SEGURILLAS EXPLAINED

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Seguirilla Explained

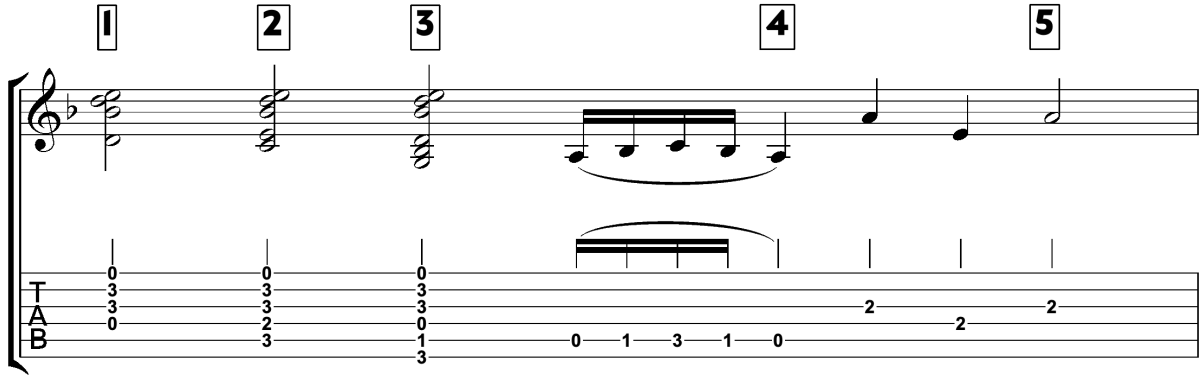
Seguiriila is a Palo that can be challenging for students at first, mostly due to the unorthodox way that we count it. The counting method, as you'll see, is a bit of a compromise. Unfortunately, all ways of counting Seguirilla are a bit of a compromise, so we've chosen to go with the one almost universally used in Spain. This fact, unfortunately, doesn't make the Palo any easier to count.

As with all of flamenco, however, the best course is to start listening and learn to apply the counting as you learn to feel the compás. In order to get you started on this we'll introduce the Palo with the Palmas as a way to introduce the compás and the counting before we pick up the guitar. Lots of you will skip the Palmas and go straight to the playing, so if you get confused about the counting remember the Palmas video is always there for you to go back to!

As in all of our courses, we'll avoid notation/TABs when dealing strictly with chords and compás. In fact we recommend using the notation as little as possible. When notation is needed, we recommend using it only until the material is learned, and then setting it aside for good!

Compas Video I - Remember for all of the compás videos to use the notation as little as possible. Once you've see where your fingers go, try to put the pdf away and learn from the videos!

Video 3 at 1:30



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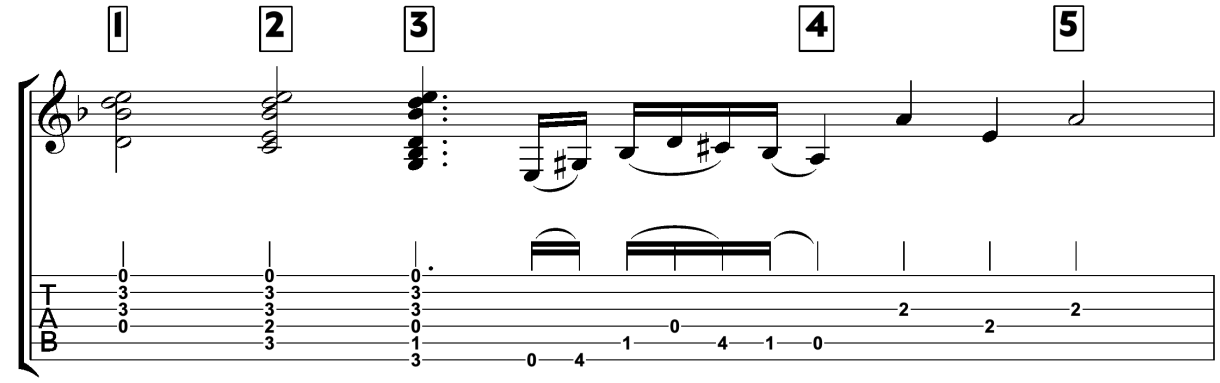
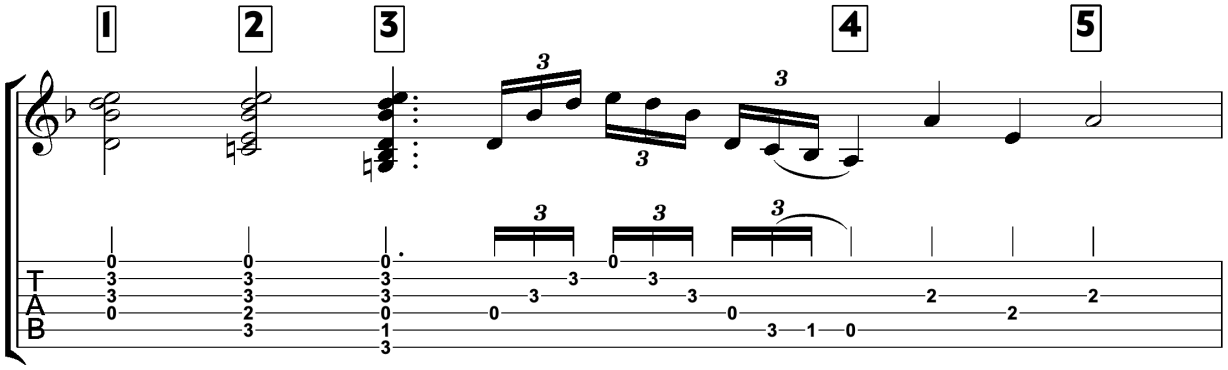
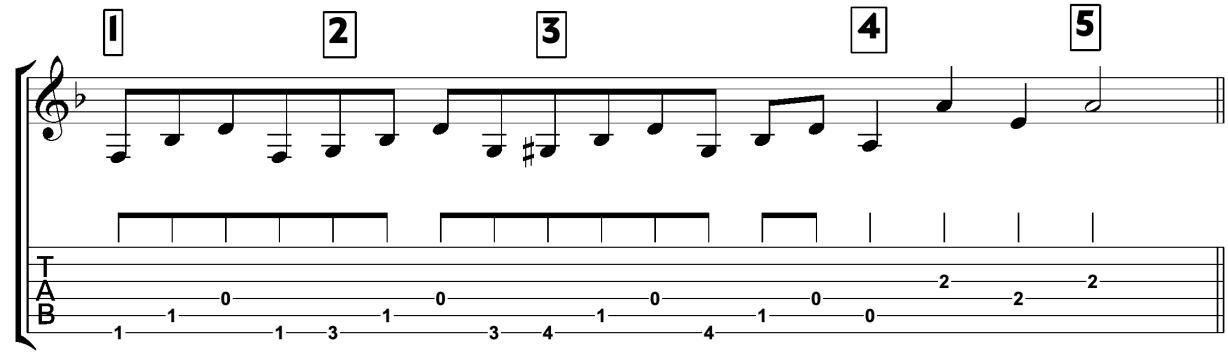
Video 3 at 2:40





Video 3 at 4:32



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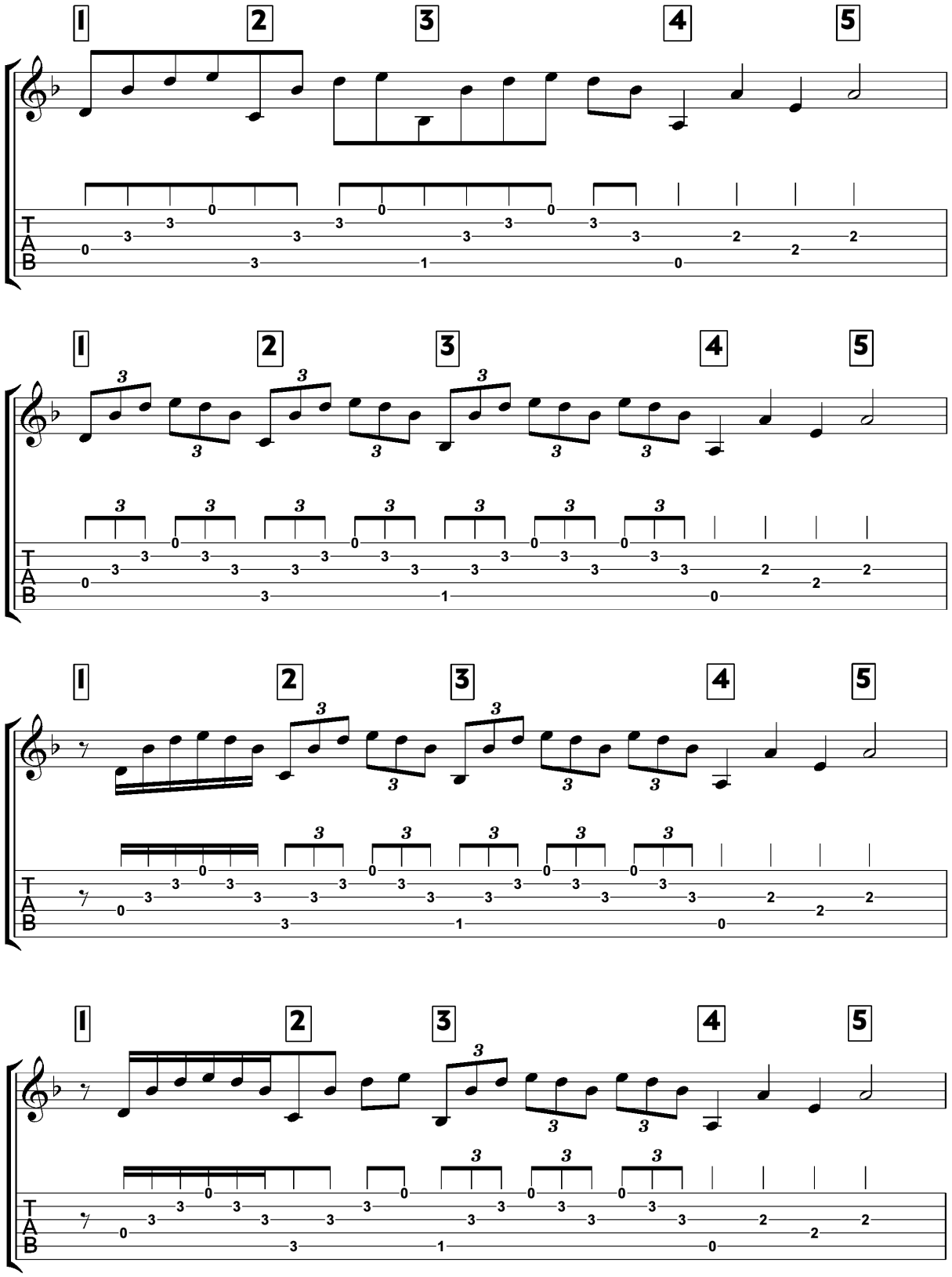
Compas Video 4 - Variations on the basic compás



