LEVEL 2

BULERÍAS EXPLAINED

FLAMENCO EXPLAINED®

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Bulerías Explained
Level 2

Welcome to Level 2 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.

Prerequisites
We're going to assume that you've completed Level 1 of our Bulerias Explained course or that you have *good, solid compás* - i.e. that you can play Bulerías compás all day without getting lost. If this is not yet the case, then we strongly encourage you to go back and review Level 1. No matter how good a guitarist you are, if you're not yet comfortable with your basic Bulerías compás then it won't make sense for you to dive in here.

Our goal in the Bulerias Explained courses is to help you play great Bulerías and stay in compás (which is kind of the definition of playing good Bulerías), so you need to put in the time with the basics in order to get to the more advanced stuff.

If you're on track with the compás but the falsetas seem a bit too technically challenging, then there is absolutely nothing wrong with working on the compás in Level 2 while learning the falsetas for Level 1. If you've already completed Level 1 and learned those falsetas, you don't even need to learn any new ones if you're not ready yet.

All of the falsetas in all three levels will work with any Bulerías compás you play, so learn the falsetas you like and that you can handle, and incorporate them into everything else you know. As you probably know by now, this is how flamenco works!

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!

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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 explanations 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 - even if we did so in Level 1 - 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!

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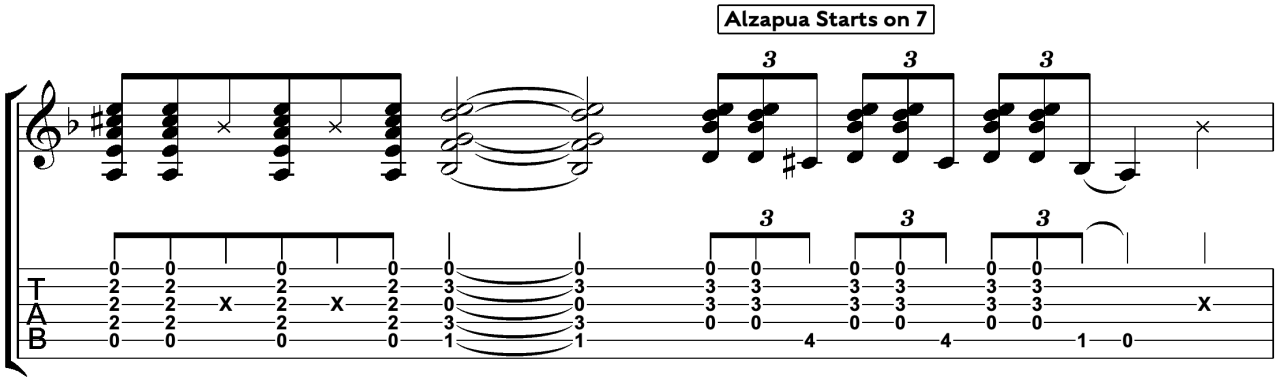
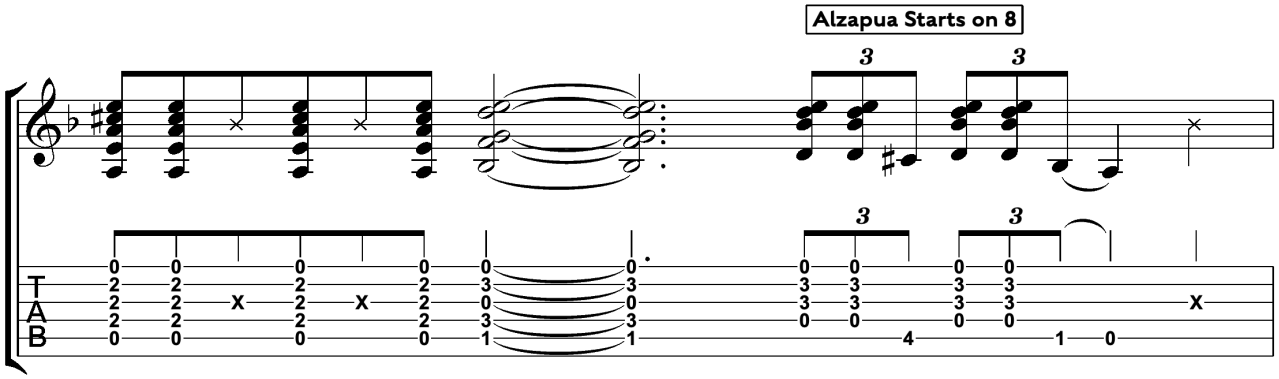
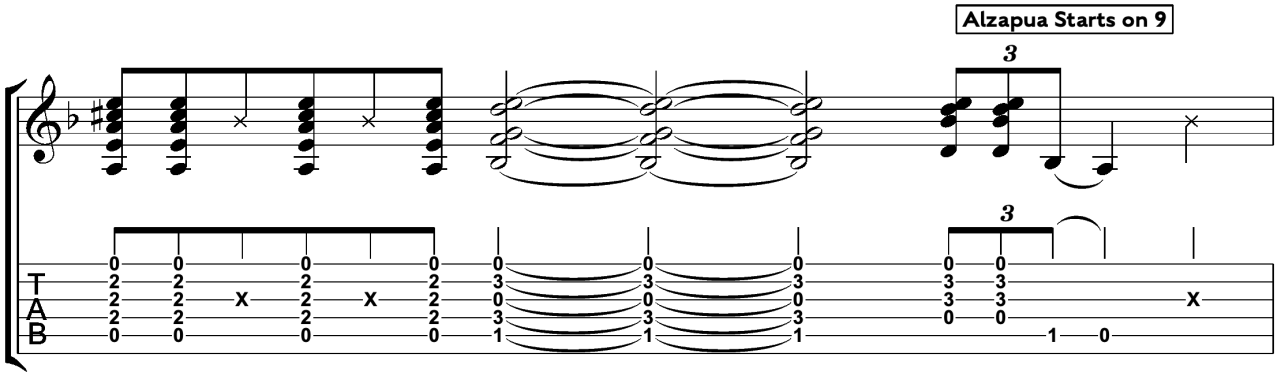
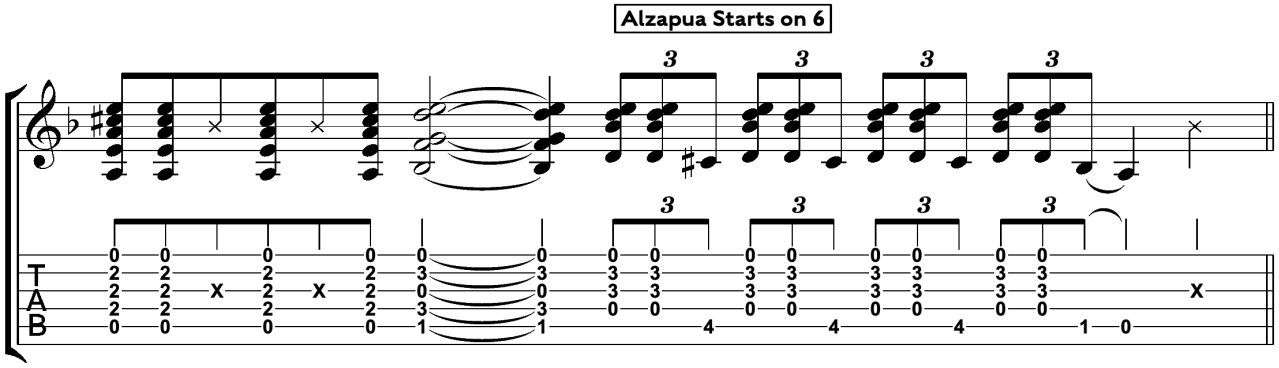
Video At 3:48 - Distance From 10 with Alzapua and Picado









