

Aprende guitarra flamenca con
Learn flamenco guitar with

Oscar Herrero



DEMO



EL RASGUEADO

Learn flamenco guitar

with

OSCAR HERRERO



THE RASGUEADO



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San Lorenzo de El Escorial (Madrid)

oh@oscarherreroediciones.es

www.oscarherreroediciones.es

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PRESENTATION



In the 90s I began publishing my first didactic flamenco works.

At first I published with a French publisher; in collaboration with my friend and colleague Claude Worms, we published a series of books with accompanying CDs. After that, with a Spanish producer, I did a series of nine videos which included various techniques, falsetas, compás, and cante accompaniment instruction. Since then I've traveled the world, even more so since the age of the Internet. In 2003 I founded my own publishing house, Oscar Herrero Ediciones, where I continue to publish my didactic works and concert pieces. Today, more than twenty years after those first published works, I'm coming out with this new didactic work, now with all those extra years of experience under my belt. Years in which I've continued to teach hundreds of students. It's so interesting that, by teaching, one continues to learn from one's students. But how else would I have learned to teach if not from my students?

All I've tried to teach my students, the same material they have helped me continue to improve and perfect, I want to capture in a series of exercises for guitar, published in both written and video formats. This entire repertoire of exercises with accompanying videos will begin first with a series dedicated to my own flamenco guitar technique, which is quite unique. I've divided this series up into basic techniques, in six volumes:

The pulgar

The alzapúa

The rasgueado

The trémolo

The picado

The arpeggio

All of these techniques have their own way of being played in flamenco guitar music, and this assures that this instrument acquires its own personality and sound, which is very different from other styles of guitar. They're principally techniques that affect the right hand. With respect to the left hand, there isn't a noticeable difference between flamenco guitar and other styles of guitar. However, throughout these six videos I'll be making a series of comments and providing some exercises and advice to aid in developing a good left hand technique as well, because that aspect is often overlooked by flamenco guitarists, being that they're so often obsessed with the right hand.

But this sound that is so characteristic of the flamenco guitarist, apart from the techniques that we use and how we use them, is also due to the instrument itself, the flamenco guitar. Ever since the guitar has been used as a flamenco instrument to accompany the singing, there have also been other factors at play—hand clapping (*las palmas*) and dance (*el baile*).

This means that the flamenco guitarist needed a distinct sound in order to mesh with these other flamenco sounds; the raspy voice, the heels hitting the ground, the percussive *palmas*. This meant that it was going to be difficult for a guitar, which isn't that loud, to compete with everything else. It was necessary to have a sound that complemented the others, a sound that was bright, that had both a quick and short sound, and didn't ring out for too long, since all those *rasgueados* don't make it necessary for the harmonics to linger, so as to not form a wall of sound. All of these

characteristics were incorporated by the guitarist Antonio de Torres, from Almería, who is considered the inventor of the modern guitar, both flamenco and classical.

So it's fundamental, in order to play flamenco, to have an instrument prepared for the job, that is able to faithfully and clearly reproduce the right hand flamenco guitar techniques that we use, which separate both technically and sonically the flamenco guitarist from other genres. At the same time, it's necessary to have a guitar that feels comfortable for the left hand, which often plays much more intricately now than in the past, when a flamenco guitarist didn't used to play beyond the fourth fret.

For this didactic series, I want to present to you my new Oscar Herrero flamenco guitar, with which I've recorded the videos you will see. The Oscar Herrero guitar, available in six different models, is an instrument made by hand by renowned master luthiers who have implemented my suggestions in the design, which I have given from experience and personal preference. Each one of these guitars is named after one of my own musical compositions.

Here I present the **ESENCIA** model. Esencia is the *soleá* that plays in the background of this video and appears on my album **ABANTOS**. This studio guitar, for intermediate level, was constructed in the traditional flamenco manner, it has a spruce top and cypress sides and back, and is very comfortable for both the left and right hands, and measures 650mm.

For more information, you can visit my website: www.oscarherreroediciones.es

¿TO WHOM ARE THESE BOOKS AND VIDEOS DIRECTED?

