

The Life and Clarinet Works of Eduardo Gamboa:  
The Presence of Traditional Mexican and Cuban Idioms in *Concierto para Clarinete*

by

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A LECTURE-DOCUMENT

Presented to the School of Music and Dance  
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Doctor of Musical Arts

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## **PREFACE**

In this document, I will discuss a broad spectrum of topics ranging from biographical information on the composer, analyses and performance guides for the works being discussed, and the presence of traditional Mexican, Cuban, and Brazilian idioms within each movement of Eduardo Gamboa's *Concierto para Clarinete*. Gaps in the extant literature exist in relation to my immediate topic, the idioms as related to Eduardo Gamboa and their presence within his music.

Part 1 of the document focuses on biographical information on the composer. This information is predominantly based on the work of Perla del Rocio Fernandez and on Gamboa's most recently revised curriculum vitae. I also include two concise biographies for use in programs; currently there are no complete and concise program biographies of Gamboa written in the English language. The final component of part one is a complete catalog of Gamboa's clarinet works. His music is deserving of more frequent performance. My intent is that the catalog will serve as a go to source to find the clarinet works of Eduardo Gamboa.

In Part 2 of the document, I provide a formal analysis of each movement and a performance guide which is based on the traditional idioms present within the *Concierto para Clarinete*. The traditional idioms to be discussed include: *Bossa Nova*, *Son Jarocho*, *Guaguancó*, and *Son Cubano*. The purpose and importance of my work in this section of the document is to provide a cultural framework to consider while preparing for a performance of the work. The result is a historically- and culturally-informed performance guide to each movement of Gamboa's *Concierto para Clarinete*.

Part 3 of the document is a performance reduction of Gamboa's *Concierto para Clarinete*; I have reduced the full orchestral score for Clarinet, Piano, Bass, and Drum Set. The original

orchestration is for 2 Flutes (2nd doubling Piccolo), 2 Oboes, 2 Clarinets in Bb, 2 Bassoons, 2 Horns in F, 2 Trumpets in C, 1 Trombone (Tenor), Timpani (Set of 5), Crash Cymbal, Vibre-Slap, Percussions 1, Marimba (4 Octaves), Drums (Kick, Snare Drum, High Hat, 2Toms, Ryde & Crash), Congas (2), Percussions 2, Xylophone (3 Octaves), Glockenspiel, Cabassa (Brazilian), Bass Drum, Cowbell, Maraca (1), Percussions 3, Cymbals, Suspended cymbal (Crash), Suspended cymbal (Ryde), Triangle, Tam-Tam, Tambourine, Güiro, Claves, Piano, Violins 1, Violins 2, Violas, Cellos, and Double Bases. While a reduction currently exists by Jozef Olechowski, Gamboa has deemed it a rehearsal reduction which is unsuitable for public performance. My reduction will allow the work to become more easily accessible and more frequently performed. The work is of great value and has the potential to become a staple in the clarinet repertoire.

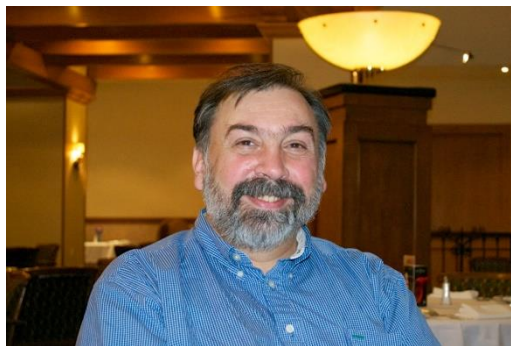
**PART 1:**

**EDUARDO GAMBOA: LIFE AND WORKS**

## Chapter I

### **Concise Biographies/Breves Semblanzas (for use in program notes)**

#### **250 Word Count:**



Cuban-born, Mexican composer Eduardo Gamboa sits among the leading composers of his generation.

Gamboa's concert music has been performed in over twenty countries on five continents – Asia, Europe, North America, Oceania, and South America. His

music is of such acclaim that it has been programmed by leading orchestras and soloists – such as the San Francisco Symphony, Arturo Sandoval, Paquito D' Rivera, and Abel Pérez among many others. Further, his concert music has been presented on the world's greatest stages including the, the Avery Fisher Hall at the Lincoln Center, Avignon Opera House, Davies Symphony Hall, and the Concert Hall at the National Center for the Performing Arts in Beijing, China.

Over the course of his career, Gamboa's film music has been nominated for various awards including the *Premio Mayahuel*, the *Premio Cóndor de Plata*, and the *Premio Ariel* among others. He was the recipient of the *Premio Ariel* in 2004 for his score to the film *Zurdo*, directed by Carlos Salces. The *Premio Ariel* is presented by the *Academia Mexicana de Artes y Ciencias Cinematográficas* which is comparable to the United States Academy Award (Oscar's) presented by the Academy of Motion Picture Arts and Sciences. Gamboa was also recipient of the 2002 *Premio Mayahuel* for his score to the film *Ciudades oscuras*, directed by Fernando Sariñana. In

2015 and 2016 Gamboa was awarded the *Premio Alucarda* for best film music in the films *La Formula del Dr. Funes* and *Jirón de Niebla*, respectively. The *Premio Alucarda* is presented by the *FERATUM Festival Internacional de Cine Fantástico, Terror y SCI-FI*.

### **500 Word Count:**



Mexican composer Eduardo Gamboa was born in La Habana, Cuba on June 4, 1960. His parents, both Mexican, emigrated to Cuba to pursue work in television, theater, and dance; this pursuit for creative work led them to become founding members of the

*Teatro Musical de la Habana*. Throughout the early years of his life, Eduardo was encompassed by music and the performing arts. He was frequently in contact with Cuba's leading musicians during this young age including Leo Brouwer and Paquito D' Rivera; having built these strong connections early in life became critical to his future development as a musician.

Gamboa's family left Cuba in April of 1965; they spent a short time in Europe before returning to Mexico later that year. By the age of 9, Gamboa was formally studying music with members of *Los Folkloristas*, an ensemble dedicated to the performance and promotion of Mexican and Latin American folk music. This is when Gamboa began to study piano and eventually guitar, which remains his primary instrument. After further years of study, Gamboa returned to Cuba for a short time to study harmony, analysis, music theory, and sight-singing at the *Escuela Nacional de Arte*. By age 15, Gamboa was invited to become a member of *La Peña Móvil*, a new folk music group in Mexico. Eduardo had additional study at the Centro De Investigación y Estudios de la Música (CIEM) and the Trinity College of Music London, along

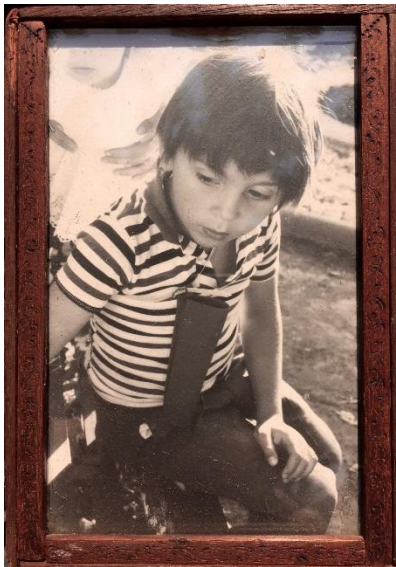
with private study under Joaquín Gutiérrez Heras and Magdalena Gimeno. This extensive training and years of professional experience have led Gamboa to become recognized among the leading composers of his generation. Gamboa's concert music has been performed in over twenty countries on five continents – Asia Europe, North America, Oceania, and South America. His music is of such acclaim that it has been programmed by leading orchestras and soloists – such as the San Francisco Symphony, Arturo Sandoval, Paquito D' Rivera, and Abel Pérez among many others. Further, his concert music has been presented on the world's greatest stages including the, the Avery Fisher Hall at the Lincoln Center, Avignon Opera House, Davies Symphony Hall, and the Concert Hall at the National Center for the Performing Arts in Beijing, China.

Over the course of his career, Gamboa's film music has been nominated for various awards including the *Premio Mayahuel*, the *Premio Cóndor de Plata*, and the *Premio Ariel* among others. He was the recipient of the *Premio Ariel* in 2004 for his score to the film *Zurdo*, directed by Carlos Salces. The *Premio Ariel* is presented by the *Academia Mexicana de Artes y Ciencias Cinematográficas* which is comparable to the United States Academy Award (Oscar's) presented by the Academy of Motion Picture Arts and Sciences. Gamboa was also recipient of the 2002 *Premio Mayahuel* for his score to the film *Ciudades oscuras*, directed by Fernando Sariñana. In 2015 and 2016 Gamboa was awarded the *Premio Alucarda* for best film music in the films *La Formula del Dr. Funes* and *Jirón de Niebla*, respectively. The *Premio Alucarda* is presented by the *FERATUM Festival Internacional de Cine Fantástico, Terror y SCI-FI*.

## Chapter II

### **Eduardo Gamboa: A Complete Biography**

Mexican composer Eduardo Gamboa was born in La Habana, Cuba on June 4, 1960. His parents, both Mexican, emigrated to Cuba to pursue work in television, theater, and dance; this pursuit for creative work led them to become founding members of the *Teatro Musical de la Habana*.<sup>1</sup>



*Figure 1: Eduardo Gamboa*

Throughout the early years of his life, Eduardo was encompassed by music and the performing arts. He was frequently in contact with Cuba's leading musicians during this young age among whom was renowned composer and guitarist Leo Brouwer. At this time, Gamboa also came into

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<sup>1</sup> Perla del Rocio Fernandez, "Eduardo Gamboa's Life, Music, and Inspiration. Understanding the Influence of Folk Music on his Work "Transparencias:" an Analysis, Performance Guide, and Violin Transcription," DMA diss. Louisiana State University, 2017, Accessed October 9, 2020.

contact with Paquito D' Rivera who was 13 years of age at the time and developing as a prodigious clarinetist and saxophonist. Having built these strong connections early in life became critical to his future development as a musician. In April of 1965 Gamboa's family left Cuba for Europe. After a short time, and having spent his fifth birthday in Paris, the family returned to Mexico.<sup>2</sup>

By 9 years old Gamboa was enthralled by his elementary school music classes. His teachers, two members of the ensemble *Los Folkloristas*, began to see immense signs of musical talent and dedication from Eduardo. *Los Folkloristas* is a music ensemble founded in 1966 that is dedicated to the performance and promotion of Mexican and Latin American folk music.<sup>3</sup>



