

THE PUERTO RICAN CUATRO AS A DEVICE FOR TRANSCULTURATION:  
A CONTEMPORARY COMPOSITIONAL APPROACH IN *ESTAMPAS DE LA ISLA DEL  
ENCANTO*

by

ANTHONY LUIS SANCHEZ

(Under the Direction of Adrian P. Childs)

ABSTRACT

The Puerto Rican *cuatro* has served as one of the most important musical instruments in the Hispanophone Caribbean. In addition to its national context, this instrument can also function as a tool for promoting and disseminating transculturation in music. In this study, I concentrate my attention on discussing the past and present theories of *transculturation*. By accomplishing this task, I attempt to establish possible connections to this theory and music composition by referring to pivotal moments in Puerto Rican history and using the *cuatro* as a musical guide. Additionally, I provide a more detailed look at the significance and origins of the *cuatro* stringed instrument from the perspective of music composition. I discuss the challenges of classifying the Puerto Rican *cuatro*, as well as explain the rudiments of its notation and range when writing for this instrument. Additionally, I provide readers with explanations concerning contemporary techniques that composers can apply to the *cuatro* in twenty-first century classical music. In order to accurately illustrate the techniques mentioned in this study, I frequently refer to my accompanying chamber piece *Estampas de La Isla del Encanto* (2015-16). Explaining the compositional processes that I adhere to in this work enables readers to explore the musical and

technical approaches that I use and the preexisting compositions that I have followed as models for inspiration.

I focus on three main goals in this study. First, I uncover information (and gaps) about the Puerto Rican cuatro. Second, I discuss the theories and criticisms of transculturation. Lastly, I apply transculturation to the field of music composition by demonstrating the compositional potential of the cuatro as an instrument for contemporary classical music. In addressing these goals, I also provide a condensed history of Puerto Rico (from Pre-Columbian times, to the twenty-first century). I additionally demonstrate that the extant literature concerning the cuatro presents an indirect transcultural narrative about the instrument in Puerto Rican society. In representing the Taino, European, African, and North American impact on the island, I illustrate that all of these cultures have contributed in some form to Puerto Rican history and music culture.

INDEX WORDS: Puerto Rico, Transculturation, Music Composition, Hispanophone Caribbean, Latin American folk instruments

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B.A., Armstrong Atlantic State University, 2011

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A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial  
Fulfillment of the Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2017

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May 2017

## DEDICATION

For the Puerto Rican historians, musicians and instrument makers (both on and off the island)  
who strive to preserve the legacy of their music culture for future generations of people

## ACKNOWLEDGEMENTS

I would like to thank the following people for guiding me towards completing this monumental project. To my parents, specifically my mother, thank you for giving me the confidence to keep researching in times of frustration and working through stress. I also would like to thank my many instructors for the courses that I took from the Latin American and Caribbean Studies Institute (LACSI) at the University of Georgia: especially Lesley G. Feracho, Thomas L. Whigham, Susan Thomas, and Jean Kidula. My project would not have been possible without your expertise in Latin American studies and instrument classification. You have all enabled me to think more critically and approach cultures beyond Europe and the United States from different perspectives.

I thank the people whom I had met in Puerto Rico throughout my research for this dissertation. Thank you to all of the composers I had contacted: Alfonso Fuentes for showing me how to incorporate Puerto Rican musical textures into contemporary classical music, as well as Ernesto Cordero and Raymond Torres-Santos for taking the time and effort to explain how to use the Puerto Rico cuatro instrument within classical contexts and granting me access to their scores. To cuatro makers Jaime Alicea, Ángel Wimbo Rivera Jose Luis Mercado, I offer many thanks for demonstrating the steps behind creating this instrument. Also, I thank members of the Chicago Cuatro Orchestra Jeff Kust and Orlando Rivera for providing me with valuable input and feedback throughout rehearsals. Finally, I would like to thank the Willis family for helping me and my family create indigenous *mayohuacán* drum that I needed for my composition.

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## CHAPTER 1

### INTRODUCTION

The *cuatro*<sup>1</sup> has served as one of the most important musical instruments in the Hispanophone Caribbean. Some contemporary scholars who specialize in this instrument, like Noraliz Ruiz Caraballo, often link the cuatro to notions of cultural and musical identity in both Puerto Rico and the United States.<sup>2</sup> To preserve and disseminate the history and cultural impact of the cuatro in the twenty-first century, organizations like the Puerto Rican Cuatro Project have established themselves as a resource for people curious about this instrument. Additionally, some Puerto Rican scholars have written pedagogical material concerning how to play the cuatro. The 1967 method book by Fransisco López Cruz on cuatro performance and techniques (updated in 2012) provides a good example.<sup>3</sup> It also deserves mention that the cuatro has garnered a national status over the past few years. Since 2002, the Puerto Rican government has designated

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<sup>1</sup> I use the term “cuatro” to refer to the Puerto Rican cuatro and not to other types of cuatros from Latin America.

<sup>2</sup> Juan Sotomayor Pérez, William Cumpiano and Myriam Fuentes. *Cuerdas de mi tierra: Una historia de de los instrumentos de cuerda nativos de Puerto Rico: cuatro, tiple, vihuela y bordonua* (Naguabo, PR: Extreme Graphics, 2013); Noraliz Ruiz Caraballo, *Continuity and Change in the Puerto Rican Cuatro Tradition: Reflections of Contemporary Performance Practice* (Kent, OH: Kent State University, 2015). PhD Dissertation.

<sup>3</sup> Puerto Rican Cuatro Project. “Our Country Music: La Décima Puertorriqueña.” (<http://www.cuatro-pr.org/node/97>, accessed November 28, 2015); Fransisco Lopez Cruz, *Metodo para la enseñanza del cuatro puertorriqueño (Decimoquinta edición)*, (San Juan: PR: Fundación Fransisco Lopez Cruz, 2012).

November 17 as the “Day of the Puerto Rican Cuatro” to honor the respected cuatrismo Tomás Rivera Morales.<sup>4</sup>

In addition to the national context of the instrument, the cuatro can also function as a tool for promoting *transculturation* in music. To stress this point, I refer to the writings of Francisco del Valle Atilas because of how he describes the cuatro. Valle Atilas explains the following in relation to the *jíbaro* (mountain man) rural Puerto Rican musical instruments and culture:

The *maraca* is a kind of rattle of Antillean Indian origin ..., an uncouth and primitive representative of the musical instruments of almost all uncivilized lands. The *güiro* is an unpleasant instrument for ears not accustomed to the dry clatter caused by scraping its grooved surface; there are also derivatives of the guitar and bandurria which invite our consideration. These include the *triple*, a little five-stringed guitar displaying the inexplicable peculiarity of having its first and fifth strings tuned the same, which produces an anomalous combination of notes. The *cuatro* has four double courses of strings and is tuned and played like the bandurria; the *bordonua* has six strings, and the *vihuela* up to ten.<sup>5</sup>

Based on the above description, one can sense the thinly veiled racism and animosity that the Spanish would exhibit towards the rural Puerto Rican people. One can also see how Valle Atilas frowns upon the quality of the musical instruments. He does not stop at these descriptions, however. Concerning the construction of chordophones (string instruments) in Puerto Rico, Valle Atilas pays attention to what he interprets as the regressive physical transformation of Spanish stringed instruments. From a more contemporary perspective, I perceive the alterations of Spanish instruments that Valle Atilas talks about as transcultural. The theory of transculturation explores the significance of the creation of new cultures through fusion. By

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<sup>4</sup> (P. del S. 818), 2002, ley 50 (Reconsiderado), “Para declarar el día 17 de noviembre de cada año como el ‘Día del Cuatro Puertorriqueño y de Don Tomás Rivera Morales (Maso).’ LEY NUM. 50 DE 11 DE ABRIL DE 2002,” <http://www.lexjuris.com/lexlex/leyes2002/lexl2002050.htm> (accessed January 2, 2017).

<sup>5</sup> Francisco del Valle Atilas, “*El campesino puertorriqueño: sus condiciones físicas, intelectuales y morales, causas que las determinan y medios para mejorarlas.*” (San Juan: Tipo de Gonzales Font, 1887), 111,” in *Music in Puerto Rico: A Reader’s Anthology*, Edited and Translated by Donald Thompson (Lanham, MD: Scarecrow Press, 2002), 22.

combining European and Latin American musical instruments and practices, as Valle Atilas describes, the instrument makers in rural Puerto Rico would strive to create new material to add to their culture:

The construction of these instruments obeys no rational artistic concept. Their little material value requires that the *jíbaros* themselves must make them, usually using inappropriate tools. It would be interesting to determine the process of degeneration which our national stringed instruments (eg., from Spain) have experienced in this province. The concepts which govern the construction of guitars and *bandurrias* survive in them, but the lack of tools to make them in the same forms that were brought from Spain has caused imperfections to occur (my parentheses for clarity).<sup>6</sup>

### Purpose of This Study

In the following study, I discuss the past and present theories of transculturation and attempt to establish connections to music composition, referring to pivotal moments in Puerto Rican history and using the cuatro as a musical guide. Additionally, I provide a more detailed look at the significance of this stringed instrument from the perspective of music composition. I discuss the challenges of classifying the cuatro, as well as explain the rudiments of its notation and range, when writing for this instrument. Additionally, I present contemporary techniques that composers can apply to the cuatro in twenty-first century classical music . Throughout this section of the study, I will frequently refer to my chamber piece, *Estampas de La Isla del Encanto* (2015-16), the techniques that I employ in that work and the compositions that I have used as models for inspiration. Wherever necessary, I will also refer to information about the cuatro from correspondence e-mails from members of the Chicago Cuatro Orchestra, who will premiere my accompanying chamber piece [See “Appendix C: *Estampas de La Isla del Encanto* (2015-16): Full Score”].

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<sup>6</sup> Ibid.

With regard to music, I examine the cuatro mainly from an *acoustic* compositional standpoint. This research does not address the possibility for using the instrument within electronic or electroacoustic settings. Discussing electronic and electroacoustic composition goes beyond the scope of this research and serves as a separate topic for future investigation. Additionally, *Estampas de La Isla del Encanto* presents a contemporary musical interpretation of a *condensed* history of Puerto Rico. The piece refers only to significant dates and moments in Puerto Rican history rather than a comprehensive timeline of events. More importantly, *Estampas* serves to reflect the ideas espoused by transculturation through terms and actions associated with this theory. With this said, *Estampas* attempts to avoid musical stereotyping and ethnocentric fallacies by representing the key cultures that comprise Puerto Rico as effectively as possible: the indigenous (Taíno), European (Spanish), African, and the United States of America.

### Structure of This Research

I have divided the information presented in this document into several chapters. In Chapter 2, I divulge information about the cuatro and explain some of the historical gaps associated with this instrument. With Chapter 3, I concentrate on the extant literature concerning the theory of transculturation. I discuss the theorists associated with defining and expanding upon transculturation in the twentieth century from the 1940s to the 1980s. Additionally, I briefly offer critiques of aspects of this theory while simultaneously advocating its significance in relation to music composition. In the same chapter, I also explore more contemporary uses for transculturation from the 1980s to the 2010s. Where appropriate, I also explain this theory in relation to the non-musical arts.

In Chapter 4, I discuss how to apply transculturation to aspects of music composition. I provide a detailed discussion concerning the structure of *Estampas de La Isla del Encanto*, the

related compositions that I have studied as models and the techniques that I have used in the piece. I also mention the challenges related to composing for the cuatro from a contemporary perspective, as well as my collaboration with the Chicago Cuatro Orchestra (an ensemble based in Illinois that specializes in performing Puerto Rican and popular music on the cuatro and other folk instruments native to the Caribbean island).<sup>7</sup> This study features figures, tables and appendices with a complete copy of *Estampas de la Isla del Encanto* and information related to the cuatro, transculturation and the compositional processes for the piece. In discussing these aspects, my research demonstrates that the transcultural elements of the cuatro can serve to advance the musical importance of this instrument from a twenty-first century perspective.

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<sup>7</sup> Chicago Cuatro Orchestra Project, <http://www.theccoproject.org/> (accessed January 11, 2016).

## CHAPTER 2:

### BACKGROUND INFORMATION AND HISTORY ABOUT THE PUERTO RICAN CUATRO

Before going into details about transculturation, I must begin by uncovering information about the cuatro so that readers unfamiliar with the instrument may seek to understand the scope of my research. To accomplish this task, I talk about what type of instrument the cuatro is. I explain how to classify this instrument and discuss the benefits of the classification system that I use in this study. Discussing the tuning system, or set of systems, for the cuatro also proves beneficial. Lastly, I mention the historiographical impact of the cuatro, and address possible inaccuracies or gaps in this history.

#### Categorizing the Puerto Rican Cuatro

Uncovering details concerning the instrumental qualities of the cuatro and its construction requires conducting brief ethnomusicological research in terms of organology, or the study of musical instruments. This aspect proves both necessary and inevitable for this research because it provides a more expansive examination of instrument types. Using a musical instrument classification system, like the one devised by ethnomusicologists Erich M. von Hornbostel and Curt Sachs, one can arrive at a probable and logical hypothesis for categorizing the cuatro. In retrospect, applying the Hornbostel-Sachs system to my research enabled me to think more critically about the kind of chordophone that a cuatro is and how it functions as a musical instrument. Created in the 1910s, the Hornbostel-Sachs system groups Western and non-

Western musical instruments by their appearance and global location. While this system mostly serves archival purposes, as Bruno Nettl indicates in his research, the system excludes many foreign instruments like the cuatro, despite frequent alterations in to the system in academia.<sup>8</sup>

The Hornbostel-Sachs system underwent its most recent update in 2015. This version, devised by Roderic C. Knight, attempts to provide clearer alphabetical and numerical categories with more useful descriptions of instruments from around the world. His approach to the system marks a vast improvement from the original, convoluted version from the 1910s. The “Knight-Revision” also includes categories and subcategories for electronic instruments, like synthesizers.<sup>9</sup> This does not mean, however, that the version of Hornbostel-Sachs by Knight does not contain problems. While the system uses descriptive texts for instruments and categories, Knight does not include any accompanying visual and aural material to aid readers in understanding how the instruments look and sound. Also, in terms of the locations in the descriptions, Knight often does not refer to areas of Latin America. By focusing on instruments found mainly in Africa and Asia, the 2015 update of Hornbostel-Sachs contains some of the same weaknesses as the original.<sup>10</sup>

Knight classifies chordophones in his version of the Hornbostel-Sachs system under section “C.” However, like the original version, these instruments also consist of multiple smaller groups based on chordophone types, shape and performative aspects. To understand where the cuatro would fit into this large section, one would need to skim through the list and

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<sup>8</sup> Bruno Nettl, “Chapter 17: Writing the Meat-and-Potatoes Book: Musical Ethnography,” in *The Study of Ethnomusicology: Thirty-Three Discussions* (Urbana, IL: University of Illinois Press, 2015), 251.

<sup>9</sup> Roderic C. Knight. “The Knight-Revision of Hornbostel-Sachs: A New Look at Musical Instrument Classification,” <http://www.oberlin.edu/faculty/rknight/Organology/KnightRev2015.pdf> (accessed December 17, 2016), 9.

<sup>10</sup> Ibid.

exercise some common sense (e.g., looking at the shape of the cuatro, figuring out how to play it, etc.). Based on these details, and referring to section “C” of the list, the cuatro functions under subsection “C6” (“Lute”). Expanding beyond this initial guess, I also suggest that the instrument be grouped more specifically under subsection C61.21 (“Plucked, Neck attached”).<sup>11</sup>

Based on the visual representation of the cuatro, as shown in Figure 2.1, one can see that the instrument consists of ten strings in five pairs. To produce sound from the cuatro, performers must pluck the strings with either the fingers or a pick. The neck of the cuatro in Figures 2.2 and 2.3 also serves as a section of the instrument attached separately to the body in its construction.



Figure. 2.1: Cuatro, Front (With Strings)

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<sup>11</sup> Ibid., 9, 25.





Figure 2.2: Cuatro Construction, Front (Without Strings)



Figure 2.3: Cuatro, Side of Attached Neck (With Strings)

### Deriving Information About the Cuatro from Cuatro Makers in Puerto Rico

Another way that I located more details about the cuatro stemmed from my research and travels in 2014 and 2015 respectively to different cuatro shops in the mountainous areas of the island. Within this span of time, I witnessed the processes involved in creating a cuatro from three cuatro makers: Jaime Alicea of Vega Baja, Ángel “Wimbo” Rivera of Morovis and José Luis Mercado of Guanica. Some, like Alicea, (an instrument maker best known for his “Dorado” series of cuatros) devised their instruments by hand from wood native to Puerto Rico. Rivera and Mercado, by contrast, often used machinery or technological devices to expedite the construction of each cuatro.<sup>12</sup>

Despite their differences in methodology, I noticed that all three cuatro makers with whom I spoke took great pride in their craftsmanship. They all demonstrated which tools they use and the precision involved in cutting and attaching each respective component of the cuatro. It also deserves mention that Alicea, Rivera and Mercado understood the significance of creating this instrument. For example, these cuatro makers place importance on the type of tree and wood used in cuatro construction: preferably, natural materials from Puerto Rico. The more solid the wood, the better the acoustical quality of the instrument.<sup>13</sup>

The cuatro makers whom I met, did not create their instruments merely for the purposes of achieving fame and monetary gain. They concerned themselves more with preserving the processes and culture of constructing this iconic folkloric instrument for future generations of

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<sup>12</sup> Jaime Alicea “Audio Interview.” June 12, 2014; Ángel “Wimbo” Rivera. “Audio Interview,” June 12, 2014; Jose Luis Mercado. “Audio Interview,” December 21, 2015.

<sup>13</sup> Jaime Alicea “Audio Interview.” June 12, 2014; Ángel “Wimbo” Rivera. “Audio Interview,” June 12, 2014; José Luis Mercado. “Audio Interview,” December 21, 2015.

people. Figures 2.4 through 2.6 show Jaime Alicea, Ángel Rivera and Jose Luis Mercado working in their cuatro shops based in their homes.



Figure 2.4: Jaime Alicea (Vega Baja, PR)



Figure 2.5: Ángel "Wimbo" Rivera (Morovis, PR)



Figure 2.6: José Luis Mercado (Right) (Guanica, PR)

### Uncovering the History of the Cuatro

The previous information about cuatro categorization and construction discussed in this chapter corroborates what other musicologists and ethnomusicologists have found about the cuatro. In her description, Noraliz Ruiz-Caraballo defines the instrument in a similar manner. She devotes her attention to the physical appearance of the cuatro by describing its shape and the number of strings, aspects which I will mention later in this study:

The Puerto Rican *cuatro* is a ten-stringed lute that has been frequently used in the island's folk and popular music expressions since the first half of the twentieth century. Its shape as well as number of strings has changed from a keyhole-shaped lute with four strings to a violin shaped with ten strings....<sup>14</sup>

In addition to the aspects about the cuatro mentioned above, one must also consider the history of this instrument. This task presents a series of conundrums concerning the quantity of extant sources and the accuracy of this information. Many details concerning the history of the

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<sup>14</sup> Noraliz Ruiz Caraballo, "Chapter 1: Introduction," in *Continuity and Change in the Puerto Rican Cuatro Tradition: Reflections of Contemporary Performance Practice* (Kent, OH: Kent State University, 2015), PhD Dissertation, 1.

cuatro produce scarce or convoluted factual results. Although some sources from the nineteenth century describe the cuatro in their work, like Manuel Alonso and Fransisco del Valle Atilés, they go no farther than mentioning the instrument in vague or ethnocentric terms. As I will explain in more detail in Chapter 3 in relation to transculturation, readers should treat sources from this time period with suspicion and not as definitive material.<sup>15</sup>

In a similar manner, some scholars from the twentieth century do not attempt to explain the history behind the cuatro. Based on what I have encountered in my research, a multitude of sources from the early to middle portion of that century either rely on speculation or repeat the same information from nineteenth-century sources.<sup>16</sup> María Luisa Muñoz Santaella provides interesting, albeit questionable, material about the cuatro in her research from the 1950s about Puerto Rican music. Although she does not focus on the origins of the cuatro, Muñoz Santaella does provide details about an ancestor to the cuatro called the *jabao* (sometimes called the *babao*). She claims that the Taíno Indians developed this earlier chordophone instrument, referring to sources from Pedro Mártir de Anglería and Fernando Ortiz (the latter of whom I will discuss in greater detail in Chapter 3 because of his contributions to the theory of transculturation).<sup>17</sup>

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<sup>15</sup> Manuel Alonso, “Escena V. Bailes de Puerto-Rico,” in *El gíbaro: Cuadro de costumbres de la isla de Puerto-Rico* (Barcelona: D. Juan Oliveres, 1849) 55-68, [http://www.metro.inter.edu/facultad/esthumanisticos/ceimp/digital\\_book/Alonso%20Manuel-1849-El%20G%C3%ADbaro%20Cuadro%20de%20costumbres%20de%20la%20isla%20de%20Puerto%20Rico.pdf](http://www.metro.inter.edu/facultad/esthumanisticos/ceimp/digital_book/Alonso%20Manuel-1849-El%20G%C3%ADbaro%20Cuadro%20de%20costumbres%20de%20la%20isla%20de%20Puerto%20Rico.pdf) (accessed April 14, 2015); Fransisco del Valle Atilés, “*El campesino puertorriqueno: sus condiciones físicas, intelectuales y morales, causas que las determinan y medios para mejorarlas.*” (San Juan: Tipo de Gonzales Font, 1887), 111,” in *Music in Puerto Rico: A Reader’s Anthology*, Edited and Translated by Donald Thompson (Lanham, MD: Scarecrow Press, 2002), 22.

<sup>16</sup> Fernando Callejo Ferrer, *Musica y músicos puertorriquenos*, (San Juan, PR: Editorial Coqui, 1971); María Cadilla de Martínez, *Costumbres y tradicionalismos de mi tierra*. (PR: Imprenta Venezuela, 1938).

<sup>17</sup> María Luisa Muñoz Santaella, “I. Aboriginal Musical Life,” in *Music in Puerto Rico* (New York: Teachers College, Columbia University, 1958), 14-15, PhD. Dissertation.

More contemporary sources from the twenty-first century express skepticism over the connection to the Taínos in the cuatro historiography. Juan Sotomayor Pérez, William Cumpiano and Myriam Fuentes doubt the credibility of the jabao because no records indicate that Taíno societies had incorporated stringed instruments into their music culture. Sotomayor Pérez, Cumpiano and Fuentes base their answer on over twenty years of research on the Puerto Rican cuatro (1990 to 2011), as well as their experience in journalism and instrument making.<sup>18</sup> While the Puerto Rican Cuatro Project website addresses the same issue about the jabao, the constant citation and refutation of this instrument presents a glaring problem. While these authors perceive the accounts of the jabao as editorial mistakes in record-keeping from the time of European Conquest, they also indicate that they cannot *disprove* the existence of this instrument.<sup>19</sup>

Uncovering more details about the cuatro presents complications because this process reveals other inconsistencies in its recorded history. Most sources begin with the nineteenth century and continue from this point in time. Others attempt to establish logical connections between the cuatro and more ancient chordophone instruments. For instance, Juan Sotomayor Pérez, William Cumpiano and Myriam Fuentes link the early form of the Puerto Rican cuatro to the Persian *dotar*, the Greek *lyre* and other plucked chordophones. Based on their research, they demonstrate that these instruments share the same shape as what they call the *cuatro antiguo* (“antique cuatro” or “early cuatro”). They note that the body of these instruments features an

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<sup>18</sup> Juan Sotomayor Perez, William Cumpiano and Myriam Fuentes. “6. El Cuatro Antiguo,” in *Cuerdas de mi tierra: Una historia de de los instrumentos de cuerda nativos de Puerto Rico: cuatro, tiple, vihuela y bordonua* (Naguabo, PR: Extreme Graphics, 2013), 129-158.

<sup>19</sup> Ibid.; Puerto Rican Cuatro Project, “Other Puerto Rican Strings,” <http://www.cuatro-pr.org/node/79> (accessed January 5, 2017).

angular, trapezoidal top and curved bottom.<sup>20</sup> Other, more basic descriptions about the origins of the Puerto Rican cuatro often rely on misinformation and explain little to nothing about the instrument. In trying to dispel one common misconception about the cuatro, the Puerto Rican Cuatro Project states the following general description. The group finds the description problematic because it contains many factual gaps:

The popular account that seeks to explain the Puerto Rican cuatro's evolution goes something like this: the cuatro first appeared as a rustic four-stringed instrument—hence it's (sic.) name—and as the centuries passed, Puerto Ricans progressively added more strings to it, culminating ultimately in the modern ten-stringed instrument. The explanation appears to have a neat logic to it, but we have discovered that this is a myth....<sup>21</sup>

The conflicting historical information presented so far omits one crucial detail. Realizing that Puerto Rico had served as a Spanish colony and imperial post from the 1490s until the 1890s, one cannot ignore the absence of four centuries of Puerto Rican history: specifically, with regards to the cuatro. This does not mean that scholars have not tried to fix this problem. In discussing the origins of the Puerto Rican cuatro, Noraliz Ruiz-Caraballo attempts to establish connections with the Spanish chordophone instruments like the *vihuela* in the 1500s.<sup>22</sup>

In terms of other historical information about the cuatro, the few sources available that discuss this instrument confirm what Noraliz Ruiz-Caraballo indicates about the cuatro consisting of four strings. However, the Puerto Rican Cuatro Project also mentions more variants of this chordophone instrument. This organization stresses that people should *not* perceive the

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<sup>20</sup> Juan Sotomayor Pérez, William Cumpiano and Myriam Fuentes. “6. El Cuatro Antiguo,” in *Cuerdas de mi tierra: Una historia de los instrumentos de cuerda nativos de Puerto Rico: cuatro, tiple, vihuela y bordonua* (Naguabo, PR: Extreme Graphics, 2013), 129-158.

<sup>21</sup> Puerto Rican Cuatro Project, “The Two Puerto Rican Cuatro Traditions.” <http://cuatro-pr.org/node/70> (accessed December 20, 2016).

<sup>22</sup> Noraliz Ruiz Caraballo, “Chapter Two: The Origins of the Puerto Rican Cuatro,” in *Continuity and Change in the Puerto Rican Cuatro Tradition: Reflections of Contemporary Performance Practice* (Kent, OH: Kent State University, 2015), PhD Dissertation, 20-36.

cuatro as a singular instrument that underwent frequent transformations throughout history. Instead, they discuss the evolution of this instrument within the parameters of the “early cuatro,” “modern cuatro” and multiple instrumental types.<sup>23</sup>

Tables 2.1 and 2.2 feature details concerning the different versions of the Puerto Rican cuatro. I have derived much of the information for these tables from the research provided by the Puerto Rican Cuatro Project and the work of Sotomayor Pérez, Cumpiano and Fuentes. Their input serves as a small number of sources that have tried to present as much information about the Puerto Rican cuatro as possible. One should not, however, perceive this extensive table as definitive in scope. For the purpose of this study, I briefly discuss and critique the information provided by Sotomayor Pérez, Cumpiano, Fuentes and others about the Puerto Rican cuatro. As I indicate in my analysis, many of their details indirectly refer to a musical transculturation on the island.

Some of the information presented in the tables proves beneficial, like the insight on the shape and acoustics for each instrument. In describing the “Modern Cuatro” in Table 2.2, for instance, the Puerto Rican Cuatro Project refers to the same violin-shaped body of the cuatro that Noraliz Ruiz Caraballo mentions in her research.<sup>24</sup> However, I find some of the details in these tables perplexing. At first glance, it seems doubtful that the Puerto Rican cuatro would have an African connection. Most scholars who discuss Afro-Puerto Rican history often do so in relation to the Puerto Rican economy and slavery on the island in the colonial period.<sup>25</sup> With regard to this last topic and music, scholars often talk more about the impact of the *bomba*: a “call-and-

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<sup>23</sup> Puerto Rican Cuatro Project, “The Two Puerto Rican Cuatro Traditions,” <http://cuatro-pr.org/node/70> (accessed December 20, 2016).

<sup>24</sup> Ibid.; Noraliz Ruiz Caraballo, “Chapter 1: Introduction,” in *Continuity and Change in the Puerto Rican Cuatro Tradition: Reflections of Contemporary Performance Practice* (Kent, OH: Kent State University, 2015), PhD Dissertation, 1.

<sup>25</sup> David M. Stark, “Rescued from Their Invisibility: The Afro-Puerto Ricans of Seventeenth-and-Eighteenth Century San Mateo de Congrejos, Puerto Rico.” *The Americas* 63, No. 4 (2007).



Table 2.1: Categories of Cuatros  
(Information derived from Puerto Rican Cuatro Project and *Cuerdas de mi tierra*)<sup>26</sup>

<b>Puerto Rican Cuatro Category</b>	<b>Puerto Rican Cuatro Type</b>	<b>Intervallic Tuning/Acoustics (From bottom to top)</b>	<b>Brief Description</b>	<b>Problem(s)</b>
<b>Early</b>	Four-String	A E a d (5-4-4)  Difficult to determine which tuning system that this instrument uses  Thirteenth century tuning method: tuning the top three strings and leaving the bass “A” as a pedal tone	One of the oldest forms of the Puerto Rican cuatro, with strings composed of gut  Physical appearance of body—angular (trapezoidal) top and curved bottom	Limited tuning and range
	Eight-String	AA EE aa dd (Unison)	Precursor to the “modern cuatro”  Doubled the amount of strings from the “four-string cuatro”	Limited tuning and range  Limited repertoire  Short lifespan

<http://www.jstor.org/stable/4491299> (accessed October 30, 2016); *Slave Families and the Hato Economy in Puerto Rico* (Gainesville, FL: University Press of Florida, 2015).

<sup>26</sup> Puerto Rican Cuatro Project, “The Two Puerto Rican Cuatro Traditions.” <http://cuatro-pr.org/node/70> (accessed December 20, 2016); Juan Sotomayor Perez, William Cumpiano and Myriam Fuentes. *Cuerdas de mi tierra: Una historia de de los instrumentos de cuerda nativos de Puerto Rico: cuatro, tiple, vihuela y bordonua* (Naguabo, PR: Extreme Graphics, 2013).

<b>Modern</b>	Ten-String— Developed from the 1880s, to the twenty-first century—exists in two main versions as the “Early Modern Cuatro” and “Cuatro Moderno (Cuatro Aviolinado)”—use the same tuning	B E A D G (4-4-4-4)	<p>Created by the <i>jibaros</i> (mountain men), who migrated from the rural areas of Puerto Rico to the metropolitan areas—modeled after Spanish (European) instruments (citaras, laudes, etc.).</p> <p>Possible reference to “Early Modern” Puerto Rican cuatro from Fransisco del Valle Atilas (1887)—ethnocentric commentary on the crude construction of Puerto Rican instruments<sup>27</sup></p> <p>“Cuatro Aviolinado” nicknamed for the violin shaped body of instrument—features metal strings—used in Puerto Rico since the 1930s</p>	<p>Difficult instrument to tune, perhaps because of the string doubling</p> <p>When composing for this instrument, one must exercise caution because the instrument sounds one octave <i>lower</i> than written.</p> <p>Although tablature is possible for this instrument, the Puerto Rican composers with whom I have corresponded (Raymond Torres Santos and Ernesto Cordero) do not use it when writing classical music for the cuatro.<sup>28</sup></p>
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<sup>27</sup> Juan Sotomayor Pérez, William Cumpiano and Myriam Fuentes. “6. El Cuatro Antiguo,” in *Cuerdas de mi tierra: Una historia de de los instrumentos de cuerda nativos de Puerto Rico: cuatro, tiple, vihuela y bordonua* (Naguabo, PR: Extreme Graphics, 2013), 129-158.

<sup>28</sup> Ernesto Cordero, E-mail message to composer, August 25, 2016; Raymond Torres-Santos, E-mail message to composer, October 19, 2015.

Table 2.2: More Cuatro Types

<b>Cuatro Type</b>	<b>Description</b>
Jabao/Babao (?)	<p>Claimed by some Spanish chroniclers and Latin American musicologists in the past as a chordophone belonging to the Taínos<sup>29</sup></p> <p>Insufficient evidence to support this claim, but also little to no evidence to refute it<sup>30</sup></p>
Gourd Cuatro	<p>“... made from dried gourds proliferated during remote times in cultures of ancient West African civilizations.”<sup>31</sup></p> <p>The Puerto Rican Cuatro Project speculates that cuatros may have been created this way based on “... the cultural memories of enslaved West Africans that were brought to the Island before the twentieth century....”<sup>32</sup></p> <p>Not mentioned in most books about Afro-Puerto Rican music culture, but on display as a replica in the Teodoro Vidal Collection at the Smithsonian<sup>33</sup></p>
Soft-waisted “Southern” Cuatro	<p>Body of the “Eight-String Cuatro” (c. 1920-1940) developed by cuatro maker Juan Olivera (Yauco)</p>
Cuatro “Families”: Cuatro Soprano, Tenor, Alto, and Bass	<p>Cuatro orchestra from the 1950s created by Maestro Jorge Rubino and the Puerto Rican Institute of Culture (Instituto de Cultura Puertorriqueña)</p> <p>Modeled after a traditional orchestra: intended to adapt classical music and instruments for cuatros</p> <p>Leading Members/Directors: Antonio Rodriguez Navarro and Cristobal Santiago</p> <p>Concept first posited and planned in the 1930s and 40s, but forced to disband in the 1950s due of lack of funding<sup>34</sup></p>

<sup>29</sup> Maria Luisa Muñoz Santaella, “I. Aboriginal Musical Life,” in *Music in Puerto Rico: A Report of a Type-C Project* (New York: Teachers College, Columbia University, 1958), 14-15, PhD. Dissertation.

<sup>30</sup> Juan Sotomayor Pérez, William Cumpiano and Myriam Fuentes. “6. El Cuatro Antiguo,” in *Cuerdas de mi tierra: Una historia de de los instrumentos de cuerda nativos de Puerto Rico: cuatro, tiple, vihuela y bordonua* (Naguabo, PR: Extreme Graphics, 2013), 129-158.

<sup>31</sup> Puerto Rican Cuatro Project, “The Two Puerto Rican Cuatro Traditions.” <http://cuatro-pr.org/node/70> (accessed December 20, 2016).

<sup>32</sup> Ibid.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid.

“Seis” (?)	<p>Listed by the Puerto Rican Cuatro Project as a revised version of the Puerto Rican cuatro, which features 6 pairs of strings</p> <p>Although this instrument is most commonly used in Cuba, the Cuatro Project has neglected to mention this crucial detail.</p> <p>Instead, this organization focuses on <i>why</i> some performers have chosen to play the seis over the ten-string cuatro:</p> <ol style="list-style-type: none"> <li>1) It most closely resembles a 12-String Guitar.</li> <li>2) This instrument is more accessible because it is easier to tune when compared to the 10-String Cuatro.</li> <li>3) The sixth pair of strings on the seis can either add more treble or more bass “... according to the preference of the purchaser.”<sup>35</sup></li> </ol>
“Cuatro Sonero”	<p>Created by Cristobal Santiago, this type of Puerto Rican cuatro includes fifteen strings total: divided into “... five triple-string courses ...”<sup>36</sup></p>

response” music and dance involving groups of people. Salvador E. Ferreras and Basilio Serrano write extensively about the dissemination of *bomba* in Puerto Rico and the United States respectively, as well as the percussion instruments and rhythms involved. Luis M. Díaz Soler and Luis A. Figueroa, by contrast, briefly discusses the bomba as a tool for Afro-Puerto Rican slaves: either as a communal activity, or to protest the atrocities of their Spanish masters.<sup>37</sup>

While these authors do not mention a cuatro crafted from gourds, the Puerto Rican Cuatro Project bolsters their argument for the existence of such an instrument by showing an example of one housed in the Smithsonian. The electronic version of the Teodoro Vidal Collection, which specializes in archiving Puerto Rican artifacts, features what looks like a replica of a gourd

<sup>35</sup> Ibid.

<sup>36</sup> Ibid.

<sup>37</sup> Luis M. Díaz Soler, “Capítulo VIII: Amos y Mayores (Vida en las haciendas), in *Historia de la esclavitud Negra en Puerto Rico (Cuarta edición)* (Rio Piedras, PR: Editorial Universitaria, Universidad de Puerto Rico, 1974), 167-198; Luis A. Figueroa, “7. Conflicts and Solidarities on the Path to Proletarianization,” in *Sugar, Slavery, and Freedom in Nineteenth-Century Puerto Rico* (Chapel Hill, NC: University of North Carolina Press, 2005), 175-199.

cuatro acquired in 1997. The descriptive caption for the gourd cuatro in this collection is presented on the following page. Notice, however, that some of the information in the caption also retreads on the mythologized historiography of the cuatro:

The modern *cuatro* is a five double-string guitar-like instrument used to play *música jíbara*, Puerto Rican country music. In this unusual example, the dried, woody fruit of the *higüero* tree, a material more commonly used in the fabrication of maracas or *güiros*, comprises the main body of the instrument. The archaic *cuatro* had only four strings (sometimes doubled), like the example here. In the early 20th century, Puerto Rican musicians on the northern part of the island revamped the *cuatro* and added up to six more metal strings to allow for heightened virtuosity.<sup>38</sup>

At one point on website, the Puerto Rican Cuatro Project refers to the chordophone instrument known as the *seis* as related to the cuatro. They perceive the *seis*, which features six pairs of strings, as another version of the cuatro. Although the *seis* is most commonly used in Cuba, the Puerto Rican Cuatro Project does not mention this crucial detail. Instead, this organization focuses on why some performers choose to play the *seis* over the ten-string cuatro:

Some musicians have asked for them (*seis*) because they want to broaden the instrument's range higher or lower. Others were guitarists who simply wanted to tune it and play it like a guitar without having to learn the cuatro's distinctive tuning. The sixth course is either an additional treble course or an additional course in the bass, according to the preference of the purchaser (my parentheses for clarity) ....<sup>39</sup>

Based on the information that I have found about the Puerto Rican cuatro, I can discern several significant points. First, scholars and specialists on Puerto Rican music describe the cuatro in terms of a nationalist context. Second, classifying the cuatro through the Hornbostel-Sachs system and talking to instrument makers provide a methods for uncovering details about the instrument. Third, the historical aspect of the cuatro presents many factual problems that

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<sup>38</sup> Vision of Puerto Rico: The Teodoro Vidal Collection. "Cuatro," <http://amhistory.si.edu/vidal/collection/?id=602451> (accessed December 22, 2016).

<sup>39</sup> Puerto Rican Cuatro Project, "The Two Puerto Rican Cuatro Traditions," <http://cuatro-pr.org/node/70> (accessed December 20, 2016).

have yet to be addressed and resolved. Lastly, and most important, many researchers who explore the cuatro do so by expressing a transcultural narrative about the instrument in Puerto Rican music culture (Taíno, European and African). However, in discussing these narratives, they do not directly mention transculturation as a contributing factor to the Puerto Rican cuatro. Additionally, they often tend to discuss these distinct cultures as separate entities that contribute to and comprise Puerto Rican culture. I posit in this study and *Estampas de La Isla del Encanto* that *all* of these cultures matter when one considers the transcultural impact of the cuatro.

To understand why I view transculturation as a practicable model for comprehending the cuatro and Puerto Rican culture, I devote the next chapter of this study to presenting a detailed discussion about the literature concerning transculturation as a theoretical model. I provide information concerning the scholars who developed and expanded transculturation, as well as describe what this theory denotes in more specific terms. Following this process, I discuss how people from other disciplines and countries have applied and evaluated transculturation in their research. Given the focus of this study, part of this discussion in the coming chapter refers to extant musical applications for transculturation. Additionally, I argue that this theory can also apply to Puerto Rico because the historical and cultural aspects of the island reflect instances related to the processes of fusing different identities and customs.

