INSTITUTO DE EDUCACIÓN SUPERIOR MUNICIPAL DE BELLAS ARTES.

MÚSICA

FOBA 3

GUITARRA 3

PROFESOR: MARTÍN ARREGUI

Ejercicios

Estudios

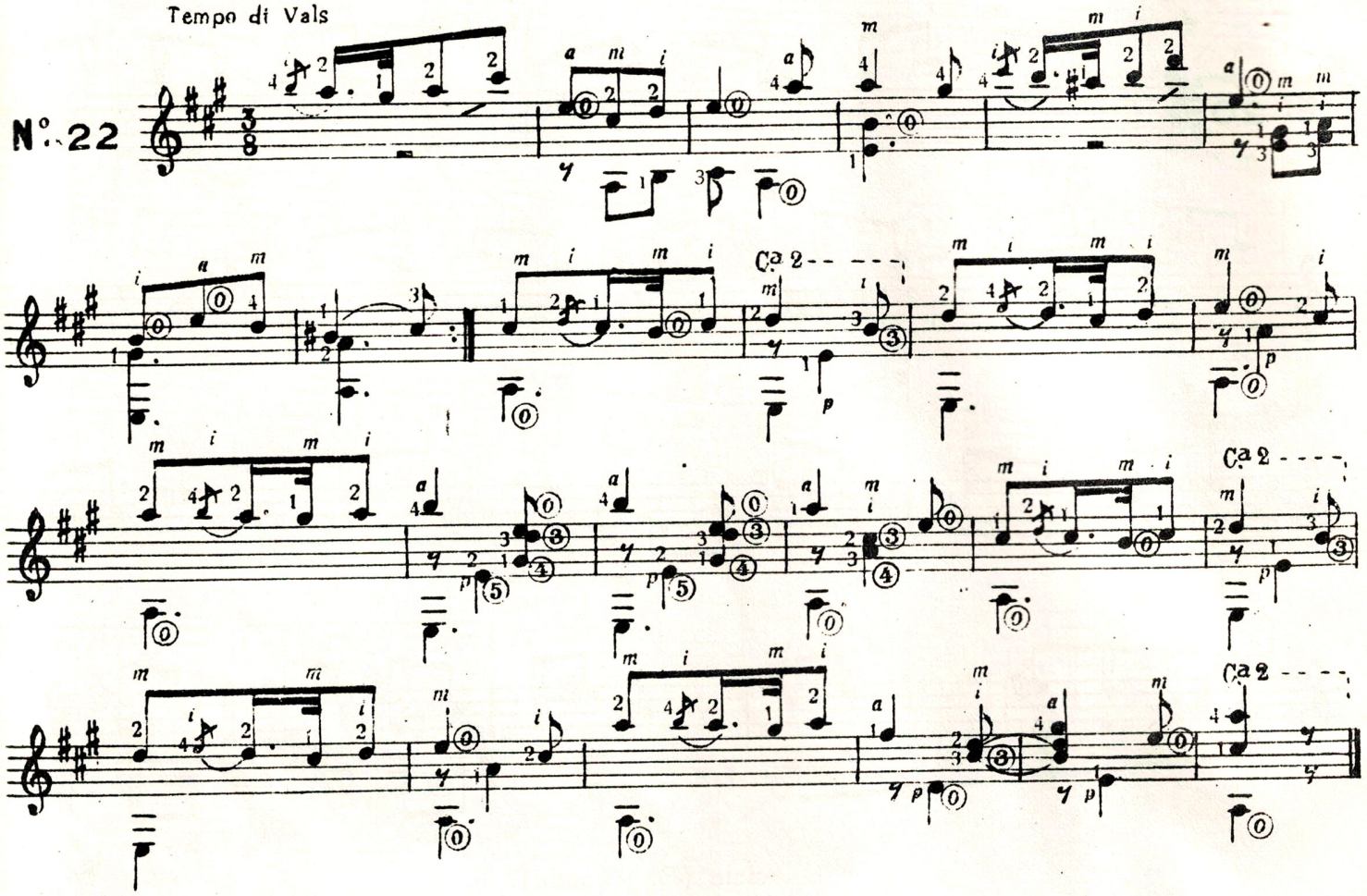
Lecciones

Técnica

Lección (D. Aguado

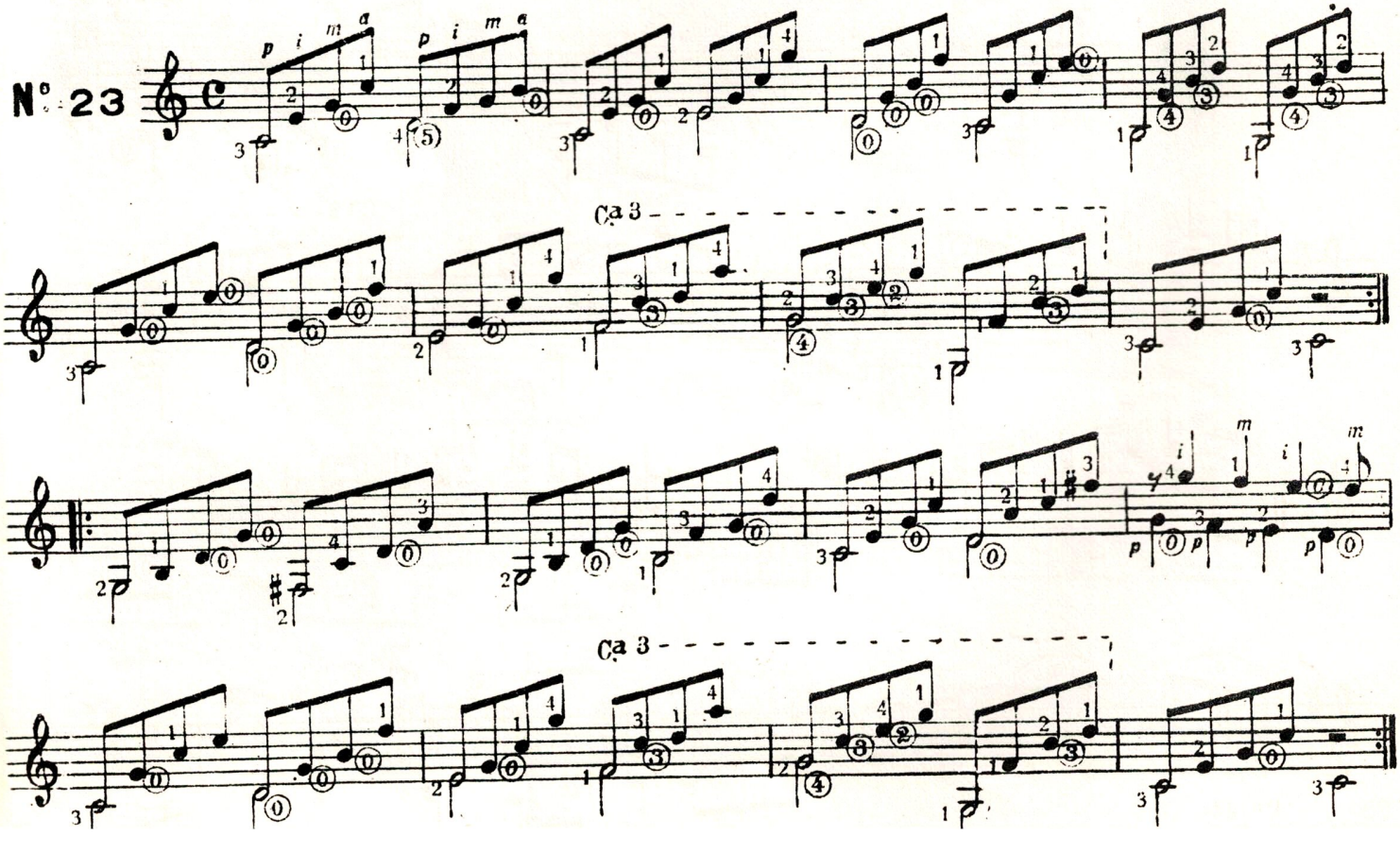
Tempo di Vals

N°. 22



Ejercicio (D. Aguado)

N°. 23



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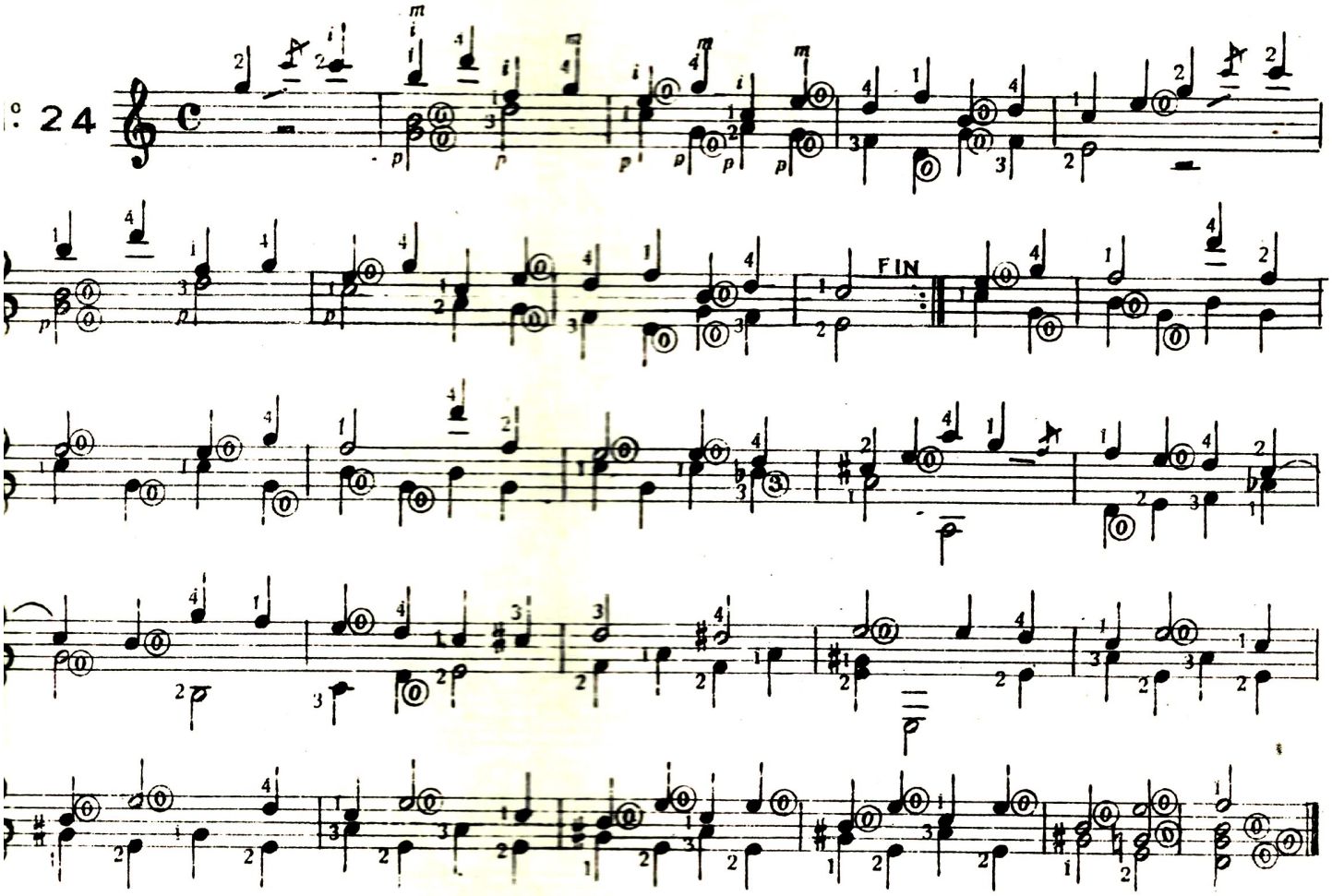
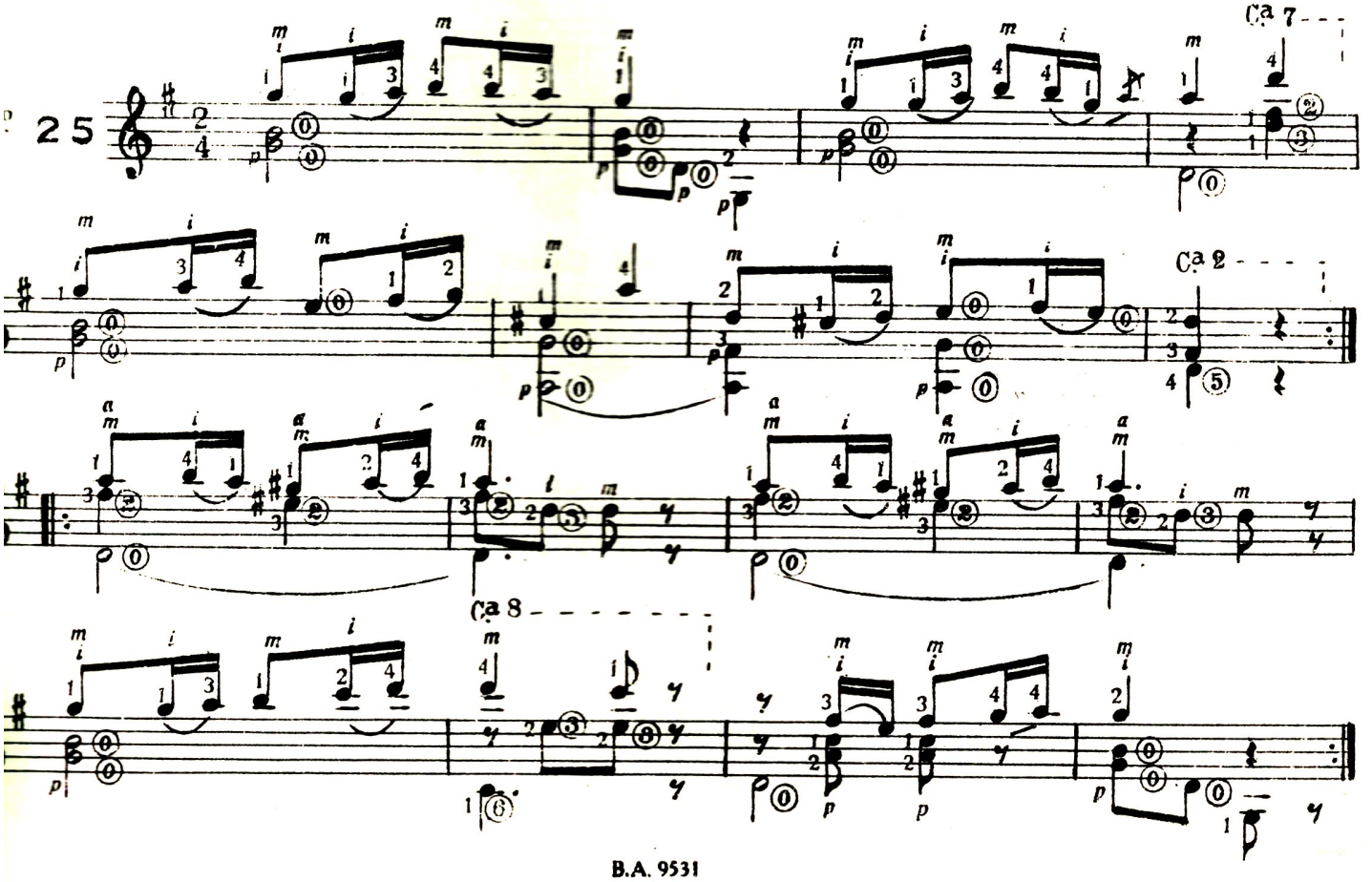


Ejercicio (D. Aguado)

D. C. al FIN



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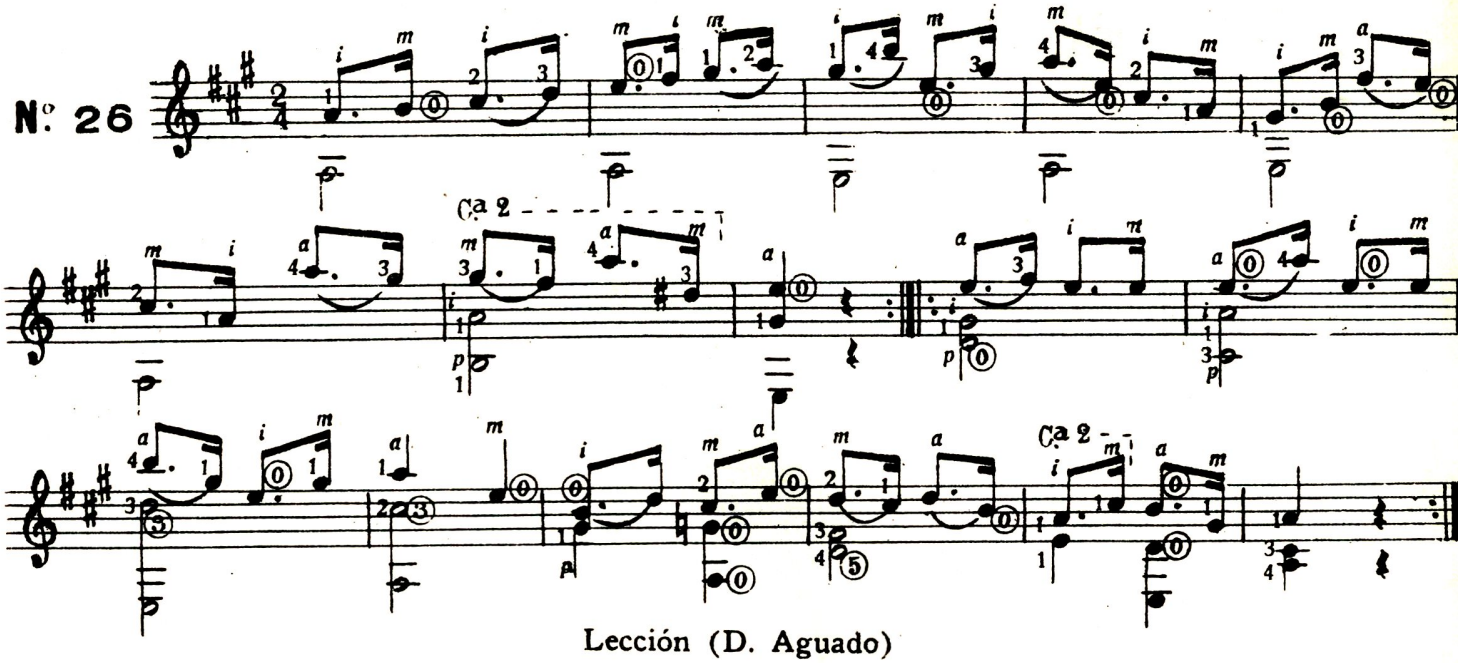

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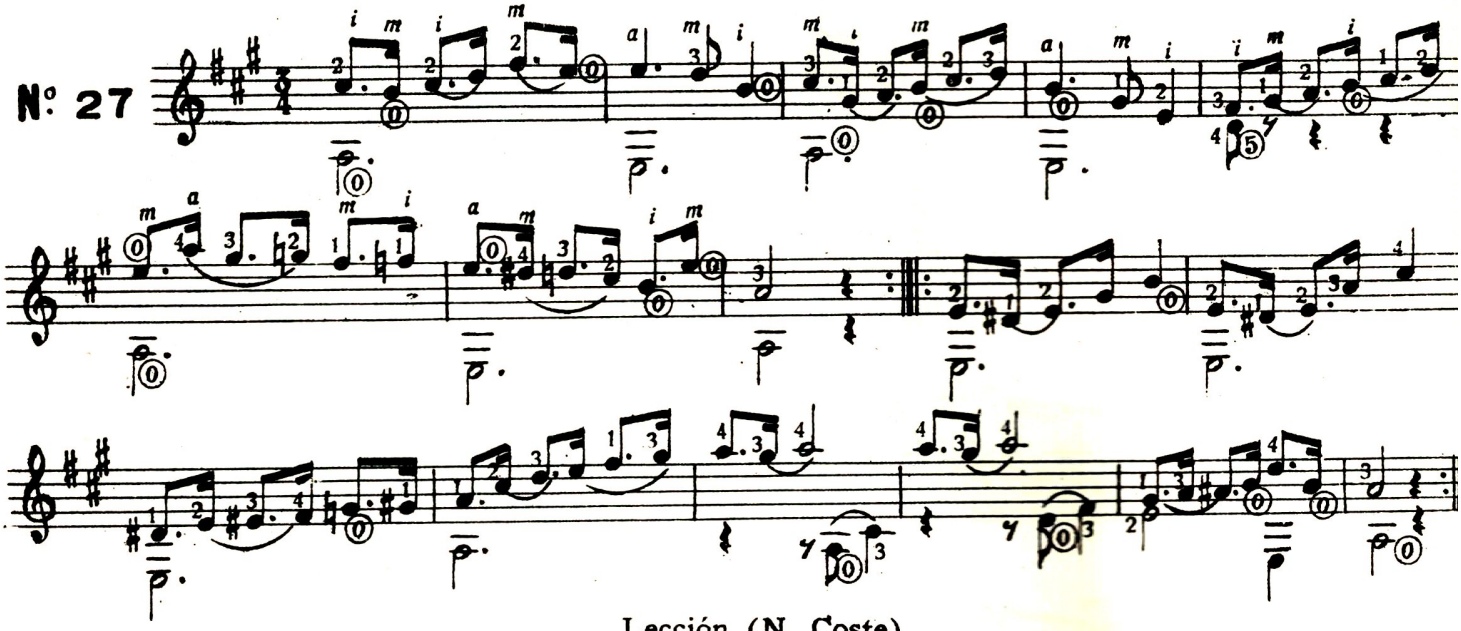

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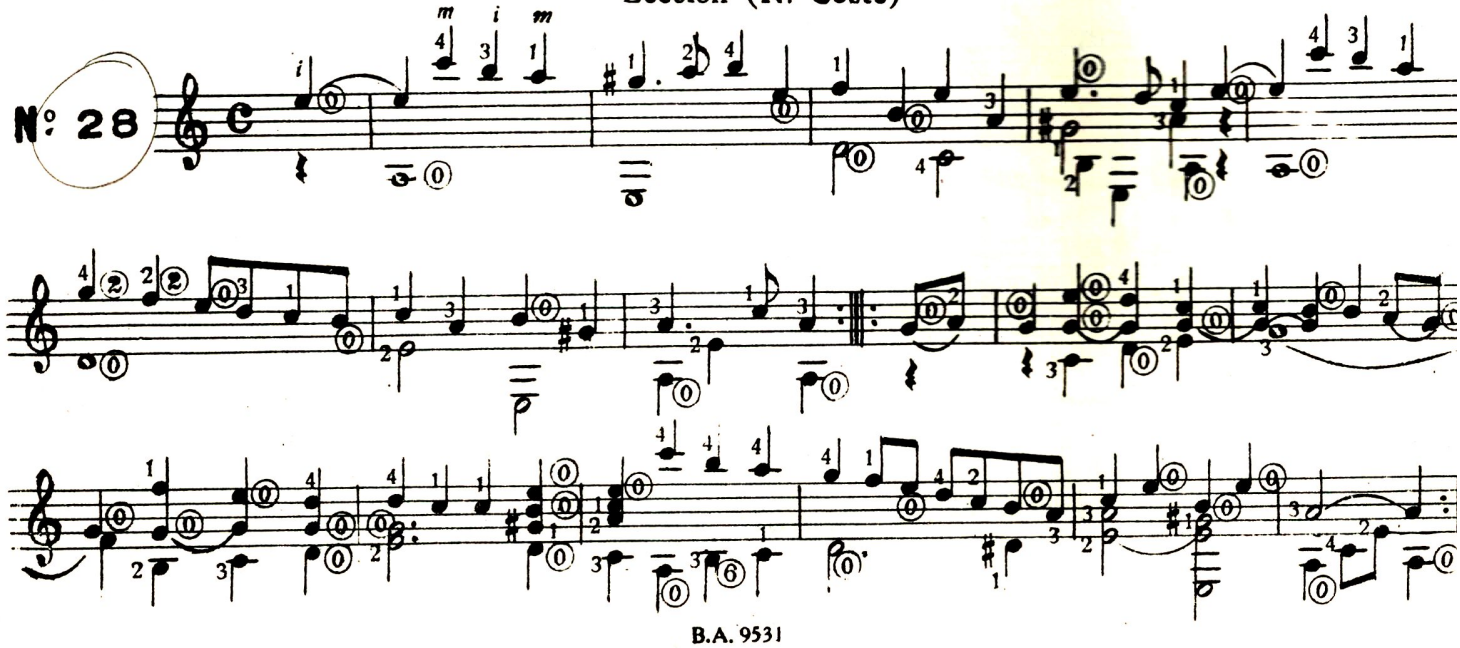
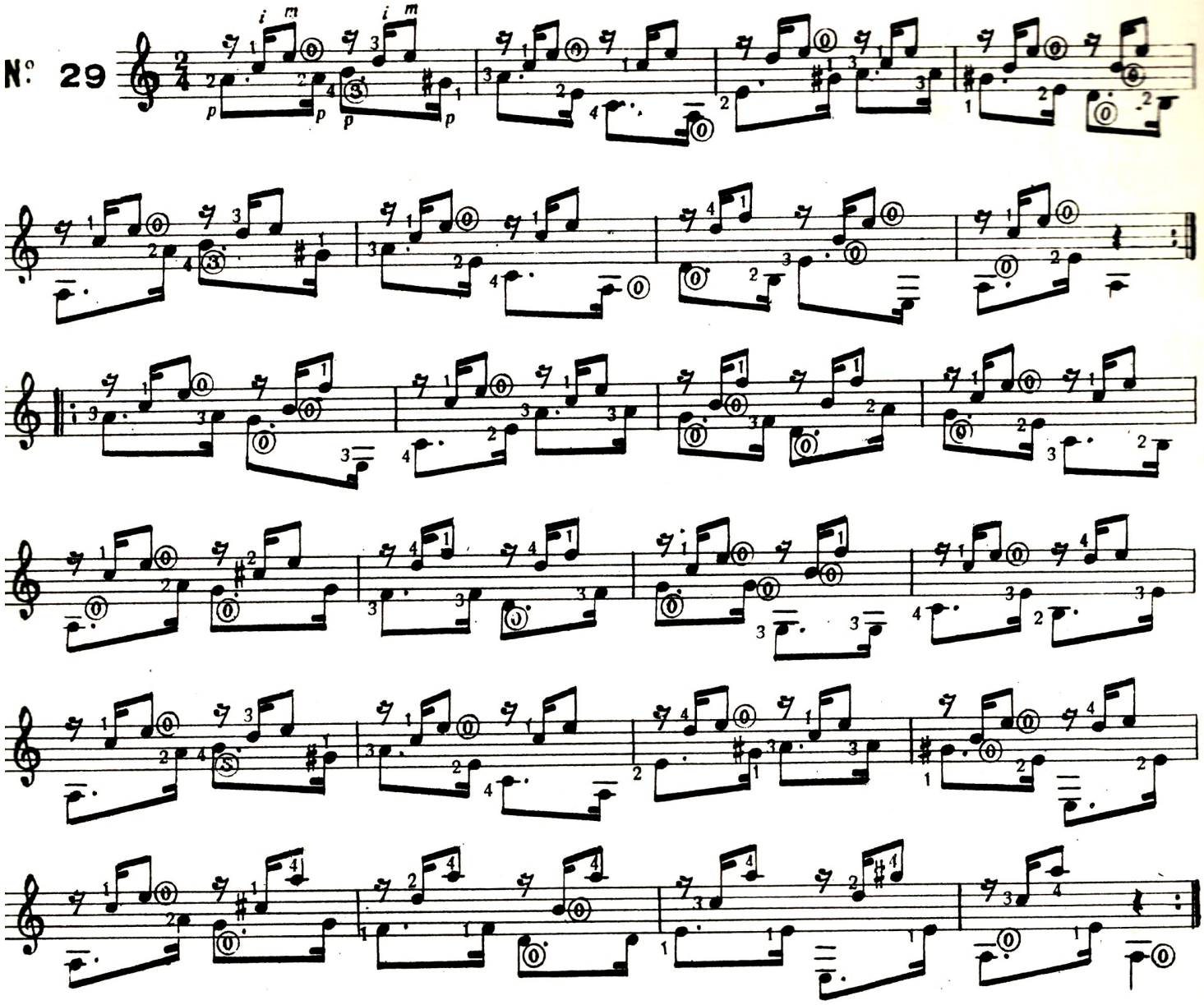


Ejercicio (D. Aguado)

Se ha de marcar bien la parte que pulsa el dedo pulgar.

Nº 29



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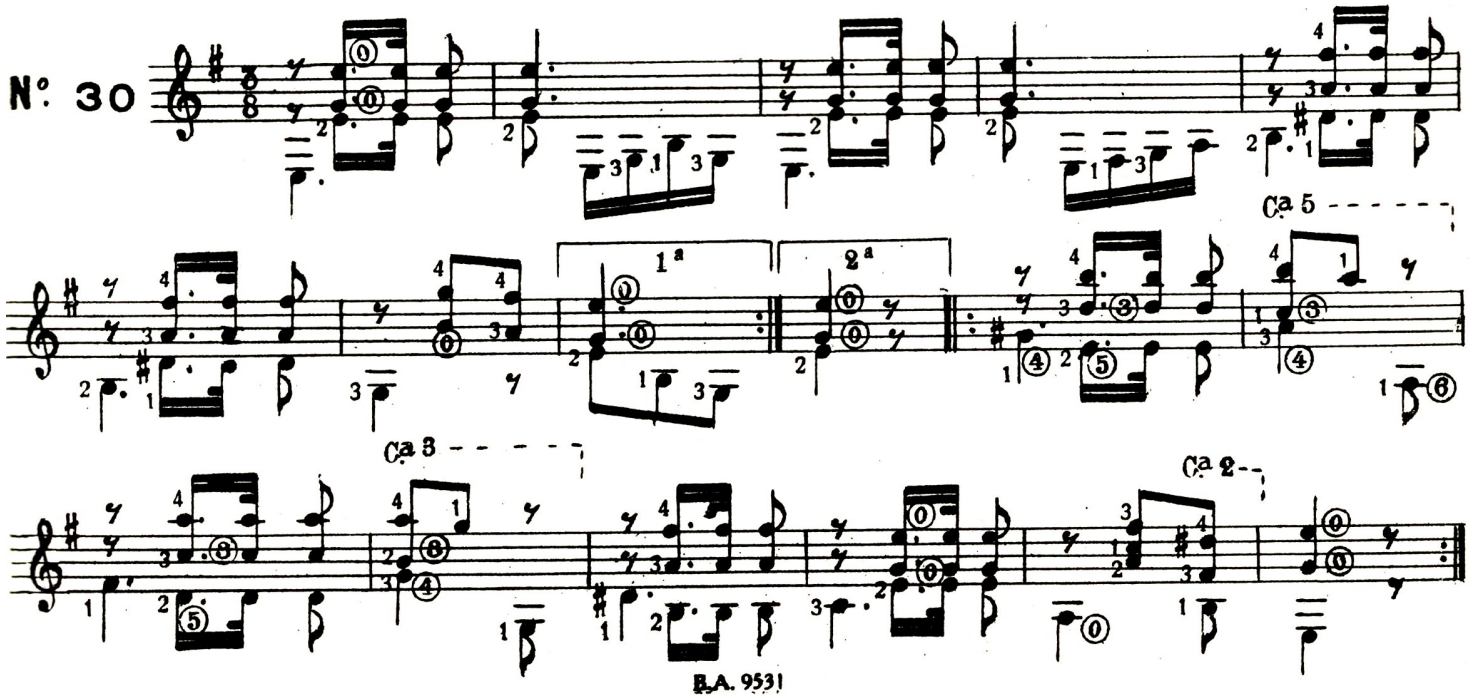

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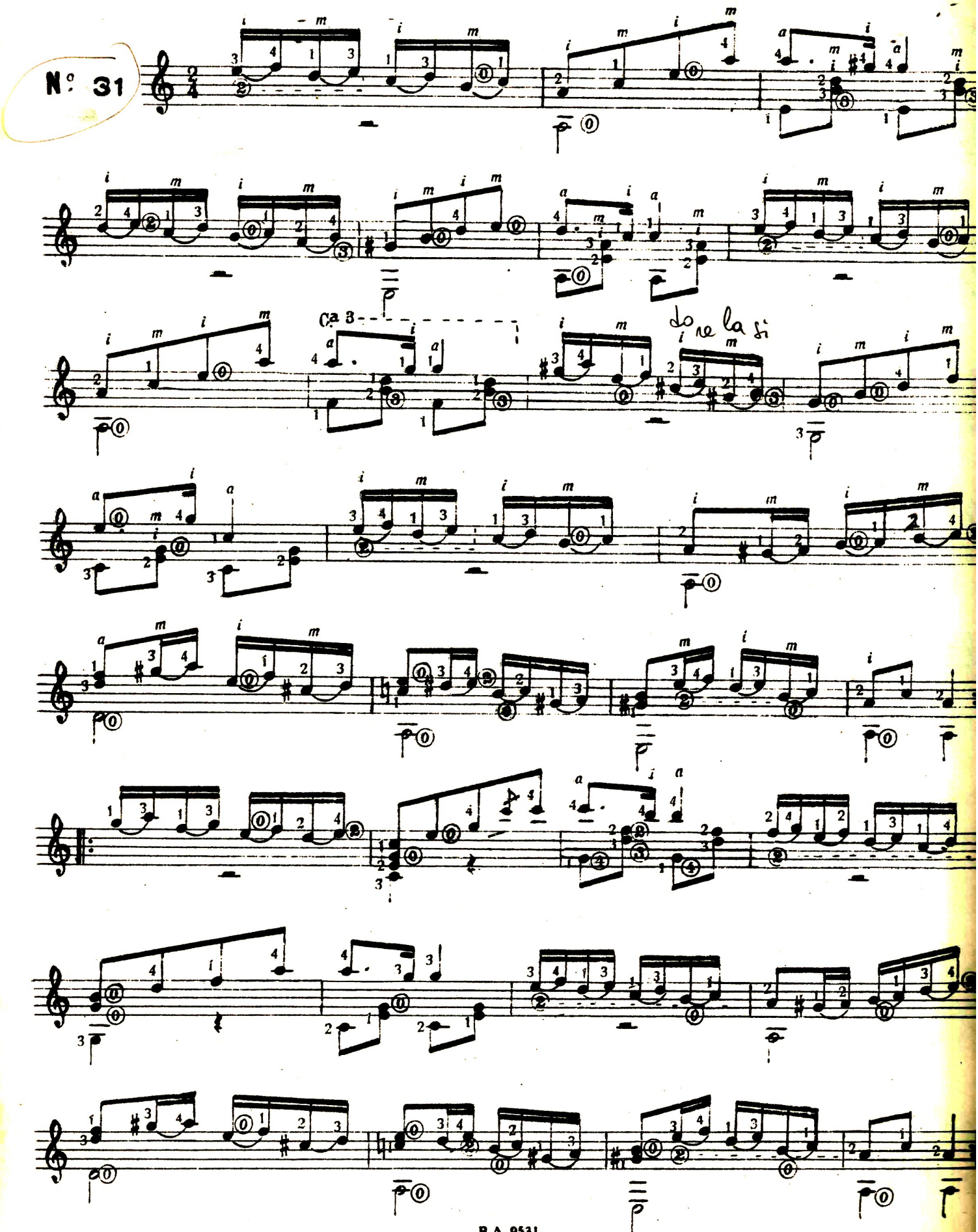
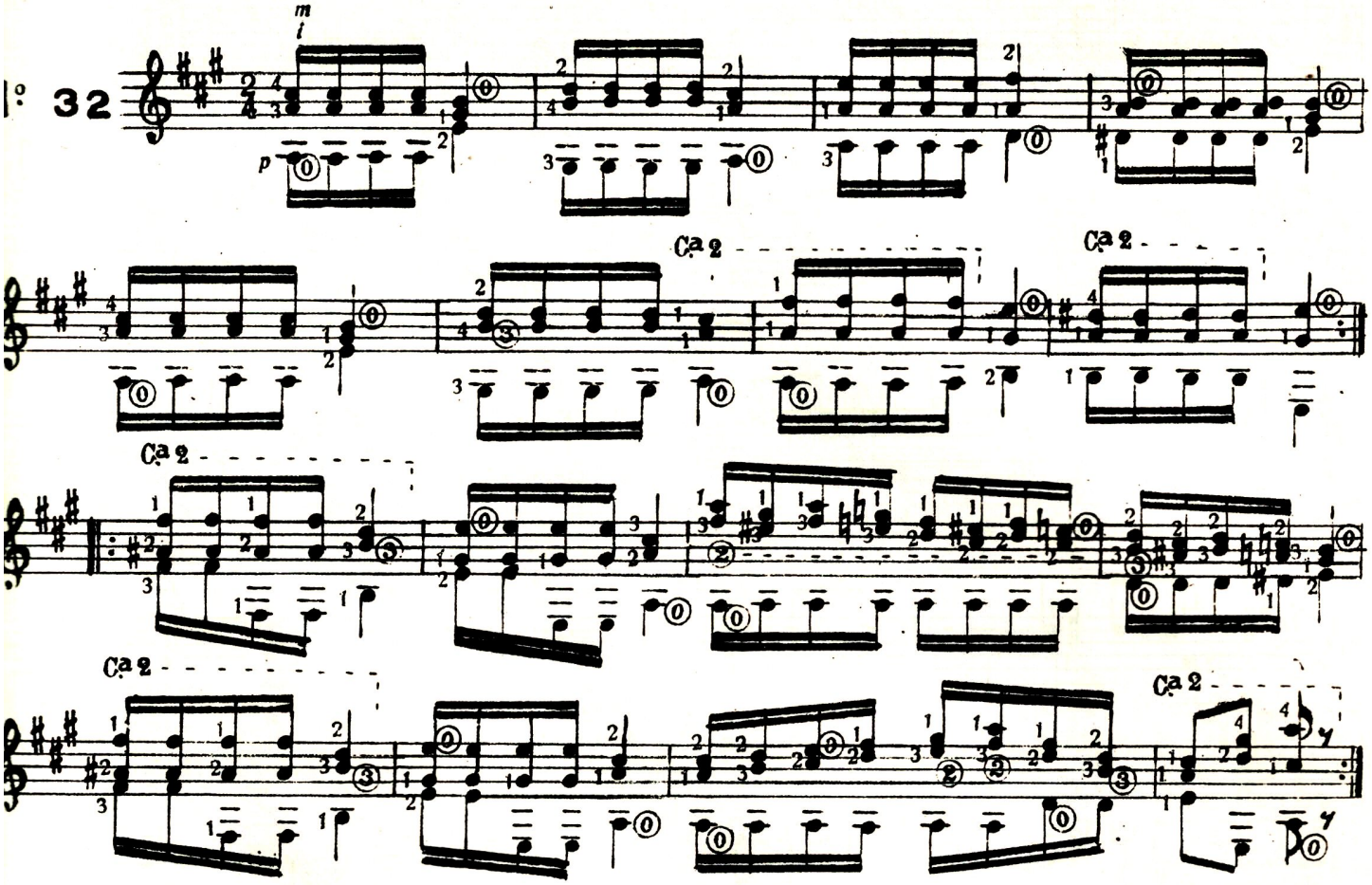


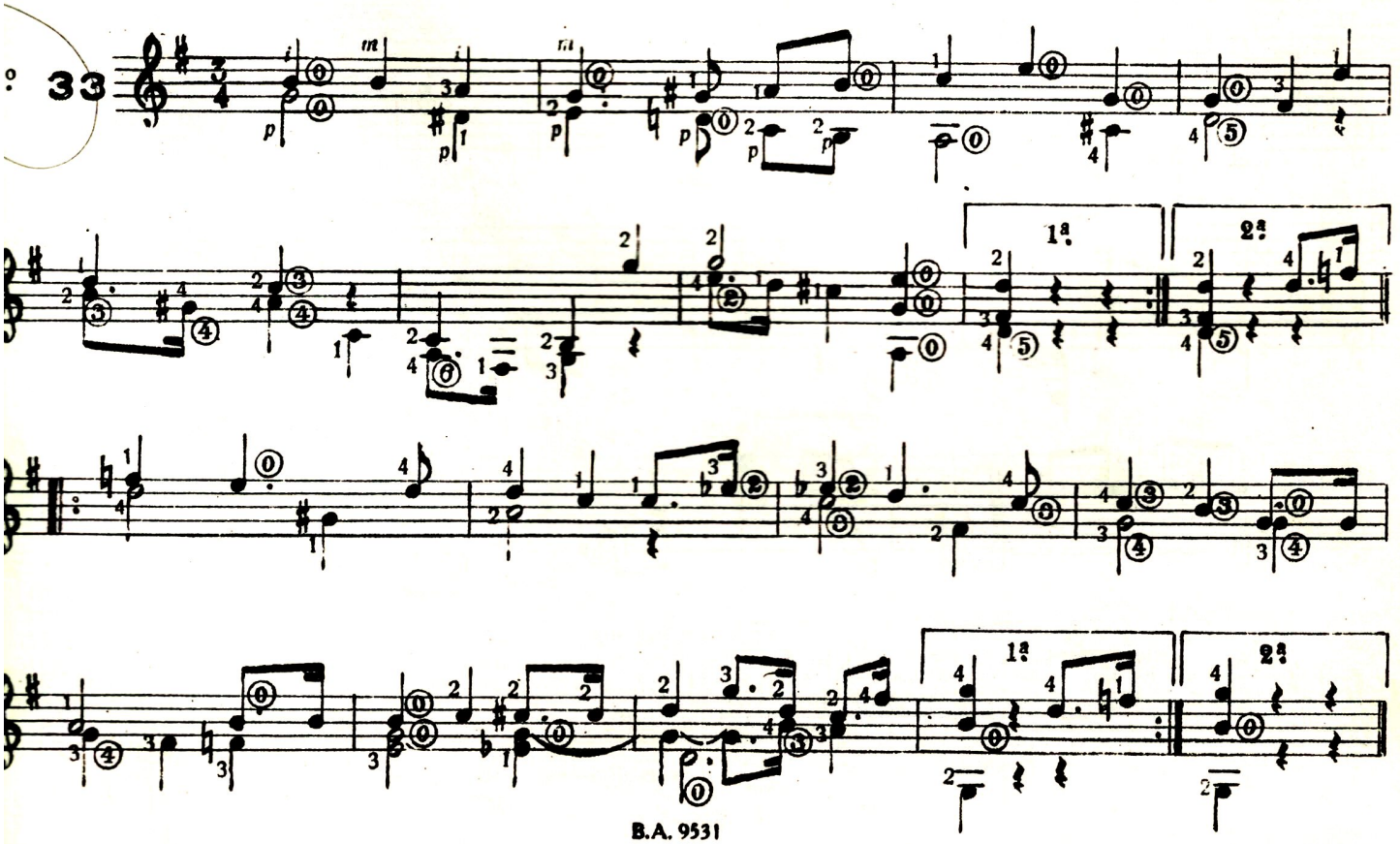
Ejercicio (D. Aguado)

Se pulsarán con igualdad las tres notas de cada acorde, dando más fuerza al índice.



