# Alegrias Falsetas (in A Major) Collection # 1

© Charles H. Keyser, Jr. 1973

The Academy of Flamenco Guitar P.O. Box 1292 Santa Barbara, CA 93102

# **Alegrias Falseta Collection 1**

Falseta 1 (Source: Sabicas)

Falseta 2 (Source: Diego del Gastor)

Falseta 3 (Source: Mario Escudero)

Falseta 4 (Source: Mario Escudero)

Falseta 5 (Source: Mario Escudero)

Falseta 6 (Source: Sabicas)

Falseta 7 (Source: Sabicas)

Falseta 8 (Source: Sabicas)

Falseta 9 (Source: Don Ramon Montoys via Sabicas)

Falseta 10 (Source: Victor Monge ("Serranito")

Falseta 11 (Source: Victor Monge ("Serranito")

Falseta 12 (Source: Paco de Lucia; from "Piropo Gaditano")

Falseta 13 (Source: Paco de Lucia; from "Piropo Gaditano")

Falseta 14 (Source: Paco de Lucia; from "Piropo Gaditano")

Falseta 15 (Source: Paco de Lucia; from "Piropo Gaditano")

Falseta 16 (Source: Paco de Lucia; from "Piropo Gaditano")

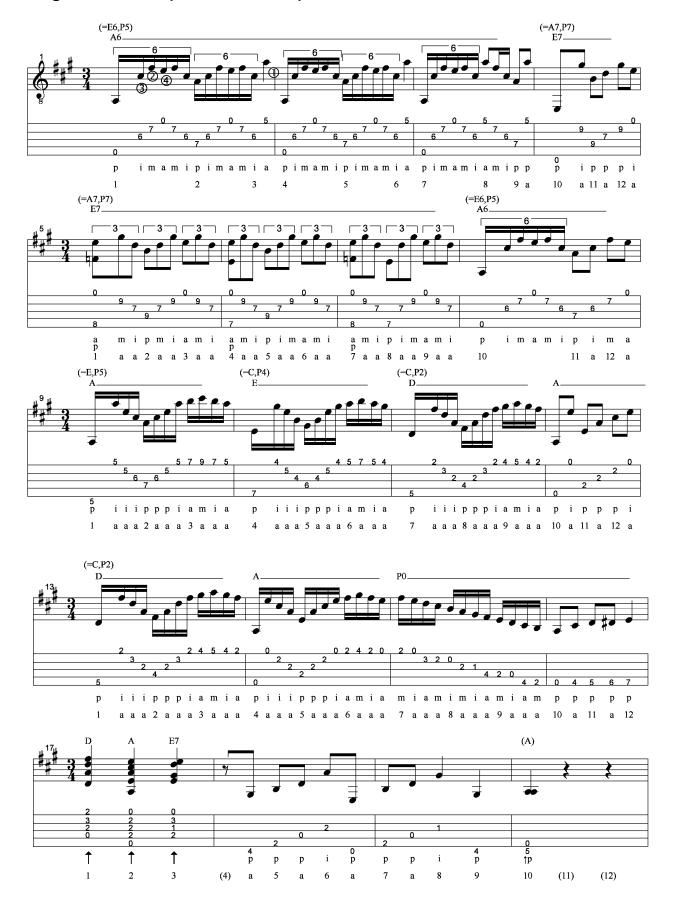
Falseta 17 (Source: Traditional, the Alborada)

Falseta 18 (Paco de Lucia)

