

Learn flamenco guitar

with

OSCAR HERRERO

THE TREMOLO

© **Oscar Luis Herrero Salinas (Oscar Herrero), 2020**

© **Edición, Oscar Herrero Ediciones, 2020**

San Lorenzo de El Escorial (Madrid)

oh@oscarherreroediciones.es

www.oscarherreroediciones.es

Escrito y digitado por: Oscar Herrero

Foto portada: Juana Muñoz

Diseño cubierta: Rojo Pistacho

Depósito legal: M-17033-2020

ISMN: 979-0-805423-12-8

ISBN: 978-84-948609-2-8

Reservados todos los derechos. No está permitida la reproducción total o parcial de este libro, ni su tratamiento informático, ni la transmisión de ninguna forma o por cualquier medio, ya sea electrónico, mecánico, por fotocopia, por registro u otros métodos, sin el permiso previo y por escrito de Acordes Concert, S.L.

ÍNDICE

PRESENTACIÓN	7
EL TRÉMOLO	9
EJERCICIOS MECÁNICOS	10

SECCIÓN 1

EJERCICIOS PREPARATORIOS (1)

Ejercicio 1	15
Ejercicio 2 - 3	16
Ejercicio 4	17
Estudio Pre-Trémolo 1	18

SECCIÓN 2

EJERCICIOS PREPARATORIOS (2)

Ejercicio 5	19
Ejercicio 6	20
Ejercicio 7 - 8	21
Estudio Pre-Trémolo 2	22

SECCIÓN 3

EJERCICIOS PREPARATORIOS (3)

Ejercicio 9 - 10	23
Ejercicio 11	24
Estudio Pre-Trémolo 3	25

SECCIÓN 4

EJERCICIOS PREPARATORIOS (4)

Ejercicio 12	26
Ejercicio 13	27
Ejercicio 14	28
Estudio Pre-Trémolo 4	29

CONTENTS

PRESENTATION	69
THE TREMOLO	71
MECHANICAL EXERCISES	72

SECTION 1

PREPARATORY EXERCISES (1)

Exercise 1	77
Exercise 2 - 3	78
Exercise 4	79
Study Pre-Trémolo 1	80

SECTION 2

PREPARATORY EXERCISES (2)

Exercise 5	81
Exercise 6	82
Exercise 7 - 8	83
Study Pre-Trémolo 2	84

SECTION 3

PREPARATORY EXERCISES (3)

Exercise 9 - 10	85
Exercise 11	86
Study Pre-Trémolo 3	87

SECTION 4

PREPARATORY EXERCISES (4)

Exercise 12	88
Exercise 13	89
Exercise 14	90
Study Pre-Trémolo 4	91

ÍNDICE

SECCIÓN 5 TRÉMOLO CLÁSICO

Ejercicio 15	30
Ejercicio 16	31
Ejercicio 17 - 18	32
Ejercicio 19	33
Ejercicio 20	34
Ejercicio 21	35
Ejercicio 22	36
Ejercicio 23	37
Ejercicio 24	38
Estudio 11	39
Estudio Tremolando 1	40

SECCIÓN 6 TRÉMOLO FLAMENCO

Ejercicio 25	41
Ejercicio 26	42
Ejercicio 27	43
Ejercicio 28	44
Ejercicio 29	45
Ejercicio 30	46
Ejercicio 31	47
Ejercicio 32	48
Ejercicio 33	49
Ejercicio 34	50
Ejercicio 35	51
Ejercicio 36	52

CONTENTS

SECTION 5 CLASSICAL TREMOLO

Exercise 15	92
Exercise 16	93
Exercise 17 - 18	94
Exercise 19	95
Exercise 20	96
Exercise 21	97
Exercise 22	98
Exercise 23	99
Exercise 24	100
Study 11	101
Study Tremolando 1	102

SECTION 6 FLAMENCO TREMOLO

Exercise 25	103
Exercise 26	104
Exercise 27	105
Exercise 28	106
Exercise 29	107
Exercise 30	108
Exercise 31	109
Exercise 32	110
Exercise 33	111
Exercise 34	112
Exercise 35	113
Exercise 36	114

