

# "PULSANDO EL SENTIR ANDINO"





**Universidad de Antioquia**  
**Facultad de Artes**  
**Licenciatura en Música**

**Autores**

Oscar Andrés Granada Rengifo  
Wilfer Alejandro Ortiz Molina  
Eleazar de Jesús Murillo Ossa

**Asesores**

Luz Angélica Romero Meza, Magíster Educación y Desarrollo Humano  
John Jaime Villegas Londoño, Licenciado en Música

**Proyecto de grado para optar al título de Licenciado en Música**  
**Medellín, Colombia.**

**Dibujo**

Elvira Ortiz Gutiérrez

**Diseño**

Andrés Arias

## CONTENIDO

Presentación.....	4
A quien va dirigido.....	6
Convenciones utilizadas en la presente cartilla.....	7
Obras nivel 0.....	8
Ejercicios Aprestamiento Espartillo.....	10
Espartillo Score y Partes .....	19
Ejercicios Aprestamiento Vals de la Madrugada.....	27
Vals de la Madrugada Score y Partes.....	36
Ejercicios de Aprestamiento Accionando .....	43
Accionando Score y Partes.....	55
Obras nivel 0.5.....	62
Ejercicios de Aprestamiento Pasillo a dos dedos.....	64
Pasillo a dos dedos Score y Partes.....	73
Ejercicios de Aprestamiento Guabiniando.....	82
Guabiniando Score y Partes.....,	95
Ejercicios de Aprestamiento Zorrito.....	103
Zorrito Score y Partes.....	113
Obras nivel 1 .....	122
Ejercicios de Aprestamiento Sol Amanecer .....	124

Sol Amanecer Score y Partes.....	134
Ejercicios de Aprestamiento Terrón.....	142
Terrón Score y Partes.....	153
Ejercicios de Aprestamiento Bambudórico.....	170
Bambudórico Score y Partes.....	182

## **Presentación**

### Consideraciones metodológicas para la implementación de la cartilla

La presente cartilla se convierte en una herramienta pedagógica de gran valor para docentes, directores de formato de cuerdas pulsadas y para instrumentistas de bandola, tiple, guitarra y bajo que se encuentran en su etapa inicial.

Consta nueve obras, tres en nivel 0, tres en nivel 0,5 y tres en nivel 1, estos niveles han sido el fruto de nuestra experiencia como docentes, directores e intérpretes de los instrumentos de pulsadas colombianas, tomando como referencia el trabajo del maestro Victoriano Valencia en su texto “Grados de dificultad en repertorios bandísticos, una propuesta para el contexto colombiano”, el cual nos inspiró para realizar unos cuadros que delimitan y caracterizan los alcances técnicos e interpretativos de cada nivel en un formato de cuerdas pulsadas.

Cada una de estas obras posee unos estudios previos que conllevan al aprestamiento de la interpretación de la obra. Estos estudios previos se encuentran en tres etapas, primero un acercamiento rítmico lingüístico a el ritmo de la obra y a las células rítmicas presentes en la obra, luego tenemos unos estudios que abordan la parte melódica con el registro y escalas presentes en la obra. Por último, los estudios trabajan la parte armónica con los acordes presentes en la obra.

Cada obra consta igualmente de un score para el director, el cual posee un código QR para acceder al enlace de la grabación de la obra y la parte por instrumento contiene igualmente un código QR donde se accede a la grabación, pero esta contiene todos los instrumentos, excepto el que se va a interpretar. Esto permite que el interprete pueda practicar de forma individual para su práctica en casa.

*¡¡¡Iniciemos este viaje por la música Andina Colombiana!!!*


## A QUIEN VA DIRIGIDO


Esta cartilla va dirigida a docente, directores e interpretes de la música Andina Colombiana, en formato de orquesta (2 bandolas, tiple, guitarra y bajo). Que se encuentren en proceso de formación o de formar estos procesos.


Las obras y ejercicios de aprestamiento son también importantes y se pueden adaptar a otros tipos de ensambles musicales, según el criterio del docente.


Esperamos que todo el contenido pedagógico presente en esta cartilla pueda ser aprovechado al máximo.


## CONVENCIONES UTILIZADAS EN LA PRESENTE CARTILLA

 Ataque de plectro o plumilla hacia abajo

 Ataque de plectro o plumilla hacia arriba

 Aplatillado (Rozamiento superficial de las uñas en el tiple produciendo sonido metálico) hacia abajo

 Aplatillado (Rozamiento superficial de las uñas en el tiple produciendo sonido metálico) hacia arriba

 Acorde Arpegiado (Rasgueo de las cuerdas de forma más lenta para producir un efecto de arpeggio)

 Rasgueo de las cuerdas en dirección hacia abajo

 Rasgueo de las cuerdas en dirección hacia arriba

Además se utilizan convenciones ya conocidas en otro tipo de partituras como dinámicas (p, mp, mf, f)



# OBRAS NIVEL 0

## Espartillo (Chotis)

### Vals de la madrugada (Vals)

### Accionando (Torbellino)

Nivel	Aspectos	Alcance Nivel 0
Tímbrico	Formato	Dos bandolas, tiple, guitarra y bajo.
	Registros	Bandolas primera posición en cuatro primeras cuerdas, tiple primera posición acordes sin cejilla, guitarra primer posición, acordes sin cejilla, bajo, hasta la quinta posición.
Rítmico - métrico	Características métricas	2/4, 3/4, 4/4.
	Figuración	Redonda, blanca, negra, corcheas, sus respectivos silencios.
	Tiempo	Pulso de negra entre 60 a 80.
Melódico	Interválica	Grado conjunto, saltos de tercera.
	Relación Escala Acorde	Notas en triadas, mayores y menores para ejercicios rítmicos
	Extensión	Hasta la quinta.
Armónico	Armadura	C Am, G, Em, posible modalidad.
	Acordes	Triádicos, posibles sextas y séptimas por facilidad interpretativa.
	Funciones	Tonalidad I IV y V. También IIm (subdominante) y VIIm (tónica). Hacia el final V7
Textura y orquestación	Roles	Melodías bandolas, guitarras, triples y bajo acompañamiento
	Densidad armónica y rítmica	Homofonía, ritmos básicos son variaciones.
Técnico Expresivo	Dinámicas	mf
	Articulaciones	Ninguna, Plumada sencilla mayormente, y doble plumada donde sea necesario.
	Efectos	No
Forma	Estructura	A B
	Duración	Hasta dos minutos
	Otras consideraciones	Es posible repetir D.C a criterio del maestro. El uso de contratiempos en el Chotis es característico del género, se permite en este contexto musical previo abordaje desde los estudios de aprestamiento rítmico.

En el nivel 0 abordamos los ritmos de Torbellino, vals y chotis, los estudios de aprestamiento presentes en la cartilla preparan a los intérpretes y a la agrupación a la interpretación de dichas obras, conociendo sus células rítmicas características y recursos técnicos necesarios para la ejecución de las composiciones.

Son obras pensadas en una ejecución sencilla, igualmente en ensamble entre los diferentes instrumentos, si la agrupación cuenta con elementos como percusión, estos se pueden incluir a criterio del director, siempre pensando en el balance instrumental.

En el caso del Chotis contamos con un elemento como es el contratiempo que, si es abordado desde los ejercicios de aprestamiento y en el caso de ser necesario puede ser trabajado igualmente con juegos de palmas, se hará natural la ejecución por parte de los intérpretes de la agrupación.

# Ejercicios de Aprestamiento para la interpretación del Chotis Espartillo

Componente rítmico lingüístico:

Ejercicio 1 (figuración de la obra)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

es par ti llo gi ra es par ti llo gi ra es par ti llo gi ra es par ti llo gi ra



## Ejercicio 2 (Figuración de la obra)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

Ca ra col Ca ra col Ca ra col Ca ra col Ca ra col





## Ejercicio 4 (Combinación rítmica)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

Ca ra col

Es par ti llo pan

Sal pan

que so pan

que so pan

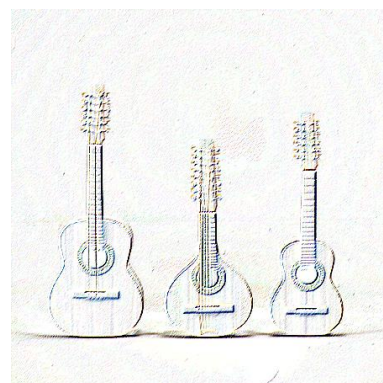
Ca ra col

Es par ti llo pan

Sal pan

que so pan

que so pan



# Componente melódico

Ejercicio 5 (Escala de G Mayor, todos los instrumentos en figura de blanca.)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

5

## Ejercicio 6 (Escala de G mayor, combinación rítmica)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

The first system of the musical score is for five instruments: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The key signature is G major (one sharp) and the time signature is 2/4. A double bar line is placed at the beginning of the first measure. Bandola 1 plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. Bandola 2 plays a pattern of quarter notes: G4, B4, D5, G5. Tiple plays a pattern of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. Guitarra plays a pattern of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. Bajo plays a pattern of quarter notes: G3, B3, D4, G4.

5

The second system of the musical score continues the piece. It begins with a measure number '5' above the first staff. The instruments and their parts are the same as in the first system. Bandola 1 continues with eighth notes: G5, A5, B5, C6, D6, E6, F#6, G6. Bandola 2 continues with quarter notes: G5, B5, D6, G6. Tiple continues with quarter notes: G5, A5, B5, C6, D6, E6, F#6, G6. Guitarra continues with eighth notes: G5, A5, B5, C6, D6, E6, F#6, G6. Bajo continues with quarter notes: G4, B4, D5, G5.



# Ejercicio 7 (Escala de G Mayor combinación rítmica)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

5

# Componente armónico

## Ejercicio 8, Cambio de Acorde de D a G

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

Digitación tiple

Digitación guitarra

D

G

4 3 2 1

4 3 2 1

D

G

6 5 4 3 2 1

## Ejercicio 9, Cambio de Acordes de G a D

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

Digitación tiple

Digitación guitarra

D

G

4 3 2 1

4 3 2 1

D

G

6 5 4 3 2 1



9

Bn. 1

Bn. 2

Trp.

Gtr.

E.B.

*mp*

13

Bn. 1

Bn. 2

Trp.

Gtr.

E.B.

17

Bn. 1  
*p* *mp*

Bn. 2  
*p* *mp*

Trp.  
*p* *mp*

Gtr.  
*f* *mp*

E.B.  
*p* *mp*

Am G D G

21

Bn. 1  
*f*

Bn. 2  
*f*

Trp.  
*f*

Gtr.  
*f*

E.B.  
*f*

Am G G



# Espartillo

## Chotis Nivel 0

Alejandro Ortiz

Bandola 1

*f*

5

9

*mp*

13

17

*p* *mp*

21

*f*



# Espartillo

## Chotis Nivel 0

Alejandro Ortiz

Bandola 2

5

9

13

17

21

*mf*

*mp*

*p*

*mp*

*f*





# Espartillo

## Chotis Nivel 0

Alejandro Ortiz

Tiple

*mf*

5 *G* *D* *D* *G*

9 *C* *G* *D* *G*

13 *C* *G* *D* *G*

17 *Am* *G* *D* *G*

*p* *mp*

21 *Am* *G* *D* *G*

*f*



# Espartillo

## Chotis Nivel 0

Alejandro Ortiz

Guitarra

*mf*

5

*mp*

9

13

17

*f* *mp*

21

*f*



# Espartillo

## Chotis Nivel 0

Alejandro Ortiz

Bajo

*mf*

5

9

*mp*

13

17

*p* *mp*

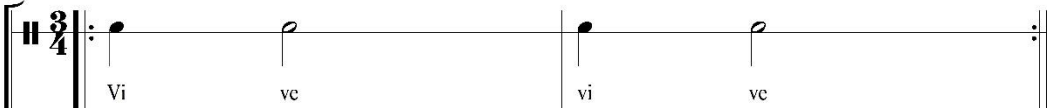
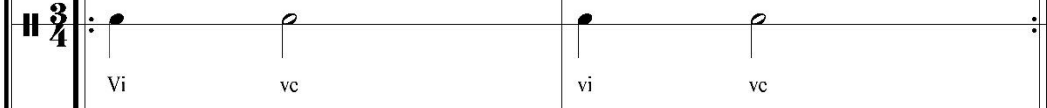
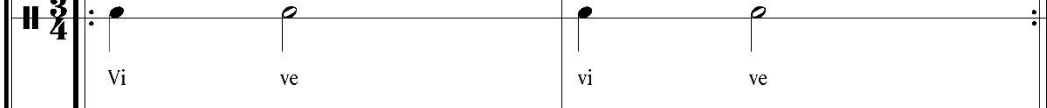
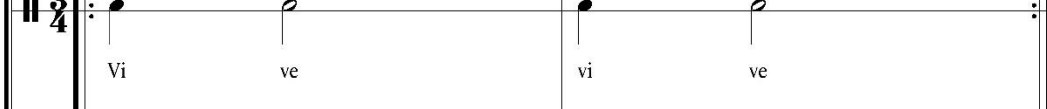

21

*f*

# Ejercicios de Aprestamiento para la interpretación del Vals de la Madrugada

Componente rítmico lingüístico:

Ejercicio 1 (figuración de la obra)

Bandola 1	
Bandola 2	
Tiple	
Guitarra	
Bajo	



## Ejercicio 2 (figuración de la obra)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

Tú so - lo vi ve

Tú so - lo vi ve

Tú so - lo vi ve

Tú so - lo vi ve

Tú so - lo vi ve

## Ejercicio 3 (figuración de la obra)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

No hay más

No hay más

No hay más

No hay más

No hay más

## Ejercicio 4 (Combinación rítmica)

Bandola 1: Tú so lo vi ve

Bandola 2: Tú so lo vi ve

Tiple: Vi ve vi ve

Guitarra: Vi ve vi ve

Bajo: No hay No hay

## Ejercicio 5 (Combinación rítmica)

Bandola 1: No hay más

Bandola 2: No hay más

Tiple: Vi ve vi ve

Guitarra: Vi ve vi ve

Bajo: No hay No hay

## Componente melódico

Ejercicio 6 (Escala de Do Mayor con figuración de negra y blanca y notas pedales en tiple, guitarra y bajo)

The musical score is divided into two systems, each containing four measures. The first system includes five staves: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The second system includes five staves: Band 1, Band 2, Tp., Gtr, and Bs. The music is in 3/4 time and G major. The Bandola parts feature a melodic line with a 'V' (vibrato) marking above each note. The Tiple, Guitarra, and Bajo parts play a steady eighth-note accompaniment. The second system begins with a measure rest (5) for Band 1 and Band 2.

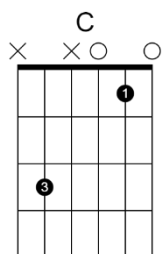
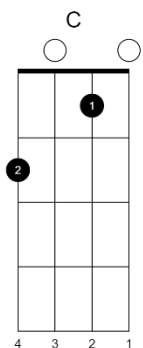
## Componente armónico

Ejercicio 7, Acorde de C (En tiple y guitarra ubicar el dedo uno en la segunda cuerda traste uno, igualmente en tiple y guitarra ubicar el dedo dos en cuerda cuatro, traste dos y en la guitarra el dedo tres en la cuerda cinco, trastes tres.)

Practicar los movimientos de la mano derecha en tiple según las indicaciones y la técnica de plaqué en guitarra.

The musical score is written in 3/4 time and consists of five staves. The top two staves are for Bandola 1 and Bandola 2, both in treble clef. The third staff is for Tiple, also in treble clef, with a 'C' chord symbol above it. The fourth staff is for Guitarra, in treble clef, with a 'C' chord symbol above it. The bottom staff is for Bajo, in bass clef. The score shows two measures of music. In the first measure, Bandola 1 and 2 play quarter notes, Tiple and Guitarra play chords, and Bajo plays a quarter note. In the second measure, the instruments play similar parts with some variations in articulation. Vertical lines with 'V' above them indicate plucking or strumming points. The score ends with repeat signs.

## Digitación tiple – Digitación guitarra

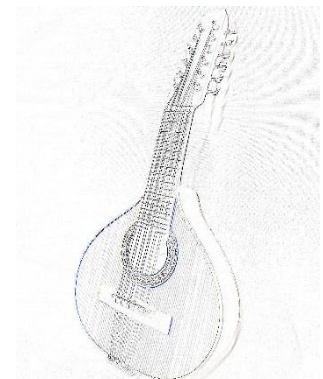
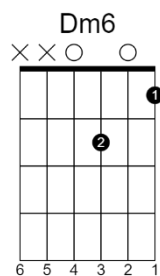
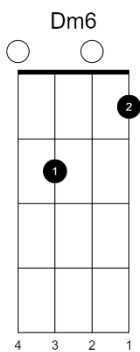




Ejercicio 8, Acorde de Dm6 (En tiple y guitarra ubicar dedo uno en la primera cuerda, traste uno y el dedo tres en la tercera cuerda, traste dos, seguir las indicaciones de ejecución del ejercicio 7)

The musical score is written for five instruments: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The time signature is 3/4. The key signature is one flat (B-flat). The score consists of two measures. In the first measure, Bandola 1 and 2 play quarter notes. The Tiple and Guitarra play chords, with the Tiple part including a downward bowing direction and the Guitarra part including an upward bowing direction. The Bajo part plays a simple bass line. The second measure repeats the first measure with some variations in the upper parts.

### Digitación tiple – Digitación guitarra



Ejercicio 9, Acorde de G7 (En guitarra realizaremos G7/D por facilidad de la digitación (En tiple y guitarra ubicar dedo uno en la cuerda uno, traste uno, seguir las indicaciones de ejecución del ejercicio 7)

The musical score is for five instruments: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The time signature is 3/4. The score consists of two measures. Bandola 1 and 2 play quarter notes. Tiple and Guitarra play chords with fingerings indicated by arrows. Bajo plays a bass line with quarter notes.

