

Modern Latin American Repertoire For Classical Saxophone:
A Recording Project and Performance Guide

by

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ABSTRACT

During the twentieth-century, the dual influence of nationalism and modernism in the eclectic music from Latin America promoted an idiosyncratic style which naturally combined traditional themes, popular genres and secular music. The saxophone, commonly used as a popular instrument, started to develop a prominent role in Latin American classical music beginning in 1970. The lack of exposure and distribution of the Latin American repertoire has created a general perception that composers are not interested in the instrument, and that Latin American repertoire for classical saxophone is minimal. However, there are more than 1100 works originally written for saxophone in the region, and the amount continues to grow. This *Modern Latin American Repertoire for Classical Saxophone: Recording Project and Performance Guide* document establishes and exhibits seven works by seven representative Latin American composers. The recording includes works by Carlos Gonzalo Guzman (Colombia), Ricardo Tacuchian (Brazil), Roque Cordero (Panama), Luis Naón (Argentina), Andrés Alén-Rodríguez (Cuba), Alejandro César Morales (Mexico) and Jose-Luis Maúrtua (Peru), featuring a range of works for solo alto saxophone to alto saxophone with piano, alto saxophone with vibraphone, and tenor saxophone with electronic tape; thus forming an important selection of Latin American repertoire. Complete recorded performances of all seven pieces are supplemented by biographical, historical, and performance practice suggestions. The result is a written and audio guide to some of the most important pieces composed for classical

saxophone in Latin America, with an emphasis on fostering interest in, and research into, composers who have contributed in the development and creation of the instrument in Latin America.

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CHAPTER 1

INTRODUCTION

The word *concomitant* reflects the symbiotic relationship between eclectic and traditional music in the Latin American cultural development. Throughout its history, Latin American classical music has emerged from new tendencies and foreign influences, leading to the creation of an idiosyncratic compositional style. This style expresses its traditions in a relevant manner and absorbs external elements that contribute to the cultural evolution of the Latin American countries. In the same way communities have used music to maintain their cultural identity, composers have used their knowledge and vision in order to present a more scholarly style of traditional music. This combination has not only progressed but has improved the local and international perception of Latin American traditions.

The idea of this recording project developed from the opportunity to establish the modern Latin American repertoire for classical saxophone. In recent years, Latin American composers and scholars have shown an increasing interest in the “classical saxophone” music. This tendency has substantially influenced the creation of new works for this instrument in Latin America. Miguel Villafruela, arguably the most important saxophone scholar and classical saxophonist from Latin America, has compiled and classified all of the known Latin American pieces ever written for saxophone in his doctoral thesis *El Saxofón en la Música Docta de América Latina (The Saxophone in Latin American Classical Music)*. His investigation has fostered understanding about the history of the saxophone in the region, and about the reasons why the saxophone repertoire has grown

appreciably over the last forty years. Latin America saxophone repertoire currently consists of more than 1100 works originally written for the instrument and continues to expand yearly.¹ Most of these works have never been recorded or internationally performed, potentially creating a general perception that Latin American composers are not interested in the instrument, or that there is not a substantial classical Latin American repertoire for saxophone.

Latin American works for saxophone differ significantly from European or American repertoire. The influence of traditional Latin American music and the prominence of the saxophone in popular music of the region has inspired composers to reflect on their repertoire through the different lenses of genres, styles, and cultures. The influence of the Latino culture with all of its diversity emerges in the Latin American saxophone repertoire displaying a distinctive synthesis of the most avant-garde techniques, modern compositional styles and traditional elements of their culture.

The lack of published music as well as difficult access to scores has made the process of compiling the repertoire more complicated than expected. In many cases, the only way to obtain scores has been by direct contact with the composers or the musicians that have performed the works. Even though most countries have copyrights regulations, relaxed use of copies and manuscripts is very common in the region. A large amount of the repertoire remains in private collections and the works that have been published are not easily found in Latin American countries.

¹ Miguel Villafruela. *El Saxofón en la Musica Docta de America Latina* (Santiago de Chile: Universidad de Chile, 2007), 43.

It is common to find saxophone recordings of popular music in the Latin American market. Saxophone remains a very attractive instrument for the masses, and it is frequently associated with jazz and popular music. Conversely, classical saxophone recordings in general are not easy to find, and it is particularly challenging to find recordings dedicated exclusively to local classical repertoire. The *Concomitant: Latin American Repertoire for Saxophone* compact disc recording provides an audio document that will hopefully inspire new generations of Latin American performers and composers to promote the classical tradition of the instrument and contribute to the development, awareness, and instruction of this repertoire on an international scale.

CHAPTER 2

OBJECTIVES

The primary objective of this recording project is to familiarize international saxophonists with seven Latin American works composed for the instrument within the last forty years. The Latin American repertoire for classical saxophone, largely influenced by traditional and popular elements, represents the style and characteristic development of Latin American music during the twentieth and beginning of the twenty-first century. This recording project will discuss a variety of musical styles, cultural characteristics, and composer nationalities, all within recognized parameters associated with the Latin American influence and the growing importance of the instrument in the region. The comprehensive performance guide will encourage students to adopt a more systematic approach to the repertoire through biographical, technical, expressive, rhythmic and interpretative elements that will be explained in each work. With this documents, the author wishes to encourage students, teachers and saxophonist to explore in detail the rich and significant sources of the Latin American repertoire for saxophone.

The compact disc recording will hopefully encourage the performance of this repertoire and will further support the development of new Latin American compositions. Furthermore, the recorded compilation will contribute a collection of works that have never been recorded for commercial release or that have never been played before.

CHAPTER 3

CULTURE AND MUSIC

Latin American classical composers have used traditional music to explore the cultural expressions of the people from South America, Central America, the Spanish Caribbean, and Mexico. The musical exploration of multiple traditions, including those developed by Latin Americans living in other regions, has served to unify and represent the beliefs and customs of a community recognized for its richness and variety.

Despite the shared elements in each country such as language, geography and religion, traditions can vary greatly from one region to another. These various traditions are the result of many diverse influences and the mix of three different cultures: the Pre-Columbian culture, the African culture and the European colonial culture. Each of these three cultures exercises a different influence in each country, and the resulting traditions of the people have determined what is known as Latin American Culture. For recent generations, North American culture and its traditions have become very significant in Latin America, influencing politics, social behaviors and cultural development.²

The cultural blending has manifested itself through different genres of music. From traditional to academic compositions and styles, communities have used music as the media to spread stories, knowledge and culture. Dance, as well

² Susan Thomas. "Latin American Music." *The New Grove of Music and Musicians, Grove Music Online*, 2011. <<http://www.oxfordmusiconline.com>> (accessed July, 2011).

as music, has been used to transmit and communicate the traditions and cultural characteristics of the Latin American countries. From the African dances in the Spanish Caribbean and Northern South America to the more European styles developed in the former European colonies, traditional music has served to maintain both practices together. The most representative Latin American genres of popular music such as, *salsa*, *bolero*, *tango*, *merengue*, and *cumbia* are dance music. The relevance of dance music in their communities has persuaded Latin American eclectic composers to include popular and traditional genres in their classical repertoire. Since the beginning of the nineteenth-century, many Latin American classical composers have established their own style based in their traditions and the influences of a globalized culture.³

³ Susan Thomas. “Latin American Music.” *The New Grove of Music and Musicians*, *Grove Music Online*, 2011. <<http://www.oxfordmusic online.com>> (accessed July, 2011).

CHAPTER 4

ECLECTIC MUSIC IN LATIN AMERICA

In the nineteenth century, Romanticism and its revolutionary ideologies spread throughout Latin America. European aesthetics were embraced, influencing the development of local artistic communities and new cultural practices. With the influence of Romantic nationalism, Latin Americans adapted foreign music to their taste and searched for their own nationalistic style. In order to fulfill the cultural necessities of the new society, many local composers and musicians were required to complete their musical studies abroad. This cultural exchange generated notable performers of traditional and accessible instruments in the region, especially piano and violin. The salon music of Chopin and Liszt largely influenced the production of local repertoire for these instruments, performing music inspired in their style for concerts, recitals and ballroom dances.⁴

Composers also wrote arrangements of opera and *zarzuela* numbers, Spanish-Caribbean *danzas*, as well as compositions exploring local folk genres. In Cuba, Manuel Saumell (1817–70) and Ignacio Cervantes (1847–1905) took the pianistic small-form exploration of dance genres and developed the *contradanza*, which would become Cuba's first national genre. Puerto Rican composer Juan Morel Campos (1857–96) followed a similar vein in establishing a salon form of

⁴ Thomas, 5.

the Puerto Rican *danza*,⁵ and progressively, many other Latin American composers created their own nationalistic genres.

