

Jarana jarocho

Acordes y tonalidades

Índice

Presentación

Tabla de enarmónicos

Afinación por cuatro

Afinación universal o de guitarra

Do mayor
Do# mayor
Re mayor
Mib mayor
Mi mayor
Fa mayor
Fa # mayor
Sol mayor
Lab mayor
La mayor
Sib mayor
Si mayor

Do mayor
Do# mayor
Re mayor
Mib mayor
Mi mayor
Fa mayor
Fa # mayor
Sol mayor
Lab mayor
La mayor
Sib mayor
Si mayor

Do menor
Do# menor
Re menor
Mib menor
Mi menor
Fa menor
Fa # menor
Sol menor
Lab menor
La menor
Sib menor
Si menor

Do menor
Do# menor
Re menor
Mib menor
Mi menor
Fa menor
Fa # menor
Sol menor
Lab menor
La menor
Sib menor
Si menor

Introducción

El son jarocho a lo largo de sus muchos años de existencia ha acumulado una serie enorme de conocimientos que de manera colectiva se acumulan y renuevan con cada generación. El método de transmisión, por tradición oral, ha servido de vehículo importantísimo para la transferencia de ese cúmulo de conocimientos musicales que conforman nuestro son. Sin embargo, la transmisión oral en nuestros días, si bien mantiene su importancia y vigencia, se ha vuelto cada vez más difícil por las circunstancias socioeconómicas propias de esta época.

Buscar una manera de mantener este flujo de información es obligación de todos aquellos que conformamos este conglomerado que se ha dado en llamar movimiento jaranero. Debemos buscar la manera de incorporar los conocimientos heredados de nuestros antepasados a nuestro presente y consensarlos con los modos contemporáneos de aprendizaje y los sistemas musicales que conforman las maneras de producción musical en nuestros días.

El presente trabajo, se inscribe en este contexto, e intenta ser un apoyo para la labor creativa de los ejecutantes de la jarana jarocho. Su contenido es muy simple y está organizado de manera que pueda ser aprehendido según las necesidades musicales del jaranero que recurra a él. Haciendo uso de las posibilidades de hiperenlaces de la que nos proveen las nuevas tecnologías el lector en cualquier momento puede acceder a cualquiera de las secciones, que se encuentran siempre a un par de *clicks* de distancia.

La primera división es con respecto a la afinación. Hemos escogido las dos principales afinaciones en uso: la llamada “por cuatro”, la más extendida dentro del movimiento jaranero y la llamada (mal llamada para algunos) “universal” y que nosotros hemos añadido “o de guitarra” porque es muy cercana a la utilizada por la guitarra en su afinación más conocida. Ésta es utilizada mucho más en los ámbitos ajenos al movimiento jaranero pero igualmente utilizable y respetable.

A partir de esta primera división cada sección incluye las 12 tonalidades en mayor y sus correspondientes menores. Cada tonalidad está tratada con una progresión muy

sencilla que utiliza el primer grado de la tonalidad (tónica), el cuarto grado (subdominante) y el quinto grado (dominante), que corresponden a lo que en el aprendizaje popular se llama primera, segunda y tercera del tono. Utilizando como ejemplo la tonalidad de Do mayor los tres acordes mencionados serían Do Mayor, Fa Mayor y Sol 7. Se han escogido las posiciones que incluyen las notas fundamentales de cada acorde, porque pensamos que tanto en el aspecto técnico, como en el de entrenamiento auditivo es preferible que el ejecutante se acostumbre a los acordes en su forma más pura, para que después, si decide usarlas, pueda incorporar las extensiones correspondientes, con conocimiento de causa.

Cada página corresponde a una tonalidad e incluye una serie de vínculos o enlaces que conectan con un archivo de audio que ejemplifica en el caso de las progresiones un ejemplo ejecutado a la jarana y en el caso de las posiciones a la afinación correcta cuerda por cuerda. También se incluyó una referencia con pautado de las notas a las que corresponde cada posición. Los dedos que están marcados en cada posición son una sugerencia, cada quien puede encontrar el arreglo que le resulte más cómodo, respetando la posición, es decir, la cuerda y el trasto correspondiente. Completa la página un enlace que lleva directamente al índice general y otra que nos da las notas de las cuerdas al aire, si el ejecutante considera necesario verificar el estado de la afinación.

Pensado fundamentalmente para su uso en computadora, este disco también puede escucharse en un reproductor de discos compactos convencional y además da la probabilidad de que, si el ejecutante lo considera necesario, imprimir la hoja con la tonalidad que en ese momento requiera de su estudio y atención.

Como siempre en todos nuestros trabajos, nuestra intención es cooperar con el desarrollo del son jarocho y en ese tenor esta hecho el presente CD-Rom, por lo tanto estamos abiertos a cualquier sugerencia o crítica que lo pueda mejorar

Rafael Figueroa Hernández
figueroa@comosuen.com

Tabla de enarmónicos

Un enarmónico es una nomenclatura diferente para un mismo sonido, sean notas aisladas o acordes.

Do

Do# = Reb

Re

Re# = Mib

Mi

Fa

Fa# = Solb

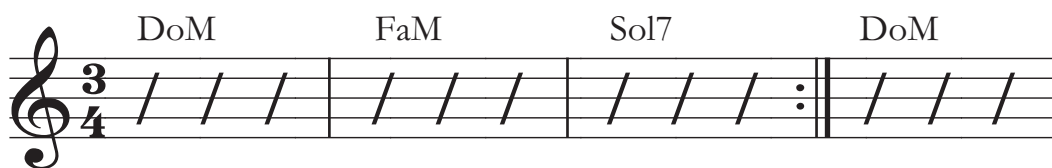
Sol

Sol# = Lab

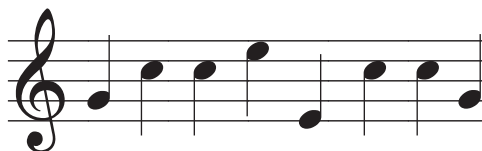
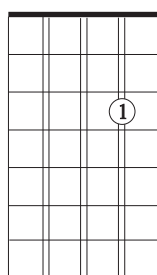
La

La # = Sib

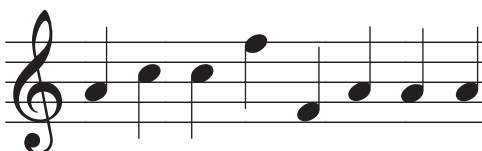
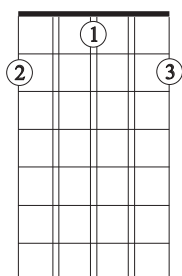
Si



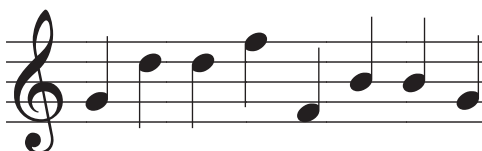
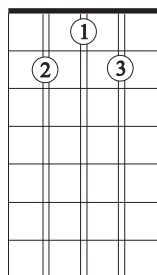
DoM



FaM



Sol7

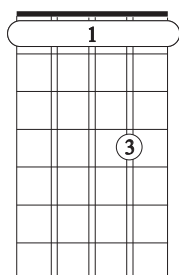


Do sostenido Mayor

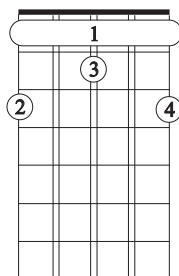
Afinación por cuatro



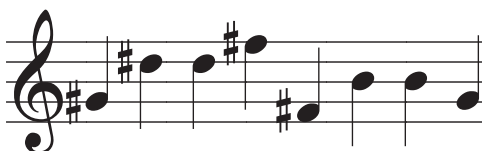
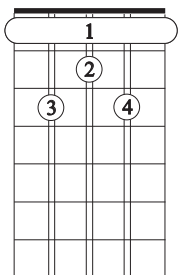
Do#M

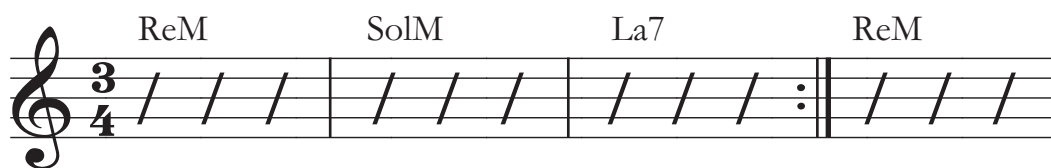


Fa#M

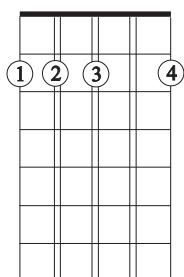


Sol#7

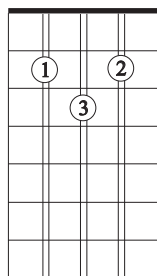




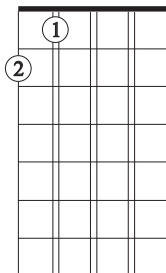
ReM



SolM

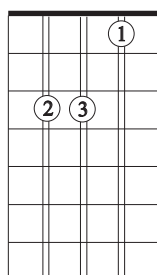


La7

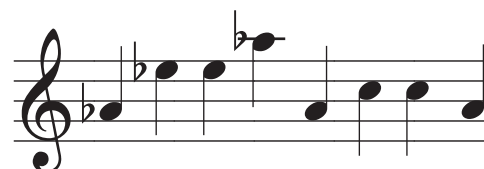
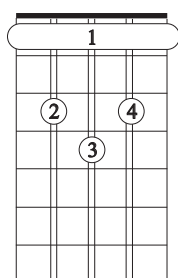




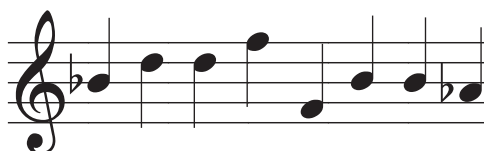
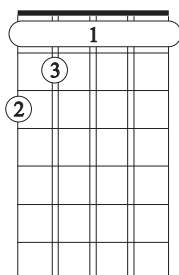
MibM

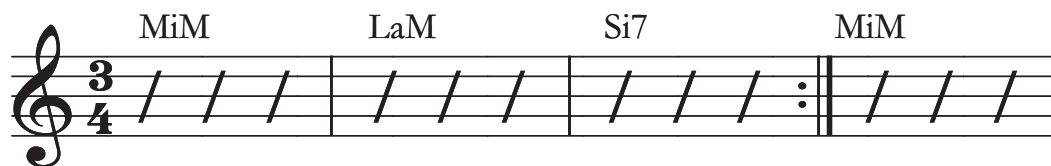


LabM

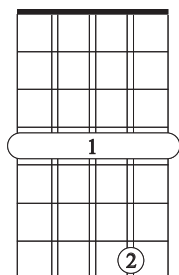


Sib7

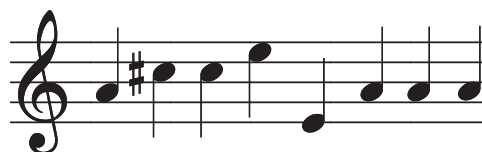
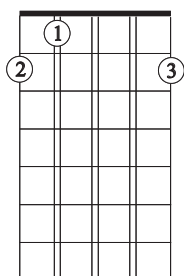