Figure 2: *Los Folkloristas*

His teachers at this time were María Elena Ortiz (the mother of Gabriela Ortiz, another leader in the modern Mexican compositional scene) and María Emilia (Mila) Martínez Negrete. Seeing his potential to thrive, she suggested he get in touch with *La Peña de los Folkloristas*; this is where Gamboa met two of his primary instructors: Pepe Ávila and Héctor Sánchez. He studied with each of them for three years. During this time, Eduardo also became a member of the *Pilcuícatl*

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<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

ensemble; *Pilcuícatl* is the term for “children that sing” in the Nahuatl language. In pursuit to further develop his musical skills, Eduardo began additional studies on piano during this time. His first piano instructor was Carlos Barajas. According to Eduardo, he did not study with him for long, however, due to Barajas’ strong personality and extremely rigorous demand. Gamboa continued intermittent piano studies with various instructors, including composer Mario Stern, following his time with Barajas.<sup>4</sup>

At age 14, Gamboa graduated from *secundaria* under the *Secretaría de Educación Pública*, the Secretariat of Public Education. This is comparable to Jr. High School in the US public education system; however, the step following this for Gamboa was to attend the *Universidad Nacional Autónoma de México* (UNAM). Having five months from his graduation until the beginning of his studies at UNAM, Gamboa decided to spend this time visiting Cuba. Over the years he had grown an intense curiosity toward his place of birth and figured this gap in educational scheduling was a perfect opportunity to spend time on the island.<sup>5</sup> While in Cuba, he had his first lessons in harmony, analysis, music theory, and sight-singing at the *Escuela Nacional de Arte*, which later became the *Instituto Superior de Arte*.<sup>6</sup>

Upon his return to Mexico, Gamboa was invited to become a member of *La Peña Móvil* – a newly formed folk music ensemble.<sup>7</sup> The group became rather popular and scheduled tours throughout Mexico and the United States. They later released the album “*Peña Movil*” under the “Discos Pueblo” label.<sup>8</sup> Gamboa was a member of this ensemble until the age of 17.

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<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

<sup>6</sup> Eduardo Gamboa, Curriculum Vitae actualizado 2022, March 2022.

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.



Figure 3: La Peña Movil Album

After completing his High School education, Gamboa became a student in the School of Economics at the UNAM; this, however, was not the path for him and he chose to halt this track of study after only three semesters. At the same time Gamboa's family decided on the need to emigrate to Los Angeles, USA; still age 17, Eduardo remained in Mexico and began working as an editor for *Unomásuno* – a newly founded international newspaper.<sup>9</sup> The founding of this newspaper was triggered by the termination of the *Excélsior* newspaper by President Luis Echeverría, the president of the Estados Unidos Mexicanos (United Mexican States) at the time. Gamboa remained in this position for three years, which remain the only three years he has been employed; since leaving the position, Gamboa has worked as an independent artist and entrepreneur.<sup>10</sup>

In concurrence with his study of economics and job as an editor, Gamboa once again began his guitar studies with Gerardo Tamez. Tamez was a member of *Los Folkloristas* but had further experience as a classical guitarist; this is also the time in which Tamez began to compose. During his study with Tamez, Eduardo met one of the most prominent figures in his life. Irma Grizá, a

<sup>9</sup> Fernandez, Eduardo Gamboa's Life, Music, and Inspiration.

<sup>10</sup> Ibid.

prolific painter, took her son Alejandro for guitar lessons at Tamez's home; this is where she and Eduardo met for the first time.<sup>11</sup>

Later, Gamboa decided to enroll at the Centro De Investigación y Estudios de la Música (CIEM) which was founded in 1972 by María Antonia Lozano.<sup>12</sup> He continued his guitar studies at CIEM for one and a half years but was unfortunately unable to continue due to a drastic increase in tuition; Gamboa's mother had returned to Mexico to live with him at this time which contributed to the inability to continue studying at CIEM. This was when Gamboa began a collaboration and partnership with Irma Grizá and her sons. Together, they opened a school for the arts – los Talleres de Expresión Artística (TEA) - which focused on teaching music and painting.<sup>13</sup> Throughout their collaboration Eduardo and Irma became close friends and began to fall in love.



*Figure 4: Eduardo Gamboa and Irma Grizá*

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<sup>11</sup> Ibid.

<sup>12</sup> Gamboa, CV.

<sup>13</sup> Ibid.

While running the TEA, Eduardo continued his guitar studies with Magdalena Gimeno. In 1982, Eduardo and Irma got married and remain so today. This same year, Gamboa decided to begin taking composition lessons and began searching for a teacher. Luckily, Irma was very close friends with the great Mexican composer Joaquín Gutiérrez Heras! Both Gamboa and Irma's son Alejandro began taking composition lessons from Gutiérrez Heras. Eduardo continued his compositional study from 1982-1985; his study was based on learning many different compositional techniques, music history, analysis, counterpoint, harmony, and aural skills.<sup>14</sup> In 1985, Gamboa graduated from the Trinity College of Music London as a prolific guitarist. He completed most of his study remotely but was required to travel to New York to perform a recital and complete the final examinations for the program.<sup>15</sup>

After his graduation from Trinity College, Eduardo returned to Mexico and was very excited to begin generating income to obtain financial stability. He became an administrator at *Rockotitlán*, a rock-and-roll bar; here, he became a business associate with his colleague (owner of *Rockotitlán*) to open a restaurant on the terrace of the bar which they named *El Balcón*.<sup>16</sup>

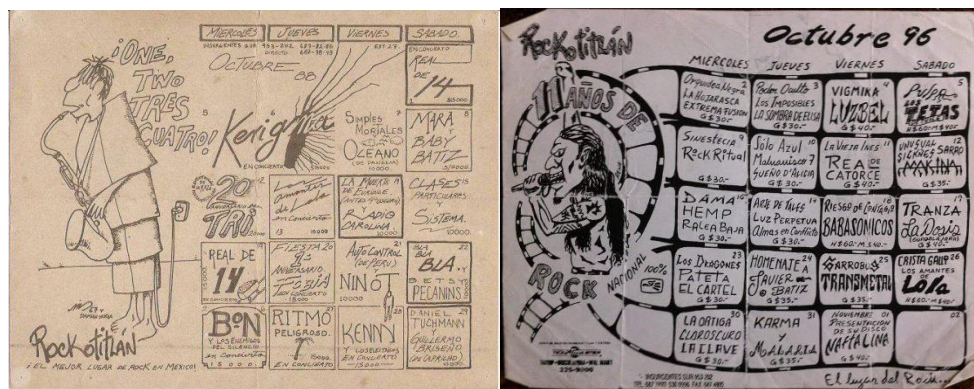


Figure 5: Rockotitlán performance calendars

<sup>14</sup> Fernandez, Eduardo Gamboa's Life, Music, and Inspiration.

<sup>15</sup> Gamboa, CV.

<sup>16</sup> Fernandez, Eduardo Gamboa's Life, Music, and Inspiration.

During the same time frame, Eduardo became the musical director and producer for the rock band *Botellita de Jerez*. The band proceeded to become a leader on the Mexican rock-and-roll scene.

Gamboa's introduction to writing film music was presented shortly after his graduation, as well. He was hired to write the music for the film *Picardia Mexicana 3* (1986) which was directed by Rafael Villaseñor.<sup>17</sup> Due to the nature of the film, Gamboa employed many traditional musical styles in his composition including cumbia, salsa, and tropical music.



Figure 6: *Picardia Mexicana 3* – Film Poster

Striving to produce music of the highest quality for the film, Gamboa took it upon himself to record the entire soundtrack live omitting the use of synthesizers or samples. In further stride for first-rate music in the film, Gamboa contacted members of the Cuban jazz ensemble *Irakere*; he did so upon

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<sup>17</sup> Gamboa, CV.

the recommendation from his friend Diego Herrera who was a member of the popular Mexican rock band *Caiifanes*. Arturo Sandoval, Paquito D' Rivera, and Chucho Valdés were among the members of the ensemble whom Gamboa contacted. They, unfortunately, were unavailable to record for the film with Eduardo but did establish a strong connection that would lead to their future collaboration. In the end, Gamboa was able to schedule recording sessions with saxophonist Carlos Averhoff and trumpeter Juan Munguía of *Ikarere* as well as renowned Mexican jazz pianist Héctor Infansón. After completing work on the film, Gamboa's began to thrive as a freelance composer and producer. He composed many jingles between 1985 and 1992. In 1990, he was offered the opportunity to be a producer for the album *Ven Acá* by Eugenia León.<sup>18</sup>



Figure 7: Eugenia Leon Album

She sits among Mexico's top artists and has been the recipient of a Latin-Grammy award. The album was recorded in tribute of Agustin Lara, one of Mexico's most prominent song writers of

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<sup>18</sup> Fernandez, Eduardo Gamboa's Life, Music, and Inspiration.

the 20<sup>th</sup> century. Having gained invaluable experience as a producer working with Eugenia León, Gamboa took on more work as a producer resulting in creating his own record label and publishing company *Rompe! Productions*.<sup>19</sup>

In 1994 Gamboa began composing concert music; his first piece was *Reminiscencias* which he wrote for clarinet and string quartet.<sup>20</sup> He wrote the piece for *Palinuro de la escalera*, a theater production that same year.<sup>21</sup> *Reminiscencias* has since gained immense popularity and has been performed internationally on various instruments; a transcription for cello and piano is among the most performed versions of the piece.

After gaining more experience as a producer, Gamboa began to produce symphonic recordings. He recorded two albums with the *Orquesta Sinfónica de Aguascalientes* under the direction of Maestro Gordon Campbell.<sup>22</sup> Gamboa's most popular concert work *Transparencias* for flute, violin, viola, and cello was written in 1997.<sup>23</sup> Since its composition, various arrangements have been made of the piece. With a desire to expand his knowledge in orchestration, Gamboa worked with Cuban pianist and conductor Gonzalo Romeu. Romeu arranged *Jarabe*, the final movement of *Transparencias*, for orchestra. This orchestration was premiered with the *Orquesta Sinfónica de Aguascalientes*. Additionally, Romeu assisted Gamboa in the orchestration and direction of the music for the film *La Paloma de Marsella*; this was the first film for which he had hired a full 80-member orchestra.<sup>24</sup> Gamboa later founded the Mexfilm Orchestra which works under *Rompe! Productions*.<sup>25</sup>

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<sup>19</sup> Gamboa, CV.

<sup>20</sup> Eduardo Gamboa, *Catalogo de Obras actualizado 2022*, March 2022.

<sup>21</sup> Fernandez, Eduardo Gamboa's Life, Music, and Inspiration.

<sup>22</sup> Ibid.

<sup>23</sup> Gamboa, *Catalogo de Obras*.

<sup>24</sup> Fernandez, Eduardo Gamboa's Life, Music, and Inspiration.

<sup>25</sup> Gamboa, CV.

