

Lesson 5

The *Granainas* which starts Lesson 5 is said to be a *toque libre* because it is in 'free form', without a consistently regular rhythmic beat. Some passages, as you will see in the transcription which follows, have a 3/4 rhythm and some others can be represented in 2/4 or 6/8 time, but much of the music is written without bar-lines. A *toque libre* allows great freedom of expression for the guitarist.

The solo begins with a passage played entirely with *continual rasgueo*, a technique discussed in the video after the solo is played. This is shown in the music notation and *cifra* as a series of four-stroke *rasgueos* followed by the number of times each is played for a given left-hand chord pattern. For example, the first chord is followed by x9, indicating that the *e a m i rasgueo* is played nine times before the left hand adopts a different chord pattern. The exact number is less important than the overall shape of the melody contained within the *continual rasgueo* sequence.

04

Granainas

Cejilla at 2nd fret

The notation shows a series of six groups of four-stroke rasgueos. Each group is followed by a number indicating the number of repetitions: x9, x2, x1, x15, x6, and x2. The lyrics 'e a m i' are written below each group. The tablature below shows the fretting patterns for each group, with numbers 0, 2, 3, and 4 indicating fret positions.

65

CII

This section contains seven groups of four-stroke rasgueos with repetition counts: x1, x12, x4, x2, x1, x1, and x4. The lyrics 'e a m i' are written below each group. The tablature shows fretting patterns with numbers 0, 1, 2, 3, 4, and 5.

CII-

This section contains five groups of four-stroke rasgueos with repetition counts: x2, x1, x6, x6, and a final group with a 'p' dynamic marking. The lyrics 'e a m i' are written below each group. The tablature shows fretting patterns with numbers 0, 1, 2, 3, 4, and 5.

II

VII

II

i a m i

i p i p i

p

p

p

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La Guitarra Flamenca

III

i a m i

p

p

p

p

p

p

III

II

p

p

p

p

p

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i a m i

p

p

p

i a m i

p

p

p

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III II

CIII

La Guitarra Flamenca

Granainas. Lesson 5.

70

CII II VII

VII

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La Guitarra Flamenca

71

VII I

La Guitarra Flamenca

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La Guitarra Flamenca

La Guitarra Flamenca

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Granainas. Lesson 5.

La Guitarra Flamenca

CV

CV CIII CII

La Guitarra Flamenca

Granainas. Lesson 5.

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

Granainas. Lesson 5.

La Guitarra Flamenca

VII

i a m i

p Trémolo

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Granainas. Lesson 5.

CII

IV

IX

Granainas. Lesson 5.

IX

IV

V

IX

V

IV

La Guitarra Flamenca

Granainas. Lesson 5.

IV

CII

Granainas. Lesson 5.

La Guitarra Flamenca

81

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

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

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

La Guitarra Flamenca

Granainas. Lesson 5.

82

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

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

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

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83

La Guitarra Flamenca

Granainas. Lesson 5.

VII

Granainas. Lesson 5.

La Guitarra Flamenca

La Guitarra Flamenca

Granainas. Lesson 5.

Granainas. Lesson 5.

La Guitarra Flamenca

VII VI

IV II

□ II CII II III

CHII III V CV

CV CIII I

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

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

CVII □

slide p p e a m i p

Granainas. Lesson 5.

La Guitarra Flamenca

Guajiras

Originating from Cuba, the *Guajiras* is a *toque* with a regular *compás* and a light-hearted *aire*. It is mostly in a major key.

In musical notation *Guajiras* are written in alternating bars of 6/8 and 3/4 time. *Seguiriyas* are also written in this way, but in *Guajiras* the accents are felt differently and are similar to those of *Bulerías*, as shown in outline form below.

Guajiras

Count Rhythm

1 2 3 4 5

Seguiriyas

3 4 5 1 2

Bulerías

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

La Guitarra Flamenca

Guajiras. Lesson 5.

Guajiras

Cejilla at 2nd fret