FARRUCA EXPLAINED

FLAMENCO EXPLAINED®

Farruca Explained Course Materials

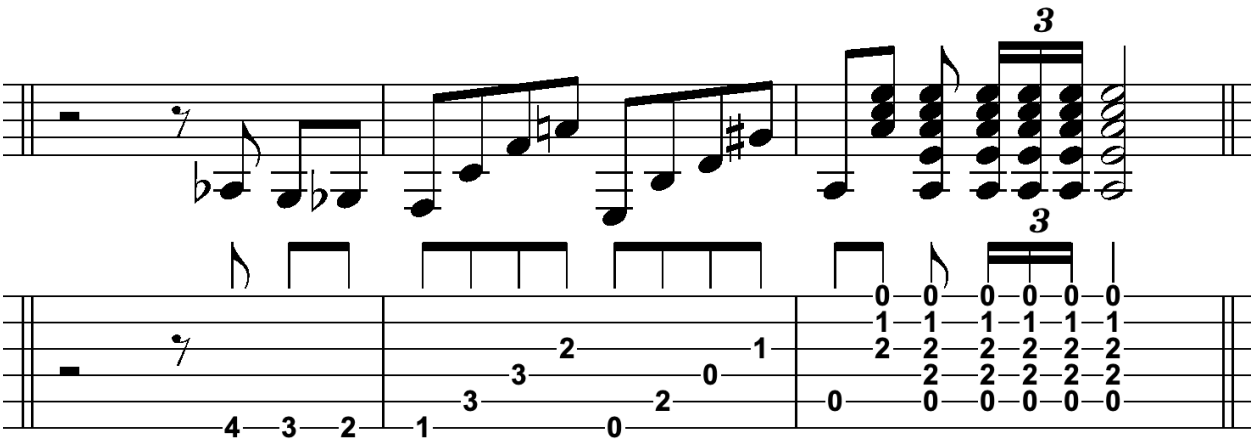
Farruca may not be quite as popular as it used to be, but once upon a time it was most people's introduction to flamenco - the thing that brought in thousands upon thousands of aficionados - and it still has a very strong appeal! Being in a 'normal' minor key and in 4/4 time, the Farruca is a bit more accessible than some Palos, but it still has its quirks that you'll want to get used to.

One of the most important things you'll want to wrap your ears around is how falsetas start and end and how the bits flow into one another. The better you understand this, the easier it will become to fit all of the moving parts together. In many cases I leave the endings (cierres) unplayed and annotated because how you start or finish a falseta or you compás will depend very much on where you're coming from or where you're going. Where I do play these you can think of those endings as suggestions rather than part of the falseta.

If you're not very familiar yet with the Farruca I recommend spending some time with the compás lessons before diving in to the falsetas. If you do this, you will have fewer questions about how the material works together, and this will make you entire experience more rewarding.

Compás Embellishments Video

Here are the embellishments we add to the basic compás in *Compás Embellishments* video. All of them occupy the 4 beats where an E7 would typically go, except for the first one has a pickup.



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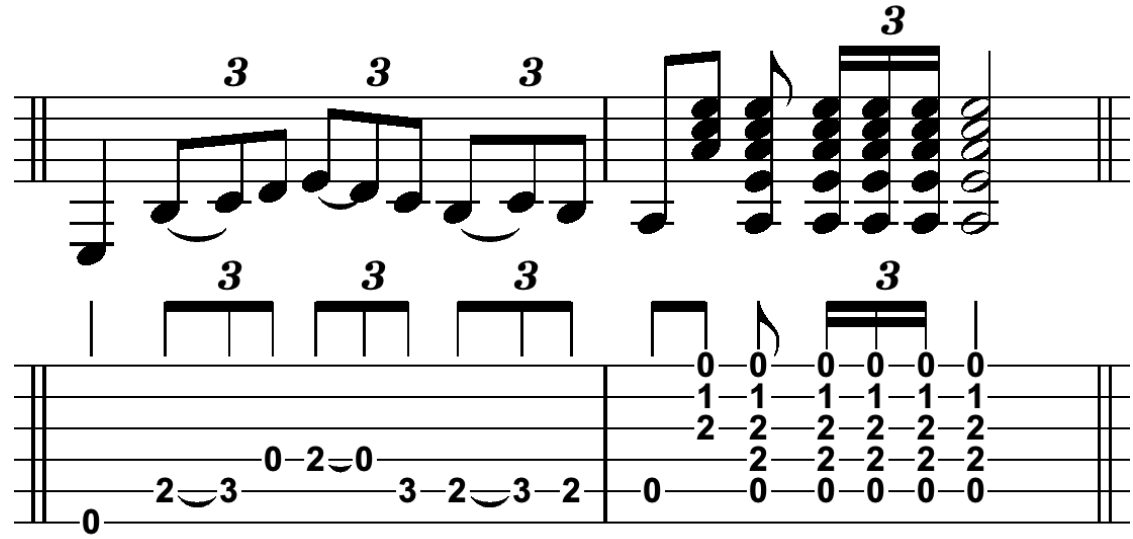