This series of books, along with their complementary videos, is directed toward flamenco guitarists or guitarists of other disciplines who want to learn or perfect the basic techniques that characterize flamenco guitar. It's also directed toward those who, though they may already know the techniques, haven't learned them in a systematic way.

This work is made to train the guitarist in various techniques. We're not going to learn any song forms (*palos*) or *falsetas*, but rather we will learn and perfect the necessary techniques in order to play *palos* and *falsetas* correctly. Each of these books consists of several sections, and each section has two parts:

MECHANICAL EXERCISES

Consisting of a series of routine exercises designed to mechanize and automate movements so that our hands carry them out with ease.

STUDIES

These are short works in which we will apply what we learn in the exercises. More specifically, I've selected some studies from the three books I've published myself: 21, 24 and 12 Studies for Flamenco Guitar. Some are the original studies from these books and others have been adapted. I've also included a new study designed specifically for the technique we're working on.

And now, let's start paying.

THE RASGUEADO



Definition according to the Royal Spanish Academy:

RASGUEAR

To play the guitar or another instrument by strumming several strings at once with one's fingertips.

RASGUEADO OR RASGUEO

The action and effect of performing a rasgueo.

We could say that a *rasgueado* consists of attacking the strings with the fingers of the right hand, from the bass strings up to the treble strings, or vice versa, often in a percussive manner, and with different combinations of fingers. The *rasgueo* will be performed on a varying number of strings, depending on the desired sound.

The *rasgueado* technique is surely the most identifiable flamenco technique, and along with the *pulgar*, it's the oldest flamenco technique. Given that in the early days of flamenco music, guitar wasn't a solo instrument, but instead used to accompany singing, the rasgueados were utilized to keep time and the *compás* in general, executing the rhythm along with the chords that harmonized the singing. And the *pulgar* was for carrying out short solos that the guitarist took in between verses.

The position of the hand is extremely important to correctly execute this technique. It's very similar to that of the *pulgar*, but with the wrist not as pronounced-the wrist functions almost as a mere extension of the forearm.

As with the rest of flamenco guitar, the rasgueado has also evolved a lot, and today we have a wide range of different rasgueados that I'll explain in detail.

I'm going to divide them into two groups:

1) "SIMPLES" RASGUEADOS

These are rasgueados that consist of a single type of movement, normally played with the thumb (known in Spanish as *pulgar* and abbreviated: *p*), *index* (*i*) or *middle* (*m*), or played with the ring, middle and index fingers (*a-m-i*) all together.

2) "COMPOUND" RASGUEADOS

These are rasgueados executed in groups of movements to form a more complex pattern, combining different fingers of the right hand. Within the COMPOUND RASGUEADOS there are two subdivisions:

A) COMPOUND "WITHOUT THUMB"

Index (*i*), middle (*m*), ring (*a*) and pinkie (*e*) play in different combinations.

B) COMPOUND "WITH THUMB"

These are rasgueados where the thumb does come into play in combination with the other fingers. We'll analyze each type in due time, but for now I'll say that, if we're guided by their different sounds, we also have to make two additional groups:

1) PERCUSSIVE SOUND As its name implies, these have a percussive element wherein each finger strikes the strings individually, like individual piano hammers.

2) NON-PERCUSSIVE SOUND This is a rasgueado with a smoother sound and lighter touch, where the fingers glide across the strings instead of hitting them hard, and act together, not separately like with the percussive rasgueados.

There are different ways and techniques available to arrive at the same end. Logically, I'll show you the ways that I think are best for each occasion, allowing for the fact that each person and hand is unique and therefore, the same movement or position can vary somewhat. But I'm convinced that certain norms are necessary in order to abide by the "law of minimum force." I'm referring to the fact that, when you're in a situation where several roads lead to the same result, you should choose that which leads to the same precision as the others by employing less energy, in terms of time and effort. That's why, more than anything, we should never just perform rasgueados like crazy, without any control over our fingers or without having clear what sound we want to achieve. We should know exactly which strings we want to play, what type of sound we want to make, percussive or non-percussive... I believe this is the most important thing to have clear—to know how to express our rasgueado. From there, we can choose various options, test them and decide what works best in each situation.

As always, listening to ourselves is fundamental to realizing what sounds we're making and being able to correct or enjoy our own rasgueado.