Allegro Moderato.

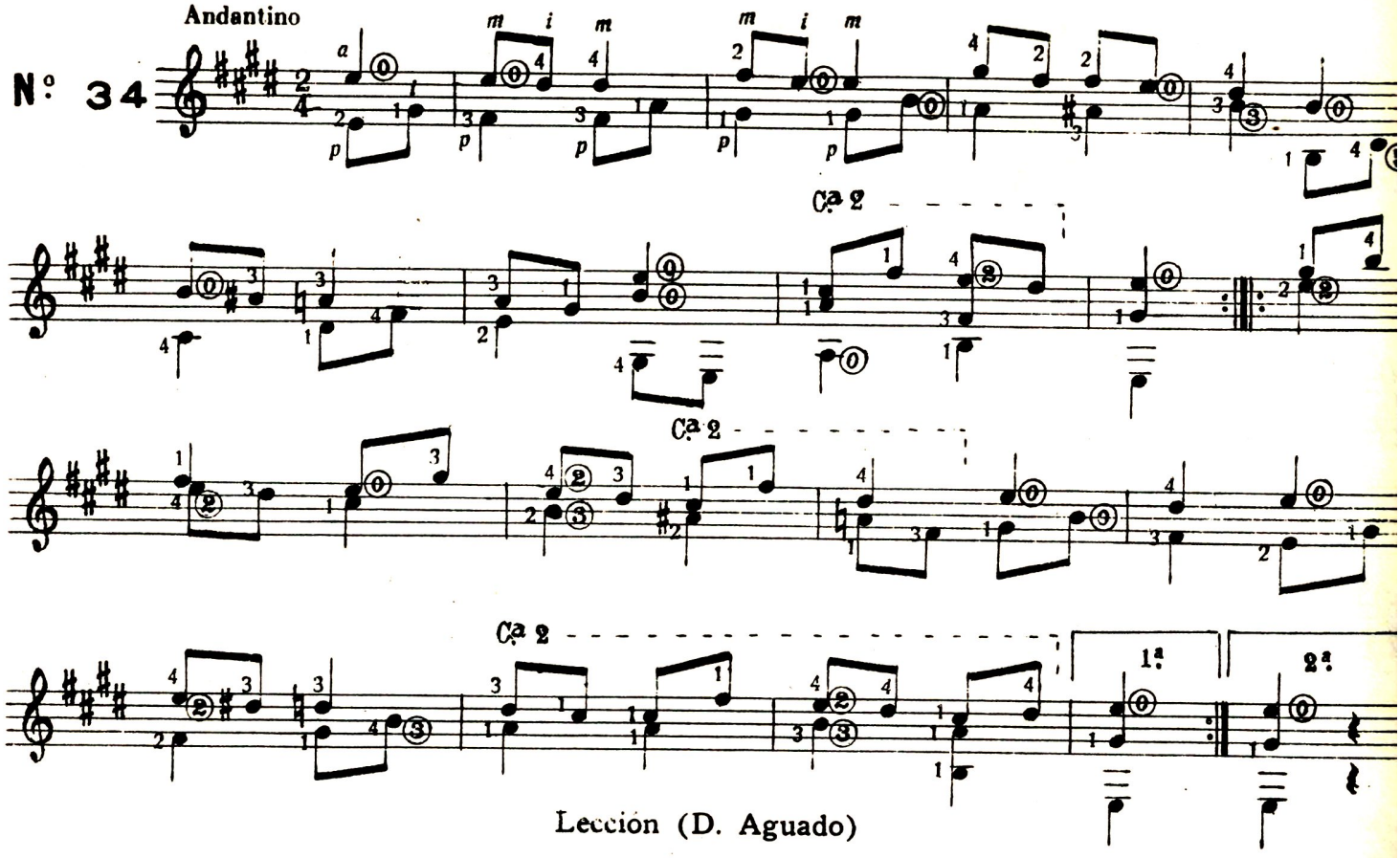
Lección (D. Aguado)



Lección (D. Aguado)

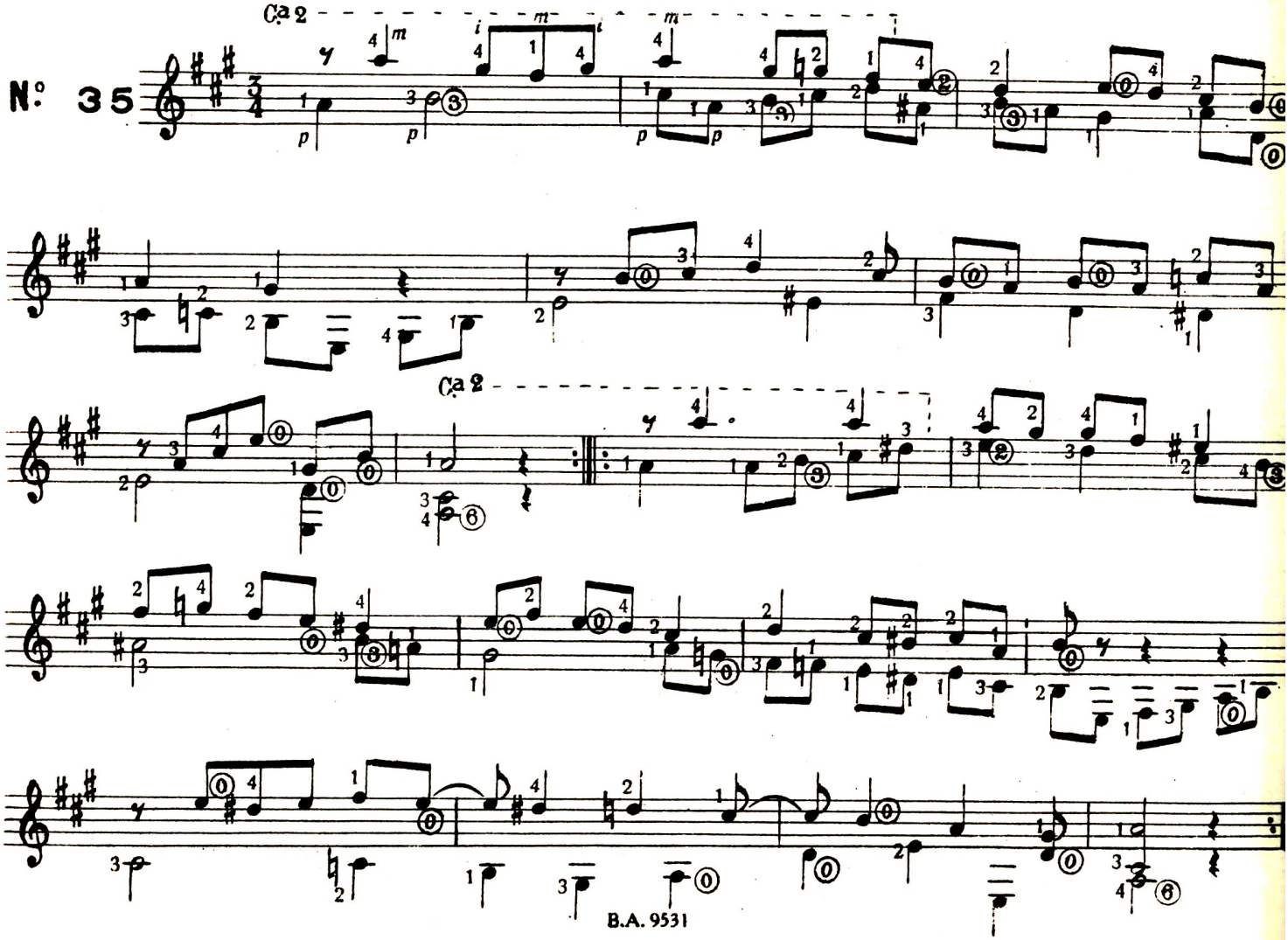
Andantino

N.º 34

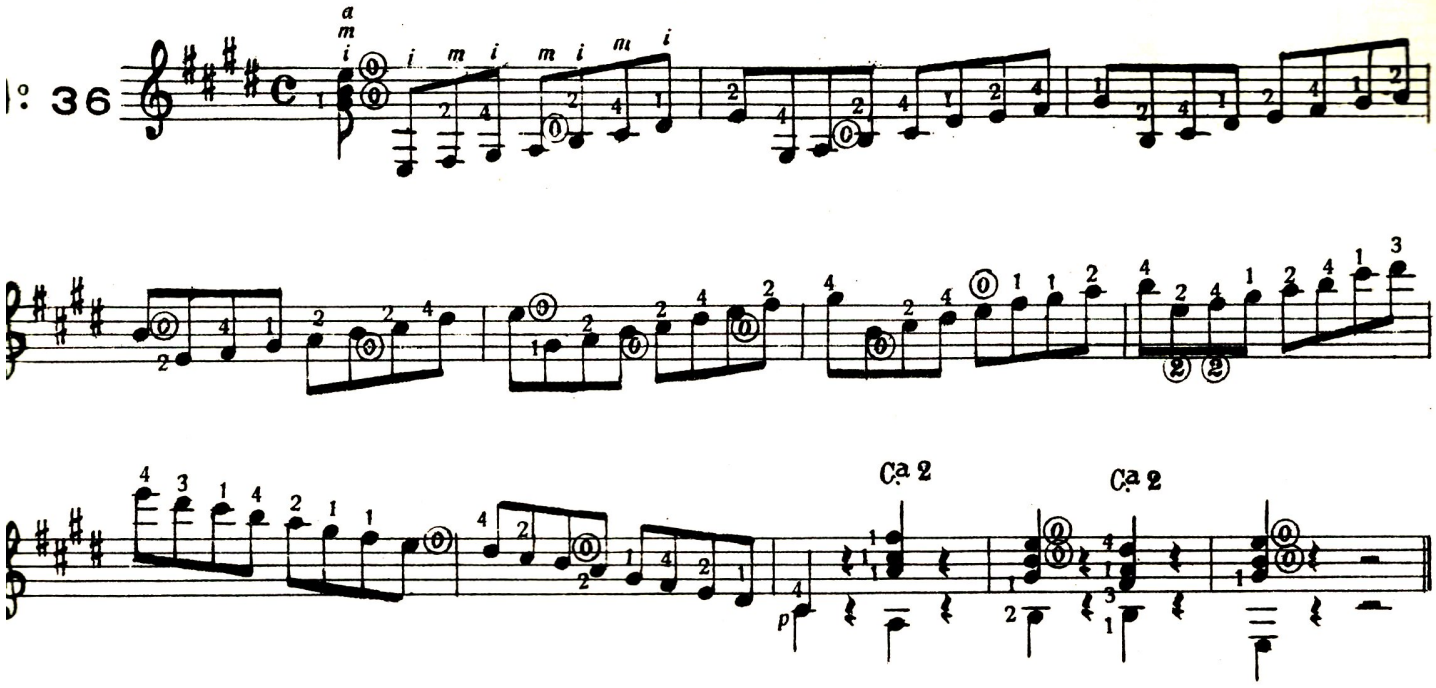


Lección (D. Aguado)

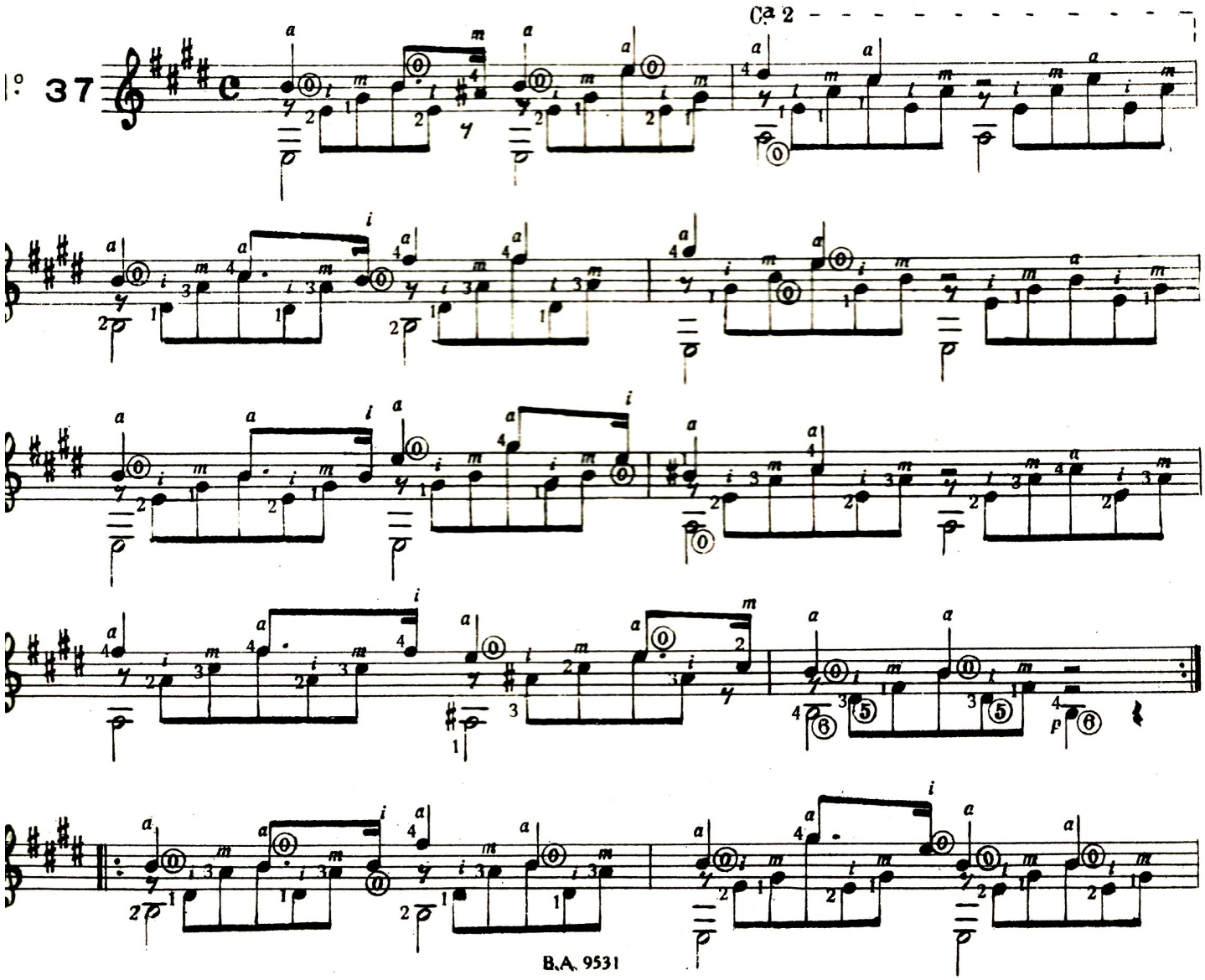
N.º 35

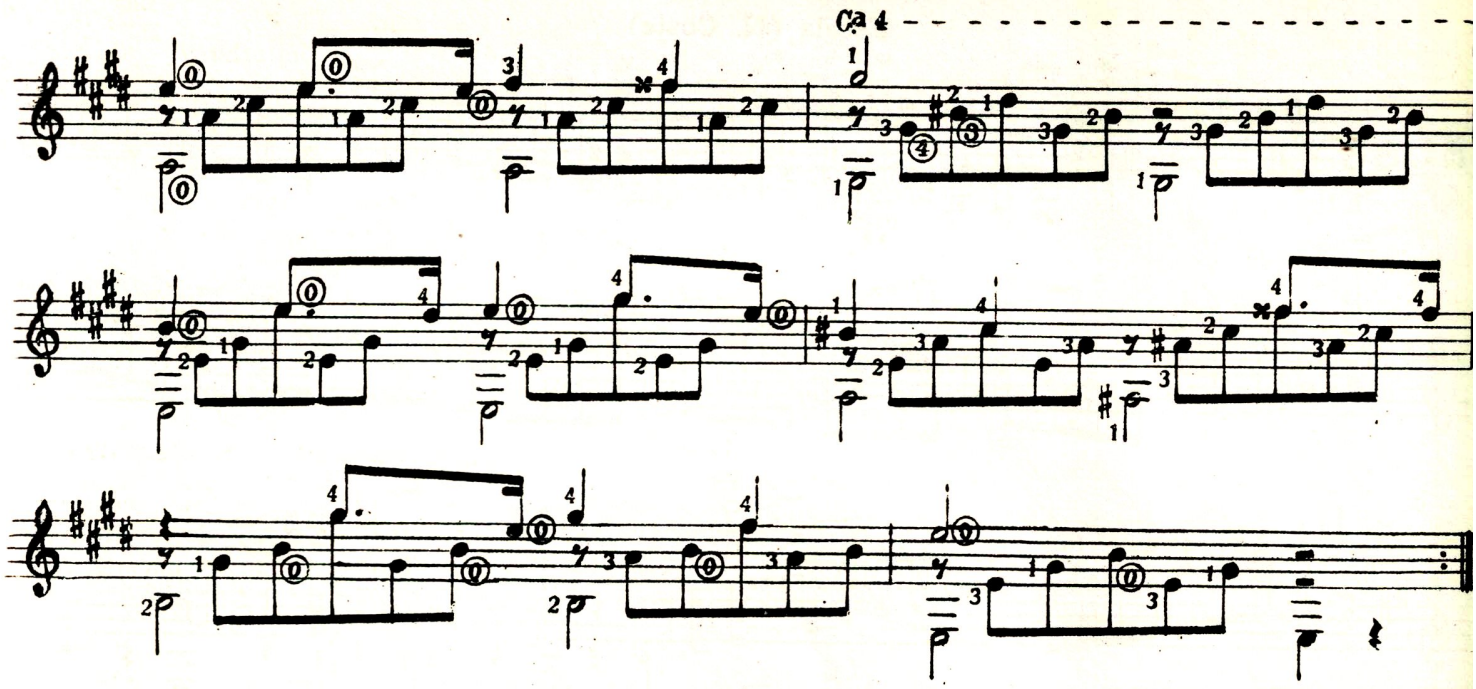


Escala (N. Coste)



Ejercicio (A. Cano)

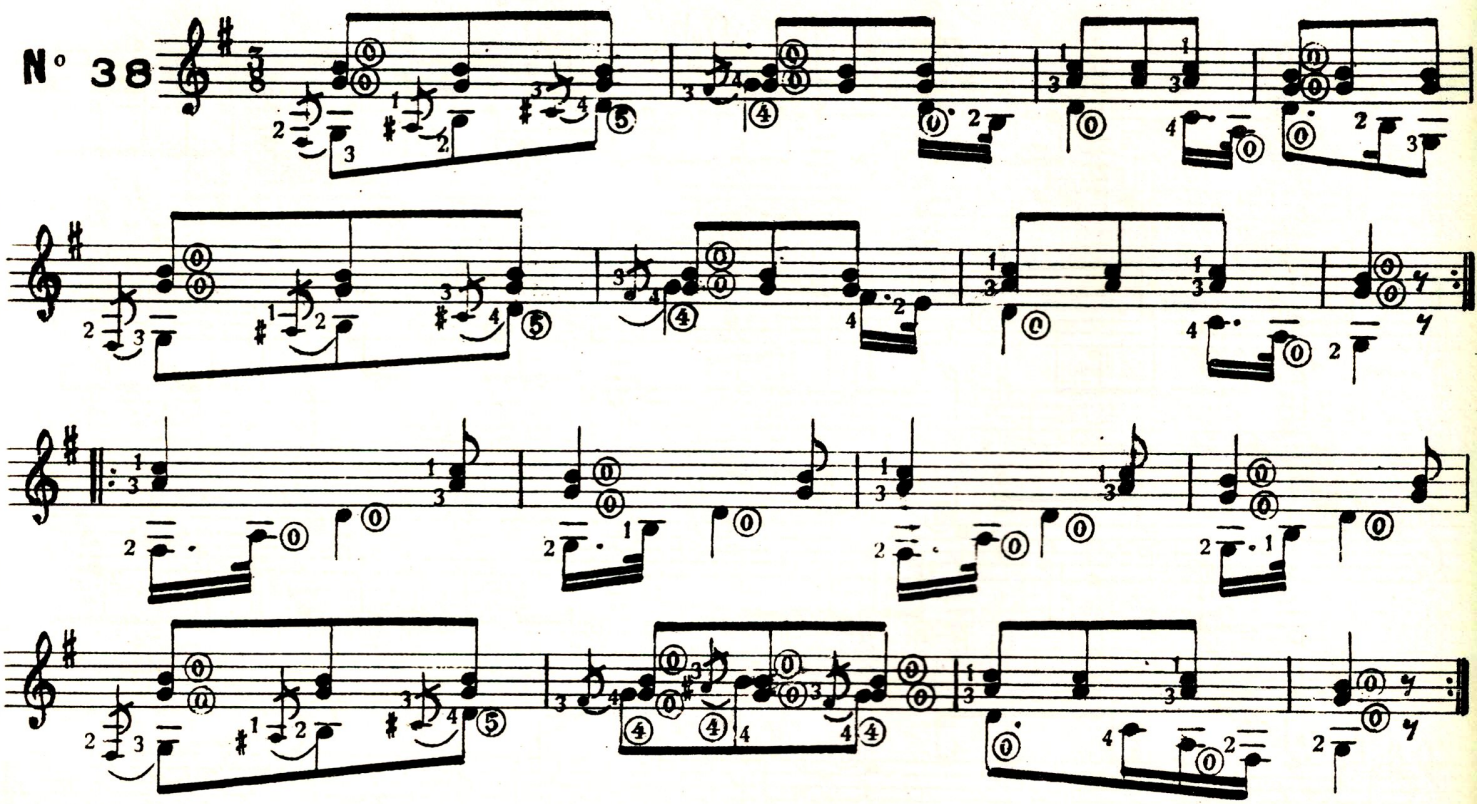




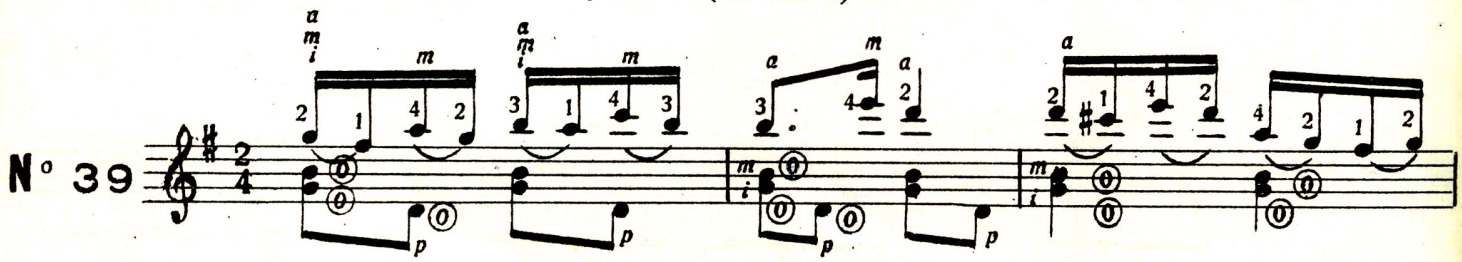
Ejercicio (D. Aguado)

Se necesita gran cuidado para ejecutar con celeridad y exactitud las notas con puntillo y las apoyaturas.

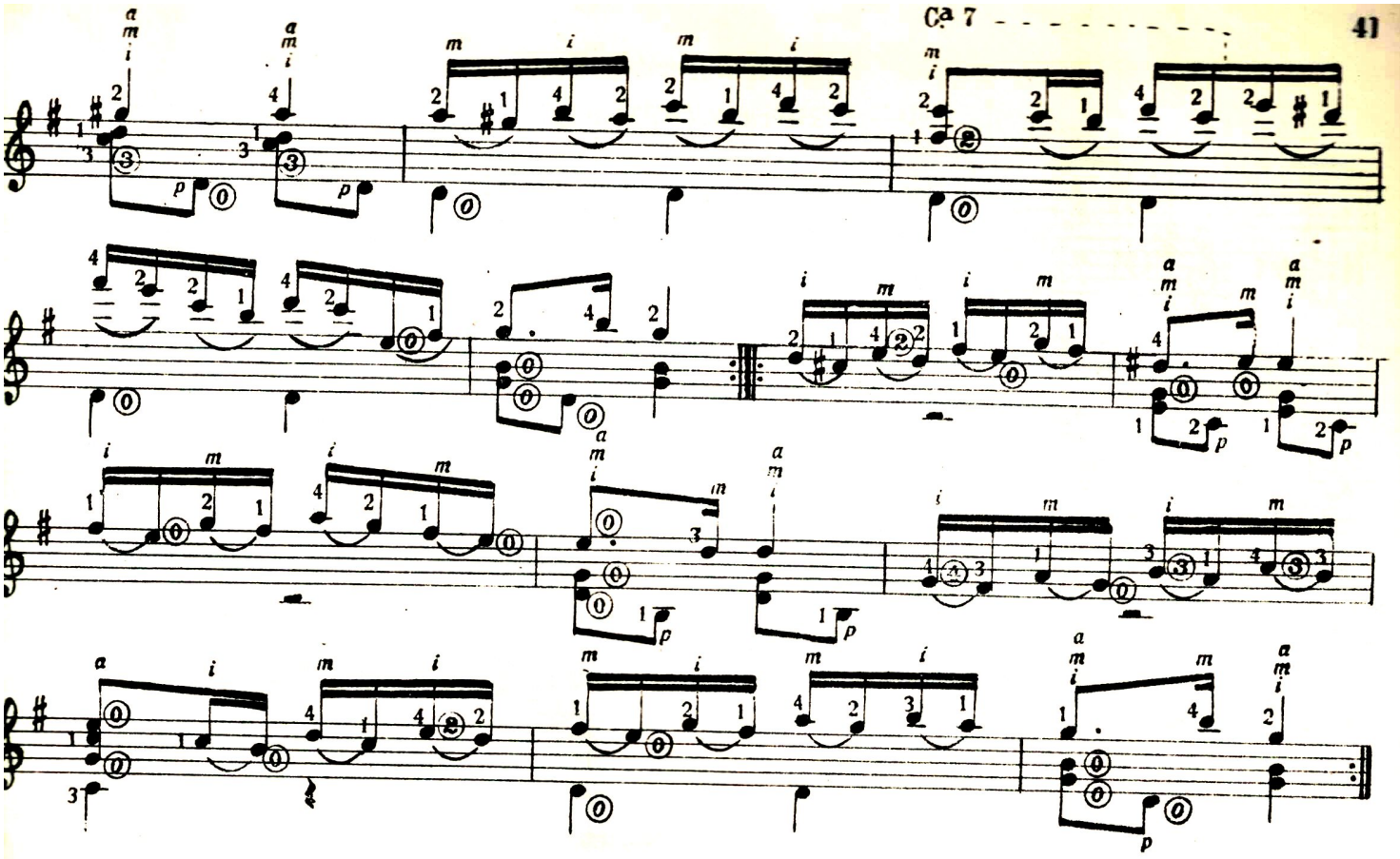
El pulgar pulsará toda la parte del bajo de este ejercicio.



Ejercicio (A. Cano)

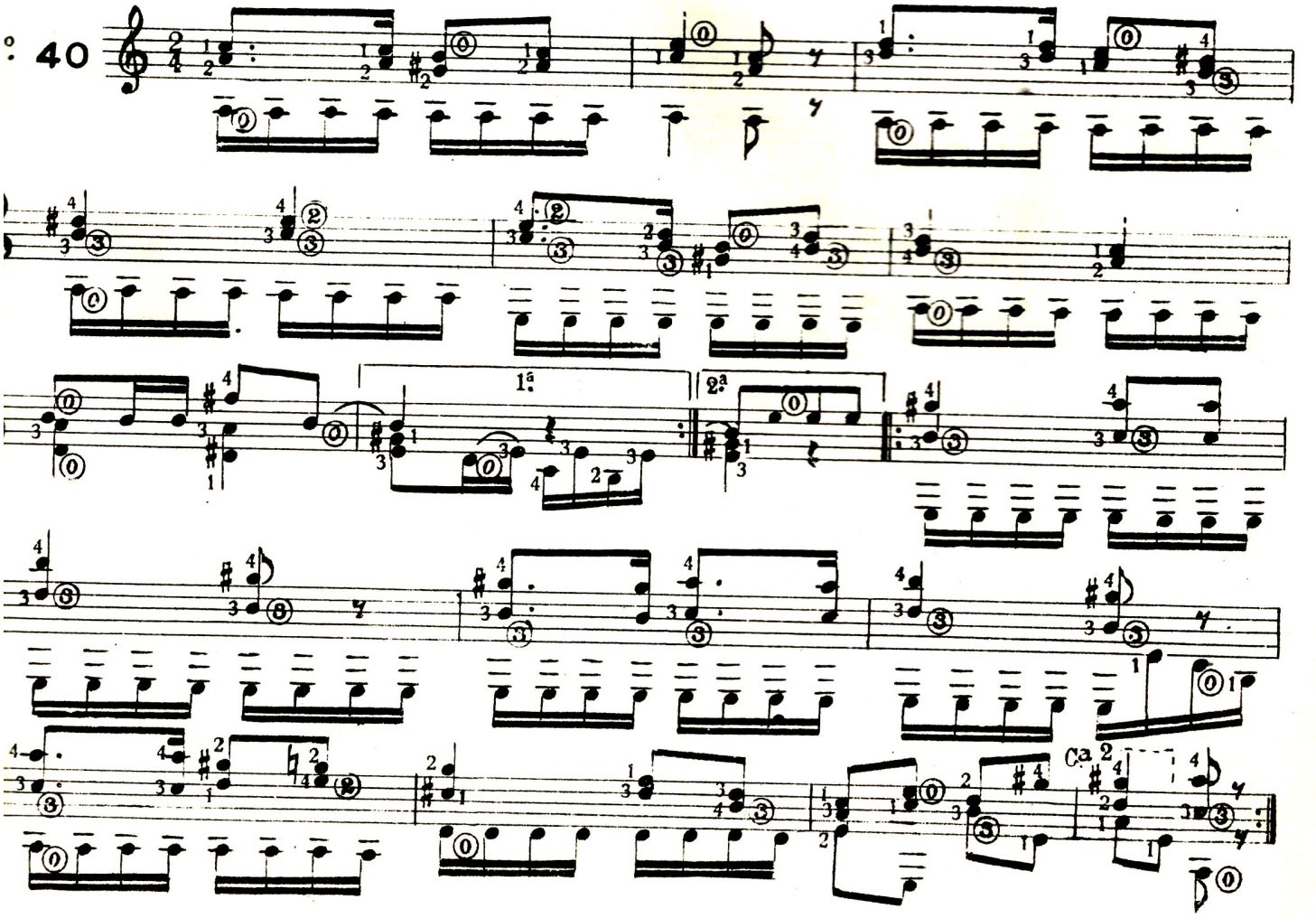


Ca 7



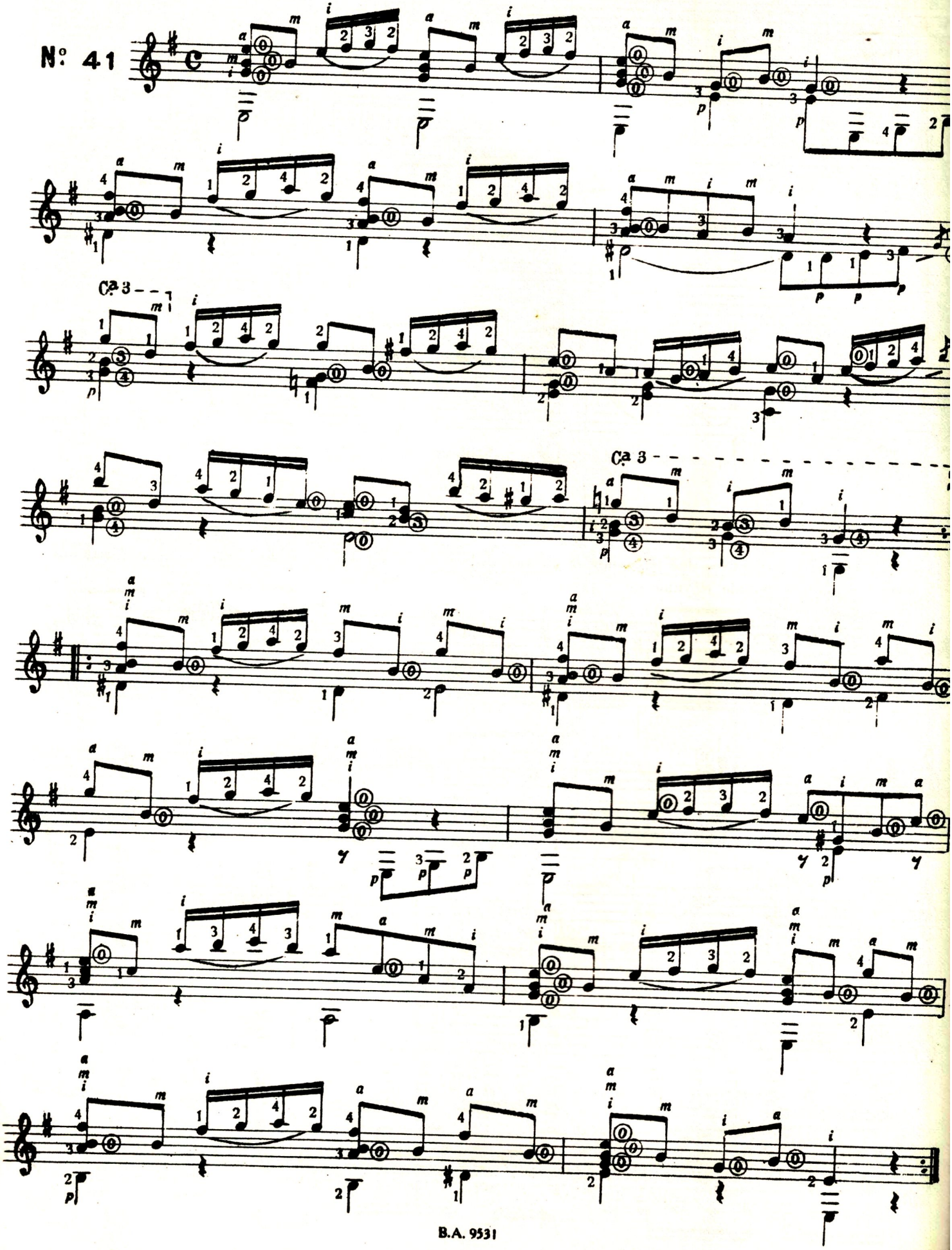
Ejercicio (D. Aguado)

Este ejercicio requiere que haya mucha puntualidad en no mover los dedos de la izquierda que pisan las 3as. hasta que haya concluído el valor de éstas.



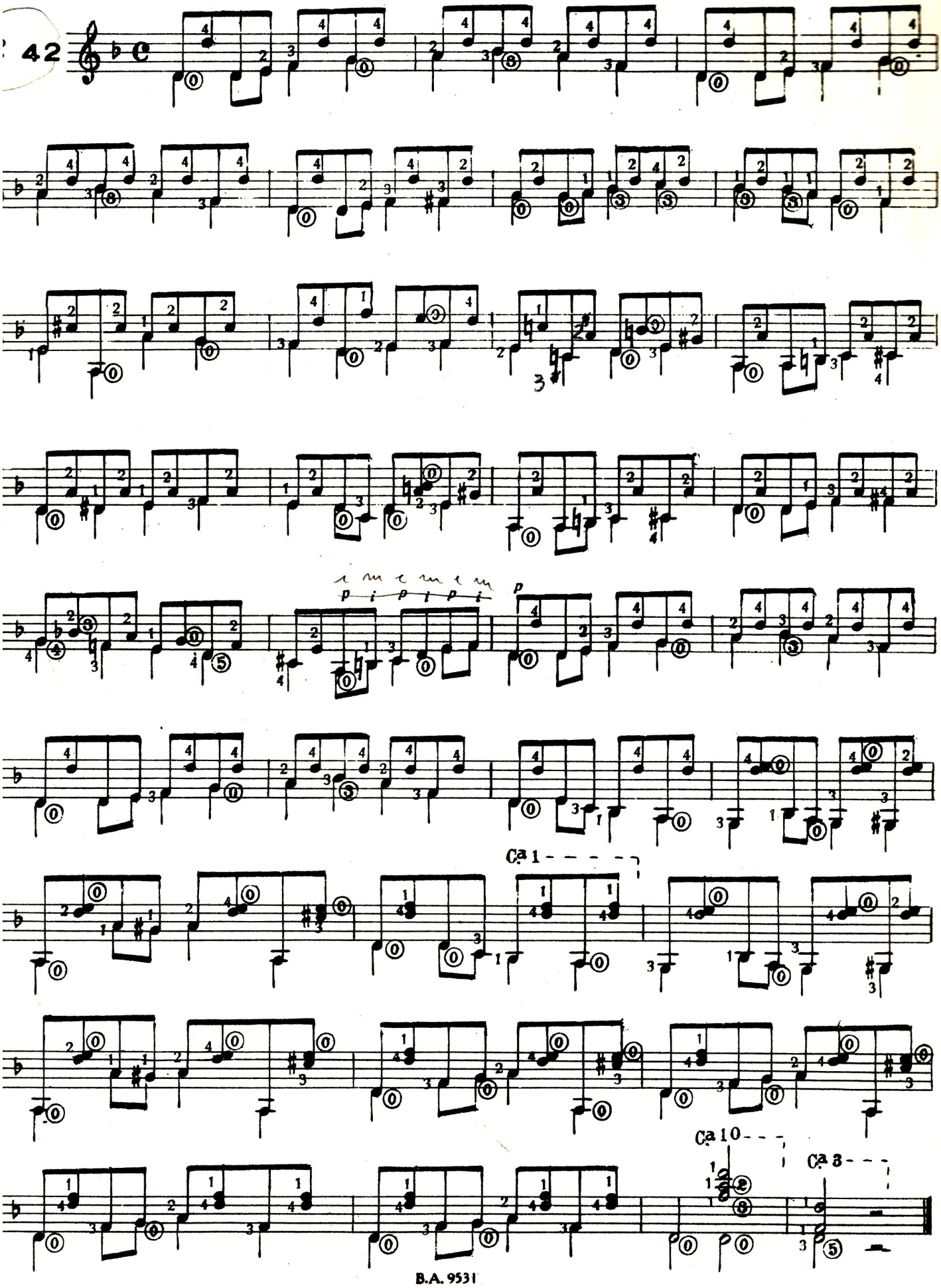
Ejercicio (A. Cano)

Nº 41

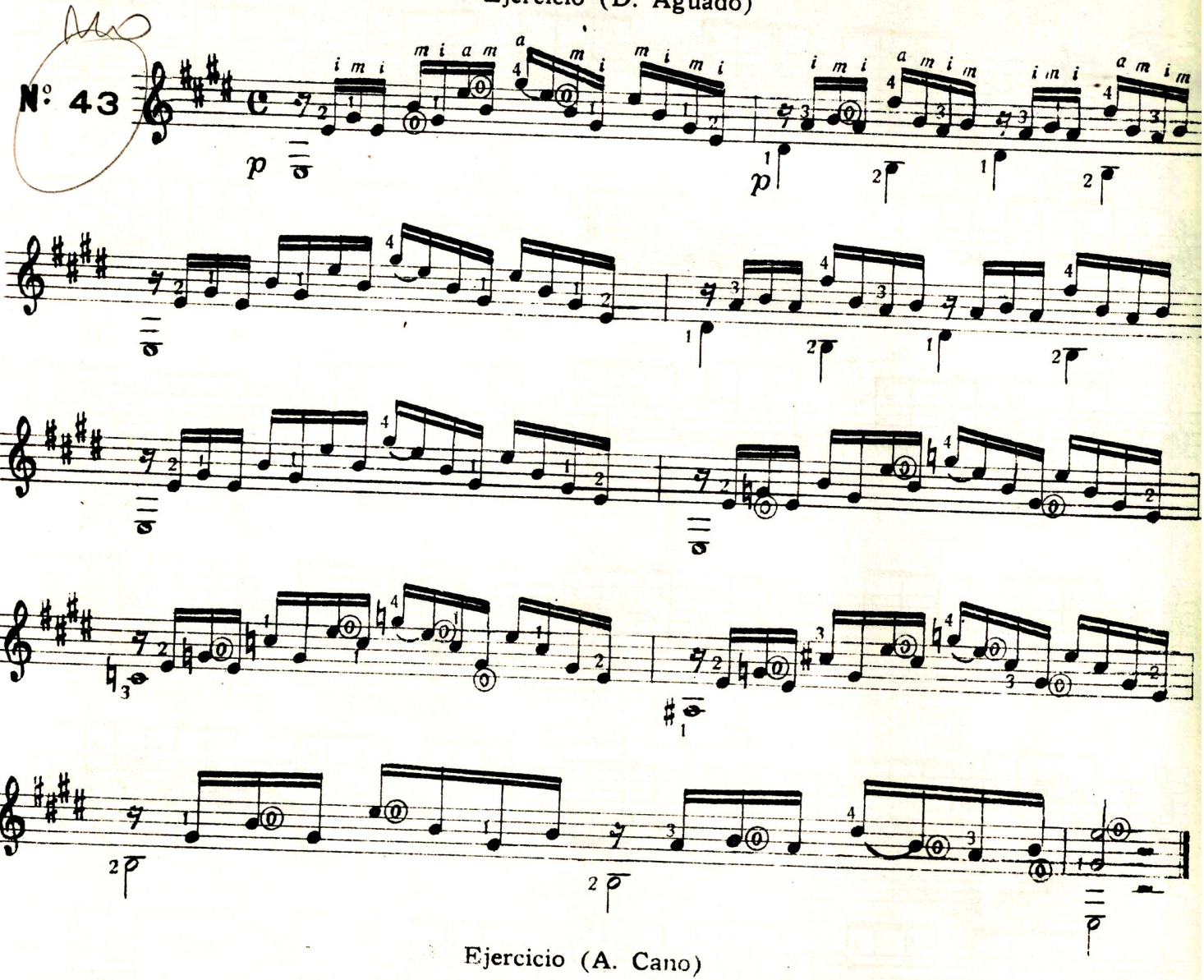


Estudio (N. Coste)

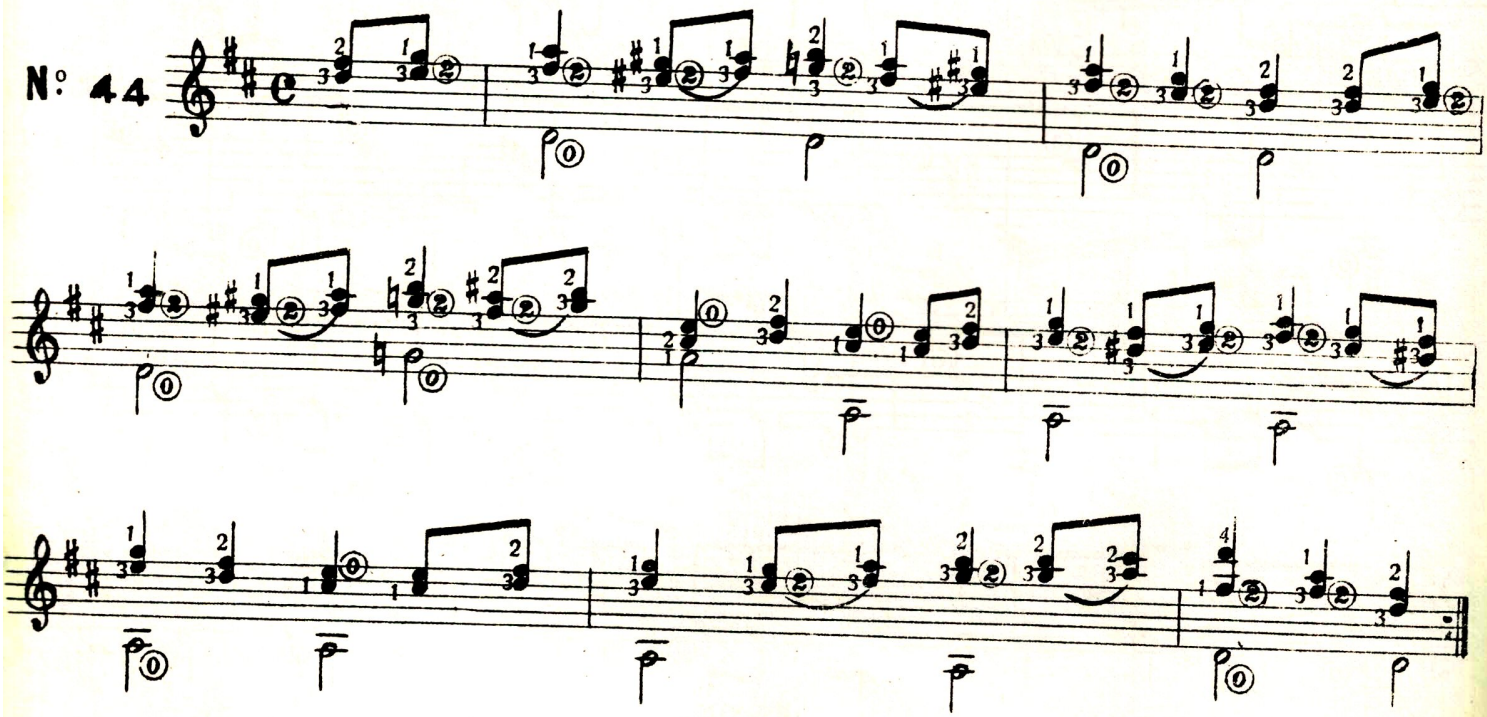
El pulgar pulsará todas las notas que tienen la colita hacia abajo.