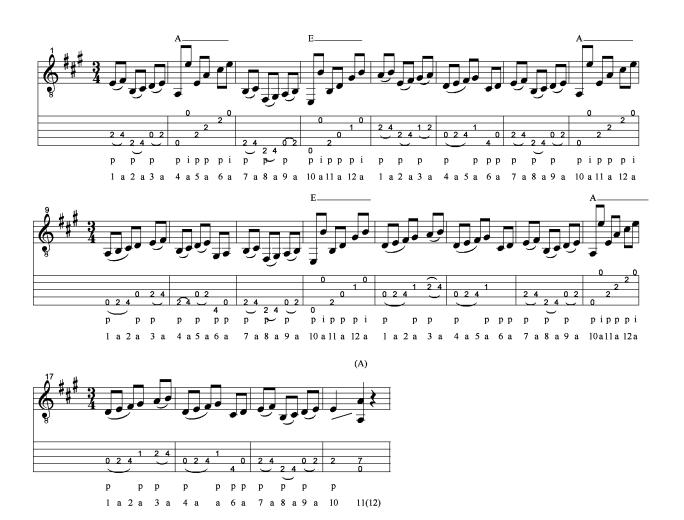
Falseta 19 (Paco de Lucia)

# **Alegrias Falsetas**

# Alegrias Falseta 1 (Source: Sabicas)

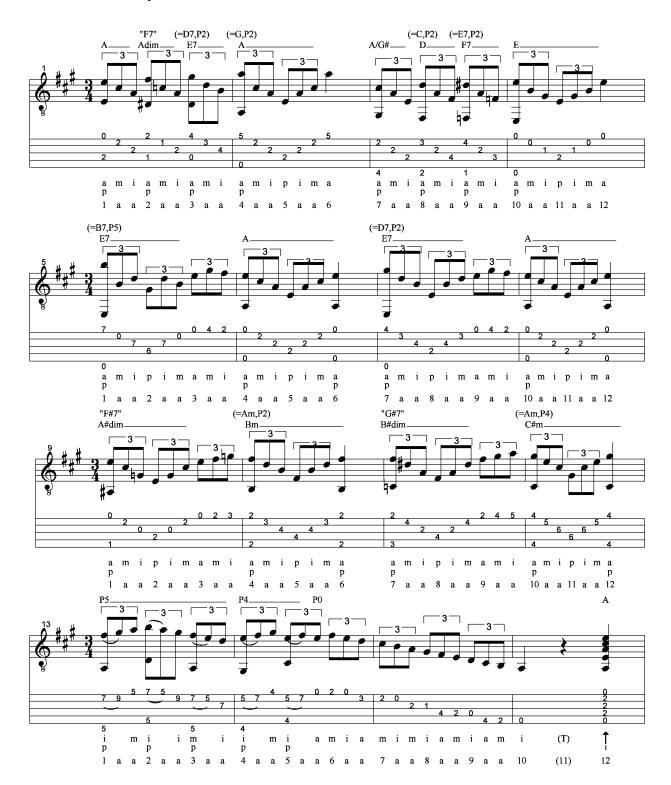


# Alegrias Falseta 2 (Source: Diego del Gastor)

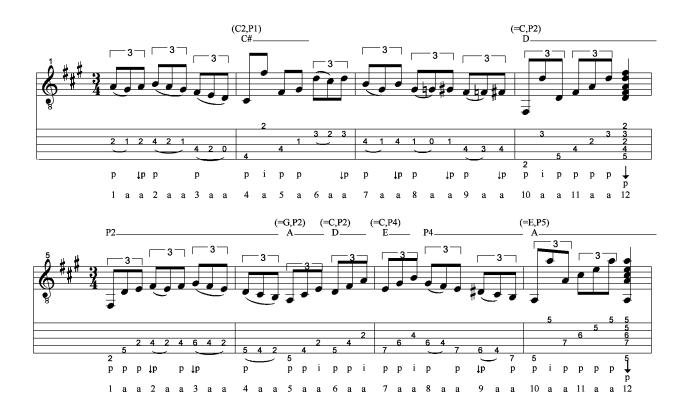


#### Alegrias Falseta 3 (Source: Mario Escudero)

This is an interesting arpeggio sequence in the relative minor (F#), using diminished 7<sup>th</sup> chords as secondary dominants.



