

COLOMBIA Y ECUADOR EN SEIS CUERDAS DE GUITARRA



Rolando
Chamorro
Jiménez



Universidad de Nariño
EDITORIAL UNIVERSITARIA

RECITAL 1

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**RITMOS COLOMBIANOS Y ECUATORIANOS
ARREGLOS PARA GUITARRA SOLISTA**

ROLANDO CHAMORRO JIMÉNEZ

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Chamorro Jiménez, Rolando

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EN SEIS CUERDAS DE GUITARRA
Recital 1**

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Edición de partituras

María José Chamorro Santacruz
Robert Botina Paz
Wilson Estrada Pinchao
Jairo Burgos Portillo
Adrián Rojas Narváez
Egresados Departamento de Música

Presentación

Enerith Núñez Pardo

Traducción de textos al inglés

Vicente Araújo Quintero
Docente, Universidad de Nariño
Cindy Stefany Martínez Chamorro
Egresada Departamento de Idiomas

Colaboradores

Fernando Jarrín Latorre (artista ecuatoriano)
Egresado Departamento de Música
Javier Vallejo Díaz
Docente Investigador Municipio de Pasto

Diseño y Diagramación

William Augusto de la Rosa Burbano
Jesús Antonio Rodríguez

Impresión

Graficolor Pasto sas
Calle 18 No. 29-67 - Tels. 7310652 - 7311833
graficolorpasto@hotmail.com

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INTRODUCCIÓN

La propuesta didáctica descrita con el título: *‘Colombia y Ecuador en seis cuerdas de guitarra’*, recital 1, es un producto que se construyó durante 13 años de desempeño docente en la Universidad de Nariño, Alma Mater, que me permitió proyectarme como músico, intérprete, compositor, pedagogo y arreglista para diferentes formatos musicales.

Desde que ingresé a regentar el cargo de docente de guitarra, mediante la modalidad de Hora Cátedra, en el Departamento de Música, adscrito a la Facultad de Artes, sentí la necesidad de realizar versiones para guitarra solista con base en el diagnóstico de la música local o regional. Esos antecedentes me indujeron a revisar los textos, los métodos, las orientaciones y los tratados de compositores universales, que considero indiscutibles, en determinados momentos, para fundamentar procesos investigativos, de análisis, de interpretación y de expresión, aplicables a las obras musicales sin importar su carácter universal, local o regional.

El análisis de ese preámbulo me orientó a desarrollar una propuesta de versiones instrumentales con las obras más representativas de los pentagramas folclóricos colombiano y ecuatoriano, con ese propósito relacioné los ritmos identitarios de cada cultura nacional como bambucos, albazos, cumbias, pasillos, sanjuanitos y vales. Asumí el reto que desencadenó en la concreción de un proceso educativo acorde con las competencias pedagógicas establecidas en el programa del instrumento para cada semestre. Cada versión instrumental está plenamente argumentada con los requerimientos melódicos, contrapuntísticos y armónicos, para que en la sumatoria produzcan una sonoridad con esencia local pero de proyección internacional.

Desde el sentido de responsabilidad que representa abordar un repertorio como el que se plantea en la presente propuesta didáctica, previamente el guitarrista debe contar con la interiorización de los fundamentos técnicos operativos propios del instrumento, entre los que se destacan: digitaciones apoyadas y sin apoyar, arpeggios, escalísticos - interválicos, acórdicos - armónicos y ejercicios mecánicos que le permiten un desempeño instrumental preciso, fluido, consciente y, ante todo, expresivo.

Las versiones instrumentales expuestas en el presente documento son una expresión pura de nuestras raíces e idiosincrasia de Nariño, para el mundo, en seis cuerdas de guitarra.

Finalmente, expreso mi agradecimiento a las directivas de la Universidad de Nariño por apoyar nuestra producción académica a través del Sistema de Publicaciones. Especial gratitud a los estudiantes de guitarra, para quienes fue pensada, preparada y articulada la propuesta. Sin el concurso de ellos el material didáctico no hubiera tenido el destino proyectado.