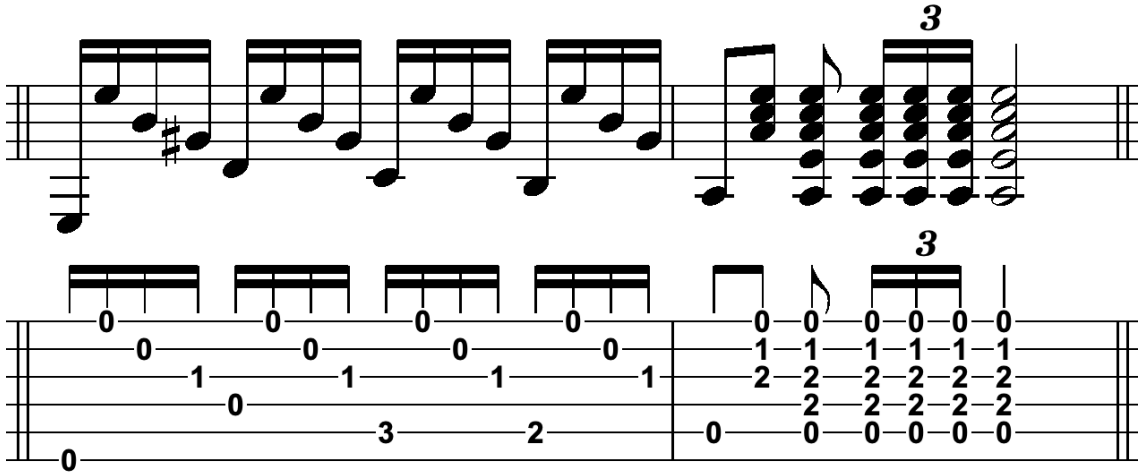

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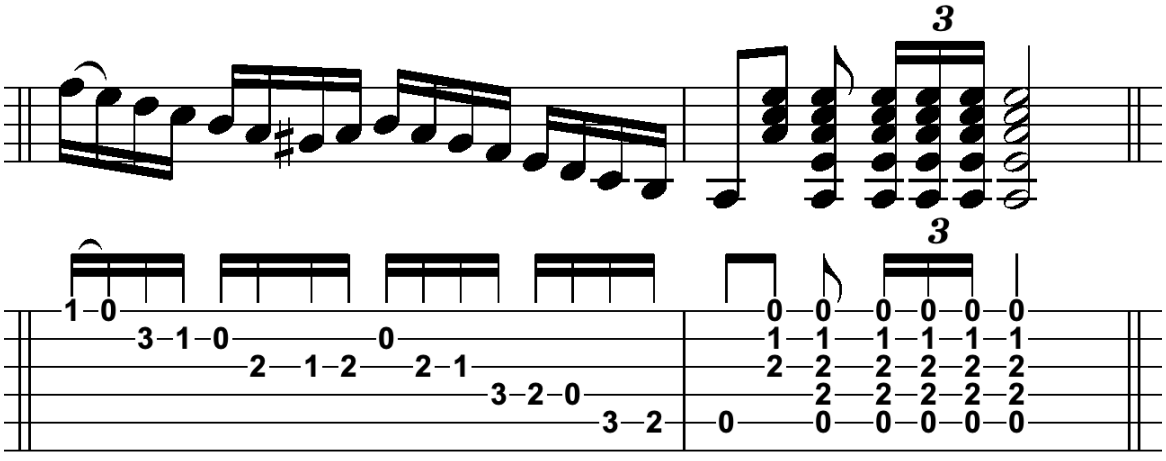
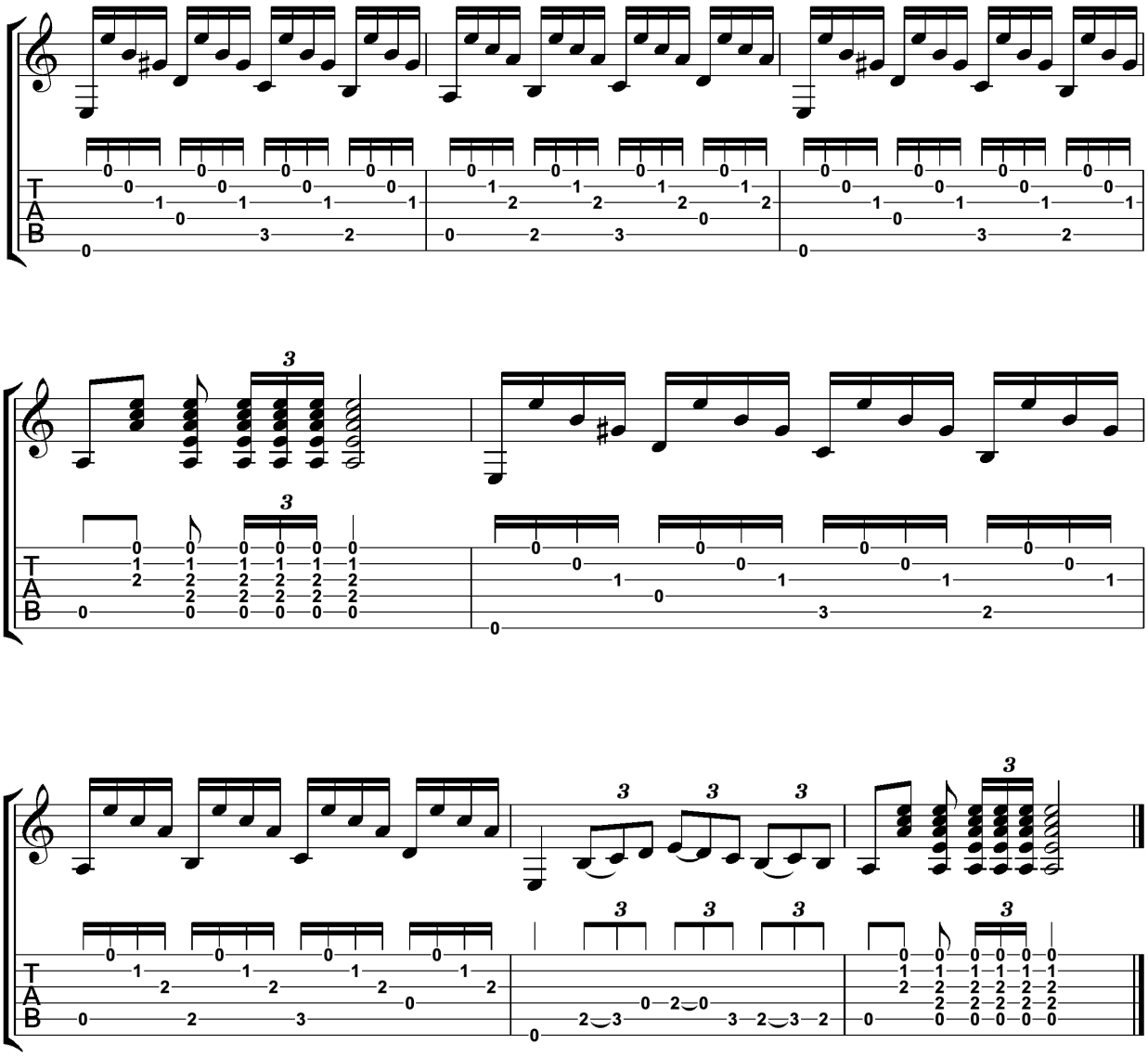


