

Ritmos Nariñenses

Diez Obras Nariñenses Para Guitarra Solista

Recital II (Convicción)

**Rolando
Chamorro Jiménez**



Editorial
Universidad de **Nariño**



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DIEZ OBRAS NARIÑENSES PARA GUITARRA SOLISTA

**RECITAL II
(CONVICCION)**

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ROLANDO CHAMORRO JIMÉNEZ



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Chamorro Jiménez, Rolando Efraín

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DIEZ OBRAS NARIÑENSES PARA GUITARRA SOLISTA – Recital II (Convicción)

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Dedicatoria

A mis hijos María José, Jéssica María, Rolando de Jesús, Manuel Alejandro.

A mis estudiantes de guitarra del Departamento de Música de la Universidad de Nariño.

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INTRODUCCIÓN

Las obras vocales-instrumentales de nuestros compositores nariñenses, en diferentes épocas de la historia, cuentan desde su concepción con la posibilidad de ser ejecutadas de manera profesional en el lenguaje solista de la guitarra; la expresión magistral de los sentimientos, pensamientos, emociones y experiencias hechas música por los autores nariñenses, permite que sean argumentadas con el rigor académico asegurándoles así su continuidad e internalización.

Sería imperdonable permitir que el inexorable paso del tiempo deje en el olvido importantes muestras musicales de nuestra región, y aprovechando la facilidad que proporciona los medios de comunicación y las redes sociales para acceder al producto musical, desde la educación se los debe reconocer y aprovechar de manera consciente para la creación de programas de música formal y no formal, que posibiliten incrementar el nivel de ejecución instrumental en las posibilidades de percusión, vientos, cuerdas pulsadas y cuerdas frotadas.

Contemplar esta realidad, da pie para incorporar referentes a fin de ayudar a comprender y conocer los aspectos fundamentales de la música y proporcionar recursos para asumir de manera juiciosa el hecho musical y disfrutar como oyente e interprete. Así mismo, la participación permanente en festivales y concursos exige incrementar el nivel individual y colectivo en el ámbito instrumental y vocal.

Diez obras nariñenses para guitarra solista es una propuesta didáctica, novedosa e inédita que apuesta para que nuestro cancionero regional sea incluido en los programas y conciertos guitarrísticos de Nariño, Colombia y el mundo. Esta labor será asumida por instrumentistas que ya han logrado la interiorización y apropiación de los fundamentos técnico operativos del instrumento.

Rolando Chamorro Jiménez

PRESENTACIÓN

Quizás una de las manifestaciones del ser humano que más despierta su sensibilidad es la música en sus diferentes matices y estilos a través de variados instrumentos. Gracias a la magia de la guitarra, la música ha traspasado fronteras no solamente territoriales sino también sociales, culturales y emocionales. En este sentido, sus notas y acordes han un hecho un recorrido incansable e infinito por el mundo de lo intangible, de lo intrínseco y ha penetrado en la esencia de lo humano dejando huellas indelebles todas ellas con diversas perspectivas, diversas construcciones y diversas interpretaciones.

El maestro Rolando Chamorro es un cultor abnegado de la música universal, nacional y regional y desde sus interpretaciones y arreglos para composiciones musicales de autores nariñenses, ha avivado con excepcional talento el acervo cultural de esta región de Colombia logrando que lo local aborde los escenarios de lo universal. En este libro, el maestro Chamorro logra apropiarse de las notas inquietas de ritmos como la danza, el bambuco, el pasillo y el sonsureño; con gran generosidad musical hace una propuesta para que amantes e intérpretes de la guitarra solista encuentren en este trabajo un referente didáctico e inédito como un aporte musical para el mundo desde esta región andina repleta de colores y armonías musicales con identidad y sensibilidad propias.

