Siguiriyas Falsetas

Collection # 1

© Charles H. Keyser, Jr. 1976

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

Siguiriyas Falsetas - Collection 1

Falseta 1. (Source: Traditional):

Falseta 2 (Source: Juan Moreno):

Falseta 3 (Source: Melchor de Marchena)

Falseta 4 (Source: Niño Ricardo/Manuel Serrapi)

Falseta 5 (Source: Diego del Gastor)

Falseta 6 (Source: Diego del Gastor)

Falseta 7 (Source: Diego del Gastor)

Falseta 8 (Source: Niño Ricardo/Manuel Serrapi)

Falseta 9 (Source: Niño Ricardo/Manuel Serrapi)

Falseta 10 (Source: Niño Ricardo/Manuel Serrapi)

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

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

Falseta 13. (Source: Sabicas)

Falseta 14 (Source: Sabicas)

Falseta 15 (Source: Sabicas)

Falseta 16 (Source: (Sabicas)

Falseta 17. (Source Paco de Lucia)

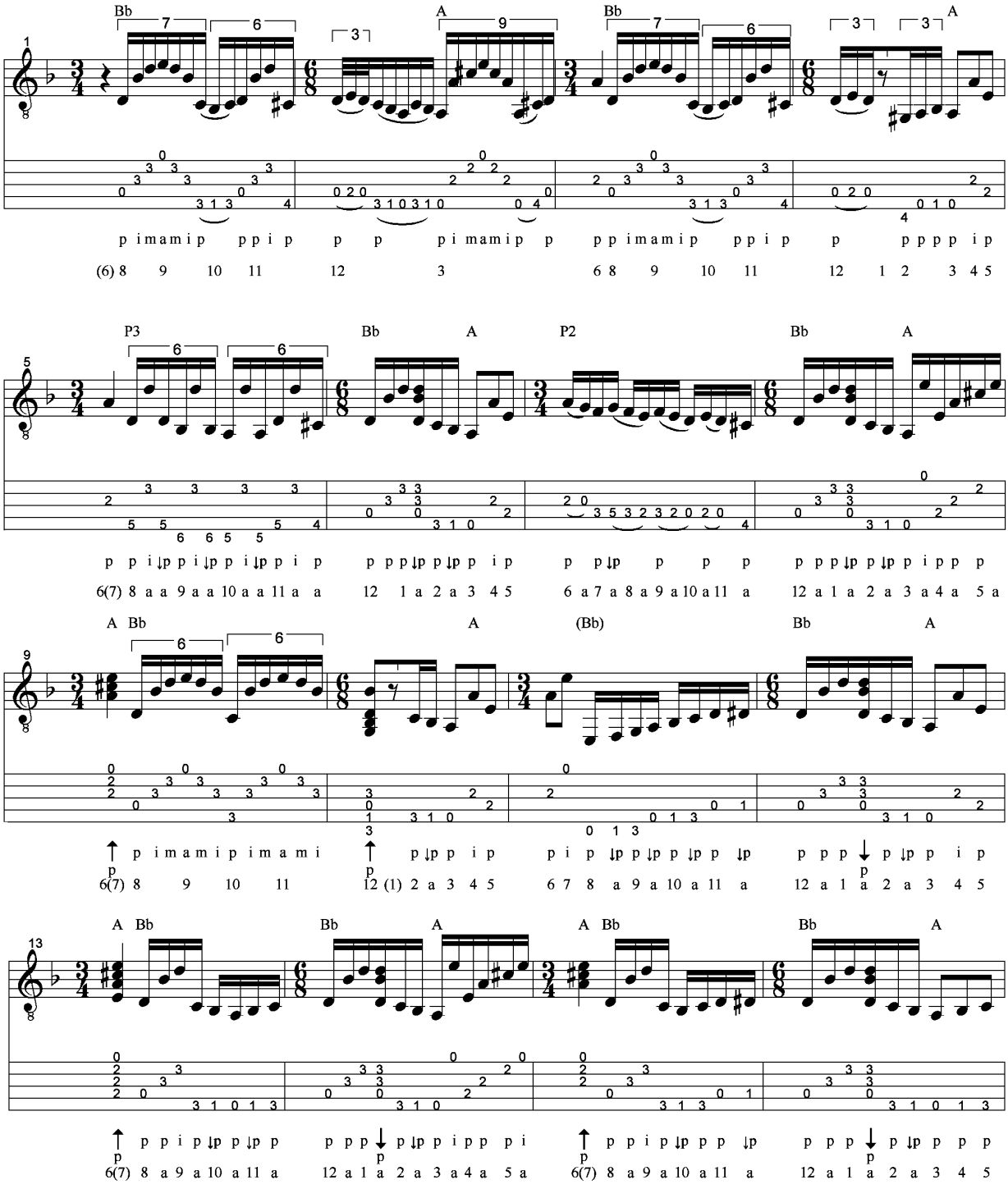
Falseta 18 (Source Paco de Lucia)

Siguiriyas Falsetas

Siguiriyas Falseta 1 (Source: Traditional):

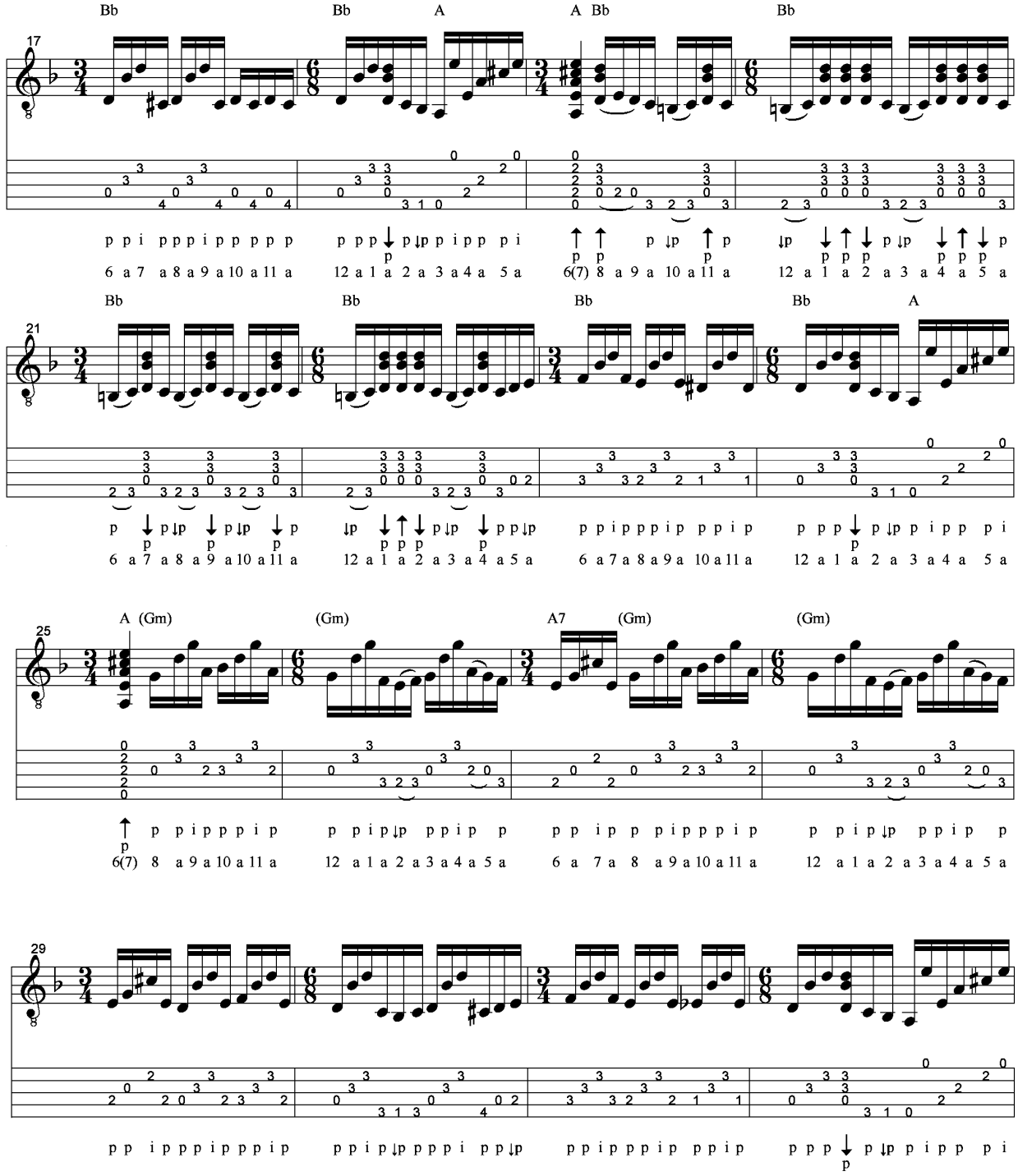
Siguiriyas 01

This is a series of “filler” falsetas that can be used between letras (sung verses) of the cante, or for the accompaniment of the taconeo 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.