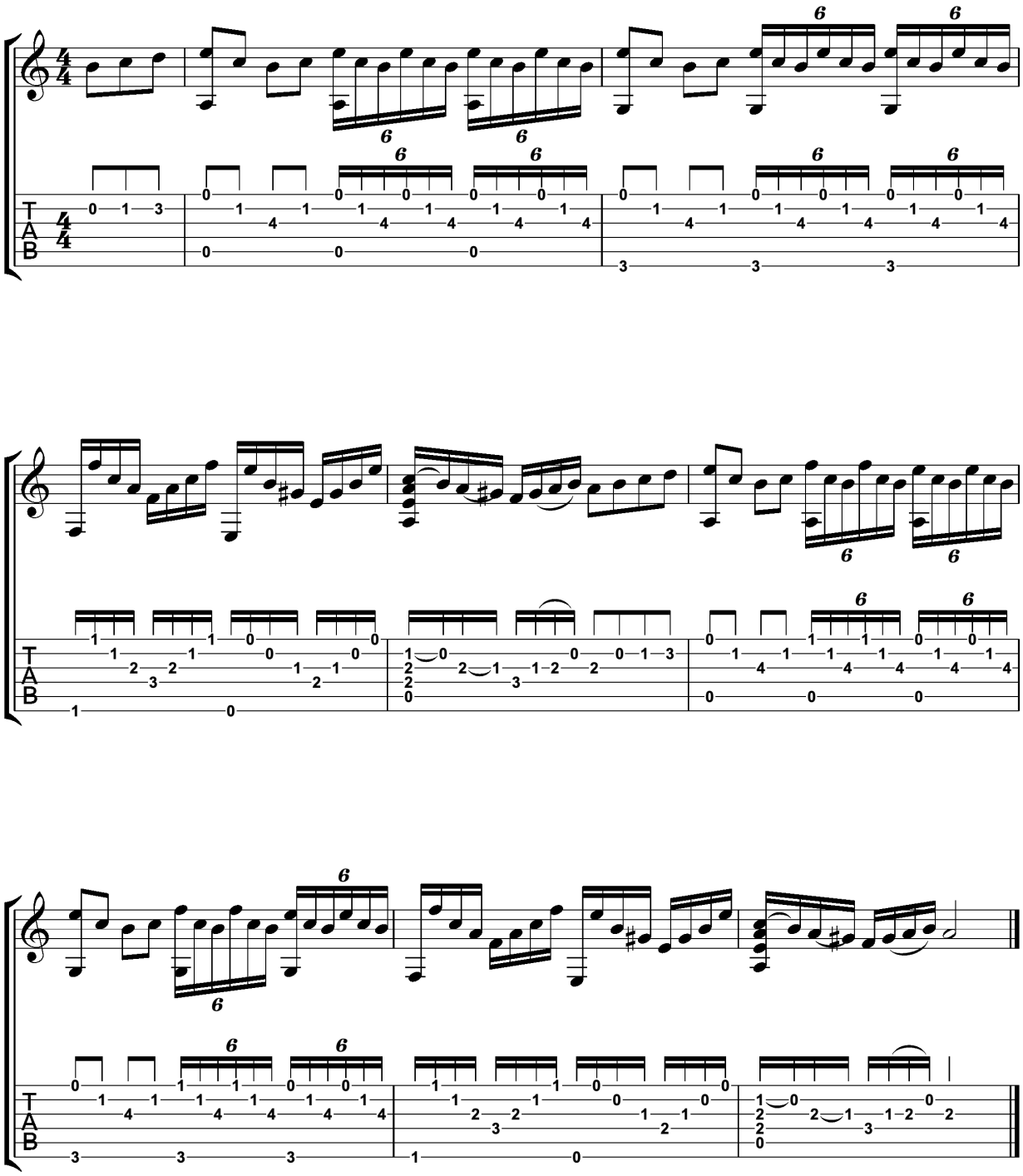
Arpeggio / Compás Falseta

This traditional passage can be thought of as a falseta or as part of your compás - these distinctions don't really mater so much. Focus on the melody that you play with your thumb and think of the arpeggios as embellishment. You can change the arpeggio pattern if you'd like, or play fewer arpeggios, as long as you bring out the melody in the bass notes.