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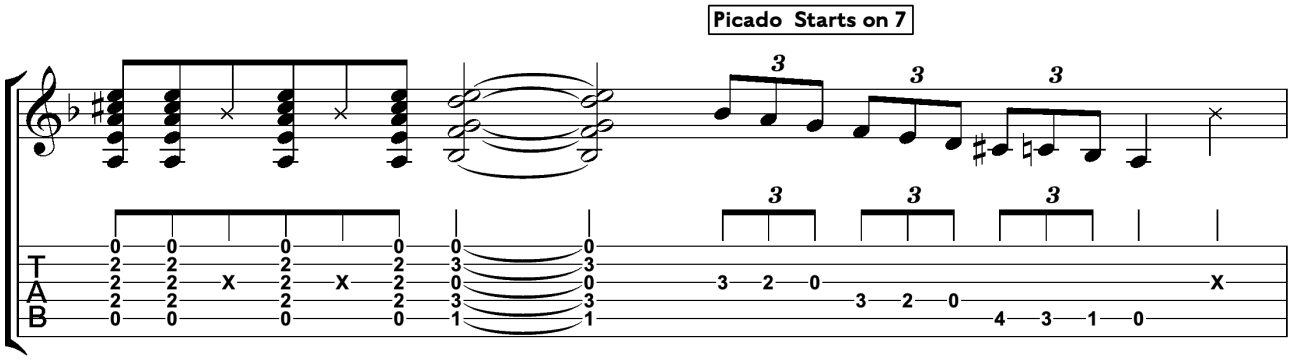
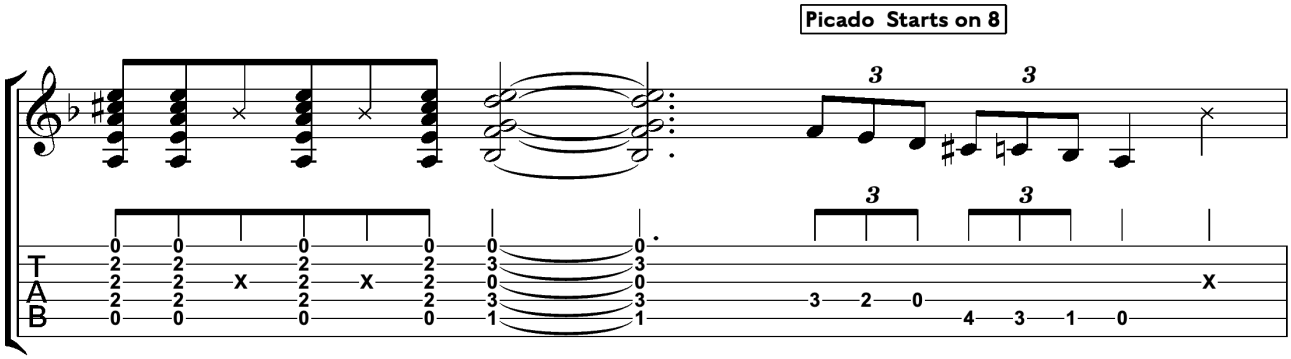
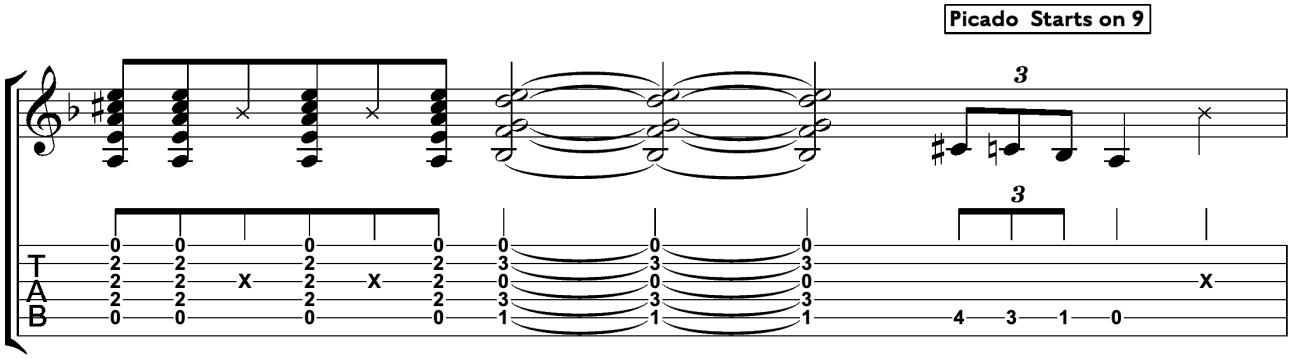
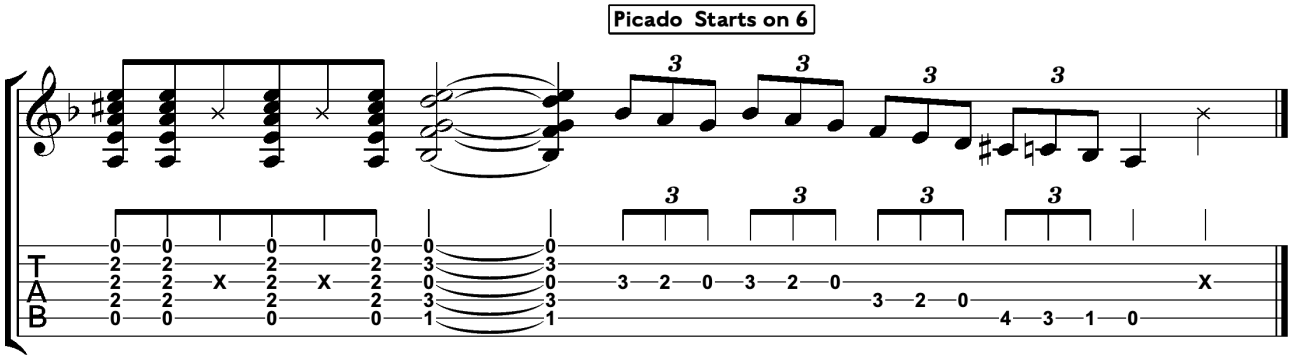
Video At 7:15 - Distance From 10 with Alzapua and Picado Continued









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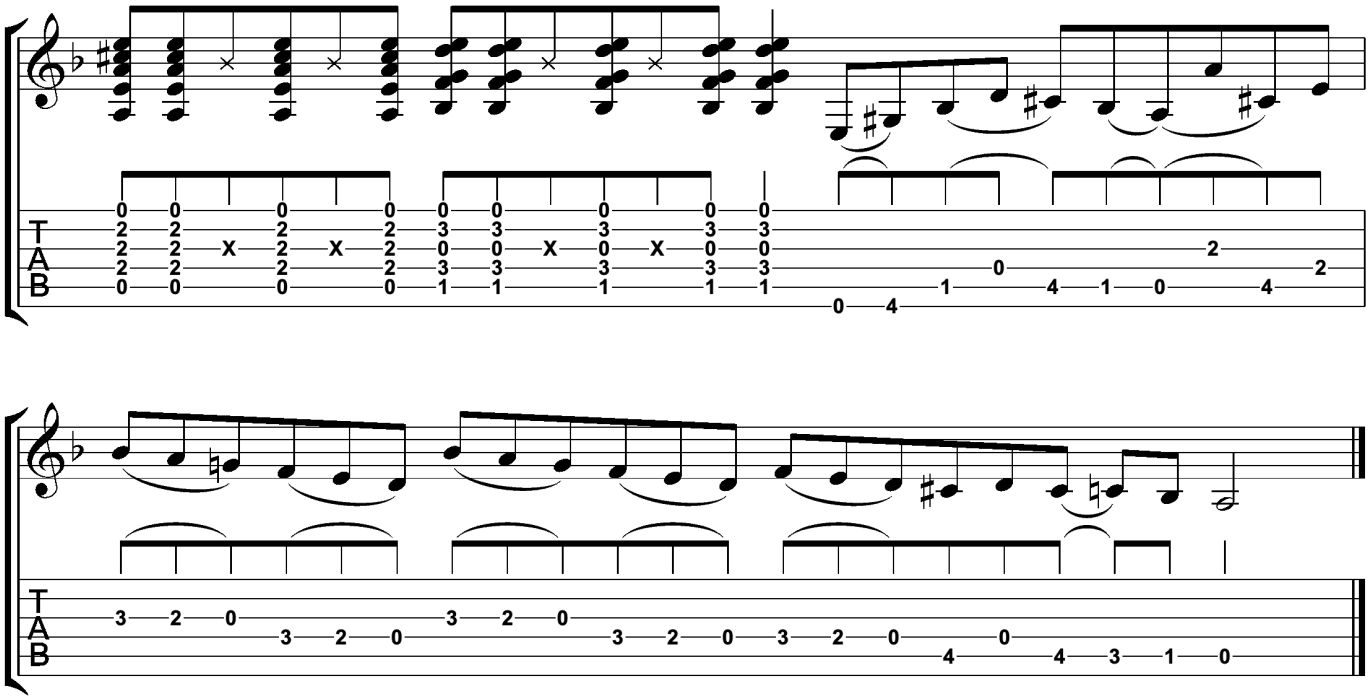
Video At 0:20 - Extending the Turnaround