## CHAPTER 3

### REVIEW OF THE LITERATURE CONCERNING THE THEORY AND CRITICISMS OF TRANSCULTURATION

The theory of transculturation often carries global connotations in contemporary research on Latin America and the other regions of the world. Literature on this subject spans decades of twentieth and twenty-first century critical thought. Three particular scholars active from the 1940s to 1980s, have served to define the concept as clearly as possible, each from different areas of Latin America and of different academic disciplines: Fernando Ortiz (Cuba), José María Arguedas (Peru) and Ángel Rama (Uruguay). In this chapter, I concentrate primarily on how these scholars defined and expanded upon transculturation to apply the theory within sociological and literary contexts. Additionally, I provide critical commentary concerning the positive and negative aspects of transculturation, as well as explore some of the other research on this theory from the twentieth and twenty-first centuries. Through my discussions in this chapter, I will demonstrate that studies concerning musical transculturation have received a scant amount of attention.

#### Early Theorists

Fernando Ortiz (1881-1969) initially defined transculturation in his 1940 book *Cuban Counterpoint, Tobacco and Sugar*. In the second section of this work, Ortiz uses his concept to determine what he perceives as a more appropriate substitute for the word *acculturation*. When discussing the application (and overuse) of the latter term in relation to anthropological research from the 1930s, he clarifies the differences between the two concepts. Ortiz defines acculturation

as, “the process of transition from one culture to another, and its manifold social repercussions.”<sup>40</sup> Based on this description, the process concentrates primarily on the acquisition of a new culture while simultaneously losing another.

To fully understand the importance of transculturation from Ortiz, one must first look at the issues raised by the older theory of acculturation. Margaret J. Kartomi objects to the concept of acculturation in her 1981 study on what she calls “cultural contact” through the applications and appropriations of non-Western musical material by Western music cultures.<sup>41</sup> Kartomi indicates that the terminology used to define the processes of taking foreign music for Western (eg., European and North American) use produces a plethora of ethnocentricities because the West often perceives non-Western music as “exotic.” Kartomi provides four valid reasons for why she takes issue with acculturation. First, writing from the perspective of the 1980s, Kartomi points out the futility of applying musical acculturation on the grounds of cultural authenticity:

[I]t is highly doubtful that any completely isolated cultures exist in the world today. Thus, there is a strong likelihood that all musics are syntheses of more than one cultural (and, in some cases, class) influence. If this is so, then it is unhelpful, even meaningless, to speak of an acculturated music (as a *result* of contact) on the one hand and a nonacculturated (sic.) music on the other. Intercultural musical synthesis is not the exception, but the rule.<sup>42</sup>

The second problem that Kartomi encounters with acculturation as a theoretical model stems from the convoluted nature of its definition. In mentioning this point, she demonstrates that many scholars interpret this theory differently instead of applying a singular explanation.

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<sup>40</sup> Fernando Ortiz and Harriet de Onís (English Trans.). “II. The Ethnography and Transculturation of Havana Tobacco and the Beginnings of Sugar in America. 2: The Social Phenomenon of Transculturation and its Importance,” in *Cuban Counterpoint, Tobacco and Sugar* (Durham, NC: Duke University Press, 1995). 97-103.

<sup>41</sup> Margaret J. Kartomi, “The Processes and Result of Musical Culture Contact: A Discussion of Terminology and Concepts,” *Ethnomusicology* 25, No. 2 (1981), 227-249, <http://www.jstor.org/stable/851273> (accessed July 20, 2016).

<sup>42</sup> Ibid.



Kartomi traces the historical and lexicological problems with the model for acculturation to the 1880s. To support her points, she cites works from anthropologists Ralph Linton and Melville J. Herskovits because they concur that acculturation consists of conflicting meanings.<sup>43</sup> Kartomi goes farther in her research by examining the complexity of the verb “acculturate.” She cites two distinct sources (the Concise Oxford Dictionary and René König) in order to demonstrate their contradictory definitions of the word. One concentrates on cultural adaptation, while the other focuses on cultural loss.<sup>44</sup>

Third, Kartomi mentions that acculturation promotes aspects of racism. This point that she addresses serves to further hinder the credibility of the theory because she considers the anthropological and historiographical effects of Western contact with indigenous people. Kartomi clearly states that:

[T]he term (acculturation) emerged during late colonial times in the context of the study of ‘primitive’ cultures.... that is, at a time when empires were still being built and missionaries were actively promoting Christianity, sometimes at the expense of indigenous musics and other cultural expressions. Musical and other cultural coercion of “primitive races” by “racially superior” people was an essential component of the ideological framework within which the word “acculturation” was spawned.... (my parentheses for clarity).<sup>45</sup>

Kartomi refers to Fernando Ortiz in her research, specifically with how he regards acculturation. She notes that Ortiz also disliked using acculturation as a concept because of its ethnocentric underpinnings.<sup>46</sup> However, as I will discuss later in this chapter, Ortiz also exhibits

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<sup>43</sup> Margaret J. Kartomi, “The Processes and Result of Musical Culture Contact: A Discussion of Terminology and Concepts.” *Ethnomusicology* 25, No. 2 (1981), 227-249, <http://www.jstor.org/stable/851273> (accessed July 20, 2016).

<sup>44</sup> Ibid.

<sup>45</sup> Ibid.

<sup>46</sup> Ibid.

moments where he commits the same mistakes with transculturation. Despite his approach to writing about non-Western cultures, he still presents instances of racial biases.

Fourth, and lastly, Kartomi sees acculturation as conceptually problematic because of its overall methodology. By explaining the etymology of the word, which she defines as “adding together,” she also illustrates that acculturation neglects the transformed culture that partakes in this process.<sup>47</sup> To stress the incongruity of how acculturation concentrates more on the cultures that enforce the change (eg., European cultures), Kartomi refers to an analogy involving parents and children:

To look at a child and see only the resemblances to its parents is “adultcentric” (sic.) and deprecatory of the child. The opinion that a child “has its mother’s eyes,” for example, tells us little about the identity of that child. Nor will a recognition of, say, the Portuguese elements in Malay *ronggeng* music, for example, necessarily enhance our appreciation of that music, which has its own autonomous unity and idiomatic peculiarities....<sup>48</sup>

If acculturation consists of myriad errors with regard to comprehending cultures, then how does Fernando Ortiz set the theory of transculturation apart from its predecessor? In discussing transculturation, Ortiz focuses on the socioeconomic conditions of Cuba in the twentieth century and the diverse racial heritage of that country. He provides a condensed, albeit verbose, history of the diverse cultures in Cuba. Of the indigenous and European (Spanish) transculturation, Ortiz states that:

[T]he real history of Cuba is the history of its intermeshed transculturations. First came the transculturation of the Paleolithic Indian to the neolithic, and the disappearance of the latter because of his inability to adjust himself to the culture brought in by the Spaniards. Then the transculturation of an unbroken stream of white immigrants. They were Spaniards, but representatives of a different culture and themselves torn loose ... from the

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<sup>47</sup> Ibid.

<sup>48</sup> Ibid.

Iberian Peninsula groups and transplanted to a new world .... where they had to readjust themselves to a new syncretism of cultures....<sup>49</sup>

Ortiz also does not limit his historical description of transculturation in Cuba to solely these two cultures. He also mentions the African groups, as well as other races and religious denominations, as contributing to the development of the island. By including these cultures in his description, Ortiz aims for a balanced perspective by demonstrating that transculturation affects multiple cultures:

At the same time there was going on the transculturation of a steady human stream of African Negroes coming from all the coastal regions of Africa along the Atlantic, from Senegal, Guinea, the Congo, and Angola and as far away as Mozambique on the opposite shore of that continent. All of them snatched from their original social groups, their own cultures destroyed and crushed under the weight of the cultures in existence here (in Cuba) .... And still other immigrant cultures of the most varying origins arrived ..., always exerting an influence and being influenced in turn: Indians from the mainland, Jews, Portuguese, Anglo-Saxons, North Americans, even yellow Mongoloids from Macao, Canton, and other regions of the sometime Celestial Kingdom (Chinese). And each of them torn from his native moorings, faced with the problem of disadjustment (sic.) and readjustment, of deculturation and acculturation—in a word, of transculturation (my parentheses for clarity).<sup>50</sup>

Fernando Ortiz illustrates that transculturation involves more than merely acquiring the identity and learning the customs of an “advanced” culture. Transculturation requires a *combination* of processes through losing customs from one submissive culture (indigenous and African) and gaining customs from another dominant culture (European). Through this combination, a new culture can form and coexist. More importantly, Ortiz suggests that cultures undergo some degree of struggle due to cultural adaptation and adjustment.<sup>51</sup>

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<sup>49</sup> Fernando Ortiz and Harriet de Onís (English Trans.). “II. The Ethnography and Transculturation of Havanna Tobacco and the Beginnings of Sugar in America. 2: The Social Phenomenon of Transculturation and its Importance,” in *Cuban Counterpoint, Tobacco and Sugar* (Durham, NC: Duke University Press, 1995). 98.

<sup>50</sup> Ibid.

<sup>51</sup> Ibid.

The definition of transculturation provided by Fernando Ortiz proves mostly beneficial in contemporary Latin American studies. The anthropologist Bronislaw Malinowski candidly praises Ortiz for devising transculturation and highlights its benefits, particularly the possibility for establishing peaceful relations between the United States and Cuba. He states near the end of the introductory material to *Cuban Counterpoint* that:

[W]ith these scientific efforts of study and analysis of the objective realities through which the complex social phenomena of people reveal themselves, the understanding between the Americas would become greater, more perfect, and more fruitful the goodwill of the North Americans toward Cuba, the most important and closest of her island neighbors of Latin America. It is obvious that here, as in every phase or phenomenon of transculturation, the influences and understanding would be mutual, as would the benefits.<sup>52</sup>

Some contemporary scholars from the late twentieth century explore transculturation by perceiving *Cuban Counterpoint* from a completely different angle. Antonio Benítez-Rojo follows this approach in his book *The Repeating Island: The Caribbean and the Postmodern Perspective*. Benítez-Rojo devotes an entire chapter to discussing Ortiz and analyzing the structure, content and impact of *Cuban Counterpoint*.<sup>53</sup> Regardless of the timeframe of this book (the 1940s), Benítez-Rojo approaches the text as one that has the potential to exhibit postmodern ideas and analytical techniques from a Caribbean viewpoint. In this regard, he urges readers familiar with *Cuban Counterpoint* to stop looking at this work from the same perspective: mainly, as a book that *only* explores the social and economic structures of Cuba.<sup>54</sup> To stress this point, Benítez-Rojo refers to certain passages from Ortiz. One section, in particular,

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<sup>52</sup> Bronislaw Malinowski, "Introduction," in *Cuban Counterpoint, Tobacco and Sugar*. Translated by Harriet de Onis (New York: Alfred A. Knopf, 1947), xvi.

<sup>53</sup> Antonio Benítez-Rojo and James E. Maraniss (English Trans.), "4. Fernando Ortiz: The Caribbean and Postmodernity," in *The Repeating Island: The Caribbean and the Postmodern Perspective, Second Edition* (Durham, NC: Duke University Press, 1996), 150-176.

<sup>54</sup> Ibid.

demonstrates how Ortiz perceives and defends his work. In discussing the purpose behind *Cuban Counterpoint*, Benítez-Rojo quotes Ortiz as stating the following:

[I]t makes no attempt to exhaust the subject, nor does it claim that the economic, social, and historical contrasts pointed out between the two great products of Cuban industry are all as absolute and clear-cut as they would sometimes appear. The historic evolution of economic-social phenomena is extremely complex, and the variety of factors that determine them cause them to vary greatly in the course of their development; at times there are similarities that make them appear identical; at times the differences make them seem completely opposed. Nevertheless, fundamentally the contrasts I have pointed out do exist....<sup>55</sup>

Ortiz acknowledges that the research presented in *Cuban Counterpoint* has factual errors. This attitude, according to Benítez-Rojo, serves to bolster its supposed postmodern aesthetic, as he says: "...For the postculturalist critic, looking at the literary task from the postmodern standpoint, the author, far from being a creator of worlds, is a technician or artisan whose job is controlled by a preexisting practice or discourse; he is, simply, a writer..."<sup>56</sup>

What does Benítez-Rojo say about transculturation in relation to *Cuban Counterpoint*? He presents mixed reactions towards the concept, choosing to explain it in passing. He values the significance of transculturation as a means for understanding the Latin American cultures of the Hispanophone Caribbean. Benítez-Rojo also acknowledges how this concept emphasizes the impacts of Europe and Africa on this region. Despite these points, he nonetheless finds the complexities of transculturation vexing. He says that, "[T]his chaotic and materially unrepresentable archive, whose promiscuity keeps it quite far from being able to provide a stable and categorical imprint, is also, in a wider political, economic, and social sense, a metaphor for the Plantation's impossible origins..."<sup>57</sup>

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<sup>55</sup> Ibid., 153.

<sup>56</sup> Ibid.

<sup>57</sup> Ibid., 155-156.

Based on the disclaimer that Ortiz provides in the introduction to the second part of *Cuban Counterpoint*, addressed earlier, his approach to research can often lead to awkward conclusions. He presents information about Cuban history and society without citing credible evidence to support his arguments. In this respect, he assumes that his audience already has a firm grasp of Cuban history and culture.

Some scholars also caution against blindly accepting what Ortiz says about transculturation without considering his earlier writings. In analyzing essays by Ortiz from the 1900s to 1930s, Robin Moore and Arcadio Díaz Quiñones both indicate that the ideas that Ortiz espouses about transculturation and the different cultures in Cuba stem from his earlier research in criminology, evolutionism and a preoccupation with spiritism. They also indicate that Ortiz had written many of these works outside of Cuba. More importantly, his writings demonstrate a gradual shift in tone from vehemently racist rhetoric, to more a tolerant view of non-Western cultures in Cuba.<sup>58</sup> In describing this change in his writing, Moore and Quiñones demonstrate how Ortiz devised transculturation by examining his methods of reasoning from his previous studies. Addressing these works encourages readers to reconsider the originality and authenticity of transculturation. Quiñones shows that Ortiz had drawn inspiration from the French spiritist Allan Kardec. Through the intellectual writings by Kardec, Ortiz derives his comprehension of race and its connection to society.<sup>59</sup>

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<sup>58</sup> Robin Moore, "Representations of Afrocuban Expressive Culture in the Writings of Fernando Ortiz," *Latin American Music Review* 15, No. 1 (1994), <http://www.jstor.com/stable/3085947> (accessed January 19, 2017); Arcadio Díaz Quiñones, "Fernando Ortiz and Allan Kardec: Transmigration and Transculturation," in *Cultures of the Hispanic Caribbean*, ed. James Conrad and John Perivolaris (Gainesville, FL: University Press of Florida, 2000) 9-27.

<sup>59</sup> Arcadio Díaz Quiñones, "Fernando Ortiz and Allan Kardec: Transmigration and Transculturation," in *Cultures of the Hispanic Caribbean*, ed. James Conrad and John Perivolaris (Gainesville, FL: University Press of Florida, 2000) 9-27.

Examining these ideas further, however, also presents another problem with Ortiz and transculturation. As mentioned earlier in this chapter, Ortiz makes mistakes in explaining transculturation. Given the context of his earlier research, and despite the shift in his comprehension of non-Western cultures, Ortiz writes about cultures from a predominantly ethnocentric perspective. Quiñones notes that, even though some early essays by Ortiz discuss the impact of African societies in Cuba, Ortiz prefers to regard Afro-Cuban citizens as uncivilized and uneducated.<sup>60</sup> These same sentiments also manifest themselves in *Cuban Counterpoint*. Recall from his historical description of transculturation that Ortiz refers to Africans as “Negroes” and Chinese immigrants as “Mongoloids.”<sup>61</sup>

One could argue that Ortiz wrote his ideas about different cultures from the perspective of the early twentieth century. Following this logic, he expressed both emic and etic viewpoints in his research: “emic” because Ortiz lived for a time in Cuba and “etic” because his comprehension of cultures beyond his native country reflected the views of an outsider. Regardless of the possible validity of these two arguments, they do not excuse the bigotry present in his work. From the perspective of the twenty-first century, one can see that racist ideologies serve to deter rather than support academic research.

Despite the differences in how Fernando Ortiz explains transculturation, the theory implies the “superiority” of one culture over the “inferiority” of another. In more simple terms, Ortiz still places more value on the European culture than he does on the African and indigenous groups through his racial prejudice. He stresses cultural miscegenation, which he perceives as a

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<sup>60</sup> Ibid.

<sup>61</sup> Fernando Ortíz and Harriet de Onís (English Trans.), “II. The Ethnography and Transculturation of Havana Tobacco and the Beginnings of Sugar in America. 1: On Cuban Counterpoint,” in *Cuban Counterpoint, Tobacco and Sugar* (New York: Alfred A. Knopf, 1947), 97-103.

“solution” to racism in Cuba through the creation of mulattos (people with mixed European and African heritage).<sup>62</sup> By framing his argument for transculturation in this manner, the ideas that Ortiz presents about his theory can nonetheless come off as condescending and hateful. More importantly, his personal racist beliefs can detract from the credibility of his theory.

Decades after Ortiz developed transculturation, two other significant authors and anthropologists offered expanded views on this concept. José María Arguedas (1911-1969) applied transculturation by referring to the impact of the indigenous communities in his home country of Peru in *Formación de una cultura nacional indoamericana*. Like Ortiz, Arguedas drew attention to the importance of mixed racial cultures. Even though Arguedas regarded himself as an outsider, he managed to treat the indigenous Peruvian communities in his research with respect.<sup>63</sup>

By the early 1980s, Ángel Rama (1926-1983) applied transculturation from the perspective of contemporary Latin American fictional literature. In discussing this topic in his research from 1982, Rama concentrates largely on the diverging literary trends in Latin America in the early twentieth century: Avant Gardism (or Modernism), versus Regionalism. He indicates that, whereas the avant garde Latin American literature of the 1930s relies primarily on European influences, the Regionalist works of the 1910s would draw more from the local areas of Latin America for inspiration.<sup>64</sup>

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<sup>62</sup> Ibid; Arcadio Díaz Quiñones, “Fernando Ortiz and Allan Kardec: Transmigration and Transculturation.” In *Cultures of the Hispanic Caribbean*, ed. James Conrad and John Perivolaris (Gainesville/Tallahassee/Tampa/Boca Raton/Pensacola/Orlando/Jacksonville/Ft. Myers: University Press of Florida, 2000) 9-27.

<sup>63</sup> José María Arguedas, “El complejo cultural en el Peru,” in *Formacion de una cultura nacional Indoamericana*, (Coyoacán, MX: Siglo ventiuono editores, 1975), 1-9.

<sup>64</sup> José María Arguedas and Ángel Rama (Ed.), “Introducción,” in *Formación de una cultura nacional Indoamericana*, (Coyoacán, MX: Siglo ventiuono editores, 1975), ix-xxiv; “1. Literature and Culture,” in



How exactly does Ángel Rama connect his descriptions to the concept of transculturation? Drawing influence from research by José María Arguedas, Rama divides what he calls the “transcultural narrative” into three aspects: “Language,” “Literary Structure” and “Worldview.”<sup>65</sup> By concentrating on the linguistic aspects of transcultural literature, Rama discusses how authors who apply this style to their writing combine the dialects of specific Latin American regions with modern language. To reinforce the importance of this point, he contrasts the transcultural approach to language with the didactic style from the late-nineteenth and early twentieth centuries.<sup>66</sup>

Rama implies that the modernist (“costumbrismo”) Latin American authors exhibit ethnocentric ideas about language. They often treat dialects as foreign, distant material that require study from the given audience beforehand. Contrast these techniques with those of the regionalist Latin American authors of the twentieth century. Rama notes that these authors sought to retain the dialects of parts of Latin American countries in their novels and stories. They chose *not* to tamper with these linguistic aspects because doing so insulted their readers.<sup>67</sup>

Rama also discusses the contemporary literature and transculturation in terms of literary influences that contemporary Latin American authors adhere to as guides. He devotes time to explaining how these authors attempt to avoid European Spanish as a model for their works, partly because of their resentment towards Spain over centuries of conquest. On the other hand, Rama also notes that some contemporary Latin American authors, like the Colombian Gabriel

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*Writing Across Culture: Narrative Transculturation in Latin America*, trans. David Frye (Durham, NC: Duke University Press, 2012), 3-36.

<sup>65</sup> Ángel Rama, “1. Literature and Culture,” in *Writing Across Culture: Narrative Transculturation in Latin America*, trans. David Frye (Durham, NC: Duke University Press, 2012), 3-36.

<sup>66</sup> Ibid.

<sup>67</sup> Ibid.

García Márquez, would accept foreign literary influences from other areas of Europe and the United States in their novels. To Márquez, such influences became necessary for him because he believed that no original sources of inspiration existed in Colombia.<sup>68</sup> Lastly, Rama considers the “Worldview” of transcultural literature by concentrating on the application of historical myths. Literature of this type combines the historical and social aspects of a Latin American country or culture, but from the perception of the late-twentieth century.<sup>69</sup>

### Other Research and Criticisms About Transculturation

The theorists who developed and expanded upon transculturation in the early twentieth century have largely concentrated their attention on the areas of Latin America. Even though some research from the 1980s into the twenty-first century still focuses on this section of the world, recall that transculturation consists of global repercussions affecting different areas as well. Some publications, like the works of Dharma Deva, Eleftheria Arapoglou and others, look at transculturation from outside the scope of Latin America: specifically, from Eastern Europe or Asia.<sup>70</sup> Additionally, they frequently group different theories together with transculturation in order to present clearer views of the societies under scrutiny. In the case of research by Dharma Deva, for instance, discussions about transculturation are presented in conjunction with acculturation: an approach that Margaret J. Kartomi would probably find questionable because of the multiple problems associated with the latter theory.<sup>71</sup> Based on the findings conducted for

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<sup>68</sup> Ibid.

<sup>69</sup> Ibid.

<sup>70</sup> Eleftheria Arapoglou et al, *Mobile Narratives: Travel, Migration, and Transculturation*. (New York: Routledge, 2013); Dharma Deva, “Musical Transculturation and Acculturation,” <http://www.rawa.asia/ethno/MUSICAL%20TRANSCULTURATION%20AND%20ACCULTURATION%20ESSAY.htm>. 2000 (accessed October 25, 2015).

<sup>71</sup> Margaret J. Kartomi, “The Processes and Result of Musical Culture Contact: A Discussion of Terminology and Concepts.” *Ethnomusicology* 25, No. 2 (1981), 227-249, <http://www.jstor.org/stable/851273> (accessed July 20, 2016).

this document, I have noticed that applications of transculturation from the late twentieth and early twenty-first century include discussions in relation to politics, sociology and the non-musical arts. Perhaps more intriguing, such discussions often combine these different fields of study.

Diana Taylor writes extensively about transculturation as it pertains to theater.<sup>72</sup> Taylor explores more of the sociological applications of the theory in her 1991 article, “Transculturating Transculturation.” Although she mentions the early theories established by Fernando Ortiz, Jose Maria Arguedas and Ángel Rama, Taylor accomplishes more than merely retreading on previous information.<sup>73</sup> By connecting the theatrical arts in Latin America to transculturation, she concerns herself more with the repercussions of the theory. She illustrates this point early on in her research: “... Transculturation affects the entire culture; it involves the shifting of socio-political, not just aesthetic, borders; it modifies collective and individual identity; it changes discourse, both verbal and symbolic....”<sup>74</sup>

To ensure that her readers comprehend what “culture” signifies, Taylor devotes some time in her article to briefly defining the term. Paraphrasing from the works of David Laitin, Max Weber and Clifford Geertz, Taylor explains “culture” in terms of its social and political duality. She notes that culture can enable people to establish their identity and seek to understand it.<sup>75</sup> Transculturation, by contrast, challenges these aspects of culture because it denies groups of people their complete identity. In this respect, Taylor expands the scope of transculturation

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<sup>72</sup> Diana Taylor, “Transculturating Transculturation.” *Performing Arts Journal* 13, No. 2 (May 1991), under “JSTOR,” <http://www.jstor.org/stable/3245476> (accessed September 21, 2015); Ibid., *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Durham, NC: Duke University Press, 2003).

<sup>73</sup> Ibid., “Transculturating Transculturation.” *Performing Arts Journal* 13, No. 2 (May 1991), under “JSTOR,” <http://www.jstor.org/stable/3245476> (accessed September 21, 2015).

<sup>74</sup> Ibid.

<sup>75</sup> Ibid.

beyond how Fernando Ortiz had defined the term in the 1940s.<sup>76</sup> While the theory still denotes the creation of new cultures, Diana Taylor views transculturation as more than an attempt to promote cultural unity through mixing. With regards to the extent of her research in Latin American theater, Taylor explains that transculturation:

... exemplifies the political positioning and repositioning of collectives in the pursuit of empowerment. The issue in transculturation, then, is not one of meaning (what do symbols mean in different contexts). It is also one of political positioning and selection: which forms, symbols or aspects of cultural identity become highlighted or confrontational, when and why....<sup>77</sup>

Throughout her research in “Transculturating Transculturation,” Diana Taylor stresses the significance of looking at the theory of transculturation from other perspectives. She indicates that the processes established by transculturation serve two purposes. They affect *both* the oppressed and oppressing cultures. However, Taylor also quickly suggests in her research that “... the interaction is neither *equal* in power or degree nor, strictly speaking, *reciprocal*.”<sup>78</sup> She means that, even though both cultures undergo some degree of transformation, the oppressing culture often does not acknowledge that they also undergo change. To emphasize this point, Taylor constantly refers to the dichotomies associated with power, class and (to some extent) economy. She uses the terms “First World” and “Third World” to refer to how Western cultures, like Europe and the United States, inadvertently perceive some regions of Latin America in terms of ethnocentrism.<sup>79</sup> As I discuss later in this chapter, the notion of “First World” versus “Third World” societies also apply to Puerto Rico. This power struggle formed the basis for the social reconstruction and modernization program known as “Operation

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<sup>76</sup> Ibid.

<sup>77</sup> Ibid.

<sup>78</sup> Ibid.

<sup>79</sup> Ibid.

Bootstrap” because the United States largely perceived Puerto Rico as economically underprivileged and in need of guidance to survive financially.<sup>80</sup>

Taylor also mentions one important aspect of Latin American cultures with regard to transculturation. For a group to follow this process, they lose a piece of their native culture in exchange for a foreign culture, leading to the creation of a new culture. How does all of the information previously described relate to transculturation and theater? As Taylor explains in her research, transculturation affects the artistic outlet of theatrical performance by changing Latin American identity through foreign material. Although she mainly refers to the late twentieth century for examples, Taylor indicates that the theatrical application of transculturation has roots in the time of Spanish Conquest. She specifically notes how Catholic missionaries would write and present liturgical plays in the language of the indigenous people in an attempt to convert them to Christianity.<sup>81</sup> Concerning Latin American plays from the twentieth century, Taylor finds the structure and content mostly problematic. One reason why stems from the fact that these plays do not stem from purely Latin American literary sources for inspiration. As Taylor explains at one point in her research:

[I]t goes without saying that all the dramatic forms currently used in Latin America are derived in *some* degree from Western drama. While certain dramatic forms were forcefully imposed during the colonial period, since then Latin American dramatists have tended to “borrow” models. (Commentators generally speak of *influence* on First World authors; Third World authors seem to borrow.) Nonetheless, they do not borrow indiscriminately. They tend to take what they need....<sup>82</sup>

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<sup>80</sup> Santana, Déborah Berman. “Puerto Rico’s Operation Bootstrap: Colonial Roots of a Persistent Model for ‘Third World Development.’” *Revista Geografica*, 124 (1998). <http://www.jstor.org/stable/40992748>, (accessed October 30, 2016).

<sup>81</sup> Ibid., “Transculturating Transculturation.” *Performing Arts Journal* 13, No. 2 (May 1991), under “JSTOR,” <http://www.jstor.org/stable/3245476> (accessed September 21, 2015).

<sup>82</sup> Ibid.

Taylor expands her research on transculturation in her 2003 book entitled, *The Archive and the Repertoire: Performing Cultural Memory in the Americas*, particularly in the third chapter. Referring to Mexican history and the contemporary play *Yo, tambien hablo de la rosa* (*I, Too Speak of the Rose*) by the playwright Emilio Caballido, Taylor discusses how Latin American cultures have adapted to the effects of European (Spanish) contact and conquest (what she indicates as a cultural “crash”). In talking about transculturation, she compares and contrasts the theory with two other terms encountered in Latin American cultural studies (*mestizaje/mestizagem* and *hybridity*).<sup>83</sup>

Taylor concludes that these terms all convey markedly different meanings. *Mestizaje* usually denotes a physical cultural miscegenation through rape. She indicates that this process represents the presence of two cultures at once. *Hybridity*, by contrast, involves the crossing of cultures from the perspective the nineteenth-century scientific racism.<sup>84</sup> When discussing transculturation, Taylor acknowledges findings from both Fernando Ortiz and Ángel Rama in her research. She, then, applies transculturation as the creation of a new identity within the context of theater and cultural memory. To stress this point, she refers to an elderly female character of indigenous Mexican descent in the Emilio Carballido play, *Yo, tambien hablo de la rosa*: paying close attention to the preservation of her cultures through oral history.<sup>85</sup>

It deserves mention that not everyone concurs with transculturation. Some scholars, like Friedrich W. Sixel, José Luis González and Fabiene Viala, discuss problems with the theory in their research. In his case study of the Landino Guatemalan community, Sixel notes that this

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<sup>83</sup> Ibid., “3. Memory as Cultural Practice: *Mestizaje*, *Hybridity*, *Transculturation*,” in *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Durham, NC: Duke University Press, 2003), 79-109.

<sup>84</sup> Ibid.

<sup>85</sup> Ibid.

culture chose to disregard their traditional indigenous customs in favor of a more modern view of society. Their personal decisions, among myriad other aspects, often produced tensions between transculturated and non-transculturated communities, Sixel indicates that, because of these changes, Landinos found it more difficult to socially connect with indigenous Guatemalans.<sup>86</sup>

José Luis González also rejects the theory of transculturation. He views transculturation and the United States imperialist impact on the island of Puerto Rico as incongruent. González perceives the U.S. presence in Puerto Rico in negative terms as a period of enforced cultures and ideas. He provides the following explanation:

La tantas veces denunciada penetración cultural norteamericana en Puerto Rico no deja de ser un hecho, y yo sería el último en negarlo. Pero, por una parte, me niego a aceptar que esa penetración equivalga a una “transculturación”, es decir, a una “despuertorriqueñización” de nuestra sociedad en su conjunto; y, por otra parte, soy convencido de que las causas y las consecuencias de esa penetración sólo pueden entenderse cabalmente en el contexto de la lucha entre los “dos culturas” puertorriqueñas, que no es sino un aspecto de la lucha de clases en el seno de la Sociedad nacional.<sup>87</sup>

(The often-denounced North American cultural penetration of Puerto Rico has of course been a fact and I should be the last to deny it. But I refuse to agree that this penetration amounts to a “transculturation,” which is to say, to an “Americanization” understood as a “de-Puerto Ricanization” in the whole of our society. Furthermore, I am convinced that the causes and consequences of this penetration can only be understood in the context of the struggle, which in fact is only one aspect of the class struggle at the heart of our national society, the “two cultures” of Puerto Rico.)<sup>88</sup>

To understand why González exhibits a negative sentiment about transculturation, one must consider two significant aspects of his rhetoric and reasoning. First, he perceives Puerto Rican history and culture from the perspective of an author, not a historian. Echoing Ortiz,

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<sup>86</sup> Friedrich W. Sixel, “Cultural Inconsistencies in Transculturation Process,” *Sociologus* 19, No. 2 (1969), <http://www.jstor.org/stable/43644408> (accessed June 6, 2016).

<sup>87</sup> José Luis González, “El país de cuatro pisos” in *El país de cuatro pisos y otros ensayos*, (Rio Piedras, PR: Ediciones Huracán, 1987), 34.

<sup>88</sup> Ibid. and Gerald Guinness (English Trans.), “Puerto Rico: The Four-Storeyed Country (Notes Toward a Definition of Puerto Rican Culture),” in *Puerto Rico: The Four-Storeyed Country and Other Essays*, (Princeton: M. Wiener Press, 1993), 21-22.

González admits that his conclusions do not aim for historical accuracy.<sup>89</sup> Second, he frequently espouses Nationalist and Marxist ideals. In describing Puerto Rico, González frequently alludes to the fights for independence from Spain and the United States, as well as their shortcomings. He also connects his discussion to problems associated with class struggles and Capitalism by using key Marxist terms like “bourgeoisie.” In this respect, Gonzales dismisses transculturation because he views the effects of the U.S. occupation of Puerto Rico from 1898 to 1952 as similar to the colonial and imperialist practices imposed by Spain. According to González, the effects of the United States in Puerto Rico at that point in time served as the products of human avarice and cultural ignorance.<sup>90</sup>

Fabiene Viala also interprets transculturation as a problematic theory in studies about the Caribbean. She believes that using this concept encourages people to access a selective history of their culture: one that has the propensity to concentrate primarily on how the culture of the oppressor (eg., Spain) helped to shape their national identity. In many respects, this notion holds true in some of the contemporary scholarship and criticism from the 1990s reflecting upon the effects of European Conquest in Puerto Rico.<sup>91</sup> With regard to the focal points of my research, however, I view transculturation as essential to representing the history of Puerto Rico through music.

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<sup>89</sup> Ibid.

<sup>90</sup> Ibid.

<sup>91</sup> Fabienne Viala. “Chapter 1: *The Post-Columbus Syndrome: Identities, Cultural Nationalism, and Commemorations in the Caribbean*. (New York: Palgrave Macmillan, 2014), 21-39; Piri Thomas and Suzie Dod, “Puerto Rico: 500 Years of Oppression.” *Social Justice* 19, No. 2 (1992), <http://jstor.org/stable/29766676> (accessed June 6, 2016); Roberto Marquez, “Sojourners, Settlers, Castaways, and Creators: A Recollection of Puerto Rico Past and Puerto Rico Present.” *Massachusetts Review* 36, No. 1 (1995), 94-118. <http://jstor.org/stable/25090581> (accessed June 6, 2016); Ayala, Fransisco. “The Transformation of the Spanish Heritage.” *Annals of the American Academy of Political and Social Science* 285 (1953), <http://www.jstor.org/stable/1029121> (accessed June 6, 2016).



### How Transculturation Relates to Puerto Rico

As I will discuss in greater detail in Chapter 4, I do not intend to applaud the dominant cultures of Puerto Rico while trivializing the ones that underwent subjugation and transformation. At the same time, I concur with Bruno Nettl about the unavoidability of presenting ethnocentric tendencies in studies about foreign cultures. Although Nettl writes from an ethnomusicological perspective, his discussions concerning ethnocentric biases can still apply to the research conducted in this study about transculturation. At one point, he says:

[R]ecognizing that a field such as ethnomusicology must take as a point of departure the conception of music held by the society whose music is being studied, but also the conception held by the scholar's own culture, suggests that with all of its pejorative connotations, ethnocentrism has certain uses. To respect all cultures and to study them on their own terms is desirable, but to strive for an interculturally (sic.) valid approach equally derived from all of the world's society may not work....<sup>92</sup>

In attempting to impartially represent the cultures of Puerto Rico, I also cannot forget to discuss the effects of the Spanish and U.S. presence there. This process of my research involves addressing how these dominant cultures deliberately marred or tried to suppress the history and cultural value of the island. Bearing this point in mind, *Estampas de La Isla del Encanto* musically depicts how Spain and the United States had reacted to Puerto Rico during their respective periods of colonization.

Earlier in this chapter, I indicated that José Luis González neglects to see the North American occupation of Puerto Rico for its transcultural potential.<sup>93</sup> Ernest A. Duff, by contrast, *does* view a connection to transculturation in relation to this topic. Like González, Duff explains

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<sup>92</sup> Bruno Nettl, "Chapter 2: Combining Tones: On the Concept of Music," in *The Study of Ethnomusicology: Thirty-Three Discussions* (Urbana, IL: University of Illinois Press, 2015), 29.

<sup>93</sup> José Luis González and Gerald Guinness (English Trans.), "Puerto Rico: The Four-Storeyed Country (Notes Toward a Definition of Puerto Rican Culture)," in *Puerto Rico: The Four-Storeyed Country and Other Essays*, (Princeton: M. Wiener Press, 1993), 1-30.

what transpired after the United States arrived in Puerto Rico. However, whereas González examines issues and dichotomies related to class struggle, Duff looks more at the economic effects of U.S. imperialism in Puerto Rico. One aspect that I find intriguing about the research that Duff presents stems from the fact that he also devotes attention to the effects of modernization and transculturation in the rural mountainous areas of the island. As of the time of his study (1989), Duff deduces several significant points. First, the inhabitants of these areas (the jíbaros) primarily resisted modernization by choosing to cling to their traditional social customs. Second, Duff suggests that traces of transculturation brought on by U.S. imperialism remain present on the island.<sup>94</sup>

Although these aspects of his article contain some degree of truth, some may nonetheless raise objections to what Duff presents. It is doubtful that the jíbaro remained *completely* unaffected by modernization and transculturation in Puerto Rico, as Duff suggests.<sup>95</sup> Based on sources from the time of the U.S. occupation of the island, the United States took notice of jíbaros (albeit, from predominantly negative or condescending perspectives). In his 1936 study on this group of Puerto Rican people, Williams H. Haas concentrates primarily on what he perceives as the culturally regressive nature of the jíbaro by comparing their attributes to those of the rural southern citizens of the United States.<sup>96</sup> Haas establishes these points to suggest that, even though the jíbaro lives under United States rule, he prefers not to consider himself a U.S. citizen:

He doesn't bother with citizenship; it is food that he wants. Life to him goes on in the self-same, humdrum way with no vision beyond that of his ancestors generations and

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<sup>94</sup> Ernest A. Duff, "Transculturation in Puerto Rico: The Reality of an American Cultural Imperialism," *Caribbean Affairs* 2, No. 1 (1989), 116-128.

<sup>95</sup> Ibid.

<sup>96</sup> William H. Haas, "The Jibaro: An American Citizen," *Scientific Monthly* 43, No. 1 (1936).  
<http://www.jstor.org/stable/16218> (accessed June 6, 2016).

generations ago. He, in a measure, is to Puerto Rico what our “Southern Mountaineer” is to eastern Kentucky. He, like members of other isolated groups, has become lost in the hills, with little contact economically or politically with world movements. In fact, history has ignored him and passed him by, as have also the comforts and conveniences that make the life of the average American so rich and full. All this has left him in his loneliness of thought and action and misery.<sup>97</sup>

In this respect, the attention that Haas gives to the jíbaro as a socially and culturally “backwards” human being bears striking similarities to the European Spanish perceptions of the same people from the nineteenth century. Many scholars on Puerto Rican historiography and musicology frequently cite Manuel Alonso for his 1849 book, *El gíbaro: Cuadro de costumbres de la isla de Puerto-Rico* (*The Jíbaro: Catalog of Customs from the Island of Puerto Rico*). One possible reason why they consult (and overuse) this book stems from how Alonso attempts to describe the cuatro and other instruments in conjunction with the Puerto Rican folk music culture.<sup>98</sup> However, just because a source from an older historical period provides readers with information does not necessarily mean that the author strives for factual details. Reading *El gíbaro* from a more critical and contemporary standpoint, one sees that this source depicts a romanticized and historicized version of Puerto Rican life. Alonso does not strive for accuracy and chooses to provide his readers with his disparaging opinions about jíbaro culture in comparison with the European lifestyle.<sup>99</sup>

On another, level, *El gíbaro* additionally carries critical weight because of its problematic structure and constant misuse as an authoritative source about Puerto Rican society and music. Contemporary research on the Puerto Rican cuatro, like that by Juan Sotomayor Pérez, William

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<sup>97</sup> Ibid.

