# Soleares (Solea) Falsetas Collection # 1

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# **Soleares Falsetas - Collection 1**

Falseta 1 (Source: Diego del Gastor)

Falseta 2 (Source: Traditional)

Falseta 3 (Source: Juan Maya "Marote"/ Manolo de Huelva (?)

Falseta 4 (Source: Victor Monge "Serranito")

Falseta 5 (Source: Victor Monge "Serranito")

Falseta 6 (Source: Victor Monge "Serranito)

Falseta 7 (Source:Sabicas)

Falseta 8 (Source: Sabicas)

Falseta 9 (Source: Sabicas)

Falseta 10 (Source: Sabicas)

Falseta 11 (Source: Sabicas)

Falseta 12 (Source: Sabicas)

Falseta 13 (Source: Sabicas)

Falseta 14 (Source: Don Ramon Montoya, via Sabicas)

Falseta 15 (Source: Nino Ricardo)

Falseta 16 (Source: Nino Ricardo)

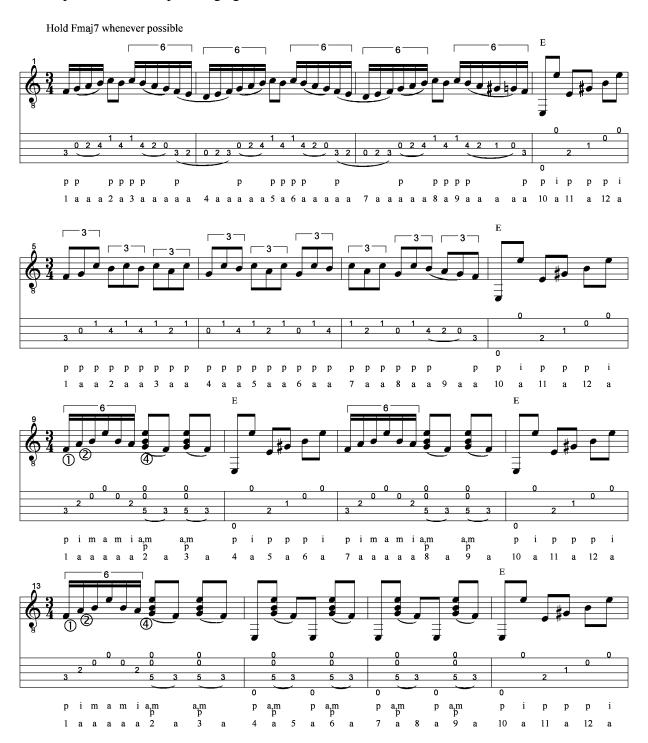
Falseta 17 (Source: Nino Ricardo)

Falseta 18 (Source: Don Ramon Montoya/Sabicas)

# **Soleares Falsetas**

## Soleares Falseta 1 (Source: Diego del Gastor)

This selection is actually a series of six falsetas in the tradition of Moron de la Frontera, and in particular, Diego del Gastor. There are some interesting rhythmic ideas, so keep track of the compas and feel the phrasing against it.



# Soleares Falseta 1 (Cont.)



# **Soleares Falseta 2 (Source: Traditional)**

Here's another sequence of two falsetas; you'll hear variation of them frequently, especially in the traditional school of flamenco guitar.



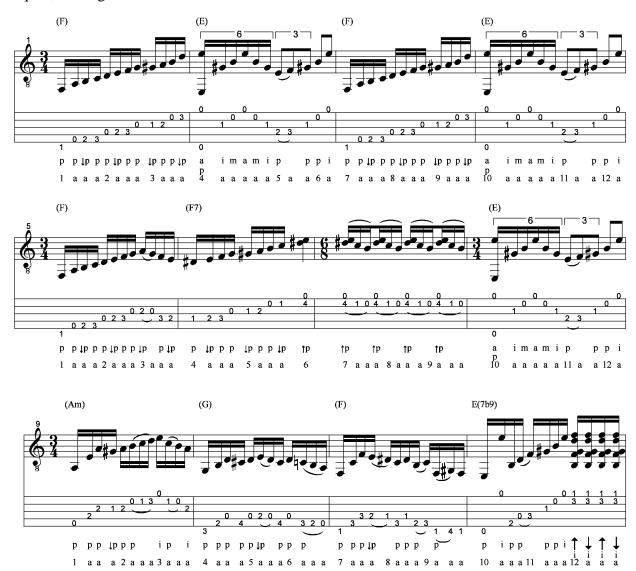
# Soleares Falseta 3 (Source: Juan Maya "Marote"/ Manolo de Huelva (?)

