

Marcelo Coronel

El horcón del medio

para flauta y guitarra

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El horcón del medio

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Esta obra ha sido grabada por el dúo Meridiano (María Amalia Maritano, flauta, y Marcelo Coronel, guitarra). Está incluida en el CD "Meridiano", disponible para su adquisición ingresando a la sección discografía del sitio del compositor:

This work has been recorded by Meridiano Duo (María Amalia Maritano, flute, and Marcelo Coronel, guitar). It is included in CD "Meridiano", which is available to be purchased in the Discography section of the composer's website:

www.marcelocoronel.com.ar

EL horcón del medio Kran7 AL11

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Dedicatoria / Dedication

Las rústicas viviendas de los gauchos, llamadas ranchos, solían ser simples construcciones de paredes de barro y techo de paja, con un único ambiente. El techo se apoyaba en una viga que a su vez descansaba en tres columnas hechas con troncos de árbol, llamadas horcones. Uno de ellos, ubicado en el centro de la habitación, era el principal sostén de la construcción, y se lo denominaba horcón del medio. Esta composición está dedicada a Silvana Nowak, mi esposa, verdadero "Horcón del medio" de la familia que hemos formado.

Gaicho houses (known in Spanish as ranchos) traditionally consisted of only one room, and were made with mud walls and a straw roof. The ceiling's crossbeam rested on three support columns made of tree trunks, called horcónes. One of them, placed in the middle of the room, was the main support for the whole structure, and was called the horcón del medio or "middle trunk". This piece is dedicated to Silvana Nowak, my wife, the "middle trunk" of our home.

Marcelo Coronel

Comentarios del compositor

I. Sobre la música

1. Zamba / Danza de parejas sueltas. Tiene dos partes formalmente iguales, pero ésta -breve prelude para la serie- carece de segunda.
2. Chacarera / Danza vivaz. Coexisten en ella los compases de 6/8 y 3/4, generando una interesante polirritmia. Consta de dos partes que muestran alternancia de interludios y estrofas.
3. Vidala / Especie lírica de tempo pausado y carácter usualmente melancólico y lastimero. Se escribe usando compás simple de tres tiempos.
4. Carnavalito / Danza dinámica y vivaz de la región noroeste, especialmente la provincia de Jujuy. Emplea compás simple de dos tiempos, y se toca con quena -flauta de bambú- y charango -pequeño cordófono.
5. Gato / Danza de parejas sueltas con ritmo y carácter similares a las chacareras, de las que se diferencian básicamente por su forma. Constan de dos partes, donde un tema de cuatro compases (A) se expone alternado con otro de ocho compases (B), formando el siguiente esquema:
A A A B A B A.

II. El arrastre

Ante la ausencia de consenso general sobre el modo de escribir e interpretar los traslados de dedos sobre una misma cuerda, explico aquí mi personal criterio. Estos desplazamientos pueden ser sonoros (audibles) ó no. Cuando son audibles los llamo *Arrastres*, *Glissandos* ó *Portamentos*, palabras que para mí designan lo mismo: ***traslado de un dedo de la mano izquierda sobre una misma cuerda, que se realiza sin quitar presión, por lo cual se escucha el ruido del deslizamiento.***

El arrastre (utilizaré preferentemente esta palabra) puede ó no formar parte de un ligado, según se ataque con la mano derecha la segunda nota ó no.

Comments by the composer

I. About the music

1. Zamba / A dance for couples but danced freely. It usually has two parts with the same form, but this one, which acts as short prelude for the series, doesn't include a second part.
2. Chacarera / A lively dance in which 6/8 and 3/4 measures coexist, generating interesting syncopation. It consists of two parts, that present verses alternated with interludes.
3. Vidala / A lyrical piece with calm tempo and melancholic almost sorrowful character. It is written in a simple measure of three beats.
4. Carnavalito / A dynamic and lively dance from the Northwest of Argentina, specifically from the province of Jujuy. It uses a simple measure of two beats and it is played traditionally with quena, a bamboo flute, and charango, a little string instrument played predominantly by strumming.
5. Gato / Another dance for loosely coupled pairs with a similar character and rhythm to that of the chacarera, from which it differs mainly in its formal structure. It has two parts, in which a theme of four measures (A) is alternated with another one of eight measures (B), as follows:
A A A B A B A.

