

Adaptation of Ecuadorian National Music for Chamber Music Ensemble

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by

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Abstract

This project was to take Ecuadorian national music and transform it for the students at WPI to increase the community's cultural awareness and make Ecuadorian music more accessible. Three different styles were arranged for a combined instrumental and choral ensemble of WPI students using the skills learned from classes in music theory, arranging and orchestration, performance, and conducting. The result was arrangements of *Vasija de Barro*, *Corazón Herido* and *Nuestro Juramento* for an ensemble of 31 musicians.

Executive Summary

The goal of this project was to take popular Ecuadorian music and transform it for the students at WPI to increase the community's cultural awareness and make Ecuadorian music more accessible. The objectives to meet this goal were identified as:

1. Arrange three pieces of music
2. Teach the music to an ensemble of WPI students

Ecuador is a small country on the northwest corner of South America. It has a strict social hierarchy based on ethnicity. The social classes include whites, which are the highest class, the mestizos (mixed) which make up the middle and working classes, and afro-ecuadorian and indigenous peoples who have the lowest social standing. These social classes tend not to mix. To encapsulate this variety, one type of music was selected from each category to study for this project. A *danzante* was chosen to represent andean music, a *pasillo* to represent the elite music, and a *bolero* to represent working-class music.

Danzante is a style of music that is reminiscent of Incan and Corpus Cristi traditional dances and is associated with the Andean peoples. *Vasija de Barro* is the only *danzante* to become part of Ecuador's common repertoire. The song was first recorded by Dúo Benítez Valencia accompanied by "El Pollito" Ortiz. The piece has since been recorded by a variety of vocal and instrumental groups including the National Symphony Orchestra.

In the 1920s-1950s, *pasillos* were written by setting poetry to music. Common topics include the interactions between lover and loved one, fleeing from reality to dream of an idealized woman and admiration for the country's geography. The song used for this project is *Corazón Herido*, meaning 'broken heart'. It was arranged by Irma Labastille in her *Recuerdo Latino-Americano* which is a collection of folk songs from Latin America.

The *bolero* is commonly written for a vocal soloist, guitar, percussion and sometimes includes a piano. The lyrics are often from the point of view of the working class about the negative aspects of love. It employs colloquial, coarse and vulgar language in contrast to the more formal poetics of the *pasillo*. The *bolero* used in this project is *Nuestro Juramento* by Julio Jaramillo. It is often considered the transition between the *pasillos* and the *rocoleras*, music for the higher class to lower class.

Vasija de Barro, was transcribed in the book *Whose National Music?* This transcription included the melody, piano accompaniment and the lyrics. The *pasillo*, *Corazón Herido*, was found by speaking to a retired librarian from the New England Conservatory. He was able to provide sheet music from a collection called *Recuerdo Latino-Americano* arranged by Irma Labastille (1958). Her arrangement included the melody, piano accompaniment and lyrics. The last piece, the *bolero*, *Nuestro Juramento* was purchased digitally. The sheet music contains the melody, piano accompaniment, guitar accompaniment, and lyrics.

An arrangement is an “adaptation of a composition to fit a medium other than that for which it was originally written, while at the same time retaining the general character of the original” (Encyclopedia Britannica, 1998a). This is different from transcribing, which is directly copying a piece of music and fitting it to an altered. Arranging techniques include altering the melody, harmony, harmonic structure, rhythm, and/or instrumentation. For this project, the arrangements were written in a music notation software called MuseScore.

The ensemble selected to perform the arrangements consisted of WPI students. It included three sopranos, three altos, three tenors, and three basses, two flautists, two clarinetists, a trumpet player, a trombone player, three percussionists, four violinists, two violists, two cellists and a bassist. This instrumentation was selected to account for a range of pitches, complement the choir, and provide variance in tone quality. The instruments were chosen to complement the vocal parts, sometimes being featured but mainly acting as accompaniment to voices without detracting from the choral presentation.

Rehearsals were held once a week, with the first three weeks scheduling separate choral and instrumental rehearsals. This was done so that the choir could learn the Spanish lyrics and go over their parts with a pianist before attempting to sing with the orchestra. Once the choir could sing all of the material without accompaniment, the two groups were combined. This work would have continued, with the aim to polish the pieces and have a performance, yet due to the COVID-19 outbreak rehearsals could not be held. If the regular class schedule had occurred, a live performance would have been given on April 5, 2020.

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Forward

In 2018, I was fortunate enough to spend a total of four months in the highland region of Ecuador. The first two months I lived in Riobamba for an internship with a company that helps small communities design and build drinking water systems. The second two months were in Cuenca, to complete my Interactive Qualifying Project designing a small farm for a domestic abuse shelter. While in Ecuador, I was introduced to a variety of music that has largely been withheld from the rest of the world. I wanted to bring different eras of Ecuadorian music back to the US and share them with my home, the WPI community. For this project, I took three styles of Ecuadorian music and arranged them to be performed by a small ensemble of WPI students. My classes in music theory, arranging and orchestration, performance, and conducting have all prepared me to take on this project as an MQP.

Background

Ecuador

Ecuador is a small country on the northwest corner of South America (Fig. 1). The most common languages are Spanish, Quichua¹ and Shuar. The country contains four distinct geographical regions; the coastal region (la Costa), the highlands² (la Sierra), the Amazonian region (el Oriente), and the Galapagos islands. Ecuador is home to about 70% of the world's biodiversity. Its economy is based largely on agricultural exports, and the main economic hubs are the capital Quito and the major port city Guayaquil (MacLeod, Knapp, & Velez, 2019).



Figure 1: Map of Ecuador, (Maps of the World, 2014)

There is a strict social hierarchy based on ethnicity. The social classes include whites, which are the highest class, the mestizos (mixed) which make up the middle and working classes, and afro-ecuadorian and indigenous peoples who have the lowest social standing. Figure 2 represents which parts of the country these social classes occupy, based on the 2010 census. The indigenous people did not receive full rights until the 1980s and still face many political and social inequalities today (Joussemet, n.d.). These social classes tend not to mix, although some of the middle and working class try to change their lifestyle to become more white in a process called blanqueamiento (whitening). Each musical style in this project highlights a different social class.

