

COLOMBIA Y ECUADOR EN SEIS CUERDAS DE GUITARRA



Universidad de Nariño
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ROLANDO CHAMORRO JIMÉNEZ

RECITAL 2

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DE GUITARRA**

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

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ARREGLOS PARA GUITARRA SOLISTA**

Chamorro Jiménez, Rolando

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DE GUITARRA**

Recital 2

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PRESENTACIÓN

El libro titulado “COLOMBIA Y ECUADOR EN SEIS CUERDAS DE GUITARRA”, recital 2, es un material pedagógico y didáctico para guitarra solista, que contiene obras significativas del contexto nariñense, donde confluyen y fusionan diferentes músicas con sus respectivos ritmos, en el cual es posible apropiarse de nuestro sentir y emocionalidad.

Mi experiencia como docente de guitarra en el Departamento de Música de la Facultad de Artes de la Universidad de Nariño, me ha permitido proveer un material guitarrístico representativo de nuestra región, el cual está enriquecido de todos los elementos contrapuntísticos, armónicos y melódicos, característicos de la música universal.

Cada versión, arreglo o adaptación, como quiera denominarse, para su excelente interpretación, necesita por parte del guitarrista, haber transitado por los cuatro ejes de una formación instrumental consciente que comprende:

Aspecto técnico operativo que permite la adquisición de memorias neuromusculares y la pauta de poder generalizar los diferentes recursos técnicos como: producción de sonido, trabajo independiente de mano izquierda y derecha, traslados, desplazamientos, pulsaciones con diferentes fórmulas, ataques apoyados y sin apoyar, ligados ascendentes y descendentes, transformaciones de timbre y ornamentos de diferente índole.

Lectura e interpretación de materiales elaborados para el instrumento en diferentes formatos, solista, duetos, tríos y cuartetos.

Transcripción y análisis de obras para el instrumento desde varios aspectos como forma, textura, armonía, melodía y timbre entre otros.

Ejecución y arreglos que es la práctica en grupos de cámara con diferentes texturas y el trabajo solista con repertorios que van de lo simple a lo complejo.

Al presentar el mencionado material didáctico a las comunidades regional, nacional e internacional, se sustenta como objetivo primordial proyectar nuestra música, así mismo nuestros compositores, considerando el fundamento académico sin que pierda la esencia con la que se percibió cada una de las obras.

Finalmente, es pertinente reconocer y agradecer 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

PRESENTATION

The book entitled “COLOMBIA AND ECUADOR ON SIX GUITAR STRINGS”, recital 2”, is a pedagogical and didactic material for solo guitar, which contains significant works from the nariñense context, where different music converge and fuse with their respective rhythms, in which it is possible to appropriate our feelings and emotionality.

My experience as a guitar teacher in the Music Department of the Arts Faculty of the University of Nariño, has allowed me to provide a guitar material representative of our region, which is provided with all the contrapuntal, harmonic and melodic elements, characteristic of universal music.

Each version, arrangement or adaptation, as it wants to be called, for its excellent interpretation, needs on the part of the guitarist, to have traveled through the four axes of a conscious instrumental formation that involves:

Technical operative aspect which allows the acquisition of neuromuscular memories and the pattern of being able to generalize the different technical resources as: sound production, independent work of left and right hand, transfers, displacements, pulsations with different formulas, supported and unsupported attacks, ascending and descending links, transformations of timbre and ornaments of different nature.

Reading and interpretation of materials elaborated for the instrument in different formats, soloist, duets, trios and quartets.

Transcription and analysis of works for the instrument since the aspects such as form, texture, harmony, melody and timbre among others.

Execution and arrangements which are the practice in chamber groups with different textures and solo work with repertoires ranging from simple to complex.

Likewise, our instrumentalist had to internalize a methodology that allowed him to qualify his increasingly brilliant performance. Mechanical exercises, interval scale practice, progressive technical studies, the harmonic chord aspect, knowledge of written materials on the culture of Colombia and Ecuador emphasizing in the zone of border.

When presenting the mentioned didactic material to the regional, national and international communities, the main objective is to project our music, as well as our composers, considering the academic foundation without losing the essence with which each one of the works was perceived.

Finally, it is pertinent to recognize and thank the directives of the University of Nariño for supporting our academic production through the system of publications.

