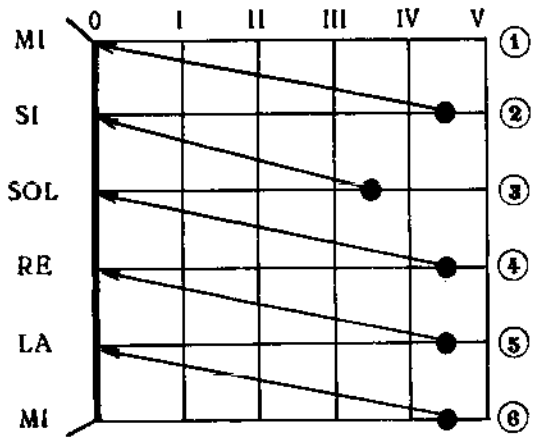
AFINACION POR EQUISONOS



Afinando la cuerda ①, MI, con ayuda de un diapasón, piano o de una forma aproximada, se pueden afinar el resto de las cuerdas por medio de los equisonos:

Pisando el quinto traste de la cuerda ②, se obtiene la nota MI, que corresponde a la cuerda ① pulsada «al aire».

Pisando el cuarto traste de la cuerda ③, se obtiene la nota SI, que corresponde a la cuerda ② pulsada «al aire».

Por el mismo procedimiento se afinan las cuerdas ③, ④, ⑤ y ⑥, como muestra el dibujo, pisando en el quinto traste.

En la PARTITURA para guitarra, las cuerdas se indican de la siguiente forma: ① ② ③ ④ ⑤ ⑥.

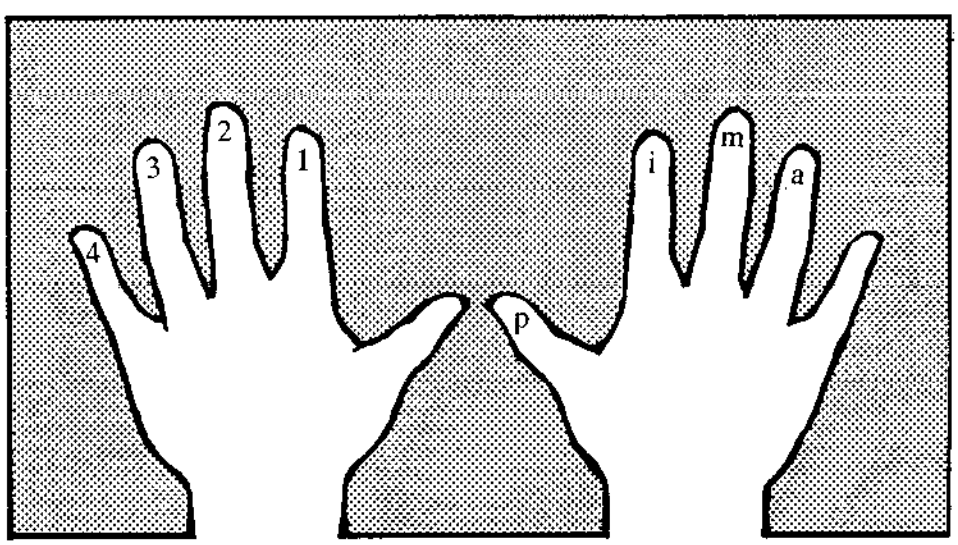
Los dedos de la mano izquierda con los números: 1, 2, 3, 4.

Los dedos de la mano derecha con las letras: p, i, m, a (pulgar, índice, medio y anular).

Un «o» indica una cuerda pulsada «al aire».

LAS MANOS

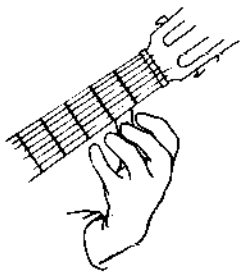
Numeración de los dedos



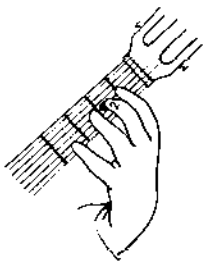
Izquierda **Derecha**

(RM) 154264

TERCERA CUERDA



Pulsar «al aire»



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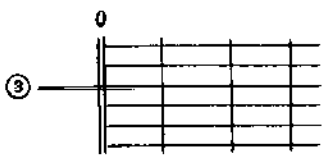
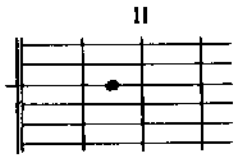
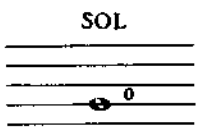
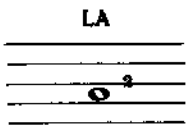
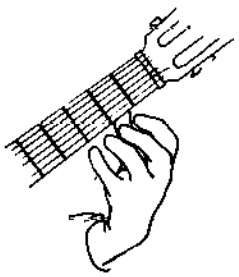




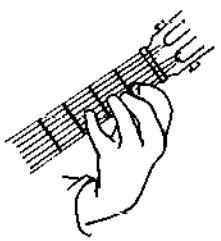




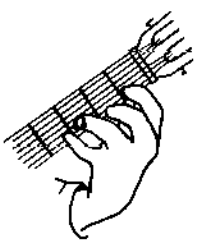
SEGUNDA CUERDA



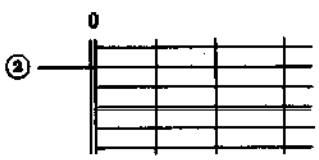
Pulsar «al aire»

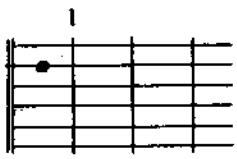


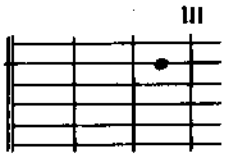
Pisar en primer traste con el dedo 1

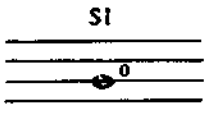


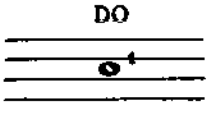
Pisar en tercer traste con el dedo 3, sin levantar el dedo 1

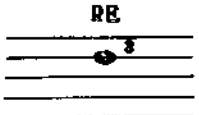




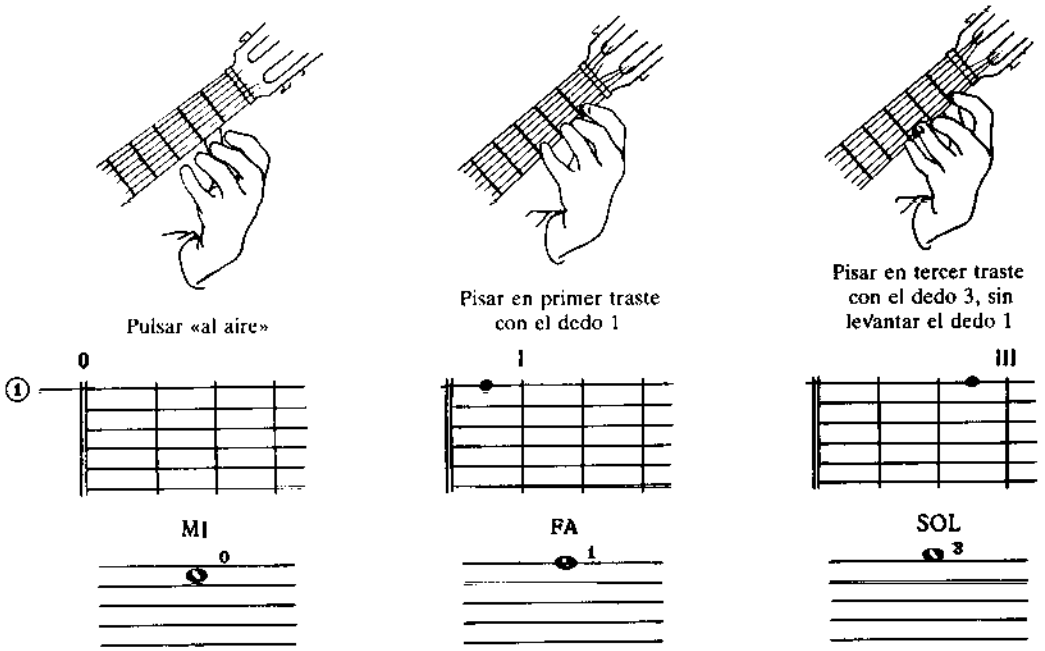






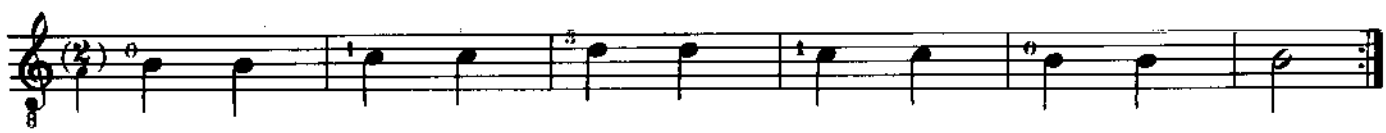


PRIMERA CUERDA

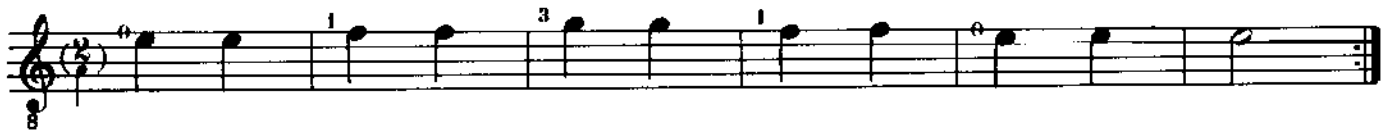


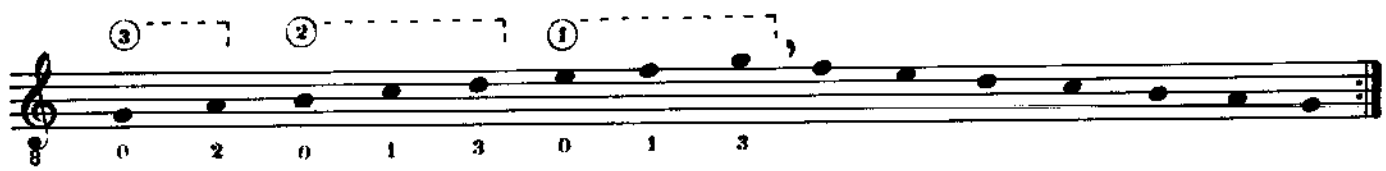
TERCERA CUERDA ③

SEGUNDA CUERDA ②

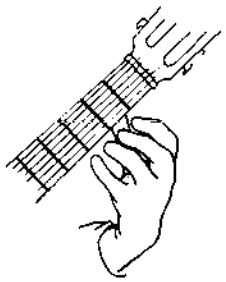


PRIMERA CUERDA ①

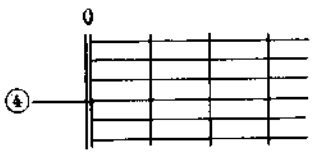


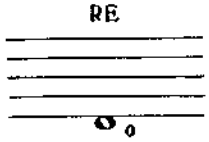


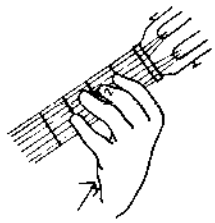
CUARTA CUERDA



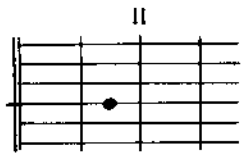
Pulsar «al aire»

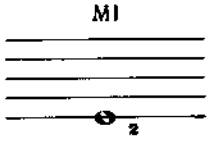


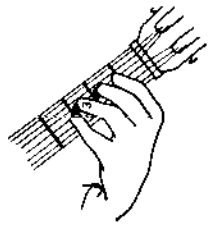




Pisar en segundo traste con el dedo 2







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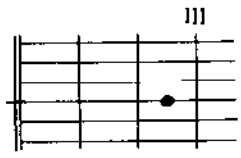

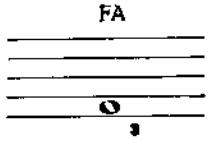

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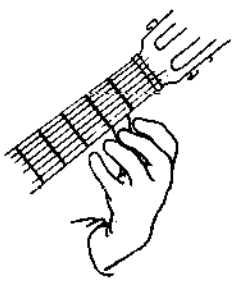
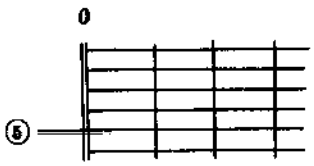
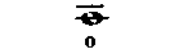
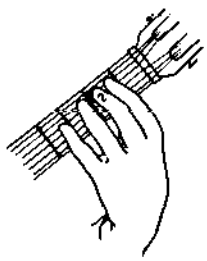


Pulsar «al aire»







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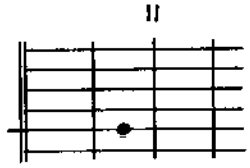
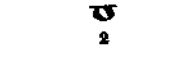
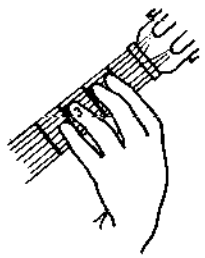
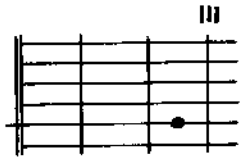




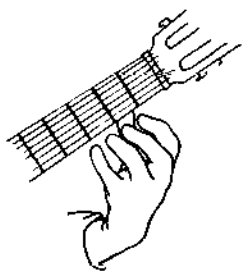


Pisar en tercer traste con el dedo 3, sin levantar el dedo 2

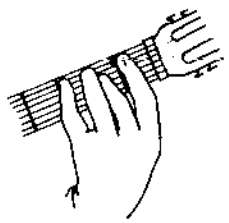


RM 154264

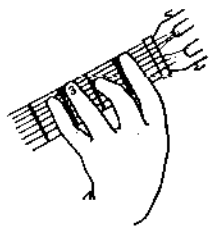
SEXTA CUERDA



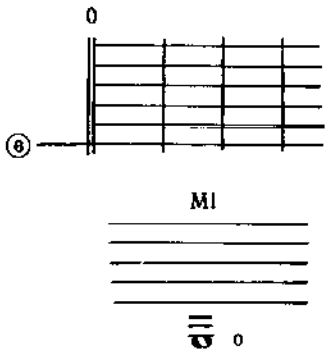
Pulsar «al aire»



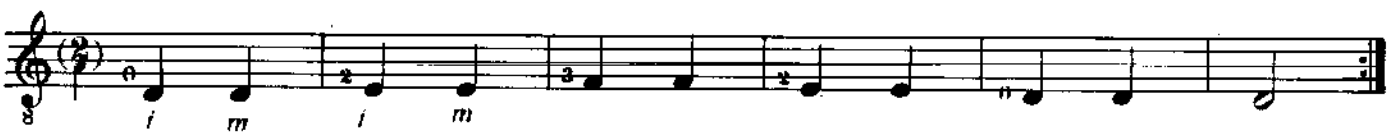
Pisar en primer traste con el dedo 1



Pisar en tercer traste con el dedo 3, sin levantar el dedo 1



CUARTA CUERDA ④



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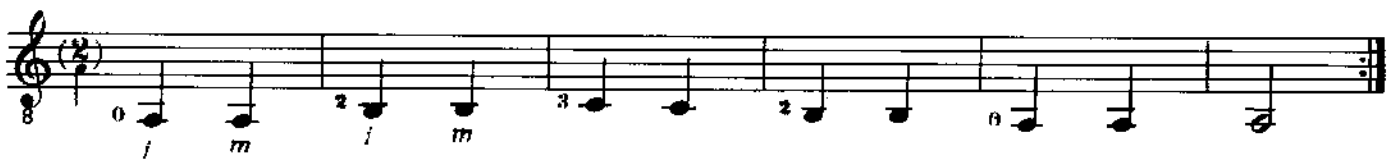

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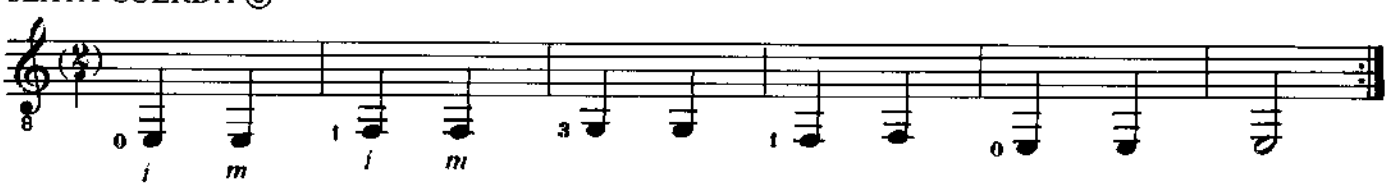
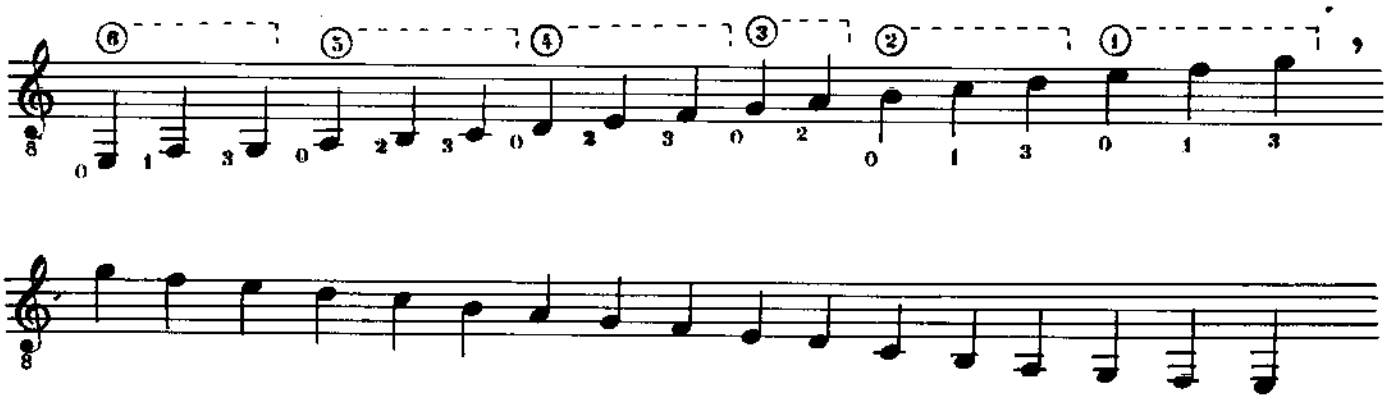


ESCALA DIATONICA

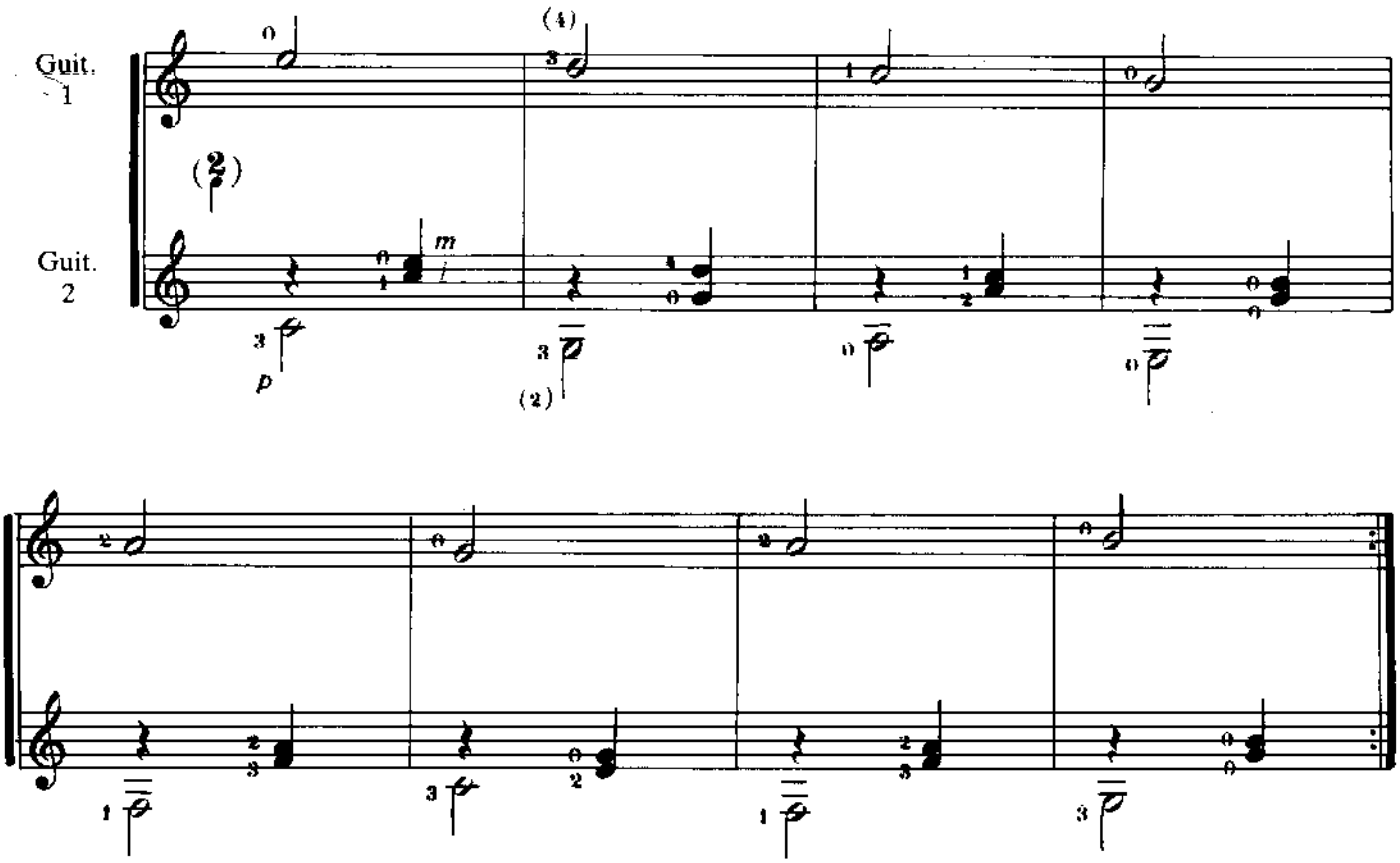


RM 154264

1

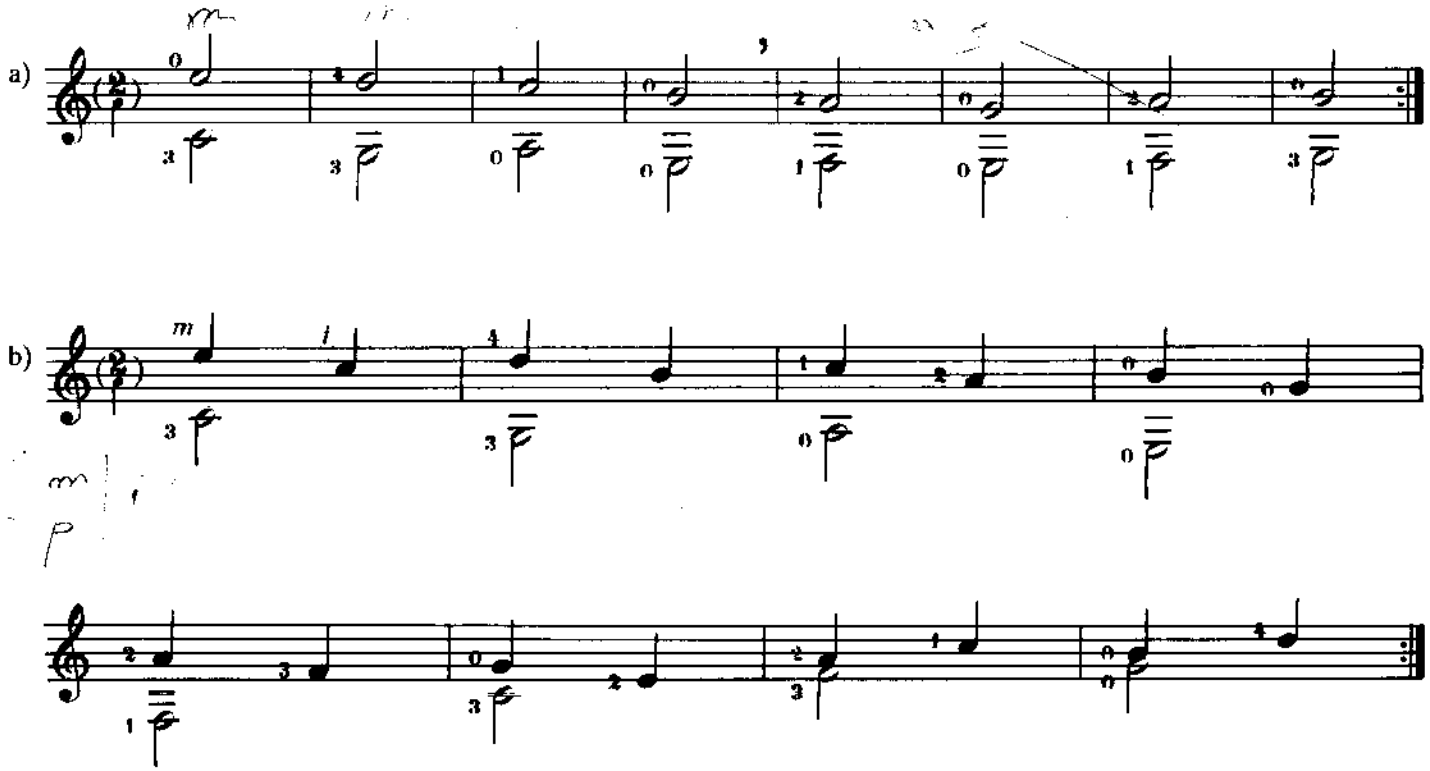
VARIACIONES EN DO M SOBRE EL CANON DE PACHELBEL

Adaptación: J. M. Cortés



VARIACIONES

Guitarra 1



VARIACIONES

Guitarra 2

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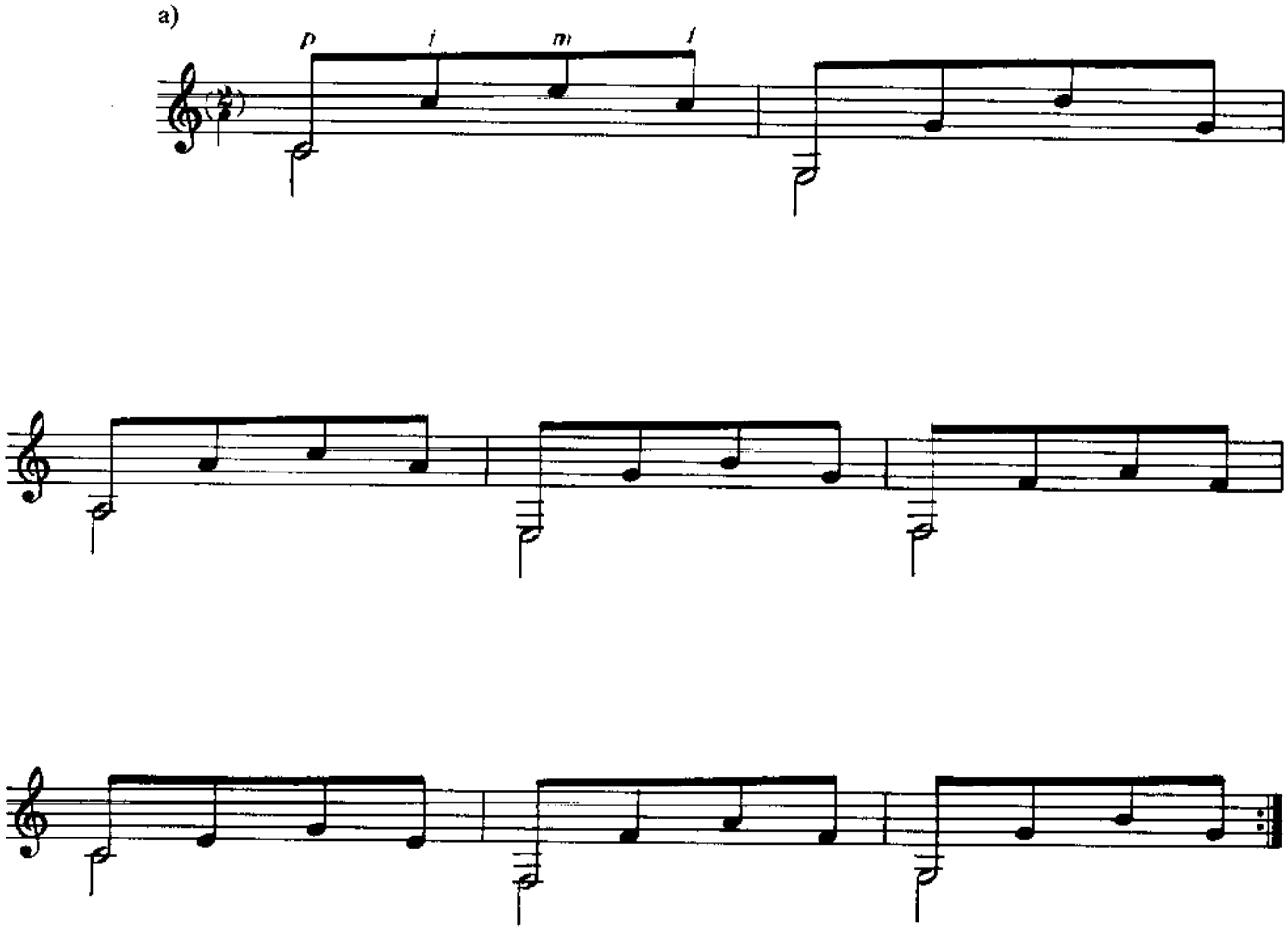

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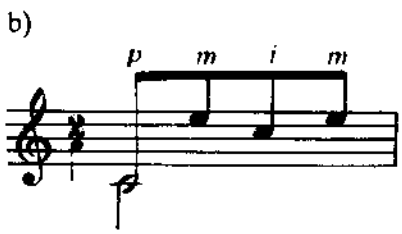

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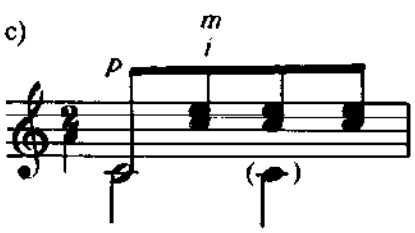
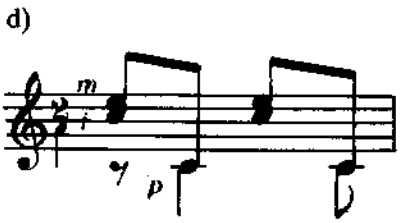
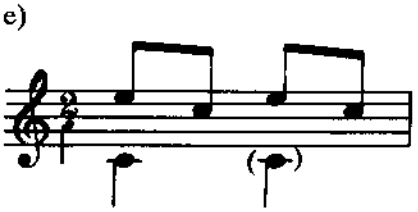


d)



e)