¹ A dialect of Quechua

² The Andes mountains

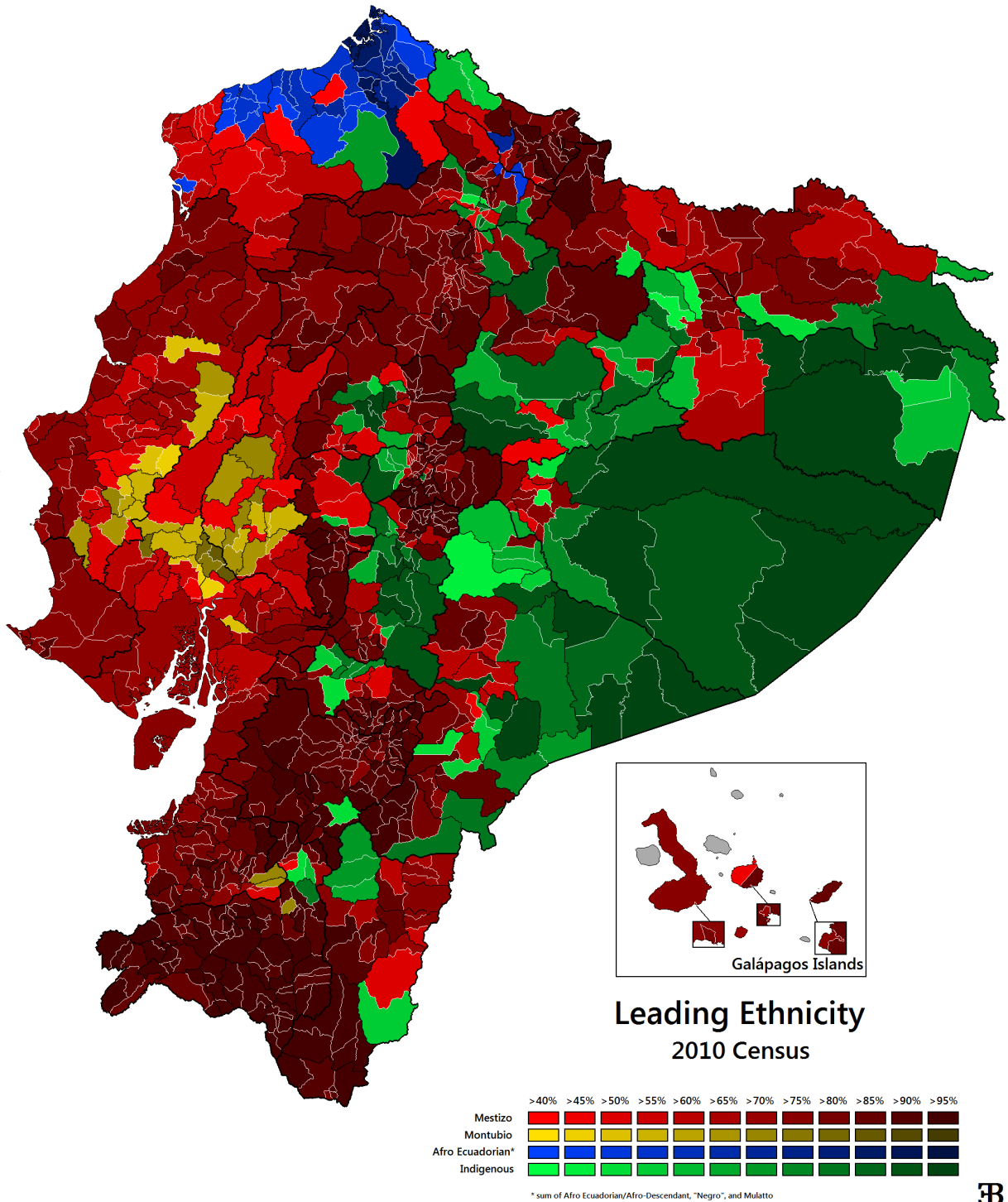


Figure 2: Ethnicity Map, (Talkelections.org, 2010)

Ecuadorian Music Styles

Music ethnologists have used a variety of terms to categorize Latin American music. According to Sydney Hutchinson, “*Folklórico, tradicional* and *popular* are terms most often used in Latin American scholarly discourse to designate oral traditional music” (2011). *Popular* is the most common term used out of the three, and is used to refer to “communal, oral, traditional culture ... always tinged with romanticism, it actually has more to do with marginalization” (Hutchinson, 2011). “‘Popular’ ... refers to the Latin American notion of *música del pueblo* (people’s music) which is disseminated both in rural and urban areas ... and promoted by an alternative mass media targeting lower-class audiences” (Wong, 2012).

Along with *música popular*, *música nacional* is used to describe people’s music, particularly in Ecuador. This does not translate directly to ‘national music,’ it is a term that describes what music people most identify with to represent their country. For the elite, *musica nacional* is a specific repertoire of urban popular songs composed between the 1920s and the 1950s, mainly a genre called *pasillo*. “The popular classes have been using the same phrase – *música nacional* – to refer to a broader repertoire of songs the elites pejoratively call *chichera* music (an urban popular music associated with the indigenous people) and *rocolera* music (a working-class music related not to rock music but to the *rocola*, drunkenness, and unrequited love)” (Wong, 2012). To capture all of these aspects of *música nacional*, one type of music was selected from each category to study for this project. A *danzante* was chosen to represent *chichera* music, a *pasillo* to represent the elite *música nacional*, and a *bolero* to represent *rocolera* music.

Danzante is a style of music that is reminiscent of Incan and Corpus Cristi traditional dances and is associated with the Andean peoples. Corpus Cristi is a festival on the Thursday after the seventh Sunday after Easter that combines Roman Catholic and Andean religious traditions that includes lots of food, dancing and processions. ‘Danzante’ is also the name given to the costumed dancers who perform during the holiday (Fig 3). The lyrics of a *danzante* are often dedicated to the celebration of harvest (Wong, 2012).



Figure 3: *Corpus Cristi Danzantes*, (Osorio, 2018)

The *pasillo* is the *música nacional* of the elite. It developed out of the Austrian waltz in the beginning of the 19th century. When it was first introduced it was a dance as well, but then slowly it became just for listening. The style developed in Ecuador, Colombia and Venezuela but is most prominent in Ecuador (Riedel, 1986). It is typically a sad poem written by upper/middle class poets set to music. *Pasillos* are considered to be creole music, as it draws heavy influence from European music. The upper-middle classes consider this style of music to be the height of Ecuadorian music (Wong, 2012).

The *bolero* became popular during the *rocolera* era in the 1970s. The musical style was introduced to Ecuador through Mexican cinema, radio and live performances. Artists such as Julio Jaramillo, Olimpo Cárdenas and Fausto Gotaire recorded international boleros before Ecuadorians began to compose them. The lyrical content focused on negative male experiences in romantic relationships. This is the opposite case of *boleros* from other countries, which is why it did not receive as much scholarly attention as *boleros* from other countries (Wong, 2012).

Literature Review

Danzante

Musically, the *danzante* is structured with short, repeated verses that have a pentatonic melody. Having a pentatonic³ melody and minor mode is characteristic of Andean music, where this style originates. The overarching rhythm is a long beat followed by a short one, denoted by quarter note and eighth note (Odira, 2019). A common chord progression for this style of music is i-iii-V-i, which can be seen repeated in the arranged song, *Vasija de Barro* (Wong, 2012) (Fig. 4). Common instrumentation includes guitar, pan flutes and vocalists.

The image shows a musical score for the song 'Vasija de Barro'. It is written in 6/8 time with a tempo marking of 'Lento' and a metronome marking of 40. The score is in a key signature of one sharp (F#) and consists of four systems of music. Each system includes a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. Handwritten annotations above the score indicate the chord progression: 'i' above the first measure, 'iii' above the second measure, 'V7' above the third measure, and 'i' above the fourth measure. This sequence repeats in the second system. The lyrics are: 'Yo qui-ero quea mi meen- tie-rren co-moa mis an-te-pa-sa-dos Yo qui-ero quea mi meen- tie-rren co-moa mis an-te-pa-sa-dos en el vien-treos-cu-roy fres-co deu-na va-si-ja de ba-rro'.

Figure 4: *Vasija De Barro* with annotated chord progression, *Whose National Music*, pg. 49, 2012

Vasija de Barro is the only *danzante* to become part of Ecuador's common repertoire. It was written and composed in 1950, at a gathering of intellectuals at the home of painter Oswaldo Guayasamín. The lyrics were written by Jorge Carrera Andrade, Hugo Alemán, Jaime Valencia,

³ A five-tone scale

Jorge Enrique Adoum and Alejandro Carrión. Gonzalo Benítez and Luis Alberto Valencia wrote the music. These men were poets, writers and composers (Carrión, 2003). The song was not recorded until years later by Dúo Benítez Valencia accompanied by “El Pollito” Ortiz. The piece has since been recorded by a variety of vocal and instrumental groups including the National Symphony Orchestra (Wong, 2012). The lyrics to *Vasija de Barro* are as follows:⁴

Yo quiero que a mí me entierren como a mis antepasados en el vientre oscuro y fresco de una vasija de barro.	<i>I want to be buried as my ancestors in the dark and cold womb of a clay pot.</i>
Cuando la vida se pierda tras una cortina de años vivirán a flor de tiempos amores y desencantos.	<i>When life is lost behind a curtain of years love and disenchantments will live on in the flowering time.</i>
Arcilla cocida y dura alma de verdes collados luz y sangre de mis hombres sol de mis antepasados.	<i>Clay cooked and hard soul of green hills light and blood of my men sun of my ancestors.</i>
De ti nací y a ti vuelvo arcilla vaso de barro con mi muerte vuelvo a ti a tu polvo enamorado.	<i>From you I was born and I return clay cup of earth with my death I return to you to your love dust.</i>

The song speaks of longing to be buried in a clay pot after death, alongside the singer’s ancestors. The Ecuadorians view the earth as sentient, similar to the concept of Gaia. Everyone from the indigenous villagers to the upper-class city dwellers recognize that they are connected to and dependent on the earth and people from all different backgrounds are able to relate to the desire to be returned to the ground that gave them life (Freire, 2018). This is why it has been recognized as a national song even though it does not contain a *danzante*’s typical lyrical content.

