

Reflexión sobre Dionisio Aguado

Rafael Diaz



Guitarra

Guitar

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Normas generales

- = Las alteraciones afectarán sólo a la nota que las lleve o repetidas y siempre dentro del mismo compás o división y no a las distintas octavas, (a veces se ponen para evitar confusión) tampoco de un compás a otro.
- = Los trinos serán siempre con la nota cromática superior (salvo indicaciones)
- = Siempre que sea posible, en los armónicos se levantarán los dedos para que resuenen y tambien las notas al aire salvo indicación en contra (secco) se dejarán vibrar (l.v.). Los armónicos en el traste X y XI se escribirán con las notas reales que se producen en esos trastes y no con el sonido producto del armónico.
- = Cuando se indica rasgueado (ras) quiere decir "graneado, extendido etc." en resumen; con un abaniqueo de dedos y por el tiempo que indica la figura que lo lleve, cuando la figura es muy corta, se hará un solo rasgueado que junto a los trémolos se indicarán con 3 barras pero siempre especificando la acción.
- = Los acordes de 3, 4, incluso de 5 notas, salvo que se indique, no de arpegiarán.
- = la escritura sobre 2 pentagramas, no indica mano derecha mano izquierda, se hace para mayor claridad.
- = Determinados acontecimientos se indican directamente sobre la partitura por ser más práctico y otros por muy conocidos no se indican.

Específicas

- 1) / (A) Pizzicato Bartok, en este caso con las 2 notas escritas en los 2 pentagramas /(B) El pasaje que aparece con barras que disminuyen, indica ir retardando el ataque, cuando se señala cuerda al aire, el " 0 " se pondrá dependiendo del espacio arriba o al lado / (C) Glisado desde la 2^a cuerda, en este caso la nota de llegada no se ataca / (D) Pausa de respiración / (E) Atacar el mordente con Pizzicato Bartok en la cuerda y cejilla indicada y en el rebote hacer el armónico. Los armónicos se escribirán con la cabeza de la nota en forma de rombo.
- 2) Pizzicato Bartok de las 2 notas que aparecen, el glisado ascendente siempre será hacia el agudo y descendente siempre al grave y por el tiempo que indique la figura, en este caso se enlaza en cuerda distinta con el armónico.
- 3) Glisado ascendente que se enlazará con un armónico en cuerda distinta.
- 4) Trémolo en el sentido de repetición de nota que irá desde el espacio habitual de tocar (ord) al ponticello (sul pont) cuando se indica, tocar las 2 notas que aparecen con una cruz con la mano izquierda.
- 5) Rasgueando por el tiempo que dura la figuración mientras se glisa sobre las 6 cuerdas hacia el agudo ad lib.
- 6) Equísonos, donde las cuerdas al aire se ejecutarán con la mano izquierda.
- 7) Tremolando con la mano derecha y percutiendo con el dedo índice (1) de la mano izquierda.
- 8) Trino más trémolo con con la nota entre paréntesis, al desfasar ataque (mano derecha) y digitación (mano izquierda) se consigue una sonoridad irregular o "rota".
- 9) Arpegiando en el sentido de la flecha, empezando con sordina y terminando con cuerda al aire, la sordina se produce tocando en la posición indicada extendiendo el dedo índice de la mano izquierda y oprimiendo las cuerdas sin que estas rocen la tastiera (como si fuese un armónico) pero en el centro del espacio, provocando una sonoridad seca y sorda.
- 10) Arpegiando en el sentido de la flecha, comenzando con los armónicos y terminando con cuerda al aire.
- 11) Oscilación sobre la nota (solo una) que se efectuará flexionando las cuerdas en sentido vertical.
- 12) (,) Pausa corta /combinación entre sonido ordinario y el procedimiento explicado en el apartado 9).
- 13) Arpegiado que comienza o termina con armónicos y contiene un golpe sobre la caja de la Guitarra
- 14) Capirotazo (Cap.) Golpe que se da haciendo resbalar con violencia, sobre la yema del pulgar el envés de la última falange de otro dedo de la misma mano, normalmente el dedo medio.
- 15) Dos sonidos sobre una misma cuerda, se produce al pisar la nota indicada con el dedo 3 o 4 y por dentro se tira de la cuerda en el espacio entre el dedo y la cejilla con el dedo 1.

