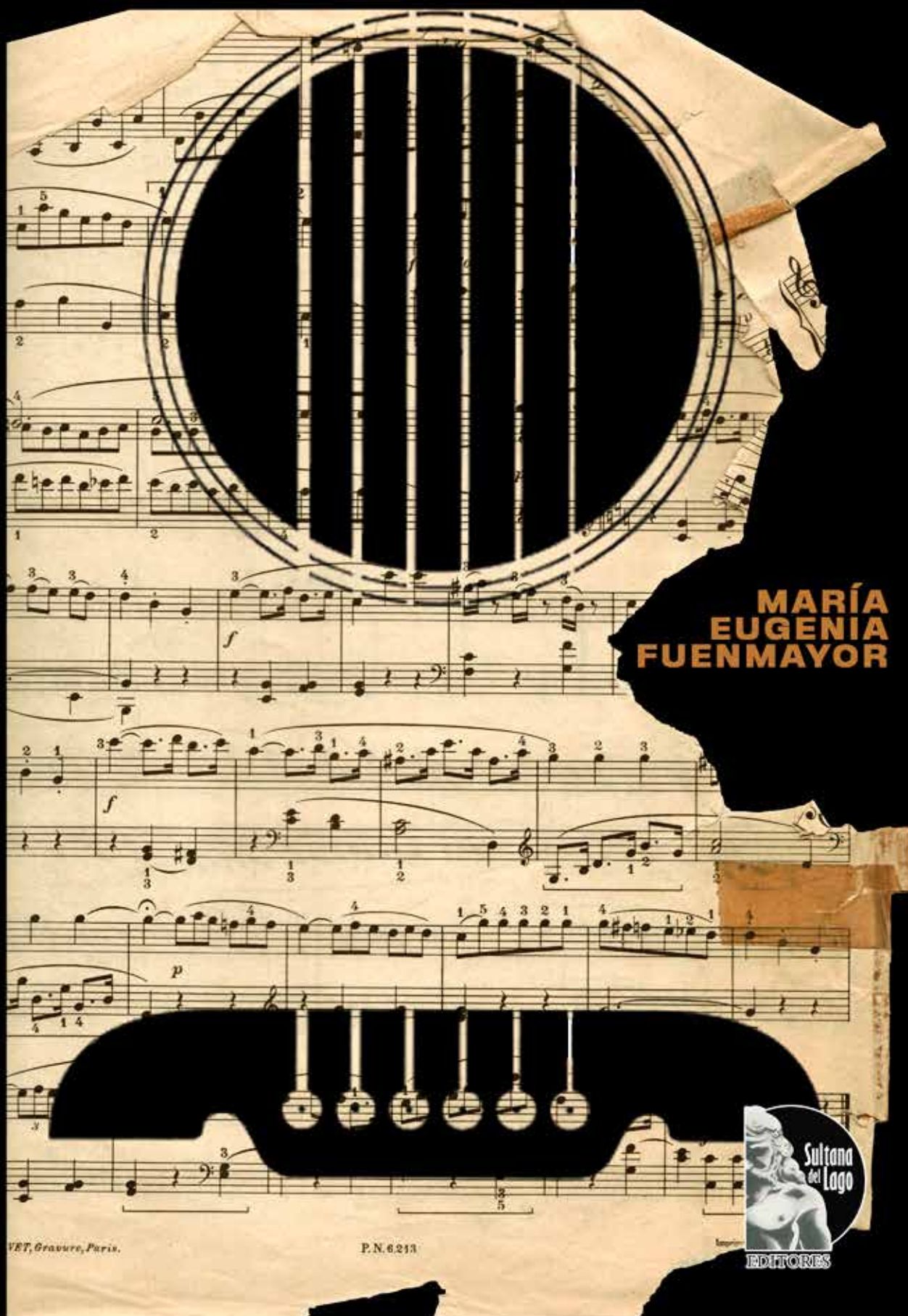


APUNTES ARMÓNICOS PARA EL ESTUDIO DE LA GUITARRA



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Apuntes armónicos para el estudio de la guitarra

Maria Eugenia Fuenmayor

María Eugenia Fuenmayor
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www.sultanadellago.com
+584246723597

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*A Orquídea de Jade,
Celia,
Cuya minuciosidad
Fue la partera de esta obra;*

*A las Musas,
Al toque macabro de un Ángel,
Y a dos Damas,
Mis protectoras.*

PRELUDIO

Este libro viene directo desde mi infancia, de mis memorias de mi maestro de la niñez, Guillermo Moran+, de mi curiosidad sobre la afinación de los distintos instrumentos de cuerda, de la empeñosa conquista de todos los trastes, de las innumerables posibilidades de las cuerdas al aire, de los distintos timbres; il tasto, il ponticello; los temas melódicos, los acentos, las intensidades... dominios del sonido que me inspiran a escribir estos apuntes armónicos que pasean por los 12 tonos, tanto mayores como menores, en la forma de 24 ejercicios para estudiantes de la guitarra.