These falsetas are reminiscent of Juan Maya's toque, but someone told me that the last sequence with the use of the temporary change to A Phrygian is a variation of Manolo de Huelva's. (You'll also hear a similar sequence in a falseta of Nino Ricardo's)



## **Soleares Falseta 4 (Source: Victor Monge "Serranito")**

This is another sequence of two falsetas; the first is an excellent example of a "question/answer" falseta; the second is the traditional Am->G->F->E sequence (sometimes referred to as the "Andalusian Cadence", but with the use of passing tones (suggesting secondary dominants) in the progression. Serrranito excels in his interpretations of the jondo (profound) toques, although he is excellent in all of them.



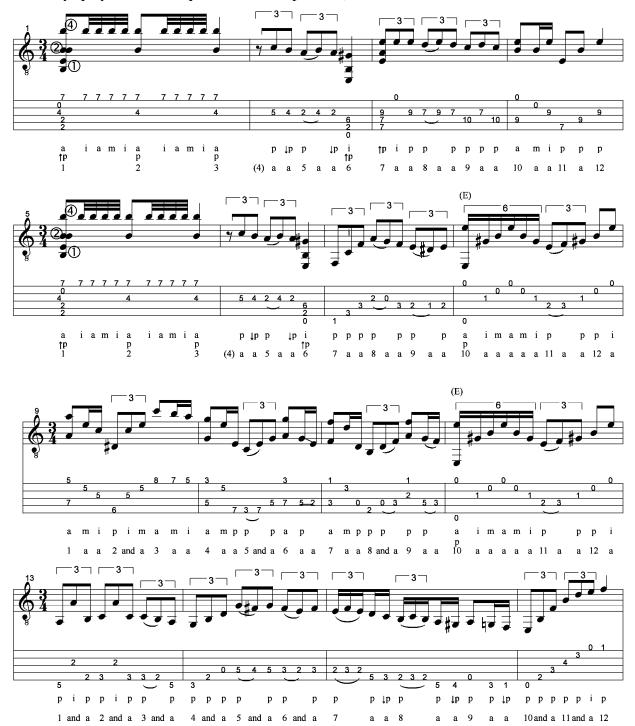
# **Soleares Falseta 5 (Source: Victor Monge "Serranito")**

This falseta makes use of thirds (intervals) for color. Note the pickup note before the first count of the compas, with the ligado held over until after the treble string on the 1<sup>st</sup> count.



# **Soleares Falseta 6 (Source: Victor Monge "Serranito)**

This is a marvelous falseta; the first stretch is difficult to be sure (if it is too much, you can always play a similar sequence at the 7<sup>th</sup> position).



### Soleares Falseta 7 (Source:Sabicas)

Sabicas is the Great Craftsman of the Flamenco guitar. He doesn't seem to feel the depths of the jondo toques that Nino Ricardo and Diego del Gastor interpret with such feeling; but he is a genius at composition (not to mention his technique); he is an eminently logical guitarist. In that sense, he is a true creative genius; he has drawn on traditional material (especially from Don Ramon Montoya) to create his own, and his use of contrasting textures within any solo piece is a lesson for any guitarist.