<sup>98</sup> Manuel Alonso, “Escena V. Bailes de Puerto-Rico,” in *El gíbaro: Cuadro de costumbres de la isla de Puerto-Rico* (Barcelona: D. Juan Oliveres, 1849) 55-68, [http://www.metro.inter.edu/facultad/esthumanisticos/ceimp/digital\\_book/Alonso%20Manuel-1849-El%20G%C3%ADbaro%20Cuadro%20de%20costumbres%20de%20la%20isla%20de%20Puerto%20Rico.pdf](http://www.metro.inter.edu/facultad/esthumanisticos/ceimp/digital_book/Alonso%20Manuel-1849-El%20G%C3%ADbaro%20Cuadro%20de%20costumbres%20de%20la%20isla%20de%20Puerto%20Rico.pdf) (accessed April 14, 2015).

<sup>99</sup> Ibid.

Cumpiano and Myriam Fuentes, now acknowledges the multitude of factual inaccuracies and gaps in *El gíbaro*. Scholars view this source more as an artifact of the nineteenth century than as reliable historiographical material for the twentieth and twenty-first century.<sup>100</sup> Other research divulges more information that dispels the importance of *El gíbaro*. Scholars Francisco A. Scarano and Carmen L. Torres-Robles both illustrate in their respective research on eighteenth and nineteenth century Puerto Rico that Manuel Alonso aims more for expressing his personal interests and opinions than obtaining facts. Scarano and Torres-Robles quickly point out that Alonso portrays jíbaro culture in degrading caricatures throughout his work by presenting the etic perspective of the wealthy Spanish. Given this glaring detail, readers must grapple with ethnocentric stereotypes of the jíbaro rather than a clear comprehension of this sociocultural lifestyle in both descriptive and dialectical writing. The result produces a disturbing sense of misrepresentation through cultural mockery.<sup>101</sup> Based on these reasons, readers cannot (and should not) perceive what Alonso says as an “authentic” or accurate primary source of information about Puerto Rico.

Further investigation into the U.S. involvement in Puerto Rico after the Spanish-American War (1895-1898) corroborates the research from Ernest A. Duff by exploring the drastic changes that took place on the Caribbean island: not only economically, but also linguistically. In her study of Puerto Rican musical society after 1898, Catherine Dower examines the myriad effects of U.S. imperial rule on the island. Upon setting foot in Puerto Rico,

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<sup>100</sup> Juan Sotomayor Pérez, William Cumpiano and Myriam Fuentes, “1. Inicio de la Jornada,” in *Cuerdas de mi tierra: Una historia de los instrumentos de cuerda nativos de Puerto Rico: cuatro, tiple, vihuela y bordonua* (Naguabo, PR: Extreme Graphics, 2013), 17-36.

<sup>101</sup> Francisco del Valle Atilas, “*El campesino puertorriqueño: sus condiciones físicas, intelectuales y morales, causas que las determinan y medios para mejorarlas.*” (San Juan: Tipo de Gonzales Font, 1887), 111,” in *Music in Puerto Rico: A Reader’s Anthology*, Edited and Translated by Donald Thompson (Lanham, MD: Scarecrow Press, 2002), 22.

the United States military undertook the task of transferring power from Spain. Dower indicates that, to establish their presence in Puerto Rico, the troops from the United States altered the Catholic churches on the island into temporary barracks. She suggests that this specific change proved significant. By seizing control of the Catholic churches, which served as the primary sources for artistic funding in Puerto Rico, the United States simultaneously halted funding for musical programs on the island.<sup>102</sup>

The transformations enacted by the U.S. occupation did not end there. In taking control from Spanish rule, the United States additionally switched the agricultural production (from coffee, to sugar) and currency (from the Spanish *peso*, to the U.S. dollar). These reforms served to sever trade with other foreign countries because Puerto Rico now depended heavily on the economy of the United States.<sup>103</sup> Another important factor of the U.S. involvement in Puerto Rico stemmed from the dissemination of different religious belief systems. Dower and other scholars, like Graeme S. Mount, note the impact of Protestant proselytization on the predominantly Catholic island in the late nineteenth and early twentieth century.<sup>104</sup>

Perhaps even more damaging, the U.S. occupation in Puerto Rico also carried a forced linguistic transformation. In order for Puerto Rican citizens to adjust to the presence of the United States on the island, they had no choice but to learn to speak English and receive their education in English.<sup>105</sup> The educational system in Puerto Rico at the time of the U.S. occupation additionally proved remedial at best. Dower cites the initial negative reactions from the United

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<sup>102</sup> Catherine Dower. "II: The Cultural Regression," in *Puerto Rican Music Following the Spanish American War: 1898: The Aftermath of the Spanish American War and its Influence on the Musical Culture of Puerto Rico*. (Lanham, MD: University Press of America, 1983), 16-17.

<sup>103</sup> Ibid., 18.

<sup>104</sup> Graeme S. Mount, "The Presbyterian Church in the USA and American Rule in Puerto Rico, 1898-1917," *Journal of Presbyterian History* (1962-1985) 57, No. 1 (1979), <http://www.jstor.org/stable/23327939> (accessed October 30, 2016).

<sup>105</sup> Ibid., 17.

States towards the educational and administrative practices imposed on the island: from the limited range of grades, to the appointment of family members to academic positions regardless of their experience.<sup>106</sup> Even though Dower does not say so, these effects that she describes indicate transculturation through the mixture of cultural loss, gain and fusion. As I will describe in more detail in Chapter 4, I discuss how I approach the forced US customs in Puerto Rico (eg., demanding that the people on the island speak English) in *Estampas de La Isla del Encanto*.

Given everything that Duff and Dower explain about the relations between the United States and Puerto Rico at the turn of the twentieth century, one must also consider the repercussions of the transcultural effects in Puerto Rico. While situated on the island, the United States military and government officials enacted several laws intended to establish aspects of Democracy on the island. Some scholars in the early 1950s later recognized that these approaches mainly failed in Puerto Rico.<sup>107</sup> When compared to the strict laws of literary censorship imposed by Spain for over four centuries, some Puerto Ricans candidly accepted the shift in power. Dower notes that the inhabitants had initially welcomed the US through commemorative songs and celebration in the hopes that the United States would provide better social and economic outcomes for the island.<sup>108</sup>

Some may also wonder why the United States decided to concentrate their attention on Puerto Rico in the Spanish American War. One primary source from Ángel Rivero, a military captain who served in the conflict for the Spanish, provides intriguing details. He indicates that

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<sup>106</sup> Ibid., “III: The Arrival of the Americans,” in *Puerto Rican Music Following the Spanish American War: 1898: The Aftermath of the Spanish American War and its Influence on the Musical Culture of Puerto Rico*. (Lanham, MD: University Press of America, 1983), 32-33.

<sup>107</sup> Guy Metraux, “American Civilization Abroad: Fifty Years in Puerto Rico,” *The Americas* 8, No. 1 (1951), <http://www.jstor.org/stable/978026> (accessed June 6, 2016).

<sup>108</sup> Catherine Dower, “III: The Arrival of the Americans,” in *Puerto Rican Music Following the Spanish American War: 1898: The Aftermath of the Spanish American War and its Influence on the Musical Culture of Puerto Rico*. (Lanham, MD: University Press of America, 1983), 28-29.

Puerto Rican separatists from New York City influenced the decision for the United States to focus on Puerto Rico. Members of the Club Separatista Ruis Rivera travelled to Washington, D.C. and spoke with Theodore Roosevelt, then Secretary of the Navy. The separatists wanted the United States to intervene in Puerto Rico because establishing themselves on the island would mean freeing the Puerto Rican colonists from the imperial Spanish rule.<sup>109</sup> However, based on the previous discussions in this chapter, the U.S. occupation eventually led to a continuation of imperialist practices in Puerto Rico.

Five significant laws and governmental policies deserve mention in this study. First, the Foraker Act of 1900 gave Puerto Rican citizens the power to govern their people on the island. Second, with the passing of the Jones-Shafroth Act of 1917 over a decade later, Puerto Ricans gained recognition as citizens of the United States.<sup>110</sup> While this policy looks positive and convincing on paper, some Puerto Rican scholars point out the hidden messages and intentions of the Jones-Shafroth Act in their research. Relating the policy to aspects of Puerto Rican migration to the United States and jazz music, Basilio Serrano perceives this act as one, "... that imposed U.S. citizenship on the people of Puerto Rico and laws regulating commerce there."<sup>111</sup> Serrano does not end with this simple description. He also provides the following reasoning for

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<sup>109</sup> Ángel Rivero, "Capítulo III: Como surgio la idea de traer la guerra a Puerto Rico," in *Cronica de la Guerra Hispanoamericana en Puerto Rico*. 1922 (?), 28-31, <http://edicionesdigitales.info/biblioteca/cronguerrahisp.pdf> (accessed May 18, 2016).

<sup>110</sup> "Fifty-Sixth Congress. Sess. I. CHS 191. 1900." <http://ifes.org/sites/default/files/con00152.pdf> (accessed February 18, 2016); "Sixty-Fourth Congress. Sess. II. CHS 144,145. 1917," <http://www.legisworks.org/congress/64/publaw-368.pdf> (accessed February 18, 2016); *Puerto Rico at the Dawn of the Modern Age: Nineteenth- and Early-Twentieth-Century Perspectives* (Online collection) (Washington, DC: Library of Congress, 2011), <http://www.loc.gov/teachers/classroommaterials/connections/puerto-rico/history.html>. (accessed August 23, 2015).

<sup>111</sup> Basilio Serrano, "Introduction," in *Puerto Rican Pioneers in Jazz: 1900-1939: Bomba Beats to Latin Jazz* (Bloomington, IN: iUniverse, 2015), xx.

arriving at such a conclusion. Based on his research, Serrano explains that Puerto Ricans did not have a choice in becoming members of the United States:

Impose is the correct term since at the time, the majority of the (Puerto Rican) people and their representative leadership was opposed to U.S. citizenship because they believed that it would interfere with their aspirations for eventual self-rule and independence. Furthermore, the people did not request U.S. citizenship. With the imposition of U.S. citizenship, residents who refused it were essentially disenfranchised from participation in the governmental affairs of the homeland and in other facets of life.... (my parentheses for clarity).<sup>112</sup>

If one looks beyond the Jones-Shafroth Act of 1917 as a governmental policy that favored U.S. citizenship for the Puerto Rican people, then one can clearly grasp the restrictions and ethnocentric tone lurking behind the writing in this policy. In addition to denying Puerto Ricans the ability to retain their original culture, Serrano also notes that this policy also implemented two other obstacles. Because the United States Government created the Jones-Shafroth Act at the time of the U.S. involvement in World War I, they took the advantage of drafting Puerto Ricans into the war. By becoming U.S. citizens, Puerto Rico had to fight for the United States whether they wanted to or not.<sup>113</sup>

Besides its application as a tool for promoting military involvement, Serrano also indicates that the United States additionally used the Jones-Shafroth Act for economic purposes in Puerto Rico. This often came in the form of restrictive tariffs for importing and exporting goods to and from the island. In a sense, these tariffs continued the forced economic transformation in Puerto Rico by the United States in 1898 and 1899.<sup>114</sup> Serrano explains:

The laws regulating commerce known to the people as ‘leyes del cabotaje’ imposed by the 1917 Jones Act are seen as a tax on all merchandise entering Puerto Rico. The

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<sup>112</sup> Ibid., xx-xxi.

<sup>113</sup> Ibid.

<sup>114</sup> Catherine Dower. “II: The Cultural Regression,” in *Puerto Rican Music Following the Spanish American War: 1898: The Aftermath of the Spanish American War and its Influence on the Musical Culture of Puerto Rico*. (Lanham, MD: University Press of America, 1983), 16-17.



mercantile stipulations require that products arriving at the port of San Juan (the capital city) must do so in US or registered vessels.; this raises the cost of all imported merchandise that comprise the vast majority of products purchased (my parentheses for clarity).<sup>115</sup>

Third, one must also consider modernization in Puerto Rico through the implementation of “Operation Bootstrap” (*Operación Manos a la Obra*) in the 1940s. While this specific topic exceeds the scope of the current study, one must at least comprehend why this program proved necessary to both Puerto Rico and the United States in the twentieth century. Scholar Déborah Berman Santana indicates several reasons in her research on this program. Referring to Operation Bootstrap as “[T]he world’s first ‘third world’ economic development program via export-led industrialization...,”<sup>116</sup> it served primarily to boost the economic status of Puerto Rico by creating labor forces and businesses on the island. Santana also perceives “Operation Bootstrap” as significant because this program has served as an example for economic development in other areas of the world. Despite its negative effects, such as the reliance on the United States for financial assistance and progress, Santana still views “Operation Bootstrap” as beneficial to understanding the economic development in Puerto Rico.<sup>117</sup>

Fourth, one must also take into consideration the detrimental effects of “Law 53,” otherwise known as the “Gag Law” in Puerto Rico in 1948. The law, enforced by the United States Government, prevented people on the island from flying the Puerto Rican flag and speaking about independence from the U.S. in public.<sup>118</sup> Fifth, and lastly, the establishment of

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<sup>115</sup> Basilio Serrano, “Introduction,” in *Puerto Rican Pioneers in Jazz: 1900-1939: Bomba Beats to Latin Jazz* (Bloomington, IN: iUniverse, 2015), xi.

<sup>116</sup> Déborah Berman Santana, “Puerto Rico’s Operation Bootstrap: Colonial Roots of a Persistent Model for ‘Third World Development.’” *Revista Geografica*, 124 (1998), <http://www.jstor.org/stable/40992748> (accessed October 30, 2016).

<sup>117</sup> Ibid.

<sup>118</sup> Mark Karlin, “How the United States Economically and Politically Strangled Puerto Rico,” <http://www.truth-out.org/progressivepicks/item/30925-how-the-united-states-economically-and-politically-strangled-puerto-rico> (accessed January 31, 2017).

the Constitution of the Commonwealth in 1952 marked a significant turning point in Puerto Rican history. This document, signed and approved by President Harry S. Truman, signaled the end of U.S. imperialism in Puerto Rico (in theory). Puerto Ricans voted for this this change one year prior.<sup>119</sup> However, Puerto Rico still functions as a territory of the United States.

Additionally, even though Puerto Ricans have U.S. citizenship, they cannot participate in United States general elections. Over time, Puerto Rico has also frequently considered the possibility of becoming a state. However, due to opposition on and off the island, this idea has repeatedly not come to fruition. One example of this stems from the unanimous, albeit perplexing, decision in 1993 for Puerto Rico to remain a commonwealth.<sup>120</sup>

Throughout most of this chapter, I have shown that the theory of transculturation can apply to multiple cultures and academic disciplines. In addition to anthropology, the theory also functions as a way of understanding cultural fusion in literature and theater. While some scholars address musical transculturation, they mainly limit their focus to ethnomusicology. In this respect, this artistic field of study deserves more attention in relation to transculturation. As I demonstrate in the next chapter, transculturation also functions in other musical fields of study. In the case of my research on this theory and the Puerto Rican cuatro, I establish a case for considering the significance of transculturation in music composition through my piece, *Estampas de La Isla del Encanto*. Discussing this work allows me to illustrate how one can interpret and apply the processes involved in transculturation through instrumentation, musical representation, quotation and key terms associated with transculturation.

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<sup>119</sup> Harry S. Truman Library and Museum, "198. Statement by the President Upon Signing Bill Approving the Constitution of the Commonwealth of Puerto Rico," <https://trumanlibrary.org/publicpapers/index.php?pid=2370&st=&st1> (accessed February 18, 2016).

<sup>120</sup> Somer Doris. "2: Puerto Rico afloat," in *Cultures of the Hispanic Caribbean*, ed. James Conrad and John Perivolaris (Gainesville, FL: University Press of Florida, 2000), 28-36.

## CHAPTER 4

### APPLYING TRANSCULTURATION TO MUSIC COMPOSITION THROUGH THE PUERTO RICAN CUATRO IN *ESTAMPAS DE LA ISLA DEL ENCANTO*

As discussed previously in the introductory portion of this study, *Estampas de La Isla del Encanto* presents a condensed historiography of Puerto Rico through musical representation. The five movements and intermezzo that comprise this chamber piece serve to accomplish two significant goals. First, this piece attempts to musically depict crucial moments in Puerto Rican history: from Pre-Columbian times to the twenty-first century. Second, in order to establish connections with the theory of transculturation, *Estampas* focuses on the diverse groups of people who inhabited the island. It primarily addresses the Taíno, Spanish, African, and U.S. presence in Puerto Rico. In addressing these goals, I present detailed discussions about *Estampas de La Isla del Encanto*: paying attention to its structure, instrumentation, the contemporary compositional technique that I apply in the work, and the preexisting pieces that I have used as models for inspiration.

Narrowing the scope of *Estampas* to the four cultures listed above initially proved difficult for several reasons. First, this decision stemmed from the fact that Puerto Rico encompassed a large population of other nationalities also present on the island by the early nineteenth century. Scholars and specialists on Puerto Rican historiography, like Luis A. Figueroa, have pointed to the significance of the *Real Cédula de Gracias* (“Royal Decree of Graces”) from 1815 as evidence. This decree, enacted by the Spanish monarchy, enabled

immigrants from other areas of Latin America, Europe and elsewhere to reside and establish businesses in Puerto Rico.<sup>121</sup> Some have also highlighted the musical impact of these foreign countries on the island. For example, even though musicologists associate parts of Africa with the percussive *bomba* dance, they also stress that part of its creation and dissemination stemmed from the presence of French immigrants in this area. Similarly, some have also mentioned the influence of Italian opera music through the establishment of troupes on the island in the 1840s.<sup>122</sup> However, I chose to depict the Taíno, Spanish, African, and U.S. influences because these cultures impacted Puerto Rican society and music the most throughout its history. In the following sections of this chapter, I discuss the choices and challenges that I faced in writing *Estampas de La Isla del Encanto*. Additionally, I refer to relevant sources wherever necessary in order to bolster the details about my compositional processes.

### On Composing Music for the Cuatro

When I began writing *Estampas de La Isla del Encanto* for the cuatro and other chamber instruments in 2015, I realized that I had undertaken a daunting task. Recall in Chapter 2 of this study that the cuatro serves as an intriguing chordophone instrument. At the same time, composing for this instrument from a contemporary classical perspective can produce frustration if one does not study the basic information about it, first. Also, few composers from Puerto Rico have written music of this sort for the cuatro. I found only two scores in my search for

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<sup>121</sup> Luis A. Figueroa, “2. The Hurricane of Slavery and the Broken Memories It Left Behind,” in *Sugar, Slavery, and Freedom in Nineteenth-Century Puerto Rico* (Chapel Hill, NC: University of North Carolina Press, 2005), 175-199.

<sup>122</sup> Maria Luisa Muñoz Santaella, “V. Musical Achievements of the 19<sup>th</sup> Century,” in *Music in Puerto Rico: A Report of a Type-C Project* (New York: Teachers College, Columbia University, 1958), 101-122, PhD. Dissertation.

contemporary classical music written specifically for the cuatro: *Concierto Criollo* (1986) by Ernesto Cordero (b.1946) and *Cordillera Central (5 Tonalidades de Verde)* (1980) by Raymond Torres-Santos (b. 1958). According to Luis Guarionex Morales Matos, Cordero and Torres-Santos represent part of the new generation of contemporary Puerto Rican composers in the late twentieth century. They both look to their island for inspiration and apply modern compositional aesthetics.<sup>123</sup> Even though both composers in question wrote these pieces in the 1980s, these works have become scarce in terms of their availability. I needed to ask the composers directly to obtain copies of their works.<sup>124</sup>

The *Concierto Criollo* by Cordero, a work for Puerto Rican cuatro and symphonic orchestra, uses the cuatro within the context of the European classical format of the concerto. Dedicated to Fransisco López Cruz, the piece consists of three movements (“Elegia Negra,” Guajira con Montuno” and “Descarga”).<sup>125</sup> The program notes to this piece refer to a fusion of music cultures, specifically the African music culture with the Caribbean. It also deserves mention that the first movement of the *Concierto Criollo* quotes popular music from Puerto Rico and serves as social commentary. The program notes for “Elegia Negra” state the following information:

In the first movement, Elegía Negra, Cordero utilizes two melodic fragments of the guaracha “El negro bembón”, written by Puerto Rican composer Bobby Capó and made popular in the fifties by the performers Ismael Rivera and Rafael Cortijo. Cordero fuses

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<sup>123</sup> Luis Guarionex Morales Matos, “Capítulo 1: La influencia de la musica popular en los generos cultos o academicos y en la obra de Ernesto Cordero,” in *La influencia de la música popular en la obra de Ernesto Cordero, músico puertorriqueño, caribeñista y latinoamericanista: estudio introductorio, concierto de música de cámara y preparación del catálogo de las obras compuestas entre 1967 y 2010* (Rio Piedras, PR: Universidad de Puerto Rico, 2011), 4-21, Master’s Thesis.

<sup>124</sup> Ernesto Cordero, E-mail message to composer, August 25, 2016; Raymond Torres-Santos, E-mail message to composer, October 19, 2015.

<sup>125</sup> Ernesto Cordero, *Concierto Criollo, para cuatro Puertorriqueño y orquesta sinfonica* (Self-Published, 1986).

African rhythms used in the Greater Antilles with modal harmony used in the Renaissance style. In this movement, Cordero seems to communicate an underlying message against racism.<sup>126</sup>

For these reasons, I perceive the *Concierto Criollo* as a transcultural composition.

Ernesto Cordero combines three distinct music cultural traditions (European classical, Afro-Caribbean and Caribbean folk) to create new material. By adhering to music of the past, he also focuses on the present and future of Puerto Rican music. Equally important, and in keeping with the theory of transculturation, these genres lose musical aspects while gaining new ones.

Like Ernesto Cordero, Raymond Torres-Santos also follows a traditional classical genre in *Cordillera Central (5 Tonalidades de Verde)* for clarinet and Puerto Rican cuatro.<sup>127</sup> However, Torres-Santos presents a visually different score written by hand. Even though Torres-Santos applies a “Theme and Variations” structure throughout the piece, what he dubs “Shades of Green,” he presents a more avant garde and technical approach to the Puerto Rican cuatro while simultaneously paying homage to the natural landscape of the island. In my e-mail correspondence with the composer concerning this work, Torres-Santos indicated that he became inspired by the sound of coquí frogs and the mountainous landscapes of rural Puerto Rico. He also mentioned that he freely applied twelve-tone serialism and music inspired by French composer Olivier Messiaen (an aspect which Torres-Santos did not elaborate much in his correspondence).<sup>128</sup> In this sense, *Cordillera Central* provides one example of how a contemporary Puerto Rican composer has combined the use of Puerto Rican folk instruments like the cuatro, with modern musical techniques.

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<sup>126</sup> Ibid.

<sup>127</sup> Raymond Torres-Santos, *Cordillera Central (5 Tonalidades de Verde)*(Self-Published, 1980).

<sup>128</sup> Raymond Torres-Santos, E-mail message to composer, October 19, 2015.

Figure 4.1 illustrates a list of aspects that I had to consider before composing music for the cuatro. I follow this with excerpts of cuatro notation from *Concierto Criollo* and *Cordillera Central* in Figures 4.2 and 4.3. Recall in Chapter 2 of this study that I provided details in Table 2.1 about the tuning and discrepancies between written and sounding pitches of the cuatro. The modern version of this instrument tunes in fourths and sounds one octave *lower* than written. Based on the two different approaches to the same chordophone instrument in *Concierto Criollo* and *Cordillera Central*, I grew curious about how Cordero and Torres-Santos notated the cuatro part in classical music. Both Ernesto Cordero and Raymond Torres-Santos rely on traditional Western notation instead of tablature. As one possible explanation for why, Torres-Santos explained that he did not know musicians who performed cuatro music by reading tablature.<sup>129</sup>

To comprehend the challenges associated with the instrumental range of the cuatro and composing for this instrument in music notation software (like *Finale*), I consulted the Chicago Cuatro Orchestra Project. I realized in the early stages of *Estampas de La Isla del Encanto* that *Finale* did not have the cuatro in its list of instruments. To fix this problem, I established an e-mail correspondence with CCOP member Jeff Kust. As someone with experience in writing and arranging cuatro parts for the group, he divulged to me the complex process involved in implementing a cuatro part in this software program. This required substituting the banjo, as well as changing the amount of strings (five), frets (twenty-four) and MIDI values for open strings (79, 74, 69, 64, and 59). Even though this process also included tablature, I discarded this portion after remembering what Cordero and Torres-Santos explained to me about cuatro tablature in

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<sup>129</sup> Raymond Torres-Santos, E-mail message to composer, October 19, 2015.

- A) Tuning
- B) Range of the instrument
- C) Composing with tablature versus normal musical notation
- D) Discrepancies between the “written” and “sounding” pitches on the Puerto Rican cuatro
- E) Adapting the Puerto Rican cuatro to a contemporary classical music setting or form
- F) Writing for the Puerto Rican cuatro with music notation software

Figure 4.1: List of Challenges in Composing for the Cuatro



Figure 4.2: Ernesto Cordero, *Concierto Criollo* (1986), “Mvt. I: Elegia Negra” Cuatro Part, mm. 21-25



Figure 4.3: Raymond Torres-Santos, *Cordillera Central* (1980), “1era tonalidad,” mm. 14-23



classical music. I later found out that I had to follow nearly the same compositional procedure for the *tiple*, another Puerto Rican chordophone instrument in my ensemble.<sup>130</sup>

*Estampas de la Isla del Encanto* features instruments derived from the Hispanophone Caribbean, Europe, Africa, and the United States. In keeping with the focus of this study, I use the cuatro and other Caribbean instruments, like the tiple, *congas*, *mayohuacán* drum, and others within a transcultural context by combining the diverse music cultures into a cohesive whole. In this way, I demonstrate the musical influence of these areas of the world on the island. Throughout this score, the cuatro serves as a symbolic representation of Puerto Rico. European and instruments used the U.S. in this work include the following: clarinet in B-Flat, acoustic guitar, electric bass, electric guitar, and snare drum. I divided the six movements, except for the last, into smaller groups derived from these total instruments. Figure 4.4 shows the movement titles in *Estampas de La Isla del Encanto*. The following subsection of this study explores the compositional processes of this piece.

- I. Areito of Foreshadowing
- II. When the Strangers Came  
Intermezzo: Call of the Bomba
- III. What the Jíbaro Saw
- IV. “PUERTO RICO” Jíbaro Jazz
- V. “Out of Many, Un Pueblo”

Figure 4.4: List of Movements in *Estampas de La Isla del Encanto*

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<sup>130</sup> Jeff Kust, E-mail correspondence, March 11, 2015.

Compositional Approaches and Models Used in *Estampas de La Isla del Encanto*:

Musically Representing the Taínos and Spanish in Puerto Rico

“Areito” refers to a ceremonial dance practiced by the Taíno Indians of the Caribbean, specifically the Antilles Islands. Many Spanish chroniclers and missionaries wrote about this ceremony, albeit from Eurocentric perspectives. Such was the case with Father Ramón Pané, a friar who joined Christopher Columbus in the 1490s on his expeditions to the New World (Pané refers specifically to the Taínos from Hispaniola in his writings from 1494. Columbus did not “discover” Puerto Rico until his second voyage the year before in 1493).<sup>131</sup> In “Areito of Foreshadowing,” I adhere to the musical aspects of the ceremonial dance within a contemporary classical frame to “foreshadow” the arrival of Christopher Columbus and other European explorers, like Juan Ponce de León.

Representing the Taíno presence in Puerto Rico proved initially difficult when I began work on “Areito of Foreshadowing” and the first-half of “When the Strangers Came.” Scholars and specialists on Puerto Rican history and music, like Irving Rouse and Donald Thompson, concur that extant information concerning the Taínos features a multitude of problems. One reason stems from the fact that this information derives from the etic perspective of the Spanish, who had written about the Taínos in the period of Conquest from the 1400s and 1500s: people like Ramón Pané, Batolomé de Las Casas and Gonzalo Fernández de Oviedo y Valdés.<sup>132</sup>

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<sup>131</sup> Ramón Pané and Susan C. Griswold (Transl.). *An Account of the Antiquities of the Indians: Chronicles of the New World Encounter* (Durham, NC: Duke University Press, 1999); Rouse, Irving. *The Tainos: The Rise and Decline of the People Who Greeted Columbus*. New Haven, CT: Yale University Press, 1992; Mervin C. Alleyne, “Chapter Six: Puerto Rico,” in *The Construction and Representation of Race and Ethnicity in the Caribbean and the World* (Kingston, JM: University of West Indies Press, 2002), 114.

<sup>132</sup> Ibid., Donald Thompson, “1. Chroniclers of Conquest: Aboriginal Music Observed and Envisioned,” in *Music in Puerto Rico: A Reader’s Anthology* (Lanham, MD: Scarecrow Press, 2002). 1-3.

Gleaning valuable details from these documents produces confusing results because of multiple factual inconsistencies and ethnocentric viewpoints.

Donald Thompson warns in his research on European chronicles about Puerto Rico that, “[T]he sixteenth century ... was not an age of scientific reporting.”<sup>133</sup> Many of the people who documented information about the Taínos did so either for monetary or religious purposes. In many instances, some chroniclers from the 1500s (eg., Oviedo y Valdés) plagiarize the same information from older sources.<sup>134</sup> Additionally, because the Spanish had nearly destroyed the Taíno population across the Caribbean at that time, almost no direct information from the emic viewpoint of the Taínos exists. Some researchers, like Irving Rouse, have had to rely mostly on findings derived from archaeological excavations and create assumptions and hypotheses about the Taínos based on this information.<sup>135</sup> Regardless of these problems, one should not assume that the Spanish chroniclers did not care about the Taino people in these studies. They simply sought to educate other outsiders about indigenous culture as *Europeans* understood it.

The Taínos did not restrict themselves to solely one region of the Caribbean. As Rouse points out in his research, the Taínos encompassed multiple areas of the Antilles Islands. He classifies the Taínos of Puerto Rico as “Classic Taínos” and groups them together with the Taínos of the island of Hispaniola. While his decision to refer to this group as “classic” proves

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<sup>133</sup> Ibid., 1.

<sup>134</sup> Ibid.; “The ‘Cronistas de Indias’ Revisited: Historical Reports, Archeological Evidence, Literary and Artistic Traces of Indigenous Music and Dance in the Greater Antilles at the Time of the ‘Conquista.’” *Latin American Music Review/Revista Latinoamericana* 14, No. 2 (1993), 181-201. <http://www.jstor.org/stable/780174> (accessed June 6, 2016); L. Antonio Curet, “Las crónicas en la arqueología de Puerto Rico y del Caribe.” *Caribbean Studies* 34, No. 1 (2006), <http://jstor.org/stable/25613514> (accessed June 6, 2016).

<sup>135</sup> Irving Rouse, “Chapter I: Introduction,” in *The Tainos: Rise and Decline of the People Who Greeted Columbus* (New Haven, CT: Yale University Press, 1992), 9-17.

odd at first glance, Rouse does so because the Taínos from Puerto Rico and Hispaniola have received slightly more attention than the Taínos elsewhere.<sup>136</sup>

Additionally, and more pertinent to my research, scholars and chroniclers mention details about Taíno musical instruments primarily in passing or with suspicion. For example, I have already mentioned the historiographical gaps surrounding the jabao in Chapter 2 of this study. The majority of information about Taíno instruments, however, concentrates on percussion. Father Ramon Pané writes mainly about the mayohuacán, a log drum that the Taínos used for the areito ceremony. I find it interesting to note that the English translation from Susan C. Griswold presents a different spelling for the mayohuacán as the *mayohuabo*.<sup>137</sup>

Taking these problems into consideration as I composed “Areito of Foreshadowing” and “When the Strangers Came,” I needed to decide how to represent the Taínos without ignoring the cuatro and transculturation. In the early drafts of these movements, I originally wanted to include woodblocks as a way of depicting the Taínos. I later realized that this decision negated the purpose of my project by promoting cultural stereotyping. Using woodblocks to depict the Taínos demonstrated an imbalance because it trivialized the oppression of this group of people and drew more attention to the oppressing culture of Spain.

To satisfy the requirements and goals of my research and represent the Tainos as fairly as possible, I had to treat the cuatro and tiple as percussive instruments. I created directions and used “x-head” notation (shown in Figures 4.5 and 4.6) so that the performers could tap on different areas of the instruments. For the sake of variety, I wrote a different rhythmic pattern for

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<sup>136</sup> Ibid.

<sup>137</sup> Ramón Pané and Susan C. Griswold (Transl.), “Chapter XIV: Concerning Where They Deduce This and Who Leads Them to Hold Such a Belief,” *An Account of the Antiquities of the Indians: Chronicles of the New World Encounter* (Durham, NC: Duke University Press, 1999), 20.

one of the cuatros. To maintain the consistency of each pattern, I included arrows (shown in Figure 4.7) indicating that the performers play the same pattern for a prolonged series of measures. My approach would give the performers the opportunity and freedom to repeat the rhythmic patterns, regardless of the meters.

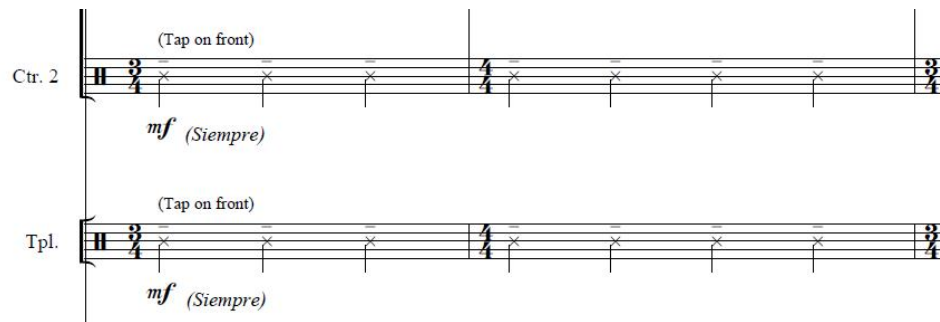


Figure 4.5: *Estampas de La Isla del Encanto* (2015-16), “Mvt. I. Areito of Foreshadowing,” Cuatro 2 and Tiple, mm. 66-67

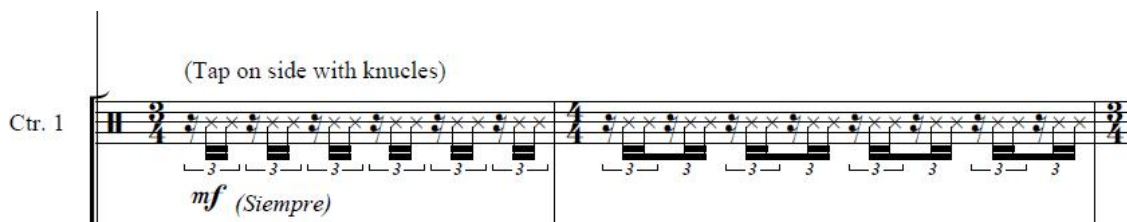


Figure 4.6: *Estampas de La Isla del Encanto* (2015-16), “Mvt. I. Areito of Foreshadowing,” Cuatro 1, mm. 68-69



Figure 4.7: *Estampas de La Isla del Encanto* (2015-16), “Mvt. I. Areito of Foreshadowing,” Example of “Arrow” Extended Technique, mm. 68-69

Realizing that the “Areito” section of the first movement still had cultural inconsistencies that required fixing, I also decided to create a Taíno instrument as part of the chamber ensemble for *Estampas de La Isla del Encanto*. I chose to incorporate a mayohuacán drum because the sources about the Taínos and music perceive this instrument as essential to their ceremonial customs. Additionally, the Museo de la Musica Puertorriqueña features several types of this instrument. Because its construction relies primarily on oral tradition for cultural preservation, I also had to find tutorial videos about how to make the instrument.<sup>138</sup> In April 2016, I helped create a mayohuacán with a group of friends by cutting down a tree into a log. We then cut out most of the center portion of the log. Adhering to the Taíno practice of honoring Guatú, the god of Fire, we burned the inside of the drum to smooth it out and produce the hollow tones that I needed for the instrument. The process behind creating a mayohuacán from natural materials took nearly the entire day to complete at about eight or nine hours. Figures 4.8 through 4.11 show part of the mayohuacán construction process and provide a sample of my notation for the percussion instrument.



Figure 4.8: Mayohuacán Construction (Cutting Out the Center)

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<sup>138</sup> Ibid.; “Museo de Musica en Ponce,” [https://www.youtube.com/watch?v=hhguFcAyz\\_c](https://www.youtube.com/watch?v=hhguFcAyz_c) (accessed March 2, 2017); “Mayohuacan Creation 2014,” <https://www.youtube.com/watch?v=Z8dp7DVOXig> (accessed March 2, 2017).



Figure 4.9: Mayohuacán Construction (Peeling the Tree Bark)



Figure 4.10: Mayohuacán Construction (Burning the Log)

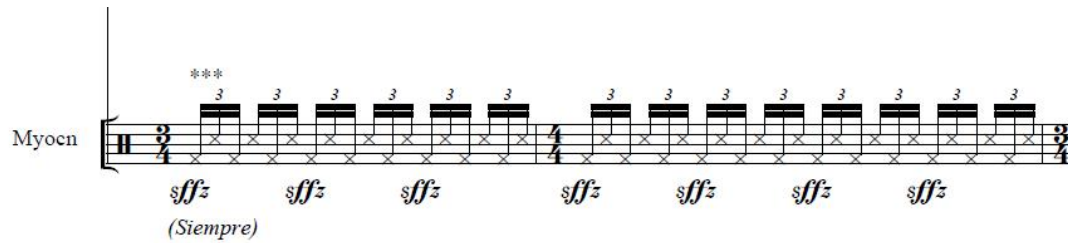


Figure 4.11: *Estampas de La Isla del Encanto* (2015-16), “Mvt. I. Areito of Foreshadowing,” Example of Mayohuacán Notation, mm. 64-65

Additionally, I used unpitched “diamond head” notation as an indication for the cuatro players to tap on the strings, muted. This technique appears in the second movement (“When the Strangers Came”) to demonstrate the vocal communication of the Taínos with the Spanish. As I previously indicated in this chapter, the Spanish chronicles about the Taínos contains multiple gaps. One consequence of this stems from the absence of direct communication between the Spanish and the Taínos. Recall that the chroniclers frequently wrote about indigenous cultures for European readers and often resorted to espousing ethnocentric ideals in the process. Because of this problem, I had to speculate about how the Taínos would have reacted to foreigners on their land based on the emotional effects based on the effects of the processes involved in transculturation (see Chapter 3). I portray this portion of the movement as a gradual shift from peace to tension and destruction. Figure 4.12 shows an example of “diamond head” notation in “When the Strangers Came.”





Figure 4.12: *Estampas de La Isla del Encanto* (2015-16), “Mvt. II. When the Strangers Came,” Example of “Diamond Head” Notation, mm. 78-79

In “When the Strangers Came,” I portrayed Spain through the acoustic guitar to represent the Spanish conquerors who landed in Puerto Rico. I assigned the guitar certain words, phrases and sentences in Spanish that I created. I chose to represent these segments rhythmically in chords and melodic lines. I based these rhythms on the syllables for the given words and phrases. Some of the Spanish words and phrases, like “interesante” and “salvajes” (“interesting” and “savages”) serve to illustrate how little the Spanish in the 1400s and 1500s comprehended cultures beyond Europe. Like the Taínos, the Spanish grow more menacing as the second movement progresses. At one point, I insert the sentence, “Que son brutos, y deben morir.” (“They are brutes, and they must die.”). Here, one can see the *real* intentions of the Spanish in Puerto Rico. They came because of avarice and to exert their power over the Taínos. This fits with transculturation because it demonstrates the processes of cultural loss and gain: loss for the Taínos and gain for the Spanish. Figure 4.13 presents an example of how I musically interpret words in the second movement.