Pasillo

The most common song structure of the *pasillo* is a three-part structure. There is an instrumental introduction called an *estribillo*, a sung verse, and then another *estribillo*. This

⁴ Translation by Ketty Wong

repeats for a number of verses. The *estribillo* generally features flashy guitar with step wise progressions for four to eight measures. *Pasillos* are always in $\frac{3}{4}$ time and set to minor keys. The melody will have two or three basic motives and features persistent syncopation⁵ and sometimes hemiola⁶. The accompaniment is often a mixture of quarter and eighth note rhythms (Fig. 5) using a triadic chord progression⁷. If *pasillos* modulate, it is only temporary, usually using the secondary dominant. Composers often made use of seventh and ninth chords. A typical *pasillo* is frequently solo vocalist or sometimes a duet and a guitar. Some *pasillo* composers have included other instruments such as strings, organ and trumpet. (Riedel, 1986)

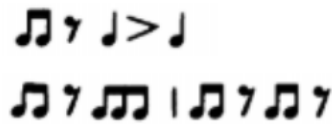


Figure 5: Common Pasillo accompaniment rhythms, Riedel, 1986

In the 1920s-1950s, *pasillos* were written by setting poetry to music. These poems were written by contemporary upper and middle class poets and were often personal and sentimental. Common topics include the interactions between lover and loved one, fleeing from reality to dream of an idealized woman and admiration for the country's geography. *Pasilleros*, the artists who sang *pasillos* were often young but the lyrics made no age distinctions. This allowed for a sense of homogeneity across the different artists and across the country. (Wong, 2012)

The song used for this project is *Corazón Herido*, meaning 'broken heart'. It was arranged by Irma Labastille in her *Recuerdo Latino-Americano* which is a collection of folk songs from Latin America. The lyrics are as follows⁸:

Ya no confío en tí mi corazón herido,
 ilusión, dulce ilusión que tanto a mé te hasido
 corazón conservas tú las ruinas de mi amor.

*No more shall I entrust to you my heart sore damaged,
 idle dreams, sweet idle dreams so dear to me have vanished
 in my heart will be retained the ruins of love now past.*

⁵ Displacement of regular accents associated with given metrical patterns (Encyclopedia Britannica).

⁶ Simultaneous combinations of contrasting rhythms, e.g. two eighth notes against triplet eighths (Encyclopedia Britannica).

⁷ Such as I-IV-I, I-V-I, or I-IV-V-I

⁸ Translation by Irma Labastille

Envano quise formar unido,
a tus encantos vivir rendido.

*In vain my wishing a nest to build you,
there to live happily united we two.*

Mis ilusiones fué como un fugaz suspiro
sin razón le diste y el de decisión y olvido
corazón conservas tú las ruinas de mi amor

*Those idle dreams have passed just as a sigh goes fleeting
unrestrained you gave your soul, forgotten now our meeting
in my heart will be retained the ruins of love now past.*

Bolero

The *bolero* is commonly written for a vocal soloist, guitar, percussion and sometimes includes a piano. As with most Ecuadorian music, it is written in a minor key. The lyrics are often from the point of view of the working class about the negative aspects of love. It employs colloquial, coarse and vulgar language in contrast to the more formal poetics of the *pasillo*.

The *bolero* used in this project is *Nuestro Juramento* by Julio Jaramillo. He is considered the only Ecuadorian singer to reach international fame and is one of the few Ecuadorian musicians to record outside of the country. His song *Nuestro Juramento* is often considered the transition between the *pasillos* and the *rocoleras*, music for the higher class to lower class. The lyrics are as follows⁹:

No puedo verte triste porque me mata
tu carita de pena; mi dulce amor,
me duele tanto el llanto que tú derramas
que se llena de angustia mi corazón.

*I can't see you sad because it kills me
your face of sorrow; my sweet love,
it pains me so much the tears that you spill
that fills my heart up with anguish.*

Yo sufro lo indecible si tu entristeces,
no quiero que la duda te haga llorar.

*I suffer unspeakably if you sadden,
I do not want doubt to make you cry*

Hemos jurado amarnos hasta la muerte
y si los muertos aman,
después de muertos amarnos más.

*We have vowed to love each other until
death
and if death can love,
after dying to love each other more.*

⁹ Translation by Songlations

Si yo muero primero, es tu promesa,
sobre de mi cadáver dejar caer
todo el llanto que brote de tu tristeza
y que todos se enteren de tu querer.

Si tu mueres primero, yo te prometo,
escribiré la historia de nuestro amor
con toda el alma llena de sentimiento;
la escribiré con sangre,
con tinta sangre del corazón.

*If I die first, it is your promise,
over my cadaver let fall
all the tears that spring from your sadness
and let everyone hear of your love.*

*If you die first, I promise you,
I will write the story of your love
with my whole spirit willed with emotion;
I will write it with blood,
With the tinted blood of my heart.*

Methodology

The goal of this project was to take popular Ecuadorian music and transform it for the students at WPI to increase the community's cultural awareness and make Ecuadorian music more accessible. The objectives to meet this goal were identified as:

3. Arrange three pieces of music
4. Teach the music to an ensemble of WPI students

The following chapter will describe the approach to each objective. This is intended to show the steps that were taken to complete this project and the rationale behind them.

Objective 1: Arrange three pieces of music

The purpose of this objective was to use Ecuadorian pieces as a starting point to produce unique material.

Obtain original sheet music

One of the first challenges of this project was to obtain sheet music for the pieces that were to be arranged. The *danzante* piece, *Vasija de Barro*, was transcribed in the book *Whose National Music?* (Wong, 2012). This transcription included the melody, piano accompaniment and the lyrics. The *pasillo*, *Corazón Herido*, was found by speaking to a retired librarian from the New England Conservatory. He was able to provide sheet music from a collection called *Recuerdo Latino-Americano* arranged by Irma Labastille (1958). Her arrangement included the melody, piano accompaniment and lyrics. The last piece, the *bolero*, *Nuestro Juramento* was purchased digitally. The sheet music contains the melody, piano accompaniment, guitar accompaniment, and lyrics. All three pieces of original sheet music can be found in Appendix A.

Write the arrangements

An arrangement is an “adaptation of a composition to fit a medium other than that for which it was originally written, while at the same time retaining the general character of the original” (Encyclopedia Britannica, 1998a). This is different from transcribing, which is directly copying a piece of music and fitting it to an altered instrumentation. Arranging techniques include altering the melody, harmony, harmonic structure, rhythm, and/or instrumentation. For this project, the arrangements were written in a music notation software called MuseScore.

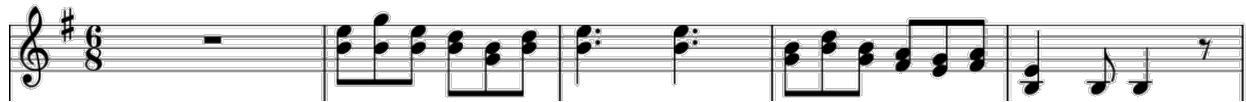
Danzante

The arrangement of *Vasija de Barro* was divided into three movements. Each movement was inspired by a different characteristic or musical style. The piece was kept almost entirely in E minor so the arranger could experiment with different textures without changing the tone of a piece. The tempo varied at the start of every movement to reflect the variety of interpretations of this piece that already exist.

The melody line for *Vasija de Barro* in Musical Example No.1 has been extracted from page 49 of *Whose National Music?* by Ketty Wong. This melody line is broken into four sections: Introduction, A, A, B.

Musical Example No. 1: Vasija de Barro, Original melody line

Introduction:



A:



B:



The original melody is short and repetitive in nature. When arranging the piece, the introduction and first A section was passed to different instruments, as seen below in Musical Examples No. 2-4. The result is a more expanded introduction to the work before the entire melody is stated.

Musical Example No. 2: Vasija de Barro, Marimba m.3-7, Introduction melody line



Musical Example No. 6: Vasija de Barro, Strings m.10-11, Long-short rhythm

The image shows a musical score for three string instruments: Viola, Cello, and Bass. The key signature is one sharp (F#) and the time signature is 3/8. The Viola part is in the alto clef, the Cello in the bass clef, and the Bass in the bass clef. The music consists of two measures. In the first measure, the Viola plays a half note (long) followed by two eighth notes (short). The Cello and Bass play a half note (long) followed by two eighth notes (short). In the second measure, the Viola plays a quarter note (short) followed by two eighth notes (short). The Cello and Bass play a quarter note (short) followed by two eighth notes (short). The rhythm is characterized by a long-short pattern.

The first section acts as an introduction to the piece, and the second movement focuses on the lyrics. It is set up in a call-and-response format¹¹ to respect the oral tradition of Andean culture. Musical Example No. 7 demonstrates a call and response between the altos and the rest of the choir.

