

ABLÓNIZ

10 STUDI MELODICI

PER CHITARRA



P R E S E N T A Z I O N E

Nei dieci studi che vengono presentati, Miguel Ablóniz, il cui nome è troppo noto tra i chitarristi perchè abbia bisogno di presentazione, ha dato la misura del suo valore come compositore e come insegnante; come compositore perchè essi sono veri e bellissimi « studi », musiche cioè ispirate, melodiche, convincenti, nella stesura delle quali l'Autore è volutamente rimasto nello stile classico-romantico (conosciamo altri suoi lavori ben più « moderni » dal punto di vista armonico). Come insegnante, poi, l'Ablóniz ci ha dato anche in queste composizioni la misura della sua conoscenza della chitarra, con l'indicazione di una diteggiatura, che è di per se sola un trattato di meccanismo tecnico.

Prima di presentare un breve prospetto analitico dei singoli pezzi, desidero rammentare al chitarrista che egli si troverà grandemente facilitato nell'esecuzione degli Studi non solo dalle annotazioni della diteggiatura, ma anche e soprattutto dalla ricchezza dell'ispirazione, che, facilitandone l'apprendimento a memoria, rende la maggior parte di queste composizioni una serie di graziose « pagine d'album ».

N. 1: In forma di scale, arpeggi, legature (ascendenti e discendenti), su tutta l'estensione del manico, con progressioni armoniche che ricordano Bach. Utilissimo per la mano sinistra.

N. 2: Accordi di tre voci, barré ed estensioni. Questo studio va pure praticato in arpeggi (p.i.m.i.) e si può, facilmente, per renderlo più efficace per la mano destra, praticarlo in molti altri modi arpeggiati.

N. 3: Bella e ispirata melodia trattata in tre diversi modi utili per la mano destra. Come il secondo studio, offre la possibilità alla mano destra di praticarlo in varie maniere arpeggiate.

N. 4: Magnifico studio a tre voci, efficace per la mano sinistra e utilissimo per la destra a causa dell'uso costante del pollice, la cui azione coincide una volta con l'indice e l'altra col medio in ogni prima e quarta nota delle quartine.

N. 5: Il più facile della raccolta; il grazioso tema serve a sviluppare la mobilità e leggerezza del pollice, al quale è interamente affidato.

N. 6: Il più difficile della raccolta, a due voci distinte più un doppio pedale al basso. La melodia, in stile classico-romantico, eseguita al ritmo imposto dall'Autore, è di bellissimo effetto. Molto utile per entrambe le mani per il continuo movimento della sinistra e l'arpeggio completo (di tutte le dita) della destra.

N. 7: In accordi di tre e quattro voci, bello dal punto di vista musicale ed efficacissimo per la tecnica.

N. 8: Brano originale basato sulla melodia catalana *La filadora* qui interamente affidata al pollice della mano destra e gustosamente trattata su tre tonalità.

N. 9: Molto interessante; accordi e salti frequenti per la sinistra; arpeggi e pizzicati per la destra.

N. 10: Bello e originale: modulazioni armoniche rendono questo studio il più brillante di tutti. Utilissimo per la sinistra (accordi, barrés, estensioni) e per la destra (arpeggio ed uso costante del pollice).

Roma, 13 giugno 1956.

MARIO GIORDANO

Miguel Ablóniz
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Studio n. 1 (1946)

$\text{♩} = \text{♩} \pm 88$

The musical score consists of ten staves of music in treble clef, 2/4 time, with a key signature of one sharp (F#). The tempo is marked as quarter note = quarter note ± 88. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' (piano). Fingerings are indicated by numbers 1-4 and 'i' (index), and articulations are marked with 'm' (marcato) and 'a' (accents). The piece is divided into sections labeled with Roman numerals: II, III, V, VII, and VIII. The notation includes sixteenth and eighth notes, often beamed together, and rests. The final staff ends with a fermata over a whole note chord.

Studio n. 3 (1946)

♩ = ± 120

First staff of music. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. Dynamics include piano (p) and accents (a). A bracket labeled 'IV' spans the final two measures.

Second staff of music. Treble clef, key signature of one sharp (F#), 3/4 time signature. Continuation of the melody. Fingerings and dynamics are present. Brackets labeled '1/2 VII' and 'VII' are placed above the staff.

Third staff of music. Treble clef, key signature of one sharp (F#), 3/4 time signature. Continuation of the melody. Fingerings and dynamics are present. A bracket labeled '1/2 IX' is placed above the staff.

