

Estudio no. 1

Esta colección es para principiantes o niños (pequeños).

Pequeños arpeggios (*p, i, m*) y facilidad de mano izquierda.

Poner atención en la dinámica (\llcorner \lrcorner).

Carácter *legato*.

El *tempo* es relativo. \downarrow = 100 – 120. No muy rápido.

Study no. 1

This collection is for beginners or children.

This study is for short arpeggios (*p, i, m*) and developing left hand facility.

Pay attention to the dynamic marking (\llcorner \lrcorner).

Maintain a *legato* style.

The *tempo* is relative. \downarrow = 100 – 120. Not too fast.

NUEVOS ESTUDIOS SENCILLOS

I

Leo Brouwer

Tempo di Giga (Comodo)

Omaggio a Debussy

p i m

(♩ - ♩) p p marcato

legato

p i m p m i p p mf marcato

cresc. molto

f

(marc.)

dim. fpp

Omaggio a Mangore

Vivace

Measures 1-5: Treble clef, key signature of one sharp (F#), 4/4 time. Measure 1 has a 7-measure rest. Measure 2 has a 3-measure rest. Measure 3 has a 4-measure rest. Measure 4 has a 4-measure rest. Measure 5 has a 4-measure rest. Dynamics include *marcato* and *p*. Fingerings are indicated with numbers 1-4.

Measures 6-10: Treble clef, key signature of one sharp (F#), 4/4 time. Measure 6 has a 4-measure rest. Measure 7 has a 4-measure rest. Measure 8 has a 4-measure rest. Measure 9 has a 4-measure rest. Measure 10 has a 4-measure rest. Dynamics include *p*, *f*, *dim.*, and *marcato*. Fingerings are indicated with numbers 1-4.

Measures 11-15: Treble clef, key signature of one sharp (F#), 4/4 time. Measure 11 has a 4-measure rest. Measure 12 has a 4-measure rest. Measure 13 has a 4-measure rest. Measure 14 has a 4-measure rest. Measure 15 has a 4-measure rest. Dynamics include *p dolce e legato*. Tempo marking: *a tempo* above measure 11, *poco rit.* below measure 11.

Measures 16-20: Treble clef, key signature of one sharp (F#), 4/4 time. Measure 16 has a 4-measure rest. Measure 17 has a 4-measure rest. Measure 18 has a 4-measure rest. Measure 19 has a 4-measure rest. Measure 20 has a 4-measure rest. Dynamics include *p* and *dim.*

Measures 21-25: Treble clef, key signature of one sharp (F#), 4/4 time. Measure 21 has a 4-measure rest. Measure 22 has a 4-measure rest. Measure 23 has a 4-measure rest. Measure 24 has a 4-measure rest. Measure 25 has a 4-measure rest. Dynamics include *p*.

Measures 26-30: Treble clef, key signature of one sharp (F#), 4/4 time. Measure 26 has a 4-measure rest. Measure 27 has a 4-measure rest. Measure 28 has a 4-measure rest. Measure 29 has a 4-measure rest. Measure 30 has a 4-measure rest. Dynamics include *p*. Tempo marking: *rit.* above measure 26, *a tempo* above measure 28.

Measures 31-35: Treble clef, key signature of one sharp (F#), 4/4 time. Measure 31 has a 4-measure rest. Measure 32 has a 4-measure rest. Measure 33 has a 4-measure rest. Measure 34 has a 4-measure rest. Measure 35 has a 4-measure rest. Dynamics include *marcato*, *p*, and *dim.*

Measures 36-40: Treble clef, key signature of one sharp (F#), 4/4 time. Measure 36 has a 4-measure rest. Measure 37 has a 4-measure rest. Measure 38 has a 4-measure rest. Measure 39 has a 4-measure rest. Measure 40 has a 4-measure rest. Dynamics include *marcato* and *p legato*. Tempo marking: *poco rit.* above measure 38, *a tempo* above measure 40.