#### Alegrias Falseta 4 (Source: Mario Escudero)

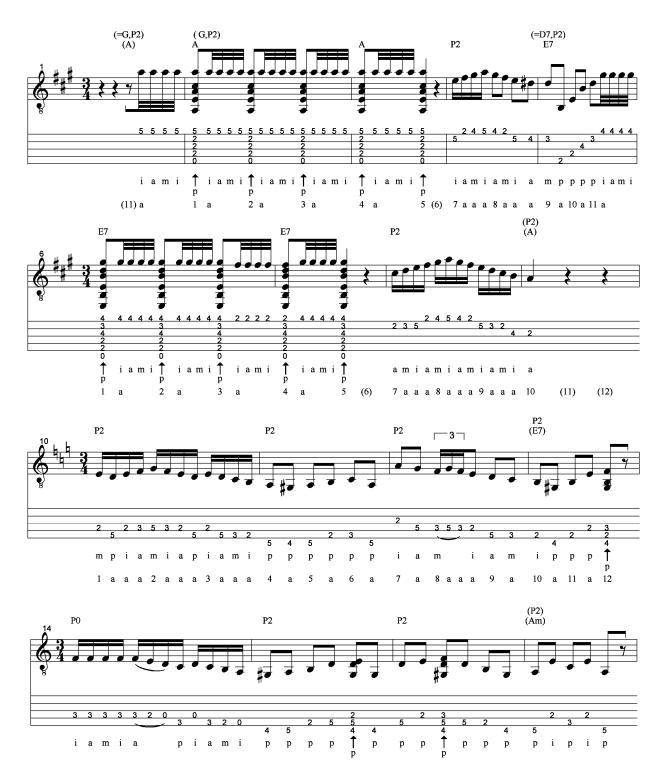


#### Alegrias Falseta 5 (Source: Mario Escudero)



#### Alegrias Falseta 6 (Source: Sabicas)

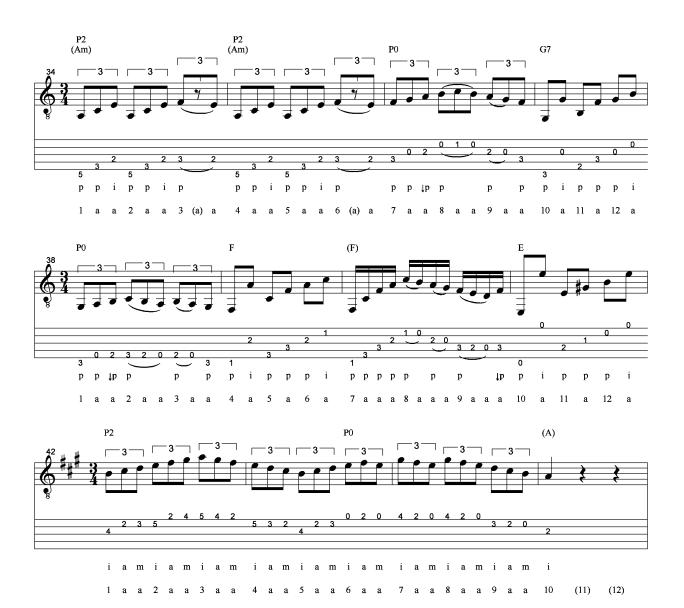
Here's a falseta that can be adapted for the Silencio (minor sequence in Alegrias), if the sequence is shortened to the traditional 6 compases)



#### Alegrias Falseta 6 (Cont.)



#### Alegrias Falseta 6 (Cont.)



#### Alegrias Falseta 7 (Source: Sabicas)

Here's a falseta with a repetitive theme, and an idea developed from one of the more traditional falsetas por Alegrias (see also Falseta 10.)