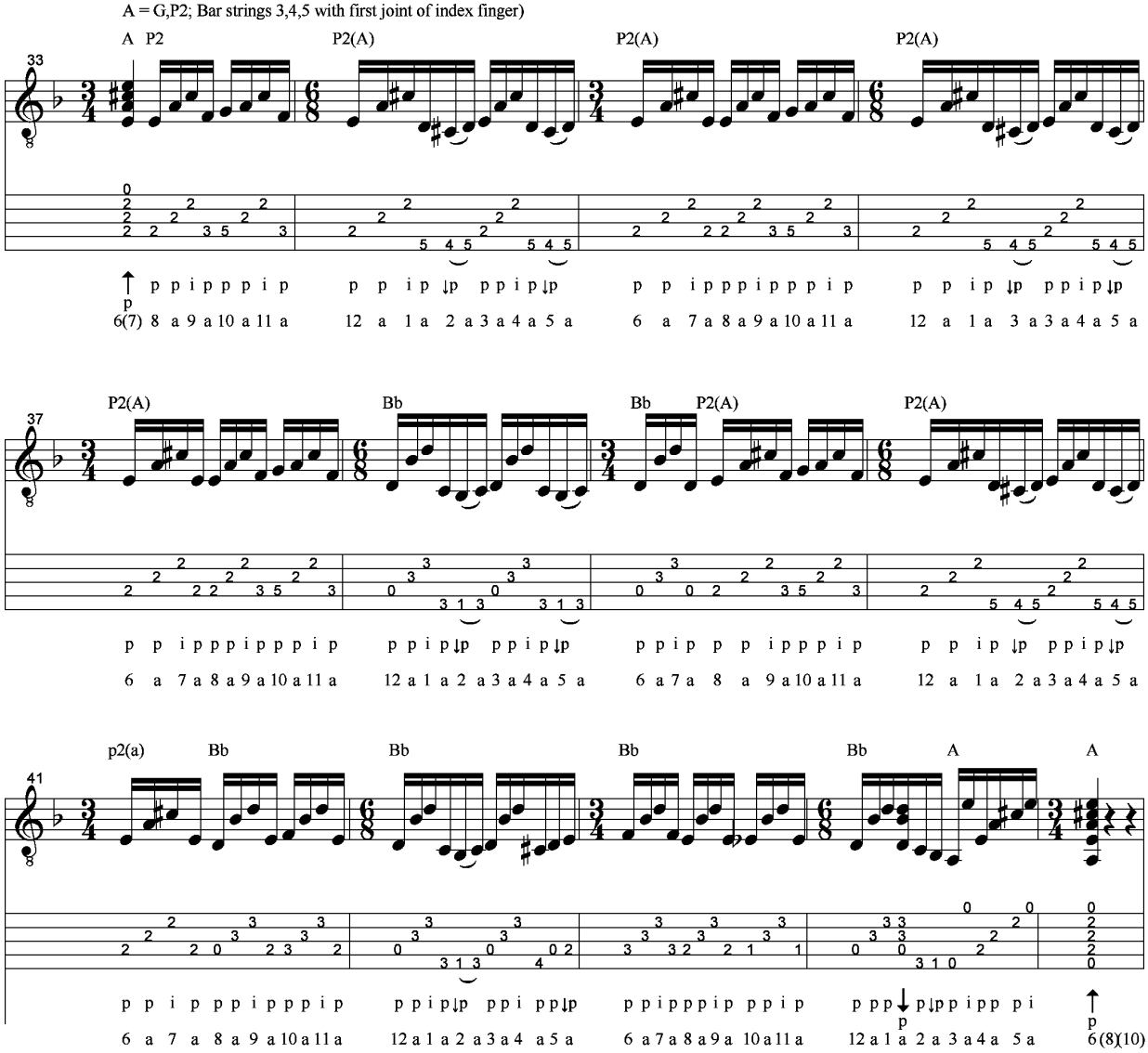
Siguiriyas Falseta 1 (Cont.)

Siguiriyas 01



Siguiriyas Falseta 1 (Cont.)

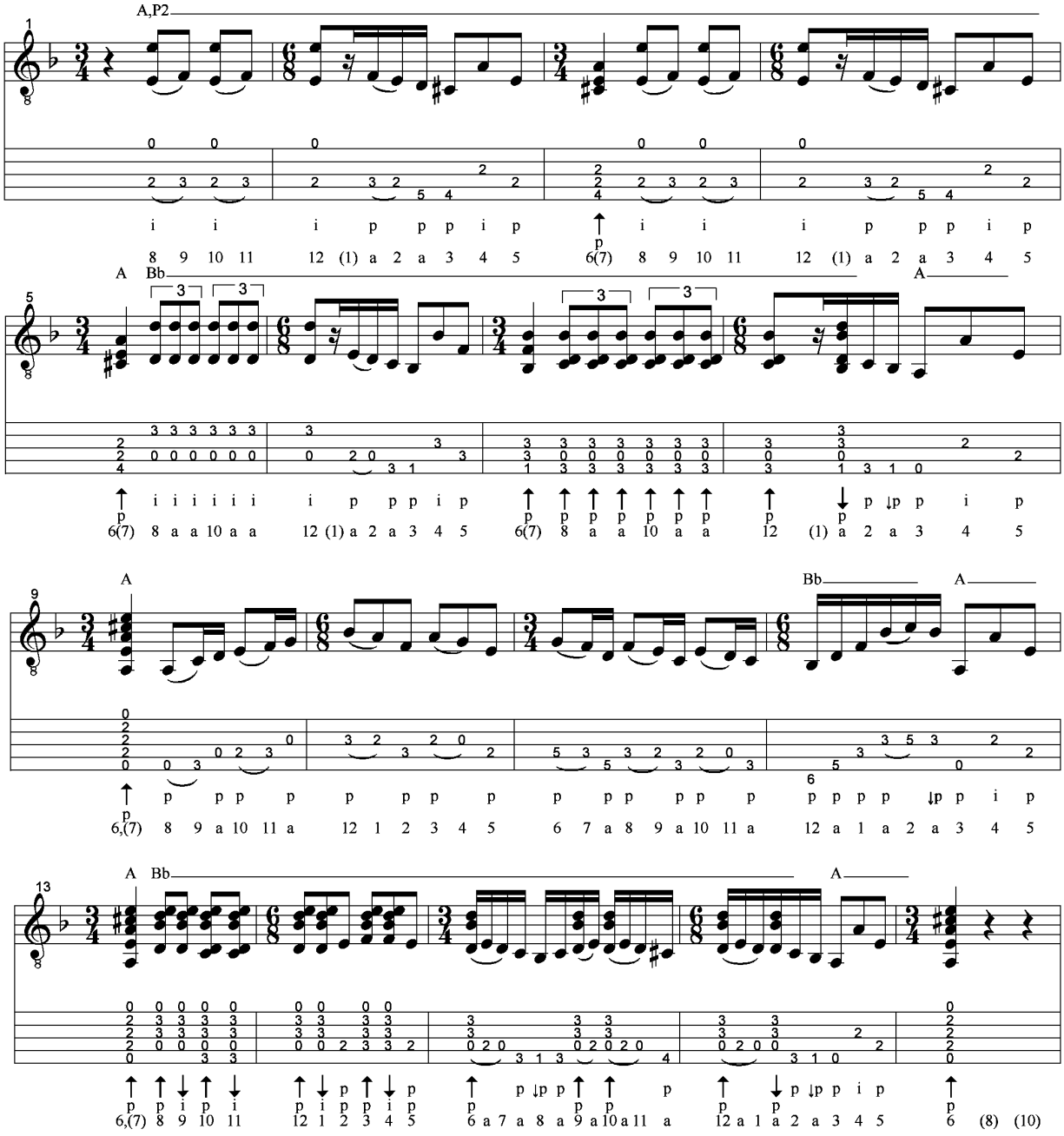
Siguiriyas 01



Siguiriyas Falseta 2 (Source: Juan Moreno):

Siguiriyas 02

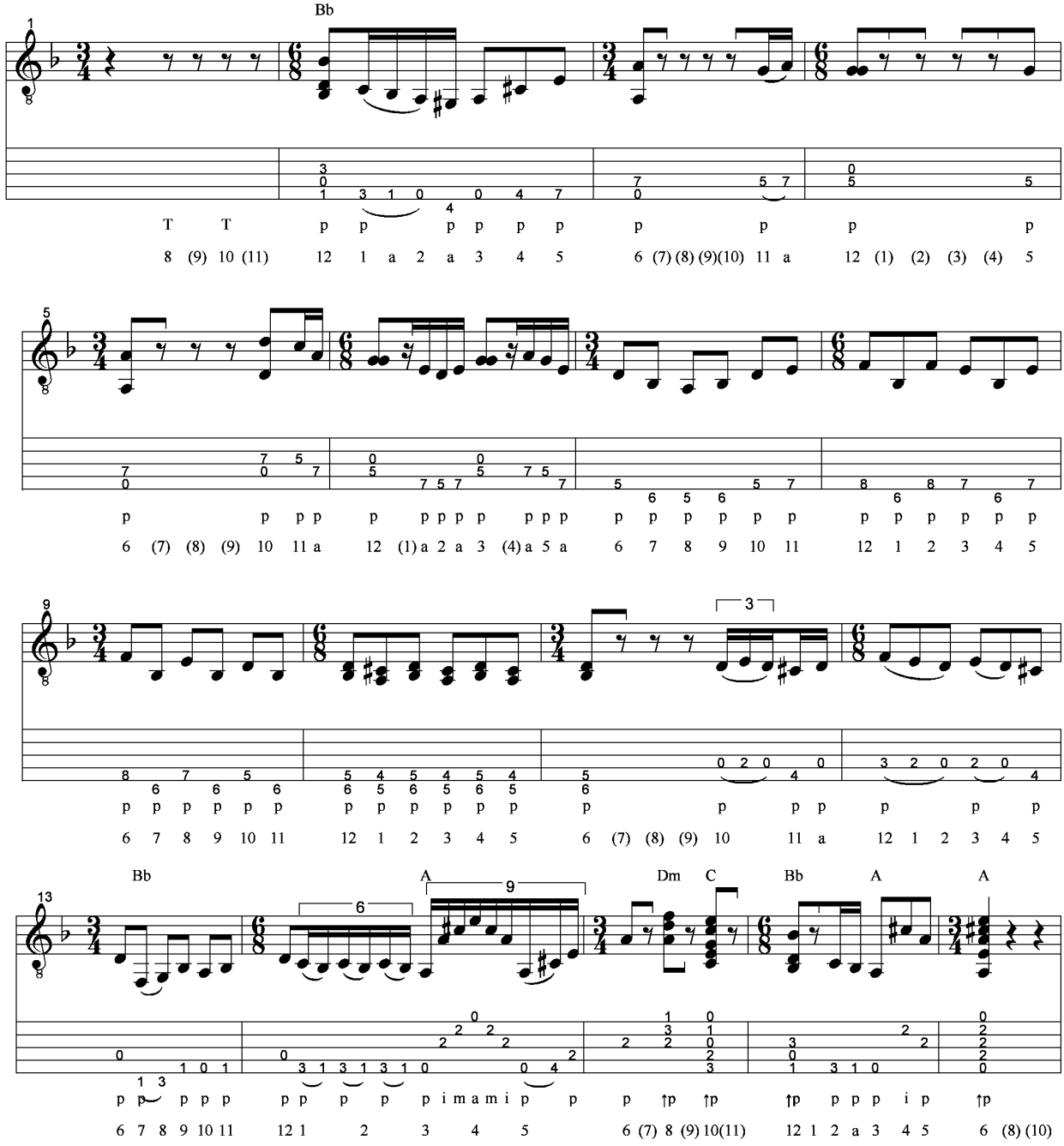
This falseta suggests a call to the singer for entrance to the cante.



