

Aprende guitarra flamenca con  
Learn flamenco guitar with

# Oscar Herrero



**DEMO**



## EL PICADO

*Learn flamenco guitar*

*with*

**OSCAR HERRERO**

**THE PICADO**



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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 arpeggio**

**The picado**

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 **PARAÍSO** model. Paraíso is the piece that plays in the background of this video, and appears on my album **HECHIZO**. This professional guitar is ideal for the concert guitarist who wants a flamenco sound, as well as for accompanying flamenco singing and dancing. It has a spruce top and Indian rosewood back and sides, and a scale length of 650mm.

It's responsiveness and percussive sound faithfully reproduces the flamenco style. The fundamental flamenco guitar techniques, such as the pulgar, alzapúa, rasgueados and picado, all sound clear and crisp, with a professional sound quality that will surprise you.

For more information, you can visit my website: [www.oscarherreroediciones.es](http://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 PICADO



Definition according to the Royal Spanish Society:

## PICADO

*Method of playing a series of notes with short breaks between each one, in comparison to tied notes.*

No need to confuse this definition, which in reality refers to what is known musically as a plucked note, with a flamenco picado, which is completely different. I'd change the definition to this:

*Method of playing a series of notes, played continuously as rest strokes, without pausing between each one.*

### ¿What is the PICADO in flamenco guitar?

The *picado* consists of alternating between the index and middle fingers and is played with rest strokes. It's used primarily for playing melodies and scales.

Each finger, after playing the string, is stopped by the string directly above it. Then it separates from the string and returns to its previous position as quickly as possible in order to play another note. This process repeats indefinitely, and produces a clear and powerful sound.

Surely *the picado* is the most desired and admired technique by both aficionados and many professionals, especially after the arrival of Sabicas and Paco de Lucía.

This technique is a headache for many guitarists, although I don't believe it's the most difficult. It is, however, an impressive technique when played quickly and powerfully.

I must say that, in my opinion, many guitarists who are very good at this technique often abuse it by using it at times when it doesn't make sense, or by using it too often. There are moments when the *picado* technique can be used to enhance a song, and there are moments when its use detracts from the song. Knowing when to use it is important.

Even though anatomically the *index* and *middle* fingers are the most powerful, as well as the best to use for this technique, there are a few guitarists who use their *index* and *ring* fingers, *ring* and *middle* fingers, or even *three fingers* (*ring, middle, index*). In many cases they do this because they can't do it with the normal fingering, and sometimes it's because of physical or psychological problems (like dystonia).

The hand position is identical to the one we use for both the arpeggio and tremolo techniques. We situate our right hand so that our palm is parallel to the strings, our *i-m* fingers bent, our ring and pinky fingers loose so they don't interfere with the picado movement, and our thumb will always be supporting itself on the sixth string (*apoyado*), or else on the body of the guitar. Your fingers should always be very relaxed, and the power should come from your fingers, from your knuckles. Neither your hand nor any of your fingers should be tense, including the fingers that aren't playing—those should be very relaxed so that the fingers which execute the picado have complete freedom of movement. What will differ in position compared to the arpeggio and tremolo is your arm, which will lift up a little from the guitar body to adapt to *apoyado* nature of the technique. But this is best understood visually in the video that accompanies this book, in the part where I explain this technique in detail.

## RECOMMENDATIONS

You should never repeat two or more notes with the same finger. Instead, you should alternate your fingers. Of course there are some exceptions, for example when we are going to play several slow notes in a row and we want them to sound very uniform. Generally each guitarist has a favorite finger that he thinks sounds best; but I repeat, if we want velocity, we need to always alternate our fingers.

You should play the string with both your nail and skin, so that the sound is warm but also somewhat bright. Play with very little of each, so that your fingers can move quicker.

Your thumb should always be resting on a string; usually the sixth, or on the guitar body.

Keep your fingers as close as possible to the strings, so that you can play successive notes quicker.

Keep your fingers from brushing against each other, because this friction will decrease your velocity.