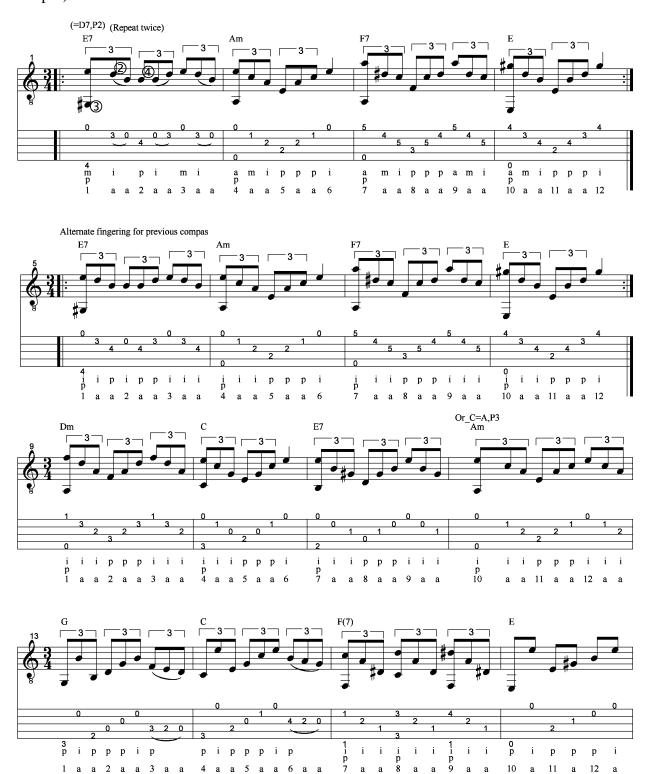


# **Soleares Falseta 7 (Cont.)**

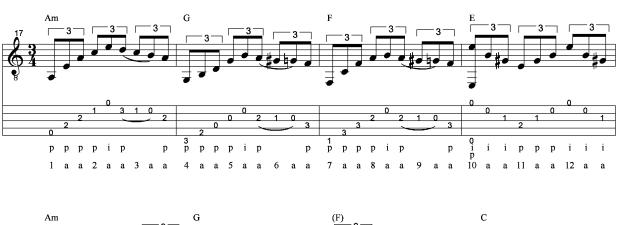


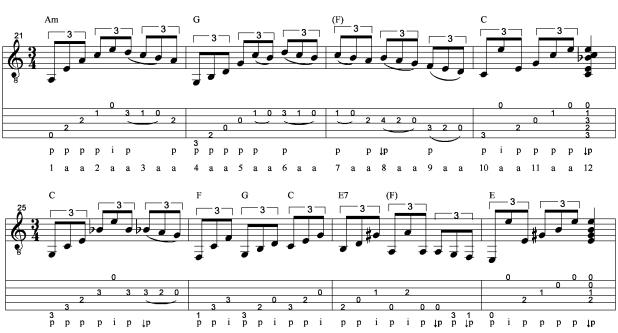
## **Soleares Falseta 8 (Source: Sabicas)**

Here is a variation in an arpeggiated chord progression. I've changed the original a little, since there is a section in the fourth compas where Sabicas plays it a little out of time (afuera de compas).



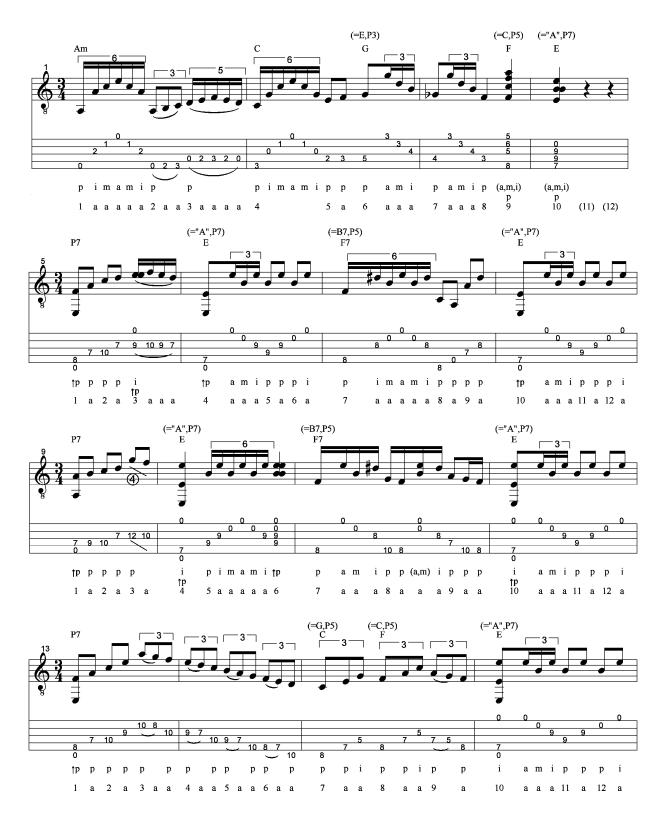
## Soleares Falseta 8 (Cont.)



