

The Flamenco Guitar

Lesson 6

by “Flamenco Chuck” Keyser

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Part II
Lesson 6 - Bulerias
Outline

- I. Introduction and Description
- II. Basic Harmony
 - A. The A Phrygian Mode
 - 1. Primary Chord Progression
 - a. The B \flat (A \sharp) Chord
 - 2. Alternative Chord Progressions for the A Phrygian Mode
- III. Technique - Thumb/Index Rasgueado in Quadruplets
- IV. Basic Rhythm - Chording Compas for Bulerias
 - A. Six Count Compas I
 - 1. Resolution Phrase
 - 2. Use of Alternative Chord Progressions
 - 3. Accompanying Palmas to Bulerias
 - B. Six Count Compas II
 - 1. Use of Thumb/Index Rasgueado in Sixes
 - 2. Chord Progressions using Six Count Compas II
 - C. 12 Count Compas I
 - 1. Alternation of Six Count Compas I and II
 - D. 12 Count Compas II (Chording Compas for Bulerias)
 - E. Six Count Compas III (Jaleo)
 - F. Transitions between Compas Cycles
 - G. Desplante for Bulerias
 - H. Chording Compas in other Scales and Keys
 - I. Accompaniment of the Cante
- V. Introduction to Syncopation
 - A. Takt
 - B. Definition of Syncopation
 - C. Application of Syncopation to Bulerias
- VI. Tempo Relationships
 - A. Relation of Six Count Cycle III to Soleares and Alegrias
 - B. Soleares, Alegrias and related toques in terms of 12 Count Compas Cycle I
 - 1. Two different Tempos - Two different uses in the same Toque
 - a. Transition Point
 - C. Solea por Bulerias
 - D. Relation of Six Count Compas Cycle I to Soleares
 - 1. Application of Six Count Compas Cycle II to Soleares and related Toques

Outline (Cont.)

- VII. Miscellaneous Topics
 - A. Parado Technique
 - B. Additional Chord Changes
 - C. Further Discussion of Counter-Rhythm and Palmas
 - D. Compas Counter-Rhythm
 - E. Modified Triplet Rasgueado
- VIII. Practice Exercises
- IX. Written Exercises
- X. Script

I Introduction and Description

Of all the rhythms in flamenco, the Bulerias occupies a supreme and unique position. It is the most difficult of all the rhythms because it is the most general. It requires intimate familiarity with all of five different compas structures and the practical ability to shift from one compas structure to another with split-second timing.

Nevertheless, we might as well jump into it here, for if you can understand and play the Bulerias, the rest of the flamenco toques will be easy by comparison. And the rhythm structure of the Bulerias appear over and over again throughout the majority of the toques of the flamenco guitar.

The Bulerias originally derived from the Soleares/Alegrias family, but is much more highly developed in improvisational complexity (a condition that is slowly changing as guitarists introduce Bulerias ideas back into the mother toques). Once understood, it is really a fun rhythm. One can never get bored with it, there is so much to it!

The most important and creative Bulerias come from the small towns around Seville; Utrera, Alcala de Guadaira, Morón de la Frontera, Lebrija and from Jerez de la Frontera. In Juergas, the gypsies will often play, sing and dance Bulerias (and Rhumba Gitana) for hours upon hours (and nothing else) until the time arrives for the Cante Jondo. For the uninstructed aficionado this may be tiresome; but once educated, he can learn to get into the music and the surrounding ambiente (social atmosphere), which is as much a part of the Bulerias as the music itself.

II Basic Harmony (Cont.)

The A Phrygian Mode

The Bulerias is played in virtually every key available to the flamenco guitar, but the A Phrygian Mode is the key that lends itself most naturally to the "aire" and feeling of the rhythm. Therefore, we shall introduce Bulerias in the A Phrygian Mode, which is as important as the E Phrygian Mode in the discords that evoke the "ducas negras" of the toque gitano.

If you look at the "Circle of Fifths" (Lesson 5, pg. 30), you will see that the A Phrygian Mode is one of the "flat" keys; that is, in conventional notation we would refer to the A# as a B \flat .

We will follow this procedure here. It is more natural to think of the chord as A# for me, but you may be running into conventional notation some day, and it is probably better to keep our terminology as consistent as possible with it.

But remember - for our purposes, A# and B \flat are musically exactly equivalent.

For our study of the Bulerias, place the cejilla on the third fret. This applies to Lessons 6 and 7.

Lesson Six
Page 4

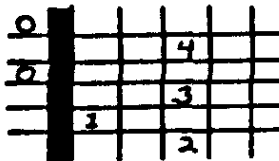
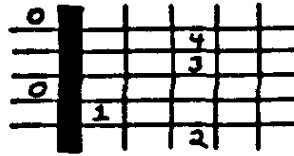
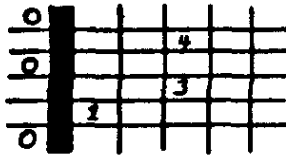
This is reasonable, since there is no readily available position at the 7th fret; but also because Sulerias is highly rhythmical. Therefore, you'll probably make extensive use of the first five positions, but much less of the higher ones. The capo is often placed at the 4th and sometimes even higher.

Primary Chord Progression

As you learned in a previous lesson, the chords of the primary chord progression for the A Phrygian Mode are:

Dm → C → B♭ → A

You'll remember that we introduced a flamenco B♭ chord in Lesson 1, pg. 20. This is the most important, but we give below three substitutes for it that (also) are not, strictly speaking, pure B♭ chords, but lend special colors of their own when substituted for that chord.



(We'll soon be introducing new harmonic concepts and define chords such as these precisely. But for right now, just begin using them and let your ear get used to them.)

Lesson Six
Page 5

Of course, you can use all the inversions of the chords in the primary chord progression for the A Phrygian Mode; that is, simply bar the primary chords you learned in Lesson 1 at the appropriate fret to get all the variations of the progression.

For example, you might play:

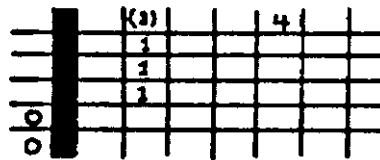
$$Dm (=Am^5) \longrightarrow C (=A^3) \longrightarrow E\flat (=A^1) \longrightarrow A$$

There are two such inversions that bear special attention, because they use the two versions of the barred G chord we mentioned in Lesson 3 (pg. 5).

For example:

$$1. \quad Dm (=Am^5) \longrightarrow C (=G^5) \longrightarrow B\flat (=G^3) \longrightarrow A (=G^2)$$

With the A (=G²) made thus:

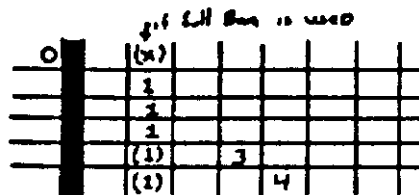


And the B \flat and C chords made similarly at the third and fifth positions respectively, but not playing the fifth and sixth strings.

Or:

$$2. \quad Dm (=Am^5) \longrightarrow C (=G^5) \longrightarrow B\flat (=G^3) \longrightarrow A (=G^2)$$

With the A = G² made thus:



And the B and C chords made similarly at the third and fifth positions respectively, but not playing the 1st string.

For each of these chords, you have a choice as to whether or not you want to use a full bar (generally, it will depend on the falseta). These chords are used very frequently in falsetas, so practice the primary chord progressions using both versions.

Alternative Chord Progressions in the A Phrygian Mode

We'll leave the scale and scale patterns for an exercise. But there are other chord progressions you'll want to use for variety. These correspond to the alternative chord progressions of the Soleares, transposed to the A Phrygian Mode.

For example, in the Soleares, we had a chord progression:

C → G₇ → F → E

For the A Phrygian Mode, the transposed chord progression would be:

F → C₇ → B_b → A

A second example: One of the Soleares progressions was:

D_m → C → F → E

For the A Phrygian Mode, the transposed progression would be:

G_m → F → B_b → A

This concept of transposition of chords and chord progressions is used constantly in flamenco; whenever you learn a progression in Soleares, learn its equivalent in Bulerias, and vice versa.

Here are some other examples:

F → C₇ → B_b → A

A₇ → D_m → B_b → A

G_m → D_m → B_b → A₇

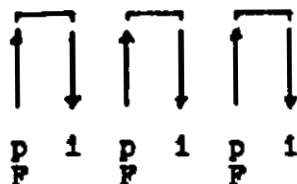
B_b → A → B_b → A

B_b → C → B_b → A

III Technique

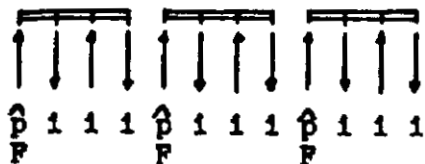
Thumb/Index Rasgueado

Before we begin a discussion of compas, we would like to expand upon a very important technique. The basic technique is a doublet technique; a downstroke with your thumb, followed by an upstroke with your index finger. E.g.,



You should accentuate your thumb strongly for the technique.

