Comprehensive Method for Clarinet Latin American Music Heritage Case Study – Venezuela

Carmen Teresa Borregales

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COMPREHENSIVE METHOD FOR CLARINET
LATIN AMERICAN MUSIC HERITAGE
CASE STUDY – VENEZUELA

By

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DEDICATION

With love and gratitude to the Venezuelan clarinet school.
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ABSTRACT

Latin American music and music-making have much to offer in their performance traditions and richness of genres, which demand technical proficiency and musicianship. In particular, some contemporary new music for clarinet carries traditional elements, including rhythmic patterns, accentuation, articulation, harmonic progressions, and instrumentation, among others. This study proposes an innovative approach to technical practice and skill development for clarinet, based on twelve etudes for clarinet, commissioned from twelve outstanding Venezuelan composers who explore Venezuelan traditional music genres. The results represent a comprehensive method for clarinet, appropriate for advanced-level players, and its application to pedagogical and performance practices.
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Latin American music and music-making have much to offer in their performance traditions and richness of genres, which demand technical proficiency and musicianship. In particular, some Latin American contemporary new music for clarinet carries traditional elements including rhythmic patterns, accentuation, tunes, harmonic progressions, among others. These elements are featured in pieces by Arturo Márquez (Mexico), Paquito D’Rivera (Cuba), Mario Herrerías (Argentina), Paul Desenne (Venezuela), Roberto Sierra (Puerto Rico), Francisco Mignone (Brazil), Cirilo Vila (Chile), Gabriel Meneses (Venezuela), Manuel Matarrita (Costa Rica), Sixto Gallegos (Ecuador), Remigio Pereira

(Paraguay),\textsuperscript{10} Armando Guevara Ochoa (Peru),\textsuperscript{11} and Jorge Montilla (Venezuela),\textsuperscript{12} to name several. This research study proposes an innovative approach to technical practice and skill development for clarinet based on the traditions and genres of Venezuelan music. The study introduces twelve etudes for clarinet, commissioned from twelve outstanding Venezuelan composers who explore Venezuelan traditional music genres. The results represent a comprehensive method for clarinet, appropriate for advanced-level players.

The composers selected for this case study include Paul Desenne, Jorge Montilla, Pablo Camacaro, Orlando Cardozo, Carlos Escalona, Francisco García, Andrés Barrios, Aquiles Báez, Andrés Eloy Rodríguez, Luis Ernesto Gómez, Norman Gómez, and Carlos Ocando. Paul Desenne is a Venezuelan, French, and American composer, whose compositions are inspired by Latin American music genres with an emphasis on Venezuelan traditional music. For instance, in his piece \textit{Pizziquitiplas}, Desenne imitates the sound of quitiplás,\textsuperscript{13} a traditional Afro-Venezuelan percussion instrument made of bamboo and played in trios. Desenne explores a new sonority for this instrument through the cello trio format.\textsuperscript{14}

Jorge Montilla, a clarinetist, pedagogue, international soloist, composer, and arranger, is presently Assistant Professor of Clarinet at the University of

\textsuperscript{10} Jclarinet, “Mboriahu Kokuere,” Remigio Pereira, September 12, 2018, music video, 6:44, \url{https://youtu.be/FgSsiFEmQDM}.
\textsuperscript{11} Alexanders Yeltsin, “Partita,” Armando Guevara Ochoa, October 22, 2021, music video, 4:32, \url{https://youtu.be/_RtmcpOr7G8}.
\textsuperscript{13} Bobbieramone, “Belén Palacios playing the quitiplás,” filmed December 10, 2010, music video, 0:28, \url{https://youtu.be/VXwtOrwSTFA}.
Iowa School of Music. His piece, *Registro de Pajarillo*, for solo Eb clarinet,\(^\text{15}\) is performed worldwide. The *pajarillo* is a musical form that belongs to the Venezuelan genre called *Joropo*, Venezuela’s national dance.

Pablo Camacaro, composer and *cuatro* performer—Venezuela’s national instrument—has been composing and performing for over 30 years. His compositions often draw from Venezuela’s traditional music, and his composition catalog includes original pieces for popular music ensembles, symphonic orchestras, and solo instruments. In addition, he has many arrangements of his music for piano, and vocal and other ensembles.

Orlando Cardozo, Carlos Escalona, Francisco García, and Andrés Barrios, composers and multi-instrumentalists, all share clarinet as their primary instrument. Aquiles Báez and Andrés Eloy Rodríguez have outstanding careers as performers, as a guitarist and flutist, respectively, and their compositions have gained them a place in the musical pantheon of Venezuela’s tradition-based compositions.

Finally, Luis Ernesto Gómez, Norman Gómez, and Carlos Ocando are young composers whose musical language relates more to contemporary classical and experimental music. Like the aforementioned composers, these have written many pieces for the clarinet and demonstrate great interest in experimenting with new compositional elements in their works.

For this study, the author, also a clarinetist, commissioned and recorded these composers’ twelve etudes. These recordings support the accompanying

analysis of each etude. The recordings reflect the technical difficulty and practice strategies discussed in this study, including suggestions about articulation, fingering, phrasing, and all criteria for the classification of difficulty.

This study establishes a historic framework, based on a brief description of the role of the clarinet in Venezuela’s musical scene. According to clarinetist David Medina,

the first evidence recorded about clarinet teaching in Venezuela indicates that around 1770 in the music schools of Las Reducciones (settlements where the Spanish relocated indigenous populations), native people learned to play musical instruments such as the violin, flute and clarinet, among others. However, the first report regarding institutional teaching of the clarinet dates to 1831 in Caracas, when, with the support of General José Antonio Páez, the Philharmonic Society was founded along with its school of theoretical and practical music, where professors Luis Jumel and José Rivas taught clarinet.16

In 1849, the Academia de Bellas Artes was founded in Caracas, including its School of Music, which did not include formal clarinet instruction. Not until 1887, thirty-eight years later, did this institution (now called the Academia Nacional de Bellas Artes) finally included formal clarinet instruction. However, by the end of the 19th century and the beginning of the 20th century, in the northwestern Venezuelan city of Maracaibo, a popular contest called “the war of clarinets” emerged. A group of clarinetists would gather to improvise on popular themes in a contest. As a result, pieces like “el Diablo Suelto”17 and “los Potes de San Andrés”18 were transformed into more vivid and virtuoso showcases.

According to Lucidio Quintero Simanca, “the golden period of this practice went from 1878 to 1940, since the establishment of the Civic Band, today the Simón Bolívar Concert Band.”

The clarinet has always been very popular in military bands in Venezuela. Late in the 20th century, it also became one of the most important instruments used in traditional music ensembles, such as Caraquita Quartet, Cuarteto Criollo de Ulises Acosta, and Cuarteto Típico Venezolano. Other ensembles that incorporated the clarinet as the leading voice are: Caracas Sincrónica, Ensamble 4, Encayapa, Pentacorde, and Raudal, among others.

Today clarinet studies in Venezuela have developed from Western European art music repertory and hybrids of traditional genres. This case study provides valuable insight into how twelve contemporary composers incorporate Venezuelan traditional music in their etudes in terms of structure and musical relevance as applied to pedagogical and performance practices. The addition of these new elements will represent a meaningful addition to the clarinet literature.

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19 Lucidio Quintero Simanca, Facebook direct message to author, January 25, 2023. More historic information about these events available in Quintero’s forthcoming book.


1.1 Purpose of the Study

This study aims to introduce a comprehensive method for clarinet based on Venezuelan traditional music genres, and as an approach to Latin American musical heritage, and its application to pedagogical and performance practices.

1.2 Research Questions

1. Students continue to face technical issues even while using the same strategies from most standardized methods, be they the well-respected methods of France, Italy, or Germany. Moreover, today, when so much has been written for the clarinet, how might a new clarinet method contribute to clarinet studies?

2. Are there any advantages to incorporating the practice of traditional music into pedagogical tools? Many international soloists today include elements of traditional music in their performances. Can their performance examples be helpful in the area of advanced technical training?

3. How could this pedagogical practice help the academy better prepare its students to become open-minded and versatile artists?

1.3 Delimitations

This clarinet method was conceived for players of advanced level. To include twelve contrasting, advanced-level compositions in the method (each approximately two and a half minutes), composers received specific instructions regarding the genre(s) that could serve as a basis for the etudes.


1.4 Limitations

The author consulted colleagues from Argentine, Chile, Paraguay, Uruguay, Peru, Ecuador, Brazil, Colombia, Venezuela, Panama, Costa Rica, Guatemala, Cuba, Puerto Rico, and Mexico, but in these exchanges found few references to pedagogical material based on traditional genres of Latin American music for clarinet. Peru was the only country to include a method with tradition-based music in the clarinet program, at their National University of Music.29

In Colombia, clarinetist and composer Mauricio Murcia has written a series of etudes, many of them based on Colombian traditional music. However, in personal communication, he noted that he initially had not intended for his work to be part of a larger, more systematic pedagogical approach.30

Cuban composer, clarinetist, and saxophonist Paquito D’Rivera wrote a book based on Latin jazz patterns.31 The material is notable for its structure; and at the beginning of each etude, D’Rivera includes a brief description of the genre. He also suggests articulation and phrasing related to the many genres of Latin music, the basis of Latin jazz. D’Rivera’s approach is highly pedagogical, and, accordingly, the author considered it a model reference for this study.

Finally, Venezuela’s traditional music is the principal source of inspiration for the author’s pedagogical ideal. Filling the gap of studies or literature that directly references this tradition, this study contributes to the Latin American clarinet school, and clarinet pedagogy and performance beyond Latin America.

30 Mauricio Murcia, email to author, June 16, 2022.
CHAPTER 2
LITERATURE REVIEW

The historical record of Venezuelan traditional music dates back to the Spanish conquest of the Americas, starting in 1492. Some texts observe that, from its very beginnings, Spanish culture penetrated the Central and South American territory and its diverse traditions. In Venezuela, the Spanish *fandango* later became the *Joropo* (Venezuela’s national dance). Additionally, the Spanish slave trade, established in the country from colonial times until its abolition in 1834, left an important African influence on the afro-percussion music of Venezuela.\(^\text{32}\)

The journal of the Venezuelan Society of Musicology has a large compendium of religious, dance, instrumental, and choral music genres, which focuses on Venezuelan traditional music. However, there is no direct reference to the clarinet in that literature. Only in other books and articles about the history of the Caracas Martial Band or musical chronicles do references appear before the late 19th century. Thus, this study helps recreate the context in which the clarinet used to have a predominant role in traditional music.

Even today, most of the existing literature on pedagogical relationships between traditional music and the academic world of conservatories and music schools scarcely refers to the clarinet. The closest reference is the research by Valentina Palma, on the introduction of music elements taken from Venezuela’s traditional tunes for children, and arranged in twelve short lessons for clarinet with piano accompaniment. She suggests these be used as a pedagogical resource to improve fundamentals in beginner clarinet students. (The method remains unpublished, although the dissertation is available online and includes the complete etudes.)

Another close reference to the clarinet is research on the flute. For instance, composer and flutist Andrés Eloy Rodríguez researched the possible elements of Venezuelan traditional music to use as exercises or etudes for flute. He analyzed selected etudes from standard European and American books for flute and compared them to pieces based on Venezuelan music genres where the flute is the leading voice. He also introduced parallels of technical approaches, difficulty, key and rhythmic complexity comparisons between classical music and traditional Venezuelan music, and concluded that some elements of traditional music could be used to create instructional material (etudes or technical exercises). These could also be added to the curriculum repertoire in conservatories or schools of music.

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CHAPTER 3

LATIN AMERICAN MUSIC HERITAGE: CASE STUDY VENEZUELA

Culture in Latin America represents the logical outcome of an indigenous, African, and Spanish hybrid dating back to the colonial period. Since then, Latin American culture has experienced a transformation in all societal manifestations, including language, religion, social organization, trade, food, and artistic expressions such as painting, literature, craftwork, and music. Regarding the musical culture, Max Brandt points out that “Venezuela still manifests pockets of unacculturated indigenous music, but most of its traditional music is an assortment of genres and styles stemming from: Spain and Africa.”

Another way to look at this is by the regions of Venezuela. For instance, the essence of indigenous music remained in the Orinoco region, located in the south of the country. Afro-descendent cultural heritage flourished mainly in the coastal areas. Additionally, the Spanish influence spread throughout the territory. According to Venezuelan guitarist and composer Aquiles Báez, because of its location, Venezuelan music is also linked to tradition-based music from other

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Caribbean islands, such as Trinidad and Tobago, Curaçao, the Dominican Republic, Haiti, Cuba, and Puerto Rico.\textsuperscript{36}

Nicolas Slonimsky notes that Juan Liscano synthesizes the description of Venezuelan music in terms of a relationship between the Afro-descendent and Indian, as oppressed and exterminated races, contrary to the Afro-descendent and Spaniard relationship, with its tendency toward a “renaissance of artistic and social forms,” as he describes it.\textsuperscript{37} In the end, Liscano affirms more fusion between “the Spanish guitar and the Negro drum,”\textsuperscript{38} which sounds more appropriate for an ethnomusicology discussion, and transcends the purpose of this study.

This study explored the origins of Venezuelan music from a purely descriptive approach; a deeper discussion about the evolution of its musical forms is beyond its scope. In defining scope, the following section establishes a terminology to better support the descriptive approach mentioned above.

\textbf{3.1 Defining Tradition}

By far the most difficult aspect in conducting this study was to establish appropriate terminology. Most often, the terms \textit{folklore}, \textit{tradition}, and \textit{popular} appear in discussions among specialists. For some months the author conducted a series of electronic interviews with Venezuelan musicologists, conductors, composers, performers, and all participants associated with the course of music in Venezuela. The results of these interviews and conversations demonstrate

\footnotesize{\textsuperscript{36} Aquiles Báez, communication in a 4-week virtual workshop on Latin America’s music appreciation (May–June 2022).
\textsuperscript{38} Slonimsky, 289.}
that many of these figures view Venezuelan traditional music as the “people’s artistic and cultural manifestation,” occurring first in rural areas and later arriving in urban centers of this oil country, immersed in an open process toward modernization during the first half of the 20th century.

The author also asked composers to consider the music’s instrumentation, which varies depending on the region, music genre, performance style, and even social function of a musical event, whether for entertainment, religious celebration, or to accompanying peasant labor in the fields or on the plains of Venezuela.

Therefore, all that constitutes any sort of people’s artistic manifestation in the terms mentioned above encompasses their roots or sense of identity. When people identify with something characteristic of the place they believe they belong to, and that represents them, this characteristic becomes their tradition.

William John Thoms, the writer and member of the British Society of Antiquaries, coined the term folklore in 1846, a compound word that utilizes folk (people), and lore (traditional knowledge). Vivian Schelling indicates that the term initially had a negative connotation related to uneducated, “common people” from rural areas. However, 19th-century Germans, as a reaction against the control of France and the Austro-Hungarian Empire, and to achieve a national identity, gave the term a positive connotation, where people’s culture—called folklore—represented the spirit of the collective (Volksgeist).

During the industrial era and the rise of urban areas in the mid-19th century, all folkloric expressions remained rural and anonymous, passed on only by oral tradition. This study necessarily explores the ideas of tradition and folklore as interrelated—one cannot exist without the other—and their continued life in the music of today’s composers worldwide.

But a third concept also belongs in this discussion: the term *popular*. According to Venezuelan musicologist Carlos García,\(^{41}\) today the term appears in different contexts: often as *popular-traditional music* versus *popular music*. The first is related to what is traditional and folkloric. In this case, the information about the composer of a work is lost or unknown. Thus, the work is considered part of folklore. On the other hand, *popular music* has more to do with different musical expressions associated with mass media (TV, radio, and the recording industry), including genres of *salsa*, *bolero*, rock, and the like. Unlike folklore, the term *popular* carries the concept of a known author.

Then the question becomes “Is any form of non-folkloric music still considered traditional?” The answer is yes. Interviews and communication with the abovementioned qualified musicians and experts of Venezuela’s contemporary musical scene (Carlos García or flutist Luis Julio Toro\(^{42}\) among others) reveal the conceptualization of *popular music with traditional roots*. This term summarizes all musical forms or manifestations from known authors, with diffusion in the mass media, which includes the use of Venezuela’s traditional instruments (*cuatro*, harp, *maracas*, a variety of drums) besides other electronic

\(^{41}\) Carlos García, Zoom meeting with the author, December 28, 2022.
\(^{42}\) Luis Julio Toro, phone call to author, January 17, 2023.
and symphonic instruments. Additionally, this music's compositional style can be more elaborate and open to new tendencies (for example, in fusion with other genres).

In the next chapters, this study introduces twelve etudes for solo clarinet based on music genres from Venezuela’s popular music of traditional roots. These etudes were commissioned by the author in 2021, after selection and confirmation of the twelve Venezuelan composers invited to participate: Aquiles Báez, Pablo Camacaro, Francisco García, Luis Ernesto Gómez, Paul Desenne, Orlando Cardozo, Andrés Barrios, Carlos Ocando, Carlos Alexis Escalona, Norman Gómez, Jorge Montilla, and Andrés Eloy Rodríguez.
CHAPTER 4
DESCRIPTION OF TWELVE REPRESENTATIVE GENRES OF
VENEZUELAN POPULAR MUSIC OF TRADITIONAL ROOTS

4.1 Cantos Serranos

_Cantos_ denotes songs and _serranos_ means “from the mountains.” These are songs that come from La Sierra, a mountain range located in the south of Coro, the capital of Venezuela’s Falcón state. Usually, this area is known as La Sierra de Coro. The most representative music genres from this region are _cantos de trabajo or cantos de trapiche_. These are types of songs that accompany the harvest and milling of sugar cane. The peasant sings these while inserting the cane into the _trapiche_ (the term trapiche refers to a press) during the milling process (see Figure 4.1).

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According to Grupo Cabure’s 1986 field study, a diversity of songs appear in La Sierra de Coro. These are sung at different events according to the social purpose of the event. For example, they can allude to work in the fields, such as the cantos de trapiche mentioned above, or to religion, love, superstition, and other topics describing everyday life. These songs comprise the salve, décima, estribillo, pavana, porfía, golpe de velorio or angelito, romance, and the pasacalle.

The salve is a slow melancholic chant with lyrics that describe mystic content. The décima is a series of four stanzas, each with ten lines. Usually, topics refer to nature, love, politics, religion, and humor. The estribillo, another type of song, is a lively chant with a soloist and a group of singers, or cantadores, who always repeat the same verse the soloist sings before adding more verses to the strophe. The structure of the estribillo is also the basis for other songs, like the merengue serrano, parranda, and aguinaldo.

The pavana is a song divided into two contrasting sections: one in a slow tempo and the other in a fast tempo, or vice versa. In the past, mule drivers used to sing pavanas while driving cattle from La Sierra to Coro. Today the genre is less popular and, when sung, the lyrics usually refer to the exploitation of an Afro-descendent person in the region, and other diverse topics related to everyday life.

The porfía is a chant with the last verse of a strophe shifting to become the first in the next. The golpe de velorio, or angelito, is a mournful song.
dedicated to the dead child on his journey to heaven. The *pasacalle*, which
derives from passacaglia, has a march tempo and precedes the *salve*. Finally, a
*romance* is a love song.

Although many of these songs date back from the colonial period, and the
information about their authors is lost, they are part of the region’s cultural
heritage (folklore) thanks to an oral tradition. Nonetheless, there are also many
songs whose composers or lyricists are well known, in which case they fit with
the description of popular music of traditional roots, discussed in Chapter 3 of
this study.

4.2  Bambuco Andino

*The bambuco andino* genre is derived from the old songs in habanera
form, popular in Latin America during mid-19th century. In countries like
Argentina, a song in the *habanera* form is called simply a song or *canción*,
whereas in Colombia and Venezuela it is known as the *bambuco*. This new form
appeared first in Colombia and later came across the border to Venezuela. In
this respect, it is essential to note that the *bambuco* evolved from the habanera
into a slightly faster tempo, performed in 3/4 meter in Colombia, and 6/8 in the
Andean region of Venezuela, including the Táchira and Mérida states. However,
in other Venezuelan states, like Bolívar, Lara, and the Capital District, some
*bambucos* are based on an older *habanera* form. Moreover, these are
*bambucos* in 2/4 meter, where the rhythm of the melody consists of eighth-note

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45 Luis Felipe Ramón y Rivera, *La Música Folklórica de Venezuela* (Caracas: Monte Ávila Editores, 1969), 218–221.
46 Estudiantina Universitaria UCV, “Hendrina,” July 4, 2016, music video, 3:40, 
triplets followed by duple eighth notes. In the accompaniment, one finds a dotted-eighth to sixteenth rhythm, followed by two eighth notes (Ex. 4.1).

Example 4.1 Habanera rhythmic pattern.

_Bambuco andino_ refers to the _bambuco_ from the Andean region of Venezuela, more specifically from the Táchira state. It is played in 6/8 and has a different rhythmic pattern than the habanera (Ex. 4.2). Today, it combines minor and major keys and can be in several possible instrumental combinations. One of the most popular combinations consists of violin or mandolin, _tiple_ (a plucked 10- to 12-stringed instrument in the guitar family) and guitar. Although the tiple is associated more to Colombia, there are different versions of the instrument in Venezuela, Puerto Rico, Cuba, the Dominican Republic, Peru, Uruguay, and Argentina.