Rolando Chamorro Jiménez

INTRODUCTION

The didactic proposal described with the title: 'Colombia and Ecuador on six guitar strings', recital 1, is a product that was built during 13 years of teaching performance at the Nariño University, Alma Mater, which allowed me to project myself as a musician, interpreter, composer, pedagogue, and arranger for different musical formats.

Since I started to manage the position of guitar teacher, through the modality of part-time professor, in the Music Department, attached to the Arts Faculty, I felt the need to make guitar solo versions based on the diagnosis of local and regional music. These backgrounds led me to revise the texts, the methods, the orientations, and the treaties of universal composers, which I consider inescapable, at certain moments to ground research processes of analysis, interpretation, and expression, applicable to musical works regardless of their universal nature, local or regional.

The analysis of that preamble led me to develop a proposal of instrumental versions with the most representative works of the Colombian and Ecuadorian folk pentagrams, with that purpose, I related the identity rhythms of each national culture such as bambucos, albazos, cumbias, corridos, sanjuanitos, and waltzes. I took the challenge that triggered the realization of a pedagogical process according to the pedagogical competences established in the instrument's program for each semester. Each instrumental version is fully argued with the melodic, contrapuntal and harmonic requirements consequently in the summary, they will produce sonority with local essence but of international projection.

From the sense of responsibility that represents to address a repertoire like this presented in this didactic proposal, previously the guitarist must internalize of the operative technical foundations of the instrument, among which stand out: supported and unsupported digits, arpeggios, scales - intervals, chords - harmonics and mechanical exercises that allow a precise instrumental performance, fluid, conscious and above all, expressive.

The instrumental versions exposed in the present document are a pure expression of our roots and idiosyncrasies of Nariño, for the world, on six guitar strings.

Finally, I express my gratitude to the directors of the Nariño University for supporting our academic production through the Publications System. Special gratitude to the guitar students, for whom this proposal was designed, prepared and articulated. Without their help, the didactic material would not have had the intended destination.

Rolando Chamorro Jiménez

PRESENTACIÓN

COLOMBIA Y ECUADOR EN SEIS CUERDAS DE GUITARRA

El guitarrista colombiano Rolando Efraín Chamorro Jiménez, Maestro en Música y guitarra de la Universidad Javeriana y Magister en Educación, de la Universidad de Nariño, conocido en el medio académico y artístico como el Maestro *Rolando Chamorro*, hijo ilustre del municipio de Ricaurte, Departamento de Nariño, presenta a la comunidad guitarrística del orden regional, nacional e internacional, la serie didáctica COLOMBIA Y ECUADOR EN SEIS CUERDAS DE GUITARRA - Recital 1, con el fin de proyectar y dar a conocer seis emblemáticas obras musicales de la hermana República del Ecuador, y así también, seis obras representativas del folclor colombiano, para el formato instrumental guitarra solista, contribuyendo con la divulgación y el fortalecimiento en la producción de materiales musicales indispensables para el desarrollo formativo de los estudiantes e intérpretes de este singular e importante cordófono: la guitarra.

Las doce obras musicales relacionadas en la serie didáctica COLOMBIA Y ECUADOR EN SEIS CUERDAS DE GUITARRA - Recital 1, responden al desarrollo material del preámbulo de la Constitución Política de la Nación colombiana, cuando el Maestro Rolando Chamorro contribuye con su exquisita y aquilatada musicalidad a *“impulsar la integración de la comunidad latinoamericana”*, como un puente que entrelaza y fortalece los sentimientos de hermandad entre dos naciones unidas cultural y artísticamente por siempre y para siempre.

Así entonces, las obras musicales incluidas en esta serie didáctica y denominadas: *“El aguacate”*, *“Pasional”* y *“Ángel de luz”*, son obras musicales simbólicas de identidad nacional en Ecuador. Hay quienes aseguran que estos *pasillos*, se derivan del vals austriaco y que tiempo antes de la Independencia este género musical se consolidó como avanzaban las campañas libertarias de los pueblos latinoamericanos. Es, también, un género musical y danza folclórica autóctona, que al parecer a fines del siglo XIX pasó de Colombia a Ecuador y a América Central.