During the beginning of the twentieth-century, the dual influence of nationalism and modernism led to the creation of works that explored traditional themes. These themes often alluded to folk and popular melodies, included distinctive rhythms, and were characterized by traditional performance practices. Some of the most representative composers of this movement in Latin America were Carlos Chavez (Mexico 1899–1978), Silvestre Revueltas (Mexico 1899–1940), Amadeo Roldán (Cuba 1900–39), Ernesto Lecuona (Cuba 1896–1963), and Heitor Villa Lobos (Brazil 1887–1959) among others.⁶

In general, nationalism was a leading force in Latin American classical music until the 1960s, when composers began to experiment with new compositional techniques such as atonality, serialism, electronic music, and aleatoric practices. In Argentina, Alberto Ginastera (Argentina 1916–83) became the leading composer to use atonality, serialism, neoclassicism, and contemporary practices within local musical material. His example was followed and practiced by the next generation of composers and the most prominent voices of Latin American composition.⁷

The presence of important and traditional folk elements in Latin American eclectic music emerges from the natural blending of cultures and the

⁵ Ibid., 5.

⁶ Thomas, 7.

⁷ Ibid., 7.

importance of popular music in the region. This particular trend, influenced by Romantic nationalism, has created new avenues for composers, performers and audiences in Latin American countries. It has also brought forth new compositional styles, developed previously existing techniques, and aided in the development of new and distinct ideas.

CHAPTER 5

THE SAXOPHONE IN LATIN AMERICA

Fig. 1
Map of Latin America⁸



The development of eclectic music in Latin America during the twentieth-century produced very distinguished performers, especially in the most traditional instruments such as piano, violin and clarinet. Nevertheless, classical saxophone did not enjoy any level of public exposure nor any significant repertoire until the 70's and 80's. With some exceptions in Brazil, Argentina, Venezuela and Cuba, where important composers approached the instrument early in the twentieth century, the saxophone was primarily used as a jazz instrument and, consequently, it was often featured in popular music.⁹

⁸ Fotos Geografías, “Latin American Map.”
<http://fotosdeculturas.blogspot.com/2010_11_01_archive.html> (accessed July 30, 2011).

⁹ Miguel Villafruela, *El Saxofón en la Musica Docta de America Latina* (Santiago de Chile: Universidad de Chile, 2007), 41.

The creation of a Latin American classical saxophone repertoire occurred relatively late compared to Europe and the United States. Early in the twentieth century, some important European composers, and especially French composers, presented versions of some Latin American popular genres in their music for saxophone. In his Suite *Sud-America* (1920), Lino Florenzo features *tempo di cha-cha-cha*, *tempo di valse*, *tempo lento (son)* and *tempo de samba* in each of the suite movements. Darius Milhaud closed his suite *Scaramouche* (1937) with a third movement in tempo de *brazileira*, and Jean Francaix featured five different Latin American genres in his *5 Danses Exotiques* (1962): *pambiche*, *baiao*, *mambo*, *samba lenta*, and *merengue*.¹⁰

In Latin America, Heitor Villa-Lobos was the most important “elite” composer that frequently used the saxophone in his creations: *Fantasia* Op. 630, for saxophone soprano, string orchestra and three French horns (1948); *Bacchianas Brasileiras* No 2, for tenor saxophone and chamber orchestra (1930); *Sexteto Mistico* Op. 123 (1917) the third work in history written by a Latin American composer that features the saxophone; *Quator* Op. 168 (1921); *Nonetto* Op. 181 (1923); *Choros* No 7 Op. 186 (1924) *Choros* No 3 Op. 189 (1925), among others.¹¹

At the same time, mainly influenced by the use of the instrument in the jazz ensembles, the saxophone was developing an important role in the popular music of the region. The numerous big band visits from the United States and

¹⁰ Ibid., 41.

¹¹ Ibid., 66.

popular jazz artists heavily influenced the musical traditions of the Latin American countries. After the 1920's, jazz orchestras were particularly common in most Latin American territories. In Cuba, the United States and its music presented a very prominent cultural influence, creating important jazz bands and consequently important saxophone players dedicated to that genre. Brazil, which was also influenced by jazz and the use of the saxophone in Choro music,¹² represented an important center for popular saxophonists in the twentieth-century.

Alfredo da Rocha Vianna Jr. (1897-1973), or *Pixinguinha* as he was often called, is considered to be the father and creator of what is now the foundation of most popular music of Brazil, the *Choro*. In 1922, after an extended tour in Europe, the members of Pixinguinha's group (specifically Oito Batutas) attributed the importance of the saxophone in their ensemble to their interaction with North American jazz artists in Paris. The cultural exchange influenced Pixinguinha to use the saxophone both as a solo and accompanying instrument in his music. This practice became the basis of the new repertoire for Choro music.¹³

In the book, *The Saxophone in the Latin American Classical Music*, the only work ever written about the history and repertoire for saxophone in Latin America, Miguel Villafruela categorizes Latin American repertoire into five groups. This categorization is based on the local production of each country. The first group includes: Honduras, Nicaragua, and Paraguay, where there are no

¹² Gerard Béhague. "Pixinguinha." *The New Grove of Music and Musicians, Grove Music Online*, 2011. <<http://www.oxfordmusiconline.com>> (accessed August 15, 2011).

¹³ Villafruela, 58.

pieces written for saxophone. The second group includes: Bolivia (1 piece), El Salvador (1 piece), Guatemala (1 piece) and Dominican Republic (2 pieces).

In the Dominican Republic the saxophone has developed an important role in the popular music as part of the *merengue* orchestras. In the early 80's *merengue* spread throughout Latin America becoming one of the most performed popular rhythms of the region. The technical qualities presented by Dominican saxophonist in the *merengue* recordings motivated saxophonists from different latitudes to develop different techniques and performance practices. In 1995, Bienvenido Bustamante, a Dominican Republic composer, wrote the Concerto for Saxophone and Symphony Orchestra dedicated to Octavio Vasquez, a famous *merengue* saxophone player. The third movement is in tempo de *merengue* and features the saxophone lines and characteristic phrases used in the traditional *merengue* orchestras. After been performed by important orchestras around the world, Vasquez's concerto has reached an important place among the Latin American concertos for saxophone.

The third group, where the saxophone repertoire has started to develop and the most important universities offer degrees specialized in saxophone, includes: Uruguay (10 pieces), Costa Rica (6 pieces), Ecuador (5 pieces), and Panama (4 pieces). The fourth group includes: Colombia (39 pieces), Venezuela (37 pieces), Peru (31 Pieces), and Puerto Rico (22 pieces). The last and fifth group represents the countries where composers and performers have cultivated a closer relationship and developed a large body of works for the instrument: Argentina

(345 pieces), Brazil (205 pieces), Cuba (144 pieces), Chile (133 pieces) and Mexico (108 pieces).

Villafruela's research demonstrates that the development of Latin American saxophone repertoire during the last forty years is largely due to the active involvement of recognized international saxophone figures, and the progress shown by new local saxophonists. From the repertoire written in the early 1970's, fifty pieces have been dedicated to Villafruela himself, fifteen to Daniel Kientsy, twelve to Claude Delangle, and nine to Dale Underwood, among others.¹⁴ The creation of saxophone studios in the most important universities has also attracted new composers to write new pieces for the instrument. Important professors such as Dilson Florêncio in Brazil, Maria Noel Luzardo in Argentina, Felipe Tartabull in Colombia, and Roberto Benitez in Mexico, among others, have had a crucial role in the growing interest for classical saxophone and the development of the instrument in Latin America.

New generations of Latin American saxophonists should continue their close work with the local composers, in order to place the saxophone repertoire at the same level of the most advanced saxophone schools of the world.

¹⁴ Villafruela, 128.

CHAPTER 6

CONCOMITANT: LATIN AMERICAN REPERTOIRE FOR SAXOPHONE

The works chosen for this recording project highlight very different styles and compositional techniques. From the electronic music to the classical representation of folk music, all the influences can be observed under the perspective of seven different composers. Each composer, from a different country and different academic background, presents an original and unique perspective on the Latin American musical traditions. Every piece in this recording project is an original work for saxophone, where the instrument is presented in a solo setting, with piano, with vibraphone or with electronic tape. Although each composer had some training in the European or the North American compositional style, they all show different influences and concepts about harmonic treatment, rhythmic complexity, sound approach and particularly the use of the use of the instrument.

Direct contact with the composers and, in some cases, the saxophonists involved with the premieres has provided the means to represent in this recording project a more accurate interpretation of the composer's intentions. In some cases, proposed changes by the author of this document are made to the original scores; however, all of them have been previously discussed and approved by the composers. Every change will be specified and suggested in the appropriate chapter.

Fig. 2
 Concomitant: Latin American Repertoire For Saxophone
 Compact Disc Track Order.