Fourth staff of music. Treble clef, key signature of one sharp (F#), 3/4 time signature. Continuation of the melody. Fingerings and dynamics are present. A bracket labeled 'II' is placed above the staff.

Fifth staff of music. Treble clef, key signature of one sharp (F#), 3/4 time signature. Continuation of the melody. A dashed box encloses a section of the staff with the marking 'rall.' (rallentando). Fingerings and dynamics are present.

Sixth staff of music. Treble clef, key signature of one sharp (F#), 3/4 time signature. Continuation of the melody. Fingerings and dynamics are present.

Seventh staff of music. Treble clef, key signature of one sharp (F#), 3/4 time signature. Continuation of the melody. A bracket labeled 'IV' is placed above the staff.

Eighth staff of music. Treble clef, key signature of one sharp (F#), 3/4 time signature. Continuation of the melody. Brackets labeled '1/2 VII' and 'VII' are placed above the staff. Fingerings and dynamics are present.

$\frac{1}{2}$ IX

a m i *i m a m i*

$\frac{1}{2}$ VII VII

$\frac{1}{2}$ IX

Studio n. 4 (1947)

$\text{♩} = \pm 72$

mi mi

③

③

③

③

③

③

③

③

③

Studio n. 5 (1946)

$\text{♩} = \pm 144$

II. $\overset{i}{1} \overset{a}{2} \overset{m}{3} \overset{i}{4}$

V $\overset{i}{1} \overset{a}{2} \overset{m}{3} \overset{i}{4}$

II $\overset{i}{1} \overset{a}{2} \overset{m}{3} \overset{i}{4}$

II $\overset{i}{1} \overset{a}{2} \overset{m}{3} \overset{i}{4}$

II $\overset{i}{1} \overset{a}{2} \overset{m}{3} \overset{i}{4}$

II $\overset{i}{1} \overset{a}{2} \overset{m}{3} \overset{i}{4}$

VII $\overset{i}{1} \overset{a}{2} \overset{m}{3} \overset{i}{4}$

Studio n. 6 (Bagatelle) (1947)

$\text{♩} = \pm 52$

II $\overset{i}{1} \overset{a}{2} \overset{m}{3} \overset{i}{4}$

VII $\overset{i}{1} \overset{a}{2} \overset{m}{3} \overset{i}{4}$

Ⓞ = RE
Ⓞ = SOL

This page of musical notation is for guitar and consists of ten staves. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various techniques such as slurs, ties, and fingerings (1-4). The piece is marked with tempo changes: *poco rall.* at the beginning of the second staff, *a tempo* at the beginning of the fourth staff, and *poco rall.* at the beginning of the tenth staff. The notation includes a circled '2' above a note in the second staff and a circled '1' above a note in the tenth staff. The piece concludes with a double bar line and repeat dots.

Studio n. 7 (1950)

♩ = 84

Musical score for Studio n. 7 (1950), featuring guitar tablature and chord diagrams. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked as ♩ = 84. The piece is divided into measures, with chord diagrams and fingering numbers (0-4) provided for the guitar. The score includes various chord types, including triads and dyads, and is marked with Roman numerals (VII, VIII, V, IV) indicating the harmonic structure. The notation includes slurs, ties, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The score is organized into measures, with some measures containing multiple chords or complex fingerings. The overall structure is a single melodic line with harmonic accompaniment.

Chord diagrams and fingering numbers are provided for the guitar. The score includes various chord types, including triads and dyads, and is marked with Roman numerals (VII, VIII, V, IV) indicating the harmonic structure. The notation includes slurs, ties, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte).

Studio n. 8 (1947)

Tema della canzone popolare catalana LA FILADORA

$\text{♩} = \pm 68$

The musical score consists of ten staves of guitar notation. The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked as $\text{♩} = \pm 68$. The score includes various guitar techniques such as barre, triplets, and slurs, along with Roman numeral chord markings (I, II, IV, V, VII) and fingering numbers (0-4). The notation is arranged in a single system with ten staves.

Studio n. 9 (1949)

♩ = ± 92

First line of musical notation in treble clef, key of D major, 2/4 time. It begins with a quarter rest followed by a quarter note D4 with a slur and fingerings 4, 2, 1. This is followed by a half note chord (F#4, A4) with a slur and fingerings 4, 2. The line continues with a quarter note G4 with a slur and fingerings 4, 2, and a quarter note chord (F#4, A4) with a slur and fingerings 2, 1. A dynamic marking 'p' is placed below the first measure.

