

Aspectos de evolución compositiva en los cuartetos de cuerda de Ramiro Luis Guerra González (1933-2003)

*Aspects of compositional evolution in string quartets
by Ramiro Luis Guerra González (1933-2003)*

*Aspectos da evolução composicional nos quartetos de cordas
por Ramiro Luis Guerra González (1933-2003)*

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Resumen

El compositor mexicano Ramiro Luis Guerra González, acerca del cual se lee en pocas ocasiones y más raramente se escucha su obra, formó parte del movimiento musical activo en Monterrey, Nuevo León, en la segunda mitad del siglo XX. En este artículo se analiza la evolución del proceso compositivo en sus obras para cuarteto de cuerdas que abarcan distintas etapas de la formación del autor, lo que permite establecer y analizar las características propias de cada composición. Además, se resuelven algunas incongruencias textuales presentes en los manuscritos autógrafos de estos cuartetos, con el fin de facilitar la preparación de ediciones musicales sucesivas de dicho repertorio.

Palabras clave: autógrafos, catálogo temático, correcciones, lenguajes armónico-cromático-dodecafónico, obras incompletas.

Abstract

The Mexican composer Ramiro Luis Guerra González, whose name appears only occasionally and whose works are heard even less often, belongs to the musical movement active in Monterrey (Nuevo León) in the second half of the 20th century. This article analyses the evolution of the compositional process in his string quartets, which represent different stages in the composer's evolution – a fact that allows us to identify and analyze the characteristics peculiar to each composition. In addition, certain textual incongruities present in the autograph manuscripts of these string quartets are resolved, the aim being to facilitate the preparation of future musical editions of this repertoire.

Keywords: autographs, thematic catalogue, corrections, harmonic-chromatic-dodecaphonic languages, incomplete works.

Resumo

O compositor mexicano Ramiro Luis Guerra González, sobre quem raramente lê e raramente ouve seu trabalho, fez parte do movimento musical ativo em Monterrey, Nuevo León, na segunda metade do século XX. Este artigo analisa a evolução do processo composicional em seus trabalhos para o quarteto de cordas que abrangem diferentes etapas da formação do autor, o que permite estabelecer e analisar as características de cada composição. Além disso, algumas incongruências textuais presentes nos manuscritos autógrafos desses quartetos são resolvidas, a fim de facilitar a elaboração de sucessivas edições musicais do referido repertório.

Palavras-chave: autógrafos, catálogo temático, correções, linguagens harmônico-cromáticas-dodecafônicas, trabalhos incompletos.

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Introduction

The first examples of string quartets composed in independent Mexico are attributed to the pianist, cellist, composer and conductor Joaquín Beristáin (1817-1839) (Pareyón, 2006, vol.1, p.122), as well as to the violinist and self-taught composer Cenobio Paniagua (1821-1882) (Revilla, 1942, Vargas, 2002). Other authors of the 19th century who wrote music for this instrumental endowment were Guadalupe Olmedo - compositional column of Paniagua - with the String Quartet, op. 14 (1875), Ricardo Castro with the Quartet in F # minor, op. 21 (1882), Eufrasia Anat with the String Quartet, op. 2 (1883), Gustavo E. Campa with the Trois Miniatures (1889) and Manuel Paniagua-son of Cenobio-with the Scherzino (sf) (Pareyón, 2006, vol.1, 61, Delgado, 2007, P. 73).

In the first half of the twentieth century several Mexican composers composed music for string quartet: Manuel M. Ponce (Andante for string quartet, 1902), José Barradas (Jaleopolitan for string quartet, 1903), Efraín Pérez (String Quartet no 1, 1908), Eufrasia Anat (String Quartet No. 2, 1912), Juan Bautista Fuentes (Cuarteto Michoacano, 1916), Carlos Chávez (String Quartet No. 1, 1921), Juan León Mariscal (Prelude and escape for string quartet, 1923), Julian Carrillo (Quartet atonal to Debussy, 1927), Silvestre Revueltas (string quartet No. 1, 1930), Alfonso de Elías (First string quartet, in C minor, 1930), Luis Taibo (String quartet, 1932), Daniel Ayala (Dance for string quartet, 1933), Salvador Contreras (Piece for string quartet, 1934), José Rolón (Quartet for string instruments, 1935), Miguel Bernal Jiménez (Viceroy Quartet, 1937), Candelario Huízar (Quartet of bows, 1938), Luis Sandi (Quartet de cuerda, 1938) and Carlos Jiménez Mabarak (Tribute to Sor Juana Ines de la Cruz, 1947).