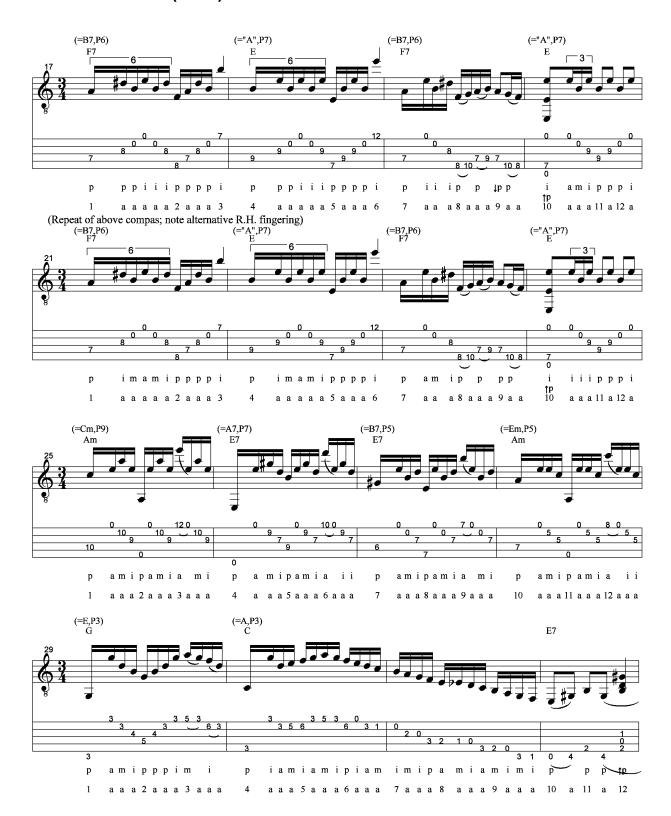


### Soleares Falseta 9 (Source: Sabicas)

Here's another concert style falseta that begins identically to falseta 7. Lots of "hollow" sounds due to the tensions when contrasting bass notes at the 7<sup>th</sup> position with open strings in the trebles. Both Sabicas and Nino Ricardo used this device consistently and effectively.



## Soleares Falseta 9 (Cont.)

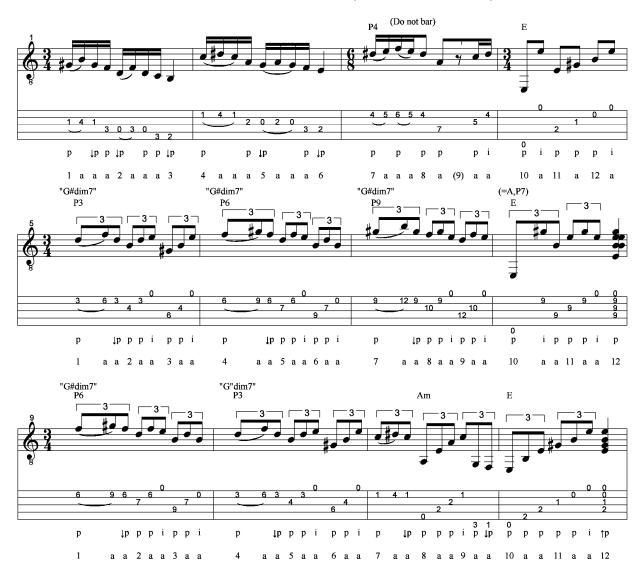


# Soleares Falseta 9 (Cont.)



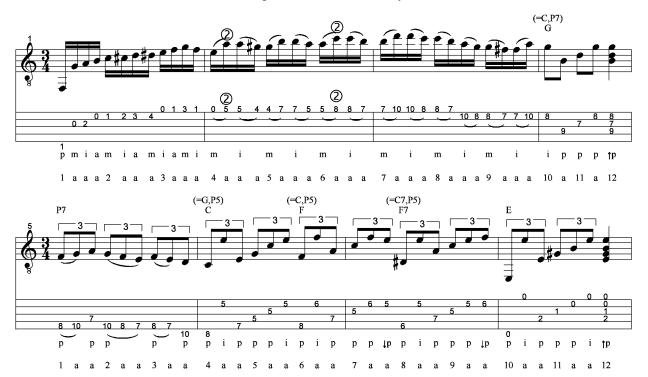
# **Soleares Falseta 10 (Source: Sabicas)**

This falseta uses the G# diminished 7<sup>th</sup> chord (as a substitute for E7)



