

**CHARLES SEDLAK**

**FLAMENCO**  
**MADE EASY**

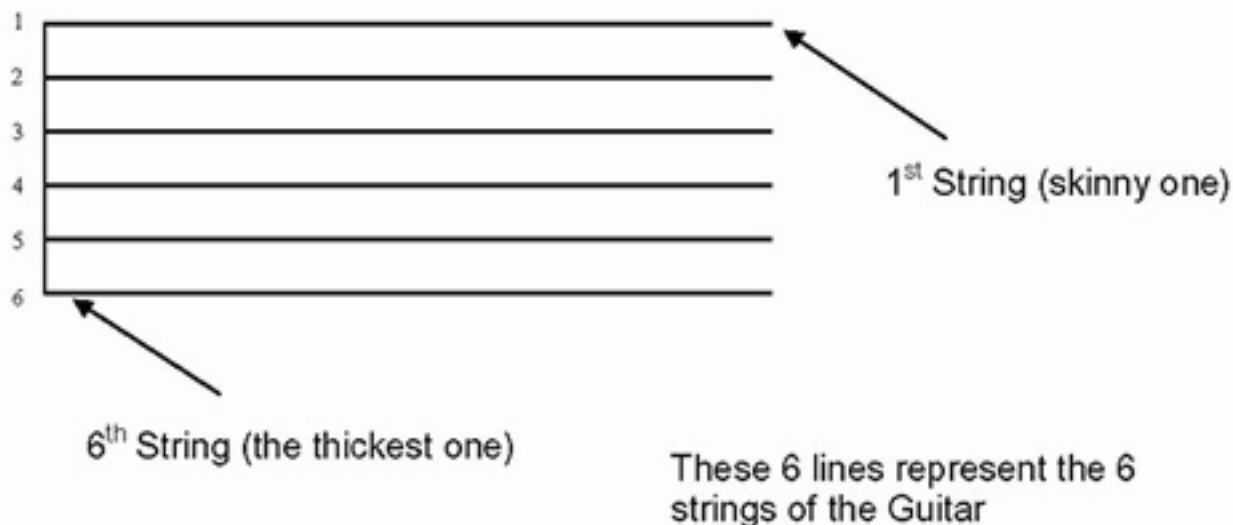
Arrangements: Charles Sedlak  
Copyright 2005

# How To Use This Book

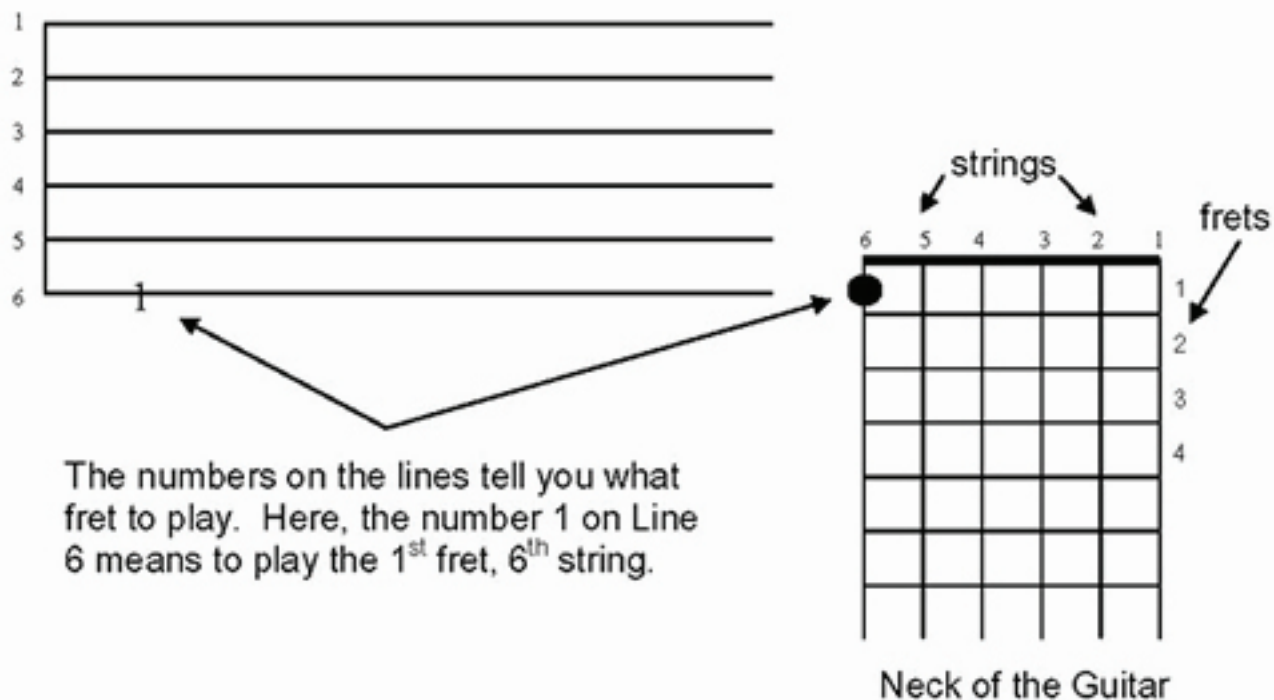
Here are the symbols you will need to understand the book and video.

