

# **CANCIÓN ANDALUZA**

de Paco de Lucía

Libro de partituras / Score book

Transcripciones realizadas por / Transcriptions by  
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## PRÓLOGO

El libro **“Canción Andaluza”** ve la luz en el décimo aniversario del fallecimiento de Paco de Lucía. La profunda conexión del guitarrista algecireño con la copla, que marcó su infancia, se refleja claramente en su última obra discográfica, lanzada de forma póstuma en 2014 como un homenaje a los sonidos que lo influenciaron desde su temprana edad. En este álbum, Paco de Lucía imprime su distintivo sello en ocho clásicos de la copla, mayormente compuestos por el poeta Rafael de León. Estos clásicos no solo retienen su esencia original, sino que también revitalizan la memoria sentimental asociada a ellos. Este álbum constituye una reinterpretación flamenca de una música intrínsecamente afín. **“Canción Andaluza”** abraza de manera definitiva la fusión entre la copla y el flamenco.

El disco se inicia con la pieza instrumental **“María de la O”**, un clásico de Rafael de León que ostenta un papel fundamental en el repertorio de Marifé de Triana. Esta adaptación se presenta inicialmente con mínimos adornos durante el primer minuto, para luego transformarse en una bulería evocando una esencia jerezana. Este tema, inicialmente popularizado por Estrellita Castro con la colaboración de Sabicas, es seguido por **“Ojos verdes”**, posiblemente la copla más versionada del sevillano y previamente interpretada con maestría por Miguel de Molina y Concha Piquer. La interpretación de la pieza comienza de manera efímera con una introducción que oscila entre libre y siguiriya. Nuevamente, esta versión mantiene una esencia respetuosa con el esquema de la composición original en su primera mitad para luego transitar hacia una adaptación por rumba.

Los autores León, Quintero y Quiroga repiten en la autoría del **“Romance de valentía”**, conocido por la interpretación de Concha Piquer y memorablemente abordado por el guitarrista en formato de pasodoble. Una vez más, se evidencia un respeto escrupuloso hacia la melodía original y los ecos proporcionados por los compositores.

Estrella Morente interpreta **“Te he de querer mientras viva”**. La composición consta de dos partes distintivas: una fase inicial con una estructura similar a unos tientos, seguida de una transición hacia bulerías. El acompañamiento, con un arreglo excepcional, establece un diálogo poco común en la prolífica carrera de Paco de Lucía. Este aporte se distingue por la inclusión de frases con un matiz contemporáneo, subrayando la importancia de la composición en el contexto del acompañamiento al cante, y por la fusión de los compases 4/4 y 3/4. Esta combinación da lugar a una composición destacada, cuya relevancia es especialmente apreciable en el ámbito del acompañamiento al cante.

**“La chiquita piconera”** es una creación que desentraña con ingenio la leyenda tejida alrededor del cuadro más distintivo de Julio Romero de Torres. Esta copla, compuesta por Rafael de León para Juanita Reina, añade una nota distintiva al repertorio del disco. Compartiendo una esencia similar con **“Romance de Valentía”**, ambos constituyen momentos profundamente arraigados en la música tradicional ibérica. En esta amalgama, se entrelazan de manera excepcional los ecos flamencos, los elementos característicos de la copla, la melancolía del fado y destellos de influencias clásicas. No debemos pasar por alto que los arreglos de esta pieza están bien elaborados, mostrando un contrapunto muy propio de la guitarra clásica. Resulta relevante recordar que Paco de Lucía también se influenciaba de la música clásica, y en este caso, nos presenta un arreglo único. Esta adición revela la destreza del maestro en fusionar diversas influencias musicales, creando así una pieza que destaca por su originalidad y riqueza armónica.

Adentrándonos en el siguiente tema, encontramos un tributo a Manolo Caracol titulado **“Zambra Gitana”**, donde Parrita imprime una frescura singular a interpretaciones previas. La letra, extraída del “Romance de Juan Osuna”, se entrelaza en compás binario (4/4), De Lucía logra crear una pieza repleta de matices y vitalidad, otorgando un enfoque fresco a un tema tan reconocido. La guitarra, desempeñando un acompañamiento por tientos en Modo Flamenco en La (por medio), infunde al disco una esencia de flamenco tradicional, aportando una capa adicional de riqueza musical. La cuidadosa ejecución de esta composición revela la maestría del guitarrista en la creación de arreglos que honran la tradición mientras exploran nuevas dimensiones sonoras.