ÍNDICE

Ejercicio 37	53
Estudio Tremolando 2	54
Estudio 17	55
Estudio Trémolo-Ligados 1	57

SECCIÓN 7

EJERCICIOS COMPLEMENTARIOS (1)

Ejercicio 38	58
Ejercicio 39	59
Ejercicio 40	60
Estudio Tremolando 3	61

SECCIÓN 8

EJERCICIOS COMPLEMENTARIOS (2)

Ejercicio 41	62
Ejercicio 42 - 43	63
Ejercicio 44	64
Ejercicio 45	65
Signos de notación	128
Biografía	130

CONTENTS

Exercise 37	115
Study Tremolando 2	116
Study 17	117
Study Trémolo-Ligados 1	119

SECTION 7

COMPLEMENTARY EXERCISES (1)

Exercise 38	120
Exercise 39	121
Exercise 40	122
Study Tremolando 3	123

SECTION 8

COMPLEMENTARY EXERCISES (2)

Exercise 41	124
Exercise 42 – 43	125
Exercise 44	126
Exercise 45	127
Notation signs	129
Biography	130

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 **HORIZONTE** model. Horizonte is the piece that plays in the background of this video, and appears on my album **ABANTOS**. This studio guitar, for those beginning to play flamenco, was constructed in the traditional flamenco manner, with a spruce top and mexican rosewood back and sides, 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 TREMOLO

Definition according to the Royal Spanish Academy:

TREMOLO

Rapid succession of the same notes, all of the same duration.

The tremolo as performed on the flamenco and Spanish guitar is a technique that produces an effect very similar to one generated by other instruments that are played with a pick, such as the laud and bandurria. It's the repetition of one note played on the treble strings, normally in sixteenth or thirty-second notes, with the ring (*a*), middle (*m*), and index (*i*) fingers, and accompanied by a bass note played with the thumb (*p*) to create the effect of a continuous melody.

The **classical** tremolo consists of four notes: *p a m i*

The **flamenco** tremolo consists of five notes and its pattern is: *p i a m i*

When first learning this technique we'll encounter many difficulties which will be overcome by working slowly and listening carefully to ourselves. Note that I said "listening to ourselves" and not "hearing ourselves." On the one hand, the ring and middle fingers have a difficult time working independently of each other, because the two share the same extensor muscle. Another difficulty that we'll have is with the thumb, because it interrupts the continuity of the tremolo, which at first creates a dead moment between the tremolo and the thumb, and vice versa. We should be very careful not to leave extra time between the note the thumb plays and the note the index finger plays when performing the flamenco tremolo, or time between the thumb and ring finger with the classical tremolo. Furthermore, the thumb should always play in the "*apoyada*" or resting position (we've gone over this technique in depth in previous books), which can be quite inconvenient for guitarists coming from different musical traditions, so it should be paid a lot of attention. However, there's an exception; when the thumb is playing on the string directly above where we perform the tremolo, we usually do not play *apoyada* because it's easier to execute the tremolo. But if the thumb's note is very important to the melody, we do play *apoyada*. To all this I must add that the flamenco tremolo is an irregular musical figure, a quintuplet, and this increases the difficulty of achieving an evenly-divided and musical sounding tremolo. I always recommend using a metronome, and when practicing the tremolo it is absolutely necessary.

As with any other technique, it requires time and dedication to learn. At first it's necessary to play slowly to achieve regularity and a good sound. A good tremolo is one that produces the sensation of a continuous sound, in which the thumb doesn't break the chain of notes. It also requires rhythmical precision and equality in terms of the intensity of the notes.

Speed will come with practice and a refined technique. This will be the result of a well-placed hand and good coordination of movement, always using the "law of minimal force" which is to say: short, precise movements carried out smoothly and in a relaxed manner. By working first with dampened strings, we'll be able to achieve the desired results much faster, because harmonics and string vibrations won't get in the way. This will allow us to focus and achieve better control over this technique.