## 1) Tablature:

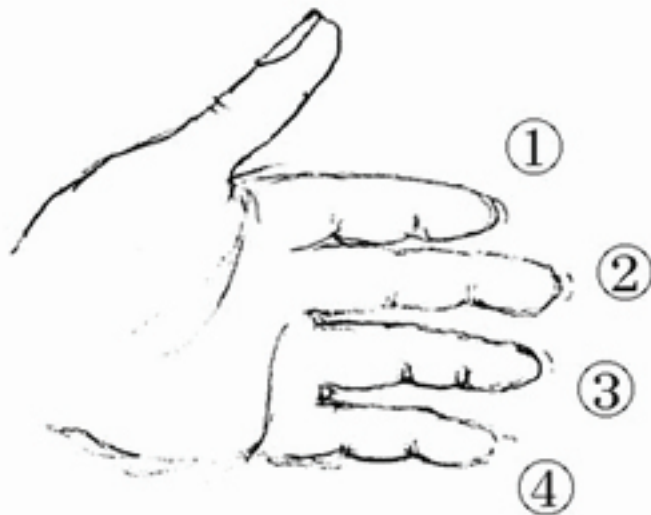
Tablature explains on which string and which fret to play each note, for example:



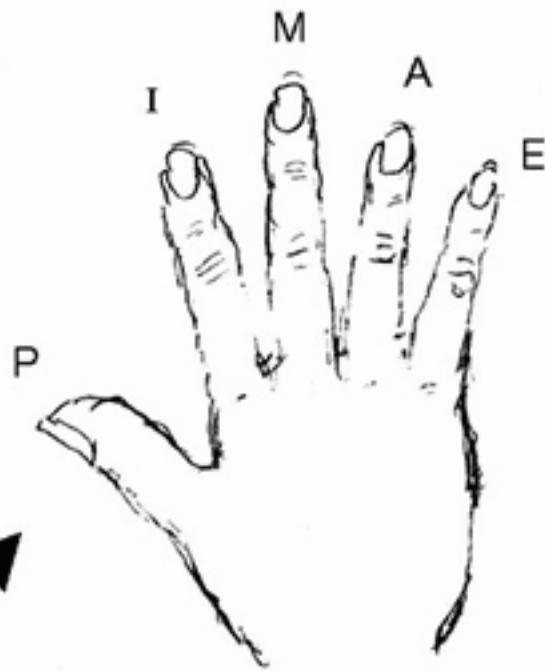
## 2)



3) The following will show you which finger to use:



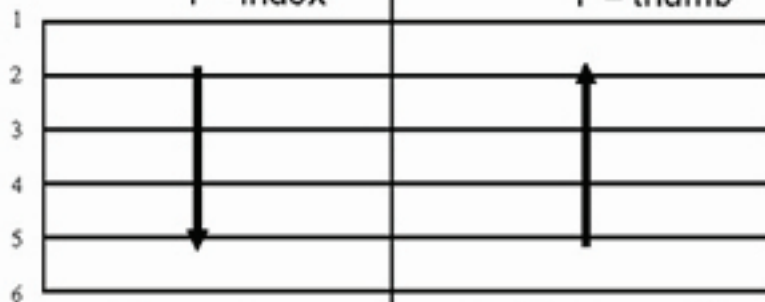
The Left Hand



The Right Hand

Ex.  
1a

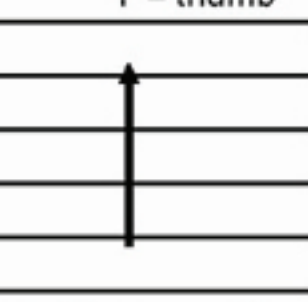
I = index



Downstrum  
with the index  
finger.