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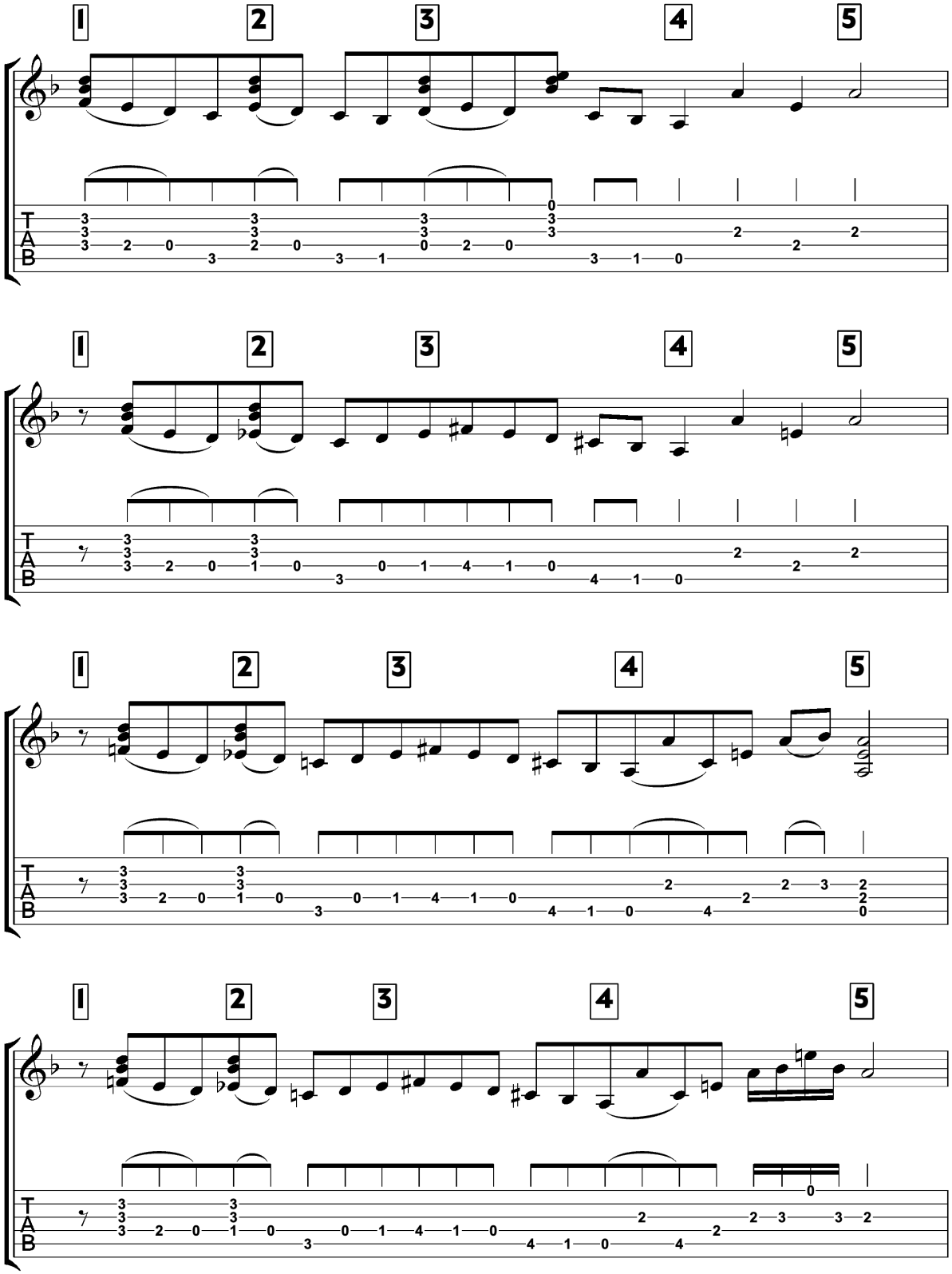

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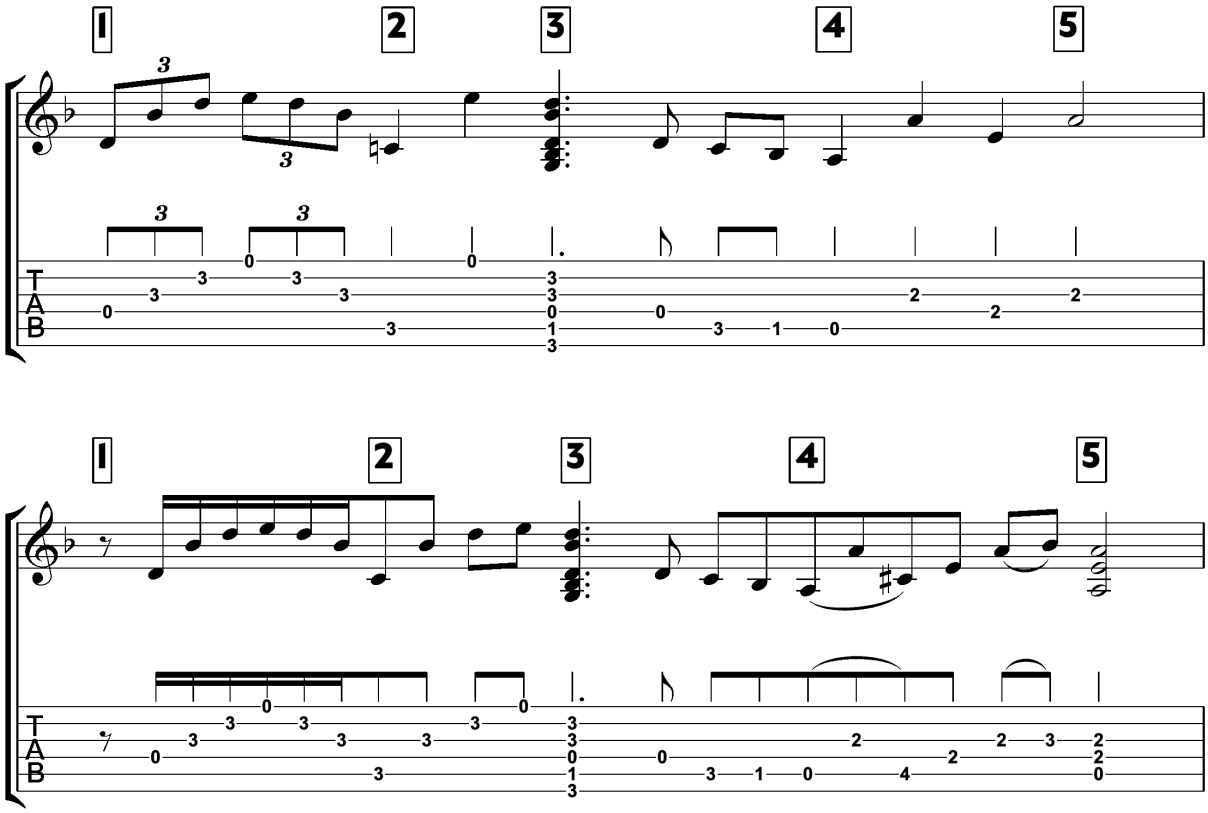

