

# Oscar Herrero

## REPERTORIO PARA GUITARRA FLAMENCA

Seis obras para  
Grado Medio

Volumen 2

Rumba  
Granaína  
Fandangos  
Tientos  
Tanguillo  
Verdial

**DEMO**



**Oscar Herrero**  
Ediciones  
Flamenco & Guitar

OSCAR HERRERO

*REPERTORIO PARA  
GUITARRA FLAMENCA*

*Seis obras para  
Grado Medio (Vol. 2)*



# ÍNDICE - CONTENTS

## PARTITURAS / SCORES

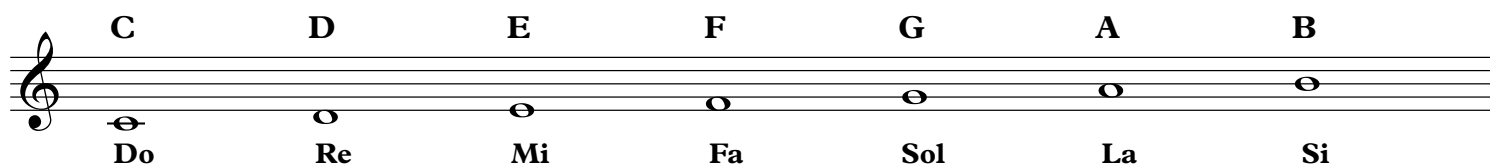
Página  
Page

|                           |          |  |
|---------------------------|----------|--|
| <b>Signos de notación</b> | <b>4</b> |  |
| <b>Notation signs</b>     | <b>5</b> |  |

|                                           |           |              |
|-------------------------------------------|-----------|--------------|
| <b>Calle Ave María (Rumba)</b>            | <b>6</b>  | <b>Notas</b> |
| <b>Calle Peinado (Granaína)</b>           | <b>9</b>  | <b>Notas</b> |
| <b>Calle Cadarso (Fandango de Huelva)</b> | <b>12</b> | <b>Notas</b> |
| <b>Calle del Campo (Tientos)</b>          | <b>15</b> | <b>Notas</b> |
| <b>Calle La Feria (Tanguillo)</b>         | <b>18</b> | <b>Notas</b> |
| <b>Calle Santa Rosa (Verdial)</b>         | <b>21</b> | <b>Notas</b> |

|                                                  |                  |                         |
|--------------------------------------------------|------------------|-------------------------|
| <b><i>Calle Ave María (Rumba)</i></b>            | <b><i>24</i></b> | <b><i>Tablatura</i></b> |
| <b><i>Calle Peinado (Granaína)</i></b>           | <b><i>27</i></b> | <b><i>Tablatura</i></b> |
| <b><i>Calle Cadarso (Fandango de Huelva)</i></b> | <b><i>30</i></b> | <b><i>Tablatura</i></b> |
| <b><i>Calle del Campo (Tientos)</i></b>          | <b><i>33</i></b> | <b><i>Tablatura</i></b> |
| <b><i>Calle La Feria (Tanguillo)</i></b>         | <b><i>36</i></b> | <b><i>Tablatura</i></b> |
| <b><i>Calle Santa Rosa (Verdial)</i></b>         | <b><i>39</i></b> | <b><i>Tablatura</i></b> |

# SIGNOS DE NOTACIÓN



(Mano derecha) p = pulgar; i = índice; m = medio; a = anular; e = meñique; T = todos

(Mano izquierda) 1 = índice; 2 = medio; 3 = anular; 4 = meñique

① ② ③ ④ ⑤ ⑥ Los números indican la cuerda donde se pisa

\* Golpe en la tapa armónica con dedos: am

Pos 1, Pos 2, ... Posición de la mano izquierda sobre el diapasón. Pos "B<sup>b</sup>" =  Pos "F" = 

cI, cII, cIII, cIV, ... Cejilla en el traste donde indica el número romano

cII<sub>1-4</sub> "Cejilla en el traste 2 pisando las cuerdas 1-2-3-4"

— Fin de cejilla, Pos, Ras, ... ( ) Opcional

Alzapúa. ...  
Picado. ...  
p. ...