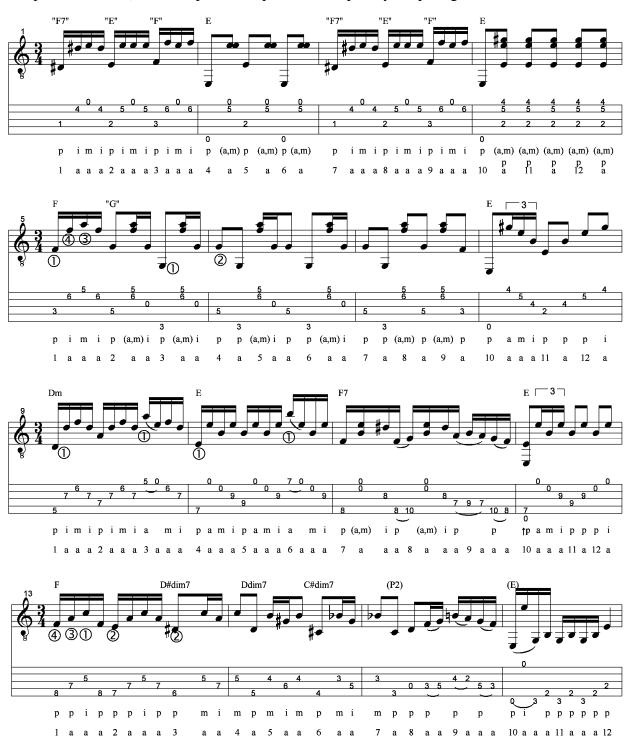
# Soleares Falseta 11 (Source: Sabicas)

Here's another of Sabicas' straightforward concert style falsetas.

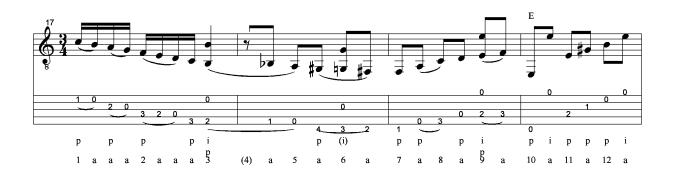


### Soleares Falseta 12 (Source: Sabicas)

I've begun this falseta with a traditional compas. The second compas is interesting, both in the use of the chord at the 3<sup>rd</sup> position and the way the melodic group is phrased against the comops. (The basic phrase is in 6/8, beginning on the 3<sup>rd</sup> count, and is polyrhythmic to the basic compas of Soleares) The compas ends up with a deceptively simple ligado.

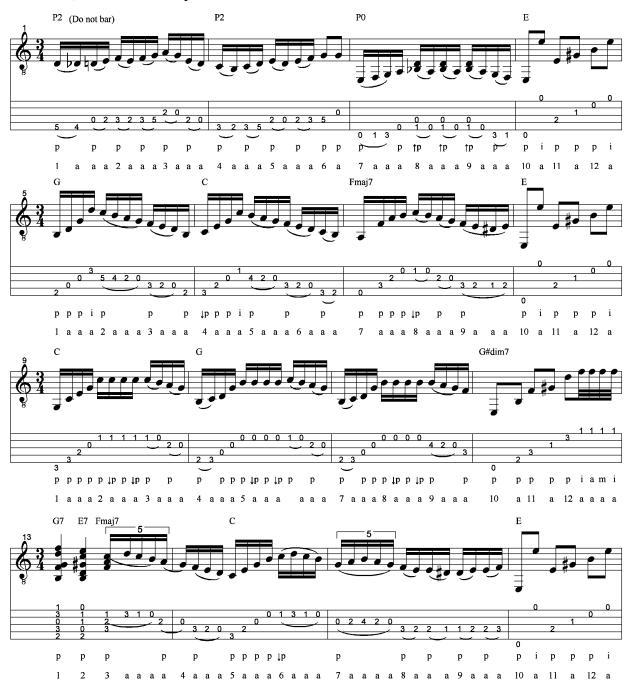


# Soleares Falseta 12 (Cont.)



# **Soleares Falseta 13 (Source: Sabicas)**

Here one of Sabicas's trademark ligado falsetas por soleares, where the melodic sequence retains the character of a coherent chord progression. Note the use of alza pua (thumb backstroke) in the third compas.