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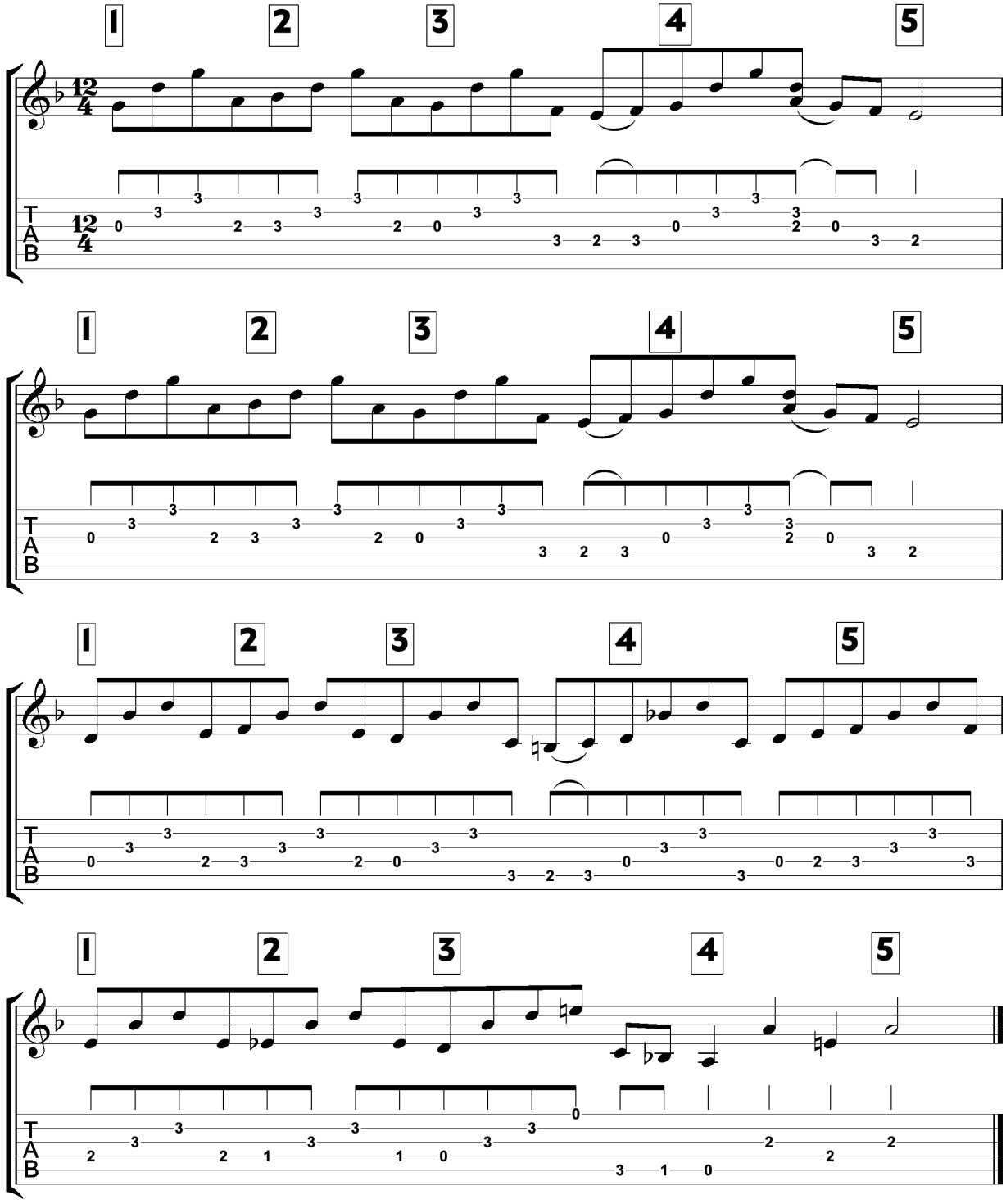
Escobilla Falseta

If you only learn one falseta por Seguirillas, it should be this one. It's not only the first falseta you'll generally learn in this Palo, but it is essential for accompanying a danced Seguirilla and it is simply part of the vocabulary you'll be expected to know. It also happens to be a great thumb exercise and will help you feel and hear the Segurilla compás with a busier melody than what we've been looking at.



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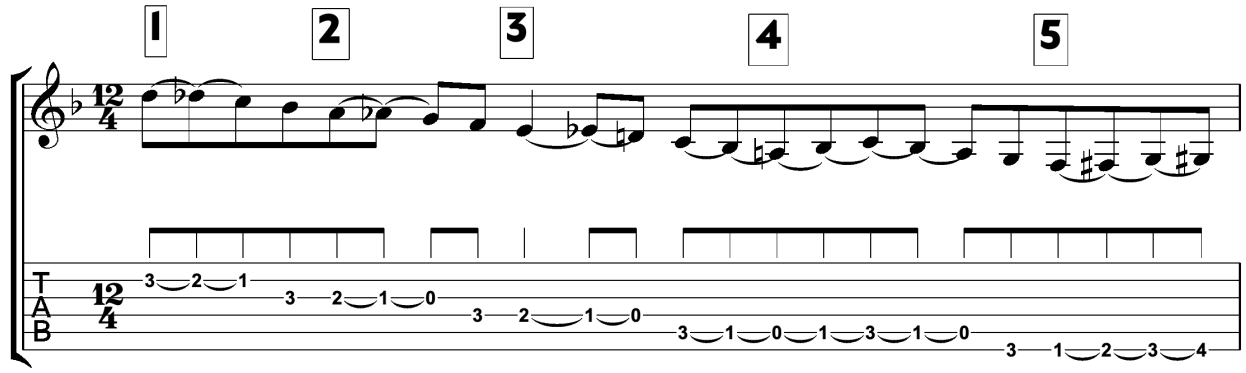
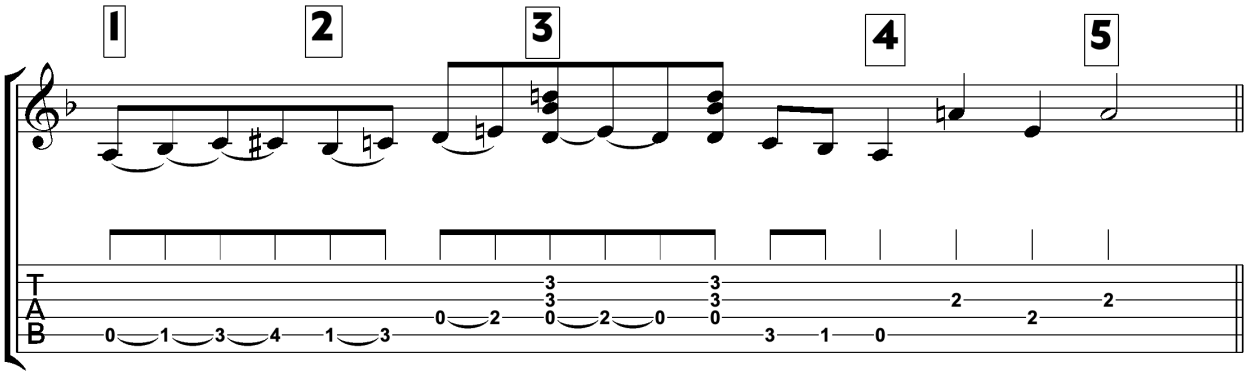
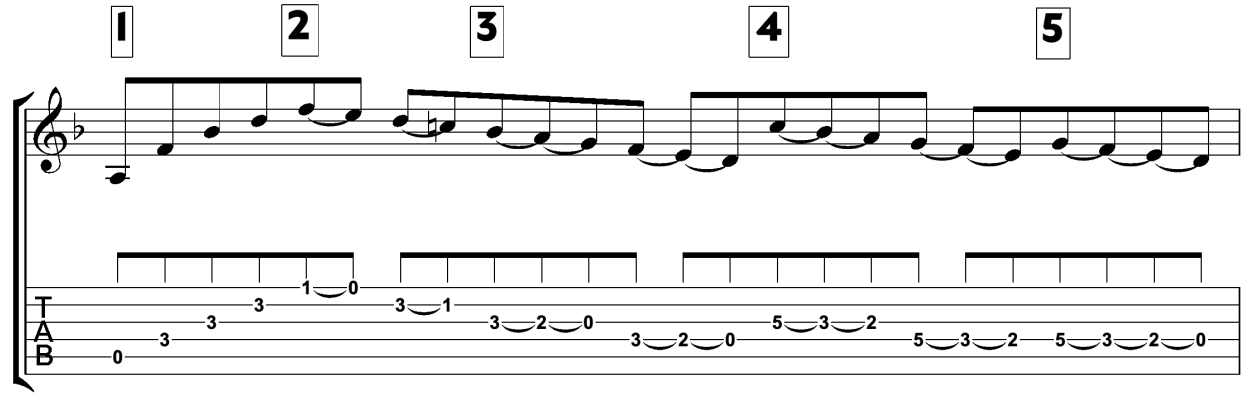
3 Sabicas Falsetas

I love these three little gems, and one of the great things about them is that they work well played slowly and expressively or super fast to a regular pulse. You can play all three as one longer falseta, or pepper the individual falsetas thought your piece. I also occasionally use them for accompanying the escobilla, sometimes after initially playing the traditional escobilla falseta.