Gamboa's extensive experience in film scoring led to him being the recipient of the 2002 *Premio Mayahuel* for his score to the film *Ciudades oscuras*, directed by Fernando Sariñana. He was also the winner of the *Premio Ariel* in 2004 for his score to the film *Zurdo*, directed by Carlos Salces. Eduardo's music has also been nominated for the *Premio Cóndor de Plata* for his work on the film *El Mural* directed by Héctor Olivera, the 2004 *Ariel* and *Diosa de Plata* for *Conejo en la luna* directed by Jorge Ramírez Suárez, the 2007 *Ariel* for *La niña en la Piedra* directed by Maryse Sistach, along with various other nominations. In 2015 and 2016 Gamboa was awarded the *Premio Alucarda* for best film music in the films *La Formula del Dr. Funes* and *Jirón de Niebla*, respectively<sup>26</sup>. To date, Gamboa's production of film music includes nearly 30 films, 7 short films, and has additional experience writing incidental music for the Hollywood film *The Legend of Zorro* starring Antonio Banderas.<sup>27</sup>

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<sup>26</sup> Ibid.

<sup>27</sup> Gamboa, Catalogo de Obras.

## Chapter III

### **Catalogue of Works Including the Clarinet<sup>28</sup>**

**Azules** (1996) *For viola and piano*. Also available for:

Cello and piano; cello transcription is dedicated to Álvaro Bitrán and Arturo Nieto-Dorantes.

For flute and harp.

For clarinet and piano, transcription by Anthony Aguayo (2021).

**¡Compón cortito! Así agredes menos** (2010) *For flute, clarinet, violin, cello and piano*.

Commissioned by Miguel Salmon del Real.

**Concierto para Clarinete** (2003) *For clarinet and symphony orchestra*. Dedicated to the outstanding Mexican clarinetist and saxophonist Abel Pérez Pitón.

**Concierto para Clarinete** (2022) *For clarinet, piano, double bass, and drum set*. Performance reduction arranged by Anthony Aguayo.

**Contrastes** (2022) *For clarinet and piano*. Commissioned by Anthony Aguayo.

**Hojarazca (Fallen Leaves)** (2015) *For oboe, clarinet, bassoon and piano*. Dedicated to the music faculty of the *Universidad Autónoma de Zacatecas*.

**Mixcoac** (2012) *For flute, clarinet, cello and piano*. Commissioned by the Bernal Hill Players, San Francisco, California. Also available for violin, clarinet, cello and piano.

**Oleaje** (2001) *For flute and harp*. Dedicated to Venezuelan flutist Luis Julio Toro and Mexican harpist Mercedes Gómez. Transcription for clarinet and piano by Anthony Aguayo (2021).

**Onicem ioqum (in latin: Game of Onix)** (2006) *For flute, bass clarinet, violin, cello and piano*. Commissioned by Ónix Ensemble.

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<sup>28</sup> Gamboa, Catalago de Obras.

**¡Perá, perá! and ¡Be pa'yá!** (2002) *Tango and Danzón for woodwind octet*. Commissioned by the Sinfonietta Ventus with support from the National Fund for Culture and the Arts. Also available for string orchestra.

**Reminiscencias** (1994) *For Clarinet and String Quartet*. Also available for:

English Horn and Orchestra.

Cello and piano; cello transcription is dedicated to Álvaro Bitrán and Arturo Nieto-Dorantes.

For flute and harp.

For clarinet and piano, transcription by Anthony Aguayo (2022).

**Voces de tierra** (2002) *For soprano, flute, clarinet, piano and double bass*. Dedicated to soprano Irasema Terrazas, Text from the novel “The Secret Gardens of Mogador” by Alberto Ruy Sánchez.

**PART 2:**

**CONCIERTO PARA CLARINETE:  
ANALYSIS AND PERFORMANCE GUIDE**

## Chapter IV

### Concierto para Clarinete I. Tejocotes

The first movement of Eduardo Gamboa's clarinet concerto is titled *Tejocotes*, the most common name for *Crataegus mexicana*. The fruit is also known by various other names including *Manzanita*, *Manzana*, *Manzana de las Indias*, *Tejocotera*, and *Raiz de tejocote*; in English, the *tejocote* is known as Mexican hawthorne. The fruit is native to mountainous regions of Mexico and Guatemala and has been introduced for growth in South America as well.<sup>29</sup>



Figure 8: Tejocotes

The *tejocote* is a fruit traditionally used as a primary decoration on the alter for Day of the Dead celebrations in Mexico. The day of the dead has pre-colonial origins and it's a determining factor Mexican national identity.<sup>30</sup> While there are clear similarities between the day of the dead

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<sup>29</sup> Specialty Produce, Tejocote Fruits, San Diego, 2022.

<sup>30</sup> Stanley Brandes, "The Day of the Dead, Halloween, and the Quest for Mexican National Identity," *The Journal of American Folklore* 111, no. 442 (1998): 359–80.

and Halloween holiday festivities of the United States and other countries, the day of the dead is unique to Mexico and the rituals preserve indigenous cultural identity and traditions showing a clear distinction of traditional culture from Mexico's two external cultural influences - Spain and the United States.<sup>31</sup>

The day of the dead is celebrated on November 1st and can continue through November 2nd. There are close relations to the Roman Catholic holiday that falls on November 2nd, All Souls Day. When the celebration occurs over the course of both days the holiday becomes referred to as Days of the Dead or in Spanish *Dias de los Muertos*. In the Mexican celebration, the holiday includes decorating an altar with offerings to those who have passed on; the offerings and decorations include food, flowers, lit candles, and images of those who have passed on which in turn allows them to visit the Earth from their celestial resting place for one - or in some cases, two - days. In addition, it is traditional to hold vigils at the gravesite. Through the preservation of this traditional meso-American holiday, the Mexican state has been able to stay true to its ancestral roots through the preservation of pre-colonial indigenous Mexican traditions.<sup>32</sup>

### **Analysis of Form:**

Movement one, *Tejocotes*, is written in a traditional Sonata form with a long introduction and coda. The introduction consists of primarily rhythmic material and contains constant, but recurrent, meter shifts from 3/4 to 2/4 to 3/4 to 5/8. The primary theme, theme 1, begins in measure 37 and is presented by the clarinet alone. The primary theme continues through measure 38 leading into a transition beginning in measure 69 which continues through measure 81 leading into the secondary theme. Theme 2 begins in measure 82 and continues through measure 160. In the middle

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<sup>31</sup> Ibid.

<sup>32</sup> Ibid.

of the secondary theme, measures 116 through 127, Gamboa presents a brief introduction of the tertiary theme which quickly dissipates back into the secondary thematic material. With no transition, the tertiary theme begins in measure 161 and continues until measure 180. This is followed by a brief transition of six measures leading into the development of the movement which begins in measure 188.

The development is divided into 2 distinct sections. The first section of the development begins at Letter M, which is also measure 188. Here, Gamboa presents a development of the secondary thematic material. This thematic material continues until measure 208, yet the accompanimental figure changes beginning at letter N - which is also measure 204. The second section of the development begins in measure 209, six measures after the accompanimental figure changes. The disparity in coordination between the melodic and accompanimental figures create a sense of ambiguity as to where the second section of the development begins. Upon first impression one can be led to believe that letter N, measure 204, marks the beginning of the second developmental section. However, upon further analysis I believe that measure 209 is the true beginning of the secondary section of developmental material. The development continues with a written out Jazz improvisation with the clarinet soloist soaring above the rhythmic accompaniment. The rhythmic material presented in the keyboard throughout this section of the development closely reflects the rhythmic content presented in the introduction of the movement; However, in this presentation gamble forgoes the constant shift of meter.

The recapitulation begins in measure 249 with a statement of theme 2'. Similarly to the introduction, theme 2' is followed by theme 3' which begins in measure 271 and continues until measure 290. A brief transition begins in measure 291 leading to a return of the introductory material beginning in measure 298; this restatement of introductory material functions as an

extension of the transition. Theme 1' begins in measure 330 and continues until measure 361. The final statement of the primary theme is followed by a brief eight measure transition which ends in measure 374. This is followed by a coda which begins in measure 375. The coda is comprised of variations on material presented in the 3rd measure of the movement.<sup>33</sup>

### **Sonata Form**

<b>Exposition</b>	Introduction	MM. 1-36
	Theme 1	MM. 37-68
	Transition	MM. 69-81
	Theme 2	MM. 82-160
	Theme 3	MM. 161-180
	Transition	MM. 181-187
<b>Development</b>	MM. 188-248	MM. 188-208
		MM. 209-248
<b>Recapitulation</b>	Theme 2'	MM. 249-270
	Theme 3'	MM. 271-290
	Transition	MM. 291-297
	Return of Introductory Material	MM. 298-329
	Theme 1'	MM. 330-361
	Transition	MM. 362-374
<b>Coda</b>	MM. 375-389	

*Table 1: Tejocotes Form Chart*

<sup>33</sup> Eduardo Gamboa, *Concierto para clarinete y orquesta*, Distrito Federal: Rompe! Music Publishing, 2003.

## Performance Guide:

The introduction of the movement should be played in a haunting and dark style so as to create an aural depiction of the connection between the *tejocote* fruit and the day of the dead. In order to achieve this, the pianist should play the introduction heavily pedaled from letter A through letter C; the pedal should be held from letter A through B, reset at B and continue to hold the pedal through letter C.<sup>34</sup> The intent of such heavy pedaling is to create a dark and somewhat dissonant and otherworldly soundscape.



Figure 9: repeated 4 measures at letter A (mm. 7-10)

The primary theme is introduced in measure 37, letter C, by the bass.



Figure 10: Theme 1 (mm.41-44)

<sup>34</sup> Eduardo Gamboa, *Concierto para clarinet*, Reduction for Clarinet, Piano, Bass, and Drum Set by Anthony Aguayo, 2022.

The primary theme, Theme 1, should maintain the dark hunting style which was presented in the introduction. This thematic material evolves into a canon that begins in measure 41. Performers should ensure evenness of articulation and note length when playing the primary theme. This section is rather challenging to assemble rhythmically; if necessary, a quarter note pulse can be added on a low woodblock from measure 41 through letter D.



Figure 11: Canon between the Bass and Piano (left hand) (mm. 43-46)

The entrance of the clarinet in measure 82 marks the beginning of the secondary thematic material. In this instance the clarinet is alone and should express freely while maintaining a clear rhythmic framework.



Figure 12: Theme 2 (mm. 83-91)

Additionally, the performer should aim for smooth connection between all large intervals and avoid placing additional emphasis on syncopated rhythms. In measure 116 the clarinet introduces the tertiary theme. This theme should be played in a distinctive fashion to the secondary theme.

The tertiary theme should be much more rhythmically rigid with clear detached articulation. The shift back to the secondary theme at letter H, measure 120, should mark a clear return to the longer articulation length which was presented at the onset of this theme.