Figure 4.13: *Estampas de La Isla del Encanto* (2015-16), “Mvt. II. When the Strangers Came,” Example of Musical Interpretation of “Interesante” and “Salvajes,” mm. 41-43

This movement is not the only area where I musically interpret words and sentences in *Estampas de La Isla del Encanto*. I also apply the same technique in “Intermezzo: Call of the Bomba” and “What the Jíbaro Saw” (the third movement). In these instances, I refer to the abolition of slavery in Puerto Rico in 1873 and the U.S. occupation of the island from 1898 to 1952 (See Chapter 3). However, I do not view these events from a positivist perspective. I employ bitter irony through examples like “¿Estamos libere?” (“Are we free?”) in the “Intermezzo” and “Speak English!” in “What the Jíbaro Saw.” I demonstrate that, even though Afro-Puerto Ricans gained their freedom, they still faced discrimination on the island. Similarly, the insistence from the United States for Puerto Ricans to speak only English recalls the same ethnocentricities from Spain.<sup>139</sup>

When composing the second movement of *Estampas de La Isla del Encanto*, I relied on the piece, *Of Discoveries* (1992) by Puerto Rican composer Roberto Sierra (b. 1953) as a musical model. My reasoning behind this choice stemmed from the contemporary approach to history expressed in this work and the treatment of the guitar and percussion in the orchestra. Scored for two guitars and orchestra, *Of Discoveries* commemorates the five-hundredth anniversary of the

<sup>139</sup> Catherine Dower, “III: The Arrival of the Americans,” in *Puerto Rican Music Following the Spanish American War: 1898: The Aftermath of the Spanish American War and its Influence on the Musical Culture of Puerto Rico*. (Lanham, MD: University Press of America, 1983), 28-29; Luis A. Figueroa, “7. Conflicts and Solidarities on the Path to Proletarianization,” in *Sugar, Slavery, and Freedom in Nineteenth-Century Puerto Rico* (Chapel Hill, NC: University of North Carolina Press, 2005), 175-199.

first voyage to the New World by Christopher Columbus in 1492. This work consists of three movements (“Ocean,” “Stars” and “Land”). Even though Sierra perceives *Of Discoveries* as a modern interpretation of Latin American history, he chooses not to exhibit an ethnocentric attitude throughout the piece. Based on the program notes provided by the composer, Sierra views this work in a more reflective and introspective sense rather than as a piece glorifying Christopher Columbus.<sup>140</sup> This last point matches my goal for “When the Strangers Came” because I, too, do not view Christopher Columbus from an ethnocentric lens in my work. I have provided excerpts from “Ocean” in Figures 4.14 and 4.15. Notice the open, dissonant harmonies of the guitars and the treatment of the percussion:

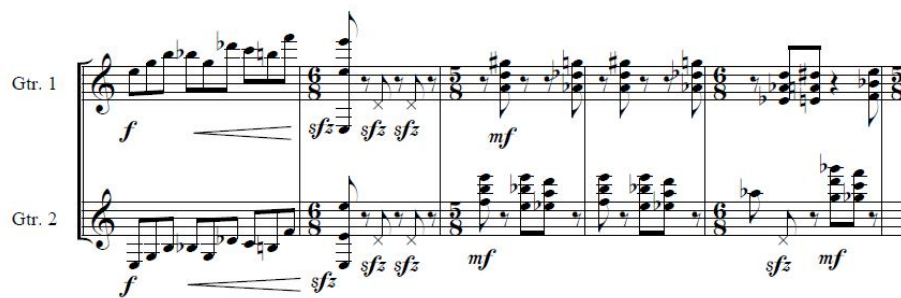


Figure 4.14: Roberto Sierra, *Of Discoveries* (1992), “Mvt. I. Ocean,” Guitars 1 and 2, mm. 115-119



Figure 4.15: Roberto Sierra, *Of Discoveries* (1992), “Mvt. I. Ocean,” Percussion 1 (Bongos), mm. 115-119

<sup>140</sup> Roberto Sierra, *Of Discoveries*, for Two Guitars and Orchestra. Long Island, NY: Subito Music Publishing, 1992.

## Musically Representing the Afro-Puerto Rican Presence Through the Bomba

The bomba refers to a song and dance practiced by the African communities in Puerto Rico, usually involving a “call and response” format. As I mentioned briefly in Chapter 2, many Puerto Rican musicologists have written extensively about this genre. The bomba contains an abundance of percussion instruments (bomba drums, maracas and a log-type drum known as the *cua*) singers and dancers. Additionally, it features an improvisatory structure.<sup>141</sup>

I approach the bomba in “Intermezzo: Call of the Bomba” and the opening section of the final movement, “Out of Many, Un Pueblo,” by adhering to the basic rhythmic structure known as the *bomba sicá*.<sup>142</sup> I apply this rhythm to different instruments in the ensemble. In the “Intermezzo,” the tiple performer taps the rhythm of the bomba sicá as if performing on the *cua* in duple meter. Here, the performer plays a constant pattern of eighths and sixteenth notes. I show this in the score in “x-head” notation, presented in Figure 4.16. For “Out of Many, Un Pueblo,” the conga drums (shown in Figure 4.17) play the bomba sicá rhythm as it applies to bomba drums. This rhythm features one less note than the tiple. To reflect both the twenty-first century and a sense of musical disunity among the ensemble in the opening section of the last movement, I have the conga drums player performing the bomba sica in constantly shifting meters. Additionally, I alter the note values of the conga drums to sixteenth and thirty-second notes and have the performer play several sections off the beat.

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<sup>141</sup> Salvador E. Ferreras, “Chapter Ones: Returning to the Roots of the Bomba,” in *Solo Drumming in Puerto Rican Bomba: An Analysis of Musical Processes and Improvisational Strategies* (Vancouver, BC, CA: University of British Columbia, 2005), 21-65, Master’s Thesis.

<sup>142</sup> Ibid., “Chapter Three: Bomba: Styles and Proliferation,” in *Solo Drumming in Puerto Rican Bomba: An Analysis of Musical Processes and Improvisational Strategies* (Vancouver, BC, CA: University of British Columbia, 2005), 107-109, Master’s Thesis.

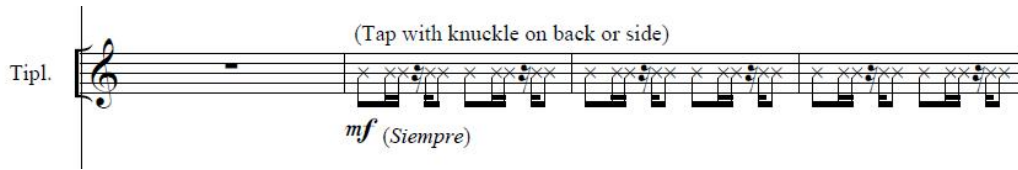


Figure 4.16: *Estampas de La Isla del Encanto* (2015-16), “Intermezzo: Call of the Bomba,” Bomba Sicá Rhythm (Tiple), mm. 13-16

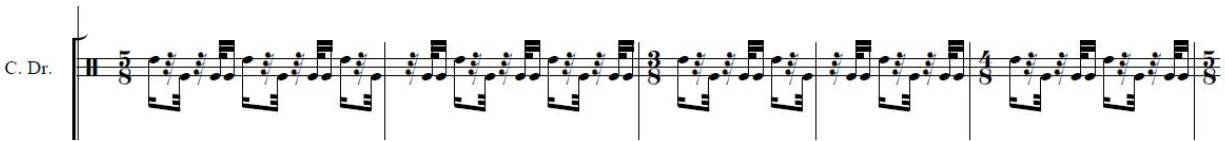


Figure 4.17: *Estampas de La Isla del Encanto* (2015-16), “Mvt. V. Out of Many, Un Pueblo,” Bomba Sicá Rhythm (Conga Drums), mm. 21-25

Based on the previous description, one can see that I apply the Puerto Rican bomba from an instrumental perspective. I have not taken these and other compositional decisions lightly, however. Due to the lack of readily available bomba instruments in the United States, and the fact that I needed to incorporate the Puerto Rican cuatro into this movement, I had to substitute certain parts with Western instruments. I have incorporated a clarinet and four cuatros for the vocal portions of the bomba, denoted as “Call” and “Response” in the score. I present an example of these segments from the “Intermezzo.” In Figure 4.18. I have circled the beginning of the “Call” in blue and the “Response” in green to show the initial appearances of the different musical materials.

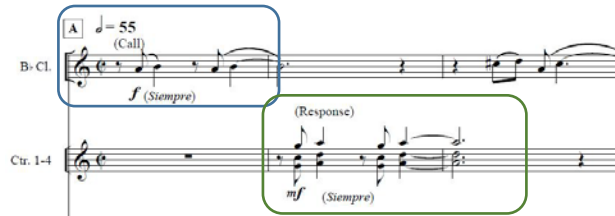


Figure 4.18: *Estampas de La Isla del Encanto* (2015-16), “Intermezzo: Call of the Bomba,” “Call” and “Response,” mm.21-23

### Applying Extended Vocal Composition Techniques

*Estampas de La Isla del Encanto* also briefly features three voices in the first movement (“Areito of Foreshadowing”). I have designated these parts mainly for the percussion section of the ensemble. At a later point in this movement, I give the option of letting the rest of the ensemble participate. The performers imitate natural sound effects of coquí frogs, both to demonstrate a non-traditional vocal technique and to add another intriguing layer to the music. I have shown the pattern for each percussionist to either speak or whistle in Figures 4.19 through 4.21. I follow these with arrows, which indicate that the performers must continue the same pattern until I specify when to end.

My inspiration for using the previously described extended compositional techniques draws from another work by Puerto Rican composer Roberto Sierra: his set of a capella choral

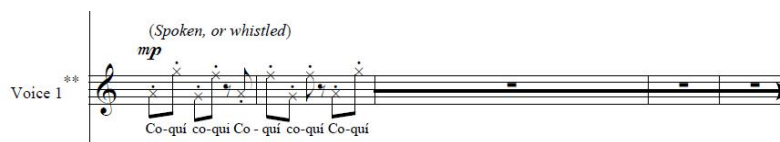


Figure 4.19: *Estampas de La Isla del Encanto* (2015-16), “Mvt. I, Areito of Foreshadowing” Voice 1, mm. 26-30

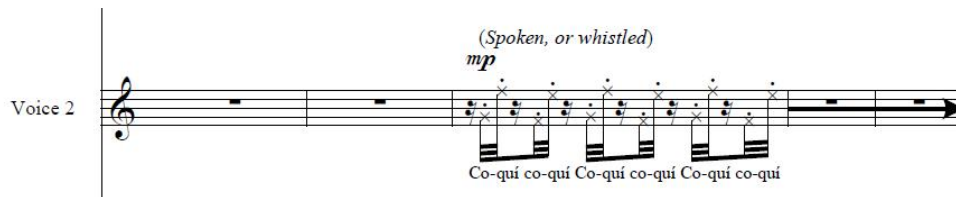


Figure 4.20: *Estampas de La Isla del Encanto* (2015-16), “Mvt. I, Areito of Foreshadowing”  
Voice 2, mm. 26-30

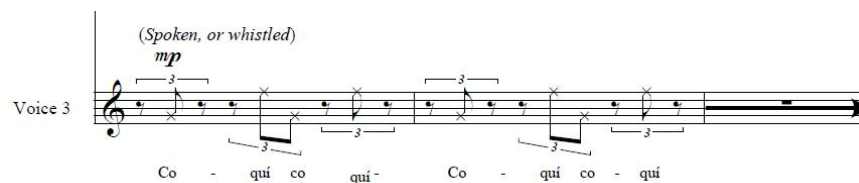


Figure 4.21: *Estampas de La Isla del Encanto* (2015-16), “Mvt. I, Areito of Foreshadowing”  
Voice 3, mm. 31-33

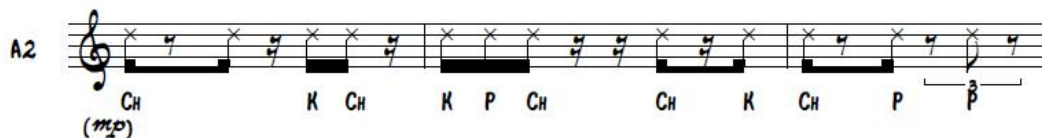


Figure 4.22: Roberto Sierra, *Cantos Populares* (1983), “Mvt. I. Canto Matutino,”  
Alto 2, mm. 35-37

pieces known as *Cantos Populares* from 1983. Written for the New London Chamber Choir, conducted at the time by Francis Wood, this three-movement composition is avant-garde in scope.<sup>143</sup> Like the first movement of *Estampas de La Isla del Encanto*, Sierra represents non-

<sup>143</sup> Roberto Sierra, *Cantos populares*, for SATB Chorus, a capella. Long Island, NY: Subito Music Publishing, 1983.

traditional vocal writing in *Cantos Populares* with “x-head” notation (presented in Figure 4.22). He also stresses the use of phonetic enunciation and onomatopoeia. In this way, the composer presents an abstract, modernized version of Puerto Rican popular music.

### Composing Using an Alphabetical Grid

Four other significant compositional techniques figure prominently in *Estampas de La Isla del Encanto*: an alphabetical grid, the use of pitch classes, musical quotation and improvisation through Puerto Rican folk music and jazz. These techniques deserve attention in this chapter because I use them to highlight the importance of transculturation in Puerto Rican history and music. Through an alphabetical grid, I musically translate names and words presented throughout the score by translating letters of the alphabet as musical notes.

Column A	Column C	Column D	Column E	Column F	Column G
A	C	D	E	F	G
I	J	K	L	M	N
O	P	Q	R	T	U
V	W	X	Y	Z	

Figure 4.23: *Estampas de La Isla del Encanto* (2015-16), Alphabetical Grid

For clarity, the precompositional grid that I have constructed in Figure 4.23 shows the letters of the alphabet that refer to diatonic musical notes. I have organized the alphabetical letters by specific columns. For example, the letters “I,” “O” and “V” correspond to “Column A” because they fall under the diatonic musical letter “A.” Thus, I represent these letters in the score as “A.” Even though I also include the letters “B,” “H” and “S” in *Estampas de La Isla del*



*Encanto*, I have chosen not to group these letters in the grid to avoid confusion. Instead, I approach these specific letters by using their German equivalents: “B-Flat,” “B-Natural” and “E-Flat.”

I apply the alphabetical grid in *Estampas de La Isla del Encanto* to stress the historical and geographic significance of Puerto Rico. I accomplish this task by spelling the names of people, areas and historical events closely associated with the island. I also apply words in different languages (Spanish and Taino) to indicate interaction among cultures and terms associated with transculturation. For example, I spell the words “pérdida” and “ganancia” (“loss” and “gain”) in the guitar towards the end of “When the Strangers Came.” I chose these two words because they represent two of the crucial steps involved in transculturation, as I have discussed in Chapter 3 of this study. Near the end of the second movement, shown in Figure 3-24, I also provide commentary on the centuries of Spanish colonization and imperialism in Puerto Rico. Despite rebelling against Spain in the 1860s with the “Grito de Lares,” Puerto Rico remained subject to the European power for thirty more years.<sup>144</sup> I illustrate my musical spellings of the words “ganancia” and “pérdida” in Figure 4.24. In this instance, I place the spelled words in succession to demonstrate the conflict between the Puerto Rican colonists and Spain, as well as transculturation. I have circled “ganancia” (guitar) in green and “pérdida” (cuatros 1 and 2) in blue.

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<sup>144</sup> Ernesto Juan Fonfrías, *Apuntes sobre la danza puertorriqueña* (San Juan, PR: Instituto de cultura Puertorriqueña, 1967), 5-7.



Figure 4.24: *Estampas de La Isla del Encanto* (2015-16), “Mvt. II. When the Strangers Came”  
Guitar and Cuatros 1 and 2 (“Ganancia” and “Pérdida”), mm. 243-246

In order to figure out how to compose music with an alphabetical grid, I turned to the music of French composer Maurice Ravel (1875-1937). More specifically, I studied the score to his *Menuet sur le nom d’HAYDN* (1909) for piano.<sup>145</sup> Despite its short length, Ravel provides a plethora of sonic possibilities for translating a name into music with the alphabet. Composed for the centennial of the death of Austrian classical composer Franz Joseph Haydn (1732-1809), Ravel creates a musical “spelling” of the last name “HAYDN.” In a similar manner to my work, he uses the German equivalents for the musical letters “B,” “H” and “S.” Besides showing the name of “HAYDN” “as written,” (eg., spelled as “B-Natural, A, D, D, and G), Ravel additionally presents the name in different formats. “HAYDN” appears in retrograde, in inversion and in different registers of the piano. Figures 4.27 through 4.27 demonstrate the ways in which Ravel spells the name “HAYDN.” For clarity, I should also note that the application of the alphabet that Ravel uses differs from the grid that I use because he arranges letters in different places.



Figure 4.25: Maurice Ravel, *Menuet sur le nom d’HAYDN* (1909), “HAYDN” Forwards (Right Hand), mm. 1-4

<sup>145</sup> Maurice Ravel, *Menuet sur le nom d’Haydn*. Paris: Durand, 1910. IMSLP/Petrucchi, [http://conquest.imslp.info/files/imglnks/usimg/a/af/IMSLP11958-Ravel - Menuet sur le nom de Haydn Piano\\_.PDF](http://conquest.imslp.info/files/imglnks/usimg/a/af/IMSLP11958-Ravel_-_Menuet_sur_le_nom_de_Haydn_Piano_.PDF) (accessed July 26, 2016).



Figure 4.26: Maurice Ravel, *Menuet sur le nom d'HAYDN* (1909), “HAYDN” Forwards and Retrograde (Left Hand), mm. 16-20



Figure 4.27: Maurice Ravel, *Menuet sur le nom d'HAYDN* (1909), “HAYDN” Inverted and Retrograde (Left Hand), mm. 24-26

### Representation of Time Through Pitch Classes

In conjunction with the alphabetical grid, I translate specific years in Puerto Rican history into pitch-class tetrachords. The list in Table 4.1 shows the years that I translate into musical material, followed by a brief description of events that took place at that time in Puerto Rico. Figure 4.28 and 4.29 provides visual examples of these years as pitch class tetrachords in arpeggiated and chordal formation: both shown in ascending order. I present these “years” in different guises throughout *Estampas de La Isla del Encanto*. At times, I change the order of these pitch classes or truncate the “years” as dyads. With the exception of the last tetrachord (2016), all of the tetrachords presented in *Estampas de La Isla del Encanto* share the beginning pitch class of “1.” In terms of pitch, this translates to either C-Sharp or D-Flat, depending on the clarity and convenience of the spelled chords in the previous lists. I use the tetrachords primarily as musical “cues” to indicate changing time periods represented in the piece.

Table 4.1: Tetrachord “Years Used in *Estampas de La Isla del Encanto* and Descriptions

<b>Tetrachord “Year”</b>	<b>Description</b>
1493	The founding of Puerto Rico by Christopher Columbus in his second voyage to the New World
1511	The enslavement of the Taino Indians
1540	The year that the first (albeit incorrect) approximation of surviving Tainos, as calculated by European settlers
1815	The “Real Cédula de Gracias” (“Royal Decree of Graces”) in Puerto Rico, enacted by Spain to enable foreigners to live on the island
1868	The “Grito de Lares” (an unsuccessful peasant revolt against the Spanish imperialist government)
1873	The abolition of slavery in Puerto Rico
1898	The North American occupation of Puerto Rico as a United States territory in the Spanish-American War
1917	The Jones-Shafroth Act, created by the United States government to enforce U.S. citizenship on Puerto Ricans
1947	“Operation Bootstrap” ( <i>Operacion Manos a la Obra</i> ) enacted in Puerto Rico, with help from the United States, to industrialize the island
1952	The establishment of Puerto Rico as a commonwealth
1992	The five-hundredth anniversary of the “discovery” of the New World
1993	The five-hundredth anniversary of the founding of Puerto Rico

1998	The one-hundredth anniversary of U.S. occupation of Puerto Rico
2016	Refers to the twenty-first century



Figure 4.28: Examples of Tetrachord “Years” in *Estampas de La Isla del Encanto*, Arpeggiated

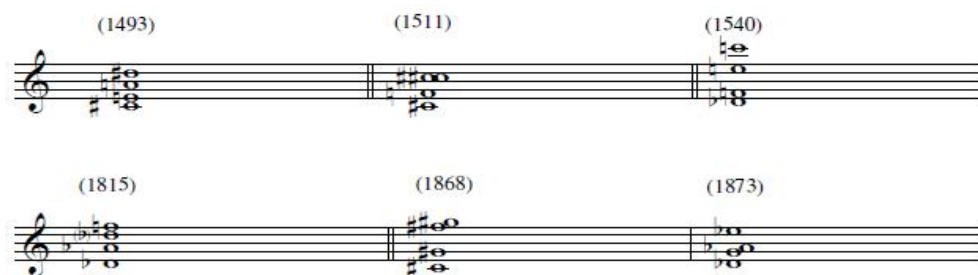


Figure 4.29: Examples of Tetrachord “Years” in *Estampas de La Isla del Encanto*, Chordal

### Musical Quotation

Throughout *Estampas de La Isla del Encanto*, I include elements of musical quotation by borrowing from three specific national anthems: “La Marcha Real” (Spain) “The Star-Spangled

Banner” (United States of America) and “La Borinqueña” (Puerto Rico).<sup>146</sup> These quotations, which I disguise in *Estampas* through augmentation, diminution and transposition, serve three particular purposes. First, I draw attention to the historical significance of the development of Puerto Rico. Second, I quote these anthems to musically depict irony. Third, and most important, adhering to musical quotation enables me to stress the effects of transculturation in Puerto Rico from Spain and the United States. I present snippets of the national anthems in question unaltered in Figure 4.30 through 4.32, followed by one example of how I transform and combine these anthems in the final movement of *Estampas de La Isla del Encanto* (“Out of Many, Un Pueblo”) in Figure 4.33. When changing these materials, I take multiple musical aspects into consideration (melody, rhythm and harmonic structure).

Like the previously discussed techniques in this chapter, I was inspired by a preexisting composition that used musical quotation. I specifically studied the score to the *String Quartet No. 2* (c. 1911-14) by American composer Charles Ives (1874-1954). This chamber composition contains quotations from patriotic anthems and popular songs from the United States. For the purpose of my research, I concentrated on the first movement (“Discussions”).<sup>147</sup> In this movement, Ives uses musical quotation to simulate a political debate among four people (represented by the two violins, viola and cello). The constant dissonances in *String Quartet No. 2* produce a jarring aural experience upon first listen. According to musicologists Peter

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<sup>146</sup> “Spain >> nationalanthems.info.” nationalanthems.info. <http://www.nationalanthems.info/es.htm> (accessed July 26, 2016); “United States >> nationalanthems.info.” nationalanthems.info. <http://www.nationalanthems.info/us-31.htm> (accessed July 26, 2016); Ibid., nationalanthems.info. <http://www.nationalanthems.info/us.htm> (accessed July 26, 2016); “Puerto Rico >> nationalanthems.info.” nationalanthems.info. <http://www.nationalanthems.info/pr.htm> (accessed July 26, 2016).

<sup>147</sup> Charles Ives, “I. Discussions,” in *String Quartet No. 2, for 2 Violins, Viola and Violincello* (New York: Peer International Corporation, 1954), 2-10.



Figure 4.30: “La Marcha Real” (Spanish National Anthem), Full Melody



Figure 4.31: “The Star-Spangled Banner” (United States National Anthem), mm. 24-28



Figure 4.32: “La Borinqueña” (Puerto Rican National Anthem), mm. 1-3



Figure 4.33: *Estampas de La Isla del Encanto* (2015-16), “Mvt. V. Out of Many, Un Pueblo,” Transformation and Combination of Quoted National Anthems, mm. 215-217—“La Borinqueña” in blue; “La Marcha Real,” in green; “The Star-Spangled Banner,” in red

Burkholder and Richard Taruskin, Ives composed this string quartet as an aggressive piece after growing dissatisfied with the condition of the genre in the twentieth century. He perceived the string quartet as devoid of manliness, and wanted to bring this aspect back to the genre.<sup>148</sup> If one ignores the sexist sentiments of his idea, the compositional approach that Ives uses makes sense because he depicts the conflicting political opinions through quotation.

“Discussions” contains a plethora of quoted popular songs, some of which audiences from the twenty-first century would vaguely recognize: “Marching Through Georgia,” Dixie,” “Columbia, Gem of the Ocean,” and “Hail, Columbia!” to name a few.<sup>149</sup> Locating these specific quotations can produce difficulties at first when perusing the score to *String Quartet No. 2*. Part

<sup>148</sup> J. Peter Burkholder, “Chapter 9: Programmatic Quotation,” in *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven, CT: Yale University Press, 1995), 348-350; Richard Taruskin, “Chapter 5: Containing Multitudes (Transcendentalism II),” in *Music in the Early Twentieth Century* (New York: Oxford University Press, 2010), 254-258.

<sup>149</sup> Charles Ives, “I. Discussions,” in *String Quartet No. 2, for 2 Violins, Viola and Violoncello* (New York: Peer International Corporation, 1954), 2-10.; J. Peter Burkholder, “Chapter 9: Programmatic Quotation,” in *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven, CT: Yale University Press, 1995), 348-350.



of the problem stems from the fact that Ives often inserts snippets of these songs in layers, with the string instruments playing all at once. He also blends these quotations in with the rest of the composition so that the tunes become blurred. In order to find each of the quotations mentioned above, one needs to isolate them according to the instrumental parts that have the quoted material. Additionally, because Ives does not quote this preexisting material in exact form, one must explore how he alters the songs. Figure 4.34 through 4.37 visually illustrate how Ives quotes songs in the first movement of *String Quartet No. 2*.

All of the examples from the *String Quartet No. 2* demonstrate an abundance of transformations in the quoted material, most of which I have circled in different colors for the sake of clarity. Ives changes the rhythms of most of the tunes with triplets and usually begins them in the middle of a measure so that they carry over to the next one. This effect gives a sense of displacement and reinforces the differing attitudes in the “discussion.” Additionally, Ives places the tunes in different registers and tonal centers to further stress conflicting ideas. At times, he combines quoted tunes together, as in Figure 4.36. Looking at the second-half of mm. 63, which I have circled in green, I interpret that section as a reference to “The Star-Spangled Banner.” The directionality of the eighth-notes at that point in the score mimic the line, “rocket’s red glare.”



Figure 4.34: Charles Ives, *String Quartet No. 2* (c. 1911-14), “Mvt. I. Discussions,” “Columbia, Gem of the Ocean” Quotation (Violin 1), mm. 58-60

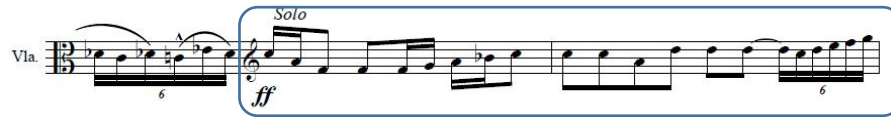


Figure 4.35: Charles Ives, *String Quartet No. 2* (c. 1911-14), “Mvt. I. Discussions,” “Dixie” Quotation (Viola), mm. 60-61



Figure 4.36: Charles Ives, *String Quartet No. 2* (c. 1911-14), “Mvt. I. Discussions,” “Marching Through Georgia” Quotation and Possible Quotation of “The Star-Spangled Banner” (Violin 2), mm. 62-63



Figure 4.37: Charles Ives, *String Quartet No. 2* (c. 1911-14), “Mvt. I. Discussions,” “Hail, Columbia!” Quotation (Violin 1), mm. 64-65

### Musically Interpreting Puerto Rican Folk Music Through the Seis con Décima

I examine the effects of the U.S. occupation of Puerto Rico in the third movement to *Estampas de La Isla del Encanto* (“What the Jíbaro Saw”). Besides quoting the national anthem of the United States in a ragtime style in the clarinet section, I also incorporate a Puerto Rican *seis con décima*. This version of Puerto Rican folk music (*musica jíbara*), which is also native to areas of Cuba and the Canary Islands, features vocal improvisation through a fixed song structure. More specifically, the seis con décima features ten lines of improvised text, with each

line an octosyllable (eight syllables per line) and adhering to a specific rhyme scheme. The last syllable for each line determines the rhyme scheme. Puerto Rican décimas have different types based on the regional musical style on the island.<sup>150</sup> My version of the seis con décima consists of a more symbolic context for the jíbaro and features slight deviations from the original décima structure. For these reasons, my approach does not necessarily refer to a specific regional variant of the seis con décima. Table 4. 2 illustrates the basic structure for a seis con décima.

In the “Seis con Décima” section of “What the Jíbaro Saw,” I include a part for a *trovador*, who sings and improvises lyrics within a ten-line rhyming structure of the décima. Staying within the historical frame of the work, he improvises four themes related to Puerto Rican life in the early modern period (1898-1952). To maintain the focus of *Estampas de La Isla del Encanto*, he presents the themes from the perspective of the “jíbaro” in terms of transculturation and adaptation. Because the “trovador” section of “What the Jibaro Saw” features improvised lyrics, I do not provide text in the score. Instead, I give a melodic frame in accordance with the octosyllabic pattern of each line of the décima.

The ensemble performs the instrumental portion of the décima in “What the Jíbaro Saw.” I foreshadow fragments of the décima at different points throughout the movement, shown in Figure 4.38. To place this musical genre within a contemporary classical context. I use these fragments in multiple registers, tonal centers and rhythms. While I include instruments appropriate for this music (cuatros, tiple and güiro), which gradually play together as the music progresses, I also insert the clarinet to demonstrate the interference of the United States in Puerto

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<sup>150</sup> Pedro C. Escabí and Elsa M. Escabí, “Forma,” in *La décima: vista parcial del folklore* (Río Piedras, PR: Editorial Universitaria, Universidad de Puerto Rico, 1976), 3-14; Puerto Rican Cuatro Project. “Our Country Music: La Décima Puertorriqueña.” (<http://www.cuatro-pr.org/node/97>, accessed November 28, 2015).

Rico. In this case, I approach the clarinet part by including segments reminiscent of traditional jazz. By doing this, I demonstrate the invasiveness of North American culture in Puerto Rico in the early twentieth century. Figure 4.39 through 4.41 demonstrate these instances in the “Seis con Décima” section of the third movement.

Table 4.2: Seis con Décima Song Structure

Seis con Décima Line (By Number)	Rhyme Scheme (By Letter Section)
1	A
2	B
3	B
4	A
5	A
6	C
7	C
8	D
9	D
10	C

The musical score shows four staves: Ctr. 1, Ctr. 2, Ctr. 3, and Tpl. Ctr. 1 has a blue box around measures 4-5 (mp), a green box around measure 6 (f), and a red box around measures 7-8 (mp). Ctr. 2 has a red box around measures 7-8 (p) and a red box around measure 9 (mf). Ctr. 3 has a red box around measure 10 (f). Tpl. has a continuous line of eighth notes. Dynamics include mp, f, p, and mf.

Figure 4.38: *Estampas de La Isla del Encanto* (2015-16), “Mvt. III. What the Jíbaro Saw,” Seis con Décima Fragments, mm. 4-6



Figure 4.39: *Estampas de La Isla del Encanto* (2015-16), “Mvt. III. What the Jíbaro Saw,” Seis con Décima, Introduction, mm. 80-83



Figure 4.40: *Estampas de La Isla del Encanto* (2015-16), “Mvt. III. What the Jíbaro Saw,” Seis con Décima, Introduction, Décima 1 (Trovador), mm. 84-88



Figure 4.41: *Estampas de La Isla del Encanto* (2015-16), “Mvt. III. What the Jíbaro Saw,” Seis con Décima, Introduction, Décima 2 (B-Flat Clarinet and Trovador), mm. 144-147

### Applying Jazz to Puerto Rican Music

I have cast the fourth movement of *Estampas de La Isla del Encanto* (“PUERTO RICO” Jíbaro Jazz”) in the style of Latin jazz music. For this movement, I use the alphabetical grid to “spell” different cities and town in Puerto Rico in musical notation. Additionally, I attempt to follow logical progressions in jazz music (ii-V-I, tritone substitution, etc.) and aspects of group improvisation through descriptive text. This last aspect enables the ensemble to play certain passages however they want within the confines of specified sections. However, because I have written this movement in the style of jazz, I do not include chord symbols at the top of the score. Locating details and about the Puerto Rican cuatro in jazz, as well as lead sheets for this instrument, presented challenges in my research. Of the extant sources that discuss the Puerto Rican impact on jazz, most scholars talk about this topic from a transnational perspective in relation to the United States. Discussions about the inclusion of the cuatro in this genre occur in passing.<sup>151</sup> I find these points odd, considering that jazz plays a crucial part in the music culture of Puerto Rico. Similarly, finding original jazz music for the Puerto Rican cuatro in print form produces difficulties because of its lack of availability. In order to understand how Puerto Rican composers approach jazz, I had to settle for an arrangement by a Puerto Rican jazz composer based in the United States I chose to study the arrangement of *Olas y Arenas* by Miguel Zenón.<sup>152</sup>

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<sup>151</sup> Warren R. Pinckney, Jr., “Puerto Rican Jazz and the Incorporation of Puerto Rican Folk Music: An Analysis of New Musical Directions.” *Latin American Music Review/Revista Latinoamericana* 10, No. 2 (1989), 236-266. <http://jstor.org/stable/779952> (accessed June 6, 2016); Pedro A. Lavezzari Cruz, *Jazz and Traditional Puerto Rican Music: A New Generation of Exploration* (Lynchburg, VA: Liberty University, 2015), <http://digitalcommons.liberty.edu/cgi/viewcontent.cgi?article=1378&context=masters>. (accessed April 12, 2016), Master’s Thesis; Basilio Serrano, *Puerto Rican Pioneers in Jazz: 1900-1939: Bomba Beats to Latin Jazz*. (Bloomington, IN: iUniverse, 2015).

<sup>152</sup> Miguel Zenón, E-mail message to composer and arranger, July 27, 2016; “*Olas y Arenas*—Score,” <http://miguelzenon.com/charts/olas%20y%20arena%20score.pdf> (accessed June 3, 2016).

My purpose for discussing *Olas y Arenas* does not lie in understanding how Zenón treats the preexisting material of the song. Instead, I concentrate on how he notates his performance directions for the large jazz ensemble instrumentation. Zenon applies a combination of approaches ranging from verbal descriptions, to slash-notation. Sometimes, he specifies to the performers which chords that they need to play. In Figures 4.42 and 4.43, I present examples from “PUERTO RICO Jíbaro Jazz.” I, then, follow these examples with an excerpt from *Olas y Arenas* in Figure 4.44.

The musical score for Figure 4.42 consists of four staves: Ctr. 1, Ctr. 2, Ctr. 3, and Tpl. The score is for measures 25-28. Ctr. 1 and Ctr. 2 have dynamic markings *f*, *mp*, *p*, and *f*. Ctr. 3 has dynamic markings *f* and *mp*. Tpl. has dynamic markings *p*, *f*, and *mp*. There are also triplet markings in measures 27 and 28.

Figure 4.42: *Estampas de La Isla del Encanto* (2015-16), “Mvt. IV. ‘PUERTO RICO’ Jíbaro Jazz,” mm. 25-28

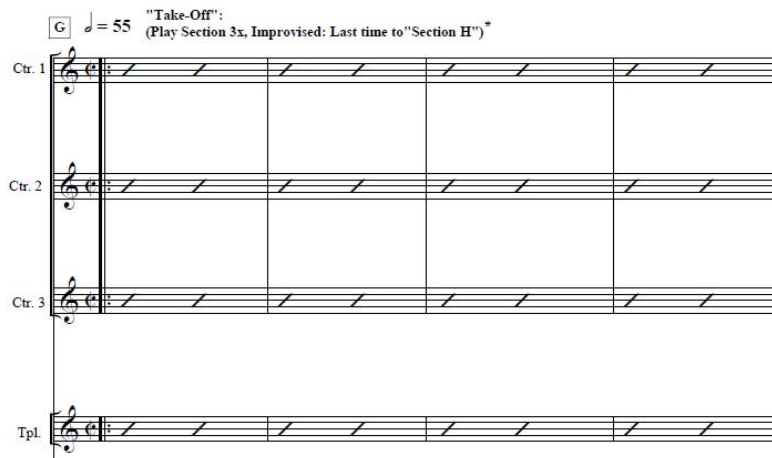


Figure 4.43: *Estampas de La Isla del Encanto* (2015-16), “Mvt. IV. ‘PUERTO RICO’ Jíbaro Jazz,” mm. 25-28

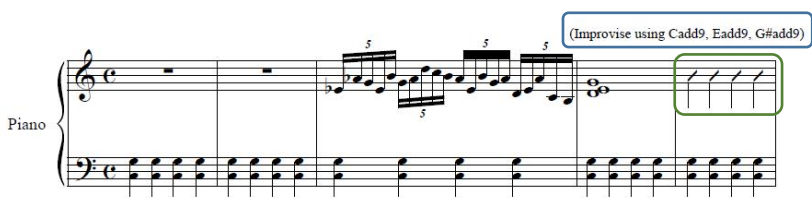


Figure 4.44: Miguel Zenón, *Olas y Arenas* (Arr.), Piano, mm. 1-5

### Depicting Musical Transculturation: Bringing the Cultures of Puerto Rico Together through Cyclicism

In “Out of Many, Un Pueblo,” the last movement to *Estampas de La Isla del Encanto*, I wanted to accomplish several tasks. I sought to compose a movement that represented Puerto Rico in the twenty-first century, specifically 2016. I also wanted to try and connect this last movement to the Puerto Rican cuatro and transculturation. This meant representing all of the cultures encountered in the previous movements of the piece. The title for the last movement of



*Estampas* presents a bilingual interpretation of the motto for the United States: *E pluribus unum*, or “Out of many, one.” My decision to borrow from this motto stemmed from showing more than just the influence of the United States on Puerto Rico. I also wanted to demonstrate that all of the music cultures that I have referred to in this study equally contribute to the formation of the Puerto Rican music culture.

To effectively demonstrate the combination of cultures in Puerto Rico in “Out of Many, Un Pueblo,” I begin by presenting musical discord and intentional monotony among the ensemble. All instruments, from the electric bass, to the clarinet, perform distinct passages and follow short, separate rhythms. I show in the beginning of “Out of Many, Un Pueblo” the struggle and social conflicts among cultures in Puerto Rico and the United States (In the latter case, I depict a more contemporary version of the United States with the electric guitar.). Even though the performers play together, their contrasting musical passages suggest that they do not “listen” to one another (See Appendix C for the complete instrumentation to this movement).

The transcultural elements of the final movement of *Estampas de La Isla del Encanto* manifest themselves more clearly as the movement progresses. I refer to segments from the previous movements in the piece in order to illustrate both the history and cultures that comprise Puerto Rico. I, then, apply these segments to create new material so that everyone in the ensemble can play together as one. To give *Estampas de La Isla del Encanto* a dramatic conclusion, I have entire ensemble (except for the clarinet) perform their instruments like percussion. Amid all of this sound, the clarinet plays embellished versions of snippets from “Areito of Foreshadowing.” Realizing that *Estampas* begins on with the pitches “A-D-E,” I conclude the entire composition with the same pitches presented in reverse: “E-D-A.” By doing this, I establish a cyclical structure that gives *Estampas* an appropriate ending.

## CHAPTER 5

### CONCLUSION

#### Summary

Based on the information that I have presented in this study, the cuatro encompasses significant aspects of Puerto Rican music culture through transculturation. At the same time, details concerning how to classify this instrument prove difficult, as I demonstrated in Chapter 2. Despite its global limitations and absence of audiovisual aids, the Hornbostel-Sachs system provides a good starting point for trying to figure out the chordophone type for the cuatro. According to my research, this instrument belongs to the “Lute” family with the neck of the instrument attached to the body. Similarly, I uncovered more about the cuatro by physically traveling to Puerto Rico and meeting with cuatro makers who taught me about the construction process and materials used. The historiography about the cuatro, regardless of conflicting data, elicits an indirect transcultural narrative about Puerto Rican society and separate music cultures and identities.