If you add an upstroke and downstroke with your index finger, you get a quadruplet technique. e.g.,



The idea here is that you can accentuate any beat you like with this technique; if you don't want to accentuate the beat, play the quadruplet with your index finger.

Lesson Six
Page 8

You can apply this technique to your Soleares. For example, here are two compas cycles of Soleares, accentuating counts 3, 6, 8, 10 and 12:

(It is a good idea to try to hold your wrist steady and to make your thumb develop independence; i.e., try to keep your hand in position with as little wrist motion as possible for this technique.)

This is a very effective technique, because the thumb stroke tends to emphasize the bass strings, and is a very powerful contrast to the index strokes, which tend to emphasize the treble strings. We will make extensive use of it from here on out.

(Hint: Flamenco guitarists often tap (golpe) with their ring finger simultaneously with the downstroke of their thumb. This will feel quite natural after a bit of practice, and will further serve to accentuate the compas. But don't over-do it!)

IV Basic Rhythm (Cont.)

Chording Compas for Bulerias

We now wish to introduce the compas structures of the Bulerias. Actually, you'll find that the Bulerias has quite a few repetitive phrases that in various situations could conceivably be designated the chording compas of Bulerias. Nearly all, however, are variations of three six count phrases that derive from various ways of phrasing the Soleares.

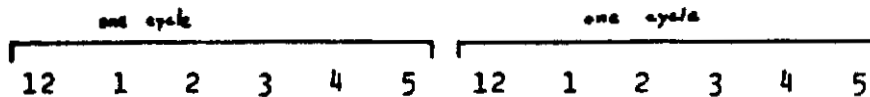
We'll call these compas phrases Six Count Compas I, Six Count Compas II, and Six Count Compas III, respectively. You'll also encounter a 12 count compas that is a sequential arrangement of two of the six count compases, and finally, the chording compas of Bulerias will be presented as a variation of the latter.

You'll find our method of counting Bulerias to have far-reaching consequences for all the 3/4-related rhythms, and although our approach may seem difficult at first, it can be applied quite generally. So stick with us!

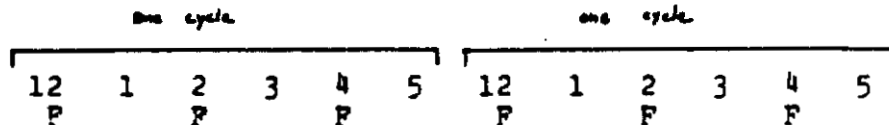
Six Count Compas I

As we mentioned before, one of the most difficult problems in Bulerias is knowing how to count the cycles correctly. The first important point: that the six count Bulerias compas I, is considered as beginning on the count "12" and ending on the count "5", instead of "1" and "6" as might be expected.

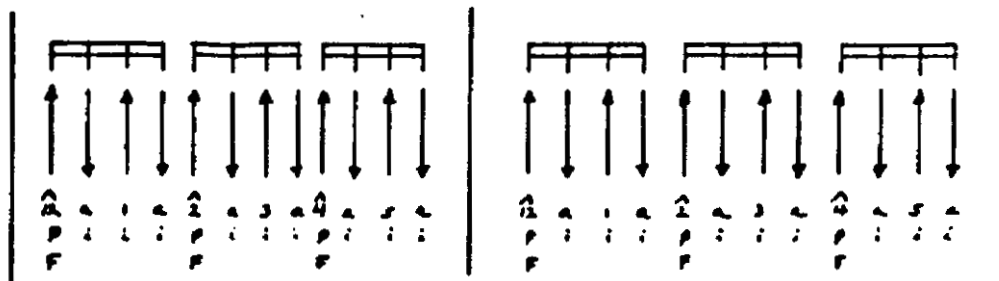
Hence, the cycle should be counted:



The second important point is that your foot is now coordinated with every even count, instead of every count (as in Soleares). Therefore, in relation to the count, your foot will come down thus:



This cycle is accentuated on every even beat, and we can use the quadruplet technique that we introduced in the previous section:



Note that although we are using a quadruplet technique, we are counting Bulerias in doublets. Hence, the above phrasing can be written with a $3/4$ time signature, with the understanding that a doublet of Bulerias is written as two sixteenth notes; a single count of Bulerias, therefore, would be the equivalent of an eighth note.

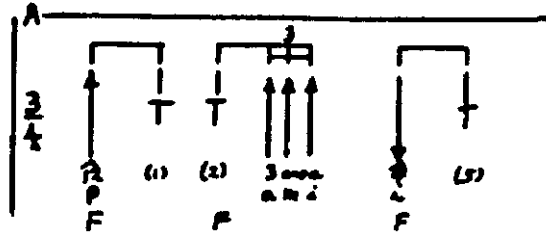
That is, a quarter note is equivalent to two counts of the Bulerias, and the quarter note begins on the even beat. The quarter notes are counted 12, 2, and 4 respectively, and your foot is coordinated with these quarter notes. Hence;

Resolution Phrase

Just as with the Soleares, there is a traditional resolution phrase to the tonic chord (in this case, A). Instead of resolving on the last three counts of the compas cycle, as in Soleares, however, the resolution phrase should be considered to take up one complete cycle.

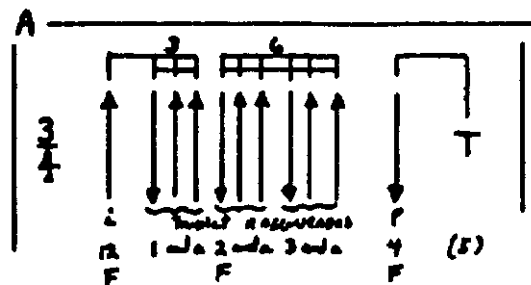
A typical resolution phrase might be:

Another might be:



Note the use of the quadruplet rasgueado technique in a "triplet" (actually, half of a sextuplet) sequence on the counts "3 and a 4".

Another typical ending, using the triplet rasgueado introduced in Lesson 4 (pg. 21):



Note the sextuplets here. They usually have to be played very quickly.

Now the Bulerias is again different from the Soleares in that the phrasing is composed of sequences of six count phrases, rather than the 12 of the Soleares.

This means that you are no longer restricted to three six count phrases before the resolution phrase (as with the equivalent sequence for Soleares). In fact, you can go on at considerable length before resolving, and this is one of the factors that makes Bulerias so open to improvisation.

But it also means that you'll have to be very alert when accompanying a singer or dancer, because you'll have to be able to vary your accompaniment to catch his (or her) desplante at a moment's notice. Telepathy helps!

Lesson Six
Page 12

For example, you might play a chord sequence such as the following:

A ————— B \flat ————— C ————— B \flat —————
 p i i i p i i i p i i i etc.
 m a i e s a s a q s i etc.
 C ————— B \flat ————— A (resolution phrase) ————— next compass sequence
 p i i p i i i p i i i p
 m i e s a s a q s i

The rasgueado phrasing, of course, is open to infinite variation. For example, often juerga guitarists will use the second type of resolution phrase as their basic compas, and resolve with triplets:

A ————— B \flat ————— C ————— B \flat —————
 12 (1) (2) 3 4 5 12 (1) (2) 3 4 5 12 (1) (2) 3 4 5 12 (1) (2) 3 4 5
 p a = i i p a = i i p a = i i p a = i i
 C ————— B \flat ————— A (resolution phrase) ————— next compass sequence
 12 (1) (2) 3 4 5 12 (1) (2) 3 4 5 12 (1) (2) 3 4 5 12 (1) (2) 3 4 5
 p p p p, etc. p

(In this case, you might want to place a heavy accent on the "12" count.)

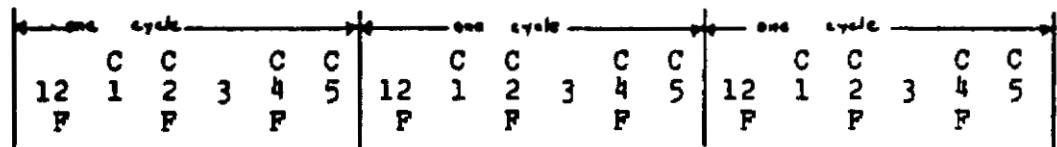
You can also use any of the alternative chord progressions transposed from Soleares.

Accompanying Palmas to Bulerias

Since Bulerias is essentially felt in six count cycles, of course the accompanying palmas are as well. You can hear on some records an accompaniment with palmas that sounds like a version of waltz time:

C C C C C C C C
 1 2 3 1 2 3 1 2 3 1 2 3
 (12 1 2 3 4 5 12 1 2 3 4 5)

The tendency might be to think your foot would be coordinated with the "ones" (12's and 3's). Actually, of course, your foot is the same as the guitarist's. The phrasing of the palmas and the foot coordination (which we introduced in Lesson 5), is:

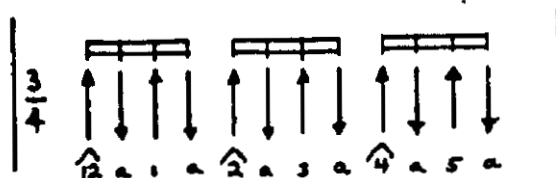


The "holes" in the palmas sequence actually occur on counts 12 and 3, but the foot coordination is on the even beats. This means that the palmas are syncopated against the foot phrasing. (It's sort of like patting your head and rubbing your stomach at the same time).

