

Marcelo Coronel

Imaginario popular argentino

Doce piezas para guitarra

Prólogo	3
Mitos, creencias y supersticiones	4
El arrastre	7

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Centro y noroeste

1. Pachamama (zamba sin segunda)	8
2. Salamanca (chacarera)	10
3. Coquena (baguala)	12
4. La Umita (vidala santiagueña)	14
5. Velando al angelito (gato)	16

Litoral y región pampeana

6. El Pombero (preludio y chamamé)	18
7. Luz mala (aire de milonga sureña)	24
8. Caá Yarí (schotis)	30
9. El árbol del Gualicho (estilo)	34
10. La Llorona (aire de huella)	38
11. Yaguarú (rasguido doble)	42
12. El Payé (chamarrita)	46

Bibliografía	50
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*Tiene el agrado de auspiciar esta publicación,
apoyando a la cultura nacional*

Imaginario popular argentino

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Prologo

Imaginario Popular Argentino es una obra integral para guitarra solista, que consta de dos partes: Centro y noroeste (cinco piezas) y Litoral y región pampeana (siete piezas). En 2003 se publicó la primer parte en un álbum que contó con el auspicio de Puerto de Cultura, centro cultural lamentablemente desaparecido. Agotada esa edición, se vuelven a publicar aquí aquéllas cinco piezas -revisadas y con pequeños cambios- más las siete restantes, que se imprimen por primera vez, quedando así a disposición de los intérpretes la obra completa.

Los títulos de las doce piezas se refieren a creencias, mitos y supersticiones explicados en los textos que acompañan estas partituras. He grabado y editado esta música en el CD Imaginario Popular Argentino, que se distribuye desde mi sitio en Internet.

Con la edición de este álbum culmina un esfuerzo que se inició hace más de una década. Las piezas que forman este Imaginario me acompañan desde hace ya varios años en mi peregrinar con la guitarra a cuestas, y si mi deseo se hace realidad, así seguirá siendo. He tenido la dicha de ver cómo han cobrado vida en manos de otros músicos, que las han recreado con talento y originalidad. De este modo se ha cumplido uno de los deseos que me impulsaron en el principio, y que quiero renovar aquí: despertar en los intérpretes el interés por acercarse más a ese yacimiento inagotable llamado Folklore Latinoamericano.

Foreword

Imaginario Popular Argentino is a series for solo guitar, that consists of two parts: Centro y Noroeste (five pieces) and Litoral y Región Pampeana (seven pieces). The first part was published in 2003, in an album that had the sponsorship of Puerto de Cultura, a cultural center unfortunately disappeared. Since that edition is out of stock, those five pieces are published here again -revised and with little changes- plus the seven remaining ones, that are printed for the first time, so the complete work is now in disposition of the performers.

The titles of the twelve pieces refer to beliefs, myths and superstitions explained in the texts that accompany these scores. I have recorded and edited this music in CD Imaginario Popular Argentino, that is available in my website.

With the publication of this album, an effort that started more than a decade ago finishes. The pieces that make up this Imaginario accompany me since several yeras in my pergrinations with the guitar on one's back. If my wish becomes reality, it will keep being like that. I have had the happiness of seeing how they have got new life in the hands of another musicians, who have recreated them with talent and originality. Thus one of the desires that drove me in the begining and that I want to renew here has been fulfilled: to provoke in the performers the interest to dig deeper into that inexhaustible source called Latin American Folklore.

Marcelo Coronel
Rosario, 2010

Mitos, creencias y supersticiones

1. Pachamama / La Pachamama es la divinidad máxima de los indígenas bolivianos, peruanos y del noroeste argentino. Se la identifica con la tierra, y su templo es toda la naturaleza. En su homenaje se erigen las apachetas, montículos de piedras que arrieros y lugareños levantan a orillas de los caminos, especialmente en las cumbres. Interviene en todos los actos de la vida, y se invoca su protección para que sea buena la siembra, para la multiplicación del ganado, para conjurar heladas y plagas, para no apunarse en el camino, etc.

2. Salamanca / Se llama Salamanca al lugar que se consagra al culto del diablo, generalmente un pozo o cueva alejada, en el monte. Quienes van allí lo hacen para pedir ciertos poderes o capacidades, como habilidad para tocar instrumentos musicales ó cantar, ser irresistible en el amor, o aprender el oficio de la brujería. Pero el precio para obtener tales dones es entregar el alma al "Malo".

3. Coquena / Es un duende considerado un Dios protector de los animales, en las provincias argentinas de Salta y Jujuy. Se lo describe como un enano con rasgos indígenas, vestido como un pastor. Vigila el ganado que pastorea en los cerros, procurando no ser visto por los hombres. Tiene la costumbre de mascar coca continuamente, silbar, y tocar su flauta hecha con un hueso de cóndor. Es generoso con quienes toman de la fauna lo necesario para sus necesidades vitales, pero castiga sin piedad a quienes depredan a las vicuñas y guanacos innecesariamente, o a los arrieros que cargan a sus llamas en exceso.