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4.3 Joropo

Andalusian-Spanish influence in Venezuela finds one of its best examples in the joropo, Venezuela’s national dance. It is derived from another dance called fandango, of the 18th century. The term joropo comes from the Spanish-Arabic šarāb, derived from the Arabian xārop, which means “syrup.” This etymological description, demonstrates the cultural crossover between Africa, Europe, and the Americas during the colonial period. Additionally, joropo was used when talking about the event of a peasant dance performed by string instruments and voice. The tradition of joropo includes its role in typical music of the Venezuelan and Colombian plains, although with slight differences in instrumentation and sub-genres.

In Venezuela there are four main variants from the joropo genre, according to the performance practice in different regions of the country: joropo llanero (a joropo from the plains), joropo centro-occidental, joropo central, and joropo oriental.

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51 Ramón y Rivera, La Música Folklórica, 191.
The instrumentation also varies depending on the region’s performance practices. Nonetheless, the predominant instruments are most often the *cuatro* (the Venezuelan strummed, four-string chordophone and also the national instrument), plain’s harp, or *arpa llanera*, both “criollo versions of the Baroque harp and *vihuela*, which arrived in Venezuela during colonial times,” and *maracas* from Venezuela’s indigenous heritage.53

Therefore, in the plains of Venezuela the ensemble will consist of the *cuatro*, *maracas* and nylon-stringed harp,54 while in the northwest the ensemble consists of the *maracas*, metal-stringed harp and *buche* (singer), and excludes the *cuatro*.55 In the eastern region, the instrumentation includes *cuereta* (accordion), *cuatro*, guitar, mandolin, *maracas*, singer, and *bandolín* (only if no *cuereta* in the ensemble).56

The *joropo llanero* has two variants: *golpe* and *pasaje*. The first variant is more vigorous, and the second more lyrical. Some of the most popular *golpes* include *seis por numero*, *seis por derecho*, *seis corrio*, *zumba que zumba*, *gaván*, *chipola*, *merecure*, *pajarillo*, *periquera*, *carnaval*, *quirpa*, and *San Rafael*, among others. The *pasaje* has only one form; its lyrical character is more romantic in content, and it is usually dedicated to one’s beloved or concerns the

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53 *Criollo*, meaning *creole*, is a concept associated with the transculturation phenomenon that affected all aspects of people’s lives during the colonial period.
love for one’s homeland. Regardless of its variant, the joropo can either have lyrics or be instrumental only.

The harmonic structure in a joropo generally goes from tonic to dominant in most traditional forms because the plains harp is a diatonic instrument, although it is also possible to modulate to relative or parallel keys. At present, many music ensembles play in contrasting combinations and the possibilities seem limitless. The rhythm is probably the most complex element of this genre, typically written in 6/8 meter, although it coexists with 3/4 meter. Example 4.3 shows three different rhythmic layers divided into maracas, cuatro, harp’s bass and treble strings, which help to elucidate one of the joropo’s basic rhythmic patterns. This example is based on the seis por derecho.

Example 4.3 The typical accent displacement in joropo llanero.

Two of the etudes commissioned for this study were based on two golpes: the seis por derecho and the pajarillo.

4.4 **Seis por Derecho**

The Seis por derecho represents a way to dance the joropo. It is a fast 6/8-meter golpe in a major key. Its harmonic sequence is Tonic (I) – Subdominant (IV) – Dominant 7 (V7). The harp is the principal instrument
included in a *seis por derecho*. The idea is to display the soloist's virtuosity in the performance.

### 4.5 Pajarillo

Folklore has it that the *pajarillo* was created between 1880 and 1890 by José Agustín Pinto, a musician born from a Colombian mother and a Venezuelan father. Pajarillo was then the name of his beloved horse, and after its death, Pinto, overcome by sadness, found the inspiration to write this then-new *golpe*. He wrote it in a minor key, in 6/8 meter, with the harmonic sequence I–IV–V.

There are instrumental versions and those that include a singer.

### 4.6 Merengue

Many authors agree with the thesis that traces the genesis of the *merengue* to the *danzas decimonónicas*. This was the music performed in most of high-society ballrooms by that time in Caracas, the capital of Venezuela. The first part of the dance usually began with an eight-measure march comparable to a *polka* or *contradanza*. During the march the gentlemen invited their partners to the dance floor, after which a new section started at a faster tempo and with a lively character. This was the actual *dance, dance-merengue* or *merengue* as some people already called it.

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58 Sánchez, Cervantes and Arcila, *Del Llano al Pentagrama*, 20.


60 In Spanish *danza* means dance, and *decimonónica* refers to the 19th century.
In Cardozo’s research, we find a thoughtful explanation concerning the transformation of the danza decimonónica into the merengue, from the early 20th century on. For instance, he introduces some excerpts taken from the danzas decimonónicas to illustrate how composers added a five-note rhythmic pattern in the accompaniment of the fast section, or merengue. This pattern was the same as that appearing in the melody or accompaniment line, from the habanera rhythm (Ex. 4.4); however, rhythmic variations of this pattern were also possible.


Cardozo’s research leads to the approach introduced by Venezuelan musicologist Juan Francisco Sans, who posited that the danzas decimonónicas

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acquired diverse characteristics, depending the region where performed. As a result, these dances caused the appearance of new rhythms in Latin America, such as those used in the tango, danzón, bambuco, the Puerto Rican dance, danza zuliana, and many others. In the end, Sans points out that the danzas decimonónicas grew into a merengue when the habanera-based rhythm in the second half of the dance (Ex. 4.4) replaced the march rhythm of the first half. However, the 2/4 meter persisted.

The Venezuelan merengue is a highly popular 20th-century dance that emerged between the 1920s and 1940s. At first, in musical resemblance, the dance was associated with mabiles, ill-reputed places for social gatherings. The lyrics in most merengues were considered inappropriate and a threat to the morals of the time. The cadence of the dance involved a sensual movement of the hips and thus was rejected by many. Later, during the 1940s, composers of art music began to look at the merengue in a different way; in their compositions the lyrics changed, and the merengue subsequently became incorporated into orchestral music.

Merengue composers included Inocente Carreño, and others associated with the nationalist school, led by Vicente Emilio Sojo. By the 1940s the piano was common in most houses of wealthy families in Caracas, and the merengue acquired a different status. There were arrangements for piano that those of the upper classes of society could perform in their homes. In this culture, the dance

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style was considered a serious entity by musicians and audiences alike. It also became the favored music for celebrating the popular Carnival in Caracas during the 1950s.

In researching this study, the author encountered a remarkable controversy regarding rhythmic notation for the merengue. Many writers, including Sans, or Ramón y Rivera, identified its meter as in 2/4, but they also alluded to the merengue in 6/8, and even in 5/8. So, the discussion around time signature apparently had to do with perception for some people, and function for others. The thesis of functionality in terms of the merengue as dance-music in 6/8, and as instrumental music in 5/8 holds today, according to Mendoza’s approach. Although, there is also a variant called merengue rucaneao, which is written in a 5/8 meter with a slight extension of the last beat. (Chapter 7 includes analyses of two etudes based on the Venezuelan merengue in 5/8, the meter that persists today.)

4.7 Gaita Zuliana: Gaita de Tambora

The Gaita is a musical genre from the Zulia state, in northwest Venezuela. Its origins still provoke controversy among historians and musicians from the region. In some countries, including Spain and Portugal, the gaita refers to bagpipes or some sort of woodwind instrument, like reedpipes or shawms. In

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64 Juan Francisco Sans, “Algunas consideraciones adicionales sobre el ritmo y la notación del merengue,” 117-142. Further reading on this topic found in articles by Sans and Mendoza.


Colombia, *gaita* is the name of an indigenous flute used to play traditional Colombian music.

According to the *Diccionario de la Real Academia Española*, the term *gaita* is derived from the gothic⁶⁹ *gaits* which means goat.⁷⁰ By coincidence, most bagpipe bags are made from the skin of this animal, the same material used in Venezuela for the *furrucos* or *furro*,⁷¹ a friction drum, which derives from the Spanish *zambomba*.⁷² This instrument forms part of folkloric ensembles of Spain that perform traditional music during Christmas Eve-related celebrations. A similar ensemble for the Christmas Eve celebrations is found in Venezuela, with most traditional *gaita* ensembles having a *furro*, *cuatro*, *charrasca* (metal guiro), and *tambora* (drums with wooden sticks). In a way, this similarity reflects “an amalgam of European, African, and Native Indigenous musical contributions.”⁷³

There are different types of gaita and different approaches to their classification. José Alberto Vargas La Roche suggests classification for two main groups: *gaita de furro* and *gaitas* of African tradition.⁷⁴ The *Gaita de furro* or *gaita maracaibera* (maracaibera means to come from Maracaibo, Zulia’s capital) is

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⁶⁹ "Gothic," Merriam-Webster Dictionary, accessed February 26, 2023, [https://www.merriam-webster.com/dictionary/Gothic](https://www.merriam-webster.com/dictionary/Gothic). Here the adjective is used as relating to, or resembling the Goths, their civilization, or their language.


⁷¹ Oswaldo Calimero Percusión, "furro trancao golpe nuevo," March 31, 2021, music video, 0:15, [https://youtu.be/VJqPd0eZM4Y](https://youtu.be/VJqPd0eZM4Y).


written in 6/8 meter and the ensemble includes the *cuatro, charrasca, tambora, furro, maracas*, and singers.

Lyrics constitute another criterion to describe or classify *gaitas*, three of which types are the *religious gaita*, *protest gaita*, and *costumbrista gaita*. The religious gaita is one dedicated to the Virgin of Chiquinquirá, also called “Our Lady of Chiquinquirá,” and to other Catholic figures, for example Saint Lucia or Saint Benedict of Palermo. In the *gaita protesta* lyrics have political and social content, and those of the *costumbrista gaita* refer to everyday life and a broader gamut of themes.

Moreover, as noted by Andrade, “*Gaita zuliana* is a clear representation of how Venezuelans like to think of themselves in terms of race.” In fact, the gaita zuliana constituted the entire program performed by the largest Venezuelan folk band, included in the Guinness World Records 2022.

Following the African tradition, we find *gaita de tambora, gaita tamborera, gaita perijanera*, and *gaita de Santa Lucía*. The etude commissioned for this study was based on the *gaita de tambora*, a subgenre of *gaita zuliana*, and generally played in a slow dance tempo, in 6/8 or 2/4. This gaita is usually performed to honor Saint Benedict of Palermo, or *San Benito*, as expressed in most lyrics of this type. The instrumentation includes two types of drums, called *tambora* and (a smaller one) *tamborito*; the instrumentation also includes singers,

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maracas, and clarinet, whose function is to ornament the melody in short lines, called *revoleos*.\textsuperscript{79}

### 4.8 Danza Zuliana

According to Manuel Matos, the *danza zuliana* comes from the *lancers*, a popular dance of the 19th-century ballroom, whose roots trace back to the *rigaudon*.\textsuperscript{80} This was a 17th-century French folk dance, which made its way from France to Spain, and then to the Americas by the end of the 19th century.

However, Matos observes that the lancers dance from the Zulia state continued evolving during the 19th century and that musicians and dancers adopted the habanera rhythm (as shown in the melody line of Example 4.1 above) in the same way as did those performing the *bambuco andino* and *merengue*. *Danza zuliana*, also called *bambuco zuliano* in its fast version, maintains the 2/4 and the 6/8 meters equally, and is written in a minor key.\textsuperscript{81}

### 4.9 Tambores de la Costa: San Juan de Guatire

The Afro-Venezuelan heritage finds its strongest reference in the coastal area of Venezuela. During the colonial period, enslaved Africans brought their traditions in music, religion, and more to Venezuela. These traditions then syncretized with the Spanish and Indigenous cultures of the era.

As an example of a religious manifestation of this type, we find the festivities of Saint John the Baptist, celebrated during the summer solstice,

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beginning in June. In different regions of the country, masses and other cultural expressions generally involve all the community. Juan Liscano notes that "It has been up to the blacks who inhabit los Valles del Tuy, Barlovento, and the central coasts, to make their own all the hidden truth of the festival of Saint John Baptist."82

Every year between June 23 and 24 the population of Guatire, a Venezuelan city located in the region where this festival takes place, dedicates two days of celebration to honor Saint John Baptist. Guatireños (people of Guatire) are very devoted to this saint, and this tradition has been passed down over many generations.

Starting from the second Sunday of May, all san juaneros (Saint John’s devotees) tour the streets of Guatire to request the traditional alms in preparation for the feast; however, the important dates for the celebration are June 23rd and 24th. San juaneros are organized in parrandas (or groups including drummers and singers), which spend the evening of the 23rd in their neighborhoods praying, singing, and dancing. In this way they thank Saint John for the favors obtained. On the morning of the 24th they all attend a mass in his honor, at the end of which the parrandas do the traditional “call to the saint.” Afterward, they leave the church, taking his statue. They walk through the streets and visit the families that have requested the sculpture of San Juan previously, so they might pay homage to the saint. Finally, to conclude the festival, the statue is hidden in one house until the next year. Dance music from the Afro-Venezuelan population

82 Juan Liscano, “Folklore y Cultura” (Caracas: Editorial Ávila Gráfica, 1950), 155. Valles del Tuy refers to a valley between the Cordillera de la Costa and the Serrania del Interior in the Miranda State.
accompanies this celebration, performed only by singers and drums, although specific drums are used that produce different pitches, known as *culo e’puya* and *redoblante.*

### 4.10 Polo Margariteño

The *romanesca*, a harmonic-melodic formula, or chord sequence (*I* – *V* – *vi* - *V/vi*), first appeared during the mid-Renaissance, in the music of Spain and later in Italy. One of its most identifying characteristics was a descending chord progression in the bass line of fourths.

The *romanesca* moved to America during the Colonial period, and its main purpose was to serve as an accompaniment to singing poetry. It is considered the predecessor of the Venezuelan *polo margariteño.* One of the most popular *romances* is “*Guárdame las Vacas,*” by Luis de Narvaez.

Ramón y Rivera classifies the *polo margariteño* as music for entertainment to enliven parties and showcase the virtuosity of the singers. In terms of the instruments traditionally used to perform *romances*, Porras Becerra indicates that the first *vihuelas* arrived in Venezuela’s insular territory. There the natives played these chords by strumming on small guitars, and also changed the lyrics, which turned the form into the *polo margariteño*.

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85 Rafael Montaño, “Polo Margariteño,” June 12, 2021, music video, 3:00, [https://youtu.be/Gq2YedaTSg8](https://youtu.be/Gq2YedaTSg8).
87 Ramón y Rivera, *Música Indígena, Folklórica y Popular de Venezuela*, 47.
Liscano notes that “Polo is sung to the accompaniment of maracas, cuatros, and other stringed instruments, and is popular with the sailors from the island, who sing it on any occasion.” For instance, the Polo Adaluz comes from the south of Spain, but has no relation to the Venezuelan version.

However, there is another reference to the polo margariteño in the Falcón state, where it is known as Polo Coriano, in reference to the state's capital. This is a coastal song that refers to the sailor's tasks.

4.11 Tonada

A popular song of the Venezuela plains is the tonada, inspired by two different types of cantos de trabajo: the cantos de arreo (cattle-driving songs) and cantos de ordeño (milking songs). In theory, the farmer has given his animals names so they respond to a call, and he sings the milking songs as he works, usually a slow tune, rich in minor thirds, falsetto, glissandi, and phrases with the interjection "ay." According to Venezuelan composer Paul Desenne, the tonada is synonymous with song, and in this way differs from the golpe. In addition to the ethnomusicological specificity of the milking song, the tonada also has poetry. Since a song can evoke anything: the field, milking cows, love, madness, it might be anything the poetry wants to suggest.

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90 Ramón y Rivera, La Música Folklórica, 204.
One of the greatest promoters of the Venezuelan tonada was the singer-songwriter Simón Díaz. In his recording “Simón Díaz Cuenta y Canta” (“Simón Díaz tells stories and sings”), he introduces his concern about the industrialization of the milking process in Venezuela, which by the 1950s was a threat to the peasant singing tradition. In response to this, he initiated a search for these songs in the plains of the country, and later recorded his own compositions. Now these songs are viewed as part of Venezuela’s musical heritage. Díaz’s composed his first tonada, “Tonada del Cabrestero,” after he had thoroughly researched the genre.94

4.12 Onda Nueva

The onda nueva (New Wave) is a musical genre developed by Aldemaro Romero (1928–2007), whose family background was humble and precarious. His formal education ended with elementary school. Romero’s father, who was also a musician, wanted him to have a different occupation because music could not guarantee a living in those days. Notwithstanding, Aldemaro received some musical instruction from his father, but essentially became an autodidact as far as his musical knowledge. He learned to play the piano and write music by ear, showing a remarkable talent from the beginning. In 1941, he moved from the provinces to Caracas, Venezuela’s capital, and soon he started performing at nightclubs and with dance orchestras. Ten years later, in 1951, he became an arranger and composer with RCA Victor in New York City, where he recorded the

album *Dinner in Caracas*,\(^95\) in Webster Hall Studios, gaining him international recognition and prestige.

Nevertheless, this versatile Venezuelan composer remains best known for developing the *onda nueva*, which first appeared in 1968, and which demonstrates a fusion between jazz and the Venezuelan *joropo*. Generally, the *onda nueva* transforms the music and performance practices of the *cuatro*, harp, and maracas from *joropo* into the basic jazz ensemble, with piano, drums, and double bass.

According to Venezuelan conductor Rodolfo Saglimbeni,\(^96\) who was close professionally and personally to Romero, the idea that *onda nueva* takes its rhythm, melodic treatment, and harmonic sequences from the *bossa nova* is misleading; the Brazilian genre has little in common with the *onda nueva*, and merely incorporates the concept of jazz swing. Saglimbeni has also pointed out that the piece where we first appreciate the new genre is “Catuche,”\(^97\) included in *Dinner in Caracas*.

In *Conversations with Aldemaro Romero*, the composer affirms that “*Onda Nueva* is nothing more than the substitution of one orchestration for another. Instead of using the harp, *cuatro* and *maracas*; we have the piano, bass and drums, which is the ideal jazz trio.”\(^98\) The drummer Frank Hernández (nicknamed “El Pavo”) was working on the music for a jingle with Romero when they were

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\(^95\) Aldemaro Romero, *Dinner in Caracas*, playlist, March 7, 2019, [https://youtube.com/playlist?list=OLAK5uy_i_a6RXw8usoNuz3KDytHAImjX7goJaRYI](https://youtube.com/playlist?list=OLAK5uy_i_a6RXw8usoNuz3KDytHAImjX7goJaRYI).

\(^96\) Rodolfo Saglimbeni, email to author, March 18, 2023.


\(^98\) Federico Pacanins, *Conversaciones con Aldemaro Romero* (Caracas: Fundación para la Cultura Urbana, 2006), 76.
asked to present a theme with both a novel sound and with Venezuelan flavor. It was 1968 and the *bossa nova* was wildly popular. So, Hernández took the idea of jazz rhythms of the *bossa nova* and created the rhythm of the *onda nueva* based on the *joropo* pattern in ternary meter. Thus Hernández developed the rhythmic patterns, and Romero wrote the melodies (Example 4.5).

The rhythmic pattern presented in Example 4.5 is excerpted from Hernández’s method on the rhythm of the *onda nueva*. Venezuelan economist, writer, journalist, music lover, and publicist Jacques Braunstein is responsible for coining the term *onda nueva*. In a conversation with Romero, Braunstein—a serious connoisseur of the development of Latin American popular music—told

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the composer that his new composition sounded like a “new wave” of
Venezuelan music. As a publicist, Braunstein saw the potential of this genre
name connecting to the popular bossa nova (meaning “new trend”), a reference
in both artistic and commercial diffusion of the music.\footnote{Rodolfo Saglimbeni, email to the author, March 18, 2023.}

Romero’s music transcended the boundaries of popular music; his
compositions include Western European art music,\footnote{Alfredo Rugeles, “Aldemaro Romero: Suite Onda Nueva,” Simón Bolívar Symphony
Orchestra, January 10, 2018, music video, 9:16, \url{https://youtu.be/mde4P3AmfOE}.} and chamber music of
different orchestrations, including a concerto for harp and orchestra, an oboe
concerto, and his Concerto for Paquito (dedicated to Paquito D’Rivera and
premiered in Caracas by Venezuelan clarinetist Gregory Parra).\footnote{Paquito D’Rivera, “Concierto para Paquito,” Aldemaro Romero, March 6, 2023, music
video, 23:55, \url{https://youtu.be/6xmlWYzyUUA}. See also Aldemaro Romero Foundation, “Música
Académica,” Aldemaro Romero Fundación, accessed March 4, 2023,
\url{https://aldemaroromero.org/}.}

These descriptions constitute a backdrop by which to introduce and
analyze the commissioned etudes in Chapters 6 and 7.
CHAPTER 5
THE ROLE OF THE CLARINET IN VENEZUELA’S MUSICAL SCENE

An appreciation of the impact of Caracas as Venezuela’s cultural center is essential to understanding the growth of cultural phenomena, including music, theater, visual arts, and educational programs. These phenomena were influenced by socio-political changes, and the promise of a burgeoning economy from the growing oil industry in the first half of the 20th century.

