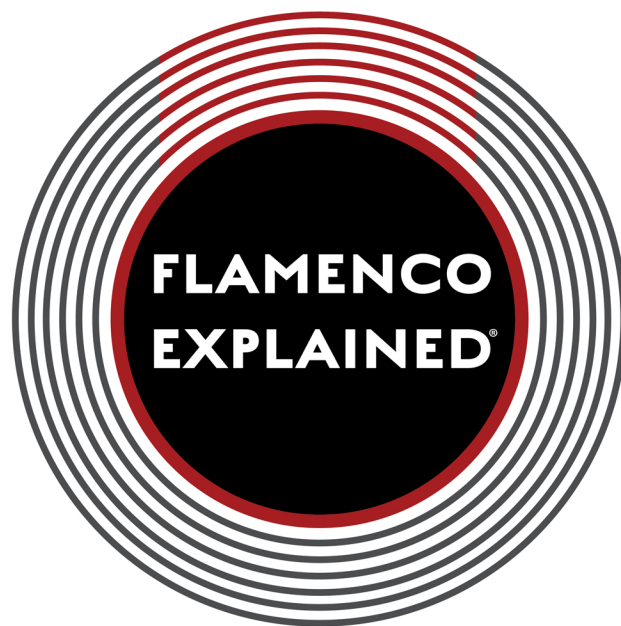
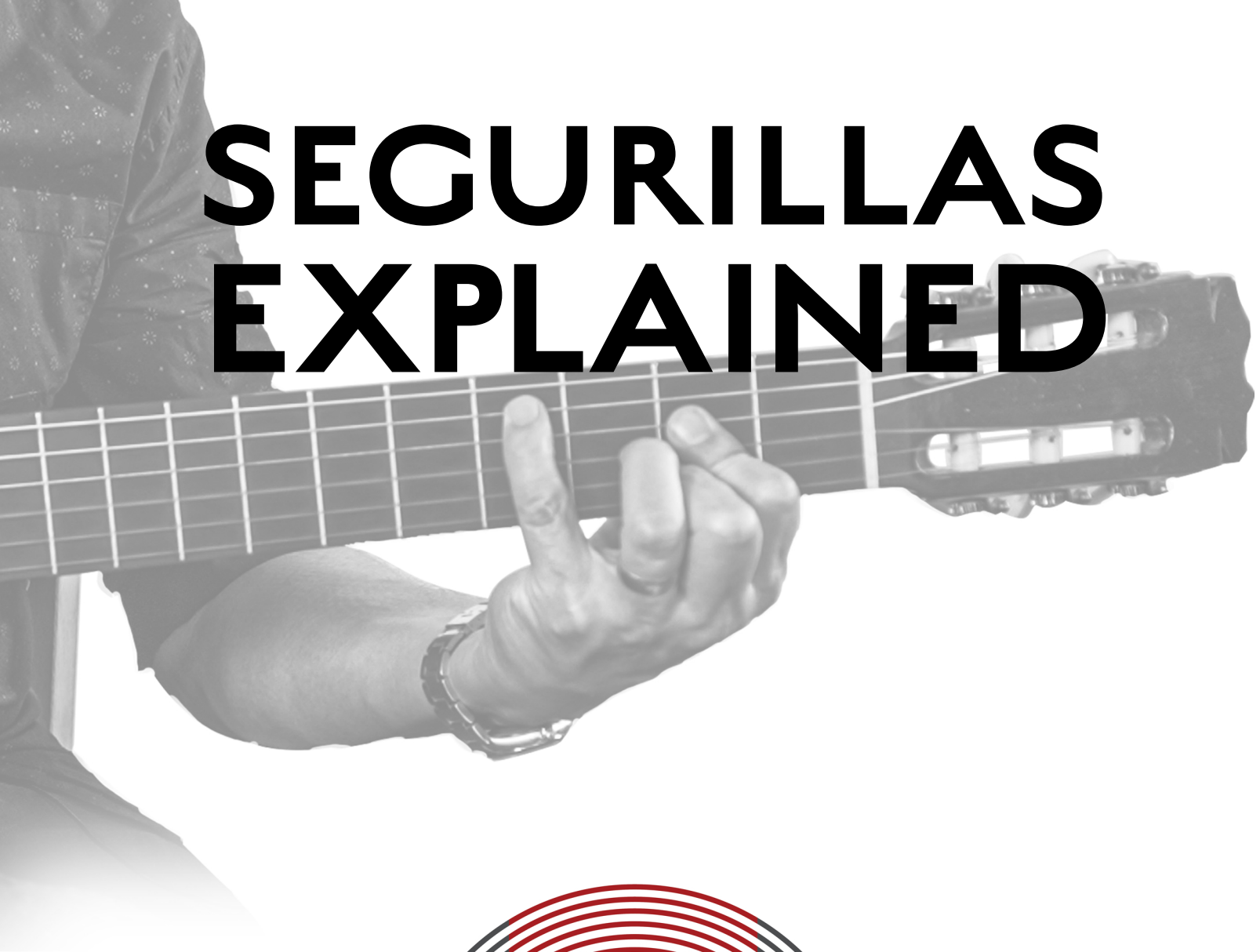


