

**INSTITUTO DE EDUCACIÓN  
SUPERIOR MUNICIPAL DE BELLAS  
ARTES.**

**MÚSICA**

**FOBA 1**

**GUITARRA 1**

**PROFESOR: MARTÍN ARREGUI**

Ejercicios

Estudios

Lecciones

Técnica

# CARLEVARO 1

El dedo índice debe ser uno de los dedos guías por su orientación segura, pero sobre todo en el pulgar debe estar concentrada la localización de las distancias.

Para alcanzar un resultado satisfactorio, es menester la total relajación de los músculos de la mano y el brazo y la constante atención mental, a fin de no efectuar un solo movimiento sin haberlo pensado previamente.

*The first finger must be one of the guiding fingers because of its secure orientation, but above all, the localization of distances must be concentrated in the thumb.*

*To obtain satisfactory results, complete relaxation of the muscles of the hand and arm, and a constant mental attention are necessary so as not to make any movement that has not previously been thought of.*

Do mayor

La menor (melódica)

Sol mayor

Nota: Los números romanos indican los cambios de posición de la mano izquierda y la ubicación del dedo 1 en el diapasón.

*Note: The Roman numerals indicate the changes position of the left hand and the position of finger on the fingerboard.*

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Joaquín V. González

Mi menor (melódica)

First line of musical notation for Mi menor (melódica). It features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff with a repeat sign at the beginning. Roman numerals II, IV, V, and IX are placed above the staff. Fingerings are indicated by numbers 1-4 below the notes. A dashed line with a circled number 6 below it indicates a fingering change.

Second line of musical notation for Mi menor (melódica). It continues the melody from the first line. Roman numerals VII and II are placed above the staff. Fingerings are indicated by numbers 1-4 below the notes. A dashed line with a circled number 5 below it indicates a fingering change.

Re mayor

First line of musical notation for Re mayor. It features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff with a repeat sign at the beginning. Roman numerals II, VII, and II are placed above the staff. Fingerings are indicated by numbers 1-4 below the notes. A dashed line with a circled number 4 below it indicates a fingering change.

Si menor (melódica)

First line of musical notation for Si menor (melódica). It features a treble clef, a key signature of three sharps (F#, C#, and G#), and a 2/4 time signature. The melody is written on a single staff with a repeat sign at the beginning. Roman numerals IV, VIII, XI, XIV, and XVI are placed above the staff. Fingerings are indicated by numbers 1-4 below the notes. A dashed line with a circled number 6 below it indicates a fingering change.

Second line of musical notation for Si menor (melódica). It continues the melody from the first line. Roman numerals XII, VII, and IV are placed above the staff. Fingerings are indicated by numbers 1-4 below the notes. A dashed line with a circled number 3 below it indicates a fingering change.

La mayor

First line of musical notation for La mayor. It features a treble clef, a key signature of three sharps (F#, C#, and G#), and a 2/4 time signature. The melody is written on a single staff with a repeat sign at the beginning. Roman numerals I, IV, IX, and XIV are placed above the staff. Fingerings are indicated by numbers 1-4 below the notes. A dashed line with a circled number 5 below it indicates a fingering change.

Second line of musical notation for La mayor. It continues the melody from the first line. Roman numerals IX, IV, and I are placed above the staff. Fingerings are indicated by numbers 1-4 below the notes. A dashed line with a circled number 2 below it indicates a fingering change.

# CUADERNO Nº 2

## Técnica de la MANO DERECHA

ACCION CONJUNTA DE LOS DEDOS PULGAR Y ANULAR.

JOINT ACTION OF THUMB AND RING FINGER

Los dedos deben sentirse completamente libres los unos de los otros.

Fingers must feel free from one another.

Fórmula 1

The musical score consists of four staves. The first staff is labeled 'Fórmula 1' and contains the following fingerings: 'a m i m a m i m a m i m a m i m a m i n'. Below the staff are several chords with fingerings: p, p1, p, p1, p1. The second staff has fingerings 'a m i m' and circled numbers 3 and 1. The third staff has circled numbers 2 and 3 above the notes and circled number 4 below. The fourth staff also has circled numbers 2 and 3 above the notes and circled number 4 below.

\*) El uso de la enarmonía está destinado a facilitar la lectura.

The use of enharmony is intended to facilitate reading.

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First musical staff with treble clef, 4/4 time signature, and a key signature of one sharp (F#). It features a melodic line with eighth-note patterns and a bass line with quarter notes. Fingerings are indicated by circled numbers 2, 3, and 4.

Second musical staff, continuing the piece with similar melodic and bass line patterns and fingerings.

Third musical staff, continuing the piece with similar melodic and bass line patterns and fingerings.

Fourth musical staff, continuing the piece with similar melodic and bass line patterns and fingerings.

Fifth musical staff, continuing the piece with similar melodic and bass line patterns and fingerings.

Sixth musical staff, continuing the piece with similar melodic and bass line patterns and fingerings.

Todos los ejercicios se harán en la misma forma que el 1º, es decir: se repetirá la misma Fórmula en 2ª, 3ª, etc. posición hasta la 11ª; luego se descenderá hasta la 1ª posición.

All exercises will be executed in the same manner as the first one; e.g. the same Formula will be repeated in the 2nd., 3rd. etc. positions until the 11th. and then will descend to the first position.

Fórm. 2

F6rm. 3

F6rm. 4

ACCION CONJUNTA DE LOS DEDOS PULGAR Y MEDIO

JOINT ACTION OF THE THUMB AND MIDDLE FINGER

F6rm. 5

F6rm. 6

F6rm. 7

F6rm. 8

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ACCION CONJUNTA DE LOS DEDOS PULGAR E INDICE

JOINT ACTION OF THE THUMB AND FIRST FINGER

Fórm. 9  etc.

Fórm. 10  etc.

Fórm. 11  etc.

Fórm. 12  etc.

ACCION DOBLE DEL PULGAR

DOUBLE ACTION OF THUMB

Fórm. 13  etc.

Fórm. 14  etc.

Fórm. 15  etc.



# Técnica de la MANO IZQUIERDA

(Traslado de la mano en el diapasón) <sup>1)</sup>

(Displacement of the hand on the finger board) <sup>1)</sup>

## 1º TRASLADO POR SUSTITUCION

## 1st. DISPLACEMENT BY SUBSTITUTION

POR SUSTITUCION DE UN DEDO  
(EN UNA MISMA CUERDA)

BY SUBSTITUTION OF ONE FINGER  
(ON ONE SAME STRING)

Dedos Inmediatos

Immediate Fingers

Dedos 1 y 2 Ej. 1

<sup>1)</sup> En algunos Ejercicios se han incluido todos los accidentes con el fin de facilitar la lectura.

<sup>1)</sup> In some exercises, all the accidents have been placed with the objet of facilitating the reading.

⑤ ⑥

Dedos 2 y 3 Ej. 2

⑥

*i m i m*

⑥ ④

③ ②

① ②

③ ④

⑤ ⑥

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Dedos 3 y 4 Ej. 3

⑥  
3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4  
i m i m

⑤  
3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4

③  
3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4

①  
3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4

②  
3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4

④  
3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4

Todos los ejercicios de este Cuaderno deben realizarse en su forma completa, es decir: pasando por todas las cuerdas, como se puede apreciar en los ejercicios precedentes. Los demás ejercicios serán presentados en forma abreviada, excepto algunos que se presentan impresos en su totalidad para mayor comprensión y claridad de lectura.

All the exercises of this book must be performed in their entire form, that is to say, passing by all the strings, as can be noted in the preceding examples. The rest of the exercises will be presented in an abbreviated manner, excepting some which are herein published in their entirety for greater comprehension and clarity upon reading.