Objective

With the aforementioned musical background the Mexican composer Ramiro Luis Guerra González began to venture, during his youth, to the string quartet genre: the objective of this article is to document and analyze his compositions of this genre to place them in the national historical line.

Method

Almost the entire musical production of the composer Ramiro Luis Guerra González has not been published and is currently under the protection and supervision of the younger sister, María Luisa, in the city of San Pedro Garza García, Nuevo León (N.).

This private collection includes more than a hundred works (vocal and instrumental, orchestral and chamber) and as many letters, as well as journalistic articles, photographs and personal objects of the composer.

Thanks to a first telephone contact of Alberto Jordán Valdez Villar -coauthor of this article- with the composer's family, authorization was obtained to view and study the personal archive of Ramiro Guerra completely, in order to have primary musical sources for the development of a doctoral thesis.¹ Between September 2016 and June 2017, Jordán Valdez made a stay in Monterrey, N. L., to review the collection and proceed to the complete digitalization of all the contents of the collection held by the composer's family. For the first time, all documents were scanned, stored on a digital medium and printed in two copies (one in color and one in black and white): all of the above in order to minimize - for the future - physical contact with the autographs and the other copies of the composer Ramiro Guerra.

In this way, it is now possible to analyze in detail each of the compositions (and other documents), order the material and make a thematic catalog of it.

Results

Biographical aspects of Ramiro Luis Guerra González

Few are the musicological texts where the name of the composer Ramiro Luis Guerra González can be found and even more scarce those who approach his work in depth: Pareyón (2006, vol.1, pp. 462-463) makes reference to the list of compositions by Ramiro Guerra made by Millán (1996, vol.1, p.185), while Schleifer and Galván (2016,

¹ La tesis doctoral de Alberto Jordán Valdez Villar (*El catálogo temático de la obra de Ramiro Luis Guerra González (1933-2003): problemas metodológicos y nuevas aportaciones*; director de tesis: Dr. Fabrizio Ammetto; codirector de tesis: Dr. Jorge Barrón Corvera) ha sido desarrollada —desde agosto del 2016— dentro del programa del Doctorado en Artes de la División de Arquitectura, Arte y Diseño, Campus Guanajuato, de la Universidad de Guanajuato (Valdez Villar, 2018).

p.272) dedicate few lines to this author and enlist only a part of his musical production. On the other hand, Palma and Meza and Ayala (2015, pp. 105-125) are perhaps the authors who offer a more enriching approach to Ramiro Guerra. Several of the biographical information mentioned here, however, have been recovered thanks to direct testimonies of the composer.

Ramiro Luis Guerra González, son of José Ramiro and María Luisa González, was born on November 13, 1933 in Monterrey, N. L. Ramiro Guerra lost his sight progressively since childhood due to hereditary retinitis pigmentosa.

At an early age he began to take piano lessons and then he also approached the composition. Under the guidance of the Mexican violinist, composer and pedagogue Antonio Ortiz,² In 1950, for the first time, a concert was performed that included exclusively compositions by Ramiro Guerra: the string quintet, Small suite, pieces for voice and piano, and for solo piano. (Ortíz, 1950).³

In April 1954, Ramiro Guerra, who at that time was twenty-one years old, traveled to Mexico City to continue his composition studies with Carlos Chávez (1899-1978) and Alfonso de Elías (1902-1984). Five years later, in 1959, the Symphony Orchestra of Fine Arts premiered - under the direction of Daniel Ibarra - his Suite Bucólica, for orchestra and choir of white voices (González, 1959).

