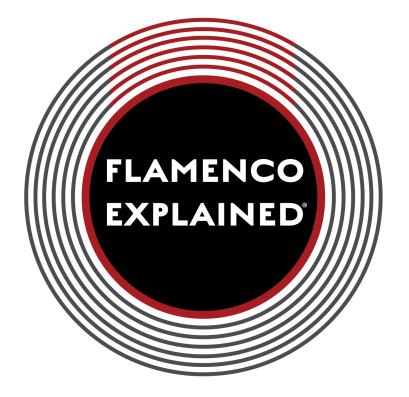
LEVEL 3 MARIAS AINED



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Bulerías Explained Level 3

Welcome to Level 3 of Bulerías Explained!

If you're an experienced flamenco player, it's no surprise that you want to dive deeper into Bulerias. It's fun, it drives, it's complex, and it's amazingly expressive. It also tends to be pretty virtuosic and very very syncopated, thus demanding a real command of the compás. This level gets into some pretty advanced compás and some rather challenging falsetas, so if any of it feels overwhelming to you, feel free to look at the Level 2 or even the Level 1 material.

Prerequisites

We're going to assume that you've completed <u>Level 2 of our Bulerias Explained</u> <u>course</u> or that you already play solid Bulerías without much trouble at all with the compás. If this is not yet the case, then we strongly encourage you to go back and review Level 2 or Level 1. No matter how good a guitarist you are, if you're not yet really comfortable with your 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. Any time spent reviewing the previous material will be time well spent.

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 this level while learning the falsetas for the previous levels. If you've already completed Levels 1 and 2, and you've learned those falsetas, then 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!

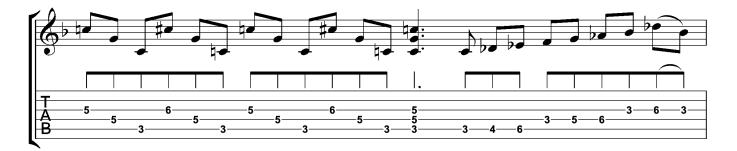
At the end of this PDF we've included a booklet of chord voicings - basically different versions of all the chords we're getting to know. This is mainly for reference, so don't feel you need to learn all of the chords included there. But feel free to look around and try different voicings of the chords you already know to get to know how using alternate voicings will change your sound. If you want to learn more about this concept check out <u>our video on chord voicings in flamenco</u>.

Notation/TABs

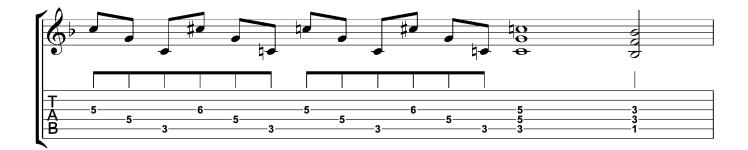
One of the things that I've learned over the many years I've been teaching is that looking at sheet music tends to hinder the process of learning how flamenco works. That said, I understand that for many students the notation or TABs is a great help in learning *what the notes are*. For this reason the 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!

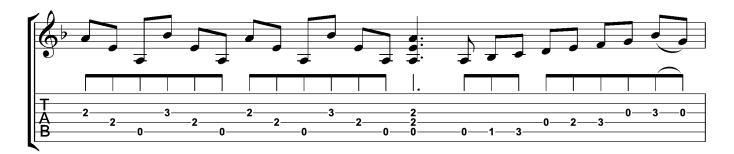
For this reason, in Level 3 we only provide notation for the falsetas.

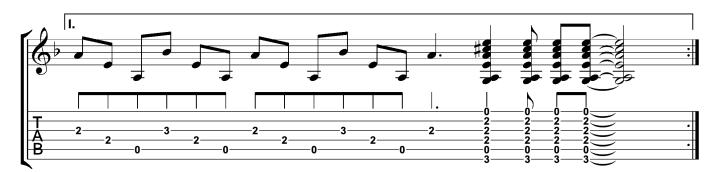
Important - In the notation, the downbeat of all measures is beat 12 of the compás, not beat 1!