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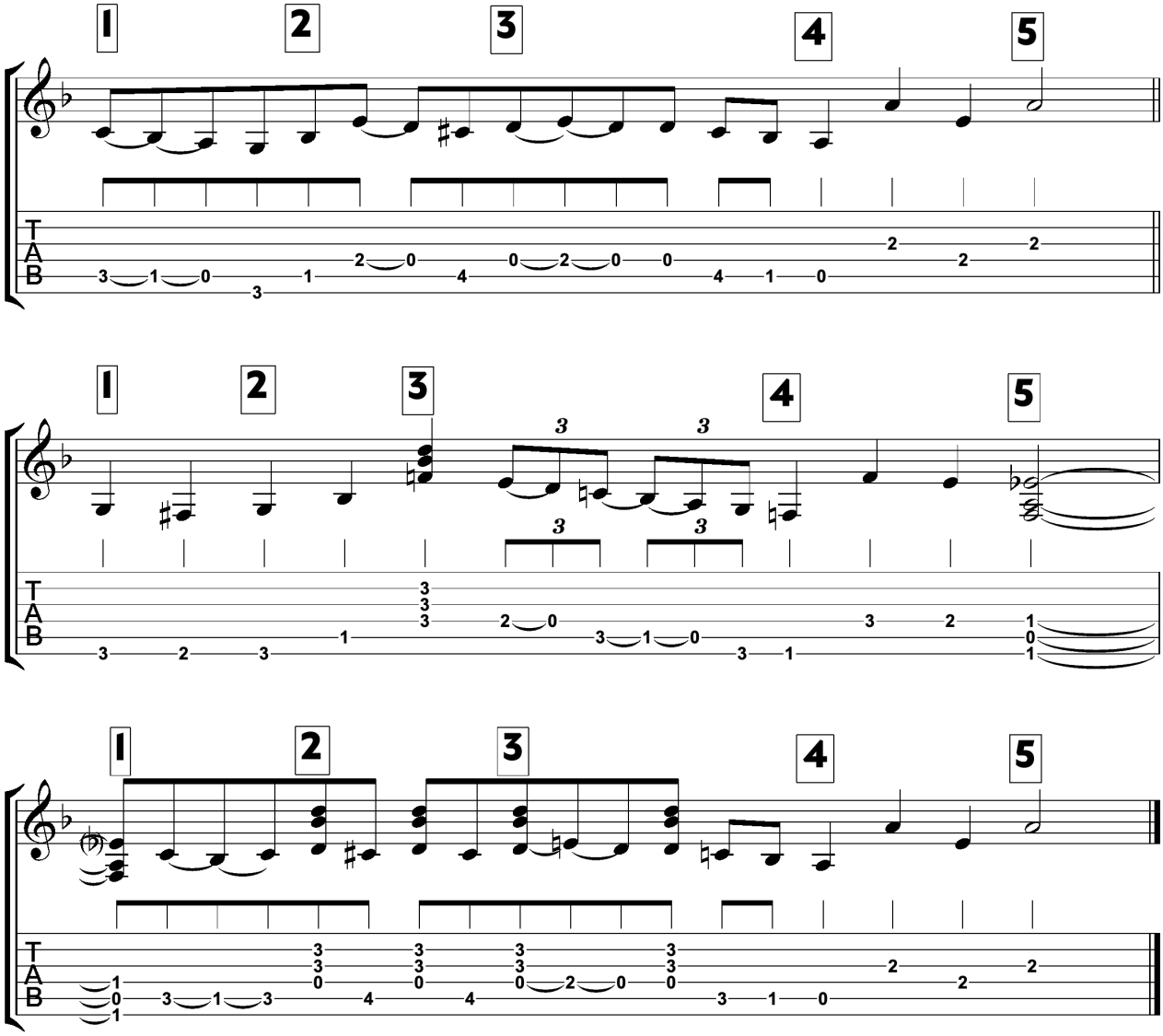

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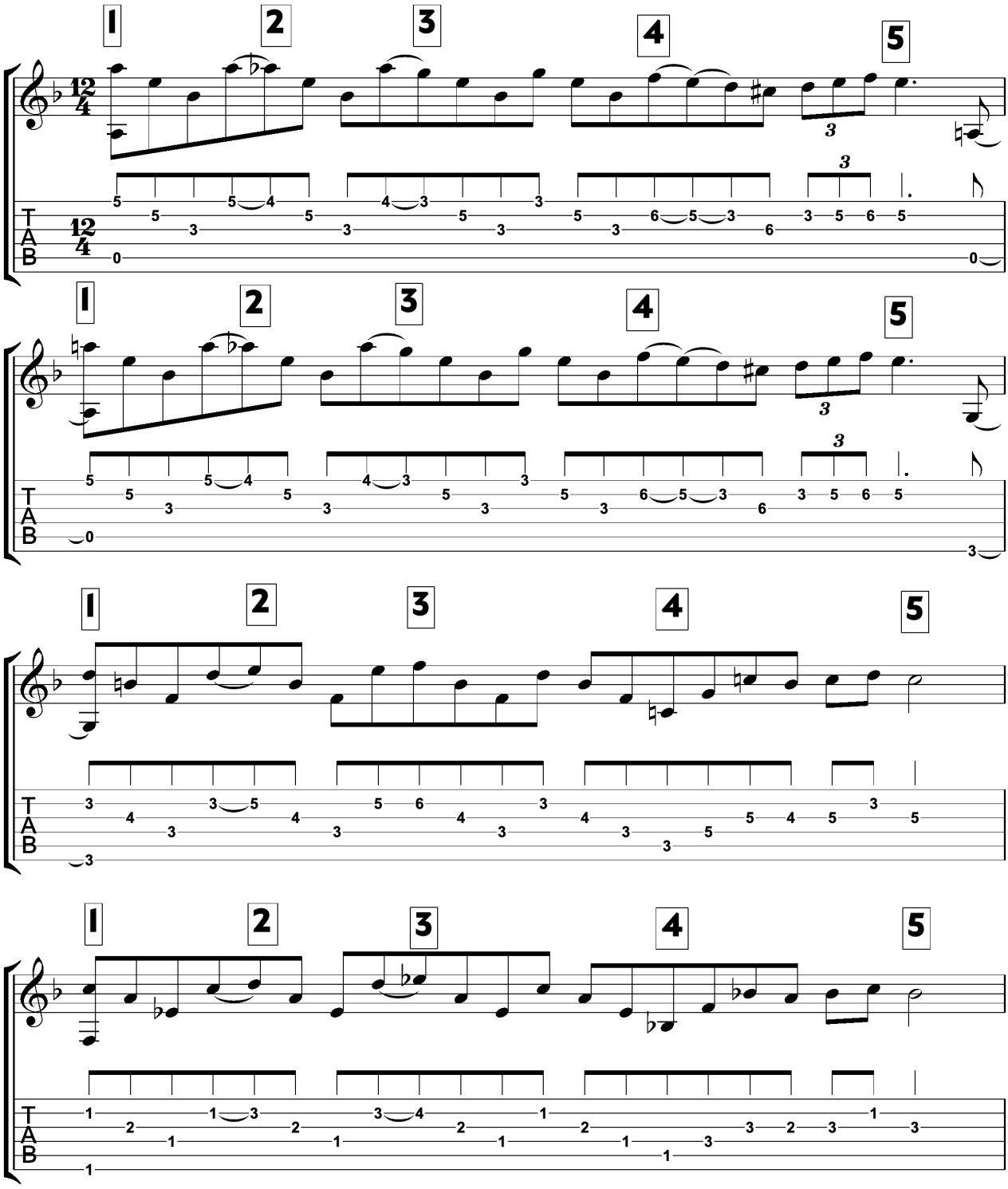
KN Falseta Nº1

This is one of my falsetas, and it's a bit more lyrical than most of the other ones we're looking at. This one could work well as an intro falseta to open the piece, but also works as an all-purpose falseta for Cante, Baile or a guitar solo.



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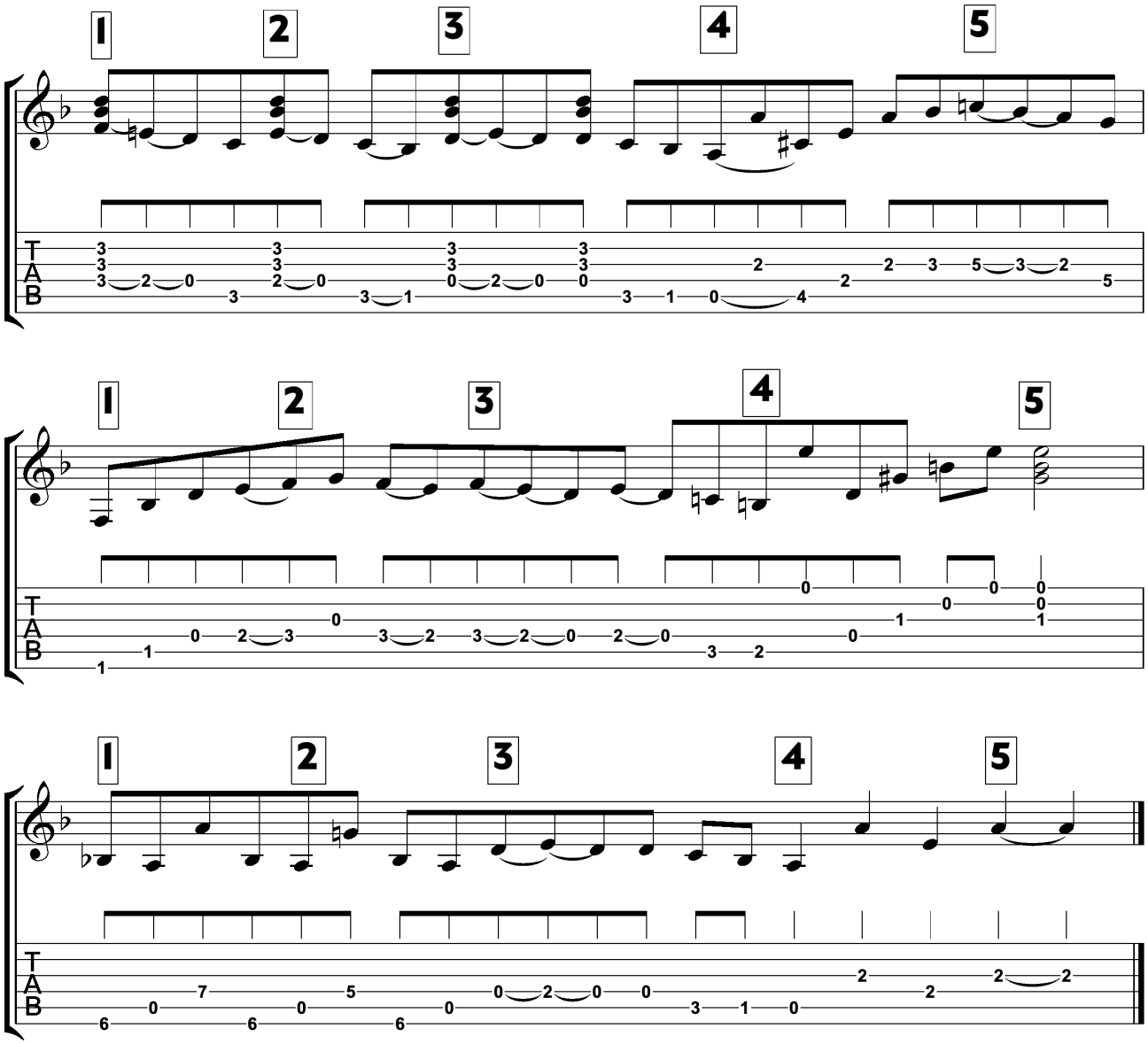