Track	Title (Movements)	Composer (Nationality)
1	<i>Monologo en Tiempo de Joropo</i>	Carlos Gonzalo Guzman (Colombia)
2-4	<i>Delaware Park Suite</i> I. <i>Albright Knox Art Gallery</i> II. <i>Picnic on the Lawn</i> III. <i>Outdoor Concert</i>	Ricardo Tacuchian (Brazil)
5-6	<i>Soliloquio No 2</i> I. <i>Lento</i> II. <i>Presto e Giocoso</i>	Roque Cordero (Panama)
7-11	<i>Alto Voltango</i> I. <i>Alto Voltango</i> II. <i>Parque Lezama</i> III. <i>Plaza Moreno</i> IV. <i>Parque Güell</i> V. <i>Volta al tango</i>	Luis Naón (Argentina)
12	<i>Tema con Variaciones y Fuga</i>	Andres Alen Rodriguez (Cuba)
13.	<i>Concomitante.02</i>	Alejandro Cesar Morales (Mexico)
14.	<i>Rucaneo</i>	Jose-Luis Maúrtua (Peru)

With this recording project the author compiles seven Latin American pieces for saxophone that could compare in importance and relevance to the European and North American works. The recorded performances aim to clarify the tendencies of the Latin American repertoire for saxophone, and show the compositional directions of new Latin American composers.

CHAPTER 7

CARLOS GONZALO GUZMAN-BIOGRAPHY

Born in Puerto Asis, Putumayo, Colombia, in 1972, Carlos Gonzalo Guzman started studying music at the age of 14 under the mentorship of Juvenal Atehortúa, guitarist of the *Estudiantina Colombia*, for three years. Simultaneously, he studied classical guitar with Gentil Montaña in the *Academia Luis A. Calvo*, a music academy established in 1957 by the *Universidad Distrital*, a public university in Colombia. In 1998, he earned a Bachelor's Degree in Musical Arts with concentration in Composition and Arrangement from the *Academia Superior de Artes de Bogota ASAB*, under the guidance of Alfonso Ribeiro Davila. He went to Barcelona, Spain, in 2003 to study Modern Harmony with Carlos Uguet and Vincent Marti. During his stay in Spain, he attended the Course on Global Analysis of Music and Musicology with Joan Bonfill.

Guzman is a member of the *Sociedad General de Autores y Editores-SGAE* (Spain), one of the most prestigious associations of songwriters, composers, and music publishers in Europe. He is also a registered member (both as a composer and arranger) of the World Association for Symphonic Bands & Ensembles-WASBE. The *Banda Sinfónica Juvenil de Cundinamarca* performed his work “¡Pajarillo... Cuñao!” for symphonic band and traditional instruments during the XXVI National Symphonic Bands Festival (in Paipa, Boyacá) in 2000. Composed for his undergraduate thesis, the work received the *Colombian historical piece* distinction and it is currently considered a milestone in the history of the Colombian repertoire for wind ensembles. His most recent works have been

performed with great success by symphonic bands and high-level soloists in the USA, Argentina, and Venezuela.¹⁵

MONOLOGO EN TIEMPO DE JOROPO

Description

Monólogo en Tiempo de Joropo is a work that reflects the monodic chant originally from the *Llanos* (or plains) situated to the east of the Andes in Colombia and Venezuela. This work is a reflection of the *Llanero*, Colombian and Venezuelan cowboys, whose monologue described the essence of his being and culture. The *Llanero* are a large community with a strong culture and a distinctive form of music, *Musica Llanera*.¹⁶

Monólogo en Tiempo de Joropo is divided into three sections, or what the composer calls “momentos” (moments). *La Vaquería*, the first moment, represents the remembrance of the dawn in the Llanos, alluding to peasant work and most prominently, the *Llanero*’s relationship with their land. In the state of Casanare, Colombia, peasant labor is always accompanied with several different melodies that are called “work chants.” *La Vaquería* is one of these chants and it consists of the *Llanero* kindly asking permission of the cow for the peasant to milk it while its calf is separated. This monodic chant uses different vibratos and glissandi that represent and imitate the animal sounds, in this case, the cattle.

The second moment, *Registro*, is one section of the *golpe de pajarillo* rhythm, a rhythm that is developed in the next movement of the piece.

¹⁵ Carlos-Gonzalo Guzman-Muñoz, *Monologo en Tiempo de Joropo para Saxofon Alto Solo*. (Bogota D. C: Unpublished, 2008). 1.

¹⁶ *Ibid.*, 2.

Traditionally, the Llanero musician makes a “Prelude” where he incorporates musical elements such as rhythms, scales, arpeggio patterns, etc...that are later developed in the *Joropo* section. This section may be considered as a small overture that marks the force, the thrust, and the challenge of being *Llanero* in the middle of the immense grassland.

The third and last moment is denominated, *Pajarillo*, which is a variation of *seis*. *Seis* is an accompanied vocal piece from Venezuela, Colombia and particularly Puerto Rico, that consists of several stanzas of six- or eight-syllable lines.¹⁷ *Pajarillo* is distinguished by its use of the harmonic minor scale and for its Moorish flavor (traditional Arabic-Andalusia style). Its cyclic movement develops in *falsestas* (falsettos) that are not developed like western music in theme and variations, but are internally made of many different themes. The combination of the *falsestas* with a frequent pedal, the use of leading tones, and the duplication of notes called *alza puas*, is a Mozarabic and Mediterranean tradition.¹⁸

Performance

La Vaqueria

As previously described, *La Vaqueria* symbolizes the interaction between humans and nature in the *Llanos*. At first sight, the score looks very similar to Rio Noda’s *Improvisations*, based on Japanese and shakuhachi playing techniques. The long separation between phrases, regular and long silences, and the varied

¹⁷ William Gradante. “Seis.” *In Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com> (accessed August 15, 2011).

¹⁸ Guzman-Muñoz, 2.

rhythms are fundamental to understanding the intrinsic energy of the piece. The composer confirmed to the author that Noda's writing and symbols strongly influenced the graphic notation used in the score of *Monólogo en Tiempo de Joropo*. The free time signature and the use of sustained sounds, barely altered with grace notes, recreates the improvisatory aspect of the movement. At the same time, the glissandi to quarter tones emulate the elastic qualities of the human voice in a very improvisatory and spontaneous manner. From mm. 5 to 13, the musical ideas require the expressive and rhythmic freedom of *tempo rubato* in order to increase the natural direction of the phrases. The closing idea in m. 14 recalls the vocal aspect of the movement and the opening character with the quarter tone tuning inflections.

Registro

Registro has three sections and three important elements: sound consistency, clarity of intervals, and air stream direction. The first section, based on a harmonic E minor scale, explores the whole register of the instrument, from written low B to altissimo E. The second section presents a low pedal on a low B that requires a clear and consistent sound, allowing the listener to understand and differentiate the distinctive intervals and octaves. The third section requires the performer to exaggerate marked articulations and remain mindful of rhythmic precision. Even though this part is not *Pajarillo*, its form and style presents the dance rhythm that is developed in the next movement of the piece. The slap tongue suggested in this section has to retain the pitch of the note in order to maintain the melodic line. This sound

effect should emulate the hit of a string released over a stringboard while the melodic line remains fluid and clear.

Pajarillo

This movement presents one of the most difficult technical challenges of the project. The complex transitions, large intervals, and the use of *zapateado* in a fast tempo might direct performers to find new ways to practice, move, hold the instrument, and sustain the air stream. The *zapateado*, hitting the floor with the feet, is consistently present during most of the movement. *Zapateado's* rhythm in 3/4 continues completely independent from the time signature and down beat changes in the saxophone part. This effect is especially impressive in live performances where people can observe the performer's feet movement.

Separate and simultaneous melodic lines are created through large intervals requiring precise articulation. The resultant polyphony has to be clearly understood and distinguished. From mm. 136-160, the monodic chant from the first movement returns and recalls attention to the vocal quality of the piece. To recreate the tonal quality of the *Llanero* singers, the performer should produce a nasal tone as *Llaneros* usually do while singing their songs. The last section recalls difficult passages already used at the beginning of the movement, before closing the section with a combination of slap tonguing and *zapateado* in a faster tempo.

It is important for any performer who approaches *Monologo en Tiempo de Joropo* to listen and observe folk *Llanero* music before attempting to perform the

piece. The further understanding of the work's cultural spirit is essential to achieving an accurate performance.

CHAPTER 8

RICARDO TACUCHIAN-BIOGRAPHY

Ricardo Tacuchian, the son of Armenian immigrants, was born in Rio de Janeiro, Brazil, in 1939. He is a celebrated composer, conductor, and scholar in Brazil and has received ample praise for his work throughout the United States, Europe, and South America. Among the most prestigious accolades Tachuchian has received are two Fulbright fellowships and a residency at the Bellagio Center in Italy awarded by the Rockefeller Foundation. His works have been commissioned, published, and commercially recorded in Brazil and the United States, and he holds a full professorship at the Federal University of Rio de Janeiro.

Tachuchian's early work followed in the traditional, nationalistic footsteps of Brazilian classical music giant Hector Villa-Lobos, but in the 1970s, he began to adopt modernist tendencies, concentrating on creating atmosphere and ambience. During the last three decades, Tachuchian has been committed to what he calls the "overcoming of extremes," or the development of a post-modern synthesis of the traditional and experimental in which he values texture, density, timbre, and dynamic parameters within a contrasting context of precipitous rhythms, lyrical expression, and a cosmopolitan and urban flavor. His development of the "T-System" in the 1980s, a serial form of pitch control, brings his music its characteristic luminal quality between tonal and atonal ambience.