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

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.

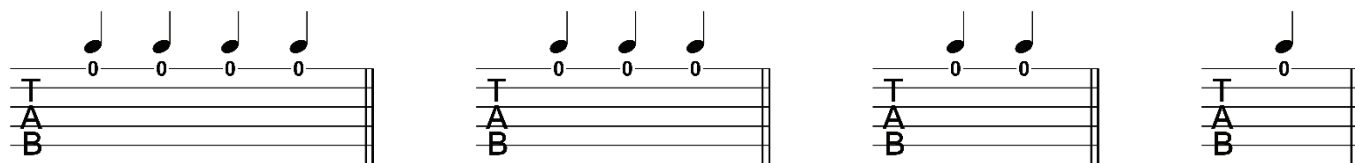
Like with anything in life, a solid foundation will ensure our ability to grow well. A building must have a strong foundation, or it will crumble before it has even been finished. Either that, or we'll knock it down ourselves out of frustration, because things aren't going well and we don't know why.

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.

RIGHT HAND

The routine we'll go through when learning each right hand technique will be first to play only open strings, so that all attention can be focused on the right hand. Once the technique can be performed without thinking, we will then add in the left hand, first with very mechanical fingerings that don't distract much from what the right hand is doing, since now we must pay attention to both hands. We will frequently use four different rhythms, playing a note every **four, three, two** and/or **one** beats.



And we'll do it in that order, because the more times we repeat a note, the more time we'll have in order to think about the next one. Hence, we will proceed in order of ascending difficulty. We'll use the following formulas:

Block A

A1	A2	A3
<i>a</i>	<i>m</i>	<i>i</i>

Block B

B1	B2	B3
<i>p a</i>	<i>p m</i>	<i>p i</i>

Block C

C1	C2	C3	C4	C5	C6
<i>a m</i>	<i>a i</i>	<i>m i</i>	<i>m a</i>	<i>i m</i>	<i>i a</i>

Block D

D1	D2	D3	D4	D5	D6
<i>p a m</i>	<i>p a i</i>	<i>p m i</i>	<i>p m a</i>	<i>p i m</i>	<i>p i a</i>

Block E

E1	E2	E3	E4	E5	E6
<i>p a m a</i>	<i>p a i a</i>	<i>p m i m</i>	<i>p m a m</i>	<i>p i m i</i>	<i>p i a i</i>

Block F

F1	F2	F3	F4	F5	F6
<i>a m i</i>	<i>a i m</i>	<i>m i a</i>	<i>m a i</i>	<i>i m a</i>	<i>i a m</i>

Block G

G1	G2	G3	G4	G5	G6
<i>p a m i</i>	<i>p a i m</i>	<i>p m i a</i>	<i>p m a i</i>	<i>p i m a</i>	<i>p i a m</i>

Classical tremolo	Flamenco tremolo
<i>p a m i</i>	<i>p i a m i</i>

LEFT HAND

Once we have control over our thumb, we'll begin incorporating the left hand, using all possible combinations of the four fingers. We'll use the following fingerings:

Block H (Finger 1)

H1	H2	H3	H4	H5	H6
1 2 3 4	1 2 4 3	1 3 2 4	1 3 4 2	1 4 2 3	1 4 3 2

Block I (Finger 2)

I1	I2	I3	I4	I5	I6
2 1 3 4	2 1 4 3	2 3 1 4	2 3 4 1	2 4 1 3	2 4 3 1

Block J (Finger 3)

J1	J2	J3	J4	J5	J6
3 1 2 4	3 1 4 2	3 2 1 4	3 2 4 1	3 4 1 2	3 4 2 1

Block K (Finger 4)

K1	K2	K3	K4	K5	K6
4 1 2 3	4 1 3 2	4 2 1 3	4 2 3 1	4 3 1 2	4 3 2 1

We'll also use the chromatic scale:

CHROMATIC SCALE

Ascending					Descending					Combined									
0	1	2	3	4	4	3	2	1	0	0	1	2	3	4	3	2	1	0	

Even though I put forth these fingerings for the left hand, you can choose any others that you like, or combine these with others. If in one exercise I suggest a certain fingering, you can change it for another one. Creating and inventing things for yourself will help you grow as a guitarist and musician.