Musical Example No. 7: Vasija de Barro, Choir m.65-73, Call-and-response

The image shows a musical score for a four-part choir: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 3/8. The Soprano part is in the soprano clef, the Alto in the alto clef, the Tenor in the tenor clef, and the Bass in the bass clef. The music consists of seven measures. The lyrics are: "Cuan do la vi-da se pie-rda tras una cor-ti-na de an-os Cuan do la vi-da se pie-rda tras una cor-ti-na de an-os Cuan do la vi-da se pie-rda tras una cor-ti-na de an-os". The Soprano part is silent in the first three measures and then sings the melody. The Alto part sings the melody in the first three measures and then provides a response in the last four measures. The Tenor and Bass parts provide a harmonic accompaniment throughout.

This section changes the traditional two-part harmony to four-part, to accommodate the typical four parts of a western choir, as was demonstrated in Musical Example No. 7. For the first three verses, the texture is homophonic. This means that all the parts exhibit the same rhythm as the melody. The last verse is polyphonic, and all the parts have a different rhythm (Musical Example No. 8).

¹¹ A melody is sung by a leader and is answered by the ensemble

Musical Example No. 8: *Vasija de Barro*, Choir m.93-101, Polypohonic texture.

The third movement is fugato, which means it has the texture of a fugue¹². As seen in Musical Example No. 9, each instrument has the same melody line but comes in at different times to create a cacophonous effect.

Musical Example No. 9. *Vasija de Barro*, Strings m.102-107, Fugato entrance

¹² A compositional procedure characterized by the systematic imitation of a principal theme in simultaneously sounding melody lines (DeVoto, n.d.).

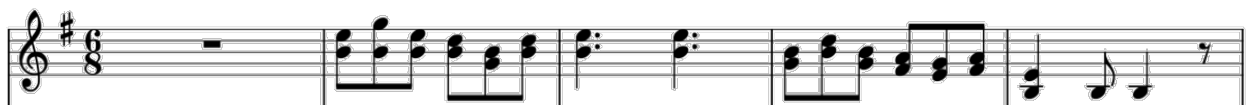
Counterpoint¹³ is very typical of the fugue style and can be seen in the flutes at measures 157-176.

Musical Example No. 11. Vasija de Barro, Flutes m.159-166, Counterpoint



To change the texture of this movement, the melody was altered. The notes are the same, but the rhythm is mostly eighth notes with a couple of ties in unexpected places. The piece thus far exhibited the original melody, and this was changed to renew the listener's interest in the melody.

Musical Example No. 10. Vasija de Barro, Original melody



Musical Example No. 12. Vasija de Barro, Altered melody



To add intensity as the movement moves to the climax, more layers were added. The marimba, and choir play the original melody, at half time over the strings. The timpani plays the original long-short rhythm at the same time.

¹³ Combining different melodic lines (Jackson, 2001).

Musical Example No. 13. Vasija de Barro, Timpani and Marimba m.118-122, Layering

The image shows a musical score for two instruments: Timpani and Marimba. Both are in the bass clef with a key signature of one sharp (F#) and a time signature of 6/8. The Timpani part consists of a series of quarter notes: F#4, G4, A4, B4, C5, D5, E5, and F#5. The Marimba part consists of a series of eighth notes: F#3, G3, A3, B3, C4, D4, E4, and F#4. The dynamic marking *mf* is placed between the two staves.

After the climax of this section, another fugato section starts again but this time in G major instead of E minor. This makes the piece sound very joyful.

Musical Example No. 14. Vasija de Barro, Strings m.186-193, Second Fugato

The image shows a musical score for four string instruments: Violin 1, Violin 2, Viola, and Cello. All are in the treble clef with a key signature of one sharp (F#) and a time signature of 6/8. Violin 1 starts with a *sim.* (sforzando) marking and plays a series of eighth notes: F#4, G4, A4, B4, C5, D5, E5, and F#5. Violin 2, Viola, and Cello enter later in the section with a *mf* (mezzo-forte) marking and play a series of eighth notes: F#3, G3, A3, B3, C4, D4, E4, and F#4. The *sim.* marking is also present in the final measure of the section.

During this section syncopated rhythms can be seen in the marimba and bass. These rhythms add to the joyful and spontaneous tone of this section

Musical Example No. 15. Vasija de Barro, Marimba m.198-203, Syncopated rhythm

The image shows a musical score for the Marimba in the bass clef with a key signature of one sharp (F#) and a time signature of 6/8. The rhythm is syncopated, with a long note followed by a short note, and then a short note followed by a long note. The notes are: F#3, G3, A3, B3, C4, D4, E4, and F#4.

The piece ends with the string section changing to pizzicato¹⁴ and the timpani adding the long-short rhythm on top of the syncopation. The pizzicato makes the strings sound more percussive so they match the texture of the percussion instruments. The long-short rhythm is a recapitulation or restatement that ties the altered section with the original.

¹⁴ string plucking

Pasillo

The arrangement of *Corazón Herido* was inspired by a theme and variations structure¹⁵. The original rhythm and melody of the piece are introduced by the vocals and the bass. The key change marks the end of original content and shifts to a waltz inspired variation where the melody is stretched and changed.

The piece starts out with a bass introduction. This sets the key and tone of the piece before anything else happens. This is very typical of Latin American music.

Musical Example No. 16. Corazón Herido, Bass m.1-8, Introduction



Next to come in is the string section. The strings play pizzicato eighth notes to mimic a guitar strum, which is another instrument common to Ecuadorian music.

Musical Example No. 17. Corazón Herido, Strings m. 9-12, Pizzicato section

The image shows a four-staff musical score for the string section (Violin 1, Violin 2, Viola, and Cello) for measures 9 through 12. The key signature is one sharp (F#) and the time signature is 3/4. Each staff is marked with 'pizz.' (pizzicato) and 'p' (piano). The Violin 1 and Violin 2 parts play eighth-note chords (F#, C, G) in a rhythmic pattern. The Viola and Cello parts play eighth-note chords (F#, C, G) in a similar rhythmic pattern. The notation is consistent across all four staves, with the Viola and Cello parts having a slightly different rhythmic feel due to their lower register.

¹⁵ Two or more sections are based on the same musical material, which is treated with different variational techniques in each section (Encyclopedia Britannica, 1998b).

The first statement of the melody occurs in the clarinet. This is the original melody line, including the articulation¹⁶. This melody exhibits a lot of syncopation, which is typical for a *pasillo*. The melody is broken into four sections: Introduction, A, B, A.

Musical Example No. 18. Corazón Herido, Clarinet m.17-32 and 57-64, Original melody line

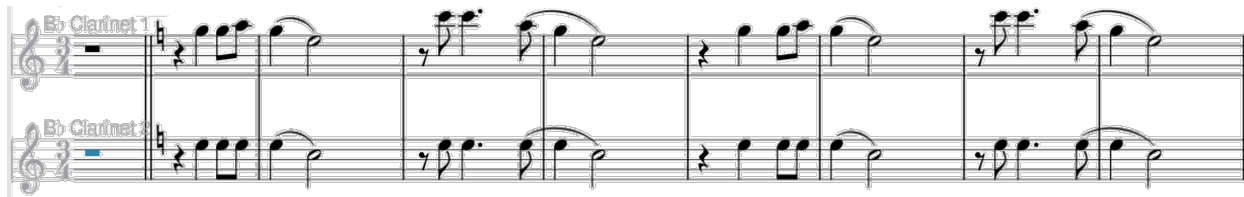
Introduction:



A:



B:



The first eighty-five measures of this piece act mainly as a statement of the original theme. The lyrics are sung by the choir in a homophonic texture. The piece is sung once through, accompanied by strings and clarinet only. There is an odd break in texture in measure 57 that is in the original work (the B section). There the orchestration is stripped down to only three voices at a time to emphasize this interesting shift. First set of three includes the clarinets and string bass, then the second set of three includes tenor, bass and string bass.

¹⁶ in this case, slurring

Musical Example No. 19. *Corazón Herido*, Tenor, Bass, String Bass m. 65-72, Tone shift

The image shows a musical score for three parts: Tenor, Bass, and String Bass. The Tenor part is in treble clef with a 3/4 time signature and lyrics: "En-va-no qui-se for-mar un-ni-do a tuseñ-can-tos vi-vir ren-di-do". The Bass part is in bass clef with a 3/4 time signature. The String Bass part is in bass clef with a 3/4 time signature. The score is in G major and 3/4 time. The Tenor part has a tone shift in measure 68, indicated by a double bar line and a sharp sign for the key signature.

The first variation of the piece was inspired by a waltz. The *Pasillo* was born out of Austrian valse, which is a style of music that it typically danced to (Wong, 2012). It is reasonable to assume that the audience would be familiar with the feel of a waltz, so a 3/4 time signature with a strong down beat is emphasized using the trombone, trumpet and clarinets in measure 86.

