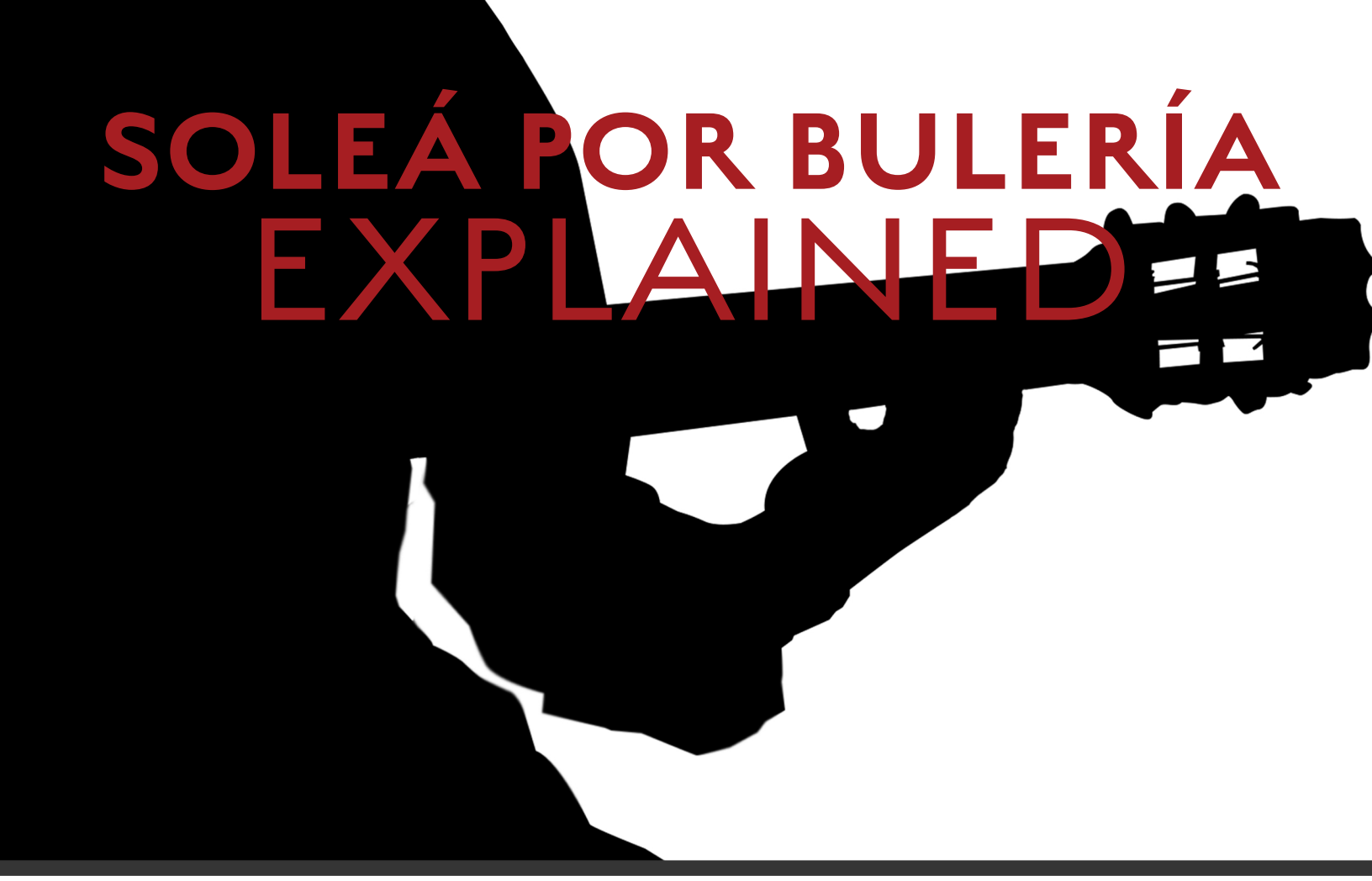
SOLEÁ POR BULERÍA EXPLAINED



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Soleá Por Bulerías Explained

First, I want to point out that this is an advanced course, so the materials are pretty challenging. I recommend this course to players who have a really solid foundation with Soleá and are comfortable with all of the basic flamenco guitar techniques. The compás videos should be manageable for an intermediate player, but the falsetas are more advanced.

As always, I purposely do NOT notate the compás lessons. I feel it's very important to not be looking at paper while learning compás, and I also feel that it's just much quicker to learn by watching and copying than by reading.

As you should know by now, when playing compás you don't have to use the specific voicings I use in the videos. If you're unclear about the difference between a chord and a voicing we recommend you check out our **Chords and Voicings video**. At the end of this PDF (after all the Notation/TABs) we've included a lot of voicing options so you can vary the sound of your compás.

For the material that does have notation, I strongly recommend using it only if you need it to figure out where to put your fingers. It will help you in every way to learn by ear as much as possible and to learn to memorize so that you can play without sheet music.

One of the best ways to do this is to listen to the material you are learning until you have it completely memorized in your ears/head. Once you know exactly what the material sounds like, you can start learning where the fingers go, and you can try to refer to the notation less and less until you don't need it anymore.

If you want more material you can find more falsetas over on our **Solea Por Bulerias falseta playlist**.

Finally, check out our '**Recycling**' video, too, to see how to use material or ideas from other Palos and incorporate those into your repertoire as well. You'll find that you can use some of your Soleá and Alegrias material to play more varied compás or even get ideas for falsetas.

