

Siguiriyas Falsetas

Collection # 1

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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):

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.

Musical score for Siguiriyas Falseta 1, showing four systems of notation (treble clef, guitar tablature, and rhythmic notation) across 13 measures.

System 1 (Measures 1-4):

- Measures 1-2: Chord Bb, 7/8 and 6/8 rhythms.
- Measures 3-4: Chord A, 9/8 and 6/8 rhythms.

System 2 (Measures 5-8):

- Measures 5-6: Chord P3, 6/8 and 6/8 rhythms.
- Measures 7-8: Chords Bb and A, 3/4 and 6/8 rhythms.

System 3 (Measures 9-12):

- Measures 9-10: Chords A and Bb, 6/8 and 6/8 rhythms.
- Measures 11-12: Chords A and (Bb), 3/4 and 6/8 rhythms.

System 4 (Measures 13-16):

- Measures 13-14: Chords A and Bb, 3/4 and 6/8 rhythms.
- Measures 15-16: Chords Bb and A, 3/4 and 6/8 rhythms.

Rhythmic Notation: p (púa up), i (púa down), P (púa up), p (púa down), P (púa up), p (púa down), P (púa up), p (púa down).

Chord Symbols: Bb, A, P3, (Bb).

Siguriyas Falseta 1 (Cont.)

17

Bb Bb A A Bb Bb

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

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

21

Bb Bb Bb Bb A

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

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
 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

25

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

0 3 3 3 3 0 3 3 3 3 0 2 0 3 3 3 0 3 3 0 3 3 3 3 3 3 3 3 3 3 3 3 0 0 0 3 3 3 3 3 2 2 0 0 3 3 3 3 0 3 2 3 2 0

↑ p p i p p p i p p p i p ↓ 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

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

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

Siguiriyas Falseta 2 (Source: Juan Moreno):

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

1 A, P2

0 0 0 0 0

2 3 2 3 2 3 2 5 4 2 2 2 2 3 2 3 2 3 2 3 2 5 4 2 2

i i i p p p i p i i i p p p i p

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

5 A Bb

3 2 2

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

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

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

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

9 A Bb A

0 3 0 3 0 3 2 0 3 2 0 2 5 3 3 2 2 0 5 3 3 5 3 2 2

0 2

0 0 3 0 2 3 0 3 2 3 2 0 2 5 3 3 2 2 0 5 3 3 5 3 2 2

↑ p i p

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

13 A Bb A

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

2 3 2 2 2 2 0

2 3 2 2 2 2 0

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

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

6, (7) 8 9 10 11 12 1 2 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 (8) (10)

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

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

p p p p p p p p p p p p p p p p 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 0 2 0 4 0 3 2 0 2 0 4

p p p p p p p p p p p p p p p p p p 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** **Dm** **C** **Bb** **A** **A**

13

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

p p

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).

1

P2,(Dm) P2(A7)

3 2 3 0 0 4 2 0 2 0 2 0 2 5 2 5 2 4 5 2 4 0 0 3 4 2 5 3 0 3 0 2 5 2 5 2

p p p p 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

5

P2(Dm) P3(Gm) P5 P6 P7

3 2 3 0 0 4 2 2 5 3 5 3 3 3 0 6 8 6 5 7 9 7 6 8 10 8 7 2 3 2 3 2 3 2 0 3 2 0

↑p p p p p p p i p p i p p i p ↓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

9

P3 Bb A

0 0 0 0 2 2 2 2 0 2 2 0

p p ↓p p p ↓p 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.

Gm ——— A ——— A Gm ——— F ———

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

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 p p p

(6)(7) 8 9 a 10 a 11 a 12 a 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

A ———

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

p p p p p p p p p p p i p p p i 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) (10)

Siguiriyas Falseta 6 (Source: Diego del Gastor)

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

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

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

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.