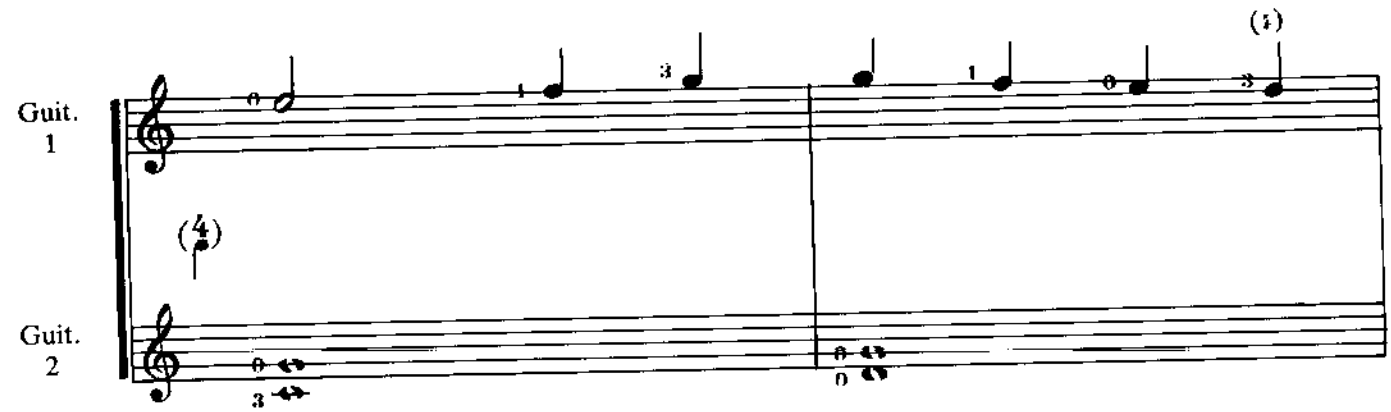


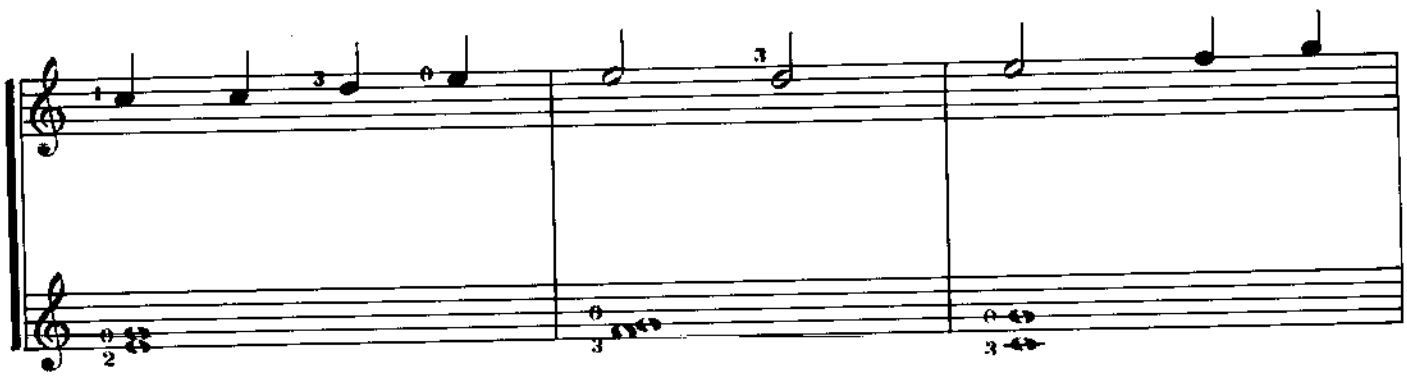
RM 154264

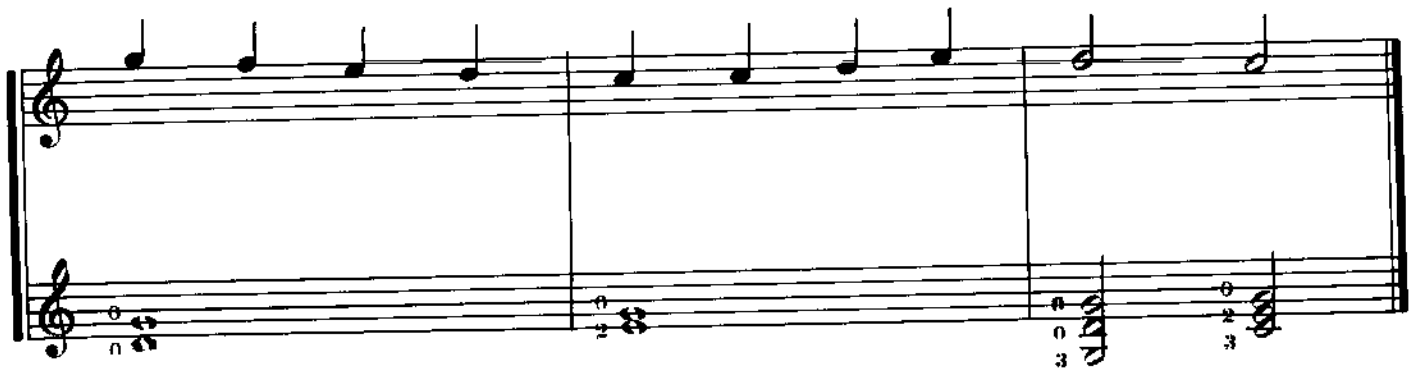
2

HIMNO A LA ALEGRIA

L. V. Beethoven



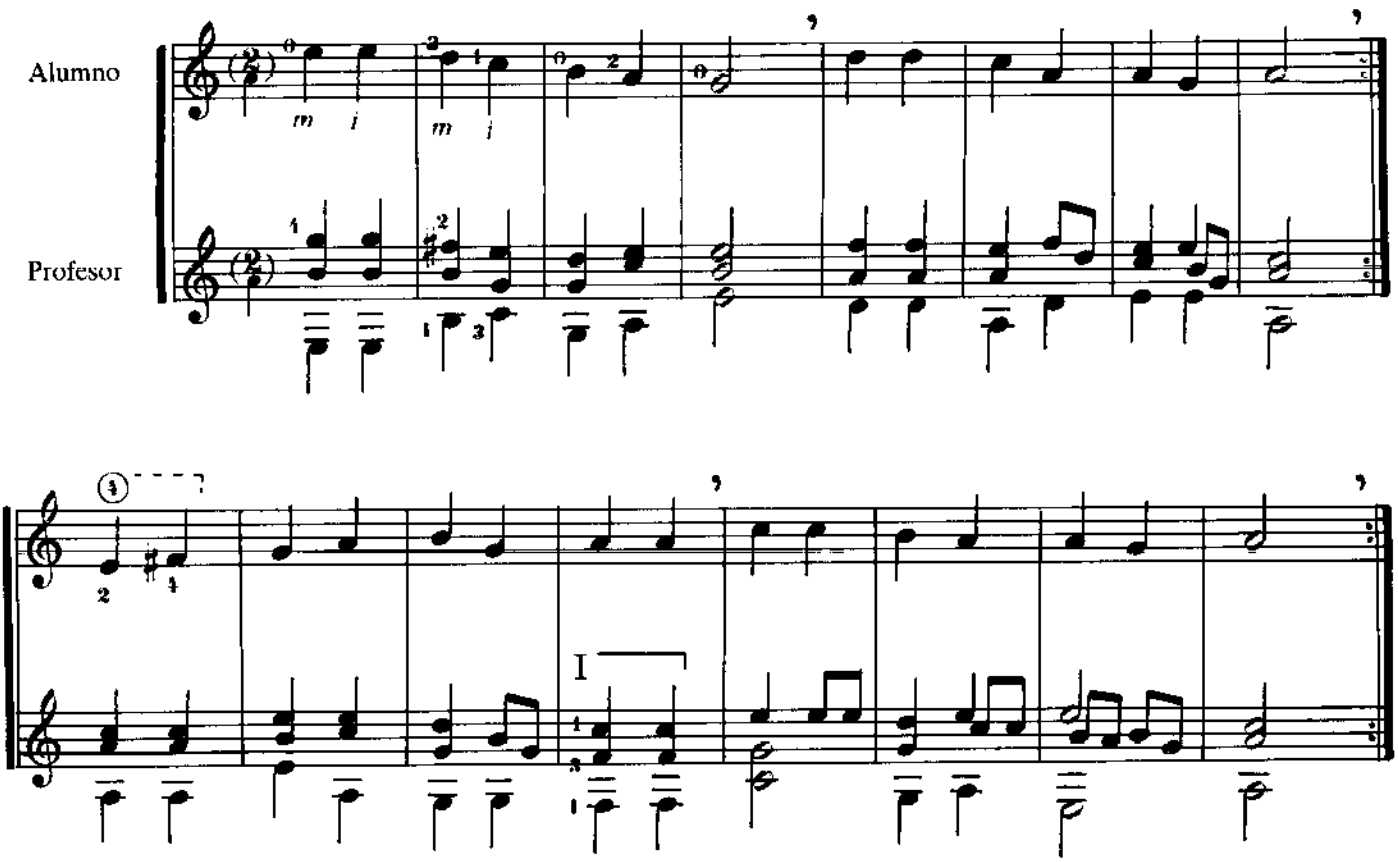




3

DANZA

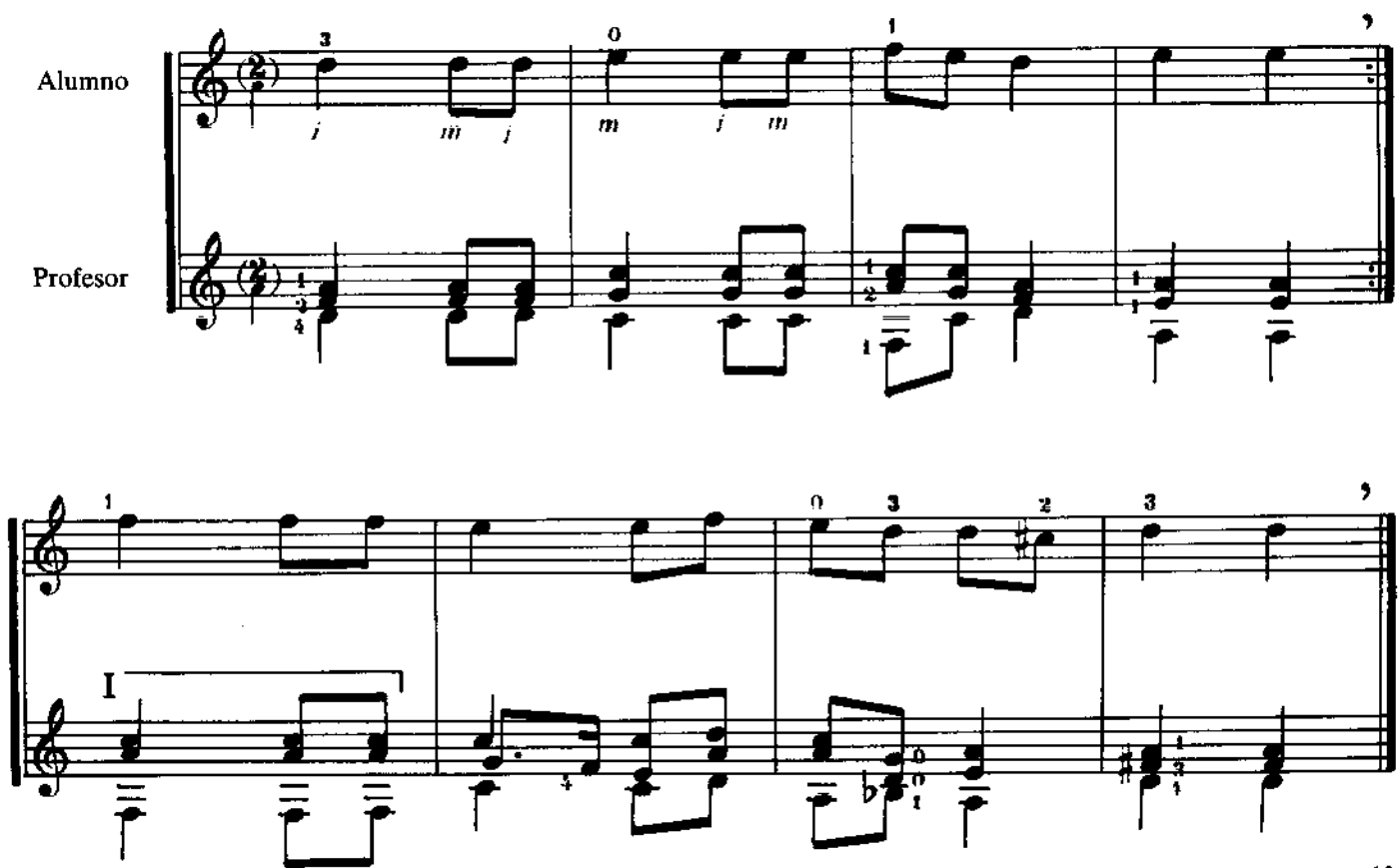
P. Attaingnant
(S. XVI)
Transcripción: J. M. Cortés



4

DANZA

T. Susato
(S. XVI)
Transcripción: J. M. Cortés

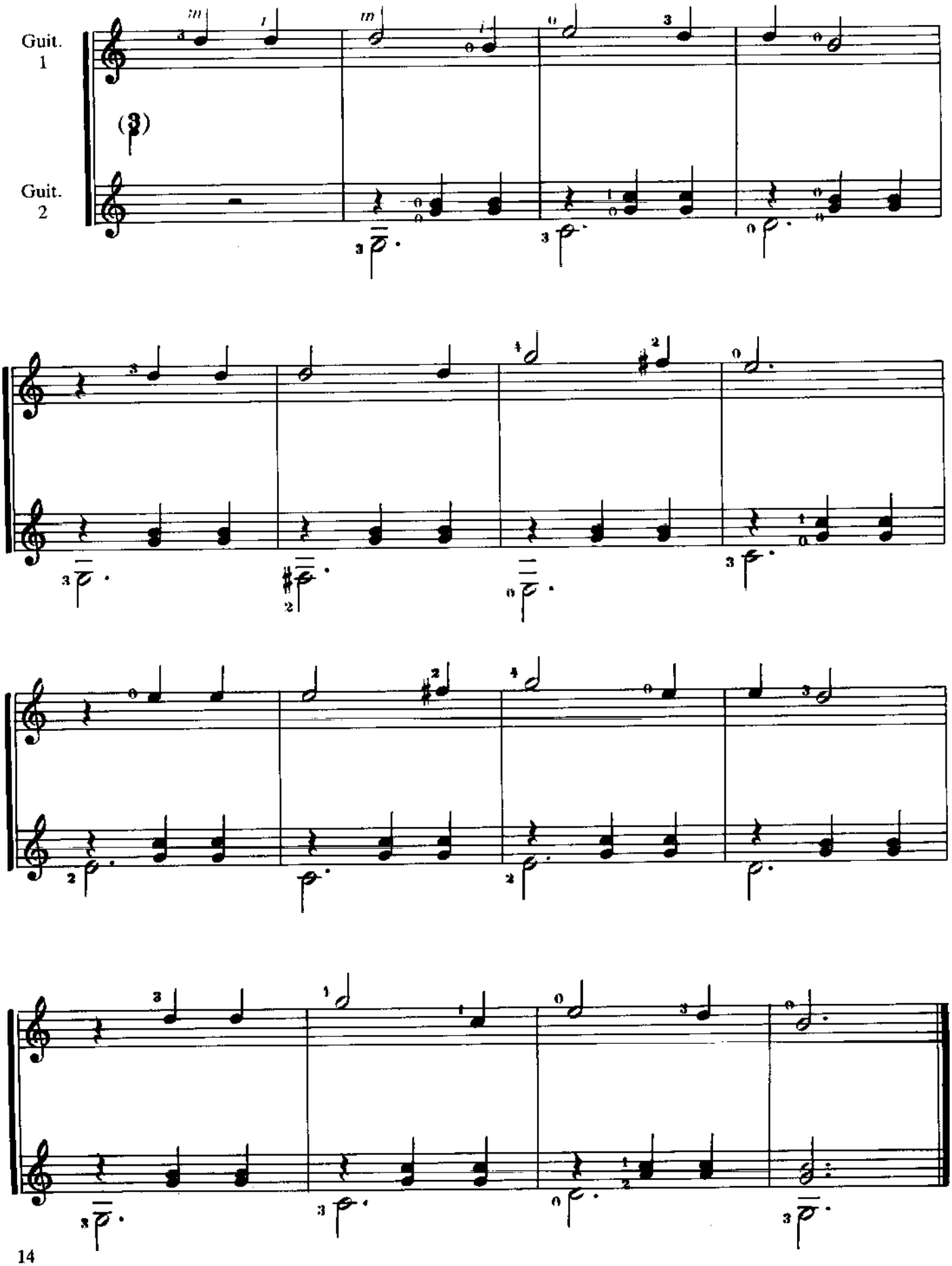


154264

5

ISABELITA ME LLAMO
(Canción popular de Madrid)

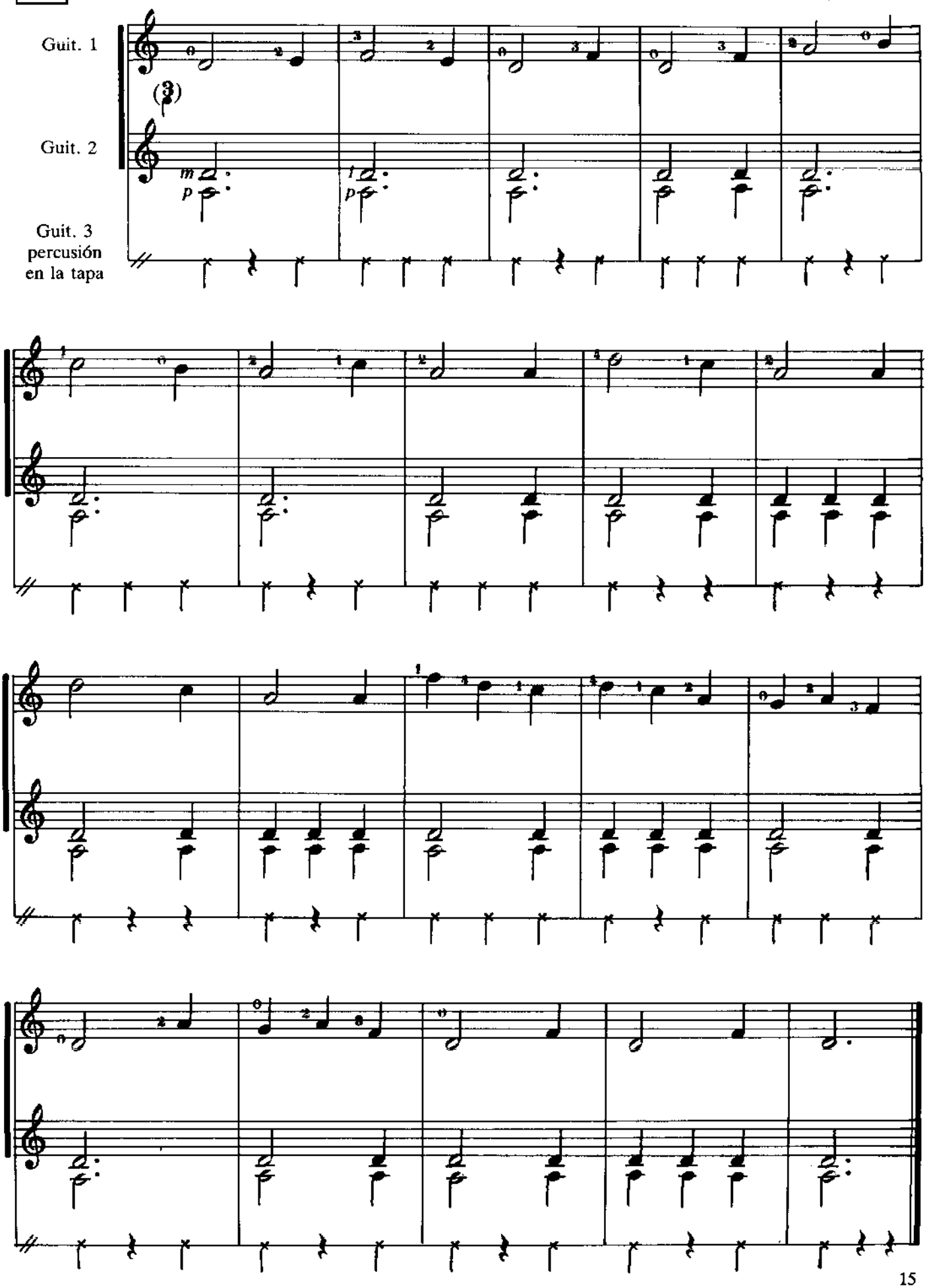
Adaptación: J. M. Cortés



6

CANCION PERUANA

Adaptación: J. M. Cortés

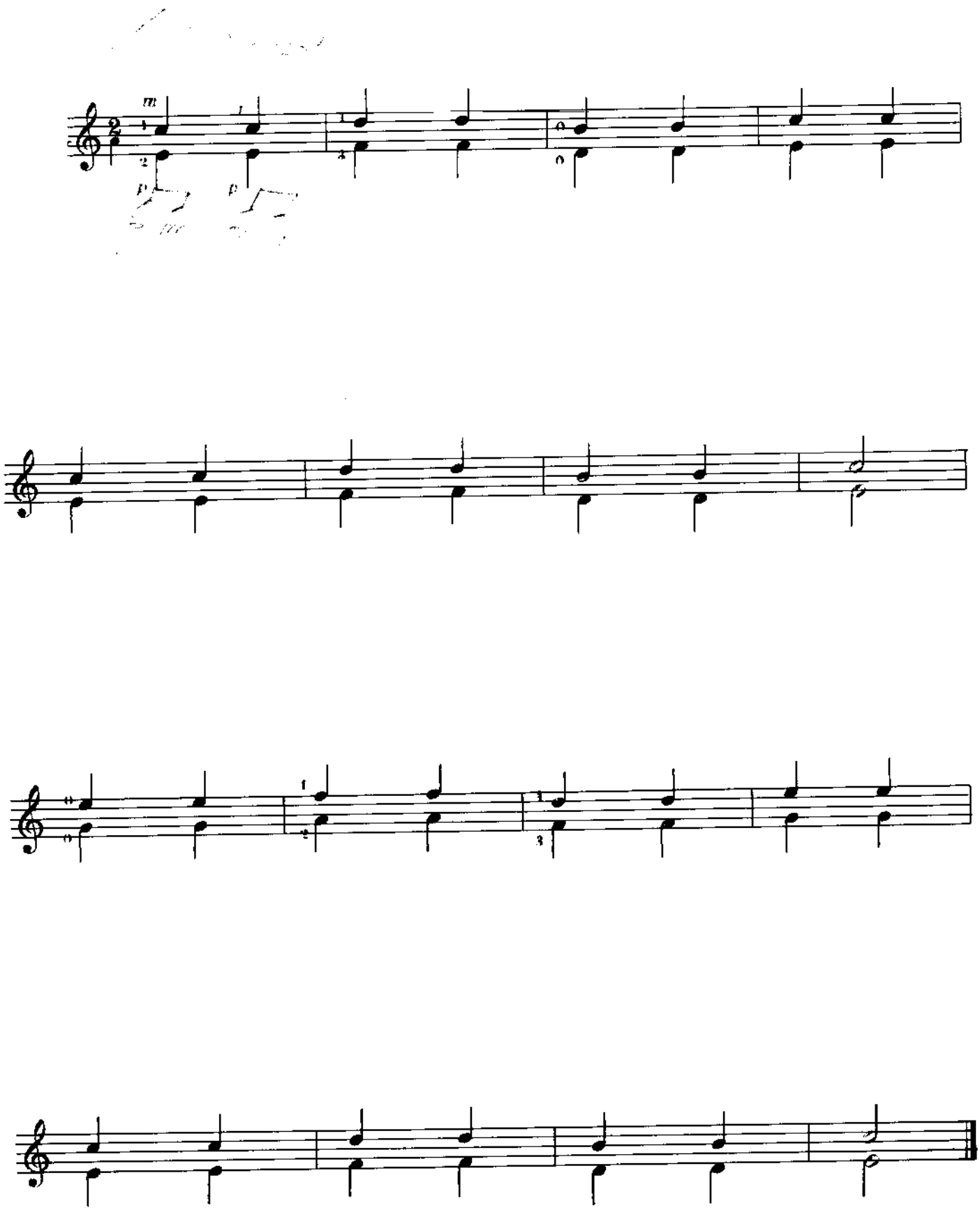


RM 154264

7

TRES EN UNO

Adaptación: J. M. Cortés



RM 154264

VARIACIONES

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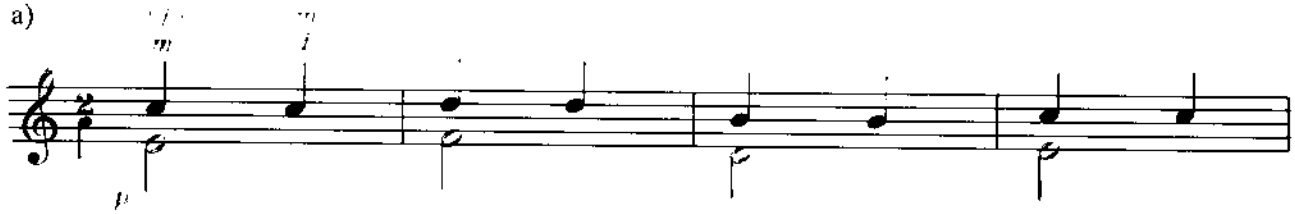

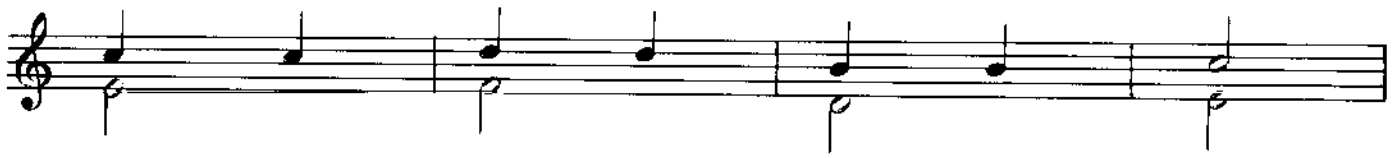

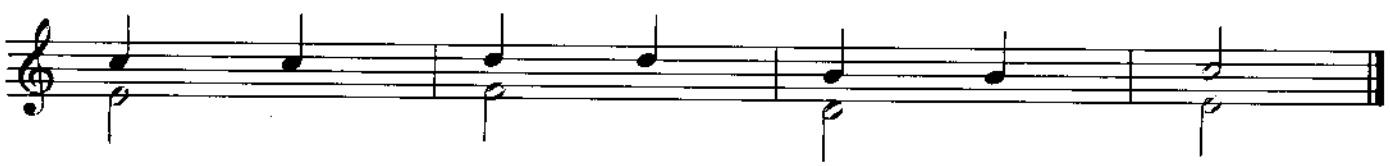

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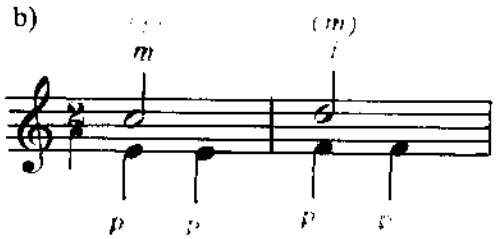
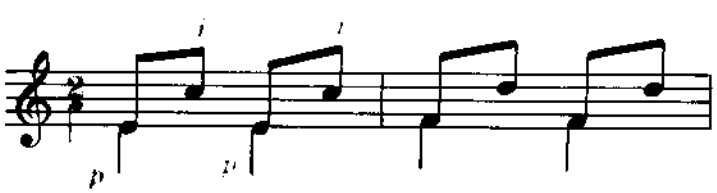


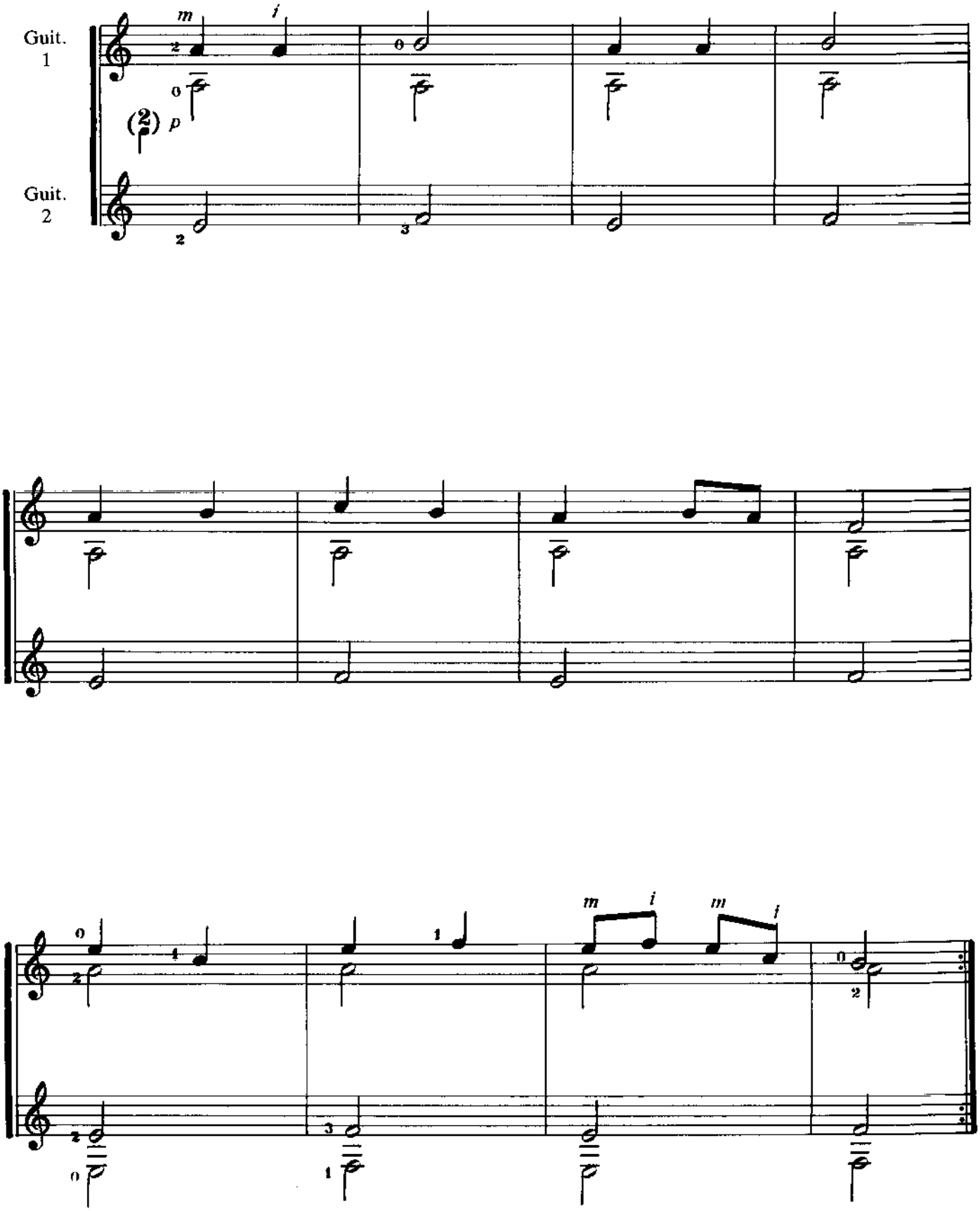


RM 154264

8

SAKURA
(Canción popular del Japón)

Adaptación: J. M. Cortés



RM 154264

9

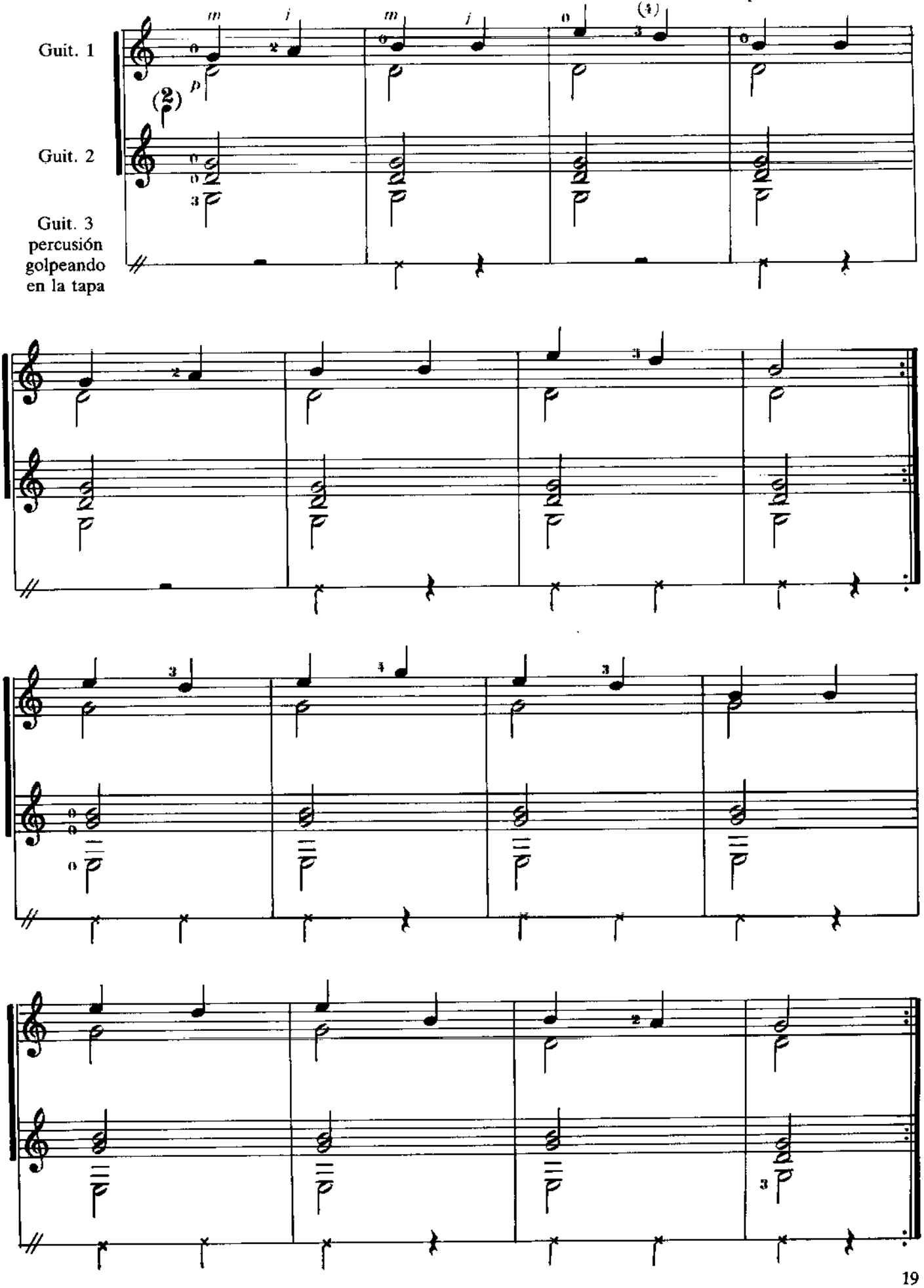
LA FLOR DE LA CANTUTA
(Canción popular de Chile)

