Flamenco facile
by Lucio Pozone

20 Technique Exercises for Flamenco Guitar

Volume 3

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. 3."**

This is the **third** and final book in our series, designed to give you a comprehensive overview of the essential techniques for flamenco guitar. As with the previous volumes, this eBook is an integral part of my complete video course, **Flamenco Facile**, which aims to make the complexities of this extraordinary art form accessible and understandable.

In this volume, we continue to explore and refine the guitar techniques you began mastering in the first two books. Mastery of these techniques is crucial, but remember that the true essence of flamenco lies in its cultural and rhythmic context.

It's vital to apply what you learn here within the *compás* and structures that define flamenco's various styles, as well as to immerse yourself in the rich history that has shaped this art form.

If you haven't yet, I encourage you to explore the **Free Members Area**. There, you can access additional resources for free, offering a deeper taste of the complete course.

I want to emphasize that, despite the title **Flamenco Facile**, flamenco guitar demands commitment and dedication. My goal is to simplify the learning process, helping you achieve the best possible results with minimal effort.

Thank you for choosing this eBook, and enjoy the continuation of your practice!

With passion and dedication,

Lucio Pozone

www.flamencofacile.com

6 - PULGAR

Exercise no. 8/9

Standard Example of Alzapúa in the Palo of **Soleá por Bulerías.**

As in the previous exercises, false slurs or echo slurs are also present here.

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6 - PULGAR

Exercise n. 8

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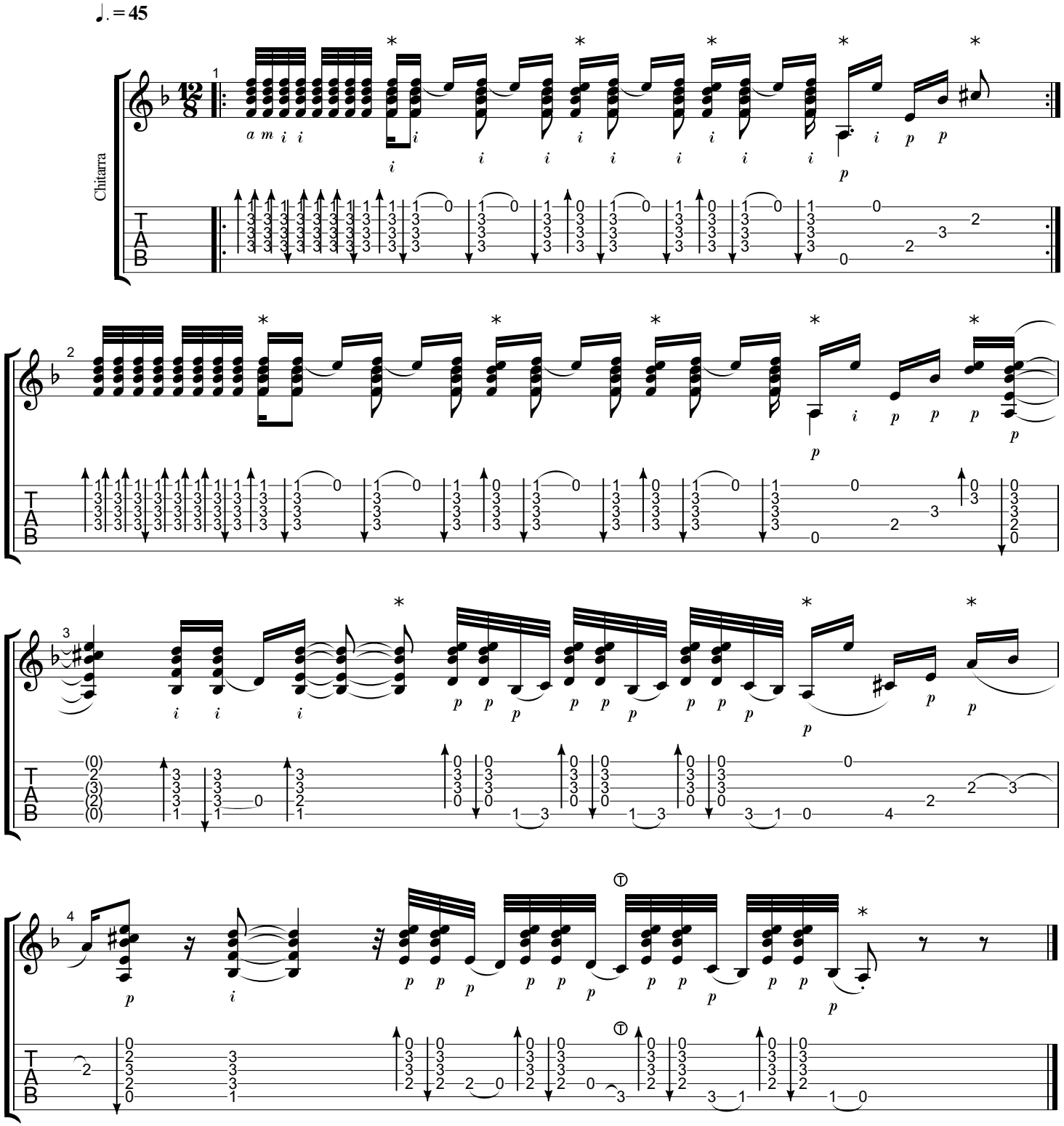

6 - PULGAR

Exercise no. 9/9

Example of Alzapúa in the Palo of **Flamenco Tango.**

This exercise is very challenging and highly impressive.

Perform it very slowly, ensuring that your right thumb remains relaxed and without applying excessive physical force.

Echo slurs are also present in this exercise.

Note: In measure 21 and the following measures, the left hand position is somewhat uncomfortable because the **pinky** and **ring finger**, which play the **D** and **Bb** on the 3rd fret of the 2nd and 3rd strings respectively, remain stationary throughout the two phrases. Meanwhile, the **C#** on the 5th string at the 4th fret is played with the middle finger, which stretches one fret beyond the other fingers. This is a fairly common practice in flamenco guitar.

Finally, the final **A Major** chord with the low **G** on the 6th string is played using a half-barre, leaving the high **E** string open.

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6 - PULGAR

Exercise n. 9

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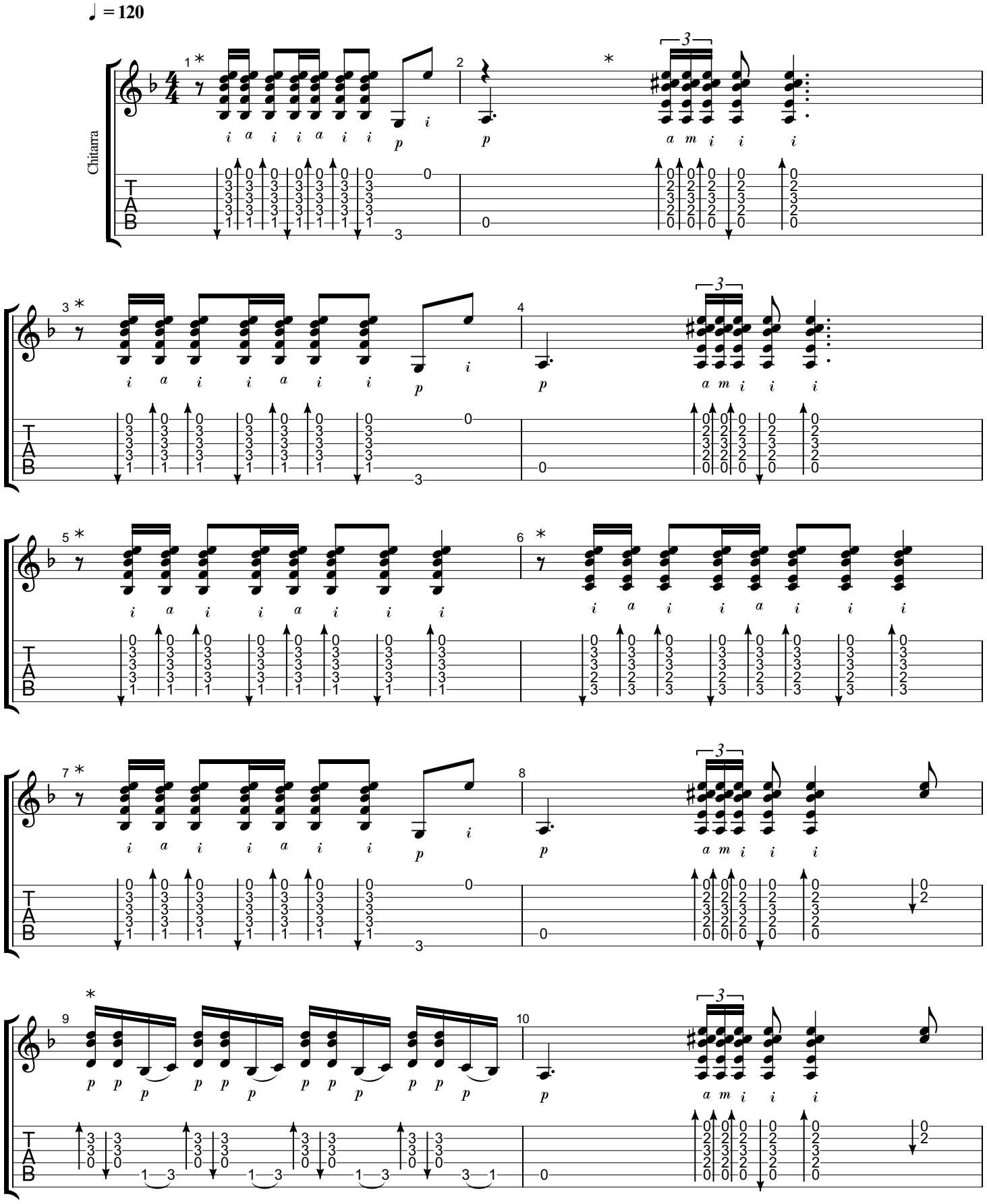

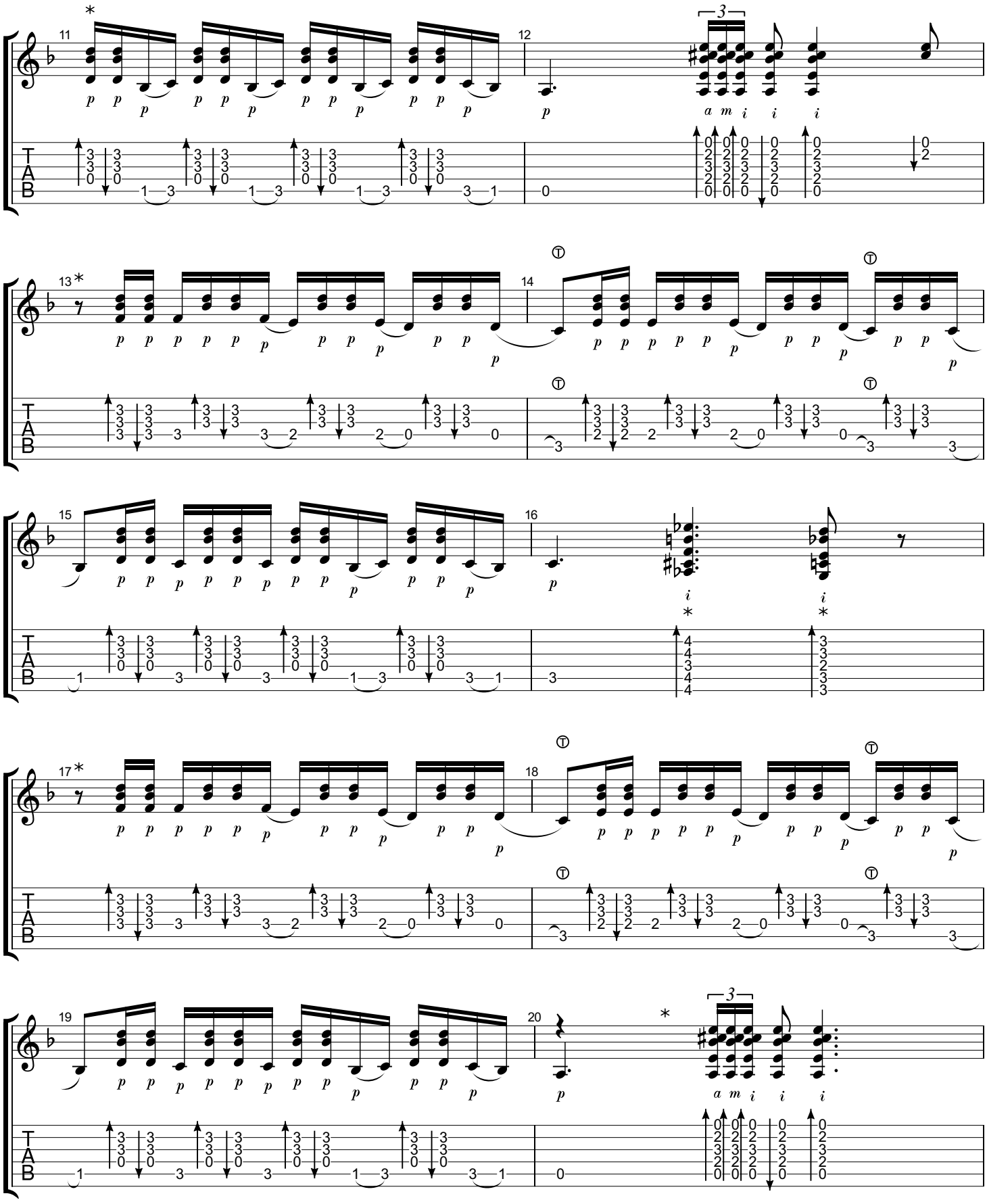

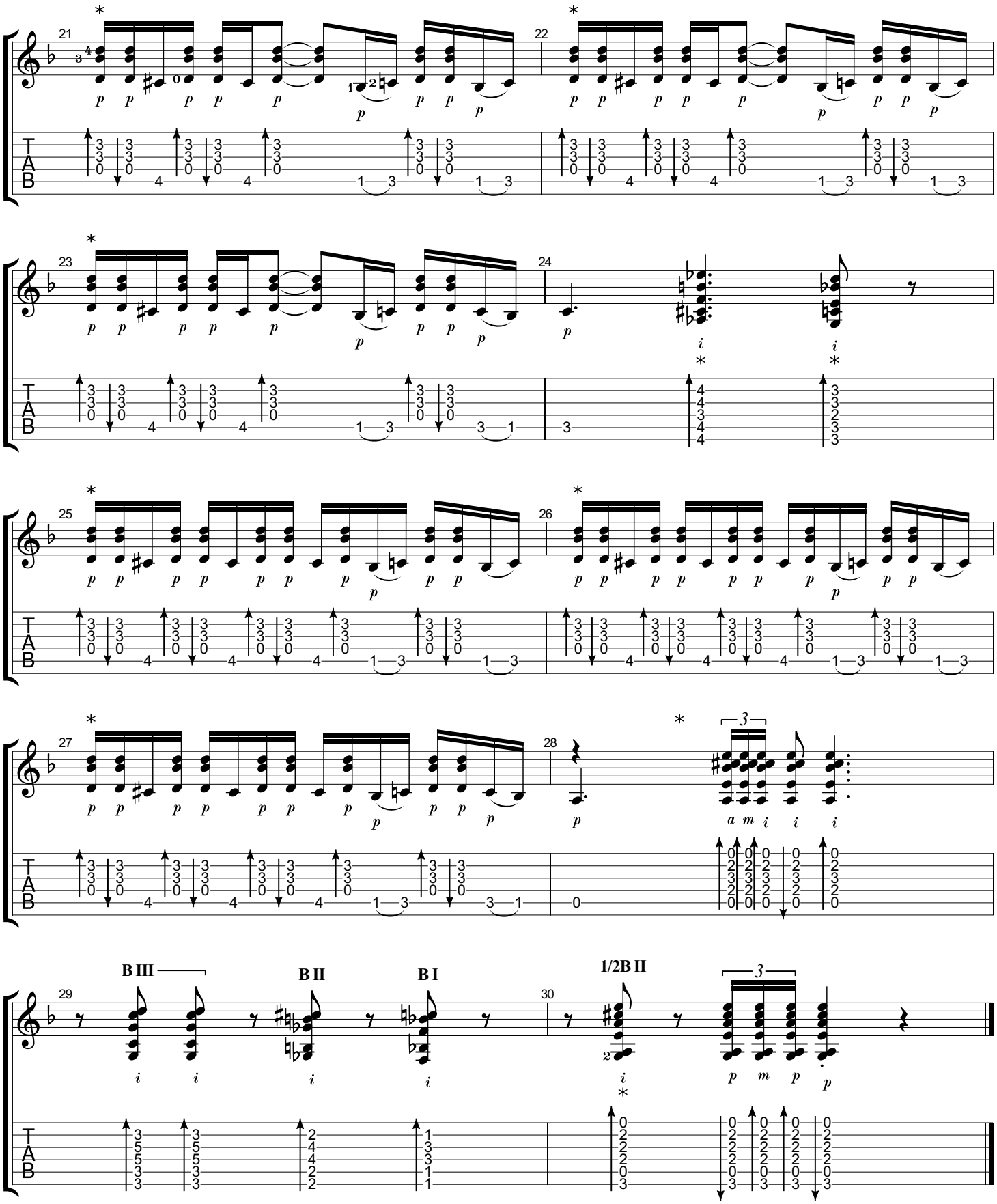
B III
B II
B I
1/2B II

7 – ARPEGGIO

Exercise no. 1/8

In this chapter, I will not address the topic in a classical sense, given the vast number of studies composed by authoritative musicians. Instead, I would like to draw your attention to some types of arpeggios frequently used in flamenco.

In flamenco guitar, arpeggios are clearly articulated, with the fingers of the right hand shaped like hooks. Personally, I use the rest-stroke technique for the thumb because I believe it produces a more authentically flamenco sound. I recommend this approach, reminding you that you must be quick in lifting the thumb from the string it rests on to make room for the index finger.

In this exercise, I have included a typical harmonic progression of the soleá.

In the first arpeggio, after the sequence of ring finger, middle finger, and index finger, the thumb plays an E on the fourth string, which connects to the subsequent F, while the high E string is plucked in between.

This is one of the typical ways to close a compás or a falseta of soleá.

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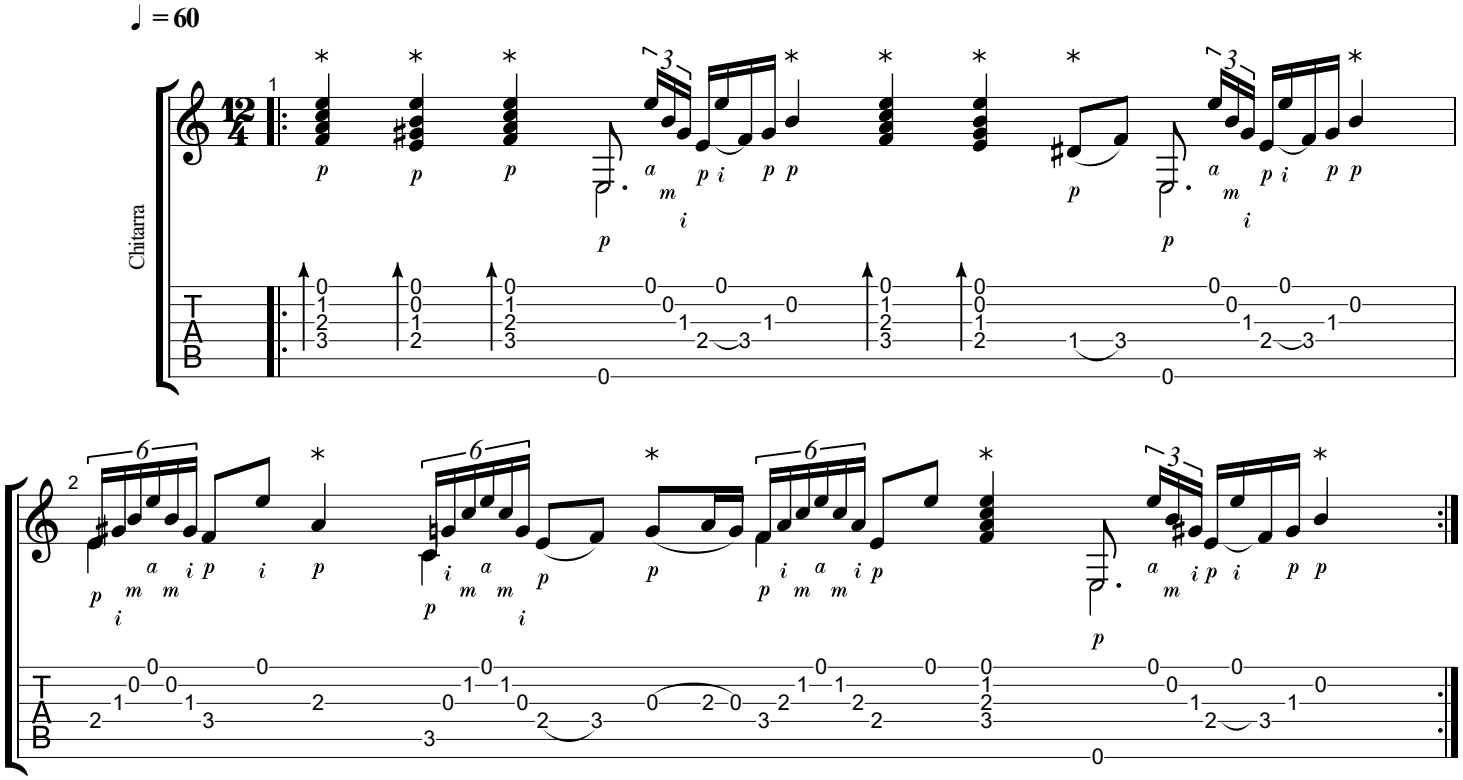
7 - ARPEGGIO

Exercise n. 1

Various Artists



7 – ARPEGGIO

Exercise no. 2/8

In this exercise, you will play exactly the same notes as in the previous one, but in measure 2, the "rastro" technique is used, giving the arpeggio a distinctly flamenco sound.

What is the rastro?

In the ascending phase of the arpeggio, the thumb, index, middle, and ring fingers are used in the classic form.

In the descending phase, however, the ring finger is employed like a 'rake,' plucking the first, second, and third strings in sequence with a rest stroke.