SEGURILLAS EXPLAINED



Seguirilla Explained

Seguirilla 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 seen where your fingers go, try to put the pdf away and learn from the videos!

Video 3 at 1:30

The image displays musical notation and guitar tablature for a Seguirilla piece. The notation is in 6/8 time, featuring a treble clef and a key signature of one flat (Bb). The melody is divided into five measures, each labeled with a boxed number (1, 2, 3, 4, 5) above the staff. Measure 1 contains a whole note chord (Bb2, F3, Bb3). Measure 2 contains a whole note chord (Bb2, F3, Bb3). Measure 3 contains a whole note chord (Bb2, F3, Bb3). Measure 4 contains a half note chord (Bb2, F3, Bb3) followed by a half note chord (Bb2, F3, Bb3). Measure 5 contains a half note chord (Bb2, F3, Bb3) followed by a half note chord (Bb2, F3, Bb3). The guitar tablature is written on a six-line staff with letters T, A, and B indicating fret positions. The tablature for the first three measures is as follows:

Measure	T	A	B
1	0	3	0
2	0	3	0
3	0	3	0

The tablature for the last two measures is as follows:

Measure	T	A	B
4	0	3	0
5	0	3	0

Video 3 at 2:40

Sheet music for Video 3 at 2:40, showing measures 1 through 5. The notation includes a treble clef staff and a guitar tablature staff (TAB) with fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4).

Sheet music for Video 3 at 2:40, showing measures 1 through 5. The notation includes a treble clef staff and a guitar tablature staff (TAB) with fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4). This section includes triplets.

Video 3 at 4:32

Sheet music for Video 3 at 4:32, showing measures 1 through 5. The notation includes a treble clef staff and a guitar tablature staff (TAB) with fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4). This section includes triplets.

Compas Video 4 - Variations on the basic compás

1 2 3 4 5

First variation of the basic compás. The treble staff shows a melody in G major with a key signature of one flat. The bass staff shows a guitar accompaniment with fret numbers (0, 3, 3, 0, 3, 3, 0, 3, 3, 0, 3, 3, 2, 2, 2) and fingerings (T, A, B). The rhythm is 4/4.

1 2 3 4 5

Second variation of the basic compás. The treble staff shows a melody in G major with a key signature of one flat. The bass staff shows a guitar accompaniment with fret numbers (0, 3, 3, 0, 3, 3, 0, 3, 3, 0, 3, 3, 2, 2, 2) and fingerings (T, A, B). The rhythm is 4/4.