4. La Umita / Así llaman en Santiago del Estero a una cabeza humana de larga y enmarañada cabellera, que vaga sola en la noche, rodando por el suelo o volando a ras de él. Sería el alma de una persona condenada a pagar una falta o error. Suele aparecerse en las taperas o caminos del campo, llorando e implorando al viajero que la ayude a salir de su angustiante situación, pero por lo general sólo consigue aterrorizarlo y provocar su huida. Pone fin a sus andanzas al llegar el amanecer.

5. Velando al angelito / Según una antigua creencia, los niños que mueren antes de cumplir siete años son seres puros que no han tenido tiempo de contaminarse con las miserias de la naturaleza humana. Por ello se los considera ángeles que van directo al cielo y su velorio es una reunión con música, baile, comida y bebidas alcohólicas a la que concurren parientes y vecinos. Dura toda la noche, y al amanecer se realiza el entierro, en el

Myths, beliefs and superstitions

1. Pachamama / The Pachamama is the principal deity of the native people of Bolivia, Peru and the Argentinean northwest. She is identified with the earth, and her temple is all of nature. To pay homage to her, locals and travelers erect small mounds of stones, called apachetas, alongside roads, especially at summits. She intervenes in all acts of life, and her protection is called on for a good harvest, for the proliferation of the herd, to relieve cold spells and plagues, to prevent altitude sickness on journeys, etc.

2. Salamanca / The Salamanca is the place devoted to the cult of the devil, generally a pit or distant cave in the forest. Those who go there do so to request diverse powers or abilities, like the skill to play musical instruments or to sing, to be irresistible in love, or to learn witchcraft. But as a price for obtaining such gifts, one must hand their soul over to the devil.

3. Coquena / In the Argentine provinces of Salta and Jujuy there exists a magical creature named Coquena who is considered to be a divine protector of animals. He is described as a dwarf with indigenous features, dressed as a Sheppard. Coquena watches over the herds that graze in the hills, striving to go unseen by men. He has the habit of chewing coca continually and wandering about the hills whistling and playing his flute made of condor bones. It is said that he can be generous with good shepherds, but he punishes without pity all those who abuse the vicuñas and guanacos or travelers who place excessive burdens on their llamas.

4. La Umita (The Umita) / In the Argentine province of Santiago del Estero, Umita is the name they give to a legendary being that they describe as a human head with long tangled hair that roves alone at night, rolling on the ground or flying almost at ground level. The Umita is probably the soul of a person condemned to pay for his wrongdoings. It usually appears in the ruins of abandoned ranches or old roads, crying and imploring the traveler to help it escape from its sorrowful situation, but in general it only manages to terrorize the traveler and causes him to flee. The Umita disappears at dawn.

5. Velando al angelito (Little Angel Wake) / An ancient belief says that children who die before the age of seven are pure beings since they have not had time to become tainted by human misery, and for that they are considered to be angels who go directly to heaven. So, when a child passes away, the wake is a meeting with music, dance, food and alcoholic beverages, bringing together relatives and neighbors. It lasts the whole night.

que no se debe llorar porque las lágrimas podrían mojar las alas del angelito, entorpeciendo su subida al cielo.

6. El Pombero / En Paraguay, sur de Brasil y el nordeste argentino existe un duende, guardián del monte y de los pájaros, que vive en hornos abandonados y taperas. Se lo describe como un hombre alto y flaco totalmente cubierto de pelo. Usa un gran sombrero de paja y se ayuda en el andar con una caña que siempre lleva en la mano. Tiene la costumbre de silbar, imitando el canto de las aves. Si encuentra niños cazando pájaros a la hora de la siesta los rapta. Es muy enamorado. Suele poseer a las mujeres que desea, especialmente si las encuentra durmiendo afuera en el verano, dejándolas embarazadas. Es posible ganarse su amistad yendo al monte de noche a buscarlo, imitando su silbido. Si contesta y permite que el hombre regrese a su casa, es que lo ha aceptado como amigo, lo cual obliga a dejarle tabaco y comida de noche, cerca del rancho.

7. Luz mala / En las zonas rurales suele verse, en la noche, una luz que se desplaza a ras del suelo, despertando en pobladores y ocasionales viajeros un temor supersticioso. Se cree que se trata del alma de un fallecido que no ha recibido cristiana sepultura y se manifiesta de esa manera, pidiendo algún favor. Muchos se apresuran a cumplir, de acuerdo a lo que interpretan que se les está solicitando. Otras veces se cree que esa luz señala la presencia de un tesoro enterrado. En caso de hallarlo realmente, el favorecido debe pagar varias misas para el alma del finado que le ha "pasado el dato". Se recomienda, para el caso de encontrarse con la luz mala, rezar y apretar con los dientes la vaina del cuchillo.

