



MAURO CIAVATTINI

Cañaveras

libro de partituras
————— y partichelas

MUPE

Instituto Académico
Pedagógico de Ciencias
Humanas



Universidad
Nacional
Villa María

Cañaveras

MAURO CIAVATTINI

Cañaveras

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EDICIONES DEL MUPE
Centro de Estudios y Divulgación
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Cañaverál

Nodal

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NODAL

Prólogo

No puedo disimular mi enorme alegría y orgullo al dar la bienvenida a este libro, que ofrece partituras de nuevas composiciones y arreglos dedicados a los Aerófonos Andinos.

Desde hace tiempo estoy unida a estos sonidos a través de mi trabajo de investigación, de divulgación y, especialmente, de la vivencia maravillosa de tocarlos y escucharlos entre los cerros de Tilcara, durante celebraciones que hemos podido compartir con Mauro Ciavattini, además de colegas, amigos y estudiantes.

Sonidos de viento y cañas que nos constituyen incluso aunque no tengamos plena conciencia de ello y que al escucharlos o interpretarlos nos conmueven profundamente.

Sonidos que forman parte de nuestra historia ancestral, pero también del presente de quienes nos hemos comprometido a revalorizarlos de diversas maneras y los incorporamos al estudio en el contexto de las músicas populares.

No hay dudas de que la música popular en nuestro país, junto a Latinoamérica y el Caribe, transita caminos de reconocimiento, de puesta en valor, de crecimiento y de profesionalización. Desde una perspectiva institucional, la creación de numerosas casas de estudio de nivel superior han contribuido de manera importantísima al estudio, sistematización y transmisión de estas músicas. En el año 1995 se crea la UNVM, con la Licenciatura en Composición Musical con orientación en Música Popular y dentro de ella, en el año 2012, nace el MUPE –Centro de Estudios y Divulgación de Músicas Étnicas y Populares del Mundo–.

Este centro se inicia con la voluntad de fortalecer una línea de trabajo que estudie la música popular desde el acercamiento al campo y a los cultores nativos, con el objeto de favorecer una puesta en valor de la misma a través de la apropiación, de la interpretación, de la grabación, de la difusión en nuevos ámbitos y el intercambio entre viejos y nuevos actores. Uno de los proyectos precursores del MUPE ha sido “Sonidos del Viento”, desarrollado por Esteban Valdivia. Allí, el autor propone un estudio musicológico de la música precolombina de la región andina suramericana, pero también la construcción de los instrumentos aerófo-

nos utilizados en la época y la interpretación de los mismos. Gracias a este segundo abordaje, de carácter más pragmático, Valdivia es capaz de explorar la música hecha con estos instrumentos teniendo en cuenta su potencialidad sonora y expresiva, lo cual establece un modo de estudio de la cultura musical precolombina realmente innovador en el ámbito académico. A partir de este modelo, nuestra perspectiva intenta renovar las estructuras tradicionales del campo de estudio académico marcadas por una mirada exclusivamente centroeuropea en el abordaje del estudio de la música, poniendo el centro en las músicas populares, los instrumentos y los/as músicos/as que las producen, interpretan y transmiten. Esta línea metodológica inicial continúa desde entonces de manera ininterrumpida a través de investigaciones, ciclos musicales, organización de congresos y publicaciones que contemplan formatos nuevos, pero procurando ser respetuosos de los contextos originales.

En realidad, nuestra tarea se ha sumado a la de numerosos artistas que buscaron en las músicas invisibilizadas en los medios de comunicación, pero vigentes en su lugar de práctica, su propia voz, su identidad musical. En Argentina, esta línea de trabajo se ha desarrollado especialmente por músicos y músicas como Juan Falú, el Chango Farías Gómez, Carlos Aguirre, Liliana Herrero, Lilián Saba, Quetral, Hilda Herrera, Chango Spaziuk, Silvia Iriondo, y tantos otros, quienes procuraron generar un modo personal de expresión que tuviera raíces profundas, que revalorizara las manifestaciones culturales mestizas de las diferentes regiones, sosteniendo la tradición y a la vez renovándola con miradas personales, uniendo de manera sólida y profunda la investigación con la producción musical. Por otro lado, el modelo de encuentros, ciclos, festivales que fomentan el intercambio entre artistas como “Generación XXI” ideado y llevado adelante por el guitarrista José Seña o “Sonamos Latinoamérica” de la mano del charanguista Poli Gomítólo, son propuestas que se inscriben en la misma línea conceptual.

En el ámbito suramericano podemos mencionar en Colombia, Bogotá, el movimiento Nueva Cultura de la mano de López, Bedoya, Lambuley y Sossa, como así también la EPA -Escuela Popular de Arte- en Medellín. El TUMP -Talleres uruguayos de Música Popular- en Montevideo, junto a la creación del CEM -Centro de Estudios Musicales- bajo la conducción de Coriún Aarónián y Rubén Olivera. En Perú, músicos e investigadores como Chalena Vázquez, Dimitri Manga Chávez, Julio Mendívil, junto a la labor de centros educativos como el CEMDUC de la Pontificia Universidad Católica del Perú. En Brasil, líneas de trabajo como las desarrolladas por Renata Amaral con A Barca o Marlui Miranda en su estudio de la música indígena que podemos disfrutar artísticamente en las presentaciones del grupo Mawaka de Magda Pucci. En Chile músicos como Salvador Corvalán, Héctor Pavez Pizarro,

Pata Díaz Vilches u Oscar Latorre, que continúan la forma de vincularse con la música y su difusión iniciada por Illapu en la década del 70. En Venezuela el trabajo de la Fundación Bigott, el proyecto La Colmena en Cuba.

Con esta breve reseña pretendemos poner en evidencia la existencia de una perspectiva que une y vincula el estudio de la música popular en el continente, que adopta métodos propios y ligados a nuestro contexto, idiosincrasia y realidad; modelo que une el trabajo de formato académico con el artístico, propiciando que sean los mismos músicos quienes asuman la responsabilidad de involucrarse plenamente con el estudio, con la enseñanza y con la producción musical.

Es “MAURO CIAVATTINI CAÑAVERAL” una muestra contundente de la búsqueda comprometida con esta línea de trabajo: investigación, docencia y producción. Haber acompañado las búsquedas, las preguntas, los desvelos de este proyecto casi desde su etapa inicial, me hace sentir sumamente orgullosa y feliz de sus alcances, de que hoy pueda ser compartido como una nueva publicación en nuestro centro de estudios.

CAÑAVERAL es la búsqueda respetuosa, profunda y apasionada de un grupo de vientistas, liderados por Mauro Ciavattini, quienes se propusieron conocer el sonido de las cañas en sus lugares naturales. Así, viajaron a participar de fiestas populares, visitaron y tocaron con sus cultores en el norte de Argentina, en Perú, en Bolivia. Compartieron mates y cosmovisiones con luthiers que sueñan y construyen los sonidos de los instrumentos. Trasncharon en charlas y toques con maestros sumamente respetados que guardan celosos, pero a la vez comparten de manera generosa, los secretos de sus sonidos. Buscaron sonar como las Bandas en sus diferentes formas y estéticas, para luego construir un sonido propio. Compartieron su música en numerosos escenarios, tanto de festivales y peñas como de universidades y escuelas.

Ese sonido propio, pero lleno de los aires de los Andes, es el que hoy llega a nosotros a través de este conjunto de partituras y de grabaciones. Para que sigan sonando, para que resuenen en distintos rincones y regiones, para que contagien las vibraciones que nos llegan desde tiempos antiguos y que se prolongan a la actualidad.

SUSANA COQUI DUTTO

Directora del MUPE

Centro de Estudios y Divulgación de
Músicas Étnicas y Populares del Mundo



Cañaverál, la historia

*Eternos los vientos
en las raíces de los pueblos*

(Natalia Rodríguez)

EL COMIENZO

“Córdoba... te invito pa'l año que viene a la peregrinación de la Virgencita, vas a aprender a tocar con nosotros, yo te banco todo, vos vení”, me dijo Issac Soto, más conocido en la Quebrada de Humahuaca como Choschori, hermano sikuri de la Banda de San Cayetano de Purmamarca.

La invitación prendió en mí como esas cosas que se dicen en plena locura del carnaval. Pasó casi un año, y semanas antes de que ese plazo se cumpliera él me empezó a llamar con insistencia. Yo volvía de viaje, y bajando desde Bolivia paré en Tilcara.

Esa mañana preparamos las milanesas para toda la banda de sikuris y enfilamos juntos para el cerro.

Fue la experiencia más emocionante y encendedora que viví.

Al regresar a Córdoba renuncié a la Banda Sinfónica e invertí mis ahorros en comprar sikus, tarkas y quenás con la idea de continuar con algo de lo que había vivido en esos cerros. A los pocos meses nacían los primeros talleres de la escuela “Aerófonos Andinos Córdoba”.

Desde entonces volvemos cada año que podemos a seguir aprendiendo, compartiendo y cosechando nuevos amigos.

Choschori abrió su corazón, nos mostró su esencia y sin darse cuenta sembró una semilla que hoy ya es árbol contento en Córdoba.

Siempre pienso: “*el viento nos amontona...*” pero antes, estuvo Choschori.

LAS PRIMERAS BÚSQUEDAS

Fuimos pasando por diferentes búsquedas hasta llegar a ser el ensamble de cañas que hoy conocemos como “CAÑAVERAL”. Al comienzo “queríamos ser jujeños”, buscábamos ser una sólida banda de sikuris para la subida anual de Punta Corral. Luego nos deslumbró el mundo cañero boliviano–peruano, los diferentes estilos sikuris y por sobre todo las diferentes tropas de vientos (mozeñadas, tarkeadas, choqueladas,

pinkulladas, etc.), ¡un universo inagotable! Por esos tiempos comenzamos a presentarnos en peñas y también tuvimos una breve época en que tocamos lakitas chilenos, sus cumbias, ¡fue una fiesta!

Estábamos enamorados del mundo andino, del toque en tropa, de su cosmovisión toda y creo que sin decirlo “renegábamos” un poco de nuestra formación académica, urbana, buscábamos en esas montañas un abrazo de comunidad, de identidad, esencia, familia...

UNA MÚSICA QUE NACIÓ EN EL AULA

Pasaron algunos años y fuimos notando que ese mirar absoluto hacia al norte andino nos resultaba ajeno, no éramos totalmente nosotros musicalmente hablando. En un ensayo comenzamos a tocar el huayno cordobés “América Inca”, fuimos armonizando la melodía con las quenás, luego la vestimos con una textura de acompañamiento en los sikus, fueron naciendo contramelodías y otras ideas propias de nuestra formación, sacábamos, poníamos y nos divertíamos.

Al pasar de los ensayos, el entusiasmo crecía, la música también y el mensaje fue claro, aceptamos que somos academia y otras cosas también. Había un sonido que estaba naciendo y tenía que ver con nosotrxs, asomaba desde el juego y la experimentación, desde un fuerte estado presente en todxs, una música poderosa, cordobesa.

QUE LOS VIENTOS SE SOSTENGAN SOLOS

Fue y es una elección fundante no incorporar instrumentos que no sean vientos andinos. Buscar generar desde la sonoridad camarística un tejido textural que emule y reemplace las funciones de la guitarra, charango, bajo y percusión, tan presentes en estas músicas.

El primer proyecto se inició bajo la idea de “Orquesta Argentina de Vientos Andinos”. Conformado inicialmente por unos veinticinco cañeros, fue luego mutando hasta consolidarse finalmente en un ensamble de 9 o 10 integrantes, hoy CAÑAVERAL.

Se creó un orgánico, familia de quenás y zamponas como eje sonoro y según el tema se colarían mozeños, tarkas, erkes, pinkullos, etc.

EL ANDAR NOS FUE GESTANDO

Cada integrante fue encontrando su lugar, buscando, probando, soltando. Algunos ya tocaban el instrumento o función que siempre los representó individualmente como músicos, pero la mayoría se formó y/o cambió por este ensamble, por la música que compartimos.

Se fue gestando un repertorio focalizado en la región andina argentina, ahondando también en composiciones propias de los integrantes del ensamble.

Después de tres intentos de grabación fallida, en el año 2016 llegó nuestro primer disco, “CAÑAVERAL”.

DINÁMICA DE LOS ENSAYOS

CAÑAVERAL es por sobre todo un grupo de estudio. Cada ensayo suele ser muy intenso, con o sin partitura se caracteriza por ser una gran experimentación colectiva de texturas y colores tímbricos a partir de la repetición, del “prueba y error”.

Prueba de diferentes combinaciones instrumentales, rotaciones de instrumentistas, instrumentos de diferentes luthiers, soplos, etc. Pura fermentación, disfrute y aprendizaje.

CONCIERTOS, DESPLAZAMIENTOS, LOGÍSTICA

Siempre nos resultó muy estresante ensayar o tocar en vivo. Cuadrar 10 vidas, llevar atriles, partituras, sillas y micrófonos, disponer de mucho tiempo para pruebas de sonido que ningún sonidista había experimentado antes, amplificar un orgánico de estas características. Casi siempre nos quedaba un sabor agridulce de la experiencia, además de un cansancio enorme.

A partir de esta situación nos propusimos memorizar todo nuestro repertorio, tocar parados (a veces desplazándonos también) y, cuando se podía priorizábamos tocar acústicos, sin amplificación.

Estas decisiones, además de hacernos sentir más cómodos ¡nos cambiaron la música! Sentimos que regresábamos a lo andino, a las dinámicas de la banda de sikuris: más Andes, menos Europa... y eso nos encantó.

FORMAS DE SUSTENTO

Desde siempre hemos realizado actividades paralelas a la propuesta artística del ensamble. Un ensamble de cañas andinas instrumental es un proyecto totalmente inviable a largo plazo en estos tiempos.

Como militancia y búsqueda del sostén económico, CAÑAVERAL realizó paralelamente infinitos conciertos didácticos en jardines de infantes, escuelas primarias y secundarias, conservatorios, universidades, etc. brindando un repertorio alternativo al del ensamble.

También realizamos incontables capacitaciones a profesores para trabajar la enseñanza, construcción y ejecución colectiva del sikus en el aula. Estimamos que a partir de proyectos que realizamos junto a escuelas se han construido más de 20.000 sikus de PVC en el transcurso de estos 10 años.

“NODAL”

Costó mucho llegar a grabar nuestro segundo disco.

Durante los años transitados no estuvimos exentos de sufrir crisis individuales y como grupo, llegando incluso a plantearnos más de una vez poner fin al proyecto.

Por suerte la vida nos fue regalando momentos que contribuyeron para mantenernos a flote. Resulta grato enumerar algunos de ellos:

El honor de tocar en el Teatro del Libertador San Martín de Córdoba junto a la Banda Sinfónica de la Provincia, invitados por el Trío MJC.

Participar en el Festival de Cosquín, integrando la Delegación de la Provincia de Jujuy.

Tocar en dos oportunidades en el bellissimo CCK de Buenos Aires, la primera vez en “La cúpula”, invitados del Maestro Bandoneonista Santiago Arias, y la segunda en la Sala Sinfónica (ex “Ballena Azul”) en un sentido homenaje al Maestro Ricardo Vilca.

Participar del encuentro Huellas Argentinas de Jujuy y compartir con grandísimos colegas.

Obtener como proyecto grupal una beca del Fondo Nacional de las Artes.

Ganar un concurso de IBERMÚSICAS que nos permitió viajar a Perú a participar del Encuentro Internacional de Quenistas, y del Congreso de Sikuris representando a Argentina.

Cumplir nuestro sueño de tocar y grabar con el Maestro Jorge Cumbo.

Que Susana Guzmán y el querido equipo de “Cocina de Culturas” nos brindaran un hogar donde pudimos ensayar por muchos años.

El apoyo y auspicio de la Universidad Nacional de Villa María, que puso a nuestra disposición su estudio de grabación.

Tener presentes estas señales nos brindó un viento a favor invaluable, la energía grupal que necesitábamos se expandió y se fortaleció el compromiso por lo construido, llegando así a nuestra más reciente producción.

Nodal, nuestro segundo disco, representa un salto cualitativo para el ensamble. Se caracteriza por nuevas coloraturas tímbricas, incorporación del canto colectivo, recitados y presencia de la improvisación individual y colectiva, esta última a través del sistema de improvisación por señas. También un número mayor de composiciones y/o arreglos propios de los integrantes del ensamble.

INTEGRANTES

El proyecto se mantiene gracias al amor a estas mágicas cañas y a la inconmensurable entrega de los integrantes, ellos son:

LUCIANA CONTRERAS: Es guía, una madre cañera para todo el ensamble. Ser luminoso y generoso, primera semilla expansiva de este movimiento, fue profesora de los talleres de “Aerófonos Andinos Córdoba” y fundadora de CAÑAVERAL.

LAUTARO REINOSO: Co-director, multiinstrumentista, improvisador y compositor de al menos la mitad del repertorio de CAÑAVERAL. Podríamos decir mucho más sobre él pero lo más importante es su música actual, por lo que les recomendamos escuchar el bellissimo proyecto “Lautaro Reinoso Quinteto”.

SAFIDY VENTURA: Conoce cómo nadie el recorrido de todos estos años, está desde el primer ensayo, ¡es fundador! Sabe de alegrías, tropiezos, intensidades, gestión, ensayos, viajes, discos y sobre todo de bromas a sus compañeros. Es el corazón del grupo, y hablando de lo musical él nació con un huracán en su soplo, no hay concierto en el que alguien no comente algo lindo sobre su música y persona.

ROCÍO BARRERA: Entrega y fidelidad. Tiene un sonido bellissimo en la zampoña malta, una gran capacidad de escucha y estado presente para copiar otros timbres y fundirse en el sonido grupal.

SILVIO “GULI” DUJE: Pasión. Por años viajó 400 km semanales para ensayar. No lee música y memorizó todo el repertorio de CAÑAVERAL a pura oreja y corazón. El “Guli” es nuestro solista de quena.

PABLO JULIÁN LUNA: Metódico, organizado. Él fue buscando, insistiendo en su manera, dudando y confiando, siempre escuchándose. Encontró algo propio, algo hermoso en la manera de soplar las zampoñas graves.

MATEO MARTINO: Comunicador mágico, docente de alma y el cañero que más creció en estos últimos años. Llegó al ensamble a darle una renovada luz. Siempre tiene un SI a pura vibra grupal, gestiona y compone. Rota entre quenacho y zampoñas hasta erke, wankara y recitado para que no se nos afloje ni una tuerca. Generoso y agradecido. Es un ser colectivo.

OSCAR SÁNCHEZ: Un Amigo. Llegó al ensamble y el Tata Quena fue puesto en sus manos. Para tocar este instrumento hay que estar en eje, calmo y profundo, limpio. Es el encargado de ese timbre que liga, une y abraza al ensamble. Es hermoso dejarlo sonar solito, nos conecta con una mansedumbre que siempre estamos buscando.

MILENA LIPPL: Ella es la última que se sumó a CAÑAVERAL. Viene del “Barcelona de las cañas”, que es la escuela secundaria Nigelia Soria, de Rosario.

Toca quenás y zamponas y no para de crecer. Apasionada, organizada y con una vara altísima para todo lo que se propone.

Se siente venir el viento huracanado de la “Milu”.

JUAN “PELA” CORBERA: Ante todo es un tipazo. Charlar, pensar, soñar o tocar con “el Pela” te hace bien. Llegó con la quena pero le pedimos que toque la zampona malta cromática y la cosa salió bien. Él es un creador con ese instrumento, sus improvisaciones son un tesoro que crece y crece.

Gracias a todxs lxs que nos ayudaron a crecer...

Pienso en la actual movida de cañas que hay en Córdoba y en el país, en la efervescencia en la que estamos, proyectos distintos con profundas búsquedas, tozudos, apasionantes.

Sin duda alguna, este libro de partituras de nuestros dos discos es el resultado de este movimiento, de una intensa búsqueda artística y pedagógica que lleva una década.

Siempre decimos que CAÑAVERAL es un proyecto para toda la vida, y ojalá que así sea.

Este trabajo está dedicado a lxs “cañaverales” de todas las épocas. Gracias por este sueño cumplido.

MAURO CIAVATTINI

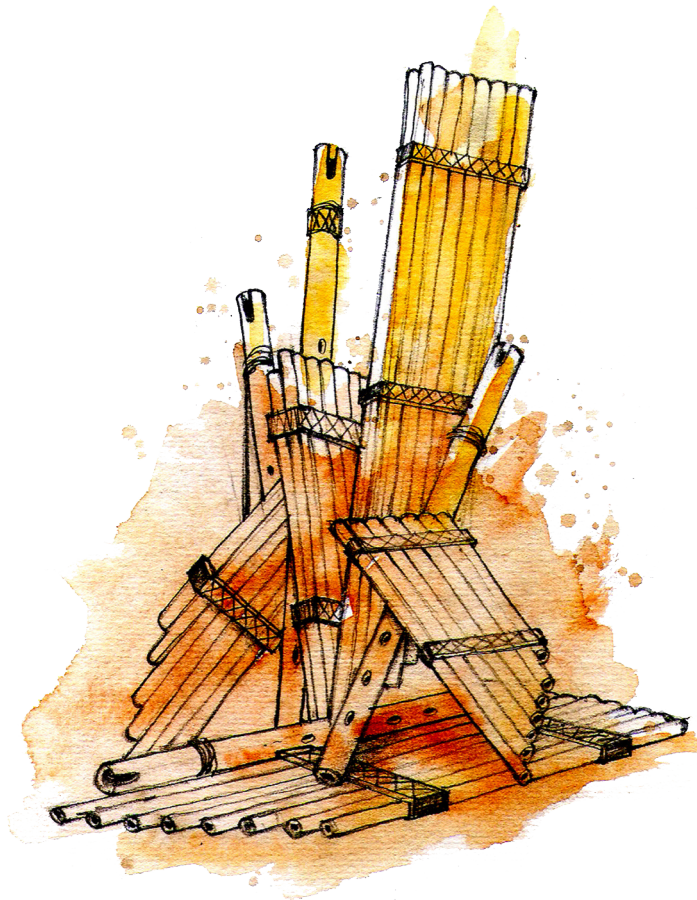
Dirección Artística y Pedagógica



The image features a background of stylized bamboo stalks and leaves. The stalks are dark grey, and the leaves are a lighter grey. The word "Cañaveral" is written in a green, cursive font in the center of the image.

Cañaveral

Cañaveral



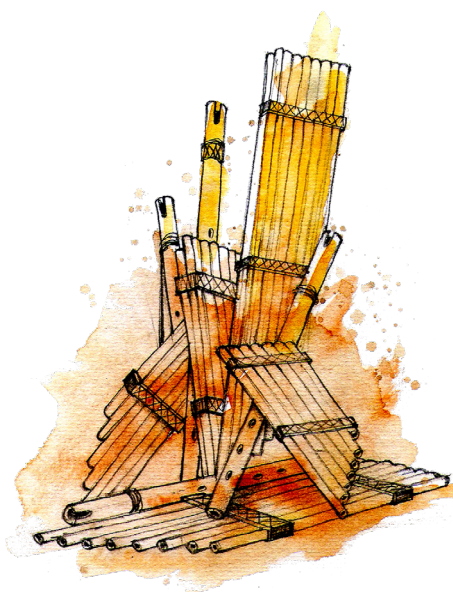
Partituras generales

Escuchá el disco en la web:

bit.ly/cañaveraldisco

El humahuaqueño

Composición: Edmundo Saldivar
Arreglo: Jorge L. Martínez



El universo musical es infinito, permiten al ser humano imaginar y viajar a través del sonido. El proyecto Cañaverál revaloriza los instrumentos andinos que se pueden incorporar en orquestas musicales. Las quenás, los sikus y otros instrumentos sobresalen con el sonido del huayra y despliegan su belleza.

ISABEL GUARI Y FAMILIA
Luthiers – Jujuy – Argentina

El humahuaqueño

- carnavalito -

Composición: Edmundo Saldivar
Arreglo: Jorge L. Martínez

9

Musical score for measures 1-9. The score is for a 2/4 time signature. The instruments and their parts are: Quena 1, Quena 2, Quenacho en Re, Mama Quena, Zampoña Malta 1, Zampoña Malta 2, Zampoña Zanka, Zampoña Toyo, and Huancara. Dynamics include *pp*, *p*, and *p*. The Huancara part is in bass clef with a 2/4 time signature and a *p* dynamic.



Musical score for measures 10-11. The score is for a 2/4 time signature. The instruments and their parts are: Qn 1, Qn 2, Qch en Re, M Qn, Zñ M 1, Zñ M 2, Zñ Z, Zñ T, and Hnc. Dynamics include *p cresc.*, *mf*, and *mf*. The Hnc part is in bass clef with a 2/4 time signature and a *mf* dynamic. There are triplets in the Qn 2, Qch en Re, M Qn, Zñ M 1, and Zñ M 2 parts.



21

Qn 1 *cresc.* *f sempre*

Qn 2 *cresc.* *f sempre*

Qch en Re *cresc.* *f* *mf*

M Qn *cresc.* *f* *mf*

Zñ M 1 *cresc.* *f* *mf*

Zñ M 2 *cresc.* *f* *mf*

Zñ Z *cresc.* *f* *mf*

Zñ T *cresc.* *f* *mf*

Hnc *cresc.*



29

35

Qn 1 *mp cresc.* *f* *mf*

Qn 2 *mp cresc.* *f* *mf*

Qch en Re *mp cresc.* *f* *mf*

M Qn *mp cresc.* *f* *mf* *Swing*

Zñ M 1 *mp cresc.* *f* *mf* *Swing*

Zñ M 2 *mp cresc.* *f* *mf* *Swing*

Zñ Z *mp cresc.* *f* *mf*

Zñ T *mp cresc.* *f* *mf*

Hnc *mp cresc.*

39

Qn 1 *mf* *mp*

Qn 2 *mf* *mp*

Qch en Re *mf* *mp*

M Qn *mp*

Zñ M 1 *f*

Zñ M 2 *f*

Zñ Z *mp*

Zñ T *mp*

Hnc *mp*

Fin Swing



47

Qn 1 *mf* *p* *f*

Qn 2 *mf* *p* *f*

Qch en Re *mf* *p* *f*

M Qn *mf* *p* *f*

Zñ M 1 *mp* *f* *mf*

Zñ M 2 *f* *mf*

Zñ Z *p* *f* *mf*

Zñ T *f* *mf*

Hnc



57

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

Hnc

mp *f* *p* *mf* *f* *p* *mf*



64

66

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

Hnc

p *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

74

Qn 1 *p* *mp*

Qn 2 *p* *mp*

Qch en Re *p* *p cresc.*

M Qn *p* *p cresc.*

Zñ M 1 *p* *p cresc.* Solo

Zñ M 2 *p* *p cresc.*

Zñ Z *p* *p cresc.*

Zñ T *mp* *cresc.*

Hnc *p* *mp* *cresc.*



82

82

Qn 1 *p* *mf* *p* *mf*

Qn 2 *p* *mf* *p* *mf*

Qch en Re *p*

M Qn *p*

Zñ M 1 *f* *Fin solo*

Zñ M 2 *p*

Zñ Z *p*

Zñ T *p*

Hnc

90

94

Qn 1
mp cresc. *f sempre*

Qn 2
mp cresc. *f sempre*

Qch en Re
cresc. *mf cresc.* *f*

M Qn
cresc. *mf cresc.* *f marcato*

Zñ M 1
p cresc. *p* *f marcato*

Zñ M 2
cresc. *p* *mf cresc.* *f marcato*

Zñ Z
cresc. *mf cresc.* *f marcato*

Zñ T
cresc. *mf cresc.* *f marcato*

Hnc
p cresc. *f*



98

Qn 1
sfz

Qn 2
sfz

Qch en Re
sfz

M Qn
mf Swing *Fin Swing* *sfz*

Zñ M 1
mf Swing *Fin Swing* *sfz*

Zñ M 2
mf Swing *Fin Swing* *sfz*

Zñ Z
mf *sfz*

Zñ T
mf *sfz*

Hnc

106

Qn 1 *mp*

Qn 2 *mp*

Qch en Re *mp*

M Qn *mp*

Zñ M 1 *f*

Zñ M 2 *f*

Zñ Z *mp*

Zñ T *mp*

Hnc *mp*



113

Qn 1 *mf* *p* *f* *p*

Qn 2 *mf* *p* *f* *p*

Qch en Re *mf* *p* *f* *p*

M Qn *mf* *p* *f* *p*

Zñ M 1 *mp* *f* *mf* *mp*

Zñ M 2 *f* *mf* *mp*

Zñ Z *p* *f* *mf* *p*

Zñ T *f* *mf*

Hnc



124

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

Hnc

mp

f

p

f



132

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

Hnc

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

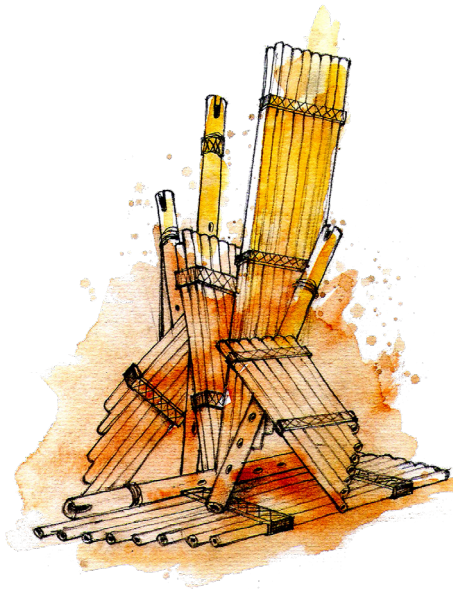
ff sempre

ff sempre

ff sempre

El pintaço

Composición: Hermanos Díaz – A. Ábalos
Arreglo: Mauro Ciavattini



Oír, escuchar... CAÑAVERAL, me evoca al inefable Julio Cortázar jugando con las palabras, con las frases, con las historias, 62 modelo... Rayuela. CAÑAVERAL juega con los sonidos, con sus timbres y texturas. Un material necesario, imprescindible para instrumentos en su nueva era. Una nueva ancestralidad para sonoridades milenarias.

HORACIO QUINTANA

Músico, docente de Aerófonos Andinos
en la Escuela de Música Popular de Avellaneda (E.M.P.A).
Buenos Aires – Argentina

El pintao

- gato santiagués -

Compositores: Hnos Diaz - A. Abalos
Arreglo: Mauro Ciavattini

♩ = 160 Intro

Quena 1 *f* *mf* Frull

Quena 2 *f* *mf* Frull

Quenacho en Re *f* *mf* Frull

Mama Quena *f* *mf*

Zampona Malta 1 *f* *mf* *f*

Zampona Malta 2 *f* *mf* *f*

Zampona Zanka *f* *mf* *f*

Zampona Toyo *f* *mf* *f*

Bombo Leguero *f*



19 Canto

Qn 1 *f*

Qn 2 *f*

Qch en Re *f*

M Qn *f*

Zn M 1 *f*

Zn M 2 *f*

Zn Z *mf*

Zn T

B Lg



21

Zapateo

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

B Lg



31

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

B Lg

57

Qn 1

Qn 2 *mp* Frull

Qch en Re *mp*

M Qn

Zñ M 1

Zñ M 2

Zñ Z *mp*

Zñ T

B Lg



65

Qn 1

Qn 2 *mp*

Qch en Re *mp*

M Qn *mp*

Zñ M 1 *mp*

Zñ M 2 *mp*

Zñ Z

Zñ T *mp*

B Lg

91 **92** Canto

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

B Lg



101 **104**

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

B Lg

Frull

Frull

Frull

mp

mp

mf

mf

110

Qn 1 *f*

Qn 2 *f*

Och en Re *f* E7

M Qn *f*

Zñ M 1 *f* *mf*

Zñ M 2 *f* *mf*

Zñ Z *f* *mf*

Zñ T *f* *mf*

B Lg



118

Qn 1 *f*

Qn 2 *f*

Och en Re *f*

M Qn *f*

Zñ M 1 *f*

Zñ M 2 *f*

Zñ Z *f*

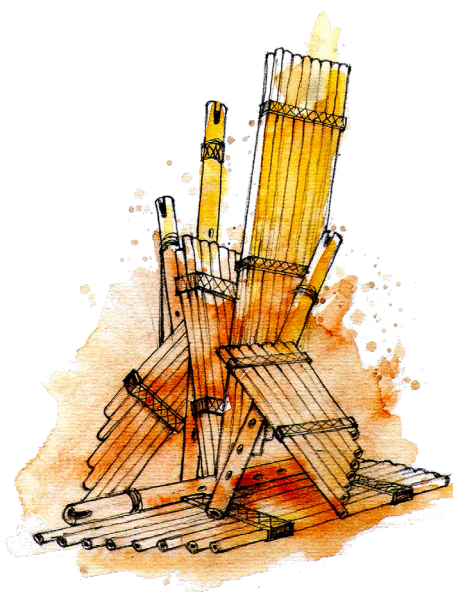
Zñ T *f*

B Lg



Chucha

Composición y arreglo: Mauro Ciavattini



Mauro Ciavattini Cañaverl interpretan un orden que viene de lejos, para prolongar esos pliegues del aire hacia una gramática necesaria. Con sensibilidad y paciencia, a través de un trabajo de años, lograron arrimarse a ese inmenso patrimonio de los vientos andinos, representado por un arsenal encantador de instrumentos, pero también por una manera de tocarlos. Descifraron los códigos de una genealogía ancestral, asimilaron la mecánica de una identidad capaz de definir un continente y en una audaz tarea de ensamble introdujeron esa tímbrica y su memoria en una compleja maquinaria musical. La composición, el arreglo, las cuestiones siempre problemáticas de la escritura musical y la interpretación, son los expedientes sobre los que Cañaverl articula el ida y vuelta imprescindible entre signo y sonido. En la dinámica de las músicas de la tradición popular, los precursores de lo antiguo son siempre indispensables. Como lo son estos domadores del viento. El trabajo de Mauro Ciavattini Cañaverl es tan importante como eso.

SANTIAGO GIORDANO

Crítico musical – Buenos Aires – Argentina

Chucha

- aire de huayno -

Composición y arreglo:
Mauro Ciavattini

Erke
Libre

Quena 1
f

Quena 2

Quena 3
A Zampoña Malta

Moxeño en Sol
Libre
mp

Zampoña Malta 1

Zampoña Malta 2

Zampoña Malta 3

Zampoña Zanka

Zampoña Toyo

Huancara $\frac{4}{4}$

9 $\frac{9}{4}$ =45 accel.

Erke

Qn 2

Q 3

Mx en Sol

Zñ M 1
mf

Zñ M 2
mf

Zñ M
mf

Zñ Z
f

Zñ T
f

Hnc
f



13 $\text{♩} = 80$

Erke

Qn 2

Q 3

Mx en Sol

Zñ M 1

Zñ M 2

Zñ M

Zñ Z

Zñ T

Hnc

cresc.

cresc.

cresc.



17 *rall.* 19 $\text{♩} = 65$

Erke

Qn 2

Q 3

Mx en Sol

Zñ M 1

Zñ M 2

Zñ M

Zñ Z

Zñ T

Hnc

Zamponia Malta

p (Tempo de Huayno)
Solo

f

p

p

p

p

p

p

30

Erke

Qn 2

Zñ M

Mx en Sol

Zñ M 1

Zñ M 2

Zñ M

Zñ Z

Zñ T

Hnc

ff

ff

ff

ff

ff

ff

ff

ff



35

A Quena

Erke

Qn 2

Zñ M

Mx en Sol

Zñ M 1

Zñ M 2

Zñ M

Zñ Z

Zñ T

Hnc

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

f

39 Quena

Q *mf*

Qn 2

Zñ M *pp*

Mx en Sol

Zñ M 1 *pp*

Zñ M 2 *pp*

Zñ M *pp*

Zñ Z *mp*

Zñ T

Hnc

43

Q

Qn 2

Zñ M *mp*

Mx en Sol

Zñ M 1 *mp*

Zñ M 2 *mp*

Zñ M *mp*

Zñ Z *mp*

Zñ T

Hnc



47

Q

Qn 2

Zñ M

Mx en Sol

Zñ M 1

Zñ M 2

Zñ M

Zñ Z

Zñ T

Hnc

f

51

Q

Qn 2

Zñ M

Mx en Sol

Zñ M 1

Zñ M 2

Zñ M

Zñ Z

Zñ T

Hnc

ff

ff

A Quena

f

f

f

f

f

f

f

f

sfz

f

accel.

63

Q *f*

Qn 2 *f*

Q *f*

Mx en Sol *f*

Zñ M 1

Zñ M 2

Zñ M

Zñ Z

Zñ T

Hnc



67

Q *sfz* *tr* *accel.*

Qn 2 *sfz* *tr* *mf*

Q *sfz* *tr* *mf*

Mx en Sol *sfz* *tr* *mf*

Zñ M 1 *mf*

Zñ M 2 *mf*

Zñ M *mf*

Zñ Z *mf*

Zñ T *cresc.* *mf*

Hnc *cresc.* *mp*

71 rit. 73 ♩=60

Q *f* *mp*

Qn 2 *f* *mp*

Q *f* *mp* A Quenacho en Re Qcho en Re

Mx en Sol *f* *mp*

Zñ M 1 *f* *mp* Susurro

Zñ M 2 *f* *mp* Susurro

Zñ M *f*

Zñ Z *f* *mf*

Zñ T *f* *mf*

Hnc *f*

|| *f* *p*

75 rit.

Q *f* *p* A Erke

Qn 2 *f* *p*

Qcho en Re *f* *p* A Zñ Malta

Mx en Sol *f* *p*

Zñ M 1 *f* *mp*

Zñ M 2 *f* *mp*

Zñ M *f*

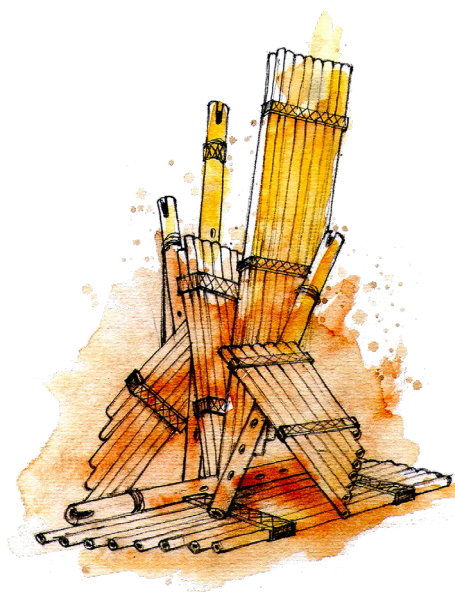
Zñ Z *f* *mp*

Zñ T *f* *mp*

Hnc *f* *mp*

Urpi-Mentirosita

Composición: Laureano Rojas – Julio Martines Arteaga
Arreglo: Santiago Arias



Conocer tantos amigos y músicos a lo largo de mi carrera artística; fue siempre mi mayor satisfacción.

Felicito la labor musical de mis hermanos de Cañaverl por la producción de su libro de partituras de su primer y segundo disco.

La música, terapia del alma y alimento espiritual permanente.

“Jallalla, Cañaverl”

FERNANDO JIMÉNEZ

Músico, autor, compositor, Zampona de Oro de Bolivia
La Paz – Bolivia.

Urpi-Mentiroso

- selección de cuecas bolivianas -

Composición: Laureano Rojas - Julio Martines Arteaga
Arreglo: Santiago Arias

Bandoneón

Quena 1

Quena 2

Zampoña Malta 1

Zampoña Malta 2

Zampoña Zanka

Zampoña Toyo



9

Band

Qn 1

Qn 2

Zñ M 1

Zñ M 2

Zñ Z

Zñ T



17

Sólo

15

Band

Qn 1

Qn 2

Zñ M 1

Zñ M 2

Zñ Z

Zñ T



21

Band

Qn 1

Qn 2

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

27

1° Estrofa

tr

Band

Qn 1

Qn 2

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

mf

mf

mf

mf

mf

mf



40

2° Estrofa

36

Band

Qn 1

Qn 2

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

p

mf

mf

p

p

p

Solo

Fin solo

2



45

Band

Qn 1

Qn 2

Zñ M 1

Zñ M 2

Zñ Z

Zñ T



53

Kimba

Band

(Palmas)

Qn 1

Qn 2

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

59

Band

Qn 1 (Quena) *cresc.*

Qn 2 (Quena) *cresc.*

Zñ M 1 *cresc.*

Zñ M 2

Zñ Z *cresc.*

Zñ T *cresc.*



66

66 Jaleo *tr*

Band

Qn 1 *f* *p*

Qn 2 *f* *p*

Zñ M 1 *f* *p*

Zñ M 2 *f* *p*

Zñ Z *f* *p*

Zñ T *f* *p*



74 79

Band

Qn 1

Qn 2

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

f *pp* *mf* *p*



82 88

Band

Qn 1

Qn 2

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

f *p*

90

Band

Qn 1

Qn 2

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

f p f p

f p f p

f p f p

p f



98

1° Estrofa

98

Band

Qn 1

Qn 2

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

tr

mf

mf



2º Estrofa

107

Band

Qn 1

Qn 2

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

mf

mf

mf



Kimba

116

Band

Qn 1

Qn 2

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

p

p

p

p

136

Band

Qn 1

Qn 2

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

Dulce

p *cresc.*

Dulce

p *cresc.*

Dulce

p *cresc.*

Dulce

p *cresc.*



141

Band

Qn 1

Qn 2

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

ff

pp

ff

pp

ff

pp

ff

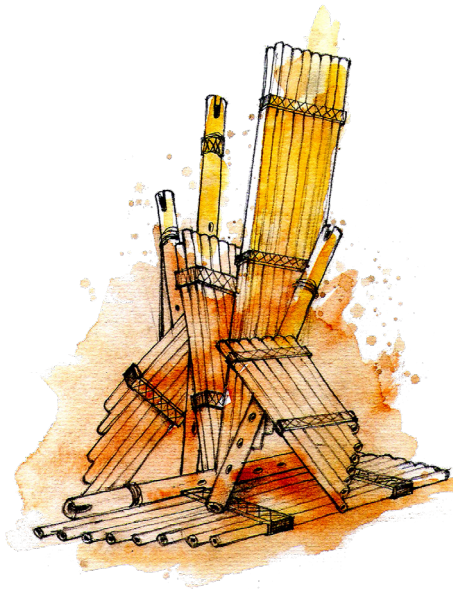
pp

ff

pp

Augurio

Composición y arreglo: Lautaro Reinoso



Celebro este gran trabajo del Grupo Cañaveral dirigido por Mauro Ciavattini. Es muy importante para la música latinoamericana que exista este gran material sonoro y en partituras, seguramente será indispensable para las nuevas generaciones de vientistas de nuestra cultura y también de otras latitudes.