1 2 3 4 5

Third variation of the basic compás. The treble staff shows a melody in G major with a key signature of one flat. The bass staff shows a guitar accompaniment with fret numbers (0, 3, 3, 0, 3, 3, 0, 3, 3, 0, 3, 3, 2, 2, 2) and fingerings (T, A, B). The rhythm is 4/4.

1 2 3 4 5

Fourth variation of the basic compás. The treble staff shows a melody in G major with a key signature of one flat. The bass staff shows a guitar accompaniment with fret numbers (0, 3, 3, 0, 3, 3, 0, 3, 3, 0, 3, 3, 2, 2, 2) and fingerings (T, A, B). The rhythm is 4/4.

The image shows the first five measures of the song "The Sound of Silence" by Simon & Garfunkel. The notation is presented in two systems: a standard musical staff with a treble clef and a key signature of one flat (B-flat), and a corresponding guitar tablature (TAB) staff below it. The measures are numbered 1 through 5 at the top. The musical staff shows the melody, with notes and rests. The guitar TAB staff shows the fret numbers for each string, with numbers 0, 1, 2, and 3. The TAB staff is divided into five measures, each corresponding to the measures in the musical staff above it. The first measure of the TAB staff has a 3 on the first string, a 3 on the second string, and a 3 on the third string. The second measure has a 3 on the first string, a 3 on the second string, and a 3 on the third string. The third measure has a 3 on the first string, a 3 on the second string, and a 3 on the third string. The fourth measure has a 3 on the first string, a 3 on the second string, and a 3 on the third string. The fifth measure has a 3 on the first string, a 3 on the second string, and a 3 on the third string.

1 2 3 4 5

T
A
B

1 2 3 4 5

T
A
B

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 Seguirilla compás with a busier melody than what we've been looking at.

1 2 3 4 5

TAB 12/4 0 3 2 3 3 2 0 3 3 3 2 3 0 3 2 0 3 2

1 2 3 4 5

TAB 0 3 2 3 3 2 0 3 3 3 2 3 0 3 2 0 3 2

1 2 3 4 5

TAB 0 3 2 3 3 2 0 3 3 3 2 3 0 3 2 0 3 2

1 2 3 4 5

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

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 through your piece. I also occasionally use them for accompanying the escobilla, sometimes after initially playing the traditional escobilla falseta.

1 2 3 4 5

1 2 3 4 5

TAB 3 1 0 3 1 2 0 4 0 2 0 0 4 1 0 2 2 2

1 2 3 4 5

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

1 2 3 4 5

TAB 1 0 3 1 3 4 0 3 3 0 2 0 0 3 1 0 2 2 2

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.

First system of the KN Falseta Nº1, measures 1 to 5. The notation includes a treble clef, a key signature of one flat (Bb), and a 12/4 time signature. The melody is written on a single staff, and the guitar accompaniment is written on a six-string staff with a T (Treble) and B (Bass) clef. The guitar part includes fingerings (1-5) and a 3-measure rest in measure 5.

Second system of the KN Falseta Nº1, measures 6 to 10. The notation continues the melody and guitar accompaniment from the first system. The guitar part includes fingerings (1-5) and a 3-measure rest in measure 10.

Third system of the KN Falseta Nº1, measures 11 to 15. The notation continues the melody and guitar accompaniment. The guitar part includes fingerings (1-5) and a 3-measure rest in measure 15.

Fourth system of the KN Falseta Nº1, measures 16 to 20. The notation continues the melody and guitar accompaniment. The guitar part includes fingerings (1-5) and a 3-measure rest in measure 20.

1 2 3 4 5

T
A
B

1 2 3 4 5

T
A
B

1 2 3 4 5

T
A
B

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.

