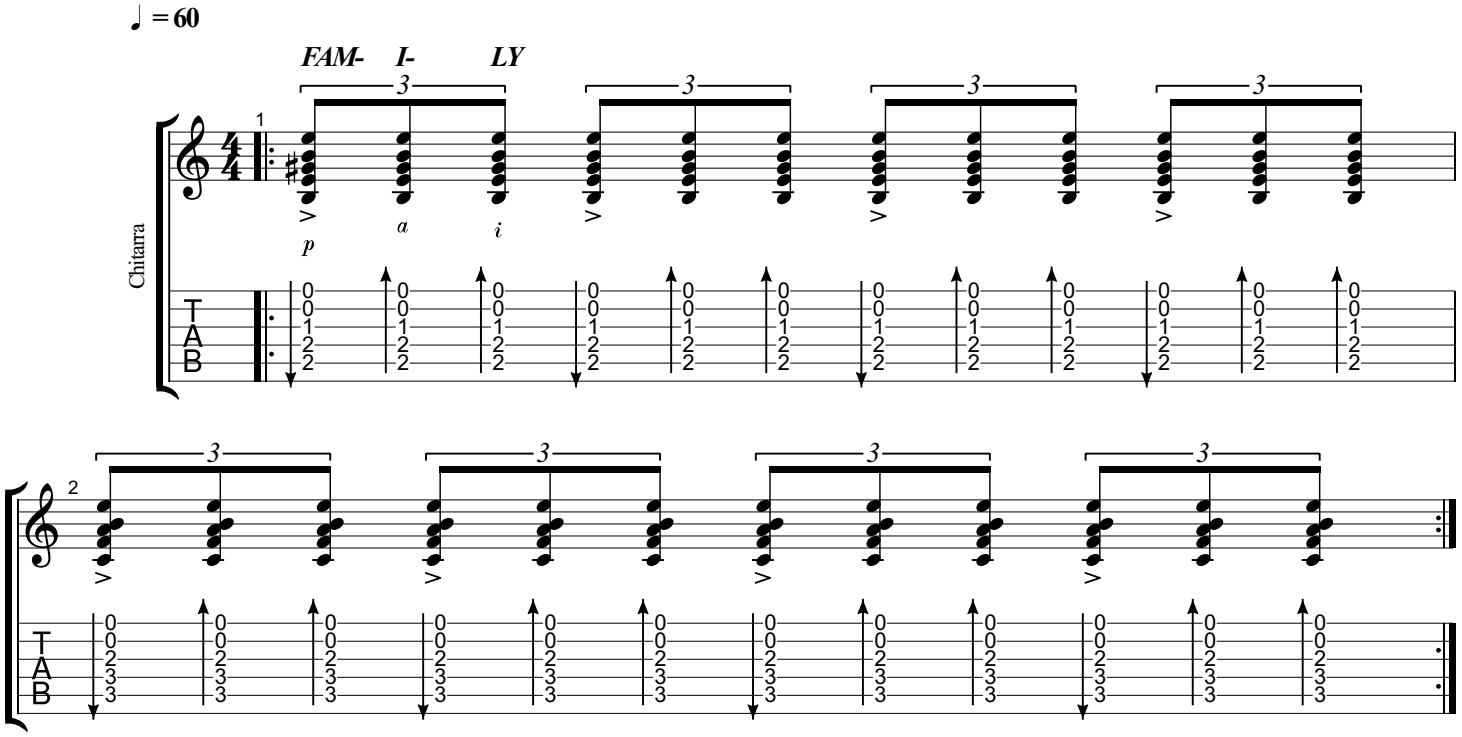

4 - RASGUEO

Exercise no. 8/14

This type of *rasgueo* (with a rhythm similar to the *paso doble*) will be very useful for playing the flamenco *tango*, which we will study later.

Remember to perform the first strum of each beat by flicking the index finger off the thumb of your right hand.

Use only the index and ring fingers.

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4 - RASGUEO

Exercise n. 8

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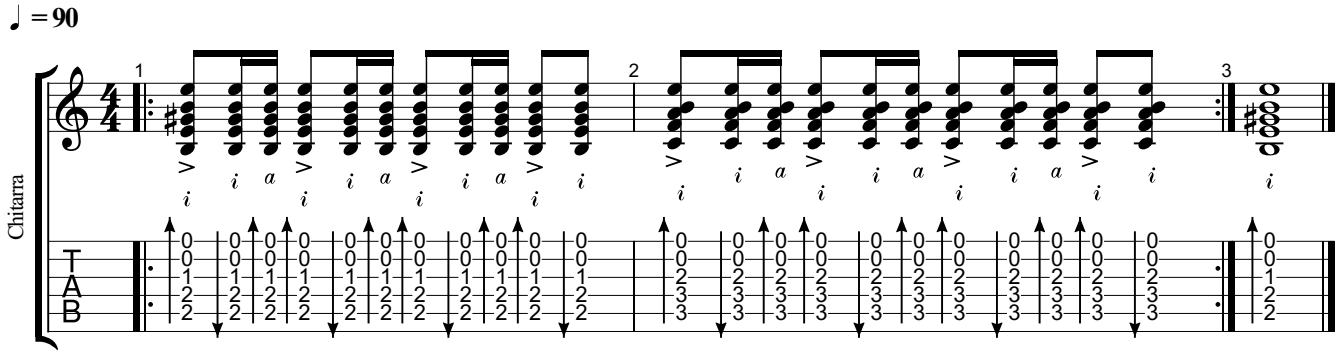

4 - RASGUEO

Exercise no. 9/14

Exercise for the "Tirián": this is how dancers refer to a fast step pattern made up of two sixteenth notes and one eighth note.

It is similar to the previous exercise but more powerful, as it is performed with the thumb and middle finger.

To play it with energy, flick the middle finger in such a way that you produce sharp and powerful strums.

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4 - RASGUEO

Exercise n. 9

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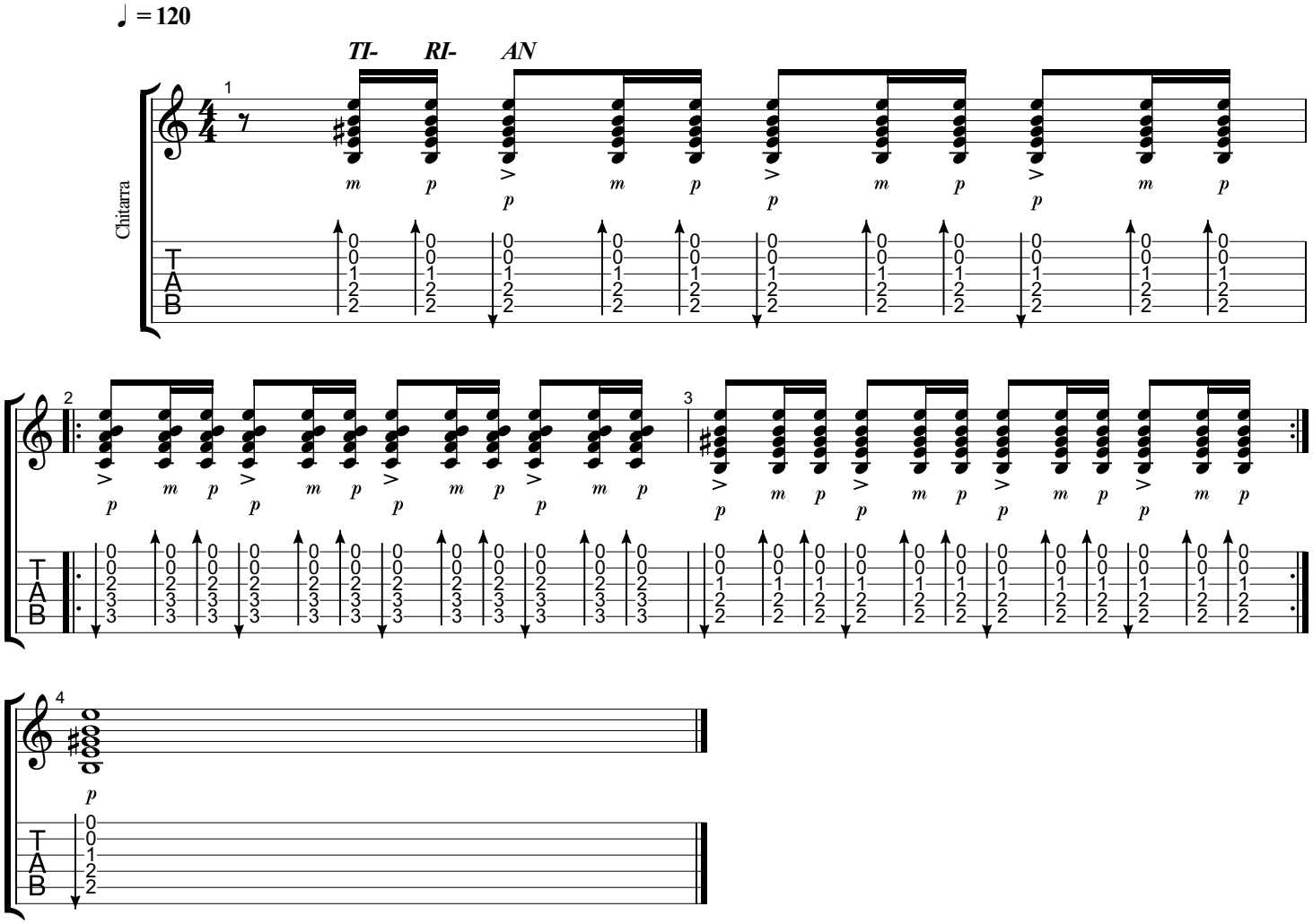

4 - RASGUEO

Exercise no. 10/14

In this exercise, we perform a standard harmonic progression of the palo **soleá**.

I have included both rasgueo techniques: the classic method using three or four fingers and the two-finger method, identified respectively as "1st method" and "2nd method."

With practice, you will naturally decide which technique suits you best, depending on the piece you need to perform.

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4 - RASGUEO

Exercise n. 10

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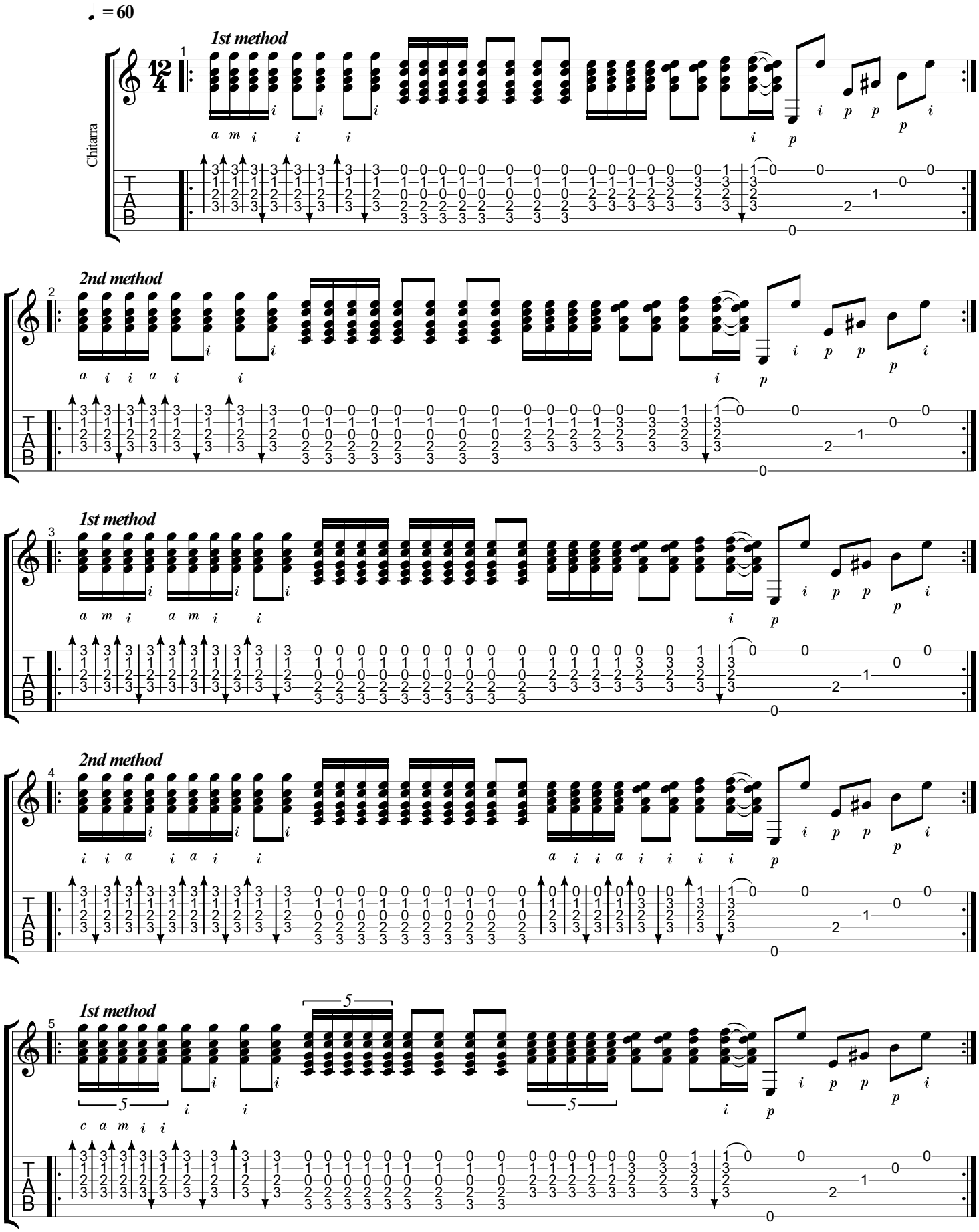

