

Siguiriyas Falsetas

Collection # 1

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Siguiriyas Falsetas - Collection 1

Falseta 1. (Source: Traditional):

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Siguiriyas Falsetas

Siguiriyas Falseta 1 (Source: Traditional):

This is a series of “filler” falsetas that can be used between letras (sung verses) of the cante, or for the accompaniment of the taconeо sections of the dance. Note the use of alza pua (up/down thumb strokes) on the Bb chord, and the emphasis on thumb/index finger combinations in the last part of the falseta.

The sheet music consists of six staves of musical notation for a guitar-like instrument. Each staff includes a treble clef, a key signature, and a time signature. Fingerings are indicated above the strings, and lyrics are provided below the strings. The first staff starts with a Bb chord. The second staff begins with a P3 chord. The third staff begins with an A chord. The fourth staff begins with a P2 chord. The fifth staff begins with a Bb chord. The sixth staff begins with an A chord. The lyrics are written in Spanish and include: "p im am i p", "p p i p", "p p", "p i m am i p", "p p im am i p", "p p i p", "p", "p p p i p", "(6) 8 9 10 11 12 3 6 8 9 10 11 12 1 2 3 4 5", "p p i p p i p p i p", "p p p i p p i p", "p p i p p p i p p", "p p p i p p i p p", "6(7) 8 a a 9 a a 10 a a 11 a a 12 1 a 2 a 3 4 5 6 a 7 a 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 a 4 a 5 a", "A Bb", "(Bb)", "A", "Bb", "A", "p im am i p im am i", "p i p p i p", "p i p i p p i p p", "p p p p i p", "6(7) 8 9 10 11 12 (1) 2 a 3 4 5 6 7 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 4 5", "A Bb", "Bb", "A", "A Bb", "Bb", "A", "p p i p p i p p", "p p p i p p i p", "p p i p p p i p p", "p p p i p p i p p", "6(7) 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 a 4 a 5 a 6(7) 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 4 5".

Siguiriyas Falseta 1 (Cont.)

Bb Bb A A Bb Bb

17

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

p p i p p p i p p p p p p p p ↓ p p p i p p p i ↑ ↑ p p p ↑ p p ↓ p p p ↓ p p p i p p p ↓ ↑ ↓ p p p i p p p
6 a 7 a 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 a 4 a 5 a 6(7) 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 a 4 a 5 a 12 a 1 a 2 a 3 a 4 a 5 a

Bb Bb Bb Bb A

21

3 3 3 | 3 3 3 3 3 | 3 3 3 3 3 | 0 0 0 0 0 0 0 0
0 3 2 3 3 2 3 3 | 2 3 3 2 3 3 | 3 3 2 2 1 1 | 0 3 0 0 0 2 2
— — — — | — — — — | — — — — | — — — —

p ↓ p p ↓ p p ↓ p ↓ p p p ↓ p p ↓ p p p i p p p i p p p i p p p p ↓ p p p i p p p i p
6 a 7 a 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 a 4 a 5 a 6 a 7 a 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 a 4 a 5 a

A (Gm) (Gm) A7 (Gm) (Gm)

25

0 3 3 | 0 3 3 | 2 0 2 3 3 2 | 0 3 2 3 0 2 0 3
2 0 2 3 3 2 | 0 3 2 3 0 2 0 3 | 2 0 2 0 3 2 3 2 | 0 3 0 3 2 0 3
— — — — | — — — — | — — — — | — — — —

↑ p p i p p p i p p p i p ↓ p p i p p p p i p p p i p p p i p p p i p ↓ p p i p p
6(7) 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 a 4 a 5 a 6 a 7 a 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 a 4 a 5 a

29

0 2 3 3 | 0 3 3 | 3 3 3 3 3 | 0 3 3 0 2 2
2 2 0 2 3 3 2 | 0 3 1 3 4 0 2 | 3 3 2 2 1 1 | 0 3 0 3 1 0 2 2
— — — — | — — — — | — — — — | — — — —

p p i p p p i p p p i p p p i p ↓ p p p i p p p i p p p i p p p i p p p i p p p p ↓ p p p i p p p i p
p p i p p p i p p p i p p p i p p p i p ↓ p p p i p p p i p p p i p p p i p p p i p p p p ↓ p p p i p p p i p

Siguiriyas Falseta 1 (Cont.)