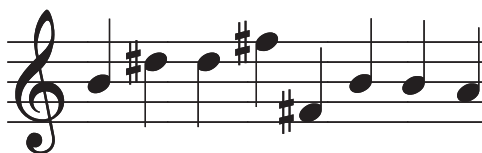
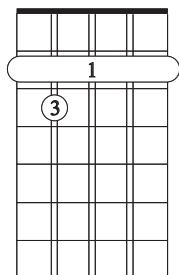
MiM

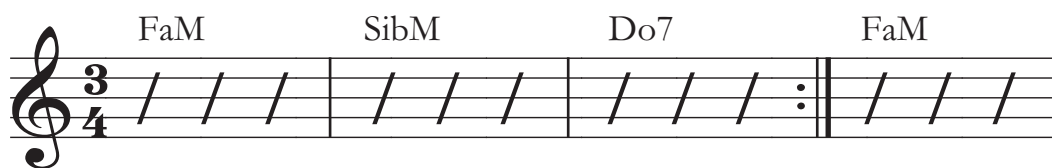


LaM

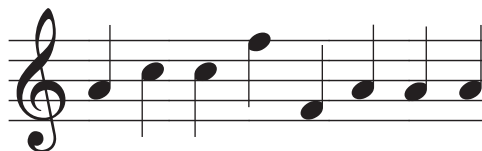
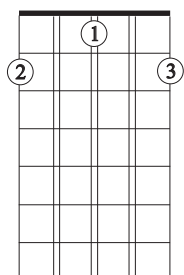


Si7

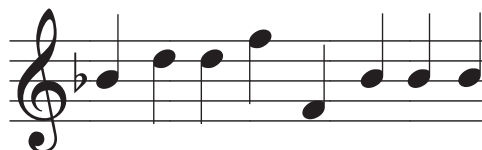
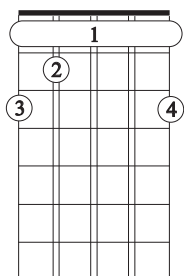




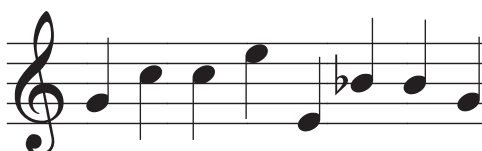
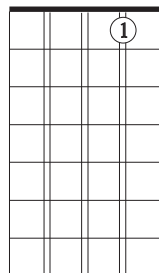
FaM



SibM



Do7



Fa sostenido Mayor *Afinación por cuatro*

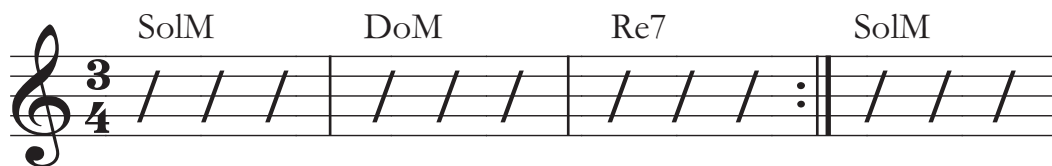
Fa sostenido Mayor *Afinación por cuatro*

Fa#M

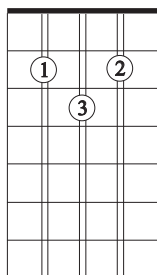
1 3 2

A musical staff in treble clef with a key signature of two sharps (F# and C#). The melody consists of quarter notes: F#4, G#4, A4, B4, C#5, D5, E5, D5, C#5, B4, A4, G#4, F#4.

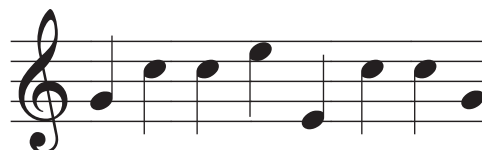
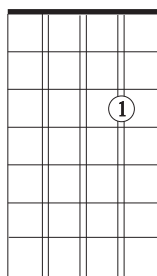
[illegible]



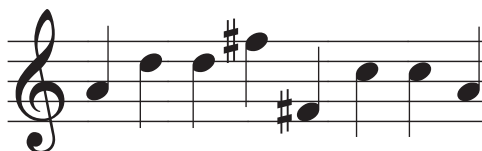
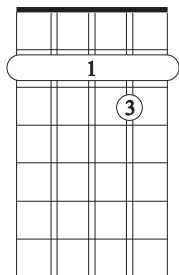
SolM



DoM

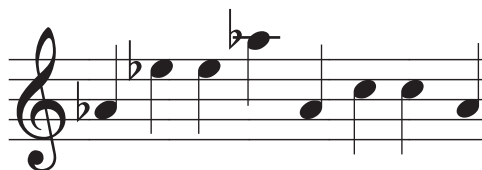
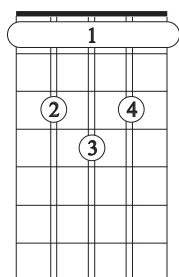


Re7

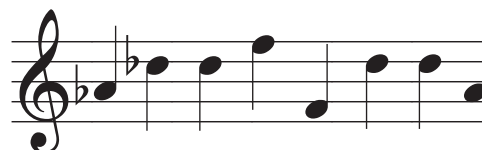
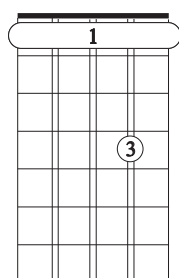




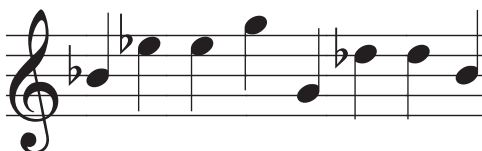
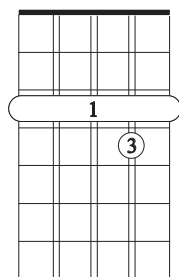
LabM

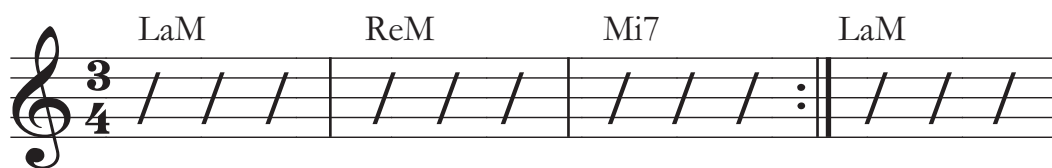


RebM

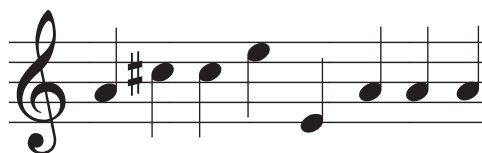
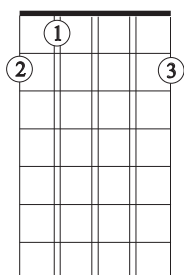


Mib7

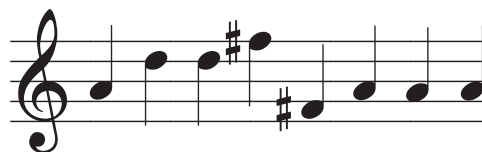
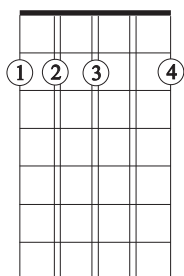




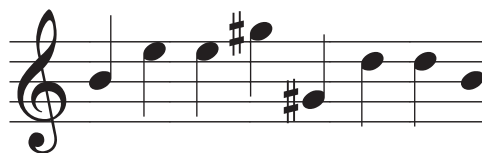
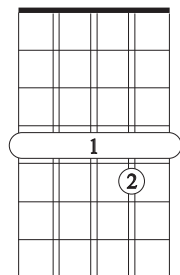
LaM



ReM

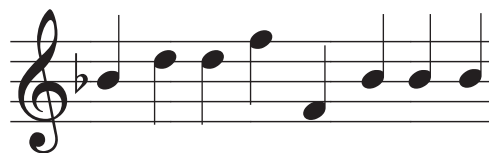
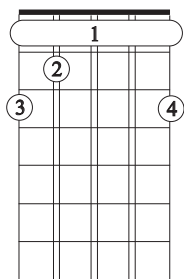


Mi7

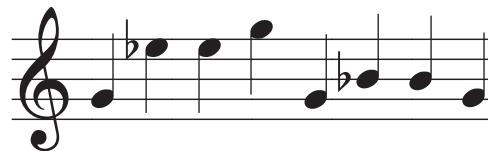
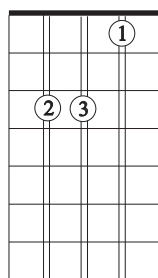




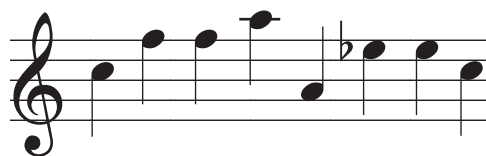
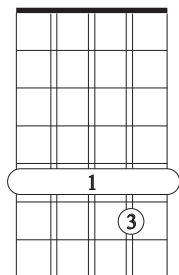
SibM

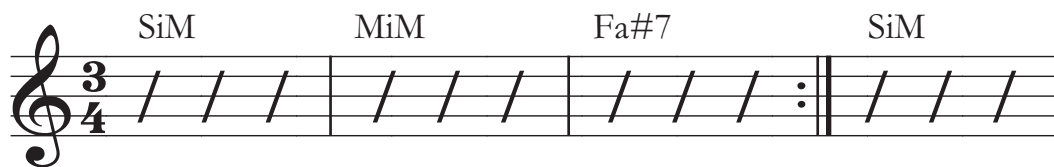


MibM

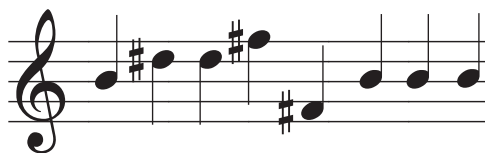
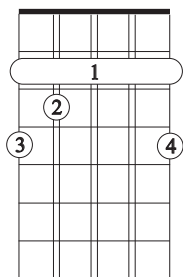


Fa7

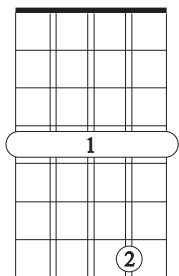




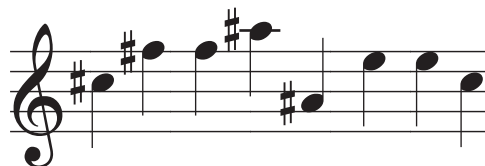
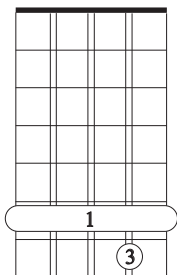
SiM