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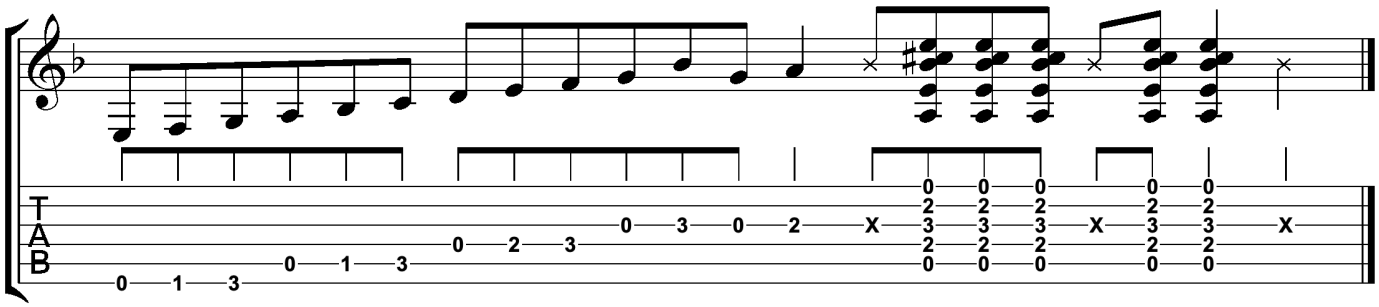
VIDEO At 2:33 - Incorporating Falsetas



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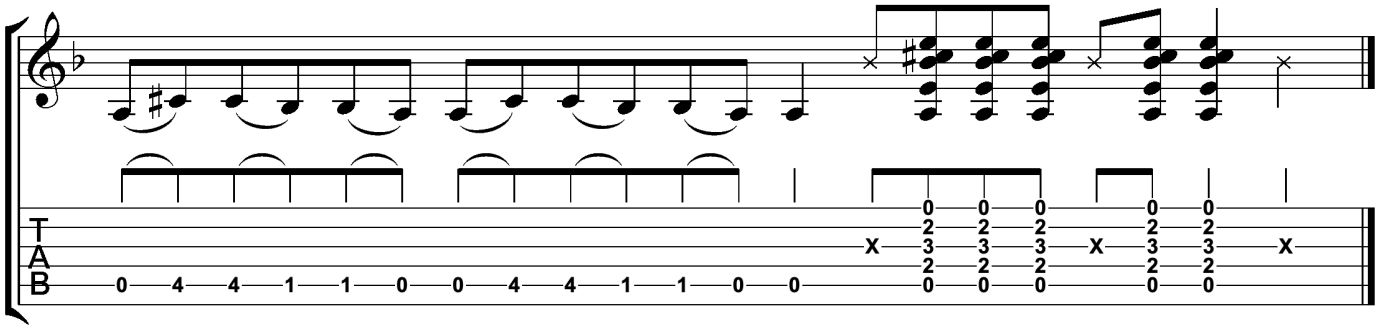
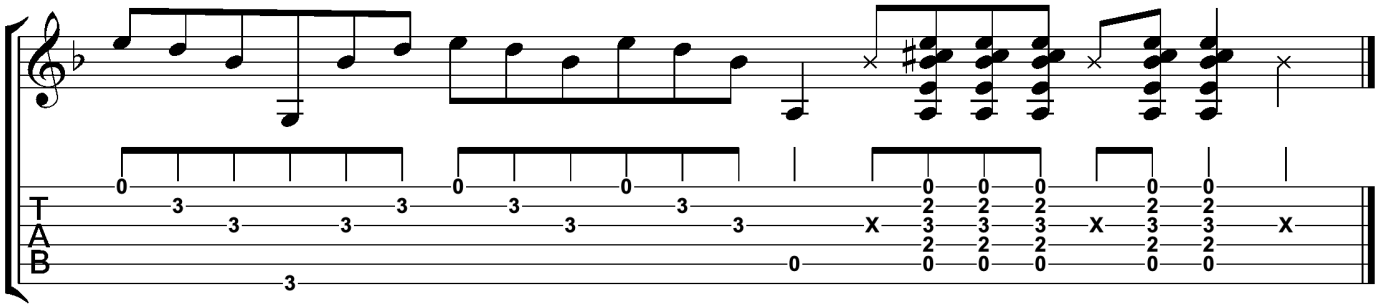


At 7:10



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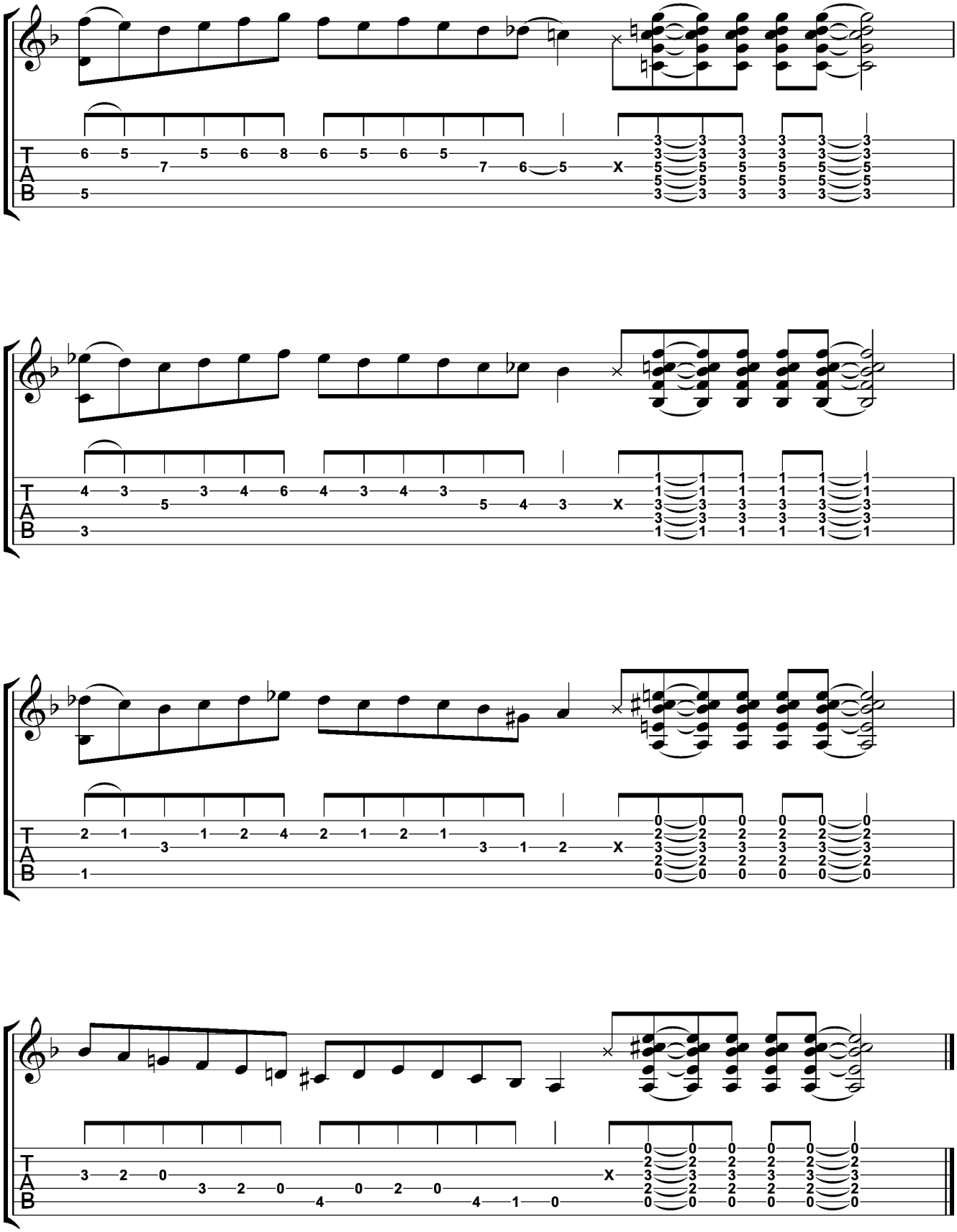
Falseta - Picado Falseta by Kai Narezo