**“Quiroga por bulerías”**, rescata varios cuplés del repertorio de Marifé de Triana. La pieza se erige como un compendio instrumental que rinde homenaje a las melódicas piezas de “La Ruseñora”, “Lola la Piconera”, “Señor Sargento Ramírez” y “Candelaria la del Puerto”, obras insignes del trío Quintero, León y Quiroga. Esta combinación de falsetas por bulerías se desenvuelve en diversas tonalidades. La forma compositiva es excepcional, con una destacada separación de los temas y una explosión tímbrica en los momentos precisos. Se trata de una de las composiciones más desafiantes del disco, con una transcripción complicada, pero que se revela como una auténtica joya y un destacado testimonio de la fusión entre el flamenco y la copla. Esta composición destaca como un paradigma o guía para la evolución de un estilo musical híbrido, donde se vislumbra la posibilidad de reflejar el nuevo flamenco al fusionar dos estilos musicales tan cercanos. Con su complejidad y riqueza, “Quiroga por Bulerías” se posiciona como una referencia destacada en la exploración y fusión de géneros musicales.

El cierre del álbum lo protagoniza una versión salsera de **“Señorita”**, catalogada como la sorpresa más destacada del álbum. La interpretación de Óscar de León, respaldada por los arreglos del bajista cubano Alain Pérez, revela el contagioso tumbao de Rafael de León en esta reinterpretación del tema. “Señorita” de León y Solano actúa como epílogo en este disco, que no solo se presenta como una obra maestra musical sino también como una excelente lección de historia de la cultura latinoamericana.

Desde un punto de vista personal, tras realizar la transcripción y análisis del álbum “Canción Andaluza”, puedo opinar que esta obra representa la síntesis musical de la vida de Paco de Lucía. En este disco, se encuentran plasmados todos los aspectos de su trayectoria musical: desde el flamenco más arraigado en la tradición hasta las exploraciones más vanguardistas, pasando por su conexión con el cante, las influencias con el jazz en sus improvisaciones, su vinculación con la música latinoamericana, la música clásica, la poesía, el fado y la copla. Se trata de un testimonio musical maduro donde el maestro imparte su sabiduría y parece trazar un compendio sonoro de su vida, desarrollándolo de manera magistral. Aunque la imaginación podría dar lugar a diversas interpretaciones, me complace expresar estas reflexiones después de haber transcrito diferentes discos y muchas falsetas de un músico que ha dejado un legado perdurable para muchos, incluyéndome a mí.

Quiero dar las gracias a Editorial Jardín de Copla S.L., al equipo de Flamencolive y a la Fundación de Paco de Lucía por su respaldo y confianza en esta tarea de transcribir al mejor de la historia.

David Leiva Prados, Barcelona, 2024

## PROLOGUE

This book **Canción Andaluza** comes out [is published] on the 10th anniversary of Paco de Lucía's premature death. The deep connection between the guitarist from Algeciras and the copla song, which was an important influence on his early years [through her mother's singing and radio], is reflected on his last recorded album, *Canción Andaluza* (2014). This album was presented and performed after Paco de Lucía's funeral as a tribute to those [copla] songs and sounds from the past, which were an influence on his childhood. In this album, Paco de Lucía gave his distinctive personality to eight classic coplas, conceptualized as Canciones Andaluzas, which were composed mainly by the poet Rafael León. Those classic songs keep the original essence but also are a revitalization of the sentimental memory, which is associated when we listen to them again. It could be stated that this album is a flamenco reinterpretation of that popular music, which was also listed and performed by those flamenco families and musicians when he was born. *Canción Andaluza* is a well done hybrid-fusion between copla and flamenco, although fusion was a concept the maestro did not like to use.

The album starts with an instrumental composition, "**María de la O**", a classic by Rafael de León, which had a fundamental place on Marifé de Triana's repertoire. This singular adaptation by Paco de Lucía is presented in the introduction with very few ornaments on the first minute for later to transform the copla into a bulería, which evokes a particular Jerez's essence. This song popularized by Estrellita Castro, who had the collaboration of Sabicas on the guitar, is followed by "**Ojos verdes**", which is probably the most reinterpreted copla of all times. For example, it was sung by Miguel de Molina and Concha Piquer, who were two maestras at the time. The reinterpretation of the song starts with a mix between freedom and the siguiriya playing.