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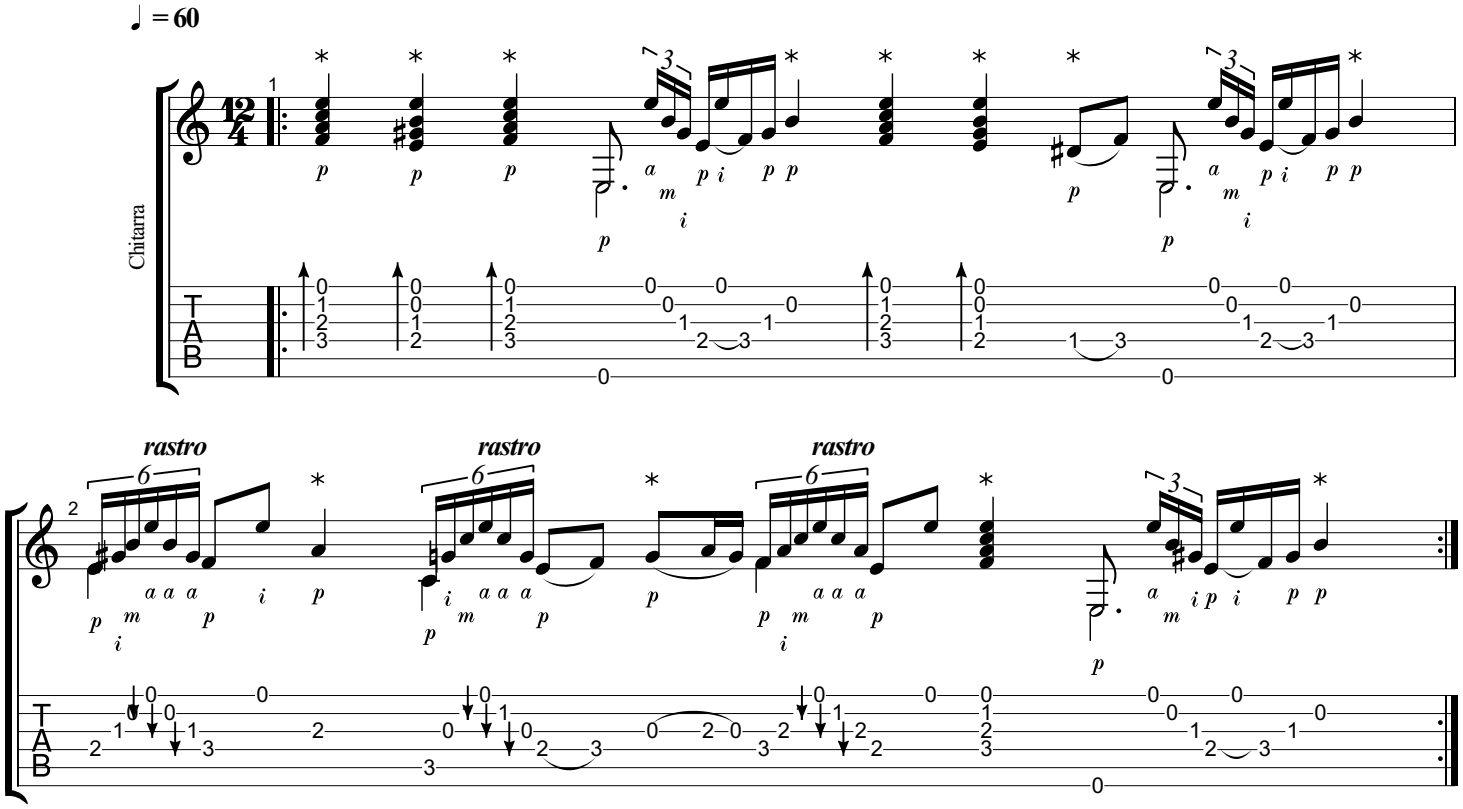
7 - ARPEGGIO

Exercise n. 2

Various Artists



7 – ARPEGGIO

Exercise no. 3/8

In this exercise, we analyze a falseta of soleá composed by Paco de Lucía.

In the second and third measures, on the third, sixth, and ninth beats, the thumb plays the bass note while, simultaneously, the ring finger performs an upward stroke, slightly pulling the strings to produce a distinctly flamenco sound on the accent.

Thus, the thumb moves downward while, at the same moment, the ring finger moves upward.

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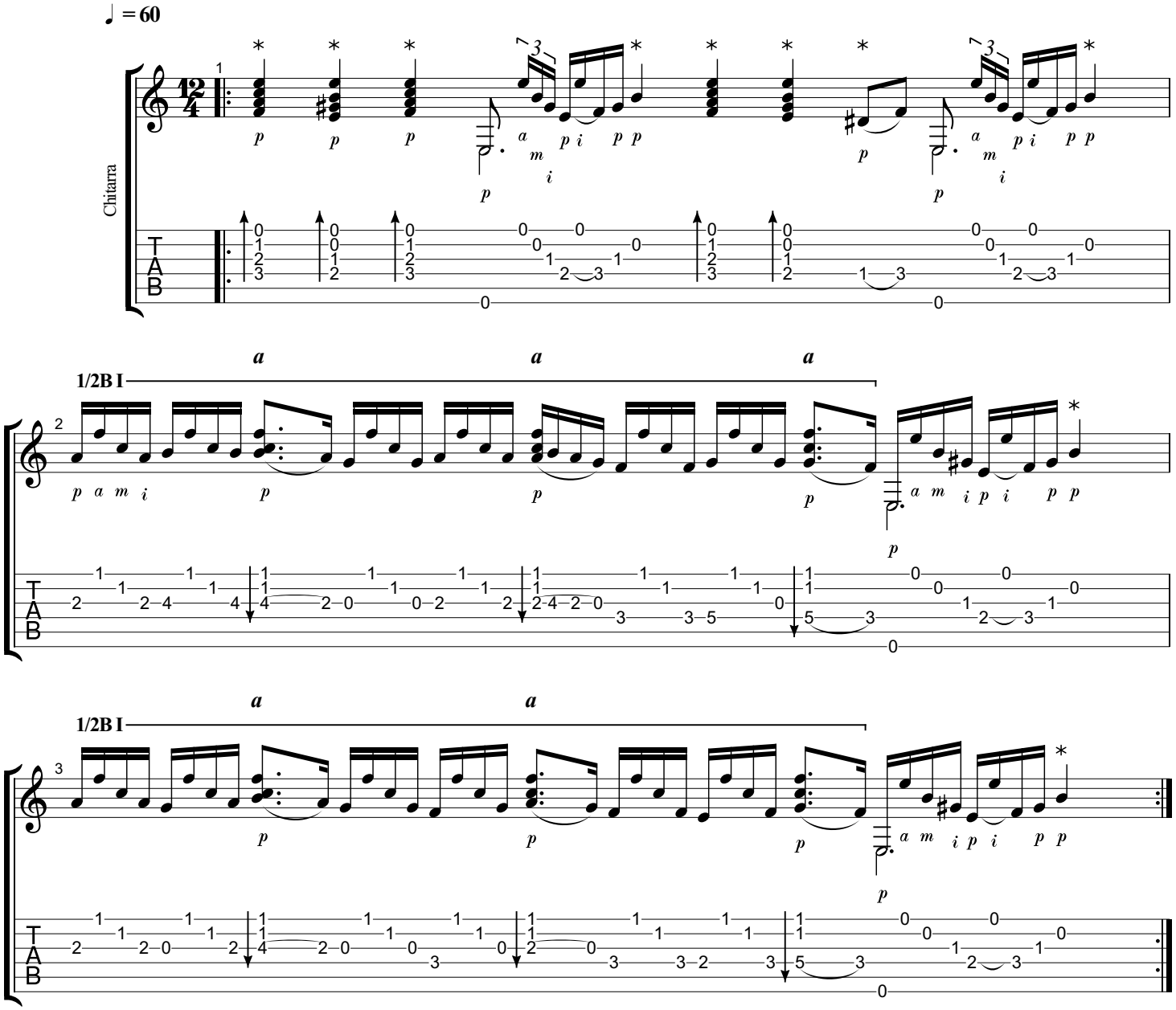
7 - ARPEGGIO

Exercise n. 3

Paco de Lucía



7 – ARPEGGIO

Exercise no. 4/8

In exercise no. 4, I present the theme of one of my bulerías in the taránto key (in B minor).

I chose to include this exercise to help the right hand adapt to transitioning from arpeggio to picado, moving from free stroke to rest stroke, which occurs continuously throughout this piece.

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7 - ARPEGGIO

Exercise n. 4 (Buleria Para Mi Amor)

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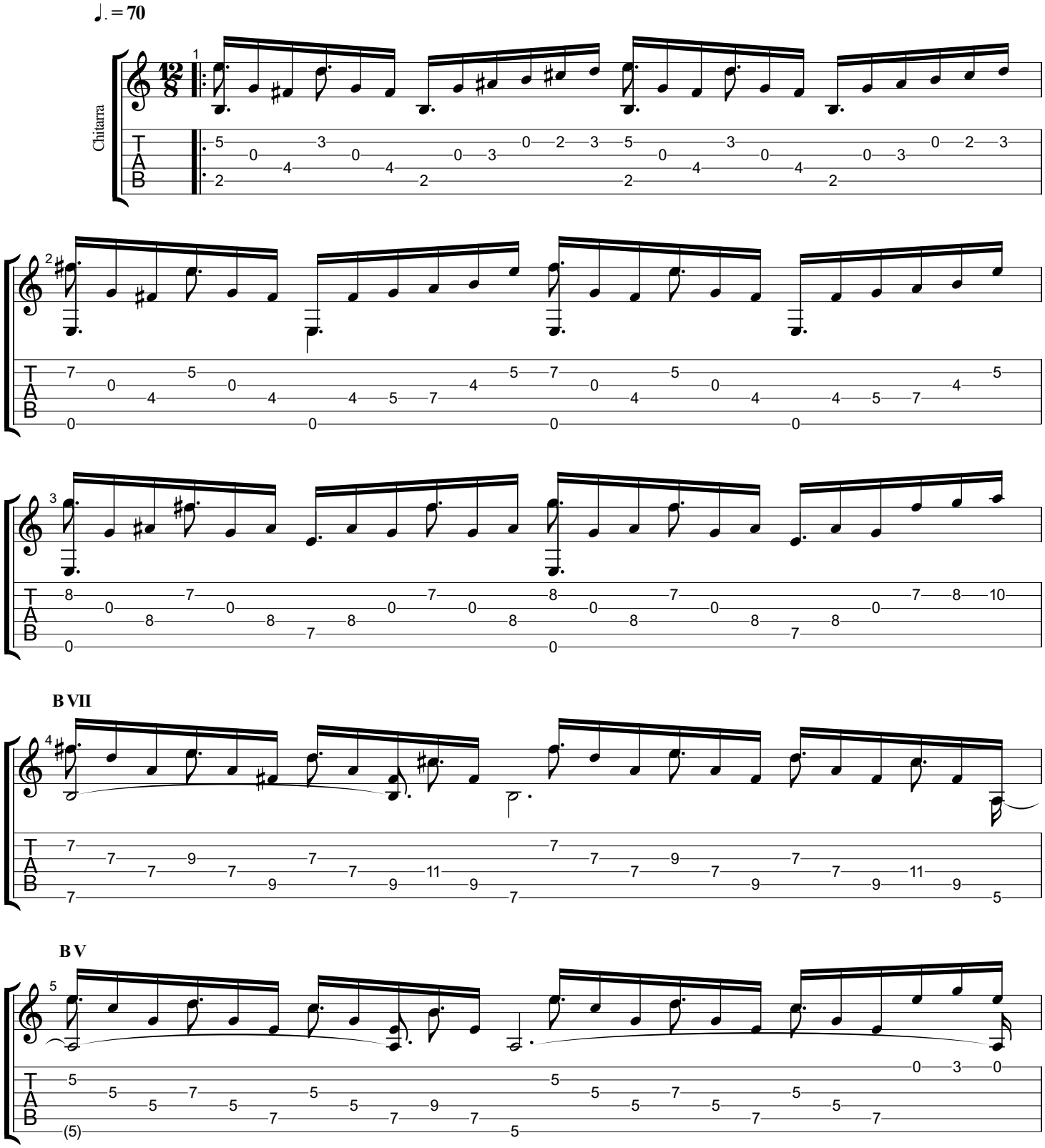

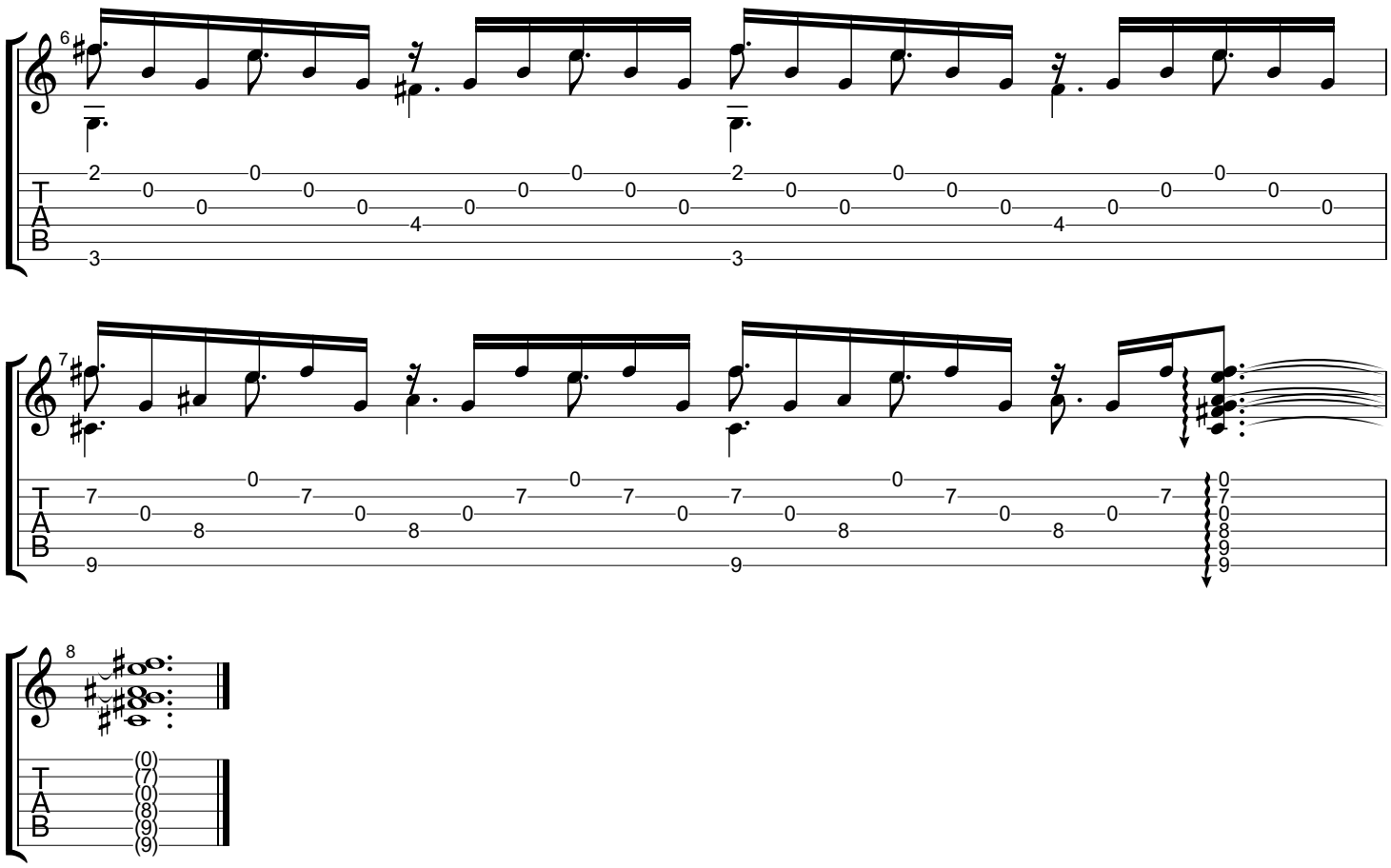

7 – ARPEGGIO

Exercise no. 5/8

This exercise serves as preparation for exercise no. 6, where I will introduce a more advanced arpeggio technique of my own invention that greatly impressed Maestro Gerardo Nuñez.

This arpeggio is performed with a rest stroke during the ascending phase and with the rastro technique during the descending phase.

In the current exercise, we will play open strings individually using two fingers with a rest stroke, starting from the sixth string.

The first string is played twice to reverse the fingering and return to the starting point.

We will repeat this process twice to return to the original fingering.

This practice not only prepares us for the next exercise but also helps develop proficiency in handling string jumps.

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7 - ARPEGGIO

Exercise n. 5

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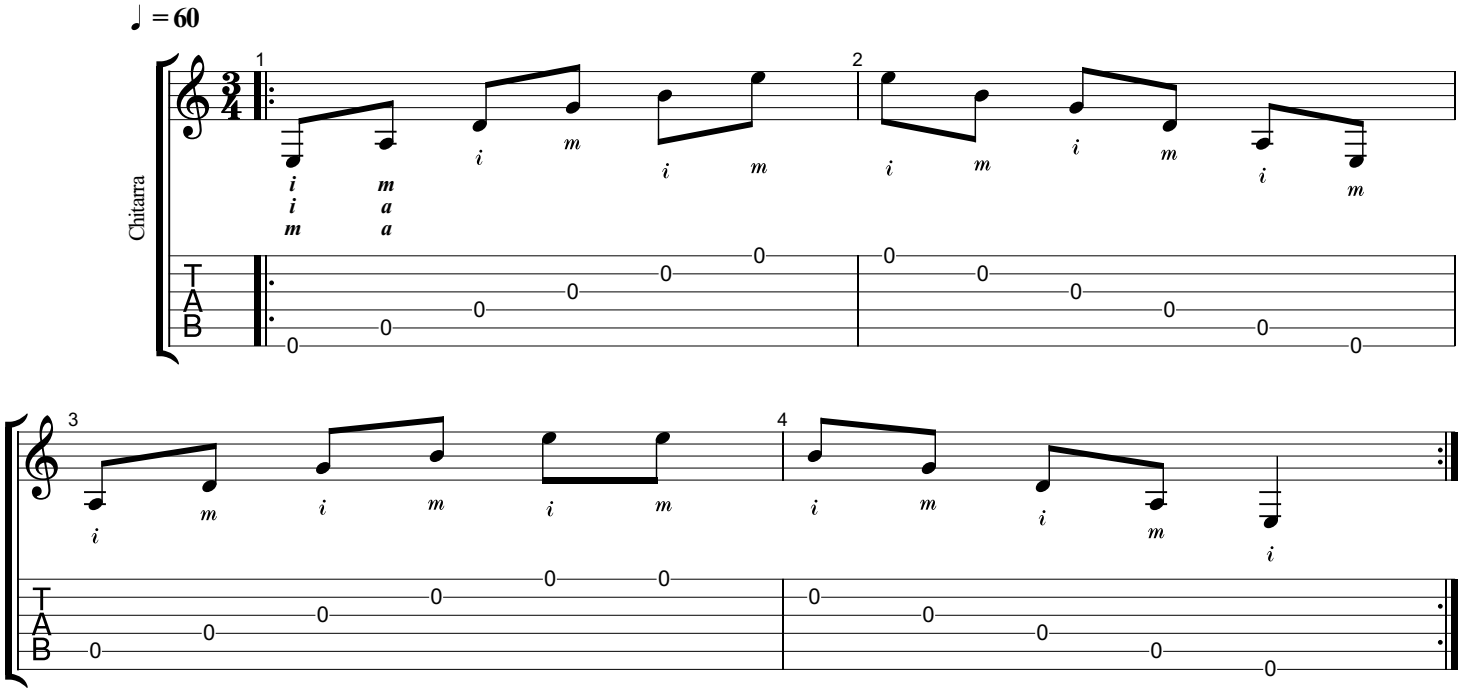

7 – ARPEGGIO

Exercise no. 6/8

Here we are at the major arpeggio.

I can perform it between the 2nd and the 10th fret on a standard guitar; with a cutaway guitar, you can go well beyond the 10th fret.

How to perform it: Use two fingers of your right hand (index and middle, or index and ring finger) with a rest stroke, and without using barré up to the fifth note.

At the sixth note, apply a barré up to the fourth note of the second measure.

From the first note of the second measure to the end, employ the rastro technique, interspersed with two slurred notes (ring and index fingers of the left hand) on the fifth string.

Described this way, it may seem extremely challenging, but in reality, it is much simpler when watching the video.

You'll see that, once mastered, you will execute it with precision and great speed.

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7 - ARPEGGIO

Exercise n. 6

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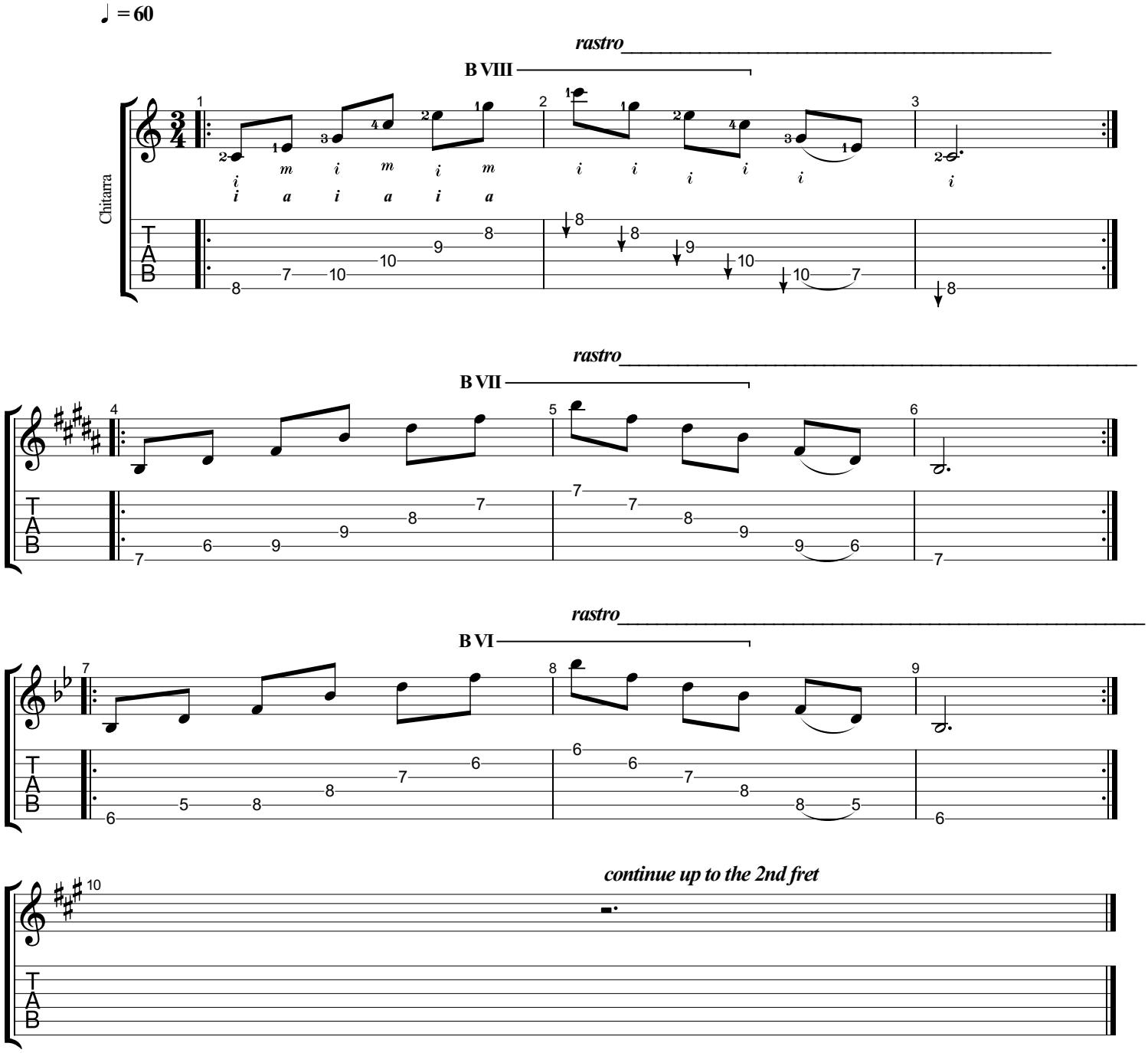

7 – ARPEGGIO

Exercise no. 7/8

Example of using the major arpeggio in the palo of Alegrías.