Las diez obras plasmadas en este libro retoman composiciones musicales de autores que representan parte de la idiosincrasia cultural propia de esta región del país. Sin desvirtuar la esencia de cada una de las piezas musicales y respetando su originalidad, el maestro Chamorro retoma, reconstruye y propone agradables arreglos a través del lenguaje musical para ser interpretadas en guitarra solista. Sea esta una invitación para que el lector navegue con deleite por los intersticios de cada una de las manifestaciones musicales propuestas por el maestro y amigo Rolando Chamorro.

Vicente Araújo Quintero Ph. D.

PRESENTATION

Possibly one of the manifestations of the human being that most awakens his sensitivity is music in its different nuances and styles through various instruments. Thanks to the magic of the guitar, music has crossed borders, not only territorial but also social, cultural, and emotional. In this sense, its notes and chords have made a tireless and infinite journey through the world of the intangible, of the intrinsic and have penetrated the human essence, leaving indelible traces, all of them with different perspectives, different constructions, and different interpretations.

The Maestro Rolando Chamorro is a selfless cultivator of universal, national and regional music, from his interpretations and arrangements for musical compositions by Nariñense authors, he has fanned with exceptional talent the cultural heritage of this Colombian region, achieving that the local approach the universal stages. In this book, Maestro Chamorro attains to appropriate the restless notes of rhythms such as dance, Bambuco, Pasillo, and Sonsureño; with great musical generosity, he makes a proposal in order to lovers and performers of the solo guitar find in this work an unprecedented didactic reference as a musical contribution for the world from this Andean region full of colors and musical harmonies with their own identity and sensitivity.

The ten works embodied in this book retake musical compositions by authors who represent part of the cultural idiosyncrasy typical of this region of the country. Without distorting the essence of each one of these musical pieces and respecting their originality, Maestro Chamorro retakes, reconstructs, and proposes pleasant arrangements through the musical language to be performed on a solo guitar. Let this be an invitation for the reader to navigate with delight through the interstices of each of the musical manifestations proposed by the Maestro and friend Rolando Chamorro.

Vicente Araújo Quintero Ph. D.

ILUSIÓN

(Danza)

⑥ = D

♩ = 90

Jesús Maya Santacruz
Arreglo para guitarra:
Rolando Chamorro Jiménez

♩ VII ♩ V C II ♩ V

mf

4

C II

p

7

mf

10

♩ V

mf

13

C III

p *mf*

ILUSIÓN

16

1. 2. *Arm. VII XII VII*
p

19

22

mf *Arm. XIV XII XIV*

25

XII XIV

28

1. 2.

31

f

PORQUE TE MUESTRAS ALTIVA

19

22

25

28

31

34

37

f

mf

f

p

rit. *add libitum*

C I

C VII

C VII

PARA OLVIDARTE

(Pasillo)

♩ = 91

Rolando Chamorro Jiménez

Arreglo para guitarra:

Rolando Chamorro Jiménez

mf

CV

p

3

C1 C1

f

1. 2.

f

LEJOS DE MI HOGAR

(Sonsureño)

Blanca Paz y Héctor Buesaquillo

Arreglo para guitarra:

Rolando Chamorro Jiménez

♩. = 96

The image shows a guitar score for the piece "Lejos de mi hogar" (Sonsureño). The score is written in treble clef with a 6/8 time signature. It consists of seven staves of music, each with a measure number at the beginning. The dynamics are indicated by *p*, *mf*, and *f*. The score includes various guitar techniques such as fingerings (1-4), slurs, and accents. A section starting at measure 10 is marked with a ΦV symbol. The piece concludes with a double bar line and a repeat sign at measure 19.

LEJOS DE MI HOGAR

22

25

mf

28

p

31

34

mf

37

1. 2.

mf

39

mf

Fine

NO TENGAS MIEDO DE AMAR

(Bolero)

♩ = 90

Sixto Insuasty Narváez
Arreglo para guitarra:
Rolando Chamorro Jiménez

The image displays a guitar score for the bolero "No Tengas Miedo de Amar". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of six systems of music, each with a treble staff and a bass staff. The first system starts with a dynamic marking of *mf*. The second system begins with a measure rest and a dynamic marking of *p*. The third system includes chord markings C III, C II, C III, and C V, and ends with a dynamic marking of *mf*. The fourth system starts with a measure rest and a chord marking C II, followed by a dashed line and a chord marking C VII. The fifth system begins with a measure rest and a dynamic marking of *p*. The sixth system starts with a measure rest and a chord marking C V, followed by a chord marking C II. The score includes various musical notations such as fingerings (1-4), slurs, accents, and dynamic markings.