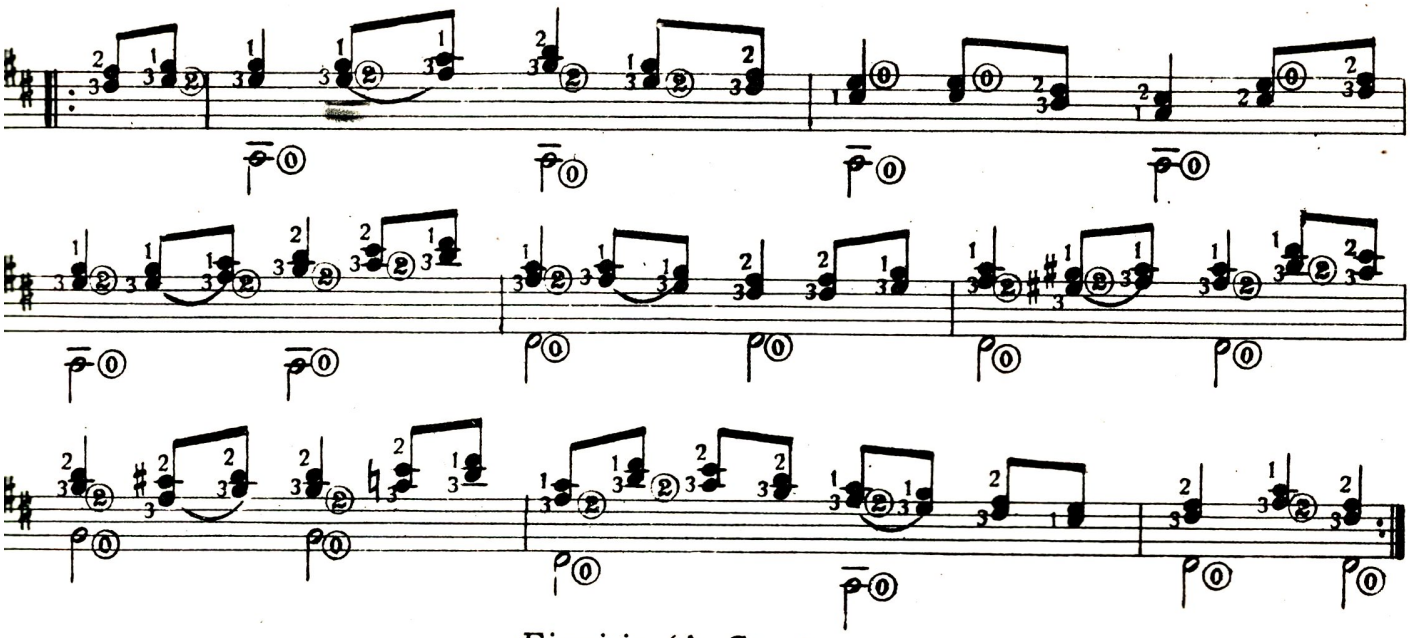


Ejercicio (D. Aguado)

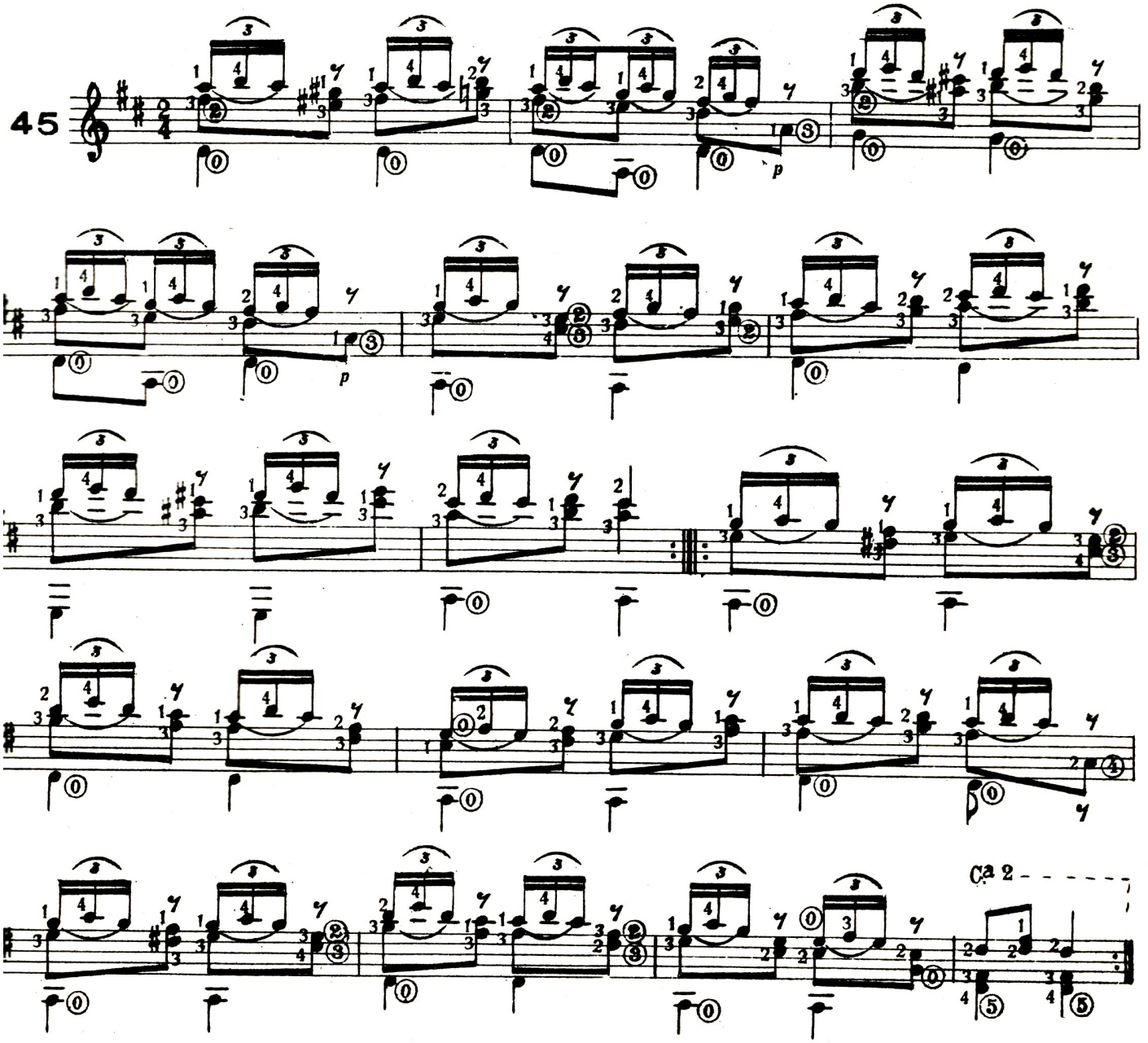


Ejercicio (A. Cano)



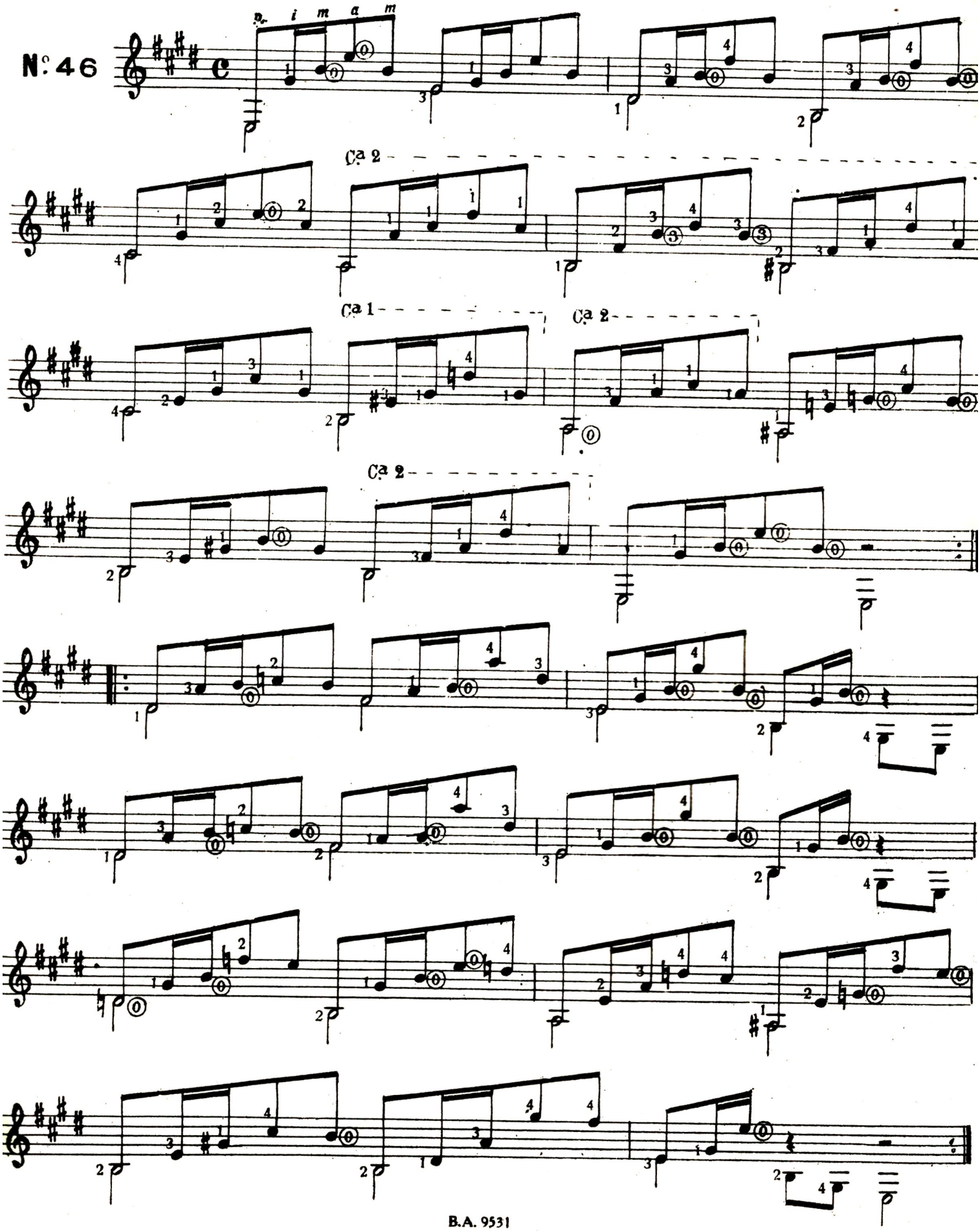


Ejercicio (A. Cano)



Ejercicio (D. Aguado)

Se sostendrán las notas del bajo durante todo su valor.



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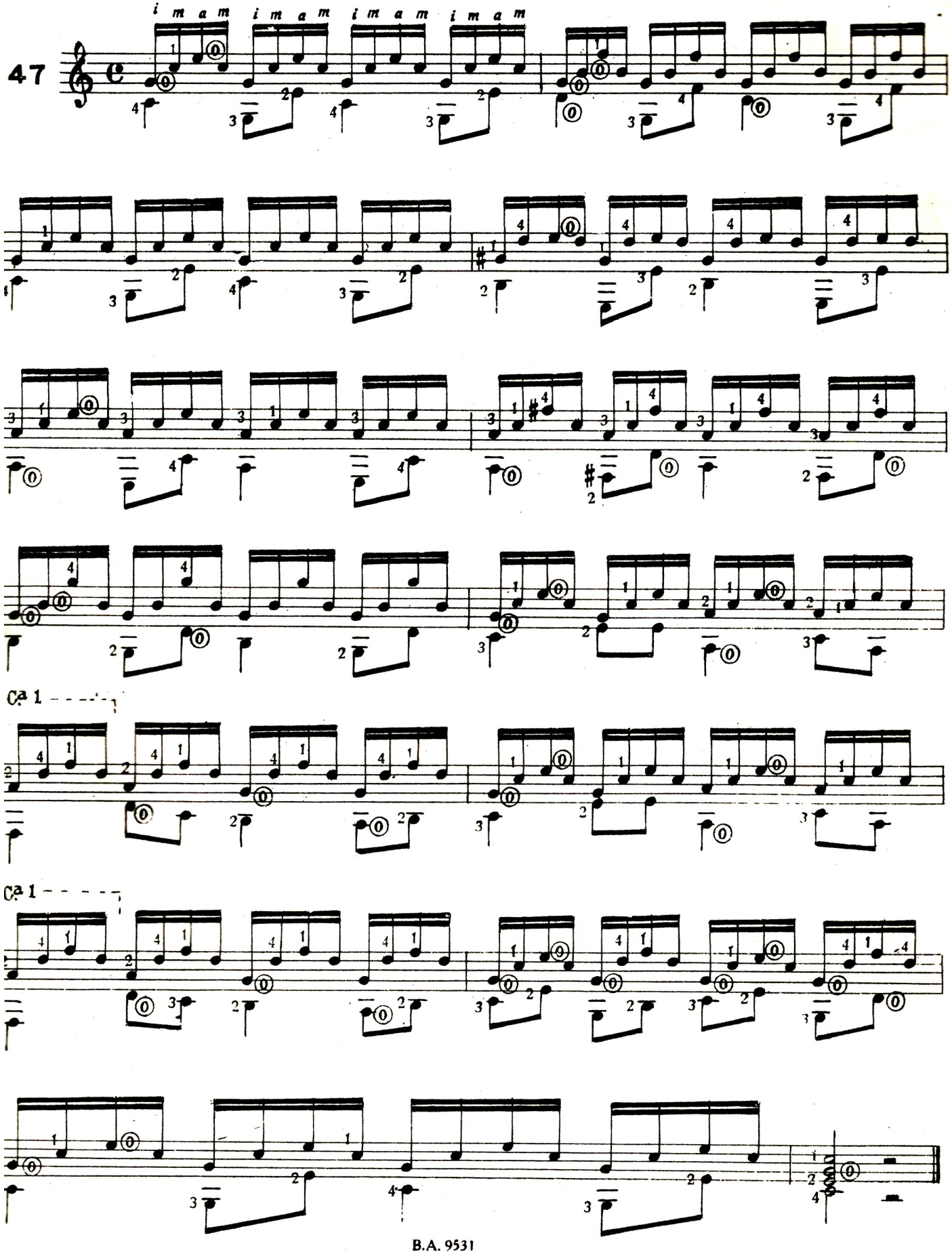

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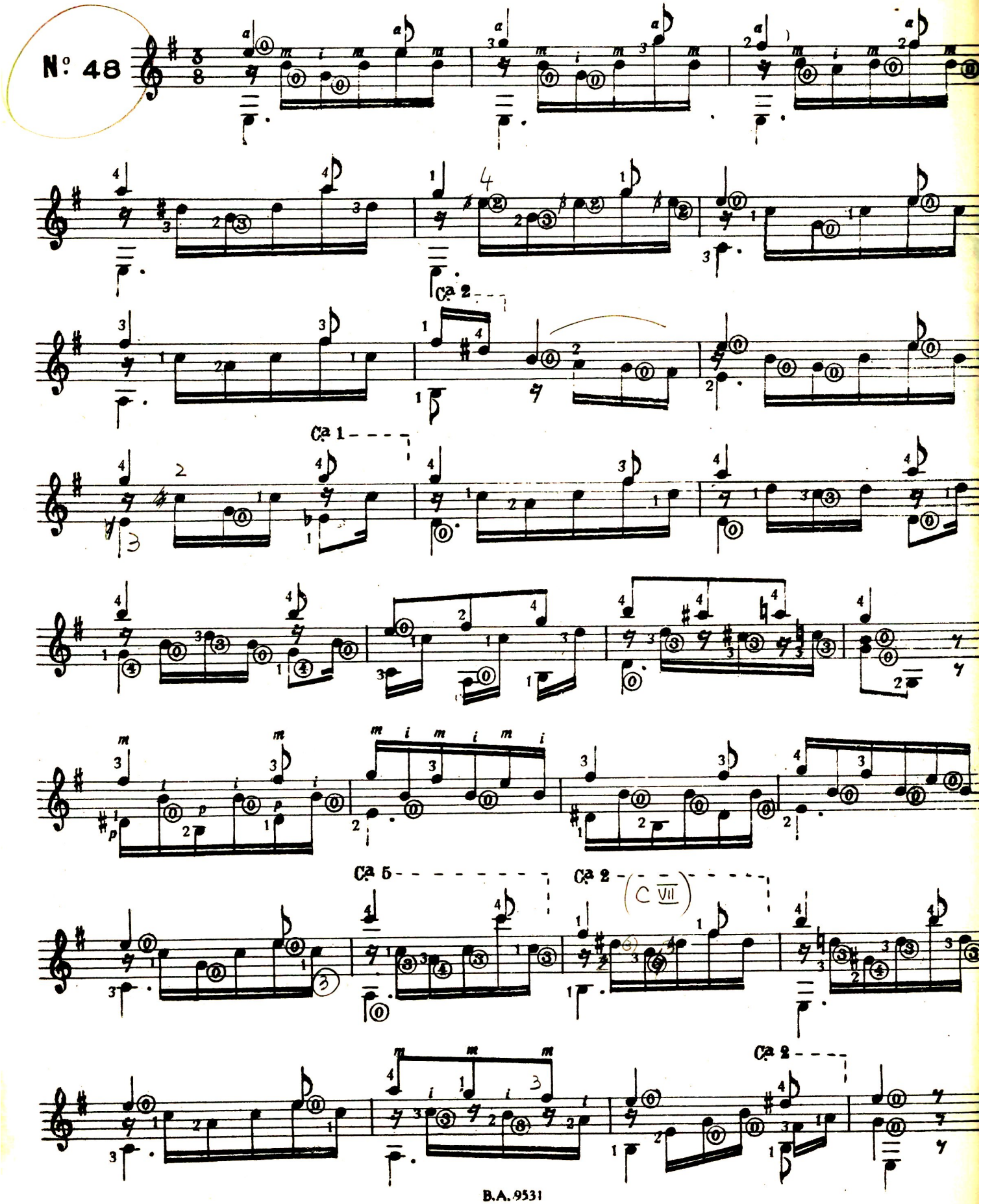
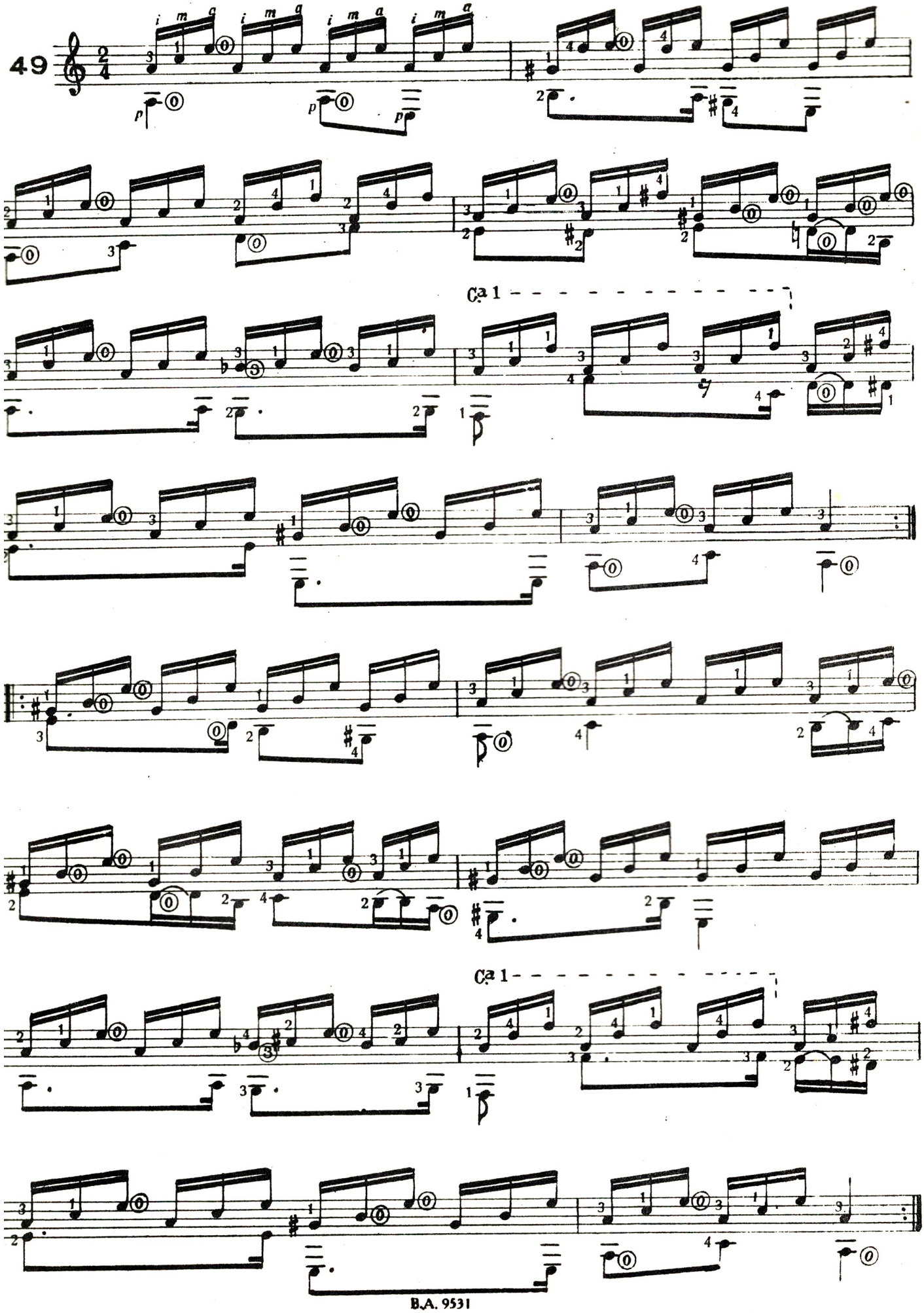


Se sostendrán las notas del bajo durante todo su valor.



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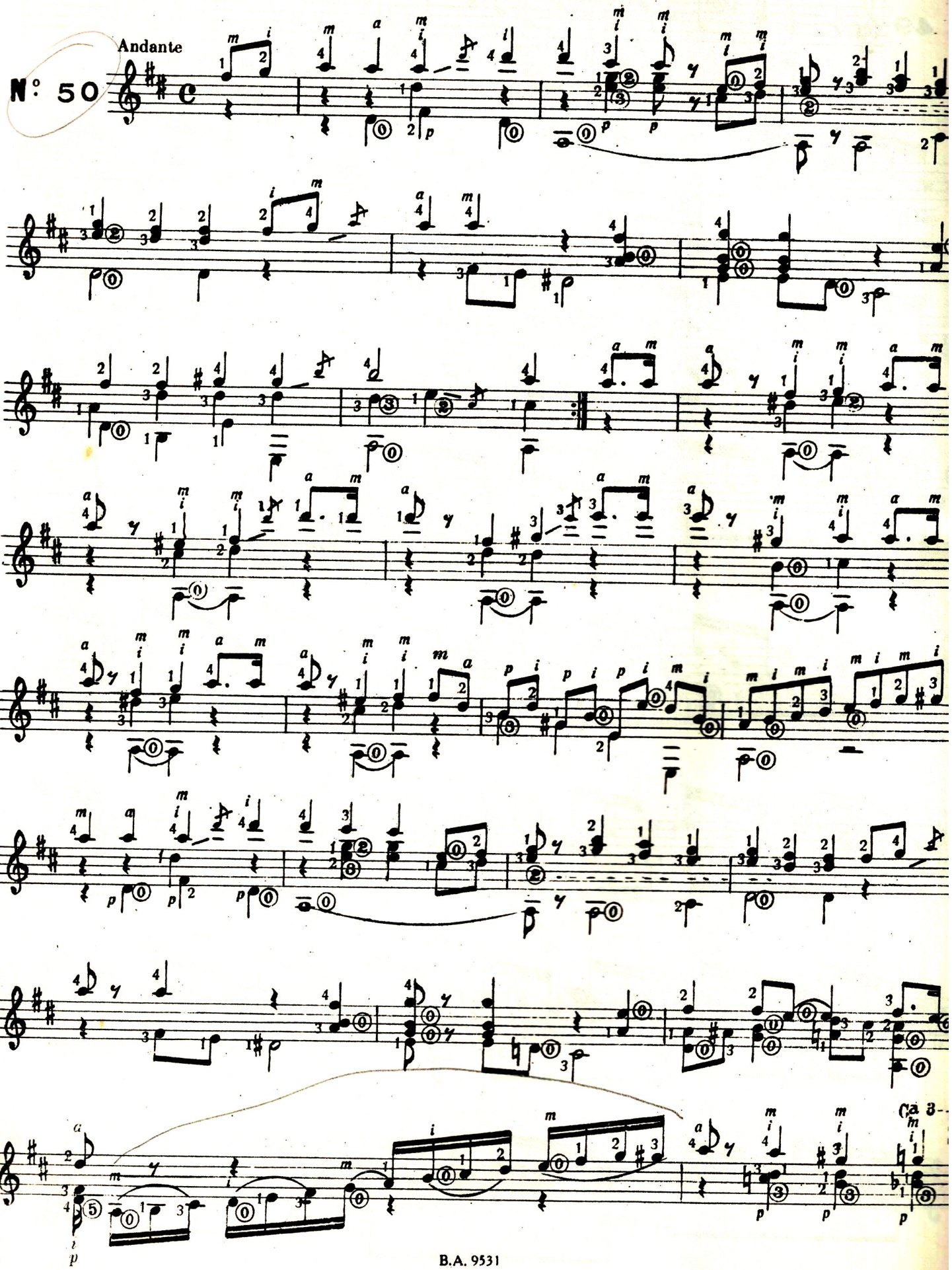

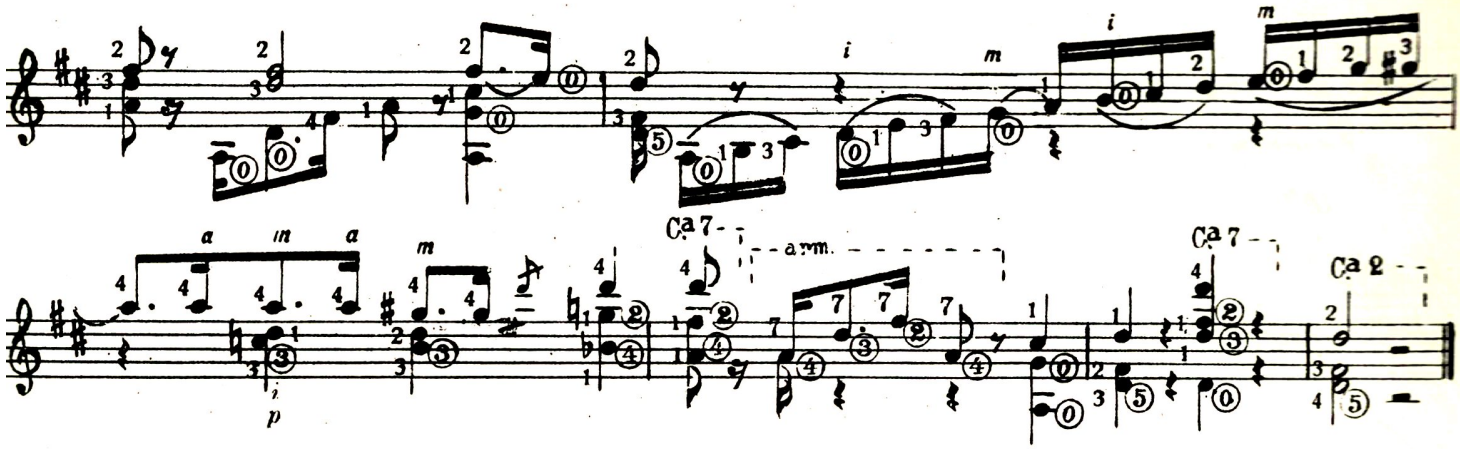

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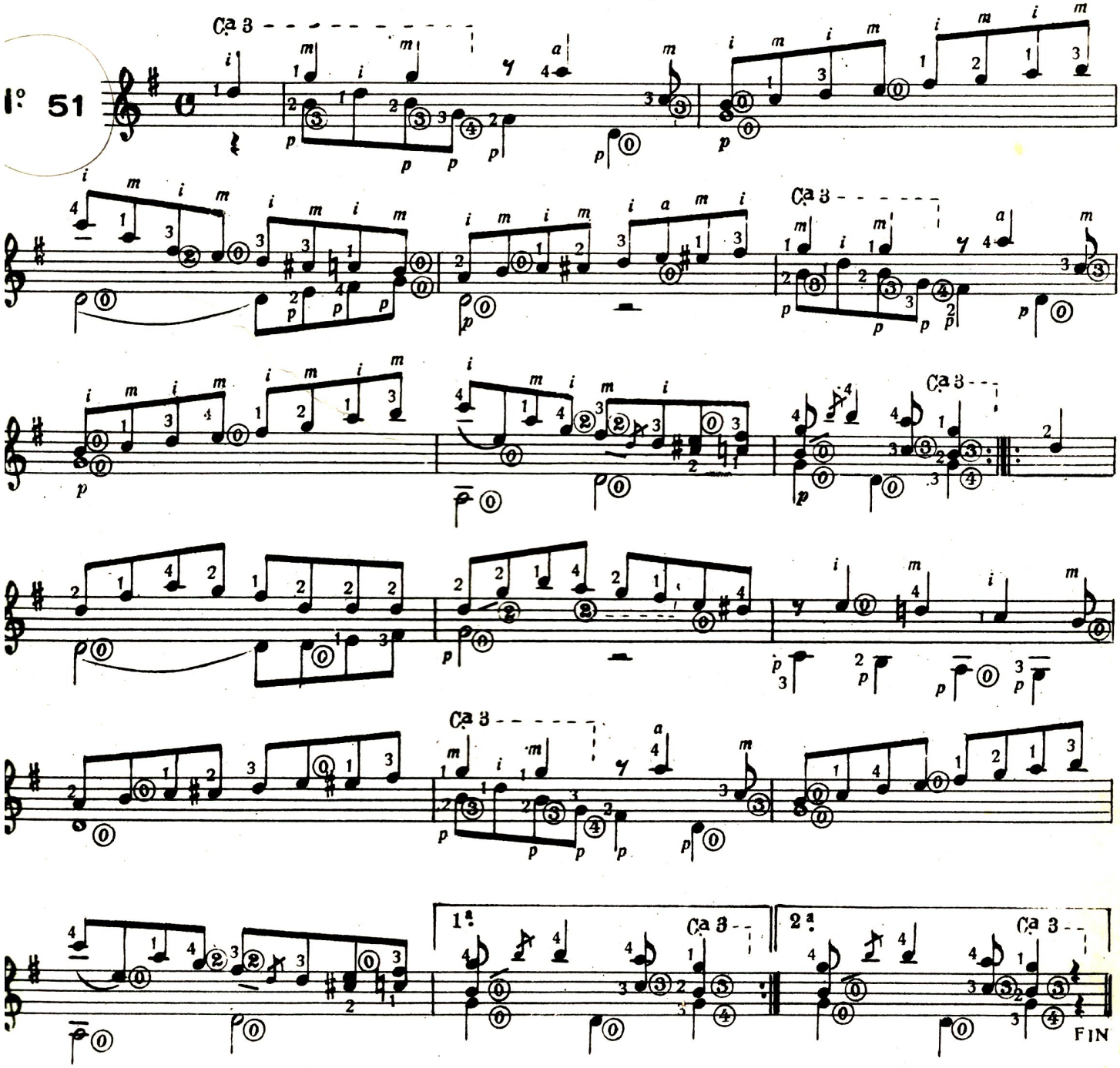
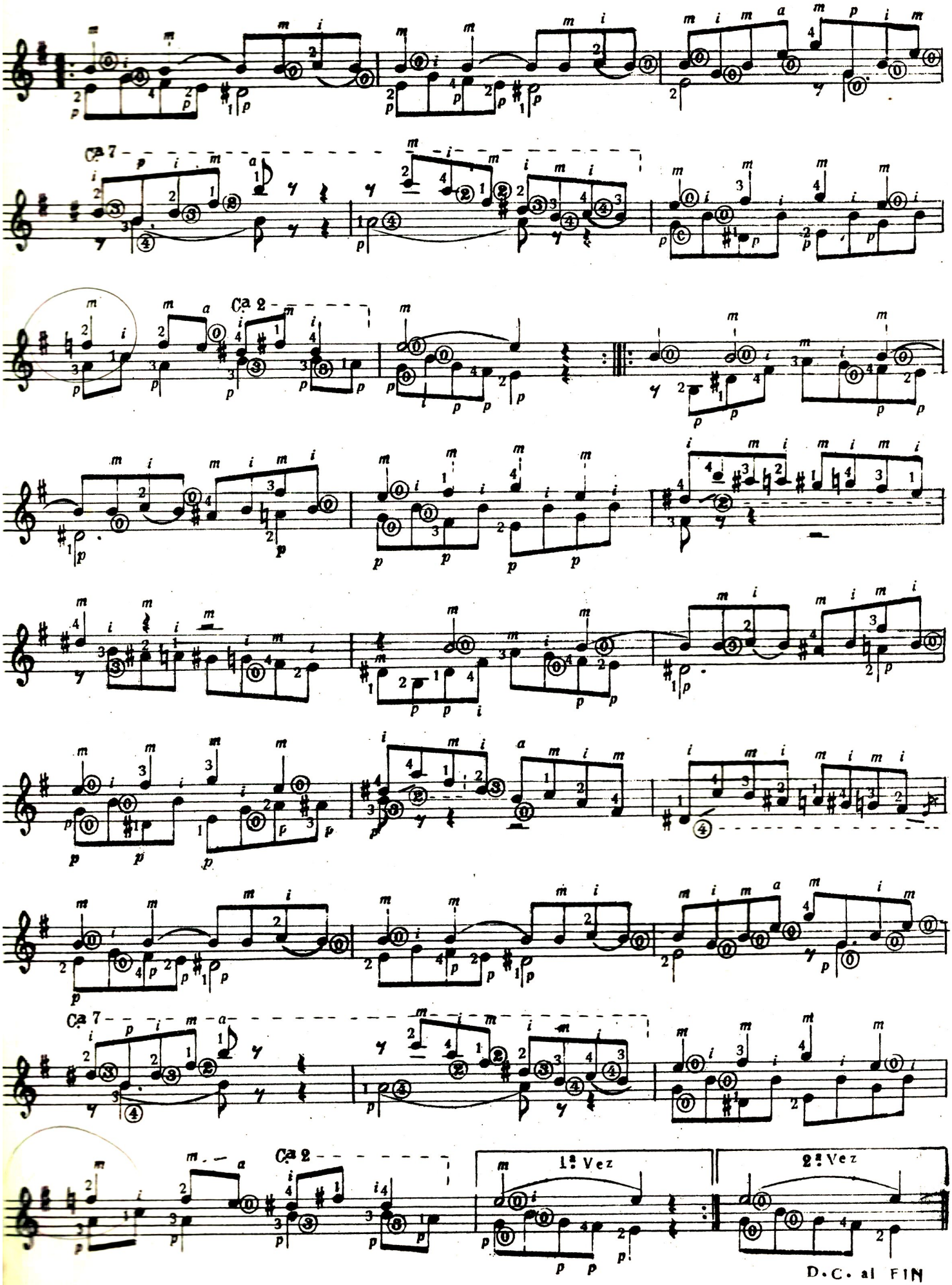
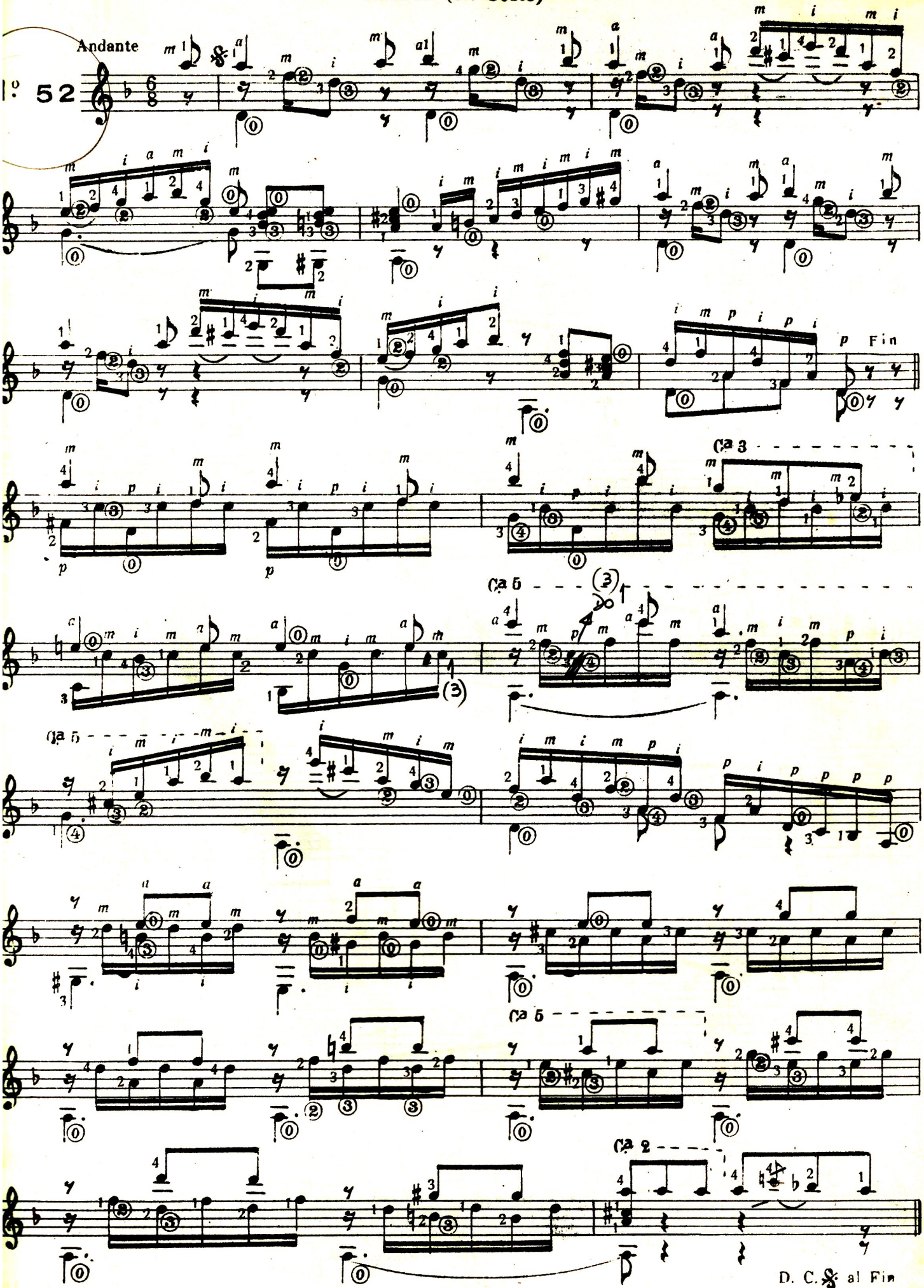



Ca 7
Ca 2
Ca 7
Ca 2
1ª Vez
2ª Vez
D.C. al FIN

Lección (N. Coste)



LE SECONDE LEZIONI DI CHITARRA

di JULIO S. SAGRERAS

I portamenti (o glissati) che sono segnati in questo studio, sono indicati per rendere effettivo lo scorrere delle dita della mano sinistra sulle corde, e per abituare l'allievo a movimenti più corretti della mano. Infatti i movimenti della mano sinistra saranno così più regolari, perché la mano è obbligata a muoversi parallelamente al manico: inoltre bisogna ricordare questa questione di logica: se il dito si alza, per tornare a premere la corda in un altro posto, bisogna preoccuparsi di due cose: il posto e la corda; se invece il dito scorre, ci si preoccupa solo del posto. C'è un'altra ragione: per le opere di carattere melodico e dolce, le frasi risultano più legate e soavi.

