

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.

Hold Fmaj7 whenever possible

p i p p p i

p i p p p p i

p i m a m i a m a m p i p p p i p i m a m i a m a m p i p p p i

p i m a m i a m a m p a m p a m p a m p a m p i p p p i

Soleares Falseta 1 (Cont.)

17

0 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

p a m i p a m i p a m i p a m i p a m i p a m i p a m i p a m o p p p p i p p p p

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

21

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

p i p p p i

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

25

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

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

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

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.

1

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

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

5

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

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

9

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

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

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)

E

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

(E)

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

E(b9)

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

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 1st count.

Hold E7 wherever possible (E)

1
8

0

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

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

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 7th position).

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

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

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

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

Soleares Falseta 7 (Cont.)

(Open 1st string)
 ("Am",P5)
 "Dm"

(="C",P5)
 "F"

(="B7",P6)
 "F7"

(="A",P7)
 E

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

(=E,P8)
 C

(=C,P7)
 G

P5

(=G,P5)
 C

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

(=G7,P5)
 C7

(=E,P1)
 F

E

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

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).

(=D7,P2) (Repeat twice)

4 m p l i a a 2 a a 3 a a a m i p p p i a m i p p p a m i 0 a m i p p p i

Alternate fingering for previous compas

4 i p l i a a 2 a a 3 a a i p i i p p p i i i i p p p i i i i p p p i i i 0 i i p p p i

Or_C=A,P3
Am

i i i p p p i i i i p p p i i i i p p p i i i i p p p i i i 0 i i p p p i

3 p l i a a 2 a a 3 a a p i p p p i p p i p p p i p 1 i i i p i i i p i i 1 i i i 0 i p p p i

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 7th position with open strings in the trebles. Both Sabicas and Nino Ricardo used this device consistently and effectively.

Am (=E,P3) C G (=C,P5) (=A",P7) E

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

P7 (=A",P7) E (=B7,P5) F7 (=A",P7) E

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

P7 (=A",P7) E (=B7,P5) F7 (=A",P7) E

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

P7 (=G,P5) C (=C,P5) F (=A",P7) E

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

Soleares Falseta 9 (Cont.)

(=B7,P6) F7 (=A",P7) E (=B7,P6) F7 (=A",P7) E

7 8 0 0 8 7 8 0 | 9 9 0 0 9 9 0 12 | 7 8 7 9 7 10 8 | 7 9 9 0 0

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

(Repeat of above compas; note alternative R.H. fingering)

(=B7,P6) F7 (=A",P7) E (=B7,P6) F7 (=A",P7) E

7 8 0 0 8 7 8 0 | 9 9 0 0 9 9 0 12 | 7 8 7 9 7 10 8 | 7 9 9 0 0

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

(=Cm,P9) Am (=A7,P7) E7 (=B7,P5) E7 (=Em,P5) Am

0 10 0 12 0 0 9 0 9 10 0 0 0 0 7 0 0 5 0 5 8 0
 10 9 10 9 10 9 | 9 7 9 7 9 7 | 6 7 7 0 7 | 7 5 5 5 5

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

(=E,P3) G (=A,P3) C E7

3 3 3 3 5 3 3 5 3 0 3 3 5 6 3 5 3 0 0 2 0 3 2 1 0 3 2 0 3 1 0 4 4
 4 4 3 6 3 3 6 3 1 2 3 2 1 0 3 2 0 2 0 2

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

Soleares Falseta 11 (Source: Sabicas)

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

The musical score is presented in two systems. The first system (measures 1-4) features a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff with a starting octave of 8. It consists of eighth-note runs with slurs and accents. Chord symbols above the staff include (=C,P7) and G. The guitar tablature below shows fingerings for the strings, with circled '2's indicating double stops. The lyrics are: 1 p m i a m i a m i a m i m i m i m i m i m i m i i p p p ↑p 1 a a a 2 a a a 3 a a a 4 a a a 5 a a a 6 a a a 7 a a a 8 a a a 9 a a a 10 a 11 a 12.

The second system (measures 5-8) continues the melody with triplets and slurs. Chord symbols above the staff include P7, (=G,P5) C, (=C,P5) F, (=C7,P5) F7, and E. The guitar tablature shows fingerings for the strings, including triplets. The lyrics are: p p p p p i p p p i p i p p p ↓p p i p p p ↓p p i p p p i ↑p 1 a a 2 a a 3 a a 4 a a 5 a a 6 a a 7 a a 8 a a 9 a a 10 a a 11 a a 12.