SECTION 1

PREPARATORY EXERCISES (1) “Block A”

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

Block A

A1	A2	A3
<i>a</i>	<i>m</i>	<i>i</i>

We'll start with a series of exercises to prepare ourselves and train our ring, middle and index (*a-m-i*) fingers to take on the tremolo technique.

EXERCISE 1

I want to share with you an exercise that I do daily to warm up and prepare the fingers of my right hand. It's important to situate our hand correctly, with the thumb resting on the sixth string, the index finger touching the third string, the middle finger touching the second, and the ring finger touching the first string. Once in position, we'll move only the necessary finger, making sure the other ones continue to touch their respective strings without moving. The movement of each finger should be short and move in the direction of the palm, lightly playing the string. We'll start by playing open strings, playing a note every four, three, two and one beats.

SUGGESTION: Tap your foot on the first note of each group (the one I put an accent mark on). This will help you control each group of notes and play the rhythm correctly.

E1

Musical notation for exercise E1, showing open string tremolos for fingers *a*, *m*, and *i*. The notation is on a six-line staff with strings labeled T (6), A (5), and B (4). The first group (*a...*) consists of four groups of four eighth notes (0-0-0-0) with an accent on the first note. The second group (*m...*) consists of three groups of three eighth notes (0-0-0) with an accent on the first note. The third group (*i...*) consists of two groups of two eighth notes (0-0) with an accent on the first note, followed by a final eighth note (0) with an accent.

Play this with different left hand fingerings. I propose: blocks H, I, J and K. As an example I'll play H1.

E1b

Musical notation for exercise E1b, showing fretted tremolos for fingers *a*, *m*, and *i*. The notation is on a six-line staff with strings labeled T (6), A (5), and B (4). The first group (*a...*) consists of four groups of four eighth notes (1-1-1-1) with an accent on the first note. The second group (*m...*) consists of three groups of three eighth notes (2-2-2) with an accent on the first note. The third group (*i...*) consists of two groups of two eighth notes (3-3-3) with an accent on the first note, followed by a final eighth note (4) with an accent.

EXERCISE 2

Now we'll use the chromatic scale. Start on the first string with the *ring* finger.

REMEMBER! It's important to situate our hand correctly, with the thumb resting on the sixth string, the index finger touching the third string, the middle finger touching the second, and the ring finger touching the first string. Once in position, we'll move only the necessary finger, making sure the other ones continue to touch their respective strings without moving.

E2

Exercise 2 consists of three musical staves, each with a treble clef and a key signature of one flat (B-flat). The strings are labeled T (Treble), A (Alto), and B (Bass). The first staff shows a chromatic scale on the first string: 0-0-0-0, 1-1-1-1, 2-2-2-2, 3-3-3-3, 4-4-4-4, 3-3-3-3, 2-2-2-2, 1-1-1-1. The second staff is identical to the first. The third staff shows a chromatic scale on the first string: 0-0, 1-1, 2-2, 3-3, 4-4, 3-3, 2-2, 1-1, followed by a double bar line, then 0, 1, 2, 3, 4, 3, 2, 1, 0.

We'll continue this exercise by playing the second string with our middle finger, and the index playing the third.

EXERCISE 3

We'll keep working on each finger individually, but now by positioning only the thumb on the sixth string. The other fingers should not be touching the strings. The tremolo is normally played on strings 1, 2 and 3, and rarely on the fourth string. But we'll play every exercise from the first through fourth strings. The written example uses the middle finger. Make sure to also play the exercise again with your index and ring fingers.

E3

Exercise 3 consists of three musical staves, each with a treble clef and a key signature of one flat (B-flat). The strings are labeled T (Treble), A (Alto), and B (Bass). The first staff shows a tremolo on the first string: 0-0-0-0, 0-0-0-0, 0-0-0-0, 0-0-0-0, 0-0-0-0. The second staff is identical to the first. The third staff shows a tremolo on the first string: 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, followed by a double bar line, then 0, 0, 0, 0, 0, 0.