Special gratitude to the guitar students, for whom the proposal was thought, prepared and articulated. Without their help, the didactic material would not have had the projected destiny.

Rolando Chamorro Jiménez

**Colombia y Ecuador en Seis
Cuerdas de Guitarra
Recital 2**

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

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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.

El chambú (Bambuco)

Luis E. Nieto
Arreglo: Rolando Chamorro Jiménez

6ta= D

♩.=92

Musical notation for the first system, measures 1-4. The piece is in 6/8 time with a key signature of one flat (Bb). The first measure contains a 4b (bottleneck) and a 4 (finger). The first staff is marked *f*. The second staff contains a *CIII* (chord III) and a *CII* (chord II) in the final measure.

Musical notation for the second system, measures 5-8. The first staff is marked *mf*. The second staff contains a *CI* (chord I) and a *CIII* (chord III) in the first measure.

Musical notation for the third system, measures 9-12. The first staff is marked *f*. The second staff contains a *CV* (chord V) and a *CII* (chord II) in the first measure.

Musical notation for the fourth system, measures 13-16. The first staff is marked *mf*. The second staff contains a *CI* (chord I) and a *CIII* (chord III) in the first measure.

Musical notation for the fifth system, measures 17-20. The first staff is marked *mf*. The second staff contains a *CIII* (chord III) in the first measure.

El chambú

45

ad libitum

49

mf

53

p

57

f Al $\text{S y } \emptyset$ *p*

61

rit. *pp* *pp*

Yagarí

(Pasillo colombiano)

6ta = D
♩ = 147

Maruja Hinestrosa de Rosero
Arreglo: Rolando Chamorro Jiménez

f

f

mf

f

p

Yagarí

21 *f* *rit.* CVII CIV CII

25 *p a tempo*

29 *f* CVII Fine

33 *p dulce*

37

41 *f natural*

Yagarí

45

The musical score for 'Yagarí' is written on a grand staff with a treble clef and a key signature of one sharp (F#). The piece begins at measure 45. The melody in the treble clef consists of eighth and quarter notes with various fingerings indicated by numbers 1-4. The bass clef accompaniment features a steady eighth-note bass line with occasional chords and rests. A circled '12' is placed below the bass line in the final measure, indicating the arm position. The piece concludes with a double bar line and repeat dots.

arm 12

DC sin repeticiones y
Fine

Quiero amanecer

(Cumbia colombiana)

$\text{♩} = 82$

José Barros
Arreglo: Rolando Chamorro Jimenez

The first system of musical notation is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a repeat sign and a first ending bracket. The melody consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. A circled '3' indicates a triplet. A circled '6' is shown below the staff. The system concludes with a double bar line and a 'CVII' (Coda) symbol.

mf

The second system starts at measure 4 and includes a first ending bracket with two endings. The melody continues with eighth and sixteenth notes. A circled '2' indicates a triplet. The system ends with a double bar line and a 'CVII' (Coda) symbol.

The third system starts at measure 8 and continues the melodic line. It features a circled '2' and a circled '3' indicating triplets. The system ends with a double bar line and a 'CVII' (Coda) symbol.

p

The fourth system starts at measure 12 and continues the melodic line. It features a circled '2' and a circled '3' indicating triplets. The system ends with a double bar line and a 'CVII' (Coda) symbol.

f

p

f

The fifth system starts at measure 16 and concludes the piece. It features a circled '3' indicating a triplet. The system ends with a double bar line and a 'CII' (Coda) symbol.

p

f

mf

Quiero amanecer

CVII

20

24

28

32

36

41

Quiero amanecer

45

50

al S and O Fine

Fine

Porro pa' los Duques

(Porro)

Rolando Chamorro Jiménez

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 85$

CV CVII

mf

CIII CII

p

CVII

f

CIII CII

p

CIII CII

©RB&JB

Porro pa' los Duques

22 *mf* CII

26 *mf* CII CVII

30 *f* CVII CII

34 CVII CII

38 CVII CII

42 CVII CII *p*

Porro pa' los Duques

46

50

CIII CII

f *p*

Sandoná

(Sonsureño)

♩. = 95

Jorge Rodríguez Mideros
Arreglo: Rolando Chamorro Jiménez

The musical score is written for guitar 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 first system starts with a tempo marking of quarter note = 95. The first system includes a dynamic marking of *mf* and a tempo change to $\text{♩} = 95$. The second system starts with a dynamic marking of *f*. The third system starts with a dynamic marking of *mf* and includes a section marked 'CIII'. The fourth system starts with a dynamic marking of *f* and includes a section marked 'CIII'. The fifth system starts with a dynamic marking of *f* and includes a section marked 'CIII'. The score includes various musical notations such as chords, arpeggios, and fingerings.