Again, in the first half of this version Paco de Lucía keeps the respectful essence of the original composition's structure for later to travel to an flamenco adaptation by rumba [compás] rhythm.

The famous authors of copla songs, León, Quintero and Quiroga, who were also the writers of "**Romance de valentía**", well known mainly by Concha Piquer interpretation and this time is performed by the memorable andalusian guitarist in a pasodoble format. One more time, it is [shown] as evidence of a scrupulous respect towards the original melody and the echoes provided by the composers.

In *Canción Andaluza* album, Estrella Morente recorded a wonderful (re)interpretation of "**Te he de querer mientras viva**". This composition has two distinctive parts: the first one at the beginning similar to tientos structure, followed by a transition towards bulerías. The guitar accompaniment by Paco de Lucía shows an exceptional arrangement. In this collaboration the guitarist established a dialogue between the singing and the flamenco guitar not very common in the prolific career. This contribution is distinctive for the inclusion of musical phrases with a contemporary touch, underlining the importance of the composition in the context of the flamenco singing and its guitar accompaniment, and for the fusion of 4/4 and 3/4 beats. This combination makes this reinterpretation a highlight composition, whose relevance is seen especially in the guitar accompaniment of the singing.

"**La chiquita piconera**" is a creation where the guitarist unravels with intelligence the legend which surrounds Julio Romero de Torres's most famous painting. In this copla, which was composed by Rafael de León for Juanita Reina, Paco de Lucía added a special note to the repertoire of the album. Sharing a similar essence found previously in "**Romance de Valentía**", both constituted moments which are deeply connected to the music from the Iberian peninsula. In this blend, are mixed in an exceptional way the flamenco echoes, characteristic elements from copla song, Fado's sadness [saudade], "classic" music influences. We have to take into account that the music arrangements of this music composition are well elaborated, showing a counterpoint typical from classical guitar repertoire. It is essential to remember that Paco de Lucía was influenced by classical music, and in this particular case, he presented a unique arrangement. This incorporation reveals a skill that the maestro had by mixing different music influences, (re)creating a music composition which stands out by its originality and harmonic richness.

Deeping in the following music track, we found a tribute to Manolo Caracol called “**Zambra gitana**”, where flamenco singer known as Parrita made a singular and “fresh” interpretation compare with the previous (re)creations. The lyrics were extracted from “Romance de Juan Osuna”, and are weaved in a binary flamenco rhythm (4/4). Paco de Lucía manages to create a musical piece full of colours and vitality, giving a fresh perspective of a so well know composition. The guitar is played as he was following a flamenco singing in Tientos in flamenco mode of A (as its usually known by flamenco guitarists idiom as “tocar por medio”). This kind of playing gives to Canción Andaluza’s album an essence of traditional flamenco, adding an extra layer of musical richness. The delicate performance of this composition reveals the excellence of the guitarist in the creation of musical arrangements which honor the flamenco tradition while exploring new sonic dimensions.

“**Quiroga por bulerías**”, brings back several cuples from Marifé de Triana’s repertoire. The musical piece is built as an instrumental encounter which honors to the melodic songs of “La Ruiseñora”, “Lola la Piconera”, “Señor Sargento Ramírez” y “Candelaria la del Puerto”, masterpieces of Quintero, León and Quiroga [poets-musicians]. This combination of falsetas in bulería rhythm modulates into different tonalities. The compositional structure is exceptional, with an intelligent separation between the pieces and the timbrical explosion in the right moments. We consider this bulerías are one of the most challenging tracks of the album, with a complicated transcription, on the other hand, it reveals as an authentic treasure and a wonderful testimony of the fusion between flamenco and the copla.

This composition is a paradigm or a musical guide of a hybrid music genre, where it is possible to reflect the new [contemporary] flamenco mixing two music genres, which were so close and share stages. With a complex and richness, “Quiroga por Bulerías” composition becomes a reference in the exploration and fusion between these music genres.

The album ends with a salsa-[rumba] version of “**Señorita**”, which could be named as the most outstanding surprise of the album. The interpretation of Óscar de León is supported [accompanied] by the Cuban bass player, Alain Pérez, who plays the contagious tumbao in this (re)interpretation of the original piece [arrangement]. “Señorita” composed by León acts as the [Andalusian cadence] epilogue of the album that not only consider as musical masterpiece but also a superb election of the rich history of the Latin American culture.

