

Taipero poriahú

CHAMAMÉ CANCIÓN: Detalles de acompañamiento en el piano

Letra: Pocho Roch - Música: Antonio Tarragó Ros

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La melodía de la introducción es presentada por el piano en mano derecha (en el fraseo prevalece el 6/8 con valores irregulares). La mano izquierda acompaña en 3/4, realizando los bajos característicos de la especie (acordes tríadas desplegados en forma ascendente).

♩. = 72

PIA

En el tema A el acompañamiento se presenta arpegiado, se diluye así el ritmo propio de la especie y se pasa a tratar como canción.

10 Am Dm G⁷ C E⁷ Am Am/G B⁷/F[#] Bm⁷(b5)/F

A partir del compás 18, en la reexposición de A, el acompañamiento del piano toma un rol melódico usando contracantos con giros rítmico-melódicos característicos.

16 E⁷/sus⁴ E⁷ Am Am Dm G⁷ C E⁷

CAJITA DE MÚSICA ARGENTINA: Taípero poriahú (CHAMAMÉ CANCIÓN) - DETALLE PIANO -2

22 Am Am/G B⁷/F[#] E⁷/sus⁴ E⁷ Am

En el tema B vuelve el ritmo de chamamé con sus bajos presentes en los tres tiempos del 3/4 (grado conjunto del I⁷ al IV^m o acordes tríadas arpegiados en forma ascendente). La mano derecha esboza una segunda voz que complementa a la melodía principal y luego desempeña un rol más rítmico recurriendo a los contratiempos propios de esta especie.

27 Am A⁷ Dm E⁷ Am

31 Am B⁷ E⁷ Am

35 Am A⁷ Dm G⁷ C

CAJITA DE MÚSICA ARGENTINA: Taipero poriahú (CHAMAMÉ CANCIÓN) - DETALLE PIANO - 3

Measures 39-42 of the piano accompaniment. Measure 39 is marked with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody in the treble clef starts with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The bass line consists of quarter notes G3, F3, and E3. Measure 40 has a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The bass line consists of quarter notes G3, F3, and E3. Measure 41 has a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The bass line consists of quarter notes G3, F3, and E3. Measure 42 has a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The bass line consists of quarter notes G3, F3, and E3. The section ends with a double bar line.

En todo el acompañamiento los recursos rítmicos que desarrolla el piano tienen directa relación con el rasgueo básico de chamamé y las variantes que va realizando la guitarra.
En las melodías de cierre de cada sección temática vuelve a aparecer el recurso de las décimas paralelas a dos voces.

Measures 43-46 of the piano accompaniment. Measure 43 is marked with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody in the treble clef starts with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The bass line consists of quarter notes G3, F3, and E3. Measure 44 has a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The bass line consists of quarter notes G3, F3, and E3. Measure 45 has a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The bass line consists of quarter notes G3, F3, and E3. Measure 46 has a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The bass line consists of quarter notes G3, F3, and E3. The section ends with a double bar line.

Measures 47-50 of the piano accompaniment. Measure 47 is marked with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody in the treble clef starts with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The bass line consists of quarter notes G3, F3, and E3. Measure 48 has a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The bass line consists of quarter notes G3, F3, and E3. Measure 49 has a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The bass line consists of quarter notes G3, F3, and E3. Measure 50 has a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The bass line consists of quarter notes G3, F3, and E3. The section ends with a double bar line and the word "FIN" in the right margin.