The image displays four systems of musical notation for the Manolo Franco Falseta. Each system consists of a treble staff, a guitar staff, and a tablature staff. The tablature staff is divided into two parts: T (Treble) and B (Bass). The first system has a treble staff with a key signature of one flat and a common time signature. The guitar staff shows a series of eighth notes with a three-note arpeggio pattern. The tablature staff shows the corresponding fret numbers: 5 3 5 3 5 3 5 3 6 5 3 6 5 3 3 5 7. The second system has a treble staff with a key signature of one flat and a common time signature. The guitar staff shows a series of eighth notes with a three-note arpeggio pattern. The tablature staff shows the corresponding fret numbers: 3 1 0 4 1 2 0 3 2 0 4 3 1 0 2 2 2. The third system has a treble staff with a key signature of one flat and a common time signature. The guitar staff shows a series of eighth notes with a three-note arpeggio pattern. The tablature staff shows the corresponding fret numbers: 5 3 5 3 5 3 5 3 6 5 3 6 5 3 3 5 7. The fourth system has a treble staff with a key signature of one flat and a common time signature. The guitar staff shows a series of eighth notes with a three-note arpeggio pattern. The tablature staff shows the corresponding fret numbers: 7 5 5 7 5 5 5 7 5 8 7 5 8 7 5 7 6.

1 **2** **3** **4** **5**

T
A
B

1 **2** **3** **4** **5**

T
A
B

1 **2** **3** **4** **5**

T
A
B

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!

First system of the falseta, measures 1 to 5. The key signature has one sharp (F#) and the time signature is 12/4. The notation includes a treble clef staff with eighth notes and triplets, and a guitar staff with fret numbers and a 'T' (thumb) marking. The guitar staff shows a sequence of frets: 4, 2, 5, 4, 2, 5, 4, 2, 5, 3, 2, 5, 4, 2, 5, 3, 2, 5, 4, 2, 5. The thumb is used for the first four measures, and the index finger for the fifth.

Second system of the falseta, measures 6 to 10. The notation continues with eighth notes and triplets. The guitar staff shows fret numbers: 4, 2, 5, 4, 2, 5, 4, 2, 5, 3, 2, 5, 4, 2, 5, 3, 2, 5, 4, 2, 4. The thumb is used for the first four measures, and the index finger for the fifth.

Third system of the falseta, measures 11 to 15. The notation continues with eighth notes and triplets. The guitar staff shows fret numbers: 5, 3, 7, 5, 3, 7, 5, 3, 7, 5, 3, 7, 5, 3, 7, 5, 3, 7, 5, 3, 5. The thumb is used for the first four measures, and the index finger for the fifth.

Fourth system of the falseta, measures 16 to 20. The notation continues with eighth notes and triplets. The guitar staff shows fret numbers: 6, 5, 4, 5, 3, 5, 3, 5, 2, 4, 2, 4, 3, 1. The thumb is used for the first four measures, and the index finger for the fifth.

Some Chords / Voicings

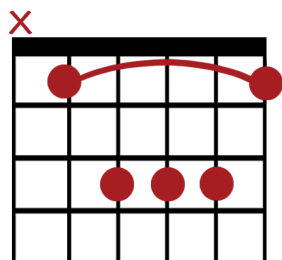
Chances are if you're playing Seguirillas you're familiar with many Por Medio chord voicings. As in other Palos, you can use the chords more or less interchangeably, and you'll especially want to vary your Bb voicings to keep things interesting.



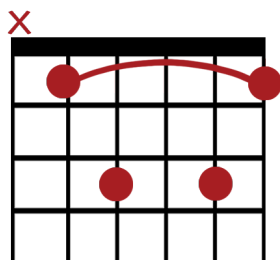
Chord Voicing for Flamenco Guitar

Por Medio Bb Function

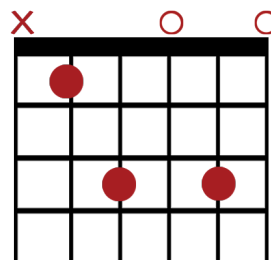
Bb



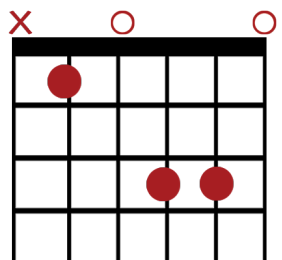
Bb (Bb7)