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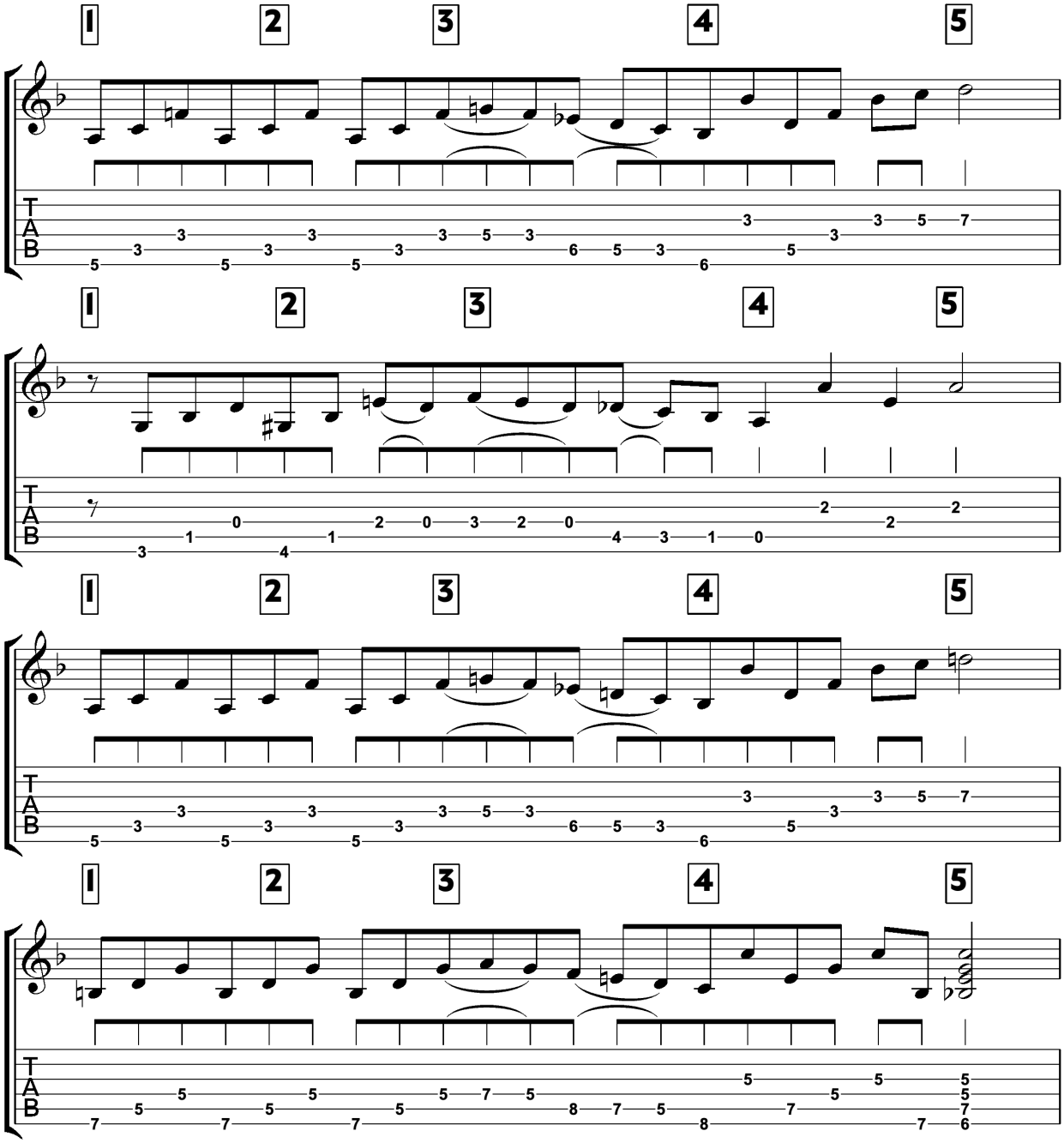
Manolo Franco Falseta

Another one that sounds great played expressively or to a pulse. This one has a bit of a polyrhythm thing going on, as the main idea is a three-note arpeggio but the phrasing is in 8th notes (to notes to the beat). Watch how the accent moves throughout the arpeggio as you play.



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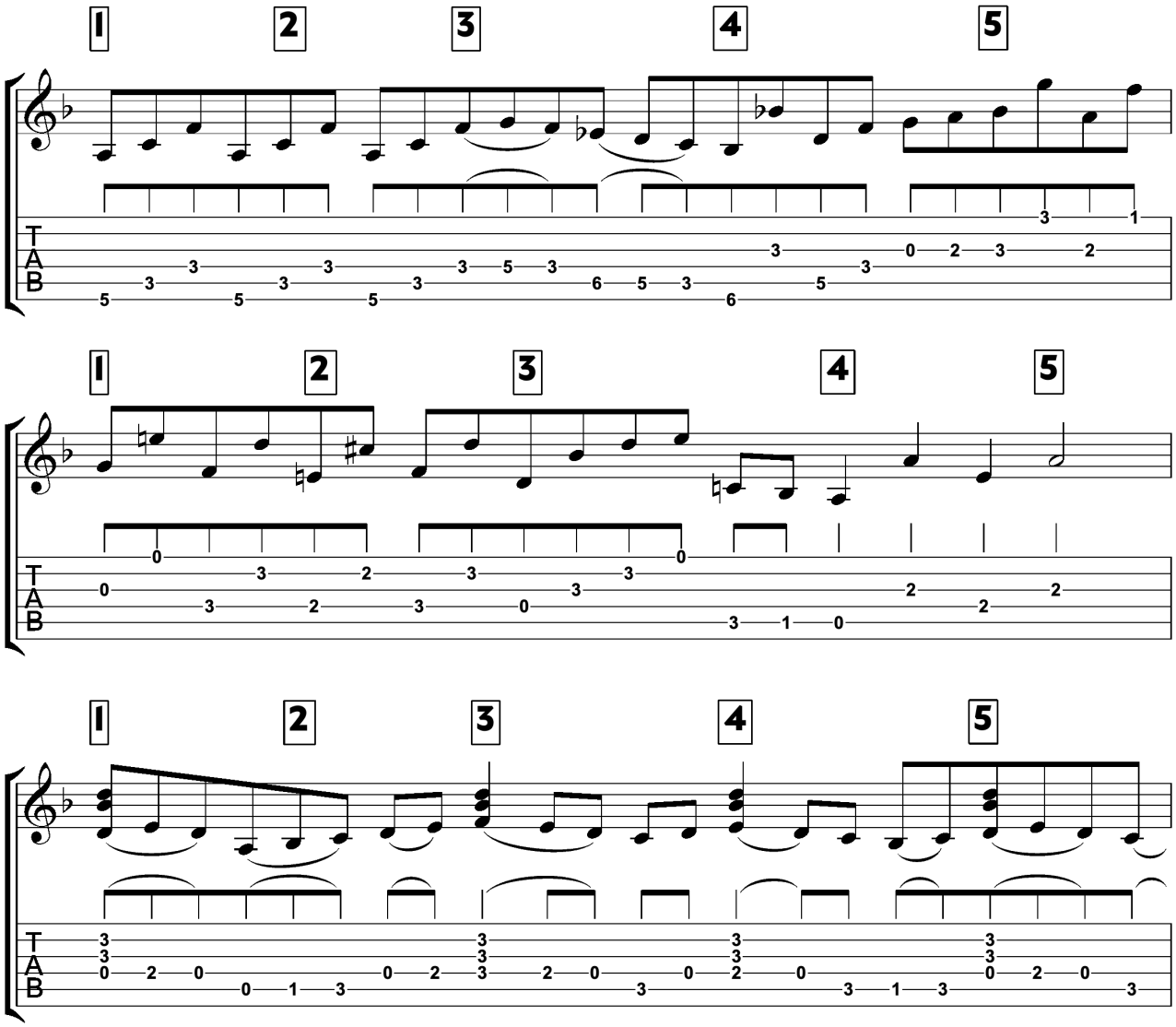