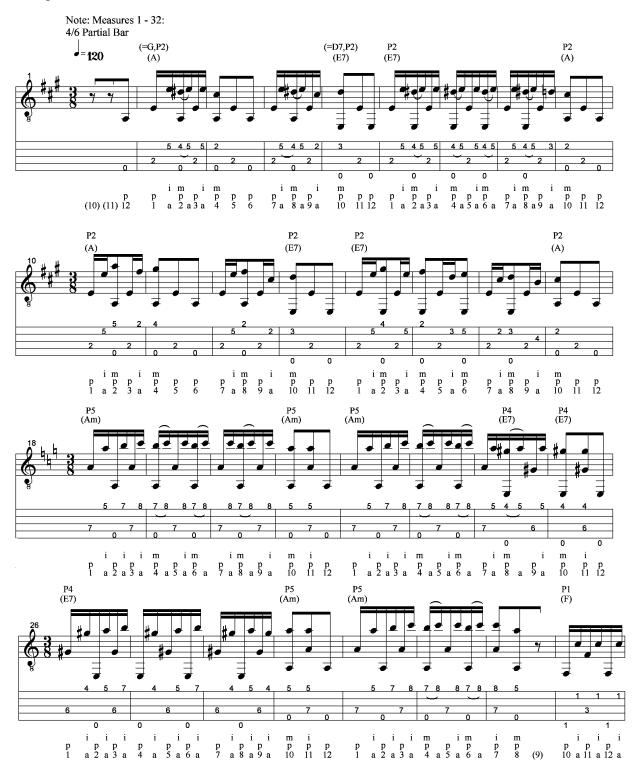
# Alegrias Falseta 8 (Source: Sabicas)

This falseta modulates from the relative minor (F#m) of A major to the key of E major (via the secondary dominant B7) before finally resolving to A major.

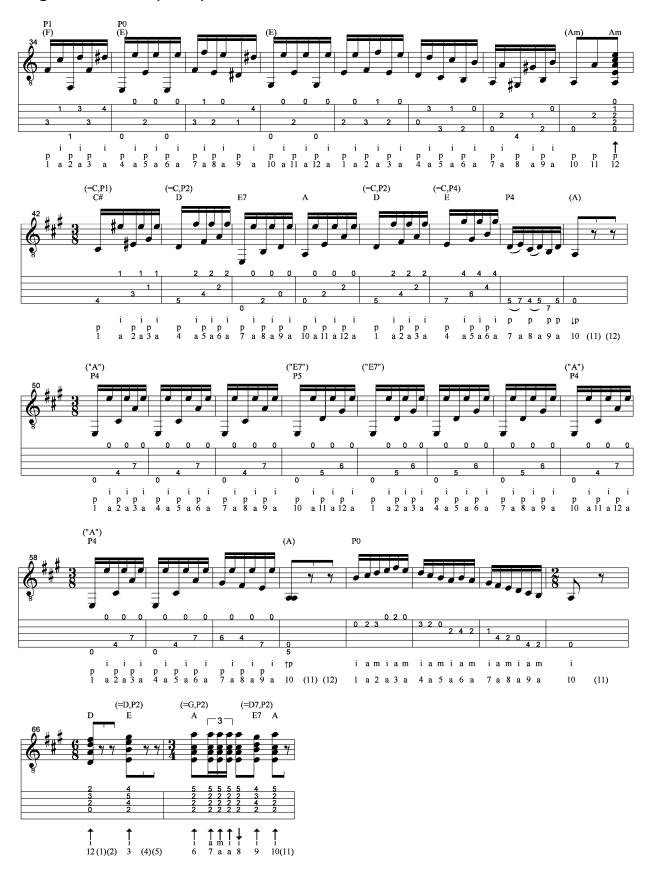


#### Alegrias Falseta 9 (Source: Don Ramon Montoya via Sabicas)

The first version of this falseta that I've encountered is that recorded by Don Ramon Montoysa; Sabicas refined and added to it, and I've added a short phrase to put it in compas. It has a nice transition from A major through A minor. The thumb keeps a strong, steady rhythm throughout the falseta.

