LEVEL I

BULERÍAS EXPLAINED

FLAMENCO EXPLAINED®

Copyright © FLAMENCO EXPLAINED

Bulerías Explained
Level 1

Welcome to Level 1 of Bulerías Explained!

Almost everyone who starts playing flamenco is immediately drawn to Bulerías the first time they hear it. It's fun, it drives, it's complex, and it's amazingly expressive. It also tends to be pretty virtuosic and, at least at first, hard to understand.

On paper, Bulerías is just a faster version of the 12-beat compás that is so important to flamenco. But because of the tempo, things happen with the rhythm that are unique to Bulerías, and it can be easy to get lost until you learn to either understand or feel what is happening (or both!). Our goal in this course is to help you own Bulerías. This means playing a lot of compás.

While the falsetas are fun - and we've included a ton of falsetas over our three Bulerías courses - it's getting a firm grasp of the compás that will make you a good Bulerías player. For this reason we also have more material on compás than we do for any other course. And we've divided it into three levels, so that anyone can start from scratch or expand on the experience they already have.

In this course we assume you understand how the basic 12-count works in flamenco and that you have your techniques under control. If this is not the case, we strongly encourage you to take our Learn Flamenco Guitar: The Ultimate Guide course. This will give you the foundation of concepts and techniques that you'll need to succeed in this Bulerías course.

This course is essential if you're new to Bulerías or if you struggle at all with staying in compás. If you're not sure whether or not you're staying in compás, then we highly recommend you complete this level, even if the videos feel like review. The Level 1 falsetas are relatively accessible for an intermediate player, though they're not exactly easy. Remember that you don't have to learn them all, and that it's almost always better to learn one or two really well!

At the end of this PDF we've included a booklet of chord voicings - basically different versions of all the chords we're getting to know. This is mainly for reference, so don't feel you need to learn all of the chords included there!

Copyright © FLAMENCO EXPLAINED

Notation/TABs

One of the things that I've learned over the many years I've been teaching is that looking at sheet music tends to hinder the process of learning how flamenco works. That said, I understand that for many students, the notation or TABs is a great help in learning *what the notes are*. For this reason the philosophy we've embraced at Flamenco Explained is to notate only falsetas and melodic bits, and to purposely avoid notating most compás, including palmas. Even if it is uncomfortable for you to learn this way at first, I truly believe this leads to better learning and understanding. In other words, trust me: you'll play better Bulerías this way!

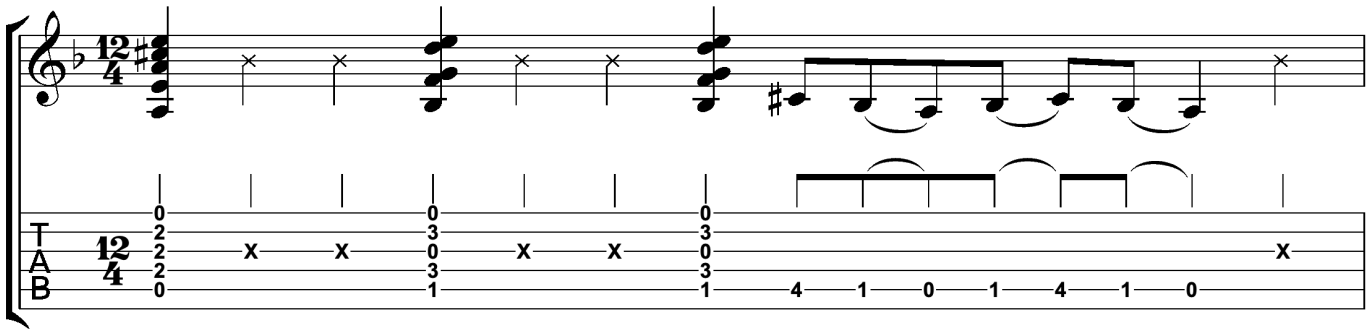
Another way of saying this is that these course materials are in no way a proper substitute for the videos. The explanation given in the videos and the examples are what will help you learn and understand how to play Bulerias. The course materials are merely a reference to help you learn the notes for some of the material.

Also, we do not repeat material in this PDF, so once we notate a passage we assume that it is learned and that you will be able to use it in a different context when that is presented.

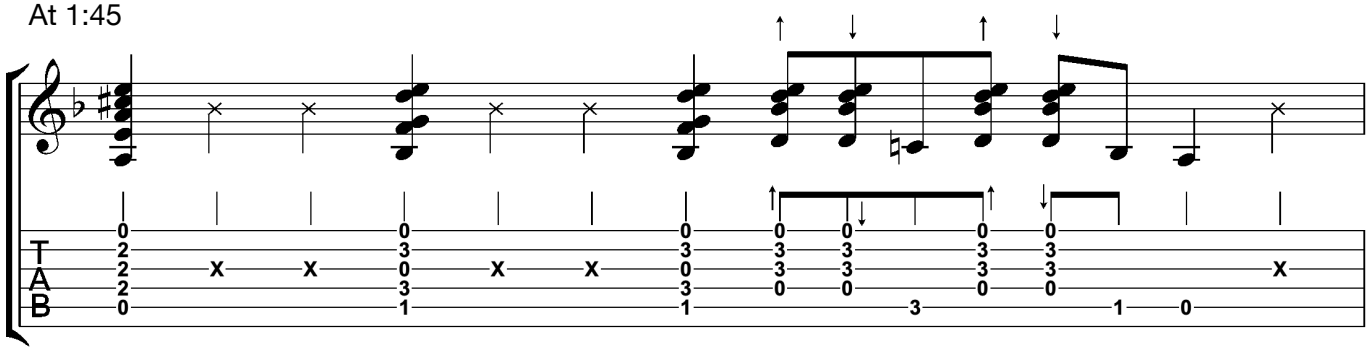
Important - In the notation, the downbeat of all measures is beat 12 of the compás, not beat 1!

Copyright © FLAMENCO EXPLAINED

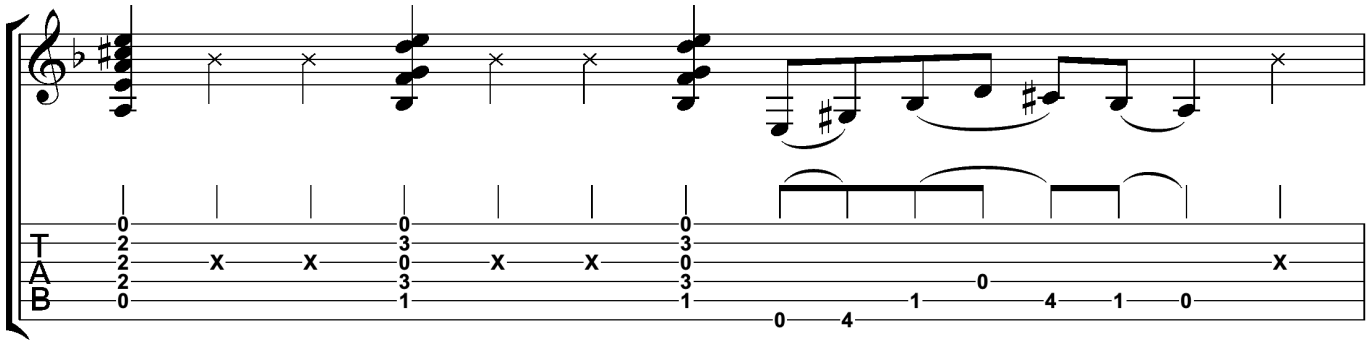
VIDEO At 0:20 - Compás Variations - Second Half of Compás



