

Antología de falsetas de Paco de Lucía
Anthology of falsetas of Paco de Lucía

TANGOS I
1ª época / 1st period

Transcripciones realizadas por / Transcriptions by
David Leiva

INDICE / INDEX

Prólogo / Prologue	1
Cuestiones en tener en cuenta / Issues for your consideration	3
Abreviaturas y Símbolos / Abbreviations and Symbols	5
Ejemplos de rasgueos / Rasgueos Example	7
Esquema armónico / Harmonic scheme	8
Esquema rítmico / Rhythm scheme	9
Falsetas / Falsetas	11
Glosario / Glossary	149
Esquema / Scheme	151

Prólogo

La nueva colección “Antología de Paco de Lucía” por estilos recoge las principales falsetas del gran maestro en partitura. Las transcripciones de falsetas que incluye la antología se han extraído de obras de concierto de sus principales discos en solitario y de infinidad de falsetas que encontramos en colaboraciones de discos de cantaores, principalmente los discos del genial cantaor Camarón de la Isla y los discos de Pepe de Lucía, Chato de la Isla, Fosforito y Juan de la Vara.

Entre los años 1969 y 1977 Camarón y Paco de Lucía grabaron nueve discos, una fuente prodigiosa para la evolución del flamenco. Ambos eran jóvenes y tenían hambre de crear y dejar huella en el flamenco. Hoy día siguen siendo discos de referencia para guitarristas y cantaores/as. Durante este periodo, Paco alternaba estas grabaciones con las de otros cantaores, como Fosforito, El Lebrijano, Chato de la Isla, Naranjito de Triana, Niño de Barbate, María Vargas, Juanito Valderrama, Pepe de Lucía, Juan de la Vara, entre otros.

Durante este periodo Paco de Lucía sólo pensaba en crear y dar un paso más en cada proyecto discográfico. Su estreno discográfico en solitario fue con el disco “La fabulosa guitarra de Paco de Lucía” y cierra este bloque excepcional de su primera etapa con el disco “Almoraima”.

Nuestra proposición en esta colección de “Antología de falsetas” por estilos, donde hemos transcrito las mejores del gran maestro, es dar una herramienta fundamental para todo guitarrista flamenco.

En este libro al estilo de Tangos I^a época (época clásica) hemos transcrito un total de 52 geniales falsetas. Este estilo tendrá otros dos libros más clasificados en dos épocas consecutivas: Moderna y Contemporánea.

Los libros de esta colección saldrán periódicamente, ya que su inmenso estudio de investigación y de transcripción requiere mucho tiempo.

Esperamos que esta antología dé un nuevo aire inspirador a todos los guitarristas. Paco de Lucía es y será el mejor guitarrista de todos los tiempos y tenemos que escucharle desde sus inicios, debemos apreciar y estudiar su evolución técnica, armónica y su toque personal, su evolución progresiva en cada nota de sus grabaciones es la semilla inspiradora para cualquier guitarrista, le debemos todo. Como decía el maestro “Cuando compongo pienso en los guitarristas, ellos son el termómetro, soy quien soy porque ellos me han puesto donde estoy. Se han criado oyendo mi música.”

Prologue

The new “Anthology of Paco de Lucía” is a collection of the main falsetas of the maestro transcribed in music scores and organized by styles. The transcriptions of the falsetas included in the anthology have been extracted from the concert pieces of his main solo records and from the infinity of falsetas which we can find in collaborations with cantaores, mainly the brilliant Camarón de la Isla and the records of Pepe de Lucía, Chato de la Isla, Fosforito and Juan de la Vara.

Between 1969 and 1977 Camarón and Paco de Lucía recorded nine albums, a prodigious source for the evolution of flamenco. Both were young and hungry to create and to leave a trace in flamenco. Nowadays these albums are still a reference for guitarists and cantaores. During that period Paco alternated these recordings with collaborations with other cantaores, he recorded albums with Fosforito, El Lebrijano, Chato de la Isla, Naranjito de Triana, Niño de Barbate, María Vargas, Juanito Valderrama, Pepe de Lucía, Juan de la Vara, among others.

During this period Paco de Lucía was only thinking of creation and going one step ahead in each recording project. His solo debut was the album called “La fabulosa guitarra de Paco de Lucía” (The fabulous guitar of Paco de Lucía) and he closed his exceptional first phase with the record “Almoraima”.