Digitación tiple – Digitación guitarra

Two guitar chord diagrams are shown. The first is for G7, with fingerings on strings 2, 3, and 4. The second is for G7/D, with fingerings on strings 2, 3, 4, and 5, and strings 1 and 6 muted (marked with X).



Ejercicio 10, Acorde de Am7 (En tiple y guitarra ubicar el dedo uno en la segunda cuerda traste uno, igualmente en tiple y guitarra ubicar el dedo dos en cuerda cuatro, traste dos, seguir las indicaciones de ejecución del ejercicio 7)

The musical score is arranged in five staves. The top two staves are for Bandola 1 and Bandola 2. The third staff is for Tiple, with 'Am7' written above it and a downward arrow '↓' above the first measure and an upward arrow '↑' above the second measure. The fourth staff is for Guitarra, also with 'Am7' written above it. The bottom staff is for Bajo. The time signature is 3/4. The music consists of two measures, each ending with a repeat sign. The Tiple and Guitarra parts play chords, while the Bandola and Bajo parts play single notes.

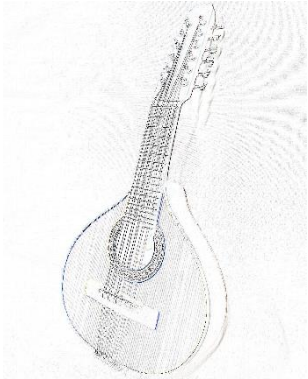
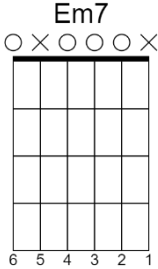
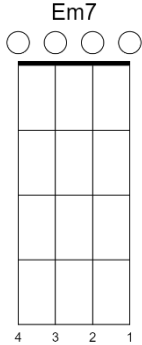
### Digitación tiple – Digitación guitarra

The left diagram is a tiple chord diagram for Am7. It shows a vertical grid of strings and frets. The first string (top) has an open circle above it. The second string has a black dot with the number '1' on the first fret. The fourth string has a black dot with the number '2' on the second fret. The bottom of the diagram is labeled with fret numbers 4, 3, 2, 1 from left to right. The right diagram is a guitar chord diagram for Am7. It shows a vertical grid of strings and frets. The first string (top) has an 'x' above it. The second string has an open circle above it. The fourth string has a black dot with the number '2' on the second fret. The fifth string has an 'x' above it. The bottom of the diagram is labeled with fret numbers 6, 5, 4, 3, 2, 1 from left to right.



Ejercicio 11, Acorde de Em7 (Este acorde se interpreta con cuerdas al aire tanto en tiple como en guitarra, seguir las indicaciones de ejecución del ejercicio 7)

Digitación tiple – Digitación guitarra





Vals de la madrugada

2  
9

Bn. 1

Bn. 2

mp

mf

mp

mf

mp

mf

E.B.

mp

13

Bn. 1

Bn. 2

mp

mf

D m6

G 7

C

D.C. y Fine

Fine

D.C. y Fine

Fine

D.C. y Fine

Fine

D.C. y Fine

Fine

E.B.

Fine



# Vals de la madrugada

## Vals Nivel 0

Oscar Granada

Bandola 1

*mf*

4

7

*mp*

10

13

*mf*

D.C. y Fine

Fine



# Vals de la madrugada

## Vals Nivel 0

Oscar Granada

Bandola 2

*mf*

*mf*

*mp*

*mf*

*mf* D.C. y Fine  
Fine





# Vals de la madrugada

## Vals Nivel 0

Oscar Granada

Tiple

*mf*

C Dm6 G7

4 C C Dm6

7 G7 C Am7

*mp*

10 Em7 Am7 Em7

13 Dm6 G7 C

D.C. y Fine

Fine



# Vals de la madrugada

## Vals Nivel 0

Oscar Granada

Guitarra

*mf*

C Dm6 G 7/D

4 C C Dm7

7 G 7/D C Am7

*mp*

10 Em7 Am7 Em7

*mf*

13 Dm6 G 7/D C

D.C. y Fine

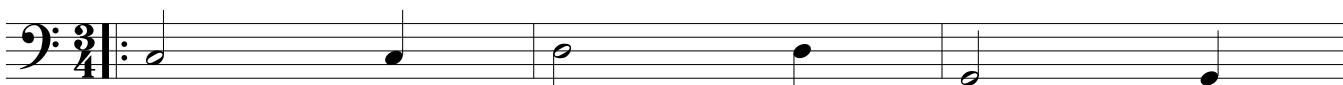
Fine

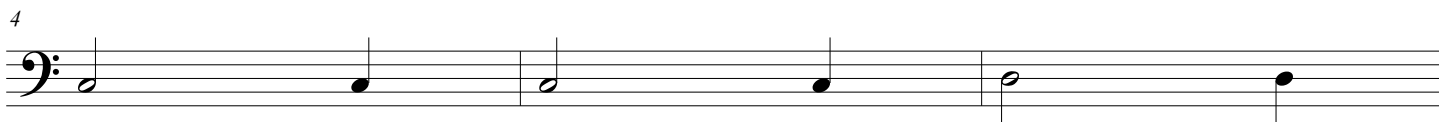


# Vals de la madrugada

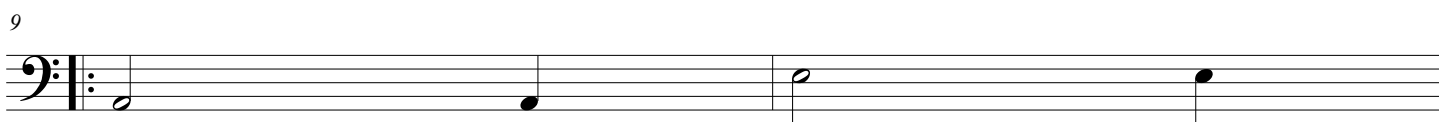
## Vals Nivel 0

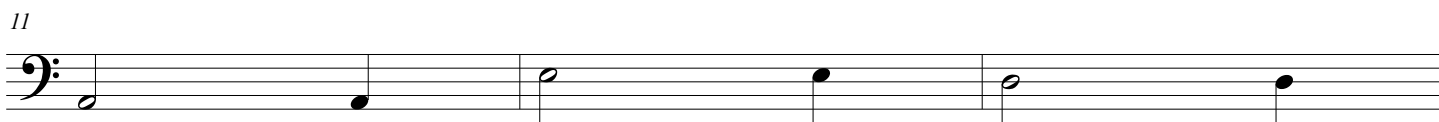
Oscar Granada

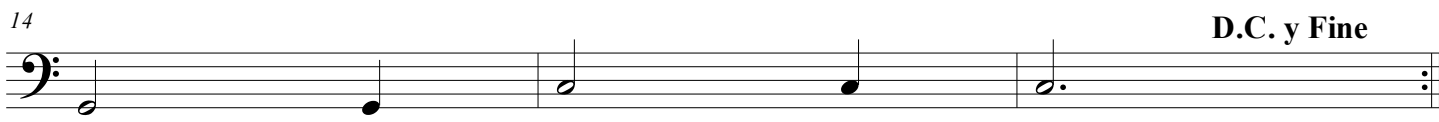
Bajo   
*mf*

4 

7 

9   
*mp*

11   
*mf*

14   
**D.C. y Fine**  
**Fine**

# Ejercicios de Aprestamiento para la interpretación de Accionando

Componente rítmico lingüístico:

Ejercicio 1 (figuración de la obra)

Bandola 1

Yo soy má gi co Yo soy má gi co

Bandola 2

Yo soy má gi co Yo soy má gi co

Tiple

Yo soy má gi co Yo soy má gi co

Guitarra

Yo soy má gi co Yo soy má gi co

Bajo

Yo soy má gi co Yo soy má gi co





### Ejercicio 3 (combinación rítmica)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

Má gi co yo soy Má gi co yo soy

Má gi co yo soy Má gi co yo soy

Yo soy má gi co Yo soy má gi co

Yo soy má gi co Yo soy má gi co

Yo soy Yo soy Yo soy



# Ejercicio 4 (Escala de D en bandolas con notas pedales en tiple, guitarra y bajo figuración de blanca con puntillo)

The first system of the musical score consists of five staves. From top to bottom, they are labeled: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The key signature is D major (two sharps: F# and C#) and the time signature is 3/4. Each staff contains a single dotted quarter note in every measure, forming a scale of D major. The notes are: Bandola 1 (D4), Bandola 2 (E4), Tiple (F#4), Guitarra (G4), and Bajo (A3).

The second system of the musical score consists of five staves. The first measure of the first staff is marked with a '5' above the staff. The key signature is D major (two sharps: F# and C#) and the time signature is 3/4. Each staff contains a single dotted quarter note in every measure, continuing the scale of D major. The notes are: Bandola 1 (B4), Bandola 2 (C#5), Tiple (D5), Guitarra (E5), and Bajo (F#4).

2

Musical score for measures 2-5. The score is written for five staves: two treble clefs and three bass clefs. The key signature is two sharps (F# and C#). The time signature is 2/4. The notation consists of quarter notes and quarter rests. Measure 2: Treble 1 (F#4), Treble 2 (F#4), Bass 1 (F#3), Bass 2 (F#3), Bass 3 (F#3). Measure 3: Treble 1 (F#4), Treble 2 (F#4), Bass 1 (F#3), Bass 2 (F#3), Bass 3 (F#3). Measure 4: Treble 1 (F#4), Treble 2 (F#4), Bass 1 (F#3), Bass 2 (F#3), Bass 3 (F#3). Measure 5: Treble 1 (F#4), Treble 2 (F#4), Bass 1 (F#3), Bass 2 (F#3), Bass 3 (F#3).

13

Musical score for measures 13-16. The score is written for five staves: two treble clefs and three bass clefs. The key signature is two sharps (F# and C#). The time signature is 2/4. The notation consists of quarter notes and quarter rests. Measure 13: Treble 1 (F#4), Treble 2 (F#4), Bass 1 (F#3), Bass 2 (F#3), Bass 3 (F#3). Measure 14: Treble 1 (F#4), Treble 2 (F#4), Bass 1 (F#3), Bass 2 (F#3), Bass 3 (F#3). Measure 15: Treble 1 (F#4), Treble 2 (F#4), Bass 1 (F#3), Bass 2 (F#3), Bass 3 (F#3). Measure 16: Treble 1 (F#4), Treble 2 (F#4), Bass 1 (F#3), Bass 2 (F#3), Bass 3 (F#3).





# Ejercicio 5 (Escala de D en bandolas con notas pedales en tiple, guitarra y bajo, tres negras por nota)

The musical score is arranged in two systems. The first system includes five staves: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The second system continues with five staves, starting at measure 5. The key signature is D major (two sharps) and the time signature is 3/4. The Bandola parts play a D major scale with a 'V' (vibrato) marking above each note. The Tiple, Guitarra, and Bajo parts play a steady eighth-note pattern, serving as a rhythmic and harmonic accompaniment.

2



Musical score system 1, measures 2-5. The system consists of five staves. The top two staves are treble clefs with a key signature of two sharps (F# and C#). The bottom three staves are bass clefs with a key signature of two sharps. The first two staves feature a vocal line with notes and rests, with a 'V' marking above the first note of each measure. The other three staves feature a piano accompaniment with notes and rests.

13



Musical score system 2, measures 13-16. The system consists of five staves. The top two staves are treble clefs with a key signature of two sharps (F# and C#). The bottom three staves are bass clefs with a key signature of two sharps. The first two staves feature a vocal line with notes and rests, with a 'V' marking above the first note of each measure. The other three staves feature a piano accompaniment with notes and rests.

## Ejercicio 6 (Escala de D con combinación rítmica)

The musical score is written for five instruments: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The key signature is D major (two sharps: F# and C#) and the time signature is 3/4. The score is divided into two systems, each containing five staves. The first system starts with a double bar line. The notation includes various rhythmic values such as quarter notes, eighth notes, and dotted notes, with some notes marked with a 'V' above them. The Bass (Bajo) part is written in the bass clef, while all other parts are in the treble clef.

**Bandola 1**  
**Bandola 2**  
**Tiple**  
**Guitarra**  
**Bajo**

5

2  
9

13

## Componente armónico

Ejercicio 7, Acorde de D (En tiple y guitarra ubicar dedo uno en tercera cuerda traste dos, dedo dos en la primera cuerda, traste dos y dedo tres en la segunda cuerda traste tres)

The musical score consists of five staves. The top two staves are for Bandola 1 and Bandola 2, both in treble clef. The third staff is for Tiple, and the fourth is for Guitarra, both in treble clef. The bottom staff is for Bajo, in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score shows a sequence of chords and notes across four measures. The Tiple and Guitarra parts are marked with 'D' and arrows indicating fingerings: down for the first and second strings, and up for the third string.

## Digitación tiple – Digitación guitarra

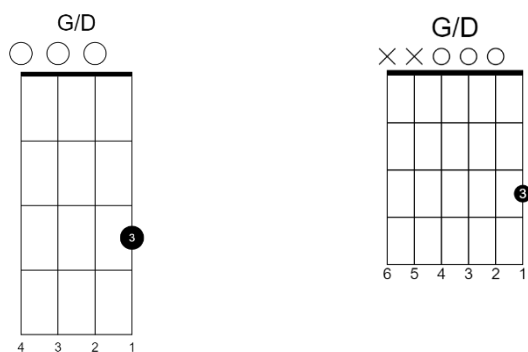
The diagram shows two guitar-like instruments with a six-string fretboard. The left instrument is a tiple, and the right is a guitar. Both are labeled 'D' above them. The tiple diagram shows the first, second, and third strings with fingers 1, 2, and 3 respectively. The guitar diagram shows the first, second, and third strings with fingers 1, 2, and 3, and the fourth and fifth strings marked with 'X'.



Ejercicio 8, Acorde de G (En tiple ubicar el dedo tres en la primera cuerda traste tres, en guitarra ubicar, el dedo tres en la primera cuerda traste tres)  
 Practicar los movimientos de la mano en tiple según las indicaciones y la técnica rítmica en guitarra.

The musical score is arranged in five staves. The top two staves are for Bandola 1 and Bandola 2, both in treble clef. The third staff is for Tiple, and the fourth is for Guitarra, both in treble clef. The bottom staff is for Bajo, in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The Tiple and Guitarra parts play a G/D chord. The Tiple part includes a 'mf' dynamic marking. The score consists of four measures.

### Digitación tiple – Digitación guitarra



Ejercicio 9, Acorde de A (En tiple y guitarra ubicar dedo uno en cuarta cuerda traste dos, el dedo dos en la tercera cuerda, traste dos y dedo tres en la segunda cuerda traste dos, seguir las indicaciones de ejecución del ejercicio)

The musical score consists of five staves. The top two staves are for Bandola 1 and Bandola 2, both in treble clef. The third staff is for Tiple, and the fourth is for Guitarra, both in treble clef. The bottom staff is for Bajo, in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The Tiple and Guitarra parts play a sustained A chord, with the Guitarra part marked *mf*. The Bandola 1 and 2 parts play a rhythmic pattern of quarter notes, and the Bajo part plays a simple bass line.

### Digitación tiple – Digitación guitarra

The first diagram shows the tiple fingering for the A chord. It is a three-stringed instrument with strings numbered 4, 3, and 2 from left to right. The fingering is: 1 on the 4th string, 2 on the 3rd string, and 3 on the 2nd string. The second diagram shows the guitar fingering for the A chord. It is a six-stringed instrument with strings numbered 6, 5, 4, 3, 2, and 1 from left to right. The fingering is: 1 on the 4th string, 2 on the 3rd string, and 3 on the 2nd string. The 6th and 5th strings are muted, indicated by 'x' marks above them.







7

Bn. 1

Bn. 2

Trp.

Gtr.

E.B.

*f*

14

Bn. 1

Bn. 2

Trp.

Gtr.

E.B.



# Accionando

## Torbellino Nivel 0

Eleazar Murillo

Bandola 1

$\text{♩} = 100$

*mf*

4

7

10

13

16



# Accionando

## Torbellino Nivel 0

Eleazar Murillo

Bandola 2

$\text{♩} = 100$

*mf*

4

7

10

13

16



# Accionando

## Torbellino Nivel 0

Eleazar Murillo

Tiple

$\text{♩} = 100$

*mf*

4

7

10

13

16

D G A D G

A D G A

A D G A

D G A D G

A D



# Accionando

## Torbellino Nivel 0

Eleazar Murillo

♩ = 100

Guitarra

The score is written for guitar on a single staff in treble clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of six lines of music, each containing a series of chords. The chords are labeled with letters: D, G, A, and mf (mezzo-forte). The first line starts with a D chord, followed by G, A, D, and G. The second line starts with an A chord, followed by D, G, A, and D. The third line starts with an A chord, followed by D, G, and D. The fourth line starts with an A chord, followed by D, G, and A. The fifth line starts with a D chord, followed by G, A, D, and G. The sixth line starts with an A chord, followed by D, and ends with a double bar line. The tempo is marked as quarter note = 100. The dynamics are marked as mf and f.