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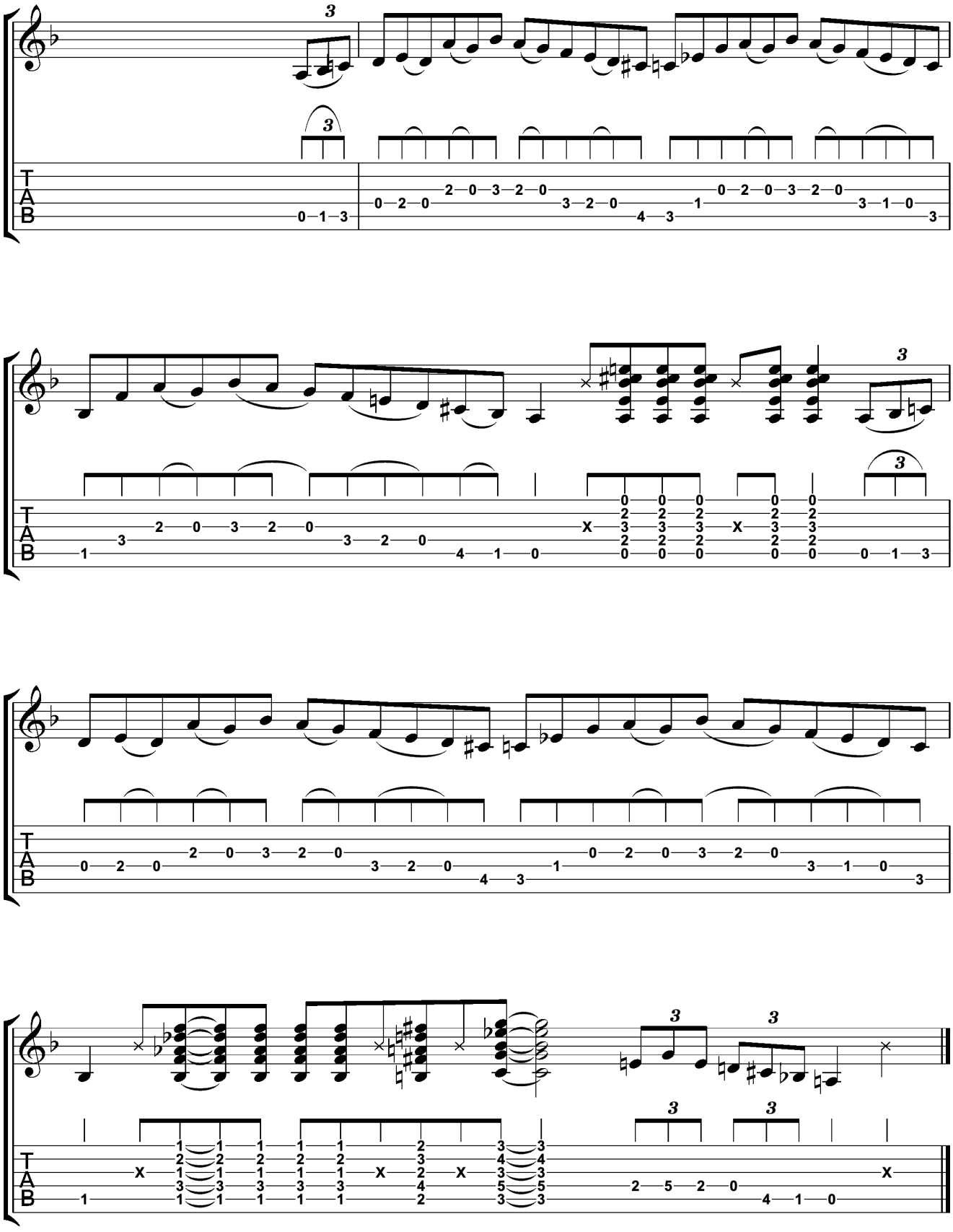
Falseta - Thumb & Slur Falseta by Kai Narezo