Aria di Barcarola

LEZIONE 1ª

Malinconico

con fuoco

perdendosi

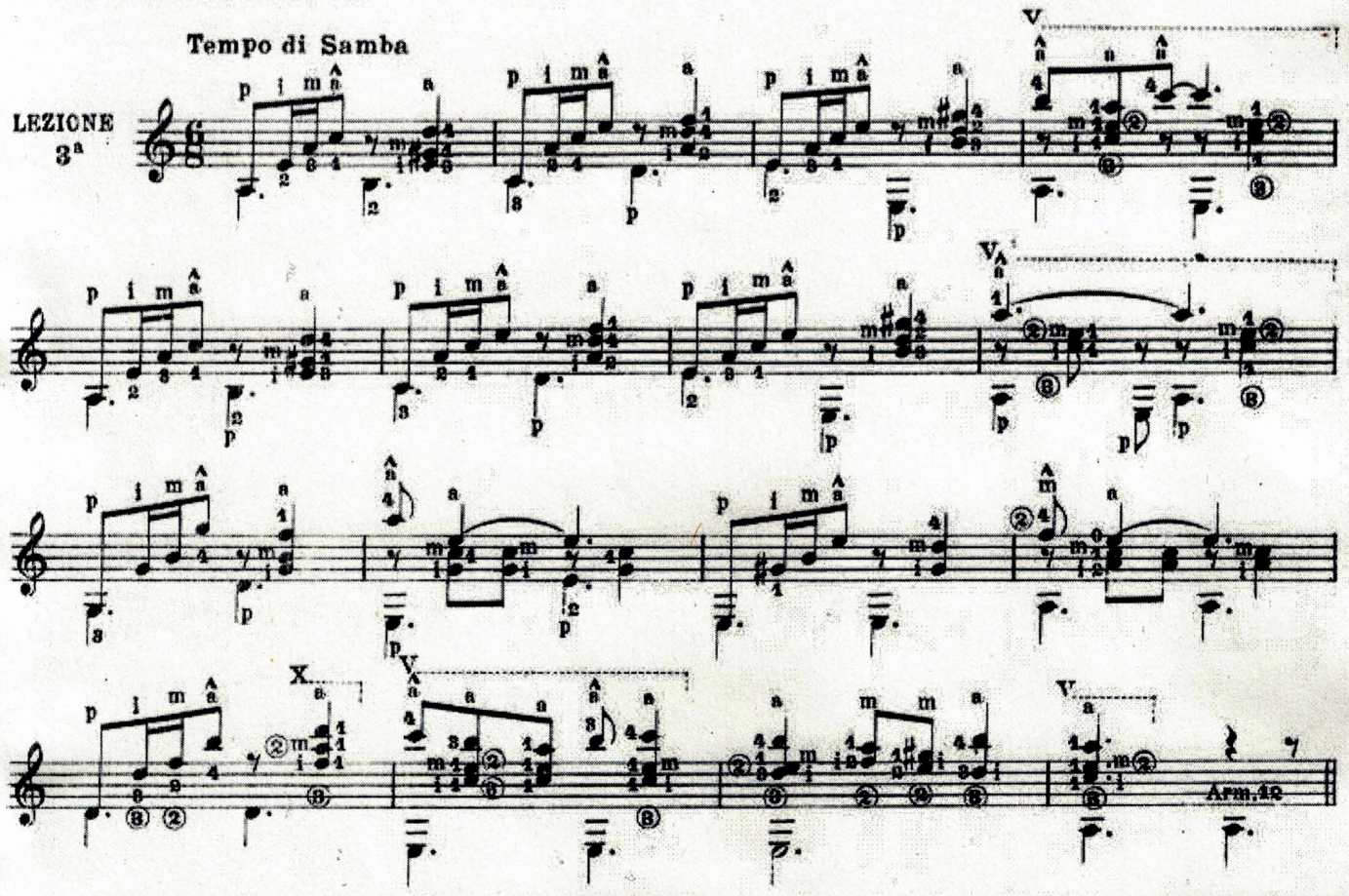
V.

In questo studio di ottave si può anche adoperare il pollice e l'indice della mano destra, però è migliore la diteggiatura indicata.

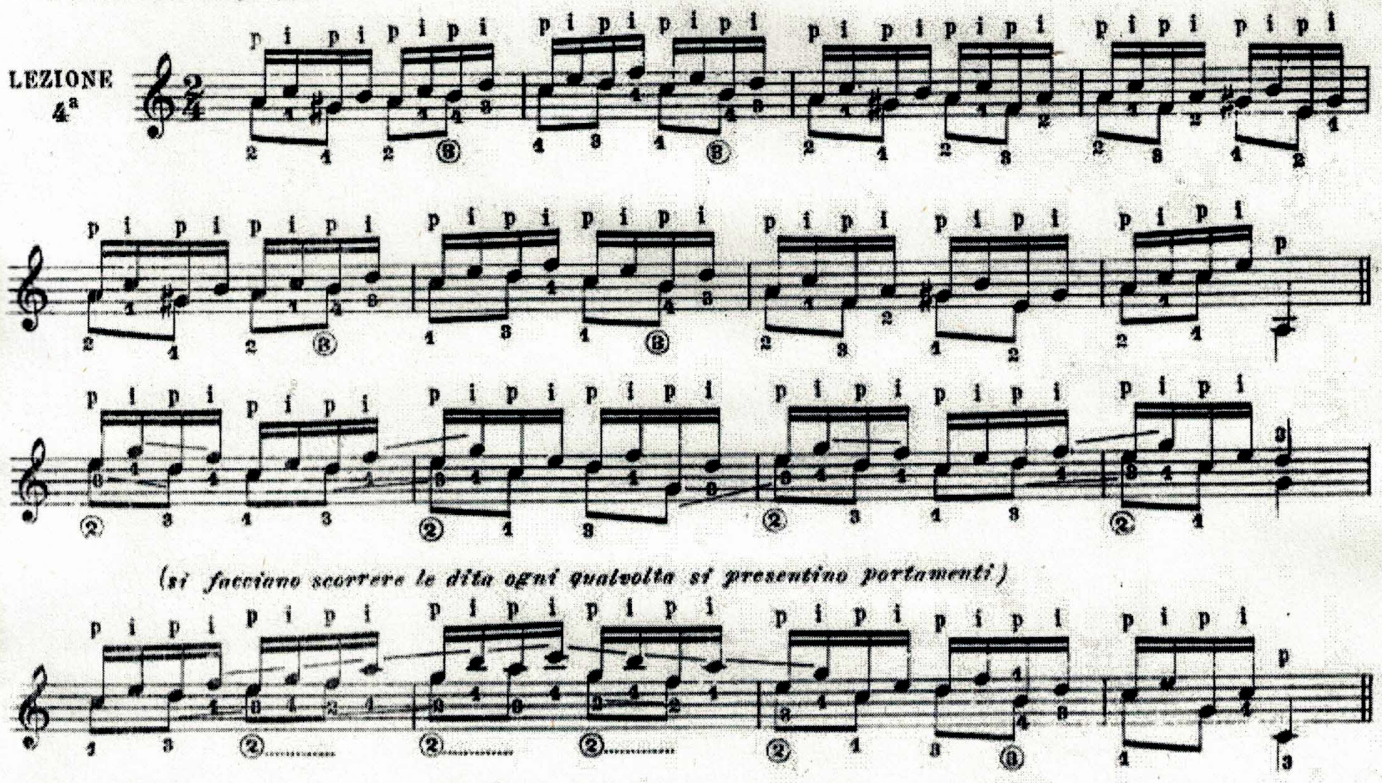
LEZIONE 2ª

(scorrendo le dita)

Si tenga presente in questo studio di rendere bene effettive le accentazioni segnate, e di fare risaltare bene il canto, formato da tutte le note che hanno il gambo verso l'alto, mentre si deve dare meno forza all'accompagnamento, che non ha note del canto, come per esempio il do-mi, ultimo accordo della quarta misura, i due accordi do-mi dell'ottava misura, ecc.



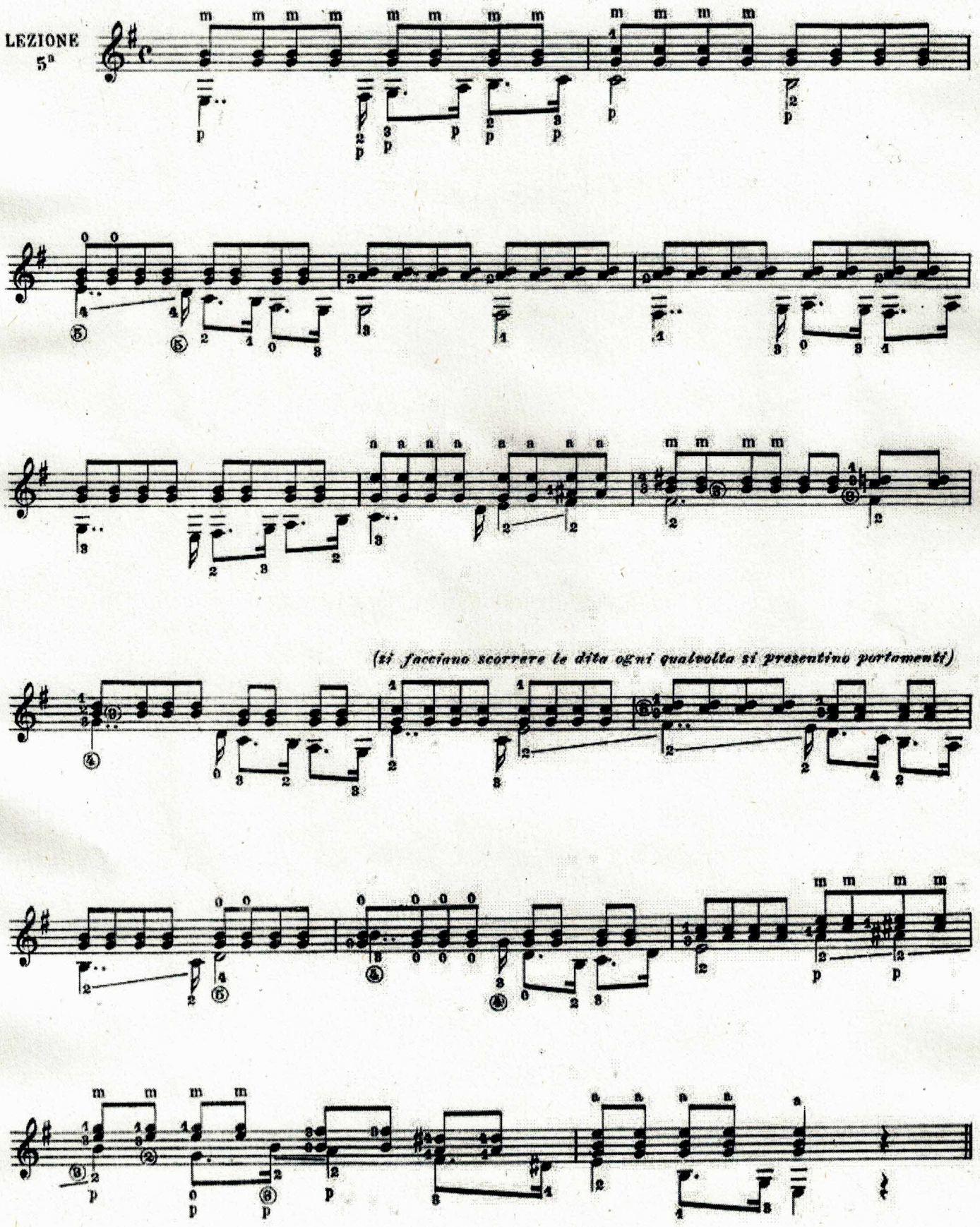
Questo studio di terze è solo per pollice e indice della mano destra, e si deve sentire un po' più forte la nota suonata dal dito pollice.



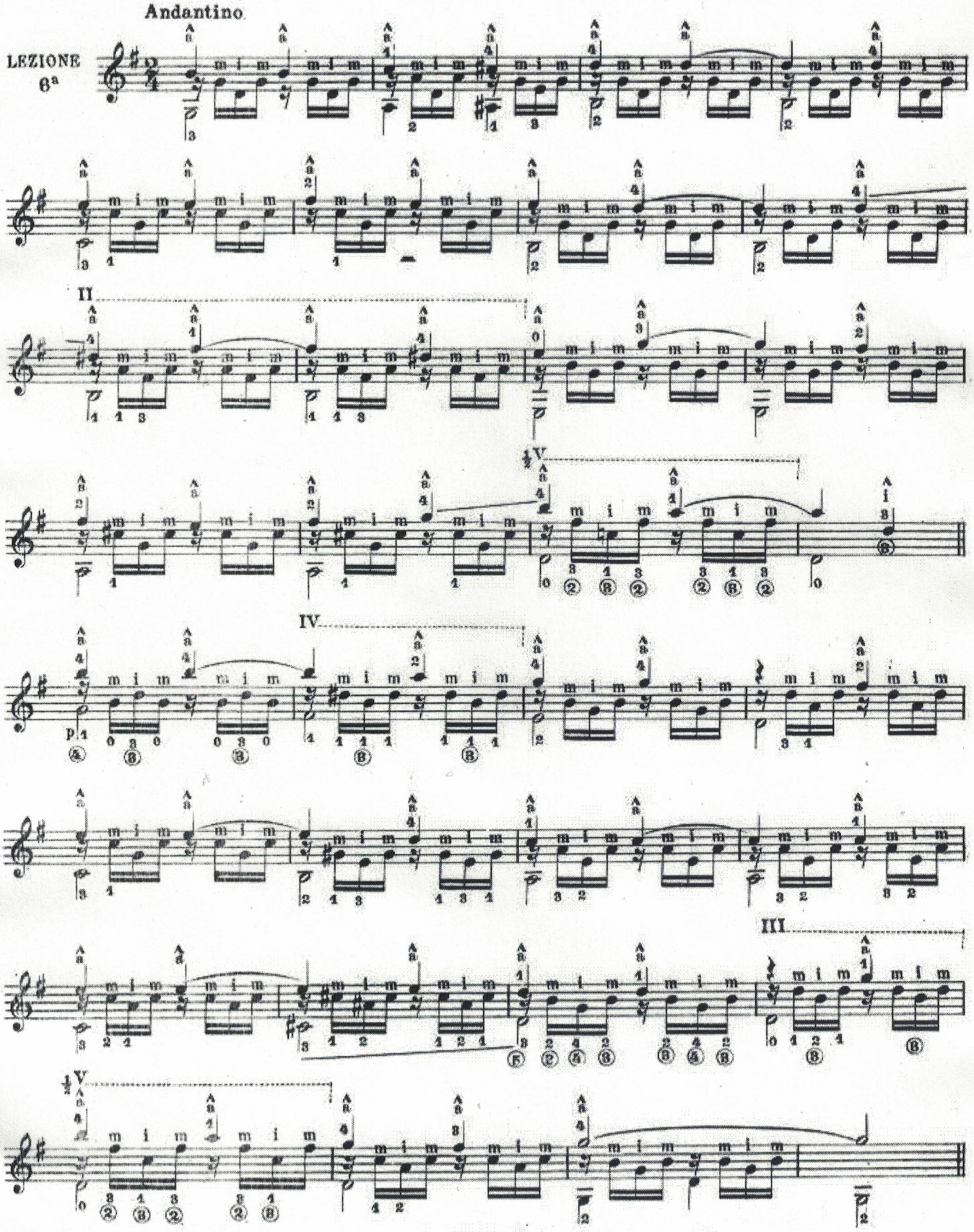
(si facciano scorrere le dita ogni qualvolta si presentino portamenti)

In questo studio il basso (che fa il canto) deve risaltare nettamente, per ottenere la qual cosa non solo gli si deve dare più forza, ma anche bisogna dare meno forza all'accompagnamento.

LEZIONE 5ª



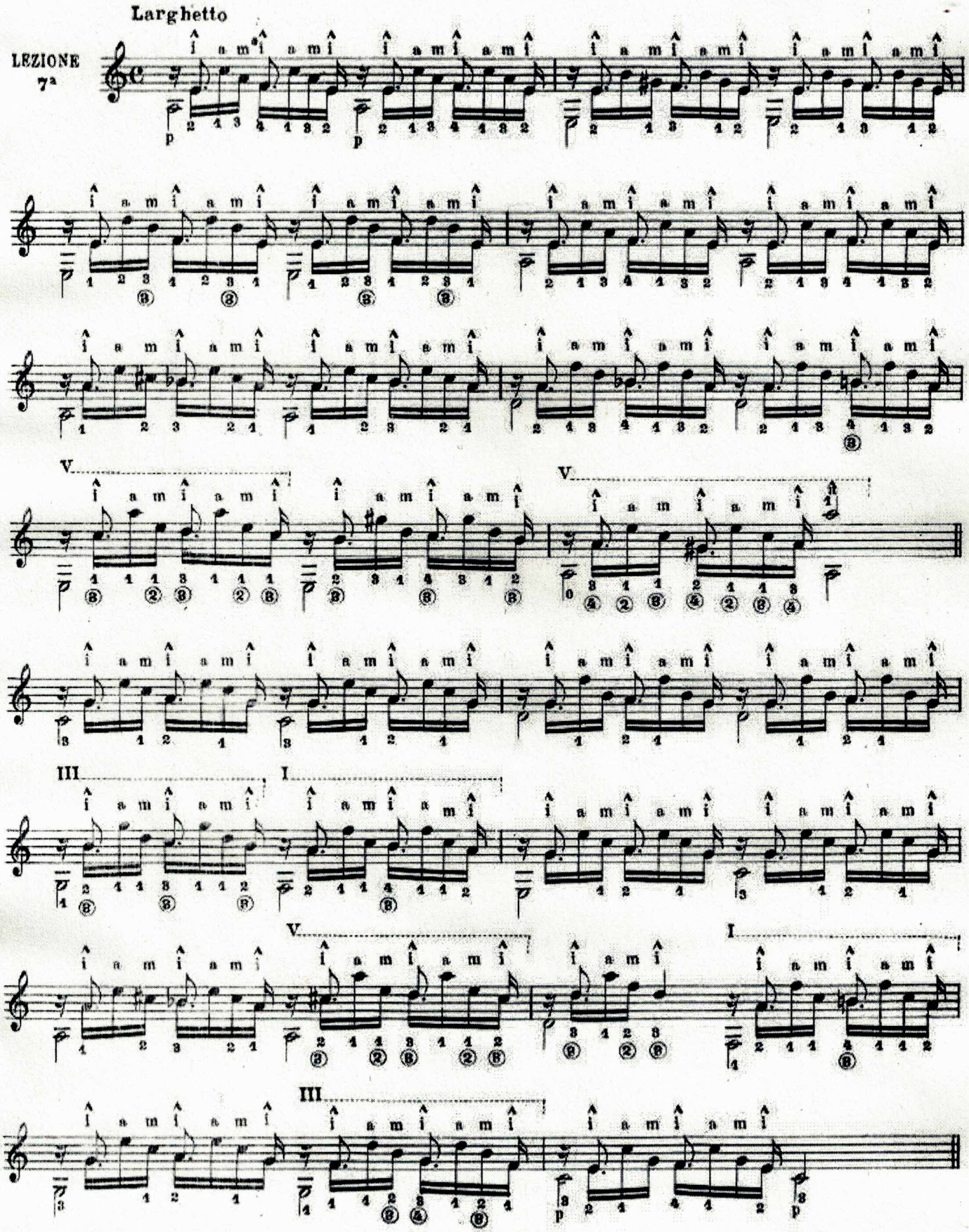
Bisogna far risaltare il canto in forma netta, non solo dando più forza al canto, le cui note sono accentate col segno ∧, ma anche dando meno forza a tutte le altre note. Nella prima misura della seconda parte si presenta quello che nella chitarra si chiama « campanella », che si ha quando una corda inferiore produce un suono più acuto di quella superiore, mentre questa produce il suono a vuoto.



In questo studio bisogna distaccare nettamente le note accentate, che portano il segno ∧ sopra o sotto; affinché l'effetto risulti migliore, bisogna dare meno forza alle altre note che non sono accentate. Si devono accentare in modo particolare le note che portano il segno ∧.

Larghetto

LEZIONE 7ª



Il maestro deve già cominciare da questo studio melodico, che è molto facile, a insegnare all'allievo l'interpretazione delicata della melodia. Nella seconda parte il maestro dovrà dare una spiegazione all'allievo riguardo alla sincope, che comincia nella terza misura, e anche ricordargli, o meglio fargli vedere che in questa parte, eccetto il finale, il canto lo fa il basso e per ciò bisogna dargli più forza, togliendone alle note alte che formano l'accompagnamento.

Una delle preoccupazioni dell'allievo è di trovare sulla chitarra l'ubicazione delle note che si devono suonare fuori dal loro luogo naturale. Ma non c'è niente di più facile. Si ricordi questo: dalla prima alla seconda corda c'è la differenza di cinque semitoni o tasti; dalla seconda alla terza corda, quattro semitoni o tasti; cinque semitoni o tasti tra tutte le altre. Ora, per trovare l'ubicazione di una nota che deve essere suonata fuori dal suo luogo naturale, se è dalla prima alla seconda, si aggiunge cinque alla quantità di semitoni che ha la nota della prima corda, e la somma di entrambi i semitoni darà l'ubicazione della nota della seconda corda. Esempio pratico: il la della prima corda è nel quinto tasto; allora: cinque e cinque dieci; ciò vuol dire che quella nota si trova nel decimo tasto della seconda corda. Quando si vuole trovare l'ubicazione di una nota della seconda, nella terza corda, si fa la stessa operazione, ma, invece di aggiungere cinque, le si aggiunge solo quattro, perché questa è la differenza di semitoni fra le due corde, come ho detto prima. Come conseguenza logica, quando si vuole prendere una nota della prima nella terza, al numero di semitoni della nota della prima corda, si aggiunge nove, che è la somma dei semitoni dalla prima alla seconda e dalla seconda alla terza: Invece, quando si vuole trovare una nota della terza nella quinta, le si aggiunge dieci, perché è la somma dei semitoni che esistono fra queste due corde. Per facilitare ancora di più questo passaggio, si tenga presente che nell'ottava alta delle note libere, ossia quando termina il manico della chitarra il semitono è il numero dodici, così che, se io per esempio voglio trovare il fa♯ della prima, secondo tasto, nella terza, sommo due, più nove = undici; vado direttamente all'ottava alta della terza libera e retrocedo un semitono, ossia al tasto n. 11

LEZIONE 8ª

Andante tranquillo

ben marcato il canto

crescendo

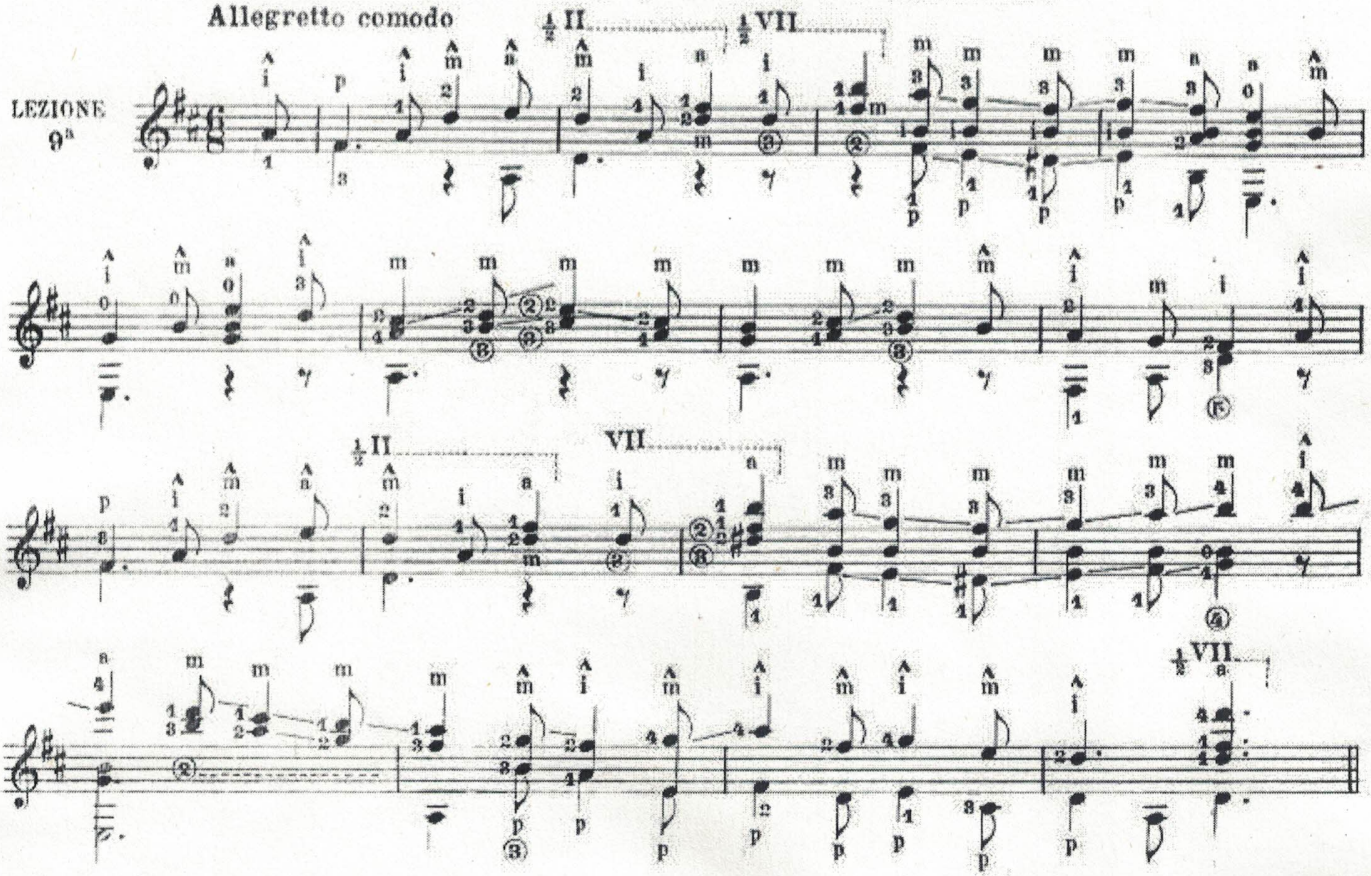
diminuendo

Più animato

(Si facciano scorrere le dita ogni qualvolta si presentino portamenti)

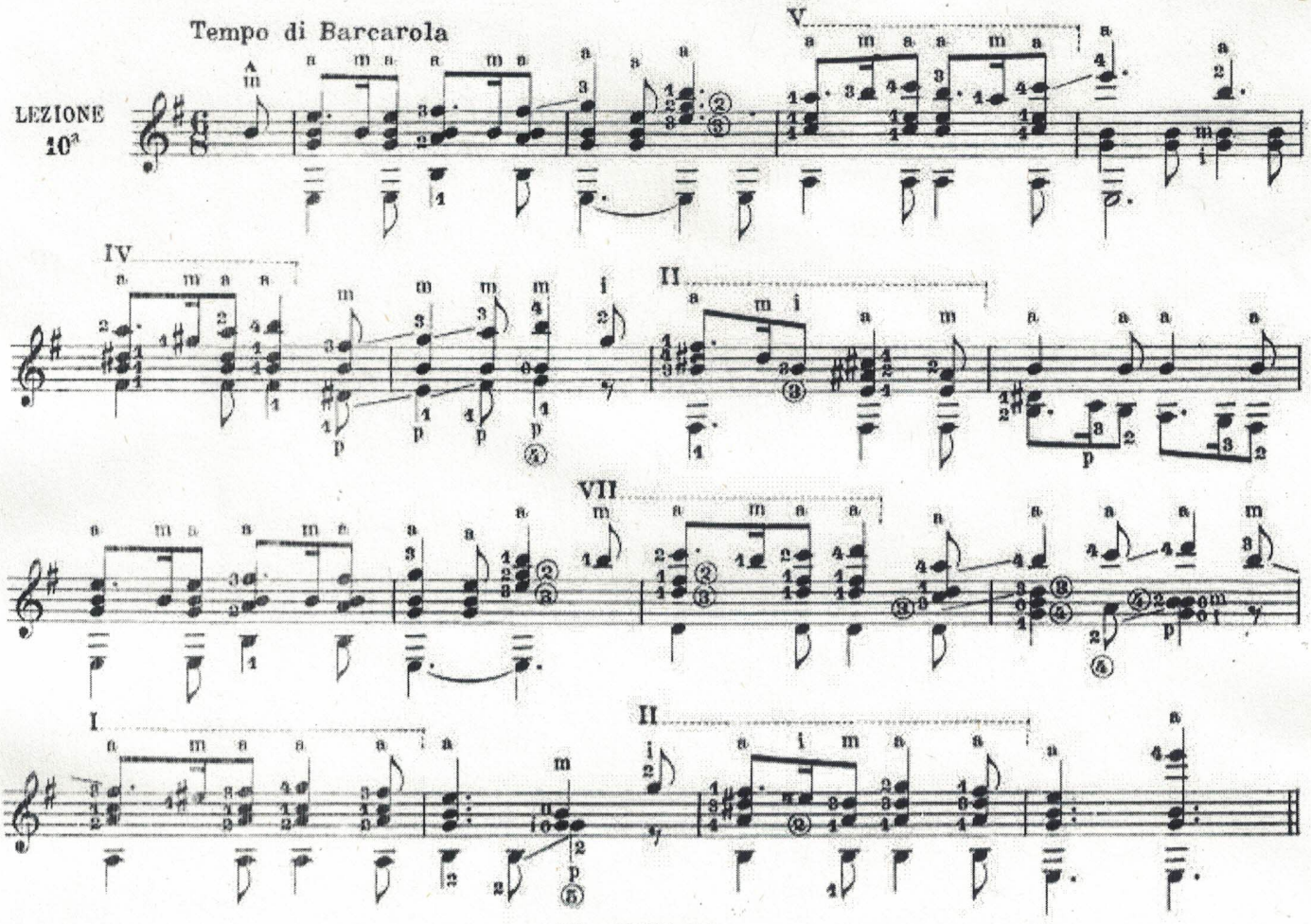
LEZIONE 9ª

Allegretto comodo



LEZIONE 10ª

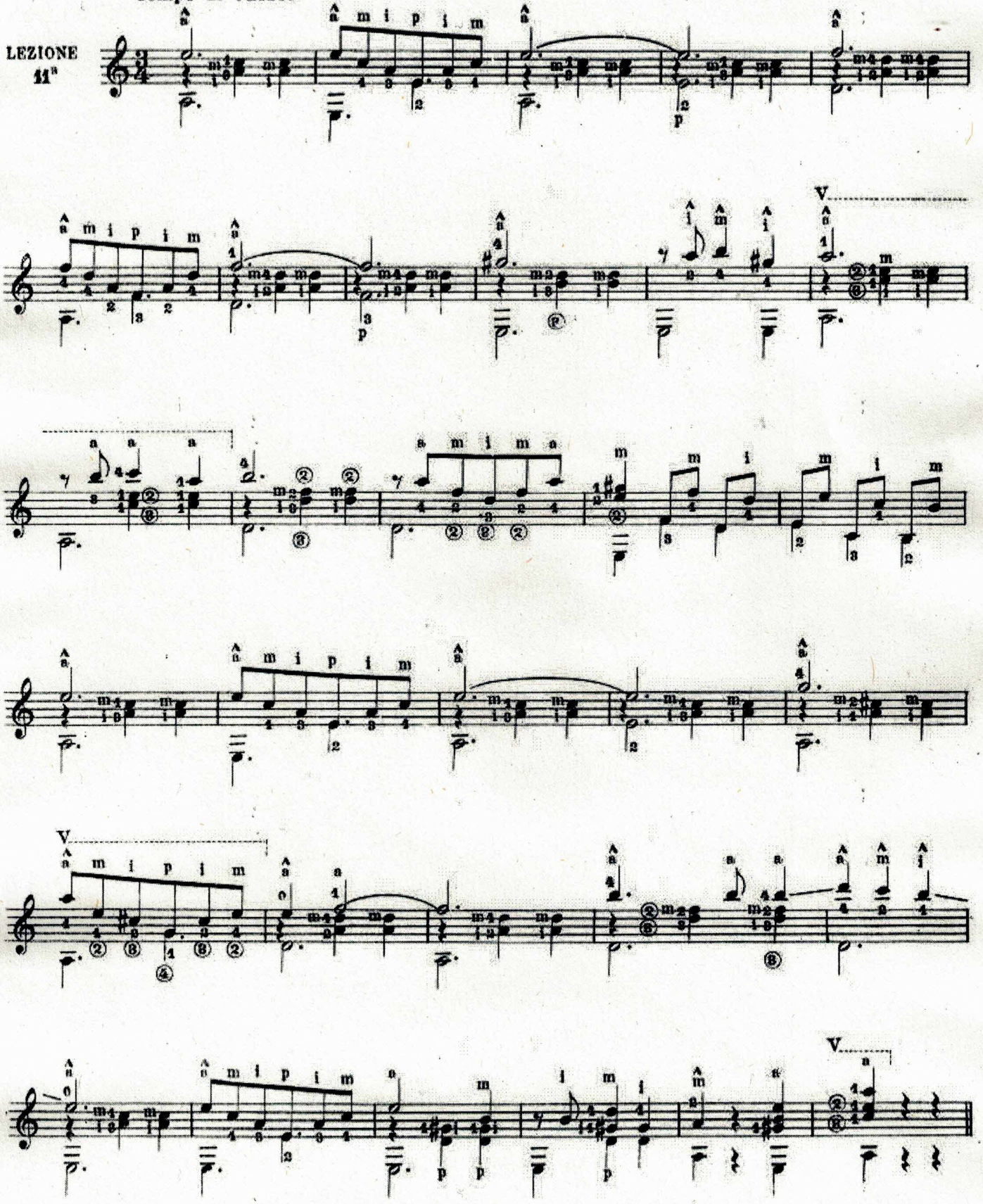
Tempo di Barcarola



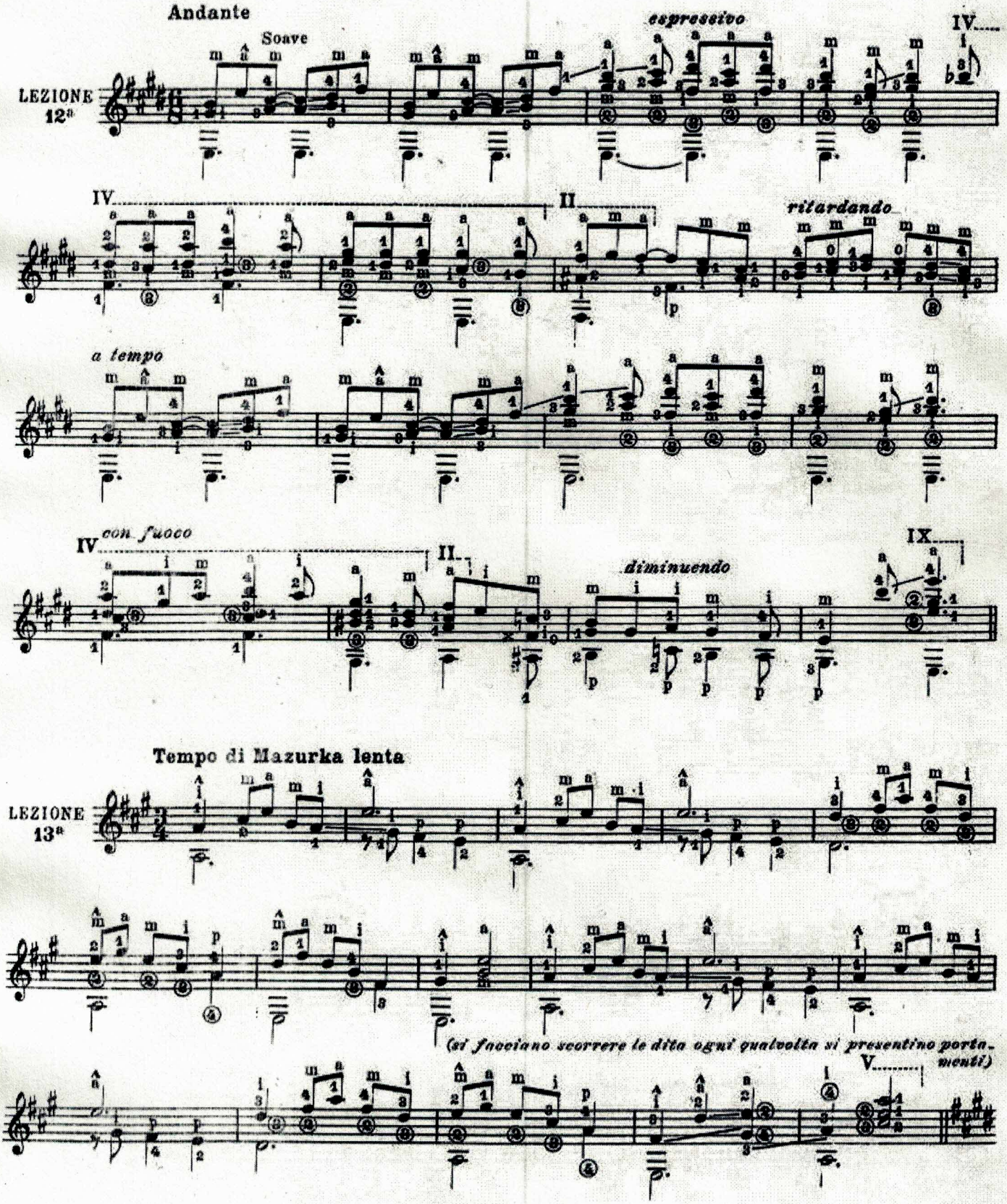
Bisogna fare attenzione alle note accentate e all'uso esatto delle dita della mano destra che sono segnate.