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Sandoná

21 **CVIII**

Musical staff 21-24. Treble clef, 3/2 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. Fingerings are indicated with circled numbers: 2, 3, 4, 6, 7, 2, 3. A fermata is placed over the final note of the staff.

25 **CV**

Musical staff 25-28. Treble clef, 3/2 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. The dynamic marking *mf* is present below the staff.

29

Musical staff 29-32. Treble clef, 3/2 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. The dynamic marking *f* is present below the staff.

33

Musical staff 33-36. Treble clef, 3/2 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. Fingerings are indicated with circled numbers: 2, 3, 2, 3, 2, 3, 7. A fermata is placed over the final note of the staff.

37

Musical staff 37-40. Treble clef, 3/2 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. Fingerings are indicated with circled numbers: 4, 1, 3, 2, 4, 3, 2, 4, 2, 6, 6, 6, 6, 7, 0, 1, 2, 6, 6. A fermata is placed over the final note of the staff.

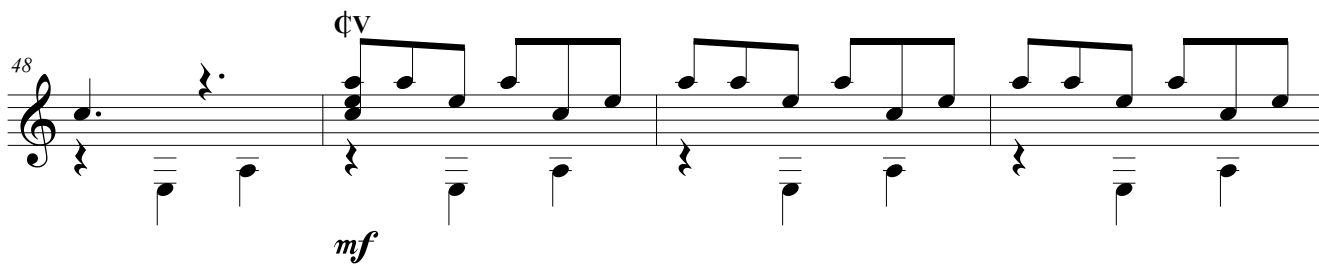
41 **CIII**

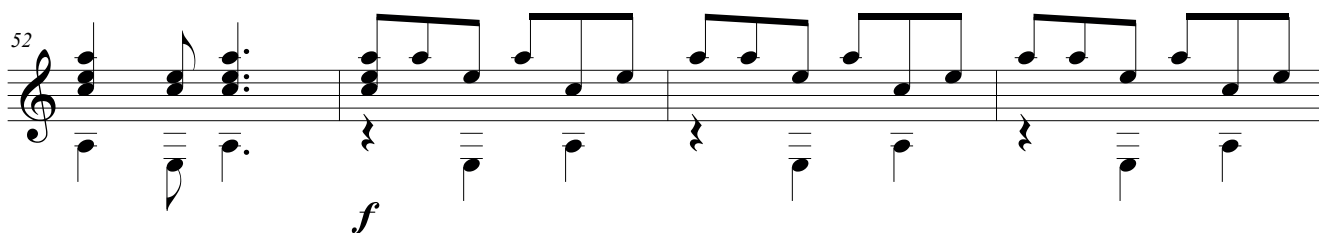
Musical staff 41-44. Treble clef, 3/2 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. The dynamic marking *mf* is present below the staff. Fingerings are indicated with circled numbers: 3, 2, 3, 7, 3, 2.