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# LIGADOS LEGATO

## LIGADOS SIMPLES ASCENDENTES    ASCENDING SIMPLE LEGATO

Dedos inmediatos

*Adjacent fingers*

Ej. 1 (de 1 a 2)

Descender cromáticamente hasta la primera posición.  
etc. Descend chromatically to first position.

Todos los ejercicios deben realizarse como en el ejemplo precedente, ascendiendo cromáticamente hasta la quinta posición como mínimo, para luego descender de la misma manera hasta la primera posición.

Los números romanos indican los cambios de posición de la mano izquierda, el dedo que marca la posición es el dedo 1, aunque el mismo no se encuentre eventualmente colocado en el diapasón.

*All the exercises must be performed as in the former example, ascending chromatically up to fifth position as a minimum, and then descending in the same manner to first position.*

*Roman numerals indicate changes of position of the left hand, the finger that governs position is finger 1, though it may not eventually be placed on the finger-board.*

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Ej. 2 (de 2 a 3) 

Ej. 3 (de 3 a 4) 

Dedos salteados

Non-adjacent fingers

Ej. 4 (de 1 a 3) 

Ej. 5 (de 2 a 4) 

Ej. 6 (de 1 a 4) 

Combinaciones

Combinations

Ej. 7 





El dedo 1 permanece apoyado durante la ejecución de cada cuerda.

*Finger 1 remains pressed while each string is played.*



Se debe volver a la sexta cuerda, como ha sido indicado en ejercicios anteriores.

*Return to sixth string, as indicated in former exercises.*

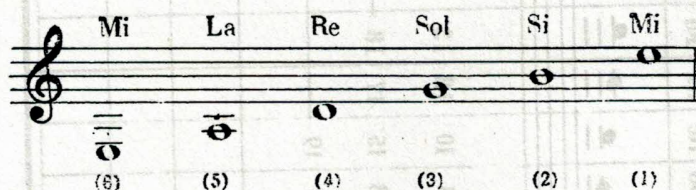
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## LA GUITARRA

La de uso generalizado, consta de seis cuerdas, siendo las tres más graves, bordonas de metal y seda.

El mástil está dividido por 19 líneas metálicas, produciéndose en cada cuerda, una escala cromática, de tantos sonidos como espacios o trastes contiene, y uno más que da la cuerda al aire.

### Sonidos que producen las cuerdas al aire



La extensión del instrumento, prescindiendo de los sonidos armónicos, es



### Modo de afinar la Guitarra

La Guitarra está afinada por cuartas y terceras. Este acorde le permite prestarse a todas las combinaciones de la armonía.

Si no se está familiarizado con la entonación de las cuerdas al aire, se podrán afinar por medio de los unísonos, procediendo del modo siguiente:

Póngase a la Sexta tan floja que no dé sonido alguno y luego se irá subiendo muy despacio hasta que suene con bastante claridad, en cuyo caso ya está afinada. En tal disposición, la Sexta pisada en 5.º traste dará el sonido que corresponde a la quinta al aire, la que se ha de poner unísona con ella. Desde la quinta, una vez afinada, se pasará sucesivamente a las demás con arreglo a la tabla siguiente:

La	6. <sup>a</sup>	pisada	en	5.º	traste	da	el	sonido	que	corresponde	a	la	5. <sup>a</sup>	} al aire
La	..	5. <sup>a</sup>	..	..	5.º	..	..	..	..	..	..	..	4. <sup>a</sup>	
La	..	4. <sup>a</sup>	..	..	5.º	..	..	..	..	..	..	..	3. <sup>a</sup>	
La	..	3. <sup>a</sup>	..	..	4.º	..	..	..	..	..	..	..	2. <sup>a</sup>	
La	..	2. <sup>a</sup>	..	..	5.º	..	..	..	..	..	..	..	1. <sup>a</sup>	

La falta de presión en algunas cuerdas puede impedir que el acorde sea satisfactorio.

Para rectificarlo en cuanto sea posible es necesario servirse de las octavas del modo siguiente:

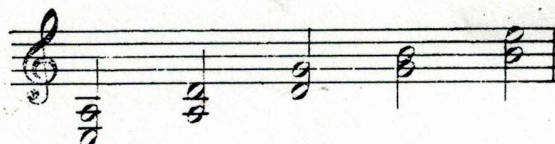


También servirse de las quintas, hiriéndolas al mismo tiempo, y, por último, de las cuerdas al aire, cuando se haya adquirido la costumbre de su entonación.

### Quintas



### Cuerdas al Aire



### Escala en Do Mayor

### Ejercicio en Do Mayor

### Lección No. 25 D. Aguado



# Tabla Sinóptica de los equisónos

	Mi	Fa	Sol	La	Si	Do	Re	Mi	Fa	Sol	La	Si	Do	Re	Mi	Fa	Sol	La	Si	
Notas																				
Cuerdas																				

### Lección N° 12 D. Aguado

Two staves of musical notation for Lesson 12. The first staff is in 2/4 time with a treble clef and a key signature of one sharp. The notes are quarter notes with fingerings: *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*. The second staff continues with similar fingerings and includes some notes with a circled '0' below them.

### Lección N° 13 D. Aguado

Four staves of musical notation for Lesson 13. The first staff is in 2/4 time with a treble clef and a key signature of one sharp. The notes are quarter notes with fingerings: *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*. The second and third staves continue with similar fingerings and include some notes with a circled '0' below them. The fourth staff concludes the piece with a double bar line.

### Lección N° 14 D. Aguado

Three staves of musical notation for Lesson 14. The first staff is in 2/4 time with a treble clef and a key signature of one sharp. The notes are quarter notes with fingerings: *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*. The second and third staves continue with similar fingerings and include some notes with a circled '0' below them. The third staff concludes the piece with a double bar line.

## Lección No. 15 N. Coste

Musical score for Lección No. 15 N. Coste, featuring three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music consists of eighth and sixteenth notes, with fingerings (1-4) and accents (i) indicated. Dynamics include piano (p) and mezzo-forte (m). A double bar line with repeat dots is followed by the word "Fin". The second staff continues the piece with similar notation. The third staff concludes with a double bar line and the instruction "D.C. al Fin".

## Lección No. 16 N. Coste

Musical score for Lección No. 16 N. Coste, featuring three staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music consists of quarter and eighth notes, with fingerings (1-4) and accents (i) indicated. Dynamics include piano (p) and mezzo-forte (m). A double bar line with repeat dots is followed by the word "Fin". The second staff continues the piece with similar notation. The third staff concludes with a double bar line and the instruction "D.C. al Fin".

## Lección No. 17

Musical score for Lección No. 17, featuring two staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music consists of eighth and sixteenth notes, with fingerings (1-4) and accents (i) indicated. Dynamics include piano (p) and mezzo-forte (m). The second staff continues the piece with similar notation, ending with a double bar line.

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### Lección No. 18 D. Aguado

Musical score for Lección No. 18 D. Aguado, featuring three staves of guitar notation. The first staff is in 2/4 time and contains a sequence of eighth notes with fingerings *m* and *i*, and accents. The second and third staves continue the piece with various rhythmic patterns, including triplets and sixteenth notes, and include dynamic markings such as *p* and *pp*.

### Lección No. 19 N. Coste

Musical score for Lección No. 19 N. Coste, featuring two staves of guitar notation. The first staff is in 2/4 time and contains a sequence of eighth notes with fingerings *m* and *i*, and accents. The second staff continues the piece with various rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings such as *p* and *pp*.

### Lección No. 20 A. Cano

Musical score for Lección No. 20 A. Cano, featuring three staves of guitar notation. The first staff is in 2/4 time and contains a sequence of eighth notes with fingerings *i* and *m*, and accents. The second and third staves continue the piece with various rhythmic patterns, including triplets and sixteenth notes, and include dynamic markings such as *p* and *pp*.