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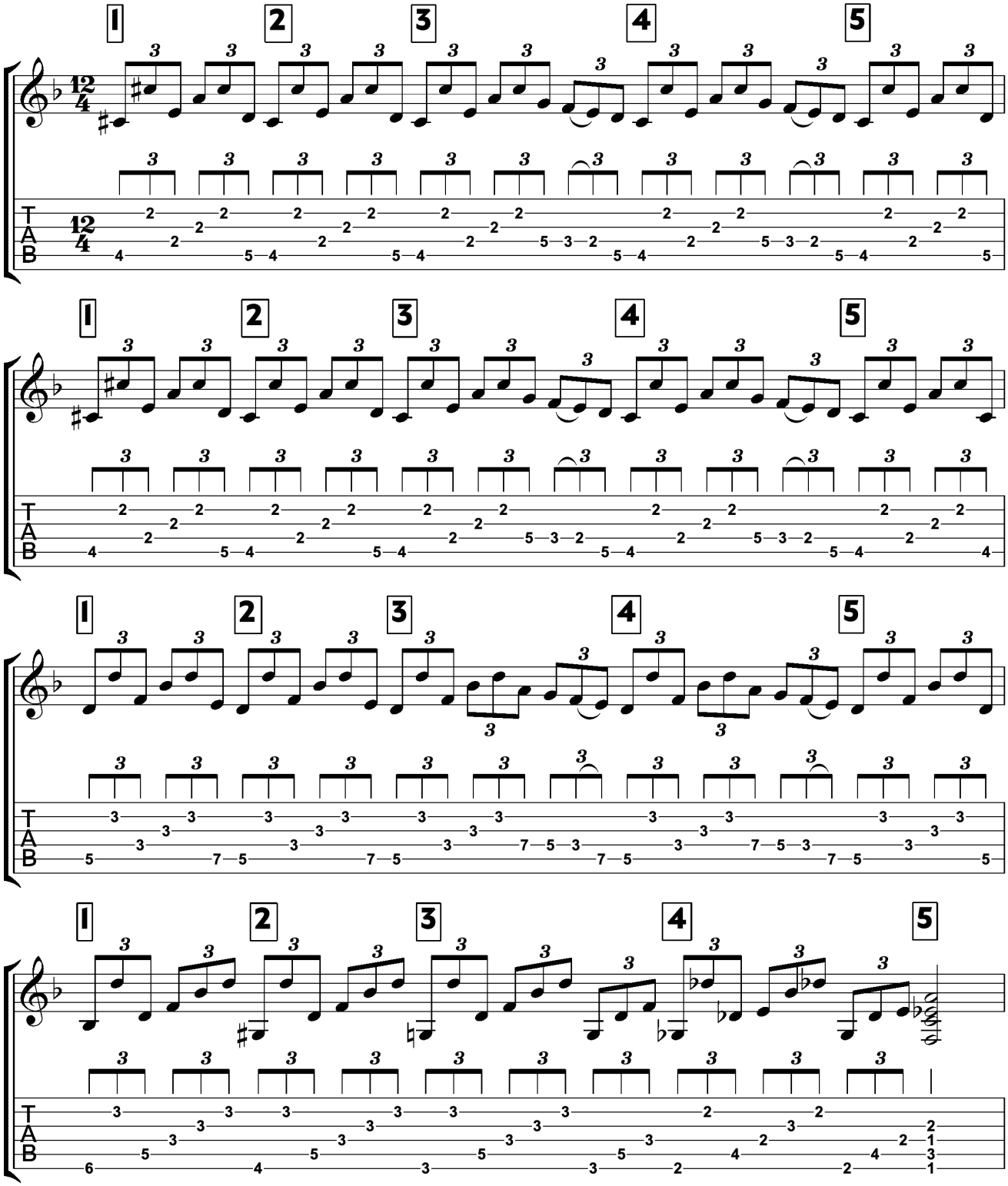
Quique Paredes Falseta

This falseta drives a bit harder if you play it to a strong pulse. Be sure to get in touch with your bouncy thumb for this one!



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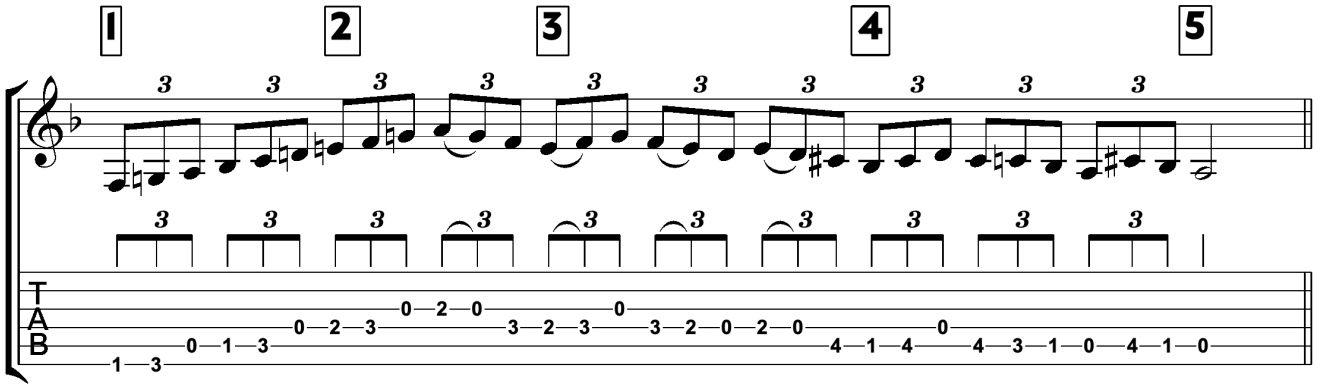
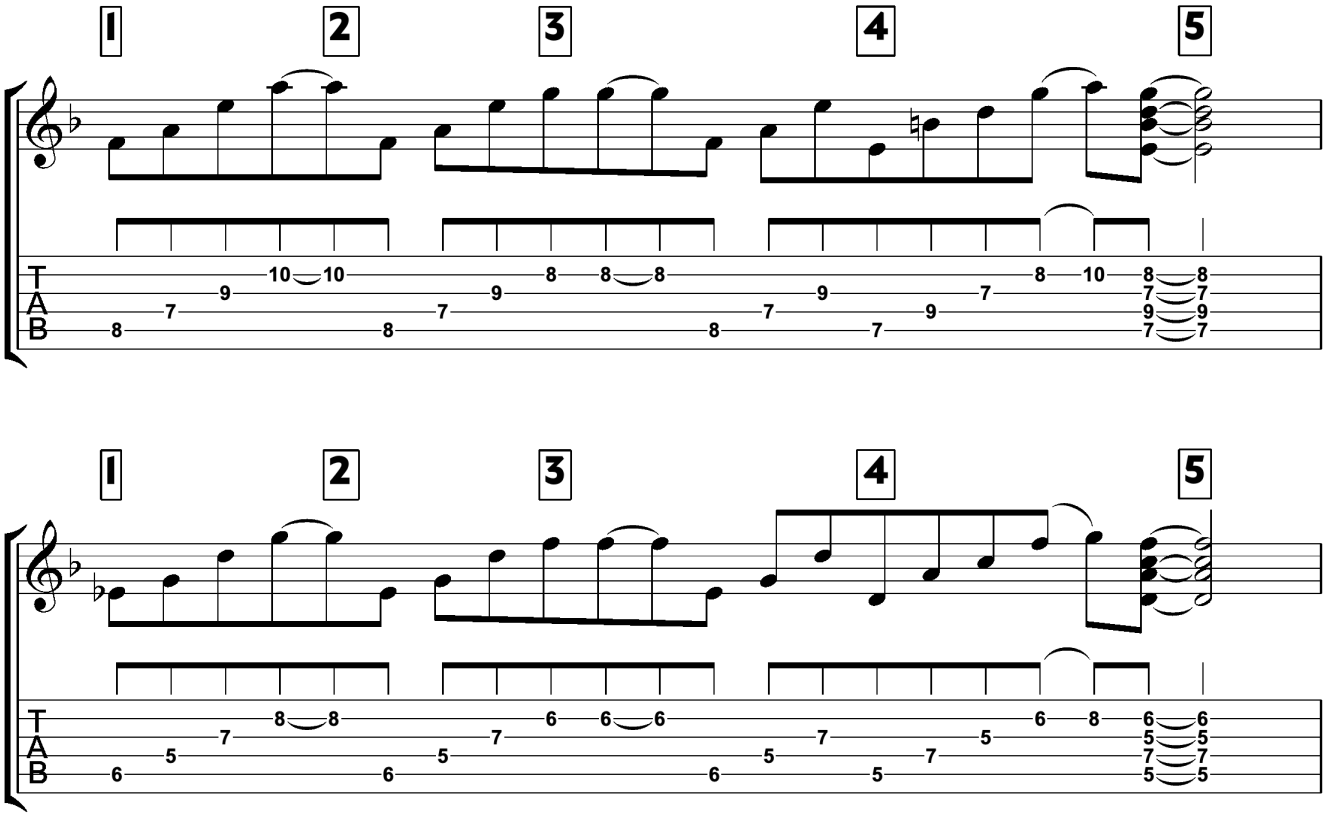


KN Falseta Nº2

This one combines a lyrical idea with a bit of a driving ending (tag) that ends on 5+ the first time and right on 5 th second time, so be sure you're feeling where you are and don't add extra beats at the end!