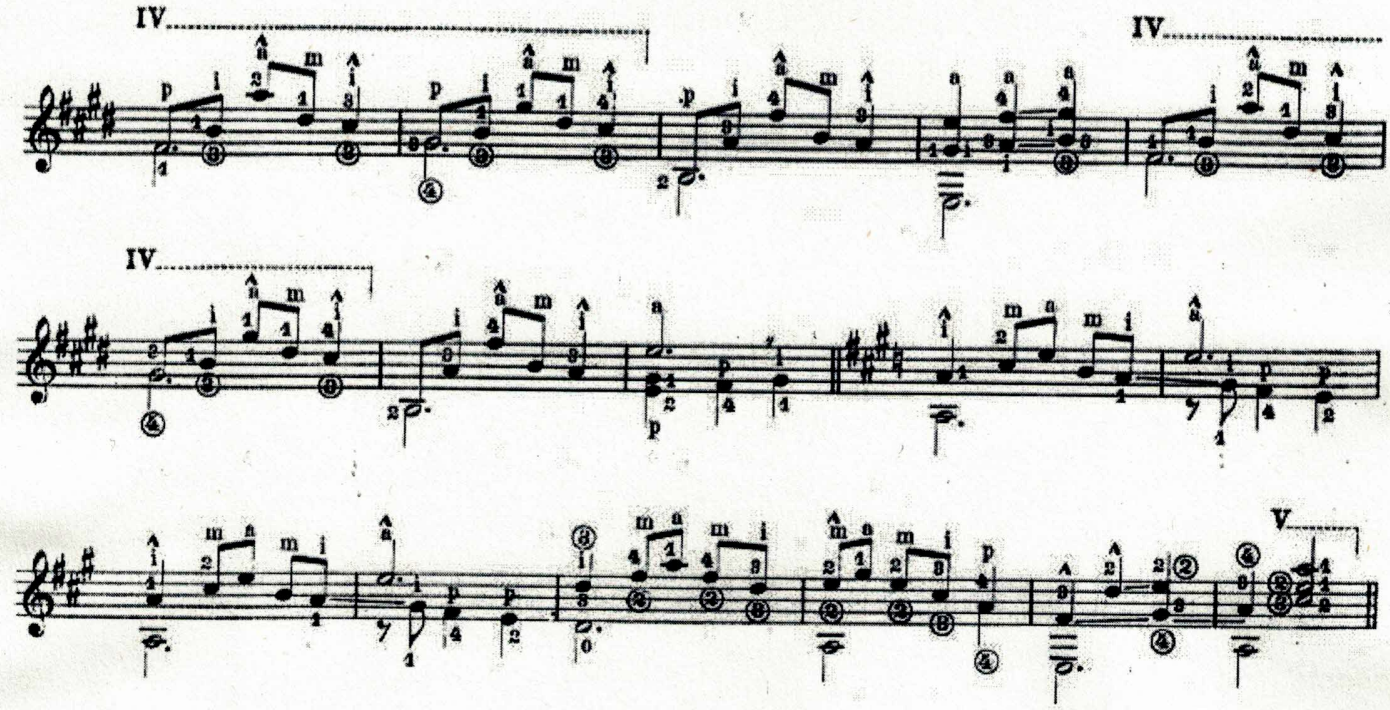
LEZIONE 11ª

Tempo di Valzer



Questo studio è una specie di canzone barcarola di carattere dolce e delicato, e l'allievo dovrà suonarlo in conformità a questo stile. Nella prima misura l'accordo la-do ♯ dovrà essere suonato un po' più forte affinché il suono continui bene fino all'accordo seguente, che è il mi della sesta libera, che dovrà essere suonato molto dolcemente per non molestare la continuazione del suono dell'accordo precedente; lo stesso si farà per tutti i casi simili. Nella quinta e sesta misura si deve far sentire chiaramente il doppio canto.

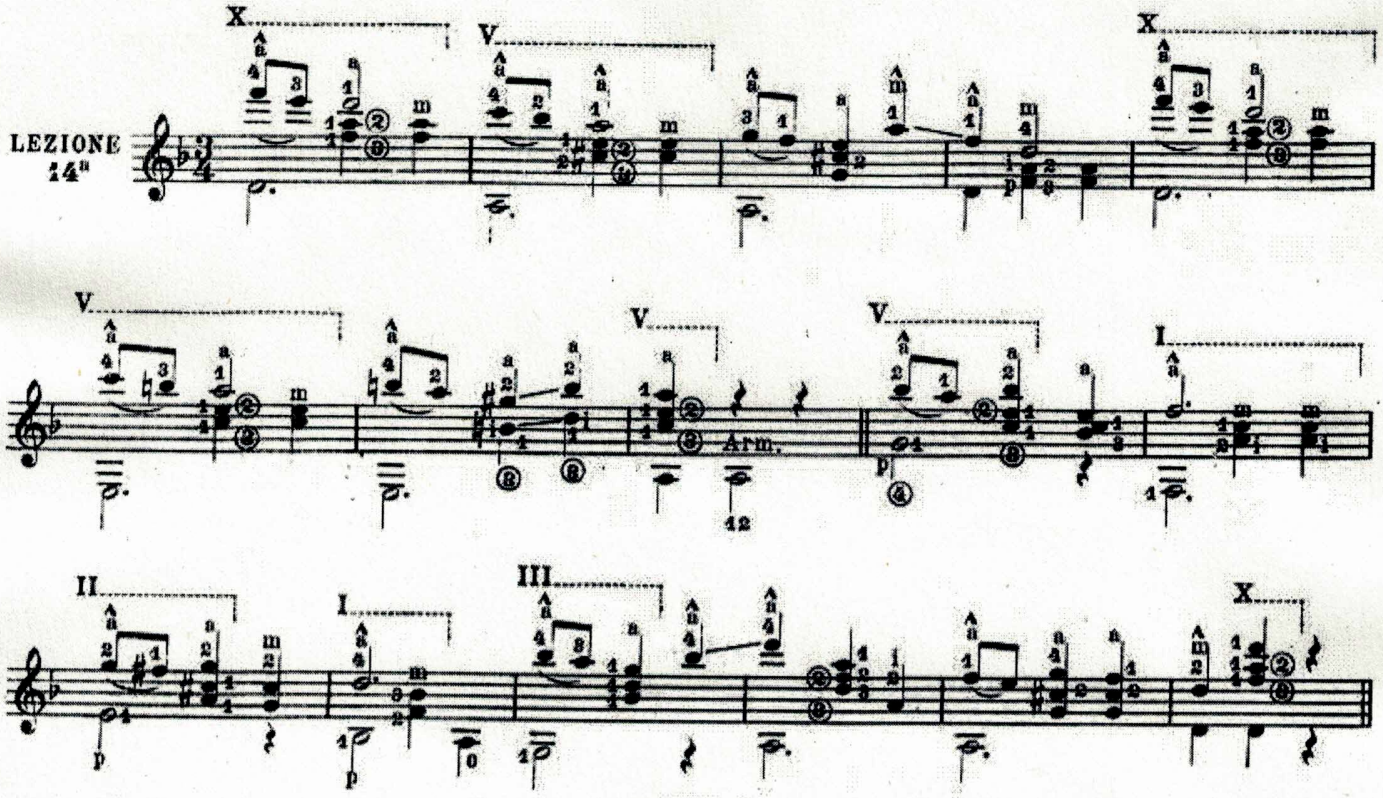


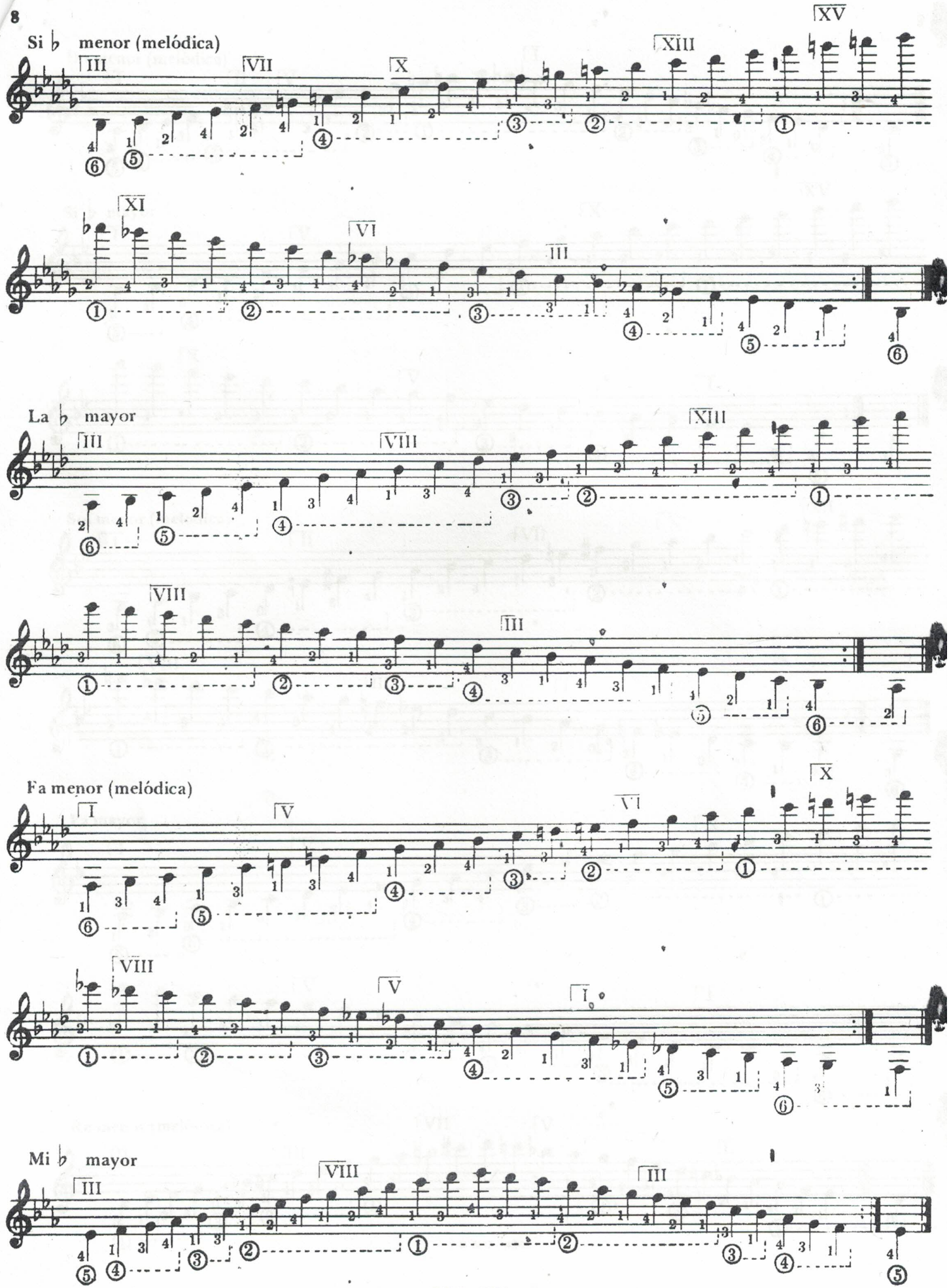


Nell'esecuzione dei legati discendenti, il dito che deve fare maggior forza non è quello che fa il legato, ma il dito che produce la nota inferiore, e che deve resistere fermamente, in modo che non si muova la corda nel tirare all'infuori il dito della nota iniziale per produrre il legato.

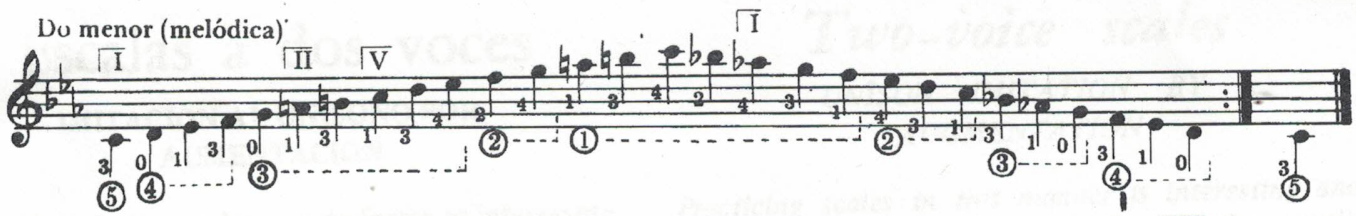
In generale c'è la tendenza, in tutti gli allievi, a fare il contrario, quando cominciano a fare legati. Il maestro dovrà mettere in guardia l'allievo contro questo difetto.

Ben accentata la prima nota del legato.

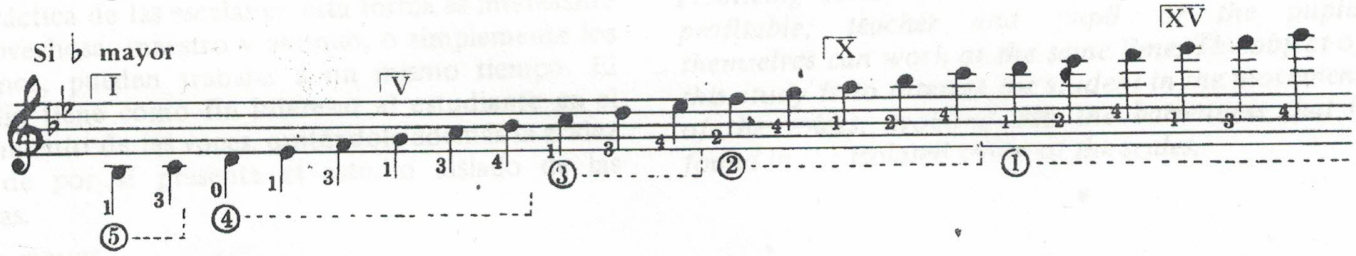


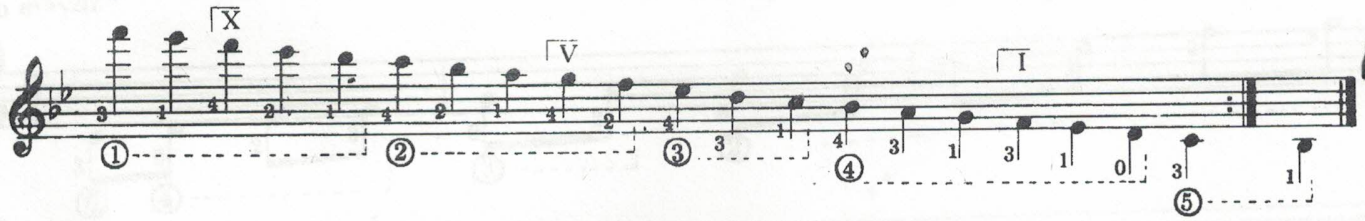

Si ♭ menor (melódica)
La ♭ mayor
Fa menor (melódica)
Mi ♭ mayor

Do menor (melódica)

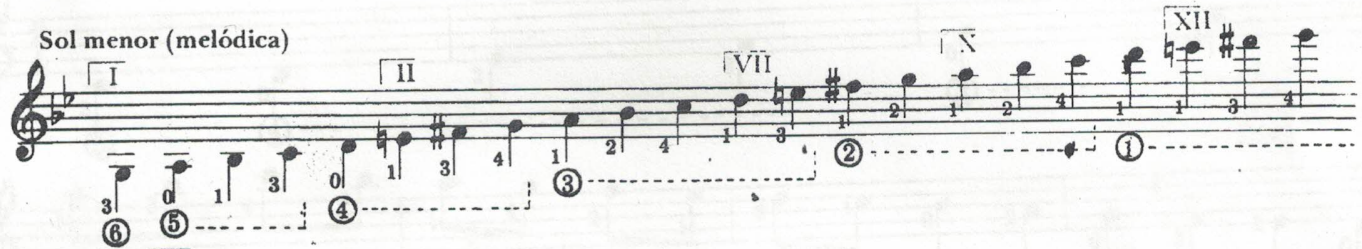


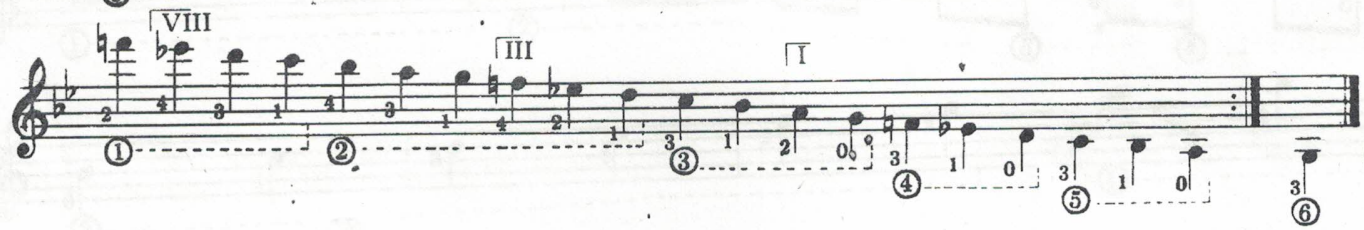
Si ♭ mayor



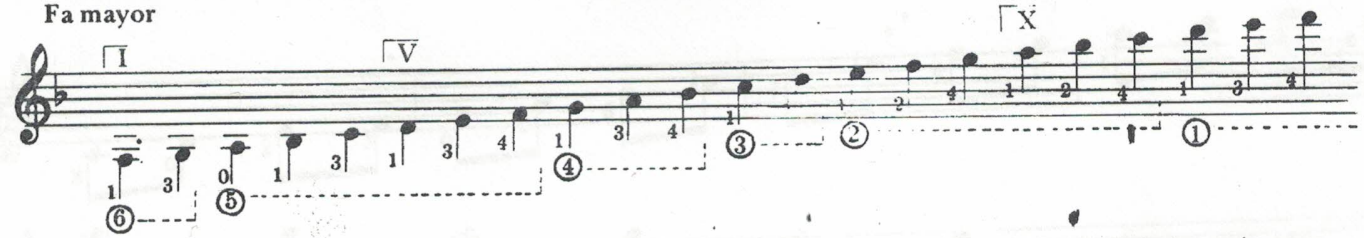


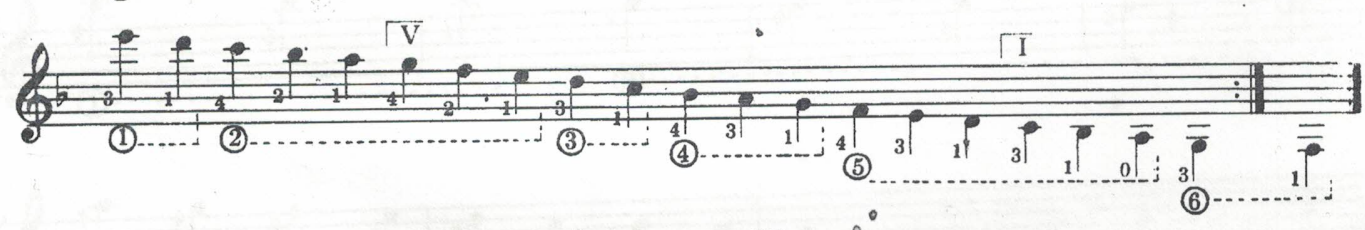
Sol menor (melódica)



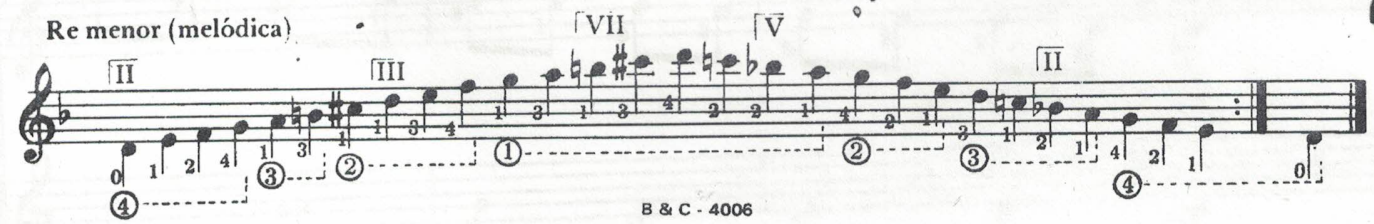


Fa mayor

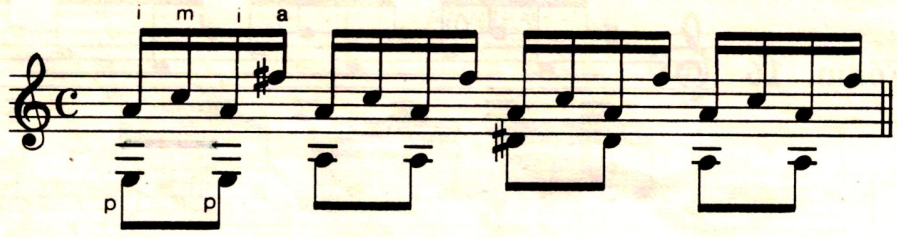




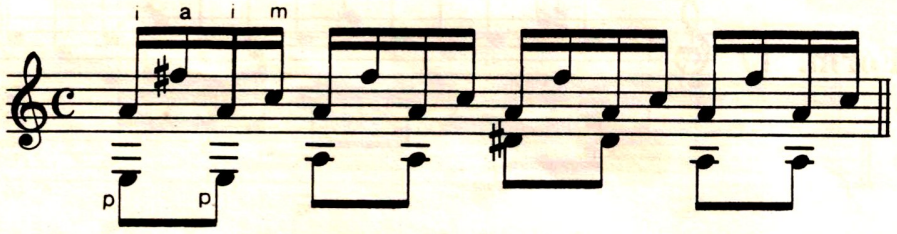
Re menor (melódica)



Fórm. 23



Fórm. 24

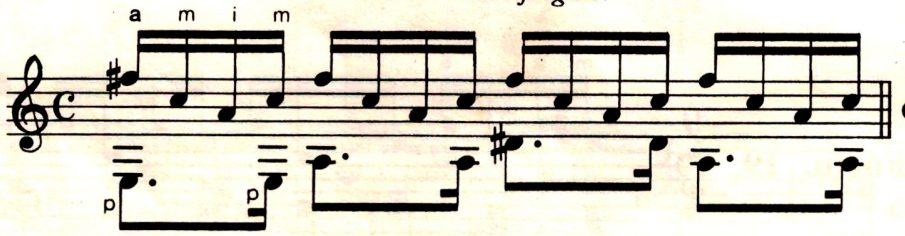


VARIANTES RITMICAS EN EL PULGAR
RHYTHMIC VARIATIONS ON THE THUMB

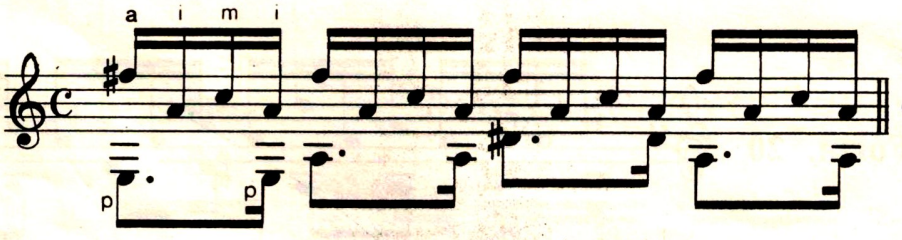
El descanso e inmovilidad de los dedos que no actúan es tan importante como el movimiento de los otros.

The rest and inmobility of the fingers that do no perform is just as important as the movement of th other fingers.

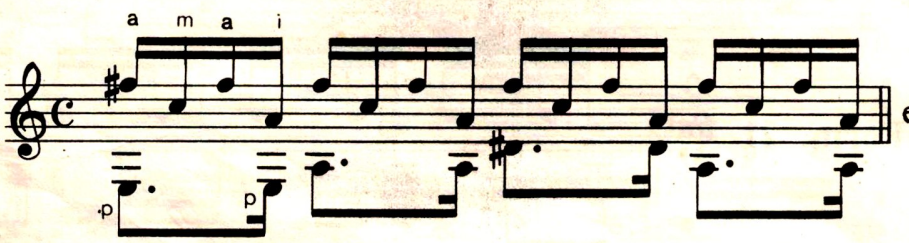
Fórm. 25



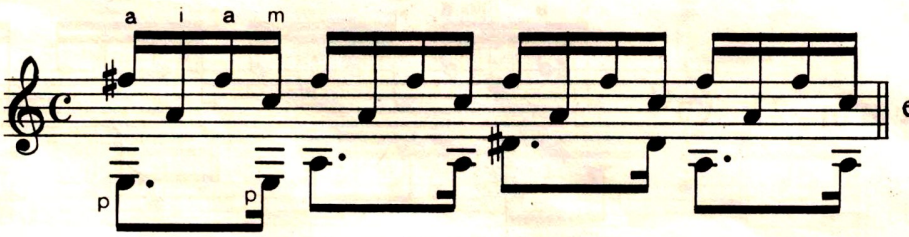
Fórm. 26



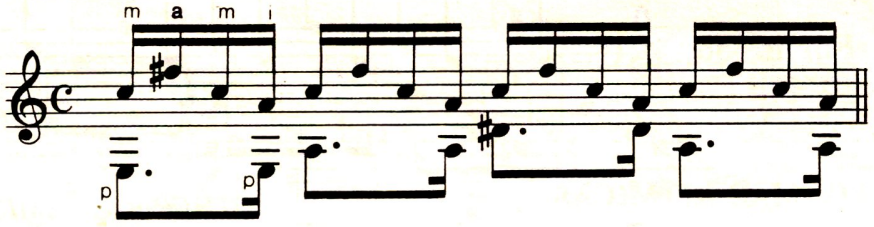
Fórm. 27



Fórm. 28

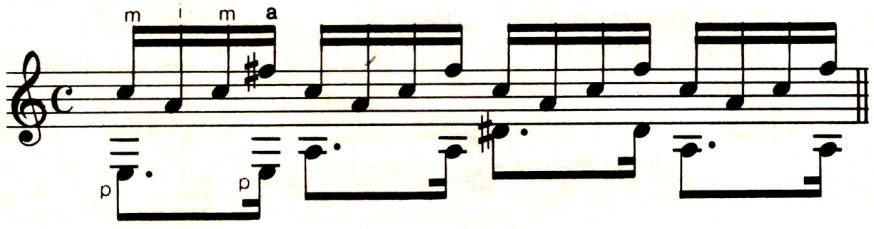


Fórm. 29



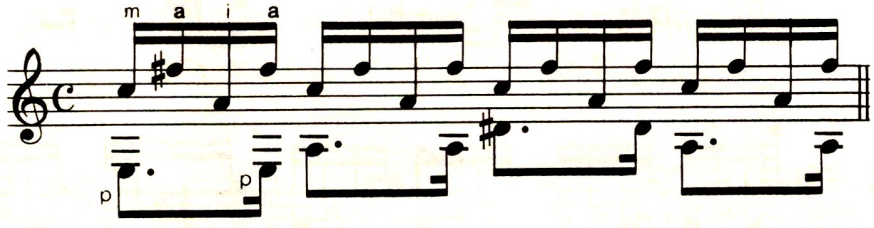
etc.

Fórm. 30



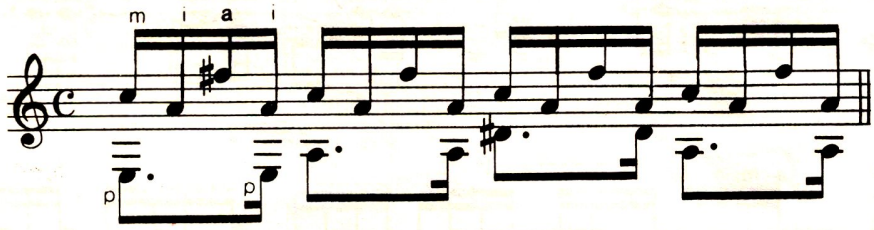
etc.

Fórm. 31



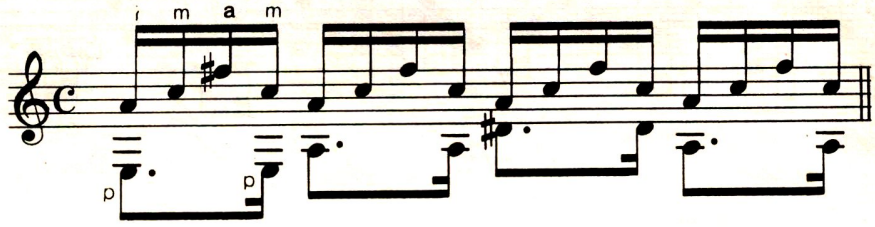
etc.

Fórm. 32



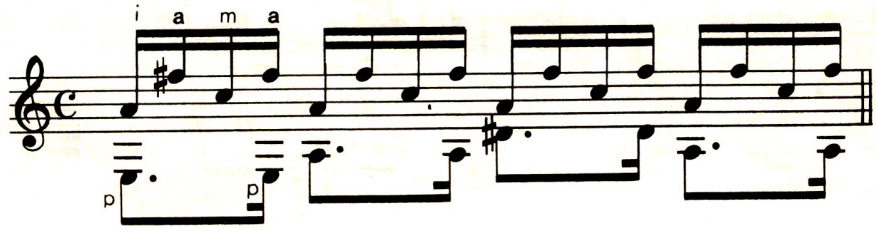
etc.

Fórm. 33



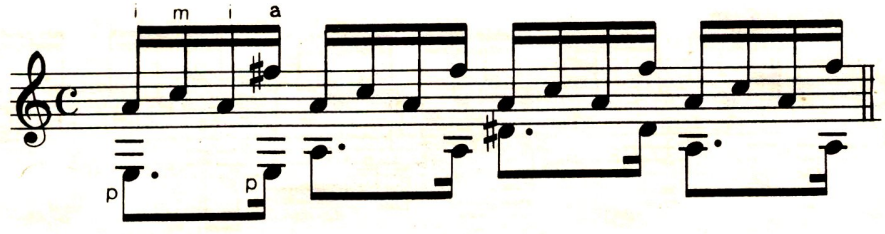
etc.

Fórm. 34



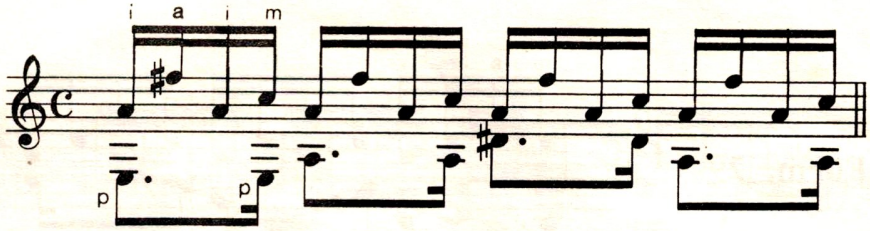
etc.

Fórm. 35



etc.

Fórm. 36



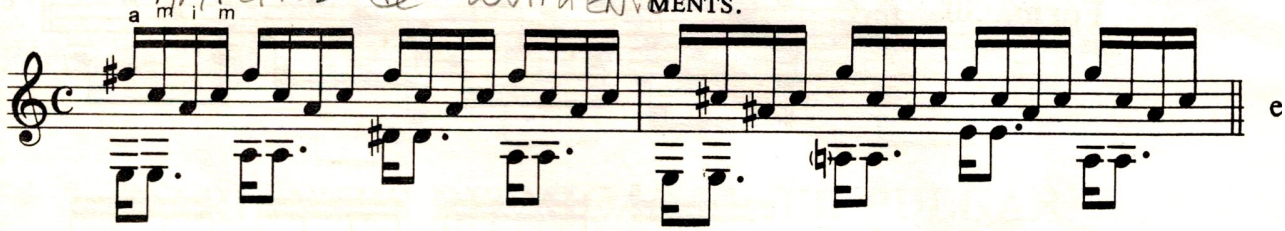
OTRAS FORMAS RITMICAS

Todo ejercicio debe estudiarse MUY LENTAMENTE; una vez dominado puede acelerarse, PERO NUNCA A UN TIEMPO QUE IMPIDA EL CONTROL DE LOS MOVIMIENTOS.

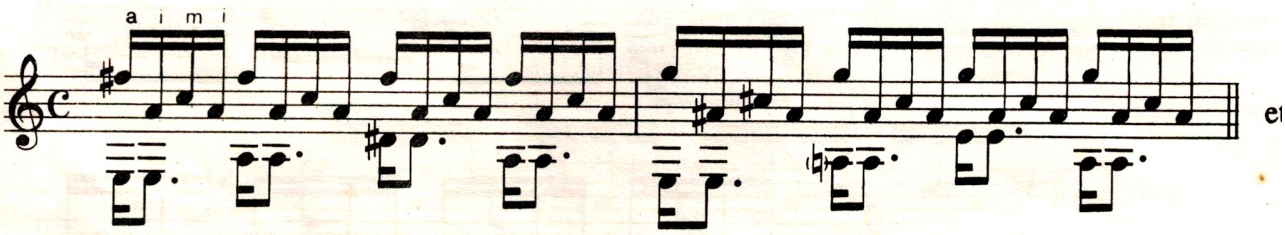
OTHER RHYTHMIC FORMS

Each exercise must be studied VERY SLOWLY *and once mastered can be accelerate,* BUT NEVER AT A "TEMPO" THAT PREVENTS CONTROL OF MOVEMENTS.

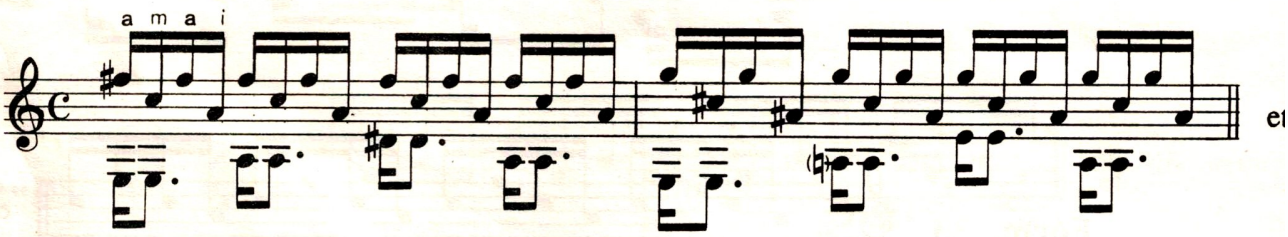
Fórm. 37



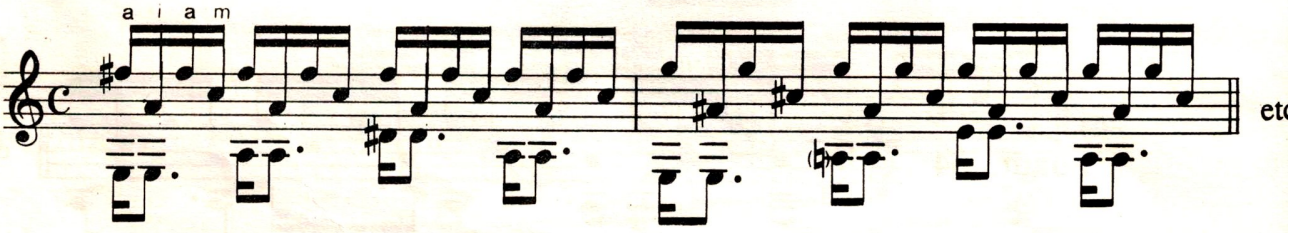
Fórm. 38



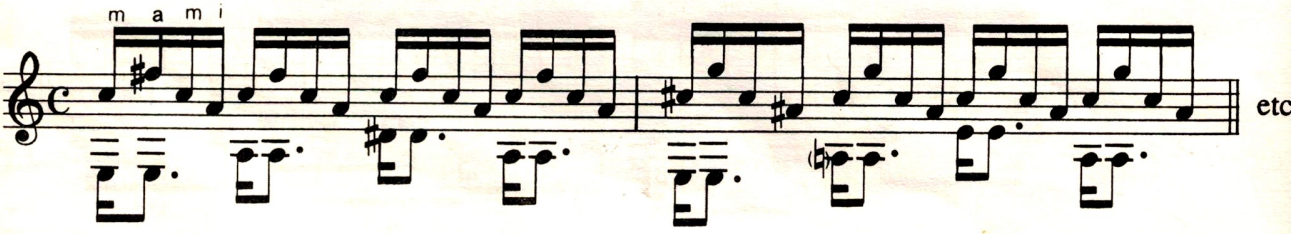
Fórm. 39

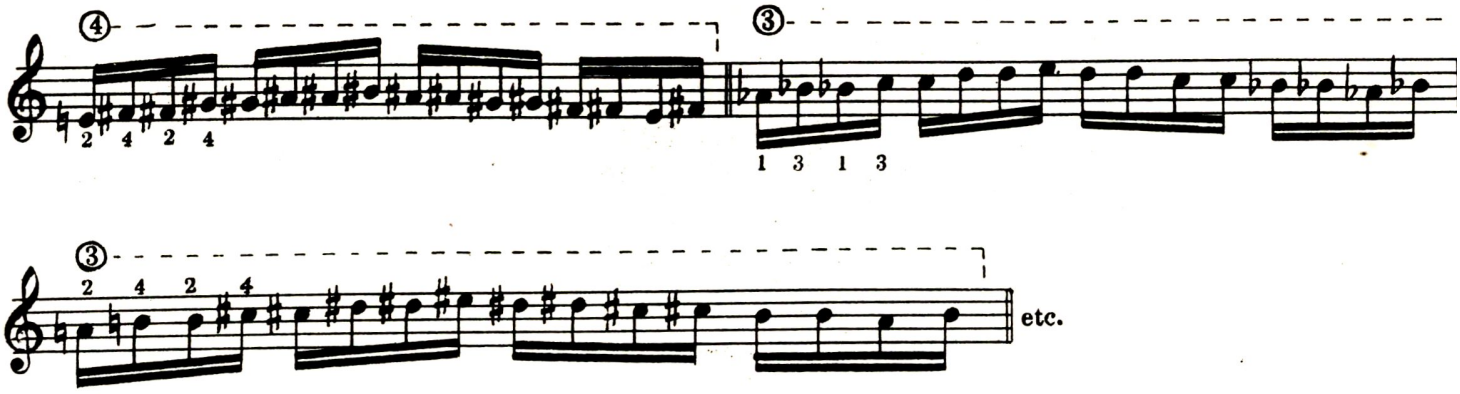


Fórm. 40



Fórm. 41





Se debe proseguir en la misma forma en las demás cuerdas, volviendo luego de la misma manera hasta la sexta cuerda.

POR SUSTITUCION DE UN DEDO (EN DIFERENTES CUERDAS)

CADA VEZ QUE SE CAMBIA DE POSICION, DEBE AFLOJARSE EL PULGAR PERMITIENDO QUE EL BRAZO REALICE EL MOVIMIENTO DE TRASLADO.

En la cuerda (2) se utiliza el dedo 3 para poder continuar con la misma relación armónica.

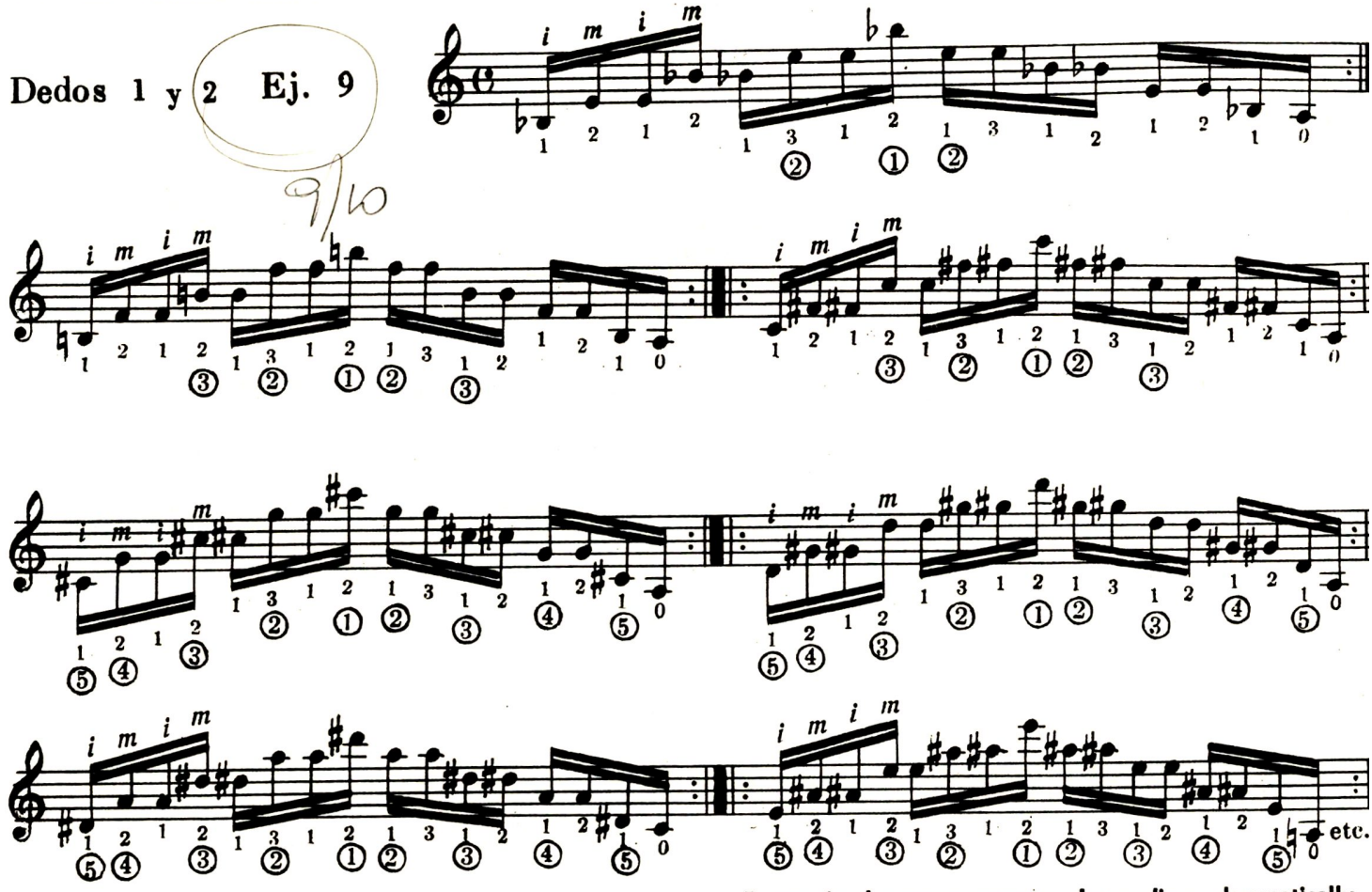
The pupil must proceed likewise on the remaining strings, returning then in the same manner to the sixth string.