**Lección No. 21 D. Aguado**

Musical score for Lección No. 21 D. Aguado. The score consists of five staves of music in G major (one sharp) and 3/4 time. The notation includes various chords and melodic lines with fingerings (e.g., 1, 2, 3, 4) and dynamics (p) indicated. A circled '3' is written on the left side of the first staff.

**Lección No. 22 A. Cano**

Musical score for Lección No. 22 A. Cano. The score consists of five staves of music in G major (one sharp) and 2/4 time. The notation includes various chords and melodic lines with fingerings (e.g., 1, 2, 3, 4) and dynamics (p, m) indicated.

### Lección No. 23 F. Carulli

Handwritten annotations above the notes include 'a', 'm', and 'i'. Dynamic markings include 'p' and 'a'. The piece concludes with a double bar line and the word 'Fin'. At the bottom right, it says 'D.C. al Fin'.

### Lección No. 24 A. Cano

Handwritten annotations below the notes include 'p' and 'i'. Dynamic markings include 'p' and 'i'.

### Escala en Do Mayor

### Ejercicio en Do Mayor

### Lección No. 25 D. Aguado

*Imprescindible*

## Lección No. 26 N. Coste

Se sostendrán las notas durante todo su valor.

The musical score for Lección No. 26 consists of six staves of guitar notation. The first staff begins with a treble clef and a common time signature. It contains a sequence of notes with fingerings (i, a, m, i, m, i, m, a, m, i, m, i, m, i, m, a) and includes a 4-finger barre. The second staff continues the sequence with fingerings (i, m, i, m, i, m, a, m, i, m) and includes a 4-finger barre. The third staff continues with fingerings (i, a, m, i, m, i, m, a, m, i, m, i, m, a, m, i, m) and includes a 4-finger barre. The fourth staff continues with fingerings (i, m, i, m, i, m, a, m, i, m) and includes a 4-finger barre. The fifth staff continues with fingerings (i, m, i, m, i, m, a, m, i, m) and includes a 4-finger barre. The sixth staff concludes the piece with fingerings (i, m, i, m, i, m, a, m, i, m) and includes a 4-finger barre. Dynamics include *p* (piano) and *a* (accents).

## Lección No. 27 D. Aguado

The musical score for Lección No. 27 consists of six staves of guitar notation. The first staff begins with a treble clef and a 2/4 time signature. It contains a sequence of notes with fingerings (p, i, m, i, p, i, m, i, p, i, m, i, p, i, m, i, p, i, m, i) and includes a 4-finger barre. The second staff continues the sequence with fingerings (i, m, i, m, i, m, a, m, i, m) and includes a 4-finger barre. The third staff continues with fingerings (i, m, i, m, i, m, a, m, i, m) and includes a 4-finger barre. The fourth staff continues with fingerings (i, m, i, m, i, m, a, m, i, m) and includes a 4-finger barre. The fifth staff continues with fingerings (i, m, i, m, i, m, a, m, i, m) and includes a 4-finger barre. The sixth staff concludes the piece with fingerings (i, m, i, m, i, m, a, m, i, m) and includes a 4-finger barre. Dynamics include *p* (piano) and *a* (accents).

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# Lección No. 28 F. Carulli

*Andante*

Handwritten annotations:

- Si*
- Y NO UN SOL*
- RA 9502.

# Lección No. 29 F. Carulli

The musical score is written for guitar in 3/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. Dynamics such as *p* (piano), *a* (accent), and *m* (mezzo-forte) are used throughout. The score includes several slurs and accents. A double bar line with repeat dots appears in the third staff. The piece concludes with a *Fin* marking in the seventh staff, followed by a final cadence. The notation includes many natural harmonics, indicated by (0) above the notes.

### Escala en Sol Mayor

*i m i m i m i m*

### Ejercicio en Sol Mayor

*i m i m i m i*

### Lección No. 30 F. Carulli

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

BA 9503

First system of musical notation for guitar, consisting of three staves. The music features various fingerings (e.g., 3, 4, 1, 2) and dynamics (e.g., *p*, *m*). The key signature has one sharp (F#).

*D.C. al Fin*

### Lección No. 31 F. Carulli

*Allegretto*

Second system of musical notation for guitar, consisting of six staves. The music includes detailed fingerings (e.g., 4, 3, 1, 2, 3, 4) and dynamics (e.g., *p*, *m*, *i*, *a*). The key signature has one sharp (F#).

BA 9503

# Lección No. 32 F. Carulli

# Lección No. 33 D. Aguado

BA 9503



# Lección N° 34 D. Aguado

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It starts with a dynamic marking 'p.' and a slur over a triplet of eighth notes. The second staff continues with similar rhythmic patterns, including slurs and triplets. The third and fourth staves show more complex rhythmic structures with slurs and triplets. The fifth staff includes a double bar line and repeat signs. The sixth and seventh staves continue the melodic and rhythmic development. The eighth and ninth staves feature more intricate fingerings and slurs. The final staff concludes the piece with a double bar line and repeat signs.

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# Lección No. 35 D. Aguado

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3

### Escala en Re Mayor

Musical notation for the scale in D major. It consists of two lines: an ascending line and a descending line. The ascending line starts on D4 and goes up to D5, with fingering 1, 2, 3, 4, 1, 2, 3, 4, 2, 1, 4, 2, 1. The descending line starts on D5 and goes down to D4, with fingering 2, 1, 4, 2, 1, 4, 2, 1. Natural harmonics are indicated by (0) above the notes.

### Ejercicio en Re Mayor

Musical notation for an exercise in D major. It consists of four lines of music. The first line has a melody with notes D, E, F#, G, A, B, A, G, F#, E, D, with fingering 1, 2, 3, 4, 1, 2, 3, 4, 2, 1. The second line continues the exercise with more complex rhythmic patterns and fingering. The third and fourth lines show descending patterns and chords, with natural harmonics (0) indicated.



### Lección No. 36 F. Carulli

Allegretto

Musical notation for Lesson No. 36 by Ferdinando Carulli. It consists of four lines of music. The first line is in 6/8 time and starts with a melody: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The second line continues the melody with more complex rhythms. The third and fourth lines show descending patterns and chords, with natural harmonics (0) indicated. The piece ends with a double bar line and the word "Fin".

BA 9503



The image displays a musical score for guitar, consisting of eight systems of notation. Each system includes a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The notation features a variety of rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above notes. The score includes several dynamic markings: *m* (mezzo-forte), *a* (accent), and *u* (ultra-soft). There are also numerous fingering numbers in parentheses below notes, such as (0), (1), (2), (3), and (4). The piece concludes with the instruction "D. C. al Fin".

BA 9503

*D. C. al Fin*

# Lección No. 37 F. Carulli

Allegretto

The musical score is written for guitar in G major (one sharp) and 6/8 time. It consists of eight staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), slurs, and triplets. Fingering instructions (1, 2, 3, 4) are provided for many notes. Below each staff, there is a bass line with a fingering '(0)' and a bar line. The piece concludes with a double bar line and a fermata.

RA 0502

BA 9503

Esta lección es igual a la anterior, con la pequeña diferencia que los dedos índice y mayor pulsán simultáneamente, haciendo un movimiento hacia la palma de la mano.

SAGRERAS

41

Aunque ya en la lección 37ª al estudiar la escala cromática el alumno ha aprendido el efecto del sostenido ( # ); como en este estudio se presenta por primera vez, bueno será que el maestro repita la explicación.

42

En este estudio interviene por primera vez el dedo anular de la mano derecha, conjuntamente con el pulgar, índice y medio. Deberá ser observada estrictamente la digitación marcada. En cuanto a los dedos de la mano izquierda irán pisando las notas a medida que se necesiten. Sirve también este estudio para aprender las notas en tres distintas octavas.