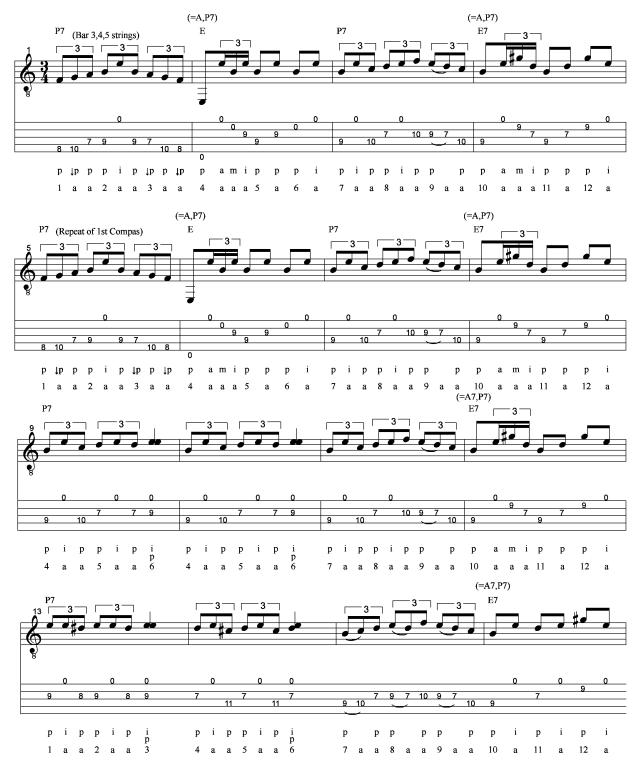
# Soleares Falseta 14 (Source: Don Ramon Montoya, via Sabicas)

The first two compases are derived (if not copied) from Don Ramon Montoya; the last two are an addition of Sabicas'.

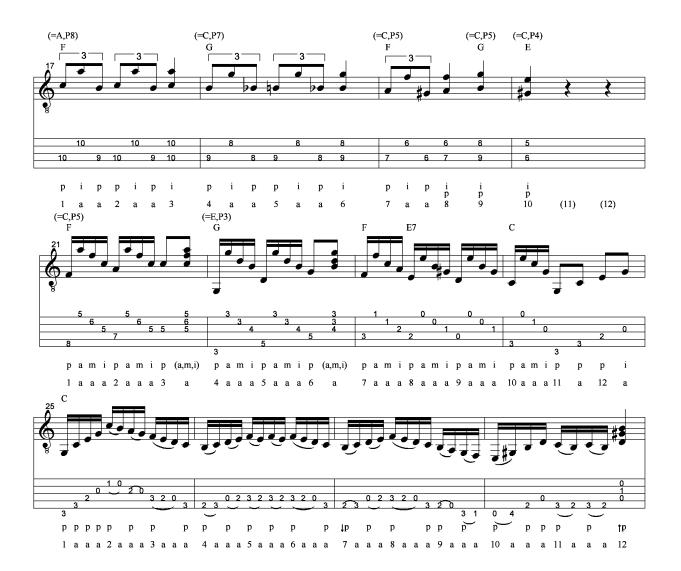


# **Soleares Falseta 15 (Source: Nino Ricardo)**

This falseta makes effective use of the 7<sup>th</sup> position and the tonal tensions available there. It is straight forward, using the pattern for the A Phrygian mode at that position.



# Soleares Falseta 15 (Cont.)



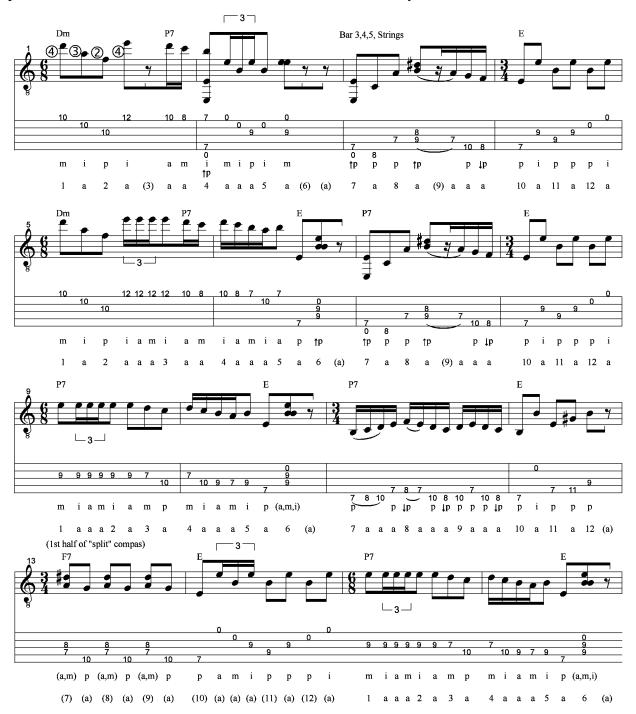
# **Soleares Falseta 16 (Source: Nino Ricardo)**

This is one of Nino Ricardo's best falsetas; it begins as a modulation to the A Phrygian Mode, resolving to E on the 10<sup>th</sup> count of the first compas.

