

Marcelo Coronel

MÚSICA DE LOS ANDES

obra integral para guitarra

kran7
AL08

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Música de los Andes

Kran7 AL08

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Prólogo

En el otoño de 2005 recibí un encargo del guitarrista norteamericano Christopher Dorsey (Phoenix, Arizona): la composición de una obra para guitarra sola en cinco movimientos, basada en la música de los Andes. Él mismo sugirió los géneros a trabajar: huayno, bailecito, sanjuanito, danzante y cueca.

Aproximadamente un año después le entregué la partitura -a él dedicada-, y en la primavera de 2006 Christopher viajó a Rosario para conocernos personalmente y trabajar juntos en las interpretaciones. Él vino en busca de la sutileza, de esos pequeños gestos imposibles de escribir pero que marcan la diferencia entre "tocar las notas" y abordar con propiedad un estilo musical.

Al año siguiente regresó para grabarla, y así se concretó el primer registro sonoro de la obra, incluido en su primer CD como solista dedicado enteramente a mis composiciones. Este trabajo discográfico es para mí un regalo de incalculable valor, tanto afectivo como artístico.

La publicación de estas partituras pone fin a un largo tiempo de indefinición. Mi intención inicial era imprimirlas, pero todo sugería una edición digital. Finalmente me incliné por esta segunda opción.

Para terminar, celebro las posibilidades del arte como vehículo para el conocimiento y el acercamiento entre las culturas, como lo prueba esta música sudamericana nacida a partir del deseo y el interés de un artista norteamericano.

Foreword

In the fall of 2005, I received a commission from North American guitarist Christopher Dorsey (Phoenix, Arizona): the composition of a work for solo guitar in five movements, based on the music of the Andes. The genres on which I had to work were suggested by himself: huayno, bailecito, sanjuanito, danzante and cueca.

The score -dedicated to him- was delivered approximately a year later. In the spring of 2006, Christopher travelled to Rosario to meet and to work together on the interpretations. He came in search of the subtlety, of those impossible-to-write little gestures that make the difference between "playing the notes" and to properly approach a musical style faithfully.

Next year he came back to record it, and thus the first sound recording of the work was carried out. Christopher included it in his first CD as a soloist, entirely dedicated to my works, which is for me a gift of incalculable value, both affective and artistic.

The publication of this score puts an end to a long time of indecision. My first intention was to print it, but everything suggested to make a digital edition. I finally chose this second option.

To end, I'm glad of the possibilities of art as a vehicle for the knowledge and the approximation between the cultures, since it is proved by this South American music born from the desire and the interest of a North American artist.

Marcelo Coronel
Rosario, 2020

Sobre la música

1. Antiguo canto (huayno)

El huayno es una expresión sonora de los Andes cuya presencia se verifica desde Perú hasta el noroeste argentino. Su origen es prehispánico, por lo cual su historia y desarrollo escapan a la posibilidad de ser rastreados, pero podemos decir que viene de muy lejos en el tiempo.

El carácter y la forma de esta música pueden presentar variantes considerables. En el Ande peruano es festivo y enérgico, mientras que en el noroeste argentino suele tener tempo más pausado, especialmente en el trabajo de los músicos actuales. Antiguo canto se corresponde con esta última modalidad.

2. El viento blanco (bailecito)

El bailecito es un género característico y muy arraigado en las provincias de Salta y Jujuy, en el noroeste argentino. En las zonas montañosas de esta región los inviernos son crudos. Los lugareños llaman "Viento blanco" a nubes bajas con viento de furia descomunal que levanta la nieve, provocando pérdida del sentido de la orientación, hipotermia, sueño, y finalmente la muerte.

En su cuento *El Viento Blanco* (1922), el escritor argentino Juan Carlos Dávalos relató las peripecias de desafortunados arrieros sorprendidos por este inclemente fenómeno natural en medio de la cordillera.