8. Caá Yará / La Caá Yará es una mujer hermosa, dueña de los yerbales y protectora de los trabajadores yerbateros que deciden hacer con ella un pacto de fidelidad. El hombre interesado debe concurrir al monte, donde la mujer pone a prueba su valor enviándole alimañas y fieras que lo acosarán. Si se mantiene sereno, sellan su pacto: cada vez que él vaya a cortar yerba caerá dormido, mientras ella realiza el trabajo. Al despertarse encontrará llena la enorme bolsa. Pero si él llegase tener amores con otra, la Caá Yará, que no perdona, lo matará. Cuando se encuentra en los yerbales un hombre dormido se sabe que ha pactado con ella. Y cuando alguno muere prematuramente, es -casi seguro- porque la ha traicionado.

9. El árbol del Gualicho / Los aborígenes que habitaron el sur de la región pampeana llamaban Gualicho a un espíritu maligno, causante de todos los males. Creían que había nacido en las sierras de Tandil, desde donde propagaba su influencia. Si debían transitar por sus

At dawn the burial takes place, to which people must attend without shedding tears, which would wet the wings of the little angel, impeding his ascent to heaven.

6. El Pombero (The Pombero) / In Paraguay, southern Brazil and northeastern Argentina there is a magical creature, guardian of the wood and the birds, who lives in abandoned brick ovens and ruins of field houses. He is described as a tall and skinny man totally covered with hair. He wears a great straw hat and helps himself to walk with a cane that he carries. He has the custom to whistle, imitating the song of the birds. If he finds children hunting birds at nap time, he carries them off. He falls in love easily and is used to having the women that he wishes, especially if he finds them sleeping outside in the summer, leaving them pregnant. It is possible to gain his friendship by going at night to the woods to look for him and imitating his whistle. If he answers and allows the man to return home, the Pombero has accepted him as a friend, which obligates the man to leave tobacco and food at night near the ranch.

7. Luz mala (Bad Light) / In the countryside, a light is usually seen at night that moves at ground level, waking up inhabitants and occasional travelers with a superstitious fear. It is believed that it is the soul of a deceased person who has not been given Christian burial and appears in this way to ask a favor. Many hasten to fulfill what they understand is being asked of them. Other times it is believed that the light indicates the presence of a buried treasure. In the case of really finding it, the lucky one must pay several masses for the soul of the deceased that has "passed the information" to him. In case of meeting the bad light, it is recommended to pray and to put the sheath of the knife between the teeth.

8. Caá Yará / The Caá Yará is a beautiful woman, protector of workers of the yerba plantations that decide to make with her a fidelity agreement. The interested man must go to the woods, where the woman tests his courage by sending vermin and wild beasts that will harass him. If he remains calm, they sign the pact: each time that he goes to cut yerba leaves he will fall asleep while she does the job, finding the enormous bag full when he wakes up. But if he has an affair with another woman, the Caá Yará -who doesn't forgive- will kill him. When a sleeping man is found in yerba plantations, it is known that he has made a pact with her. And when someone dies young, it is -almost sure- because he has betrayed her.

9. El árbol del Gualicho (The Tree of the Gualicho) / Aborigines that lived in the south of the Pampas gave

dominios, lo hacían con respetuoso silencio. Además, para apaciguarlo y no ser víctima de sus maldades, debían dejar un retazo de su ropa ó una bolsita con pequeñas piedras en un árbol solitario que se erguía junto al camino, en medio de la llanura infinita. Retorcido, seco y maldito, el árbol ofrecía un curioso e inquietante espectáculo, con sus ramas cargadas de ofrendas azotadas por el Pampero.

10. La Llorona / En los caminos del sur de la provincia de Buenos Aires suele aparecerse una mujer vestida de blanco. No tiene rostro ni pies, por lo cual se desplaza como volando, a poca distancia del suelo. Dado que se queja y gime constantemente, se la conoce como La Llorona. Si se acerca a una casa, es casi seguro que llevará desgracias y enfermedades a sus habitantes. Y si alguien se apiada y se le acerca para ayudarla, le roba todo lo que lleva encima.

11. Yaguarú / En las crónicas de algunos navegantes que en los siglos XVII y XVIII remontaron el río Paraná existen referencias a la presencia de una bestia acuática que los nativos llamaban Yaguarú. Tenía aproximadamente el tamaño de un burro, un lomo chato de color verdoso, y solía nadar en la superficie alborotando el agua. Con sus largos colmillos socavaba las barrancas para provocar su desmoronamiento, haciendo caer al agua a personas ó animales que estuviesen allí circunstancialmente. Cuando esto sucedía, los despedazaba para comerles los pulmones, despreciando el resto.