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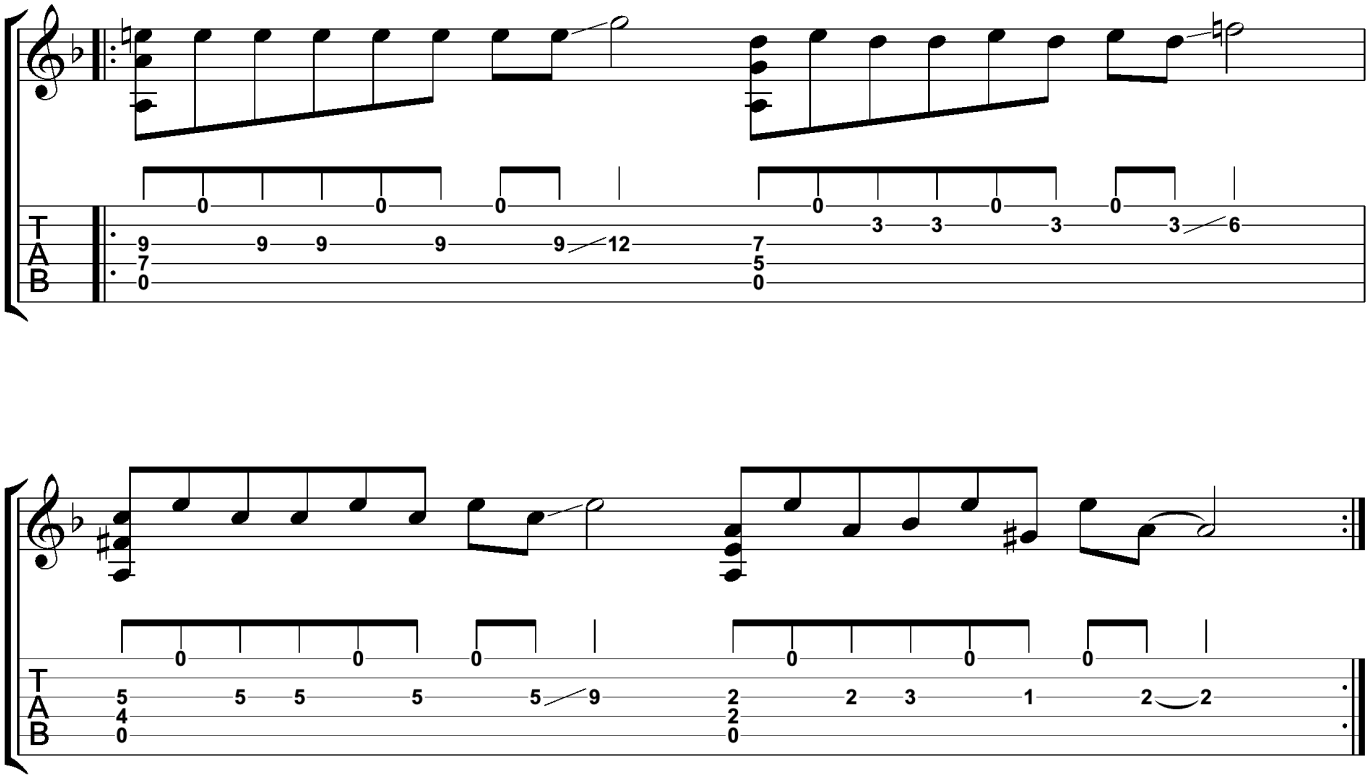
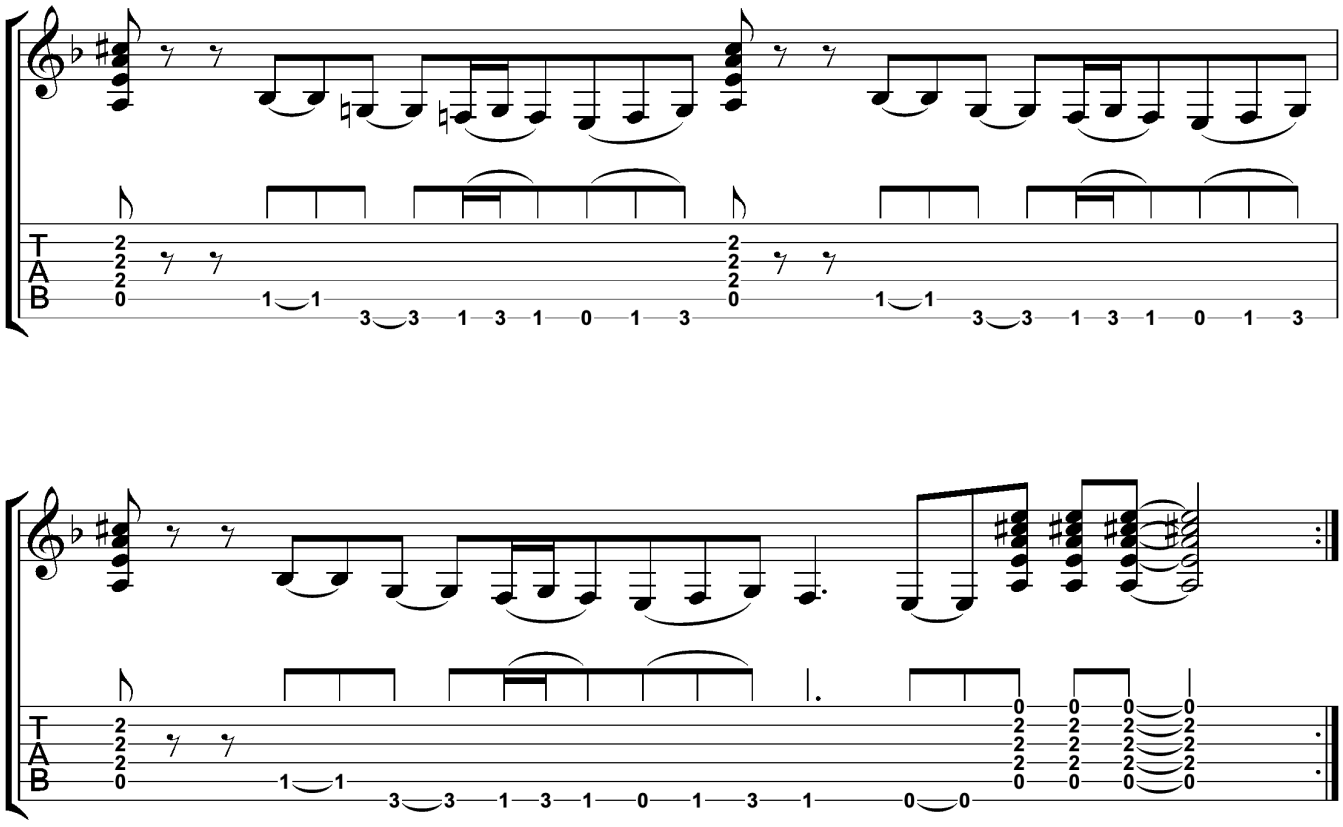
Falseta - Thumb Falseta by Kai Narezo



Falseta - Syncopated Falseta by Kai Narezo



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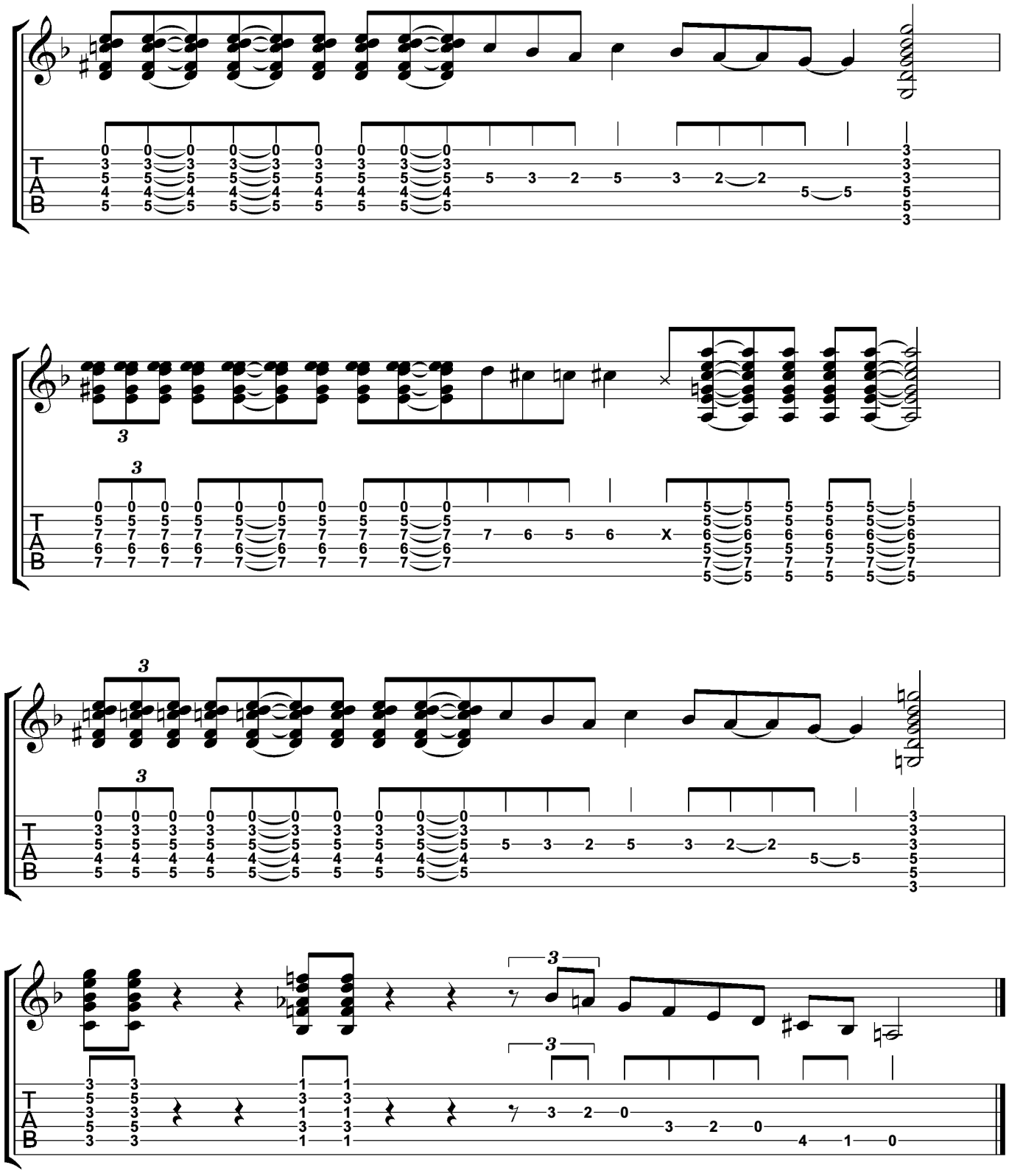