Siguiriyas Falseta 3 (Source: Melchor de Marchena)

Siguiriyas 03

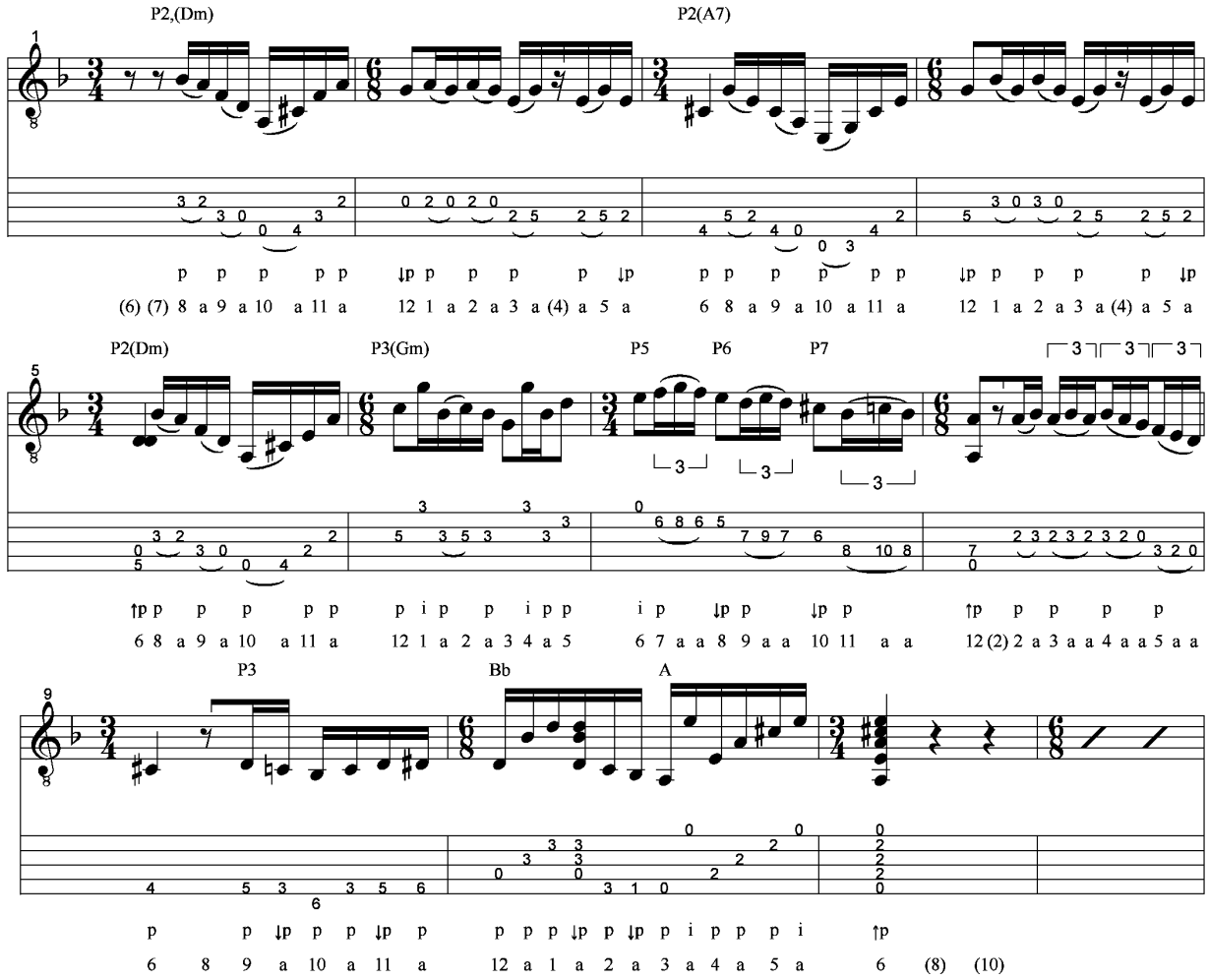
Melchor de Marchena uses the pentatonic scale in this falseta; it is one of his “propio sellos (trademarks).



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

Siguiriyas 04

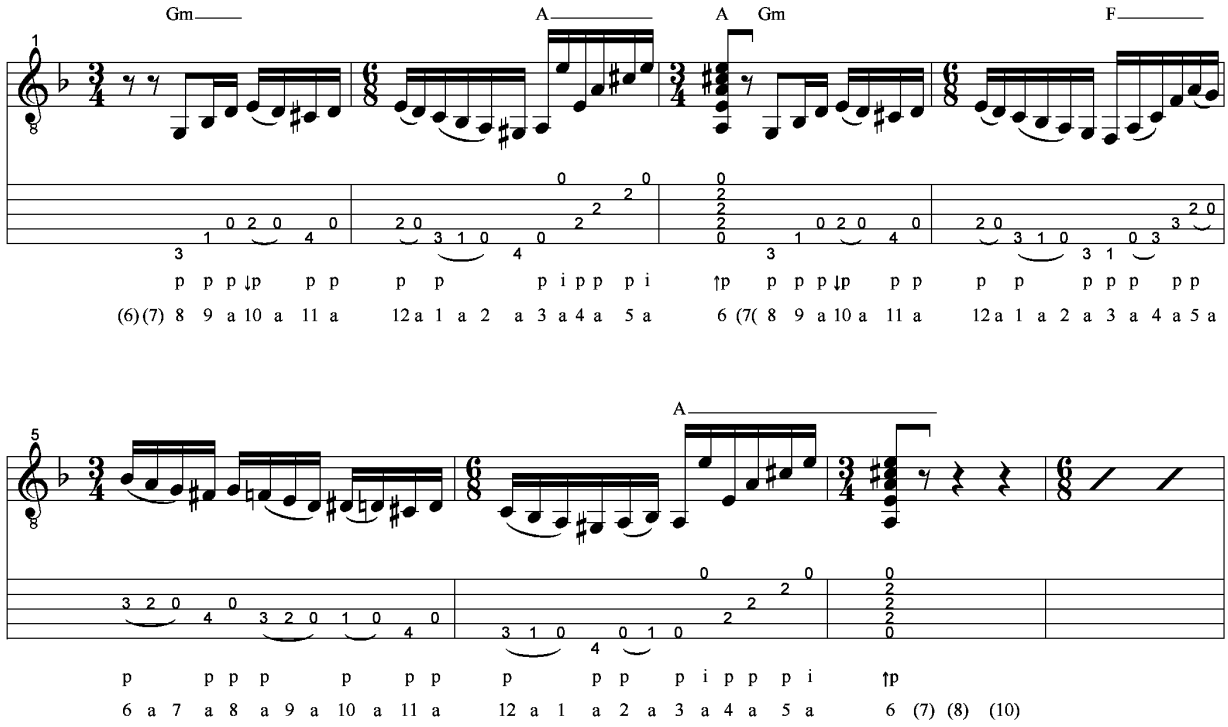
This falseta is from Niño Ricardo, although I first heard it on a recording by Juan “El Africano” It makes use of the relative harmonic minor to A Phygian (D minor).



Siguiriyas Falseta 5 (Source: Diego del Gastor)

Siguiriyas 05

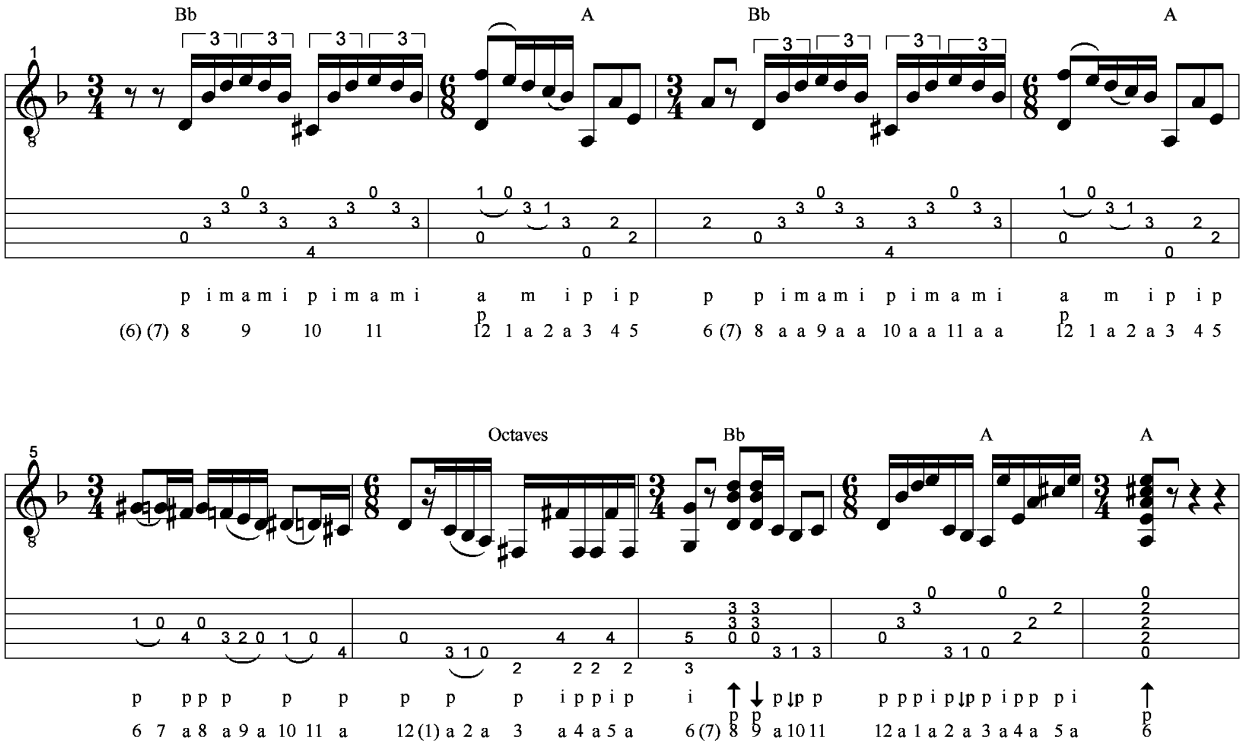
Here’s a Siguiriyas falseta typical of Diego’s juerga approach.