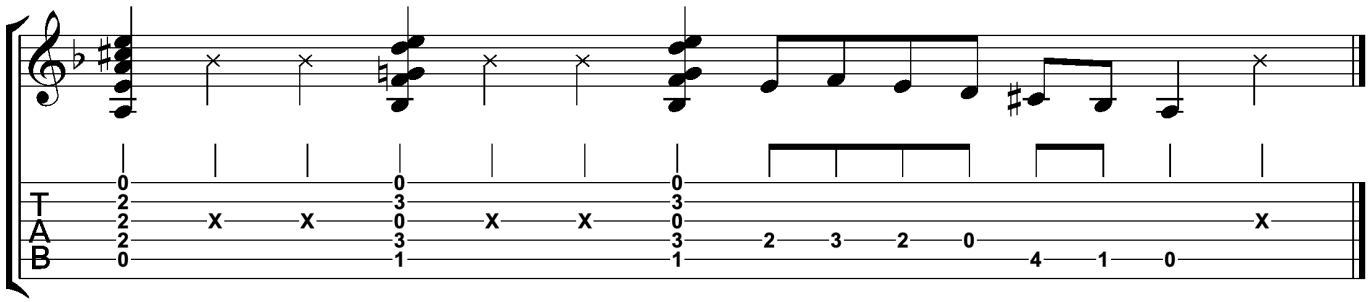
At 1:45



At 3:00

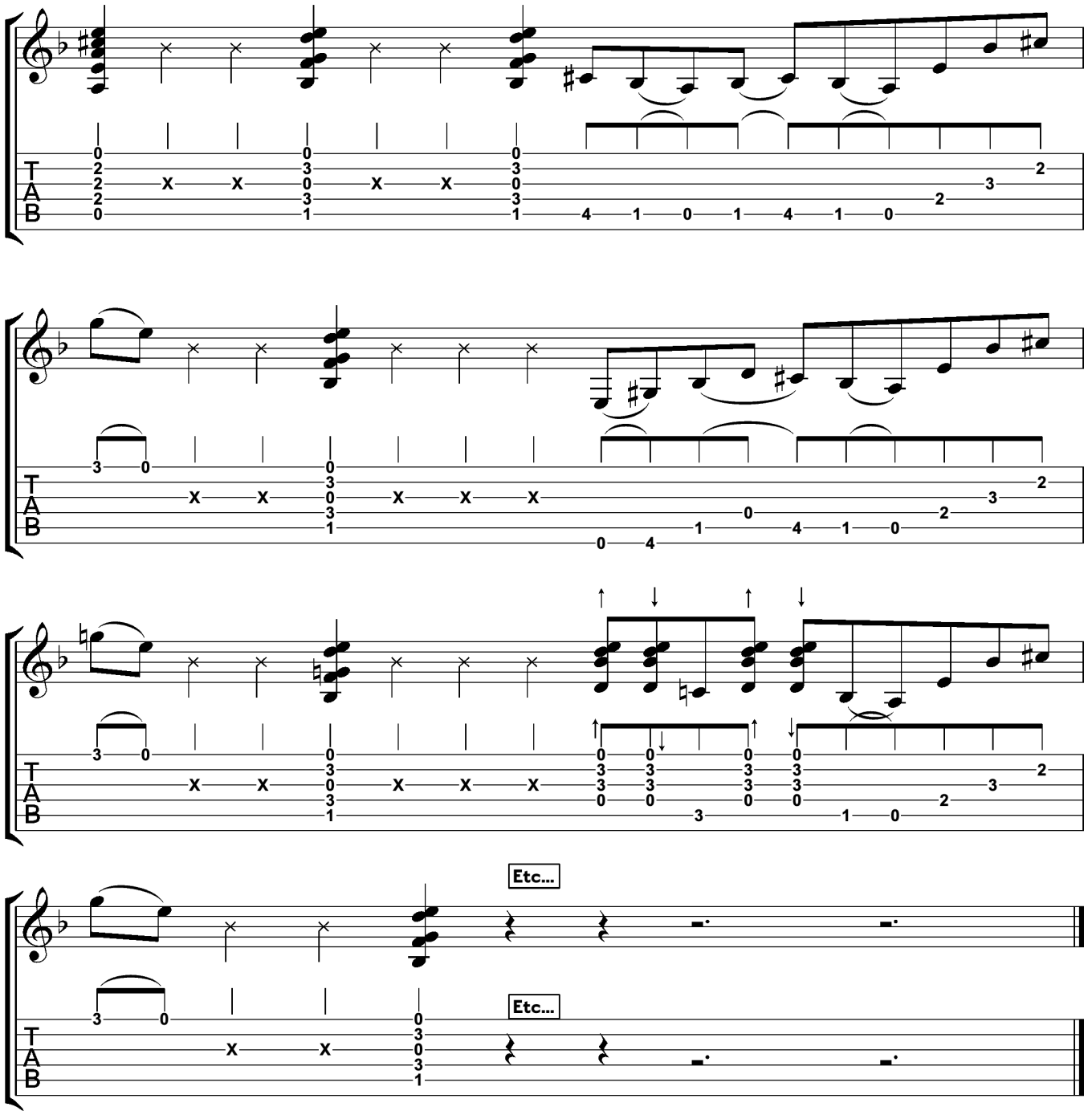


At 4:48



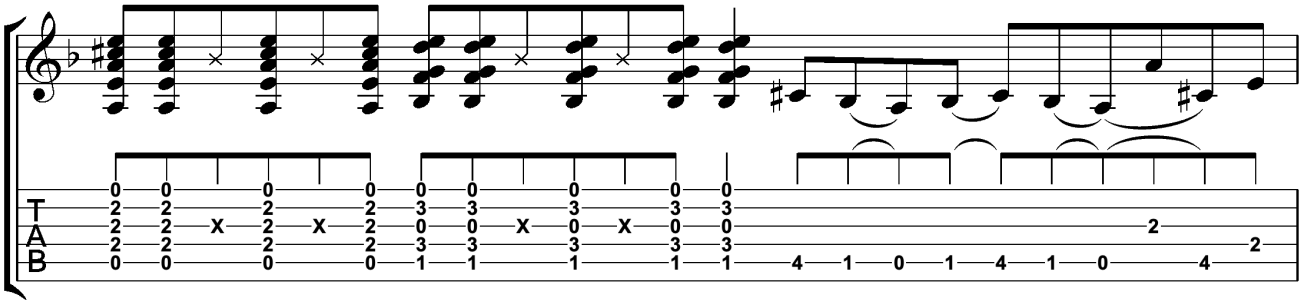
Copyright © FLAMENCO EXPLAINED

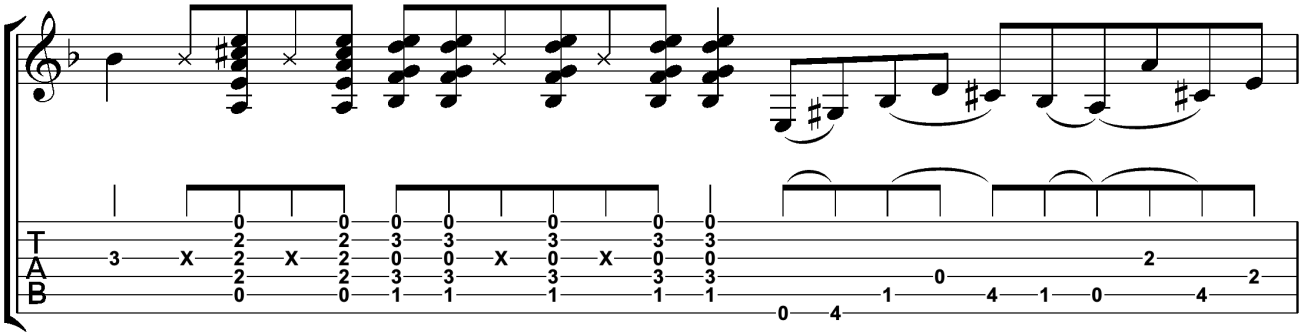
VIDEO At 13:40- Compás Variations - Second Half of Compás