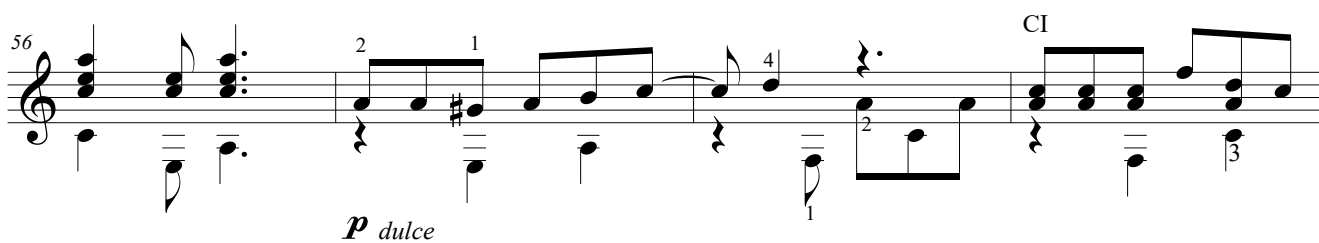
Sandoná

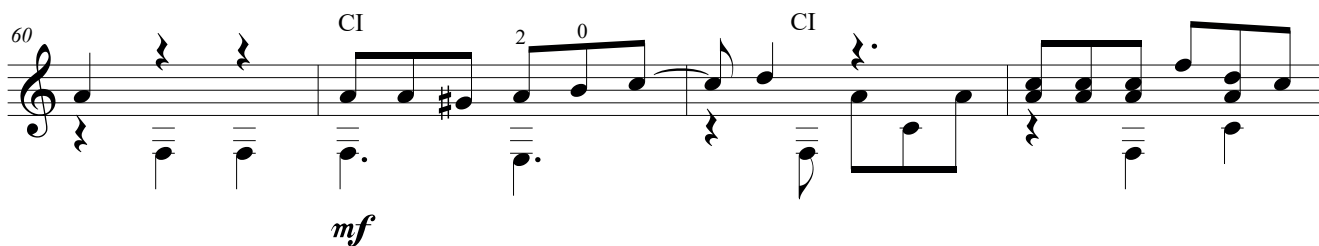
CVIII

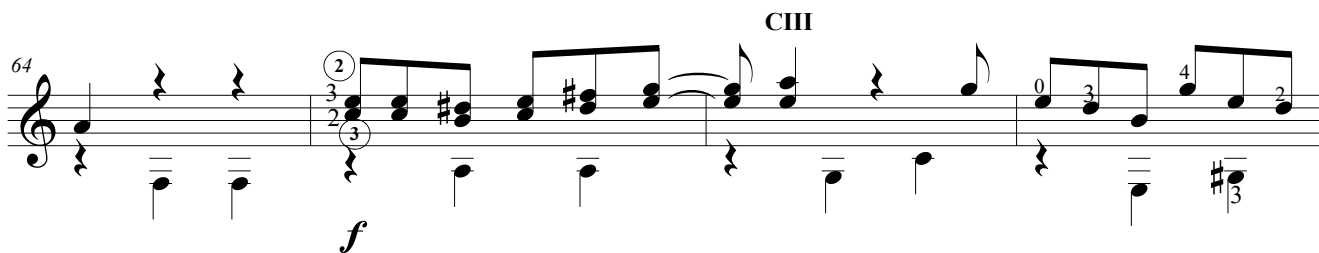
45 
f

48 
mf

52 
f

56 
p dulce

60 
mf

64 
f

Sandoná

CVIII

68

71

f

Fine

Navidad negra

(Cumbia colombiana)

$\text{♩} = 85$

José Barros
Arreglo: Rolando Chamorro Jiménez

The musical score is written for guitar in 7/4 time. It consists of five systems of music, each with a treble clef and a key signature of one sharp (F#). The dynamics are marked as *mf*, *f*, and *mf*. The score includes various guitar techniques such as triplets, slurs, and specific fingering patterns. Some measures are marked with circled numbers (1-5) and others with circled letters (CIII, ΦV). The first system starts with a *mf* dynamic. The second system begins with a *f* dynamic and ends with *mf*. The third system starts with a *f* dynamic. The fourth system begins with a *f* dynamic. The fifth system starts with a *mf* dynamic.

Navidad negra

21 *f* CVII

Musical staff 21-24. Treble clef, 3/4 time. Measures 21-24. Measure 21: quarter notes G4, A4, B4, C5. Measure 22: quarter notes G4, A4, B4, C5. Measure 23: quarter notes G4, A4, B4, C5. Measure 24: quarter notes G4, A4, B4, C5. Fingering: 1, 2, 3, 3, 2, 3, 4, 4. Dynamic: *f*. Marking: CVII.