Felicito a Cañaveral por esta producción y esta brillante iniciativa.

Un fuerte abrazo.

MARCELO CHIODI
Vientista y docente
Buenos Aires – Argentina

Augurio

- vidala -

Composición y arreglo:
Lautaro Reinoso

♩=60

Quena 1

Quena 2

Quenacho en Re

Mama Quena
A Moxeño en Sol
Mx en Sol

Zampoña Malta 1
Libre expresivo
mp
A tempo
mf

Zampoña Malta 2

Zampoña Zanka

Zampoña Toyo

Huancara



12

13 A Zñ Malta

Zñ Malta 19

Qn 1

Qn 2

Qch en Re

Mx en Sol

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

Hnc

p

mp

p

p

p

p

p

p

p

p

p



23

Zñ M *f* A Quena

Zñ M *f* A Quena

Zñ M *f* A Qch en Re

Mx en Sol *f* Zñ Malta A M Quena

Zñ M 1 *f*

Zñ M 2 *f*

Zñ Z *f*

Zñ T *f*

Hnc



32

Qn 1 *f* Quena

Qn 2 *f* Quena

Qch en Re *mf* Quenacho en Re

M Qn *mf* Mama Quena

Zñ M 1

Zñ M 2 *mf*

Zñ Z *mf*

Zñ T *mf*

Hnc *mf* *f*

38

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

Hnc

mf



44

44

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

Hnc

p

p

p

p

mp

mp

p

p

p



49

Qn 1 *mf*

Qn 2 *mf*

Qch en Rc *mf*

M Qn *mf*

Zñ M 1 *f*

Zñ M 2 *f*

Zñ Z *mf*

Zñ T *mf*

Hnc *f*



54

56

Qn 1 *f*

Qn 2 *f*

Qch en Rc *f*

M Qn *f*

Zñ M 1 *f*

Zñ M 2 *f*

Zñ Z *f*

Zñ T *f*

Hnc *ff*

60 62

Susurro

Qn 1 *p*

Qn 2 *p*

Susurro

Qch en Re *p*

M Qn A Mx en Sol Moxeño en Sol

Zñ M 1 *p* *f* *mf* *dim.*

Zñ M 2 *p*

Susurro

Zñ Z *p*

Susurro

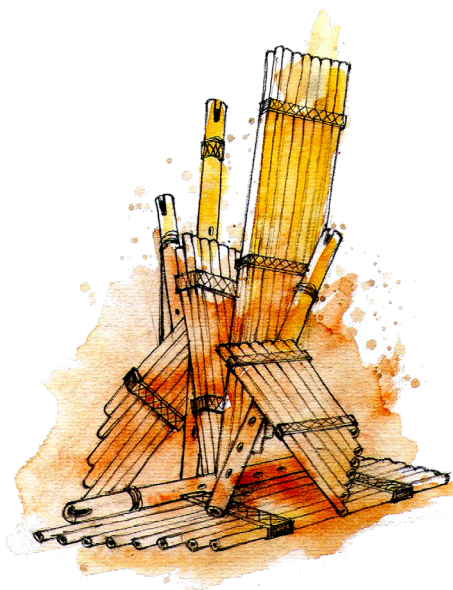
Zñ T *p*

Hnc

Suite de cañas “Chanita”

— primer movimiento —

Composición y arreglo: Mauro Ciavattini



En la primera escuchada del CD “Cañaverall”, lo primero que se me ocurrió decir fue “Indios con anteojos”.

Quizá al oír otro y otro de los temas y sin recurrir a lo sintético y humorístico, podría arriesgar a decir que la sabiduría, el sentimiento sudaca, la capacidad individual de los intérpretes y los arreglos (fundamento del proyecto Ciavattinezco) dan como resultado una música que nos representa con una calidad inapelable.

Me llenaría de placer que así como Argentina musical en el mundo es Argerich, Yupanqui, Piazzolla, Mercedes Sosa, Baremboim, sea también Cañaverall.

JORGE CUMBO
Quenista y compositor
Buenos Aires – Argentina

Gulisitos

- aire de chacarera -

Composición y arreglo:
Mauro Ciavattini

$\text{♩} = 70$

Quena 1
Quena 2
Quenacho en Re
Mama Quena
Zampoña Malta 1
Zampoña Malta 2
Zampoña Zanka
Zampoña Toyo

Detailed description: This is the first system of a musical score for 'Gulisitos'. It consists of eight staves. The top three staves (Quena 1, Quena 2, Quenacho en Re) are currently empty. The fourth staff (Mama Quena) contains a melodic line starting with a *mf* dynamic marking. The bottom five staves (Zampoña Malta 1, Zampoña Malta 2, Zampoña Zanka, Zampoña Toyo) are currently empty. The key signature has one sharp (F#) and the time signature is 6/8. A tempo marking of quarter note = 70 is indicated at the top left.



9

Qn 1
Qn 2
Qch en Re
M Qn
Zñ M 1
Zñ M 2
Zñ Z
Zñ T

Detailed description: This is the second system of the musical score, starting at measure 9. It consists of eight staves. The top three staves (Qn 1, Qn 2, Qch en Re) are empty. The fourth staff (M Qn) continues the melodic line from the first system. The fifth staff (Zñ M 1) has a melodic line starting with a *mf* dynamic marking. The sixth staff (Zñ M 2) has a melodic line starting with a *mf* dynamic marking. The seventh staff (Zñ Z) is empty until the end of the system, where it has a few notes with a *mf* dynamic marking. The eighth staff (Zñ T) is empty. The key signature has one sharp (F#) and the time signature is 6/8.



17

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

mf



25

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

mf

mp

mp

mp

mp

33

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

mp

mf

cresc.

f

mp

cresc.

f

mp

cresc.

f

mp

cresc.

f



41

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

mf

mf

mf

mf

mf

f

f

f

mf

f



49

Qn 1

Qn 2

Qch en Re

M Qn

Zn M 1

Zn M 2

Zn Z

Zn T

mf

f

tr



57

Qn 1

Qn 2

Qch en Re

M Qn

Zn M 1

Zn M 2

Zn Z

Zn T

f

mp

mp

mp

mp

65

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

mf

mf

mf

mf



73

73 Impro
(opc solo escrito)

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

f

p

p

Em Am Em B7

Em Am Em B7

Em Am Em B7

Em Am Em B7

Em Am Em B7

p



81

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

Em Am Em B7

mp *p*



89

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

Em Am Em B7

mp *cresc.*

113

Qn 1

Qn 2

Qch en Re

M Qn

Zn M 1

Zn M 2

Zn Z

Zn T

mf

f

trill



121

121

Qn 1

Qn 2

Qch en Re

M Qn

Zn M 1

Zn M 2

Zn Z

Zn T

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

mf

dim.

mp

dim.

mp

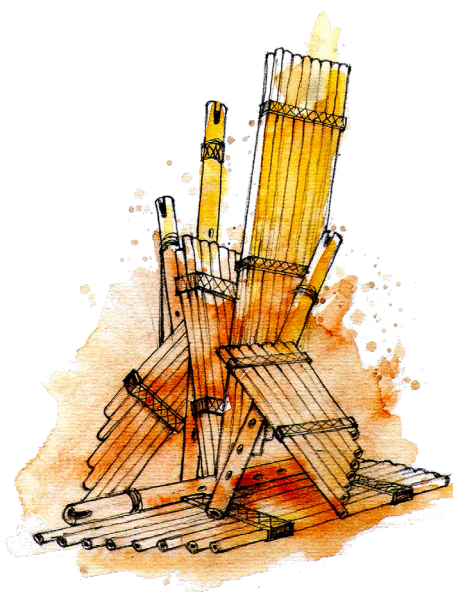
dim.

mp

dim.

Del aire

Composición y arreglo: Lautaro Reinoso



Este Cañaveral remite irrevocablemente a una brisa de aire fresco, que al soplar sobre las cañas busca un universo de sonoridades profundas.

Acude a su entorno, busca en la tierra, sondea sus raíces dónde desenterrar una antigua esencia, para proyectarla a este mundo actual, momento nuevo de grandes cambios y pendientes reformas.

Y su música respirada, nos devuelve profusos arreglos, coloraturas osadas y unos tejidos inspirados en variedades del compás.

Lo que nos permite confirmar, el resultado de una energía nodal, que atrapa, atrae y se disfruta. He ahí el valor de su Obra.

FERNANDO BARRAGAN SANDI

Músico, luthier, docente, miembro del Consejo Argentino de la Música (CAMU)
Buenos Aires – Argentina

Del aire

- aire de khantus -

Composición y arreglo:
Lautaro Reinoso

$\text{♩} = 60$
Expresivo

Quenacho en Re 1
Quenacho en Re 2
Quenacho en Re 3
Moxeño en Sol 1
Moxeño en Sol 2
Zampoña Zanka 1
Zampoña Zanka 2
Zampoña Toyo 1
Zampoña Toyo 2

Detailed description: This musical score system consists of eight staves. The top staff is for 'Quenacho en Re 1' and features a melodic line with a dynamic marking of *mf* and a fermata. The second and third staves are for 'Quenacho en Re 2' and 'Quenacho en Re 3' respectively, both with *mf* dynamics. The fourth and fifth staves are for 'Moxeño en Sol 1' and 'Moxeño en Sol 2', also with *mf* dynamics. The bottom four staves (Zampoña Zanka 1, Zampoña Zanka 2, Zampoña Toyo 1, and Zampoña Toyo 2) are currently silent. The score is in 2/4 time and includes a tempo marking of quarter note = 60 and the instruction 'Expresivo'.



9 13

Qch 1
Qch 2
Qch 3
Mx 1
Mx 2
Zñ Z 1
Zñ Z 2
Zñ T 1
Zñ T 2

Detailed description: This musical score system consists of eight staves. The first two staves are for 'Qch 1' and 'Qch 2', both with *mf* dynamics. The third staff is for 'Qch 3' and is silent. The fourth and fifth staves are for 'Mx 1' and 'Mx 2', both with *mp* dynamics. The bottom four staves (Zñ Z 1, Zñ Z 2, Zñ T 1, and Zñ T 2) are currently silent. The score is in 2/4 time and includes a measure number '9' at the start and a boxed measure number '13' above the first staff.



19 24

Qch 1
Qch 2
Qch 3
Mx 1
Mx 2
Zñ Z 1
Zñ Z 2
Zñ T 1
Zñ T 2



28

Qch 1
Qch 2
Qch 3
Mx 1
Mx 2
Zñ Z 1
Zñ Z 2
Zñ T 1
Zñ T 2

Técnica Sikuri
mf

Técnica Sikuri
mf

37 **37**

Qch 1

Qch 2

Qch 3

Mx 1

Mx 2

Zñ Z 1

Zñ Z 2

Zñ T 1

Zñ T 2

mp

mf

mp

mp



46 **49**

Qch 1

Qch 2

Qch 3

Mx 1

Mx 2

Zñ Z 1

Zñ Z 2

Zñ T 1

Zñ T 2

mf

mf

mf

mf



55

Qch 1

Qch 2

Qch 3

Mx 1

Mx 2

Zñ Z 1

Zñ Z 2

Zñ T 1

Zñ T 2

mf

f

mf

f

mf

f



64

Qch 1

Qch 2

Qch 3

Mx 1

Mx 2

Zñ Z 1

Zñ Z 2

Zñ T 1

Zñ T 2

f

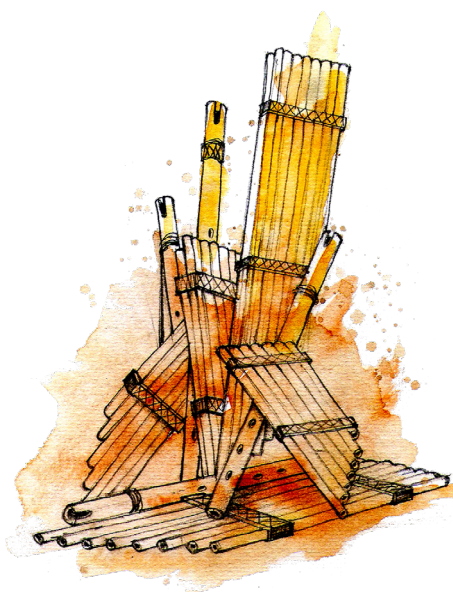
f

f

f

Comadre Dora

Composición: Rubén Cruz
Arreglo: Lautaro Reinoso



El trabajo, el esfuerzo y el compromiso con nuestra música y nuestra cultura popular, por parte de quienes han hecho “CAÑAVERAL”, viene a formar un eslabón de la cadena que se va construyendo con músicos, y artistas de toda nuestra región.

Y ese eslabón tiene una fuerza indestructible, por su creatividad, por su emotividad.

A partir de hoy, con este nuevo paso, muchos otros vientistas podrán disfrutar haciendo esa música, gracias a la publicación de este libro. Y muchos más aún podremos deleitarnos con esa belleza que une tradición con vuelo propio.

Felicitaciones por la enorme generosidad, por el trabajo puesto al servicio de todos y todas. ¡Brindo por muchos más cañaverales!

Salud, amigos.

ROLANDO GOLDMAN

Charanguista, creador y director de la Orquesta Argentina de Charangos
Buenos Aires – Argentina

Comadre Dora

- chacarera trunca -

Composición: Rubén Cruz
Arreglo: Lautaro Reinoso

♩ = 80

Quena 1
Quena 2
Quenacho en Re
Mama Quena
Zampona Malta 1
Zampona Malta 2
Zampona Zanka
Zampona Toyo
Bombo Legüero



9

Qn 1
Qn 2
Qch en Re
M Qn
Zñ M 1
Zñ M 2
Zñ Z
Zñ T
B Lg

Bien marcado



37

Qn 1 *mf* *p* *cresc.*

Qn 2 *mf* *p* *cresc.*

Qch en Re *p* *cresc.*

M Qn *p* *cresc.*

Zñ M 1 *mp* *p* *cresc.*

Zñ M 2 *mp* *p* *cresc.*

Zñ Z *mp* *p* *cresc.*

Zñ T *p* *cresc.*

B Lg *2*



47

49

Qn 1 *mf* *f*

Qn 2 *mf* *f*

Qch en Re *mf*

M Qn *mf*

Zñ M 1 *mf* *p* *f*

Zñ M 2 *mf* *p* *f*

Zñ Z *mf* *p* *f*

Zñ T *mf* *f*

B Lg



55

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

B Lg



63

A Coda ϕ

65

Susurro

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

B Lg

Susurro

pp

Frull

Susurro

pp

Frull

Susurro

pp

ff

f

D.S. al Coda Coda ϕ

71

Qn 1 *mp* *cresc.* *f*

Qn 2 *mf* *f*

Qch en Re *f*

M Qn *f*

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

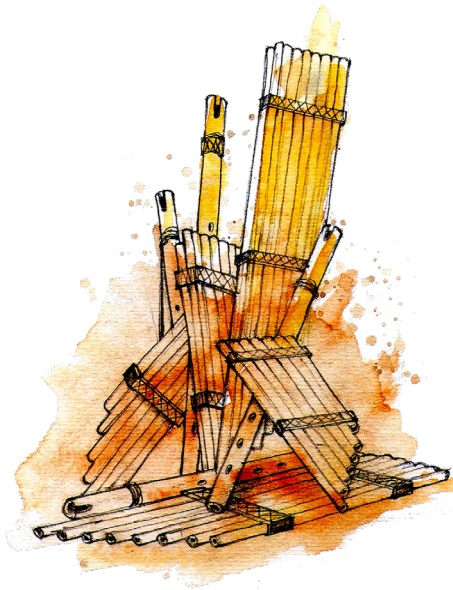
B Lg

1. 2.



América Inca

Composición: Alejandro Pereyra
Arreglo: Mauro Ciavattini



*De cálido aliento, compromiso y la buena vibra de un gran equipo humano de músicos, afloró “Cañaverall”, bella y magnífica propuesta musical con nuestros aerófonos y sonoridades andinas. Continuando con su generoso andar, ahora nos comparten las partituras para que su trance y mágico paisaje sonoro vibre por todo el planeta, valiosa información y sensible ejemplo de la capacidad humana de cooperar a gran escala.
¡Abrazo fraterno desde Perú!*

SIGIBERTO VELÁSQUEZ
Quenista
Lima – Perú

América Inca

- huayno -

Composición: Alejandro Pereyra
Arreglo: Mauro Ciavattini

Quena 1 $\text{♩} = 65$

Quena 2

Quenacho en Re *Libre Expresivo* *mf* *Fin solo* *f*

Mama Quena *Libre Expresivo* *mf* *Fin solo* *f*

Zampoña Malta 1 *fp* *f*

Zampoña Malta 2 *fp* *f*

Zampoña Zanka *fp* *f*

Zampoña Toyo *fp* *f*

Huancara *f*

7 $\text{♩} = 60$



9 **13**

Qn 1 *A Z. Malta*

Qn 2 *A Z. Malta*

Qch en Re *A Z. Malta*

M Qn *A Z. Malta*

Zñ M 1 *fp* *mf* *f*

Zñ M 2 *fp* *mf* *f*

Zñ Z *fp* *mp* *mf* *f* *mf* *mf*

Zñ T *fp* *mp* *mf* *f* *mf*

Hnc *f* *mf*



16

Z. Malta

Vibrato 3

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

Hnc

mp

mf



22

Vibrato 3

Explosivo

Zñ M

Zñ M

Zñ M

Zñ M

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

Hnc

ff Explosivo

f Explosivo

f Explosivo

f

f

f

f

f

27 29 A Quena

Zñ. M. A Quena

Zñ. M. A Quena

Zñ. M. A Quenacho en Re

Zñ. M. A M. Quena

Zñ M 1

Zñ M 2

Zñ Z. *mp*

Zñ T. *mp*

Hnc. *mp*

33 Quena Manzo

Zñ. M. *mp*

Zñ. M. Quena *mp*

Zñ. M. Quenacho en Re Manzo *mp*

Zñ. M. Mama Quena *mp*

Zñ M 1. Susurro (sikuri a 2) *mp* Sonido real (sikuri a 2) *cresc.*

Zñ M 2. Susurro (sikuri a 2) *mp* Sonido real (sikuri a 2) *cresc.*

Zñ Z. *mp* *cresc.*

Zñ T. *cresc.*

Hnc. *cresc.*

39

Qn *f*

Qn *f*

Qch. en Req *f*

M. Qn *f*

Zn M 1 *mf*

Zn M 2 *mf*

Zn Z *mf*

Zn T *mf*

Hnc *mf*

cresc.

cresc.

cresc.

cresc.

cresc.



44

45

Qn

Qch. en Req

M. Qn

Zn M 1

Zn M 2 *f*

Zn Z *f*

Zn T *f*

Hnc *f*

49

Qn *mf* *f*

Qn *mf* *f*

Qch. en Req *f*

M. Qn

Zñ M 1 *mf*

Zñ M 2 *mf*

Zñ Z *mf* *sfz*

Zñ T *mf* *sfz*

Hnc *mf*



53

Qn *mp* *tr*

Qn *mp* *tr*

Qch. en Req *f* *mp* *tr*

M. Qn *f* *mp*

Zñ M 1 *f sempre* *f*

Zñ M 2 *f sempre* *f*

Zñ Z *f sempre*

Zñ T *f sempre*

Hnc *f sempre*

58

Qn *f*

Qch. en Req *f*

M. Qn *f*

Zn M 1 *mf*

Zn M 2 *mf*

Zn Z *mf* *cresc.*

Zn T *mf* *cresc.*

Hnc *mf*



64

Qn *f*

Qch. en Req *f*

M. Qn *f*

Zn M 1 *mf*

Zn M 2 *mf*

Zn Z *mf*

Zn T *mf*

Hnc *mf*

67

Qn *mf* *p* *f*

Qn *mf* *p* *f*

Qch. en Req *p* *f*

M. Qn *p* *f*

Zñ M 1 *p* *f*

Zñ M 2 *p* *f*

Zñ Z *mf* *f*

Zñ T *mf* *p* *f*

Hnc *mf* *p* *f*



70

Qn *mp* *cresc.* *f*

Qn *mp* *cresc.* *f*

Qch. en Req

M. Qn *mp* *cresc.*

Zñ M 1 *mp* *cresc.*

Zñ M 2 *mp* *cresc.*

Zñ Z *mp* *cresc.*

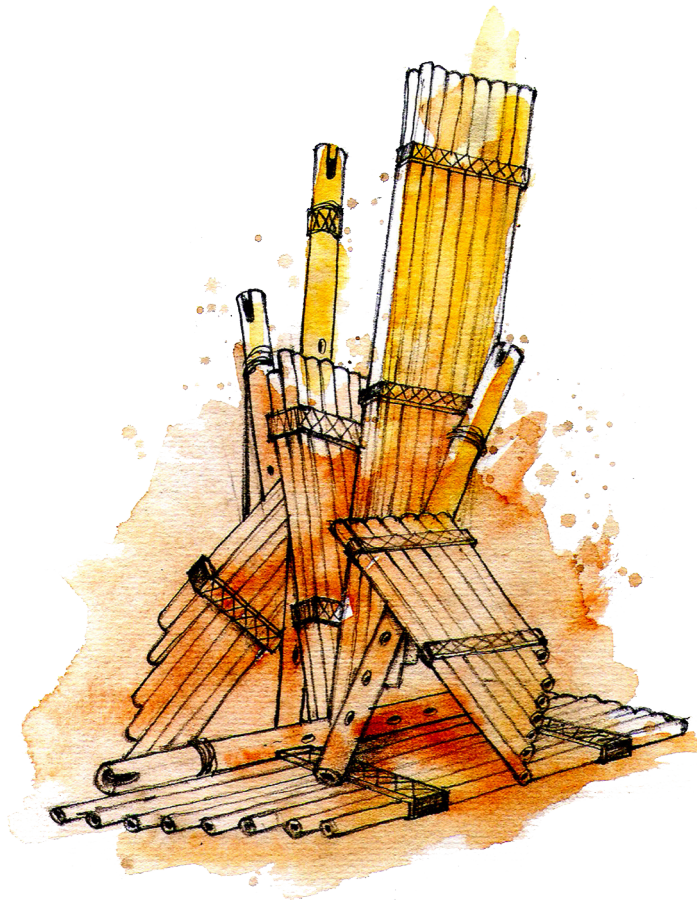
Zñ T *mp* *cresc.*

Hnc *mp* *cresc.*





Cañaveras



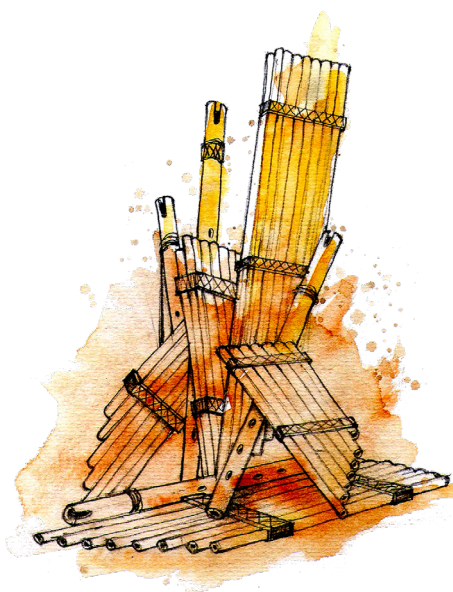
Partichelas

Escuchá el disco en la web:

bit.ly/cañaveraldisco

El humahuaqueño

Composición: Edmundo Saldivar
Arreglo: Jorge L. Martínez



El universo musical es infinito, permiten al ser humano imaginar y viajar a través del sonido. El proyecto Cañaverál revaloriza los instrumentos andinos que se pueden incorporar en orquestas musicales. Las quenás, los sikus y otros instrumentos sobresalen con el sonido del huayra y despliegan su belleza.

ISABEL GUARI Y FAMILIA
Luthiers – Jujuy – Argentina

El humahuaqueño

- carnavalito -

Composición: Edmundo Saldivar

Arreglo: Jorge L. Martinez

Quena 1

9 *pp*
15 *p*
21 *mf*
25 *cresc.*
29 *f sempre*
35 [35]
39
43 *mf*
48 *mp*
52 *mf*
57 [57]
61 *mp*
66 [66]



Quena 1

74 *p* *mp* 82

80 *p* *mf* 90 *mp cresc.*

94 98 *f sempre* 102 *gliss.* *sfz*

106 111 *mp* 117 *f* *p*

124 128 *mp* *f*

132 136 *ff sempre*

Detailed description: This musical score is for a Quena instrument. It consists of six systems of two staves each. The first system (measures 74-89) features a melody in the upper staff with dynamics *p* and *mp*, and a bass line in the lower staff with triplets and dynamics *mf* and *p*. A *cresc.* marking is present. The second system (measures 94-105) has a melody with accents and triplets, and a bass line with triplets and a *gliss.* marking. Dynamics include *f sempre* and *sfz*. The third system (measures 106-123) shows a melody with rests and a bass line with triplets and dynamics *mp*, *f*, and *p*. The fourth system (measures 124-131) features a melody with triplets and a bass line with triplets and dynamics *mp* and *f*. The fifth system (measures 132-136) has a melody with triplets and a bass line with triplets and dynamics *ff sempre*.

El humahuaqueño

- carnavalito -

Quena 2

Composición: Edmundo Saldivar

Arreglo: Jorge L. Martínez

9 *pp*

15 *p*

21 *mf*

25 *cresc.*

29 *f sempre*

35 **35**

39

45 *mf*

48 *mp*

53 *f*

57 **57**

61 *mp*

66 **66**

p



Quena 2

74

80 *p* **82** *mp*

85

90 *mf* 3 3 3 *p* 3 3 3 *mf*

mp cresc.

94 **94**

98 *f sempre* 3 3

102 3 3 *sfz*

106 **106**

109 *mp* 3 3 *p*

117 3 *mf*

124 **124** 3 3

128 *mp* 3 3 *f*

132 **132** 3 3 3 3 3

137 *ff sempre*

Detailed description: This is a musical score for a Quena instrument, spanning measures 74 to 137. The score is written in a single system with four staves. The first staff (treble clef) contains the main melody, starting at measure 74 with a piano (*p*) dynamic and a triplet of eighth notes. A box containing the number 82 is placed over the melody in measure 82. The second staff (treble clef) contains a secondary melody or accompaniment, starting at measure 85. The third staff (treble clef) contains a rhythmic accompaniment with triplets, marked with dynamics *mf*, *p*, and *mf*. The fourth staff (treble clef) contains a bass line with triplets, marked with dynamics *mp cresc.*, *f sempre*, and *sfz*. The score is divided into sections by measure numbers in boxes: 82, 94, 106, 124, and 132. The dynamics range from piano (*p*) to fortissimo (*ff*). The piece concludes with a double bar line at the end of measure 137.

El humahuaqueño

- carnavalito -

Quenacho en Re

Composición: Edmundo Saldivar

Arreglo: Jorge L. Martínez

9 **9** *pp* *p*

17 *p* *p cresc.*

21 *mf* 3 3

25 *cresc.* *f* 3 3

29 *mf* 3 3

35 **35** *mp cresc.* *f*

39 *f* 3 3 *mf*

43 *mp*

48 *mf* 3 3

53 *p* *f* 3

57 **57** *mp* 3 3

61 *f* 3 3 3



Quenacho en Re

66 **66**
p \lt *p* 3 3 3

74
p \lt *p cresc.*

82 **82**
p

90 **94**
cresc. *mf cresc.* *f* 3 3

98
3 3 *sfz*

102
3 3 *sfz*

106 **106**
mp

110
mf 3 3

116
p *f* \gt *p*

124 **124**
mp 3 3 3 3

128
f 3 3 3 3

132 **132**
ff sempre 3 3 3 3 3

El humahuaqueño

- carnavalito -

Mama Quena

Composición: Edmundo Saldivar

Arreglo: Jorge L. Martinez

Musical score for 'El humahuaqueño' in 2/4 time. The score consists of ten staves of music. The first staff starts at measure 9 with a *pp* dynamic and a *p* dynamic. The second staff starts at measure 17 with a *p* dynamic, a *mf* dynamic, and a *p cresc.* dynamic. The third staff starts at measure 21 with a *mf* dynamic and features two triplet markings. The fourth staff starts at measure 25 with a *cresc.* dynamic and a *f* dynamic, also featuring a triplet. The fifth staff starts at measure 29 with a *mp cresc.* dynamic. The sixth staff starts at measure 35 with a *mf* dynamic and is labeled 'Swing'. The seventh staff starts at measure 39 with a *mf* dynamic and is labeled 'Fin Swing', featuring triplet markings. The eighth staff starts at measure 43 with a *mp* dynamic. The ninth staff starts at measure 49 with a *mf* dynamic, a *p* dynamic, and a *f* dynamic, featuring triplet markings. The tenth staff starts at measure 57 with a *p* dynamic and features triplet markings. The score concludes at measure 61 with a *f* dynamic and triplet markings.



Mama Quena

66 **66**



74



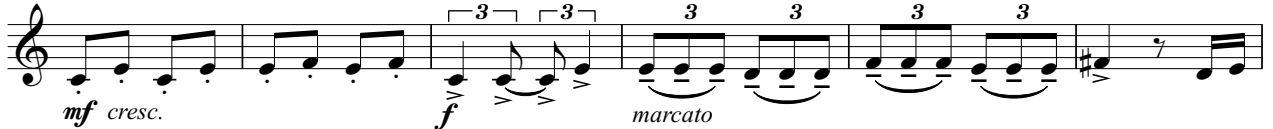
82 **82**



89



94 **94**



100



105

106



110



116

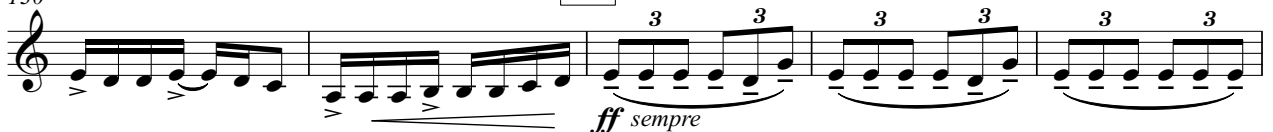


124 **124**



130

132



135



El humahuaqueño

- carnavalito -

Zampoña Malta 1

Composición: Edmundo Saldivar

Arreglo: Jorge L. Martinez

9 **9** *p* *p*

17 *p* *p cresc.*

25 *mf* *cresc.* *f*

29 *mp cresc.* *f* **35** *sliss.*

36 *mf* **36** *Swing*

40 *f* **40** *Fin Swing*

44 *f*

48 *mp* **48**

54 *f* *mf* *p* **57**

61 *mf* **61**

66 **66** *p* *p*



Zampona Malta 1

74 Solo

82 **82** *f*

86 *Fin solo*

90 *p cresc.* **94** *p* **2**

96 *f* *marcato* **3**

102 *Swing* *mf* *Fin Swing* *sfz*

106 **106** *f*

110

114 *mp* *f* **3** *mf*

120 *mp*

124 **124** *p* *f*

130 **132** *ff* *sempre* **3** **3** **3** **3** **3**

135

El humahuaqueño

- carnavalito -

Zampoña Malta 2

Composición: Edmundo Saldívar

Arreglo: Jorge L. Martínez

9 **9**

17 *mf* *cresc.* *f*

25 *mf* *mp cresc.*

32 **35** Swing *f* *mf*

38 Fin Swing *f* *mf*

43 *f*

47 **3**

54 **57** *f* *mf* *p*

61 *mf* **3**

66 **66** *p* *p*



Zampoña Malta 2

74

p *p cresc.*

82 **82**

p

90 **94**

cresc. *p* *mf cresc.* *f* *marcato*

98 **Swing** **Fin Swing**

mf

105 **106**

sfz *f*

110

f

118

mf *mp*

124 **124**

p *f*

131 **132**

ff sempre

137

El humahuaqueño

- carnavalito -

Zampoña Zanka

Composición: Edmundo Saldivar
Arreglo: Jorge L. Martinez

9 **9**

17

25

32 **35**

39

45

51

57 **57**

62

Zampoña Zanka

66 **66**

p *p*

Musical staff 66-73: Treble clef, 6/8 time signature. Measures 66-73. Dynamics: *p* (measures 66-71), *p* (measures 72-73). Accents and slurs are present.

74

p *p cresc.*

Musical staff 74-81: Treble clef, 6/8 time signature. Measures 74-81. Dynamics: *p* (measures 74-79), *p cresc.* (measures 80-81). Accents and slurs are present.

82 **82**

p

Musical staff 82-87: Treble clef, 6/8 time signature. Measures 82-87. Dynamics: *p*. Accents and slurs are present.

88

cresc.

Musical staff 88-93: Treble clef, 6/8 time signature. Measures 88-93. Dynamics: *cresc.*. Accents and slurs are present.

94 **94**

mf cresc. *f* *marcato*

Musical staff 94-99: Treble clef, 6/8 time signature. Measures 94-99. Dynamics: *mf cresc.* (measures 94-96), *f* (measures 97-98), *marcato* (measures 98-99). Triplet markings (3) are present.

100

mf *sfz*

Musical staff 100-105: Treble clef, 6/8 time signature. Measures 100-105. Dynamics: *mf* (measures 100-104), *sfz* (measure 105). Accents and slurs are present.

106 **106**

mp

Musical staff 106-113: Treble clef, 6/8 time signature. Measures 106-113. Dynamics: *mp*. Accents and slurs are present.

114

p *f* *mf* *p*

Musical staff 114-123: Treble clef, 6/8 time signature. Measures 114-123. Dynamics: *p* (measures 114-115), *f* (measures 116-117), *mf* (measures 118-119), *p* (measures 120-123). Triplet markings (3) are present.

124 **124**

p *f*

Musical staff 124-130: Treble clef, 6/8 time signature. Measures 124-130. Dynamics: *p* (measures 124-125), *f* (measures 126-130). Accents and slurs are present.

131 **132**

ff *sempre* *ff*

Musical staff 131-136: Treble clef, 6/8 time signature. Measures 131-136. Dynamics: *ff* *sempre* (measures 131-132), *ff* (measures 133-136). Triplet markings (3) are present.

137

Musical staff 137-142: Treble clef, 6/8 time signature. Measures 137-142. Accents and slurs are present.

El humahuaqueño

- carnavalito -

Zampoña Toyo

Composición: Edmundo Saldivar

Arreglo: Jorge L. Martinez

8 9 3

mf *p cresc.*

17

mf *cresc.* *f*

25

mf *mp cresc.* *f*

33 35

mf

39

mp

47

f *mf*

57 57

mf

66 66 82 82 5

mp *cresc.*

Zampoña Toyo

87

Musical staff 87-93. Bass clef. Dynamics: *p* (piano) and *cresc.* (crescendo). The staff contains eighth-note patterns with accents.

94 **94**

Musical staff 94-99. Bass clef. Dynamics: *mf cresc.* (mezzo-forte crescendo), *f* (forte), and *3 marcato* (triple marcato). Includes triplets and a *mfz* (mezzo-fortissimo) marking.

100

Musical staff 100-105. Bass clef. Dynamics: *mf* (mezzo-forte) and *sfz* (sforzando). Includes accents and rests.

106 **106**

Musical staff 106-111. Bass clef. Dynamics: *mp* (mezzo-piano). Includes accents and rests.

112

Musical staff 112-117. Bass clef. Dynamics: *f* (forte) and *mf* (mezzo-forte). Includes triplets and a *4* (quadruple) marking.

124 **124**

Musical staff 124-131. Bass clef. Dynamics: *f* (forte). Includes triplets and accents.

132 **132**

Musical staff 132-136. Bass clef. Dynamics: *ff sempre* (fortissimo sempre). Includes accents.

137

Musical staff 137-142. Bass clef. Includes accents and rests.

El humahuaqueño

- carnavalito -

Huancara

Composición: Edmundo Saldivar

Arreglo: Jorge L. Martinez

2/4 *p*

9 **9** *mf* *p cresc.*

16 *mf* *cresc.*

23 *mp cresc.*

31 **35**

39 *mp*

46 **57** 6

59 *p* *mf*

66 **66** 8 *p* *mp cresc.*

Huancara

82 82 **8** *p cresc.* 94 *f*

98

106 106 *mp*

114 **10** 124 *p* *f*

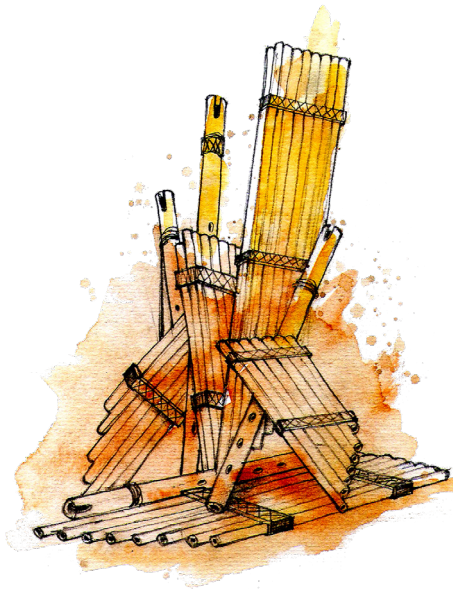
130 132 *ff sempre*

136

Detailed description: This is a musical score for the piece 'Huancara'. It consists of six staves of music. The first staff starts at measure 82 and includes a measure rest for 8 measures, followed by music with dynamics *p cresc.* and *f*. The second staff starts at measure 98. The third staff starts at measure 106 with a dynamic of *mp*. The fourth staff starts at measure 114 and includes a measure rest for 10 measures, followed by music with dynamics *p* and *f*. The fifth staff starts at measure 130 and includes a dynamic of *ff sempre*. The sixth staff starts at measure 136. The score uses various rhythmic values including eighth and sixteenth notes, rests, and accents.

El pintaço

Composición: Hermanos Díaz – A. Ábalos
Arreglo: Mauro Ciavattini



Oír, escuchar... CAÑAVERAL, me evoca al inefable Julio Cortázar jugando con las palabras, con las frases, con las historias, 62 modelo... Rayuela. CAÑAVERAL juega con los sonidos, con sus timbres y texturas. Un material necesario, imprescindible para instrumentos en su nueva era. Una nueva ancestralidad para sonoridades milenarias.

HORACIO QUINTANA

Músico, docente de Aerófonos Andinos
en la Escuela de Música Popular de Avellaneda (E.M.P.A).
Buenos Aires – Argentina

El pintao

- gato santiagués -

Composición: Hnos Diaz - A.Ábalos
Arreglo: Mauro Ciavattini

Quena 1

♩ = 160 **Intro**

The musical score is written for a single treble clef staff in 6/8 time. It begins with a key signature of one sharp (F#) and a tempo of 160 beats per minute. The piece is divided into several sections: an 8-measure 'Intro' starting with a forte (*f*) dynamic; a section from measure 8 to 18 featuring a 'Frull' (trill) with a mezzo-forte (*mf*) dynamic; a section from measure 19 to 29 labeled 'Canto' with a forte (*f*) dynamic; a section from measure 30 to 40 labeled 'Zapateo' (zapateado) with a forte (*f*) dynamic; a section from measure 41 to 50 with a forte (*f*) dynamic; a section from measure 51 to 54 labeled 'Giro Final' with a forte (*f*) dynamic; and a final section from measure 55 to 60 with a mezzo-piano (*mp*) dynamic. Measure numbers 8, 14, 19, 30, 35, 41, 46, 51, 55, and 60 are indicated at the start of their respective lines. A box around the number 19 indicates the start of the 'Canto' section, and a box around the number 55 indicates the start of the final section. A fermata is placed over measure 35, and a double bar line with a '2' above it indicates a repeat or a specific ending.

Quena 1

65

70

75

79 Frull

83 *f*

89 **92** Canto 7 *f* *tr*

100

104 **104** *p* *cresc.*

110 *f* *f*

117

122 *8va*

2 2 2 2

Detailed description: This is a musical score for a Quena instrument, spanning measures 65 to 122. The score is written in treble clef with a key signature of one sharp (F#). It consists of ten staves of music. The first four staves (measures 65-79) feature a melodic line with eighth and sixteenth notes, some with slurs and accents. The fifth staff (measures 80-83) has a rhythmic pattern of eighth notes with slurs and accents, marked with a forte (*f*) dynamic. The sixth staff (measures 84-89) includes a section labeled '92 Canto' with a fermata over a whole note, followed by a melodic phrase marked with a forte (*f*) dynamic and a trill (*tr*). The seventh staff (measures 90-103) contains a complex melodic line with many sixteenth notes, marked with a forte (*f*) dynamic. The eighth staff (measures 104-109) starts with a piano (*p*) dynamic and a crescendo (*cresc.*) marking, followed by a melodic phrase. The ninth staff (measures 110-116) features a melodic line with slurs and accents, marked with a forte (*f*) dynamic. The tenth staff (measures 117-122) continues the melodic line, with a section marked '8va' (octave) indicated by a dashed line above the staff, and includes four groups of eighth notes marked with a '2' below them.