The tertiary theme which was introduced in measure 116 begins in measure 161. As previously mentioned, this theme should be played with a clear and detached articulation. Each time this theme is presented, all performers should strive to play with the same articulation length and ensure a seamless hand off between performers.



Figure 13: Clarinet Statement of Theme 3 (mm. 116-119)

The transition which begins in measure 181 should be played with a much longer articulation in order to clearly denote at the beginning of a new section. While not marked in the score, I believe that this section should be played molto legato in preparation for the material to follow in the development.



Figure 14: Clarinet Transition to be played Molto legato (mm. 181-184)

I find it important to note that this is contrasting to Abel Perez' interpretation of this section of the movement. Abel Perez is the clarinetist who gave the premier of the work,

Section one of the development, letter M through measure 208, should maintain the molto legato style which was presented in the transition. Performers should focus on playing very gently with a soft sound quality. The second section of the development is written out to mimic jazz improvisation. Throughout the remainder of the development, the rhythm section should keep strict time allowing the soloist to soar freely above. As mentioned previously, the clarinetist should sound as though improvising; however, the rhythmic integrity should never be compromised. In the recapitulation, each return of previous thematic material should be played in a similar fashion to that which has been previously described.

## Chapter V

### Concierto para Clarinete II. Caipirinha

The *Caipirinha* is the national cocktail of Brazil. It is made with sugar, lime, and cachaça muddled together in a rocks glass and topped with ice.



*Figure 15: Caipirinha*

The exact origin of the caipirinha is not quite clear; however, many believe that it dates to the late 19th century. It was thought that the cocktail's primary spirit, cachaça, would provide medicinal benefits to fight off the Spanish flu endemic of the early twentieth century when combined with lime, honey and garlic.<sup>35</sup> Overtime this cocktail evolved into this simple three-ingredient drink that is served throughout Brazil and just gaining popularity worldwide.

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<sup>35</sup> Coleen Graham, Caipirinha, "The Spruce Eats," 2021.

### Analysis of Form:

The second movement of the clarinet concerto is written as a seven part Rondo (A B A' C A'' B' A''') which is missing A'. The movement begins with a 22-measure introduction; the introduction contains completely unique material that is not presented elsewhere in the movement. At letter A, the piano begins a triplet sequence which begins on F5 and D5. The sequence descends by step over 2 further iterations before ascending back to its' original starting point. The sequence once again descends and ends on a B $\flat$  major triad.



Figure 16: Piano first statement of sequence (mm. 9-10)

The primary section, A, is presented from measure 23 through measure 45 with a syncopated rhythmic accompaniment. The accompanimental figures are the primary determining factors of form throughout *Caipirinha*. Figure 16 demonstrates the rhythmic content that forms the structural framework for the A section of this movement. Section A is followed by a brief transition into the Section B.

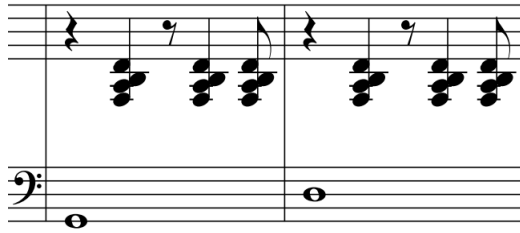


Figure 17: Rhythmic Accompaniment of Theme A (mm. 23-24)

The second section, B, is presented from measures 49 to 79. In this section, the accompaniment changes from its syncopated rhythmic pattern to an arpeggiated rhythmic structure which is shown in Figure 17.

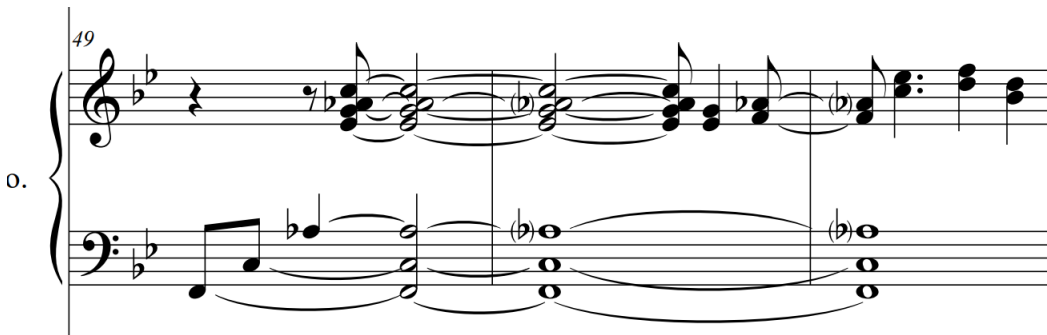


Figure 18: Accompaniment in Section B (mm. 49-51)

An eight-measure transition follows at the end of section B which leads directly into the third section, C. Traditionally, one would expect a return of A at this point; however, Gamboa chose to forgo the expected statement of A'. Section C takes place from measures 88 to 96 and is followed by a transition from measure 97 to 111.



Figure 19: Accompaniment in Section C (mm. 86-89)

The Section A'' returns from measures 112 to 133. A brief transition takes place between Section A'' and Section B.' B' returns in measure 138 and continues through measure 168. Just as in the introduction, a transition follows Section B' from measures 169 to 176. The final statement of Section A''' begins in measure 177 and continues through measure 193. This movement ends with a brief coda from measure 194 to 205. The coda is played by the clarinet alone and is marked *attacca* and should lead directly into the introduction of movement three.

### 7 Part Rondo

<b>Introduction</b>	MM. 1-22
<b>A</b>	MM. 23-45
<b>Transition</b>	MM. 46-48
<b>B</b>	MM. 49-79
<b>Transition</b>	MM. 80-87
Missing A'	
<b>C</b>	MM. 88-96
<b>Transition</b>	MM. 97-111
<b>A''</b>	MM. 112-133
<b>Transition</b>	MM. 134-137
<b>B'</b>	MM. 138-168
<b>Transition</b>	MM. 169-176
<b>A'''</b>	MM. 177-193
<b>Coda</b>	MM. 194-205

*Table 2: Caipirinha Form Chart*

#### **Performance Guide:**

The primary idiom in the second movement is Bossa Nova. Bossa is a Brazilian musical form that is “sophisticated, cool, naïve, and light-hearted,” according to Irna Priore.<sup>36</sup> In Priore’s study of bossa, the author states that “music is a cultural and human product, [therefore] we must interact fully with the producers of that practice.”<sup>37</sup> By this, the authors intent is that performers consider how the musical style is performed not only in Brazil, but worldwide. I will however

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<sup>36</sup> Irna Priore, “Authenticity and Performance Practice: Bossa Nova and João Gilberto,” *Lied Und Populäre Kultur / Song and Popular Culture* 53 (2008): 109–30.

<sup>37</sup> *Ibid.*

focus primarily on the Brazilian universal approach to bossa as it will lead to the most informed performance of Gamboa's work.

Bossa sits among the most popular Brazilian musical styles and is performed worldwide. Priore continues on to mention that there can be two approaches to performance and composition of bossa: one that is a "purist approach" and falls closer in line with traditional Brazilian samba and the other, which is a more "universal approach," that is performed in a way that resembles cool jazz.<sup>38</sup> Critics of bossa nova who prefer the traditional samba) stated that

"This event [bossa nova] was the result of the incapacity caused by the young people's obliviousness to the secrets of popular percussion, of feeling the pulse of the black people's rhythm in their skin. Therefore, [bossa nova] was represented by the rhythmic substitution, by the improvisatory character of the misalignment of the rhythmic accents of the melody and those of the accompaniment."<sup>39</sup>

A primary element of traditional bossa is the shift from many percussion instruments to the use of a drum set, as is the case in this score. The addition of bass and piano is also a novel feature of traditional bossa in comparison to samba, its preceding musical style.<sup>40</sup> Samba has maintained the same instrumentation since the 1930's, likely due to availability and access to newer instruments. In this instance, my use of the term access refers not only to physical access to the instruments but also to the affordability of the instruments.<sup>41</sup>

The rhythmic element is among the most important in reference to performance practice of bossa. João Gilberto was among the leaders in the formation of the *batida* - beat in the Portuguese language – associated with bossa. Bossa did not develop from rhythmic changes alone; rather, Gilberto focused on how a melodic line intertwined with a syncopated accompaniment. A

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<sup>38</sup> Ibid.

<sup>39</sup> Ibid

<sup>40</sup> Gerard Béhague, "Bossa & Bossas: Recent Changes in Brazilian Urban Popular Music." *Ethnomusicology* 17, no. 2 (1973): 209–33. <https://doi.org/10.2307/849882>.

<sup>41</sup> Priore, Authenticity and Performance Practice: Bossa Nova and João Gilberto

key element to the style is a rhythmic misalignment or asynchronization of the melody and *batida* without falling apart.<sup>42</sup> This is among the greatest challenges presented in Gaboa's *Caipirinha*.

In this movement, the compositional style is closer in line with the universal approach which Priore describes. The thematic material of the bossa is introduced, followed by an improvisational section, and closes with a repetition of the thematic material.<sup>43</sup> This can be observed in the form of the composition as well; in this case, the improvisational sections are written out but fall in line with the universal approach mentioned previously.

Priore's study of Gilberto's *batidas* from 1958 to 1962 discovered the key elements within his performance of bossa. The first is that the songs were all rather short and had fewer repetitions throughout. The second key element to Gilberto's bossa is the use of a string accompaniment which was typically found in the second repeat.<sup>44</sup> In the context of *Caipirinha*, each return of Section A would be the repetitions to which the study refers. Nearly all songs that were analyzed include a trombone solo; flute or saxophone were most often used in the solos that did not feature the trombone.<sup>45</sup> In movement two of the clarinet concerto, Gamboa wrote a trombone solo which begins in measure 126. In my arrangement, this solo is to be performed by the double bass in the same register as was written for trombone in the original score. The final element discovered in this study was the use of light percussion, almost always on a drum set, in each of the pieces analyzed.<sup>46</sup> In this movement of my reduction, I highly encourage use of brushes rather than a traditional hard drumstick.

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<sup>42</sup> Ibid

<sup>43</sup> Ibid.

<sup>44</sup> Ibid.

<sup>45</sup> Ibid.

<sup>46</sup> Ibid.

## Chapter VI

### Concierto para Clarinete III. Mangüe

This movement ties together idioms that are close to the composer's personal history. Having lived in Mexico for the majority of his life and professional career, Gamboa displays the *Son Jarocho* as the primary musical style in this movement. Despite identifying as a Mexican composer, Gamboa has close personal ties to his country of birth, Cuba, and incorporates two traditional Cuban musical styles in the B section of the movement: *Guaguanco* and *Son Cubano*.

