

Marcelo Coronel

Rama negra

*Para trío de requinto
y dos guitarras*



Rama negra
Kran7 GT02

© 2016 by Marcelo Coronel
correo@marcelocoronel.com.ar
www.marcelocoronel.com.ar

Marcelo Coronel

Rama negra

*para trío de requinto
y dos guitarras*

Comentarios del compositor 4

Rama negra (partitura general) 7

partituras individuales

Requinto 14

Guitarra 2 16

Guitarra 3 18

Acerca del compositor 21

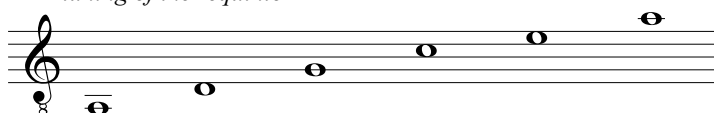
Comentarios del compositor

El requinto

Existen varios instrumentos de cuerda de la familia de las guitarras denominados requinto, que difieren entre sí en algunas características. El que se utiliza en esta composición es más pequeño que la guitarra, aunque muy similar en forma y proporciones. Al igual que ésta tiene seis cuerdas simples: primera, segunda y tercera de nylon sólido, y entorchadas cuarta, quinta y sexta. El tiro de cuerdas es obviamente menor: 54 cm. en mi instrumento personal, pero esto puede variar con cada constructor.

Se afina una cuarta justa más agudo que la guitarra. Por esto los intervalos entre las notas que producen las cuerdas al aire son los mismos que en el caso de aquélla: cuarta justa como norma, con la excepción de tercera y segunda cuerdas, separadas por intervalo de tercera mayor. Otra característica que comparte con las guitarras es que es un instrumento octavador: la música suena una octava más grave que lo escrito, por lo cual es recomendable utilizar la clave que lo indica con el número 8 debajo.

afinación del requinto *tuning of the requinto*



Para facilitar la lectura, teniendo en cuenta la similitud entre la lógica armónica y mecánica de guitarras y requintos, la música para éstos se escribe en una tonalidad ubicada una cuarta justa por debajo de aquélla en que realmente suena el instrumento. Esto lo coloca entre los instrumentos traspositores.

Comments by the composer

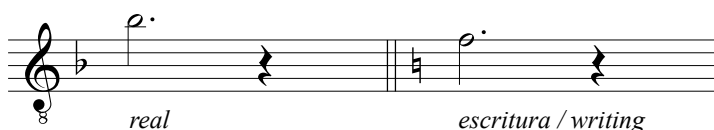
The requinto

There are several string instruments that are called requinto and belong to the guitar family, with some striking differences. The one used in this composition is smaller than the standard guitar but very similar in shape and proportions. Like the guitar, it has six single strings: the first, second, and third ones are made of solid nylon and fourth, fifth, and sixth ones are wound. The string length is obviously shorter: my personal instrument is 54 cm long, but it can vary with each maker.

The tuning of a requinto is five semitones higher than that of a guitar. As a result, the intervals between the notes produced by open strings are the same as in a guitar: a perfect fourth as a rule, with the exception of that between the third and second strings, which are separated by an interval of a major third. Another feature the requinto shares with the guitar is that the music sounds an octave lower than the written score, and therefore it is advisable to use a clef to indicate this with a number 8 printed under it.

To facilitate the reading, and bearing in mind that the harmonic and mechanical logics of guitars and requintos are the same, the music for the latter is written in a key located a perfect fourth below the one in which the instrument really sounds, thus placing it among the transposing instruments.

Requinto *compás 31 / m. 31* *(p. 10)*



El arrastre

Ante la ausencia de consenso general sobre el modo de escribir e interpretar los traslados de dedos sobre una misma cuerda, explico aquí mi personal criterio. Estos desplazamientos pueden ser sonoros (audibles) ó no. Cuando son audibles los llamo Arrastres, Glissandos ó Portamentos, palabras que para mí designan lo mismo: *traslado de un dedo de la mano izquierda sobre una misma cuerda, que se realiza sin quitar presión, por lo cual se escucha el ruido del deslizamiento.*

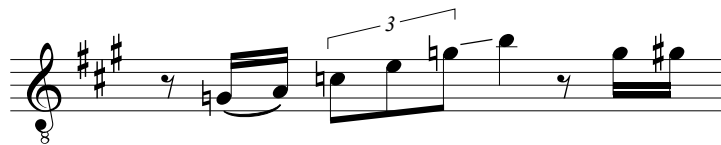
En este ejemplo las notas SOL y SI deben tocarse sobre la misma cuerda con el mismo dedo. Se ha colocado una línea para indicar arrastre, por lo cual debe escucharse el ruido del traslado. Pero el SI debe atacarse con la mano derecha.

The Arrastre

Since there is no general consensus regarding the way of writing and performing the movements of fingers on the same string, I explain here my personal criteria. These displacements can be audible or not. When they are audible, I call them *Arrastres*, *Glissandos*, or *Portamentos*, words that for me mean the same: *displacement of a left hand finger on the same string that is made without releasing the finger pressure, for which the noise of the slide is heard.*

In this example the notes G and B must be played on the same string with the same finger. A line has been added to indicate arrastre, so that the noise of the slide is heard. But the B note must be attacked with the right hand.