In 1960 he traveled to Rome to perfect his compositional technique. During his stay in Italy he took classes with Goffredo Petrassi (1904-2003), Boris Porena (1927) and Luigi Nono (1924-1990). Upon his return to Mexico, in 1962, Ramiro Guerra sent-for practical purposes-his heaviest luggage by boat while he took a plane back to his homeland. The luggage sent by sea, which included a trunk with the scores he wrote during his stay in Europe, was lost: according to the Mexican composer Alejandro Gómez Villagómez (November 2, 2017, telephone communication), who was a student and friend of Ramiro Guerra He wrote about thirty compositions during his absence from Mexico.

At the beginning of the decade of the seventies, Ramiro Guerra totally lost his sight, so he needed assistants not only in his daily routine but also for his musical activities (Barrón, 20 de septiembre de 2016, comunicación personal):⁴ if some of them were

² Quien hacia 1916 fue maestro de la Academia Beethoven, una de las primeras academias de música en Monterrey (Barragán, 1976, p. 38).

³ Se agradece a María Luisa Guerra González (única hermana del compositor) por haber facilitado la consulta de este documento.

⁴ María Luisa Barrón Guerra, sobrina del compositor, a quien se agradece sinceramente.

professional musicians (like the composers Eduardo Caballero, Luis Romero, Ricardo Hernandez, José Luis Wario, Alejandro Gómez Villagómez, among others), other assistants did not know how to write music, reason for which "errors" can be found in some of the non-autograph manuscripts of Ramiro Guerra.

In 1997, Ramiro Guerra was awarded the Mozart Medal, which is awarded by the Austrian Embassy in Mexico.

Ramiro Guerra died on July 18, 2003 in Monterrey, due to the non-Hodgkin lymphoma he suffered for several years. Figure 1 shows a photo of this composer from Monterrey.

Figura 1. Ramiro Luis Guerra González



Fuente: Archivo Musical Guerra (AMG), Monterrey, N. L., sin colocación
(se agradece a María Luisa Guerra González por el permiso de reproducción)

The people who knew Ramiro Guerra agree that he was a cultured person,⁵ that infected the taste for music and philosophy. Mexican musicologist Arnaldo Nerio (November 4, 2017, telephone communication) recalls: "We lived very closely with

⁵ Ramiro Guerra dominaba seis idiomas (sin contar el nativo): inglés, alemán, francés, italiano, portugués y esperanto; además, tenía conocimientos de etimologías grecolatinas (María Luisa Guerra González, 20 de septiembre de 2016, comunicación personal).

maestro Ramiro; We visited him every Saturday in a gigantic gathering. Thanks to Ramiro we listened to Nono, [Bruno] Maderna, [Luciano] Berio, etc. He had recordings that nobody else had in Monterrey. I'm talking about the seventies. "

The work for stringed instruments by Ramiro Luis Guerra González

The catalog of Ramiro Guerra's compositions contains more than 130 titles (including variants), including orchestral music, vocal music (sacred and profane) and chamber music. Unfortunately much of his musical production is incomplete or fragmentary: due to the effort that the composer had to exercise with his limited view to write, he began to compose a work without concluding it after being exhausted after a brief time of work; when starting to compose he wrote down a new compositional idea.

Ramiro Guerra (s.f.d) also wrote a brief composition manual, Theory of structural learning of musical composition, where he raises some logical-rational needs and syllogisms that invite a reflection prior to the compositional moment.

The thematic catalog of all the work of Ramiro Guerra is available in Valdez Villar (2018, cap. III).⁶ Table 1 lists all the chamber compositions that provide for the participation of string instruments (violin / violins, viola, cello or double bass).

⁶ Para identificar cada composición, en este catálogo se utiliza una sigla constituida por dos letras mayúsculas "GV" —que indican "Guerra" (apellido del compositor) y "Verzeichnis" (o "Valdez", apellido del catalogador), respectivamente—, seguidas por una letra minúscula ("o" para música orquestal, "v" para música vocal, "c" para música de cámara) y un número arábico progresivo que reinicia desde "1" en cada categoría: así, por ejemplo, la *Suite bucólica* (1959), para coro y orquesta tiene el número de catálogo "GVo-8", la Misa *Santa Cecilia* (1993), para coro y órgano tiene el número de catálogo "GVv-15", el *Rondó* en La mayor, para violín y piano tiene el número de catálogo "GVc-17".