Here, the arpeggio transitions into two picado notes to execute the **cierre** (closure) on the 10th beat – see the section dedicated to the study of palos – but, in reality, the technique is exactly the same as what we studied in the previous exercise.

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7 - ARPEGGIO

Exercise n. 7

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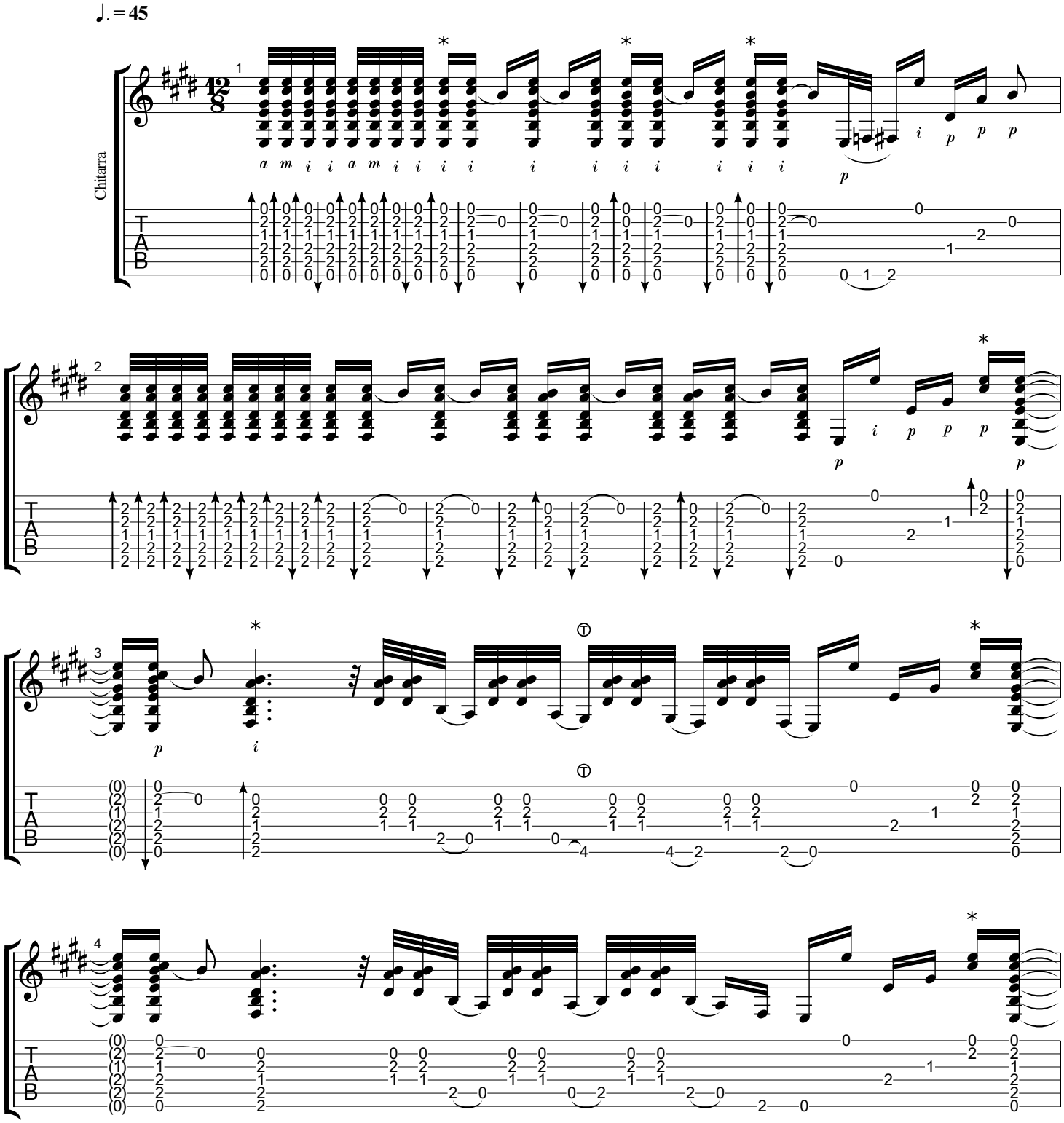

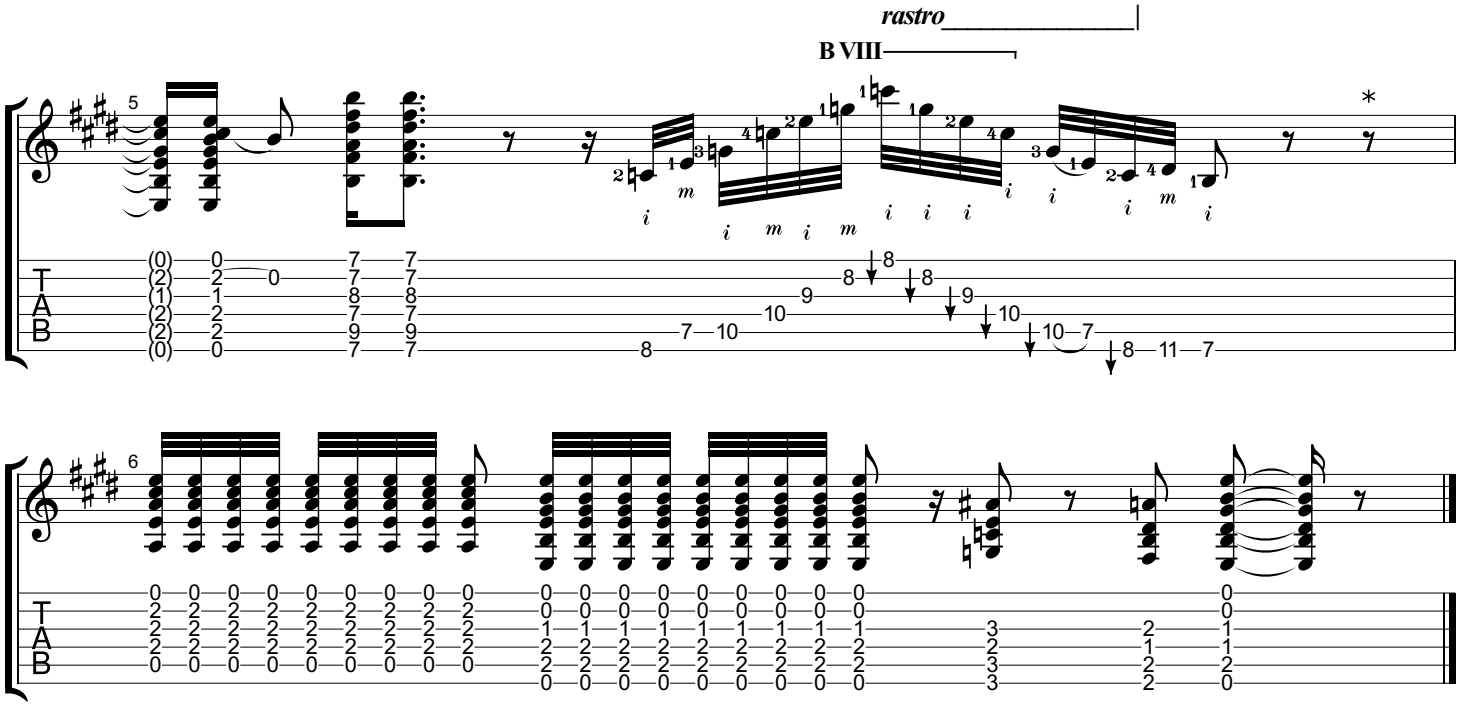
rastro
B VIII

7 – ARPEGGIO

Exercise no. 8/8

In this exercise, i drew inspiration from the theme of *Zyryab* by Paco de Lucía.

In this case, in the second measure, the G Major Arpeggio does not resolve with the index finger on the tonic but instead with the thumb to be ready to continue with an upward stroke.

This exercise requires quite a bit of slow practice, but it is highly enjoyable.

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7 - ARPEGGIO

Exercise n. 8

(Freely inspired by the theme of Zyryab by Paco De Lucía)

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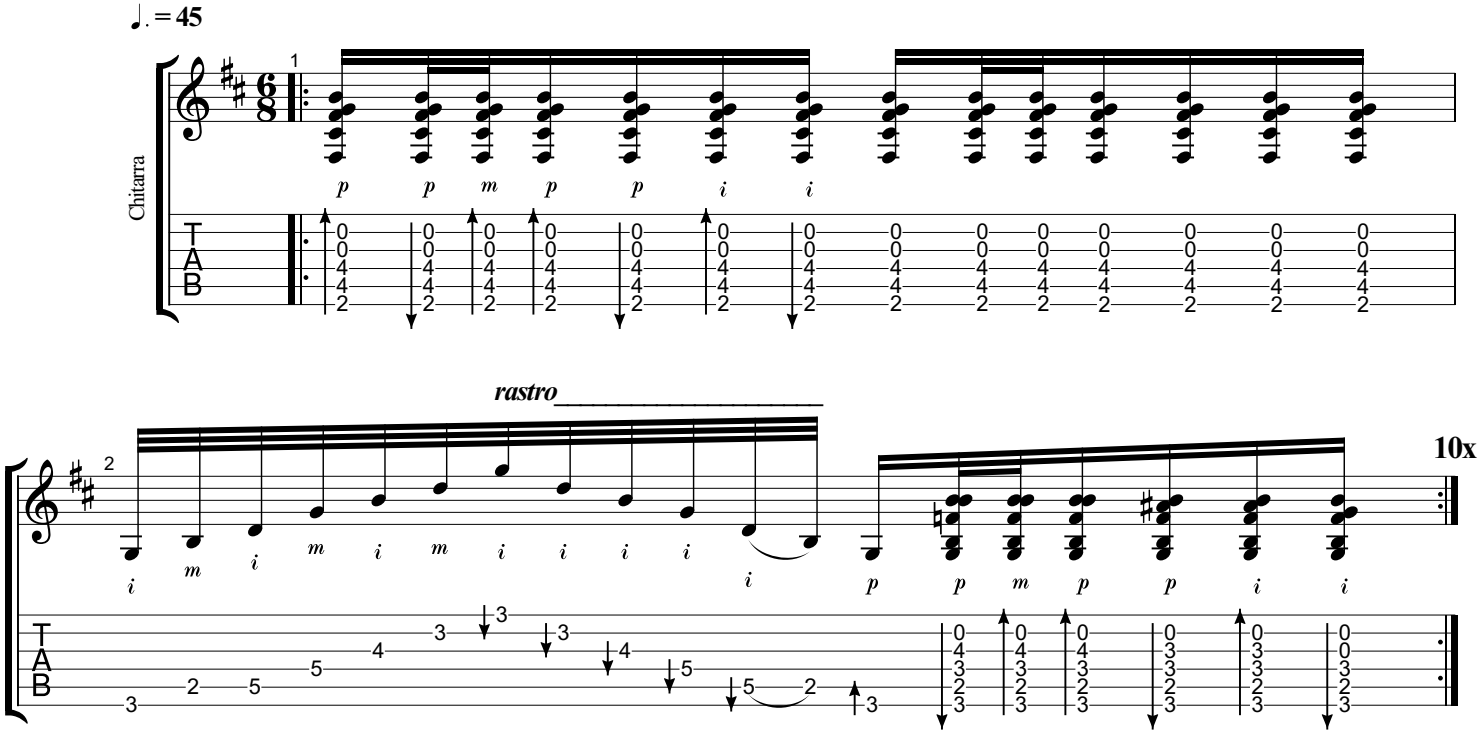

8 – TREMOLO

Exercise no. 1/4

The flamenco tremolo (mandolin effect) differs from the classical tremolo because it includes one extra note. Instead of being a quadruplet, it is a quintuplet and is executed with the sequence: thumb, index, ring, middle, and index.

We begin this exercise by practicing the tremolo on the open first string to get accustomed to the finger movement.

To aid in execution, we can use the syllables of the words *London* and *Family*.

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8 - TREMOLO

Exercise n. 1

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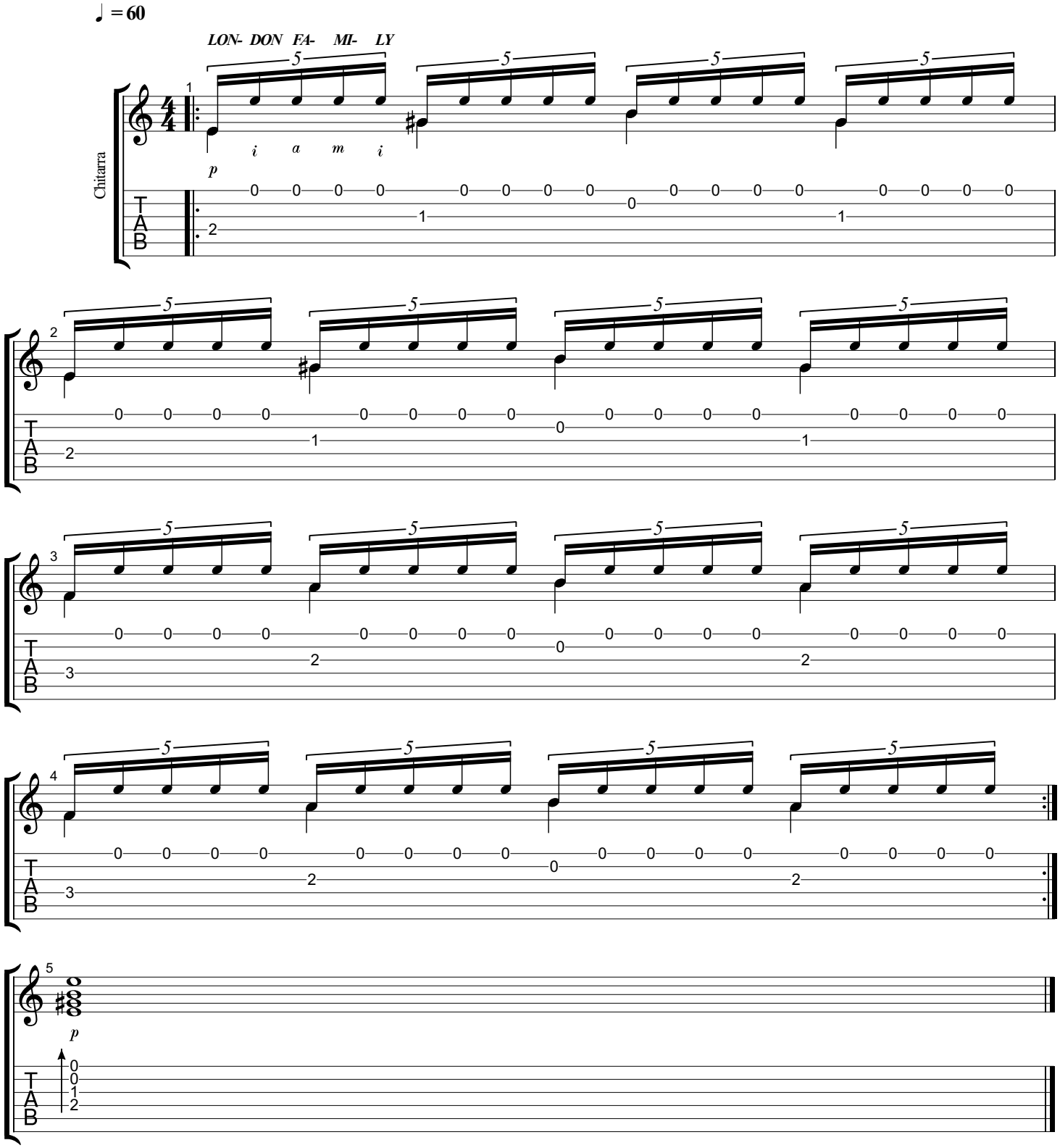

8 – TREMOLO

Exercise no. 2/4

Let’s increase the difficulty by transitioning from the third string to the second, then to the first, and back again.

The challenge here is to avoid touching other strings, so I recommend positioning your fingers in a claw-like shape, similar to an eagle's talon, to achieve a clear and strong sound.

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8 - TREMOLO

Exercise n. 2

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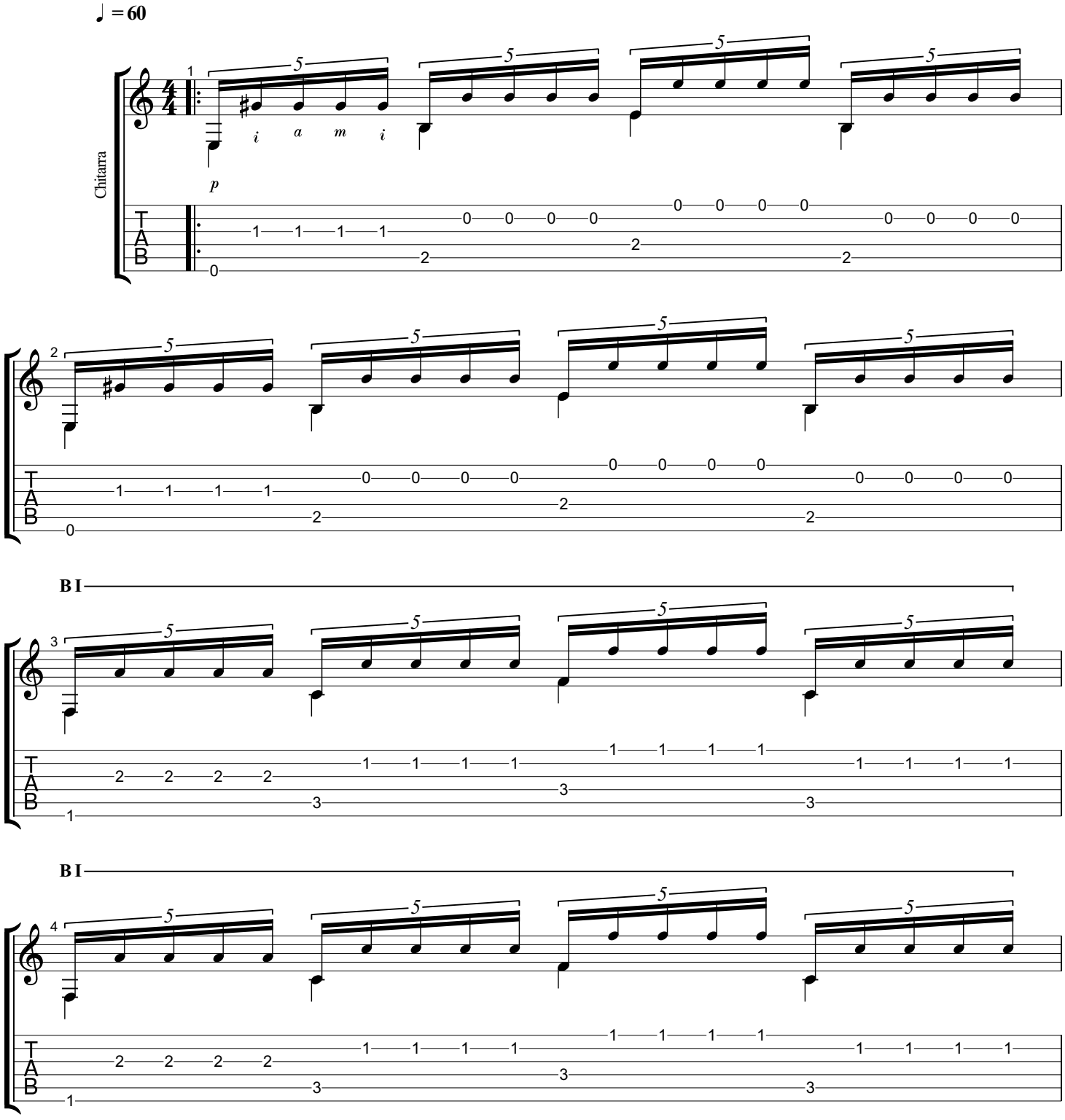

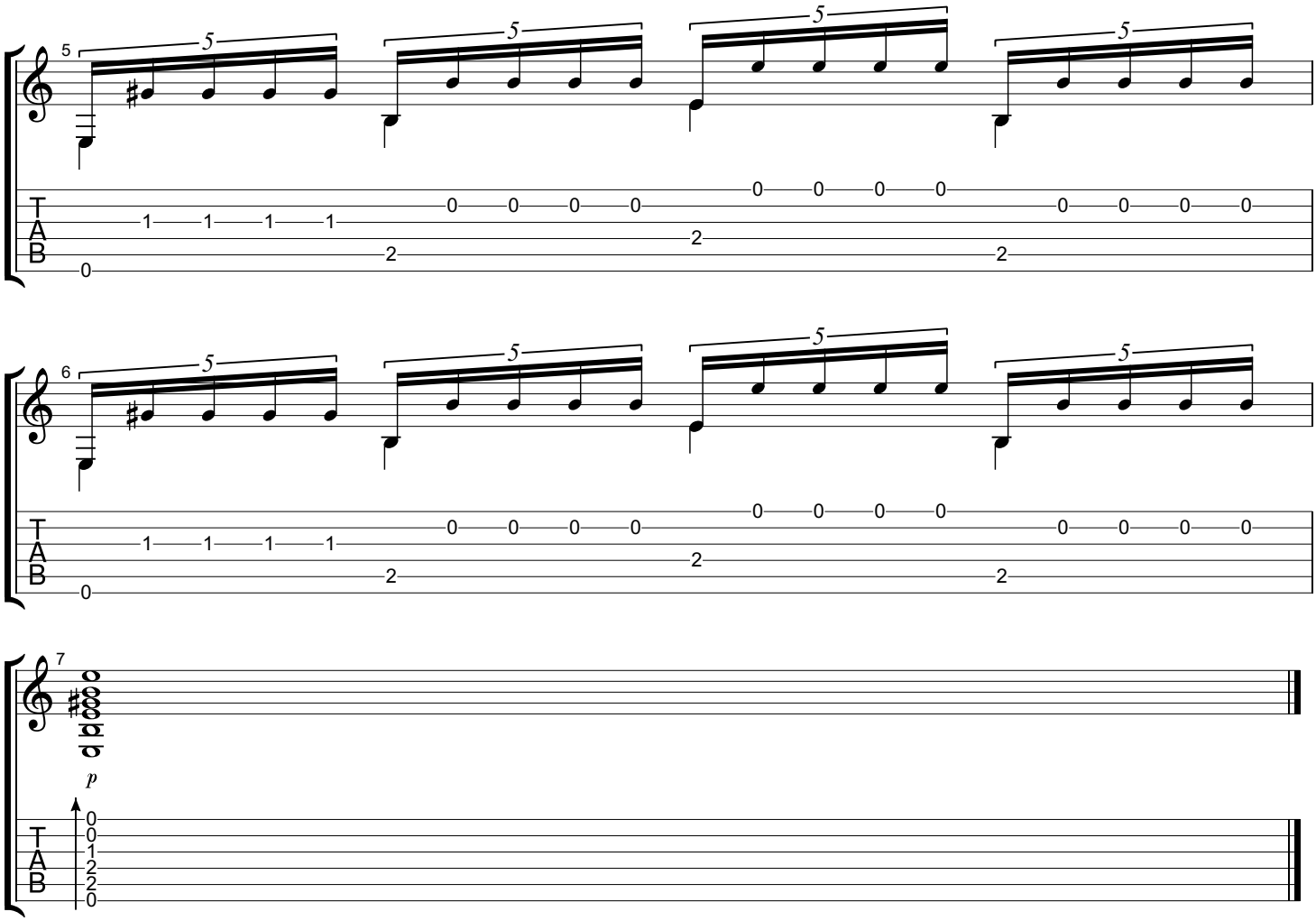
5
6
7
T
A
B
p

8 – TREMOLO

Exercise no. 3/4

A strategy to improve precision in the tremolo is as follows, to be practiced in sequence:

1. Play the bass note with the thumb and a single tremolo note by simultaneously plucking with the ring, middle, and index fingers.
2. Play the bass note with the thumb and a single tremolo note by plucking only with the index finger.
3. Play the bass note with the thumb and two tremolo notes by plucking with the index and ring fingers.
4. Play the bass note with the thumb and three tremolo notes by plucking with the index, ring, and middle fingers.
5. Finally, perform the quintuplet tremolo as written in the score.