43

### ARPEGGIOS

En esta lección, se presenta por primera vez el caso de posición fija en la mano izquierda y también como novedad, el caso de que con la mano derecha, se acentúan únicamente las notas que pulsa el dedo anular que son todas las que se tocan en la prima. Desde esta lección exigirá el maestro que el alumno haga bien marcada la diferencia en la aplicación de la fuerza, de manera que se destaque netamente con firmeza pero sin violencia las notas de la prima.

44

BA 9500

## ACORDES

En esta lección aparecen por primera vez los acordes.

Es preferible que el alumno los toque al principio más bien débilmente, tomando poca cuerda con la punta de los dedos y haciendo el movimiento hacia la palma de la mano.

45

Reproduzco la misma indicación que hice para la lección 44<sup>a</sup>, en lo relativo a la fuerza y acentuación de las notas de la 1<sup>a</sup>. Deberá el maestro advertir al alumno que el número 3 puesto sobre cada grupo, indicando tresillo, nada tiene que ver con los números que indican los dedos de la mano izquierda.

46

La misma indicación que para la lección 45<sup>a</sup>.

47

La misma indicación de fuerza y acentuación de los dedos de la mano derecha, recomendada en las lecciones 44<sup>a</sup> y 46<sup>a</sup>.

En esta lección se pasa por primera vez a la 2<sup>a</sup> posición, pues interviene el "la" del 5º espacio de la 1<sup>a</sup>. Para pasar de la posición del 4º compás a la siguiente, deberá hacerse practica en esta forma: levantar el dedo del "la" de la 3<sup>a</sup> y correr el primer dedo desde el "do" al "do#" sin levantarlo de la cuerda. Esta modalidad se llama "portamento" y se designa con una raya de unión así ó .

Estos acordes de cuatro notas, deberán pulsarse al principio con poca fuerza, levantando ligeramente la mano derecha en cada uno; los dedos índice, mayor y anular en dirección a la palma de la mano y el pulgar hasta unirse al índice.

Se presenta por primera vez el caso de tener que pulsar simultáneamente el bajo y nota aguda acentuada y, aunque ya el alumno ha aprendido en la lección 39ª la manera de hacerlo, si tiene alguna dificultad, hágasele practicar, arpegiando los dos sonidos, pulsando algo antes, el bajo.

Las notas de la 1ª más fuertes y acentuadas. En la posición del primer compás, si cuesta mucho al alumno poner el tercer dedo en la 6ª cuerda, podrá poner el segundo, como prefiere casi siempre Aguado. Deberá hacerse presente el sostenido en fa de la llave.

53

Exercise 53 consists of four staves of guitar tablature. The notation includes fret numbers (i, m, i, a) and rhythmic markings (p, ^). The first staff starts with a 3/4 time signature and a key signature of one sharp (F#). The exercises involve various rhythmic patterns and fingerings, with accents (^) placed over specific notes.

En esta lección se usa por primera vez el Si de la 3ª cuerda. El maestro deberá explicar, que el 4º espacio de la 3ª es la misma nota que la 2ª al aire.

54

Exercise 54 consists of four staves of guitar tablature. The notation includes fret numbers (i, m, i, a) and rhythmic markings (p, ^). The first staff starts with a 3/4 time signature and a key signature of two sharps (F#, C#). The exercises involve various rhythmic patterns and fingerings, with accents (^) placed over specific notes.



Se presenta por primera vez el bemol (b). El maestro explicará sus efectos y que el Si de tercera línea del pentagrama, siendo bemol se encuentra en el tercer espacio de la 3ª cuerda en lugar de la 2ª al aire. Se presenta por primera vez el caso de hacer media barra, que se efectúa extendiendo el primer dedo de la mano izquierda hasta la tercera cuerda, aplicándola de plano y oprimiendo las tres cuerdas, 1ª, 2ª y 3ª.

55

Hay que tener cuidado en la lección siguiente que unas notas son acentuadas (o apoyadas) y otras no lo son.

56

57



En esta lección 61, se advertirá al alumno que debe evitar los movimientos inútiles de mano izquierda; por ejemplo, al comenzar, el mi de la cuarta cuerda, debe mantenerse firme seis compases, el fa de la misma cuerda, debe mantenerse firme seis compases, etc.

Debe tenerse cuidado también de la fuerza aplicada con la mano derecha, pues el bajo (que es el que hace el canto), debe ser pulsado más fuerte que el acompañamiento, pudiendo ser acentuado o apoyado y mantenido en todo su valor. El ritmo de esta lección es de vals, algo menos moderado que la lección anterior. El pulgar al apoyar las notas bajas, que hacen el canto, debe caer sobre la cuerda inmediata superior.

61

62

63

En la lección que va a continuación, el maestro deberá observar cuidadosamente si el alumno se ajusta estrictamente a la digitación de la mano derecha marcada. El mismo cuidado deberá tenerse en la observancia de las notas acentuadas o apoyadas.

64

i m i m i a m i m i m m m i m i m i m i m i m i m i m

i m i a i a i m i m i m i a i m i a i a i m i m i m i m i m i m i m

Las notas del canto que son las agudas, deben ser ejecutadas más fuertes y acentuadas.

65

i m a i m a i m a i m i m a i m a i m a i m i m a i m a i m

i m a i m a i m a i m i m a i m a i m a i m i m a i m a i m

i m a i m a i m a i m i m a i m a i m a i m i m a i m a i m

i m a i m a i m a i m i m a i m a i m a i m i m a i m a i m

i m a i m a i m a i m i m a i m a i m a i m i m a i m a i m

i m a i m a i m a i m i m a i m a i m a i m i m a i m a i m

*ritard.....a tempo*

En la lección 66 siguiente deberá también el maestro hacer observar al alumno la estricta observancia de la digitación de la mano derecha marcada y las notas acentuadas o apoyadas. Al pasar del compás cuarto al quinto, los dedos 1 y 3 de la mano izquierda, que pisan el "do" de la segunda cuerda y el "do" de la quinta, deben correrse sin levantarlos de la cuerda, al espacio inmediato superior o sean los dos "do #".

66

mi a m m mi a m a m mi a m mi a m mi a m m

mi a m a m m mi a m a m a m i m a m i m i m i m i

*p* *3p* *2p* *1p* *D.C. al Fine*

Hay que tener cuidado con el empleo de los dedos de la mano derecha y con la acentuación de las notas del canto.

67

i m i a i m i a i m i a i m i

i m i a i m i a i m i a i m i

i m i a i m i a i m i a i m i

i m i a i m i a i m i a i m i

i m i a i m i a i m i a i m i

i m i a i m i a i m i a i m i

i m i a i m i a i m i a i m i

i m i a i m i a i m i a i m i

*p* *3p* *2p* *1p*

El maestro explicará al alumno el caso del equisono del compás 11, en donde deben ejecutarse simultáneamente el "mi" de la segunda cuerda y el "mi" de la prima.

68

En este estudio, unas notas del canto son acentuadas y otras no; hay que observar bien la acentuación marcada.

69

Explicará el maestro al alumno lo que son ligados de valor, es decir, los que existen entre dos notas iguales y sus efectos.

70

Handwritten notes: *Em Em B7*

68 *a* *m* *i* *m* *i* *a* *a* *m* *a* *a* *m* *i* *m* *a* *m* *a* *a* *a*

69 *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

70 *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

Recomiendo muy especialmente la práctica de esta lección para la mano derecha. Hay que respetar estrictamente la digitación de la misma y de la fuerza de las notas acentuadas. Todas las notas "sol" de la 3ª al aire en todo el estudio, deben sonar muy débilmente.

