

fascículo I

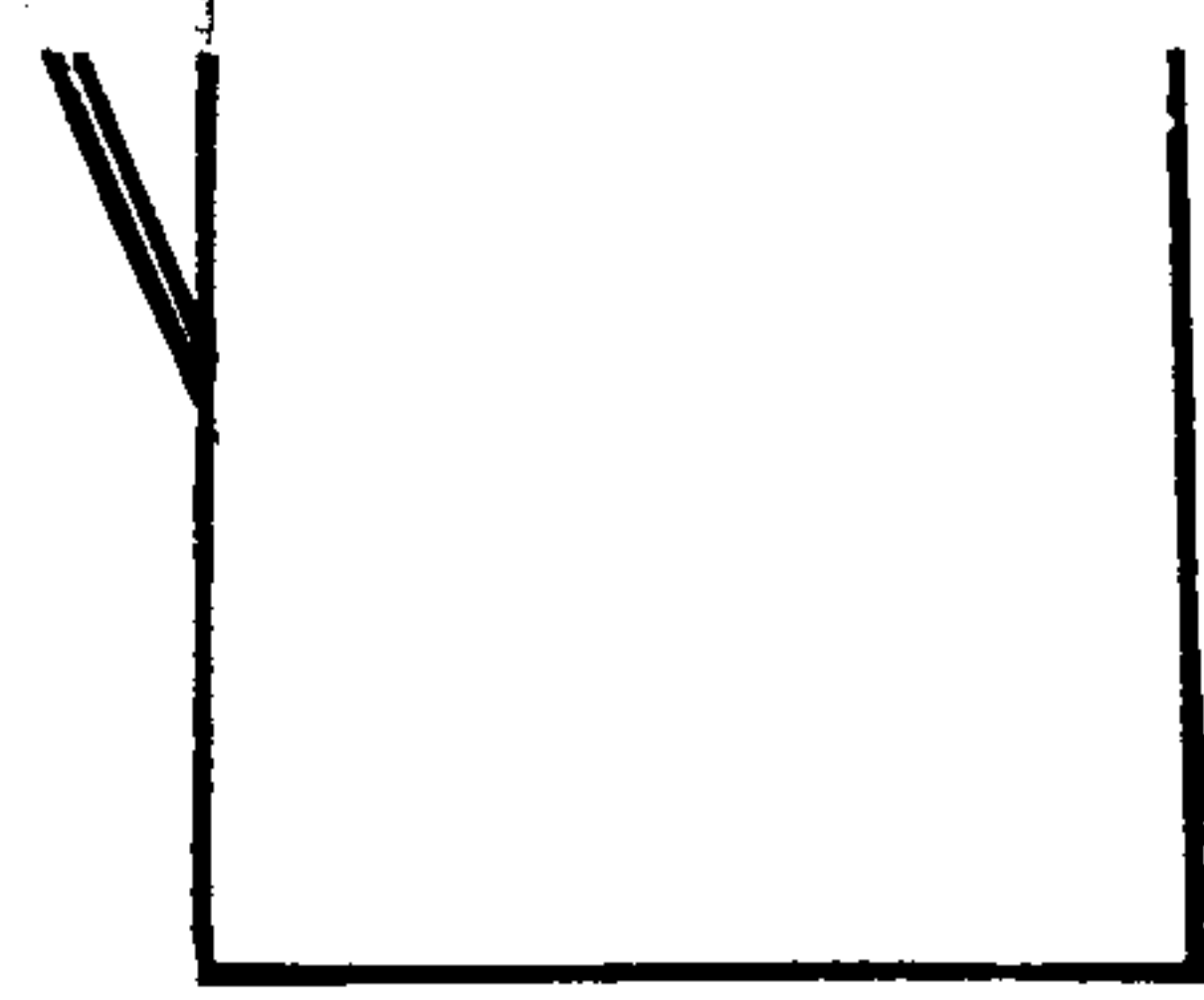
SIÓN PORTEÑA

LAS PERDICES

EL BILLETERO

EL BEJUQUERO

QUEJAS



ANTOLOGIA DE AIRES POPULARES VENEZOLANOS

Las formas musicales populares que hemos recopilado y armonizado provienen de importantes tradiciones artísticas de Venezuela, y son sólo algunas de las que mejor se han prestado a una elaboración para guitarra sola. Fueron recogidas en el campo, en aldeas y pequeñas ciudades, bien dictadas por músicos populares, o copiadas de raros manuscritos, viejas ediciones, rollos de pianola y antiguos discos. Estas formas tienen diverso origen y ubicación: en unas predomina el ancestro europeo, como en el vals, la canción y el pasaje, casi todos dispersos por todo el país, mientras en otros se sienten acentos negroides, influencias del arte musical de los primitivos esclavos afro-venezolanos, como en el merengue y en algunas inflexiones rítmicas del golpe, el primero hasta hace poco tiempo muy propio de zonas centrales y el segundo de regiones centro-occidentales.