Estudio no. 2

Es un estudio sobre ritmos con pequeñas disonancias.

Observar el contraste de las secciones 1a (algo *staccato*) y 2a (*legato e dolce*).

El trabajo constante es sobre alternancia de p, m (mano der.)
 i

Sólo por excepción hay "adelantos" técnicos para el principiante al final con a y rasgueado.
 m
 i

Study no. 2

This is a study for rhythms and mild dissonances.

Note the contrast between the sections 1a (somewhat *staccato*) and 2a (*legato e dolce*).

The technique of alternating p, m (right hand) is featured throughout.
 i

Technical "advances" for the beginner occur only at the end, with the use of a and rasgueado.
 m
 i

III

Moderato assai ♩ = 108 - 144

Omaggio a Caturia

sempre legato

1a volta **mf** cantabile2a volta **pp** (come eco)

2a volta **pp**
p legato

staccato

(dim.)

Estudio no. 3

Estudio sobre patrones rítmicos afrocubanos.

Dinámicas de onda ($\leftarrow\leftarrow \rightarrow\rightarrow$) y *pulgar* (mano derecha).

Study no. 3

A study on afro-cuban rhythmic patterns.

It also emphasises wave-like dynamics ($\leftarrow\leftarrow \rightarrow\rightarrow$) and the right hand thumb.

IV
Omaggio a Prokofiev

Vivace *m i p m i*

f marcato il basso *a tempo*

pp sub. *f* *pp sub.* *f*

13 *rit.* **Poco meno** *mp dolce e legato*

18 *poco rit.* *dolce* *rit.* *accel.* *p*

23 *cresc.* *f*

28 *p* *f*

33 *m i p m i* *f marcato il basso* *(non rit.)*

37 *p* *f*

The image shows a page of musical notation for a piece titled 'IV Omaggio a Prokofiev'. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music, numbered 1 through 37. The piece begins with a 'Vivace' tempo and dynamic markings of *m* and *i*. The first staff includes the instruction *f marcato il basso*. The second staff is marked *a tempo*. The third staff features *pp sub.* and *f* dynamics. At measure 13, the tempo changes to 'Poco meno' and the dynamics are *mp dolce e legato*. The fourth staff has a *rit.* marking. The fifth staff includes *poco rit.* and *dolce*. The sixth staff has *rit.* and *accel.* markings. The seventh staff includes *cresc.* and *f*. The eighth staff returns to *m i p m i* dynamics and *f marcato il basso*. The ninth staff is marked *(non rit.)*. The tenth staff includes *p* and *f* dynamics. There are several circled numbers (1, 2, 3, 4) and a circled 'C2' throughout the score, likely indicating fingerings or specific performance instructions.

Estudio no. 4

Estudio sobre el pulgar.

Mano izquierda en II^a posición.

Contrastes dinámicos (*f marc.* y *p*)

Importante guardar las articulaciones de *staccato*, *legato*, y notas más largas y cortas (♩ ♪)

Study no. 4

This is a study for the right hand thumb (*p*).

The left hand is in second position.

Dynamic contrasts (*f marc.* and *p*)

It is important to observe the articulation marks for *staccato*, *legato*, and the longer and shorter notes (♩ ♪)

V
Omaggio a Tarrega

Comolo *p i m*
mp *v. sempre*
(come timpani)

6

marc. *legato* *marc.*

10

legato *marc.* *legato*

13

f marc. *f sempre, intenso e marcato*

18

p *poco*

24

riten.

28

rit. *ritmico*

32

Estudio no. 5

Pequeño *tremolo* de 3 notas (preparatorio para 4 notas).

Estilo minimalista con extensiones temáticas.

Las pausas rítmicas son resonancias, no silentes.

Atención a igualdad de pulsación rítmica (♩ = ♩).

Study no. 5

This study introduces *tremolos* of 3 notes (acting as a preparation for the more usual four note version).