BY SUBSTITUTION OF ONE FINGER (ON DIFFERENT STRINGS)

EVERY TIME A CHANGE OF POSITION IS EFFECTED, THE THUMB MUST BE RELAXED, SO AS TO ALLOW THE ARM TO PERFORM THE DISPLACEMENT.

On string (2) finger 3 is used so as to continue with the same harmonic relation:

Dedos 1 y 2 Ej. 9



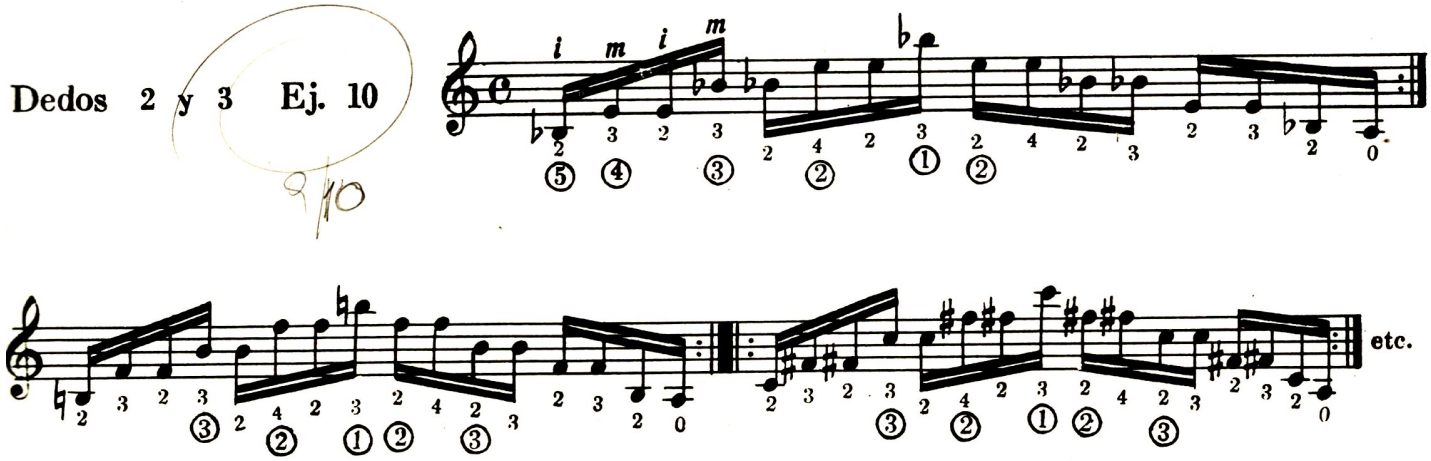
Se debe volver en la misma forma, descendiendo cromáticamente hasta llegar al primer compás.

Return in the same manner, descending chromatically until the first measure.

El ejercicio anterior puede estudiarse también con los dedos 2 y 3, pero lo más correcto es hacerlo con 1 y 2, DEBIDO A SER EL DEDO 1, JUNTO CON EL PULGAR, SOSTEN Y GUIA DE TODOS LOS DESPLAZAMIENTOS DE LA MANO.

The former exercise may also be studied with fingers 2 and 3, though it should be performed with 1 and 2, DUE TO THE FACT THAT FINGER 1, TOGETHER WITH THE THUMB, IS THE BASIS AND GUIDE OF ALL THE HAND DISPLACEMENTS.

Dedos 2 y 3 Ej. 10



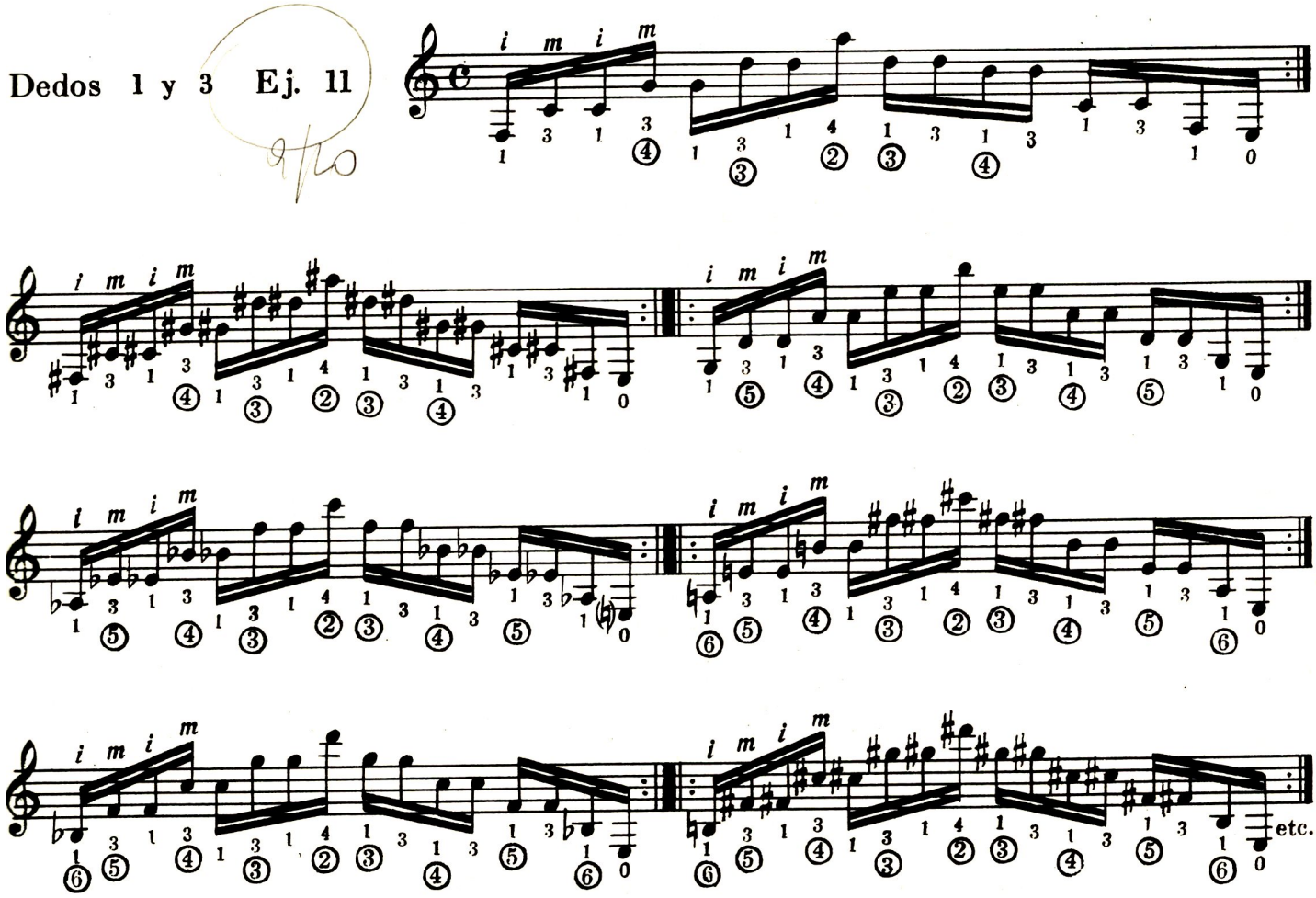
EN LOS CAMBIOS DE POSICION, LOS DEDOS NO DEBEN LEVANTARSE A UN MISMO TIEMPO.

En la cuerda (2) se utiliza el dedo 4 para poder continuar con la misma relación armónica.

IN CHANGES OF POSITION FINGERS MUST NOT BE LIFTED AT THE SAME TIME.

On string (2) finger 4 is used so as to continue the same harmonic relation.

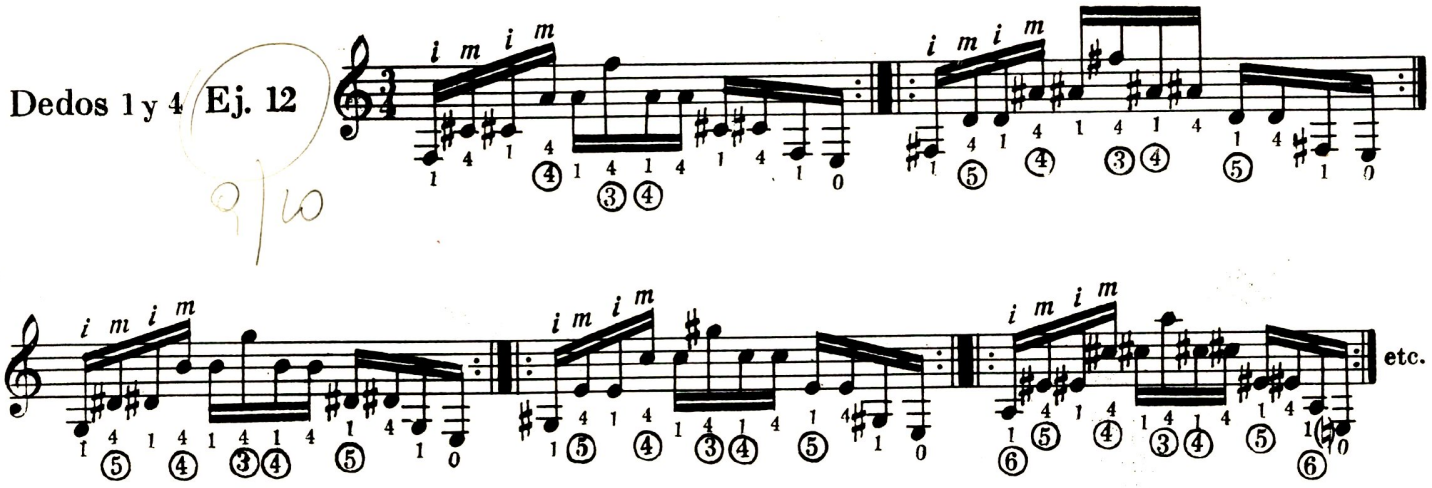
Dedos 1 y 3 Ej. 11



Descienda cromáticamente en la misma forma hasta llegar al primer compás.

Chromatic descent is performed in the same manner until the first measure.

Dedos 1 y 4 Ej. 12



El ejercicio debe completarse descendiendo cromáticamente y en la misma forma hasta la primera posición.

The exercise must be completed descending chromatically and in the same manner until the first position.

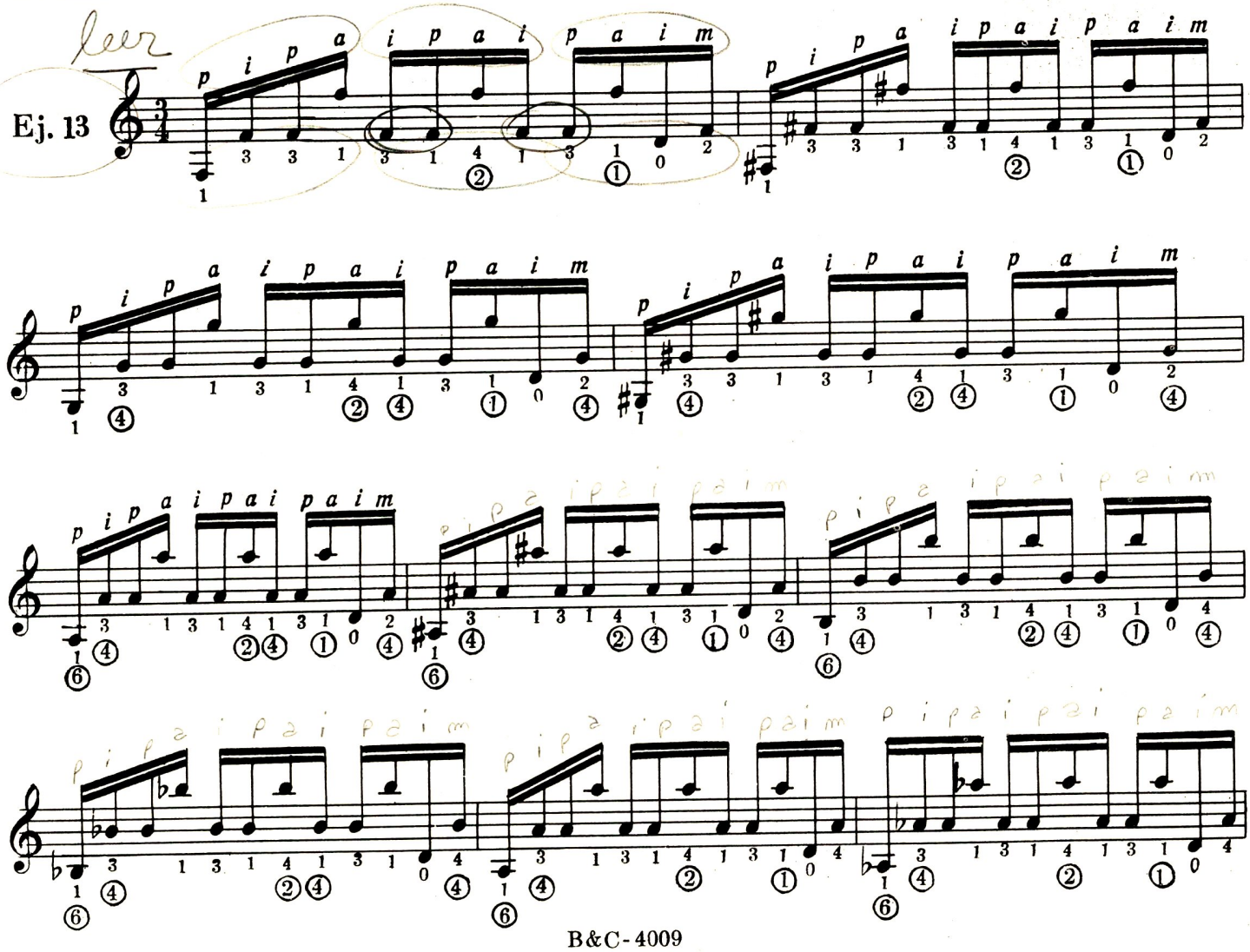
Ejercicio de Octavas por Sustitución de un Dedo

Exercise in Octaves By Substitution of One Finger

CUIDAR AL MAXIMO EL TRASLADO DE LA MANO EVITANDO TODO RUIDO EXTRAÑO. NO DEBE UTILIZARSE LA CEJA.

EXECUTE WITH UTMOST CARE THE DISPLACEMENT OF THE HAND, AVOIDING STRANGE NOISES. THE "CAPOTASTO" MUST NOT BE EMPLOYED.

Ej. 13



LIGADOS SIMPLES DESCENDENTES *DESCENDING SIMPLE LEGATO*

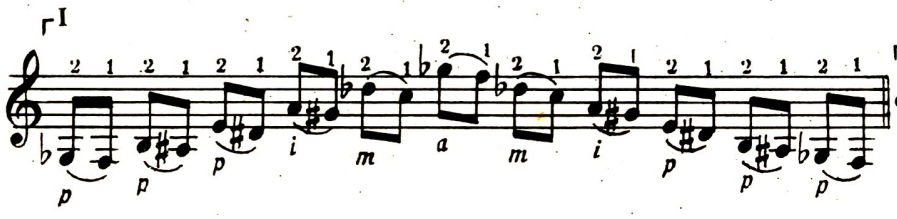
Dedos inmediatos

Adjacent fingers

En los ligados descendentes conviene colocar el segundo dedo del ligado con anticipación.

In the descending legato it is advisable to place the second finger of the legato beforehand.

Ej. 12 (de 2 a 1)

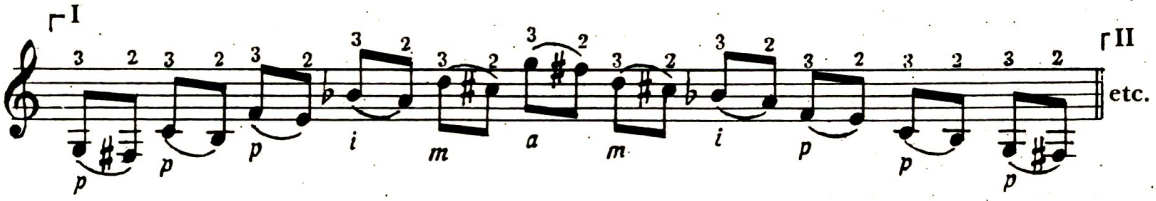


Subir cromáticamente.
Ascend chromatically.

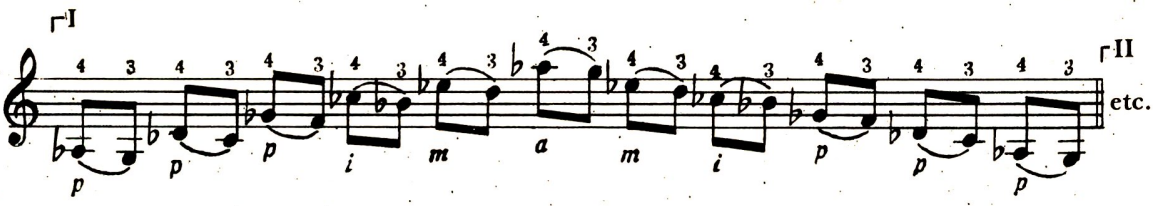
El dedo que efectúa el ligado, una vez liberado, debe ir a colocarse en la cuerda siguiente, pero no puede efectuar el ligado hasta tanto el otro dedo esté ubicado con anticipación.

Once free, the finger which performs the legato showld move to the following string, but the legato cannot be performed until the other finger has already been placed in position.

Ej. 13 (de 3 a 2)



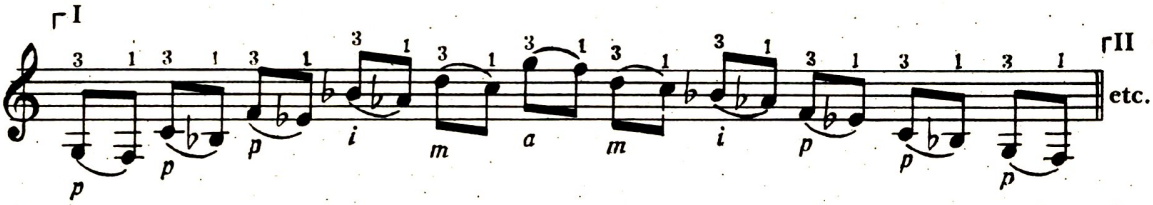
Ej. 14 (de 4 a 3)



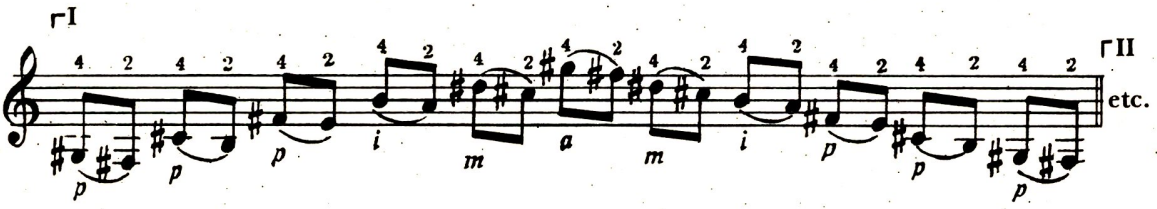
Dedos salteados

Non - adjacent fingers

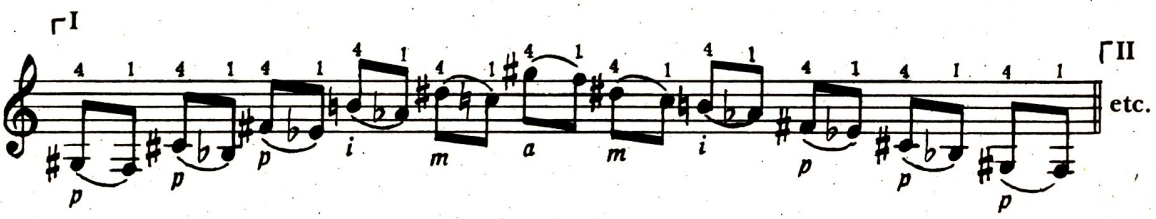
Ej. 15 (de 3 a 1)



Ej. 16 (de 4 a 2)



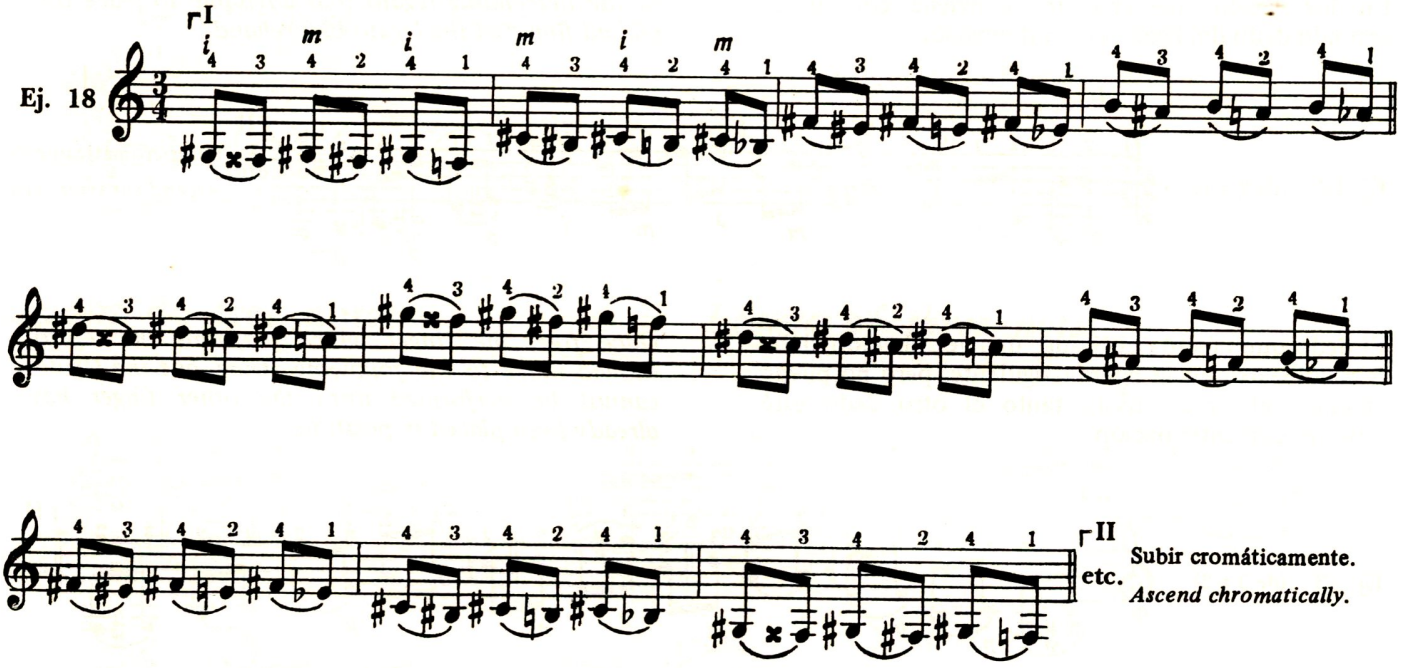
Ej. 17 (de 4 a 1)



Combinaciones

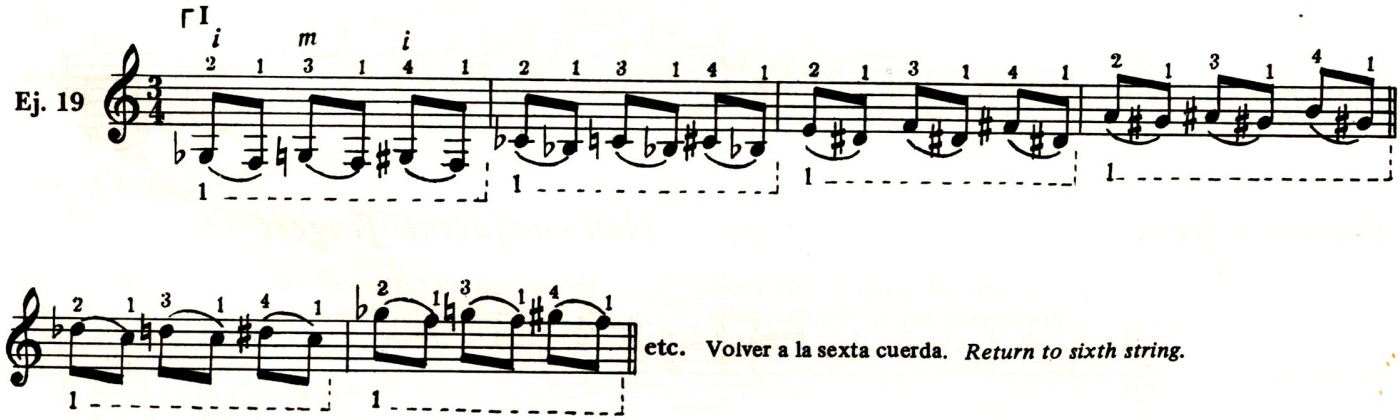
Combinations

Ej. 18



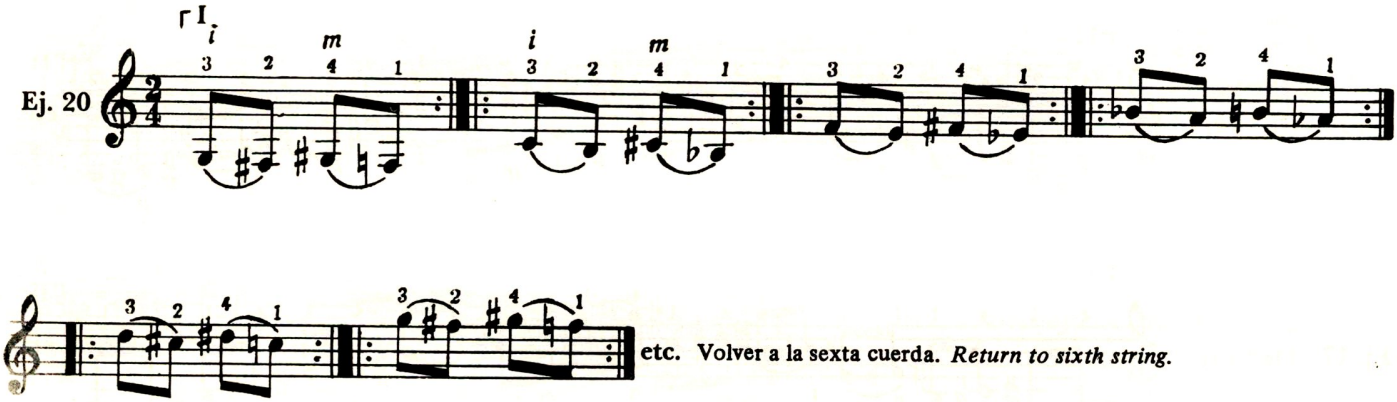
Subir cromáticamente.
Ascend chromatically.

Ej. 19



Volver a la sexta cuerda. *Return to sixth string.*

Ej. 20

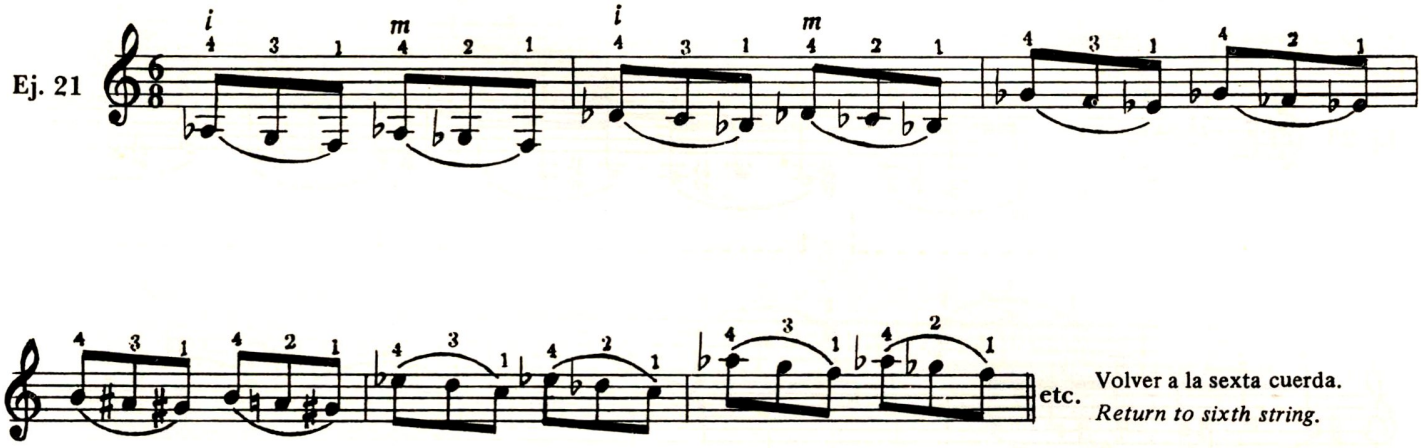


Volver a la sexta cuerda. *Return to sixth string.*

Ligados de tres notas

Legato of three notes

Ej. 21



Volver a la sexta cuerda.
Return to sixth string.

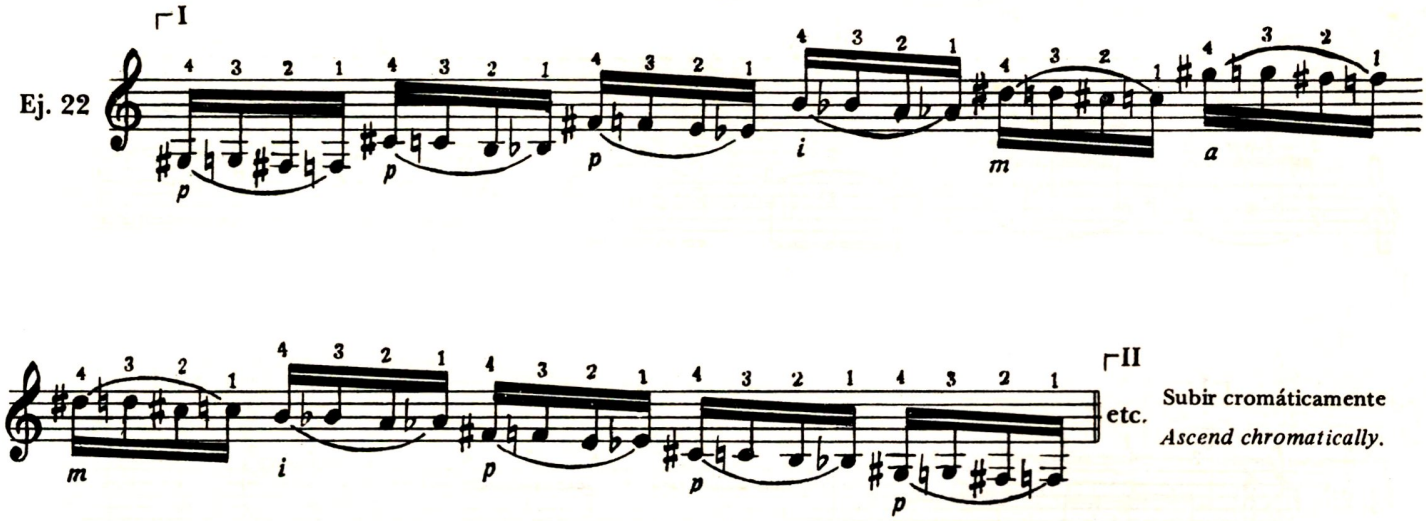
Ligados de cuatro notas

Se debe trabajar con cuidado para evitar que la cuerda inmediata superior suene innecesariamente por la acción de los dedos de la mano izquierda al efectuar los ligados descendentes.

Legato of four notes

Be careful to avoid unnecessary sounding of the immediately higher string because of the movement of the left hand fingers when performing the descending legato.

Ej. 22



Subir cromáticamente
Ascend chromatically.

Es necesario no olvidar que todos los ejercicios deben practicarse como ya ha sido indicado en el ejercicio primero, ascendiendo cromáticamente hasta la quinta posición como mínimo, para luego descender de la misma manera hasta la primera posición.

El estudio será provechoso si se es constante en esta disciplina.

Do not forget that all exercises must be practiced as already indicated in the first exercise, ascending chromatically up to fifth position as a minimum, and then descending in the same manner to first position.

If this procedure is constantly followed, the results will be rewarding.

LIGADOS MIXTOS

Dedos inmediatos

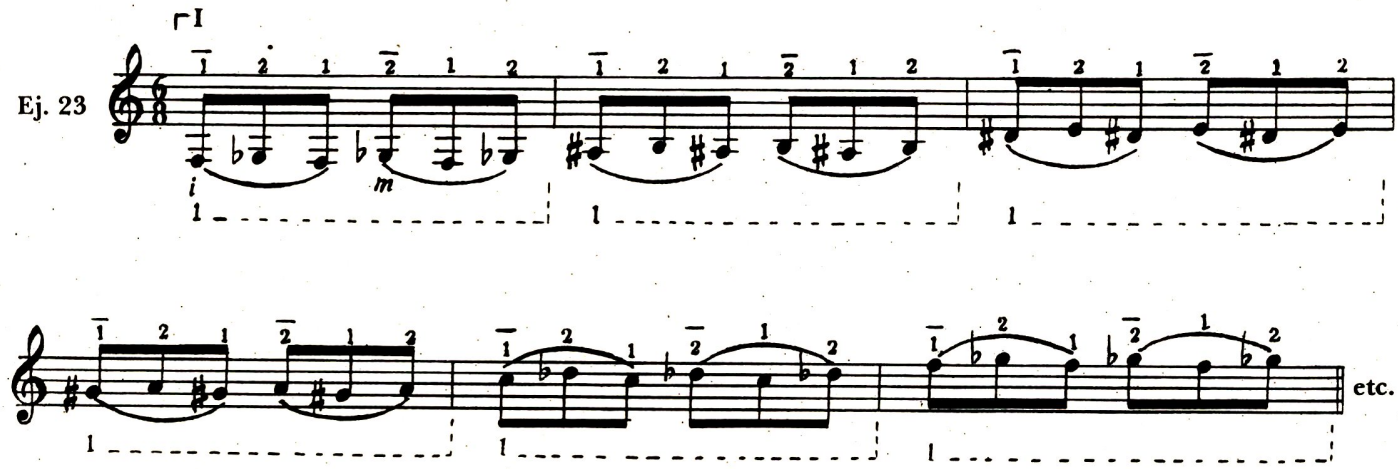
Se debe acentuar la primera nota de cada grupo.

MIXED LEGATO

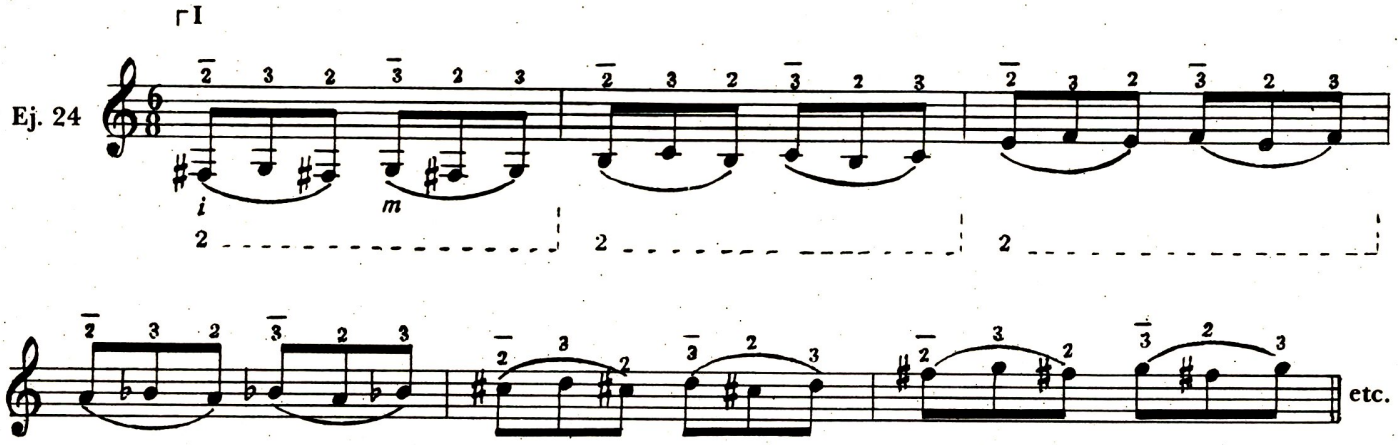
Adjacent fingers

The first note of each group must be accentuated.

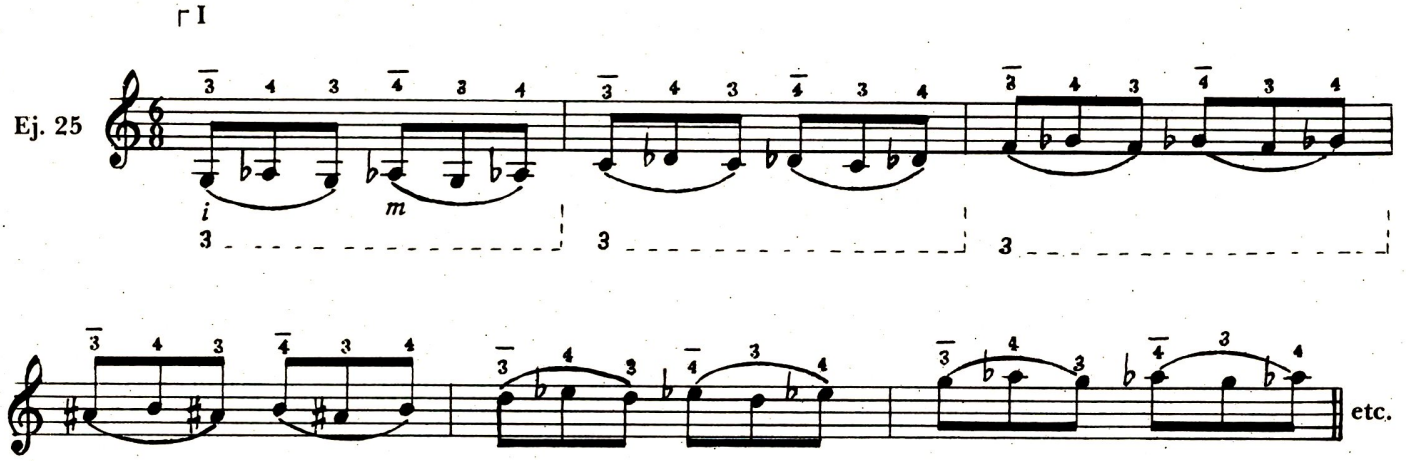
Ej. 23



Ej. 24



Ej. 25



OBRAS

Renacimiento

Alman

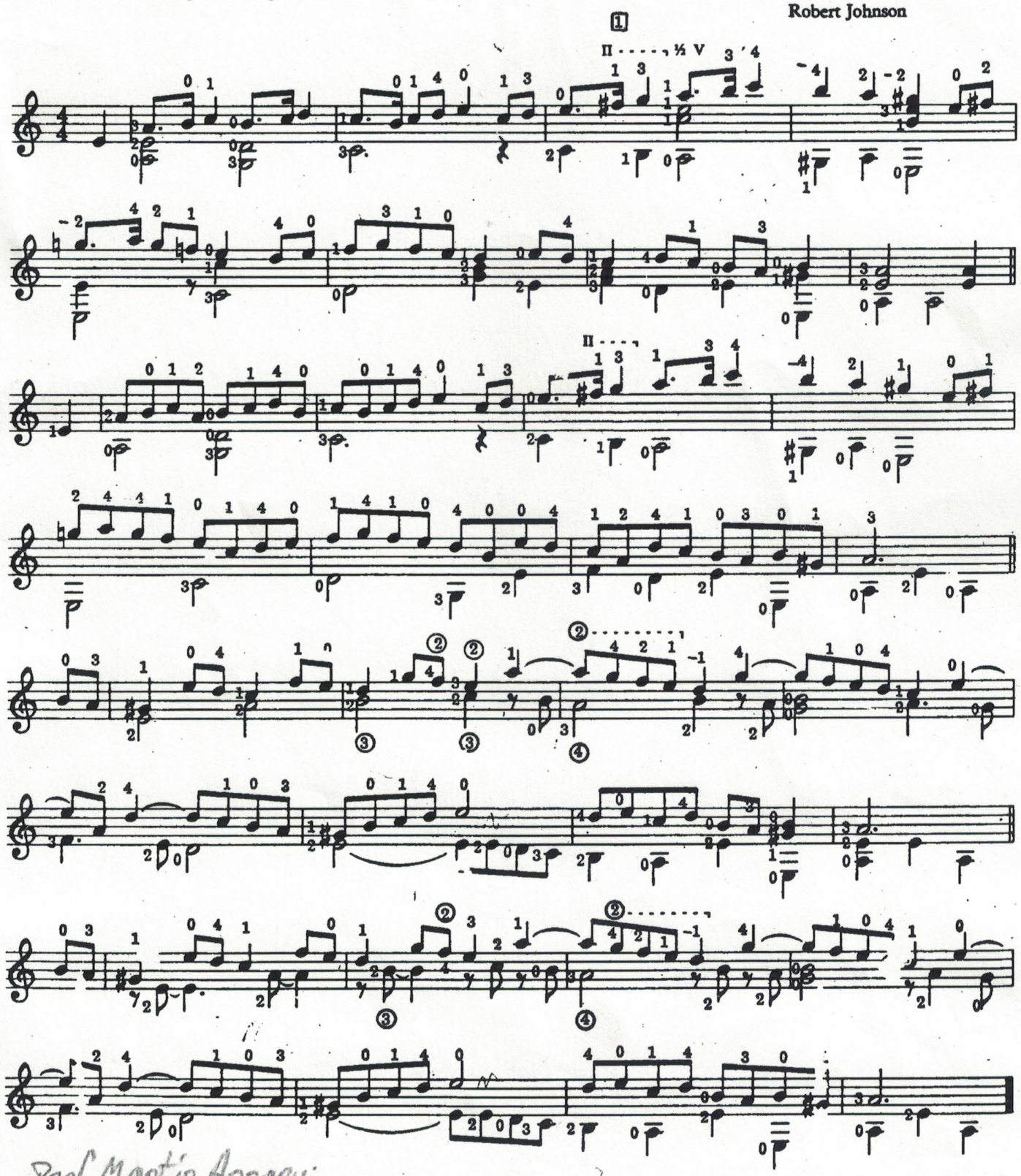
This is a lively contrast to the preceding piece. The word *Alman* is the same as *Allemande,* or German (dance).