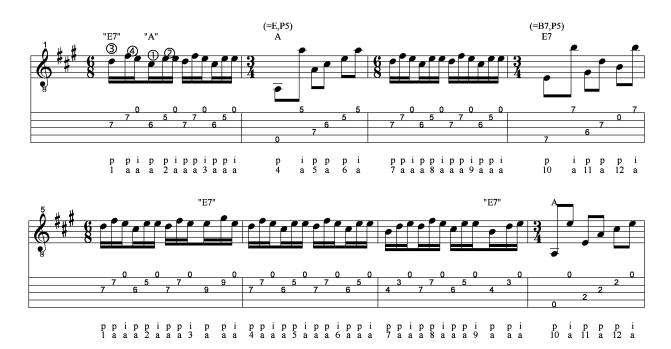


#### Alegrias Falseta 9 (Cont.)



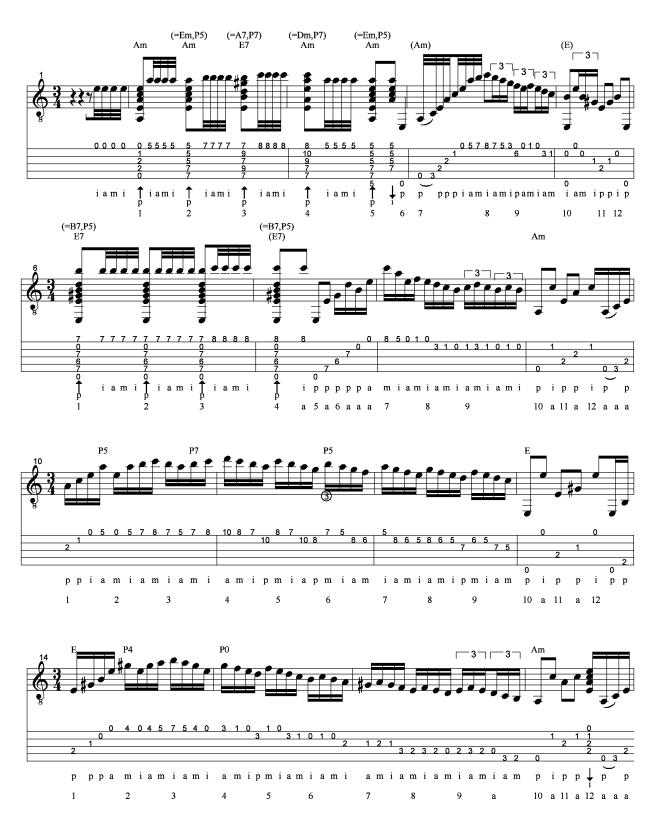
# Alegrias Falseta 10 (Source: Victor Monge ("Serranito")

Here's a version of a traditional Alegrias sequence using hemiola.

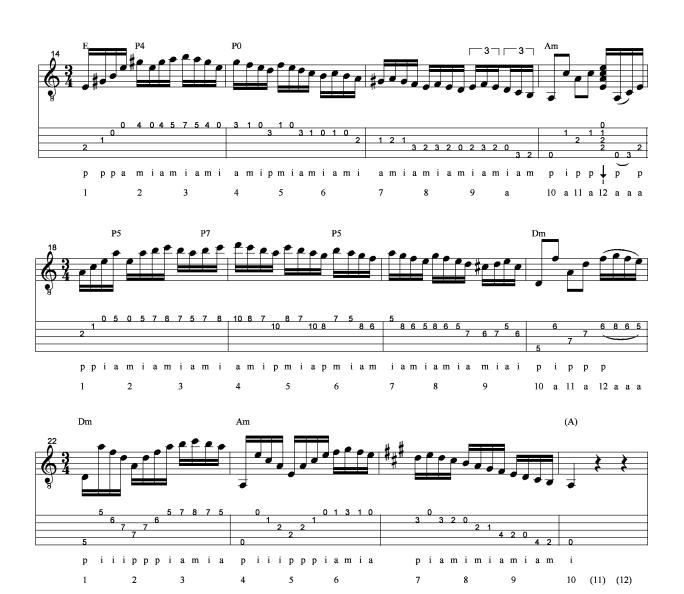


#### Alegrias Falseta 11 (Source: Victor Monge ("Serranito")

Here's a variation of the Silencio for Alegrias. (I use a three-finger picado, ami, but you can also use the traditional two finger picado (mimi) if it is fast enough.