It is in the minimalist style, with thematic extensions.

The notes should be allowed to resonate through the rhythmic pauses, without any silences.

Pay attention to the equality of the rhythmic pulse (♩ = ♩).

VI Omaggio a Sor

Tempo libero ♩ = 116 - 160

p i m
mf marcato il basso
p accompagnando

5
mf marc.
f
p legato

9
mp cresc.
p

13
(mf)
p
mf

17
sfs
p

21
p legato

24
mf

28
mf

32
p accompagnando
mf marc.

The musical score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of ten staves of music, each containing a series of triplets. The dynamics range from piano (p) to fortissimo (sfs). The score includes various articulations such as 'marcato il basso', 'legato', and 'cresc.'. There are also some circled numbers (1, 2, 3, 4) and a circled '6' at the end of the piece, possibly indicating fingerings or specific notes.

Estudio no. 6

Este estudio de arpeggios rectos de 3 notas y el pulgar es sencillo, sólo la sección central - compases 22 al 29 ofrece un cambio al registro agudo (cuerdas primas).

Atender las dinámicas "de onda" (\lessgtr) para hacerlas gradualmente.

La fórmula del arpeggio puede invertirse (*p, m, i*). Ej. 1

La fórmula del arpeggio puede ampliarse a 4 notas (*p, i, m, a*) con cuerda (1). Ej. 2

Study no. 6

This simple study is built up of continuous three note arpeggios with the thumb playing the melody. Only in the central section, at bars 22-29, is the upper register (the top strings) used.

Make sure that the "wave-like" dynamics (\lessgtr) are executed gradually.

The arpeggio pattern can be inverted (*p, m, i*). Ex. 1

The arpeggio pattern can be extended to 4 notes (*p, i, m, a*) by adding the first string. Ex. 2

Ej. 1 / Ex. 1

Ej. 2 / Ex. 2

VII

Omaggio a Piazzolla

A Allegro ♩ = 116 - 152

mf *l m* *m i*

4 *p* *m*

7 *m i m i* **B**

10 *m i m i* *m i* *m* *l a m* *i a m* *i*

13 **C** *p i m a* *legato* *p dolce* *rit.*

a tempo *(p)* *(p)*

17 **D** *p l a m i a m i* *sempre p*

20

23

26 *rit.* *breve a tempo* *mf* *l m* *m i*

29 *p* *m* *i*

The musical score is written for a single melodic line in treble clef, 3/4 time. It consists of 29 measures. The key signature has one flat (B-flat). The tempo is marked 'Allegro' with a metronome marking of 116-152. The score is divided into four sections: A (measures 1-6), B (measures 7-9), C (measures 10-12), and D (measures 13-29). Section A starts with a mezzo-forte (mf) dynamic and features eighth-note patterns. Section B continues with similar patterns. Section C begins with a piano (p) dynamic and includes the instruction 'legato' and 'dolce', with a 'rit.' (ritardando) marking. Section D starts with 'a tempo' and 'sempre p' (piano) dynamics. The score includes various articulations such as accents, slurs, and breath marks. Fingerings and bowings are indicated throughout. The piece concludes with a final cadence in measure 29.

Estudio no. 7

Para las notas repetidas, acentos y ligados.

El esquema de notas repetidas debe ser tocado de ligero a intenso (mano derecha).

Acentos salen mejor tocando la nota después más *p*, que tocando el acento más fuerte.

Los compases 5 y 6, así como el 13 son contrastantes (*ponticello*, *staccato*)

La sección [D] es *p* haciendo *staccato* la última corchea de compas.

Study no. 7

This study is for repeated notes, accents, and slurs.

The repeated note figure should be played moving from a light to an intense touch in the right hand.

Accents come out better by playing the following note more quietly, rather than by playing the accented note more strongly.

Bars 5 and 6 as well as bar 13 should be contrasted with the others by the use of *ponticello* and *staccato*.

