

A Note on Siguiriyas

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Musically, the Siguiriyas compas is in alternating 6-count measures of 3/4, 6/8. There are a number of ways to count this compas:

1. From a musical perspective that preserves measure accents, it can be counted as beginning on "8" of the 3/4 measure, and ending on the "7" of the following 3/4 measure, with the 6/8 measure counted from "12" to "5" (accents are *'s):

Compas Cycle-----

|3/4 (6 7) **8*** 9 **10*** 11 |[6/8 **12*** 1 2 **3*** 4 5 |[3/4 **6*** 7) etc.

2. Dancers almost always count Siguiriyas with the same accents, but counting:

1* 2 1* 2 1* 2 3 1* 2 3 1* 2

3. However, I think the best way is in two measures of 3/4 to make it consistent with the other palos (and easier to program on a drum machine:

|[3/4] **12*** 1 **2*** 3 **4*** 5 | 6 **7*** 8 9 **10*** 11 | ("Flamenco")

This is more Flamenco (and more in line with the way Siguiriyas actually works), since it implicitly emphasizes a redoble on "9aa10*", similar to Bulerias and other palos. There is another on the "hiccup" 6aa7*" that is also used choreographically in pellizcos por Bulerias (e.g., rolling up a sweater before throwing it away on 9 a a
10)

Note: "6aa " means a triplet ("6 and a")

(Try prefacing the 6 - 11 measure with a 6/8 measure instead of 3/4 for the Bulerias feeling....)

|[6/8] **12*** 1 2 **3*** 4 5 |[3/4] **6***aa7 (8) **9aa10*** (11) |

(parentheses are unaccented/silent)