A former Full Professor at *Federal University of Rio de Janeiro* and *Unirio*. Tacuchian was a visiting professor at the State University of New York at Albany (in spring semester, 1998, with a grant from the Fulbright Commission) as well as at the *Universidade Nova de Lisboa* (2002-3) and composer in residence at *Villa Serbelloni*, in Bellagio, Italy (early 2000). A former member of the Board of the Municipal Theater of Rio de Janeiro and titular conductor of the Chamber Orchestra of *Unirio* from 2002 to 2004, Tacuchian is currently the Professor of Composition at the Federal University of the State of Rio de Janeiro.¹⁹

DELAWARE PARK SUITE

Description

The day after I arrived in the State University of New York at Buffalo, in July 1987, I visited Delaware Park. That fall after moving to Los Angeles, and while studying composition at the University of Southern California with Stephen Hartke, I wrote this work in order to capture my impressions of that first contact with the American people and their culture. The first movement is easy going, reflecting the sense I felt while passing from room to room in Buffalo's Albright Knox Art Gallery. The second movement is introspective and bucolic. The third movement is predominantly rhythmic recalling an outdoor Jazz concert I attended the afternoon of that day in Delaware Park.²⁰

Brazil is numbered among the Latin American countries with the most extensive repertoire for saxophone. Villafruela's research, *The Saxophone in Latin American Classical Music*, archives approximately two hundred and five

¹⁹ Obtained from the composer. August 2011.

²⁰ Ricardo Tacuchian *Delaware Park Suite: Primeiras Impressões de Viagem*. (Los Angeles: Unpublished, 1988).

works for solos, duos, quartets and other chamber music ensembles by Brazilian composers.²¹

Brazilian music, as most of Latin American music, presents a very strong influence of popular elements, particularly from *Choro* music. *Choro*, meaning little lament or little cry, is an instrumental music style originated in the nineteenth century. Contrary to its name, the characteristics of this style are virtuosity, improvisation, syncopation, and counterpoint in fast passages and fast rhythms.²²

The saxophone occupies an important place as part of the traditional *Choro* ensembles. The first recording of a *Choro* that features the saxophone is dated from 1915, two years before the release of the original Dixieland Jazz Band, where the saxophone was not yet even featured.²³

Tacuchian's work in *Delaware Park Suite* for saxophone and piano presents many different influences almost unique and very distinctive from the more typical Brazilian saxophone repertoire. The first movement is based in descriptive music; the second represents an environment of sound transformation, and the third is a movement strongly influenced by jazz and Brazilian rhythms.

²¹ Miguel Villafruela, *El Saxofón en la Musica Docta de America Latina* (Santiago de Chile: Universidad de Chile, 2007) 43.

²²²² Gerard Béhague. "Pixinguinha." *The New Grove of Music and Musicians*, *Grove Music Online*, 2011. <<http://www.oxfordmusiconline.com>> (accessed August 15, 2011).

²³Ibid., 58.

Performance

I. Albright Knox Gallery

This movement describes the Albright-Knox gallery located on Delaware Park in Buffalo, New York. The gallery is an art museum that belongs to one of the oldest art institutions in the United States, the Buffalo Fine Arts Academy.²⁴

Distinguished as a major showplace for modern and contemporary art, the first movement of the Delaware Park Suite depicts a character walking and observing the expositions inside the Art Gallery. The spirit of the piece evokes many different sensations and emotions. As the character moves through the aisles of the museum, the tempo and articulation style begin to change. From a very calm scene to a suddenly frightening moment, the composer evokes the imagination of both performers.


Each idea has its own personality and the use of a large palette of sound colors and timbre is necessary to achieve a convincing performance. The use of different articulations, short staccatos, long staccatos, strong accents and flexible tempi increase the hesitation inherent in the music. Good communication between the saxophonist and the pianist is crucial. Since the tempi should tell a story without words, “punctuation marks” should be defined through the piece. The cadenzas should be quiet and calm in order to allow the listener to differentiate every note.

²⁴ Albright-knox Art Gallery. “History.” <http://www.albrightknox.org/about-ak/history/> Albright-knox Art Gallery (accessed September 5, 2011).

II. Picnic on the lawn

The second movement, built with long phrases and abrupt character changes, requires performers to understand the moods assigned to each section. The saxophone phrases should be sustained through a peaceful and relaxing pace while the piano part creates a contrasting role with more rhythmic ideas. The texture and the density of the movement vary with the rhythmic figures of the piano and the long and ornamented saxophone lines. From mm. 35-37, the grace notes and rhythmic figures in the saxophone's part are embellishments that displace and avoid the steady and mechanical beats presented in the piano part. The precipitous lyrical expression commonly found in Tacuchian's music is very important in this movement, especially from mm. 35-61. The different musical phrases should be approached as in a slow improvisation where identifying the shared rhythmic and phrasing elements are crucial for a good performance.

III. Outdoor Concert

In the first two measures of the third movement, the piano part presents a syncopated rhythmic cell that is very important for the development of later musical material. This syncopated rhythm  is frequently used and found in Brazilian traditional music as well as in other Latin American popular genres. Agreeing on the right feel of this rhythmic cell will determine the intention and the pacing of the movement. Syncopation, widely used throughout the movement, is perhaps one of the most difficult rhythmic characteristics of Latin American music. The propulsive rhythmic feel, or groove, varies among Latin American genres and rhythms. Whether slightly before or after the beat,

each rhythm calls for a different performance style. Most of the time, the choice is a very personal one; there is no consensus concerning which is most appropriate for each rhythm. However, in this movement, playing slightly before the beat is the key to achieve good rhythmic balance. Both performers should find a comfortable tempo and progressively work in the right rhythmic pulse. From m. 115 to 126, and m. 135 to the end, the author suggests transposing the saxophone part one octave higher, in order to achieve a clear contrast in timbre between the saxophone and the piano line.

CHAPTER 9

ROQUE CORDERO-BIOGRAPHY

Roque Cordero was born in 1917 in the Republic of Panama, where he started writing music while still in high school. He founded the National Orchestra of Panama when he was only 21 years old. In 1943, he visited the United States on a nine-month scholarship. Receiving subsequent grants, he extended his stay to seven years in order to study composition with Ernest Krenek and conducting with Dimitri Mitropoulos, Stanley Chapple and Leon Barzin. During that time, he heard his music performed by the NBC Orchestra, the Minneapolis Symphony and the National Orchestra of Washington. He received his Bachelor of Arts degree from Hamline University in 1947, graduating magna cum laude. Nineteen years later, he received an Honorary Doctorate from Hamline for his contribution to the development of Latin American music.

Cordero returned to Panama in 1950, where he served as Director of the National Institute of Music for eleven years and Conductor of the National Orchestra of Panama from 1964 to 1966. In 1966, Cordero was appointed Assistant Director of the Latin American Music Center at Indiana University, later joining the faculty of Illinois State University in 1972, where he received the University's Distinguished Teaching Award for the College of Fine Arts in 1983. Later recognition resulted in an appointment to the Kennedy Center's National Committee on Cultural Diversity in the Performing Arts.²⁵

²⁵ Gerard Béhague. "Cordero, Roque." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com> (accessed August 28, 2011).

One of the most important traits of Cordero's work is the use of *ostinato*, which is derived from the rhythm of the Panamanian *punto*. Since the 1960s, Cordero increased his concern for timbral effects and rhythmic intricacies, as well as a new irregularity of punctuation and phrasing. Cordero's later works, from the early 1970s to the mid-1990s, consolidate his strong individuality in handling serial technique with fine idiomatic instrumental writing (as, for example, in the six *Soliloquios*, 1975–92). His technique always retains his Panamanian accent without being nationalistic.²⁶

SOLILOQUIOS NO. 2

Description

Soliloquios No. 2 was dedicated to James Boitos and published in 1976, by Peer International Corporation in New York. Even though Cordero's pedagogical books are widely used in Latin American universities and conservatories, his compositions are not regularly performed. Despite Cordero's relevance and international recognition, his contemporary language and avant-garde repertoire is continuously avoided for many Latin American musicians that are not trained in contemporary techniques and interpretation. This situation has created a lack of general awareness of Cordero's contribution to the Latin American classical music development in the region. The inclusion of *Soliloquios No. 2* in this recording project pays homage to Roque Cordero's life and musical carrier.

Cordero's achievements and recognitions have been largely documented. His results as a composer, investigator, conductor, and pedagogue were

²⁶ Ibid.,

recognized internationally and most notably in the Universities where he taught. Nevertheless, the author did not find any published or specific information about *Soliloquios No. 2*. In order to obtain more accurate data about the genesis of the piece, the author established communication with James Boitos, the person to whom the piece was originally dedicated. His help and information have been invaluable to understand and summarize the origin of *Soliloquios No 2*.