12. El payé / Es un amuleto para la buena suerte, para curar enfermedades, etc. Puede estar hecho de materiales diversos, pero uno de los más preciados es la pluma del caburé, un ave de rapiña que tiene el poder de atraer a su alrededor a las aves de las cercanías, para elegir de entre ellas su presa. Ese poder de atracción se transmite al poseedor de la pluma, que en vez de aves hipnotiza a las mujeres. De ahí que la palabra "caburé" se haya incorporado al léxico del nordeste argentino, por extensión, para designar al hombre irresistible en el amor.

the name Gualicho to an evil spirit, the causer of every misfortunes. They believed that it had been born in the Tandil hills, from where it propagated its influence. If they had to go through its domains, they did it in respectful silence. Also, to calm it down and not to be a victim of its wickedness, they must leave a remnant of their clothes or a bag full of little stones in a lonely tree standing beside the way in the middle of the infinite plain. Twisted, dry and damned, the tree offered an odd and worrying spectacle, with its branches full of offerings lashed by the Pampero (strong wind from the southwest of Patagonia).

10. La Llorona (The Weeping Woman) / In the roads in the south of the province of Buenos Aires a woman dressed in white clothes occasionally appears. She does not have a face or feet, and therefore goes flying, very near to the ground. Since she complains and moans constantly, she is known as "la Llorona." If she comes close to a house it is almost sure that its inhabitants will suffer misfortunes and diseases. And if someone takes pity on her and approaches to help, she steals everything that the person has on them.

11. Yaguarú / Some navigators that went up the Paraná River in the XVII and XVIII centuries, left in their chronicles references to an aquatic beast that the native people called "Yaguarú". It approximately had the size of a donkey, a flat back of greenish color, and swims on the surface, agitating the water. It hollowed the gullies off with its long tusks to cause collapses, making the people or animals that would be there by chance to fall to the water. When this happened, it tore them apart to eat their lungs, scorning the rest.

12. El payé (The Payé) / Payé is an amulet for good luck, to cure diseases, etc. and can be made by diverse materials. One of the most esteemed is the feather of the "Caburé", a small bird of prey that has the power of attracting nearby birds, to choose among them for its prey. That ability of attraction is transmitted to the owner of the feather, who -instead of birds- hypnotizes women. That is the reason for which the word "Caburé" has been incorporated into the vocabulary of the Argentine northeast to designate the irresistible man.

El arrastre

The 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.

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 (la nota RE BEMOL y la siguiente -DO- deben tocarse con el dedo 2 sobre la quinta cuerda, sin hacer ruido).

Luz mala
compás 57 / m. 57
(p. 27)

The musical notation shows a treble clef with a 2/4 time signature. The first measure contains a dotted quarter note B-flat (finger 2) and an eighth note C (finger 2). A horizontal line with arrows at both ends is drawn below the staff, indicating a glissando. The second measure contains a dotted quarter note C (finger 2) and an eighth note D (finger 2). The notes are connected by a slur, and the glissando line continues under the second measure.

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.

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 note D FLAT and the next one -C- must be played with finger 2 on the fifth string, without making noise).

En este segundo ejemplo las notas FA SOSTENIDO y RE deben tocarse sobre la segunda cuerda con dedo 4. 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.

El árbol del Gualicho
compás 7 / m. 7
(p. 34)

The musical notation shows a treble clef with a 3/4 time signature. The first measure contains a dotted quarter note F-sharp (finger 4) and an eighth note D (finger 4). A horizontal line with arrows at both ends is drawn below the staff, indicating a glissando. The second measure contains a dotted quarter note D (finger 4) and an eighth note E (finger 4). The notes are connected by a slur, and the glissando line continues under the second measure.

In this second example, the notes F SHARP and D must be played on the second string with finger 4. 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 la nota RE SOSTENIDO y la siguiente -MI- deben tocarse sobre la tercer cuerda con dedo 3. 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 MI no debe atacarse con la mano derecha. Es un caso de ligado producido por efecto del glissando.

El Pombero
compás 64 / m. 64
(p. 21)

The musical notation shows a treble clef with a 6/8 time signature. The first measure contains a dotted quarter note D-sharp (finger 3) and an eighth note E (finger 3). A horizontal line with arrows at both ends is drawn below the staff, indicating a glissando. The second measure contains a dotted quarter note E (finger 3) and an eighth note F (finger 3). The notes are connected by a slur, and the glissando line continues under the second measure.

In this third example, the notes D SHARP and the next one -E- must be played on the second string with finger 3. A line indicating arrastre and a curved line indicating slur have been added, so the displacement must be done making the noise, and the E note must not be attacked with the right hand. It is a case of slur produced as a consequence of the glissando.

Imaginario popular argentino

Doce piezas para guitarra

1. Pachamama

Zamba sin segunda

Marcelo Coronel

♩. = 55

C4 C2

⑥ = D

4

C2

②

7

C4 C5

②

10

C7

④

13

C2

③

16

19

22

25

28

31

2. Salamanca

Chacarera

Marcelo Coronel

♩. = 84

⑥ = D

3

7

10

13

15

i m i m a

p m i

a i

a m i a

arm.