Mangüe directly translates to mango. The fruit is abundant throughout the Mexican south and in Cuba.



*Figure 20: Mangüe*

### **Analysis of Form:**

The final movement of the clarinet concerto, *Mangüe*, is the most simplistic in form of the three movements; the movement follows a simple ABA form with an introduction and coda. Despite being the most simplistic in form, this movement is based on extremely complex rhythmic patterns found in the *Son Jarocho*. The introduction, measures one through 32, is a direct continuation of the coda from the second movement. This is also functioning as the presentation of the *son*. The entire introduction is presented by the clarinet alone. The A section of this movement begins in measure 33 and continues until measure 124. A brief transition follows from measure 125 to 134; this transition leads into the B section which begins in measure 135. The B section of the movement continues until measure 236. Section A' returns from measure 237 to 328 in an exact repetition of the materials from measures 33 to 124. The movement ends with a coda which begins measure 329.

### **ABA Form**

Introduction	MM. 1-32
A	MM. 33-124
B	MM. 135-236
A'	MM. 237-328
Coda	MM. 329-345

*Table 3: Mangüe Form Chart*



elements, often cultural, into a new element.<sup>49</sup> Overtime, the *Son Jarocho* has become one of the most prominent musical genres throughout the Mexican state of Veracruz.<sup>50</sup>

In his work, Daniel Sheehy states that some of the most important aspects of *Son Jarocho* include singing traditionally improvised verses, instrumental performance on traditional instruments, and the dance to be paired with the music.<sup>51</sup> The term *son* has roots in the Latin word *sonus* which when translated means “sound which is agreeable to the ear.”<sup>52</sup> The term *Jarocho* finds its’ roots in the term *jara* which means arrow in the Spanish language. Historically, the term *Jarocho* referred to the prod that was used by mule drivers; based on the historical information available, one can create an association between the *jarocho* and the *jara*.<sup>53</sup>

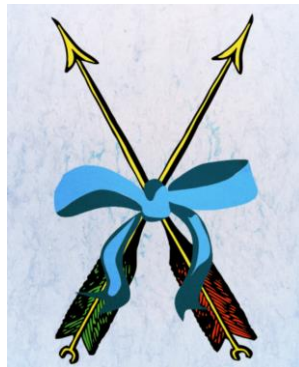


Figure 22: Jaras

Steven Loza describes that the term *Jarocho* continues to be used in Spain to describe people who are “brusk, out of order, and somewhat insolent.”<sup>54</sup> This idea of bruskeness or insolence are

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<sup>49</sup> Joann W. Keali’inohomoku, “Three Indigenous Peoples of the United States of America and Mexico: Contrasting Strategies to Sustain Their Dance and Music,” In Papers Presented at the Symposium on Ethnomusicology, no. 15: 1–6. Grahamstown: Rhodes University (International Library of African Music), 1999.

<sup>50</sup> Fernandez, Eduardo Gamboa’s Life, Music, and Inspiration.

<sup>51</sup> Sheehy, Son Jarocho.

<sup>52</sup> Ibid.

<sup>53</sup> Ibid.

<sup>54</sup> Steven Loza, Origins, form and development of the Son Jarocho: Veracruz, Mexico. *Aztlan- International Journal of Chicano Studies Research*, 1982.

demonstrated in the music of the final movement as well! In Mexico, the term is now used to refer to the people living in the southern region of Veracruz, Ciudad de Veracruz, and the coastal region of the Mexican south.<sup>55</sup>

The instruments used in *Son Jarocho* are heavily influenced by those brought to the Americas from Europe, namely Spain. The instruments traditionally used can be divided into 4 categories: *guitarras de son*, *jarana*, harp, and percussion. The guitars typically are used to display melodic or contrapuntal thematic materials. There are various members of the guitar family that are traditionally used in the *Son Jarocho*. While there are similarities between the instruments, they all fall within a different range and provide different timbral colors. According to Bernal, the small guitars used are the *requinto primero*, *requinto medio*, *jabalina*, *requinto jarocho*, and *guitarra cuarta*.



Figure 23: *Son Jarocho* Ensemble – Note various sizes of *Requinto* and *Guitarras Grandes*

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<sup>55</sup> Fernandez, Eduardo Gamboa's Life, Music, and Inspiration.

In addition to the aforementioned guitars, *guitarras grandes* – large guitars - are also used and can be broken up into various instruments. The most typical of the *guitarras grandes* are the *bocona*, *burrona*, *leona*, *totolona*, *vozarrona*, and *bajo de espiga*.<sup>56</sup>



Figure 24: Zarahuato Ensemble – Note the Guitarra Grande and Arpa Jarocho

The *jarana* is similar to a guitar, but is much smaller in size; similarly to their counterparts, *jaranas* are available in various sizes. Its purpose for use in the *Son Jarocho* is primarily to provide harmony and rhythm.<sup>57</sup> The harp traditionally used in the *Son Jarocho* is a close relative to European harps. The primary difference between the harps is that the *jarocho* harp is smaller in size, has between 36 and 39 strings, and is tuned diatonically with no pedals. The lack of pedals results in this harp only having the possibility to play diatonically; any non-diatonic pitch can be played by pressing the string with a finger which in turn shortens the length of the string and raises

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<sup>56</sup> Mario Guillermo Bernal Maza, *Compendio de Sones Jarochos: Métodos, Partituras y Canciones*, Fondo Nacional para la Cultura y las Artes, Dirección de Fomento a Proyectos y Coinversiones Culturales, 2009.

<sup>57</sup> Bernal Maza, *Compendio de Sones Jarochos*.

the pitch of the portion that is plucked.<sup>58</sup> The role of the harp in *Son Jarocho* is to provide accompaniment, melody, and an additional bass line.



Figure 25: Arpas Jarochas

The final category of instruments that are typically used in the *Son Jarocho* is percussion. The *tarima* is a wooden platform used by dancers; while at first glance this may not seem like an instrument, the *tarima* is considered to be one of the percussion instruments within the work. As the dancers move around the wooden platform, the resulting sound is similar to that of a tap dancer and adds a primary rhythmic component in the traditional *Son Jarocho*.<sup>59</sup>

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<sup>58</sup> Fernandez, Eduardo Gamboa's Life, Music, and Inspiration.

<sup>59</sup> Ibid



Figure 26: *Tarima de Son Jarocho*

The *tambourine* or *pandero* is another traditionally used percussion instrument. The final instrument of note in the percussion category is the *quijada de burro* - donkey jaw; this is often replaced by a güiro in non-traditional performances.<sup>60</sup>

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<sup>60</sup> Ibid.



Figure 27: *Quijada de Burro*



Figure 28: *Güiro*

The *Son Jarocho* begins with a declaration of the *son*. This is traditionally referred to as the *declaracion del son*. This declaration takes place at the introduction of the third movement presented by the clarinet alone.



Figure 29: Declaración del son (mm. 1-8)

The *Son Jarocho* is made up of combinations of, or alternations between, 6/8 and 3/4 meter. In his work, Bernal states that there are three possibilities of rhythmic combination in the *Son Jarocho*: 1) horizontal alternation of a single instrument switching from 3/4 to 6/8, 2) vertical misalignment/combination of meter - this is when more than one instrument is playing, each in different meters with one in 3/4 and the other in 6/8, 3) the final option is a horizontal alternation of more than one instrument from 3/4 to 6/8.<sup>61</sup>

All three possibilities of metric alternation are present in the final movement of Gamboa's clarinet concerto. The introduction from measures 1 to 32 display option one; the clarinet frequently switches between 6/8 and 3/4 meters and is rather rhythmically ambiguous with many statements starting on weak beats or off beats which further create a sense of metric displacement. When playing, particular emphasis should be placed on all moments of cadential closure.

<sup>61</sup> Bernal Maza, *Compendio de Sones Jarochos*.

The image shows a musical score for three instruments: B♭ Clarinet (B♭ Cl.), Piano (Pno.), and Double Bass (D.B.). The score covers measures 65 to 69. The B♭ Clarinet part is in the treble clef with a key signature of one sharp (F#). The Piano part is in grand staff (treble and bass clefs). The Double Bass part is in the bass clef. A red oval highlights the final measure (69) of the B♭ Clarinet line, which contains a cadential closure.

Figure 30: Moment of Cadential Closure in the Clarinet Line (mm. 65-69)

Measure 45 is a prime example of option 2. In the reduction, the left hand of the piano is in a clear 3/4 meter while the right hand is written in 6/8.

The image shows a musical score for Piano (Pno.) covering measures 45 and 46. The score is in grand staff (treble and bass clefs). The right hand (treble clef) is written in 6/8 time, and the left hand (bass clef) is written in 3/4 time. The two hands are metrically divergent.

Figure 31: Meas. 45-46 of Aguayo Redux.

The parts begin to metrically diverge at letter F falling in line with option two mentioned above. The bass line alternates meter every measure through letter H; while a metric shift occurs in each measure, there is not a printed change in meter. Throughout the same section, the right hand of the

piano is in a 3/4 meter while the left hand is in a 6/8 meter; similarly to the bass line, this is not a printed metric difference. The *Son Jarocho* ends at letter K which marks the beginning of the new section (B); the *Son Jarocho* is repeated identically to the initial presentation in the second iteration of the A.

The B section of this movement begins with a *guaguancó*. The *guaguancó* is a sub-genre of Cuban rumba with its origins tracing back to central and west Africa.<sup>62</sup> The traditional African rumba style found its way to the Americas by colonizing Europeans. Other variants of African rumba can be found throughout Latin America; the two most prominent forms of rumba other than *guaguancó* are the *yambú* and *columbia*.<sup>63</sup> The *guaguancó* originated around 1886 following the abolition of slavery on the island of Cuba.<sup>64</sup> The *guaguancó* is a traditional dance depicting sexual competition between the male and female dancers. The male is typically chasing the female partner trying to catch her with a thrust of his pelvis or a hand gesture toward the female's pelvis. This movement is traditionally referred to as the *vacunao*.<sup>65</sup> When translated this refers to a vaccination or in this case injection. Throughout the dance this movement is meant to be a depiction symbolic of sexual penetration.<sup>66</sup> While the male is chasing the female, she holds the ends of her skirt and moves her body down with the lift of the skirt and her body up with the descent of this skirt; this movement is done in time with the rhythmic patterns of the dance. While the female is doing this and the male is attempting to catch her, his goal is to complete the *vacunao* motion. His dance steps will often seem arhythmic; however, his motion is falling on hits of the quinto - one of the foundational rhythmic elements of the the *guaguancó*. All-the-while, the female dancer must

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<sup>62</sup> Rogelio Martínez Furé, *Conjunto Folklórico Nacional de Cuba*, Catalogue, (1963).