James Boitos, a former Jazz professor and Cordero's colleague at Illinois State University from 1972 to 1987, wrote about the piece's origin: "...Roque was a very distinguished, sophisticated, classy, and brilliant man; at the time he composed (Soliloquios) #2, I had just turned 29 and was headed to play a recital at the World Sax Congress in London in 1976, and in need of a premier piece..."²⁷

Under the request of Boitos, Cordero decided to compose *Soliloquios No. 2*, featuring a primarily atonal musical language with extensive use of retrograde, retro/inversions, inversions and other serial composition techniques. Complicated and highly complex rhythms were also featured in this work. In reference to Cordero's language and rhythmic use Boitos said: "...I had studied with Luciano Berio at Northwestern [University] for two classes, and he taught that all music was linguistically based, so therefore you had to know the language and culture of the music you were trying to play in order to do so correctly...Although none of the other *Soliloquios* resemble No. 2, the one for string bass has been butchered

²⁷ Excerpted from a personal correspondence with James Boitos, August 2011.

by many players who don't have a clue about Cordero's love of rhythm, and the complexity of his mind...²⁸

Among an extensive repertoire for orchestra, chamber groups, solo instruments and duets, Cordero wrote six *Soliloquios* for different instruments, *Soliloquios No. 1* was written for Flute in (1975), *Soliloquios No. 2* for Alto saxophone (1976), *Soliloquios No. 3* for Clarinet (1976), *Soliloquios No. 4* for Percussion (1981), *Soliloquios No. 5* for Double Bass (1981), and *Soliloquios No. 6* for Violoncello (1992)²⁹

I. Lento

A soliloquy (*Soliloquio* in Spanish) is a device often used in drama whereby a character relates his thoughts and feelings to himself and to the audience. Both movements of *Soliloquios No. 2* are based on sound transformation and an instrumental representation of a theatrical piece. As Boitos suggests in his letters, Luciano Berio's experiments with vocal sounds influenced many composers during the late 60's and the early 70's. For his *Soliloquios No. 2* Cordero wanted a similar quality of sound, articulation and vocal precision that Berio used in his pieces. The exploration of wide color changes and timbre is very important to the performance of this movement. The extreme dynamic changes require the performer to exaggerate the contrasting material, and to explore the

²⁸ Excerpted from a personal correspondence with James Boitos, August 2011.

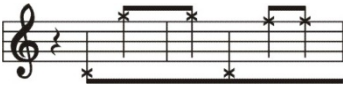
²⁹ Gerard Béhague. "Cordero, Roque." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com> (accessed August 28, 2011).

limits of its dynamics. Extreme crescendi, leaping intervals and precise articulations are demonstrations of the theatrical characterization of the piece.

Clear and precise rhythm brings this music to life. The use of quintuplets, septuplets, rhythmic accelerandos, and flexible melodic lines help to create a graphic idea of movement and hesitation. Such dramatic style, already suggested with the name of the piece, pretends to evoke and show the soul and feelings of the performer. The technique challenges should not be only imperceptible but also fluent and lyrical.

II. Presto et Giocoso

In contrast with the first movement, the second movement presents faster tempo, rhythmic ostinati, and elaborated mechanical passages. The intricate mix of time signatures, the large intervals, and the repeated second patterns create an energetic and technical movement. Requested to be played at $\text{♩}=162$, this movement becomes a technical challenge for even an accomplished saxophonist. Precise use of articulations —particularly accents on the upbeats— is the key to maintaining the lively character of the movement.

Mm. 16-19, 21-24, 61-62, 104-106, 113-114, and m. 115, show a key pops mark in quarter-note rhythm . After further discussion with James Boitos, the author discovered that Cordero wanted a “high bongo” sound. In *Soliloquio No. 2* this effect is possible when tuned slap-tonguing is added to the key pops marks. However, this practice was very uncommon at Cordero’s time. Rapid slap-tonguing attacks were sporadically used in the early 1970’s, but became frequently used in later years.

Another characteristic element of Cordero's compositions is introduced in m. 69, with a *punto* rhythm theme. The combined time signature 3/4 and 6/8 produces a very irregular rhythmic feeling commonly found in the European colonial dances. Performers have to emphasize the direction and arrival points of the phrases. The movement finishes with a return to the technical passages increased this time with more separated intervals, multiple articulations and longer fast passages.

CHAPTER 10

LUIS NAON-BIOGRAPHY

Born in La Plata, Argentina, in 1961, Luis Naón studied at the *Universidad Nacional de la Plata*, *Universidad Católica Argentina* in Buenos Aires and at the Conservatory of Paris with Guy Reibel, Laurent Cuniot, Daniel Teruggi, Sergio Ortega and Horacio Vaggione. After 1991, he became professor of Composition and New Technologies at the *Conservatoire National Supérieur de Musique et Danse de Paris*.

Naon's works have received numerous prizes and distinctions, such as *La Tribune Internationale de Compositeurs UNESCO* 90 and 96, *Fondo Nacional de las Artes*, Prix TRINAC of the International Music Board, Olympia Composition Prize, Municipal Prize of Buenos Aires City 91 and 95, and recently nominated to the *3èmes Victoires de la Musique*, to the Georges Enesco Prize *Sacem*, and the Prize *Luis de Narváez* from *La Caja de Granada*. His works have been featured in major concert halls and prestigious festivals of Europe, North America, South America, and Asia.

The cycle of twenty-four pieces called *Urbana* was named under this generic title after the piece “*Urbana*” for accordion, percussion, and controlled sound in real time. The cycle, developed in several steps, contain many works previously completed, including two for saxophone: *Alto Voltango* for alto saxophone and vibraphone and *Senderos...que bifurcan* for saxophone and

electronics commissioned by Selmer Society and written for the National Superior Conservatory of Paris Saxophone Prize.³⁰

ALTO VOLTANGO

Description

Composed for vibraphone and alto saxophone, *Alto Voltango* consists of five short interludes that the composer describes as “une sorte d'œuvre dans l'œuvre” (a piece within a piece). He gives performers the liberty to either perform only a few movements, or the entire piece as a whole; each individual movement can stand alone as a short but complete work. Regarding the title of the work, voltage and *tango*, the composer uses the harmonics and natural acoustics of both instruments to replicate the vibrations of high currency voltage. The notation is highly detailed, requiring a very precise and accurate interpretation to achieve this affect.

The work references both academic and popular music; challenging extended techniques and harmonies are interspersed with popular dance genres and rhythms. Using their own interpretive techniques, performers are given the freedom to highlight different aspects resulting in many acceptable approaches (e.g. in the style of Jimmy Hendrix or perhaps in the style of the tango).³¹

³⁰ Luis Naón, “Biographie.” Luis Naón. <<http://www.luis-naon.com>> (Accessed August 20, 2011).

³¹ Luis Naón. “Alto Voltango.” Luis Naón. <<http://www.luis-naon.com>> (Accessed August 20, 2011).

Motivation

During his studies in France, the author of this document was introduced to *Alto Voltango* through a recording made by Claude Delangle, professor of saxophone at the Conservatory of Paris. Delangle included *Alto Voltango* in the album *Tango Futur*. This album features new works for saxophone composed by those of Argentinean nationality.³² *Tango Futur* served as an inspiration for the *Concomitant: Latin American Saxophone Repertoire* recording project.

Delangle's interest in Latin American music, motivated the author to seek out and uncover new pieces that he feels are representative of the highest musical quality of the region.

In selecting *Alto Voltango*, the author's goals were met in that the work utilizes an advanced exploration of the acoustic properties of the saxophone-vibraphone combination. The writing for both parts is virtuosic and requires the extreme capabilities of both the performers and their instruments. The end result is a powerful and elaborate work filled with complex passages that add further variety and compositional value to this recording project.

Alto Voltango features extreme color changes, complicated fingerings, challenging rhythms, and precise dynamic contrasts. All these issues mixed with complicated quarter-tone fingerings in fast passages make of this work a challenge for even the advanced saxophonist. Since proper implementation of the prescribed quarter-tone fingerings is fundamental for the successful performance

³² Claude Delangle. *Tango Futur*. CD 1170, BIS, 2003.

of this piece, a quartet-tone fingering chart generated for this recording is available at the end of the chapter.

Performance

I. Alto Voltango (a “ Claude Delangle et Jean Geffroy”) and V. Volta al Tango (a “Los Perros y la Luna”)

Only few a changes differentiate the first movement (*Alto Voltango*) and the fifth movement (*Volta al Tango*). They are similar in character, melodic elements and harmonic material. Performers should map out when the melodic lines connect between the saxophone part and the vibraphone part. This practice will remain very important to achieve a good performance. While listeners will perceive a simple dance tango, both movements in fact present an intricate mix of time signatures with constantly fluctuating meter being the most important feature. Movement V presents extended versions of the material already developed in movement I and only a few new ideas are introduced. It is the author’s belief that in order to differentiate the extended material in the fifth movement from that of the first, performers must vary certain elements such as articulations, dynamics, or phrasing. The essence of the tango, with its energy, rhythmic exuberance, and extreme dynamic contrasts, must predominate.