Adaptación: J. M. Cortés

Guit. 1

Guit. 2

Guit. 3
percusión
golpeando
en la tapa

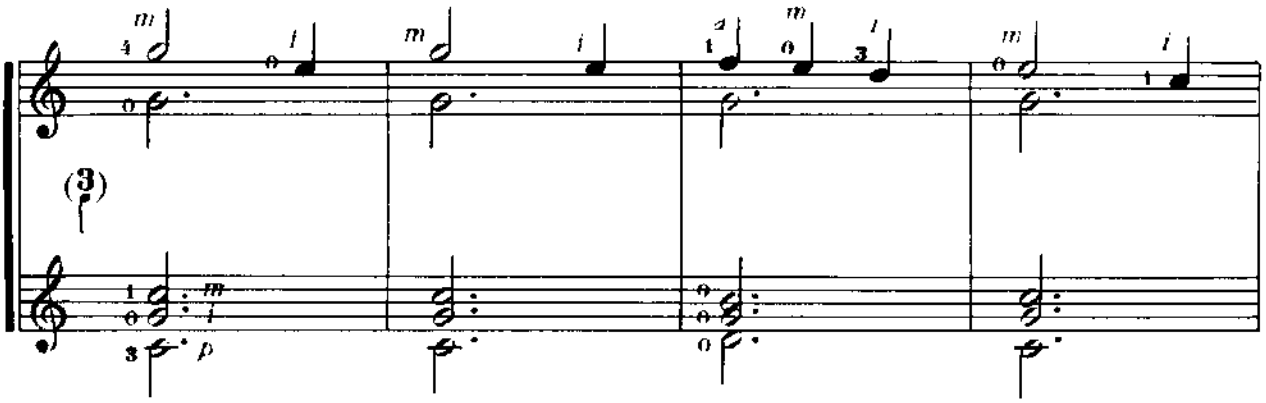


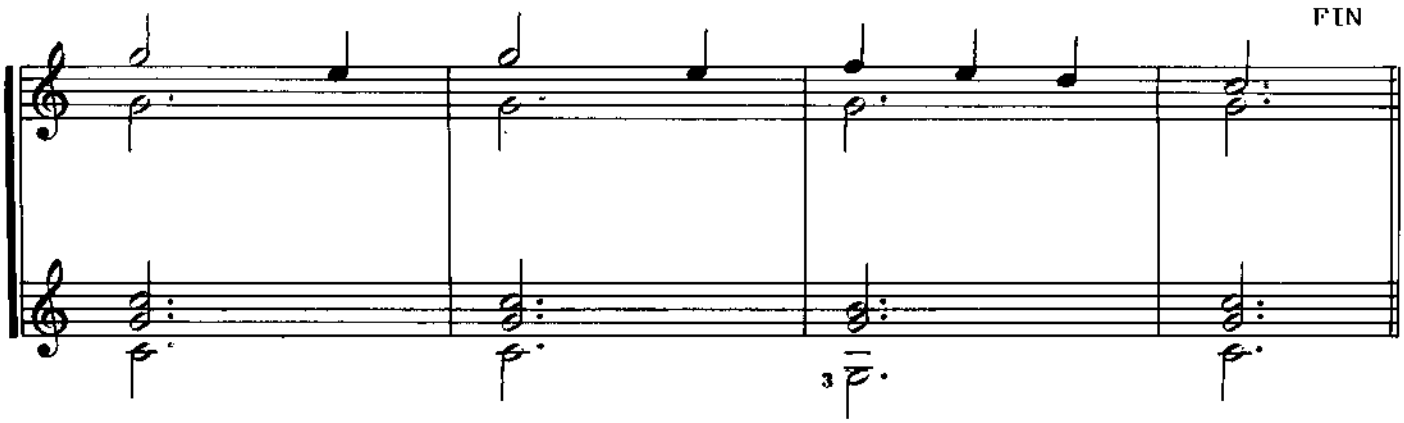
RM 154264

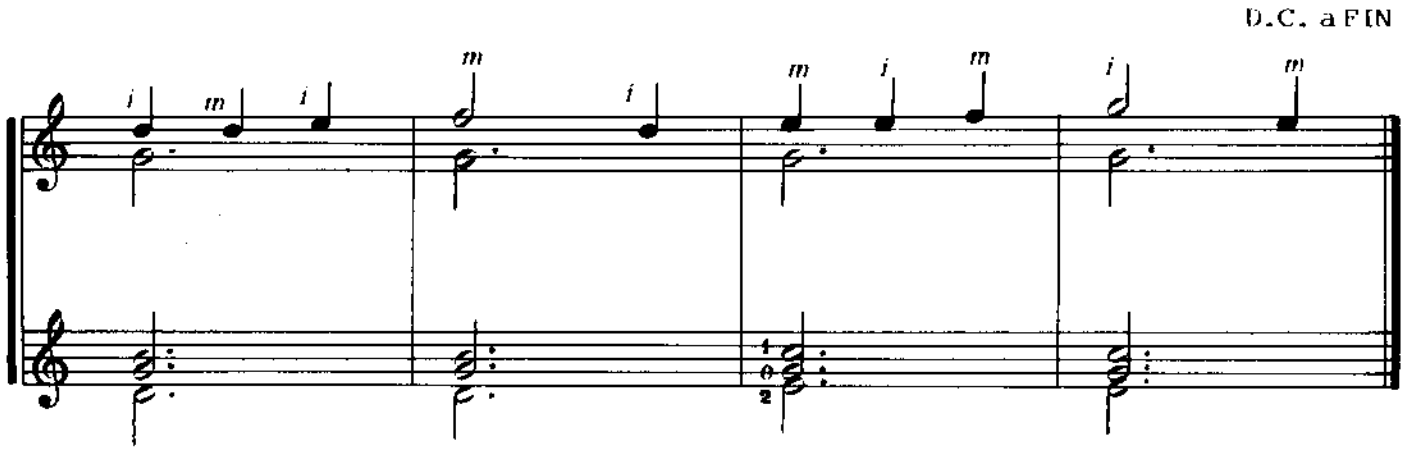
10

EL CUCO
(Canción popular)

Adaptación: J. M. Cortés







VARIACIONES GUITARRA 2

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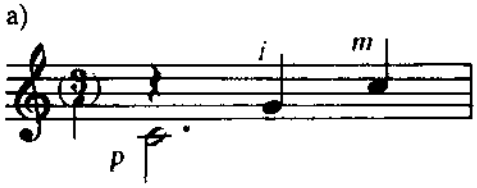

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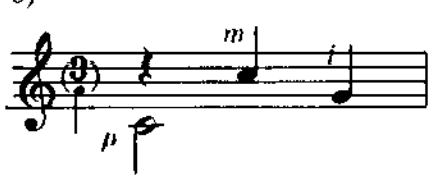

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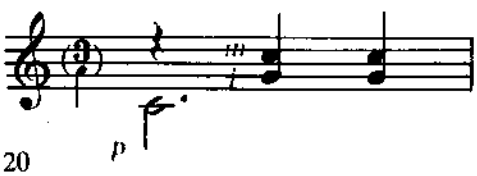
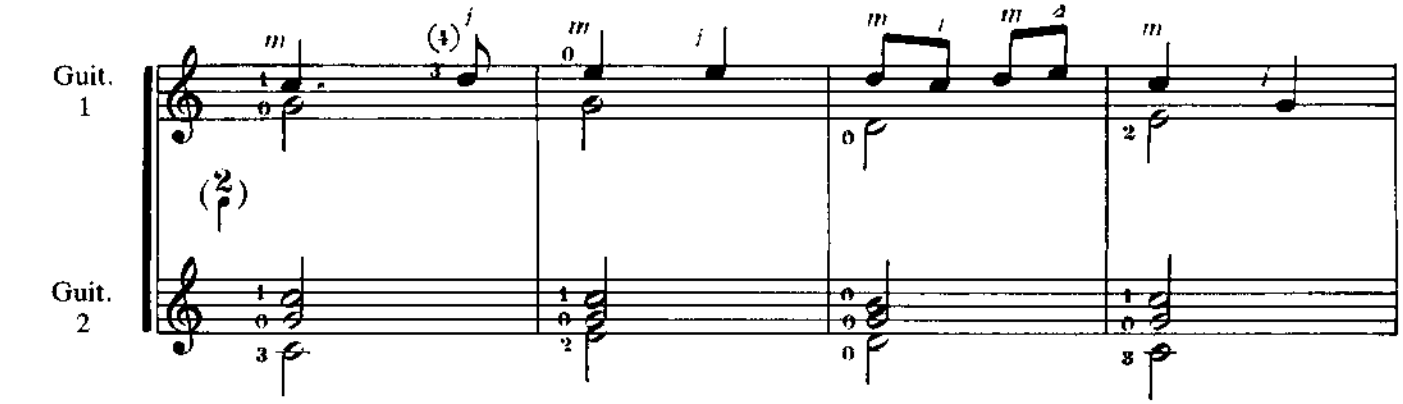


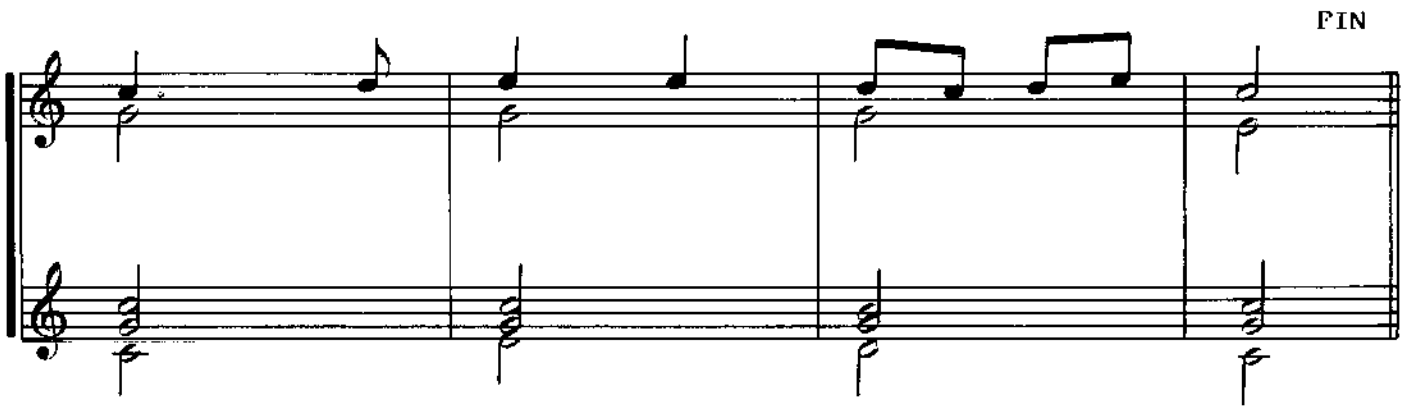
RM 154264

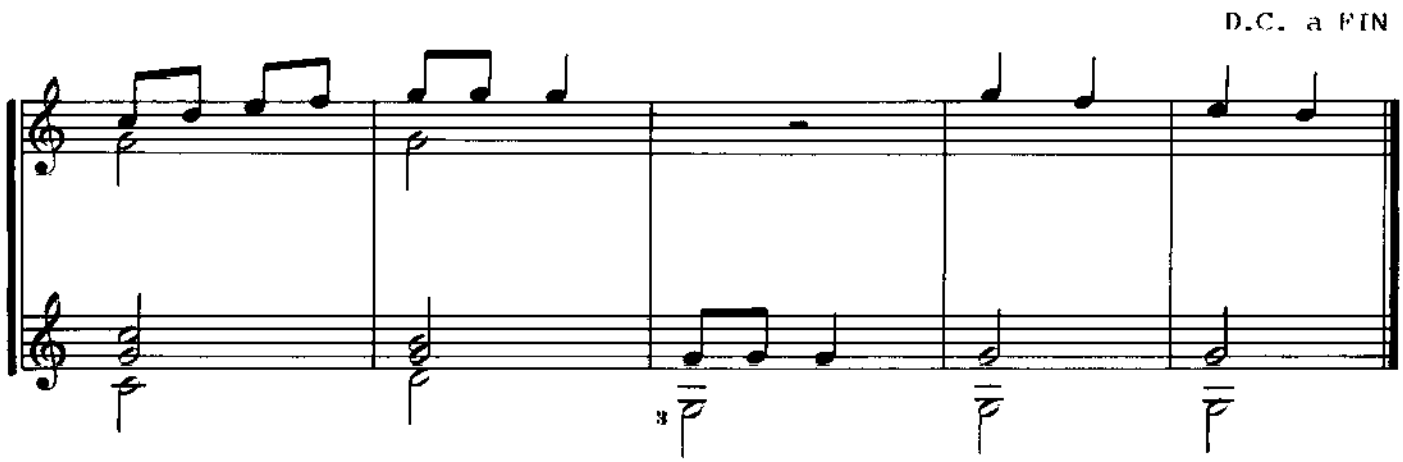
11

ALOUETTE
(Popular de Francia)

Adaptación: J. M. Cortés

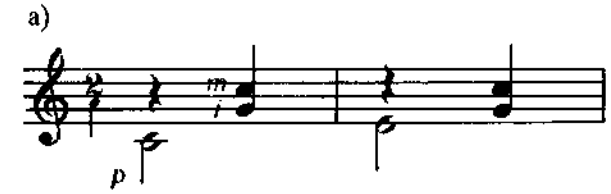






VARIACIONES GUITARRA 2

a)



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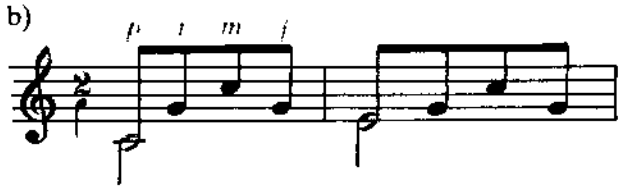

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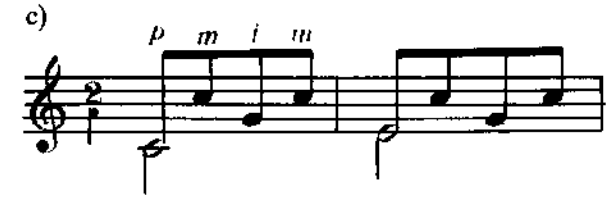

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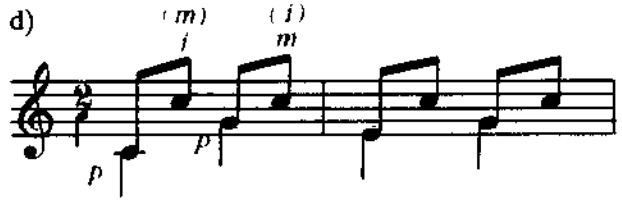
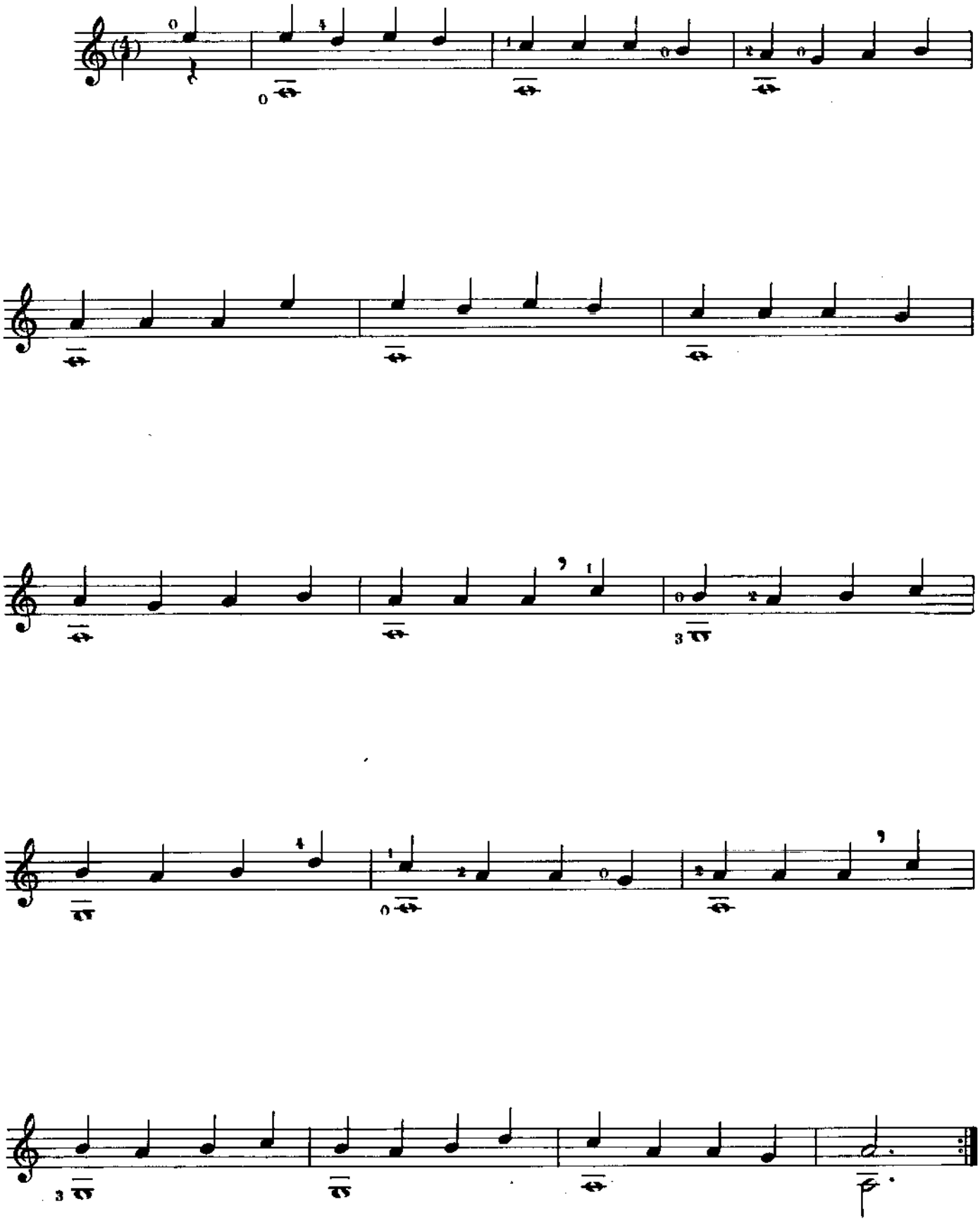


RM 154264

12

DANZA

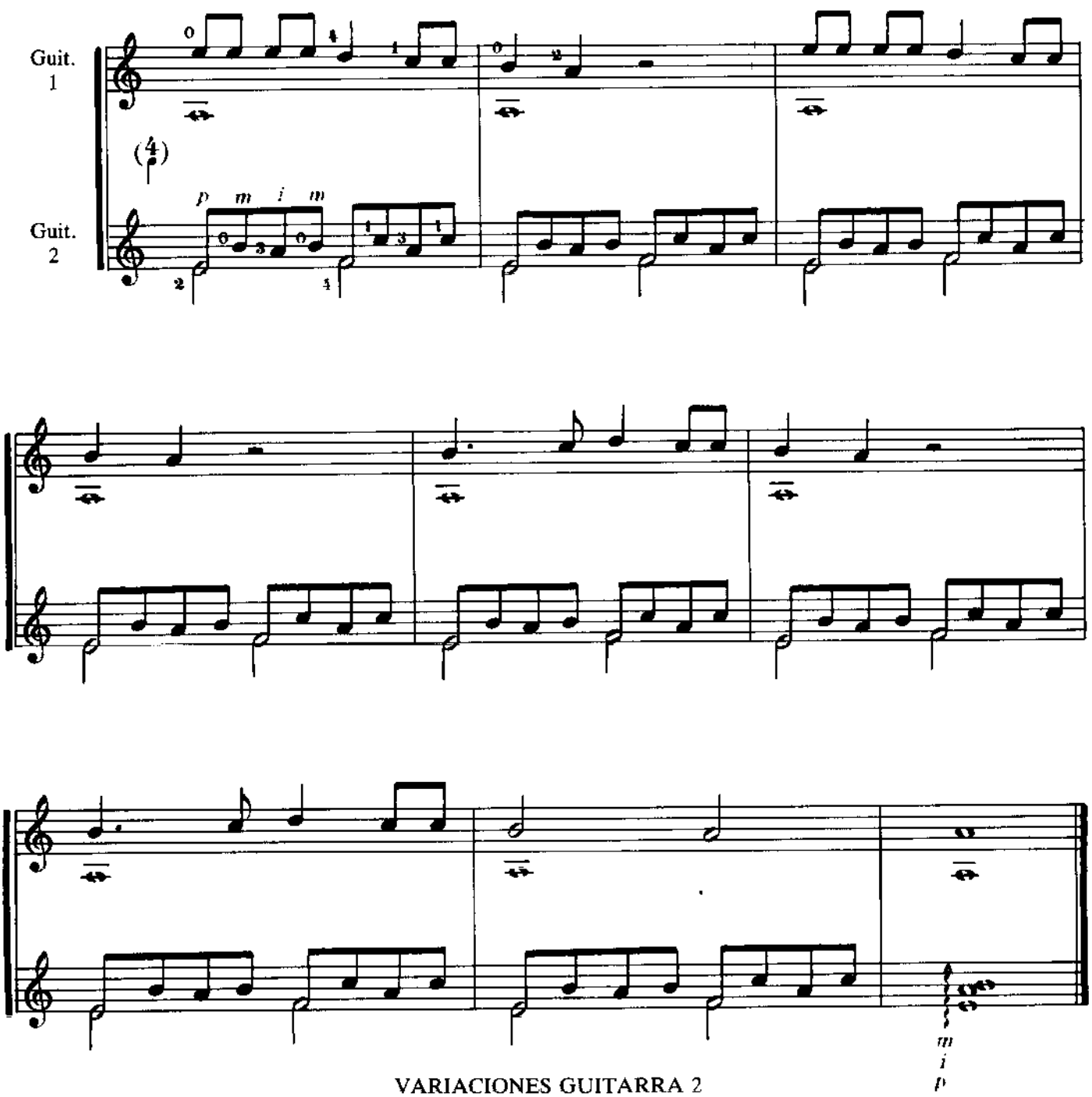
Pierre Phalèse
(1510-1573)
Transcripción: J. M. Cortés



RM 154264

13 CANCION POPULAR RUSA

Adaptación: J. M. Cortés



VARIACIONES GUITARRA 2

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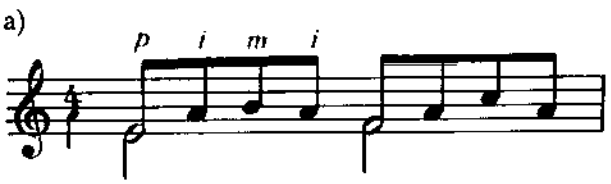

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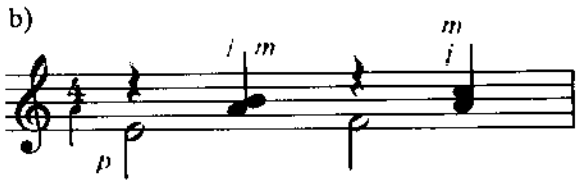

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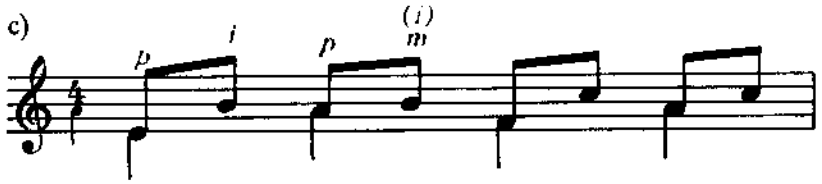
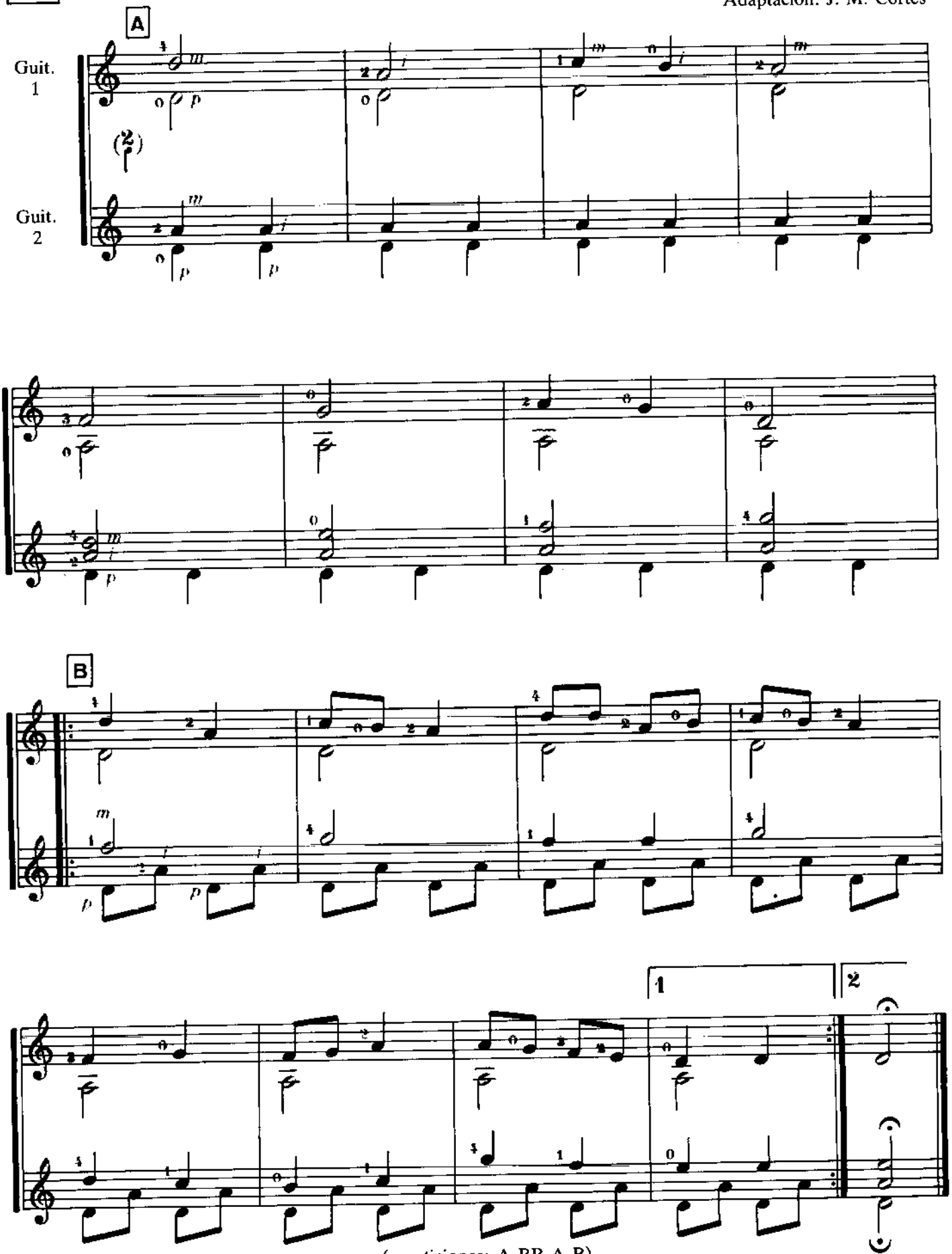


(RM) 154264

14

TEMA POPULAR HUNGARO

Adaptación: J. M. Cortés



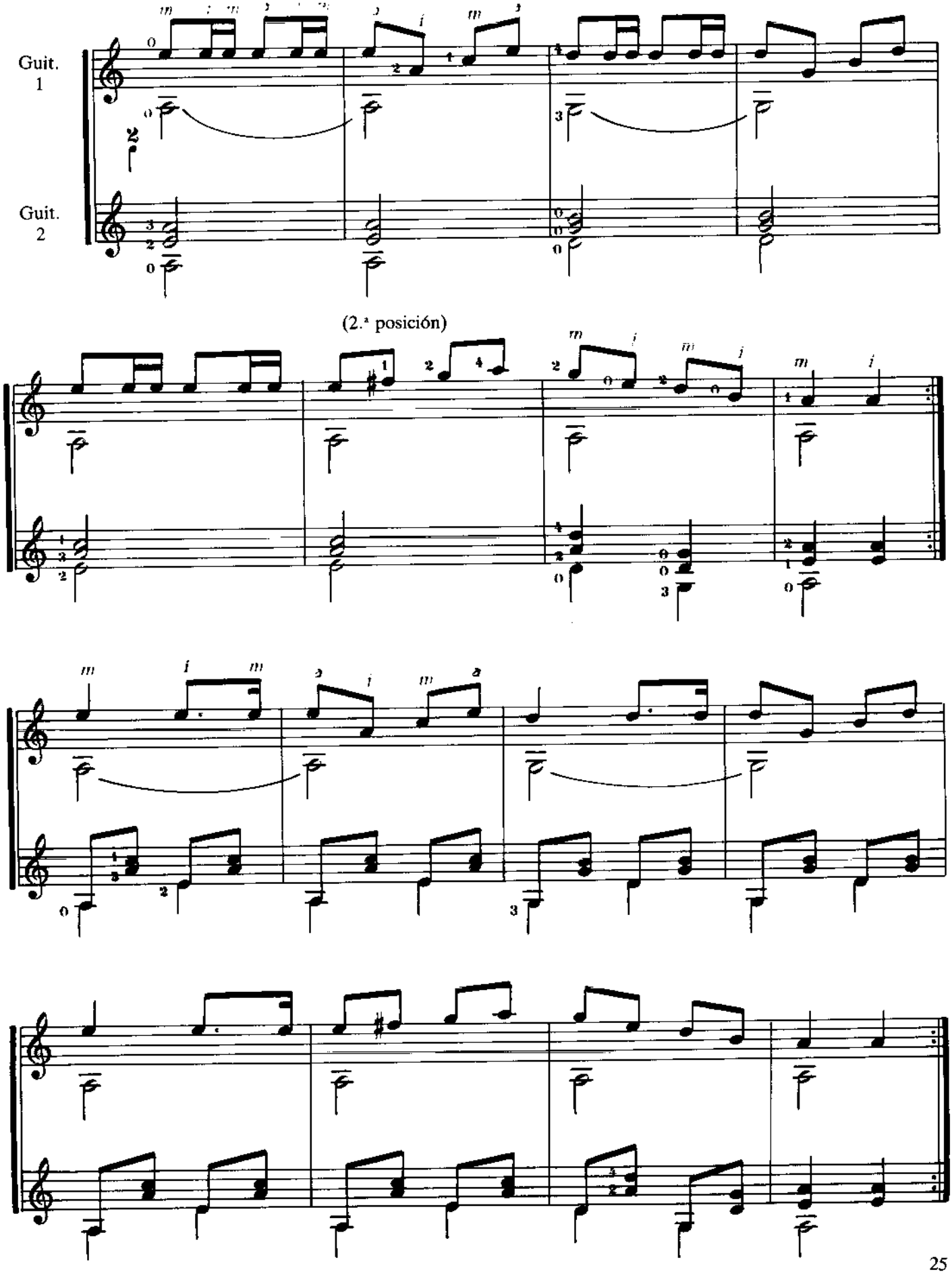
(repeticiones: A BB A B)

RM 154264

15

WHAT SHALL WE DO WITH THE DRUNKEN SAILOR?