Ex.  
2b

T = thumb

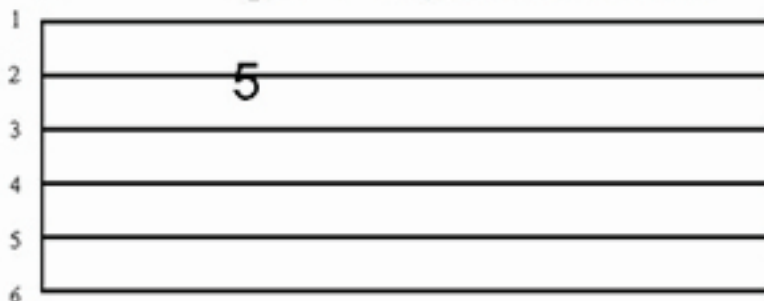


Upstrum with  
the thumb

P = Thumb  
I = Index  
M = Middle  
A = Ring  
E = Pinky

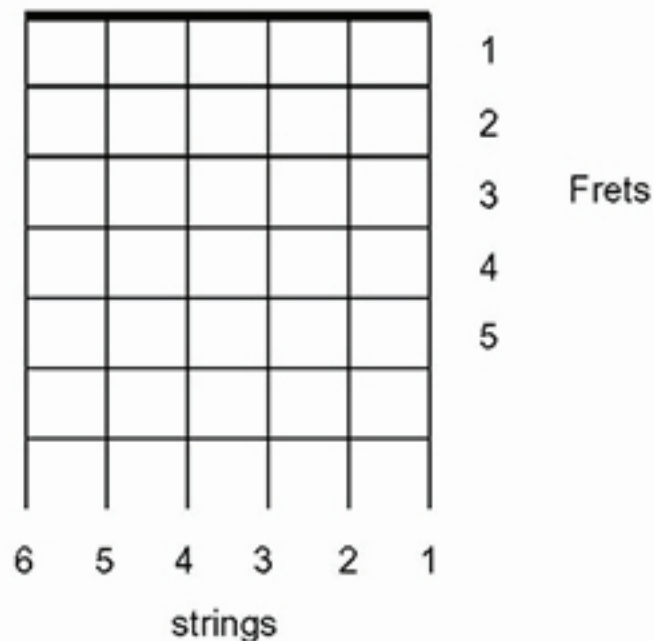
Ex.  
3c

① = 1<sup>st</sup> finger of the left hand



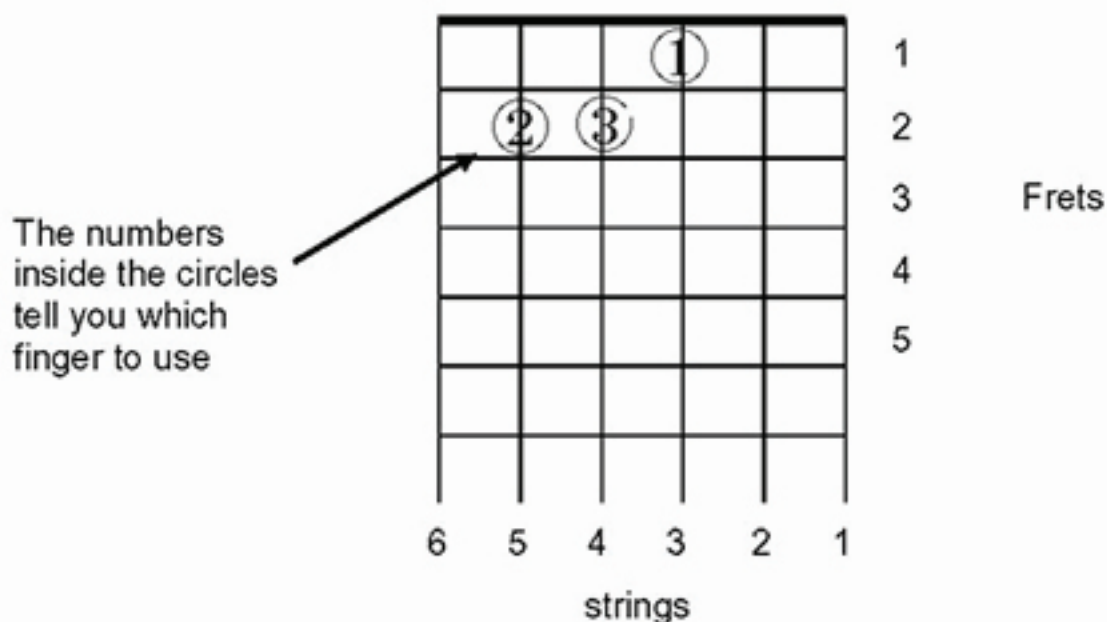
The 5 means play the 5<sup>th</sup> fret of the 2<sup>nd</sup> string. The ① above it means to use your first finger of the left hand to play that note.