3. Inty Raymi (sanjuanito)

El Inti Raymi (fiesta del sol) es una festividad indígena que se celebra en Ecuador los meses de junio de cada año, para honrar las cosechas a través de cantos, danzas y rituales. Cientos de personas que llegan desde diversos puntos del país participan de este acontecimiento. En él se cantan y tocan Sanjuanitos, música de gran vitalidad cuyo origen es motivo de

About the music

1. Antiguo canto (huayno)

The huayno is an Andean sound expression that appears from Peru to the Argentine Northwest. Its source is pre-Hispanic for which its history and development escape the possibility of being traced, but we can say that it comes from very long ago.

The atmosphere and the form of this music can show considerable variants. In the Peruvian Andean region, it is festive and energetic, whereas in the Argentine Northwest it has a slower tempo, especially in the work of current musicians. Antiguo Canto corresponds with this latter modality.

2. El viento blanco (bailecito)

The bailecito is a characteristic and strongly rooted genre of the provinces of Salta and Jujuy, in the Argentine Northwest. In the mountainous areas of this region, winters are hard. Native inhabitants use the expression "viento blanco" [white wind] for low clouds with wind of great fury that lift the snow causing loss of the sense of orientation, hypothermia, sleep, and finally death.

In his story "The White Wind" (1922), Argentine writer Juan Carlos Dávalos reported the vicissitudes of unfortunate muleteers surprised by this inclement natural phenomenon in the middle of the chain of mountains.

3. Inty Raymi (sanjuanito)

The Inti Raymi (Festival of the Sun) is an indigenous festivity that is celebrated in Ecuador every June. Its sense is to honor the crops through songs, dances, and rituals. Hundreds of people that come from diverse points of the country take part in this happening. During the festival, they usually sing and play Sanjuanitos, a music genre of great vitality whose origin

controversias: para unos es originaria del Ecuador prehispánico, mientras que otros opinan que proviene de la cultura Inca del Perú.

4. *Sasañan (aire de danzante)*

El título de este cuarto movimiento es una expresión quechua que significa "camino difícil". Es el camino de los pueblos andinos, que por siglos han vivido -viven aún- ignorados, explotados, discriminados y desposeídos.

Para la composición he tomado como guía la atmósfera y las características generales de la popular canción ecuatoriana *Vasija de barro*.

5. *Cuequita (cueca boliviana)*

La cueca boliviana es una danza, una de las ramas en que se bifurcó la Zamacueca peruana en su dispersión hacia el sur. De tempo movido, presenta -como tantas músicas sudamericanas- la ambigüedad entre los compases de 6/8 y 3/4. Son muy populares no sólo en Bolivia, sino también en el noroeste argentino.

is a motive of controversies: for some, it is originally from pre-Hispanic Ecuador, whereas others think that it comes from the Inca culture of Peru.

4. *Sasañan (aire de danzante)*

The title of this fourth movement is an expression in Quechua (*) that means "difficult way." It is the way of the Andean peoples that through centuries have lived -they still live- ignored, exploited, discriminated against, and deprived.

To compose the piece, I have taken as a guide the atmosphere and general characteristics of the popular Ecuadorian song "Vasija de barro."

5. *Cuequita (cueca boliviana)*

The Bolivian cueca is a dance, one of the branches in which the Peruvian zamacueca bifurcated in its dispersion towards the south. Of a quicker tempo, it presents -as so many other South American music- the ambiguity between the 6/8 and 3/4 time signatures. They are very popular not only in Bolivia but also in the Argentine Northwest.

(*) An Amerind language with native speakers who live primarily in the Andes mountains of Bolivia, Peru, Ecuador, Colombia, and Argentina. It was the language of the Inca Empire.

El arrastre

Ante la ausencia de consenso general sobre el modo de escribir e interpretar los traslados de dedos sobre una misma cuerda, explico aquí mi personal criterio. Estos desplazamientos pueden ser audibles ó no. Cuando son audibles los llamo *arrastrés*. Técnicamente son el desplazamiento de un dedo de la mano izquierda sobre una misma cuerda, que se realiza sin quitar presión, por lo cual se escucha el ruido del movimiento.

El arrastre puede ó no formar parte de un ligado, según se ataque con la mano derecha la segunda nota ó no.