II. The Arrastre

Since there is no general consensus regarding the way of writing and performing the movements of fingers on the same string, I explain here my personal criteria. These displacements can be audible or not. When they are audible, I call them *Arrastres*, *Glissandos*, or *Portamentos*, words that for me mean the same: ***displacement of a left hand finger on the same string that is made without releasing the finger pressure, for which the noise of the slide is heard.***

The arrastre (the term which I prefer) can be part of a slur or not, depending on if the second note is plucked with the right hand or not.

Cuando dos notas consecutivas se deban tocar sobre una misma cuerda y con el mismo dedo de la mano izquierda, pero sin que se escuche el ruido del traslado, simplemente se mostrarán ambas notas con la digitación correspondiente, como ocurre en este primer ejemplo (las notas RE BEMOL y DO de la tercera cuerda deben tocarse con el dedo 1, sin hacer ruido).

1. Zamba
compás 9 / m. 9
(p. 7)

When two consecutive notes must be played on the same string, with the same left hand finger, and without making noise during the displacement, the two notes will simply be shown with the corresponding fingering, like in this first example (the notes D FLAT and C of the third string must be played with finger 1, without making noise).

En este segundo ejemplo las notas LA y RE de la tercera cuerda deben tocarse con dedo 2. Aquí se ha colocado una línea para indicar arrastre, por lo cual debe escucharse el ruido del traslado. Pero el RE debe atacarse con la mano derecha.

1. Zamba
compás 8 / m. 8
(p. 7)

In this second example, the notes A and D of the third string must be played with finger 2. Here a line has been added to indicate arrastre, so that the noise of the slide is heard. But the D note must be attacked with the right hand.

En este tercer ejemplo las notas MI y FA deben tocarse sobre la cuarta cuerda con dedo 1. Se ha colocado una línea que indica arrastre y un arco que indica ligado, por lo tanto debe escucharse el ruido del desplazamiento, y el FA no debe atacarse con la mano derecha. Es un caso de ligado producido por efecto del glissando.

1. Zamba
compás 12 / m. 12
(p. 7)

In this third example, the notes E and F must be played on the fourth string with finger 1. A line indicating arrastre and a curved line indicating slur have been added, so the displacement must be done making the noise, and the F note must not be attacked with the right hand. It is a case of slur produced as a consequence of the glissando.

El horcón del medio

1. Zamba

(sin segunda)

Marcelo Coronel

♩. = 43 aprox.

Flauta

Guitarra

mf

⑥ = D

1 (0) 3

3

3

4

(0) 4 2

2

1 3 4 (0)

6

C 1

2

p

1 4 2 (0)

3 4

3 2

3

(0) ④ (0) ③

3 2

②

9 *Estrofa 1*

Estrofa 1

9

2. 3. 1. 1. 4. 2. 4. 4. 1. 1. 3. 4. 3. 3. 2. 1. 2. 1.

(0)

C3

12

12

2. 1. 1. (0) 1. 2. 4. (0)

pp

15

15

C2 C6 2. 1. 4. 2.

18

18

2. (0) C6 C5 C5

(0)

Estrofa 2

21

Estrofa 2

21

m p i a

p m i a m

24

rasgueando

C 3

ñ a m i

27

p

30

Detailed description of the musical score: The score is for guitar and voice. It consists of four systems of staves. The first system (measures 21-23) shows the vocal line and guitar accompaniment. The vocal line has lyrics 'm p i a' and 'p m i a m'. The guitar accompaniment includes a 'rasgueando' technique. The second system (measures 24-26) continues the vocal line with lyrics 'ñ a m i' and includes a 'C 3' marking. The third system (measures 27-29) features a piano (*p*) dynamic and a four-measure rest. The fourth system (measures 30-32) concludes the piece with various guitar techniques and fingering numbers (1, 2, 3, 4, 5).