## Here's How To Read A Chord Chart:



The vertical (up & down) lines represent the 6 strings of the guitar and the horizontal lines (across) represent the frets

## The Circles Tell You On What Fret To Play Each Note

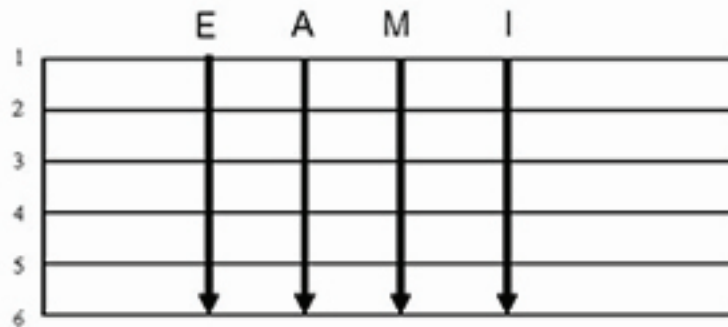


This is an E Major Chord\*

\* There is an index in the back of the book to show all the chords you'll need to play the songs in this book and video.

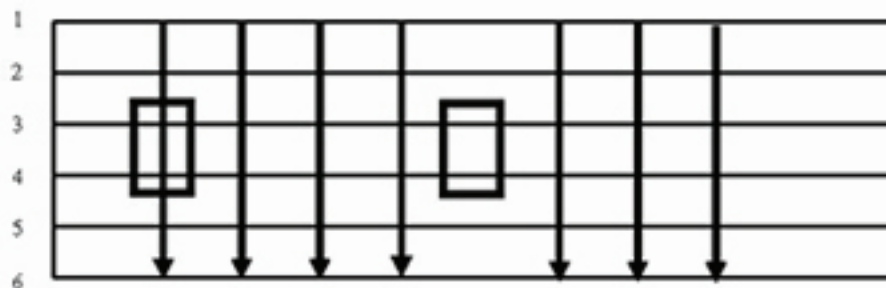
## Let's Get Started.

The first technique is called the Rasgueado (RAHS-GEE-ADO). It involves a fanning motion of the fingers of the right hand as shown below:



Begin this movement by cupping your right hand fingers in the palm of your hand and fanning them out one at a time across the strings as shown.

This next technique is one of the most fun and useful ones you'll learn. It's called the Rhumba Pattern and it works like this:



The Rhumba Pattern uses 8 movements

- 1) Tap the body of the guitar with the tips of your fingers in an inward motion while strumming your thumb in a downward motion across the strings.
- 2) Up strum with your index finger.
- 3) Down strum with your index finger.
- 4) Up strum with your thumb.
- 5) Tap your entire hand on the body of the guitar.
- 6) Up strum with your index finger.
- 7) Down strum with your index finger.
- 8) Up strum with you index finger.

## Sixes And Threes.

This next section is called sixes and threes. It's another very important strumming pattern and it works like this:

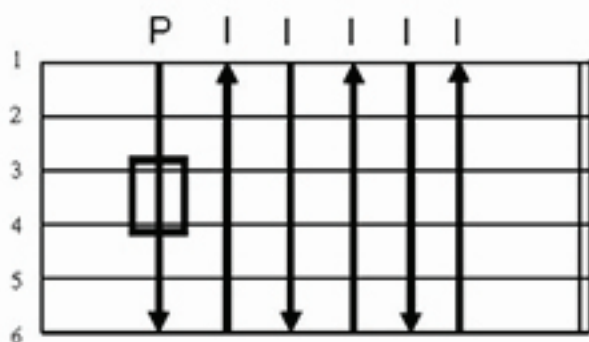


Fig. 1  
Sixes

(Sixes)

- 1) Tap the body in a downward motion with the fingertips of the right hand while strumming the strings with a downward motion with the thumb, just like the Rhumba Pattern.
- 2) Index up.
- 3) Index down.
- 4) Index up.
- 5) Index down.
- 6) Index up.

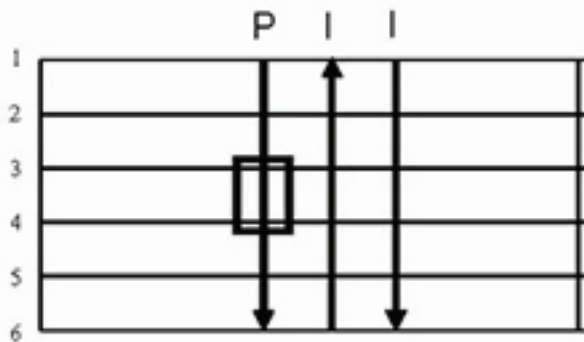


Fig. 2  
Threes

(Threes)

Is the same as sixes but cut out the last 3 strums of the index finger.