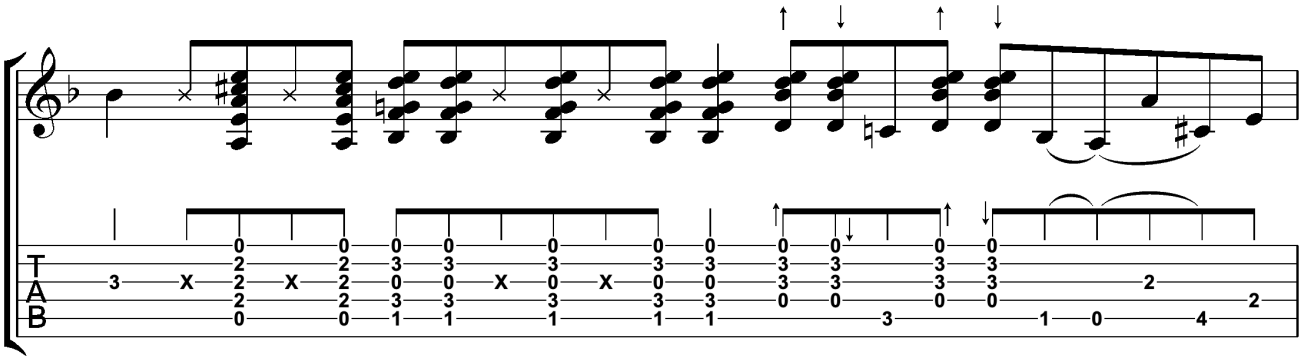


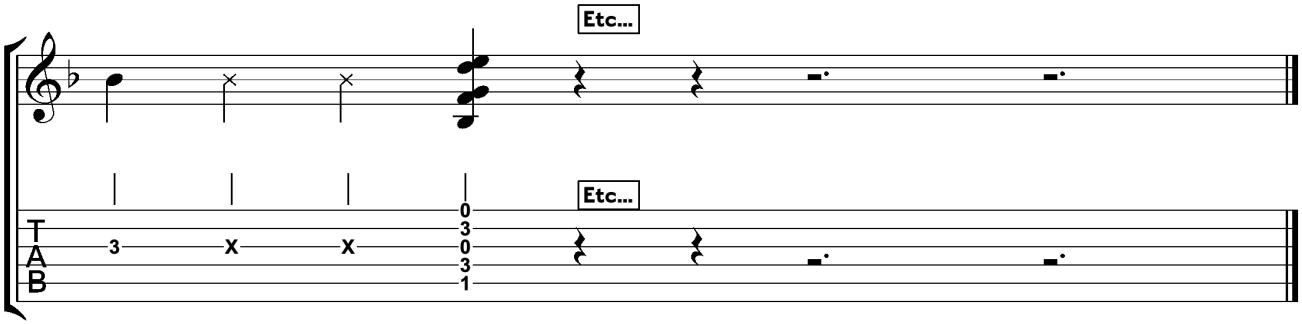
Copyright © FLAMENCO EXPLAINED

VIDEO At 13:33 - The Patata Pattern



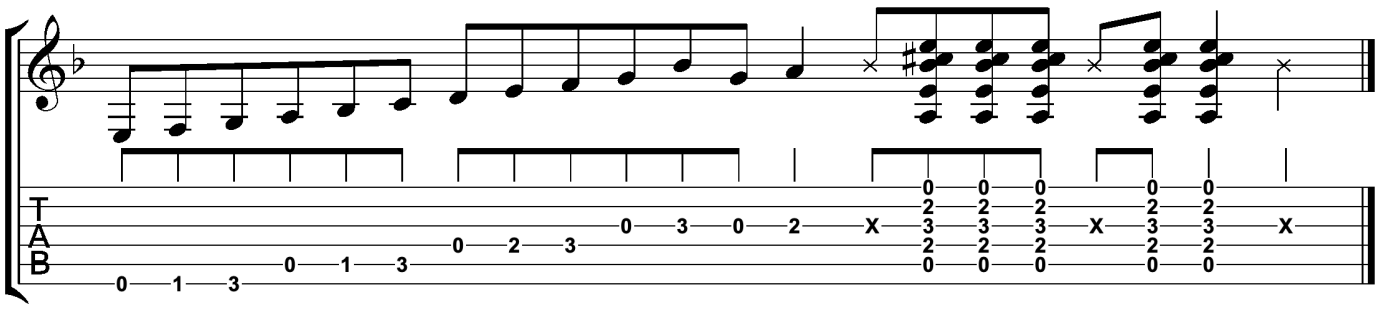




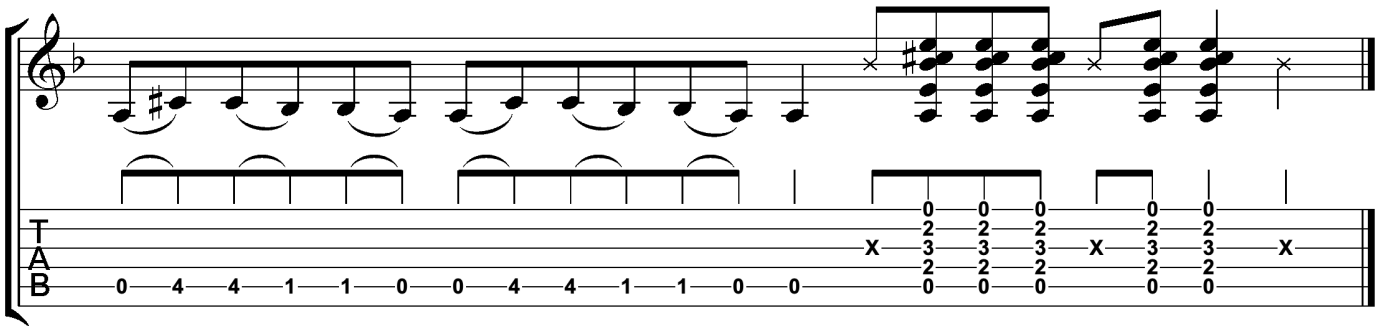


Copyright © FLAMENCO EXPLAINED