Estribillo

33 *f* *p*

Estribillo C 5 C 3 *a* *i*

36 *mf* 3 3

39 *p* *p m i m a* 4 4 4 2 4 4 4 3 4 1 2 3 4 1 2 3 (0)

42 *poco rall* C 6 C 5 C 5 *poco rall*

Detailed description of the musical score: The score is for guitar and voice. It consists of four systems of music. Each system has a vocal line on a single staff and a guitar line on a six-line staff.
 - System 1 (measures 33-35): The vocal line starts with a *f* dynamic and ends with a *p* dynamic. The guitar line includes an *Estribillo* section with chords C 5 and C 3, and fretting numbers like 4, (0), 3, 2, 1, 3, 4, 1, 2, 4, 3.
 - System 2 (measures 36-38): The vocal line has a *mf* dynamic and features triplets. The guitar line includes fretting numbers like 2, 1, 3, 1, 3, 4, 3, 2, 1, 3, 4, 3, 2, 1, 1.
 - System 3 (measures 39-41): The vocal line starts with a *p* dynamic and includes the lyrics 'p m i m a'. The guitar line has fretting numbers like 4, 2, 4, 4, 4, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, (0).
 - System 4 (measures 42-44): The vocal line is marked *poco rall*. The guitar line includes chords C 6, C 5, and C 5, and is also marked *poco rall*.
 The key signature has one sharp (F#) and the time signature is 3/8.

2. Chacarera

Marcelo Coronel

♩. = 90 aprox.

Introducción

Fl.

Guit.

4

Copla 1

8

Copla 1 rasgueando

12

16 *tr* *Interludio*

16 *Interludio* *rasgueando* C 2 C 4 C 6

20 C 7

20

25 *Copla 2*

25 *Copla 2*

29 *p* *tr*

29

Interludio

33

Interludio

rasgueando

C 2 C 4 C 6

36

C 7

m *i* *m*

② (0) ④ ⑤ ②

39

f *mp*

Copla 3

C 5

i *ñ* *a* *m* *i*

③ 2 3

**

Copla 3

(mano derecha)

42

** (mano izquierda)

*** (mano derecha)

** golpe s/ las cuerdas en la boca, contra los trastes
 *** golpe s/ puente

45

45

⑤

C 2

48

Copla 4

48

Copla 4
rasgueando

C 3

51

51

mf

mf

④ ⑤

54

54

mp

f

D. C.

mp

④ ⑤

p

f

D. C.

3. Vidala

Marcelo Coronel

♩ = 60 aprox.

The musical score is written for Flute (Fl.) and Guitar (Guit.) in the key of D major (two sharps) and 3/4 time. The tempo is marked as approximately 60 beats per minute. The guitar part includes a capo on the 6th fret, with a tuning of D. The score is divided into systems, with measures 1-2, 3-4, 5-6, and 7-8. The lyrics 'm i m i m a' are placed above the flute staff in measures 3-4, and 'p i m a' are placed above the guitar staff in measures 5-6 and 7-8. The guitar part features various techniques such as triplets, slurs, and vibrato. The flute part includes slurs and vibrato. The score concludes with a final cadence in measure 8.

9

Musical notation for measures 9 and 10. The upper staff is a treble clef with a key signature of two sharps (F# and C#). The lower staff is an 8va treble clef with a key signature of two sharps. Measure 9 features a triplet of eighth notes in the lower staff. Measure 10 contains a sixteenth-note triplet in the lower staff and a sixteenth-note triplet in the upper staff. Dynamic markings include *pp* and *mp*.

11

Musical notation for measures 11 and 12. The upper staff is a treble clef with a key signature of two sharps. The lower staff is an 8va treble clef with a key signature of two sharps. Measure 11 starts with a *pp* dynamic marking. Measure 12 features a sixteenth-note triplet in the lower staff. Dynamic markings include *pp* and *mp*.

13

Musical notation for measures 13 and 14. The upper staff is a treble clef with a key signature of two sharps. The lower staff is an 8va treble clef with a key signature of two sharps. Measure 13 features a *mp* dynamic marking. Measure 14 contains a triplet of eighth notes in the lower staff. Dynamic markings include *mp* and *mf*.