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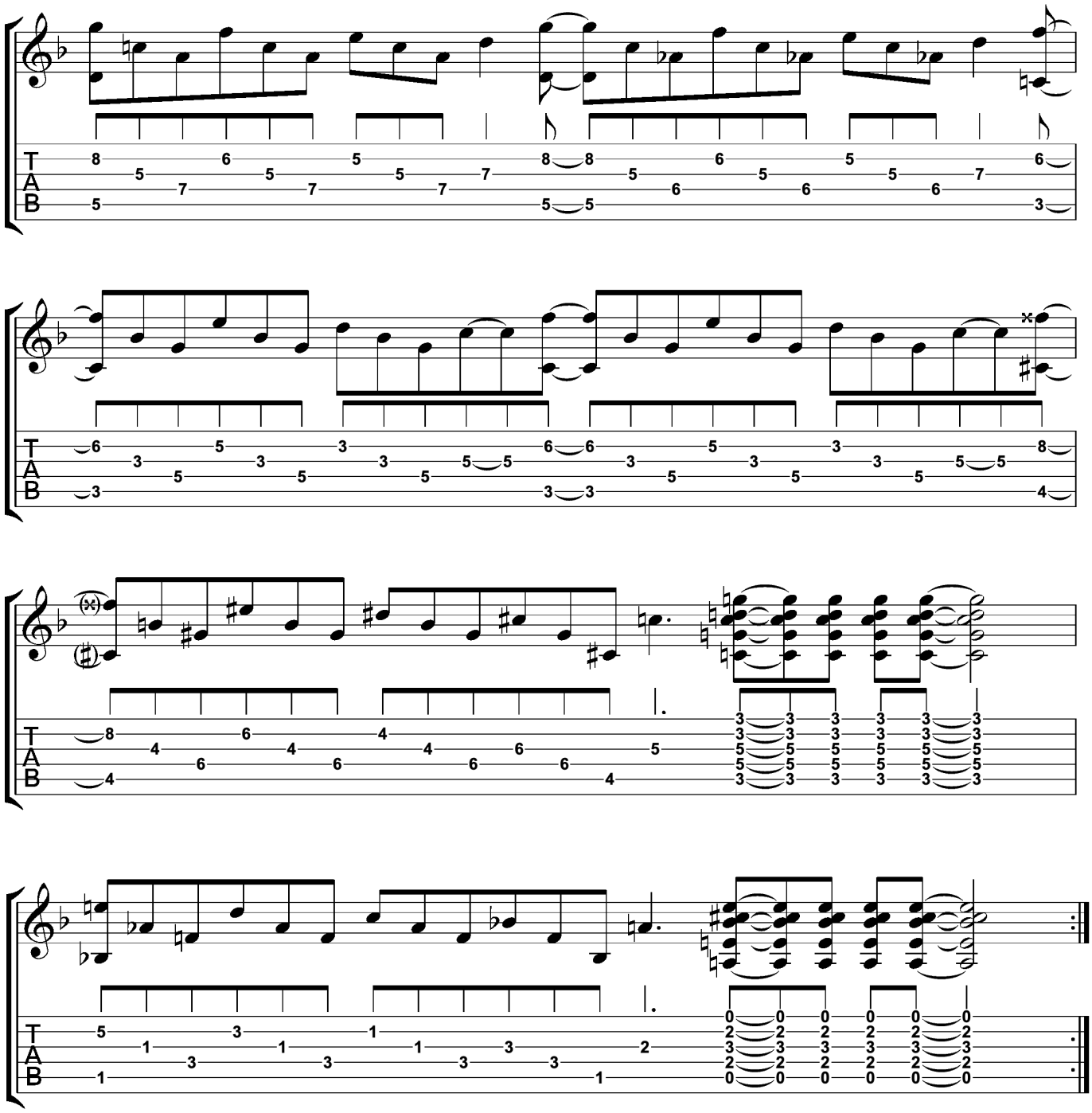
Falseta - Arpeggio Falseta by Viejín



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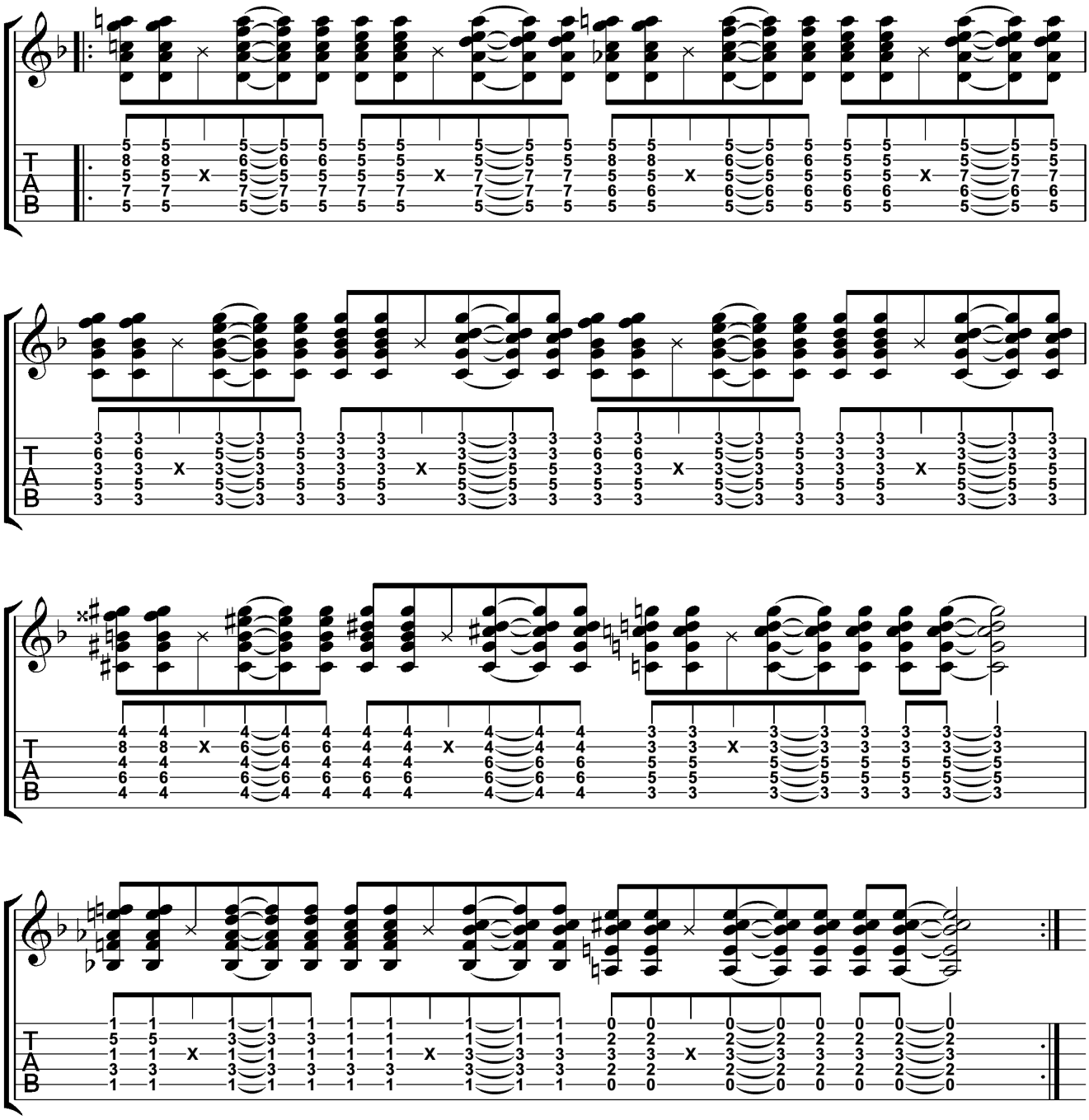