Musical Example No. 20. *Corazón Herido*, Winds and Brass m. 90-97, Waltz

The image shows a musical score for four parts: Bb Clarinet 1, Bb Clarinet 2, Bb Trumpet, and Trombone. The score is in G major and 3/4 time. The Bb Clarinet 1 part is in treble clef with a 3/4 time signature and a dynamic marking of *mf*. The Bb Clarinet 2 part is in treble clef with a 3/4 time signature and a dynamic marking of *mf*. The Bb Trumpet part is in treble clef with a 3/4 time signature and a dynamic marking of *f*. The Trombone part is in bass clef with a 3/4 time signature and a dynamic marking of *f*. The score is in G major and 3/4 time. The Bb Clarinet 1 part has a tone shift in measure 90, indicated by a double bar line and a sharp sign for the key signature.

The brass was not included in the original work. These instruments were added to give a few sections of the piece a little extra punch to come out of the texture. There are three instances where this happens. The first is the introduction of the waltz in the section above. The second is an instance where the melody (played by the second clarinet) has been altered by removing notes and changing the rhythm slightly. This is the second variation, and is shown in Musical Example No. 21.

Musical Example No. 21. Corazón Herido, Clarinet and Brass m.130-137, Altered melody

At the end of the two variations, all of the instruments restate the original theme in unison.

Bolero

The arrangement of *Nuestro Juramento* was greatly inspired by La Santa Cecilia's¹⁷ version of the piece, recorded in 2017. This arrangement was intended to be performed by a solo vocalist rather than the whole choir for a change of pace and to reflect how the piece would have been performed by the original artist.

In the original work, the melody is sung by the soloist as seen in measure 4 in Musical Example No. 22. In the arrangement of this piece, the melody is first introduced by the clarinet, as a precursor to the singer. It is transposed an octave above the original giving the instrument a different color and allows the clarinetist to have more freedom of expression. The melody is not presented by the vocalist until measure 28, after the instrumental fill. There are four verses, with a tag on the last verse. This melody is exactly as the original maintaining this element while others were adjusted.

Musical Example No. 22: Nuestro Juramento, Original melody line

¹⁷ A modern band that blends Latin American, rock and world music (La Santa Cecilia.com, n.d.).

There are two aspects of the arrangement that are not found in the original score. These are the trumpet fills and the percussion section. These elements were found by listening to performances of the piece by different artists. The fill was originally performed by a guitarist, with similar material heard in two recordings. Although it is not included in the original sheet music, because it is featured in multiple recordings it can be assumed that the song is typically performed with this particular fill which is why it was included in this arrangement. The fill was transcribed and given to a trumpet player, to stand out over the orchestra. It has the ability to play the quick sixteenth notes as a guitar would.

Musical Example No. 23. Nuestro Juramento, Trumpet m. 19-26, Fill

The image shows two staves of musical notation. The top staff is labeled 'Bb Trumpet' and contains a melodic line with eighth and sixteenth notes. The bottom staff contains a rhythmic accompaniment of sixteenth notes.

In a similar fashion, there are no percussion parts included in the original sheet music. The conga and maraca parts were transcribed from recordings of the piece; the same way the fill was. The high hat and finger cymbals were added to complement the jazz element the brass section brings. The rhythm of these four instruments were constructed to produce percussive layering as shown in Musical Example No. 24.

Musical Example No. 24. Nuestro Juramento, Percussion m.19-23. Percussive Layering

The image shows two staves of musical notation. The top staff is labeled 'Percussion 1' and shows a pattern of 'x' marks. The bottom staff is labeled 'Percussion 2' and shows a pattern of eighth notes.

In measure 44, the melody line is in the viola part. The viola has a very rich, dark tone that contrasts greatly from the trumpet fill that is featured directly after.

Musical Example No. 25. Nuestro Juramento, Viola m. 44-48, Melody line



Through this process, three unique arrangements were created that fit the ability of the selected ensemble.

Objective 2: Teach the music to a WPI ensemble

The purpose of this objective was to give the arranger experience teaching and conducting a group of musicians.

Put together the ensemble

The first group of students to be collected were the vocalists. All of the lyrics in these pieces are in Spanish, so students who spoke Spanish, went to a Spanish-speaking country for project work, or who had experience singing in Latin were selected. The final group included three sopranos, three altos, three tenors and three basses. This voicing was chosen because it would be a balanced ensemble that could produce enough volume to sing over the orchestra. A four-part structure is very typical of choral music. A rehearsal pianist was also found to help rehearsals run smoothly and effectively.

Afterwards, the instrumentalists were chosen. Students who exhibited strong reading skills, attention to detail and an enthusiasm for playing were selected. There are four main instrument families; woodwinds, brass, percussion and strings. Within each family, there are instruments that represent different pitch ranges that are organized like a choir. A few instruments from each family were selected to maintain an orchestral set up. The final instrumentation included two flautists, two clarinetists, a trumpet player, a trombone player, three percussionists, four violinists, two violists, two cellists and a bassist. This instrumentation was selected to account for a range of pitches, complement the choir, and provide variance in tone quality. The quantity of each instrument varies to balance the ensemble. The ensemble was chosen to complement the vocal parts, sometimes being featured but mainly acting as

accompaniment to voices without detracting from the choral presentation. The table below outlines the reasoning behind each instrumental decision.

Table 1: Orchestration Breakdown				
Instrument Family	Instrument	Quantity	Range	What it brings to the ensemble
Woodwinds	Flute	2	Soprano	Airy softness that mimics the voice and resembles the pan flute which is traditionally played for this type of music
	Clarinet	2	Soprano/Alto	Wide range of tonality, pitch and timbre, very emotionally expressive
Brass	Trumpet	1	Alto	Bright tone that cuts through the musical texture
	Trombone	1	Bass	Another brass instrument to mesh with the trumpet but provide low end support
Percussion	Timpani	1	Bass	Used for an orchestral sound, is pitched
	Marimba	1	All	Used mainly for melodic content
	Hi Hat	1	N/A	Used to add a shimmering sound to ensemble
	Conga	1	N/A	Provides rhythmic backbone and keeps the ensemble together, often used in Latin American music
	Maracas	1	N/A	Provides rhythmic backbone and keeps the ensemble together, often used in Latin American music

	Finger Cymbal	1	N/A	Used for accents
Strings	Violin	4	Soprano/Alto	Member of a typical quartet, often supports the melody, can be plucked (pizzicato) for a percussive affect
	Viola	2	Tenor	Member of a typical quartet, provides harmony, can be plucked (pizzicato) for a percussive affect
	Cello	2	Bass	Member of a typical quartet, used to help choir maintain tonal center, can be plucked (pizzicato) for a percussive affect
	Bass	1	Bass	Provides rhythmic support, plays the root of the chord, can be plucked (pizzicato) for a percussive affect

Run Rehearsals

Rehearsals were held once a week, with the first three weeks scheduling separate choral and instrumental rehearsals. This was done so that the choir could learn the Spanish lyrics and go over their parts with a pianist before attempting to sing with the orchestra. Once the choir could sing all of the material without accompaniment, the two groups were combined. The table below outlines the rehearsal schedule.

Table 2: Rehearsal Plans			
Date	Attendees	Plan	Results
2/1/2020	Choir - Missing 1 Alto, 2 Tenors	Read through everything, make sure parts are singable, work on Spanish.	Goals accomplished, alto and tenor parts need to be switched in a few spots.

2/7/2020	Choir - Missing 3 Sopranos, 2 Altos	Make sure everything can be sung w/accompaniment, go over <i>Nuestro Juramento</i> .	All tenors and basses know their part, only one alto came but she did well. Could not meet with soloist for <i>Nuestro Juramento</i> .
2/12/2020	Orchestra - Missing 3 Violinists	Read through everything, note spots that are tricky.	Spent a lot of time on <i>Corazon Herido</i> and could make it through the whole piece, played through <i>Nuestro Juramento</i> and changed clarinet intro and some bowings, unable to make it through <i>Vasija de Barro</i> (the ending was quite tricky). Worked on <i>Nuestro Juramento</i> with soloist individually.
2/15/2020	Choir - Missing Rehearsal Pianist	Be able to sing everything without accompaniment.	Goal accomplished, but would be good to review once more before singing with orchestra.
2/29/2020	All - Missing 2 Altos, 2 Basses, 1 Clarinetist	Have choir come in 20 minutes earlier so they can warm up and run through everything with accompaniment once. Get through everything, schedule rehearsals for next term. Have orchestra stay later to work on any problem spots.	Only three choral members showed up on time, so it was not practical to run anything before the instrumentalists arrived. Everything was played through, but the soloist for <i>Nuestro Juramento</i> was not present. The biggest problem spot is the third movement of <i>Vasija de Barro</i> , but this will be cleaned in the next rehearsal. It was decided that the trumpet would use a Harmon Mute during <i>Nuestro Juramento</i> . Two more rehearsals should be sufficient before the final performance.