As noted in Chapter 1, the historical evidence shows that during the mid-19th and early-20th centuries there was a proliferation of military bands and concert bands across the country. One of the most emblematic bands was the Banda Marcial Caracas.¹⁰⁵ This band, essentially an institution, has developed for more than 150 years since its founding in 1864.¹⁰⁶ Other iconic bands were established in the Venezuelan states of Táchira, Mérida, Trujillo, and Zulia.

These bands contributed to the outreach of popular music beyond the spheres of Venezuela’s wealthy circles.¹⁰⁷ One type of concert the military bands performed in public squares was called La retreta. The repertory for these concerts included pasodobles (a fast-paced Spanish military march), overtures,

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¹⁰⁷ Giovani José Mendoza, Al Son de la Curveta: Andanzas y Desandanzas del Maestro Eduardo Serrano (Caracas: Sociedad de Autores y Compositores de Venezuela, 2009), 10-17.
waltzes, and concluded with a joropo.\textsuperscript{108} At the turn of the 20th century many ensembles appeared in Venezuela’s musical scene, for example, the Lionel Belasco Quartet,\textsuperscript{109} said to be the first to introduce the ensemble of piano, double bass, cuatro, and clarinet. This kind of ensemble became the standard for performing Venezuelan popular music with traditional roots.\textsuperscript{110} Other ensembles included Cuarteto Los Cuatro Diablos (The Four Devils Quartet, created in 1938) or Cuarteto Caraquita,\textsuperscript{111} as it was later known, and the Ulises Acosta Quartet.\textsuperscript{112} Notably, the clarinetist of Acosta’s quartet, Andrés Sandoval, also a composer and band conductor, wrote a clarinet concerto and other short pieces. Other Venezuelan clarinetists at that time were Alberto Muñoz (of the Cuarteto Caraquita) and Francisco Guillén (of the Charlie Martínez’s Quartet).\textsuperscript{113}

European musicians often migrated to Latin American countries in this period. Venezuela welcomed Italian clarinetists Alfonso Pagliuca, Alfredo Canale, and José Gay. All had virtuosic clarinet technique and musicianship, adding their refinement to the clarinet performance practice throughout the country in those days. José Gay, principal clarinet with the Venezuela Symphony Orchestra,\textsuperscript{114} was particularly admired because of his round, mellow sound, as can be heard in

\textsuperscript{108} Leonel Méndez, Zoom meeting with author, December 29, 2022.
\textsuperscript{109} “Juliana,” Lionel Belasco y su Orquesta, accessed March 5, 2023, https://archive.org/details/b13348
\textsuperscript{110} Giovani José Mendoza, Al Son de la Curveta: Andanzas y Desandanzas del Maestro Eduardo Serrano (Caracas: Sociedad de Autores y Compositores de Venezuela, 2009), 10-17.
\textsuperscript{113} David Medina, “Historia del Clarinete en Venezuela: Panorama Histórico del Clarinete en Venezuela” (Bachelor diss., Instituto Universitario de Estudios Musicales, 2006), 30-34.
\textsuperscript{114} The Venezuela Symphony Orchestra, founded in 1930, was the first symphony orchestra in the country, and the oldest orchestra in the American continent after the Boston Symphony Orchestra.
his participation with Juan Vicente Torrealba’s recordings of Venezuelan waltzes.\textsuperscript{115}

The Venezuelan clarinetist Leonel Méndez notes that during the 1940s and 1950s, the clarinet took part in dance orchestras such as the Luis Alfonzo Larraín Orchestra\textsuperscript{116} and Pedro José Belisario and his Orchestra. There was indeed a promising panorama for the clarinet in Venezuela, not only as a solo instrument performing the traditional music of Venezuela, but also other diverse genres, including jazz. Subsequent generations of clarinetists find an extraordinary example in Mario Zambrano.\textsuperscript{117} Maestro Mario demonstrates a chameleon-like ability to move from jazz to the most traditional genres of Venezuelan music with absolute flexibility and mastery.\textsuperscript{118}

In 1975, the inaugural year of El Sistema, the world-renowned music program of Venezuela, Maestro José Antonio Abreu, headed the creation and evolution of diverse orchestras, and the implementation of a novel concept of musical training for youth, which acquired unimaginable dimensions. Another study would be necessary to discuss this outstanding music program; however, here it is necessary simply to emphasize this program as originally focused on Western European art music exclusively. Fortunately, during the last decades a

\begin{footnotesize}
\textsuperscript{116} Leonel Méndez, virtual meeting with author, December 29, 2022; see this sample recording of Luis Alfonzo Larraín y Su Orquesta, “Que Barbaridad,” October 8, 2022, music video, 2:56, \url{https://youtu.be/XL_yhfI5Sfk}.
\textsuperscript{117} El Ojo Memorioso, “Jazz Tachirense,” July 31, 2013, music video, 3:07, \url{https://youtu.be/Mo6z2vC9AQU}.
\end{footnotesize}
new approach to the field of traditional music has developed,\textsuperscript{119} with the program Alma Llanera.\textsuperscript{120}

The author was privileged to be one of the five young clarinetists chosen to initiate the Latin American Clarinet Academy, in 1997. Clarinetist Valdemar Rodríguez directed this project and has become an institution in clarinet pedagogy in Venezuela (and a primary mentor of the author).

The Latin American Clarinet Academy had an extraordinary staff, including clarinetists from the top orchestras of El Sistema and from other professional orchestras in Caracas, including Jorge Montilla, Edgar Pronio, Orlando Pimentel, Henry Crespo, Gorgias Sánchez, and Gregory Parra. Additionally, the influence of the Argentinian clarinetist Luis Rossi was paramount for the Academy. Moreover, American clarinetist Mark Friedman also contributed significantly as a pedagogue and soloist since his arrival in Venezuela in the 1980s. In an interview with clarinetist David Medina, in 2006, Friedman stated, “When I go to the United States, neither in Juilliard nor in Curtis [is it] like here.”\textsuperscript{121} This way he alluded to the level of excellence of the Venezuelan clarinet school.

Over the years the Academy expanded into an international program, taking students from Colombia, Uruguay, Argentine, Ecuador, Peru, Brazil, Costa Rica, Guatemala, Cuba, and Paraguay. It was renamed the Luis Rossi Latin American Clarinet Academy in 2019.

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\textsuperscript{120} Alma Llanera (Soul of the Plains) refers to the title of a zarzuela written by Pedro Elias Gutierrez. At the end of the piece a joropo appears, which became immediately popular after its premiere in 1914. This piece has been considered Venezuela’s “second National anthem” since then.
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\textsuperscript{121} David Medina, “Historia del Clarinete en Venezuela: Panorama Histórico del Clarinete en Venezuela” (Bachelor’s diss., Instituto Universitario de Estudios Musicales, 2006), 37.
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To summarize, the role of the clarinet in Venezuela’s music scene has proven to be prominent in improving the performance practice issues of the instrument. It represents the convergence of all previous events regarding the history of clarinet performance in Venezuela. Moreover, music genres need not be separated from each other. The 20th century shows that more and more cross-pollinating genres have become inextricably part of our musical lives. The versatility of a performer and an artist ideally leads to their being open-minded. During his formation years, a committed performer should be capable and allowed to go from art music (based on classical repertoire) to popular or traditional pieces without prejudice. Clarinetists often experience a similar feeling regarding the perception of the standard clarinet repertory against late 20th- or 21st-century repertories.

Popular music of traditional roots has much to give to the clarinet community, in terms of style and technical refinement, rhythm and phrasing, and sound concept and articulation. As Venezuelan conductor Gregory Carreño has pointed out, “Who said band musicians were poor musicians?”122 We might also ask “Who said popular music with traditional roots was poor music?”

In the following chapters the author introduces an outline of the advanced player profile, including her pedagogical approach to the twelve etudes commissioned for this study, and their organization into a comprehensive method for clarinet. Included in each etude presentation are comments from the composers, descriptions of the technical goals the performer must attain in each etude, including the author’s suggestions for fingering, and practice strategies

122 Gregory Carreño, phone call to author, December 26, 2022.
required for executing them well. An audio recording (by the author) of each etude appears at the end of each etude discussion.
CHAPTER 6
PEDAGOGICAL CRITERIA FOR ETUDES

6.1 Level of Difficulty

The study’s twelve commissioned etudes form the basis of the method book. These etudes are advanced technically and musically, therefore written for advanced clarinet players, although the designation requires some clarification. The first idea that occurred to the author was to direct the discussion primarily toward other students registered for the same degree program. But not all advanced players are enrolled in a degree program; indeed, the advanced player is determined mainly by level of skill.

In the context of this study, then, the author uses the adjective “advanced” as a synonym for “skilled.” Even so, this designation requires a more specific outline or definition, or it might be oriented toward the “skill-specific,” in an attempt to provide a clearer definition of the performer’s profile. Thus we must identify the skills required of an advanced player. According to the Buffet Crampon North America Education Advisor, Paula Corley, a list of competencies would include:

- Being able to play through the full range of the instrument.
- Showing a high command in executing all major and minor scales.
• High level of command of fingering and tonguing.\textsuperscript{123}

In a meeting with Corley, she asked: “What skills did Carmen use to play those etudes?” The answers to this question are incorporated in the descriptions and all subsequent practice suggestions the author introduces in Chapter 7.

If the previous list of requirements seems too short for some readers, one might evaluate the etudes for skill level or even add other skills. For instance, in order to play in all registers of the clarinet accurately and musically, the player must have good air support, a consistent airflow, and a firm embouchure. Also, the player should be familiar with the regular fingerings used to play in all twenty-four keys, thus fingering command is essential. The clarinetist should also be able to execute different kinds of articulation, and have specific knowledge and ability for double tonguing.\textsuperscript{124} Additionally, as a complement to Ms. Corley’s initial suggestions, the performer should show expertise in at least the most common effects from the extended clarinet techniques, including glissando, multiphonics, circular breathing, and the aforementioned double-tonguing.

A pedagogical approach requires an educational scaffolding; thus, the teacher must provide a series of guidelines for all students to follow in reaching the objectives of the class. Such guidelines can be organized in layers or levels of interpretation.\textsuperscript{125} This concept determines how we set our practice strategy.

\textsuperscript{123} Paula Corley, Zoom meeting with author, December 28, 2022.
\textsuperscript{124} Performers and pedagogues alike might argue that at this level the clarinetist should also be able to use slap tonguing. However, there are effects of the extended technique a performer could omit, because not everybody can master everything. For instance, some clarinetists may not need to use double-tonguing because they can tongue very quickly using simple tonguing. This might also happen in terms of circular breathing: some players have no use for it because they have an extraordinary lung capacity. So, those who aren’t able to produce all the extended technique effects, or need not use them at all, remain fantastic performers.
\textsuperscript{125} Valdemar Rodríguez, WhatsApp message to author, March 6, 2023.
In this study, strategy is divided into seven tiers (Figure 6.1).

Figure 6.1 Levels of Interpretation.

Figure 6.1 shows a step-by-step process that begins at the most basic aspects of reading music. It continues up the triangle, increasing complexity in each layer. Finally, it shows artistry at the top as the most elaborate aspect of the process.

6.2 Introducing a Comprehensive Method for Clarinet

The twelve composers invited to participate in this study received a limited set of instructions with which to write their etudes, so as to showcase their compositional language in accordance with their most personal approach to the genre.

That limited set of instructions also included level of difficulty and duration of the etude. For composers to select the genre, it was necessary to hold several
discussions and implement a survey to help make a final decision. Then the author shared with them standard clarinet methods for advanced players, including Alfred Uhl’s *48 Etudes*, Vol. 1, Paul Jean-Jean’s *Etudes Modernes*, Ernesto Cavallini’s *30 Capricci per Clarinetto*, Nicolò Paganini’s *14 Capricci per Clarinetto*, and Astor Piazzolla’s *Tango Etudes*. Thus, the study’s composers all referenced the author’s performance dexterity (skill level). Finally, the duration of the etude was limited to no less than two and a half minutes and no more than three minutes.

### 6.3 Material Organization

In most clarinet methods, the organization of the material follows a progressive sequence in accordance with the complexity of each etude, from easiest to most difficult. The etude criterion might be the key signature, speed, articulation patterns, and rhythm, among others. The twelve etudes the author received were nearly at the same level of difficulty; it was thus very difficult to impose any kind of order or discrimination. Basically, the challenges of these etudes are diverse in terms of categorization; all the composers showed a deep understanding both of the genre and in their treatment of the clarinet qualities in terms of range, dynamics, and flexibility. Therefore, the organization of the method is based on an open set of criteria.
CHAPTER 7
INTRODUCING TWELVE VENEZUELAN COMPOSERS AND THE
COMMISSIONED ETUDES FOR SOLO CLARINET

The introduction and overall description of each composer’s etude includes the author’s suggestions on practice strategies in articulation, fingering, and phrasing.

The French system fingering chart, developed by Cyrille Rose, served as the basis of this study’s approach to fingering suggestions. This chart best served the study’s priority to reach the largest pedagogical audience. Rose’s nomenclature is the most popular across the Latin American region and in Europe, from where most of the author’s training concepts come, under the influence of one of her former teachers Luis Rossi.

In the chart, Rose assigned numbers and letters to the different keys of the instrument (Fig. 7.1).
Figure 7.1 Example of Cyrille Rose’s Fingering Chart for Boehm System.\textsuperscript{126}

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Since this is an unusual fingering system for the American clarinet school, the author developed a key to help the reader follow Rose’s system, and thus her own fingering suggestions (Fig. 7.2).

Figure 7.2 Diagram depicting Cyrille Rose’s Key to Boehm Clarinet System.

Therefore, when the author introduces a fingering (for ex., Fig. 7.3), the reader would refer to Fig. 7.2.

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127 In the physics of pitches, middle C is marked as C⁴. All pitches above this C⁴ represent a higher octave (C⁵, C⁶), and all pitches below middle C⁴ represent a lower octave (C³). In the case of the soprano clarinet in B-flat, the lowest pitch in the chalumeau register is marked as E³.
Ongoing communication with the etude composers was of high importance during this stage of the study, and all technical and musical aspects were discussed. The idea was to achieve an accurate translation of their musical ideas to better support the performance and pedagogical approach, respectively. In the course of composition, some composers had to consider the modification of specific passages in terms of slurring, dynamics, or tempo. The author also suggested changes of character in some sections, to add more contrast, sometimes by changing an expression or adding a new one.

Moreover, it was necessary to present all the material within the same notational format, and to include changes added by the author, always with the approval of the composers. Thus, the editing of this material was commissioned from the composer, guitarist, and music editor, Luis Ernesto Gómez. Constant revisions and discussions followed the initial editing, according to the different stages of the editing process.

Parallel to this, the author recorded three etudes per session, in four sessions of four hours each, in January, 2023, at the University of South Carolina School of Music. The recordings required some hours for practicing, recording, listening, and selecting the best takes. In addition, the author created artwork for
videos of each etude, all uploaded to YouTube as a playlist for readers. (Links to the music video appear at the end of the introduction for each etude.)

7.1 Etude on the Venezuelan Cantos Serranos: “La Arigua,” Aquiles Báez (1964-2022)

Venezuelan guitarist, composer, and arranger Aquiles Báez (1964–2022) was a promoter and advocate of traditional Venezuelan music,\(^\text{128}\) Latin American\(^\text{129}\) and Caribbean rhythms, as well as genres like jazz\(^\text{130}\) and new concert music.\(^\text{131}\)

Aquiles Báez taught at the Berklee College of Music, and presented clinics and workshops in several universities and music institutions, including Indiana University, Temple University, Queen College, and The Jazz School in San Francisco. He appeared in Fernando Trueba’s documentary film about Latin Jazz “Calle 54,” along with Paquito D´Rivera.\(^\text{132}\)

In 2019 the author joined Báez in a concert dedicated to the music of the Falcón state of Venezuela. (We both have family roots in this region.) The repertory consisted of Báez’s arrangements and original pieces. (Unfortunately, in September, 2022, Aquiles Báez passed away during a tour in Europe. We mourn the loss of this great human being, pedagogue and global artist.)


Aquiles Báez wrote two versions of his etude for clarinet, and after some discussion we decided to use the second version.\textsuperscript{133} The etude is based on a \textit{canto serrano} called “La Arigua,” which dates back to the 17th century. The structure of “La Arigua” has changed over time and different versions of the song depend on the musical styles of the region where it is performed.\textsuperscript{134} One of the most popular references of this song is found in the recording by Un Solo Pueblo,\textsuperscript{135} in \textit{estribillo} form. This recording describes the activity of a peasant making honey from an \textit{arigua}, a specific bee from La Sierra de Coro. The lyrics then describe the peasant’s task.

In previous works Báez included a version of the song with clarinet in combination with voices, guitar, double bass, cuatro, percussion, and drum set.\textsuperscript{136} In this version, although the lyrics changed slightly, he kept the form of the \textit{estribillo}. Thus, a vocal soloist introduces a verse, then the chorus repeats it, followed by the interjection “ah-ah-ah,” repeated eight times. This cycle repeats as much as the lyrics require and the song ends with the chorus.

In the recording of Aquiles Báez, the clarinetist, Williams Mora, is joined by multi-instrumentalist Xavier Perri in a discussion about the character of the etude.\textsuperscript{137}

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\textsuperscript{133} Báez submitted the etude a few days before the European tour started, and sadly some details of the score were impossible to discuss anymore.
\textsuperscript{134} Grupo Cabure, \textit{Nuestra Sierra: la Música en su Folklore} (Coro: Publicaciones de la Asamblea Legislativa del estado Falcón, 1986), 77-82.
\textsuperscript{137} Mora is a former student of the author. Perri is a multi-instrumentalist (harp, guitar, cuatro, double bass) who previously had collaborated with Báez on many artistic projects in Venezuela.
\end{footnotesize}
\end{flushright}
Fortunately, Báez was clear about articulation and slurring in this etude, which helped to understand how to execute the vigorous character of the piece. Thus there are five types of articulation in this etude (see examples of two types in Ex. 7.1). Regarding dynamics, Báez was specific in only twenty-three measures, so the author established the dynamic range for the remaining 104 measures. Moreover, she added some expressions to indicate mood, such as *con fuoco*, *sempre piano*, *color change*, *espressivo*, and *intenso*.

Example 7.1 shows the contrast between accented and non-accented notes. Here the most important thing is to articulate the accented notes in a bouncy manner, always listening to the release of the sound after playing the accent. For this, the suggestion is to use more air support instead of an exaggerated amount of tongue. In other words, keep in mind that “La Arigua” is originally a festive music that invites the listener to dance. So, the player should tongue precisely but also lightly unless the composer has marked something different (Ex. 7.2).
Example 7.2 Báez, Etude on Venezuelan Cantos Serranos, marcato, m. 21.

Example 7.2 also illustrates the *marcato accent* on the first note of each group of sixteenth notes. Here the articulation must be heavy, but short. Because of the tempo (see Ex. 7.1), the clarinetist will not have enough time to prepare the next attack if the previous note lasts too long.

Two other types of articulation include two versions of staccato (Exs. 7.3a and 7.3b).

Example 7.3a and 7.3b Báez, Etude on Venezuelan Cantos Serranos, staccato markings, mm. 82-84, 122.

Example 7.3 presents two different moments: in Example 7.3a the player need not think about playing “short,” but simply play lightly because the tempo of the etude goes fast enough to make this passage sound naturally short without much effort. Again, “bouncy articulation” is the key concept. In contrast, Example 7.3b is written in eighth notes and also includes rests. In this case, it is necessary
to produce a kind of “crispy” short articulation, by keeping the tongue on the reed while maintaining a constant airflow. This is a fundamental in clarinet technique, except when needing a breath.

The last type of articulation is staccato accents. For these the suggestion is to play with a more acute pronunciation (Ex. 7.4).

Example 7.4 Báez, Etude on Venezuelan Cantos Serranos, staccato accents, mm. 108-109.

The meter of Báez’s etude is 6/8, and a clear understanding of the syncopation, which always emphasizes the weak beat, is important (Ex. 7.5).

Examples 7.5a, 7.5b, 7.5c Báez, Etude on Venezuelan Cantos Serranos, mm. 27-29, 73-78, 17-18.
In Examples 7.5a and 7.5b, the accent on the offbeat helps to create the feeling or *tumbao*\(^{138}\) that this music requires. As a result, the rhythmic motive produces a sort of “lazy” effect within the 6/8 meter, which makes the sensation of last two eighth notes (or the last quarter note) lighter. Naturally, the accent must be played as that explained above.

In Example 7.5c the syncopation begins on the second half of the measure, and instead of writing a quarter note (on B-flat) as we may expect, the composer suddenly broke the pattern with an eighth note followed by a quarter note (C-sharp). In this way he returns to the previous pattern (Ex. 7.5a, 7.5b).

Other irregular patterns appear at the beginning of the etude (Ex. 7.6).

Example 7.6 Báez, Etude on Venezuelan Cantos Serranos, irregular rhythmic patterns, mm. 3, 4.

Those patterns (quadruplets) are irregular within the 6/8 meter, thus difficult to read. For this reason, the player should hear the 6/8 in 2/4 meter without changing the pulse (Ex. 7.7).

\(^{138}\) This term is slang for the Latino flavor or swing in both the music and dance.
Example 7.7 Báez, Etude on Venezuelan Cantos Serranos, 6/8 to 2/4 meter.

Example 7.7 shows the parallelism between two binary meters (6/8 and 2/4) and how the rhythmical organization remains the same. There is no variation either in accentuation or in pulse. Considering this, a good strategy is to practice a passage like Example 7.6. separately, switching from 6/8 to 2/4 meter.