15

Musical notation for measures 15 and 16. The upper staff is a treble clef with a key signature of two sharps. The lower staff is an 8va treble clef with a key signature of two sharps. Measure 15 features a triplet of eighth notes in the lower staff and a *mf* dynamic marking. Measure 16 contains a triplet of eighth notes in the lower staff and a *mp* dynamic marking. Dynamic markings include *mf* and *mp*.

Musical notation for measures 17-18. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is an 8-string guitar notation with a treble clef. Measure 17 features a melodic line in the top staff and a bass line in the bottom staff with a triplet of eighth notes. A dynamic marking of *mf* is present. Measure 18 continues the melodic and bass lines with various articulations.

Musical notation for measures 19-20. The top staff continues the melodic line. The bottom staff shows complex guitar techniques including a 4-measure phrase, a 3-measure phrase, and a 4-measure phrase with circled fingerings (2, 4, 4, 1). There are also circled numbers 4 and 1 above the notes.

Musical notation for measures 21-22. The top staff features a long melodic line with a slur. The bottom staff includes a 4-measure phrase with circled fingerings (4, 3, 0, 0) and a 3-measure phrase with a circled 3. There are also circled numbers 4 and 1 above the notes.

Musical notation for measures 23-24. The top staff continues the melodic line with a slur. The bottom staff shows a 3-measure phrase with a circled 3 and a 3-measure phrase with a circled 3. There are also circled numbers 4 and 1 above the notes.

25

25

p

Detailed description: This system contains measures 25 and 26. The upper staff (treble clef) begins with a piano (*p*) dynamic marking. It features a half note followed by a melodic phrase of eighth notes. The lower staff (treble clef) provides a rhythmic accompaniment with eighth and sixteenth notes, including a triplet of eighth notes.

27

27

p.

Detailed description: This system contains measures 27 and 28. The upper staff continues the melodic line with a triplet of eighth notes. The lower staff features a complex rhythmic pattern with many sixteenth notes and rests, including a triplet of eighth notes.

29

29

p

C 5

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

i *m* *i* *a*

Detailed description: This system contains measures 29 and 30. The upper staff has a piano (*p*) dynamic marking and includes a 'C 5' marking above a triplet of eighth notes. The lower staff contains fingering instructions: *i* *m* *i* *a* and *a* *i* *m* *i* *a*. It also features a circled '1' and various rhythmic markings.

31

31

Detailed description: This system contains measures 31 and 32. The upper staff features a triplet of eighth notes. The lower staff continues the rhythmic accompaniment with eighth and sixteenth notes, ending with a triplet of eighth notes.

33

33

C5 (0) C3 C1

35

35

C8 C6 C3

tr

36

36

C8 C6 C3

37

37

C8 C6 C3

38

38

pp

41

41

43

43

mp

mf

45

45

mp

rall.

p

rall.

p *i* *m* *a*

4. Carnavalito

Marcelo Coronel

♩ = 88 aprox.

The musical score is written for Flute (Fl.) and Guitar (Guit.) in 2/4 time. The key signature has one flat (B-flat). The tempo is marked as approximately 88 beats per minute. The piece begins with a mezzo-forte (*mf*) dynamic. The lyrics "i m a m i" are written above the guitar part. The guitar part includes fret numbers (4, 5, 3, 4, 1, 4, 0, 1, 0, 3, 4, 0, 3, 4, 0, 2, 4, 0) and a capo position of 6 (6 = D). The flute part features a melodic line with slurs and accents. The score is divided into four systems, with measure numbers 4, 8, and 12 indicated at the beginning of each system. The guitar part includes triplets and slurs, and the flute part includes slurs and accents.

16

pp

i m a m i

20

24

28

p i m i a

31

31

34

34

37

mp

37

41

mp *mf* *poco rall*

41

The musical score consists of five systems, each with a vocal line and a guitar line. The key signature has one flat (B-flat), and the time signature is 8/8. The tempo is marked 'a tempo'.