El pinto

- gato santiagués -

Composición: Hnos Diaz - A.Ábalos

Arreglo: Mauro Ciavattini

Quena 2

♩ = 160 **Intro**

f

8 **Frull**
mf

14 **f**

19 **19** **Canto**
f

30 **Zapateo**
mf

35

41 **sfz** **gliss.** **sfz** **3** **f**

49

55 **55** **2** **mp** **Frull**



Quena 2

61

2

67

mp

75

mf

81

Frull

f

86

8

92

92 Canto

7

4

104

sfz

p

cresc.

107

f

f

115

8

121

2

2

2

2

El pintao

- gato santiagueño -

Quenacho en Re

Composición: Hnos Diaz - A.Ábalos
Arreglo: Mauro Ciavattini

$\text{♩} = 160$ Intro **4** **Frull**

10 **mf**

16 **19** Canto **7** **f**

26 **Zapateo** **f**

31 **mf**

36 **sfz**

43 **gliss.** **3** **f** **gliss.**

51 **55** **8**

Quenacho en Re

63 *mp*

69

75 *mf*

82 *f* Frull

87

92 **92** Canto **7** **4** **104** **5** *sfz*

109 *f*

115

121

El pinto

- gato santiagueño -

Mama Quena

Composición: Hnos Diaz - A. Ábalos

Arreglo: Mauro Ciavattini

$\text{♩} = 160$ Intro

4

f

10

67

Mama Quena

mp

75

mf

81

Frull

f

86

92

Canto

104

sfz

110

f

116

122

f

El pintao

- gato santiagués -

Zampoña Malta 1

Composición: Hnos Diaz - A.Ábalos
Arreglo: Mauro Ciavattini

♩=160 **Intro**

7

13

19 **19** Canto

23

27 Zapateo

33

38

43

48 **55** **12**

El pintao

- gato santiagués -

Zampoña Malta 2

Composición: Hnos Diaz - A.Ábalos

Arreglo: Mauro Ciavattini

$\text{♩} = 160$

Intro

Musical notation for measures 1-6. Measure 1 starts with a dynamic marking of *f*. Measure 4 has a dynamic marking of *mf*. Measure 6 ends with a double bar line.

Musical notation for measures 7-12. Measure 10 has a dynamic marking of *f*. Measure 12 ends with a double bar line.

Musical notation for measures 13-18. Measure 18 ends with a double bar line.

Musical notation for measures 19-22. Measure 19 is boxed and labeled "Canto". Measure 22 ends with a double bar line.

Musical notation for measures 23-26. Measure 23 has a dynamic marking of *mf*. Measure 26 ends with a double bar line.

Musical notation for measures 27-32. Measure 27 is labeled "Zapateo". Measure 30 has a dynamic marking of *sfz*. Measure 32 ends with a double bar line.

Musical notation for measures 33-37. Measure 37 ends with a double bar line.

Musical notation for measures 38-42. Measure 38 has a dynamic marking of *f*. Measure 42 ends with a double bar line.

Musical notation for measures 43-47. Measure 43 has a dynamic marking of *mp*. Measure 47 ends with a double bar line.

Musical notation for measures 48-54. Measure 48 has a dynamic marking of *mf*. Measure 54 ends with a double bar line. Measure 55 is boxed and labeled "12", indicating a 12-measure repeat.

Zampoña Malta 2

67 *mp*

74 *mf*

81 *cresc.* *f*

86

92 **92** Canto *f*

98 *sfz* *p* Frull

104 **104** *mp* *f*

112 *mf*

118

123 *f*

El pintaó

- gato santiagueño -

Zampoña Zanka

Composición: Hnos Diaz - A.Ábalos
Arreglo: Mauro Ciavattini

♩=160 **Intro**

f **mf**

8

f

14

19 Canto

mf 2

25 Zapateo

31

sfz **mf**

38

f 2 **mf**

44

mp

50

mf **55** **4**

Zampoña Zanka

59 *mp*

67 *mf*

79 *cresc.* *f*

85

92

92 Canto *f*

99 *sfz* *p* Frull

104 *mf* *f*

114 *mf*

121 *f*

El pintao
- gato santiagueño -

Zampoña Toyo

Composición: Hnos Diaz - A.Ábalos
Arreglo: Mauro Ciavattini

♩=160 Intro

f *mf*

8

f

14 **19** Canto 4

23

mf

30 Zapateo

sfz *mf*

37

mf

43

mp

49 **55** 16

mf

Zampoña Toyo

71

Musical notation for measures 71-76. The key signature is one sharp (F#). The notation is in bass clef. Measure 71 starts with a half note G2 (marked *mp*), followed by a half note G2 (measure 72), a half note G2 (measure 73), and a quarter note G2 (measure 74). Measures 75 and 76 feature a half note G2 (marked *mf*) with a dynamic hairpin.

77

Musical notation for measures 77-82. The key signature is one sharp (F#). The notation is in bass clef. Measure 77 starts with a half note G2, followed by a quarter note G2 (measure 78), a half note G2 (measure 79), a half note G2 (measure 80), a quarter note G2 (measure 81), and a half note G2 (measure 82, marked *cresc.* with a dynamic hairpin).

83

Musical notation for measures 83-88. The key signature is one sharp (F#). The notation is in bass clef. Measure 83 starts with a half note G2 (marked *f*), followed by a quarter note G2 (measure 84), a half note G2 (measure 85), a half note G2 (measure 86), a quarter note G2 (measure 87), and a half note G2 (measure 88).

89

Musical notation for measures 89-91. The key signature is one sharp (F#). The notation is in bass clef. Measure 89 starts with a quarter note G2 (marked *f*), followed by a quarter note G2 (measure 90), and a half note G2 (measure 91).

92 Canto

95

Musical notation for measures 95-103. The key signature is one sharp (F#). The notation is in bass clef. Measure 95 starts with a quarter note G2, followed by a quarter note G2 (measure 96), a half note G2 (measure 97), a half note G2 (measure 98), a quarter note G2 (measure 99), and a half note G2 (measure 100, marked *sfz*). Measures 101-103 are a whole rest (marked *4*).

104 104

Musical notation for measures 104-111. The key signature is one sharp (F#). The notation is in bass clef. Measures 104-106 are a whole rest (marked *4*). Measure 107 starts with a quarter note G2 (marked *mf*), followed by a quarter note G2 (measure 108), a half note G2 (measure 109), a half note G2 (measure 110), and a half note G2 (measure 111, marked *f*).

112

Musical notation for measures 112-117. The key signature is one sharp (F#). The notation is in bass clef. Measure 112 starts with a quarter note G2 (marked *mf*), followed by a quarter note G2 (measure 113), a half note G2 (measure 114), a half note G2 (measure 115), a half note G2 (measure 116), and a half note G2 (measure 117).

118

Musical notation for measures 118-122. The key signature is one sharp (F#). The notation is in bass clef. Measure 118 starts with a half note G2, followed by a half note G2 (measure 119), a half note G2 (measure 120), a half note G2 (measure 121), and a half note G2 (measure 122).

123

Musical notation for measures 123-127. The key signature is one sharp (F#). The notation is in bass clef. Measure 123 starts with a half note G2 (marked *f*), followed by a half note G2 (measure 124), a half note G2 (measure 125), a half note G2 (measure 126), and a half note G2 (measure 127).

El pintao
- gato santiagueño -

Bombo Leguero

Composición: Hnos Diaz - A.Ábalos
Arreglo: Mauro Ciavattini

♩=160 Intro

f

14

19 Canto

30 Zapateo

mp

36

44

50

55

67

75

81

87

92 Canto

100

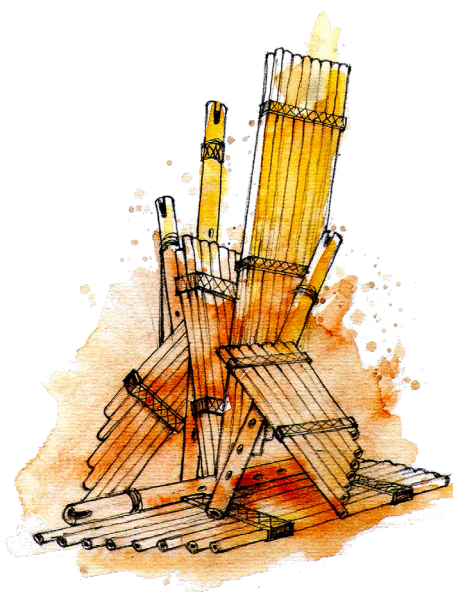
104

115

122

Chucha

Composición y arreglo: Mauro Ciavattini



Mauro Ciavattini Cañaverl interpretan un orden que viene de lejos, para prolongar esos pliegues del aire hacia una gramática necesaria. Con sensibilidad y paciencia, a través de un trabajo de años, lograron arrimarse a ese inmenso patrimonio de los vientos andinos, representado por un arsenal encantador de instrumentos, pero también por una manera de tocarlos. Descifraron los códigos de una genealogía ancestral, asimilaron la mecánica de una identidad capaz de definir un continente y en una audaz tarea de ensamble introdujeron esa tímbrica y su memoria en una compleja maquinaria musical. La composición, el arreglo, las cuestiones siempre problemáticas de la escritura musical y la interpretación, son los expedientes sobre los que Cañaverl articula el ida y vuelta imprescindible entre signo y sonido. En la dinámica de las músicas de la tradición popular, los precursores de lo antiguo son siempre indispensables. Como lo son estos domadores del viento. El trabajo de Mauro Ciavattini Cañaverl es tan importante como eso.

SANTIAGO GIORDANO

Crítico musical –Buenos Aires - Argentina

Chucha

- aire de huayno -

Quena 1

Composición y arreglo:
Mauro Ciavattini

Erke Libre

f *p* *mf* *ff*

7 **9** ♩=45 accel. **3** **4** ♩=80

17 *rall.* **19** ♩=65 **2** **8**

31

35 **35** A Quena **4** Quena *mf*

43

47

51 *ff* accel.

55

Quena 1

59 $\text{♩} = 90$

61 **61** (Imitar tarkas)
ff

63 *f*

65

67 *sfz* *tr*

69 *accel.*
mf

71 *rit.* **73** $\text{♩} = 60$
f *mp*

74 *rit.*

76 *A Erke*

79 **80** *Erke*
mp

Chucha

- aire de huayno -

Quena 2

Composición y arreglo:
Mauro Ciavattini

8 9 ♩=45 accel. ♩=80 3 4

17 rall. 19 ♩=65 16 35 12

47

51 *ff* accel.

55

58 ♩=90

61 61 *ff*

63 *f* 3 3

65 3 3

67 *sfz* 3 *trm*

Quena 2

69 *accel.* *mf* *f* *rit.*

73 **73** ♩ = 60 *mp*

75 *rit.*

77 **80** **3** Susurro *pp*

Chucha

- aire de huayno -

Quena 3

Composición y arreglo:
Mauro Ciavattini

A Zampoña Malta

9 ♩=45

accel. . . .

♩=80

rall. . . .

8 3 4 2

A musical staff in G major and 4/4 time. It contains four measures of rests. Above the staff are the numbers 8, 3, 4, and 2, which correspond to the tempo markings above. The tempo markings are 9 ♩=45, accel. . . ., ♩=80, and rall. . . .

19 Zampoña Malta

19 ♩=65

Musical staff starting at measure 19. It contains a series of eighth notes in a rhythmic pattern. The tempo marking is ♩=65.

p

22

Musical staff starting at measure 22. It continues the eighth-note pattern. The dynamic marking *mp* is placed below the staff.

mp

25

Musical staff starting at measure 25. It continues the eighth-note pattern.

28

Musical staff starting at measure 28. It continues the eighth-note pattern. The dynamic marking *cresc.* is placed below the staff.

cresc.

31 4 35 2

Musical staff starting at measure 31. It contains eighth notes with accents. Above the staff are the numbers 4, 35, and 2. The dynamic marking *mf* is placed below the staff, and *cresc.* is placed below the staff.

mf

cresc.

39

Musical staff starting at measure 39. It contains eighth notes with accents. The dynamic marking *pp* is placed below the staff.

pp

pp

42

Musical staff starting at measure 42. It contains eighth notes with accents. The dynamic marking *mp* is placed below the staff.

mp

45

Musical staff starting at measure 45. It contains eighth notes with accents. The dynamic marking *mf* is placed below the staff, and *f* is placed below the staff.

mf

f



Quena 3

48

51 *accel.* *A Quena* *7* *♩=90* *Quena*

61 **61** *ff*

63 *f*

65

67 *sfz* *tr*

69 *accel.* *rit.* *A Quenacho en Re* *mf* *f*

73 **73** *♩=60* *Qcho en Re* *mp*

75 *rit.* *A Zñ Malta*

79 *Zñ Malta* **80** *3* *Susurro* *f* *pp*

Chucha

- aire de huayno -

Moxeño en Sol

Composición y arreglo:
Mauro Ciavattini

2 Libre



6



9 $\text{♩} = 45$ accel. 3 4 rall. 2



19 (Tempo de Huayno) Solo $\text{♩} = 65$



23



27



32



Moxeño en Sol

35 35 6 12 accel. 7

pp

60 $\text{♩} = 90$ 61 2 3 3

65

67 3 tr

69 accel. rit.

mf *f*

73 73 $\text{♩} = 60$

75 rit.

79 80 Susurro

f

Chucha

- aire de huayno -

Zampoña Malta 1

Composición y arreglo:
Mauro Ciavattini

8

9 $\text{♩} = 45$

mf

accel.

cresc.

12

f

$\text{♩} = 80$

14

16

rall.

18

19 $\text{♩} = 65$

p

20

23

mp

26

cresc.

29

31

ff

33

35

2

Detailed description: This is a musical score for a Zampoña (pan flute) in G major, 4/4 time. The piece is titled 'Chucha' and is an 'aire de huayno'. It consists of 35 measures. The score is divided into systems of five staves each. The first system starts with a whole rest for 8 measures, followed by a key signature change to G major and a tempo marking of quarter note = 45. The second system begins at measure 9 with a dynamic of mezzo-forte (mf) and includes an acceleration (accel.) and crescendo (cresc.) marking. The third system starts at measure 12 with a dynamic of forte (f) and a tempo change to quarter note = 80. The fourth system begins at measure 14 and includes a deceleration (rall.) marking. The fifth system starts at measure 16. The sixth system begins at measure 18 with a dynamic of piano (p) and a tempo change to quarter note = 65. The seventh system starts at measure 20. The eighth system begins at measure 23 with a dynamic of mezzo-piano (mp). The ninth system starts at measure 26 with a crescendo (cresc.) marking. The tenth system begins at measure 29. The eleventh system starts at measure 31 with a dynamic of fortissimo (ff). The twelfth system begins at measure 33 and ends with a double bar line and a final cadence of two measures.

Zampoña Malta 1

37 *mf* *cresc.*

39 *pp*

41 *pp*

43 *mp*

45 *mf*

47 *f*

49

51 *f*

53 *accel.*

56

59 $\text{♩} = 90$

Detailed description: This musical score is for the piece 'Zampoña Malta 1'. It consists of ten staves of music in G major (one sharp). The first nine staves (measures 37-49) feature a rhythmic pattern of eighth notes with accents and slurs, starting at a mezzo-forte (*mf*) dynamic and gradually increasing to forte (*f*). A crescendo (*cresc.*) is indicated between measures 37 and 39. The tenth staff (measures 51-59) shows a change in texture with longer note values and a final section marked 'accel.' (accelerando) starting at measure 53. A tempo marking of quarter note = 90 is provided at the end of the piece.

Zampona Malta 1

61 **61**
ff

63

65

67

69 *accel.*

mf

71 *rit.*

f

73 ♩=60
Susurro
mp

75 *rit.*

77 *f*

80
Libre
mf

82 Susurro
pp

Chucha

- aire de huayno -

Zampoña Malta 2

Composición y arreglo:
Mauro Ciavattini

8

9 $\text{♩} = 45$ *accel.*
8va

12 $\text{♩} = 80$

15 *f*

17 *rall.*

19 $\text{♩} = 65$

22 *p*

25

28 *cresc.*

31 *ff*

34 **35**

37 *mf*

40 *mf* *cresc.* *pp*

pp

Detailed description: This is a musical score for a Zampoña (pan flute) in 4/4 time, titled 'Chucha' (Aire de Huayno). The score is written on a single treble clef staff with a key signature of one sharp (F#). It begins with a rest of 8 measures. At measure 9, the tempo is marked as quarter note = 45, with an 'accel.' (accelerando) instruction and an '8va' (octave) marking. The dynamics start at *mf*. At measure 12, the tempo increases to quarter note = 80. At measure 15, the dynamics reach *f*. At measure 17, the tempo is marked 'rall.' (ritardando). At measure 19, the tempo changes to quarter note = 65. At measure 22, the dynamics are *p*. The piece continues with a steady eighth-note pattern, with dynamics fluctuating between *mp* and *ff*. At measure 31, the dynamics are *ff*. At measure 34, a measure number '35' is boxed. At measure 37, the dynamics are *mf*. At measure 40, the dynamics are *mf*, followed by a 'cresc.' (crescendo) leading to *pp* (pianissimo). The score ends with a final *pp* dynamic.

Zampoña Malta 2

43

46 *mp* *mf*

49 *f*

52 *accel.* *f*

55

58 $\text{♩} = 90$

61 **61**

64 *ff*

67 *accel.* *mf*

70 *rit.* *f* *rit.*

73 $\text{♩} = 60$ *Susurro* *rit.*

76 *mp* **2** *f*

80 **80** **2** *p* *Susurro* *pp*

Zampoña Malta 3

Chucha
- aire de huayno -

Composición y arreglo:
Mauro Ciavattini

8

9 $\text{♩}=45$ *accel.*

mf

12 $\text{♩}=80$

f

15 *rall.*

19 $\text{♩}=65$

p

22 *mp*

25

28 *cresc.*

31 *ff*

34 *mf*

35

37 *mf* *cresc.* *pp*

40 *pp*

Zampoña Malta 3

43 *mp* *mf*

46 *f*

49 *f* *accel.*

52 *f*

55

57

59 $\text{♩} = 90$

61 **61**

67 *mf* *accel.*

71 *f* *rit.* **73** $\text{♩} = 60$ *rit.* *f*

80 **80** *Susurro*

Chucha

- aire de huayno -

Zampoña Zanka

Composición y arreglo:
Mauro Ciavattini

8

9 $\text{♩} = 45$ accel.

13 $\text{♩} = 80$ *f*

16 *cresc.* *rall.*

19 $\text{♩} = 65$ 2 *p* *mp*

25 *cresc.*

29 *ff*

32

35 *mf* *mf* *cresc.* *mp*

40 *mp*

45 *mf* *f*

Zampoña Zanka

50 *f*

53 *accel.*

56

60 *♩=90* **61** *ff*

63

66

69 *cresc.* *mf* *rit.* *f*

73 **73** *♩=60* *mf* *rit.*

77 *mp* *f*

80 **80** *3* *Susurro* *pp*

Chucha

– aire de huayno –

Zampoña Toyo

Composición y arreglo:
Mauro Ciavattini

8 9 ♩=45 accel.

f

13 ♩=80

cresc.

17 rall. 19 ♩=65

p

22

mp

27

cresc.

31

ff

35 35

mf *cresc.*

Zampoña Toyo

51 *f* *sfz* *accel.*

55

59 $\text{♩} = 90$

61 **61** *ff*

64 *cresc.*

69 *mf* *f* *accel.* *rit.*

73 **73** *mf* $\text{♩} = 60$ *rit.*

77 *mp* *f*

80 **80** *pp* *Susurro*

Chucha

- aire de huayno -

Huancara

Composición y arreglo:
Mauro Ciavattini

8

9 $\text{♩} = 45$ accel.

13 $\text{♩} = 80$ rall. *f*

cresc.

19 $\text{♩} = 65$ 2

25 *p*

30

35 $\text{♩} = 65$ 2 8

48 *f* *f*

53 accel. *f*

58 $\text{♩} = 90$ 61

62 *ff*

67 accel. rit.

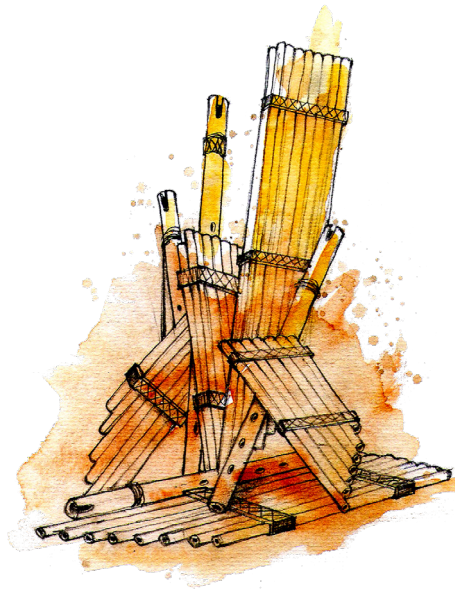
cresc.

73 $\text{♩} = 60$ rit. *mp* *f* *p*

80 $\text{♩} = 60$ *> mp* 4

Urpi-Mentirosita

Composición: Laureano Rojas – Julio Martines Arteaga
Arreglo: Santiago Arias



Conocer tantos amigos y músicos a lo largo de mi carrera artística; fue siempre mi mayor satisfacción.

Felicito la labor musical de mis hermanos de Cañaveral por la producción de su libro de partituras de su primer y segundo disco.

La música, terapia del alma y alimento espiritual permanente.

“Jallalla, Cañaveral”

FERNANDO JIMÉNEZ

Músico, autor, compositor, Zampona de Oro de Bolivia

La Paz – Bolivia.

Urpi-Mentiroso

- selección de cuecas bolivianas -

Bandoneón

Composición: Laureano Rojas - Julio Martines Arteaga
Arreglo: Santiago Arias

Musical notation for the first system (measures 1-4). The piece is in 6/8 time and B-flat major. The first staff (treble clef) begins with a *mf* dynamic and features a complex rhythmic pattern of eighth notes. The second staff (bass clef) provides a harmonic accompaniment with chords and moving lines.

Musical notation for the second system (measures 5-8). The first staff continues with melodic lines, including some rests. The second staff continues the accompaniment with eighth-note patterns.

Musical notation for the third system (measures 9-12). The first staff features a melodic line with a *f* dynamic. The second staff continues the accompaniment with eighth-note patterns.

Musical notation for the fourth system (measures 13-16). The first staff contains a melodic line with a *Solo* instruction starting at measure 15. The second staff continues the accompaniment. A box containing the number 17 is positioned above measure 15.

Musical notation for the fifth system (measures 17-20). The first staff features a melodic line with triplets. The second staff continues the accompaniment with chords and moving lines.

Bandoneón

21

ff sf sf

Musical score for measures 21-26. The piece is in 2/4 time with a key signature of two flats. The first system contains six measures. The first two measures are marked *ff* and feature a melody in the right hand with chords in the left hand. The last two measures are marked *sf* and feature a more active melody in the right hand.

27

1° Estrofa tr

Musical score for measures 27-32, labeled "1° Estrofa". The first system contains six measures. The melody in the right hand is marked with a trill (*tr*) in the second measure. The piece continues with a steady eighth-note accompaniment in the left hand.

33

Musical score for measures 33-36. The first system contains four measures. The melody in the right hand continues with eighth notes, while the left hand provides a consistent accompaniment.

37

40 2° Estrofa 2

Musical score for measures 37-43, labeled "2° Estrofa". The first system contains six measures. The second system (measures 40-43) features a double bar line and a fermata over the final notes of the right hand, with a "2" indicating a second ending.

44

p mf

Musical score for measures 44-47. The first system contains four measures. The first two measures are marked *p* and the last two are marked *mf*. The piece concludes with a final chord in the right hand.

Bandoneón

75

pp
p

Detailed description: This system contains measures 75 through 78. The key signature is one flat (B-flat major). The music is written for piano with a treble and bass clef. Measures 75-77 feature a steady accompaniment of chords in the right hand and eighth-note chords in the left hand. Measure 78 has a dynamic marking of *pp* in the right hand and *p* in the left hand, with a fermata over the final notes.

79

79

mf

Detailed description: This system contains measures 79 through 83. The key signature changes to one sharp (F# major). Measure 79 has a dynamic marking of *mf*. The right hand plays a melodic line with slurs and ties, while the left hand provides a simple harmonic accompaniment.

84

Detailed description: This system contains measures 84 through 87. The key signature remains one sharp. Measures 84-85 feature a dense texture with many chords in the right hand. The left hand continues with a simple accompaniment.

88

88

p

Detailed description: This system contains measures 88 through 92. The key signature changes to two sharps (D major). Measure 88 has a dynamic marking of *p*. The right hand plays chords, and the left hand has a few notes in measure 92.

93

Detailed description: This system contains measures 93 through 95. The key signature remains two sharps. The right hand has a melodic line with slurs, and the left hand has a few notes.

1° Estrofa

Bandoneón

98 **tr** **98**

mf

102

2° Estrofa

106 **110**

4

4

114

122 Kimba

120 *p*

Bandoneón

125

mf

Musical score for measures 125-129. The piece is in G major. Measure 125 starts with a mezzo-forte (*mf*) dynamic. The music features a rhythmic pattern of eighth notes in the bass and chords in the treble.

130

Musical score for measures 130-133. The music continues with a melodic line in the bass and chords in the treble.

134

Jaleo

f

Musical score for measures 134-137. Measure 134 is marked with a box and the number 134. The section is titled "Jaleo" and begins with a forte (*f*) dynamic. The music is characterized by a driving eighth-note bass line and chords in the treble.

138

Musical score for measures 138-141. The music continues with a melodic line in the bass and chords in the treble.

142

ff *pp*

Musical score for measures 142-145. Measure 142 starts with a fortissimo (*ff*) dynamic. The music features a melodic line in the bass and chords in the treble. The piece concludes in measure 145 with a pianissimo (*pp*) dynamic.

Urpi-Mentiroso

- selección de cuecas bolivianas -

Quena 1

Composición: Laureano Rojas - Julio Martines Arteaga
Arreglo: Santiago Arias

4

mf

9

13

2

17

4

f

f

23

27

1° Estrofa

2

11

sf

mf

40

2° Estrofa Solo

Fin solo

2

p

mf

46

f

53

Kimba (Palmas)

3 3 3 3 3 3 3 3

mf

57

3 3 3 3 3 3 3 3

61

(Quena)

cresc.

Quena 1

66 **66**
f *p*

Musical staff 66-70: Treble clef, key signature of two flats. Measures 66-70 contain a melodic line with slurs and accents. Measure 66 starts with a forte (*f*) dynamic, and measure 70 ends with a piano (*p*) dynamic.

71
f

Musical staff 71-75: Treble clef, key signature of two flats. Measures 71-75 contain a melodic line with slurs and accents. Measure 75 ends with a forte (*f*) dynamic.

76 **79** **88**
> pp 9 10

Musical staff 76-80: Treble clef, key signature of two flats. Measures 76-79 contain a melodic line with slurs and accents. Measure 79 ends with a piano-piano (*pp*) dynamic. Measures 80-81 are marked with a double bar line and the number 9. Measures 82-83 are marked with a double bar line and the number 10.

98 **98** **110**
1° Estrofa 12 2° Estrofa
mf

Musical staff 98-113: Treble clef, key signature of one sharp. Measures 98-113 contain a melodic line with slurs and accents. Measure 98 starts with a mezzo-forte (*mf*) dynamic. Measures 98-100 are marked with a double bar line and the number 12. Measures 101-113 are marked with a double bar line and the number 110.

114

Musical staff 114-121: Treble clef, key signature of one sharp. Measures 114-121 contain a melodic line with slurs and accents.

120 **122** Kimba 2 Frull
mf *mf*

Musical staff 120-126: Treble clef, key signature of one sharp. Measures 120-126 contain a melodic line with slurs and accents. Measure 120 starts with a mezzo-forte (*mf*) dynamic. Measures 121-122 are marked with a double bar line and the number 2. Measures 123-126 are marked with a double bar line and the word Frull. Measure 126 ends with a mezzo-forte (*mf*) dynamic.

127
mf

Musical staff 127-131: Treble clef, key signature of one sharp. Measures 127-131 contain a melodic line with slurs and accents. Measure 127 starts with a mezzo-forte (*mf*) dynamic.

132 **134** Jaleo
f

Musical staff 132-137: Treble clef, key signature of one sharp. Measures 132-137 contain a melodic line with slurs and accents. Measure 132 starts with a forte (*f*) dynamic.

138 **4**
ff *pp*

Musical staff 138-142: Treble clef, key signature of one sharp. Measures 138-142 contain a melodic line with slurs and accents. Measure 138 starts with a fortissimo (*ff*) dynamic. Measure 142 ends with a piano-piano (*pp*) dynamic.

Urpi-Mentiroso

- selección de cuecas bolivianas -

Quena 2

Composición: Laureano Rojas - Julio Martines Arteaga
Arreglo: Santiago Arias

4

9

13

17

23

27

1° Estrofa

40

2° Estrofa

48

53

Kimba
(Palmas)

57

61

(Quena)

mf

f

sf

mf

cresc.

Quena 2

66 **66**

f *p*

Musical staff 66-70 in G minor. It begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The melody consists of eighth and sixteenth notes with various articulations.

71

f

Musical staff 71-75 in G minor. It features a continuous eighth-note melody with a forte (*f*) dynamic.

76 **79** **88** **10**

pp

Musical staff 76-80 in G minor. It includes a dynamic marking of *pp* and a measure rest of 10 measures.

98 **98** **110** 1° Estrofa 2° Estrofa

mf

Musical staff 98-113 in G major. It is divided into two stanzas: 1° Estrofa (measures 98-110) and 2° Estrofa (measures 111-113). The dynamic is *mf*.

114

Musical staff 114-119 in G major. It continues the melody from the previous staff.

120 **122** Kimba **2** **5**

mf

Musical staff 120-129 in G major. It includes a dynamic marking of *mf* and a measure rest of 5 measures.

130

mf

Musical staff 130-133 in G major. It continues the melody with a dynamic marking of *mf*.

134 **134** Jaleo **4**

f

Musical staff 134-141 in G major. It includes a dynamic marking of *f* and a measure rest of 4 measures.

142

ff *pp*

Musical staff 142-146 in G major. It begins with a fortissimo (*ff*) dynamic and ends with a pianissimo (*pp*) dynamic.

Urpi-Mentiroso

- selección de cuecas bolivianas -

Zampoña Malta 1

Composición: Laureano Rojas - Julio Martines Arteaga

Arreglo: Santiago Arias

8

12

17

27

32

40

46

53

58

62

67

f

mf

p

cresc.

f

p

1° Estrofa

2° Estrofa

Kimba

Urpi-Mentiroso

- selección de cuecas bolivianas -

Zampoña Malta 2

Composición: Laureano Rojas - Julio Martines Arteaga

Arreglo: Santiago Arias

4

mf

9

13

f 17 4

21

f *sf* 2

27

27 1° Estrofa

40 2° Estrofa

53 Kimba

11 9 4 13

mf *f*

66

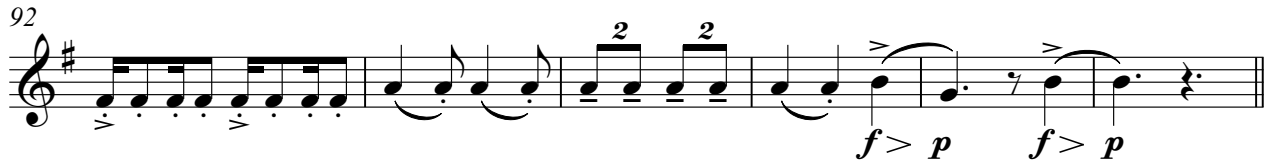
71

75

f *pp*

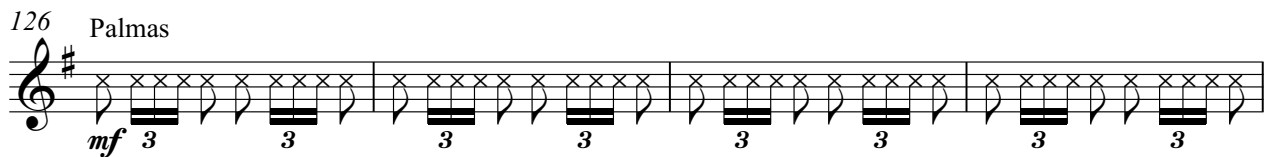
Zampoña Malta 2

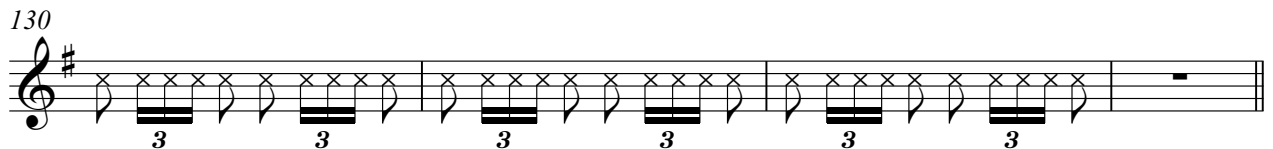
79 **79** **9** **88**


92


98 **98** 1° Estrofa **9** **2** **110** 2° Estrofa **12**


122 **122** Kimba


126 Palmas


130


134 **134** Jaleo Dulce


140


Urpi-Mentirosa

- selección de cuecas bolivianas -

Zampoña Zanka

Composición: Laureano Rojas - Julio Martines Arteaga

Arreglo: Santiago Arias

4

mf

9

f

15

17

4

f

24

27 1° Estrofa

mf

29

mf

36

40 2° Estrofa

p

43

mf

48

f

mf

53 Kimba

mf

58

cresc.

Urpi-Mentiroso

- selección de cuecas bolivianas -

Zampoña Toyo

Composición: Laureano Rojas - Julio Martines Arteaga

Arreglo: Santiago Arias

4

mf

9

f

15

17

4

f

23

27

1° Estrofa

sf sf mf

29

34

40

40 2° Estrofa

p mf

47

f

53

53 Kimba

9

cresc.

66

67

f p

Zampoña Toyo

73

Musical staff 73: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and quarter notes. Dynamics include *f* and *> pp*.

79 **79**

Musical staff 79: Bass clef, key signature of one sharp (F#), 3/4 time signature. It begins with a 9-measure rest. Dynamics include *p*.

88

92

Musical staff 92: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and quarter notes. Dynamics include *p* and *f*.

98 **98**

Musical staff 98: Bass clef, key signature of one sharp (F#), 3/4 time signature. It is labeled "1° Estrofa". Dynamics include *mf*.

104

Musical staff 104: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and quarter notes.

110

Musical staff 110: Bass clef, key signature of one sharp (F#), 3/4 time signature. It is labeled "2° Estrofa". Dynamics include *mf*.

116

Musical staff 116: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and quarter notes.

122

Musical staff 122: Bass clef, key signature of one sharp (F#), 3/4 time signature. It is labeled "Kimba". It contains a 7-measure rest. Dynamics include *p* and *mf*.

134 **134** Jaleo

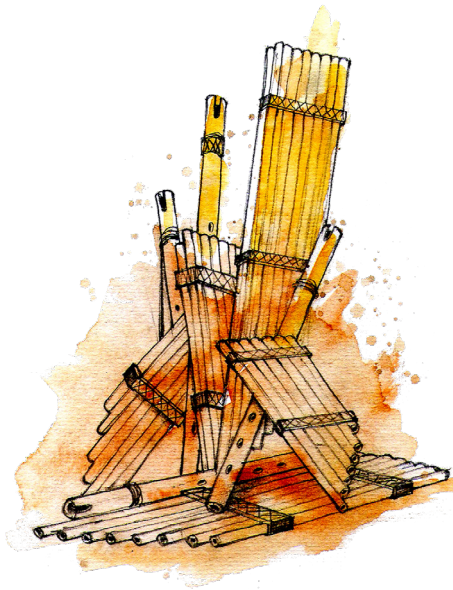
Musical staff 134: Bass clef, key signature of one sharp (F#), 3/4 time signature. It is labeled "Jaleo" and "Dulce". Dynamics include *f*, *p*, and *cresc.*

140

Musical staff 140: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and quarter notes. Dynamics include *ff* and *pp*.

Augurio

Composición y arreglo: Lautaro Reinoso



Celebro este gran trabajo del Grupo Cañaverl dirigido por Mauro Ciavattini. Es muy importante para la música latinoamericana que exista este gran material sonoro y en partituras, seguramente será indispensable para las nuevas generaciones de vientistas de nuestra cultura y también de otras latitudes.

Felicito a Cañaverl por esta producción y esta brillante iniciativa.

Un fuerte abrazo.

MARCELO CHIODI

Vientista y docente
Buenos Aires – Argentina

Augurio

- Vidala -

Quena 1

Composición y arreglo:
Lautaro Reinoso

13

$\text{♩} = 60$

6 6 A Zñ Malta 5

19

18 Zñ Malta

p

25

A Quena 2

f

32

Quena

f

38

f

44 44

p

47

p

50

mf

53

mf

56 56

f

60

62 5 Susurro

p

Augurio
- Vidala -

Quena 2

Composición y arreglo:
Lautaro Reinoso

6 $\text{♩} = 60$ 6 13 A Zñ Malta 5

18 Zñ Malta 19 *p*

25 A Quena Quena *f*

32 32 *f*

38

44 44 *p*

47

50

53 *mf*

56 56 *f*

62 62 Susurro *p*

Detailed description: The score is written for a single quena in G major (one sharp) and 3/4 time. It begins with a tempo of 60 beats per minute. The first system shows a 6-measure rest, followed by another 6-measure rest, and then a 5-measure rest starting at measure 13. The second system starts at measure 18 with a 'Zñ Malta' instruction and a piano (*p*) dynamic. The third system starts at measure 25 with an 'A Quena' instruction and a forte (*f*) dynamic. The fourth system starts at measure 32 with a forte (*f*) dynamic. The fifth system starts at measure 38. The sixth system starts at measure 44 with a piano (*p*) dynamic. The seventh system starts at measure 47. The eighth system starts at measure 50. The ninth system starts at measure 53 with a mezzo-forte (*mf*) dynamic. The tenth system starts at measure 56 with a forte (*f*) dynamic. The eleventh system starts at measure 62 with a 'Susurro' instruction and a piano (*p*) dynamic, ending with a fermata over a single note.

Augurio

- Vidala -

Quenacho en Re

Composición y arreglo:
Lautaro Reinoso

♩=60

6 6 13 A Zñ Malta 5

18 Zñ Malta 19

25 *p* A Quenacho en Re 2

32 *f* Quenacho en Re

35 *mf*

38

41

44 44

47 *p*

50

53 *mf*

56 56

60 *f* 62 5 Susurro

p

Mama Quena

Augurio
- Vidala -

Composición y arreglo:
Lautaro Reinoso

Moxeño en Sol $\text{♩} = 60$

13 **13** *mf* A Zñ Malta

19 **19** *mf* Zñ Malta A Mama Quena

30 **32** *f* Mama Quena

35 *mf*

38

41

44 **44**

47 *p*

50

53 *mf*

56 **56** A Moxeño en Sol

62 **62** *mf* Moxeño en Sol *dim.*

Augurio

- Vidala -

Zampoña Malta 1

Composición y arreglo:
Lautaro Reinoso

Libre expresivo

mp
♩=60
A tempo

mf

13 **13**

mf

19 **19**

25 *p*

32 **32** *f*
6

41 *mf*

44 **44**

48 *mp*

54 **56** *f*

60 **62**

64 *mf* *p* *f* *dim.*

Augurio
- Vidala -

Zampona Malta 2

Composición y arreglo:
Lautaro Reinoso

6 $\text{♩} = 60$ 6 13 5

19 19 *p*

25 *f*

32 32 5 *mf*

39 *mf*

42 44 *mp*

46 *f*

50 *f*

56 56

62 62 5 Susurro *p*

Augurio

- Vidala -

Zampoña Zanka

Composición y arreglo:
Lautaro Reinoso

6 $\text{♩} = 60$ 6

13 **13**

19 **19**

25 **25**

32 **32**

38 **38**

44 **44**

50 **50**

56 **56**

60 **62** 5 Susurro

Augurio
- Vidala -

Zampoña Toyo

Composición y arreglo:
Lautaro Reinoso

6 $\text{♩} = 60$ 6 13 6

19 19

p

25

f

32 32

mf

38

44 44

p

50

mf

56 56

60 62 5 Susurro *p*

Augurio

- Vidala -

Huancara

Composición y arreglo:
Lautaro Reinoso

3/4 **6** ♩=60 **6** **13** **6**

19 **19**

p

25

32 **32**

mf *f*

38

mf

44 **44**

p

50

f *ff*

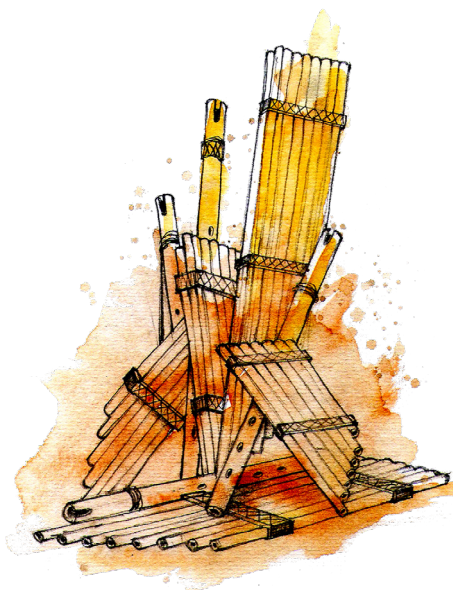
56 **56**

2 **62** **6**

Suite de cañas “Chanita”

— primer movimiento —

Composición y arreglo: Mauro Ciavattini



En la primera escuchada del CD “Cañaverall”, lo primero que se me ocurrió decir fue “Indios con anteojos”.