Our proposal in this retrospective collection “Anthology of falsetas” of the great maestro is to provide a fundamental tool to every flamenco guitarist. His best falsetas appear organized by styles.

This book includes 52 great and brilliant Tangos falsetas from the 1st period of Paco de Lucía. This style will have another two books classified in two consecutive Paco de Lucía’s periods: Modern and Contemporary.

The volumes of this collection will be released periodically since the immense research and transcription work is very time-consuming.

We hope that this anthology will be a new inspiration for all guitarists. Paco de Lucía is and always will be the best guitarist of all times and we have to listen to him from his very beginnings, we have to appreciate and to study the progress of his technique, harmony and his personal touch, his progressive evolution in each and every note of his recordings is the inspirational seed for any guitarist, we owe him everything. As the maestro was saying “When I compose I think about the guitarists, they are the thermometer, I am who I am because they put me where I am. They have grown listening to my music.”

ESQUEMA / SCHEME

CD CD	TEMA THEME	ACOMPANIAMIENTO/ SOLISTA ACCOMPANIMENT/ SOLO	AÑO YEAR	TONALIDAD KEY	CAPO CAPO	VOZ VOICE
1	El día que yo ye vea	Chato de la Isla	1966	A Major	3	2
2	Detrás del tuyo se va	Camarón	1969	MF/B	2	2
3	Detrás del tuyo se va	Camarón	1969	MF/B	2	2
4	Me valgo de mi talento	El Lebrijano	1969	MF/E	6	2
5	Me valgo de mi talento	El Lebrijano	1969	MF/E	6	2
6	Me valgo de mi talento	El Lebrijano	1969	MF/E	6	2
7	Ante el altar me juraste	Camarón	1970	MF/B	0	2
8	Ante el altar me juraste	Camarón	1970	MF/B	0	2
9	Me lo mandas a decir	El Lebrijano	1970	MF/E	6	2
10	Me lo mandas a decir	El Lebrijano	1970	MF/E	6	2
11	Que vengan de dos en dos	Juan de la Vara	1970	MF/E	6	1
12	El Padre Santo de Roma	Camarón	1971	MF/B	0	2
13	El Padre Santo de Roma	Camarón	1971	MF/B	0	2
14	El rinconcillo	Solista	1971	MF/F#	3	2
15	El rinconcillo	Solista	1971	MF/F#	3	2
16	Fuente nueva	Solista	1971	MF/B	0	3
17	Fuente nueva	Solista	1971	MF/B	0	3
18	Fuente nueva	Solista	1971	MF/B	0	3
19	Fuente nueva	Solista	1971	MF/B	0	3
20	Fuente nueva	Solista	1971	MF/B	0	3
21	Fuente nueva	Solista	1971	MF/B	0	3
22	Hasta el reloj se me para	Fosforito	1971	MF/E	5	1
23	Hasta el reloj se me para	Fosforito	1971	MF/E	5	1
24	Me están lastimando	Fosforito	1971	A minor	4	1
25	Me están lastimando	Fosforito	1971	A minor	4	1
26	Son mi martirio	Fosforito	1971	MF/E	5	1
27	Son mi martirio	Fosforito	1971	MF/E	5	1
28	Son mi martirio	Fosforito	1971	MF/E	5	1
29	Y me gustan las mujeres	Camarón	1972	MF/B	1	2
30	Y me gustan las mujeres	Camarón	1972	MF/B	1	2
31	A nadie le cuento na'	Pepe de Lucía	1973	MF/B	3	2
32	A nadie le cuento na'	Pepe de Lucía	1973	MF/B	3	2
33	Cuando por la calle va	María Vargas	1973	MF/A	7	1