C 3

1°

2°

C 5

18

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

C 1

22

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

p

26

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

30

2 3 4 4 3 2 1 4 3 2 1

C 3

33

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

36

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

1° C 10 2° C 10

3. Coquena

Baguala

Marcelo Coronel

♩. = 63

④ ③ ② C7

⑥ = D

tambora

breve

estirar hacia abajo (bend down) 1/4 aprox.

vibr.

f *mf* *p* *mf*

④ ③ ④ ④ ④

vibr. *arm. 12* *vibr.* *vibr.* *vibr.*

f *p*

p *i* *p* *i* *p* *i*

⑥ ⑥ ⑥ ⑤ ④

f

1° 2°

vibr. *arm. 15*

④ ④ ④ ① ②

poco rall.

tambora



“Coquena vigila el ganado que pastorea en los cerros, procurando no ser visto por los hombres”.

“Coquena watches over the herds that graze in the hills, striving to go unseen by men”.

4. La Umita

Vidala santiagueña

Marcelo Coronel

♩ = 58 (aprox.)

⑥ = D

3

6

(los bajos bien cantados)

9

C 8

12

15

C 5

C 10

18

1°

21

arm. 17

arm. 19

24

2°

28

C 3

32

arm. 17

arm. 19

rall.....

36

Detailed description: This is a guitar score for the piece 'La Umita' by Marcelo Coronel. The score is written in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. It consists of five systems of music, each with a guitar-specific chord diagram below the staff. The first system (measures 18-20) starts with a C10 chord and includes a first ending bracket. The second system (measures 21-23) features two 'arm.' (arpeggio) markings. The third system (measures 24-27) includes a second ending bracket. The fourth system (measures 28-31) starts with a C3 chord. The fifth system (measures 32-35) includes another 'arm.' marking. The final system (measures 36-40) includes two 'arm.' markings and a 'rall.' (rallentando) instruction. The score is heavily annotated with fingering numbers (1-4), circled measure numbers, and circled fingering numbers (1-4) for specific notes. It also contains various musical notations such as slurs, ties, and dynamic markings.

5. Velando al angelito

Gato

Marcelo Coronel

♩. = 104

⑥ = D

④ *m i a*

④ *m i a*

5 ④ *m i a i m*

④ *m i a i m*

9

13 *m*

②

④

17 (0)

21

① ② ③ ④ ⑤

25

29

33

37

41

45

49

C 4

C 3

C 5

C 5

C 4

C 3

C 5

C 6

1º

2º

m

a

m

i

m

m

i

m

(*)

(*) Sugiero rasguear este pasaje en el final.
 I suggest to strum this passage in the final.

6. El Pombero

Preludio y chamamé

Marcelo Coronel

♩. = 70 aprox.

The musical score is written for guitar in 8/8 time. It consists of six systems of music. The first system (measures 1-2) includes dynamics *m* and *i*, and a fingering of 4. The second system (measures 3-4) includes a fingering of 3 and dynamics *i* and *m*. The third system (measures 5-6) includes a fingering of 3 and a dynamic of 0. The fourth system (measures 7-8) includes a fingering of 1 and 4, and a dynamic of 0. The fifth system (measures 9-10) includes a fingering of 2 and 4, and a dynamic of 0. The sixth system (measures 11-12) includes a fingering of 1 and 2, and a dynamic of 0. The seventh system (measures 13-14) includes a fingering of 3 and 4, and a dynamic of 0. The eighth system (measures 15-16) includes a fingering of 1 and 2, and a dynamic of 0. The ninth system (measures 17-18) includes a fingering of 1 and 2, and a dynamic of 0. The score concludes with a sharp sign indicating the end of the piece.

21

24

27

30

33

36

39

42

45

48

B

51

54

57

60

63

66

69

72

75

78

81

The musical score consists of seven systems, each with a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure numbers 63, 66, 69, 72, 75, 78, and 81 are indicated at the start of their respective systems. The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamic markings include *i* (pizzicato), *m* (mezzo-forte), and *a* (accents). Chord diagrams are shown in boxes labeled 'C', 'C 1', and 'C 3'. Circled numbers (2, 3, 4, 5) indicate specific fret positions. Some notes have a '0' below them, indicating they are natural harmonics. The piece concludes with a double bar line and repeat signs in the final system.

A

Musical score for section A, measures 84-98. The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It consists of a single melodic line with a bass line. The melody features eighth and sixteenth notes, often beamed together, and includes various rests and accents. The bass line provides harmonic support with chords and single notes. Measure numbers 84, 87, 90, 93, and 96 are indicated at the start of their respective staves.