# Picking

There are two types of picking techniques in Flamenco: 1) Rest Stroke and, 2) Free Stroke.

1) The Rest Stroke is achieved by playing through a string and resting the finger on the adjacent string. Fig. 1A.

2) The Free Stroke is achieved by playing the string and curling your finger up towards the palm of your hand. Fig. 2A

Fig. 1A



(Example 1)

Play through the first string and rest your finger on the 2<sup>nd</sup> string.

Rest Stroke

Fig. 2A



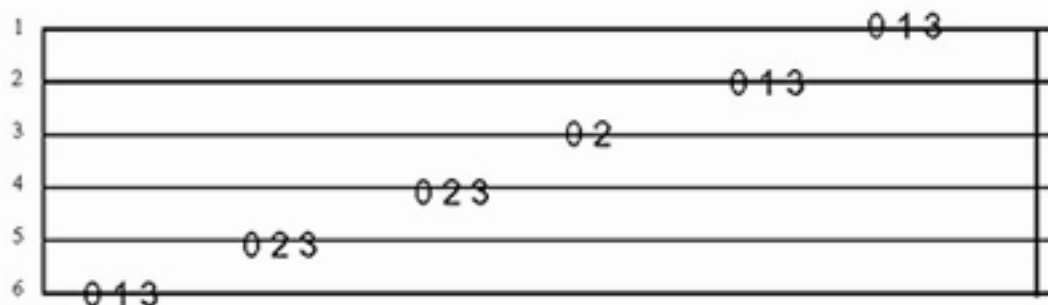
(Example 2)

Play through the first string (do not touch any other strings).

Free Stroke

## Scales (Single Notes)

Obviously, scales are an important part of guitar playing and should be practiced daily with strict alternation between the index and middle fingers using the rest stroke.



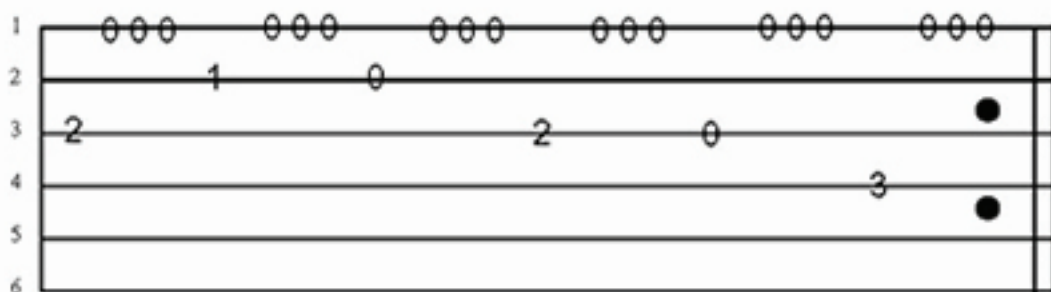
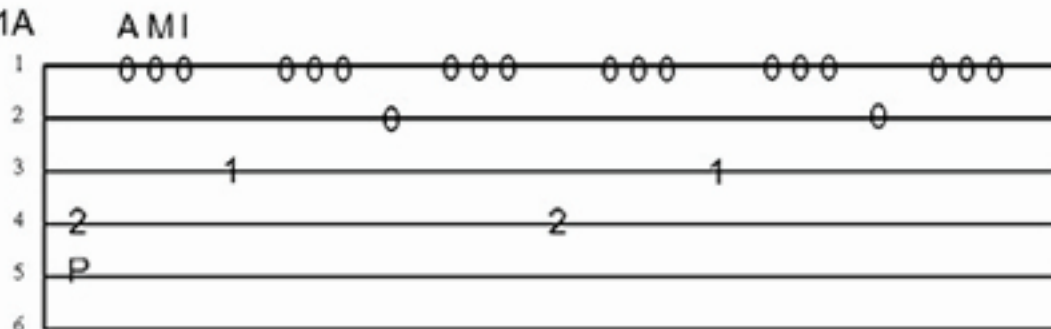
M I M etc. Ascending and descending.

Beginning with the middle finger of your right hand use the rest stroke up and down the scale until you can comfortably play each note – (not too soft and not too hard until it sounds good).

## Tremolo Picking

Tremolo picking is one of the most dynamic forms of Flamenco guitar picking and can be used in a wide variety of chord changes to create beauty and technical excellence in your playing.