*mf*

*f*

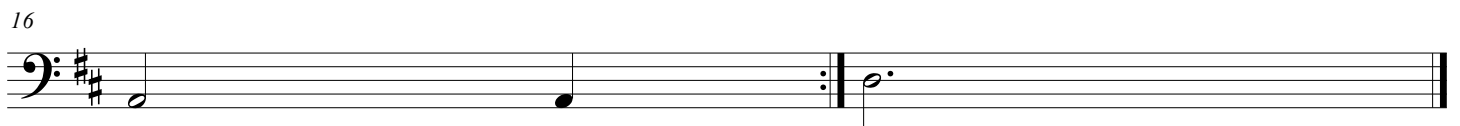
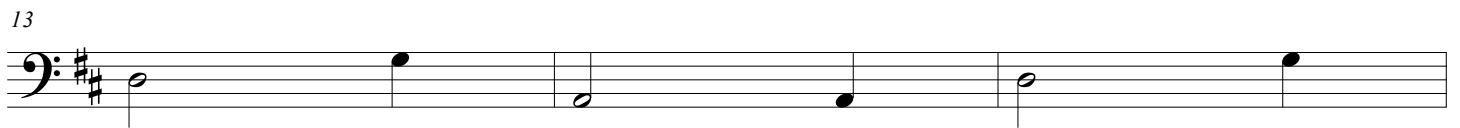
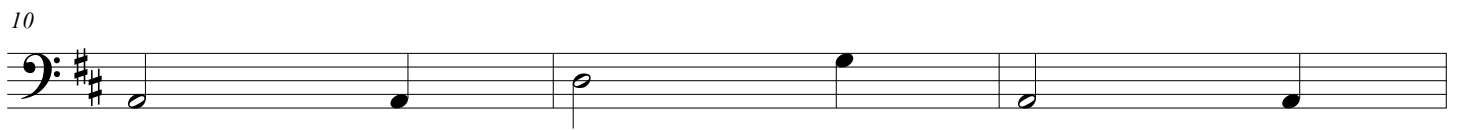
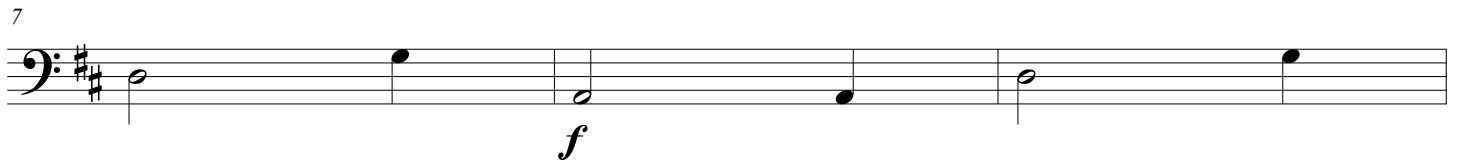
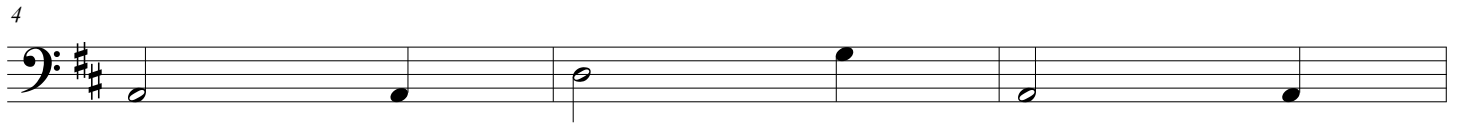
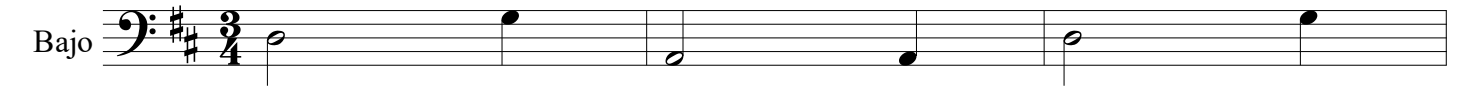


# Accionando

## Torbellino Nivel 0

Eleazar Murillo

♩ = 100



## OBRAS NIVEL 0.5

### Pasillo a dos dedos (Pasillo)

### Guabiniando (Guabina)

### Zorrito (Fox)

Nivel	Aspectos	Alcance Nivel 0,5
Tímbrico	Formato	Dos bandolas, tiple, guitarra y bajo.
	Registros	Bandolas primera posición en cuatro primeras cuerdas, tiple primera posición acordes sin cejilla, guitarra primer posición, acordes sin cejilla, bajo, hasta la quinta posición.
Rítmico - métrico	Características métricas	2/4, 3/4, 4/4.
	Figuración	Redonda, blanca, negra, negra con puntillo, corchea.
	Tiempo	Pulso de negra entre 60 a 95.
Melódico	Interválica	Grado conjunto a saltos de quinta.
	Relación Escala Acorde	Apoyaturas y notas de paso.
	Extensión	Doceava en la melodía.
Armónico	Armadura	C Am, G, Em, Dm, D posible modalidad.
	Acordes	Triádicos, posibles sextas y séptimas por facilidad interpretativa.
	Funciones	Tónica, dominante, subdominante y sustituciones.
Textura y orquestación	Roles	Melodías bandolas, pequeñas melodías en tiple o guitarra, bajo acompañamiento
	Densidad armónica y rítmica	Homofonía, ritmos básicos son variaciones, posibles cortes en finales de frases, entradas en anacrusa y acéfalas.
Técnico Expresivo	Dinámicas	mf , p, f.
	Articulaciones	Ninguna, Plumada plumada doble.
	Efectos	No
Forma	Estructura	A B con saltos DC y DS
	Duración	Hasta 3 minutos
	Otras consideraciones	Es posible repetir D.C a criterio del maestro

En el nivel 0.5 trabajaremos los ritmos de pasillo, guabina y fox, los cuales se presentan de una forma progresiva con respecto al repertorio del nivel anterior. Igualmente, sus estudios de aprestamiento disponen a los ejecutantes y al maestro para facilitar el abordaje del montaje de dicho repertorio.

Las obras así mismo presentan elementos de armonía un poco más complejos, pero que son de fácil ejecución y permiten que los interpretes se vayan familiarizando con sonoridades como es la armonía agregada y la modalidad.

De igual forma, el ensamble de las obras es pensado en que no tenga mayores dificultades y se pueden incluir recursos con los que cuente la agrupación como idiófonos, percusión, entre otros, siempre con criterio del director respetando el balance instrumental.



# Ejercicios de Aprestamiento para la interpretación del Pasillo a dos dedos.

Componente rítmico lingüístico:

Ejercicio 1 (figuración de la obra)

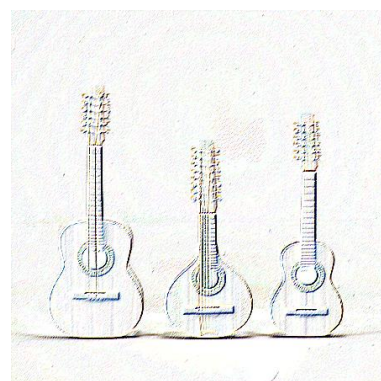
Bandola 1  $\text{3/4}$  : Ca mi no Ca mi no

Bandola 2  $\text{3/4}$  : Ca mi no Ca mi no

Tiple  $\text{3/4}$  : Ca mi no Ca mi no

Guitarra  $\text{3/4}$  : Ca mi no Ca mi no

Bajo  $\text{3/4}$  : Ca mi no Ca mi no



## Ejercicio 2 (figuración de la obra)

Musical score for five instruments: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The score is in 3/4 time and consists of four measures. Each instrument part is identical, with notes placed on the second line of the staff. The notes are: C4 (first measure), G4 (second measure), C4 (third measure), and G4 (fourth measure). The lyrics 'Cal ma cal ma' are written below the notes.

Bandola 1:  $\frac{3}{4}$  Cal ma cal ma

Bandola 2:  $\frac{3}{4}$  Cal ma cal ma

Tiple:  $\frac{3}{4}$  Cal ma cal ma

Guitarra:  $\frac{3}{4}$  Cal ma cal ma

Bajo:  $\frac{3}{4}$  Cal ma cal ma

## Ejercicio 3 (figuración del pasillo)

Musical score for five instruments: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The score is in 3/4 time and consists of eight measures. Each instrument part is identical, with notes placed on the second line of the staff. The notes are: C4 (first measure), G4 (second measure), C4 (third measure), G4 (fourth measure), C4 (fifth measure), G4 (sixth measure), C4 (seventh measure), and G4 (eighth measure). The lyrics 'Pa lo pa lo pa lo pa lo' are written below the notes.

Bandola 1:  $\frac{3}{4}$  Pa lo pa lo pa lo pa lo

Bandola 2:  $\frac{3}{4}$  Pa lo pa lo pa lo pa lo

Tiple:  $\frac{3}{4}$  Pa lo pa lo pa lo pa lo

Guitarra:  $\frac{3}{4}$  Pa lo pa lo pa lo pa lo

Bajo:  $\frac{3}{4}$  Pa lo pa lo pa lo pa lo

## Ejercicio 4 (Combinación rítmica)

Bandola 1:  $\text{3/4}$  Cal ma ca mi no

Bandola 2:  $\text{3/4}$  Cal ma ca mi no

Tiple:  $\text{3/4}$  Pa lo pa lo pa lo pa lo

Guitarra:  $\text{3/4}$  Pa pa lo pa pa lo

Bajo:  $\text{3/4}$  Pa lo pa lo

## Ejercicio 5 (Combinación rítmica)

Bandola 1:  $\text{3/4}$  Pa lo pa lo pa lo pa lo

Bandola 2:  $\text{3/4}$  Pa lo pa lo pa lo pa lo

Tiple:  $\text{3/4}$  Cal ma ya

Guitarra:  $\text{3/4}$  ca mi no ya

Bajo:  $\text{3/4}$  ca mi no ya

## Componente melódico

Ejercicio 6 (Escala de G lidia en bandolas con notas pedales en tiple, guitarra y bajo figuración de blanca con puntillo)

The image displays a musical score for Exercise 6, titled "Componente melódico". The score is arranged in two systems, each with five staves. The first system includes staves for Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The second system includes staves for Band 1, Band 2, Tp., Gtr., and Bs. The music is written in G major (one sharp) and 3/4 time. The melody consists of eighth notes with stems pointing up, except for the fourth measure where the stem points down. The notes are: G4, A4, B4, C5, B4, A4, G4. The Tiple, Guitarra, and Bajo parts play a steady eighth-note accompaniment on G4. The Bandola parts play a similar eighth-note accompaniment, with the second Bandola part including a sharp sign above the fourth measure's note. The score is marked with a '9' at the beginning of the second system.

# Ejercicio 7 (Escala de G lidia en bandolas con notas pedales en tiple, guitarra y bajo, tres negras por nota)

The image displays a musical score for Exercise 7, consisting of two systems of staves. The key signature is G major (one sharp) and the time signature is 3/4. The tempo marking is 9. The instruments are Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The score is written in a style where each instrument part is represented by a single staff with a treble or bass clef. The notation includes eighth notes and rests, with some notes marked with a 'V' above them, indicating a specific fingering or articulation. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The music is a scale exercise in G major, with the bass instruments (Tiple, Guitarra, and Bajo) playing a steady eighth-note accompaniment and the bandolas playing a more complex melodic line.

# Ejercicio 8 (Escala de G lidia con combinación rítmica)

The musical score is for Exercise 8, titled "Ejercicio 8 (Escala de G lidia con combinación rítmica)". It is written in G major (one sharp) and 3/4 time. The score consists of two systems of five staves each. The instruments are labeled as follows:

- Bandola 1**: Treble clef, playing eighth notes with a rhythmic pattern of quarter notes and eighth notes, often beamed together.
- Bandola 2**: Treble clef, playing eighth notes with a rhythmic pattern similar to Bandola 1.
- Tiple**: Treble clef, playing a simple eighth-note scale.
- Guitarra**: Treble clef, playing a simple eighth-note scale.
- Bajo**: Bass clef, playing a simple eighth-note scale.

The first system covers measures 1 through 8. The second system starts at measure 9 and covers measures 9 through 16. The rhythmic pattern in the Bandola parts is a combination of quarter and eighth notes, creating a steady, rhythmic accompaniment for the scales.

## Componente armónico

Ejercicio 9, Acorde de GMaj7 (En tiple ubicar el dedo dos en la primera cuerda traste dos, en guitarra ubicar el dedo uno en la sexta cuerda traste tres y el dedo dos en la cuarta cuerda traste cuatro)

Practicar los movimientos de la mano en tiple según las indicaciones y la técnica de plaqué en guitarra.

Bandola 1

Bandola 2

Tiple

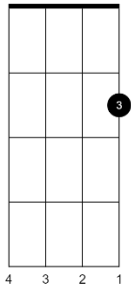
Guitarra

Bajo

## Digitación tiple – Digitación guitarra

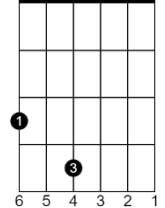
GMaj7(sus2)

○ ○ ○



GMaj7(sus2)

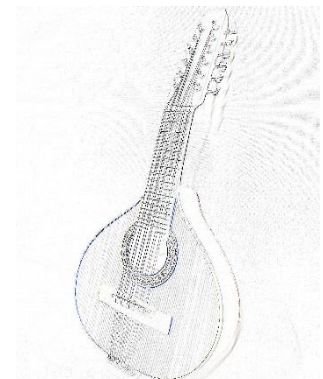
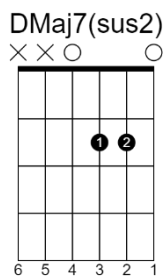
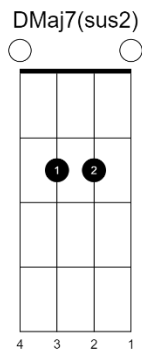
× ○ ○ ×



Ejercicio 10, Acorde de DMaj7(sus 2) (En tiple y guitarra ubicar dedo uno en tercera cuerda traste dos y dedo dos en la segunda cuerda, traste dos, seguir las indicaciones de ejecución del ejercicio 9)

The musical score consists of five staves. The top two staves are for Bandola 1 and Bandola 2. The third staff is for Tiple, and the fourth is for Guitarra. The bottom staff is for Bajo. The key signature is one sharp (F#) and the time signature is 3/4. The Tiple and Guitarra parts include the chord notation DMaj7(sus2). The score shows a sequence of notes and chords across four measures.

### Digitación tiple – Digitación guitarra

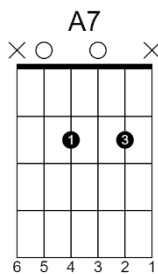
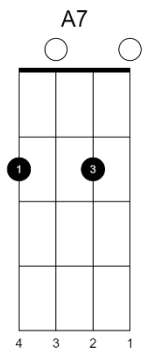




Ejercicio 11, Acorde de A7 (En tiple y guitarra ubicar dedo uno en cuarta cuerda traste dos y dedo dos en la segunda cuerda, traste dos, seguir las indicaciones de ejecución del ejercicio 9)

The musical score is for Exercise 11, featuring five instruments: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two measures. Bandola 1 and 2 play a simple melodic line. The Tiple and Guitarra play a rhythmic accompaniment with chords and single notes. The Bajo plays a bass line. The Tiple and Guitarra parts include fingerings and accents.

### Digitación tiple – Digitación guitarra





2  
9

Pasillo a dos dedos

Bn. 1

Bn. 2

Tr.

Gtr.

E.B.

D Maj7(sus2)

D Maj7(sus2)

13

Bn. 1

Bn. 2

Tr.

Gtr.

E.B.

A 7

A 7

G Maj7

G Maj7

Fine

Fine

Fine

Fine

Fine

17

Bn. 1

Bn. 2

Tp.

Gtr.

E.B.

*mp*

*mp*

Detailed description: This system contains measures 17 through 20. The key signature is one sharp (F#). The first two staves (Bn. 1 and Bn. 2) are mostly empty, with small black squares indicating rests. The Trumpet (Tp.) staff has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The Guitar (Gtr.) staff has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The Electric Bass (E.B.) staff has a simple bass line with quarter notes G2, A2, B2, and C3. Dynamics include *mp* (mezzo-piano) and accents.

21

Bn. 1

Bn. 2

Tp.

Gtr.

E.B.

Detailed description: This system contains measures 21 through 24. The key signature remains one sharp (F#). The Bn. 1 and Bn. 2 staves continue with rests. The Trumpet (Tp.) staff continues its melodic line with quarter notes D5, E5, and F5. The Guitar (Gtr.) staff continues its melodic line with quarter notes G4, A4, and B4. The Electric Bass (E.B.) staff continues its bass line with quarter notes D2, E2, and F2. The dynamics and accents are consistent with the previous system.

4  
25

Pasillo a dos dedos

Bn. 1

Bn. 2

Trp.

Gtr.

E.B.

*mf*

*mf*

*mf*

*mf*

*mf*

G Maj7

D Maj7(sus2)

G Maj7

D Maj7(sus2)

29

Bn. 1

Bn. 2

Trp.

Gtr.

E.B.