Quizá al oír otro y otro de los temas y sin recurrir a lo sintético y humorístico, podría arriesgar a decir que la sabiduría, el sentimiento sudaca, la capacidad individual de los intérpretes y los arreglos (fundamento del proyecto Ciavattinezco) dan como resultado una música que nos representa con una calidad inapelable.

Me llenaría de placer que así como Argentina musical en el mundo es Argerich, Yupanqui, Piazzolla, Mercedes Sosa, Baremboim, sea también Cañaverall.

JORGE CUMBO

Quenista y compositor
Buenos Aires – Argentina

Gulisitos

- aires de chacarera -

Quena 1

Composición y arreglo:
Mauro Ciavattini

8 $\text{♩} = 70$ **24** **25**

mf

28

34

40 **41**

47

52 *tr*

57 **57** **10** *mf*

73 Impro
(opc solo escrito)

73 *f* Em Am Em

Quena 1

78 **B7** **Em** **3**

83 **Am** **Em** **B7** **3**

89 **Em** **Am** **Em** **B7**

96 **Em** **Am** **Em**

103 **B7** **105** **f**

110 **3**

116 **tr~**

121 **121** **12** **rit.** **4**

Gulisitos

- aires de chacarera -

Quena 2

Composición y arreglo:
Mauro Ciavattini

♩ = 70

24

25

11

3

39

41

f

45

51

trw

57

57

11

mf

73

73

Em Am Em B7

81

81

Em Am Em B7

89

89

Em Am Em B7

Quena 2

97

mf *f* *tr*

105 **105**

111

116

tr

121 **121**

12 *rit.* **4**

Gulisitos

- aires de chacarera -

Quenacho en Re

Composición y arreglo:
Mauro Ciavattini

♩ = 70

24 25 8 5

mp

41 41

mf

47

53 57 8

tr *mf*

66

73 73 Em Am Em B7

81 Em Am Em B7

89 Em Am Em B7

Quenacho en Re

97 Em

mf *tr*

105 **105**

*f*³

111 **2**

mf

119 *tr* **121** **12** *rit.* **4**

Gulisitos

- aires de chacarera -

Mama Quena

Composición y arreglo:
Mauro Ciavattini

$\text{♩} = 70$

mf

7

13

19

25 **25**

mp

31

mf

37 **41**

43

49



53

Mama Quena

Musical staff 53-56: Treble clef, key signature of one sharp (F#). Measure 53 starts with a 7/8 time signature. The staff contains a melodic line with a trill in measure 56. A fermata is placed over measures 54 and 55.

57 **57**

Musical staff 57-64: Treble clef, key signature of one sharp. Measure 57 starts with a forte (*f*) dynamic. The staff contains a melodic line with a fermata over measures 63 and 64.

65

Musical staff 65-72: Treble clef, key signature of one sharp. Measure 65 contains a whole rest with a '5' above it, indicating a five-measure rest. The staff continues with a melodic line starting in measure 72 with a mezzo-forte (*mf*) dynamic.

73

Musical staff 73-80: Treble clef, key signature of one sharp. The staff contains a rhythmic accompaniment of eighth notes. Chord symbols are placed above the staff: Em, Am, Em, B7.

81

Musical staff 81-88: Treble clef, key signature of one sharp. The staff contains a rhythmic accompaniment of eighth notes. Chord symbols are placed above the staff: Em, Am, Em, B7.

89

Musical staff 89-96: Treble clef, key signature of one sharp. Measure 89 starts with a mezzo-piano (*mp*) dynamic. The staff contains a melodic line with a fermata over measures 95 and 96.

97

Musical staff 97-104: Treble clef, key signature of one sharp. Measure 97 starts with a mezzo-forte (*mf*) dynamic. The staff contains a melodic line with accents under measures 98, 100, 102, and 104.

103

Musical staff 103-114: Treble clef, key signature of one sharp. Measure 103 starts with a trill. Measure 105 contains an 8-measure rest. The staff continues with a melodic line starting in measure 114 with a mezzo-forte (*mf*) dynamic.

115

Musical staff 115-120: Treble clef, key signature of one sharp. Measure 115 starts with a trill. The staff contains a melodic line with a trill in measure 120.

121 **121**

Musical staff 121-132: Treble clef, key signature of one sharp. Measure 121 contains an 8-measure rest. The staff continues with a melodic line starting in measure 132 with a mezzo-forte (*mf*) dynamic and a *dim.* marking.

133

Musical staff 133-140: Treble clef, key signature of one sharp. Measure 133 starts with a *rit.* marking. The staff contains a melodic line with a fermata over measures 139 and 140.

Gulisitos

- aires de chacarera -

Zampoña Malta 1

Composición y arreglo:
Mauro Ciavattini

$\text{♩} = 70$

8

mf

13

19

25 **25**

mp

31

cresc.

37 **41**

f *mf*

43

f

49

mf

55 **57**

f *mp*

61

Zampoña Malta 1

67

73

73 Em Am Em B7

81

87

93

99

105

105 4

113

119

121

125

131

rit. mp

dim.

Gulisitos

- aires de chacarera -

Zampoña Malta 2

Composición y arreglo:
Mauro Ciavattini

♩ = 70

10

mf

17

2

25

mp

31

cresc.

37

41

f *mf*

43

f

49

mf

55

57

f *mp*

61

67



Zampoña Malta 2

73

73 Em Am Em B7

81

87

93

99

105 105

113

119

121

125

131

rit.

Gulisitos

- aires de chacarera -

Zampoña Zanka

Composición y arreglo:
Mauro Ciavattini

$\text{♩} = 70$

15

mf

25

mp

27

33

mp *cresc.*

39

f *mf*

45

f *mf*

51

f

57

mp

63

69

73

p

Zampoña Zanka

75

82

89

95

101

110

116

121

127

133 rit.

dim.

Gulisitos

- aires de chacarera -

Zampoña Toyo

Composición y arreglo:
Mauro Ciavattini

♩ = 70

16

mf

22

25

mp

29

mp

35

cresc. *f*

41

41

mf

47

f *mf*

53

57

f *mp*

59

65

71

73

p

Zampoña Toyo

77

Musical staff 77-82: Bass clef, key signature of one sharp (F#). Measures 77-82. Dynamics: *mp*. Includes slurs and accents.

83

Musical staff 83-88: Bass clef, key signature of one sharp (F#). Measures 83-88. Dynamics: *mp*. Includes slurs and accents.

89

Musical staff 89-94: Bass clef, key signature of one sharp (F#). Measures 89-94. Dynamics: *cresc.*. Includes slurs and accents.

95

Musical staff 95-100: Bass clef, key signature of one sharp (F#). Measures 95-100. Dynamics: *mf*. Includes slurs and accents.

101

Musical staff 101-108: Bass clef, key signature of one sharp (F#). Measures 101-108. Dynamics: *cresc.*, *f*. Includes slurs and accents. A box labeled "105" is above measure 105. A "4" is above the final measure.

109

Musical staff 109-114: Bass clef, key signature of one sharp (F#). Measures 109-114. Dynamics: *mf*, *f*, *mf*. Includes slurs and accents.

115

Musical staff 115-120: Bass clef, key signature of one sharp (F#). Measures 115-120. Dynamics: *f*. Includes slurs and accents.

121 **121**

Musical staff 121-126: Bass clef, key signature of one sharp (F#). Measures 121-126. Dynamics: *f*. Includes slurs and accents.

127

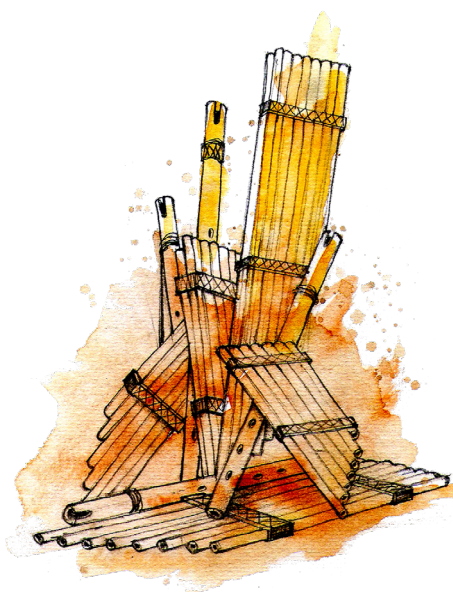
Musical staff 127-132: Bass clef, key signature of one sharp (F#). Measures 127-132. Dynamics: *mp*. Includes slurs and accents.

133

Musical staff 133-138: Bass clef, key signature of one sharp (F#). Measures 133-138. Dynamics: *rit.*, *dim.*. Includes slurs and accents.

Del aire

Composición y arreglo: Lautaro Reinoso



Este Cañaveral remite irrevocablemente a una brisa de aire fresco, que al soplar sobre las cañas busca un universo de sonoridades profundas.

Acude a su entorno, busca en la tierra, sondea sus raíces dónde desenterrar una antigua esencia, para proyectarla a este mundo actual, momento nuevo de grandes cambios y pendientes reformas.

Y su música respirada, nos devuelve profusos arreglos, coloraturas osadas y unos tejidos inspirados en variedades del compás.

Lo que nos permite confirmar, el resultado de una energía nodal, que atrapa, atrae y se disfruta. He ahí el valor de su Obra.

FERNANDO BARRAGAN SANDI

Músico, luthier, docente, miembro del Consejo Argentino de la Música (CAMU)

Buenos Aires – Argentina

Del aire

- aire de khantus -

Quenacho en Re 1

Composición y arreglo:
Lautaro Reinoso

$\text{♩} = 60$
Expresivo

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line starting with a half note G4, followed by eighth notes. A dynamic marking of *mf* is present below the staff.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line starting with a half note G4, followed by eighth notes. A dynamic marking of *mf* is present below the staff.

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line starting with a half note G4, followed by eighth notes. A dynamic marking of *mf* is present below the staff. A box containing the number 13 is placed above the staff.

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line starting with a half note G4, followed by eighth notes. Dynamic markings of *mf*, *f*, and *mp* are present below the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line starting with a half note G4, followed by eighth notes. Dynamic markings of *f* and *mf* are present below the staff. A box containing the number 24 is placed above the staff.

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line starting with a half note G4, followed by eighth notes. A dynamic marking of *f* is present below the staff.

Musical staff 7: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line starting with a half note G4, followed by eighth notes. A dynamic marking of *f* is present below the staff. A box containing the number 37 is placed above the staff. The staff ends with a double bar line.

Musical staff 8: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line starting with a half note G4, followed by eighth notes. A dynamic marking of *f* is present below the staff. A box containing the number 49 is placed above the staff. The staff ends with a double bar line.

Del aire
- aire de khantus -

Quenacho en Re 2

Composición y arreglo:
Lautaro Reinoso

♩=60

6

mf

11

13

2

mf

19

mf *f*

24

f

30

f

36

37

5

6

f

49

49

60

11

13

f

Del aire
- aire de khantus -

Quenacho en Re 3

Composición y arreglo:
Lautaro Reinoso

♩=60

6 3/4 2/4 4

mf

13 13 24

8 f f f

27

f f f

33 37 5

f f f 3/4 2/4 3/4

42 49 11

6 11

60 60 13

60 13

Del aire
- aire de khantus -

Moxeño en Sol 1

Composición y arreglo:
Lautaro Reinoso

$\text{♩} = 60$

mf

7

mf

13 **13**

mp

19

mf

24 **24**

f

30

mp *f*

36 **37** 5 6

49 **49** 11 **60** 13

Del aire

- aire de khantus -

Moxeño en Sol 2

Composición y arreglo:
Lautaro Reinoso

$\text{♩} = 60$

mf

7

mf

13 **13**

mp

19

mf

24 **24**

f

30

mp *f*

36 **37** 5 6

49 **49** **11** **60** **13**

Del aire
- aire de khantus -

Zampoña Zanka 1

Composición y arreglo:
Lautaro Reinoso

$\text{♩} = 60$

6 6 13 24 12

Detailed description: This staff shows the beginning of the piece with a tempo marking of quarter note = 60. It features a series of time signature changes: 2/4, 3/4, 2/4, 3/4, and 3/4. Measure counts are indicated above the staff: 6, 6, 13, 24, and 12.

Técnica Sikuri

36

mf

Detailed description: This staff is labeled 'Técnica Sikuri' and starts at measure 36. It features a melodic line with eighth and sixteenth notes, some with accents. The dynamic marking is *mf*. The time signature changes from 3/4 to 2/4 and back to 3/4.

42

mf

Detailed description: This staff starts at measure 42. It continues the melodic line with eighth and sixteenth notes. The dynamic marking is *mf*. The time signature changes from 3/4 to 2/4 and back to 3/4.

48

mf

Detailed description: This staff starts at measure 48. It continues the melodic line with eighth and sixteenth notes. The dynamic marking is *mf*.

54

mf

Detailed description: This staff starts at measure 54. It continues the melodic line with eighth and sixteenth notes. The dynamic marking is *mf*.

60

f

Detailed description: This staff starts at measure 60. It continues the melodic line with eighth and sixteenth notes. The dynamic marking is *f*.

66

f

Detailed description: This staff starts at measure 66. It continues the melodic line with eighth and sixteenth notes. The dynamic marking is *f*.

Del aire

- aire de khantus -

Zampoña Zanka 2

Composición y arreglo:
Lautaro Reinoso

♩=60

6 13 24 12

Musical staff with treble clef and key signature of one sharp (F#). The staff shows time signature changes: 2/4, 3/4, 2/4, 3/4, and 3/4. Measure counts are indicated above the staff: 6, 13, 24, and 12. The staff contains a series of horizontal lines representing rests or a specific rhythmic pattern.

36 Técnica Sikuri 37

mf

Musical staff starting at measure 36. It features a treble clef, key signature of one sharp, and a 3/4 time signature. The text "Técnica Sikuri" is written above the staff. A dynamic marking of *mf* is placed below the staff. The staff contains a melodic line with various note values and rests, ending at measure 37.

42

mf

Musical staff starting at measure 42. It features a treble clef, key signature of one sharp, and a 3/4 time signature. A dynamic marking of *mf* is placed below the staff. The staff contains a melodic line with various note values and rests, ending at measure 49.

48 49

mf

Musical staff starting at measure 48. It features a treble clef, key signature of one sharp, and a 3/4 time signature. A dynamic marking of *mf* is placed below the staff. The staff contains a melodic line with various note values and rests, ending at measure 54.

54

mf

Musical staff starting at measure 54. It features a treble clef, key signature of one sharp, and a 3/4 time signature. A dynamic marking of *mf* is placed below the staff. The staff contains a melodic line with various note values and rests, ending at measure 60.

60 60

f

Musical staff starting at measure 60. It features a treble clef, key signature of one sharp, and a 3/4 time signature. A dynamic marking of *f* is placed below the staff. The staff contains a melodic line with various note values and rests, ending at measure 66.

66

f

Musical staff starting at measure 66. It features a treble clef, key signature of one sharp, and a 3/4 time signature. A dynamic marking of *f* is placed below the staff. The staff contains a melodic line with various note values and rests, ending at measure 72.

Del aire

- aire de khantus -

Zampoña Toyo 1

Composición y arreglo:
Lautaro Reinoso

♩=60

6 13 11 24 12

37 37

43

49 49

55 60

61

67

Zampoña Toyo 2

Del aire
- aire de khantus -

Composición y arreglo:
Lautaro Reinoso

♩=60

6 13 11 24 12

Musical staff in bass clef with a key signature of one sharp (F#). The staff shows time signature changes: 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. Measure counts are indicated above the staff: 6, 13, 11, 24, 12.

37 [37]

mp

Musical staff starting at measure 37. It contains a sequence of notes with slurs and accents. The dynamic marking is *mp*. The staff ends with a fermata.

43

mp

Musical staff starting at measure 43. It contains a sequence of notes with slurs and accents. The dynamic marking is *mp*. The staff ends with a fermata.

49 [49]

mf

Musical staff starting at measure 49. It contains a sequence of notes with slurs and accents. The dynamic marking is *mf*. The staff ends with a fermata.

55 [60]

mf

Musical staff starting at measure 55. It contains a sequence of notes with slurs and accents. The dynamic marking is *mf*. The staff ends with a fermata.

61

f

Musical staff starting at measure 61. It contains a sequence of notes with slurs and accents. The dynamic marking is *f*. The staff ends with a fermata.

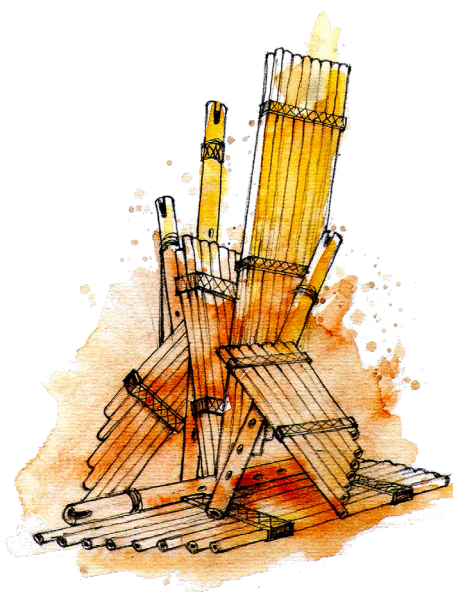
67

f

Musical staff starting at measure 67. It contains a sequence of notes with slurs and accents. The dynamic marking is *f*. The staff ends with a fermata.

Comadre Dora

Composición: Rubén Cruz
Arreglo: Lautaro Reinoso



El trabajo, el esfuerzo y el compromiso con nuestra música y nuestra cultura popular, por parte de quienes han hecho “CAÑAVERAL”, viene a formar un eslabón de la cadena que se va construyendo con músicos, y artistas de toda nuestra región.

Y ese eslabón tiene una fuerza indestructible, por su creatividad, por su emotividad.

A partir de hoy, con este nuevo paso, muchos otros vientistas podrán disfrutar haciendo esa música, gracias a la publicación de este libro. Y muchos más aún podremos deleitarnos con esa belleza que une tradición con vuelo propio.

Felicitaciones por la enorme generosidad, por el trabajo puesto al servicio de todos y todas.

¡Brindo por muchos más cañaverales!

Salud, amigos.

ROLANDO GOLDMAN

Charanguista, creador y director de la Orquesta Argentina de Charangos
Buenos Aires – Argentina

Comadre Dora

- chacarera trunca -

Quena 1

Composición: Rubén Cruz
Arreglo: Lautaro Reinoso

$\text{♩} = 80$

p

5

mf *f*

11

mf

17

f

22

2 4 Susurro 2

30

33 4 *p* *mf*

39

p *cresc.*

44

mf

49

49 2 *f*

Quena 1

55 57

p *f*

Musical staff 55-60: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains a melodic line starting with a half note G4, followed by eighth notes. A dynamic marking *p* is placed below the first measure, and *f* is placed below the measure containing the boxed number 57. The staff ends with a fermata over the final note.

61 65 Susurro

A Coda ⊕

Musical staff 61-66: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff begins with a whole rest for 4 measures, followed by a melodic line. A dynamic marking *Susurro* is placed to the right of the staff. Above the staff, the text *A Coda* ⊕ is written. A boxed number 65 is placed above the staff. The staff ends with a fermata over the final note.

67 **4**

mp *cresc.*

Musical staff 67-74: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff begins with a whole rest for 4 measures, indicated by the number 4 above the staff. This is followed by a melodic line with a long slur. Dynamic markings *mp* and *cresc.* are placed below the staff.

75 *f* **D.S. al Coda** **1.** **2.** **Coda** ⊕

Musical staff 75-80: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff begins with a melodic line starting with a half note G4, followed by eighth notes. A dynamic marking *f* is placed below the first measure. Above the staff, the text **D.S. al Coda** is written. The staff contains two first endings, labeled 1. and 2., both with repeat signs. The second ending leads to a Coda symbol ⊕. The staff ends with a fermata over the final note.

Comadre Dora

- chacarera trunca -

Quena 2

Composición: Rubén Cruz
Arreglo: Lautaro Reinoso

♩ = 80

4

p *mf*

9 *f* *mf*

17 *f*

22 **2** *Susurro* **4** **2**

30 *p* **33** **4**

37 *mf* *p*

43 *cresc.* *mf*

49 **49** *f* **2**

Quena 2

2 55 **57**

p *f*

60 A Coda ϕ

65 **65**

pp

2 3

71 **2**

mf *f*

D.S. al Coda

1. 2. Coda ϕ

Detailed description: This is a musical score for a Quena instrument. It consists of four staves of music in G major (one sharp). The first staff starts at measure 55 with a piano (*p*) dynamic and a forte (*f*) dynamic. A box containing the number 57 is placed above the staff. The second staff begins at measure 60 with the instruction 'A Coda ϕ '. The third staff starts at measure 65 with a pianissimo (*pp*) dynamic and includes first, second, and third endings. The fourth staff starts at measure 71 with a mezzo-forte (*mf*) and forte (*f*) dynamic, and includes a first ending and a second ending marked 'Coda ϕ '. The piece concludes with a double bar line.

Comadre Dora

- chacarera trunca -

Quenacho en Re

Composición: Rubén Cruz
Arreglo: Lautaro Reinoso

♩ = 80

6

mf *f*

11

mf

17

5 2 Susurro 4

f

28

33 3 6 *p*

41

cresc.

47

49 6 *mf* *p*

57

57

62

A Coda ϕ 65 6

71

4 1. D.S. al Coda 2. Coda ϕ *f*

Mama Quena

Comadre Dora
- chacarera trunca -

Composición: Rubén Cruz
Arreglo: Lautaro Reinoso

♩ = 80

6

mf *f*

11

mf

17

5 2 Susurro 4

f

28

33 6

p

41

cresc.

47

49 6

mf *p*

57

57

62

A Coda ϕ 65 6

71

4

1. D.S. al Coda 2. Coda ϕ

f

Comadre Dora

- chacarera trunca -

Zampoña Malta 1

Composición: Rubén Cruz
Arreglo: Lautaro Reinoso

♩ = 80

8 Marcado

f

13

5

23

f *p* *cresc.*

28

mf

33 **33**

f

37

mp *p*

43

cresc. *mf*

49 **49**

p *f*

55 **57**

p *f*

60 *f* A Coda ϕ

65 **65** Susurro

pp 2 2 2

71

76 **1.** D.S. al Coda **2.** Coda ϕ

Zampoña Malta 2

Comadre Dora
- chacarera trunca -

Composición: Rubén Cruz
Arreglo: Lautaro Reinoso

$\text{♩} = 80$

8

13

23

28

33

37

43

49

55

60

65

75

f

p

cresc.

mf

f

mp

p

cresc.

mf

p

f

A Coda

pp

5

5

1. D.S. al Coda

2. Coda

Comadre Dora

- chacarera trunca -

Zampoña Zanka

Composición: Rubén Cruz
Arreglo: Lautaro Reinoso

♩ = 80

7

13

18

28

33

39

45

51

57

63

70

75

p

mf

f

f

p

cresc.

mf

f

mp

p

cresc.

mf

p

f

p

f

f

f

ff

pp

2

3

2

1. D.S. al Coda

2. Coda

A Coda

Frull Susurro

Comadre Dora

- chacarera trunca -

Zampoña Toyo

Composición: Rubén Cruz
Arreglo: Lautaro Reinoso

♩=80

7

12 *mf* *f*

17 **5**

27 *f* *p*

cresc. *mf*

33 **33**

41 *f*

p *cresc.*

47 **49** **4**

55 *mf* **57** *f*

61 *f* A Coda ϕ

65 **65** Susurro.

71 *pp* *f*

76 1. D.S. al Coda 2. Coda ϕ

Comadre Dora

- chacarera trunca -

Bombo Legüero

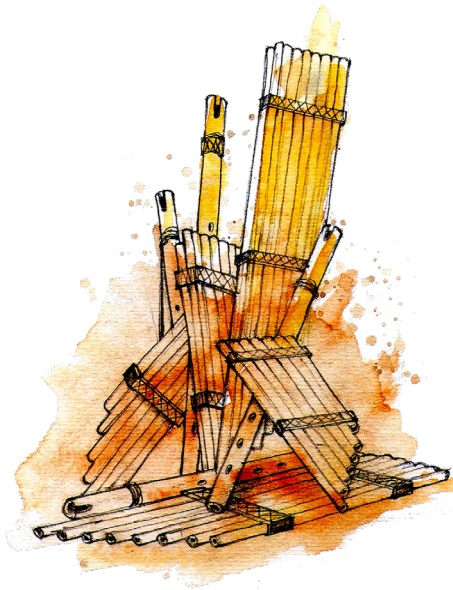
Composición: Rubén Cruz
Arreglo: Lautaro Reinoso

♩ = 80

The musical score is written on a single staff with a key signature of one flat (Bb) and a 6/8 time signature. It begins with a tempo marking of quarter note = 80. The score is divided into measures, with measure numbers 7, 13, 23, 28, 33, 39, 44, 49, 53, 57, 59, 65, and 74 indicated. Measure 13 contains a section marked with a double bar line, a repeat sign, and the number 5. Measure 33 is marked with a box containing the number 33. Measure 39 has a double bar line with the number 2 above it. Measure 57 is marked with a box containing the number 57. Measure 59 is marked with the text 'A Coda φ'. Measure 65 is marked with a box containing the number 65 and a 3-measure rest. Measure 74 has two endings: '1. D.S. al Coda' and '2. Coda φ'. The score uses various rhythmic values including eighth and sixteenth notes, rests, and dynamic markings like accents and slurs.

América Inca

Composición: Alejandro Pereyra
Arreglo: Mauro Ciavattini



*De cálido aliento, compromiso y la buena vibra de un gran equipo humano de músicos, afloró “Cañaverall”, bella y magnífica propuesta musical con nuestros aerófonos y sonoridades andinas. Continuando con su generoso andar, ahora nos comparten las partituras para que su trance y mágico paisaje sonoro vibre por todo el planeta, valiosa información y sensible ejemplo de la capacidad humana de cooperar a gran escala.
¡Abrazo fraterno desde Perú!*

SIGIBERTO VELÁSQUEZ
Quenista
Lima – Perú

América Inca

- huayno -

Quena 1

Composición: Alejandro Pereyra
Arreglo: Mauro Ciavattini

6 $\text{♩} = 65$

7 $\text{♩} = 60$

f

9 A Z. Malta

13 13 3 Z. Malta

19 3 3

23 Explosivo *ff*

27 A Quena 29 4

33 Quena Manzo *mp*

37 *f*

41

Quena 1

45 **45**

4

mf

51

f

53

3

3

55

tr

mp

3

58 **58**

f

63 **64**

f

3

3

3

3

3

3

66

3

3

mf

3

68

3

p

f

70 **70**

mp

cresc.

f

74

dim.

p

América Inca

- huayno -

Quena 2

Composición: Alejandro Pereyra
Arreglo: Mauro Ciavattini

8 $\text{♩} = 65$ 6

7 $\text{♩} = 60$ *f*

9 A Z. Malta

13 13 3 Z. Malta *mp*

19 3 3

23 Explosivo *f*

27 A Quena 29 8

37 Quena *mp* *f*

41

45 45 4 *mf*

Quena 2

51 

53 

55 

58 

62 

65 

67 

69 

71 

74 

América Inca

- huayno -

Quenacho en Re

Composición: Alejandro Pereyra

Arreglo: Mauro Ciavattini

$\text{♩} = 65$
Libre Expresivo

mf

5 Fin solo $\text{♩} = 60$ **7** *f*

9 A Z. Malta

13 **13** 3 Z. Malta *mp*

19 *mf* 3 3

23 Explosivo *f*

27 **29** A Quenacho en Re 4

33 Quenacho en Re Manzo *mp*



Quenacho en Re

37

Musical staff 37-40: Treble clef, key signature of one sharp (F#). Measures 37-40. Dynamics: *f*.

41

Musical staff 41-44: Treble clef, key signature of one sharp (F#). Measures 41-44. Dynamics: *f*.

45

Musical staff 45-48: Treble clef, key signature of one sharp (F#). Measure 45 contains a whole rest with a '7' above it. Measure 46 contains a dynamic marking of *f*. Measures 47-48. Dynamics: *f*.

55

Musical staff 55-57: Treble clef, key signature of one sharp (F#). Measure 55 contains a dynamic marking of *f*. Measure 56 contains a trill (tr) and a dynamic marking of *mp*. Measure 57 contains a triplet (3) and a dynamic marking of *f*.

58

Musical staff 58-61: Treble clef, key signature of one sharp (F#). Measures 58-61. Dynamics: *f*.

62

Musical staff 62-65: Treble clef, key signature of one sharp (F#). Measure 64 contains a boxed number '64'. Measures 62-65. Dynamics: *f*.

66

Musical staff 66-68: Treble clef, key signature of one sharp (F#). Measures 66-68. Dynamics: *p*.

69

Musical staff 69-73: Treble clef, key signature of one sharp (F#). Measure 70 contains a boxed number '70'. Measure 71 contains a triplet (3) and a dynamic marking of *f*. Measure 72 contains a whole rest with a '3' above it. Measure 73. Dynamics: *f*.

74

Musical staff 74-77: Treble clef, key signature of one sharp (F#). Measures 74-77. Dynamics: *f*.

Mama Quena

América Inca
- huayno -

Composición: Alejandro Pereyra
Arreglo: Mauro Ciavattini

♩=65
Libre Expresivo

mf

5 Fin solo 7 ♩=60
f

9 A Z. Malta

13 13 3 Z. Malta
mp

19 *mf* 3 3

23 Explosivo
f

27 A M. Quena 29 7

36 Mama Quena
mp

Mama Quena

39



42



55



58



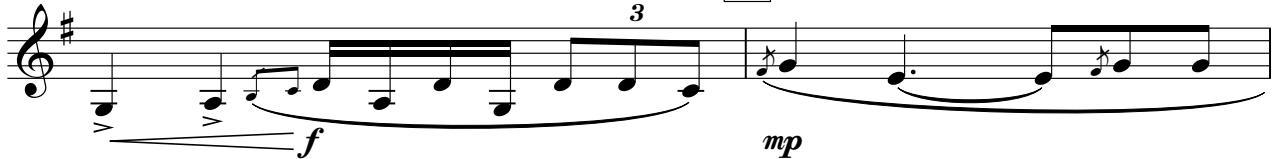
62



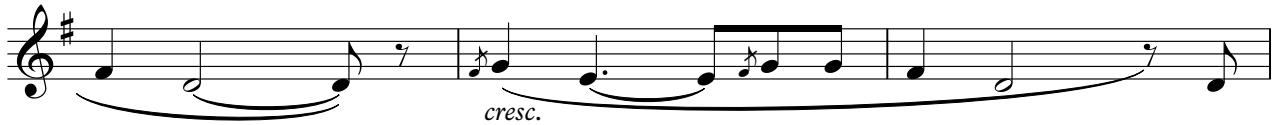
66



69



71



74



Zampoña Malta 1

América Inca
- huayno -

Composición: Alejandro Pereyra
Arreglo: Mauro Ciavattini

♩=65 6 7 ♩=60

10 *fp* 13 *fp* 3

16 *mp*

20 *mf* 3 3

23 *f*

27 29 5

34 Susurro (sikuri a 2) Sonido real (sikuri a 2) *cresc.*

38 *mf* 3

41 *cresc.*

44 45 *f*

Zampoña Malta 1

47 *mf*

50

53 *f* *sempre* 3 3 3 3 3 3

56 *f* 3 *mf* 58

59 3 3

62 3

64 64 *mf* 3

67 *p* *f* 3

70 70 *mp* *cresc.* 3

73 *f* *cresc.*

76 3

América Inca

- huayno -

Zampoña Malta 2

Composición: Alejandro Pereyra
Arreglo: Mauro Ciavattini

♩=65 6 7 ♩=60

fp *f* *fp*

10 13 3

mf *f*

16 *mp*

20 *mf* 3 3

23 Explosivo *f*

27 29 5

34 Susurro (sikuri a 2) *mp* Sonido real (sikuri a 2) *cresc.* 3

39 *mf* 3

42 *cresc.*

45 45 *f*

Zampona Malta 2

49

mf

52

f *sempre*

55

f

58 **58**

mf

61

f

64 **64**

mf

67

p

70 **70**

mp *cresc.*

74

f *cresc.*

76

f

América Inca

- huayno -

Zampoña Zanka

Composición: Alejandro Pereyra
Arreglo: Mauro Ciavattini

♩=65 6 7 ♩=60

9 *fp*

13 13 *mp* *mf* *f*

16 *mf* *mf*

20 *mp*

24 *mf*

27 29 *mp*

30

33

37

39 *cresc.* *mf* 3

Zampoña Zanka

42 *cresc.*

45 **45** *f*

48 *mf*

51 *f sempre*

55 *f sempre*

58 **58** *mf*

62 *cresc.* **64** *mf*

65 *mf*

68 *f* **70** *mp*

71 *cresc.*

74 *f* *cresc.*

Detailed description: This is a musical score for a piece titled "Zampoña Zanka". It consists of ten staves of music, numbered 42 to 74. The key signature is one sharp (F#) and the time signature is 8/8. The score includes various musical notations such as triplets, accents, and dynamic markings. Measure 42 starts with a triplet and a crescendo. Measure 45 is marked with a box containing the number 45 and a forte (f) dynamic. Measure 48 is marked mezzo-forte (mf). Measure 51 is marked f sempre. Measure 55 also has an f sempre marking. Measure 58 is marked mezzo-forte (mf) and contains a box with the number 58. Measure 62 is marked crescendo (cresc.) and contains a box with the number 64. Measure 65 is marked mezzo-forte (mf). Measure 68 is marked forte (f) and contains a box with the number 70. Measure 70 is marked mezzo-piano (mp). Measure 71 is marked crescendo (cresc.). Measure 74 is marked forte (f) and includes a crescendo (cresc.) marking.

América Inca

- huayno -

Zampoña Toyo

Composición: Alejandro Pereyra

Arreglo: Mauro Ciavattini

♩=65

6

7 ♩=60

fp *f* *fp* *mp*

10

mf *f*

13

17 *mf*

mp

20

mf

24 Explosivo

f

27

29

mp

31

35

cresc. 3

39

mf 3



Zampoña Toyo

43

45

43 *cresc.* *f*

Musical staff 43-45: Bass clef, key signature of one sharp (F#). Measures 43-45. Measure 43 starts with a *cresc.* marking. Measure 45 starts with a *f* marking. The staff contains eighth and sixteenth notes with accents and slurs.

47

47 *sfz*

Musical staff 47: Bass clef, key signature of one sharp (F#). Measure 47. Starts with a *sfz* marking. The staff contains eighth and sixteenth notes with accents and slurs.

49

49 *mf*

Musical staff 49: Bass clef, key signature of one sharp (F#). Measures 49-51. Starts with a *mf* marking. The staff contains eighth and sixteenth notes with accents and slurs.

52

52 *f* *sempre*

Musical staff 52: Bass clef, key signature of one sharp (F#). Measures 52-54. Starts with a *f* marking and *sempre* marking. The staff contains eighth and sixteenth notes with accents and slurs, including triplet markings.

55

55

Musical staff 55: Bass clef, key signature of one sharp (F#). Measures 55-57. The staff contains eighth and sixteenth notes with accents and slurs, including triplet markings.

58 58

58 *mf*

Musical staff 58: Bass clef, key signature of one sharp (F#). Measures 58-60. Starts with a *mf* marking. The staff contains eighth and sixteenth notes with accents and slurs, including a triplet marking.

62

64

62 *cresc.* *mf*

Musical staff 62-64: Bass clef, key signature of one sharp (F#). Measures 62-64. Starts with a *cresc.* marking. Measure 64 starts with a *mf* marking. The staff contains eighth and sixteenth notes with accents and slurs, including a triplet marking.

66

66 *mf* *p* *f*

Musical staff 66: Bass clef, key signature of one sharp (F#). Measures 66-68. Starts with a *mf* marking, followed by a *p* marking, and ends with a *f* marking. The staff contains eighth and sixteenth notes with accents and slurs, including a triplet marking.

70 70

70 *mp* *cresc.*

Musical staff 70: Bass clef, key signature of one sharp (F#). Measures 70-72. Starts with a *mp* marking. Measure 72 starts with a *cresc.* marking. The staff contains eighth and sixteenth notes with accents and slurs, including a triplet marking.

74

74 *f* *cresc.*

Musical staff 74: Bass clef, key signature of one sharp (F#). Measures 74-76. Starts with a *f* marking. Measure 76 starts with a *cresc.* marking. The staff contains eighth and sixteenth notes with accents and slurs.

América Inca

- huayno -

Huancara

Composición: Alejandro Pereyra
Arreglo: Mauro Ciavattini

♩=65 6 7 ♩=60

f *f*

13 13

mf

17

mp

21

mf

25

f

28 29

mp

32

mf

37

mf

41

cresc.

Huancara

45 45

f

49

mf *sfz*

53

f sempre

57 58

mf

61 64

mf

65

mf *p*

69 70

f *mp* *cresc.*

73

f

76

f



The background features stylized, grey silhouettes of bamboo stalks and leaves. The stalks are vertical and segmented, with clusters of long, narrow leaves extending from them. The overall style is minimalist and graphic.

NOBDAI

NODAL



Partituras generales

Escuchá el disco en la web:

bit.ly/nodaldisco

Caña

Composición y arreglo: Lautaro Reinoso



Cañaverl representa un modo amoroso de meterse en las profundidades sonoras de nuestra tierra. Va al encuentro memorioso de una musicalidad profunda y se anima a la búsqueda de horizontes que aguardan en el ayer y el mañana. De este modo ilumina las raíces con las luces de otros tiempos. Escuchar esta música se transforma en un encuentro íntimo y bello, revestido de candor, de fiesta, de melancolía, de ritualidad, para reconocernos de un modo claro y necesario.

JUAN FALÚ

Músico

Buenos Aires – Argentina

Caña

- aire de bailecito -

Composición y arreglo:
Lautaro Reinoso

$\text{♩} = 110$

Quena 1
Quena 2
Quenacho en Re 1
Quenacho en Re 2
Mama Quena
Zamponia Malta 1
Zamponia Malta 2
Zamponia Zanka 1
Zamponia Toyo

11

Qn 1
Qn 2
Qch 1
Qch 2
M Qn
Zn M 1
Zn M 2
Zn Z 1
Zn T



16

Qn 1 *mp* *f*

Qn 2 *mp*

Qch 1 *mp* *f*

Qch 2 *mp*

M Qn *mp* *f*

Zñ M 1 *f*

Zñ M 2 *f*

Zñ Z 1 *f*

Zñ T



23

Qn 1 *p* *mf*

Qn 2 *p* *mf*

Qch 1 *p* *mf* *f*

Qch 2 *p* *mf*

M Qn *f*

Zñ M 1 *mf* *f* *mf*

Zñ M 2 *mf* *f* *mf*

Zñ Z 1 *mf* *f* *mf*

Zñ T *mf* *mf*

31 35

Qn 1 *ff* *mf* *p*

Qn 2 *ff* *mf* *p*

Qch 1 *p*

Qch 2 *ff* *mf* *p*

M Qn *ff* *mf* *p*

Zñ M 1 *p* *f* *mp* *mf*

Zñ M 2 *p* *f* *mp* *mf*

Zñ Z 1 *p* *f* *mp* *mf*

Zñ T *p* *f*



39 45

Qn 1 *f* *mf*

Qn 2 *f* *mf*

Qch 1 *f* *mf*

Qch 2 *f* *mf*

M Qn *f* *mf*

Zñ M 1 *f*

Zñ M 2 *f*

Zñ Z 1 *f*

Zñ T *f*

53 Impro.
(Opc. solo escrito)

To Coda

47

Qn 1

Qn 2

Qch 1

Qch 2

M Qn

Zn M 1

Zn M 2

Zn Z 1

Zn T

mp *f* *mp* *f* *mp* *f*



55

Em⁷ D⁷ G F#m⁷(b⁵) B⁷ Em⁷ D⁷ G

Qn 1

Qn 2

Qch 1

Qch 2

M Qn

Zn M 1

Zn M 2

Zn Z 1

Zn T

mf *f* *mf* *f* *f*

D.S. al Coda ϕ Coda ϕ

1. 2.

