

*Marcelo Coronel*

# *Triple frontera*

*Para trío de requinto  
y dos guitarras*



**Triple frontera**  
Kran7 GT03

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Marcelo Coronel

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***Comentarios del compositor******Origen y dedicatoria***

Hace algunos años surgió la posibilidad de dar un concierto en la ciudad de Laboulaye. Esta presentación iba a ser compartida con dos colegas, por lo cual comencé a componer esta obra para tres guitarras con la intención de tocarla con ellos en esa ocasión. La localidad está ubicada en una región donde convergen tres provincias: Buenos Aires, Córdoba y Santa Fe; por ello titulé la obra Triple frontera. Finalmente el encuentro no llegó a realizarse, y la partitura quedó a medio hacer.

A principios de 2014 formé un trío al que llamé Tallar el aire, con los guitarristas Josué Guiñazú y Hernán Visintín. A raíz de esto comencé a escribir música para el nuevo conjunto. En el archivo encontré aquella pieza inconclusa, la escuché, y decidí continuarla con un cambio en la instrumentación: utilicé requinto y dos guitarras, formato con el cual estábamos iniciando el proyecto.

Esta es la primera composición concluida para este trío. Fue estrenada el 16 de noviembre de 2014 en el Centro Cultural El Espiral (Rosario), durante un concierto compartido con el Dúo F'L, integrado por Floriane Charles y Lucie Delahaye.

La dedico a mis compañeros, Josué y Hernán, jóvenes artistas que comparten conmigo el modo de entender este oficio de ser músicos.

***Comments by the composer******Origin and dedication***

A few years ago I was given a chance to perform at a concert in Laboulaye City. I was supposed to share the stage with two colleagues. Therefore, I started to compose this piece for a guitar trio with the intention of playing it with them on that occasion. The city is located in a region where three provinces converge: Buenos Aires, Córdoba, and Santa Fe. Thus, the piece's title: Triple frontera (Triple Border). In the end, the concert failed to take place and the score remained unfinished.

Early in 2014 I formed a trio with guitar players Josué Guiñazú and Hernán Visintín; I named the ensemble Tallar el aire (Shaping the Air). As a result, I started to write music for this new ensemble. I found that unfinished piece in my file, listened to it, and decided to work on it again with a change in the instrumentation: I went for a requinto and two guitars, the format with which we were beginning this project.

This is the first completed work for this trio. We premiered it on November 16th, 2014, in El Espiral Cultural Center (Rosario), during a concert we shared with the F'L Guitar Duo made up by Floriane Charles and Lucie Delahaye.

I dedicate Triple Frontera to my partners Josué and Hernán, a couple of young artists who share with me the way of understanding this trade of being musicians.

***Marcelo Coronel***

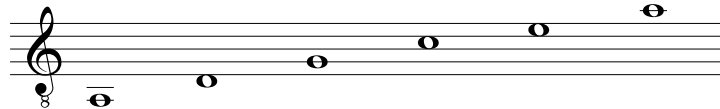
*Rosario (Enero de 2015 / January 2015)*

*El requinto*

Existen varios instrumentos de cuerda de la familia de las guitarras denominados requinto, que difieren entre sí en algunas características. El que se utiliza en esta composición es más pequeño que la guitarra, aunque muy similar en forma y proporciones. Al igual que ésta tiene seis cuerdas simples: primera, segunda y tercera de nylon sólido, y entorchadas cuarta, quinta y sexta. El tiro de cuerdas es obviamente menor: 54 cm. en mi instrumento personal, pero esto puede variar con cada constructor.

Se afina una cuarta justa más agudo que la guitarra. Por esto los intervalos entre las notas que producen las cuerdas al aire son los mismos que en el caso de aquella: cuarta justa como norma, con la excepción de tercera y segunda cuerdas, separadas por intervalo de tercera mayor. Otra característica que comparte con las guitarras es que es un instrumento octavador: la música suena una octava más grave que lo escrito, por lo cual es recomendable utilizar la clave que lo indica con el número 8 debajo.