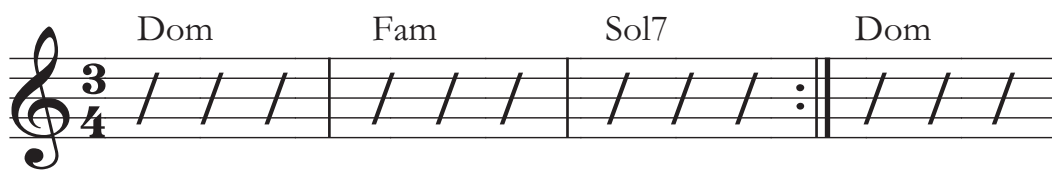


MiM

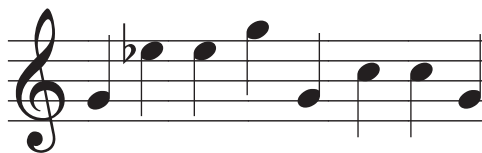
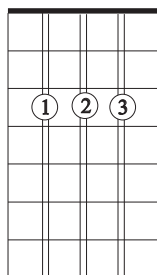


Fa#7

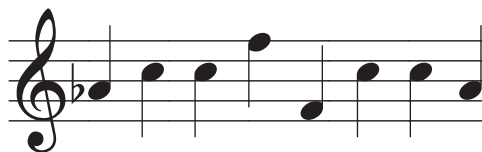
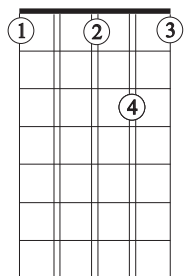




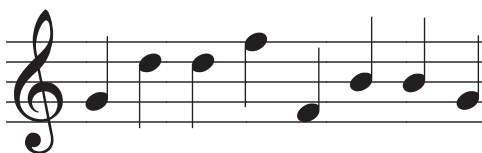
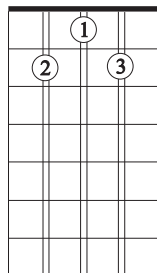
Dom



Fam

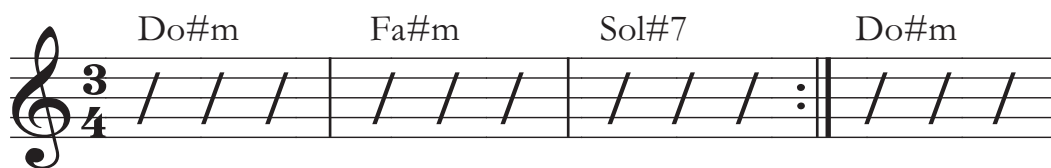


Sol7

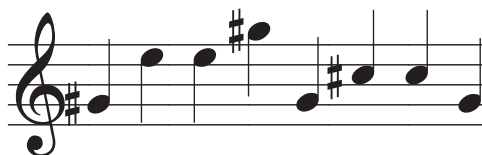
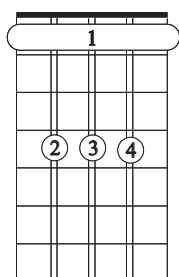


Do sostenido menor

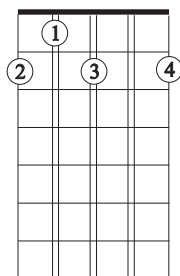
Afinación por cuatro



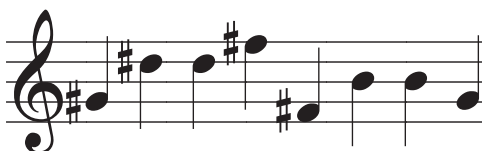
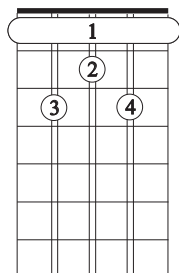
Do#m

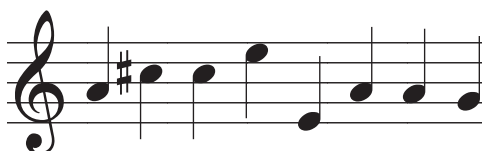
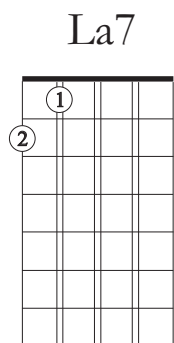
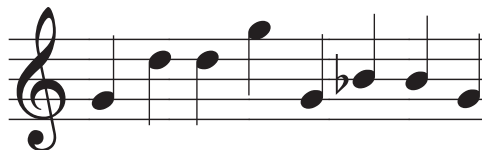
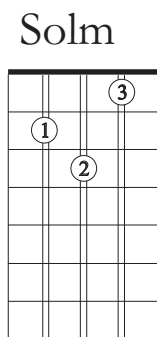
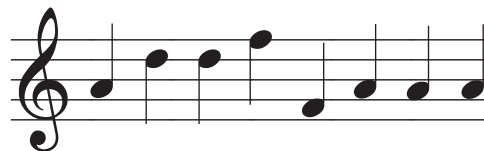
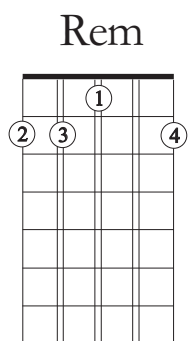
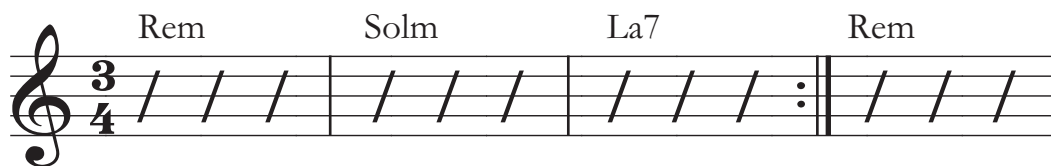


Fa#m



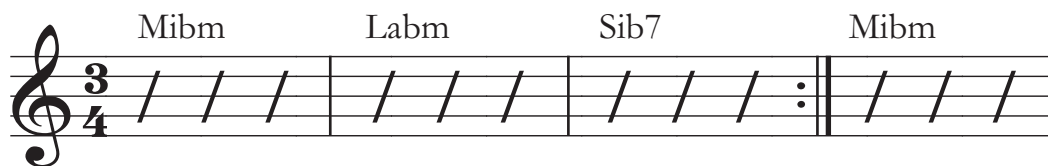
Sol#7



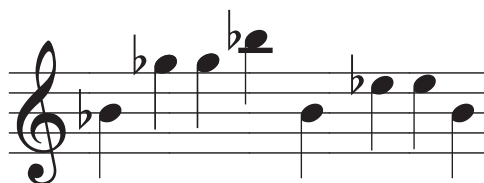
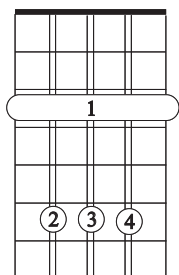


Mi bemol menor

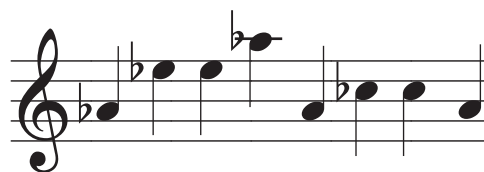
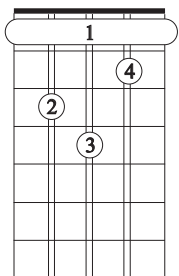
Afinación por cuatro



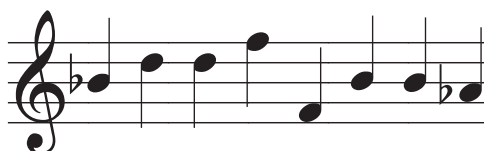
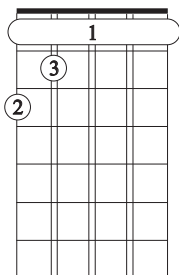
Mibm

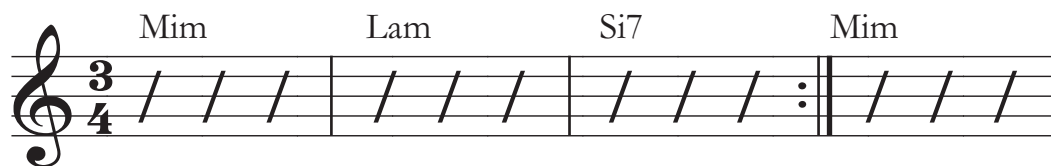


Labm

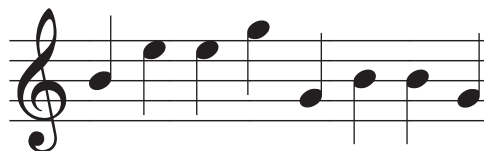
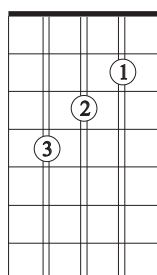


Sib7

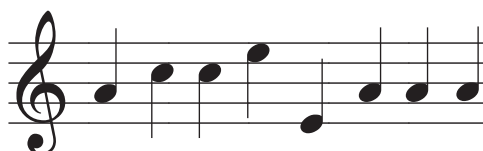
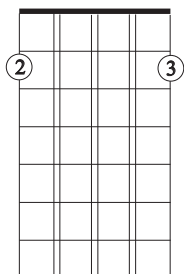




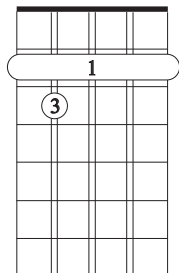
Mim

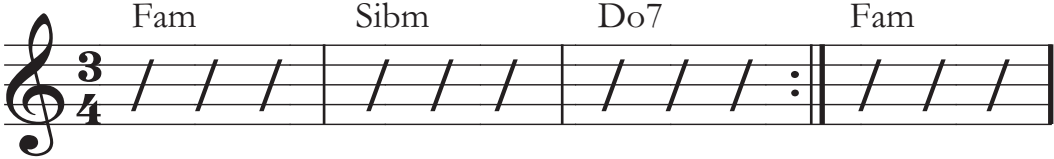


Lam

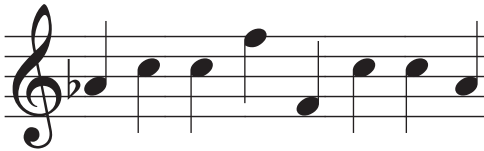
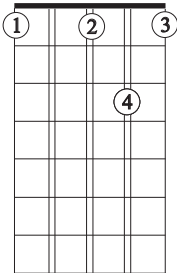