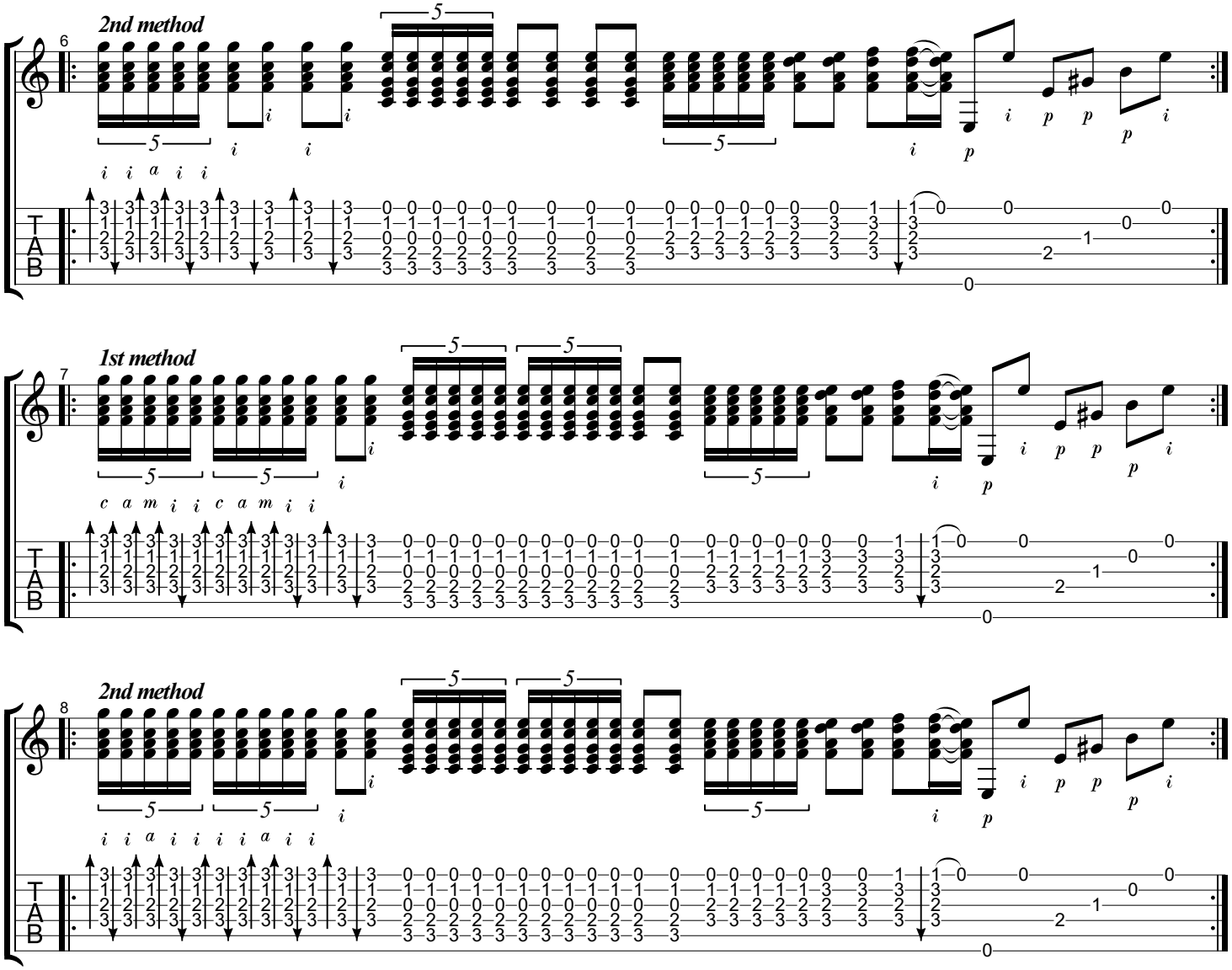
2nd method
6
1st method
7
2nd method
8
T
A
B

4 - RASGUEO

Exercise no. 11/14

Standard example of **alegrías**.

Here too, you can choose whether to use the classic three-finger rasgueo or the two-finger method. Keep in mind that the three-finger technique generally allows for greater speed and fluidity of execution.

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4 - RASGUEO

Exercise n. 11

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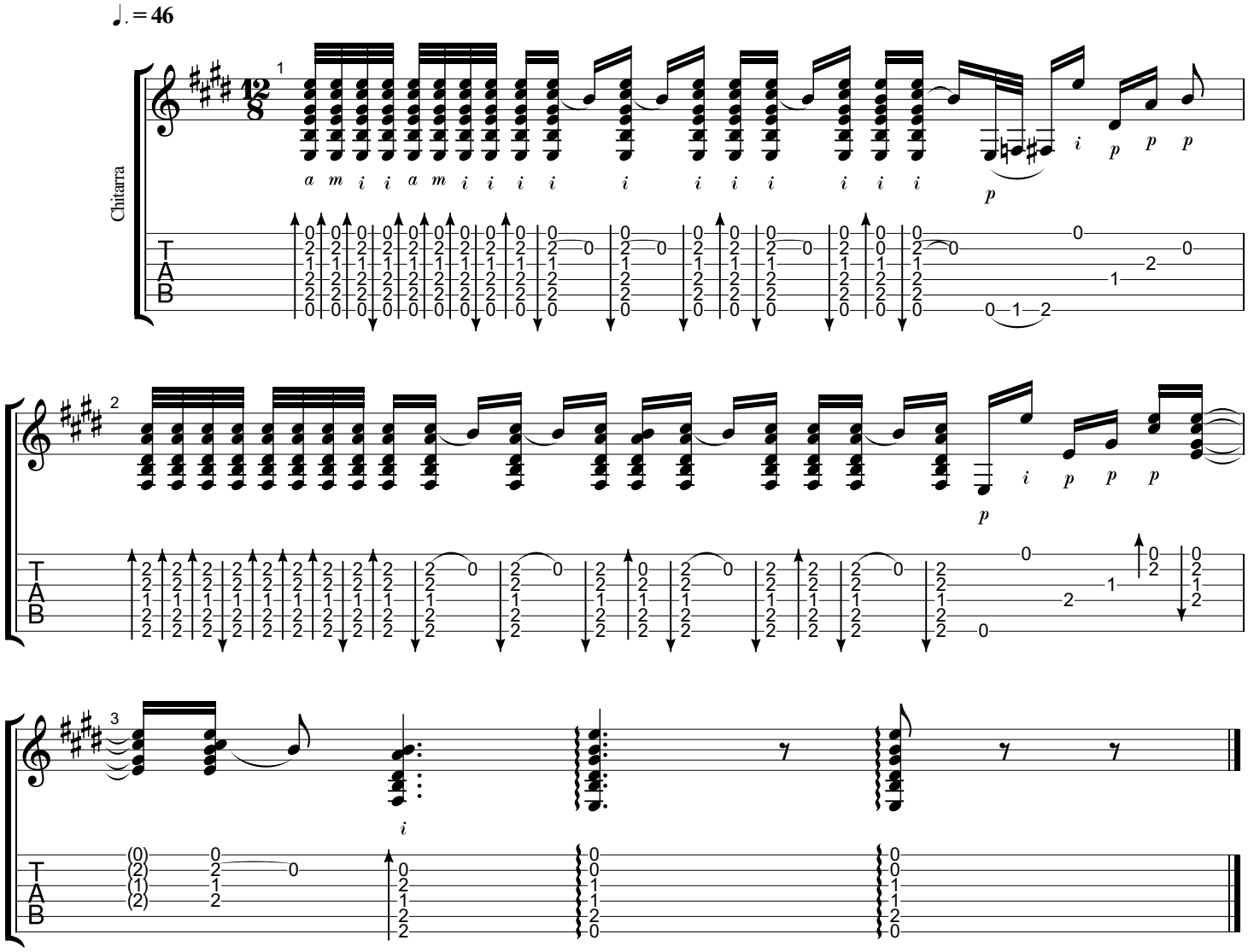

4 - RASGUEO

Exercise no. 12/14

Standard example of **soleá por bulerías**.

The same recommendations from the previous exercise apply here. Practicing this *compás* is an excellent warm-up exercise for the right hand.

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4 - RASGUEO

Exercise n. 12

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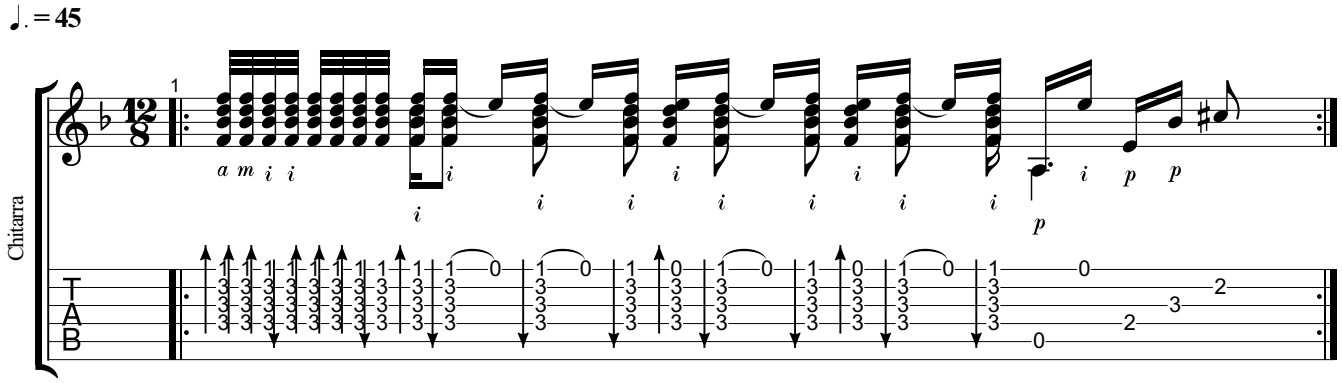

4 - RASGUEO

Exercise no. 13/14

Standard example of **tangos**, not to be confused with Argentine tango.

This example includes 2- and 3-finger *rasgueos*, which lend specific characteristics to the piece.

Playing this short theme involves using other techniques that we will cover later, but it gives an idea of the feel of the *palo* of flamenco *tangos*.

Here, we must pay attention to how the rhythm is subdivided with the foot.

Normally, a 4/4 rhythm would be subdivided into 4 downbeats and 4 upbeats.

However, as this is a *palo* with notably softer characteristics, it is common to subdivide the rhythm into 2 beats.

Thus:

- On the 1st downbeat, you'll have the 1st quarter note.
- On the 1st upbeat, the 2nd quarter note.
- On the 2nd downbeat, the 3rd quarter note.
- On the 2nd upbeat, the 4th quarter note.

This approach removes the overly rigid characteristic that might make the piece sound like a march, giving it a more graceful quality.