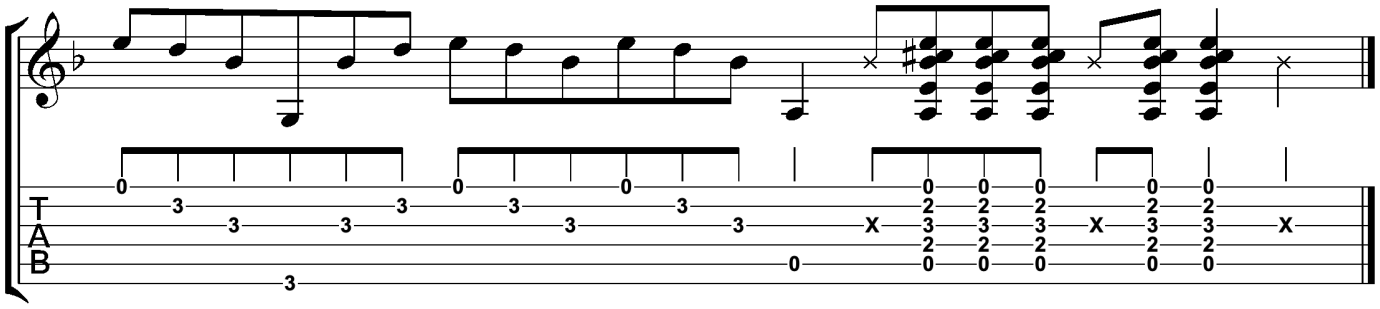
VIDEO At 2:33 - Incorporating Falsetas



At 5:00

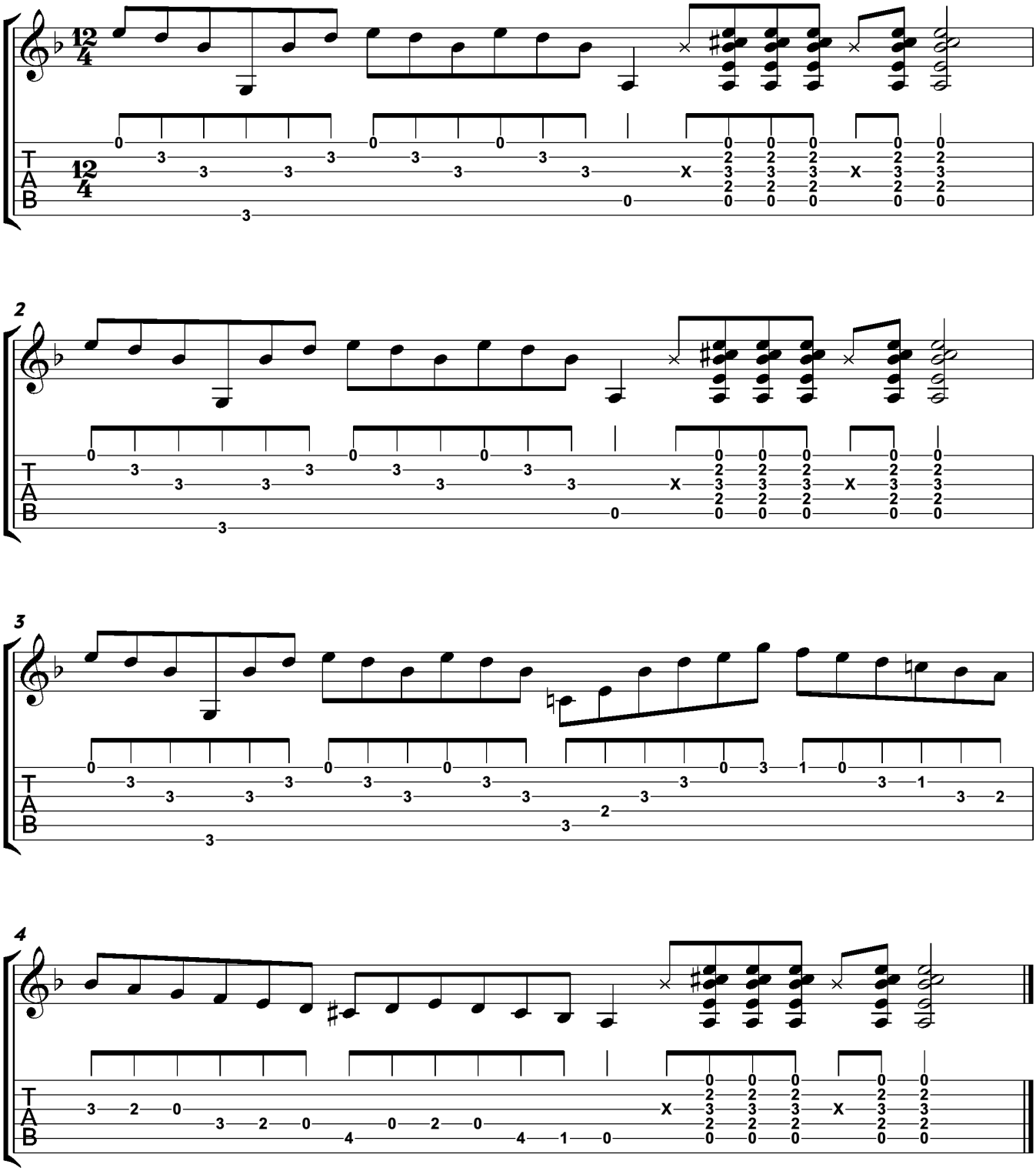


At 7:10



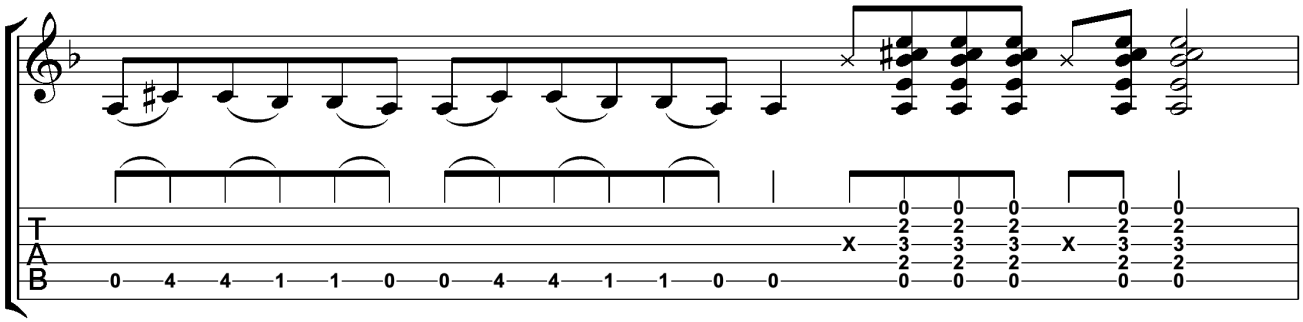
Copyright © FLAMENCO EXPLAINED

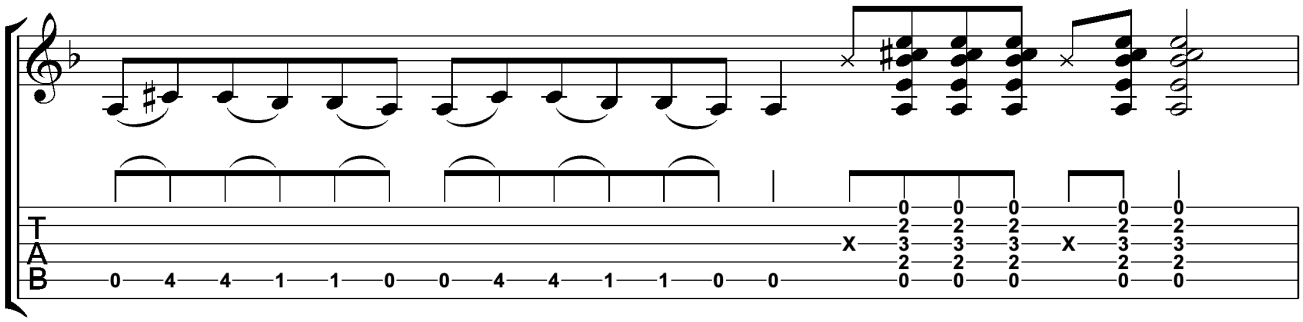
Falseta - Arpeggio Falseta by Kai Narezo