This rasgueado technique can be seen in the video that accompanies this book, and I recommend you watch it before continuing, because the explanation is quite extensive and, as I often say, "an image is worth a thousand words."

IMPORTANT. *For the rasgueados that don't use the thumb, the thumb rests on one of the bass strings in order to control the sound more effectively. The thumb should be placed on the string immediately above the string on which we intend to initiate the rasgueo. For example, if the rasgueo starts on the fourth string, then the thumb should rest on the fifth string. In each exercise or study I'll indicate with an "x" which string the thumb should be placed on, and we'll play the string directly below it. If we're going to perform a rasgueado on the sixth string (this only happens in non-percussive rasgueados) then the thumb won't rest on any string, and will instead be held in the air or placed on the body of the guitar, close to the sixth string.*

Watch the video that accompanies this book, where I explain this technique in depth.

MECHANICAL EXERCISES



As the name of this section indicates, here I want to present a series of very “mechanical” exercises for each technique. In other words, basic exercises that permit the student to have a physical training routine, like circuit training, where little by little one’s fingers respond more and more to the difficult techniques, and gain dexterity.

We’ll always start with just the right hand, and later will sync it up with the left hand, always by making simple and repetitive movements.

Moreover, later on, these exercises will serve as a warming-up routine in our daily studies, even when we’ve reached an above average level.

At first it’s necessary to stay concentrated during the entire exercise so that it becomes completely automated. Attention must be paid to the rhythm, the sound and the movement of each finger, until the movements can be executed in a natural and unconscious way. When sensory and motor memory have habituated certain movements, the brain automates them; to go back and change a movement or a basic hand position is more difficult than learning it from zero. That’s why these first steps are fundamental and necessary to get right, because they’ll stay that way forever.

If you’re a guitarist who has spent a lot of time playing with other movements (which at one time you will have memorized and automated) but now you want to change them because you’ve realized that they don’t work and you trust in my experience (or at least you’re willing to give my advice a try, because it seems reasonable, or because what you’ve learned up to this point hasn’t worked well enough for you), it won’t be easy to change your technique, but if you’re patient and you work diligently, you’ll eventually get it. You have to erase what you’ve learned by repeating the new movements over and over, along with the new hand positions. If you are conscious of the movements and methodical in your learning, your fingers will respond. Don’t worry about going too fast. When you try to go faster than your brain permits, your fingers will begin to play in the way they did before you started trying to change your technique by learning these new movements. This happens a lot with guitarists who already play in a certain way, but want to change it. If they play without thinking, they go back to old habits, because the old way is still ingrained in their memory. To learn a new way of playing (including a new piece, a falseta, etc.) one must play consciously. One mustn’t play without paying attention. If that happens, the technique won’t become fully integrated, because the hand will automatically tend toward the positions one knew previously. One must be conscious of the way one’s hands and fingers move. I don’t know of any other way. It’s slow and cerebral work, and very repetitive, until at last the movements become automated and the old movements one had learned are erased. Then, everything will begin to be easier.

Technique should always serve expression. Technique is a vehicle to be able to express our emotions through an instrument. Technique isn’t the objective, it’s the path, the foundation. And because of that, there are sounds and musical expressions that are impossible to create without proper technique. So, first we have to prepare our fingers in a technical manner so that, once automated, we don’t have to worry about them, and they are completely at the service of our expression, our emotions, our art.

Having good technique is not synonymous with being a good guitarist. You can be an excellent guitarist with mediocre technique, or a terrible guitarist with marvelous technique. But, if we have good taste or musical talent (which can also be developed and improved, like everything),

technique will help us achieve certain melodies, sounds that we wouldn't be able to make without good technique. It will help us create beauty.

- Good technique will help us give the most on a physical level.
- Technique isn't only velocity, strength or cleanness of sound. It's also sound quality, the ability to play loudly without making too much effort... Good technique also means that our *rasgueado*, *pulgar*, and *picado* sound very flamenco, clean, powerful...
- Good technique saves us hours and hours of study. For example, a passage on which we have spent days and still can't play quickly and cleanly, can be solved quickly by simply changing the fingering or some other incorrect movement.
- Good technique makes it possible to carry out our musical thoughts automatically, without slowing us down and becoming preoccupied by the movement or the physical aspect. In this way, whatever we want to play on the guitar, we will be able to play, without being limited by our physical abilities.