Movement II. Parque Lezama (a Buenos Aires)

The *Parque Lezama* is described as one of the most beautiful parks of the Argentinean capital and is a place where famous local artists often exhibit their works. Important buildings of the city such as *Museo Historico Nacional*, *Edificio*

Canale, and the Russian Orthodox Cathedral of the Holy Trinity surround the park.³³

This movement starts with an urban chaos atmosphere, where the intermingled lines of both instruments represent the craziness of the city. The saxophone and the vibraphone lines blend in fast passages before a pause introduces a slow theme in m. 9. The harmonized scales suggested in the vibraphone must be omitted in order to maintain the tempo mark. For this matter, the vibraphone line should remain with the descending figures until m. 4, where both octaves can be alternate played. Though frequently occurring throughout the entire piece, two important features of this movement include a rhythmic vibrato and *bisbigliando*. These effects must be performed in a manner that is both subtle and precise, resembling an electronic alteration of the sound.



The slow section requires detailed attention to shared rhythms and arrival points. It is essential that, during the rehearsal process, sections of united phrasings and rhythms be identified and differentiated from sections of disunity. The movement closes with allusions to the memories of Buenos Aires and its music through the presentation and rhythmic characterization of a tango melody.

Movement III. Plaza Moreno (a Yiyo Cantoni)

The title of the third movement, *Plaza Moreno*, references the main square of La Plata, Argentina. Founded on November 19, 1882, this square has

³³ Buenos Aires Ciudad. Recorridos: Parque Lezama. *Ciudad de Buenos Aires, 2011*. <<http://www.buenosaires.gov.ar>> (accessed September, 06 2011).

served as the meeting point to celebrate the city's anniversary with cultural events, free concerts, and fireworks.³⁴

This is probably the most technical and challenging of the five movements. Very complex passages and quarter tone scales in fast tempo make this movement daunting task. Slow and repetitive practice on the difficult passages of the movement is indispensable to achieve a good performance. Timbral alterations such as natural harmonics  and bisbigliando  are featured in this movement. Particularly in the first few measures, the notation for these two elements is nearly identical; the technical limitations of the saxophone will indicate which technique is to be used.

The complex rhythms generated through the saxophone and the vibraphone parts require the performers to establish points of alignment. The author suggests the downbeats of mm. 12 and 15 as points of alignment. Also the short separation at the end of m. 24 can serve as a point as well. While these “resetting” points are not indicated in the score, they are practical and useful in resolving many performance issues.

The middle section (mm. 25-39) uses different material resulting in a change of character. The use of altissimo quarter tone figures at pianissimo dynamics demand a detailed study of the suggested fingerings generated by this author (see Fig. 3: Quarter Tone Fingerings Chart). Contrasting accents and dynamics are other features that are important in this section. Finally, from m. 40

³⁴ Silvia Portiansky. *La Construcción de la Ciudad. Ciudad de la Plata*. <<http://www.laplataproyectos.com>> (accessed September 06, 2011).

to the end, the use of both circular breathing and sub-tone in the low register comes highly recommended.

Movement IV. Parque Güell (a l'esprit de Gaudí)

The *Parque Güell* was formed with the joining of two areas “*Can Muntaner de Dalí*” and “*Can Coll i Pujo*” in Barcelona, Spain, in 1899.

Purchased by Count Güell, the land was intended for use as a religious place to project a path of spiritual elevation in a utopian town. Antoni Gaudí, one of the most important Catalan sculptors in history, headed the project. Unfortunately, with the declining economy of the time, the construction was stopped and the sculptures and buildings remained unfinished in the area. In 1922, the area was donated to the Spanish government and opened to the public as a park for its beauty. UNESCO declared the Güell Park a World Heritage Site in 1984.³⁵

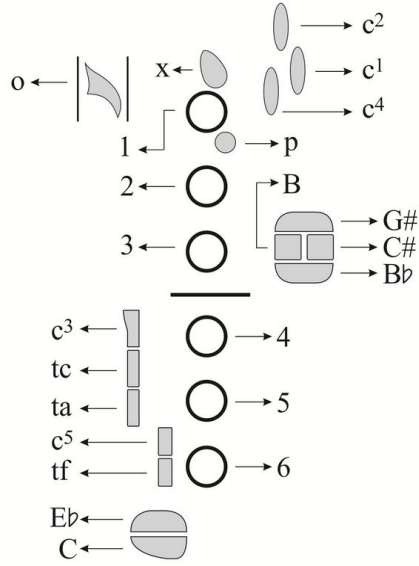
The detailed notation, strict nuances, and intricate rhythms make the fourth movement the most complex section of *Alto Voltango*. Finding rhythmic unisons and common arrival points are very important to achieving a successful performance of this movement. Each of the four sections of this movement are unique in character and style, almost as if four short and very disparate pieces were combined into one. Use of sub-tone in the low register and exaggerated accents with *sforzandi* are crucial to achieve a good contrast and different characterization of each section.

In the author’s experience with this movement, slightly revising and contextualizing the dynamic markings is important. This is because the organic

³⁵Park Güell. “Presentation.” <<http://www.parkguell.es/en/index.php>> (accessed September 06, 2011).

blending between the saxophone sound and the vibraphone harmonics has to become the priority. Beginning in m. 60, Naón achieves one of the most stimulating moments of the piece: by using quarter tones that fit into the natural overtone series, both instruments are able blend at such a level that they sound almost as one.

Fig. 3
 Quartet Tone Fingerings Chart
Alto Voltango



The musical notation consists of three staves, each showing a sequence of notes with fingerings and dynamics. The notes are: c², c¹, c⁴, p, B, G#, C#, Bb, c³, tc, ta, c⁵, tf, Eb, C.

The fingerings and dynamics for the notes are as follows:

- c²: 1 2 3 4 6
- c¹: 1 2 3 5 6
- c⁴: 1 2 3 5 (tf)
- p: 1 2 3 4 6 (G#)
- B: 1 2 (tc)
- G#: 1 2 3 4 6 (C)
- C#: 1 2 3 4 6 (C)
- Bb: 1 2 3 5 6
- c³: 2 c³
- tc: 1 2 3 5 (tf)
- ta: 1 2 3 4 5 (G#)
- c⁵: 1 2 3 4 5 (C)
- tf: 1 2 3 4 5 (C)
- Eb: P
- C: P
- c³: 1 2 (tc)
- tc: tc²
- ta: 2 c¹
- c⁵: 2 c²
- tf: 2 c³
- Eb: X G# 3
- C: X G# 3
- c³: X ta 2 G#
- tc: tc¹ 3 4 6
- c¹: 2 3 4 5 6
- c⁴: c¹ 2 3 4 5 6
- c⁵: 1 2 3 4 5 6

CHAPTER 11

ANDRES ALEN-RODRIGUEZ- BIOGRAPHY

Andrés Alén-Rodríguez, pianist, composer, arranger and professor, studied music with his father Osvaldo Alén. At eleven years old, he began his artistic career performing his own compositions, and for this, was awarded with a Diploma that named him “Honorary Member of The Chamber Music Society of Havana.” Alén-Rodríguez studied at the National School of Arts in Havana with Margot Díaz Dorticós and Cecilio Tieles Ferrer. Later, he won a scholarship at the Tchaikovsky Conservatory in Moscow, Russia, from which he graduated in 1976, in the Class of Professor Lev Nikolayevich Vlasenko. As a concert pianist, he has toured performing solo recitals and concerts with orchestras at important halls in Cuba, Czechoslovakia, Poland, Germany, Russia, India, Colombia, Argentina, Bolivia, and Spain. His musical talent is not only as a concert pianist, but also as a great performer of popular Cuban music, and Latin jazz. Alen was a former pianist and composer with the famous trumpet player Arturo Sandoval and his group. He joined the “Perspectiva” group, playing at the most famous jazz festivals in Europe and America.

As a composer, Alén-Rodríguez has written many works that have been performed and recorded by important musicians around the world. His catalogue includes a great variety of genres including chamber music, symphonic music, choir music, and popular music. He has been invited to teach at Stanford University, Florida University, College of Charleston in United States, the Royal Welsh College of Music and Drama in United Kingdom, and the Rhythmic

Conservatory in Copenhagen, Denmark. His compact disc “Andres Alen Pianoforte” on which he performs many of his compositions for piano, was nominated for a Latin Grammy award in 2001. The other compact disc, “Chopin: 4 ballads and 3 nocturnes,” won the *Cubadisco* award for best concert solo album in 2004.³⁶

TEMA CON VARIACIONES Y FUGA

Origin

When initially premiered, *Tema con Variaciones y Fuga* existed in a slightly different form than what exists today. Cuban saxophonist Humberto Pino, in the context of a graduation recital, performed a shorter version of this work. Andrés Alén-Rodríguez added new variations to the work at the request of Miguel Villafruela and, in 1986, it was performed in its current form by Villafruela in Havana, Cuba.³⁷

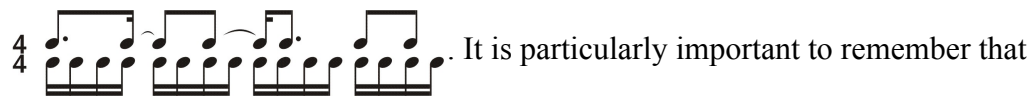
The piece, considered a standard in the Latin American saxophone repertoire, presents the main Theme in a slow and meditative pace before developing six more variations. Each variation features important Caribbean rhythms, with Cuban rhythms such as *guaracha*, *son*, *bolero* and *habanera* being the most important. The closing fugato and last variation is strongly influenced by both jazz and baroque music.

