

LEVEL I

A black and white photograph of a hand playing a guitar, with the text 'BULERÍAS EXPLAINED' overlaid in large, bold, red capital letters. The hand is positioned over the fretboard, and the guitar's body is visible in the background.

# BULERÍAS EXPLAINED



# Bulerías Explained

## Level I

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!

## 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 Bulerías. 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!

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

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

At 1:45

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

At 3:00

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

At 4:48

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



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

0 2 2 2 0  
T 2 X X 3 X X 3  
A 2 3 0 3 0 3 2  
B 0 1 1 1 4 1 0 2 3 2

3 0 0 3 0 3 0 4 1 0 4 1 0 2 3 2  
T 3 0 0 3 0 3 0 4 1 0 4 1 0 2 3 2  
A 3 0 0 3 0 3 0 4 1 0 4 1 0 2 3 2  
B 1 1 1 1 4 1 0 2 3 2

3 0 0 3 0 3 0 4 1 0 4 1 0 2 3 2  
T 3 0 0 3 0 3 0 4 1 0 4 1 0 2 3 2  
A 3 0 0 3 0 3 0 4 1 0 4 1 0 2 3 2  
B 1 1 1 1 4 1 0 2 3 2

3 0 0 3 0 3 0 4 1 0 4 1 0 2 3 2  
T 3 0 0 3 0 3 0 4 1 0 4 1 0 2 3 2  
A 3 0 0 3 0 3 0 4 1 0 4 1 0 2 3 2  
B 1 1 1 1 4 1 0 2 3 2

## VIDEO At 13:33 - The Patata Pattern

First system of musical notation for 'The Patata Pattern'. It consists of a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The staff contains a series of chords and single notes, with some notes marked with an 'x'. Below the staff is a tablature for guitar, with lines for Treble (T), Bass (B), and a middle line (A). The tablature includes fret numbers (0, 2, 3, 4) and fretted notes (2, 3, 4, 1, 0, 1, 4, 1, 0, 4, 2). There are also 'x' marks indicating natural harmonics or specific techniques.

Second system of musical notation for 'The Patata Pattern'. It continues the sequence of chords and notes from the first system. The tablature below the staff shows fret numbers and fretted notes, with 'x' marks indicating specific techniques or harmonics.

Third system of musical notation for 'The Patata Pattern'. This system includes upward and downward arrows above the staff, indicating specific techniques or phrasing. The tablature below the staff shows fret numbers and fretted notes, with 'x' marks indicating specific techniques or harmonics.

Fourth system of musical notation for 'The Patata Pattern'. It ends with a double bar line. The staff contains a few final notes and rests. The tablature below the staff shows fret numbers and fretted notes, with 'x' marks indicating specific techniques or harmonics. The word 'Etc...' is written above the staff and below the tablature, indicating that the pattern continues.