Cuando dos notas consecutivas se deban tocar sobre una misma cuerda y con el mismo dedo de la mano izquierda, pero sin que se escuche el ruido del traslado a la nueva posición, simplemente se mostrarán ambas notas con la digitación correspondiente, como ocurre en este primer ejemplo (las notas DO# y DO de la línea de bajos deben tocarse con el dedo 1 sobre la quinta cuerda, sin hacer ruido).

Sasañan
compás 17
m. 17

The musical notation shows a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bass line consists of two notes: a quarter note C# (fingering 1) and a quarter note C (fingering 1). A horizontal line is drawn above the C# note, extending to the C note, indicating a slide. Above the C# note is a circled '0' and above the C note is a circled '4'. The notes are connected by a slur.

En este segundo ejemplo las notas segunda y tercera de la línea superior (SI y MI) deben tocarse sobre la primer cuerda con dedo 2. Aquí se ha colocado una línea para indicar arrastre, por lo cual debe escucharse el ruido del traslado. Pero el MI debe atacarse con la mano derecha.

Since there is no general consensus regarding the way of writing and performing the movements of fingers on the same string, I explain here my personal criteria. These displacements can be audible or not. When they are audible, I call them *arrastrés*. Technically they are the displacement of a left hand finger on the same string that is made without releasing the finger pressure, for which the noise of the movement is heard. The *arrastre* can be part of a slur or not, depending on if the second note is plucked with the right hand or not.

When two consecutive notes must be played on the same string, with the same left hand finger, and without making noise during the displacement to the new position, the two notes will simply be shown with the corresponding fingering, like in this first example (the notes C# and C of the bass line must be played with finger 1 on the fifth string, without making noise).

In this second example, the second and third notes of the upper line (B and E) must be played on the first string with finger 2. Here a line has been added to indicate arrastre, so that the noise of the slide is heard. But the E note must be attacked with the right hand.

El viento blanco
compás 19
m. 19

Estrofa 2

The musical notation shows a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The upper line consists of two notes: a quarter note B (fingering 2) and a quarter note E (fingering 2). A horizontal line is drawn above the B note, extending to the E note, indicating a slide. Above the B note is a circled '0' and above the E note is a circled '4'. The notes are connected by a slur. Below the notes, there is a circled '2' and a circled '4'.

En este tercer ejemplo las dos primeras notas del segundo tiempo en la línea superior (MI y FA#) deben tocarse sobre la segunda cuerda con dedo 4. Se ha colocado una línea que indica arrastre y un arco que indica ligado, por lo tanto debe escucharse el ruido del desplazamiento, y el FA# no debe atacarse con la mano derecha. Es un ligado producido por efecto del glissando.

In this third example, the two first notes of the second beat (E and F#) must be played on the second string with finger 4. A line indicating arrastre and a curved line indicating slur have been added, so the displacement must be done making the noise, and the F# note must not be attacked with the right hand. It is a slur produced as a consequence of the glissando.

Inti Raymi
compás 14
m. 14

a Christopher Dorsey

MÚSICA DE LOS ANDES

Obra integral para guitarra

Rosario, 2005
Marcelo Coronel

1. Antiguo canto

♩ = 72 (aprox.) A

3

C 1

6

C 5

9

12

C 2

C 3

15 *1° poco rall - - - - -* *2°*

19 **B**

23 *i m a i m a i m*

26 *C 2* *i m i p p*

29 *p m i 3 3* *C 7*

32 *p m i p m i* **A1**

36 *C 2* *i a*

Detailed description: This is a guitar score for a piece titled "Antiguo canto" by Marcelo Coronel. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature. It consists of eight staves of music, numbered 15 to 36. The first staff (measures 15-18) features a first ending (1°) with a "poco rall" (slightly slower) marking and a second ending (2°). The second staff (measures 19-22) is marked with a box "B" and contains several triplet figures. The third staff (measures 23-25) includes dynamic markings like *i* (pizzicato), *m* (mezzo), and *a* (accents), along with slurs and triplets. The fourth staff (measures 26-28) is marked "C 2" and features a slur over a triplet. The fifth staff (measures 29-31) is marked "C 7" and contains more complex rhythmic patterns with triplets. The sixth staff (measures 32-35) is marked "A1" and includes a first ending with a repeat sign. The seventh staff (measures 36-38) is marked "C 2" and "i a" and concludes with a triplet. The score is filled with various musical notations including slurs, triplets, dynamic markings, and fingering numbers.