*mf*

*mf*

*mf*

*mf*

*mf*

G Maj7

D Maj7(sus2)

G Maj7

D Maj7(sus2)

D.C. y al Fine

D.C. y al Fine

D.C. y al Fine

D.C. y al Fine

D.C. y al Fine







# Pasillo a dos dedos

## Pasillo nivel 0.5

**Tiple** *G*Maj7 *D*Maj7(sus2) Oscar Granada

5 *A*7 *mf* *mf* *G*Maj7

9 *D*Maj7(sus2)

13 *A*7 *G*Maj7 **Fine**

17 *mp*

21

25 *G*Maj7 *D*Maj7(sus2)

*mf* *G*Maj7 *D*Maj7(sus2) **D.C. y al Fine**

29





# Pasillo a dos dedos

## Pasillo nivel 0.5

G Maj7

DMaj7(sus2)

Oscar Granada

Guitarra

mf

5

9

13

17

21

25

29

Fine

D.C. y al Fine



# Pasillo a dos dedos

## Pasillo nivel 0.5

Oscar Granada

Bajo

*mf*

5

9

13

Fine

17

8

25

*mf*

29

D.C. y al Fine

# Ejercicios de Aprestamiento para la interpretación de Guabiniando

Componente rítmico lingüístico:

Ejercicio 1 (figuración de la obra)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

Ga rro te bai le Ga rro te bai le

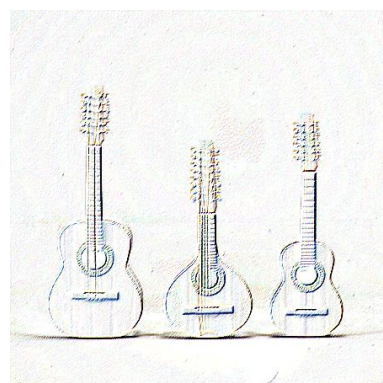
Ga rro te bai le Ga rro te bai le

Ga rro te bai le Ga rro te bai le

Ga rro te bai le Ga rro te bai le

Ga rro te bai le Ga rro te bai le

Ga rro te bai le Ga rro te bai le



## Ejercicio 2 (figuración de la obra)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

Can to vo cal Can to vo cal Can to vo cal Can to vo cal

Can to vo cal Can to vo cal Can to vo cal Can to vo cal

Can to vo cal Can to vo cal Can to vo cal Can to vo cal

Can to vo cal Can to vo cal Can to vo cal Can to vo cal

Can to vo cal Can to vo cal Can to vo cal Can to vo cal

Can to vo cal Can to vo cal Can to vo cal Can to vo cal



## Ejercicio 3 (combinación rítmica)

Bandola 1

Bandola 2

Tiple

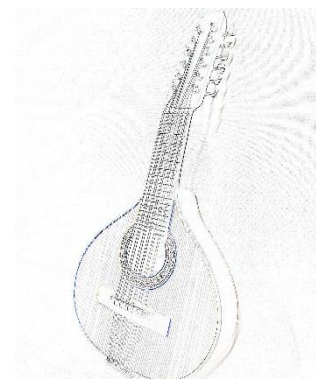
Guitarra

Bajo

Ga rro te Can to vo cal Ga rro te Can to vo cal

Bai le Ga rro te Bai le Ga rro te

Bai le Bai le Bai le Bai le



# Ejercicio 4 (Escala de G en bandolas con notas pedales en tiple, guitarra y bajo figuración de blanca con puntillo)

The first system of the musical score consists of five staves. From top to bottom, they are labeled: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The key signature is one sharp (F#) and the time signature is 3/4. Each staff contains four measures of music. Bandola 1 and Bandola 2 play a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The Tiple part plays a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The Guitarra part plays a sequence of notes: G3 (quarter), A3 (quarter), B3 (quarter), and C4 (quarter). The Bajo part plays a sequence of notes: G2 (quarter), A2 (quarter), B2 (quarter), and C3 (quarter).

The second system of the musical score consists of five staves. The first measure of the first staff is marked with a '5'. The key signature is one sharp (F#) and the time signature is 3/4. Each staff contains four measures of music. Bandola 1 and Bandola 2 play a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The Tiple part plays a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The Guitarra part plays a sequence of notes: G3 (quarter), A3 (quarter), B3 (quarter), and C4 (quarter). The Bajo part plays a sequence of notes: G2 (quarter), A2 (quarter), B2 (quarter), and C3 (quarter).

2  
9



This system contains the first four measures of a musical piece. It features five staves: two treble clefs and three bass clefs. The key signature is one sharp (F#). The notation consists of quarter notes with stems, and some notes have flags. The first measure starts with a treble clef and a sharp sign, followed by a quarter note on G4. The second measure has a quarter note on A4. The third measure has a quarter note on B4. The fourth measure has a quarter note on C5. The bass clefs contain quarter notes on G2, A2, B2, and C3 respectively.

13



This system contains the next four measures of the musical piece, starting at measure 13. It features five staves: two treble clefs and three bass clefs. The key signature is one sharp (F#). The notation consists of quarter notes with stems, and some notes have flags. The first measure starts with a treble clef and a sharp sign, followed by a quarter note on G4. The second measure has a quarter note on A4. The third measure has a quarter note on B4. The fourth measure has a quarter note on C5. The bass clefs contain quarter notes on G2, A2, B2, and C3 respectively.

Ejercicio 5 (Escala de G en bandolas con notas pedales en tiple, guitarra y bajo, tres negras por nota)

The image displays a musical score for Exercise 5, consisting of two systems of five staves each. The instruments are labeled on the left: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The key signature is one sharp (F#) and the time signature is 3/4. The first system contains four measures of music. In the first two measures, the Bandola parts play a G major scale (G-A-B-A-G) with a 'V' (pedal) above the first note. The Tiple, Guitarra, and Bajo parts play a steady eighth-note accompaniment. The second system begins with a measure number '5' above the first staff and continues with the same musical structure for another four measures.



The image displays two systems of musical notation, each consisting of five staves. The key signature is G major (one sharp). The first system begins at measure 2, and the second system begins at measure 13. The notation includes vocal lines with 'V' markings above notes, and piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

## Ejercicio 6 (Escala de G con combinación rítmica)

The musical score is arranged in two systems, each containing five staves for different instruments. The key signature is G major (one sharp) and the time signature is 3/4. The instruments are labeled on the left: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo.

- Bandola 1 and 2:** Play a rhythmic pattern of eighth notes with accents (V) above them. The notes are G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4.
- Tiple:** Plays a melodic line of eighth notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4.
- Guitarra:** Plays a rhythmic pattern of eighth notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4.
- Bajo:** Plays a simple bass line of quarter notes: G3, A3, B3, G3, A3, B3, G3, A3, B3, G3, A3, B3.

The first system covers measures 1 through 4. The second system starts at measure 5, indicated by a '5' above the first staff, and continues through measure 8. The notation for the second system is identical to the first.

2  
9



This system contains the first four measures of a musical piece. It features five staves: two treble clefs at the top, two treble clefs in the middle, and one bass clef at the bottom. The key signature is one sharp (F#). The first two staves have a complex texture with many beamed notes and vertical accents (v) above them. The third and fourth staves have a simpler texture with fewer notes. The fifth staff is a bass line with a steady rhythm of quarter notes.

13



This system contains measures 13 through 16 of the musical piece. It uses the same five-staff layout and key signature as the first system. The notation is similar to the first system, with complex textures in the upper staves and a steady bass line in the lower staff. The system concludes with a double bar line.

Ejercicio 7, Acorde de G (En tiple, ubicar dedo tres en primera cuerda traste tres, guitarra ubicar dedo uno en quinta cuerda traste dos, dedo dos en la sexta cuerda traste tres, dedo tres en la segunda cuerda traste tres, dedo cuatro en la primera cuerda traste tres.)

### Digitación tiple – Digitación guitarra



Ejercicio 8, Acorde de D7 (En tiple y guitarra ubicar dedo uno en segunda cuerda traste uno, dedo dos en la tercera cuerda, traste dos y dedo tres en la primera cuerda traste dos.)

The musical score is arranged in five staves. The top two staves are for Bandola 1 and Bandola 2, both in treble clef. The third staff is for Tiple, also in treble clef, with 'D7' and 'T' markings above the notes. The fourth staff is for Guitarra, in treble clef, with 'D7' below the notes. The bottom staff is for Bajo, in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The score consists of four measures, each containing a series of notes and rests for the bandolas and chords for the tiple and guitar. The bass part consists of a single note per measure.

### Digitación tiple – Digitación guitarra

The diagrams illustrate the fingering for the D7 chord on a three-stringed instrument (tiple) and a six-stringed instrument (guitar).  
 - The left diagram, labeled 'D7', shows the tiple fingering: an open circle above the first string, and numbered circles 1, 2, and 3 on the second, third, and first strings respectively.  
 - The right diagram, also labeled 'D7', shows the guitar fingering: 'x' marks above the first and second strings, an open circle above the third string, and numbered circles 1, 2, and 3 on the second, third, and first strings respectively. The strings are numbered 6, 5, 4, 3, 2, 1 from bottom to top.

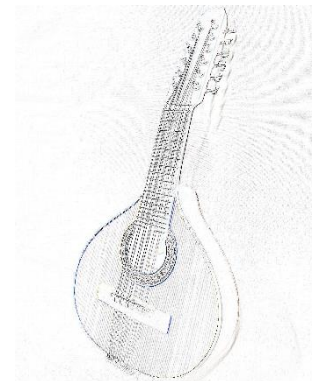


Ejercicio 9, Acorde de Em (En tiple ubicar el dedo uno en la cuarta cuerda segundo traste, la guitarra ubicar dedo dos en quinta cuerda traste dos, el dedo dos en la cuarta cuerda segundo traste.)

The musical score consists of five staves. The top two staves are for Bandola 1 and Bandola 2, both in treble clef. The Tiple staff is in treble clef and shows chord diagrams for Em and T. The Guitarra staff is in treble clef and shows chord diagrams for Em and T. The Bajo staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into four measures, each containing a series of notes and chords.

### Digitación tiple – Digitación guitarra

The diagram shows two fretboards. The left fretboard is for a tiple (3 strings) and shows the Em chord with a dot on the first string, second fret. The right fretboard is for a guitar (6 strings) and shows the Em chord with dots on the second, third, and fourth strings, second fret, and an 'X' on the first and fifth strings. The strings are numbered 1 to 6 from bottom to top.



Ejercicio 10, Acorde de Am (En tiple ubicar el dedo uno en las segundas cuerdas primer traste, dedo dos en la cuarta cuerda segundo traste, dedo tres en la tercera cuerda traste dos, la guitarra ubicar dedo uno en la segunda cuerda traste uno, el dedo dos en la tercera cuerda traste dos.)

The musical score consists of five staves. The top two staves are for Bandola 1 and Bandola 2, both in treble clef. The third staff is for Tiple, in treble clef, with chord symbols 'Am' and 'T' above it. The fourth staff is for Guitarra, in treble clef, with a chord symbol 'Am' above it. The bottom staff is for Bajo, in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into four measures, each containing a double bar line and repeat dots.

### Digitación tiple – Digitación guitarra

The left diagram is a tiple chord diagram for Am. It shows a six-string instrument with strings numbered 1 to 4 from bottom to top. Finger 1 is on the second string first fret, finger 2 is on the third string first fret, and finger 3 is on the fourth string second fret. The right diagram is a guitar chord diagram for Am. It shows a six-string instrument with strings numbered 6 to 1 from left to right. Finger 1 is on the second string first fret, finger 2 is on the third string second fret, and 'x' marks are above the fourth, fifth, and sixth strings.









Guabiniando

16

Bn. 1

Bn. 2

Tp.

Gtr.

E.B.

C T T D7 T T G T T

C D7 G

*mf*

20

Bn. 1

Bn. 2

Tp.

Gtr.

E.B.

G

G



# Guabiniando

## Guabina 0.5

Eleazar Murillo

$\text{♩} = 80$

Bandola 1

Musical notation for Bandola 1, measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The first measure starts with a repeat sign. The dynamic marking *mf* is placed below the first measure. The notation includes quarter notes, eighth notes, and sixteenth notes, with some notes marked with a 'V' above them.

Musical notation for Bandola 1, measures 5-8. The notation continues with quarter notes, eighth notes, and sixteenth notes, including notes marked with a 'V' above them.

Musical notation for Bandola 1, measures 9-12. The dynamic marking *f* is placed below the first measure of this system. The notation includes quarter notes, eighth notes, and sixteenth notes, with notes marked with a 'V' above them.

Musical notation for Bandola 1, measures 13-16. The notation continues with quarter notes, eighth notes, and sixteenth notes, including notes marked with a 'V' above them.

Musical notation for Bandola 1, measures 17-20. The notation concludes with quarter notes, eighth notes, and sixteenth notes, including notes marked with a 'V' above them and a final repeat sign.



# Guabiniando

## Guabina 0.5

Eleazar Murillo

$\text{♩} = 80$

Bandola 2

Musical score for Bandola 2, consisting of five staves of music. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked as quarter note = 80. The first staff begins with a repeat sign and a dynamic marking of *mf*. The second staff starts at measure 4. The third staff starts at measure 8 and has a dynamic marking of *f*. The fourth staff starts at measure 12. The fifth staff starts at measure 16 and includes a 'G' marking above the staff. The piece concludes with a repeat sign and a final note.



# Guabiniando

## Guabina 0.5

Eleazar Murillo

♩ = 80

Tiple

4

8

12

16

*mf*

*f*

G D7 G D7 G D7 G D7

Em Am

C D7 G G



# Guabiniando

## Guabina 0.5

Eleazar Murillo

Guitarra

$\text{♩} = 80$

3/4

G

D7

*mf*

4

D7

G

D7

G

*mf*

*mf*

8

Em

Em

Am

*f*

*f*

12

D7

G

G

*mf*

*mf*

16

C

D7

G

G

*mf*

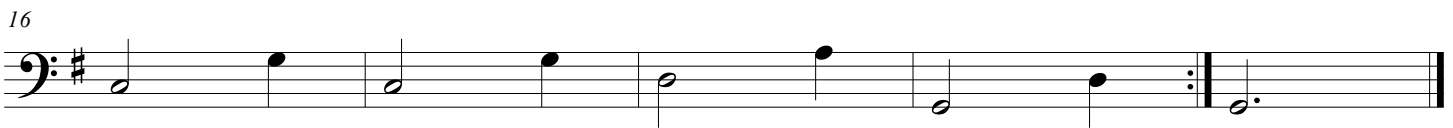
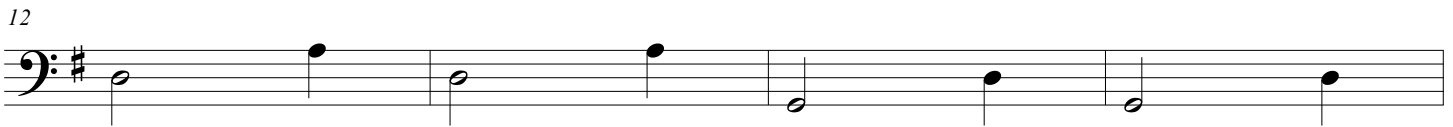
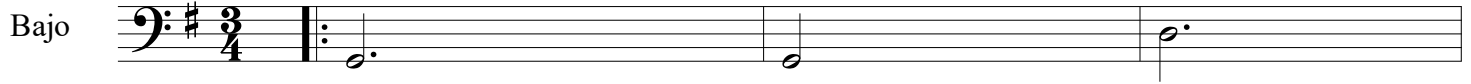


# Guabiniando

## Guabina 0.5

Eleazar Murillo

♩ = 80



# Ejercicios de Aprestamiento para la interpretación del Fox Zorrito

Componente rítmico lingüístico:

Ejercicio 1 (figuración de la obra)

Bandola 1	
Bandola 2	
Tiple	
Guitarra	
Bajo	





## Ejercicio 2 (Figuración de la obra)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

que so que so que so que so que so que so que so que so que so que so

que so que so que so que so que so que so que so que so que so que so

que so que so que so que so que so que so que so que so que so que so

que so que so que so que so que so que so que so que so que so que so

que so que so que so que so que so que so que so que so que so que so



### Ejercicio 3 (figuración del Fox)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

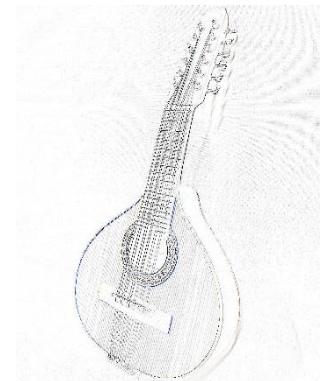
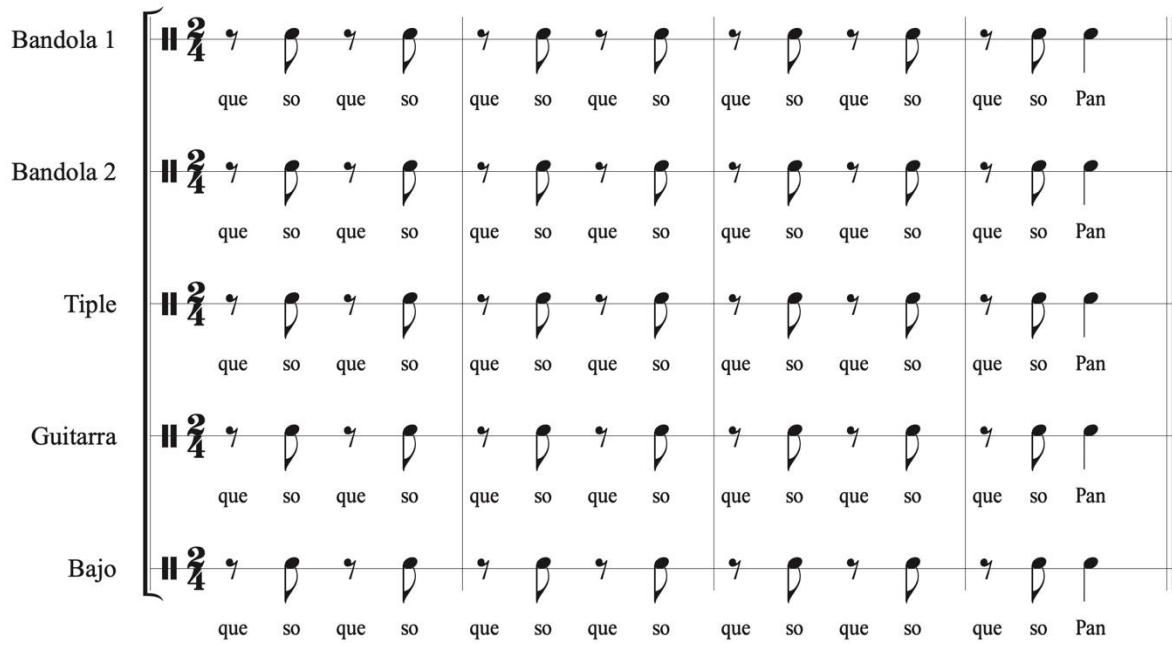
que so que so que so que so que so que so que so Pan

que so que so que so que so que so que so que so Pan

que so que so que so que so que so que so que so Pan

que so que so que so que so que so que so que so Pan

que so que so que so que so que so que so que so Pan



## Ejercicio 4 (Combinación rítmica)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

co rre zo rri to que so que so zo rri to

que so que so que so que so que so que so que so Pan

pan que so que so pan que so Pan

zo rri to co rre zo rri to co rre

que so que so que so que so que so Pan



# Componente melódico

Ejercicio 5 (Escala de D Menor, todos los instrumentos en figura de blanca.)