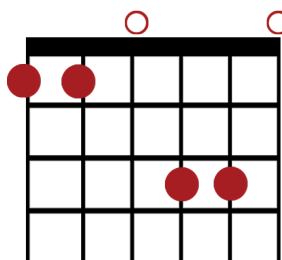
Bb (Bb add #II I3)



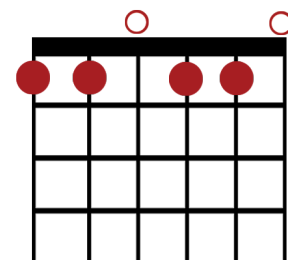
Bb (Bb add #II)



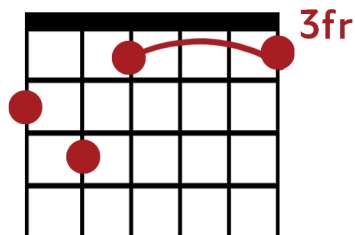
Bb (Bb add #II/F)



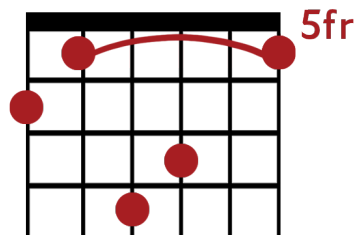
Bb (Bb9 #II/F)



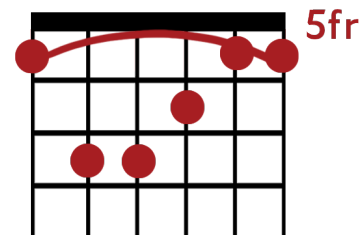
Bb (BbI3/Ab)



Bb (BbMaj7 #II I3)



Bb

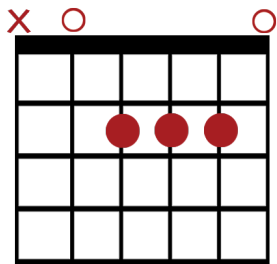




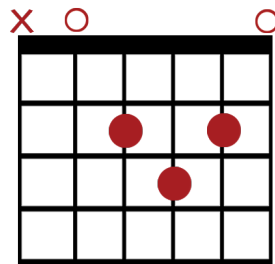
Chord Voicing for Flamenco Guitar

Por Medio A Function

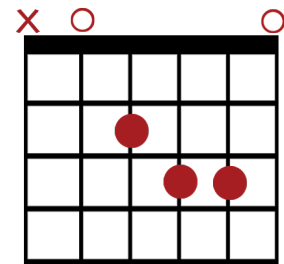
A



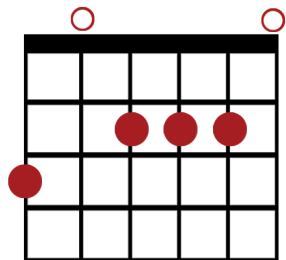
A (A add b9)



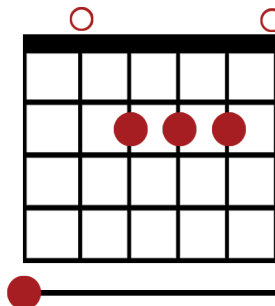
A (Asus4 add b9)



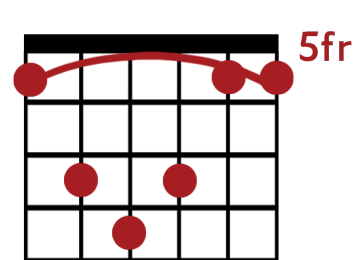
A (A7/G)



A



A (Asus 4 add b9)