This work would have continued, with the aim to polish the pieces and have a performance, yet due to the COVID-19 outbreak rehearsals could not be held. If the regular class schedule had occurred, two or three more rehearsals would have been scheduled and then a live performance given on April 5, 2020.

Discussion

Overall, the results of the arrangement process were well received. The musicians enjoyed playing the music during rehearsals and I got many positive reviews from the other students. During rehearsals, I was able to take suggestion from the ensemble members that would make the score more readable or playable. The only section throughout all three pieces that gave many of the students trouble was a polyrhythmic section towards the end of *Vasija de Barro* where the musicians had to count quarter notes in 6/8 time, as can be seen in Musical Example No. 26.

Musical Example No. 26. Vasija De Barro, m. 132-145, Polyrhythm

The musical score for *Vasija De Barro*, measures 132-145, is presented in 6/8 time. It features a complex polyrhythmic pattern. The instruments include Timpani, Maracas, Soprano, Alto, Tenor, Bass, Violin 1, and Violin 2. The lyrics are: Yo qui - ero que a mi en - tie - tren como a mis an - te - pa - sa - dos de ti naci y a ti vuel - vo ar - ci - lla va - so de ba - rro.

Although I received many positive comments from the other students I was working with, I lost motivation and creative inspiration over the duration of this project. Generally, when I arrange I listen to many different versions and covers of a song to form a better idea of what direction I want the piece to go in. Due to the lack of variety in recordings available (particularly a lack thereof with *Corazón Herido*) it was hard for me to get an understanding of the original work and very difficult to decide how I wanted to create my own story out of them. If I had a chance to do this project again, I would try arranging a song, teaching it, and then starting another arrangement so I had a chance to take a creative break rather than trying to come up with new musical ideas for months in a row.

This project experience was taxing and due to the circumstances, not as rewarding as I had hoped. Research proved to be challenging, as very few studies have been conducted on Ecuadorian music, and even less of it is in English. The book *Whose National Music?* was very helpful, but it is hard to come up with a thesis that is not re-writing ideas expressed in the book. Even after consulting a research librarian, a music library, having a discussion with a music librarian and speaking to people familiar with Ecuadorian or Latin American music, I was disappointed in the lack of detailed information I was able to come across. There was a small amount of information I could find through research, so I felt I was very limited in the pieces I was able to arrange. This attributed to the creative block mentioned previously.

If I had the opportunity to do this project again, I would have broadened its scope to include other countries that have Andean roots, such as Peru and Colombia. This would have weakened the personal connection to the project, but it would have given me opportunities to find more detailed studies and the breadth to find pieces to arrange that inspired me more. Having more resources would also make it easier to write a paper. I would have also managed my time more appropriately, as this double major was much more work than the typical 4/3 credit MQP. Despite the circumstances, I believe I did the best that I could with this project and if nothing else, brought more cultural awareness to the WPI community and shed light on an area of music that needs to be given more academic attention.

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Appendix

Appendix A: Vasija de Barro

Vasiya de Barro

♩ = 68

Flute 1

Flute 2

Timpani
G, B, E

Marimba
pp
mf *mp*

Soprano

Alto

Tenor

Bass

Violin 1
pizz.
pp

Violin 2
pizz.
pp

Viola
pp
pizz.

Cello
pp
pizz.

Bass
pp

10

Fl. 1

Fl. 2

Timp.

Mrm.

S.

A.

T.

B.

Vln. 1

Vln. 2

Viola

Cello

Bass

sfp

p

mp

arco

18

Fl. 1 *f*

Fl. 2

Timp. 4 8

Mrm. *p*

S. *mf*

A.

T.

B.

Vln. 1 *mf*

Vln. 2 *mf*

Viola *mf*

Cello *mf*

Bass *f*

26

Fl. 1

Fl. 2

Timp.

Mrm.

S.

A.

T.

B.

Vln. 1

Vln. 2

Viola

Cello

Bass

f

12

40

Fl. 1

Fl. 2

Timp.

Mrm.

S.

A.

T.

B.

Vln. 1

Vln. 2

Viola

Cello

Bass

8

12

47

Fl. 1

Fl. 2

Timp.

Mrm.

S.

A.

T.

B.

Vln. 1

Vln. 2

Viola

Cello

Bass

mf

mf

Yo

arco

arco

Detailed description: This page of a musical score covers measures 47 to 50. The key signature is one sharp (F#) and the tempo is marked as quarter note = 48. The score includes parts for Flute 1 and 2, Timpani, Mridangam, Soprano, Alto, Tenor, Bass, Violin 1 and 2, Viola, Cello, and Bass. Measures 47-49 show active music for the woodwinds and strings, while the vocal soloist (Soprano) is silent. In measure 50, the vocal soloist has a short melodic phrase starting on a whole note, marked *mf*. The Alto part has a vocalization 'Yo' on a quarter note in measure 50. The Mridangam part has a complex rhythmic pattern in measures 47-49, including a *mf* dynamic marking. The string parts (Violins, Viola, Cello, Bass) have a consistent rhythmic accompaniment, with 'arco' markings for the Cello and Bass in measure 49.

54

Fl. 1

Fl. 2

Timp.

Mrm.

S.

A.

T.

B.

Vln. 1

Vln. 2

Viola

Cello

Bass

quieroque a mi en - tie-rren comoa mis an-te - pas - a-dos *mf*

Yo quieroque a mi en - tie-rren comoa

60

Fl. 1

Fl. 2

Timp.

Mrm.

S.

A.

T.

B.

Vln. 1

Vln. 2

Viola

Cello

Bass

mf

en el vien-tre.os-curo y fres-co de una vas - i - ja de ba-rro

vien-tre.os-curo y fres-co de una vas - i - ja de ba-rro Cuan-

mis an-te - pas - a-dos vien-tre.os-curo y fres-co de una vas - i - ja de ba-rro

66

Fl. 1

Fl. 2

Timp.

Mrm.

S.

A.

T.

B.

Vln. 1

Vln. 2

Viola

Cello

Bass

Cuan - do la vi-da se pie-rda tras una cor-ti-na de

do la vi-da se pie-dra tras una cor-ti-na de an-os Cuan - do la vi-da se pie-rda tras una cor-ti-na de

Cuan - do la vi-da se pie-rda traas una cor-ti-na de

Cuan - do;a vi-da se pie-rda tras una cor-ti-na de

73

Fl. 1

Fl. 2

Timp.

Mrm.

S.

A.

T.

B.

Vln. 1

Vln. 2

Viola

Cello

Bass

an-os vi-vi - ran a flor de tiem-pos a-mor - es y des-en - ga-nos

an-os vi-vi - ran a flor de tiem-pos a-mor - es y des-en - ga-nos

an-os vi-vi - ran a flor de tiem-pos a-mor - es y des-en - ga-nos Ar - cilaco-ci-da y du-ra al-ma

an-os vi-vi - ran a flor de tiem-pos a-mor - es y des-en - ga-nos

80

Fl. 1

Fl. 2

Timp.

Mrm.

S.

A.

T.

B.

Vln. 1

Vln. 2

Viola

Cello

Bass

Ar - cillaco-si-da y du-ra al-ma de ver-des coll - a-dos luz y san-gre de mis

Ar - cillaco-ci-da y du-ra al-ma de ver-des coll - a-dos luz y san-gre de mis

de ver-des coll - a-dos Ar - cillaco-ci-da y du-ra al-ma de ver-des coll - a-dos luz y san-gre de mis

Ar - cillaco-ci-da y du-ra al-ma de ver-des coll - a-dos luz y san-gre de mis

87

Fl. 1

Fl. 2

Timp.

Mrm.

S.
hom-bres solde mis an-te - pa - sa-dos De tinaciy a ti vuel-vo ar-ci - lla va-so de ba-rro de

A.
hom-bres solde mis an-te - pa - sa-dos De

T.
8 hom-bres solde mis an-te - pa - sa-dos De

B.
hom-bres solde mis an-te - pa - sa-dos De

Vln. 1

Vln. 2

Viola

Cello

Bass

94

Fl. 1

Fl. 2

Timp.