Musical score for five instruments: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The score shows the first four measures of the D minor scale in 7/4 time, with each instrument playing a single half note per measure.

Musical score for five instruments: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The score shows measures 5 through 8 of the D minor scale in 7/4 time, with each instrument playing a single half note per measure.

Ejercicio 6 Escala de D Mayor, (todos los instrumentos en figura de blanca.)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

The score consists of five staves. Each staff begins with a treble clef (except for the Bass staff which has a bass clef), a key signature of two sharps (F# and C#), and a 2/4 time signature. A double bar line with repeat dots is placed at the beginning of each staff. The notes are: Bandola 1 (D4, E4, F#4, G4), Bandola 2 (D4, E4, F#4, G4), Tiple (D4, E4, F#4, G4), Guitarra (D4, E4, F#4, G4), and Bajo (D3, E3, F#3, G3).

5

The score consists of five staves. Each staff begins with a treble clef (except for the Bass staff which has a bass clef), a key signature of two sharps (F# and C#), and a 2/4 time signature. A double bar line with repeat dots is placed at the beginning of each staff. The notes are: Bandola 1 (A4, B4, C#5, D5), Bandola 2 (A4, B4, C#5, D5), Tiple (A4, B4, C#5, D5), Guitarra (A4, B4, C#5, D5), and Bajo (A2, B2, C#3, D3).

## Ejercicio 7 (Escala de D menor combinación rítmica )

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

The first system of the musical score is for five instruments: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The key signature is one flat (Bb) and the time signature is 2/4. A double bar line is placed at the beginning of the first measure. The notation for each instrument is as follows:

- Bandola 1:** Treble clef, Bb key signature, 2/4 time signature. Notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (half).
- Bandola 2:** Treble clef, Bb key signature, 2/4 time signature. Notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter).
- Tiple:** Treble clef, Bb key signature, 2/4 time signature. Notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter).
- Guitarra:** Treble clef, Bb key signature, 2/4 time signature. Notes: D4 (quarter), rest (quarter), E4 (quarter), rest (quarter), F4 (quarter), rest (quarter), G4 (quarter), rest (quarter).
- Bajo:** Bass clef, Bb key signature, 2/4 time signature. Notes: D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), Bb3 (quarter), C4 (quarter), D4 (quarter).

5

The second system of the musical score continues the piece. It consists of five staves, corresponding to the instruments in the first system. The notation is as follows:

- Bandola 1:** Treble clef, Bb key signature, 2/4 time signature. Notes: D4 (half), E4 (half), F4 (half), G4 (half).
- Bandola 2:** Treble clef, Bb key signature, 2/4 time signature. Notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter).
- Tiple:** Treble clef, Bb key signature, 2/4 time signature. Notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter).
- Guitarra:** Treble clef, Bb key signature, 2/4 time signature. Notes: D4 (quarter), rest (quarter), E4 (quarter), rest (quarter), F4 (quarter), rest (quarter), G4 (quarter), rest (quarter).
- Bajo:** Bass clef, Bb key signature, 2/4 time signature. Notes: D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), Bb3 (quarter), C4 (quarter), D4 (quarter).

## Ejercicio 8 (Escala de D Mayor combinación rítmica)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

The first system of the musical score is for 'Ejercicio 8' in D major (two sharps) and 2/4 time. It consists of five staves. Bandola 1 plays a continuous eighth-note scale: D4-E4-F#4-G4-A4-B4-C#5-D5. Bandola 2 plays a rhythmic pattern of quarter notes with eighth rests: G4, quarter rest, F#4, quarter rest, E4, quarter rest, D4, quarter rest. Tiple plays a simple scale: D4, E4, F#4, G4. Guitarra plays a pattern of quarter notes with eighth rests: D4, quarter rest, E4, quarter rest, F#4, quarter rest, G4, quarter rest. Bajo plays a simple scale: D3, E3, F#3, G3.

5

The second system of the musical score continues the exercise. It consists of five staves. The first staff (Bandola 1) starts with a measure rest marked with a '5' above the staff, followed by the eighth-note scale: D4-E4-F#4-G4-A4-B4-C#5-D5. The second staff (Bandola 2) continues with the rhythmic pattern: G4, quarter rest, F#4, quarter rest, E4, quarter rest, D4, quarter rest. The third staff (Tiple) continues with the scale: D4, E4, F#4, G4. The fourth staff (Guitarra) continues with the pattern: D4, quarter rest, E4, quarter rest, F#4, quarter rest, G4, quarter rest. The fifth staff (Bajo) continues with the scale: D3, E3, F#3, G3.

# Componente armónico

## Ejercicio 7, Cambio de Acorde de A7 a Dm

The musical score consists of five staves. The top two staves are for Bandola 1 and Bandola 2. The third staff is for Tiple, with chord changes labeled A7 and Dm. The fourth staff is for Guitarra, also with chord changes labeled A7 and Dm. The bottom staff is for Bajo. The music is in 2/4 time and includes various rhythmic values and articulations like accents and slurs.

### Digitación tiple

Two diagrams showing the fingerings for A7 and Dm chords on a tiple. The A7 diagram shows fingers 1 and 3 on strings 3 and 2 respectively, with open strings 4 and 1. The Dm diagram shows fingers 1, 2, and 3 on strings 2, 3, and 4 respectively, with open strings 1 and 4.

### Digitación guitarra

Two diagrams showing the fingerings for A7 and D chords on a guitar. The A7 diagram shows fingers 1 and 3 on strings 4 and 3, with strings 6, 5, and 2 muted (marked with X). The D diagram shows fingers 1, 2, and 3 on strings 3, 2, and 4, with strings 6, 5, and 4 muted (marked with X).



## Ejercicio 8, Cambio de Acordes de D a B7

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

### Digitación tiple

D

B7

### Digitación guitarra

D

B7



# Zorrito

Fox nivel 0.5

Alejandro Ortiz

Score

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

Bn. 1

Bn. 2

Tp.

Gtr.

E.B.

*p* *cresc.* *ff* *mp*

Dm T A7 T Dm Dm

Dm A Dm

C C7 F

5

9

Musical score for measures 9-12 of 'Zorrito'. The score is for five instruments: Bn. 1, Bn. 2, Tp., Gtr., and E.B. The key signature has one flat (Bb). Measure 9 starts with a 9-measure rest for Bn. 1. Chord symbols A7 and Dm are present. Trill (T) and Vibrato (V) markings are used for various notes.

Bn. 1

Bn. 2

Tp.

Gtr.

E.B.

A7

A7

Dm

T

T

T

T

13

Musical score for measures 13-16 of 'Zorrito'. The score is for five instruments: Bn. 1, Bn. 2, Tp., Gtr., and E.B. The key signature has one flat (Bb). Measure 13 starts with a 13-measure rest for Bn. 1. Chord symbols A7, Dm, and E7 are present. A piano (*p*) dynamic marking is shown. The piece ends with a double bar line and repeat signs.

Bn. 1

Bn. 2

Tp.

Gtr.

E.B.

*p*

A7

Dm

E7

A7



25

Bn. 1 *mf*

Bn. 2

Trp. D T B7 T

Gtr. D B7

E.B.

29

Bn. 1 *f*

Bn. 2 *f*

Trp. A7 T D

Gtr. E7 D *f*

E.B. *f*



# Zorrito

## Fox nivel 0.5

Alejandro Ortiz

Bandola 1

*p* *cresc.* *ff* *mp*

5

9

13 *p*

17

21 *p*

25 *mf*

29 *f* *f*



# Zorrito

Fox nivel 0.5

Alejandro Ortiz

Bandola 2

5

9

13

17

21

*p*

25

29

*f*



# Zorrito

## Fox nivel 0.5

Alejandro Ortiz

Tiple

5

9

13

17

21

25

29

*p*

*f*





# Zorrito

Fox nivel 0.5

Alejandro Ortiz

Guitarra

5

9

13

17

21

25

29

*p*

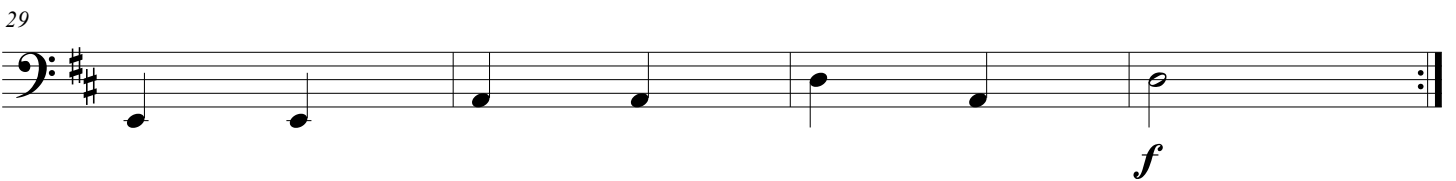
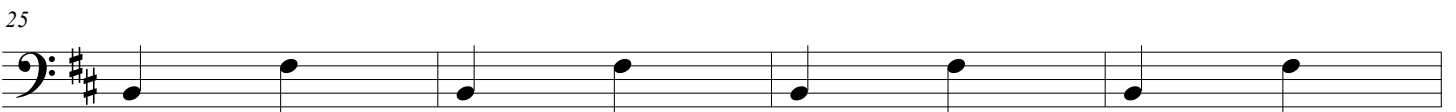
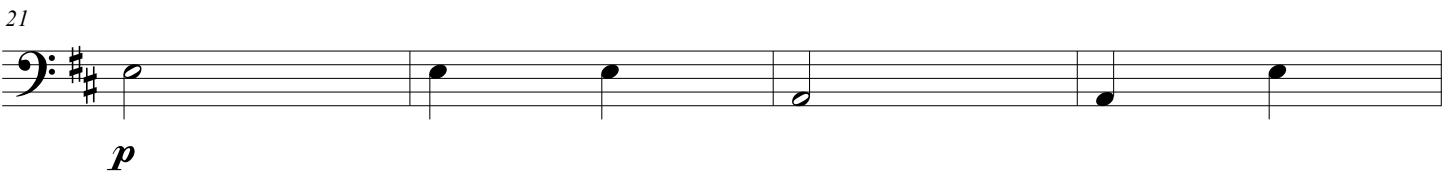
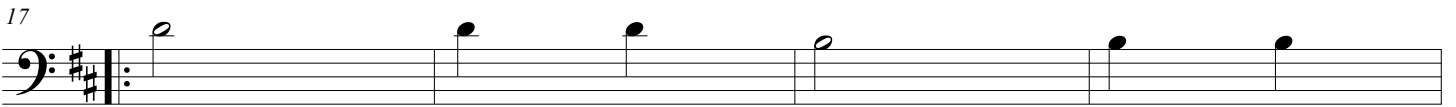
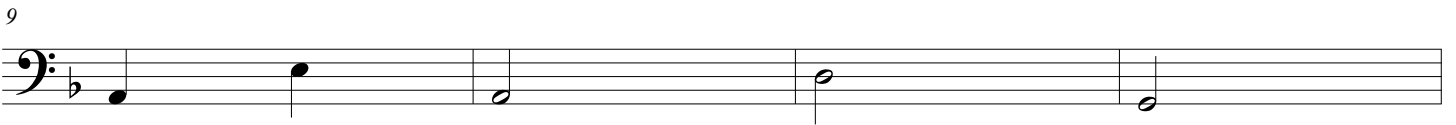
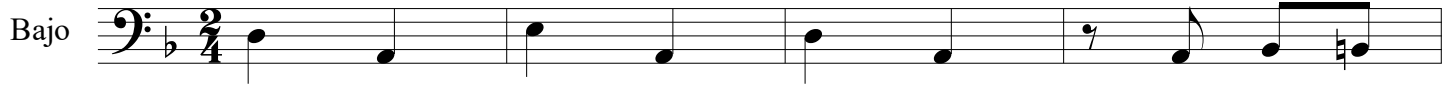
*f*



# Zorrito

Fox nivel 0.5

Alejandro Ortiz



# OBRAS NIVEL 1

## Sol Amanecer (Guabina)

## Terrón (Danza)

## Bambudórico (Bambuco)

Nivel	Aspectos	Alcance Nivel 1
Tímbrico	Formato	Dos bandolas, tiple, guitarra y bajo. (percusión opcional)
	Registros	Bandolas primera posición en cinco primeras cuerdas, tiple primera posición acordes sin cejilla, guitarra primer posición, acordes sin cejilla, bajo, hasta la séptima posición.
Rítmico - métrico	Características métricas	2/4, 3/4, 4/4, 6/8.
	Figuración	Redonda, blanca, negra, negra con puntillo, corchea, semicorcheas. Figuras ternarias en el bambuco, silencio de corchea a tiempo, síncopa del bambuco.
	Tiempo	Pulso de negra o negra con puntillo entre 50 a 110.
Melódico	Interválica	Grado conjunto a saltos de octava.
	Relación Escala Acorde	Notas de extensión del acorde.
	Extensión	Quinceava en la melodía.
Armónico	Armadura	C Am, G, Em, Dm, D posible modalidad.
	Acordes	Triádicos, posibles sextas, séptimas o novenas por facilidad interpretativa.
	Funciones	Acordes modales sin función tonal
Textura y orquestación	Roles	Melodías bandolas (pequeños contrapuntos en segunda bandola), pequeñas melodías en tiple o guitarra, bajo acompañamiento
	Densidad armónica y rítmica	Acordes suspendidos y de séptima y novena.
Técnico Expresivo	Dinámicas	mf, p, f, posibles crescendos y decrescendos.
	Articulaciones	Plumada doble, Aplatillado, brizna.

	Efectos	Inicio a los trémulos y pizzicatos
Forma	Estructura	A B C e introducciones.
	Duración	Hasta cuatro minutos
	Otras consideraciones	Es posible repetir D.C a criterio del maestro. El uso de semicorcheas se realiza en el contexto de la danza, ya que se maneja un tempo lento y la escritura a 2/4, característica de este género.

Finalizamos con tres obras en nivel 1, en el cual se suman nuevos elementos de ejecución instrumental como son los trémolos en las bandolas y otras sonoridades armónicas, abordando los ritmos de danza, bambuco y nuevamente una guabina.

Igualmente, en esta unidad encontramos otros elementos como es el caso de un ritardando en la danza y la escritura en semicorcheas que es propia del ritmo, pero dado el tempo en el que se interpreta la obra está acorde a las posibilidades técnicas de nivel propuesto.

También encontramos en el ritmo de bambuco la escritura en compás compuesto, que es abordada desde los estudios previos con ejercicios de subdivisión ternario, lo cual permitirá que su ejecución se dé de forma natural por parte de los intérpretes del repertorio.





### Ejercicio 3 (Escala de A en bandolas con notas pedales en tiple, guitarra y bajo figuración de negras y corcheas)

The image displays a musical score for Exercise 3, consisting of two systems of five staves each. The instruments are labeled on the left: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 3/4. The first system contains four measures of music. The second system begins with a measure number '5' and also contains four measures. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Vertical lines labeled 'V' are placed above certain notes in the Bandola parts, indicating pedal notes. The Tiple, Guitarra, and Bajo parts feature rhythmic patterns of eighth and sixteenth notes.

2  
9

Musical score for measures 2-9. The score is written for five staves: two treble clefs and three bass clefs. The key signature is two sharps (F# and C#). The time signature is 9/8. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'V' (piano) and 'f' (forte). The first two staves feature a melodic line with slurs and accents, while the remaining three staves provide a rhythmic accompaniment.

13

Musical score for measures 13-16. The score continues on five staves with the same instrumentation and key signature as the previous system. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'V' (piano) and 'f' (forte). The structure of the score remains consistent with the first system.



## Ejercicio 4 (Escala de A con combinación rítmica)

The musical score is for Exercise 4, titled "Ejercicio 4 (Escala de A con combinación rítmica)". It is written for five instruments: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 3/4. The score is divided into two systems, each containing four measures.

**Bandola 1 and Bandola 2:** Both play a rhythmic pattern of eighth notes with accents (marked with a 'V' above the note). The notes are A4, B4, C#5, B4, A4 in the first measure, and then a descending eighth-note scale: G#4, F#4, E4, D4, C#4, B3, A3 in the second measure. This pattern repeats in the third and fourth measures.

**Tiple:** Plays a steady eighth-note scale: A4, B4, C#5, B4, A4, G#4, F#4, E4, D4, C#4, B3, A3.

**Guitarra:** Plays a steady eighth-note scale: A4, B4, C#5, B4, A4, G#4, F#4, E4, D4, C#4, B3, A3.

**Bajo:** Plays a steady eighth-note scale: A4, B4, C#5, B4, A4, G#4, F#4, E4, D4, C#4, B3, A3.

The second system begins with a measure number '5' above the first staff, indicating it is the fifth measure of the piece. The notation and instrumentation are identical to the first system.