Since its creation in 1940 by Fernando Ortiz, the theory of transculturation functions as a way for people to comprehend the processes of cultural contact through loss, gain and fusion. With regard to the critical components of this theory, discussed in Chapter 3, scholars apply transculturation to a plethora of academic disciplines beyond the anthropological contexts by Ortiz: primarily through literature and theater. This does not mean that transculturation represents a theory devoid of problems. Although it provides a better alternative to the more

convoluted theory of acculturation, transculturation still presents several gaps in terms of approach. I have found that some scholars disagree with the theory on the grounds of incompatibility with other cultures. Other researchers view transculturation as having the potential promoting harmful effects through cultural alienation and selective memory which stresses cultural dominance.

Additionally, my research demonstrates that musical transculturation deserves more concentration to present a more balanced artistic approach to the theory. While some use ethnomusicology to discuss transculturation and its effects, I have argued in Chapter 4 that transculturation should cover more than this one facet of musical academia. Through music composition, one can visually and aurally grasp the components of transculturation that Fernando Ortiz espouses in his theory. In the case of the work that I have presented in this study, this involves combining the instruments and styles of Puerto Rican folk music (mainly through the cuatro) and inserting them within the context of European classical music and contemporary compositional practices. In this manner, I have discovered different methods for using the cuatro and other folk instruments from the perspective of the twenty-first century. Additionally, by concentrating on the cultures that impacted Puerto Rico throughout history (Taíno, Spanish, African, and U.S.), I illustrate that they all contribute in one form or another to the musical transculturation on the island.

#### Afterword: Personal Reflections on the Dissertation Recital of *Estampas de La Isla del Encanto*

The dissertation recital performance of *Estampas de La Isla del Encanto* took place on March 24, 2017, in Ramsey Concert Hall at the University of Georgia in Athens, GA. In the early stages of my work and preparation, I decided to use visual aids in the recital that would help the audience visualize the context of each movement in *Estampas de La Isla del Encanto*. I

also included a mayohuacán drum and photographs of my travels to Puerto Rico for research on display outside of the performance space. These decisions worked well in the end because these two aspects complemented the recital. The six slides that I chose referred to the movement titles of *Estampas*.

Rehearsing and conducting this piece enabled me as a composer, and the Chicago Cuatro Orchestra Project as musicians, to see transculturation in action through the combination and diversity of cultures. I witnessed English-speaking performers from the United States playing folkloric Caribbean instruments and working together with Spanish-speaking performers from Puerto Rico. We all enjoyed participating in this experience. In writing and collaborating on this piece, I perceive this project as beneficial because it serves as a tool that can aid in ongoing work for future scholars and other ensembles who specialize in the cuatro.

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## APPENDIX A

### TABLE OF CUATRO SPECIFICS

<b>Instrument Classification</b>	<b>Instrument Type</b>	<b>Instrument Catalog Section and Number</b>	<b>Reason(s)</b>
General	Chordophone	N/A	Physical appearance  General, but logical, hypothesis
Hornbostel-Sachs (Knight-Revision) <sup>153</sup>	Chordophone, Lute, Plucked, Neck attached	C6, C61.21	Physical appearance (strings in five pairs—must be plucked to produce sound, separate neck that gets attached to the instrument in its construction)  Logical hypothesis (Puerto Rican cuatro not listed in this version of “Hornbostel-Sachs,” but could still apply to this system)  Personal experience (visiting cuatro maker shops in Puerto Rico and observing the processes involved in constructing a cuatro)

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<sup>153</sup> Roderic C. Knight. “The Knight-Revision of Hornbostel-Sachs: A New Look at Musical Instrument Classification,” <http://www.oberlin.edu/faculty/rknight/Organology/KnightRev2015.pdf> (accessed December 17, 2016), 9, 25.

## APPENDIX B

TABLE OF PEOPLE MENTIONED IN RESEARCH WHO DISCUSS  
TRANSCULTURATION

Person and Profession	Country	Year(s) of Contribution	Description
Fernando Ortiz: anthropologist, criminologist and Spiritist	Cuba	1940	<p>Creates theory of <i>transculturation</i>, or the process of creating a new culture by combining two preexisting ones</p> <p>Involves series of cultural loss of one culture and gain of another</p> <p>Perceives his theory as a better alternative to <i>acculturation</i> (1930s), or the imposed transformation from one culture to another</p> <p>Possibility of promoting cultural miscegenation</p>
Bronislow Molinowski, anthropologist	United States	1940	Promotes theory of transculturation by Ortiz
Jose Maria Arguedas: author	Peru	1975	Applies transculturation to Latin American literature by concentrating on the native Peruvian culture
Ángel Rama: author	Uruguay	1982	Expands upon the literary aspects of transculturation
Friedrich W. Sixel, anthropologist, Marxist	Germany	1969	Discusses the sociological effects of transculturation in Guatemala through a case study of the Landino (Indian-Guatemalan) community

			<p>Presents a mostly sympathetic view towards the Landinos in his work</p> <p>Looks at the effects of adjusting to communities as transculturated people—in this case, the predominantly negative effect brought on by cultural loss and gain</p> <p>Lack of communication and cultural connectivity between Landinos and Guatemalans.</p>
José Luis González: author, Marxist	Puerto Rico	1979	<p>Refutes transculturation in Puerto Rico in relation to the North American occupation of the Caribbean island from 1898 to 1952</p> <p>Views U.S. involvement in Puerto Rico as capitalistic (from a Marxist standpoint)</p> <p>Pays more attention to problems of class struggles on the island at the time of the North American occupation</p>
Margaret J. Kartomi: ethnomusicologist	United States	1981	<p>Applies transculturation within the musical context of performance practice</p> <p>Perceives the term as a better alternative to <i>acculturation</i>: a term which she views as ambiguous and hackneyed in cultural studies</p> <p>Cites Fernando Ortiz, but does not consider the gaps and presence of racial biases in his theory</p>
Ernest A. Duff: anthropologist	United States	1989	<p>Discusses transculturation within the context of the Puerto Rican economy at the time of the North American occupation of the island</p>

			Outdated in scope, but suggests the lingering impact of the United States in Puerto Rico
Diana Taylor: anthropologist, historian, specialist in Latin American Theater	Mexico, United States	1991	<p>Applies transculturation to Latin American theater</p> <p>Expands upon theories by Ortiz, Arguedas and Rama</p> <p>Concentrates on the aspects of cultural loss, gain and mixture as a means of class struggle (“First World” versus “Third World”)</p> <p>Indicates lack of acknowledgement of transculturation in the dominant culture (Spain)</p> <p>Mixing of European and Latin American forms to create distinct material.</p>
		2003	<p>Concentration on Mexican theater as cultural memory</p> <p>Adapting to a cultural “crash” because of European (Spanish) contact and conquest</p> <p>Attempts to differentiate among <i>mestizaje</i>, hybridity and transculturation</p> <p>Cites Ortiz and Rama (but not Arguedas) for transculturation</p>
Fabienne Viala, anthropologist, specialist in Latin American history and cultural studies	Great Britain	2014	<p>Dismisses transculturation because of its application as a component of selective cultural memory</p> <p>Mentioned in relation to the historical and sociological impact of Spanish Conquest in Latin America and the Caribbean</p>

## APPENDIX C

*ESTAMPAS DE LA ISLA DEL ENCANTO* (2015-16):

FULL SCORE



# Estampas de La Isla del Encanto

Duration: c. 50'

(For Chamber Ensemble)

Anthony L. Sanchez  
(2015-16)

## I. Areito of Foreshadowing (Introduction)

$\text{♩} = 40$

Clarinet in B $\flat$  \*

*pp* *mp* *f* *p* *f* *p*

*accel.* -----

Cuatro 1

Cuatro 2

Tiple

**A**  $\text{♩} = 45$

B $\flat$  Cl.

*mf* *f*

Ctr. 1

*f* *mp*

Ctr. 2

*f* *mp*

Tpl.

\*The clarinet, cuatros and tiple parts in this score are written transposed.

10

B♭ Cl. *p* *mp* *f*

Ctr. 1 *mf*

Ctr. 2 *mf*

Tpl. *p*

14

B♭ Cl. *f* *mp* *f*

Ctr. 1 *ff* *mf* *p*

Ctr. 2 *ff* *mf* *p*

Tpl. *f* *mp* *pp*

17 *rit.* (short)

B♭ Cl. *mp* *f* *mp*

Ctr. 1 *mf* *sffz* *p*

Ctr. 2 *mf* *sffz* *p*

Tpl. *mp* *sffz* *p*

**B** ♩ = 50

Ctr. 1 *f* *mp* *f* *mp*

Ctr. 2 *sffz* *mf* *p*

Tpl. *mp* *f* *mp* *f*

24

Ctr. 1

*sfz*

*f*

Ctr. 2

*mp* *f* *mp* *f*

Tpl.

*mp* *f*

Detailed description: This system contains measures 24 and 25. Ctr. 1 (Soprano) begins in measure 24 with a half note G4 (sfz), followed by a whole rest. In measure 25, there is a whole rest followed by a half note G4 (f). Ctr. 2 (Alto) starts with a half rest in measure 24, then plays a half note F#4 (mp), a half note G4 (f), and a half note F#4 (mp). In measure 25, it plays a half note G4 (mp), a half note A4 (f), a half note G4 (mp), and a half note F#4 (f). Tpl. (Tenor) has a whole rest in measure 24, then a half note G4 (mp) in measure 25. The key signature changes from one flat (Bb) to two flats (Bb, Eb) at the start of measure 25.

26

Ctr. 1

*mp* *f* *mp*

Ctr. 2

*mp* *f*

Tpl.

*mp* *f*

Detailed description: This system contains measures 26 and 27. Ctr. 1 (Soprano) plays a half note G4 (mp) in measure 26, followed by a half rest. In measure 27, it plays a half note A4 (f), a half note G4 (mp), and a half rest. Ctr. 2 (Alto) starts with a half rest in measure 26, then plays a half note F#4 (mp), a half note G4 (f), and a half note F#4 (mp). In measure 27, there is a whole rest. Tpl. (Tenor) plays a half note G4 (mp) in measure 26, followed by a half note A4 (f). In measure 27, there is a whole rest. The key signature changes from two flats (Bb, Eb) to one flat (Bb) at the start of measure 27.

C ♪ = 65

Ctr. 1

Ctr. 2

Tpl.

Voice 1 \*\*

*(Spoken, or whistled)*  
*mp*

Co-quí co-qui Co - quí co-quí Co-quí

Voice 2

*(Spoken, or whistled)*  
*mp*

Co-quí co-quí Co-quí co-quí Co-quí co-quí

Voice 3

\*Voice 1-Voice 3 is performed by Percussion. Continue specified rhythmic patterns up to mm. 58.



36

Ctr. 1

*mf*

3

Ctr. 2

Tpl.

*mf*

3

Voice 1

Voice 2

Voice 3

39

Ctr. 1

Ctr. 2

Tpl.

Voice 1

Voice 2

Voice 3

The musical score for measures 39-41 features five staves. Ctr. 1 and Tpl. have active melodic lines, while Ctr. 2, Voice 1, Voice 2, and Voice 3 are silent, indicated by whole rests. Ctr. 1's melody starts with a half note G4, followed by quarter notes A4, B4, and C5 in the first measure. In the second measure, it begins with a half note D5, followed by a quarter note E5, then a triplet of quarter notes F5, G5, and A5. The third measure contains a half note B5 tied to the next measure. Tpl.'s melody follows a similar pattern: half note G4, quarter notes A4, B4, C5 in the first measure; half note D5, quarter note E5, then a triplet of quarter notes F5, G5, A5 in the second measure; and a half note B5 tied to the next measure. Dynamics for Ctr. 1 are *mp* (first measure), *f* (second measure), *mp* (third measure), and *f* (fourth measure). Tpl. dynamics are *mp*, *f*, *mp*, and *f* respectively. The triplet in Tpl.'s second measure is marked with a '3' and a bracket.



42

Ctr. 1

Ctr. 2

Tpl.

Voice 1

Voice 2

Voice 3

*f*

*mf*

3

3

3

45

Ctr. 1

Ctr. 2

Tpl.

Voice 1

Voice 2

Voice 3

3

*mp*

*f*

*mp*

3

*p*

*mf*

*p*

3

*mp*

*f*

*mp*

48

B♭ Cl.

Ctr. 1

Ctr. 2

Tpl.

Voice 1

Voice 2

Voice 3

*p* *f*

*f*

*mf*

*f*

51

B $\flat$  Cl.

*mp* *f* *mp*

3 3 3

Ctr. 1

Ctr. 2

Tpl.

Voice 1

Voice 2

Voice 3

Detailed description: The image shows a musical score for measures 51, 52, and 53. The B $\flat$  Clarinet (B $\flat$  Cl.) part is the only one with notation in measures 51 and 52. It starts with a triplet of eighth notes (B $\flat$ , A, G) in measure 51, followed by a dotted quarter note (F) and an eighth note (E). In measure 52, it continues with a triplet of eighth notes (D, C, B $\flat$ ), followed by a quarter note (A) and a half note (G). A dynamic marking of *mp* is at the start of measure 51, *f* is at the start of measure 52, and *mp* is at the start of measure 53. The other instruments (Ctr. 1, Ctr. 2, Tpl., Voice 1, Voice 2, Voice 3) have rests in measures 51 and 52, and a whole note in measure 53.

*rit.*

54

*tr*

B♭ Cl.

*pp*

Ctr. 1

Ctr. 2

Tpl.

Voice 1

Voice 2

Voice 3

**D** ♩ = 40

Score for Ctr. 1, Ctr. 2, and Tpl. (Trombone).

**Measures 58-60:**

- Ctr. 1:** Treble clef, common time. Measure 58: *mp*, triplet of eighth notes (G4, A4, B4). Measure 59: whole rest. Measure 60: *f*, triplet of eighth notes (G4, A4, B4), then quarter rest.
- Ctr. 2:** Treble clef, common time. Measure 58: *p*, triplet of eighth notes (G4, A4, B4). Measure 59: whole rest. Measure 60: *mf*, triplet of eighth notes (G4, A4, B4), then quarter note (C5) and quarter rest.
- Tpl.:** Treble clef, common time. Measure 58: whole rest. Measure 59: quarter rest, then eighth notes (G4, A4, B4, C5) with a sharp on B. Measure 60: quarter note (G4), then quarter rest.

**Measures 61-64:**

- Ctr. 1:** Treble clef, 3/4 time. Measure 61: *p*, quarter note (G4), quarter rest. Measure 62: *mp*, eighth notes (G4, A4, B4, C5) with a sharp on B. Measure 63: *ff*, quarter note (G4), quarter rest. Measure 64: (short) half note (G4), quarter rest. Final measure: 3/4 time signature.
- Ctr. 2:** Treble clef, 3/4 time. Measure 61: *p*, quarter note (G4), quarter rest. Measure 62: *mp*, eighth notes (G4, A4, B4, C5) with a sharp on B. Measure 63: *ff*, quarter note (G4), quarter rest. Measure 64: (short) half note (G4), quarter rest. Final measure: 3/4 time signature.
- Tpl.:** Treble clef, 3/4 time. Measure 61: *mp*, quarter note (G4), quarter rest. Measure 62: *pp*, eighth notes (G4, A4, B4, C5) with a sharp on B. Measure 63: *f*, quarter note (G4), quarter rest. Measure 64: (short) half note (G4), quarter rest. Final measure: 3/4 time signature.

**Percussion 1**, go to Mayohuacan

(Areito)

**E** ♩ = 50

Score for **Areito** (E, ♩ = 50).

Parts: Ctr. 1, Ctr. 2, Tpl., Myocn.

Time signatures: 3/4, 4/4, 3/4.

Myocn. notation: **\*\*\*** (Siempre) *sffz* (triplets).

\*\*\* The Mayohuacan is represented in "x-head" notation as unpitched notes.

66

B♭ Cl.

Ctr. 1

Ctr. 2

(Tap on front)

*mf* (Siempre)

Tpl.

(Tap on front)

*mf* (Siempre)

Myocn



68

70

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Tpl.

Myocn

The image shows a musical score for measures 70 and 71. The staves are arranged vertically. The B $\flat$  Cl. staff is at the top, followed by Ctr. 1, Ctr. 2, Tpl., and Myocn at the bottom. The B $\flat$  Cl. staff has a treble clef and a 3/4 time signature. It shows two measures, each with a whole rest. The other staves (Ctr. 1, Ctr. 2, Tpl., and Myocn) have a common time signature of 3/4 and show a continuous line with an arrow, indicating a sustained note or a specific performance instruction.

72

B $\flat$  Cl.

*mp* *f* *mp*

Ctr. 1

Ctr. 2

Tpl.

Myocn

Detailed description: The image shows a musical score for measures 72 and 73. The B $\flat$  Clarinet (B $\flat$  Cl.) part is written in treble clef. Measure 72 begins with a half rest, followed by a dotted quarter note G4 (marked *mp*), a half rest, a dotted quarter note A4 (marked *f*), a half rest, a quarter note B4 (marked *mp*), and a half note A4-G4 (marked *mp*). The other instruments (Ctr. 1, Ctr. 2, Tpl., Myocn) have whole rests in measure 72 and continue with whole rests in measure 73.

74

B $\flat$  Cl.

*f*

Ctr. 1

Ctr. 2

Tpl.

Myocn

The image shows a musical score for five instruments: B $\flat$  Clarinet (B $\flat$  Cl.), two Contrabasses (Ctr. 1 and Ctr. 2), Trombone (Tpl.), and Myocn. The B $\flat$  Cl. part begins at measure 74 with a whole rest, followed by a half note G $\flat$ 4, a quarter note A $\sharp$ 4, a dotted quarter note G $\flat$ 4, and a half note F $\flat$ 4, all beamed together. The other four instruments (Ctr. 1, Ctr. 2, Tpl., and Myocn) have a whole rest in measure 74 and then a whole note G $\flat$ 4 in measure 75. The B $\flat$  Cl. part is marked with a forte (*f*) dynamic.

76

B $\flat$  Cl.

*p* *mp* *f* *p* 3

Ctr. 1

Ctr. 2

Tpl.

Myocn

The image shows a musical score for a B $\flat$  Clarinet and four percussion parts. The B $\flat$  Clarinet part begins at measure 76. It features a series of notes with dynamic markings: *p* (piano), *mp* (mezzo-piano), *f* (forte), and *p* (piano). A triplet of eighth notes is marked with a '3' and a slur. The four percussion parts (Ctr. 1, Ctr. 2, Tpl., and Myocn) are represented by empty staves with a double bar line and an arrow, indicating a continuous rhythm.

79

B $\flat$  Cl.

*f* *mp* *f* *mp* *f* *fff*

Ctr. 1

Ctr. 2

Tpl.

Myocn

82

B $\flat$  Cl.

*mp* *f* *p* *mf* *ff*

Ctr. 1

Ctr. 2

Tpl.

Myocn

The musical score is for a B $\flat$  Clarinet and four percussion parts. The B $\flat$  Clarinet part begins at measure 82. It features a melodic line with dynamic markings: *mp* (mezzo-piano), *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The dynamics change from *mp* to *f* in the first measure, then to *p* in the second measure, and finally to *mf* and *ff* in the third measure. The articulation includes slurs, accents, and triplets. The percussion parts (Ctr. 1, Ctr. 2, Tpl., and Myocn) are represented by empty staves with a single line and a bar line.

86

B $\flat$  Cl.

*mf* *sfz* *mp* *f*

Ctr. 1

Ctr. 2

Tpl.

Myocn



90

B $\flat$  Cl.

*sffz* *f* *mp* *p* *f* *sffz mp*

*accel.*

Ctr. 1

Ctr. 2

Tpl.

Myocn

The musical score is for a B $\flat$  Clarinet and four percussion parts. The B $\flat$  Clarinet part is in treble clef with a key signature of one sharp (F#). It begins with a measure marked '90'. The first measure contains a quarter note F#4, a quarter note G4, and a quarter rest. The second measure contains a quarter note A4, a quarter note B4, and a quarter note C5. The third measure contains a quarter note D5, a quarter note E5, and a quarter note F#5. The fourth measure contains a quarter note G5, a quarter note A5, and a quarter note B5. The fifth measure contains a quarter note C6, a quarter note D6, and a quarter note E6. The sixth measure contains a quarter note F#6, a quarter note G6, and a quarter note A6. The seventh measure contains a quarter note B6, a quarter note C7, and a quarter note D7. The eighth measure contains a quarter note E7, a quarter note F#7, and a quarter note G7. The ninth measure contains a quarter note A7, a quarter note B7, and a quarter note C8. The tenth measure contains a quarter note D8, a quarter note E8, and a quarter note F#8. The eleventh measure contains a quarter note G8, a quarter note A8, and a quarter note B8. The twelfth measure contains a quarter note C9, a quarter note D9, and a quarter note E9. The thirteenth measure contains a quarter note F#9, a quarter note G9, and a quarter note A9. The four percussion parts (Ctr. 1, Ctr. 2, Tpl., Myocn) are represented by empty staves with a double bar line and a right-pointing arrow, indicating a continuous rhythm.

94

B $\flat$  Cl.

*f*

*p* *f* *p* *mf*

Ctr. 1

Ctr. 2

Tpl.

Myocn

The musical score is for a B $\flat$  Clarinet and four percussion parts. The B $\flat$  Clarinet part begins at measure 94, marked with a treble clef and a key signature of one flat. The notation includes a series of notes with dynamic markings: *f* (forte), *p* (piano), *f* (forte), *p* (piano), and *mf* (mezzo-forte). The percussion parts (Ctr. 1, Ctr. 2, Tpl., and Myocn) are represented by horizontal lines with a double bar line and a right-pointing arrow, indicating a continuous rhythm.

**F** ♩ = 65

B♭ Cl.

*ff* *mp* *mf*

Ctr. 1

*mf*

Ctr. 2

*mf*

Tpl.

*mf*

Myocn

*sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

98

B $\flat$  Cl.

*p* *ff* *mp* *f* *p* *ff* *mp*

Ctr. 1

Ctr. 2

Tpl.

Myocn

The image shows a musical score for a B $\flat$  Clarinet and four percussion parts. The B $\flat$  Clarinet part begins at measure 98 and consists of four measures. The first measure has a *p* dynamic. The second measure has a *ff* dynamic followed by a *mp* dynamic. The third measure has a *f* dynamic followed by a *p* dynamic. The fourth measure has a *ff* dynamic followed by a *mp* dynamic. The four percussion parts (Ctr. 1, Ctr. 2, Tpl., and Myocn) are represented by horizontal lines with a double bar and a right-pointing arrow, indicating a continuous rhythm.

101

B $\flat$  Cl.

*ff* *mf* *p* *mp* *f* *mp* *f* *p*

Ctr. 1

Ctr. 2

Tpl.

Myocn

104

B $\flat$  Cl.

*ff*  $\rightrightarrows$  *mp* *f*  $\rightrightarrows$  *p*

Ctr. 1

Ctr. 2

Tpl.

Myocn

The musical score for measures 104-106 features the following parts:

- B $\flat$  Cl.:** Measures 104 and 105 contain melodic lines. In measure 104, the dynamics transition from *ff* to *mp*. In measure 105, the dynamics transition from *f* to *p*. Measure 106 contains a whole rest.
- Ctr. 1:** Sustained note across measures 104, 105, and 106.
- Ctr. 2:** Sustained note across measures 104, 105, and 106.
- Tpl.:** Sustained note across measures 104, 105, and 106.
- Myocn:** Sustained note across measures 104, 105, and 106.

B $\flat$  C1.

Ctrl. 1

Ctrl. 2

Tpl.

Myocn

110

B $\flat$  Cl.

*mp* *sfz* *f* *sfz* *ff* *mf*

Ctr. 1

Ctr. 2

Tpl.

Myocn

The image shows a musical score for a B $\flat$  Clarinet and four percussion parts. The B $\flat$  Clarinet part begins at measure 110 and consists of a single melodic line. The dynamics are marked as *mp*, *sfz*, *f*, *sfz*, *ff*, and *mf*. There are two triplet markings over the notes. The four percussion parts (Ctr. 1, Ctr. 2, Tpl., and Myocn) are represented by empty staves with a single measure line and a repeat sign.



*accel.*

114

B $\flat$  Cl.

*sffz* *mp* *ff* *mf* *p*

Ctr. 1

Ctr. 2

Tpl.

Myocn

**G**    $\text{♩} = 75$

**B♭ Cl.**

*f*   *ff*

**Ctr. 1**

*mf*

**Ctr. 2**

*mf*

**Tpl.**

*mf*

**Myocn**

*sfz*   *sfz*   *sfz*   *sfz*   *sfz*   *sfz*

120

B $\flat$  Cl.

*mp* *f* *mp* *ff* *mf*

Ctr. 1

Ctr. 2

Tpl.

Myocn

*rit.*

125

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Tpl.

Myocn

*p*

The musical score is for a B $\flat$  Clarinet (B $\flat$  Cl.) and four percussion parts (Ctr. 1, Ctr. 2, Tpl., Myocn). The B $\flat$  Clarinet part begins at measure 125, marked with a ritardando (rit.) and a piano (p) dynamic. The melody consists of eighth notes and a half note, followed by a wavy line indicating a tremolo or sustained sound. The percussion parts (Ctr. 1, Ctr. 2, Tpl., Myocn) are represented by horizontal lines with a double bar line and an arrow, indicating a sustained or continuous sound.

**H** ♩ = 65

Ctr. 1

*mf*

Ctr. 2

*mf*

Tpl.

*mf*

Myocn

*sffz*

*sffz*

*sffz*

*sffz*

*sffz*

*sffz*

131 *rit.*

Ctr. 1

Ctr. 2

Tpl.

Myocn

\*From mm. 135 until end of piece, Voice 1-3 (or ensemble) imitate coquí frog sounds.  
These should be improvised, not "as written" like in "Section C."

135

Ctr. 1

Ctr. 2

Tpl.

I ♩ = 45

Ctr. 1

Ctr. 2

Tpl.

*f*

*mp*

*f*

*mp*

*mf*

*p*

$\text{♩} = 40$   $\text{♩} = 45$

142

Ctr. 1

*f*  $\text{mp}$  *f* *mp* *sffz* *mf*

Ctr. 2

*sffz* *mf* *p* *mp* *f* *mf*

Tpl.

*mp* *f* *mp* *f* *p*

$\text{♩} = 40$

147

Ctr. 1

*ff* *f* *mp* *f*

Ctr. 2

*ff* *mp* *f* *mp* *f*

Tpl.

*f* *mp* *f* *mp* *f*



J ♩ = 50

151

Ctr. 1

*mp* *f* *mp* *f*

Ctr. 2

*mf*

Tpl.

*mf*

*rit.* -----

156

Ctr. 1

*mp* *f* *mp* *mp*

Ctr. 2

*p* *mf* *sffz* *p* *sffz* *p*

Tpl.

*pp* *mp* *sffz* *p* *sffz* *p*

## II.

### When the Strangers Came

♩ = 45

Guitar \*

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

(Percussion 1, go to "Mayohuacan")

\* The Guitar sounds an octave *lower* than written. It uses "Drop D" Tuning in this movement.



A ♩ = 60

Gtr. *p* *mf*

Ctr. 1 *mf* (Siempre)

Ctr. 2 *mf* (Siempre)

Myhcn *fffz* (Siempre)

41 Gtr. *ff* *mf* *mf* *ff*

Ctr. 1

Ctr. 2

Myhcn

44

Gtr.

*mp* *f*

Ctr. 1

Ctr. 2

Myhcn

*accel.*

47

Gtr.

*ff* *mf* *mp* *f*

Ctr. 1

Ctr. 2

Myhcn

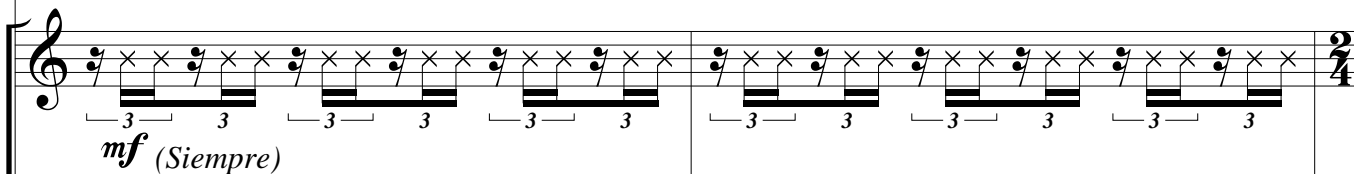
♩ = 70

50

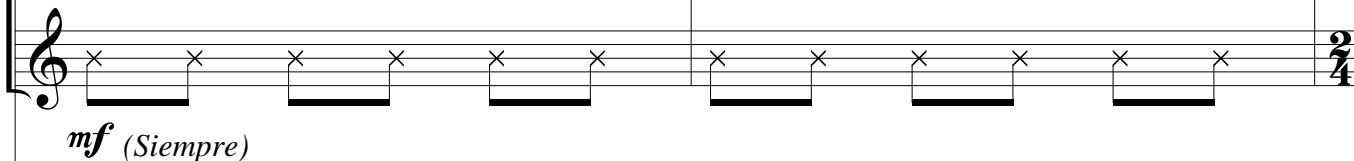
Gtr.



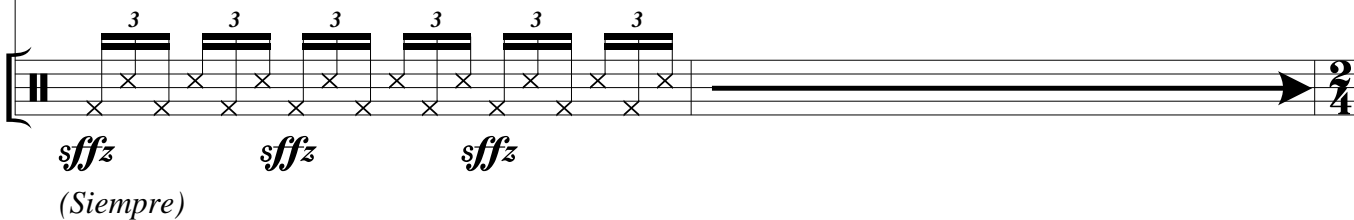
Ctr. 1



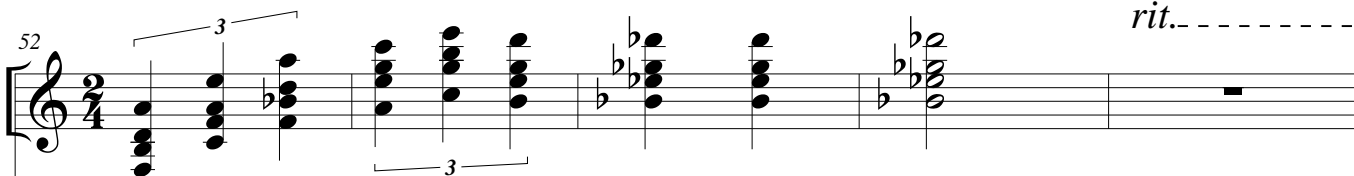
Ctr. 2



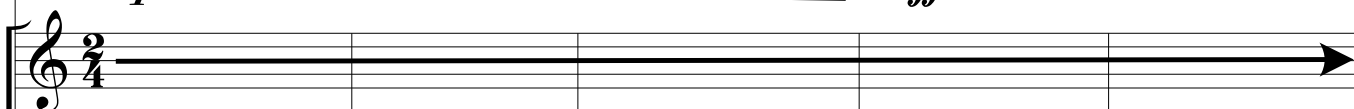
Myhcn



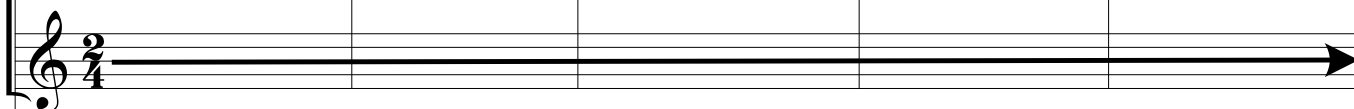
Gtr.



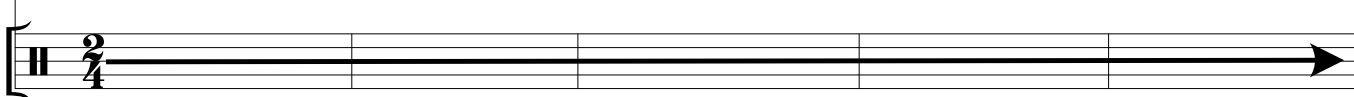
Ctr. 1



Ctr. 2



Myhcn



57

Gtr.

Ctr. 1

Ctr. 2

Myhcn

*mf*

*mf*

*mf*

**B** ♩ = 120

Gtr.

Ctr. 1

Ctr. 2

Myhcn

*mp*  $\longrightarrow$  *f* *mp*  $\longleftarrow$  *f*

*mf* (Siempre)

*mf* (Siempre)

*mf* (Siempre)

\*\*\* For sections with "diamond" notation, tap on strings, muted.

68

Gtr.

Ctr. 1

Ctr. 2

Myhcn

*f*

74

Gtr.

Ctr. 1

Ctr. 2

Myhcn

*mp* *pp* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*



78

Gtr.

Ctr. 1

Ctr. 2

Myhcn

*sffz* *ff* *mp*

Detailed description: This system contains measures 78 through 81. The Gtr. part has rests in measures 78 and 79. In measure 80, it plays a chord of Bb and F. In measure 81, it plays a melodic phrase: Bb4, A4, G4, F4. Dynamics are *sffz* at measure 80, *ff* at measure 81, and *mp* at measure 82. Ctr. 1 and 2 have rhythmic patterns of eighth and sixteenth notes. Myhcn has a drum pattern of eighth notes starting in measure 80.

82

Gtr.

Ctr. 1

Ctr. 2

Myhcn

*mf*

Detailed description: This system contains measures 82 through 85. The Gtr. part has a melodic line: Bb4, A4, G4, F4, E4, D4, C4, Bb3. Dynamics are *mf* at measure 82. Ctr. 1 and 2 have rhythmic patterns of eighth and sixteenth notes. Myhcn has a drum pattern of eighth notes.

86

Gtr.

*ff* *mp*

Ctr. 1

Ctr. 2

Myhcn

90

Gtr.

*f*

Ctr. 1

Ctr. 2

Myhcn

95

Gtr.

*mp* *f*

Ctr. 1

Ctr. 2

Myhcn

Detailed description: This system contains measures 95 and 96. The guitar (Gtr.) part begins in measure 95 with a treble clef, a key signature of one flat, and a 3/8 time signature. It features a melodic line with eighth and quarter notes, starting on a flat, and a crescendo from mezzo-piano (mp) to forte (f). The first two concertos (Ctr. 1 and Ctr. 2) and the Myhcn part are percussive, indicated by 'x' marks on the staff lines. Ctr. 1 has a more active pattern than Ctr. 2. The Myhcn part has a steady eighth-note pattern. Measure 96 continues these patterns, with the guitar playing a sustained note.

97

Gtr.

*mp*

Ctr. 1

Ctr. 2

Myhcn

Detailed description: This system contains measures 97, 98, 99, and 100. The guitar (Gtr.) part continues its melodic line, marked mezzo-piano (mp), with a key signature change to two flats in measure 99. The first two concertos (Ctr. 1 and Ctr. 2) and the Myhcn part continue their percussive patterns. Ctr. 1 and Ctr. 2 have more complex patterns with many 'x' marks. The Myhcn part has a steady eighth-note pattern. Measure 100 ends with a double bar line and a key signature change to two flats.

100

Gtr.

Ctr. 1

Ctr. 2

Myhcn

*f*

Detailed description: This system contains measures 100, 101, and 102. The Gtr. part starts with a single eighth note in measure 100, followed by rests in measures 101 and 102. Ctr. 1 and 2 have intricate rhythmic patterns involving eighth and sixteenth notes. Myhcn has a simple pattern of eighth notes. A crescendo hairpin is shown between measures 100 and 101, leading to a forte (*f*) dynamic marking in measure 101.

103

Gtr.

Ctr. 1

Ctr. 2

Myhcn

*ff*

*(Tempo)*

Detailed description: This system contains measures 103, 104, 105, and 106. The Gtr. part has chords in measures 103, 104, 105, and 106. Ctr. 1 and 2 have complex rhythmic patterns. Myhcn has a simple pattern of eighth notes. A fortissimo (*ff*) dynamic marking is present in measure 104. A tempo change is indicated by the word *(Tempo)* in measure 103.

107

Gtr.

Ctr. 1

Ctr. 2

Myhcn

*p*

C  $\text{♩} = 70$

Gtr.

Ctr. 1

Ctr. 2

Myhcn

*mf*

*mf*

*sfz*

*sfz*

112

Gtr.

Ctr. 1

Ctr. 2

Myhcn

*mp*

117

Gtr.

Ctr. 1

Ctr. 2

Myhcn

*ff*

*mp*

*sffz*

*sffz*

*mf*

$\frac{3}{4}$

120

Gtr.

3

3

3

*ff*

Ctr. 1

Ctr. 2

Myhcn

*rit.*

123

Gtr.

Ctr. 1

*mf*

Ctr. 2

*mf*

*p*

Myhcn

*sffz*

*sffz*

*sffz*

*sffz*

*sffz*

*sffz*





*accel.* -----

140

Gtr. *f*

Ctr. 1-2 *f* *mp* *f*

S.Dr. *p*

**E** ♩ = 95

Gtr. *ff*

Ctr. 1-2

S.Dr. *mf*

149

Gtr.

Ctr. 1-2 *f* *mp* *f*

S.Dr.

153

Gtr.

Ctr. 1-2

S.Dr.

157

Gtr.

Ctr. 1-2

S.Dr.

*mp*

*f*

*p*

161

Gtr.

Ctr. 1-2

S.Dr.

*mf*

165

Gtr.

Ctr. 1-2

S.Dr.

*sfz sfz mp*

169

Gtr.

Ctr. 1-2

S.Dr.

*f*

173

Gtr.

Ctr. 1-2

S.Dr.

*rit.*

*sfz sfz mf ff p*

**F** ♩ = 45

Gtr. *mf* *p*

Ctr. 1-2 *f* *mf*

S.Dr.

Gtr. 181 *mf*

Ctr. 1-2 *ff* *mf* *f*

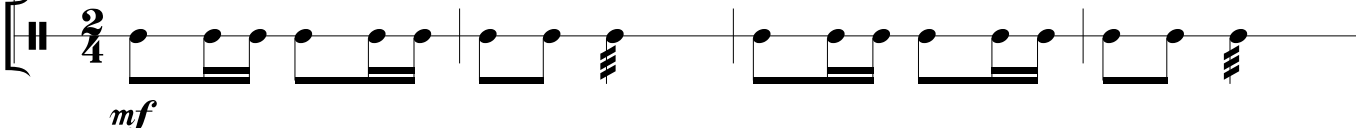
Gtr. 185 *ff* *mf*

Ctr. 1-2 *mp*

G ♩ = 70

Gtr. 

Ctr. 1-2 

S.Dr. 

Gtr. <sup>192</sup> 

Ctr. 1-2 

S.Dr. 

Gtr. <sup>195</sup> 

Ctr. 1-2 

S.Dr. 

198

Gtr.

Ctr. 1-2

S.Dr.

*mf*

201

Gtr.

Ctr. 1-2

S.Dr.

3

3

204

Gtr.

Ctr. 1-2

S.Dr.

*ff*

*f*

207

Gtr.

Ctr. 1-2

S.Dr.

*mf*

211

Gtr.

Ctr. 1-2

S.Dr.

*mf*

3

3

3

3

215

Gtr.

Ctr. 1-2

S.Dr.

*f*

218

Gtr.

Ctr. 1-2

S.Dr.

*mp*

221

Gtr.

Ctr. 1-2

S.Dr.

*mf* *ff*

*sffz* *sffz* *sffz* *mf* *sffz* *mp*

227

Gtr.

Ctr. 1-2

S.Dr.

*mf*

*f* *p* *mf* *f* *mp* *mf*



233

Gtr. *ff*

Ctr. 1-2 *p* *ff*

S.Dr.