In short, good technique will help us achieve things that would otherwise be impossible. We're all capable of creating, composing and demonstrating our individuality with our music, but for that we need the necessary tools that will help us channel through the instrument that which we hold inside.

Learning music is very similar to learning a language. One must have a good handle on the most simple aspects; the phonemes, the sounds, the grammar... they're like the technique, the harmony and the rhythms. No matter how clear we are on what we want to say, if we don't know how to construct a sentence, we won't be well understood. We won't be able to adequately express the beauty we hold inside of us until we learn the basic techniques. To speak a language well it's not sufficient just to learn words and memorize phrases. One must know how to use them, and understand grammar rules in order to create and understand new phrases. In the same way, to play guitar well it's not best to start right away learning melody lines and pieces. It's impossible to play a melody line well if you don't know the proper thumb technique, or *rasgueado* technique, or any other technique. It's impossible to play a *soleá* well if you don't understand its structure, its characteristics, its rhythm. The only thing you'll achieve is to automate movements you don't really understand and can't really control, and in that case your movements will mostly be incorrect. In short, you'll learn bad techniques that won't facilitate your development at all.

Like with anything in life, a solid foundation will ensure our ability to grow well. A building must have a strong foundation, or it will crumble before it has even been finished. Either that, or we'll knock it down ourselves out of frustration, because things aren't going well and we don't know why.

Music is a language through which we communicate with each other, express happiness, sadness, anger, passion... Traditionally flamenco music has been learned by ear and by repetition through imitation, like when a baby learns a language. However, once it's an adult and speaks a language fluently, using the same method to learn a new language doesn't work, because one already knows a number of automated sounds, words and structures in one's native language that don't work in another. So one must learn new sounds, new rules. In short, one must be conscious of what one does. An adult doesn't learn with the same ease and intensity as a baby, but makes up for this in other ways; he understands what he learns, understands why things are used like they are. This speeds up and helps his learning.

Throughout the history of flamenco the same things have been repeated: *in order to sing or play or dance flamenco, you must be born with it, it can't be taught...* I agree that for anything in life one must possess certain basic qualities, but then those have to be developed, because how many potential guitarists, singers, dancers, painters, doctors, are there in the world? How many geniuses who aren't born in the necessary environment to develop their qualities? If Paco de Lucía's father hadn't been a flamenco aficionado and had emigrated to Australia or some other place where Paco didn't come into contact with flamenco, would Paco de Lucía have been a guitarist? It's possible that he was a genius, but maybe he would've developed his genius in a different genre of music, or in medicine, or painting...or some other art. Are there not thousands of hidden geniuses among those kids who grow up without studying, who don't have the resources or access to places that would help their development? I've always believed that one is born with certain qualities, then a *vocation* is awakened, and lastly one *learns* a craft from someone who can teach it. That's why life's path continues to twist and turn based on what one discovers and invests in along the way. Those who are born into and grow up in an environment immersed in flamenco acquire the gift of knowing all of the flamenco rhythms by heart, because they grow up listening to them and have many flamenco aficionados around them all the time. The environment we grow up in, our education, the interests that manifest themselves from a young age, that which we work and fight for and feel deeply about and want to pursue, is the most important. A good environment helps us once we decide to achieve something. And the rest, family, heritage, origin—they're just stereotypes that almost never helped flamenco grow in stature.

RASGUEADOS "SIMPLES"

RASGUEADOS COMPUESTOS "SIN PULGAR"

RASGUEADOS COMPUESTOS "CON PULGAR"

"ABANICO"

GOLPE



Remember: It's important to watch the video that accompanies the book.

The **golpe** is a very characteristic element of flamenco guitar. As was mentioned earlier, the term *golpe* is the technique wherein the middle finger and ring finger of one's right hand are used to strike the pick-guard area of the guitar to create a percussive sound with the help of one's fingernails. You can also do this technique with only your ring finger, but it's recommended to use both the middle finger and ring finger together so that your fingernails aren't damaged as much, and also because it creates a more powerful sound.