Another rhythmic device found in the Báez etude is the hemiola, which "consists of superimposing two notes in the time of three, or three in the time of two."\textsuperscript{139} There are two types of hemiola: the melodic and the rhythmic. The rhythmic is divided vertically (where multiple rhythms are performed together) and the melodic divided horizontally (one rhythmic pattern).

Báez introduced the hemiola in a 6/8 meter as follows:

This horizontal hemiola combines a binary meter in 6/8 with a ternary meter in 3/4 within the 6/8. Thus, the first measure keeps the accentuation of the binary meter (Ex. 7.7, Side A), while the second changes it. Moreover, Báez makes it more complex by adding an accent on the third note of each triplet. In this case the best option is to hear the second measure in 3/4 meter instead.

The Báez Etude on the Venezuelan Cantos Serranos explores very fast fingering and tonguing (Ex. 7.1), including double staccato, and another effect from the extended technique (glissando). Additionally, the author suggests alternative fingerings for a few passages (Exs. 7.9a and 7.9b).¹⁴⁰

Example 7.8 Báez, Etude on Venezuelan Cantos Serranos, hemiola in 6/8, mm. 66-67.

Examples 7.9a and 7.9b Báez, Etude on Venezuelan Cantos Serranos, mm. 68-70, 114.

¹⁴⁰ See appendix A.
The cantos serranos etude is mostly rhythmical, although there are a few moments where the clarinetist can be more lyrical. The tempo marking (dotted quarter = 100-110) offers a certain range of flexibility, though it is important to maintain the vigor of the music. Thus, the discussion begins with articulation in describing the technical aspects of the etude. Also, for all fast passages in sixteenths or thirty-seconds, blowing fast air through the instrument will create a better, more brilliant effect, helping with the fast fingering as well. Most young players tend to focus only on their fingers and forget about the consistency of the airflow, which is the real key.

In this link the reader will have access to the recording made by the author on January 29, 2023.

7.2 Etude on the Venezuelan Bambuco Andino: “Río de Montaña,” Pablo Camacaro (b. 1947)

In 1962 Pablo Camacaro began his composing career, contributing more than 500 works to the nation’s musical heritage, encompassing almost all popular music genres. His work demonstrates a tremendous example of passion for and commitment to Venezuela’s musical traditions. His mastery as a cuatro performer has proved him one of the best accompanists in the country.

Camacaro is especially fond of Venezuelan genres, including the danza zuliana, onda nueva, and Brazilian music. Among his pieces, “Señor Jou”\(^{141}\) (a danza zuliana) and “La negra Atilia”\(^{142}\) (a merengue) are mandatory in the


repertory of a variety of music ensembles\textsuperscript{143} and jazz groups,\textsuperscript{144} from Venezuela and other countries. Presently Camacaro works with El Sistema as academic advisor for the music program Alma Llanera, mentioned in Chapter 5.

Camacaro’s works include original pieces for different instrumentation, some of these arranged twice by him. For example, he wrote an arrangement of “Señor Jou” for solo clarinet\textsuperscript{145} and for clarinet quintet. Additionally, he arranged “La Negra Atilia” for solo clarinet.

Particularly in his arrangements for solo clarinet, Camacaro shows an extraordinary capacity to synthesize almost all attributes of the instrument, including range, timbre, fast articulation, cantabile, and flexibility in producing different tone colors, which—as he expressed—lead to changes in character: “the clarinet is a fascinating instrument!”\textsuperscript{146}

About his Etude on the Venezuelan Bambuco Andino, “Río de Montaña,” Camacaro noted that he imagined it “in a nocturnal environment surrounded by the sound of the river, and the wind song that rumbles between the mountains in a melancholic feeling.”\textsuperscript{147} At the end of his note he added, “The bambuco is the refuge of sadness and genuine feeling made into a song.”\textsuperscript{148}

For this etude performance, the composer asked to add any slurring the author considered appropriate. He also gave her complete freedom to interpret

\textsuperscript{146} Pablo Camacaro, phone call to author, March 10, 2023.
\textsuperscript{147} Camacaro, email to author, January 2, 2023.
\textsuperscript{148} Camacaro, email to author, January 2, 2023.
the music score. The author suggested some dynamic changes, adding crescendi and diminuendi. Additionally, she suggested expressions such as eco, con grazia, espressivo, molto cantabile, and marcato, but followed all the composer’s tempo changes.

The predominance of quarter notes and eighth notes is very characteristic of a bambuco, as it appears in the theme of Camacaro’s etude (Ex. 7.10).

Example 7.10 Camacaro, Etude on Venezuelan Bambuco Andino, excerpt from theme, mm. 11-14.

The author included several phrase markings. Most young players tend to divide phrases into chunks, playing “measure by measure” with no connection between them. In Example 7.10, the larger slur helps to show the clarinetist the long phrase needed in addition to the inner slurs that show motivic groupings.

More challenging passages alternate between eighth-note, sixteenth-, and dotted-sixteenth-note rhythms (Ex. 7.11). For instance, the first rhythmic aspect to solve requires an accurate counting on the dotted-eighth-note rests in mm. 2 and 4. The author recommends the subdivision of both rests, and to only take a breath in the second one. This prepares the clarinetist for the long phrase that
follows, until m. 10. The dotted figure in m. 5 appears later in the etude, where
the focus must be on the dotted note, playing it long and with a full sound.

Example 7.11 Camacaro, Etude on Venezuelan Bambuco Andino,
combination of eighth-note, sixteenth, and dotted-sixteenth-note
rhythms, mm. 1-14.

For these phrases (mm. 1-14), the articulation must also always be dolce
and smooth, using just a little amount of tongue and a warm-slow airflow overall
in this section. Also, at m. 7 it is essential to hold the airflow through the rests. No
breath is needed here.

The airflow speed becomes an interesting issue here because the faster
one blows the more difficult it will be to connect all the descending intervals. This
doesn’t mean executing fast airflow is impossible in this section, but that the
musical result will definitely not be as warm, dolce, and flexible as this etude
requires.
In a broad sense, flexibility will be the key to achieve an accurate performance of all intervallic motions throughout this etude, thus the importance of Camacaro’s description of *bambuco*, alluding to a “melancholic feeling in a nocturnal environment.” The sound concept should therefore always be warm and flexible. The addition of vibrato is recommended, and also color changes in sonority.

The advanced player should not only have technical dexterity, but also a certain level of abstract thinking to conceptualize and feel the music. Philippe Cuper, former soloist with Paris Opera, says, “I always learn clarinet technique with music, we should try to forget the technique.” Generally, the clarinetist should allow technique to serve the music, and this is key within the first fourteen measures of “Río de Montaña.” (Appendix B includes proposed exercises that can help clarinetists to review technical aspects of the first section in more detail.)

Another challenge in this etude lies in the use of the register key. The reader can find a good example between mm. 8 and 9 (Ex. 7.11), or from the pick-up to m. 39 until m. 41 (Ex. 7.12). In both cases the suggestion is to anticipate the activation of the register key to avoid the tendency to bring the fingers down before actually moving the thumb.

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149 Philippe Cuper, email to author, February 13, 2023.
The use of the tongue at the end of a slur becomes a very important practice strategy. It helps to achieve an optimal connection within fast legato passages with different groupings (Ex. 7.13). In executing the measure in the example below, the player should mark the end of the C⁵ by touching the reed slightly with the tip of the tongue, which allows for preparing the attack for the next A⁳ in the low register. This also avoids making a squeak.

A general piece of advice regarding the performance practice for this etude is to always send more air to the bottom or lower pitch of the phrase. Emphasizing the lower sound also acts as a springboard in the flow of the musical idea (Ex. 7.14).
Thus, in a passage like that in mm. 31-33, it is necessary to send more air to the B^4 and increase the air speed slightly while doing so. This creates the gesture of coming off a springboard in the phrase. So, the effect gives a floating sound in the altissimo register, which becomes a challenge there; Appendix B shows suggested fingering for the high G^6 and F#^6.

Another performance practice needed is the use of resonance fingering to play in the throat register, not only because this is the weakest region of the clarinet in terms of sonority, but also because this strategy helps to cross the break in a smoother and more efficient way. An example of a passage requiring this approach is in m. 87 (Ex. 7.15).

Camacaro’s Etude on the Venezuelan Bambuco Andino is a lyrical exercise to work on flexibility and evenness of sound in all registers of the
clarinet, with emphasis in the throat register (left-hand passages) and in the use of the register key. Appendix B also shows fingering for G⁴; otherwise, “Río de Montaña” includes no extended clarinet technique effects. The reader can listen to this etude, recorded on January 8, 2023, here.

7.3 Etude on the Venezuelan Seis por Derecho: “El Seis Brillante,” Francisco García (b. 2000)

Francisco García was the youngest composer of the group participating in this study. The author first knew about him as a young clarinetist from the Táchira state, in the provinces of Venezuela. He visited Caracas for clarinet lessons and attend the master classes organized by El Sistema. At the time of this study, he was in the last year of the Music Pedagogy program of the Universidad Pedagógica Experimental Libertador.

In 2020, during the pandemic, the author recorded a series of home videos, called New Chamber Sessions.¹⁵⁰ For this project she performed the music of Latin American composers in different types of ensembles, including solo clarinet, clarinet and piano, and clarinet quartet. The series caught the attention of several composers, who began to share their music with her, including Francisco García, who sent Capricho for solo clarinet. He also included an accompanied version with cuatro and double bass. The first section of the piece is a danza zuliana in 6/8 meter, which later moves into a merengue in 5/8 meter. This twist surprised the author at the time, in discovering García as a

composer with a deep understanding of the instrument’s idiom, and also an important knowledge of Venezuela’s popularized traditional music.

The title of García’s etude, “El Seis Brillante,” refers to the etude’s virtuosity, which requires brilliant performance with the inventiveness and originality of the performer to project the musical language into a climactic peak. The opening cadenza introduces a flourish, from E³ to a whole-step trill on E⁶ (see Appendix C for fingering suggestion). Here the composer immediately displays the range of the entire etude (Ex. 7.16).

Some clarinetists may have a more technical and dramatic approach to this cadenza, by emphasizing their dexterity and speed in fingering. The author prefers to combine fast fingering with certain moments of expressiveness. The player might begin the grace-note flourish at the beginning on the downbeat, adding a tenuto on the first note (E³), and then continuing with an accelerando into the dotted half note in the altissimo register. This accelerando affects tempo and air speed; thus, the player must accelerate both simultaneously (Ex. 7.16).

The trill in m. 1 should begin slowly with a full and flexible sound, before playing at speed. The idea is to show flexibility at different levels, including airflow consistency, fast fingering, and musicality.
Example 7.16 García, Etude on Venezuelan Seis por Derecho, range, mm. 1-6.

To facilitate the fluency of the sequence in m. 2 (Ex. 7.16), the author suggests to finger the second D#⁶ using Key 10, and then play the next C#⁶ with the alternative open fingering (Appendix C).

The *poco lento*, pick-up to m. 7, introduces the theme that characterizes the *Seis por Derecho* (Ex. 7.16). Later, from the pick-up of m. 15, another typical melodic formula of this *golpe* appears.¹⁵¹ It consists of an eighth-note pattern formed by three notes that descend and ascend in thirds (Ex. 7.17). At the same time, each pattern descends in seconds, which outlines the notes from the etude’s key center (E major, in written pitch for Bb clarinet). This three-note pattern repeats for eight measures, then, from the pick-up to m. 23, changes to

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¹⁵¹ Readers can review the description about the *Joropo llanero* and its two variants, including *golpe* and *pasaje*, in Chapter 4.
quadruplets. Once again, the melody descends, and the accent on the first note of each quadruplet outlines the E major scale (Ex. 7.17).

Example. 7.17 García, Etude on Venezuelan Seis por Derecho, three-note repeated pattern changing to quadruplets; accents outlining E major scale, mm. 15-30.

During the following measures García introduces a more lyrical passage that connects with the Pajarillo theme, from the pick-up of m. 41. After that short variations of it appear (Ex. 7.18).

Example. 7.18 García, Etude on Venezuelan Seis por Derecho, excerpt from Pajarillo theme, pick-up to mm. 41-47.
The rhythmic formula of the *seis por derecho* first appears in the pick-up to m. 53. García’s formula incorporates the accentuation of the third and fifth beats in 6/8 (Ex. 7.19).

Example 7.19 García, Etude on Venezuelan Seis por Derecho, rhythmic formula, mm. 53-59.

In popular music ensembles the familiar rhythmic pattern appears in the bass line of the *Seis por Derecho*, in 3/4 instead of 6/8 (Examples 7.20a and b).

Examples 7.20a and 7.20b, Etude on Venezuelan Seis por Derecho, rhythmic patterns.
This pattern reveals a horizontal hemiola, which refers to the alternation with a ternary pattern into one with a binary one, or vice versa, as explained in Baez’s etude.

In terms of melodic content, this etude employs the constant use of open intervals, starting with 5ths, but also 12ths, 14ths, 15ths, up to a 19th in m. 84 (Ex. 7.21).

![Example 7.21 Garcia, Etude on Venezuelan Seis por Derecho, leaps range from 5ths to a 19th, mm. 84-88.](ex7-21.png)

García pushes the performer out of his comfort zone by challenging his sense of pulse and meter. He also tests the performer’s skills in airflow consistency, embouchure control, tongue position, articulation, voicing, fast response or reflex, muscle memory, and tone control.

In the last section, *a piacere* (m. 111), García quotes a precursor piece, “Seis por Derecho,” by Venezuelan composer Antonio Lauro.152 There the horizontal hemiola also modifies the binary 6/8 meter, making it sound as a 3/4 meter (Ex. 7.22).

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For this section the author proposes to add a *ritardando* before the breath mark in m. 110. The idea is to have enough time to take a deep breath before starting the *subito a tempo* in triplets. In m. 115 the tempo progressively relaxes until the fermata in m. 116.

García’s etude on the Venezuelan *Seis por Derecho*, “El Seis Brillante,” has among its assets an extraordinary exploration of clarinet gymnastics, which the performer can make more ambitious according to the tempo choice in the *allegro brillante*. This tempo might go from 120 to 140 beats per minute, as the present edition suggests (Ex. 7.17). In terms of extended techniques, the etude includes only a glissando.

This variant from *joropo llanero* forms the basis of García’s etude for solo clarinet, recalling the virtuosity of a harp improvisation. It is one of the most demanding etudes of the series introduced in this study, and can be heard on this recording, made on January 15, 2023.
7.4 Etude on the Venezuelan Pajarillo: “Colibrí,” Luis Ernesto Gómez (b. 1977)

Luis Ernesto Gómez is an award-winning composer for his Concert for Orchestra (2010), Dialéctica de lo Incierto (2002), String Quartet No. 2 (2005), and Paradojas Eléctricas for two oboes and narrator (2020), among other works. His clarinet works include the solo piece Cantos Veloces,\(^\text{153}\) premiered by the author during the XVI edition of the Festival Latinoamericano de Música, held in Caracas, Venezuela, in 2010. Two years later Gómez orchestrated this piece as a Clarinet Concerto\(^\text{154}\) dedicated to the author. In the third movement he added a cadenza not in the the solo version.\(^\text{155}\) Other pieces for clarinet include Cuatro Piezas en Clave Morse, for clarinet and piano (2017), Tres Poemas Apurados,\(^\text{156}\) for clarinet trio (2020), and Dilemas Familiares for two clarinets (2022).

The etude on Venezuelan Pajarillo, “Colibrí,” has three sections: Registro I, Registro II, and Colibrí. The first section (Registro I) comprises a 9-measure andante moderato in 6/8 that goes over the break, exploring the throat register up to D\(^4\). Most intervals include perfect 5ths and major 6ths, and the section ends with an augmented 4th (tritone). The phrases are simple in terms of rhythm, dynamics, and groupings (Ex. 7.23).

Example 7.23 Gómez, Etude on Venezuelan Pajarillo, Registro I, mm. 1-9.

Registro II is marked *tempo primo* (*andante moderato*), which introduces more variety in articulation, phrase grouping, and rhythm; the biggest contrast here is the introduction of a new tempo marking after each fermata (Ex. 7.24), faster and faster each time. The composer also added tempo variations, such as *ritardando*, *poco accel.*, *a tempo*, *rubato*, and *molto accelerando*. These seem to anticipate the *allegro* (*Colibrí*) of the third section (Ex. 7.25).

Example 7.24 Gómez, Etude on Venezuelan Pajarillo, Registro II, mm. 10-24.
The composer conceived both Registros I and II as warm-ups and intonation chants. These indicate a more musical, besides technical, approach to practice strategies, and require a more flexible sound concept that allows the advanced player to achieve better *cantabile* and *espressivo* while working on technical development.

The third section, Colibrí (allegro), is based on the pajarillo (Ex. 7.25). Gómez gave this section the title Colibrí (hummingbird) in allusion to the semantics of the word pajarillo. He thus links the fast wingbeat image of the colibrí with the fast and vigorous character of this subgenre from the joropo llanero called pajarillo.

Example 7.25 Gómez, Etude on Venezuelan Pajarillo, “Colibrí,” mm. 25-38.

From the Colibrí on, Gómez sets a virtuosic fast tempo and the character of the etude includes a slightly contrasting *allegro poco meno* in m. 124. In this passage the composer also added character expressions suggested by the

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157 Native Spanish speakers have different ways to refer to the diminutive of the word, and to its meaning. In this case, the diminutive of pájaro (bird) would be *pajarito* or *pajarillo* (little bird), and the use of one term for the other will depend on the meaning the speaker attaches to it. For example, at this point the reader of this study already knows that pajarillo refers to a subgenre of the joropo (Chapter 4), but it can also refer to entrails (in Mexico), and there are more variations depending on the region of Latin America or in Spain. Thus, in this case the meaning is “little bird.”
author, including *alejándose* (moving away), and *dolce*. The mixture of languages (Italian and Spanish) was the composer’s choice (Ex. 7.26).


Regarding difficulty, articulation remains the most demanding aspect for the accurate execution of this etude. The attack concept must be that of stop tonguing technique. According to the pedagogue Thomas Ridenour, this type of articulation is “almost unique to the clarinet.” He also states that “with this technique the tongue not only begins the tone but ends it as well.” It consists of taking off the tongue from the reed in order to let the air come through the instrument, so the reed vibrates and produces a sound. Thus the sound will stop by the action of the tongue on the reed (place the tongue back on the reed) instead of stopping the airflow or closing the throat muscles. This is a fundamental in clarinet technique, and all advanced players must master it at the professional stage of a performance career.

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160 It is important to note that, stop-tonguing technique is not unique to the clarinet, as all wind players must have the technique of stop-tongue staccato mastered. Certainly, reed players do this in similar style, closing off the tip of the reed with their tongue, but brass players do stop-
Therefore, the use of the tongue becomes crucial in this etude to prepare the fingers for fast passages (Ex. 7.27), and to show all contrasting grouping and articulation marks, including staccato, accents, and tenuto marks (Ex. 7.28). This technique is also required for fast-tonguing passages marking staccato and the detached tenuto of large intervals that go from 11ths to 19ths (Ex. 7.29). Thus the author suggested Gómez add tenuto marks on the low pitches at m. 97; this marking will allow more control and accuracy of articulation, air support, and phrasing.

Example 7.27 Gómez, Etude on Venezuelan Pajarillo, stop-tonguing technique and prepared fingers, mm. 49-52.

Example 7.28 Gómez, Etude on Venezuelan Pajarillo, stop-tonguing technique defines contrasting slur groupings and articulation, mm. 55-59.

tonguing by closing off the passage with their tongue just behind their teeth, thus fitting the definition of stop-tonguing.
Example 7.29 Gómez, Etude on Venezuelan Pajarillo, fast tonguing in open-interval passages, mm. 87-100.

Another passage that challenges the command of the clarinetist appears in the *allegro* at m. 133 (Ex. 7.30).

Example 7.30 Gómez, Etude on Venezuelan Pajarillo, fast tonguing in soft vs. loud dynamics, mm. 133-140.

In the example above the clarinetist deals with the difficulty of making all notes of the clarion register speak in a soft dynamic (*piano*). Contrary to the myth
of how “easy” clarinets can play in extremely soft dynamics, the author is convinced that clarinetists who have already played Beethoven’s Fifth Symphony will agree that the challenge in this register is to tongue with clarity of attack and evenness of such an advanced piece, especially when one must play $p$ or $pp$ dynamics in the clarion register (Ex. 7.31).

![Example 7.31 Beethoven, Symphony No. 5 in C Minor, Op. 67, Allegro con brio, Clarinet 1, mm. 130-137.](image)

**Example 7.31** Beethoven, Symphony No. 5 in C Minor, Op. 67, *Allegro con brio*, Clarinet 1, mm. 130-137.

To some, Example 7.31 may look easy, but wind players well know how difficult producing a soft attack after a rest can be. Two more excerpts from Beethoven’s Fifth illustrate this issue (Exs. 7.32 and 7.33).