Guit. 2
compás 45 / m. 45
(p. 17)



a mi hijo Lisandro (El Chano)

Rama negra

Para trío de requinto y dos guitarras

Setiembre de 2012
Marcelo Coronel

Andante (♩ = 65)

A

The musical score is arranged in three systems, each with three staves. The top staff is for the Requinto (treble clef), the middle for Guitarra 2 (treble clef), and the bottom for Guitarra 3 (treble clef). The key signature has one flat (B-flat), and the time signature is common time (C). The score begins with a repeat sign and a first ending bracket labeled 'A'. The Requinto part features a melodic line with triplets and slurs. Guitarra 2 provides harmonic support with chords and some melodic fragments. Guitarra 3 plays a steady accompaniment of chords. The score includes measure numbers 4, 7, and 8, and various musical notations such as slurs, triplets, and accidentals.

Musical score for guitar, measures 10-16. The score is written in treble clef with a key signature of one flat (B-flat). It consists of three systems of three staves each. The first system (measures 10-12) features a melody with triplets and a bass line with chords. A 'C 5' chord is indicated in measure 12. The second system (measures 13-15) continues the melodic and harmonic development. The third system (measures 16-18) includes a first position ('1°') marking above the staff in measure 16. The notation includes various rhythmic values, accidentals, and articulation marks.

A1

Musical score for guitar, measures 19-25. The score is written in treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. It consists of three systems of three staves each. The first system (measures 19-21) features a melodic line in the first staff, a more active line in the second staff, and a bass line in the third staff. The second system (measures 22-24) includes a triplet in the first staff and various rhythmic patterns in the second and third staves. The third system (measures 25-27) continues the melodic and harmonic development. The piece concludes with a final chord in the third staff of the last system.

Musical score for measures 28-30, consisting of three staves. The music is in 3/8 time and features a complex rhythmic pattern with triplets and sixteenth notes. The key signature has one flat (B-flat).

Musical score for measures 31-33, consisting of three staves. The music continues with a similar rhythmic pattern, including triplets and sixteenth notes. The key signature has one flat (B-flat).

più mosso (♩ = 90 aprox.)

Musical score for measures 34-36, consisting of three staves. Measure 34 includes a triplet of chords and a *rasgueando* instruction. Measure 35 features a 2/4 time signature change. Measure 36 concludes with a key signature change to two sharps (F# and C#).

B

Musical score for guitar, measures 37-43. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of three systems of three staves each. The first system (measures 37-39) features a melodic line in the first staff, a more active melodic line in the second staff, and a rhythmic accompaniment in the third staff. The second system (measures 40-42) continues the melodic and accompaniment patterns. The third system (measures 43-45) includes a triplet in the first staff and a complex rhythmic pattern in the second staff. The notation includes various note values, rests, and articulation marks.

46

Musical score for measures 46-48. The first staff (treble clef) contains a melodic line with a triplet of eighth notes in measure 48. The second staff (treble clef) contains a melodic line with a triplet of eighth notes in measure 48. The third staff (treble clef) contains a bass line with chords. Chord labels 'C 5' and 'C 4' are placed above the second staff in measures 48 and 49 respectively.

49

Musical score for measures 49-51. The first staff (treble clef) contains a melodic line. The second staff (treble clef) contains a melodic line with a triplet of eighth notes in measure 49. The third staff (treble clef) contains a bass line with chords.

52

tempo primo (♩ = 65)

Musical score for measures 52-54. The first staff (treble clef) contains a melodic line with a triplet of eighth notes in measure 52. The second staff (treble clef) contains a melodic line with a triplet of eighth notes in measure 52. The third staff (treble clef) contains a bass line with chords. Chord labels 'C 5' and 'C 6' are placed above the second staff in measures 52 and 53 respectively. The word 'rall.' is written below the first and third staves in measures 52 and 53, with a dashed line extending to the right.

Epilogo

The musical score for "Epilogo" consists of three systems of staves. The first system (measures 55-57) features a guitar staff with a 2^o (second) fret marking and a bass staff with a 3^o (third) fret marking. The second system (measures 58-59) includes a guitar staff with triplets and a dynamic marking of *p* (piano), and a bass staff with a *rasgueando* marking. The third system (measures 60-61) continues with complex rhythmic patterns and triplets in both guitar and bass staves.

Rama negra / requinto

Marcelo Coronel

Andante (♩ = 65) A

Requinto

5

8

11

14

17 A1

20

23

25

28

30

33

più mosso (♩ = 90 aprox.)

C 4

36

42

45

48

52

tempo primo (♩ = 65)

rall. -----

Epilogo

55

58

60

Detailed description: This is a page of a guitar score for the piece 'Rama negra' by Marcelo Coronel. The page contains measures 28 through 60. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The score includes various musical notations such as triplets, slurs, and fingering numbers (1-4). There are also dynamic and tempo markings: 'più mosso' (♩ = 90 approx.) starting at measure 36, and 'tempo primo' (♩ = 65) starting at measure 52. A 'rall.' (ritardando) marking is present between measures 52 and 55. Section markers include 'C 4' at measure 36 and 'Epilogo' at measure 55. The piece concludes with a double bar line at measure 60.

Rama negra / guitarra 2

Marcelo Coronel

Andante (♩ = 65)

Guitarra 2

8

2

A

5

8

3

3

8

3

3

11

C 5

3

14

17

1°

A1

20

3

23

26

29

32

36 *più mosso* (♩ = 90 aprox.) B

40

43

46

49

52 *tempo primo* (♩ = 65)

Epílogo

55 ^{2°}

57

60

23

25

27

29

31

33

rasgueando

36

più mosso (♩ = 90 aprox.) B

39

41

43

45

47

49

51

rall. -----

tempo primo (♩ = 65)

Epilogo

53

56

rasgueando

58

60