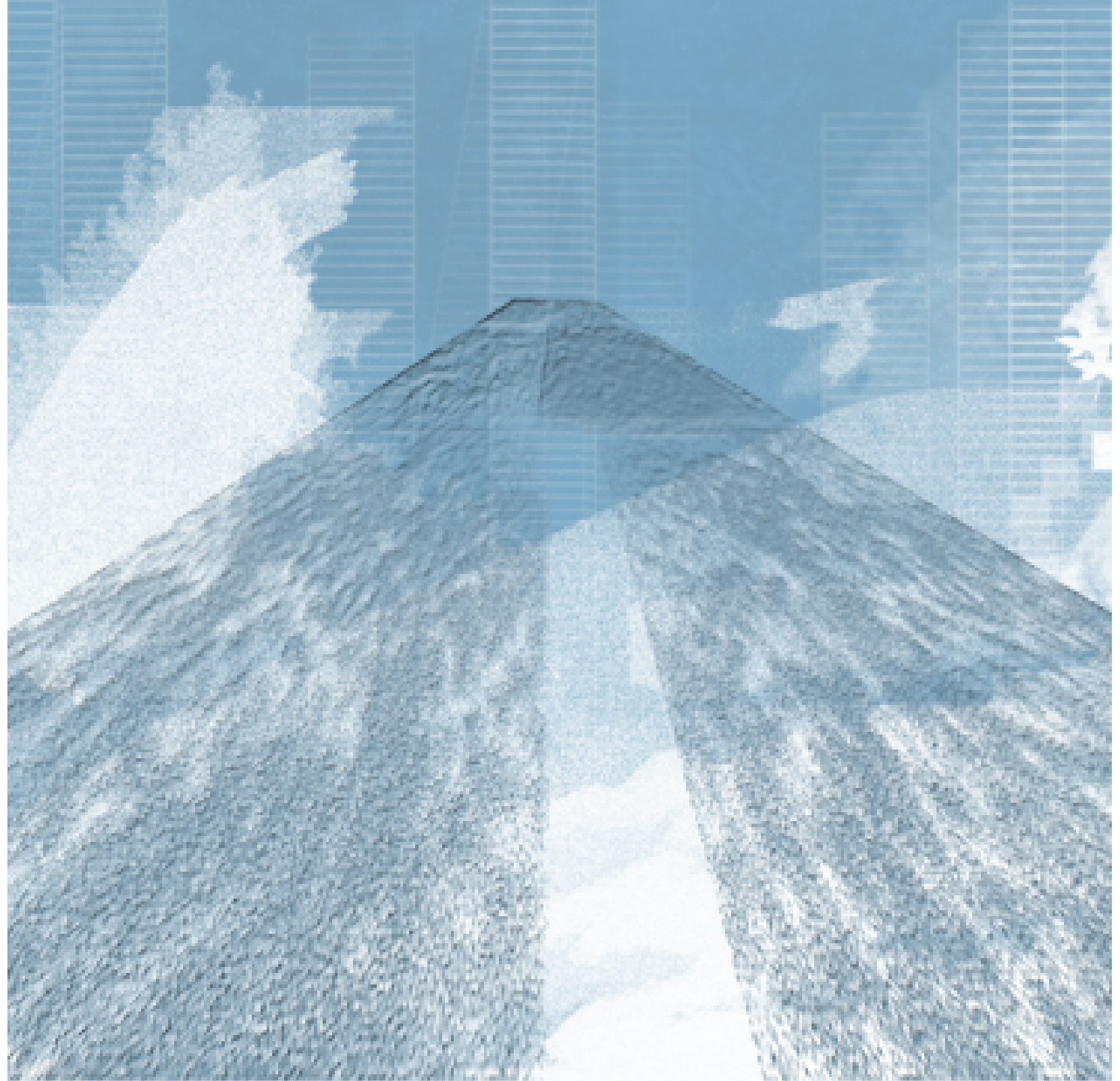


8 ESTUDIOS MINIMALISTAS PARA GUITARRA



ESTUDIO N° 1

- Estudio para los ligados y los traslados.
- La acentuación y articulación es propuesta por el intérprete.
- Las repeticiones de la casillas pueden variar según el gusto del intérprete.
- La sonoridad del bajo re no debe ser interrumpida.
- La intención del estudio debe ser liviana y veloz.