EXERCISE 4

The same exercise as the previous one, but using the **I2** fingering with the left hand.

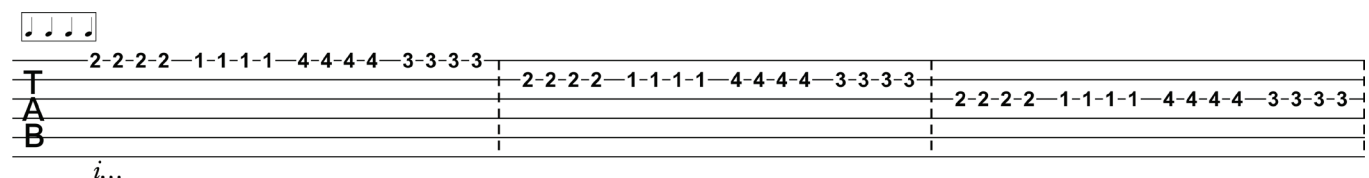
I2
2 1 4 3

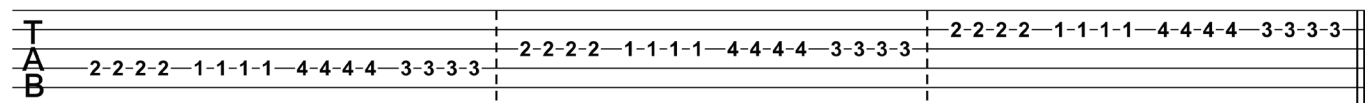
REMEMBER! Place only your *thumb* on the sixth string, making sure your other fingers aren't touching the strings.

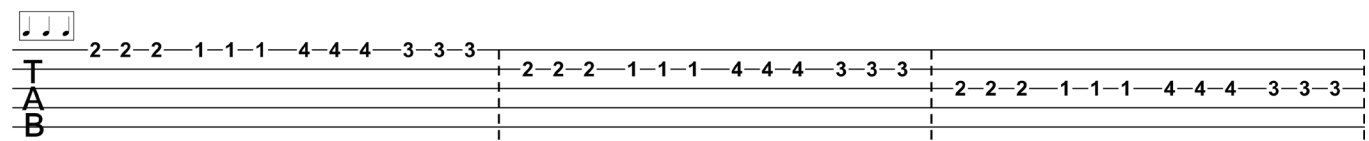
We'll practice the exercise by playing a note every four, three, two and one beats. We'll do the exercise three times, each time with one finger. The written example uses the *index* finger. Repeat it again with the *middle* and *ring* fingers.

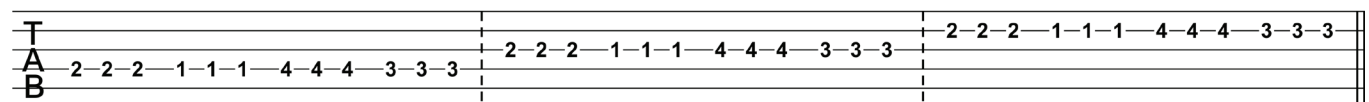
ATTENTION! Now we have two places to pay attention to: the right hand and the left hand. I beg you to please give utmost concentration to both.