Por su parte, las obras musicales *“Solito”* y *“Taita Salasaca”*, responden al albazo, como aire musical de la sierra ecuatoriana de origen criollo y mestizo, que como es bien sabido, tiene su origen en la alborada española y que en este trabajo de docencia se presenta en una versión para guitarra solista, en donde su esencia y forma prevalecen a la luz de lo dispuesto en el acompañamiento armónico y la impetuosa rigurosidad y desarrollo de su célula de acompañamiento.

Ahora bien, el *sanjuanito* se encuentra representado en el desarrollo de este importante trabajo, por la obra *“Pobre corazón”*, en una versión para la guitarra solista, que con toda seguridad será un referente “a propósito de este género musical andino, alegre y bailable que se ejecuta y escucha en las festividades de la cultura mestiza e indígena y que se baila en Ecuador, la zona andina del sur de Colombia y en las costas norte de Perú y que existe desde antes de la conquista española.

En lo relacionado con las obras “Colombia tierra querida” (Cumbia), “María Antonia” (Bambuco), “Mi casta” (Bambuco), “Anhelos infinitos” (Pasillo), “Serenata Colombiana” (Pasillo) y “Las tres de la mañana” (Vals), sin lugar a dudas, el Maestro Rolando Chamorro rinde homenaje a través de las seis cuerdas de la guitarra solista, a la memoria de los maestros de maestros en la Nación colombiana: Lucho Bermúdez, José A. Morales, Luis Carlos González, Roberto Muñoz, Arturo Alzate y Maruja Hinestrosa de Rosero, quienes con su virtuosismo y exquisita musicalidad, engalanaron el pentagrama musical colombiano del siglo XX y advirtió el advenimiento y la epifanía del siglo XXI.

Finalmente, se puede afirmar a todas luces, que la Universidad de Nariño en general, y, en particular, el Centro de Publicaciones Universidad de Nariño, han contribuido significativamente con esta publicación a la consolidación, preservación, fomento y divulgación del patrimonio musical de dos fervorosas y regocijadas naciones hermanas: ECUADOR Y COLOMBIA.



ENERITH NUÑEZ PARDO

PRESENTATION

COLOMBIA AND ECUADOR ON SIX GUITAR STRINGS

The Colombian guitarist Rolando Efraín Chamorro Jiménez, Master in Music and Guitar of the Javeriana University and Master in Education of the University of Nariño, known in the academic and artistic world as Maestro Rolando Chamorro, illustrious son of the municipality Ricaurte, of the Department of Nariño, presents to the regional, national, and international guitar community, the didactic series COLOMBIA AND ECUADOR ON SIX GUITAR STRINGS - Recital 1, with the purpose of projecting and publicizing six emblematic musical works of the sister Republic of Ecuador, as well as six representative works of Colombian folklore, for the instrumental solo guitar format, contributing to the dissemination and strengthening of the production of musical materials indispensable for the formative development of students and performers of this singular and important chordophone: the guitar.

The twelve musical works related in the didactic series COLOMBIA AND ECUADOR IN SIX STRINGS OF GUITAR - Recital 1, respond to the material development of the preamble of the Political Constitution of the Colombian Nation; Master Rolando Chamorro, contributes with his exquisite and refined musicality to “promote the integration of the Latin American community”, as a bridge that intertwines and intensifies the feelings of brotherhood between two nations united culturally and artistically forever and ever.

Thus, the musical works included in this didactic series and called: “El aguacate”, “Pasional”, and “Angel de luz”, are symbolic musical works of national identity in Ecuador. There are those who claim that these “pasillos” are derived from the Austrian waltz and that some time before Independence this musical genre was consolidated as the libertarian campaigns of the Latin American people advanced. It is also an indigenous musical genre and folk dance, which apparently passed from Colombia to Ecuador and Central America at the end of the 19th century.