The manuscripts contain much solo music of both Robert Johnson (who also wrote many songs) and of his father, John. Robert's music is characteristically simpler and more melodic than the sophisticated compositions of his father.

Suggested tempo is ♩ = 108.

[1] *It is important to place the full bar down for the F# , which takes the difficulty out of the fast change.*

Robert Johnson



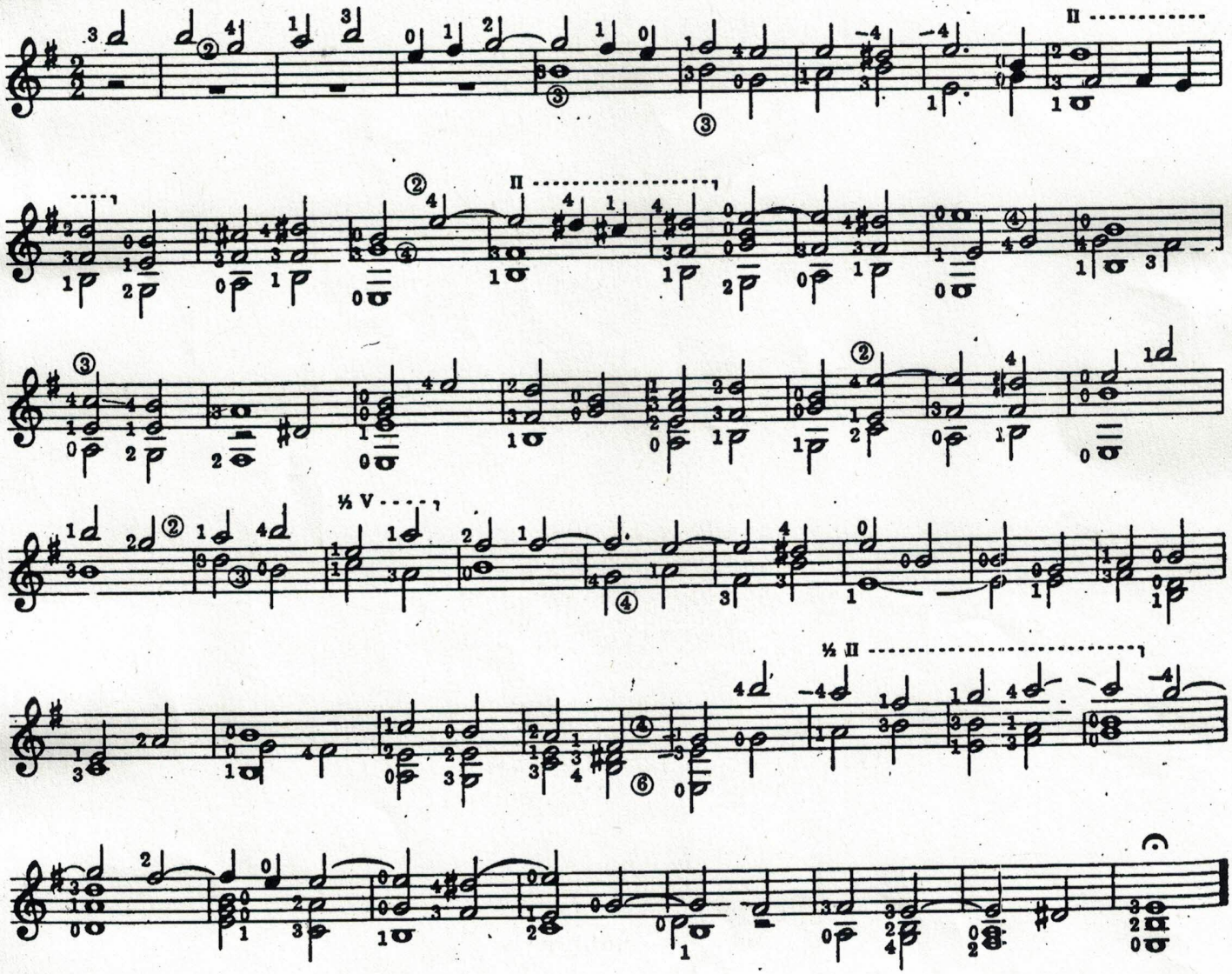
Prof. Martín Arregui

(3) Renacimiento.

Fantasia

This piece (originally untitled) was transcribed by Oscar Chilesotti from a Sixteenth-century manuscript lute book. It is chosen here as a straightforward example of a common style of piece which was purely instrumental and unrelated to dance forms. The aim of the player is to bring out the contrapuntal (multiline) quality of the piece by carefully sustaining tied and held notes for their full value. It is important to recognize the original tune as it reoccurs in other voices. The "Fantasia" seems to sound well at a stately $\mathbf{d} = 76$.

Anonymous

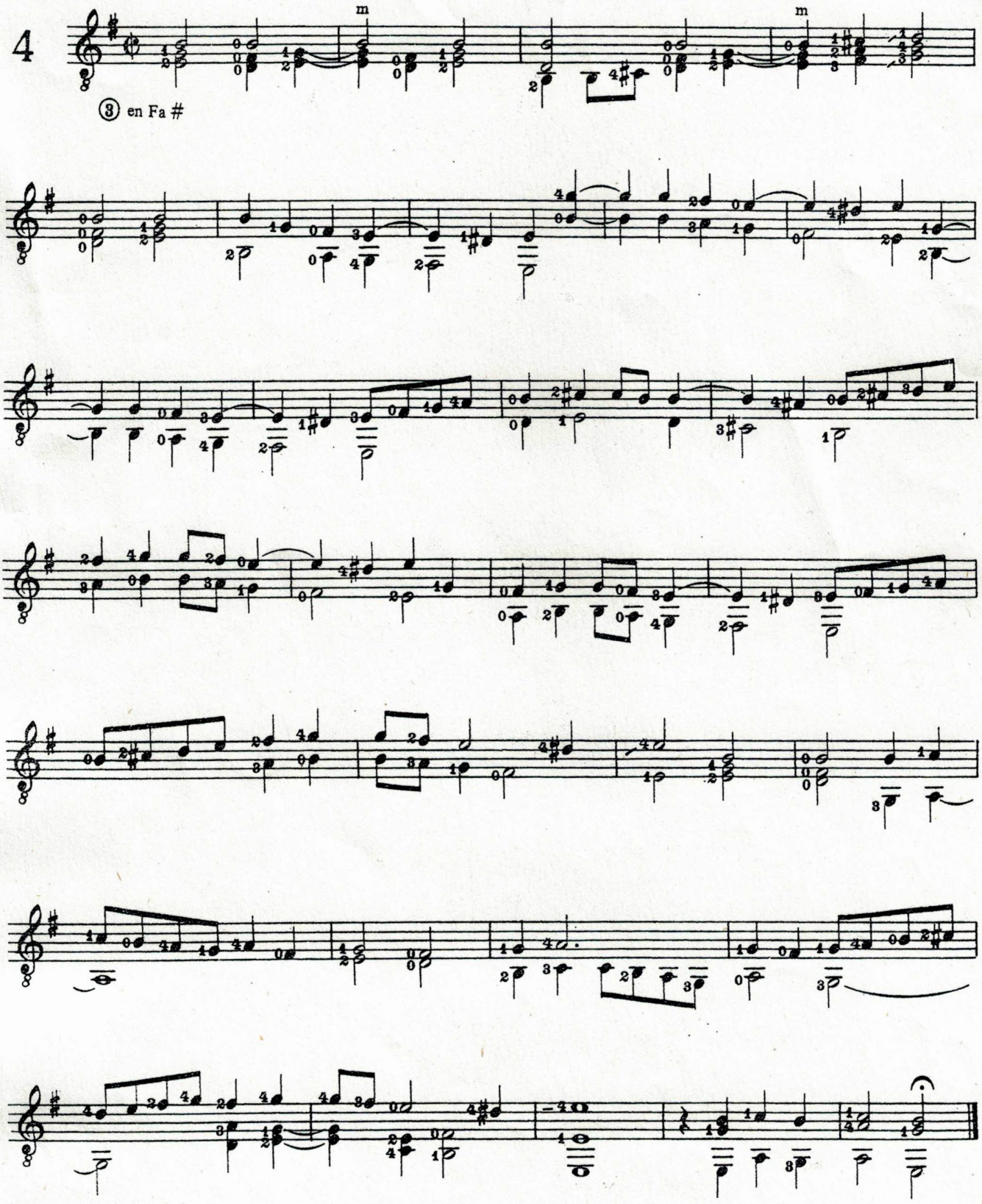


3 Renacimiento Maestros Alemanes

Hans Neusidler (*1508-1563*)

Preambulo

Transcripción de la tablatura
y elaboración de
HEINZ TEUCHERT



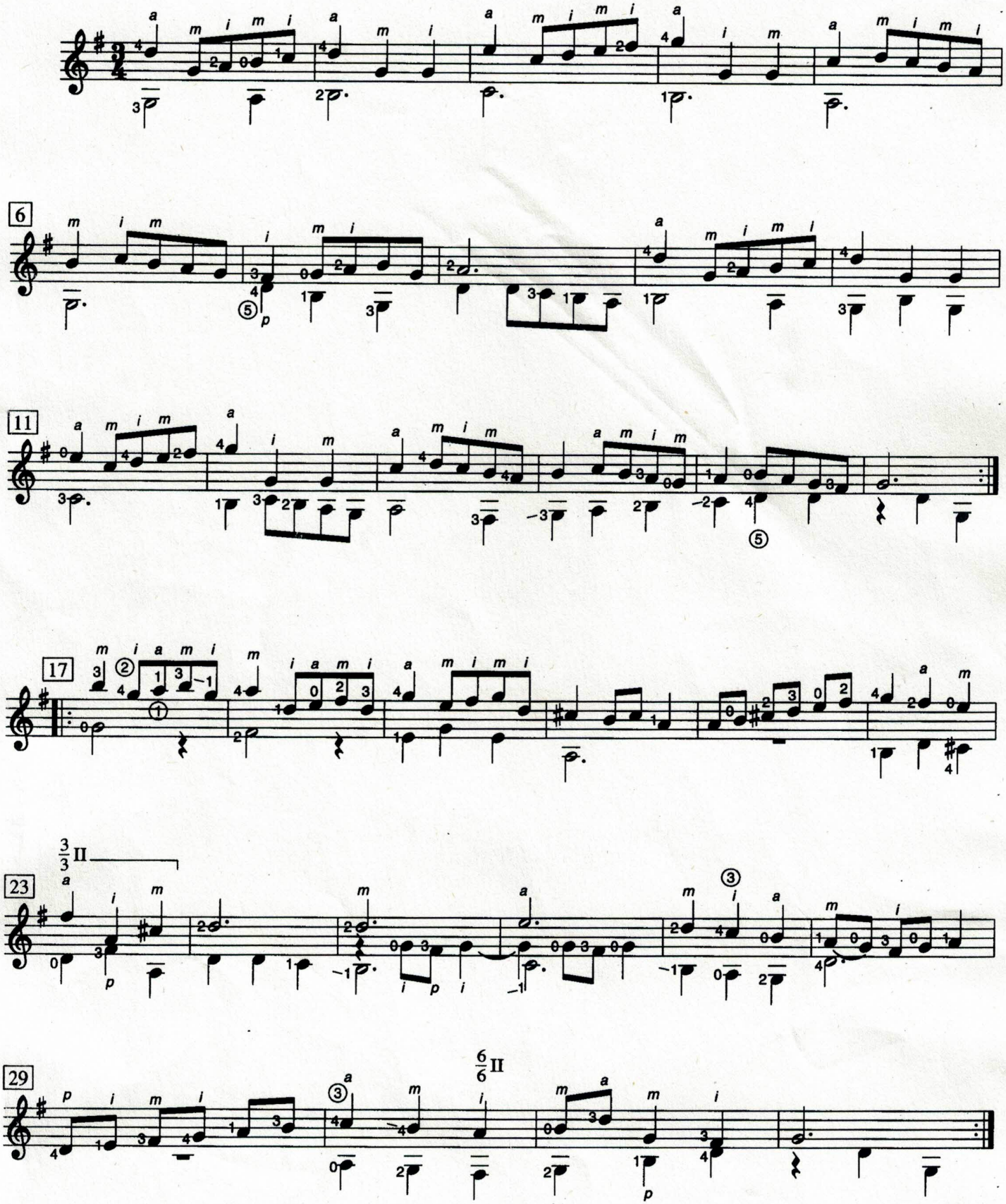
(3)

BACH J.S.

Minuet

BWV Anh. 114

♩ = 108 – 126



Source: *The Anna Magdalena Bach Notebook* (1725)

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BARROCO

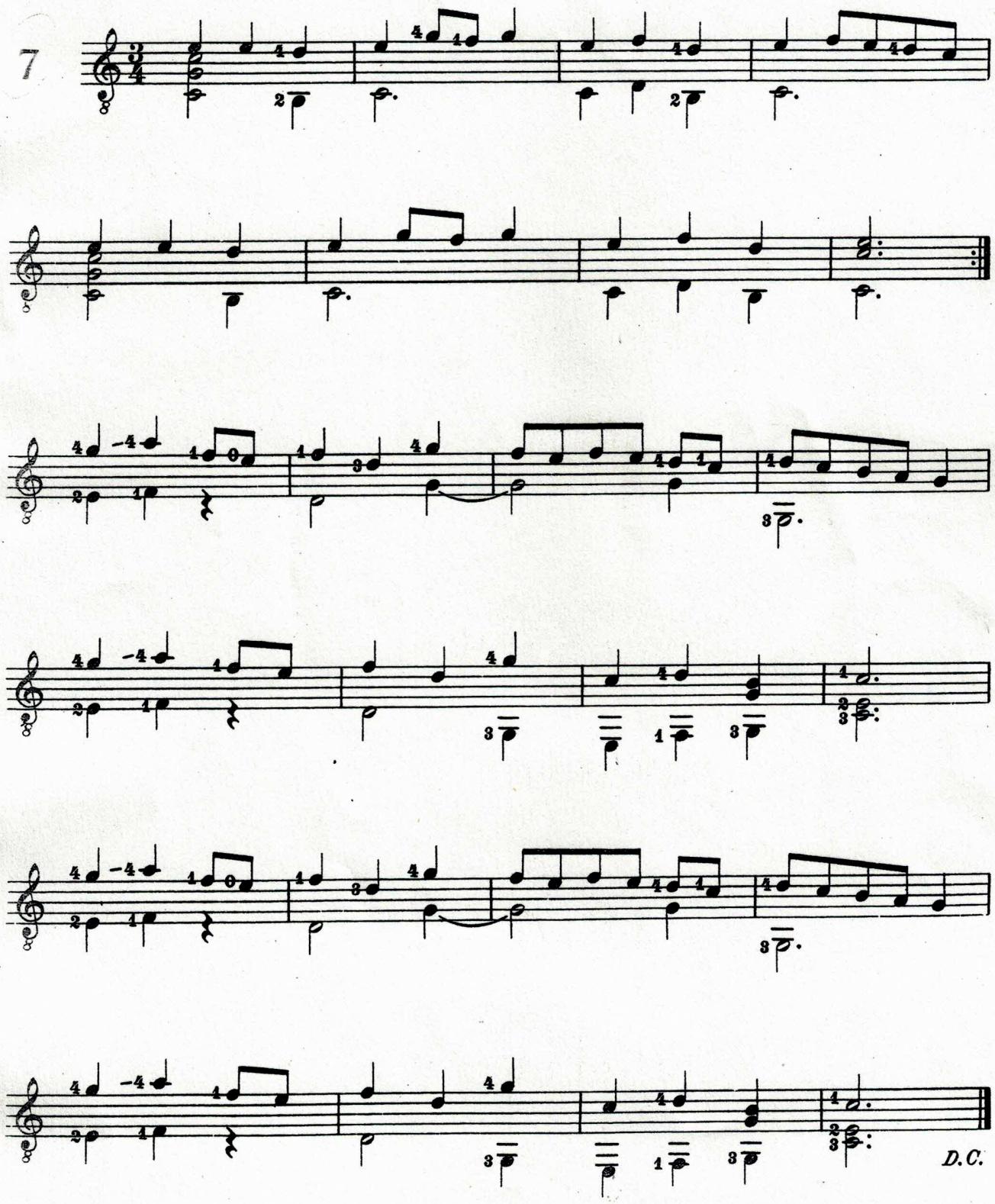
8

(3)

Lodovico Roncalli

Minué

Adaptación de Heinz Teuchert

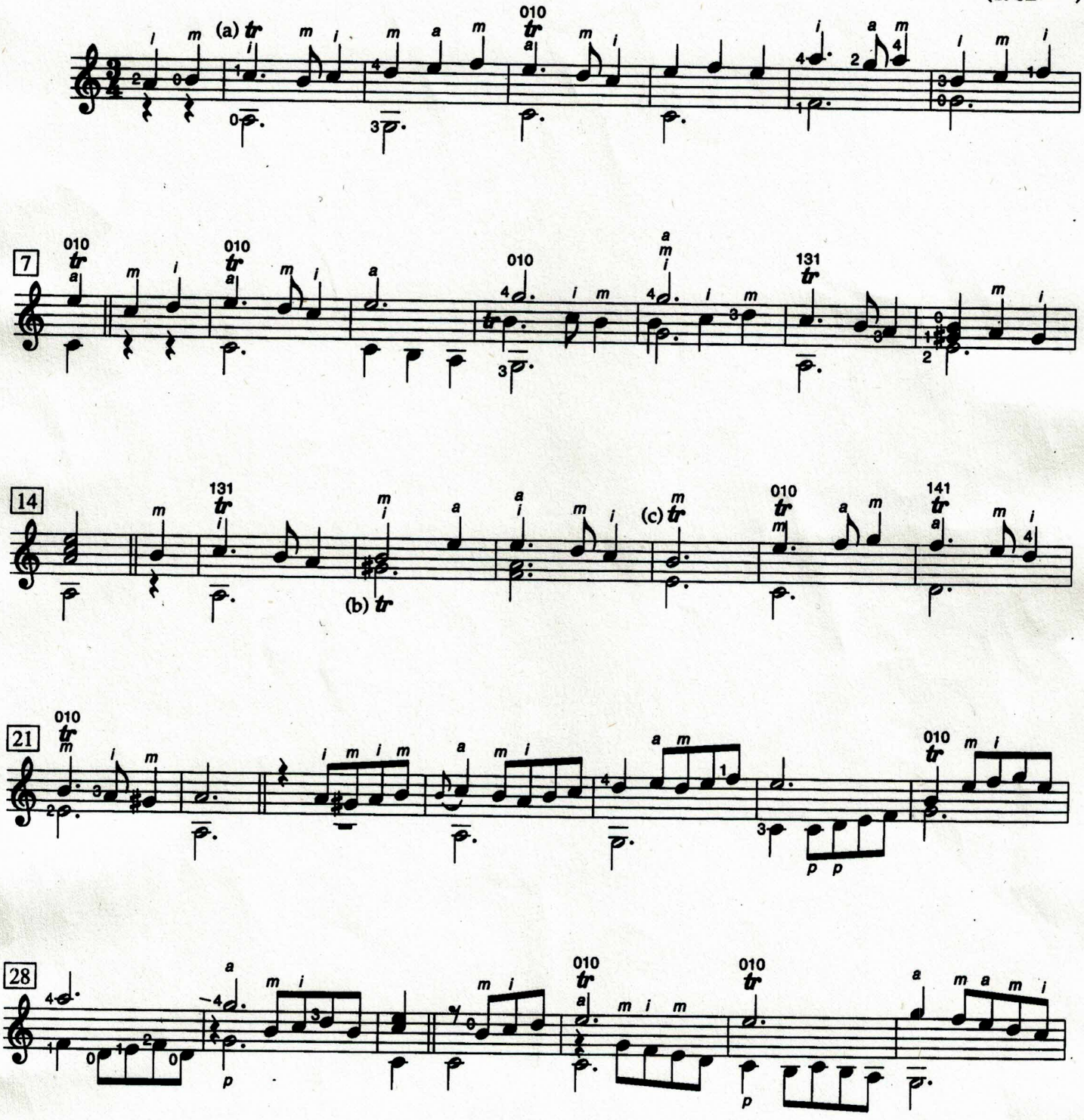


Españoleta*

Barroco

Gaspar Sanz
(*fl. ca* 1650 – 1710)
transc. Michael Bracken
(1962 –)

♩ = 104 – 116



* *Españoleta (spagnoletta):* a Baroque dance of Italian origin, also found in 17th-century Spanish sources
Source: *Instrucción de música sobre la guitarra española,* libro 2 (1674)

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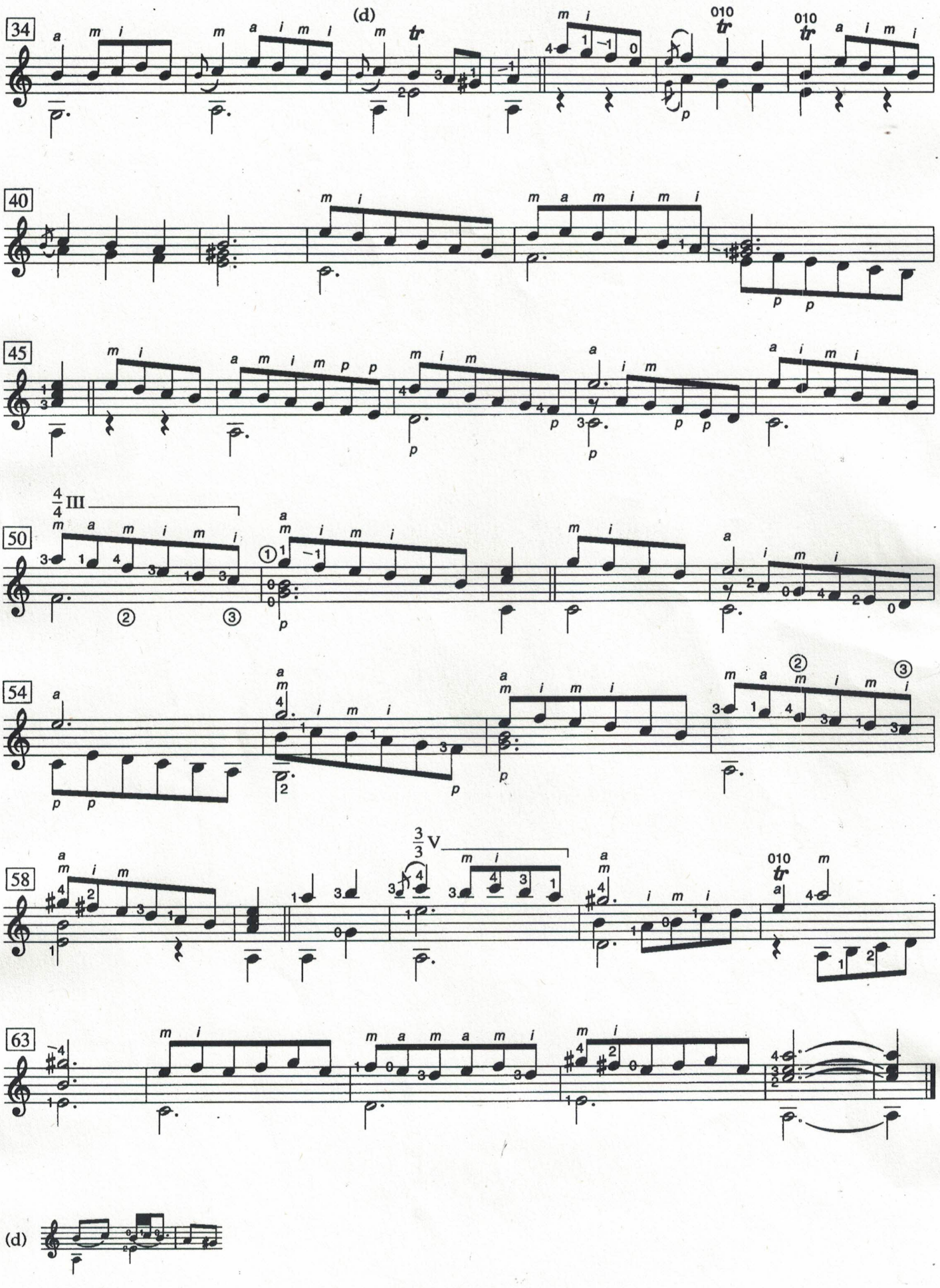
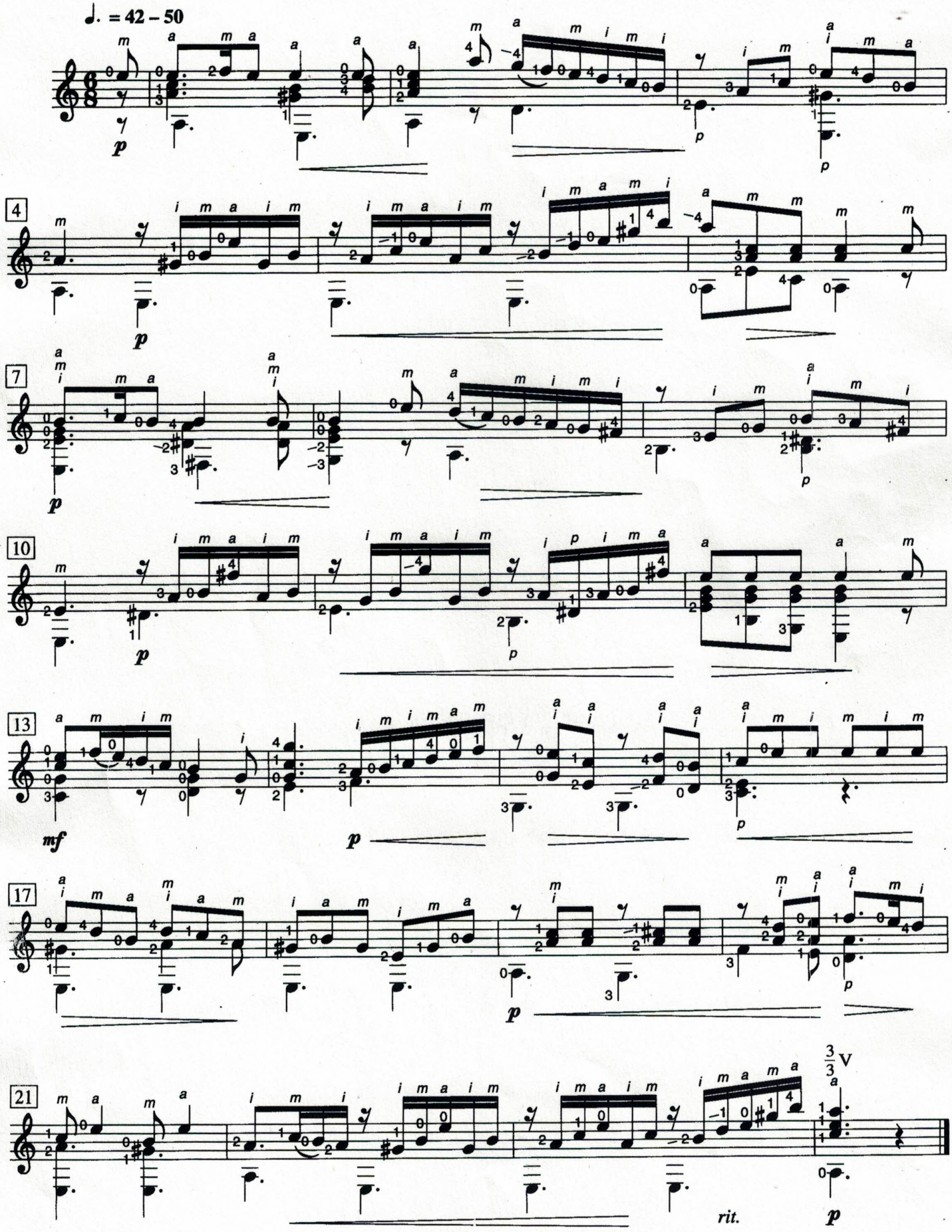

34
40
45
50
54
58
63
(d)
(d)

Grazioso

op. 50, no. 23

Clásico

Mauro Giuliani
(1781 – 1829)



Source: *Le papillon pour la guitarre*, op. 50 (1815)

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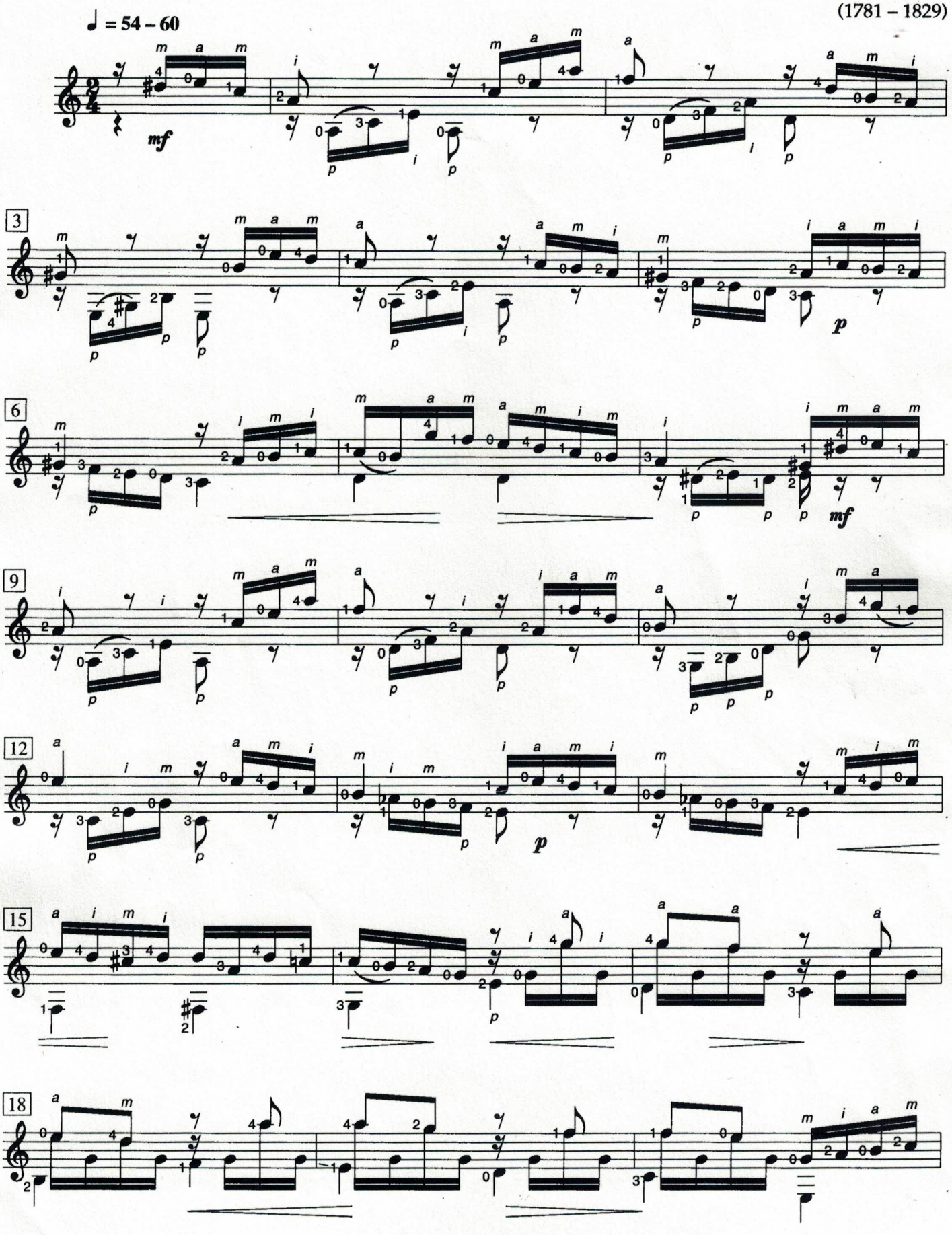
3

Clásico

Allegretto

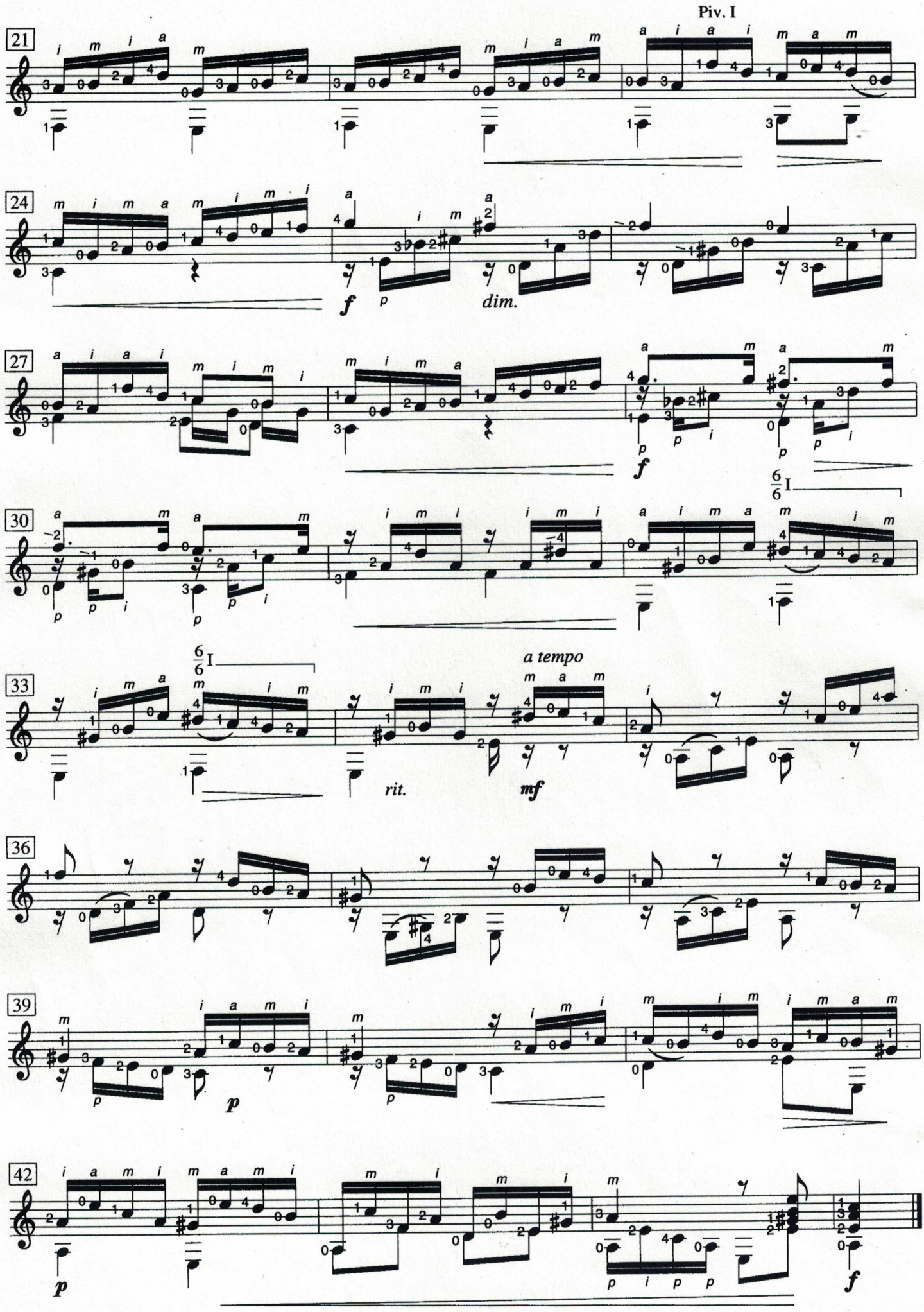
op. 51, no. 15

Mauro Giuliani
(1781 – 1829)



Source: *Dix-huit leçons progressives*, op. 51 (1814)

0-88797-868-1/18


Piv. I
21
24
f
dim.
27
f
6/6 I
30
33
6/6 I
a tempo
rit.
mf
36
39
p
42
p
f

p. Pulgar
i. Indice
m. Medio
a. Anular

La ley prohibe
fotocopiar esta obra

25 ESTUDIOS

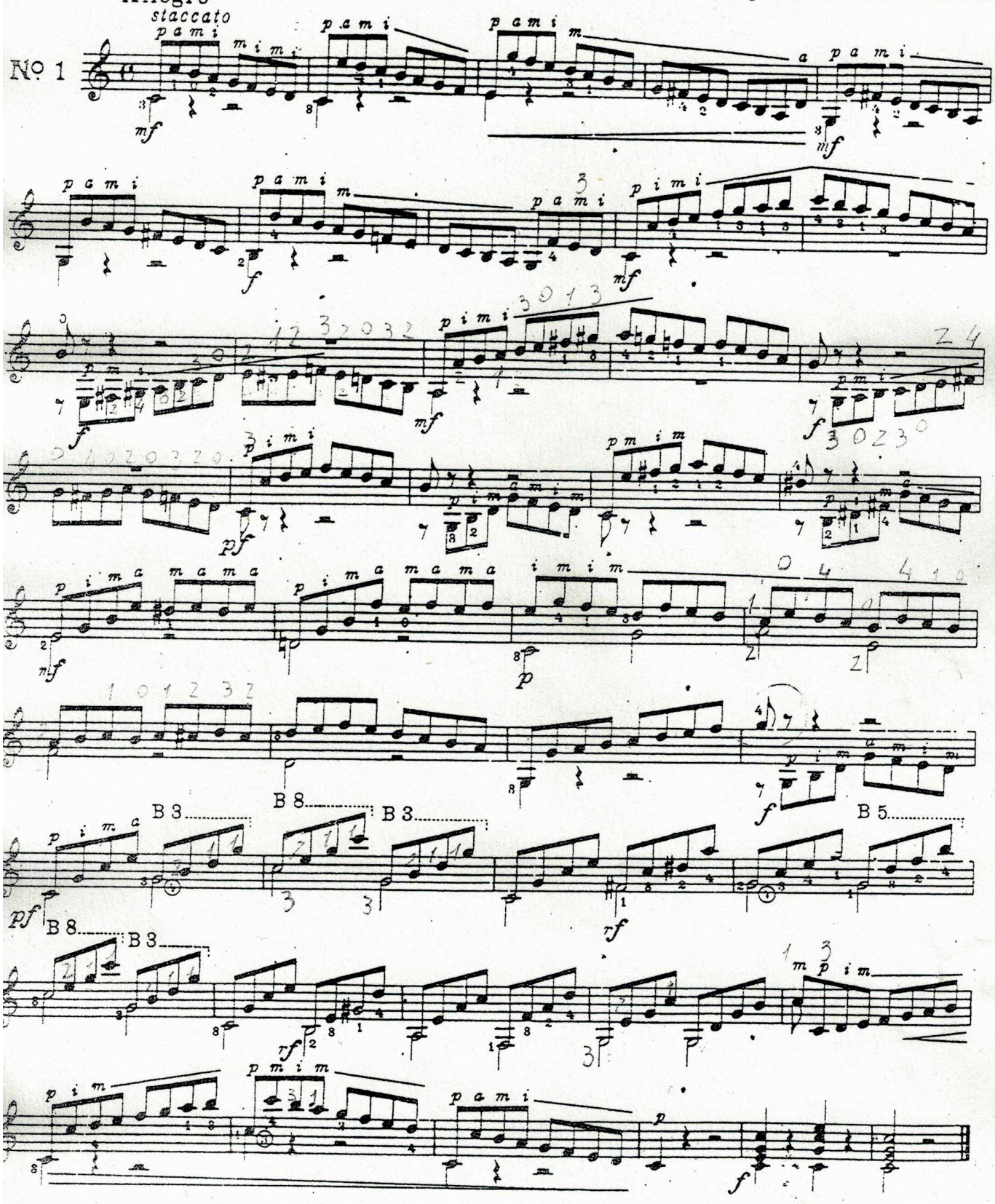
Op. 60

MATTEO CARCASSI
Revisión y digitación de MIGUEL LLOBET

Allegro

staccato

Nº 1



Editores originales: HENRY LEMOINE & Cie. - París
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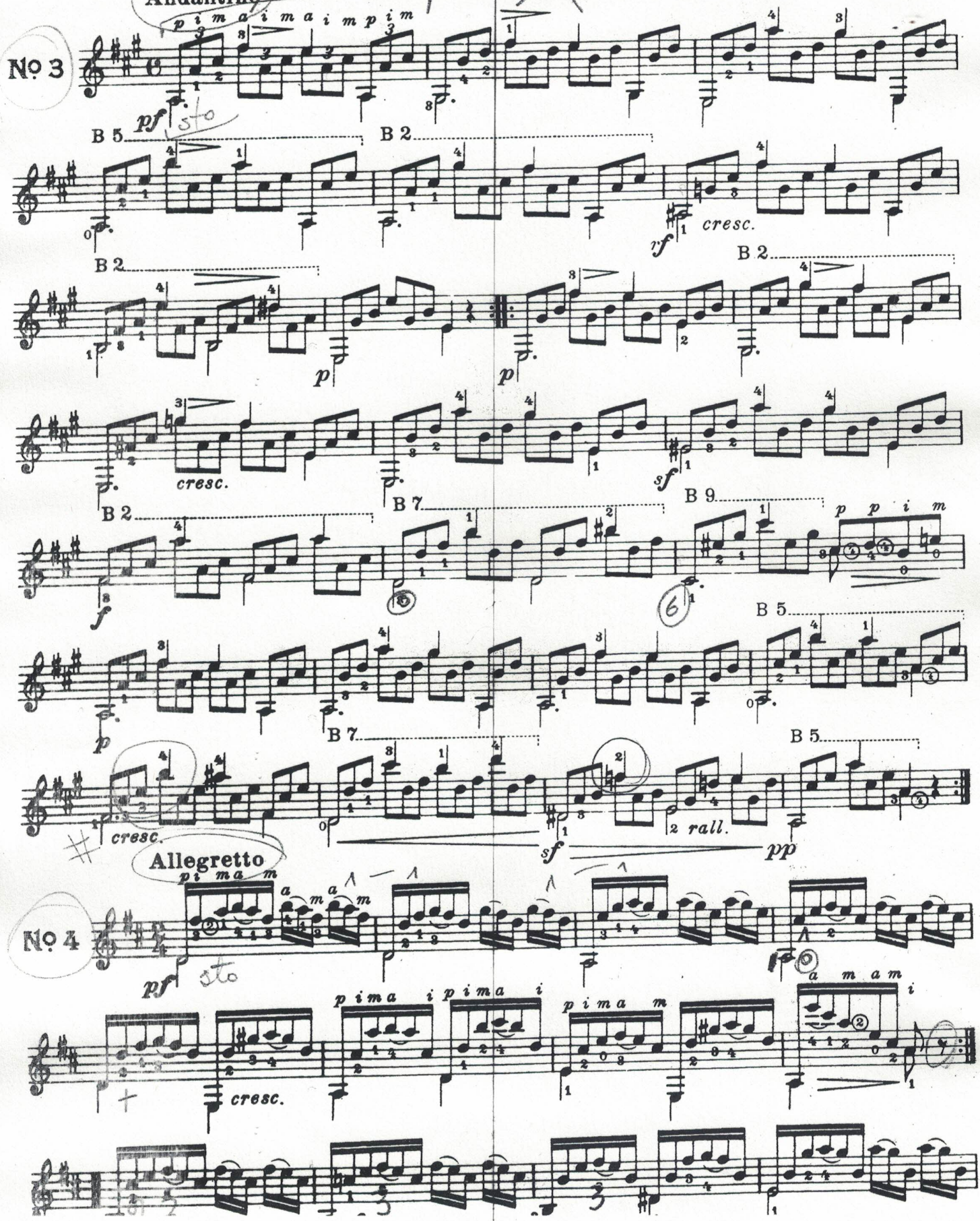
23/10