Por su estructura, el vals consta de dos o de tres partes, y, con algunas excepciones, son de limitado recorrido tonal y modulante, casi siempre dentro de una tonalidad principal y sus relativos vecinos. Entre esas excepciones podemos señalar las interesantes transiciones tonales de la segunda parte de "El bejuquero", en que sobre dieciséis compases se recorren seis tonalidades con sus respectivos acordes dominantes. En el vals "Recuerdos a Muñoz" se recorren nueve tonalidades. Muchos vales no solamente eran interpretados en toda suerte de instrumentos o conjuntos musicales sino que también al ponérseles letra se les cantaba en serenatas, fiestas, radio etc. El merengue es igualmente importante tanto como baile popular que como canción, ésta por lo general de carácter humorístico, y de un ritmo caprichoso que oscila con acentuaciones de 6/8 y 2/4.

Tratándose de piezas de índole netamente popular, al interpretárseles en la guitarra se puede hacer uso, ad libitum, del capotasto sobre el traste que lo permita la tesitura de la obra, con lo cual se obtiene un color tonal más variado y un efecto sonoro más rico. En la armonización, ornamentos y ciertos efectos instrumentales hemos tomado en consideración algunas peculiaridades artísticas del guitarrista popular venezolano, del bandolinista, del arpista, del ejecutante de cuatro, y orquestas de baile.

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ANTOLOGIA DI ARIE POPOLARI VENEZUELANE

Le forme musicali popolari che abbiamo raccolto e armonizzato provengono da importanti tradizioni artistiche del Venezuela, e sono solo alcune di quelle che si sono meglio prestate ad una elaborazione per sola chitarra. Sono state raccolte nei campi, in paesetti e piccole città, ben dettate da musicisti popolari o copiate da rari manoscritti, vecchie edizioni, rulli di pianola e vecchi dischi. Queste forme musicali hanno origine e luogo di provenienza diversi: in alcune predomina l'origine europea, come nel valzer, la canzone e il "pasaje", quasi tutti dispersi per tutto il paese, mentre in altri si sentono accenti negroidi, influenze dell'arte musicale dei primitivi schiavi afro-venezuelani come nel "merengue" e in alcune inflessioni ritmiche del "golpe", il primo fino a poco tempo fa proprio di zone centrali, il secondo di regioni centro-occidentali.

Per la sua struttura il valzer consta di due o tre parti, e, con qualche eccezione, presenta un percorso tonale limitato e modulante, quasi sempre dentro una tonalità principale e i suoi relativi vicini. Tra le eccezioni possiamo segnalare gli interessanti passaggi tonali della seconda parte di "El bejuquero", nel quale in 16 battute si percorrono 6 tonalità con i loro rispettivi accordi dominanti. Nel valzer "Recuerdos a Muñoz" si trovano nove tonalità. Molti valzer non solo venivano eseguiti da ogni tipo di strumenti o complessi musicali ma, mettendo loro le parole, venivano anche cantati per serenate, feste e trasmissioni radiofoniche. Il "merengue" è altrettanto importante sia come ballo popolare che come canzone e in tale forma è principalmente di carattere umoristico e con un ritmo capriccioso che oscilla dal tempo di 6/8 a quello di 2/4.

Trattandosi di pezzi di indole puramente popolare, quando sono interpretati con la chitarra, si può fare uso, ad libitum, del capotasto su quel tasto che la tessitura dell'opera meglio comporta; con ciò si ottiene un colore tonale più variato ed un effetto sonoro più ricco. Per l'armonizzazione, per gli abbellimenti e certi effetti strumentali abbiamo preso in considerazione alcune particolarità artistiche del chitarrista popolare venezuelano, del mandolinista, dell'arpista, del suonatore di cuatro (chitarra a quattro corde) e delle orchestre da ballo.