A = G,P2; Bar strings 3,4,5 with first joint of index finger)

33

A P2 P2(A) P2(A) P2(A)

6(7) 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 a 4 a 5 a 6 a 7 a 8 a 9 a 10 a 11 a 12 a 1 a 3 a 3 a 4 a 5 a

37

P2(A) Bb Bb P2(A) P2(A)

6 a 7 a 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 a 4 a 5 a 6 a 7 a 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 a 4 a 5 a

41

p2(a) Bb Bb Bb Bb A A

6 a 7 a 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 a 4 a 5 a 6 a 7 a 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 a 4 a 5 a

↑
p
6(8)(10)

Siguiriyas Falseta 2 (Source: Juan Moreno):

This falseta suggests a call to the singer for entrance to the cante.

A,P2

The sheet music consists of six staves of musical notation for a guitar-like instrument, likely flamenco guitar. Each staff includes a treble clef, a key signature, and a time signature. The first two staves are in 3/4 time, while the remaining four are in 6/8 time. The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns. Fingerings are indicated by numbers and letters (i, p) above or below the strings. Rhythm markings include vertical arrows indicating upstrokes (↑) and downstrokes (↓), as well as vertical dashes for strums (p). The strings are numbered 1 through 6 from top to bottom. The music begins with a melodic line, transitions to a rhythmic pattern (labeled A), and then continues with a melodic line again. The final section is labeled Bb.

Fingerings and stroke markings (up↑, down↓, strum p) are provided for each note, corresponding to the numbers and letters above the strings.

Siguiriyas Falseta 3 (Source: Melchor de Marchena)

Melchor de Marchena uses the pentatonic scale in this falseta; it is one of his “propio sellos” (trademarks).

Bb

1

3 0 1 0 4 7 7 0 5 7 0 5 5

T T p p p p p p p p p p p

8 (9) 10 (11) 12 1 a 2 a 3 4 5 6 (7) (8) (9) (10) 11 a 12 (1) (2) (3) (4) 5

5

7 0 7 5 7 0 5 0 7 5 7 5 6 5 6 5 7 8 6 8 7 6 7

p p

6 (7) (8) (9) 10 11 a 12 (1) a 2 a 3 (4) a 5 a 6 7 8 9 10 11 12 1 2 3 4 5

9

8 6 7 6 5 6 5 4 5 4 5 4 5 6 5 6 0 2 0 4 0 3 2 0 2 0 4

p p

6 7 8 9 10 11 12 1 2 3 4 5 6 (7) (8) (9) 10 11 a 12 1 2 3 4 5

Bb

A 9 Dm C Bb A A

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

p p p p p p p im am i p p p p p p p p p p p p p p i p p p p p p

1 3 6 7 8 9 10 11 12 1 2 3 4 5 6 (7) 8 (9) 10 (11) 12 1 2 a 3 4 5 6 (8) (10)

Siguiriyas Falseta 4 (Source: Niño Ricardo/Manuel Serrapi)

This falseta is from Niño Ricardo, although I first heard it on a recording by Juan “El Africano”. It makes use of the relative harmonic minor to A Phygian (D minor).

The sheet music consists of three staves of musical notation for a guitar. The first staff starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It is labeled P2(Dm). The second staff starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. It is labeled P2(A7). The third staff starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. It is labeled P2(Dm) again. Below each staff are two sets of fingerings: the top set shows the left hand fingers (3, 2, 0, 3, 2) and the right hand fingers (0, 2, 0, 2, 0, 2, 5, 2, 5, 2); the bottom set shows the left hand fingers (5, 3, 2, 3, 0, 2) and the right hand fingers (0, 4, 2, 5, 3, 5, 3, 3, 6, 8, 6, 5, 7, 9, 7, 6, 8, 10, 8, 7, 2, 3, 2, 3, 2, 3, 2, 0). The music continues with P3, Bb, and A sections, ending with a final section starting at measure 9.