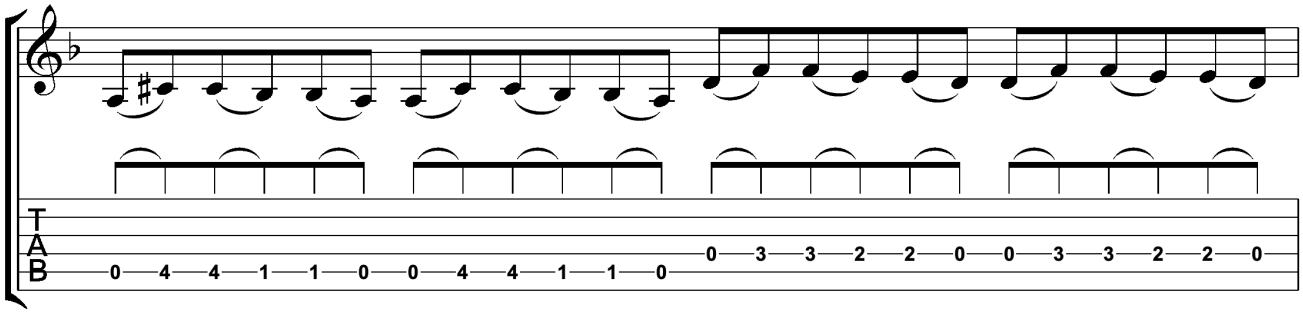


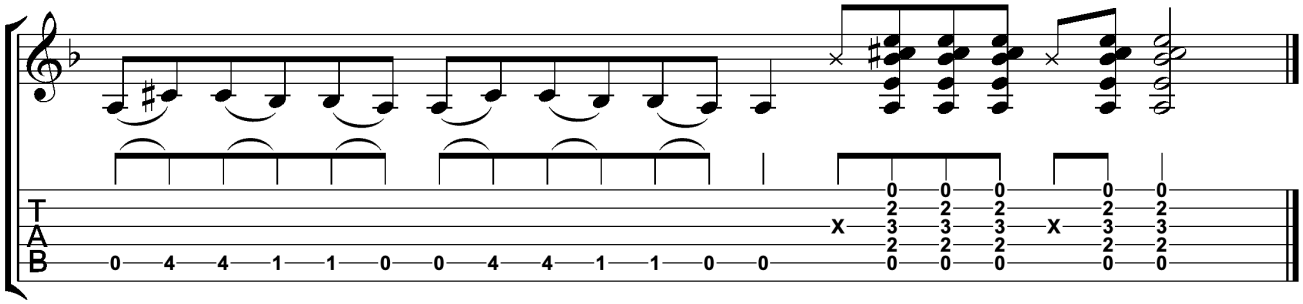
Copyright © FLAMENCO EXPLAINED

Falseta - Picado & Thumb Falseta - Traditional Morón Style



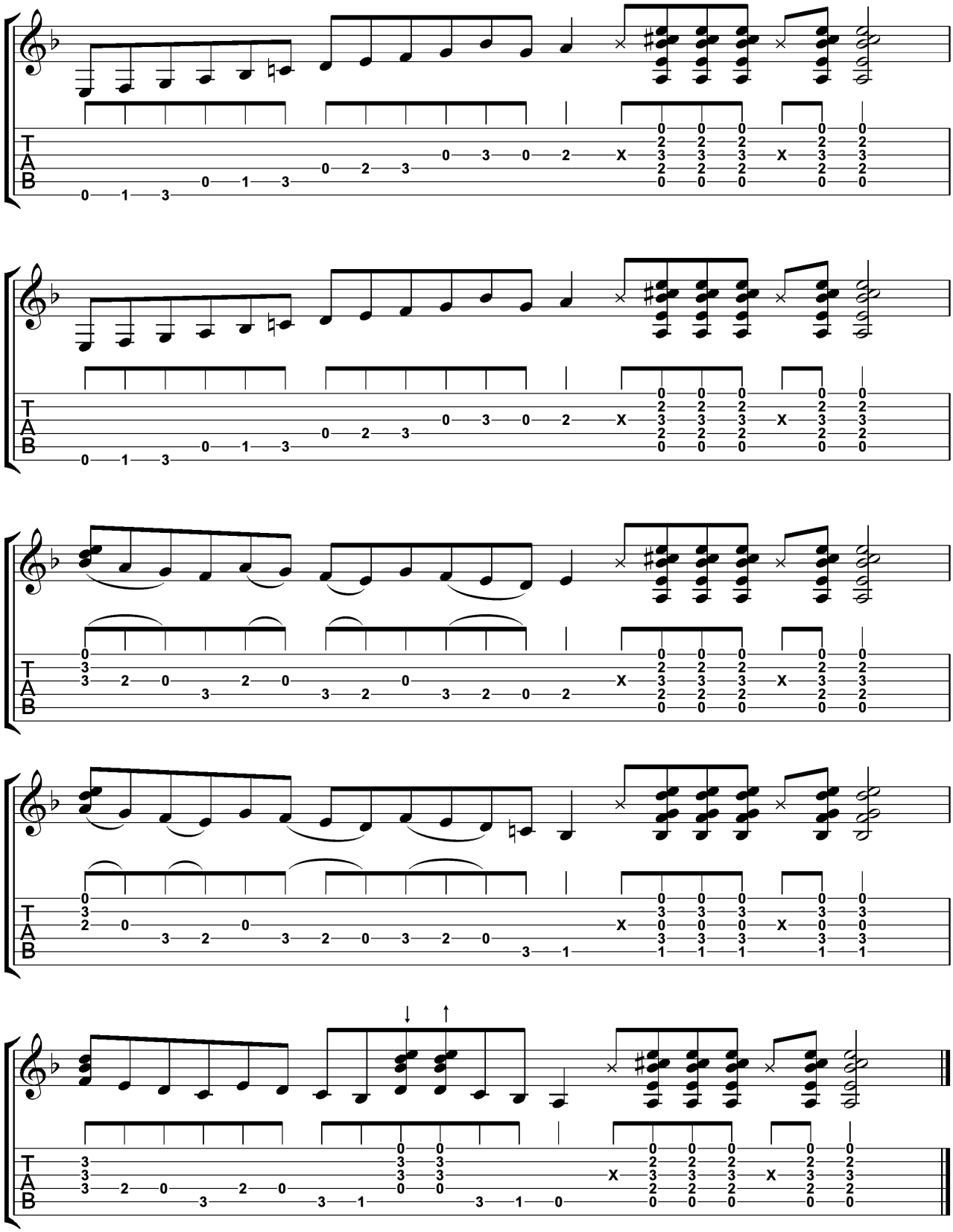






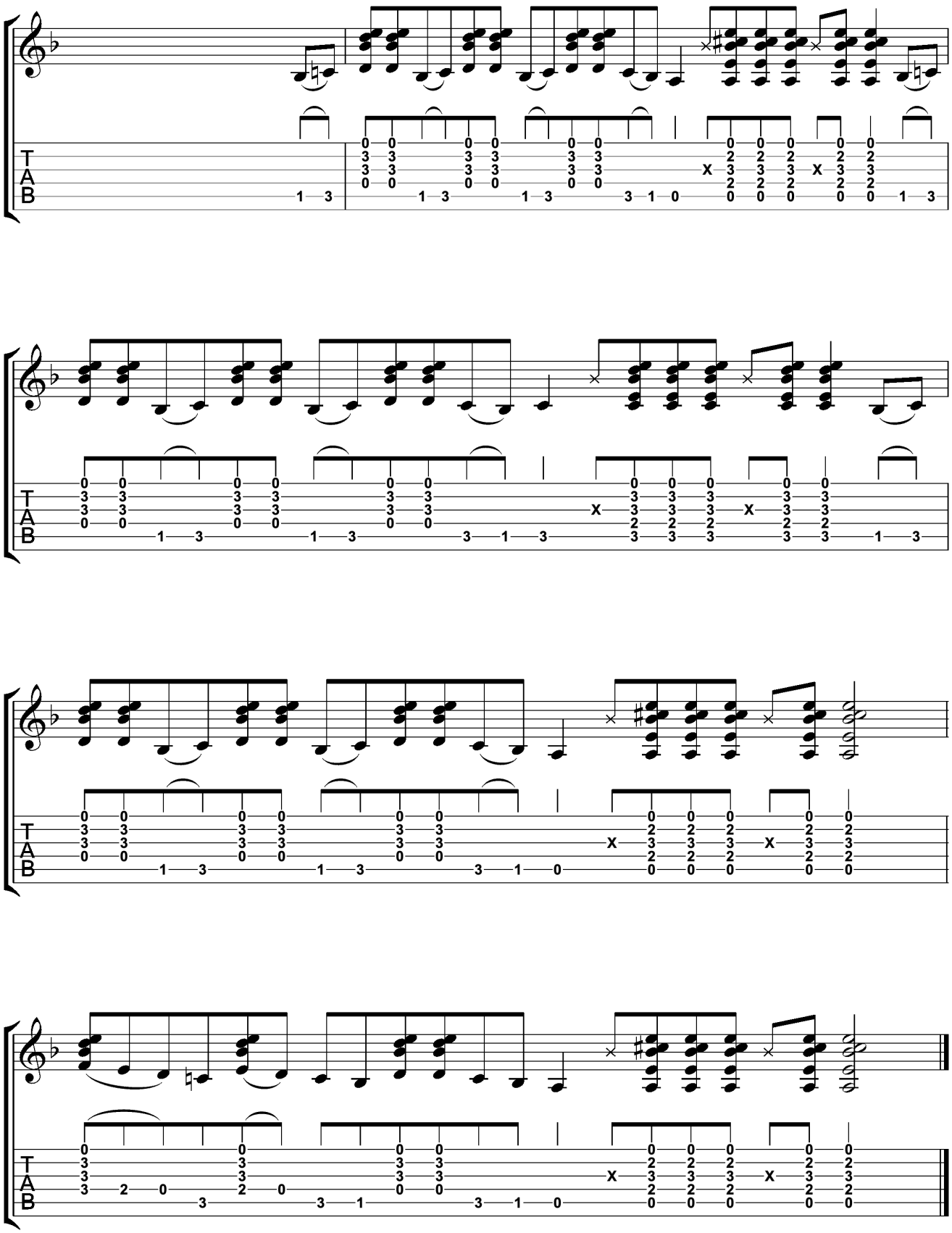
Copyright © FLAMENCO EXPLAINED

Falseta - Picado and Thumb Falseta by Kai Narezo



Copyright © FLAMENCO EXPLAINED

Falseta - Alzapua Falseta - Traditional