(P3) _____ Octaves _____ (=Em,P2) Gm _____

0 5 0 3 0 3 | 7 3 7 7 5 4 | 5 3 2 3 | 2 3 2 0 3 3

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

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

(=Em,P2) Gm P3 _____ (=Em,P2) Gm _____ A _____ P2 _____

3 3 3 0 2 2 5 3 2 5 3 2 5 4 5 3 2 3 3 2

↑p p p p p p p p i p ↑p p p p p p p p

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

Bb _____ A _____

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

p p p 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

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).

1

(C7) P5 (Dm) P3

8 5 7 6 7 5 8 7 7 3 5 5 3

T T p p p p p ↑p T T p p p p p

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

(Dm) P3 (=Em, P5) Gm (Gm) P3 Dm

3 7 5 4 5 3 3 3 3 7 3 5 5 3 7 3 5 5 3

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

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

Dm P3 P2 P2 Bb A

7 7 3 5 5 7 5 3 2 3 5 3 2 4 5 0 2 5 2 2 3 3 2 2 0 0 2 2 0 0 1 1 3 1 0

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

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

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).

1

Octaves _____ Dm

i i i i i p p p p p p p p p i p
 (6) (7) 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

5

Dm _____ Dm _____ C7 _____

p i p p p i p p p p p i p p p p p p p p p i p
 6 7 8 a 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
 (C7) (Gm) F _____ Bb _____ A _____ A

8

p i p p p p i ↑
 6 (7) 8 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 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 TarantoTarantas when transposed to open position for use in F# Phrygian mode.)

Octaves

3 0 1 3 5 5 6 10 10 9 12 13 12 10 8 8 7 8 8 10
 3 3 3 3 7 6 9 10 9 7 5 4 5 7
 0 3 3

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

Octaves,(cont.)

8 6 5 6 5 5 6 8 8 6 5 0 0 0
 5 3 2 3 2 2 3 5 3 2 5 3 5 3 5 3 5 3 3 5 9 9 9 10
 7 0

m m m m i m m i m m p p p p p p p p p p i p i p p i p
 p
 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

0 0 0 0
 9 9 7 10 8 10 7 10 7 9 9 7 10 7 8 10 7 5 3 3 5 3 5 3 5 3 3 5 3 3 5 3
 7

p i 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 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

7 3 3 3 4 7 3 3 7 4 0 4 0 4 0 4 0 0 0 4 7

0 0 4 7 3 3 3 4 7 3 3 7 4 0 4 0 4 0 4 0 0 0 4 7

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

17

Dm C Bb A A

1 0 0 2 2 0 2 2 0 0

3 1 3 3 0 2 2 2 2 2

7 0 2 0 3 0 3 1 0 2 2 2 2

0 0 3 0 3 1 0 2 2 2 0

↑p ↑p ↑p p p p ↓ p ↓ p i p p i ↓ p

6 7 8 9 10 11 12 a 1 a 2 a 3 a 4 a 5 a 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 musical score is divided into three systems, each with a treble clef staff, a guitar staff, and a rhythmic pattern line.

System 1 (Measures 1-4):

- Staff 1: Treble clef, key signature of one flat, 3/4 time. Measure 1 has a first ending bracket. Measure 2 has a triplet bracket over three eighth notes.
- Staff 2: Guitar tablature with fret numbers 0, 5, 6, 5, 4, 5, 0, 7, 0, 0, 5, 6, 4, 5.
- Staff 3: Rhythmic patterns: T T, ↑p p ↓p p ↑p, ↑p T T, ↑p p p ↑p.
- Staff 4: Rhythmic notation: (6) (7) 8 (9) 10 (11), 12 (1) 2 a a 3 (4) (5), 6 (7) 8 (9) 10 (11), 12 (1) 2 a 3 (4) (5).