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ANTHOLOGY OF POPULAR VENEZUELAN AIRS

The popular musical forms that we have collected and harmonized come from important artistic traditions of Venezuela and are only those which are better adapted to an elaboration for guitar. They were collected in the fields, in small localities and towns, well-dictated by popular local musicians or copied from rare manuscripts, old editions, piano rolls and old recordings. These musical forms come from different sources: in some the European origin predominates, as in the waltz, the song and the 'pasaje', which are found all over the country; in others one hears negroid rhythms, influence of the musical art of the primitive afro-venezuelan slaves such as the 'merengue', and in some rhythmic inflections of the 'golpe', the first up until a short time ago found in the Central zones and the second, the Central-Western regions.

Structurally the waltz consists of two or three parts, and, with a few exceptions, contain limited tonal movement, almost always a single tonality and its relative neighboring ones. Among the exceptions one can mention the interesting tonal transition of the second part of 'El bejuquero', in which 16 measures cover 6 tonalities with their respective dominant chords. The waltz 'Recuerdos a Muñoz' contains nine tonalities. Many waltzes were not only interpreted by every type of instrument or musical ensemble and even, adding words, sung for evening entertainment, parties and radio transmissions. The 'Merengue' is as important as a popular dance as a song and as such is principally of a humoristic character with a jocular rhythm which is punctuated by 6/8 and 2/4 accentuations.

Dealing with purely popular pieces, when they are interpreted on the guitar, one can use, ad libitum, the capotasto on that position which is best suited to the work; likewise one obtains a more varied tonal colour and a richer sonority; for the harmonization, the embellishments, and certain instrumental effects, some particular artistic effects of the popular Venezuela guitarist, mandolinist, cuatro (four-string guitar) player and dance band have been taken into consideration.

Alirio Di



VISION PORTENA

canción venezolana

armonización y arreglo para guitarra
de ALIRIO DIAZ

PEDRO PABLO CALDERA

Cantabile (♩. = 50 circa)
arm. 7

VIII ————— ②

6^a in RE ③ ④ ① 7

mp

② ③ ② ② II III II 7

VIII VII V ② 7 3

③ ① I 4

p

1. VIII ② 2. ③ ⑤ *mf*

arm. 12

VIII ② ③ ④ ⑥ *p*

This page of musical notation for guitar consists of ten staves. The notation includes various fret numbers (II, III, VI, X, III, IV, III, V, VI, X) and fingerings (circled numbers 1-5). Dynamics such as *mf* and *f* are indicated. The music features a mix of melodic lines and chordal textures. The final staff includes the instruction "arm. 8" and a circled number 6 at the end of the line.

arm. 12
meno mosso

⑤

①

②

③

②

V

④

③

④

③

④

①

p

X

arm. 12

arm. 12 12

⑤

④

0

3

2

1

0

ten.

ten.

⑥ pp

LAS PERDICES

golpe larense

PEDRO LÓPEZ

monización y arreglo para guitarra
de ALIRIO DIAZ

Allegro (♩ = 72 circa)

The score consists of ten staves of music. The first staff is in treble clef and begins with a forte (*f*) dynamic. The second staff is in bass clef and includes a piano (*p*) dynamic. The third staff returns to treble clef with a forte (*f*) dynamic. The fourth staff is in bass clef with a mezzo-forte (*mf*) dynamic. The fifth staff is in treble clef with a piano (*p*) dynamic. The sixth staff is in bass clef with a piano (*p*) dynamic. The seventh staff is in treble clef. The eighth staff is in bass clef. The ninth staff is in treble clef. The tenth staff is in bass clef and ends with a double bar line and repeat signs.

This musical score is written for guitar and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic values, accidentals, and articulation marks. The first staff begins with a forte (*f*) dynamic. The second staff features a second ending bracket labeled 'II' and a triplet of eighth notes. The third staff includes accents and a triplet of eighth notes. The fourth staff has a first ending bracket labeled 'II', a forte (*f*) dynamic, and a triplet of eighth notes. The fifth staff includes a second ending bracket labeled 'II' and a *mfritmico* marking. The sixth staff contains a circled number '6' below the first measure. The seventh staff includes a first ending bracket labeled 'VI', circled numbers '2' and '5', and a circled number '4' below the eighth measure. The eighth staff includes a first ending bracket labeled 'V', circled numbers '2' and '5', and a circled number '4' below the eighth measure. The ninth staff includes a first ending bracket labeled 'II', circled numbers '1' and '2', and a circled number '5' below the eighth measure. The tenth staff includes a first ending bracket labeled 'II', circled numbers '1' and '2', and a circled number '5' below the eighth measure. The score concludes with a *mf* dynamic marking.