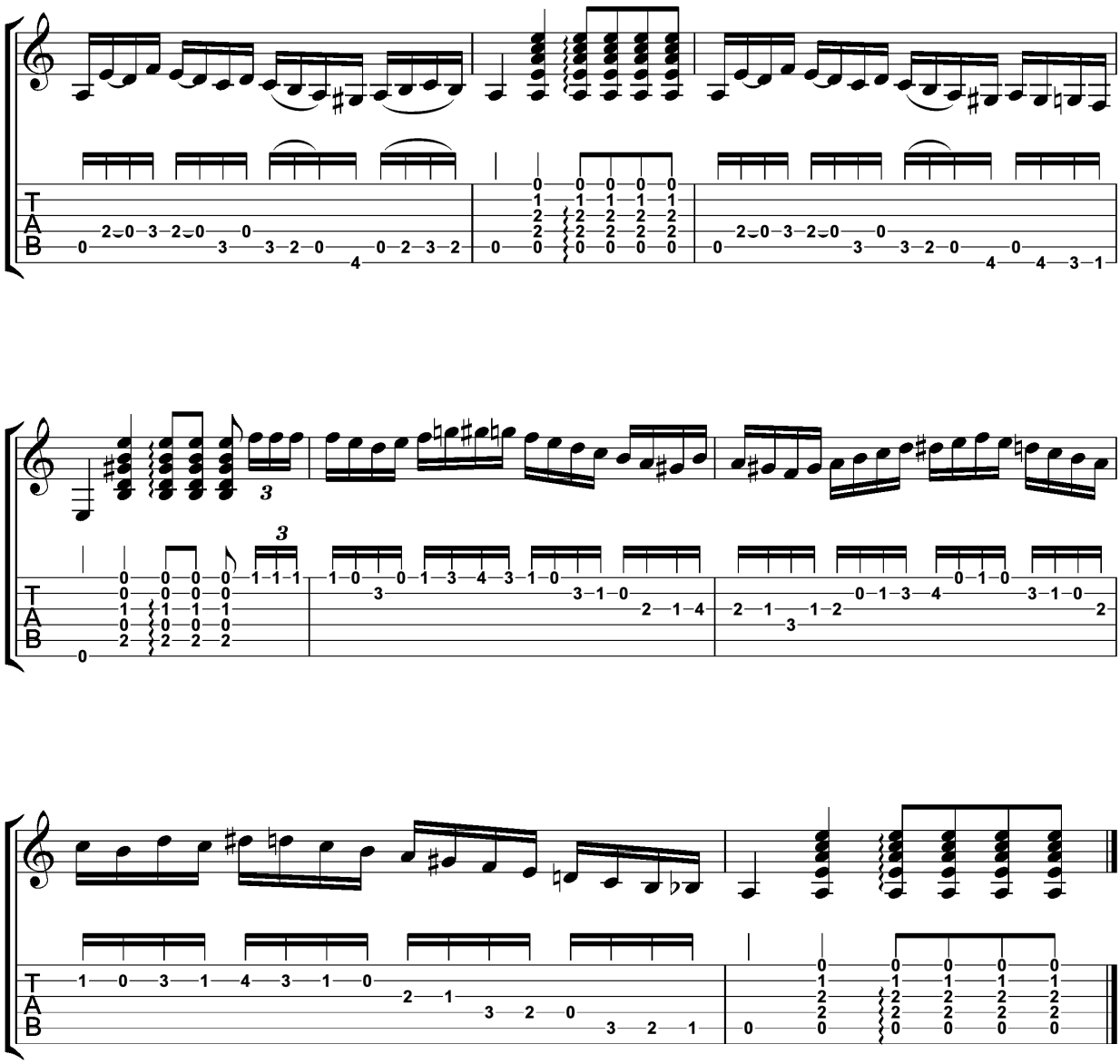
Lyrical Arpeggio Falseta

This is a lovely lyrical falseta that because of the sextuplet arpeggios works best at a gentle tempo. It makes a great intro or lyrical interlude, especially for dance - kind of like a Silencio does in Alegrias. You can play the bass notes with the melody (right on the beat) or a bit before, which is common thing to do in flamenco, as it makes it easier to play a rest-stroke in the thumb.



