

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 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 m p p

CVII □

slide p i 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

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Guajiras. Lesson 5.

# Guajiras

Cejilla at 2nd fret

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Guajiras. Lesson 5.

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Guajiras. Lesson 5.

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V VI VII IX X IX X

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IX X IX VII IV

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

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Guajiras. Lesson 5.

CV CIV CII

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

Guajiras. Lesson 5.

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VI

mi ma mi mi ma mi mi ma mi  
 p i i i i i p i i i i i  
 VI CVII V

Guajiras. Lesson 5.

# Tientos

The *compás* of *Tientos* and *Tangos* is based on a recurring pattern of 4 beats. In the *Tientos* the four beats of the *compás* can be counted with the accents on beats 2 and 4. There is a distinctive syncopation in the rhythm, so that many passages are best written in notation as 12/8 time. Others are written in straight 4/4. The 12/8 notation allows an accurate representation of the way the 3rd beat of the 4-beat *compás* is 'anticipated' and is played earlier than would be the case in a steady 4/4 time. *Tientos* are counted as shown below, with the 'and' after beat 2 indicating the early beat.

Count Rhythm      1   and 2   and   a 4   1   and 2   and   a 4   1   and

La Guitarra Flamenca

Tangos. Lesson 5.

# Tientos

Cejilla at 2nd fret

e a mi ma ma ma ma ma i      e a mi i ma ma

Tientos. Lesson 5.