Siguiriyas Falseta 6 (Source: Diego del Gastor)

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

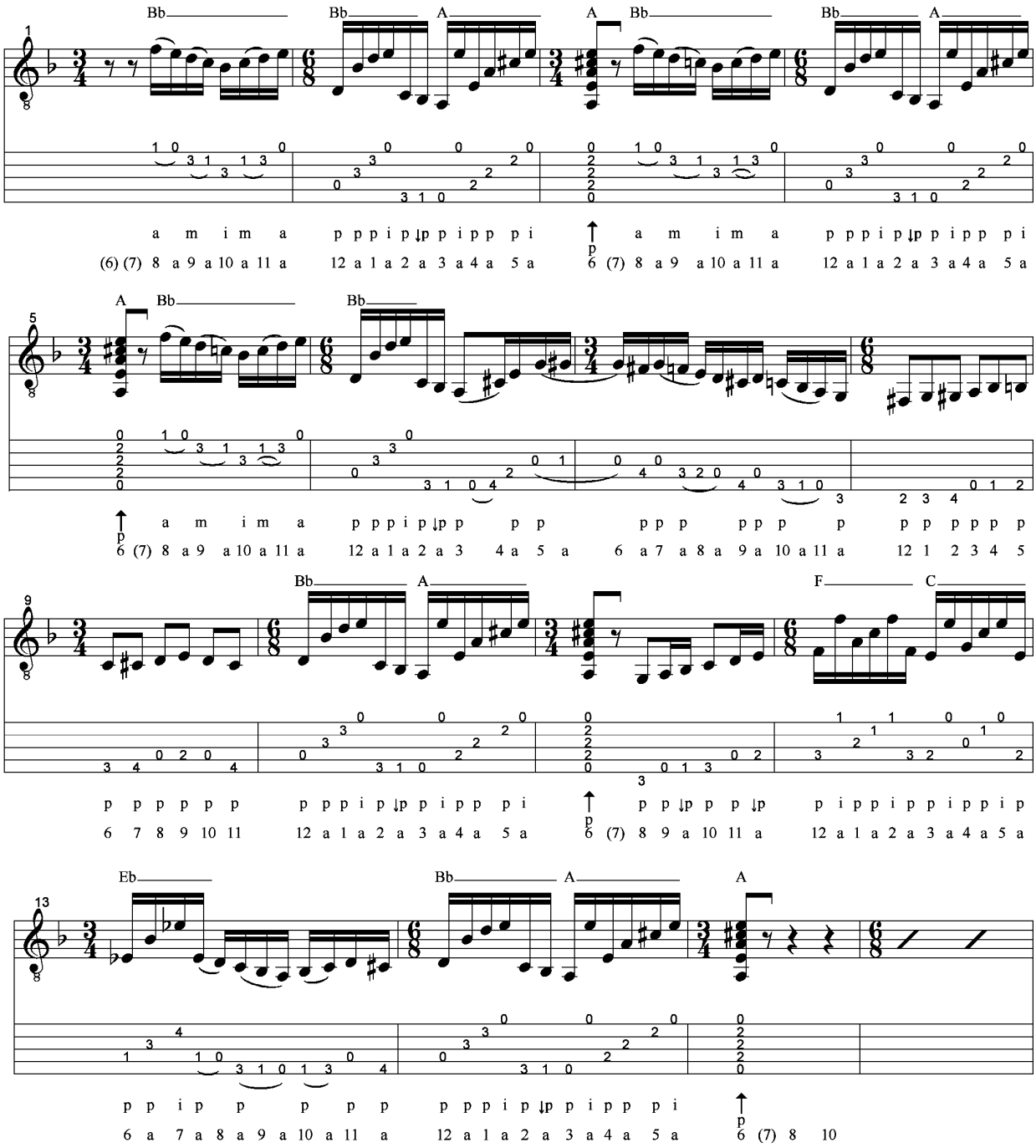
Siguiriyas 06



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.