Ex. 1A



In Ex. 1A use your thumb for the bass notes as shown and on the first string use A, M, I in a constant motion to produce this technique. Practice slowly and gradually increase your speed keeping an even space between each note. The double bars with the 2 dots means repeat that section of music.





# Malagueña contd.

TAB 0 0 1 0 | 0 0 1 0 | 0 0 3 0

3 2 | 3 2 | 5 4

E E A M I

TAB 0 0 1 0 | | 0 3 1 0 3 1 0 2 0

3 2 | | 3 2 0 3 1

E E A M I E A M I E A M I

TAB 3 2 0 3 2 0 3 1 | | |

3 2 0 | | |

E E E F E E E F E

TAB 0 1 0 1 0 1 | | 1 2 1 2 1 2

0 1 | | 1 2

\*E E E E E E Am Am Am Am Am Am

TAB 0 4 2 0 4 2 | 0 3 2 0 1 1

0 4 2 | 0 3 2 0 1 1

# Malagueña contd.

E E E E E E Am Am Am Am Am Am

TAB

0 4 2 0 4 2 0 2 3 0 2 3

E E E E E E F F

(Rhumba Pattern)

TAB

0 4 2 0 4 2

G F E E E E E

TAB

0 2

\* Starting with measure 36, the numbers on the lines tell you which particular string to accent the thumb