D

Musical score for section D, measures 99-102. This section continues in the same key signature and time signature. It features a more complex melodic line with triplets and slurs. Fingerings are indicated with numbers 1, 2, 3, 4, and 5. Dynamic markings include *i* (pizzicato), *m* (mezzo), and *p* (piano). Measure numbers 99 and 102 are indicated at the start of their respective staves.

Musical score for guitar, measures 105-123. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The guitar part is indicated by an '8' on the staff. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Dynamics include *a* (forte), *m* (mezzo-forte), and *p* (piano). A box labeled "Epilogo" is placed above measure 114. The piece concludes with a double bar line in measure 123.

7. Luz mala

Aire de milonga sureña

Marcelo Coronel

♩ = 60 **A**

4

7

10

13

C 4

C 5

16 **B** 3 4 -4 *vibrato*

19 3 2 (0) 2

22 -2

25 *i m a* *m i m* ② 2

28 -2 ② ④ 4 3 2 -2

31 **C**

34

③ 1 2-2
③ ④ ⑤

37

C 8 C 6

② ③ ④
⑤ ④ ⑤

40

C 9 C 7

③ ④
④

43

C 5

m a m a i m

③ ④
④

46

a

C 5 **D** C 10

① ②
④

49

C 9 C 7 C 6 C 4 C 3 C 5

② ③
④


52 (0) ③ ④ ③ C 3

55 C 5 (0) ⑤

58 C 5 ③ ④ ③ ④ C 4

61 m 3 i m i m (0) ②

64 C 5 (0)

D. C. al  luego Epilogo

66 Epilogo ② breve C 3

poco rall-----

69 *accel* *a tempo*

C 2 C 5

poco rall -----

72 *meno mosso*

C 2 (0)

75 *breve*

rall

78 *p i m a*

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

81 *i m*

C 1

rall



“En las zonas rurales suele verse, en la noche, una luz que se desplaza a ras del suelo, despertando en pobladores y ocasionales viajeros un temor supersticioso”.

“In the countryside, a light is usually seen at night that moves at ground level, waking up inhabitants and occasional travelers with a superstitious fear”.

8. Caá Yará

Schotis

Marcelo Coronel

Introducción

C 9

♩ = 80

Musical notation for the introduction of 'Caá Yará'. It consists of two staves of music in 2/4 time, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = 80. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The music features a rhythmic pattern of eighth notes and quarter notes, with a consistent accompaniment of eighth notes in the bass line.

A

Musical notation for section A of 'Caá Yará', starting at measure 9. The key signature remains three sharps. The melody is marked with dynamics *a* (forte) and *m* (mezzo-forte). It includes fingerings (e.g., 4, 2, 4, 3, 1, 2) and articulation marks. A C7 chord is indicated above the staff. The bass line continues with eighth notes. A circled 6 is at the end of the first line.

Musical notation for section A of 'Caá Yará', starting at measure 17. The melody is marked with dynamics *i* (piano), *m* (mezzo-forte), and *a* (forte). It includes fingerings (e.g., 3, 3, 4, 1, 3, 2, 3, 4) and articulation marks. A C9 chord is indicated above the staff. The bass line continues with eighth notes. A circled 0 is at the end of the first line.

Musical notation for section A of 'Caá Yará', starting at measure 20. The melody is marked with dynamics *m* (mezzo-forte) and *a* (forte). It includes fingerings (e.g., 2, 4, 3, 4, 1, 2, 4, 4, 1, 2, 3, 1) and articulation marks. A C2 chord is indicated above the staff. The bass line continues with eighth notes. A circled 0 is at the end of the first line.

23

26

29

32

35

38

A

41

Musical notation for measures 41-43. The key signature is three sharps (F#, C#, G#). The music is in 8/8 time. Measure 41 features a melodic line with eighth notes and a bass line with quarter notes. Measure 42 continues the melodic line with a slur. Measure 43 has a melodic line with eighth notes and a bass line with quarter notes.

44

Musical notation for measures 44-46. Measure 44 has a melodic line with a slur and a bass line with quarter notes. Measure 45 continues the melodic line with a slur. Measure 46 has a melodic line with eighth notes and a bass line with quarter notes.

47

Musical notation for measures 47-49. Measure 47 has a melodic line with eighth notes and a bass line with quarter notes. Measure 48 continues the melodic line with a slur. Measure 49 has a melodic line with eighth notes and a bass line with quarter notes.

50

Musical notation for measures 50-52. Measure 50 has a melodic line with eighth notes and a bass line with quarter notes. Measure 51 continues the melodic line with a slur. Measure 52 has a melodic line with eighth notes and a bass line with quarter notes.

53

Musical notation for measures 53-55. Measure 53 has a melodic line with eighth notes and a bass line with quarter notes. Measure 54 continues the melodic line with a slur. Measure 55 has a melodic line with eighth notes and a bass line with quarter notes.