<sup>63</sup> Ibid.

<sup>64</sup> *Guaguancó*, Cubans in America, Accessed April 19, 2022.

<sup>65</sup> Rogelio Martínez Furé, *Conjunto Folklórico Nacional de Cuba*.

<sup>66</sup> Ibid.

continually try to evade the males' advances by turning away of pulling her skirt downward toward her pelvic area.<sup>67</sup>



Figure 32: Traditional Quinto in the context of “La Polemica” by Los Muñequitos de Matanzas

The most distinguishing characteristics of the *guaguancó* are the rhythmic patterns played by the percussion section. Traditionally, the *guaguancó* rhythm section is comprised of three conga drummers, claves, a Guagua, maracas, and palitos which refers to the drummer striking the side or rim of the drum with their sticks. In my reduction, I am asking the set player to take the role of what traditionally would take five players. The drummer is free to play this section ad libitum, however, a specific focus should be placed on traditional *guaguancó* rhythmic structure.



Figure 33: Traditional Guaguancó Guagua Pattern

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<sup>67</sup> Ibid.

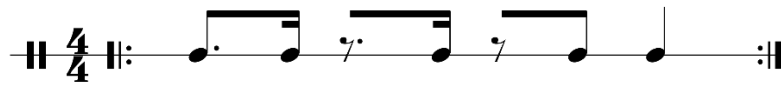


Figure 34: Traditional Clave Rhythm – Rumba

The final traditional idiom found within this movement is *Son Cubano*. Similarly to the other traditional idioms discussed, *Son Cubano* find its origins in traditional African music brought to the Cuban island during the Transatlantic Slave Trade.<sup>68</sup> The *Son Cubano* was also influenced by music of the Spanish and people indigenous to the Cuban island. According to Robert Jameson, “None of the enslaved Africans have acquired an indigenous character; the African soil from which they were torn still clings to them, neither washed off in the font of baptism or stream of knowledge.”<sup>69</sup> Due to strong ties to their motherland, the enslaved Africans preserved their musical traditions which resulted in the development of Cuba’s namesake musical style, *Son Cubano*. In his work, Chambers states that various African ethnic groups contributed to what would become the *Son Cubano*; the four primary ethnic groups whose traditional music had the greatest influence on Afro-Cuban musical styles were “the *lucumí*, or Yoruba; the *abakúa*, or Arará; the Congo peoples, or Bantu-speaking Africans of Central Africa; and the Dahomey, or French-influenced Africans brought to Cuba by their fleeing French masters.”<sup>70</sup>

The *Son Cubano* is another syncretistic musical form created through an amalgam of musical idioms from various cultural influencers. The *Son Cubano* was a unifying musical form in its origin as it created cultural uniformity amongst Cuban citizens including lower class whites

<sup>68</sup> Glenn A Chambers, “The Rise of Son and the Legitimization of African-Derived Culture in Cuba, 1908-1940,” *Callaloo* 30, no. 2 (2007): 497–507.

<sup>69</sup> Robert Francis Jameson, *Letters from the Havana During the Year 1820: Containing an Account of the Present State of the Island of Cuba and Observations on the Slave Trade*, London: Miller, 1821.

<sup>70</sup> Glenn A Chambers, *Callaloo*.





**PART 3:**

**CONCIERTO PARA CLARINETE:  
PERFORMANCE REDUCTION FOR CLARINET,  
PIANO, DOUBLE BASS, AND DRUM SET**

# Chapter VII

Score

## Concierto para Clarinete

for Clarinet, Bass, Piano, and Drum Set

Eduardo Gamboa

### I. Tejocotes

Anthony Aguayo

Clarinet in B $\flat$

Piano

Double Bass

Drum Set

**A**

B $\flat$  Cl.

Pno.

D.B.

D. S.

**7**

*sempre*

*pizz*

*mp*

*mp*

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Concierto para Clarinete

2  
12

B $\flat$  Cl.

Pno.

D.B.

D. S.

17

B

B $\flat$  Cl.

Pno.

D.B.

D. S.

(pizz)

arco

*mf*

*mf*

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Concierto para Clarinete

3

22

B $\flat$  Cl.

Pno.

(arco)

D.B.

D. S.

26

B $\flat$  Cl.

Pno.

D.B.

D. S.

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Concierto para Clarinete

4  
31

B $\flat$  Cl.

Pno.

D.B.

D. S.

*mp*

C

36

B $\flat$  Cl.

Pno.

D.B.

D. S.

*mf*

*f*

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Concierto para Clarinete

5

40

B $\flat$  Cl.

Pno.

D.B.

D. S.

Measures 40-43. B $\flat$  Clarinet and Piano parts are silent. Double Bass (D.B.) and Double Bass Pedal (D.S.) parts are active. The D.B. part features a triplet in measure 41. The D.S. part plays a rhythmic pattern of eighth notes.

44

B $\flat$  Cl.

Pno.

D.B.

D. S.

*mf*

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Measures 44-47. B $\flat$  Clarinet, Piano, Double Bass (D.B.), and Double Bass Pedal (D.S.) parts are active. The B $\flat$  Clarinet part is silent. The Piano part has a melodic line in the right hand and a rhythmic line in the left hand. The D.B. part features a triplet in measure 45. The D.S. part plays a rhythmic pattern of eighth notes. The dynamic marking *mf* is present.

Concierto para Clarinete

6  
48

B $\flat$  Cl.

Pno.

D.B.

D. S.

52

D

B $\flat$  Cl.

Pno.

D.B.

D. S.

*f* *mp*

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Concierto para Clarinete

7

56

B $\flat$  Cl.

Pno.

D.B.

D. S.

60

B $\flat$  Cl.

Pno.

D.B.

D. S.

*mp* *cresc. poco a poco*

*mf*

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Concierto para Clarinete

8  
64

B $\flat$  Cl.

Pno. *mp cresc. poco a poco*

D.B. *mp*

D. S.

E

68

B $\flat$  Cl.

Pno. *f* *8va*

D.B. *f*

D. S. *f*

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Concierto para Clarinete

73

B $\flat$  Cl.

Pno.

D.B.

D. S.

78

B $\flat$  Cl.

Pno.

D.B.

D. S.

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Concierto para Clarinete

10  
84

B $\flat$  Cl.

*mp* *mf*

Pno.

84

D.B.

84

D.S.

90

B $\flat$  Cl.

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

Pno.

90

D.B.

90

D.S.

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Concierto para Clarinete

11

B $\flat$  Cl. <sup>96</sup> *f* *mf* *f* *mp* (4)

Pno.

D.B. <sup>96</sup>

D. S. <sup>96</sup>

B $\flat$  Cl. <sup>101</sup> *mp* *mf* *f* (4) **G**

Pno. <sup>101</sup>

D.B. <sup>101</sup>

D. S. <sup>101</sup>

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Concierto para Clarinete

12  
107

B $\flat$  Cl. *mf* *cresc.* *f*

Pno. *mp* *mf* *legatissimo* *mp* *mf* *legatissimo*

D.B. *mp* *legatissimo*

D. S. 107 feathered bass

112

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

Pno. *mf* *mp*

D.B. *mf*

D. S. 112

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Concierto para Clarinete

H

13

117

B $\flat$  Cl.

Pno.

D.B.

D. S.

121

B $\flat$  Cl.

Pno.

D.B.

D. S.

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Concierto para Clarinete

I

125  $\frac{4}{4}$

B $\flat$  Cl.

Pno.

D.B.

D. S.

125 *f* *mp* *mf*

125 *mp* *pizz* *mf*

125 *mp* *mf*

132

B $\flat$  Cl.

Pno.

D.B.

D. S.

132

132 *mp* *mf*

(pizz)

132

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Concierto para Clarinete

15

138

B $\flat$  Cl.

Pno.

D.B.

D. S.

143

B $\flat$  Cl.

Pno.

D.B.

D. S.

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Concierto para Clarinete

**I**  $\text{6}$

B $\flat$  Cl. 

Pno. 

D.B. 

D. S. 

B $\flat$  Cl. 

Pno. 

D.B. 

D. S. 

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Concierto para Clarinete

K

17

159

B $\flat$  Cl.

Pno.

D.B.

D. S.

*mp*

*mf*

*arco*

*mp*

163

B $\flat$  Cl.

Pno.

D.B.

D. S.

*mp*

*mf*

*mp*

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Concierto para Clarinete

18  
167

B $\flat$  Cl.

*mf* 3

Pno.

167

D.B.

167 *mf*

D. S.

167

171

B $\flat$  Cl.

171

Pno.

*mf* 3

D.B.

171 *mf*

D. S.

171

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Concierto para Clarinete

L

19

175

B $\flat$  Cl.

Pno.

D.B.

D. S.

175

175

175

175

179

B $\flat$  Cl.

Pno.

D.B.

D. S.

179

179

179

179

*mp* *cresc.*

*f*

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Concierto para Clarinete

M

20  
184

B $\flat$  Cl.

184

Pno.

184

D.B.

184

D. S.

*f*

*mp*

*pizz*

*mp*

*mp*

189

B $\flat$  Cl.

189

Pno.

(pizz)

189

D.B.

D. S.

*mp*

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Concierto para Clarinete

21

194

B $\flat$  Cl.

Pno.

194

D.B.

(pizz)

D. S.

194

199

B $\flat$  Cl.

Pno.

199

D.B.

(pizz)

D. S.

199

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Concierto para Clarinete

22 **N**

B $\flat$  Cl.

Pno.

204 *mp*

D.B.

204

D. S.

*mp*

ad lib a groove based on ryde rhythm

209

B $\flat$  Cl.

*mp*

3

3

*cresc. poco a poco*

3

Pno.

*cresc. poco a poco*

*cresc. poco a poco*

209 (pizz)

D.B.

*cresc. poco a poco*

209

D. S.

*cresc.*

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Concierto para Clarinete

23

213

B $\flat$  Cl.

Pno.

D.B.

D. S.

(cresc.)

(cresc.)

(cresc.) (pizz)

(cresc.)

Detailed description: This system of music covers measures 213 to 216. The B $\flat$  Clarinet part (top staff) features a melodic line with triplets and a crescendo marking. The Piano part (middle two staves) provides harmonic support with chords and a bass line, also marked with a crescendo. The Double Bass part (third staff) plays a simple bass line with a pizzicato marking. The Double Bass Drum part (bottom staff) consists of a rhythmic pattern of eighth notes marked with 'x'.

217

B $\flat$  Cl.

Pno.

D.B.

D. S.

Detailed description: This system of music covers measures 217 to 220. The B $\flat$  Clarinet part (top staff) continues the melodic line with triplets and a crescendo marking. The Piano part (middle two staves) features sustained chords and a bass line. The Double Bass part (third staff) continues the bass line. The Double Bass Drum part (bottom staff) continues the rhythmic pattern of eighth notes marked with 'x'.