71 *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i*

72 *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i*

73 *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i*

74 *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i*

El maestro explicará al alumno el caso del equisono del compás 11, en donde deben ejecutarse simultáneamente el "mi" de la segunda cuerda y el "mi" de la prima.

73

El maestro hará que el alumno apoye con el pulgar todas las notas señaladas con el signo  $\wedge$ , las que deben sonar mucho más fuertes que las demás, de la lección 73.

74



# Martinez Carate

## Técnica, Estudios y Obras

1

*a m i*

*p*

Compás:  $\frac{2}{4} = \frac{2}{4}$  Corchea: ♩ = ♩ = ♩

2

3

4

BA 11940

5

First line of musical staff 5, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1, 2, and 3. Dynamic markings include *p* and *m*. Articulation marks like *i* and *a* are present. A circled zero (0) is used for breath marks.

Second line of musical staff 5, continuing the melody. It includes a triplet of eighth notes and a slur over a group of notes. Fingerings and dynamics are consistent with the first line.

6

First line of musical staff 6, starting with a treble clef and a 2/4 time signature. The melody is more complex, featuring sixteenth-note patterns and slurs. Fingerings and dynamics are clearly marked.

Second line of musical staff 6, continuing the intricate melodic line with various articulations and dynamic changes.

7

First line of musical staff 7, featuring a treble clef and a 2/4 time signature. The melody includes a triplet and various articulations. Dynamics range from *p* to *m*.

Second line of musical staff 7, showing further development of the melodic material with slurs and dynamic markings.

8

First line of musical staff 8, starting with a treble clef and a 2/4 time signature. The melody is characterized by slurs and dynamic markings.

Second line of musical staff 8, concluding the piece with a final melodic phrase. The piece ends with a double bar line.

BA 1940

### Cuatro estudios para la independencia de los dedos

9 *i m i m* (0) (0) (0)  
*p*

(0) (0) (0) *a*

10 *i m i a i m i* (0) (0) (0)  
*p*

(0) (0) *m i m a i m i* (0) (0) (0)  
*p*

11 *m i p i* (0) 2 (0) 2 3 2 (0) 2 2 3 (0) 2

*a i m i a i m i i m i a*  
3 2 2 3 (0) 3 2 (0) 3 *p*

12 *a i m i a i m i i m i a*  
(0) (0) (0)

*a i p i a i p i*  
(0) (0) 3 2 3 *p*

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*i p i*

13

*m i m a m i m i m i m i m i m a i*

### OH, ESTRASBURGO!

(CANCION ALEMANA)

Silencio de corchea

14

*i m m i m a m i m i m i m a m i m a m i m i m a m i m i m a m i*

### Acordes de tres sonidos

(Práctica en seis fórmulas)

15

Fórmula 1    F. 2    F. 3    F. 4    F. 5    F. 6

Corales a 3 voces

16

Musical score for system 16, measures 1-8. It consists of two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef. The music is written in a style typical of 17th-century lute tablature, with letters 'a', 'i', 'm' above the notes and numbers (0), 1, 2, 3 below them. Dynamics include 'p' and '3 p'.

17

Musical score for system 17, measures 1-8. It consists of two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef. The music is written in a style typical of 17th-century lute tablature, with letters 'a', 'i', 'm' above the notes and numbers (0), 1, 2, 3 below them. Dynamics include 'p' and '3 p'.

18

Musical score for system 18, measures 1-8. It consists of two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef. The music is written in a style typical of 17th-century lute tablature, with letters 'a', 'i', 'm' above the notes and numbers (0), 1, 2, 3 below them. Dynamics include 'p' and '3 p'.

BA 119 10

### Fórmulas con cuerdas al aire

(Repetir varias veces cada una)

Valor: irregular: Tresillo

Semicorchea:

19

2) *i m a*  
1) *p i m*

(0) (0) (0) (0) (0)

*p p i m i*

*p p i m a*

*p m i*

*p p m i m*

*p p a m i*

4) *p a m*  
3) *p m a*  
2) *p m i*  
1) *p i m*

6) *p a m i*  
5) *p i m a*  
4) *p p a m*  
3) *p m i m*  
2) *p p i m*  
1) *p i m*

4) *p a m*  
3) *p m i*  
2) *p p a*  
1) *p i m*

6) *p a m i*  
5) *p i m a*  
4) *p p a m*  
3) *p m i m*  
2) *p p i m*  
1) *p i m*

BA 11940

# Estudio a dos guitarras

1a. guitarra

20a)

2a. guitarra

20b)

21

2) i m a m a m i m a m a m i  
 1) a i m i m i m i a i m i m i m i a

BA 11940

Acordes de cuatro sonidos

(Práctica en seis fórmulas)

22

F.1 F.2 F.3 F.4 F.5 F.6

*i m i m*  
*a m a m a m a m a*

Escala cromática

Alteración ascendente simple #

23

*i m i m*

24

2) *a m a m a m a m a*  
1) *i m i m i m i m i*

25

4) *a m a m a m*  
3) *m i m i m i*  
2) *m a m a m a*  
1) *i m i m i m*

BA 11940



*Para Principiantes*  
*Cartilla de la Guitarra*

**En la Primera cuerda ①**

MI YA SOL

0 1 3

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

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

2

**En la Segunda cuerda ②**

SI DO RE

0 1 3

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

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



Primera y Segunda cuerdas (Continuación)

The image shows a musical score for the first and second strings, continuing from a previous page. It consists of three staves, numbered 6, 7, and 8. Each staff contains musical notation with various notes, rests, and articulation marks. Fingering is indicated by circled numbers 1 and 2 above or below notes. Bowing directions are shown with slanted lines above or below notes. Measure 6 starts with a treble clef and a 6/8 time signature. Measure 7 also has a treble clef and a 7/8 time signature. Measure 8 has a treble clef and an 8/8 time signature. The notation includes eighth and sixteenth notes, as well as rests.







En la Sexta cuerda ⑥

0 1 3

MI FA SOL

En todas las cuerdas

ESTUDIO N° 1

Musical score for ESTUDIO N° 1, measures 1-10. The score is written on a single staff in treble clef with a 3/4 time signature. It consists of a sequence of eighth notes. Measure 1 starts with a circled '1' and a piano dynamic marking. Measure 2 has a circled '2'. Measure 3 has a circled '3'. Measure 4 has a circled '4'. Measure 5 has a circled '5' and a piano dynamic marking. Measure 6 has a circled '6' and a piano dynamic marking. Measure 7 has a circled '7'. Measure 8 has a circled '8'. Measure 9 has a circled '9'. Measure 10 has a circled '10' and a piano dynamic marking.

ESTUDIO N° 2

Musical score for ESTUDIO N° 2, measures 1-10. The score is written on a single staff in treble clef with a 3/4 time signature. It consists of a sequence of eighth notes. Measure 1 has a circled '1'. Measure 2 has a circled '2'. Measure 3 has a circled '3'. Measure 4 has a circled '4'. Measure 5 has a circled '5' and a piano dynamic marking. Measure 6 has a circled '6' and a piano dynamic marking. Measure 7 has a circled '7'. Measure 8 has a circled '8'. Measure 9 has a circled '9'. Measure 10 has a circled '10' and a piano dynamic marking.



ESTUDIO N° 3

Musical score for ESTUDIO N° 3, consisting of four staves of music. The first staff contains a melodic line with circled numbers 1, 2, and 3. The second staff contains a bass line with a '3' and an 'm' marking. The third and fourth staves continue the melodic and bass lines respectively. The piece concludes with a double bar line and a fermata.

ESTUDIO N° 4

Musical score for ESTUDIO N° 4, consisting of two staves of music. The first staff contains a melodic line with circled numbers 1, 2, and 3. The second staff contains a bass line with a '3' and an 'm' marking. The piece concludes with a double bar line and a fermata.