Measure 1:

P2(Dm) P2(A7)

Fingerings: (3, 2, 0, 3, 2) / (0, 2, 0, 2, 0, 2, 5, 2, 5, 2)

Strumming: p p p p ↓p p p p p ↓p p p p ↓p p p p p ↓p

(6) (7) 8 a 9 a 10 a 11 a 12 1 a 2 a 3 a (4) a 5 a 6 8 a 9 a 10 a 11 a 12 1 a 2 a 3 a (4) a 5 a

Measure 5:

P2(Dm) P3(Gm) P5 P6 P7

Fingerings: (3, 2, 3, 0, 2) / (0, 4, 2, 5, 3, 5, 3, 3, 6, 8, 6, 5, 7, 9, 7, 6, 8, 10, 8, 7, 2, 3, 2, 3, 2, 3, 2, 0)

Strumming: ↑p p p p p i p p i p p i p ↓p p ↓p p ↑p p p p p

6 8 a 9 a 10 a 11 a 12 1 a 2 a 3 4 a 5 6 7 a a 8 9 a a 10 11 a a 12(2) 2 a 3 a a 4 a a 5 a a

Measure 9:

P3 Bb A

Fingerings: (4, 5, 3, 3, 5, 6) / (6, 0, 3, 1, 0, 2, 2, 0, 0)

Strumming: p p ↓p p p ↓p p p i p p p i ↑p

6 8 9 a 10 a 11 a 12 a 1 a 2 a 3 a 4 a 5 a 6 (8) (10)

Siguiriyas Falseta 5 (Source: Diego del Gastor)

Here's a Siguiriyas falseta typical of Diego's juerga approach.

The sheet music consists of two staves of musical notation for a guitar-like instrument. The top staff starts with a Gm chord, followed by an A chord, then an A-Gm sequence, and finally an F chord. The bottom staff provides fingerings and picking patterns for each measure. The first measure has fingerings 1, 0, 2, 0, 0 and picking p, p, p, ↓p, p, p. The second measure has fingerings 2, 0, 3, 1, 0 and picking p, p. The third measure has fingerings 2, 0, 2, 2 and picking p, i, p, p, p, p, i. The fourth measure has fingerings 0, 2, 0, 0 and picking ↑p, p, p, p, ↓p, p, p. The fifth measure has fingerings 3, 1, 0, 2, 0 and picking p, p, p, p, p, p. The sixth measure has fingerings 2, 0, 3, 1, 0, 3, 1 and picking p, p, p, p, p, p. The second staff begins with a 5, followed by an A chord, then an A sequence, and finally a 6. The fingerings for the second staff are: 3, 2, 0, 4, 0, 3, 2, 0, 1, 0, 0; 3, 1, 0, 4, 0, 1, 0; 2, 2; 2; 0. The picking patterns correspond to the fingerings: p, p, p, p, p, p; p, p, p, p, p, p; p, i, p, p, p, p, i; ↑p; p, p, p, p, p, p; p, p, p, p, p, p.

Siguiriyas Falseta 6 (Source: Diego del Gastor)

Here's another falseta of Diego's, again strongly suited to the juerga.

Staff 1:

- Key: Bb
- Time: 3/4
- Fingerings: 3, 3, 3, 3, 3, 3
- Letterings: p, i, m, a, m, i
- Notes: (6)(7) 8, 9, 10, 11
- Hand: 12
- Notes: 1 a 2 a 3, 4 5

Staff 2:

- Key: A
- Time: 3/4
- Fingerings: 2, 0, 3, 3, 3, 3
- Letterings: p, p, i, m, a, m, i
- Notes: 6(7) 8, a a 9 a a, 10 a a 11 a a
- Hand: 12
- Notes: 1 a 2 a 3, 4 5

Staff 1 (Continuation):

- Key: Octaves
- Time: 3/4
- Fingerings: 1, 0, 0, 4, 3, 2, 0, 1, 0
- Letterings: p, p, p, p
- Notes: 6 7 a 8 a 9 a 10 11 a
- Hand: 12(1)
- Notes: a 2 a 3, a 4 a 5 a

Staff 2 (Continuation):

- Key: Bb
- Time: 3/4
- Fingerings: 3, 3, 3, 3, 3, 3
- Letterings: i, p, p, p
- Notes: 6(7) 8, b b a 10 11
- Hand: 6
- Notes: p, p, p, p, p, p

Staff 1 (Final):

- Key: A
- Time: 3/4
- Fingerings: 0, 0, 2, 2
- Letterings: p, p, i, p, i, p, p, p, p, i
- Notes: 12 a 1 a 2 a 3 a 4 a 5 a
- Hand: 6

Staff 2 (Final):

- Key: A
- Time: 3/4
- Fingerings: 0
- Letterings: p

Siguiriyas Falseta 7 (Source: Diego del Gastor)

This is actually two falsetas, again in a juerga style. Note the interesting chromatic sequence in the 2nd part.