Estudio No. 1

Ágil y liviano

Pedro Julián Flórez

0 2 ϕV 0 x4 ϕV x4

ϕV x4 *simile* ② ②

ϕV ③ 2 4 ③ 2 4

ϕV 0 ③ 0 ③ ② 0 ③ 0

③ ② 0 0

ESTUDIO N° 2

- Estudio para los armónicos naturales.
- Las repeticiones de las casillas pueden variar según el gusto del intérprete.
- El carácter del estudio obedece a una mirada de la guitarra como un instrumento percutido temperado, por lo tanto se sugiere buscar una sonoridad etérea y un sentido fluido del ritmo.

Estudio No. 2

Movido

Pedro Julián Flórez

First line of musical notation. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord with a '0' above it, indicating an open string. The second measure has a whole note chord with 'arm 7' above it. The third measure has a whole note chord with 'arm 12' above it. The fourth measure has a whole note chord with '7' above it. The fifth measure has a whole note chord with '12' above it. The sixth measure has a whole note chord with '12' above it. The seventh measure has a whole note chord with '7' above it. The eighth measure has a whole note chord with '7' above it. The line ends with a double bar line and a repeat sign, with 'x2' written to the right.

Second line of musical notation. It begins with a treble clef and a key signature of one sharp (F#). The first measure has a whole note chord with '7' above it. The second measure has a whole note chord with '12' above it. The third measure has a whole note chord with '7' above it. The fourth measure has a whole note chord with '12' above it. The fifth measure has a whole note chord with '7' above it. The sixth measure has a whole note chord with '12' above it. The seventh measure has a whole note chord with '7' above it. The eighth measure has a whole note chord with '12' above it. The line ends with a double bar line and a repeat sign, with 'x2' written to the right.

Third line of musical notation. It begins with a treble clef and a key signature of one sharp (F#). The first measure has a whole note chord with '12' above it. The second measure has a whole note chord with '12' above it. The third measure has a whole note chord with '7' above it. The fourth measure has a whole note chord with '12' above it. The fifth measure has a whole note chord with '12' above it. The sixth measure has a whole note chord with '7' above it. The seventh measure has a whole note chord with '12' above it. The eighth measure has a whole note chord with '12' above it. The ninth measure has a whole note chord with '7' above it. The tenth measure has a whole note chord with '12' above it. The line ends with a double bar line and a repeat sign, with 'x3' written above the first measure and 'x3 simile' written above the eighth measure.

Fourth line of musical notation. It begins with a treble clef and a key signature of one sharp (F#). The first measure has a whole note chord with '12' above it. The second measure has a whole note chord with '7' above it. The third measure has a whole note chord with '5' above it. The fourth measure has a whole note chord with '7' above it. The fifth measure has a whole note chord with '12' above it. The sixth measure has a whole note chord with '12' above it. The seventh measure has a whole note chord with '7' above it. The eighth measure has a whole note chord with '5' above it. The ninth measure has a whole note chord with '7' above it. The tenth measure has a whole note chord with '12' above it. The eleventh measure has a whole note chord with '12' above it. The twelfth measure has a whole note chord with '7' above it. The thirteenth measure has a whole note chord with '5' above it. The fourteenth measure has a whole note chord with '7' above it. The line ends with a double bar line and a repeat sign, with 'x2' written to the right.

poco menos

Fifth line of musical notation. It begins with a treble clef and a key signature of one sharp (F#). The first measure has a whole note chord with '12' above it. The second measure has a whole note chord with '12' above it. The third measure has a whole note chord with '12' above it. The fourth measure has a whole note chord with '12' above it. The fifth measure has a whole note chord with '12' above it. The sixth measure has a whole note chord with '12' above it. The seventh measure has a whole note chord with '12' above it. The eighth measure has a whole note chord with '12' above it. The ninth measure has a whole note chord with '12' above it. The tenth measure has a whole note chord with '12' above it. The eleventh measure has a whole note chord with '12' above it. The twelfth measure has a whole note chord with '12' above it. The line ends with a double bar line and a repeat sign, with 'x2' written to the right.

Sixth line of musical notation. It begins with a treble clef and a key signature of one sharp (F#). The first measure has a whole note chord with '12' above it. The second measure has a whole note chord with '12' above it. The third measure has a whole note chord with '12' above it. The fourth measure has a whole note chord with '12' above it. The fifth measure has a whole note chord with '12' above it. The sixth measure has a whole note chord with '12' above it. The seventh measure has a whole note chord with '12' above it. The eighth measure has a whole note chord with '12' above it. The line ends with a double bar line and a repeat sign, with 'x2' written to the right.

hasta desaparecer

ESTUDIO N° 3

- Estudio para los arpeggios y traslados de la mano izquierda.
- Las repeticiones de las casillas pueden ser variadas al gusto del intérprete.
- Tener especial atención en las digitaciones propuestas ya que se trata de un modelo fijo como estructura.
- No apagar en lo posible la resonancia producida por las transparencias.