CD CD	TEMA THEME	ACOMPAÑAMIENTO/ SOLISTA ACCOMPANIMENT/ SOLO	AÑO YEAR	TONALIDAD KEY	CAPO CAPO	VOZ VOICE
34	Homenaje al Piyayo	María Vargas	1973	A minor	7	1
35	Homenaje al Piyayo	María Vargas	1973	A minor	7	1
36	Homenaje al Piyayo	María Vargas	1973	A minor	7	1
37	Los pinares	Solista	1973	MF/A	4	1
38	Los pinares	Solista	1973	MF/A	4	1
39	Los pinares	Solista	1973	MF/A	4	1
40	Los pinares	Solista	1973	MF/A	4	1
41	Los pinares	Solista	1973	MF/A	4	1
42	Los pinares	Solista	1973	MF/A	4	1
43	Los pinares	Solista	1973	MF/A	4	1
44	Quisiera volverme pulga	Camarón	1973	A minor	4	1
45	Quisiera volverme pulga	Camarón	1973	A minor	4	1
46	No naqueres más de mi	Camarón	1975	A minor	6	1
47	No naqueres más de mi	Camarón	1975	A minor	6	1
48	Rosa María	Camarón	1976	MF/E	6	1
49	Rosa María	Camarón	1976	MF/E	6	1
50	Y mira que mira y mira	Camarón	1977	MF/A	5	2
51	Y mira que mira y mira	Camarón	1977	MF/A	5	2
52	Y mira que mira y mira	Camarón	1977	MF/A	5	2

1

I M a p i a m i m a P

2

3

1

a p m i a a p m P a l M P

2

5

1

2

7

1

2

9

1

2

11

1

I M ...

2

13

1

c a m i

2

15

1

2

P..

1

2

3

T 6
A 8
B

T 6
A 8
B

T 6
A 8
B

4

1

2

3

The image shows three systems of musical notation for guitar, each consisting of a treble clef staff and a guitar-specific staff below it. The systems are labeled 1, 2, and 3 on the left. Each system contains three measures of music. The first system includes a measure with a '4' above the staff. The guitar-specific staves contain fret numbers and fingerings.

System 1:

- Measure 1: Treble clef staff has a quarter note G4, followed by an eighth-note triplet (A4, B4, C5), and a quarter note D5. The guitar staff has a dotted quarter note on the 1st fret, followed by an eighth-note triplet (0, 1, 0) on the 1st fret, and a quarter note on the 2nd fret.
- Measure 2: Treble clef staff has a quarter note G4, followed by an eighth-note triplet (A4, B4, C5), and a quarter note D5. The guitar staff has a dotted quarter note on the 1st fret, followed by an eighth-note triplet (0, 1, 3) on the 1st fret, and a quarter note on the 3rd fret.
- Measure 3: Treble clef staff has a quarter note G4, followed by an eighth-note triplet (A4, B4, C5), and a quarter note D5. The guitar staff has a dotted quarter note on the 1st fret, followed by a quarter note on the 0th fret, and a quarter note on the 3rd fret.

System 2:

- Measure 1: Treble clef staff has an eighth-note triplet (G4, A4, B4), followed by a quarter note C5, and a quarter note D5. The guitar staff has an eighth-note triplet (2, 0, 3) on the 2nd fret, followed by a quarter note on the 3rd fret, and a quarter note on the 3rd fret.
- Measure 2: Treble clef staff has an eighth-note triplet (G4, A4, B4), followed by a quarter note C5, and a quarter note D5. The guitar staff has an eighth-note triplet (3, 0, 2) on the 3rd fret, followed by a quarter note on the 3rd fret, and a quarter note on the 3rd fret.
- Measure 3: Treble clef staff has an eighth-note triplet (G4, A4, B4), followed by a quarter note C5, and a quarter note D5. The guitar staff has an eighth-note triplet (4, 2, 0) on the 4th fret, followed by an eighth-note triplet (2, 0, 4) on the 2nd fret, and a quarter note on the 4th fret.

System 3:

- Measure 1: Treble clef staff has an eighth-note triplet (G4, A4, B4), followed by a quarter note C5, and a quarter note D5. The guitar staff has an eighth-note triplet (3, 2, 0) on the 3rd fret, followed by a quarter note on the 3rd fret, and a quarter note on the 3rd fret.
- Measure 2: Treble clef staff has an eighth-note triplet (G4, A4, B4), followed by a quarter note C5, and a quarter note D5. The guitar staff has an eighth-note triplet (0, 2, 3) on the 0th fret, followed by an eighth-note triplet (0, 2, 3) on the 2nd fret, and a quarter note on the 3rd fret.
- Measure 3: Treble clef staff has an eighth-note triplet (G4, A4, B4), followed by a quarter note C5, and a quarter note D5. The guitar staff has an eighth-note triplet (5, 7, 5) on the 5th fret, followed by an eighth-note triplet (7, 5, 3) on the 7th fret, and a quarter note on the 3rd fret.

