

Sencillos I (Tangos)

Sheet music for Sencillos I (Tangos), featuring guitar and piano parts. The music is in 4/4 time and includes fingerings and tablature for guitar.

First System:

- Guitar:** Treble clef, key signature of one flat (Bb), 4/4 time. Chords: Sib (F#m), La (Dm), Sib (F#m), La (Dm).
- Piano:** Treble and Bass clefs, 4/4 time. Chords: T (F#m), A (Dm), B (F#m).

Second System:

- Guitar:** Treble clef, key signature of one flat (Bb), 4/4 time. Chords: Sib (F#m), Do (C), Sib (F#m), La (Dm).
- Piano:** Treble and Bass clefs, 4/4 time. Chords: T (F#m), A (Dm), B (F#m).

Sencillos I (simplified notation)

Sheet music for Sencillos I (simplified notation), featuring guitar and piano parts. The music is in 4/4 time and includes simplified notation for guitar.

First System:

- Guitar:** Treble clef, key signature of one flat (Bb), 4/4 time. Chords: Sib (F#m), La (Dm), Sib (F#m), La (Dm).
- Piano:** Treble and Bass clefs, 4/4 time. Chords: T (F#m), A (Dm), B (F#m).

Second System:

- Guitar:** Treble clef, key signature of one flat (Bb), 4/4 time. Chords: Sib (F#m), Do (C), Sib (F#m), La (Dm).
- Piano:** Treble and Bass clefs, 4/4 time. Chords: T (F#m), A (Dm), B (F#m).

Tresillos

All 3-finger *rasgueos* are called *tresillos* (triplets) in Flamenco, erroneously including *rasgueos* which are not notated as triplets. One of these *tresillos*, the *rasgueo m-i-i*, has already been mentioned (see page 37).

No *rasgueo* is played in so many different ways as the *tresillos*. On closer examination, all of them are consistent and justified. On the one hand, they were created for reasons of sound or lack of velocity and on the other hand because of physical disabilities. Many *tocaors* - some of them famous people - who were missing one or even two fingers of the right hand or who were paralysed, created a new *rasgueo* out of necessity. Also, some guitarists invented different *rasgueos* or fingerings to increase the volume. The possibilities shown in this book are only some of many more. You should practise them all for a while before you decide which ones you like best. Your decision should not only depend on the tonal *gusto*, but also on how and where the *rasgueo* is used. A *tresillo* played with the *meñique* may sound nice in a concertante solo piece, but will probably be too soft to accompany dancers.

Many guitarists keep their fingers set when playing *rasgueos* with *p*, i.e. they play upstrokes and downstrokes only by turning the forearm. I would not recommend this for the beginning because the spaces between the fingers must be adapted to the velocity.

In the following *rasgueos*, *p* is not placed on @, nor are the fingers locked into the palm.



Picture 4.1

ma-downstroke



Picture 4.2

p-downstroke



Picture 4.3

p-upstroke