The sheet music consists of two parts of guitar tablature. Part 1 starts in Bb major (measures 1-4), transitions to A major (measures 5-8), then back to Bb (measures 9-12), and finally to A major (measures 13-16). Part 2 starts in A major (measures 17-20), transitions to Bb (measures 21-24), then to F major (measures 25-28), and finally to C major (measures 29-32). Both parts include lyrics and fingerings below the tabs.

Part 1:

- Measures 1-4: Bb major. Fingerings: 1 0, 3 1, 1 3, 0; 0 3, 0, 0, 2; 0, 1 0, 3 1, 1 3, 0.
- Measures 5-8: A major. Fingerings: 0 3, 2, 2; 2, 2 0, 3 1, 0.
- Measures 9-12: Bb major. Fingerings: 0 3, 0, 0, 2; 0, 3 1, 0.
- Measures 13-16: A major. Fingerings: 0 3, 2, 2; 0, 3 1, 0.

Part 2:

- Measures 17-20: A major. Fingerings: 0 1 0, 0; 0 3, 0, 2; 0, 0 0, 4.
- Measures 21-24: Bb major. Fingerings: 0 1 0, 0; 0 3, 0, 2; 0, 0 0, 4.
- Measures 25-28: F major. Fingerings: 0 1 0, 0; 0 3, 0, 2; 0, 0 0, 4.
- Measures 29-32: C major. Fingerings: 0 1 0, 0; 0 3, 0, 2; 0, 0 0, 4.

Lyrics and Fingerings:

Part 1:

- Line 1: a m i m a p p p i p | p p i p p p i p | a m i m a p p p i p | p p i p p i p |
- Line 2: (6) (7) 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 a 4 a 5 a 6 (7) 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 a 4 a 5 a

Part 2:

- Line 1: a m i m a p p p i p | p p p p p p p | a m i m a p p p i p p i p | p p p p p p p |
- Line 2: 6 (7) 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 a 4 a 5 a 6 a 7 a 8 a 9 a 10 a 11 a 12 1 2 3 4 5
- Line 3: p p p p p p p p p p p p p p p p p p p | p i p p i p p i p p i p |
- Line 4: 6 7 8 9 10 11 12 a 1 a 2 a 3 a 4 a 5 a 6 (7) 8 9 a 10 11 a 12 a 1 a 2 a 3 a 4 a 5 a

Final measure (13-16): Eb major. Fingerings: 1 3, 4, 1 0, 3 1, 0, 1, 3, 0, 4; 0 3, 0, 2, 2; 0, 0 0, 2.

Siguiriyas Falseta 8 (Source: Niño Ricardo/Manuel Serrapi)

This is a famous falseta of Niño Ricardo's, using large interval jumps in the melody (as far as the physical layout of the guitar is concerned), and some interesting compas phrasing.

The sheet music consists of six staves of musical notation for a guitar. The notation includes various rhythmic values, dynamic markings (p, i), and articulations. Fingerings are indicated by numbers above or below the strings. The music is divided into measures with bar lines and rests. The first staff starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The second staff begins with a bass clef and a 6/8 time signature. The third staff starts with a treble clef and a 3/4 time signature. The fourth staff begins with a bass clef and a 6/8 time signature. The fifth staff starts with a treble clef and a 3/4 time signature. The sixth staff begins with a bass clef and a 6/8 time signature. Various sections are labeled with names like (P3), Octaves, (=Em,P2), Gm, P3, A, P2, Bb, and A. The music features several large interval jumps and complex compas phrasings.

Siguiriyas Falseta 9 (Source: Niño Ricardo/Manuel Serrapi)

Another falseta of Niño Ricardo's which is in every guitarists' repertoire at some time or the other. Note the interesting use of the relative minor (Dm and Gm chords).