#### Alegrias Falseta 11 (Cont.)



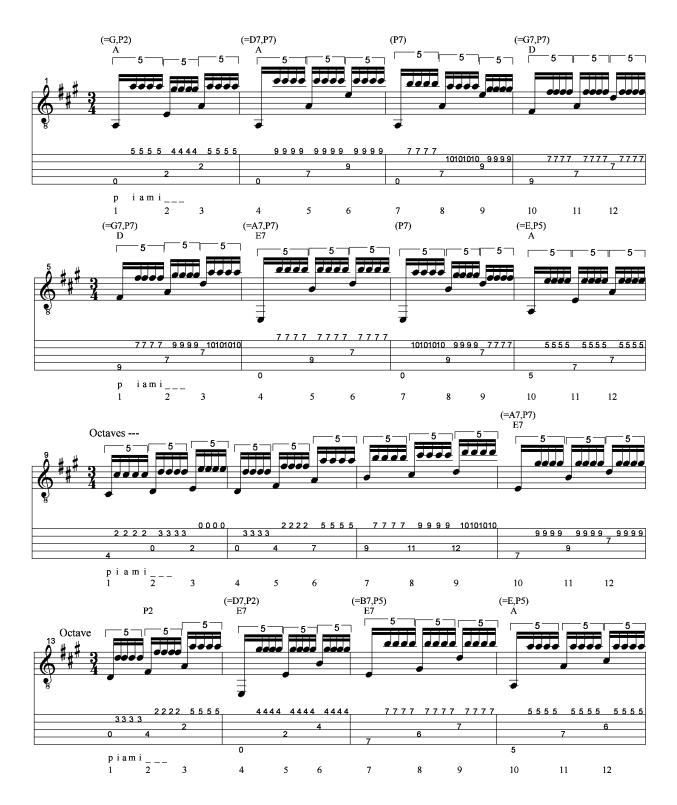
#### Alegrias Falseta 12 (Source: Paco de Lucia; from "Piropo Gaditano")

This is an interesting falseta from Paco's first 45 record, similar to Nino Ricardo's. Note the syncopated triplets on counts 4 and 5 of the  $1^{st}$  and  $3^{rd}$  compases.



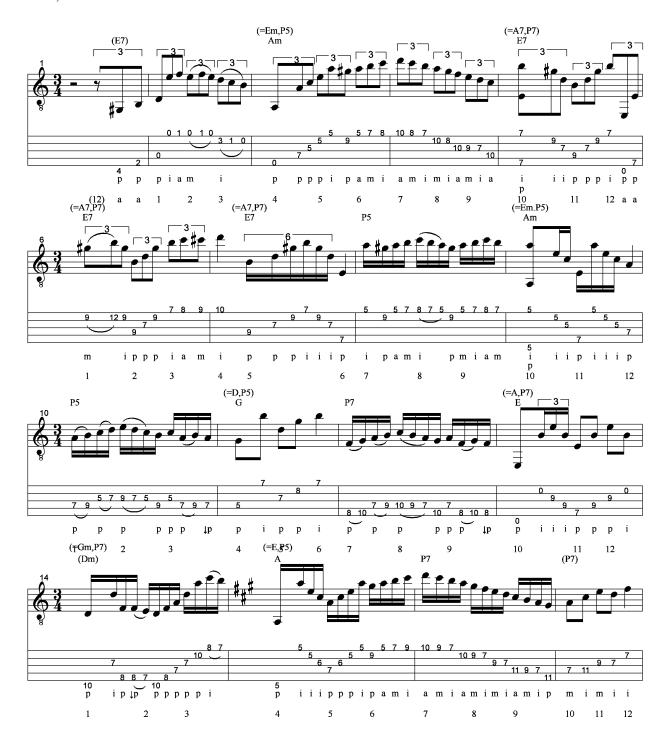
#### Alegrias Falseta 13 (Source: Paco de Lucia; from "Piropo Gaditano")

A nice tremolo falseta for Alegrias, again similar to Nino Ricardo's appproach. Mario Escudero starts one of his falsetas in a similar fashion.