![Example 7.32 Beethoven, Symphony No. 5 in C Minor, Op. 67, Andante con moto, Clarinet 1, mm. 166-176.](image)

**Example 7.32** Beethoven, Symphony No. 5 in C Minor, Op. 67, *Andante con moto*, Clarinet 1, mm. 166-176.

![Example 7.33 Beethoven, Symphony No. 5 in C Minor, Op. 67, Allegro, Clarinet 1, mm. 241-257.](image)

**Example 7.33** Beethoven, Symphony No. 5 in C Minor, Op. 67, *Allegro*, Clarinet 1, mm. 241-257.
Therefore, only a conscious use of the stop-tonguing technique, consistent airflow and support, and a firm embouchure will increase the likelihood of success when tonguing at a \( p \) or \( pp \) dynamic in the clarion register. Naturally, the entire set, meaning the reed, ligature, and mouthpiece, also have an effect on the final result. Nevertheless, it is important to look at the strength of the performer’s fundamentals first.

Thus, the author’s suggestion, to achieve a successful performance of the passage discussed in Example 7.30, is to blow fast air so as to keep the tension through the rests and in that way also have better direction in the phrase. In particular, when playing in soft dynamics the airspeed decreases and the performer senses that everything relaxes, especially the embouchure. Problems appear when the clarinetist relaxes too much and the airflow is too slow (or warm), which might work in playing from the throat register down into the chalumeau register, but not as effective in a passage that goes over the break, as in Example 7.30. For instance, in m. 133 the \( D^5 \) has more resistance in the clarinet compared to the \( B^3 \); thus the best strategy there is to play with the air that requires the most resistance (\( D^5 \)), i.e., with fast airspeed.\(^{161}\)

The meter of this etude remains mostly in 6/8, but eventually moves to 9/8. The rhythmic organization includes some hemiolas (Ex. 7.34), although no major difficulties appear in their execution. Thus, in this case, the player can maintain the binary meter without major confusion or difficulty.

\(^{161}\) Readings on clarinet acoustics will be helpful for a better understanding of this topic.
Example 7.34 Gómez, Etude on Venezuelan Pajarillo, hemiola, mm. 53-56.

In terms of dynamics and articulation, perhaps the omission or addition of crescendi, diminuendi, and other dynamic markings may help to shape the phrase, or also using character expressions, such as *cantabile*, *eco*, *seco*, *sonoro*, *leggiero*, and *sempre piano*. Gómez doesn't include any extended techniques in this work. Appendix (D) shows a few fingering suggestions for the throat note B⁴ in m. 52 (Ex. 7.27), and Bb⁵ for the passage in m. 122 (Ex. 7.35).

Example 7.35 Gómez, Etude on Venezuelan Pajarillo, *cambur pintón*, quotation, mm. 122-123.

Example 7.35 also shows Gómez's use of the mnemonic device *cambur pintón*,¹⁶² the informal and popular expression most Venezuelans, particularly musicians, use to remember the standard tuning of the cuatro¹⁶³; thus we assign a pitch to each syllable (Figure 7.4). The first string of the cuatro is A, the second

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¹⁶² In Venezuela *cambur* means banana, and *pintón* is an adjective that means “almost ripe.”

a perfect fourth above (D), the next a major third above (F#), and the last descends a perfect fifth (B; Figure 7.4).

Nevertheless, one must consider these interval classes to understand how Gómez reinterprets the cuatro’s intervalic sequence (Ex. 7.35), starting with a P4 (F-Bb), then a minor third (Bb-G), which could be considered a retardation of the major third that appears at the end of the phrase (G#-E). The perfect fifth changes to a diminished fifth, formed by the first note of the triplet on the second half of m. 122 and the dotted half note at m. 123 (Ex. 7.35). Another way to view this is by taking the first four eighth notes as a melodic gesture that emulates the intervalic motion of the mnemonic tuning standard (Ex. 7.36). Here the descending gesture that goes from the triplet seeks to emulate the sound of the four strings played as an arpeggio (Ex. 7.36).
In previous chapters the Venezuelan cuatro has been described as Venezuela’s national instrument; thus, any reference to the expression *cambur pintón* (associated to its open-string pitches) represents a symbol of Venezuelan identity, and Gómez emphasizes this with a crescendo that begins at m. 120 and reaches its peak at m. 122 (Ex. 7.37).

Gómez’s etude on the Venezuelan Pajarillo demands a focused sound; the flexibility is determined by an accurate use of stop-tonging technique, which facilitates the connection of large leaps in staccato or slurred passages. This tonguing technique also helps to achieve the different types of articulation and contrasting dynamics changes that occur for short durations in the piece. Gómez offers three different options of execution. The first option appears at the
beginning of the Colibrí section (m. 25; Ex. 7.25), where the pajarillo theme begins. The second option starts in the Registro I (Ex. 7.23) and continues to m. 25 (Colibrí; Ex. 7.25). The third option includes Registros I and Registro II (Ex. 7.24) before the Colibrí in that strict order.

The author recorded the first option for this etude on January 22, 2023. The reader can access the recording here.


Paul Desenne’s triple nationality (Venezuelan, French, and American) tells us about the uniqueness of his cultural background. Desenne was born in Caracas, and at age 26 was awarded the Premier Prix, Premier Nommé in cello performance at the Conservatoire Supérieur de Paris.164 A former member of the cello section with the Simón Bolívar Symphony Orchestra, later he would be resident composer at El Sistema. Paul Desenne was a Guggenheim Fellow in 2009 and Radcliffe Institute Fellow of 2010; his compositions draw from diverse sources of Latin American music, with an emphasis on Venezuelan traditional music, that converge in the new music concert arena. His composition catalog consists of orchestral works, chamber music, and solo pieces.165

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In a previous description of *tonada* (Chapter 4) the figure of Simón Díaz emerges as an advocate of the genre. In an article Desenne recognizes Díaz as a sort of shaman who created a character, an artist, who connected the music of the rural areas to the urban and more media centers of the country by means of disseminating his music on radio and TV.\(^{166}\) In this way Simón Díaz became responsible for the popularization of the Venezuelan tonada.

In the orchestral work *Hypnosis Mariposa*\(^{167}\) Desenne honors the memory of Simón Díaz. The piece is based on Díaz’s song “El Becerrito,”\(^{168}\) Desenne notes that:

Simón Díaz’s music marked the transition from rural to urban Venezuela. His songs synthesize the magic of perhaps millenary songs and turns, coming from the Orinoquía: milking songs, tunes, exclamations. There is a hypnotic magic in Simon’s art, a shamanic hypnosis that captivated and bewitched an entire nation at a key moment in its modern development, pointing out its roots.\(^{169}\)

The etude on the Venezuelan Tonada, “Galactonada Oxibárica,” has a nocturnal character that portrays the landscape of Venezuelan plains at dawn. This genre derives from the aforementioned milking song (*canto de ordeño*) in Chapter 4; thus it is an important reference for determining the spirit of the etude.

Paul Desenne notes that,

Galactonada Oxibárica is a musicological prank; the title of this piece is meant to synthesize the contents, the context, the genre and its treatment, all in two invented words, simulating the sort of pseudo-Linnaean musical


labeling we’ve seen in the past fifty years, or so. The Tonada, which is a close relative of the *canto de ordeño*, a very free-styled song for milking the cows, evokes the first lights of dawn, when the Milky Way can still be seen, slowly covered by the whiteness of the first light (“alba” in Spanish), which is connected to the whiteness of milk. “Galactonada” blends *tonada* and milk (evoking the *canto de ordeño*); “Oxibárica” describes the low (*barys*: deep) and the acute (*oxys*: sharp) registers of the piece. The *canto de ordeño* sung by the farm workers and *llanero* cowboys of the Venezuelan and Colombian Orinoco basin, does in fact play a lot on the opposite registers, low and high voices of a single, a cappella songline. This piece uses frequent minor third drone tremolos, a typical gesture of minor mode-centering we can identify in the genre.\(^{170}\)

In the first measures of the etude, Desenne moves into the soothing and mellow sound of the chalumeau register in soft dynamics, introducing a rocking rhythm in 6/8 under the indication *fraseando con libertad*.\(^{171}\) The addition of tremolos and tenuto markings on the lowest notes stresses the somber tone of the chalumeau register, which also helps to create a dark atmosphere at the beginning of the etude (Example 7.38).

![Example 7.38 Desenne, Etude on Venezuelan Tonada, mm. 1-5.](image)

Additionally, the use of staccato marks at the end of the slurs (mm. 1, 3, and 5) requires a more precise cutting off of the sound, or an abrupt stop of the sound. Contrary to the diminuendo on the tremolos, which has a more serene effect, the sound here simply fades out. The first measure could also be seen as

\(^{170}\) Paul Desenne, email to author, April 6, 2023.  
\(^{171}\) In English the expression *fraseando con libertad* could be translated as “freely.”
a “call” and the second measure an “answer” from the distance.\footnote{Since the tonada derives from the milking song, one might imagine the peasant calling the cow and it answering to its name, mooing at a distance.} The rests and breath marks provide a sense of calm and peace in this opening passage.

For the execution of the tremolo between F#\textsuperscript{3} and A\textsuperscript{3}, in mm. 1-7 (Exs. 7.38 and 7.39), it is necessary to finger the F#\textsuperscript{3} with the left-hand little finger (Key C). Then, holding that position, one only needs to raise the right-hand ring finger to get the A\textsuperscript{3}. Although, to play the eighth note (A\textsuperscript{3}) at the beginning and the end of this motive, one should use the regular fingering; in other words, release Key C. Thus, this fingering only works during the first seven measures; in m. 8 it is necessary to finger the thirty-second notes on the downbeat with the right-hand regular fingering (using Key B to play the F#\textsuperscript{3}).

From m. 6, the calm of the opening measures fades out gradually, the rests are shorter, the breath marks not as frequent; now there are dramatic changes in dynamics and accentuation, grace notes with \textit{sforzandos} in the clarion register against descending glissandi played \textit{mezzo piano} into the chalumeau register, groups of thirty-seconds that alter the rhythmical rocking effect at the beginning of the etude (Ex. 7.39).
The texture becomes polyphonic, for instance, at the pick-up to m. 9 until m. 12, which shows the dialogue between two voices (Ex. 7.40)—the lower voice more lyrical and the upper more rhythmical—which eventually becomes more agitated, while compressing the rhythmic pace, also adding contrasting dynamics from m. 14 until the peak of the phrase, in m. 17 (Ex. 7.39).
Desenne explores the same effect in a three-voice dialogue later in the etude (Ex. 7.41). At mm. 53 and 54 the expressions *otra voz* and *3 voces*\(^{173}\) suggest changes in tone color that suggest viewing the three voices with the lowest as the easiest to execute because of its register. Thus, the accents and tenuto marks on the highest notes help to separate them from the middle voice especially (Ex. 7.41).

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\(^{173}\) In English these expressions mean “another voice” and “three voices,” respectively. Desenne uses either Italian or Spanish for all his suggestions.
Returning to the beginning of the etude, the passage in m. 14 requires special attention (Ex. 7.42). In terms of hand positions on the clarinet, the left hand tends to be the most difficult to control because it is not attached to the thumb rest like the right hand, or to any other key. So, the hand is freer and more difficult to keep in place with the fingers close to the keys of the instrument. Some right-handers would argue that, since they are right-handed they have less command of the left hand, but whichever the case, this passage is always arduous. Thus, the example below shows the suggestion of blowing fast air through the notes enclosed in the square, then accenting the left-hand index finger on Key 10 to finger the second $A^4$, and exaggerating the crescendo from that note until $C^5$ in the next measure (Ex. 7.42). In a slurred passage the fingers act the same as the tongue in a staccato passage: they articulate. This is the concept the author applies to playing all fast passages, without exception. Fast fingering requires precision, the fingers should not move simply as smoothly as possible on the clarinet, as in a slow *cantabile* passage where the legato fingering technique suggested by Bonade would be more appropriated\(^{174}\); in m. 14 the C shape of the hand must be slightly exaggerated in order to have more grip on the instrument.

Example 7.42 Desenne, Etude on Venezuelan Tonada, practice strategy, m. 14.

The Etude on Venezuela Tonada is the only one of the commissioned works that includes multiphonics. The manner of use of this effect is interesting in the context in which it appears, for it has a more lyrical and expressive musical intention (Ex. 7.43). The lyricism of Example 7.46 suggests the use of a warmer and flexible sonority so as to follow the character expression *otro color, soave*,\textsuperscript{175} and a slight adjustment in the embouchure when producing the multiphonics.

Example 7.43 Desenne, Etude on Venezuelan Tonada, use of multiphonics in lyrical passage, pick-up to m. 24–m. 32.

\textsuperscript{175} Desenne combines the Spanish words *otro color* meaning “color change,” with the Italian word *soave*, meaning “pleasing.”
Thus, the practice strategy from the pick-up to m. 24 to m. 28 consists of simplifying the passage by first omitting all ornaments (Ex. 7.44). The idea is to have a simple melody and focus more on the direction of the airflow to shape the phrase, as Example 7.44 shows. It is important to keep in mind a horizontal sense of the musical phrase the arrows suggest in this example. In other words, one needs to show how the musical phrase moves forward, and where it goes (its direction). In Example 7.44 the G♯⁴ is underlined to show its use as the springboard of the phrase.

Example 7.44 Desenne, Etude on Venezuelan Tonada, Practice strategy, pick-up to m. 24–m. 28.

Additionally, all pick-up notes must be articulated very gently, as if pronouncing the syllable “tha” instead of “ta.” As a native Spanish speaker, the author uses the syllable that better suits her mother tongue. Nevertheless, a native English speaker will agree with the difference between the syllables “tha” and “ta”¹⁷⁶ and on the differing effects of articulation. Using “ha” is a less reliable option because it is harder to keep appropriate control of the airflow. Also, the

⁴ In English the pronunciation of the syllable “tha” is similar to the Spanish “da.”
probabilities of getting a squeak are higher. Therefore, although the phonetic discussion is beyond the scope of this study, the type of syllable one chooses becomes an important aspect to consider in trying to produce different types of attacks or articulation, which leads to the next stage of the practice strategy, discussed below.

For this passage (Ex. 7.44) a gentle touch of the tongue on the reed would be enough to produce the dot at the end of the slurs, and the eighth-note rest at the same time, for example, in m. 24. For the slurs ending in marcato (m. 25) it is necessary to place the tongue on the reed strictly within the meter and with more weight. Next, one adds the ornaments, which do not require any special emphasis in this passage, except that of being close and light. The multiphonics are added to the practice order last (Ex. 7.43, mm. 29 and 31). Any adjustments in the embouchure to produce this effect will depend on which fingering works better for the player and his instrument. According to Rehfeldt, there are basically six categories of multiphonics we might arrange or group together according to loud and soft dynamics,\(^\text{177}\) although sometimes the player must devise his own fingering. (See Appendix E for author’s suggested fingering chart to play all multiphonics required in this etude.) The practice strategy described above can be applied to other passages in this etude, for example, in mm. 40-48 (Ex. 7.45).

Desenne continues adding multiphonics in different contexts, as in the poco meno mosso at m. 37 (Ex. 7.45). This passage consists of four measures in

\[^{177}\text{Phillip Rehfeldt, } New\ Directions\ for\ Clarinet\ (Lanham: Scarecrow\ Press, 2003), 43-47. The adjustments in the embouchure include biting or increasing lip pressure on the reed, dropping the jaw a bit more than usual, so to have a loose embouchure, and taking less or more reed into the mouth.\]
declamatory style, or recitativo, which precedes a more rhythmic section starting at the a tempo of m. 40 (Ex. 7.45), which constantly switches from the altissimo to the chalumeau register of the clarinet. The lack of breath marks increases the flowing character of this section, also colored by a sort of pointillistic writing as the variety of articulation shows: staccato, accented staccato, dots at the end of slurs, and tenuto marks. In mm. 37 and 42 the articulation markings appearing before the multiphonics (marcato and staccato, respectively) help to prepare the attack. Again, the aforementioned stop-tonguing technique is fundamental here. These multiphonics require certain adjustments in the embouchure; basically, one needs to “bite” or increase the lip pressure on the reed (Exe. 7.45).

Example 7.45 Desenne, Etude on Venezuelan Tonada, use of multiphonics in a marcato passage, mm. 37-48.

On the other hand, the falling intervals from m. 57 and the appoggiaturas in mm. 63-66 represent a challenge to all performers (Ex. 7.46). The solution to executing the first intervals is already written in the combination of dynamics: $mf$
p and mp–p. This allows the performer to play louder in the clarion register; then he need only separate the notes slightly (stop-tonguing technique) to tongue the lower pitch very softly.

Example 7.46 Desenne, Etude on Venezuelan Tonada, practice strategy for intervals, mm. 57-68.

An approach to work on the phrase that starts at the pick-up to m. 61 would consist of using a firm attack on the grace note and then “letting the note fall,” i.e., as in a soft passage like this (before it had been marked with only one p), one needs to diminish the airflow after making the attack, then send more air through again. This way one might achieve a smooth connection of the falling interval in the context of Desenne’s idea of galactonada oxibárica. Naturally, this is a personal approach to the performance practice in such a passage (Ex. 7.46). Other clarinetists may prefer to maintain the same airspeed until the very end of the phrase, although this option will produce a different result. Fast air is not
warm air and thus is not flexible, and in opposition to the goal of playing this passage smoothly.

Similar to the quotation of “cambur pintón” in the Colibrí section of the Etude on the Venezuelan Pajarillo, Desenne introduces a variation of the melodic motive (pick-up to m. 83–m. 86), which alludes to the *llanero* chants engraved in the ears of the Venezuelan people (Ex. 7.47).\(^\text{178}\) This chant tells us about longing, identity, and tradition. It is a peasant’s chant in homage to his land, *la sabana* (savannah), sung with love and sometimes nostalgia. In this section a sense of timelessness or suspension occurs, supported by the character expressions *dolce, libre, poco sostenuto,* and *tranquilo,* until the pick-up of m. 87, where a loud multiphonic abruptly changes the color and mood of the phrase to conclude the section.

![Example 7.47 Desenne, Etude on Venezuelan Tonada, popular melodic motive, pick-up to m. 83–m. 87.](image)

The composer includes a Coda and indicates *otro mundo* (“another world”), adding the *dolce* marking for character (Ex. 7.48). This tells us about something far away, something unfamiliar to us. Generally, one approaches the

\(^\text{178}\) The term *llanero* refers to the peasant from the plains.
“unknown” quietly. With this in mind, the sound concept becomes a matter of abstraction, thus an approach to this could be to play from \textit{pp} to \textit{ppp} using warm (slow) air and a subtle articulation to attack the beginning of each group, always relaxing when the melody ascends.

Example 7.48 Desenne, Etude on Venezuelan Tonada, Coda excerpt, mm. 88-92.

Following the previous description of the tonada (Chapter 4), the use of minor thirds and glissandi are some of the most characteristic additions in this genre. Desenne emphasizes these features throughout the etude. The falling minor third between \(A^5\) and \(F#^5\) acts as the \textit{leitmotiv} of the etude. In ending the piece Desenne maintains this idea (Ex. 7.49).

Example 7.49 Desenne, Etude on Venezuelan Tonada, minor-third leitmotiv, mm. 100-104.
Overall, Desenne’s Etude on Venezuelan Tonada, “Galactonada Oxibárica,” explores the tone color of the clarinet, pushing the limits of the sound concept toward a larger spectrum, including multiphonics and character expressions that lead to color changes and a variety of articulation. This etude is the second work the composer has dedicated to the author, and the edition here includes no additions or changes to the composer’s original ideas. The recording, made on January 22, 2023, can be accessed here.

7.6 Etude on the Venezuelan Merengue: “Ebanengue,” Orlando Cardozo (b. 1970)

Orlando Cardozo graduated cum laude from the Instituto Universitario de Estudios Musicales (IUDEM) composition program, in 1999. He received his master’s degree from the Simón Bolívar University in 2013. Cardozo plays different instruments including the cuatro, clarinet, mandolin, and double bass; he is also a member of the ensembles Pabellón Sin Baranda and Catako Ensemble. The development of his musical career points towards composition, research, compilation, and teaching and interpreting Venezuela’s popular music of traditional roots and its relationship with the academic field. After graduation, he became a professor at IUDEM in 2000, and proposed a new course, Creative Workshop for the Interpretation of Venezuelan music. Cardozo notes that,


180 Now the Universidad Nacional Experimental de las Artes (UNEARTE).

We provided an academic space to perform Venezuelan music, to approach the interpretative philosophy that had been in use empirically in Venezuela’s musical scene at that time, especially in the instrumental area. Thus, the students chose a traditional melody and interpret it ‘a la venezolana’ (in Venezuelan style), which meant in a creative way. The student learnt how to arrange and adapt pieces according to the idiom of their instruments. They came up with melodies, embellishments or melodic variations, articulation, etc., including the accompaniment with harmonic instruments such as cuatro, guitar or piano. The harmony had to be based on popular harmonic encryption. Somehow, we instilled in popular music philosophy, including its *guataca*, into the academy. Then, the music lab started!182

Cardozo’s advocacy for the connection between Venezuelan traditional and concert music incorporates all his composition catalog, including orchestral works,183 chamber music, and solo pieces where instruments such as the *cuatro*, diatonic harp, bandola, and mandolin are soloists within a sort of popular-traditional-academic language. Presently, Cardozo teaches at Universidad Nacional Experimental de las Artes (UNEARTE) and works with El Sistema as composer, arranger, and academic advisor for the music program Alma Llanera, aforementioned in Chapter 5.