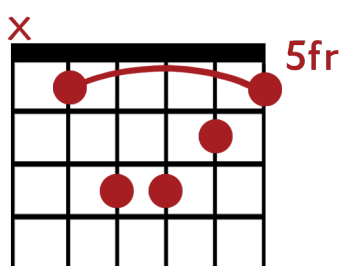
Chord Voicing for Flamenco Guitar

Por Medio

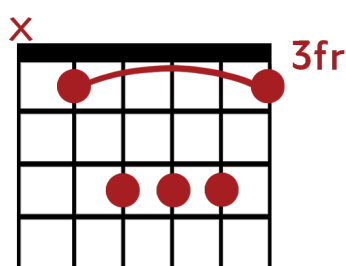
Dm, C, Bb, A Progressions with like voicings

Triadic voicings

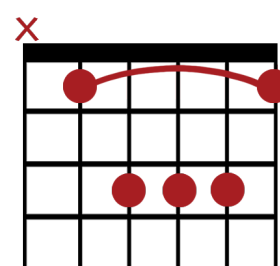
Dm



C

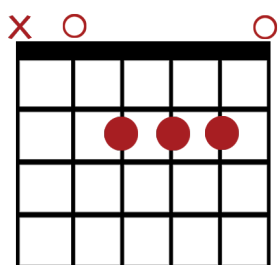


Bb

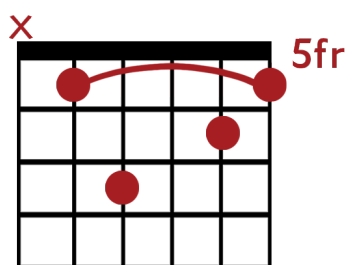


7th Chords

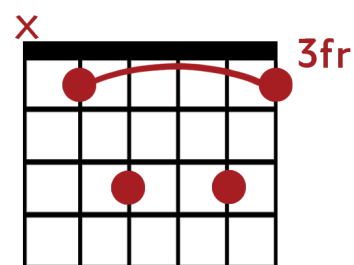
A



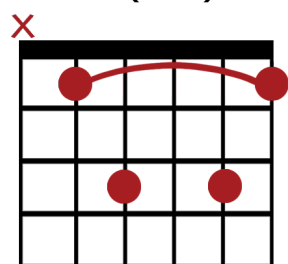
Dm (Dm7)



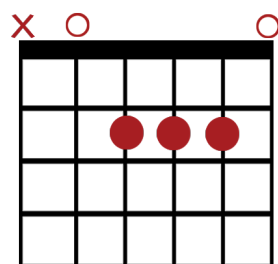
C (C7)



Bb (Bb7)



A





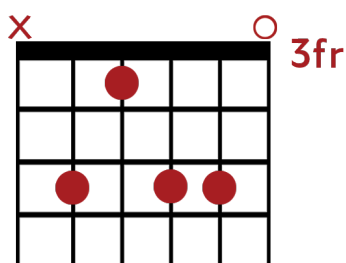
Chord Voicing for Flamenco Guitar

Por Medio

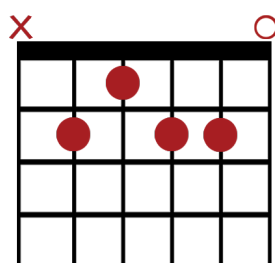
D-, C, Bb, A Progressions with like voicings

9th Chords

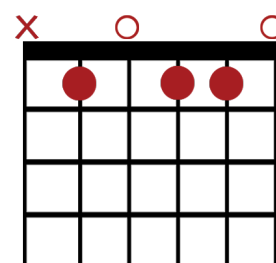
Dm (Dm9)



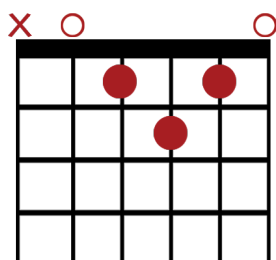
C (C9)