C

56

Musical notation for measures 56-58. Measure 56 has a melodic line with eighth notes and a bass line with quarter notes. Measure 57 has a melodic line with eighth notes and a bass line with quarter notes. Measure 58 has a melodic line with eighth notes and a bass line with quarter notes. The lyrics "mi mi mi" are written above the notes in measure 57, and "ma i mi" are written above the notes in measure 58. There are also circled numbers 2, 4, 3, and 1 above the notes in measure 58, and a circled number 2 above the notes in measure 57.


59

62

65

68

71

D. C. al 
 (compás 23
 inclusive)
 y luego *Final*

73

9. El árbol del Gualicho

Estilo

a Quique Mondino
Marcelo Coronel

$\text{♩} = 50$ aprox.

poco rall

a tempo

poco rall

meno mosso

rall.

lento ($\text{♩} = 40$ aprox.)

arm. 8dos

arm. 8dos

arm. 8dos

13 *poco rit.*

piu mosso (♩ = 40 aprox.)

15

17

19

21

23

25

27

29

31

C 2

33

arm. 8dos

19 4 15 19 19 12 12

① ② ③ ② ①

rall.

lento (♩ = 40 aprox.)

35

C 3

C 2

arm. 8dos

37

arm. 8dos

39

arm. 8dos

41 *arm. 8dos*

tempo primo

43 *poco rall*

a tempo

45 *poco rall*

meno mosso

47 *C 2*

48

49

50 *ad libitum*
molto rall.

10. La llorona

Aire de huella

Marcelo Coronel

Introducción

♩ = 80

Staff 1: *mp* *i* *a* (0) 1

Staff 2: 3 2 4

Staff 3: *mp* *i* *a* 2 4

Staff 4: **A** *m* *i* *m* *i* *m* 2 3 (0) 3

Staff 5: *m* *a* *m* *i* *m* *i* *m* *i* 4 2 3 2 1

Musical score for guitar, measures 18-40. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The guitar part includes various techniques such as slurs, ties, and fingerings. Measure numbers 18, 21, 24, 27, 30, 33, and 36 are indicated at the start of their respective staves. Dynamic markings include *a* (accent) and *i* (pizzicato). Chord diagrams for C2, C5, and C7 are provided. A box labeled 'B' is present in measure 30. Fingerings are indicated by numbers 1-4 and (0) for natural harmonics. Slurs and ties are used to connect notes across measures.

Musical score for guitar, measures 40-61. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4, and accents are marked with 'a'. Dynamic markings include 'm' (mezzo) and 'i' (piano). Chord diagrams for C5, C3, C7, C9, C8, C6, and C4 are provided. Measure numbers 40, 44, 48, 52, 55, 58, and 61 are clearly marked. The score concludes with a double bar line and repeat signs.

Epilogo

65

Musical notation for measure 65, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next three notes: G4, A4, and B4. Fingering numbers 3, 2, and 4 are written above these notes. A circled '2' is placed above the slur. The bass line consists of a half note G3, a half note F#3, and a half note E3. A circled '0' is written below the first bass note. A double bar line with a repeat sign is located after the first measure.

68

Musical notation for measure 68, continuing the piece. The melody starts with a quarter rest, followed by quarter notes G4, A4, and B4. A slur covers the next three notes: G4, A4, and B4. Fingering numbers 1, 3, and 4 are written above these notes. A circled '1' is placed above the slur. The bass line consists of a half note G3, a half note F#3, and a half note E3. A circled '0' is written below the first bass note. A double bar line with a repeat sign is located after the first measure.

71

Musical notation for measure 71, continuing the piece. The melody starts with a quarter rest, followed by quarter notes G4, A4, and B4. A slur covers the next three notes: G4, A4, and B4. The bass line consists of a half note G3, a half note F#3, and a half note E3. A double bar line with a repeat sign is located after the first measure.

74

Musical notation for measure 74, continuing the piece. The melody starts with a quarter rest, followed by quarter notes G4, A4, and B4. A slur covers the next three notes: G4, A4, and B4. The bass line consists of a half note G3, a half note F#3, and a half note E3. A double bar line with a repeat sign is located after the first measure.

78

Musical notation for measure 78, continuing the piece. The melody starts with a quarter rest, followed by quarter notes G4, A4, and B4. A slur covers the next three notes: G4, A4, and B4. A circled '2' is placed above the slur. The bass line consists of a half note G3, a half note F#3, and a half note E3. A circled '0' is written below the first bass note. A double bar line with a repeat sign is located after the first measure.