Como compositora, para mí estos apuntes son la semilla de disertaciones mas amplias, musical mente hablando. Por ejemplo, el ejercicio en si bemol menor desarrolla ligeramente un tema presentado anteriormente en el ejercicio en la menor; y lo comento, a modo de hacer oír como esto discurre.

A los lectores de este libro, digo: No olviden que la lentitud en el aprendizaje se convierte en el hacer muscular que vuela por sobre el pensamiento, hacia la música.

En fin, a mis pupilos, mis amores, quiero daros alas con estos apuntes armónicos

Guía para la lectura

Mano izquierda

Índice= 1

Medio=2

Anular=3

Meñique=4

Cuerda al aire= 0

Mano derecha

Pulgar= p

Índice= i

Medio= m

Anular= a

Los números romanos indican el traste donde empieza la pisada.
Los números encapsulados indican la cuerda donde suena la nota.

Ejercicio en Do mayor

Exercise in C major

María E. Fuenmayor

♩. = 100

Guitarra

p i m a m i

f

Gtr.

5

mf

Gtr.

9

f

Gtr.

12

mf

16

1. i m a i m 2. *p* i m a m i

f

Gtr.

20

mf

Gtr.

24

Ejercicio en La menor

Exercise in A minor

María E. Fuenmayor

Guitarra

$\text{♩} = 55$

Gtr.

mf

3 1 0 1 0 3 1 0 1 0 3 2 0 3 2 0

④ ④ ③ ③

f

5

0 0 0 0

⑤ ⑤ ⑤ ⑤

ff

9

4 0 0 4 0 1 4 0

mf

rit.

13

2 3 4 3 2 4

⑤ ⑤

mf **p**

Ejercicio en Sol mayor

Exercise in G major

María E. Fuenmayor

♩. = 80

Guitarra

p m i a i m

mf
2da vez *p* sul tasto

Gtr.

mf sul ponticello
2da vez loco

mp

Gtr.

p

rit.

Gtr.

pp

ppp

Ejercicio en Mi menor

Exercise in E minor

María E. Fuenmayor

$\text{♩} = 96$

Guitarra

sempre legato

f

a m i a m i a m

3

Gtr.

5

Gtr.

7

Gtr.

mp

9

Gtr.

11

Gtr.

f

13

Gtr.

allargando

15

Gtr.

mp

Ejercicio en Re mayor

Exercise in D major

María E. Fuenmayor

♩ = 55

Guitarra

mf

X p i m i a i m i VIII VII V

Gtr.

mp

5 X p i m i a i m i VIII VII V

Gtr.

mf *mp*

9

Gtr.

mf

13 X p i m i a i m i VIII VII V

Gtr.

17

Gtr.

p

21

Ejercicio en Si menor

Exercise in B minor

María E. Fuenmayor

$\text{♩} = 92$ VII *p* i m i p m

Guitarra

mf
2da vez *p*

5

Gtr.

4 3 2

3 2 4

3 4 2

1. 1 4 2

p i m a m i

3 2 0 0

9

Gtr.

2. *p* i a i p a p i m a m i

3 2 0

1 2 4

3 4 2

3 1 2

f
2da vez *p*

13

Gtr.

3 1 2

1

2 0 0 0

0 3 0

17

Gtr.

1. 0 0 0

2. *p* i m i p m

mp

21

Gtr.

2 1 1

4

25

Gtr.

p i m a m i

3 4 1

i p i p p p

4 3 0

2 4 3 1

Ejercicio en La mayor

Exercise in A major

María E. Fuenmayor

Guitarra

mp (3) (4)

Gtr. (3) (2)

Gtr. (4) (3) *mf* (3)

Gtr. (3) *p* (3)

Gtr. *rallentando* (3) (3)

Ejercicio en Fa# menor

Exercise in F# minor

María E. Fuenmayor

♩ = 71

Guitarra

3 2 4 1 2 0 3 4 2 2 3 1

(4) (3)

mp

Gtr.