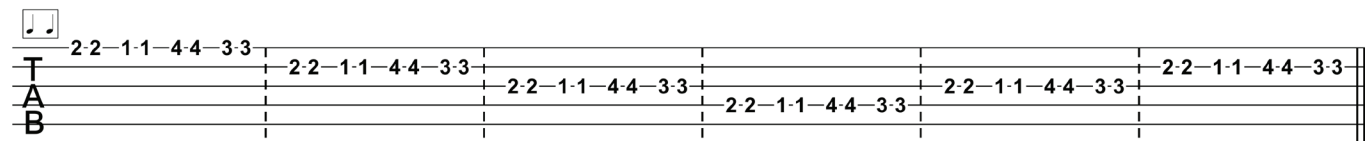
E4

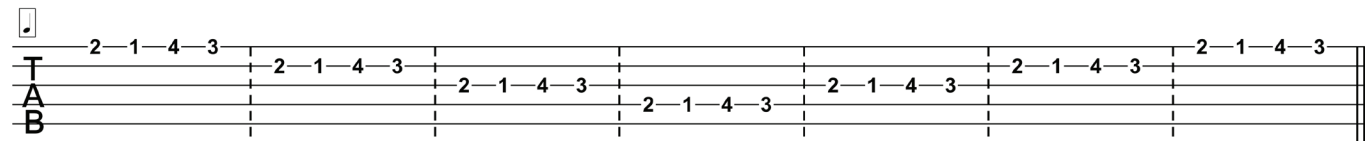












It's also advisable to do the same with different fingerings (H3, J2, K1...). Of course, not all of them need be done on the same day. Instead, choose one or more each day based on the amount of time you have, and how quickly you can do the exercise. Variety is fundamental in order to continue to grow.

STUDY

Before continuing with more exercises, it's time to play a short study in which we apply what we've learned up until now. We'll perform **Estudio Pre-Trémolo 1**, created especially for this section. The written fingering for the right hand will be the final result of the exercise, but before doing that you should play through the entire exercise with only one finger. Once with your *index* finger, another time with the *middle*, and then with the *ring* finger. Place only your *thumb* on the sixth string, making sure your other fingers aren't touching the strings.

This technique is a tool, a vehicle used to express our emotions through an instrument. Now you can do it with this study, so go ahead.

ESTUDIO PRE-TRÉMULO 1

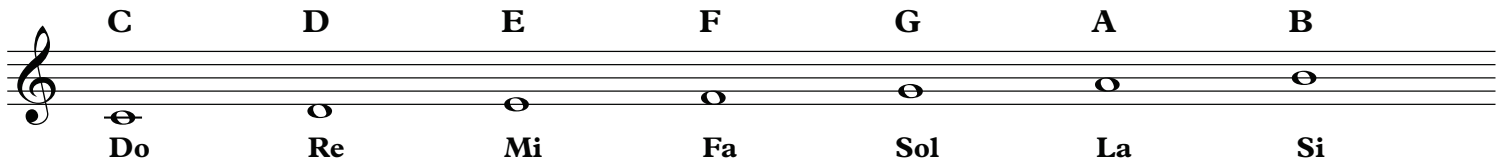
Oscar Herrero

The musical score consists of six measures of guitar tablature, each with a measure number in a box at the beginning. The notation includes fret numbers (0-4) and rhythmic values (quarter, eighth, and sixteenth notes). The strings are labeled T (Treble), A (Acoustic), and B (Bass). Dynamic markings like *a...* (accanto) and *m...* (mezzo) are placed below the strings. Measure 1 starts with a 4/4 time signature. Measures 2-6 continue the piece with various rhythmic patterns and fingerings.

© Copyright 2020 by Oscar Herrero Ediciones (Acordes Concert SL)
All rights reserved

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

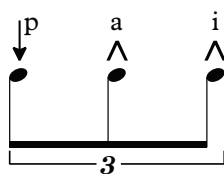
v "Rasgueado" from treble to bass with the index finger

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

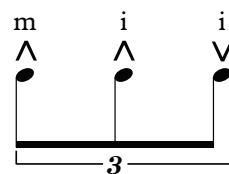
* ^ "Rasgueado" from bass to treble with the index finger accompanied at the same time by "Golpe"

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

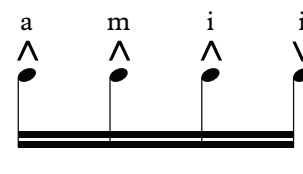
(p m p)



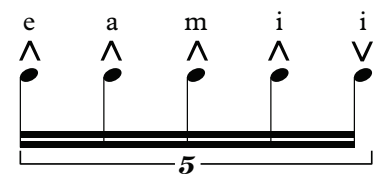
Ras A



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