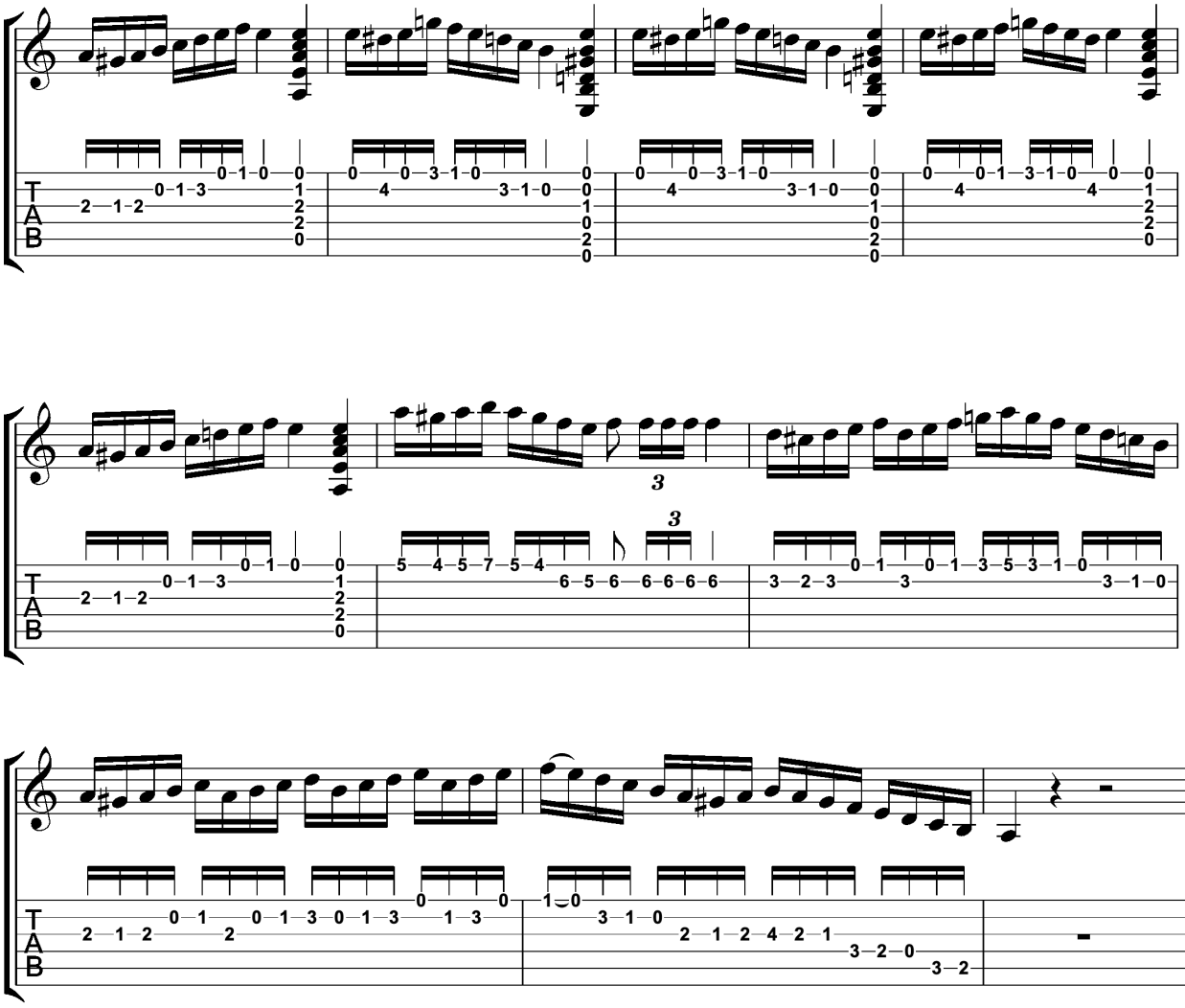
Thumb Falseta With Scale

This is a simple but effective falseta of mine that starts out with thumb and slurs and ends up with a fun extended scale. In the first part watch out for when the thumb plays and when you slur (pull off or hammer on). In the scale just feel for the phrasing and make sure you know where your downbeats are!