63 F#m7(b5) B7 Em7 D7 G F#m7(b5) B7 Em7

Qn 1 *f* *f*

Qn 2 *f* *f*

Qch 1 *f* *f*

Qch 2 *f* *f*

M Qn *f* *f*

Zñ M 1 *ff* *f*

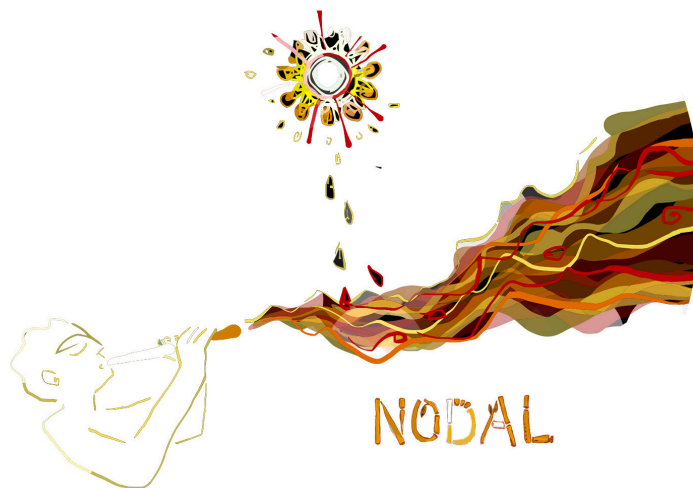
Zñ M 2 *ff* *f*

Zñ Z 1 *ff* *f*

Zñ T *ff* *f*

Corteza

Composición y arreglo: Mateo Martino



*Como un latir del viento / Un cañaveral, llegó a mi huerto, / como un latir del viento, /
soplando en él, / toda la ternura de la tierra, / y en ella, también sus lamentos. / En su luz
treparon todas las voces, / todos los ríos, las piedras, todos los paisajes del alma. / Como un
cielo de allá, encendiendo posibles / Entre gestos de vidalas. / Compartimos los abrazos, /
siempre entre cañas cantando, / y cuando la vida arrimó sus sombras / nos cobijó en su luz
el milagro. / En cada abrazo, / quedó en mí una semilla abierta, / Que se fue haciendo
flor, entre nuevas flores, / y así, seguirá, / pariendo primaveras, / en cada corazón que so-
ple. / Un cañaveral llegó a mi huerto, como un latir del viento, / Y en la paz de la ternura,
se quedó para siempre, / Como un mantra ritual de lo cierto.*

MONCHI NAVARRO, en el hornerito de barro

Vientista, compositor, creador y director de la Orquesta Comunitaria Enrique Angelelli

La Rioja - Argentina

Corteza

- candombe -

Composición y arreglo:
Mateo Martino

$\text{♩} = 80$ 4

Quena 1
Quena 2
Quenacho en Re
Mama Quena
Zampoña Malta 1
Zampoña Malta 2
Zampoña Zanka 1
Zampoña Zanka 2
Zampoña Toyo

mf *f* *p* *mf* *f* *mf* *p* *mf* *mf*

Detailed description: This is the first system of a musical score for 'Corteza' in 4/4 time. It features nine staves for different instruments: Quena 1, Quena 2, Quenacho en Re, Mama Quena, Zampoña Malta 1, Zampoña Malta 2, Zampoña Zanka 1, Zampoña Zanka 2, and Zampoña Toyo. The tempo is marked as quarter note = 80. A rehearsal mark '4' is placed above the Quena 1 staff. The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *p* (piano). There are also triplet markings (3) over certain notes in the Quena 1, Quenacho en Re, and Zampoña Malta 2 parts.



6

Qn 1
Qn 2
Qch en Re
M Qn
Zñ M 1
Zñ M 2
Zñ Z 1
Zñ Z 2
Zñ T

f *f* *mf* *mf* *f* *f* *f* *f* *f*

Detailed description: This is the second system of the musical score, starting at measure 6. It features nine staves for different instruments: Qn 1, Qn 2, Qch en Re, M Qn, Zñ M 1, Zñ M 2, Zñ Z 1, Zñ Z 2, and Zñ T. The score continues with various musical notations, including dynamic markings like *f* (forte) and *mf* (mezzo-forte), and triplet markings (3) over notes in several parts.



22

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ Z 2

Zñ T



27

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ Z 2

Zñ T



33 Solo impro
(opc. solo sugerido)

32

F#m7 Bm F#7 Bm

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ Z 2

Zñ T

Vibrato

p



37

F#m7 Bm F#7 Bm

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ Z 2

Zñ T

p

p

mp

mp

mp

mp

mp

41 $F^{\#}m^7$ Bm $F^{\#}7$ Bm

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ Z 2

Zñ T

cresc. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *cresc.* *mf*



45 $F^{\#}m^7$ Bm $F^{\#}7$ **48**

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ Z 2

Zñ T

f *mp* *f* *mp* *f* *f* *f* *f* *f* *f* *f* *p* *p* *p*



50

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ Z 2

Zñ T

mf *f* *mp* *f* *mf* *f* *p* *mf*

Frull

Frull



56

58 Palmas

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ Z 2

Zñ T

sfz *sfz* *sfz* *sfz* *f* *f* *f* *p* *p* *p* *cresc.* *cresc.* *cresc.*

Palmas

Palmas

Palmas

Recitado

4

4

4

62 Coro (sigue con palmas)

Qn 1 *La mp* la rai la la ra lai la

Qn 2 *La mp* la rai la la ra lai la

Qch en Re *La mp* la rai la la ra lai la

M Qn

Zñ M 1 *cresc.* *mf*

Zñ M 2 *mf*

Zñ Z 1 *mf*

Zñ Z 2 *mf*

Zñ T *mf*



67

Qn 1 lai lai la ra lai la *La mp* la rai la la ra lai la

Qn 2 lai lai la ra lai la *La mp* la rai la la ra lai la lai lai la

Qch en Re lai lai la ra lai la *La mp* la rai la la ra lai la lai lai la

M Qn

Zñ M 1 *cresc.*

Zñ M 2 *cresc.*

Zñ Z 1 *cresc.*

Zñ Z 2 *cresc.*

Zñ T *cresc.*



72 A Quena Frull **73**

Qn 1 *ff*

Qn 2 *mp* *3* A Quena

Qch en Re *mp* *3*

M Qn *Fin de recitado* *Palmas* *4*

Zñ M 1 *f* *3* *3*

Zñ M 2 *f* *3* *3*

Zñ Z 1 *f*

Zñ Z 2 *f*

Zñ T *f*



77

Qn 1 *f* *3*

Qn 2 *f* *3*

Qch en Re *Palmas* *4*

M Qn *4*

Zñ M 1 *3* *3*

Zñ M 2 *3* *3*

Zñ Z 1

Zñ Z 2

Zñ T

81 rall.

Recitado

Para cuidar bien lo de adentro
 la corteza va por fuera
 aguantando temporales
 fríos, vientos, lo que sea.

La dureza de sus marcas
 son un mapa de memorias
 cada línea es un relato
 cada marca es una historia.

Sopla un viento que recorre
 sus rincones, sus hendijas
 siempre vienen nuevos vientos
 y eso es hoy buena noticia.

Fuego y madera
 cuero y calor
 amuchándose en las calles
 resistiendo con tambor.

Cuando todo tira fuerte
 para ser puertas adentro
 hay fogones invitando
 para ser(se) en los encuentros.

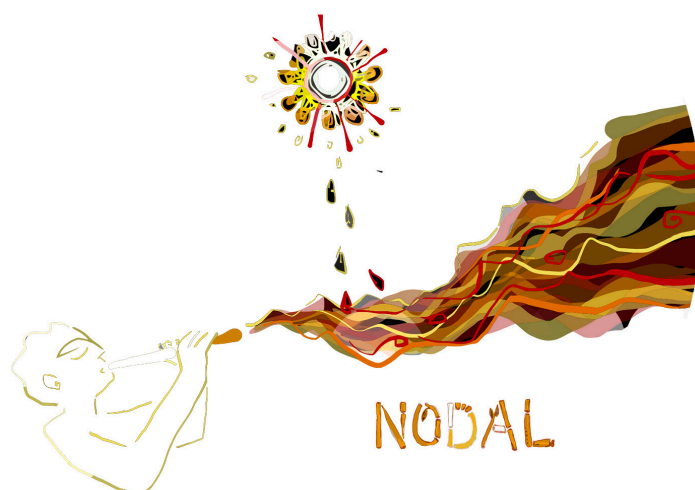
Y hay momentos en que quema
 ser corteza colectiva
 ser trinchera siendo muchos
 aguantando lo de arriba.

Ser corteza y resistencia
 en las miradas y el abrazo
 ser corteza siendo muchos
 candombeando por lo bajo.



Huayno del valle

Composición y arreglo: Lautaro Reinoso



CAÑAVERAL

Es el abrazo necesario para adentrarse en historias contadas por el viento.

Es el abrazo hermanado, invitando a la unión a través de las cañas, de juegos en melodías, de sonrisas compartidas, de notas sentidas... el soplo. Cada uno con su esencia, sumando en armonía desde lo más profundo del ser.

Es el abrazo que incita a seguir creciendo, creando y sobre todo creyendo en el vuelo del viento, la magia de la música... ¡Gratitud! Por este encuentro, por seguir creciendo, aprendiendo, por esta amistad, por este amor, por este ABRAZO... ¡gracias! Por sumarme a este ventarrón de emociones.

DÉBORA VILLALVA

Cantante y vientista

Merlo, San Luis – Argentina

Huayno del valle

- huayno -

Composición y arreglo:
Lautaro Reinoso

♩=65

Musical score for Huayno del valle, measures 1-8. The score is written for a variety of instruments: Quena 1, Quena 2, Quenacho en Re, Mama Quena, Zamponia Malta 1, Zamponia Malta 2, Zamponia Zanka 1, Zamponia Zanka 2, Zamponia Toyo, and Huancara. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked as ♩=65. The score includes various musical notations such as triplets, dynamics (p, mf), and articulation marks.



Musical score for Huayno del valle, measures 9-16. The score continues with instruments: Qn 1, Qn 2, Qch en Re, M Qn, Zñ M 1, Zñ M 2, Zñ Z 1, Zñ Z 2, Zñ T, and Hnc. Measure 9 is marked as a Solo for Qn 1. The score features dynamics (f, p) and articulation marks.



17 Fin de solo

Qn 1 *cresc.* *f*

Qn 2

Qch en Re *f*

M Qn *f*

Zñ M 1 *cresc.* *f*

Zñ M 2 *cresc.* *f*

Zñ Z 1 *cresc.* *f*

Zñ Z 2 *cresc.* *f*

Zñ T *cresc.* *f*

Hnc



25

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1 *mf* *f* *mp* *mf* *f* *mf* *f*

Zñ M 2 *mf* *f* *mp* *mf* *f* *mf* *f*

Zñ Z 1 *mf* *f* *mf*

Zñ Z 2 *mf* *f* *mf*

Zñ T *mf* *f* *mf*

Hnc *mf*

32

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ Z 2

Zñ T

Hnc

mf

mp

cresc.

3



39

41

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ Z 2

Zñ T

Hnc

mp

f

p

cresc.



48 52 Impro (opc. solo escrito)

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ Z 2

Zñ T

Hnc



58

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ Z 2

Zñ T

Hnc

66

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ. Z 2

Zñ T

Hnc

p

cresc.



74

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ. Z 2

Zñ T

Hnc

mf

f

cresc.

f



Musical score for measures 82-84. The score includes parts for Qn 1, Qn 2, Qch en Re, M Qn, Zñ M 1, Zñ M 2, Zñ Z 1, Zñ Z 2, Zñ T, and Hnc. Dynamics include *mf*, *mp*, and *p*. Trills and triplets are present in several parts.



Musical score for measures 93-96. The score includes parts for Qn 1, Qn 2, Qch en Re, M Qn, Zñ M 1, Zñ M 2, Zñ Z 1, Zñ Z 2, Zñ T, and Hnc. Dynamics include *cresc.* and *f*. Trills and triplets are present in several parts.

100

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ. Z 2

Zñ T

Hnc

p *f* *mf* *mp* *cresc.* *f*



107

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ. Z 2

Zñ T

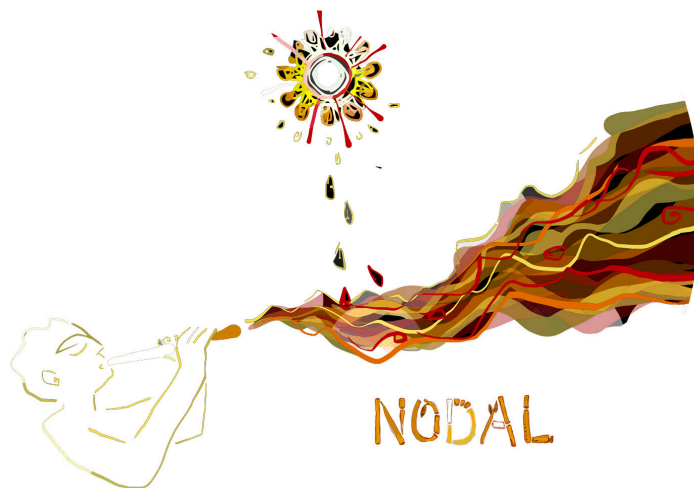
Hnc

mf *dim.* *pp*



Niño de sal

Composición: Mauro Ciavattini
Arreglo: Mauro Ciavattini y Lautaro Reinoso



Mauro Ciavattini logra acercarnos con Cañaverál, a la innata concertación de las cañas.

EDGAR ESPINOZA

Músico, Organizador del Encuentro Internacional de Quenistas
Lima – Perú

LA SINFONIA DEL CAÑAVERAL

Y sucedió que el hombre en su andar por el mundo entre esperanzas y sueños, hambre y soledades, lo vio; sí, junto al lago vio al bambú, esbelto y apasionado, meciéndose al viento, se acercó en silencio y tomando el tallo alto, con cuidado lo cortó, miró hacia adentro por un extremo y, solo vio oscuridad; lo acercó a sus labios y sopló.... surgió la voz de la caña como una luz ancestral, y palpitante, entonces la sinfonía cósmica vibró colmada del canto y la dulzura de todo el CAÑAVERAL.

LUZ ÁNGELES REYES

Organizadora del Encuentro Internacional de Quenistas
Lima – Perú

Niño de sal

- vidala -

Composición: Mauro Ciavattini
Arreglo: Mauro Ciavattini - Lautaro Reinoso

1 $\text{♩} = 55$

A Moxeño en Sol Mx. en Sol A Quena

Quena 1 *mp*

Quena 2

A Moxeño en Sol Mx. en Sol

Quenacho en Re *mp*

Libre A tempo

Mama Quena *mf* *mp*

Zampoña Malta 1

Zampoña Malta 2

Zampoña Zanka 1 *mp* *mf*

Zampoña Zanka 2 *mp* *mf*

Zampoña Toyo *p* *mf*

Bombo Legüero $\frac{3}{4}$

18

12 Quena *mf*

Mx en Sol *mf*

Qn 2 *mp*

A Qch. en Re Qch. en Re *mp* *mf*

M Qn *mf*

Zñ M 1 *mp*

Zñ M 2

Zñ Z 1 *mp* *p*

Zñ Z 2 *mp* *p*

Zñ T *mp* *p*

B Lg *mp*

38 44

Qn 1 *p* *mf* *ff*

Qn 2 *p* *ff*

Qch. en Re *p* *f*

M Qn

Zā M 1 *mp* *f*

Zā M 2 *mp* *f*

Zā Z 1 *mp* *f*

Zā Z 2 *mp* *f*

Zā T *mp* *f*

B Lg

48 53

Qn 1 *f* *ff*

Qn 2 *f* *ff*

Qch. en Re

M Qn *ff*

Zā M 1 *p* *f* *mf* *f*

Zā M 2 *p* *f* *mf* *f*

Zā Z 1 *p* *f*

Zā Z 2 *p* *f*

Zā T *p* *f*

B Lg *f*

57

Qn 1

Qn 2

Qch. en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ Z 2

Zñ T

B Lg

mf

mp

f

Ayer

Composición y arreglo: Juan Corbera



Cañaveras: Escucho otra vez con atención estas músicas y creo que sería imposible imaginarlas creadas desde Europa o desde Buenos Aires. Estas músicas salen desde nuestro interior en todo sentido. Mirada joven y a su vez ancestral que ofrece una escritura variada respetuosa con sus raíces, lanzadas a un futuro ofreciendo un material que sin dudas será visitado, estudiado y consultado por lxs músicxs que quieran conocer de nuestro folclore norteno, altiplano y argentino. Gracias Mauro Ciavattini, gracias a cada uno de los cañaveras y gracias a cada artista que muestre una patria grande, federal, que no pida permiso al viejo mundo para ser el nuevo mundo.

MARCELO MOGUILVSKY

Músico multinstrumentista, compositor y docente
Buenos Aires - Argentina

Ayer

- aire de chacarera -

Composición y arreglo:
Juan Corbera

♩ = 115

This musical score system includes the following parts:

- Quena 1**: Treble clef, 3/4 time, starting with a rest and then playing a melodic line with *mf* dynamics.
- Quena 2**: Treble clef, 3/4 time, starting with a rest and then playing a melodic line with *mf* dynamics.
- Quenacho en Re**: Treble clef, 3/4 time, playing a melodic line with *mp* dynamics.
- Mama Quena**: Treble clef, 3/4 time, playing a melodic line with *mp* dynamics.
- Zampoña Malta 1**: Treble clef, 3/4 time, playing a rhythmic line with *p* dynamics.
- Zampoña Malta 2**: Treble clef, 3/4 time, playing a rhythmic line with *p* dynamics.
- Zampoña Zanka 1**: Treble clef, 3/4 time, playing a melodic line with *mp* dynamics.
- Zampoña Toyo**: Bass clef, 3/4 time, playing a melodic line with *mp* dynamics.
- Bombo Legüero**: Percussion part in 3/4 time, indicated by a double bar line and a 3/4 time signature.

9

This musical score system includes the following parts:

- Qn 1**: Treble clef, 3/4 time, playing a melodic line with *f* dynamics.
- Qn 2**: Treble clef, 3/4 time, playing a melodic line with *f* dynamics.
- Qch. en Re**: Treble clef, 3/4 time, playing a melodic line with *mp* dynamics.
- M Qn**: Treble clef, 3/4 time, playing a melodic line with *mp* dynamics.
- Zã M 1**: Treble clef, 3/4 time, playing a rhythmic line with *p* dynamics and *cresc.* markings.
- Zã M 2**: Treble clef, 3/4 time, playing a rhythmic line with *cresc.* markings.
- Zã Z 1**: Treble clef, 3/4 time, playing a rhythmic line with *p* dynamics and *cresc.* markings.
- Zã T**: Bass clef, 3/4 time, playing a rhythmic line with *p* dynamics and *cresc.* markings.
- B Lg**: Percussion part in 3/4 time, playing a rhythmic line with *p* dynamics and *cresc.* markings.



15 17

Qn 1

Qn 2

Qch. en Re

M Qn

Zn M 1

Zn M 2

Zn Z 1

Zn T

B Lg

mf

sfz

f



21

Qn 1

Qn 2

Qch. en Re

M Qn

Zn M 1

Zn M 2

Zn Z 1

Zn T

B Lg

p

f

mf

cresc.

mf

40

Qn 1 *f* *mp*

Qn 2 *f* *mp*

Qch. en Re *mf* *mp* Fin solo

M Qn *mf* *mp*

Zñ M 1 *mf*

Zñ M 2 *mf*

Zñ Z 1 *mf* *cresc.*

Zñ T *mf* *cresc.*

B Lg *mf*



48

Qn 1 *f* *p* *cresc.*

Qn 2 *f* *p* *cresc.*

Qch. en Re *f* *p* *cresc.*

M Qn *f* *p* *cresc.*

Zñ M 1 *f*

Zñ M 2 *f*

Zñ Z 1 *f*

Zñ T *f*

B Lg *f*

56

Qn 1 *f* 4

Qn 2 *f* 4

Qch. en Re *f* 4

M Qn

Zñ M 1 *mf*

Zñ M 2 *mf*

Zñ Z 1 *mf*

Zñ T *mf*

B Lg *mf*



63

Qn 1 *f* 4 *mf* 4

Qn 2 *f* 4 *mf* 4

Qch. en Re *f* 4 *mf* 4

M Qn *f* 4 *mf* 4

Zñ M 1 *f* 4 *f* 4 *f* 4

Zñ M 2 *f* 4 *f* 4 *f* 4

Zñ Z 1 *f* *mp*

Zñ T *f* *mp*

B Lg *f*

69 70

Qn 1 *f*

Qn 2 *f*

Qch. en Re *f* *mf*

M Qn *f* *mf*

Zñ M 1 *f* *p*

Zñ M 2 *f* *p*

Zñ Z 1 *f*

Zñ T *f* *mf*

B Lg



76

Qn 1 *mf*

Qn 2 *mf*

Qch. en Re

M Qn

Zñ M 1 *mf*

Zñ M 2 *mf*

Zñ Z 1

Zñ T *f* *f*

B Lg

Musical score for measures 84-88. The score includes parts for Qn 1, Qn 2, Qch. en Re, M Qn, Zñ M 1, Zñ M 2, Zñ Z 1, Zñ T, and B Lg. Dynamics include *p*, *cresc.*, and *f*. The Zñ Z 1 part features a 4-measure rhythmic pattern.



Musical score for measures 92-96. The score includes parts for Qn 1, Qn 2, Qch. en Re, M Qn, Zñ M 1, Zñ M 2, Zñ Z 1, Zñ T, and B Lg. Dynamics include *mf*, *f*, *cresc.*, and *mp*. The Zñ Z 1 part features a 4-measure rhythmic pattern.

99

Qn 1

Qn 2

Qch. en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ T

B Lg

mp *p* *f* *mp* *mp*



106

Qn 1

Qn 2

Qch. en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ T

B Lg

mp *mf* *mf*

cresc. *cresc.* *cresc.*

E7 Am F7 E7 Am

127 Impro
(Opc. solo escrito)

Frull

Qn 1 *f* Am F7 E7 Am Frull F7 E7

Qn 2 Frull *f*

Qch. en Re Frull *f*

M Qn Frull *f*

Zñ M 1 *f* *mp*

Zñ M 2 *f* *mp*

Zñ Z 1 *f* *mp*

Zñ T *f* *mp*

B Lg *mf*



135 Am F7 E7 Am F7 E7 A7

Qn 1 *f* 2 4 4 4

Qn 2

Qch. en Re *mp* *cresc.*

M Qn *mp* *cresc.*

Zñ M 1 *cresc.*

Zñ M 2 *cresc.*

Zñ Z 1 *cresc.*

Zñ T *cresc.*

B Lg 4 4

143

Fin Solo

Qn 1

Qn 2

Qch. en Re

M Qn

Zn̄ M 1

Zn̄ M 2

Zn̄ Z 1

Zn̄ T

B Lg



148

Qn 1

Qn 2

Qch. en Re

M Qn

Zn̄ M 1

Zn̄ M 2

Zn̄ Z 1

Zn̄ T

B Lg

El olvido y la fe

Composición: Ramón Navarro
Arreglo: Lautaro Reinoso



CAÑAVERAL remite al origen.

Vientos sibilantes entre cañas, primarias flautas de primarios músicos.

NODAL cañas entrelazadas, abrazadas, anudadas en movimiento, un todo perfecto ensamblado. Sutiles sonos en mágica armonía, amalgama...

Proyecto imprescindible. Gracias CAÑAVERAL, por el aporte de partituras, para un orgánico que se verá enriquecido con sus valiosos arreglos.

Gracias CAÑAVERAL por el regalo a nuestros oídos.

Gracias CAÑAVERAL, por haber hecho realidad un viejo sueño que tuvimos con Juan, allá por los "80"...

Los amo y admiro

ELIDA BEATRIZ PFLEIDERER

Aerofonista, docente de instrumentos autóctonos

Rosario, Santa Fe – Argentina

El olvido y la fe

Composición: Ramón Navarro
Arreglo: Lautaro Reinoso

Libre expresivo

Moxeño en Sol
mf

Zampoña Malta 1

Zampoña Malta 2

Zampoña Malta 3

Zampoña Malta 4

Zampoña Zanka 1

Zampoña Zanka 2

Zampoña Toyo



9 $\text{♩} = 70$
A tempo

Mx en Sol
f
slap

Zñ M 1
mp
slap
mf
mp

Zñ M 2
mp
mf
mp

Zñ M 3

Zñ M 4

Zñ Z 1
slap
mp

Zñ Z 2

Zñ T
Slap
Susurro
mp



16 17

Mx en Sol

Zñ M 1

Zñ M 2

Zñ M 3

Zñ M 4

Zñ Z 1

Zñ Z 2

Zñ T

Susurro

Slap

mf

mp

mf

Susurro

Slap

mf

mp

mf

Slap

mf

Slap

mf

Susurro

mp

Slap

mf

Slap

mf

Susurro

pp

Sonido real

mf

Slap

mf

Susurro

p

Sonido real

pp

mp

Sonido real

pp

mf

pp



23 25

Mx en Sol

Zñ M 1

Zñ M 2

Zñ M 3

Zñ M 4

Zñ Z 1

Zñ Z 2

Zñ T

Sonido real

Slap

f

p

mf

Sonido real

Slap

p

mf

4

4

Sonido real

mf

Recitado

Slap

mf

Sonido real

Slap

mf

mf

44 49

Mx en Sol

Zñ M 1 *Sonido real*

Zñ M 2 *Sonido real*

Zñ M 3

Zñ M 4

Zñ Z 1

Zñ Z 2

Zñ T

50 rit.

Mx en Sol

Zñ M 1

Zñ M 2

Zñ M 3

Zñ M 4

Zñ Z 1

Zñ Z 2

Zñ T

Recitado

(recopilación de Mons. Enrique Angelelli)

Me vine del cerro tan solo por verte
trayendo de mama, que está tan enferma
un ramo de flores, y una botijita para que se la llenes con agua bendita.

San Nicolas piadoso
deja que te cante canciones del cerro, deja que te implore todo a mi manera
vos mejor que nadie sabes lo que quiero, te pido me ayudes en esta cosecha.

Que llueva tupido pa' que la algarroba se crie robusta
y pueda llenar mi enramada con tus vainas doradas
Te ruego me ayudes, que no se me pierda ninguna ovejita de mi linda majada
que vuelva el tordillo que lo tengo extraviado' y la vaca mora tenga una ternera.

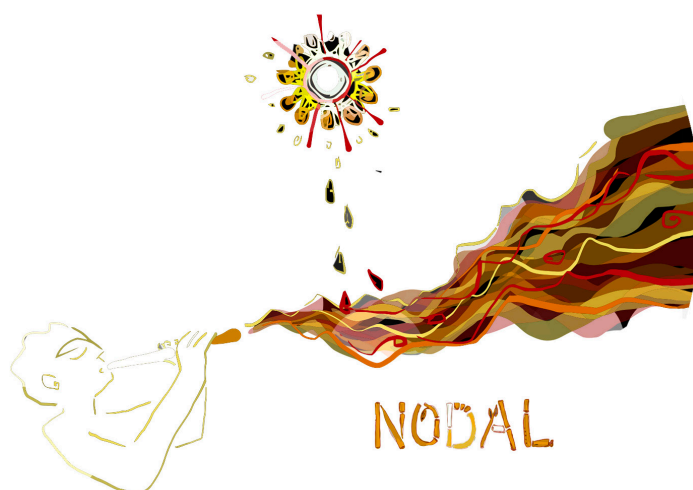
San Nicolás bendito,
te prometo unas trenzas, las más lindas que han visto mis ojos
son las trenzas renegridas de mama que tanto la quiero.

Yo las cortaré, yo las traeré pa'l año que viene
pero que mama sane, que no esté más tullida.

San Nicolás bendito protector de nosotros
San Nicolás piadoso
deja que te rece, deja que te cante canciones del cerro.

El mudito

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso



“Cañaverall” me suena e imagino, tubos sonando desde la raíz y proyectando colores, sentimientos, culturas, ancestros, nuevos soplos. “Cañaverall” es abrazo largo, hermano y compañero.

JOSÉ EUGENIO “CHATO” GONZÁLEZ

Músico

Humahuaca, Jujuy - Argentina

El mudito

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso

1

♩ = 70

Quena 1
Quena 2
Quena 3
Quenacho en Re
Mama Quena
Zampoña Malta 1
Zampoña Malta 2
Zampoña Zanka
Zampoña Toyo
Huancara

mf - sfz *mf* *<sfz* *f*

mf - sfz *mf* *<sfz* *f*

mf - sfz *mf* *<sfz* *f*

mf - sfz *mf* *<sfz* *f*

mf - sfz *mp* *<sfz* *mf*

mf - sfz *mp* *<sfz* *mf*

mf - sfz *mp* *sfz* *mf*

mf - sfz *mp* *<sfz* *mf*

f *mp* *f*

A Zñ. Zanka

13

10

Qn 1
Qn 2
Qn 3
Qch en Re
M Qn
Zñ M 1
Zñ M 2
Zñ Z 1
Zñ T
Hnc

mp *mp* *p*

A Zñ. Zanka

Zñ. Zanka

f *p*

Solo

Slap

Sonido real

p *p* *p*

20

Qn 1

Qn 2

Qn 3

Qch en Re

Zñ. Zk. A M. Quena

Zñ M 1 Solo *f* *mp* *f*

Zñ M 2 *mf*

Zñ Z 1 Fin solo *p* *mf*

Zñ T *mf*

Hnc *mf*



30

Qn 1

Qn 2

Qn 3

Qch en Re *f*

Zñ. Zk.

Zñ M 1 *mp* *f* *p*

Zñ M 2 *mp* *f* *mf* *p*

Zñ Z 1 *mf* *p*

Zñ T *p*

Hnc

39

40

Qn 1

Qn 2

Qn 3

Qch en Re

Zñ. Zk.

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ T

Hnc

Zñ. Zanka

p

f

f



49

55

Qn 1

Qn 2

Zñ. Zk.

Qch en Re

Zñ. Zk.

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ T

Hnc

A Quena

Quena

f

f

mf

mf

f

mf

f

f

mf

mp

mp

mp

f

mp

mp



76

Qn 1 *mf* *< sfz* *f*

Qn 2 *mf* *< sfz* *f*

Qn. *< sfz* *f*

Qch en Re *mf* *< sfz* *f*

M. Qn. *mf* *< sfz* *f*

Zñ M 1 *mf* *< sfz* *mf*

Zñ M 2 *mf* *< sfz* *mf*

Zñ Z 1 *mf* *< sfz* *mf*

Zñ T *mf* *< sfz* *mf*

Hnc



85 Impro (Opc.
Am solo escrito)

85 Am solo escrito D⁷ Am Em Am D⁷ Am

Qn 1

Qn 2

Qn.

Qch en Re

M. Qn.

Zñ M 1 *f* Am D⁷ Am Em Am D⁷ Am

Zñ M 2 *p* *< sfz* *p* *< sfz* *p*

Zñ Z 1 *p* *< sfz* *p* *< sfz* *p*

Zñ T *p*

Hnc *p*



94 Em Am D7 Am Em Am D7

Qn 1 *f* *4* *4* *2* *2* *4* *4* *4* *4*

Qn 2

Qn.

Qch en Re

M. Qn.

Zñ M 1 Em Am D7 Am Em Am D7

Zñ M 2 *sfz* *p* *sfz* *p*

Zñ Z 1 *sfz* *p* *sfz* *p*

Zñ T

Hnc



103 Am Em Am D7 Am Em Am

Qn 1 *f* *4* *2* *2* *f*

Qn 2

Qn.

Qch en Re

M. Qn.

Zñ M 1 Am Em Am *f* *4* *4* *4* *4* D7 Am *4* *4* *4* *4* Em Am

Zñ M 2 *sfz* *mf* *sfz* *p*

Zñ Z 1 *sfz* *mf* *sfz* *p*

Zñ T *mf*

Hnc *mf*

111

D⁷ Am Em Am D⁷ Am

Qn 1

Qn 2

Qn.

Qch en Re

M. Qn.

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ T

Hnc

mf

p *sfz* *mf*

mf *mf* *mf*

2 2

119

Em

120

Qn 1

Qn 2

Qn.

Qch en Re

M. Qn.

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ T

Hnc

f

mf *sfz* *f*

f

f

f

f

f

f

f

f

f

f



125

Qn 1 *mf* *sfz* *f* *tr* *mp* *ff*

Qn 2 *mf* *sfz* *f* *tr* *mp* *ff*

Qn. *mf* *sfz* *f* *tr* *mp* *ff*

Qch en Re *mf* *sfz* *f* *tr* *mp* *ff*

M. Qn. *mf* *sfz* *f* *tr* *mp* *ff*

Zn M 1 *mf* *ff*

Zn M 2 *mp* *ff*

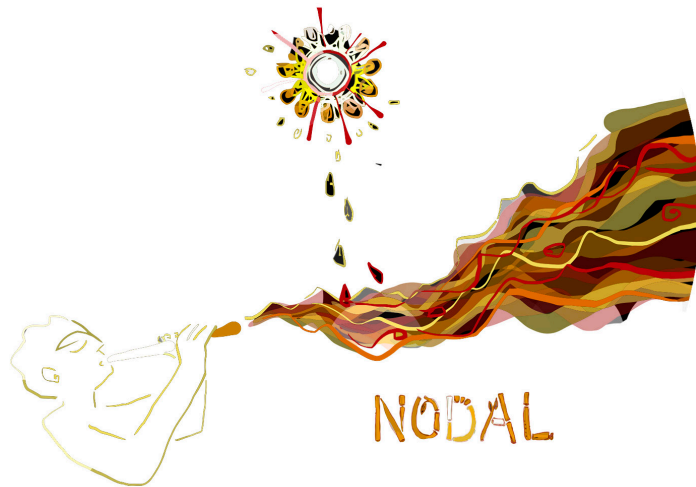
Zn Z 1 *mp* *ff*

Zn T *mp* *ff*

Hnc

Plegaria de sikus y campanas

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso



Mauro Ciavattini Cañaverl son un ensamble exquisito, que han desarrollado una sonoridad única e innovadora con los vientos andinos. Celebramos la publicación de los arreglos que sin dudas, serán un aporte valioso para la música popular argentina.

DÚO PALACIOS QUIROGA

Jujuy – Argentina

Lejos de los sonidos de Uña Ramos cerca de la polifonía contemporánea en sikus y quenás. Arreglos acertados de Mauro Ciavattini que excede las fronteras del folklore andino. Propone nuevos abordajes en antiguos sonidos. Que se desarrolla para que estos instrumentos se universalicen cada día, música para el mundo.

MICAELA CHAUQUE

Artista indígena, tañedora de sikus, quenás y coplas

Tilcara, Jujuy – Argentina

Plegaria de sikus y campanas

5

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso

Moxeño en Sol

Quena 1

Quena 2

Quena 3

Quenacho en Re

Mama Quena

Zampoña Malta 1

Zampoña Malta 2

Zampoña Zanka

Zampoña Toyo

Huancara



8

Mx en Sol

Qn 2

Qn 3

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

Hnc

Slap

Sonido real

mf

mf

mf



14

Mx en Sol

Qn 2

Qn 3

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

Hnc



21

Mx en Sol

Qn 2

Qn 3

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

Hnc

A Moxeño en Sol

27

Mx en Sol *mf*

Qn 2

Qn 3 A Qcho. en Re

Qch en Re

Mñ. en Sol *mf*

M Qn

Zñ M 1 *p*

Zñ M 2 *p*

Zñ Z *p*

Zñ T

Hnc



34

Mx en Sol

Qn 2

Qn 3 Qch. en Re *mf*

Qch en Re *mf*

Mx. en Sol *mf*

Zñ M 1 *mf*

Zñ M 2 *mf*

Zñ Z *mf*

Zñ T *p*

Hnc

50

Mx en Sol

Qn 2

Pn en Re

Zñ M

Zñ M

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

Hnc

mp

f

A Quena

A Qch. en Re

A M. Quena

mp

mp

mp

mp

p



56

56 Quena

Qn 1

Qn 2

Pn en Re

Zñ M

Zñ M

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

Hnc

mf

f

f

f

f

f



63 65

Qn 1 *mp* *f*

Qn 2 *mp* *f*

Pn en Re *f*

Zñ M *f*

Zñ M *f*

Zñ M 1 *mp* *f*

Zñ M 2 *mp* *f*

Zñ Z *mp* *f*

Zñ T *mp* *f*

Hnc *mp* *f*

70 *mp* *f*

Qn 1 *mp* *f*

Qn 2 *mp* *f*

Qn. *mp* *f*

Qch en Re *mp* *f*

M Qn *mp* *f*

Zñ M 1 *mf* *mp*

Zñ M 2 *mf* *mp*

Zñ Z *mf* *mp*

Zñ T *mf* *mp*

Hnc *mp* *cresc.*

Pinquillo en Re (opcional)

Quena

Qch. en Re

M. Quena

76

Qn 1

Qn 2

Qn.

Qch en Re

M Qn

Zā M 1

Zā M 2

Zā Z

Zā T

Hnc

f

f

f

f

mf

mf

mf

mf

f



83

Qn 1

Qn 2

Pn. en Re

Qch en Re

M Qn

Zā M 1

Zā M 2

Zā Z

Zā T

Hnc

mf

mf

mf

mp

mp

mp

mp

mp

mf

mf

mp



90

A tempo

Qn 1

Qn 2

Pn. en Re

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

Hnc

mf *dim.* *p* *f* *p*



97

Qn 1

Qn 2

Pn. en Re

Qch en Re

M Qn

Zñ M 1

Zñ M 2

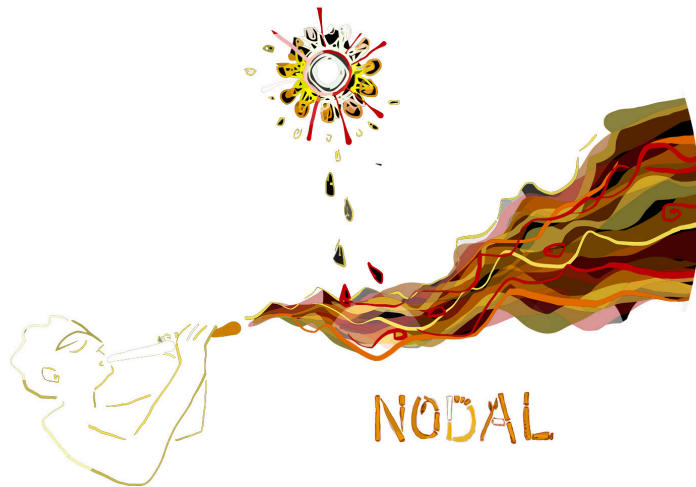
Zñ Z

Zñ T

Hnc

Nuevo día

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso



A veces, el esfuerzo y la dedicación no alcanzan para elaborar un material que conjugue el valor didáctico con el vuelo artístico. Pues bien, en este caso, considero que “Cañaverall” es un libro que, seguramente con el tiempo, se convertirá en insoslayable referencia para la formación de artistas dedicados a ese universo de instrumentos tan ligados al origen mismo de nuestra identidad musical. Su autor, Mauro Ciavattini, es un artista talentoso y un docente comprometido como pocos. Deseo la mejor de las suertes con este libro y con todo el camino que aún queda por recorrer.

ROBERTO CALVO

Músico, docente, coordinador de la carrera de Música Popular Argentina del Conservatorio Superior de Música “Manuel de Falla”
Castelar, Buenos Aires – Argentina

Nuevo día

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso

Libre-expresivo

This musical score system includes staves for Quena, Quenacho en Re 1, Quenacho en Re 2, Mama Quena, Zampoña Malta 1, Zampoña Malta 2, Zampoña Zanka, and Zampoña Toyo. The Quena part begins with a dynamic marking of *f* and features a melodic line with slurs and accents. The Quenacho parts enter later with dynamics of *p* and *mf*. The other instruments are currently silent.



This musical score system includes staves for Qn, Qch 1, Qch 2, M Qn, Zã M 1, Zã M 2, Zã Z, and Zã T. The Qn part continues its melodic line. The Qch parts have a more rhythmic accompaniment. The M Qn part has a dynamic marking of *mf*. The other instruments remain silent.

17 A tempo
♩=110

Qn
Qch 1
Qch 2
M Qn
Zñ M 1
Zñ M 2
Zñ Z
Zñ T

mp



25 Solo

Qn
Qch 1
Qch 2
M Qn
Zñ M 1
Zñ M 2
Zñ Z
Zñ T

mf
p
p
p

49

Qn

Qch 1

Qch 2

M Qn

Zn M 1

Zn M 2

Zn Z

Zn T

mf

mf

mf

ff

ff

mf

mf



59

61

Qn

Qch 1

Qch 2

M Qn

Zn M 1

Zn M 2

Zn Z

Zn T

f

mp

mp

mp

f

f

mp

mp

66

Qn

Qch 1

Qch 2

M Qn

Zã M 1

Zã M 2

Zã Z

Zã T

f



75

81

Qn

Qch 1

Qch 2

M Qn

Zã M 1

Zã M 2

Zã Z

Zã T

mf

f

A Quena

83

Qn

Qch 1

Qch 2

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

f

Quena

f

mp

mp

mp

mp



91

95

Qn

Qn.

Qch 2

M Qn

Zñ M 1

Zñ M 2

Zñ Z

Zñ T

A Qch. en Re

mf

mf

mf

mf

mf

mf

f

f

f

f

f

101

Qn *mp* *f*

Qch. en Re *mp*

Qch 2 *mp*

M Qn *mp*

Zā M 1 *mp* *mf*

Zā M 2 *mp* *mf*

Zā Z *mp* *mf*

Zā T *mp* *mf*



109

112 Libre

Qn *p* *f*

Qch. en Re *p* *f*

Qch 2 *p* *f*

M Qn *p* *f*

Zā M 1 *p* *f*

Zā M 2 *p* *f*

Zā Z *p* *f*

Zā T *p* *f*



Misachico de cangrejillos

Composición: Ricardo Vilca
Arreglo: Mauro Ciavattini



Cañaverl hermosa experiencia, el recuerdo viene así directamente:

Era el día mundial del músico y tuve la visita en mi estudio de mi gran amigo Mauro Ciavattini, la sorpresa era que llegó junto con todo su grupo y tuve el honor de ser invitado en ese momento a tocar una canción (no sabía que canción tocaría jejeje) pero así LA MÚSICA, es la conexión de tu MENTE y tu CORAZÓN, a través de tu INSTRUMENTO.

Y fue una sensación distinta a las sensaciones musicales que normalmente trabajo, ensayo, toco y compongo. Era una DIMENSIÓN paralela (musicalmente hablando), en el que tenía que ser parte de ELLA, ya que la conexión musical era fantástica.

Excelente experiencia y excelente trabajo musical con este proyecto llamado CAÑAVERAL.

Un abrazo de corazón.