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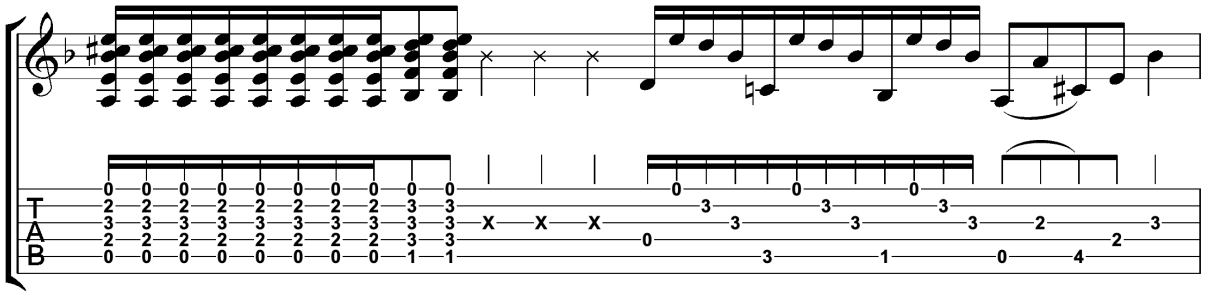
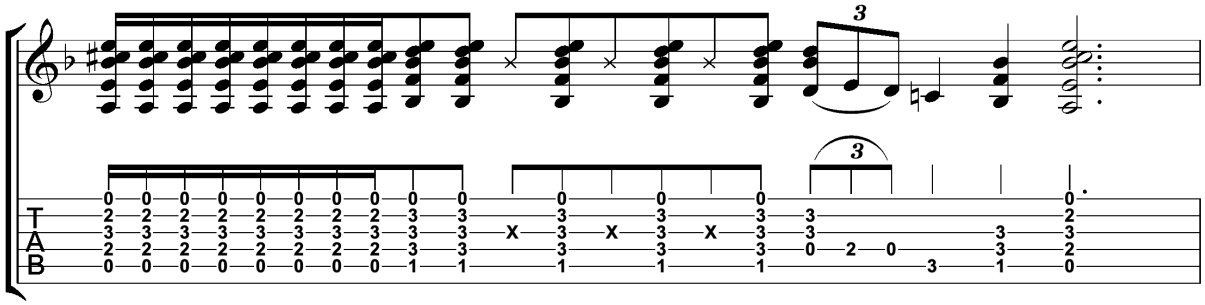
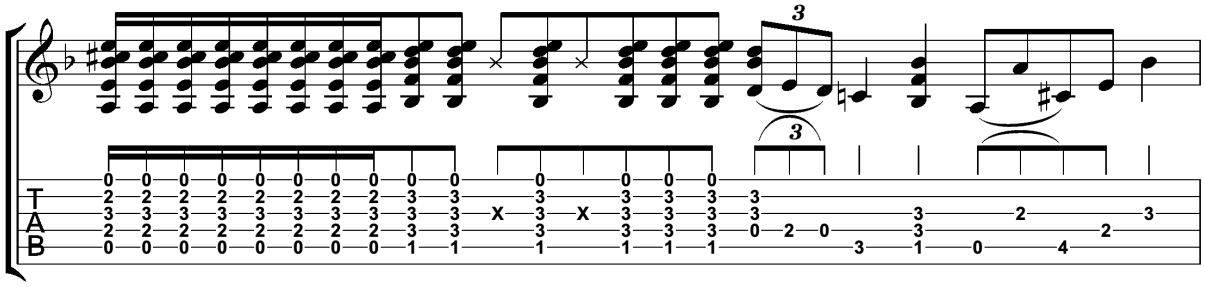
Video I: Palo and Compas







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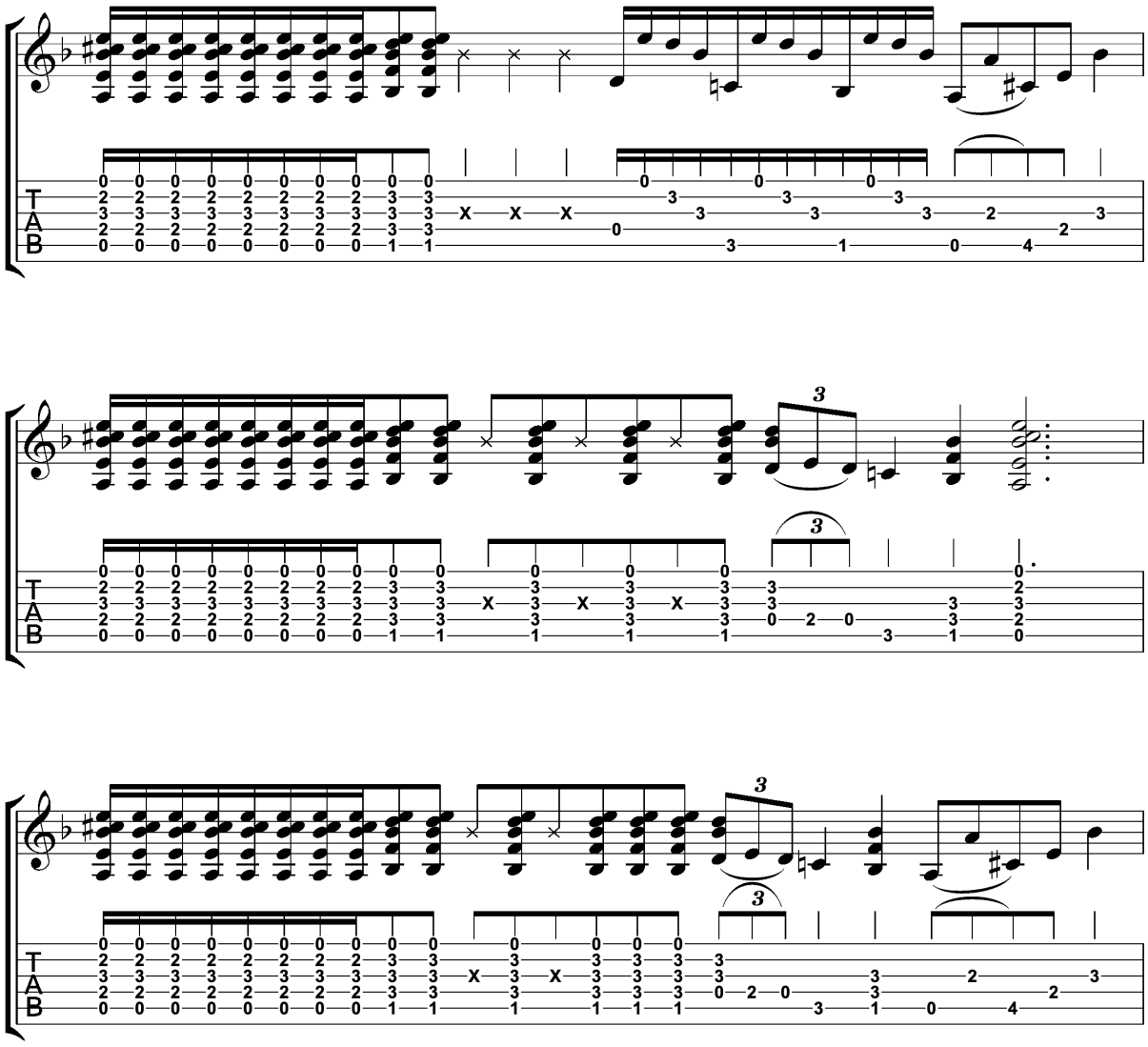
Video 2: Llamada

At 1:10 in the video:



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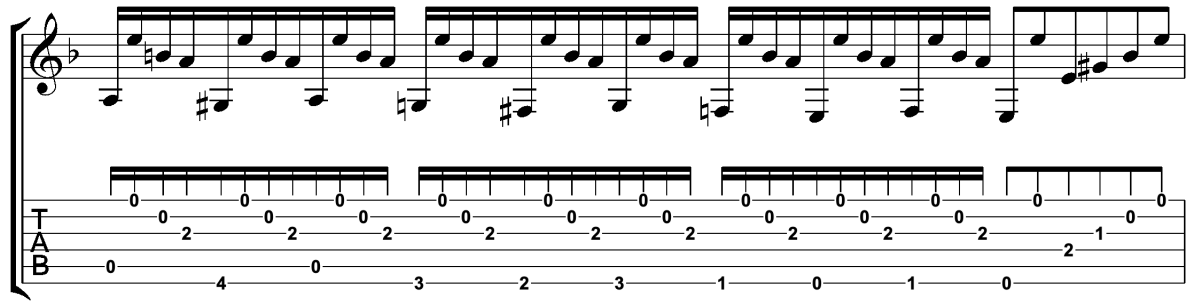
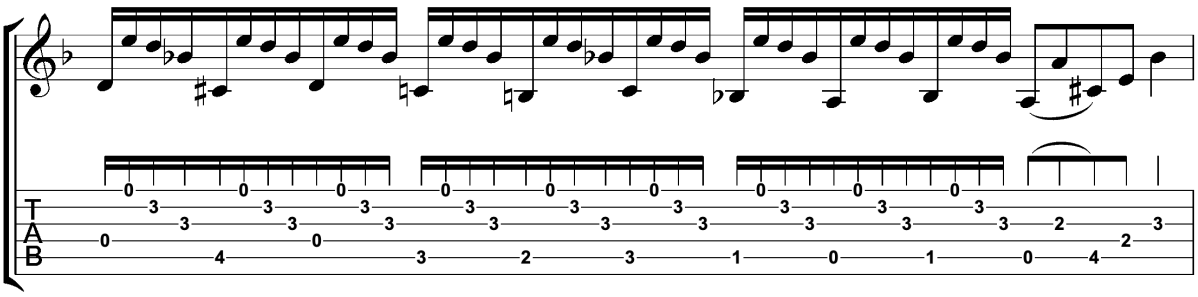
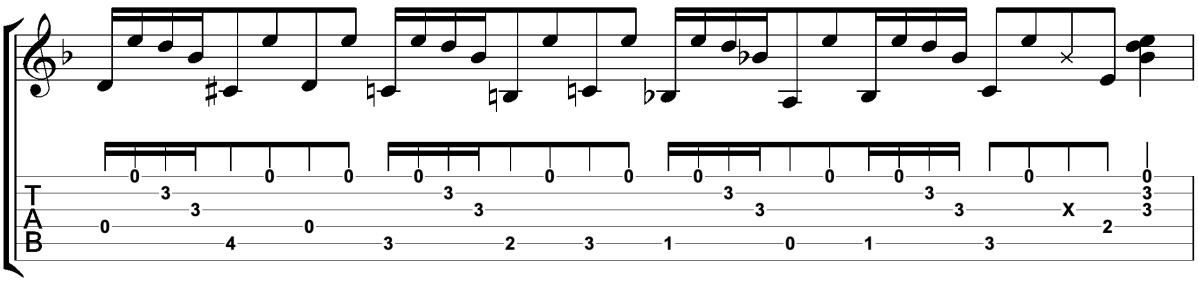
Video 3: Escobilla

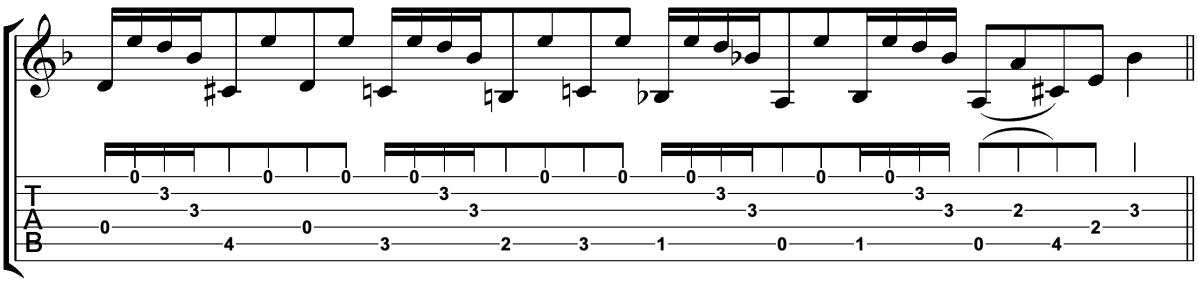
Here's how we play this pattern in Soleá por arriba.



At 3:19 in the video:







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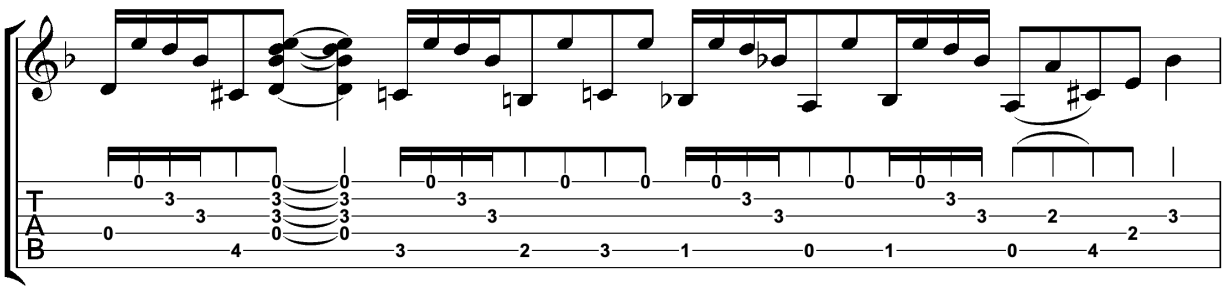
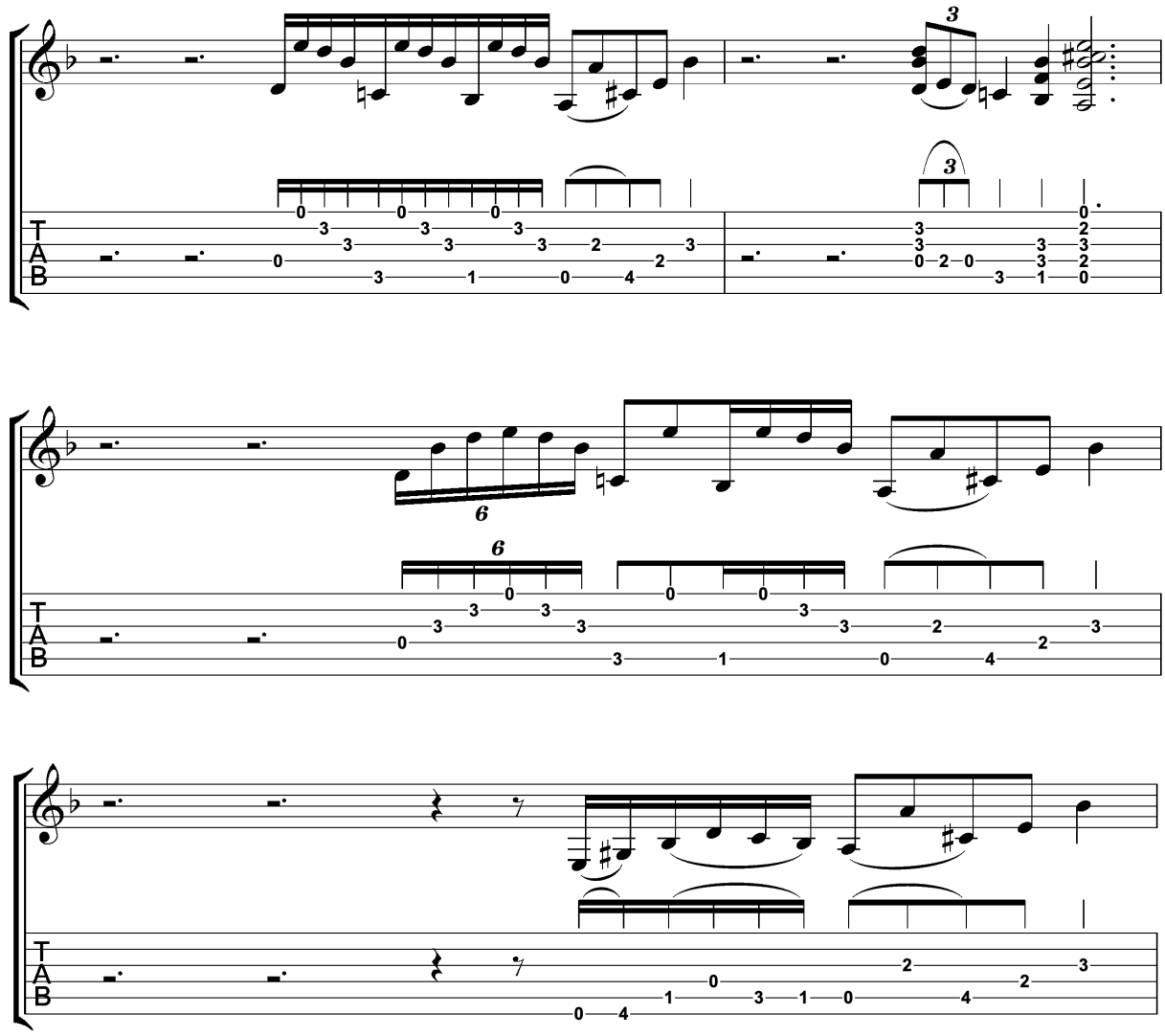