Bb (Bb9 # II)

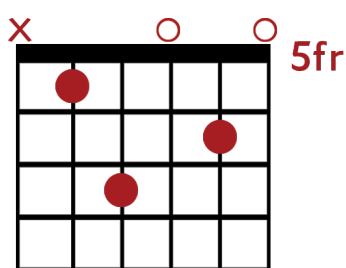


A (Asus4)

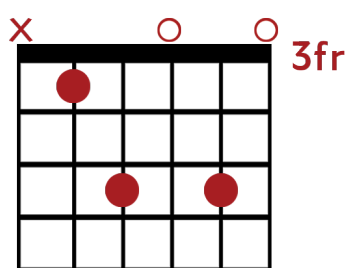


With G & E open

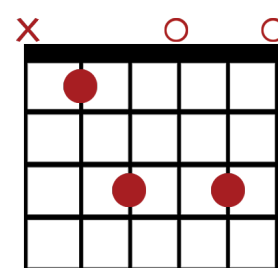
Dm (Dm add 9, II)



C



Bb (Bb add #II I3)





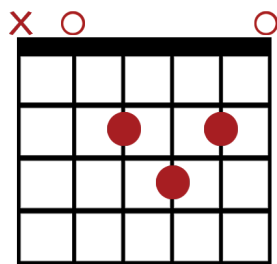
Chord Voicing for Flamenco Guitar

Por Medio

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

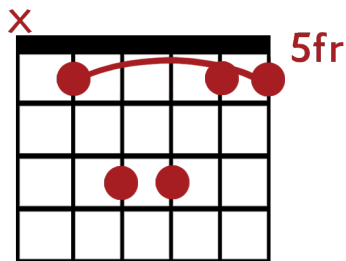
With G & E open

A (Asus 4)

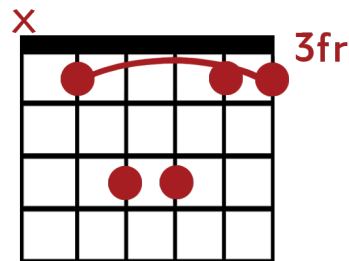


With no 3rd add 9

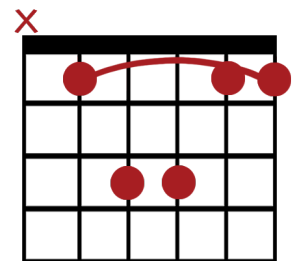
Dm (Dm no 3rd add9)



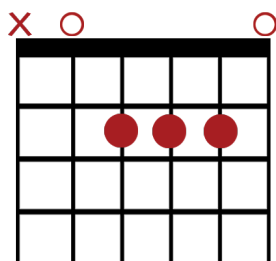
C (C no 3rd add9)



Bb (Bb no 3rd add9)



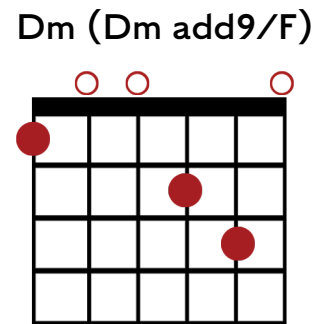
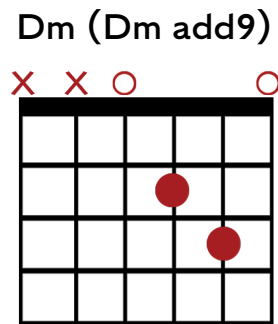
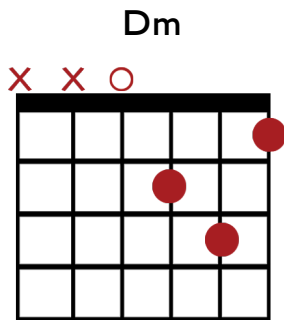
A