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Concierto para Clarinete

24  
221

B $\flat$  Cl.

Pno.

D.B.

D. S.

*mf*

225

B $\flat$  Cl.

Pno.

D.B.

D. S.

*mf*

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Concierto para Clarinete

25

229

B $\flat$  Cl.

Pno.

D.B.

D. S.

233

B $\flat$  Cl.

Pno.

D.B.

D. S.

*(cresc.)*

*(cresc.)*

*(cresc.)*

*(pizz)*

*(cresc.)*

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Concierto para Clarinete

236

B $\flat$  Cl.

Pno.

D.B.

D. S.

*f*

*f*

*f*

*f*

239

B $\flat$  Cl.

Pno.

D.B.

D. S.

(pizz)

*f*

*f*

*f*

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Concierto para Clarinete

242

B $\flat$  Cl. *dim. poco a poco to Q*

Pno. *dim. poco a poco to Q*

D.B. *dim. poco a poco to Q*

D. S. *dim. poco a poco to Q*

27

245

B $\flat$  Cl. *dim. poco a poco to Q*

Pno. *dim. poco a poco to Q*

D.B. *dim. poco a poco to Q*

D. S. *dim. poco a poco to Q*

(pizz)

end ad lib.

Concierto para Clarinete

28  
249

B $\flat$  Cl.

249

Pno.

249 arco

D.B.

249

D. S.

255

B $\flat$  Cl.

(4)

255

Pno.

255

D.B.

255

D. S.

Concierto para Clarinete

**Q**

B $\flat$  Cl. *mp* *legattissimo* *cresc.* 3 3 3 29

Pno. *mp* *legattissimo* *legattissimo*

D.B. 261

D. S. 261 *mp*

B $\flat$  Cl. 3 3 3 3 3

Pno. 266

D.B. 266 *legattissimo*

D. S. 266

Concierto para Clarinete

30  
271

B $\flat$  Cl.

Pno.

D.B.

D. S.

271

**R**

B $\flat$  Cl.

Pno.

D.B.

D. S.

275

275 (arco)

275

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Concierto para Clarinete

31

279

B $\flat$  Cl.

Pno.

D.B.

D. S.

283

B $\flat$  Cl.

Pno.

D.B.

D. S.

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Concierto para Clarinete

32  
S

B $\flat$  Cl.

cresc. poco a poco to T

287

Pno.

287

D.B.

cresc. poco a poco to T

287

D. S.

292

B $\flat$  Cl.

292

Pno.

*f*

292

D.B.

292

D. S.

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Concierto para Clarinete

33

297 T

B $\flat$  Cl.

Pno.

D.B.

D. S.

*mp*

*con Ped.*

*mp*

302

B $\flat$  Cl.

Pno.

D.B.

D. S.

*pizz*

*l.v.*

*arco*

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Concierto para Clarinete

34  
307

B $\flat$  Cl.

Pno.

D.B.

D. S.

U

312

B $\flat$  Cl.

Pno.

D.B.

D. S.

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Concierto para Clarinete

35

316

B $\flat$  Cl.

Pno.

D.B.

D. S.

320

B $\flat$  Cl.

Pno.

D.B.

D. S.

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Concierto para Clarinete

36  
324

B $\flat$  Cl.

Pno.

D.B.

D. S.

V

328

B $\flat$  Cl.

Pno.

D.B.

D. S.

Concierto para Clarinete

37

332

B $\flat$  Cl.

Pno.

D.B.

D. S.

336

B $\flat$  Cl.

Pno.

D.B.

D. S.

*cresc. poco a poco*

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Concierto para Clarinete

38  
340

B $\flat$  Cl.

Pno.

(cresc.)

340

D.B.

pizz

340

D. S.

344

B $\flat$  Cl.

Pno.

344

D.B.

arco

f

344

D. S.

f

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Concierto para Clarinete

39

348

B $\flat$  Cl.

Pno.

D.B.

D. S.

*f*

*f*

*f*

351

B $\flat$  Cl.

Pno.

D.B.

D. S.

*f*

*f*

*f*

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Concierto para Clarinete

40  
354

B $\flat$  Cl.

Pno.

D.B.

D. S.

*f*

356

B $\flat$  Cl.

Pno.

D.B.

D. S.

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Concierto para Clarinete

41

359

B $\flat$  Cl.

Pno.

D.B.

D. S.

361

B $\flat$  Cl.

Pno.

D.B.

D. S.

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Concierto para Clarinete

42  
306

B $\flat$  Cl.

Pno.

D.B.

D. S.

*f*

306

Y

371

B $\flat$  Cl.

Pno.

D.B.

D. S.

*ff*

*ff*

*ff*

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376

B $\flat$  Cl.

Pno.

D.B.

D. S.

*mf* *ff*

*mf* *ff*

381

B $\flat$  Cl.

Pno.

D.B.

D. S.

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

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

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

Concierto para Clarinete

44  
386

B $\flat$  Cl.

Pno.

386

386

D.B.

386

D. S.

The musical score consists of four staves. The B $\flat$  Clarinet staff (top) shows a whole rest in each of the four measures. The Piano staff (second) features a sequence of chords in the right hand, with dynamics *f*, *mf*, *mp*, and *pp* indicated below the notes. The Double Bass staff (third) plays a rhythmic pattern of eighth notes in the right hand, with dynamics *f*, *mf*, *mp*, and *pp* indicated below. The Double Bass/Drum Set staff (bottom) plays a rhythmic pattern of eighth notes, with dynamics *f*, *mf*, *mp*, and *pp* indicated below. The key signature has two flats (B $\flat$  and E $\flat$ ), and the time signature is 4/4. Measure numbers 44, 386, and 386 are marked at the beginning of the respective staves.

# Chapter VIII

Score

## Concierto para Clarinete for Clarinet, Bass, Piano, and Drum Set

Eduardo Gamboa  
Anthony Aguayo

**Sensual**  $\text{♩} = 72$  II. Caipirinha

Clarinet in B $\flat$

Piano

Double Bass

Drum Set

*molto legato*

*cresc. poco a poco*

*molto legato*

*niente*

*cresc. poco a poco*

**A**

B $\flat$  Cl.

Pno.

D.B.

D. S.

*(cresc.)*

*mp*

*cresc. poco a poco*

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Concierto para Clarinete

2  
11

B♭ Cl.

Pno.

D.B.

D. S.

14

B♭ Cl.

Pno.

D.B.

D. S.

Concierto para Clarinete

3

17

B $\flat$  Cl.

Pno.

*molto rall.*

*dim. poco a poco*

D.B.

*dim. poco a poco*

D. S.

20

B $\flat$  Cl.

Pno.

*p*

*con la cuerda*  
*a tempo*

*mp*

D.B.

*p*

*ord.*

D. S.

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Concierto para Clarinete

4  
25

B $\flat$  Cl.

Pno.

25

D.B.

25

*simile...*

D. S.

25

30

B $\flat$  Cl.

Pno.

30

*cresc.*

D.B.

30

D. S.

30

Concierto para Clarinete

C

5

34

B $\flat$  Cl.

Pno.

*mf*

D.B.

D. S.

38

B $\flat$  Cl.

Pno.

D.B.

D. S.

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Concierto para Clarinete

6  
42

B♭ Cl.

Pno.

D.B.

D. S.

**D**

46

B♭ Cl.

Pno.

D.B.

D. S.

*mf*

*f* Bossa ad lib.

*pizz*

*mf* *f* *f*

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Concierto para Clarinete

7

49

B $\flat$  Cl.

Pno. *mf*

D.B. *mf*

D. S.

53

B $\flat$  Cl.

Pno.

D.B.

D. S.

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Concierto para Clarinete

8  
58

B♭ Cl.

Pno.

D.B.

D. S.

62

B♭ Cl.

Pno.

D.B.

D. S.

E

©2022

Concierto para Clarinete

9

66

B $\flat$  Cl.

Pno.

D.B.

D. S.

(pizz)

70

B $\flat$  Cl.

Pno.

D.B.

D. S.

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Concierto para Clarinete

10  
74

B♭ Cl.

74

Pno.

74

D.B.

74

D. S.

*cresc.*

*cresc.*

78

B♭ Cl.

78

Pno.

78

D.B.

78

D. S.

**F**

Brake!

(pizz) l.v.

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Concierto para Clarinete

82

B♭ Cl.

Pno.

D.B.

D. S.

Bossa!

86

B♭ Cl.

Pno.

D.B.

D. S.

G

(pizz)

Concierto para Clarinete

12  
90

B $\flat$  Cl.

Pno.

D.B.

D. S.

(pizz)

93

B $\flat$  Cl.

Pno.

D.B.

D. S.

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Concierto para Clarinete

13

**H**

B $\flat$  Cl.

Pno.

D.B.

D. S.

B $\flat$  Cl.

Pno.

D.B.

D. S.

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Concierto para Clarinete

14 **I**

B $\flat$  Cl.

Pno.

104

104 (arco)

D.B.

104 Sigue bossa!

D. S.

109 **J**

B $\flat$  Cl.

Pno.

109

109 (arco)

D.B.

109

D. S.

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Concierto para Clarinete

15

114

B♭ Cl.

Pno.

D.B.

D. S.

119

B♭ Cl.

Pno.

D.B.

D. S.

*cresc.*

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Concierto para Clarinete

16  
123

B♭ Cl.

Pno.

D.B.

D. S.

123

123

123

123

Brake! -----

*f* *espress.*

127

B♭ Cl.

Pno.

D.B.

D. S.

127

127

127

127

(solo)

*ff*

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Concierto para Clarinete

131

B $\flat$  Cl.

Pno.

D.B.

D. S.

**L**

135

B $\flat$  Cl.

Pno.

D.B.

D. S.

*pizz*

*mf*

Bossa ad lib.

Concierto para Clarinete

18  
138

B♭ Cl.

138

Pno.

*cresc. poco a poco*

138

D.B.

*cresc. poco a poco*

138

D. S.

141

B♭ Cl.

141

Pno.

*(cresc.)*

141

D.B.

*(cresc.)*

141

D. S.

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Concierto para Clarinete

19

145

B $\flat$  Cl.

Pno.

D.B.

D. S.

149

B $\flat$  Cl.

Pno.

D.B.

D. S.

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Concierto para Clarinete

20 **M**

B $\flat$  Cl.

Pno. *cantabile*

D.B. (pizz)

D. S.

157

B $\flat$  Cl.

Pno.

D.B. (pizz)

D. S.

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Concierto para Clarinete

21

161

B $\flat$  Cl.

Pno.

D.B.

D. S.

164

B $\flat$  Cl.