Video 4: 7-8-9-10 Phrases

First half of each measure is left blank on purpose. You have many options for how to start the compás.



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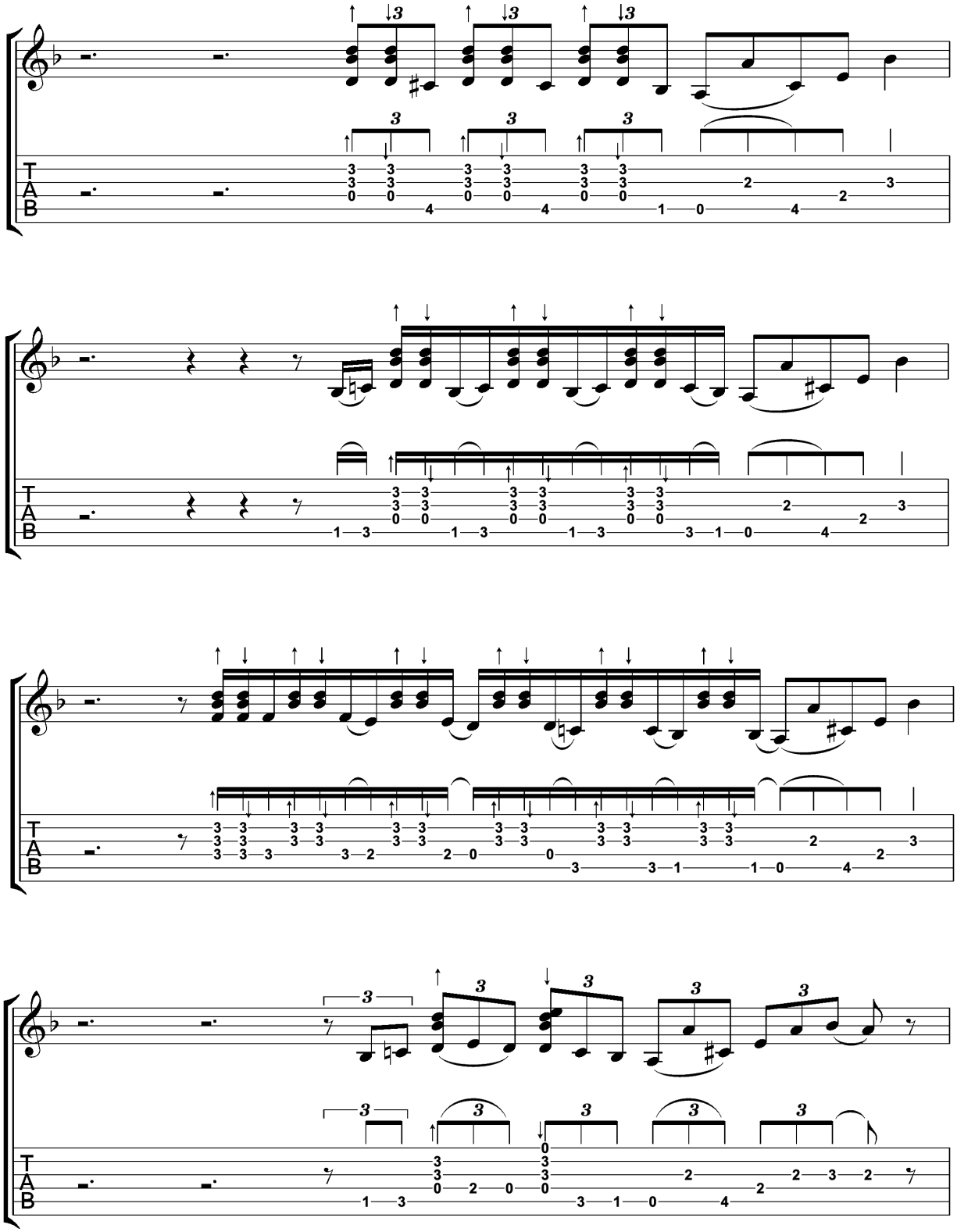

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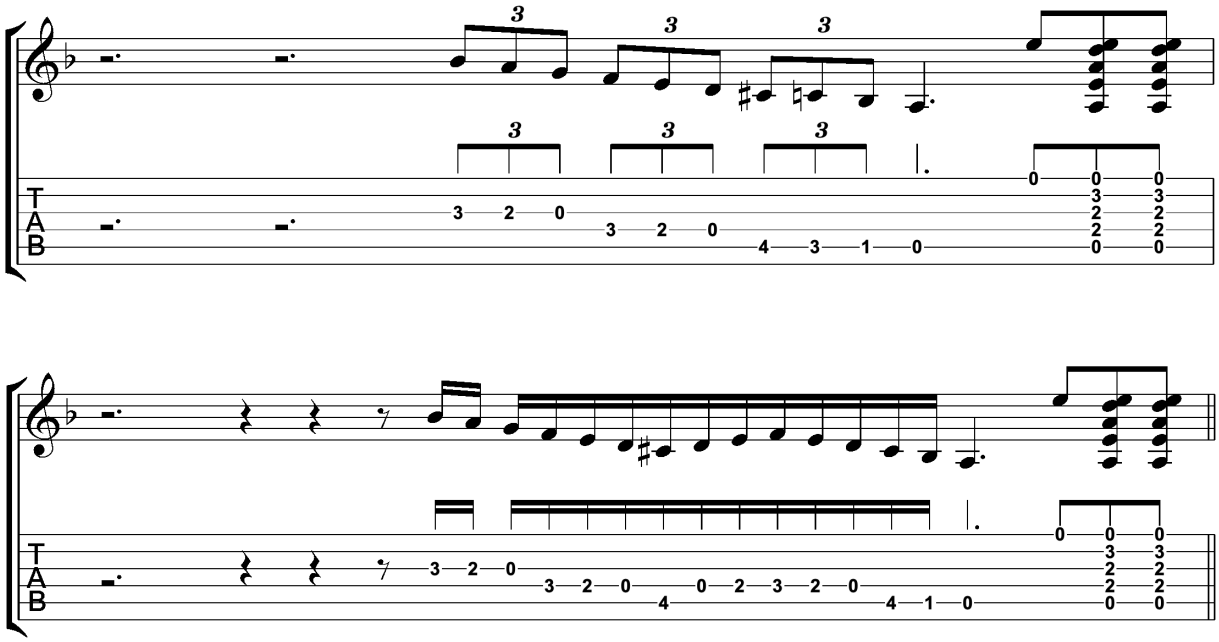