Second line of musical notation. It starts with a quarter note chord (F#4, A4) with a slur and fingerings 4, 2, followed by a quarter note chord (F#4, A4) with a slur and fingerings 1, 4, 2. This is followed by a half note chord (F#4, A4) with a slur and fingerings 8, 1, 2, and a half note chord (F#4, A4) with a slur and fingerings 8, 1, 2. A fingering 'II' is written above the second measure. The line continues with a quarter note chord (F#4, A4) with a slur and fingerings 4, 2, 1, and a quarter note chord (F#4, A4) with a slur and fingerings 4, 2, 1. A dynamic marking 'p' is placed below the first measure.

Third line of musical notation. It begins with a quarter note chord (F#4, A4) with a slur and fingerings 0, 1, 2, 3, 4, followed by a quarter note chord (F#4, A4) with a slur and fingerings 4, 1, 8. This is followed by a quarter note chord (F#4, A4) with a slur and fingerings 0, 1, 2, 3, 4, and a quarter note chord (F#4, A4) with a slur and fingerings 1, 2, 3, 4. A dynamic marking 'p' is placed below the first measure.

Fourth line of musical notation. It starts with a quarter note chord (F#4, A4) with a slur and fingerings 4, 2, 1, 2, 3, 4, followed by a quarter note chord (F#4, A4) with a slur and fingerings 4, 2, 1, 2, 3, 4. This is followed by a quarter note chord (F#4, A4) with a slur and fingerings 4, 2, 1, 2, 3, 4, and a quarter note chord (F#4, A4) with a slur and fingerings 4, 2, 1, 2, 3, 4. A dynamic marking 'p' is placed below the first measure.

Fifth line of musical notation. It begins with a quarter note chord (F#4, A4) with a slur and fingerings 4, 2, 1, 2, 3, 4, followed by a quarter note chord (F#4, A4) with a slur and fingerings 4, 2, 1, 2, 3, 4. This is followed by a quarter note chord (F#4, A4) with a slur and fingerings 4, 2, 1, 2, 3, 4, and a quarter note chord (F#4, A4) with a slur and fingerings 4, 2, 1, 2, 3, 4. A dynamic marking 'p' is placed below the first measure.

Sixth line of musical notation. It starts with a quarter note chord (F#4, A4) with a slur and fingerings 4, 2, 1, 2, 3, 4, followed by a quarter note chord (F#4, A4) with a slur and fingerings 4, 2, 1, 2, 3, 4. This is followed by a quarter note chord (F#4, A4) with a slur and fingerings 4, 2, 1, 2, 3, 4, and a quarter note chord (F#4, A4) with a slur and fingerings 4, 2, 1, 2, 3, 4. A dynamic marking 'p' is placed below the first measure.

Seventh line of musical notation. It begins with a quarter note chord (F#4, A4) with a slur and fingerings 4, 2, 1, 2, 3, 4, followed by a quarter note chord (F#4, A4) with a slur and fingerings 4, 2, 1, 2, 3, 4. This is followed by a quarter note chord (F#4, A4) with a slur and fingerings 4, 2, 1, 2, 3, 4, and a quarter note chord (F#4, A4) with a slur and fingerings 4, 2, 1, 2, 3, 4. A dynamic marking 'p' is placed below the first measure.

III

cresc. e accel. a poco a poco

V

VII

a tempo

arm. 12

IV V

II IV

arm. 12

II

PIZZ.

arm. 12

Studio n. 10 (1951)

$\text{♩} = \pm 92$
V

$\text{♩} = \pm 120$
 $\frac{1}{2}$ V

Musical staff with notes and fingering numbers: 1, 3, 4, 0, 1, 3, 1, 0, II.

Musical staff with notes and fingering numbers: 0, 0, 1, 8.

Musical staff with notes, fingering numbers, and markings IX and VII.

Musical staff with notes, fingering numbers, and markings V, II, and dynamic marking *sf*.

Musical staff with notes, fingering numbers, and dynamic marking *a poco a poco cresc. ed accel.*

Musical staff with notes, fingering numbers, and markings *rall.*, *a tempo*, and $\frac{1}{2}V$.

Musical staff with notes and fingering numbers: 3, 2, 1, 2, 0, 3.

Musical staff with notes, fingering numbers, and markings *risoluto*, *poco rall.*, and *p*.