Cualquier palabra o letra seguida de ...  
indica que se debe ejecutar hasta nueva orden

## RASGUEADOS

↑ Rasgueado de graves a agudos con todos los dedos

↑<sub>p</sub> Rasgueado de graves a agudos con el dedo pulgar

↓ Rasgueado de agudos a graves con el dedo pulgar

⎵ Rasgueado de graves a agudos con el dedo pulgar acompañado de golpe

^ Rasgueado de graves a agudos con el dedo índice

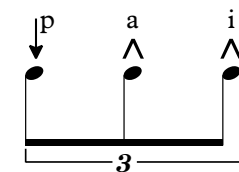
v Rasgueado de agudos a graves con el dedo índice

(e, m, a) ^ Rasgueado de graves a agudos con el dedo que se indique (e, m, a)

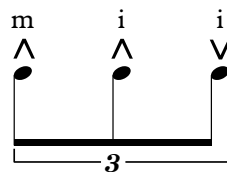
\* ^ Rasgueado de graves a agudos con el dedo índice acompañado de golpe

\* ^ Golpe en la parte superior de la tapa armónica seguido de rasqueo con el dedo índice o medio

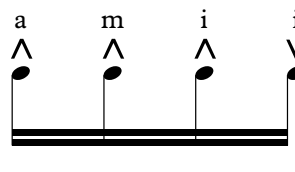
(p m p)



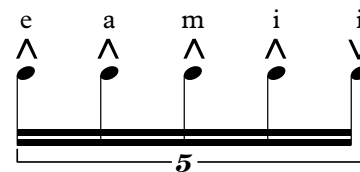
Ras A



Ras 3

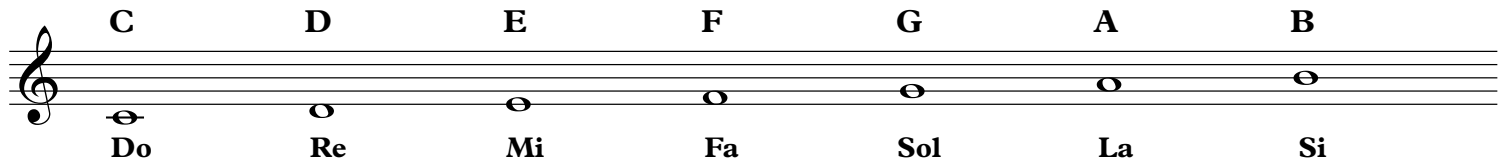


Ras 4



Ras 5

# 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<sup>b</sup>" =  Pos "F" = 

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

cII<sub>1-4</sub> "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

↑<sub>p</sub> "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

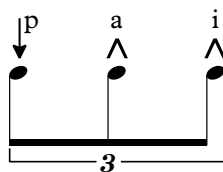
v "Rasgueado" from treble to bass with the index finger

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

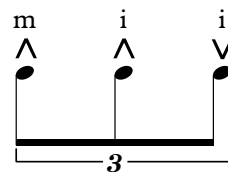
\* ^ "Rasgueado" from bass to treble with the index finger accompanied at the same time by "Golpe"

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

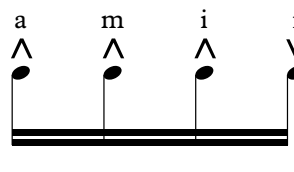
(p m p)



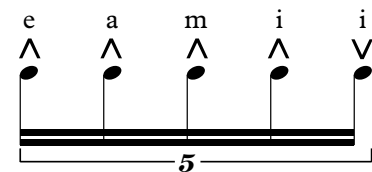
Ras A



Ras 3



Ras 4



Ras 5

# CALLE PEINADO

(Granaina)



Oscar Herrero

Sheet music for the piece "CALLE PEINADO" (Granaina) by Oscar Herrero. The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The piece consists of 32 measures, divided into four systems of eight measures each.

**System 1 (Measures 1-8):** The first measure is a whole rest. The second measure contains the lyrics "i a m i". The third measure is marked with a triplet of eighth notes and the fingering "3 4 2 1". The fourth measure is marked with a triplet of eighth notes and the fingering "cII1-5". The fifth measure is marked with a triplet of eighth notes and the fingering "cII1-5". The sixth measure is marked with a triplet of eighth notes and the fingering "cIII1-5". The seventh measure is marked with a triplet of eighth notes and the fingering "cIII1-5". The eighth measure is marked with a triplet of eighth notes and the fingering "cIII1-5".

**System 2 (Measures 9-16):** The first measure is marked with a triplet of eighth notes and the fingering "cIII". The second measure is marked with a triplet of eighth notes and the fingering "cIII". The third measure is marked with a triplet of eighth notes and the fingering "cIII". The fourth measure is marked with a triplet of eighth notes and the fingering "cIII". The fifth measure is marked with a triplet of eighth notes and the fingering "cIII". The sixth measure is marked with a triplet of eighth notes and the fingering "cIII". The seventh measure is marked with a triplet of eighth notes and the fingering "cIII". The eighth measure is marked with a triplet of eighth notes and the fingering "cIII".