His compositions for clarinet include solo, chamber, and orchestral works, among them *Tres Estaciones* for solo clarinet, *Mínima Suite* for clarinet and flute, *Checheto* for two clarinets, *Sonata de Grado* for clarinet and piano, Quintet for clarinet and string quartet, *Atrinca* for clarinet quintet, *Tonada en la Niebla* for clarinet quartet and harp, and *Suite Ecológica* for clarinet (or viola) and

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182 Orlando Cardozo, email to author, January 16, 2023. In Venezuela the word *guataca* refers to the skills formally untrained players need to play an instrument or sing in imitation. Also, the term applies to trained musicians who are not experts in a specific type of music, and perform it in a more intuitive fashion.

Venezuelan merengue is Cardozo’s passion; regarding the Etude on Venezuelan merengue “Ebanengue,” he notes that,

Ebanengue (a contraction of ebony and merengue) is an etude for solo clarinet written in a chromatic-harmony style and with certain pseudo-impressionist air, based on distinctive features of Venezuelan merengue. It makes the most of the technical, expressve, timbral and acoustic possibilities of the clarinet, with special emphasis on large intervals and the rhythmic patterns of the genre, written in its particular 5/8 meter. This, combined with the playful character of the etude showcases the merengue-like air in itself, although it lacks the typical instrumental accompaniment (cuatro, guitar, maracas, and bass). Thus, the performer will provide the listener with music that is pleasant and fun, despite the performance practice required by the work.

The etude starts with a pick-up note that immediately leads to a huge leap from G⁵ downward to G³, anticipating Cardozo’s use of the clarinet range throughout the etude. Thus, as a practice strategy, first it is very important to understand the rhythmic formula of the Venezuelan merengue in 5/8, and how it frames the rhythmic organization and its flow. The meter is felt in two: the first

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187 Orlando Cardozo, email to author, January 16, 2023.
half of the measure groups the first three beats and the second half the other two; this makes the first and fourth beats sound with a little more weight, although they need not be accented (Ex. 7.50).

Example 7.50 Cardozo, Etude on Venezuelan Merengue, rhythmic formula: $3 + 2$, mm. 1-6.

Having the syntax of the meter in mind, the next practice step focuses on articulation and phrase trajectory (Ex. 7.51).

Example 7.51 Cardozo, Etude on Venezuelan Merengue, rhythmic formula $3 + 2$, mm. 1-6.

Example 7.51 shows the first phrase divided into two parts, enclosed in brackets. Both parts have the same direction or trajectory within the phrase. For instance, the diagonal line reminds the player about the use of stop-tonguing technique, to play staccato and to avoid any squeaks. First, intervals of this type tend to be hard to control because the tongue stays in a high position during the low pitch where the possibility of a squeak is more likely (mm. 2, 4 and 5, Ex. 7.51). Thus, an appropriate use of the tongue will allow the performer to produce...
a clear attack and a smooth connection between registers. Second, the arrow indicates an increase of airflow, from the second beat (weak) of the metric division toward the downbeat (strong) of the next measure, and relaxing the sound immediately after that. The idea is to have a flexible sonority with light and clear articulation, so as to express the jocoso character the composer suggests. Moreover, when increasing the airflow, one should stay in the same dynamic (mf in the opening phrase) unless a crescendo is printed in the music. Third, the performer should establish a range for each dynamic, so that one has certain margins or space to increase or decrease the intensity within the same dynamic. For example, when a passage is marked forte this need not mean that the intensity must always be at the peak of the dynamic. On the contrary, it’s possible to play a little quieter at the beginning of the passage and progressively reach the loudest level of the dynamic. Therefore, the arrows included in Example 7.51 do not indicate a crescendo to forte; instead, all the nuances occur within the mezzo forte.

Cardozo’s etude constantly challenges the clarinetist’s command on tongue position, articulation, embouchure, and fingering connection (Ex. 7.52). For instance, Example 7.52 shows how the passage tests the accuracy of the left-hand thumb in pressing the register key. The author finds it useful to think just slightly ahead of the music and always try to anticipate the action of the thumb. Generally, in this type of passage the fingers tend to adopt the new position before the thumb presses the register key, which produces a subtle low pitch before getting the desired pitch. In the passage at mm. 10-11 (Ex. 7.52) the
hardest part is the connection between pitches $A^3-C^5-E^3-E^5$. A good option is to finger $C^5$ with the right-hand little finger (R) and $E^3$ with the left-hand little finger (L).\textsuperscript{188} In doing so, the clarinetist should send more air for the interval $A^3-C^5$ and from there send more air for the interval $E^3-E^5$.

![Ex. 7.52 Cardozo, Etude on Venezuelan Merengue, anticipation of the register key and phrase trajectory, mm. 10-11.](image)

One of the most noticeable characteristics in “Ebanengue,” is the way Cardozo combines and compresses all four registers of the clarinet (chalumeau, throat, clarion, and altissimo) in a single fast-tongue passage (Exs. 7.53a and 7.53b). In the examples below, the clarinetist should pay special attention to the notes inside the square where they can hold almost the same fingering to connect some of the notes. For instance, to finger $C#^5$ the clarinetist closes all three tone holes in the lower joint of the clarinet and adds Key 2 or B, according to his preference. Regardless the case, the first three fingers of the right hand must close the tone holes and those fingers can hold that position to play $G^4$ (open G). Then the fingering may change to connect to $G^6$ (see Appendix F for fingering suggestions). The idea is to simplify the fingering work.

\textsuperscript{188} Native English speakers use letters R and L to indicate which little finger is necessary to use, contrary to native Spanish speakers, who would use letters D (derecha) and I (izquierda) for the same purpose.
Exs. 7.53a, 7.53b Cardozo, Etude on Venezuelan Merengue, fast-tongued passages with open intervallic motion, full clarinet range, mm. 33-34, 37.

As in Báez’s etude (see beginning of this chapter), the hemiola effect also occurs in Cardozo’s etude (Ex. 7.54). The best option for executing this hemiola is to group the two 5/8 measures into one 5/4 measure, which doesn’t affect the value of the notes, while keeping in mind that the eighth note remains steady across meters (Exs. 7.7, 7.8, Báez’s etude).

Exs. 7.54 Cardozo, Etude on Venezuelan Merengue, hemiola, mm. 14-15.

Probably the most difficult rhythms to execute are the octuplets in 5/8 meter (Exs. 7.55a, 7.55b).
In this case (Exs. 7.55a, 7.55b), it is not possible to apply the same strategy as in Examples 7.7 and 7.8 (of Báez’s etude) because no parallelism appears between meters of the same type; thus, the meters might be viewed as binary vs. binary or ternary vs. ternary. In the examples 7.55a and 7.55b there is a conflict between the compound meter in 5/8 and a binary rhythm that becomes irregular in the context of the 5/8. Therefore, Cardozo defines the rhythmic division by adding an accent that divides the octuplet into two quadruplets (Ex. 7.55a, m. 18, 20-21), which tells the performer that each figure (quadruplet) will occur exactly according to the binary rhythmic division within the 5/8 meter (Ex. 7.56). This means that the performer has to distribute the eight notes of the octuplet in a space originally intended for ten sixteenth notes (Ex. 7.56).
The arrows in Examples 7.55a and 7.55b mark a spaced or spread-out motion of the octuplets within the 5/8. The addition of octuplets in the Venezuelan merengue is a performance practice popularized by Venezuelan flutist José Antonio “Toñito” Naranjo in his merengue *El Sinvergüenza*.\(^{\text{189}}\) Currently, the octuplet is a popular rhythmical device very often used in Venezuelan merengue.

Toward the end of the etude, Cardozo develops the idea of fast-tonguing passages with open intervallic motion a bit more, using the full range of the clarinet (Ex. 7.57). The practice suggestion for this section is to focus on the notes that define the 3+2 division (on Beats 1 and 4), and, also important, to sustain the air support, and have a firm embouchure and open throat (Ex. 7.57). Because of the descending intervals, sometimes there is a tendency to adjust the embouchure, keeping it firmer to play the high pitches and loosening it to play the low pitches, which is a reasonable reaction to the change in the resistance between the different registers, although it denotes technical deficiency. All

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\(^{\text{189}}\) El Cuarteto, “El Sinvergüenza,” José Antonio Naranjo, August 19, 2021, music video, 2:04, [https://youtu.be/PY6oWdt7zyE](https://youtu.be/PY6oWdt7zyE). In this recording the octuplets occur from 0:46.
pitches that go over the break have more resistance than those under it. Therefore, the key is to envision the passage as in one breath, which means blowing consistently with steady air support. The arrows included in Example 7.57 are reminders for consistent airflow and phrase direction. Tonguing is always light, except in m. 134 where it reaches the peak of the dynamic (forte), including the accents, which should be very loud (ff) to emphasize the end of the phrase. Immediately after this, Cardozo continues with the same material, but now with a contrasting color change (mp), in the chalumeau register, adding grace notes and decreasing the dynamic (dim).

Example 7.57 Cardozo, Etude on Venezuelan Merengue, fast-tonguing passage with open intervallic motion, mm. 127-144.

Cardozo may surprise the clarinetist in the last section with the marking Lento, accel., a section that invites playing in a free and more rubato-like character (Ex. 7.58).
Swinging the rhythm as a practice strategy can work to create muscle memory and fingering accuracy. Additionally, a more musically directed strategy might be preferred, so as to have a more lyrical approach to the passage, adding *espressivo* to all the ties (Ex. 7.59).

Example 7.59 Cardozo, Etude on Venezuelan Merengue, practice suggestion for mm. 144-148.

Example 7.59 should be played first in slow tempo using the metronome, and progressively speeding up the tempo as fast as one can play it. Then, the practice continues without the metronome starting in a slow tempo to build the
accelerando as indicated (Ex. 7.58). The last four measures from the end Cardozo originally wrote without an ossia, but the author added this in the final edition after discussing and getting approval from the composer (see Appendix F for fingering suggestions).

Chapter 4 noted that the Venezuelan merengue adopted a given meter according to its use, including dance music in 6/8 or instrumental music in 5/8. According to this “Ebanengue” classifies as an instrumental merengue not only for its 5/8 meter but also its tempo, marked in two different ways. At the beginning of the etude Cardozo suggests an Allegro tempo with the metronomic mark encompassing all five beats as a unit (Ex. 7.60a); the second beat indicates the subdivision in eighth notes, including a tempo range for the performance (Ex. 7.60b). The Venezuelan merengue has seen numerous changes in notation, as Sans noted (Chapter 4). Thus, its metronomic marking can be read in different ways. In the end, the goal is to “feel” the fluidity of the 5/8 always as dance-like and virtuosic.

a) Allegro \( \begin{array}{c} \text{c. 60} \end{array} \)

b) \( \text{c. 280 - 300} \)

Exs. 7.60a, 7.60b Cardozo,
Etude on Venezuelan Merengue,
metronomic markings.

In addition to the previous discussion, the “Ebanengue” also trains muscle memory through fingering anticipation and flexibility. The Venezuelan merengue
in 5/8 is unique to all Latin American regions, thus the author suggests using Venezuelan ensembles or soloists as a first reference.¹⁹⁰

“Ebanengue” was recorded on January 15, 2023; to access the recording click here.

7.7 Etude on the Venezuelan Merengue: “A La Deriva,” Andrés Barrios (b. 1961)

Poet, musician, and painter, Andrés Barrios participated in a diversity of cultural venues in Venezuela. As a plastic artist he had many individual and collective exhibitions throughout the country. In 1989 he was awarded the municipal music prize for his Stabat Mater, a work for mixed choir a cappella, and also received honorable mention at the festival Vinicio Adames in 1985 for his choral work En el cementerio. He is also the author of two collections of poems” Poemas tomados (2006) and Sonetos y aquellos (2014). As performer, Barrios’s main instrument is clarinet; he is a founding member of the trio Los Hermanos Naturales¹⁹¹ and the Décimo Nónico ensemble.

Regarding the genesis of his etude, he wrote:

One day I was playing for fun when a melodic cell came to mind and immediately caught my attention. I repeated it several times until it became a melody. The feeling of it created a tension that made me think of a shipwreck and I suddenly found myself lost on the open seas. I saw myself sitting on some raft debris or logs that floated scattered, and I


imagined the sway of the waves. Thus, was born this etude that I called *A La Deriva (Adrift)*. The second part of the etude explores more open intervals to contrast with the previous part.

He also stated that:

> When I write for the clarinet, different ideas and memories come to my mind, like in a multicolored collage, and as soon as some motive appears, the adventure of composing begins.  

A second merengue was commissioned for this study because both Cardozo’s and Barrios’s works especially emphasize this genre. Thus, the author had no reason to dismiss their proposal; they have different approaches to the genre according to their individual compositional language.

Etude on the Venezuelan Merengue “*A La Deriva,*” presented a big editing challenge because of the format in which the etude was submitted (Ex. 7.61), and the use of repeats that extended the duration beyond 2’30” minutes. Additionally, it was necessary to add character expressions to better support Barrios’s ideas. Nevertheless, each decision was made according to the continuous discussion with the composer. All changes or additions presented in the final draft of this etude were approved by Barrios.

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192 Andrés Barrios, email to author, January 16, 2023.
193 The manuscript includes the subheading *el merengue perdido,* in English means “the lost merengue,” and was omitted in favor of format uniformity.
Example 7.62 shows the final version, with some additions such as the mood expression *nervoso* (anxious). This term better describes the character of the etude, considering what Barrios notes about the melodic motive, “The feeling of it created a tension that made me think of a shipwreck and I suddenly found myself lost on the open seas.”\(^{194}\) Also, the continuous crescendi and diminuendi in soft dynamics (*p* and *mp*) help to create instability, besides the rhythm in 5/8 that sometimes seems to contradict the aforementioned 3+2 formula (Ex. 7.62).

\(^{194}\) Andrés Barrios, email to author, January 16, 2023.
The anxious character of the etude appears in the first 10 measures, which constitute somewhat of a rhythmical shipwreck without a fixed formula (Ex. 7.62). For example, measures 1-2 might be grouped in 2+3, the following two measures a unit of five equal beats (marked in one), and then 2+3 again; after this one might ask how should the octuplets in mm. 9-10 be grouped? Or should all be marked in one from the very beginning? The approach of this study stays mostly with the rhythmic division of 3+2 for the 5/8 Venezuelan merengue, which frames the phrase trajectory the author applies in her performance practice.\footnote{For the execution of octuplets in a compound meter, see Ex. 7.56.} \footnote{Based on the typical instrumental accompaniment of Venezuelan merengue, the author stays with the grouping traditionally played by the \textit{cuatro}. See Alis Cruces, “Ritmo Merengue Venezolano,” \textit{cuatro venezolano}, March 25, 2020, music video, 0:36,}
However, this formula can change when a different rhythmic combination occurs into the 5/8. For instance, in slurred passages that outline large legato phrases the suggestion is to mark the 5/8 in one beat for ease of phrasing and connection (arrows), and eventually return to the 3+2 formula (Ex. 7.63)

Ex. 7.63 Barrios, Etude on Venezuelan Merengue, lyrical passage, mm. 35-44.

One might also mark passages in one beat that include figures with more than ten notes (Ex. 7.64a, 7.64b). The idea is to play as smooth as possible and think of these type of passages as in one gesture, so to keep the flow of tempo and fingering.

Another reason to choose the formula 3+2 is when the grouping favors the intervallic connection between measures (Ex. 7.65). For example, from the *misterioso* (mysterious) at m. 84 the grouping of the last two beats in the 5/8 supports this option, which facilitates the connection into the next measure (see the arrows in Example 7.65) by pushing more air through the instrument and using a gentle (legato) articulation.

Example 7.66 introduces a practice strategy that simplifies the original passage (Ex. 7.65) and gives a clearer idea about the consistency of the airflow that should later be applied to play the original version (Ex. 7.66).
At the end of the etude it is necessary to “think in one” to favor the horizontality of the phrase trajectory, as well as the fingering flow. Nevertheless, the last measure confirms the 3+2 metric division suggested here, to emphasize the spirit of the last two notes: a tempo, fortissimo and marcato (Ex. 7.67).

Barrios’s Etude on Venezuelan Merengue “A la Deriva,” combines a marcato and lyrical character with his expression of an emotional burden. Based on the composer’s description of his etude, the author suggested the addition of mood expressions including nervoso, tranquilo, ad libitum, and misterioso. The last marking is the only section in which repeats were included in the final
version. Additionally, the author proposed to play it *sotto voce* the first time to create an oneiric atmosphere and invite the clarinetist to produce a kind of “airy” sound, i.e., less focused and very flexible, *sempre piano*. The *seconda volta* should be played *mezzo forte* with a more focused sound, but still *espressivo*.

Barrios’s etude has two main challenges. The first is rhythm, which has been the core of the genre until now. Chapter 4 discusses the origin of Venezuelan merengue and its popularity, first in *mabiles* and later in Caracas’s high-society spheres, although the dance remained the same in both contexts. For instance, Barrios’s etude adds a rhythmical fluctuation to the 5/8; the effect might be associated to the sensuality of swaying in the dance, in its most authentic spirit. Thus, despite the instrumental nature of “A la Deriva,” one should keep in mind the origins of the genre as a dance.

The other great challenge in the etude is breathing, for there are no rests until m. 83, where one finds an eighth-note rest after the fermata. Thus, everything before this demands the use of circular breathing as an extended technique, an appropriate practice strategy for this etude. Another option would be to combine circular breathing with regular breathing according to the phrase shaping and the performance approach of the clarinetist, which could include some commas to take quick breaths between one phrase and the next.

The author’s version of this etude, recorded on January 8, 2023, can be accessed [here](#); for fingering suggestions, see Appendix G.

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197 *Mabiles* were deemed ill-reputed places for social gatherings.
7.8  **Etude on the Venezuelan Danza Zuliana: “Lanceros,” Carlos Ocando (b. 1978)**

Carlos Ocando graduated from José Ángel Lamas, the Escuela Superior de Música, in 2012. In the same year, he was awarded the Municipal Music Award in the chamber music category for his *Al Borde*. Some of his works have been premiered overseas, including his *Prelude IV*, for piano (England), *Three Pieces*, for solo clarinet (USA), and *Nivelillo*, for solo flute (USA). Presently, Ocando lives in Venezuela and teaches private lessons in harmony, counterpoint, and piano. His works for clarinet include *Dos Estudios Breves*, for clarinet duo, *Three Pieces* for solo clarinet, *Rostro Solar*, trio for viola, clarinet, and piano, and *Preludio al Estilo Antiguo*, for solo clarinet.

Ocando’s etude on the Venezuelan Danza Zuliana, “Lanceros,” takes its name from *Lanceros*, the 19th-century ballroom dance (lancers), mentioned in Chapter 4. According to Ocando,

The 8-mm. periodicity forms the basic structure for the best part of the phrases, including syncopated rhythms of eighth and sixteenth notes in 6/8 and 9/8, in minor key (written in E minor for Bb clarinet). The thematic material expands through the use of continuous modulations; toward the end and after the recapitulation, there is a brief development of the thematic material that leads to a decisive conclusion.\(^{200}\)

The four pick-up notes moving to the downbeat eighth form the compositional cell that unfolds the musical discourse of this etude, working as the unifying thread that marks the beginning of a new phrase or section, including

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\(^{200}\) Carlos Ocando, email to author, January 4, 2023.
modulations whenever they occur, and always adding crescendos with a staccato *sforzando* at the end (Ex. 7.68).

Furthermore, rests need not mean to pause in the etude, but rather represent a connection. This reading constitutes a crucial element within the phrase and its direction. According to Ocando, “rests are part of the thematic content”201 (Ex. 7.68, mm. 1-2). Thus, the best practice strategy points to sustained airflow; even during rests, when the tongue touches the reed to stop its vibration, one must keep blowing air, which helps to maintain tension within the phrase trajectory. Most beginner or intermediate players interrupt the airflow for short rests in a phrase, and others eventually use them to take a breath.

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201 Carlos Ocando, email to author, January 15, 2023.
Nevertheless, some will find those brief pauses as “phrase-tensors,” or tension-builders that guide the musicality in phrasing.

In Ocando’s notation all grace notes or mordents are written as part of the main motives or themes. Therefore, all thirty-second patterns that begin on the downbeat behave as grace notes, following a strict rhythm (Ex. 7.69).

Ex. 7.69 Ocando, Etude on Venezuelan Danza Zuliana, Written-out grace notes, mm. 1, 6.

Additionally, the constant use of marcato, staccato, staccato-detached, and especially the addition of dots at the end of slurs, is very characteristic of Lanceros (Exs. 7.70a, 7.70b, 7.70c).
Exs. 7.70a, 7.70b, 7.70c Ocando, Etude on Venezuelan Danza Zuliana, articulation marks, mm. 12-13, 31, 58-60.

Much of this analysis refers to the meticulous notation that suggests the clarinetist must work toward a focused sound, and prompt response of the tongue for articulation. To achieve these, sometimes the articulation must be simply a slight touch of the tongue on the reed (for the articulation of the dot at the end of slur), in other cases the player should send more air than tongue weight (detached-staccato), and the last case requires a more pronounced articulation with fast air (accent, marcato; Exs. 7.68 mm. 1-2, 7.70a, 7.70b, 7.70c).

Ocando explores the altissimo register of the clarinet in the central section of his etude. Starting at the *animato*, he tests the player’s flexibility, introducing open intervals with varied grouping and articulation. Additionally, he persistently opens up the sound of the clarinet, always higher and more forceful. This section
represents the climax of the etude, and curiously does not end in a crescendo to follow the previous pattern; instead Ocando writes a diminuendo prolonged by a fermata (Ex. 7.71).