We'll give you a precise definition of syncopation in this lesson that will have far-reaching consequences, but first let's introduce the other compas cycles of Bulerias.

Six Count Compas II

Let's look at our six count Bulerias compas a bit more closely:



We note that the cycle is made up of three quadruplets; or three groups of four notes, or twelve notes in all. The accentuation and phrasing we consider to begin on the first note of each quadruplet.

Lesson Six
Page 14

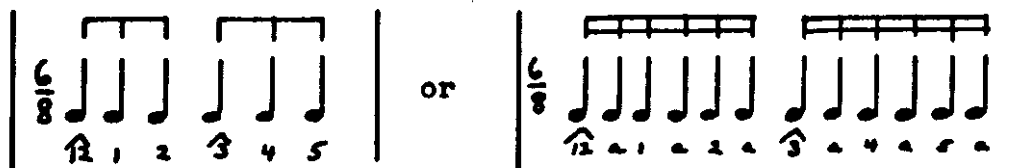
But we could also use accentuation that would emphasize two groups of six notes each, and thus divide the phrase in half. In this case, the accentuation would come at the beginning and the middle of the phrase, or on counts 12 and 3.



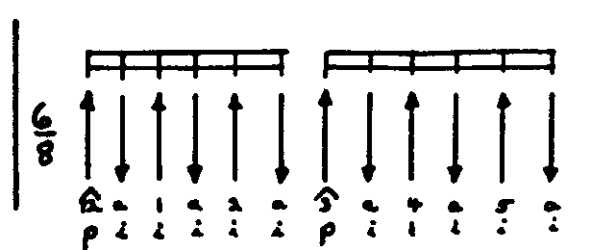
Important Note: For the present, you can coordinate your foot with counts 12 and 3 of this cycle. Later on, however, we will introduce a far more effective way of keeping the compas, where you'll learn to again coordinate your foot on the even counts even though you are accentuating counts 12 and 3. However, this requires a precise definition of syncopation. For now, just count evenly (remember, you now have six notes between each foot tap, not four. With this way of counting, your foot taps more slowly, relative to the compas - don't speed up the compas!).

Now it would be awkward to try to write this type of accentuation in 3/4, as the second accent would come in the middle of one of the quadruplets. (See a similar discussion in Lesson 1, pg. 29.)

Therefore, it would be more effective if we expressed this kind of accentuation with six eighth notes, denoted by a time signature of 6/8. For example:



In order to play this cycle, we will use a modified version of the thumb/index rasgueado we introduced a couple of sections ago. But this time we will play it as a technique in sixes:



We'll connect the six notes together to indicate the phrasing (depending on the musical situation). Just as before, Six Count Compas II can be repeated in a chord progression, ending with a resolution phrase. e.g.,

A musical staff in treble clef showing a six-count cycle. Above the staff, four chords are indicated with brackets: A₇, D_m, G_m E₇, and A₇. Below the staff, the six-count cycle is written out with fingerings: 2-1-2-2-2-2 and 3-2-1-1-2-2. The first note of each six-count group is marked with a 'p' for piano.

A musical staff in treble clef showing a six-count cycle. Above the staff, three chords are indicated with brackets: C₇, B_b, and A (resolution Assoc.). Below the staff, the six-count cycle is written out with fingerings: 2-1-2-2-2-2 and 3-2-1-1-2-2. The first note of each six-count group is marked with a 'p' for piano. The final measure of the cycle is marked with a '7' and labeled 'Next compas sequence'.

Thus, you'll be able to tell the kind of phrasing by the time signature at the left of the measure (a time signature remains valid for succeeding measures until changed by another time signature. There will be a time signature at the beginning of each staff).

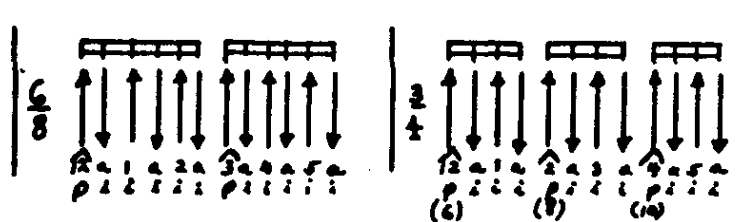
The chord progression can be any number of compas cycles long, but you'll always return to a resolution phrase on the tonic, as before.

Lesson Six
Page 16

Note the combination of the resolution phrase (which is Compas Cycle I) and the compas just preceding it (which is Compas Cycle II). The alternation of compas cycles II and I can be considered a unique 12 Count phrase in its own right.

12 Count Compas I

The phrasing of 12 Count Compas Cycle I is similar to the Paseo Castellano of the Soleares (see Lesson 3, pg. 20). If you like, you can even think of the 12, 2 and 4 of Compas Cycle I, as counts 6, 8, and 10. The basic rhythm structure is:



That is, a Six Count Cycle II followed by a Six Count Cycle I.

You can, of course, develop the idea in a longer chord progression, if you keep the accentuation of the cycles alternating, and follow a Cycle II with a resolution phrase at the finale.

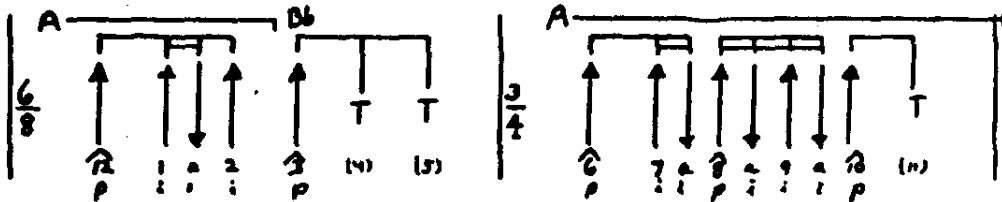
Therefore, you have to think in double sets of six count compases, instead of in single compases.

This 12 count form of Bulerias is perhaps the most exciting, because of the rhythmic tension set up in the relatively long "12, 3" counts, followed by the rapid "6, 8, 10" sequence; and abruptly beginning with the "12" again. It is especially important when accompanying the cante and the dance (although sequences of either six count compases are common here, as well).

There is a particular version of the 12 count compas that is as important it can be considered to be the chording compas to Bulerias.

12 Count Compas II (Chording Compas for Bulerias)

This is the fundamental chording compas of Bulerias, and is again derived from the Paseo Castellano of the Soleares. You'll encounter it in some form on virtually every occasion you hear Bulerias performed.

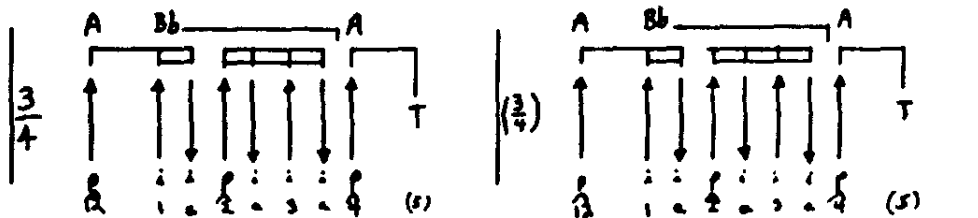


(Compare also the llamada of Soleares, Lesson 2 pg. 31, transposed to the key of A Phrygian Mode.)

Six Count Compas III (Jaleo)

There is a final type of compas which is derived from the question-answer phrasing of the Soleares (see Lesson 2, pg. 29, 30). When performed continuously, it is sometimes referred to as the jaleo, but compases and falsetas with this phrasing are usually alternated with the preceding compas structures.

The phrasing suggests a feeling of 1-4, 5, 12; or perhaps 1-4, (tap), 6.



Lesson Six
Page 18

The Bulerias dance accompaniment at the finale of the Alegrias is usually felt to be a variant of this in the major key. We'll return to this topic when we discuss Alegrias in a new light, later on in the lesson.

Transition Between Compas Cycles

The experienced flamenco guitarist should be able to make transitions between the compas cycles of Bulerias at will and instantaneously, without breaking the flow of the rhythm. Here are a few hints to enable you to develop this capacity.

Suppose you are playing the chording compas to Bulerias (Compas Cycle II) and you want to introduce a sequence of six count compas cycles, either type I or II. You should take note of the fact that the 11th (or 5th) count of the chording compas is a tap, which gives you time to "set" your mind for the transition to the following cycle, which begins on 12.