Pno.

D.B.

D. S.

(pizz)

©2022

Concierto para Clarinete

22  
167

B $\flat$  Cl.

Pno.

D.B.

D. S.

**N**

*ff*

Solo *solo*

171

B $\flat$  Cl.

Pno.

D.B.

D. S.



Concierto para Clarinete

24  
184

B $\flat$  Cl.

Pno.

D.B.

D. S.

*p*

*sub.*

*f*

*sub. mf*

*f*

*mf*

Bossa ad lib.

188

B $\flat$  Cl.

Pno.

D.B.

D. S.

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Concierto para Clarinete

25

191

B♭ Cl.

Pno.

D.B.

D. S.

Q

194

B♭ Cl.

Pno.

D.B.

D. S.

*f* *ff*

*rubato*

3

3

*f* *ff*

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Concierto para Clarinete

26  
198

B $\flat$  Cl.

3 3 3

198

Pno.

198

D.B.

198

D. S.

201

B $\flat$  Cl.

3

*attacca*

niente

201

Pno.

201

D.B.

201

D. S.

# Chapter IX

Score

## Concierto para Clarinete for Clarinet, Bass, Piano, and Drum Set

Eduardo Gamboa

### III. Mangüé

Anthony Aguayo

Clarinet in B $\flat$  **Festivo**  $\text{♩} = 120$   
*solo*

B $\flat$  Cl. 6  $(\text{♩} = \text{♩})$

B $\flat$  Cl. 11

B $\flat$  Cl. 17 *sempre*  $(\text{♩} = \text{♩})$

B $\flat$  Cl. 22

B $\flat$  Cl. 28

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Concierto para Clarinete

2 **A**

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

Pno. *mp*

D. S. 33

39

B $\flat$  Cl.

Pno.

D. S. 39

Concierto para Clarinete

3

45 B

B♭ Cl.

Pno. *mp*

D. S. *f*

50

B♭ Cl.

Pno. *mp*

D. S. *f*

Concierto para Clarinete

4  
55

B $\flat$  Cl. C

Pno. *mf* *f*

D. S. *f*

61

B $\flat$  Cl. D

Pno. *f*

D.B. *pizz* *f*

D. S. *f*

Concierto para Clarinete

5

66

B $\flat$  Cl.

Pno.

D.B.

D. S.

(pizz)

tr - - -

72

B $\flat$  Cl.

Pno.

D.B.

D. S.

**E**

*f*

*f*

tr - - -

Concierto para Clarinete

6  
78

B $\flat$  Cl.

Pno.

D.B.

D. S.

83

B $\flat$  Cl.

Pno.

D.B.

D. S.

F

*mf*

(pizz)

*mf*

Concierto para Clarinete

7

88

B $\flat$  Cl.

Pno.

D.B.

D. S.

arco

tr

94

B $\flat$  Cl.

Pno.

D.B.

D. S.

**f**

(arco)

**f**

**f**

tr

Concierto para Clarinete

8  
99

B $\flat$  Cl.

Pno.

D.B.

D. S.

104

H

B $\flat$  Cl.

Pno.

D.B.

D. S.

*ff*

*pizz*

*ff*

*ff*

Concierto para Clarinete

109

B $\flat$  Cl.

Pno.

*mf*

*cresc. poco a poco*

D.B.

D. S.

I

113

B $\flat$  Cl.

Pno.

*cresc. poco a poco*

D.B.

D. S.

Concierto para Clarinete

10  
117

B♭ Cl.

117

Pno.

117 arco

D.B.

D. S.

*cresc. poco a poco*

*(cresc.)*

121

B♭ Cl.

121

Pno.

121

D.B.

D. S.

*(cresc.)*

*f*

*f*

*tr*

Concierto para Clarinete

11

**J**

B $\flat$  Cl.

Pno.

D.B.

D. S.

125

125

125

125

ten.

ten.

B $\flat$  Cl.

Pno.

D.B.

D. S.

130

130

130

130

I.v.

Concierto para Clarinete

12 **K** *con "sabor" cubano*

B $\flat$  Cl.

Pno.

D.B.

D. S.

139

B $\flat$  Cl.

Pno.

D.B.

D. S.

Concierto para Clarinete

13

143

B $\flat$  Cl.

Pno.

D.B.

D. S.

**L**

146

B $\flat$  Cl.

Pno.

D.B.

D. S.

*solo*

*f*

Concierto para Clarinete

14  
150

B $\flat$  Cl.

Pno.

D.B.

D. S.

*mf*

154

B $\flat$  Cl.

Pno.

D.B.

D. S.

**M**

*pizz*

*f*

Concierto para Clarinete

15

158

B $\flat$  Cl.

Pno.

D.B.

D. S.

(fast gliss)

162

B $\flat$  Cl.

Pno.

D.B.

D. S.

(pizz)

Concierto para Clarinete

16  
166

B $\flat$  Cl.

Pno.

D.B.

D. S.

170

N

B $\flat$  Cl.

Pno.

D.B.

D. S.

Concierto para Clarinete

17

174

B $\flat$  Cl.

Pno.

D.B.

D. S.

178

B $\flat$  Cl.

Pno.

D.B.

D. S.

Concierto para Clarinete

18  
182

B $\flat$  Cl.

Pno.

D.B.

D. S.

186

B $\flat$  Cl.

Pno.

D.B.

D. S.

(pizz)

Concierto para Clarinete

19

**O**

B $\flat$  Cl.

Pno.

D.B.

D. S.

B $\flat$  Cl.

Pno.

D.B.

D. S.

Concierto para Clarinete

20  
197

B $\flat$  Cl.

Pno.

D.B.

D. S.

201

B $\flat$  Cl.

Pno.

D.B.

D. S.

Concierto para Clarinete

21

204 **P**

B $\flat$  Cl.

Pno.

D.B. (pizz)

D. S.

207

B $\flat$  Cl.

Pno.

D.B.

D. S.

Concierto para Clarinete

22  
210

B $\flat$  Cl.

Pno.

D.B.

D. S.

*mp*

214

B $\flat$  Cl.

Pno.

D.B.

D. S.

*arco*

Q

Concierto para Clarinete

218

B $\flat$  Cl.

Pno.

218

D.B.

218

D. S.

*pizz*

*son Cubano, ad lib.*

222

B $\flat$  Cl.

Pno.

222

D.B.

222

D. S.

*(pizz)*

Concierto para Clarinete

24  
225

B $\flat$  Cl.

Pno.

225

D.B.

225

D. S.

228

B $\flat$  Cl.

Pno.

228

D.B.

228

D. S.

*cresc. poco a poco*

*cresc. poco a poco*

Concierto para Clarinete

25

231

B $\flat$  Cl.

Pno.

D.B.

D. S.

*cresc.*

*(cresc.)*

*(cresc.)*

234

B $\flat$  Cl.

Pno.

D.B.

D. S.

AA

Concierto para Clarinete

26  
238

B $\flat$  Cl.

238

Pno.

238

D.B.

238

D. S.

L.V.

244

B $\flat$  Cl.

244

Pno.

244

D.B.

244

D. S.

Concierto para Clarinete

27

249 BB

B $\flat$  Cl. 

Pno. 

D.B. 

D. S. 

254

B $\flat$  Cl. 

Pno. 

D.B. 

D. S. 

Concierto para Clarinete

28  
259

B♭ Cl.

Pno.

D.B.

D. S.

CC

*f*

*mf*

*f*

264

B♭ Cl.

Pno.

D.B.

D. S.

DD

*f*

*pizz*

*f*

Concierto para Clarinete

29

269

B $\flat$  Cl.

Pno.

D.B.

D. S.

(pizz)

275

B $\flat$  Cl.

Pno.

D.B.

D. S.

EE

*f*

*f*

*tr--*

Concierto para Clarinete

30  
281

B $\flat$  Cl.

Pno.

D.B.

D. S.

286

B $\flat$  Cl.

Pno.

D.B.

D. S.

**FF**

*mf*

(pizz)

*mf*

Concierto para Clarinete

31

291

B♭ Cl.

Pno.

D.B.

D. S.

297

B♭ Cl.

Pno.

D.B.

D. S.

GG

(arco)

*f*

*f*

Concierto para Clarinete

32  
302

B♭ Cl.

Pno.

D.B.

D. S.

302

302

302

HH

307

B♭ Cl.

Pno.

D.B.

D. S.

*ff*

*pizz*

*ff*

*ff*

Concierto para Clarinete

33

312

B $\flat$  Cl.

Pno.

*mf*

D.B.

D. S.

316

B $\flat$  Cl.

Pno.

*cresc. poco a poco*

*cresc. poco a poco*

D.B.

D. S.

II

Concierto para Clarinete

34  
320

B $\flat$  Cl.

Pno.

320

*cresc. poco a poco*

*cresc. poco a poco*

*(cresc.)*

320

arco

D.B.

320

*cresc. poco a poco*

*(cresc.)*

D. S.

324

B $\flat$  Cl.

Pno.

324

*(cresc.)*

*(cresc.)*

324

D.B.

324

*tr*

D. S.

Concierto para Clarinete

35

**R**

328

B $\flat$  Cl.

Pno.

D.B.

D. S.

332

B $\flat$  Cl.

Pno.

D.B.

D. S.

Concierto para Clarinete

36

337 *ten.*

B $\flat$  Cl.

Pno.

D.B.

D. S.

The image shows a musical score for a concertino for Clarinet in B-flat. The score is for measures 337-343. The Clarinet part (B $\flat$  Cl.) is in treble clef with a key signature of one sharp (F#) and a common time signature. The music starts with a melodic line in measure 337, moving through various intervals and ending with a sustained note in measure 343. The piano (Pno.), double bass (D.B.), and double bass (D. S.) parts are shown as empty staves with a fermata-like symbol (a horizontal line with a vertical bar) in each measure, indicating they are silent during this passage. The dynamic marking *ten.* (tenuendo) is placed above the Clarinet staff in measure 343.

Concierto para Clarinete

37

The image shows a musical score for four instruments: B♭ Clarinet (B♭ Cl.), Piano (Pno.), Double Bass (D.B.), and Double Bass (D.S.). The score is for measure 344, which is the first measure of a new system. The key signature is one sharp (F#) and the time signature is 4/4. The B♭ Cl. part features a melodic line starting with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5, all under a slur. The Pno. part has a right-hand line with a quarter rest, followed by a quarter note B3, and a left-hand line with a quarter rest, followed by a quarter note B2. The D.B. part has a quarter rest, followed by a quarter note B1, and a quarter note A1. The D.S. part has a quarter rest, followed by a quarter note G2, and a quarter note F2. The score includes dynamic markings (crescendo and decrescendo) and articulation marks (accents) for the melodic lines.

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