On the other hand, the musical works “Solito” and “Taita Salasaca”, respond to the albazo, as a musical air of the ecuadorian mountain ranges of creole and mestizo origin, which as it is well known, has its origin in the Spanish dawn and that in this teaching work it is presented in a version for solo guitar, where its essence and form prevail in the light of those arranged in the harmonic accompaniment and the impetuous rigor and development of its accompaniment unit.

Meanwhile, Sanjuanito is represented in the development of this important work, by the work “Pobre corazón”, in a version for the solo guitar, which will certainly be a reference for the purpose of this Andean musical genre, cheerful and danceable that is performed and listened to in the festivities of the mestizo and indigenous culture and that is danced in Ecuador, the

Andean area of southern Colombia, and on the northern coast of Peru and that exists before the Spanish conquest.

With regard to the works “Colombia tierra querida” (Cumbia), “María Antonia” (Bambuco), “Mi casta” (Bambuco), “Anhelos infinitos” (Pasillo), “Serenata colombiana” (Pasillo) and “Las tres de la mañana” (Vals), Maestro Rolando Chamorro undoubtedly pays homage through the six strings of the solo guitar to the memory of the masters of the Colombian Nation: Lucho Bermúdez, José A. Morales, Luis Carlos González, Roberto Muñoz, Arturo Alzate and Maruja Hinestrosa de Rosero, who with his virtuosity and exquisite musicality, decorated the Colombian musical stage of the twentieth century and warned of the advent and epiphany of the twenty-first century.

Finally, it can be clearly stated that the University of Nariño in general, and the University of Nariño Publications Centre in particular, have contributed significantly with this publication to the consolidation, preservation, promotion, and dissemination of the musical heritage of two fervent and joyful sister nations: ECUADOR and COLOMBIA.


ENERITH NUÑEZ PARDO

**Colombia y Ecuador en Seis
Cuerdas de Guitarra**

Recital 1

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

Como también a mis estudiantes de
guitarra del Departamento de Música
de la Universidad de Nariño.

COLOMBIA Y ECUADOR EN SEIS CUERDAS DE GUITARRA

Maestro: Rolando Chamorro Jiménez
Universidad de Nariño
Pasto – Colombia

RECITAL 1

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ROLANDO CHAMORRO JIMÉNEZ

Músico, compositor, arreglista y productor musical nacido en Ricaurte, Nariño, Colombia.

Estudios

- Maestro en Música y Guitarra egresado de la Pontificia Universidad Javeriana de Bogotá.
- Magister en Educación, de la Universidad de Nariño.
- Estudios de música colombiana y latinoamericana en academia Luis A. Calvo de Bogotá.
- Estudios de inglés en el Centro Colombo Americano de Bogotá.

Premios

- Gran premio “Príncipes de la Canción Garzón y Collazos” – Ibagué, 1998.
- Primer puesto concurso “Jorge Villamil Cordovéz” con la obra “Nos gusta vivir así” – Neiva, 1998.
- Primer puesto Festival Universitario “Fesucanto” con la obra “Muy nariñense” – Manizales, 2004.
- Mejor requinto de Colombia “Mangostino de Oro” – Mariquita, Tolima, 2009.
- Gran premio “Mono Núñez” con el Cuarteto Colombia y Consuelo López – Ginebra, Valle, 2006.

Conciertos

- Biblioteca Luis Ángel Arango – Bogotá.
- Auditorio Universidad del Tolima.
- Teatro Jorge Eliécer Gaitán – Bogotá.
- Teatro Municipal – Cali.
- Teatro Imperial – Pasto.
- Auditorios Luis Carlos Galán y Pablo Sexto, Universidad Javeriana – Bogotá.
- Club San Fernando – Cali.
- Auditorio Universidad del Cauca.
- Planetario Distrital – Bogotá.
- Auditorio Sayco – Bogotá.
- Club del Comercio – Pasto.
- Auditorio Luis Santander Benavides – Universidad de Nariño.