The sheet music consists of three staves of musical notation for a classical guitar. The first staff starts in C7 (P5) and transitions to Dm (P3). The second staff starts in (Dm) (P3) and transitions to (Gm) (P3). The third staff starts in Dm (P3) and transitions to Bb and A. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers above the strings, such as 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and (4). Chord changes are marked with labels like (C7), (Dm), (Em, P5), (Gm), and (Bb). The music is divided into measures by vertical bar lines.

Siguiriyas Falseta 10 (Source: Niño Ricardo/Manuel Serrapi)

This falseta is a favorite of dancers, especially the octave sequence (Nino Ricardo makes excellent use of octaves as a melodic device).

Octaves

Dm

(6) (7) i p i p
8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12 a 1 a 2 a 3 4 5

Dm C7

(C7) (Gm) F Bb A A

6 (7) 8 9 a 10 a 11 a 12 a 1 a 2 a 3 4 5 6 a 7 a 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 4 5

6 (7)(8)(10)

Siguiriyas Falseta 11 (Source: Niño Ricardo/Manuel Serrapi)

I think this falseta is one of the most beautiful in all flamenco, and is example of divine inspiration from Nino Ricardo. Note the use of octaves and the fascinating chord in measures 13 and 14 (often used in Taranto Tarantas when transposed to open position for use in F# Phrygian mode.)

Octaves

Octaves, (cont.)

P7

P3

m i m i m i m m i m m p m p m p m i m p i m
(6) (7) 8 9 10 11 12 1 2 3 4 5 6 (7) (8) 9 10 11 12 1 2 3 4 5

8 6 5 6 5 5 6 8 8 6 5 0 0 0
5 3 2 3 2 3 5 3 2 5 3 5 3 5 3 0 7 0 0 0
6 (7) (8) 9 10 11 12 1 2 3 4 5 6 (7) 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 a 4 a 5 a

p i p p p p p p i p p p p t p p t p p t p p p i p i t p p i t p
6 7 8 a 9 10 a 11 a 12 a 1 a 2 a 3 (4) a 5 a 6 (7) 8 9 a 10 11 a 12 a 1 a 2 a 3 a 4 a 5 a

Siguiriyas Falseta 11 (Cont.)

13 P3

17 Dm C Bb A A

Siguiriyas Falseta 12 (Source: Victor Monge “Serranito”)

For me, this falseta is almost the equal of the previous one, and is a good example of Serranito’s expressive approach to the toque jondo.

P3

1

0

0

i p p p p p p
p (6)(7) 8 a 9 a 10(a)a 11 a a

12 1 a a 2 a a 3(4)a 5 a

6 (7) 8 a 9 a 10(a)a 11 a a

12 1 a a 2 a a 3(4)a 5 a

5 3 5 3 3 | 5 6 5 3 6 5 3 7 3 5 3 | 5 3 5 3 3 | 5 6 5 3 6 5 3 7 3 5 3 |

4 5 0 7 0 4 5 0 | 7 5 4 5 0 | 7 5 4 5 0 | 7 5 4 5 0 |

5 5 5 7 5 | 8 7 5 7 8 | 8 7 5 7 8 7 5 | 8 7 5 7 8 |

7 10 0 | 10 | 8 7 5 7 8 7 5 | 8 7 5 7 8 |

5 3 2 3 | 5 3 2 3 1 3 |

7 5 4 5 0 | 7 5 4 5 0 | 7 5 4 5 0 | 7 5 4 5 0 |

5 3 2 3 | 5 3 2 3 1 3 |

7 5 4 5 3 1 | 7 5 4 5 3 1 | 7 5 4 5 3 1 | 7 5 4 5 3 1 |

Octaves

5 3 2 3 | 5 3 2 3 1 3 |

7 5 4 5 0 | 7 5 4 5 0 | 7 5 4 5 0 | 7 5 4 5 0 |

5 3 2 3 | 5 3 2 3 1 3 |

7 5 4 5 3 1 | 7 5 4 5 3 1 | 7 5 4 5 3 1 | 7 5 4 5 3 1 |

F ————— Bb ————— A ————— A

9

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

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

i p p p ↑
p 6 7 a 8 9 10 (11)

↑ a m i p ↑ p i m a m i p p
p 12 a a 1 a a 2 a 3 a a 4 a a 5 a a

↑
p 6 (7) (8) (10)

Siguiriyas Falseta 13 (Source: Sabicas)

This falseta suggests a call to the singer, or can be used as a dramatic opening for a solo in the concert style.

