

ML-122

ERNESTO GARCIA DE LEON

Twenty Studies (Veinte Estudios), Op. 50

Musical Exercises to Refresh Your Technique

Ejercicios Musicales para Refrescar la Técnica

Collected Works, Volume II



Michael Sorimer
Edition

Composers Series
ERNESTO GARCIA DE LEON
 Collected Works, Volume II

for Noé García Alcaraz

Twenty Studies (Veinte Estudios)

Musical Exercises to Refresh Your Technique

Ejercicios Musicales Para Refrescar la Técnica

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*Para mi
 hermano Alfredo Pareto
 con mucho cariño
 Ernesto García de León*

Edited by
MICHAEL LORIMER

*Mexico DF
 24/MAY/03*

Michael Lorimer * New York

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Twenty Studies (Veinte Estudios), Opus 50 Musical Exercises to Refresh Your Technique *Ejercicios Musicales Para Refrescar la Técnica*

Twenty Studies (Veinte Estudios), Opus 50 is an ingenious collection that addresses fundamental questions about how to develop and maintain guitar technique. It is designed to serve guitar teachers and students as well as performers and concert audiences. Since it explores not just the technique of our instrument, but its musical and expressive aspects as well, it makes daily technical work enjoyable, not tedious—even for someone only beginning to study the guitar.

For guitar teachers and students, *Twenty Studies* can serve as a basic curriculum or it can complement other methods or other sets of studies. For performers, it provides a complete overview and tune-up of the guitar technique in one graded set of daily studies that can be played in less than half an hour. This warm-up then provides the player delicious concert repertoire—as the complete set, or in smaller groups, or in combinations with other music by Ernesto García de León.

These musical exercises are also useful to rectify, reform or rehabilitate the guitar technique. García de León composed the twenty studies after suffering an accident in 1991 that made his right hand practically unusable. Fortunately, he regained his potential to play through one long, meticulous and successful microsurgery in 1996 by the excellent Columbian hand specialist Dr. Rafael Reynoso Campo. Doing post-operative exercises, García de León realized he needed to completely re-learn basic finger movements and formulas and he began to practice them. The young Mexican guitarist Noé García Alcaraz—to whom this collection is dedicated—then encouraged García de León to do more than practice right hand formulas: he commissioned García de León to compose a set of studies to explore and perfect fundamental techniques—exercises useful not only to Ernesto, but also to Noé, and to all guitar players. Thus, the twenty studies were born.

The sequence of the set is graded from easy to difficult, but the exercises may be studied or performed in any order. For example, although there is only one tiny difference between the right-hand formulas of #4 and #8, for the recuperating composer that difference

Veinte Estudios (Twenty Studies), Opus 50 es una ingeniosa colección de piezas musicales, dirigida a los principios fundamentales de cómo desarrollar y mantener una técnica para la guitarra. Están diseñados para profesores y estudiantes de la guitarra tanto como concertistas y audiencias musicales. Dado que explora no sólo la técnica de nuestro instrumento sino también sus aspectos musicales y expresivos, el trabajo técnico diario se hace agradable, no monótono—aún para aquellos principiantes del estudio de la guitarra.

Para los profesores y estudiantes de la guitarra, los veinte estudios pueden servir como un curriculum básico o pueden complementar otros métodos o series de estudios. A los ejecutantes les provee de un repaso completo y refinación de la técnica de la guitarra con una serie gradual de estudios diarios que pueden ser tocados en menos de media hora. Esta preparación provee al guitarrista de un precioso repertorio de concierto—tanto la colección completa, o en grupos menores, o en combinación con otras piezas de Ernesto García de León.

Estos ejercicios musicales también son muy útiles para rectificar, reformar o rehabilitar la técnica de la guitarra. García de León compuso estos ejercicios después de sufrir un accidente en 1991 que dejó su mano derecha prácticamente sin uso. Afortunadamente recuperó el potencial de volver a tocar la guitarra gracias a una larga y meticulosa operación de microcirugía en 1996 por el excelente especialista colombiano Dr. Rafael Reynoso Campo. Haciendo ejercicios post-operatorios, García de León se dio cuenta de que necesitaba volver a aprender completamente todas las fórmulas y movimientos básicos de los dedos, y comenzó a ejercitarse. El joven guitarrista mexicano Noé García Alcaraz—al que esta colección está dedicada—animó a García de León a hacer más que practicar fórmulas para la mano derecha: encargó a García de León componer una serie de estudios para explorar y perfeccionar técnicas fundamentales, ejercicios útiles no sólo para Ernesto sino también para Noé y todos los guitarristas. Así nacieron los veinte estudios.