Como arreglista y productor musical

- Trío Martino C.D. 1987.
- Música tradicional del Amazonas “Arbeláez y Ramírez” 1988.
- Trío los Tres – 1993.
- Villamil tradicional – 1998.
- Dueto Tradiciones – 1998.
- Por ti Colombia – Dueto Tradiciones – 1999.
- Sabor a miel, Trío Cantoral – 2000.
- Vieja luna, Trío Cantoral – 2002.
- Amada mía, Trío Cantoral – 2004.
- Locura mía, Jaime Enríquez – 2005.
- Muy nariñense, Consuelo López – 2006.
- Cantoral de rumba, Trío Cantoral – 2007.
- Consuelo López– Johana Coral – 2007.
- Te quiero, Trío Cantoral – 2009.
- Julio César Villota – El emperador – 2012.
- Vanesa Montenegro – Soy – 2012.
- Nuestra música campesina de frac – 2013.
- Mujeres románticas – Boleros – 2013.
- Trío Cantoral Instrumental – 2017.

Como Docente

- Docente de la cátedra de Guitarra, Universidad Javeriana – 1995.
- Docente de la cátedra de Guitarra, Academia Superior de Artes de Bogotá ASAB – 1995–1998.
- Talleres de Guitarra funcional en Comfamiliar, Sena, Universidad Cooperativa, Cesmag y Secretaría de Cultura de Pasto – 2002–2010.
- Docente de la cátedra de Guitarra, en la Universidad de Nariño desde el 2005 hasta la fecha.

Anhelo infinito

(Pasillo)

Roberto Muñoz Arturo Alzate
Arreglo: Rolando Chamorro Jiménez

♩=85

The musical score is written for guitar in treble clef, 3/4 time, with a key signature of three sharps (F#, C#, G#). It consists of six staves of music. The first staff begins with a *mf* dynamic and includes a circled '2' above the first measure and a circled '6' below the first measure. The second staff starts at measure 5, marked *f*, and includes a circled '5' below the first measure. The third staff starts at measure 10, marked *f*, and includes a circled '6' below the first measure. The fourth staff starts at measure 15, marked *mf*, and includes a circled '5' below the first measure. The fifth staff starts at measure 20, marked *p*, and includes a circled '6' below the first measure. The sixth staff concludes the piece with a circled '2' above the final measure. Section markers 'CVII' and 'CIX' are placed above the staves at measures 1, 5, 10, and 15 respectively. Fingerings are indicated by numbers 1-4 in circles above notes, and 5-6 in circles below notes. Dynamics *mf*, *f*, and *p* are indicated below the staves. The score ends with a double bar line and repeat dots.

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Anhelo infinito

25 *f* CVII

30 *mf* CIX CIX

35 *p* CV CIII *mf* CVII

40 *p* CVII *mf*

45 *f* CVII

50 *f* Cantando El Bajo

María Antonia

(Bambuco)

José A. Morales
Arreglo: Rolando Chamorro Jiménez

♩. = 97

mf

CII

p *mf*

CIII CII CII CVII

f *mf*

CV CII CV

CII

f *mf*

María Antonia

20

rit. *a tempo*

24

mf

28

CII *CII*

32

CII *CII* *p*

36

mf *f*

40

p

María Antonia

CII CII

44

mf

48

p

CIII-----, CII CII

52

mf

56

1. 2. CII

Las tres de la mañana

(Vals)

6ta= D

Maruja Hinestrosa de Rosero
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 120$

Musical notation for the first system, measures 1-4. The key signature is one flat (Bb) and the time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. Fingerings are indicated by numbers 1-4. A circled '5' is below the first measure. A 'ΦX' symbol is above the final measure. Dynamics include *mf* and *ad libitum*.

Musical notation for the second system, measures 5-8. The key signature changes to two flats (Bb, Eb) and the time signature changes to 4/4. The melody continues in the treble clef. Fingerings are indicated by numbers 1-4. Dynamics include *f* and *accel.*

Musical notation for the third system, measures 9-12. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The melody is in the treble clef. Fingerings are indicated by numbers 1-4. A circled '2' is below the second measure. A 'ΦX' symbol is above the third measure. Dynamics include *rit.* and *mf tempo vals*.