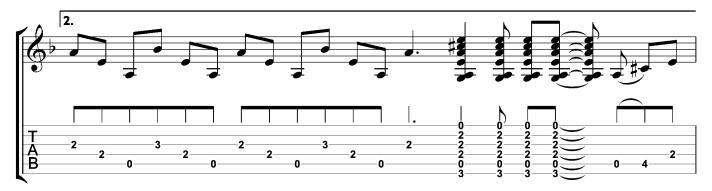


Falseta - Good For Intro Falseta by Kai Narezo

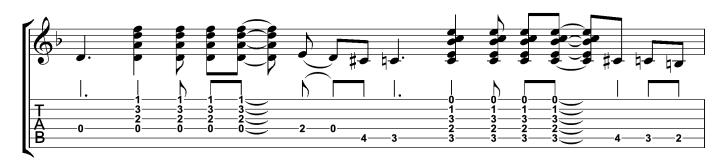


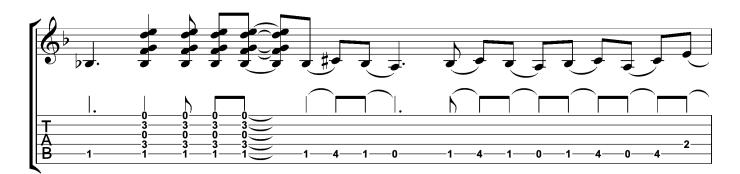


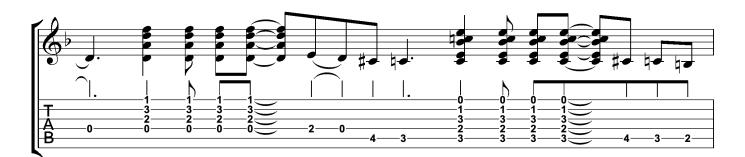


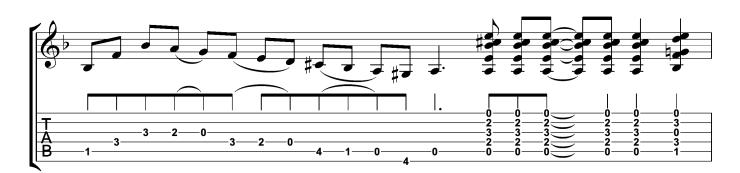