La secuencia de la serie está graduada de fácil a

posed enormous difficulties. Another apparently basic study—#1—was also so challenging to the composer that he played it fourteenth, not first, in order to be able to play through all twenty studies in a fluent manner. García de León typically plays the following order: 4, 3, 2, 5, 10, 13, 12, 6, 7, 11, 9, 14, 19, 1, 16, 8, 18, 17, 15, 20. In a nutshell, the exercises are meant to be used as necessary, their sequence tailored to each guitarist's needs.

The materials out of which the twenty studies are developed are first idiomatic patterns of the guitar and then the variety of musical styles so appealing to and characteristic of Ernesto García de León. For example, classic examples of the music of the Caribbean coastal basin in general and the composer's native state Veracruz in particular appear unvarnished in #12 (a *rumba veracruzana*) and #20 (a *son*). The other studies blend elements of Mexican music in general—songs of the revolution, native dances, boleros, children's songs, and so forth—with elements of European classical music, Beatles, New Age music, jazz and other musical styles, in a way intended to appeal to the player and to the listener.

As the summary on pages 34 and 35 illustrates, the first sixteen studies explore basic formulas for the right hand. At the same time, they also address the full range of left hand techniques—including balance and positioning, independence of the fingers, longitudinal and transversal movements, shifts by substitution, by displacement, by jump, and by positions, barring, stretches and contractions, damping, pivoting, crossed movements, and movements with fixed fingers. The last four studies concern the slur.

Though each of the basic right- and left-hand formulas explored in the twenty studies is relatively simple in itself, each is a building block of a solid technique. Mastery of the complete set of twenty studies—less than half an hour of music—integrates all the formulas and develops the technique to a level at which an enormous range of the guitar repertoire becomes available.

MICHAEL LORIMER, New York 2002

difícil, pero los ejercicios pueden ser estudiados o ejecutados en cualquier orden. Por ejemplo, mientras que sólo hay una pequeña diferencia entre las fórmulas para la mano derecha de los estudios #4 y #8, para el compositor en recuperación esta diferencia representaba una dificultad enorme. Otro estudio aparentemente básico—#1—fue también tan difícil para el compositor que lo tocaba decimocuarto, no primero, para poder ser capaz de ejecutar los veinte estudios de manera fluida. García de León típicamente los toca en el siguiente orden: 4, 3, 2, 5, 10, 13, 12, 6, 7, 11, 9, 14, 19, 1, 16, 8, 18, 17, 15, 20. En esencia, los ejercicios están pensados para ser usados adaptando su secuencia a las necesidades de cada guitarrista.

Los materiales a partir de los cuales están desarrollados los veinte estudios son en primer lugar patrones idiomáticos de la guitarra así como la variedad de estilos musicales tan atractivos y característicos de Ernesto García de León. Por ejemplo, ejemplos clásicos de la música de la cuenca costera del Caribe en general y en particular del estado de Veracruz—donde nació el compositor—aparecen puros en el #12 (una *rumba veracruzana*) y en el #20 (un *son*). Los otros estudios mezclan elementos de música mexicana en general—canciones de la revolución, danzas nativas, boleros, canciones para niños y demás—con elementos de música clásica europea, Beatles, new age, jazz, y otros estilos musicales pensados para atraer tanto al guitarrista como a su audiencia.

Como ilustra el sumario en las páginas 34 y 35, los primeros dieciséis estudios exploran fórmulas básicas para la mano derecha. Al mismo tiempo estos estudios tratan técnicas fundamentales de la mano izquierda—incluyendo balance, posición, independencia de los dedos, movimientos longitudinales y transversales, traslados por sustitución, por desplazamiento, por salto y por posición, la ceja, distensiones y contracciones, apagamiento, colocación sobre un eje, movimientos cruzados, y movimientos con dedos fijos. Los últimos cuatro estudios se refieren al ligado.

Aunque cada una de las fórmulas básicas para las manos derecha e izquierda tratadas en los veinte estudios es relativamente simple en sí misma, cada una es una base importante para una técnica sólida. El dominio de la serie completa de los veinte estudios—menos de media hora de música—desarrolla la técnica de la guitarra a un nivel tal que permite ejecutar un amplio repertorio de música para la guitarra.