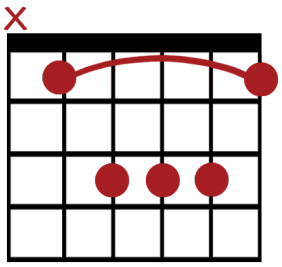


Copyright © FLAMENCO EXPLAINED

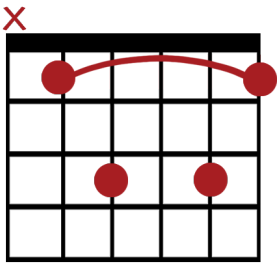
Por Medio

Bb Function

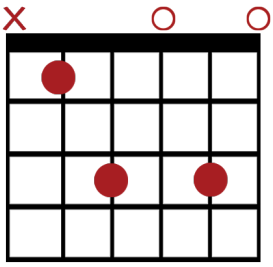
Bb



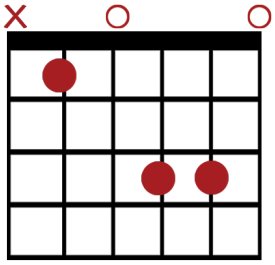
Bb (Bb7)



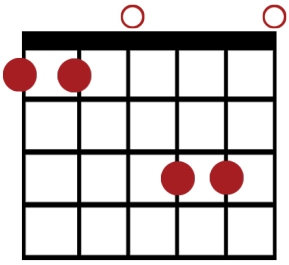
Bb (Bb add #11 13)



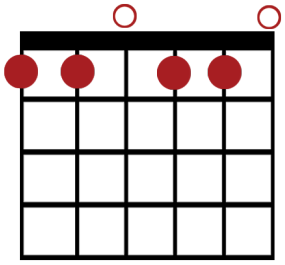
Bb (Bb add #11)



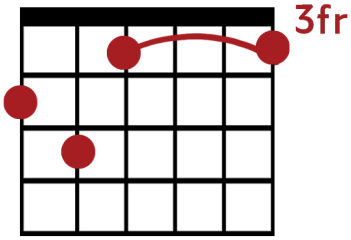
Bb (Bb add #11/F)