**System 3 (Measures 17-24):** The first measure is marked with a triplet of eighth notes and the fingering "cIII". The second measure is marked with a triplet of eighth notes and the fingering "cIII". The third measure is marked with a triplet of eighth notes and the fingering "cIII". The fourth measure is marked with a triplet of eighth notes and the fingering "cIII". The fifth measure is marked with a triplet of eighth notes and the fingering "cIII". The sixth measure is marked with a triplet of eighth notes and the fingering "cIII". The seventh measure is marked with a triplet of eighth notes and the fingering "cIII". The eighth measure is marked with a triplet of eighth notes and the fingering "cIII".

**System 4 (Measures 25-32):** The first measure is marked with a triplet of eighth notes and the fingering "cIII". The second measure is marked with a triplet of eighth notes and the fingering "cIII". The third measure is marked with a triplet of eighth notes and the fingering "cIII". The fourth measure is marked with a triplet of eighth notes and the fingering "cIII". The fifth measure is marked with a triplet of eighth notes and the fingering "cIII". The sixth measure is marked with a triplet of eighth notes and the fingering "cIII". The seventh measure is marked with a triplet of eighth notes and the fingering "cIII". The eighth measure is marked with a triplet of eighth notes and the fingering "cIII".

Lyrics: *i a m i*, *p i m a m i*, *p i m a m i a m i*, *m i m a m i a m i*, *i m a*, *i m a*, *m i a m i a m i*.





# CALLE DEL CAMPO

(Tientos)

CAPO 2

Oscar Herrero

$\text{♩} = 100$

Sheet music for "CALLE DEL CAMPO" (Tientos) by Oscar Herrero, Capo 2. The music is in 4/4 time with a tempo of 100 beats per minute. The key signature has one flat (B-flat).

The score is divided into systems, each starting with a measure number (5, 9, 13, 16, 20, 24). The notation includes various musical symbols such as notes, rests, and dynamic markings (p, m, p...).

Specific musical features include:

- Chordal textures labeled cI, cIII, and cIII1-4.
- Triplet markings (3) and other rhythmic groupings.
- Accents (^) and slurs.
- Dynamic markings: p (piano), m (mezzo), p... (piano...).
- Articulation marks: Ras A, e a m, i, \*
- Rehearsal marks (double bar lines with dots).

The bottom system (measures 24-28) shows a continuation of the musical themes with similar chordal textures and rhythmic patterns.