3 2 4 1 2 0 3 4 2 2 3 1

(4) (3)

mp

Gtr.

mf mp mf mp mf mp

1 0 4 1

Gtr.

f p f p mf

1 3 0 2 3 1 3 1 0 2 3 4 2 1 4

Gtr.

3 2 4 4 1 2 4 0 3 2 0

Gtr.

rit. f

3 4 1 2 4 1 2 0 1 4 3 0

Ejercicio en Mi mayor

Exercise in E major

María E. Fuenmayor

♩ = 82

Guitarra

sempre legato **f**

5

Gtr.

9

Gtr.

13

Gtr.

17

Gtr.

21

Gtr.

25

Gtr.

rit.

mp

The score is written for guitar in E major (three sharps) and 2/4 time. It begins with a tempo marking of 82 bpm. The first staff starts with a treble clef, a key signature of three sharps, and a 2/4 time signature. The first measure is a whole rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a). This is followed by a series of eighth notes: E5 (i), D#5 (m), C#5 (i), B4 (m), A4 (i), G#4 (m), F#4 (a), E4 (a). The next measure is a whole rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a). The final measure is a whole rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a). The second staff begins with a measure rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a). This is followed by a series of eighth notes: E5 (i), D#5 (m), C#5 (i), B4 (m), A4 (i), G#4 (m), F#4 (a), E4 (a). The next measure is a whole rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a). The final measure is a whole rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a). The third staff begins with a measure rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a). This is followed by a series of eighth notes: E5 (i), D#5 (m), C#5 (i), B4 (m), A4 (i), G#4 (m), F#4 (a), E4 (a). The next measure is a whole rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a). The final measure is a whole rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a). The fourth staff begins with a measure rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a). This is followed by a series of eighth notes: E5 (i), D#5 (m), C#5 (i), B4 (m), A4 (i), G#4 (m), F#4 (a), E4 (a). The next measure is a whole rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a). The final measure is a whole rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a). The fifth staff begins with a measure rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a). This is followed by a series of eighth notes: E5 (i), D#5 (m), C#5 (i), B4 (m), A4 (i), G#4 (m), F#4 (a), E4 (a). The next measure is a whole rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a). The final measure is a whole rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a). The sixth staff begins with a measure rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a). This is followed by a series of eighth notes: E5 (i), D#5 (m), C#5 (i), B4 (m), A4 (i), G#4 (m), F#4 (a), E4 (a). The next measure is a whole rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a). The final measure is a whole rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a). The seventh staff begins with a measure rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a). This is followed by a series of eighth notes: E5 (i), D#5 (m), C#5 (i), B4 (m), A4 (i), G#4 (m), F#4 (a), E4 (a). The next measure is a whole rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a). The final measure is a whole rest, followed by a series of eighth notes: E4 (i), F#4 (m), G#4 (i), A4 (m), B4 (i), C#5 (m), D#5 (a), E5 (a).

Ejercicio en Do# menor

Exercise in C# minor

♩ = 72

sempre legato

María E. Fuenmayor

Guitarra

3

5

7

9

11

13

15

mf

p

p

Ejercicio en Si mayor

Exercise in B major

María E. Fuenmayor

♩ = 60

rubato
p i m i m i m i p i a m p i m i
sul tasto

Guitarra

mf *mp*

2 3 1 3 4 3 1 3 2 3 0 1 2 1 0 1

4 *sempre legato* *cresc.*
p i m i i m i m
2 1 0 1 3 1 0 1 2 0 0 0 3 0 0 0

Gtr.

7 p m p m p m p m p i m i p i m i *allargando*
3 0 1 0 3 0 4 0 3 0 4 0 1 0 4 0 2 0 4 0 1 0 4 0

Gtr.

mf

10 *a tempo*
p i m i a i m i
2 1 0 1 3 1 0 1 3 1 2 1 0 1 2 1

Gtr.

f

12 *allargando*
p p p i m a m i
1 3 0 3 4 3 0 3 2 1 3 0 4 1 4 0

Gtr.

14 *a tempo* *sul tasto*
mf *mp*

Gtr.

Ejercicio en Sol# menor

Exercise in G# minor

María E. Fuenmayor

♩. = 106

Guitarra

VI
p i m a i m

IV

1 4 0 0 4 0

mf

Gtr.

5

p i m a m i

p i m i p m

p i m a m i

1 3 0 0 0 3

1 2 0 2 1 0

3 1 2 0 2 1

Gtr.

9

p i m i p m

p i m a m i

3 2 4 2 3 4

1 0 4 0 1 4

3 1 2 0 2 1

3 1 2 0 2 1

Gtr.