2  
9

Musical score for measures 9-12. The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The key signature is three sharps (F#, C#, G#). The top two staves feature a complex rhythmic pattern with eighth and sixteenth notes, and many notes are marked with a 'V' above them. The bottom three staves feature a simpler rhythmic pattern with quarter and eighth notes.

13

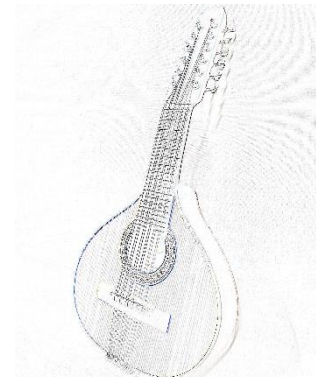
Musical score for measures 13-16. The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The key signature is three sharps (F#, C#, G#). The top two staves feature a complex rhythmic pattern with eighth and sixteenth notes, and many notes are marked with a 'V' above them. The bottom three staves feature a simpler rhythmic pattern with quarter and eighth notes.

Ejercicio 5, Acorde de A (En tiple y guitarra ubicar dedo uno en cuarta cuerda traste dos, dedo dos en la tercera cuerda, traste dos, dedo tres en la segunda cuerda traste dos.)

The musical score consists of five staves. Bandola 1 and Bandola 2 play a rhythmic pattern of eighth notes. The Tiple part shows chords labeled 'A' and 'T'. The Guitarra part shows chords labeled 'A'. The Bajo part plays a simple bass line. The key signature is two sharps (F# and C#) and the time signature is 3/4.

### Digitación tiple – Digitación guitarra

The left diagram shows a tiple fingering for the A chord. The strings are numbered 4, 3, 2, 1 from bottom to top. Fingers 1, 2, and 3 are placed on strings 4, 3, and 2 respectively. The right diagram shows a guitar fingering for the A chord. The strings are numbered 6, 5, 4, 3, 2, 1 from bottom to top. Fingers 1 and 2 are placed on strings 3 and 2 respectively. An 'x' is placed above string 4, indicating it should be muted.



Ejercicio 6, Acorde de DMaj7 (En tiple y guitarra ubicar dedo uno en tercera cuerda traste dos, dedo dos en la segunda cuerda, traste dos, y tercer dedo en la primera cuerda traste dos.)

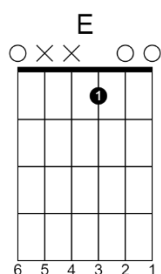
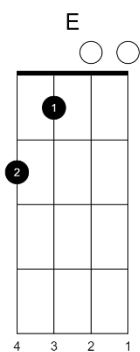
### Digitación tiple – Digitación guitarra



Ejercicio 7, Acorde de E (En tiple ubicar el dedo uno en la tercera cuerda primer traste, el dedo dos en la cuarta cuerda segundo traste, en la guitarra ubicar el dedo uno en la tercera cuerda primer traste, el dedo dos en quinta cuerda traste dos, el dedo tres en la cuarta cuerda segundo traste.)

The musical score consists of five staves. Bandola 1 and Bandola 2 play a rhythmic pattern of eighth notes. The Tiple part shows chords with fingerings 'E' and 'T'. The Guitarra part shows chords with fingerings 'E', 'T', and 'T'. The Bajo part plays a simple bass line. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#).

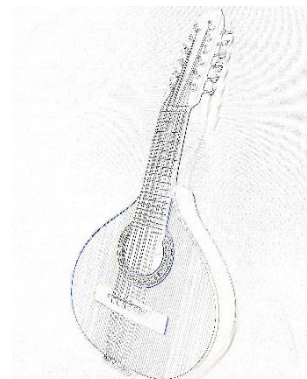
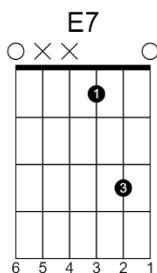
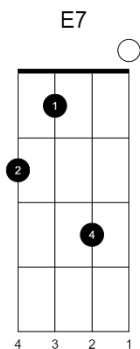
### Digitación tiple – Digitación guitarra



Ejercicio 8, Acorde de E7 (En tiple ubicar el dedo uno en la tercera cuerda primer traste, el dedo dos en la cuarta cuerda segundo traste, el dedo tres en la segunda cuerda tercer traste, en la guitarra ubicar el dedo uno en la tercera cuerda primer traste, el dedo tres en la segunda cuerda tercer traste.)

The musical score consists of five staves. The top two staves are for Bandola 1 and Bandola 2, both in treble clef. The Tiple staff is in treble clef and shows chords with fingerings 'E7' and 'T'. The Guitarra staff is in treble clef and shows chords with fingerings 'E7'. The Bajo staff is in bass clef and shows a simple bass line. The key signature has two sharps (F# and C#) and the time signature is 3/4.

### Digitación tiple – Digitación guitarra





# Sol Amancer

Guabina Nivel 1

Eleazar Murillo Ossa

♩ = 80

Score

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

Bn. 1

Bn. 2

Tp.

Gtr.

E.B.

8

Bn. 1

Bn. 2

Tr.

Gtr.

E.B.

12

Bn. 1

Bn. 2

Tr.

Gtr.

E.B.



16

Bn. 1

Bn. 2

Tp.

Gtr.

E.B.

DMaj7

A

E7

A

A

E7

A

20

Bn. 1

Bn. 2

Tp.

Gtr.

E.B.

A

A



# Sol Amancer

Guabina Nivel 1

Eleazar Murillo Ossa

Bandola 1

$\text{♩} = 80$

4

8

12

16



# Sol Amancer

Guabina Nivel 1

Eleazar Murillo Ossa

♩ = 80

Bandola 2

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains a whole note chord (F#, C#, G#) followed by a series of eighth notes: F#, G#, A, B, C, D, E, F#. There are 'V' markings above the notes at measures 1, 3, and 5.

Musical staff 2: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains eighth notes: F#, G#, A, B, C, D, E, F#. There are 'V' markings above the notes at measures 1, 3, and 5.

Musical staff 3: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains eighth notes: F#, G#, A, B, C, D, E, F#. There are 'V' markings above the notes at measures 1, 3, and 5.

Musical staff 4: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains eighth notes: F#, G#, A, B, C, D, E, F#. There are 'V' markings above the notes at measures 1, 3, and 5.

Musical staff 5: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains dotted half notes: F#, G#, A, B, C, D, E, F#. There are 'V' markings above the notes at measures 1, 3, and 5.



# Sol Amancer

Guabina Nivel 1

Eleazar Murillo Ossa

♩ = 80

Tiple

4

8

12

16

DMaj7

DMaj7



# Sol Amancer

Guabina Nivel 1

Eleazar Murillo Ossa

Guitarra

$\text{♩} = 80$

The sheet music is written for guitar in treble clef, 3/4 time, and the key of A major (three sharps). It consists of five staves of music. The first staff starts with a repeat sign and a tempo marking of quarter note = 80. The music features a simple rhythmic pattern of quarter notes and chords. The chords are labeled as follows: A, DMaj7, A, E, A, A, DMaj7, A, E7, A, and A. The piece ends with a double bar line and repeat dots.

4

8

12

16



# Sol Amancer

Guabina Nivel 1

Eleazar Murillo Ossa

♩ = 80

Bajo

4

8

11

15

19

# Ejercicios de Aprestamiento para la interpretación de la Danza Terrón

Componente rítmico lingüístico:

Ejercicio 1 (figuración de la obra)

The musical score consists of five staves, each representing a different instrument. All staves are in 2/4 time. The lyrics are written below the notes on each staff. The notes are quarter notes, and the lyrics are: 'sal to pa ra co mer co co pan pan'. The instruments are: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo.



## Ejercicio 2 (Figuración de la obra)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

co mer co co pan co mer co co sal to pan

co mer co co pan co mer co co sal to pan

co mer co co pan co mer co co sal to pan

co mer co co pan co mer co co sal to pan

co mer co co pan co mer co co sal to pan





### Ejercicio 3 (figuración del Fox )

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

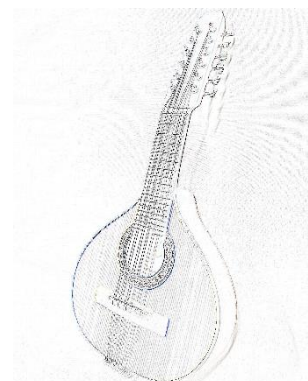
sal to cho co la te sal to pan sal to pan cho co la te pan

sal to cho co la te sal to pan sal to pan cho co la te pan

sal to cho co la te sal to pan sal to pan cho co la te pan

sal to cho co la te sal to pan sal to pan cho co la te pan

sal to cho co la te sal to pan sal to pan cho co la te pan



## Ejercicio 4 (Combinación rítmica)

Bandola 1

cho co la te — sal to pan cho co la te pan sal to pan

Bandola 2

cho co la te sal to pan sal to pan cho co la te pan

Tiple

sal to pa ra co mer co co sal to pa ra co mer co co

Guitarra

cho co la te sal to pan sal to pan cho co la te pan

Bajo

sal to pa sal to pan sal to pan sal to pan



# Componente melódico y rítmico

Ejercicio 5 (Escala de D Menor, todos los instrumentos en ritmo de danza.)

The musical score is arranged in two systems. The first system contains five staves: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The second system contains five staves, with a measure rest at the beginning of the first staff. The notation is as follows:

- Bandola 1:** Treble clef, 2/4 time, D minor. Melody: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Bandola 2:** Treble clef, 2/4 time, D minor. Melody: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Tiple:** Treble clef, 2/4 time, D minor. Melody: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Guitarra:** Treble clef, 2/4 time, D minor. Melody: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Bajo:** Bass clef, 2/4 time, D minor. Bass line: D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), Bb3 (quarter), C4 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter).

The second system repeats the same melody for all instruments, with a measure rest at the beginning of the first staff.

2  
9

Musical score for measures 2-9. The score is written for five staves: four treble clefs and one bass clef. The key signature is one flat (B-flat). The music consists of rhythmic patterns of eighth and quarter notes. Measures 2-3 show a melodic line in the treble clefs and a bass line in the bass clef. Measures 4-9 continue the rhythmic patterns, with the bass line providing a steady accompaniment.

13

Musical score for measures 13-16. The score is written for five staves: four treble clefs and one bass clef. The key signature is one flat (B-flat). The music continues with rhythmic patterns of eighth and quarter notes. Measures 13-16 show a continuation of the melodic and bass lines from the previous system, ending with a double bar line.

Ejercicio 6 (Escala de D Mayor, todos los instrumentos en figura de blanca.)

Musical score for five instruments: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The score shows the first four measures of a D major scale exercise in 2/4 time, with all instruments playing half notes. The key signature is D major (two sharps) and the time signature is 2/4. A double bar line is present at the end of the first measure.

Continuation of the musical score for five instruments, starting at measure 5. The score shows measures 5 through 8 of the D major scale exercise. The key signature is D major (two sharps) and the time signature is 2/4. A measure rest '5' is indicated above the first staff of this system.

## Ejercicio 7 (Escala de D menor combinación rítmica)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

5

## Ejercicio 8 (Escala de D Mayor combinación rítmica)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

The first system of the musical score is for 'Ejercicio 8' in D major, 2/4 time. It consists of five staves. Bandola 1 plays a continuous eighth-note scale: D4-E4-F#4-G4-A4-B4-C#5-D5. Bandola 2 plays a rhythmic pattern of quarter notes with eighth rests: D4, quarter rest, E4, quarter rest, F#4, quarter rest, G4, quarter rest. Tiple plays a simple quarter-note scale: D4, E4, F#4, G4, A4, B4, C#5, D5. Guitarra plays a rhythmic pattern of quarter notes with eighth rests: D4, quarter rest, E4, quarter rest, F#4, quarter rest, G4, quarter rest. Bajo plays a simple quarter-note bass line: D3, E3, F#3, G3, A3, B3, C#4, D4.

5

The second system of the musical score continues the exercise. It consists of five staves. Bandola 1 plays a continuous eighth-note scale: D4-E4-F#4-G4-A4-B4-C#5-D5. Bandola 2 plays a rhythmic pattern of quarter notes with eighth rests: D4, quarter rest, E4, quarter rest, F#4, quarter rest, G4, quarter rest. Tiple plays a simple quarter-note scale: D4, E4, F#4, G4, A4, B4, C#5, D5. Guitarra plays a rhythmic pattern of quarter notes with eighth rests: D4, quarter rest, E4, quarter rest, F#4, quarter rest, G4, quarter rest. Bajo plays a simple quarter-note bass line: D3, E3, F#3, G3, A3, B3, C#4, D4.

# Componente armónico

## Ejercicio 9, Cambio de Acorde de D7 a Gm

### Digitación tiple

### Digitación guitarra



## Ejercicio 10, Cambio de Acordes de B7 a Em

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

Digitación tiple

Digitación guitarra

B7

Em

4 3 2 1

4 3 2 1

B7

Em

6 5 4 3 2 1

6 5 4 3 2 1



# Terrón

## Danza nivel 1

Alejandro Ortiz

Score

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

Bn. 1

Bn. 2

Tp.

Gtr.

E.B.

*rit.*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*a tempo*

*mf*

C

F

A 7/F

Gm

C7

F

A 7/E

Dm

Gm

Dm

Gm

5

9

Musical score for measures 9-12. The score is for five instruments: Bn. 1, Bn. 2, Tp., Gtr., and E.B. The key signature has one flat (B-flat). Measure 9 starts with a treble clef and a key signature change to one flat. Measures 10-12 continue with various notes and rests. Chord symbols include Dm and A. The strings play a simple bass line.

13

Musical score for measures 13-16. The score is for five instruments: Bn. 1, Bn. 2, Tp., Gtr., and E.B. The key signature has one flat (B-flat). Measure 13 starts with a treble clef and a key signature change to one flat. Dynamic markings are present: *mf*, *f*, and *ff*. Chord symbols include D7 and Gm. The strings play a simple bass line.

17

Bn. 1

Bn. 2

Trp.

Gtr.

E.B.

*mp* *p* *mp* *p*

21

Bn. 1

Bn. 2

Trp.

Gtr.

E.B.

*f* *mf* *f* *mf* *f* *mf*

25

Bn. 1

Bn. 2

Trp.

Gtr.

E.B.

*ff*

*ff*

*ff*

*ff*

*ff*

C

T

C7

T

T

F

F

V

V

T

T

29

Bn. 1

Bn. 2

Trp.

Gtr.

E.B.

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

A

T

T

A

T

T

A

T

T

V

V

V

V

E

A

33

3n. 1

3n. 2

Trp.

Gtr.

E.B.

Gm

Dm

A7

A7

This system contains measures 33 through 36. It features five staves: two for saxophones (3n. 1 and 3n. 2), trumpet (Trp.), guitar (Gtr.), and double bass (E.B.). The key signature has one flat (Bb). The saxophones play melodic lines with accents (V) and slurs. The trumpet plays chords with accents (T) and slurs. The guitar and double bass provide harmonic support with chords and bass lines. Chord symbols Gm, Dm, and A7 are indicated above the guitar staff. The system concludes with a double bar line and repeat signs.

37

3n. 1

3n. 2

Trp.

Gtr.

E.B.

*ff*

*mp*

*mf*

*mp*

*f*

D

A7

This system contains measures 37 through 40. The key signature changes to two sharps (F# and C#). The saxophones play melodic lines with accents (V) and slurs. The trumpet plays chords with accents (T) and slurs. The guitar and double bass provide harmonic support with chords and bass lines. Chord symbols D and A7 are indicated above the guitar staff. Dynamic markings *ff*, *mp*, *mf*, and *f* are present. The system concludes with a double bar line and repeat signs.

41

Bn. 1

Bn. 2

Tp.

Gtr.

E.B.

*mp*

*f*

45

Bn. 1

Bn. 2

Tp.

Gtr.

E.B.