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4 - RASGUEO

Exercise n. 13

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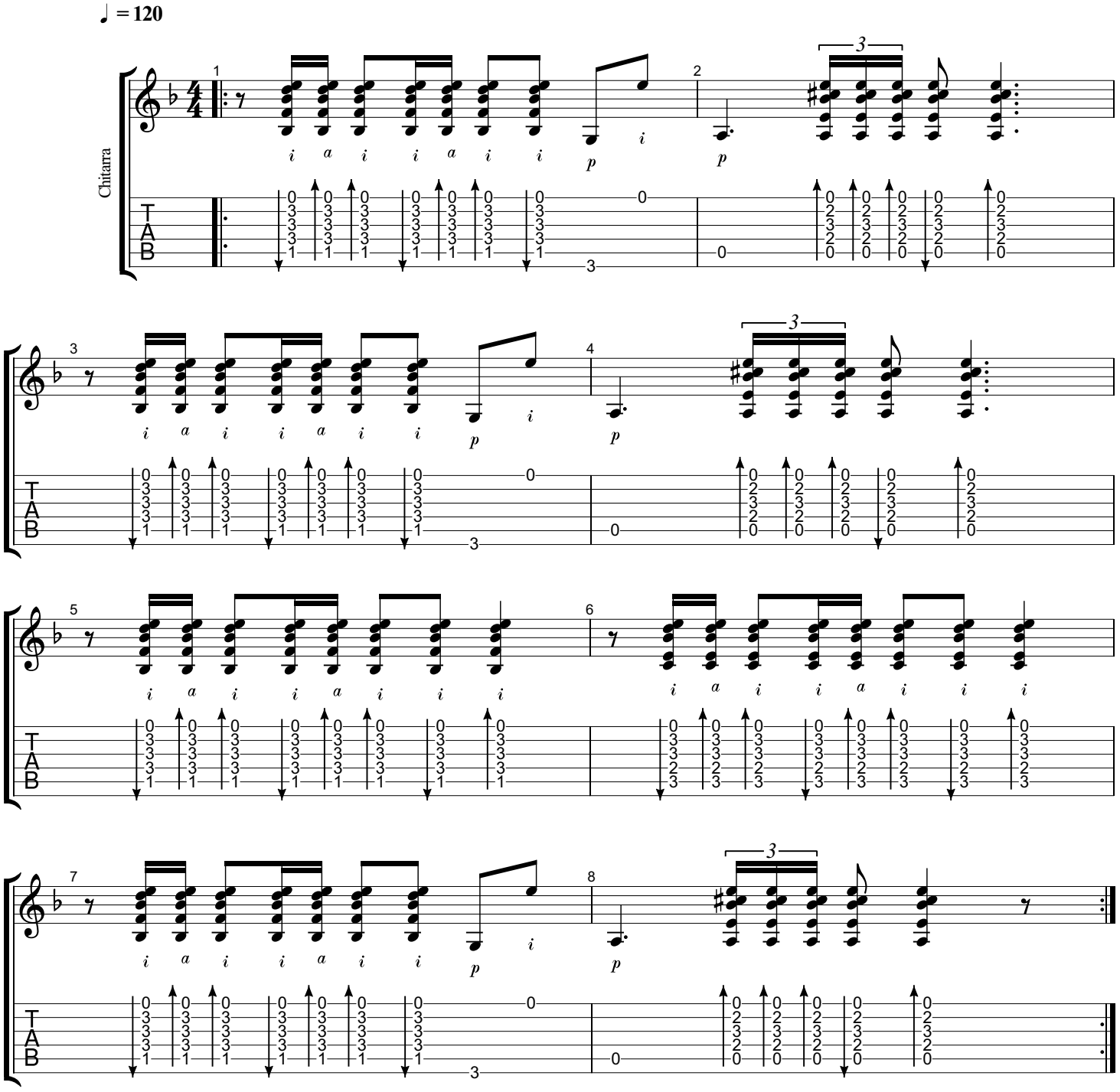

4 - RASGUEO

Exercise no. 14/14

Standard example of **rumba flamenca**.

I included this *palo* in the *Rasgueo* chapter, even though this exercise only incorporates the *abanico* technique in a few measures.

There are many ways to play *rumba*, and I have chosen to present three (identified as sections A, B, and C). These examples progress in complexity, starting with the first, which is highly simplified to clearly illustrate the characteristic accent of this *palo*.

As you can see from the score, the accent falls on the last sixteenth note of the first beat and is always executed with the thumb's upward stroke.

In fact, the most powerful stroke you can deliver across the six strings of the guitar is the upward stroke of the thumb. Try it for yourself and see!

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4 - RASGUEO

Exercise n. 14

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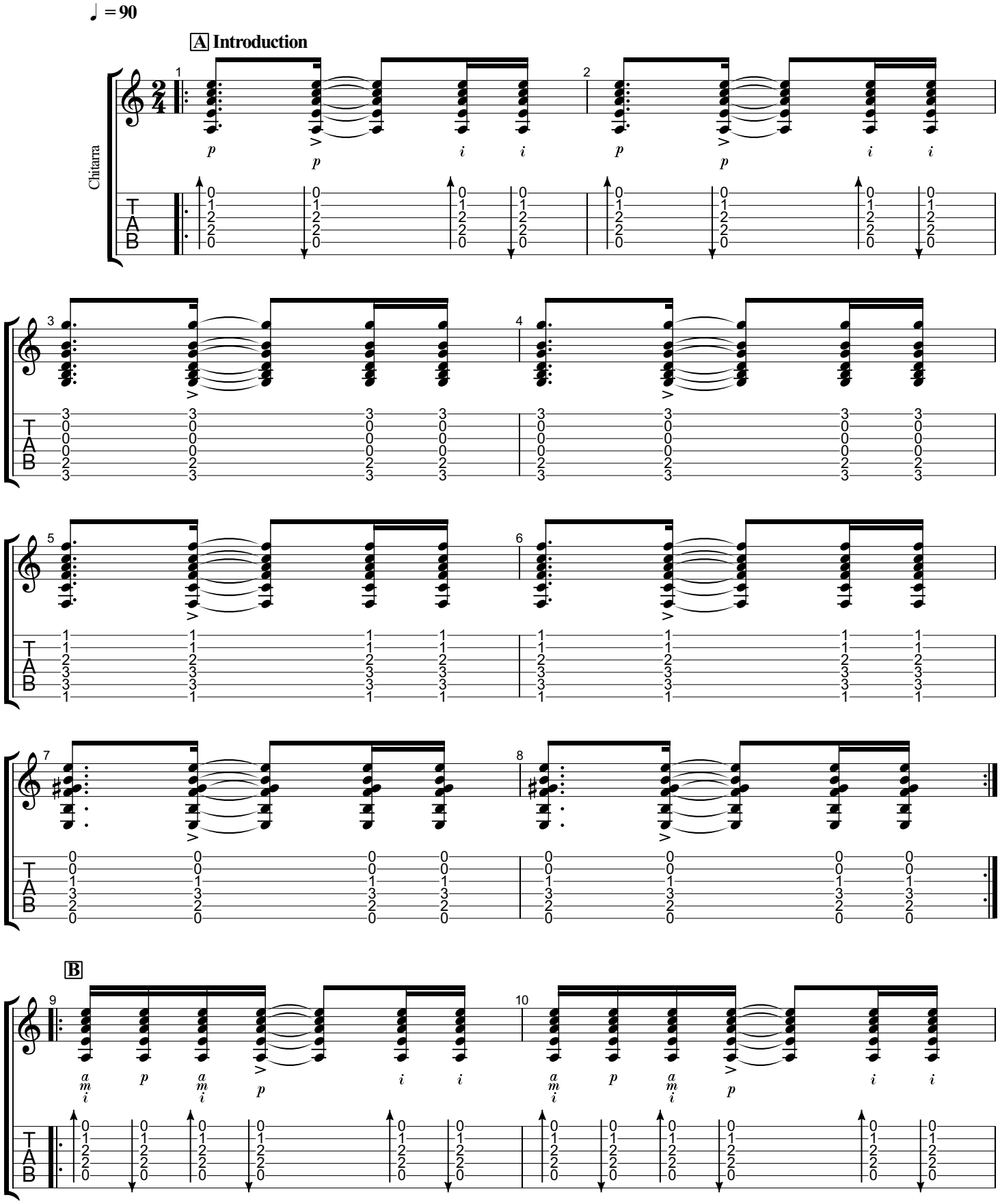
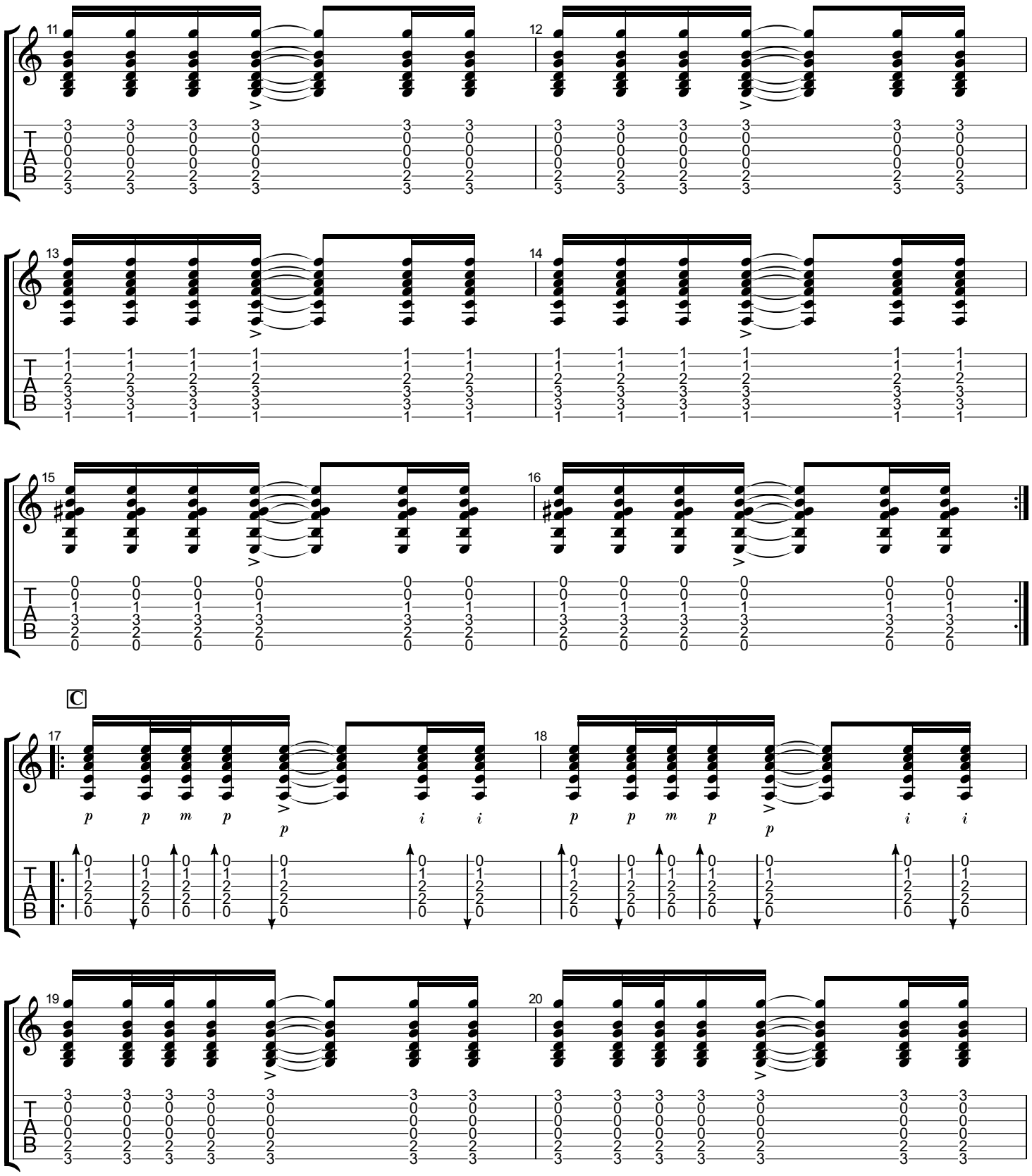
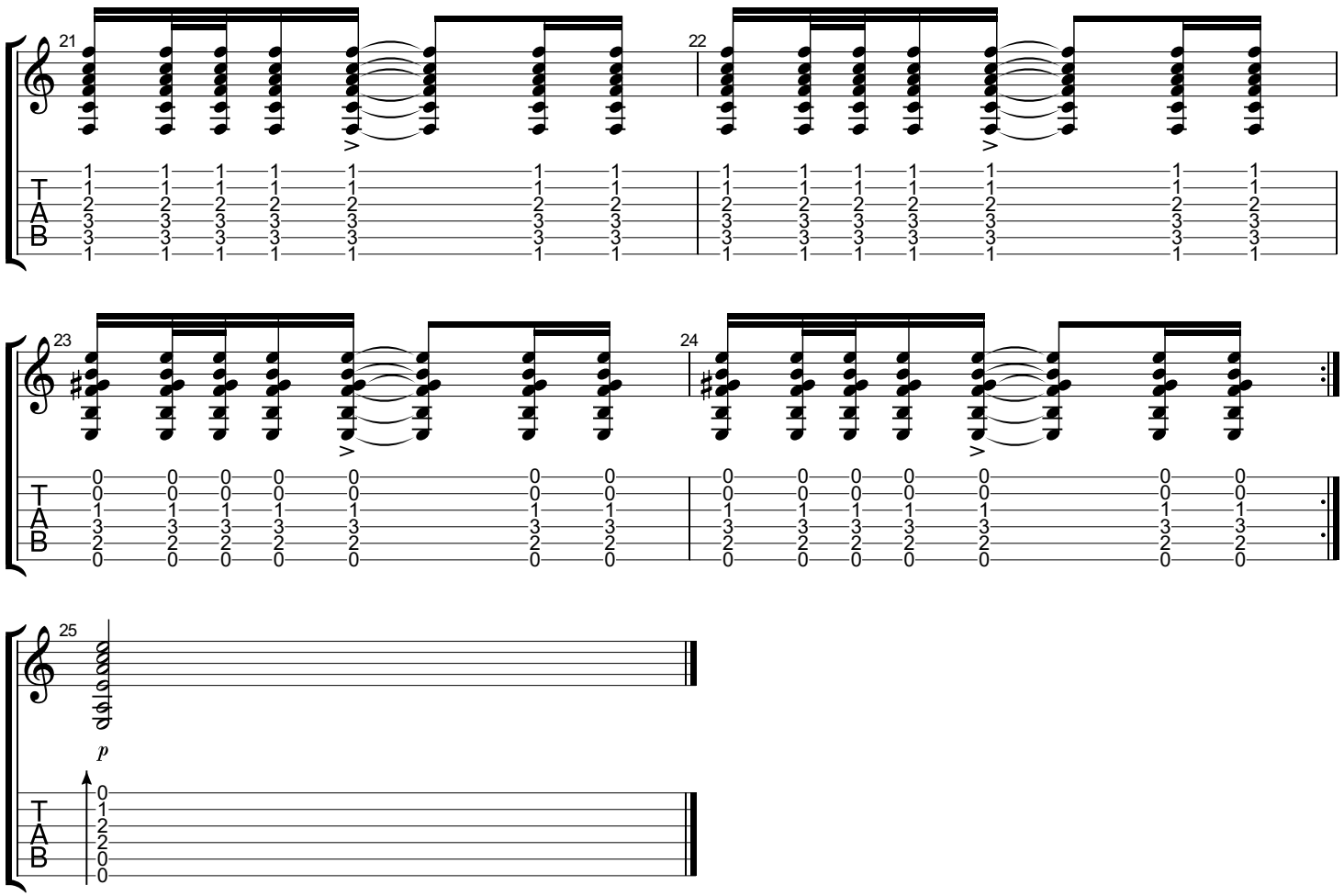