Exs. 7.71 Ocando, Etude on Venezuelan Danza Zuliana, mm. 37-46.

Additionally, between mm. 39-41, the big leaps require quick adjustments of the tongue position, which must move down. Once again, the stop-tonguing technique will be key. All grace notes, now in the usual notation, need to be tongued even when they appear in a slurred line (for fingering suggestions see Appendix F). The firmness of the embouchure is also tested, especially when the passage gets into the altissimo register with a diminuendo (mm. 44-46). In this case, most importantly, the player should omit any tendency to tightness, the sound must be robust and warm until the end. Naturally, this all depends on the sound concept a clarinetist adopts. Thus, the practice strategy to control the embouchure, and to avoid biting, is to hold the teeth and chin in the same position, and focus the energy or firmness on the corners of the mouth, providing a little pressure, as Figure 7.5 shows.
Six measures after the previous ritardando (Ex. 7.71, mm. 44-46), Ocando continues to explore the altissimo register, always with a decrescendo from the *forte* to a softer dynamic (Ex. 7.72, mm. 51-55). The author suggests the addition of the circle at the end of the diminuendo in m. 55 to indicate *al niente*, so as to prepare the new section, *delicato, flessible*, which showcases the maximum possible flexibility for execution in terms of range, rhythm, slurring, dynamics, and phrasing. Once again, it is necessary to follow the explanation above about embouchure control (Fig. 7.5). As a general practice strategy, one must also blow fast air during all crescendi to get a smooth connection into the runs.

Ex. 7.72 Ocando, Etude on Venezuelan Danza Zuliana, variation, mm. 51-59.
The connection between pitches in m. 52 can be difficult to accomplish. Pitches in the throat register (Ab\(^3\)-Eb\(^4\), Ab\(^3\)-Ab\(^4\), Ab\(^3\)-F\(^4\)-Bb\(^3\)-Ab\(^4\)) demand a special manner of air support for moving between the chalumeau and throat registers.\(^{202}\) For practicing, Example 7.73 shows two short patterns that should be played with legato tonguing and full sound (or focused sound) from the piano dynamic until the end of the crescendo, in a slow tempo (Ex. 7.73).

![Ex 7.73 Practice suggestion for m. 52.](image)

Additionally, all fermatas should be played with an expressive and open sound, although the beginning of the sextuplet (poco animato; Ex. 7.72) needs special attention. For instance, to play the Bb\(^5\)–A\(^6\) interval the focus must stay on the Bb\(^5\), and then the appropriate fingering will do most of the job (see Appendix H for fingering suggestions); the voicing also should be more “nose-oriented” for a smooth connection to the A\(^6\) without pushing more air (Ex. 7.72).

To conclude the work, Ocando briefly develops the opening cell of the etude—this time it unfolds during the deciso (Ex. 7.74)—and adds contrast in dynamics, articulation, and accentuation, which constantly increase regardless of

\(^{202}\) The throat register of the clarinet (E\(^4\) to Bb\(^4\)) comprises notes closer to the mouthpiece, which means that around 75% of the pipe remains open when one plays in this region. Thus, the resistance of the pitches is much less and is naturally weaker and less focused when compared to the other registers of the instrument. Therefore, the clarinetist must compensate for this by sending more air and eventually adding fingers to have more resonance in some pitches (Ab\(^4\)).
the direction of the melody (ascending or descending). These effects should be achieved with a more focused sound and using fast air toward the end of each crescendo. Thus, the abrupt cut-off of the sound (stop-tonguing technique) will be appropriate for producing the *sforzando* (Ex. 7.74). The development of the cell, for instance, starts on the pick-up to m. 58, first presented in its original form, in terms of articulation and dynamics; in mm. 58-60 a new phrase starts but is interrupted by triplets at the end of m. 60 in diminuendo, which lead to a new phrase. Thus, starting at m. 61 Ocando marks a crescendo, with marcato and staccato for the next two notes after the crescendo.

The key to producing an effective marcato will be to sustain the air while keeping the tongue on the reed during the eighth-note rest. This practice ensures the accuracy of the attack, after which there is no need to push more air to shorten the note in executing the dot at the end of the slur; it will be enough to place the tongue on the reed to stop the vibration and prepare for executing the next note. The passage located four measures from the end demands fast air and heavy articulation, which must be exaggerated in the last measure of the etude where Ocando reiterates the opening cell (Ex. 7.74).

\[\text{\footnotesize\ref{footnote:chalumeau}}\] The chalumeau register of the clarinet generally requires more air support and articulation in order to be more balanced in relation to the upper registers (clarino and altissimo).
The Etude on the Venezuelan Danza Zuliana “Lanceros” allows little space for rubato. The tempo must be steady, as so the articulation. The rigidity in pulse recalls a Baroque air, with a steady accompaniment in the basso continuo, and contrapuntal writing that makes sense considering the origin of Zulian dance in the Lanceros dance. Also, Ocando shows strictness in specifications for the rhythm (Ex. 7.71) in what are usually grace notes (appoggiaturas and mordents). Only in the sections, including animato and delicato-flessibile does he allow the performer to showcase his technical and musical flexibility to a large extent.

The author’s version of this etude, recorded on January 8, 2023, can be accessed here; for fingering suggestions, see Appendix H.

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204 Lanceros dance derives from the 17th-century French folk dance rigaudon.
7.9 Etude on the Venezuelan Tambores de la Costa: “San Juan de Guatire,” Carlos A. Escalona (b. 1988)

Carlos A. Escalona is a former member of the clarinet section with the Simón Bolívar Symphony Orchestra (2005-2017). In Venezuela he graduated from the Simón Bolívar Conservatory of Music and the Latin American Clarinet Academy. In 2017 he moved to Europe to take a specialization course in Solo and Orchestral Repertoire at the Accademia Nazionale di Santa Cecilia (Italy) with Alessandro Carbonare. Carlos obtained two Master’s degrees, in clarinet and bass clarinet, from the Royal Conservatory of Mons (Belgium) with Ronald Van Spaendonck (2019) and Paolo De Gaspari (2021), respectively. As a performer, he has been awarded the Prix 2019 des Amis d’Arsonic (Mons, Belgium), Second Prize in the 2019 Rotary Club International Competition (Madrid, Spain), and First Prize in the Adolphe Sax’s Bass Clarinet International Competition in Paris, 2020. Currently, Escalona holds the position of bass clarinetist with the Opera Ballet Vlaanderen (Belgium), he is also a member of the Belgian Reed Ensemble “Breathe,” and the Venezuelan Clarinet trio.205 This outstanding clarinetist has also explored composition, writing many arrangements for diverse combinations. In 2017 he introduced his first piece for solo clarinet, Alone, and most recently his Etude on the Venezuelan Tambores

de la Costa “San Juan de Guatire,” his second work for solo clarinet.\textsuperscript{206} Escalona notes that his etude,

is based on the music that traditionally accompanies the festivities of Saint John the Baptist, more specifically on the rhythms played by the drums, including \textit{tambor redoblante}, \textit{cruzao’} and \textit{culuata}, and also adding some variations to these rhythms. Toward the end of the etude, I quote one of the chants that are sung during the performance of this dance.\textsuperscript{207}

![Fig. 7.6 Escalona, Etude on Venezuelan Tambores de la Costa, rhythmic patterns from San Juan’s drums.](image)

Thus, for instance, Escalona introduces the different rhythmic patterns that identify each drum in combination with the melodic contour of the musical idea or phrase (Ex. 7.75). Sometimes these rhythms represent variations from the original ones.

\textsuperscript{206} The San Juan de Guatire is an Afro-Venezuelan dance that derives from the Tambores de la Costa (Chapter 4), its performance including three drums and voices. Two of the drums are of the same type, called \textit{culo e’ puya} (\textit{cruzao’} and \textit{culuata}); the third is called the \textit{tambor redoblante}. For description of San Juan de Guatire drums, see Willy Mayo, “Willy Mayo Tambores de Guatire,” October 3, 2015, music video, 3:27, \url{https://youtu.be/e0d9LXYIANo}.

\textsuperscript{207} Carlos Escalona, email to author, January 20, 2023.
Example 7.75 Escalona, *Etude on Venezuelan Tambores de la Costa* "San Juan de Guatire", rhythmic patterns from San Juan’s drums: *culuata*, *cruzao’* and *redoblante*.

Example 7.75 shows all three patterns from *culuata*, *cruzao’* and *redoblante* mixed together in one phrase. Additionally, in Figure 7.6 Escalona marked a specific type of accentuation for each pattern, although not all included in the etude, some hints of his intentions remain in the phrasing, which helps to emulate the original accentuation, as Example 7.76 suggests.
The beginning of the San Juan de Guatire must be sparkling and with an open sound; that way the *eco* that follows can produce a better effect. Then, from the pick-up notes to m. 5, until m. 8, the clarinetist must build a consistent crescendo until the G♯⁴ in m. 8. Regarding the *culuata*’s rhythm (m. 5) the melodic motion already implies the original accentuation, that is to say, because the clarinet naturally has more sound as the pitches ascend. So, the player need not exaggerate any accentuation in favor of the flow in the phrase trajectory. Even so, in m. 7 a bit of emphasis is needed because the Bb⁴ has a weak sonority (throat register) and the sound diminishes as it descends into the register. Therefore, the objective is to obtain balance through airflow compensation. For the *redoblante* rhythm (mm. 9-13) the best option is to maintain the horizontal line of the phrasing toward m. 12, where the F⁵ begins to release all the tension built throughout the phrase. Thus, this section must be played with full sound and following the phrase trajectory. At the end, the G⁵ on
the downbeat of m. 14 needs a subtle emphasis of articulation to mark clearly the first beat and what seems to be an excerpt of the second measure of the cruzao’s rhythmic pattern (Fig. 7.6).

There are two moments in the San Juan the Guatire etude where Escalona explores the effect of the three drums playing together. He notes that “people from Guatire tend to hum the continuous eighth-note pattern, like ‘tákata – tákata,’ when trying to emulate the actual sound of the ensemble.”208 Thus, Escalona sometimes introduces this pattern accented and sometimes non-accented (Ex. 7.77a, 7.77b).

Ex. 7.77a, 7.77b Escalona, Etude on Venezuelan Tambores de la Costa, ensemble unison pattern, mm. 23-33, 55-62.

Escalona changes the metric of the cruzao’s pattern but keeps the rhythm. Basically, he omits the eighth-note rest on the downbeat (Fig. 7.6, see *culo e’ puya, cruzao*), originally displaced, so as to begin the rhythm from the downbeat

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208 Carlos Escalona, phone call to author, January 22, 2023.
(Ex. 7.78). As the arrows in Example 7.78 suggest, the phrasing must always move toward the quarter note.

Ex. 7.78 Escalona, Etude on Venezuelan Tambores de la Costa, variation on cruzao’s pattern, mm. 43-45.

The chant to San Juan emerges in m. 63 (Ex. 7.79); Escalona bases this section on a popular song, titled Palma Sola. The author suggested he add espressivo e ben marcato, a character expression that better suits the percussive and intense character of the dance, which also includes the fervent chant, sung as part of the performance (dance).^{209}

Ex. 7.79 Escalona, Etude on Venezuelan Tambores de la Costa, Palma Sola, chant to San Juan, mm. 63-79.

^{209} Palma Sola is the chant Escalona alludes in the etude, starting at minute 2:04; see Entreverao de Raices, “Tambor de Guatire,” Entreverao de Raices, July 20, 2014, music video, 4:00, https://youtu.be/2XjOqQA76_Y.
The main focus of San Juan de Guatire etude is in tonguing, the tempo mark initially suggested by Escalona was quarter note $= 150$. The author suggested the addition of a tempo range (quarter note $= 130-150$), as well as dynamics and expression markings to indicate articulation (*marcato*), color change (*eco*), and mood (*Espress. e ben ritmico, sonoro*).

A general practice strategy for this etude is to use resonant articulation. Although staccato means “short articulation,” the sound should never be tight or dry. Instead, Escalona’s marking, *marcato*, means heavy and robust but never tight. Thus, when the allusion to San Juan’s chant occurs (m. 63) the goal is to stress the lyricism of the section regardless of its fast tempo, which demands a good sense of pulse to avoid slowing the tempo, because of the espressivo character (Ex. 7.79).

Toward the end of the etude (Ex. 7.80, mm. 91-99) there is an eight-measure period, which is repeated in its second four measures (mm. 95-98). Here, Escalona introduces a sequence of arpeggios moving up into the altissimo register. Thus, the peak of this period occurs in m. 95 (Ex. 7.80), repeating twice in the last four measures (mm. 95-98) to finally connect with a resolute ending of the San Juan de Guatire.
This etude requires no fingering suggestions; it can be executed using all standard fingerings. The author’s version of this etude, recorded on January 29, 2023, can be accessed here.

7.10 Etude on the Venezuelan Polo Margariteño: “Canti Dell Ritorno,”
Norman Gómez (b. 1985)

Norman Gómez, composer, conductor and guitarist, has garnered much praise for his work. In 2013, he received honorable mention from the Municipal Music Prize of Caracas city for Short Symphonic Work; in 2015, he won the Orchestra and the Audience award for his Dawn Pieces at the Second Simón Bolívar National Composition Competition\(^{210}\); in 2017 he was finalist in the Young Sights Contest of the International Organization for Youth; and in 2018 he won the contest for commissioned pieces in the Alessandro Stradella Baroque Festival, in Italy.\(^{211}\) More recently, Gómez was awarded third prize in the 2021


International Digital Music Festival in Shanghai, in the game music category.\textsuperscript{212} His works for clarinet include *Tres Piezas Breves* for solo clarinet, *Estudio 1* for solo clarinet, and *Canti dell’ andata e dell Ritorno* for two clarinets, soprano, and bass; in addition he composed two pieces dedicated to the author: *Escenas Rituales* for clarinet and three percussion sets, and *Canti Dell Ritorno*, the etude written for this study. Gómez states that,

Etude on the Venezuelan Polo Margariteño is part of the series *Canti*, which I started writing in 2018. The series encompasses pieces for different combinations, from solo oboe d’amour to the symphony orchestra. In the series I seek to explore and draw connections between his music and Renaissance and Baroque music.\textsuperscript{213}

Gómez’s interest in the *polo margariteño* is shown clearly by the deep relationship this genre has with its European ancestor: the Romanesca (see Chapter 4). Gómez draws from the Romanesca harmonic progression (I-V-vi-V/vi) in his different approaches to its content, varying the chords, thus transforming the progression into a more personal language, although maintaining its connection with the original. The title of this etude (“Canti Dell Ritorno”) alludes to a feeling of longing for return, which shows Gómez intention of introducing a Romanescan song transformed into a *polo margariteño* and dedicated to those of the Venezuelan diaspora, who “hopefully will return home one day.”\textsuperscript{214}

The “Canti dell ritorno” begins with a slow section (Liberamente), which allows the performer more freedom in terms of tone color and pulse (Ex. 7.81). In

\textsuperscript{213} Norman Gómez, email to author, March 3, 2023
\textsuperscript{214} Gómez, email to author, March 3, 2023
the editing process, the author suggested adding the Italian term *sussurrando* (murmuring) to all thirty-second figures/rhythms, which must be played very soft with a warm airflow. The idea is to produce a subtle or fine sound that emulates the effect of something at the distance that eventually gets closer, or “returns” (Ex. 7.81, mm. 9-13). The articulation of the grace notes (mm. 1, 5) must be very gentle, and the most important part will be to express intention toward the next note always in *legato* (connected) and *espressivo*. As it has the feathered beam, one should start the sixteenth-note figure slowly (Beat 2 of m. 3), making the accelerando toward the third beat. Once the player begins the accelerando, he can alternate single- with double-tonguing and also use more air. The goal is to tongue as many notes as possible from slower to fast. In m. 6 it is necessary to keep the phrase trajectory to the E⁵ at m. 7. Finally, in mm. 9-11, the articulation suggested is legato and slightly separated (per dashed arrows), although maintaining the direction toward the first note of the next group of sixteenths, after which relaxing the tempo on the following three notes. This shaping continues until the second beat of m. 11, where the crescendo begins and opens out until m. 13.
The Tempo di polo (at m. 14) section follows the Liberamente, and covers most of the etude. Gómez introduces the harmonic and melodic sequence of the polo margariteño—I-V-vi—(see Chapter 4), following the intervallic relationship of perfect fourths in descending motion (Ex. 7.82).
Ex. 7.82 Gómez, Etude on Venezuelan Polo Margariteño, *Polo theme*, harmonic sequence, I-V-vi-Vi, mm. 14-29.

Executing the open intervallic leaps forms the main challenge in this section (Ex. 7.82). Gómez challenges the player’s technical accuracy, including in issues of embouchure (firmness), tongue position, airflow consistency (air support), use of the register key (all played in a soft dynamic range, between p and mp), and the crescendo, which need not move beyond a mf dynamic. Thus, the key to a neat execution is to think and actually blow one stream of air throughout the intervallic sequence (Example 7.83). One must also avoid the tendency to make any adjustments, for example, loosening the embouchure to reach the low pitches and then tightening it to get the high pitches. Additionally, one of the most important aspects, and probably the key to executing this section in the most satisfying manner, is phrasing; Example 7.83 shows arches or arched-arrows that outline three different segments, each one larger and more
intense than the previous, according to the crescendos underneath, which belong the same phrase.

Consequently, all the practice strategies described above will be effective in the context of the shaping of the musical idea. Otherwise, the result will simply sound like notes played without intention, going nowhere. Furthermore, articulation must be gentle, and regardless if marked staccato or legato, the phrase must always be smooth and connected. (For fingering suggestion see Appendix I.)

Gómez adds a new section (Preciso) after the introduction of the polo margariteño theme, which recalls the etude’s opening Liberamente section, and one phrase (mm. 35-39) requires special attention (Ex. 7.84).
Example 7.84 shows three large intervals of 9ths and 10ths. Numbers in the boxes are intended to guide readers through the crescendo from m. 35 to m. 37, and also show intensity levels for each interval, which increase progressively into the next until reaching the peak of the phrase, at m. 34. There one must pronounce (articulate) with generous air more than tongue attack, and recall that the etude is a song (canti). Thus the diminuendo that follows must be read as one sonority from which all the run derives, and played as if it were one long note in diminuendo (G#4). In m. 39 the quarter note on the downbeat should sound stronger than the second, as the symbols suggest (Ex. 7.84)

Next, Norman introduces a variation (Ex. 7.85) before returning to the polo margariteño theme.

Ex. 7.85 Gómez, Etude on Venezuelan Polo Margariteño, excerpt from variation of polo margariteño theme mm. 40-49.

In this variation Gómez alters the meter, adding a 6/8 signature that gives new drive to the phrase. The eighth-note relationship remains the same between
both the 3/4 and 6/8 meter, and clarinetists could arguably continue playing in 3/4 meter. Nevertheless, in this case the inner accentuation of ternary (3/4) versus binary (6/8) would be missed and so too the composer’s intention to switch to a new gear. Also, in this variation Gómez increases the frequency in which the register changes occur, creating a polyphonic effect. This already appeared in the Tempo di polo (Ex. 7.82). The melody develops into a 2-voice texture, which also implies an efficient use of the register key, where anticipation (positioning the thumb) becomes the key to an efficient performance.

To conclude, Gómez returns to the Liberamente, this time beginning the last phrase of the original section a major third lower (Ex. 7.86). Here the practice strategy will be the same as for Example 7.85; what is important to emphasize here is the last note of the etude (F3), which creates an augmented fourth interval (tritone) to the first note (B3) of the etude. Essentially, Gómez uses the transposed inversion of the opening interval (B3–E4), 215 which becomes a descending perfect fifth C4–F3 (Ex. 7.86).

Ex. 7.86 Gómez, Etude on Venezuelan Polo Margariteño, return to Liberamente, mm. 75-83.

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215 The intervallic relation between B3 and E4 is an ascendent P4, its inversion a descending P5 (B3–E3). Gómez transposes this up a half step to get C4–F3, which appears at the end of the etude in reversed order.
The symmetry of the tritone represents the idea of the beginning and the end as a unit. Gómez notes that,

The etude ends in F major, a distant key from the opening pitch center E, which tells you about a long journey before reaching the ending key. Thus, regardless the sense of arrival to a home key, you actually remain far away from the previous home key. So, where is home really? Between the first and the last note of the etude the tritone acts the same way, the sound is the same regardless how you hear if an A4 or a d5.

This is how Gómez illustrates the long journey of people in the Venezuelan diaspora, who, as he noted earlier, “hopefully will return home one day.” The Etude on Venezuelan Polo Margariteño represents a lyric approach to technique, at least in the opinion of the author; thus, all technical passages must have a musical direction. This is not about executing big leaps with consistent sonority, ease of articulation, and firm embouchure; it is about applying all these elements to the music-making. Hence, this is arguably a lyrical etude.

The author’s version of this etude, recorded on January 22, 2023, can be accessed here.

7.11 Etude on the Venezuelan Gaita De Tambora: “Llaveteando,”

Jorge Montilla (b. 1970)

Clarinetist, composer and pedagogue Jorge Montilla is considered one of the world’s best Eb clarinet players, indeed, one of the most outstanding artists of his generation in Venezuela and in Latin America. He is a former member of the Simón Bolívar Symphony Orchestra, founding member of the Caracas Clarinet Quartet, and the first Latin American clarinetist to record under the British label

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Clarinet Classics. He obtained his Master's Degree and Artist Diploma from the Jacobs School of Music (Indiana University) under the tutelage of Howard Klug. His teaching experience in Venezuela includes positions at the Simón Bolívar Conservatory of Music and the Latin American Clarinet Academy. In the United States he has taught at Arizona State University, and Longy School of Music of Bard College. Presently, Montilla is Assistant Professor of Clarinet at the University of Iowa School of Music. He is also a columnist for the International Clarinet Association's magazine The Clarinet.