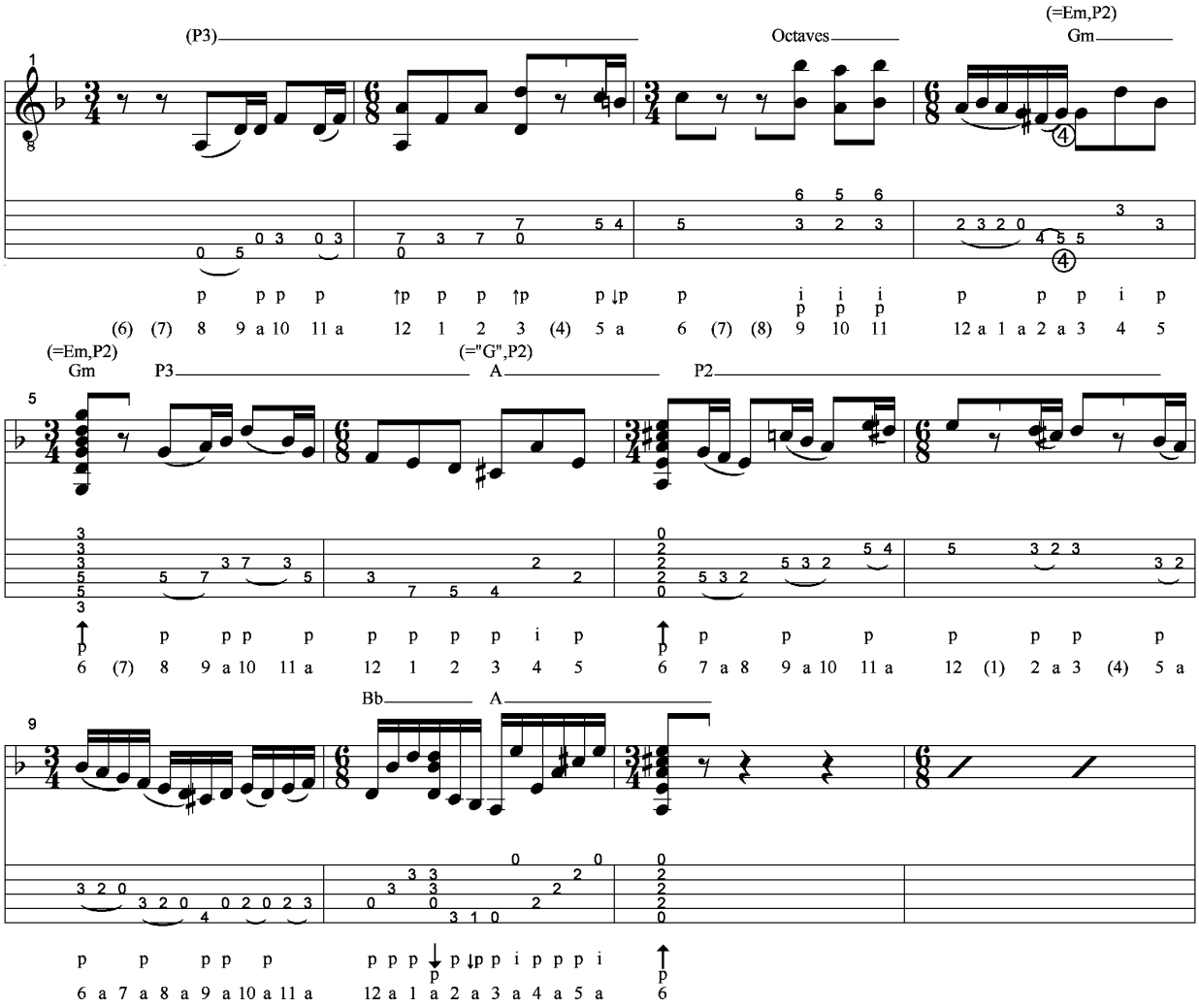
Siguiriyas 07



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

Siguiriyas 08

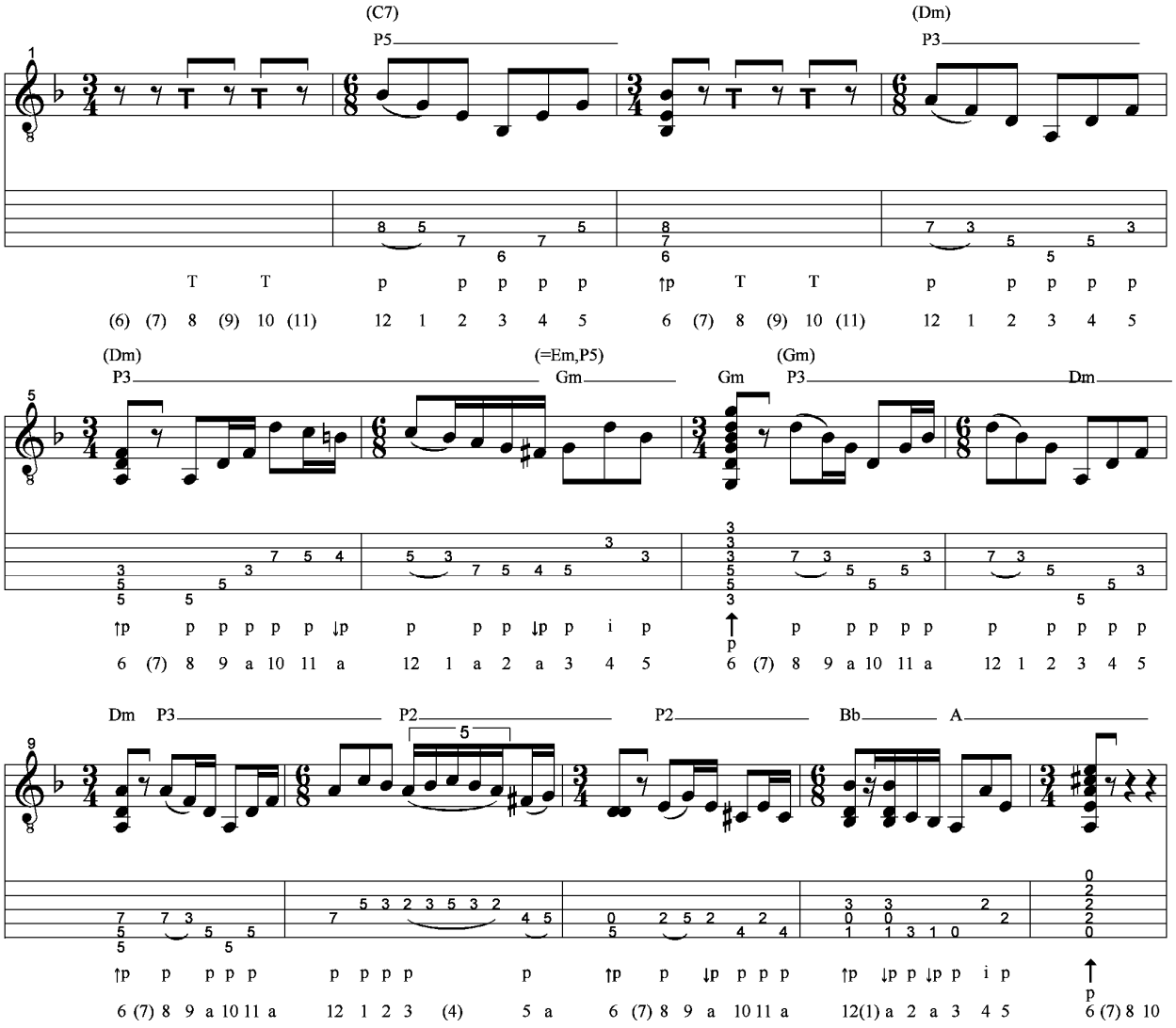
This is a famous falseta of Niño Ricardo's, using large interval jumps in the melody (as far as the physical layout of the guitar is concerned), and some interesting compas phrasing.



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

Siguiriyas 09

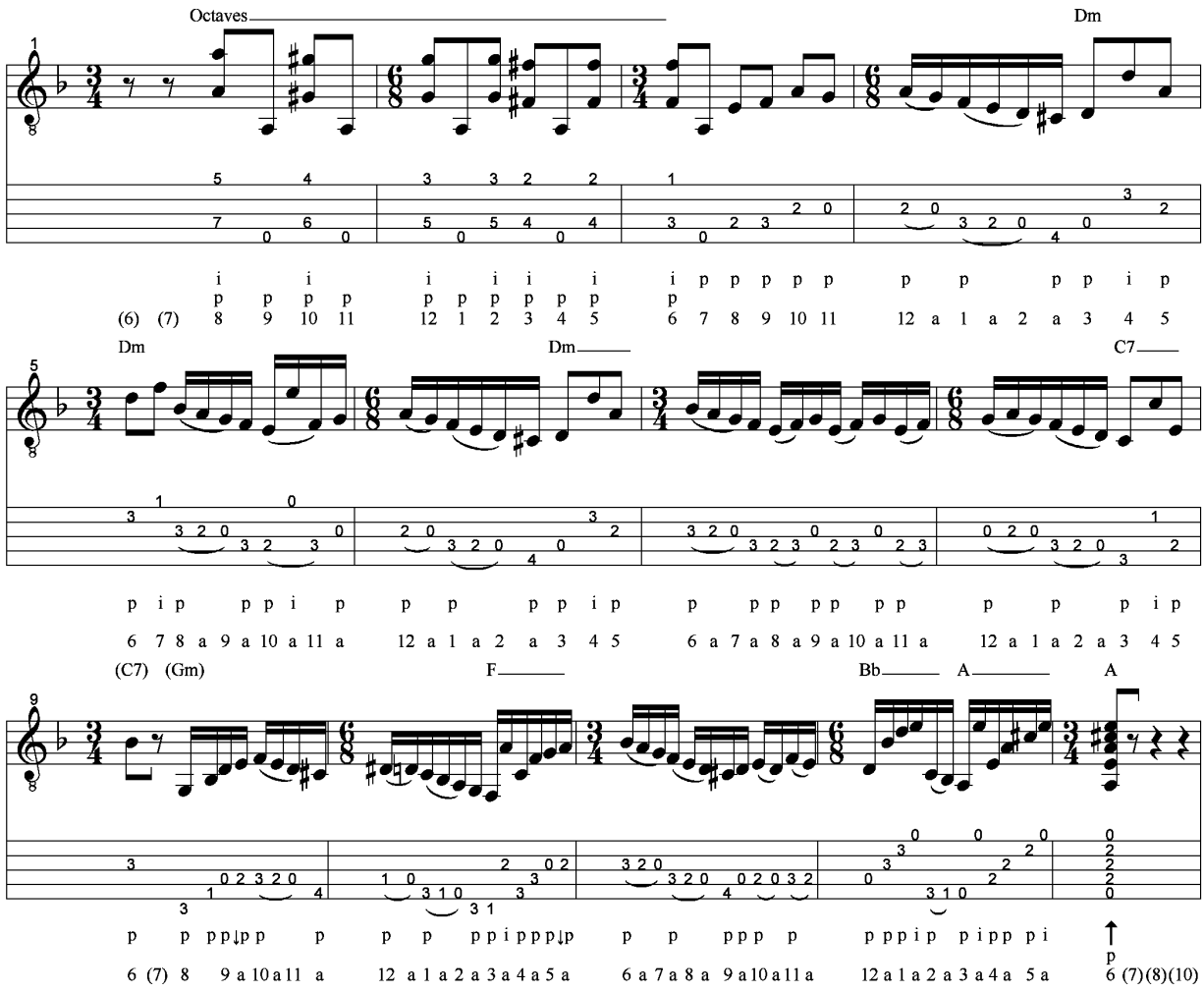
Another falseta of Niño Ricardo's which is in every guitarists' repertoire at some time or the other. Note the interesting use of the relative minor (Dm and Gm chords).



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

Siguiriyas 10

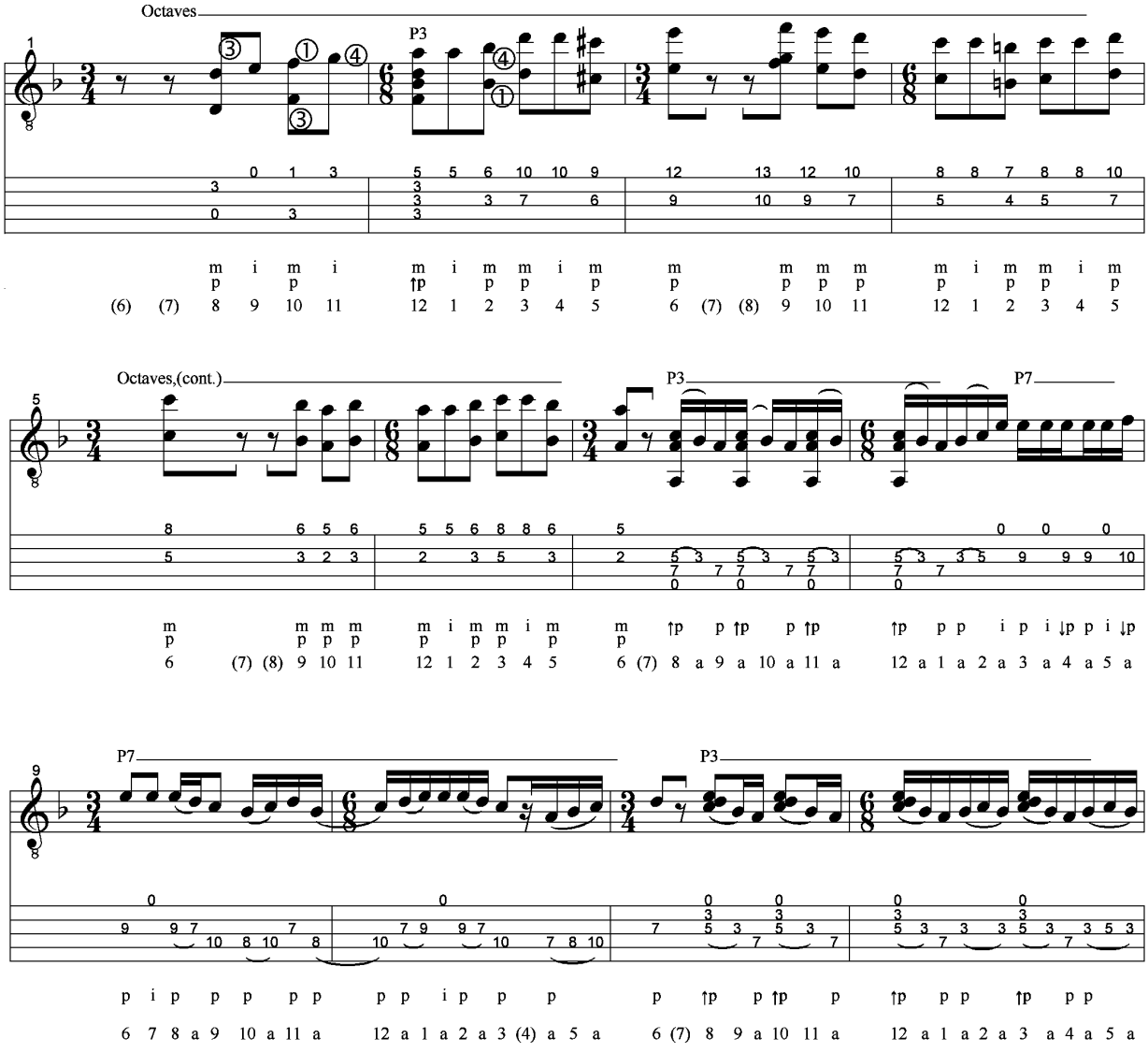
This falseta is a favorite of dancers, especially the octave sequence (Nino Ricardo makes excellent use of octaves as a melodic device).



