

***MASTERY of the FLAMENCO GUITAR SERIES***

OPEN YOUR MUSICAL SOUL TO ITS FULL POTENTIAL

**VOLUME I • MASTERY OF TECHNIQUE**

Brief supplementary music notation to accompany  
the instructional video with 16 special training sessions.

*by* **GUILLERMO RÍOS**

Secrets for both beginners and advanced players, providing the break-  
throughs that pave the way for rapid progress in the art of Flamenco Music.

Produced and Directed by Julian Richards

**Mastery of the Flamenco Guitar**

**Volume I Mastery of Technique**

OPEN YOUR MUSICAL SOUL TO ITS FULL POTENTIAL.

Music notation to accompany the video.

**by Guillermo Ríos**

Booklet design, typesetting, and music notation by Dennis Donovan.

Video produced and directed by Julian Richards.

Zapateado Elegante was transcribed by David Easely.

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### Mastery of the Flamenco Guitar

Congratulations! You have just purchased Volume I of a unique and powerful course which addresses the crucial steps one must take in order to understand and master the mental and technical requirements of the flamenco guitar. There are many excellent publications teaching this fantastic music, all of which are beneficial to aficionados of the flamenco guitar. But to date, none of them explains how to train your hands and reflexes to execute essential flamenco techniques with total relaxation and fluidity.

In this 95-minute video presentation Guillermo Ríos clearly explains and illustrates how to move your hands in a natural and controlled

way. He guides the viewer through 16 lessons rich in priceless tips about the major flamenco techniques and how to practice and master them. Ríos stresses the importance of training your natural reflexes – and illustrates how to achieve this. One must observe the natural laws of music and develop the ability to flow with them – and this takes hard work and constant attention. The reward is the unlimited joy of self-expression possible when one's technique is so natural that it responds instinctively to creative impulses.

Although total mastery of technique is only one of the steps towards the emotional fulfillment of playing flamenco music, it is a crucial one – and with proper guidance all lovers of this music can

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acquire it and pass beyond it. They can then create their own unique and valuable contributions to this ever-evolving music, and express their most profound and passionate emotions.

Guillermo Ríos began his concentrated study of the flamenco guitar as an adult at age 25. His principal maestro, Juan Maya "Marote", was and continues to be his source of inspiration and love for this incredible music. Juan's unending patience and uncompromising demand for excellence and musical integrity challenged and inspired Guillermo to a tireless work ethic and ambition to be an integral and contributing member of the flamenco community. Juan Maya also stressed the necessity to keep an open mind

and to listen to and learn from everyone.

Guillermo has carried forth these high standards into the flamenco profession and although his style is deeply influenced by Sabicas, Juan Maya, Pepe Habichuela, and Paco de Lucia, he has developed a unique and soulful "feel" that is truly his own. His vast experience as an accompanist of the Cante and Baile and his close personal friendship with some of the world's legendary guitarists have enabled Guillermo to truly understand the guitar and eminently qualify him to publish this valuable and ambitious video course.

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### Foreword

During my career of more than 20 years, I have had the privilege of learning and truly understanding flamenco music while on the job, rehearsing and performing it. Years of tooting with Spanish dance companies, years of nightly club performances accompanying great dancers and mediocre ones, great singers and not-so-great singers, have engraved on my mind a natural understanding and love for this great music.

Even more years of close friendship with Agustín Castellón "Sabicas", his brother Diego, Pepe "Habichuela" and his family, and with Juan Maya "Marote", my *compadre* (my son's

godfather), have shown me the majestic and spiritual beauty of flamenco music. Many other fine artists have contributed priceless and enormous knowledge and inspiration to me and continue to motivate me – even to the completion of this production.

All of us have two essential personal characteristics in common: unbounded love and affection for flamenco music and a tireless and intelligent work ethic. These are the "mysterious" sources, without which the flamenco guitar cannot be played properly. But, on the other hand, with these qualities all is open to you.