11
12
13
14
15
16
C
17
18
19
20
p p m p p i i
T
A
B


21
22
23
24
25
T
A
B
p

5 – GOLPE

Exercise no. 1/4

The *golpe* technique (meaning "strike") is a hallmark of flamenco guitar playing. It is used to emphasize notes or chords, particularly to reinforce the accents of the *compás*.

First and foremost, ensure your guitar is equipped with a **golpeador** (if it doesn't already have one). A *golpeador* is a transparent, elastic, and durable film designed to protect the finish of the guitar from strikes. It should adhere to the soundboard, extending from the bridge to the soundhole, covering a wide area both above and below the strings (see photo).

There are two types available commercially: a permanent adhesive version and a removable one that relies on electrostatic energy. If you have a classical guitar and don't want to alter it, you can use the removable *golpeador*. Apply it when playing flamenco and remove it when playing classical music.

But let's get to the technique.

In the sheet music of this ebook, the *golpe* is indicated by an asterisk (*) symbol.

This symbol can appear above the staff to indicate a *golpe* below the soundhole (usually performed with the ring finger) or below the staff to indicate a *golpe* above the soundhole (usually performed with the index or middle finger).

In this first exercise, we'll focus on the *golpe* performed below the soundhole, combined with notes played using the thumb.

To master executing these movements simultaneously, we will first separate them: note, *golpe*, note, *golpe*, and so on (**Section A**).

Next, in **Section B**, we'll play the same notes as before, but now striking the *golpe* and the note at the same time.

In **Section C**, we will apply the same method of separating the actions, but this time, we'll play a chord with a downward stroke (still with the thumb).

Finally, in **Section D**, we will perform the same chords as in Section C, but striking them simultaneously with the *golpe*.

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5 - GOLPE

Exercise n. 1

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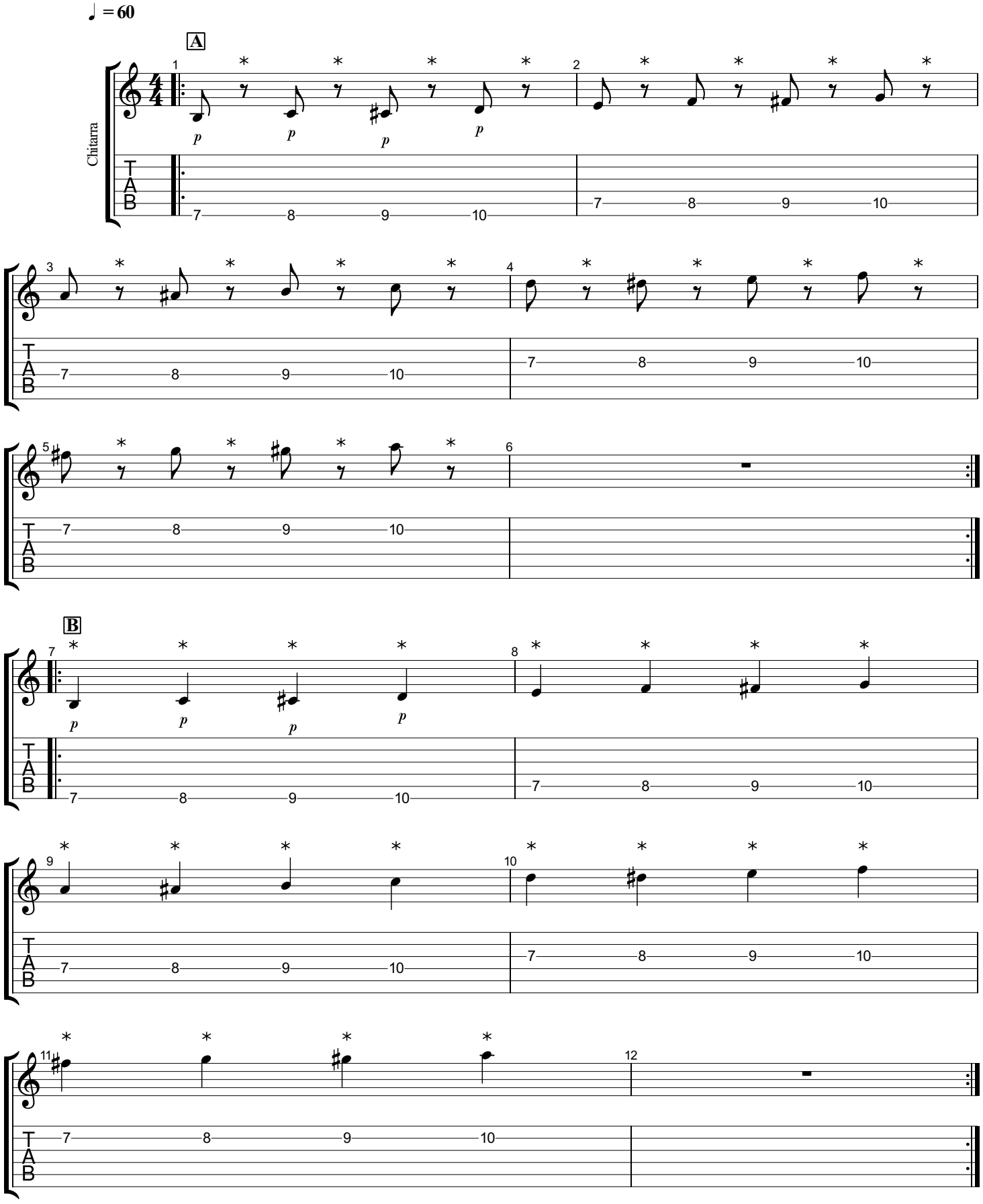

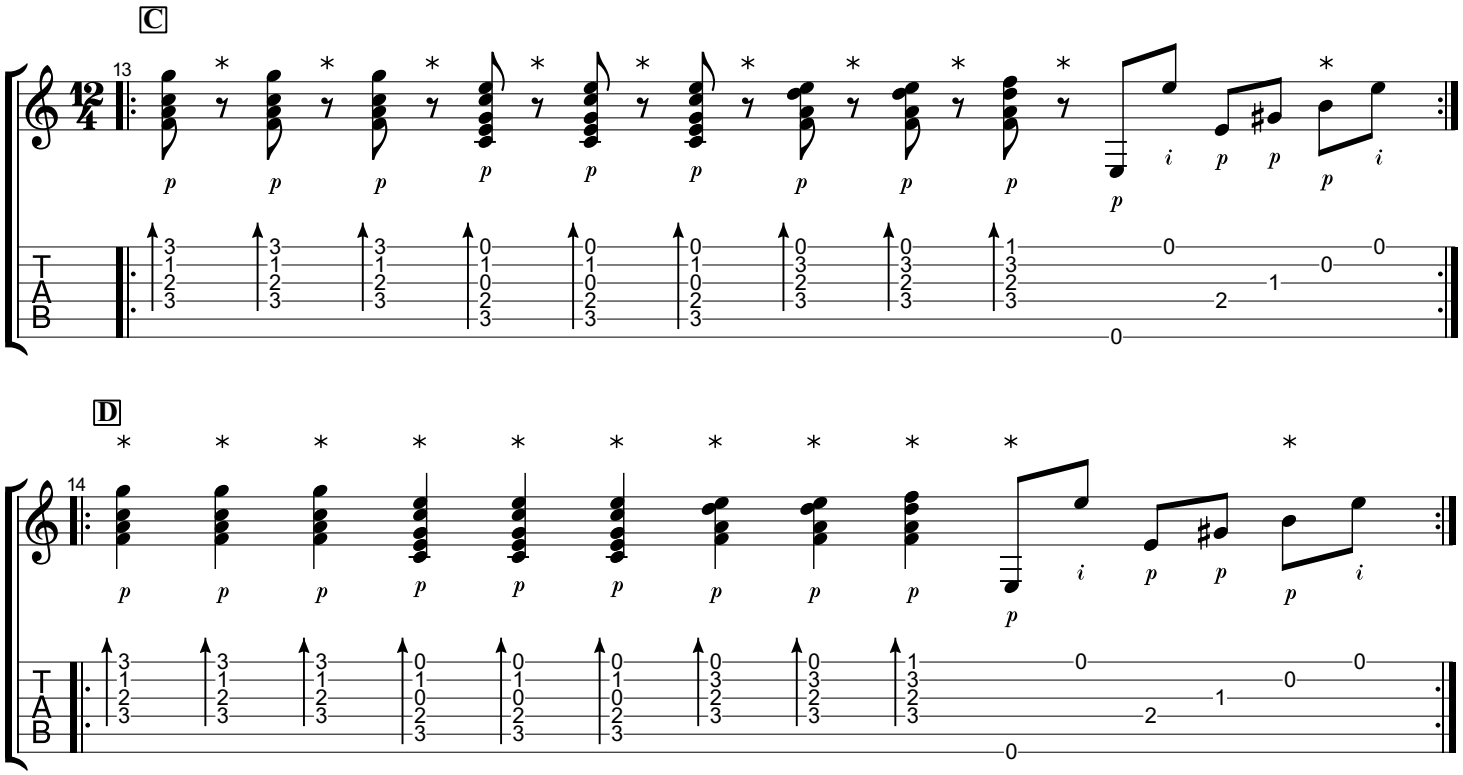
C
13
D
14
T
A
B

5 - GOLPE

Exercise no. 2/4

In this exercise, we will learn to perform the *golpe* with the ring finger while the index finger plays *soleá* chords using downward strokes.

It's important to note that, while the thumb can play single notes alongside a *golpe*, the index finger is limited to downward strokes, meaning it is used for chords only. This facilitates the opposite movement of the ring finger to execute the *golpe*.

In summary, the index finger will move outward (away from the hand), while the ring finger will move inward (toward the palm).

We will follow the same methodology as before, starting with separate actions (**Section A**) and then combining them into simultaneous movements (**Section B**).