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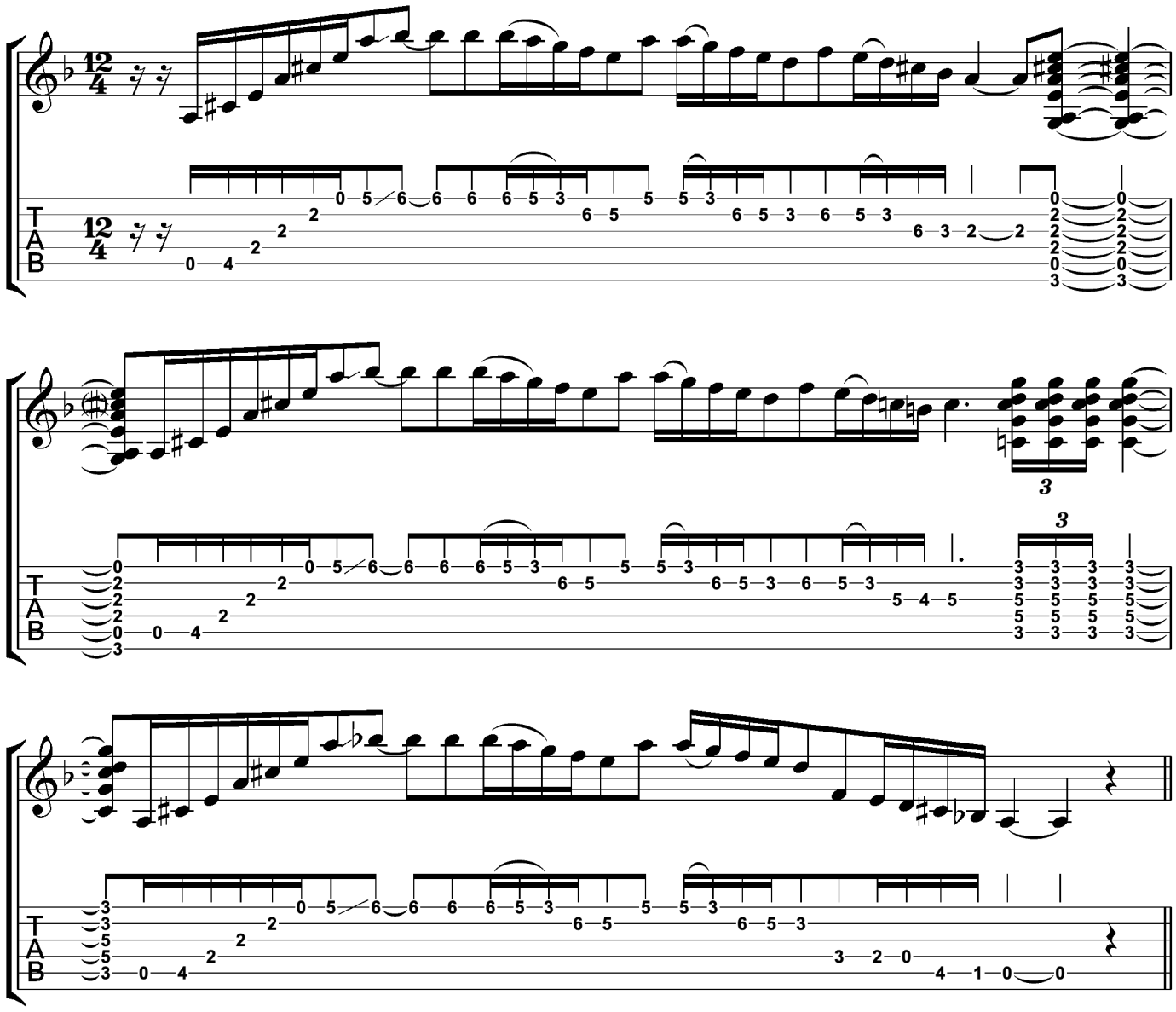
Juan Habichuela Falseta



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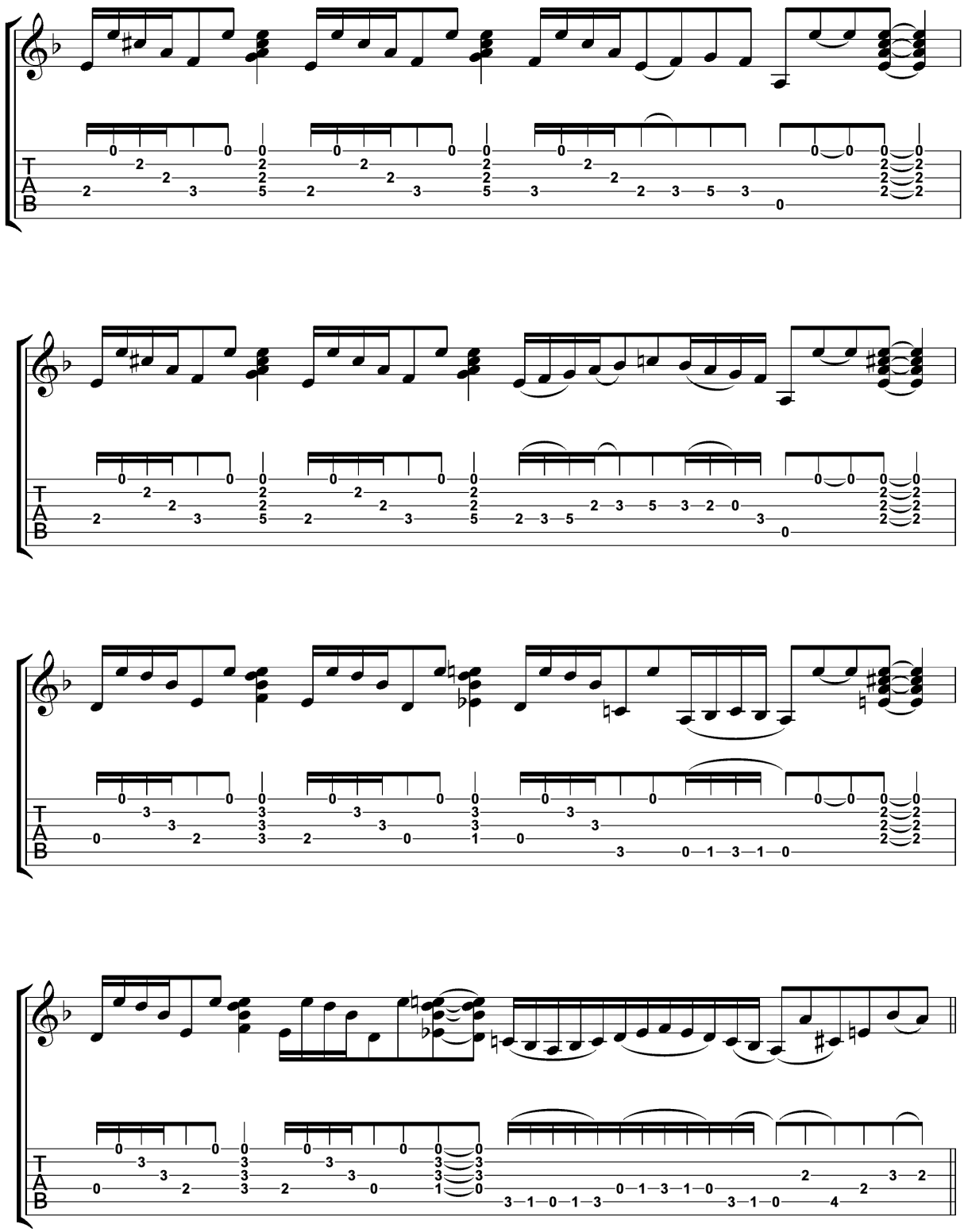
Arpeggio & Slur Falseta