NO TENGAS MIEDO DE AMAR

Musical score for guitar, measures 12 to 26. The score is written in treble clef with a key signature of one sharp (F#). The music features a mix of chords and melodic lines. Measure 12 starts with a 4-finger chord. Measure 14 includes a C II chord and a repeat sign. Measure 16 includes a C VII chord and a 6-finger chord. Measure 18 includes a C V chord and a 4-finger chord. Measure 22 includes a C II chord. Measure 24 includes a 2-finger chord and a 1-finger chord. Measure 26 includes a 3-finger chord and a 4-finger chord. Dynamics include *mf* and *f*.

12 *mf*

14 C II C III

16 C VII *f*

18 C V C II

22 C II

24 *mf*

26

NO TENGAS MIEDO DE AMAR

28 *f*

30 C II C III

32 C VII *mf*

34 C V C II

36

38 C II C II *f*

40 *Arm. XII*

Detailed description: This is a musical score for guitar, consisting of seven staves of music. The key signature has one sharp (F#) and the time signature is 4/4. The score begins at measure 28 with a treble clef and a key signature of one sharp. The first staff (measures 28-29) features a melody with a forte (*f*) dynamic. The second staff (measures 30-31) includes guitar-specific markings 'C II' and 'C III' above the staff. The third staff (measures 32-33) has a mezzo-forte (*mf*) dynamic and markings 'C VII' and '3' above the staff. The fourth staff (measures 34-35) has markings 'C V' and 'C II' above the staff. The fifth staff (measures 36-37) continues the melodic line. The sixth staff (measures 38-39) has a forte (*f*) dynamic and markings 'C II' and 'C II' above the staff. The seventh staff (measures 40-41) concludes with a dynamic marking of *Arm. XII* and a double bar line with repeat dots.

MUERTE TRANQUILA

(Pasillo)

Floresmilo Florez Figueroa
Arreglo para guitarra:
Rolando Chamorro Jiménez

♩ = 118

The image shows a guitar score for the piece "Muerte Tranquila" in Pasillo style. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five systems of music, each with a treble staff and a bass staff. The first system starts with a dynamic marking of *mf*. The second system includes a measure with a 4/4 time signature change. The third system includes a measure with a 2/4 time signature change and a dynamic marking of *f*. The fourth system includes a measure with a 2/4 time signature change. The fifth system includes a measure with a 3/2 time signature change and a dynamic marking of *mf*. The score includes various guitar techniques such as fretting (indicated by numbers 1-4 on the staff), natural harmonics (indicated by a 'n' above a note), and a natural sign (indicated by a 'x' above a note). Chord diagrams are provided for several measures, labeled C II and C VII. The piece concludes with a final measure in the fifth system.

MUERTE TRANQUILA

16

1. 2. C III *p*

19

22

mf

25

28

mf

31

C II 1. 2.

34

C III *p*

MUERTE TRANQUILA

37

mf

40

f

43

f

46

mf

49

f Fine

LA MARINERA

(Bambuco)

♩. = 94

Arturo de la Rosa
Arreglo para guitarra:
Rolando Chamorro Jiménez

♩. = 94

mf

4

1. 2.