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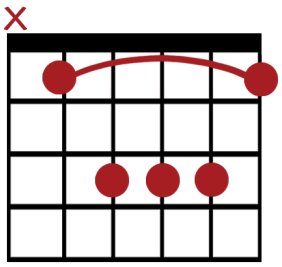
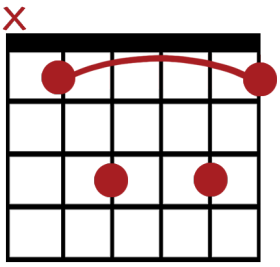
Por Medio

Bb Function

Bb



Bb (Bb7)



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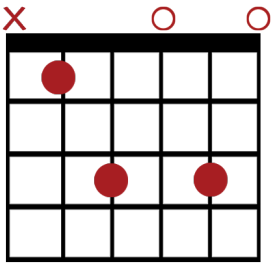

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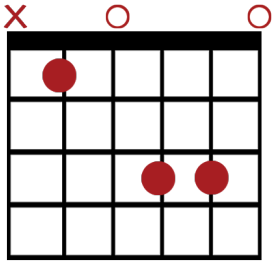

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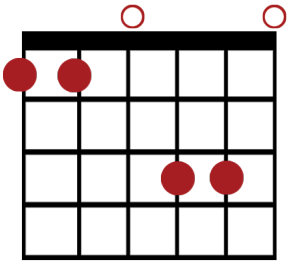
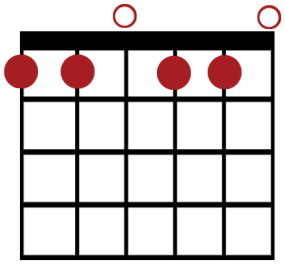
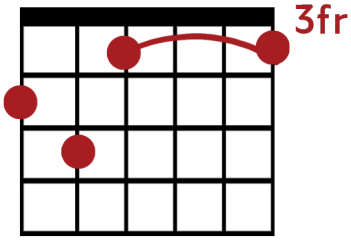


Bb (Bb9 #II/F)



Bb (Bb13/Ab)



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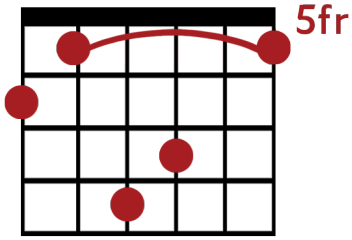
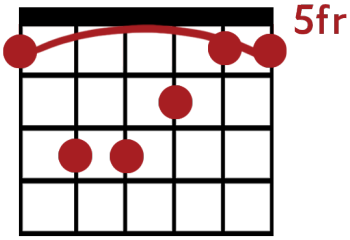


Bb



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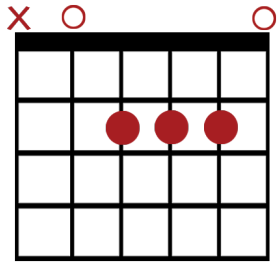
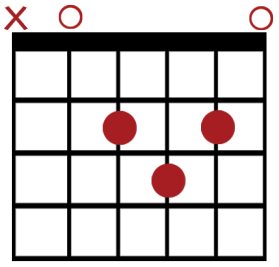
Por Medio

A Function

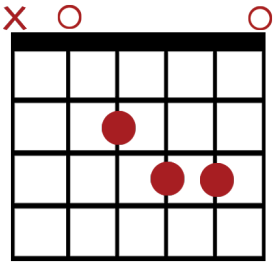
A



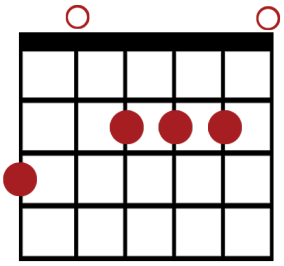
A (A add b9)



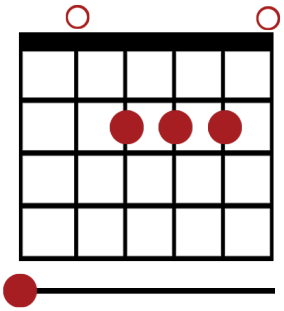
A (Asus4 add b9)



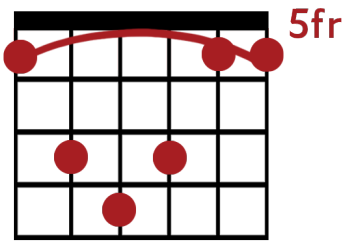
A (A7/G)



A



A (Asus 4 add b9)



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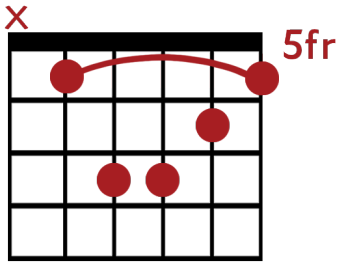
Por Medio

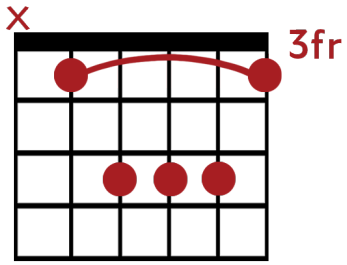
Dm, C, Bb, A Progressions with like voicings

Triadic voicings

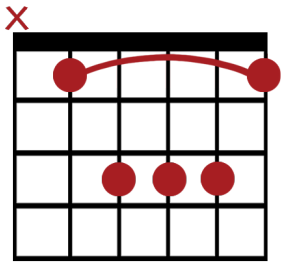
Dm



C

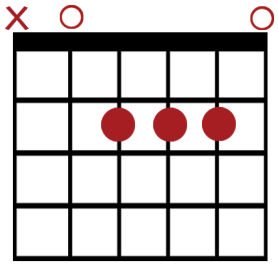


Bb

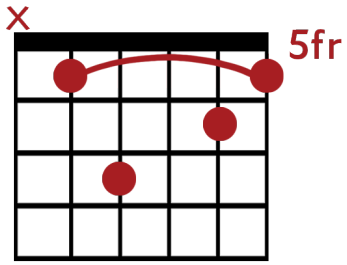


7th Chords

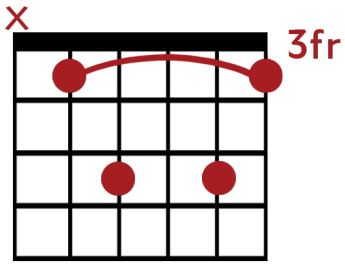
A



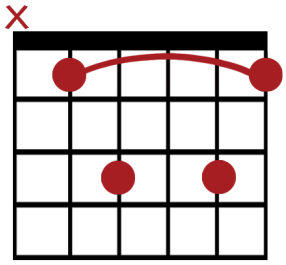
Dm (Dm7)



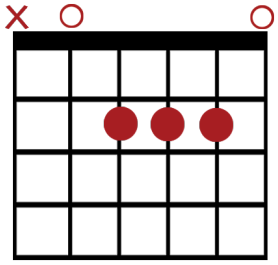
C (C7)



Bb (Bb7)



A



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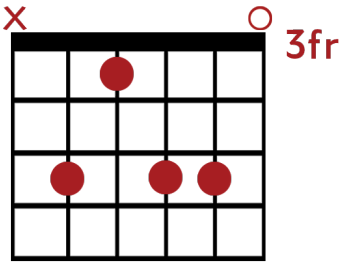
Por Medio

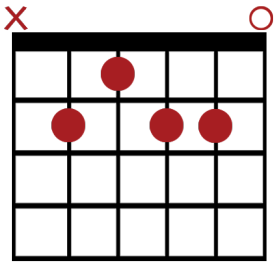
D-, C, Bb, A Progressions with like voicings