Performance note

- = The alterations will affect only the note that carries them or repeated and always inside the same bar or division and not to the different octaves, (sometimes they are put to avoid confusion) neither of one bar to another.
- = The trills will always be with the upper chromatic note (unless otherwise indicated).
- = Whenever possible, in the harmonics the fingers will be raised to resonate and also the open string notes except indication against (secco) will be left to vibrate (l.v.). The harmonics in the fret X and XI will be written with the real notes that are produced in those frets and not with the sound product of the harmonic.
- = When rasgueado (ras) is indicated it means "graneado, extended etc." in summary; with a finger fanning and for the time indicated by the figure that carries it, when the figure is very short, a single rasgueado will be made that next to the tremolos will be indicated with 3 lines but always specifying the action.
- = The chords of 3, 4, even of 5 notes, unless indicated, will not be arpeggiato.
- = Writing on 2 staves, does not indicate right hand or left hand, is done for clarity.
- = Certain events are indicated directly on the score for being more practical and other as well known are not indicated.

Specific

- 1) / (A) Pizzicato Bartok, in this case with the 2 notes written on the 2 staves /(B) The passage that appears with decreasing lines, it indicates to be delaying the attack, when open string is pointed, the " 0 " will be placed depending on the space above or to the side / (C) Gliss from the 2nd string, in this case the finishing note will not be Attack / (D) Breathing Pause / (E) Attack the bite with Pizzicato Bartok on the indicated string and nut and at the rebound make the harmonic. The harmonics will be written with the head of the note in the shape of a rhombus.
- 2) Pizzicato Bartok of both notes appearing, the ascending gliss will always be towards the acute and descending always to the bass and for the time indicated in the figure, in this case is linked on a different string with the harmonic.
- 3) Ascending gliss linked to a harmonic on a different string.
- 4) Tremolo in the sense of note repetition going from the habitual space of playing (ord) to the ponticello (sul pont) when indicated, play both notes appear with a cross with the left hand.
- 5) Strumming for the duration of the figuration while gliss on the 6 strings towards the acute ad lib.
- 6) Equisonos, where the open strings will be executed with the left hand.
- 7) Trembling with the right hand and hitting with the index finger (1) of the left hand.
- 8) Trill plus tremolo with the note in parentheses, offsetting attack (right hand) and fingering (right hand). left) you get an irregular or broken sonority "rota".
- 9) Arpeggio in the direction of the arrow, beginning with sordina and ending with open string, the sordina is produced by playing in the indicated position by extending the index finger of the left hand and pressing the strings without touching the tastiera (as if it were a harmonic) but in the center of the space, causing a dry and dull sonority.
- 10) Arpeggio in the direction of the arrow, starting with the harmonics and ending with open string.
- 11) Oscillation on the note (only one) made by bending the strings vertically.
- 12) (,) Short pause / combination between ordinary sound and the procedure explained in section 9).
- 13) Arpeggio that begins or ends with harmonics and contains a hit on the box of the string Guitar.
- 14) Capirotazo (Cap.) A blow that is made to slide with violence, on the yolk of the thumb the back of the Guitar last phalanx of another finger of the same hand, usually the middle finger.
- 15) Two sounds on the same string, is produced treading on the note indicated with finger 3 or 4 and by inside you pull the string in the space between the finger and the nut with your finger 1.

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(Ejemplos musicales, el compás 1 se corresponde a la parte teórica nº 1 de la página anterior y sucesivamente
 (Musical examples, measure 1 corresponds to the theoretical part nº 1 of the previous page and so on.)

Guitarra

(A) **(B)** **(C)** **(D)** **(E)**

2 **VII** **IV** **3** **VI** **XII** **4** **5** **ord.** **gliss.** **sul pont.** **ras**

Gtr.

6 **7** **1** **8** **desfasado** **XII**

9 **X** **10** **XII** **11** **oscilación en las 2 cuerdas**

12 **13** **ord. XI** **VII** **14** **Cap. V** **gliss.** **glis sobre las 6 cuerdas**

15 **16** **17**

Gtr.