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5 - GOLPE

Exercise n. 2

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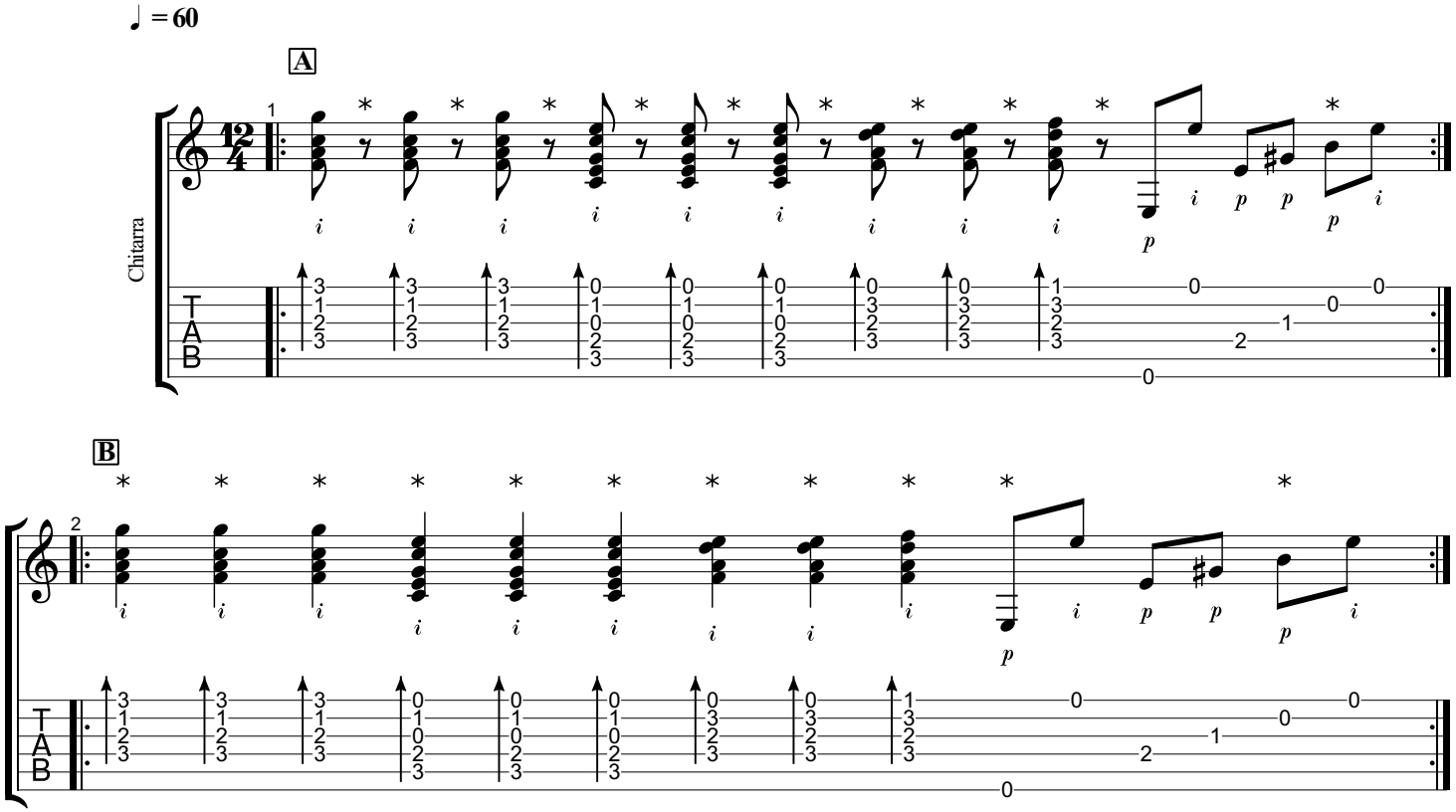

5 – GOLPE

Exercise no. 3/4

In this exercise, we will study the *golpe* above the soundhole, which can be performed with either the index or middle finger. Personally, I use the index finger, but feel free to choose whichever fingering suits you best.

Here's how to do it: deliver a light "flick" on the soundboard, and immediately let your finger slide across the strings. The motion is so quick that the ear perceives a single sound, produced by the *golpe* and the chord.

It's important not to strike the *golpeador* directly with the back of the nail, as this could cause discomfort. Instead, use the right side of the nail so that your finger can smoothly glide across the strings without any issues.

As you continue practicing this technique, a slight callus will form on your finger, and any initial discomfort will disappear.

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5 - GOLPE

Exercise n. 3

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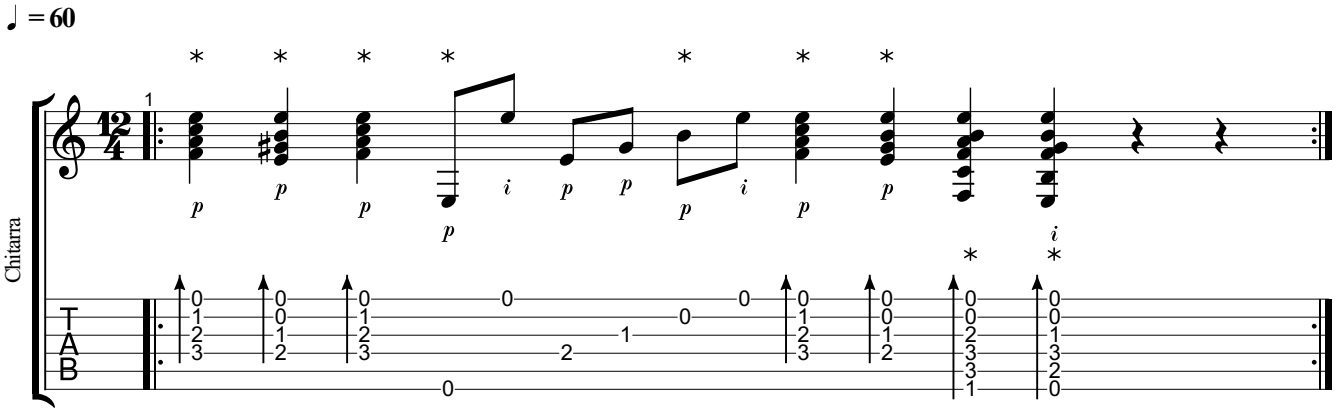

5 - GOLPE

Exercise no. 4/4

In this final exercise, we will recap the techniques studied by using a *compás* of *soleá*.

It’s important to note that *golpes* almost always align with the accents of the flamenco *compás* and are performed frequently.

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5 - GOLPE

Exercise n. 4

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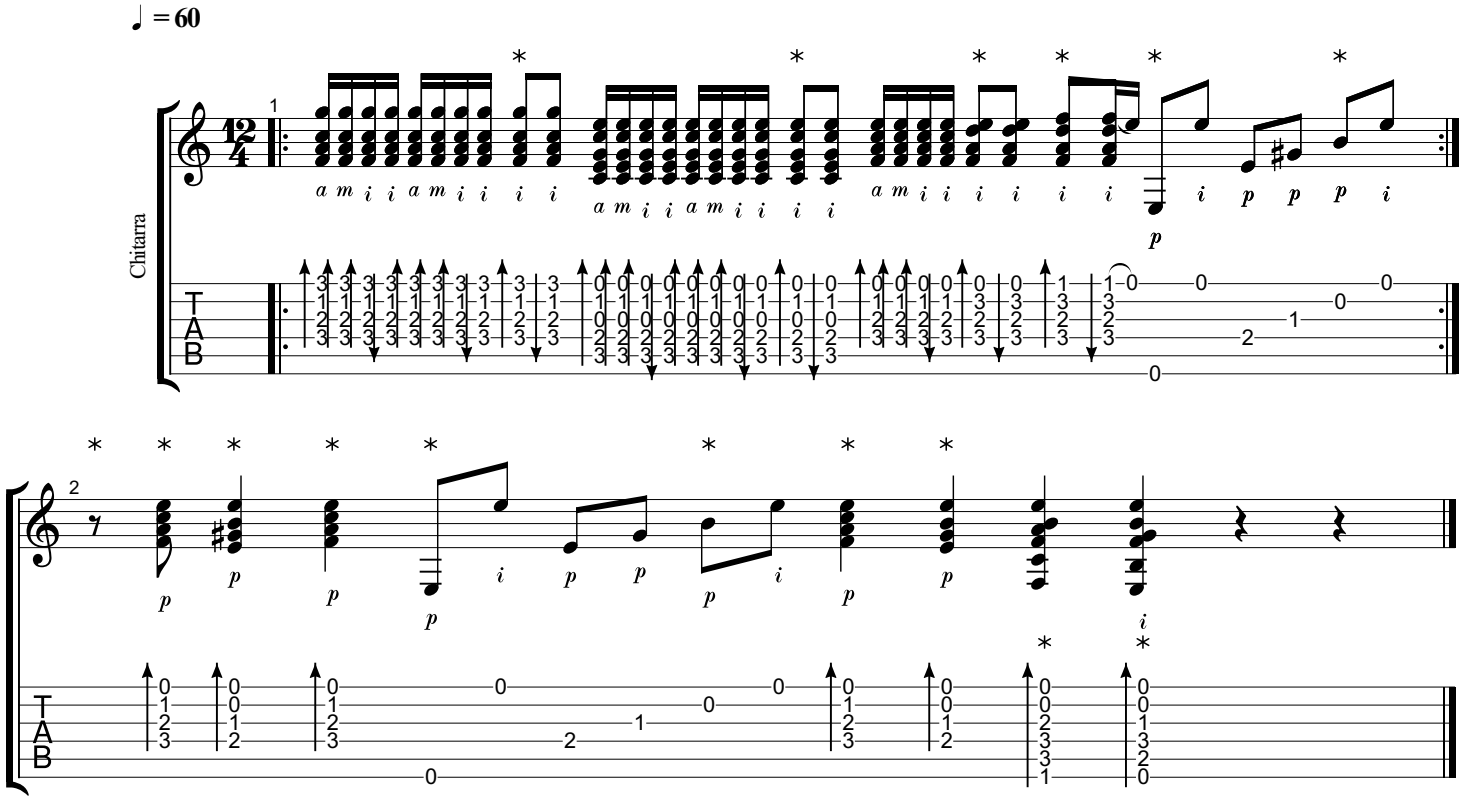

6 - PULGAR

Exercise no. 1/9

Here we are at the chapter dedicated to the *pulgar*, the thumb. The goal of this exercise, and the ones that follow, is to master the *alzapúa*, an impressive technique that allows you to play melodies on the bass strings while simultaneously striking chords on the higher strings.

The word *alzapúa* comes from *púa* (plectrum) and *alzar* (to lift), referring to using the thumb as if it were a real plectrum. Interestingly, the word *púa* originally refers to an insect's stinger, but in this context, it means a guitar pick.

In this exercise, we slightly shift away from flamenco and move closer to rock and roll, only to familiarize ourselves with using the thumb with a rest stroke, in a manner reminiscent of playing the Arabic lute. Historically, the Arabic lute was played by holding a bone pick between the thumb and pinky and rotating the wrist. However, with *alzapúa*, it's essential to execute strokes by articulating the thumb rather than rotating the wrist, which only slightly compensates for the movement.

The thumb should "dive" onto the string, taking advantage of its natural weight. The middle finger rests gently on the soundboard, and the index finger slides along the first string to guide and control the thumb's motion. As you gain confidence, try playing without resting the middle and index fingers to further refine the thumb's precision, strength, and agility.

While the word "thumb" is repeated often, it's important to thoroughly explain how to use it correctly. Always remember to take breaks as they are vital for maintaining focus and avoiding fatigue.