# Tarantas

F#/B<sub>1</sub>E
G7
G5

TAB  
 2 3 2 0 2 3 2 0 *etc.*  
 P

2 4 2 0 2 4 2 0 *etc.* 2 4  
 P

3 F#/B<sub>1</sub>E
F#/B<sub>1</sub>E

5 4 2 5 3 2  
 P

2 2 3 2 0 *etc.*  
 P

2 2 3 0  
 P I I I I P I

5 F#/B<sub>1</sub>E
4 times
G/E
4 times

2 2 3 2 0  
 P

2 4 5  
 P

7 Bm
A

2 2 3 2 0  
 P

2 2 3 2 0  
 P

*repeat last measure*

11 G/E
F#/B<sub>1</sub>E

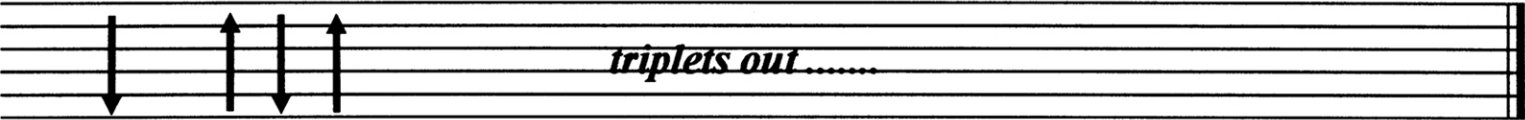
2 2 3 2 0  
 P

2 2 3 2 0  
 P

# Tarantas

15

Bm



I P M I

15



# Soleares contd.

E E

TAB 2 0 2

E B7

TAB 2 0 2

B7

TAB 2 4 2 1 4 2 0 1 2

E E E

TAB 2 4 2 4

E7 A A

TAB 2 4 2 4

# Soleares contd.

E B7 E

TAB

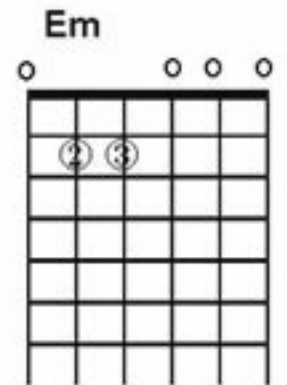
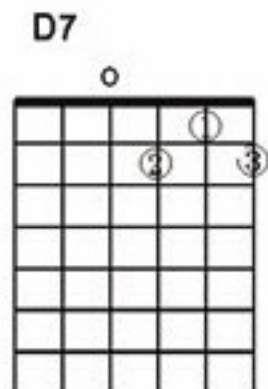
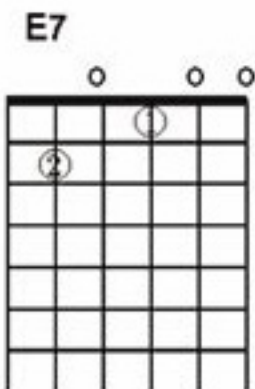
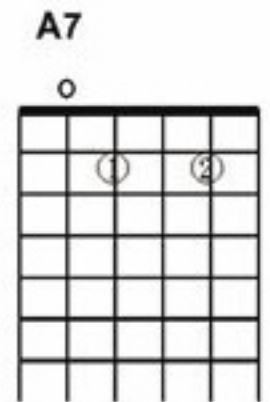
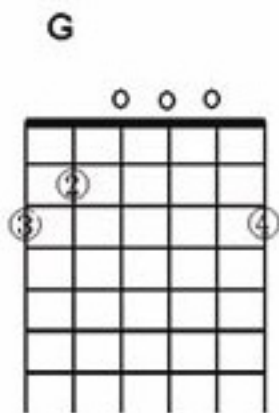
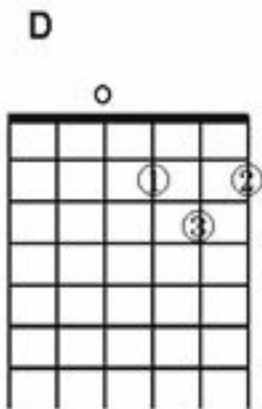
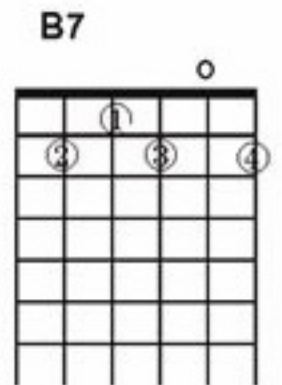
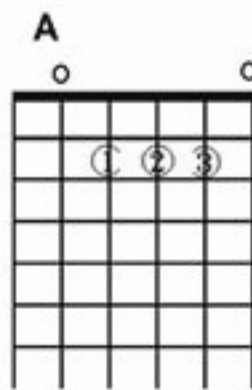
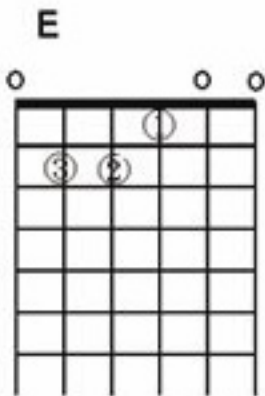
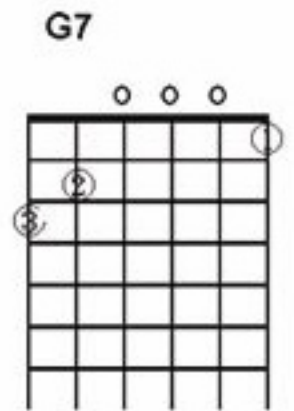
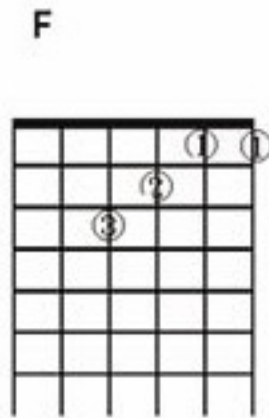
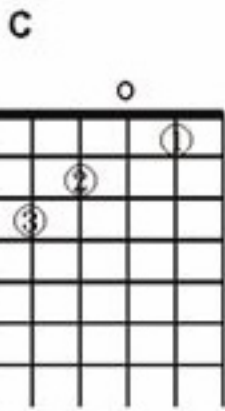
A E B7