The image contains two musical staves in treble clef with a 3/8 time signature. The first staff illustrates a transition from a 12-count chording compas (II) to 6-count II and then to 6-count I. The 12-count cycle is divided into two 6-count segments. The first 6-count segment is labeled 'A' and the second 'Bb'. A box labeled 'Tap' is positioned above the 11th count of the first 6-count segment. The 6-count II segment is labeled 'A' and the 6-count I segment is labeled 'C'. The second staff illustrates a transition from a 6-count II to a resolution phrase and then to a 12-count chording compas II. The 6-count II segment is labeled 'Bb'. The resolution phrase is labeled 'A (resolution)'. A box labeled 'Tap' is positioned above the 11th count of the resolution phrase. The 12-count chording compas II is divided into two 6-count segments, labeled 'Bb' and 'A'.

Note also that the finale of the resolution phrase is a "tap, chord", on the 11th and 12th (or 5th and 6th) counts, which will give you time to return to the chording compas.

Lesson Six
Page 19

You can make transitions to Compas Cycle III and back, using the same technique:

The first staff illustrates a transition from a 12-count changing compas (A, Bb) to 6-count III (A, Bb, A) and back. The second staff illustrates a transition from 6-count III (A, Dm, C, Bb) to 12-count changing compas (A, Bb, A) and back. Both staves include rhythmic notation and count-offs.

Practice these transitions between compas cycles; they are extremely important in accompaniment as well as improvisation.

Desplante for Bulerias

Of course, there is a desplante for Bulerias; in the A Phrygian Mode, it is felt to start on the 12th count of the cycle (compare Lesson 4, pg. 20).

The first staff shows a 12-count changing compas (A, Bb) transitioning to a desplante (A, Bb, A, F) and back. The second staff shows the desplante (F, C, Bb, A) transitioning to a changing compas (Bb, A) and back. Both staves include rhythmic notation and count-offs.

Lesson Six
Page 20

Note the difference in notation between this desplante and that of the Alegrias, but the similarity of phrasing. (Compare also Lesson 5, pg. 15). Try to find a dancer, and you'll see the characteristic type of step that goes with this chord accompaniment.

Chording Comrases in other Scales and Keys

The Bulerias are performed in almost all of the keys available on the guitar. For the Phrygian Mode, simply transpose to the key desired. For example, for the E Phrygian Mode, you might have:

You can also play Bulerias in the major and minor keys (and make transitions between them). Merely substitute primary chord progressions (or any others relevant to the scale and key in which you are playing) for the six count compases, and transpose compases similarly to what we did when comparing Alegrias, Alegrias por Rosas, etc.

(Hint: Probably the most common keys after the two above, are Am and A major. A minor is closely related to the E Phrygian Mode, and remember that modulating to the relative minor is a common thing from A major.)

You can make transitions between A major and A minor, for example, simply by substituting a major or minor chord at the resolution phrase, depending on how you want to change.

Anyway, it is up to your imagination. But you can see why Bulerias is so much fun to improvise; there are so many possibilities, even when only working with chords. (Next lesson we'll get into the falsetas!)

Accompaniment of the Cante

There are two basic approaches to the accompaniment of the cante, defined respectively by the concepts of copla and cuple.

The copla is a standard form of Bulerias, and is derived from the cante por Soleares. Here's a fairly common version of the chord progression:

The first staff shows a progression of chords: A, Dm, Dm, C, Bb, and A. The second staff shows: A, Bb, Bb, F, C7, Bb, and A. Fingerings and strumming patterns are indicated below the notes.

The C₇ chord here is made the following way:

C₇

The cuple is one of literally millions of folk songs, or short lyrics sung to the compas of Bulerias. The chord changes are flexible, and unless you grew up in Southern Spain, you'll have difficulty accompanying these. With experience, though, you can develop your ear to follow the singer's melodic logic.

Another important facet of accompaniment that only experience and juerga feedback can give is the ability to play the right length (short!) falseta at the right time to enhance the ambiente of the atmosphere. This is really magic and is where the true gypsy art makes itself felt! Diego del Gator is absolute master of this aspect of flamenco.

V Introduction to Syncopation

We now introduce a rhythmic concept that will have far-reaching implications in the art of flamenco. To begin with, rhythmic structure can be divided into three basic components: basic rhythm (phrasing, note grouping, etc.), counter-rhythm, and syncopation. Virtually every rhythm structure and complex phrase can be broken down in terms of these three concepts. We now want to focus on syncopation.

We'll begin by discussing again Compas Cycle II. You'll remember in our earlier presentation we suggested you tap your foot on the accentuated beats of 12 and 3. For example, in a 12 Count Compas I, your foot would always fall on the accentuated beat. That means that you would have two "long beats" (12 and 3) followed by three "short beats" (6, 8, and 10). E.g.,

$$\left| \begin{array}{c} \frac{6}{8} \\ \text{F} \end{array} \hat{12} \text{ a } 1 \text{ a } 2 \text{ a } \begin{array}{c} \hat{3} \\ \text{F} \end{array} \text{ a } 4 \text{ a } 5 \text{ a } \left| \begin{array}{c} \frac{3}{4} \\ \text{F} \end{array} \hat{6} \text{ a } 7 \text{ a } \begin{array}{c} \hat{8} \\ \text{F} \end{array} \text{ a } 9 \text{ a } \begin{array}{c} \hat{10} \\ \text{F} \end{array} \text{ a } 11 \text{ a } \right|$$

That is, the "long beats" are considered to have six sixteenth notes, and the "short beats" have four sixteenth notes each. Note that the "long beats" are not sextuplets, however (if in doubt, review Lesson 1).

For the casual guitarist, this is a valid way to keep the compas, but there is a more general (and difficult) way that is essential for the serious student. To discuss this, we introduce the concept of syncopation.

Let's first define the concept of meter, or takt. Takt is the steady pulse of rhythm upon which a musical form is built, independent of phrasing. For example, for the Soleares family, it was simply a progression of quarter notes:

A musical staff with 12 quarter notes. Below each note is a number from 1 to 12, representing the count. The notes are evenly spaced, representing a steady pulse.

The takt can change in tempo (speed up or slow down), but this change would be slow compared to the frequency of the individual beats.

Lesson Six
Page 23

Now the takt of Six Count Compas I of Bulerias is on every even beat; i.e., 12, 2 and 4. But what happens when Six Count Compas II is alternated with it to give the 12 count compas cycles? The answer is that the takt is considered to remain constant as 12, 2 and 4, but the phrase accentuation is syncopated against the takt.

Let us consider an abstract takt; this consists merely of regular beats in time:



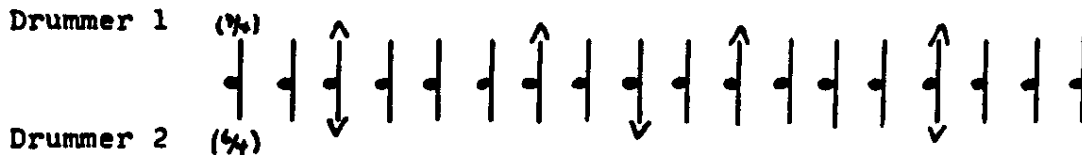
Now let's consider a takt that accentuates every fourth note:



And compare it with a takt that accentuates every sixth note:



Now suppose we superimpose the two structures. For example, suppose there were two drummers; one drummer accentuating every fourth count, and the other accentuating every sixth count:



Lesson Six
Page 24

Note that the first note of the phrase of each drummer would coincide only at every 12th note, but that the drummers would accentuate different notes in between.

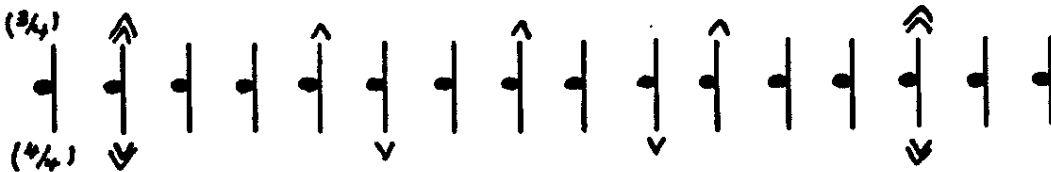
If we consider the phrases of each drummer to constitute measures of $4/4$ and $6/4$ respectively, we could say the drummers were beating measures of $4/4$ time against measures of $6/4$ time. This concept of rhythm is called syncopation.

Definition: Syncopation is the term used to express the superimposition of one time signature on another. The point of coincidence of the phrases is the lowest common fraction of the two time signatures.

(For purposes of our discussion, we need only consider the numerator, as the denominator indicates quarter notes, which we are using for both drummers. To compare cycles properly, the denominator of the fraction must be the same for both time signatures. That is, each musician uses the same rhythmic "building blocks").

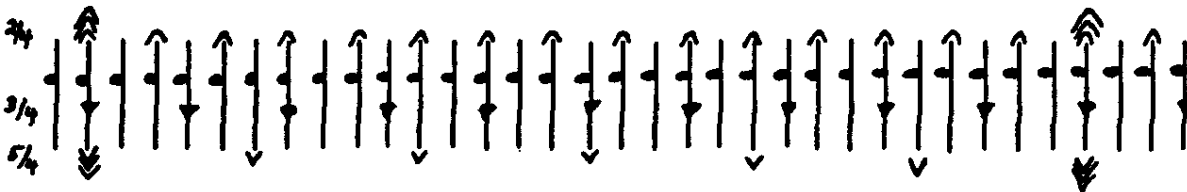
We have already noted that the common beats of the two drummers would be every 12th note. You can see that the lowest common fraction of $6/4$ and $4/4$ is $12/4$ (do not reduce fractions).