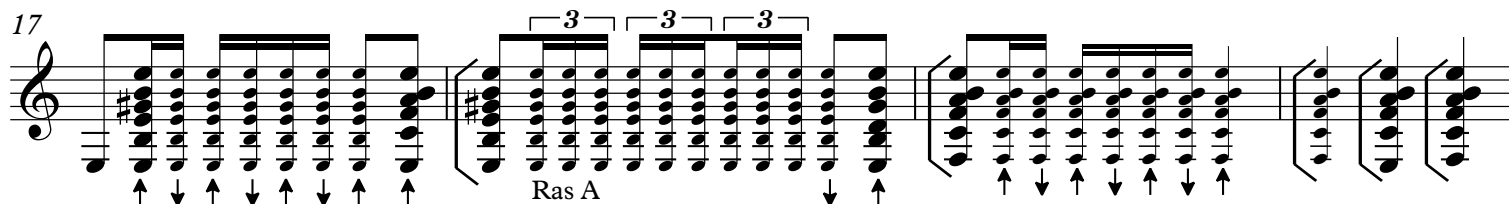
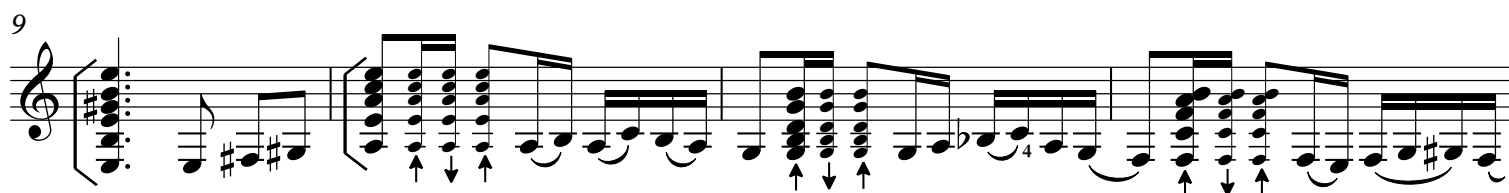
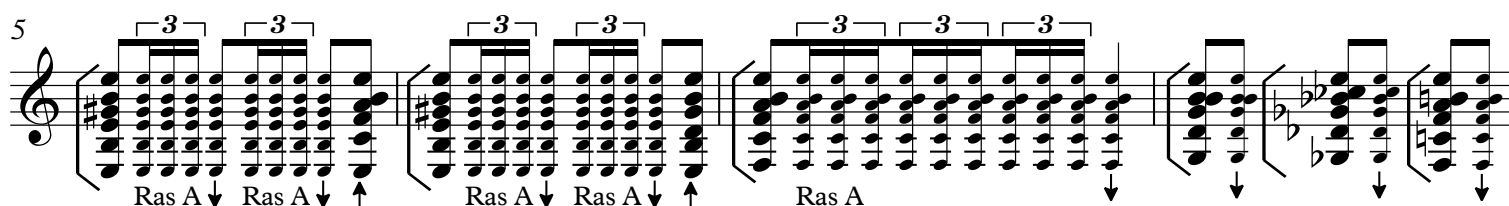
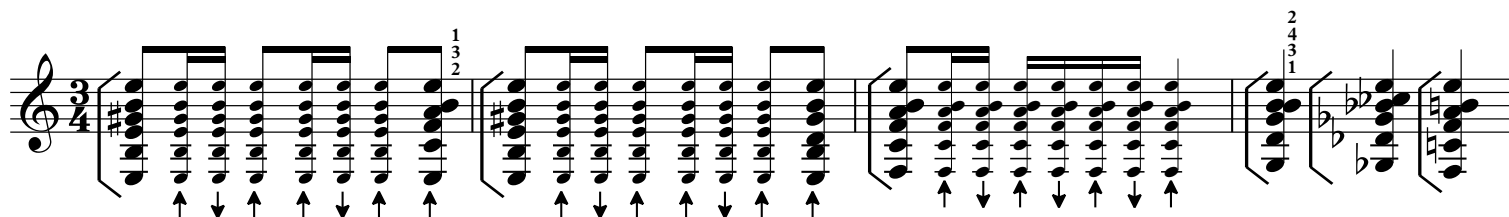
# CALLE SANTA ROSA

(Verdial)



Oscar Herrero

♩=100





(Granaína)



29

*p* *i* *m i a m i a m i*

# CALLE DEL CAMPO

(Tientos)



CAPO 2

Oscar Herrero

♩=100

Sheet music for guitar, featuring tablature and standard notation. The piece is in 4/4 time, capoed at 2. The music is divided into systems, each starting with a measure number (1, 5, 9, 13, 16, 21, 24). The notation includes treble (T), alto (A), and bass (B) staves. Fingerings are indicated by numbers 1-4 on the strings. Accents (^) and breath marks (V) are used throughout. Dynamic markings include *p...*, *m*, *i*, *p*, and *i p p*. The piece features several triplets (cI, cIII, cIII1-4) and a variety of rhythmic patterns. The final system ends with a double bar line.

# CALLE SANTA ROSA

(Verdial)



Oscar Herrero

♩=100

First system of guitar tablature (measures 1-4). It features a 3/4 time signature and includes fingerings (0-4) and rhythmic markings (up/down arrows) for the T and B strings.

Second system of guitar tablature (measures 5-8). It includes triplets and the instruction 'Ras A' with corresponding rhythmic markings.

Third system of guitar tablature (measures 9-12). It includes various rhythmic markings and fingerings for the T and B strings.

Fourth system of guitar tablature (measures 13-16). It includes dynamic markings (*p...*, *i*, *m*, *p*) and fingerings.

Fifth system of guitar tablature (measures 17-20). It includes the instruction 'Ras A' and various rhythmic markings.

Sixth system of guitar tablature (measures 21-24). It includes the instruction 'Ras A' and various rhythmic markings.

# 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 igualmente 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 aún trabaja 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.