11. Yaguarú

Rasguido doble

Marcelo Coronel

♩ = 70

A

④ ③ ②

p *i* *m*

⑥ = D

2 1 1 3

p *i*

C3

3 4

3

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

3

2 4

③

3 2

3

⑥

C5 *m* *i* *m* C4 *a* ② *i* *m* *i*

6

4 2

3

3

C3

9

②

C5

2 4 1

1 2 4

④

4 3 1

4

3

(0)

15 (0) (0) 1° Nexo C 1

18 C 6

B a i a m i C 3 i m i

21 1 3 2 4 -4 3 4 3

24 m i 3 3 4 2 1

27 4 3 2 3 4 3 2 1

30 C 7 C 8

Detailed description: This is a guitar score for measures 15 through 30. It features a treble clef and a key signature of one flat (B-flat). The score includes standard musical notation with notes, rests, and dynamic markings (p, m, a, i). It also includes guitar-specific notation such as fret numbers (0, 1, 2, 3, 4) and circled numbers (1, 2, 3, 4, 5) indicating fingerings. Chord diagrams are shown above the staff for measures 15, 18, 21, 24, 27, and 30, labeled C 1, C 6, C 3, and C 8. A box labeled 'B' is placed above measure 21. A box labeled 'Nexo' is placed above measure 15. The score is divided into systems of two staves each, with the upper staff containing the standard notation and the lower staff containing the guitar tablature.

33 C 3 C 6

36 A C C 2

39 C 3 C 1

42

45

48

51

54

57

rasgueando

Breve epilogo

60

C 3

rasgueando

(*) Golpe con puño cerrado sobre el encordado.
 (a blow with clenched fist on the strings)

12. El payé

Chamarrita

a mi madre, Elida Block

Marcelo Coronel

♩ = 85

⑥ = D

C 5

7

C 2

10

13

②

16

Musical notation for measures 16-18. Measure 16 features a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It includes a triplet of eighth notes on the staff and a triplet of eighth notes on the bass line. Measure 17 continues with a triplet of eighth notes on the staff and a triplet of eighth notes on the bass line. Measure 18 has a triplet of eighth notes on the staff and a triplet of eighth notes on the bass line. Fingering numbers 1, 2, 3, 4, and 5 are indicated throughout.

19

Musical notation for measures 19-21. Measure 19 has a triplet of eighth notes on the staff and a triplet of eighth notes on the bass line. Measure 20 has a triplet of eighth notes on the staff and a triplet of eighth notes on the bass line. Measure 21 has a triplet of eighth notes on the staff and a triplet of eighth notes on the bass line. Fingering numbers 1, 2, 3, 4, and 5 are indicated throughout.

22

Musical notation for measures 22-24. Measure 22 has a triplet of eighth notes on the staff and a triplet of eighth notes on the bass line. Measure 23 has a triplet of eighth notes on the staff and a triplet of eighth notes on the bass line. Measure 24 has a triplet of eighth notes on the staff and a triplet of eighth notes on the bass line. Fingering numbers 1, 2, 3, 4, and 5 are indicated throughout.

25

Musical notation for measures 25-27. Measure 25 has a triplet of eighth notes on the staff and a triplet of eighth notes on the bass line. Measure 26 has a triplet of eighth notes on the staff and a triplet of eighth notes on the bass line. Measure 27 has a triplet of eighth notes on the staff and a triplet of eighth notes on the bass line. Fingering numbers 1, 2, 3, 4, and 5 are indicated throughout.

28

Musical notation for measures 28-30. Measure 28 has a triplet of eighth notes on the staff and a triplet of eighth notes on the bass line. Measure 29 has a triplet of eighth notes on the staff and a triplet of eighth notes on the bass line. Measure 30 has a triplet of eighth notes on the staff and a triplet of eighth notes on the bass line. Fingering numbers 1, 2, 3, 4, and 5 are indicated throughout.

31

Musical notation for measures 31-33. Measure 31 has a triplet of eighth notes on the staff and a triplet of eighth notes on the bass line. Measure 32 has a triplet of eighth notes on the staff and a triplet of eighth notes on the bass line. Measure 33 has a triplet of eighth notes on the staff and a triplet of eighth notes on the bass line. Fingering numbers 1, 2, 3, 4, and 5 are indicated throughout.

34 *poco rit.*

37 C 8 C 2 C 4

40 C 2 2° *poco rall.*

43 *m i m a m i m a m* C 4

46

49

Musical score for guitar, measures 52-61. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 8/8. The piece is titled "El Payé" by Marcelo Coronel. The score includes various guitar techniques such as triplets, slurs, and rasgueando. Measure 52 features a triplet of eighth notes (fingerings 3, 2, 4) and a single eighth note (fingering 1). Measure 55 includes a triplet of eighth notes (fingerings 3, 3, 3) and a single eighth note (fingering 3). Measure 58 features a triplet of eighth notes (fingerings 3, 3, 3) and a single eighth note (fingering 3). Measure 61 includes a triplet of eighth notes (fingerings 3, 3, 3) and a single eighth note (fingering 3), followed by a C9 chord with fingerings 3, 2, 3.

52

55

58

61

rasgueando

C 9

p

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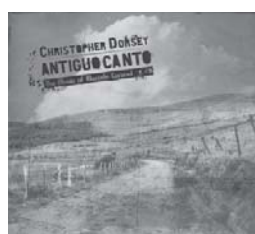
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