## VIDEO At 2:33 - Incorporating Falsetas

0 1 3 0 1 3 0 2 3 0 3 0 2 X 2 2 2 X 2 2 3 X

0 1 3 0 1 3 0 2 3 0 3 0 2 X 2 2 2 X 2 2 2 X 2 2 3 X

At 5:00

0 4 4 1 1 0 0 4 4 1 1 0 0 X 2 2 2 X 2 2 2 X 2 2 3 X

0 4 4 1 1 0 0 4 4 1 1 0 0 X 2 2 2 X 2 2 2 X 2 2 3 X

At 7:10

0 3 3 3 3 0 3 0 3 3 X 2 2 2 X 2 2 2 X 2 2 2 X 2 2 3 X

0 3 3 3 3 0 3 0 3 3 X 2 2 2 X 2 2 2 X 2 2 2 X 2 2 3 X

## Falseta - Arpeggio Falseta by Kai Narezo

1

12/4

TAB

3

2

12/4

TAB

3

3

12/4

TAB

3

4

12/4

TAB

4

## Falseta - Picado & Thumb Falseta - Traditional Morón Style

0 4 4 1 1 0 0 4 4 1 1 0 0

X 0 0 0 0 0

2 2 2 2 2

3 3 3 3 3

2 2 2 2 2

0 0 0 0 0

0 4 4 1 1 0 0 4 4 1 1 0 0

X 0 0 0 0 0

2 2 2 2 2

3 3 3 3 3

2 2 2 2 2

0 0 0 0 0

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

X 0 0 0 0 0

2 2 2 2 2

3 3 3 3 3

2 2 2 2 2

0 0 0 0 0

0 4 4 1 1 0 0 4 4 1 1 0 0

X 0 0 0 0 0

2 2 2 2 2

3 3 3 3 3

2 2 2 2 2

0 0 0 0 0

## Falseta - Picado and Thumb Falseta by Kai Narezo

First system of musical notation for Falseta - Picado and Thumb Falseta. The system includes a treble clef staff with a key signature of one flat, a guitar staff with fret numbers, and a tablature staff with letters T, A, B and numbers 0, 1, 3, 0, 1, 3, 0, 2, 3, 0, 3, 0, 2, X, 0, 0, 0, 2, 0, 0, 0, 2, 2, 2, 3, 3, 3, 0, 0, 0.

Second system of musical notation for Falseta - Picado and Thumb Falseta. The system includes a treble clef staff with a key signature of one flat, a guitar staff with fret numbers, and a tablature staff with letters T, A, B and numbers 0, 1, 3, 0, 1, 3, 0, 2, 3, 0, 3, 0, 2, X, 0, 0, 0, 2, 0, 0, 0, 2, 2, 2, 3, 3, 3, 0, 0, 0.

Third system of musical notation for Falseta - Picado and Thumb Falseta. The system includes a treble clef staff with a key signature of one flat, a guitar staff with fret numbers, and a tablature staff with letters T, A, B and numbers 0, 3, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 2, X, 0, 0, 0, 2, 0, 0, 0, 2, 2, 2, 3, 3, 3, 0, 0, 0.

Fourth system of musical notation for Falseta - Picado and Thumb Falseta. The system includes a treble clef staff with a key signature of one flat, a guitar staff with fret numbers, and a tablature staff with letters T, A, B and numbers 0, 3, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 1, X, 0, 0, 0, 2, 0, 0, 0, 2, 2, 2, 3, 3, 3, 0, 0, 0.

Fifth system of musical notation for Falseta - Picado and Thumb Falseta. The system includes a treble clef staff with a key signature of one flat, a guitar staff with fret numbers, and a tablature staff with letters T, A, B and numbers 3, 3, 3, 2, 0, 3, 2, 0, 3, 1, 0, 0, 3, 1, 0, X, 0, 0, 0, 2, 0, 0, 0, 2, 2, 2, 3, 3, 3, 0, 0, 0.



## Falseta - Alzapua Falseta - Traditional

First system of musical notation for Alzapua Falseta. The system includes a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The melody is written in eighth and sixteenth notes. Below the staff is a guitar tablature with six lines. The tablature includes fret numbers (0, 1, 2, 3) and rhythmic markings (1 3, 1 3, 1 3, 3 1 0, 0 0 0, 0 0 0, 1 3). There are also 'X' marks on the tablature lines, indicating natural harmonics.

Second system of musical notation for Alzapua Falseta. It continues the melody from the first system. The tablature includes fret numbers (0, 1, 2, 3) and rhythmic markings (1 3, 1 3, 3 1 3, 3 3 3, 3 3 3, 1 3). There are also 'X' marks on the tablature lines, indicating natural harmonics.

Third system of musical notation for Alzapua Falseta. It continues the melody from the second system. The tablature includes fret numbers (0, 1, 2, 3) and rhythmic markings (1 3, 1 3, 3 1 0, 0 0 0, 0 0 0, 0 0). There are also 'X' marks on the tablature lines, indicating natural harmonics.

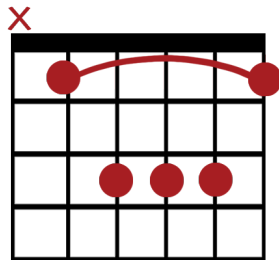
Fourth system of musical notation for Alzapua Falseta. It continues the melody from the third system. The tablature includes fret numbers (0, 1, 2, 3) and rhythmic markings (3 2 0, 3 2 0, 3 1 0, 3 1 0, 0 0 0, 0 0). There are also 'X' marks on the tablature lines, indicating natural harmonics.