MICHAEL LORIMER, Nueva York 2002

Total Duration: 27'00" (ASCAP)

for Noé García Alcaraz

Twenty Studies (Veinte Estudios)

Musical Exercises to Refresh Your Technique
Ejercicios Musicales para Refrescar la Técnica

Edited by
Michael Lorimer

for Andrés Segovia

Ernesto García de León
Opus 50

1. The Jester (El Bufón)

Giocoso (♩. = 60)

Musical notation for measures 1-4. The piece is in G major and 2/4 time. Measure 1 starts with a forte (f) dynamic and a piano (p) instruction. Fingerings are indicated as 1, 0, 0, 0. Measure 2 has a mezzo-forte (mf) dynamic and a piano (p) instruction. Measure 3 has a mezzo-forte (mf) dynamic and a piano (p) instruction. Measure 4 has a mezzo-forte (mf) dynamic and a piano (p) instruction. The dynamics change to *cresc.* and *poco a poco* across the measures.

Bring out the bass (*cantando el bajo*)

Musical notation for measures 5-8. Measure 5 starts with a mezzo-forte (mf) dynamic and a piano (p) instruction. Measure 6 has a mezzo-forte (mf) dynamic and a piano (p) instruction. Measure 7 has a mezzo-forte (mf) dynamic and a piano (p) instruction. Measure 8 has a mezzo-forte (mf) dynamic and a piano (p) instruction. The dynamics change to *ff* and *decresc.* across the measures, ending with *poco a poco*.

Musical notation for measures 9-12. Measure 9 starts with a mezzo-forte (mf) dynamic and a piano (p) instruction. Measure 10 has a mezzo-forte (mf) dynamic and a piano (p) instruction. Measure 11 has a mezzo-forte (mf) dynamic and a piano (p) instruction. Measure 12 has a mezzo-forte (mf) dynamic and a piano (p) instruction.

Musical notation for measures 13-17. Measure 13 starts with a mezzo-forte (mf) dynamic and a piano (p) instruction. Measure 14 has a mezzo-forte (mf) dynamic and a piano (p) instruction. Measure 15 has a mezzo-forte (mf) dynamic and a piano (p) instruction. Measure 16 has a mezzo-forte (mf) dynamic and a piano (p) instruction. Measure 17 has a mezzo-forte (mf) dynamic and a piano (p) instruction. The dynamics change to *ff* and *decresc.* across the measures.

Musical notation for measures 18-22. Measure 18 starts with a mezzo-forte (mf) dynamic and a piano (p) instruction. Measure 19 has a mezzo-forte (mf) dynamic and a piano (p) instruction. Measure 20 has a mezzo-forte (mf) dynamic and a piano (p) instruction. Measure 21 has a mezzo-forte (mf) dynamic and a piano (p) instruction. Measure 22 has a mezzo-forte (mf) dynamic and a piano (p) instruction. The dynamics change to *poco a poco* across the measures.

Musical notation for measures 23-24. Measure 23 starts with a mezzo-forte (mf) dynamic and a piano (p) instruction. Measure 24 has a mezzo-forte (mf) dynamic and a piano (p) instruction. The dynamics change to *sub. ff* across the measures. The piece ends with a double bar line and a fermata. The duration is marked as (0'55").

for Leo Brouwer

2. Dreaming (Ensueño)

5

Moderato (♩ = 80)

mf

4

9

15

20

rall.

vib. (0'40")

*Alternative formulas, m. 1-8 and 18-25 (Formulas alternativas, cs. 1-8 y 18-25)

A *a* *i* *a*

B *i* *i* *p*

C *a* *a* *p*

D *m* *i* *p*

E *i* *m* *p*

F *i* *a* *p*

G *a* *i* *p*

for Antonio López

3. The Cave (La Caverna)

Tranquilo (♩ = 100)

m i m i

p

Bring out the bass (*cantando el bajo*)

36 *rall.* Coda *molto rall.* (1'15")

Bring out ② (*cantando la* ②)

for the Suzuki and Childbloom Teachers

4. Children's Game (Juego de Niños)

Dolce (♩ = 80)

5

11

16

21

a tempo
p p i m a m i p
dolce

26

p i m a

31

m i p m

36

molto rall. piu lento e morendo molto rall.

10

13

16

molto rall.

