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Soleares 1

compás: 1 2 3 4 5 6 7 8 9 10 11 12

p *i* *m* *a* *i* *i* *simile* *p* *p* *×*

The next falseta is also a classic expression of soleares. As in **Soleares 1** the change on beat 2, this time harmonized as A minor rather than F. The quintuplet ' quite characteristic, as is the *p-a-m-i* "reverse" *arpeggio*; note the tricky "finger to 3 – passages like this are sometimes played *p-m-i-p*.

Whenever a *pulgar* melody is accompanied with *arpeggios* th not to obscure the melodic line.

Soleares 2

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



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The following technically demanding falseta, also by Paco, closes this first part of the collection, and could close a section of a *soleares* with its characteristic *cierre*. On the way there, however, one hears a quasi-classical influence – in the figuration throughout, and notably in the voice leading of the 2-beat groups in beats 4 to 10 of the fourth *compás*.

Soleares 8

A guitar piece titled "Soleares 8" by Paco de Lucía. It begins with a guitar chord diagram showing a barre on the first fret. The main notation consists of a treble clef staff with a melodic line and a bass clef staff with guitar tablature. The melodic line features intricate rhythmic patterns with fingerings (1-4) and accents. The tablature includes triplets and other complex rhythmic figures. Below the first staff, there are lyrics: *i m i m p m i* with *p* (piano) markings under each syllable.

A smaller section of the musical notation for "Soleares 8", showing a treble clef staff with notes and a bass clef staff with guitar tablature. The tablature includes fingerings and rhythmic markings.



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Falsetas por Alegrías

Like soleares, the 12-beat *compás* of alegrías can be represented as four measures of 3/4, providing it is understood that its accents do not correspond to simple triple meter. Quite unlike soleares, the tonality is major/minor rather than phrygian; thus, conventional key signatures are appropriate.

Alegrías is a *toque* lighter and faster than soleares and should be played in a manner reflecting the meaning of its name – “joy, happiness.”

We begin with a falseta which mirrors the phrasing and structure of the *castellana*, a short *letra* (verse). The chord “changes” should be familiar: I – IV – V, plus the characteristic secondary dominants V7 of IV (E7) and V of vi (G#).

Alegrías 1



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Falsetas por Siguiriyas

The final chapter of this collection is devoted to siguiriyas, exemplar of the most profound family of *palos*. The trance-like, circular *compás* of siguiriyas can be felt in twelve beats, as if it were soleares beginning on the eighth beat: 8 9 10 11 12 1 2 3 4 5 6 7. However, in this author's experience most flamencos prefer to feel (and count) the *compás* in five, notwithstanding the irregular beat groupings of twos and threes, as follows: 1 and 2 and 3 and a 4 and a 5 and.

Either way the rhythm of siguiriyas is an elusive and difficult one to absorb, for those of us not born to it; moreover, falsetas *por siguiriyas* present one with further complexities when they extend over two or more *compases*, as often occurs.

So by way of introduction, here is the traditional *escobilla* melody for siguiriyas, with the "five beat" count as described above. Phrygian A is the customary tonality for siguiriyas, with E phrygian a traditional variant; today's players also utilize the *rondeñas* tuning (C# phrygian), a key whose dissonant, complex chord voicings eloquently express this most *jondo* of *palos*.

1 & 2 & 3 & a 4 & a 5 &

p p i p p p i p etc.



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About the Author

Paul Jared Newman has been a guitar player since his early teens. A native of Manhattan, New York, his first gig was as on-stage guitarist for the now legendary Judson Poet's Theatre, in *The Love Cure*, one of the first rock musicals produced in New York. An awakening to classical music and the Spanish guitar occurred soon after, and in recent years flamenco has deepened his involvement with Spanish music.

Mr. Newman's immersion in flamenco began at the American Institute of Guitar in New York City, where he taught from 1988 until 1996, and co-founded American International Guitar Publications, editing Dennis Koster's acclaimed *Keys to Flamenco Guitar* series among numerous other editions. As an author, Mr. Newman's published work includes the *Teach Yourself . . .* series of guitar instruction books and *Classics for the Guitar*. His arrangements of *Five Women Composers for Guitar* and *Ernesto Nazareth: Brazilian Tangos* are published by Mel Bay Publications.

In 2002 Mr. Newman and dancer/choreographer Deirdre Towers began developing "Exploraciones . . .", a music and dance ensemble presenting Spanish classical, Renaissance and flamenco side by side. As a solo and ensemble player he has performed in Spain, Holland, Germany, Austria and Greece. He and Ms. Towers participated in the Music in the Mountains festival in the Alpujarras, Granada, Spain during Summer 2006 and 2007, and have been featured at the Diamond Dance Festival in Woodstock, New York each summer since 2006.

Steady gigs include: composer/arranger/accompanist for the Bard College Spanish Dance program, class accompanist for several noted flamenco dance teachers in New York City, and accompanying a number of dancers *por tablao* in New York and the Hudson Valley area.

Mr. Newman has a BA in Music from the University of California, Berkeley, studying guitar with the Cuban maestro Rey de la Torre; and an MM in Performance from the State University of New York at St. Brook, working with Jerry Willard; he has also studied with Alice Artzt.



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