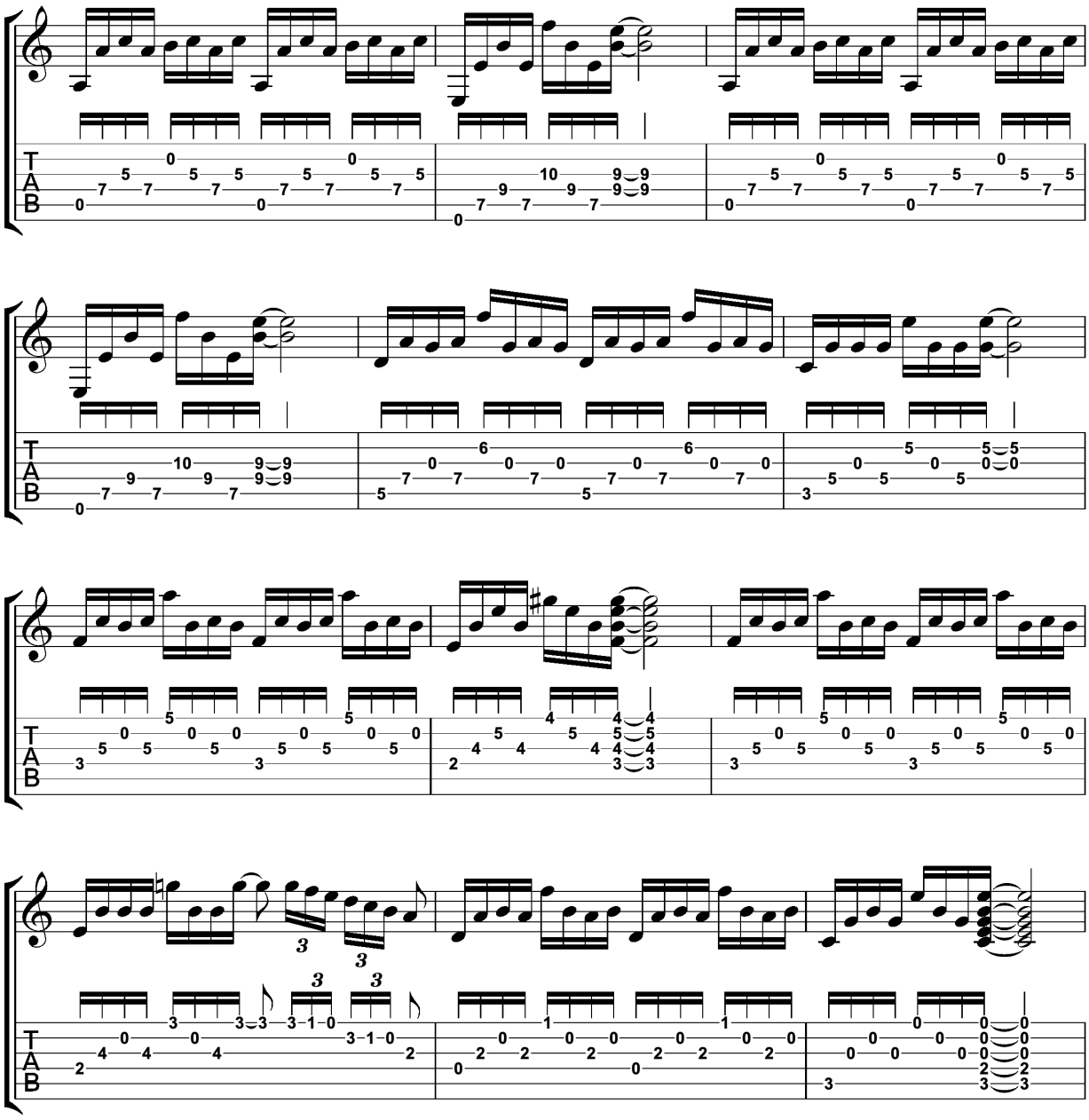
Sabicas Scale Falseta

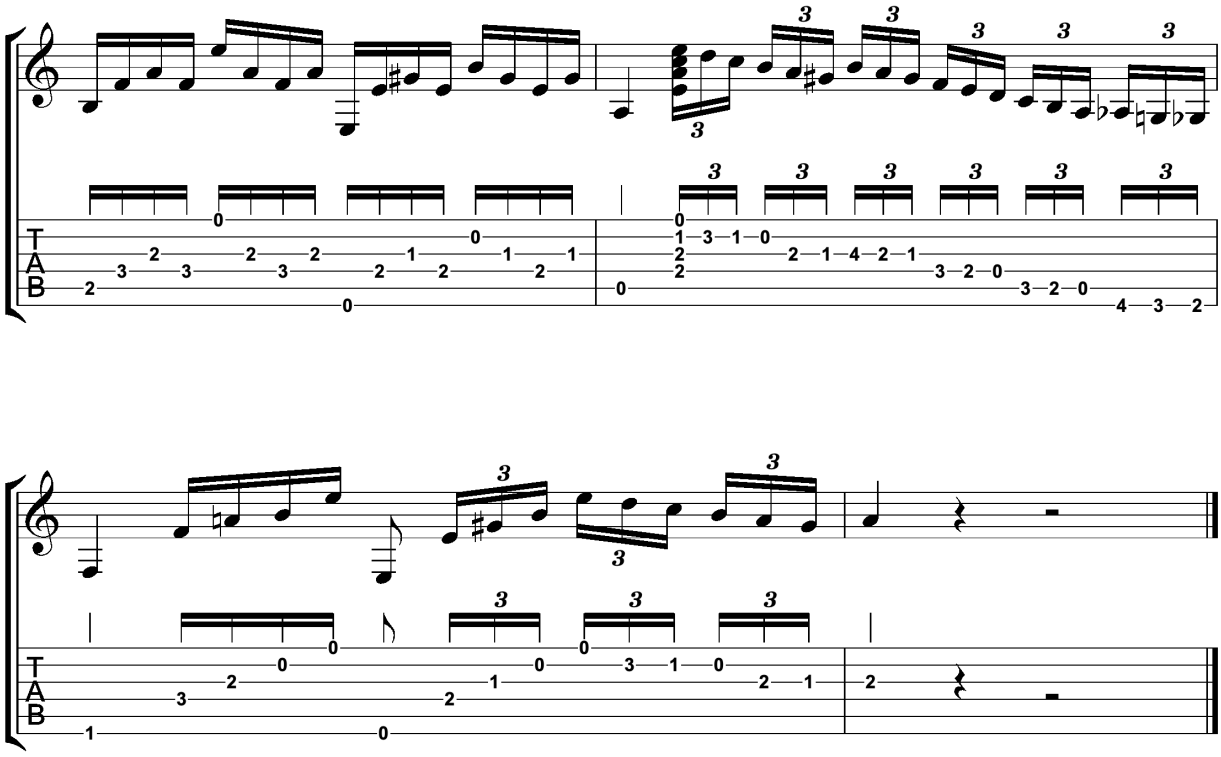
This one's a great and well-known Sabicas scale that he would often play fast towards the end of his amazing Farruca. It's got quite a few string crossings, so take it slow at first and make sure you know where the awkward crossings are. Most of the time just knowing where



Kai Narezo Intro Arpeggio Falseta

This is another one of mine that can be used as an intro or an interlude. It also works double-time if you're going really fast! Learning the chords and making space with your left hand for the open strings to ring is probably the bigger challenge of the first section. At the end we have some fast arpeggios that turn into scales, so watch those transitions and take it nice and slow if it gives you any trouble.

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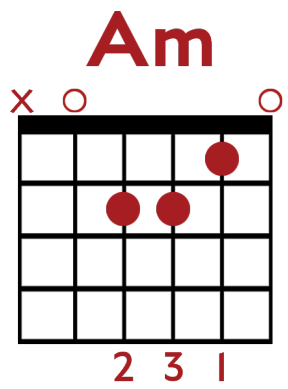