SERGIO "CHECHO" CUADROS

Quenista

Pro, Los Olivos, Lima – Perú

Misachico de cangrejillos

Composición y arreglo:
Mateo Martino

$\text{♩} = 80$ 4

Quena 1
Quena 2
Quenacho en Re
Mama Quena
Zamponia Malta 1
Zamponia Malta 2
Zamponia Zanka 1
Zamponia Zanka 2
Zamponia Toyo



6

Qn 1
Qn 2
Qch en Re
M Qn
Zñ M 1
Zñ M 2
Zñ Z 1
Zñ Z 2
Zñ T

12

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ Z 2

Zñ T



16

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ Z 2

Zñ T

22

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ Z 2

Zñ T

f

mf

p

cresc.

Detailed description: This musical score covers measures 22 to 26. It features ten staves: Qn 1, Qn 2, Qch en Re, M Qn, Zñ M 1, Zñ M 2, Zñ Z 1, Zñ Z 2, and Zñ T. The key signature has two sharps (F# and C#). In measure 22, Qch en Re and Zñ M 1-2 start with a forte (*f*) dynamic. In measure 23, Zñ M 1-2 and Zñ Z 1-2 play a half note chord with a mezzo-forte (*mf*) dynamic. In measure 24, Qn 1 and Qn 2 enter with a forte (*f*) dynamic. In measure 25, Zñ M 1-2 and Zñ Z 1-2 play a half note chord with a piano (*p*) dynamic. In measure 26, all parts play a half note chord with a crescendo (*cresc.*) dynamic.



27

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ Z 2

Zñ T

f

mf

mp

cresc.

f

3

Detailed description: This musical score covers measures 27 to 31. It features the same ten staves as the previous system. In measure 27, Qn 1 and Qn 2 play a half note chord with a mezzo-forte (*mf*) dynamic. In measure 28, Qch en Re and Zñ M 1-2 play a half note chord with a mezzo-forte (*mf*) dynamic. In measure 29, Qn 1 and Qn 2 enter with a forte (*f*) dynamic. In measure 30, Zñ M 1-2 and Zñ Z 1-2 play a half note chord with a mezzo-forte (*mp*) dynamic. In measure 31, all parts play a half note chord with a forte (*f*) dynamic. Triplet markings (3) are present in measures 29 and 31 for Qn 1, Qn 2, Zñ M 1, Zñ M 2, Zñ Z 1, Zñ Z 2, and Zñ T.



33 Solo impro
(opc. solo sugerido)

32

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ Z 2

Zñ T

F#m7 Bm F#7 Bm

Vibrato

p



37

Qn 1

Qn 2

Qch en Re

M Qn

Zñ M 1

Zñ M 2

Zñ Z 1

Zñ Z 2

Zñ T

F#m7 Bm F#7 Bm

p

mp

41 $F^{\#m7}$ Bm $F^{\#7}$ Bm

Qn 1 mf

Qn 2 mf

Qch en Re $cresc.$ mf

M Qn $cresc.$ mf

Zñ M 1 $cresc.$ mf

Zñ M 2 $cresc.$ mf

Zñ Z 1 $cresc.$ mf

Zñ Z 2 $cresc.$ mf

Zñ T $cresc.$ mf



45 $F^{\#m7}$ Bm $F^{\#7}$ **48**

Qn 1 f mp

Qn 2 f mp

Qch en Re

M Qn

Zñ M 1 f

Zñ M 2 f

Zñ Z 1 f p

Zñ Z 2 f p

Zñ T p

50

Qn 1 *f* *mp* *mf* Frull

Qn 2 *f* *mp* *mf* Frull

Qch en Re *f*

M Qn *f*

Zn M 1 *mf* *f* *mf*

Zn M 2 *mf* *f* *mf*

Zn Z 1 *mf* *f* *p* *mf*

Zn Z 2 *mf* *f* *p* *mf*

Zn T *mf* *f* *p* *mf*



56

58 Palmas

Qn 1 *sfz* Palmas *4*

Qn 2 *sfz* Palmas *4*

Qch en Re *sfz* Palmas *4*

M Qn *sfz* Recitado

Zn M 1 *f* *p*

Zn M 2 *f* *p* *cresc.*

Zn Z 1 *f* *p* *cresc.*

Zn Z 2 *f* *p* *cresc.*

Zn T *f*

62 Coro (sigue con palmas)

Qn 1
Qn 2
Qch en Re
M Qn
Zñ M 1
Zñ M 2
Zñ Z 1
Zñ Z 2
Zñ T

La *mp* la rai la la ra lai la
La *mp* la rai la la ra lai la
La *mp* la rai la la ra lai la

cresc. *mf* *mf* *mf* *mf*

mf



67

Qn 1
Qn 2
Qch en Re
M Qn
Zñ M 1
Zñ M 2
Zñ Z 1
Zñ Z 2
Zñ T

lai lai la ra lai la La *mp* la rai la la ra lai la
lai lai la ra lai la La *mp* la rai la la ra lai la lai lai la
lai lai la ra lai la La *mp* la rai la la ra lai la lai lai la

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

cresc.



72 A Quena Frull **73**

Qn 1 *ff*

Qn 2 *mp* ra lai la la La la rai la la ra lai la lai lai la ra lai la A Quena

Qch en Re *mp* ra lai la la La la rai la la ra lai la lai lai la ra lai la

M Qn Fin de recitado Palmas 4

Zñ M 1 *f*

Zñ M 2 *f*

Zñ Z 1 *f*

Zñ Z 2 *f*

Zñ T *f*

Detailed description of the musical score: The score is for a piece titled 'A Quena'. It features a multi-staff arrangement. The top staff (Qn 1) is for the first Quena, marked with a forte (*ff*) dynamic. The second staff (Qn 2) is for the second Quena, with lyrics 'ra lai la la' and a mezzo-piano (*mp*) dynamic. The third staff (Qch en Re) is for the Chorus in the key of D major, also with lyrics 'ra lai la la' and a mezzo-piano (*mp*) dynamic. The fourth staff (M Qn) is for the Maraca, with a 'Fin de recitado' (end of recitation) instruction and a 'Palmas' (clapping) instruction, marked with a '4' indicating a four-measure rest. The fifth staff (Zñ M 1) is for the first Zampoña in the middle register, marked with a forte (*f*) dynamic. The sixth staff (Zñ M 2) is for the second Zampoña in the middle register, also marked with a forte (*f*) dynamic. The seventh staff (Zñ Z 1) is for the first Zampoña in the alto register, marked with a forte (*f*) dynamic. The eighth staff (Zñ Z 2) is for the second Zampoña in the alto register, marked with a forte (*f*) dynamic. The ninth staff (Zñ T) is for the Zampoña in the tenor register, marked with a forte (*f*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.



NODAL



Partichelas

Escuchá el disco en la web:

bit.ly/nodaldisco

Caña

Composición y arreglo: Lautaro Reinoso



Cañaverl representa un modo amoroso de meterse en las profundidades sonoras de nuestra tierra. Va al encuentro memorioso de una musicalidad profunda y se anima a la búsqueda de horizontes que aguardan en el ayer y el mañana. De este modo ilumina las raíces con las luces de otros tiempos. Escuchar esta música se transforma en un encuentro íntimo y bello, revestido de candor, de fiesta, de melancolía, de ritualidad, para reconocernos de un modo claro y necesario.

JUAN FALÚ

Músico

Buenos Aires - Argentina

Caña

- aire de bailecito -

Quena 1

Composición y arreglo:
Lautaro Reinoso

♩=110

3

f 2

7

3

mf

11 **11**

3

sfz

mf

15

2 2 2

19

mp

f

23 **23**

3

Frull

2

27

p

mf

31 **35**

4

ff

mf

p

38

f

41

Quena 1

45 **45**

mf

49 **A Coda** ϕ

f

53 **53**

D7 G F#m7(b5) B7 Em7

57

D7 G F#m7(b5) B7 Em7

61

D7 G F#m7(b5) B7 Em7

65

D7 G F#m7(b5) B7 **1.**
Em7 **D.S. al Coda** ϕ

f ²

Coda ϕ

69

f **2.**

Caña

- aire de bailecito -

Composición y arreglo:
Lautaro Reinoso

Quena 2

$\text{♩} = 110$

3

f 2

11

2

13

sfz *mf*

19

23

mp

Frull2

2

27

p *mf*

2

4

35

ff *mf* *p*

3

38

f

41

45

mf

A Coda \oplus

4

4

f



Quena 2

2

53

D⁷ G F^{#m}7(b⁵) B⁷ Em⁷ D⁷

58

G F^{#m}7(b⁵) B⁷ Em⁷ D⁷ G

63

F^{#m}7(b⁵) B⁷ Em⁷ D⁷ G F^{#m}7(b⁵) B⁷

68

1. Em⁷ **D.S. al Coda** ☉ | 2. **Coda** ☉

Caña

- aire de bailecito -

Quenacho en Re 1

Composición y arreglo:
Lautaro Reinoso

$\text{♩} = 110$

3

2

7

11

2

13

sfz

mf

2

2

19

mp

f

2

23

23

Frull

3

2

2

27

p

2

mf

f

31

35

p

3

38

f

42

45

mf

48

A Coda

4

4

f

Quenacho en Re 1

53 53

53 D⁷ G F^{#m7(b5)} B⁷ Em⁷ D⁷

58 G F^{#m7(b5)} B⁷ Em⁷ D⁷ G

63 F^{#m7(b5)} B⁷ Em⁷ D⁷ G F^{#m7(b5)} B⁷

68 1. Em⁷ **D.S. al Coda** \oplus 2. **Coda** \oplus

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music. The first three staves (measures 53-63) are composed of rhythmic patterns of eighth notes, each with a slash through it, indicating a specific rhythmic figure. The fourth staff (measures 68-72) contains melodic notation with a first ending leading to a Coda and a second ending. Performance instructions include 'D.S. al Coda' and 'Coda' with a circled cross symbol, and a dynamic marking of 'f' (forte) at the start of the second ending.

Caña

- aire de bailecito -

Quenacho en Re 2

Composición y arreglo:
Lautaro Reinoso

♩=110

3

f 2

11

2

13

sfz *mf* 2 2

19

mp 2

23

23

Frull2 2

27

p 2 *mf* 4

35

35

ff *mf* *p* 3

39

f 2

43

45

mf

49

A Coda ϕ

4 4 *f*



Quenacho en Re 2

53 **53** D⁷ G F^{#m7(b5)} B⁷ Em⁷ D⁷

58 G F^{#m7(b5)} B⁷ Em⁷ D⁷ G

63 F^{#m7(b5)} B⁷ Em⁷ D⁷ G F^{#m7(b5)} B⁷

68 1. Em⁷ **D.S. al Coda** ϕ 2. **Coda** ϕ

f ² *f*

Mama Quena

Caña
- aire de bailecito -

Composición y arreglo:
Lautaro Reinoso

♩=110

3

2

f

11

2

13

sfz

4

19

mp

f

23

23

3

30

f

35

35

ff

mf

p

3

38

3

44

45

mf

49

A Coda \oplus

4

f

Detailed description: The musical score is written for a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as quarter note = 110. The piece consists of ten lines of music. Line 1 starts with a 3-measure rest, followed by a 2-measure phrase starting with a forte (*f*) dynamic and a fermata. Line 2 begins with a 3-measure phrase, followed by a 2-measure phrase ending with a fermata. Line 3 starts with a 7-measure phrase marked *sfz*, followed by a 4-measure phrase ending with a fermata. Line 4 begins with a 7-measure phrase marked *mp*, followed by a 2-measure phrase marked *f* ending with a fermata. Line 5 starts with a 23-measure phrase marked 23, followed by a 3-measure phrase ending with a fermata. Line 6 begins with a 30-measure phrase marked *f* ending with a fermata. Line 7 starts with a 35-measure phrase marked *ff*, followed by a phrase marked *mf* and then *p* ending with a 3-measure phrase ending with a fermata. Line 8 begins with a 38-measure phrase ending with a 3-measure phrase ending with a fermata. Line 9 starts with a 44-measure phrase marked *mf* ending with a fermata. Line 10 begins with a 49-measure phrase marked *f* ending with a fermata, labeled 'A Coda' with a circled plus sign and a 4-measure phrase.

Mama Quena

53 53

53 D⁷ G F^{#m7(b5)} B⁷ Em⁷ D⁷

58 G F^{#m7(b5)} B⁷ Em⁷ D⁷ G

63 F^{#m7(b5)} B⁷ Em⁷ D⁷ G F^{#m7(b5)} B⁷

68 1. Em⁷ D.S. al Coda ♪ 2. Coda ♪

f *f*

Zampoña Malta 1

Caña
- aire de bailecito -

Composición y arreglo:
Lautaro Reinoso

$\text{♩} = 110$

mf

pp \leftarrow sfz

5 ♩

f

2

p

mf

9

11

p

sfz

3

14

mp

3

18

f

23

mf

f

2

2

2

2

27

mf

31

p

3

3

3

Zampoña Malta 1

35 **35**

Musical staff 35-38: Treble clef, key signature of one sharp (F#). Measure 35 starts with a forte (*f*) dynamic. Measures 36-37 contain triplet eighth notes. Measure 38 has a mezzo-forte (*mf*) dynamic. A *mp* dynamic marking is placed below measures 36-37.

39

Musical staff 39-42: Treble clef, key signature of one sharp (F#). Measure 39 starts with a forte (*f*) dynamic. Measure 40 has a second (*2*) marking. Measure 41 has a first (*1*) marking. Measure 42 ends with a fermata.

43 **45**

Musical staff 43-47: Treble clef, key signature of one sharp (F#). Measure 43 starts with a first (*1*) marking. Measure 44 has a first (*1*) marking. Measure 45 has a first (*1*) marking. Measure 46 has a first (*1*) marking. Measure 47 has a first (*1*) marking.

48 **A Coda** ϕ

Musical staff 48-51: Treble clef, key signature of one sharp (F#). Measure 48 starts with a mezzo-forte (*mp*) dynamic. Measure 50 has a forte (*f*) dynamic. Measure 51 ends with a fermata.

52 **53** Impro (Opc. solo escrito)

Musical staff 52-56: Treble clef, key signature of one sharp (F#). Measure 52 starts with a mezzo-forte (*mp*) dynamic. Measure 53 has a first (*1*) marking. Measure 54 has a first (*1*) marking. Measure 55 has a first (*1*) marking. Measure 56 has a first (*1*) marking. Chord markings: D7, G, F#m7(b5), B7, Em7.

57

Musical staff 57-60: Treble clef, key signature of one sharp (F#). Measure 57 starts with a mezzo-forte (*mf*) dynamic. Measure 58 has a first (*1*) marking. Measure 59 has a first (*1*) marking. Measure 60 has a first (*1*) marking. Chord markings: D7, G, F#m7(b5), B7, Em7.

61

Musical staff 61-64: Treble clef, key signature of one sharp (F#). Measure 61 starts with a forte (*f*) dynamic. Measure 62 has a first (*1*) marking. Measure 63 has a first (*1*) marking. Measure 64 has a first (*1*) marking. Chord markings: D7, G, F#m7(b5), B7, Em7.

65 **D.S. al Coda** ϕ

Musical staff 65-68: Treble clef, key signature of one sharp (F#). Measure 65 starts with a fortissimo (*ff*) dynamic. Measure 66 has a first (*1*) marking. Measure 67 has a first (*1*) marking. Measure 68 has a first (*1*) marking. Chord markings: D7, G, F#m7(b5), B7.

69 **Coda** ϕ

Musical staff 69-72: Treble clef, key signature of one sharp (F#). Measure 69 starts with a forte (*f*) dynamic. Measure 70 has a first (*1*) marking. Measure 71 has a first (*1*) marking. Measure 72 has a first (*1*) marking.

Zampoña Malta 2

Caña
- aire de bailecito -

Composición y arreglo:
Lautaro Reinoso

♩=110

mf *pp<sfz* *f* >

8 11

p *mf* *p*

12

sfz *mp*

16

f

22 23

mf *f*

27

mf

31

p

Zampona Malta 2

35 **35**

Musical staff 35-38. Measure 35 starts with a dynamic marking of *f*. Measures 36 and 37 contain triplet markings (*mp*). Measure 38 has a dynamic marking of *mf*.

39

Musical staff 39-42. Measure 40 has a dynamic marking of *f* and a slur over measures 40 and 41 with a '2' above it.

43 **45**

Musical staff 43-47. Measure 45 is boxed. The staff contains a series of eighth and sixteenth notes with various dynamics and slurs.

48 **A Coda** ϕ

Musical staff 48-52. Measure 48 has a dynamic marking of *mp*. Measure 51 has a dynamic marking of *f*. The staff ends with a double bar line and a repeat sign.

53 Impro
(Opc. solo escrito)

53 **4** D⁷ G F^{#m7(b5)} B⁷ Em⁷

Musical staff 53-60. Measure 53 has a dynamic marking of *mf* and a '4' above it. The staff shows a sequence of chords: D⁷, G, F^{#m7(b5)}, B⁷, and Em⁷.

61 D⁷ G F^{#m7(b5)} B⁷ Em⁷

Musical staff 61-64. Measure 61 has a dynamic marking of *f*. The staff shows a sequence of chords: D⁷, G, F^{#m7(b5)}, B⁷, and Em⁷.

65 D⁷ G F^{#m7(b5)} B⁷ **1.D.S. al Coda** ϕ

Musical staff 65-68. Measure 65 has a dynamic marking of *ff*. Measure 66 has a '2' above it. The staff ends with a double bar line and a repeat sign.

69 **Coda** ϕ

Musical staff 69-72. Measure 69 has a dynamic marking of *f*. The staff shows a sequence of notes with slurs and a double bar line.

Caña

Zampoña Zanka

- aire de bailecito -

Composición y arreglo:
Lautaro Reinoso

$\text{♩} = 110$

8 *mf* *pp* *sfz*

5 *f* 2

8 *p* *mf* 11 *p*

12 *sfz* 3 *mp*

16 *f*

20

23 23 *mf* 2 2 2 2 *f*

27 *mf*

31 *p* 3

35 35 *f* 3 3 *mp*

Zampoña Toyo

35 35

f

39

*f*²

43 45

f

47

mp

53 Impro
(Opc. solo escrito)

51 **A Coda** ϕ

f

8

61 *D*⁷ *G* *F*[#]*m*⁷(*b*₅) *B*⁷ *E**m*⁷

f

65 *D*⁷ *G* *F*[#]*m*⁷(*b*₅) *B*⁷ **1. D.S. al Coda** ϕ

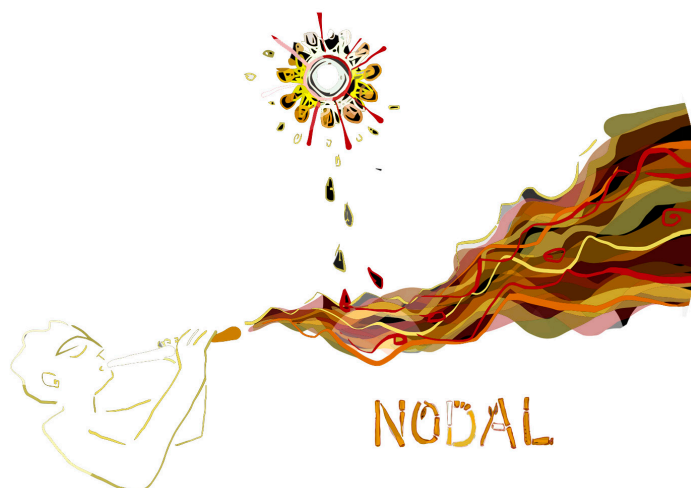
ff

69 **2. Coda** ϕ

f

Corteza

Composición y arreglo: Mateo Martino



*Como un latir del viento / Un cañaverál, llegó a mi huerto, / como un latir del viento, /
soplando en él, / toda la ternura de la tierra, / y en ella, también sus lamentos. / En su luz
treparon todas las voces, / todos los ríos, las piedras, todos los paisajes del alma. / Como un
cielo de allá, encendiendo posibles / Entre gestos de vidalas. / Compartimos los abrazos, /
siempre entre cañas cantando, / y cuando la vida arrimó sus sombras / nos cobijó en su luz
el milagro. / En cada abrazo, / quedó en mí una semilla abierta, / Que se fue haciendo
flor, entre nuevas flores, / y así, seguirá, / pariendo primaveras, / en cada corazón que so-
ple. / Un cañaverál llegó a mi huerto, como un latir del viento, / Y en la paz de la ternura,
se quedó para siempre, / Como un mantra ritual de lo cierto.*

MONCHI NAVARRO, en el hornerito de barro

Vientista, compositor, creador y director de la Orquesta Comunitaria Enrique Angelelli
La Rioja - Argentina

Corteza

- candombe -

Quena 1

Composición y arreglo:
Mateo Martino

$\text{♩} = 80$

4

4

f

3

8

f

3

12

3

16

16

mp

f

mp

21

24

f

26

31

33

Impro
(opc. solo escrito)

3

3

35

3

3

38

40

3

Quena 1

43

46

48

50

54

Frull

58

58 Palmas

4

65

Coro (sigue con palmas)

3

La *mp* la rai la la ra lai la lai lai la ra lai la la

69

La *mp* la rai la la ra lai la

A Quena Quena Frull

ff

73

73

77

81

rall.

Corteza

- candombe -

Quena 2

Composición y arreglo:
Mateo Martino

$\text{♩} = 80$

4

4

8

f

3

12

3

16

16

mp

f

mp

21

24

4

28

f

31

33

F#m

Bm

35

F#7

Bm

F#m

Bm

39

F#7

Bm

F#m

Bm

Quena 2

43

mf

48 **48**

f *mp* *f*

52

mp

55

mf Frull *sfz*

58 **58** Palmas

4

65 Coro (sigue con palmas)

mp 3

La la rai la la ra lai la lai lai la ra lai la la

69

3

La la rai la la ra lai la lai lai la ra lai la la

73 **73**

3

La la rai la la ra lai la lai lai la ra lai la

A Quena

77

f 3

81

f 3 *rall.*

Corteza
- candombe -

Quenacho en Re

Composición y arreglo:
Mateo Martino

$\text{♩} = 80$

mf

4 **4**

f 3

8 *mf* 3

12 3

16 **16** *f* *p* *f* 3

21 **2** *f* **24**

26

31 **33** F#m Bm

35 F#7 Bm F#m Bm

Quenacho en Re

39 F#7

43

46 48

50

58 58 Palmas

65 Coro (sigue con palmas)
mp

La la rai la la ra__ lai la__ lai lai la ra__ lai la__ la

69

La la rai la la ra__ lai la__ lai lai la ra__ lai la__ la

73 73

La la rai la la ra__ lai la__ lai lai la ra__ lai la__

77 Palmas

Corteza

- candombe -

Mama Quena

Composición y arreglo:
Mateo Martino

$\text{♩} = 80$

8 *mf* 4 3 *mf*

12 3

16 16 *f* *p* 24 *f* 3 7

31 33 $F\#m$ Bm $F\#7$ Bm

37 $F\#m$ Bm $F\#7$

43 *p* *cresc.*

47 *mf* 48 3 3

53 3 *f*

58 58 Recitado

64

70 Fin de recitado 73 Palmas 4

77 4 *rall.* 2

Zampoña Malta 1

Corteza
- candombe -

Composición y arreglo:
Mateo Martino

♩=80

3

4

p *mf* 3

6

10

13

16 **16**

f *mf* *f* 3

20

mf

24 **24**

p *cresc.* *mf*

28

mp *cresc.*

31 *f* 3 *Vibrato* 3 3 3 **33** *p*

36

40

mp *cresc.*

Zampoña Malta 1

44 *mf*

47 **48** *f*

51 *mf* *f*

55 *mf* *f* *p* **58**

59

63 *cresc.* *mf*

67 *cresc.*

70

73 **73** *f*

76

79

82 *rall.* *f*



Corteza

- candombe -

Zampoña Malta 2

Composición y arreglo:
Mateo Martino

♩=80

4

mf

6

10

13

16

f *mf* *f*

20

mf

24

p *cresc.* *mf*

28

mp *cresc.*

31

Vibrato

f *p*

33

35

40

mp *cresc.*

Zampoña Malta 2

44 *mf*

48 **48** *f* *mf* *f*

52 *mf*

56 **58** *f* *p*

59 *cresc.*

63 *mf*

67 *cresc.*

71 **73** *f*

75

79

82 *rall.* *f*

Zampoña Zanka 1

Corteza
- candombe -

Composición y arreglo:
Mateo Martino

♩=80

3

4

p *mf*

8

12

16 **16**

f *p* *mf* *f*

20

mp *mf*

24 **24**

p *cresc.* *mf*

28

mp *cresc.* *f*

32 Vibrato

33

p

36

40

mp *cresc.*

Zampoña Zanka 1

44 *mf*

48 **48** *f* *p* *mf* *f*

52 *p* *mf*

56 **58** *f* *p*

60 *cresc.*

64 *mf*

68 *cresc.*

73 **73** *f*

77

81 *rall.*

Zampoña Zanka 2

Corteza
- candombe -

Composición y arreglo:
Mateo Martino

♩=80

3 4

p *mf*

8

12

16 16

f *p* *mf* *f*

20 24

mp *mf* *p*

25

cresc. *mf*

28

mp *cresc.* *f*

32 Vibrato 33

p

36

40

mp *cresc.*

Zampoña Zanka 2

44 *mf* 3

48 **48** *f* *p* *mf* *f* 3

52 *p* *mf*

56 **58** *f* *p* 3

60 *cresc.*

64 *mf*

68 *cresc.*

73 **73** *f*

77

81 *rall.* *f*

Corteza
- candombe -

Zampoña Toyo

Composición y arreglo:
Mateo Martino

♩=80

4

4

mf

8

12

16

16

p *mf* *f*

20

mp

24

24

mf *mp* *cresc.*

30

f *Vibrato*

33

33 F#m Bm F#7 Bm F#m Bm F#7

Zampoña Toyo

40

Musical staff 40: Bass clef, key signature of two sharps (F# and C#). The staff contains six measures of music. The first measure has a half note with a bar line above it, marked *mp*. The second measure has a half note with a bar line above it. The third measure has a half note with a bar line above it, marked *cresc.*. The fourth measure has a half note with a bar line above it. The fifth measure has a half note with a bar line above it, marked *mf*. The sixth measure has a half note with a bar line above it.

46

Musical staff 46: Bass clef, key signature of two sharps. The staff contains six measures. The first measure has a half note with a bar line above it. The second measure has a quarter note with a bar line above it. The third measure has a quarter note with a bar line above it. The fourth measure has a quarter note with a bar line above it, marked **48** in a box. The fifth measure has a quarter note with a bar line above it, marked *p*. The sixth measure has a quarter note with a bar line above it.

51

Musical staff 51: Bass clef, key signature of two sharps. The staff contains six measures. The first measure has a quarter note with a bar line above it, marked *mf*. The second measure has a quarter note with a bar line above it. The third measure has a quarter note with a bar line above it, marked *f*. The fourth measure has a quarter note with a bar line above it, marked *f* and a *3* below it. The fifth measure has a quarter note with a bar line above it, marked *p*. The sixth measure has a quarter note with a bar line above it.

54

Musical staff 54: Bass clef, key signature of two sharps. The staff contains six measures. The first measure has a quarter note with a bar line above it, marked *mf*. The second measure has a quarter note with a bar line above it. The third measure has a quarter note with a bar line above it. The fourth measure has a quarter note with a bar line above it. The fifth measure has a quarter note with a bar line above it, marked *f*. The sixth measure has a quarter note with a bar line above it, marked *f* and a *3* below it.

58

Musical staff 58: Bass clef, key signature of two sharps. The staff contains six measures. The first measure has a whole note with a bar line above it, marked **58** in a box and a *7* below it. The second measure has a half note with a bar line above it, marked *mf*. The third measure has a half note with a bar line above it. The fourth measure has a half note with a bar line above it. The fifth measure has a half note with a bar line above it. The sixth measure has a half note with a bar line above it.

68

Musical staff 68: Bass clef, key signature of two sharps. The staff contains six measures. The first measure has a half note with a bar line above it. The second measure has a half note with a bar line above it, marked *cresc.*. The third measure has a half note with a bar line above it. The fourth measure has a half note with a bar line above it. The fifth measure has a half note with a bar line above it. The sixth measure has a half note with a bar line above it.

73

Musical staff 73: Bass clef, key signature of two sharps. The staff contains six measures. The first measure has a quarter note with a bar line above it, marked **73** in a box and *f* below it. The second measure has a quarter note with a bar line above it. The third measure has a quarter note with a bar line above it. The fourth measure has a quarter note with a bar line above it. The fifth measure has a quarter note with a bar line above it. The sixth measure has a quarter note with a bar line above it.

77

Musical staff 77: Bass clef, key signature of two sharps. The staff contains six measures. The first measure has a quarter note with a bar line above it. The second measure has a quarter note with a bar line above it. The third measure has a quarter note with a bar line above it. The fourth measure has a quarter note with a bar line above it. The fifth measure has a quarter note with a bar line above it. The sixth measure has a quarter note with a bar line above it.

81

Musical staff 81: Bass clef, key signature of two sharps. The staff contains six measures. The first measure has a quarter note with a bar line above it. The second measure has a quarter note with a bar line above it. The third measure has a quarter note with a bar line above it. The fourth measure has a quarter note with a bar line above it, marked *rall.*. The fifth measure has a quarter note with a bar line above it, marked *f*. The sixth measure has a quarter note with a bar line above it.

Recitado

Para cuidar bien lo de adentro
la corteza va por fuera
aguantando temporales
fríos, vientos, lo que sea.

La dureza de sus marcas
son un mapa de memorias
cada línea es un relato
cada marca es una historia.

Sopla un viento que recorre
sus rincones, sus hendidias
siempre vienen nuevos vientos
y eso es hoy buena noticia.

Fuego y madera
cuero y calor
amuchándose en las calles
resistiendo con tambor.

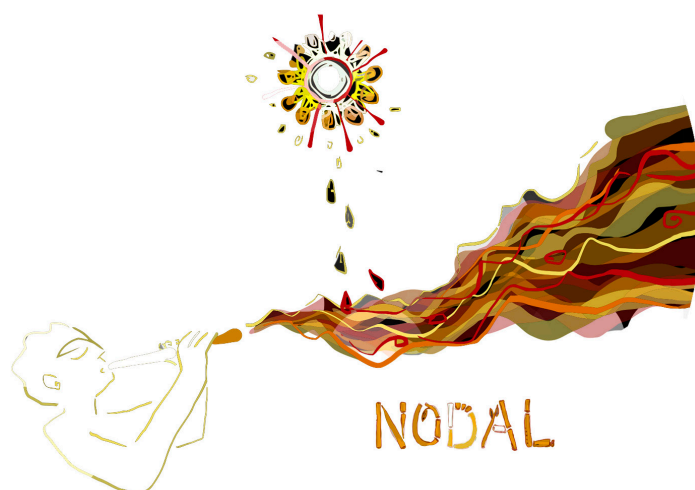
Cuando todo tira fuerte
para ser puertas adentro
hay fogones invitando
para ser(se) en los encuentros.

Y hay momentos en que quema
ser corteza colectiva
ser trinchera siendo muchos
aguantando lo de arriba.

Ser corteza y resistencia
en las miradas y el abrazo
ser corteza siendo muchos
candombeando por lo bajo.

Huayno del valle

Composición y arreglo: Lautaro Reinoso



CAÑAVERAL

Es el abrazo necesario para adentrarse en historias contadas por el viento.

Es el abrazo hermanado, invitando a la unión a través de las cañas, de juegos en melodías, de sonrisas compartidas, de notas sentidas... el soplo. Cada uno con su esencia, sumando en armonía desde lo más profundo del ser.

Es el abrazo que incita a seguir creciendo, creando y sobre todo creyendo en el vuelo del viento, la magia de la música... ¡Gratitud! Por este encuentro, por seguir creciendo, aprendiendo, por esta amistad, por este amor, por este ABRAZO... ¡gracias! Por sumarme a este ventarrón de emociones.

DÉBORA VILLALVA

Cantante y vientista

Merlo, San Luis – Argentina

Huayno del valle

- huayno -

Quena 1

Composición y arreglo:
Lautaro Reinoso

$\text{♩} = 65$ **8** Solo **9**

mf

cresc.

f

mp

f

13 **3**

19 **3** **3** Fin de solo

24 **25**

30 **3** **3**

36 **4** **41**

45 **3**

52 Impro (opc. solo escrito) **3** **3**

56

60 **3**

Quena 1

64



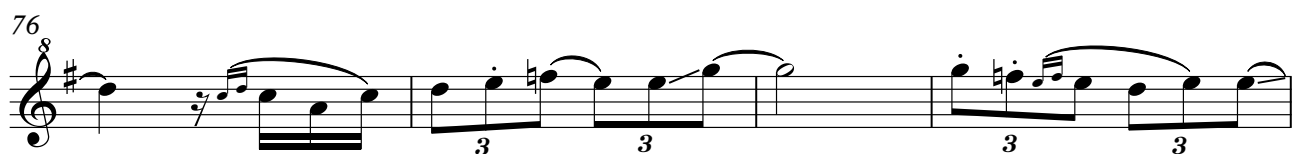
68



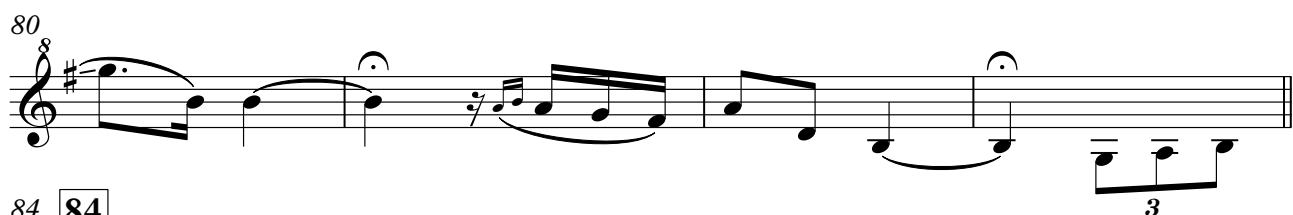
72



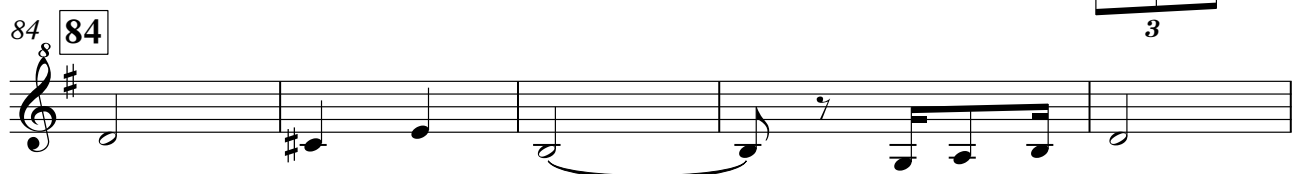
76



80



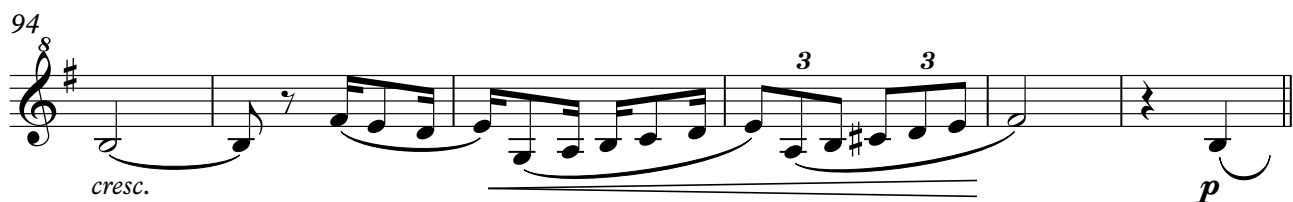
84 **84**



89



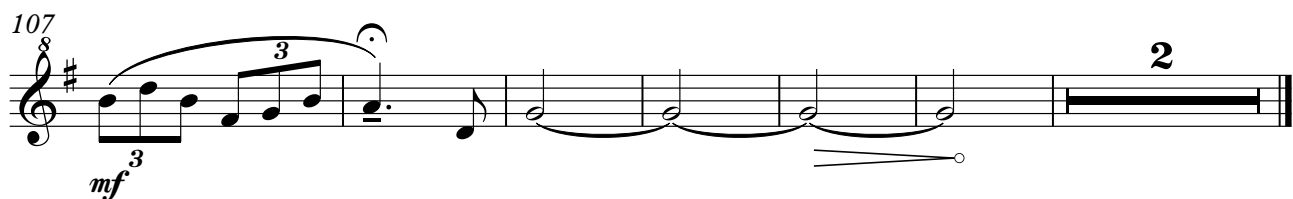
94



100 **100**



107



Huayno del valle

- huayno -

Quena 2

Composición y arreglo:
Lautaro Reinoso

♩ = 65

9 9 16

25 25 15

40 41

mp *f*

48 4 52 23

75

mf *f*

3

82 2 84 16

100 100

p *f*

107 3 3 6

mf

Huayno del valle

- huayno -

Quenacho en Re

Composición y arreglo:
Lautaro Reinoso

$\text{♩} = 65$

9 9 15

24 25

f

30 3 3

36 3 3 3 3 *mf* *f*

41 41

mp *f*

48 4 52 18

70

80 *p* *cresc.* 84 *f*

86 *mf* *mp* 3 3

92 *mf* 4

100 100

106 *p* *f* 8

Huayno del valle

Mama Quena

- huayno -

Composición y arreglo:

Lautaro Reinoso

$\text{♩} = 65$

9 15

24 25

f

30 3 3

36 3 3 3 3

mf *f*

41 41

mp *f*

48 4 52 14

66 2

75 *p* *cresc.* 3

82 84 *f*

90 *mf* 3 3 *mp*

96 *mf* 4 100

104 *p* 6

f



Huayno del valle

- huayno -

Zampoña Malta 1

Composición y arreglo:
Lautaro Reinoso

$\text{♩} = 65$

3

p

7

9

f

p

13

19

cresc.

f

25

25

3

mf

f

mp

29

mf

f

mf

f

33

3

mp

cresc.

3

37

41

3

f

44

mf

f

50

52

mf

mp

Zampoña Malta 1

56 *cresc.*

60 *mf*

64

68 *p*

72 *cresc.*

76 *mf* *f*

82 *mf* *p*

88

94 *cresc.* *f*

100 *mf* *mp* *cresc.*

104 *f* *mf*

110 *dim.* *pp*

Huayno del valle

- huayno -

Zampoña Malta 2

Composición y arreglo:
Lautaro Reinoso

♩=65

5

9

15

21

25

29

33

37

41

43

48

52

p *f* *cresc.* *mf* *f* *mp* *cresc.* *f* *mf* *mp*

Zampoña Malta 2

56 *cresc.*

60 *mf*

64

68 *p*

72 *cresc.*

76 *mf* **84** *f*

82 *mf* *p*

88

94 *cresc.* *f*

100 **100** *mf* *p* *cresc.*

104 *f* *mf*

110 *dim.* *pp*

Huayno del valle

- huayno -

Zampoña Zanka 1

Composición y arreglo:
Lautaro Reinoso

$\text{♩} = 65$

8 *mf* 3 *p* 3 *mf* 3

4

8 3 3 3 3 *f*

9 **9**

8 *p* 3

13

8

17

8

21 3 *cresc.* *f*

25 **25** 3 *mf* 3 *f* *mf*

29

8 3 3 3 *mp* *cresc.* 3

33

8 3 3 3 *f*

37

8 *p* *cresc.* 3 3 3 3 *f*

41 **41** 3 3

8 *f* *mf*

47

8 *mf*

Zampoña Zanka 1

52 **52**

Musical staff 1 (measures 52-55) with dynamic marking *mp*.

Musical staff 2 (measures 56-59) with dynamic marking *cresc.*

Musical staff 3 (measures 60-63) with dynamic marking *mf*.

Musical staff 4 (measures 64-67) with dynamic marking *p*.

Musical staff 5 (measures 68-71) with dynamic marking *cresc.*

Musical staff 6 (measures 72-75) with dynamic marking *mf*.

Musical staff 7 (measures 76-81) with dynamic marking *f* and triplets.

Musical staff 8 (measures 82-87) with dynamic marking *mf* and *p*, and a boxed measure number **84**.

Musical staff 9 (measures 88-93) with dynamic marking *mf*.

Musical staff 10 (measures 94-99) with dynamic marking *cresc.* and *f*, and triplets.

100 **100**

Musical staff 11 (measures 100-103) with dynamic marking *mf*, *mp*, and *cresc.*, and triplets.

Musical staff 12 (measures 104-109) with dynamic marking *f* and *mf*, and triplets.

Musical staff 13 (measures 110-115) with dynamic marking *dim.* and *pp*, and triplets.

Huayno del valle

- huayno -

Zampoña Zanka 2

Composición y arreglo:
Lautaro Reinoso

$\text{♩} = 65$

1 4 8 12 16 20 24 28 32 36 40 44 48 52 56 60

p *mf* *f* *cresc.* *mf* *f* *mf* *mp* *cresc.* *f* *p* *cresc.* *mf* *mp* *cresc.*

Zampoña Zanka 2

60 *mf*

64

68 *p*

72 *cresc.*

76 *mf*

80 *f* *mf*

84 **84** *p*

90

96 *cresc.* *f* *mf* **100**

102 *mp* *cresc.* *f* *mf*

109 *dim.* *pp*

Huayno del valle

- huayno -

Zampoña Toyo

Composición y arreglo:
Lautaro Reinoso

$\text{♩} = 65$ *8^{va}*

6 *p* *mf* **9** *f* *p*

13

19 *cresc.* *f*

25 **25** *mf* *f* *mf*

29

34 *mp* *cresc.* *f*

41 **41** *p* *cresc.*

47 *f* *mf*

52 **52** *mp*

56 *cresc.*

Zampoña Toyo

60

Musical staff 60-63: Bass clef, key signature of one sharp (F#). The staff contains four measures of eighth notes with rests. The dynamic marking *mf* is placed below the first measure.