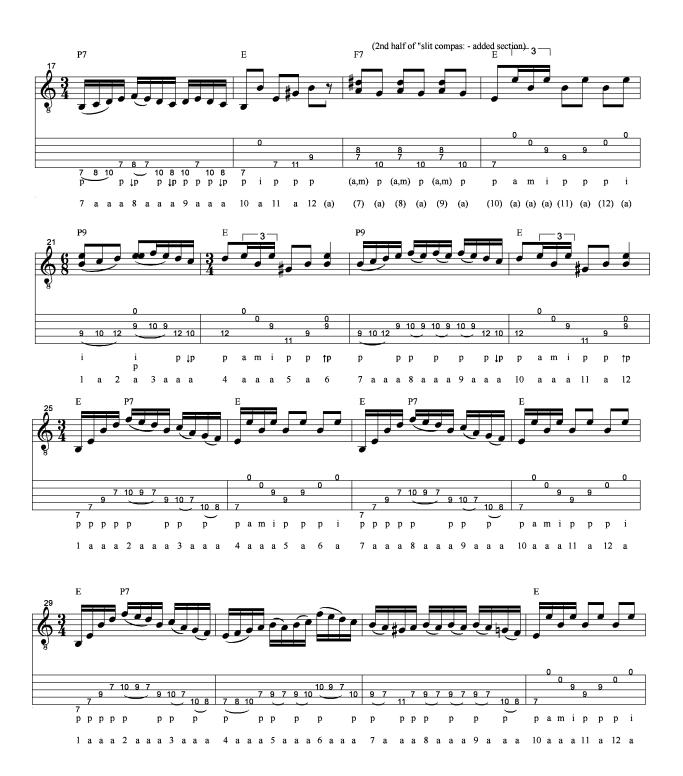


## **Soleares Falseta 17 (Source: Nino Ricardo)**

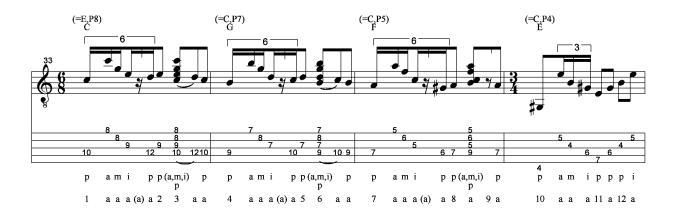
This is one of Nino Ricardo's "monster" falsetas, and gives an excellent idea of his creative genius in the higher positions. I've added half a compas (a repetition of a phrase) to his original version to make it come out in 12 counts. As far as I know, he was the first to use 6/8 phrases as alternatives to the traditional 3/4 meter in concert style falsetas.

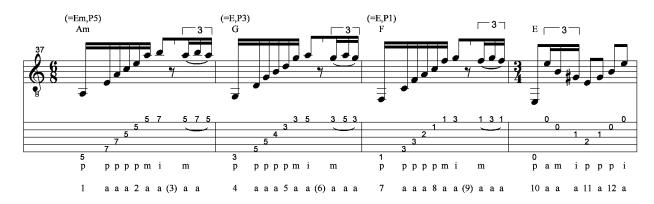


## **Soleares Falseta 17 (Cont.)**



## **Soleares Falseta 17 (Cont.)**





## Soleares Falseta 18 (Source: Don Ramon Montoya/Sabicas)

The first three compases of this falseta is a picado sequence that is part traditional and part Sabicas, and I have filled it out so it is in compas. The last two compases use a thumb technicque with at thumb backstroke, also referred to as "alza pua". Some guitarists swear that it should be accomplished only with the thumb; I find it more convenient and faster to use my index finger when necessary, coordinated with my thumb as indicated. This thumb technique was first recorded by Don Ramon Montoya and later perfected by Sabicas.