Folk inglés
Adaptación: J. M. Cortés



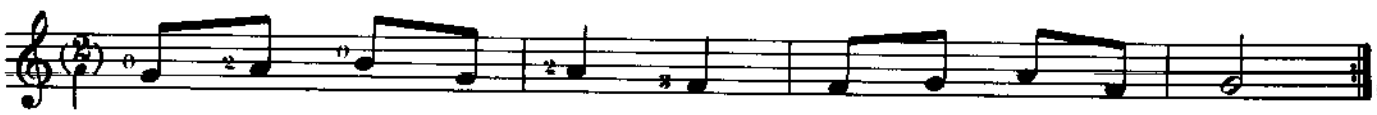
RM 154264

16

LA LIEBRE Y LA TORTUGA
(Fábula)

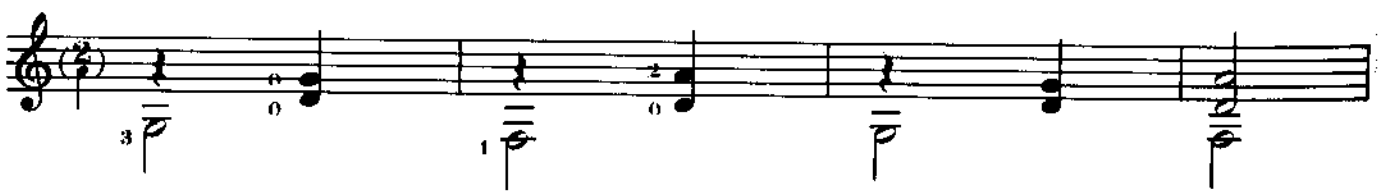
J. M. Cortés

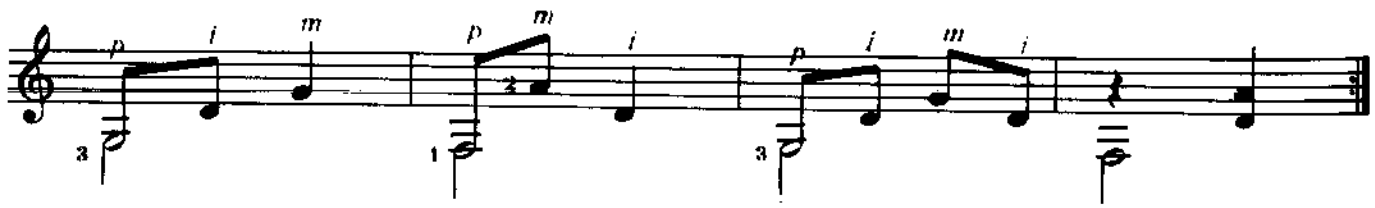
Viendo una tortuga que una liebre se burlaba de sus lentos pies, le desafió a correr juntas para ver cuál de las dos, llegaría antes a un término señalado.



LA TORTUGA comenzó la carrera caminando, mientras la liebre se burlaba de su torpeza y lentitud,

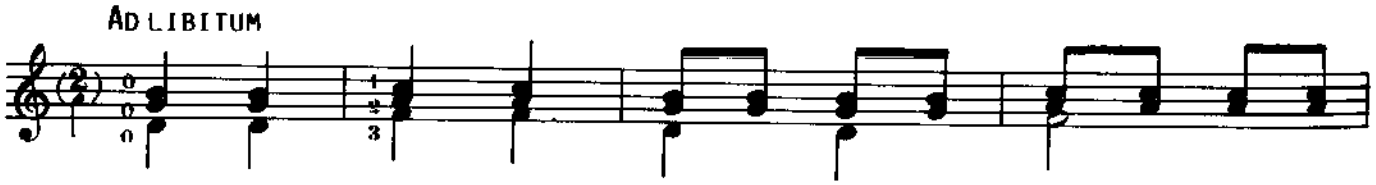
Andante

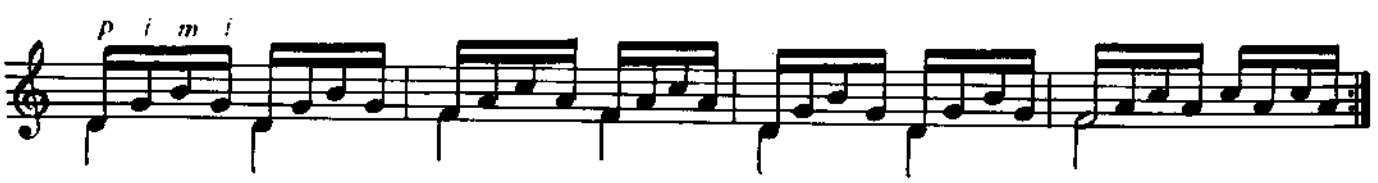




y sucedió que LA LIEBRE corrió en tan poco tiempo tanto trecho, que se entretuvo en visitar a otras compañeras, comer con ellas y dormir la siesta.

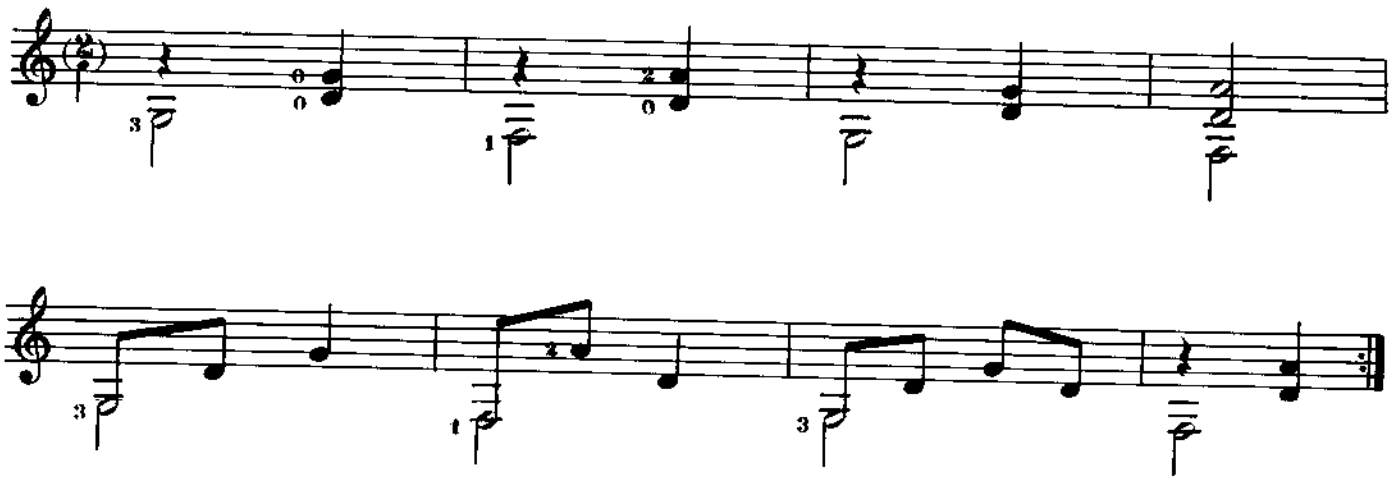
AD LIBITUM





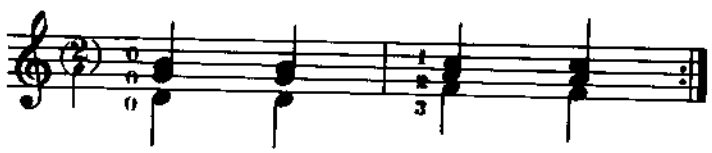
RM 154264

LA TORTUGA incansable seguía con su lento paso...

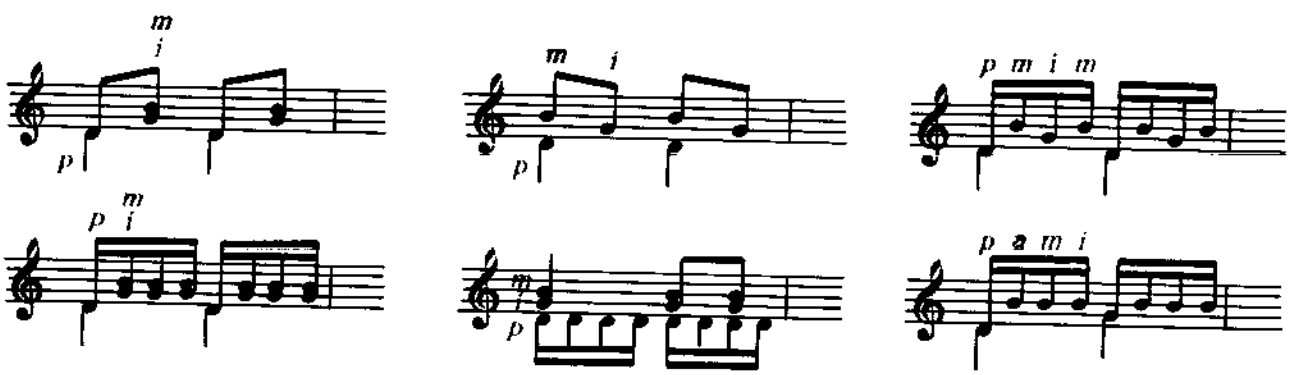


LA LIEBRE confiada en su fácil triunfo, se fue de merienda y echó otro nuevo sueño.
Al despertar, en dos brincos se plantó al límite de la apuesta.

4 veces ad lib.

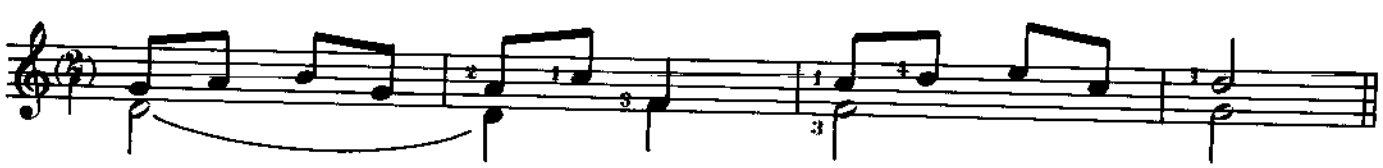


en las repeticiones elegir cada vez una variación diferente para la mano derecha, entre las siguientes:



Mas cuando llegó a la meta no pudo creer lo que vio: La tortuga estaba allí.

No vale correr, sino llegar a tiempo.



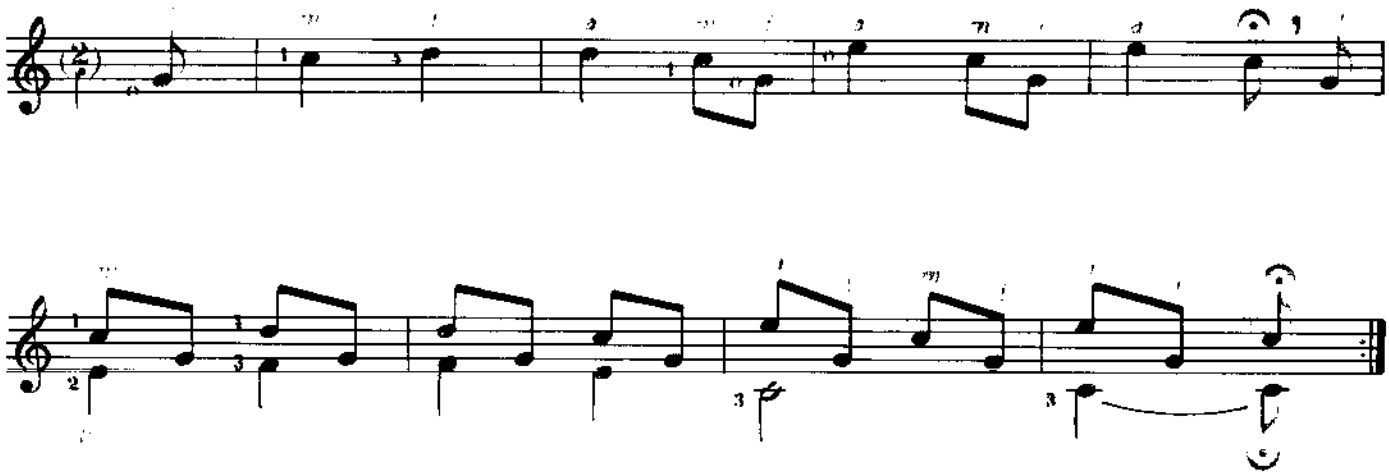
17

EL PASTOR Y EL LOBO
(Fábula)

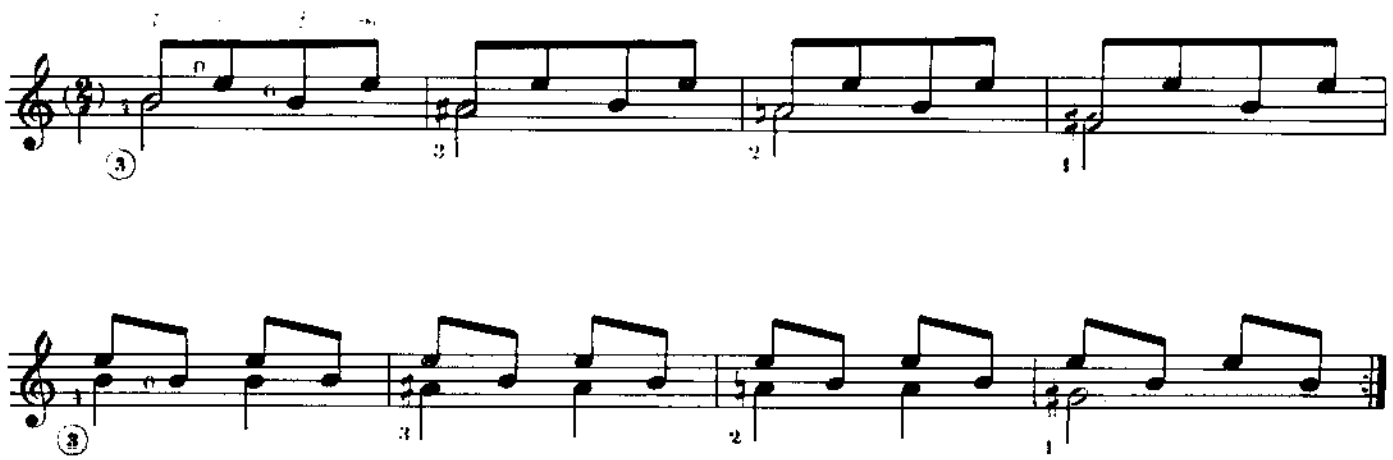
J. M. Cortés

Un pastor que guardaba sus ovejas en un monte, se divertía alarmando a los campesinos: que viene el lobo, al lobo, al lobo...

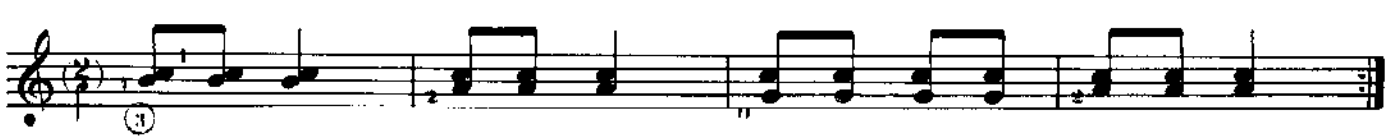
ANDANTE



Los campesinos acudían de los campos cercanos en su auxilio,

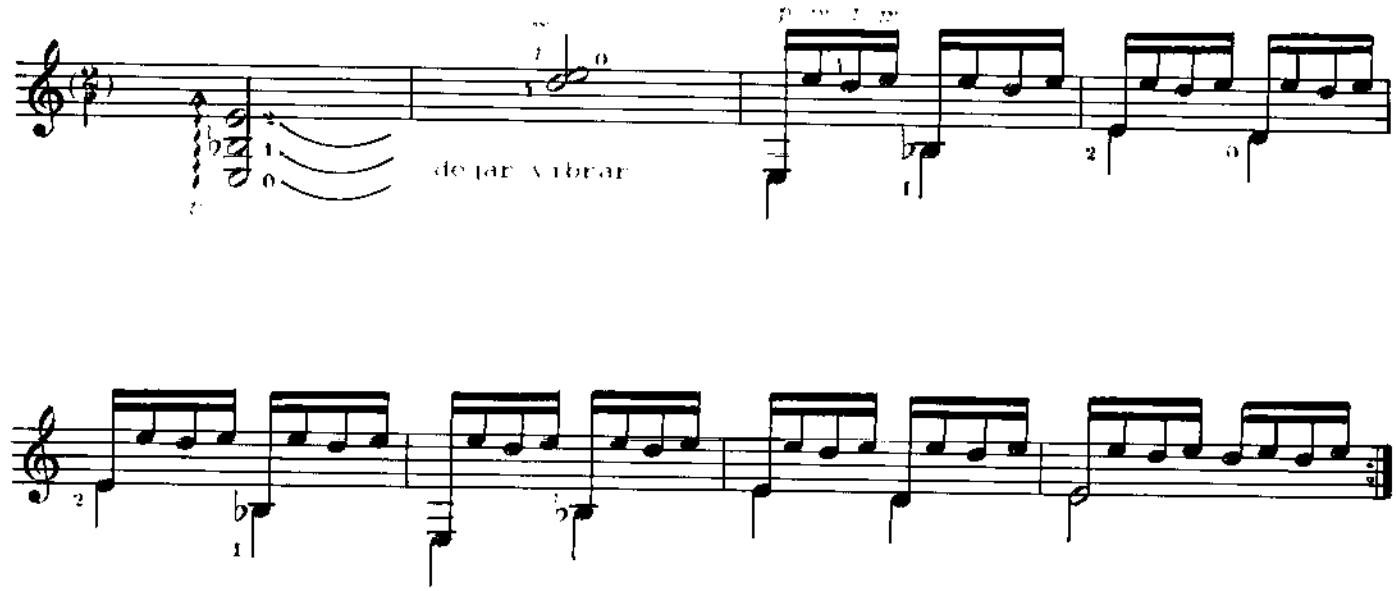


pero el pastor siempre se reía y se burlaba de ellos, tras el engaño.

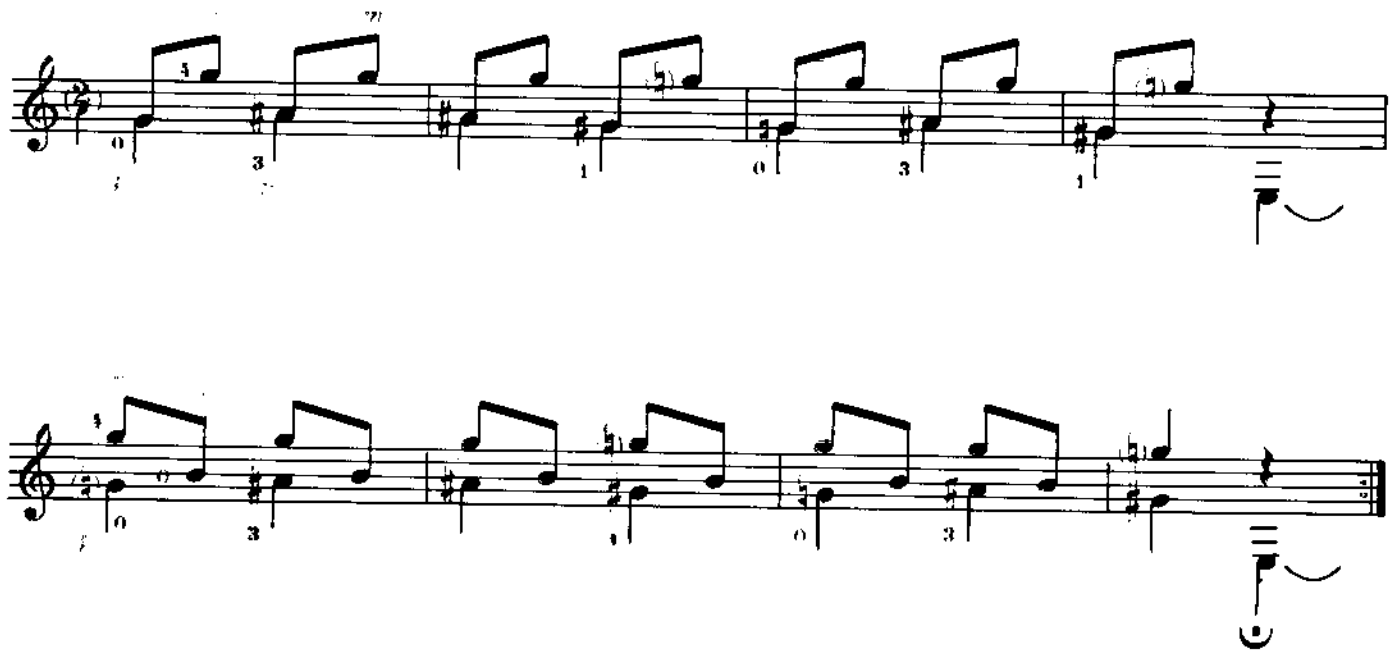


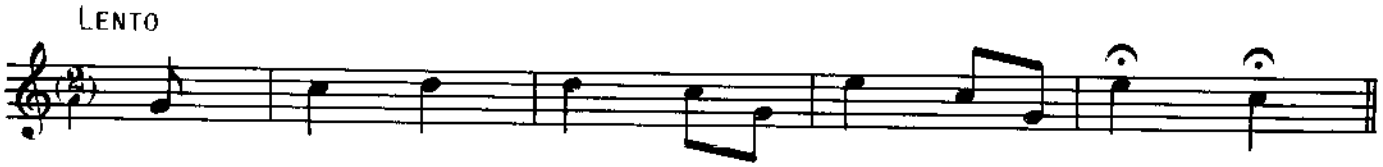
RM 154264

Hasta que un día, apareció el lobo de verdad...



y esta vez a los gritos del pastor, no acudió nadie.

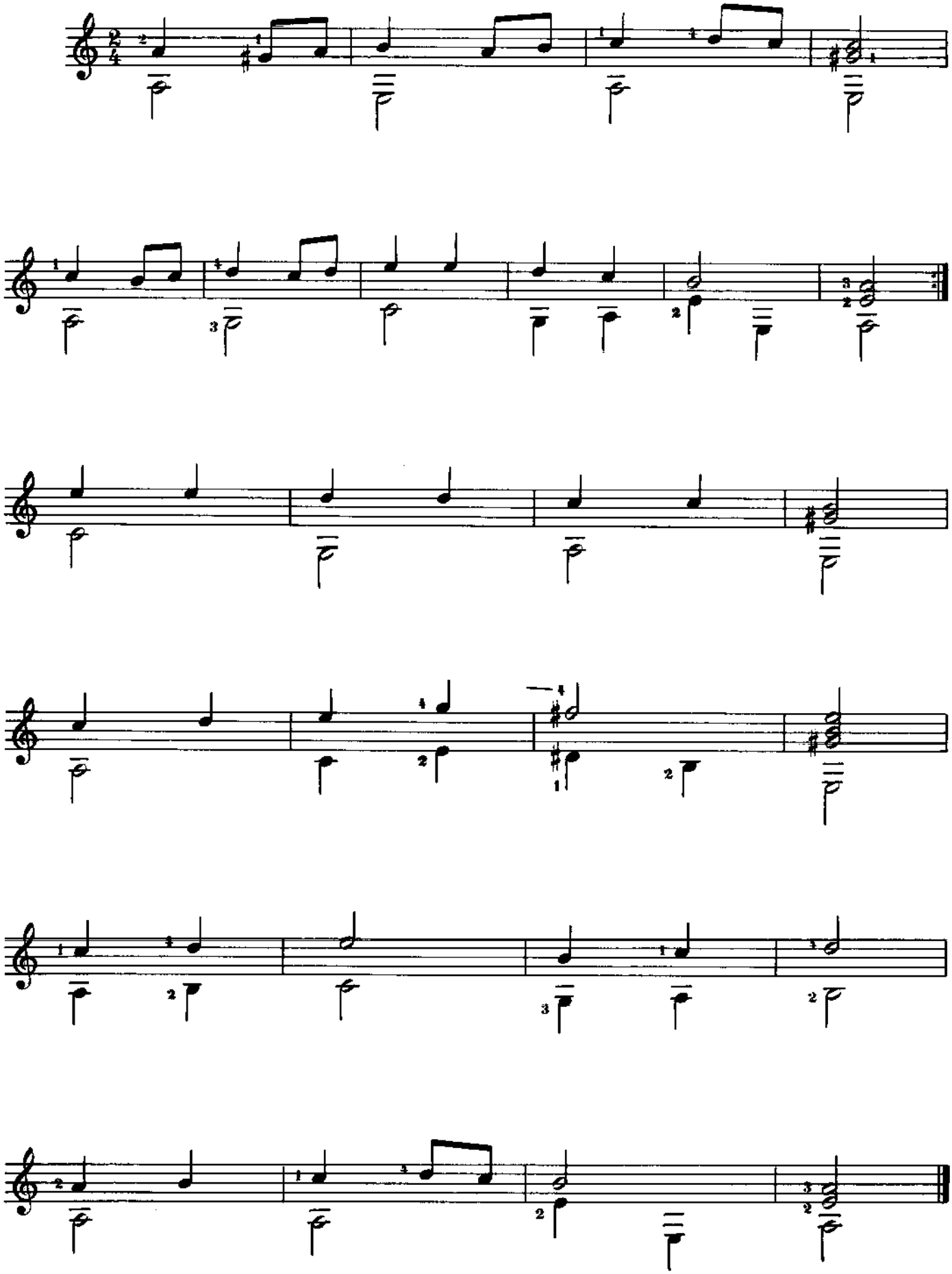




18

DANZA

Anónimo
(S. XVI)
Transcripción: J. M. Cortés



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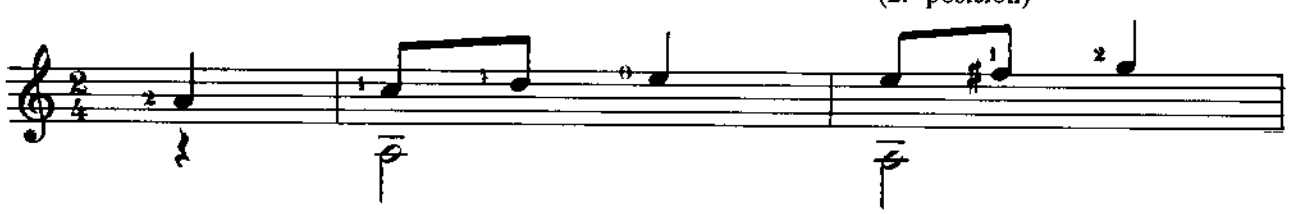
19

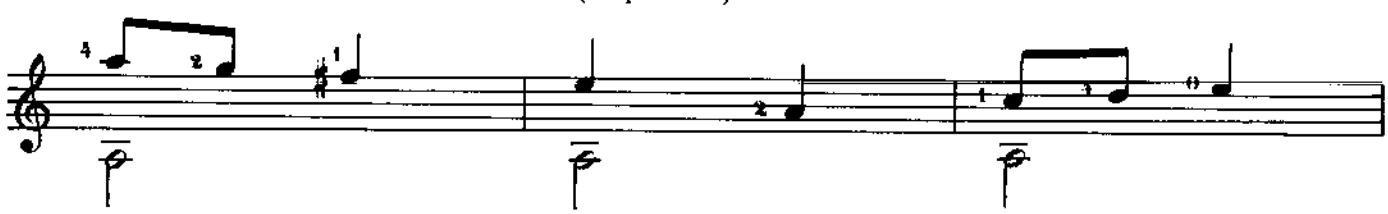
BRANLE

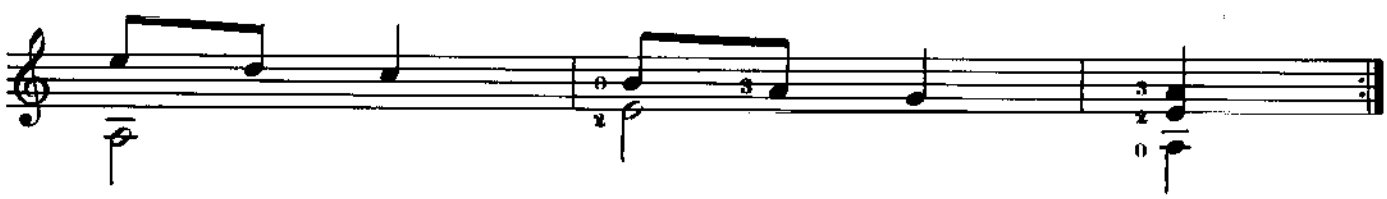
E. Adriaenssen
(S. XVI)
Transcripción: J. M. Cortés

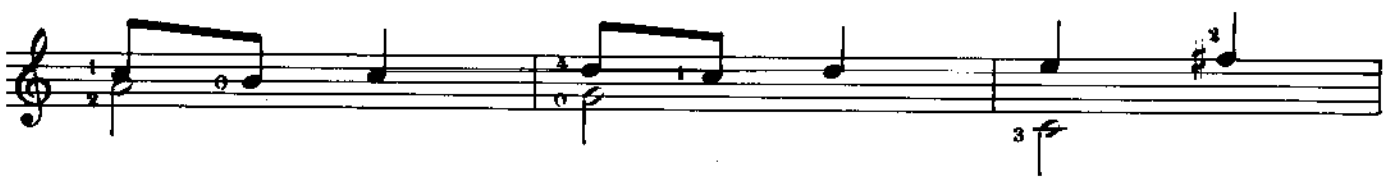
(2.ª posición)



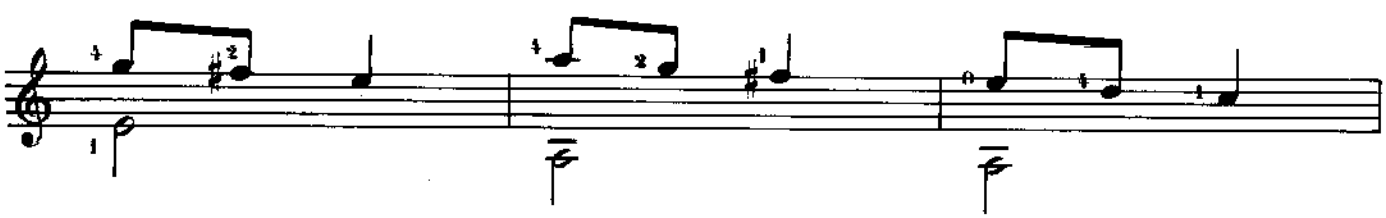
(1.ª posición)

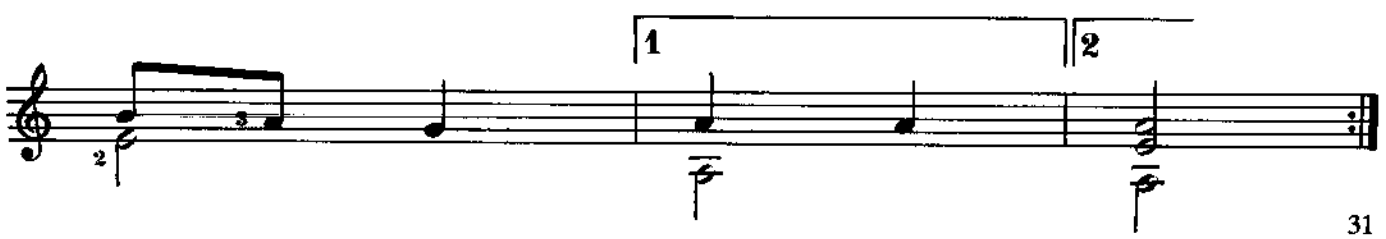






(2.ª posición) (1.ª posición)