From David Leiva’s personal point of view, after making the transcription and analysis of the album **Canción Andaluza** he believes that this master work by Paco de Lucía represents the synthesis of his musical life. In this album, we can find all [many of] the aspects of his musical career: from the most rooted flamenco in the tradition to the most contemporary explorations that he did always connected with the flamenco singing (cante), the influences from jazz in his improvisations, his connection with the Iberoamerican music, the poetry, fado and the copla. Is a mature musical compilation where the Maestro de Lucía gives a lecture of wisdom and seems to summarize many sonic elements of his musical life, developing them in a masterful-wonderful way. Although his imagination could think in different interpretations, I am pleased to share these thoughts after transcribing different albums and many falsetas from a musician who has left to future generations a lasting legacy for many including myself.

I would like to give a special thanks to Editorial Jardín de Copla S.L., to Flamencolive’s team and to Paco de Lucía’s foundation for the support and trust for commissioning me this wonderful work of transcribing the best [flamenco musician] in history.

David Leiva Prados, Barcelona, 2024

# MARÍA DE LA O

(Valverde, León y Quiroga)

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Capo / Capo: 0

Afinación / Tuning: Standard

Tempo / Tempo: ♩ = 100

Arreglos musicales: Francisco Sánchez Gómez, Paco de Lucía  
Transcripción y digitalización: David Leiva Prados

The image displays two systems of musical notation for guitar.   
**System 1:** Features a treble clef staff with a 4/4 time signature. The melody includes triplets and a quintuplet. The bass clef staff shows fret numbers: 10-10, 8-10, 8-6, 10, 11-13, 11-10, 13, 10, 11-14, 11, 10, 12, 13-10, 10, 13. The guitar staff shows fret numbers: 10, 11, 12, 12.   
**System 2:** Features a treble clef staff with a 4/4 time signature. The melody includes chords and single notes. The bass clef staff shows fret numbers: 3, 6, 6, 3, 6, 6, 3, 6, 6. The guitar staff shows fret numbers: 3, 3, 5, 5, 3, 3.   
 The piece is in the key of B-flat major (two flats) and 4/4 time.

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# OJOS VERDES

(Valverde, León y Quiroga)

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**Capo / Capo:** 3  
**Afinación / Tuning:** Standard  
**Tempo / Tempo:** Libre / Free

Arreglos musicales: Francisco Sánchez Gómez, Paco de Lucía  
 Transcripción y digitalización: David Leiva Prados

Ç10

1

*mf*

T 10 10 10 2 3 0 3 3 2 3 0 3

A 0 12 12 12

B

3

1

2-3 0 3 0-1-0-1-3 1-0 3-3-6-3-2 2-3-5 3-5-3-6-3-3 2-2

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# ROMANCE DE VALENTÍA

(Quintero, León y Quiroga)

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Capo / Capo: 3

Afinación / Tuning: Standard

Tempo / Tempo: ♩ = 110

Arreglos musicales: Francisco Sánchez Gómez, Paco de Lucía  
Transcripción y digitalización: David Leiva Prados

The image displays a musical score for the piece 'Romance de Valentía'. It consists of two systems of music, labeled '1' and '2'. Each system includes a vocal line (treble clef) and a guitar line (treble clef). The key signature is one sharp (F#) and the time signature is 4/4. The first system (labeled '1') begins with a dynamic marking of *mf* and a chord diagram for 'I M'. The guitar line features intricate fingerings and includes a double bar line with repeat dots. The second system (labeled '2') also starts with a chord diagram for 'I M'. The guitar line in the second system includes a final upward-pointing arrow (↑) at the end of the piece.

# TE HE DE QUERER MIENTRAS VIVA

(León y Quiroga)

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Capo / Capo: 0

Afinación / Tuning: Standard

Tempo / Tempo: ♩ = 120

Arreglos musicales: Francisco Sánchez Gómez, Paco de Lucía  
Transcripción y digitalización: David Leiva Prados

The image displays two systems of musical notation for guitar, labeled '1' and '2'. Both systems are in 4/4 time and use a key signature of two sharps (F# and C#).  
**System 1:**  
 - Treble clef: Melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Includes triplets and a 4-measure rest.  
 - Bass clef: Accompanying line with notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4. Includes triplets and a 7-measure rest.  
 - Dynamics: *mf* (mezzo-forte).  
 - Tablature: Shows fret numbers for the bass clef line, such as 9-9-10-9-9, 13-10, 9-7, 11-10, 9, 9-10-9, 13-10-9.