20

23

26

molto rall.

29

morendo

(1'40")

for Mauro Giuliani and Fernando Carulli

9. Children's Song (Canción de Niños)

Dolce (♩ = 92)

The musical score for "Children's Song" is written in G major (one sharp) and 2/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Dolce" with a quarter note equal to 92 beats per minute. The first staff includes fingerings (m, i) and a dynamic marking of *p*. The second staff starts at measure 5. The third staff starts at measure 9. The fourth staff starts at measure 13 and includes the lyrics "m i a i" above the notes. The fifth staff starts at measure 17. The sixth staff starts at measure 21 and includes the marking "rall." above the notes. The seventh staff starts at measure 25 and includes the marking "a tempo" above the notes. The piece concludes with a double bar line and a "C" time signature. Dynamics include *p*, *mf*, and *f*.

30 *mp*

36 *ossia:* $\begin{matrix} m & p \\ i & m \\ a & \\ i & \end{matrix}$ *rall.*

41 *a tempo*

47

53

59 *rall.* $\textcircled{4}$ XII

65 *a tempo* *molto rall.* (1'25")

20

22

24

27

rall. *a tempo* *rall.* *a tempo*

30

33

36

molto rall. *vib.* (1'55")

for Dionisio Aguado and Emilio Pujol

11. Dance (Danza)

Dolce (♩ = 92)

p a m i p a m i

mp *mf* *cantando el bajo (bring out the bass)*

rall.

a m i p i m a p

f

rall. *suave* (1'00")

for Carlo Pezzimenti and Pedro Haley

12. Veracruz Rumba (Rumba Veracruzana)

Con Sabor (♩ = 60)

m i a m i

mp

5

9 *cresc.*

13 *f*

17 *f* *p*

22

27 *accel.*

31 *ff* *rall.* *suave* (1'30")

Detailed description: This page of a guitar score contains measures 5 through 31. The music is written in treble clef with a key signature of one sharp (F#). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Notable techniques include slurs, triplets, and fingerings indicated by numbers 1-4. Dynamic markings range from *ff* (fortissimo) to *p* (piano). Performance instructions include *cresc.* (crescendo), *accel.* (accelerando), and *rall.* (ritardando). A section starting at measure 31 is marked *suave* and has a duration of 1'30".

for Juan Carlos Laguna

13. The City and the Garden (La Ciudad y El Jardín)

Enérgico (♩ = 92)

Bring out ② (cantando la ②)

Bring out ① (cantando la ①)

Bring out ③ (cantando la ③)

Dolce

ossia: $\begin{matrix} i & m & i \\ p & p & p \end{matrix}$

rall. (♩ = ♩) a tempo

35

41

46 *dolce*

50

60

64

68

for Ricardo Iznaola and Marc Teicholz
14. Swallows (Golondrinas)

Allegro (♩ = 116)

* p i m

CV CIII

f Bring out the bass (*cantando el bajo*) *decresc.*

5

⊕ = Damp the preceding bass with the l.h.
 = *Corte el bajo precedente con la m.i.*

9

13

17

21

p

*Alternative formulas (*Formulas alternativas*)

A B C D E F
 G H I J etc.

26 *cresc.* *poco a poco*

31 *f*

35 *f*

39

43

47 *rall.*

51 *a tempo* *f*

55 *f*

The musical score is written in G major (one sharp) and 8/8 time. It consists of eight staves of music. The first staff (measures 26-30) features a melodic line with slurs and accents, and a bass line with slurs and accents. The second staff (measures 31-34) continues the melodic line with slurs and accents, and the bass line with slurs and accents. The third staff (measures 35-38) continues the melodic line with slurs and accents, and the bass line with slurs and accents. The fourth staff (measures 39-42) continues the melodic line with slurs and accents, and the bass line with slurs and accents. The fifth staff (measures 43-46) continues the melodic line with slurs and accents, and the bass line with slurs and accents. The sixth staff (measures 47-50) continues the melodic line with slurs and accents, and the bass line with slurs and accents. The seventh staff (measures 51-54) continues the melodic line with slurs and accents, and the bass line with slurs and accents. The eighth staff (measures 55-58) continues the melodic line with slurs and accents, and the bass line with slurs and accents.