In these sixteen lessons, listen carefully to what I say about practicing the exercises and position-

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ing your hand. Listen again and again to my emphasis on relaxation and tension-free movement. Finally, understand the spirit of what I'm teaching and apply it to your music as soon as possible. Your constant attention to these details will quickly reward you and you will be free to add your own valuable musical contributions to the ever-expanding flamenco repertoire.  
¡Viva el arte!

Guillermo Ríos  
Aptos, California  
1993

*"Con la guitarra podemos mostrar las maravillas que llevamos en el alma."*

*("With the guitar we can express the marvelous feelings in our soul.")*

– Agustín Castellón "Sabicas"

*"Practice until your fingers are about to bleed!"*

– Juan Maya "Marote"

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### Session Number 1

#### A minor scale



8

Session Number 5

### E Major scale

1

2

9

Session Number 7

### Exercise in F

1

4

7

10

Session Number 7

### Exercise in F Sharp

1

4

7

11

Session Number 10

- Zapateado Elegante -

Here is a piece which will challenge you and after working hard on it, will give you great fulfillment. Slight differences between the score and my performance of it on the video may occur.

Use your musical judgment to resolve these differences - you may want to add to the piece or change it. I highly recommend this, after you can play it perfectly *my way*!

Zapateado Elegante

Guillermo Rios

Musical score for 'Zapateado Elegante' by Guillermo Rios, measures 1-13. The score is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It begins with a 4-measure introduction. The first staff (measures 1-6) features a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes. The second staff (measures 7-12) continues the melody with triplets and sixteenth-note patterns. The third staff (measures 13) shows a steady eighth-note accompaniment.

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Musical score for 'Zapateado Elegante' by Guillermo Rios, measures 19-35. The score continues from the previous page. The first staff (measures 19-24) features a melodic line with eighth notes and a bass line with chords and eighth notes. The second staff (measures 25-29) includes a triplet of eighth notes and a measure with a fermata over a half note, marked with a piano (p) dynamic. The third staff (measures 30-34) continues the melodic and accompaniment lines, with a measure marked with a fermata and a piano (p) dynamic. The fourth staff (measures 35) concludes the piece with a final melodic phrase and accompaniment, marked with a piano (p) dynamic.

41

47

53

59

Handwritten notes: 11, 12

This system contains four staves of music. The first staff (measures 41-46) features a melodic line with eighth and sixteenth notes. The second staff (measures 47-52) includes a bass line with chords marked 'P' and a melodic line. The third staff (measures 53-58) continues the melodic line with slurs and accents. The fourth staff (measures 59-63) includes a bass line with chords marked 'P' and a melodic line with slurs and accents.

64

69

74

80

This system contains four staves of music. The first staff (measures 64-68) features a melodic line with a triplet and a slur. The second staff (measures 69-73) includes a bass line with chords marked 'P' and a melodic line. The third staff (measures 74-79) continues the melodic line with slurs and accents. The fourth staff (measures 80-84) includes a bass line with chords marked 'P' and a melodic line with slurs and accents.

86

92

97

107

This system contains four staves of music. The first staff (measures 86-91) features a melodic line with slurs and accents. The second staff (measures 92-96) includes a bass line with chords marked 'P' and a melodic line with slurs and accents. The third staff (measures 97-106) continues the melodic line with slurs and accents. The fourth staff (measures 107-111) includes a bass line with chords marked 'P' and a melodic line with slurs and accents.

Musical score for measures 109-127. The score is written in treble clef with a key signature of one sharp (F#). It consists of four staves. The first three staves contain melodic lines with various ornaments and dynamics. The fourth staff contains a bass line with chords and a fermata. Measure numbers 109, 115, 121, and 127 are indicated at the start of their respective staves. A page number '18' is centered below the fourth staff. Performance markings include 'p' (piano) and 'III' (triplets) with dashed lines indicating continuation.