7

1

2

3

© RGB Arte Visual S.L. ♦ www.flamencolive.com - 55 -

10

1

2

3

The image shows a musical score for guitar, consisting of three systems (labeled 1, 2, and 3) and a corresponding guitar tablature. The music is written in treble clef with a key signature of one sharp (F#). System 1 (labeled '1') contains three measures of music. The first measure has a quarter note G4 (F#) and a quarter note A4. The second measure has a quarter note B4 and a quarter note C5. The third measure has a quarter note D5 and a quarter note E5. The tablature for system 1 shows fret numbers: 3, 5, 3, 2, 0, 2, 3, 2, 0, 3, 2, 4, 3, 2, 3, 4, 4. System 2 (labeled '2') contains three measures. The first measure has a quarter note G4 (F#), a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note D5, and a quarter note E5. The third measure has a quarter note F#5, a quarter note G5, and a quarter note A5. The tablature for system 2 shows fret numbers: 4, 2, 0, 2, 0, 0, 4, 2, 4, 2, 0, 2, 2, 2, 0, 4, 0, 2. System 3 (labeled '3') contains three measures. The first measure has a quarter note G4 (F#), a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note D5, and a quarter note E5. The third measure has a quarter note F#5, a quarter note G5, and a quarter note A5. The tablature for system 3 shows fret numbers: 0, 4, 2, 4, 2, 0, 2, 0, 4, 0, 4, 2, 4, 2, 1, 2, 4.

13

1

2

3

The image displays three systems of musical notation for guitar, numbered 1, 2, and 3. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with fret numbers. System 1 starts at measure 13. System 2 starts at measure 14. System 3 starts at measure 15. The notation includes various rhythmic patterns, slurs, and fingerings.

System 1 (Measures 13-15):

- Measure 13: Treble clef has a dotted quarter note (F#4). Bass clef has a triplet of eighth notes (3 0 3).
- Measure 14: Treble clef has a quarter note (F#4), quarter note (G4), quarter note (A4), quarter note (B4). Bass clef has a triplet of eighth notes (3 1 0).
- Measure 15: Treble clef has a quarter note (F#4), quarter note (G4), quarter note (A4), quarter note (B4). Bass clef has a triplet of eighth notes (3 3 1).

System 2 (Measures 14-16):

- Measure 14: Treble clef has a quarter note (F#4), quarter note (G4), quarter note (A4), quarter note (B4). Bass clef has a quarter note (0), quarter note (0), quarter note (0), quarter note (0 2 0).
- Measure 15: Treble clef has a quarter note (F#4), quarter note (G4), quarter note (A4), quarter note (B4). Bass clef has a quarter note (10 8 7).
- Measure 16: Treble clef has a quarter note (F#4), quarter note (G4), quarter note (A4), quarter note (B4). Bass clef has a quarter note (10 8 7), quarter note (9 7 10).

System 3 (Measures 15-17):

- Measure 15: Treble clef has a quarter note (F#4), quarter note (G4), quarter note (A4), quarter note (B4). Bass clef has a quarter note (0 2 4), quarter note (0 2 4).
- Measure 16: Treble clef has a quarter note (F#4), quarter note (G4), quarter note (A4), quarter note (B4). Bass clef has a quarter note (3 1 0).
- Measure 17: Treble clef has a quarter note (F#4), quarter note (G4), quarter note (A4), quarter note (B4). Bass clef has a quarter note (4 2 0), quarter note (3 2 0).

16

1

2

3

Detailed description of the musical score: The score is for three parts in G major (one sharp) and 4/4 time. Part 1 (Guitar) starts at measure 16 with a treble clef and a sharp sign. It features a triplet of eighth notes (G4, A4, B4) in the first measure, followed by a 4-measure rest. The second measure contains a triplet of eighth notes (B4, C5, D5). The third measure contains a triplet of eighth notes (D5, E5, F#5). The fourth measure contains a triplet of eighth notes (F#5, G5, A5). The guitar line includes fret numbers: 0, 2, 3, 5, 3, 2, 0, 2, 3, 0, 3, 3, 1. Part 2 (Vocal) starts at measure 16 with a treble clef and a sharp sign. It features a whole note G4 in the first measure, followed by a 4-measure rest. Part 3 (Bass) starts at measure 16 with a treble clef and a sharp sign. It features a whole note G4 in the first measure, followed by a 4-measure rest. The bass line includes fret numbers: 0, 0, 0, 2, 2, 3, 1, 0, 0, 2, 2, 1.

19

1

3

21

1

3

23

1

3

25

1

3