Section [D] is *p*, with the last quaver of each bar to be played *staccato*.

VIII
Omaggio a Villa-Lobos

Tranquilo ♩ = 80

♩2

mp

p

p

VII ① XII ② XII ① VII ④

5

p

Mosso ♩ = 116

♩2

p

1. 2. ♩5 ♩5

9

12

15

rit.

ten.

mp

a tempo

VII ④ XII ② XII ① XII VII

18

p lv.

poco

27

poco

cantabile

26

6a in F3 (opzionalmente)

6b in F (optional)

IX

Omaggio a Szymanowski

Lento assai

Cl

mp
sempre legato

9

A

legato

p accompagnando
lv.

pp (eco)

mp

8

mp

12

B

mf canta il basso

15

m

18

p

21

mp

24

dal $\text{\$}$
al FINE

6a in F3 (opzionalmente)

6b in F (optional)

IX

Omaggio a Szymanowski

Lento assai

Cl

mp
sempre legato

9

A

legato

p *accompagnando*
lv.

pp (*eco*)

mp

8

B

mf *canta il basso*

m

15

i *p* *i* *p* *m* *i*

18

21

mp

24

dal **A**
al FINE

Estudio no. 9

Estudio sobre el legato melódico. Para las melodías quebradas.

En **B** son frases de 2 compases en $\underbrace{\left\langle \leftarrow \rightarrow \right\rangle}_{poco}$.

Algún salto (compases 5 al 6; 16 al 17; 18 al 19) no impide el *legato* melódico.

Como dificultad no pasa de V posición.

Study no. 9

The object of this study is to maintain a *legato* line in a melody which often moves around in leaps.

At **B** there are phrases of two bars with wave-like dynamics ($\underbrace{\left\langle \leftarrow \rightarrow \right\rangle}_{poco}$).

The few changes of position (bars 5-6; 16-17; 18-19) should not be allowed to affect the melodic *legato*.

The technical demands do not require going beyond V position.

X

Toccata

Omaggio a Stravinsky

CS

4 [A]

7 *p i p m p p i p m p p i i m i m i p p i*

10 *p i m i i m*

13 CS

16 [B]

19 *i m i m i p i m i m i*

21 [C]

The musical score consists of three systems. The first system (measures 24-26) is marked *f come prima* and includes a $\text{♩} = 5$ tempo marking. The second system (measures 27-30) is marked *p cresc.* and includes fingerings (1, 2, 3, 4, 5) and dynamic markings (*p*, *f*). The third system (measures 31-34) is marked *f molto* and includes a *G.P.* (Grand Pause) marking. The guitar part is in the bass clef, and the voice part is in the treble clef.

Estudio no. 10

Este estudio se concentra en las cuerdas graves, ligados y alternancia de *p* (pulgar) con *i, m (a)*, obligando a la mano derecha a articular en "bloque".

Los 9 compases de [A] y los 6 de [B] pueden repetirse cada uno consecutivamente o el período completo *ad lib.*

Hay recursos compositivos como "caesuras" cortas (') y largas (G.P.) que resultan poco usuales para principiantes; rogamos al profesor los explique, vale.

La violencia de los acordes permite algún color distinto y *staccato* de izquierda (levantando la cejilla, lo cual relaja la izquierda también. Esta técnica es poco común en la técnica tradicional pero se le encuentra muchas veces en el jazz.

Study no. 10

This study concentrates on the lower strings, slurs and the alternation of *p* with *i, m (a)*.

The 9 bars of [A] and the 6 of [B] can be repeated; either each one consecutively, or the entire period *ad lib.*

There are "caesuras", both short (') and long (G.P.), which are perhaps unusual for beginners. Teachers will explain.

The violence of the chords makes possible the use of some distinctive tone colour, as well as for left hand *staccato*. (The raising of the *barré* in producing this *staccato* also relaxes the left hand.) This is a bit unusual in traditional technique, but is often used in jazz.