

The cante *malagueñas*, swept across Spain in the latter part of the 19th Century. The singer Juan Brea (1835-1915), who came from Malaga, naturally, is credited with the invention of this cante. He became immensely popular, and much in demand in all the Cafe Cantantes, being the first non-gypsy to make a massive impact with an 'Andaluz' cante. Afterwards, the genius of individuals from different provinces created many distinct styles of malagueñas. Even today, there are 25 or more, though to the casual listener they may sound similar. The lighter forms of the malagueñas tended to become too popular, pushing the cante grande, *sigiuryas*, *soleares* and the like, into relative obscurity. However, in the hands of certain artists it was, and is, profound. Here is a *malagueñas* which can be treated as part of a guitar solo, or used as a falseta in between verses of the cante, I

Foundations of flamenco

Ray Mitchell

the first finger over to the second string when necessary. After the final arpeggio in E flow smoothly up to the fifth position. Similarly, at the third position (4) and first position, (5). Naturally, you will need to stretch your little finger out quite a bit to get the note four frets away from the barre at the third position! This whole arpeggio passage should flow along at a gentle speed. At (6) pause, for dramatic effect, and then execute the following slurred notes on string one with a vicious intensity. The chords at (7) should be plucked rather than strummed, and at (8) pause, then execute a long flourish, (I suggest 5R3 plus 1R6) and follow this by a powerful *apoyando* thumb action at (9). The slur on the second string at (10) could be played many times if desired. Finally, complete the arpeggio slowly and dramatically.

have chosen to leave out any indication of timing, it being a free style, preferring to describe its manner of playing in words. I begin with a fast decorated figure based on the chord shapes of F major seventh and

E. Phrase it according to the large brackets. The tune following is carried by the thumb, with a descending arpeggio accompaniment, based first on the chord E, (1) then on chord F, (2). At (2) use no barre, move

MALAGUENAS

(1) *RM.*

(2)

(3) *a mi mi p a mi*

(4) (5) (6)

(7) (8) (9) (10)

5R3+R6

RM.