Musical score for measures 133-151. The score is written in treble clef with a key signature of one sharp (F#). It consists of four staves. The first staff features a complex rhythmic pattern with triplets and sixteenth notes. The second staff has a melodic line with triplets and slurs. The third and fourth staves continue the melodic and harmonic development. Measure numbers 133, 139, 145, and 151 are indicated at the start of their respective staves. A page number '19' is centered below the fourth staff. Performance markings include 'p' (piano) and '3' (triplets).

Musical score for measures 157-177. The score is written in treble clef with a key signature of one sharp (F#). It consists of four staves. The first staff has a melodic line with slurs and triplets. The second and third staves feature more complex rhythmic patterns with sixteenth and thirty-second notes. The fourth staff continues the melodic and harmonic development. Measure numbers 157, 162, 167, and 177 are indicated at the start of their respective staves. A page number '20' is centered below the fourth staff. Performance markings include 'p' (piano) and '3' (triplets).





There are 3 sequel programs to look for in the  
**Mastery of the Flamenco Guitar Series:**

- Volume I**    **Mastery of Technique**
- Volume II**   **Soleares and Alegrías**
- Volume III**   **Bulerías**
- Volume IV**   **Free-form styles**  
                  **(Toques Libres)**

#### **Volume II Soleares and Alegrías.**

In Soleares and one of its brothers, Alegrías, are found the blend of all of flamenco's cultural heritage. Rhythmically and harmonically, centuries of musical refinement and development are reflected in the beautiful music of Soleares and Alegrías. As in Volume I, Guillermo Ríos teaches how to listen, study, and relax while playing the music, however complicated. His in-depth discussion of both the technical and emotional expression of these beautiful flamenco styles will inspire a burning desire to practice and play, to open up the musical creative soul within.

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The forerunners of Bulerías, Alegrías and Soleares have a multitude of styles and forms, and they are incredibly beautiful. Having the same fundamental rhythmic structure as Bulerías – they are the bones and spirit of this music.

#### **Volume III Bulerías**

Loved and mastered by all great flamenco artists, Bulerías is the essence of all of flamenco's elements rolled together. Profound emotion, silliness, competition, understatement, nobility, and pure joyful fun are all possibilities here. The spellbinding rhythm holds it all together and the musical possibilities are endless and ever-challenging.

With the understanding and mastery of the techniques taught in Volumes I and II, Guillermo explains and demonstrates how to hear and feel the rhythm and how to relax with it. He shows *how* to listen and play at the same time, and how to practice and develop a precise and natural technique for both maintaining the flow of the rhythm and executing complicated and challenging variations. He also explains and demonstrates how to play with "Palmas" accompaniment as well as with dancers and singers. This video will allow you to go deeply into the extraordinary world of flamenco music and to feel relaxed and in control.

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#### **Volume IV "Toques Libres" (Non-rhythmic pieces)**

Some of the most important and most beautiful flamenco music is contained in the Rondeñas, Tarantas, Mineras, Granáñas, and Malagueñas. All of these songs are members of the Fandangos family and are played without a specific dominating rhythmic structure, thus their name "Toques Libres," or "free" guitar pieces. These songs are brilliant jewels of the flamenco repertoire and Guillermo Ríos explores them with inspirational clarity in this program.

He teaches how to maintain the emotional flow of the music by using silence as punctuation. "Silence is where the magic lies – however you

break the silence is your choice; and it can be incredibly beautiful." Guillermo also explores the different keys these pieces can be played in, as well as alternate tunings of the guitar to enhance the character of a particular key. This concentrated study of an often-neglected, yet incredibly rich element of flamenco music is a must.

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After a total of 17 years of performing in Spain with some of the most respected flamenco artists there, his compositional and technical mastery brought him to the United States, where he has since won accolades as featured guitarist and soloist with the celebrated companies of Jose Greco, Maria Benitez, Jose Molina, Maria Alba and Rosa Montoya. Guillermo Rios'

extensive career has taken him to the great stages of North America and Europe, where he has performed numerous solo concerts, including three successful performances at Carnegie Hall. His work reflects not only his great understanding of the genre, but years of concentrated study with the famous guitar maestros: Juan Maya "Marote", Sabicas and Pepe Habichuela.