25 *p* *f* ϕv

Musical staff 25-28. Treble clef, 3/4 time. Measures 25-28. Measure 25: quarter notes G4, A4, B4, C5. Measure 26: quarter notes G4, A4, B4, C5. Measure 27: quarter notes G4, A4, B4, C5. Measure 28: quarter notes G4, A4, B4, C5. Fingering: 2, 3, 2, 4, 4, 3, 4, 4, 1, 2, 2, 1. Dynamic: *p* to *f*. Marking: ϕv .

29 *mf* CIII CIII - - - - ,

Musical staff 29-32. Treble clef, 3/4 time. Measures 29-32. Measure 29: quarter notes G4, A4, B4, C5. Measure 30: quarter notes G4, A4, B4, C5. Measure 31: quarter notes G4, A4, B4, C5. Measure 32: quarter notes G4, A4, B4, C5. Fingering: 2, 4, 3, 3, 3, 1. Dynamic: *mf*. Marking: CIII CIII - - - - ,

33 *f* *mf* CIII

Musical staff 33-36. Treble clef, 3/4 time. Measures 33-36. Measure 33: quarter notes G4, A4, B4, C5. Measure 34: quarter notes G4, A4, B4, C5. Measure 35: quarter notes G4, A4, B4, C5. Measure 36: quarter notes G4, A4, B4, C5. Fingering: 4, 3, 2, 3, 2, 3, 1, 0, 2, 3, 3. Dynamic: *f* to *mf*. Marking: CIII.

37 *f* *p* *f* metalico

Musical staff 37-40. Treble clef, 3/4 time. Measures 37-40. Measure 37: quarter notes G4, A4, B4, C5. Measure 38: quarter notes G4, A4, B4, C5. Measure 39: quarter notes G4, A4, B4, C5. Measure 40: quarter notes G4, A4, B4, C5. Fingering: 1, 3, 2, 4, 3, 2, 1, 1, 3, 2, 1, 1. Dynamic: *f* to *p* to *f*. Marking: \emptyset .

41 *p* natural

Musical staff 41-44. Treble clef, 3/4 time. Measures 41-44. Measure 41: quarter notes G4, A4, B4, C5. Measure 42: quarter notes G4, A4, B4, C5. Measure 43: quarter notes G4, A4, B4, C5. Measure 44: quarter notes G4, A4, B4, C5. Fingering: 3, 2, 1, 1, 1, 1. Dynamic: *p*. Marking: natural.

Navidad negra

Musical score for 'Navidad negra' on guitar. The score is written on a grand staff with a treble clef on the top line and a bass clef on the bottom line. The piece begins at measure 44. The first measure contains a quarter note G4 and a dotted quarter note chord of G4 and B4. The second measure contains a quarter rest and a dotted quarter note chord of G4 and B4. The third measure contains a quarter note G4 and a dotted quarter note chord of G4 and B4. The fourth measure contains a quarter note G4 and a dotted quarter note chord of G4 and B4. The fifth measure contains a quarter rest and a dotted quarter note chord of G4 and B4. The sixth measure contains a quarter note G4 and a dotted quarter note chord of G4 and B4. The seventh measure contains a quarter note G4 and a dotted quarter note chord of G4 and B4. The eighth measure contains a quarter note G4 and a dotted quarter note chord of G4 and B4. The piece ends with a double bar line.

D.C. and \oplus Fine

mf

f

Fine

El miranchurito

(Sonsureño)

♩. = 97

Tradicional ecuatoriano
Arreglo: Rolando Chamorro Jiménez

CIII

f

CIII

mf

f

mf

CIII

mf

El miranchurito

CIII

21

CVIII CVIII

25

f

CVIII CVIII

29

CVIII CVI CVII

33

mf

CV CIII \emptyset

37

CIII

41

Cantares del alma

(Pasillo ecuatoriano)

Carlos Bonilla Chávez
Arreglo: Rolando Chamorro Jiménez

♩ = 94

f

mf

p *rit.* *a tempo*

mf

f *mf* *f*

Por ti llorando

(Pasillo ecuatoriano)