³⁶ Soy Cubano. “Andres Alen Biography.” <<http://www.soycubano.com>> (Accessed September, 2011).


³⁷ Excerpted from a personal correspondence with Miguel Villafruela, May 2011.

Performance

Caribbean music, and most specifically Cuban Music, is highly influenced by African influenced genres. As such, in order to properly perform this work, the performers have to understand the rhythmic characteristics of Afro-Caribbean music. Based on ostinati rhythms, the most traditional Caribbean genres present a constant rhythmic cell mixed with European influenced melodies and forms. After presenting the main theme in a *tempo recitativo*, the piano introduces the first variation in a *danzon* rhythm, a very characteristic dance from Cuba. This variation, written in 4/4, has some internal rhythmic accents that have to be preserved in order to achieve an appropriate performance. The division in sixteen notes, and consequently the accentuation of the ostinati rhythmic cell, creates a very particular (one could say grooving) and characteristic rhythmic sense




It is particularly important to remember that danzon is a Cuban dance derived from the French contra dance mixed with the African and Caribbean rhythms frequently found in Cuban traditions.³⁸

Variation II, in *tempo moderato*, is based on the rhythmic *clave*. *Clave* is probably the most used and developed ostinato pattern of the Caribbean rhythms and dances. The *clave* is an essential feature of different genres such as, *bolero*, *salsa*, *son*, *merengue*, and Latin jazz . The third variation is indicated as *habanera* and the fourth as *guaracha*.

³⁸ William Gradante and Jan Fairley. “Danzón.” *The New Grove of Music and Musicians*, *Grove Music Online*, 2011 <<http://www.oxfordmusic online.com>> (accessed September 10, 2011).

Despite some very technical and complex passages in the saxophone part, performers have to maintain the rhythmic accuracy and the fluid phrasing direction as main objectives. The piano accents and short articulations are crucial to a quality interpretation. Crisp articulation and short note endings are suggested for both performers. The *balada* in m. 87, although not technically demanding, requires a great deal more skill in breathing, expression, intonation, and musical direction.

The last variation of the piece presents a *fugato* with a tempo marking of  =132. This fugato—very much influenced by swing and big band jazz music—requires an abrasive sound and much more aggressive articulations. Beginning in m. 138, parallel movements between the piano and the saxophone part require rhythmic accuracy and precise articulations. From m.149 to 154, the saxophone part can be transposed one octave higher in order to achieve more contrast and a brighter ending line.

CHAPTER 12

ALEJANDRO CESAR MORALES - BIOGRAPHY

Alejandro César Morales was born in México City in 1969. He received a bachelor in musical composition at the *Escuela Nacional de Música de la UNAM*, where he studied with Pablo Silva. He worked with the Laboratory of Musical Creation in Mexico City from 1996 to 2000 under the direction of Julio Estrada. Morales has studied and participated in several compositional workshops in Mexico City with important figures such as Stefano Scodanibbio, Patrick Butin, Magnus Andersson, and the Cuarteto Arditti, Gabriela Ortíz, Hugo Rosales, and Salvador Rodríguez, among others.

Morales received a scholarship in 1998 to participate in the *Internationale Ferienkurse Für Neue Musik* in Darmstadt, Germany, where he studied with Helmut Lachenmann, György Kurtág, Marc André, Chaya Czernowin, Gerald Eckert, Stefano Gervasoni, and Liza Lim.

His works have been performed at International music conferences and festivals in Mexico, Cuba, Costa Rica, Germany, France, Spain, Thailand, and United States. Morales is currently pursuing a master's degree at the *Escuela Nacional de Música de la UNAM* under Dr. Manuel Rocha Iturbide's supervision.³⁹

³⁹ Obtained from the composer. August 2011.

CONCOMITANTE.02

Origin

Before 1970, pieces for saxophone and percussion or saxophone and electronics were nonexistent in Latin American repertoire. Over the last forty years, the rise of electro acoustic and contemporary music festivals has led to the creation of new sonorities based on these two formations. Of the known Latin American works written for saxophone and electronics, Mexican composers have contributed greatly. The increasing interest in electro acoustics at the most important Mexican universities has created an important source of experimentation and musical creation.⁴⁰

During the recent years, Alejandro Morales has worked closely with the most representative contemporary Mexican saxophonists. After the author established contact with him and other Mexican composers, Morales became very interested in creating a new work for tenor saxophone. With the influence of *Hard* for solo tenor saxophone, by Christian Lauba,⁴¹ and the *concomitant* scale developed by the composer, Morales wrote *Concomitante.02* for tenor saxophone and electronics.

The *concomitant* scale has been created through the scientific study of the multiphonic sounds produced by wind instruments. The scientific exploration of the tenor saxophone sound frequency and its spectrum analysis has determined the harmonic and inharmonic partials of its sounds. The main purpose of this

⁴⁰ Villafruela, 123-133.

⁴¹ Christian Lauba. *Hard*. Editions J.M. Fuzeau. 1989.

analysis has been to use this acoustic phenomenon to create music in a systematic process. In *Concomitante.02*, the harmonic and inharmonic partials are written in quarter-tone notation with the intention to differentiate the temperate tones from the microtonal tones.⁴²

Fig.3
Concomitant Scale

Real Sound	
Tenor Saxophone	

Performance

Written in 4/4 time where $\text{♩}=40$, the *Concomitante.02* score includes a basic guide for the electronic part that also requires the use of a stopwatch. The work presents a sonorous and rhythmic transformation based on the tenor saxophone's harmonic richness. The sound of the instrument offers a large and very rich spectral range that is used extensively in this work. The usage of overtones and voicing effects are fundamental to perform *Concomitante.02*. Voicing is also recommended to reach the correct harmonic partials and sound changes suggested in the score.

Concomitante.02 features several modern techniques such as slap tonguing, multiphonics, microtones, singing while playing, breathy tone, bisbigliando, growling and glissandi. Using this modern language, the piece is a source of sound expressions and emotions. Every section presents very different

⁴² César-Alejandro Morales. *Concomitante.02 Saxofon Tenor y Electronica*. Mexico City: The Author, 2011.

elements and the performer is responsible for identifying the different moods and feelings throughout the piece. Written during a difficult period in his life (specifically a divorce), Morales expresses his feelings through sound transformation and broken melodies. The multiphonics, slap tonguing and growling sounds are a sonic reflection of the composer's conception of reality and beauty. Even though most of the changes are suggested in the score, the composer included some sections where the performer should improvise and contribute his own feelings to the characterization of the piece.

There are some timing differences between the electronic track and the marked guide on the score. In m.19 one second should be added after the third beat, creating a 5/4 measure and by consequence, m. 30 will be one second shorter. The next section will start correctly on the time-mark 3'00" as written in the score. M. 37 should start at 3'37" instead of 3'36" and m. 47 lasts one second less. Finally, in m. 55, two more seconds should be added.

CHAPTER 13

JOSE LUIS MAURTUA-BIOGRAPHY

Associate professor of composition and theory, Jose-Luis Maúrtua joined the music faculty at Central Michigan University in August 1999. Dr. Maúrtua began teaching music at “Carlos Valderrama” Conservatory in Peru in 1988. After moving to the U.S., he taught at Bell Multicultural High School in Washington, D.C., at the Columbia Institute of Fine Arts in Falls Church, VA, and as a graduate assistant at Florida State University. Maúrtua studied composition with David Martínez-Apellaniz, Scott Martin and Ladislav Kubik, and orchestral conducting with Carlota Mestanza, Paul Vermel, and Leon Gregorian. Dr. Maúrtua has written music for the concert hall, dance, theater, and film. His music has been performed in the U.S., Canada, Mexico, Puerto Rico, Venezuela, Argentina, Peru, Czech Republic, England, and China. In 1997, while studying composition at Florida State University, Maúrtua won first place at the College Music Society Outstanding Student Composition Competition with *Peruviana* for solo piano. His works *Muliza* for alto and tenor saxophones, piano and percussion (Dorn Publications, Inc.) and *Rucaneo* for alto saxophone and piano (Watchdog Music) were premiered at the World Saxophone Congresses in Montreal, Canada, in 2000 and in Minnesota, USA, in 2003.