64

Musical staff 64-67: Bass clef, key signature of one sharp (F#). The staff contains four measures of eighth notes with rests. The first note of each measure has a flat (Bb).

68

Musical staff 68-71: Bass clef, key signature of one sharp (F#). The staff contains four measures of eighth notes with rests. The dynamic marking *p* is placed below the first measure.

72

Musical staff 72-75: Bass clef, key signature of one sharp (F#). The staff contains four measures of eighth notes with rests. The dynamic marking *cresc.* is placed below the first measure.

76

Musical staff 76-79: Bass clef, key signature of one sharp (F#). The staff contains four measures of eighth notes with rests. The first note of each measure has a flat (Bb). There are triplets indicated by a '3' under the notes. The dynamic marking *mf* is below the first measure, and *cresc.* is below the third measure.

80

Musical staff 80-83: Bass clef, key signature of one sharp (F#). The staff contains four measures. The first two measures have a fermata over a half note. The dynamic markings *f*, *mf*, and *p* are placed below the first, second, and third measures respectively. A box containing the number 84 is placed above the third measure.

86

Musical staff 86-89: Bass clef, key signature of one sharp (F#). The staff contains four measures of eighth notes with rests. There is a triplet indicated by a '3' under the notes in the second measure.

92

Musical staff 92-95: Bass clef, key signature of one sharp (F#). The staff contains four measures of eighth notes with rests. The dynamic marking *cresc.* is placed below the third measure. There is a triplet indicated by a '3' under the notes in the fourth measure.

98

Musical staff 98-104: Bass clef, key signature of one sharp (F#). The staff contains seven measures. The first measure has a fermata. The dynamic markings *f*, *mf*, and *mp* are placed below the first, second, and fifth measures respectively. There are triplets indicated by a '3' under the notes in the second, third, and fourth measures. A box containing the number 100 is placed above the second measure. The dynamic marking *cresc.* is placed below the sixth measure.

105

Musical staff 105-110: Bass clef, key signature of one sharp (F#). The staff contains six measures. The dynamic markings *f* and *mf* are placed below the second and fourth measures respectively. There is a triplet indicated by a '3' under the notes in the fifth measure.

111

Musical staff 111-114: Bass clef, key signature of one sharp (F#). The staff contains four measures. The dynamic marking *dim.* is placed below the first measure. There are triplets indicated by a '3' under the notes in the third and fourth measures. The dynamic marking *pp* is placed below the fourth measure.

Huayno del valle

- huayno -

Huancara

Composición y arreglo:
Lautaro Reinoso

♩=65

9 9 16

25 **25**

mf

30

37 **41** 2

46 4 **52** 14

66 16

82 2 **84** 8 *mf*

94 3

100

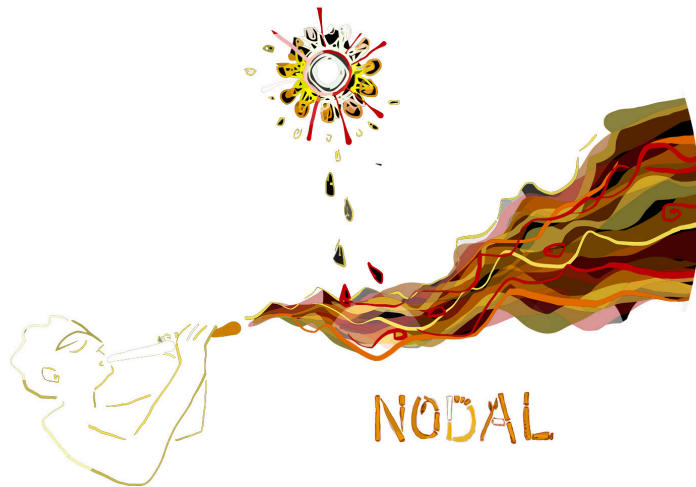
100 3 3 3 3

103 8

Detailed description: The score is written on ten staves in 2/4 time. It begins with a tempo marking of quarter note = 65. The first staff contains two measures of whole rests, with a '9' above the first and a boxed '9' above the second. The second staff starts at measure 25 (boxed), featuring a melodic line with two triplet eighth notes and a dynamic marking of *mf*. The third staff continues the melody. The fourth staff has a whole rest at measure 37 (boxed), followed by a two-measure rest and then a melodic line. The fifth staff starts at measure 46, with a four-measure rest (boxed '4') and a melodic line starting at measure 52 (boxed). The sixth staff is a 16-measure whole rest. The seventh staff starts at measure 82, with a two-measure rest (boxed '2'), an 8-measure rest (boxed '84'), and a melodic line starting at measure 88 with a dynamic marking of *mf*. The eighth staff continues the melody with a triplet eighth note. The ninth staff starts at measure 100 (boxed), with four triplet eighth notes. The tenth staff continues the melody and ends with an 8-measure whole rest.

Niño de sal

Composición: Mauro Ciavattini
Arreglo: Mauro Ciavattini y Lautaro Reinoso



Mauro Ciavattini logra acercarnos con Cañaverál, a la innata concertación de las cañas.

EDGAR ESPINOZA

Músico, Organizador del Encuentro Internacional de Quenistas
Lima – Perú

LA SINFONIA DEL CAÑAVERAL

Y sucedió que el hombre en su andar por el mundo entre esperanzas y sueños, hambre y soledades, lo vio; sí, junto al lago vio al bambú, esbelto y apasionado, meciéndose al viento, se acercó en silencio y tomando el tallo alto, con cuidado lo cortó, miró hacia adentro por un extremo y, solo vio oscuridad; lo acercó a sus labios y sopló.... surgió la voz de la caña como una luz ancestral, y palpitante, entonces la sinfonía cósmica vibró colmada del canto y la dulzura de todo el CAÑAVERAL.

LUZ ÁNGELES REYES

Organizadora del Encuentro Internacional de Quenistas
Lima – Perú

Niño de sal

- vidala -

Quena 1

Composición: Mauro Ciavattini

Arreglo: Mauro Ciavattini - Lautaro Reinoso

1 A Moxeño en Sol 3 Mx. en Sol $\text{♩} = 55$ A Quena

8 6 Quena 4 4

18 18 9 4 4

31 4 35 f cresc.

38 p mf

44 44 ff

48 f

53 53 4 4 3 ff

60 4 2 f

Niño de sal

- vidala -

Quena 2

Composición: Mauro Ciavattini
Arreglo: Mauro Ciavattini - Lautaro Reinoso

1 $\text{♩} = 55$ 4 9 *mf*

16 18 *mp*

22 *mf*

27 4 *f*

35 35 *f* *cresc.*

38 2 *p*

44 44 *ff*

48 *f*

53 53 4 9 *ff*

Niño de sal

- vidala -

Quenacho en Re

Composición: Mauro Ciavattini

Mx. en Sol

Arreglo: Mauro Ciavattini - Lautaro Reinoso

1 A Moxeño en Sol 3 Mx. en Sol $\text{♩} = 55$

9 A Qch. en Re 4

18 Qch. en Re mp mf

23 2 6 f

35 35 f cresc.

40 44 2 3 p

47 3 f

53 13

Niño de saɫ

- vidala -

Mama Quena

Composición: Mauro Ciavattini
Arreglo: Mauro Ciavattini - Lautaro Reinoso

1 Libre

mf

A tempo

5 =55

mp

10 A 2

mf

18 18

f

31 35

3

38 44 53

ff

55 6

mf

Niño de sal

- vidala -

Zampoña Malta 1

Composición: Mauro Ciavattini
Arreglo: Mauro Ciavattini - Lautaro Reinoso

1 $\text{♩} = 55$ 4 9

14 18 8

26 *p* *mf* 4 4 3 3

31 *f* *mp* 4 4 3 3

35 35 *f* *cresc.* 3 3 3 3

38 2 2

44 44 3 *f* *mp*

52 53 *p* *f* *mf* *f* 4 4 3 3

57 2

62 *f*

The musical score is written for a single melodic line on a treble clef staff in the key of D major (two sharps) and 3/4 time. The tempo is marked as quarter note = 55. The piece is divided into measures, with some measures containing rests. Dynamics include *mp*, *p*, *mf*, *f*, and *cresc.*. Articulations include slurs, accents, and breath marks. There are several triplet and quartet markings. The score ends with a final cadence in measure 62.

Niño de saġ

- vidala -

Zampona Malta 2

Composiçión: Mauro Ciavattini
Arreglo: Mauro Ciavattini - Lautaro Reinoso

1 4 $\text{♩} = 55$ 13 18 8

26 *p* *mf*

31 *f* *mp*

35 35 *f* *cresc.*

38 *mp* 2

44 44 *f* 3

52 *p* 53 *f* *mf* *f* 4

56 *mp* 2

62 *f* 2

Niño de sal

- vidala -

Zampoña Zanka 1

Composición: Mauro Ciavattini
Arreglo: Mauro Ciavattini - Lautaro Reinoso

1 $\text{♩} = 55$

4 2

8

12 *mp* *mf*

18 **18**

8 *p*

21

26

31 *mf*

8 *mp*

35 **35**

8 *f* *cresc.*

38

44 **44**

8 *mp* *f*

49

53 **53**

8 *f*

57 *mp* 2

62 *f*

Niño de sal

- vidala -

Zampoña Zanka 2

Composición: Mauro Ciavattini
Arreglo: Mauro Ciavattini - Lautaro Reinoso

1 $\text{♩} = 55$

4 2

10 *mp* *mf* *mp*

15 18 3

22 *p*

27 *mf*

32 35

38 *mp* *f* *cresc.*

44 44 *mp* *f*

49 *p*

53 53 *f*

57 *mp* 2

62 *f*

Detailed description: This is a musical score for a Zampoña Zanka 2, a traditional Andean instrument. The piece is titled 'Niño de sal' (Child of salt) and is a 'vidala' (a type of Andean dance). The score is in G major (one sharp) and 3/4 time. It begins with a tempo marking of quarter note = 55. The score is divided into measures, with measure numbers 1, 10, 15, 18, 22, 27, 32, 35, 38, 44, 49, 53, 57, and 62 indicated. The music features various rhythmic patterns, including 4-measure and 3-measure rests, and dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *p* (piano), and *cresc.* (crescendo). The score includes several slurs and accents, and ends with a double bar line.

Niño de sal

- vidala -

Zampoña Toyo

Composición: Mauro Ciavattini
Arreglo: Mauro Ciavattini - Lautaro Reinoso

1 $\text{♩} = 55$

4

p *mf*

10

4

16

18 *mp*

p

22

mf

28

mp

34

35

f *cresc.*

38

mp *f*

44

44

49

53

p *f*

57

2

62

mp *f*

Niño de sal

- vidala -

Bombo Legüero

Composición: Mauro Ciavattini
Arreglo: Mauro Ciavattini - Lautaro Reinoso

1 $\text{♩} = 55$ 4 9

14 *mp* 18 8

26 *mf*

31

35 *f* 3

39 44 2 8

52 *f* 53

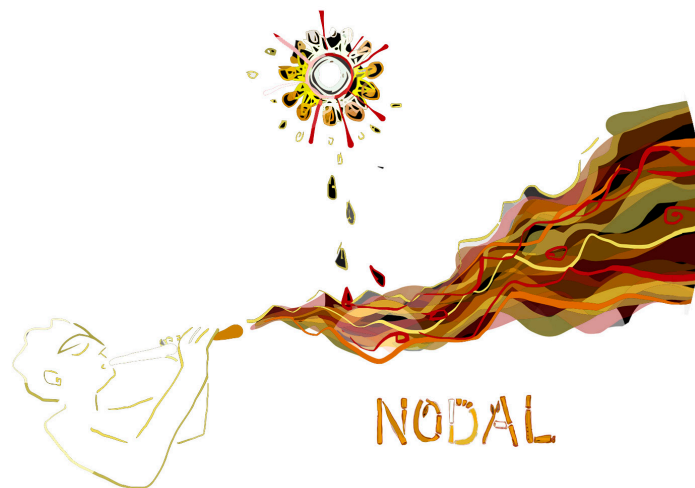
57 2

62

Detailed description: The score is for a Bombo Legüero in 3/4 time, with a tempo of 55 beats per minute. It consists of nine staves of music. The first staff shows a 4-measure phrase followed by a 9-measure phrase. The second staff starts at measure 14 with a mezzo-piano (*mp*) dynamic and includes an 8-measure phrase starting at measure 18. The third staff starts at measure 26 with a mezzo-forte (*mf*) dynamic. The fourth staff starts at measure 31. The fifth staff starts at measure 35 with a forte (*f*) dynamic and features a triplet of eighth notes. The sixth staff starts at measure 39 and includes a 2-measure phrase starting at measure 44 and an 8-measure phrase. The seventh staff starts at measure 52 with a forte (*f*) dynamic and includes a 53-measure phrase. The eighth staff starts at measure 57 and includes a 2-measure phrase. The ninth staff starts at measure 62 and ends with a fermata over the final note.

Ayer

Composición y arreglo: Juan Corbera



Cañaveras: Escucho otra vez con atención estas músicas y creo que sería imposible imaginarlas creadas desde Europa o desde Buenos Aires. Estas músicas salen desde nuestro interior en todo sentido. Mirada joven y a su vez ancestral que ofrece una escritura variada respetuosa con sus raíces, lanzadas a un futuro ofreciendo un material que sin dudas será visitado, estudiado y consultado por lxs músicxs que quieran conocer de nuestro folclore norteno, altiplano y argentino. Gracias Mauro Ciavattini, gracias a cada uno de los cañaveras y gracias a cada artista que muestre una patria grande, federal, que no pida permiso al viejo mundo para ser el nuevo mundo.

MARCELO MOGUILVSKY

Músico multinstrumentista, compositor y docente
Buenos Aires - Argentina

Ayer
- aire de chacarera -

Quena 1

Composición y arreglo:
Juan Corbera

♩=115

4

mf

9

f

14

17

6

sfz

23

p

f

27

31

32

7

40

f

41

45

mp

f

p

50

cresc.

Detailed description of the musical score: The score is written for a single treble clef staff in 3/4 time. It begins with a tempo marking of quarter note = 115. The first staff (measures 1-8) starts with a 4-measure rest, followed by a melodic line with a *mf* dynamic. The second staff (measures 9-13) features a more rhythmic melody with accents and a *f* dynamic. The third staff (measures 14-16) continues the melody with accents and a *sfz* dynamic, ending with a 6-measure rest. The fourth staff (measures 17-22) includes a 4-measure rest, a *p* dynamic, and a *f* dynamic section with a 4-measure rest. The fifth staff (measures 23-26) continues the melody. The sixth staff (measures 27-30) continues the melody. The seventh staff (measures 31-39) includes a 7-measure rest and a *f* dynamic section with a 4-measure rest. The eighth staff (measures 40-44) continues the melody. The ninth staff (measures 45-49) features a *mp* dynamic, a *f* dynamic section, and a *p* dynamic section. The tenth staff (measures 50-54) includes a *cresc.* marking and a 7-measure rest.

Quena 1

56 **56**

Musical staff 56-60: Treble clef, key signature of one sharp (F#). Measures 56-60. Measure 56 starts with a forte (*f*) dynamic and contains two groups of four sixteenth notes. A slur covers measures 57-60. A flat (b) is placed above the first note of measure 59.

60 **63**

Musical staff 60-65: Treble clef. Measure 60 starts with a forte (*f*) dynamic and contains a triplet of eighth notes. A double bar line follows. Measures 61-65 continue with eighth notes and slurs.

66 **70**

Musical staff 66-70: Treble clef. Measure 66 starts with a mezzo-forte (*mf*) dynamic. Measures 67-70 contain groups of four sixteenth notes with slurs. Measure 70 ends with a forte (*f*) dynamic.

71 **8**

Musical staff 71-75: Treble clef. Measure 71 contains an 8-measure rest. Measures 72-75 contain half notes with a mezzo-forte (*mf*) dynamic.

83

Musical staff 83-87: Treble clef. Measures 83-87 contain dotted half notes with a piano (*p*) dynamic.

88 **88**

Musical staff 88-93: Treble clef. Measures 88-93 contain dotted half notes with a piano (*p*) dynamic. A 2-measure rest is shown at the end of the staff.

94

Musical staff 94-98: Treble clef. Measures 94-98 contain eighth notes with a mezzo-forte (*mf*) dynamic, transitioning to a forte (*f*) dynamic.

99

Musical staff 99-102: Treble clef. Measures 99-102 contain eighth notes with a mezzo-piano (*mp*) dynamic. A 2-measure rest is shown at the end of the staff.

103 **103**

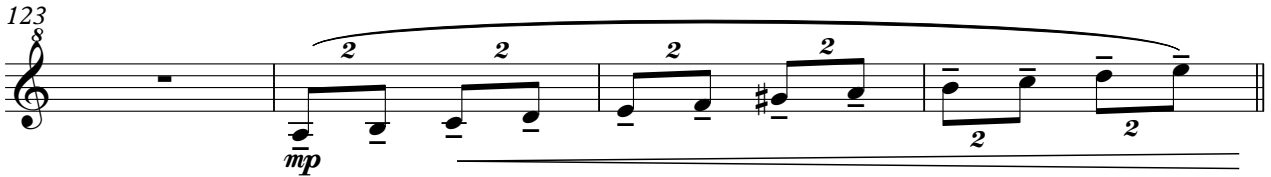
Musical staff 103-107: Treble clef. Measure 103 starts with a piano (*p*) dynamic and contains a 10-measure rest. Measures 104-107 contain eighth notes with a mezzo-forte (*mf*) dynamic, marked with a crescendo (*cresc.*) and ending with a hairpin.

Quena 1

119 **119**

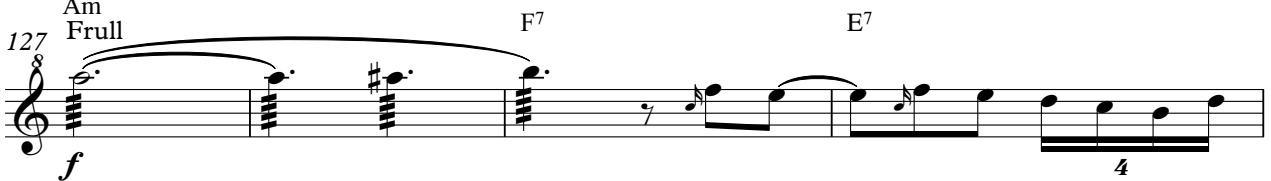


123



127 Impro
(Opc. solo escrito)

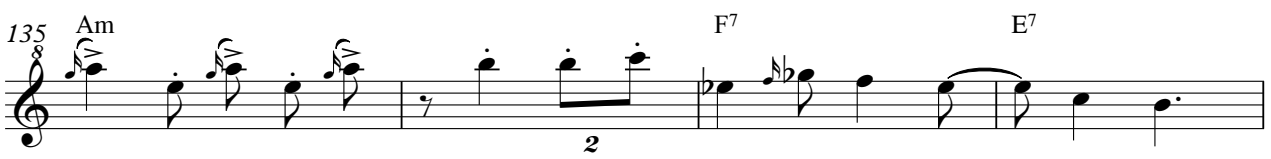
127 *f* Frull *F7* *E7*



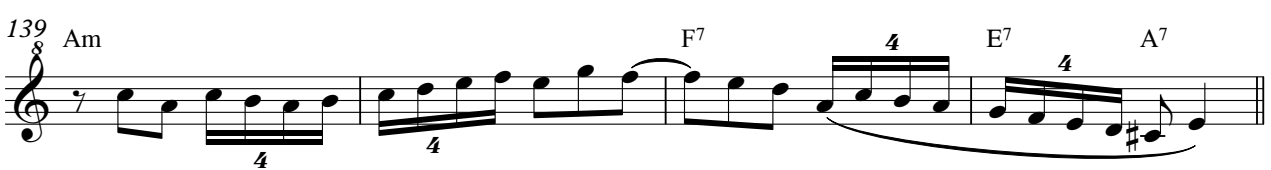
131 *Am* Frull *F7* *E7*



135 *Am* *F7* *E7*



139 *Am* *F7* *E7* *A7*



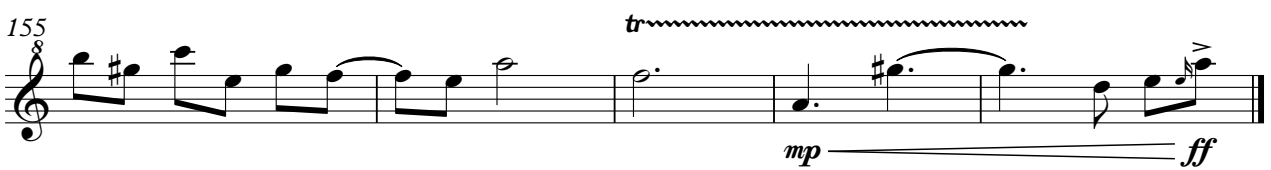
143 **143**
Fin Solo **5** *f*



151



155 *tr* *mp* *ff*



Ayer
- aire de chacarera -

Quena 2

Composición y arreglo:
Juan Corbera

♩=115

4

mf

9 **9**

f

14 **17** 6

sfz

23 4 4 4

p *f*

27

31 **32** 7 **40** 4

f

41

45 2 2 2 2 2

mp *f* *p*

51

cresc.

Quena 2

56 **56**

60 **63**

66 **70**

71 **8**

84

88 **88**

94

99 **2**

103 **103**

119 **119**

Quena 2

123

Musical staff 123-127. It begins with a rest, followed by a quarter note with a fermata. A slur covers five eighth notes, each with a '2' above it. The staff ends with a quarter note marked 'Frull' and a dynamic marking 'f' with an accent.

129

Musical staff 129-143. It consists of two measures of a solid black line. Above the first measure is the number '14' and above the second is '5'. A box containing the number '143' is positioned between the two measures.

148

Musical staff 148-152. It contains five measures of eighth-note patterns. The first measure starts with a dynamic marking 'f' and an accent. The notes include a sharp sign in the second measure.

153

Musical staff 153-156. It contains four measures of eighth-note patterns. The first measure has an accent. The notes include a sharp sign in the third measure.

157

Musical staff 157-161. It starts with a trill marked 'tr' and a dynamic marking 'mp'. This is followed by a half note with a sharp sign, a quarter note, and a half note. The staff ends with a quarter note marked 'ff' and an accent.

Quenacho en Re

Ayer
- aire de chacarera -

Composición y arreglo:
Juan Corbera

♩=115
2

9 **9**
mp *mf*

14 **17** 6
sfz

23
p *mf*

28

32 **32** Solo
f 4

36

40 **40** Fin solo
mf

44
mp *f*

49
p *cresc.*

Detailed description: This is a musical score for a piece titled 'Ayer' in the style of a chacarera. The score is written in treble clef with a 3/4 time signature and a tempo marking of quarter note = 115. The key signature is one sharp (F#), indicating the key of D major. The score consists of ten staves of music. It begins with a 2-measure rest followed by a melody starting on a half note G4. Dynamics range from piano (*p*) to fortissimo (*sfz*). The score includes various musical notations such as slurs, accents, and articulation marks. There are several boxed measure numbers: 9, 17, 32, 40, and 44. A 'Solo' section begins at measure 32, and a 'Fin solo' section begins at measure 40. The piece concludes with a final cadence in measure 49.

Quenacho en Re

56 **56**
f 4 4

59

63 **63**
f

68 **70**
mf 4 4 4 *f* 4

75
mf

81
p

88 **88**
mf *cresc.*

95
f

99
mp 2

103 **103**
p 8

Detailed description: This is a musical score for a piece titled "Quenacho en Re". The score is written in treble clef and consists of ten staves of music. The first staff (measures 56-58) begins with a dynamic marking of *f* and features two groups of four sixteenth notes. The second staff (measures 59-62) contains a rhythmic pattern of eighth notes with accents. The third staff (measures 63-67) starts with a dynamic marking of *f* and includes a quarter rest followed by a melodic line. The fourth staff (measures 68-74) contains a complex rhythmic passage with groups of four sixteenth notes, dynamic markings of *mf* and *f*, and a final group of four sixteenth notes. The fifth staff (measures 75-80) features a melodic line with a dynamic marking of *mf*. The sixth staff (measures 81-87) continues the melodic line, ending with a dynamic marking of *p*. The seventh staff (measures 88-94) shows a melodic line with a dynamic marking of *mf* and a *cresc.* marking. The eighth staff (measures 95-98) features a melodic line with a dynamic marking of *f*. The ninth staff (measures 99-102) contains a melodic line with a dynamic marking of *mp* and a final group of two sixteenth notes. The tenth staff (measures 103-106) begins with a dynamic marking of *p* and features a long horizontal line indicating a rest for eight measures.

Quenacho en Re

112

mp *cresc.*

119 **119**

f

123

mp *f* Frull

128

mp *cresc.*

143 **143**

f

154

tr *mp* *ff*

Mama Quena

Ayer
- aire de chacarera -

Composición y arreglo:
Juan Corbera

♩=115

2

mp *mf*

9 **9**

mp *f*

14 **17** 6

sfz

23

p *mf*

28

32 **32**

p

38 **40**

mf

44

2 2 2 2 2 2 2 2

mp *f*

49

p *cresc.*

Detailed description: The score is written for a quena in 3/4 time with a tempo of 115. It consists of nine staves of music. The first staff starts with a 2-measure rest, followed by eighth notes with dynamics *mp* and *mf*. The second staff begins at measure 9 with a boxed '9', featuring a *mp* dynamic followed by a *f* dynamic. The third staff starts at measure 14 with a boxed '17' and includes a 6-measure rest. Dynamics include *sfz*. The fourth staff starts at measure 23 with a *p* dynamic and a *mf* dynamic. The fifth staff starts at measure 28. The sixth staff starts at measure 32 with a boxed '32' and a *p* dynamic. The seventh staff starts at measure 38 with a boxed '40' and a *mf* dynamic. The eighth staff starts at measure 44 with eighth notes, each with a '2' above it, and dynamics *mp* and *f*. The ninth staff starts at measure 49 with a *p* dynamic and a *cresc.* marking.

Mama Quena

119 **119**

Musical staff 119: Treble clef, 7/8 time signature. Starts with a forte (*f*) dynamic. The melody consists of eighth notes with slurs and accents. A measure rest is present at the end of the staff.

Musical staff 123: Treble clef. Features a series of eighth notes with double slurs (marked '2') above them. Ends with a measure rest and the word 'Frull' (trill) above the staff.

Musical staff 128: Treble clef. Starts with a measure rest, followed by a 7-measure rest. The dynamic is mezzo-piano (*mp*). The staff then continues with a melodic line that ends with a forte (*f*) dynamic and a trill.

Musical staff 139: Treble clef. Features a melodic line starting with a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*) marking. The staff ends with a measure rest.

Musical staff 143: Treble clef. Starts with a 5-measure rest. The dynamic is mezzo-piano (*mp*). The staff then continues with a melodic line that ends with a forte (*f*) dynamic and a trill.

Musical staff 153: Treble clef. Features a melodic line starting with a forte (*f*) dynamic and a trill. The staff ends with a measure rest.

Musical staff 157: Treble clef. Starts with a trill marked '(tr)'. The dynamic is mezzo-piano (*mp*). The staff continues with a melodic line that ends with a fortissimo (*ff*) dynamic.

Zampoña Malta 1

Ayer
- aire de chacarera -

Composición y arreglo:
Juan Corbera

♩=115

The musical score consists of ten staves of music in 3/4 time, with a tempo of 115 beats per minute. The key signature has one sharp (F#). The score includes various dynamics such as *p*, *cresc.*, *f*, *mf*, and *p*. It also features articulations like accents, slurs, and breath marks. Rehearsal marks are present at measures 9, 17, 29, and 40. The piece concludes with a final measure on the tenth staff.

Zampoña Malta 1

52

56 **56**

mf

59

63 **63**

f

67

f

70 **70**

f \rightarrow *p*

74

78

mf

82

86 **88**

p *cresc.*

91

f *mp* *cresc.*

96

mf *mp*

2

Detailed description: This page of sheet music for 'Zampoña Malta 1' contains measures 52 through 96. It is written in a single treble clef staff. The key signature has one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often with accents. Dynamic markings include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano), along with *cresc.* (crescendo). Measure 56 is marked with a box containing the number 56. Measures 63 and 70 are also boxed. Measures 67 and 74 contain four-measure rests. The piece concludes with a double bar line and a fermata over the final note in measure 96, followed by the number 2.

Zampoña Malta 1

Impro

103 (Opc. solo escrito)

103 Am F⁷ E⁷

107 *f* Am F⁷ E⁷

111 Am F⁷ E⁷

115 Am F⁷ E⁷

119

119 Fin solo 3 4

mf

127

131 *f* *mp*

135

139 *cresc.*

143

148 *f*

154 *mf* *f* *mp* *ff*

Ayer
- aire de chacarera -

Zampoña Malta 2

Composición y arreglo:
Juan Corbera

$\text{♩} = 115$

5 *p*

9 **9**

13 *cresc.*

17 **17** 4 *f*

24 *p* *mf*

28

32 **32** *p*

36 **40** 3

43 4 *mf*

48 *f*

Zampoña Malta 2

52




56 **56**



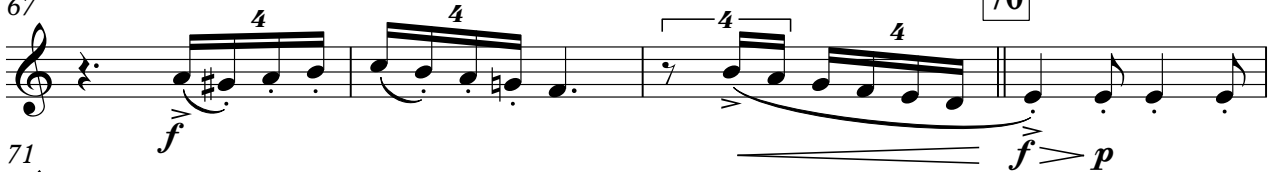
59



63 **63**



67 **70**



71



75



79



83



88 **88**



92



96



Zampoña Malta 2

103 **103**

108 *mp*

112 *cresc.*

116 *mf*

119 **119** 3

122 *cresc.* 4 4

127 **127** *f* *mp*

131

135 *cresc.*

139

143 **143**

148 *f* *mf* *f* 2 2 2

154 *mp* *ff*

Detailed description: This is a musical score for a Zampoña instrument. It consists of ten staves of music. The first staff (measures 103-107) begins with a box containing the number 103. The second staff (measures 108-111) has a dynamic marking of *mp*. The third staff (measures 112-115) has a *cresc.* marking. The fourth staff (measures 116-118) has a dynamic marking of *mf*. The fifth staff (measures 119-121) has a box containing 119 and a triplet of notes. The sixth staff (measures 122-126) has a *cresc.* marking and two groups of four notes. The seventh staff (measures 127-130) has a box containing 127 and dynamic markings of *f* and *mp*. The eighth staff (measures 131-134) continues the *mp* dynamic. The ninth staff (measures 135-138) has a *cresc.* marking. The tenth staff (measures 139-142) continues the *cresc.* marking. The eleventh staff (measures 143-147) has a box containing 143 and dynamic markings of *f* and *mf*. The twelfth staff (measures 148-153) has dynamic markings of *f* and *mf*, and includes triplet markings. The thirteenth staff (measures 154-157) has dynamic markings of *mp* and *ff*, and includes triplet markings.

Ayer
- aire de chacarera -

Zampoña Zanka

Composición y arreglo:
Juan Corbera

♩=115

8 *mp*

9 9

8 *p* *cresc.*

15 17

8 *sfz* *f*

21

8 *p* *cresc.* *p* *mf*

26

32 32

8 *p*

40 40

8 *mf* *cresc.*

48

8 *f*

Zampoña Zanka

52



56 **56**



61 **63**



66 **70**



71 **17** **88**



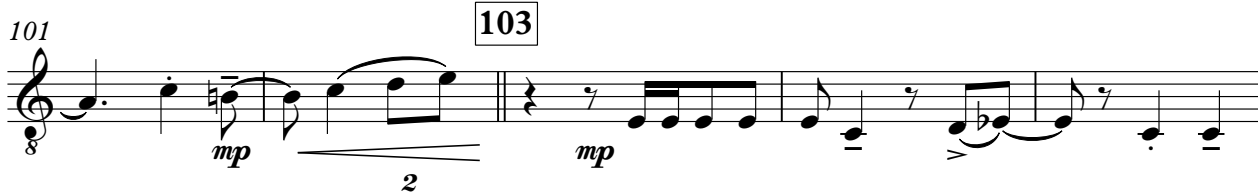
92 **4** **4** **mp**



96 **mf**



101 **103**



106 **cresc.**



Zampoña Zanka

111

Musical staff 111: Treble clef, 8/8 time signature. The staff contains a series of eighth notes with rests, starting with a *mf* dynamic marking.

115

Musical staff 115: Treble clef, 8/8 time signature. The staff contains a series of eighth notes with rests, starting with a *cresc.* dynamic marking.

119 **119**

Musical staff 119: Treble clef, 8/8 time signature. The staff contains a series of eighth notes with rests, starting with a *mf* dynamic marking. A **4** is written above the first measure, and another **4** is written below the fourth measure.

127 **127**

Musical staff 127: Treble clef, 8/8 time signature. The staff contains a series of eighth notes with rests, starting with a *f* dynamic marking and ending with a *mp* dynamic marking.

131

Musical staff 131: Treble clef, 8/8 time signature. The staff contains a series of eighth notes with rests.

135

Musical staff 135: Treble clef, 8/8 time signature. The staff contains a series of eighth notes with rests, starting with a *cresc.* dynamic marking.

139

Musical staff 139: Treble clef, 8/8 time signature. The staff contains a series of eighth notes with rests.

143 **143**

Musical staff 143: Treble clef, 8/8 time signature. The staff contains a series of eighth notes with rests, starting with a *mf* dynamic marking.

148

Musical staff 148: Treble clef, 8/8 time signature. The staff contains a series of eighth notes with rests, starting with a *mf* dynamic marking and ending with a *f* dynamic marking. There are **2** markings above the final two measures.

154

Musical staff 154: Treble clef, 8/8 time signature. The staff contains a series of eighth notes with rests, starting with a *mp* dynamic marking and ending with a *ff* dynamic marking. There are **2** markings above the final two measures.

Ayer
- aire de chacarera -

Zampoña Toyo

Composición y arreglo:
Juan Corbera

♩=115
mp

9 **9**
p *cresc.*

13
sfz

17 **17**
p *cresc.*

24
p *mf*

28

32 **32**
p

36 **40**
4

44
mf *cresc.*
4

Zampoña Toyo

48



f

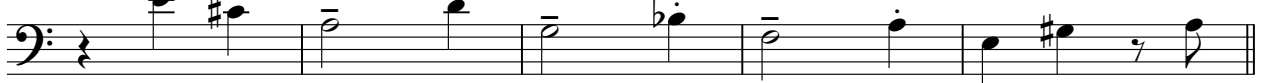
53



56

mf

58

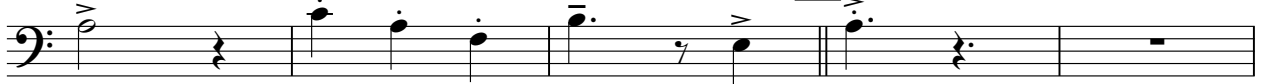


63 **63**



f

67



70

mp

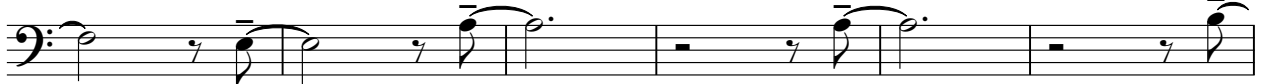
f

72



mf

78



f

f

84



88

3

91



f

mf

95



mp

mf

99



mp

2

Zampoña Toyo

103 **103**

107

111 *cresc.*

115 *mf*

119 4

123 *cresc.*

mf 4

127 **127**

f *mp*

131

135

cresc.

139

143 **143**

mf

148

mf *f* 2 2 2

154

2 2 *mp* *ff*

Ayer
- aire de chacarera -

Bombo Legüero

Composición y arreglo:
Juan Corbera

$\text{♩} = 115$

8

9 **9**

p *cresc.*

13

mf

17 **17**

8

mf

28

32 **32**

p

36

40 **40**

mf 2 4

45

48

f

Bombo Legüero

117 119

p

121

125 127

mf

129

133

137

141 143

145

f

149

153

157

El olvido y la fe

Composición: Ramón Navarro
Arreglo: Lautaro Reinoso



CAÑAVERAL remite al origen.

Vientos sibilantes entre cañas, primarias flautas de primarios músicos.

NODAL cañas entrelazadas, abrazadas, anudadas en movimiento, un todo perfecto ensamblado. Sutiles sonos en mágica armonía, amalgama...

Proyecto imprescindible. Gracias CAÑAVERAL, por el aporte de partituras, para un orgánico que se verá enriquecido con sus valiosos arreglos.

Gracias CAÑAVERAL por el regalo a nuestros oídos.

Gracias CAÑAVERAL, por haber hecho realidad un viejo sueño que tuvimos con Juan, allá por los "80"...

Los amo y admiro

ELIDA BEATRIZ PFLEIDERER

Aerofonista, docente de instrumentos autóctonos

Rosario, Santa Fe – Argentina

El olvido y la fe

Moxeño en Sol

Composición: Ramón Navarro

Arreglo: Lautaro Reinoso

Libre expresivo

mf

7

9 $\text{♩}=70$ A tempo

f

13

17

19

25

16

41

45

49

51

rit.

mf

57

43

El olvido y la fe

Zampona Malta 1

Composición: Ramón Navarro
Arreglo: Lautaro Reinoso

8

9 *slap* $\text{♩} = 70$

13 *mp* *mf* *Susurro*

17 *mp* *slap*

21 *mf* *mf* *Sonido real* *f*

25 *Slap* *p* *mf* *Sonido real*

29 *p* *mf* *Sonido real*

33 *Slap* *p* *mf* *Sonido real*

37 *p* *mf* *Sonido real*

41 *Slap* *mp* *Sonido real*

45 *mf*

49 *mf* *f*

53 *rit.* *mf* **43**

El olvido y la fe

Zampoña Malta 2

Composición: Ramón Navarro
Arreglo: Lautaro Reinoso

8

9 **slap** ♩=70

13 *mp* *mf* Susurro

17 **slap** *mf* *mp*

21 *mf* Sonido real

25 **Slap** *p* *mf*

29 *mf* Sonido real

33 **Slap** *p* *mf*

37 *p* *mf* Sonido real

41 **Slap** *mp* *mf* Sonido real

45 *mf*

49 **4** **3** **44** rit.

El olvido y la fe

Zampoña Malta 3

Composición: Ramón Navarro
Arreglo: Lautaro Reinoso

9 $\text{♩} = 70$

8 8

17 **Slap**
mf *mp*

21 **Susurro**
mp *p*

25

27 4

32 4

37 41

42 4

48 49

53 **rit.** *mf* 43

Detailed description of the musical score: The score is written for a Zampoña in the key of D major (one sharp) and common time. It begins with a 9-measure introduction marked with a tempo of quarter note = 70. The first two measures of the introduction are marked with a bar number '8'. The main piece starts at measure 17 with a 'Slap' instruction and a dynamic of *mf*. The melody consists of eighth and quarter notes. At measure 21, the instruction 'Susurro' (whisper) is given, and the dynamics shift to *mp* and then *p*. Measures 25, 27, 32, 37, 42, and 48 contain rests or specific rhythmic patterns, with some marked with a '4' above the staff. Measure 41 is marked with a bar number '41'. Measure 49 is marked with a bar number '49'. The piece concludes at measure 53 with a 'rit.' (ritardando) instruction and a dynamic of *mf*. The final measure is marked with a bar number '43'.

El olvido y la fe

Zampoña Malta 4

Composición: Ramón Navarro
Arreglo: Lautaro Reinoso

8 9 ♩=70 8

17 17 Slap

21

25 25

32

38 41

44

49 49

El olvido y la fe

Zampoña Zanka 1

Composición: Ramón Navarro
Arreglo: Lautaro Reinoso

8 9 $\text{♩} = 70$ 4 slap
mp

16 17 slap Sonido real
mf *pp*

21 Slap Sonido real
mf

25 *mf*

29 *mf*

33 *mf*

37 *mf*

41 41 *f* *mf*

45 *mf*

49 49 *f*

53 rit. 43 *mf*

El olvido y la fe

Zampoña Zanka 2

Composición: Ramón Navarro
Arreglo: Lautaro Reinoso

8 9 $\text{♩} = 70$ 8 17 Susurro

p *mf* *p*

20 Sonido real Susurro

pp *mp* *mf*

25 Recitado

29

33

37

41

45

49 4 rit. 3 44

El olvido y la fe

Zampoña Toyo

Composición: Ramón Navarro
Arreglo: Lautaro Reinoso

8 9 $\text{♩} = 70$ 6 Slap *mp* Susurro *mf* 17 Slap *mf*

19 Sonido real 2 Slap *pp* *mf* Sonido real

25 Slap *mf*

29

33

37 Sonido real

41 41 *f* *mf*

45 *mf*

49 49 *f*

53 rit. *mf* 43

Recitado

(recopilación de Mons. Enrique Angelelli)

Me vine del cerro tan solo por verte
trayendo de mama, que está tan enferma
un ramo de flores, y una botijita para que se la llenes con agua bendita.