In this exercise, I've included a short study in the taránta style (in B minor) to focus on dynamics and interpretation, leaving it entirely up to your discretion.

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8 - TREMOLO

Exercise n. 3

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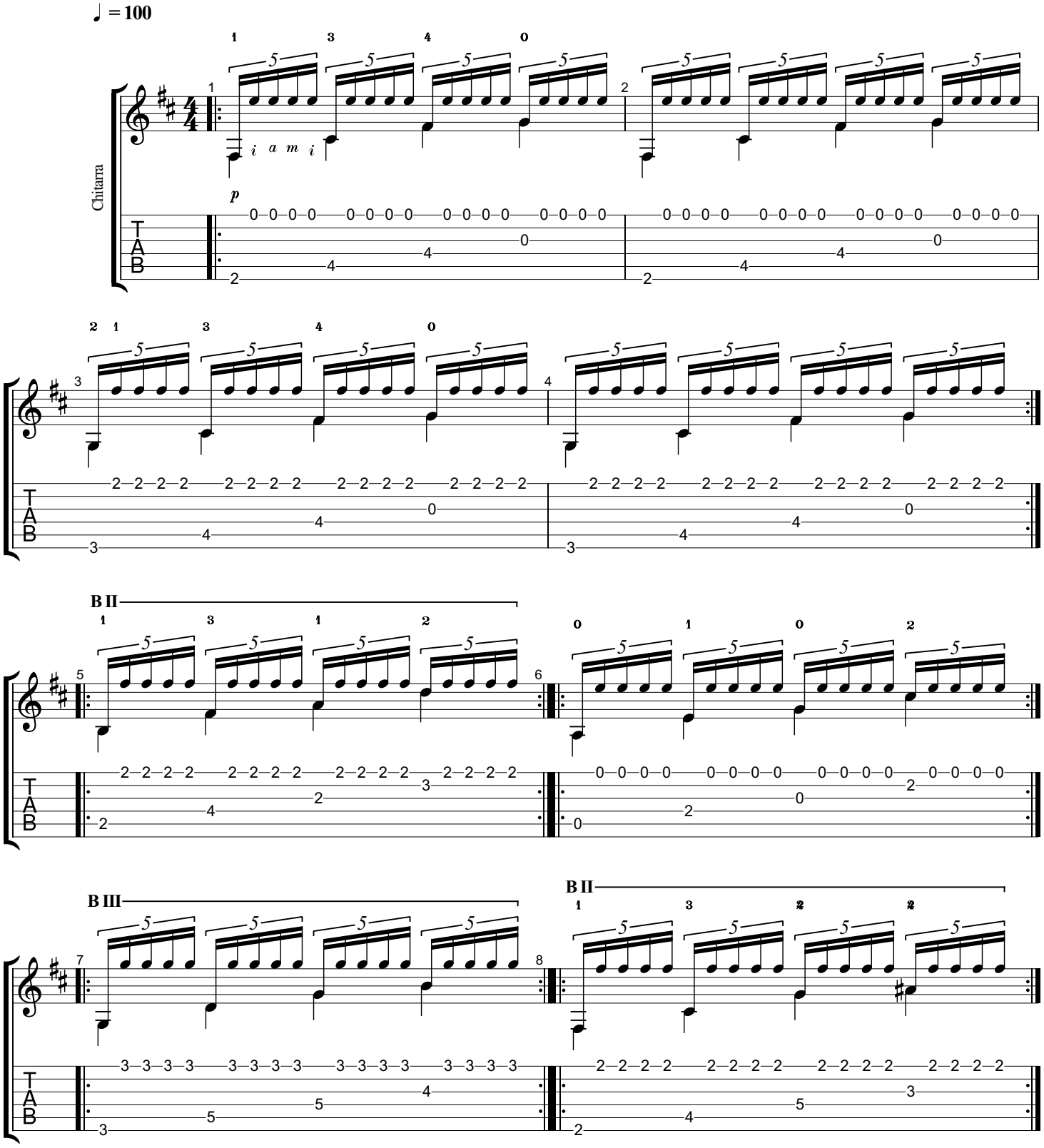

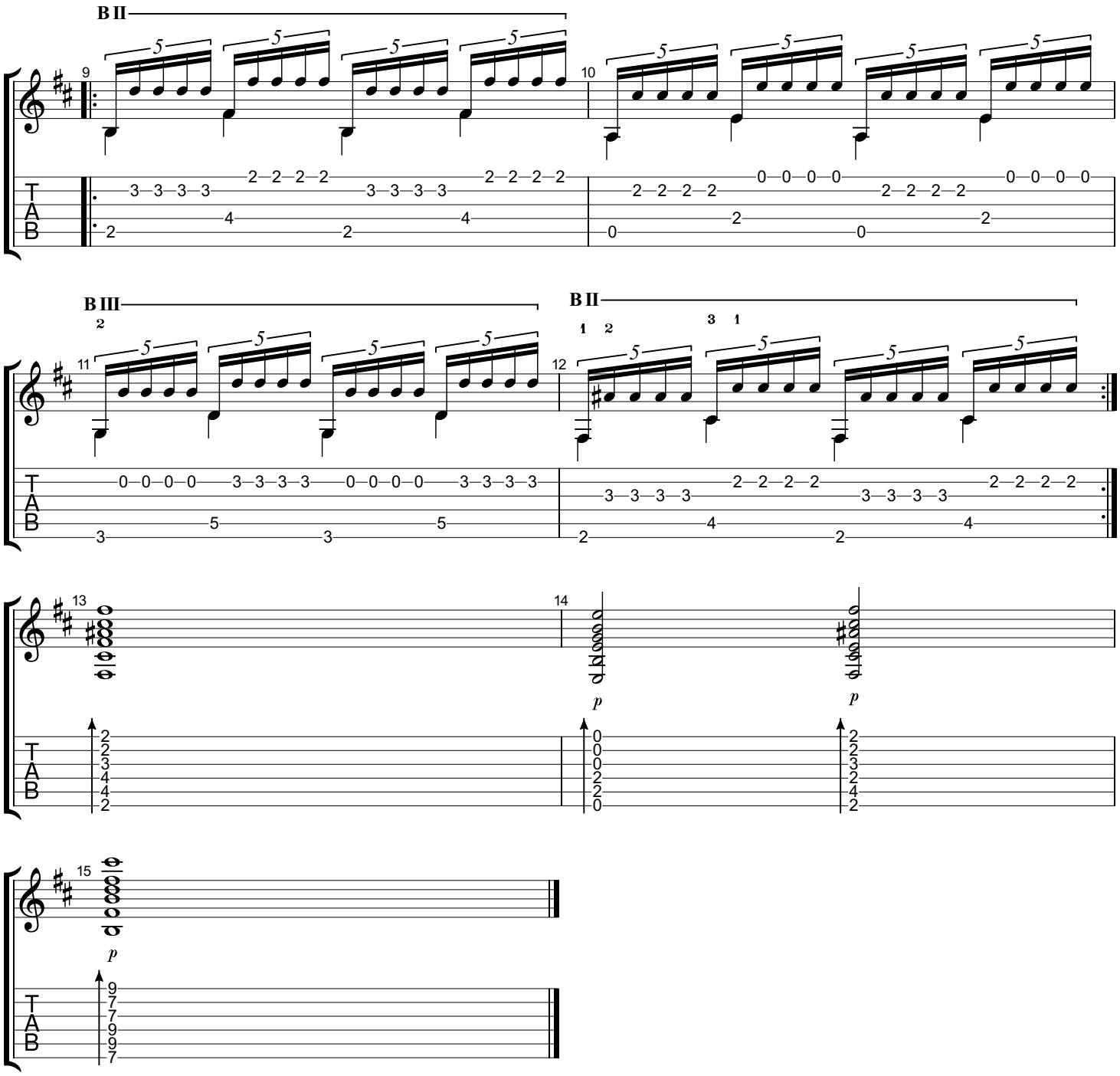
B II
B III
B II
p
p
p

8 – TREMOLO

Exercise no. 4/4

Here is another study, this time a bit more intricate, based on a soleá theme of my own composition.

The best strategy for practicing it is to follow the MP3 at a slow tempo (50 beats per minute for the quarter note) available on the Flamenco Facile platform.

Alternatively, you can use a metronome.

Once you've mastered it, feel free to interpret it as you wish.

In one of the tutorials, I mention that the thumb isn't always resting. In this case, I suggest not resting it during the last three beats of measure 2 and the first three beats of measure 3.

This will give the index, ring, and middle fingers of your right hand more precision and help avoid brushing against the first string.

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8 - TREMOLO

Exercise n. 4

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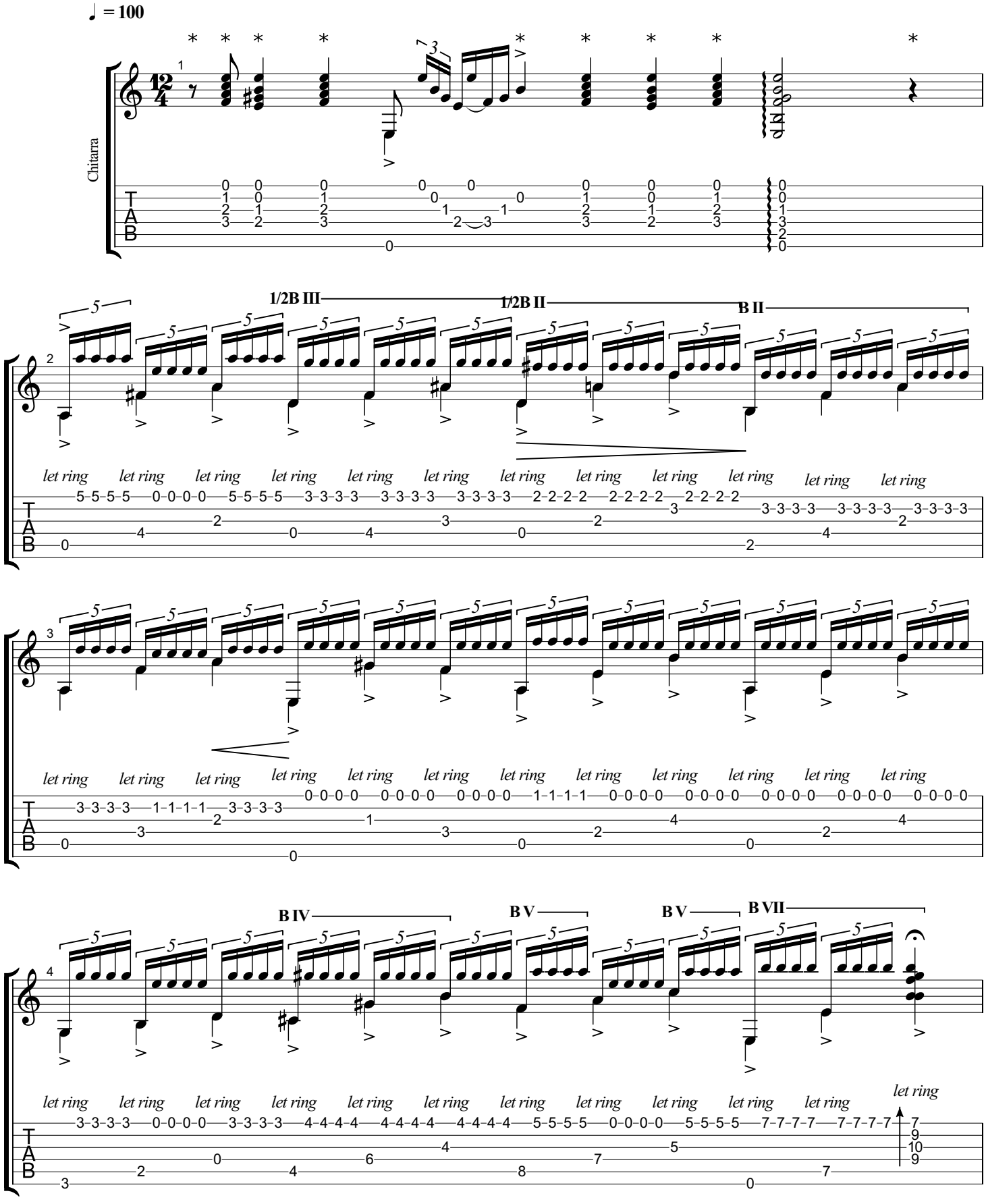

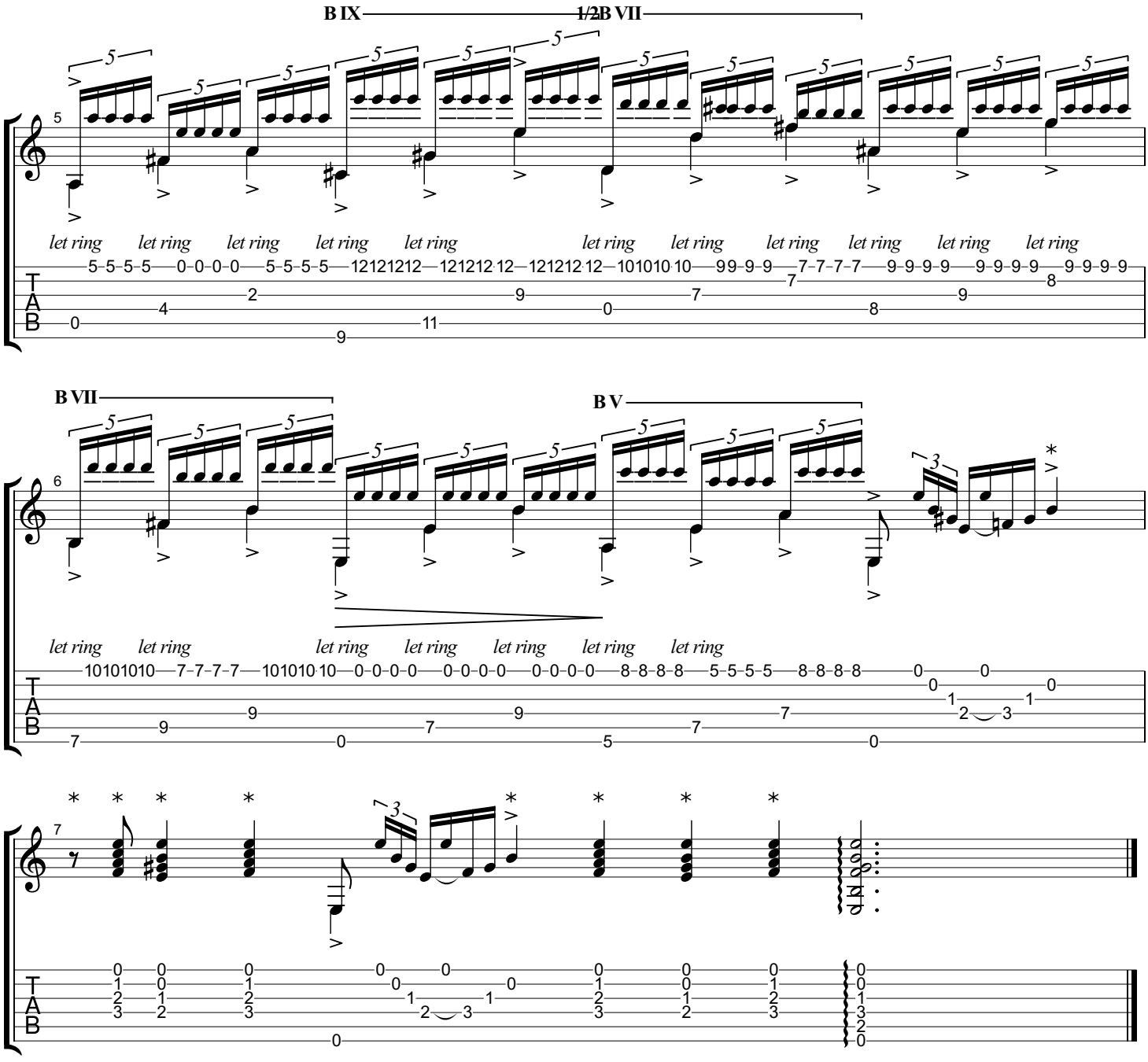
B IX
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B VII
B V
let ring let ring let ring let ring let ring let ring let ring

9 – PICADO

Exercise no. 1/6

The term *picado* refers to the staccato (punctuated) note; this is the technique typically used in flamenco for playing scales and fast sequences of notes.

Once a note is played with the index finger, the middle finger immediately positions itself on the string, muting it (and vice versa).

This ensures the finger is already prepared to play the next note.

You can also use the index and ring fingers as an alternative fingering, depending on your preference.

This technique not only allows for great speed but also improves precision.

In this exercise, along with practicing the staccato touch, we focus on string skipping, which is one of the challenges to overcome in mastering a solid *picado*.