57

Del 0 al 3/8 y Final

60

Final

f p f p mf

64

C 1

C 1

68

f

f

71

C 7 C 5

C 7 C 5

74

ff p

pizzicato

ff p

pizzicato

2. El viento blanco

Marcelo Coronel

Introducción

♩. = 85 aprox.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of six staves of music, numbered 1 through 16. The notation includes various rhythmic values, accidentals, and fingerings. Specific performance instructions include *p* (piano) at measure 4, *p sub.* (piano subito) at measure 7, and *vibr.* (vibrato) at measure 16. Chord diagrams are provided for measures 7, 13, and 16, labeled C 2, C 1, C 5, and C 3. A section labeled 'A' is indicated above measure 10. The score concludes with a fermata over the final note in measure 16.

Musical score for guitar, measures 40-59. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The guitar part includes various techniques such as natural harmonics (0), fretted notes, and specific fingering patterns. Measure 44 features a box labeled 'B2' and a 'C7' chord. Measure 47 includes a '2°' marking. Measure 50 has a '4' marking. Measure 53 has a box labeled 'A3'. Measure 56 has a '(0)' marking. Measure 59 has a '(6)' marking. The score concludes with a double bar line and repeat dots.



Marcelo Coronel y Christopher dorsey
(Rosario, junio de 2008)

Musical score for guitar, measures 20-40. The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It includes various musical notations such as dynamics (mf, p, mp), articulation (accents), and fingering numbers (1-4, 5, 6, 0). Chord diagrams are provided for measures 20, 24, 36, and 40, labeled B, C 3, and C 7. Measure numbers 20, 24, 28, 32, 36, and 40 are indicated at the start of their respective staves. The score concludes with a double bar line and a fermata.

Decidido

44

48

52

56

60

64

pp

p

A

B

68 C 3

72

76

80

84 B1

88

92

vibr. C 7 vibr. (apagar el MI de la sexta cuerda) poco rall

96

100

104

breve a tempo poco rall

108

112

Epilogo mf

Musical score for guitar, measures 116-124. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The guitar is tuned to standard tuning (E2, A2, D3, G3, B3, E4).

Measure 116: *mp*. Chords: C5, C2. Fingering: 3, 4, 1, 4, 2, 2, 1, 3.

Measure 120: *p*. Chords: C5, C10, C7. Fingering: 3, 4, 1, 1, 4, 2, 3, 2, 3, 1, 2, 3. Includes a circled 2 and a circled 6. Dynamics: *p*, *mf*, *ff*. Includes *vibr.* marking.

Measure 124: *ff*. Chords: C5, C10, C7. Fingering: 3, 4, 1, 1, 4, 2, 3, 2, 3, 1, 2, 3.

4. Sasañan

Marcelo Coronel

♩. = 50

p.

a tempo

arm. 7

poco rall - - - - (breve)

poco rall

A

C 2

C 2

C 2

p

m

i

i

The musical score is written for guitar and voice. It begins with a tempo marking of quarter note = 50. The guitar part starts with a treble clef and a key signature of one sharp (F#). The first system contains two staves: the upper staff has a melodic line with triplets and a circled '2' above a note, and the lower staff has a bass line with a circled '3' above a note. The second system continues the guitar part with a circled '3' above a note and a circled '6' below a note. The voice part enters in the second system with the instruction 'a tempo'. The third system features a circled '3' above a note and a circled '4' below a note. The fourth system includes a circled '2' above a note and a circled '5' below a note. The fifth system has a circled '5' below a note. The sixth system includes a circled '4' above a note. The score includes various musical notations such as triplets, slurs, and dynamic markings like *p.*, *poco rall*, and *m*. There are also performance instructions like *arm. 7* and *(breve)*. A section marked **A** begins in the third system. The piece concludes with a final chord in the sixth system.

