



Darío Barozzi
5 estudios argentinos
para guitarra

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INTRODUCCIÓN.

Desde lo artístico personal siempre tuve la inquietud de cómo confluir lo aprehendido de manera vivencial en el terreno de la música popular, con los estudios y nociones de composición y guitarra académicos.

Puedo decir que los presentes *cinco estudios* emergen de explorar en ese sentido. La intención es aportar una literatura musical que pueda dar cuenta de la riqueza de los elementos constitutivos y técnicos de la música popular argentina, a la vez que pueda insertarse en la tradición musical académica. Parte de la tarea, fue abstraer dichos elementos de su lugar habitual para utilizarlos como material de composición. Y para ello elegí una conspicua forma musical, el *Estudio*.

Cada una de las piezas ofrece, por un lado, un desafío técnico; y por otro, un desafío estilístico a resolver. De esta manera su abordaje supone descubrir articulaciones, rítmicas, timbres y demás componentes que hacen a los géneros y especies de música argentina, en diálogo directo con el plano técnico del instrumento.

Desde esa idea planteo como objeto a su vez, brindar herramientas al ejecutante desde un punto de vista actual, tomando en cuenta la confluencia entre música popular y música académica que coexiste en el terreno intertextual de nuestro tiempo.

Darío Barozzi

2020

INTRODUCTION.

From a personal, artistic perspective, I have always been preoccupied with the question of how to reconcile what I have assimilated from my own working practice in the field of popular music with my studies in classical guitar and its compositional principles.

It can be said that these *Five Studies* have emerged from exploring this issue. The idea is to contribute a musical work showcasing the rich constitutive components and techniques of popular Argentine music, integrated with conventional classical music practices. Part of this task was to abstract such elements away from their usual place in order to exploit them as compositional material. To this end I have elected to use a conspicuous musical form: the *Study*.

Each piece offers, on the one hand, a technical challenge to be mastered; and on the other, a stylistic challenge. In this regard, tackling the work requires initiation into the articulations, rhythms, timbres and other components that constitute the various genres and styles of Argentine music, in direct dialogue with the technical workings of the instrument.

From this point of departure, my proposition is to provide —as an end in itself— a set of tools to the performer within a contemporary context that accommodates the confluence of popular and classical musics that coexist in these intertextual times in which we live.

Darío Barozzi

2020

PREFACE.

About the *Argentine Studies* by Darío Barozzi

Instrumental Studies constitute a musical form that is extraordinarily noble and generous.

Although in many cases Studies can be performed in concert, or have been written specifically with the concert hall in mind, there is invariably a more intimate purpose: to give the instrumentalist materials useful in the development of their technique.

In general, Studies are written more for students than they are for concertising. In such cases, the act of making a selfless ‘bequest’ would appear to go against the implicit narcissism of the composer. There might not be public performances of the piano Studies of Heller or Czerny, but there is instead a pedagogical vocation in the purest of forms that manifests in the most creative of ways. The objective is consistent amongst such composers: the granting of an ever profound and generous sacrifice made to foster the growth and mastering of technique.

The composition of Studies requires an intimate knowledge of certain subjects. For that reason, the mastering of the instrument on the part of the composer of the Study must be broad and deep. In the world of technique, a composer of Studies can create not only music but also new resources. In this way, each Study is an excursion capable of engendering new expressive means.

Many composers —amongst whom I also count myself— examine and analyse Studies for diverse instruments so that we can learn from them.

But... what *is* a Study?

A piece of music? Often, yes. And in the case of the *Argentine Studies* by Darío Barozzi, undoubtedly yes.

A piece that concentrates on a specific theme, technically or stylistically speaking? Yes. In this sense, the material presented here also serves that purpose.

What we have, therefore, in these *Argentine Studies* by Darío Barozzi is that invaluable conjugation; the best that can be yielded by this noble form: music *and* technique. That’s no small feat.

Santiago Santero

PROLOGUE.

It's possible that the creation of a work —any work— is simply a matter of arbitrarily and capriciously organising pre-existing elements found in nature, but that inevitably, in the unfolding of this process, the creator also simultaneously orders and refines the final result with their sensitivity and expertise.

This statement can be applied to this collection of *Five Argentine Studies*, and to its creator (and personal friend), Darío Barozzi. The first three *Studies* contain the aforementioned elements —something akin to fundamental particles— pertaining the city of Buenos Aires and its hinterlands: a *milonga* in a *moto perpetuo* style; another one more reminiscent of the *milongas* of the countryside; and a *tango* with an inevitable tinge of the great Astor. The other studies, somewhat more abstract, rework the rhythms of the *gato/chacarera* and the *vidala*.

Darío, with his characteristic authenticity and skill, convokes and updates the musical *Study* form, utilising it as a vehicle through which to express in music the atmosphere, flavour and fragrance of our guitaristic lands. Lucky for guitarists!