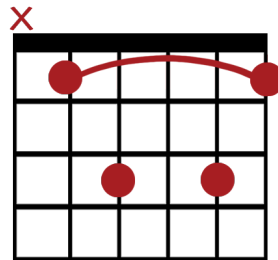
# Chord Voicing for Flamenco Guitar

## Por Medio Bb Function

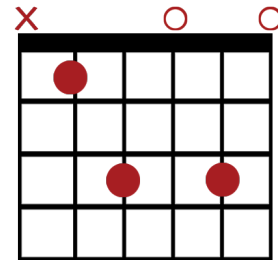
Bb



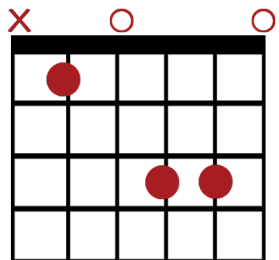
Bb (Bb7)



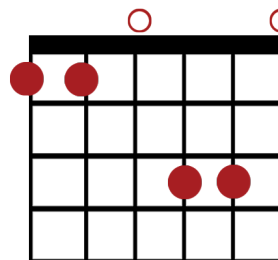
Bb (Bb add #II I3)



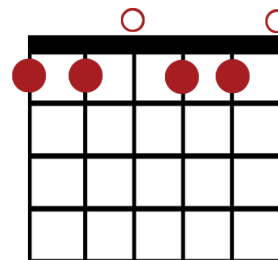
Bb (Bb add #II)



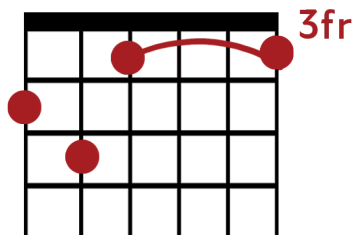
Bb (Bb add #II/F)



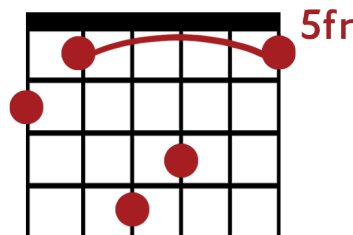
Bb (Bb9 #II/F)



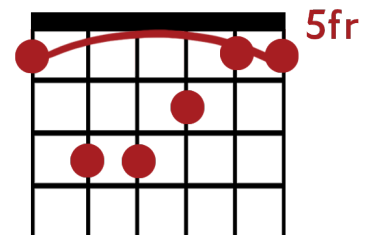
Bb (BbI3/Ab)



Bb (BbMaj7 #II I3)



Bb

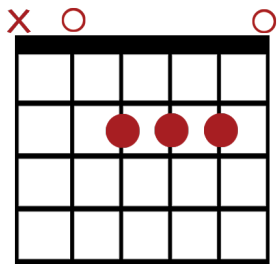




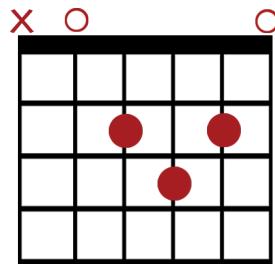
# Chord Voicing for Flamenco Guitar

## Por Medio A Function

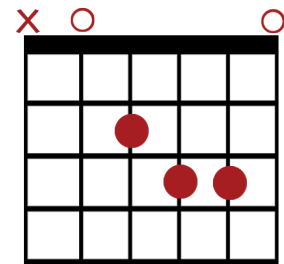
A



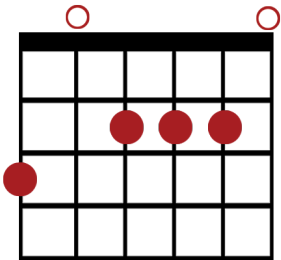
A (A add b9)