*mf*

*mf*

*p*

*mf*

*mf*







# Terrón

## Danza nivel 1

Alejandro Ortiz

Bandola 1

*rit.*  
*f* *mp*

*a tempo*

*mf* *f* *ff*

*mp* *p*

*f* *mf*

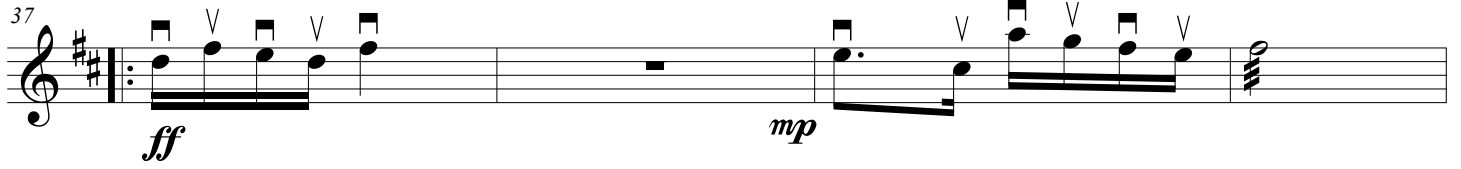
*ff*

*mp* *p*

33

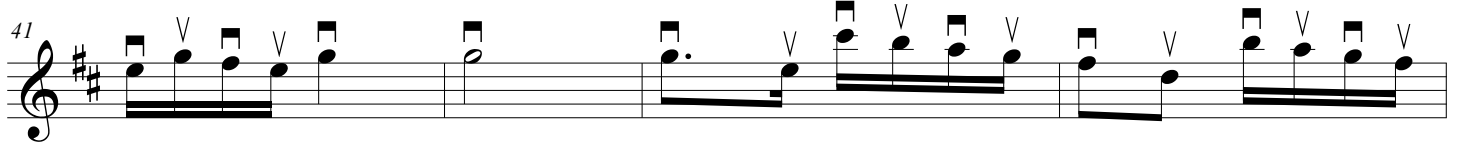


37

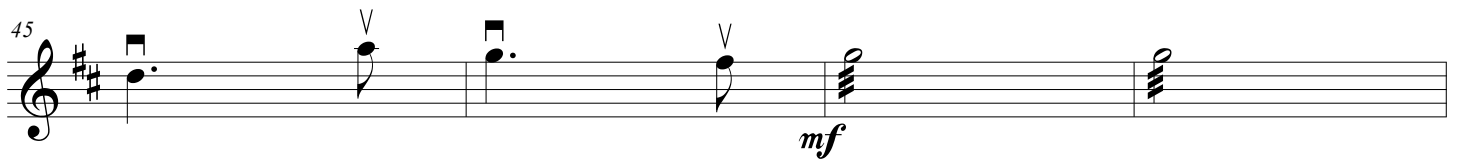


*ff* *mp*

41

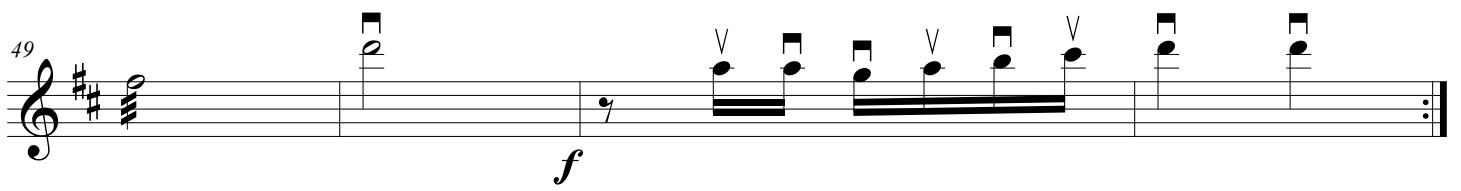


45



*mf*

49



*f*



# Terrón

## Danza nivel 1

Alejandro Ortiz

Bandola 2

*f* *rit.* *mp*

5 *a tempo*

9

13 *mf* *f* *ff*

17 *mp* *p*

21 *f* *mf*

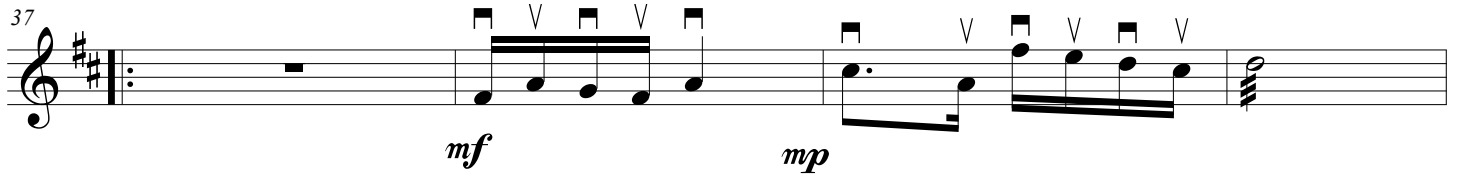
25 *ff*

29 *mp* *p*

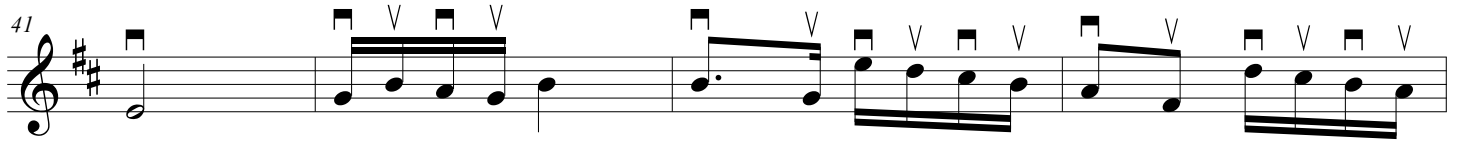
33



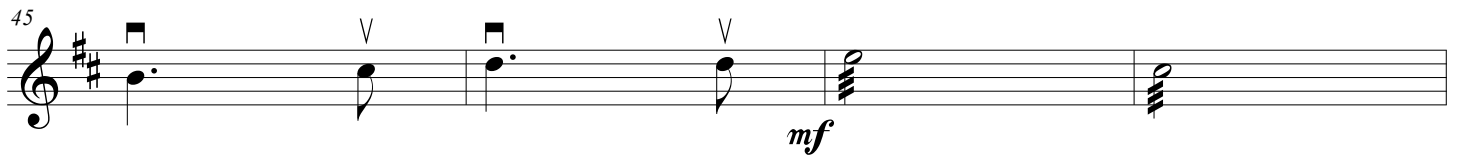
37



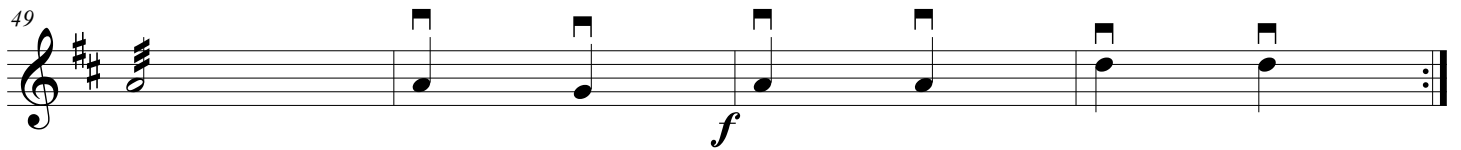
41



45



49





# Terrón

## Danza nivel 1

Alejandro Ortiz

Tiple

*f* rit. *mp*

5 *a tempo*

9

13 *mf* *f*

17 *mp* *p* *ff*

21 *f* *mf*

25 *ff*

29 *mp* *p*

C F A7/F

Dm Gm

D7 Gm

C C7 F

A

T





# Terrón

## Danza nivel 1

Alejandro Ortiz

Guitarra

5

9

13

17

21

25

29

*f* *rit.* *mp* *mf* *a tempo* *f* *ff* *mp* *p* *f* *mf* *ff* *mp* *p*

Gm C7 F A7/E Dm Gm A D7 Dm Dm F E A

33 Gm A7

37 D A7 mp

41 f

45 B7 Em mf p

49 D A7 D f





# Terrón

## Danza nivel 1

Alejandro Ortiz

*rit.*

Bajo

*f* *mp*

5 *a tempo*

*f* *mp*

9

*f* *mp*

13

*mf* *f* *ff*

17

*mp* *p*

21

*f* *mf*

25

*ff*

29

*mp* *p*

33

Musical staff 33: Bass clef, key signature of one sharp (F#), time signature of 4/4. The staff contains a sequence of notes: a half note G2, a half note G2, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note D4. The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).

37

Musical staff 37: Bass clef, key signature of two sharps (F# and C#), time signature of 4/4. The staff contains a sequence of notes: a half note G2, a half note G2, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3.

41

Musical staff 41: Bass clef, key signature of two sharps (F# and C#), time signature of 4/4. The staff contains a sequence of notes: a half note G2, a half note G2, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3.

45

Musical staff 45: Bass clef, key signature of two sharps (F# and C#), time signature of 4/4. The staff contains a sequence of notes: a half note G2, a half note G2, a quarter note G2, a quarter note G2, and a quarter note G2. The dynamic marking *mf* is placed below the staff.

49

Musical staff 49: Bass clef, key signature of two sharps (F# and C#), time signature of 4/4. The staff contains a sequence of notes: a half note G2, a half note G2, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The dynamic marking *f* is placed below the staff.

# Ejercicios de Aprestamiento para la interpretación de Bambudórico

Componente rítmico lingüístico:

Ejercicio 1 (figuración de la obra)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

Bom bo

Bom bo

Bom bo

Bom bo

Bom bo



## Ejercicio 2 (figuración de la obra)

Bandola 1  
Mú si ca mú si ca mú si ca mú si ca

Bandola 2  
Mú si ca mú si ca mú si ca mú si ca

Tiple  
Mú si ca mú si ca mú si ca mú si ca

Guitarra  
Mú si ca mú si ca mú si ca mú si ca

Bajo  
Mú si ca mú si ca mú si ca mú si ca

## Ejercicio 3 (figuración de la obra)

Bandola 1  
Va mos a ju gar va mos a ju gar

Bandola 2  
Va mos a ju gar va mos a ju gar

Tiple  
Va mos a ju gar va mos a ju gar

Guitarra  
Va mos a ju gar va mos a ju gar

Bajo  
Va mos a ju gar va mos a ju gar

## Ejercicio 4 (Figuración de la obra)

Bandola 1  
Des pa ci to

Bandola 2  
Des pa ci to

Tiple  
Des pa ci to

Guitarra  
Des pa ci to

Bajo  
Des pa ci to

## Ejercicio 5 (Figuración de la obra)

Bandola 1  
Voy pa ra.a fue ra

Bandola 2  
Voy pa ra.a fue ra

Tiple  
Voy pa ra.a fue ra

Guitarra  
Voy pa ra.a fue ra

Bajo  
Voy pa ra.a fue ra

## Ejercicio 6 (Combinación rítmica)

Musical score for Ejercicio 6 (Combinación rítmica) in 6/8 time. The score is arranged for five instruments: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The lyrics are: Des pa ci to, Mú si ca mú si ca, Va mos a ju gar, Bom bo, bom bo.

The score consists of two measures. In the first measure, Bandola 1 and Bandola 2 play a half note. The Tiple and Guitarra play a quarter note followed by an eighth note. The Bajo plays a half note. In the second measure, the instruments play the same rhythmic pattern. The lyrics are: Des pa ci to, Mú si ca mú si ca, Va mos a ju gar, Bom bo, bom bo.

## Ejercicio 7 (Combinación rítmica)

Musical score for Ejercicio 7 (Combinación rítmica) in 6/8 time. The score is arranged for five instruments: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The lyrics are: Voy pa ra.a fue ra, Des pa ci to, Bom bo, bom bo.

The score consists of two measures. In the first measure, Bandola 1 and Bandola 2 play a half note followed by a quarter note. The Tiple and Guitarra play a half note. The Bajo plays a half note. In the second measure, the instruments play the same rhythmic pattern. The lyrics are: Voy pa ra.a fue ra, Des pa ci to, Bom bo, bom bo.

# Ejercicio 8 (Subdivisiones rítmicas)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

Mú si ca mú si ca mú si ca mú si ca Mú ca mú ca Mú ca mú ca

5

Mú si mú si mú si mú si si ca si ca si ca si ca

Mú si mú si mú si mú si si ca si ca si ca si ca

Mú si mú si mú si mú si si ca si ca si ca si ca

Mú si mú si mú si mú si si ca si ca si ca si ca

Mú si mú si mú si mú si si ca si ca si ca si ca





# Componente melódico

Ejercicio 9 (Escala Am dórica con figuración de negras con puntillo y pedal en tiple, guitarra y bajo)

The first system of the musical score consists of five staves. The top two staves are for Bandola 1 and Bandola 2, both in treble clef and 6/8 time. They play a melodic line of dotted eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. Vertical strokes (V) are placed above each note. The Tiple staff is in treble clef and 6/8 time, playing a rhythmic pattern of dotted eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The Guitarra staff is in treble clef and 6/8 time, playing a rhythmic pattern of dotted eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The Bajo staff is in bass clef and 6/8 time, playing a rhythmic pattern of dotted eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4.

The second system of the musical score consists of five staves. The top two staves are for Band 1 and Band 2, both in treble clef and 6/8 time. They play a melodic line of dotted eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. Vertical strokes (V) are placed above each note. The Tp. staff is in treble clef and 6/8 time, playing a rhythmic pattern of dotted eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The Gtr staff is in treble clef and 6/8 time, playing a rhythmic pattern of dotted eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The Bs. staff is in bass clef and 6/8 time, playing a rhythmic pattern of dotted eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4. A measure rest symbol (5) is placed above the first measure of the Band 1 staff.

## Componente armónico

Ejercicio 10, Acorde de Am7 (En tiple y guitarra ubicar el dedo uno en la segunda cuerda traste uno, igualmente en tiple y guitarra ubicar el dedo dos en cuerda cuatro, traste dos).

Practicar los movimientos de la mano en tiple según las indicaciones aplatillando hacia abajo la primera corchea y hacia arriba la cuarta corchea y la técnica de plaqué en guitarra.

Bandola 1

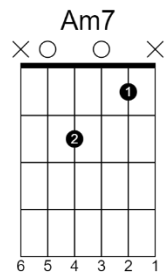
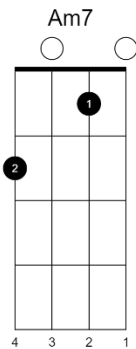
Bandola 2

Tiple

Guitarra

Bajo

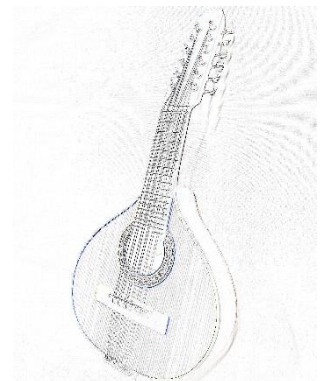
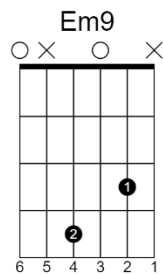
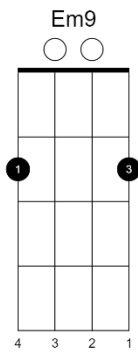
## Digitación tiple – Digitación guitarra



Ejercicio 11, Acorde de Em9 (En tiple ubicar el dedo uno en la cuerda cuatro, traste dos y el dedo dos en la cuerda uno, traste dos, en la guitarra ubicar el dedo uno en la cuerda dos trastes, traste tres y el dedo dos en la cuerda cuatro trastes cuatro, el cambio desde el Am7 se realizaría moviendo esta posición dos trastes a la derecha, seguir las indicaciones de ejecución del ejercicio 10)

The musical score consists of five staves: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The key signature has one sharp (F#) and the time signature is 6/8. The Tiple and Guitarra parts include chord diagrams for Em9 and a trill (T) marking. The score is divided into two measures by a double bar line.

### Digitación tiple – Digitación guitarra



Ejercicio 12, Acorde de CMaj7 en guitarra (ubicar el dedo tres en la cuerda cinco, traste tres) En tiple haremos C (ubicar dedo uno en la cuerda dos, traste uno y el dedo cuatro en la cuerda cuatro, traste dos), seguir las indicaciones de ejecución del ejercicio 10)

The musical score consists of five staves: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The time signature is 6/8. The score is divided into two systems of two measures each. The Bandola parts play a simple rhythmic pattern of quarter notes. The Tiple part shows the chord voicings for CMaj7, with a 'T' marking above the second measure of each system. The Guitarra part shows the chord voicings for CMaj7, with a '7' marking above the first measure of each system. The Bajo part provides a bass line with quarter notes.

### Digitación tiple – Digitación guitarra

The first diagram, labeled 'CMaj7', shows a tiple chord with two strings: the 2nd string (fret 1) and the 4th string (fret 2). The 1st and 3rd strings are open. The second diagram, also labeled 'CMaj7', shows a guitar chord with three strings: the 5th string (fret 3), the 4th string (fret 2), and the 3rd string (fret 1). The 6th string is muted, indicated by an 'X' above it.



Ejercicio 13, Acorde de G(En guitarra ubicamos el dedo tres en la cuerda seis traste tres, en tiple ubicamos el dedo tres en la primera cuerda, traste tres) seguir las indicaciones de ejecución del ejercicio 10)

Bandola 1

Bandola 2

Tiple

Guitarra

Bajo

### Digitación tiple – Digitación guitarra

G

G

3

2

6 5 4 3 2 1

created with chordpic.com

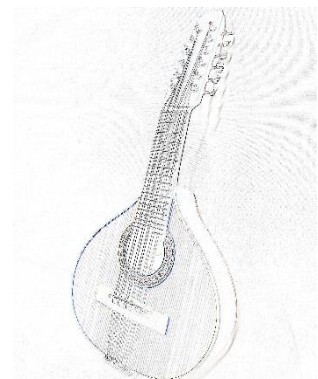


Ejercicio 14, Acorde de Bm7(En guitarra ubicamos el dedo uno en la cuerda cinco, traste dos y el dedo dos en la cuerda tres, traste dos, en el tiple ubicamos el dedo uno en la cuerda tres, traste dos, y el dedo dos en la primera cuerda, traste dos, seguir las indicaciones de ejecución del ejercicio 10)

The musical score for Exercise 14 is written in 8/8 time and consists of five staves: Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The key signature has one sharp (F#). The score shows a Bm7 chord progression. The Tiple staff includes fingerings '1' and '2' for the first and second fingers respectively. The Guitarra staff shows a rhythmic pattern with a 'V' marking above the first measure. The Bajo staff provides a simple bass line.

### Digitación tiple – Digitación guitarra

The first diagram shows the Bm7 chord for tiple. It is a 6-string instrument with strings numbered 4, 3, 2, 1 from top to bottom. The chord is formed by fretting the 2nd fret of strings 3 and 2. Circles above the strings indicate open strings. The second diagram shows the Bm7 chord for guitar. It is a 6-string instrument with strings numbered 6, 5, 4, 3, 2, 1 from top to bottom. The chord is formed by fretting the 2nd fret of strings 5 and 3. Circles above the strings indicate open strings, and an 'X' above the 6th string indicates it is muted. Numbers 2 and 3 indicate fingerings for the 5th and 3rd strings.