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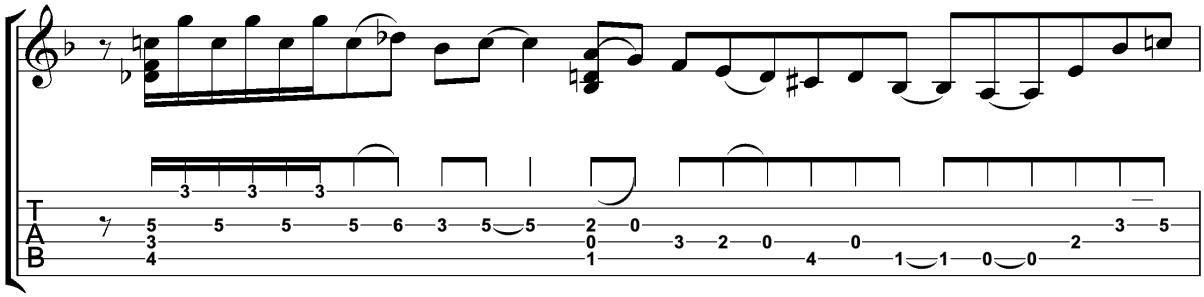
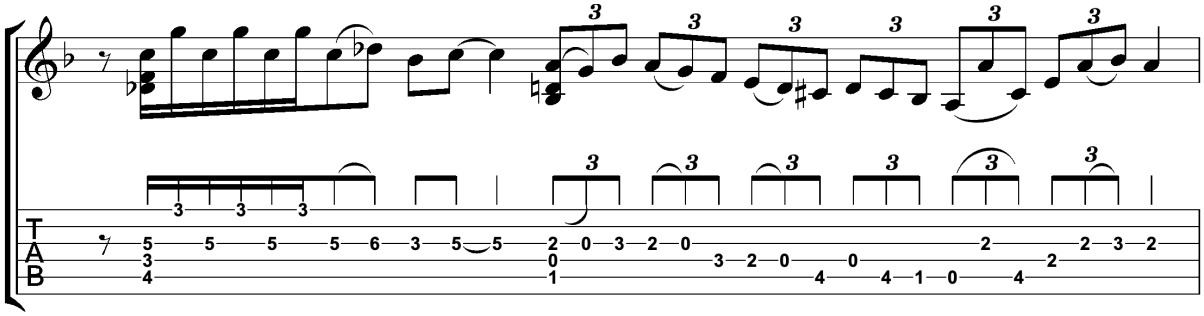
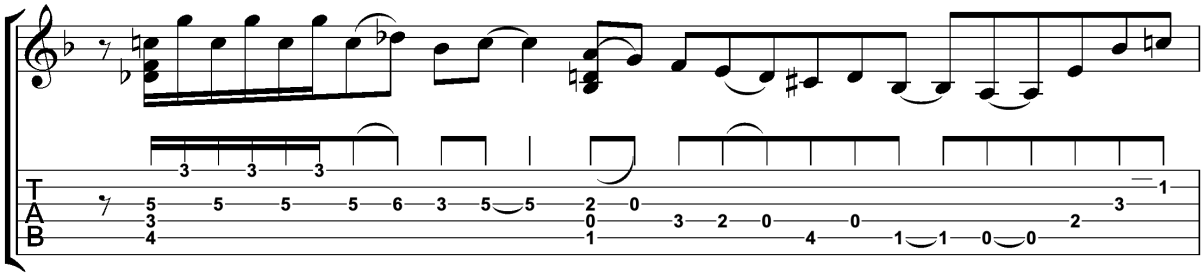
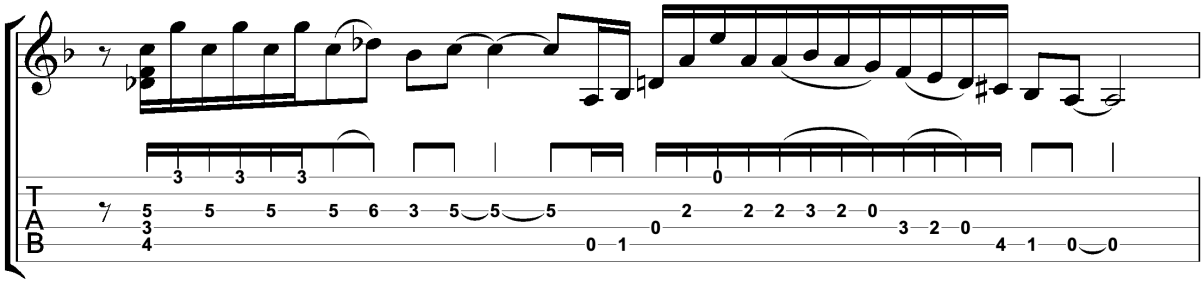
Kai Narezo Thumb Falseta









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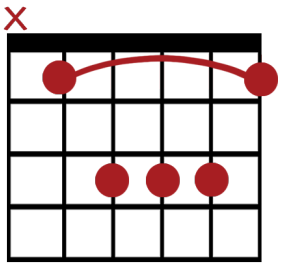
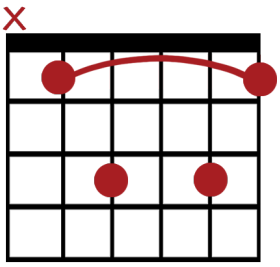
Por Medio

Bb Function

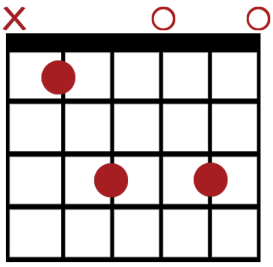
Bb



Bb (Bb7)



Bb (Bb add #11 13)



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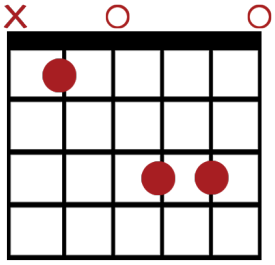
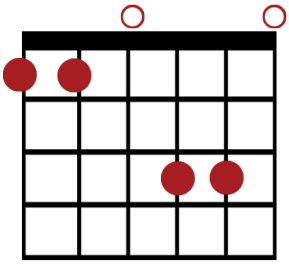
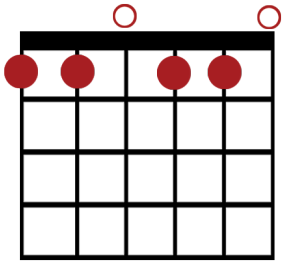