San Nicolas piadoso
deja que te cante canciones del cerro, deja que te implore todo a mi manera
vos mejor que nadie sabes lo que quiero, te pido me ayudes en esta cosecha.

Que llueva tupido pa' que la algarroba se crie robusta
y pueda llenar mi enramada con tus vainas doradas
Te ruego me ayudes, que no se me pierda ninguna ovejita de mi linda majada
que vuelva el tordillo que lo tengo extraviado' y la vaca mora tenga una ternera.

San Nicolás bendito,
te prometo unas trenzas, las más lindas que han visto mis ojos
son las trenzas renegridas de mama que tanto la quiero.

Yo las cortaré, yo las traeré pa'l año que viene
pero que mama sane, que no esté más tullida.

San Nicolás bendito protector de nosotros
San Nicolás piadoso
deja que te rece, deja que te cante canciones del cerro.

El mudito

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso



“Cañaverall” me suena e imagino, tubos sonando desde la raíz y proyectando colores, sentimientos, culturas, ancestros, nuevos soplos. “Cañaverall” es abrazo largo, hermano y compañero.

JOSÉ EUGENIO “CHATO” GONZÁLEZ

Músico

Humahuaca, Jujuy - Argentina

Quena 1

El mudito

Composición: Ricardo Vilca

Arreglo: Lautaro Reinoso

1 $\text{♩} = 70$

mf < *sfz* *mf*

6 *sfz* *f* 2

13 13 26 39 16

55 55 *f* *tr*

61 *tr*

68

75 75 *mf* < *sfz* *mf*

80 *sfz* *f*

Quena 1

85 Impro
(Opc solo escrito)

85 Am D7 Am Em

90 Am D7 Am Em

95 Am D7 Am Em

100 Am D7 Am Em

105 Am D7 Am Em

110 Am D7 Am

114 Em Am D7 Am Em

120

126

El mudito

Quena 2

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso

1 $\text{♩} = 70$

6

13 26 39 16

55 55 *tr*

61 61 *tr*

68

75 75

80 80

mf *< sfz* *mf*

mf *< sfz* *f*

mf *< sfz* *f*


Quena 2

85

85 Am D⁷ Am Em



90 Am D⁷ Am Em



95 Am D⁷ Am Em




100 Am D⁷ Am Em



105 Am D⁷ Am Em



110 Am D⁷ Am Em



115 Am D⁷ Am Em



120 **120**



126



El mudito

Quena 3

Composición: Ricardo Vilca

Arreglo: Lautaro Reinoso

1 $\text{♩} = 70$ 5 A Zñ. Zanka

11 2 13 26 39 8

47 Zñ. Zanka A Quena 2

55 Quena 55 tr

61 tr

68

75 75 5 <sfz f

Quena 3

85

85 Am D⁷ Am Em

90 Am D⁷ Am Em

95 Am D⁷ Am Em

100 Am D⁷ Am Em

105 Am D⁷ Am Em

110 Am D⁷ Am Em

115 Am D⁷ Am Em

120 **120**

126

El mudito

Quenacho en Re

Composición: Ricardo Vilca

Arreglo: Lautaro Reinoso

1 $\text{♩} = 70$

mf < *sfz* *mf* *sfz*

7

f *mp*

13 26 39

f

43

49

55 2

mf

61 2

69

Quenacho en Re

75 **75**

80 *sfz* *mf*

80 *sfz* *f*

85 **85** Am D⁷ Am Em

90 Am D⁷ Am Em

95 Am D⁷ Am Em

100 Am D⁷ Am Em

105 Am D⁷ Am Em

110 Am D⁷ Am Em

115 Am D⁷ Am Em

120 **120**

120 *mf* *sfz* *f* *mf* *sfz*

126 *f* *tr* *mp* *ff*

El mudito

Mama Quena

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso

1 ♩ = 70

mf < sfz mf < sfz

7 A Zñ. Zanka

13 **4** Zñ. Zanka

21

26 A M. Quena **13** **39** **16** **55** **2**

57 M. Quena

mf

61 **2**

69

75 **75**

80 > sfz mf

> sfz f

Mama Quena

85

85 Am D⁷ Am Em

90 Am D⁷ Am Em

95 Am D⁷ Am Em

100 Am D⁷ Am Em

105 Am D⁷ Am Em

110 Am D⁷ Am Em

115 Am D⁷ Am Em

120

mf < sfz *f* *mf < sfz*

126

f *tr* *mp < ff*

El mudito

Zampoña Malta 1

Composición: Ricardo Vilca

Arreglo: Lautaro Reinoso

1 $\text{♩} = 70$

6 *mf* < *sfz* *mp*

13 **13** Solo *f* *mp* *f*

30 *mp* *f*

34 *mp* *f*

39 **39**

45 *p*

51 **55** *mf* *f*

57 *mp*

61 *cresc.* *mf*

66 *mp*

70 *mf*

Zampoña Malta 1

75 **75**

80 *sfz* *mf*

sfz *mf*

85 Impro
(Opc solo escrito)

85 Am D7 Am Em

f

90 Am D7 Am Em

95 Am D7 Am Em

100 Am D7 Am Em

105 Am D7 Am Em *f*

110 Am D7 Am Em

115 Am D7 Am Em

120 **120**

124

128

mf *ff*

El mudito

Zampoña Malta 2

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso

1 $\text{♩} = 70$

6 *mf* < *sfz* *mp*

13 **13**

30 *mp* *f*

34 *mf*

39 **39**

45

51 **55**

57 *mf* *f*

63 *mp*

69 *cresc.* *mf* *mp*

Zampoña Malta2

75 75

80 *p* *sfz* *mf*

85 85 *p* *sfz* *mf*

90 *p* *sfz* *p*

95 *p* *sfz* *p*

100 *p* *sfz* *p*

105 *p* *sfz* *p*

110 *p* *sfz* *mf*

115 *p* *sfz* *mf*

120 120 *p* *sfz* *mf* *f*

124

128 *mp* *ff*

El mudito

Zampoña Zanka

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso

1 $\text{♩} = 70$

The musical score is written for a Zampoña Zanka in 6/8 time. It consists of two staves. The first staff begins with a first ending bracket (1) and a tempo marking of quarter note = 70. The dynamics are marked as *mf*, *sfz*, and *mp*. The second staff continues the melody with dynamics *sfz* and *mf*. At measure 11, a second ending bracket (2) is shown. Measure 13 is the start of a 'Solo' section, marked with a forte (*f*) dynamic. The solo continues through measures 17 and 21, ending with a 'Fin solo' marking and a piano (*p*) dynamic. The piece then returns to a two-staff format. Measures 26-31 are marked with *mf*. Measure 37 is the start of a section marked with a piano (*p*) dynamic. Measures 42-47 continue this section. Measure 53 is the start of a section marked with a forte (*f*) dynamic. Measure 55 is the start of a section marked with a forte (*f*) dynamic. The piece concludes with a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic.

6 *mf* < *sfz* *mp*

6 *sfz* *mf*

11 2

13 Solo *f*

17

21 Fin solo *p*

26 *mf*

31 *mf*

37 39 *p*

42

47 *f*

53 55 *f* *mp*

61 *cresc.* *mf*

Zampoña Zanka

67

71 *mp*

80 *mf*

75

80 *sfz* *mf*

85

90 *p* *sfz* *p*

95 *sfz* *p*

100 *sfz* *p*

105 *sfz* *p*

110 *sfz* *mf*

115 *p* *sfz* *mf*

120

125 *f* *mp* *ff*

El mudito

Zampoña Toyo

Composición: Ricardo Vilca

Arreglo: Lautaro Reinoso

1 $\text{♩} = 70$

mf *<sfz* *mp* *<sfz*

7

mf *p*

13 **13** Slap Sonido real

p *p*

19

26

mf

33

39 **39** 8 *f*

51 **55** *f*

57 *mp* *cresc.*

65 *mf* *mp*

Zampoña Toyo

73 75

mf *< sfz* *mf*

80

< sfz *mf*

85 85

p

90

95

100

105

mf

110

mf

115

mf *< sfz* *mf* *f* *f*

120 120

126

mp *< ff*

El mudito

Huancara

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso

1 $\text{♩} = 70$

f *mp*

6 *f* 2

13 12 *mf*

30

36 39 8 *f*

49

55 2 *mp*

62 *mf*

67 *mp*

Huancara

72 75

Musical staff 72-75: A single melodic line with eighth notes and accents. Measure 75 is boxed.

78

Musical staff 78-81: A single melodic line with eighth notes and accents.

84 85

Musical staff 84-87: A single melodic line with eighth notes and accents. Measure 85 is boxed. A thick black bar covers measures 85-86. A fermata is placed over measure 87. The dynamic *p* is written below the staff.

95

Musical staff 95-98: A single melodic line with eighth notes and accents.

101

Musical staff 101-104: A single melodic line with eighth notes and accents.

105 *mf*

Musical staff 105-108: A single melodic line with eighth notes and accents. The dynamic *mf* is written below the staff.

110

Musical staff 110-113: A single melodic line with eighth notes and accents.

115

Musical staff 115-118: A single melodic line with eighth notes and accents.

120 120 *f*

Musical staff 120-123: A single melodic line with eighth notes and accents. Measure 120 is boxed. The dynamic *f* is written below the staff.

126

Musical staff 126-129: A single melodic line with eighth notes and accents.

Plegaria de sikus y campanas

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso



Mauro Ciavattini Cañaverl son un ensamble exquisito, que han desarrollado una sonoridad única e innovadora con los vientos andinos. Celebramos la publicación de los arreglos que sin dudas, serán un aporte valioso para la música popular argentina.

DÚO PALACIOS QUIROGA

Jujuy – Argentina

Lejos de los sonidos de Uña Ramos cerca de la polifonía contemporánea en sikus y quenás. Arreglos acertados de Mauro Ciavattini que excede las fronteras del folklore andino. Propone nuevos abordajes en antiguos sonidos. Que se desarrolla para que estos instrumentos se universalicen cada día, música para el mundo.

MICAELA CHAUQUE

Artista indígena, tañedora de sikus, quenás y coplas
Tilcara, Jujuy - Argentina

Plegaria de sikus y campanas

Quena 1

Composición: Ricardo Vilca

Arreglo: Lautaro Reinoso

4 5 Moxeño en Sol

f

9

16 *mf*

22

27 27 *mf*

33

39 A Quena *mp*

45 45 8 2

Detailed description of the musical score: The score is written for a single quena in G major. It begins with a 4-measure rest, followed by a 5-measure rest. The first staff contains the melody for 'Moxeño en Sol', starting with a forte (*f*) dynamic. The second staff continues the melody with a mezzo-forte (*mf*) dynamic. The third staff features a mezzo-forte (*mf*) dynamic. The fourth staff continues the melody. The fifth staff starts with a mezzo-forte (*mf*) dynamic. The sixth staff continues the melody. The seventh staff features a mezzo-piano (*mp*) dynamic and is labeled 'A Quena'. The eighth staff begins with a 45-measure rest, followed by an 8-measure rest and a 2-measure rest.

Quena 1

56 **56** Quena
mf

62 **65**
mp *f* *f*

68

73 **76**
2

79

85 *mf*

90 *p*

95 **95** A tempo *p*

100

Plegaria de sikus y campanas

Quena 2

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso

4 5 8 10 2

27 18 45 8 2

56

62 65

mp *f* *f*

68

73 76

mp *f*

78

85

mf

91 95 A tempo 11

p

Detailed description: The musical score is written for a single melodic line on a treble clef staff. It begins with a 6/8 time signature and features several measures of rests with durations of 4, 5, 8, 10, and 2 measures. The key signature changes to one sharp (F#) at measure 27. The score includes various dynamics such as *mp*, *f*, *mf*, and *p*. A tempo change to 'A tempo' is indicated at measure 95. The piece concludes with a final rest of 11 measures.

Plegaria de sikus y campanas

Quena 3

Composición: Ricardo Vilca

Arreglo: Lautaro Reinoso

4 5 8 10 2

27 A Qcho en Re Qcho en Re

mf

40 A Pinquillo en Re

mp

45 Pn. en Re 8va

f

50 (8) A Quena

mp f

56 56 65 Quena

f

70

mp

76 76

f

83

mf

90 95 A tempo 11

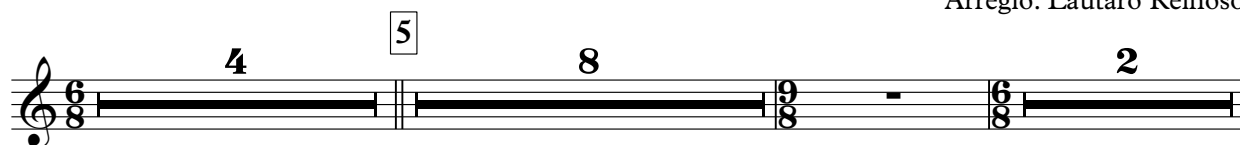
p

Plegaria de sikus y campanas

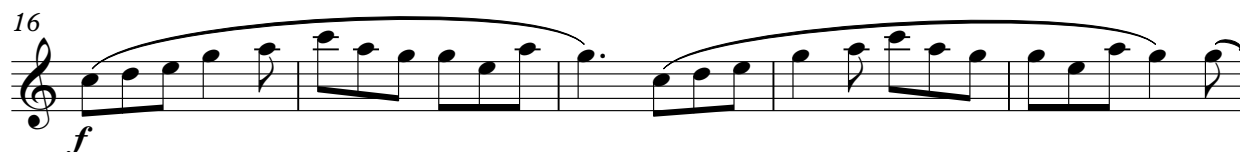
Quenacho en Re

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso

4 5 8 9 2



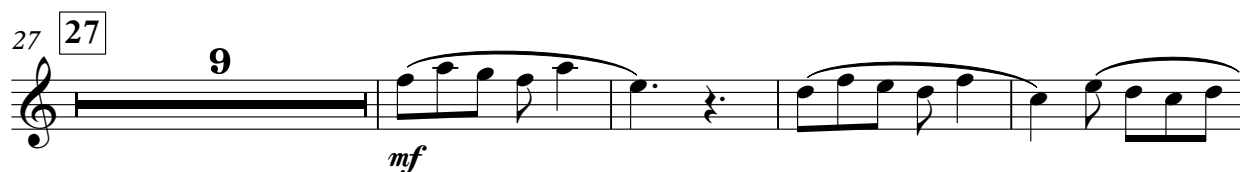
16 *f*



21



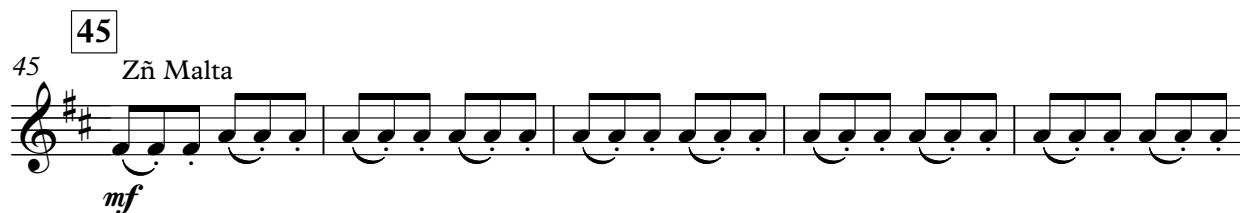
27 27 9 *mf*



40 A Zñ Malta *mp* *f*



45 45 Zñ Malta *mf*



50



54 A Qch en Re 56 9



Quenacho en Re

65 **65** Qch en Re

70

76 **76**

83

90 **95** A tempo **11**

Plegaria de sikus y campanas

Mama Quena

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso

4 5 8 10 A Moxeño en Sol 2

27 Mñ. en Sol

33 *mf*

40 *mf* A Zñ Malta

45 *mp*

45 Zñ. Malta

50 *mf*

54 A M. Quena 56 9

65 M. Quena

70 *f*

76 76 *mp*

83 *f*

90 95 A tempo 11

Plegaria de sikus y campanas

Zampoña Malta 1

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso

Slap
mf

5 **5**
p Sonido real Slap

9 Sonido real
mf

14
mp

19

25 **27**
p

32
mf

38

43 **45**
mp *f*

47

51
mp

Detailed description of the musical score: The score is written for a single melodic line on a Zampoña. It begins in 6/8 time with a 'Slap' technique and a mezzo-forte (*mf*) dynamic. The first system (measures 1-4) features a rhythmic pattern of eighth notes. The second system (measures 5-8) starts with a measure rest, followed by eighth notes, and includes a 'Sonido real' (real sound) section and another 'Slap' technique. The third system (measures 9-13) continues with eighth notes and a 'Sonido real' section, marked *mf*. The fourth system (measures 14-18) features a mix of eighth and quarter notes, marked *mp*. The fifth system (measures 19-24) continues with eighth notes. The sixth system (measures 25-31) includes a measure rest at the beginning, followed by eighth notes, marked *p*. The seventh system (measures 32-37) features eighth notes with a 'Sonido real' section, marked *mf*. The eighth system (measures 38-42) continues with eighth notes. The ninth system (measures 43-46) includes a key signature change to two sharps (F# and C#) and a dynamic change to *f*. The tenth system (measures 47-50) continues with eighth notes. The eleventh system (measures 51-54) features a mix of eighth and quarter notes, marked *mp*, and ends with a double bar line.

Plegaria de sikus y campanas

Zampoña Malta 2

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso

4 5

mf

13

mp

19

mp

25 27

p

30

mp

34

mf

40

mp

45

f

51

mp

Zampoña Malta 2

56 **56**
f

61
mp

65 **65**
f

69
mf

72
mp

76 **76**
mf

81
mp

85
mp *mf* *dim.*

92 **95** A tempo
p

98

Plegaria de sikus y campanas

Zampoña Zanka

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso

5 Slap Sonido real
mp mp mp

8 Slap Sonido real
mf

13 mp

19

24 27 p

29

35 mf

40 mp

45 45 f

50 mp

Zampoña Zanka

56 **56**
8 *f*

60 *mp*

65 **65**
8 *f*

70 *mf*

73 *mp*

76 **76**
8 *mf*

81 *mp*

85 *mf* *dim.*

91 *p* **95** A tempo **11**

Plegaria de sikus y campanas

Zampoña Toyo

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso

5 8 7

21 *mf*

27 **27** 7 *p* *mf*

39 *mp*

45 **45** *mp*

50 *f*

56 **56** *f*

63 **65** *mp* *f*

70 *mf* *mp*

76 **76** *mf*

83 *mp* *mf*

90 *dim.* *p* **95** A tempo **11**

Plegaria de sikus y campanas

Huancara

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso

6 4 5 8 9 6 10 9 6 2

27 16

mp

45 *f*

50 *p*

56 56 *f*

63 *mp* *f*

68 *mp*

73 *cresc.* *f* 76

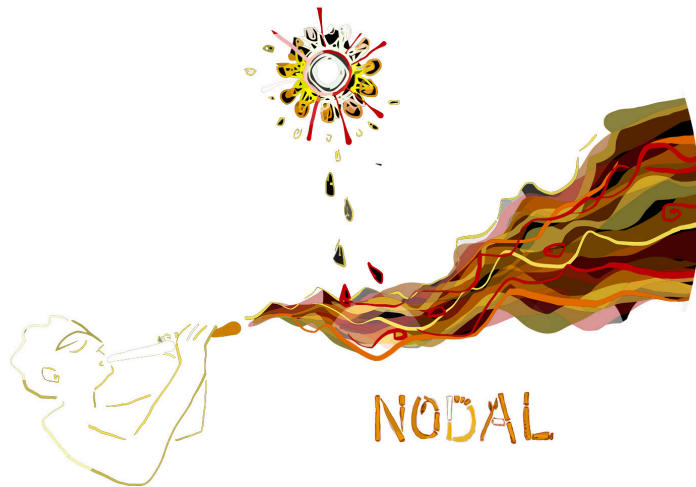
78 *mp*

84 *mf* *p*

93 95 A tempo 11

Nuevo día

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso



A veces, el esfuerzo y la dedicación no alcanzan para elaborar un material que conjugue el valor didáctico con el vuelo artístico. Pues bien, en este caso, considero que “Cañaverall” es un libro que, seguramente con el tiempo, se convertirá en insoslayable referencia para la formación de artistas dedicados a ese universo de instrumentos tan ligados al origen mismo de nuestra identidad musical. Su autor, Mauro Ciavattini, es un artista talentoso y un docente comprometido como pocos. Deseo la mejor de las suertes con este libro y con todo el camino que aún queda por recorrer.

ROBERTO CALVO

Músico, docente, coordinador de la carrera de Música Popular Argentina del Conservatorio Superior de Música “Manuel de Falla”
Castelar, Buenos Aires – Argentina

Nuevo día

Quena

Composición: Ricardo Vilca

Arreglo: Lautaro Reinoso

Libre-expresivo

6 *f*

12 *p* *mf*

17 **17** A tempo $\text{♩} = 110$ *mp*

19 **25** Solo *mf*

27

33

39

45 **45** *f*

51

58 *trill* **61** **20** **81** **4**

Quena

85 *f*

Musical staff 85-90: Treble clef, key signature of one sharp (F#). Measures 85-90 contain a melodic line with a forte (*f*) dynamic. A slur covers measures 85-88, and another slur covers measures 89-90. A fermata is placed over the final note of measure 90.

91 95 6

Musical staff 91-95: Treble clef, key signature of one sharp (F#). Measures 91-94 contain a melodic line with a slur. Measure 95 is a whole rest, indicated by a box containing the number 95 and a bracket labeled 6 below it.

101 *mp* *f*

Musical staff 101-106: Treble clef, key signature of one sharp (F#). Measures 101-106 contain a melodic line with a slur. The dynamic starts at mezzo-piano (*mp*) and changes to forte (*f*) in measure 104.

107 112 Libre *p*

Musical staff 107-111: Treble clef, key signature of one sharp (F#). Measures 107-111 contain a melodic line with a slur. The dynamic is piano (*p*). A box containing the number 112 is placed above measure 111, with the word "Libre" written to its right.

114 *p* *f*

Musical staff 114-118: Treble clef, key signature of one sharp (F#). Measures 114-118 contain a melodic line with a slur. The dynamic starts at piano (*p*) and changes to forte (*f*) in measure 117. A hairpin symbol is used to indicate the dynamic change.

Nuevo día

Quenacho en Re 1

Composición: Ricardo Vilca

Arreglo: Lautaro Reinoso

5

p *mf*

11

17 $\text{♩} = 110$

mp

19

25

p

32

sfz

38 Frull Frull

sfz *mf* *p*

45

mp

53

mf

61

mp

67

mp

73

f *mf*

Quenacho en Re 1

80 81 A Quena **4** Quena *f*

88 A Qch. en Re

95 95 **6** Qch. en Re *mp* **6**

110 112 **2** *p* *p* *f*

Nuevo día

Quenacho en Re 2

Composición: Ricardo Vilca

Arreglo: Lautaro Reinoso

6

p *mf*

11

2

17 $\text{♩} = 110$ 8

25

12

sfz Frull Frull *mf*

43

45

p *mp*

51

mf

59

61

65

mp

72

f *mf*

79

81

f

85

6

mf

95

6

mp 6

110

112

2

p *p* *f*

Nuevo día

Mama Quena

Composición: Ricardo Vilca

Arreglo: Lautaro Reinoso

11 2 17 ♩=110

mf *mp*

19

25 *p*

31

37 *sfz* Frull Frull *mf* *p*

45 *mp*

51 *mf*

57 *mp* 61

63 *mp*

Mama Quena

68

Musical staff 68-73 in G major. It features a melodic line with eighth and sixteenth notes, including slurs and accents. A dynamic marking of *f* is present at the end of the staff.

74

Musical staff 74-80 in G major. It continues the melodic line with various note values and rests. A dynamic marking of *mf* is present.

81

Musical staff 81-86 in G major. It features a rhythmic pattern of eighth notes with slurs. A dynamic marking of *f* is present.

87

Musical staff 87-94 in G major. It contains two measures of whole rests, labeled '6' and '7', followed by a melodic phrase. A dynamic marking of *mf* is present.

102

Musical staff 102-111 in G major. It features a melodic line with slurs and accents. Dynamic markings of *mp* and *p* are present.

112

Musical staff 112-117 in G major. It contains two measures of whole rests, labeled '2', followed by a melodic phrase. Dynamic markings of *p* and *f* are present.

Nuevo día

Zampoña Malta 1

Composición: Ricardo Vilca

Arreglo: Lautaro Reinoso

16 17 ♩ = 110
4

25 25
p

31

37 45
5
sfz *sfz* *f*

47

53
ff

61 61
f

66

73

79 81

Zampoña Malta 1

86

mp

91

95

mf *f*

97

102

mp *mf*

108

112

6

p *f*

Nuevo día

Zampona Malta 2

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso

16 17 $\text{♩} = 110$ 8 25 11

38 5 45 8 *sfz*

55 *sfz* *ff*

61 61 *f*

66

73

79 81 6 *mp*

90 *mf*

95 95 *f*

102 *mp* *mf*

108 112 6 *p* *f*

Nuevo día

Zampoña Zanka

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso

16 17 $\text{♩} = 110$ 8 25 5

32

38

45 45

50

55

60 61

Zampoña Zanka

65

mp

72

f *mf*

79

81

f

86

mp

91

mf

95

f

102

mp *mf*

107

112

6

p *f*

Nuevo día

Zampoña Toyo

Composición: Ricardo Vilca
Arreglo: Lautaro Reinoso

16 17 ♩ = 110

mp

21 25

p

27

33

cresc. *sfz*

39

sfz *mf* *p*

45 45

mp

52

mf

59 61

f

Zampoña Toyo

65

mp

72

f *mf*

79

81 *f*

85

mp

90

mf

95

95 *f*

101

mp *mf*

107

112 *p* *f*

Misachico de cangrejillos

Composición: Ricardo Vilca
Arreglo: Mauro Ciavattini



Cañaverall hermosa experiencia, el recuerdo viene así directamente:

Era el día mundial del músico y tuve la visita en mi estudio de mi gran amigo Mauro Ciavattini, la sorpresa era que llegó junto con todo su grupo y tuve el honor de ser invitado en ese momento a tocar una canción (no sabía que canción tocaría jejeje) pero así LA MÚSICA, es la conexión de tu MENTE y tu CORAZÓN, a través de tu INSTRUMENTO.

Y fue una sensación distinta a las sensaciones musicales que normalmente trabajo, ensayo, toco y compongo. Era una DIMENSIÓN paralela (musicalmente hablando), en el que tenía que ser parte de ELLA, ya que la conexión musical era fantástica.

Excelente experiencia y excelente trabajo musical con este proyecto llamado CAÑAVERAL.

Un abrazo de corazón.

SERGIO "CHECHO" CUADROS

Quenista

Pro, Los Olivos, Lima – Perú

Misachico de cangrejillos

Quena Solista

Compositor: Ricardo Vilca
Arreglo: Mauro Ciavattini

$\text{♩} = 105$

8 9 15

24 8 32 16

48 14 63

65 *f*

71 *mf*

75 75 Solo 2 5 vueltas 4 vueltas

86 4 vueltas 4 vueltas

95 3 vueltas Fin solo 2

101 101 19

120 21

141 15 156 Solo 4

160 7 vueltas 4 3 vueltas 3 Fin de solo 2

Misachico de cangrejillos

Quena 1

Compositor: Ricardo Vilca
Arreglo: Mauro Ciavattini

$\text{♩} = 105$

8 9 11

f

24 4

f *sfz*

32 32 27 63 8

mf

71 *f*

75 75 2 5 vueltas 4 4 vueltas 4 4 vueltas 4 4 vueltas 4

95 3 vueltas 4 2 101 13 *f*

115

120

126

Quena 1

132

mf

3 3 3 3 3 3 3 3

Musical staff 132-135: Treble clef, key signature of one sharp (F#). Measures 132-135. Measure 132: quarter notes G4, A4, B4, C5. Measure 133: quarter notes D5, E5, F#5, G5. Measure 134: eighth notes G5, A5, B5, C6, D6, E6, F#6, G6. Measure 135: eighth notes G6, F#6, E6, D6, C6, B5, A5, G5. Dynamics: *mf*. Articulation: slurs over measures 132-133 and 134-135. Trills: '3' above notes in measures 134 and 135.

136

f

Musical staff 136-140: Treble clef, key signature of one sharp (F#). Measures 136-140. Measure 136: quarter notes G4, A4, B4, C5. Measure 137: quarter notes D5, E5, F#5, G5. Measure 138: quarter notes G5, A5, B5, C6. Measure 139: quarter notes D6, E6, F#6, G6. Measure 140: quarter notes G6, F#6, E6, D6. Dynamics: *f*. Articulation: slurs over measures 136-137 and 138-139.

141

7

f sfz

Musical staff 141-145: Treble clef, key signature of one sharp (F#). Measures 141-145. Measure 141: quarter notes G4, A4, B4, C5. Measure 142: quarter notes D5, E5, F#5, G5. Measure 143: quarter notes G5, A5, B5, C6. Measure 144: quarter notes D6, E6, F#6, G6. Measure 145: quarter notes G6, F#6, E6, D6. Dynamics: *f* at measure 144, *sfz* at measure 145. Articulation: slur over measures 144-145. Trill: '7' above measure 143.

156

4 7 vueltas 4 3 vueltas 4 2

Musical staff 156-160: Treble clef. Measures 156-160. Measure 156: quarter notes G4, A4, B4, C5. Measure 157: quarter notes D5, E5, F#5, G5. Measure 158: quarter notes G5, A5, B5, C6. Measure 159: quarter notes D6, E6, F#6, G6. Measure 160: quarter notes G6, F#6, E6, D6. Dynamics: *f*. Articulation: slurs over measures 156-157 and 158-159. Trills: '4' above measures 156, 157, 158, and 159. Text: '7 vueltas' above measure 157, '3 vueltas' above measure 158. Measure 160 has a '2' above it.

Quena 2

114

Musical staff 114: Treble clef, starting with a forte (*f*) dynamic. The staff contains a series of eighth notes, grouped into three measures by a slur. Each measure contains a triplet of eighth notes.

120

Musical staff 120: Treble clef. The staff contains a series of eighth notes, with some measures featuring slurs and accents.

127

Musical staff 127: Treble clef. The staff contains a series of eighth notes, with some measures featuring slurs and accents.

134

Musical staff 134: Treble clef. The staff contains a series of eighth notes, with some measures featuring slurs and accents. The dynamic starts at *mf* and ends at *f*. There are triplets indicated by the number '3' above the notes.

137

Musical staff 137: Treble clef. The staff contains a series of eighth notes, with some measures featuring slurs and accents.

141

Musical staff 141: Treble clef. The staff contains a series of eighth notes, with some measures featuring slurs and accents. The dynamic starts at *f* and ends at *sfz*. There is a double bar line with the number '11' above it.

156

Musical staff 156: Treble clef. The staff contains a series of eighth notes, with some measures featuring slurs and accents. The dynamic starts at *f* and ends at *sfz*. There are double bar lines with the number '4' above them, and the text '7 vueltas' and '3 vueltas' above the staff.

Misachico de cangrejos

Quenacho en Re

Compositor: Ricardo Vilca

Arreglo: Mauro Ciavattini

♩=105

8 9

f 11

24

f A Zñ Zanka 4 *sfz*

32 32

12

Zñ Zanka

f

48

54

4

63 63

12

75

4

5 vueltas

4

83

4 vueltas

4

4 vueltas

4

4 vueltas

4

Misachico de cangrejillos

Mama Quena

Compositor: Ricardo Vilca
Arreglo: Mauro Ciavattini

The musical score is written in 2/4 time with a tempo of 105. It consists of nine staves of music. The first staff starts at measure 8 and ends at measure 11. The second staff starts at measure 24 and includes the lyrics 'A Zñ Zanka' and 'Zñ Zanka'. The third staff starts at measure 32 and is marked *mp*. The fourth staff starts at measure 40 and includes the instruction *cresc.* and a dynamic marking of *f*. The fifth staff starts at measure 48. The sixth staff starts at measure 55 and includes the lyrics 'A M Quena' and 'Mama Quena'. The seventh staff starts at measure 63 and is marked *mp*. The eighth staff starts at measure 71 and is marked *f*. The ninth staff starts at measure 75 and includes the lyrics 'A Zñ Zanka' and 'Zampoña Zanka', along with the instruction '5 vueltas' and a dynamic marking of *mf*.

Mama Quena

85 4 vueltas

8

91 4 vueltas

8

95 3 vueltas

4

101

8

106

113

120

128 A M Quena

2

8

136 Mama Quena

8

141

11

156

4

8

160 7 vueltas

4

3 vueltas

4

2

8

Misachico de cangrejillos

Zampoña Malta 1

Compositor: Ricardo Vilca

Arreglo: Mauro Ciavattini

$\text{♩} = 105$

4

9 *p*

18 *f* *mp*

24 *f* *sfz* *p*

32 **32** Susurro *mf*

40 *f* Sonido real

48

55 *mf*

63 **63** 6

71 **75** *mp*

79 5 vueltas 4 4 vueltas 4

87 *p* 4 vueltas *mf* 4 vueltas 4

f *mf*

Zampoña Malta 1

95 3 vueltas

p

101 **101**

f

109

114

120

128

134

141 *mf*

3

149

2

f *sfz*

156 **156**

p

160 7 vueltas

4 3 vueltas

mp *cresc.* *mp*

165

4

dim. *pp* *ff*

Misachico de cangrejos

Zampoña Malta 2

Compositor: Ricardo Vilca

Arreglo: Mauro Ciavattini

$\text{♩} = 105$

4

p

9 **9** 2 6

f *mp*

22 2 2

sfz *p*

32 **32** Susurro

mf

40 Sonido real

f *f*

48

55

mf

63 **63** 6

mp *mf*

75 **75** 5 vueltas 4

p

83 4 vueltas 4 4 vueltas 4

mf *f*

Zampoña Malta 2

91 4 vueltas

mf *p*

101 **101**

109

114

120

128

134

141 **6**

152 **2** **156**

160 7 vueltas

Misachico de cangrejillos

Zampoña Zanka 1

Compositor: Ricardo Vilca
Arreglo: Mauro Ciavattini

♩=105

8 9 23 32 4

36 Susurro

mf

(Sonido real)

Susurro

42

f

Sonido real

48

54

3

63

12 75

mf

79 5 vueltas

p mf

4 4

87 4 vueltas

f mf

4 4

95 3 vueltas

p f

4 2 101 2

Zampoña Zanka 1

105



Musical staff 105-112: Treble clef, 8/8 time signature. The staff contains a melodic line with eighth notes and quarter notes, featuring several slurs and accents.

113



Musical staff 113-119: Treble clef, 8/8 time signature. The staff continues the melodic line with slurs and accents.

120



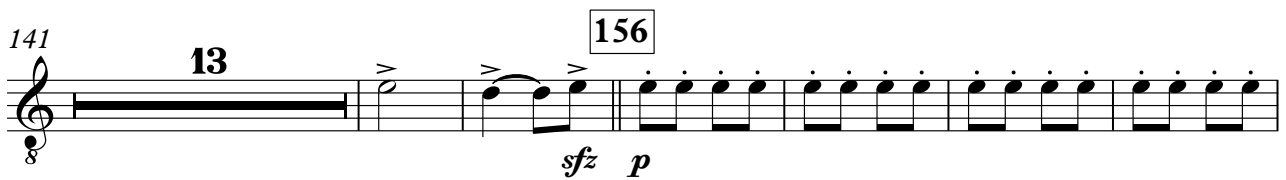
Musical staff 120-127: Treble clef, 8/8 time signature. The staff continues the melodic line with slurs and accents.

128



Musical staff 128-140: Treble clef, 8/8 time signature. The staff continues the melodic line, ending with a fermata and the number 7 above the bar line.

141



Musical staff 141-155: Treble clef, 8/8 time signature. The staff begins with a fermata and the number 13 above the bar line. It then features a series of eighth notes with accents. A box containing the number 156 is placed above the staff. Dynamics include *sfz* and *p*.

160



Musical staff 160-167: Treble clef, 8/8 time signature. The staff features a series of eighth notes with slurs and accents. Dynamics include *mp*, *cresc.*, *mp*, *dim.*, *pp*, and *ff*. The text "7 vueltas" is written above the first measure, and "3 vueltas" is written above the third measure. The number 4 is written above the second and fifth measures.

Misachico de cangrejillos

Zampoña Zanka 2

Compositor: Ricardo Vilca
Arreglo: Mauro Ciavattini

$\text{♩} = 105$

8 *f* *mp*

6 9 *f*

13 *mp*

19

24 *f* *sfz* *mf* 2

32 32 *mp*

38 *cresc.* *f*

45

Zampoña Zanka 2

50

56

63 63

6

75 75

4 5 vueltas 4 4 vueltas

87 4 vueltas 4 vueltas

93 3 vueltas 101

103

111

Zampoña Zanka 2

118



126



134



141



147



156 **156**



160 7 vueltas



164 3 vueltas



Zampoña Toyo

87 4 vueltas

4 vueltas

Musical staff for measures 87-94. It begins with a double bar line and repeat dots. The first four measures are marked *f*. The next four measures are marked *mf*. The staff ends with a double bar line and repeat dots.

95 3 vueltas

101

Musical staff for measures 95-102. It begins with a double bar line and repeat dots. The first three measures are marked *p*. Measure 101 is a whole rest with a box containing the number 101. Measure 102 is a whole note marked *f*. The staff ends with a double bar line and repeat dots.

108

Musical staff for measures 108-115. It begins with a double bar line and repeat dots. Measures 108-112 are marked *mf*. Measures 113-115 are marked *f*. The staff ends with a double bar line and repeat dots.

116

Musical staff for measures 116-123. It begins with a double bar line and repeat dots. Measures 116-123 are marked *f*. The staff ends with a double bar line and repeat dots.

124

Musical staff for measures 124-130. It begins with a double bar line and repeat dots. Measures 124-130 are marked *f*. The staff ends with a double bar line and repeat dots.

131

Musical staff for measures 131-138. It begins with a double bar line and repeat dots. Measures 131-138 are marked *mf*. The staff ends with a double bar line and repeat dots.

139

Explosivo

Musical staff for measures 139-146. It begins with a double bar line and repeat dots. Measures 139-146 are marked *sfz*. The staff ends with a double bar line and repeat dots.

147

156

Musical staff for measures 147-154. It begins with a double bar line and repeat dots. Measures 147-154 are marked *sfz*. The staff ends with a double bar line and repeat dots.

160 7 vueltas

3 vueltas

Musical staff for measures 160-166. It begins with a double bar line and repeat dots. Measures 160-166 are marked *mp*, *cresc.*, *mp*, *dim.*, and *p*. The staff ends with a double bar line and repeat dots.

Misachico de cangrejillos

Huancara

Compositor: Ricardo Vilca
Arreglo: Mauro Ciavattini

$\text{♩} = 105$

The musical score is written on a single staff in 2/4 time. It consists of 110 measures. The score includes various musical notations such as rests, notes with accents, and dynamic markings. Measure numbers 9, 32, 63, 75, and 101 are enclosed in boxes. Rehearsal marks are present at measures 17, 25, 43, 51, 59, 71, 83, and 91. The piece concludes with a double bar line at the end of measure 110.

8 **9** *f* 2

17 2 *p* *f* 2

25 5 **32** 7 *mp*

43 *f*

51

59 63 6 *mp*

71 75 4 5 vueltas 4 *mf*

83 4 vueltas *mf* 4 vueltas *f*

91 4 vueltas 3 vueltas 4 2 **101** 5 *mf* *f*

108 *mf* *f*

Mauro Ciavattini



Es vientista, docente y compositor, nacido en Córdoba, Argentina. Es un artista abocado a los vientos argentinos con siete discos grabados en diferentes proyectos musicales propios: TRÍO MJC, CAÑAVERAL – ENSAMBLE DE VIENTOS ANDINOS y el recientemente gestado “VIENTISTO”, su primer disco solista. Participó en conciertos y colaboró en grabaciones con artistas como Juan Falú, Raúl Carnota, Chango Spasiuk, Raly Barrionuevo, Mariana Carrizo, Jorge Cumbo, León Gieco, y Víctor Heredia, entre otros. Fue Consagración Cosquín 2013 junto al TRÍO MJC presentando su inédito proyecto sinfónico. Es profesor en la Universidad Nacional de Villa María (Córdoba) en los espacios curriculares *Aerófonos Andinos* y en la Universidad Nacional de San Martín (Buenos Aires) en *Vientos Argentinos*.

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Equipo editorial

Mgtr. Susana Dutto | Mgtr. Paula Fernández | Darío Falconi
mupe.unvm@gmail.com

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Cañaveras

Cañaveras, es la búsqueda respetuosa, profunda y apasionada de un grupo de vientistas, liderados por Mauro Ciavattini, quienes se propusieron conocer el sonido de las cañas en sus lugares naturales. Así, viajaron a participar de fiestas populares, visitaron y tocaron con sus cultores en el norte de Argentina, en Perú, en Bolivia. Compartieron mates y cosmovisiones con luthiers que sueñan y construyen los sonidos de los instrumentos. Trasnocharon en charlas y toques con maestros sumamente respetados que guardan celosos, pero a la vez comparten de manera generosa, los secretos de sus sonidos. Buscaron sonar como las Bandas en sus diferentes formas y estéticas, para luego construir un sonido propio. Compartieron su música en numerosos escenarios, tanto de festivales y peñas como de universidades y escuelas. Ese sonido propio, pero lleno de los aires de los Andes, es el que hoy llega a nosotros a través de este conjunto de partituras y de grabaciones. Para que sigan sonando, para que resuenen en distintos rincones y regiones, para que contagien las vibraciones que nos llegan desde tiempos antiguos y que se prolongan a la actualidad.

Susana Coqui Dutto

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