15

C 8 (0) (0)

18

C 3 1° C 2

21

poco rall (breve) arm. 7 (apagar la sexta cuerda) C 3 C 1

24

C 2 C 2

27

C 2 C 7

30

metálico C 2 C 7

32

C 2

(0)

3

2

4

4

1

4

3

4

2

②

③

35

C 6

4

3

2

3

4

2

3

4

(0)

3

③

③

38

metálico
poco rall

a tempo

ppp

3

3

③

41

metálico

③

3

3

43

poco rall

(breve)

Del S al C
y luego Final

Final

44

Final

rall

arm. 7

morendo

5

6

6

apagar la

apagar la

5. Cuequita

Marcelo Coronel

Introducción

♩. = 72 aprox.

The musical score for "Cuequita" is written for guitar and includes a tambora accompaniment. The piece is in G major and 6/8 time, with a tempo of approximately 72 beats per minute. The score is divided into several sections:

- Introducción:** The first system shows the guitar introduction with fingerings (4, 2, 3, 1, 4) and circled numbers (3, 2, 2) indicating specific notes or techniques. The tambora accompaniment consists of a steady eighth-note pattern.
- Section 3:** The second system continues the guitar melody with fingerings (3, 1, 4, 3, 2, 1) and circled numbers (3, 2). It includes a section for the tambora with a complex rhythmic pattern.
- Section 6:** The third system is marked "al puente (metálico)" and "p" (piano). The guitar melody features a triplet of eighth notes. The tambora accompaniment continues with a steady eighth-note pattern.
- Section 9:** The fourth system is marked "tambora" and includes a section for the tambora with a complex rhythmic pattern. The guitar melody features a triplet of eighth notes (C 3) and a circled number (4).
- Section 12:** The fifth system is marked "tambora" and includes a section for the tambora with a complex rhythmic pattern. The guitar melody features a triplet of eighth notes (4, 3, 4) and a circled number (4).

16

8

Estrofas 1 y 2

19

8

22

8

p i p i *cresc.*

25

8

ff

28

8

mf

31

8

mf

Estribillo

34 *vibr.* *vibr.* *p*

37 C 7 (0) C 2

40 C 3 *vibr.* *vibr.*

43 C 7

46 *arm. 8dos* 19 12 12 **Introducción**

49 *tambora*

Detailed description: This is a guitar score for the piece 'Cuequita' by Marcelo Coronel. It consists of six systems of music, each with a treble and bass staff. Measure 34 features a melodic line with vibrato and a bass line with a dynamic marking of *p*. Measure 37 includes a C7 chord and a C2 chord. Measure 40 has a C3 chord and vibrato markings. Measure 43 features a C7 chord. Measure 46 is marked 'arm. 8dos' and includes a box labeled 'Introducción'. Measure 49 is marked 'tambora' and shows a rhythmic pattern with 'x' marks on the strings. The score includes various musical notations such as slurs, ties, and dynamic markings.

52

55

tambora

58

tambora

62

Estrofa 3

65

p

68

71

a *i*

74

p i p i

Estrofa 4

77

f

80

p i

83

p i

86

p i

Estribillo

89

p *mf*

92

95

98

p (hacia el puente)

Epilogo

101

mf vibr.

104

mf

106

mp

Musical notation for measures 106-108. The key signature is one sharp (F#). The music features a melody in the upper voice and a bass line in the lower voice. The melody consists of eighth and quarter notes, with some beamed eighth notes. The bass line features a steady eighth-note accompaniment. The dynamic marking is *mp*.

109

mf

Musical notation for measures 109-110. The key signature is one sharp (F#). The music features a melody in the upper voice and a bass line in the lower voice. The melody consists of eighth notes, some beamed together. The bass line features a steady eighth-note accompaniment. The dynamic marking is *mf*.

111

f

mp

Musical notation for measures 111-112. The key signature is one sharp (F#). The music features a melody in the upper voice and a bass line in the lower voice. The melody consists of eighth notes, some beamed together. The bass line features a steady eighth-note accompaniment. The dynamic marking is *f* for the first measure and *mp* for the second measure.

Primera grabación

El guitarrista Christopher Dorsey ha grabado esta música en el álbum *Antiguo canto. The Music of Marcelo Coronel*.