*afinación del requinto*  
*tuning of the requinto*



Para facilitar la lectura, teniendo en cuenta la similitud entre la lógica armónica y mecánica de guitarras y requintos, la música para éstos se escribe en una tonalidad ubicada una cuarta justa por debajo de aquella en que realmente suena el instrumento. Esto lo coloca entre los instrumentos traspositores.

*The requinto*

There are several string instruments that are called requinto and belong to the guitar family, with some striking differences. The one used in this composition is smaller than the standard guitar but very similar in shape and proportions. Like the guitar, it has six single strings: the first, second, and third ones are made of solid nylon and fourth, fifth, and sixth ones are wound. The string length is obviously shorter: my personal instrument is 54 cm long, but it can vary with each maker.

The tuning of a requinto is five semitones higher than that of a guitar. As a result, the intervals between the notes produced by open strings are the same as in a guitar: a perfect fourth as a rule, with the exception of that between the third and second strings, which are separated by an interval of a major third. Another feature the requinto shares with the guitar is that the music sounds an octave lower than the written score, and therefore it is advisable to use a clef to indicate this with a number 8 printed under it.

To facilitate the reading, and bearing in mind that the harmonic and mechanical logics of guitars and requintos are the same, the music for the latter is written in a key located a perfect fourth below the one in which the instrument really sounds, thus placing it among the transposing instruments.

**Requinto**  
*compás 13 / m. 13*  
*(p. 8)*



### El arrastre

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

En este ejemplo las notas FA SOSTENIDO y LA deben tocarse sobre la cuarta cuerda con el mismo dedo. Se ha colocado una línea para indicar arrastre, por lo cual debe escucharse el ruido del traslado. Pero el LA debe atacarse con la mano derecha.

### The Arrastre

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

In this example the notes F SHARP and A must be played on the fourth string with the same finger. A line has been added to indicate arrastre, so that the noise of the slide is heard. But the A note must be attacked with the right hand.

**Guit. 2**  
compás 4 / m. 4  
(p. 7)

The musical notation is for guitar, specifically the second guitar part. It is in 2/4 time and the key signature has one sharp (F#). The notation shows a sequence of notes on the fourth string. The first note is F# (open string, indicated by (0) above the note). The second note is A (second fret, indicated by 2 above the note). A horizontal line connects the F# and A notes, indicating a slide. The third note is A (third fret, indicated by 3 above the note). The fourth note is A (fourth fret, indicated by 4 above the note). The notes are written on a single staff with a treble clef and a sharp sign. The notes are quarter notes. The slide is indicated by a horizontal line connecting the F# and A notes. The notes are written on a single staff with a treble clef and a sharp sign. The notes are quarter notes. The slide is indicated by a horizontal line connecting the F# and A notes. The notes are written on a single staff with a treble clef and a sharp sign. The notes are quarter notes. The slide is indicated by a horizontal line connecting the F# and A notes.

A Josué Guiñazú y Hernán Visintín

# Triple frontera

Para trío de requinto y dos guitarras

Rosario, 2014

Marcelo Coronel

Introducción

Moderato (♩ = 80 aprox.)

8

Rqto.

8

Guit.2

8

Guit.3

5

5

5

A

This musical score is for guitar, specifically for the model Kran7 GT03. It consists of three systems of music, each containing three staves. The first system covers measures 9 to 12, the second system covers measures 13 to 16, and the third system covers measures 17 to 20. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are also some dynamic markings like 'p' (piano) and 'f' (forte) visible in the bass staff of the third system. The piece is titled 'Triple frontera' by Marcelo Coronel.



B

Musical score for guitar, measures 21-32. The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It consists of three systems of three staves each. The first system (measures 21-24) features a melodic line in the upper staff and a bass line in the lower staff. The second system (measures 25-28) continues the melodic and bass lines with some phrasing changes. The third system (measures 29-32) concludes the passage with a final melodic flourish and a bass line. A box labeled 'B' is positioned above the first staff of the first system.