ESTUDIO N.º 5

Musical score for ESTUDIO N.º 5, consisting of three staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The score contains various musical notations such as notes, rests, and dynamic markings. Circled numbers 1, 2, 3, 4, and 5 are placed above specific notes or groups of notes. A circled number 1 is also placed below a measure in the second staff, with a dotted line extending to the right.

ESTUDIO N.º 6

Musical score for ESTUDIO N.º 6, consisting of three staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The score contains various musical notations such as notes, rests, and dynamic markings. Circled numbers 1, 2, 3, 4, and 5 are placed above specific notes or groups of notes. A circled number 2 is placed below a measure in the third staff.

× ESTUDIO N° 7

Musical score for ESTUDIO N° 7, consisting of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with slurs and dynamic markings such as *p* and *m*. The second staff continues the melodic line with similar markings. The third staff features a circled '10' above a sharp sign, followed by further musical notation.

× ESTUDIO N° 8

Musical score for ESTUDIO N° 8, consisting of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with slurs and dynamic markings such as *p* and *m*. The second staff continues the melodic line with similar markings. The third staff features a circled '2' above a sharp sign, followed by further musical notation.

X ESTUDIO N.º 9

Musical score for ESTUDIO N.º 9, measures 1-12. The score is written on a single treble clef staff. It begins with a treble clef and a common time signature. The music consists of a sequence of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5. Dynamic markings include 'p' (piano) and 'mf' (mezzo-forte). Circled numbers 1 through 5 indicate specific fingering points. Measure numbers 1 through 12 are written below the staff.

ESTUDIO N.º 10

Musical score for ESTUDIO N.º 10, measures 1-12. The score is written on a single treble clef staff. It begins with a treble clef and a common time signature. The music consists of a sequence of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5. Dynamic markings include 'p' (piano) and 'mf' (mezzo-forte). Circled numbers 1 through 5 indicate specific fingering points. Measure numbers 1 through 12 are written below the staff.

# ESTUDIO N° 11

Musical score for ESTUDIO N° 11, consisting of three staves of guitar notation. The first staff contains a melodic line with various fingering (1, 2, 3, 4) and articulation (accents, slurs) markings. The second staff continues the melodic line with similar markings. The third staff features a more complex melodic line with triplets and other technical markings.

# ESTUDIO N° 12

Musical score for ESTUDIO N° 12, consisting of three staves of guitar notation. The first staff contains a melodic line with various fingering (1, 2, 3, 4) and articulation (accents, slurs) markings. The second staff continues the melodic line with similar markings. The third staff features a more complex melodic line with triplets and other technical markings.

× ESTUDIO N° 13

ESTUDIO N° 14

(sigue)

**ESTUDIO Nº 15**

**ESTUDIO Nº 16**

17

ESTUDIO N.º 17

ESTUDIO N.º 18



ESTUDIO N° 19

ESTUDIO N° 19 consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and accents. The second staff is a bass line with a bass clef, featuring a steady eighth-note accompaniment. Both staves include dynamic markings such as *p* and *mf*, and fingering numbers (1, 2, 3) are indicated for the right hand.

ESTUDIO N° 20

ESTUDIO N° 20 consists of four staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature, featuring a melodic line with slurs and accents. The second staff is a bass line with a bass clef, providing a steady eighth-note accompaniment. The third and fourth staves continue the melodic and accompanimental lines, respectively. The score includes dynamic markings like *p* and *mf*, and includes fingering numbers (1, 2, 3) and a circled '3' for the right hand. A 'C5' marking is present above the fourth staff.

Tiempo de mazurka

ESTUDIO N° 21

ESTUDIO N° 22

ESTUDIO N° 23

Musical score for ESTUDIO N° 23, consisting of three staves of music in treble clef with a key signature of one sharp (F#). The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by circled numbers 1-5. Dynamics include piano (p) and piano fortissimo (pp). The piece concludes with a double bar line and repeat dots.

ESTUDIO N° 24

Musical score for ESTUDIO N° 24, consisting of three staves of music in treble clef with a key signature of one sharp (F#). The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by circled numbers 1-5. Dynamics include piano (p) and piano fortissimo (pp). The piece concludes with a double bar line and repeat dots.

ESTUDIO N° 25

Musical score for ESTUDIO N° 25, featuring a single melodic line on a treble clef staff. The piece is in G major (one sharp) and 2/4 time. It consists of 12 measures. The notation includes various fingerings (1-4), slurs, and dynamics such as *p.* (piano) and *3p.* (pianissimo). A circled '2' indicates a second ending or a specific fingering instruction.

ESTUDIO N° 26

Musical score for ESTUDIO N° 26, featuring a single melodic line on a treble clef staff. The piece is in G major (one sharp) and 2/4 time. It consists of 12 measures. The notation includes various fingerings (1-4), slurs, and dynamics such as *p.* (piano). A circled '2' indicates a second ending or a specific fingering instruction.

### ESTUDIO N° 27

Musical notation for ESTUDIO N° 27, featuring a single staff with a treble clef and a key signature of two sharps (F# and C#). The piece consists of a sequence of eighth and sixteenth notes, with various fingerings indicated by numbers 1-3 and 0 (open string). The notation includes slurs and accents.

Tiempo de zamba

### ESTUDIO N° 28

Musical notation for ESTUDIO N° 28, featuring a single staff with a treble clef and a key signature of one sharp (F#). The piece includes a variety of rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-3 and 0. A circled '3' indicates a triplet. The notation includes slurs, accents, and a 'C5' marking.

### ESTUDIO N° 29

Musical notation for ESTUDIO N° 29, featuring a single staff with a treble clef and a key signature of one sharp (F#). The piece consists of a sequence of eighth and sixteenth notes, with various fingerings indicated by numbers 1-3 and 0. The notation includes slurs and accents.

# OBRAS

# Greensleeves

Libro de laúd de William Ballet, Siglo XVI



Adaptación de Heinz Teuchert

1

## Martin Arregui

Esta pieza también puede ejecutarse en 2 guitarras: mientras una realiza las notas con plicas ascendentes, la otra toca únicamente las notas con plicas descendentes. Lo mismo vale para las piezas Nos. 2 y 10 a 13.

This piece can also be played on two guitars, one player using the notes of the upper register and the second player the notes of the lower register. See also the pieces No. 2 and 10 to 13.

Esta peça também pôde executar-se em dois violões: enquanto um faz as notas com plicas ascendentes, u outro toca somente as notas com plicas descendentes. O mesmo vale para as peças Nos. 2 e 10 ao 13.

1

4

# Renacimiento

## Tantz

Libro de laúd de Stephan Craus, Siglo XVI

Adaptación de Heinz Teuchert

2

The musical score is written for a lute, indicated by the '2' at the beginning. It consists of nine staves of music. The first staff begins with a treble clef, a common time signature (C), and a '2' indicating the instrument. The music is written in G-clef and common time. Fingerings are indicated by letters 'm' and 'i' above notes. The score includes various musical notations such as notes, rests, and slurs. The piece concludes with a double bar line and a 2/4 time signature.



7

# IV Branle de Bourgogne

ADRIAN LE ROY  
(? - 1596)

Andante

The musical score is written in 4/4 time and consists of six systems of music. Each system has a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one flat (Bb). The music features various rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-3, and accents are marked with 'i' and 'a'. The piece concludes with a final cadence in the sixth system.

# Branle englese

Renacimiento

Emanuel Andriaesen  
(1554 - 1604)  
arr. Paul Gerrits  
(1935 - )

$\text{♩} = 52 - 69$

Musical score for 'Branle englese' in 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef and a key signature of one sharp (F#). The music is written in a simple, rhythmic style with many accidentals and fingerings. The second staff is marked with a box containing the number 5. The third staff is marked with a box containing the number 9. The fourth staff is marked with a box containing the number 13. The score ends with a double bar line.