Mrm.

S.

A.

T.

B.

Vln. 1

Vln. 2

Viola

Cello

Bass

ti naci y a ti vuel-vo ar-ci lla va-so de ba-rro con mi muer - te vuel - vo a ti a tu pol-vo en - a -

va - so ba - rro vuel - vo en - a - mor -

va - so - ba - rro vuel - vo en - a - mor -

va - so ba - rro vuel - vo en - a - mor -

va - so ba - rro vuel - vo en - a - mor -

109

Fl. 1

Fl. 2

Timp.

Mrm.

S.

A.

T.

B.

Vln. 1

Vln. 2

Viola

Cello

Bass

The image shows a page of a musical score, numbered 109 at the top left. It contains staves for various instruments and voices. The woodwind section includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Timpani (Timp.), and Mridangam (Mrm.). The vocal section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola, Cello, and Bass. The score is written in a key signature of one sharp (F#) and a common time signature. The woodwinds and strings have various dynamics and articulations, including accents, slurs, and dynamic markings like *p*, *mf*, and *sim.*. The vocal staves are mostly empty, indicating that the vocalists are silent during these measures. The page number 17 is located at the bottom right.

116

Fl. 1

Fl. 2

Timp.

Mrm.

S.

A.

T.

B.

Vln. 1

Vln. 2

Viola

Cello

Bass

mf

f

mf

f

f

146

Fl. 1

Fl. 2

Timp.

Mrm.

S.

A.

T.

B.

Vln. 1

Vln. 2

Viola

Cello

Bass

mf

f

mp

mp

mp

mp

160

Fl. 1

Fl. 2

Timp.

Mrm.

S.

A.

T.

B.

Vln. 1

Vln. 2

Viola

Cello

Bass

f

V

V

V

V

V

176

173

Fl. 1

Fl. 2

Timp.

Mrm.

S.

A.

T.

B.

Vln. 1

Vln. 2

Viola

Cello

Bass

mf

pizz.

mf

Detailed description: This is a page of a musical score for measures 173 through 176. The score is arranged in a system with ten staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef with a key signature of one sharp (F#). Flute 1 has a melodic line starting in measure 173, while Flute 2 has a more rhythmic accompaniment. The next two staves are for Timpani (Timp.) and Mridangam (Mrm.), both in bass clef, showing a steady rhythmic pattern. The next four staves are for the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), all in their respective clefs and key signature, but they are mostly silent with rests. The bottom four staves are for the string section: Violin 1 (Vln. 1) in treble clef, Violin 2 (Vln. 2) in treble clef, Viola in alto clef, and Cello in bass clef. The Bass part is in bass clef and includes a 'pizz.' (pizzicato) marking. Dynamic markings include 'mf' (mezzo-forte) in measures 173, 174, and 176. A 'pizz.' marking is present in measure 174 for the Bass part.

182

Fl. 1

Fl. 2

Timp.

Mrm.

S.

A.

T.

B.

Vln. 1

Vln. 2

Viola

Cello

Bass

sim.

mf

190

Fl. 1

Fl. 2

Timp.

Mrm.

S.

A.

T.

B.

Vln. 1

Vln. 2

Viola

Cello

Bass

mf

mf

sim.

sim.

pizz.

197

Fl. 1

Fl. 2

Timp.

Mrm.

f

S.

A.

T.

B.

Vln. 1

Vln. 2

Viola

Cello

Bass

f

pizz.

sim.

pizz.

Fl. 1
Fl. 2
Timp.
Mrm.
S.
A.
T.
B.
Vln. 1
Vln. 2
Viola
Cello
Bass

f

Detailed description: This page of a musical score covers measures 204 through 210. The score is arranged in a system with 14 staves. The top four staves are for woodwinds: Flute 1 and Flute 2 (treble clef, key signature of one sharp), Timpani (bass clef), and Marmoset (bass clef). The next four staves are for vocalists: Soprano, Alto, Tenor, and Bass (all treble clef, key signature of one sharp). The bottom six staves are for strings: Violin 1 and Violin 2 (treble clef), Viola (alto clef), Cello (bass clef), and Bass (bass clef). The woodwinds and vocalists are mostly silent, indicated by horizontal lines. The Marmoset part features a rhythmic pattern of eighth notes and rests, with a dynamic marking of *f* (forte) starting in measure 209. The string section is active throughout, with Violins 1 and 2 playing eighth-note patterns, Viola and Cello playing similar patterns, and Bass playing a steady eighth-note accompaniment.

211

Fl. 1

Fl. 2

Timp.

Mrm.

S.

A.

T.

B.

Vln. 1

Vln. 2

Viola

Cello

Bass

Fl. 1

Fl. 2

Timp.

Mrm.

S.

A.

T.

B.

Vln. 1

Vln. 2

Viola

Cello

Bass

Detailed description: This page of a musical score covers measures 219, 220, and 221. The score is for a symphony or concert band. The key signature is one sharp (F#), and the time signature is 4/4. The instruments are arranged in a standard orchestral layout. Flutes 1 and 2, Mridangam, Soprano, Alto, Tenor, and Bass vocal parts, Violins 1 and 2, Viola, Cello, and Bass are all present. Measures 219 and 220 show mostly rests for the woodwinds and strings, with the Timpani playing a rhythmic pattern of quarter notes. In measure 221, the Viola, Cello, and Bass have more active parts, while the other instruments remain mostly at rest.

Appendix B: Corazón Herido

Corazon Herido

Arr. Sarah Butts

$\text{♩} = 120$

Woodwind Section:
B \flat Clarinet 1
B \flat Clarinet 2
B \flat Trumpet
Trombone

Vocal Section:
Soprano
Alto
Tenor
Bass

String Section:
Violin 1
Violin 2
Viola
Cello
Bass

pizz.
*pizz. **p***
*pizz. **p***
*pizz. **p***
pizz.
p

10

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Tbn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

17 Clarinet

B \flat Cl. 1

B \flat Cl. 2

B \flat Tpt.

Tbn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

p

mf

mf

mf

mf

mf

23

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Tbn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

mf

f

Ya no con - fio en ti mi co-ra-zon he - ri - do,

p

p

p

p

mp

29

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Tbn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

ya no con - fio en ti mi co-ra-zon he - ri - do

arco

mf

arco

mf

mf

35

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Tbn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

f

mf

mf arco

mf arco

mf

f

42

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Tbn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

The musical score consists of 11 staves. The top two staves are for B♭ Clarinets 1 and 2, both in treble clef with a key signature of one sharp (F#). The next two staves are for B♭ Trumpets and Trombones, both in treble and bass clefs with a key signature of one sharp. The next four staves are for Saxophones: Soprano (treble), Alto (treble), Tenor (treble), and Bass (bass), all with a key signature of one sharp. The bottom five staves are for strings: Violin 1 (treble), Violin 2 (treble), Viola (alto), Cello (bass), and Bass (bass), all with a key signature of one sharp. The score begins at measure 42. The woodwinds and strings play a melodic line with various articulations and dynamics. The woodwinds have slurs and accents, while the strings have slurs and accents. The bass line is particularly active, with many sixteenth notes. The score ends at measure 47.

48

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Tbn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

mf

mf

i - lu-sion dul - ce.i lu sion que tan-to.a me te.has i - do co-ra-zon con - ser-vas tu las

i - lu-sion dul - ce.i lu-sion que tan-to.a me te.has i - do co-ra-zon con - ser-vas tu las

57 Key Change

55

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Tbn.

S.

A.
rui-nas de mi a - mor

T.
rui-nas de mi a - mor

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

62

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Tbn.

S.

A.

T.
8

B.

En - va - no qui - se for - mar un - ni - do

En - va - no qui - se for - mar un - ni - do

Vln. 1

Vln. 2

Vla.

