

[versión en español](#)

Fandango

[.mp3](#) (165K)[real audio](#) (435K)

Here is a fandango with three different falsetas. The rhythmic fandango, often called fandanguillo or fandango de Huelva, uses a fast six-beat rhythm accented on three and five, although nearly all players today tap their feet on beats one and four. Sevillanas use a very similar rhythm with pauses between sections. There are excellent recordings of fandangos by Manolo de Badajoz, Niño Ricardo--the greatest player of all time in this style--, Paco de Lucía and Pepe Habichuela. Echoes of them all are present in this piece.

Overview

Neither the basic strumming between the falsetas nor the audible taps are indicated in the transcriptions. The tapping occurs throughout the rhythm, frequently on beats four and six, during the moments of inactivity following the stressed third and fifth beats, and involves varying combinations of nail and flesh.

Falseta 1

This part makes use of the chords that accompany the singing. Most everything except the strumming is played with the thumb. Strum lightly for the rasgueados in measures three and seven. The index plays downstrokes on the beat and upstrokes off the beat. The falseta alternates between variations on thumbed chords, strumming and slurred lines. Notice the symbol on beat five, indicating a smooth but forceful downward thumbstroke. Lean into it and think full and round. At seven points in the falseta, this attack is used on beat five, and it is heard twice on beat three. The variations on the slurred lines gradually expand to cover three beats, four beats and finally a full six beats. As indicated, measure twelve is played with the thumb only.

falseta 1

Falseta 2

This is a very basic version of an idea heard from just about all players. Let the arpeggios ring out, but the last bass notes in the first two measures are cut short. Follow the indicated left-hand fingering in the third measure, and remember Melchor when you play the old-style alzapúa in measure four with your thumb and index.

falseta 2

The musical score for Falseta 2 is presented in four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with slurs and a 'γ.' (golpe) symbol. The second staff is a bass clef with a key signature of one sharp and a 3/4 time signature, showing a bass line with slurs and a 'γ.' symbol. The third staff is a treble clef with a key signature of one sharp and a 3/4 time signature, featuring a 'p i p' (picado) section with slurs and a 'γ.' symbol. The fourth staff is a bass clef with a key signature of one sharp and a 3/4 time signature, showing a bass line with slurs and a 'γ.' symbol.

Falseta 3

The open-string arrangement in the second measure is called "campanela," or cross-picking. Rafael Riqueni makes brilliant use of this technique. The fourth measure uses p-i-p alzapúa and echoes Ricardo. The fifth and sixth measures use modern alzapúa, with just the thumb playing tight up-and-down strokes. Be sure to use rest strokes just before each slur. You can try including the A on the third string at the second fret. The extra voice is nice, but involves using the ring finger for the slur onto the sixth string. I recorded this part keeping my right hand still, similar to the way Sabicas played alzapúa, but it can also be played with a twisting motion in the forearm, slinging the thumb into a rest stroke.