Musical score for guitar, measures 33-41. The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It consists of three systems of three staves each. The first system covers measures 33-36, the second system covers measures 37-40, and the third system covers measures 41-44. A box labeled 'C' is placed above the first staff of the third system, indicating a barre at the first fret. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for guitar, measures 45-53. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 8/8. The notation includes various rhythmic patterns, slurs, and triplets. Measure 45 starts with a treble staff containing a melodic line and a bass staff with a sustained chord. Measures 49-50 feature a triplet in the treble staff. Measure 53 includes a triplet in the treble staff and a long sustained chord in the bass staff.

Musical score for guitar, measures 57-65. The score is written for a guitar with a treble clef and a key signature of two sharps (F# and C#). The time signature is 8/8. The score consists of three systems of two staves each (treble and bass).  
- Measure 57: Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes.  
- Measure 61: Treble staff has a long slur over the first two measures. Bass staff has a long slur over the first two measures. Dynamics: *mf*.  
- Measure 65: Treble staff has a box labeled 'A1' above the first measure. Dynamics: *f*.  
- Measure 65 (continued): Bass staff has dynamics: *ff* and *f*.

Musical score for guitar, measures 69-77. The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It consists of three systems of three staves each. The first system (measures 69-72) features a melodic line in the upper staff and accompaniment in the lower two staves, with a dynamic marking of *mf*. The second system (measures 73-76) continues the melodic and accompaniment lines, with a dynamic marking of *p* at the start of measure 73 and *mp* at the start of measure 75. The third system (measures 77-80) concludes the passage, with a dynamic marking of *p* at the start of measure 77. The notation includes various rhythmic values, accidentals, and articulation marks.

Musical score for guitar, measures 81-91. The score is written in treble clef with a key signature of one flat (B-flat major) and a 3/8 time signature. It consists of three systems of three staves each. The first system (measures 81-84) features a melodic line in the upper staff and a bass line in the lower staff. The second system (measures 85-88) is marked 'A2' and shows a change in the bass line. The third system (measures 89-91) continues the melodic and bass lines. The notation includes various rhythmic values, accidentals, and dynamic markings.

93

93

93

97

97

97

101

A2

101

101

105

Musical score for measures 105-108, consisting of three staves. The top staff is the melody, and the two lower staves are accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 8/8. The music features a rhythmic pattern of eighth and sixteenth notes.

109

Musical score for measures 109-112, consisting of three staves. The top staff is the melody, and the two lower staves are accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 8/8. The music continues with a similar rhythmic pattern.

113

Musical score for measures 113-116, consisting of three staves. The top staff is the melody, and the two lower staves are accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 8/8. The music concludes with a final melodic phrase.



A

117

Musical notation for measures 117-120, first system. It consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The middle staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staff.

121

Musical notation for measures 121-124, second system. It consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The middle staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music continues with a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staff.

125

Musical notation for measures 125-128, third system. It consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The middle staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music continues with a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staff.

Musical score for guitar, measures 129-137. The score is written for three staves in treble clef with a key signature of two sharps (F# and C#). The time signature is 8/8. The music features a mix of eighth and sixteenth notes, often beamed together. Measure 129 starts with a melodic line in the upper register. Measure 133 includes a section marked 'cresc ...' with a dynamic hairpin. Measure 137 is marked with a box containing 'A3', indicating a specific fingering or technique. The piece concludes with a final chord in measure 137.

Musical score for guitar, measures 141-149. The score is written for a single guitar part in treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 8/8. The music is divided into systems of three staves each. Measure numbers 141, 145, and 149 are indicated at the beginning of their respective systems. The notation includes various rhythmic values, slurs, and dynamic markings such as *f* (forte) and *p* (piano), along with a *cresc ...* (crescendo) marking. The piece concludes with a double bar line and repeat dots at the end of the final system.

Musical score for guitar, measures 153-161. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. It consists of three systems of three staves each. The first system starts at measure 153 and includes a dynamic marking of *f* and a box labeled 'B' above the first staff. The second system starts at measure 157. The third system starts at measure 161. The notation includes various rhythmic patterns, slurs, and accidentals.