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6 - PULGAR

Exercise n. 1

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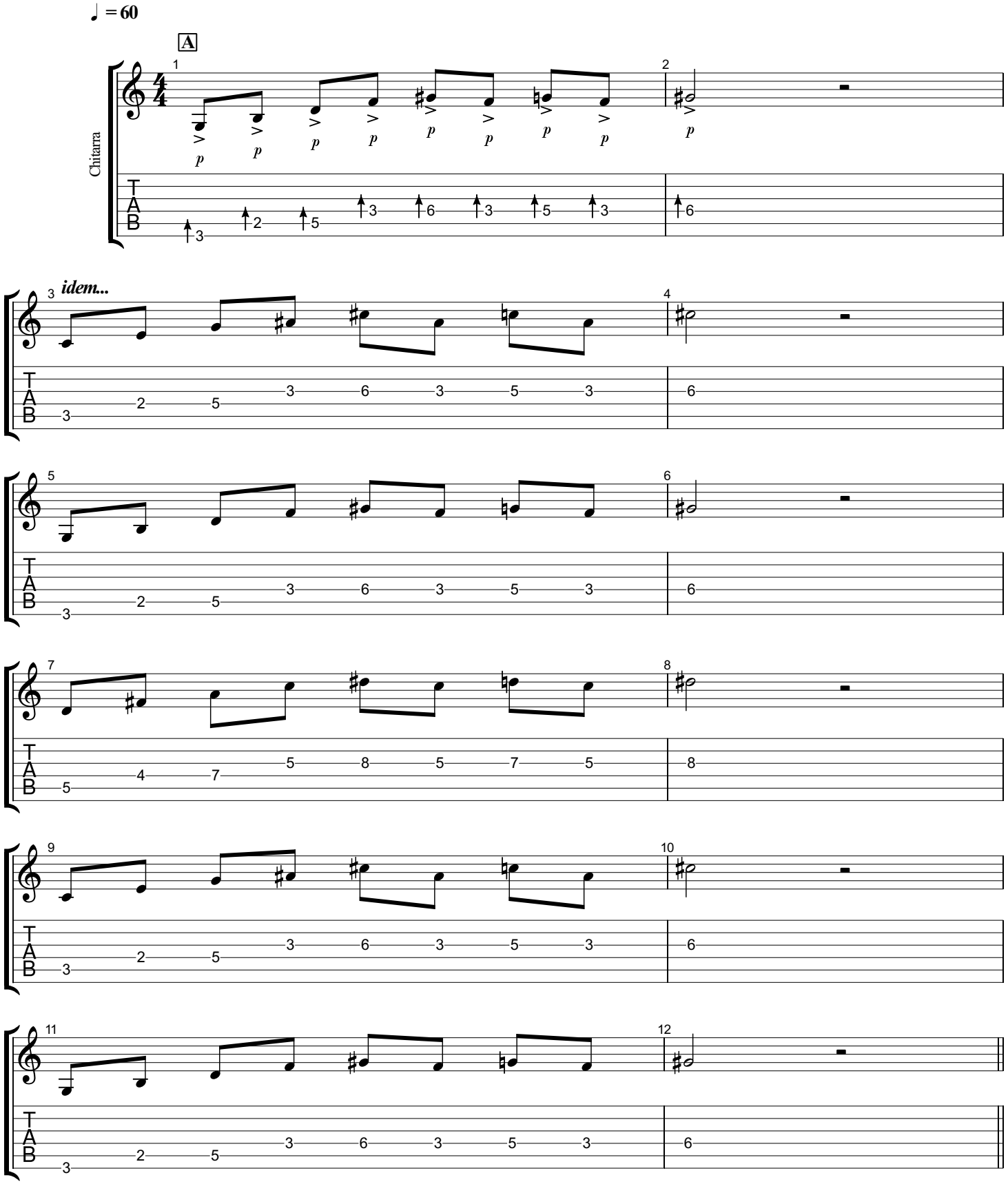

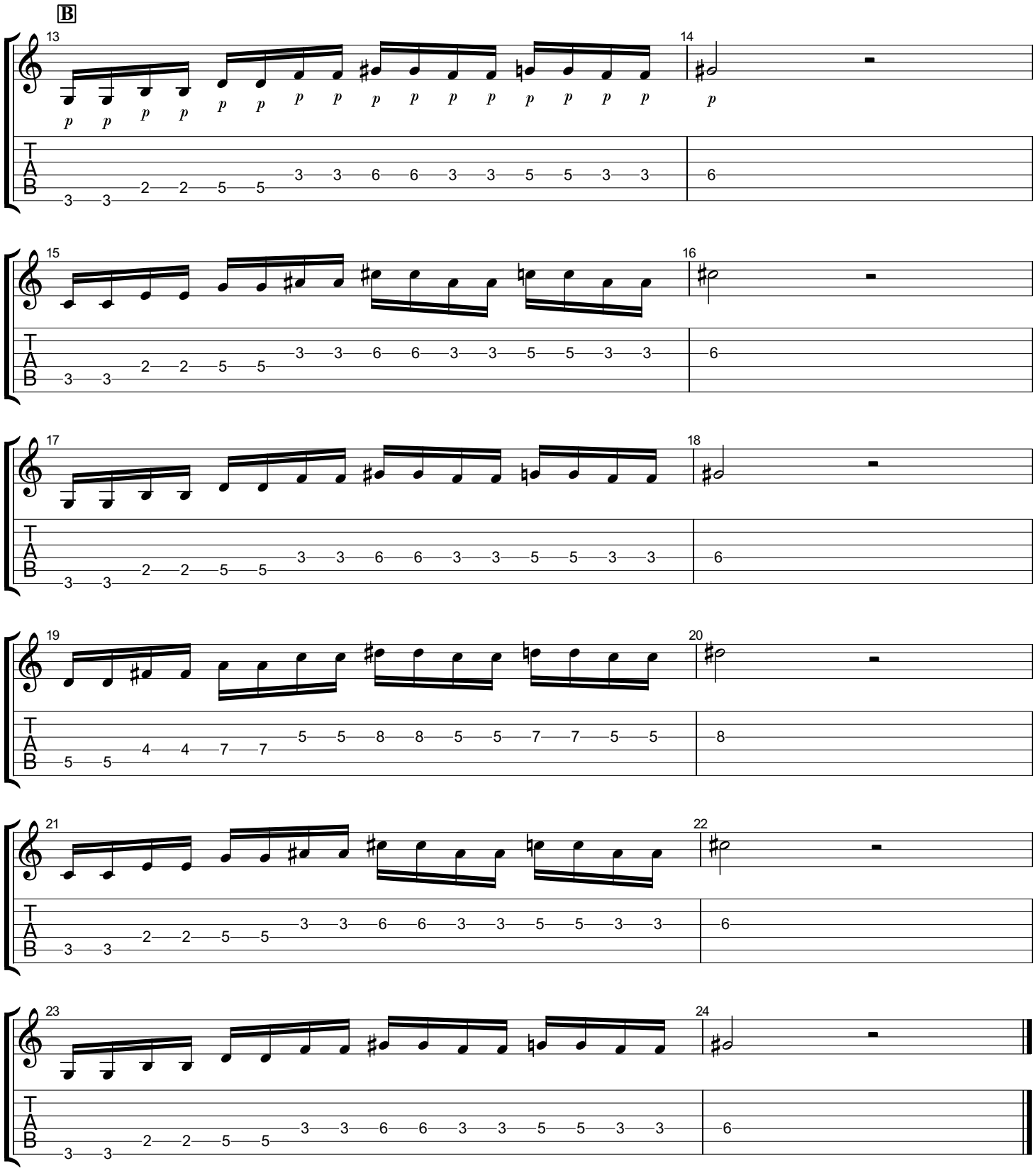
B
13
14
15
16
17
18
19
20
21
22
23
24
T
A
B

6 - PULGAR

Exercise no. 2/9

In this exercise, the same notes from Section B of the previous exercise are played, but with one key difference: the second struck notes are played with an upward stroke.

Thus, the first note is performed with a rest stroke, while the second is played with an upward stroke.

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6 - PULGAR

Exercise n. 2

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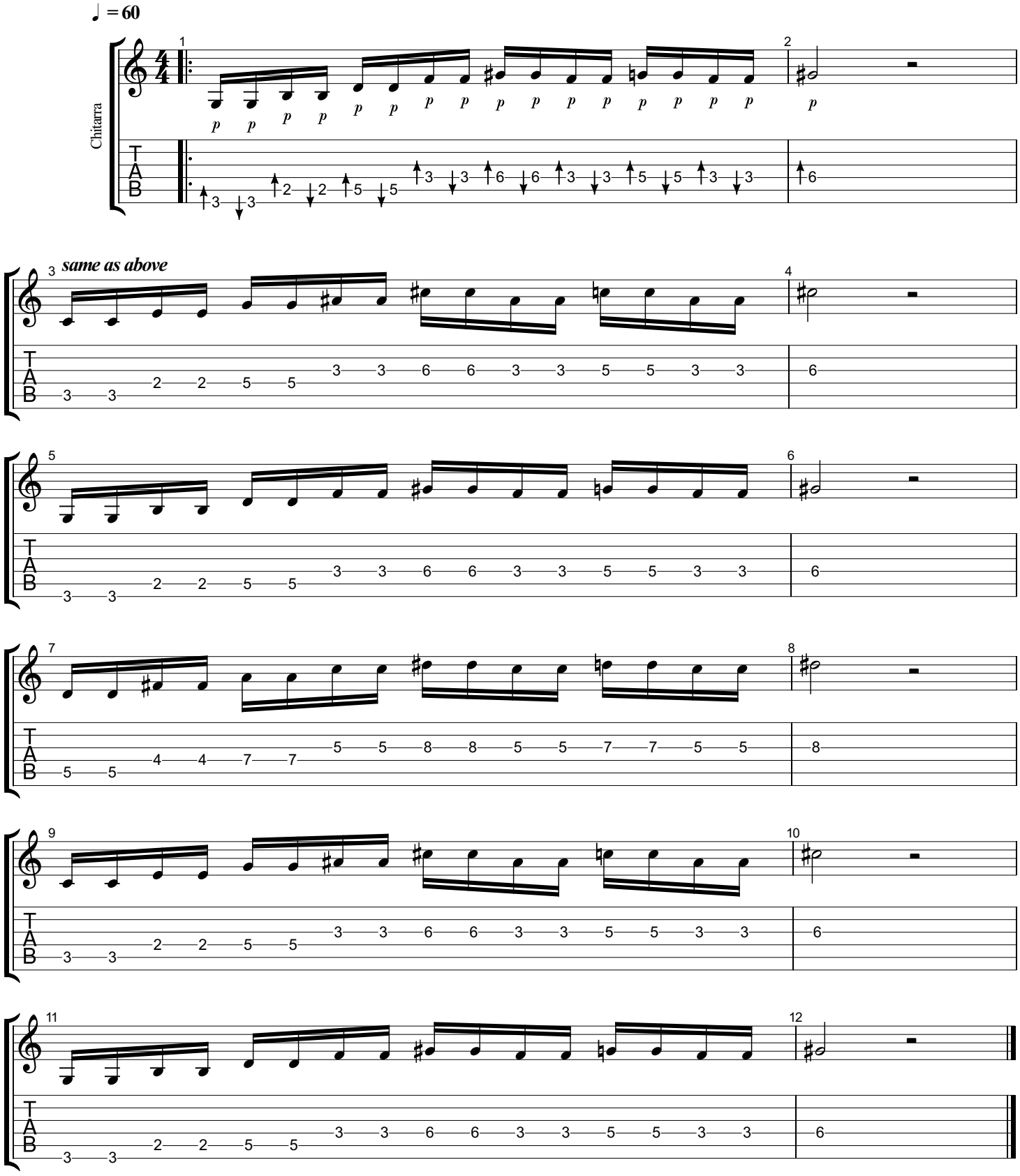

6 - PULGAR

Exercise no. 3/9

A first approach to alzapúa on two strings.

As if we were tuning the guitar, for each triplet, play the first two notes with a rest stroke and the third note with an upward stroke.

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6 - PULGAR

Exercise n. 3

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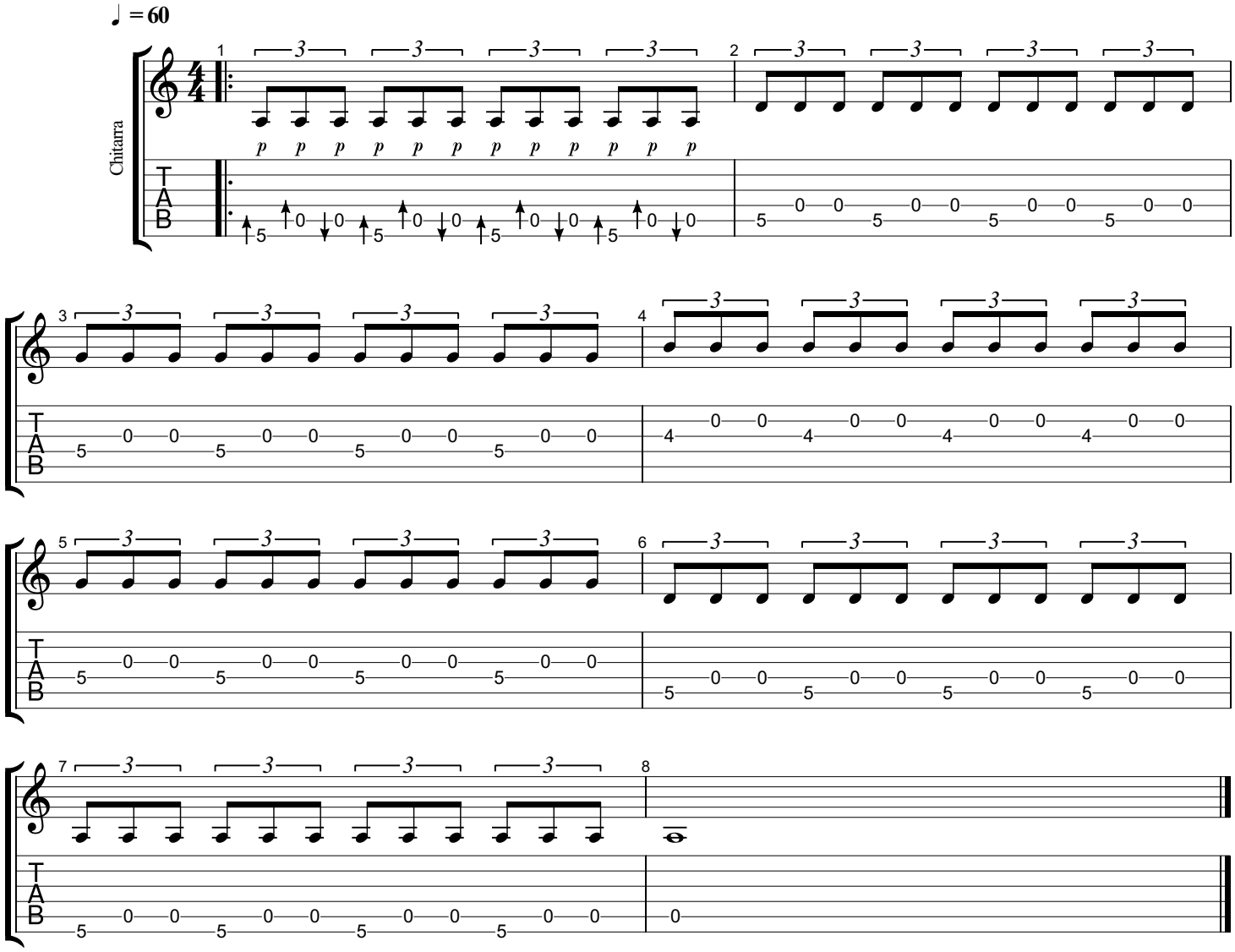

6 - PULGAR

Exercise no. 4/9

In this exercise, we study the beginning of the second section of the rumba flamenca *"Entre dos aguas"* by Paco de Lucía.