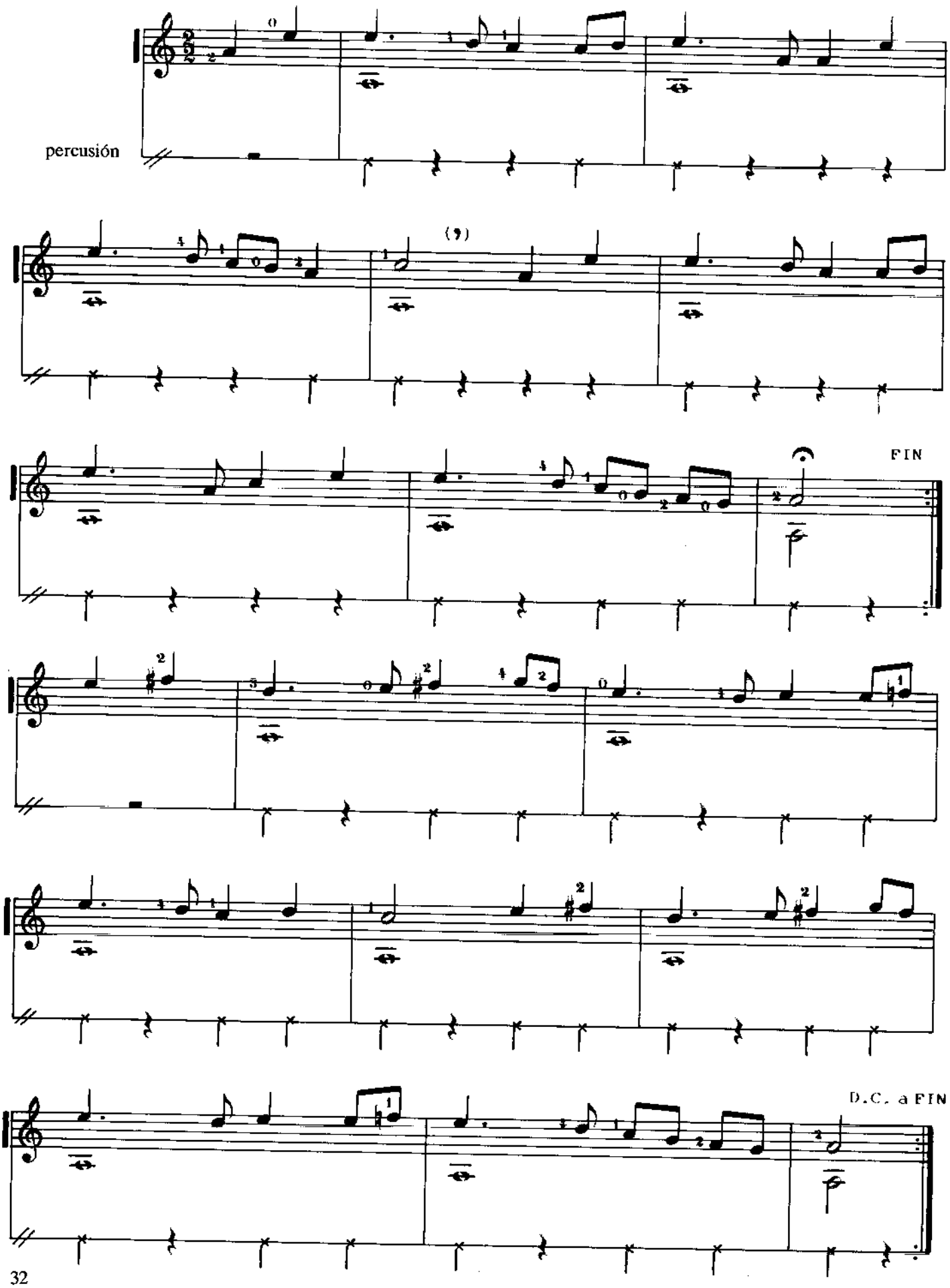




20

CANTIGA N.º 353
(Alfonso X)

Transcripción: J. M. Cortés



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21

CANTIGA N.º 166
(Alfonso X)

Transcripción: J. M. Cortés

ANDANTE

A

percusión

(2.ª posición)

B (2.ª posición)

FIN

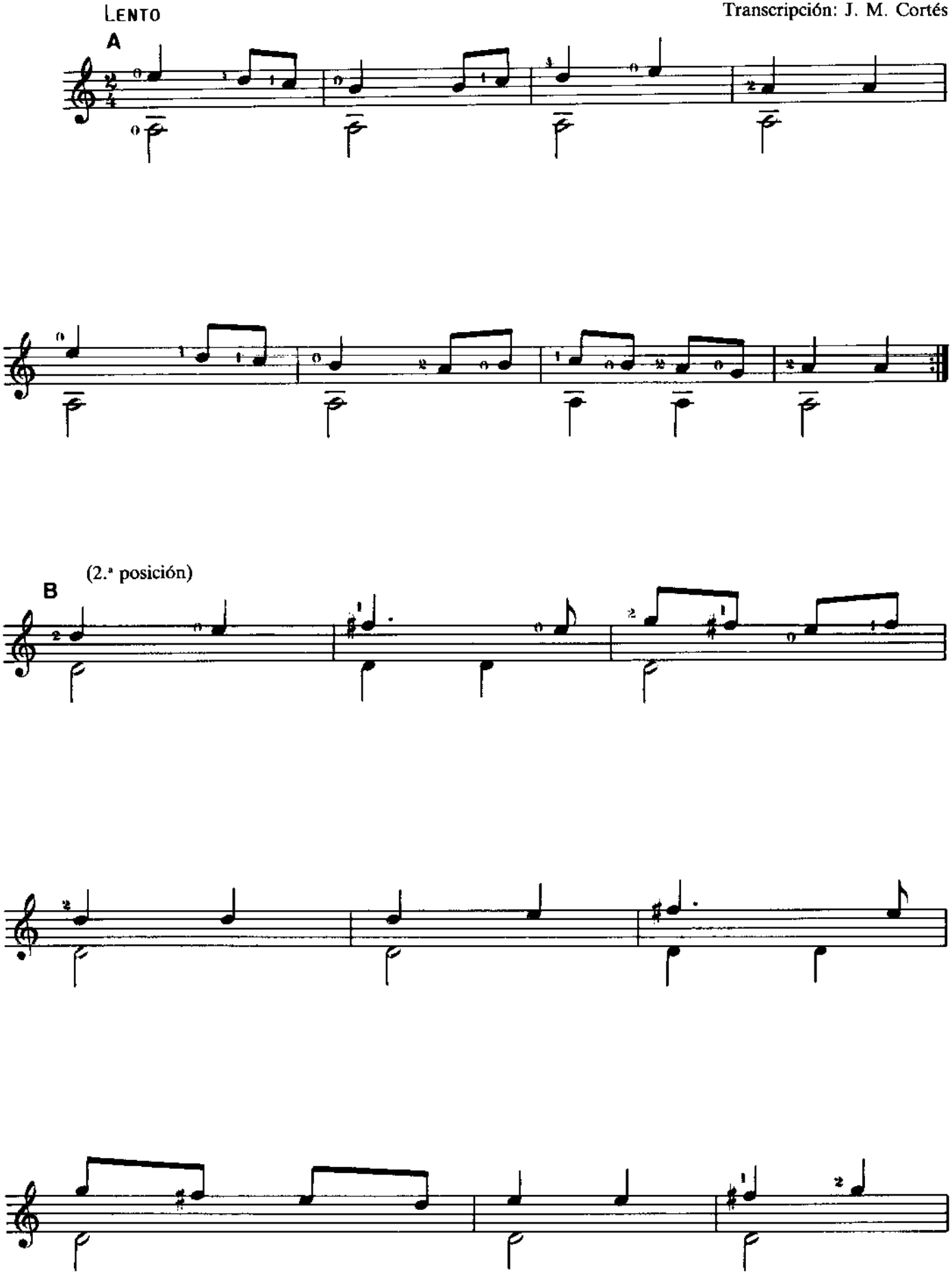
D.C. a FIN

(Repeticiones: A BB A BB AA)

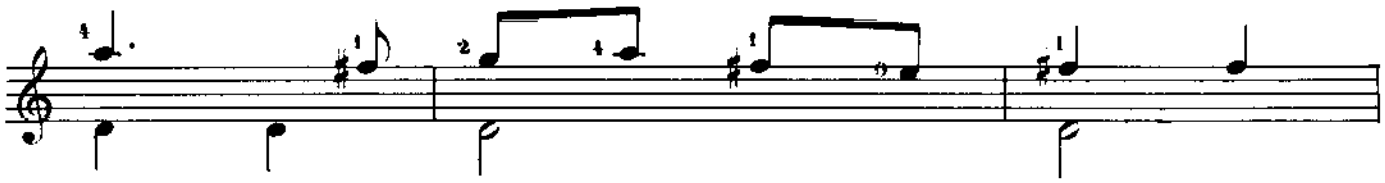
22

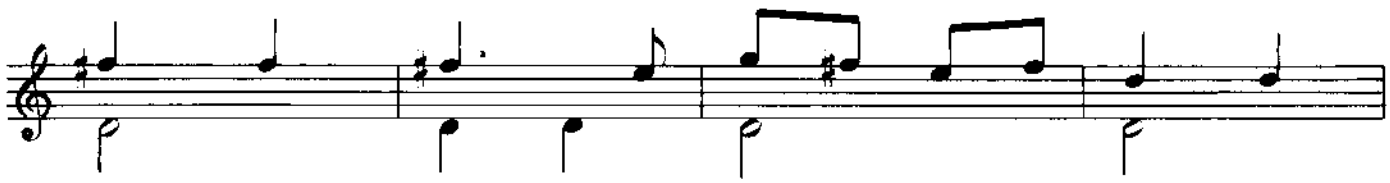
CANTIGA N.º 100
(Alfonso X)

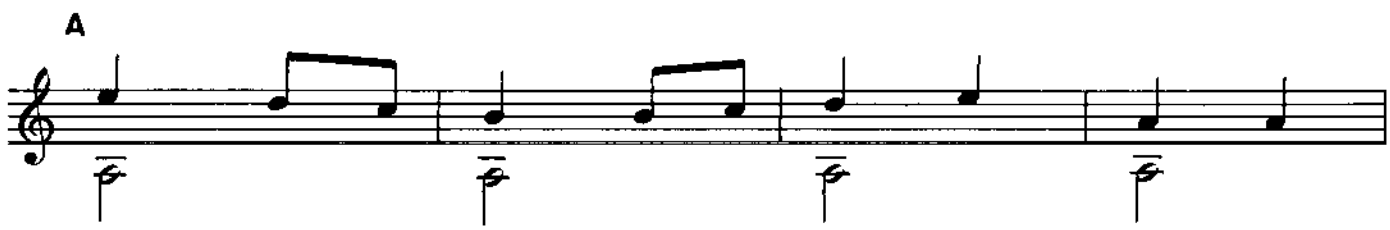
Transcripción: J. M. Cortés

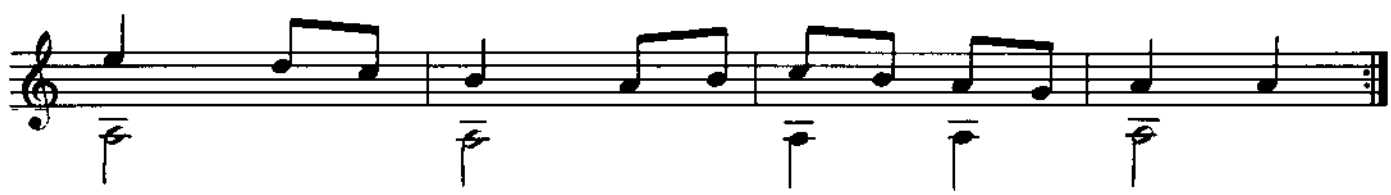


RM 154264



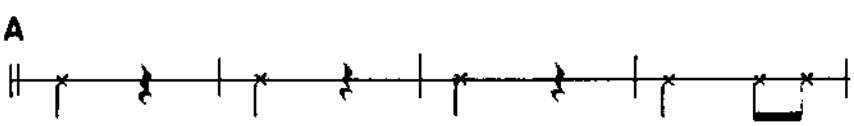


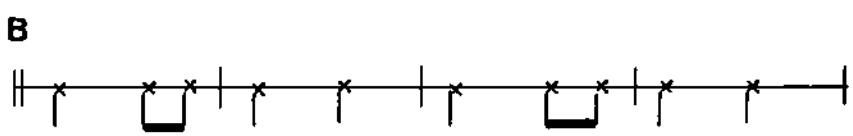




(Repeticiones: AA B AA BA)

Ostinato rítmico:





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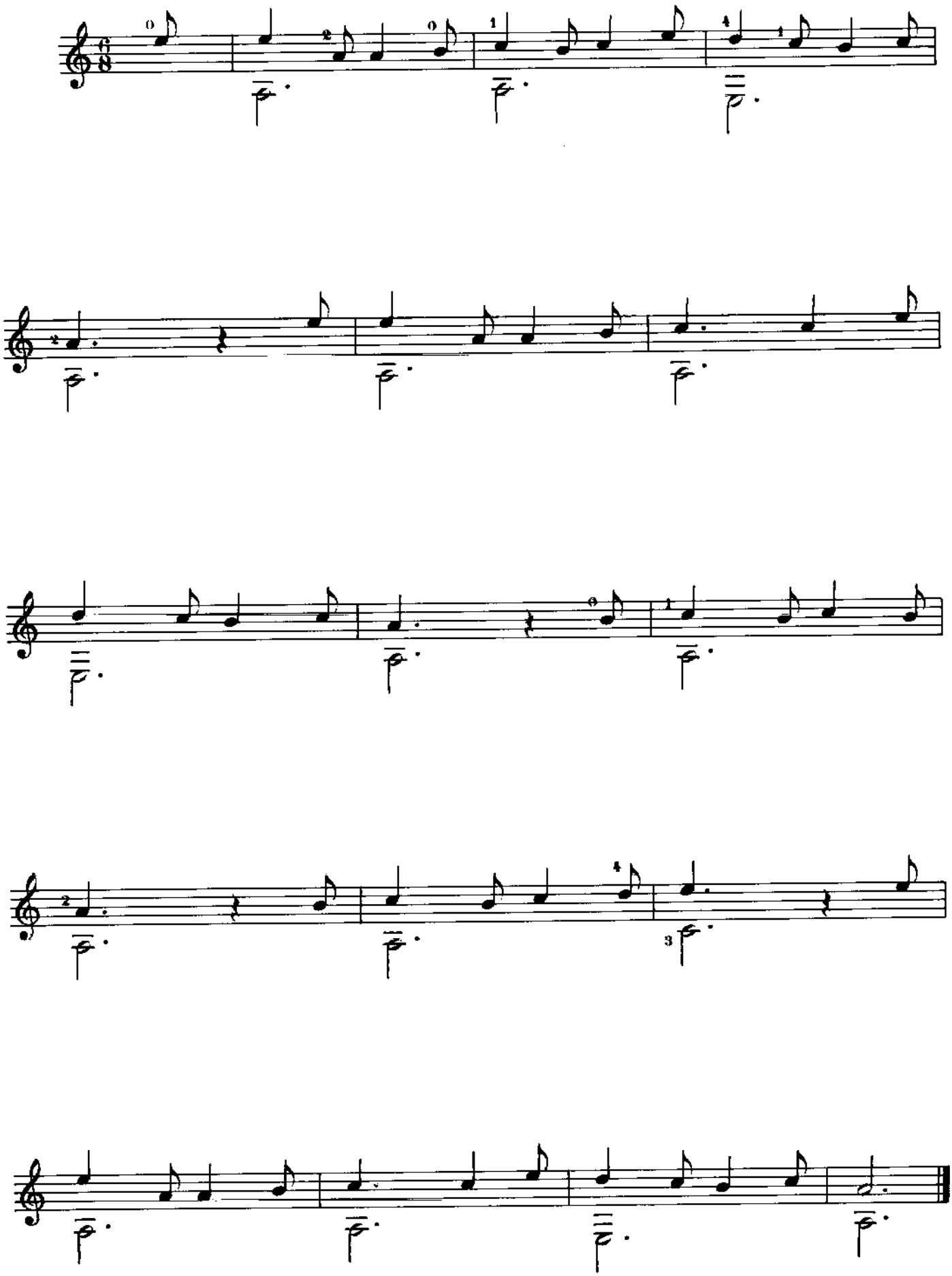
23

THE KEYS OF CANTERBURY

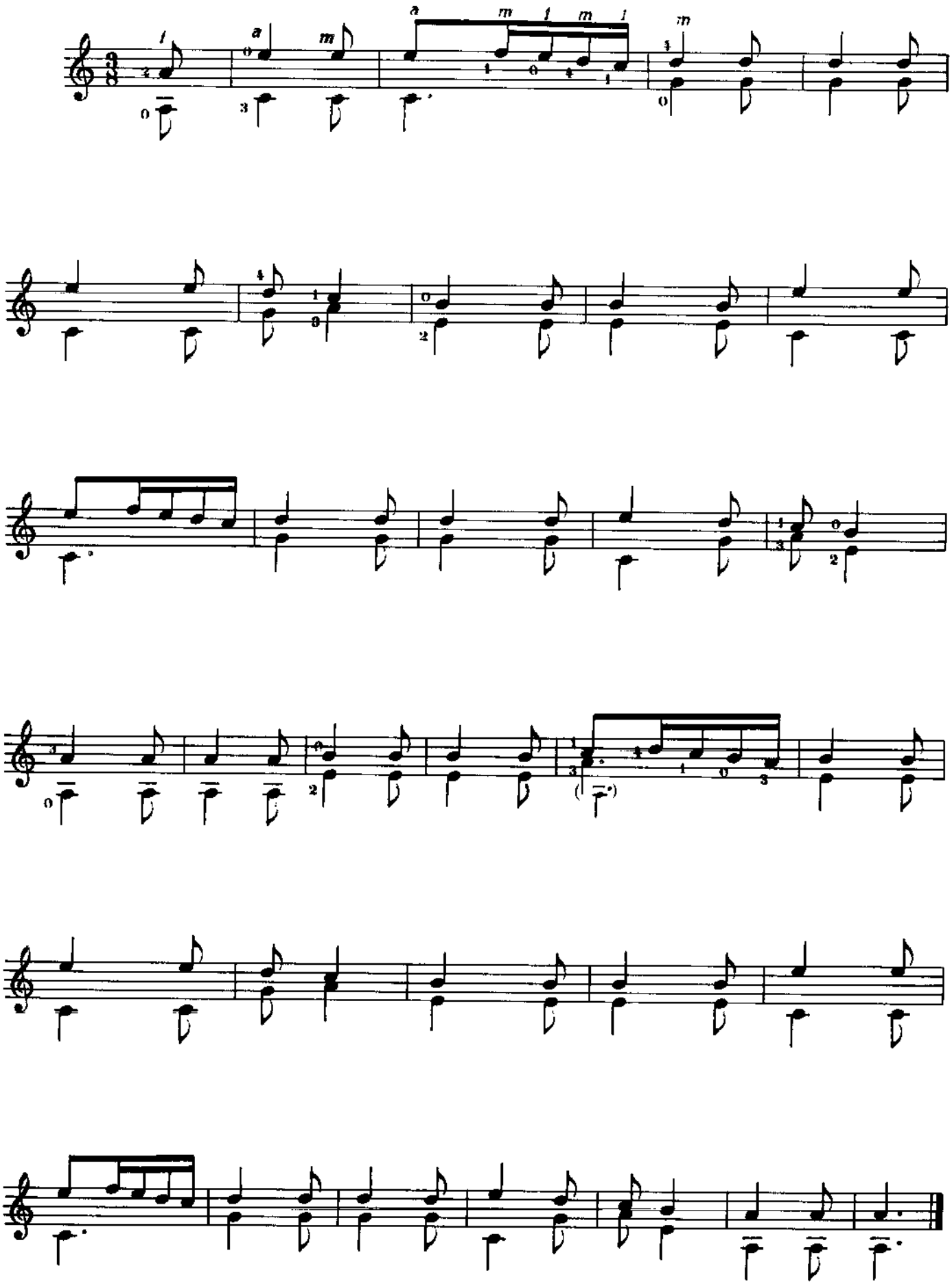
Folk Inglés
Adaptación: J. M. Cortés



24

DANZA

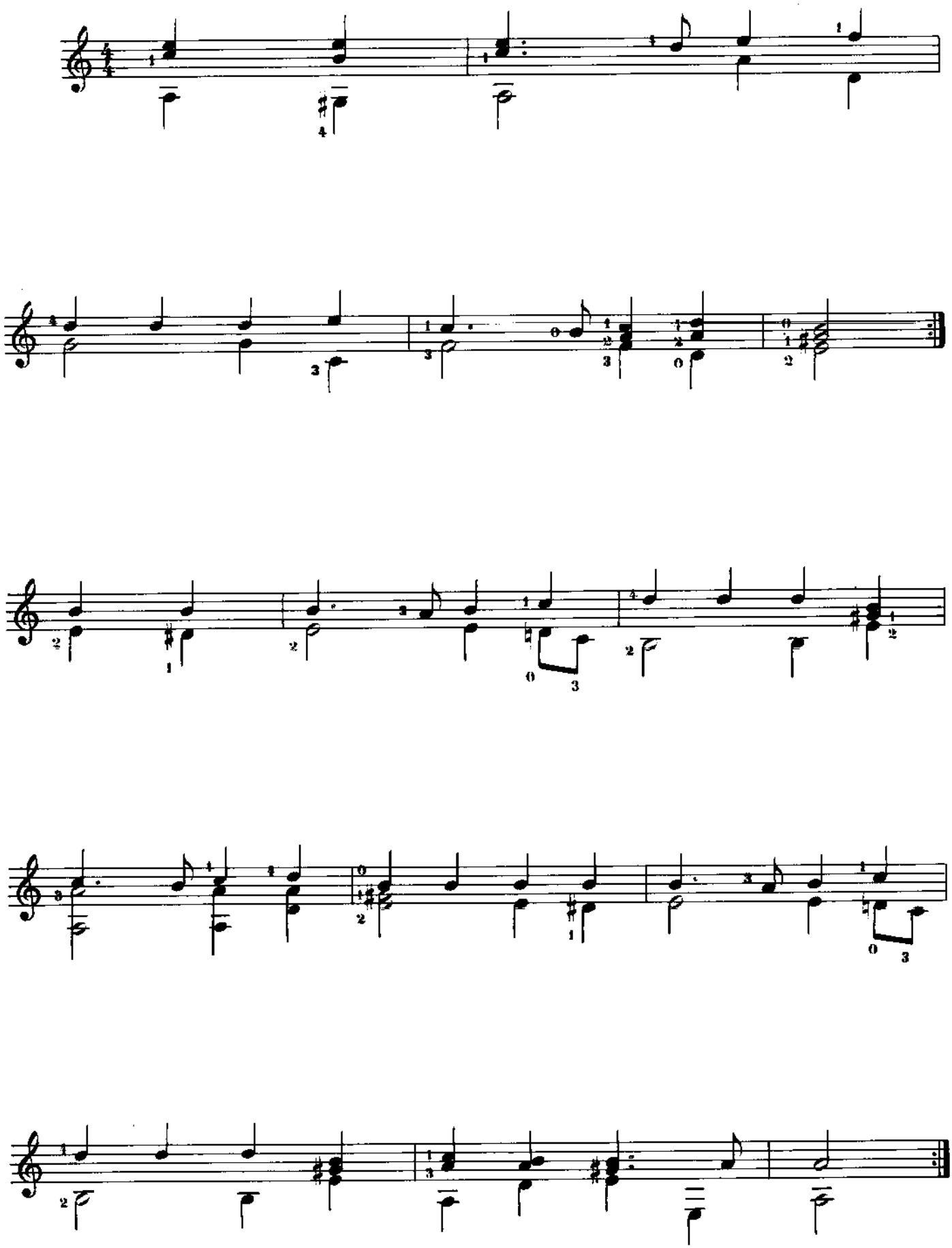
H. Neusidler
(S. XVI)
Transcripción: J. M. Cortés



25

GAVOTA

J. K. Fischer
(S. XVII)
Transcripción: J. M. Cortés



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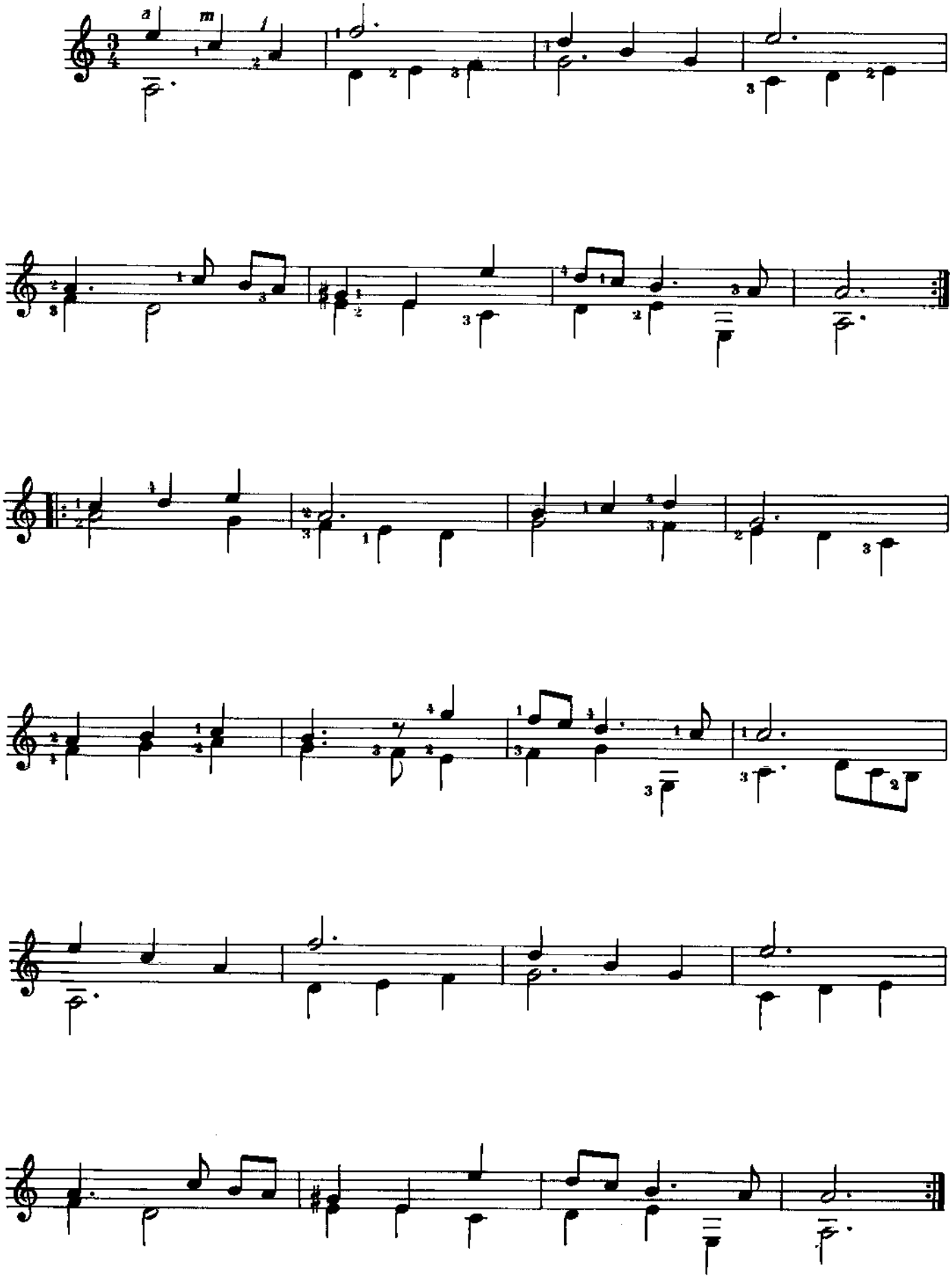
26

MENUET

J. Philipp Krieger
(1652-1735)
Transcripción: J. M. Cortés

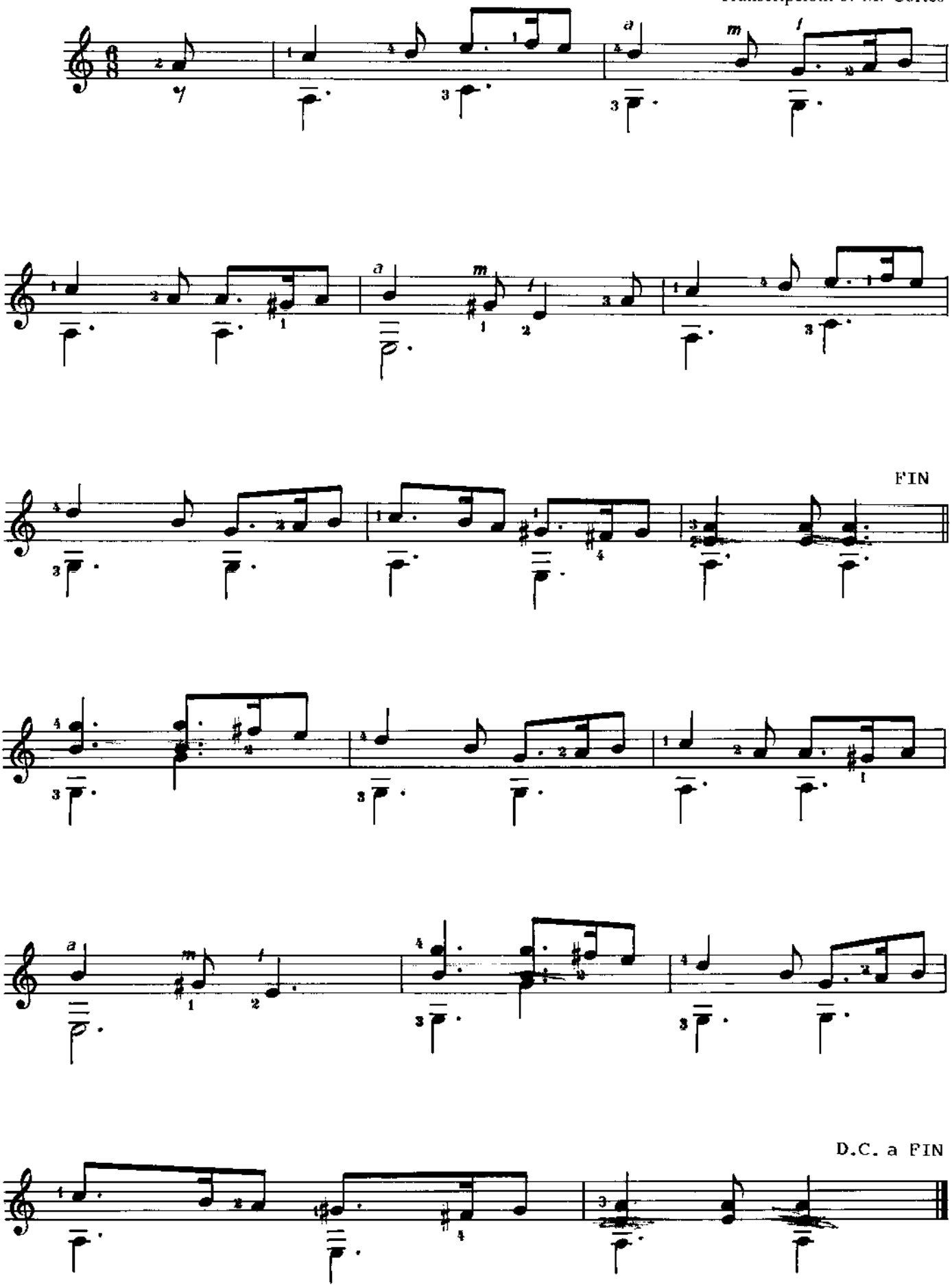


154264

27

GREENSLEEVES

Anónimo
(S. XVI)
Transcripción: J. M. Cortés



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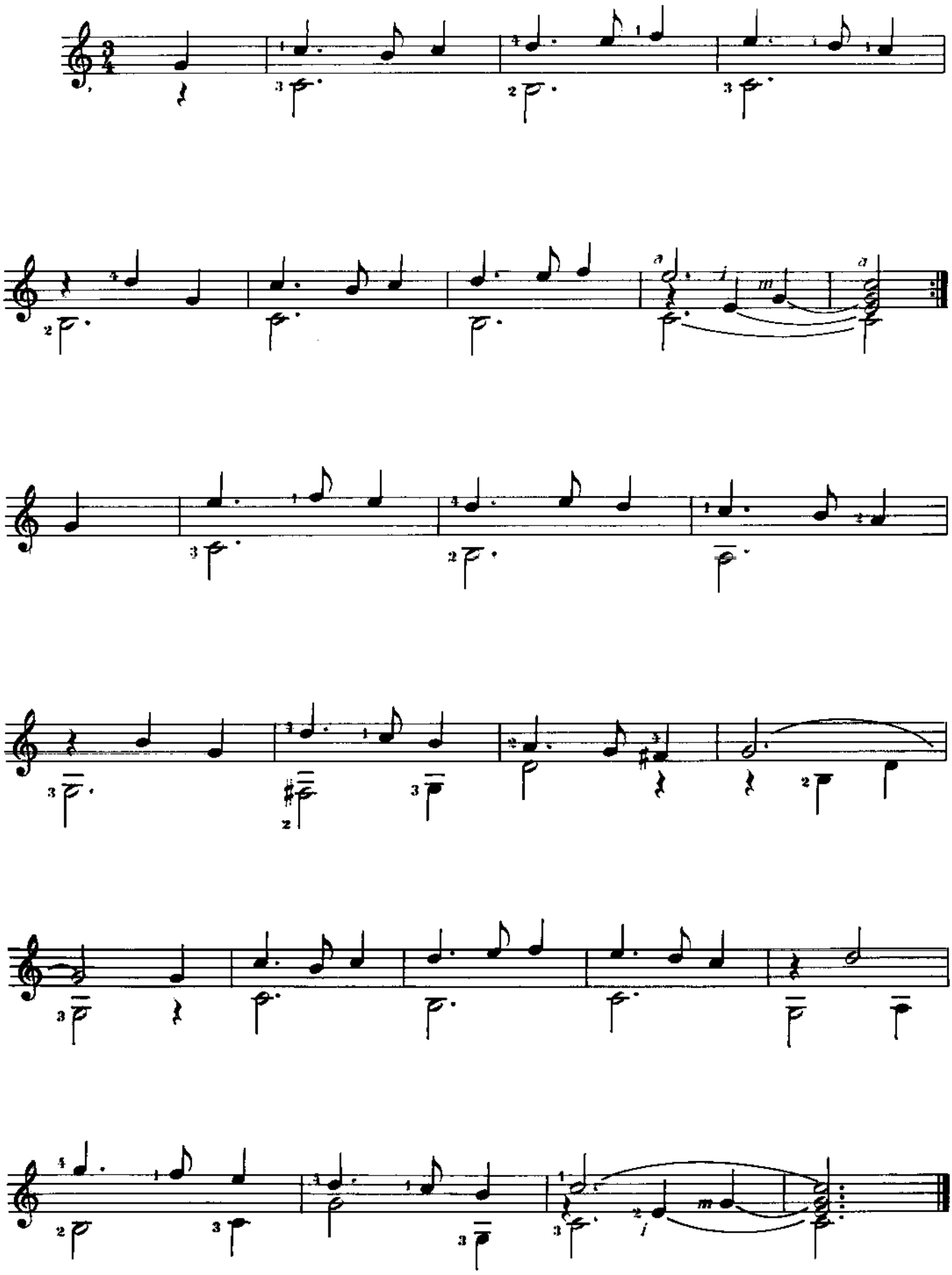
28