Detailed description: The document contains seven staves of musical notation for a six-string guitar. Each staff is labeled 'Guitarra' and features a treble clef. The notation includes standard note heads and stems, as well as unique symbols like boxes containing Roman numerals (I-XII), circled numbers (1-17), and various slurs and dashes indicating performance techniques such as glissandi, tremolo, and capriccios. Fingerings are marked with numbers (e.g., 1, 2, 3, 4, 5, 6) above or below the strings. Measure 1 starts with a bass note at the 5th fret of the 6th string. Measures 2-4 show various patterns with glissandi (indicated by dashed lines) and specific fingerings (e.g., 2, 3, 5). Measure 5 concludes with a glissando across all six strings. Measures 6-8 show more complex patterns with slurs and fingerings. Measures 9-11 feature vertical strokes and wavy lines. Measures 12-14 show a mix of vertical strokes and horizontal slurs, with specific fingerings and capriccios indicated. Measures 15-17 are blank.

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A mi amigo el guitarrista de blues Jesús Balmes

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Guitarra

f afinación

Armonicos y cuerdas al aire se dejarán vibrar. (l.v.)

J = 60 ma flessibile

ord. - - - sul pont.

10 V gliss. glis sobre las 6 cuerdas rasg.

Detailed description: The musical score consists of four staves of guitar notation. Staff 1 (top) shows a glissando from the 6th string (B) to the 3rd string (G) at measure 1, followed by a sustained note and a glissando down the neck. Measure 2 shows a sustained note with a 'f' dynamic. Staff 2 (middle) starts with a 'f' dynamic and includes a tempo marking of J = 60 and the instruction 'ma flessibile'. It features a glissando from the 6th string to the 3rd string. Staff 3 (bottom) shows a sustained note with a 'f' dynamic. Staff 4 (bottom) shows a glissando from the 6th string to the 3rd string, followed by a sustained note with a 'f' dynamic. Various fingerings (3, 5, 6) and string numbers (IV, V, I, IX) are indicated above the notes.

Guit.

sul pont.-

15

ord.

mp

f

Guit.

arm. 8^a

mp

f

mp

f

mp

f

I

arm. 8^a

Guit.

20

5

XII

mp

f

mp

IV

IX

ord. ♀

④

⑥

solito mano izquierda

5

④

Guit.

III

gliss.

VII

0

1

25

1

0

②

⑤

⑤

⑥

④

f

Guit.

XII V X V desfasado 30 tr. tr. III

XII XII

④ ④ ② ④ ⑥ ⑥ mp f

2

Guit.

ord.
ord. +

35 arm. 8^a

二

Musical score for guitar (Guit.) showing measures 11-12. The score includes two staves of five-line staff paper. Measure 11 starts with a bass note at the bottom of the staff. A vertical brace labeled "XII" connects the top of the staff to the beginning of measure 12. Measure 12 begins with a bass note at the bottom of the staff, followed by a "gliss." instruction. The melody continues with eighth-note patterns and grace notes. Measure 13 begins with a bass note at the bottom of the staff, followed by a "6" in parentheses. Measure 14 begins with a bass note at the bottom of the staff, followed by a "sul pont." instruction. The score concludes with a final bass note at the bottom of the staff.

二

Guit.

45

ord. - - - sul pont.

6 4

6 4

f

mp

pp

f

二

ord. - - - sul pont.

Guit.

1 0

①

+

-

3 4

pp

f

III

IV

三

三

Musical score for guitar (Guit.) in 4/4 time. The score consists of three staves. The top staff shows a melodic line with various note heads and stems. The middle staff contains rests and a single note with a sharp sign. The bottom staff has a single note with a sharp sign. Measure 1 starts with 'ord.' (ordinario) and ends with a fermata. Measure 2 starts with 'pizz' (pizzicato) and ends with a fermata. Measure 3 starts with 'ord.' and ends with a fermata. The score concludes with a measure labeled '0'.

55

Guit.

VII

pizz - - - - -

ord.

=

Guit.

V

60

0 +

=

Guit.

oscilatoción en las 2 cuerdas

f

+ +

XII

(4)

f

sul pont. - - -

=

Guit.