Si7

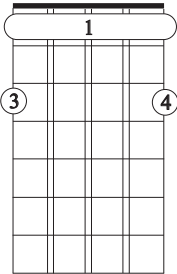




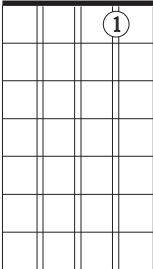
Fam



Sibm

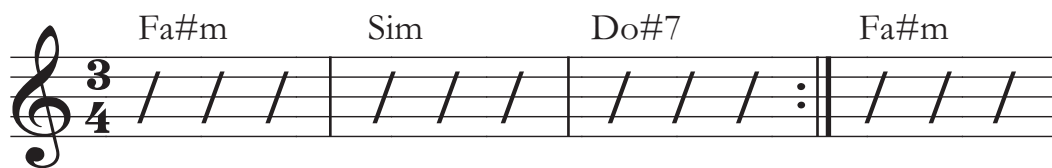


Do7

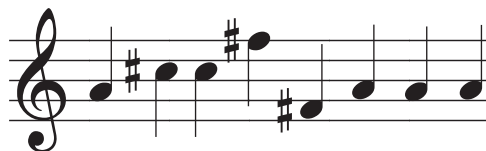
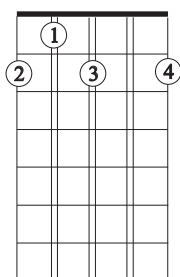


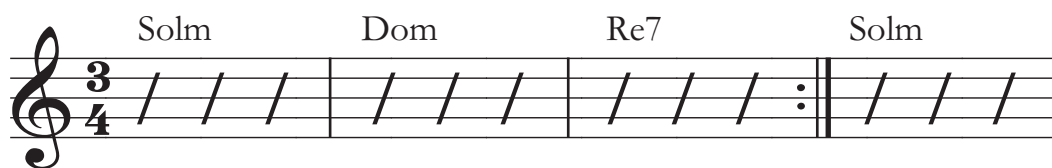
Fa sostenido menor

Afinación por cuatro

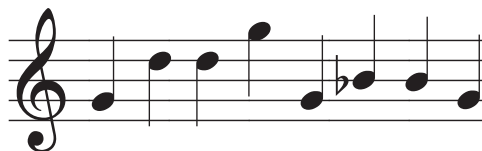
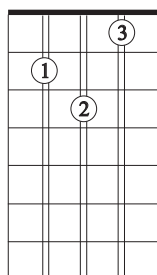


Fa#m

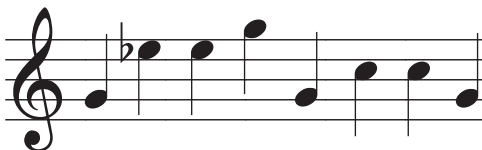
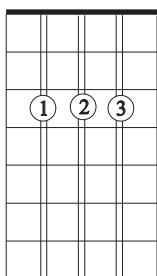




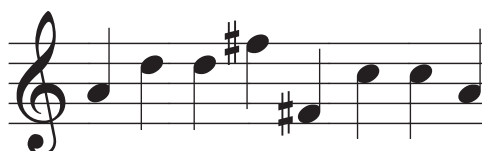
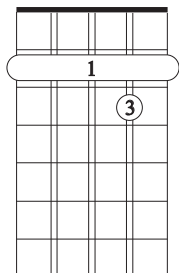
Solm

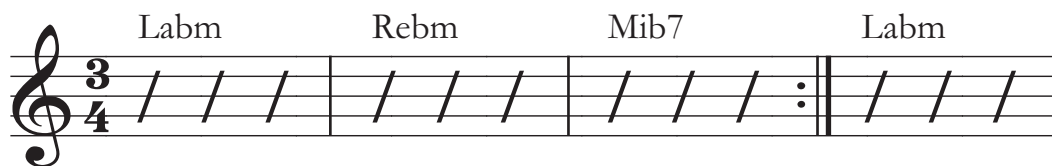


Dom

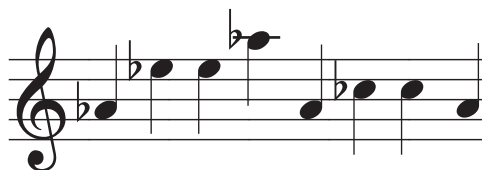
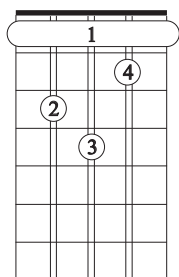


Re7

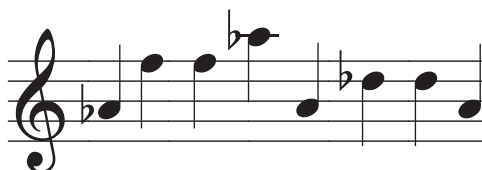
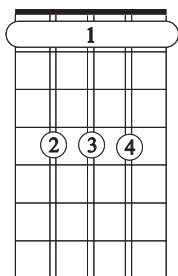




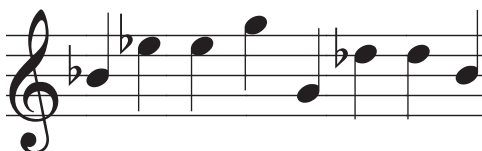
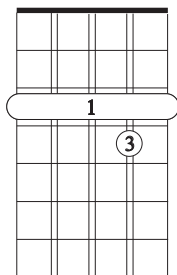
Labm

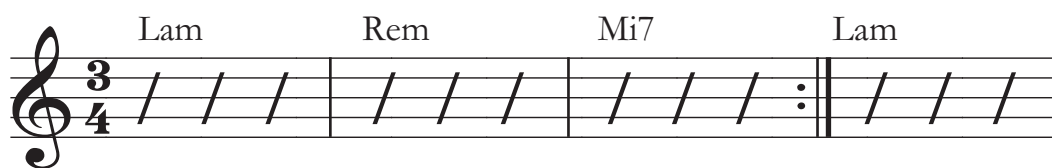


Rebm

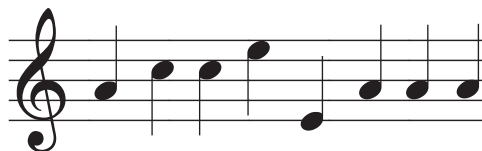
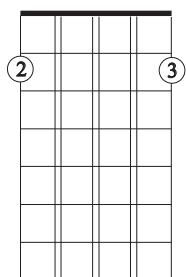


Mib7

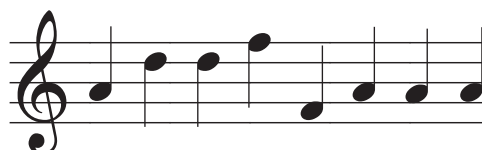
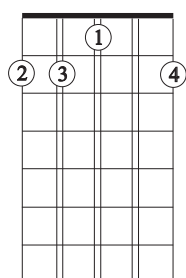




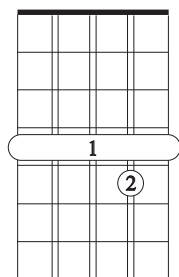
Lam

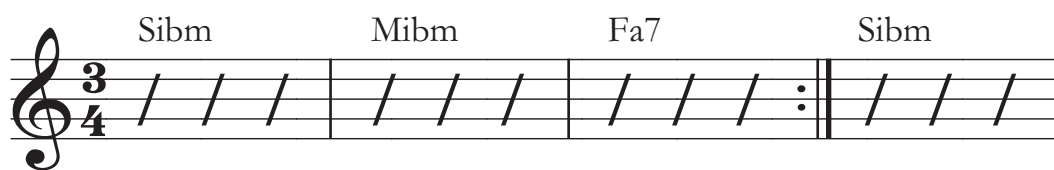


Rem

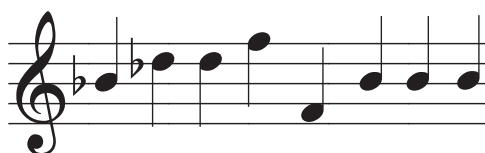
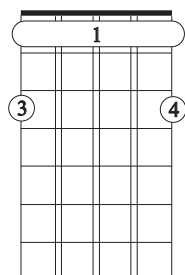


Mi7

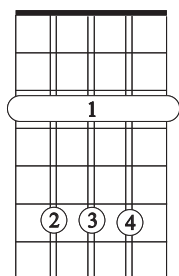




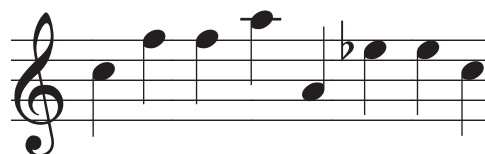
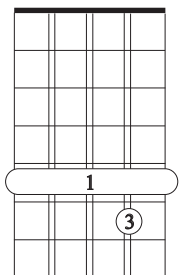
Sibm

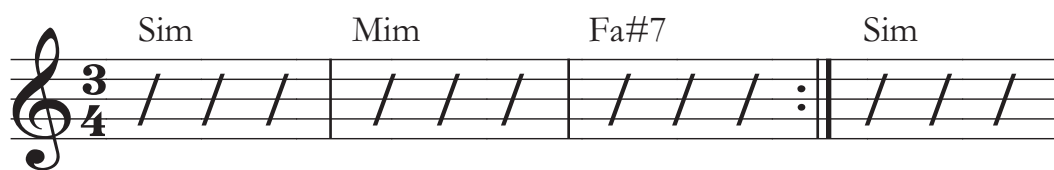


Mibm

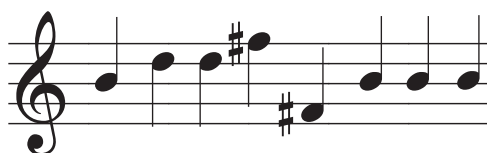
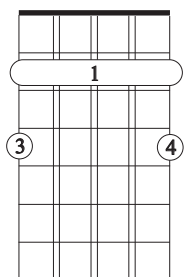


Fa7

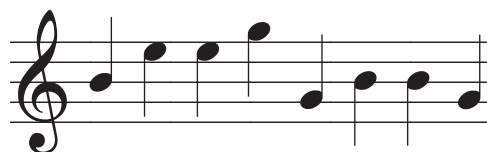
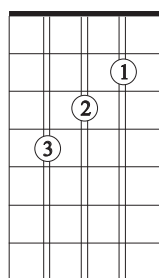




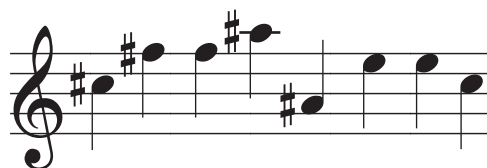
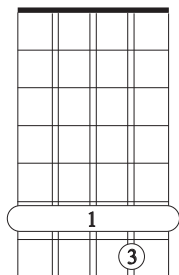
Sim