Work slowly and continuously while warming up, and then very rapidly in short bursts at the end of your practice.

You DON'T need to interrupt the sound between each note. That is to say, you should NEVER play a picado so that it sounds STACCATO. That is entirely counterproductive. I've read a few people who recommend this. In case someone doesn't know what staccato is, I'll explain it with the following official definition:

*“After playing a note, prepare the next finger by placing it over the string and then attacking the next note”*

This is a huge ERROR. It slows down progress a lot because it has you make two movements with each finger to play one note. I'm very against this. Each finger should proceed directly to the string to play it. You should not even in practice make two steps of this process, because it could become ingrained into your memory and negatively affect your playing. A good picado is one which produces the sensation of a continuous sound.

Never begin a picado by playing really heavily. The first notes of a picado should be light, and then there should be a ramping up to max power. This will allow us to ease into the picado and give us more security.

When we connect the picado with another technique, either before or after, there are times when you SHOULD NOT use a rest stroke for the first or last note of the picado.

Don't spend too much time on the same technique, because it will wear out your muscles and your mind. Instead, play one for a few minutes and then move on to other techniques.

Working at first with the strings muted by using something to dampen the strings can result in achieving the desired results quicker, because this will block the vibration of the strings and make it easier for us to gain control over the technique.

Play rasgueados once in a while to work the opposing muscles. This achieves more of an equilibrium in our musculature and will make our fingers stronger.

Use a metronome frequently to achieve better rhythm and to help you speed up your picado.

## **CONCLUSION**

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 picado is one that produces the sensation of a continuous sound, both precise and rhythmic, as well as powerful and consistent in each note's intensity.

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.

***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.

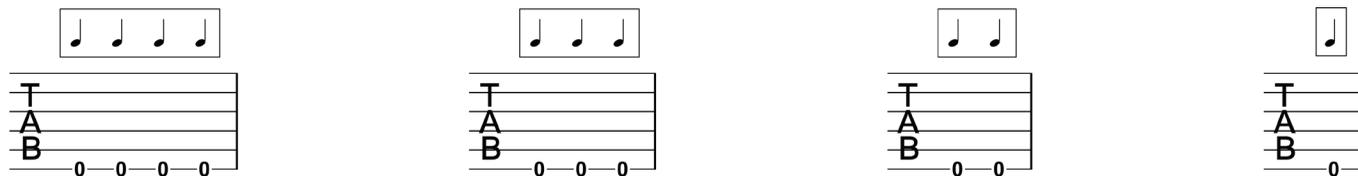
Music is a language through which we communicate with each other, express happiness, sadness, anger, passion... Traditionally flamenco music has been learned by ear and by repetition through imitation, like when a baby learns a language. However, once it's an adult and speaks a language fluently, using 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.

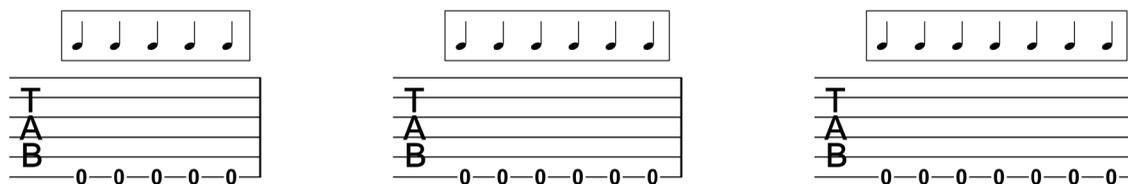
## RIGHT HAND

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.