5

ord. ⑤

mp

f

mp

f

Musical score for guitar (Guit.) in G major. The score shows two staves. Measure 69 starts with a fermata over the first staff. Measure 70 begins with a pickup note (labeled ①) followed by a melodic line (labeled ②). The key signature changes to F# major (one sharp) at measure 70. Measure 71 starts with a pickup note (labeled ③) followed by a melodic line (labeled ④). Measure 72 ends with a fermata over the first staff.

2

sul pont.-

Musical score for guitar (Guit.) in 3/4 time. The top staff shows a melodic line with grace notes and sixteenth-note patterns, marked with '3' above each group of three notes. The bottom staff shows a harmonic line with sustained notes and grace notes, also marked with '3'. The dynamic is forte (*f*) at the beginning. A glissando (gloss.) is indicated on the top staff.

2

sul tasto.

Musical score for guitar. The first measure (75) starts with a grace note followed by eighth-note pairs. Measure 76 begins with a bass note, followed by eighth-note pairs. Measure 77 starts with a bass note, followed by eighth-note pairs. Measure 78 begins with a bass note, followed by eighth-note pairs.

2

sul pont.-

A musical score for guitar, consisting of two staves. The top staff is in treble clef and starts with a key signature of one flat. It features a series of sixteenth-note patterns and rests. The bottom staff is in bass clef and provides harmonic support with sustained notes and rests. The score includes dynamic markings: 'pp' (pianissimo) at the beginning of the second measure and 'f' (fortissimo) at the end of the piece.

Guit.

ord. V V 80 Pizz - - - - - ord.

f

==

Guit.

ord. 3 3 3 3 3 3

pp *f*

==

Guit.

ord. XI ord. VII sul pont. ord. XI pizz

pulgar p. p.

85

==

Guit.

ord. VII ord. 5 mp

p. gliss. gliss.

90

Guit.

Gliss. ⑤

f



sul pont.- - - -

Guit.

ord.

5

0

5



sul pont.- - - -

Guit.

95

0

0

0

0



sul tasto - - - -

Guit.

pp

0

0

ord.

Guit.

100

ord. 0

f

ord.

Guit.

Cap.

pp

f

105

ord.

Guit.

Cap. Cap. IX

pp

f

(3) (3)

IX

IX

IX

110

Guit.

mano izquierda sola

(4) (4)

(3) (3)

(4) (4)

Guit.

f

gliss.

Pizz.

II

IV

V



molto accel.

Guit.

pp

V



molto rall.

Guit.

115

f

pp



Guit.

A tempo

3

ras.

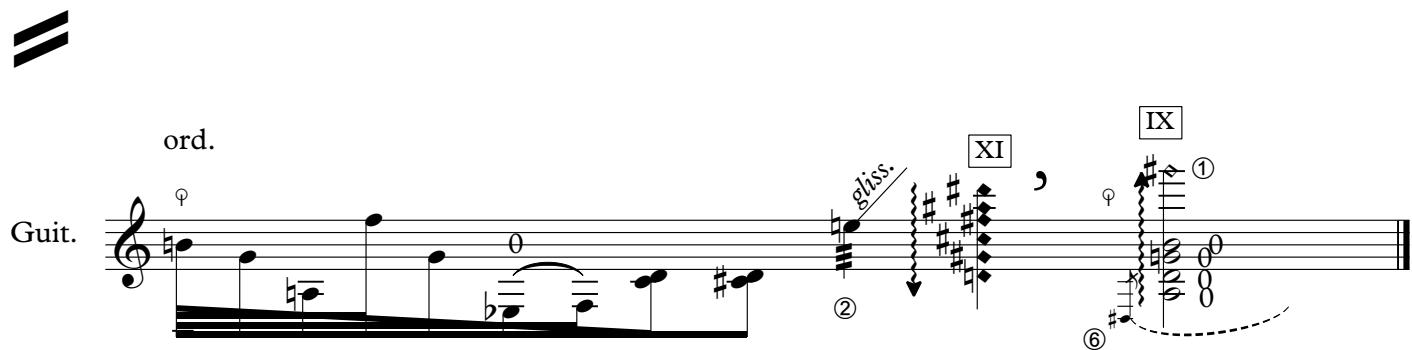
V

f

pp

3

f



Málaga Julio 2019