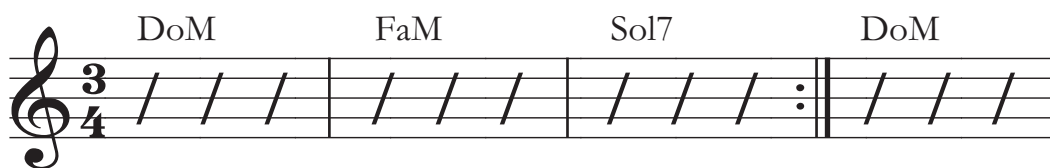


Mim

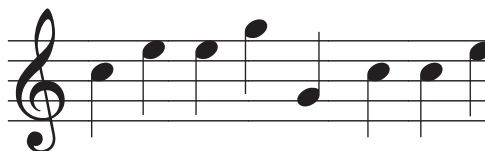
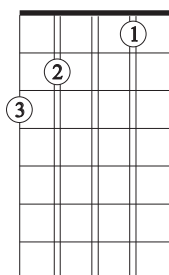


Fa#7

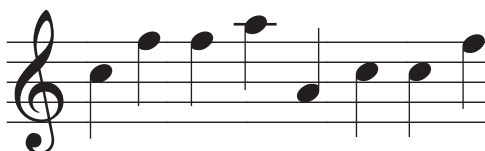
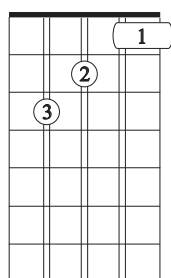




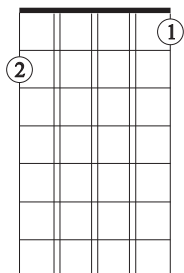
DoM



FaM

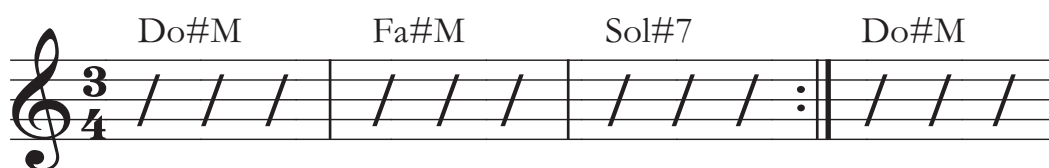


Sol7

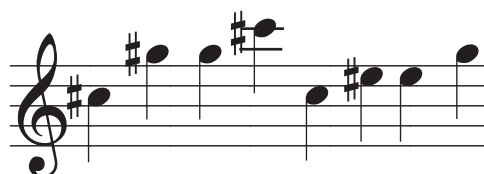
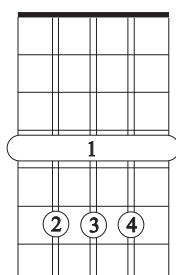


Do sostenido Mayor

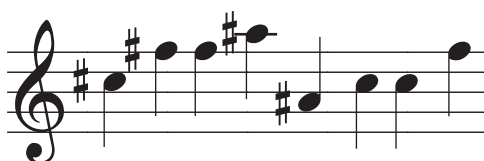
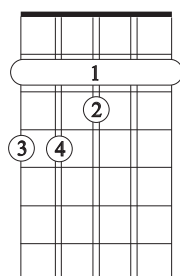
Afinación universal o de guitarra



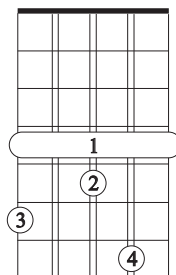
Do#M

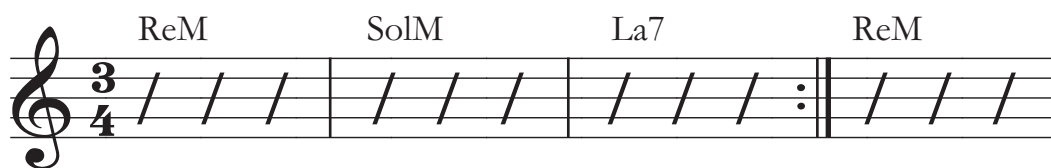


Fa#M

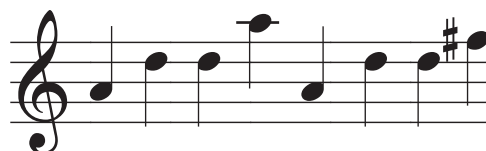
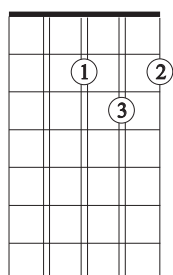


Sol#7

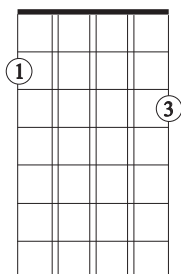




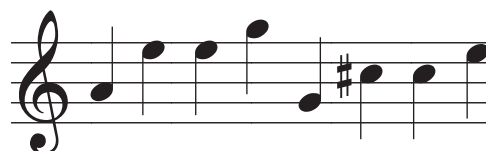
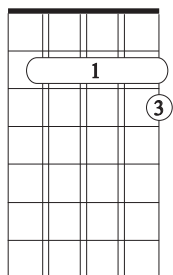
ReM

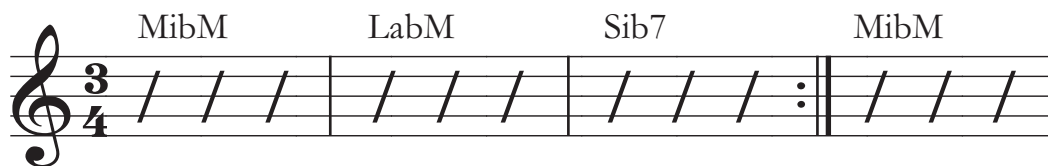


SolM

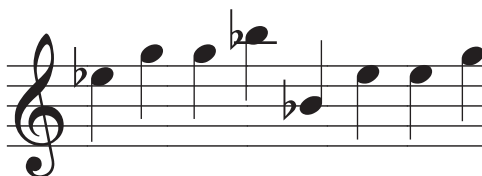
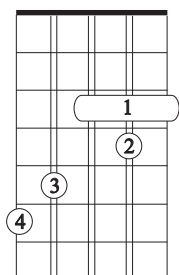


La7

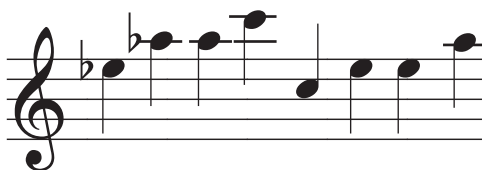
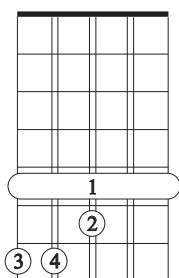




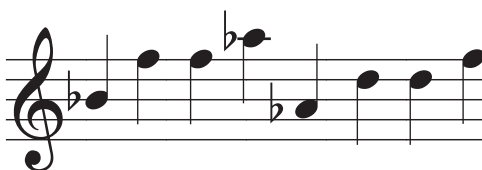
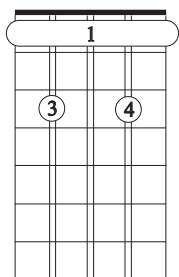
MibM

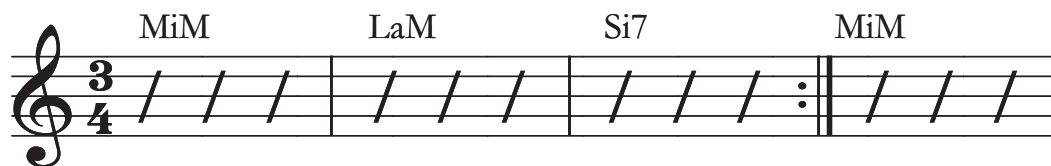


LabM

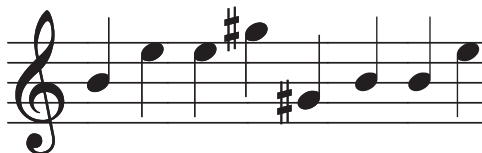
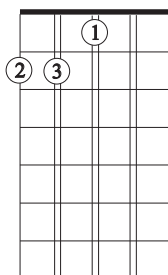


Sib7

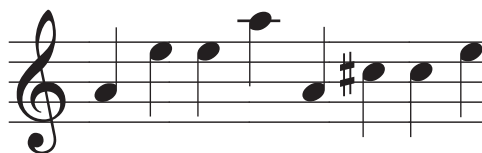
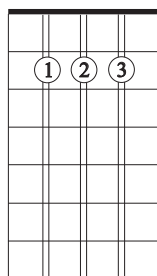




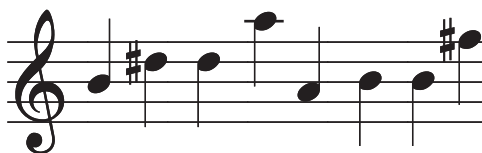
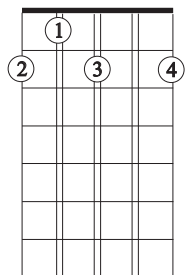
MiM

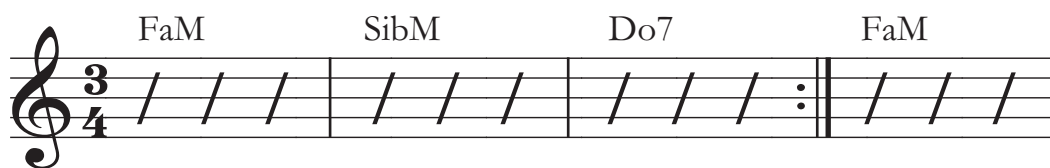


LaM

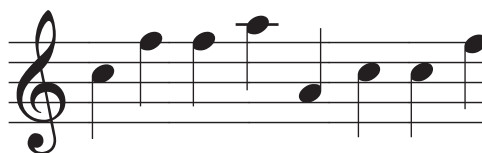
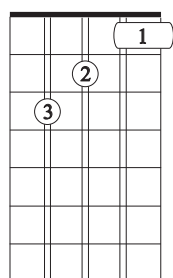


Si7

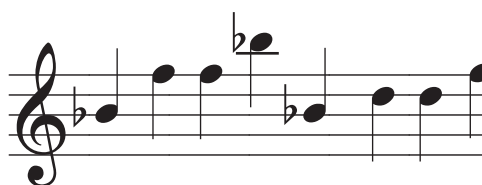
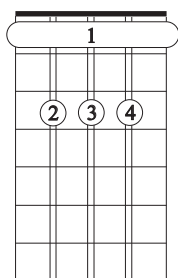




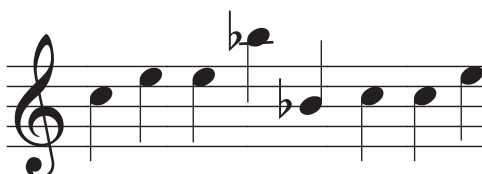
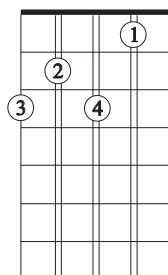
FaM