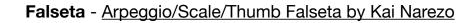






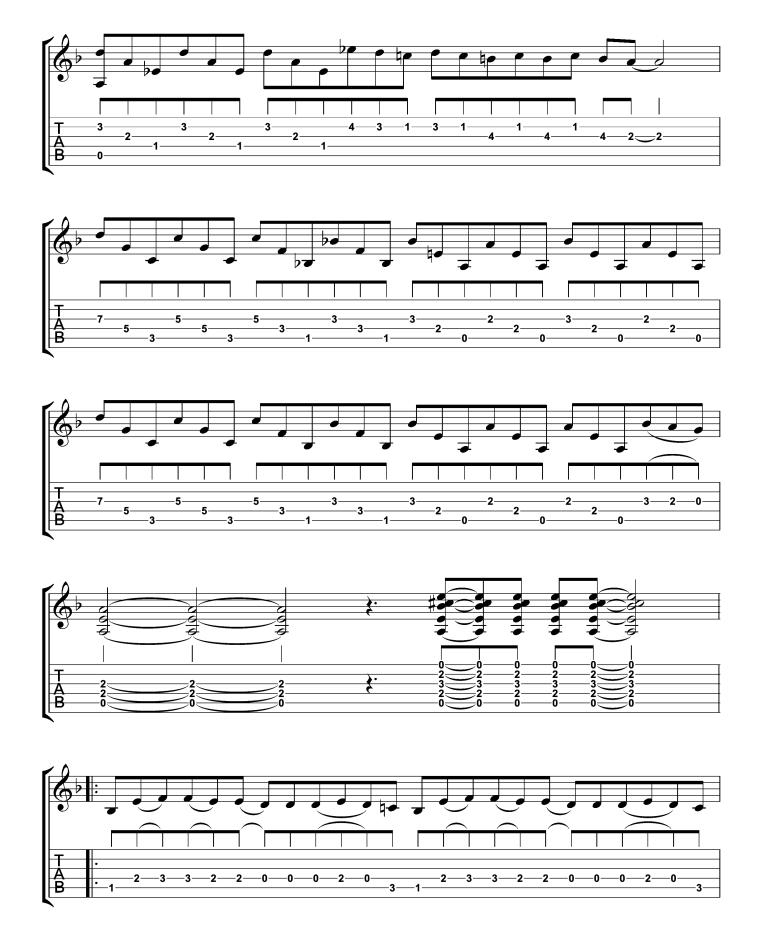




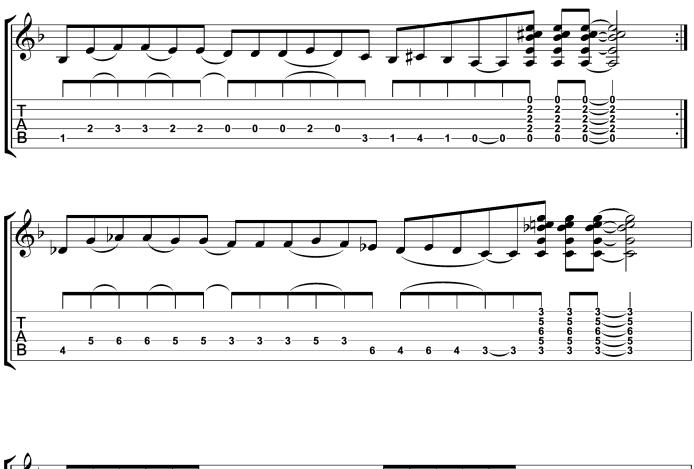


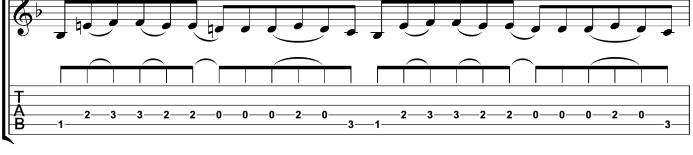


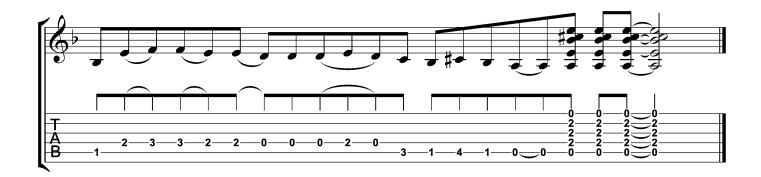
Falseta - Arpeggio/Scale/Thumb Falseta by Kai Narezo Continued