JIGA

J. A. Logy
(S. XVII)
Transcripción: J. M. Cortés



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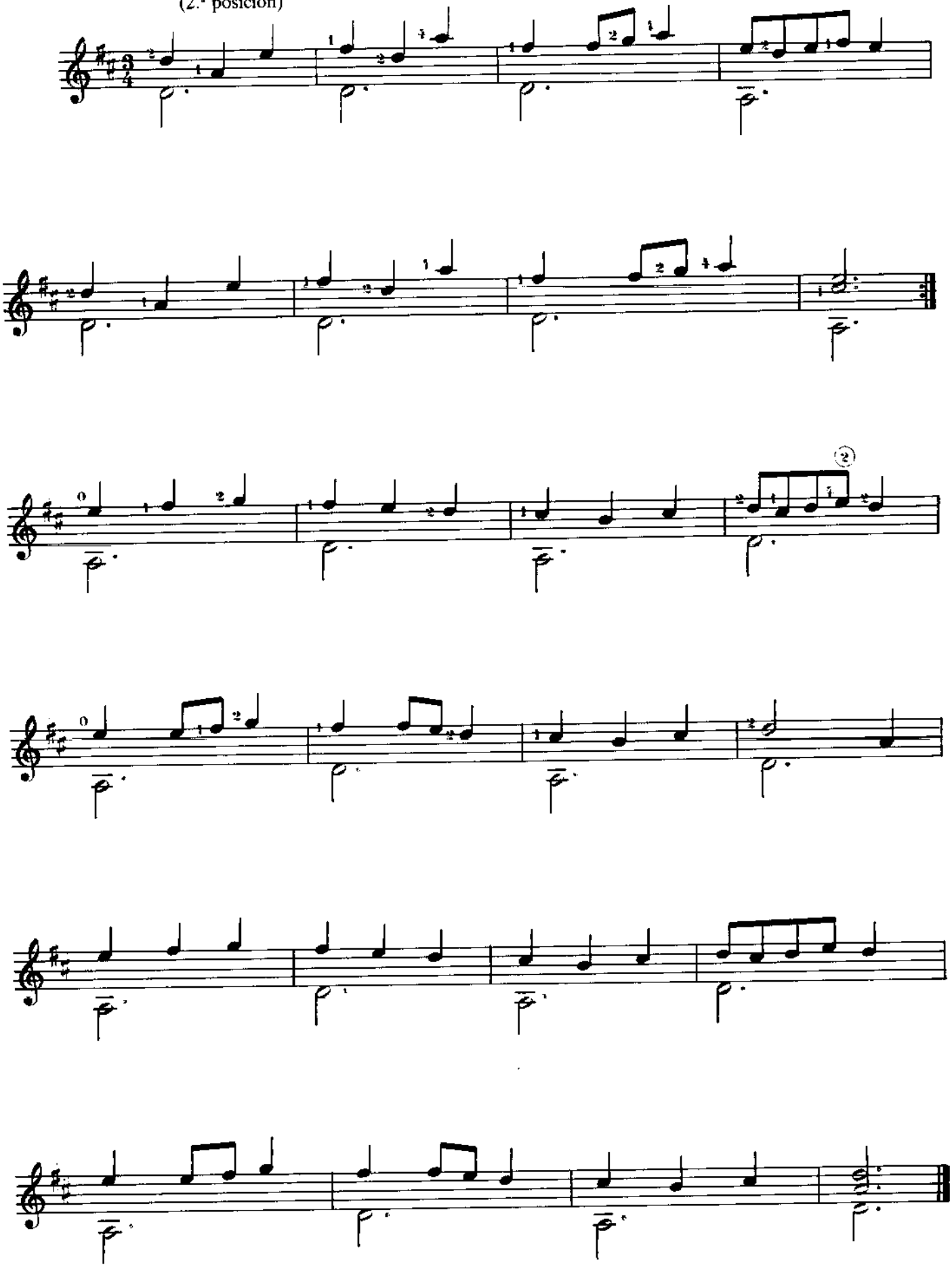
29

MENUET

Robert de Visée
(1650-1725)
(Transcripción: J. M. Cortés

(2.ª posición)



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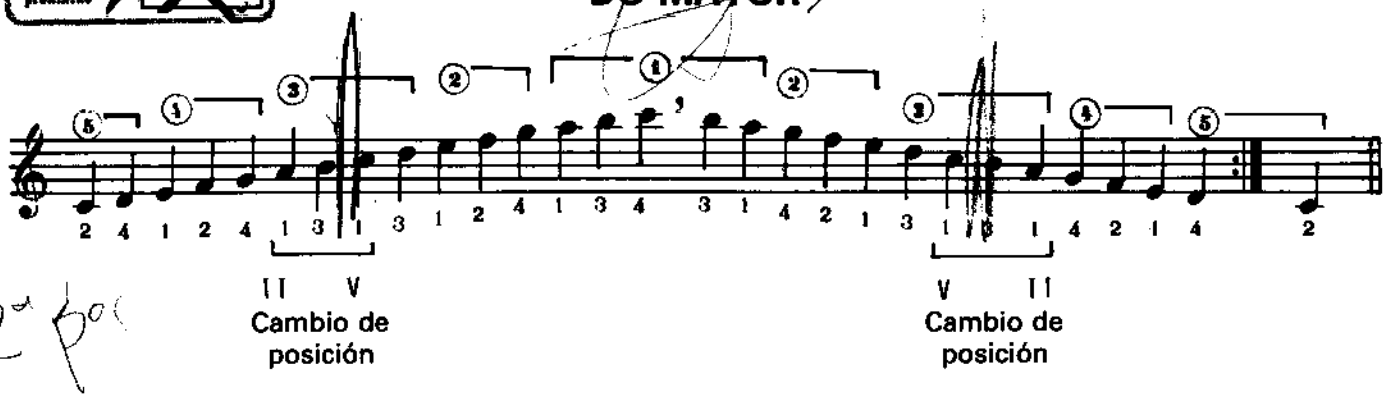
Fotocopiar está legalmente prohibido

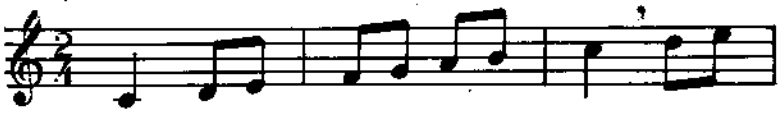
DO MAYOR



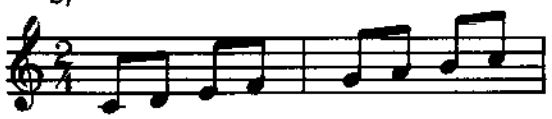
VARIACIONES
(para todas las escalas)

MANO DERECHA { im, mi, ma, am

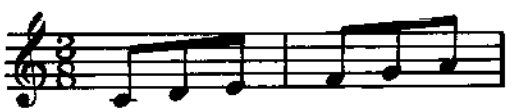
a)



b)

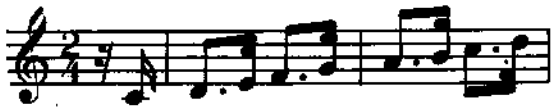


c)



d)

e)



f)

MANO IZQUIERDA

Conviene practicar las escalas muy despacio, concentrando la atención en el movimiento de cada uno de los dedos, sin descuidar el desplazamiento de la mano en los cambios de posición.

MANO DERECHA

Realizar las variaciones (im, mi, ma, am) evitando la repetición de dos o más notas consecutivas con el mismo dedo, sobre todo en los cambios de cuerda. Conviene comprobar que pulsamos la última nota de la escala (tónica), con el mismo dedo que utilizamos al comienzo, es decir, para la variación «im», terminaremos con «i», para la variación «mi», terminaremos con «m», etc.

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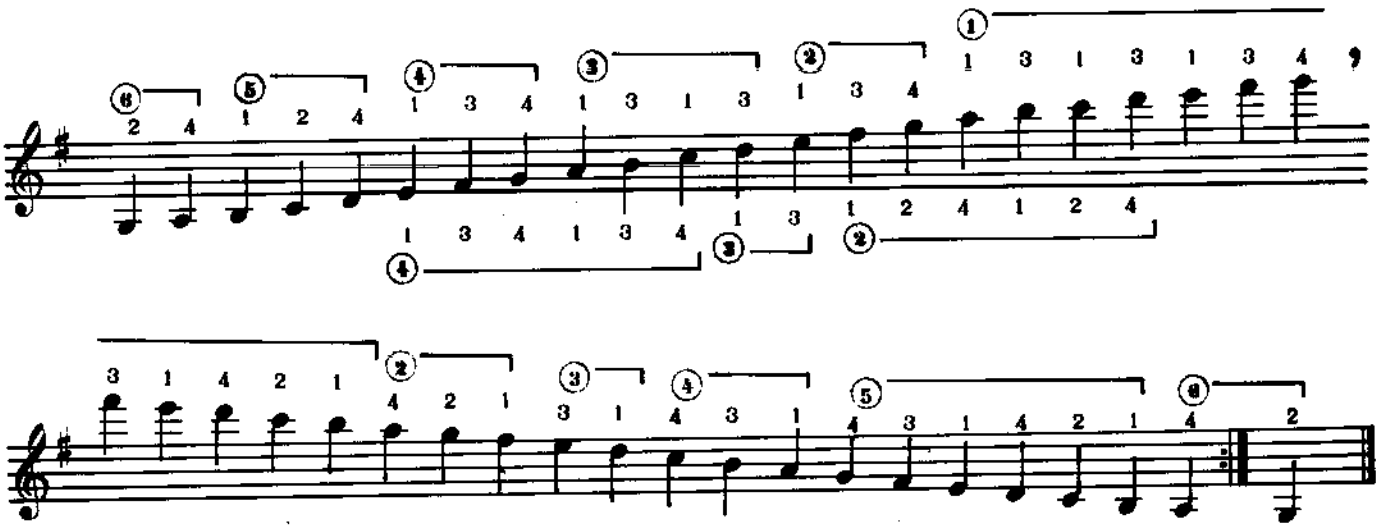
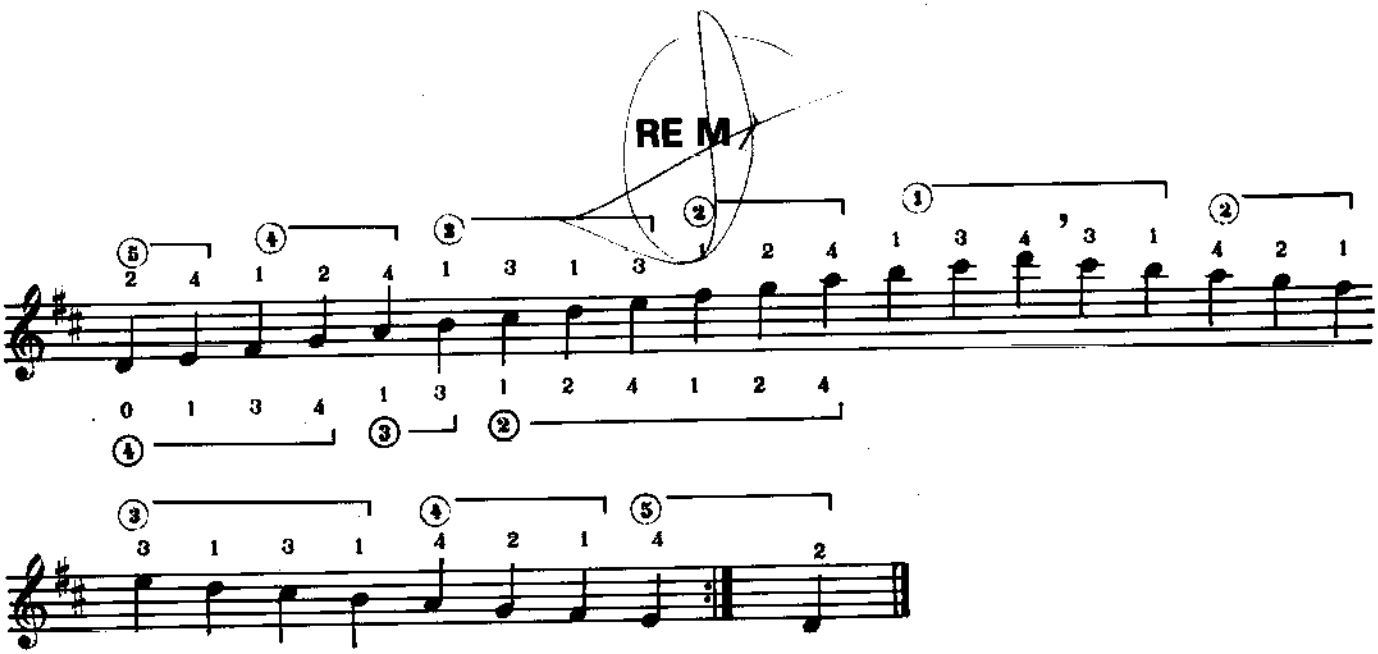
Depósito Legal: M. 14411 - 1990