7

f

10

mf

13

C II

16

C II C VII

LA MARINERA

19 *p* C II

22 *f* C II

25 *p* C II

28

31 *mf* C III

34 *Fine* C VII Arm. XII

D.S. al Fine

Fine

© = D

CISNES DEL LAGO

(Fox)

Floresmilo Flores Figueroa
Arreglo para guitarra:
Rolando Chamorro Jiménez

♩ = 87

The musical score is written for guitar in a 2/4 time signature with a key signature of one flat (Bb). It consists of five systems of music, each with a treble clef and a bass line. The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamics include *mf*, *p*, and *f*. Chord symbols C II, C III, and C VII are indicated. The piece features several triplets and a double bar line with repeat signs. The first system starts with a *mf* dynamic. The second system begins with a *p* dynamic. The third system has a *mf* dynamic. The fourth system starts with a *f* dynamic. The fifth system concludes the piece with a final chord.

CISNES DEL LAGO

16

mf

19

C II C VII

22

C VII C V C V

25

f

28

p

31

p

CISNES DEL LAGO

34 C V

mf

38 ♯ VII

f *mf*

41

1. *Arm. XII* 2. *Arm. XII*

Arm. XII

EL DURAZNERO

(Bambuco villancico)

♩. = 96

Jeremías Quintero Gutiérrez
Arreglo para guitarra:
Rolando Chamorro Jiménez

The score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of five systems of music, each with a melodic line and a bass line. The first system (measures 1-3) features a melodic line with fingerings 1, 2, 3 and a bass line with a forte (*f*) dynamic. The second system (measures 4-6) has a melodic line with a mezzo-forte (*mf*) dynamic and a bass line with a *♯V* chord marking. The third system (measures 7-9) includes a first ending (1.) and a second ending (2.), with a *C II* chord marking and a forte (*f*) dynamic. The fourth system (measures 10-12) features a melodic line with a forte (*f*) dynamic and a bass line with a *C VII* chord marking. The fifth system (measures 13-15) has a melodic line with a mezzo-forte (*mf*) dynamic and a bass line with a *C II* chord marking. The sixth system (measures 16-18) features a melodic line with a mezzo-forte (*mf*) dynamic and a bass line with a *C II* chord marking. The score includes various guitar techniques such as triplets, slurs, and specific chord voicings.

EL DURAZNERO

19

C II C II

22

f

25

mf

28

p *f*

31

mf

34

1. 2.

D.C. al Fine

Fine

A DOS AHIJADAS

(Sonsureño)

♩. = 101

Segundo Pinchao
Arreglo para guitarra:
Rolando Chamorro Jiménez

The image shows a guitar score for the piece 'A Dos Ahijadas' in 6/8 time. The score is written in treble clef with a key signature of one sharp (F#). It consists of seven systems of music, each with a treble staff and a bass staff. The piece begins with a mezzo-forte (*mf*) dynamic. The first system (measures 1-3) features a melodic line in the treble and a bass line with chords. The second system (measures 4-6) starts with a forte (*f*) dynamic and includes a guitar-specific notation: a chord with fingers 4, 2, 1 on the treble staff and a circled 3 on the bass staff. The third system (measures 7-9) returns to *mf* and includes a repeat sign with first and second endings. The fourth system (measures 10-12) includes a 'C III' barre instruction and a repeat sign. The fifth system (measures 13-15) also includes a 'C III' barre instruction and a repeat sign. The sixth system (measures 16-18) returns to *f* and includes the same guitar-specific notation as the second system. The seventh system (measures 19-21) returns to *mf* and concludes the piece.

A DOS AHIJADAS

22

25

C VIII

28

C VIII

31

C III

C III

34

37

C III

40

1. 2. C V

D.C. al Fine

Fine

ANEXOS

PARTITURAS

ADAPTACIONES

ILUSIÓN

(Danza)

♩ = 90

Jesús Maya Santacruz

Adaptación:

Rolando Chamorro Jiménez

D A7 A7 D D D#7

mf *p*

6 Em A7 D D A7

mf

11 B7 Em Gm 3fr. D A7

p *mf*

16 D D D F#7 F#7

1. 2.

p

21 Bm Bm G A7 D

mf

ILUSIÓN

26

Bm Em A7 D

f

31

G G G#°7 3fr. Am Am D7

f

36

D7 G G D7

p

40

G G7 C Cm 3fr.