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9 - PICADO

Exercise n. 1

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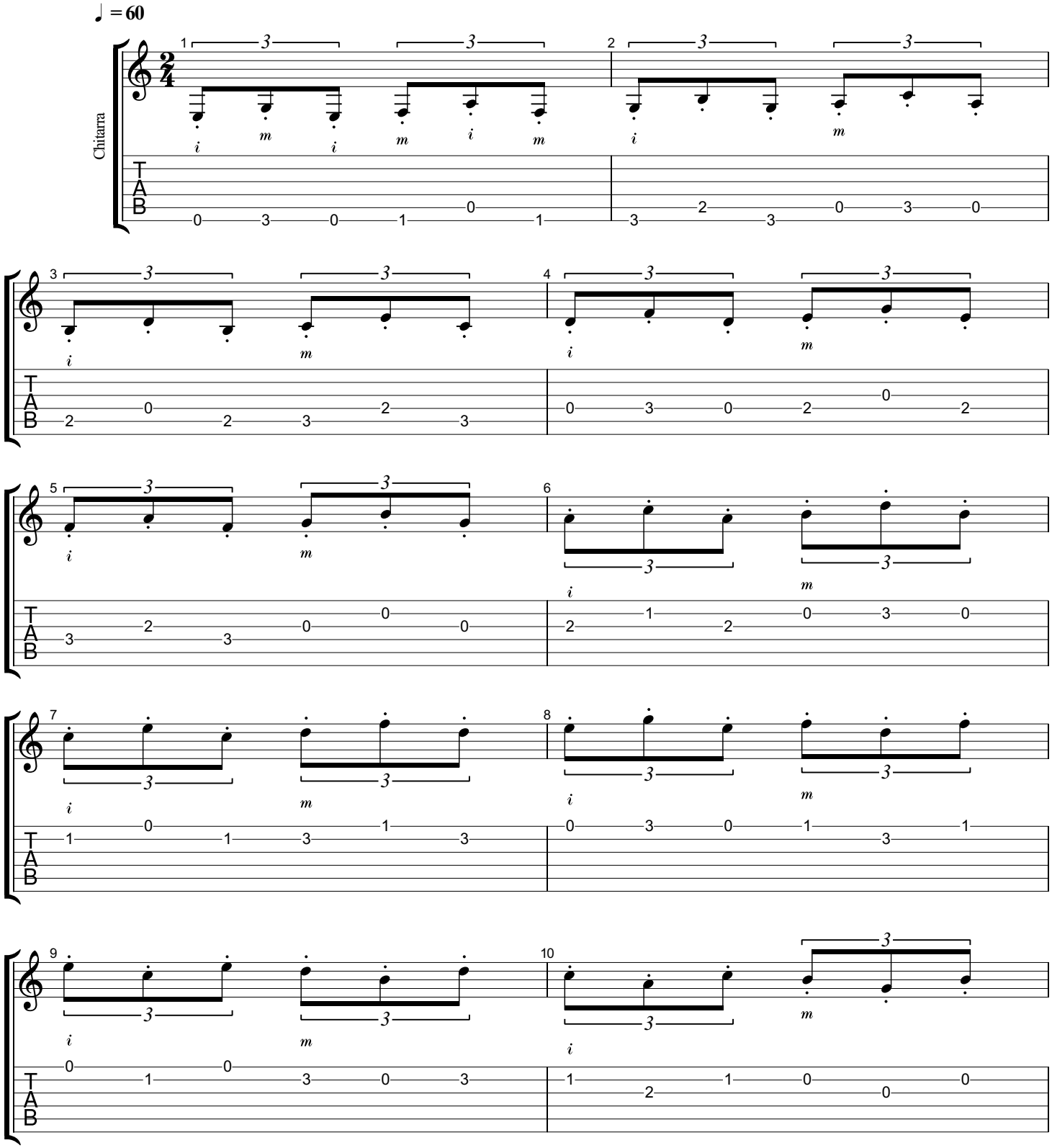

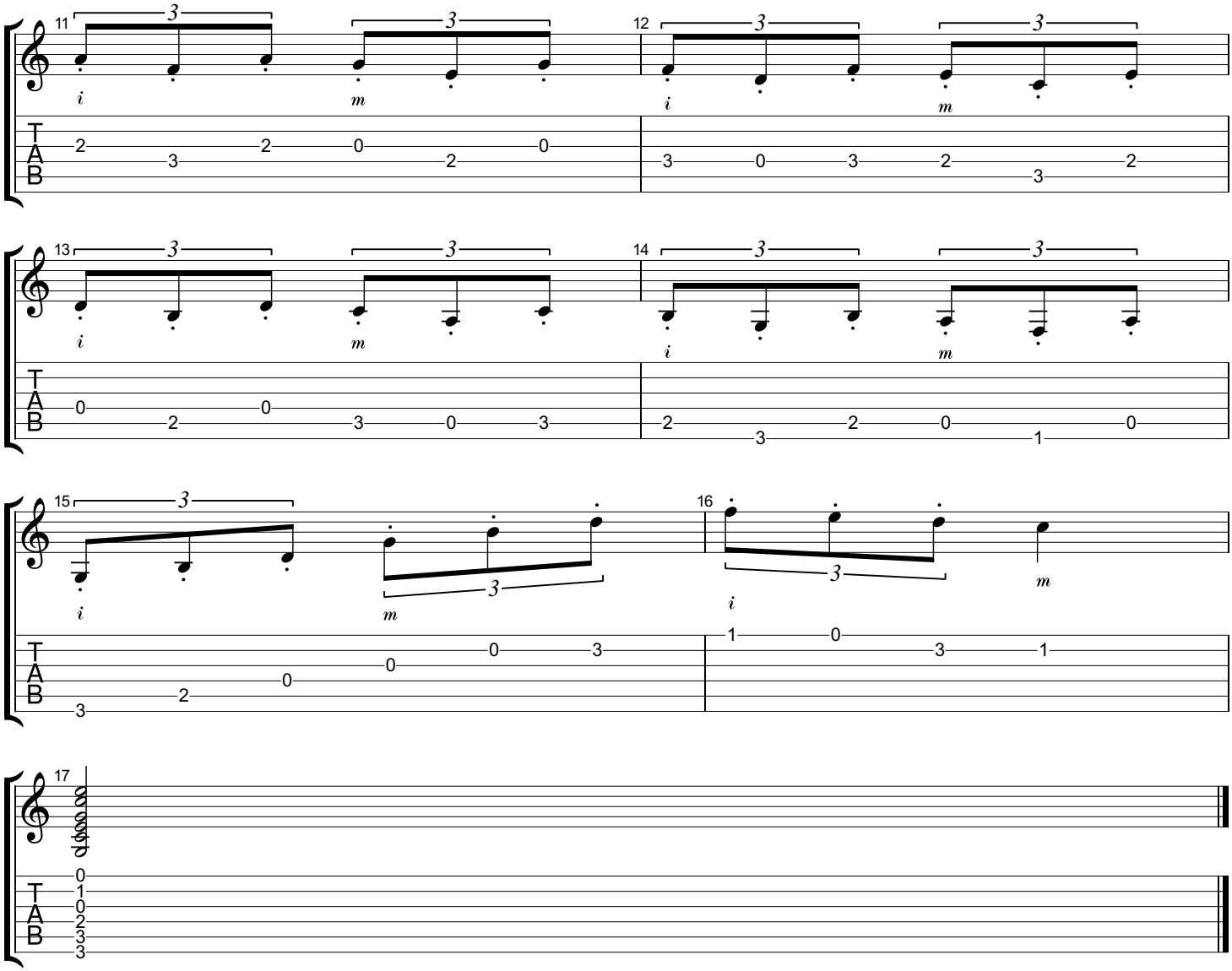
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9 – PICADO

Exercise no. 2/6

In this exercise, the groups of notes are played twice, starting first with the index finger and then with the middle finger of the right hand (it’s also recommended to use the index-ring and middle-ring finger combinations).

This helps train you to apply the same amount of energy with both fingers.

The accent always falls on the first note of each group, so, in sections A and B, it’s as if you’re pronouncing the words "Agatha" or "Family."

To summarize, in the first group, the accent is with the index finger, and in the second group, it is with the middle finger.

In sections D and E, the real goal of the exercise is reached: playing the short scales featured between measures 37 and 48.

In the measures marked with "Study Tip," the scales are broken down to emphasize the accents.

Indeed, for achieving a good *picado*, it’s essential to apply more energy to the accented notes and less to the others to avoid overstraining the right hand.

This way, it becomes possible to play long sequences of notes without stressing the fingers.

Another effective way to practice these scales and achieve excellent results is to double each note, playing the second with a downward stroke (as previously seen in Exercise 2 of the Hand Positioning chapter).

Don’t rush, as speed will come with precision. Use a metronome, and practice with patience and confidence: results will come with mathematical certainty.

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9 - PICADO

Exercise n. 2

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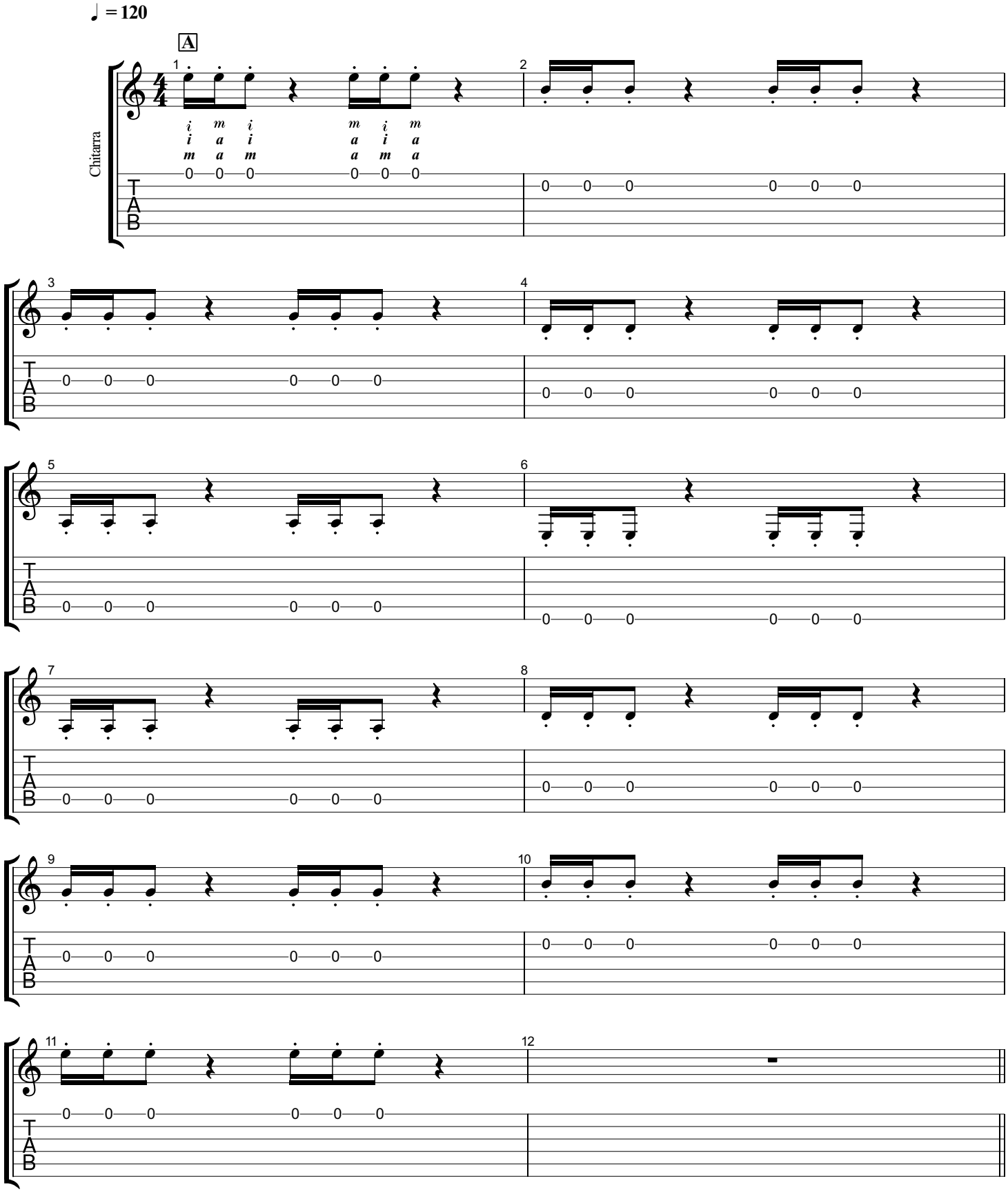

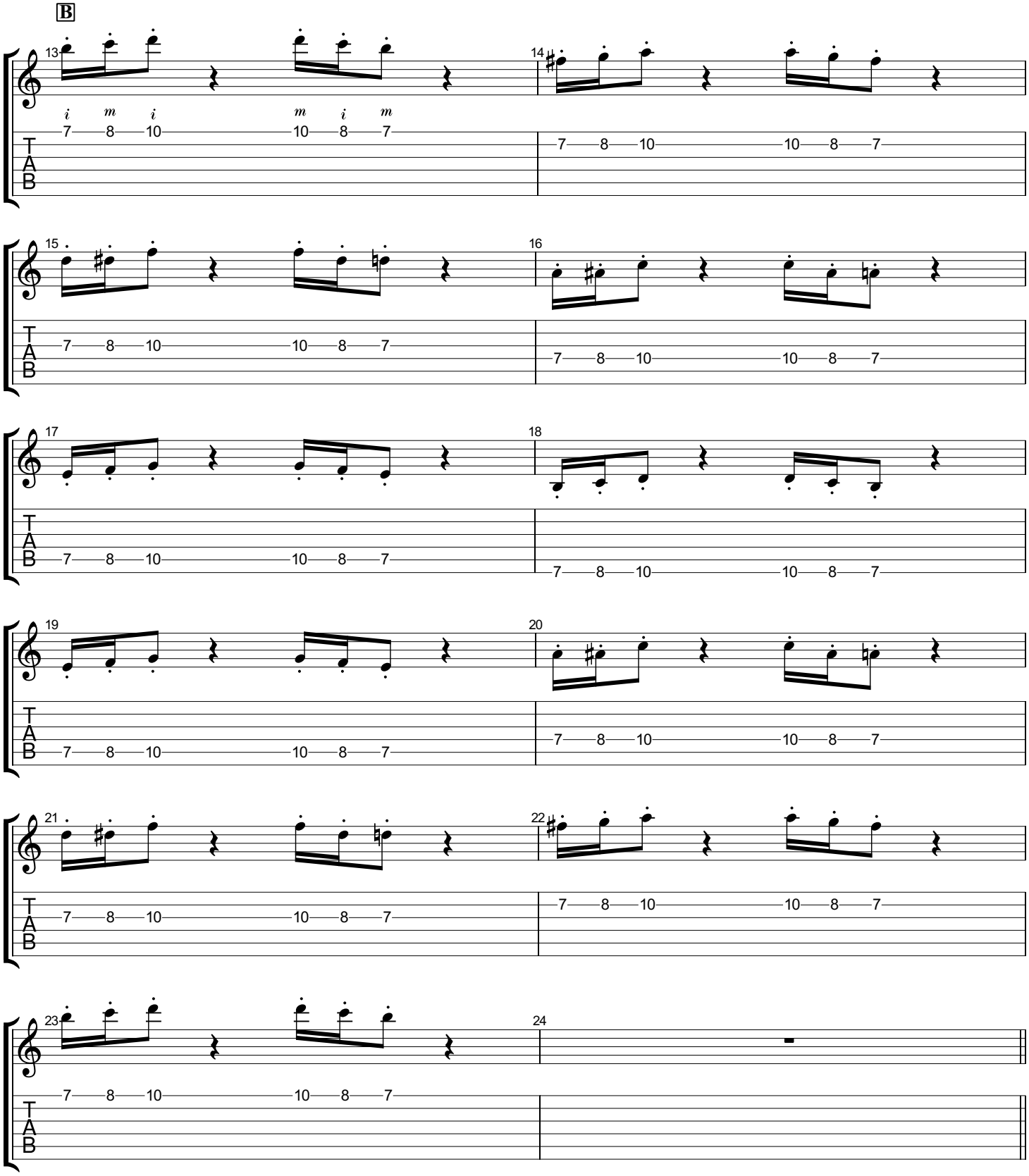
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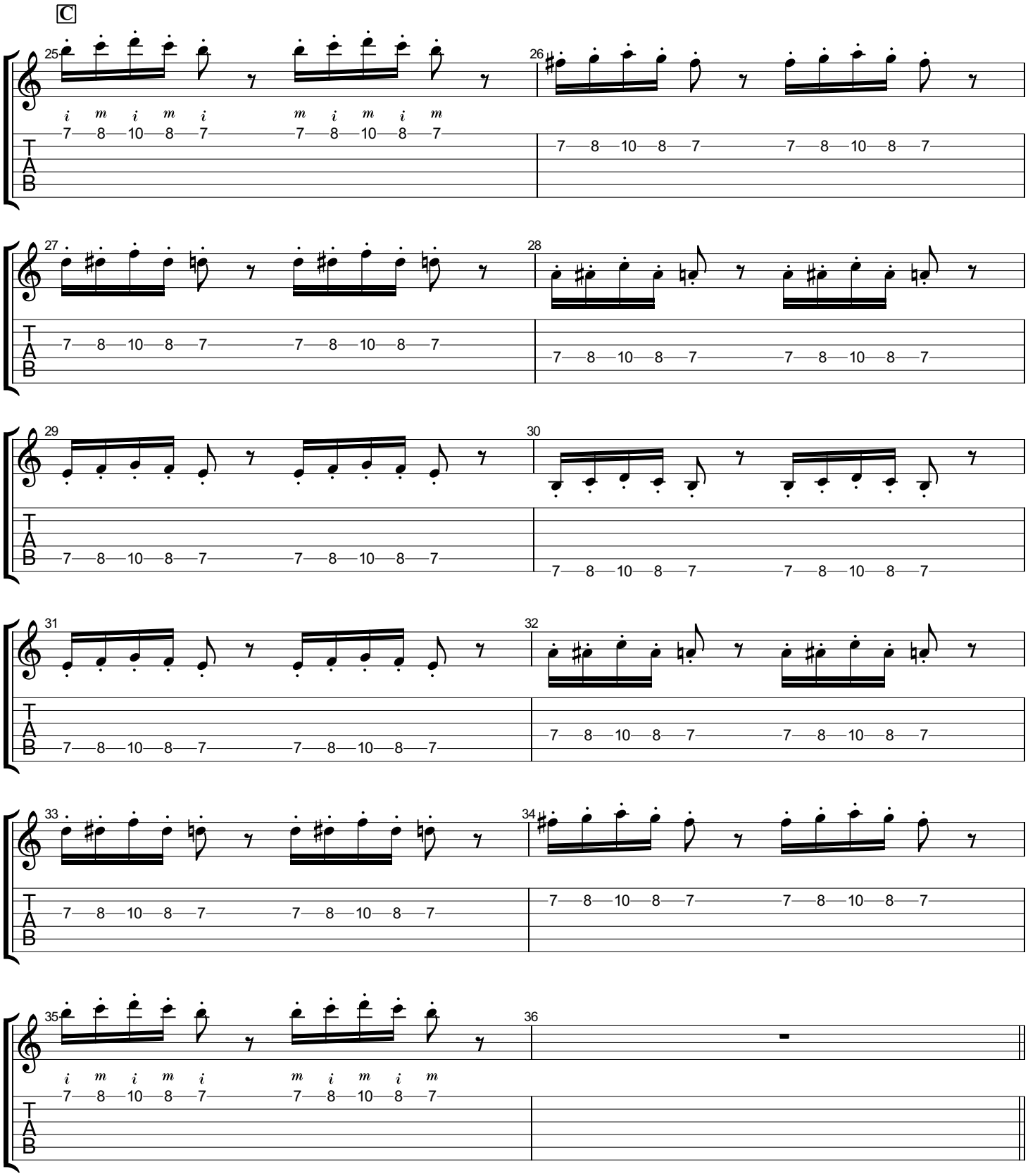
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7 8 10 8 7 7 8 10 8 7

D

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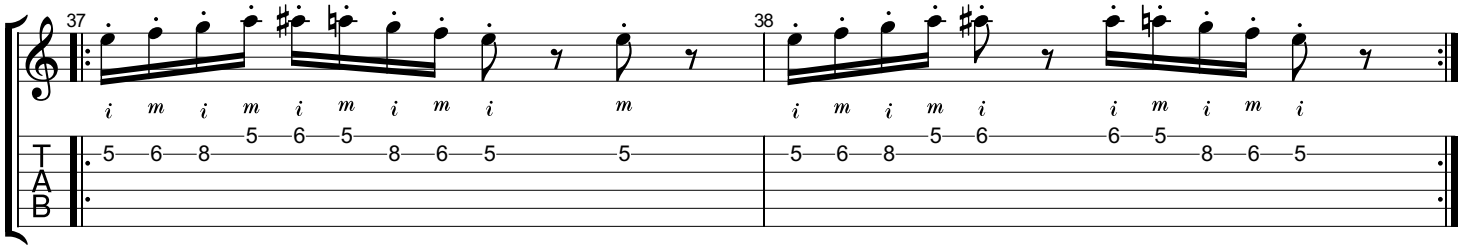
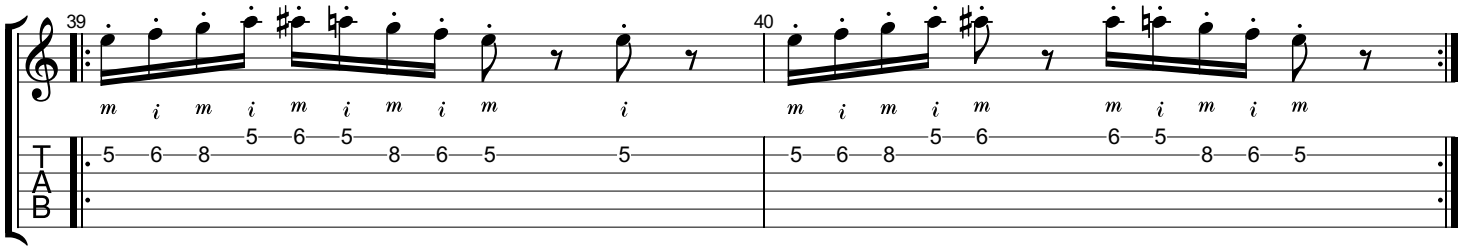


Advice on how to study:



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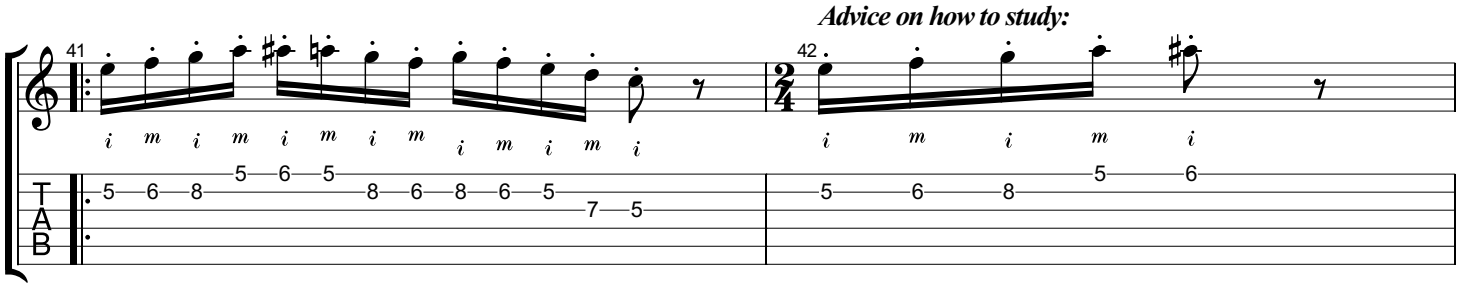
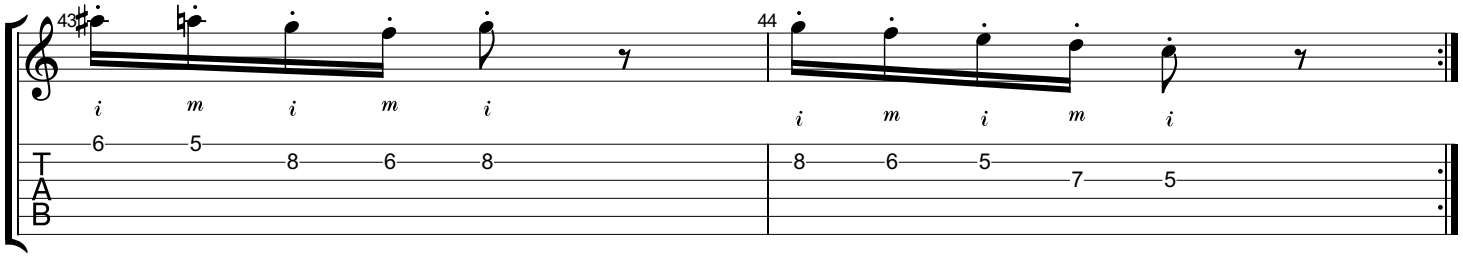
Advice on how to study:





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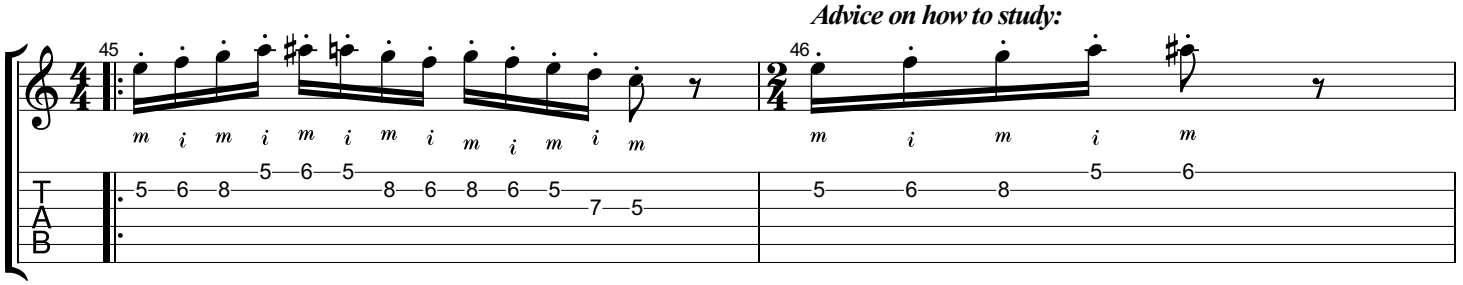

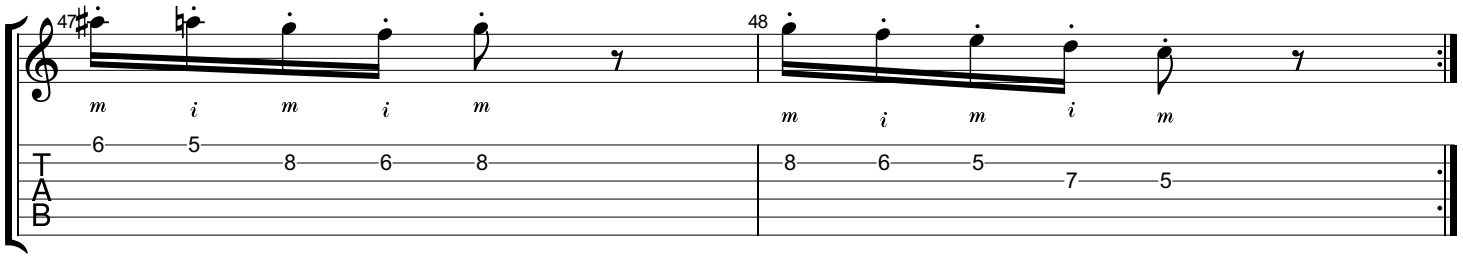

9 – PICADO

Exercise no. 3/6

Exercise to improve coordination between the fingers of the right hand and those of the left hand.