On some occasions I'll propose **five**, **six**, or even **seven** beats in the exercises:



We'll use the following formulas:

## PREPARATORY EXERCICES (PRE-PICADO)

### Block A

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

## TWO NOTE PICADO

### Block B

|            |            |
|------------|------------|
| B1         | B2         |
| <i>i m</i> | <i>m i</i> |

### Block C

|            |            |
|------------|------------|
| C1         | C2         |
| <i>i a</i> | <i>a i</i> |

### Block D

|            |            |
|------------|------------|
| D1         | D2         |
| <i>m a</i> | <i>a m</i> |

## THREE NOTE PICADO

### Block E

|              |              |              |
|--------------|--------------|--------------|
| E1           | E2           | E3           |
| <i>a m i</i> | <i>m i a</i> | <i>i a m</i> |

### Block F

|              |              |              |
|--------------|--------------|--------------|
| F1           | F2           | F3           |
| <i>i m a</i> | <i>m a i</i> | <i>a i m</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 G (Finger 1)

|           |           |           |           |           |           |
|-----------|-----------|-----------|-----------|-----------|-----------|
| <b>G1</b> | <b>G2</b> | <b>G3</b> | <b>G4</b> | <b>G5</b> | <b>G6</b> |
| 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 H (Finger 2)

|           |           |           |           |           |           |
|-----------|-----------|-----------|-----------|-----------|-----------|
| <b>H1</b> | <b>H2</b> | <b>H3</b> | <b>H4</b> | <b>H5</b> | <b>H6</b> |
| 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 I (Finger 3)

|           |           |           |           |           |           |
|-----------|-----------|-----------|-----------|-----------|-----------|
| <b>I1</b> | <b>I2</b> | <b>I3</b> | <b>I4</b> | <b>I5</b> | <b>I6</b> |
| 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 J (Finger 4)

|           |           |           |           |           |           |
|-----------|-----------|-----------|-----------|-----------|-----------|
| <b>J1</b> | <b>J2</b> | <b>J3</b> | <b>J4</b> | <b>J5</b> | <b>J6</b> |
| 4 1 2 3   | 4 1 3 2   | 4 2 1 3   | 4 2 3 1   | 4 3 1 2   | 4 3 2 1   |

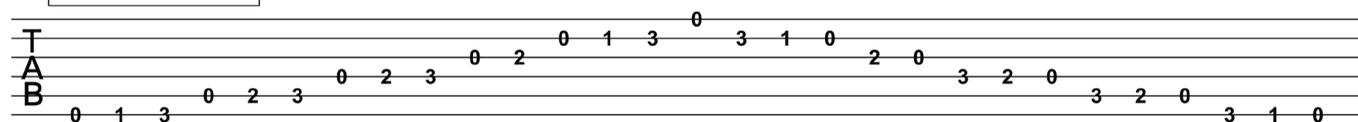
We'll also use the chromatic scale:

### CHROMATIC SCALE

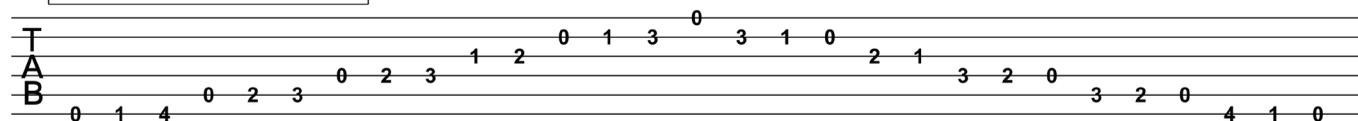
|                  |   |   |   |   |                   |   |   |   |   |                 |   |   |   |   |   |   |   |   |
|------------------|---|---|---|---|-------------------|---|---|---|---|-----------------|---|---|---|---|---|---|---|---|
| <b>Ascending</b> |   |   |   |   | <b>Descending</b> |   |   |   |   | <b>Combined</b> |   |   |   |   |   |   |   |   |
| 0                | 1 | 2 | 3 | 4 | 4                 | 3 | 2 | 1 | 0 | 0               | 1 | 2 | 3 | 4 | 3 | 2 | 1 | 0 |

And E flamenco mode with its two variations: Phrygian and Phrygian major

#### Mi (E) frigio



#### Mi (E) frigio mayor



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.



## EXERCISE 2

Now we'll use the combined chromatic scale. Start on the third string with the *index* finger. Both the position and execution will be the same as the previous exercise.