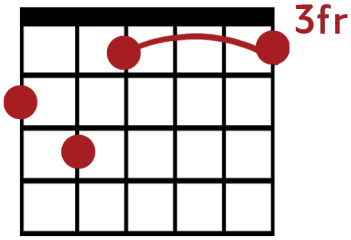
Bb (Bb add #11/F)



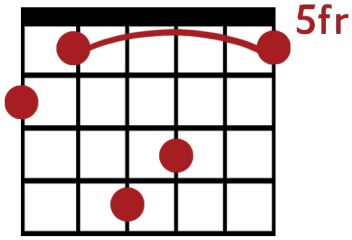
Bb (Bb9 #11/F)



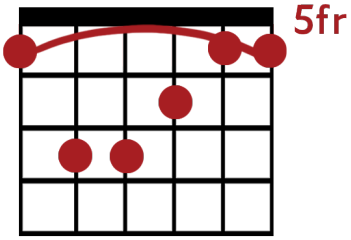
Bb (Bb13/Ab)



Bb (BbMaj7 #11 13)



Bb



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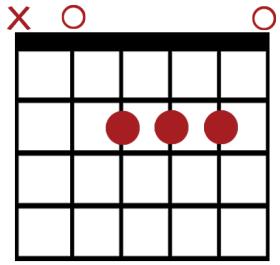
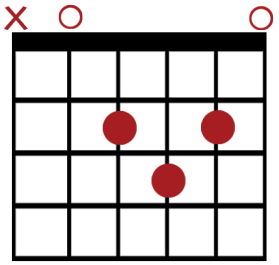
Por Medio

A Function

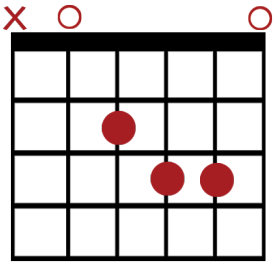
A



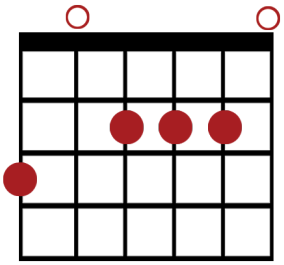
A (A add b9)



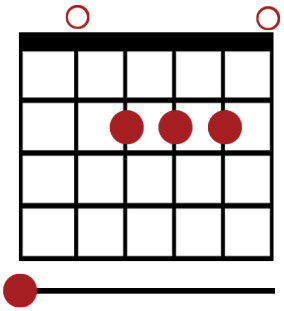
A (Asus4 add b9)



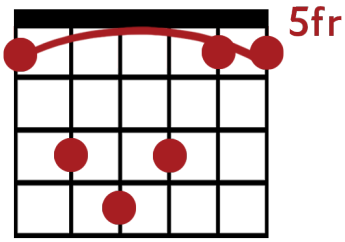
A (A7/G)



A



A (Asus 4 add b9)



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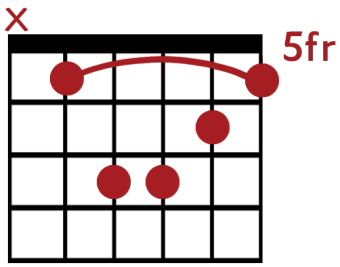
Por Medio

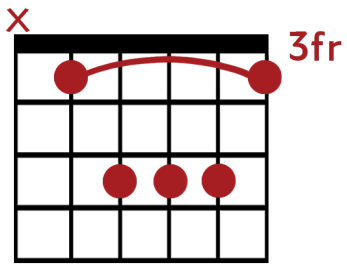
Dm, C, Bb, A Progressions with like voicings

Triadic voicings

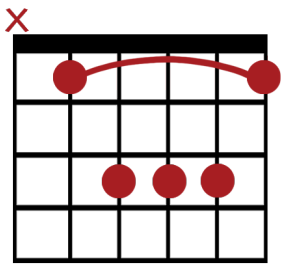
Dm



C

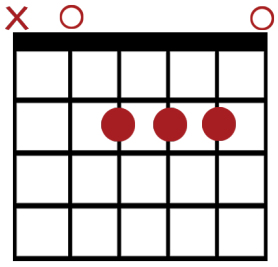


Bb

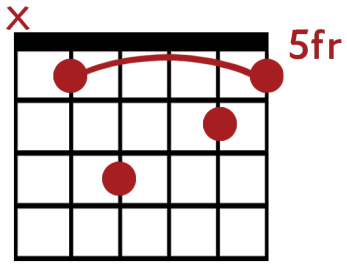


7th Chords

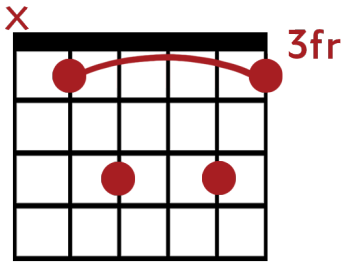
A



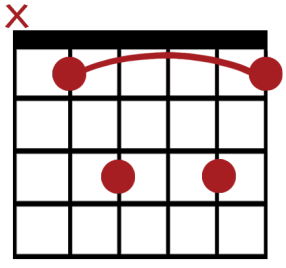
Dm (Dm7)



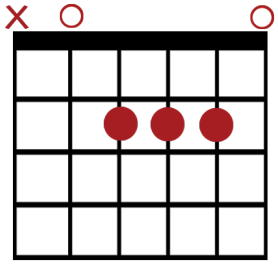
C (C7)



Bb (Bb7)



A



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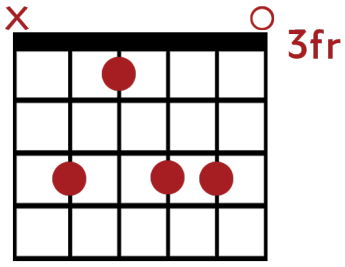
Por Medio

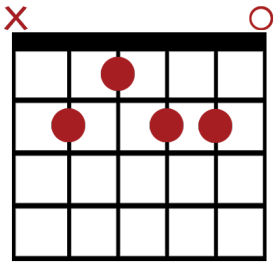
D-, C, Bb, A Progressions with like voicings

9th Chords

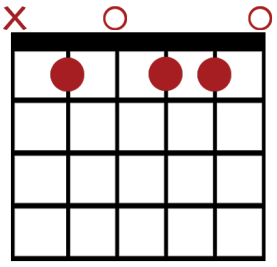
Dm (Dm9)



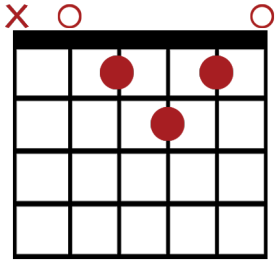
C (C9)



Bb (Bb9 # 11)

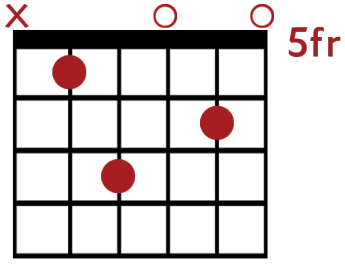


A (Asus4)