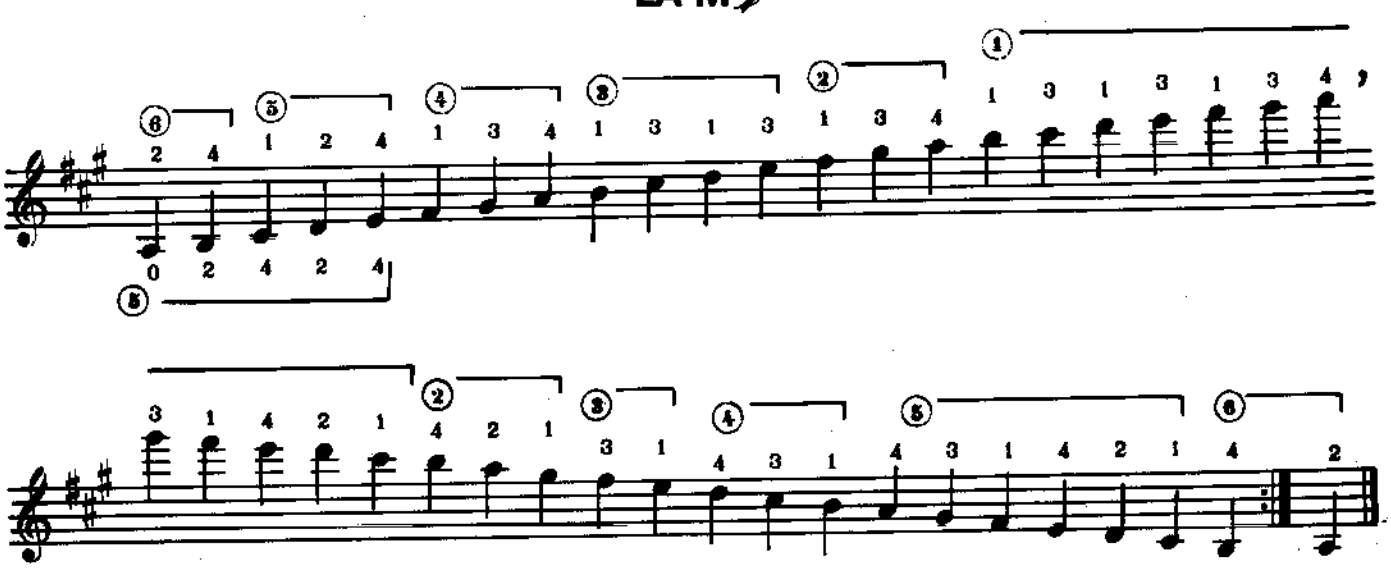
SOL M



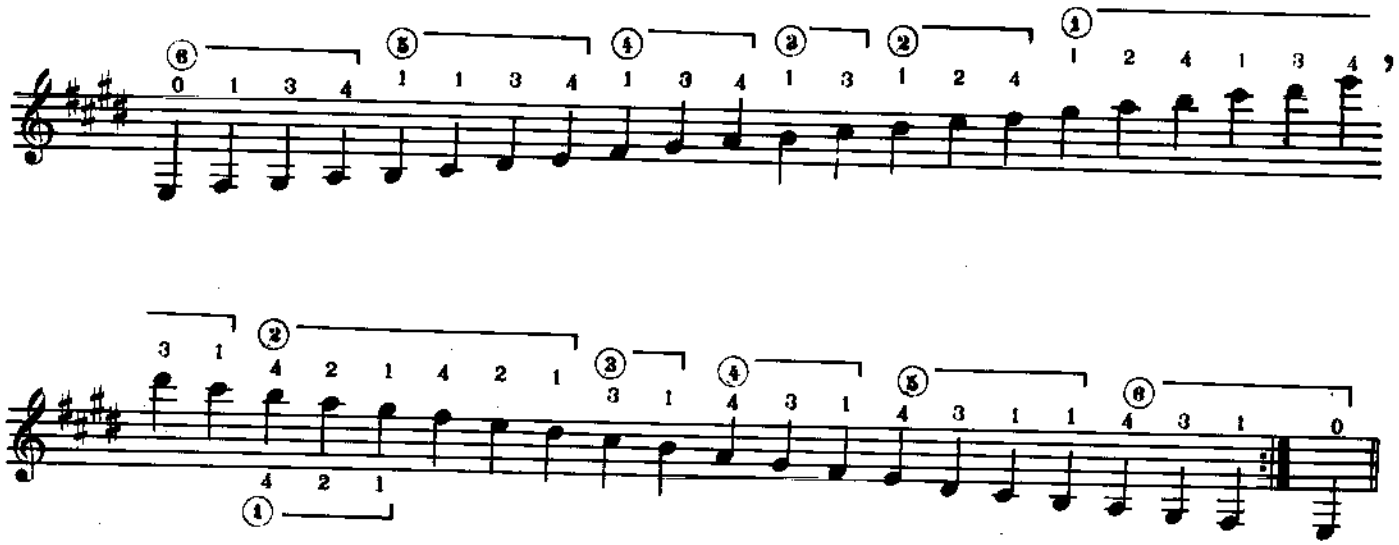
RE M



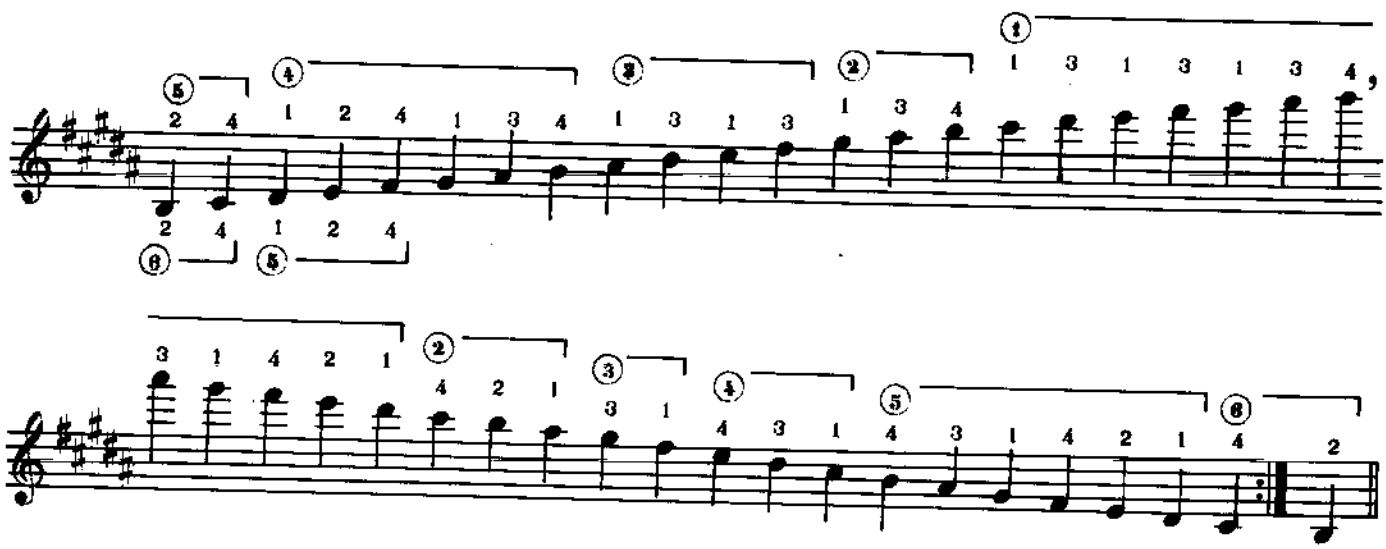
LA M



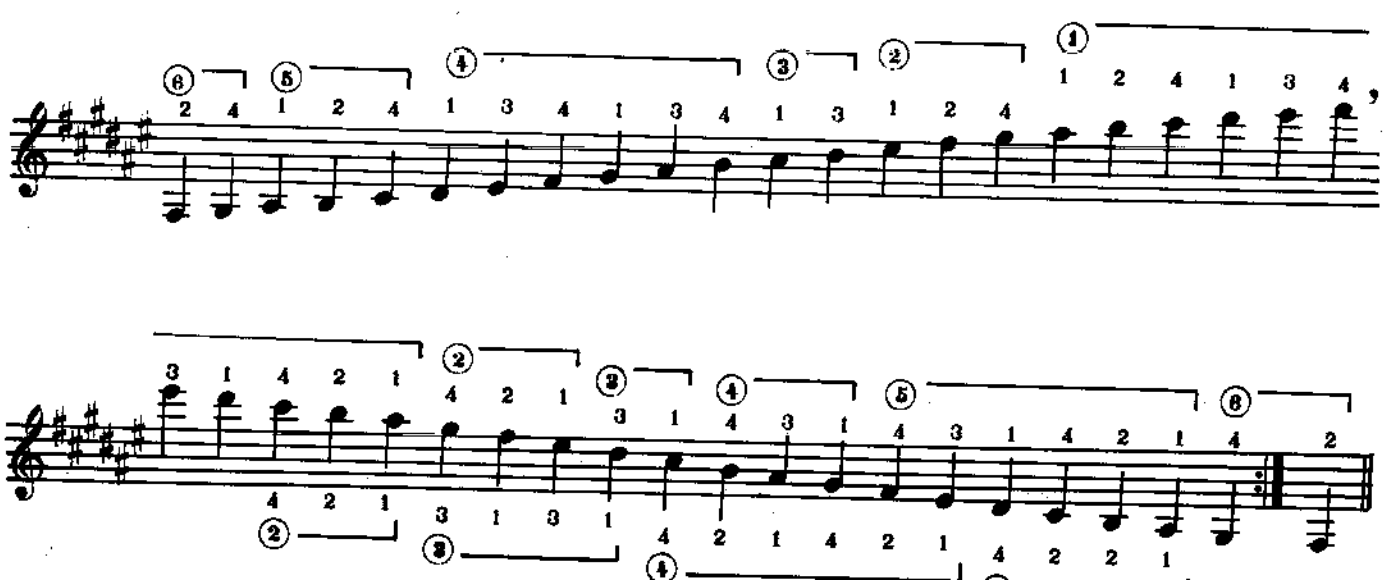
MI M



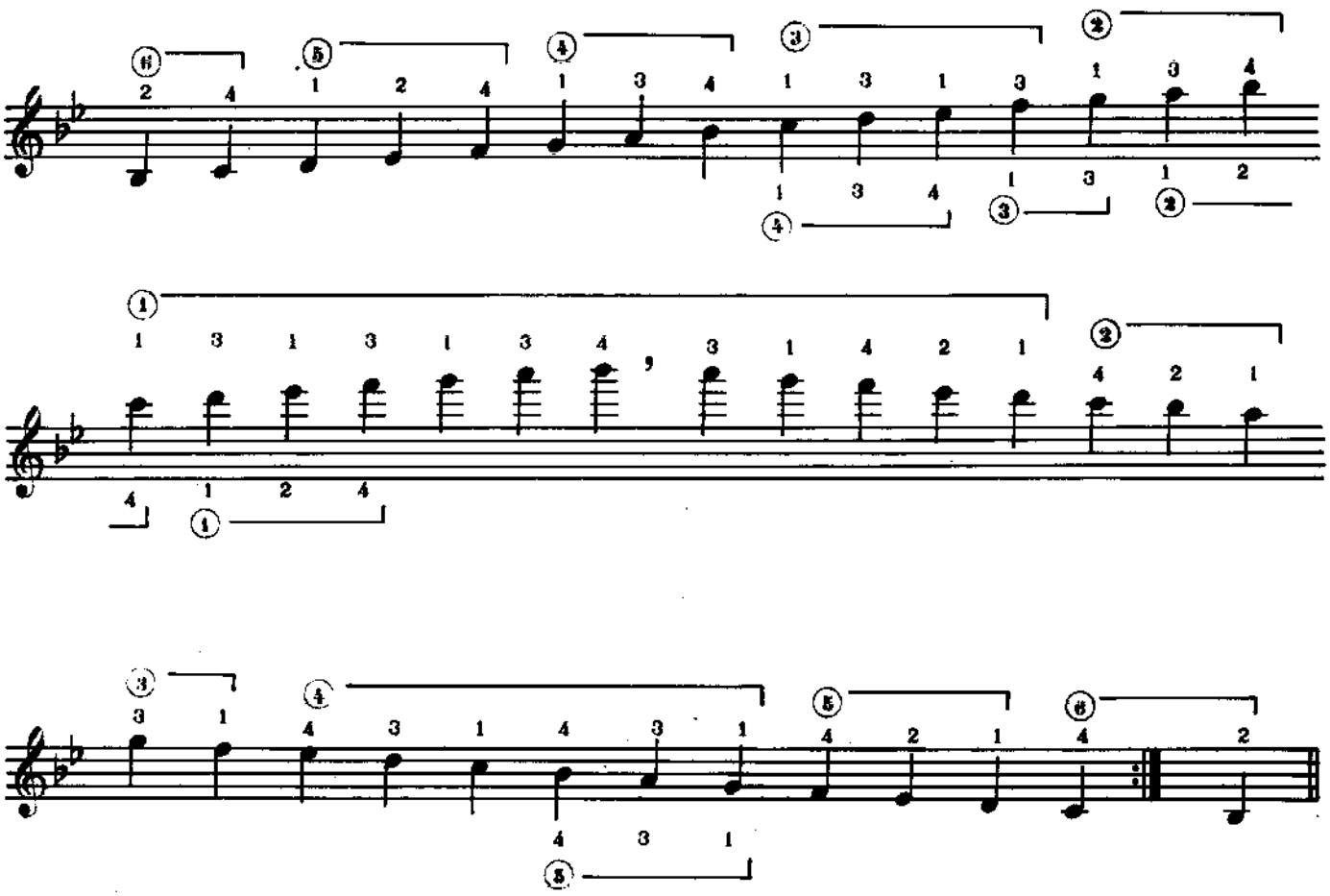
SI M



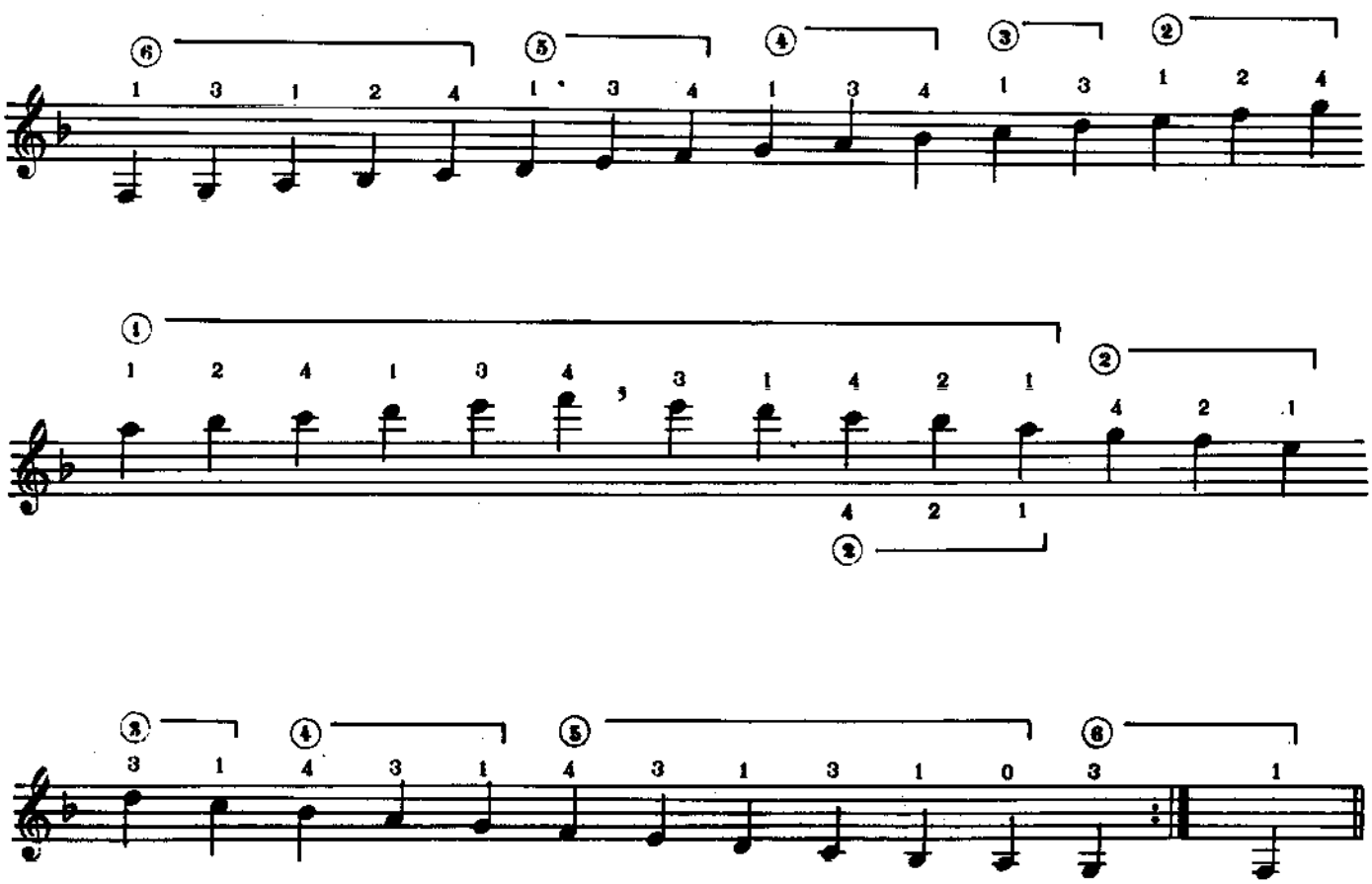
FA# M



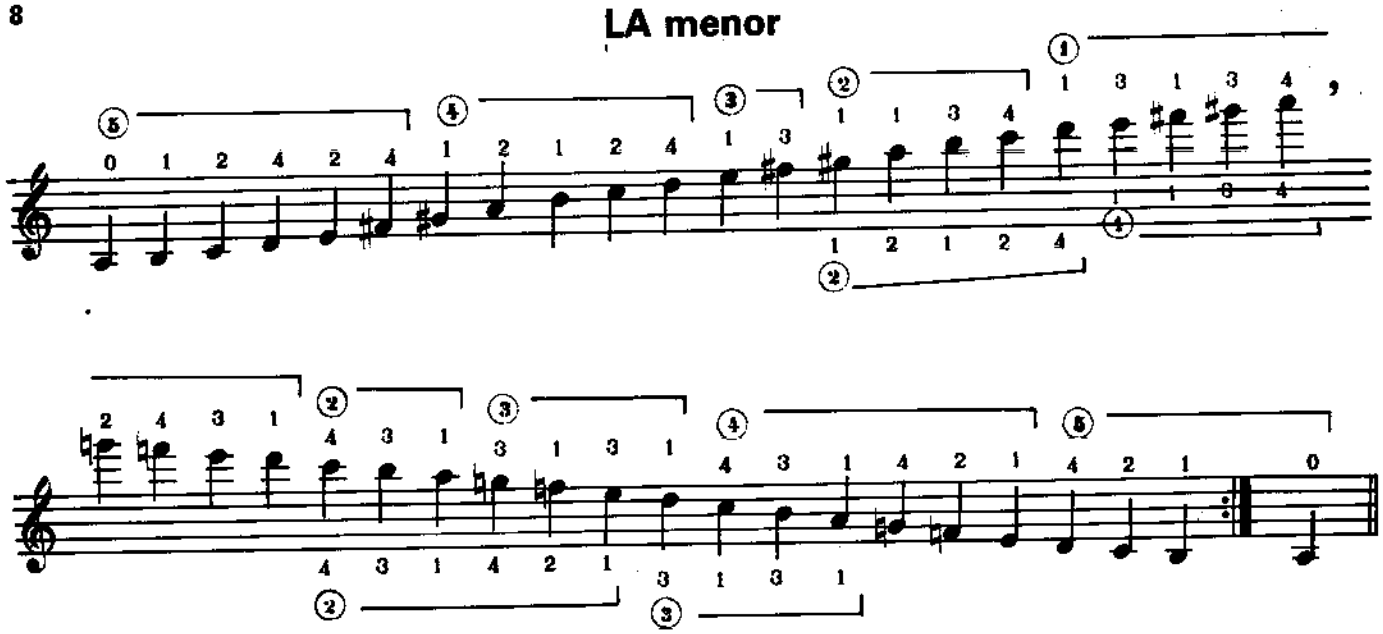
Sib M



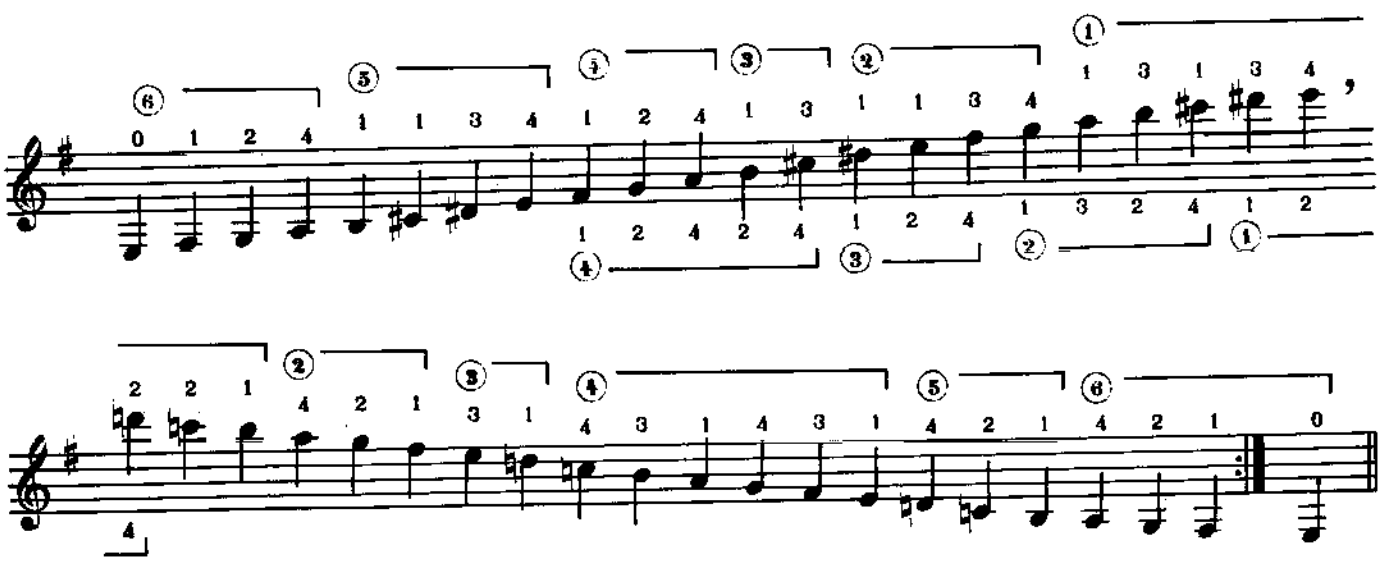
FA M/



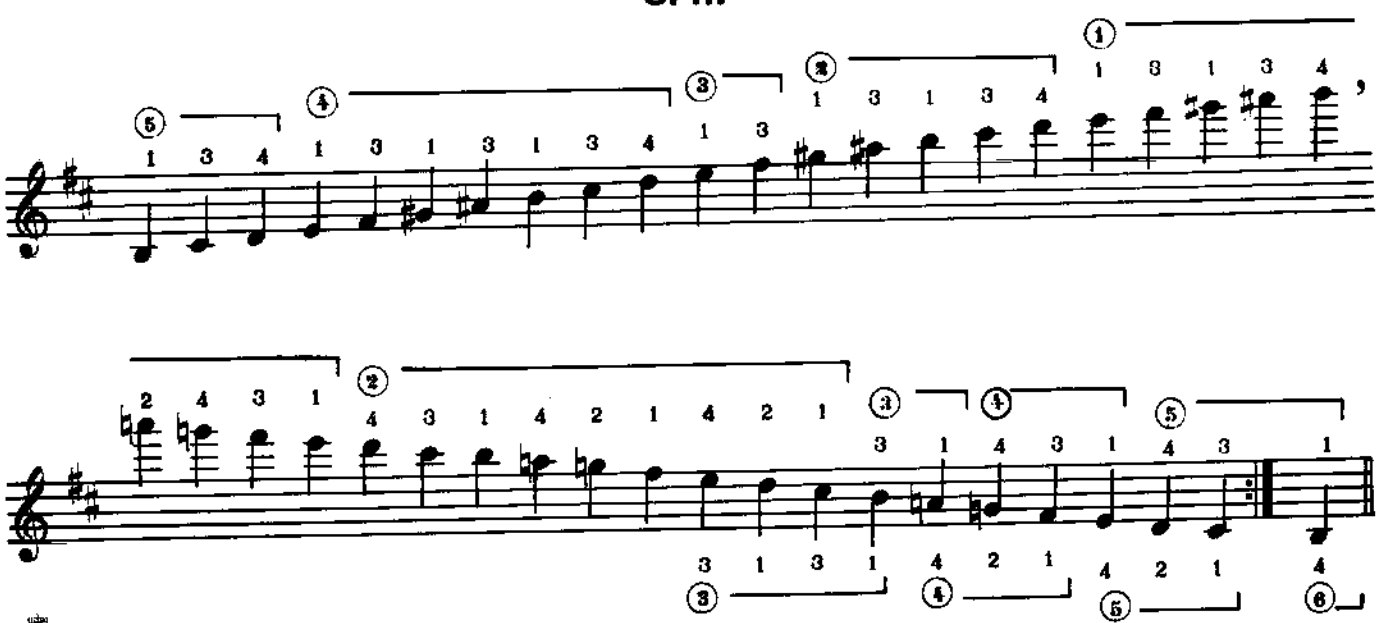
LA menor



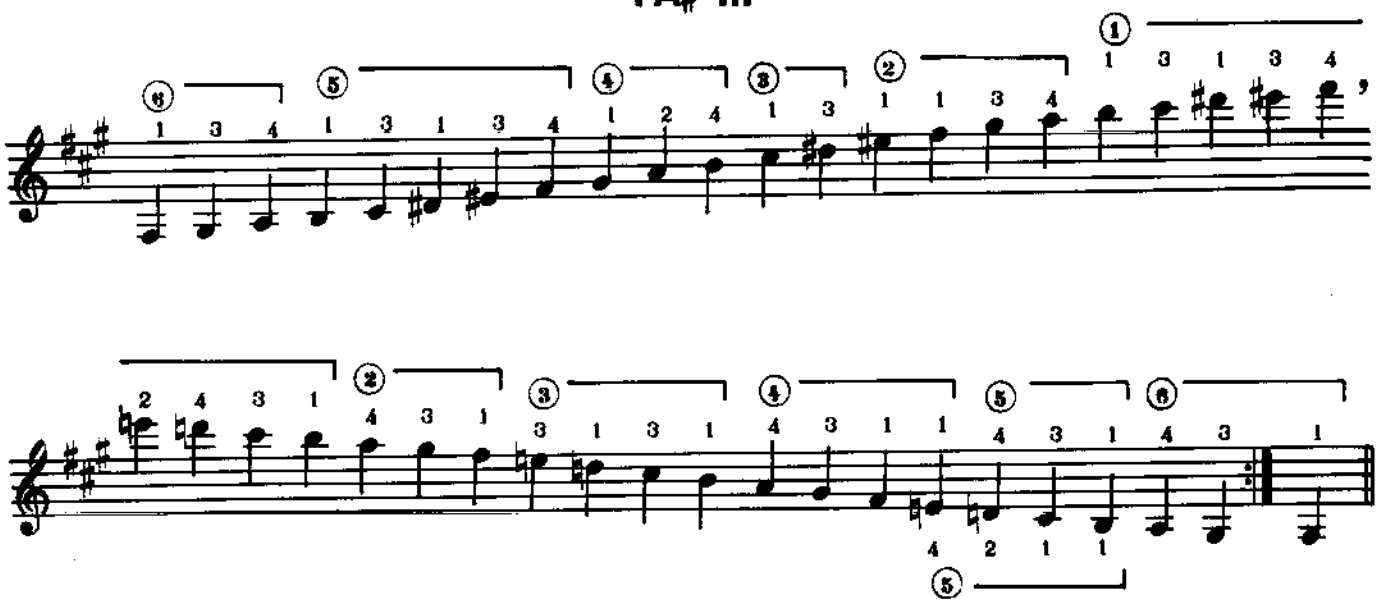
Mi m



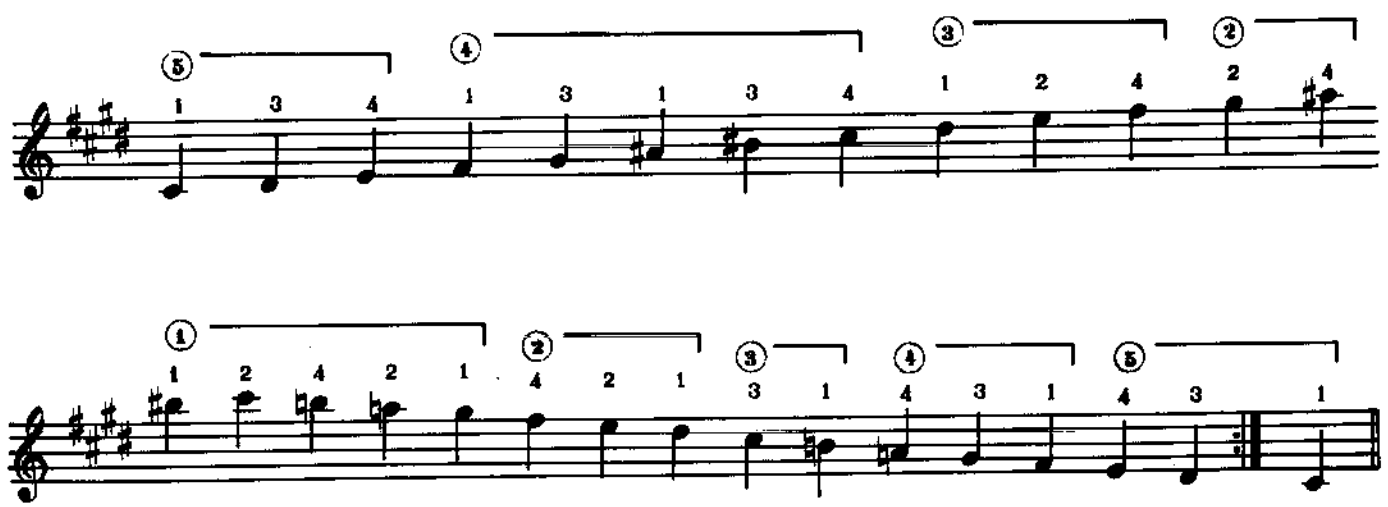
Si m



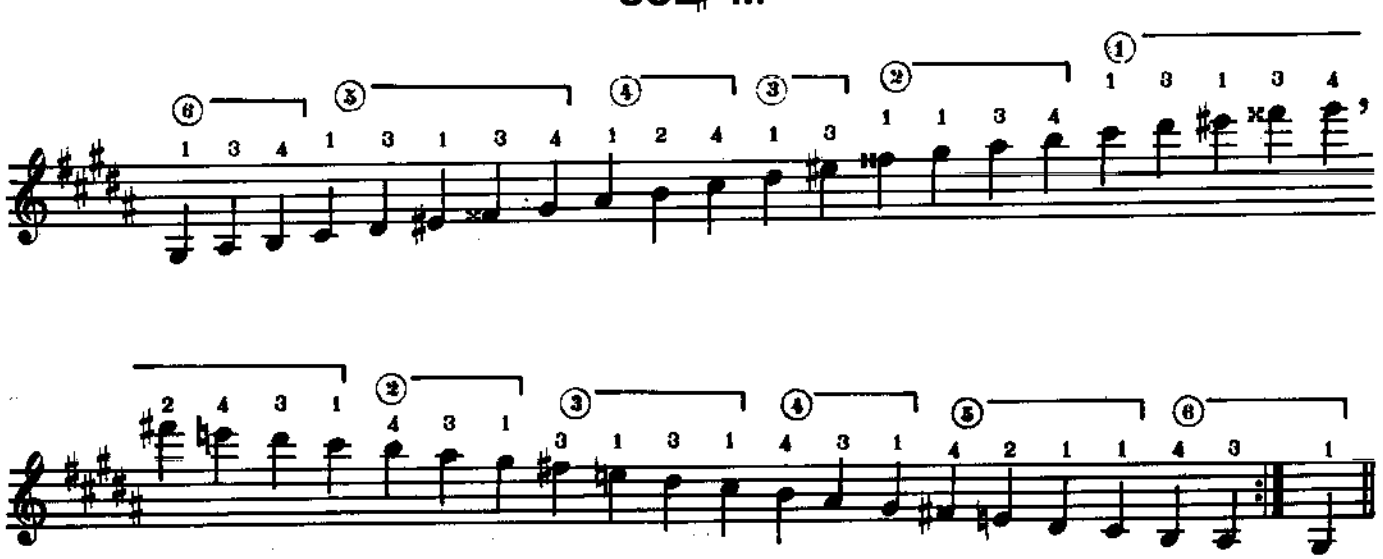
FA♯ m



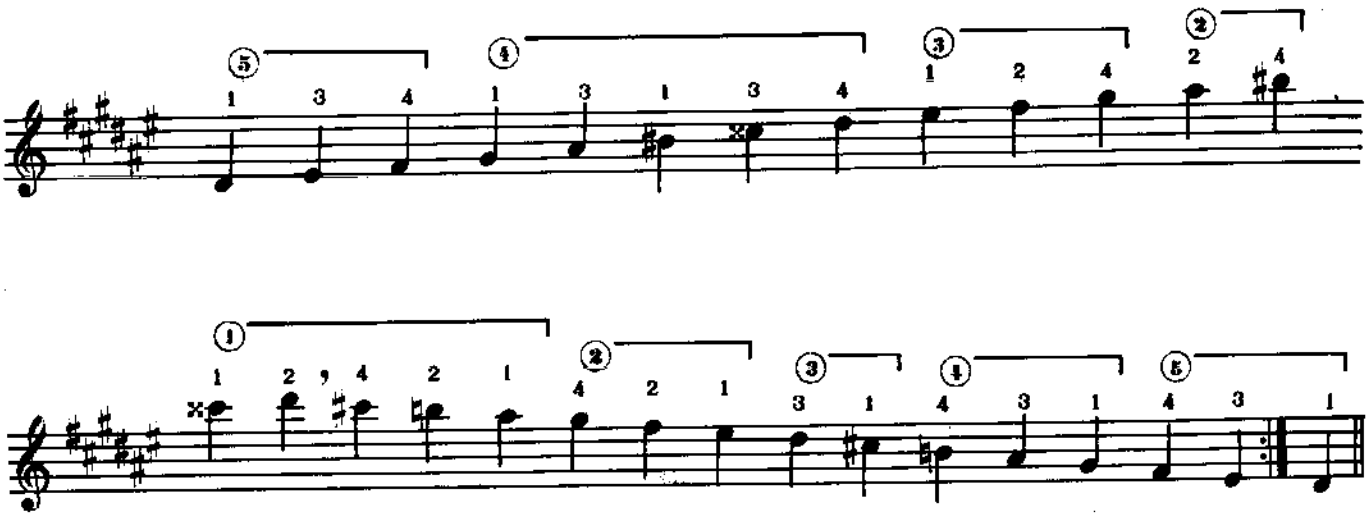
DO♯ m



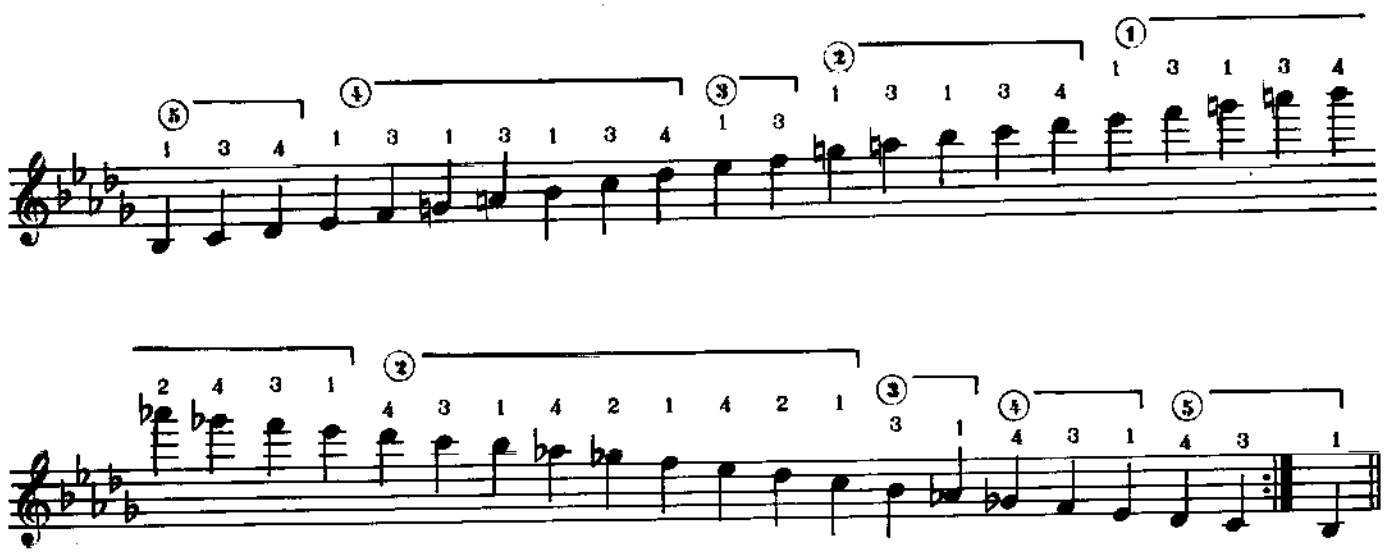
SOL♯ m



RE♯ m



SI♭ m



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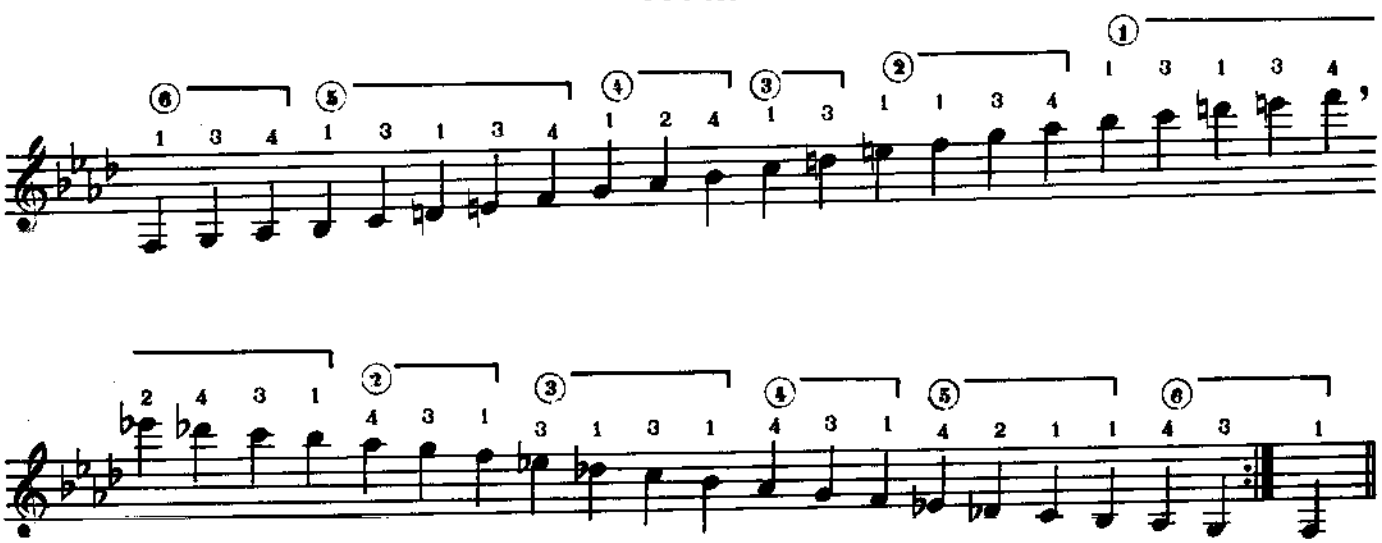
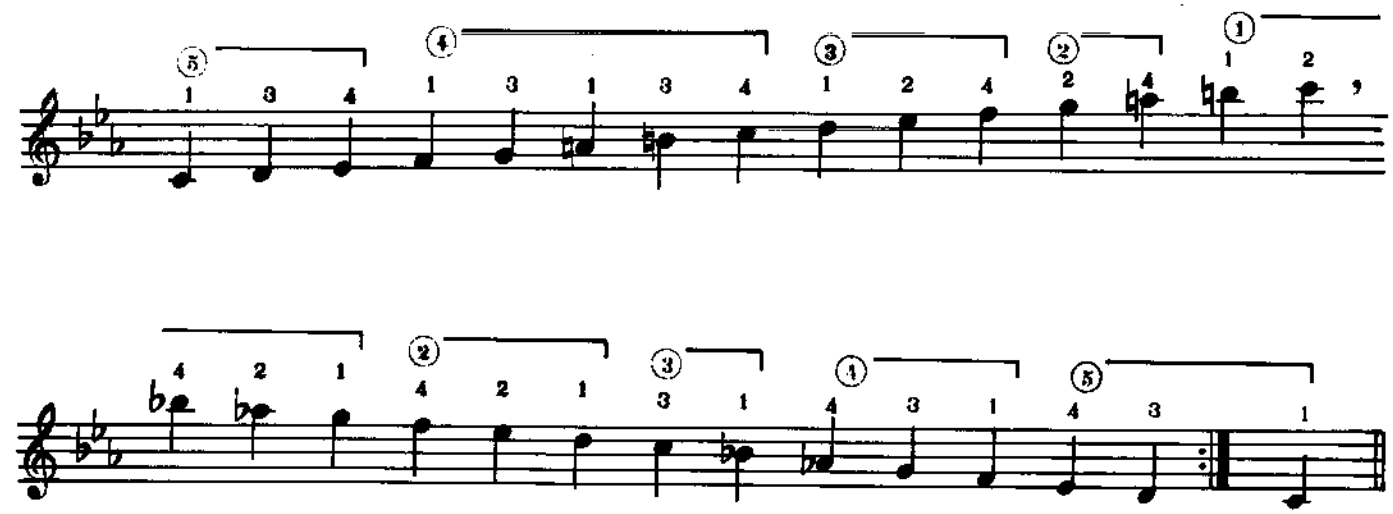
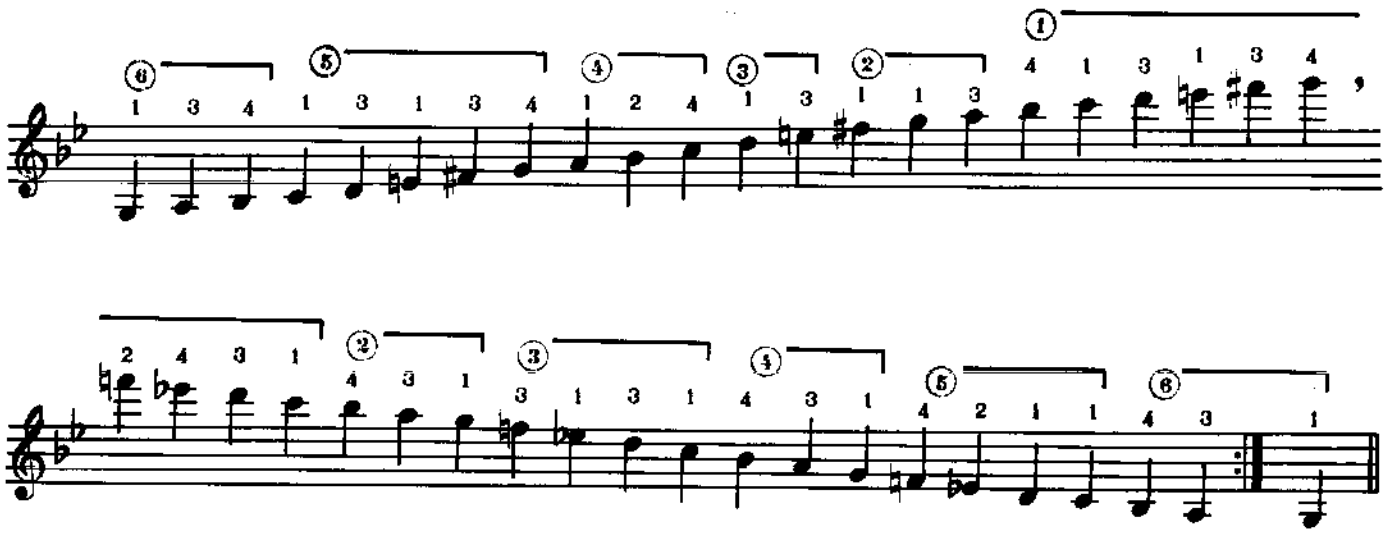


DO m



SOL m



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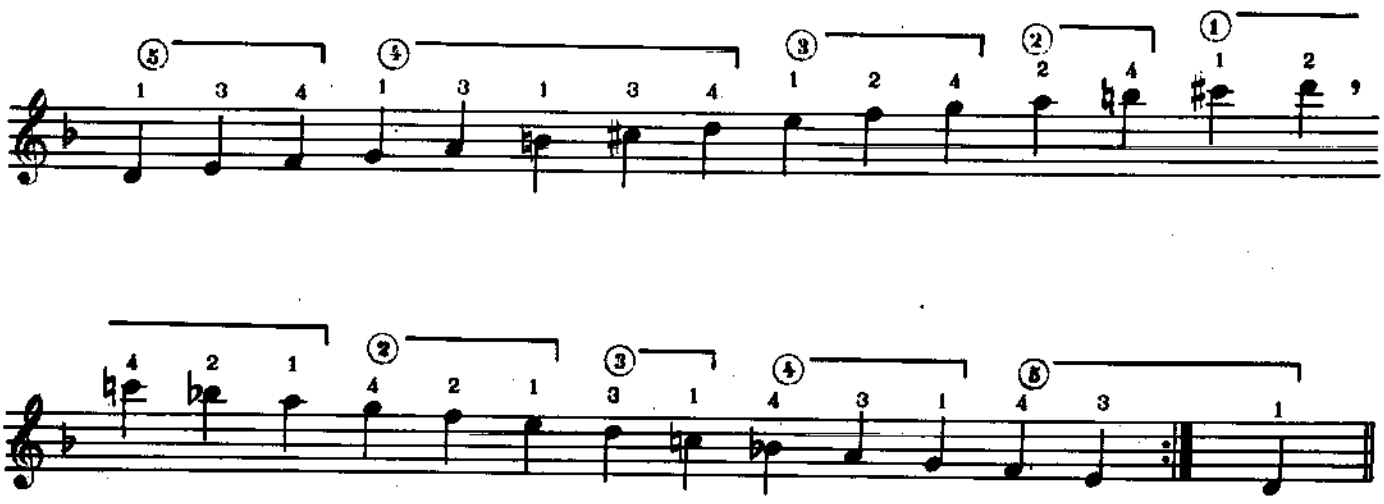
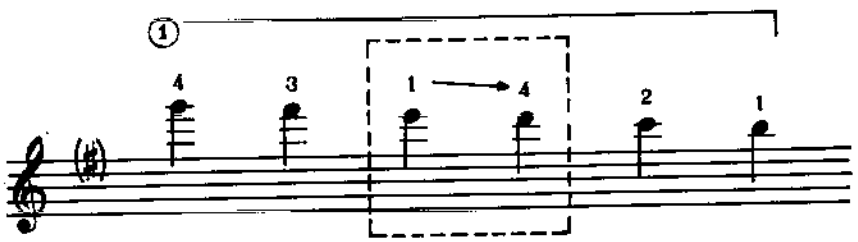


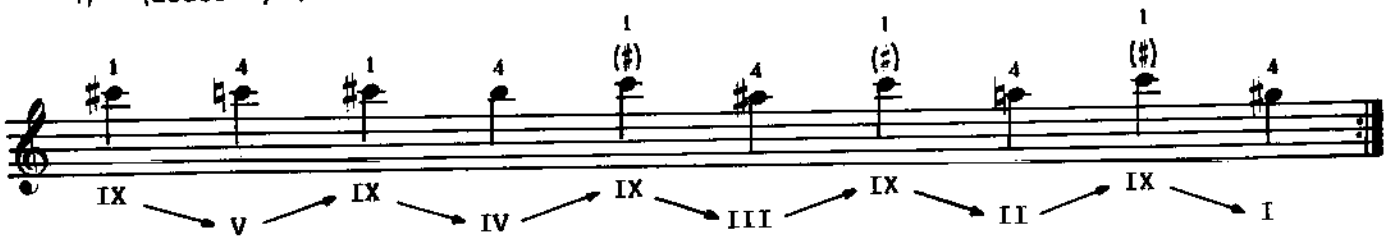
EJERCICIOS COMPLEMENTARIOS PARA LOS CAMBIOS DE POSICION

En el estudio de las escalas conviene practicar por separado aquellos pasajes que encierran alguna dificultad, como si se tratase de una obra, en la que estudiamos los pasajes difíciles en forma de ejercicios puramente técnicos para su resolución. Este es el caso de los cambios de posición y sobre todo, si son en sentido descendente.

Por ejemplo, en la escala de SOL Mayor,

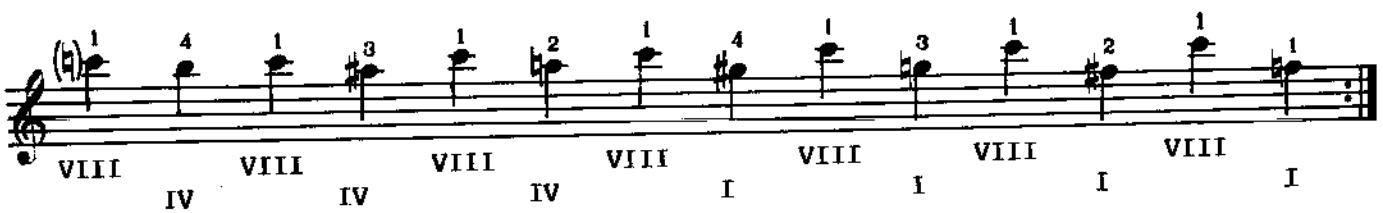


1) (dedos 1 y 4)



Este ejercicio se realiza sin levantar el dedo 1, de manera que se deslice suavemente por el diapasón en movimientos rápidos y precisos. Para mantener el equilibrio de la mano, los dedos 1, 2, 3 y 4, se hallarán para cada cambio de posición en su cuádruplo correspondiente. Por ejemplo, cuando el dedo 4 pise el traste VIII, el dedo 1 se encontrará sobre el traste V.