59 *ff*

63 *ff*

67 *ff* *sfs*

a tempo

71

76

80

84

88 *molto rall.* (1'35")

15. Crying (Llorando)

Lejano (♩ = 63)

*
a 4
m 2
3
1
p
mp Bring out ① (cantando la ①)

4

7

11

15

molto rall.

poco rall.

f

Coda Bring out ④ (cantando la ④)

19

p

molto rall.

morendo

*Alternative formulas (Formulas alternativas)

A

B

C

D

E

for Regino and Eduardo Sainz de la Maza

16. Bells in the Valley (Campanas en El Valle)

Rápido (♩ = 60)

p a m i

p i a m i simile

ossia:

3

5

7

9

mp
rit.

a tempo

10

12

14

16

19

a tempo

21

23

deciso

f

25

27

molto rall.

(1'00")

pp

for William and Camille Kanengiser

17. Father and Daughter (Padre e Hija)

Dolce (♩ = 92)

The musical score is written for guitar in treble clef, 3/4 time, with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Dolce' with a quarter note equal to 92 beats per minute. The score consists of seven staves of music, numbered 1 through 14. The first staff (measures 1-2) is marked 'CIV'. The second staff (measures 3-4) has a measure rest in measure 3. The third staff (measures 5-6) has a measure rest in measure 5. The fourth staff (measures 7-8) contains the lyrics 'i a m i' under the notes. The fifth staff (measures 9-10) has a measure rest in measure 9. The sixth staff (measures 11-13) is marked with 'CIX', 'CVII', and 'CIV' above the notes. The seventh staff (measures 14-15) is marked 'CII' above the notes. The score includes various guitar techniques such as triplets, slurs, and grace notes. The piece concludes with a double bar line at the end of the seventh staff.

16

18

20

23

25

28

31

for Fernando Sor

18. Fireflies (Luciérnegas)

Tranquilo (♩ = 60)

a m i m a i i

f *p* *f* *p*

ossia: m i m i m p
 i i m i m i
 a i a i a
 m i a m i
 p a m i p
 p m p m p
 p i p i p

3

6

p i m a

9

12

15

18

*Alternative formulas, m. 8-15 (Formulas alternativas cs. 8-15)

A B C D E F G

22

Bring out ② (*cantando la* ②)

26

30

34

rit. *a tempo*

37

40

43

46

rall. (1'45")

pp

19. The River (El Río)

Enérgico (♩ = 72)

The musical score for "The River (El Río)" is presented in ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The tempo is indicated as "Enérgico" with a quarter note equal to 72 beats per minute. The score includes various musical notations such as slurs, accents, and fingering numbers (1-4). Specific guitar techniques are indicated by "CIV" and "CVII" above measures 4 and 7 respectively. The piece concludes with a final double bar line at measure 27.

30 *p*

33 *mp* *mf* *f*

36 *p* *mp* *mf*

39 *mf* *mf*

42

45

48 *rall.* *vib.* *a tempo* *f*

52 *dolce* *mp*

55 *molto rall.* XIX (1'40")

for Jude and Michael Lorimer

20. The Sea-Gull (La Gaviota)

Rápido (♩. = 92)

p p p i m a i m a m i p a m i
 a m i a m i p a m i
 m p p i m a
 p i m a m i m m i m

dolce

22 *m a m i p*

25

28

31

34

37 *molto accell.* *a tempo* *sfz*

41 *sfz* *cresc.*

45 *molto accell.* *sfz* *ff* *sfz* (1'05")

Summary (Sumario)

1 (♩ = 60) p. 04 *ff* *p m i*

2 (♩ = 80) p. 05 *m m a a a m i p*

3 (♩ = 100) p. 06 *m i m i p i m i p a m i p*
bring out the bass
cantando el bajo

4 (♩ = 80) p. 07 *a m m m*
Bring out ② (*cantando la* ②)

5 (♩ = 72) p. 08 *a m i m a m i a m i m a*

6 (♩ = 72) p. 08 *i a m i m a p p i m a m i p*
Bring out ③ (*cantando la* ③)

7 (♩ = 56) p. 10 XII XII VII

8 (♩ = 80) p. 10 *p m a* etc.