Tabla 1. Composiciones de cámara de Ramiro Guerra que incluyen instrumentos de cuerda

sigla	composición
GVc-1	<i>Pequeña suite</i> , quinteto de cuerdas (1950), 2 vl, vla, vlc, cb (incompleto)
GVc-2	[Quinteto], fl, tr, cel, vl, vlc (fragmento)
GVc-3	[Cuarteto de cuerdas] en mi mayor, 2 vl, vla, vlc (incompleto)
GVc-4	[Cuarteto de cuerdas] en sol mayor, 2 vl, vla, vlc (incompleto)
GVc-5	[Cuarteto de cuerdas] en si menor, 2 vl, vla, vlc (incompleto)
GVc-6	<i>Cuarteto</i> de cuerdas, 2 vl, vla, vlc (fragmento)
GVc-7	[Cuarteto de cuerdas], 2 vl, vla, vlc (incompleto)
GVc-8	<i>Valses Alemanes</i> , en re mayor, 2 vl, vla, vlc (incompleto)
GVc-10	[Sin título], rec, vla, guit (fragmento)
GVc-11	[Sin título], cl, vl, vlc (fragmento)
GVc-13	<i>Cayeron [...]</i> , V, ob, vla (fragmento)
GVc-15	<i>Preludio</i> , vl, pf (incompleto)
GVc-17	<i>Rondó</i> en la mayor, vl, pf
GVc-18	[Sin título] en do mayor, vl, pf (fragmento)
GVc-19	[Sin título] en do menor, [vl], pf (fragmento)
GVc-25	<i>Fantasia</i> , [vl] (fragmento)
GVc-33	<i>Manuel 60</i> (1986),* vl
Abreviaturas utilizadas: vl = violín/violines; vla = viola; vlc = violonchelo; cb = contrabajo; fl = flauta; tr = trompeta; cel = celesta; rec = flauta dulce; guit = guitarra; cl = clarinete; V = voz; ob = oboe; pf = piano.	
* Publicada en edición moderna en Guerra (2009). Se trata de una obra de lenguaje aleatorio escrita para el violinista Manuel Enríquez (1926-1994) —compañero y amigo personal del compositor— en ocasión de su sexagésimo cumpleaños (17 de junio de 1986).	

Fuente: Elaboración propia

In total, six string quartets have been identified, incomplete (GVc-3, GVc-4, GVc-5, GVc-7, GVc-8) or as a simple fragment (GVc-6, only 6 measures),⁷ the latter impossible to analyze. Due to the fact that none of these quartets is dated in the

⁷ En el c. 6 está anotada solamente la parte del vl I.

manuscript, is it possible to identify -through some kind of analysis- a compositional evolution of the author that allows us to chronologically locate these works?

Discussion

The three string quartets in my major (GVc-3), in G major (GVc-4) and in minor B (GVc-5) -transmitted in autographed sheet music in a single notebook- belong to the same creative stage of the author: These are composition exercises that Ramiro Guerra developed around 1950 under the guidance of Antonio Ortíz. In the first composition of the series-the quartet in my major (GVc-3) (Guerra (sfa) - a correction in the manuscript, related to a different distribution of the initial melodic material, is particularly interesting. he wrote the arpeggios of double eighth notes in the parts of the vIa (c.1) and the vI II (c.2 / II), leaving the notes of the harmony to vIc and vI I (see figure 2).

Figura 2. Guerra González, [Cuarteto de cuerdas] en mi mayor (1950), GVc-3, cc. 1-2:
versión inicial



Fuente: Elaboración propia

If on the one hand the musical intention of the author is evident, this, on the other hand, is not functional neither in its musical notation nor in its sound result. In fact, this passage clearly shows a "dependence" of the composer towards a writing for piano (his instrument of musical training) and, at the same time, a little familiarity with the idiomatic language for string quartet (it is quite unusual to see a level of much higher technical difficulty demanded to vI II instead of vI I, and to the beginning of a composition).