TAB

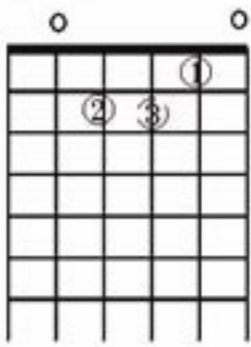
P M I Triplets F B7 E

TAB

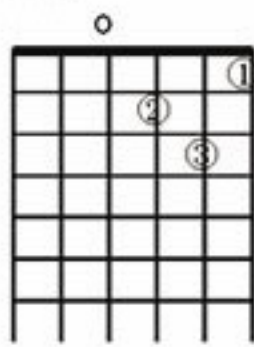
# Chords



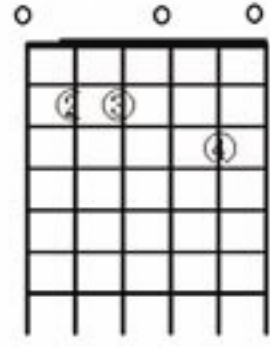
Am



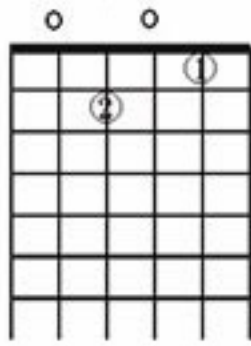
Dm



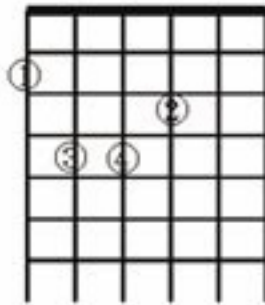
Em7



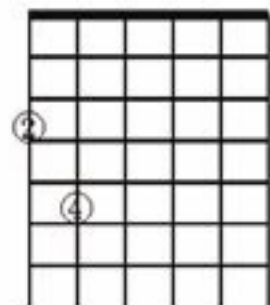
Am7



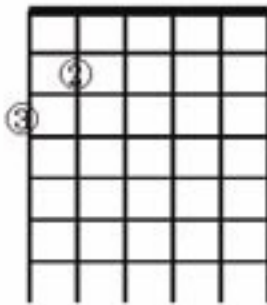
F#/B<sub>1</sub>E



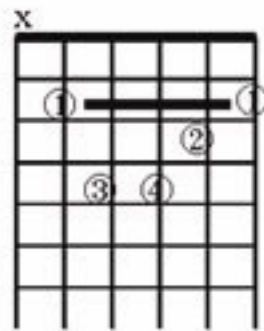
G5



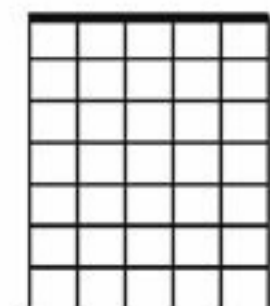
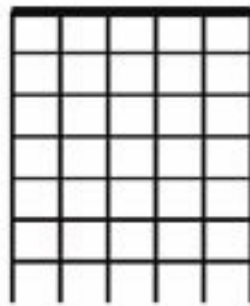
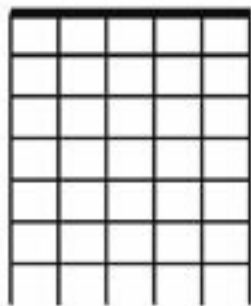
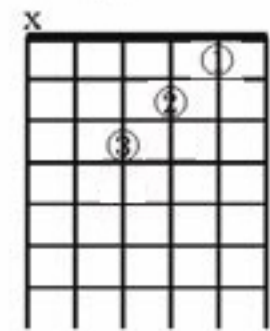
G/E



Bm

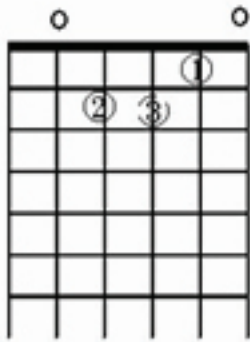


Fmaj7

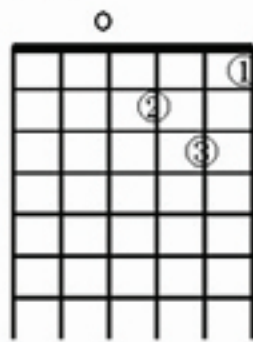




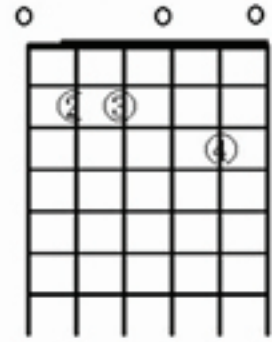
Am



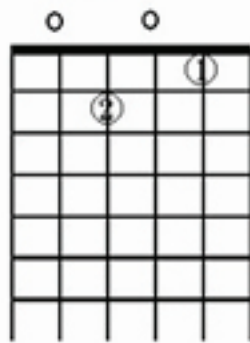
Dm



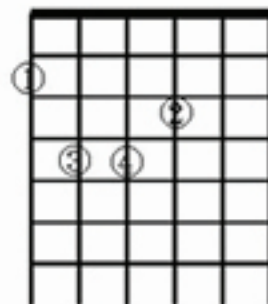
Em7



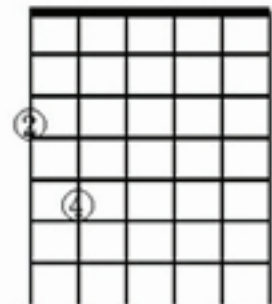
Am7



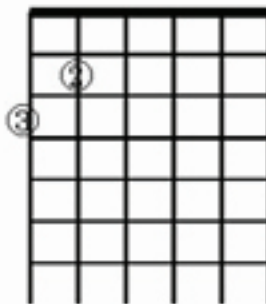
F#/B<sub>1</sub>E



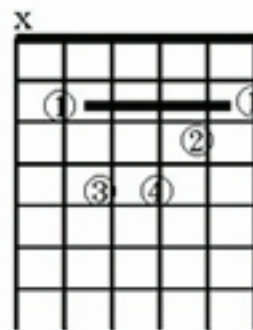
G5



G/E



Bm



Fmaj7