Musical notation for the fourth system, measures 13-17. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The melody is in the treble clef. Fingerings are indicated by numbers 1-4. A circled '3' is below the fourth measure. Dynamics include *rit.*

Musical notation for the fifth system, measures 18-21. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The melody is in the treble clef. Fingerings are indicated by numbers 1-4. Dynamics include *f a tempo*, *mf*, and *rit.*

Las tres de la mañana

24

p a tempo dolce

CII

30

rit. *f*

CIII

arm12

35

simil CIX

39

41

rit. *mf* espress.

CX

CII

46

CV

CIV

Las tres de la mañana

52 CII CV CV

f

58 CIII CIV

mf espress.

63 CII

mf

69

mf

75 CX

f

80

accel.

Las tres de la mañana

82

rit.

p dolce

CIV CII

88

3 2 4 3 2 3 2 4 4 3 2 3

ΦII ΦII

94

CIV CII

mf

99

ΦII

armV

repeat. and Φ *p*

Serenata colombiana

(Pasillo)

Maruja Hinestrosa de Rosero
Arreglo: Rolando Chamorro Jiménez

♩=75

The musical score is written for a single melodic line in 3/4 time. It consists of five systems of music, each with a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as triplets, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4. The piece is marked with a tempo of quarter note = 75. The score is divided into measures, with measure numbers 4, 8, 12, and 16 indicated at the start of their respective systems. The first system begins with a measure rest for 3 measures, followed by a measure rest for 3 measures, and then a measure rest for 3 measures. The second system begins with a measure rest for 4 measures, followed by a measure rest for 2 measures, and then a measure rest for 3 measures. The third system begins with a measure rest for 3 measures, followed by a measure rest for 2 measures, and then a measure rest for 3 measures. The fourth system begins with a measure rest for 3 measures, followed by a measure rest for 2 measures, and then a measure rest for 3 measures. The fifth system begins with a measure rest for 3 measures, followed by a measure rest for 2 measures, and then a measure rest for 3 measures. The score includes dynamic markings: *mf* (mezzo-forte), *f* (forte), *rit.* (ritardando), *p* (piano), and *a tempo*. The piece concludes with a final measure rest for 3 measures.

CVIII

mf *f*

4 *rit.* *p* *a tempo*

8 *mf* *cantando el bajo*

12

16 *f*

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Serenata colombiana

20 **CVIII**

mf

24

rit. p a tempo

28

mf p

32 **CIII**

mf accel.

36 **CIII**

rit. a tempo

40

f

Lento

Serenata colombiana

44 *p* *rit.* CV VII

48 *mf* *a tempo* CVIII

53 *f* *p*

57 *a tempo* *mf rit.* *mf* CV

Mi casta

(Bambuco)

Luis Carlos González
Arreglo: Rolando Chamorro Jiménez

♩. = 90

♩. = 90

mf

f

mf

f *mf*

f

Mi casta

25 CII CVII

mf

30 CIV

1.

35 CIV

2. *f* *p*

40 CIV CVII

2. 3. 4. 5. 6.

46 CII

mf *f*

51 CIV CIV

mf

56

CVII

Mi casta

CVII

f

al §

Colombia tierra querida

(Cumbia colombiana)

Lucho Bermúdez
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 85$

CIII

mf

CVIII CVII

f

mf

CV

f

CIII CV CV

f

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Colombia tierra querida

21 CIII----- CV

mf

25 CIII CVIII CVIII CVII

mf

29

f

33 CVII-----

mf

36

mf

D.C y \emptyset *mf* Fine

Pasional

(Pasillo ecuatoriano)

Enrique Espín Yépez
Arreglo: Rolando Chamorro Jiménez

♩. = 80

The musical score is written for guitar in a 3/4 time signature with a key signature of one sharp (F#). It is divided into five systems of music. The first system (measures 1-4) is marked *mf a tempo* and includes a section labeled **CVII**. The second system (measures 5-8) is marked *f* and includes two sections labeled **CVII**. The third system (measures 9-12) is marked *mf* and includes a section labeled *rit.*. The fourth system (measures 13-16) is marked *f* and includes sections labeled **CII** and **CV**. The fifth system (measures 17-20) is marked *p a tempo* and includes a section labeled **CII**. The score features various guitar techniques such as triplets, slurs, and fingering numbers (1-4) and circled numbers (1-6).