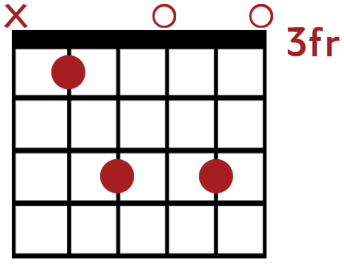


With G & E open

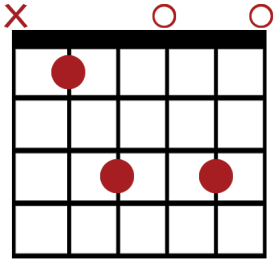
Dm (Dm add 9, 11)



C



Bb (Bb add #11 13)



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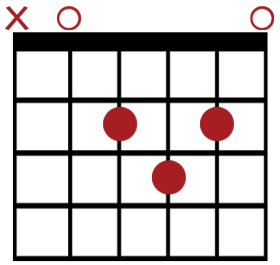
Por Medio

D-, C, Bb, A Progressions with like voicings

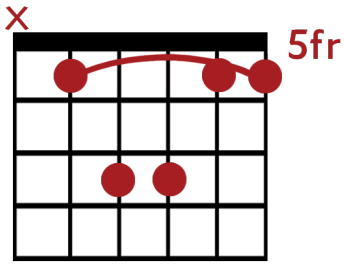
With G & E open

A (Asus 4)

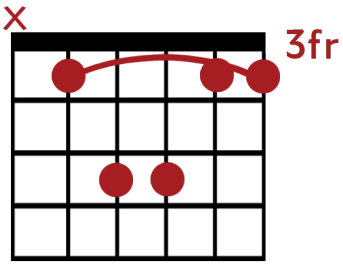


With no 3rd add 9

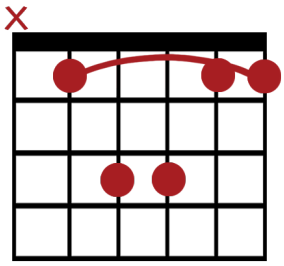
Dm (Dm no 3rd add9)



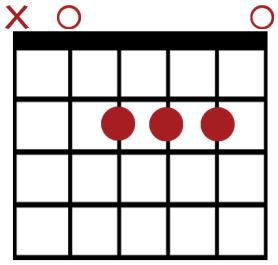
C (C no 3rd add9)



Bb (Bb no 3rd add9)



A



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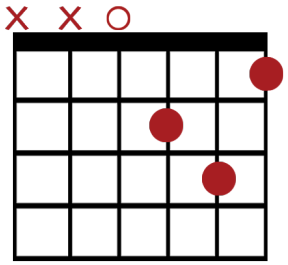
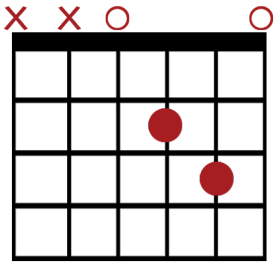
Por Medio

Open Position Dm Voicings

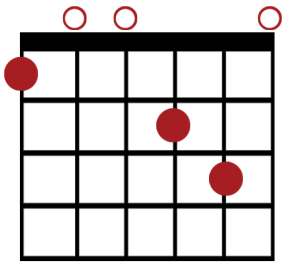
Dm



Dm (Dm add9)



Dm (Dm add9/F)



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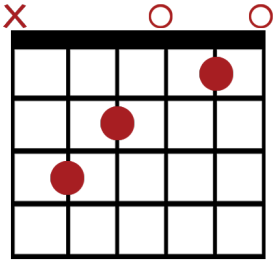
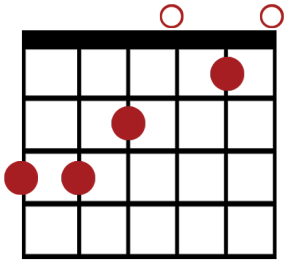
Por Medio

Open Position C Voicings

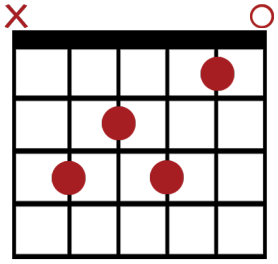
C



C (C/G)

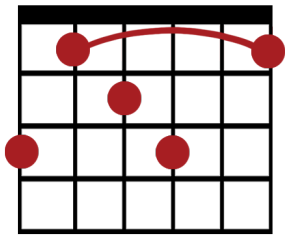


C (C7)

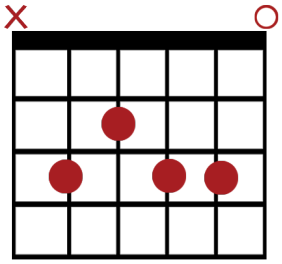


C (C7/G)

used mainly to resolve to F



C (C9)



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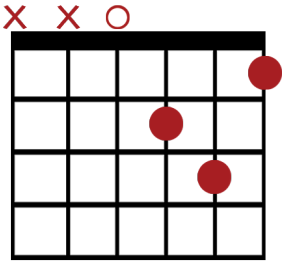
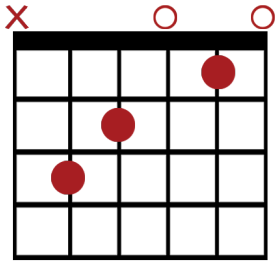
Por Medio

Common open-position Dm, C, Bb, A progressions

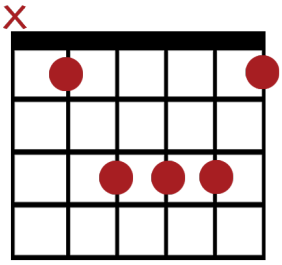
Dm



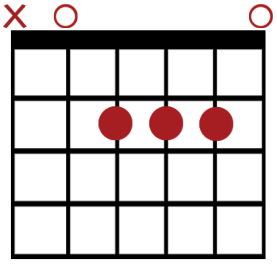
C



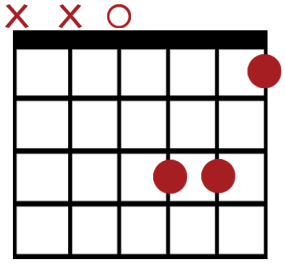
Bb



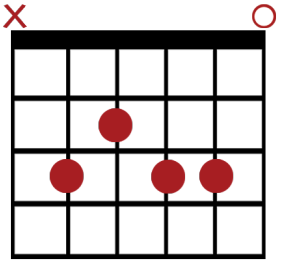
A



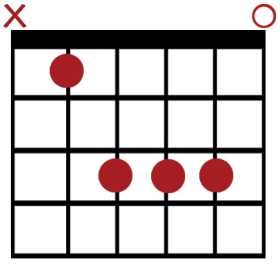
Dm (Dm add b13 or Bb/D)



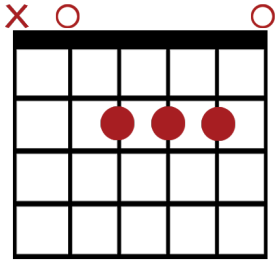
C (C9)



Bb (Bb add #11)



A



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