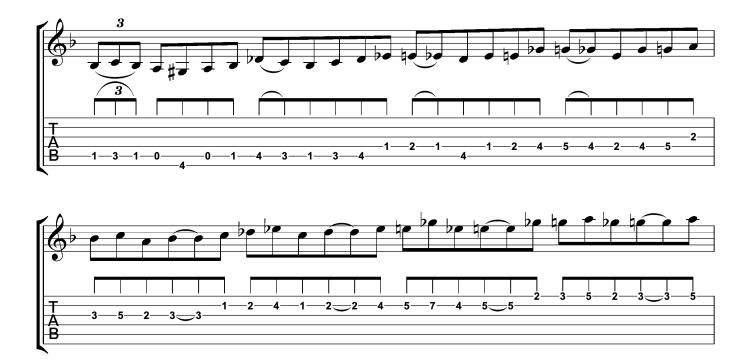




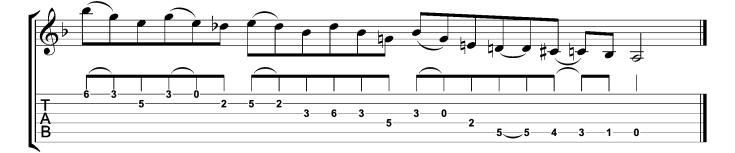




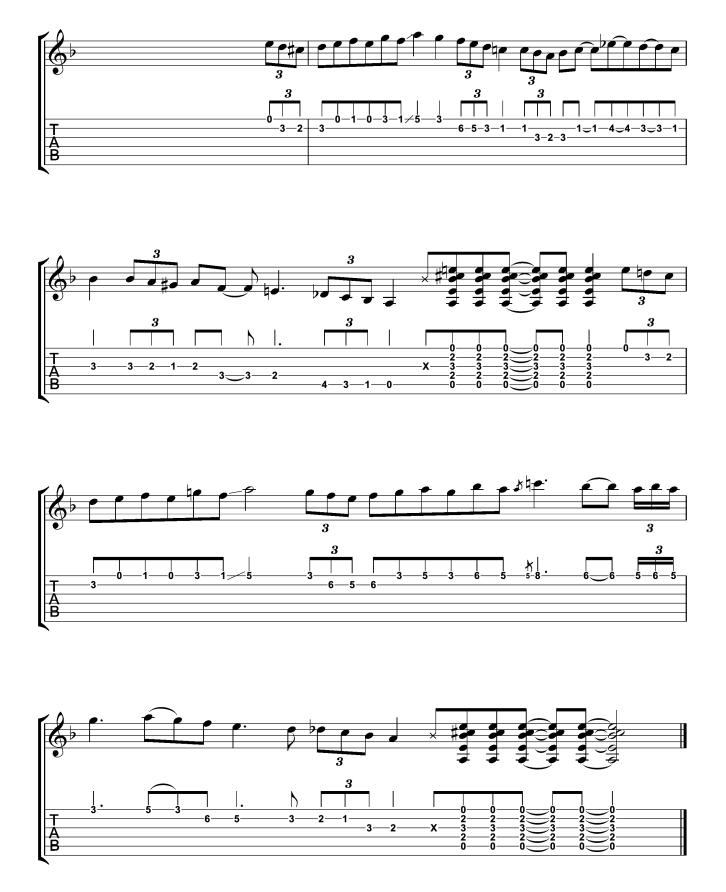




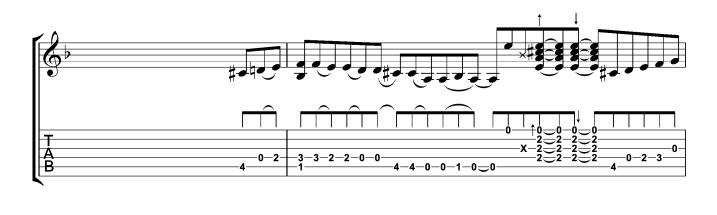


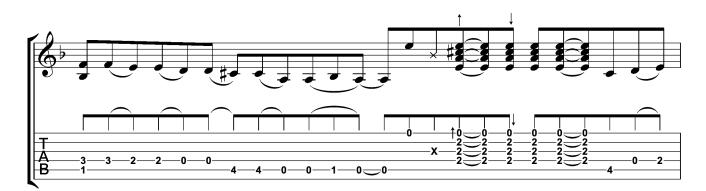


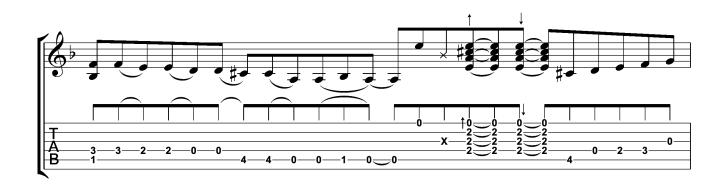