9 (♩ = 92) p. 12 *m i a i a m a i m*

10 (♩ = 80) p. 14 *p i m a i m i m i p a m a*

11 (♩ = 92) p. 16 *p a m i p a m i*
bring out the bass
cantando el bajo

a m i p a m i p i m a p

(♩ = 66) m a a m i a i p m i m i

12 p. 16

(♩ = 92) a m i p a m i p a i a i a m i p

13 p. 18

(♩ = 116) p i m

14 p. 20

(♩ = 63)

15 p. 23

(♩ = 60) p a m i

16 p. 24

(♩ = 92) CIV

17 p. 26

(♩ = 60) a m i m a i p i m a p

18 p. 28

(♩ = 72)

19 p. 30

(♩ = 92) p p p i m a m

20 p. 32

a m i p a m i p a m i p i m a m i m

Ernesto García de León

Ernesto García de León (born in 1952 in Jáltipan, Veracruz, Mexico) is a Mexican composer who specializes in guitar music, and whose works are becoming increasingly known internationally. He studied at the Music School of the National Autonomous University of Mexico (UNAM) where he is now professor of guitar. He lives in Mexico City where he composes and plays concerts exclusively of his own music. An extensive biography of García de León appears in the first volume of this series (ML-121). A complete list of his works appears below.

Guitar Solos (Solos para Guitarra)

Pequeña Suite, op. 1 (Preludio, Danza, Canción, Final) (1975-78); Balada, op. 2 (1978); Variaciones Sobre un Tema Veracruzano y Son, op. 4 (1977-79); Cinco Bosquejos, op. 5 (Preludio, Balada, Trópico, Zapateado, Postludio) (1979-80); Estudio, op. 6 (1980); Ni Lo Pienses, op. 11 (1981); Las Campanas—Sonata N° 1, op. 13 (Diálogos Criollos, Canción, Son) (1979-82); El Viejo, op. 15 (1983);

Suite Tropical, op. 17 (Preludio, Marañón, Las Palmeras [Soliloquio], Bogando [Final]) (1982-84); Seis Invenciones, op. 18 (1981-85); De la Noche—Fantasía N° 2, op. 20 (1985-86); Evocación Tropical—Sonata N° 2, op. 21 (Trópico, Evocación, Final) (1983-86); Dos Piezas (Efímera [Canción] and La Ñapa [Danza]), op. 22 (1983-86); Preludio y Danza, op. 24 (1987); Preludio y Toccata, op. 25 (1987); Preludio, op. 26 (1988);

Acere N° 1, op. 27 (1988); Sonata N° 3, op. 31 (Allegro Moderato, Lento, Como un Son) (1990); Lejanías—Sonata N° 4, op. 34 (Nostalgia Costeña, Rumor de Lejanas Brisas, Son) (1991-92); 24 Preludios, op. 37 (1991-92); Nocturno, op. 40 (1992); 24 Preludios, op. 41 (1993-?); 4 Sonatas Elementales, op. 49 (Tierra—Sonata N° 5, Agua—Sonata N° 6, Aire—Sonata N° 7, Fuego—Sonata N° 8) (1993-?); 20 Estudios, Op. 50 (1998); Ofrenda para Marco Antonio Anguiano, op. 54 (2000); La Guitarra de Plata, op. 56 (2001)

Guitar Duos (Duos de Guitarras)

Preludio y Son N° 1, op. 7 (1980); Preludio y Son N° 2, op. 30 (1989); Preludio y Son N° 3, op. 32 (1990); Suite, op. 35 (Preludio, Danza, Canción, Final) (1991-92)

Ernesto García de León (nacido en 1952 en Jáltipan, Veracruz, México) es un compositor mexicano que se especializa en música para guitarra, y cuya obra es conocida cada vez más a nivel internacional. Ha estudiado en La Escuela Nacional de Música de la Universidad Nacional Autónoma de México (UNAM) en donde es ahora profesor de guitarra. Vive en la Ciudad de México donde compone y ofrece conciertos exclusivamente de su música. Una biografía extensa de García de León aparece en el primer volumen de esta serie (ML-121). Una lista completa de la obra suya aparece abajo.