I find this an interesting study because, up until measure 12, although it is not strictly *alzapúa* technique, the thumb movement is the same (as previously mentioned, *alzapúa* refers to a technique that produces a melody on the bass strings and chords on the treble strings; here we simply have chords without a melody).

In the first two chords (E minor and D), the thumb starts from the 4th string, performing a downward stroke, immediately followed by an upward stroke, before "diving" onto the 5th string with a rest stroke. The sequence then restarts, and in the following two chords (C and B7), the movement remains the same but begins on the 5th string, diving onto the 6th.

In measure 13, however, I have included a simple preview of the proper *alzapúa* technique. It is quite straightforward to perform since the left-hand fingers remain in position, except for the pinky finger, which connects the note D to C.

Here, we begin to savor a touch of flamenco, and, at the same time, we use the *golpe* technique we studied in the previous chapter.

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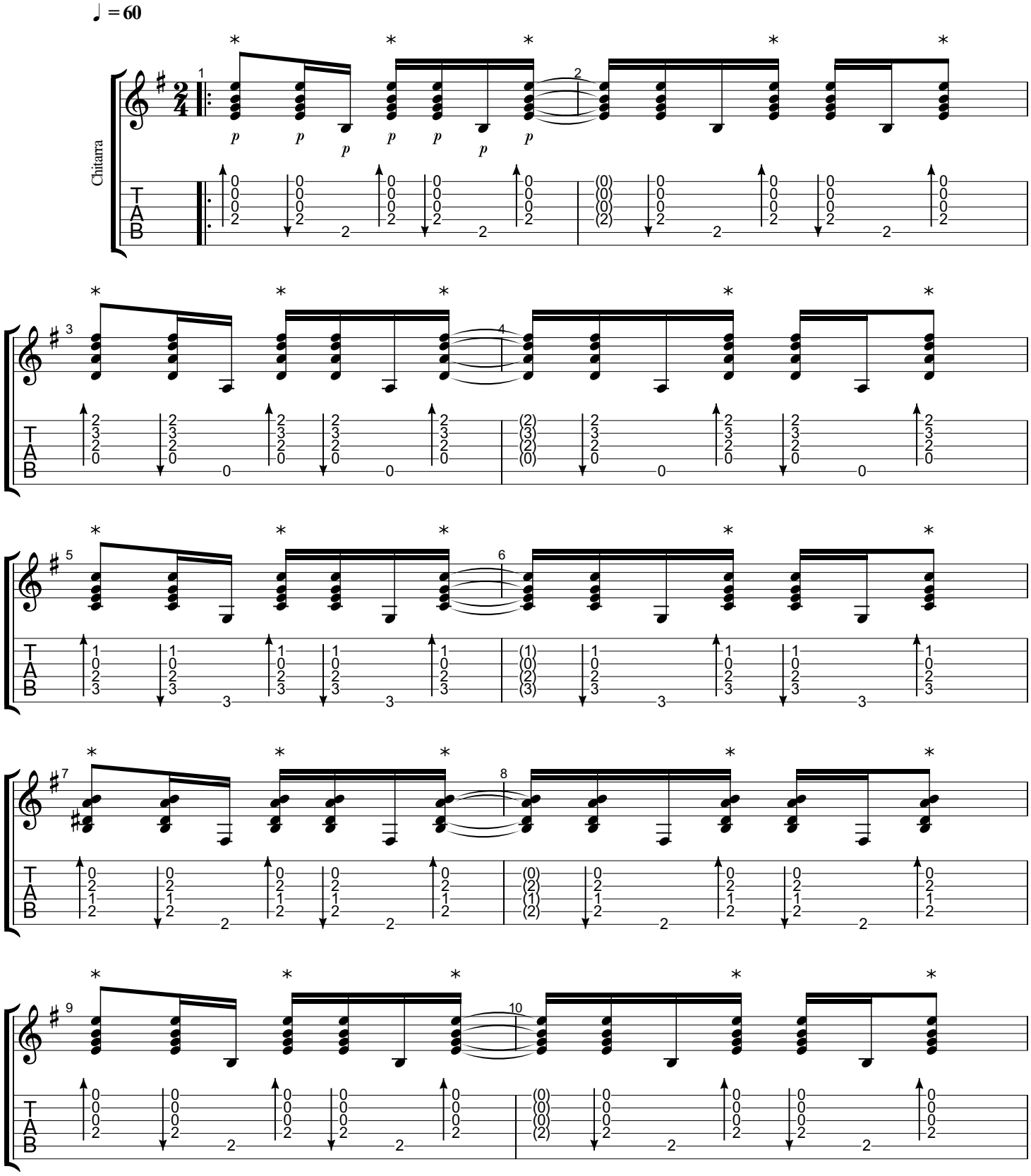
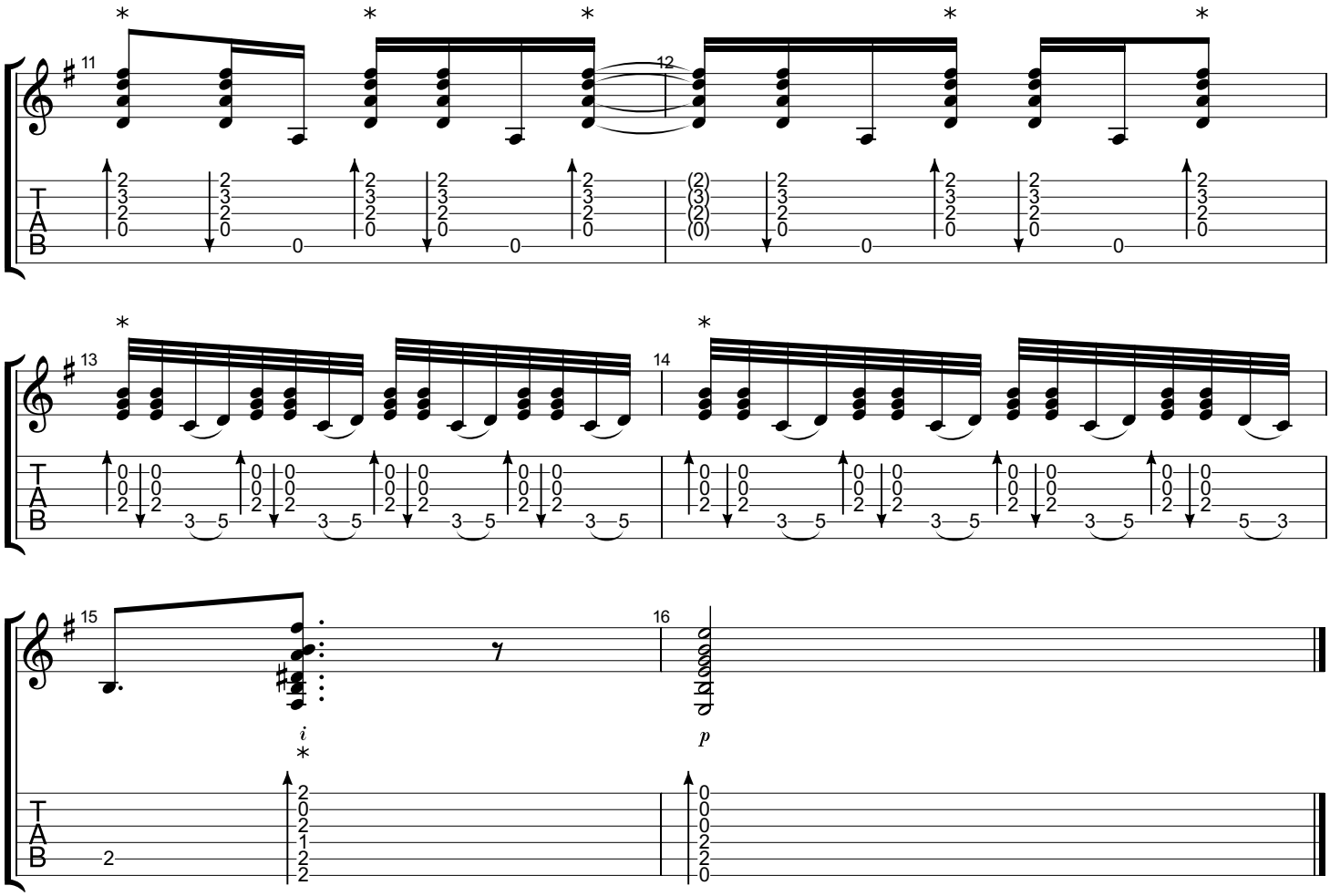
6 - PULGAR

Exercise n. 4

Paco De Lucía



6 - PULGAR



6 - PULGAR

Exercise no. 5/9

This exercise is essential for training the left hand to perform the same notes that will be played using the *alzapúa* technique in Exercise 6.

It is important to note that some notes are executed using the *falso legato* or *echo legato* technique. These notes can be identified not only by the legato symbol but also by the circled letter T (Tapping).

Additionally, the rest stroke of the thumb on the bass notes of each group of four is crucial.

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6 - PULGAR

Exercise n. 5

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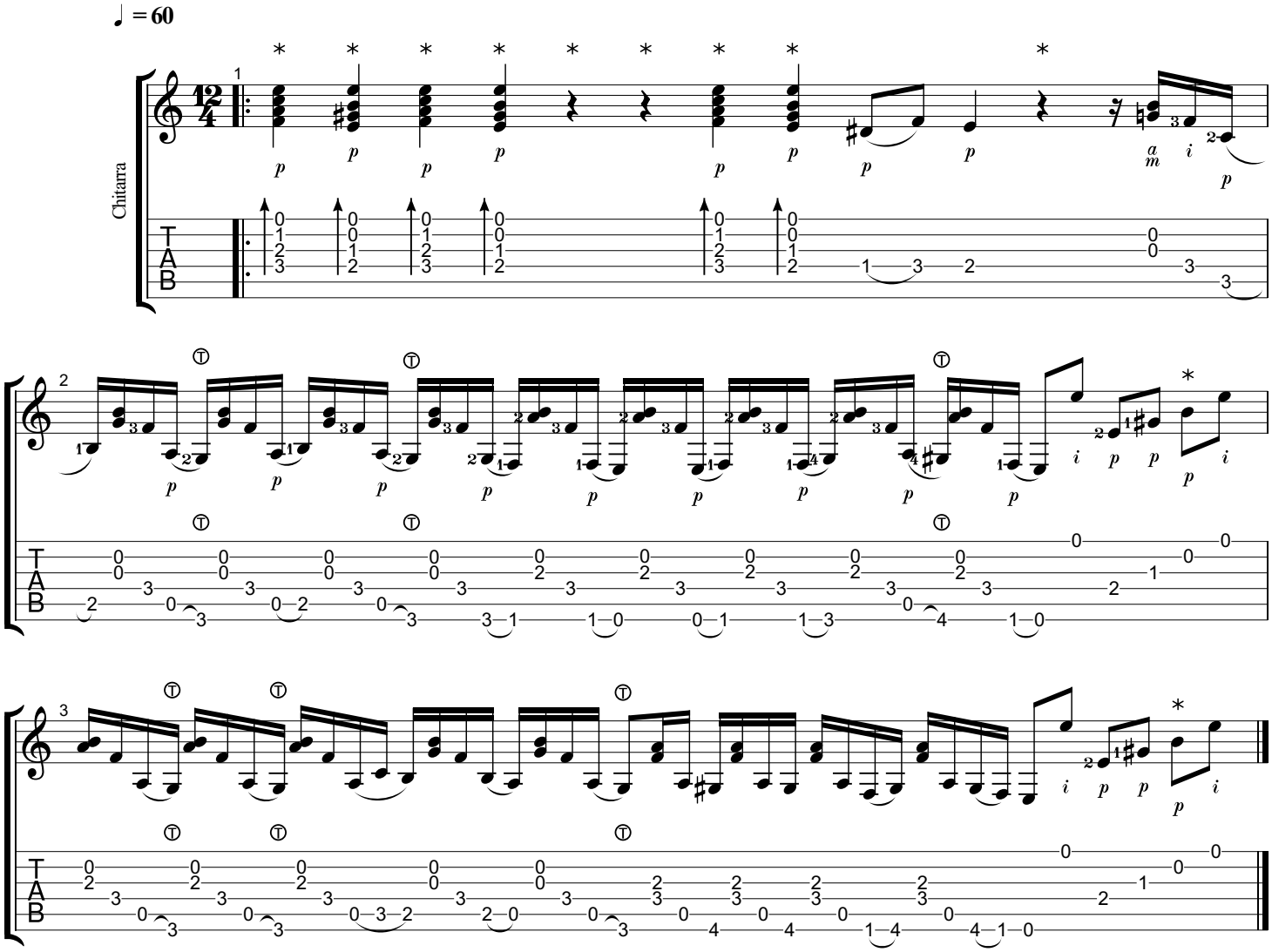

6 - PULGAR

Exercise no. 6/9

Continuation of the previous exercise to be performed using the *alzapúa* technique.