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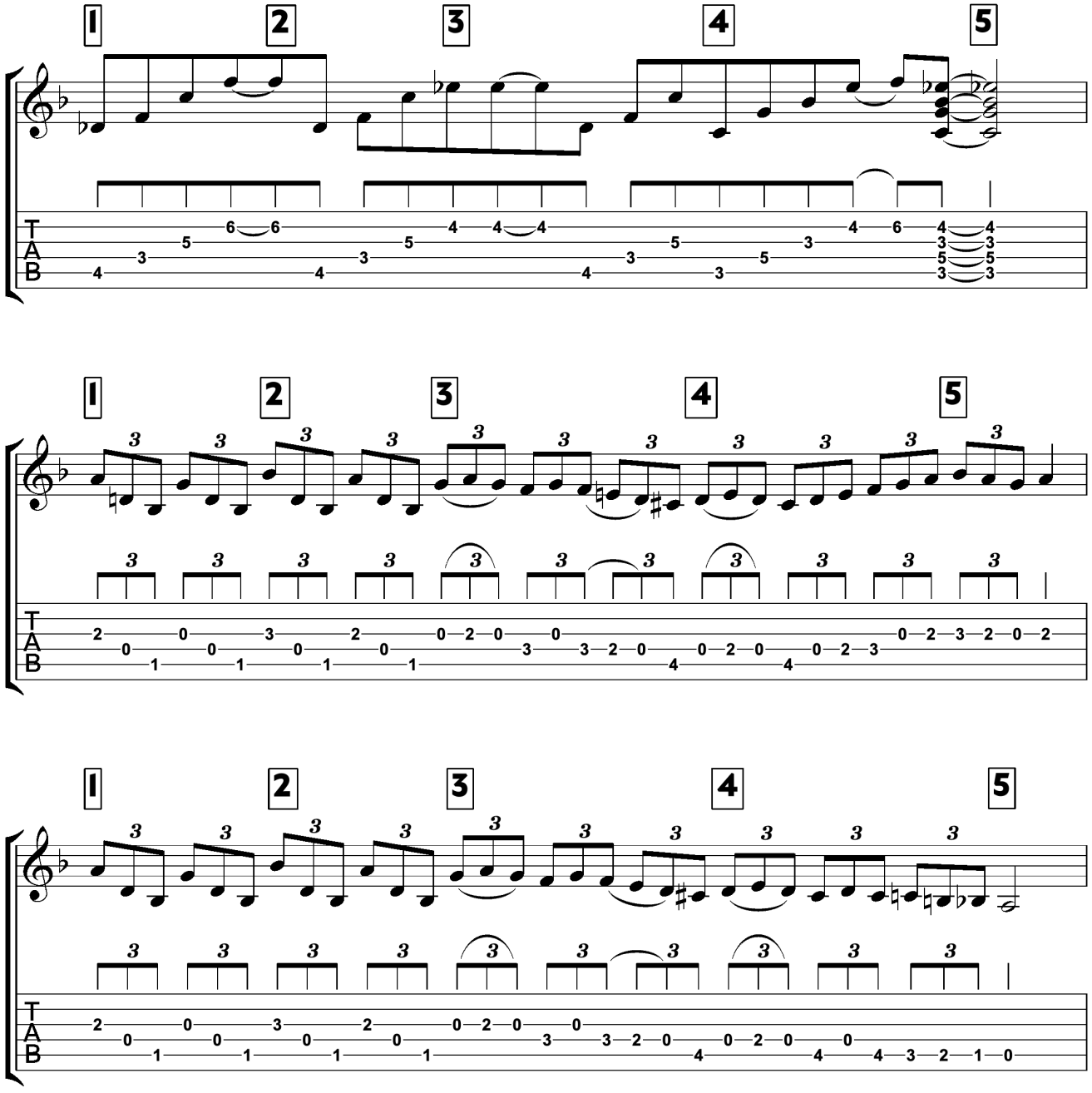

Some Chords / Voicings

Chances are if you're playing Seguirillas you're familiar with many Por Medio chord voicings. As in other Palos, you can use the chords more or less interchangeably, and you'll especially want to vary your Bb voicings to keep things interesting.

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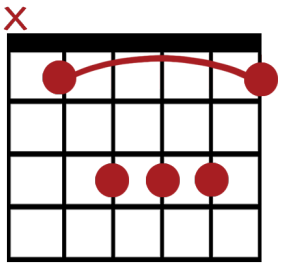
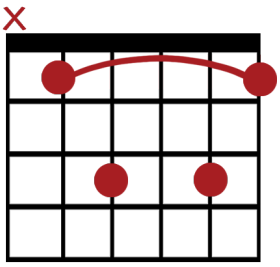
Por Medio

Bb Function

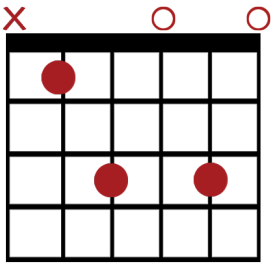
Bb



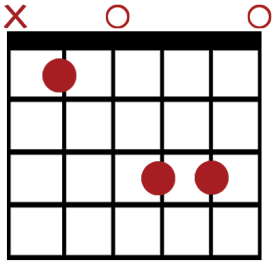
Bb (Bb7)



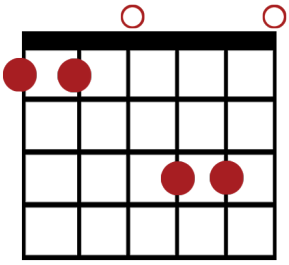
Bb (Bb add #II 13)



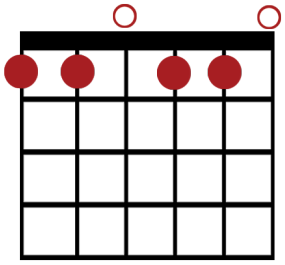
Bb (Bb add #II)



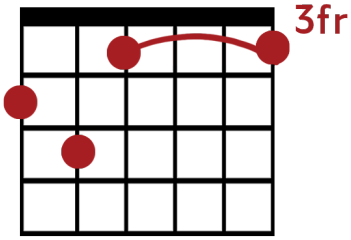
Bb (Bb add #II/F)



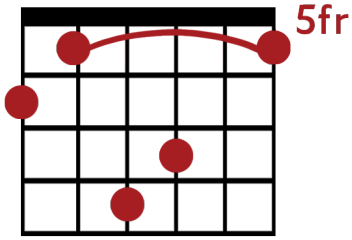
Bb (Bb9 #II/F)



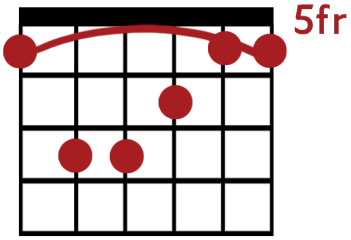
Bb (BbI3/Ab)



Bb (BbMaj7 #II 13)



Bb



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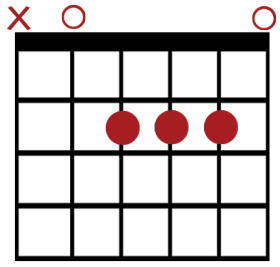
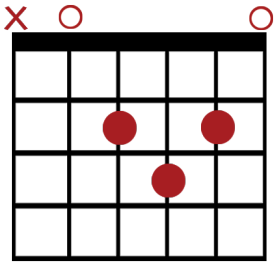
Por Medio

A Function

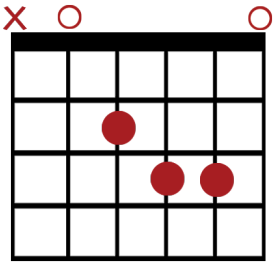
A



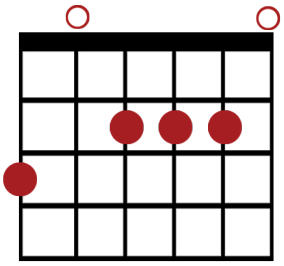
A (A add b9)



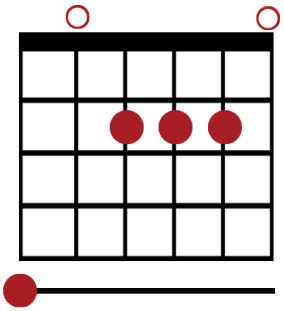
A (Asus4 add b9)



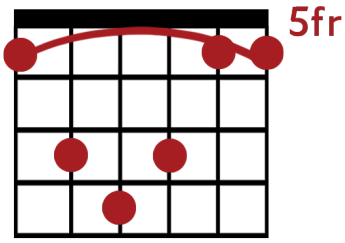
A (A7/G)



A



A (Asus 4 add b9)



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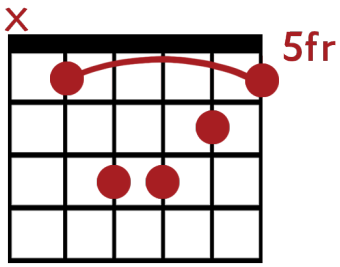
Por Medio

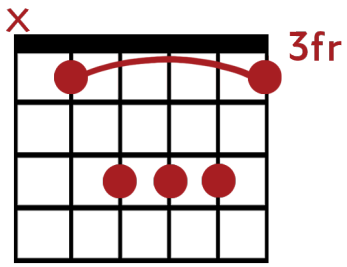
Dm, C, Bb, A Progressions with like voicings

Triadic voicings

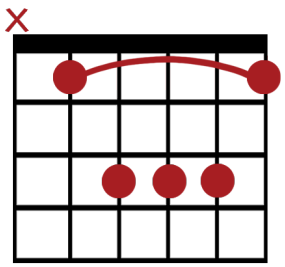
Dm



C

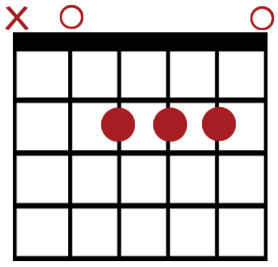


Bb

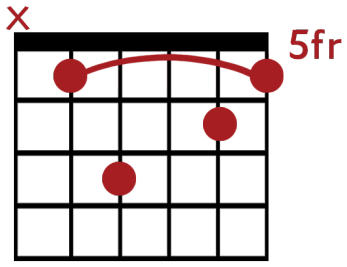


7th Chords

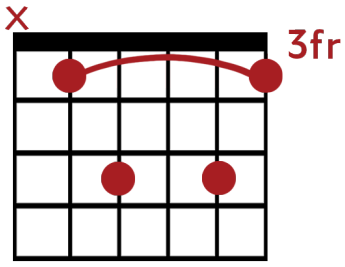
A



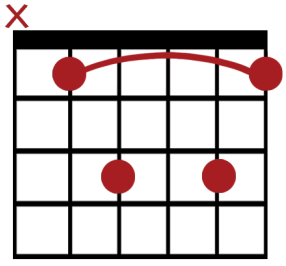
Dm (Dm7)