Source: *Musique pour guitare seule*

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# Lullaby

MODERNO

Isaias Savio  
(1902 - 1977)

Quasi adagio  $\text{♩} = 58 - 69$

Musical score for 'Lullaby' in 3/4 time. The score consists of three staves of music. The first staff starts with a treble clef and a key signature of one sharp (F#). The music is written in a simple, rhythmic style with many accidentals and fingerings. The second staff is marked with a box containing the number 6. The third staff is marked with a box containing the number 12. The score ends with a double bar line.

Source: *Ten Brazilian Folk Tunes*

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0-88797-860-6/07

# BARROCO

Johann Philipp Krieger (1649-1725)

## Menuett



Adaptación de Heinz Teuchert

1

El Minué también puede ejecutarse en 2 guitarras: mientras una realiza las notas con plicas ascendentes, la otra toca únicamente las notas con plicas descendentes. Lo mismo vale para las piezas Nos. 2 a 5, así como para los Nos. 7, 9, 10 y 17.

*The Minuet can also be performed by two guitars, when one guitar plays the notes on the upper register and the second guitar plays de notes on the lower register. Vide the pieces Nos. 2 to 5 as well as Nos. 7, 9, 10 and 17.*

O Minuete também pôde executar-se em dois violões: enquanto um faz as notas com plicas ascendentes, u outro toca somente as notas com plicas descendentes. O mesmo vale para as peças Nos. 2 ao 5, assim como para os Nos. 7, 9, 10 e 17.

Robert de Visée (ca. 1660-1748)

# Menuet

de "Livre de Guitare"

Adaptación de Heinz Teuchert

1

# BARROCO

1

## Graf Bergen

### Bourrée

Manuscrito para laúd, ca. 1720

Adaptación de Heinz Teuchert

The musical score consists of eight staves of music, each with a treble clef and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals. Handwritten annotations in black ink are present throughout the score, including fingering numbers (1, 2, 3, 4) and dynamic markings (p, f, m). The piece concludes with a double bar line and repeat dots.

También puede ejecutarse en 2 guitarras

Also playable on two guitars

Também pôde executar-se em dois violões

CLÁSICO

Moderato  
op. 31, no. 1

Fernando Sor  
(1778 - 1839)

$\text{♩} = 48 - 56$

9

17

25

Source: *Vingt-quatre leçons progressives*, op. 31 (1828)

0-88797-860-6/14

CLASICO

Waltz

op. 241, no. 4

Ferdinando Carulli  
(1770 - 1841)

Allegretto  $\text{♩} = 54 - 63$

Source: Méthode complète pour parvenir à pincer de la guitare, op. 241 (ca 1825)

CLASICO

Waltz

op. 241, no. 24

Ferdinando Carulli  
(1770 - 1841)

Andante grazioso  $\text{♩} = 88 - 108$

Source: Méthode complète pour parvenir à pincer de la guitare, op. 241 (ca 1825)

Prof.: Martín Arregui ; Prof.: Laura Maddonni

①

### Negro spiritual

Tradicional de E.E. U.U.

Musical score for 'Negro spiritual' in G major and 4/4 time. The score consists of six staves of music. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The melody features a mix of eighth and quarter notes, with some triplet markings. The accompaniment consists of chords and single notes, often with fingerings indicated by numbers 1-4. There are repeat signs with first and second endings in the fifth and sixth staves.

### Melodía

Popular Rusa

Musical score for 'Melodía' in G major and 3/4 time. The score consists of two staves of music. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The melody features a mix of eighth and quarter notes, with some triplet markings. The accompaniment consists of chords and single notes, often with fingerings indicated by numbers 1-4. There are dynamic markings such as *m* (mezzo-forte), *i* (piano), and *a* (accent) throughout the piece.



1  
MODERNO

## Waltz

Bartolomé Calatuyud  
(1882 - 1973)

♩ = 132 - 152

1

5

9

13

17

21

Source: *Cuatro piezas fáciles para guitarra*

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25

29

33 *a tempo*

37

41

45

\* 8va  
h.XII

\* Natural harmonics sounding an octave higher than written

# La Gitanita (Gipsy Girl)

Jürg Hochweber

Guitar

Am

First staff of music, featuring a treble clef, a key signature of one flat, and a 3/8 time signature. The melody includes notes with fingering (i, m) and rests. The bass line consists of chords and single notes with fingering (7, 7, 7, 7). A barre is indicated by a large '8' over the staff.

E

Second staff of music, continuing the melody and bass line with similar fingering and a barre.

Am

Third staff of music, featuring triplets and a 4-measure rest. The bass line includes a 4-measure rest.

Dm

Fourth staff of music, ending with a piano (p) dynamic marking.

Fine

Am G C E

Fifth staff of music, marked 'Fine'. It includes a 4-measure rest and a piano (p) dynamic marking.

G C E

D.S. al Fine

Sixth staff of music, including a 4-measure rest and a piano (p) dynamic marking.

16/12/96  
Z. H. A. L.

# ESTUDIOS SENCILLOS

LEO BROWER

Movido

I

*mf* *p* *pp*

*cantado el bajo*

*f*

*mp*

*BII*

*traz.*

*f* *p* *f*

*ff marcato*

*f*

*p* *el bajo cantado*

1 1<sup>b</sup> 0 2 1 0 0 3 1 1<sup>b</sup> 0 3 1<sup>b</sup>  
*pp*

0 3 1<sup>b</sup>  
*f sonoro*

*p* *morendo* *pp*

II *Lento*

*mp* *p*

*f*

*dim.* *p* *mf sonoro*

*p* *meno sonoro* *dim.*

20

Comodo (Allegretto)

IV

*f* *pp* (sempre cantado)

*pos. fija*

*cresc.* *f* *pos. fija*

*pos. fija*

*f* *poco rit. ....*

*f* *p*

*dim.* *ppp*

# Aire de vidala

Héctor Ayala

Lento

gitaar

The musical score consists of six systems of music, each with a treble clef and a 2/4 time signature. The notation includes a melodic line on the staff and a bass line with chords and fingerings. Handwritten annotations in pencil are present throughout the score, including the word 'Lento' at the beginning, 'gitaar' on the first system, and various chord symbols such as 'C', 'Am', 'Dm', and 'Fm'. The score is marked with measure numbers 5, 9, 13, 17, 21, and 25. The final system begins with the instruction 'rall.' followed by a dashed line. The piece concludes with a double bar line at the end of the sixth system.

11/04/94

# CHOLITA

AIRE NORTEÑO

de HECTOR AYALA

Lento

GUITARRA



# AIRE DE MILONGA

de HECTOR AYALA

Guitarra (A)

The musical score is written for guitar and consists of six staves. The first staff is labeled 'Guitarra (A)'. The music is in 2/4 time and features a variety of rhythmic patterns and melodic lines. The notation includes notes, rests, and various guitar-specific markings such as 'p' (piano), 'mi', 're', 'si', 'fa', 'do', and 'la'. There are also fingerings (1, 2, 3) and accents. The final staff includes a 'Resistiendo' section and a '1a. al 8' section, ending with '2a. FIN 5'.

# "Baluceos" (Canción)

The image displays a musical score for the piece "Baluceos" (Canción). The score is written on six staves, each containing a single melodic line. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, and 3 above the notes. Dynamic markings like *m* (mezzo) and *p* (piano) are present. The score is organized into six measures, with the first measure starting with a treble clef and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some triplet markings. The overall style is that of a simple, rhythmic folk or children's song.