165

Musical notation for measures 165-168, consisting of three staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second and third staves have a bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Epilogo

169

Musical notation for measures 169-172, consisting of three staves. The first staff has a treble clef and a key signature of two sharps. The second and third staves have a bass clef. The music is marked with *cresc ...* and features a steady eighth-note rhythm.

173

Musical notation for measures 173-176, consisting of three staves. The first staff has a treble clef and a key signature of two sharps. The second and third staves have a bass clef. The music is marked with *mp* and features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

176

pp

pp

pp

Detailed description: This block contains three staves of music for measures 176 through 179. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 8/8. The music consists of a rhythmic pattern of eighth notes and quarter notes. The first two staves have a dynamic marking of *pp* (pianissimo) at the beginning. The third staff also has a *pp* marking. The music concludes with a double bar line at the end of measure 179.

180

ff

pp

ff

pp

ff

pp

Detailed description: This block contains three staves of music for measures 180 through 183. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 8/8. The music continues with the same rhythmic pattern as the previous block. The first two staves have a dynamic marking of *ff* (fortissimo) at the beginning. The third staff also has a *ff* marking. At the end of measure 183, there is a dynamic change to *pp* (pianissimo) for the final notes. The music concludes with a double bar line at the end of measure 183.

# Triple frontera / Requinto

Marcelo Coronel

Introducción

A

Rqto.  $\text{♩} = 80$

8

10

16

22

B

C 7

28

34

40

C

47

53

59

*mf*

A1

65

71

77

84

89

95

101

107

113

119

*ff*

A2

A



125

131

138 **A3**

144

150 **p** *cresc...* **f** **B** **C6**

155

161

168 **Epilogo** *cresc...*

174 **mp** **pp**

179 **ff** **pp**

## Triple frontera / Guitarra 2

Marcelo Coronel

Introducción

Guit. 2

$\text{♩} = 80$

4

8

13

17

22

27

32

37

A

B

C 4

41 C

47

53

60

66 A1

71 C 1

77

81

86 A2

91

97

102

106

110

114

118

A

123

128

134

cresc...

2 (0)

1

2

4

138

A3

144

*f*

149

*p* cresc...

153

**B**

*f*

157

162

167

**Epílogo**

cresc...

172

*mp*

176

*pp*

180

*ff* *pp*

# Triple frontera / Guitarra 3

Marcelo Coronel

Introducción

Guit.3

80

1 (0)

2

2

4

*i m*

2

3

1

9

2 3

*m i m*

2

4

1 3

C 2

4

13

2 4 2 (0) 2 1

17

4 2

3 1

21

7

1 2

24

B

(0) 2 4

3

1

2 4

28

3 4

3 1

4 (0)

2 4

1 2

2

1

Musical score for guitar, measures 32-74. The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It consists of eight systems of music, each with a measure number at the beginning. The notation includes various rhythmic patterns, accidentals, and dynamic markings. A box labeled 'C' is placed above measure 40, and a box labeled 'A1' is placed above measure 64. Fingerings are indicated by numbers 1-4. Dynamic markings include *ff*, *f*, *mf*, and *mp*. Measure 40 contains a repeat sign. Measure 56 contains a repeat sign and a fermata. Measure 64 contains a fermata and a repeat sign. Measure 70 contains a fermata and a repeat sign. Measure 74 contains a fermata and a repeat sign.

78

82 C 5

86 A2

90

94

98

102

106

110



114 C 1

118 A

122

126

130

134 *cresc...*

138 A3

142 C 2

146 *f*

Detailed description: This is a guitar score for the piece 'Triple frontera' by Marcelo Coronel. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 8/8. It consists of nine staves of music, numbered 114 to 146. The notation includes various guitar-specific elements: fret numbers (e.g., 1, 2, 3, 4, 5), natural signs (0), and articulation marks like accents and slurs. Performance instructions include 'cresc...' (crescendo) and 'f' (forte). Section markers 'C 1', 'A', 'A3', and 'C 2' are placed above the staves. The piece concludes with a final chord and a fermata.