Soleares Falseta 12 (Cont.)

The image shows a musical score for a guitar piece. It consists of a treble clef staff with a 3/4 time signature, starting at measure 17. The melody is written in a key with one sharp (F#). Below the staff are two lines of guitar tablature and a line of rhythmic notation. The tablature uses numbers 0-4 to indicate fret positions. The rhythmic notation uses 'p' for palm mute and 'i' for an accent. The notes are numbered 1 through 12, corresponding to the fret positions on the strings.

17

8

E

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

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

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

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.

1 P2 (Do not bar) P2 P0 E

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

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

5 G C Fmaj7 E

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

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

9 C G G#dim7

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

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

13 G7 E7 Fmaj7 C E

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

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

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

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

The musical score is presented in four systems, each with a treble clef staff, a guitar staff, and a line of lyrics. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'p' (piano) and 'E' (accents).

System 1 (Measures 1-4): The guitar staff shows a sequence of chords and triplets. The lyrics are: m i m i m i m i m i m i m i m i p i p p p i.

System 2 (Measures 5-8): Continues the melodic and harmonic development. The lyrics are: m i m i m i m i m i m i m i m i p i p p p i.

System 3 (Measures 9-12): Features a series of triplets in the guitar part. The lyrics are: p i p p i p p i p p i p p p p p p p p p p i p i p p p i.

System 4 (Measures 13-16): The final system, concluding with a melodic flourish. The lyrics are: p p p p m i m m i m i p i p p p i.

Soleares Falseta 15 (Source: Nino Ricardo)

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

(=A,P7) E P7 (=A,P7) E7

0 0 0 0 0 0 0 0 0 0 0 0

8 10 7 9 9 7 10 8 9 10 7 10 9 7 10 9 7 9 7 9 0

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

(=A,P7) E P7 (=A,P7) E7

P7 (Repeat of 1st Compas)

0 0 0 0 0 0 0 0 0 0 0 0

8 10 7 9 9 7 10 8 9 10 7 10 9 7 10 9 7 9 7 9 0

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

(=A7,P7) E7

0 0 0 0 0 0 0 0 0 0 0 0

9 10 7 7 9 9 10 7 7 9 9 10 7 10 9 7 10 9 7 9 7 9 0

p i p p i p i p p i p p i p p i p p i p p a m i p p p i
 4 a a 5 a a 6 4 a a 5 a a 6 7 a a 8 a a 9 a a 10 a a a 11 a 12 a

(=A7,P7) E7

0 0 0 0 0 0 0 0 0 0 0 0

9 8 9 8 9 7 11 7 11 7 9 10 7 9 7 10 9 7 10 9 7 9 0

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

Soleares Falseta 15 (Cont.)

17

(=A,P8) F (=C,P7) G (=C,P5) F (=C,P5) G (=C,P4) E

10	10	10	8	8	8	6	6	8	5
10	9	10	9	10	9	8	9	8	9
7	6	7	9	6	7	9	6	7	9

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

21

(=C,P5) F (=E,P3) G F E7 C

5	6	5	6	5	6	3	3	3	3	3	1	1	0	0	0	0	0
6	5	7	6	5	5	5	4	3	4	4	3	2	2	1	0	1	1
8	7	5	5	5	5	5	4	4	4	4	3	2	2	0	0	1	1

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

25

C

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

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

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 10th count of the first compas.

1 P5 "Bbmaj7" P5 P6 P8 P7

8 6 5 7 6 7 5 6 5 6 5 7 0 8 6 5 0 0 6 7 9 6 7 10 9 7 10 9

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

5 P7 E7 P7 P9 P7 Am

10 9 7 10 9 10 7 9 10 9 7 10 0 9 7 9 0 7 9 7 9 5 7 7

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

9 Am P4 P2 E

7 5 9 7 9 7 5 0 6 4 0 6 4 0 6 4 3 5 2 5 4 5 4 2 4 2 5 3 2 1 0 0

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

13 E Fmaj7 E Dm E

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

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

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.