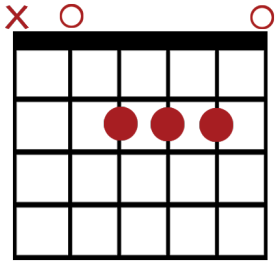
C (C7)



Bb (Bb7)



A



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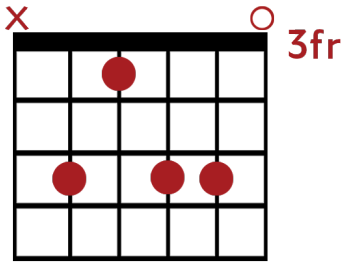
Por Medio

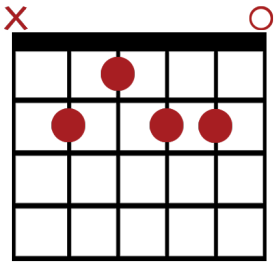
D-, C, Bb, A Progressions with like voicings

9th Chords

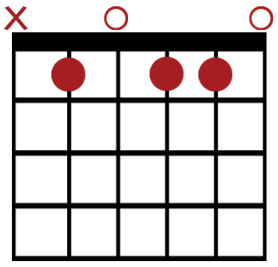
Dm (Dm9)



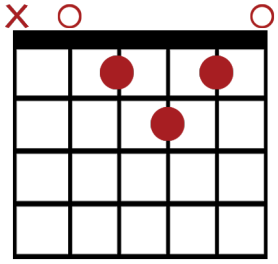
C (C9)



Bb (Bb9 # 11)

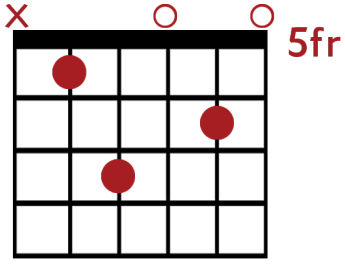


A (Asus4)

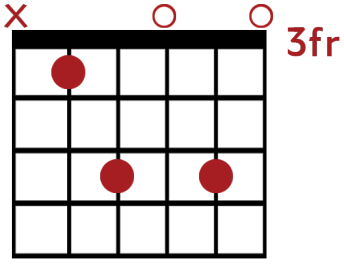


With G & E open

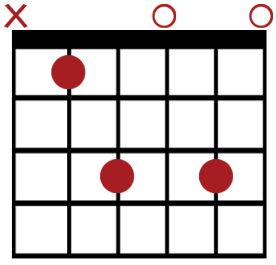
Dm (Dm add 9, 11)



C



Bb (Bb add #11 13)



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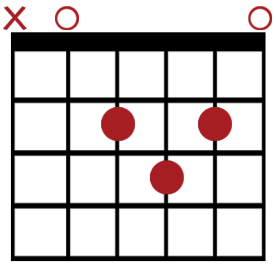
Por Medio

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

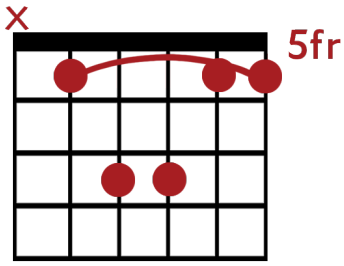
With G & E open

A (Asus 4)

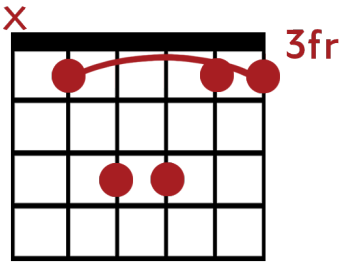


With no 3rd add 9

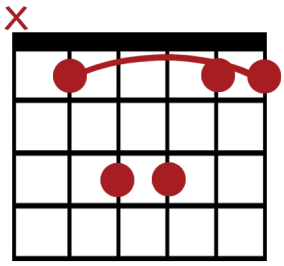
Dm (Dm no 3rd add9)



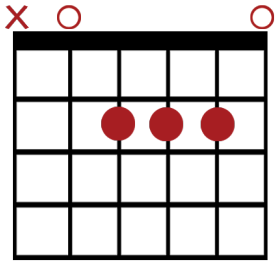
C (C no 3rd add9)



Bb (Bb no 3rd add9)



A



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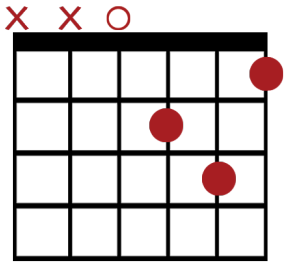
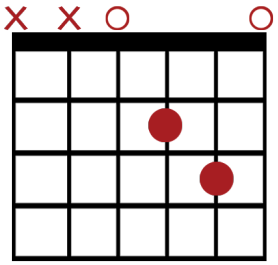
Por Medio

Open Position Dm Voicings

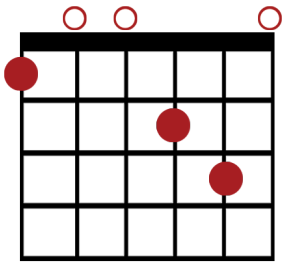
Dm



Dm (Dm add9)



Dm (Dm add9/F)



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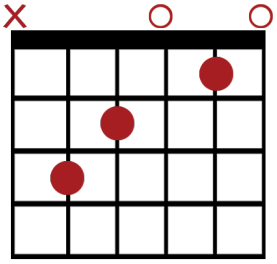
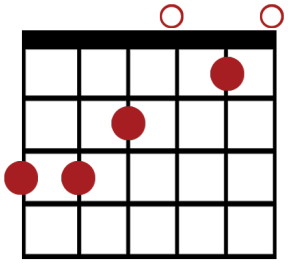
Por Medio

Open Position C Voicings

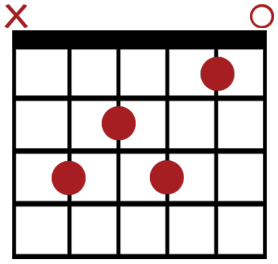
C



C (C/G)

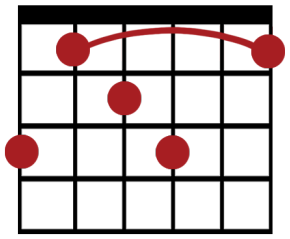


C (C7)

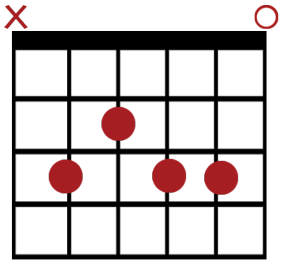


C (C7/G)

used mainly to resolve to F



C (C9)



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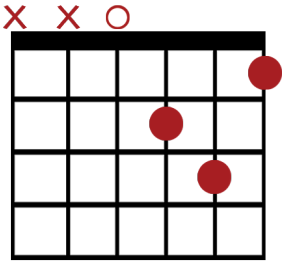
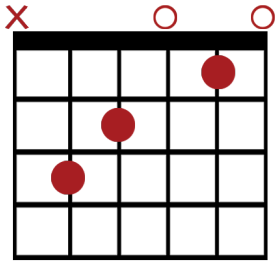
Por Medio

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

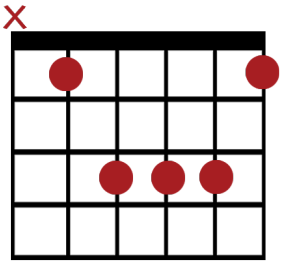
Dm



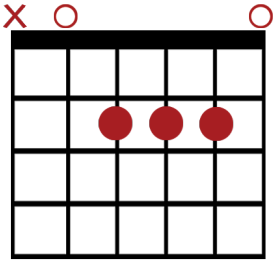
C



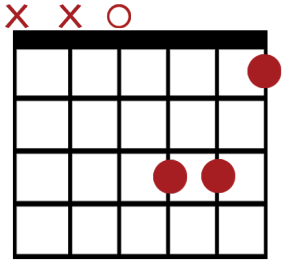
Bb



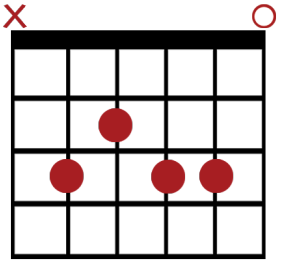
A



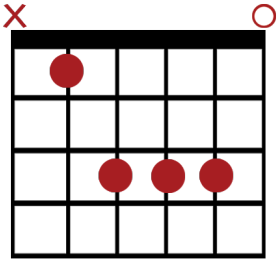
Dm (Dm add b13 or Bb/D)



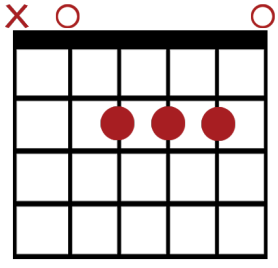
C (C9)



Bb (Bb add #11)



A



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