150 *p* *cresc...*

153 **B** *f*

157

161

165

169 **Epílogo** *cresc...*

173 *mp* *pp*

178 *ff* *pp*

Marcelo Coronel dice de sí mismo:

*"Nací en Buenos Aires en 1962, pero me fui siendo niño y nunca más volví a vivir allí. Desde 1980 vivo en Rosario.*

*Si bien toco la guitarra desde los seis años, recién empecé a hacerlo con intención de adquirir oficio alrededor de los veinte. Estudié todo lo que pude, en la universidad y con maestros particulares, sumando estos conocimientos a lo captado intuitivamente desde la niñez. Así me hice músico.*

*Formé parte de conjuntos y toqué como solista, compuse música instrumental, hice arreglos, grabé discos, publiqué libros con mis partituras, di clases y viajé con la guitarra a cuestras.*

*Sigo haciendo todo eso."*

Marcelo Coronel says of himself:

*"I was born in Buenos Aires in 1962 but left as a child and never returned to live there. Since 1980, I have lived in Rosario.*

*Though I have played the guitar since I was six years old, I didn't do it with the intention of becoming a professional until I was twenty. I studied everything I could, at the university and with private teachers, adding these skills to the ones I intuitively grasped from childhood. That's how I became a musician.*

*I have been a member of ensembles and played as a soloist; I have composed instrumental music, made arrangements, recorded albums, published books with my scores, gave lessons, and traveled with the guitar in tow.*

*I continue doing all of this."*

**De raíz argentina**

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

2003, Alemania / Germany.

Editorial / Publishing House: Chanterelle.

Trece piezas para guitarra / Thirteen pieces for guitar.

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

**Homenaje a un carrero patagónico**

2006, Alemania / Germany.

Editorial / Publishing House: Chanterelle.

Flauta y guitarra / Flute and guitar.

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

**Milonga mafiosa \***

2007, Argentina.

Editorial / Publishing House: Kran7.

Cuarteto de guitarras / Guitar quartet

**Obras para dos guitarras \***

2007, Argentina.

Editorial / Publishing House: Kran7.

Dos piezas para dúo de guitarras / Two pieces for guitar duo.

Contenido / Contents: Milongarrugada, Yerbita compañera.

**Temple del Diablo, Serie 1**

2008, Argentina.

Editorial / Publishing House: Kran7.

Tres piezas para guitarra / Three pieces for guitar.

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

**Obras para dos guitarras II \***

2008, Argentina.

Editorial / Publishing House: Kran7.

Tres piezas para dúo de guitarras / Three pieces for guitar duo.

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

**Arena \***

2008, Argentina.

Editorial / Publishing House: Kran7.

Flauta y guitarra / Flute and guitar.

**Endecha \***

2008, Argentina.

Editorial / Publishing House: Kran7.

Clarinete y guitarra / Clarinet and guitar.

**Temple del Diablo, Serie 2 \***

2008, Argentina.

Editorial / Publishing House: Kran7.

Cuatro piezas para guitarra / Four pieces for guitar.

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

**Golondrinas invernales \***

2008, Argentina.

Editorial / Publishing House: Kran7.

Cuarteto de guitarras / Guitar quartet

**Imaginario popular argentino**

2010, Argentina.

Editorial / Publishing House: Kran7.

Doce piezas para guitarra / Twelve pieces for guitar.

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

**El horcón del medio \***

2011, Argentina.

Editorial / Publishing House: Kran7.

Guitarra y flauta / Guitar and flute.

Contenido / Contents: Zamba, Chacarera, Vidala, Carnavalito, Gato.

**Leve pájaro de plata \***

2011, Argentina.

Editorial / Publishing House: Kran7.

Tres piezas para flauta sola / Three pieces for solo flute.

Contenido / Contents: Furias desgajadas, Hijos transparentes, Vértigo del aire.

**La enésima lágrima \***

2013, Argentina.

Editorial / Publishing House: Kran7.

Dos piezas para guitarra / Two pieces for guitar.

Contenido / Contents: Sin paredes ni techo, Sin suelo ni tiempo.