**H** ♩ = 45

Gtr. *ff*

Ctr. 1-2 *mp* *f* *ff*

243

Gtr. *mf* *ff* *mf*

Ctr. 1-2 *f*

*rit.*

247

Gtr.

Ctr. 1-2 *mp*

## Intermezzo: Call of the Bomba

♩ = 80

Clarinet in B $\flat$

Cuatro 1-4

Tiple

Guiro

Maracas

Conga Drums

*mf*

*(Siempre)*

*mp* *f*

The musical score is for a piece titled 'Intermezzo: Call of the Bomba'. It is in 4/4 time with a tempo of 80 beats per minute. The score features six staves: Clarinet in B $\flat$ , Cuatro 1-4, Tiple, Guiro, Maracas, and Conga Drums. The Clarinet part begins in the third measure with a half note G $\flat$  (marked *mp*), followed by a half note F $\flat$  (marked *f*), and then two half notes E $\flat$  and D $\flat$ . The Cuatro, Tiple, Guiro, and Maracas parts are silent throughout the piece. The Conga Drums part starts in the first measure with a half note G $\flat$  (marked *mf*), followed by a half note F $\flat$ , and then two half notes E $\flat$  and D $\flat$ . The Conga Drums part is marked *(Siempre)*, indicating it should be played throughout the piece.

5

B $\flat$  Cl.

*mp* *f* *mf*

Ctr. 1-4

Tipl.

Gro.

Mrs.

*mp* (Siempre)

C. Dr.

9

B $\flat$  Cl. *ff* *mp*

Ctr. 1-4

Tipl.

Gro. *mf* (Siempre)

Mrcs.

C. Dr.

13

B $\flat$  Cl.

Ctr. 1-4

Tipl. (Tap with knuckle on back or side)  
*mf* (Siempre)

Gro.

Mrs.

C. Dr.

Detailed description of the musical score: The score is for measures 13 through 16. The B $\flat$  Clarinet and Contrabass 1-4 parts have whole rests in measures 13 and 14, and half rests in measures 15 and 16. The Timpani part has a whole rest in measure 13, followed by a rhythmic pattern of eighth notes with 'x' marks above them in measures 14-16, with the instruction '(Tap with knuckle on back or side)' and '*mf* (Siempre)'. The Groves part has a continuous eighth-note pattern in measures 13-16. The Mridangas part has a continuous dotted quarter note pattern in measures 13-16. The Conga Drums part has a continuous eighth-note pattern in measures 13-16.

*accel.* -----

17

B $\flat$  Cl.

Ctr. 1-4

Tipl.

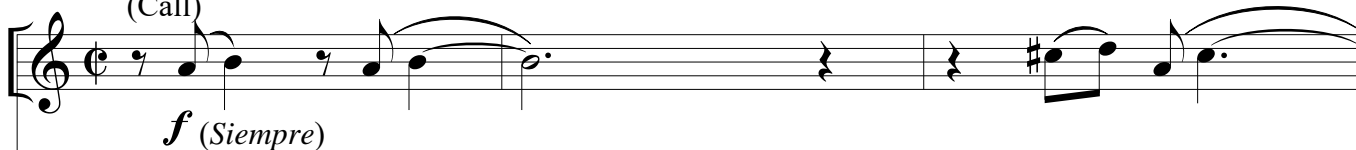
Gro.

Mrs.

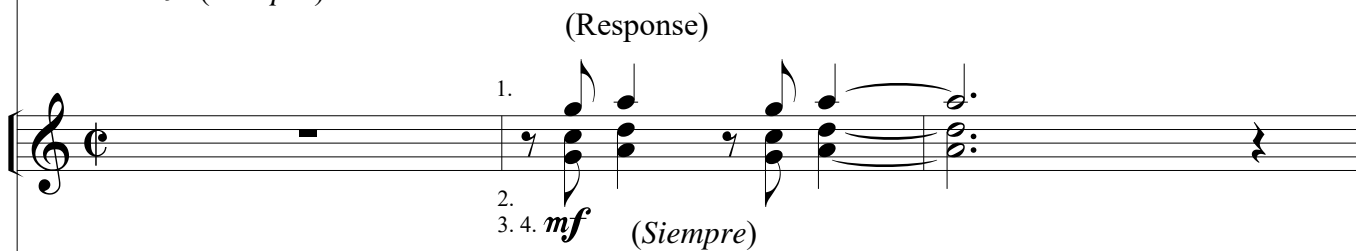
C. Dr.

A  $\text{♩} = 55$   
(Call)

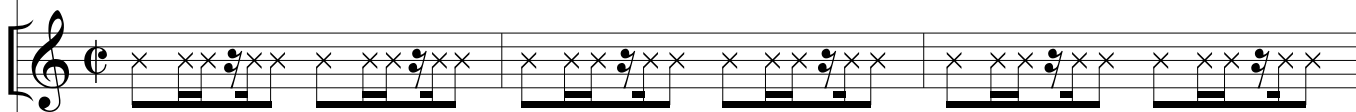
B $\flat$  Cl.



Ctr. 1-4



Tipl.



24

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrs.

C. Dr.

This musical score page contains measures 24 through 26. The instruments and their parts are as follows:

- B $\flat$  Cl.:** Measures 24-25 contain a melodic line with a half note, a quarter rest, and a half note. Measure 26 contains a half note, a quarter rest, and a half note.
- Ctr. 1-4:** Measures 24-25 contain a melodic line with a half note, a quarter rest, and a half note. Measure 26 contains a half note, a quarter rest, and a half note.
- Tipl.:** Measures 24-25 contain a melodic line with a half note, a quarter rest, and a half note. Measure 26 contains a half note, a quarter rest, and a half note.
- Gro.:** Measures 24-25 contain a melodic line with a half note, a quarter rest, and a half note. Measure 26 contains a half note, a quarter rest, and a half note.
- Mrs.:** Measures 24-25 contain a melodic line with a half note, a quarter rest, and a half note. Measure 26 contains a half note, a quarter rest, and a half note.
- C. Dr.:** Measures 24-25 contain a melodic line with a half note, a quarter rest, and a half note. Measure 26 contains a half note, a quarter rest, and a half note.



27

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrs.

C. Dr.

This musical score page contains measures 27 through 31. The instruments and their parts are as follows:

- B $\flat$  Cl.:** Melodic line in treble clef with a key signature of one sharp (F#). It features eighth and quarter notes with slurs and ties.
- Ctr. 1-4:** Contrabass part in treble clef, primarily consisting of sustained chords and some moving lines.
- Tipl.:** Timpani part in treble clef, marked with 'x' symbols indicating specific strikes.
- Gro.:** Groves part in a percussion clef, featuring a continuous eighth-note pattern.
- Mrs.:** Mridangam part in a percussion clef, consisting of a steady quarter-note pulse.
- C. Dr.:** Cymbals/Drums part in a percussion clef, featuring a pattern of eighth and sixteenth notes.

30

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrs.

C. Dr.

This musical score page contains measures 30, 31, and 32. The instruments and their parts are as follows:

- B $\flat$  Cl.:** Measure 30 begins with a half note G $\flat$  (F $\sharp$ ). Measure 31 contains a half note G $\sharp$  (F $\sharp$ ), a quarter note A $\sharp$  (G $\sharp$ ), and a half note B $\flat$  (A $\flat$ ) tied to measure 32. Measure 32 contains a half note B $\flat$  (A $\flat$ ) tied from measure 31 and a whole rest.
- Ctr. 1-4:** Measure 30 has a quarter rest followed by two chords: a dotted half note chord (G $\flat$ , A $\flat$ , B $\flat$ ) and a dotted half note chord (G $\flat$ , A $\flat$ , B $\flat$ ). Measure 31 has a dotted half note chord (G $\flat$ , A $\flat$ , B $\flat$ ) tied to measure 32. Measure 32 has a dotted half note chord (G $\flat$ , A $\flat$ , B $\flat$ ) tied from measure 31 and a whole rest.
- Tipl.:** Measures 30-32 feature a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific articulation or technique.
- Gro.:** Measures 30-32 feature a continuous eighth-note pattern.
- Mrs.:** Measures 30-32 feature a continuous eighth-note pattern.
- C. Dr.:** Measures 30-32 feature a continuous eighth-note pattern.

33

B♭ Cl.

Ctr. 1-4

Tipl.

Gro.

Mrs.

C. Dr.

The musical score is arranged in a system with six staves. The staves are labeled on the left: B♭ Cl., Ctr. 1-4, Tripl., Gro., Mrs., and C. Dr. The B♭ Cl. staff begins with a measure number 33. The Ctr. 1-4 staff has a double bar line at the start of the first measure. The Tripl. staff has a double bar line at the start of the first measure. The Gro. staff has a double bar line at the start of the first measure. The Mrs. staff has a double bar line at the start of the first measure. The C. Dr. staff has a double bar line at the start of the first measure. The score is divided into three measures by vertical bar lines. The B♭ Cl. staff has a melodic line with a slur over the first two measures and a sharp sign in the third measure. The Ctr. 1-4 staff has a harmonic line with a slur over the first two measures. The Tripl. staff has a rhythmic pattern of eighth notes with 'x' marks. The Gro. staff has a rhythmic pattern of eighth notes. The Mrs. staff has a rhythmic pattern of eighth notes. The C. Dr. staff has a rhythmic pattern of eighth notes.

36

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrcs.

C. Dr.

This musical score shows measures 36, 37, and 38. The B $\flat$  Cl. part has a melodic line with a sharp sign. The Ctr. 1-4 part features chords. The Tipl. part has a rhythmic pattern of eighth notes with 'x' marks. The Gro. part has a steady eighth-note pattern. The Mrcs. part has a simple quarter-note pattern. The C. Dr. part has a complex rhythmic pattern with eighth and sixteenth notes.

39

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrcs.

C. Dr.

The musical score for measures 39-42 is as follows:

- Measure 39:** B $\flat$  Cl. plays a melodic line starting on G $\sharp$ 4, moving to A4, B4, and C5. Ctr. 1-4 plays a harmonic accompaniment of G $\sharp$ 4, A4, and B4.
- Measure 40:** Timpani plays a rhythmic pattern of eighth notes.
- Measure 41:** Snare Drum plays a steady eighth-note pattern.
- Measure 42:** Maracas and Conga play steady eighth-note patterns.

42

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrs.

C. Dr.

The musical score for measures 42-44 is as follows:

- B $\flat$  Cl.:** Measure 42: Quarter rest, eighth rest, eighth note G4, quarter note A4, eighth note B4, quarter note C5. Measure 43: Quarter rest, eighth rest, eighth note D5, quarter note E5, eighth note F5, quarter note G5. Measure 44: Quarter rest, eighth rest, eighth note A5, quarter note B5, eighth note C6, quarter note D6.
- Ctr. 1-4:** Measure 42: Eighth note G2, eighth note A2, eighth note B2, eighth note C3, eighth note D3, eighth note E3, eighth note F3, eighth note G3. Measure 43: Eighth note A2, eighth note B2, eighth note C3, eighth note D3, eighth note E3, eighth note F3, eighth note G3, eighth note A3. Measure 44: Eighth note B2, eighth note C3, eighth note D3, eighth note E3, eighth note F3, eighth note G3, eighth note A3, eighth note B3.
- Tipl.:** Measure 42: Eighth note G4, eighth note A4, eighth note B4, eighth note C5, eighth note D5, eighth note E5, eighth note F5, eighth note G5. Measure 43: Eighth note A5, eighth note B5, eighth note C6, eighth note D6, eighth note E6, eighth note F6, eighth note G6, eighth note A6. Measure 44: Eighth note B6, eighth note C7, eighth note D7, eighth note E7, eighth note F7, eighth note G7, eighth note A7, eighth note B7.
- Gro.:** Measure 42: Eighth note G2, eighth note A2, eighth note B2, eighth note C3, eighth note D3, eighth note E3, eighth note F3, eighth note G3. Measure 43: Eighth note A2, eighth note B2, eighth note C3, eighth note D3, eighth note E3, eighth note F3, eighth note G3, eighth note A3. Measure 44: Eighth note B2, eighth note C3, eighth note D3, eighth note E3, eighth note F3, eighth note G3, eighth note A3, eighth note B3.
- Mrs.:** Measure 42: Eighth note G2, eighth note A2, eighth note B2, eighth note C3, eighth note D3, eighth note E3, eighth note F3, eighth note G3. Measure 43: Eighth note A2, eighth note B2, eighth note C3, eighth note D3, eighth note E3, eighth note F3, eighth note G3, eighth note A3. Measure 44: Eighth note B2, eighth note C3, eighth note D3, eighth note E3, eighth note F3, eighth note G3, eighth note A3, eighth note B3.
- C. Dr.:** Measure 42: Eighth note G2, eighth note A2, eighth note B2, eighth note C3, eighth note D3, eighth note E3, eighth note F3, eighth note G3. Measure 43: Eighth note A2, eighth note B2, eighth note C3, eighth note D3, eighth note E3, eighth note F3, eighth note G3, eighth note A3. Measure 44: Eighth note B2, eighth note C3, eighth note D3, eighth note E3, eighth note F3, eighth note G3, eighth note A3, eighth note B3.

45 *accel.* -----

B♭ Cl.

Ctr. 1-4

Tipl.

Gro.

Mrcs.

C. Dr.

The musical score is arranged in six staves. The B♭ Clarinet staff (B♭ Cl.) begins at measure 45 with a melodic line. The Contrabass (Ctr. 1-4) staff features a rhythmic pattern of eighth notes. The Timp (Timp.) staff shows a series of 'x' marks, indicating a specific rhythmic pattern. The Gro. (Gro.) staff has a rhythmic pattern of eighth notes. The Mrcs. (Mrcs.) staff has a rhythmic pattern of eighth notes. The C. Dr. (C. Dr.) staff has a rhythmic pattern of eighth notes. The score includes an 'accel.' marking and a dashed line.

47

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrcs.

C. Dr.

47

48

49

50

4/4



**B** ♩ = 130

B♭ Cl. *(f)*

Ctr. 1-4 *(mf)*

Tipl.

Gro.

Mrs.

C. Dr.

52

B♭ Cl.

Ctr. 1-4

Tipl.

Gro.

Mrs.

C. Dr.

The musical score for measures 52-54 is written for a percussion ensemble. The B♭ Clarinet part (B♭ Cl.) begins with a half note, followed by a quarter note, and then a half note. The Contrabass (1-4) part (Ctr. 1-4) features a rhythmic pattern of eighth notes. The Tipl. part features a rhythmic pattern of eighth notes. The Gro. part features a rhythmic pattern of eighth notes. The Mrs. part features a rhythmic pattern of eighth notes. The C. Dr. part features a rhythmic pattern of eighth notes.

54

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrcs.

C. Dr.

56

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrs.

C. Dr.

The musical score is arranged in six staves. The first staff, B $\flat$  Cl., is in treble clef with a key signature of two flats. The second staff, Ctr. 1-4, is in treble clef with a key signature of two flats. The third staff, Tipl., is in treble clef with a key signature of two flats. The fourth staff, Gro., is in bass clef with a key signature of two flats. The fifth staff, Mrs., is in bass clef with a key signature of two flats. The sixth staff, C. Dr., is in bass clef with a key signature of two flats. The score is divided into two measures, 56 and 57. Measure 56 contains the B $\flat$  Cl. and Ctr. 1-4 parts. Measure 57 contains the Tipl., Gro., Mrs., and C. Dr. parts.

58

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrs.

C. Dr.

The musical score is for measures 58 and 59. The key signature has two flats. Measure 58 features the B $\flat$  Clarinet and Contrabass (1-4) parts. The B $\flat$  Clarinet part starts with a half note G $\flat$ , followed by a quarter rest, then a quarter note A $\flat$ , and finally a half note G $\flat$ . The Contrabass part consists of a series of chords: G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, and G $\flat$ 2-A $\flat$ 2-B $\flat$ 2. Measure 59 features the Trumpet, Groove, Mrs., and C. Dr. parts. The Trumpet part consists of a series of chords: G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, and G $\flat$ 2-A $\flat$ 2-B $\flat$ 2. The Groove part consists of a series of chords: G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, and G $\flat$ 2-A $\flat$ 2-B $\flat$ 2. The Mrs. part consists of a series of chords: G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, and G $\flat$ 2-A $\flat$ 2-B $\flat$ 2. The C. Dr. part consists of a series of chords: G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, G $\flat$ 2-A $\flat$ 2-B $\flat$ 2, and G $\flat$ 2-A $\flat$ 2-B $\flat$ 2.

C. Dr.

62

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrs.

C. Dr.

The musical score consists of six staves. The B $\flat$  Clarinet staff (top) begins with a treble clef and a key signature of two flats. It contains a melodic line with eighth and sixteenth notes, including a triplet in measure 62. The Contrabass staff (Ctr. 1-4) uses a treble clef and contains dense chordal textures with many accidentals. The Timp (Timp) staff uses a treble clef and contains a rhythmic pattern of eighth notes marked with 'x'. The Snare Drum (Gro.) staff uses a double bar line and contains a steady eighth-note pulse. The Cymbals (Mrs.) staff uses a double bar line and contains a steady eighth-note pulse. The Congas (C. Dr.) staff uses a double bar line and contains a complex rhythmic pattern with eighth and sixteenth notes.

64

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrs.

C. Dr.

The musical score consists of six staves. The first staff is for B $\flat$  Clarinet (B $\flat$  Cl.) in treble clef. The second staff is for Contrabass (Ctr. 1-4) in treble clef. The third staff is for Triangle (Tipl.) in treble clef. The fourth staff is for Snare Drum (Gro.) in percussion clef. The fifth staff is for Cymbal (Mrs.) in percussion clef. The sixth staff is for Conga (C. Dr.) in percussion clef. The score is divided into three measures. Measure 64 shows the B $\flat$  Clarinet and Contrabass. Measure 65 shows the Triangle, Snare Drum, Cymbal, and Conga. Measure 66 shows the B $\flat$  Clarinet, Contrabass, and Conga.



66

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrs.

C. Dr.

The musical score consists of six staves. The first staff, B $\flat$  Cl., begins with a treble clef and a key signature of two flats. It features a melodic line with eighth and sixteenth notes, including a trill in measure 66. The second staff, Ctr. 1-4, uses a treble clef and shows dense chordal textures with many accidentals. The third staff, Tipl., has a treble clef and contains a rhythmic pattern of eighth notes marked with 'x'. The fourth staff, Gro., uses a double bar line and shows a steady eighth-note groove. The fifth staff, Mrs., also uses a double bar line and shows a steady quarter-note groove. The sixth staff, C. Dr., uses a double bar line and shows a complex rhythmic pattern with eighth and sixteenth notes.

68

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrs.

C. Dr.

70

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrs.

C. Dr.

The musical score for measures 70 and 71 features six staves. The B $\flat$  Clarinet staff begins with a treble clef and a key signature of one flat. It contains a melodic line with a slur over the final two measures. The Contrabass (1-4) staff uses a treble clef and contains a rhythmic pattern of eighth notes. The Trombone staff uses a treble clef and contains a rhythmic pattern of eighth notes. The Groove staff uses a double bar line and contains a rhythmic pattern of eighth notes. The Mrs. staff uses a double bar line and contains a rhythmic pattern of eighth notes. The C. Dr. staff uses a double bar line and contains a rhythmic pattern of eighth notes.

72

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrcs.

C. Dr.

The musical score for measures 72-75 is as follows:

- Measure 72:** B $\flat$  Cl. plays a half note G $\flat$  (F $\sharp$ ), a quarter note A $\flat$  (G $\sharp$ ), a quarter note B $\flat$  (A $\sharp$ ), and a half note C $\flat$  (B $\sharp$ ). Ctr. 1-4 plays a half note G $\flat$  (F $\sharp$ ), a quarter note A $\flat$  (G $\sharp$ ), a quarter note B $\flat$  (A $\sharp$ ), and a half note C $\flat$  (B $\sharp$ ).
- Measure 73:** B $\flat$  Cl. plays a half note G $\flat$  (F $\sharp$ ), a quarter note A $\flat$  (G $\sharp$ ), a quarter note B $\flat$  (A $\sharp$ ), and a half note C $\flat$  (B $\sharp$ ). Ctr. 1-4 plays a half note G $\flat$  (F $\sharp$ ), a quarter note A $\flat$  (G $\sharp$ ), a quarter note B $\flat$  (A $\sharp$ ), and a half note C $\flat$  (B $\sharp$ ).
- Measure 74:** B $\flat$  Cl. plays a half note G $\flat$  (F $\sharp$ ), a quarter note A $\flat$  (G $\sharp$ ), a quarter note B $\flat$  (A $\sharp$ ), and a half note C $\flat$  (B $\sharp$ ). Timpl. plays a half note G $\flat$  (F $\sharp$ ), a quarter note A $\flat$  (G $\sharp$ ), a quarter note B $\flat$  (A $\sharp$ ), and a half note C $\flat$  (B $\sharp$ ).
- Measure 75:** B $\flat$  Cl. plays a half note G $\flat$  (F $\sharp$ ), a quarter note A $\flat$  (G $\sharp$ ), a quarter note B $\flat$  (A $\sharp$ ), and a half note C $\flat$  (B $\sharp$ ). Ctr. 1-4 plays a half note G $\flat$  (F $\sharp$ ), a quarter note A $\flat$  (G $\sharp$ ), a quarter note B $\flat$  (A $\sharp$ ), and a half note C $\flat$  (B $\sharp$ ).

74

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrcs.

C. Dr.

Detailed description of the musical score: The score is for measures 74-77. The B $\flat$  Clarinet part starts with a whole note in measure 74 and a whole rest in measure 75. The Contrabass (1-4) part has a whole note in measure 74 and a whole rest in measure 75. The Trombone part has a whole note in measure 74 and a whole rest in measure 75. The Groove part has a whole note in measure 74 and a whole rest in measure 75. The Mrcs. part has a whole note in measure 74 and a whole rest in measure 75. The C. Dr. part has a whole note in measure 74 and a whole rest in measure 75.

75

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrcs.

C. Dr.

The musical score for measures 75-78 is as follows:

- Measure 75:** B $\flat$  Cl. plays a melodic line starting on G4, moving to A4, B4, and C5, with a slur over the last three notes. C. Dr. plays a rhythmic pattern: a dotted quarter note on G2, followed by an eighth rest, then a quarter note on A2, and another eighth rest.
- Measure 76:** B $\flat$  Cl. continues the melodic line with a slur over the notes. C. Dr. continues the rhythmic pattern.
- Measure 77:** B $\flat$  Cl. continues the melodic line. C. Dr. continues the rhythmic pattern.
- Measure 78:** B $\flat$  Cl. continues the melodic line. C. Dr. continues the rhythmic pattern.

76

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrcs.

C. Dr.

This musical score page contains measures 76 through 79. The instruments and their parts are as follows:

- B $\flat$  Cl.:** Measure 76 has a half note G $\flat$  (B $\flat$ 4). Measure 79 has a whole rest.
- Ctr. 1-4:** Measures 76-79 feature a complex, multi-measure rhythmic pattern with various accidentals (flats and naturals) and a final long note in measure 79.
- Tipl.:** Measures 76-79 feature a rhythmic pattern of eighth notes with 'x' marks above them, indicating specific articulation or effects.
- Gro.:** Measures 76-79 feature a steady eighth-note pulse.
- Mrcs.:** Measures 76-79 feature a steady half-note pulse.
- C. Dr.:** Measures 76-79 feature a complex rhythmic pattern with eighth notes and rests.

*rit.*

77

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrcs.

C. Dr.



79

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrcs.

C. Dr.

The musical score for measures 79 and 80 is as follows:

- B $\flat$  Cl.:** Measure 79: Quarter rest, quarter note G $\flat$ , eighth note A $\flat$ , eighth note B $\flat$ , quarter note C $\flat$ , quarter note D $\flat$ , quarter note E $\flat$ . Measure 80: Quarter note F $\flat$ , quarter note G $\flat$ , quarter note A $\flat$ , quarter note B $\flat$ , quarter note C $\flat$ , quarter note D $\flat$ , quarter note E $\flat$ .
- Ctr. 1-4:** Measure 79: Quarter rest, quarter note G $\flat$ , eighth note A $\flat$ , eighth note B $\flat$ , quarter note C $\flat$ , quarter note D $\flat$ , quarter note E $\flat$ . Measure 80: Quarter note F $\flat$ , quarter note G $\flat$ , quarter note A $\flat$ , quarter note B $\flat$ , quarter note C $\flat$ , quarter note D $\flat$ , quarter note E $\flat$ .
- Tipl.:** Measure 79: Quarter rest, quarter note G $\flat$ , eighth note A $\flat$ , eighth note B $\flat$ , quarter note C $\flat$ , quarter note D $\flat$ , quarter note E $\flat$ . Measure 80: Quarter note F $\flat$ , quarter note G $\flat$ , quarter note A $\flat$ , quarter note B $\flat$ , quarter note C $\flat$ , quarter note D $\flat$ , quarter note E $\flat$ .
- Gro.:** Measure 79: Quarter note G $\flat$ , quarter note A $\flat$ , quarter note B $\flat$ , quarter note C $\flat$ , quarter note D $\flat$ , quarter note E $\flat$ . Measure 80: Quarter note F $\flat$ , quarter note G $\flat$ , quarter note A $\flat$ , quarter note B $\flat$ , quarter note C $\flat$ , quarter note D $\flat$ , quarter note E $\flat$ .
- Mrcs.:** Measure 79: Quarter note G $\flat$ , quarter note A $\flat$ , quarter note B $\flat$ , quarter note C $\flat$ . Measure 80: Quarter note D $\flat$ , quarter note E $\flat$ , quarter note F $\flat$ , quarter note G $\flat$ .
- C. Dr.:** Measure 79: Quarter note G $\flat$ , quarter note A $\flat$ , quarter note B $\flat$ , quarter note C $\flat$ . Measure 80: Quarter note D $\flat$ , quarter note E $\flat$ , quarter note F $\flat$ , quarter note G $\flat$ .

C ♩ = 55

B♭ Cl. *sfz*

Ctr. 1-4

Tipl.

Gro.

Mrcs.

C. Dr.

*rit.* -----

84

B $\flat$  Cl.

Ctr. 1-4

Tipl.

Gro.

Mrcs.

C. Dr.

*ff*

*ff*

*f*

*ff*

### III. What the Jíbaro Saw

♩ = 55

Cuatro 1  
 Cuatro 2  
 Cuatro 3  
 Tiple  
 Ctr. 1  
 Ctr. 2  
 Ctr. 3  
 Tpl.

Musical score for "III. What the Jíbaro Saw" in 4/4 time, tempo 55. The score features seven staves: Cuatro 1, Cuatro 2, Cuatro 3, Tiple, Ctr. 1, Ctr. 2, and Ctr. 3. The first two measures show rests for the Cuatro parts, while the Tiple and Ctr. parts play continuous eighth-note patterns. In the third measure, the Cuatro parts enter with a forte-to-piano dynamic. The Ctr. parts have dynamic changes: Ctr. 1 moves from mezzo-forte to forte, Ctr. 2 from piano to mezzo-forte, and Ctr. 3 remains mezzo-forte.

7

Ctr. 1

*mp* *f* *mf*

Ctr. 2

*f*

Ctr. 3

*mp* *mp*

Tpl.

*f* *mp*

10

Ctr. 1

*f*

Ctr. 2

*f*

Ctr. 3

Tpl.

12

Ctr. 1 *mp* *f*

Ctr. 2 *p* *f*

Ctr. 3 *f*

Tpl. *f*

*rit.*

14

Ctr. 1 *mf* *mp*

Ctr. 2 *mf* *mp*

Ctr. 3

Tpl. *mp*

(Percussion 1, go to Snare Drum)

**A** ♩ = 45

Ctr. 1 
  
 Ctr. 2 
  
 Ctr. 3 
  
 Tpl. 
  
 S.Dr.

Ctr. 1 
  
 Ctr. 2 
  
 Ctr. 3 
  
 Tpl. 
  
 S.Dr.





26

Ctr. 1 *ff* *mf*

Ctr. 2 *ff* *mf* *pp*

Ctr. 3 *ff* *mf* *pp*

Tpl.

S.Dr. *mf* *accel.*

30

B♭ Cl. *tr* *pp*

Ctr. 1 *ff* *mp*

Ctr. 2 *f* *p*

Ctr. 3 *ff* *mp*

Tpl. *f* *p*

S.Dr.

**B** ♩ = 60-75

B♭ Cl. *mf*

Ctr. 1

Ctr. 2

Ctr. 3 *mf*

Tpl. *mf*

S.Dr. *mp*

35 B♭ Cl.

Ctr. 1 *f*

Ctr. 2 *f*

Ctr. 3 *p* *mf*

Tpl. *p*

S.Dr.

38

B♭ Cl. *p* *f* *mp*

Ctr. 1 *p* *mp* *f* *mp*

Ctr. 2 *mp* *p* *mf* *mp*

Ctr. 3 *p* *mp* *f* *mp*

Tpl. *mf* *p*

S.Dr. *mf*

42

B♭ Cl. *f* *mp* *sffz*

Ctr. 1 *pp*

Ctr. 2 *pp*

Ctr. 3 *pp*

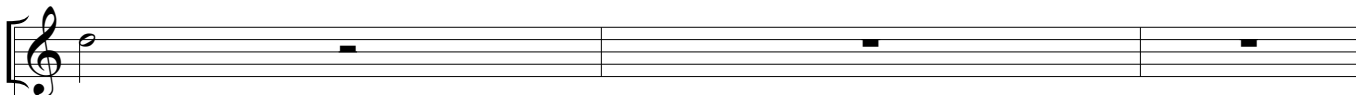
Tpl. *f* *p* *f*

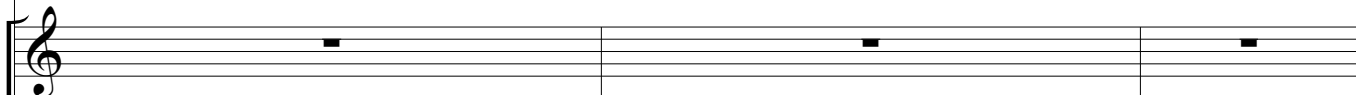
S.Dr.

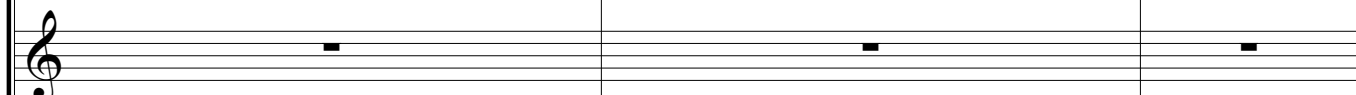
*rit.*

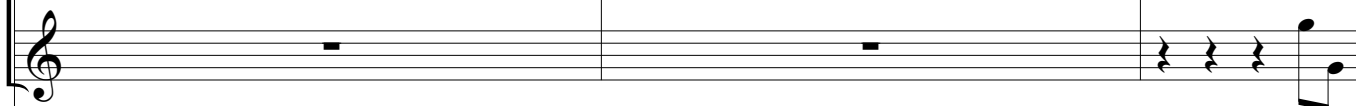
C

 \*

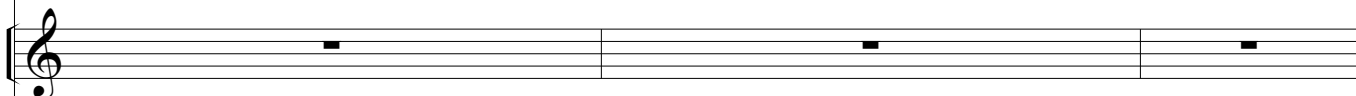
B♭ Cl. 

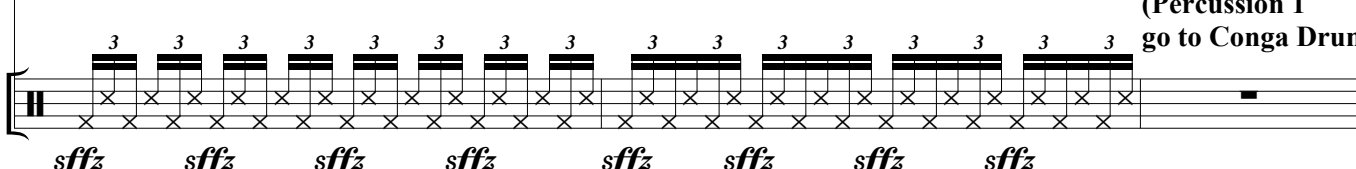
Ctr. 1 

Ctr. 2 

Ctr. 3 

*mp*

Tpl. 

Myhcn 

(Percussion 1  
go to Conga Drums)

\*Unless otherwise indicated, this section should be performed "in 4."

213

51

B♭ Cl. *mf* *ff* *mf* *p*

Ctr. 1 *f* *f* *mp*

Ctr. 2 *f* *mp*

Ctr. 3 *f* *p*

Tpl. *ff* *mf* *ff* *mf*

Güiro  $\frac{4}{4}$

Mrcs.  $\frac{4}{4}$

C. Dr. *f*  $\frac{4}{4}$

53

B♭ Cl. *ff* *mp* *ff* *mf* 3 3 3

Ctr. 1 *f* *mp* *mf*

Ctr. 2 *f* *mp*

Ctr. 3 *f* *p* *mf* *p*

Tpl. *p* *f*

Güiro

Mrs.

C. Dr.

55

B♭ Cl. *p* *mf* *p* *f* *mp*

Ctrl. 1 *p* *f* *mp*

Ctrl. 2 *p* *f*

Ctrl. 3 *f*

Tpl. *mf*

Güiro

Mrcs.

C. Dr.



217

60

B $\flat$  Cl. *mp*

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro *mf*

Mrcs. *mp*

Myhcn *sffz*

The musical score for measures 60-62 is as follows:

- Measure 60:** B $\flat$  Cl. plays a half note G $\flat$  (written as F) with a *mp* dynamic. Ctr. 1, Ctr. 2, Ctr. 3, and Tpl. have whole rests. Güiro plays a half note G $\flat$  (written as F) with a *mf* dynamic. Mrcs. plays a half note G $\flat$  (written as F) with a *mp* dynamic. Myhcn plays a half note G $\flat$  (written as F) with a *sffz* dynamic, marked with a triplet of eighth notes.
- Measure 61:** B $\flat$  Cl. has a whole rest. Ctr. 1, Ctr. 2, Ctr. 3, and Tpl. have whole rests. Güiro plays a half note A $\flat$  (written as G) with a *mf* dynamic. Mrcs. plays a half note A $\flat$  (written as G) with a *mp* dynamic. Myhcn plays a half note A $\flat$  (written as G) with a *sffz* dynamic, marked with a triplet of eighth notes.
- Measure 62:** B $\flat$  Cl. has a whole rest. Ctr. 1, Ctr. 2, Ctr. 3, and Tpl. have whole rests. Güiro plays a half note B $\flat$  (written as A) with a *mf* dynamic. Mrcs. plays a half note B $\flat$  (written as A) with a *mp* dynamic. Myhcn plays a half note B $\flat$  (written as A) with a *sffz* dynamic, marked with a triplet of eighth notes.

[illegible]

# Seis con Decima\*\*

(Introduction)

**D** ♩ = 80-110

Trov. 

Ctr. 1   
*mf*  
*(Siempre)*

Ctr. 2 

Ctr. 3 

Tpl. 

Güiro 

Mrcs.   
*mp*  
*(Siempre)*

72

Trov. 

Ctr. 1 

Ctr. 2   
*mf*  
(Siempre)

Ctr. 3 

Tpl.   
*mp*  
(Siempre)

Güiro 

Mrcs. 

76 \*\*\*

Trov.

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

*mp*  
(Siempre)

\*\*\* If necessary, repeat mm. 76-83 to give "Trovador" time to prepare the first "Decima" at "Section E."

80

Trov.

Ctr. 1

Ctr. 2

Ctr. 3

*mp*

Tpl.

Güiro

Mrcs.

The musical score is for a percussion ensemble. It consists of seven staves, each for a different instrument. The top staff is for the Trombone (Trov.), followed by three staves for Trumpets (Ctr. 1, Ctr. 2, Ctr. 3), then the Tympani (Tpl.), and finally the Güiro and Maracas (Mrcs.) at the bottom. The score is in 4/4 time and spans 8 measures. The Trombone and Trumpet 1 parts are mostly rests. Trumpet 2 and 3 have melodic lines. The Tympani has a simple harmonic line. The Güiro and Maracas provide a steady rhythmic accompaniment. The score ends with a double bar line and repeat dots.

+The melody presented in the "Trovador" part should be used as a guide, and lyrics should be improvised.



88

Trov.

3

3

3

3

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrs.

Detailed description of the musical score: The score is for measures 88-91. The Trov. part starts with a rest in measure 88, followed by a melodic line in measures 89-91, featuring triplets. The Ctr. 1 part has a rest in measure 88, followed by a melodic line in measures 89-91. The Ctr. 2 part has a rest in measure 88, followed by a melodic line in measures 89-91. The Ctr. 3 part has a rest in measure 88, followed by a melodic line in measures 89-91. The Tpl. part has a rest in measure 88, followed by a melodic line in measures 89-91. The Güiro part has a rest in measure 88, followed by a melodic line in measures 89-91. The Mrs. part has a rest in measure 88, followed by a melodic line in measures 89-91.

92

Trov. 

Ctr. 1 

Ctr. 2 

Ctr. 3 

Tpl. 

Güiro 

Mrcs. 

96

Trov. 

Ctr. 1 

Ctr. 2 

Ctr. 3 

Tpl. 

Güiro 

Mrs. 

100

Trov. 

Ctr. 1 

Ctr. 2 

Ctr. 3 

Tpl. 

Güiro 

Mrs. 

\*\*The rhythm for the decimas in this movement should be performed "in 2."

104

Trov. 8

3 3 3

3

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

108

Trov.

8

3

3

3

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

3

Güiro

Mrs.

(Siempre)

112

Trov. 8

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

120 (Improvise)++

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

Detailed description of the musical score: The score is for a 6-piece ensemble. It is divided into two systems. The first system includes Ctr. 1, Ctr. 2, Ctr. 3, and Tpl. The second system includes Güiro and Mrcs. Ctr. 1 has slash notation. Ctr. 2 and Ctr. 3 have specific notes. Tpl. has a triplet. Güiro has a continuous eighth-note pattern. Mrcs. has a simple bass line. The tempo is 120 and there is an improvisation section for Ctr. 1.

++For sections with "slash-notation," Cuatro 1 should play within the confines of the key of the "Decima."



124

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

Detailed description of the musical score: The score is for a percussion ensemble. It consists of six staves. The first three staves are for Ctr. 1, Ctr. 2, and Ctr. 3, all in treble clef. Ctr. 1 has four measures of rests. Ctr. 2 has four measures of notes: quarter, eighth, quarter, and eighth. Ctr. 3 has four measures of notes: quarter, eighth, quarter, and eighth. The fourth staff is for Tpl. in treble clef, with four measures of notes: quarter, eighth, quarter, and eighth. The fifth staff is for Güiro, starting with a double bar line and followed by four measures of eighth notes. The sixth staff is for Mrcs., also starting with a double bar line and followed by four measures of eighth notes. The score is numbered 124 at the top left.

128

B $\flat$  Cl.

Trov.

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

*mf*

3

132

B $\flat$  Cl. *ff* *mf* *fffz* *fffz* *fffz* *fffz*

Trov. 8

Ctr. 1

Ctr. 2

Ctr. 3

Tpl. 3

Güiro

Mrcs.

**F** (Decima 2)  
"A Gusto"

B $\flat$  Cl.

Trov.