It is divided into five sections, each corresponding to one of five left-hand fingerings, all in the first position.

For the right hand, use index and middle fingers or index and ring fingers (but I strongly recommend practicing with the middle and ring fingers as well, as it is extremely useful for finger independence).

Always remember to take appropriate rest periods.

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9 - PICADO

Exercise n. 3

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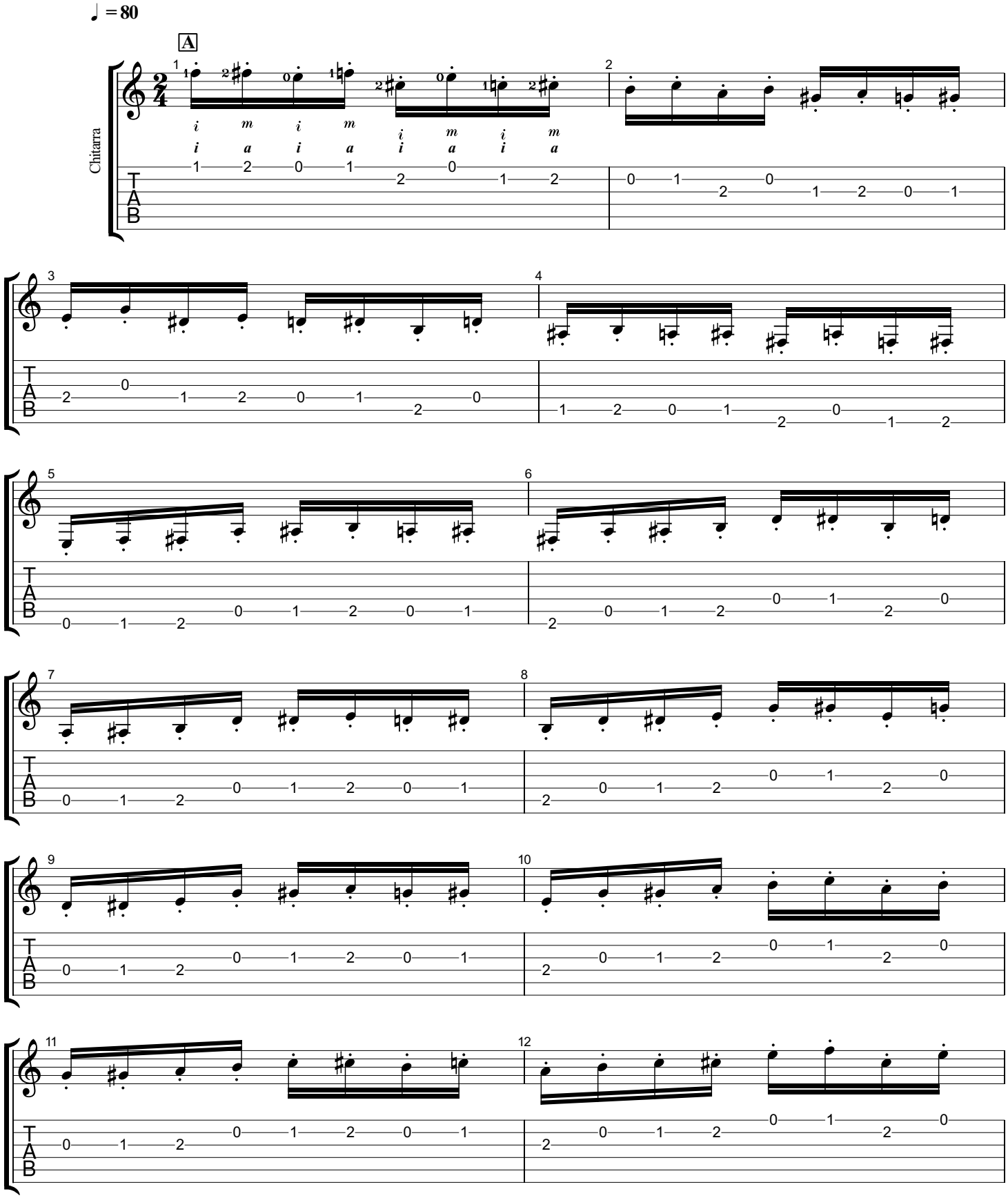

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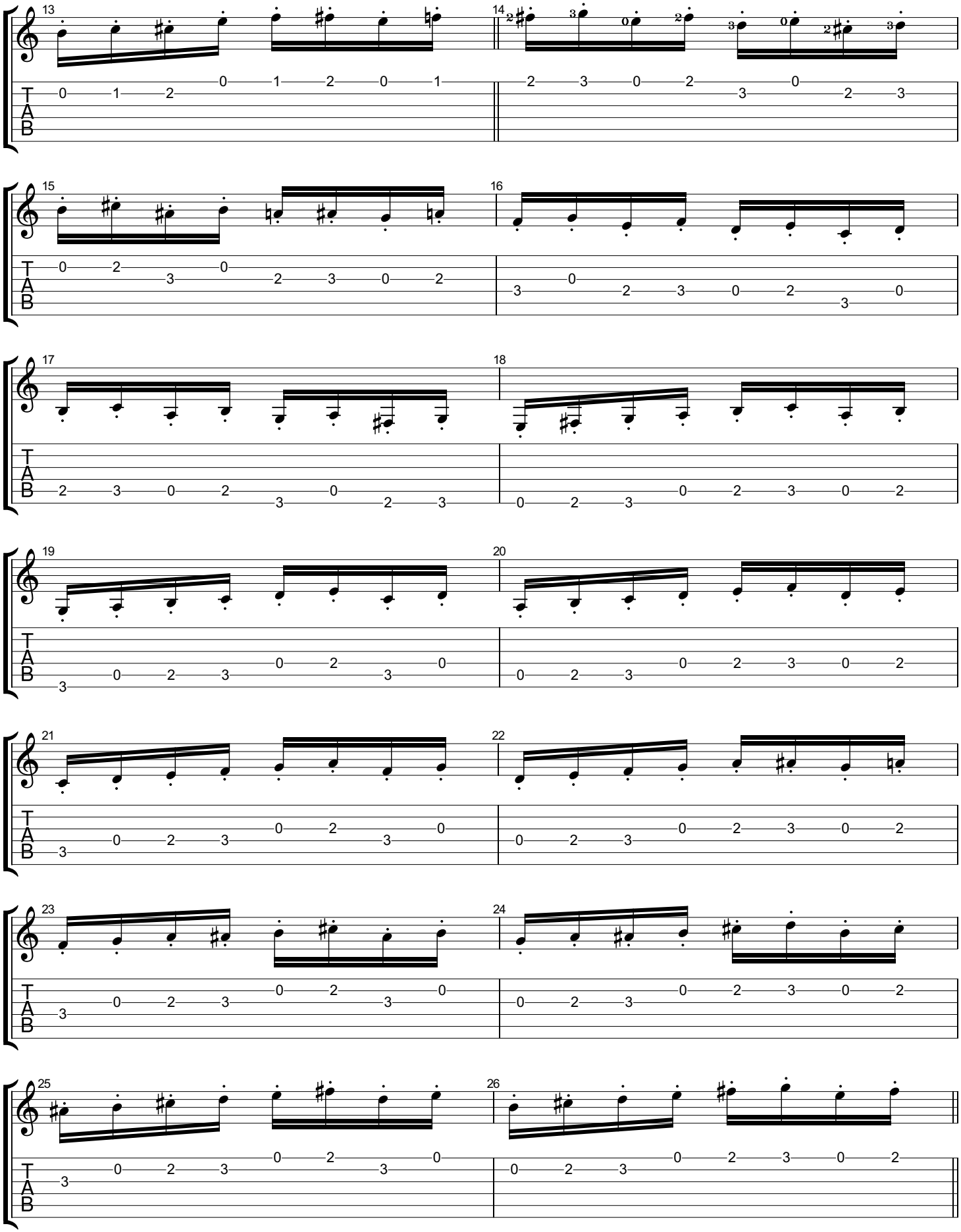

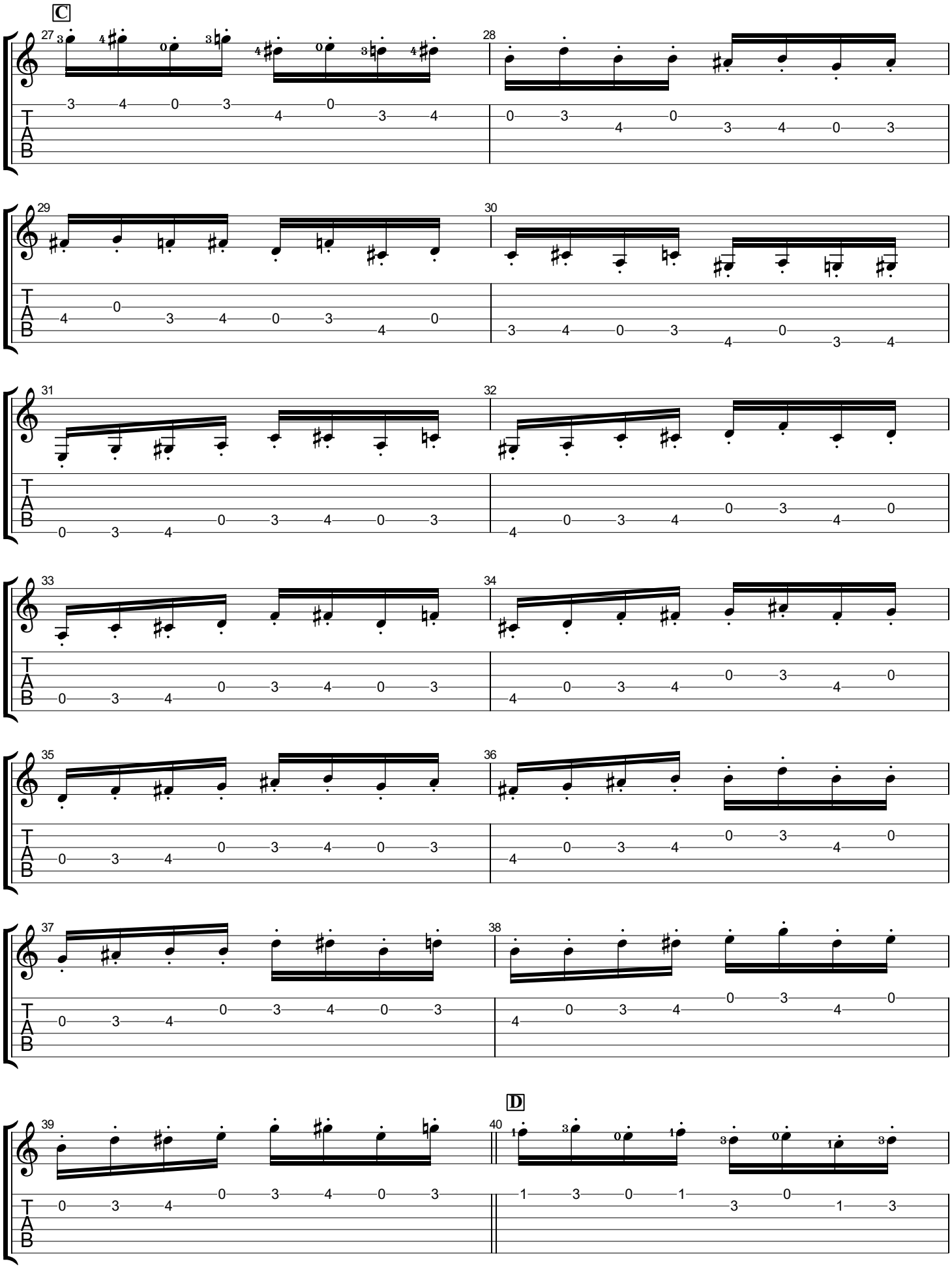
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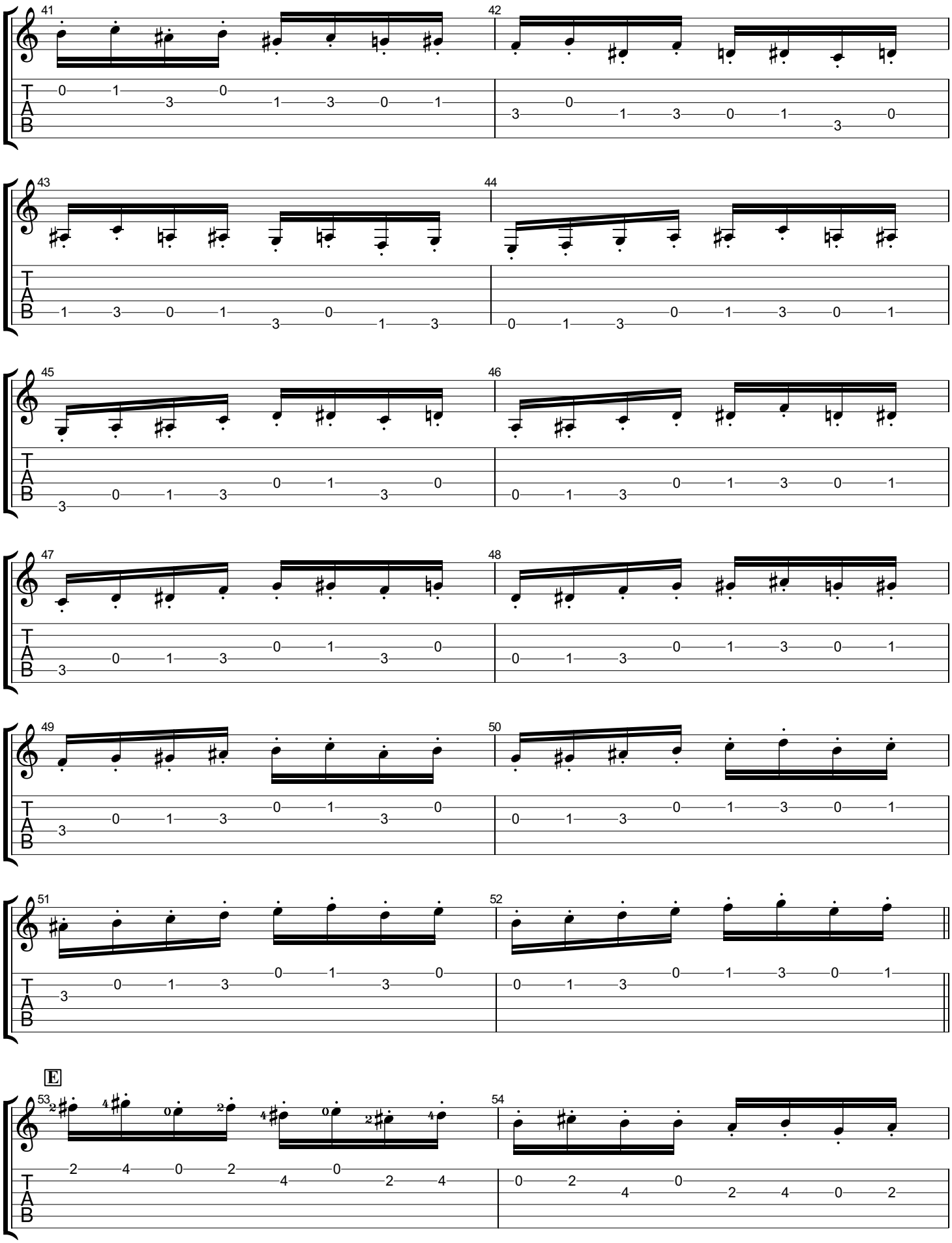
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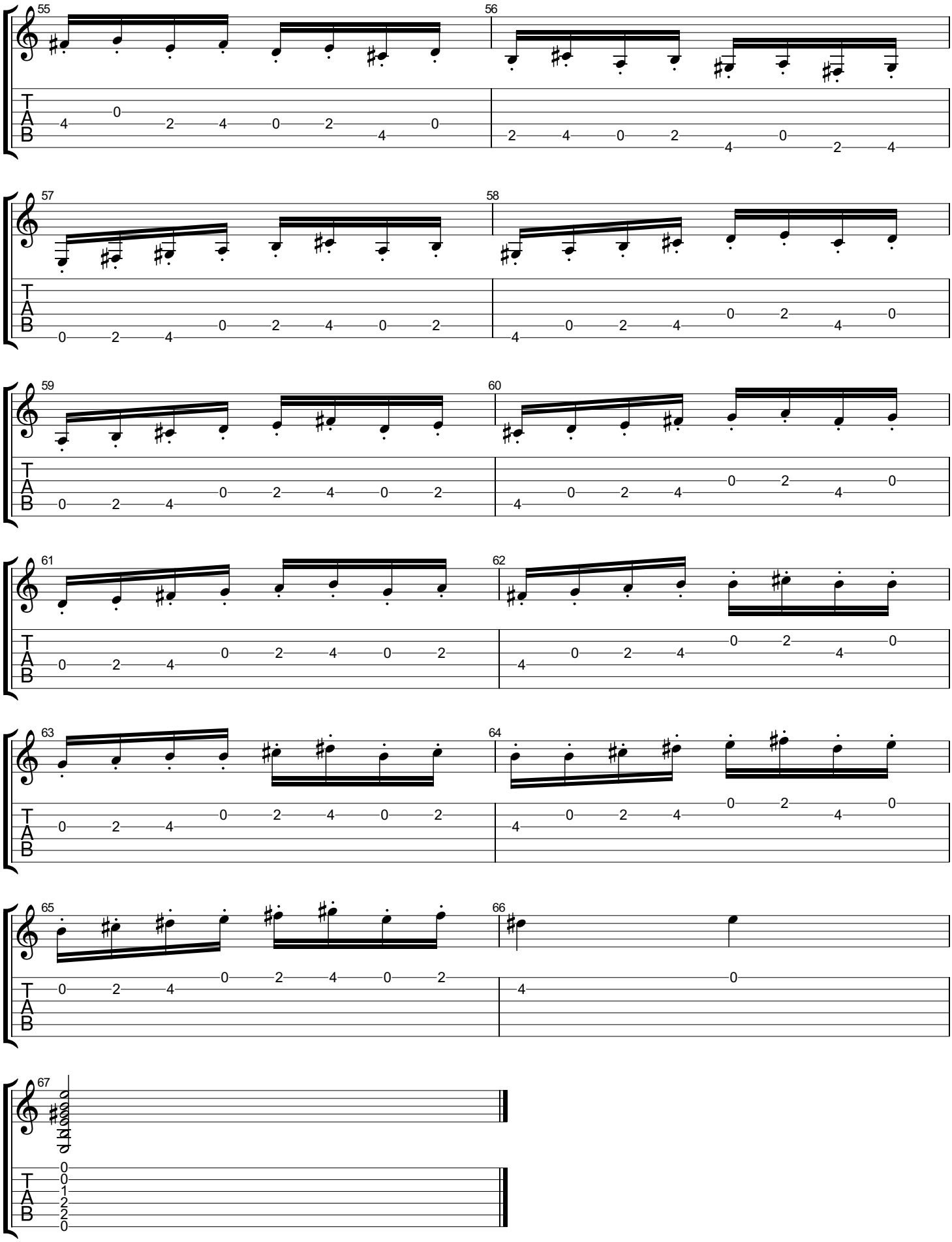
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9 – PICADO

Exercise no. 4/6

In this exercise, we study four excerpts from iconic pieces by Paco de Lucía.

In section A, the final scales of *Entre dos Aguas*; in section B, the scale from the second section of the same piece; in section C, a scale from one of his *Soleá*s; and finally, in section D, the ending of *Zyryab*.

These are all very challenging examples, so remember to emphasize the accented notes by releasing more energy on them while easing tension on the other notes.

A good study method is to break the scales into sections, practicing each group of notes up to the first note of the next group, and then repeating the entire scale afterward.