Suppose we superimpose a time signature of $3/4$ on a time signature of $4/4$.*



Again, we see that the point of coincidence is the lowest common fraction of $3/4$ and $4/4$; i.e., $12/4$ (do not reduce fractions).

One further example: suppose we superimpose three rhythm structures; $2/4$, $3/4$, and $5/4$:



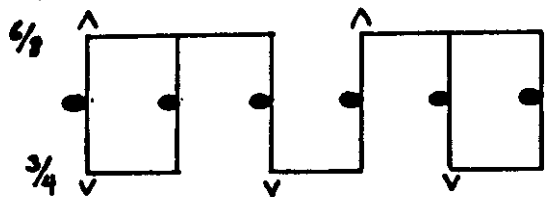
* Note that we are not beating triplets against quadruplets. A quadruplet and triplet occupy the same span of time.

The point of coincidence of all three rhythms here would again be the lowest common fraction, or $30/4$; i.e. once every 30 beats. You can see that it would be difficult to keep track of compas cycles if it gets much more complex.*

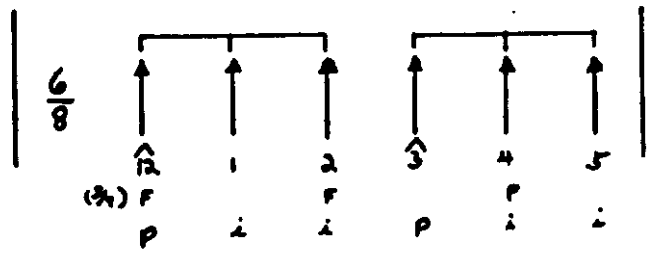
When we apply the concept of syncopation, one or the other of the rhythm cycles is taken to be the takt (i.e., the basic pulse of the rhythm), and the other phrasings are said to be syncopated against it.

Application of Syncopation to Bulerias

Suppose in our first example, we consider the takt to be $3/4$, with the quarter notes divided into doublets, so that our basis of comparison is in terms of eighth notes. Against this, we syncopate an accentuation of $3/8$. (So we'll consider $3/4$ to be $6/8$, but grouped in doublets.) For example:



This describes the situation with respect to Compas Cycle II. Here your foot marks the $3/4$ rhythm, while your right hand makes the syncopated chord phrasing:

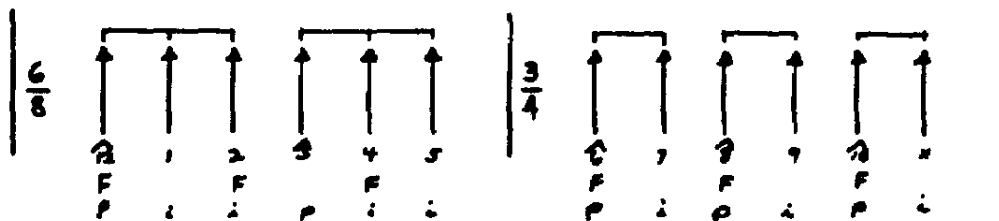


To make the situation clear, we indicate the time signature of the music - the keeping of the takt is understood.

* In Indian classical music, the point of coincidence of the phrasing of the various instruments is called the sum. African drummers make extensive use of this device.

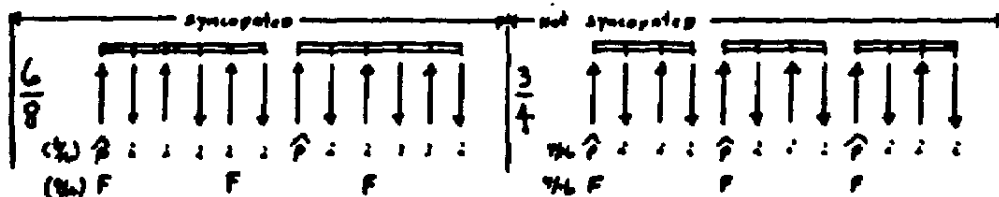
Lesson Six
Page 26

This concept is applied further to the 12 count compas cycles:



Thus, your foot keeps a steady rhythm against the tension of the compas phrasing.

Of course, you can apply the rasgueados by which we originally defined the compas cycles:



You'll probably have to go very slowly at first, making sure that the appropriate stroke is coordinated with your foot. (It is a good idea to use a metronome.) You might also observe that the count 3 in the 6/8 measure coordinates with the upbeat of your foot.

There are many reasons for all this hassle - one of the most basic is that if your techniques are coordinated properly, you'll never be tempted to "stretch" or "compress" the 6/8 measure, in relation to the 3/4 measure, as your foot will be marking the steady 3/4 all the way through.

Secondly, you'll be able to improvise counter-rhythms in 6/8 phrasing as well as 3/4 phrasing (we'll talk about this later).

There are even more important reasons, as you'll see as we develop our analysis.

VI Tempo Relationships

You'll recall that up until now, we have discussed the Soleares, Alegrias and related rhythms as having essentially one form - a 12 count cycle in which your foot comes down on every beat.

However, it is also true that we can approach these toques from the rhythmic viewpoint of the Bulerias. You'll find that this will give these toques an extremely different "aire", which will apply depending on the mood you want to express.

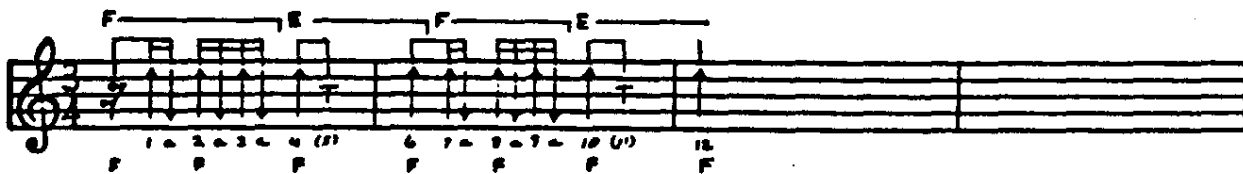
We'll start by comparing Bulerias Six Count Compas III with the question-answer phrasing of the Soleares.

Relation of Six Count Compas Cycle III to Soleares and Alegrias

You'll recall that we introduced a "question-answer" phrasing for Soleares in Lesson 1 (pg. 29). We called it type 3, and gave an example on page 30. Let's write the "questions" of that falseta in terms of its chord progression alone; expressing it with doublet rasgueados:



Let's compare this with a sequence of Bulerias Compas III's in the E Phrygian Mode:



We see that the coordination of the rasgueado and count is exactly the same, but the foot comes down every even beat. Therefore, for an equivalent tempo of foot tapping, the music will be twice as fast as the Soleares compas.

Lesson Six
Page 28

Hence, in comparison with the takt, the rasgueado will be in sixteenth notes, instead of eighth notes, as in the Soleares.

Now, the above could be considered a fast Soleares. In fact, we could write the chording compas of the Soleares as:

And the llamada of the Soleares as:

(Transpose this to the key of A and compare with the chording compas of Bulerias.)

Using this approach, let's take a look at Alegrias, and its related toques.

Here's the basic chording compas:

(Compare with Bulerias in A major)

And here's the llamada:

And here's the desplante:

The image contains two musical staves with guitar tablature. The first staff is titled "Allegro Compas" and "des Desplante". It shows a sequence of chords: A, E7, F7, A, E7, A, E7, A, D. Below the staff are rhythmic patterns: (1) 1 2 3 4 5 a, 2 7 a 2 a 7 a 10 (11), (2) 1 2 3 4 5, (2) 1 a 2 a 3 a 4 5. The second staff is titled "des Desplante (cont.)" and "apichuano compas". It shows a sequence of chords: D, A, E7, A, F7, E7, A, E7, A. Below the staff are rhythmic patterns: (1) 1 a 2 3 a 4 5 a, (1) 1 a 2 a 3 a 4 5, (1) 1 2 3 4 5 a, 6 7 a 2 a 7 a 10 (11).

This technique can be applied to the other members of the Alegrias family as well; simply transpose to the appropriate key.

Now, as soon as you've practiced a lot, you'll become aware that the different approaches give completely different "aires". The slow tempo (i.e., the original presentation) gives a slow tempo to each compas structure. Hence, the phrasing within the compas can be developed to a higher degree of complexity. As a result, this approach is applied most generally to solo work and jondo (deeply emotional) falsetas.

On the other hand, the second approach gives a driving, dynamic feeling. Therefore, this approach is especially effective in the lighter toques; Alegrias, Caracoles, etc. It is used in Soleares to build up to a dramatic climax.

To sum up then, you would in general use the slow version for jondo rhythms such as Soleares, and for the Alegrias family in the context of solo work (e.g., the minor falseta).