1

Dm P7 Bar 3,4,5, Strings E

10 10 12 10 8 7 0 0 0 0

7 9 9 7 8 7 9 9 0 0

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

5

Dm P7 E P7 E

10 10 12 12 12 12 10 8 10 8 7 7 0 0

7 9 9 7 8 7 9 9 0 0

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

9

P7 E P7 E

9 9 9 9 9 7 10 7 10 9 7 9 7 0 0

7 9 9 7 8 7 9 9 0 0

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

(1st half of "split" compas)

13

F7 P7 E

0 0 0 0 0 0

8 8 8 9 9 9 9 9 7 7 10 9 7 9 9

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

Soleares Falseta 17 (Cont.)

17 P7 E F7 (2nd half of "slit compas: - added section). E 3

0 0 0 0

7 8 10 7 8 7 10 8 10 7 10 8 7 7 11 9 8 8 8 7 10 10 7 10 7 0 9 9 0 0

p p p p p p p p p p i p p p (a,m) p (a,m) p (a,m) p p a m i p p p i

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

21 P9 E 3 P9 E 3

0 0 0 0

9 10 12 9 10 9 12 10 12 9 9 9 9 10 12 9 10 9 10 9 12 10 12 9 9 11

i p p p p a m i p p p p p p p p p p a m i p p p

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

25 E P7 E P7 E P7 E

0 0 0 0

7 9 7 10 9 7 9 10 7 10 8 7 7 9 9 9 0 0 7 7 9 7 10 9 7 9 10 7 10 8 7 0 9 9 0 0

p p p p p p p p p p a m i p p p i p p p p p p p p a m i p p p i

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

29 E P7 E

0 0 0 0

7 9 7 10 9 7 9 10 7 10 8 7 8 10 7 9 7 9 10 10 9 7 9 7 11 7 9 7 9 7 9 7 10 8 7 0 9 9 0 0

p p p p p p p p p p p p p p p p p p p a m i p p p i

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

Soleares Falseta 17 (Cont.)

33

(=E₂,P8)
C

(=C₂,P7)
G

(=C₂,P5)
F

(=C₂,P4)
E

8 8 7 7 5 5 4 4 5

10 9 12 10 12 10 9 10 9 7 6 7 9 7 5 4 6 7 6 4 5

p a m i p p (a,m,i) p p a m i p p (a,m,i) p p a m i p p (a,m,i) p p a m i p p p i

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

37

(=E₂,P5)
Am

(=E₂,P3)
G

(=E₂,P1)
F

E

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

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

5 p p p p m i m 3 p p p p m i m 1 p p p p m i m 0 p a m i p p p i

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

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 technique 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.

(Octaves)

The score is divided into four systems, each with a treble clef and a 3/4 time signature. The first system (measures 1-4) includes a key signature of one sharp (F#) and a common time signature of 8. The second system (measures 5-8) continues the melody with triplets. The third system (measures 9-12) features a key signature change to two sharps (F# and C#) and includes a 3/8 time signature. The fourth system (measures 13-16) continues with the two-sharp key signature and includes a 3/8 time signature. The score includes guitar notation with accidentals, tablature with fret numbers, and lyrics with rhythmic markings (p for picado, i for index finger, and arrows for thumb technique).

System 1 (Measures 1-4):

1 2 4 1 3 5 3 1 4 2 1 3 2 2 3 3 5 5 7 7 9 7 5 7 5 8 0 0 0

m i p m i a m i a m i a m p i m p i m p i m p i m m i p i p p p i
 l a a a 2 a a a 3 a a a 4 a a 5 a a 6 a a 7 a a 8 and a 9 and a 10 a 11 a 12 a

System 2 (Measures 5-8):

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

m i a m i a p m i a m i a m i a m i a m i a m i a m i a m i a m i a m i a m i
 l a a 2 a a 3 a a 4 a a 5 a a 6 a a 7 a a 8 a a 9 a a 10 a a 11 a a 12 a a

System 3 (Measures 9-12):

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

a m i m i a m i a m i a m i a m i a m i a m i a m i a m i a m i a m i a m i a m i
 l a a 2 a a 3 a a 4 a a 5 a a 6 a a 7 a a 8 a a 9 a a 10 a 11 a 12 a a

System 4 (Measures 13-16):

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

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

System 5 (Measures 17-20):

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

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