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

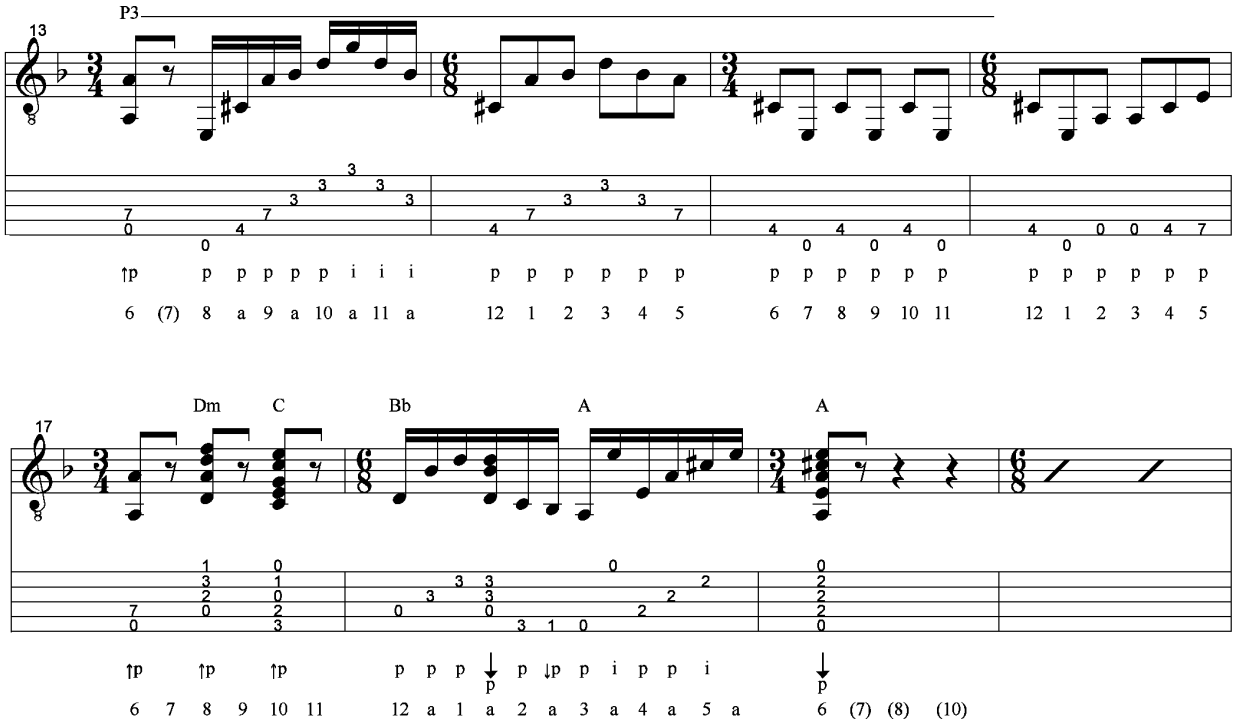
Siguiriyas 11

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 TarantoTarantas when transposed to open position for use in F# Phrygian mode.)



Siguiriyas Falseta 11 (Cont.)

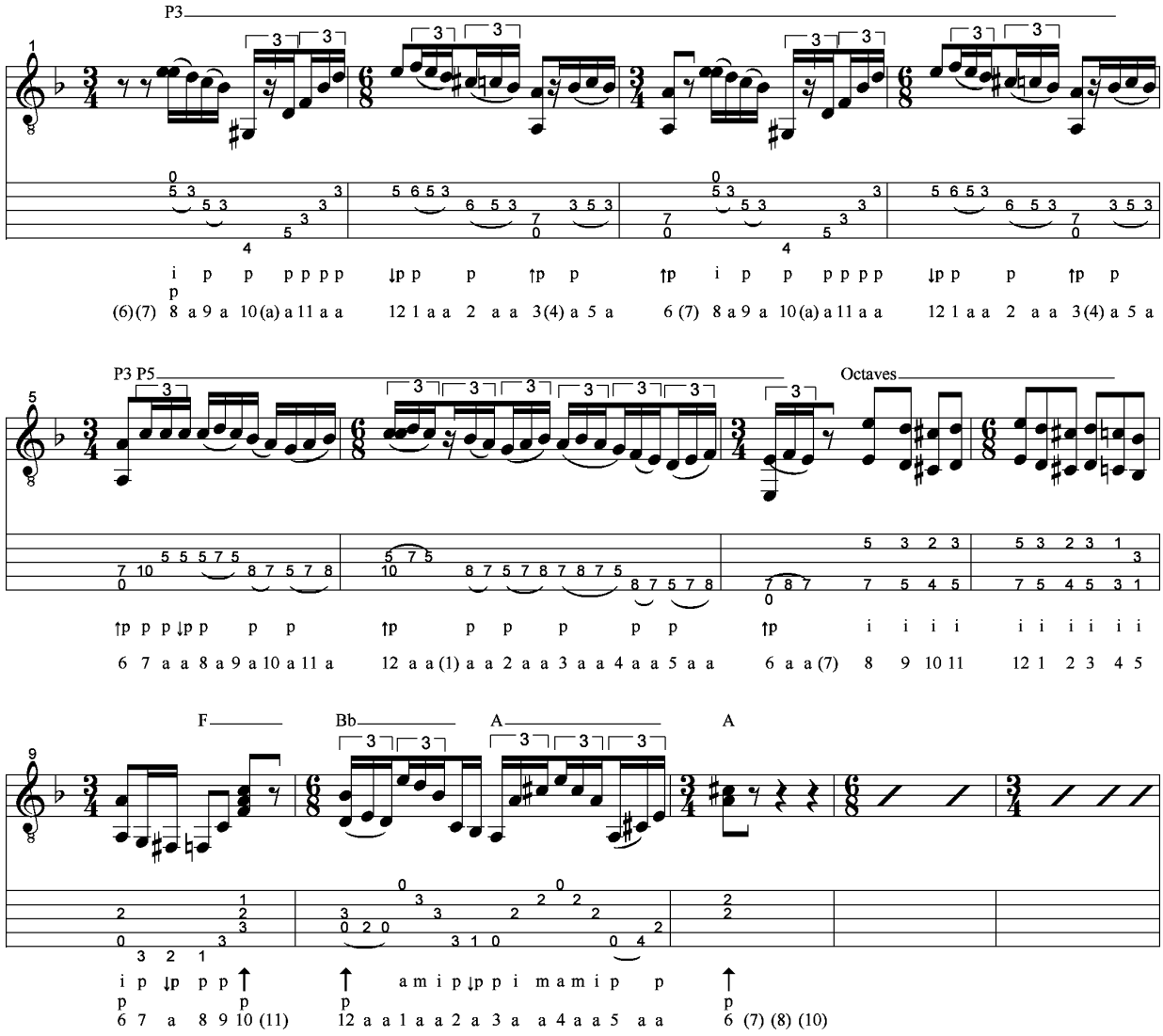
Siguiriyas 11



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

Siguiriyas 12

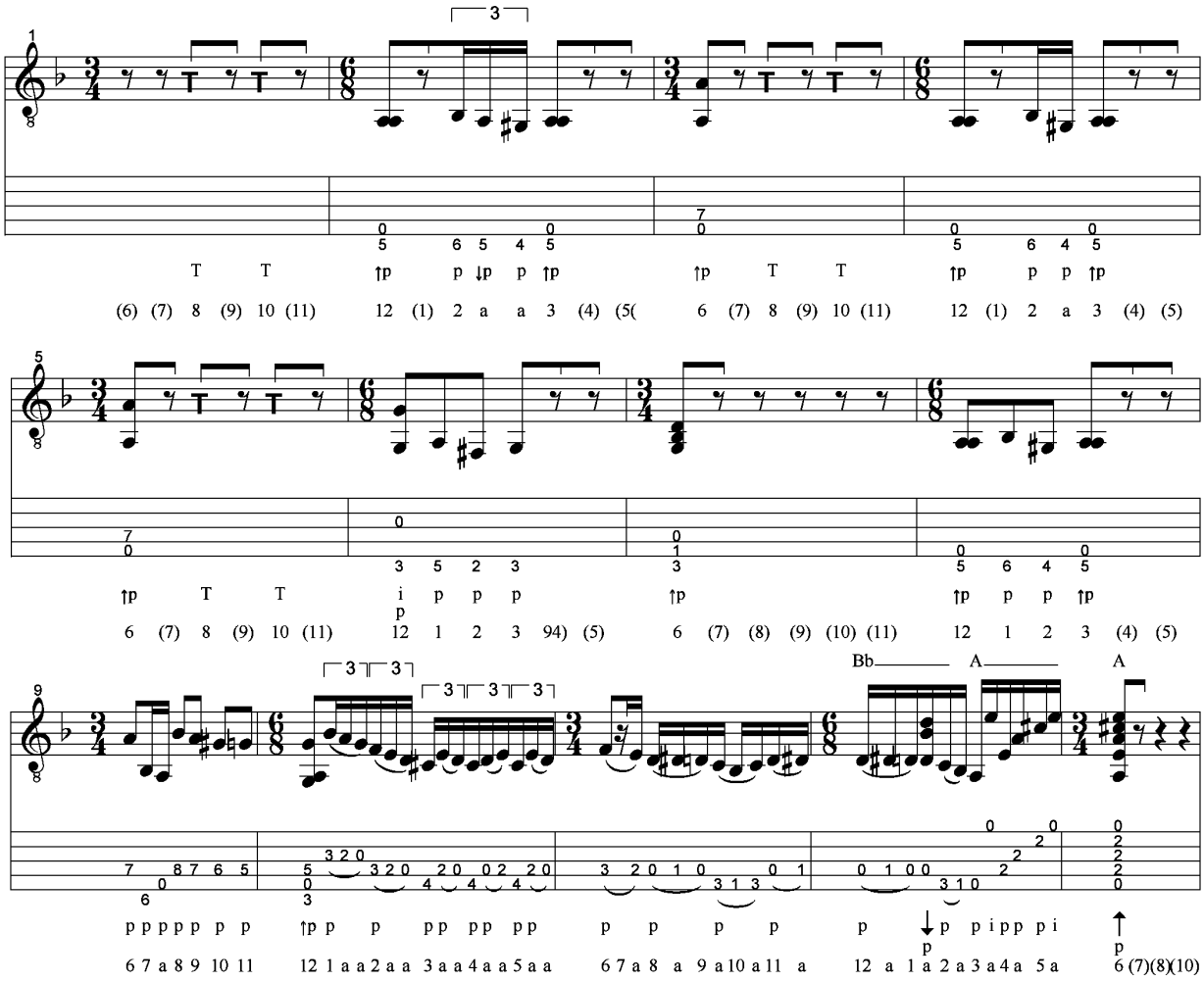
For me, this falseta is almost the equal of the previous one, and is a good example of Serranito’s expressive approach to the toque jondo.