- System 1 (Measures 45-48):** The vocal line starts with a half note G4, followed by a melodic phrase. The guitar line features a rhythmic pattern of eighth notes with a double bar line. Fingering numbers 4 and 2 are shown above the first two notes. A 'C 5' chord is indicated above the first measure. The dynamic is *mf*.
- System 2 (Measures 49-52):** The vocal line continues with a melodic phrase. The guitar line continues the rhythmic pattern. Fingering numbers 3 and 2 are shown above the first two notes. The dynamic is *mf*.
- System 3 (Measures 53-56):** The vocal line continues with a melodic phrase. The guitar line continues the rhythmic pattern. The dynamic is *p*.
- System 4 (Measures 57-60):** The vocal line starts with a half note G4, followed by a melodic phrase. The guitar line continues the rhythmic pattern. A 'cresc.' marking is present, and the dynamic reaches *f*. The guitar line ends with a triplet of eighth notes and a final chord.

61

p

61

8

3 3 3 4 3

(0)

65

65

8

3

69

69

8

1 3 1

73

73

8

7

77

77

pp

81

81

85

85

89

89

pp

92

92

95

95

98

98

101

p

i p m m i a m p i a i m i p m m i a

101

104

C 3

3

(0)

2

3

m

a

107

m

i

p

a

3

4

3

4

3

2

111

mf

p

111

sordina (pizz.) hasta el fin

p.....

115

pp

115

5

4

5

4

3

1

5. Gato

Marcelo Coronel

♩. = 104 aprox.

Fl. *mf*

Guit. *p*

⑥ = D

C 1

C 2

4 2

3 1

10

10

13 *pp*

13 ③ ② ③ C 3

16 *mf*

16 C 2 4 3 1 3 (0)

19

19 C 3 C 4 C 5 1 3

21 *pp*

21 2 (0) 1 1 1 3 4 (0)

24

24

p i m i a

⑤

27

27

tr

3 4

(0)

29

32

32

②

4 3

④

⑤

C 8

Musical notation for measures 35-36. The top staff shows a melodic line with a slur over measures 35 and 36, and three triplet markings. The bottom staff shows guitar chords and fingerings: measure 35 has a 2-finger chord, a 4-finger chord, and a 3-finger chord; measure 36 has a 4-finger chord, a (0) chord, a 1-finger chord, and a 3-finger chord.

Musical notation for measures 37-39. The top staff shows a melodic line with a slur over measures 37 and 38, and a *p* dynamic marking. The bottom staff shows guitar chords and fingerings: measure 37 has a 3-finger chord, a 4-finger chord, and a 3-finger chord; measure 38 has a C5 chord, a (0) chord, and a 3-finger chord; measure 39 has a C4 chord, a 3-finger chord, and a (0) chord.

Musical notation for measures 40-42. The top staff shows a melodic line with a trill in measure 40, a *f* dynamic marking, and a slur over measures 41 and 42. The bottom staff shows guitar chords and fingerings: measure 40 has a rasgueando section with a C5 chord and two triplet markings; measure 41 has a (0) chord, a 3-finger chord, and a 3-finger chord; measure 42 has a 3-finger chord and a (0) chord.

Musical notation for measures 43-44. The top staff shows a melodic line with a slur over measures 43 and 44, and a triplet marking in measure 44. The bottom staff shows guitar chords and fingerings: measure 43 has a 3-finger chord, a 3-finger chord, and a 3-finger chord; measure 44 has a 3-finger chord and a (0) chord.

1. Zamba (sin segunda)

Marcelo Coronel

♩. = 43 aprox.

Flauta

3

7 *Estrofa 1* 11

21 *Estrofa 2*

25 *p* 4

29

32 *Estribillo* *f*

35 *p* *mf* 3 3

39 *p* 3

42 *poco rall*

2. Chacarera

Marcelo Coronel

♩. = 90 aprox. *Copla 1*

Flauta

12 *mf mp*

16 *tr Interludio 12 p tr*

32

36 *f*

40 *Copla 3 mp*

43

46 *Copla 4*

50 *mf*

54 *mp f*

3. Vidala

Marcelo Coronel

♩ = 60 aprox.