You would use the faster compas when accompanying dancers and singers in the lighter rhythms and for dramatic and escobilla sections of the Soleares.

Transitions

The problem arises that you won't always be able to divide your accompaniment neatly into slow and fast sections. Somewhere you'll have to make a transition between the tempos.

Therefore, you should practice keeping the same chord progression going (e.g., chording compas for Soleares), but learn to change your foot from every count to every other count. (You won't usually have to go from fast to slow. Llamadas are used for this purpose.)

The simplest point at which to change is from fast quadruplets in the slow rhythm to slow doublets in the faster rhythm.

Another reference for the transition point are triplets. Triplet falsetas should always be treated at the faster rhythm; that is, as sextuplets in relation to the takt. Hence, the question and answer falseta of Lesson Two should be played:

However, we'll continue writing falsetas for Soleares, Alegrias, etc. as before.

We'll approach the niceties of phrasing falsetas using the second approach in the next lesson. Of course you'll have to use your own judgment in ambiguous cases; e.g., a falseta of Soleares that has both quadruplets and triplets. A really good technician can treat a quadruplet of the slow tempo as half of an octuplet in the fast rhythm; this is fairly rare, however. And the treatment doesn't always apply, as we'll see in a moment.

Solea por Bulerias

The Solea por Bulerias is usually a Soleares performed in the A Phrygian Mode. It gets the designation "por Bulerias" partly because it is in the important key for Bulerias, and partly because it is usually interpreted in the faster tempo, but at a much slower speed than Bulerias. Therefore, falsetas are characteristically rich in sextuplets (the triplets of Soleares in E).

Of course, the slower tempo is used, but the emphasis is as a transition between the slower tempo of Soleares and the driving tempo of Bulerias. You might say that Soleares "cries out", Solea por Bulerias "swings", and Bulerias "drives", although distinctions are often quite blurred.

All chord progressions of Soleares can, of course, be transposed to the A Phrygian Mode for the Solea por Bulerias.

Soleares and Six Count Cycle I of Bulerias

We can now apply some of the ideas expressed for Bulerias back to the Soleares.

For example, let's again look at the chording compas of Soleares, but counted like Bulerias:

Musical notation for Soleares with Bulerias counting. The staff shows a sequence of chords: Fmaj7, C, Fmaj7, E. Below the staff are rhythmic patterns and counts: 1000 2000 3000 4000, 1200 2200 3200 4000, 1010 2010 3010 4010, 10 12, (1) (2), 12 4.

Note that the above is accentuated like a series of Bulerias Compas I. But suppose we accentuate it as a series of Bulerias Compas II.

Musical notation for Soleares with Bulerias Compas II counting. The staff shows a sequence of chords: Fmaj7, C, Fmaj7, E. Below the staff are rhythmic patterns and counts: 100000 200000 300000 400000, 120000 220000 320000 400000, 101000 201000 301000 401000, 10 12, (1) (2), 12 4.

This phrasing is relatively modern; obviously you'll have to use the slower phrasing for this Soleares. You can even play sextuplets in Soleares, similarly to resolution phrases to Bulerias:

Musical notation for Soleares with sextuplets. The staff shows a sequence of chords: Fmaj7, C, Fmaj7, E. Below the staff are rhythmic patterns and counts: 1000000 2000000 3000000 4000000, 1200000 2200000 3200000 4000000, 1010000 2010000 3010000 4010000, 10 12, 0. A note below the staff reads: "Sextuplet resolutions p 2, etc."

Or in the llamada:

Musical notation for Soleares in the llamada style. The staff shows a sequence of chords: E, E7, F, E. Below the staff are rhythmic patterns and counts: 1 2 p, 2 2 2 2, 10101010 20101010 30101010 40101010, p. A note below the staff reads: "Sextuplet resolutions p"

Lesson Six
Page 32

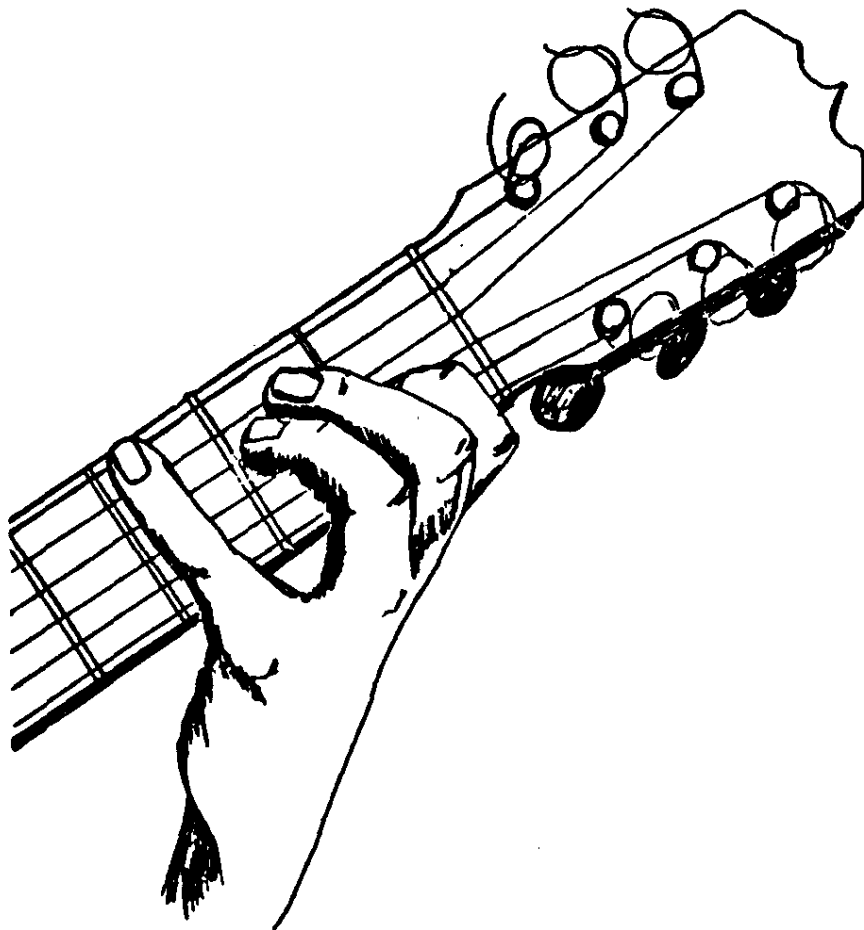
So you should learn both ways of phrasing the Soleares, Alegrias and related rhythms; they both are important in expressing the full range of each toque.

VII Miscellaneous Topics

Parado Technique

This technique is most effective when used with Bulerias, although it is used throughout the toques. It is useful to provide abrupt accentuation of rhythm stops. (The word "parado" means "stop").

The technique is performed by damping the strings with the little finger of your left hand, a split second after you have struck the chord with your right. The sound is cut off suddenly.



Lesson Six
Page 33

Obviously, the technique must be performed with a primary chord; and one for which you leave your little finger free to apply the technique.

Here is an example of its use between two 12 count compas cycles of Bulerias; we indicate its use by a "P" above the chord to which it is applied.

The musical notation shows two 12-count compas cycles. The first cycle starts with chord A and ends with chord Bb. The second cycle starts with chord A and ends with chord Bb. Fingerings are indicated below the staff: 2, 1, 4, 3, 4, 5 for the first cycle, and 2, 4, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 for the second cycle.

(Sometimes you can bar a chord and use this; for example, a barred E₇ will leave your little finger free. But, naturally, this is rare.)

Note the variations in the above compas, in particular the additional emphasis on count 11 in the first compas, and on counts 4 and 11 in the second compas. This is a common place to apply the "parado" technique; it adds something extra to count 3, and counts 3 and 10, respectively.

Additional Chord Changes

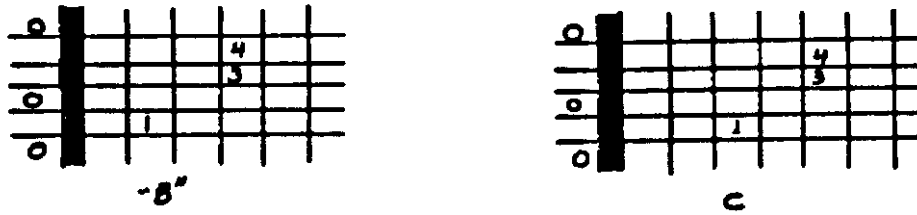
Another way we can vary the compas is to change chords on the accentuated beats; there is no rule that says we have to hold a chord for a full six count cycle. Therefore, we might have a chord sequence such as the following:

The musical notation shows a sequence of chords: A, Bb, C, Bb, C, Dm, C, Bb, and A (Resolution phase). Fingerings are indicated below the staff: 2, 1, 4, 3, 4, 5 for the first cycle, 2, 4, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 for the second cycle.