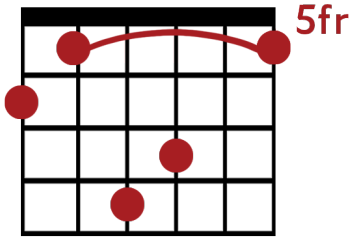
Bb (Bb9 #11/F)



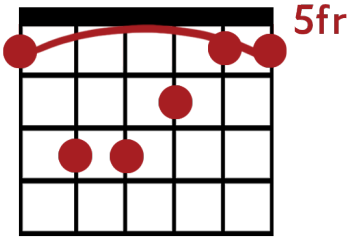
Bb (Bb13/Ab)



Bb (BbMaj7 #11 13)



Bb

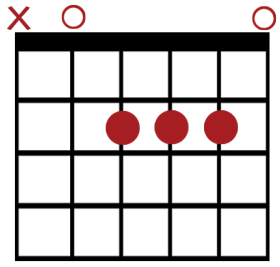


Copyright © FLAMENCO EXPLAINED

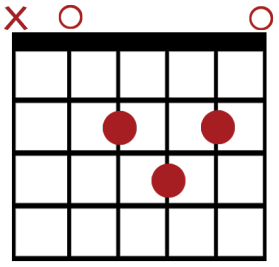
Por Medio

A Function

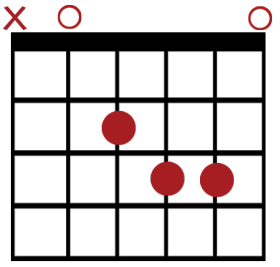
A



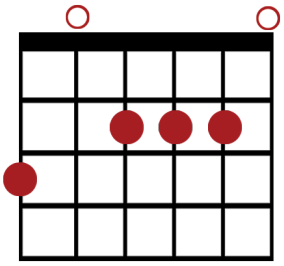
A (A add b9)



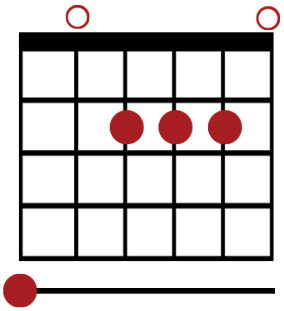
A (Asus4 add b9)



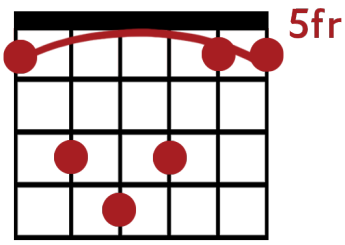
A (A7/G)



A



A (Asus 4 add b9)



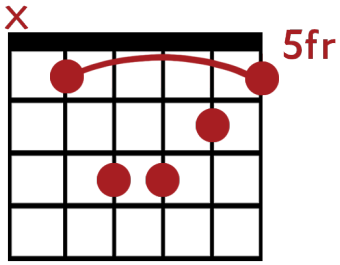
Copyright © FLAMENCO EXPLAINED

Por Medio

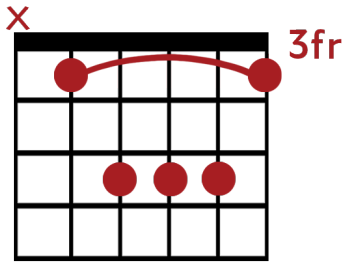
Dm, C, Bb, A Progressions with like voicings

Triadic voicings

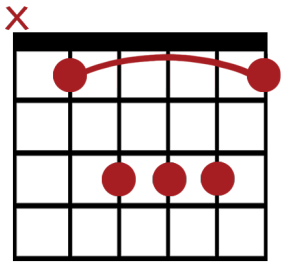
Dm



C

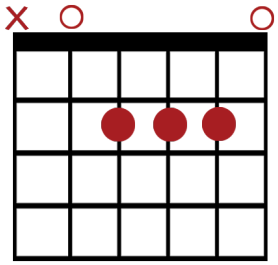


Bb

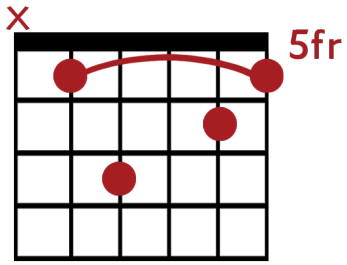


7th Chords

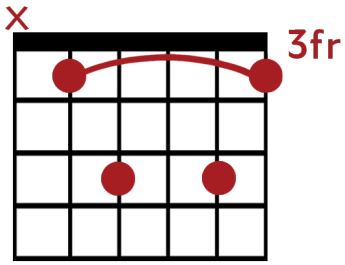
A



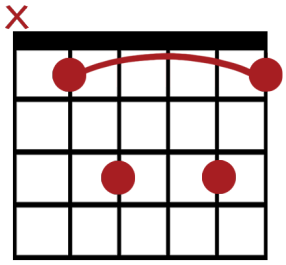
Dm (Dm7)



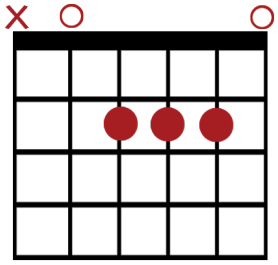
C (C7)



Bb (Bb7)



A



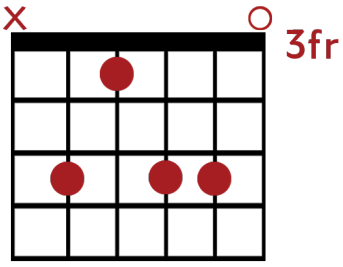
Copyright © FLAMENCO EXPLAINED

Por Medio

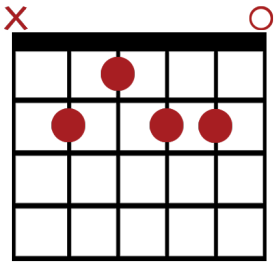
D-, C, Bb, A Progressions with like voicings

9th Chords

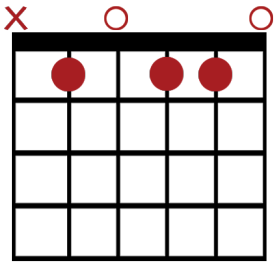
Dm (Dm9)



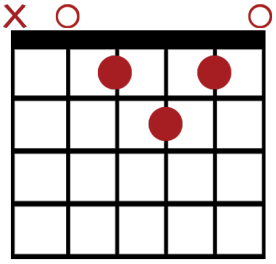
C (C9)



Bb (Bb9 # 11)

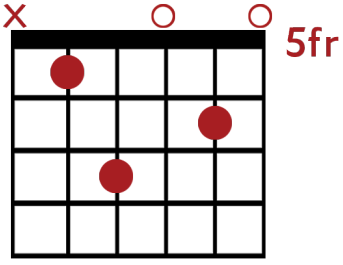


A (Asus4)

