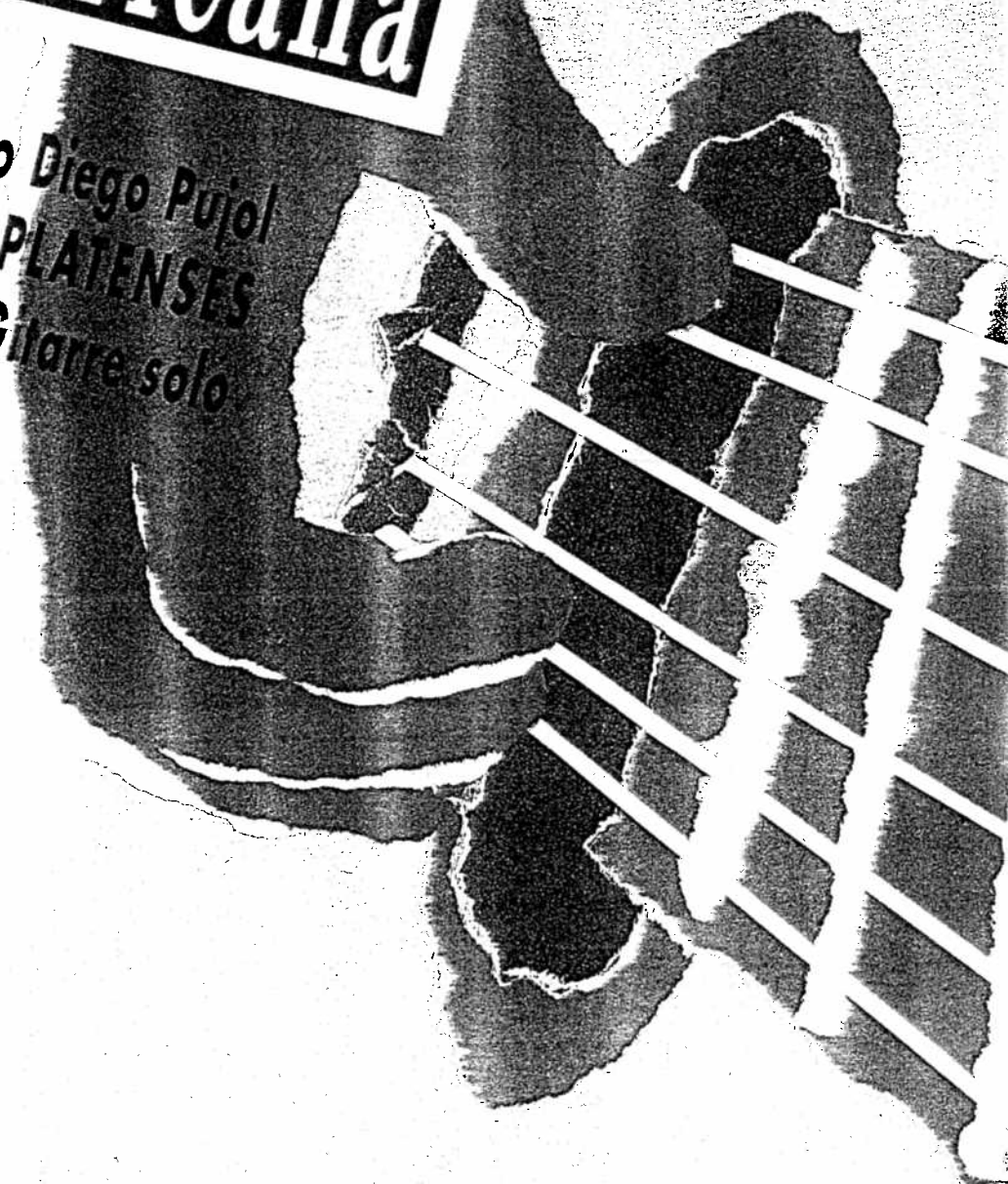


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Maximo Diego Pujol
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La Guitarra Latinoamericana