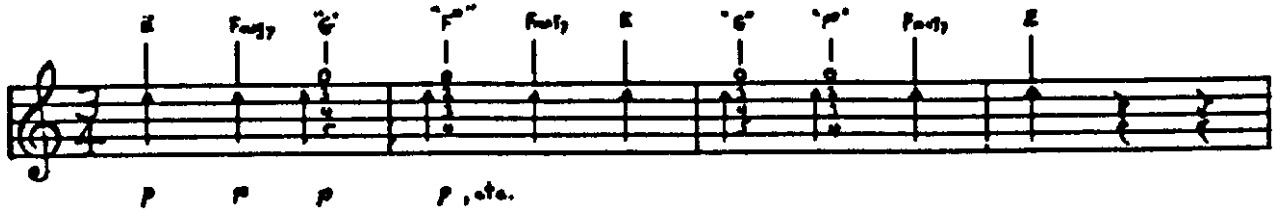
Another thing we can do to intensify the compas is to accent the 4th and 11th counts as well as 12, 3, 6, 8 and 10. We saw an example of this in the preceding section. Here is a similar compas using chords made by sliding a primary chord "as is" up the neck.

The musical notation shows a sequence of chords: A, Bb, C, Bb, Bb, A. Fingerings are indicated below the staff: 2, 1, 2, 3, 4, 5 for the first cycle, 2, 4, 3, 4, 5, 6 for the second cycle.

In this case, the chords are made:

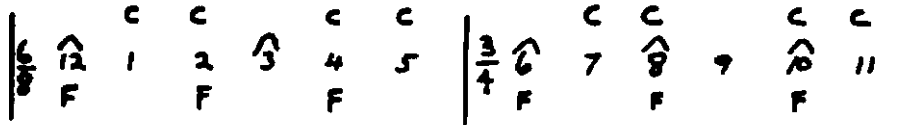


The B chord is, of course, a "passing chord".
We can also do this with the Fmaj7 chord, por Soleares. E.g.,

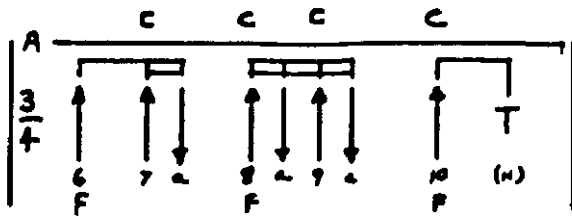


Further Discussion of Palmas

We can now see why the palmas are syncopated; the palmas are actually Compas Cycle II, syncopated against Compas Cycle I (the "holes", i.e., the places you don't clap, "let the accent of the guitar through.")

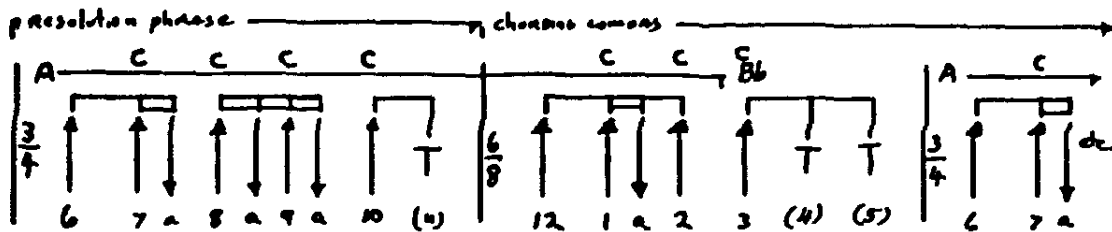


Now this syncopated accompaniment is never wrong; but it sometimes is not exactly right. For example, the compas to a resolution phrase could be simply:



Lesson Six
Page 35

If the resolution phrase is followed by chording compases, you might have:



The art of performing palmas, or handclaps, is perhaps the most important secondary art in flamenco. Every guitarist, singer, and dancer should have the ability to perform them, as they provide an exciting, authentic accompaniment to the other aspects of the art.

For the guitarist, the accompaniment of palmas performs much the same function that a rhythm section does for a jazz musician; it sets up the cyclic rhythm structure against which the flamenco guitarist can improvise, and use as a guide in phrasing his music.

Palmas are actually the simplest rhythmic instrument available, requiring nothing but a pair of hands and an understanding of and feeling for the music. However, it can be carried to a high degree of complexity with two or more persons, as it is possible to develop counter-rhythm and syncopation. Often in Spain, you'll hear what sounds like a flamenco cuadro going by, but when you look out, you'll see a group of high school boys and girls playing palmas with incredible volume and accuracy.

The palmas, then, are a musical instrument that has to be practiced like anything else. There are two ways to perform the palmas. One way is by cupping your hands slightly for a quiet, slightly hollow sound.



One device to accomplish this (besides merely sticking your palmas in between those of your partner), is to use your tongue to make a "clicking sound" with the flat of your tongue against the roof of your mouth and sucking on the back of your tongue (this is all we'll explain -- experiment to get the sound).

Hence; so far we have:

		T			T			T				
1	2	a	1	a	2	a	3	a	4	a	5	a
		F			F			F				

Now stick your palmas in between:

		C			C			C			C	
1	2	a	1	a	2	a	3	a	4	a	5	a
		F			F			F				

(In the beginning, it is not wise to perform this in public, for obvious reasons. But after you come out of your closet, you will astonish the world with your rhythmic virtuosity.)

Compas Counter-Rhythm

If we examine our quadruplet techniques, we notice that all our downstrokes occur on the count, and all the upstrokes occur on the "ands". Therefore, if we play only the upstrokes, we will be playing counter-rhythm (provided that we are silent precisely on the count).

Counter-rhythm is particularly difficult to get right (the palmas are hard enough), as the timing has to be perfect. One way of "getting into" counter-rhythm is to play on a beat immediately preceding the counter-rhythm sequence, and the beat following, and to keep the sequence fairly short. For example, you might play:

Note that the counter-rhythm occurs on the 'a's. The "holes", or silences of the counts, should be felt as "silent notes"; they have just as much value as the notes you strike.

Sometimes you can use counter-rhythm to intensify the accentuation:

A musical staff in treble clef showing a single measure. Above the staff, a bracket labeled 'A' spans the first four notes, and another bracket labeled 'B' spans the next four notes. The notes are quarter notes with stems pointing up. Below the staff, the following counts are written: 1 a 2 3 a (4) (5) a. Underneath these counts are the letters 'p i i i p i'. The notes are grouped into two sets of four, each with a 'p' below it.

Here is a compas using several of the preceding ideas:

A musical staff in treble clef showing a full compas. Above the staff, a bracket labeled 'A' spans the first four notes, 'B' spans the next four, 'C' spans the next four, 'B' spans the next four, and 'A' spans the final four. The notes are quarter notes with stems pointing up. Below the staff, the following counts are written: 1 a 2 3 a (4) (5) a. Underneath these counts are the letters 'p i i i p i'. The notes are grouped into five sets of four, each with a 'p' below it.

Modified Triplet Rasgueado

Another thing you can do is use your triplet rasgueado a little differently by reversing the order of the accent. This is felt differently than the notation suggests. The rasgueado is felt as "pickup notes" from the preceding note group.

For example:

A diagram showing two groups of notes. Each group consists of a triplet of notes (indicated by a bracket with '3' above) followed by a single note. The notes are quarter notes with stems pointing up. Below the notes are the counts: 1 (a) a a a 2 (a) a a a 3. Underneath these counts are the letters 'p i i i p i'. A handwritten note to the right says: "(Note that the 'triplets' together with the last one actually part of a four-note phrase - more on the later)".

A musical staff in treble clef showing a full compas. Above the staff, a bracket labeled 'A' spans the first four notes, 'B' spans the next four, and 'A' spans the final four. The notes are quarter notes with stems pointing up. Below the staff, the following counts are written: 1 a 2 3 a (4) (5) a. Underneath these counts are the letters 'p i i i p i'. The notes are grouped into three sets of four, each with a 'p' below it.

You can also do this with a quadruplet rasgueado if you play it very fast (this is good for a slow Bulerias).

The image contains two guitar tablature diagrams. The first diagram is in 6/8 time and shows a sequence of chords: F, Bb, and A. The F chord is played with fingers 1, 2, 3, 4, 5 on strings 1-5. The Bb chord is played with fingers 1, 2, 3, 4, 5 on strings 1-5. The A chord is played with fingers 1, 2, 3, 4, 5 on strings 1-5. The diagram includes fingerings and rasgueado techniques (R) for the Bb and A chords. The second diagram is in 3/4 time and shows a similar sequence of chords: F, Bb, and A. The F chord is played with fingers 1, 2, 3, 4, 5 on strings 1-5. The Bb chord is played with fingers 1, 2, 3, 4, 5 on strings 1-5. The A chord is played with fingers 1, 2, 3, 4, 5 on strings 1-5. The diagram includes fingerings and rasgueado techniques (R) for the Bb and A chords.

This ends our discussion of the chording compases to Bulerias. Next lesson we discuss how these concepts can be applied in the structure of falsetas.

Lesson Six
Practice Exercises

1. Practice all the compas cycles, using all the chord progressions you can think of in the A Phrygian Mode (or transposed from the E Phrygian Mode.) (Of course, this implies that you'll have to learn all the chords, as well.) Be sure and tap your foot only on the even counts. Use your metronome to keep yourself in rhythm.