First recording

Guitarist Christopher Dorsey has recorded this music in the album *Antiguo canto. The Music of Marcelo Coronel*.

www.chrisdorseyguitar.com



Antiguo Canto. The Music of Marcelo Coronel

Guitarra sola / Solo Guitar.

Intérprete / Performer: Christopher Dorsey.

Soundset Recordings, Phoenix, Arizona, USA. 2010.

Contenido / Contents: Música de los Andes (Antiguo canto, El viento blanco, Inti Raymi, Sasañán, Cuequita), Imaginario popular argentino: centro y noroeste (Pachamama, Salamanca, Coquena, La Umita, Velando al angelito), Temple del Diablo (Preludio, Danza de las abejas, Casi nada, Coral, Machetazo, Andar y andar, Señor Guitarra).

Todas las obras compuestas por Marcelo Coronel / All works composed by Marcelo Coronel.

Acerca del compositor

Marcelo comenzó a estudiar guitarra en la niñez, y continuó haciéndolo durante la adolescencia en forma autodidacta. Posteriormente se inició en la guitarra clásica con el maestro Claudio Morla, continuando su formación en la Universidad Nacional de Rosario, de donde egresó como Licenciado en Música Especialidad Guitarra, en la cátedra del maestro Víctor Rodríguez. Paralelamente estudió armonía y contrapunto con Dante Grella y armonía aplicada a la guitarra con Claudio Zemp.

Ha compuesto más de 130 obras, que incluyen música para guitarra (solos, dúos, tríos y cuartetos), dúos de guitarra con flauta, clarinete y oboe, obras para flauta (solista y en ensambles) y canciones. La editorial Chanterelle (Alemania) ha publicado *De raíz argentina* y *Homenaje a un carrero patagónico*, y en Argentina se han impreso *Imaginario popular argentino* y *Temple del Diablo, Serie 1*. El resto de las partituras editadas, están disponibles en formato digital en el sitio de internet del compositor. Sus composiciones han sido grabadas en Canadá, Argentina, Brasil, España, Alemania y Estados Unidos.

Se ha presentado como solista en las provincias argentinas, Chile, Perú, Brasil, República Dominicana y los Estados Unidos, ofreciendo complementariamente talleres y clases abiertas sobre formas y géneros de la música argentina. Ha formado parte de Escarbanda (piano, guitarra y percusión), Los Khorus (guitarra, charango, quena y siku), El entrevero (dos guitarras) y Golondrinas Invernales (cuarteto de guitarras). Desde 1992 integra el dúo Meridiano (flauta y guitarra) y a principios de 2014 creó el trío Tallar el aire (requinto, guitarra y guitarrón). Ha grabado cuatro CDs con su propia obra. Participó además en producciones de otros artistas como músico invitado, arreglista y director artístico.

Marcelo divide su tiempo entre el arte y la docencia: da clases de música latinoamericana y guitarra armónica en la Escuela de Arte 501 (San Nicolás, provincia de Buenos Aires), de guitarra clásica en la Escuela de Música de la UNR (donde además tiene a su cargo el seminario *La guitarra acompañante*) y de guitarra y armonía en su estudio particular.

About the composer

Marcelo began studying guitar in his childhood and continued as an autodidact during his adolescence. He later started classical guitar with maestro Claudio Morla, continuing his education in the National University of Rosario where he received the degree of Licenciado en Música Especialidad Guitarra under maestro Víctor Rodríguez. Simultaneously, he studied harmony and counterpoint with maestro Dante Grella and harmony applied to the guitar with Claudio Zemp.

He has written more than 130 works that include music for guitar (solos, duos, trios and quartets), duos of guitar with flute, clarinet and oboe, pieces for flute (as soloist and in ensembles), and songs. Chanterelle Publishing house (Germany) has published *De raíz argentina* and *Homenaje a un carrero patagónico*. In Argentina, *Imaginario popular argentino* and *Temple del Diablo, Serie 1* have been printed. The remaining edited scores are available in digital format at the composer's website. His compositions have been recorded in Canada, Argentina, Brazil, Spain, Germany, and the United States.