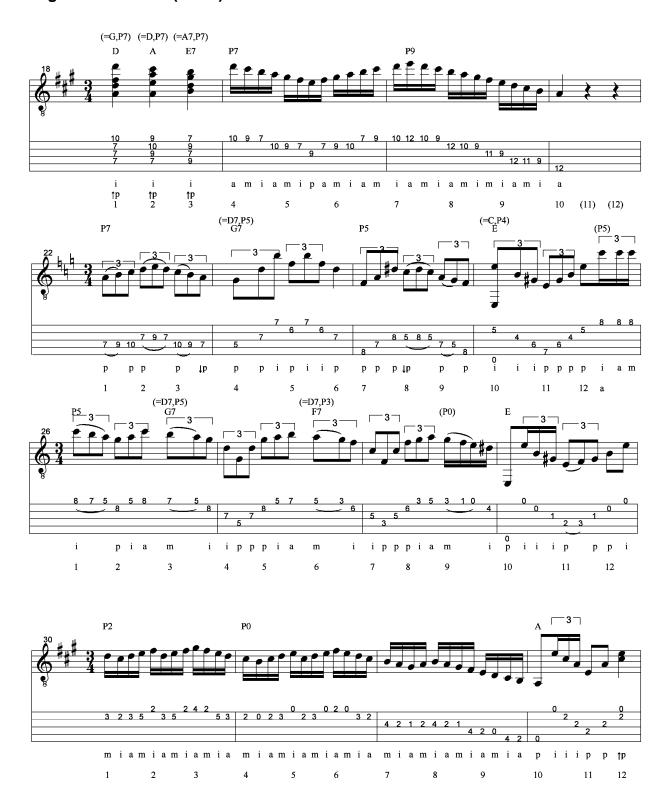


#### Alegrias Falseta 14 (Source: Paco de Lucia; from "Piropo Gaditano")

This is a great falseta, but is difficult to play. Lots of use of modulation to Phrygian mode, etc.



#### Alegrias Falseta 14 (Cont.)

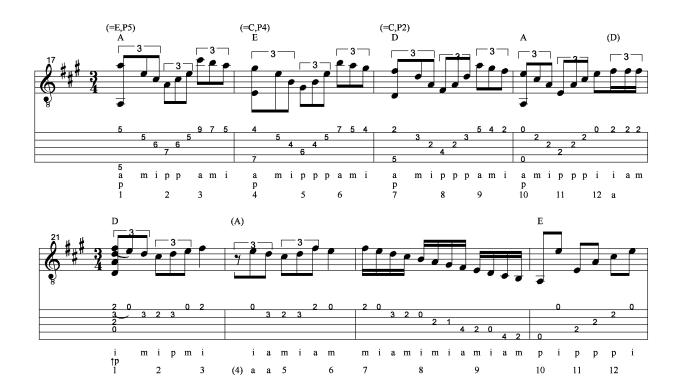


#### Alegrias Falseta 15 (Source: Paco de Lucia; from "Piropo Gaditano")

Another falseta of Paco de Lucia's, using some phrases from Falseta 12.



#### Alegrias Falseta 15 (Cont.)

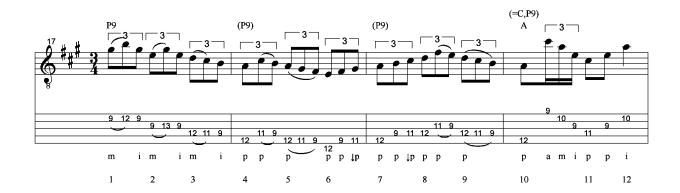


#### Alegrias Falseta 16 (Source: Paco de Lucia; from "Piropo Gaditano")

This falseta has interesting left-hand jumps at the 2<sup>nd</sup> position and 4<sup>th</sup> positions.