# Bambudórico

## Bambuco Nivel 1

Oscar Granada

Score

The musical score is divided into two systems. The first system includes staves for Bandola 1, Bandola 2, Tiple, Guitarra, and Bajo. The second system includes staves for Bn. 1, Bn. 2, Tp., Gtr., and E.B. The score is in 6/8 time and features a melody in the Tiple and Bn. 1 parts, with accompaniment from the other instruments. The guitar part includes chords Am7 and Em9. The bass part provides a steady rhythmic accompaniment. The score is marked with a mezzo-piano (*mp*) dynamic.

Pulsando el Sentir Andino

Bambudórico

2  
9

Bn. 1

Bn. 2

Trp.

Gtr.

E.B.

Am7

Em9

13

Bn. 1

Bn. 2

Trp.

Gtr.

E.B.

Am7

Em9

*mf*

*mf*

*mf*

*mf*



Bambudórico

17

Musical score for measures 17-20. The score is for five instruments: Bn. 1, Bn. 2, Trp., Gtr., and E.B. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melody in the brass instruments and a harmonic accompaniment in the guitar and tuba. Chords are labeled as Am7 and Em9. The guitar part includes a 'T' (tuba) marking. The bass line is simple and follows the harmonic structure.

21

Musical score for measures 21-24. The score is for five instruments: Bn. 1, Bn. 2, Trp., Gtr., and E.B. The key signature is one sharp (F#) and the time signature is 3/4. The music continues the melody and accompaniment from the previous system. Chords are labeled as Am7 and Em9. The guitar part includes a 'T' (tuba) marking. The bass line is simple and follows the harmonic structure.

Bambudórico

4  
25

Bn. 1

Bn. 2

Tp.

Gtr.

E.B.

CMaj7

G

29

To Coda

Bn. 1

Bn. 2

Tp.

Gtr.

E.B.

Em7

Am7

To Coda

Bambudórico

33

Musical score for measures 33-36. The score includes staves for Bn. 1, Bn. 2, Tp., Gtr., and E.B. The trumpet part features a rhythmic pattern of eighth notes with accents and slurs, marked with *mp*. The guitar part has a bass line with a *f* dynamic. The bass line has a *mp* dynamic. Chord markings include Am7 and Em7 with 'T' and 'L' symbols.

Bn. 1

Bn. 2

Tp. *mp*

Gtr. *f*

E.B. *mp*

37

Musical score for measures 37-40. The score includes staves for Bn. 1, Bn. 2, Tp., Gtr., and E.B. The trumpet part continues with the same rhythmic pattern as in the previous system, marked with *mp*. The guitar part has a bass line with a *f* dynamic. The bass line has a *mp* dynamic. Chord markings include Am7 and Em7 with 'T' and 'L' symbols.

Bn. 1

Bn. 2

Tp. *mp*

Gtr. *f*

E.B. *mp*

Bambudórico

6  
41

Bn. 1  
*mf*

Bn. 2  
*mf* Bm7

Trp.  
*mf* Bm7 Em7

Gtr.  
*mf*

E.B.

*mf* D.S. al Coda

45

Bn. 1  
D.S. al Coda

Bn. 2  
D.S. al Coda

Trp.  
D.S. al Coda

Gtr.  
D.S. al Coda

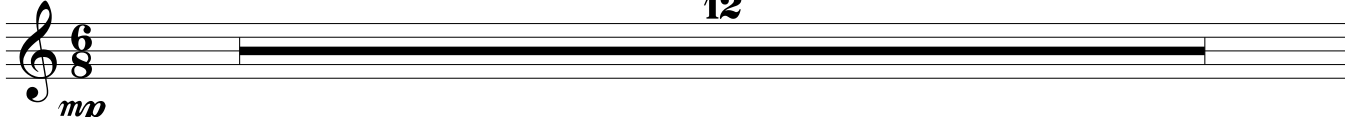
E.B.

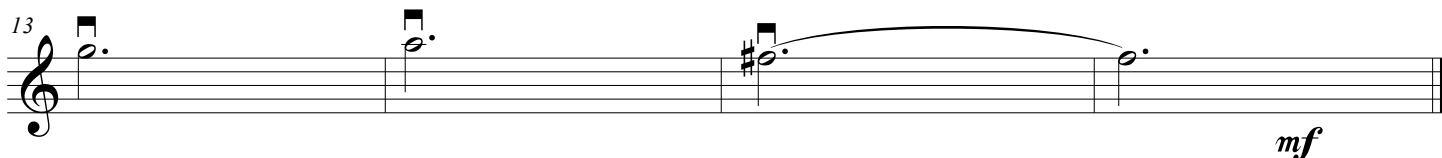


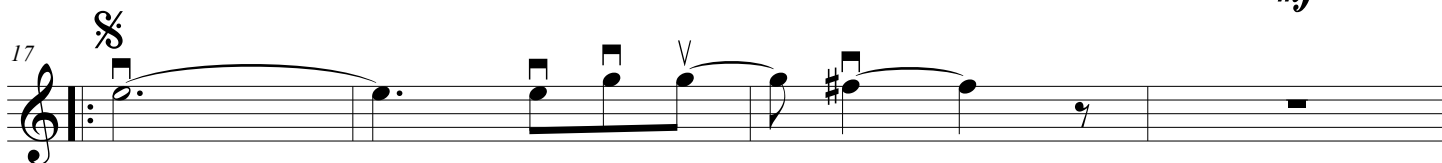
# Bambudórico

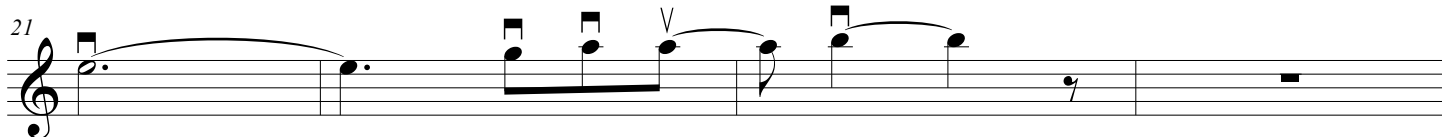
## Bambuco Nivel 1

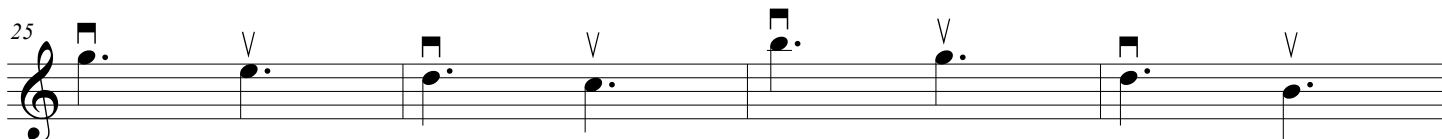
Oscar Granada

Bandola 1  **12**

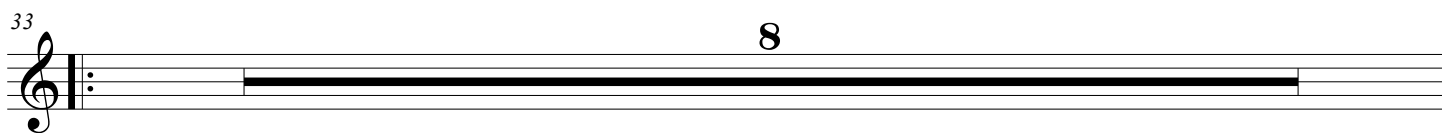
13  **mf**


17 

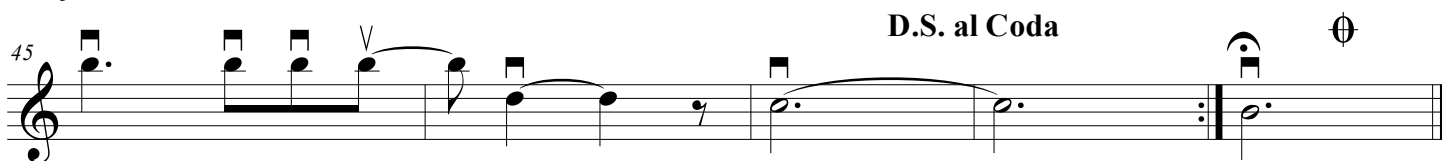
21 

25 

29  **To Coda**

33  **8**

41  **mf**

45  **D.S. al Coda**

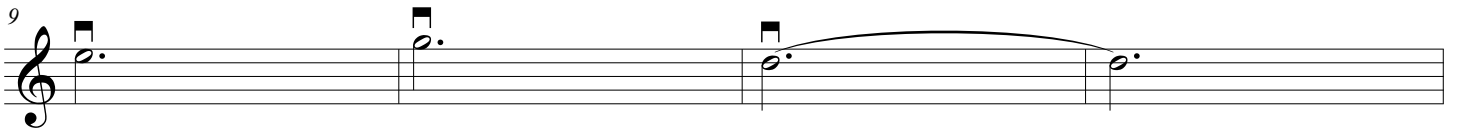


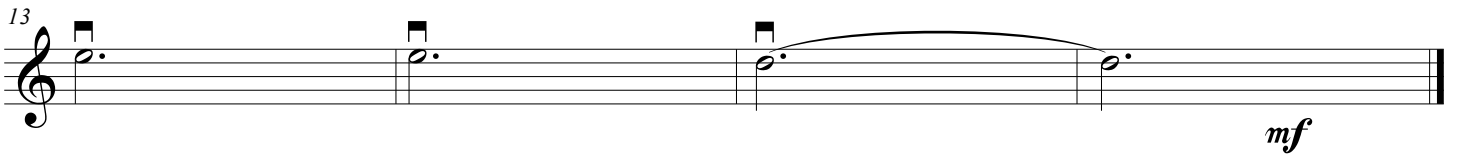
# Bambudórico

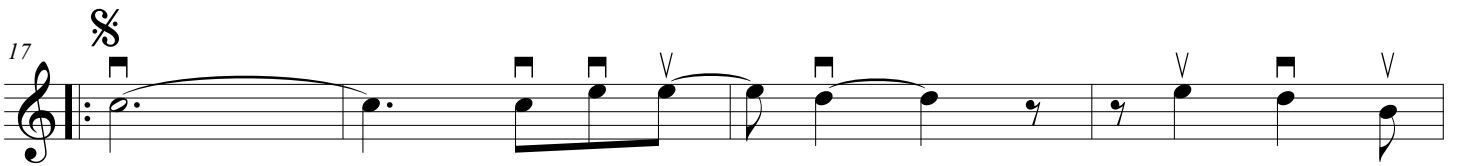
## Bambuco Nivel 1

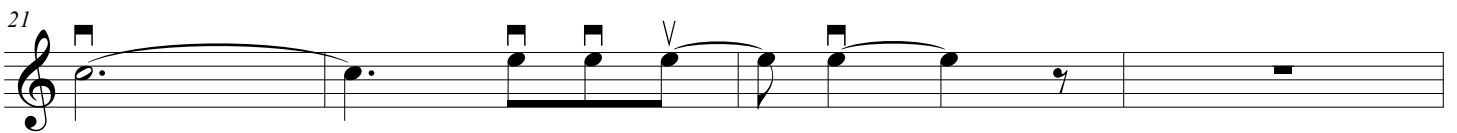
Oscar Granada

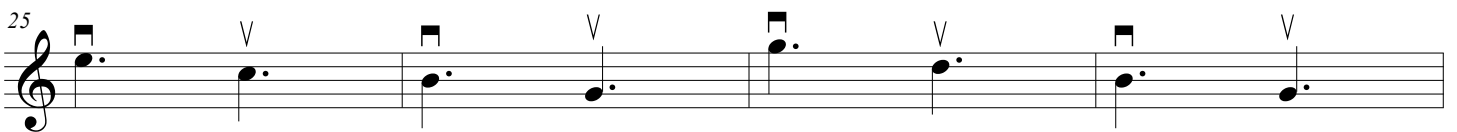
Bandola 2 

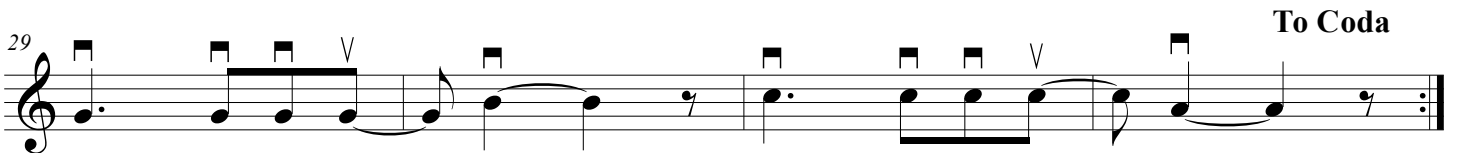
9 

13 

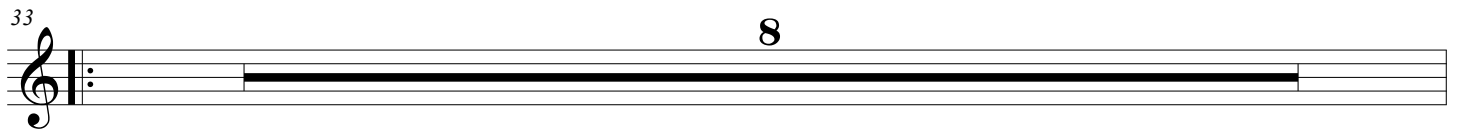
17 

21 

25 

29 

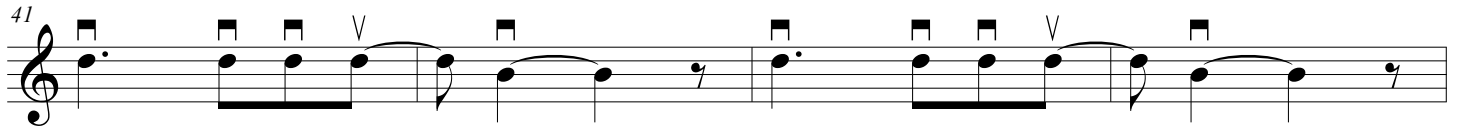
33



8

A musical staff in treble clef with a repeat sign at the beginning. A thick black line with a fermata symbol above it spans the entire staff, with the number '8' centered above it.

41

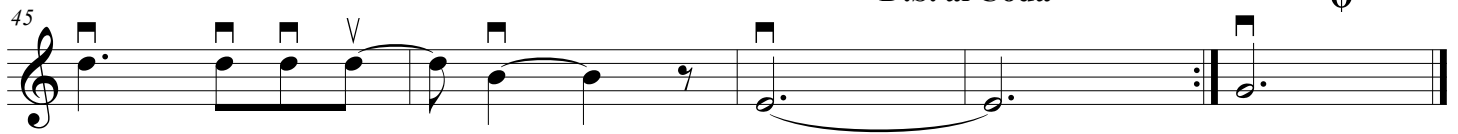


A musical staff in treble clef containing two measures of music. Each measure starts with a quarter note followed by a slur over two eighth notes. The first measure ends with a quarter note, and the second with a quarter note and a fermata. Accents are placed above the first notes of each measure.

*mf*

**D.S. al Coda**

45



A musical staff in treble clef containing two measures of music. The first measure is identical to the one above. The second measure begins with a half note, followed by a slur over two eighth notes, and ends with a quarter note and a fermata. A coda symbol (a circle with a cross) is placed above the final note. The staff concludes with a double bar line.



# Bambudórico

## Bambuco Nivel 1

Oscar Granada

Tiple *mp* **4**

5

9

13 *mf*

17 Am7 T Em9 T

21 Am7 T Em9 T

25 CMaj7 G T T

29 Em7 T Am7 T To Coda



Bambudórico

2

Musical score for Bambudórico, measures 33-48. The score is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff (measures 33-36) starts with a repeat sign and a first ending bracket. The second staff (measures 37-40) continues the pattern. The third staff (measures 41-44) includes a key signature change to two sharps (F# and C#). The fourth staff (measures 45-48) ends with a double bar line, a repeat sign, and a Coda symbol. Chord symbols are placed above the notes: Am7, Bm7, Em7, and G. Dynamics include mp and mf. Performance markings include accents (⊥) and tenuto marks (T). The instruction "D.S. al Coda" is placed above the final staff.

33 *mp* Am7 ⊥ T ⊥ T Em7 ⊥ T ⊥ T

37 Am7 ⊥ T ⊥ T Em7 ⊥ T ⊥ T

41 Bm7 ⊥ T ⊥ T Em7 ⊥ T ⊥ T

45 G ⊥ T ⊥ T Am7 ⊥ T ⊥ T D.S. al Coda A7(sus2) ⊕



# Bambudórico

## Bambuco Nivel 1

Oscar Granada

Guitarra

*mp*

Am7 Em9

5

Am7 Em9

9

Am7 Em9

13

*mf*

17

Am7 Em9

21

Am7 Em9

25

CMaj7 G

29

Em7 Am7

To Coda

Bambudórico

2

33

*f*

37

41

Bm7 Em7

*mf*

45



G Am7 D.S. al Coda A7(sus2)

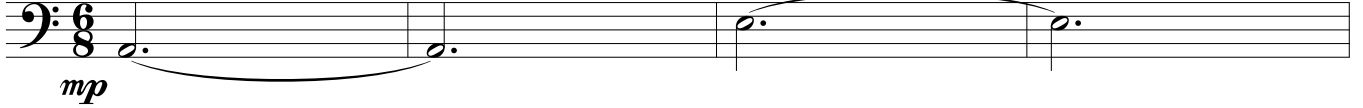


# Bambudórico

## Bambuco Nivel 1

Oscar Granada

Bajo    
*mp*




5



9



13



*mf*

17 



21



25



29 **To Coda**



Bambudórico

2

33

*mp*

37

41

*mf*

45

**D.S. al Coda**       $\emptyset$