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

The musical score is arranged in a system with seven staves. The first staff is for B $\flat$  Clarinet (B $\flat$  Cl.), which has whole rests in all four measures. The second staff is for Trombone (Trov.), starting with an 8-measure rest, then playing a melodic line in measures 2-4, and a whole rest in measure 5. The third staff is for Contrabass 1 (Ctr. 1), with whole rests in measures 1-4 and a slash indicating a continuation of the line. The fourth staff is for Contrabass 2 (Ctr. 2), starting with a half note G $\sharp$ 2 (mf), followed by half notes G $\sharp$ 2, F $\sharp$ 2, E $\sharp$ 2, and D $\sharp$ 2 in measures 2-5. The fifth staff is for Contrabass 3 (Ctr. 3), starting with a half note G $\sharp$ 2 (mf), followed by half notes G $\sharp$ 2, F $\sharp$ 2, E $\sharp$ 2, and D $\sharp$ 2 in measures 2-5. The sixth staff is for Trumpet (Tpl.), starting with a half note G $\sharp$ 2 (mf), followed by half notes F $\sharp$ 2, E $\sharp$ 2, and a triplet of D $\sharp$ 2, C $\sharp$ 2, B $\sharp$ 2 in measure 5. The seventh staff is for Güiro, playing a continuous eighth-note pattern (mf) in all measures. The eighth staff is for Maracas (Mrcs.), playing a continuous half-note pattern (mp) in all measures.

140

B $\flat$  Cl.

Trov.

8

3

3

3

3

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

144

B $\flat$  Cl.

*mf*

Trov.

8

3

3

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

3

Güiro

Mrcs.

148

B $\flat$  Cl. *ff*

Trov.

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

Detailed description of the musical score: The score is for measures 148 through 151. The B $\flat$  Clarinet part begins with a forte (ff) dynamic and plays a series of whole notes. The Tropa part has a melodic line consisting of eighth and sixteenth notes, with some accidentals. The three Contrabass parts (Ctr. 1, 2, 3) play different rhythmic patterns, including whole notes, half notes, and eighth notes. The Tom-tom part features a triplet of eighth notes. The Güiro and Maracas parts provide a steady rhythmic accompaniment with eighth and sixteenth notes.

152

B $\flat$  Cl.

Trov.

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

*mf* <sup>3</sup> <sup>3</sup> *p* *mp*

8 3



156

B $\flat$  Cl. *f*

Trov.

8 3 3

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

242

164

B $\flat$  Cl.

Trov.

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

8 3

3

3

3

3

168

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

172

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

176

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

The musical score is for a percussion ensemble. It consists of six staves. The first three staves are for Congas (Ctr. 1, 2, 3) and the Tom (Tpl.). The last two staves are for the Güiro and Maracas (Mrcs.). The score is divided into four measures. Ctr. 1 has rests in all measures. Ctr. 2 and Ctr. 3 have specific notes in the first three measures and rests in the fourth. Tpl. has a specific note in the first three measures and a triplet in the fourth. Güiro and Mrcs. have specific rhythmic patterns in all measures.

180

B♭ Cl.

Trov.

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

Detailed description of the musical score: The score is written for a percussion ensemble. The top staff is for B♭ Clarinet, which has rests in measures 180-183. The second staff is for Tropa, also with rests. The third staff is for Conga 1, with a rhythmic pattern of eighth notes. The fourth staff is for Conga 2, which has a melodic line in measures 180-183. The fifth staff is for Conga 3, which has a rhythmic pattern of eighth notes. The sixth staff is for Tom, which has a triplet in measure 182. The seventh staff is for Güiro, which has a rhythmic pattern of eighth notes. The eighth staff is for Maracas, which has a rhythmic pattern of eighth notes.

**G** (Decima 3):  
"A Gusto"

B $\flat$  Cl.

Trov.

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

*p* *f* *mp*

*f* *3* *3*

*mf*

*mf*

*mf*

*mp*

*mp*

*3*

The musical score is arranged in a system with seven staves. The top staff is for B $\flat$  Clarinet (B $\flat$  Cl.), the second for Trombone (Trov.), the third for Contrabass 1 (Ctr. 1), the fourth for Contrabass 2 (Ctr. 2), the fifth for Contrabass 3 (Ctr. 3), the sixth for Trumpet (Tpl.), and the seventh for Güiro and Maracas (Mrcs.). The B $\flat$  Cl. part begins with a rest, followed by a series of eighth notes with a crescendo leading to a fortissimo (f) dynamic, then a mezzo-piano (mp) section with triplets. The Trombone part starts with an eighth rest, followed by eighth notes with a fortissimo (f) dynamic and triplets. The Contrabass parts (Ctr. 1, 2, 3) and the Trumpet part (Tpl.) have various note values and dynamics, including mezzo-forte (mf) and mezzo-piano (mp). The Güiro and Maracas parts provide a rhythmic foundation with eighth notes and rests, marked mezzo-piano (mp).

188

B $\flat$  Cl. *ff*

Trov.

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

The musical score for measures 188-191 is as follows:

- Measure 188:** B $\flat$  Cl. plays a quarter rest followed by a quarter note. Trombone (Trov.) plays a quarter rest followed by a triplet of eighth notes. Contrabass 1 (Ctr. 1) plays a quarter rest. Contrabass 2 (Ctr. 2) plays a quarter note. Contrabass 3 (Ctr. 3) plays a quarter note. Tom Tom (Tpl.) plays a quarter note. Güiro and Maracas (Mrcs.) play a steady eighth-note pattern.
- Measure 189:** B $\flat$  Cl. plays a quarter rest. Trombone (Trov.) plays a triplet of eighth notes. Contrabass 1 (Ctr. 1) plays a quarter rest. Contrabass 2 (Ctr. 2) plays a quarter note. Contrabass 3 (Ctr. 3) plays a quarter note. Tom Tom (Tpl.) plays a quarter note. Güiro and Maracas (Mrcs.) play a steady eighth-note pattern.
- Measure 190:** B $\flat$  Cl. plays a quarter rest. Trombone (Trov.) plays a quarter rest. Contrabass 1 (Ctr. 1) plays a quarter rest. Contrabass 2 (Ctr. 2) plays a quarter note. Contrabass 3 (Ctr. 3) plays a quarter note. Tom Tom (Tpl.) plays a quarter note. Güiro and Maracas (Mrcs.) play a steady eighth-note pattern.
- Measure 191:** B $\flat$  Cl. plays a quarter rest. Trombone (Trov.) plays a quarter rest. Contrabass 1 (Ctr. 1) plays a quarter rest. Contrabass 2 (Ctr. 2) plays a quarter note. Contrabass 3 (Ctr. 3) plays a quarter note. Tom Tom (Tpl.) plays a quarter note. Güiro and Maracas (Mrcs.) play a steady eighth-note pattern.



192

B $\flat$  Cl.

Trov.

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

Detailed description of the musical score: The score is for measures 192 to 195. The B $\flat$  Clarinet part has whole rests in all four measures. The Tropa part starts with an eighth rest, followed by eighth notes, and includes triplet markings over eighth and sixteenth notes. Contrabass 1 has whole rests in measures 192 and 193, and slash marks in 194 and 195. Contrabass 2 has half notes in measures 192 and 193, a half note in 194, and a whole rest in 195. Contrabass 3 has half notes in measures 192 and 193, a half note with a sharp sign in 194, and a whole rest in 195. The Tom part has half notes in measures 192 and 193, a half note with a sharp sign in 194, and a whole rest in 195. The Güiro part has a continuous rhythmic pattern of eighth notes. The Maracas part has a continuous rhythmic pattern of quarter notes.

196

B♭ Cl.

*ff* *mf* *p* *mf*

Trov.

8

3

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

3

Güiro

Mrcs.

This musical score is for the piece 'Trovador' by Carlos Gomes. It is written for a full orchestra and includes a variety of instruments. The score is divided into measures, with a key signature of one flat (Bb) and a time signature of 4/4. The instruments and their parts are as follows:

- Bb Cl.** (B-flat Clarinet): Starts with a forte (*ff*) dynamic, playing a series of notes in the first measure, followed by rests in the subsequent measures.
- Trov.** (Flute): Plays a melodic line in the first measure, followed by a series of notes in the second measure, and then a series of notes in the third measure.
- Ctr. 1** (Violin 1): Plays a series of notes in the first measure, followed by a series of notes in the second measure, and then a series of notes in the third measure.
- Ctr. 2** (Violin 2): Plays a series of notes in the first measure, followed by a series of notes in the second measure, and then a series of notes in the third measure.
- Ctr. 3** (Violoncello): Plays a series of notes in the first measure, followed by a series of notes in the second measure, and then a series of notes in the third measure.
- Tpl.** (Double Bass): Plays a series of notes in the first measure, followed by a series of notes in the second measure, and then a series of notes in the third measure.
- Güiro** (Percussion): Plays a series of notes in the first measure, followed by a series of notes in the second measure, and then a series of notes in the third measure.
- Mrcs.** (Maracas): Plays a series of notes in the first measure, followed by a series of notes in the second measure, and then a series of notes in the third measure.

204

B $\flat$  Cl.

Trov.

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrs.

8

3

3

3

208

B♭ Cl.

Trov.

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

209

210

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648

212

B $\flat$  Cl. *mp*

Trov.

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

8 3

3

216

B $\flat$  Cl.

*f* *mp*

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

Detailed description of the musical score: The score is for measures 216 to 219. Measure 216 shows the Bb Clarinet with a whole rest, while the other instruments play. In measure 217, the Bb Clarinet enters with a melodic line of eighth notes, marked with a forte (f) dynamic. This line continues through measures 218 and 219, with a dynamic marking of mezzo-piano (mp) in measure 219. The three Contrabass parts (Ctr. 1, 2, 3) play various rhythmic patterns, including eighth and sixteenth notes. The Tom Tom (Tpl.) plays a steady eighth-note pattern. The Güiro and Maracas (Mrcs.) provide a consistent rhythmic accompaniment with eighth-note patterns.

220

B $\flat$  Cl.

*mf* *sfz* *mf* *sfz* *ff* *mp*

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrs.

The musical score is written for a percussion ensemble. The B $\flat$  Clarinet (B $\flat$  Cl.) part begins at measure 220 and consists of six measures. The dynamics are marked as *mf*, *sfz*, *mf*, *sfz*, *ff*, and *mp*. The Contrabass 1 (Ctr. 1) part is mostly silent, with some rhythmic notation in the first measure. Contrabass 2 (Ctr. 2) and Contrabass 3 (Ctr. 3) have specific rhythmic patterns. The Tom-tom (Tpl.) part has a triplet in the fourth measure. The Güiro part has a continuous eighth-note pattern. The Maracas (Mrs.) part has a steady quarter-note pattern.



224

B $\flat$  Cl.

*ff* *mp* *ff* *mp* *p*

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

Detailed description of the musical score: The score is for measures 224 to 227. The B $\flat$  Clarinet (B $\flat$  Cl.) part is the most complex, starting in measure 224 with a series of eighth and sixteenth notes, marked *ff*, then *mp*. This pattern repeats in measure 225. In measure 226, the B $\flat$  Cl. plays a series of eighth notes marked *p*, followed by a wavy line indicating a tremolo. The three Contrabass (Ctr.) parts are mostly silent, with Ctr. 2 and Ctr. 3 entering in measure 225 with specific rhythmic patterns. The Tom Tom (Tpl.) part has a triplet of eighth notes in measure 227. The Güiro and Maracas (Mrcs.) parts provide a steady rhythmic accompaniment throughout the measures.

228

B $\flat$  Cl. *ff*

Trov.

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

The musical score for measures 228-231 is as follows:

- Measure 228:** B $\flat$  Cl. plays a quarter note (ff). Trombone, Contrabasses, and Tom Tom have whole rests. Güiro and Maracas are marked with a double bar line.
- Measure 229:** B $\flat$  Cl. has a whole rest. Trombone, Contrabasses, and Tom Tom have whole rests. Güiro and Maracas have whole notes.
- Measure 230:** B $\flat$  Cl. has a whole rest. Trombone, Contrabasses, and Tom Tom have whole rests. Güiro and Maracas have whole notes.
- Measure 231:** B $\flat$  Cl. has a whole rest. Trombone, Contrabasses, and Tom Tom have whole rests. Güiro and Maracas have whole notes. The Tom Tom part features a triplet of eighth notes.

**H** (Decima 4)  
"A Gusto"

Trov. 

Ctr. 1 

Ctr. 2 

Ctr. 3 

Tpl. 

Güiro 

Mrcs. 

[illegible]

240

Trov.

8

3

3

3

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

3

Güiro

Mrcs.

244

Trov.

8

3

3

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

3

Güiro

Mrcs.

248

Trov.

8

3

3

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

3

Güiro

Mrcs.

252

Trov.

8

3

3

3

3

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

3

Güiro

Mrcs.



265

260

Trov.

8

3

3

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

3

Güiro

Mrcs.

264

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

The musical score for page 264, measures 264-267, is as follows:

- Ctr. 1:** Four measures of rests.
- Ctr. 2:** Four measures of notes: G4 (quarter), A4 (quarter), B4 (quarter), and a whole rest.
- Ctr. 3:** Four measures of notes: G4 (quarter), A4 (quarter), B4 (quarter), and a whole rest.
- Tpl.:** Four measures of notes: G4 (quarter), A4 (quarter), B4 (quarter), and a whole rest. The last measure contains a triplet of G4, A4, and B4.
- Güiro:** Four measures of a rhythmic pattern consisting of eighth notes.
- Mrcs.:** Four measures of a rhythmic pattern consisting of eighth notes.

268

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

Güiro

Mrcs.

Measure 268: Ctr. 1 (whole rest), Ctr. 2 (half note), Ctr. 3 (half note), Tpl. (half note), Güiro (eighth notes), Mrcs. (eighth notes).

Measure 269: Ctr. 1 (whole rest), Ctr. 2 (quarter note), Ctr. 3 (quarter note), Tpl. (quarter note), Güiro (eighth notes), Mrcs. (eighth notes).

Measure 270: Ctr. 1 (whole rest), Ctr. 2 (quarter note), Ctr. 3 (quarter note), Tpl. (quarter note), Güiro (eighth notes), Mrcs. (eighth notes).

Measure 271: Ctr. 1 (whole rest), Ctr. 2 (quarter note), Ctr. 3 (quarter note), Tpl. (triplet eighth notes), Güiro (eighth notes), Mrcs. (eighth notes).

( )

( )

269

*rit.* ----- ,

276

Ctr. 1

*f* *sfz sfz* *p*

Ctr. 2

*f* *sfz sfz* *p*

Ctr. 3

Tpl.

*f* *pp*

**I** ♩ = 45

Ctr. 1

*mf* *f* *p*

Ctr. 2

*mf* *f* *p*

Ctr. 3

*mp* *sfz*

Tpl.

283

Ctr. 1

*f* *p* *mf* *ff* *mf*

Ctr. 2

*f* *p*

Ctr. 3

*mp* *sffz* *mp*

Tpl.

285

Ctr. 1

Ctr. 2

*mf* *ff* *sffz*

Ctr. 3

*mf* *ff* *sffz*

Tpl.

*mp* *f* *sffz*

287

Ctr. 1

*mf* *ff*

Ctr. 2

*p* *mf*

Ctr. 3

*p* *mf*

Tpl.

289

Ctr. 1

*ff* *mp*

Ctr. 2

*f* *p*

Ctr. 3

*f* *mp*

Tpl.

*f* *p*



**J** ♩ = 60

B♭ Cl. *mp* *f* *mp*

Ctr. 1 *f*

Ctr. 2

Ctr. 3 *mp*

Tpl. *p* *pp* *mf* *p* *pp*

296 B♭ Cl. *f* *mp* *p* *f* *mp* *ff* *mf*

Ctr. 1 *mf*

Ctr. 2 *mf* *p* *mf*

Ctr. 3 *mf* *p*

Tpl. *mp* *pp*

300

B $\flat$  Cl. *f* *mp*

Ctr. 1 *ff* *mf*

Ctr. 2 *ff* *mf* *mp* *f*

Ctr. 3 *ff* *mf* *p* *mf*

Tpl. *mp* *f*

rit. (No trill)

304

B $\flat$  Cl. *p* *mf* *ff* *pp*

Ctr. 1 *p* *mf* *ff*

Ctr. 2 *pp* *mp* *f*

Ctr. 3 *p* *mf* *ff*

Tpl. *pp* *mp* *f*

# IV. "PUERTO RICO" Jíbaro Jazz

$\text{♩} = 40$

Cuatro 1

Cuatro 2

Cuatro 3

Tiple

Conga Drums

Guiro

*mf*

*mf*

*mp*

*mp*  
*Siempre*

The musical score is for a 3-measure piece in 4/4 time. The tempo is marked as quarter note = 40. The key signature is one flat (Bb). The score is for five staves: Cuatro 1, Cuatro 2, Cuatro 3, Tiple, Conga Drums, and Guiro. The Conga Drums and Guiro parts are marked with 'mp' and 'Siempre'.

4

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

*mf*

*ff* <sup>3</sup>

*mf*

*mf*

*ff* <sup>3</sup>

*mf*

7

Ctr. 1 *sfz* *p* 3 3 3 3

Ctr. 2 *sfz* *p* 3 3 3 3

Ctr. 3 *sfz*

Tpl.

C. Dr.

Gro.

Detailed description of the musical score: The score is for a vocal ensemble and instrumental accompaniment. It consists of six staves. The first three staves are for vocal parts: Ctr. 1 (Soprano), Ctr. 2 (Alto), and Ctr. 3 (Bass). The fourth staff is for Tpl. (Trumpet). The fifth staff is for C. Dr. (Cymbal/Drum). The sixth staff is for Gro. (Gong/Drum). The key signature has one flat (B-flat). The time signature is 3/4. The score is divided into three measures. In the first measure, Ctr. 1 and 2 have a half note G4 (with a fermata) and Ctr. 3 has a half note B2 (with a fermata). In the second and third measures, Ctr. 1 and 2 have a melodic line with triplets, starting with a piano (p) dynamic. Ctr. 3 has a sustained note (B2) in the second and third measures. Tpl. has a sustained note (B2) in the second and third measures. C. Dr. and Gro. have a steady eighth-note accompaniment throughout.

10

Ctr. 1

*f*

*mp* *ff*

*mp*

Ctr. 2

*f*

*p* *f*

*p*

Ctr. 3

*f*

*mp*

Tpl.

C. Dr.

Gro.

The musical score is arranged in six staves. The top three staves are for three different trumpet parts (Ctr. 1, 2, 3), each in treble clef. The fourth staff is for the tuba (Tpl.) in treble clef. The fifth staff is for the conga (C. Dr.) in a simplified notation with a double bar line at the start. The sixth staff is for the drums (Gro.) in a simplified notation with a double bar line at the start. The score is divided into three measures. In the first measure, Ctr. 1 plays a half note G4, Ctr. 2 plays a half note G4, and Ctr. 3 plays a half note G3. In the second measure, Ctr. 1 plays a half note A4, Ctr. 2 plays a half note F4, and Ctr. 3 plays a half note G3. In the third measure, Ctr. 1 plays a half note G4, Ctr. 2 plays a half note G4, and Ctr. 3 plays a half note G3. Dynamics are indicated by *f* (forte), *mp* (mezzo-piano), *ff* (fortissimo), and *p* (piano). Crescendos and decrescendos are shown with wedge-shaped lines. The tuba part consists of whole rests in all three measures. The conga and drums parts consist of continuous eighth-note patterns.

13

Ctr. 1

*ff* *sfz* *mp* *ff*

Ctr. 2

*f* *sfz* *p* *f*

Ctr. 3

*ff* *sfz* *mp* *ff*

Tpl.

C. Dr.

Gro.

3/4

$\text{♩} = \text{♩}$

*accel.*

16

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

*f* *3* *3* *sfz* *p*

*f* *3* *3* *sfz* *p*

*sfz* *p* *sfz* *p*

*ff*



A ♩ = 55

Score for Percussion Ensemble (4/4 time, ♩ = 55):

- Ctr. 1**: Treble clef, whole rests in all measures.
- Ctr. 2**: Treble clef, whole rests in all measures.
- Ctr. 3**: Treble clef, whole rests in all measures.
- Tpl.**: Treble clef, whole rests in all measures.
- C. Dr.**: Alto clef, rhythmic pattern of eighth notes with accents, marked *mf*.
- Gro.**: Bass clef, continuous eighth-note pattern, marked *mp*.
- E.B.**: Bass clef, whole rests in all measures.

25

Ctr. 1

*f* *mp* *p* *f* *mp* *3* *3*

Ctr. 2

*f* *mp* *f* *mp* *pp* *3* *3*

Ctr. 3

*f* *mp*

Tpl.

*p* *f* *mp* *3* *3*

C. Dr.

Gro.

E.B.

*mf*

Detailed description: This is a musical score for a percussion ensemble, spanning measures 25 to 28. The score is written for seven parts: Ctr. 1, Ctr. 2, Ctr. 3, Tpl., C. Dr., Gro., and E.B. Ctr. 1 and Ctr. 2 play melodic lines with dynamics ranging from *f* to *pp*. Ctr. 3 enters in measure 26 with a *f* dynamic. Tpl. has a melodic line starting in measure 26 with dynamics *p*, *f*, and *mp*. C. Dr. plays a steady eighth-note pattern. Gro. plays a continuous sixteenth-note pattern. E.B. plays a melodic line starting in measure 25 with a *mf* dynamic. The score includes various articulations like slurs and accents, and specific markings for triplets in measures 27 and 28.

29

Ctr. 1 *f* *mp*

Ctr. 2 *mf* *p* *mf*

Ctr. 3 *mf*

Tpl. *f* *mp* *mf*

C. Dr.

Gro.

E.B.

Detailed description of the musical score: The score is for measures 29, 30, and 31.   
 - **Measure 29:** Ctr. 1 and 2 play eighth-note triplets. Ctr. 1 is marked *f*, Ctr. 2 is marked *mf*.   
 - **Measure 30:** Ctr. 1 and 2 continue with eighth-note triplets. Ctr. 1 is marked *mp*, Ctr. 2 is marked *p*.   
 - **Measure 31:** Ctr. 1 is silent. Ctr. 2 and 3 play eighth-note triplets with a crescendo line. Ctr. 2 is marked *mf*. Tpl. plays a triplet of eighth notes, marked *mf*. C. Dr., Gro., and E.B. continue their patterns from the previous measures.

284

**B** ♩ = ♩

Score for a 3/4 measure piece, featuring six staves: Ctr. 1, Ctr. 2, Ctr. 3, Tpl., C. Dr., and Gro. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into four measures.

**Staff 1 (Ctr. 1):** Treble clef, 3/4 time. Contains whole rests in all four measures.

**Staff 2 (Ctr. 2):** Treble clef, 3/4 time. Starts with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes, including a triplet in the second measure.

**Staff 3 (Ctr. 3):** Treble clef, 3/4 time. Contains whole rests in all four measures.

**Staff 4 (Tpl.):** Treble clef, 3/4 time. Starts with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and sixteenth notes, including a triplet in the second measure.

**Staff 5 (C. Dr.):** Treble clef, 3/4 time. Features a rhythmic pattern of eighth notes and rests, with some notes marked with an 'x'.

**Staff 6 (Gro.):** Treble clef, 3/4 time. Features a continuous eighth-note accompaniment.

**Staff 7 (E.B.):** Bass clef, 3/4 time. Starts with a forte (*f*) dynamic. The bass line consists of eighth and sixteenth notes.

39

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

Detailed description of the musical score: The score is for measures 39 through 42.   
 - **Ctr. 1:** Silent throughout all measures.   
 - **Ctr. 2:** Plays a melodic line with eighth notes and rests. In measure 42, it features a triplet of eighth notes.   
 - **Ctr. 3:** Silent throughout all measures.   
 - **Tpl. (Trumpet):** Plays a complex line with many eighth notes and rests. In measure 42, it features a triplet of eighth notes.   
 - **C. Dr. (Cymbal/Drum):** Plays a syncopated pattern of eighth notes and rests, marked with 'x' for cymbal.   
 - **Gro. (Groove):** Plays a steady eighth-note pattern.   
 - **E.B. (Electric Bass):** Plays a simple bass line with quarter and eighth notes.   
 - **Measure 39:** Key signature changes to two flats (Bb, Eb).   
 - **Measure 42:** Ends with a double bar line and a common time signature.

$\text{♩} = 55$

43

Ctr. 1

*ff* *fffz* *fffz* *fffz* *p*

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

**C** ♩ = ♩

Ctr. 1 *mf*

Ctr. 2 *mp*

Ctr. 3 *mp*

Tpl. *mp*

C. Dr.

Gro.

E.B.



289

55

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

This musical score is for a jazz ensemble, spanning measures 55 to 57. The score is written for six parts: Contrabass 1 (Ctr. 1), Contrabass 2 (Ctr. 2), Contrabass 3 (Ctr. 3), Trombone (Tpl.), Cymbal/Drum (C. Dr.), and Groove (Gro.). The Euphonium/Bass (E.B.) part is also present. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures. In measure 55, Ctr. 1 plays a complex eighth-note pattern, while Ctr. 2, Ctr. 3, and Tpl. play a simple eighth-note pattern. In measure 56, the patterns continue. In measure 57, Ctr. 1 plays a similar pattern, but with a B-flat note, while the other parts continue their respective patterns.

58

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

Detailed description of the musical score: The score is for measures 58, 59, and 60. Ctr. 1 (Trumpet 1) plays a melodic line in treble clef with a key signature of one flat. The melody consists of eighth and sixteenth notes, often beamed together. Ctr. 2 (Trumpet 2) and Ctr. 3 (Trumpet 3) play a simple harmonic accompaniment in treble clef, consisting of dotted half notes and eighth notes. Tpl. (Trombone) also plays in treble clef with a similar harmonic accompaniment, featuring dotted half notes. C. Dr. (Cymbal) has a rhythmic pattern of eighth and sixteenth notes. Gro. (Gong) has a steady eighth-note accompaniment. E.B. (Euphonium/Bass) plays in bass clef with a melodic line consisting of eighth and sixteenth notes.

61

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

*ffz* *ffz* *ff*

*ffz* *ffz* *ffz* *ffz*

*ffz* *ffz* *ffz* *ffz*

$\frac{2}{4}$   $\frac{2}{4}$   $\frac{2}{4}$

Detailed description of the musical score: The score is for a percussion ensemble. It consists of six staves. Ctr. 1 (Conga 1) starts in measure 61 with a melodic line in 4/4 time, then changes to 2/4 in measure 62. Ctr. 2 (Conga 2) and Ctr. 3 (Conga 3) have simpler rhythmic patterns. Tpl. (Tom) has a single note in measure 61 and a melodic line in 2/4 in measures 62-63. C. Dr. (Conga Drum) has a rhythmic pattern in 4/4 and 2/4. Gro. (Groove) has a steady eighth-note pattern. E.B. (Electric Bass) has a melodic line in 4/4 and 2/4. Dynamics include fortissimo (ff) and fortissimo with accent (ffz). A crescendo hairpin is shown for Ctr. 1 in measure 63.

**D**  $\text{♩} = 55$

Ctr. 1 *mf*

Ctr. 2 *mf*

Ctr. 3

Tpl. *mp*

C. Dr. *mp*

Gro. *mp*

E.B. *mp*

66

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

Detailed description of the musical score: The score is for measures 66 and 67.   
 - **Ctr. 1:** Measure 66 starts with a half note G2, followed by quarter notes A2, B2, and C3. Measure 67 has a half note D3, followed by quarter notes E3, F3, and G3.   
 - **Ctr. 2:** Measure 66 starts with a half note G2, followed by quarter notes A2, B2, and C3. Measure 67 has a half note D3, followed by quarter notes E3, F3, and G3.   
 - **Ctr. 3:** Rests in both measures.   
 - **Tpl.:** Measure 66 has quarter notes G2, A2, and B2, followed by a half note C3. Measure 67 has quarter notes D3, E3, and F3, followed by a half note G3.   
 - **C. Dr.:** Measure 66 has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 67 has eighth notes A2, B2, C3, D3, E3, F3, G3, A3.   
 - **Gro.:** Measure 66 has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 67 has eighth notes A2, B2, C3, D3, E3, F3, G3, A3.   
 - **E.B.:** Measure 66 starts with a half note G1, followed by quarter notes A1, B1, and C2. Measure 67 has a half note D2, followed by quarter notes E2, F2, and G2.

68

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

This musical score page contains measures 68 and 69 for a jazz ensemble. The instruments are arranged vertically: Ctr. 1 (Trumpet 1), Ctr. 2 (Trumpet 2), Ctr. 3 (Trumpet 3), Tpl. (Trombone), C. Dr. (Cymbal/Drum), Gro. (Gong/Drum), and E.B. (Euphonium/Bass). Measures 68 and 69 are separated by a double bar line. Ctr. 1 and Ctr. 3 have melodic lines with eighth and quarter notes, including some rests. Tpl. has a similar melodic line. C. Dr. has a rhythmic pattern of eighth notes with accents. Gro. has a steady eighth-note pattern. E.B. has a bass line with eighth and quarter notes, including some rests.

[illegible]



72

♩ = ♩

Ctr. 1

*mp* *f*

Ctr. 2

*mp* *f*

Ctr. 3

*mp* *f*

Tpl.

C. Dr.

Gro.

E.B.

Detailed description of the musical score: The score is for measures 72 through 75. At the top, a tempo marking '72' and a note value '♩ = ♩' are present. The first three staves are for Contrabass 1, 2, and 3. They all play a melodic line in 3/4 time, marked *mp*. In measure 73, they change to 2/4 time and play a more rhythmic pattern, marked *f*. The Trombone staff (Tpl.) is empty throughout. The Conga staff (C. Dr.) plays a pattern of eighth and sixteenth notes in 3/4 time, marked with 'x' for accents. The Gong staff (Gro.) plays a steady eighth-note pattern in 3/4 time. The Euphonium staff (E.B.) plays a melodic line in 3/4 time, marked with a slur and a fermata in measure 74. The key signature changes from one flat to two flats in measure 73 and back to one flat in measure 75.

76

Ctr. 1 *mf* *ff*

Ctr. 2 *mf* *ff*

Ctr. 3 *mf* *ff*

Tpl.

C. Dr.

Gro.

E.B.

80

Ctr. 1 *mf*

Ctr. 2 *mf*

Ctr. 3 *mf* *ff* *mp*

Tpl. *ff*

C. Dr.  $\frac{3}{4}$

Gro.  $\frac{3}{4}$

E.B.  $\frac{3}{4}$

83

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

*mp*

C. Dr.

Gro.

E.B.

85

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

Detailed description of the musical score: The score is for measures 85 and 86. The key signature has one flat (B-flat). The time signature is 4/4. Ctr. 1 and 2 play melodic lines with eighth and sixteenth notes. Ctr. 3 is silent. Tpl. plays a rhythmic pattern of eighth notes. C. Dr. plays a steady eighth-note pattern. Gro. plays a steady eighth-note pattern. E.B. plays a melodic line with eighth and sixteenth notes.

87

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

Detailed description of the musical score: The score is for measures 87 and 88.   
 - **Ctr. 1**: Treble clef. Measure 87: quarter note G4, dotted quarter note A4, eighth note B4, quarter rest, eighth note C5, quarter note D5. Measure 88: quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest, eighth note F#4.   
 - **Ctr. 2**: Treble clef. Both measures contain a whole rest.   
 - **Ctr. 3**: Treble clef. Measure 87: quarter note G4, dotted quarter note A4, eighth note B4, quarter rest, eighth note C5, quarter note D5. Measure 88: quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest, quarter note F#4.   
 - **Tpl.**: Treble clef. Measure 87: quarter note G4, dotted quarter note A4, eighth note B4, quarter rest, eighth note C5, quarter note D5. Measure 88: quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest, quarter note F#4.   
 - **C. Dr.**: Treble clef. Both measures contain a repeating rhythmic pattern: quarter note G4, eighth note A4, quarter note B4, eighth note C5, quarter note D5, eighth note E5, quarter note F#5, eighth note G5.   
 - **Gro.**: Treble clef. Both measures contain a repeating rhythmic pattern: eighth note G4, eighth note A4, eighth note B4, eighth note C5, eighth note D5, eighth note E5, eighth note F#5, eighth note G5.   
 - **E.B.**: Bass clef. Measure 87: quarter note G2, dotted quarter note A2, eighth note B2, quarter rest, eighth note C3, quarter note D3. Measure 88: quarter note C3, quarter note B2, quarter note A2, quarter note G2, quarter rest, quarter note F#2.

*rit.* -----

89

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

**E** ♩ = 40

This musical score is for a 6-piece ensemble, consisting of three Contrabasses (Ctr. 1, 2, 3), a Trumpet (Tpl.), Cymbal/Drum (C. Dr.), Grover (Gro.), and Euphonium/Bass (E.B.). The music is in common time (C) and marked with a tempo of ♩ = 40. The key signature is one sharp (F#), indicated by the 'E' in a box. The score spans three measures. Ctr. 1 and Ctr. 2 play a melodic line starting in measure 2, with dynamics *p* and *f*. Ctr. 3 plays a rhythmic pattern with dynamics *f* and *mp*. The Tpl. plays a melodic line with dynamics *mf* and *p*. The C. Dr. plays a rhythmic pattern with dynamic *mp*. The Gro. plays a rhythmic pattern with dynamic *mp*. The E.B. plays a melodic line with dynamic *mf*.

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

*p* *f*

*f* *mp* *f*

*mf* *p* *mf*

*mp*

*mp*

*mf*





306

**F** ♩ = ♩

Score for four measures, 3/4 time signature.

**Ctr. 1**: Treble clef, 3/4 time. Four measures of whole rests.

**Ctr. 2**: Treble clef, 3/4 time. Four measures of eighth-note patterns. *f* (forte) dynamic marking at the start of the first measure.

**Ctr. 3**: Treble clef, 3/4 time. Four measures of whole rests.

**Tpl.**: Treble clef, 3/4 time. Four measures of eighth-note patterns. *mf* (mezzo-forte) dynamic marking at the start of the first measure.

**C. Dr.**: Bass clef, 3/4 time. Four measures of eighth-note patterns. *f* (forte) dynamic marking at the start of the first measure.

**Gro.**: Bass clef, 3/4 time. Four measures of eighth-note patterns.

**E.B.**: Bass clef, 3/4 time. Four measures of eighth-note patterns. *f* (forte) dynamic marking at the start of the first measure.

106

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

The musical score is for measures 106 through 109. It features seven staves: Contrabass 1 (Ctr. 1), Contrabass 2 (Ctr. 2), Contrabass 3 (Ctr. 3), Trumpet (Tpl.), Cymbal/Drum (C. Dr.), Groove (Gro.), and Electric Bass (E.B.). Ctr. 1 and Ctr. 3 are mostly silent, indicated by whole rests. Ctr. 2 and Tpl. play complex eighth-note patterns, with triplets in measures 108 and 109. C. Dr. plays a syncopated pattern. Gro. plays a steady eighth-note pattern. E.B. plays a simple line.

*accel.* -----

110

Ctr. 1

Ctr. 2

*f*

Ctr. 3

Tpl.

*mf*

C. Dr.

Gro.

E.B.

*f*

Detailed description of the musical score: The score is for measures 110 through 113. Ctr. 1 is a treble clef staff with whole rests. Ctr. 2 is a treble clef staff with eighth and sixteenth notes, starting with a forte (*f*) dynamic. Ctr. 3 is a treble clef staff with whole rests. Tpl. is a treble clef staff with eighth and sixteenth notes, starting with a mezzo-forte (*mf*) dynamic. C. Dr. is a snare drum staff with eighth and sixteenth notes, marked with 'II'. Gro. is a snare drum staff with eighth and sixteenth notes, marked with 'II'. E.B. is a bass drum staff with eighth and sixteenth notes, starting with a forte (*f*) dynamic. The tempo is marked 'accel.' with a dashed line indicating the acceleration.

114

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

Detailed description of the musical score: The score is for measures 114 through 117.   
 - **Ctr. 1**: Treble clef, mostly rests.   
 - **Ctr. 2**: Treble clef, melodic line with eighth and sixteenth notes, including triplet markings.   
 - **Ctr. 3**: Treble clef, mostly rests.   
 - **Tpl.**: Treble clef, melodic line with eighth and sixteenth notes, including triplet markings.   
 - **C. Dr.**: Treble clef, rhythmic pattern with cross-sticks (marked with 'x') and eighth notes.   
 - **Gro.**: Treble clef, continuous eighth-note pattern.   
 - **E.B.**: Bass clef, simple bass line with eighth and quarter notes.

**G**  $\text{♩} = 55$  "Take-Off":  
(Play Section 3x, Improvised: Last time to "Section H")\*

The musical score is organized into six staves, each with a label to its left:

- Ctr. 1**: Contrabass 1, Treble clef, C major key signature.
- Ctr. 2**: Contrabass 2, Treble clef, C major key signature.
- Ctr. 3**: Contrabass 3, Treble clef, C major key signature.
- Tpl.**: Tiple, Treble clef, C major key signature.
- C. Dr.**: Conga, Alto clef, C major key signature.
- Gro.**: Grover, Alto clef, C major key signature.
- E.B.**: Electric Bass, Bass clef, C major key signature.

The score is divided into four measures by vertical bar lines. The first three measures show the contrabass and Tiple staves with diagonal slashes, indicating improvisation. The fourth measure shows the contrabass and Tiple staves with specific notes. The Conga, Grover, and Electric Bass staves have specific notation throughout all four measures.

\* 1st Time: Cuatro 1  
2nd Time: Cuatros 2 and 3  
Last Time: Tiple

122

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

3/4

3/4

3/4

3/4

3/4

3/4

3/4



♩ = ♩

126

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

130

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

The musical score consists of five vocal parts and three percussion parts. The vocal parts (Ctr. 1, Ctr. 2, Ctr. 3, Tpl., and E.B.) are written in treble clef with a key signature of one flat. They play a rhythmic pattern of eighth notes. The percussion parts (C. Dr., Gro., and E.B.) are written in their respective staves. The C. Dr. part uses a snare drum and a hi-hat. The Gro. part uses a snare drum. The E.B. part uses a bass drum. The score is divided into four measures, with measures 130 and 131 in 3/4 time and measures 132 and 133 in 2/4 time.

134

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

The musical score consists of seven staves. The first four staves (Ctr. 1, Ctr. 2, Ctr. 3, and Tpl.) are in treble clef with a 3/4 time signature. They contain rhythmic notation consisting of eighth and sixteenth notes. The fifth staff (C. Dr.) is in treble clef with a 3/4 time signature and contains rhythmic notation. The sixth staff (Gro.) is in treble clef with a 3/4 time signature and contains rhythmic notation. The seventh staff (E.B.) is in bass clef with a 3/4 time signature and contains rhythmic notation. The score is divided into three measures. The first two measures contain rhythmic notation for all instruments. The third measure contains a whole rest for all instruments.

$\text{♩} = 55$

137

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

The musical score for measures 137-140 is as follows:

- Ctr. 1, Ctr. 2, Ctr. 3, Tpl.:** Each staff contains a whole rest in every measure, indicated by a diagonal slash.
- C. Dr. (Conga):** The staff is in common time (C). The rhythm consists of eighth notes with accents, grouped in pairs:  $\text{♩} \text{ ♩} \text{ ♩} \text{ ♩}$  in each measure.
- Gro. (Groove):** The staff is in common time (C). The rhythm consists of continuous eighth notes:  $\text{♩} \text{ ♩} \text{ ♩} \text{ ♩} \text{ ♩} \text{ ♩} \text{ ♩} \text{ ♩}$  in each measure.
- E.B. (Electric Bass):** The staff is in common time (C). The rhythm consists of eighth notes with accents, grouped in pairs:  $\text{♩} \text{ ♩} \text{ ♩} \text{ ♩}$  in each measure.

141

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

The musical score for measures 141-145 is as follows:

- Ctr. 1, Ctr. 2, Ctr. 3, Tpl.:** Each staff contains five measures of whole rests, indicated by a diagonal slash (/) on the staff.
- C. Dr. (Conga):** The staff contains five measures of eighth-note patterns. The notation is:  $\text{B} \text{A} \text{B} \text{A} \text{B} \text{A} \text{B} \text{A}$  (where B and A represent eighth notes).
- Gro. (Grover):** The staff contains five measures of sixteenth-note patterns. The notation is:  $\text{B} \text{A} \text{B} \text{A} \text{B} \text{A} \text{B} \text{A}$  (where B and A represent sixteenth notes).
- E.B. (Electric Bass):** The staff contains five measures of eighth-note patterns. The notation is:  $\text{B} \text{A} \text{B} \text{A} \text{B} \text{A} \text{B} \text{A}$  (where B and A represent eighth notes).