The **golpe** (from the Spanish verb *golpear*, meaning to strike or hit) can be done on its own, or along with the thumb or index finger as you play a single note or an entire chord. The technique is most frequently executed just below the first string, but there's also a technique known as "*capirote*" which is done with the index or middle finger above the sixth string. At this time we'll only focus on the **golpe** by itself or accompanied by the thumb, and leave the rest for the video on the *rasgueados* technique.

We'll use the asterisk symbol to represent the **golpe** on sheet music:

Take note that all flamenco guitars have a distinct pick guard that in Spanish is referred to as a **golpeador**, and of course protects the wood from being damaged by this technique. To do a **golpe** by itself, rest your thumb on one of the bass strings, generally on the sixth string, and move both fingers, slightly curved, until your fingernails hit the body of the guitar in the area covered by the pick guard. It's very important strike with your fingernails, because the tips don't make a loud enough sound.

IMPORTANT! In the video-book *The Thumb* (El Pulgar) we worked on the **golpe** technique in isolation and in accompaniment, so it's assumed that the student has already practiced this technique. If not, we recommend that you work on it before continuing with this book.

SECTION 1

“SIMPLE” RASGUEADOS (1)

Remember: It's important to watch the video that accompanies the book.

These rasgueados form the base for all of the other rasgueados we'll see later, the COMPOUND RASGUEADOS. For this reason, it is especially important to get a very good handle on these first rasgueados.

We'll start by playing different exercises and studies so as to be able to execute these SIMPLE RASGUEADOS well. In this first section all of the rasgueados are *non-percussive*.

In this section we'll play in the key of E and use the following chords:

<p>E</p>	<p>F/E</p>	<p>G⁶</p>

EXERCISE 1

RASGUEADO SIMPLE 1

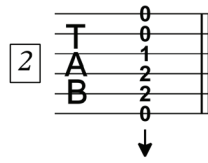
An arrow like this ↑ indicates that the rasgueo is played from the low strings to the high with all four fingers (*eami*) together. This rasgueado should be played when we want to play a rasgueado starting on the sixth string, and should be carried out with a movement of the wrist.

In this rasgueo the bass strings play the main role. Remember that the rasgueo should always begin on the sixth string and run across all of the strings.

E1

EXERCISE 2

RASGUEADO SIMPLE



An arrow like this ↓ indicates a rasgueo performed with the *thumb* from the high strings down to the low ones. This rasgueado should be played when we want to make a chord sound from the treble strings down to the bass strings, and should be carried out with a movement of the wrist.

We'll combine this rasgueado with the previous one, and both will be played with a movement of the wrist. I've also incorporated the *golpe* on the pickguard.

E2

EXERCISE 3

RASGUEADO SIMPLE 3

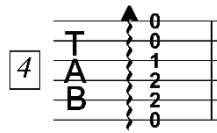
An arrow like this $p \uparrow$ indicates a *rasgueo* played from bass to treble strings. Really it's the same as the first rasgueado, but since we're performing it with the thumb, it permits us to control the beginning of the rasgueo from any one of the bass strings, and should be played with a light movement of the wrist.

Pay attention to where the lowest string of the chord is, and that's where you'll start each rasgueo.

E3

EXERCISE 4

RASGUEADO SIMPLE

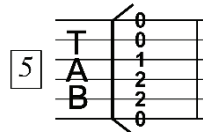


An arrow like this \uparrow indicates an *arpeggiated rasgueo* with the thumb. This is the same as number three except for it's played slower, enabling each string to sound more individually.



EXERCISE 5

RASGUEADO SIMPLE



The sign $\left\{ \right.$ represents a rasgueo from the low to high strings, along with a *golpe*.

It's like rasgueado 3, but played with a *golpe* at the same time on the lower portion of the pickguard. This has been worked on extensively in the books *The Thumb* and *The Alzapúa*.



STUDY

Before continuing with more exercises, the time has come to play a short study in which we apply what we've learned so far. We'll do it with **Study 4** from my book "21 Estudios para guitarra flamenca" (21 Studies for flamenco guitar).

It's a short piece in the **Farruca** style, with a 4/4 time signature and in the key of E minor. This is no longer just a mechanical exercise, but also a musical one in which we make music by applying the technique—which is to say, the technique serves our mode of expression. If you've done the exercises well up until now, your fingers should obey you correctly in each movement. Even so, proceed slowly.