Flauta

vibr.

7

15

19

24

29

32

35

37

43

pp *mp* *mf* *pp* *p* *p* *tr* *pp* *mp* *mf* *mp* *rall.*

4. Carnavalito

Marcelo Coronel

♩ = 88 aprox.

Flauta

mf

7

15 *pp*

23

37 *mp* *mp* *mf* *poco rall*

a tempo

45 *mf* *mf*

53 *p*

61 *p*

67

80 *pp*

84 *pp* 2

91 *f* 3

94 3 3 3

97 3

101 *p* 3 3

105 3 3

111 *mf* *p*

115 *pp*

Detailed description: This page of a musical score for flute, titled 'El horcón del medio / Partes de Flauta', contains measures 80 through 115. The music is written in a single system on a treble clef staff with a key signature of one flat (B-flat). The piece begins at measure 80 with a piano (*pp*) dynamic. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Several measures contain triplet markings (indicated by a '3' in a bracket). Measure 84 includes a second ending bracket labeled '2'. The dynamics fluctuate throughout, reaching a forte (*f*) dynamic in measure 91 and a mezzo-forte (*mf*) dynamic in measure 111. The score concludes at measure 115 with a piano (*pp*) dynamic and a double bar line.

5. Gato

Marcelo Coronel

♩. = 104 aprox.

Flauta

mf

5

p

9

4

pp

16

3

mf

20

3

pp

24

3

3

28

tr

4

35

3

3

3

p

39

tr

f

42

3

1. Zamba (sin segunda)

Marcelo Coronel

♩. = 43 aprox.

Guitarra

⑥ = D

3

6 C 1

p

Estrofa 1

9

12 *pp*

15 C 2 C 6

18 C 6 C 5 C 5 **Estrofa 2** *m p i a*

22 *p m i a m* C 3 *rasgueando* ñ a m i

25

28

31 *Estrillo* C 5 C 3

35

38 *p m i m a* C 2

41 C 6 C 5 C 5 *poco rall*

2. Chacarera

Marcelo Coronel

♩. = 90 aprox.

Introducción *rasgueando* -----

Guitarra

⑥ = D

C 2 C 4 C 6

4 C 7

Copla 1 *rasgueando* -----

9

C 1

12

Interludio *rasgueando* -----

17 C 2 C 4 C 6 C 7

21

- * chasquido
- ** golpe s/ las cuerdas en la boca, contra los trastes
- *** golpe s/ puente

Copla 2

25

29

Interludio

33

37

(mano derecha)

Copla 3

41

** (mano izquierda)

*** (mano derecha)

Copla 4

45

49

53

mf *mp* *p* *f* D.C.

3. Vidala

Marcelo Coronel

♩ = 60 aprox.

Guitarra

⑥ = D

3

6

9

12

15

m i m i m a

p i m a

p i m a

p i m a

p i m a

p i m a

18

21

24

27

30

32

34

C5 (0) C3 C1 C8 C6 C3

36

38

41

43

45

rall. p i m a

(blanco intencional)

4. Carnavalito

Marcelo Coronel

♩ = 88 aprox.

Guitarra

⑥ = D

i m a m i

④ ⑤

3 1 4

(0) 1

(0)

(0)

③ (0)

4

(0)

(0)

3

3

9

14

i m a m i

3 1 (0)

2

19

4

24

(0)

4 3

2

1

29 *p* *i* *m* *i* *a*

33

37

43 *a tempo*

poco rall *mf*

C 5 C 5

49

p

54

59

64

69

74

80

84

90

95

99

103

107

111 *sordina (pizz.) hasta el fin*

115

5. Gato

Marcelo Coronel

♩. = 104 aprox.