System 2 (Measures 5-8):

- Staff 1: Treble clef, key signature of one flat, 3/4 time.
- Staff 2: Guitar tablature with fret numbers 7, 0, 3, 5, 2, 3, 0, 1, 3, 0, 5, 6, 4, 5.
- Staff 3: Rhythmic patterns: ↑p T T, i p p p, ↑p, ↑p p p ↑p.
- Staff 4: Rhythmic notation: 6 (7) 8 (9) 10 (11), 12 1 2 3 94) (5), 6 (7) (8) (9) (10) (11), 12 1 2 3 (4) (5).

System 3 (Measures 9-12):

- Staff 1: Treble clef, key signature of one flat, 3/4 time. Measure 9 has a triplet bracket. Measure 10 has a triplet bracket. Measure 11 has a triplet bracket. Measure 12 has a triplet bracket. Chords Bb and A are indicated above the staff.
- Staff 2: Guitar tablature with fret numbers 7, 0, 6, 8, 7, 6, 5, 5, 3, 2, 0, 3, 2, 0, 2, 0, 2, 2, 0, 3, 2, 0, 1, 0, 3, 1, 3, 0, 1, 0, 1, 0, 0, 3, 1, 0, 2, 2, 2, 2, 0.
- Staff 3: Rhythmic patterns: p p p p p p, ↑p p p p p p p, p p p p, p ↓p p i p p p i, ↑p.
- Staff 4: Rhythmic notation: 6 7 a 8 9 10 11, 12 1 a a 2 a a 3 a a 4 a a 5 a a, 6 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)(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.

Chords: Bb, A, A, Bb, A

Chords: A, P6, P5, P3, P3, P2, Gm, A, A

6 8 0 8 0 7 9 | 7 7 7 | 6 7 7 8 0 8 0 7 9 | 7 7 7

6 6 | 8 6 5 | 5 6 6 | 8 6 5

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

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

5 6 7 7 8 7 7 | 6 5 8 7 6 | 3 3 5 3 2 3 2 0 2 0 | 0 2 2 | 0

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

p p p p p | p p | p p | p p p p | p p p p i p | p p p p i p

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

Siguiriyas Falseta 15 (Source: Sabicas)

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

(Do not bar "P2"

P5

(=E7,P5) A7

A7 P5 (=Am,P5) Dm Octaves

Bb Bb A

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

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

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

5 5 6 7 8 5 8 7 8 7 5 7 7 5 6 6 6 6 1 3 7 7 7 8 7 8 7 8 7 8 3 5

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

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

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

i ↑ p p p p p i p p ↓ p p i p ↑ p

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

Siguiriyas Falseta 16 (Source: Sabicas)

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

1

P3 P5 P3

7 5 3 7 5 3 | 7 8 7 5 0 8 | 0 5 7 3 5 7 8 5 | 3 5 3 5 8 7 5 3

0 0 | 0 8 7 5 8 7 8 | 5 7 3 5 7 8 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 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 7 5 3 7 5 3 | 7 8 7 5 0 8 | 0 5 7 3 5 7 8 5 | 3 5 3 5 8 7 5 3

0 0 | 0 8 7 5 8 7 8 | 5 7 3 5 7 8 5 | 8 7 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 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

9

P3 Bb A

6 0 5 3 0 | 3 7 5 7 5 7 5 3 3 | 5 5 3 3 5 6 | 0 3 3 0 2 2 0 | 2 2 2

0 | 7 5 7 5 7 5 3 3 | 5 5 3 3 5 6 | 0 3 3 0 2 2 0 | 2 2 2

6

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

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 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.)

1

P2 Bb (Gm) P3 A

2 3 2 3 2 5 3 2 5 5 3 6 5 6 5 3 3 3 3 3 5 3 5 3 3 3 6 3 2 7 5 0 2

0 5 3 3 3 5 0 7 7 0 2

↑↓ p p p p ↓ p p p ↓ p p i p i 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 (P3) Bb C7 F [3]

5

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

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

p ↑↓ p p p ↓ p p p ↓ p p i p i p p i p p p p ↑ p p p a m 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 (1) 1 2 1 3 4 a a 5

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

9

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

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

p 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 i 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)