6ta=D
♩=87

Naldo Campos
Arreglo: Rolando Chamorro Jiménez

The musical score is written for guitar in 3/4 time, 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 dynamics are marked as *mf*, *p*, and *mf*. The score includes various musical notations such as chords, single notes, and triplets. Fingerings are indicated by numbers 1-4, and some notes are circled. The systems are labeled with Roman numerals: CI, CVIII, CII, CIII, CVIII, CI, CIII, CII, CIII, CIII. The first system starts with a *mf* dynamic. The second system starts with a *p* dynamic. The third system starts with a *p* dynamic. The fourth system starts with a *mf* dynamic. The fifth system starts with a *p* dynamic. The score ends with a double bar line and repeat dots.

Por ti llorando

44 **CII** **CIII**

48 **CII**

52 **f**

56

60 **CIII** **CIII** **CVIII**

mf

64 **CIII**

Por ti llorando

67

p *p* *rit.* **Fine** *p*

Ya no te quiero, pero no te olvido

(Pasillo ecuatoriano)

Manuel de Jesús Lozano

Arreglo: Rolando Chamorro Jiménez

♩=86

CIII CI CII

p

CVII

f

CVII

p *f* *p*

CVII

mf *p* cantando el bajo

CII

f *mf*

Ya no te quiero, pero no te olvido

21

CII CIII CII

25

CIII CI CII

29

f

CVII CVII

33

CVII

37

mf

CIII CI

41

p *espress.*

Ya no te quiero, pero no te olvido

The musical score is written for guitar with six strings, featuring six systems of music. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. The music includes various guitar techniques such as natural harmonics (indicated by a circle with a number), slides (indicated by a horizontal line), and specific fingering (indicated by numbers 1-4). The dynamics range from *pp* (pianissimo) to *f* (forte). The systems are labeled with Roman numerals: CII, CIII, CII, CII, CII, CI CII, CIII, CI CII, and CVII, CVII. The first system starts at measure 45. The second system starts at measure 49. The third system starts at measure 53. The fourth system starts at measure 57. The fifth system starts at measure 61. The sixth system starts at measure 65 and includes a repeat sign with a first ending symbol (a circle with a cross) and a second ending symbol (a circle with a cross and a vertical line). The piece concludes with a final chord.

Ya no te quiero, pero no te olvido

CVI CVII

69

cantando el bajo

73

CIII

p

77

CII

mf

81

CIII CI CII

f *mf*

85

CIII

p *f* *rit.*

88

CII

p *f* arm 12

Sanjuanito

(Sanjuanito)

Tradicional ecuatoriano
Arreglo: Rolando Chamorro Jiménez

♩=93

Guitar

Measures 1-4 of the guitar score. The notation includes a treble clef, a common time signature, and a key signature of one sharp (F#). The music features a rhythmic pattern of eighth notes and quarter notes. Fingering numbers are indicated above the notes: 3, 2, 2, 1, 3, 1, 0, 1, 0, 3, 2, 1, 3, 2, 2. A dynamic marking of *f* (forte) is placed below the first measure. A bracket labeled "CVIII" spans measures 3 and 4.

Measures 5-8 of the guitar score. The notation continues with eighth and quarter notes. Fingering numbers include 1, 2, 3, 4, 2, 3, 1, 0, 1, 3, 2, 4, 2, 4. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure. A bracket labeled "CVIII" spans measures 6 and 7. A repeat sign with first and second endings is shown at the end of measure 8.

Measures 9-14 of the guitar score. The notation features a mix of eighth and quarter notes. Fingering numbers include 4, 3, 2, 4, 3, 2, 4, 3, 4, 2, 3, 4, 2, 4. A dynamic marking of *mf* is placed below the first measure.

Measures 15-19 of the guitar score. The notation includes eighth and quarter notes. Fingering numbers include 4, 4, 1, 3, 4, 2, 3, 4, 4, 3, 4, 3, 4, 3. A dynamic marking of *f* is placed below the first measure. Brackets labeled "CIII" and "CVIII" are present above the staff.

Measures 20-24 of the guitar score. The notation features eighth and quarter notes. Fingering numbers include 4, 4, 2, 4, 3, 4, 3, 4, 1, 3, 2, 4, 4, 2, 4. A dynamic marking of *mf* is placed below the first measure. A bracket labeled "CVIII" spans measures 20-23.