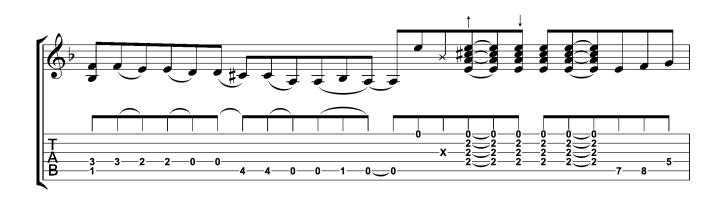


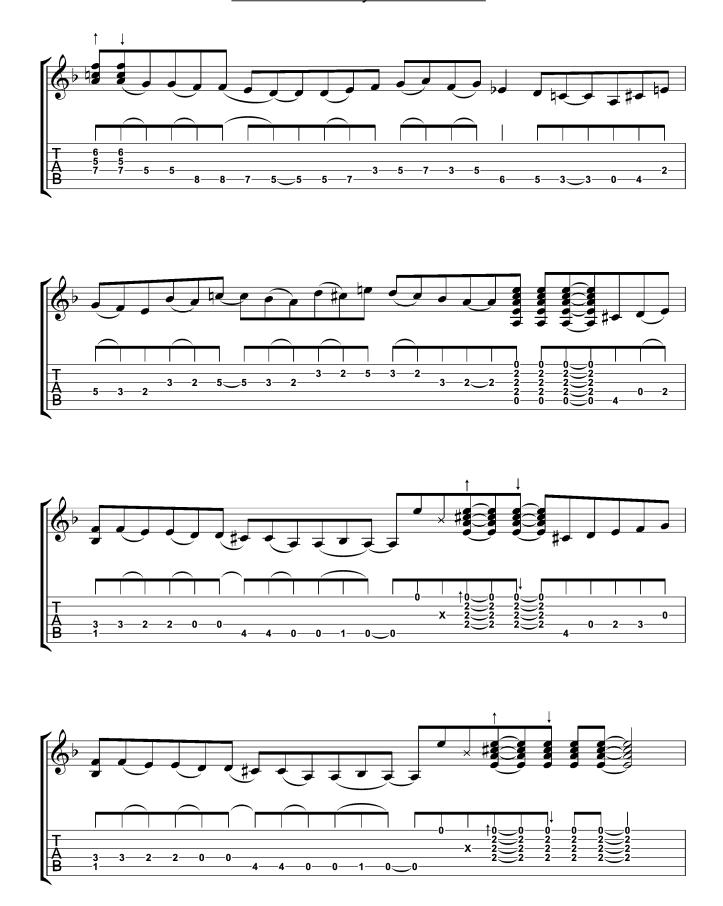




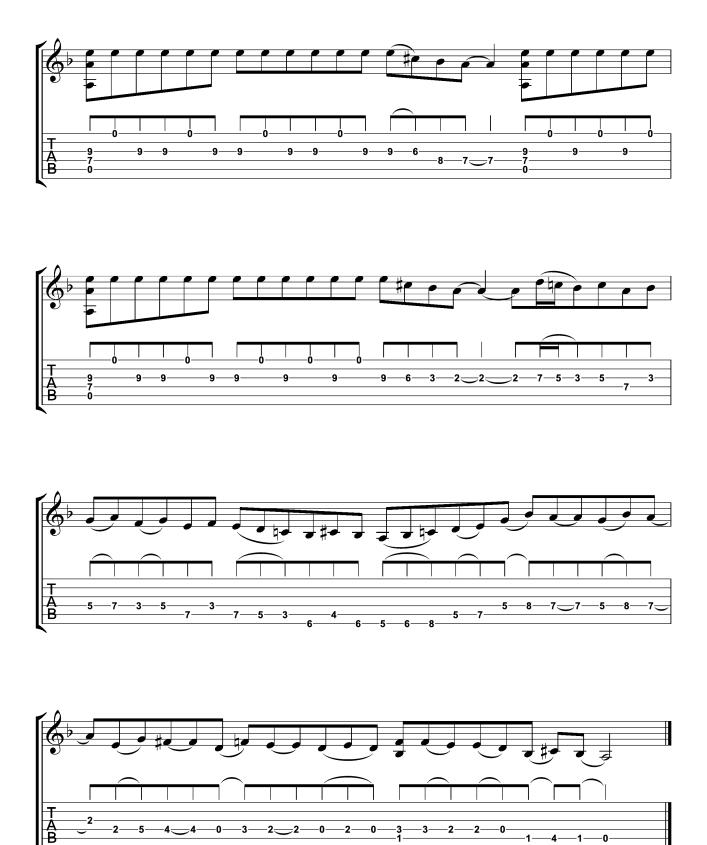




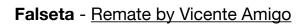




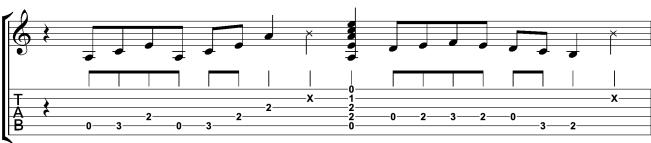
Falseta - Thumb Falseta by Paco de Lucía Continued