Cello

Bass
8

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Tbn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

a tus en - can - tos vi - vir ren - di - do

a tus en - can - tos vi - vir ren - di - dos con -

Mis i - lu - sion - es fue con -

75

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Tbn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

mo.en fu-gaz sus - pi - ro sin ra-zon le di-ste y.el de de-ci-sion y.ol - vi-do co-ra-zon con-

m.oen fu-gaz sus - pi - ro sin ra-zon le dis-te y.el de de-ci-sion y.ol - vi-do co-ra-zon con-

arco

82 86 ♩ = 180

B \flat Cl. 1
B \flat Cl. 2
B \flat Tpt.
Tbn.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Cello
Bass

ser-vastu las rui-nasde mi a - mor
ser-vastu las rui-nasde mi a - mor
ser-vastu las rui-nasde mi a - mor
ser-vastu las rui-nasde mi a - mor

mf
f
f

94

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Tbn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

8

103

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Tbn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

4

4

mf

mf

mf

mf

8

110

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Tbn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

8

117 12

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Tbn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

12 16

mp

mp

mp

mp

8

131

B \flat Cl. 1

B \flat Cl. 2

B \flat Tpt.

Tbn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

8

138

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Tbn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

8

145

B \flat Cl. 1

B \flat Cl. 2

B \flat Tpt.

Tbn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

154

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Tbn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

163

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Tbn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

8

172

B \flat Cl. 1

B \flat Cl. 2

B \flat Tpt.

Tbn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

8

181

B \flat Cl. 1

B \flat Cl. 2

B \flat Tpt.

Tbn.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cello

Bass

8

Appendix C: Nuestro Juramento

Nuestro Jaramento

Sarah Butts

$\text{♩} = 120$

B \flat Clarinet

B \flat Trumpet

Trombone

Percussion 1

Percussion 2

Alto

Violin 1

Violin 2

Viola

Violoncello

Contrabass

mp *mf*

Maracas

mp

pizz.

mf

8

6

Bb Cl.

Bb Tpt.

Tbn.

Perc. 1

Perc. 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

11

B♭ Cl.

B♭ Tpt.

Tbn.

mf Hi Hat

Perc. 1

Perc. 2

mf Congas

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

15

Bb Cl.

Bb Tpt.

Tbn.

Perc. 1

Perc. 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

19

B♭ Cl.

B♭ Tpt. *f*

Tbn.

Perc. 1
Finger Cymbals

Perc. 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

23

B♭ Cl.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

Detailed description: This is a page of a musical score, measures 23 and 24. The score is for a brass and percussion ensemble. The instruments listed are B♭ Clarinet, B♭ Trumpet, Trombone, Percussion 1 and 2, Alto Saxophone, Violin 1 and 2, Viola, Violoncello, and Contrabass. The key signature is three flats (B♭, E♭, A♭). The time signature is 4/4. In measure 23, the B♭ Trumpet part has a melodic line of eighth notes with slurs. The Percussion 1 part has a rhythmic pattern of eighth notes marked with 'x'. The Percussion 2 part has a rhythmic pattern of eighth notes marked with 'x'. All other instruments have rests. In measure 24, the B♭ Trumpet part continues with a similar melodic line. The Percussion 1 part has a rhythmic pattern of eighth notes marked with 'x'. The Percussion 2 part has a rhythmic pattern of eighth notes marked with 'x'. All other instruments have rests. The page number '23' is at the top left, and the page number '8' is at the bottom left.

29

B♭ Cl.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

A.

tris - te — por - que me ma - ta — tu ca - ri - ta do

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

33

B♭ Cl.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

A.

pe - na — midulcea - mor. Me due - le tan - to. el

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

37

B♭ Cl.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

A.

llan - to que tu de - rra - mas _____ que se lle - na de an -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

41

B♭ Cl.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

A.

gus - tia — mi - co - ra - zon —

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

46

mf

mp

mp

A.

V

V

8

Detailed description: This page of a musical score covers measures 46 to 49. The key signature is B-flat major (two flats). The instruments and their parts are as follows:

- Bb Cl.:** Treble clef, playing a melodic line with eighth and quarter notes, marked *mf*.
- Bb Tpt.:** Treble clef, playing a rhythmic accompaniment of quarter notes, marked *mp*.
- Tbn.:** Bass clef, playing a rhythmic accompaniment of quarter notes, marked *mp*.
- Perc. 1 & 2:** Two staves with a single bar line in each measure, indicating a steady pulse.
- A.:** Treble clef, with a whole rest in each measure.
- Vln. 1 & 2:** Treble clef, playing a rhythmic accompaniment of quarter notes, marked with a *V* (Violin) symbol.
- Vla.:** Alto clef, playing a melodic line with eighth and quarter notes, including a trill in measure 48.
- Vc.:** Bass clef, playing a sustained bass line with a long slur across measures 47 and 48.
- Cb.:** Bass clef, with a whole rest in each measure.

The page number 46 is at the top left, and a page number 8 is at the bottom left.

50

Bb Cl.

Bb Tpt.

Tbn.

Perc. 1

Perc. 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

Detailed description of the musical score: The score is for measures 50 through 53. The key signature is three flats (Bb, Eb, Ab). The time signature is 4/4. The instruments and their parts are: Bb Clarinet (Bb Cl.) with a melodic line; Bb Trumpet (Bb Tpt.) and Trombone (Tbn.) with rhythmic accompaniment; Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) with drumsticks; A. (Alto Saxophone) with a whole rest; Violin 1 (Vln. 1) and Violin 2 (Vln. 2) with rhythmic accompaniment; Viola (Vla.) with a melodic line; Violoncello (Vc.) with a whole note; and Contrabass (Cb.) with a whole rest. The score includes various musical notations such as notes, rests, and articulation marks.

54

Bb Cl.

Bb Tpt.

Tbn.

Perc. 1

Perc. 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

59

Bb Cl.

Bb Tpt.

Tbn.

Perc. 1

Perc. 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

Rhythm Change

62

Bb Cl.

Bb Tpt.

Tbn.

Perc. 1

Perc. 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

Yo su - fro lo.in-de -

8

65

B♭ Cl.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

A.

ci - ble si te.en-tris - te - ces No quie-ro que la

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

69

B♭ Cl.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

A.

du - da te ha - ga llo - rar He - mos ju - ra - do. a -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

73

B♭ Cl.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

A.

mar - nos has - ta la muer - te _____ y si los muer - tos

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

77

B♭ Cl.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

A.

a - man, — des-pues de muer - tos — a - mar-nos mas.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

score

3

80 **80** Final Verse

B♭ Cl. *mf*

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

A.

Si yomue-ro pri - me - ro es tu pro - me - sa

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc.

Cb.

84

B♭ Cl.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

A.

so - bre de mi ca - da ver de - jar ca - er

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

88

B♭ Cl.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

A.

to - do.elllan-to que bro - te de tu tris - te - za

V

V

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

3

8

92

B♭ Cl.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

A.

y que to-dosse.en - te - ren. fui tu que - rer.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 92-95. The key signature has three flats (B♭, E♭, A♭). The time signature is 4/4. The B♭ Clarinet part (measures 92-95) plays a melodic line: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4 (quarter), E4 (half). The B♭ Trumpet and Trombone parts are silent, indicated by a flat line. Percussion 1 plays a rhythmic pattern of four eighth notes marked with an 'x' (cymbal) followed by two eighth notes marked with a '7' (snare). Percussion 2 plays a steady eighth-note accompaniment. The Alto Saxophone part (measures 92-95) plays a melodic line: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4 (quarter), E4 (half). The lyrics 'y que to-dosse.en - te - ren. fui tu que - rer.' are written below the Alto Saxophone staff. The Violin 1 and Violin 2 parts (measures 92-95) play a melodic line: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4 (quarter), E4 (half). The Viola, Violoncello, and Contrabass parts are silent, indicated by a flat line. The Contrabass part has a '8' below the first measure.

96

B♭ Cl.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

A.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Si tu mue-res pri - me - ro ____ yo te pro - me - to ____

100

B♭ Cl.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

A.

que.es - cri-bi-re his - to - ria de nuestro a - mor

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B♭ Cl. [Musical staff with rests]

B♭ Tpt. [Musical staff with rests]

Tbn. [Musical staff with rests]

Perc. 1 [Musical staff with rhythmic notation]

Perc. 2 [Musical staff with rhythmic notation]

A. [Vocal line with lyrics: con to-da.el al-ma lle - na _____ desen-ti - mien - tos _____]

Vln. 1 [Musical staff]

Vln. 2 [Musical staff]

Vla. [Musical staff]

Vc. [Musical staff]

Cb. [Musical staff]

Bb Cl.

Bb Tpt.

Tbn.

Perc. 1

Perc. 2

A.

la.es - cri-bi-re con san - gre - - contin-ta san - gre - - del co-ra - zon

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

112

B♭ Cl.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

A.

la.es - cri-bi-re con san - gre — contin-ta san - gre — del co-ra - zon

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

pizz.

pizz.

pizz.

8