2) (dedos 1, 2, 3 y 4)



Practicar los mismos ejercicios para todas las cuerdas y también en sentido ascendente como variación.

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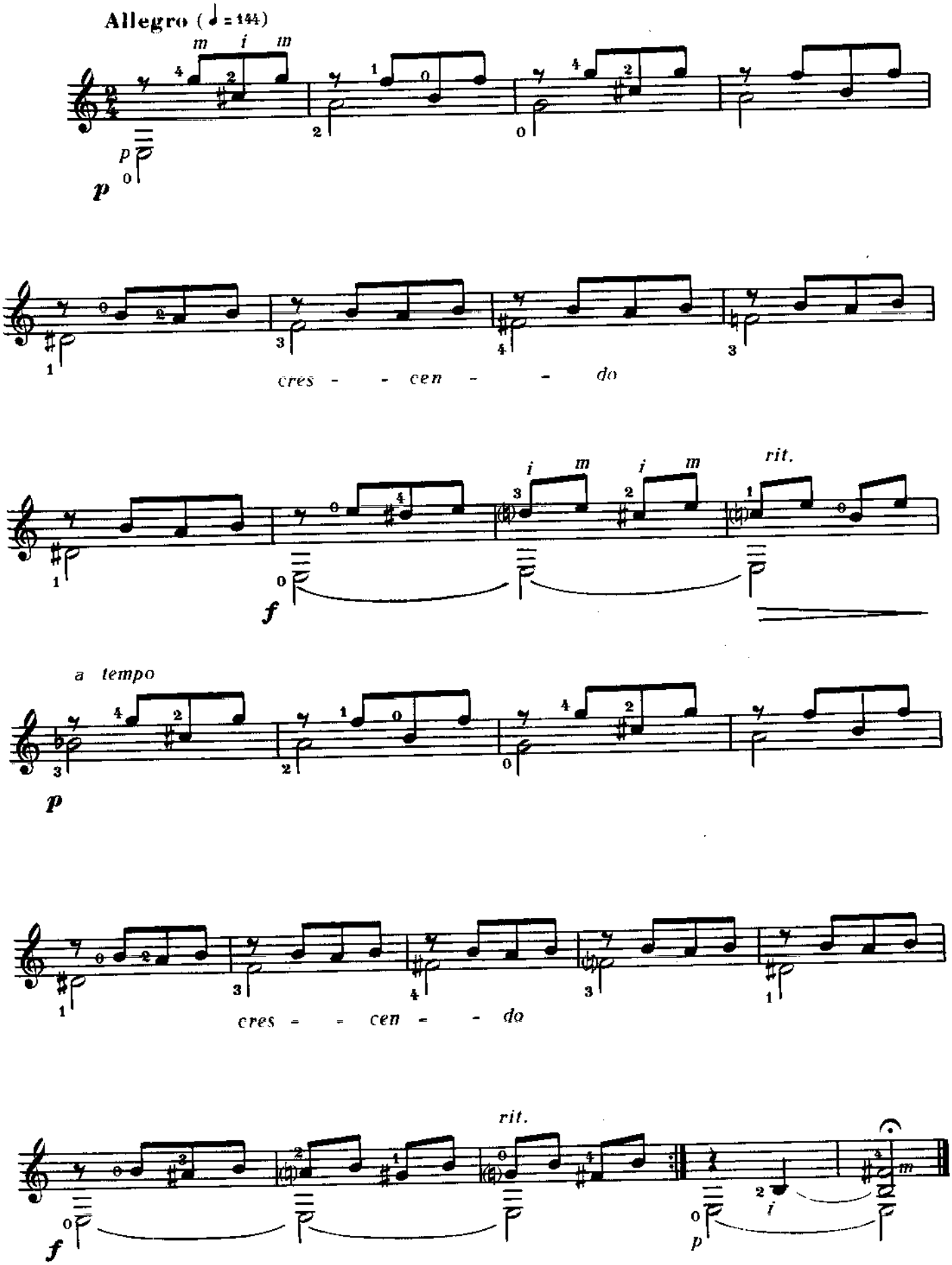
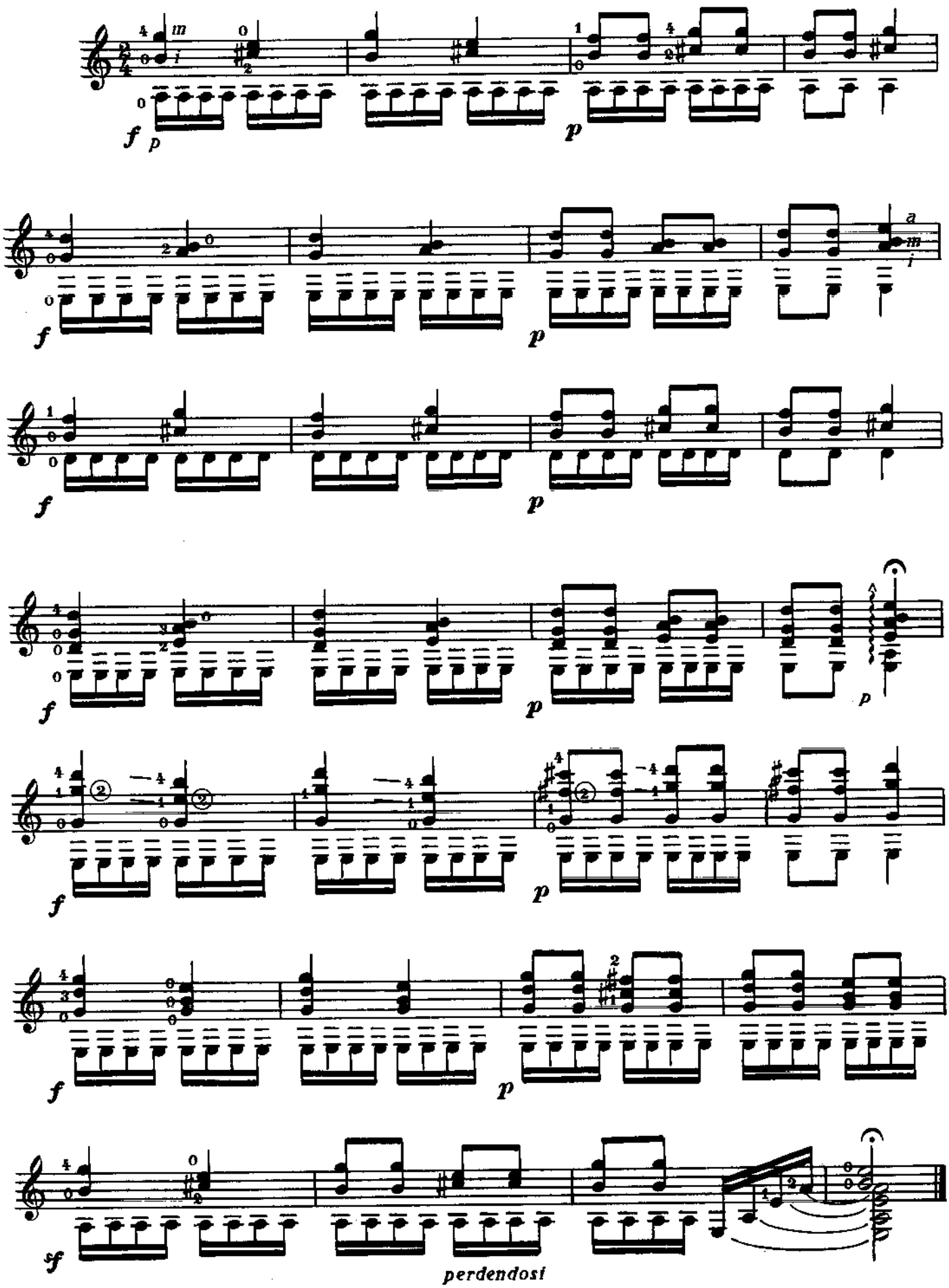
(RM)

I

J. M. Cortés Aires
(1984)

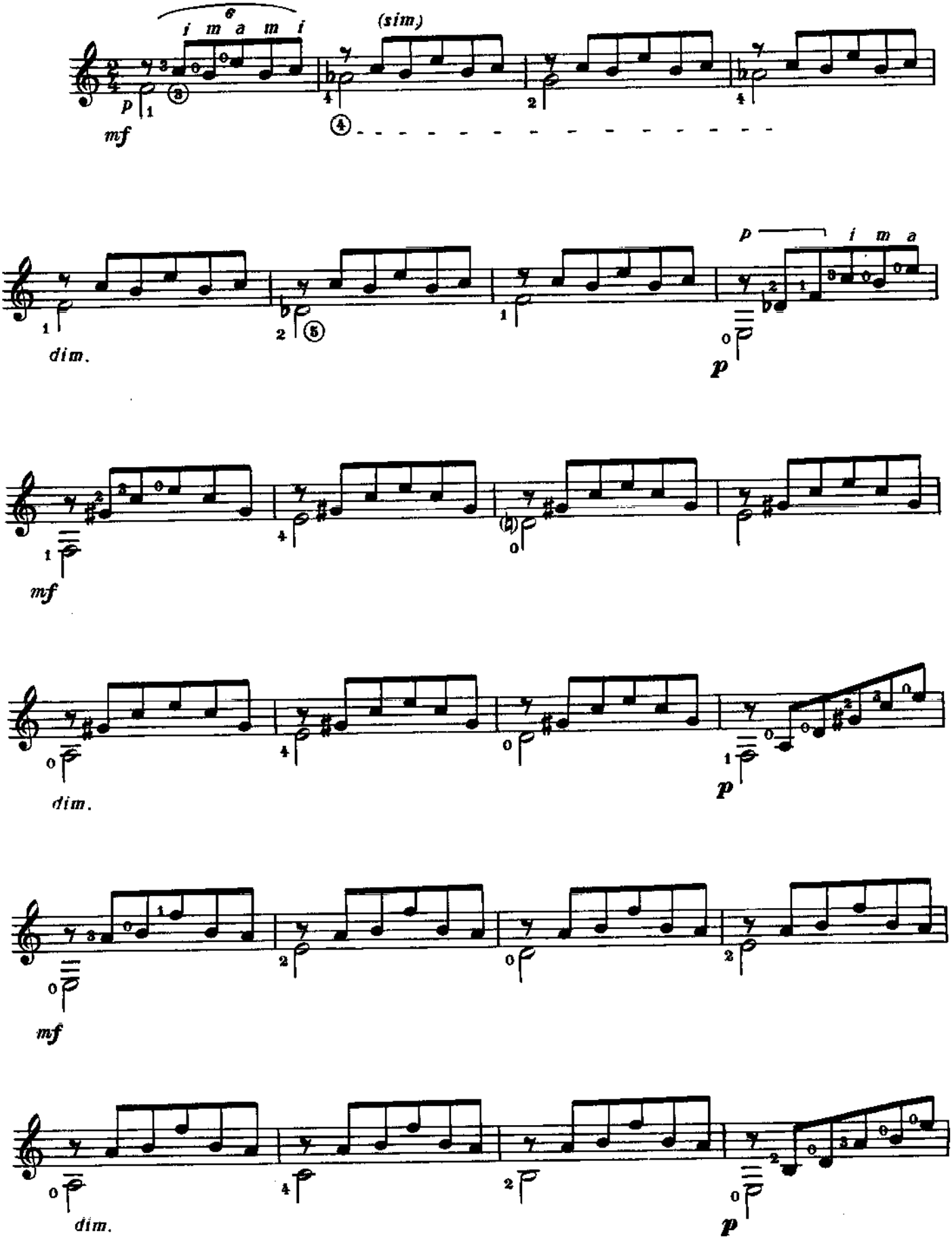


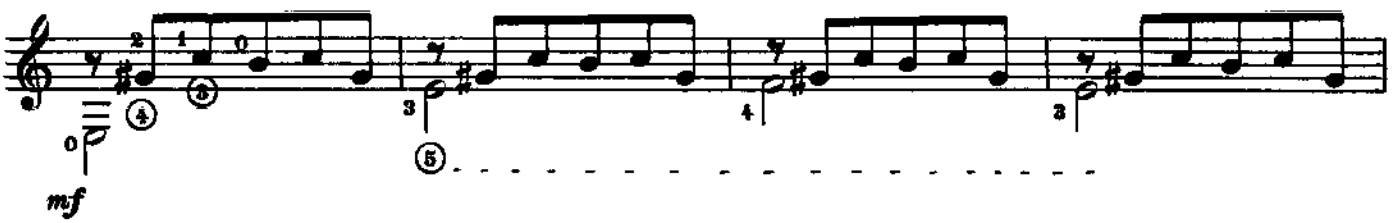
Ostinato (= 54)

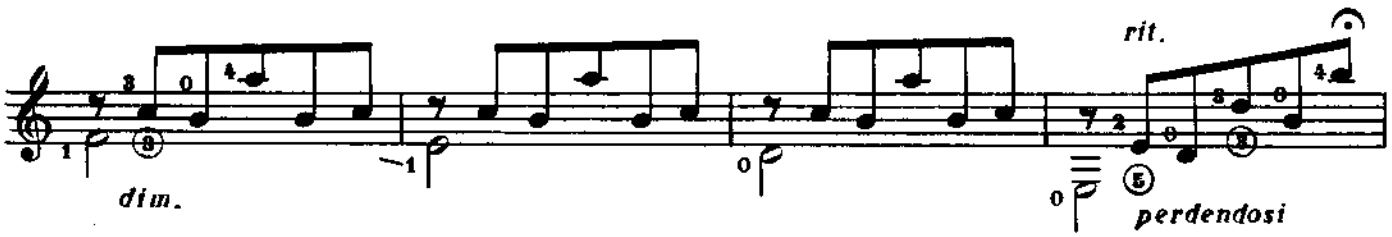


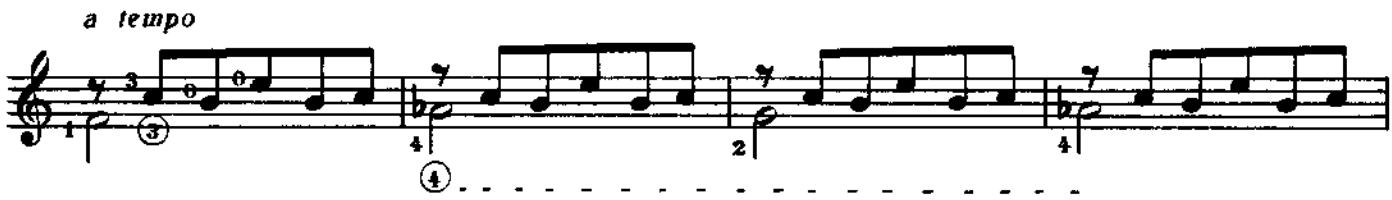
III

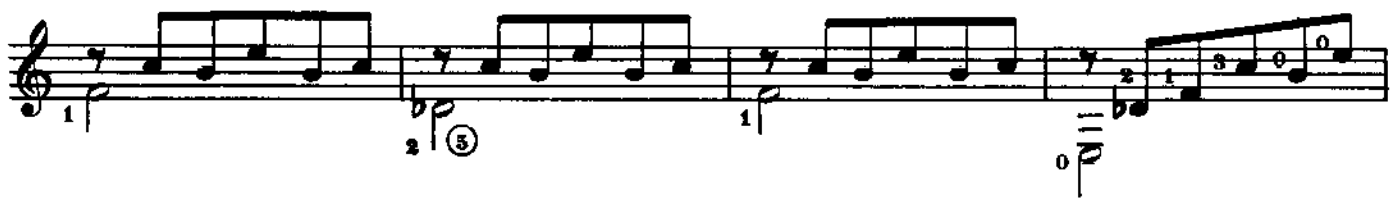
Cantabile (♩ = 80)

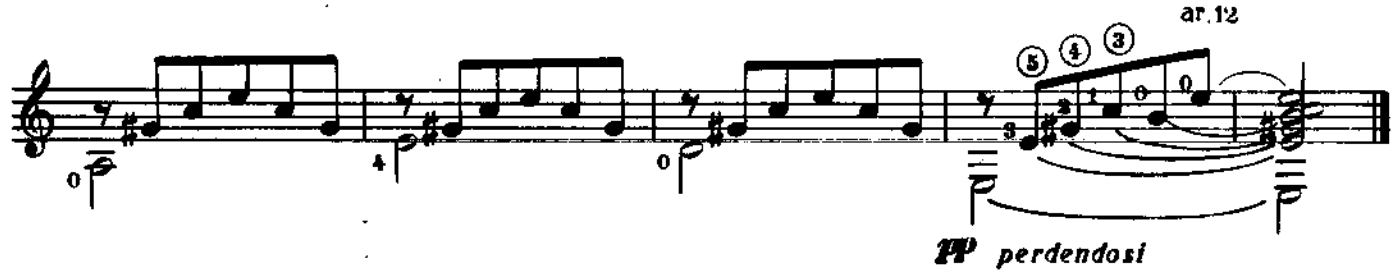



mf

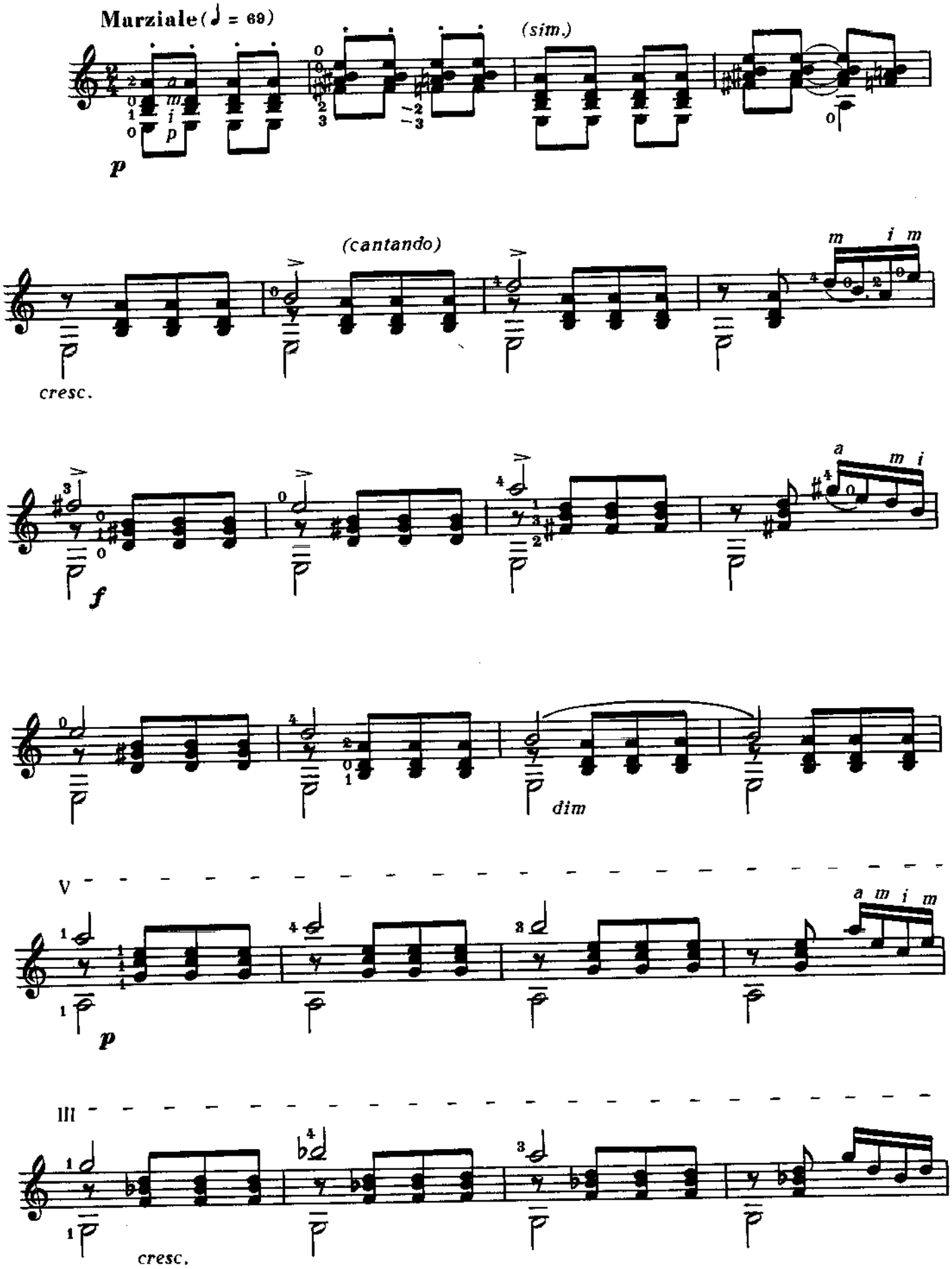

dim.
rit.
perdendosi

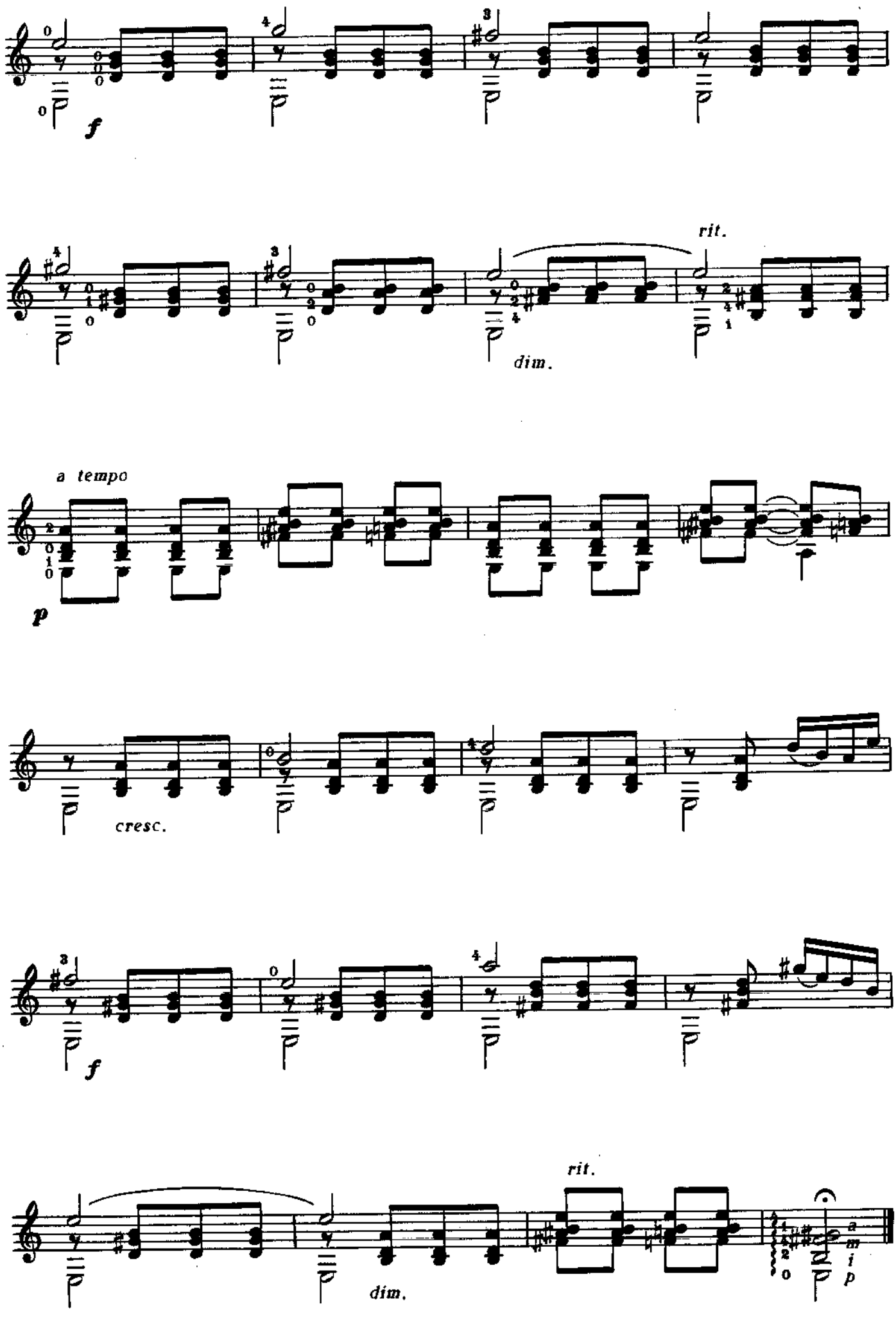

a tempo



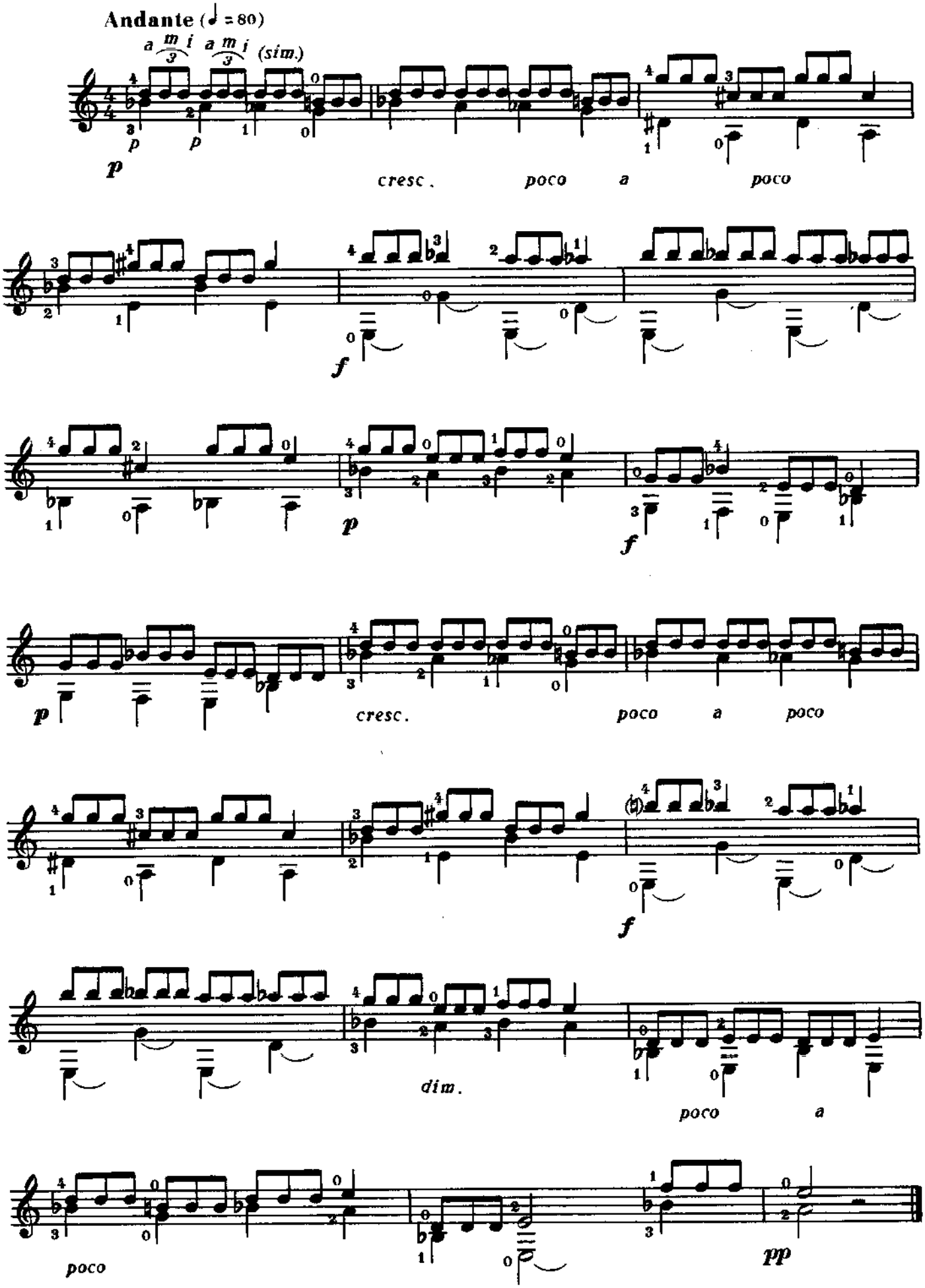

ar.12
pp perdendosi

IV

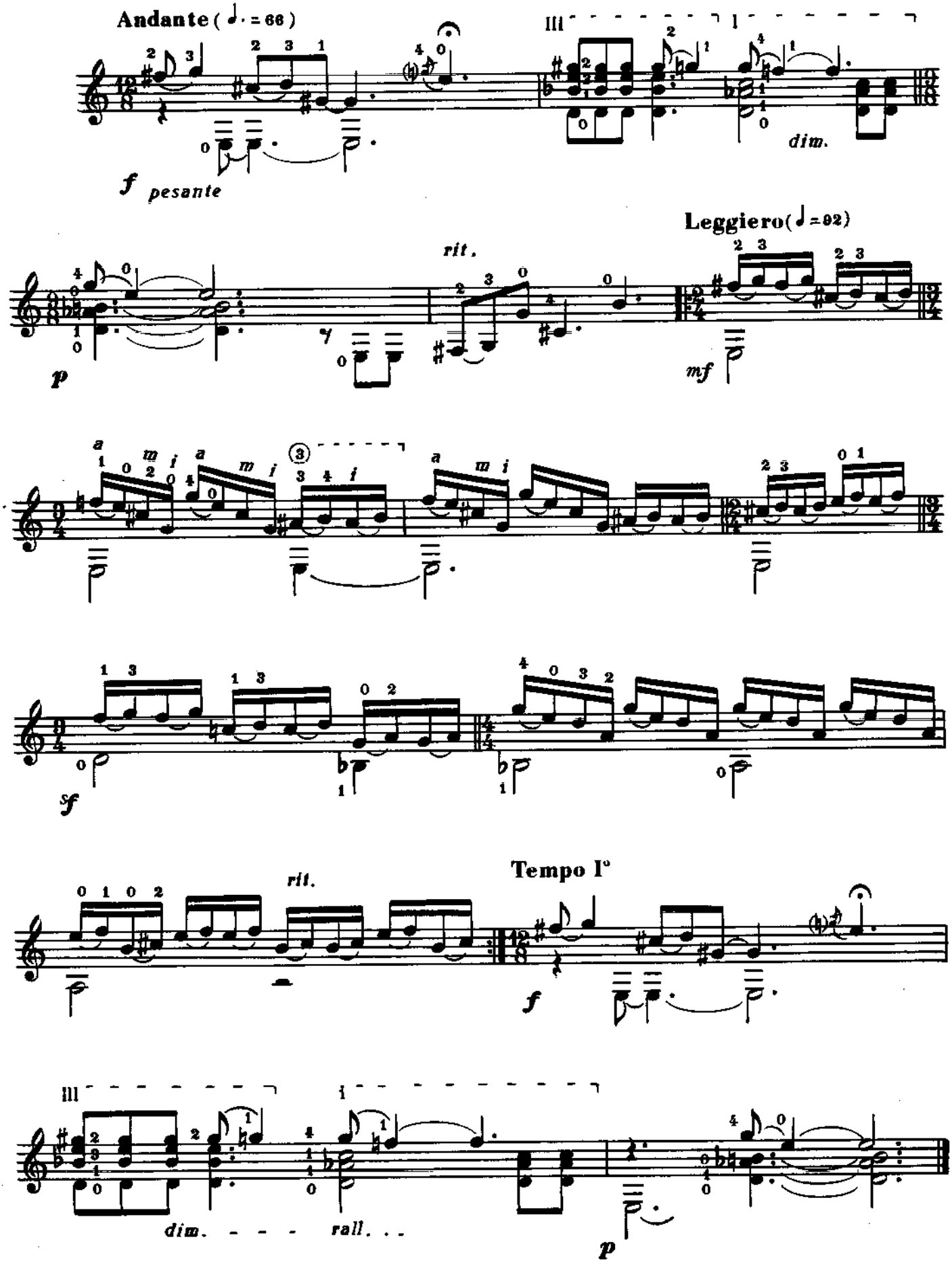



f
rit.
dim.
a tempo
p
cresc.
f
rit.
dim.
a
m
i
p

V


Andante (♩ = 80)
a m i a m i (sim.)
p
cresc. poco a poco
f
p
f
p
cresc.
poco a poco
f
dim.
poco a
poco
pp

VI


Andante (♩. = 66)
III
dim.
f pesante
Leggiero(♩ = 92)
rit.
p
mf
sf
Tempo I°
rit.
f
III
dim. - - - - rall. . .
p