## Discografía:

- **“Torrente”** (Colaboran Carmen Linares, Serranito, Sara Baras, Javier Barón...)
- **“Brindis de Guitarras”** (Con la guitarra clásica de Carlos Oramas)
- **“Hechizo”** (Con Tino di Geraldo, Xosé Manuel Budiño, Guillermo McGill...)
- **“Abantos”** (Con Enrique Morente, Antonio Serrano, Serguey Sapricheff...)
- **“1912” Sabicas y Esteban de Sanlúcar - Homenaje Centenario**
- **“Salinas”** (Con Jesús Mañeru, Odei Lizaso y Mario Herrero)
- **“Seis obras para Grado Medio (Vol. 1) - Repertorio para Guitarra Flamenca**
- **“Seis obras para Grado Medio (Vol. 2) - Repertorio para Guitarra Flamenca**
- **DVD “Oscar Herrero en Concierto”** (Con vientos y percusiones)

[www.oscarherreroediciones.es](http://www.oscarherreroediciones.es)

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# OSCAR HERRERO



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.

## Discography:

- **"Torrente"** (with Carmen Linares, Serranito, Sara Baras, Javier Barón...)
- **"Brindis de Guitarras"** (with the classical guitarist Carlos Oramas)
- **"Hechizo"** (with Tino di Geraldo, Xosé Manuel Budiño, Guillermo McGill...)
- **"Abantos"** (with Enrique Morente, Antonio Serrano, Serguey Sapricheff...)
- **"1912" Sabicas y Esteban de Sanlúcar - Homenaje Centenario**
- **"Salinas"** (with Jesús Mañeru, Odei Lizaso y Mario Herrero)
- **"Seis obras para Grado Medio (Vol. 1) - Repertorio para Guitarra Flamenca**
- **"Seis obras para Grado Medio (Vol. 2) - Repertorio para Guitarra Flamenca**
- **DVD "Oscar Herrero en Concierto"** (with winds instruments and percussion)

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# Oscar Herrero



Esta colección de álbumes con obras de diferente dificultad está pensada para la formación progresiva del guitarrista flamenco. Es muy difícil catalogar cada obra con una dificultad exacta, ya que cada persona es realmente única y el pasaje que puede ser muy complicado para algunos puede no serlo tanto para otros, pero he estimado la dificultad por lo global que encierra cada pieza. Basándome en los grados instaurados en la enseñanza reglada he establecido cinco niveles: Grado elemental, Grado elemental alto, Grado medio, Grado medio alto y Grado superior.

Me he esforzado para que cada pieza, independientemente de la dificultad, tenga la calidad suficiente para considerarla también obra de concierto. Muchas veces, en la guitarra flamenca, estamos mal acostumbrados a valorar la calidad de una obra por su dificultad más que por su musicalidad, la infravaloramos si la obra es sencilla, bien por su técnica, bien por su armonía simple, ritmo... deberíamos apreciar más la música por lo que escuchamos que por lo que “vemos”. Alguien dijo una vez de un guitarrista muy valorado: “es un guitarrista fantástico para lo ojos, pero no tanto para los oídos”.

En las obras de Grado elemental y medio he querido que figuren los elementos más tradicionales de cada estilo y que le dan el carácter a cada palo: tonalidades, secuencias armónicas típicas, clichés típicos como introducciones, llamadas, remates, finales... elementos que son necesarios para conocer en profundidad cada toque y así después poder innovar en ellos, cosa que sucede en las obras de Grado superior que incorporo.

Espero que el material sea lo suficientemente atractivo para que podáis disfrutar de la música que contienen estas obras y aprender de ellas desde todo lo que encierra su interior.

*This collection of books, with pieces of varying levels of difficulty, has been compiled with the student of flamenco guitar in mind. It's difficult to classify each piece at its exact level of difficulty because each person progresses differently, and what is difficult for some might not be for others. But we've established the level of each piece based on its overall difficulty. The pieces are divided into the following levels of difficulty: Beginner, Advanced beginner, Intermediate, Advanced intermediate and Advanced*

*I've also made sure that each piece, regardless of its level of difficulty, is good enough to be considered as a concert piece. Often in flamenco guitar we have the bad habit of judging the quality of a piece based on its difficulty rather than its musicality, so we undervalue a piece if it has a simple technique, harmonic structure, or rhythm... but instead we should appreciate the music more for what we hear rather than what we “see.” Someone once said of a highly esteemed guitarist: “he’s a fantastic guitarist for the eyes, but not so much for the ears.”*

*In the Beginner and Intermediate pieces I've made sure to include the most traditional elements that give each flamenco style (palo) its character: tonalities, typical harmonic sequences, common introductions, llamadas, remates, endings... elements that are necessary to learn each piece in depth and to be able to innovate within them, which is something we incorporate in the Advanced books.*

*I hope that this material is sufficiently attractive for you to enjoy the music these pieces contain and unlock the lessons they hold within.*