This musical score is written for guitar and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various rhythmic values, accidentals, and performance markings. Fingerings are indicated by numbers 1-4 and 0 (open string). Dynamics include *f*, *mf*, *mp*, and *p*. Performance instructions include *pizz.* (pizzicato) and *perdendosi* (decrescendo). The score features several sections marked with Roman numerals: II, IV, II, II, VII, VII, and VII. There are also first and second endings marked with '1.' and '2.'. The piece concludes with a final chord marked VII.

EL BILLETTERO

merengue

armonización y arreglo para guitarra
de ALIRIO DIAZ

RAFAEL MIGUEL LÓPEZ

Ritmico (♩) = 54 circa

mf con grazia

The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 5/8 time signature. It contains a melodic line with a repeat sign and a circled '3' above the final measure. The second staff continues the melody with a circled '5' below the first measure and a '4' above the second measure. The third staff features a circled '5' below the first measure and a '4' above the second measure. The fourth staff has a circled '5' below the first measure and a '4' above the second measure. The fifth staff includes a circled '5' below the first measure and a '4' above the second measure. The sixth staff has a circled '5' below the first measure and a '4' above the second measure. The score includes various guitar techniques such as barre (IV, VII), fingering (1, 2, 3, 4), and dynamics (mf, f). The piece concludes with a final chord marked with a circled '3' and a '3' above it.

III

mf

mf

VII

f

mf

IV II

mf

1. 3. 2.

mf

mf

IV V V

mf

EL BEJUQUERO

valse

armonización y arreglo para guitarra
de ALIRIO DIAZ

Anónimo

Allegro (♩ = 60 circa)

mf grazioso

II

IV

V

VII

1.

III

f

p

f

p rall.

2.

f

a tempo

cedendo

III

V

VII

② ③

②
v
③
mp

V VII ② VII II III

② ① ① I III ④ ③ ②
poco rall. cedere ⑤ a tempo

② ① IX ① ② VIII ③

VII III VIII
rall.

② VIII VII ⑤

② CODA
rall. Dal $\text{\textcircled{C}}$ al $\text{\textcircled{C}}$ poi Coda

QUEJAS

valse

armonización y arreglo para guitarra
de ALIRIO DIAZ

PAZ ABREU
(1848-1880)

Andantino (♩ = 138).

The score is written for guitar in 3/4 time, marked Andantino (♩ = 138). It consists of eight staves of music. The key signature has one sharp (F#). The score includes various guitar techniques and dynamics:

- Staff 1:** Starts with a *mf* dynamic. Features a triplet of eighth notes and a *pizz.* instruction. Fingering numbers 2, 4, 3, 2, 1 are shown above the notes.
- Staff 2:** Continues the melody with a *pizz.* instruction. Fingering numbers 1, 2, 4, 2, 1 are shown.
- Staff 3:** Includes a first ending marked "1. arm. 12" and a second ending marked "2." with a *pizz.* instruction. Dynamics include *p.* and *rall.* Fingering numbers 2, 3, 3, 1, 4, 6, 5, 4, 6 are shown.
- Staff 4:** Features a *p* dynamic and a *pizz.* instruction. Fingering numbers 3, 3, 2, 2, 1, 2, 3, 4, 3, 2, 1, 5 are shown.
- Staff 5:** Includes a *p* dynamic and a *pizz.* instruction. Fingering numbers 2, 2, 1, 1, 1, 1, 4, 3, 2, 1, 6, 5 are shown.
- Staff 6:** Features a *p* dynamic and a *pizz.* instruction. Fingering numbers 4, 2, 2, 1, 1, 1, 5, 3, 2, 1, 0 are shown.
- Staff 7:** Includes a *pizz.* instruction and a *rall.* marking. Fingering numbers 2, 4, 4, 0, 2, 3 are shown.
- Staff 8:** Concludes with a first ending marked "1. Pizz." and a second ending marked "2." with an *arm. 12* instruction. Dynamics include *p.* and *a tempo*. Fingering numbers 0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0 are shown.