AP No correr

AP

Andantino



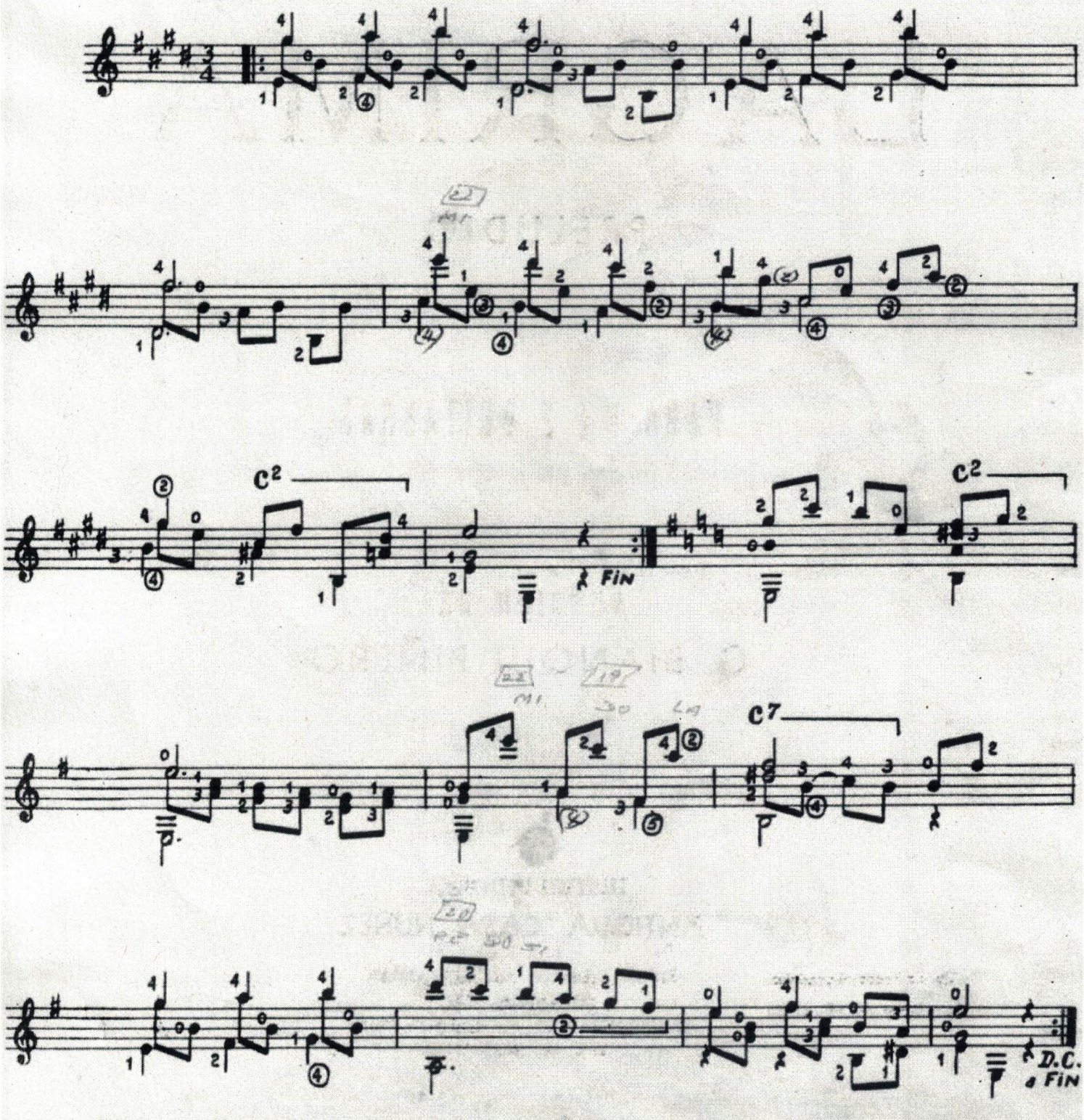
LAGRIMA

PRELUDIO

1a. GUITARRA

de F. TARREGA

Andante



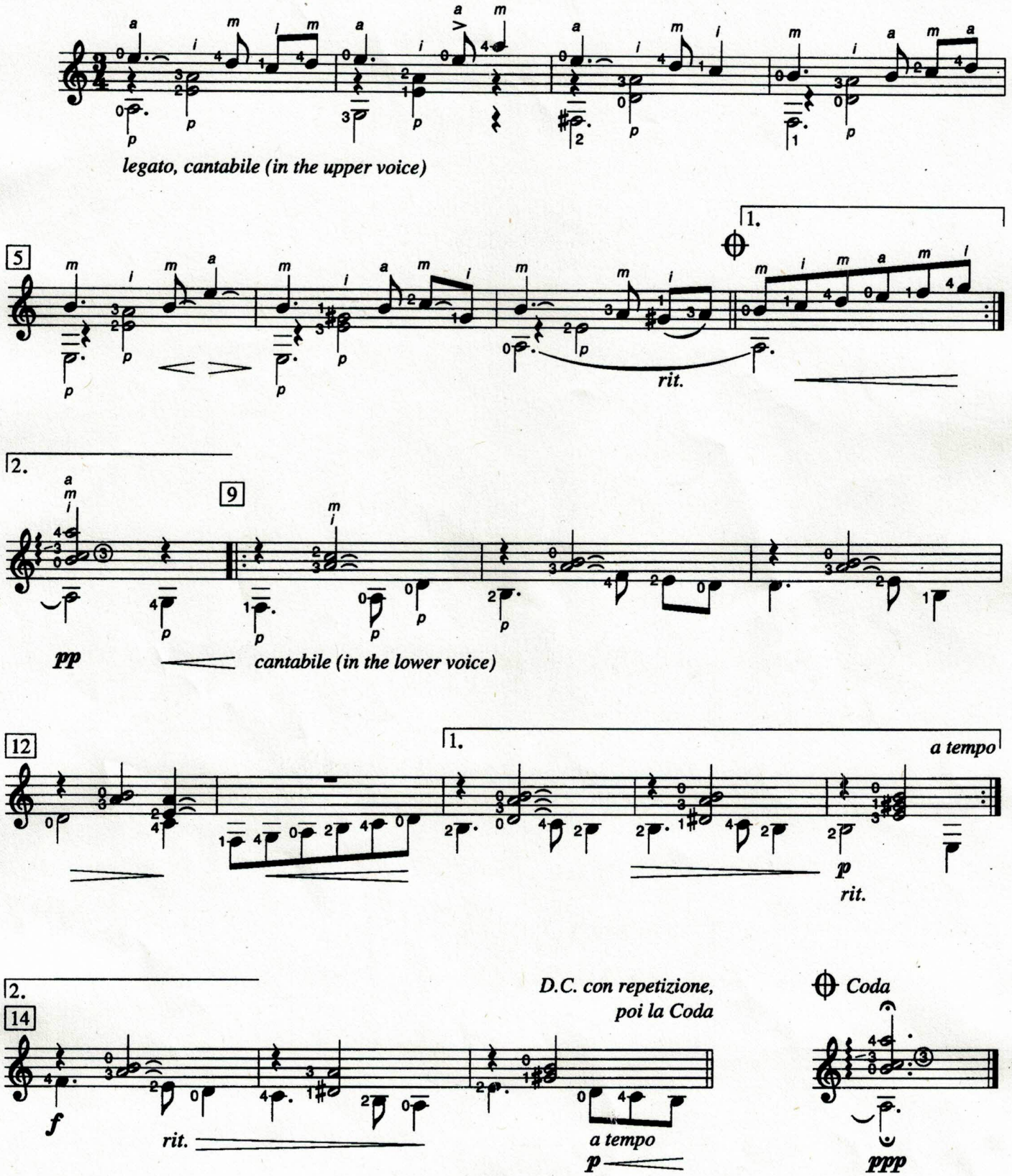
3

Valse chôro

op. 64, no. 1

Francis Kleynjans
(1951 –)

Moderato, elegant, and nostalgic ♩ = 88 – 104



For examinations, the repeats must be played.
Source: *Deux valses pour guitare*, op. 64

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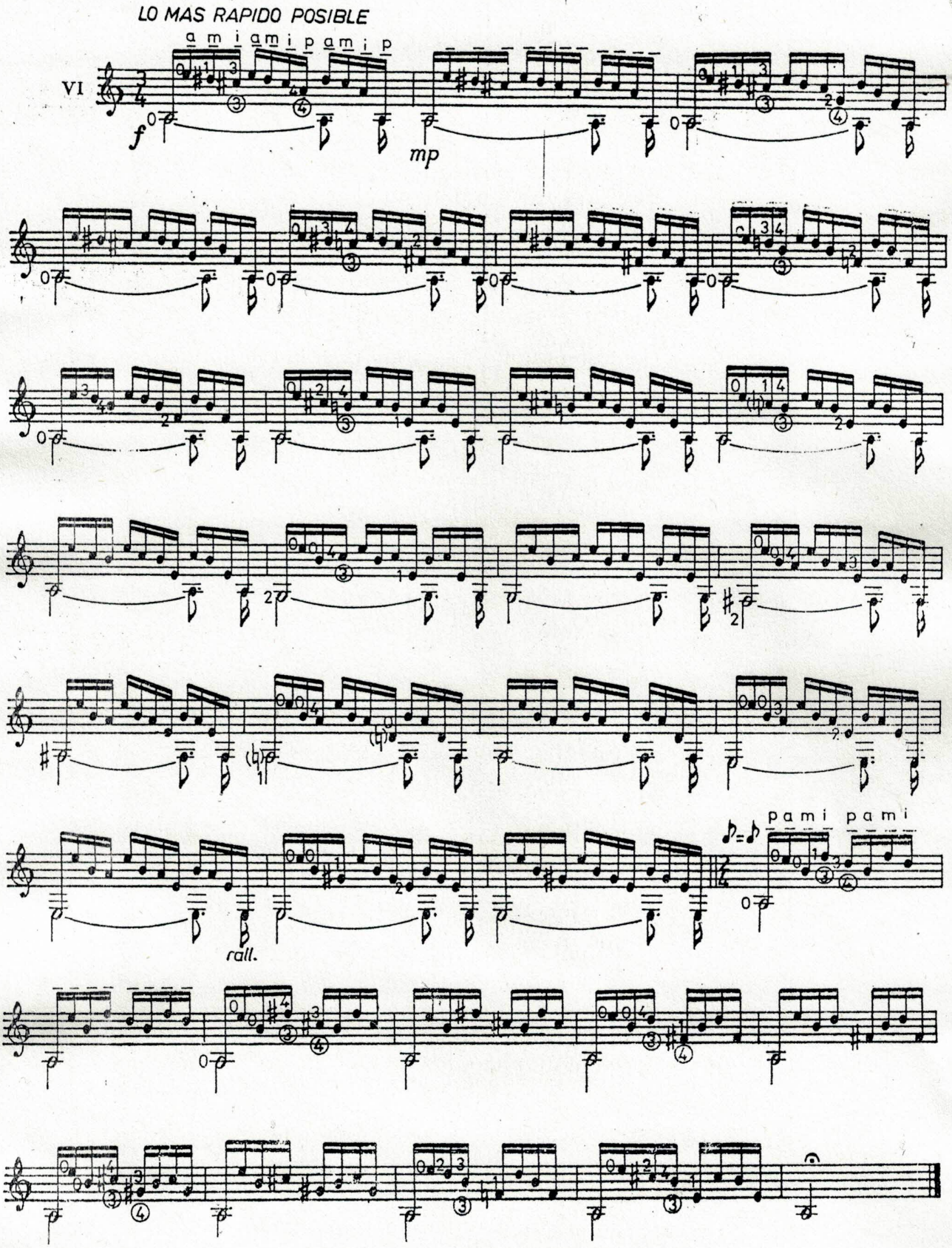
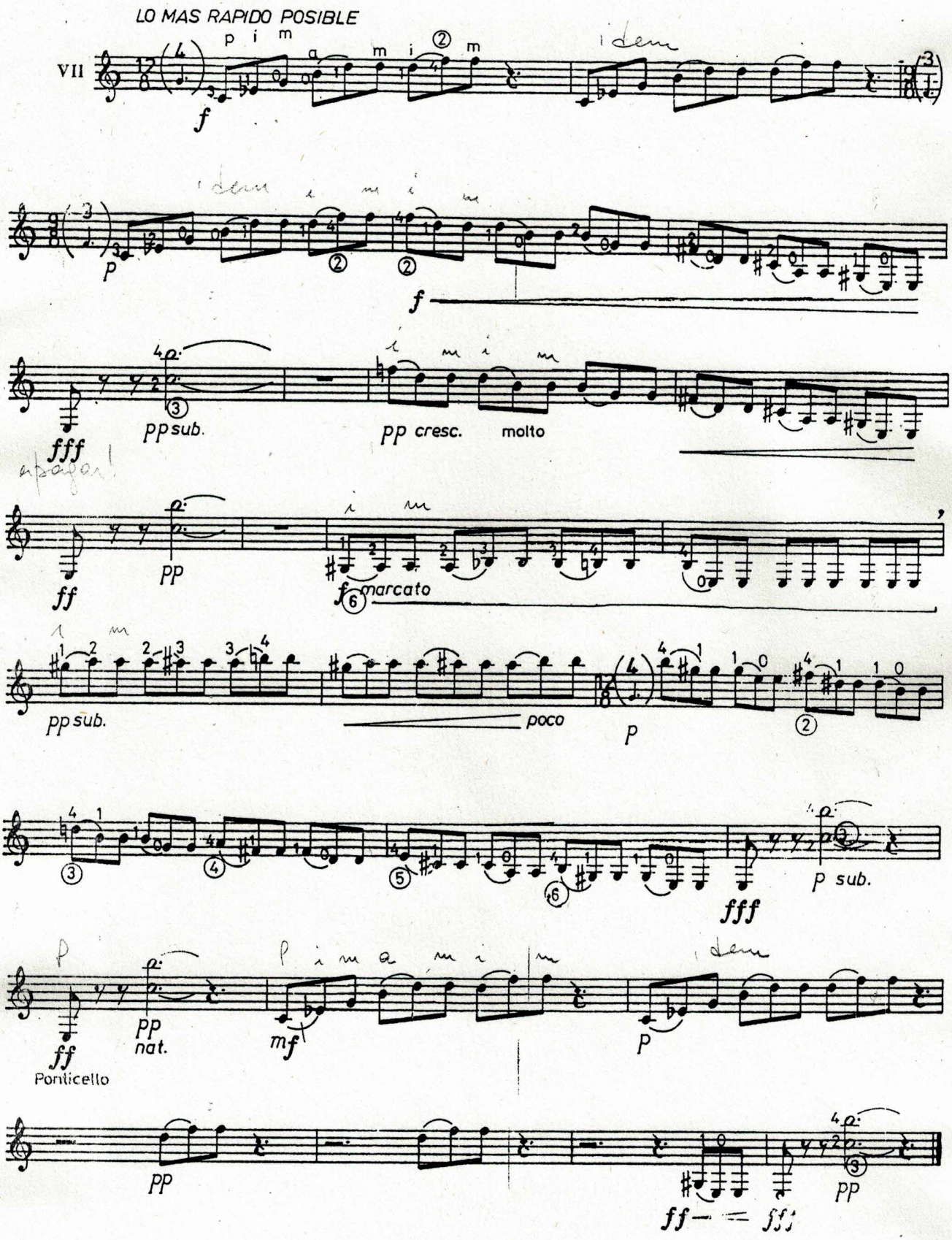
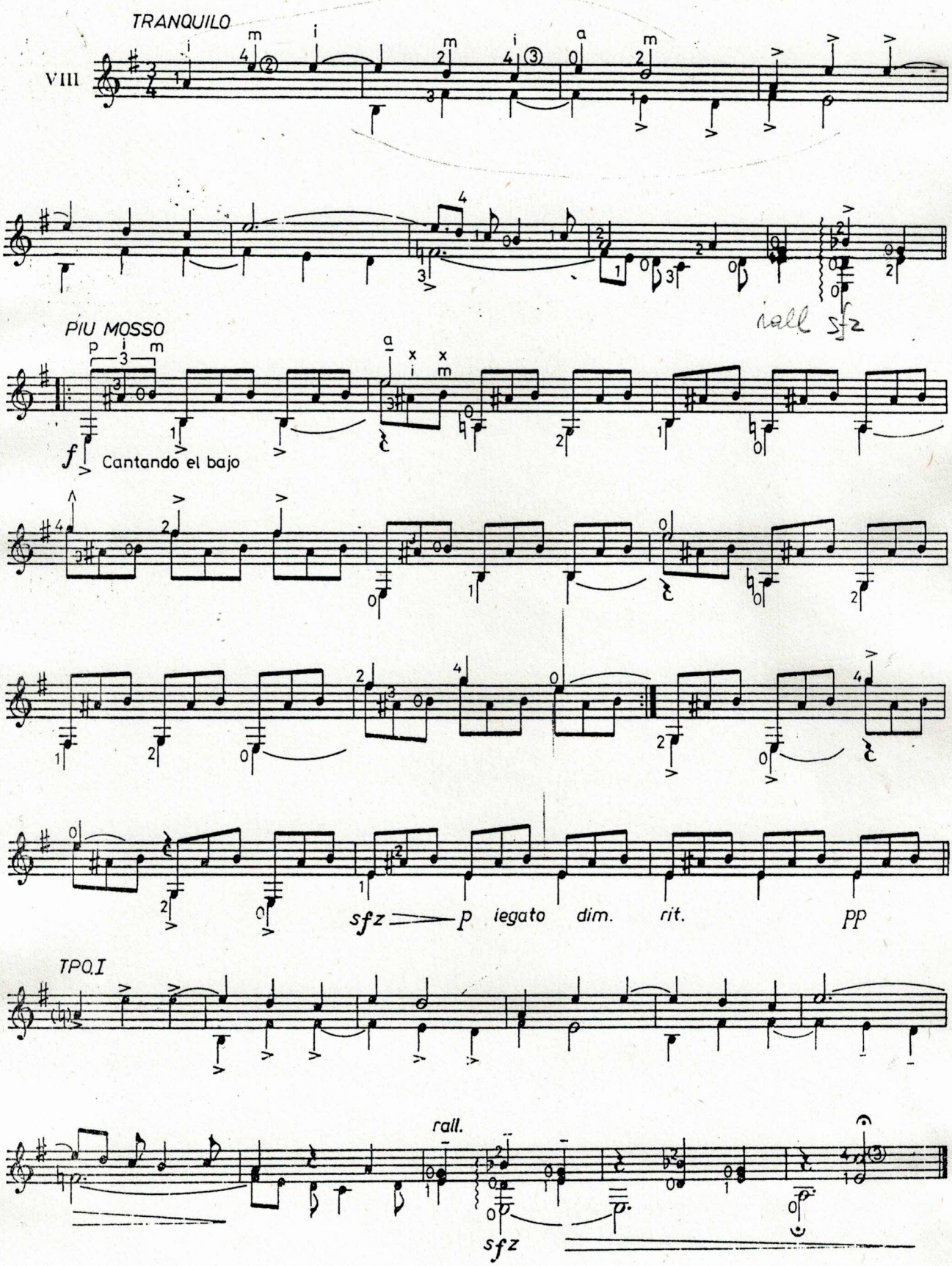
0-88797-864-9/26


LO MAS RAPIDO POSIBLE
a m i a m i p a m i p
VI
f
mp
pami pami
rall.

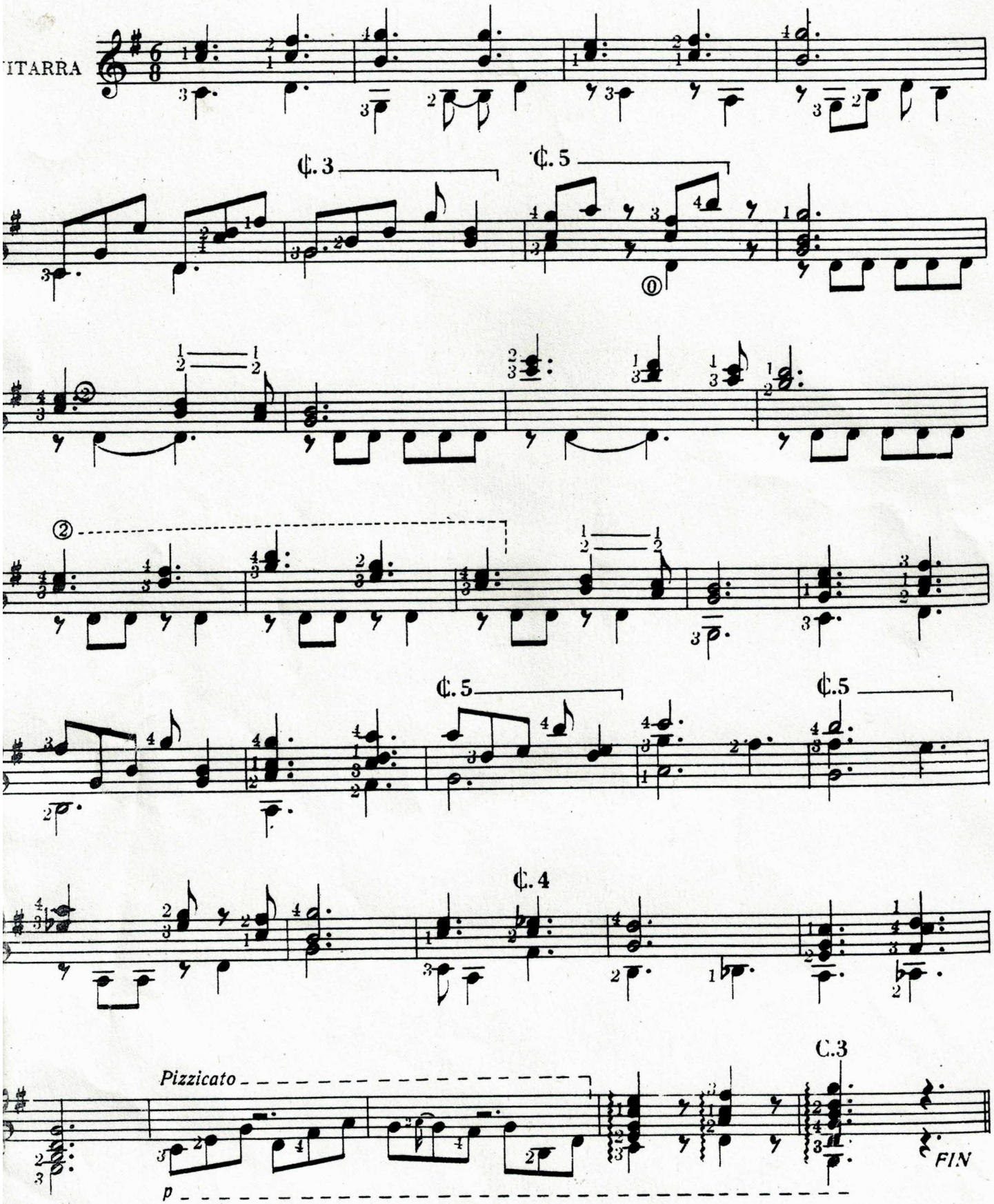

LO MAS RAPIDO POSIBLE
VII
p i m
a m i m
idem
f
p
f
fff
pp sub.
pp cresc.
molto
ff
pp
f marcato
pp sub.
poco
p
fff
p sub.
ff
Ponticello
pp
nat.
mf
p
pp
ff
fff
pp


TRANQUILO
VIII
rall sfz
PIU MOSSO
Cantando el bajo
sfz
p
legato
dim.
rit.
pp
TPO.I
rall.
sfz

EL SUREÑO

(MALAMBO)

de HECTOR AYALA

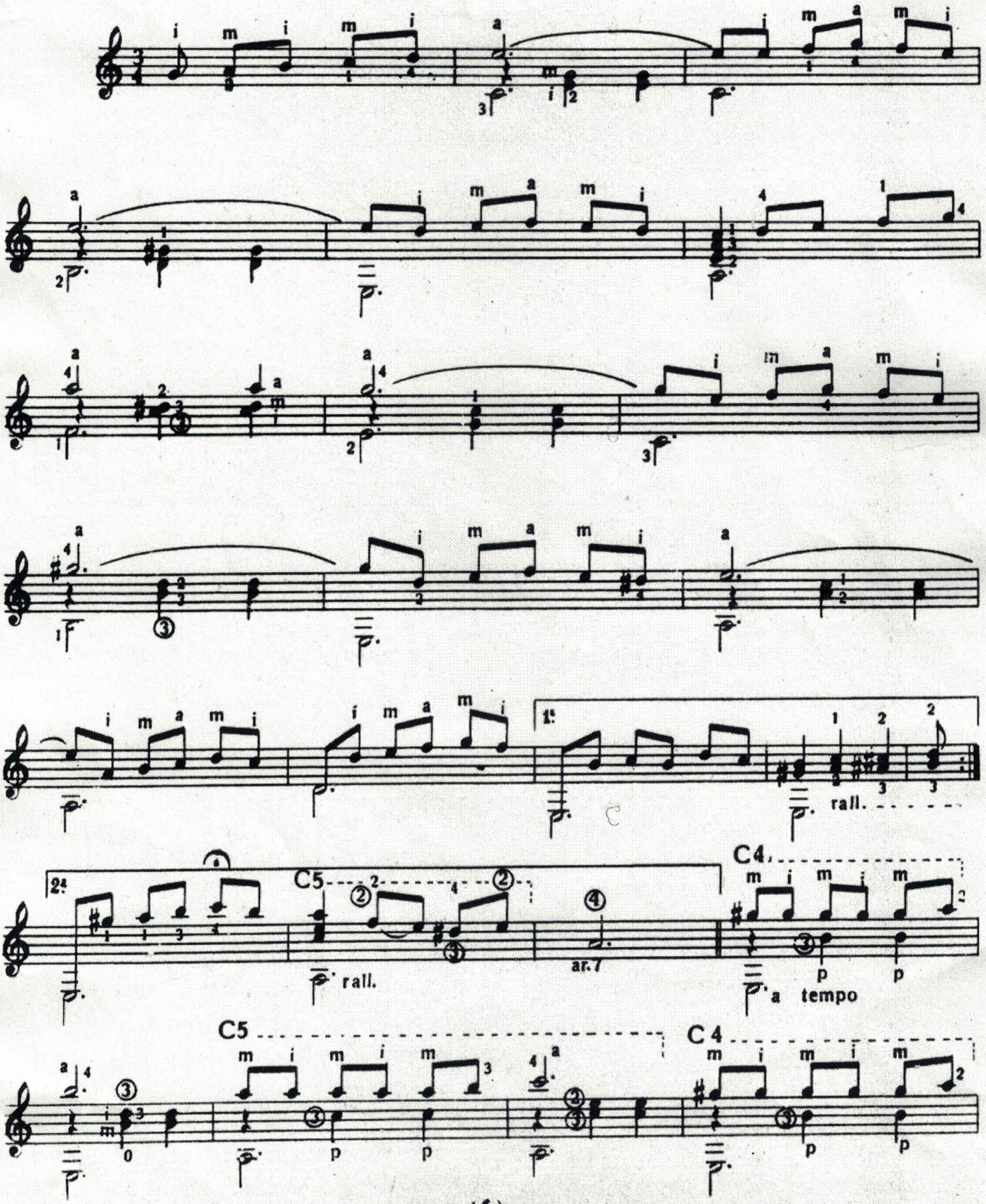


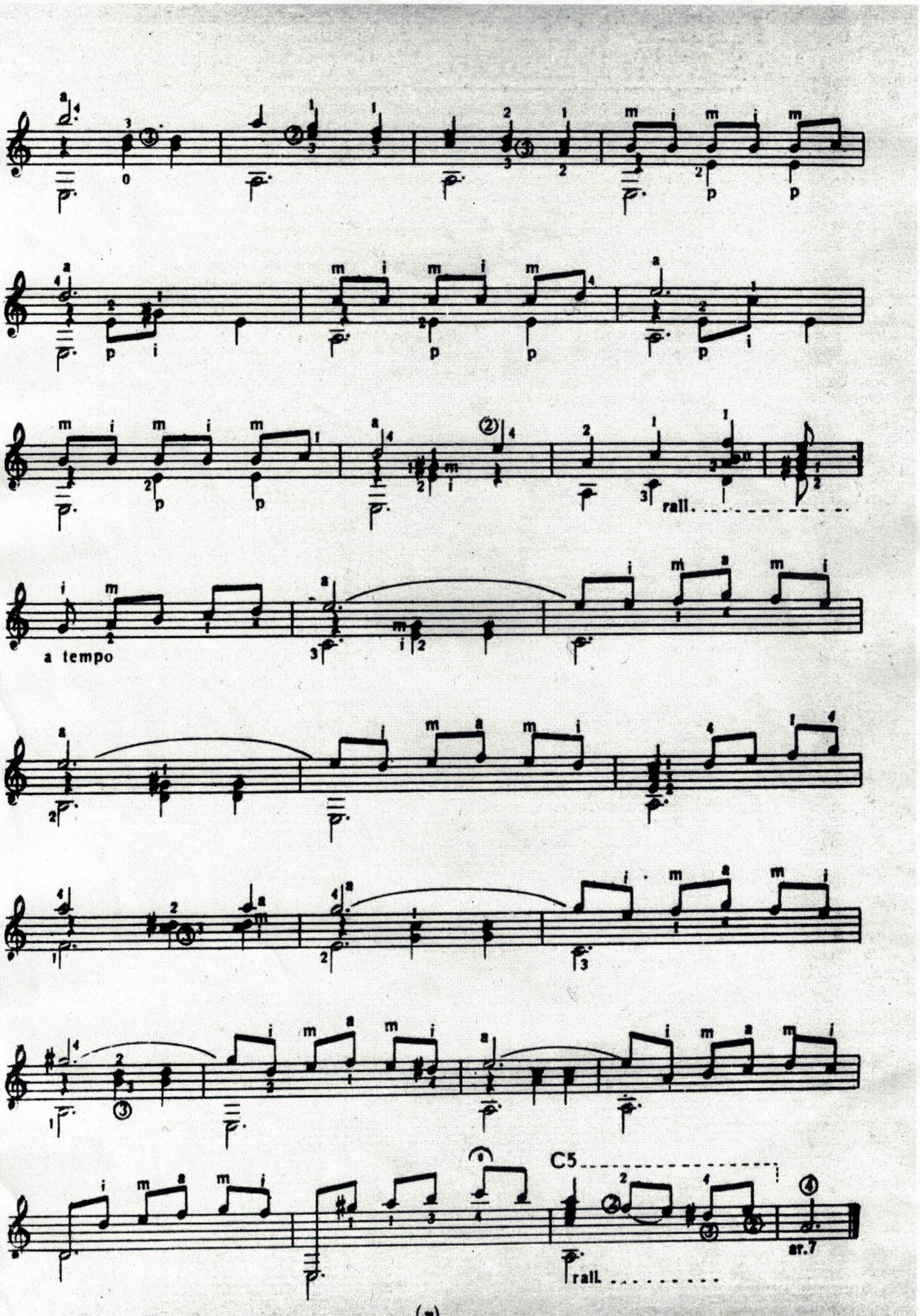
A D A

VALS LENTO

A mi alumna Ada Aragón
Comodoro Rivadavia, septiembre 10 de 1955

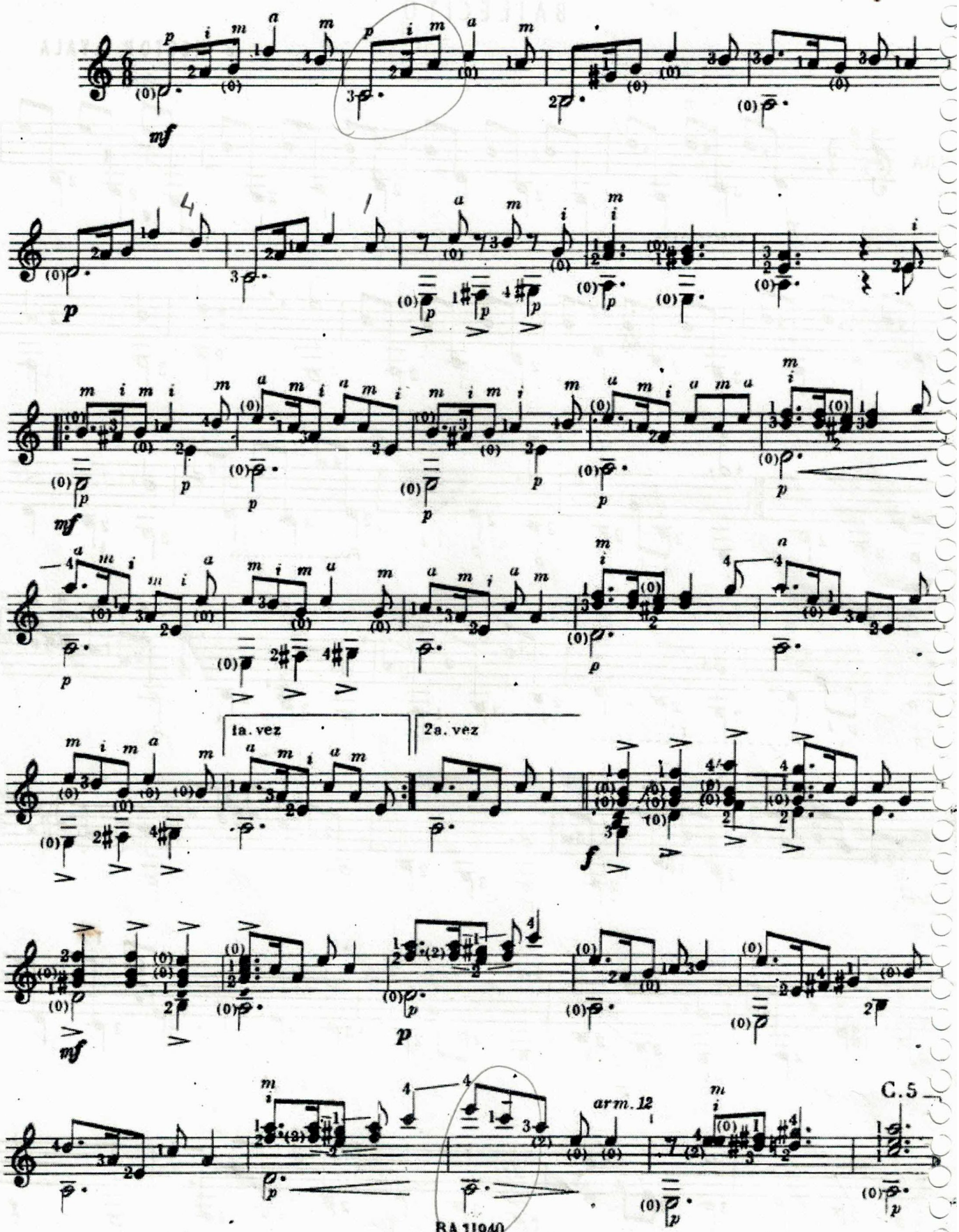
OSCAR ROSATI




rall.
a tempo
C5
rall.
ar.7

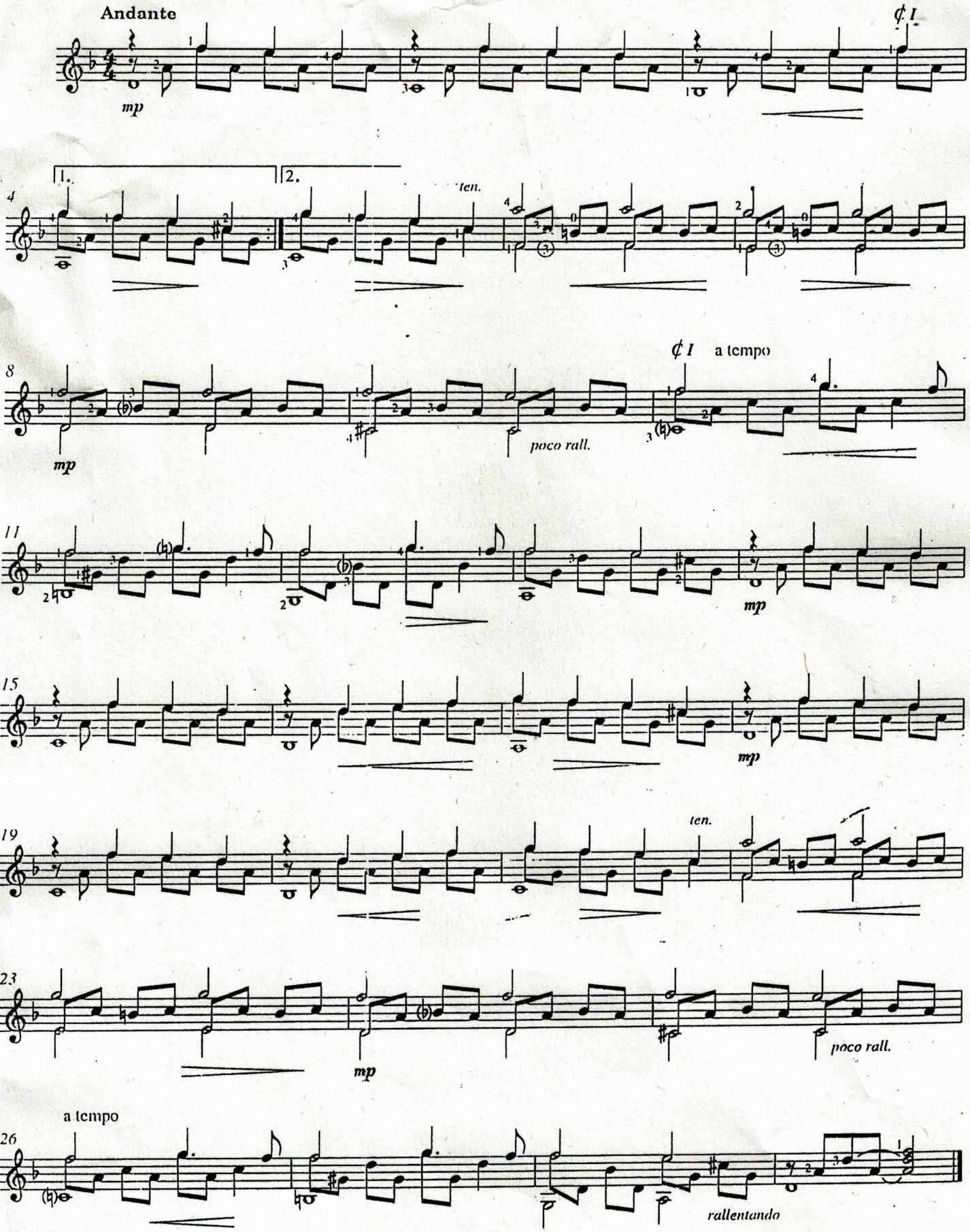
J. MARTINEZ ZARATE

AIRE DE ZAMBA



para Andrea Benítez

Suite del Plata Nº 1

I - Preludio

Máximo Diego Pujol