**E2**

*i...*

Then, we'll continue by doing the exercise with our middle finger playing the second string and our ring finger playing the first. I've recorded three options.

## EXERCISE 3

We'll keep working on each finger individually, but now all of our fingers, except for our thumb, will play free strokes. The picado can be played on all strings, which is why now we will do the following exercise on all strings. Your fingers should not lose their position. This is why each time we change strings our forearm will move down or up very slightly in order to maintain the exact composure of the fingers.

For the example I've written it with the *middle* finger, but the same exercise should also be performed with *index* and *ring* fingers.

**E3**

*m...*

### EXERCISE 4

Here's a variation on the previous exercise. For each exercise you should create your own variations, which are infinite in number. Let your imagination run free. This variation is played with the ring finger. Repeat the exercise with the index and middle fingers as well. I've recorded three possibilities.

**E4**

*a...*

### EXERCISE 5

Now let's add in the left hand. With each right hand fingering we'll add a left hand scale or melody. I'll write out two examples, first one in E Phrygian mode. I write it using the index finger, but afterward play it with the middle and ring fingers too.

**E5**

### EXERCISE 6

And for the second example I use the fingering **G1** (1-2-3-4).

**E6**

1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4 1 1 1 2 2 2 3 3 3 4 4 4 1 1 2 2 3 3 4 4 1 2 3 4  
*i...*

1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4 1 1 1 2 2 2 3 3 3 4 4 4 1 1 2 2 3 3 4 4 1 2 3 4  
*m...*

1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4 1 1 1 2 2 2 3 3 3 4 4 4 1 1 2 2 3 3 4 4 1 2 3 4  
*a...*

1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4 1 1 1 2 2 2 3 3 3 4 4 4 1 1 2 2 3 3 4 4 1 2 3 4  
*i...*

1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4 1 1 1 2 2 2 3 3 3 4 4 4 1 1 2 2 3 3 4 4 1 2 3 4  
*m...*

1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4 1 1 1 2 2 2 3 3 3 4 4 4 1 1 2 2 3 3 4 4 1 2 3 4  
*a...*

### EXERCISE 7

Now, an exercise with the combined chromatic scale performed in three ways; I've recorded it with *ring* (A), *middle* (B) and *index* (C), but you should perform each variant with each of these three fingers.

**E7**

**A**

*a*

**B**

*m*

**C**

*i*

### EXERCISE 8

And to end this section, with the intention of preparing and fortifying the fingers before diving fully in to the picado technique, I leave you with two of the many possible versions of the previous exercise that you can do. We'll do the exercise three times, one with each finger.



T  
A  
B  
0 1 2 3 4 3 2 1 | 0 1 2 3 4 3 2 1 | 0 1 2 3 4 3 2 1 | 0 1 2 3 4 3 2 1  
m...

T 0 1 2 3 4 3 2 1 | 0 1 2 3 4 3 2 1 0 | 4 3 2 1 0  
A  
B

T  
A 3 2 1 0 | 4 3 2 1 0 | 4 3 2 1 0 | 4 3 2 1 0  
B

### EXERCISE 9



T  
A  
B  
0 1 2 3 4 3 2 1 | 0 0 1 1 2 2 3 3 4 4 3 3 2 2 1 1 | 0 1 2 3 4 3 2 1  
i...

T  
A 0 0 0 1 1 1 2 2 2 3 3 3 4 4 4 3 3 3 2 2 2 1 1 1 | 0 1 2 3 4 3 2 1  
B

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 | 0 1 2 3 4 3 2 1  
T  
A  
B

T  
A 0 0 0 1 1 1 2 2 2 3 3 3 4 4 4 3 3 3 2 2 2 1 1 1 | 0 1 2 3 4 3 2 1  
B

T  
A  
B  
0 0 1 1 2 2 3 3 4 4 3 3 2 2 1 1 | 0 1 2 3 4 3 2 1 0

**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.**

# STUDY

Now let's look at the study to close out this section.