Guitarra

⑥ = D

8

4

1

C 1

3

5

C 1

C 2

9

4

2

3

1

2

3

4

4

13

③

②

③

C 3

C 2

17

4

3

(0)

2

1

3

4

C 3

C 4

C 5

21

2

(0)

1

-1

1

1

⑤

4

(0)

1

⑤

p i m i a

25

29

33

37

41

C8

C5

C4

C3

C4

C5

rasgueando

Detailed description: This is a musical score for guitar, consisting of five staves of music. The first staff (measures 25-28) features a melodic line with eighth notes and chords, including a triplet of eighth notes in measure 28. The second staff (measures 29-32) continues the melodic line with eighth notes and chords. The third staff (measures 33-36) includes a section labeled 'C8' and features a melodic line with eighth notes and chords, with some notes marked with circled numbers 1 through 5. The fourth staff (measures 37-40) includes a section labeled 'rasgueando' and features a melodic line with eighth notes and chords, with some notes marked with circled numbers 1 through 6. The fifth staff (measures 41-44) includes a section labeled 'C3', 'C4', and 'C5' and features a melodic line with eighth notes and chords, with some notes marked with circled numbers 1 through 4. The score is written in a single system with a key signature of one flat and a time signature of 8/8.

Marcelo Coronel

Guitarrista y compositor argentino, nacido en la ciudad de Buenos Aires y radicado en Rosario. Es músico popular con formación académica: toca la guitarra desde la niñez y es egresado de la Escuela de Música de la Universidad Nacional de Rosario como Licenciado en Música Especialidad Guitarra.

Trabaja en la composición desde hace más de veinte años. Ha escrito música para una, dos y cuatro guitarras, y para dúos de guitarra con flauta y clarinete. Su principal búsqueda se desarrolla en el ámbito de la proyección folklórica, tratando de sintetizar lo heredado por tradición con su aporte personal cargado de influencias diversas. Ha publicado álbumes de partituras en Alemania (editorial Chanterelle) y en Argentina (ediciones independientes). Las obras de Marcelo van siendo paulatinamente incorporadas al repertorio de los guitarristas argentinos, y artistas de otras nacionalidades las han estrenado en diversos países. Han sido grabadas en CDs editados en Canadá, Brasil, Argentina y Estados Unidos.

Se presenta regularmente como solista. En Argentina ha ofrecido conciertos en varias provincias y Capital Federal, incluyendo participación en seis ediciones del Festival Guitarras del Mundo. Ha realizado giras de conciertos por Chile, Perú, República Dominicana y los Estados Unidos, ofreciendo complementariamente seminarios sobre las formas y géneros de la música argentina en Universidades y Escuelas de Música. Ha formado parte de conjuntos de música popular y de cámara -con los cuales ha grabado discos y ofrecido numerosos conciertos-, entre ellos Escarbanda (trío de piano, guitarra y percusión), Los Khorus (cuarteto de guitarra, charango, quena y siku) y El entrevero (dúo de guitarras con Leonardo Bravo con el cual se presentó en Canadá en 2001). Desde 1992 integra Meridiano, dúo de flauta y guitarra con María Amalia Maritano.

Marcelo divide su tiempo entre la composición, interpretación, grabación y edición de sus obras, y la docencia en su estudio particular. También promueve la actividad guitarrística en Rosario, organizando conciertos, encuentros y jornadas didácticas.

Marcelo Coronel

Argentine guitarist and composer, born in Buenos Aires and residing in the city of Rosario. Having played the guitar since childhood, he graduated from the School of Music of Rosario's National University with the degree of "Licenciado en Música Especialidad Guitarra" and considers himself a popular musician with formal musical training.

Marcelo has worked in composition for more than twenty years. He has written for guitar (solo, duo, and quartet) as well as duos with flute and with clarinet. His main pursuit has been in the field of Argentine and Latin American folk music and modern projections of these art forms, trying to synthesize that which is inherited by tradition with his personal contribution loaded with diverse influences. He has published music scores in Germany (Chanterelle Publishing House) and in Argentina (independent editions). Marcelo's works are gradually being incorporated into the repertoire of Argentine guitarists, and artists of other nationalities have debuted his music in diverse countries. His works have also been recorded in CDs edited in Canada, Brazil, Argentina, and the United States.