Ricardo Louzao

City of Buenos Aires, May 2020

ESTUDIO N° 1

(Milonga)

Duración aprox: 1'30"

Darío Barozzi

Allegro (♩ = c. 110)

Guitarra

The musical score is written for guitar in 2/4 time. It consists of six systems of music, each with a treble clef and a key signature of one sharp (F#). The first system starts with a dynamic of *mf*. The second system starts with *mp*. The third system starts with *p* and ends with *mf*. The fourth system starts with *f*. The fifth system starts with *f*. The sixth system starts with *sfz* and ends with *f*. The score includes various articulations such as accents (>) and slurs. The final system features triplets of eighth notes.

mf

5 *mp*

9 *p* *mf*

13 *f*

17

21

25 *sfz* *f*

29

33

37

41

45

49

53

57 *mp*

61 *p* *mf*

65 *f*

69 *f*

73 *f*

77 *f*

81 *accel.* *mp* *f* *rit.* *mf*

ESTUDIO N° 2

(Milonga campera)

Duración aprox: 2'30"

Darío Barozzi

Guitarra

Ad lib (♩ = c. 76)

mf *vib.* *vib.* *accel.* *p* *rit.*

4 *f* *mf* *vib.* *accel.*

7 **Tempo de milonga** (♩ = c. 90) *mp*

11 *mf*

15

19 *mp*

23 *mf*

The musical score is written for guitar in 4/4 time. It begins with an 'Ad lib' section at a tempo of approximately 76 beats per minute. The first line (measures 1-3) starts with a mezzo-forte (*mf*) dynamic and includes vibrato (*vib.*) markings. The second line (measures 4-6) features a forte (*f*) dynamic and includes triplets and an acceleration (*accel.*) marking. The third line (measures 7-10) marks the beginning of the 'Tempo de milonga' section at approximately 90 beats per minute, starting with a mezzo-piano (*mp*) dynamic. The subsequent lines (measures 11-23) continue the milonga rhythm with a mezzo-forte (*mf*) dynamic, showing various rhythmic patterns and chordal textures.

27

mp

31

f bajo en relieve

34

37

40

mf

43

f

45

47

p *rallentando...*

51

pizz.
p *mf* *rubato*

ESTUDIO N° 3

(Tango)

Duración aprox: 2'20"

Darío Barozzi

Guitarra

$\text{♩} = \text{c. } 106$

5

8

11

14

$\text{♩} = \text{c. } 98$

17

21

f

mf

rit.

25 *a tempo* (♩ = c. 106)

f *pp* *f*

29

mf *p* *mf*

32

cresc. *f*

34 *vib.* *piú lento - pesante* (♩ = 84)

sfz *p* *f con arrastre*

37 (♩ = c. 98)

mf

40

mf

44

mf

♩ = c. 106

48

52

55

58

ESTUDIO N° 4

(Ritmo de Gato/Chacarera)

Duración aprox: 1'35"

Darío Barozzi

Lejano - misterioso (♩ = c. 116)

Guitarra

palm mute

pp *mf*

p

L.V.

p

L.V.

p

accel.

rall.....

mf *ff* *mp*

vib.

sub sfz!

improvisación de notas indeterminadas y discontinuas

piú lento - onírico (♩ = c. 90)

pp *mp* *f*

④ VII

23 *f* $\text{\textcircled{6}}$ VII *f* vib. *p*

25 *ppp*

27 *mp* *f* $\text{\textcircled{4}}$ IV *f* $\text{\textcircled{4}}$ IV

29 *f* vib.

31 *p* *più mosso*

34 *accel.* *vib.* *p*

Tempo inicial (♩ = c. 116)

37

41 *p* *pp*

45 *f* L.V. *accell.....poco.....a.....poco*

49 *f* L.V.

53 *f*

55 *vib.* *ff*

Detailed description: This page contains five systems of musical notation for guitar. Each system consists of a treble clef staff and a bass clef staff. The first system (measures 41-44) features a melodic line of eighth notes in the treble and a bass line of quarter notes. The second system (measures 45-48) includes a four-measure slur with a '4' above it, followed by a melodic line with accents and a bass line of quarter notes. The third system (measures 49-52) has a four-measure slur with a '4' above it, followed by a melodic line with accents and a bass line of quarter notes. The fourth system (measures 53-54) contains a three-measure slur with a '3' above it, followed by a melodic line with accents and a bass line of quarter notes. The fifth system (measures 55) begins with a melodic line and a bass line, followed by a section with a 'vib.' marking and a final section with a 'ff' marking and a complex melodic line.

ESTUDIO N° 5

(Vidala)

Duración aprox: 1'55"

Darío Barozzi

Guitarra

$\text{♩} = \text{c.}76$

mf

5 *mp*

9 *p* *mf*

13 *mp* *pp*
legato - canta el bajo

17 *pp* *pp* *pp*

21 *p* *mf*

25 *mp* *mf*

29 *caja*

f *mp* *tambora*

33 *medio rubato dolce*

mp *mf cresc.*

36 *a tempo*

f *dim. poco a poco* *mp*

40 *mf*

44 *tambora*

f

47 *pizz.* *rit.* *nat.* ⑩ XII

sub p *mf*

Los Cinco estudios argentinos tienen como objeto brindar herramientas técnicas y conceptuales al ejecutante desde un punto de vista actual, tomando en cuenta la confluencia entre música popular y música académica que coexiste en el terreno intertextual de nuestro tiempo.

Cada una de las piezas ofrece, por un lado, un desafío técnico; y por otro, un desafío estilístico a resolver. De esta manera su abordaje supone descubrir elementos que componen los géneros y especies de la música argentina, en diálogo directo con el plano técnico del instrumento.



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