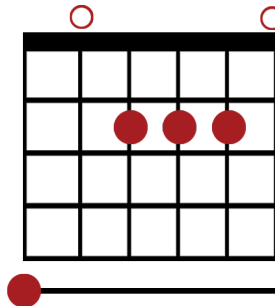
A (Asus4 add b9)



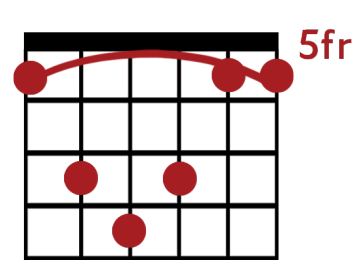
A (A7/G)



A



A (Asus 4 add b9)





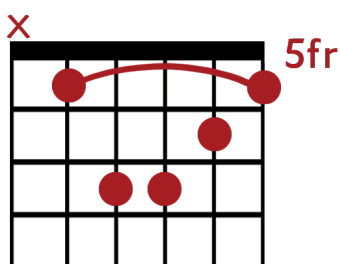
# Chord Voicing for Flamenco Guitar

## Por Medio

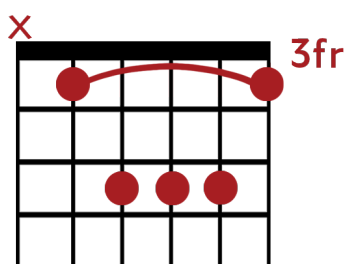
Dm, C, Bb, A Progressions with like voicings

### Triadic voicings

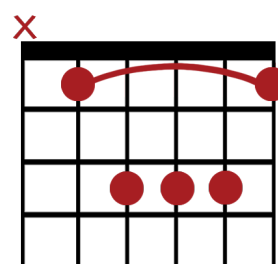
Dm



C

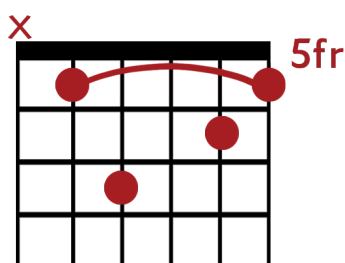
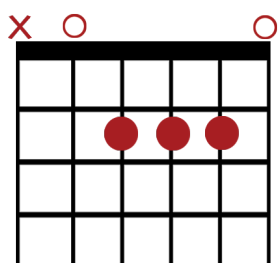


Bb

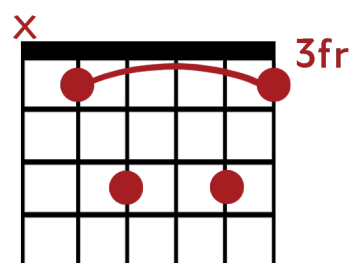


### 7th Chords

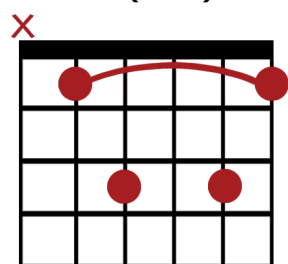
Dm (Dm7)



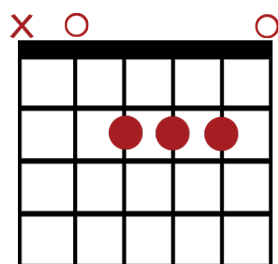
C (C7)



Bb (Bb7)



A





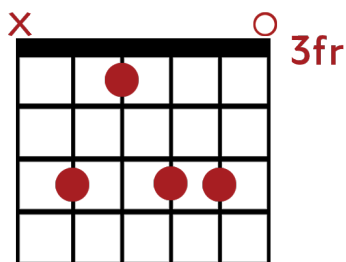
# Chord Voicing for Flamenco Guitar

## Por Medio

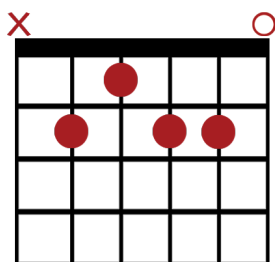
D-, C, Bb, A Progressions with like voicings