Another study method is the "chain method":

- Repeat a group of notes up to the first accented note of the second group.
- Study the second group repeatedly, then combine the first and second groups.
- Move on to the third group and combine it with the first two, continuing this process sequentially.

Yet another approach is to play the notes with both rest stroke and free stroke, doubling each note with a downstroke to train the finger not to stick to the higher string (see *HAND SETTING – Exercise No. 2*).

In any case, practice with the metronome if possible, at a very slow speed, and resist the urge to rush toward high speeds.

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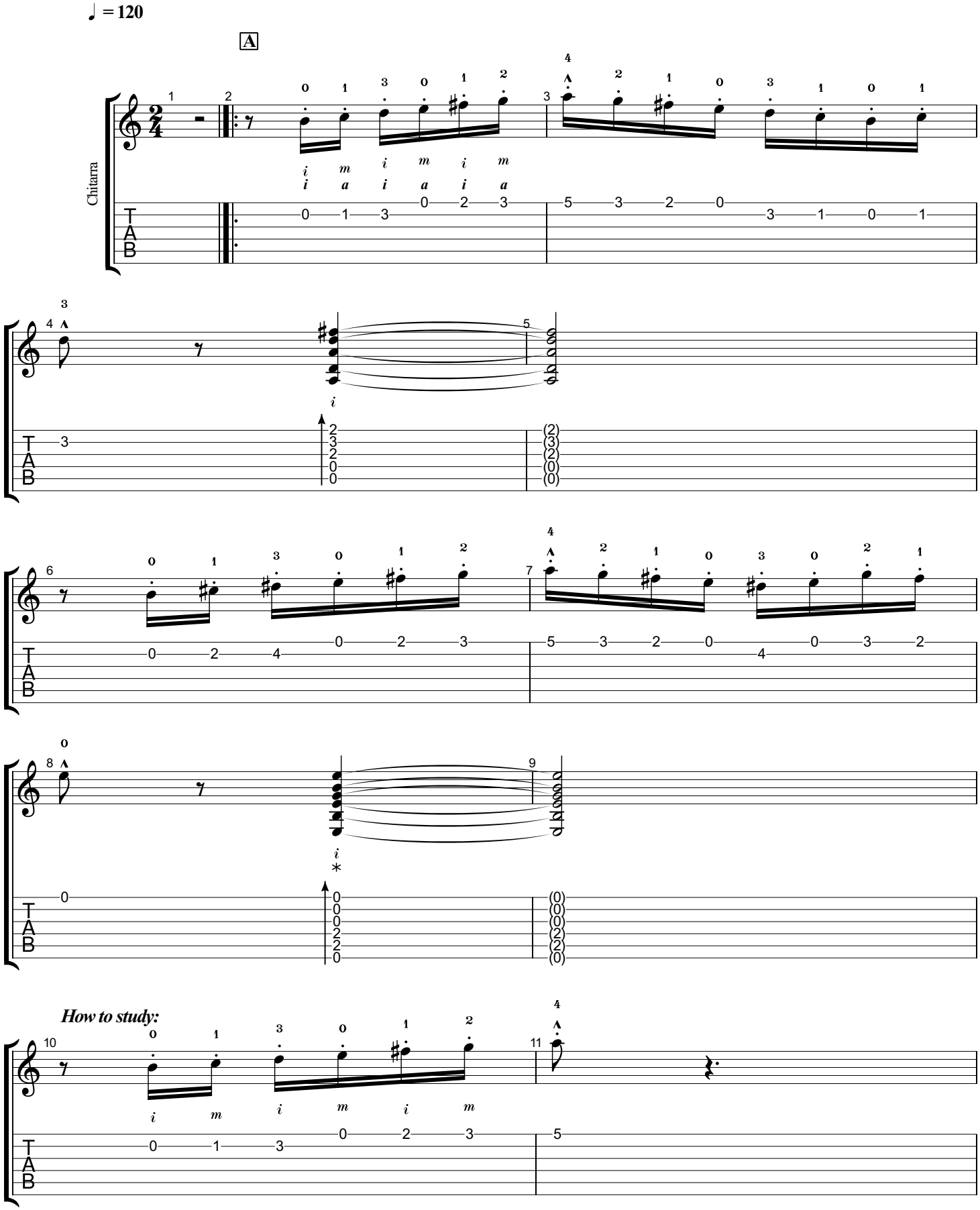
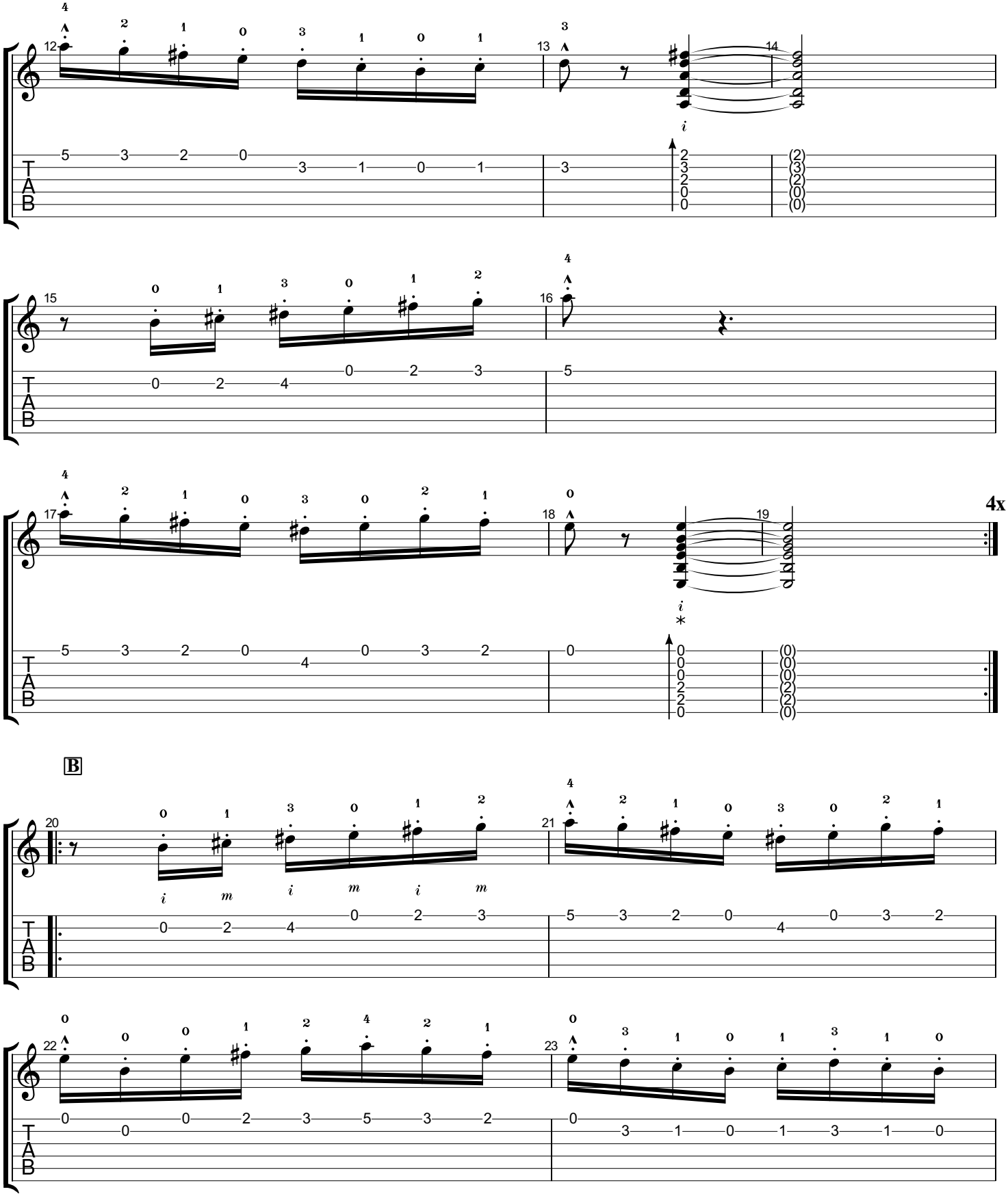
9 - PICADO

Exercise n. 4

Paco de Lucía

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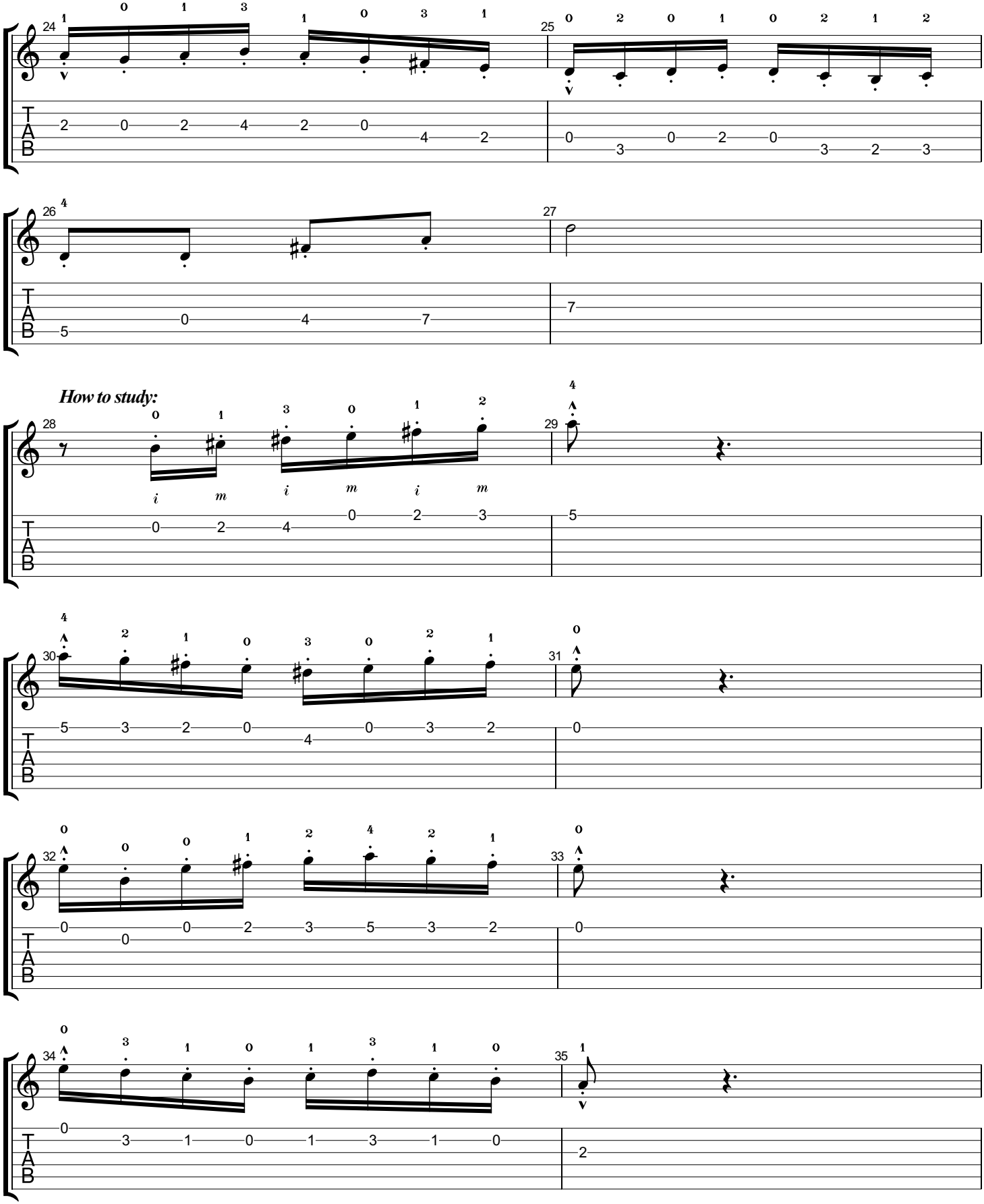
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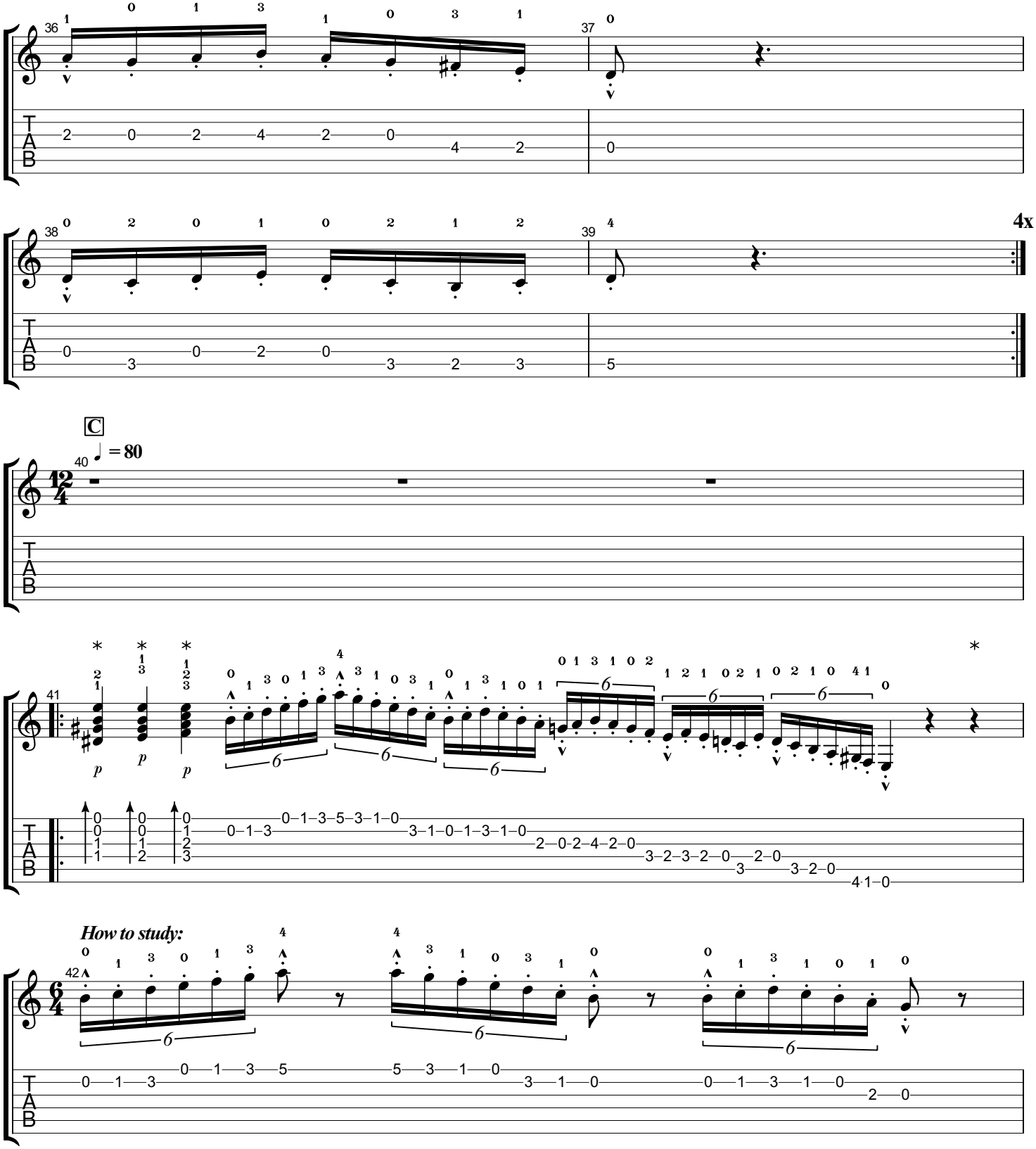
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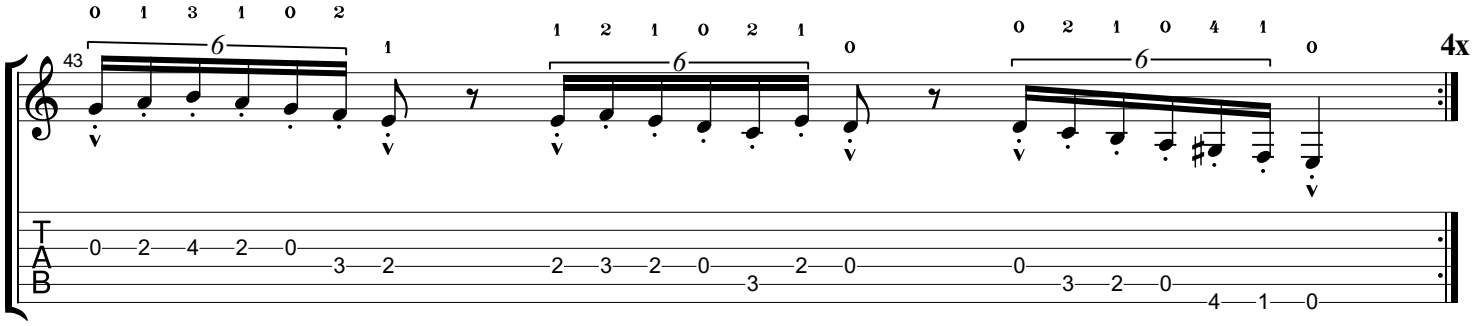
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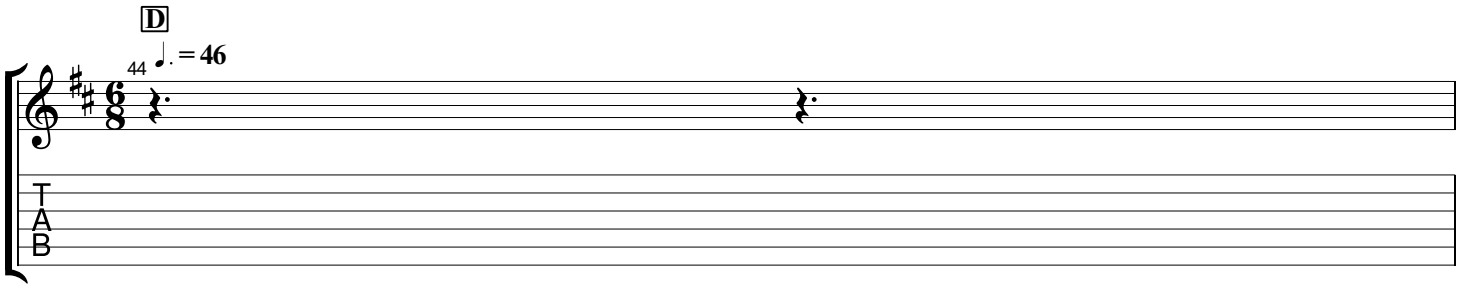
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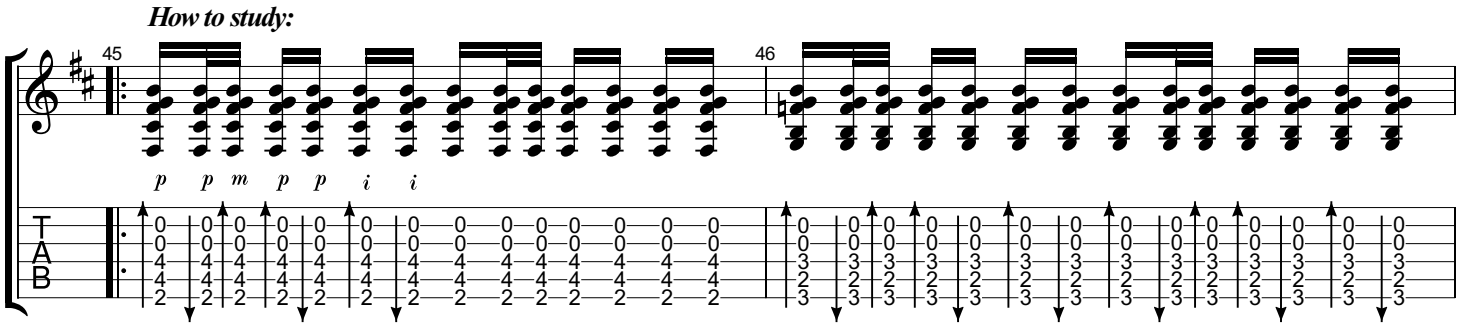
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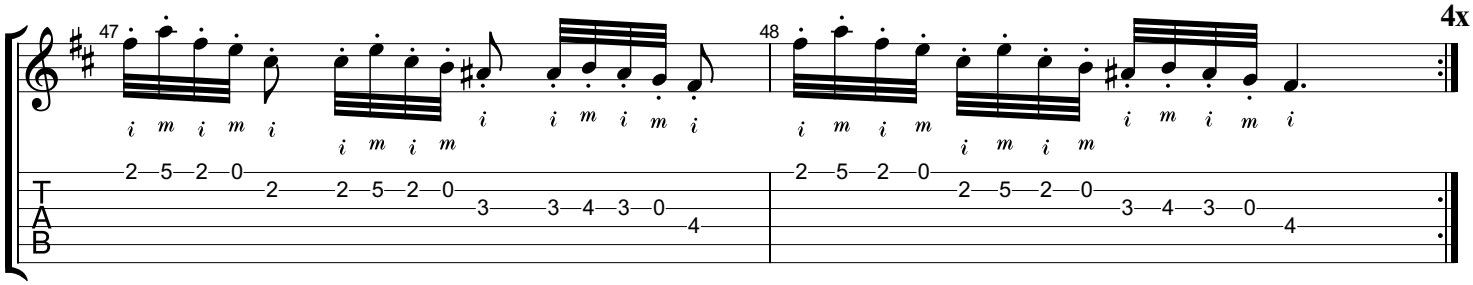
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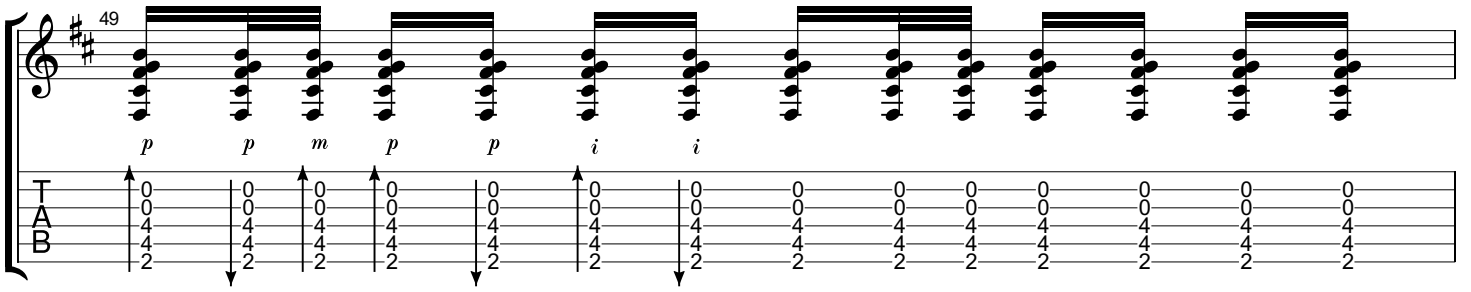
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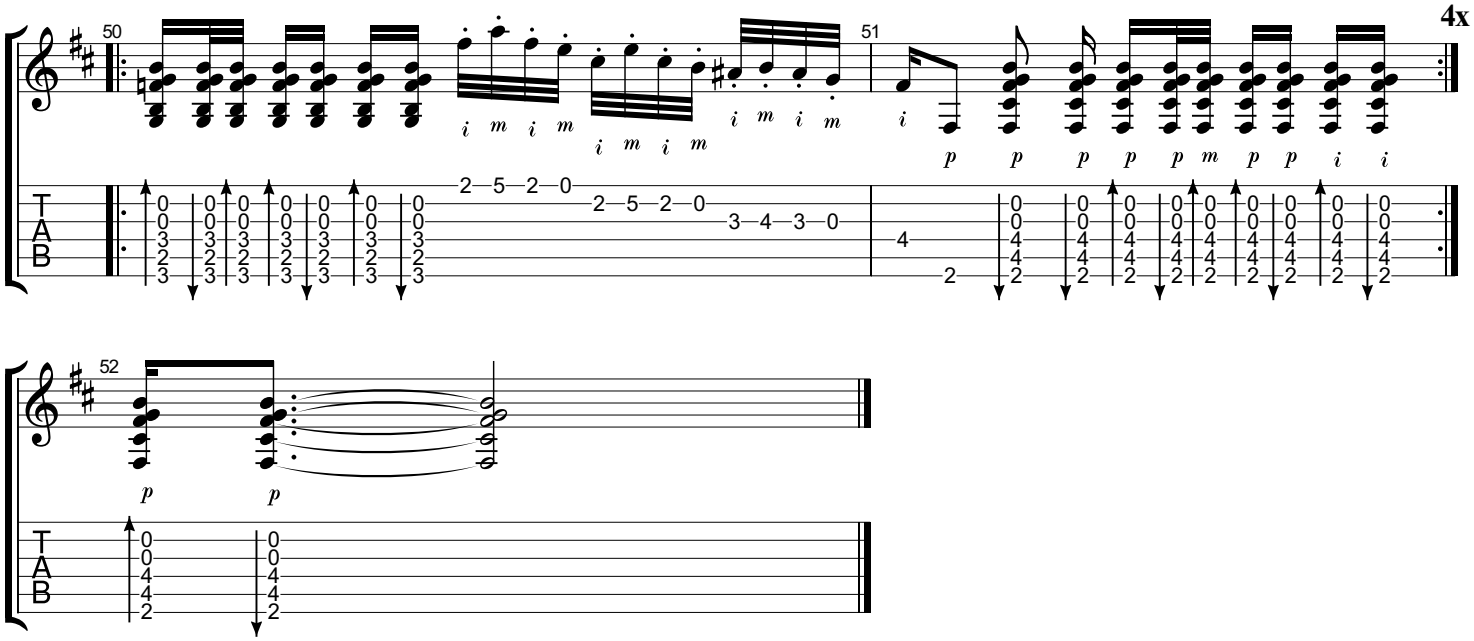
9 - PICADO