mf

44

G D7 G G

mf

Fine

PORQUE TE MUESTRAS ALTIVA

(Bambuco)

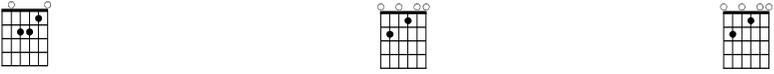
♩ = 88

Luis "chato" Guerrero

Adaptación:

Rolando Chamorro Jiménez

Am E7 E7



mf



Am F E7 E7



4



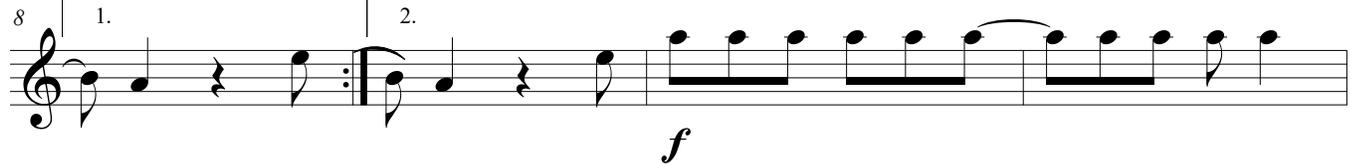
Am A7 A7



8

1. 2.

f



A7 Dm B7 B7



12



E7 E7 A A



16

f



PORQUE TE MUESTRAS ALTIVA

20

C#m 4fr. Cm 3fr. Bm E7 E7

mf

24

E7 A A A

mf

28

A E7 E7 E7

p

32

A A E7 A

f *rit.*

PARA OLVIDARTE

(Pasillo)

Rolando Chamorro Jiménez

Adaptación:

Rolando Chamorro Jiménez

♩ = 91

Am



A7



Dm



Musical staff 1 (measures 1-4) with *mf* dynamic marking.

Dm



E7



E7



Am



Musical staff 2 (measures 5-8) with measure number 5 at the start.

Am



Am



C



B7



Musical staff 3 (measures 9-12) with measure number 9 at the start.

B7



Dm



E7



Am



Musical staff 4 (measures 13-16) with measure number 13 at the start and *f* dynamic marking.

Am



Dm



G7



C



Musical staff 5 (measures 17-20) with measure number 17 at the start and *f* dynamic marking.

PARA OLVIDARTE

21

A7 Dm G7 C

mf

25

C Dm E7 Am

p

29

Am B7 E7 Am

mf

Fine

LEJOS DE MI HOGAR

(Sonsureño)

♩. = 96

Blanca Paz y Héctor Buesaquillo

Adapación:

Rolando Chamorro Jiménez

Am Am E7 Am



mf



Am Dm Dm Dm



5 *f*



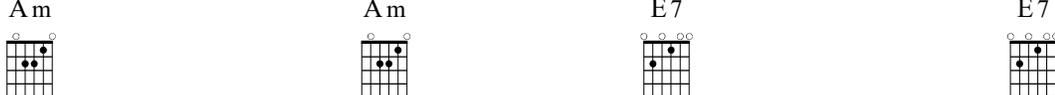
Am Am E7 E7



9 *mf*



Am Am E7 E7



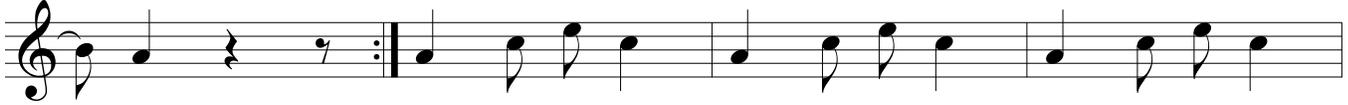
13 *p*



Am Am Am Am



17 *p*

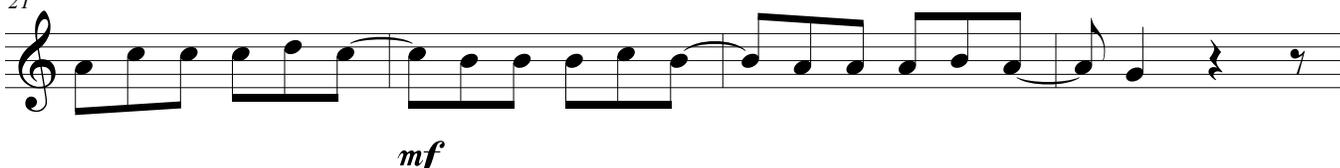


LEJOS DE MI HOGAR

Am G7 G7 C



21

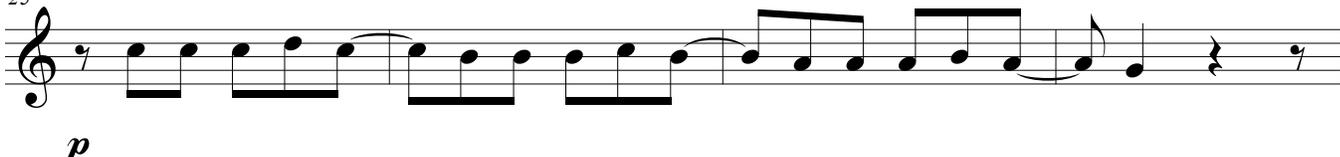


mf

C G7 G7 C



25



p

C C E7 E7

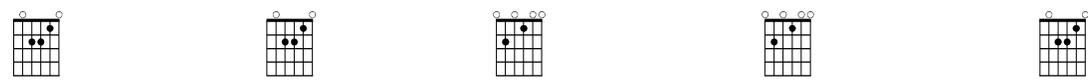


29



mf

Am Am E7 E7 Am



33



mf

NO TENGAS MIEDO DE AMAR

21

G F# C B7

f

25

Em Am B7 Em

mf

29

Em F# B7 Em

f

MUERTE TRANQUILA

(Pasillo)

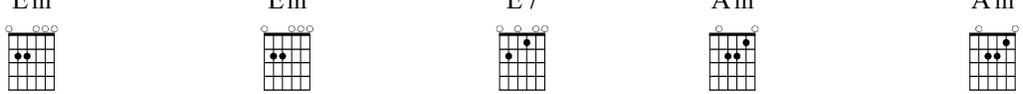
♩ = 118

Floresmilo Florez Figueroa

Adaptación:

Rolando Chamorro Jiménez

Em Em E7 Am Am



6



mf

B7 B7 Em Em E7

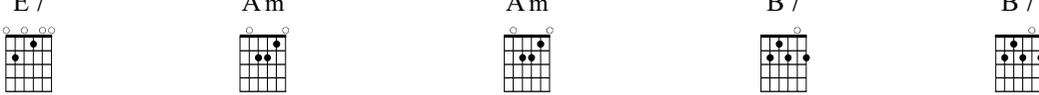


6



f

E7 Am Am B7 B7



11



mf

Em Em D7 E7 Am

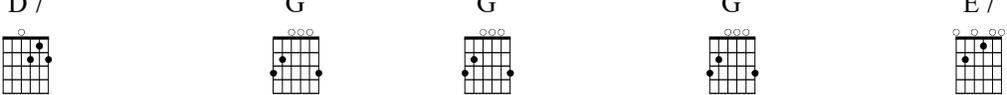


16

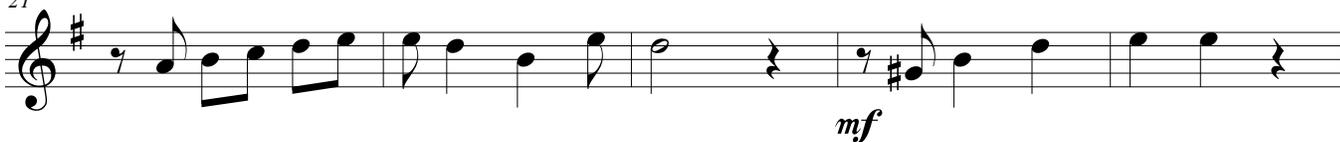


p

D7 G G G E7



21



mf

MUERTE TRANQUILA

26

E7 Am Am Am B7

Musical staff for measures 26-30. Chords: E7, Am, Am, Am, B7. Dynamics: none.