### 9th Chords

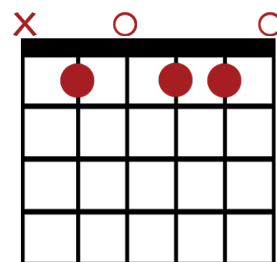
Dm (Dm9)



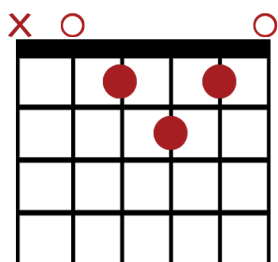
C (C9)



Bb (Bb9 # II)

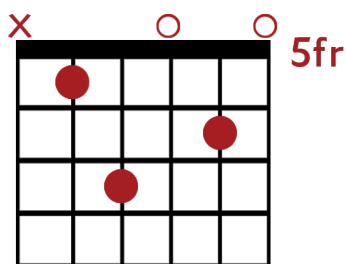


A (Asus4)

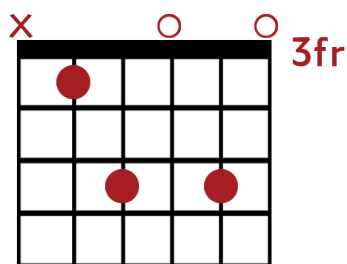


### With G & E open

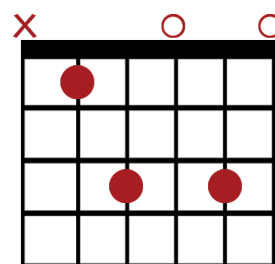
Dm (Dm add 9, II)



C



Bb (Bb add #II I3)





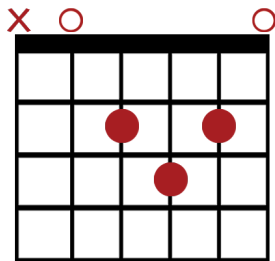
# Chord Voicing for Flamenco Guitar

## Por Medio

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

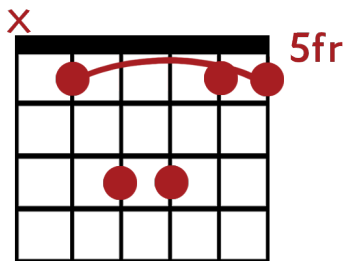
### With G & E open

A (Asus 4)

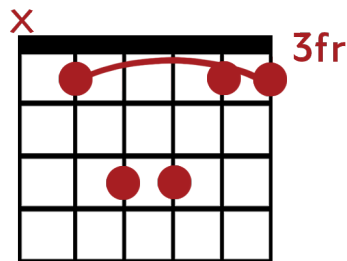


### With no 3rd add 9

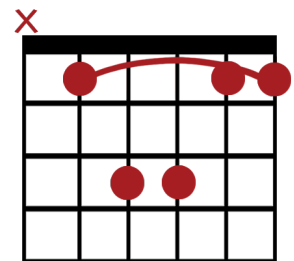
Dm (Dm no 3rd add9)



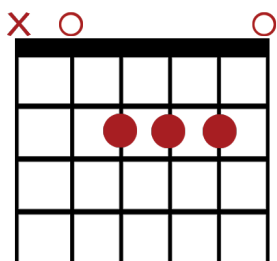
C (C no 3rd add9)



Bb (Bb no 3rd add9)



A

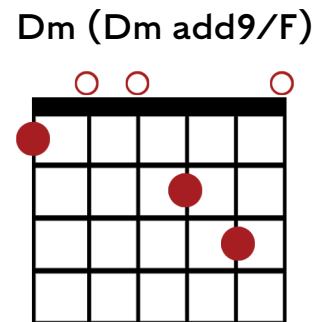
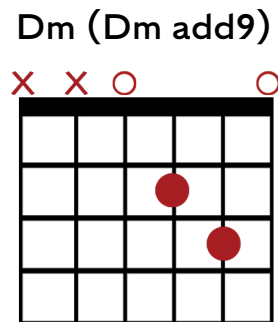
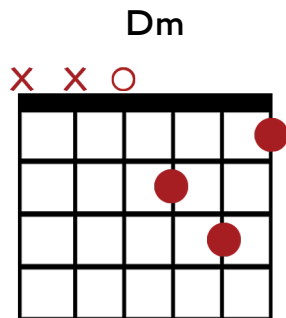