Marcelo has appeared as a soloist throughout the Argentine provinces, Chile, Peru, Dominican Republic, Brazil, and the United States, offering complementarily open lessons on forms and genres of Argentine music. He was a member of Escarbanda (piano, guitar and percussion), Los Khorus (guitar, charango, quena and siku), El entrevero (two guitars) and Golondrinas Invernales (four guitars). Since 1992, he has been a member of Meridiano (flute and guitar). In 2014, he created Tallar el aire (trio of requinto, guitar and baritone guitar). He has recorded four CDs with his own music and participated in productions of other artists as invited musician, arranger, and artistic director.

Marcelo divides his time between art and teaching: He is professor of Latin American Music and Harmonic Guitar in School of Art 501 (San Nicolás, province of Buenos Aires), teaches Classical Guitar in the University of Rosario (where he is also in charge of *The Accompanying Guitar* seminar), and teaches Guitar and Harmony at his private studio.

De raíz argentina

The Soul of the Argentine Guitar / Guitar Works Vol. I

2003, Alemania / Germany.

Editorial / Publishing House: Chanterelle.

Trece piezas para guitarra / Thirteen pieces for guitar.

Contenido / Contents: El alma en el atril, El alma en la raíz, El alma en el escombro, El ñandubaysal, Modorra litoraleña, Rumores de la barranca, La crecida, A la fuerza, Esperanza'e pobre, Germinación, El triciclo de Mariano, Umpo koloca, Pa' Lisandro.

Homenaje a un carrero patagónico

2006, Alemania / Germany.

Editorial / Publishing House: Chanterelle.

Flauta y guitarra / Flute and guitar.

Contenido / Contents: Cañadón Minerales, La mata de molle, Pampa del Castillo.

Milonga mafiosa *

2007, Argentina.

Editorial / Publishing House: Kran7.

Cuarteto de guitarras / Guitar quartet

Obras para dos guitarras *

2007, Argentina.

Editorial / Publishing House: Kran7.

Dos piezas para dúo de guitarras / Two pieces for guitar duo.

Contenido / Contents: Milongarrugada, Yerbita compañera.

Temple del Diablo, Serie 1

2008, Argentina.

Editorial / Publishing House: Kran7.

Tres piezas para guitarra / Three pieces for guitar.

Contenido / Contents: Preludio, Danza de las abejas, Casi nada.

Obras para dos guitarras II *

2008, Argentina.

Editorial / Publishing House: Kran7.

Tres piezas para dúo de guitarras / Three pieces for guitar duo.

Contenido / Contents: Regatón, Como un camino largo, Bajo cero.

Arena *

2008, Argentina.

Editorial / Publishing House: Kran7.

Flauta y guitarra / Flute and guitar.

Endecha *

2008, Argentina.

Editorial / Publishing House: Kran7.

Clarinete y guitarra / Clarinet and guitar.

Temple del Diablo, Serie 2 *

2008, Argentina.

Editorial / Publishing House: Kran7.

Cuatro piezas para guitarra / Four pieces for guitar.

Contenido / Contents: Coral, Machetazo, Andar y andar, Señor Guitarra.

Golondrinas invernales *

2008, Argentina.

Editorial / Publishing House: Kran7.

Cuarteto de guitarras / Guitar quartet

Imaginario popular argentino

2010, Argentina.

Editorial / Publishing House: Kran7.

Doce piezas para guitarra / Twelve pieces for guitar.

Contenido / Contents: Pachamama, Salamanca, Coquena, La Umita, Velando al angelito, El Pombero, Luz mala, Caá Yará, El árbol del Gualicho, La Llorona, Yaguarú, El payé.

El horcón del medio *

2011, Argentina.

Editorial / Publishing House: Kran7.

Guitarra y flauta / Guitar and flute.

Contenido / Contents: Zamba, chacarera, Vidala, Carnavalito, Gato.

Leve pájaro de plata *

2011, Argentina.

Editorial / Publishing House: Kran7.

Tres piezas para flauta sola / Three pieces for solo flute.

Contenido / Contents: Furias desgajadas, Hijos transparentes, Vértigo del aire.

La enésima lágrima *

2013, Argentina.

Editorial / Publishing House: Kran7.

Dos piezas para guitarra / Two pieces for guitar.

Contenido / Contents: Sin paredes ni techo, Sin suelo ni tiempo.