Siguiriyas Falseta 13 (Source: Sabicas)

Siguiriyas 13

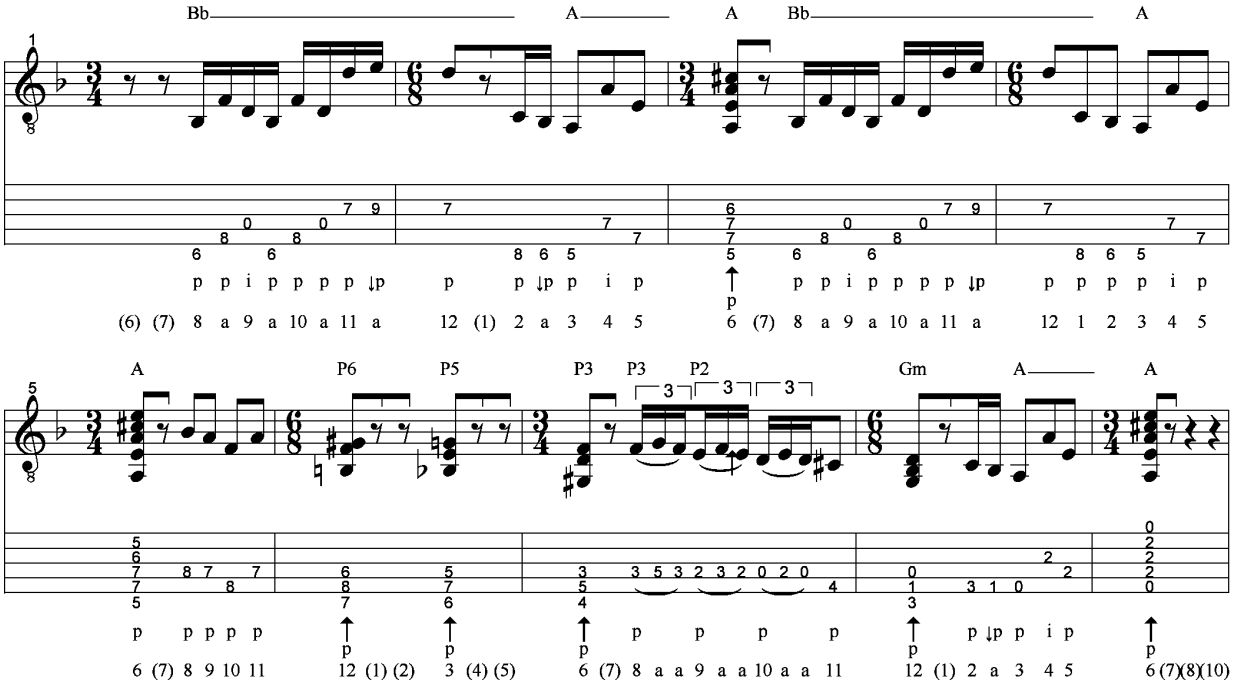
This falseta suggests a call to the singer, or can be used as a dramatic opening for a solo in the concert style.



Siguiriyas Falseta 14 (Source: Sabicas)

Siguiriyas 14

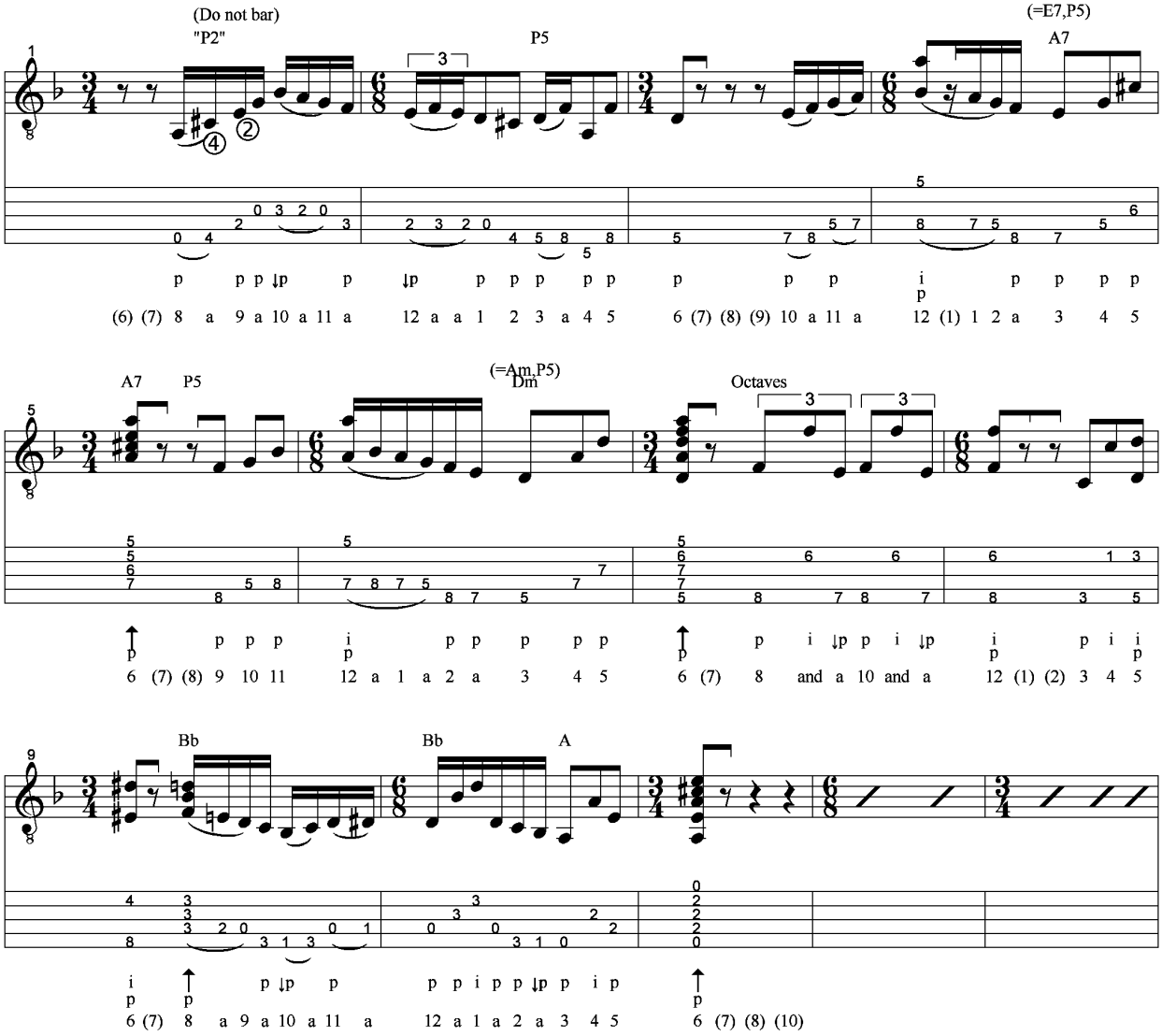
Here is a typical Sabicas falseta in the concert style. Note his use of open string chords in the 6th position.



Siguiriyas Falseta 15 (Source: Sabicas)