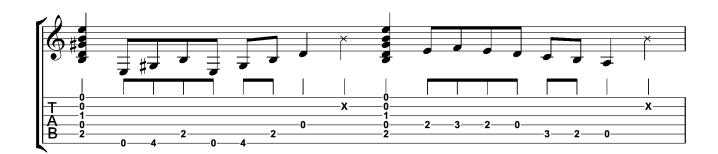


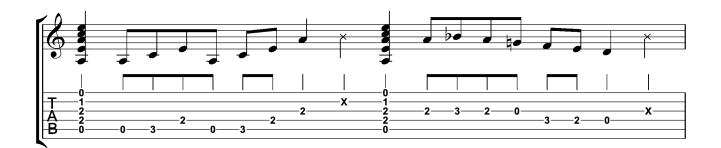
Falseta - Thumb Falseta by Paco de Lucía Continued

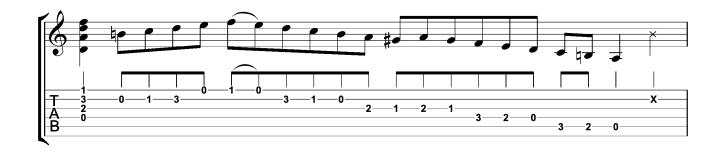


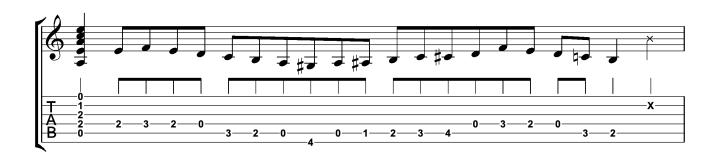












Falseta - A Minor Falseta by Sabicas



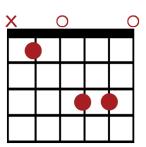
Falseta - A Minor Falseta by Sabicas Continued



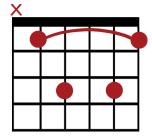
Por Medio Bb Function

Bb X

Bb (Bb add #11)

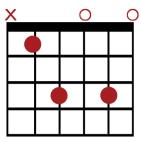


Bb (Bb7)



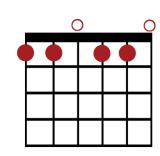
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Bb (Bb add #II 13)

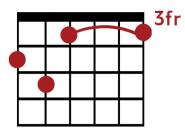


Bb (Bb add #II/F) Bb (Bb9 #II/F)

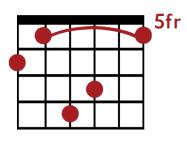
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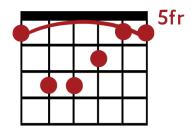
Bb (BbI3/Ab)



Bb (BbMaj7 #11 13)



Bb





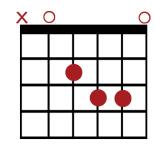
Por Medio A Function

A (A add b9)

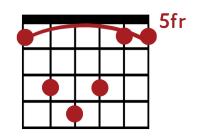
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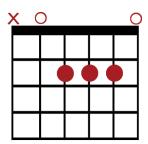
X O

A (Asus4 add b9)



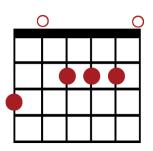
A (Asus 4 add b9)

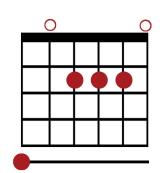




Α

A (A7/G)