Chord Voicing for Flamenco Guitar

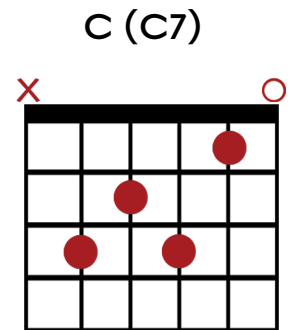
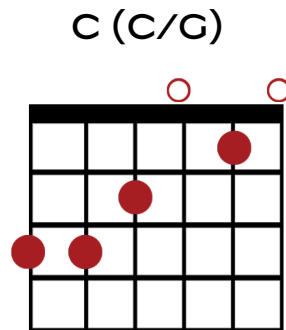
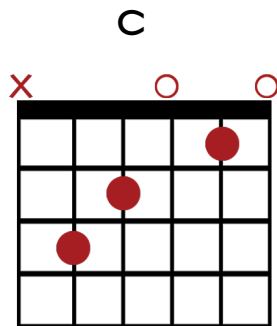
Por Medio Open Position Dm Voicings



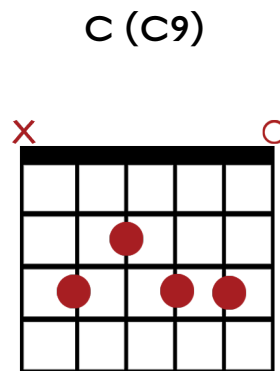
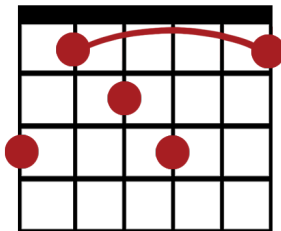


Chord Voicing for Flamenco Guitar

Por Medio Open Position C Voicings



C (C7/G)
used mainly to resolve to F



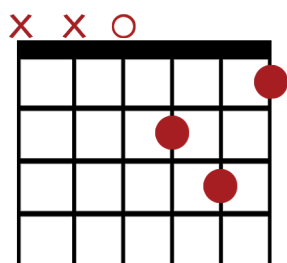


Chord Voicing for Flamenco Guitar

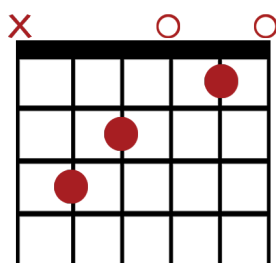
Por Medio

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

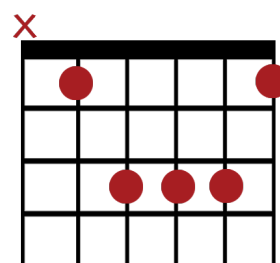
Dm



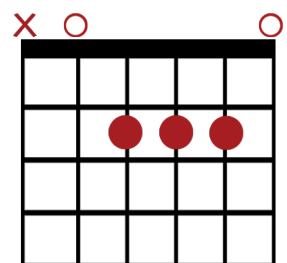
C



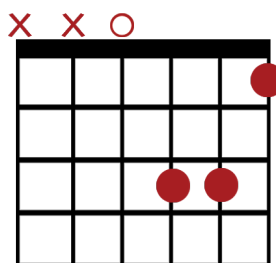
Bb



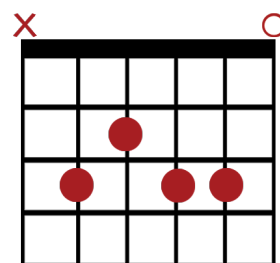
A



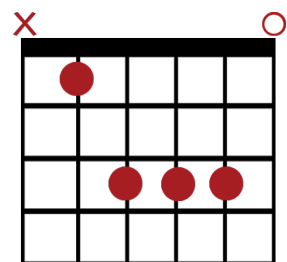
Dm (Dm add b13 or Bb/D)



C (C9)



Bb (Bb add #11)



A