ESTUDIO 4* (Rasgueados)



"Por Farruca"

Oscar Herrero

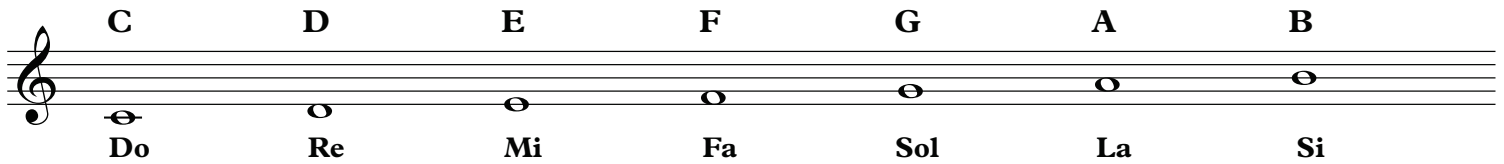
The musical score for Estudio 4 consists of four systems of guitar tablature and rhythmic notation. Each system begins with a measure number in a box: 5, 9, and 13. The tablature is written on three lines (T, A, B) representing the treble, middle, and bass strings. Fret numbers are indicated by digits 0-5. Rhythmic notation includes asterisks (*) and arrows (↑, ↓) indicating strumming directions. Dynamics such as 'p' (piano) are marked. The score includes various techniques like rasgueados (strumming patterns) and specific fingering instructions.

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*Adapted from Studio 4 from the book "21 Estudios para guitarra flamenca" (21 Studies for flamenco guitar)

Remember that all of this can be seen in the video that accompanies this book and that a video is worth more than a thousand words.

NOTATION SIGNS





(Right hand) p = thumb; i = index; m = middle; a = ring finger; e = little finger; T = all

(Left hand) 1 = first finger; 2 = second finger; 3 = third finger; 4 = fourth finger

① ② ③ ④ ⑤ ⑥ The numbers indicate the string which must be struck

* "Golpe" is a tap on the sound board with the ring finger and middle finger

Pos 1, Pos 2, ... Position of the left hand on the fret board. Pos "B^b" =  Pos "F" = 

cI, cII, cIII, cIV, ... Barré on the fret indicated by the Roman numeral

cII₁₋₄ "Half barré on the fret 1 on the strings 1-2-3-4"

┌ End of barré, (cejilla) Pos, Ras, ... () Optional

Alzapúa...
Picado...
p...

When a word or letter appears followed by three dots (. . .)
continue using until a change is indicated.

RASGUEADOS (RIGHT-HAND STRUM)

↑ "Rasgueado" from bass to treble using all fingers except the thumb

↑_p "Rasgueado" from bass to treble using the thumb

↓ "Rasgueado" from treble to bass using the thumb

{ "Rasgueado" from bass to treble using the thumb accompanied at the same time by "Golpe"

^ "Rasgueado" from bass to treble with the index finger

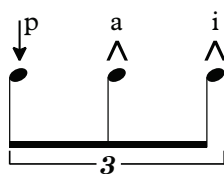
v "Rasgueado" from treble to bass with the index finger

(e, m, a)
^ "Rasgueado" from bass to treble with the finger indicated (e, m, a)

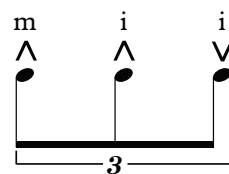
* ^ "Rasgueado" from bass to treble with the index finger accompanied at the same time by "Golpe"

* ^ "Golpe" on the 'upper' sound board (above the bass strings) followed by the index or middle finger

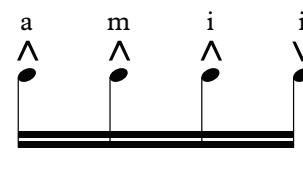
(p m p)



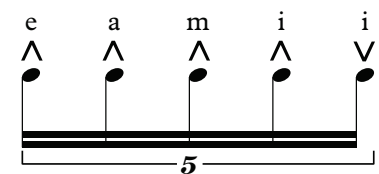
Ras A



Ras 3



Ras 4



Ras 5

OSCAR HERRERO



La carrera concertística y pedagógica de Oscar Herrero, avalada por sus sobresalientes resultados en ambos campos artísticos, se sitúa sin duda como uno de los hitos de la guitarra flamenca de las últimas décadas.