Eight-String Guitar Solos

(Solos para Guitarra de Ocho Cuerdas)

Del Crepúsculo—Fantasía N° 1, op. 12 (1979-82); Suite Tropical, op. 17 (Preludio, Marañón, Las Palmeras [Soliloquios], Bogando [Final]) (1982-84); Un Laberinto de Brisas—Nocturno, op. 23 (1987); El Bosque Eterno de los Niños—Fantasía N° 3, op. 33 (1991); De la Mañana—Fantasía N° 4, op. 38 (1992)

Guitar with Other Instruments and/or Voice

(Guitarra con Otros Instrumentos y/o Voz)

Preludio y Danza, op. 3 (fl. & gtr.) (1977-78); Elegía, op. 8 (soprano & gtr.) (1980); Marañón, op. 14 (gtr. 8ª, strings & per.) (1982); Obertura, op. 16 (fl., ob., gtr. 8ª, pno., per., cb., voices) (1983-84); Con Flores y Cantos, op. 19 (vln. & gtr.) (1985); Trío, op. 28 (fl., vla., & gtr.) (1988-89); Distante, op. 42 (ob. & gtr.) (1995); Suite N° 1 "Maerle", op. 43 (Preludio, Nostalgia, Danza) (fl. & gtr.) (1995); Suite N° 2, op. 44 (fl. & gtr.) (1995);

Concierto N° 1, op. 45 (Allegro, Melancólico, Son) (gtr. & orch.) (1995); Suite N° 3, op. 46 (Preludio, Danza, Canción, Final) (fl. & gtr.) (1995); Fantasía, op. 47 (gtr. & small orch.) (1995); Introducción, Danza, y Contemplativo, op. 48 (tpt. & gtr.) (1997); Introducción, Danza, y Contemplativo, op. 51 (alto sax. & gtr.) (1999); La Esencia de los Duendes, op. 55 (Orq. de Guitarras, perc., cb.)

Others (Otros)

Coincidencias—Cuarteto N° 1, op. 9 (str. qt.) (1980-81); Estudio, op. 10 (sop. & pno.) (1981); Album de Pequeñas Piezas, op. 29 (pno.) (1986-89); Sonata N° 1, op. 36 (hpchd.) (1990-92); Cuarteto N° 2, op. 39 (str. qt.) (1992); Son Pretextos para el Preludio, op. 52 (arp.) (2000); Sonata N° 2, op. 53 (hpchd.) (2000)

Ernesto García de León

Ernesto García de León (born in 1952 in Jáltipan, Veracruz, Mexico) is a Mexican composer who specializes in guitar music, and whose works are becoming increasingly known internationally. He studied at the Music School of the National Autonomous University of Mexico (UNAM) where he is now professor of guitar. He lives in Mexico City where he composes and plays concerts exclusively of his own music. An extensive biography of García de León appears in the first volume of this series (ML-121). A complete list of his works appears below.

Guitar Solos (Solos para Guitarra)

Pequeña Suite, op. 1 (Preludio, Danza, Canción, Final) (1975-78); Balada, op. 2 (1978); Variaciones Sobre un Tema Veracruzano y Son, op. 4 (1977-79); Cinco Bosquejos, op. 5 (Preludio, Balada, Trópico, Zapateado, Postludio) (1979-80); Estudio, op. 6 (1980); Ni Lo Pienses, op. 11 (1981); Las Campanas—Sonata N° 1, op. 13 (Diálogos Criollos, Canción, Son) (1979-82); El Viejo, op. 15 (1983);

Suite Tropical, op. 17 (Preludio, Marañón, Las Palmeras [Soliloquio], Bogando [Final]) (1982-84); Seis Invenciones, op. 18 (1981-85); De la Noche—Fantasía N° 2, op. 20 (1985-86); Evocación Tropical—Sonata N° 2, op. 21 (Trópico, Evocación, Final) (1983-86); Dos Piezas (Efímera [Canción] and La Ñapa [Danza]), op. 22 (1983-86); Preludio y Danza, op. 24 (1987); Preludio y Toccata, op. 25 (1987); Preludio, op. 26 (1988);

Acere N° 1, op. 27 (1988); Sonata N° 3, op. 31 (Allegro Moderato, Lento, Como un Son) (1990); Lejanías—Sonata N° 4, op. 34 (Nostalgia Costeña, Rumor de Lejanas Brisas, Son) (1991-92); 24 Preludios, op. 37 (1991-92); Nocturno, op. 40 (1992); 24 Preludios, op. 41 (1993-?); 4 Sonatas Elementales, op. 49 (Tierra—Sonata N° 5, Agua—Sonata N° 6, Aire—Sonata N° 7, Fuego—Sonata N° 8) (1993-?); 20 Estudios, Op. 50 (1998); Ofrenda para Marco Antonio Anguiano, op. 54 (2000); La Guitarra de Plata, op. 56 (2001)

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Guitar with Other Instruments and/or Voice

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