Maximo Diego Pujol
TRES PIEZAS RIOPLATENSES
für Gitarre solo



**Edition
Helbling**
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Preface

*M*áximo Diego Pujol was born on December 7th, 1957, in Buenos Aires, where he later studied at the "Juan José Castro" conservatory and was granted the academic degree "Profesor de Guitarra". In addition to numerous instrumental studies he also did composition studies under Leónides Arnedo. On the guitar he gave many concerts in Buenos Aires as well as in many other places in Argentina, but also in other Latin American and European countries. As a soloist he played with important orchestras such as the "Solistas de Buenos Aires" or the Philharmonic Orchestra of Bogotá. As a composer as well as a soloist he was rewarded on many occasions. Pujol is a prominent representative of a young generation of Argentinean composers who go back to their own musical culture and use the traditional music material without, however, disregarding contemporary tendencies. His works are performed worldwide.

The present "Tres Piezas Rioplatenses" reflect the grown Argentinean music, especially that of the Rio-de-la-Plata-region with its Spanish but also African influences. The tango "Don Julián" is dedicated to the composer Julián Plaza, who preceded Astor Piazzolla in further developing the tango with regard to rhythm and harmony. In this piece of music we find elements of today's tango. The composition Septiembre is one of the category "Milonga", a song form of a melodic character and with ideological texts, accompanied with the guitar. Its rhythm is characterized through the division of the 4/4 time in 3+3+2. The work "Rojo y Negro" (Red and Black) is a "Candombe", a rhythmically accentuated dance of African origin, which is very popular especially among the colored population of the Rio-de-la-Plata-region.

All three pieces make full use of the large range of possible sounds of the guitar. In the present compositions, especially the rhythm is carefully worked on, it excels in syncopes, ostinatos and shifts of stress. These three striking movements of medium level can be performed either individually or as a whole.

Prólogo

*M*áximo Diego Pujol nació en Buenos Aires el 7 de Diciembre de 1957. Egresó del Conservatorio "Juan José Castro" como "Profesor de Guitarra". Estudió Composición con el profesor Leónides Arnedo. Como concertista de guitarra se presentó en Buenos Aires y otras ciudades argentinas, en Latinoamérica y Europa. Se desempeñó como solista con la Orquesta Filarmónica de Bogotá y con "Los Solistas de Buenos Aires". Recibió numerosos premios y distinciones tanto como compositor y como guitarrista.

Pujol es un sobresaliente representante de una joven generación de compositores argentinos que, sin ignorar las corrientes contemporáneas, utiliza material tradicional de la música de esta región. Sus obras son ejecutadas en todo el mundo.

En las siguientes "Tres Piezas Rioplatenses" se refleja la música argentina correspondiente a la región del Río de la Plata, que recibió influencias españolas y también en cierta medida africanas. El tango "Don Julián" está dedicado al compositor Julián Plaza, que ya antes que Astor Piazzolla había contribuido al desarrollo rítmico y armónico del tango. Septiembre es una "Milonga", forma cantada de carácter melódico, basada muchas veces en un texto de contenido filosófico, que se acompaña con una guitarra. Desde el punto de vista rítmico el compás de 4/4 se divide en 3+3+2. "Rojo y Negro" es un "Candombe", una danza de raíz africana muy rítmica, que era bailada especialmente por la población negra de la región del Río de la Plata.

En las tres obras se utilizan las posibilidades sonoras de la guitarra. El aspecto rítmico de estas composiciones es rico en síncopas, ostinatos y desplazamiento de acentos. Estas tres piezas de mediana dificultad pueden tocarse así agrupadas o por separado.