Intérprete de reconocido prestigio, ganador entre otros de los certámenes de Jerez y La Unión, es Oscar Herrero un músico cuya temprana vocación se canalizó no sólo al ámbito del concertismo, sino también al de la enseñanza; campo en el que cabe considerarle como un verdadero pionero e innovador.

Ha actuado en las más importantes salas y teatros del Mundo, como el de la Ópera de El Cairo, el Teatro Real

de Madrid o el Hermitage de Saint Petersburg; y viajado como concertista y maestro por los cinco continentes. Escenarios donde ha mostrado una creación musical que abarca desde la guitarra solista hasta el concierto flamenco para guitarra y orquesta.

Su profundo conocimiento de la música flamenca se ha traducido además en una importante producción pedagógica destinada tanto a aficionados de todos los niveles como a profesionales. Tanto es así que su labor fue galardonada con el Premio Especial a la Didáctica del Flamenco en el Festival Internacional de La Unión, Murcia. Reconociéndose de este modo una trayectoria que tiene en la producción audiovisual y editorial de su sello “Oscar Herrero Ediciones”, su máximo exponente.

Respetuoso al máximo con la tradición y esencias flamencas, Oscar Herrero aúna trabajo e inspiración para lograr los más cuidados resultados compositivos en sus creaciones; a la par que profesionalidad y jondura en todos y cada uno de sus innumerables alumnos y discípulos.

Oscar Herrero’s concert and teaching career is endorsed by his outstanding results in both artistic fields, making him a flamenco guitar milestone in recent decades.

A guitarist of recognized prestige, winner at events like Jerez and La Unión, Oscar Herrero is a musician whose early vocation was channeled not only into the concert world but also into teaching, a field in which he can be considered a true pioneer and innovator.

He has performed in the world’s leading concert halls and theaters, such as the Cairo Opera House, Madrid’s Teatro Real and the Hermitage Theater in St. Petersburg. He has traveled as a concert musician and maestro across the five continents, performing on stages where he has displayed a musical creation ranging from solo guitar to a flamenco concert for guitar and orchestra.

His profound knowledge of flamenco music has also resulted in an extensive teaching repertoire designed for professionals and for amateurs of all levels; so much so that his work was awarded the Special Prize for Flamenco Teaching by the International Festival at La Unión in Murcia, Spain. It is a recognition of a career whose prime example is the audiovisual and publishing production of his label “Oscar Herrero Ediciones”.

With maximum respect for the flamenco tradition and essences, Oscar Herrero brings work and inspiration together to achieve impeccable results in his compositions, and in ensuring professional quality and the *jondo* spirit in all of his innumerable students and disciples.

www.oscarherrero.es

www.oscarherreroediciones.es

www.flamencometro.es

¿A QUIÉN VAN DIRIGIDOS ESTOS LIBROS Y VÍDEOS?

Esta serie de libros, con sus vídeos complementarios, está dirigida a guitarristas flamencos o de otras disciplinas que quieran conocer o perfeccionar los elementos técnicos que caracterizan a la guitarra flamenca. También a los que, aun conociéndolos, no hayan adquirido una formación razonada de ellos.

Este trabajo está pensado para entrenar técnicamente al guitarrista, no vamos a aprender en él ningún palo ni ninguna falseta, sino a aprender o perfeccionar la técnica necesaria para poder interpretar esos palos o falsetas de una forma correcta. Cada uno de estos libros consta de varias secciones, y cada sección de dos partes:

EJERCICIOS MECÁNICOS

Consisten en una serie de ejercicios muy rutinarios con la idea de mecanizar y automatizar movimientos que queden fijados en la memoria de nuestras manos.

ESTUDIOS

Son pequeñas obras pensadas para aplicar en ellas todo lo trabajado con los ejercicios. Más concretamente, he elegido algunos estudios de mis tres libros publicados en mi editorial: 21, 24 y 12 Estudios para Guitarra Flamenca. Algunos son los estudios originales de estos libros y otros son estudios que he adaptado a partir de ellos. También he incorporado algún nuevo estudio ideado especialmente para la técnica que estamos trabajando.