Surely the advice of the violinist Antonio Ortiz produced an unquestionable improvement of the passage in the writing of a second version of it (figure 3).

Figura 3. Guerra González, [Cuarteto de cuerdas] en mi mayor (1950), Gvc-3, cc. 1-2:

versión corregida



Fuente: Elaboración propia

The three ascending arpeggios were distributed in a more balanced way between vla, vl II and vl I, and with some small details that show the intervention of an expert hand. In fact, inside each arpeggio, the instrument change point has been smoothed thanks to the use of a "dissolution" effect, to put it in terms of visual techniques: the final double eighth of the first arpeggio of the v (Si₂,⁸ c. 1/II) it is retaken by the vl II, as well as the double eighth note of the second arpeggio of the vla (Si₃, c.1 / IV) is taken up by the vl I, as well as the final double eighth of the second arpeggio of the vl II (Sol # 4, c.2 / II) is taken up by the vl I. In addition, in this way the range of each instrument is more appropriate: Mi₂-Si₃ for the vla, Si₂-Sol # 4 for the vl II, Si₃-Si₅ for the vl I. The only thing that the composer had to sacrifice was the long chord, previously distributed between vlc and vl I (besides the sol # 2, white dotted, from vl II in c.1 / I-III), although in the corrected version this idea is transformed into a crescendo of harmony: it starts only with MI₁ of the vlc (c.1) to which is added Si₁ of the same vlc and Sol # 2 of the vla (c.2 / I-III). With these changes the corrected version turns out to be extremely efficient.

⁸ Para indicar la altura de las notas se utiliza el sistema según el cual el "do central" corresponde a Do₃.

Despite the indication in the plural in *Valses Alemanes* and the mark "-1-" below the title of this composition, both indications that presuppose the author's intention to write more waltzes, only the first waltz turns out to be complete (figure 4).

Figura 4. Guerra González, *Valses Alemanes* (núm. 1) para cuarteto de cuerdas, GVC-8, cc. 1-7 (autógrafo)



Fuente: AMG, sin colocación

(se agradece a María Luisa Guerra González por el permiso de reproducción)

The autographed manuscript score of this composition does not mention the instrumental endowment, although, observing the keys used in each pentagram of the first system, the unexpected presence of the treble clef is observed (instead of that of do in third) for the part of the viola (Guerra, sfe).

A first explanation could be that it is not a "classical" composition for string quartet (two violins, viola and cello), but rather a work for three violins and cello.⁹ Following this hypothesis, there would be several inconsistencies at a harmonic level: in the cc. 1 and 3, the lower support (Sol3) of vl III would produce a strong second minor dissonance with Fa # 3 of vl I; also, in the cc. 2 and 4 there would be an unjustified crossing of voices with the parts of vl I and II; finally, the distance between the three upper parts and that of the cello oscillates between the 11th and 15th intervals (only in c.8 approaches an interval of 8va).

⁹ Como piensa Eduardo Caballero (2 de noviembre de 2017, comunicación telefónica).

It is much more likely that the melody line of the third staff is for a viola, but one octave below would have to be read (figure 5).

Figura 5. Guerra González, *Valses Alemanes* (núm. 1) para cuarteto de cuerdas, cc. 1-7, con la trasposición una octava abajo de la parte de la viola