Siguiriyas 15

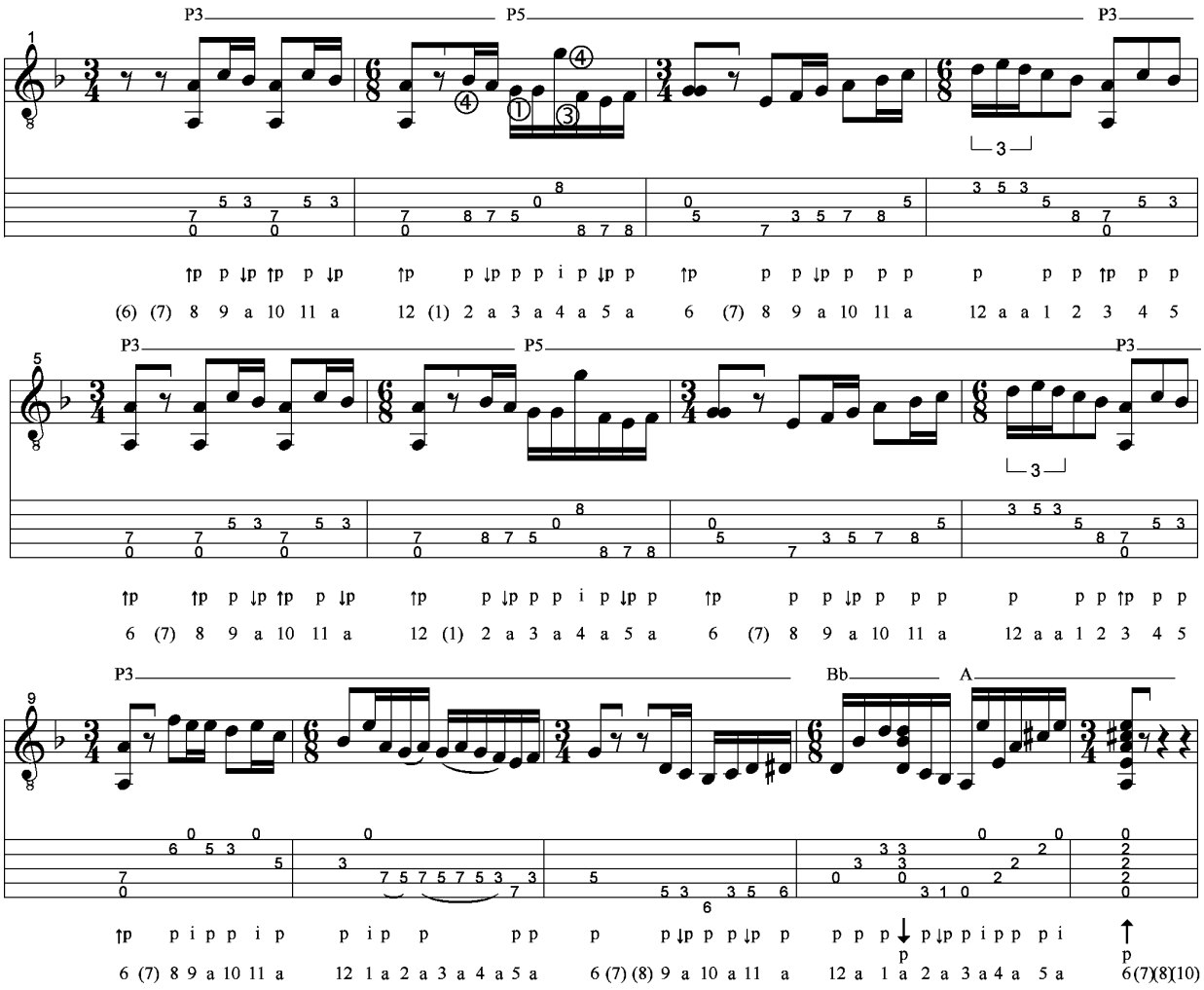
Here is a melodic falseta, using a slide effect in measure 2 and octaves in measure 6.



Siguiriyas Falseta 16 (Source: Sabicas)

Siguiriyas 16

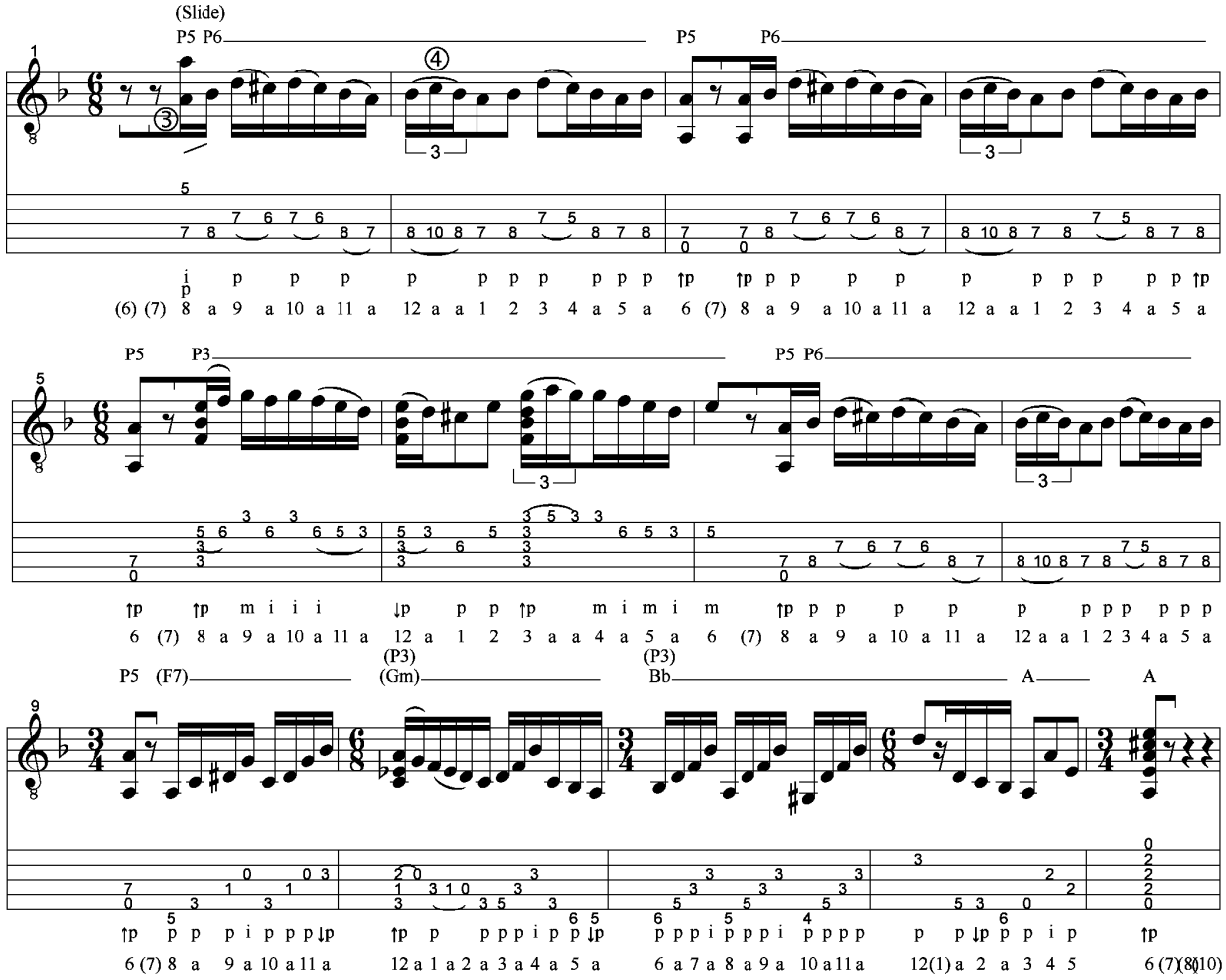
Here is another dramatic “call” falseta, one of Sabicas’ best.



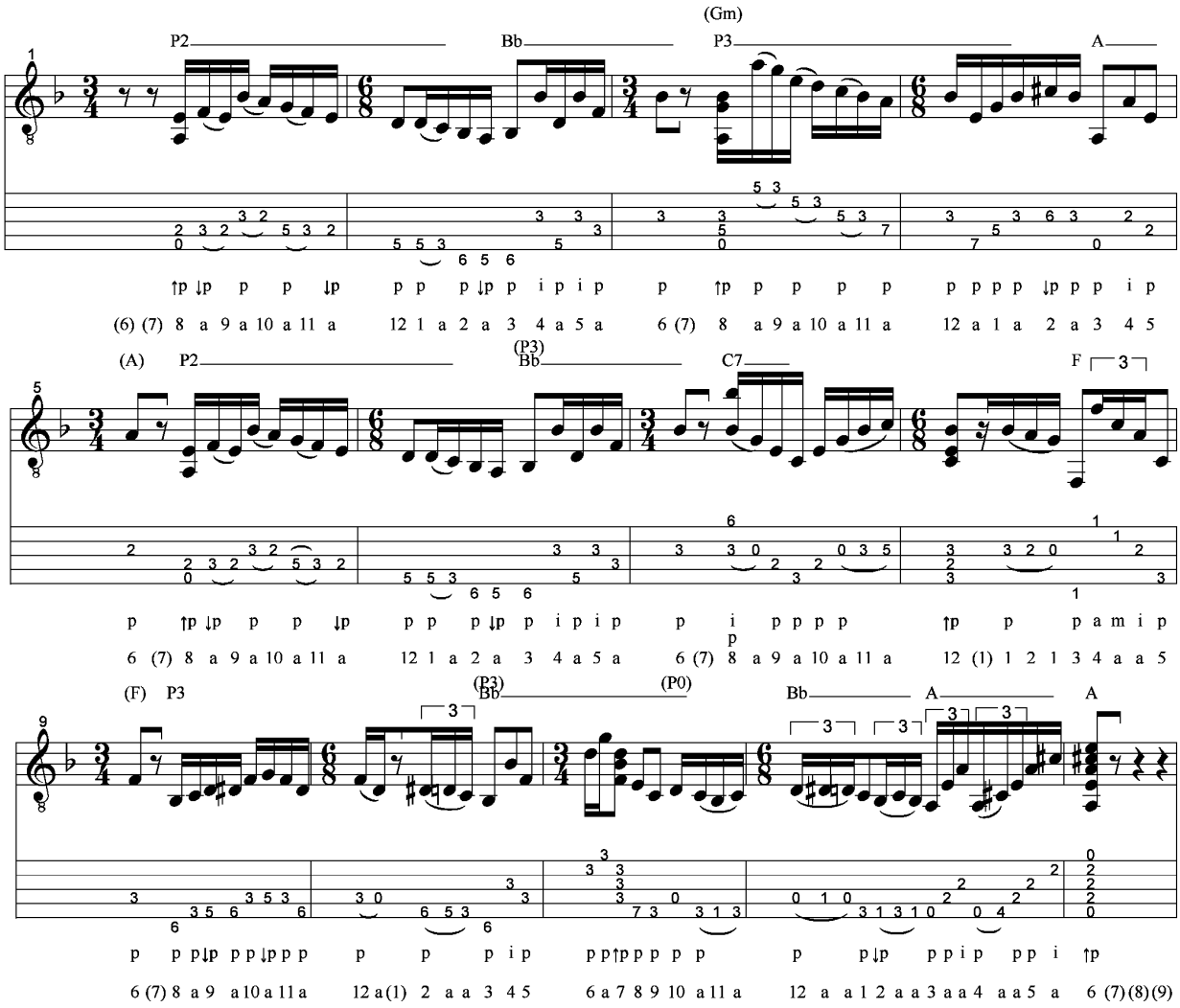
Siguiriyas Falseta 17 (Source Paco de Lucia)

Siguiriyas 17

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)

Siguiriyas 18

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