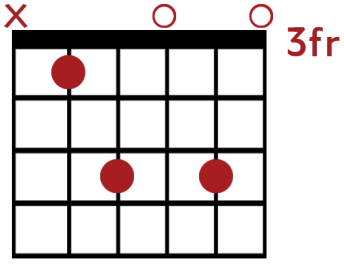


With G & E open

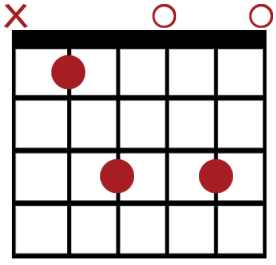
Dm (Dm add 9, 11)



C



Bb (Bb add #11 13)



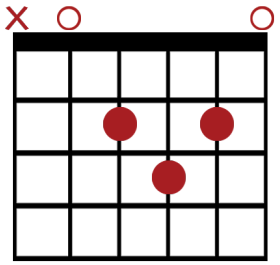
Copyright © FLAMENCO EXPLAINED

Por Medio

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

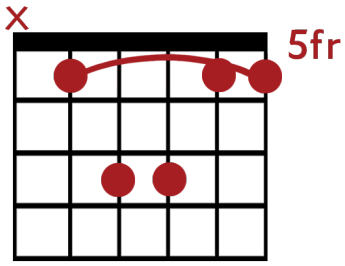
With G & E open

A (Asus 4)

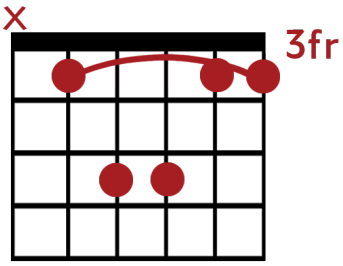


With no 3rd add 9

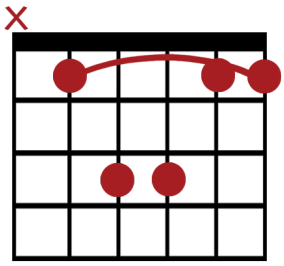
Dm (Dm no 3rd add9)



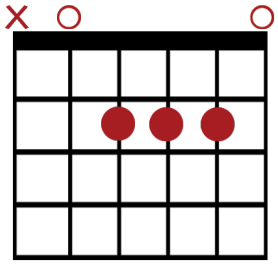
C (C no 3rd add9)



Bb (Bb no 3rd add9)



A

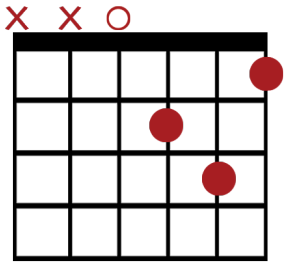


Copyright © FLAMENCO EXPLAINED

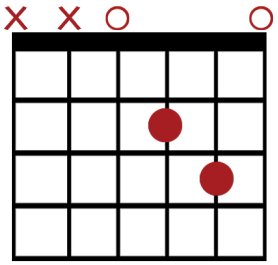
Por Medio

Open Position Dm Voicings

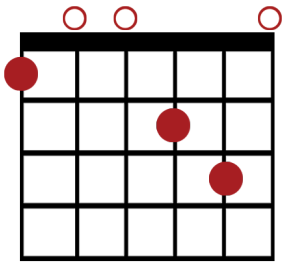
Dm



Dm (Dm add9)



Dm (Dm add9/F)

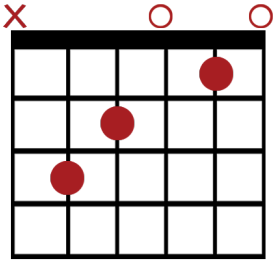


Copyright © FLAMENCO EXPLAINED

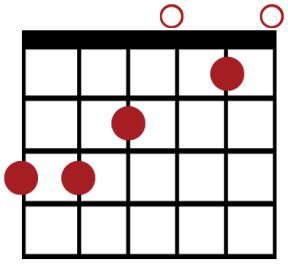
Por Medio

Open Position C Voicings

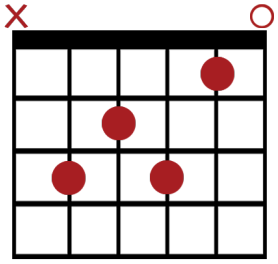
C



C (C/G)

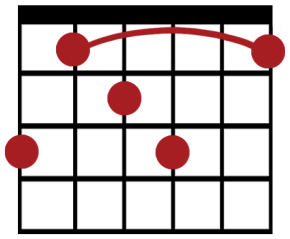


C (C7)

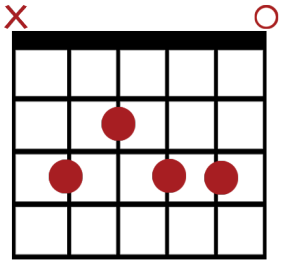


C (C7/G)

used mainly to resolve to F



C (C9)

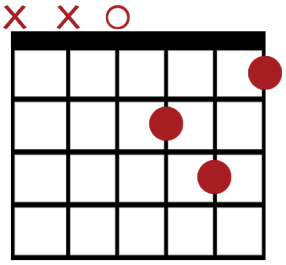


Copyright © FLAMENCO EXPLAINED

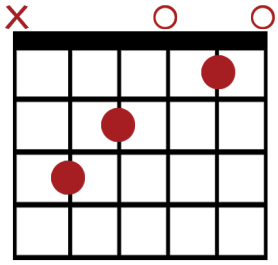
Por Medio

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

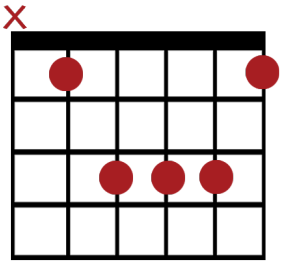
Dm



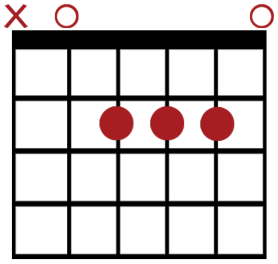
C



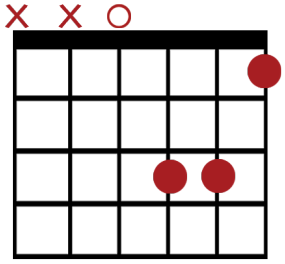
Bb



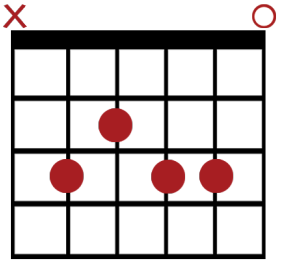
A



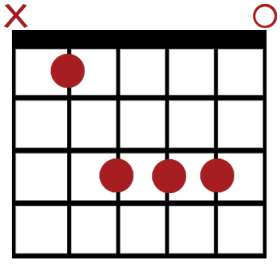
Dm (Dm add b13 or Bb/D)



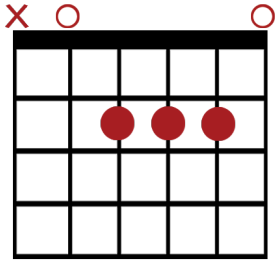
C (C9)



Bb (Bb add #11)



A



Copyright © FLAMENCO EXPLAINED