# Chord Voicing for Flamenco Guitar

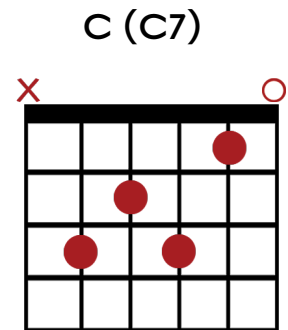
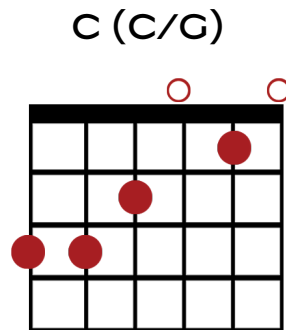
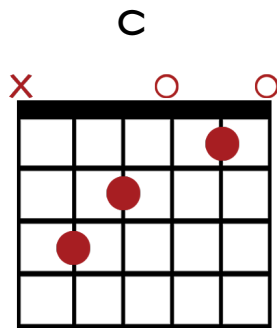
## Por Medio Open Position Dm Voicings



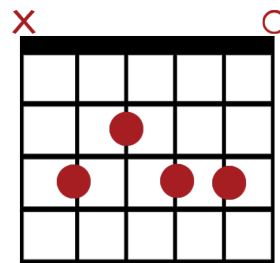
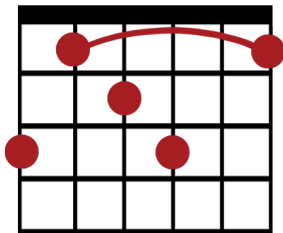


# Chord Voicing for Flamenco Guitar

## Por Medio Open Position C Voicings



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



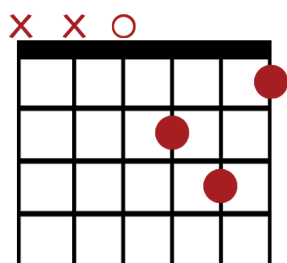


# Chord Voicing for Flamenco Guitar

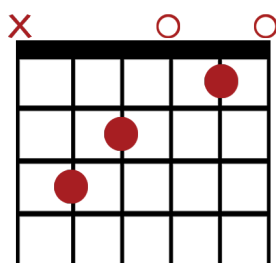
## Por Medio

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

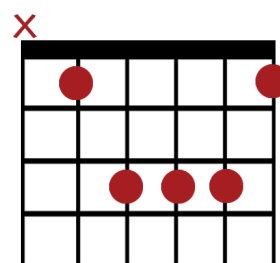
Dm



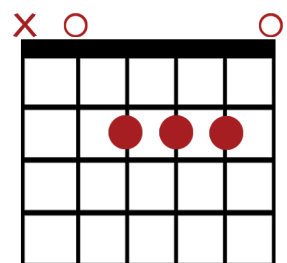
C



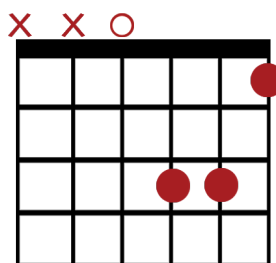
Bb



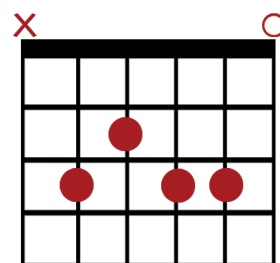
A



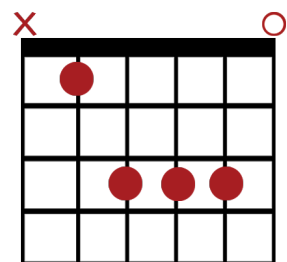
Dm (Dm add b13 or Bb/D)



C (C9)



Bb (Bb add #11)



A