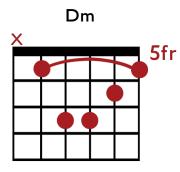


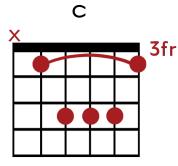
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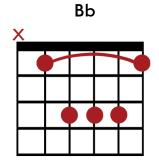


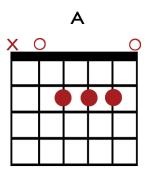
Por Medio Dm, C, Bb, A Progressions with like voicings

Triadic voicings

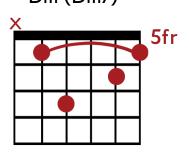


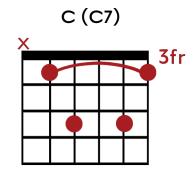


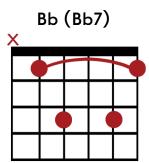


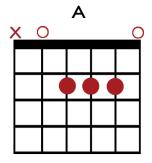










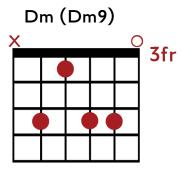


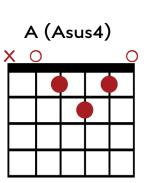


Por Medio D-, C, Bb, A Progressions with like voicings

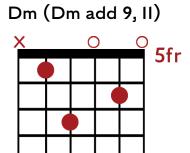
C (C9)

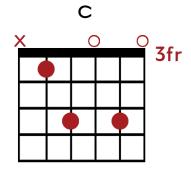
9th Chords

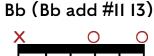




With G & E open



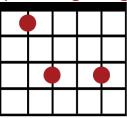


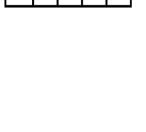


Bb (Bb9 # II)

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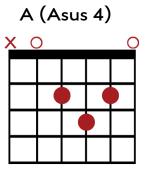






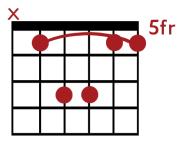
Por Medio D-, C, Bb, A Progressions with like voicings

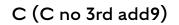
With G & E open

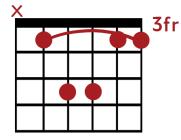


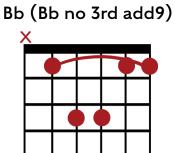
With no 3rd add 9

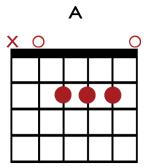
Dm (Dm no 3rd add9)







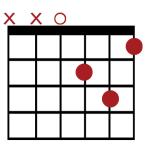




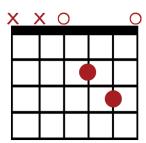


Por Medio Open Position Dm Voicings

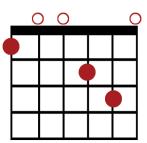
Dm



Dm (Dm add9)

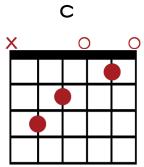


Dm (Dm add9/F)

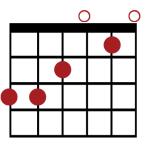




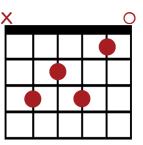
Por Medio Open Position C Voicings



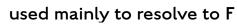


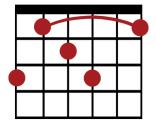


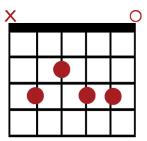




C (C9)





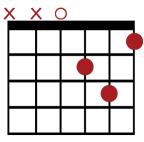


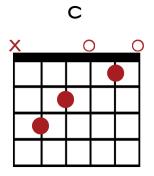


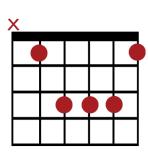
Por Medio

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

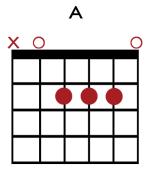
Dm



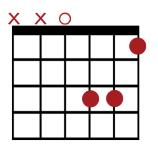




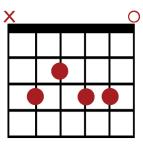
Bb



Dm (Dm add bl3 or Bb/D)







Bb (Bb add #II)