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-PICADO 1



Oscar Herrero

"Por Rumba"

First system of guitar notation (measures 1-5). The treble clef staff shows a 4/4 time signature and a sequence of notes with fingerings: 1-0-1-2-0-1, 3-1-0-1-2, 0-3-0-2-0, 1-0-2-0-0, 2-1-2-3-0-2. The bass clef staff shows corresponding bass notes. Trills and triplets are indicated above the notes.

*a...*

Second system of guitar notation (measures 6-10). Measure 6 starts with a boxed number '6'. The notation continues with notes and fingerings: 0-1-0-2-1-3, 2-1-0, 0-4-0-1-0-4, 1-0-1-4-1-0, 2-1-2-4-2-1. Trills and triplets are present.

*m...*

Third system of guitar notation (measures 11-15). Measure 11 starts with a boxed number '11'. The notation includes notes and fingerings: 3-2-3-1-3-2, 1-2-3-1-2, 1-0-2-0-1-4, 0-0-0, 3-4-3, 4-2-3-5. Trills and triplets are present.

*i...*

Fourth system of guitar notation (measures 16-20). Measure 16 starts with a boxed number '16'. The notation includes notes and fingerings: 2-4-3-2-3-4-3, 1-3-1, 3-4-1-3, 4-3-1-4, 1-3-1, 1-3-1-1, 0-1-0-0. Trills and triplets are present.

Fifth system of guitar notation (measures 21-26). Measure 21 starts with a boxed number '21'. The notation includes notes and fingerings: 2-0-2-2-1, 3-2-1-2-3-2, 1-3-2-0, 4-1-0, 1-0-1-2-0-1, 3-1-0-1-2. Trills and triplets are present.

*a...*

Sixth system of guitar notation (measures 27-31). Measure 27 starts with a boxed number '27'. The notation includes notes and fingerings: 0-0-0-1-0-0, 2-0-0, 2-1-2-3-0-2, 0-1-0-2-1-3, 2-1-2-0-1, 0-1-4. Trills and triplets are present.

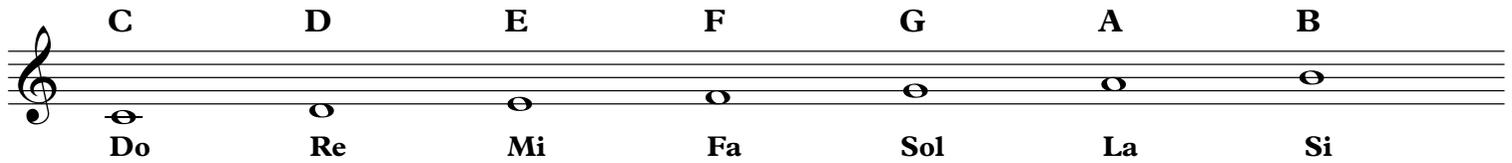
*m...*

*i...*

*m...*

*i...*

# 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<sub>b</sub> =  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

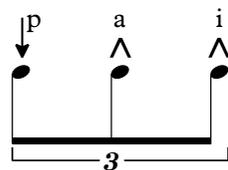
∨ "Rasgueado" from treble to bass with the index finger

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

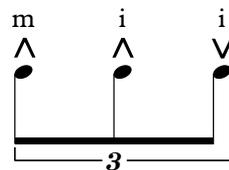
\* ∧ "Rasgueado" from bass to treble with the index finger accompanied at the same time by "Golpe"

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

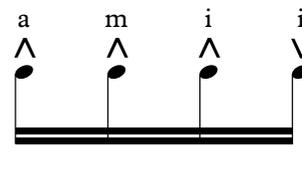
(p m p)



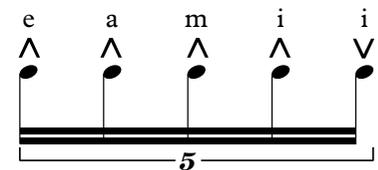
Ras A



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.

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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](http://www.oscarherrero.es)

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## ¿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 "PARAÍSO"

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