Marcelo performs regularly as soloist. In Argentina, he has offered concerts in several provinces as well as the Argentine capital Buenos Aires, including participation in six editions of the Festival Guitarras del Mundo. He has toured Chile, Peru, Dominican Republic and the United States, offering concerts and seminars on the forms and genres of Argentine music in universities and schools of music. He has been part of several popular music and chamber music ensembles with which he has recorded CDs and offered numerous concerts, including: Escarbanda (trio of piano, guitar and percussion), Los Khorus (quartet of guitar, charango, quena and siku), and El entrevero (guitar duo with Leonardo Bravo with whom he appeared in Canada in 2001). From 1992 he forms part of Meridiano, duo of flute and guitar with Maria Amalia Maritano.

Marcelo divides his time between composing, playing, recording, editing his works, and teaching at his private studio. He also actively promotes guitar events in Rosario, by organizing concerts, meetings, and master classes.

Obras de Marcelo Coronel / Works by Marcelo Coronel

Ediciones de partituras / Sheet Music Editions

De raíz argentina

The Soul of the Argentine Guitar / Guitar Works Vol. I

2003, Alemania / Germany.

Editorial / Publishing House: Chanterelle.

Trece piezas para guitarra / Thirteen Pieces for Guitar.

Contenido / Contents: El alma en el abril, El alma en la raíz, El alma en el escombros, El ñandubaysal, Modorra litoraleña, Rumores de la barranca, La crecida, A la fuerza, Esperanza'e pobre, Germinación, El triciclo de Mariano, Umpo koloca, Pa' Lisandro.

Homenaje a un carrero patagónico

2006, Alemania / Germany.

Editorial / Publishing House: Chanterelle.

Obra para flauta y guitarra en tres movimientos / Work for Flute and Guitar in Three Movements.

Contenido / Contents: Cañadón Minerales, La mata de molle, Pampa del Castillo.

Fantasia Sudamericana *

2006, Argentina.

Editorial / Publishing House: Kran7.

Flauta y guitarra / Flute and Guitar.

Obras para dos guitarras *

2007, Argentina.

Editorial / Publishing House: Kran7.

Dos piezas para dúo de guitarras / Two Pieces for Guitar Duo.

Contenido / Contents: Milongarrugada, Yerbita compañera.

Temple del Diablo, Serie 1

2008, Argentina.

Editorial / Publishing House: Kran7.

Tres piezas para guitarra / Three Pieces for Guitar.

Contenido / Contents: Preludio, Danza de las abejas, Casi nada.

Obras para dos guitarras II *

2008, Argentina.

Editorial / Publishing House: Kran7.

Tres piezas para dúo de guitarras / Three Pieces for Guitar Duo.

Contenido / Contents: Regatón, Como un camino largo, Bajo cero.

Arena *

2008, Argentina.

Editorial / Publishing House: Kran7.

Flauta y guitarra / Flute and Guitar.

Endecha *

2008, Argentina.

Editorial / Publishing House: Kran7.

Clarinete y guitarra / Clarinet and Guitar.

Temple del Diablo, Serie 2 *

2008, Argentina.

Editorial / Publishing House: Kran7.

Cuatro piezas para guitarra / Four Pieces for Guitar.

Contenido / Contents: Coral, Machetazo, Andar y andar, Señor Guitarra.

Piezas sueltas *

2010, Argentina.

Editorial / Publishing House: Kran7.

Nueve piezas para guitarra / Nine Pieces for Guitar.

Contenido / Contents: Casorio, Ella va sola, Espejo, Milonga para mi viejo, Pequeña postal argentina, 75 Dunn Ave., Corazón jujeño, Al regreso, Lluvia.

Imaginario popular argentino

2010, Argentina.

Editorial / Publishing House: Kran7.

Doce piezas para guitarra / Twelve Pieces for Guitar.

Contenido / Contents: Pachamama, Salamanca, Coquena, La Umita, Velando al angelito, El Pombro, Luz mala, Caá Yará, El árbol del Gualicho, La Llorona, Yaguarú, El payé.

* Edición digital / Digital Edition

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