Pasional

21

mf

25

p rit.

29

mf accel.

33

rit. p

37

f a tempo

41

mf rit.

Pasional

The image shows a musical score for a piece titled "Pasional". It consists of two systems of music. The first system starts at measure 44 and contains four measures. The first measure has a treble clef, a key signature of one sharp (F#), and a 4/3 time signature. It features a dotted quarter note on G4 with a first-finger fingering (1.) above it. The second measure contains a quarter rest followed by a quarter note on G4 with a slur over it. The third measure contains a quarter note on G4 with a slur over it. The fourth measure contains a dotted quarter note on G4. The second system starts at measure 45 and contains four measures. The first measure has a treble clef, a key signature of one sharp (F#), and a 4/3 time signature. It features a dotted quarter note on G4 with a second-finger fingering (2.) above it. The second measure contains a quarter rest followed by a quarter note on G4 with a slur over it. The third measure contains a quarter note on G4 with a slur over it. The fourth measure contains a dotted quarter note on G4. A dynamic marking of *p* (piano) is placed below the first measure of the second system. A circled number 12, labeled "arm", is positioned above the second system, indicating the end of the piece.

Solito

(Albazo)

Luis Nieto Guzmán
Arreglo: Rolando Chamorro Jiménez

♩.=90

The first system of music is in 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter rest, then a quarter note A4. This is followed by a triplet of eighth notes: G4, A4, B4. The bass line consists of a half note G3, a half note F#3, and a half note E3. A dynamic marking of *f* (forte) is placed below the bass line. The system concludes with a triplet of eighth notes: G4, A4, B4, followed by a quarter note G4. A 'CIII' fingering instruction is placed above the final triplet.

The second system of music starts at measure 4. It features two first endings. The first ending consists of a quarter note G4, a quarter note A4, and a quarter note B4. The second ending consists of a quarter note G4, a quarter note A4, and a quarter note B4. The bass line includes a triplet of eighth notes: G3, A3, B3. A dynamic marking of *mf* (mezzo-forte) is placed below the bass line.

The third system of music starts at measure 8. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line includes a triplet of eighth notes: G3, A3, B3. A dynamic marking of *f* (forte) is placed below the bass line.

The fourth system of music starts at measure 12. It features a 'CIII' fingering instruction above the melody. The melody includes a quarter note G4, a quarter note A4, and a quarter note B4. The bass line includes a triplet of eighth notes: G3, A3, B3.

The fifth system of music starts at measure 16. It features a 'CIII' fingering instruction above the melody. The melody includes a quarter note G4, a quarter note A4, and a quarter note B4. The bass line includes a triplet of eighth notes: G3, A3, B3. A dynamic marking of *mf* (mezzo-forte) is placed below the bass line.

Solito

20 **CIII**

f

24

mf

28 **CVIII** **CI**

p

32 **CVIII** **CIII**

f

36 **CIII** **CIII**

mf

40 **CIII**

mf

Solito

44

47

CIII

p

50

al S and $\text{\textcircled{O}}$

f

El aguacate

(Pasillo ecuatoriano)

6ta=D

César Guerrero
Arreglo: Rolando Chamorro Jiménez

♩=85

mf

f

p

mf

f

CV CII CII CV CV CII

5 9 13 17

©RB&JB

El aguacate

21 CII CII CII

25 CVIII

29 CVII CVII CIX

33 CII

37 CV CIV CV

41 CII CX

mf *p* *mf* *f* *rit.* *mf* *p* *rit.* *f* *p* *Fine* *pp*

Pobre corazón

(Sanjuanito)

Guillermo Garzón Ubidia
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 90$

CIII-----

f

CIII-----

5

mf

CIII

9

f *p*

13

f

17

Pobre corazón

The musical score is presented in six systems, each consisting of a treble clef staff and a bass clef staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The systems are as follows:

- System 1 (Measures 21-24):** Starts with measure 21. Dynamic marking: *mf*. Chord labels: CVIII. Fingering: 2, 3, 2, 3, 4, 2.
- System 2 (Measures 25-28):** Starts with measure 25. Chord labels: CVIII. Fingering: 2, 4, 4, 4.
- System 3 (Measures 29-32):** Starts with measure 29. Dynamic marking: *f*. Chord labels: CVIII, CIII, CVII, CVIII. Fingering: 4, 3, 4, 3, 5, 6, 3, 4.
- System 4 (Measures 33-36):** Starts with measure 33. Chord labels: CVIII, CIII. Fingering: 4, 3, 3, 2.
- System 5 (Measures 37-40):** Starts with measure 37. Chord labels: CIII, CVII, CVIII. Fingering: 4, 3, 4, 3, 5, 6, 4, 6.
- System 6 (Measures 41-44):** Starts with measure 41. Chord labels: CIII. Fingering: 4, 1, 3, 2.

Pobre corazón

45 **CIII**

f

49 **CIII**

p

53

f

57

f

60

mf

al S and O

Angel de luz

(Pasillo ecuatoriano)

Benigna Dávalos Villavicencio
Arreglo: Rolando Chamorro Jiménez

♩ = 80

mf

mf

p espress. *rit.* *mf a tempo*

p

mf *rit.*

Angel de luz

CI CII

Musical notation for measures 21-24. Measure 21 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter rest followed by a dotted quarter note. The bass line consists of a half note chord. Measure 22 features a quarter rest followed by eighth notes. Measure 23 has a quarter rest followed by eighth notes with a circled '2' below. Measure 24 ends with a quarter rest followed by eighth notes with a circled '3' below.

a tempo

CII

Musical notation for measures 25-28. Measure 25 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter rest followed by eighth notes. The bass line consists of a half note chord. Measure 26 features a quarter rest followed by eighth notes. Measure 27 has a quarter rest followed by eighth notes with a circled '5' below. Measure 28 ends with a quarter rest followed by eighth notes with a circled '5' below.

p

mf

CVII -----

Musical notation for measures 29-32. Measure 29 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter rest followed by eighth notes. The bass line consists of a half note chord. Measure 30 features a quarter rest followed by eighth notes with a circled '4' below. Measure 31 has a quarter rest followed by eighth notes with a circled '5' below. Measure 32 ends with a quarter rest followed by eighth notes with a circled '5' below.

f

CVIII

Musical notation for measures 33-36. Measure 33 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter rest followed by eighth notes. The bass line consists of a half note chord. Measure 34 features a quarter rest followed by eighth notes with a circled '12' below. Measure 35 has a quarter rest followed by eighth notes with a circled '12' below. Measure 36 ends with a quarter rest followed by eighth notes with a circled '12' below.

arm ⑫
mf

CII

Musical notation for measures 37-40. Measure 37 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter rest followed by eighth notes. The bass line consists of a half note chord. Measure 38 features a quarter rest followed by eighth notes with a circled '5' below. Measure 39 has a quarter rest followed by eighth notes with a circled '5' below. Measure 40 ends with a quarter rest followed by eighth notes with a circled '5' below.

p

f

Musical notation for measures 40-43. Measure 40 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter rest followed by eighth notes. The bass line consists of a half note chord. Measure 41 features a quarter rest followed by eighth notes with a circled '12' below. Measure 42 has a quarter rest followed by eighth notes with a circled '12' below. Measure 43 ends with a quarter rest followed by eighth notes with a circled '12' below.

p

Taita Salasaca

(Albazo)

6ta= D

D.R.A.

Arreglo: Rolando Chamorro Jiménez

♩. = 80

Repite al ♩ *mf*
y sigue

©RB&JB

Taita Salasaca

19 CIII 4 CIII CIII

p *mf*

23 ② ⑤ ⑤ ④ ⑥ ⑥ *f* rit. 2 *p* *f* segunda vez

26 CI

p

30 CI

f

34 CI

p *f* segunda vez

38 QV

al \oplus y Fine

f Fine



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graficolorpasto@hotmail.com