13

p p m a m i

p m a m a m p

0 0 2 0 0 0

3 2 1 0 1 0

3 0 1 0 1 0

Ejercicio en Fa# mayor

Exercise in F# major

María E. Fuenmayor

♩. = 82

Guitarra

First system of guitar notation, measures 1-4. The key signature is F# major (three sharps). The time signature is 6/8. The notation includes a treble clef, a key signature of three sharps, and a 6/8 time signature. The first measure is a whole note chord (F#4, A#4, C#5). The subsequent measures contain eighth notes with fingerings: 3 1 0, 2 3 0, 3 2 0, and 3 2 0. A circled '4' is above the first measure of the second system. The dynamic marking *mp* is below the first measure of the second system.

2da sul ponticello

4

mp

Gtr.

Second system of guitar notation, measures 5-8. The notation includes a treble clef, a key signature of three sharps, and a 6/8 time signature. The first measure is a whole note chord (F#4, A#4, C#5). The subsequent measures contain eighth notes with fingerings: 3 4 2, 1 2 0, 3 4 2, and 3 4 2. The dynamic marking *mp* is below the first measure of the second system.

Gtr.

Third system of guitar notation, measures 9-12. The notation includes a treble clef, a key signature of three sharps, and a 6/8 time signature. The first measure is a whole note chord (F#4, A#4, C#5). The subsequent measures contain eighth notes with fingerings: 2 1 1, 1 1 1, 1 1 1, and 1 1 1. The dynamic marking *mf loco* is below the first measure of the third system.

IV VI IV

mf loco

Gtr.

Fourth system of guitar notation, measures 13-16. The notation includes a treble clef, a key signature of three sharps, and a 6/8 time signature. The first measure is a whole note chord (F#4, A#4, C#5). The subsequent measures contain eighth notes with fingerings: 2 1 1, 3 4 0, 3 2 0, and 1. The dynamic marking *p* is below the first measure of the fourth system. The tempo marking *rallentando* is above the first measure of the fourth system.

rallentando

p

Ejercicio en Re# menor

Exercise in D# minor

María E. Fuenmayor

♩ = 72

Guitarra



2da vez *mf* *p* (5)

[illegible]

Gtr.

7 8 9

IV III

1 3 4 0 2 3 0 1 3 4

10

Gtr.

2 3 1 4 0 2 1 4 0

[illegible]

Ejercicio en Fa mayor

Exercise in F major

María E. Fuenmayor

♩ = 50

Guitarra

p i m i m i m i

p i m a m i m i

3 2 0 1

3 2 0 4

5

mp

Gtr.

VI i m a m i a m

p i m i m i m i

2da vez *p*

Gtr.

p i m a m i m i

p i m i m i m i

mp

Gtr.

13

rit.

p *pp*

Ejercicio en Re menor

Excercise in D minor

María E. Fuenmayor

♩ = 88

sempre legato

sempre legato

Guitara

5

mf

4

5

1

3

4

3

1

9

1

3

2

3

3

2

4

1

1

0

1

0

13

mp

0

4

2

4

3

4

2

4

3

4

2

17

1

2

3

0

4

0

2

4

2

1

2

4

2

21

mf

1

3

4

3

1

3

0

3

0

0

25

p

i

m

i

a

m

i

p

rit.

i

p

i

m

mi

p

4

2

0

mp

Ejercicio en Si $\flat$ mayor

Exercise in B $\flat$ major

María E. Fuenmayor

$\text{♩} = 132$

Guitarra

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

mf

Gtr.

5

Gtr.

9

f

Gtr.

13

Gtr.

17

mp

Gtr.

21

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

mf

Gtr.

25

Gtr.

29

mp *p*

Ejercicio en Sol menor

Exercise in G minor

María E. Fuenmayor

♩. = 66
sempre legato

Guitarra

mf

p

f

p

mp

p

rit.

p

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

1

2

3

4

5

6

7

8

9

10

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Ejercicio en Mi $\flat$ mayor

Exercise in E $\flat$ major

María E. Fuenmayor

$\text{♩} = 80$
sempre legato

Guitarra

mp

1 0 1 4 0 1 2 3 2 4 3 2 1 3 1 2 3 1 1 3 1 4 3 1

Gtr.

pp *cresc.*

0 1 0 3 1 0 2 1 2 3 1 2 0 1 3 4 1 3 2 1 2 3 1 2

Gtr.

mf *p*

0 1 0 2 1 0 3 1 0 2 1 2

Gtr.

mf *pp*

1 0 3 1 3 0 2 1 2 4 2 4

Gtr.

mp

Gtr.

rit.