SibM

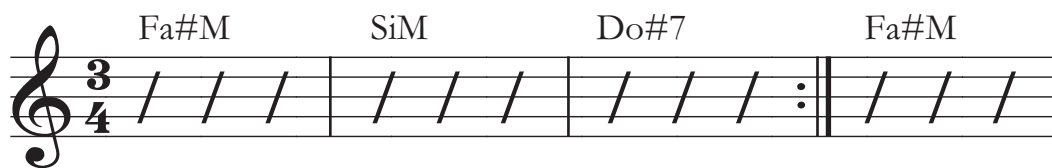


Do7

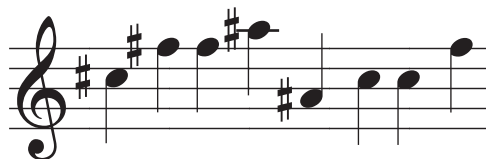
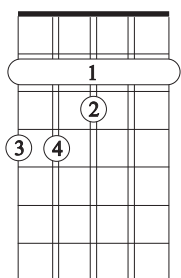


Fa sostenido Mayor

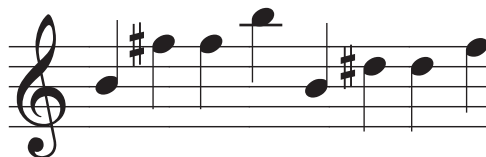
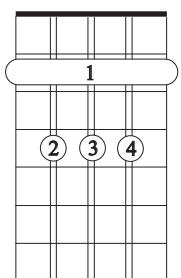
Afinación universal o de guitarra



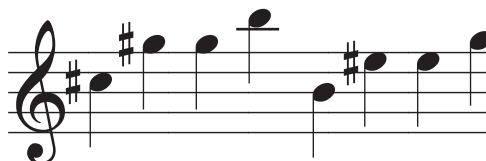
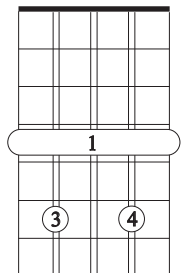
Fa#M

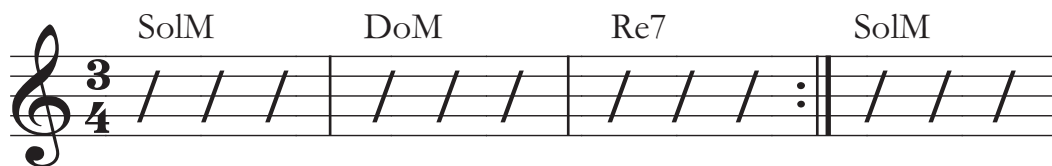


SiM

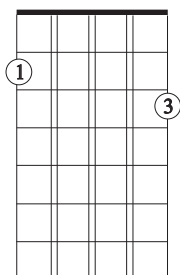


Do#7

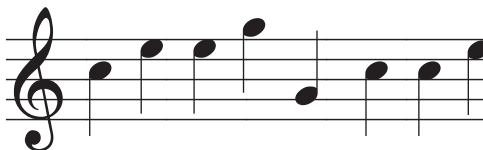
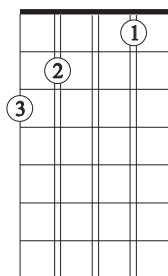




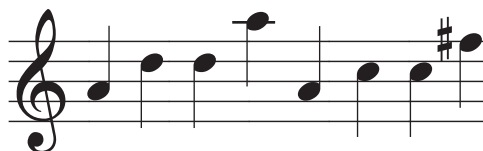
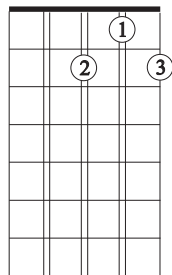
SolM



DoM

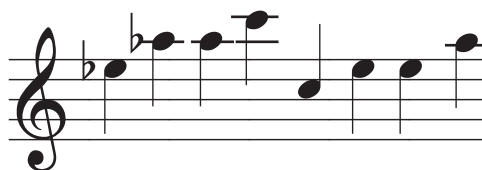
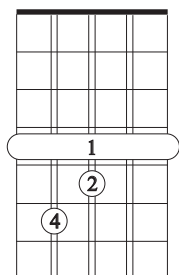


Re7

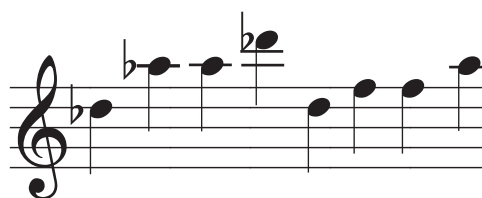
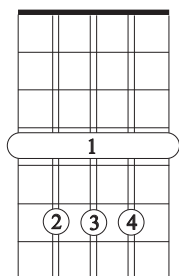




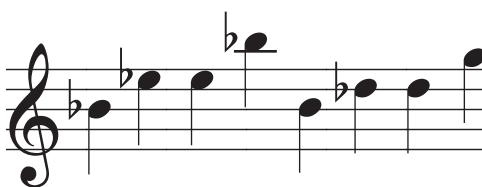
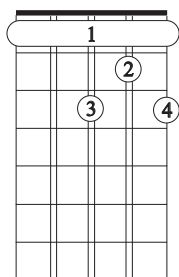
LabM

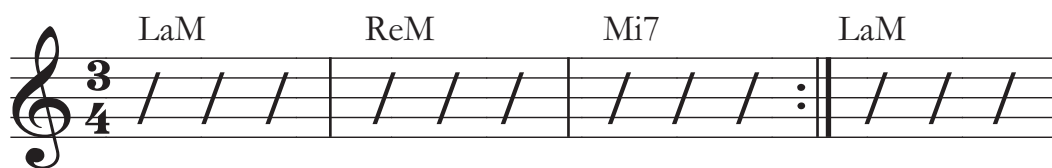


RebM

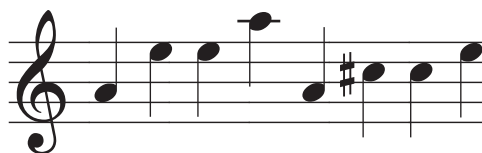
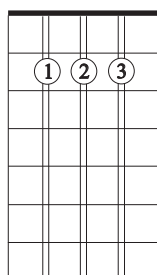


Mib7

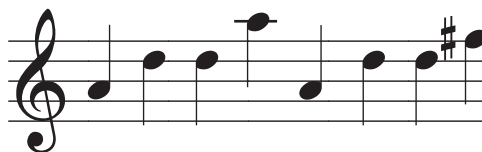
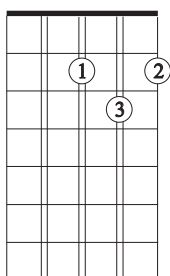




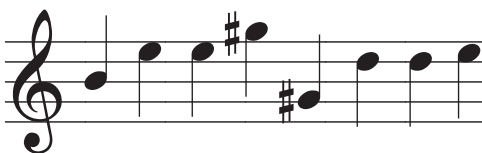
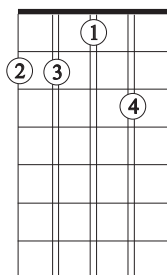
LaM



ReM



Mi7



SibM

1

2 3 4

[illegible]

MibM




Diagram illustrating the MibM (Mixed Integer Branching) node structure. The diagram shows a 4x4 grid of nodes. The top row is shaded. The second row has a node labeled '1' in a rounded rectangle. The third row has a node labeled '2' in a circle. The fourth row has a node labeled '3' in a circle. The bottom row has a node labeled '4' in a circle.

A musical staff in treble clef with a key signature of one flat (B-flat). The melody consists of the following notes: B-flat (quarter), C (quarter), D (quarter), E (quarter), F (half), G (quarter), A (quarter), B-flat (quarter), C (quarter), D (quarter), E (quarter), F (half), G (quarter), A (quarter), B-flat (quarter), C (quarter).

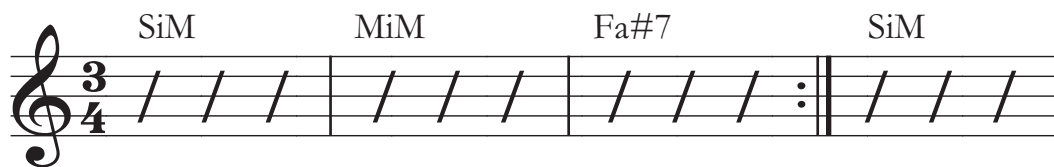
Fa7

1

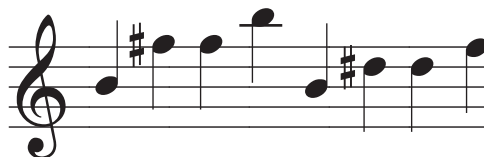
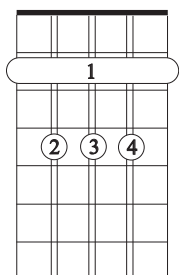
3

4

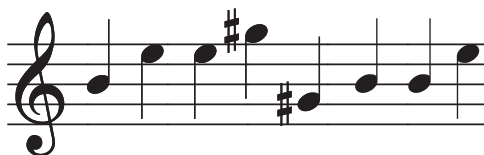
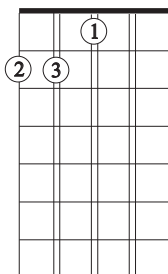
5



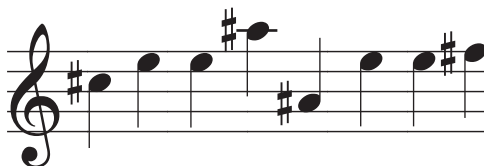
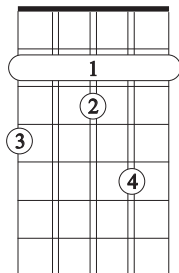
SiM

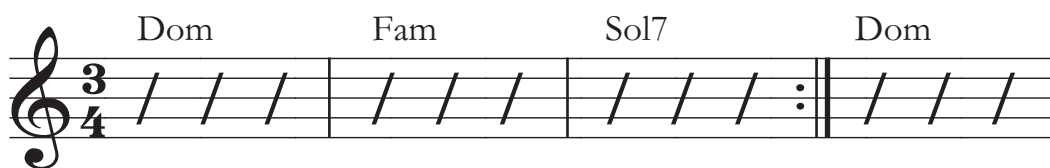


MiM

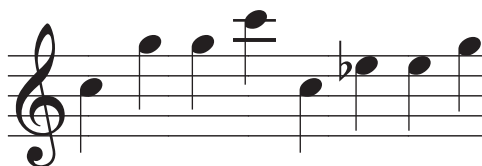
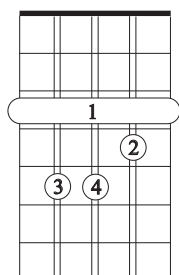