Estudio No. 3

Rápido y ligero

Pedro Julián Flórez

The musical score for 'Estudio No. 3' is written in treble clef with a 2/4 time signature. It consists of six staves of music. The first staff begins with the letters 'p m i' under the first three notes. The score includes various rhythmic patterns, such as eighth and sixteenth notes, and includes fingerings (circled numbers), accents, and repeat signs. The score includes multiple repeat signs and multi-measure rests (x4, x2).

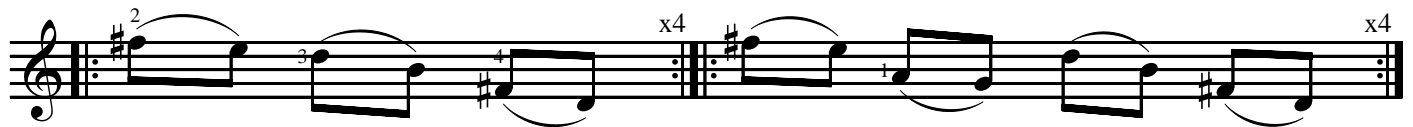
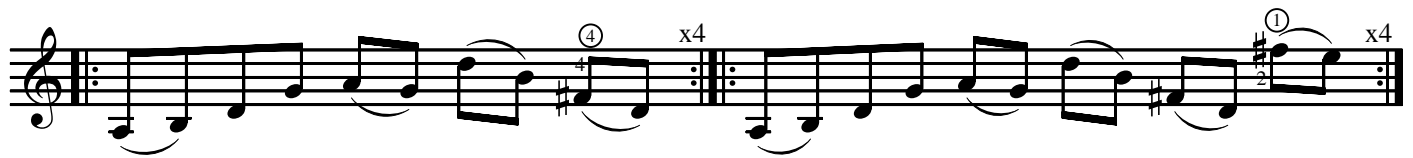
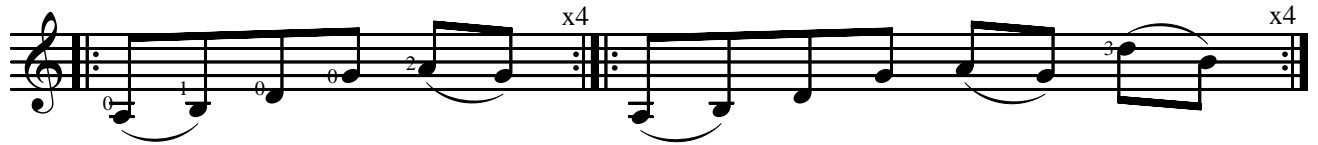
ESTUDIO N° 4

- Estudio para los ligados.
- Se puede interpretar de manera legato o articuladamente.
- Las repeticiones de las casillas pueden ser variadas al gusto del intérprete.

Estudio No. 4

Rápido y ligero

Pedro Julián Flórez



* dedo 2 fijo toda la casilla

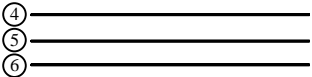
ESTUDIO N° 5

- Estudio sobre las cuerdas graves de la guitarra.
- Tener especial cuidado con el efecto de “fade in” a lo largo de la pieza.
- Debido a la intención sintética del estudio, eliminar en lo posible el “ruido” producido al trasladar los dedos en las cuerdas entorchadas.