TO WHOM ARE THESE BOOKS AND VIDEOS DIRECTED?

This series of books, along with their complementary videos, is directed toward flamenco guitarists or guitarists of other disciplines who want to learn or perfect the basic techniques that characterize flamenco guitar. It's also directed toward those who, though they may already know the techniques, haven't learned them in a systematic way.

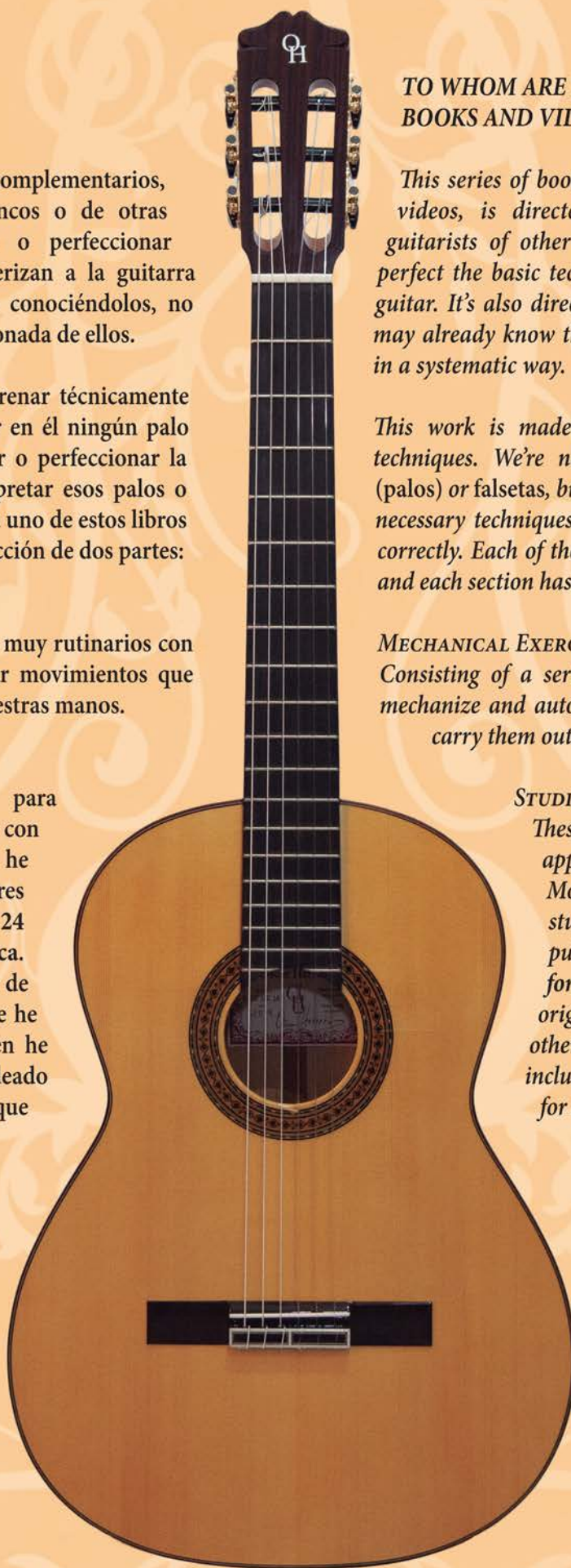
This work is made to train the guitarist in various techniques. We're not going to learn any song forms (palos) or falsetas, but rather we will learn and perfect the necessary techniques in order to play palos and falsetas correctly. Each of these books consists of several sections, and each section has two parts:

MECHANICAL EXERCISES

Consisting of a series of routine exercises designed to mechanize and automate movements so that our hands carry them out with ease.

STUDIES

These are short works in which we will apply what we learn in the exercises. More specifically, I've selected some studies from the three books I've published myself: 21, 24 and 12 Studies for Flamenco Guitar. Some are the original studies from these books and others have been adapted. I've also included a new study designed specifically for the technique we're working on.



GUITARRA OSCAR HERRERO MODELO "ESENCIA"