Fa#7

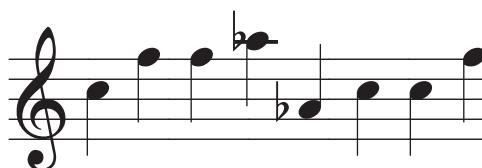
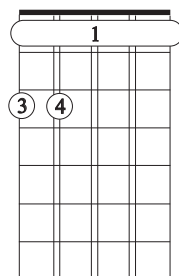




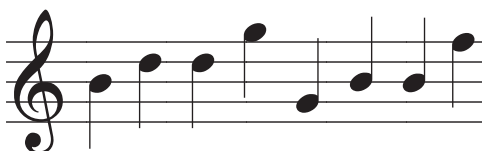
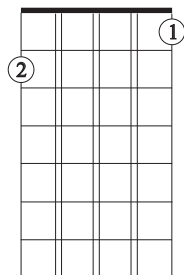
Dom

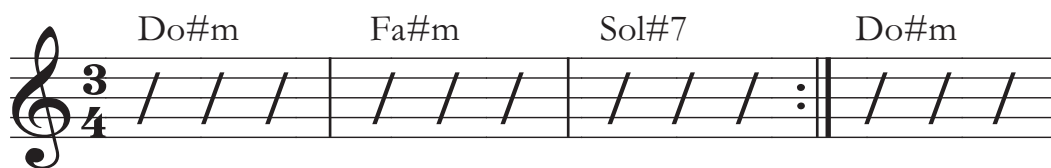


Fam

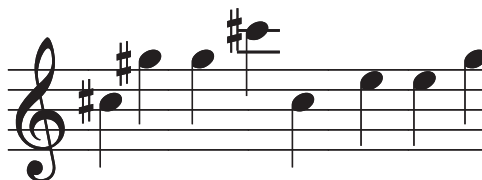
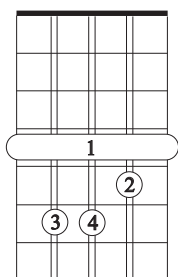


Sol7

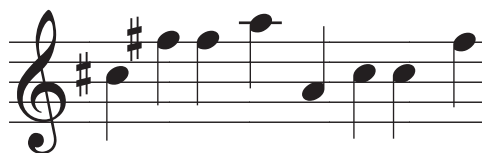
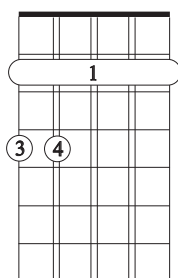




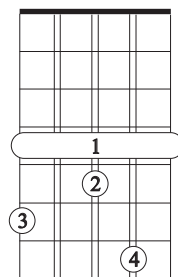
Do#m

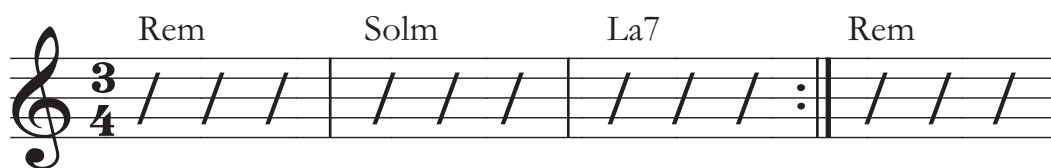


Fa#m

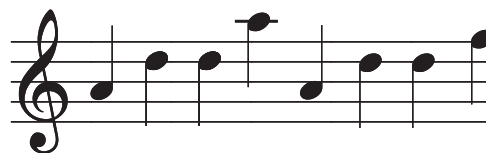
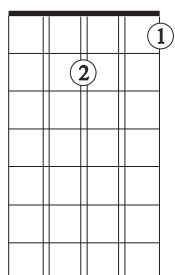


Sol#7

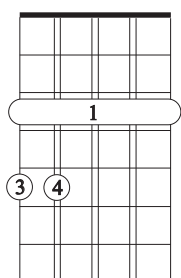




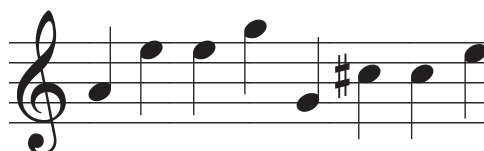
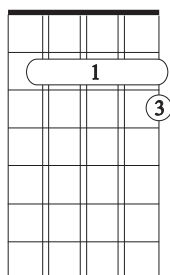
Rem

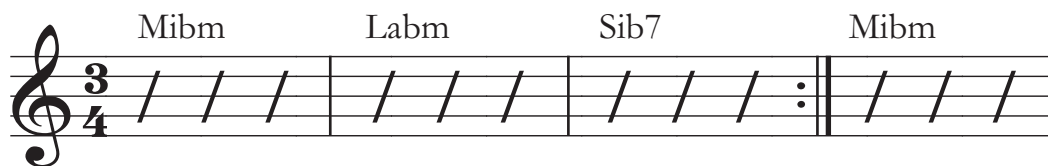


Solm

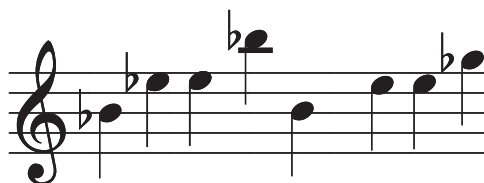
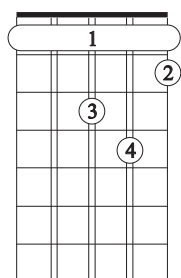


La7

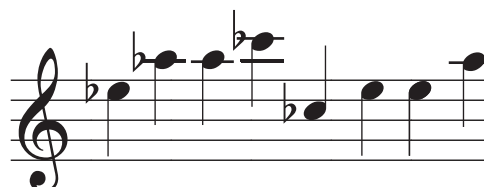
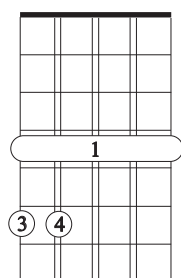




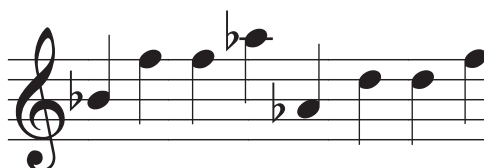
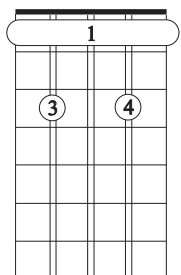
Mibm

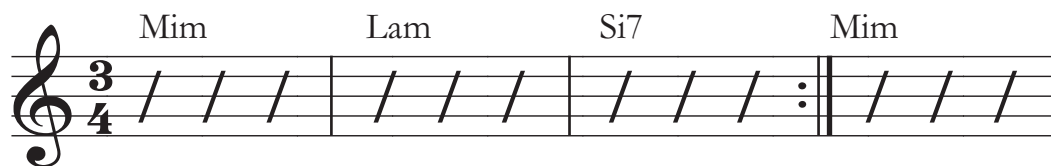


Labm

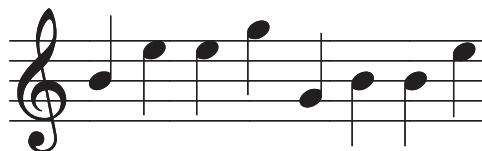
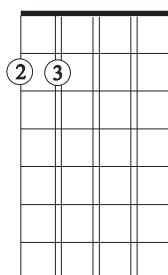


Sib7

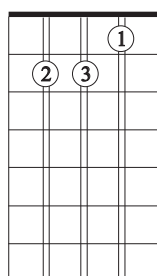




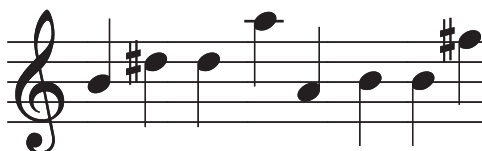
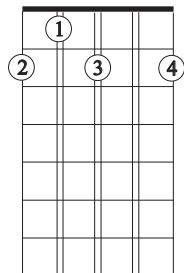
Mim

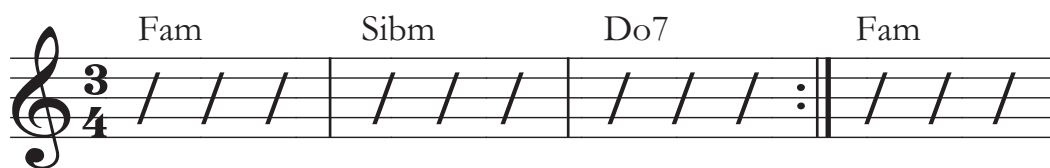


Lam

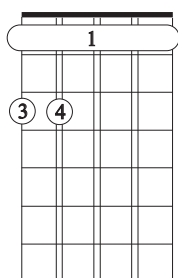


Si7

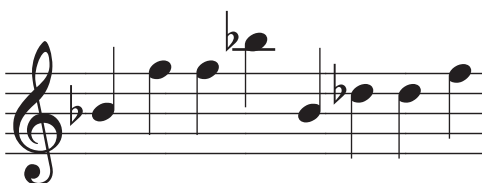
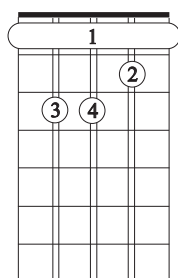




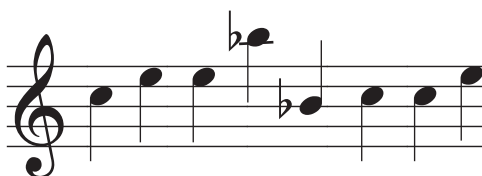
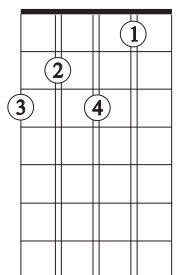
Fam



Sibm

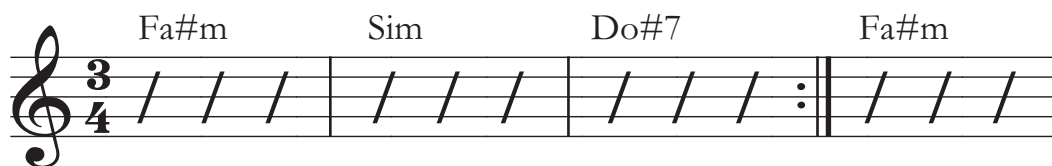


Do7

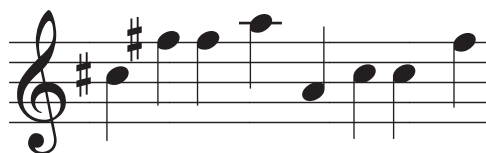
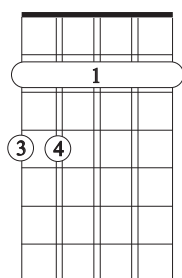


