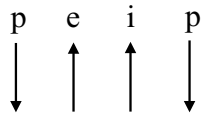


The *pei* rasgueado:

This variation is the same as the previous pattern, with only the little finger being used in the place of the ring finger. Paco Pena showed it to me, and, as he pointed out, it relies slightly more on individual finger movement than wrist rotation. The triplet feel seems to be a little more understated in this version, compared with the *pai* pattern.

Movement description: Once more, the hand is free floating and there is no continuous contact to the strings; The knuckles are pointing downwards, on a 30 degree angle to the strings, to compensate for the smaller length of the little finger. The thumb executes an upstroke, followed by a little finger downstroke and an index downstroke and the pattern repeats. The movement comes partially from the fingers and partially from rotating the wrist. On the thumb move, the wrist rotates upwards. During the little and index move the wrist rotates downwards.

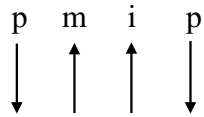


	p	e	i	p	p	e	i	p
	3				3			
	v	^	^	v	v	^	^	v
0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0

The pmi rasgueado:

The final variation on the *pai* pattern, this form is exactly the same as the previous one, only the middle finger is used in place of the little finger. Popularized by the great concertista Serranito in the late '60s, it produces a smooth waterfall effect and is not very rhythmically pronounced. Another incredible flamenco guitarist, Sabicas, also used this pattern.

Movement description: Once more, the hand is free floating and there is no continuous contact with the strings; the knuckles are pointing downwards, on a 45-degree angle to the strings. The thumb executes an upstroke, followed by a middle finger downstroke and an index downstroke and the pattern repeats. The movement comes partially from the fingers and partially from rotating the wrist. On the thumb move, the wrist rotates upwards. During the little and index move the wrist rotates downwards.



Here's an example based on the Farucca form;

p m i p m i p m i p m i p m i p m i p m i p m i

v ^ ^ v ^ ^ v ^ ^ v ^ ^ v ^ ^ v ^ ^ v ^ ^ v ^ ^ v ^ ^

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	2	2	2	2	2	2	3	3	3	3	3	3	0	0	0	0	0
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

p m i p m i p m i p m i p ma

v ^ ^ v ^ ^ v ^ ^ v ^ ^ v ^

0	0	0	0	0	0	1	1	1	1	1	1	0	0
1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0

The **pmp** rasgueado:

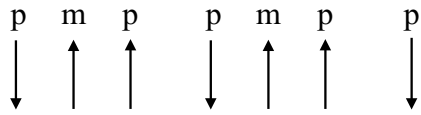
This traditional triplet rasgueado is comprised of a thumb upstroke, a middle finger downstroke and a thumb downstroke.

Movement description: Once more, the hand is free floating and there is no continuous contact with the strings; the knuckles are pointing downwards, on a 45-degree angle to the strings. The thumb executes an upstroke, followed by a middle finger downstroke and a thumb downstroke and the pattern repeats. The movement comes partially from the fingers and partially from rotating the wrist. On the thumb upstroke, the wrist rotates upwards. During the middle downstroke and the thumb downstroke the wrist rotates downwards.

The musical notation shows a treble clef with a 4/4 time signature. The notation consists of two measures, each containing a triplet of notes (p, m, p) followed by a single note (p). Above the notes are fingerings: 'p' for thumb, 'm' for middle, and 'p' for thumb. Below the notes are stroke directions: 'v' for upstroke and '^' for downstroke. A bracket with the number '3' is placed over the triplet notes in each measure. Below the treble clef is a bass clef with a tablature showing fingerings for the strings: 1, 1, 1, 1 for the first measure and 1, 1, 1, 1 for the second measure.

This is a louder, very rhythmic rasgueado, that is widely used when accompanying dance. Not really known for its dynamic subtlety, it can nevertheless be heard under the most adverse conditions. It is a favorite of Juan Martin.

Here's an ending for a Rumba in Em, using this rasgueado in sextuplets:



	p	m	p	p	m	p	p	p	m	p	p	m	p	p
	3			3				3			3			
	v	^	^	v	^	^	v	v	^	^	v	^	^	v
	3	3	3	3	3	3	3	2	2	2	2	2	2	2
	0	0	0	0	0	0	0	1	1	1	1	1	1	1
	0	0	0	0	0	0	0	2	2	2	2	2	2	2
	2	2	2	2	2	2	2	0	0	0	0	0	0	0
	2	2	2	2	2	2	2							
	0	0	0	0	0	0	0							

	p	m	p	p	m	p	p	p	m	p	p	m	p	p
	3			3				3			3			
	v	^	^	v	^	^	v	v	^	^	v	^	^	v
	0	0	0	0	0	0	0	2	2	2	2	2	2	2
	1	1	1	1	1	1	1	0	0	0	0	0	0	0
	0	0	0	0	0	0	0	2	2	2	2	2	2	2
	2	2	2	2	2	2	2	1	1	1	1	1	1	1
	3	3	3	3	3	3	3	2	2	2	2	2	2	2

Gypsy Kings, the French rumba masters use this rasgueado in practically all their fast paced pieces.

Quintuplet traditional rasgueados

Another rhythmic subdivision widely used in the medium tempo flamenco forms is the 5-notes-per-beat or quintuplet rasgueado. There are situations when the tempo is too slow to make triplets or 16th notes effective, but too fast to allow sextuplets or 32nd notes and in these cases the quintuplet rasgueados are used.

The **eamii** rasgueado:

This is a variation of the basic rasgueado pattern, adding one index upstroke at the end of the pattern.

Movement description: This is played usually as a stream of continuous quintuplets. Out of each group of five notes the little finger plays the 1st, the ring finger plays the 2nd, the middle finger plays the 3rd, the index finger plays the 4th, and the index finger plays again, but with an upstroke this time, the 5th note. Hand position is the same as in the basic rasgueado.

Here's a 2-beat example played on a static E major chord:

e a m i i

↑ ↑ ↑ ↑ ↓

e a m i i i e a m i i i

0 0 0 0 0 0 0 0 0 0 0 0

1 1 1 1 1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0