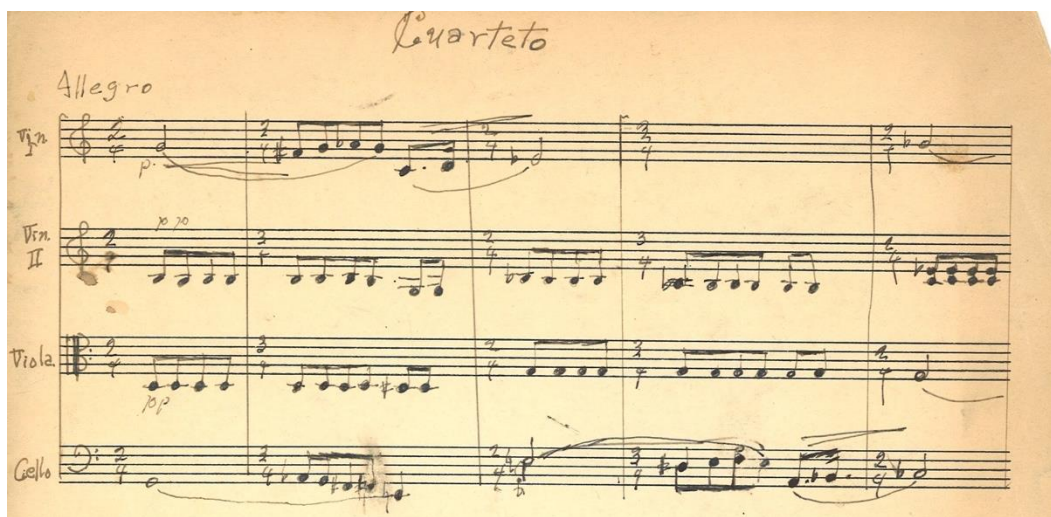


Fuente: Elaboración propia

With this "correction", in the cc. 2 and 4 the descending scale of the viola would acquire greater fluidity and meaning. This small error -which denotes a lack of familiarity in the use of the key of do in the third- suggests an initial approach of the composer to writing for string quartet, a first self-taught attempt by the author probably made before 1950, prior to the composition of the three quartets in my major (GVc-3), in G major (GVc-4) and in smaller B (GVc-5).

The very fragmented form in which the String Quartet, GVc-6 is, does not allow us to carry out a detailed analysis of the work, although the first bars undoubtedly show a compositional evolution of the author, above all at a rhythmic and harmonic level, in comparison with the quartets previously considered. The new elements are the continuous change of compass between 2/4 and 3/4, the use of chromatisms (that surely could have been a constant element in this quartet) and the annotation of indications of sonorities (p and pp), as well as regulators of crescendo and diminuendo (figure 6). This greater familiarity of the composer with the writing for rubbed string instruments suggests a period of composition for this work between 1950 and 1960, probably in the middle of the decade of the fifties (Guerra, s. f.b).

Figura 6. Guerra González, Cuarteto de cuerdas, GVc-6, cc. 1-5 (autógrafo)



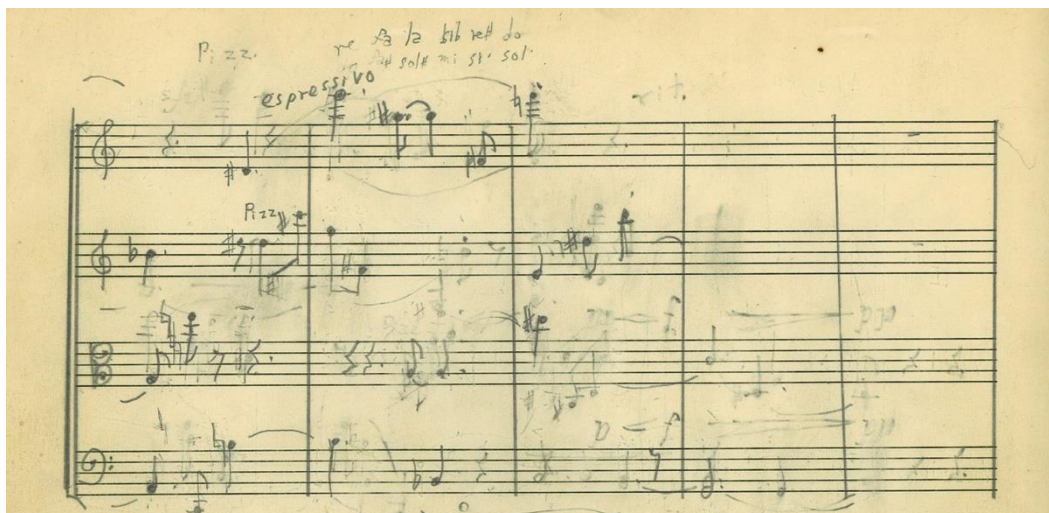
Fuente: AMG, sin colocación

(se agradece a María Luisa Guerra González por el permiso de reproducción)