Fa sostenido menor

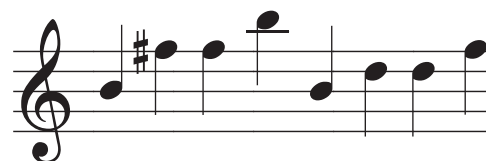
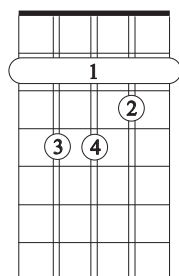
Afinación universal o de guitarra



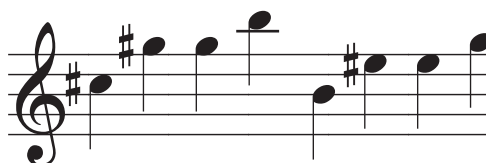
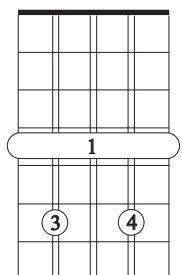
Fa#m

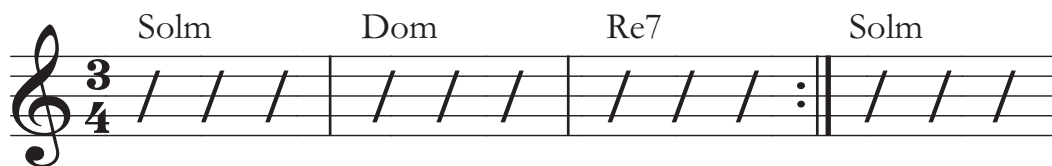


Sim

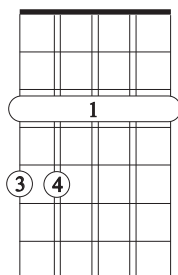


Do#7

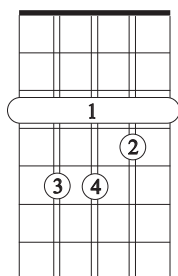




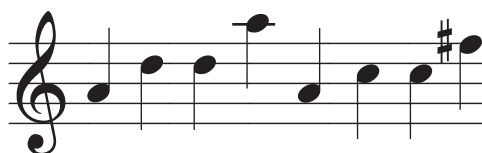
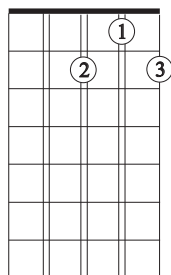
Solm

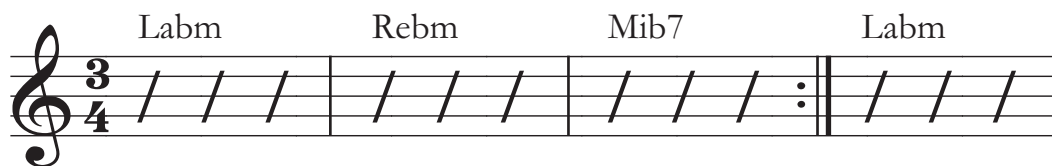


Dom

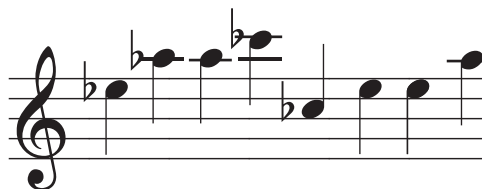
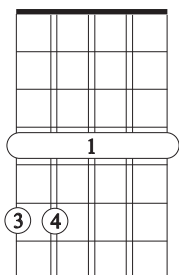


Re7

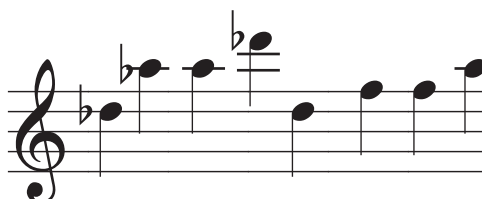
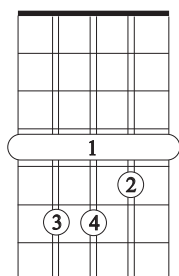




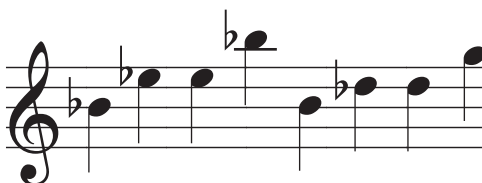
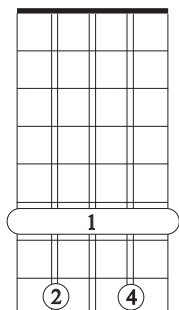
Labm

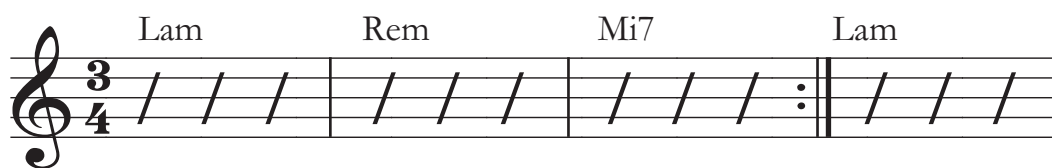


Rebm

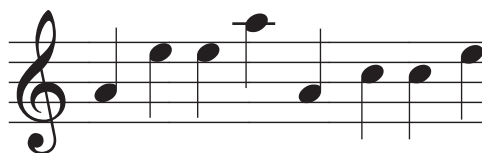
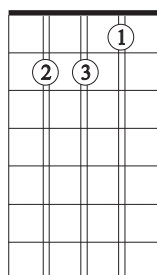


Mib7

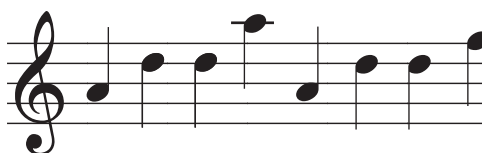
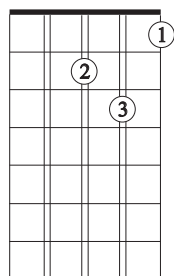




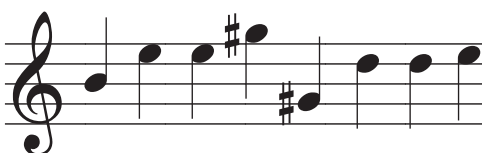
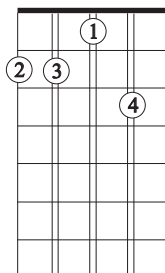
Lam

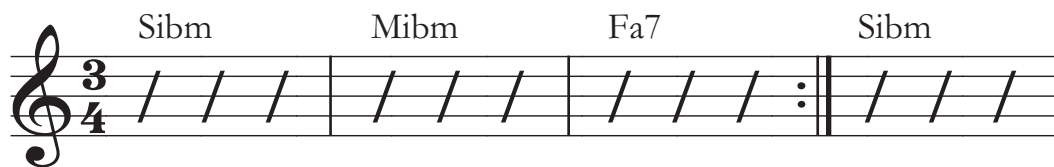


Rem

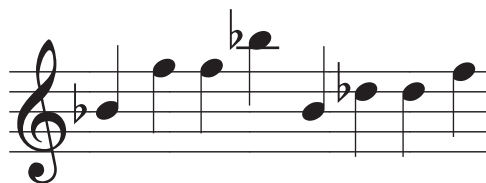
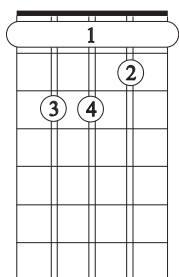


Mi7

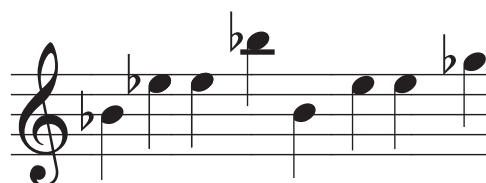
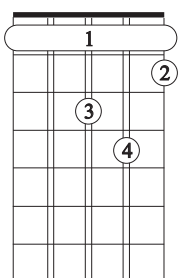




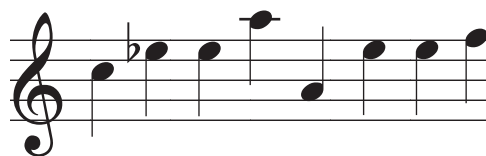
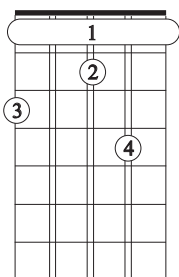
Sibm

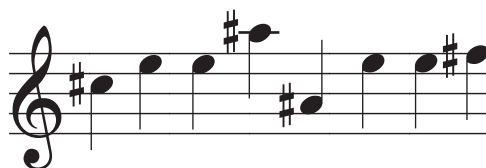
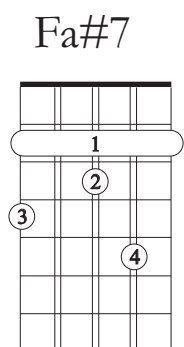
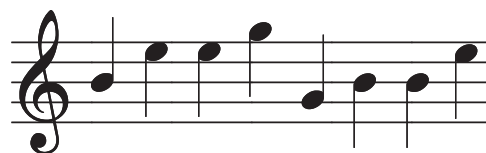
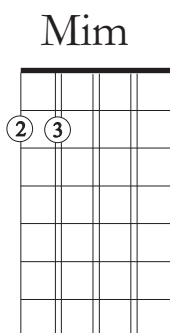
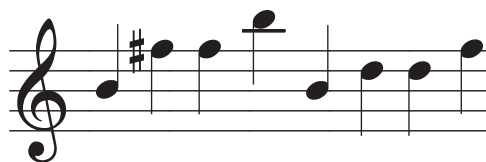
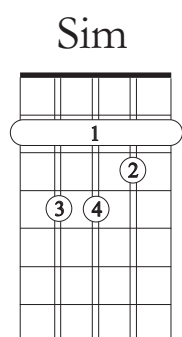
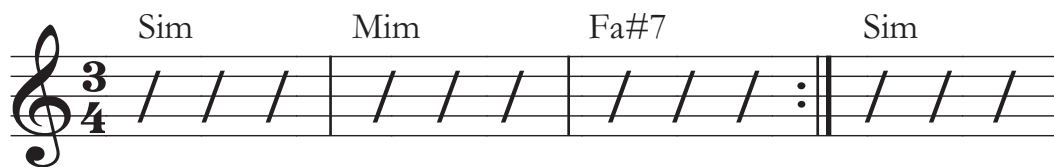


Mibm



Fa7





Créditos

Coordinación general y realización

Rafael Figueroa Hernández

Jarana (Afinación por cuatro)

Antonio Pérez Vergara

Jarana (Afinación universal o de guitarra)

Raúl Martínez Acevedo

Diseño de la portada

Greca Estudio

Sitio

www.comosuenas.com

Correo electrónico

figueroa@comosuenas.com