Dr. Maúrtua continues to work on his composition commissions while maintaining his career as an orchestra conductor. He had his conducting debut with the Trujillo Symphony Orchestra in Peru in 1987, and returns to Trujillo every year as a guest conductor. He is also a regular guest of the National

Symphony Orchestra in Lima. He has conducted the Bach International Festival Orchestra, the Rochester Symphony (Michigan), and the Chamber Orchestra of the University of Mexico, among others. From 1998 to 2002 he was music director and artistic advisor of the Trujillo International Voice Competitions in Peru with participants from Latin America, the USA, and Canada. In addition, he was music director and conductor of the Central Michigan University Symphony Orchestra during the 2008 spring semester.⁴³

RUCANEO

Origin

On a large scale, Latin American dance music can be divided into two groups: modern popular music and colonial period music. The strong and well-established influences from the European traditions in Latin America were reflected in the social customs and art in general. European genres were mixed and blended with African and Pre-Columbian creating what is now called Latin America popular music. The variety of combinations moves from the lively rhythms of Central America and the Caribbean to the more austere sounds of the Andes and the Southern Cone. The presence of hemiolas created with 3/4 and 6/8 are frequently found in the music from the Andes, and are a characteristic feature of the Argentinean, Venezuelan, Colombian, Chilean, Peruvian, and Ecuadorian music. The composer wrote the following about the piece:

The term “rucaneo” belongs to Venezuelan folk music, and applies to the syncopation or “guabineo” contained in the folk dances of the “canonero” music genre (merengue, guasa, valse, pasodoble, danza

⁴³ José-Luis Maúrtua. *Rucaneo for Alto Saxophone and Piano*. Saginaw: Watchdog Music, 2003. 28.

and bambuco) which originated in Caracas in the 1920's and remained popular until the 1940's. "Rucaneo" also referred to a vulgar manner of dancing, not suitable for the, "decent" families of Caracan society. The choice of *Rucaneo* as the title for the present composition has very much to do with the varied syncopation and "hemiola" found in the combination of 3/4 and 6/8 meters. The fast tempos emulate the fast-paced environment created by Caracan "parranderos", as they arrived in the houses for a "fiesta" celebration. Among other instruments, the saxophone and the piano were employed in "canonero" music as a more sophisticated means of accompanying the singers. *Rucaneo* is comprised of three continuous sections: fast, slow, fast. One important characteristic is the jazz-like treatment of the harmonies in the second section. The entire piece is based on two well-defined music motives, which are varied throughout.⁴⁴

Performance

Rucaneo, the closing work of this recording project, reflects the symbiotic relationship between eclectic and traditional music in Latin America. Despite the sophisticated harmonies and meter changes, the traditional Latin American elements are omnipresent throughout the piece. This modern approach to traditional music is a characteristic practice of the nationalist style widely spread throughout Latin America. The mixture of 3/4 and 6/8 rhythms—very typical of the resultant combination between European and Pre-Columbian rhythms—creates a dance movement that was commonly performed in the colonial period. As in the traditional waltz, the three beats of the measure should be emphasized in a descending scale, with the downbeat being the strongest and the third beat being the weakest.. This practice is especially important in the piano part where the rhythm remains fairly regular and consistent.

Few extended techniques are featured in this work. Slap tonguing is used in a very specific manner to imitate the pizzicato of the traditional string

⁴⁴ Ibid., 27

instrument; during the colonial period, violins and guitars were used regularly in the performance of waltzes and traditional music. There are several possible ways to achieve the slap/pizzicato sound and the author recommends sustaining the air stream while (and after) the tongue uses suction to draw the reed down. The sound of the note should resonate immediately after the slap sound. The continued air pressure will produce an acoustic resonance and by consequence a good slap/pizzicato sound. The saxophone part also presents difficult passages that should be well addressed by the performer in mm. 61, 85, 102, 109, and 112.

Another important element featured in *Rucaneo* is the sound blending between the piano and the saxophone parts. In mm. 10, 98, 208, and 278, the saxophone lines should emerge from the sustained notes in the piano. This effect could be understood as a sound illustration of the hemiola, already produced in the mixed time signature.

In the slow section, mm. 237-240, the author suggests a progressive accelerando until reaching a steady and faster tempo in m. 241. The rhythmic material of this section produces a better effect with the new and faster tempo. Even though this change is not suggested on the score, the variation of the tempo adds further contrast and natural movement to the section. In m. 257, the tempo should return to the previous indication and continue as marked until the end.

CONCLUSION

The suggestions offered in this compendium provide saxophonists, composers, and musicians with a realistic and practical approach to the origin, history, and development of the Latin American repertoire for saxophone. With the extended approach to the composers' biographical information, it is the author's hope that this discussion reinforces the interest in these composers' works and professional achievements. Although the biographical information may not be related to issues of performance, it nonetheless frames the works within each composer's output as well as positioning them within a larger context of stylistic trends and periods. As explained throughout this document, composers have shown that the influence of the Latin American culture, with all of its diversity, emerges in the saxophone repertoire of the region through a mix of the avant-garde techniques and unique compositional styles. The significant influence of traditional and popular elements in the eclectic music demonstrates the style and characteristic development of Latin American music during the last century.

The companion compact disc recording offers the reader what cannot be conveyed in mere text, demonstrating the valuable importance of this repertoire in the modern classical saxophone literature. The author hopes that this work underlines the need for local and international saxophonists to take ownership of the original music written for saxophone in Latin America. Ownership in this sense requires not only a basic knowledge of the new and important composers from the region, but also the responsibilities of promoting and creating new avenues to share the classical saxophone repertoire.

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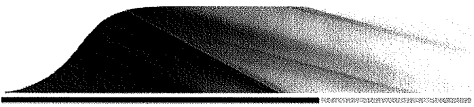
APPENDIX A

DISCOGRAPHY OF INCLUDED WORKS

Villafruela, Miguel. *Miguel Villafruela, Saxofonista*. CD 0588, EGREM, 1968.
[Alén-Rodríguez]

Delangle, Claude. *Tango Futur*. CD 1170, BIS, 2003. [Naón]

APPENDIX B
IRB APPROVED FORM



Office of Research Integrity and Assurance

To: Joshua Gardner
MUSIC BUIL

From:  Mark Roosa, Chair
Soc Beh IRB

Date: 10/03/2011

Committee Action: Exemption Granted

IRB Action Date: 10/03/2011

IRB Protocol #: 1109006915

Study Title: Concomitant: Latin American Repertoire for Saxophone

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(2) .

This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, or reputation.

You should retain a copy of this letter for your records.

BIOGRAPHICAL SKETCH

Born in Villamaria, Caldas, Colombia, Javier Andrés Ocampo started his musical carrier in his city's Youth wind ensemble and later as a professional saxophonist under the guidance of Prof. Felipe Tartabull at the Conservatory Antonio Maria Valencia in Cali, Colombia. In 2003, after receiving his degree with honors, he was named the Saxophone professor of the conservatory. In 2004, he continued his studies under the instruction of Christophe Bois at the Regional Conservatory of Music and Dance in Bourges, France. During his studies in France, Ocampo received four diplomas with the highest French government honors.

From his debut at nineteen years old with the Colombian National Symphonic Band his carrier as a soloist has resulted in many performances in South America, Central America, United States, and Europe. These include concerts with the El Valle Philharmonic Orchestra, Bourges Harmonie, El Valle Symphonic Band, Villamaria Youth Wind Ensemble, and the Cordoba Symphonic Orchestra in Argentina, under the direction of Hadrian Avila.

Ocampo is frequently invited to perform in important universities and concert halls in Colombia. In United States he has performed in the NASA regional and national conferences and in several cultural events in Arizona. During his career, Ocampo has worked and professionally recorded for several recording labels with the El Valle Symphonic Band, Bourges Harmonie, ASU Recording Ensemble and the Youth Orchestra of France. In popular, commercial and jazz music Ocampo has recorded, toured and performed with important figures in Colombia, France and United States.

From an early age Ocampo received award, such as: 1st prizewinner Performers of the Next Millennium, 1st prizewinner *El Valle* Philharmonic Orchestra young talent competition, Mondays with Young Performers from the Colombian Republic Bank, and the French National Musical Confederation prize.

Ocampo has performed in several master classes around the world with important figures, such as Claude Delangle, Phillipe Braquard, Otis Murphy, Kenneth See, Phillipe Portejoie, Nicola Prost, Michael Hester, the Diastema saxophone quartet, Habanera saxophone quartet, and Aurelia saxophone quartet, among others.

Ocampo is currently a Doctoral candidate in Music performance at Arizona State University where he studies with one of the most important young figures of the saxophone in the United States Dr. Timothy McAllister. Recently first prizewinner at the 1st. International Competition PERUSAX 2011, in Lima Peru; second prize in the International Competition in san Jose Costa Rica 2009, and awarded with the prize of best Latin American work for one of his

arrangements in the International Competition yamaha-2008, Ocampo is considered one of the most outstanding and active Latin American saxophone players of his generation.