The left hand works exactly as it did in Exercise 5.

In the final beat of the first measure, the right-hand thumb performs a downward stroke starting on the 4th string, followed by an upward stroke, and then plays the C note with a rest stroke.

The sequence repeats in the following groups of four notes.

In the final measure, on the 6th beat, the bass notes are played without slurs, taking advantage of the downward and upward thumb movements: this is the most challenging part.

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6 - PULGAR

Exercise n. 6

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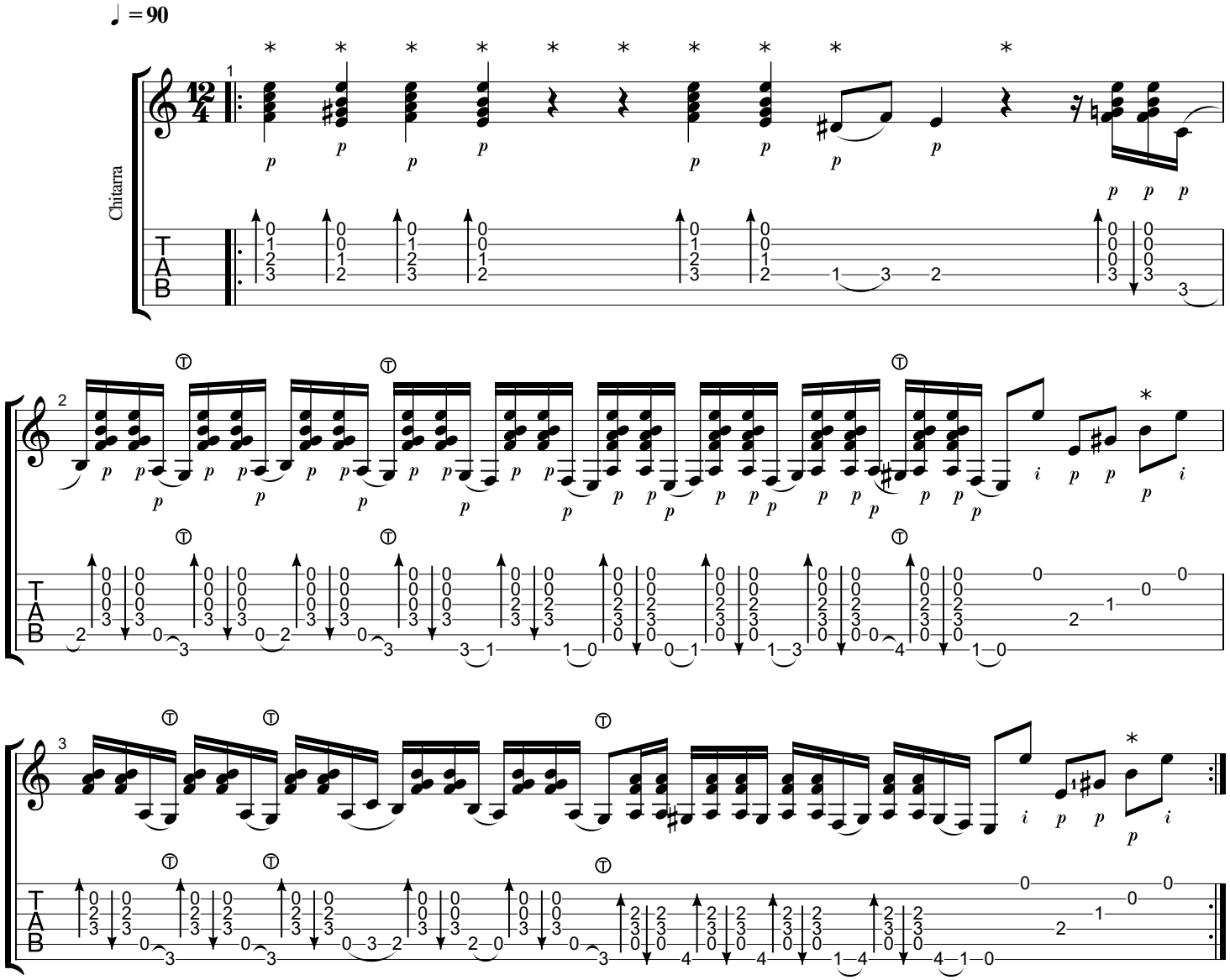

6 - PULGAR

Exercise no. 7/9

Standard Example of Alzapúa in the Palo of Alegrías

This exercise also includes false slurs or echo slurs.

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6 - PULGAR

Exercise n. 7

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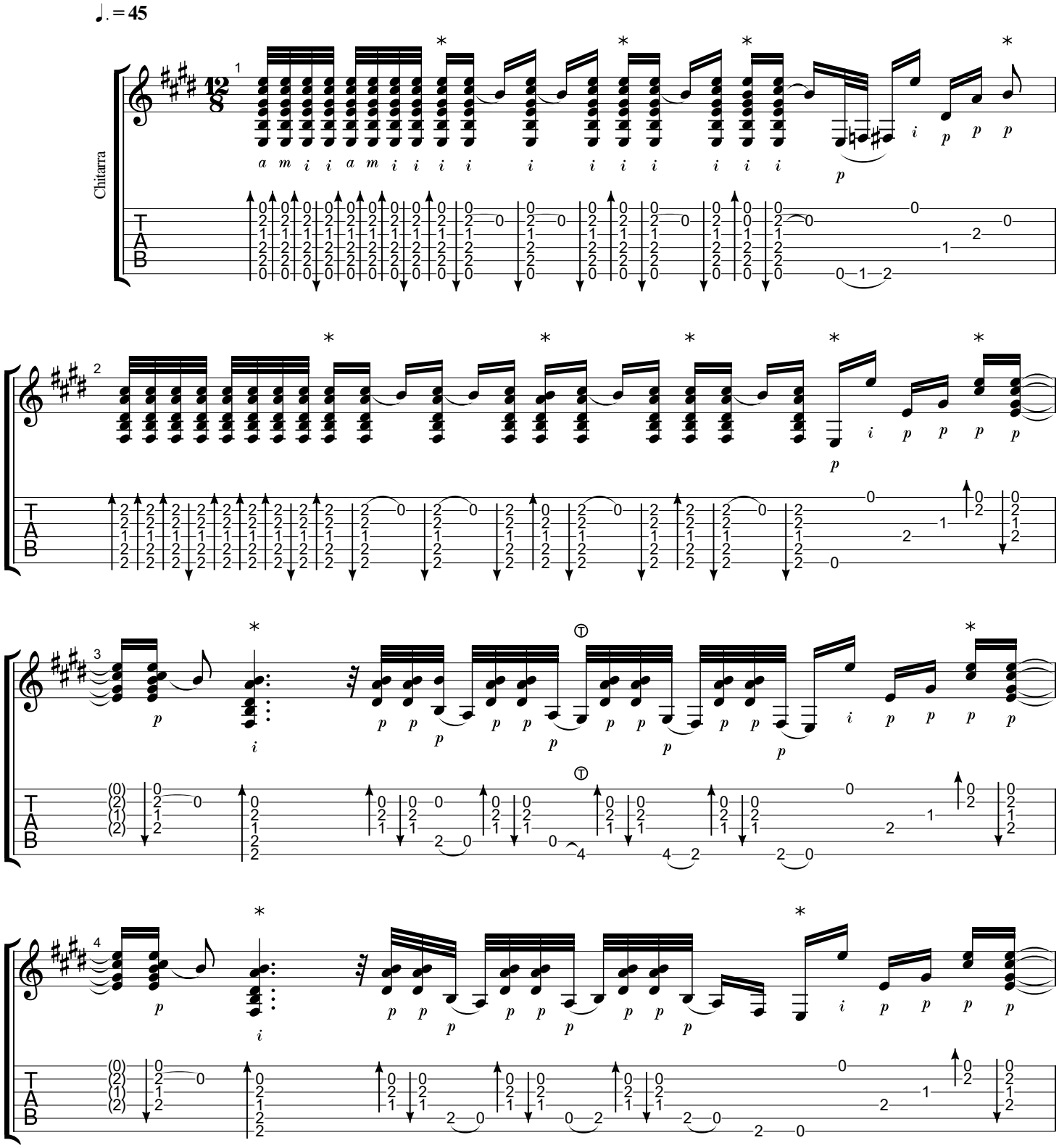
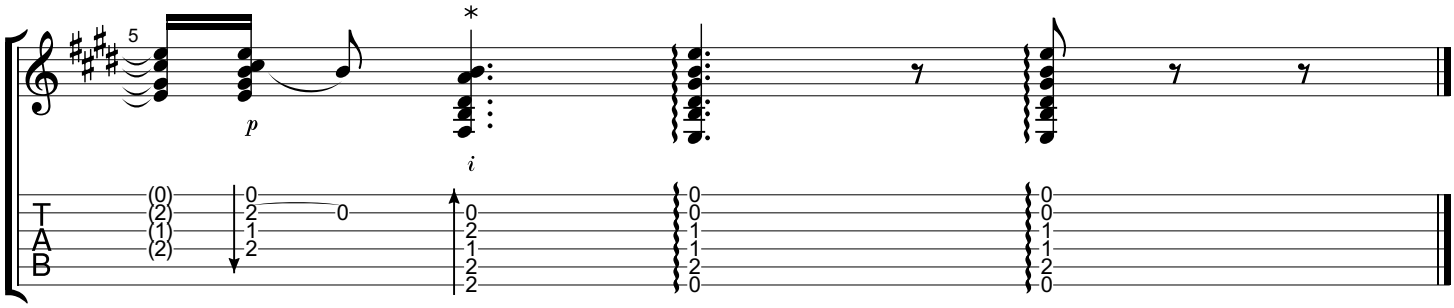


6 - PULGAR



Conclusion

Congratulations on completing the second volume of our Flamenco Guitar Exercise series! We hope these 20 new exercises have further enriched your technique and understanding of flamenco, helping you reach a higher level in your musical journey.

Throughout this volume, you tackled more advanced exercises that tested your dexterity and commitment. Each exercise was designed to build on what you learned in the first volume, introducing new techniques and styles that prepare you for even more exciting challenges.

But your journey in the world of flamenco doesn't end here! There are still many opportunities to grow and perfect your skills. Here's what you can look forward to as you continue:

1. **Continuous Development**: Maintain your progress with exercises that follow a logical and structured path.
2. **Advanced Challenges**: Tackle new advanced techniques that will further improve your skill and agility.
3. **Consistent Commitment**: Keep dedicating time and passion to your practice, building an increasingly solid musical foundation.
4. **Rich Content**: Each new exercise will come with detailed explanations and tips to ensure you gain the maximum benefit from every practice session.

Never stop exploring and learning. Your flamenco journey has only just begun, and there are many more wonderful musical discoveries waiting for you. Continue playing with passion and dedication, and if you aspire to become an excellent guitarist, sign up for *Flamenco Facile* for additional resources and support.

See you soon, and happy music!

Lucio