The String Quartet GVc-7 is the only composition of this genre by Ramiro Guerra written with a twelve-tone language (Guerra, s. f.c).¹⁰ The original series can not be fully observed in the first bars, but it is thanks to some annotations of the composer in the autograph score -as well as the repetitions of the same series throughout the composition- that the series is deciphered. original (O). In fact, on page two of the autograph score, on top of the first staff, two groups of vertically aligned notes are read: "Re / Do [sic], Fa / Fa #, La / Sol #, Bb / Mi, Re # / Yes, Do / Sol "(figure 7). Obviously, the do below the re has to be considered as Do #, since this same note is repeated at the end of the upper line of the text.

¹⁰ La composición está estructurada en dos movimientos, el primero de los cuales está completo.

Figura 7. Guerra González, Cuarteto de cuerdas, GVC-7, cc. 13-17 (autógrafo)



Fuente: AMG, sin colocación

(se agradece a María Luisa Guerra González por el permiso de reproducción)

Are these the O series notes? In the first five measures appears the series Re, Do #, Fa, Fa #, La, Sol #, Sib, Re, Mib, Si, Do, Sol, in which the natural note is repeated, but the note does not appear my natural It is clear that the series would have to end in c. 5 by the presence (in the upper voices) of the calderón in the rests of dotted black, which clearly attributes to these initial measures the introduction function.

Subsequently, in c. 6, the repetition of the series begins, albeit partially: the composer takes only the first five notes of the O series.

A third repetition of the O series begins in c. 7 (until c.9): Re, Do #, Fa, Fa (sic), La, Sol #, Bb, Mi, Re #, Yes, Do, Sol. This time the natural fa is repeated. However, the tools provided, both in the annotation of the series and at the beginning of it, suggest that the repeated natural fa is possibly an omission of the composer and the correct thing would have to be considered Fa # (figure 8).

Figura 8. Guerra González, Cuarteto de cuerdas, GvC-7, I mov. (*Allegro*), cc. 1-12 (autógrafo)

The image shows a handwritten musical score for a string quartet, measures 1-12. The score is for Violino I, Violino II, Viola, and V. Cello. It includes dynamic markings like sfz, pp, p, mf, and performance instructions like Pizz., Arco, and Pizz. sul Pon. The score is written on aged paper and includes a publisher's logo and contact information at the bottom.

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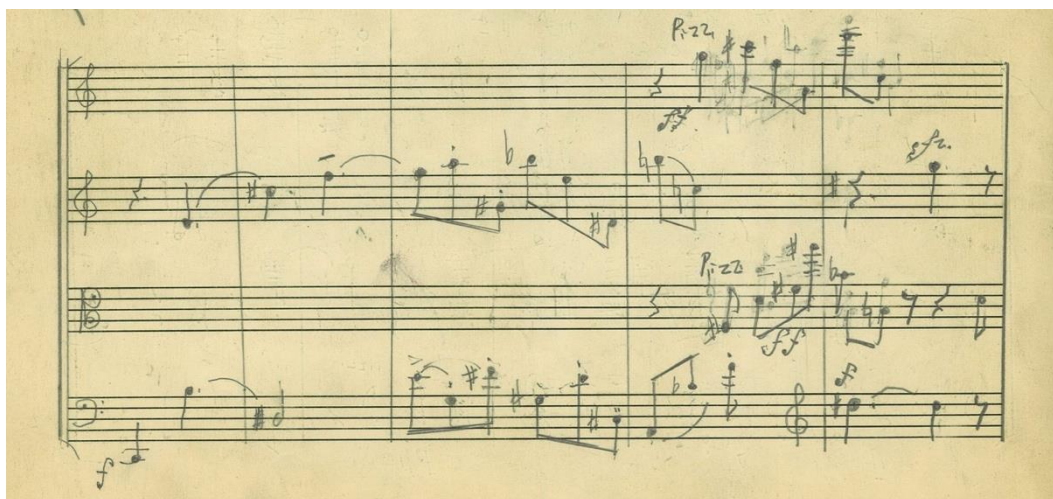
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EXTRA