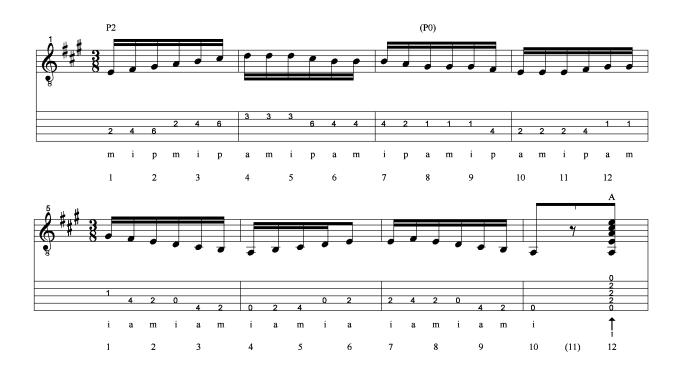


#### Alegrias Falseta 16 (Cont.)

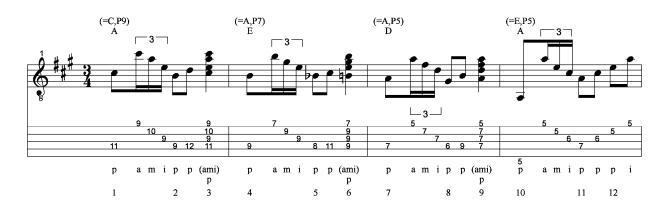


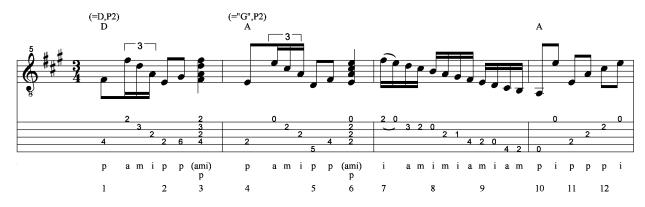
#### Alegrias Falseta 17 (Source: Traditional, the Alborada)

The Alborada is an falseta used with the old ("classical") Alegrias for dance accompaniment just after the Ida in the transition to the Bulerias (Jaleo/Chufla) compas. I therefore precede it with the Ida, and follow it with Bulerias in the same manner on the accompanying recording.

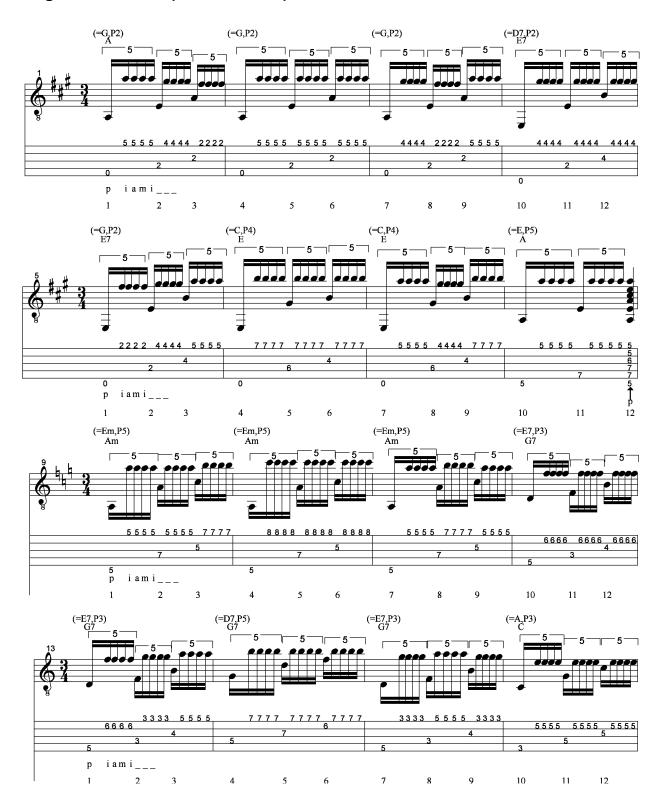


#### Alegrias Falseta 18 (Paco de Lucia)





#### Alegrias Falseta 19 (Paco de Lucia)



#### Alegrias Falseta 19 (Cont.)