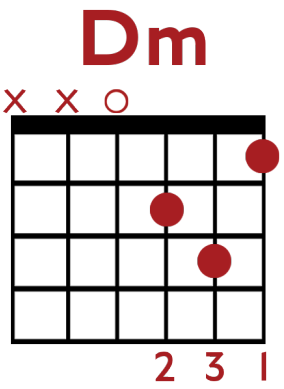

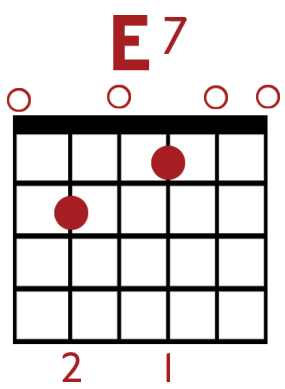

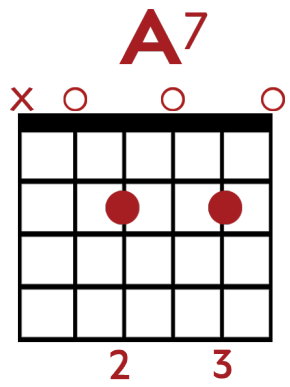

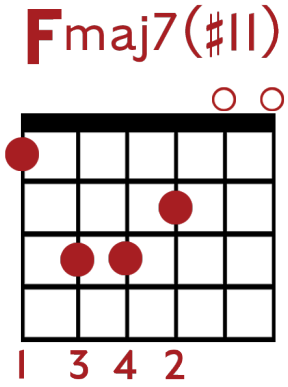

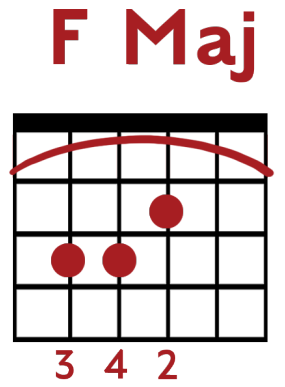

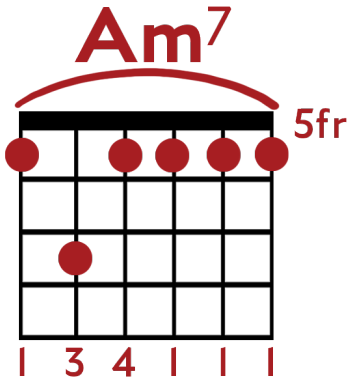

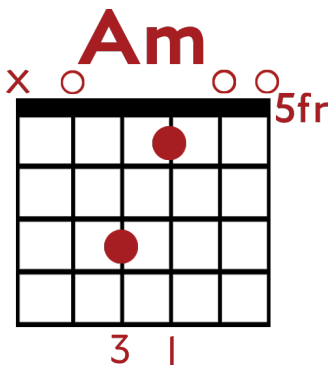

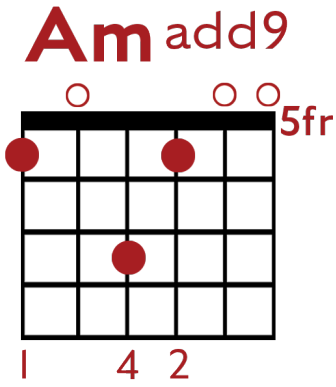

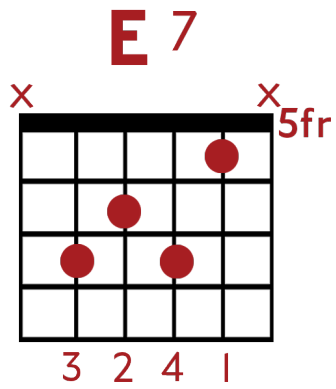
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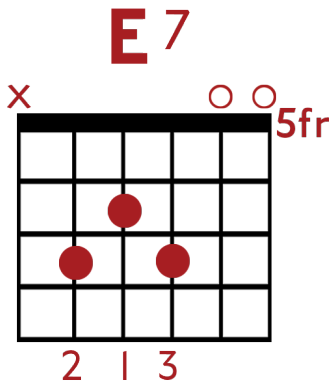
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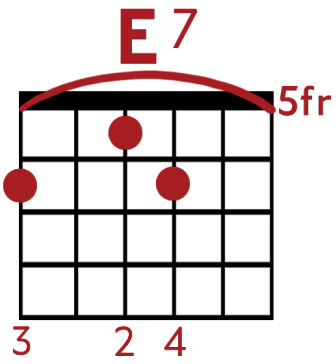
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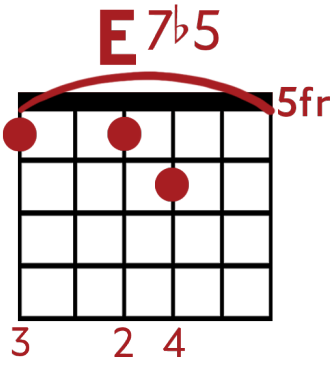
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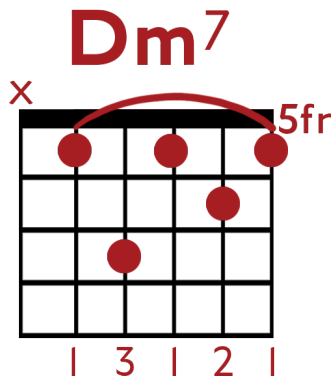
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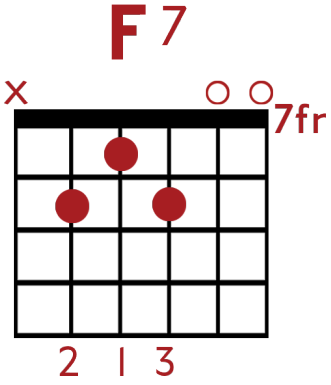
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