Fuente: AMG, sin colocación

(se agradece a María Luisa Guerra González por el permiso de reproducción)

In the cc. 23-27 vl II proposes the original series with greater clarity: Re, Do #, Fa, La, Sol #, Bb, Mi, Re #, Si, Do, Sol (figure 9). In this case, most likely, the fa (natural) of the first note of the c. 25 would have to be considered Fa #: in fact, however the Fa # appears as the third note in this same compass in the part of the vlc, it would not make much sense to attribute 11 notes of the series to a single instrument (the vl II), instead of all 12 notes.

Figura 9. Guerra González, Cuarteto de cuerdas, GVc-7, I mov. (*Allegro*), cc. 23-27 (autógrafo)



Fuente: AMG, sin colocación

(se agradece a María Luisa Guerra González por el permiso de reproducción)

Based on the above, if the 12 notes of the series O are Re, Do #, Fa, Fa #, La, Sol #, Sib, Mi, Re # (or Mib), Si, Do, Sol, the second note from c. 3 of vl I should be my (and not sol)¹¹ and the ligature would have to be considered phrasing and not value. In the same way, the second note of c. 7 of the vla would have to be considered Fa #. Next, we present the five initial measures of the String Quartet, GVc-7 with the necessary corrections and integrations (figure 10):

¹¹ Se trata de un típico error de *Terzverschreibung*, es decir, la escritura incorrecta de una nota de una tercera —una línea (o un espacio) arriba o abajo— en lugar del punto correcto.

Figura 10. Guerra González, Cuarteto de cuerdas, GVc-7, I mov. (*Allegro*), cc. 1-5

Fuente: Elaboración propia

Conclusions

Thanks to the previous analysis it is possible to advance a chronology hypothesis of the six known string quartets of Ramiro Luis Guerra González.

The German Valses (GVc-8) probably represent the first approach to this genre and can be dated before 1950, when the composer was still a teenager. Contemporaries, or few successive ones, are the three string quartets in my major (GVc-3), in G major (GVc-4) and in minor B (GVc-5). All these four works belong to a period of compositional training of the author, in which the only attention of Ramiro Guerra is towards aspects of counterpoint in general and knowledge of the proper ranges of each of the string instruments involved.

On the other hand, the String Quartet GVc-6 is certainly successive, due to the type of language used, as well as attention to note -for the first time- the dynamics, which shows greater familiarity with the instrumental possibilities of the strings rubbed. Although it can not be dated accurately, this work is undoubtedly earlier than the GVC-7 string quartet, whose composition date is not before 1960. The previous statement is justified by an aspect external to the composition: the type of Patterned letter used. In the lower left part of figure 7 you can read "Casa Musicale G. RICORDI & C. S.p.A. - Rome | Via C. Battisti 120 - Tel. 68.80.22 | Piazza Indipendenza 24 - 25 - 26 - Tel. 47.16.87 ": it is evident that this scheduled letter was purchased in Rome during the stay in Italy of

Ramiro Guerra, between 1960 and 1962. In the GVC-7 string quartet there is a structural use of the dynamics (from pp to ff), of the sfz and sfz indications, as well as a greater knowledge of the idiomatic techniques of string instruments (pizzicato, harmonics, sul pon effects [ticello], etc.). The GVC-7 string quartet deserves to be published, studied and executed, in order to place it with dignity among the best production of string quartets by Mexican composers of the second half of the 20th century.¹²

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¹² La contribución individual de cada autor en este texto es la siguiente: Fabrizio Ammetto es el responsable de la impostación general del artículo, así como de la redacción del párrafo Discusión; Alejandra Béjar Bartolo es la responsable de la revisión general del artículo, así como de la redacción del párrafo Resultados: La obra para instrumentos de cuerda de Ramiro Luis Guerra González; Alberto Jordán Valdez Villar es el responsable de la redacción de los párrafos Introducción, Objetivo, Método y Resultados: Aspectos biográficos de Ramiro Luis Guerra González. Los tres autores son responsables de la elaboración en conjunto de las Conclusiones.

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