**System 2:**  
 - Treble clef: Melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Includes triplets and a 4-measure rest.  
 - Bass clef: Accompanying line with notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4. Includes triplets and a 4-measure rest.  
 - Dynamics: *mf* (mezzo-forte).  
 - Tablature: Shows fret numbers for the bass clef line, such as 4,5 4, 4-5-4-4, 4,2, 7 6-4, 8-4-7, 6, 4,5 4, 6, 6.

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# LA CHIQUITA PICONERA

(León, Callejón y Quiroga)

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Capo / Capo: 0

Afinación / Tuning: Standard

Tempo / Tempo: ♩ = 160

Arreglos musicales: Francisco Sánchez Gómez, Paco de Lucía  
 Transcripción y digitalización: David Leiva Prados

The image displays two systems of musical notation for guitar.   
 System 1 (labeled '1') features a treble clef staff with a 3/4 time signature and a key signature of two flats. It begins with a C8 chord. The vocal line contains the lyrics 'M I M i m a'. Below the vocal line is a guitar tablature with fret numbers (8, 9, 8, 11, 8, 8, 8, 9, 8, 11, 8, 8, 6, 8, 6, 6, 9, 9, 8, 6, 3, 4, 3, 6, 6, 4, 6) and a 3/4 time signature.   
 System 2 (labeled '2') also features a treble clef staff with a 3/4 time signature and a key signature of two flats. It begins with a C1 chord. The vocal line contains the lyrics 'P s'. Below the vocal line is a guitar tablature with fret numbers (8, 8, 8, 1, 1, 4, 4, 2, 4, 4, 2, 8, 7, 8, 1, 4, 3, 3, 3, 3, 3, 1, 3, 3) and a 3/4 time signature.

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# ZAMBRA GITANA

(Quintero, León y Quiroga)

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Capo / Capo: I  
Afinación / Tuning: Standard  
Tempo / Tempo: ♩ = 120

Arreglos musicales: Francisco Sánchez Gómez, Paco de Lucía  
Transcripción y digitalización: David Leiva Prados

The musical score is presented in two systems, labeled '1' and '2'. Each system consists of a treble clef staff and a bass clef staff. The time signature is 4/4. The key signature has one flat (Bb). The first system includes the lyrics 'I M ...' and a dynamic marking of *mf*. The second system also includes a dynamic marking of *mf*. The notation includes various rhythmic values, accidentals, and fingering numbers (1-5) for both hands. The bass staff contains complex chordal and melodic lines with many accidentals and fingering numbers.

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# QUIROGA POR BULERÍAS

(Quintero, León y Quiroga)

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Capo / Capo: 0  
 Afinación / Tuning: Standard  
 Tempo / Tempo: ♩ = 230

Arreglos musicales: Francisco Sánchez Gómez, Paco de Lucía  
 Transcripción y digitalización: David Leiva Prados

The image displays a musical score for guitar, consisting of two systems of music. Each system includes a treble clef staff with a 3/4 time signature and a bass clef staff with a 3/4 time signature. The first system is marked with a dynamic of *mf* and includes a first ending bracket labeled '1'. The second system is also marked with *mf* and includes a C3 chord marking. The score features various musical notations such as eighth notes, quarter notes, and rests, along with detailed guitar tablature indicating fret numbers and techniques like bends and slides. The bass staff tablature includes specific fretting patterns and techniques like '3.' for triplets and '1.' for bends.

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# SEÑORITA

(León y Solano)

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Capo / Capo: 0  
Afinación / Tuning: Standard  
Tempo / Tempo: ♩ = 200

Arreglos musicales: Francisco Sánchez Gómez, Paco de Lucía  
Transcripción y digitalización: David Leiva Prados

The image displays a musical score for the song "Señorita" by León y Solano. It is arranged for guitar and voice. The score is in 4/4 time and features a key signature of one flat (Bb). The tempo is marked as ♩ = 200. The score is divided into two systems, labeled 1 and 2. System 1 shows the vocal line (treble clef) and the guitar line (treble clef). The vocal line starts with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The guitar line starts with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. System 2 shows the vocal line (treble clef) and the guitar line (treble clef). The vocal line starts with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The guitar line starts with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The score includes various musical notations such as rests, notes, and fingerings.

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