The sheet music for Siguiriya Falseta 13 is divided into three staves. Each staff includes musical notation on a treble clef staff, fingerings on a guitar neck diagram, and strumming patterns below the neck.

Staff 1:

- Measure 1:** 3/4 time, Treble Clef. Fingerings: 8. Strumming: T T. Fingerings below: 5 6 5 4 5. Strumming below: (6) (7) 8 (9) 10 (11).
- Measure 2:** 6/8 time. Fingerings: 0. Strumming: T T. Fingerings below: 0. Strumming below: 12 (1) 2 a a 3 (4) (5).
- Measure 3:** 3/4 time. Fingerings: 7 0. Strumming: T T T. Fingerings below: 0. Strumming below: 6 (7) 8 (9) 10 (11).
- Measure 4:** 6/8 time. Fingerings: 0 5 6 4 5. Strumming: T T. Fingerings below: 12 (1) 2 a 3 (4) (5).

Staff 2:

- Measure 5:** 3/4 time. Fingerings: 0. Strumming: T T. Fingerings below: 7 0. Strumming below: 6 (7) 8 (9) 10 (11).
- Measure 6:** 6/8 time. Fingerings: 0. Strumming: T T. Fingerings below: 12 1 2 3 94) (5). Strumming below: 6 (7) (8) (9) (10) (11).
- Measure 7:** 3/4 time. Fingerings: 0 5 6 4 5. Strumming: T T. Fingerings below: 12 1 2 3 (4) (5).

Staff 3:

- Measure 8:** 3/4 time. Fingerings: Bb A A. Strumming: T T. Fingerings below: 7 0 8 7 6 5. Strumming below: 6 7 a 8 9 10 11.
- Measure 9:** 6/8 time. Fingerings: 0 0 0 2 0 2. Strumming: T T. Fingerings below: 5 3 2 0 3 2 0 4 2 0 0 2 2 0. Strumming below: 12 1 a 2 a a 3 a a 4 a a 5 a a.
- Measure 10:** 3/4 time. Fingerings: 0 0 0 2 0 2. Strumming: T T. Fingerings below: 3 2 0 1 0 0 1 3 1 3. Strumming below: 6 7 a 8 a 9 a 10 a 11 a.
- Measure 11:** 6/8 time. Fingerings: 0 0 0 2 0 2. Strumming: T T. Fingerings below: 0 1 0 0 3 1 0 2. Strumming below: 12 a 1 a 2 a 3 a 4 a 5 a.
- Measure 12:** 3/4 time. Fingerings: 0 0 0 2 0 2. Strumming: T T. Fingerings below: 6 (7)(8)(10).

Siguiriyas Falseta 14 (Source: Sabicas)

Here is a typical Sabicas falseta in the concert style. Note his use of open string chords in the 6th position.

The sheet music consists of two staves of musical notation. The top staff starts with a Bb chord, followed by an A chord, then an A-Bb-A sequence. The bottom staff shows fingerings (0, 7, 9) and (6, 8, 6, 8) for the first measure. The second measure shows (8, 6, 5) and (7, 7). The third measure shows (6, 8, 6, 8) and (7, 9). The fourth measure shows (8, 6, 5) and (7, 7). The fifth measure starts with an A chord, followed by P6, P5, P3, P3, P2, Gm, A, and ends with A. The bottom staff shows fingerings (5, 6, 7, 8, 7, 7), (6, 8, 7, 6, 5), (3, 5, 3, 2, 3, 2, 0, 2, 0, 4), (0, 1, 3, 1, 0, 2, 2), and (0, 2, 2, 0). The sixth measure shows (5, 6, 7, 8, 9, 10, 11), (12, 1, 2, 3, 4, 5), (3, 4, 5), (6, 7, 8, 9, 10, 11, 12, 1, 2, 3, 4, 5), and (6, 7, 8, 9, 10, 11).

Siguiriyas Falseta 15 (Source: Sabicas)

Here is a melodic falseta, using a slide effect in measure 2 and octaves in measure 6.

The sheet music consists of three staves of musical notation for a guitar. The first staff starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It includes markings for "P2" (Do not bar), "P5", and "A7 (=E7, P5)". The second staff starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. It includes markings for "A7", "P5", and "Dm (=Am, P5)". The third staff starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. It includes markings for "Bb", "A", and "Octaves". Below each staff is a six-string guitar neck diagram with fingerings and strumming patterns indicated by arrows and letters (p, i, up, down). The lyrics below the notes correspond to the fingerings and strumming patterns.