"Primera emoción" (Vals)

The image shows a musical score for a waltz titled "Primera emoción". The score is written on ten staves, organized into five systems of two staves each. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano) and *pp* (pianissimo) are used throughout. Fingerings are indicated by numbers 1, 2, and 3. Some notes are circled, and there are occasional circled numbers like 1, 2, and 3. The score concludes with a double bar line and a *p* marking. The label "C5" appears at the end of the fifth system.

# Gavota

The image displays a musical score for a piece titled "Gavota". The score is written on six staves, each containing a single melodic line. The notation includes various note values, rests, and fingerings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or triplets. Fingerings are indicated by numbers 1, 2, 3, and 4. There are several dynamic markings, including "p" (piano) and "f" (forte). The score concludes with a double bar line and a final chord marked "C5".

Para 2º año

# "A mi madre" (Romanza)

Dalceamente

The musical score consists of seven staves. The first staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The tempo/mood is indicated as 'Dalceamente'. The second staff is the piano accompaniment, starting with a bass clef. The score includes various musical notations such as notes, rests, and dynamics. There are several circled numbers (1, 2, 3) indicating fingerings or specific notes. The piece concludes with the instruction 'D.C. al FIN' at the bottom of the final staff.

## FERNANDO CARULLI

Guairista y compositor italiano, nació en Nápoles el 10 de febrero de 1770 y falleció en París en el año 1841.

Comenzó sus estudios musicales con un religioso de dicha ciudad y al poco tiempo se inició en el violoncello. Pero el instrumento de su íntima vocación era la guitarra. Decidió dedicarse de lleno a su estudio, se encontró ante la falta de métodos serios para este instrumento, que unido a la inexistencia de profesores en Nápoles, hubieran constituido un obstáculo insalvable para cualquier persona aficionada, pero no para el joven Carulli, que naturalmente dotado para la música, y dueño de una disciplina poco común para el trabajo creador, fue esbozando formas para el aprendizaje, juntamente con ejercicios y estudios, los que, con su tenacidad de investigador iba depurando y ampliando hasta llegar al feliz resultado que se llama: "Método Completo para Guitarra", que es en la actualidad el método más difundido por la utilidad y gracia de sus estudios.

En 1793 se trasladó a París donde dio una larga serie de conciertos con éxito tan halagüeño que le convirtieron en el concertista preferido de los ambientes guairísticos, haciendo que muchas de sus composiciones (que sobrepasaban las 300 obras) adquirieran verdadera popularidad.

Sus descubrimientos en el terreno de la técnica de la ejecución, fueron verdaderos lineamientos que por la solidez de su base, tuvieron indiscutible gravitación en la escuela moderna, haciendo de Carulli uno de los grandes maestros del instrumento.

## FERNANDO SOR

Guairista y compositor español, nació en Barcelona el 14 de febrero de 1778 y falleció en París en el año 1859.

Siendo niño aún, sus padres le hicieron ingresar en el monasterio de Montserrat donde adquirió sólidos conocimientos musicales y cultura general. Ya joven, abandonó el monasterio reuniéndose con sus padres. Gustavo Sor extraordinariamente de la música y no queriendo ocasionar molestias a su enfermo progenitor con un instrumento de sonidos potentes, optó por la guitarra. De esta forma se inició el que sería para este instrumento, una de sus figuras máximas.

Abordó la música en variados aspectos. Compuso varias óperas de gran éxito en su tiempo tales como "Telémaco en la isla de Calipso", "La feria de Smirna" y otras, como así varios ballets. Es el autor de la marcha fúnebre para las exequias del emperador Alejandro I°.

Durante la invasión francesa a España, Fernando Sor actuó como capitán del ejército español.

La obra guairística de Sor, es considerada de las más perfectas, habiendo compuesto alrededor de 250 piezas entre sonatas, fantasías, temas variados, minuets, etc. y un método para guitarra, que al igual que muchas de sus piezas, son siempre de actualidad.

## DIONISIO AGUADO

Guairista y compositor español, nació en Madrid el 8 de abril de 1784, y falleció en la misma ciudad el 20 de diciembre de 1849.

Desde los 8 años de edad, se inició en las severas disciplinas escolares de la época, que unido a su natural inteligencia, le proporcionaron una vasta cultura. Como entretenimiento y por consejo de su padre, aprendió a tocar la guitarra. Fue su maestro Fray Miguel García (el Padre Basilio), religioso de un convento de Madrid, gran organista y compositor, quien adquirió desde las primeras lecciones, las extraordinarias condiciones del joven Aguado, logrando convertirlas en pocos años, en un notable guairista.

Cuando se dedicó de lleno a la guitarra, era tal el fervor que ponía en sus estudios, que llegó a poseer una técnica poco menos que insuperable, causando sensación en los públicos europeos, tanto como solista, como en dúo con su gran amigo Fernando Sor.

Ha dejado una apreciable cantidad de composiciones de gran efecto y dificultad, como así mismo un gran método para la enseñanza de la guitarra, que es en la actualidad otro de los métodos obligados, en los programas de estudio para este instrumento.

## MATEO CARCASSI

Guairista y compositor italiano, nació en el año 1782 en Florencia, y falleció en la ciudad de París, el 16 de enero de 1853.

Ya en su juventud, abrazó con entusiasmo el aprendizaje de la guitarra, abocándose disciplinadamente durante varios años a un estudio intenso y severo, que le convirtieron en un guairista maravilloso.

Su espíritu andariego le hizo recorrer Europa dando conciertos en Italia, Francia, Inglaterra y Alemania, en cuyas ciudades fue calurosamente aplaudido. Su sólido dominio de los recursos conocidos, que no mucho antes innovará su ilustre compatriota Ferruccio Carulli, aumentados con los de su propia creación, basados preferentemente en la perfecta digitación y claridad y perfección, que podía, sin preocupaciones técnicas, expresar en el diapason, toda la musicalidad que su selecto espíritu encerraba; así era como sus conciertos, producían en el público una encantadora sensación largamente recordada.

Su temperamento se veía reflejado en sus composiciones, que hacían las delicias de quienes las escuchaban. Una muestra de su delicado gusto, la constituye sin duda, sus 25 estudios, opus 60, que son en la actualidad un elemento indispensable en el estudio de la guitarra, que por la variedad de problemas técnicos que presenta, como por las hermosas sonoridades logradas en sus pasajes, se ha convertido en una obra rectora en la formación musical del alumno.

## FRANCISCO TARREGA

Figura cumbre de la guitarra en todos sus aspectos. Nació en Villareal, Castellón de la Plana el 21 de noviembre de 1852 y falleció en Barcelona el 15 de diciembre de 1909.

Desde niño se dedica al estudio de la guitarra en la que pronto se destaca como un insuperable ejecutante, que causa asombro en los principales círculos artísticos de Europa, tanto por su ejecución como por su repertorio. Fue un investigador profundo e incansable, llegando a descubrir efectos y posibilidades hasta entonces desconocidas para el instrumento, que le permitieron llevar al diapason con toda fidelidad, páginas inmortales de Bach, Beethoven, Mendelssohn, Mozart, Chopin, Grieg, Albéniz, Malats y otros.

De sus composiciones originales para guitarra las que se escuchan con renovado deleite, citaremos: Capricho Árabe, Recuerdos de la Alhambra, Danza Mora, ¡Sueño!... Adelta (exquisita mazurka), Trece judíos, etc., en un total de 35 aproximadamente, todas ellas de gran valor artístico.

Tarrega fue el crisol donde se fundieron las tendencias guairísticas de la época, creando y legando a la posteridad una técnica perfectamente definida que es conocida como la "Escuela de Tarrega".

España, reconocida de su preciado artista, ha erigido en su ciudad natal, un monumento en su honor.