This will probably be very difficult at first, especially when you're trying to keep track of where you are with 6-count Compas Cycle II and the 12-count cycles, but it is absolutely essential if you are to progress as a serious student.

First work on the A Phrygian Mode. Then try A major. Then perhaps the E Phrygian Mode. Then try modulating from A major to its relative minor and back. Then try modulating from A major to A minor and back. Then try modulating from the E Phrygian Mode and back. Then try.... Well, you can see what we mean.

The point is to practice each modulation and chord progression enough, so the relative sounds get impressed into your consciousness. Again, this is a project to work on over the years -- but it is all part and parcel of "learning your axe."

2. After you have each type of compas cycle wired, practice transitions between them, in the key in which you are most familiar. Pay particular attention to making the transition between the chording compas (12 Count Cycle II), and all the other types, and back again. Remember, the chording compas is actually the basis of the Bulerias, but the 6-count compases are extremely important for later toques.

Then practice transitions, using also the modulations you did in exercises 1.

Whew!

3. Practice working in chording counter-time occasionally. At first, practice this very slowly; perhaps even with the metronome on every count, so as to get the feeling of the "holes". Learning to feel silences as notes is very difficult, but important for advanced work and accompaniment as well; since advanced dancers use quite a bit of counter-rhythm in their footwork, if you can play it and feel it on the guitar, it will help you keep the rhythm steady when they dance in countertime against you.

4. Practice tempo changes for your Soleares and Alegrias. Quadruplet (and higher) falsetas should be played with your foot on every count; triplet falsetas (and lower) should be played with your foot on every other count. This means that you'll never play triplets again, relative to your foot.

Therefore, from here on out, begin concentrating on quadruplets and sextuplets in your scale practices, as these will be the basic note groupings you'll be using from now on.

The easiest way to make a tempo change is while you are playing chording compases; start to tap your foot on the even beats on the count of 6 and one of the chording compases. Then play a couple of additional compases to get used to the new tempo and feeling. We'll give you some hints on how to feel your falsetas in the new tempo for Soleares and Alegrias in the next lesson.

If you want to make the transition during a sequence of falsetas, the best place to "mark" the change is on a 12th count.

5. Also, begin now to work on the scales for the A Phrygian Mode (as well as arpeggios on the chord changes, ligados, picado, etc., etc.). You'll find that when you have learned the A Phrygian Mode and its relative patterns that you will have learned effectively the whole guitar neck (i.e. the whole octave), as you'll have covered all the patterns and their relative positions. All you'll have to do is "shift" the guitar neck mentally for the other toques, in the other keys.

Lesson Six
Written Exercises

1. Write out the positions of the guitar neck for the A Phrygian Mode, as we did for E and F# in Lesson 2.
2. Write three chord progressions for the A Phrygian Mode not given in the text, using the chords given so far (and transposed equivalents from the E Phrygian Mode).
3. How many kinds of compases are there for Bulerias? On which counts are they accentuated?
4. Define syncopation. Where are the common beats of 4/4, 2/4, and 3/4 time? 5/8 and 6/8? 3/4 and 2/8? Write them out.
5. What type of compas are the following falsetas? (Note each falseta is preceded and followed by a chording compas. Ignore also the resolution phrase.)
 - a)
 - b)
 - c)
 - d)
 - e)
6. In what key are the following Bulerias (with the capo at the third fret)?
 - a)
 - b)
 - c)
 - d)
7. The following Bulerias are all played in the A Phrygian Mode. At what fret is the capo?
 - a)
 - b)
 - c)
 - d)
 - e)

Lesson Six
Page 43

8. On what counts are the Palmas accompanying the following Bulerias? (Preceded and followed by a Bulerias compas.)

- a)
- b)
- c)
- d)

9. Write in tablature notation the following variations of Bulerias compas:

- a)
- b)
- c)
- d)

10. Make up three variations of Bulerias compas and send them in for correction and comment.

Lesson Six
Script

Note to student -- from here on we will dispense with the characteristic phrase as by now you're getting the hang of our operation. Also: remember, the capo is on the third fret.

1. Here is the primary chord progression for the A Phrygian Mode; Dm → C → Bb → A. (*)

2. Here is the chord progression in the text. (*)

3. Here is the chord progression in the text. (*)

4. Here is the chord progression in the text. (*)

5. Here is the chord progression C → G7 → F → E. (*)

6. Here is the chord progression F → C7 → Bb → A. (*)

7. Here is the chord progression Dm → C → F → E. (*)

8. Here is the chord progression Gm → F → Bb → A. (*)

9. Here are the chord progressions in the text:

F → C7 → Bb → A, (*) A7 → Dm → Bb → A, (*)
Gm → Dm → Bb → A7, (*) Bb → A → Bb → A, (*)
Bb → C → Bb → A. (*)

10. Here is the technique in the text (using an A chord). (*)

11. Here is the technique in the text (using an A chord). (*)

12. Here is the Soleares chord progression in the text. (*)

13. Here is the foot/count coordination of the Bulerias. (*)

14. Here is the compas cycle in the text (using an A chord). (*)

15. Here is the Bulerias sequence in the text. (*)

16. Here is the resolution phrase for Bulerias in the text. (*)

Lesson Six
Page 45

17. Here is the resolution phrase for Bulerias in the text. (*)
18. Here is the resolution phrase for Bulerias in the text. (*)
19. Here is the compas progression for Bulerias in the text. (*)
20. Here is the compas progression for Bulerias in the text. (*)
21. Here are accompanying palmas to Bulerias. (*)
22. Here is Six-Count Compas Cycle II in the text (using an A chord). (*)
23. Here is the compas sequence in the text. (*)
24. Here is 12-Count Compas Cycle I (using an A chord). (*)
25. Here is the compas sequence in the text. (*)
26. Here is the Chording Compas for Bulerias. (*)
27. Here is Six Count Compas III as in the text. (*)
28. Here is the compas sequence in the text. (*)
29. Here is the compas sequence in the text. (*)
30. Here is the Bulerias desplante in the text. (*)
31. Here is the Chording Compas in the text. (*)
32. Here is the chord sequence for accompanying the cante. (*)
33. Here is the foot/count coordination in the text. (*)
34. Here is an abstract takt. (*)
35. Here is an accentuation of every fourth note. (*)
36. Here is an accentuation of every sixth note. (*)

Lesson Six
Page 46

37. Here is a sequence of 6-note accentuation against a sequence of 4-note accentuation. (*)
38. Here is 3/4 time against 4/4 time. (*)
39. Here is the compas in the text (using an A chord). (*)
40. Here is the 12-count compas in the text. (*)
41. Here is the 12-count compas in the text. (*)
42. Here is the Soleares sequence in the text. (*)
43. Here is the Bulerias sequence in the text. (*)
44. Here is the Soleares sequence in the text. (*)
45. Here is the Soleares llanada in the text. (*)
46. Here is the Alegrias chording compas in the text. (*)
47. Here is the Alegrias llanada in the text. (*)
48. Here is the Alegrias desplante in the text. (*)
49. Here is the Soleares falseta in the text. (*)
50. Here is an example of the Soleares. (*)
Here is an example of the Solea por Bulerias. (*)
Here is an example of the Bulerias. (*)
51. Here is the Soleares compas counted like Bulerias. (*)
52. Here is a Soleares with its phrases accentuated like Bulerias Compas II. (*)
53. Here is the Soleares compas sequence in the text. (*)
54. Here is the Soleares compas sequence in the text. (*)
55. Here is the Bulerias compas sequence in the text, using parado (preceded and followed by a normal chording compas). (*)
56. Here is the Bulerias compas sequence in the text. (*)
57. Here is the Bulerias compas sequence in the text. (*)
58. Here is the Soleares chord sequence in the text. (*)

Lesson Six

Page 47

59. Here are Bulerias palmas. (*)
60. Here are the palmas in the text. (*)
61. Here are the palmas in the text. (*)
62. Here are "fondo" palmas. (*)
63. Here are "seco" palmas. (*)
64. Here is the tongue technique vs. the foot. (*)
65. Here is the Bulerias compas counter-rhythm in the text. (*)
66. Here is the Bulerias compas in the text. (*)
67. Here is the Bulerias compas in the text. (*)
68. Here is the rasgueado in the text. (*)
69. Here is the Bulerias compas in the text. (*)
70. Here is the Bulerias compas in the text. (*)

The next section refers to the written exercises.

Exercise 5.

- a. (*)
- b. (*)
- c. (*)
- d. (*)
- e. (*)

Exercise 6.

- a. (*)
- b. (*)
- c. (*)
- d. (*)

Exercise 7.

- a. (*)
- b. (*)
- c. (*)
- d. (*)
- e. (*)

Exercise 8.

- a. (*)
- b. (*)
- c. (*)
- d. (*)

Lesson Six
Page 48

- Exercise 9.
a. (#)
b. (#)
c. (#)
d. (#)