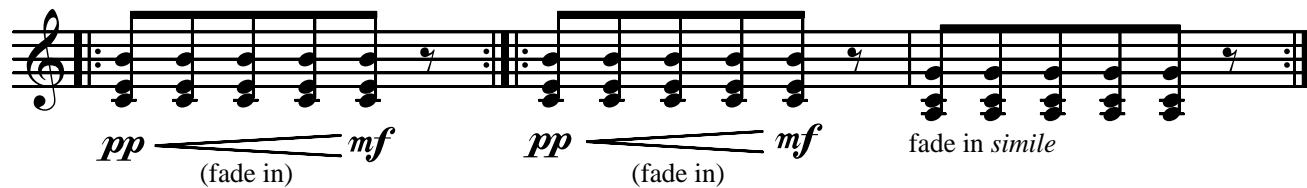
Estudio No. 5

Pedro Julián Flórez

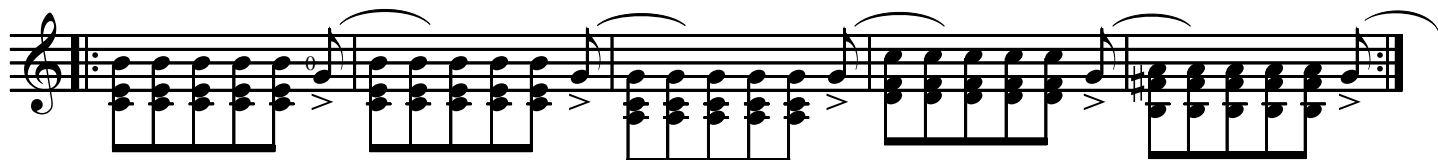
$\text{♩} = 230$



simile



pp (fade in) *mf* *pp* (fade in) *mf* fade in *simile*



* x4

* crescendo gradual sobre las 4 repeticiones

ESTUDIO N° 6

- Estudio para el manejo de planos.
- Tener especial cuidado con la precisión rítmica debido a la incursión de un “beat” constante y exacto.
- Tener cuidado con la duración del glissando de la segunda casilla, este debe ocupar el “beat” completo.
- El carácter del estudio obedece a la mirada del minimalismo desde la música electrónica.
- El intérprete inicia el estudio tras dejar sonar el beat unos segundos, y comienza a tocar cuando se sienta listo.
- Apagar el “beat” segundos después de haber terminado la resonancia de las últimas notas.

Estudio No. 6

con un "beat" secuenciado con metrónomo
o cualquier dispositivo electrónico

Pedro Julián Flórez

$\text{♩} = 133$

① 4 3 x3

② 0 0 ④

x3

⑤

x3

x2

⑤ ⑥

φ II

arm 7 x4

φ II x4

φ II x4

ESTUDIO No 7

- Estudio de sonoridad
- El intérprete puede utilizar vibrato si lo considera necesario.
- Se puede omitir o añadir repeticiones a su gusto.
- Respetar el carácter lento del estudio ya que busca asumir la sonoridad de la guitarra mediante notas largas sostenidas.

Estudio No. 7

Lento

Pedro Julián Flórez

First staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked "Lento". The staff contains four measures of music. The first measure has a circled 3 above the first note. The second measure has "arm 19" above it, with a circled 4 above the first note and a circled 0 above the second note. The third measure has "arm 19" above it, with a circled 0 above the first note and a circled 3 above the second note. The fourth measure has "arm 19" above it, with a circled 2 above the first note and a circled 0 above the second note. The staff ends with a double bar line and repeat dots.

Second staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked "Lento". The staff contains four measures of music. The first measure has the word "simile" above it, with a circled 2 above the first note and a circled 1 above the second note. The second measure has a circled 2 above the first note and a circled 1 above the second note. The third measure has a circled 2 above the first note and a circled 1 above the second note. The fourth measure has a circled 2 above the first note and a circled 1 above the second note. The staff ends with a double bar line and repeat dots.

Third staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked "Lento". The staff contains four measures of music. The first measure has a circled 6 above the first note and a circled 5 above the second note. The second measure has a circled 6 above the first note and a circled 5 above the second note. The third measure has a circled 2 above the first note and a circled 1 above the second note. The fourth measure has a circled 2 above the first note and a circled 1 above the second note. The staff ends with a double bar line and repeat dots.

Fourth staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked "Lento". The staff contains four measures of music. The first measure has a circled 4 above the first note and a circled 3 above the second note. The second measure has a circled 4 above the first note and a circled 3 above the second note. The third measure has a circled 4 above the first note and a circled 3 above the second note. The fourth measure has a circled 4 above the first note and a circled 3 above the second note. The staff ends with a double bar line and repeat dots.

Estudio No 8

- Estudio para los ligados.
- Aprovechar las pausas para relajar la mano de la postura estática de la cejilla.

Estudio No. 8

Lo más rapido posible

Pedro Julián Flórez

XII

5" Aprox.

φ IV

VII

6" Aprox.

φ IV

V

5" Aprox.

φ IV

IV

7" Aprox.

φ IV

V

4" Aprox.

φ IV

VII

6" Aprox.

φ IV

XII

* La ultima nota de cada casilla debe ser apagada subitamente