Staff 1:

- Measure 1: Treble clef, 1 sharp, 2/4 time. Fingerings: (4) 2. Strum: p. Lyric: (6) (7) 8 a.
- Measure 2: Fingerings: (4) 2, 3, 2, 0. Strum: p. Lyric: 9 a.
- Measure 3: Fingerings: 10 a, 11 a. Strum: p. Lyric: 10 a 11 a.
- Measure 4: Fingerings: 12 a, a, 1. Strum: p. Lyric: 12 a a 1.
- Measure 5: Fingerings: 2, 3, 2, 0. Strum: p. Lyric: 2 3 2 0.
- Measure 6: Fingerings: 4, 5, 8, 8. Strum: p. Lyric: 4 5 8 8.
- Measure 7: Fingerings: 5. Strum: p. Lyric: 5.
- Measure 8: Fingerings: 7, 8, 5, 7. Strum: p. Lyric: 7 8 5 7.
- Measure 9: Fingerings: 8, 7, 5, 8. Strum: p. Lyric: 8 7 5 8.
- Measure 10: Fingerings: 8, 7, 5. Strum: p. Lyric: 8 7 5.
- Measure 11: Fingerings: 6. Strum: p. Lyric: 6.
- Measure 12: Fingerings: 7, 8 (8), 9, 10, 11. Strum: p. Lyric: 7 8 (8) 9 10 11.
- Measure 13: Fingerings: 12, a, 1, a, 2, a. Strum: p. Lyric: 12 a 1 a 2 a.
- Measure 14: Fingerings: 3, 2, 0, 1. Strum: p. Lyric: 3 2 0 1.
- Measure 15: Fingerings: 0, 1, 2, 2. Strum: p. Lyric: 0 1 2 2.
- Measure 16: Fingerings: 3, 1, 0. Strum: p. Lyric: 3 1 0.
- Measure 17: Fingerings: 4, 5. Strum: p. Lyric: 4 5.
- Measure 18: Fingerings: 6, 7, 8, 10, 11, a. Strum: p. Lyric: 6 7 8 10 11 a.
- Measure 19: Fingerings: 12, a, 1, a, 2, a, 3, 4, 5. Strum: p. Lyric: 12 a 1 a 2 a 3 4 5.
- Measure 20: Fingerings: 12, (1), 1, 2, a. Strum: p. Lyric: 12 (1) 1 2 a.
- Measure 21: Fingerings: 3, 4, 5. Strum: p. Lyric: 3 4 5.

Staff 2:

- Measure 1: Treble clef, 1 sharp, 3/4 time. Fingerings: (4) 2, 3. Strum: p. Lyric: (6) (7) 8 a.
- Measure 2: Fingerings: 9, 10, 11. Strum: p. Lyric: 9 10 11.
- Measure 3: Fingerings: 12, a, 1, a, 2, a. Strum: p. Lyric: 12 a 1 a 2 a.
- Measure 4: Fingerings: 3, 2, 0, 1. Strum: p. Lyric: 3 2 0 1.
- Measure 5: Fingerings: 0, 1, 2, 2. Strum: p. Lyric: 0 1 2 2.
- Measure 6: Fingerings: 2, 2. Strum: p. Lyric: 2 2.
- Measure 7: Fingerings: 0. Strum: p. Lyric: 0.

Staff 3:

- Measure 1: Treble clef, 1 sharp, 3/4 time. Fingerings: (4) 2, 3. Strum: p. Lyric: (6) (7) 8 a.
- Measure 2: Fingerings: 9, 10, 11. Strum: p. Lyric: 9 10 11.
- Measure 3: Fingerings: 12, a, 1, a, 2, a. Strum: p. Lyric: 12 a 1 a 2 a.
- Measure 4: Fingerings: 3, 2, 0, 1. Strum: p. Lyric: 3 2 0 1.
- Measure 5: Fingerings: 0, 1, 2, 2. Strum: p. Lyric: 0 1 2 2.
- Measure 6: Fingerings: 2, 2. Strum: p. Lyric: 2 2.
- Measure 7: Fingerings: 0. Strum: p. Lyric: 0.