9th Chords

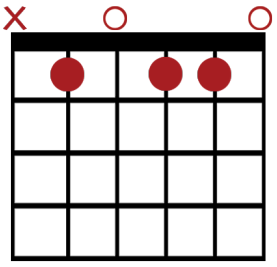
Dm (Dm9)



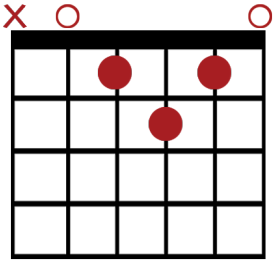
C (C9)



Bb (Bb9 # 11)

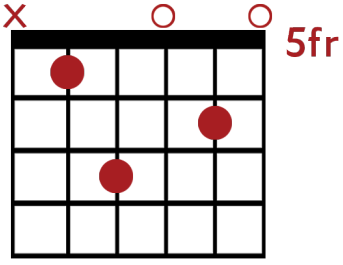


A (Asus4)

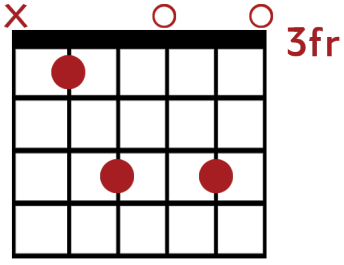


With G & E open

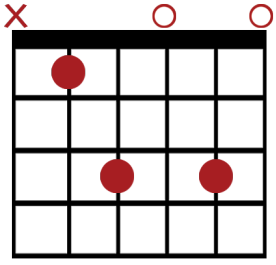
Dm (Dm add 9, 11)



C



Bb (Bb add #11 13)



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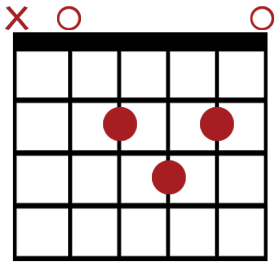
Por Medio

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

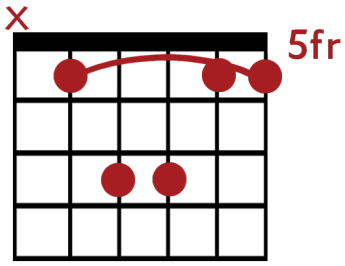
With G & E open

A (Asus 4)

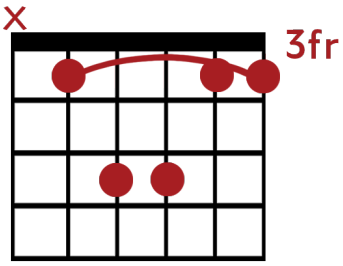


With no 3rd add 9

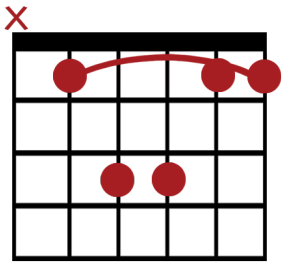
Dm (Dm no 3rd add9)



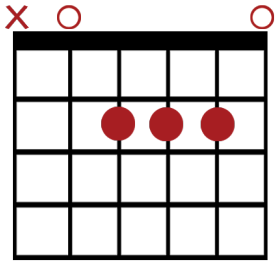
C (C no 3rd add9)



Bb (Bb no 3rd add9)



A



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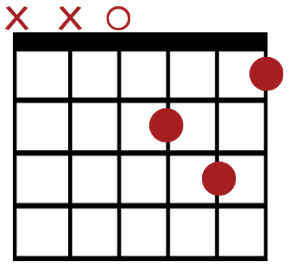
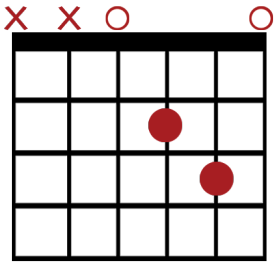
Por Medio

Open Position Dm Voicings

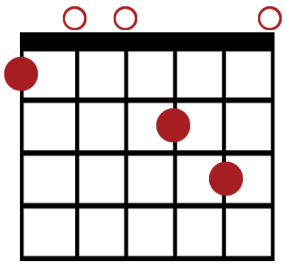
Dm



Dm (Dm add9)



Dm (Dm add9/F)



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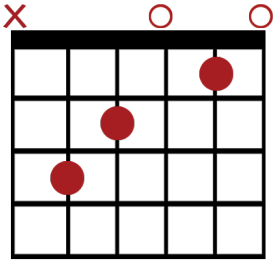
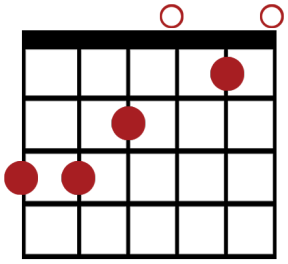
Por Medio

Open Position C Voicings

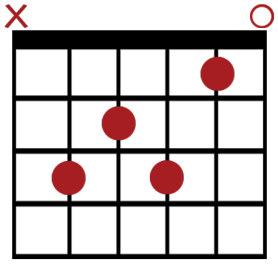
C



C (C/G)

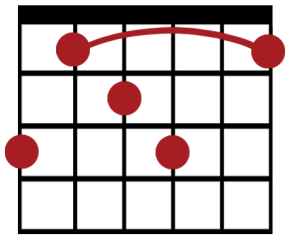


C (C7)

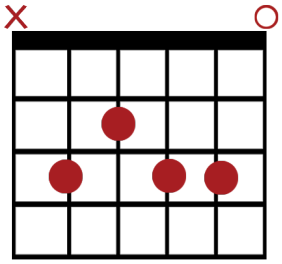


C (C7/G)

used mainly to resolve to F



C (C9)



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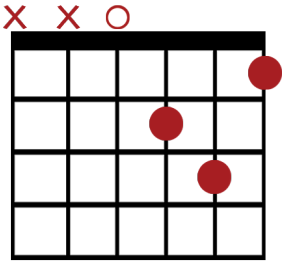
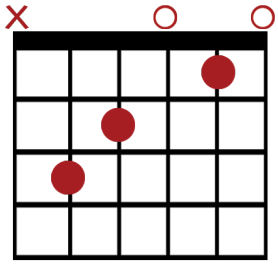
Por Medio

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

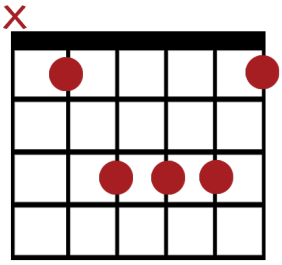
Dm



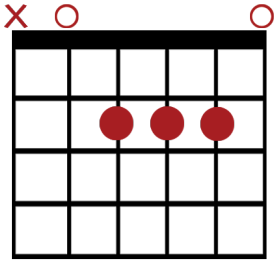
C



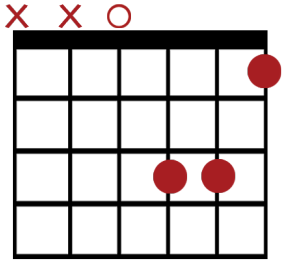
Bb



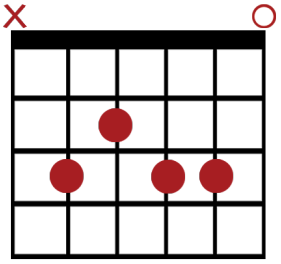
A



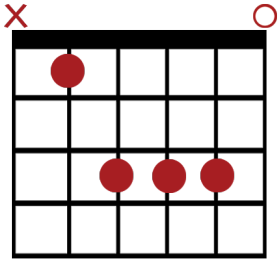
Dm (Dm add b13 or Bb/D)



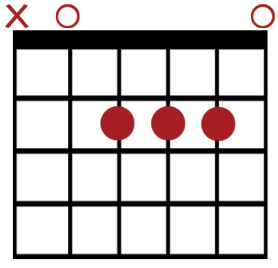
C (C9)



Bb (Bb add #11)



A



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