9 – PICADO

Exercise no. 5/6

In this exercise, we will study three-finger *picado*, which allows us to achieve great speed in a short amount of time.

The finger sequence is similar to that of the tremolo.

The goal is to transition from a higher string to a lower one by descending with the ring finger, and vice versa, ascending with the index or middle finger.

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9 - PICADO

Exercise n. 5

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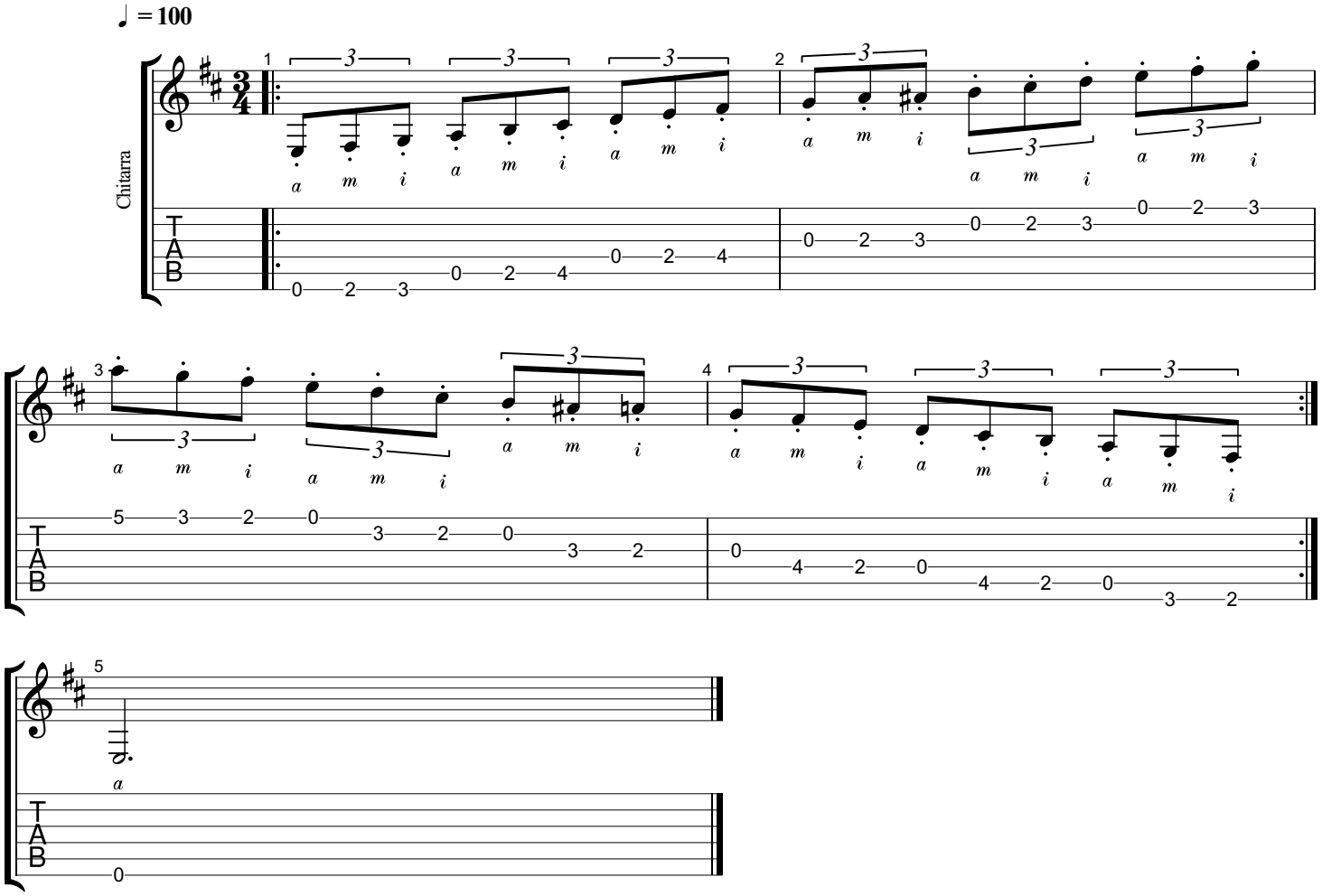

9 – PICADO

Exercise no. 6/6

In this exercise, I present several sequences from my own compositions, played using three fingers.

Here, too, the energy applied to the first accented notes of each group is crucial (as you can hear in the MP3s, I've emphasized the first notes), as well as the detached touch.

In the score, I've divided the sequences into sections: play each individual group of notes and stop on the first accented note of the following group.

You can choose to repeat each group individually multiple times or play them all in sequence.

My recommendation is to repeat the groups that are more challenging for you several times, but ultimately, it's important that this decision remains yours.

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9 - PICADO

Exercise n. 6

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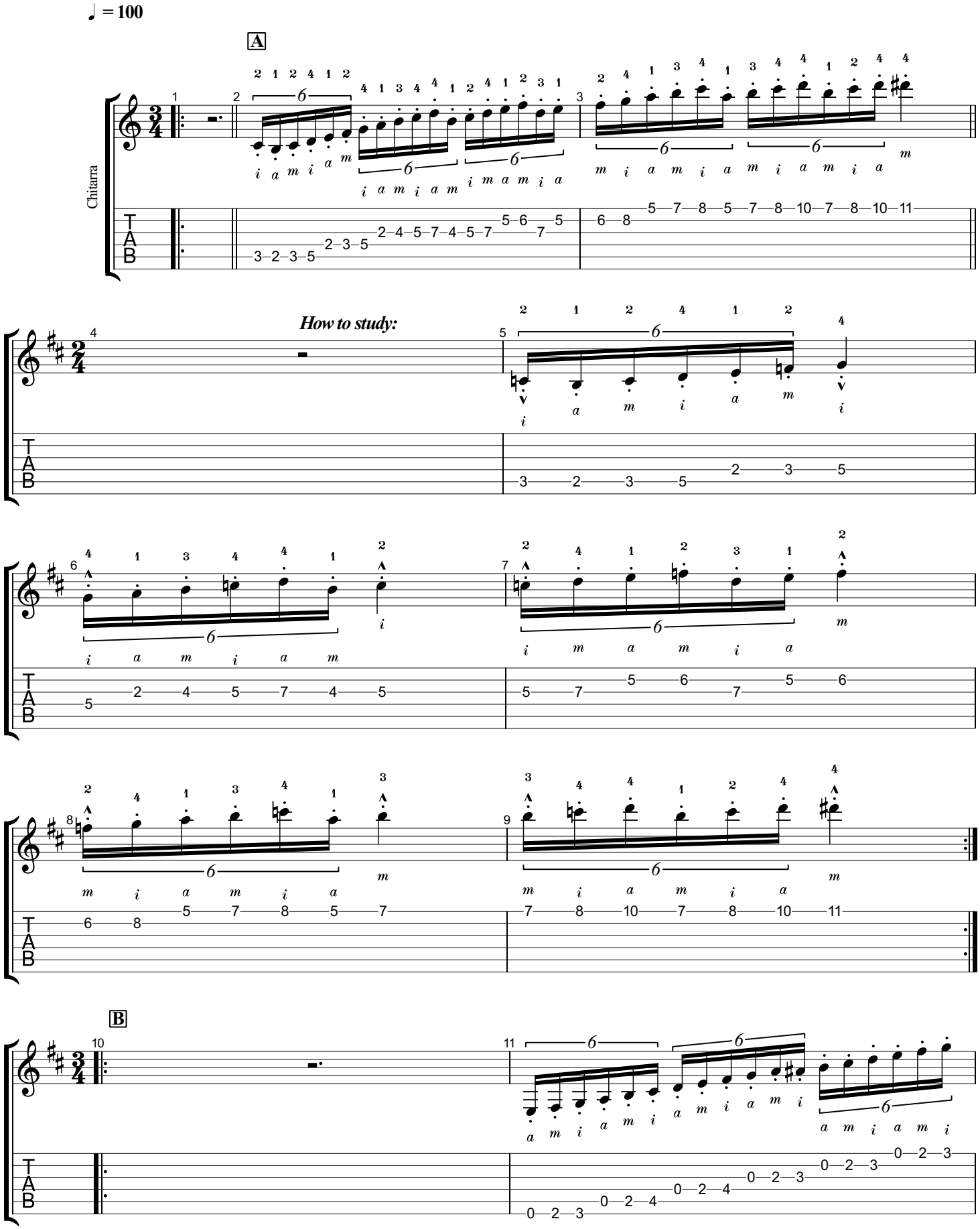

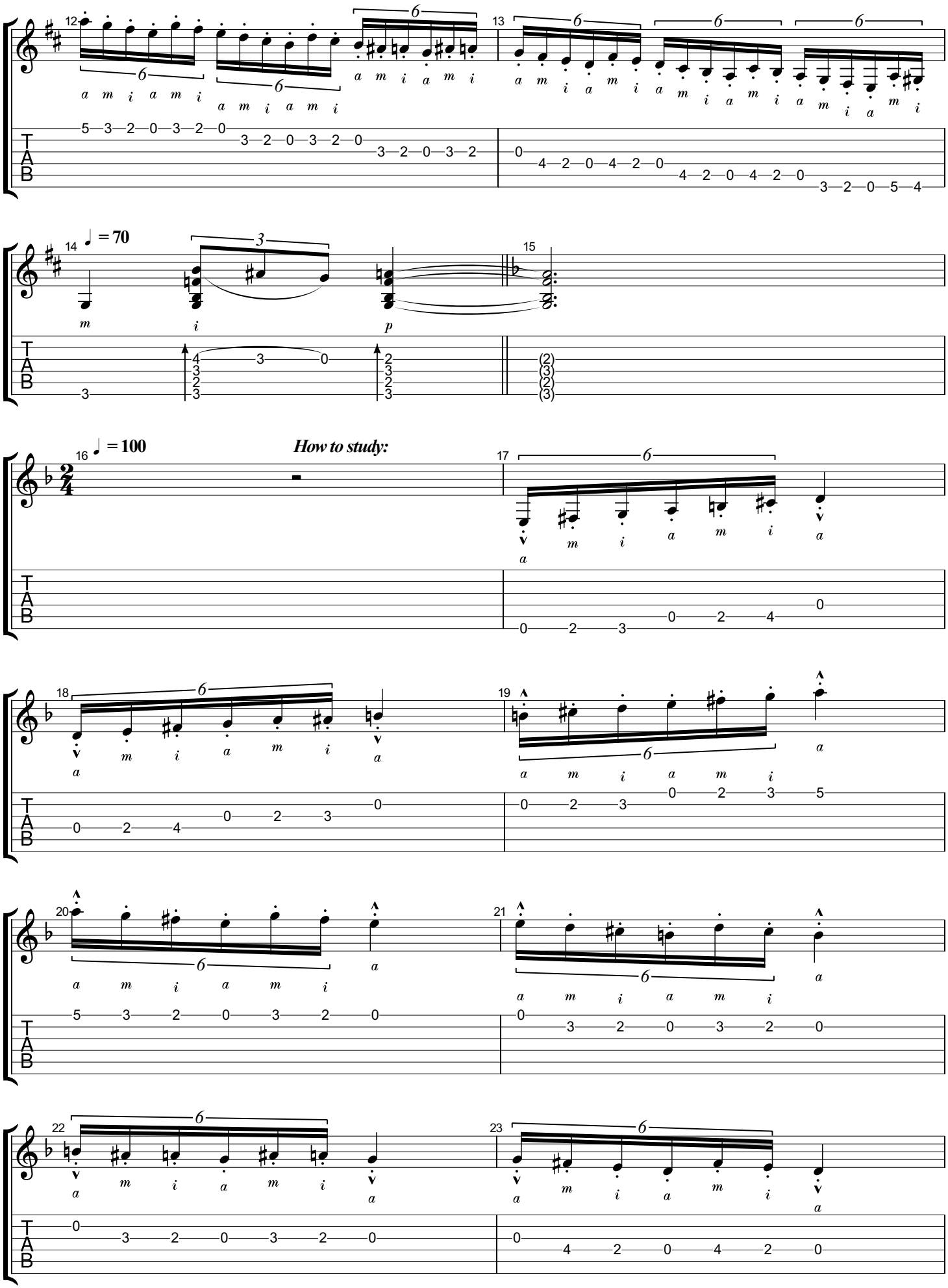
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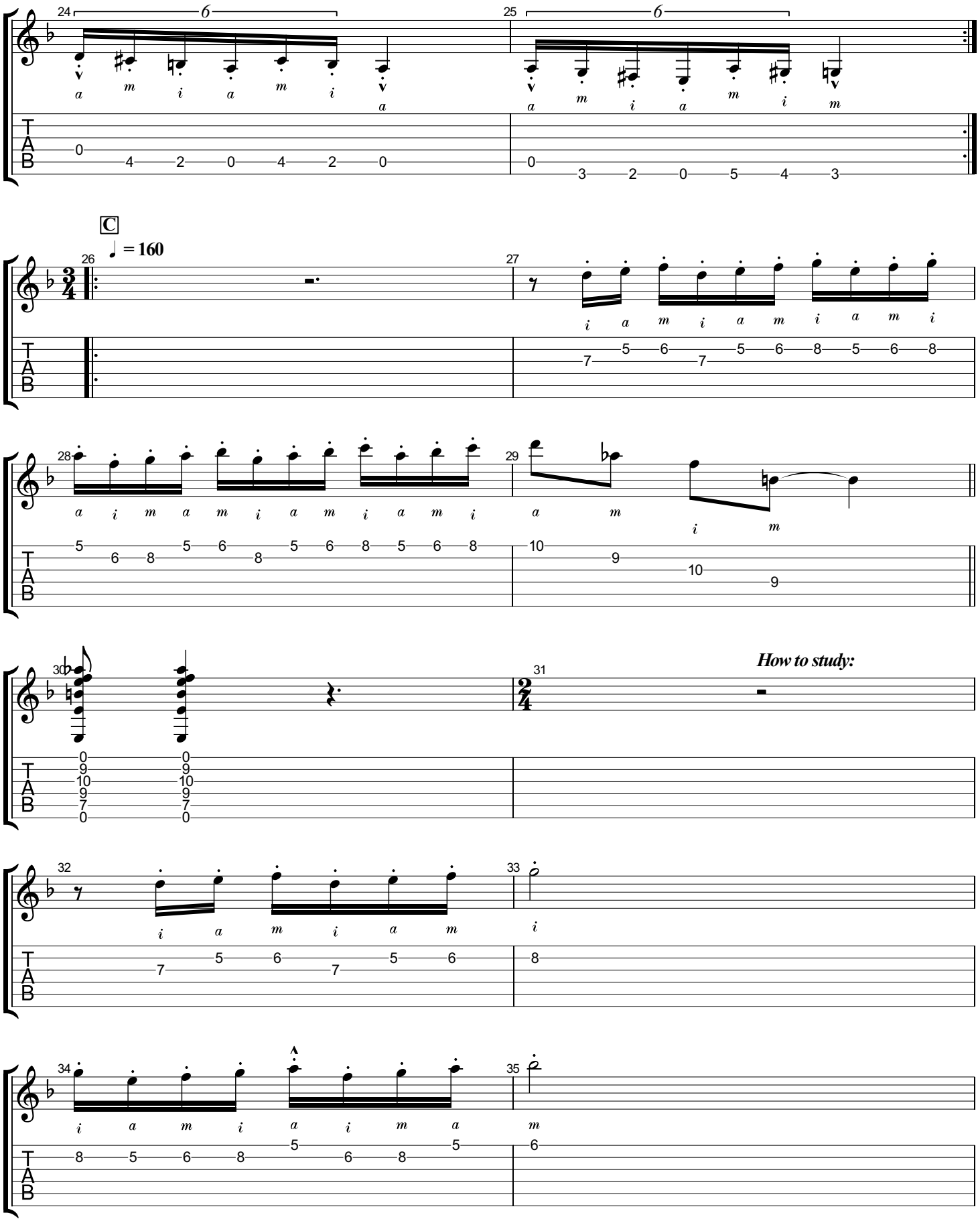
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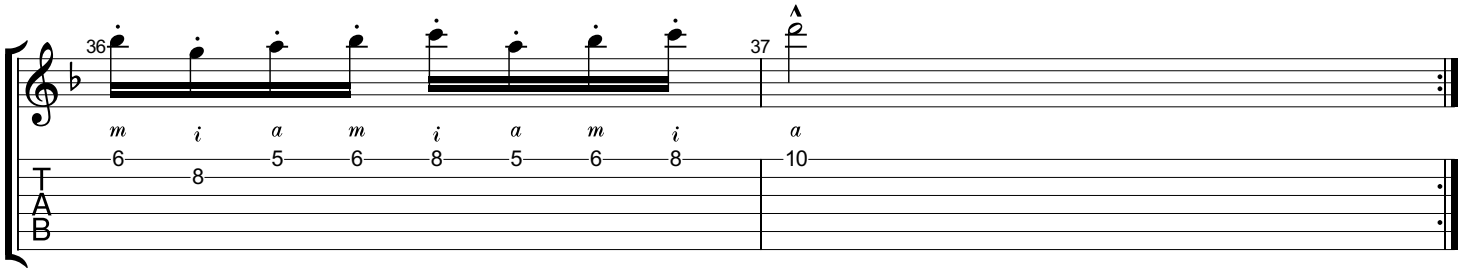
9 - PICADO



Conclusion

Congratulations on completing the third and final volume of our flamenco guitar exercise series! This milestone marks an important step in your musical journey, showcasing your dedication and passion for flamenco.

In this final volume, you tackled even more complex and challenging exercises, putting all the techniques and knowledge from the previous volumes to the test. Each exercise was designed to push you beyond your limits, refine your technique, and deepen your understanding of flamenco's diverse styles and rhythms.

Although this volume concludes our series, your journey in flamenco continues. Music is an ever-evolving art form, and there will always be new techniques to learn, new pieces to discover, and fresh challenges to embrace. Here are a few tips for the future:

1. **Keep Practicing**: Consistent practice is key to maintaining and improving the skills you've gained. Dedicate time each day to your guitar, experimenting and refining your techniques.
2. **Explore New Repertoire**: Broaden your musical horizons by exploring new pieces and styles within flamenco. Each new experience will enrich your understanding and appreciation of this beautiful art form.
3. **Participate in Workshops and Masterclasses**: Learning from other musicians can provide fresh perspectives and techniques. Take advantage of training events and share your passion with fellow guitarists.
4. **Record Your Performances**: Listening to your recordings will help you identify areas for improvement and track your progress over time.
5. **Stay Inspired**: Always seek new sources of inspiration. Whether through concerts, historical recordings, or connecting with other musicians, inspiration will fuel your passion and drive for growth.

Flamenco is a rich and profound musical tradition, and your commitment and dedication will allow you to continue growing as a guitarist. Never stop exploring, learning, and perfecting your craft. Your journey is just beginning, and the possibilities are endless.

To further deepen your understanding and refine your skills, I invite you to enroll in my video course, *Flamenco Facile*. Here, you'll find additional resources, detailed lessons, and continuous support to help you achieve new milestones in your musical journey.

Thank you for choosing to embark on this journey with us. May your music always resonate with passion and authenticity.

Good luck, and happy playing!

Lucio