31

B7 Em Em C C

1. 2.

p

Musical staff for measures 31-35. Chords: B7, Em, Em, C, C. Dynamics: *p*. Includes first and second endings.

36

C Dm G7 G7 G7

mf

Musical staff for measures 36-40. Chords: C, Dm, G7, G7, G7. Dynamics: *mf*.

41

C C C C F

f

Musical staff for measures 41-45. Chords: C, C, C, C, F. Dynamics: *f*.

46

F C G7 C C

mf *f*

Fine

Musical staff for measures 46-50. Chords: F, C, G7, C, C. Dynamics: *mf*, *f*. Ends with **Fine**.

LA MARINERA

(Sonsureño)

♩. = 94

Arturo de la Rosa

Adaptación:

Rolando Chamorro Jiménez

Em B7 D7 G G G

1. 2.

f *mf*

B7 B7 Em Em B7 B7

7

mf

Em Em B7 B7 Em Em

13

p *f*

B7 B7 Em D7 G B7

19

p

Em D7 G B7 Em

25

mf

CISNES DEL LAGO

(Fox)

♩ = 87

Floresmilo Flores Figueroa
Adaptación:
Rolando Chamorro Jiménez

Dm A7 A7 Dm



mf



Dm Gm A7 Dm A7



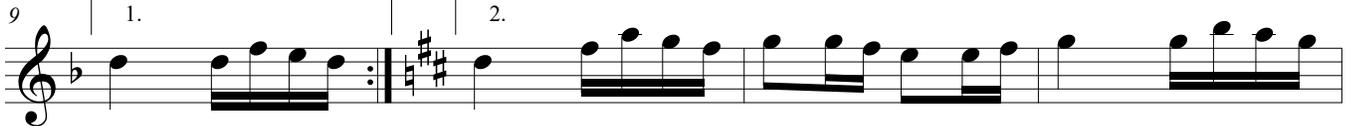
5 *p* *mf*



Dm D A7 A7



9 1. 2. *f*



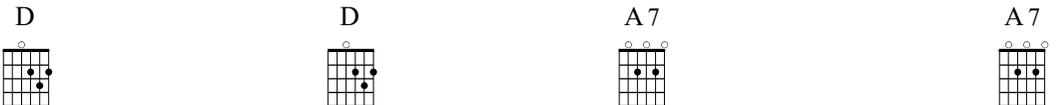
D D A7 A7



13



D D A7 A7



17 *mf*



CISNES DEL LAGO

21

D D G A7

25

D A7 D D

f

29

G G A7 A7

33

A7 D D D

mf

37

G G A7 D

f *mf*

41

D A7 D D

1. 2.

EL DURAZNERO

21

B7 E E B7

f

25

B7 E E B7

mf *p*

29

B7 E E

f

32

B7 B7 E

mf

A DOS AHIJADAS

(Sonsureño)

♩. = 101

Segundo Pinchao

Adaptación:

Rolando Chamorro Jiménez

Am C E7 Am Am

mf

C E7 Am Am F

f

F F F F G7

mf

C C C C C

mf

C C E7 Am Am

f

1. 2.

Ritmos Nariñenses

Diez Obras Nariñenses Para Guitarra Solista

Recital II (Convicción)



Las obras más representativas de los compositores nariñenses tienen desde ahora un tratamiento académico que les permitirán una internacionalización dentro del lenguaje de los conciertos y las audiciones.

Es un material didáctico para guitarristas profesionales y en proceso de formación, cuidadosamente seleccionado y escrito con el rigor académico que así lo requiere.

El amor hacia lo regional y nacional se hace presente en esta obra pensada desde Nariño para Colombia y el mundo.

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Editorial
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