Siguiriyas Falseta 16 (Source: Sabicas)

Here is another dramatic “call” falseta, one of Sabicas’ best.

1 P3 P5 P3
 7 5 3 5 3 | 7 8 7 5 0 8 | 0 5 7 3 5 7 8 5 | 3 5 3 5 8 7 0
 ↑p p ↓p ↑p p ↓p ↑p p ↓p p p i p ↓p p ↑p p p ↓p p p p p p p p ↑p p p
 (6) (7) 8 9 a 10 11 a 12 (1) 2 a 3 a 4 a 5 a 6 (7) 8 9 a 10 11 a 12 a a 1 2 3 4 5
 5 P3 P5 P3
 7 5 3 5 3 | 7 8 7 5 0 8 | 0 5 7 3 5 7 8 5 | 3 5 3 5 8 7 0
 ↑p ↑p p ↓p ↑p p ↓p ↑p p ↓p p p i p ↓p p ↑p p p ↓p p p p p p p ↑p p p
 6 (7) 8 9 a 10 11 a 12 (1) 2 a 3 a 4 a 5 a 6 (7) 8 9 a 10 11 a 12 a a 1 2 3 4 5
 P3 Bb A
 0 5 3 0 | 0 3 7 5 7 5 3 3 | 5 5 3 3 5 6 | 0 3 0 2 2 0
 ↑p p i p p i p p i p p p p p ↓p p p ↓p p p p p ↓p p i p p p i ↑p
 6 (7) 8 9 a 10 11 a 12 1 a 2 a 3 a 4 a 5 a 6 (7) (8) 9 a 10 a 11 a 12 a 1 a 2 a 3 a 4 a 5 a 6(7)(8)(10)

Siguiriyas Falseta 17 (Source Paco de Lucia)

This falseta is not phased in the customary alternating measures of 3/4,6/8, but is straight 6/8 (until the final measures), and is an example of a guitarist purposely abandoning the rules of rigid compas for an artistic effect. However, it is the musical genius of Paco de Lucia that makes it possible to be effective within the Siguiriyas form.

Siguiriyas Falseta 18 (Source Paco de Lucia)

Another falseta of Paco de Lucia's, showing his interest in counter-rhythmic musical figures (note the 1st and 2nd measures.)

(Gm)

P2 _____ Bb _____ P3 _____ A _____

1 | 2 3 2 5 3 2 | 3 3 3 | 3 3 5 3 7 | 3 5 3 6 3 2 2

0 5 5 3 6 5 6 | 5 3 | 0 7 | 7 0

↑p ↓p p p ↓p p p ↓p p i p p ↑p p p p p p p p p p p p p p i p

(6) (7) 8 a 9 a 10 a 11 a 12 1 a 2 a 3 4 a 5 a 6 (7) 8 a 9 a 10 a 11 a 12 a 1 a 2 a 3 4 5

(A) P2 _____ (Bb) C7 _____ F 3

5 | 2 3 2 5 3 2 | 3 3 | 3 3 0 0 3 5 | 3 3 2 0 1 2

0 5 5 3 6 5 6 | 5 3 | 2 3 | 3 3 | 1 3

p ↑p ↓p p p ↓p p p ↓p p i p p i p p p p p p ↑p p p am ip

6 (7) 8 a 9 a 10 a 11 a 12 1 a 2 a 3 4 a 5 a 6 (7) 8 a 9 a 10 a 11 a 12 (1) 1 2 1 3 4 a a 5

(F) P3 (Bb) (P0) Bb A A

9 | 3 3 6 3 5 3 6 | 3 0 6 5 3 6 | 3 3 0 3 1 3 | 0 1 0 3 1 3 1 0 0 4 2 2 0 2 2 | 2 2 0

6 6 | 6 | 7 3 | 0 3 1 3 | 0 1 0 3 1 3 1 0 0 4 | 2 2 0 2 2 0

p p p ↓p p p ↓p p p p p p p i p p p p p p p p p p p p p p p p i ↑p

6 (7) 8 a 9 a 10 a 11 a 12 a (1) 2 a a 3 4 5 6 a 7 8 9 10 a 11 a 12 a a 1 2 a a 3 a a 4 a a 5 a 6 (7)(8)(9)