0 1 0 3 0 3

p

m
i
p

4
0
1

Ejercicio en Do menor

Exercise in C minor

María E. Fuenmayor

♩. = 90
sempre legato

Guitarra

VI

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

3 1 0 0 0 1 1 2 0 1 2 0 1 2 0 0 0 2

⑥
mp

Gtr.

5

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

3 1 0 2 1 0 1 3 0 2 3 0 3 4 2 3 4 2 3 1 0 0 0 1

mf

Gtr.

9

2.
p i m a m i p i m a m i

3 2 4 0 4 2 3 0 1 4 1 0 3 2 1 4 1 2 3 0 1 4 1 0

mp *mf*

Gtr.

13

p i m p i m

0 0 0 1 0 0 3 1 0 3 1 0 1 0 2 1 0 2 0 1 2 0 1 2

Gtr.

17

p i m a m i a i p

0 0 0 0 0 0 3 1 0 0 0 1

mp

Exercise in A $\flat$ major

María E. Fuenmayor

Guitarra

p i m a m a m i

mp

3 4 0 2

3

p i m i m i m i

1 0 1 0 2 0 1

5

p i m i m a m i

0 3 2 3 2 3 0

7

i m i m i a m p

2 3 0 3 2 3 2 1

9

p i m i p i m i p i p i p i m i

3 1 0 1 3 1 2 1 3 4 2 4 3 4 1 0

11

i p m p i p m p

3 2 1 2 3 2 4 2

13

p

2 3 0 3 2 3 2 1

Ejercicio en Fa menor

Exercise in F minor

María E. Fuenmayor

♩. = 100

Guitarra

p i m i m i

mf

5

Gtr.

p i m i m i

9

Gtr.

f

13

Gtr.

mf *p*

17

Gtr.

p i m a m i

allargando

p i m i m i

p

Detailed description of the musical score: The score is written for guitar on a single staff. It begins with a key signature of three flats (Bb, Eb, Ab) and a 6/8 time signature. The tempo is indicated as quarter note = 100. The first system (measures 1-4) starts with a treble clef and a key signature change to F minor. It features a melodic line with eighth notes and sixteenth notes, often beamed in groups. Fingering numbers (1, 0, 3, 1, 4) are shown below the notes. The dynamic marking *mf* is present. The second system (measures 5-8) continues the melodic pattern with similar fingering and dynamics. The third system (measures 9-12) introduces a *f* (forte) dynamic and includes a crescendo hairpin. The fourth system (measures 13-16) features a *mf* (mezzo-forte) dynamic followed by a *p* (piano) dynamic. The fifth system (measures 17-20) includes an *allargando* (ritardando) instruction and ends with a *p* (piano) dynamic. The piece concludes with a final measure marked *p*.

Ejercicio en Re $\flat$ mayor

Exercise in D $\flat$ major

$\text{♩} = 60$
sempre legato

María E. Fuenmayor

Guitarra

f

1 2 4 3 4 2 1 3 4 3 2 3

3

Gtr.

5

Gtr.

7

Gtr.

9

Gtr.

11

Gtr.

13

Gtr.

15

Gtr.

2 1 4 1 3 2 3 2 1

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

m p m i m i p i

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

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

p i m i m i m i p

Ejercicio en Si $\flat$ menor

Exercise in B $\flat$ minor

María E. Fuenmayor

$\text{♩} = 66$ *p* *i* *mi* *mi* *mi*

Guitarra *sempre legato* *mf*

3 4 2 4 2 4 1 4 3 2 4 2 4 2 1 2

5

Gtr. 3 2 1 4 1 2 0 2 3 1 2 1 2 1 4 1

9

Gtr. *p* *i* *mi* *p* *i* *mi* *p* *i* *mi* *mi* *mi* *p* *i* *p* *i* *p* *i* *mi*

3 2 4 1 3 1 0 1 3 1 4 1 2 1 0 1 3 2 1 2 3 2 1 2 1 3 0 3 1 3 2 3

13

Gtr. *p* *i* *mi* *p* *i* *mi*

3 4 1 4 3 4 2 4 3 2 1 2 3 2 1 2 3 2 1 2 3 2 0 2

17

Gtr.

21

Gtr. 3 2 1 2 1 2 4 2 4 3 1 3 1 4 2 4

25

Gtr.

29

Gtr. *allargando*

m
i
p

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