I. Don Julián

Máximo Diego Pujol

Tempo di Tango (Allegro)

The musical score consists of ten staves of guitar notation. The first staff begins with a *mf* dynamic and includes a triplet of eighth notes. The second staff continues with a *f* dynamic. The third staff features a *ff* dynamic and includes the lyrics "mi mi m" above a triplet. The fourth staff has a *mf* dynamic and includes a triplet of eighth notes. The fifth staff has a *f* dynamic. The sixth staff has a *mf* dynamic and includes the instruction "ten. (poco) piu lento, cantabile" above the staff. The seventh staff has a *mp* dynamic and includes the instruction "incalzando" below the staff. The eighth staff has a *p* dynamic and includes the instruction "incalzando" below the staff. The ninth staff has a *f* dynamic and includes the instruction "Tempo I°" above the staff. The tenth staff has a *f* dynamic.

* am Steg zu spielen (metallico)

0 1 0 m i m i m i (3) 0

rallentando

lento *mp*

mf *p* *ten.* *rubato* *rubato*

mf *p* *f*

accel. *a tempo* *p* *pp*

p *accelerando*

D.C. al S. *ff* *VII XII*

mf *ff*

II. Septiembre

Máximo Diego Pujol

Andante

1 2 3 0

p *p* *p* *p* *p* *p*

4 (2) 3

2 3 0 (3) 4

mf (0) (2) (0) 3 2 4 2 0 3

1 2 4 3 0 4 2 1 0 1 4 3 1 (2) 4 3

p *p* *f* *f*

2. 2 2 1 2

mf *mf* *mf* *mf*

c IX

poco piu mosso

c II

mp *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

1 1 3 0 1 0 (3) 4 (3) 4

Flageolet.....

8va harmonicos ad libitum c IV

c II

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

eIV

poco più mosso

Tempo I°

III. Rojo y Negro

Máximo Diego Pujol

Candombe

1. 2. 3. 4. 1. 2.

p *f* *f*

mf

f

ff *p*

mp

f *ff*

ff *mf*

am i *a* *(2)* *3-3* *3* *1-1* *3* *3* *1* *2*

am Steg zu spielen (metallico)

The musical score consists of seven systems of music. The first system includes the lyrics "a m i i a m i" above the notes. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various time signatures (3/4, 2/4, 4/4). Dynamics such as *ff*, *p*, *mf*, and *f* are used throughout. Fingerings are indicated by numbers 0-4 above notes. Articulation marks like accents and slurs are present. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The final system includes the marking "eIV" above a note.

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a series of eighth-note chords with accents. A dynamic marking of *ff* is present at the end of the staff. A fingering '3' is shown above the final chord.

Musical staff 2: Treble clef, key signature of three sharps. It features a melodic line with triplets and slurs, and a bass line with chords. The lyrics 'a mi i a mi a mi a mi' are written above the notes. Dynamic markings include *mf* and *m*. Fingering numbers (1, 2, 3, 4) are present below the notes.

Musical staff 3: Treble clef, key signature of three sharps. It consists of eighth-note chords with slurs and accents. A dynamic marking of *f* is at the beginning. Fingering numbers (2, 4, 0, 3) are shown above the notes.

Musical staff 4: Treble clef, key signature of three sharps. It features eighth-note chords with slurs and accents. A dynamic marking of *f* is at the beginning. A fingering '2' is shown above the first note.

Musical staff 5: Treble clef, key signature of three sharps. It features eighth-note chords with slurs and accents. A dynamic marking of *ff* is present. Fingering numbers (3, 1, 3, 0, 3, 0, 2, 0, 1, 0, 1, 3) are shown below the notes.

Musical staff 6: Treble clef, key signature of three sharps. It features eighth-note chords with slurs and accents. A dynamic marking of *mp* is at the beginning, and *f* is at the end.

Musical staff 7: Treble clef, key signature of three sharps. It features eighth-note chords with slurs and accents. A dynamic marking of *ff* is at the end.

ff
 mf
metalico

a m i i a m i
 f
 mp
 f
 pp

a m p a p a
 f
 p
 ff

mf

f
 mf
 pp
 ff

* am Steg R. Hand
 Am Zargen L. Hand