**I** ♩ = ♩

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

The musical score is written for a 3/4 time signature. It features six staves, each with a different instrument. The first three staves (Ctr. 1, Ctr. 2, Ctr. 3) are in treble clef. The Tuba (Tpl.) staff is also in treble clef. The Conga (C. Dr.) staff is in alto clef. The Groove (Gro.) staff is in bass clef. The Electric Bass (E.B.) staff is in bass clef. The score is divided into four measures. The first measure is marked with a 'I' in a box and a tempo marking '♩ = ♩'. The melody for Ctr. 1 is a complex eighth-note pattern. Ctr. 2 and Ctr. 3 play a simple eighth-note pattern. The Tuba plays a simple eighth-note pattern. The Conga plays a simple eighth-note pattern. The Groove plays a simple eighth-note pattern. The Electric Bass plays a simple eighth-note pattern.

155

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.



159

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

Detailed description of the musical score: The score is for measures 159 through 162. Ctr. 1 (Trumpet 1) plays a complex, fast melodic line with many beamed sixteenth notes and slurs. Ctr. 2 (Trumpet 2) and Ctr. 3 (Trumpet 3) play simpler parts, often with dotted half notes and eighth notes. Tpl. (Trombone) also plays a simple part with dotted half notes and eighth notes. C. Dr. (Cymbal) has a steady eighth-note pattern. Gro. (Gong) has a continuous sixteenth-note accompaniment. E.B. (Euphonium/Bass) has a bass line with eighth notes and a key signature change to one flat in measure 161.

163

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

Detailed description of the musical score: The score is for measures 163 through 167. It consists of seven staves. Ctr. 1 (first trumpet) plays a melodic line with eighth and sixteenth notes, including slurs and ties. Ctr. 2 (second trumpet) and Ctr. 3 (third trumpet) play a rhythmic pattern of dotted quarter notes and eighth notes. Tpl. (trombone) plays a similar rhythmic pattern. C. Dr. (cymbal) plays a rhythmic pattern of eighth notes and quarter notes. Gro. (snare drum) plays a continuous eighth-note pattern. E.B. (double bass) plays a melodic line with eighth and sixteenth notes, including slurs and ties. The time signature changes from 3/4 to 2/4 between measures 165 and 166. The key signature has one flat (B-flat).

**J** ♩ = 55

This musical score is for a jazz ensemble, featuring three contrabass players (Ctr. 1, 2, 3), a tuba (Tpl.), conga (C. Dr.), snare (Gro.), and double bass (E.B.). The music is in 4/4 time with a tempo of 55 beats per minute. The key signature has one flat (B-flat).

**Contrabass (Ctr. 1, 2, 3):** Ctr. 1 and Ctr. 2 play a melodic line in the first two measures, then a more complex line in the third measure, and finally a sustained note in the fourth measure. Ctr. 3 plays a sustained note throughout the piece.

**Tuba (Tpl.):** The tuba plays a steady, rhythmic pattern of eighth notes throughout the piece.

**Conga (C. Dr.):** The conga plays a steady, rhythmic pattern of eighth notes throughout the piece.

**Snare (Gro.):** The snare plays a steady, rhythmic pattern of eighth notes throughout the piece.

**Double Bass (E.B.):** The double bass plays a steady, rhythmic pattern of eighth notes throughout the piece.

172

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

Detailed description of the musical score: The score is written for a 7-piece band. The instruments are Contrabass 1 (Ctr. 1), Contrabass 2 (Ctr. 2), Contrabass 3 (Ctr. 3), Trombone (Tpl.), Cymbal/Drum (C. Dr.), Groove (Gro.), and Electric Bass (E.B.). The key signature has one sharp (F#) and the time signature is 2/4. Measure 172: Ctr. 1 plays a melodic line starting on G4, moving up to A4, B4, and then a half note on C5. Ctr. 2 and Ctr. 3 play a similar melodic line. Tpl. plays a rhythmic pattern of eighth notes. C. Dr. plays a pattern of eighth notes with accents. Gro. plays a continuous eighth-note pattern. E.B. plays a bass line with eighth notes. Measure 173: Ctr. 1 plays a half note on B4, then a quarter note on A4, and a half note on G4. Ctr. 2 and Ctr. 3 play a similar pattern. Tpl. plays a rhythmic pattern. C. Dr. plays a pattern of eighth notes. Gro. plays a continuous eighth-note pattern. E.B. plays a bass line. Measure 174: Ctr. 1 plays a half note on F#4, then a quarter note on E4, and a half note on D4. Ctr. 2 and Ctr. 3 play a similar pattern. Tpl. plays a rhythmic pattern. C. Dr. plays a pattern of eighth notes. Gro. plays a continuous eighth-note pattern. E.B. plays a bass line. Measure 175: Ctr. 1 plays a half note on C5, then a quarter note on B4, and a half note on A4. Ctr. 2 and Ctr. 3 play a similar pattern. Tpl. plays a rhythmic pattern. C. Dr. plays a pattern of eighth notes. Gro. plays a continuous eighth-note pattern. E.B. plays a bass line. Measure 176: Ctr. 1 plays a melodic flourish starting on G4, moving up to A4, B4, and then a half note on C5. Ctr. 2 and Ctr. 3 play a similar flourish. Tpl. plays a rhythmic pattern. C. Dr. plays a pattern of eighth notes. Gro. plays a continuous eighth-note pattern. E.B. plays a bass line.

177

♩ = ♩

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

Detailed description of the musical score: The score is for measures 177-179. The time signature is 2/4 for measures 177 and 178, and 4/4 for measure 179. The instruments are Ctr. 1, Ctr. 2, Ctr. 3, Tpl., C. Dr., Gro., and E.B. Ctr. 1, 2, and 3 play a melody of eighth notes. Tpl. plays a melody of eighth notes. C. Dr. plays a pattern of eighth notes. Gro. plays a pattern of eighth notes. E.B. plays a pattern of eighth notes.

*rit.* -----

180

Ctr. 1

Ctr. 2

Ctr. 3

Tpl.

C. Dr.

Gro.

E.B.

**K** ♩ = 40

[illegible]

♩ = ♩

186

Ctr. 1

*ff*

3

Ctr. 2

Ctr. 3

*ff*

3

Tpl.

3/4

C. Dr.

3/4

Gro.

3/4



192

$\text{♩} = 40$

*rit.* -----

Ctr. 1

*mp* *ff* *mp* *ff*

Ctr. 2

*p* *f* *p* *f*

Ctr. 3

*mp* *ff* *mp* *ff*

Tpl.

C. Dr.

Gro.

Detailed description: The musical score is for measures 192 through 199. It consists of five staves. The first three staves are for Contrabass (Ctr. 1, 2, 3), the fourth is for Trombone (Tpl.), and the last two are for Cymbal/Drum (C. Dr.) and Groove (Gro.). The tempo is indicated as quarter note = 40. The key signature has two flats. Ctr. 1, 2, and 3 have dynamic markings: *mp* (mezzo-piano) and *ff* (fortissimo) for Ctr. 1 and 3, and *p* (piano) and *f* (forte) for Ctr. 2. A ritardando (rit.) section is marked with a dashed line. The Tpl. staff is silent. The C. Dr. and Gro. staves play a rhythmic pattern in the first two measures, consisting of eighth and sixteenth notes.

# V. Out of Many, Un Pueblo

♩ = 100

*Mecánica y repetitiva*

The musical score is arranged in a system with eight staves. The first seven staves are for melodic instruments, and the eighth is for the electric bass. The tempo is marked as ♩ = 100. The style is described as 'Mecánica y repetitiva'. The score is divided into six measures by vertical bar lines. The first four measures are in 3/8 time, and the last two are in 4/8 time. The instruments are: Clarinet in Bb, Cuatro 1, Cuatro 2, Cuatro 3 and Tiple\*, Electric Guitar\*\*, Conga Drums, Guiro, Maracas, and Electric Bass\*\*. The electric bass part is marked with a *mf* dynamic.

\* The "Cuatro 3" and "Tiple" have the same sounding pitches, but the "Tiple" is written transposed a perfect fifth below.

\*\* The "Electric Guitar" and "Electric Bass" sound an octave *lower* than written.

6

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guero.

Mrcs.

E.B.

The musical score for page 331, measures 6 through 10, is presented below. The score is written for a band ensemble. Measures 6-9 are in 3/8 time, and measure 10 is in 4/8 time. The instruments and their parts are as follows:

- B $\flat$  Cl.:** Rests in measures 6-9, then a whole note in measure 10.
- Ctr. 1:** Rests in measures 6-9, then a whole note in measure 10.
- Ctr. 2:** Rests in measures 6-9, then a whole note in measure 10.
- Ctr. 3 Tpl.:** Rests in measures 6-9, then a whole note in measure 10.
- E.Gtr.:** Rests in measures 6-9, then a whole note in measure 10.
- C. Dr.:** Rests in measures 6-9, then a whole note in measure 10.
- Guero.:** Rests in measures 6-9, then a whole note in measure 10.
- Mrcs.:** Rests in measures 6-9, then a whole note in measure 10.
- E.B.:** Plays a melodic line in 3/8 time: G4 (quarter), A4 (eighth), B4 (eighth), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). In measure 7, the notes are G4 (quarter), A4 (eighth), B4 (eighth), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). In measure 8, the notes are G4 (quarter), A4 (eighth), B4 (eighth), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). In measure 9, the notes are G4 (quarter), A4 (eighth), B4 (eighth), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). In measure 10, the notes are G4 (quarter), A4 (eighth), B4 (eighth), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

11

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

E.B.

*mf*

*mf*

16

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

E.B.

The musical score consists of eight staves. The first four staves (B $\flat$  Cl., Ctr. 1, Ctr. 2, Ctr. 3/Tpl.) and the E.Gtr. staff contain whole rests for measures 16 through 19. In measure 20, the C. Dr. staff begins a rhythmic pattern with a forte (*f*) dynamic. The Guiro. staff plays a continuous eighth-note pattern. The Mrcs. staff plays a steady eighth-note accompaniment. The E.B. staff plays a melodic line with flats and a repeat sign in measure 20. The time signature changes from 3/8 to 4/8 in measure 20.

21

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

E.B.

The musical score for measures 21-25 is as follows:

- Measures 21-24:** 3/8 time signature. The B $\flat$  Clarinet, Contrabass 1, Contrabass 2, Contrabass 3/Trombone, and Electric Guitar parts are silent. The Conga Drums, Guiro, and Maracas parts have rhythmic patterns. The Electric Bass part has a melodic line.
- Measure 25:** 4/8 time signature. The B $\flat$  Clarinet, Contrabass 1, Contrabass 2, Contrabass 3/Trombone, and Electric Guitar parts are silent. The Conga Drums, Guiro, and Maracas parts have rhythmic patterns. The Electric Bass part has a melodic line.

*accel.* -----

26

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

E.B.

Detailed description of the musical score: The score is for measures 26 through 31. Measure 26 is in 3/8 time. Measures 27 and 28 are in 3/4 time. Measures 29 and 30 are in 4/8 time. Measure 31 is in 3/8 time. The instruments are: B $\flat$  Clarinet (B $\flat$  Cl.), Contrabass 1 (Ctr. 1), Contrabass 2 (Ctr. 2), Contrabass 3 (Ctr. 3 Tpl.), Electric Guitar (E.Gtr.), Conga Drums (C. Dr.), Guiro, Maracas (Mrcs.), and Electric Bass (E.B.). The melodic instruments (B $\flat$  Cl., Ctr. 1, Ctr. 2, Ctr. 3, E.Gtr.) have whole rests in all measures. The percussion instruments have rhythmic patterns: C. Dr. has a continuous pattern of eighth and sixteenth notes with accents; Guiro has a pattern of eighth notes with accents; Mrcs. has a pattern of eighth notes; E.B. has a melodic line with eighth and sixteenth notes, including some accidentals (flats and naturals).

A ♩ = 120

B♭ Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

E.B.



36

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guero.

Mrcs.

E.B.

*f*

Detailed description of the musical score: The score is for a multi-instrument ensemble. Measures 36-39 are in 3/8 time. The B $\flat$  Clarinet, three Contrabasses, and Electric Guitar are silent. The Conga, Guiro, and Maracas play a steady eighth-note pattern. The Electric Bass plays a descending eighth-note line. In measure 40, the time signature changes to 4/8. The Electric Guitar plays a single chord (F major) with a forte (f) dynamic. The other instruments continue their patterns.

41

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

E.B.

The musical score for page 41, measures 338-342, is as follows:

- B $\flat$  Cl.:** Rests in all measures.
- Ctr. 1, 2, 3:** Rests in all measures.
- E.Gtr.:**
  - Measure 338: Chord (F $\sharp$ , C $\sharp$ , G $\sharp$ ), quarter note.
  - Measure 339: Chord (F $\sharp$ , C $\sharp$ , G $\sharp$ ), quarter note.
  - Measure 340: Chord (F $\flat$ , C $\flat$ , G $\flat$ ), quarter note.
  - Measure 341: Chord (F $\flat$ , C $\flat$ , G $\flat$ ), quarter note.
  - Measure 342: Chord (F $\flat$ , C $\flat$ , G $\flat$ ), quarter note.
- C. Dr.:**
  - Measures 338-341: Rhythmic pattern of eighth and sixteenth notes.
  - Measure 342: Rhythmic pattern of eighth and sixteenth notes.
- Guiro.:**
  - Measures 338-341: Rhythmic pattern of eighth and sixteenth notes.
  - Measure 342: Rhythmic pattern of eighth and sixteenth notes.
- Mrcs.:**
  - Measures 338-341: Rhythmic pattern of eighth and sixteenth notes.
  - Measure 342: Rhythmic pattern of eighth and sixteenth notes.
- E.B.:**
  - Measure 338: Eighth notes (F $\sharp$ , C $\sharp$ , G $\sharp$ ).
  - Measure 339: Eighth notes (F $\sharp$ , C $\sharp$ , G $\sharp$ ).
  - Measure 340: Eighth notes (F $\flat$ , C $\flat$ , G $\flat$ ).
  - Measure 341: Eighth notes (F $\flat$ , C $\flat$ , G $\flat$ ).
  - Measure 342: Eighth notes (F $\flat$ , C $\flat$ , G $\flat$ ).

46

B♭ Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

E.B.

The musical score for measures 46-50 is as follows:

- B♭ Cl.:** Rests in all measures.
- Ctr. 1, 2, 3:** Rests in all measures.
- E.Gtr.:**
  - Measure 46: Chord (G4, B4, D5) with a fermata.
  - Measure 47: Chord (A4, C5, E5) with a fermata.
  - Measure 48: Chord (B♭4, D5, F5) with a fermata.
  - Measure 49: Chord (B♭4, D5, F5) with a fermata.
  - Measure 50: Chord (G4, B4, D5) with a fermata.
- C. Dr.:**
  - Measures 46-49: Continuous eighth-note pattern: G4, A4, B4, A4, G4.
  - Measure 50: Continuous eighth-note pattern: G4, A4, B4, A4, G4.
- Guiro.:**
  - Measures 46-49: Continuous eighth-note pattern: G4, A4, B4, A4, G4.
  - Measure 50: Continuous eighth-note pattern: G4, A4, B4, A4, G4.
- Mrcs.:**
  - Measures 46-49: Continuous eighth-note pattern: G4, A4, B4, A4, G4.
  - Measure 50: Continuous eighth-note pattern: G4, A4, B4, A4, G4.
- E.B.:**
  - Measure 46: G2, A2, B2, A2, G2.
  - Measure 47: G2, A2, B2, A2, G2.
  - Measure 48: G2, A2, B2, A2, G2.
  - Measure 49: G2, A2, B2, A2, G2.
  - Measure 50: G2, A2, B2, A2, G2.

51

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.  
*mf*

C. Dr.

Guiro.

Mrcs.

E.B.

Detailed description of the musical score: The score is for measures 51 through 55. Measures 51 and 52 are in 3/8 time with a key signature of one sharp (F#). Measures 53 and 54 are in 3/4 time with a key signature of one flat (Bb). Measure 55 is in 4/8 time with a key signature of one flat. The instruments and their parts are: Bb Clarinet (all rests), Contrabass 1 (all rests), Contrabass 2 (all rests), Contrabass 3/Trombone (all rests), Electric Guitar (melodic line starting on G4, moving through various intervals and accidentals, marked *mf*), Conga Drums (complex rhythmic pattern with many grace notes), Guiro (quarter notes), Maracas (quarter notes), and Electric Bass (quarter notes).

56

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

E.B.

*f*

Detailed description of the musical score: The score is for a multi-instrument ensemble. Measures 56-59 are in 3/8 time. The B $\flat$  Clarinet, Contrabass 1, and Contrabass 2 parts are silent. Contrabass 3/Trombone is silent until measure 59, where it plays a half note chord. Electric Guitar plays a rhythmic pattern of eighth and sixteenth notes. Conga Drums play a complex polyrhythmic pattern. Guiro plays a steady eighth-note pattern. Maracas play a steady quarter-note pattern. Electric Bass plays a walking bass line. In measure 60, the time signature changes to 4/8. All instruments continue their patterns, with Contrabass 3/Trombone playing a half note chord marked with a forte (f) dynamic.

**B**

B♭ Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

E.B.

Detailed description of the musical score for section B, measures 1-5. The score is written for a large ensemble. The instruments and their parts are: B♭ Cl. (B-flat Clarinet), Ctr. 1 (Trumpet 1), Ctr. 2 (Trumpet 2), Ctr. 3 (Trumpet 3/Trumpet Player), E.Gtr. (Electric Guitar), C. Dr. (Conga Drum), Guiro. (Guero), Mrcs. (Maracas), and E.B. (Electric Bass). The key signature changes from one sharp (F#) to one flat (Bb) between measures 2 and 3. The time signature changes from 3/8 to 4/8 between measures 4 and 5. The C. Dr. and Guiro. parts are in 3/8 time, while the E.B. part is in 4/8 time. The Mrcs. part is in 3/8 time. The E.Gtr. part is in 3/8 time. The Ctr. 3 part is in 3/8 time. The Ctr. 1 and Ctr. 2 parts are in 3/8 time. The B♭ Cl. part is in 3/8 time.

66

B♭ Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

E.B.

*ff*

71

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

E.B.

*ff*



76

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

E.B.

77

78

79

80

B♭ Cl.

Ctr. 1

*ff*

(Improvised: Intrusive-- Play either short runs or chords)

Ctr. 2

*f*

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

E.B.

Detailed description of the musical score: The score is for a percussion ensemble. It consists of eight staves. The first staff is for B♭ Clarinet, which is mostly silent. The second staff is for Conga 1, playing a rhythmic pattern of eighth notes with a forte (ff) dynamic. The third staff is for Conga 2, marked with a note and a slash, indicating improvisation. The fourth staff is for Conga 3/Tom, playing a pattern of eighth notes with a forte (f) dynamic. The fifth staff is for Electric Guitar, playing a series of eighth notes. The sixth staff is for Conga Drum, playing a pattern of eighth notes. The seventh staff is for Guiro, playing a pattern of eighth notes. The eighth staff is for Maracas, playing a pattern of eighth notes. The ninth staff is for Electric Bass, playing a pattern of eighth notes. The time signature changes from 4/8 to 3/8 in measure 81 and to 3/4 in measure 82. The key signature has one flat (B♭).

83

B $\flat$  Cl. *mf*

Ctr. 1 *ff*

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guero.

Mrcs.

E.B.

Detailed description of the musical score: The score is for a multi-instrument ensemble. It begins at measure 83. The B♭ Clarinet (B♭ Cl.) has a melodic line starting in measure 84 with a mezzo-forte (mf) dynamic. Contrabass 1 (Ctr. 1) plays a rhythmic pattern of eighth notes, becoming fortissimo (ff) in measure 84. Contrabass 2 (Ctr. 2) is marked with slashes, indicating it is silent. Contrabass 3/Trombone (Ctr. 3 Tpl.) plays a complex rhythmic pattern. The Electric Guitar (E.Gtr.) plays a series of eighth notes. The Conga Drums (C. Dr.) and Guiro play rhythmic patterns. The Maracas (Mrcs.) play a steady eighth-note pattern. The Electric Bass (E.B.) provides a low-frequency accompaniment. The time signature changes from 3/8 to 4/8 at measure 84.

C

89

B $\flat$  Cl. *mf* *ff*

Ctr. 1 *ff*

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guero.

Mrcs.

E.B.

*accel.*

91

B $\flat$  Cl. *mf* *ff* *fffz*

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guir.

Mrcs.

E.B.

94

B $\flat$  Cl. *mf* *ff*

Ctr. 1 *ff*

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

E.B.

Detailed description of the musical score: The score is for measures 94, 95, and 96. Measure 94 is in 4/4 time. In measure 95, the time signature changes to 8/8. In measure 96, it returns to 4/4. The B $\flat$  Clarinet part starts with a *mf* dynamic and a crescendo line, reaching *ff* in measure 95. Contrabass 1 also has a *ff* dynamic in measure 95. The Electric Bass part has a *mf* dynamic in measure 94 and a *ff* dynamic in measure 95. The Conga Drums, Guiro, and Maracas parts have a *mf* dynamic in measure 94 and a *ff* dynamic in measure 95. The Electric Guitar part has a *mf* dynamic in measure 94 and a *ff* dynamic in measure 95. The Contrabass 2 and Contrabass 3/Trombone parts have a *mf* dynamic in measure 94 and a *ff* dynamic in measure 95. The score is written on a grand staff with multiple staves for each instrument.

**D** ♩ = 45

B $\flat$  Cl. 

Ctr. 1 

Ctr. 2 

Ctr. 3  
Tpl. 

E.Gtr. 

C. Dr. 

Guiro.   
*mf*

Mrcs. 

E.B. 



100

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

Myhen.

E.B.

The musical score is for a percussion ensemble. It consists of ten staves, each representing a different instrument. The first measure is marked with a '100' above the B-flat Clarinet staff. The percussion parts include B-flat Clarinet, Contrabassoon 1, Contrabassoon 2, Contrabassoon 3/Trombone, Electric Guitar, Conga Drums, Guiro, Maracas, Myhen, and Electric Bass. The Guiro and Myhen parts feature triplet patterns marked with '3' and 'sffz' (sforzando). The other parts are mostly rests.

354

106

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guir.

Mrcs.

Myhcn.

E.B.

E ♩ = 60

B $\flat$  Cl. *mp* *f* *mp* *pp*

(Tap on side with knuckles)

Ctr. 1 *mf*

Ctr. 2 *mf*

Ctr. 3 Tpl. *mf*

E.Gtr.

C. Dr.

Guiro. *mf*

Mrcs. *mf*

Myhcn. *sffz*

E.B.

114

B $\flat$  Cl.

*f* *p*

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guir.

Mrcs.

Myhcn.

E.B.

118

B $\flat$  Cl.

*mf* *p*

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guir.

Mrcs.

Myhn.

E.B.

The musical score is arranged in a system with nine staves. The first staff is for B $\flat$  Clarinet (B $\flat$  Cl.), which has a treble clef and a key signature of one flat. It contains a melodic line starting in measure 118, marked *mf*, and ending in measure 120, marked *p*. The line is slurred across measures 118 and 119. The other staves are for Contrabass 1 (Ctr. 1), Contrabass 2 (Ctr. 2), Contrabass 3 (Ctr. 3), Electric Guitar (E.Gtr.), Conga (C. Dr.), Guiro, Maracas (Mrcs.), Myhihi (Myhn.), and Electric Bass (E.B.). The Contrabass staves have a treble clef and a key signature of one flat. The Electric Guitar, Conga, Guiro, Maracas, Myhihi, and Electric Bass staves have a bass clef and a key signature of one flat. The Guiro, Maracas, and Myhihi staves have a double bar line at the beginning of measure 118, indicating they are sustained throughout the measures. The Electric Guitar, Conga, and Electric Bass staves have a single bar line at the beginning of measure 118, indicating they are sustained throughout the measures.

*accel.*-----

121

B♭ Cl.

*mf* *p* *mf* *p* *mf* *p*

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

*mp*

Guero.

Mrcs.

(Go to "Conga Drums")

Myhcn.

*fff*

E.B.

F ♩ = 55

B♭ Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

Myhen.

E.B.

(Tap on side with knuckles)

*mf*

*f*

*f*

A musical score for a percussion ensemble, page 360. The score is in 4/4 time with a tempo of ♩ = 55. It features nine staves: B♭ Cl., Ctr. 1, Ctr. 2, Ctr. 3 Tpl., E.Gtr., C. Dr., Guiro., Mrcs., and E.B. The key signature is one flat (B♭). The C. Dr., Guiro., and Mrcs. parts are in common time (C). The Ctr. 3 Tpl. part includes a dynamic marking of *mf* and a performance instruction "(Tap on side with knuckles)". The Ctr. 1 and Ctr. 2 parts include dynamic markings of *f*. The score is divided into four measures by vertical bar lines.



129

B♭ Cl. *mf* *ff*

Ctr. 1 *mf* *ff*

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guir.

Mrcs.

Myhcn.

E.B.

Detailed description of the musical score: The score is for a percussion ensemble. It consists of nine staves. The first staff is for B♭ Clarinet, which has a melodic line in measures 129 and 130, starting with a mezzo-forte (mf) dynamic and increasing to fortissimo (ff) in measure 130. The second staff is for Contrabass 1, which also has a melodic line in measures 129 and 130, with dynamics of mf and ff. The third staff is for Contrabass 2, which is silent. The fourth staff is for Contrabass 3/Tom, which plays a rhythmic pattern of eighth notes with 'x' marks indicating specific techniques. The fifth staff is for Electric Guitar, which is silent. The sixth staff is for Conga, which plays a rhythmic pattern of eighth notes. The seventh staff is for Guiro, which plays a rhythmic pattern of eighth notes. The eighth staff is for Maracas, which plays a rhythmic pattern of eighth notes. The ninth staff is for Electric Bass, which is silent.

133

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guir.

Mrcs.

Myhn.

E.B.

*rit.*

*ff*

*mf*

[illegible]

G ♩ = 90

B♭ Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guir.

Mrcs.

Myhcn.

E.B.

143

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guir.

Mrcs.

Myhcn.

E.B.

The musical score for measures 143-146 features the following parts:

- B $\flat$  Cl.:** Silent throughout the measures.
- Ctr. 1:** Melodic line starting with a forte (*f*) dynamic. The melody consists of eighth and quarter notes with various accidentals.
- Ctr. 2:** Silent throughout the measures.
- Ctr. 3 Tpl.:** Silent throughout the measures.
- E.Gtr.:** Silent throughout the measures.
- C. Dr.:** Steady eighth-note pattern.
- Guir.:** Steady eighth-note pattern.
- Mrcs.:** Steady eighth-note pattern.
- Myhcn.:** Silent throughout the measures.
- E.B.:** Silent throughout the measures.

147

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

Myhcn.

E.B.

*mf*

*mf*

367

154

B $\flat$  Cl. 

Ctr. 1 

Ctr. 2 

Ctr. 3  
Tpl. 

E.Gtr. 

C. Dr. 

Guero. 

Mrcs. 

Myhcn. 

E.B. 



157

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guir.

Mrcs.

Myhcn.

E.B.

*mf*

*ff*

*mf*

*ff*

161

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

Myhen.

E.B.

Detailed description of the musical score: The score is arranged in a system with nine staves. Measures 161-164 are shown. Measures 161 and 163 contain whole rests for all instruments. Measures 162 and 164 contain musical notation for the Conga Drums, Guiro, and Maracas. The Conga Drums play a pattern of eighth and sixteenth notes. The Guiro plays a pattern of eighth notes. The Maracas play a pattern of eighth notes. The other instruments (Bb Clarinet, Contrabass 1, Contrabass 2, Contrabass 3/Trombone, Electric Guitar, and Electric Bass) have whole rests in all measures.

*rit.* -----, ,

165

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

Myhen.

E.B.

H ♩ = 50

B♭ Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.  
*ff* 3 *mf* 3

C. Dr.

Guiro.

Mrcs.

Myhcn.

E.B.

Detailed description of the musical score: The score is for a percussion ensemble. It consists of nine staves. The first four staves are for woodwinds and brass: B♭ Cl., Ctr. 1, Ctr. 2, and Ctr. 3 Tpl. The next three staves are for percussion: E.Gtr., C. Dr., and Guiro. The last two staves are for other instruments: Mrcs. and Myhcn. The E.B. staff is at the bottom. The tempo is marked as ♩ = 50. The key signature has one flat (B♭). The score is divided into three measures. The E.Gtr. staff has a triplet of chords in the first measure, a triplet of chords in the second measure, and a sustained chord in the third measure, marked with dynamics ff and mf. The C. Dr. staff has a rhythmic pattern of eighth notes. The Guiro. staff has a rhythmic pattern of eighth notes. The Mrcs. staff has a rhythmic pattern of eighth notes. The Myhcn. staff is empty. The E.B. staff has a rhythmic pattern of eighth notes.

373

176

B♭ Cl. *f* *p* *mf*

Ctr. 1 *ff*

Ctr. 2 *ff*

Ctr. 3  
Tpl.

E.Gtr. *mp*

C. Dr.

Guiro.

Mrcs.

Myhcn.

E.B. 3 3 3 3 3 3

178

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

Myhen.

E.B.

*ff*

3 3 3

180

B $\flat$  Cl. *ff* *mf*

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr. *mf*

C. Dr.

Guiro.

Mrcs.

Myhen.

E.B.



183

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guir.

Mrcs.

Myhcn.

E.B.

ff

mf

f

mp

187

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guir.

Mrcs.

Myhcn.

E.B.

*mp*

*p*

*mp*

*ff* <sup>3</sup> *mf* <sup>3</sup>

191

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guir.

Mrcs.

Myhcn.

E.B.

The musical score for measures 191-193 is as follows:

- Measure 191:** B $\flat$  Cl. has a whole rest. Ctr. 1 has a half note G $\flat$  (f). Ctr. 2 has a half note F $\flat$  (mf). Ctr. 3/Tpl. has a half note E $\flat$  (f). E.Gtr. has a triplet of eighth notes: G $\flat$ , F $\flat$ , E $\flat$  (f). C. Dr., Guir., Mrcs., Myhcn., and E.B. have whole rests.
- Measure 192:** B $\flat$  Cl. has a whole rest. Ctr. 1 has a quarter note G $\flat$ , eighth note F $\flat$ , quarter note E $\flat$  (f). Ctr. 2 has a quarter note F $\flat$ , eighth note E $\flat$ , quarter note D $\flat$  (mf). Ctr. 3/Tpl. has a quarter note E $\flat$ , eighth note D $\flat$ , quarter note C $\flat$  (f). E.Gtr. has a whole rest. C. Dr., Guir., Mrcs., Myhcn., and E.B. have whole rests.
- Measure 193:** B $\flat$  Cl. has a whole rest. Ctr. 1 has a quarter note F $\flat$ , eighth note E $\flat$ , quarter note D $\flat$  (f). Ctr. 2 has a quarter note E $\flat$ , eighth note D $\flat$ , quarter note C $\flat$  (mf). Ctr. 3/Tpl. has a quarter note D $\flat$ , eighth note C $\flat$ , quarter note B $\flat$  (f). E.Gtr. has a whole rest. C. Dr., Guir., Mrcs., Myhcn., and E.B. have whole rests.

380

197 *tr* *accel.* -----

B $\flat$  Cl. *p*

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guir.

Mrcs.

Myhcn.

E.B.

*ff* *p* *fffz* *fffz* *fffz*

I ♩ = 90

B $\flat$  Cl. 

Ctr. 1 

Ctr. 2 

Ctr. 3  
Tpl. 

E.Gtr. 

C. Dr. 

Guero. 

Mrcs. 

Myhcn. 

E.B. 

204

B $\flat$  Cl. 

Ctr. 1 

Ctr. 2 

Ctr. 3  
Tpl. 

E.Gtr. 

C. Dr. 

Guero. 

Mrcs. 

Myhcn. 

E.B. 

207

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

Myhen.

E.B.

mf

mf

ff

mf

ff



*rit.* -----

210

B $\flat$  Cl. 

Ctr. 1 

Ctr. 2 

Ctr. 3  
Tpl. 

E.Gtr. 

*ff* *mf* *sffz* *sffz* *sffz*

C. Dr. 

*mp*

Guiro. 

Mrcs. 

Myhcn. 

E.B. 

J ♩ = 45

B $\flat$  Cl. 

Ctr. 1   
*mf*

Ctr. 2   
*mp*

Ctr. 3  
Tpl.   
*mf*

E.Gtr.   
*f*

C. Dr.   
*f*

Guero.   
*f*

Mrcs.   
*mf*

Myhcn. 

E.B.   
*mf*

215

B $\flat$  Cl. *mf*

Ctr. 1 *ff* *mf*

Ctr. 2 *mp* *f*

Ctr. 3  
Tpl.

E.Gtr. *p* *mf* *ff*

C. Dr.

Guiro.

Mrcs.

Myhcn.

E.B.



♩ = 45

219

B $\flat$  Cl. 

Ctr. 1   
*mf*

Ctr. 2   
*mp*

Ctr. 3  
Tpl.   
*mf*

E.Gtr.   
*mf*

C. Dr.   
*f*

Guiro.   
*f*

Mrcs.   
*mf*

Myhcn. 

E.B.   
*mf*

221 *accel.* -----

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guero.

Mrcs.

Myhcn.

E.B.

K ♩ = 60

B♭ Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

Myhcn.

E.B.

Measures 1-4 of the musical score. The E.Gtr. part has a melodic line starting in measure 3, marked with a piano (*p*) dynamic. The Myhcn. part has a rhythmic pattern of eighth notes with triplets, marked with *sfz* dynamics. The Mrcs. part has a simple eighth-note pattern. The other parts are mostly rests.

228

B♭ Cl. *f* *mp* 3

Ctr. 1 *mp*

Ctr. 2 *p*

Ctr. 3 Tpl. *mp*

E.Gtr. *f* *mp*

C. Dr. *f*

Guero. *f*

Mrcs.

Myhcn.

E.B.



233

B $\flat$  Cl. *f*

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr. *f*

C. Dr.

Guiro.

Mrcs.

Myhcn.

E.B.

The musical score is arranged in a system of nine staves. The first staff is for B $\flat$  Clarinet (B $\flat$  Cl.), which begins with a rest and then plays a melodic line starting in measure 233, marked with a forte (*f*) dynamic. The second staff is for Contrabass 1 (Ctr. 1), the third for Contrabass 2 (Ctr. 2), and the fourth for Contrabass 3 (Ctr. 3) and Tom (Tpl.). These three parts play a complex, syncopated rhythmic pattern. The fifth staff is for Electric Guitar (E.Gtr.), which plays a sustained chord marked with a forte (*f*) dynamic. The sixth staff is for Conga (C. Dr.), which plays a rhythmic pattern of eighth and sixteenth notes. The seventh staff is for Guiro, which plays a continuous rhythmic pattern. The eighth staff is for Maracas (Mrcs.), which plays a simple rhythmic pattern. The ninth staff is for Myhihi (Myhcn.), which is mostly a rest. The tenth staff is for Electric Bass (E.B.), which is also mostly a rest.

238

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

Myhen.

E.B.

*ff*

*f*

*ff*

*mp*

Detailed description of the musical score: The score is for measures 238, 239, and 240.   
 - **B $\flat$  Cl.**: Measure 238 has a triplet of eighth notes (F $\sharp$ , G $\sharp$ , A $\sharp$ ) followed by a half note (B $\flat$ ). Measure 239 has a half note (B $\flat$ ). Measure 240 is a whole rest.   
 - **Ctr. 1, 2, 3**: All three parts play a similar rhythmic pattern of eighth and sixteenth notes. In measure 240, Ctr. 1 and 2 have a final note (F $\sharp$ ), while Ctr. 3 has a final note (F $\sharp$ ).   
 - **E.Gtr.**: Measure 238 has a power chord (F $\sharp$ , C $\sharp$ ). Measure 239 has a power chord (F $\sharp$ , C $\sharp$ ). Measure 240 is a whole rest.   
 - **C. Dr.**: Measures 238-240 have a consistent rhythmic pattern of eighth and sixteenth notes.   
 - **Guiro.**: Measures 238-240 have a consistent rhythmic pattern of eighth and sixteenth notes.   
 - **Mrcs.**: Measures 238-240 have a consistent rhythmic pattern of eighth and sixteenth notes.   
 - **Myhen.**: Measures 238-240 are whole rests.   
 - **E.B.**: Measures 238-240 are whole rests.   
 - **Dynamics**: *ff* for Ctr. 1, 2, 3 in measure 240; *f* for Ctr. 2 in measure 240; *mp* for E.Gtr. in measure 239.

241

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

(Go to "Mayohuacan")

C. Dr.

Guiro.

Mrcs.

Myhcn.

E.B.

*sfz*

245

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

(Tap on side with knuckles)

C. Dr.

Guiro.

Mrcs.

Myhen.

E.B.

*mf*

*sfz*

*sfz*

*sfz*

249

B $\flat$  Cl.

Ctr. 1

(Tap on front)

Ctr. 2

*mf*

(Tap on front)

Ctr. 3

Tpl.

*mf*

E.Gtr.

C. Dr.

Guiro.

Mrcs.

*mf*

Myhcn.

*ffz*

(Tap on side with knuckles)

E.B.

*mf*

252

B $\flat$  Cl.

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guir.

Mrcs.

Myhcn.

E.B.

Detailed description: This musical score page contains measures 252 through 255. The instruments are arranged in a standard orchestral layout. Measures 252-254 show the woodwinds (Bb Clarinet and three Contrabassoon parts) and percussion (Conga Drums, Guiro, Maracas, and Myhihi) with rests. The Electric Guitar and Electric Bass parts play a continuous eighth-note pattern throughout. Measure 255 features a full orchestral crescendo, indicated by a large, bold, black arrow pointing to the right across all staves.

**L**

B $\flat$  Cl.

*mp* *f* *mp*

(Tap on side with knuckles)

Ctr. 1

*mf*

Ctr. 2

*mf*

Ctr. 3  
Tpl.

*mf*

E.Gtr.

C. Dr.

Guiro.

*mf*

Mrcs.

*mf*

Myhcn.

*ffz* *ffz* *ffz* *ffz* *ffz* *ffz*

E.B.

*mf*

259

B $\flat$  Cl.

*pp* *f* *p*

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

Myhen.

*sfz* *sfz*

E.B.



264

B $\flat$  Cl.

*mf* *p*

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guero.

Mrcs.

Myhen.

E.B.

267 *rit.*

B $\flat$  Cl.

*mf* *p* *mf* *p* *ff*

Ctr. 1

Ctr. 2

Ctr. 3  
Tpl.

E.Gtr.

C. Dr.

Guiro.

Mrcs.

Myhen.

E.B.

♩ = 45

(Stagger breathing)

271

B♭ Cl. *mf* *p*

Ctr. 1 *ff*

Ctr. 2 *f*

Ctr. 3  
Tpl. *ff*

E.Gtr. *f*

C. Dr.

Guir. *f*

Mrcs. *ff*

Myhen. *ff*

E.B. *ff*

Measure 271: B♭ Cl. plays F#4 (half note), then a half rest. Ctr. 1, 2, 3, E.Gtr., C. Dr., Guir., Mrcs., Myhen., and E.B. all have rests.

Measure 272: B♭ Cl. plays G4 (half note). Ctr. 1, 2, 3, E.Gtr., C. Dr., Guir., Mrcs., Myhen., and E.B. all have rests.

Measure 273: B♭ Cl. plays A4 (half note). Ctr. 1, 2, 3, E.Gtr., C. Dr., Guir., Mrcs., Myhen., and E.B. all have rests.