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Sanjuanito

CVIII Simil

25 30 35 40 45 50

f *mf* *f* *mf*

CVIII Simil CVII CVIII

D.C. al Fine

Sanjuanito

55

f

60

mf *f*

Fine

Anhelos

21 CII CII CII

p *f*

26 CII

29 CII

mf

32 CV

f cantando

37 CII CVII

p *mf*

42 CII CII

p

Detailed description: This is a musical score for guitar, titled "Anhelos". It consists of six systems of music, each with a treble clef and a key signature of one sharp (F#). The first system (measures 21-25) features a melody with a dynamic range from *p* to *f* and includes guitar-specific notation like "CII" and fingerings (2, 1, 4, 3, 0, 3, 3, 0). The second system (measures 26-28) continues the melody with a "CII" marking. The third system (measures 29-31) shows a more rhythmic melody with a "CII" marking and a dashed line indicating a continuation. The fourth system (measures 32-36) includes a "CV" marking and a "cantando" instruction, with a dynamic of *f*. The fifth system (measures 37-41) features a "CII" and "CVII" marking, with dynamics of *p* and *mf*. The sixth system (measures 42-44) concludes with a "CII" marking and a dynamic of *p*.



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Las fronteras son territorios complejos. A pesar del denuedo con el que los gobiernos tratan de establecer los límites –algunos, incluso, desde un pensamiento obtuso, levantan muros divisorios-, la dinámica de la vida deshace, de múltiples maneras, esas líneas imaginarias que engloban la territorialidad y que establecen, convenientemente, la nacionalidad. Este sentimiento patrio se sustenta a partir de una fuerte carga ideológica donde el chauvinismo es el más efectivo de todos los recursos. La sociedad ubicada en los territorios de frontera, comparte aquellas sutilezas que engrosan la sensibilidad y permiten la construcción de particularidades útiles a la identidad cultural, identidad que no reconoce los lineamientos agenciados desde la centralidad del poder. La zona de frontera colombo-ecuatoriana es la expresión de lo múltiple; contiene la suma de todos los anhelos y vibra al calor de los mismos acordes. Las músicas que gravitan en el espíritu de sus gentes son como ríos sin nombre, como pájaros sin pasaporte, como los vientos alisios; las canciones atraviesan las fronteras ocultas en el interior de la corporeidad, burlando la mirada policial del establecimiento.

Cuando miro un trabajo como *Colombia y Ecuador en seis cuerdas de Guitarra*, trabajo del maestro Rolando Chamorro, veo claramente esa mixtura de afectos, de tradiciones y de estéticas. Veo una región englobada en la ternura de sus canciones, en la armonía de sus tonadas, saboreando en ocasiones la tristeza y en otras la alegría; algunas veces cargadas de esperanza y de idilio, algunas otras embriagadas por la tormentosa agonía del desamor. Los habitantes de esta frontera crecimos arrullados por el embrujo hertziano de La Voz de los Andes transmitiendo los pasillos *Cantares del alma*, *Por ti llorando*, *Anhelos* y *Yagarí* o los sonsureños *El miranchurito* y *Sandoná* entre muchos otros. Las noches de ebriedad se han visto acompañadas por estas canciones desde la lejana vitrola hasta la moderna USB. En un pasado, aún no muy lejano, los oscuros ventanales de los pueblos de la región fronteriza, escucharon silentes el canto de nocturnos aedos que entretejieron su corazón en el entramado de madera de sus celosías, buscando el amor de una grácil mestiza.

Este trabajo, que se da al conocimiento público, no es un compendio de canciones, es un amasijo de emociones que animan las manos de su autor y que se concretan en las cuerdas de su guitarra. Sus arreglos -por cierto, de la mejor factura- permiten que estas obras trasciendan al plano de la academia y que sean elegidas por aquellos que, estando alejados de su contexto histórico y cultural, las puedan tocar, disfrutar, compartir, enseñar y, con ello, valorarlas en la plenitud de lo que son: expresiones de un mundo que prefiere los puentes en lugar de los muros. Con un inmenso gusto celebro el lanzamiento de esta obra escrita en dos recitales, obra que combina las montañas y los valles, que trae el olor de los trigales secos, el sabor de la sal de los mares, el movimiento de caderas mulatas y el candor de las mujeres serranas.

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