Montilla's Etude on the Venezuelan Gaita de Tambora, “Llaveteando,” belongs to a music genre that traditionally incorporates the clarinet as the melodic instrument in the ensemble, which also includes drums (tambora and tamborito) and voices (Chapter 4). At present, many such ensembles also include the violin, or diverse wind instruments to substitute for the clarinet and its ‘revoleos’ (Chapter 4). Regarding his etude Montilla notes that,

The Venezuelan rhythm called “Gaita de Tambora” is one that has always fascinated me. The Gaita de Tambora is traditional in the Northwestern states of Venezuela, and also found in populations in the vast Venezuelan northern coastline. To write this Etude, for Carmen Borregales’s dissertation, I put in the “melting pot” some of the Gaita de Tambora’s most recognizable rhythms. I mixed those rhythms with common technical difficulties for the clarinet, and wrote with the fact in mind that Carmen was going to be the person recording them. The traditional rhythms and flair of this particular style found notes that constitute technical difficulties for the advanced clarinetist. In this composition (in the fashion of an etude for the advanced level) I tried to include tricky technical passages in almost all tonalities and also tried to put those passages in uncomfortable parts of the range of the clarinet. The etude is in a ternary form. One A that introduces popular material, a B form that resembles a free improvisation, and a recapitulation or A1 that ends the etude with the musical material of the beginning. As I said earlier, this etude is meant to be for an advance

level student/player because of the unique style it is based on, because of the technical difficulties (tonal passages in uncommon parts of the range, and big leaps), and because of the overall basic technical demands (fast articulation, contrasting dynamics, extended range). The title of the etude, “Llaveteando,” is an invented term that transforms the noun llave (key) into a verb in gerund form “llave/te/ando.” Thus, the suffix ando indicates the continuous repetition of an action (gerund), which in this context (the clarinet) refers to the activation of the keys (fingering). Although, the syllable te needs some explanation to explain its use in Spanish, a linguistics analysis is out of the scope if this study. Therefore, the reader need only understand that in Venezuela the term “llaveteando” is a slang word that some clarinetists use to express that they are “playing a lot of notes.”

In “Llaveteando” Montilla explores the gamut of rhythmic combinations deriving from the rhythmic pattern that appears at the beginning of the etude (Ex. 7.87). For instance, the opening trill emulates the drum rolls, and immediately after that, one of the most characteristic rhythmic patterns of the genre occurs (Ex. 7.87 m.2).

Ex. 7.87 Montilla, Etude on Venezuelan Gaita de Tambora, basic rhythmic pattern, mm.1-3.

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217 Jorge Montilla, email to author, February 6, 2023.
Montilla’s description is very detailed, especially in referring to the use of rhythms. Figure 7.7 shows all the patterns included in this etude.

![Figure 7.7 Montilla, Etude on Venezuelan Gaita de Tambora, rhythmic patterns.](image)

Thus, all phrases are outlined by these rhythmic combinations, in passages that test all clarinet fundamentals of technique in addition to flexibility, the use of coherent fingerings, and music-reading. For instance, the introduction of the etude provides a good example of most of the rhythmic patterns Montilla put in his “melting pot” (Ex. 7.88).

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218 Applying such fingering better suits the flow of a technical passage in terms of the lateralization of brain function (right-hemisphere vs. left-hemisphere) and its effect on right-hand and left-hand motor control. Naturally, this topic belongs to neuroscience studies, thus beyond the scope of this study and included in research on music psychology. Nevertheless, the author is convinced clarinetists will find cross-fingering more difficult to achieve because of the switch from one hand to the other. For further reading, see Olivia Guy Evans, “Lateralization of Brain Function & Hemispheric Specialization”; Gamma, “Left Brain vs. Right Brain: Hemispheric Dominance”; Philip Ball, *El Instinto Musical: Escuchar, Pensar y Vivir la Música* (Madrid: Turner Noema, 2010), 287-302; and Anthony Storr, *Music and the Mind* (New York: Free Press, 1992), 24-48.
Example 7.88 shows eight different rhythmic patterns of the etude and their variations. For instance, rhythm 3 in m. 15 repeats in m. 19, with a slight variation; and in m. 20 a new rhythmic pattern appears (Rhythm 7), tied to the same pattern in m. 17. Taken together these rhythms form a unit that Montilla repeats for the next two measures and then alters in mm. 24-27 (Rhythms 7’ and 7”). Moreover, during the first measures the clarinet emulates the drums’ rhythmic patterns until m. 18 where the sixteenth-note triplets appear. These could be taken as an ornament or “revoleo.” Finally, the theme begins in m. 20 (Ex. 7.88).
The use of open intervals (mm. 16-17) requires short articulation and stop-tonguing technique so as to let the tongue adopt a new position\(^{219}\) in time to play the lowest pitch (Ex. 7.88). This performance strategy must be applied throughout the etude. Additionally, it is important to take into account the musical intention for better results (Ex. 7.89).

Example 7.89 shows the emphasis starting always on the downbeat, moving toward the first half of the second beat. The sound must be full and consistent, and the eighth notes must always be short and bouncy. Another strategy for phrasing is to blow consistently until the end of the passage or phrase to support the technique. For example, in m. 18 (Ex. 7.90) the airflow must be consistently moving toward the sixteenth-note rest (m. 19). In fact, the idea is to imagine that no rest appears on the downbeat of the next measure; however, to create the space, or allow the rest, the author suggests adding a staccato mark at the end of the slur, which helps to hold the air pressure and

\(^{219}\) In this type of passages the tongue tends to move up and down, thus the clarinetist must control the sound emission by means of articulation (stop-tonguing technique).
create the space for the rest, at the same time preparing the attack for the $A^3$ (Ex. 7.90).

Ex. 7.90 Montilla, Etude on Venezuelan Gaita de Tambora, practice strategy for airflow consistency, mm. 18-20.

The etude on the Venezuelan gaita de tambora neither requires nor specifies the use of any extended technique effect, although, the sixteenth-note triplets throughout the etude may require the use of triple staccato. For tonguing each triplet, the author suggests the player pronounce the syllables ta-ka-ta / ta-ka-ta in the low register, and thã-gã-thã / thã-gã-thã in the high register (Exs. 7.91a, 7.91b). In doing so, it is also necessary to stress the first attack with a small accent of both air and tongue. The use of these different syllables assists in giving more definition in the chalumeau register (articulation), as opposed to the clarion and altissimo registers, which are more sensitive to tonguing and thus require less tonguing to articulate, unless the passage includes marcato or accents.

For the expressive character of “Llaveteando” these triplets represent the beating drums, and the rhythm appears in the second half of the measure, functioning as a pick-up into the next phrase (Exs. 7.91a, 7.91b). Therefore, the position of this particular rhythm in the measure helps to guide the phrasing.
Montilla introduces tonal passages in what he describes as "uncommon parts of the range." For instance, the passage in mm. 70-71 (Ex. 7.93) suggests a quotation of Alfred Uhl’s Etude No. 17 (Ex. 7.92).

Thus, for an example of Montilla’s use of unusual parts of the clarinet’s range, in mm. 70-71 the composer explores the entire range of the instrument,

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220 Jorge Montilla, email to author, February 6, 2023.
221 The Uhl’s method book is one of the references the author shared with composers during the preliminary discussions for this study to establish the profile of an advanced player.
with open intervals in a fast-tonguing staccato passage that allude to Uhl’s etude (Ex. 7.98).

Ex. 7.93 Montilla, Etude on Venezuelan Gaita de Tambora, quotation of Alfred Uhl’s Etude No. 17, mm. 70-71.

A different approach to preparing these large leaps in range consists of practicing scales and arpeggios in sixteenth notes through relevant keys to the etude. For example, in the Eb major scale (m. 49) and the D major arpeggio (m. 5)—certainly not demanding keys to finger on the clarinet—Montilla begins in the throat register, where the sonority of the instrument requires a more balanced execution; then he continues down into the chalumeau register where the cross-fingering for F[^3] and E[^3] tends to be hard to coordinate (Ex. 7.94).

Ex. 7.94 Montilla, Etude on Venezuelan Gaita de Tambora, phrasing and fingering suggestions in transition from Eb major to D major, mm. 49-51.

The arrows in Example 7.94 suggest an increase of airflow to balance the sonorities between B♭[^4] and A[^4], and also to give more support to the chalumeau
register and the cross-fingering work.\footnote{The letters R (right-hand little finger) and L (left-hand little finger) refer to the same practice strategy used in Example 7.52.} One of the most difficult runs appears in mm. 53-54, and based on the vii\textsuperscript{2} of A major, which requires alternative fingering as it moves into the altissimo register. The author suggests an exercise to practice this passage in a slower tempo first, and gradually increasing tempo. She also makes changes in the rhythm to emphasize the note where the passage needs more air support toward the A\textsuperscript{6} (Exs. 7.95a, 7.95b). For instance, the indication to use the little fingers in a specific order for certain notes on this passage (F\textsuperscript{3}, G\textsuperscript{3}, and B\textsuperscript{5}), explains the “coherent fingering” the author mentioned early in the description of this etude. In particular, the run starts with the left-hand little finger (Key C in Rose’s fingering system), then switches to the right-hand little finger (Key 4 in Rose’s system), continuing up by following the regular fingering-sequence of the Boehm (French) clarinet system. Thus, the first three sixteenth notes in the second half of m. 53 are played in the left hand and, just before going over the break, one must decide which fingering is the best option. For the next two notes, B\textsuperscript{5} and D\textsuperscript{5} natural, one can use either the left- or right-hand little finger. Nevertheless, the passage clearly shows a left-hand dominance, which will make the fingering smoother to allow the player to focus more on the phrase trajectory and air support.
Similar passages occur beginning at the pick-up to m. 65 until m. 74 (Ex. 7.96a), where Montilla introduces chromatically descending seconds, switching from diminished thirds to major seconds, which makes any reading of this passage more complex (see Ex. 7.96b for practice suggestion). Then, the passage moves to B major tonality, and between mm. 72 and 73 the clarinetist must slide the left-hand little finger from B⁵ (Key 1) to C#⁵ (Key 2) as a performance strategy for instruments without the extra key on the left side to play G#³ or the overblown D#⁵. Therefore, the idea is to press the key a bit harder and slide down from there.

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224 For further fingering suggestions see Appendix J.
225 See Fig. 7.2 at the beginning of this chapter.
Exs. 7.96a, 7.96b Montilla, Etude on Venezuelan Gaita de Tambora, phrasing and fingering suggestions for transition from chromatic passage to B major, mm. 65-74. Practice strategy, mm. 65-67.

Toward the end of the etude Montilla widens the intervallic range even more and expands the idea he previously presented in mm. 16-17 (Ex. 7.89), going from E₆ to E₃ (m. 80), from E₆ to A₃ and back to E₆ (mm. 83-84), as well as other jumps. Now the music encompasses the full range of the instrument in a single interval (Ex. 7.97) over a long passage. Moreover, starting at m. 87 Montilla moves through different interval classes, including perfect 4ths and 5ths, and a tritone (A₄ and d₅.). For instance, a good practice strategy is to keep the focus on the low pitches (G₄, F₄, E₄, D₄, C₄, B₃, B♭₃, and so on) to avoid any adjustments for playing the high pitches. The clarinetist only needs to focus on a consistent airflow and articulation. In this section the precision on a short
articulation combined with stop-tonguing is key to the performance practice overall (Ex. 7.97).

Ex. 7.97 Montilla, Etude on Venezuelan Gaita de Tambora, clarinet range and interval classes, mm. 80-90.

Montilla saves the largest leaps for the end (Ex. 7.98), also adding a sixteenth-note rest to the main rhythmic pattern (see Ex. 7.87, m. 2; Ex. 7.98, m. 113), which increases the tension toward the end of the etude. This also helps the clarinetist prepare for execution (attack), always looking for a robust sonority in both low and altissimo registers, similar to the soloist entrance in Weber’s Clarinet Concerto No. 2 in E flat major, Op. 74.226

Ex. 7.98 Montilla, Etude on Venezuelan Gaita de Tambora, clarinet range and restatement of main rhythmic pattern, mm. 113-117.

The Etude on the Venezuelan Gaita de Tambora is the second collaboration between Jorge Montilla and the author. In the past, he dedicated his *Cinco Miniaturas* 227 to the ensemble Dúo Contemporáneo de Caracas, an ensemble formed by the author and Carlos Alexis Escalona (whose etude was introduced earlier in this chapter). Other pieces for the clarinet in Montilla's catalog include *Clarimba* for clarinet and marimba, *Registro de Pajarillo* for solo Eb clarinet, *Rucaneao* for clarinet trio, *Four x Four* for clarinet quartet, *Fantasía Venezolana* for clarinet quintet, and many arrangements of others' work. 228

“Llaveteando” centers on flexibility, the main skill the advanced player must work on, but other challenges include fingering and reading through chromatisms, continuous key changes, and shifting intervalllic motions.

The author’s version of this etude, recorded on January 15, 2023, can be accessed here.

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The flutist, guitarist, composer, arranger, and pedagogue Andrés Eloy Rodríguez has been awarded diverse prizes as a composer, including the Municipal Music Award 2010 in Caracas Venezuela, in the category of Brief Symphonic Work, and third prize in the Presénces Composition Contest, 2014, organized by Radio France International and El Sistema. As flutist he has also won the Aldemaro Romero Soloist Festival in 2004, among other awards.

Rodríguez’s composition catalog includes works for flute (his main instrument) guitar,\textsuperscript{229} strings, brass, piano, saxophone, chamber groups, orchestra, and wind ensemble. Besides these, in his symphonic repertory Rodríguez also incorporates the clarinet into pieces for other ensembles, which include his wind quintet \textit{High 5}, Op. 26, and \textit{Pajarillo a Duo}, Op. 2, for clarinet and flute.\textsuperscript{230} The Etude on the Venezuelan Onda Nueva “Aldemareando” (Op. 30 in his catalog) is his third composition that features the clarinet. The title comes from the adaptation of Aldemaro Romero’s name into a verb in gerund form, an allusion to the manner of execution of his music.

Previous to the Etude on the Venezuelan Onda Nueva, Rodríguez explored Aldemaro’s onda nueva in his Concert No. 1 for two flutes and flute


\textsuperscript{230} Carmen Borregales, “New Chamber Sessions,” Facebook, July 2, 2020, \url{https://www.facebook.com/625583131/videos/10159660603548132/}.  

orchestra, Op. 12 (2010),\textsuperscript{231} \textit{Trictor}, trystic for alto sax soloist, Op. 24 (2018), and in the second movement of his \textit{Diptych for a Lockdown}, Op. 28 (2021), for alto sax and piano.\textsuperscript{232} In these works he explored the onda nueva’s harmonic sequences, meter and rhythmic patterns to develop his own ideas.

Rodríguez views the etude genre as “a solo work, representing a challenge both technically and in performance. This work has the double intention of being an etude within the strict academic conception, but can also be considered a concert piece.”\textsuperscript{233} In “Aldemareando,” the composer explores the most characteristic melodic pattern (Ex. 7.99) used by Aldemaro Romero in many of his compositions in this style,\textsuperscript{234} for instance, the introduction of \textit{El Negro José}.\textsuperscript{235}

Ex. 7.99 Rodríguez, Etude on Venezuelan Onda Nueva, excerpt from the characteristic melodic pattern, mm. 49-54.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{ex799.png}
\caption{Ex. 7.99 Rodríguez, Etude on Venezuelan Onda Nueva, excerpt from the characteristic melodic pattern, mm. 49-54.}
\end{figure}

\begin{flushright}
\footnotesize
\textsuperscript{231} Andrés Eloy Rodríguez, “Concert No. 1 for two flutes and flute orchestra,” chamber orchestra version, July 16, 2017, music video, 11:19, \url{https://youtu.be/RLt41lmn3A0}.
\textsuperscript{233} Andrés Eloy Rodríguez, email to author, January 10, 2023.
\textsuperscript{234} Aldemaro Romero and the percussionist Frank Hernández created the genre Onda Nueva (Chapter 4), although the invention is mostly associated to Aldemaro.
\end{flushright}
To understand the comparative texture here one must return to the opening of the etude where Rodríguez begins building his musical discourse in a thinner texture (Ex. 7.100)

Ex. 7.100 Rodríguez, Etude on Venezuelan Onda Nueva, opening texture, mm. 1-5.

The texture illustrated in Ex. 7.100 continues throughout the first measures of the etude. At rehearsal A Rodríguez enriches the texture, creating a new phrase that derives from the opening material, now more complex in terms of phrase trajectory, intervallic range, and rhythm, although he keeps the original syncopation (Ex. 7.101). Here, the clarinetist must think in terms of a long phrase that reaches its peak in the accented tie occurring at the end of each of three measures (see arrow in Ex. 7.101); after this the phrase tension relaxes and leads to a new phrase in the following measure.

Ex. 7.101 Rodríguez, Etude on Venezuelan Onda Nueva, development based on the opening texture, mm. 17-20.
Example 7.101 shows the first four measures of a period that repeats once before arriving at a new section where Rodríguez introduces an ostinato-like passage, in Rehearsal B to C (Ex. 7.102), and also occurs later in the etude, between Rehearsal F and G, with slight variations.

Ex. 7.102 Rodríguez, Etude on Venezuelan Onda Nueva, performance suggestion for ostinato section, mm. 33-41.

The performance suggestion at Rehearsal B requires focus only on the accents. There is the tendency to give the same relevance to all notes in such a passage simply because it is marked forte. As stated earlier in this chapter, each dynamic has a range of intensity, so executing the piano dynamic need not mean to play absolutely straight, with equal force on each note, the same way that playing forte need not mean playing at the top of the dynamic; always there lies a range or space that allows the player to move within the dynamic.

In the case of Rehearsal B (Ex. 7.102), if one takes into account the tempo marking (quarter note = 150–200) and the note values of the accented
notes, one realizes there is no need to exaggerate or to risk inferior sound quality to play them all at the same dynamic level. On the other hand, accents always involve a diminuendo so as to make the effect more noticeable. For instance, Example 7.102 suggests four short phrases of two measures each whose major emphasis lies on the tie, and where in the last motive the overall phrase direction moves toward the next measure, thus to highlighting the key change and the new block as well. At the beginning the player must give a clear attack on the accent and use enough air support to produce a resonant and robust sound. The activation of the register key becomes crucial here too; Rodríguez most often explores the interval of a 12th throughout the etude, and centers the fingering work in the left hand, as Ex 7.102 illustrates.

Until this point Rodríguez has formulated a discourse that becomes progressively more and more complex. The texture reaches its richest point for the first time at Rehearsal C (Ex. 7.103.) Here, the composer introduces one of the most recognizable melodic patterns of the genre, in 6/8 meter. Nevertheless, he always varies this by adding brief chromatism in the second half of the first period. Thus, the harmonic rhythm established here moves through key centers separated by whole step, whole step, and half step (Bb-Ab-G), in sections of eight, four, and four measures, respectively. After this the harmonic rhythm repeats from the pick-up to Rehearsal D (m. 65) with the same

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236 Although the onda nueva rhythmic pattern is written in 3/4 (see Chapter 4, Ex. 4.5), Aldemaro Romero has favored 6/8 meter instead because of its flexible frame, which retains the binary and ternary patterns equally. For further reading, see Esneider Valencia Hernández, Gustavo Adolfo López Gil, Lorena Ríos Gómez, "Confluencias de Músicas Populares y Tradicionales en la Obra de Cámara de Aldemaro Romero," Pensamiento, Palabra y Obra, no. 19 (2018), https://www.redalyc.org/articulo.oa?id=614164649002.
structure, and begins with a new key center now in F (thus, the modulation goes through key centers F, Eb, and D.) Regarding the quadruplet, seen here as an irregular pattern within the 6/8 meter, the reader might refer to the chart presented at Example 7.10, which shows a parallelism between rhythmic patterns that might be read in 6/8 and 2/4 meter equally. Therefore, the passage above should be felt in 2/4 to keep from rushing in the quadruplets.

Ex. 7.103 Rodríguez, Etude on Venezuelan Onda Nueva, harmonic rhythm, mm. 49-64.

At Rehearsal C (Ex. 7.103) the accented notes outline the phrase. Consequently, the melody stands out through the texture. Thus, to have a better balance between technique and musicality, the author suggests the addition of tenuto marks above each accent, which will contribute to a more lyrical sound in this section, along with favoring smoother fingering connections.
A lyrical passage also follows, starting at Rehearsal E (Ex. 7.104). This time the phrase trajectory is longer, similar to that in Ex. 7.101. Moreover, Rodríguez colors the musical idea by adding a varied accentuation, grouping and grace notes, dots, tenuto marks, and a glissando. Always, the most important factor will be to keep in mind the horizontal interpretation within the phrase.

Ex. 7.104 Rodríguez, Etude on Venezuelan Onda Nueva, lyrical passage, mm. 81-88.

Once again Rodríguez reiterates the interval of a twelfth, which the clarinet naturally overblows; this may seem easy to finger but actually is more complex to articulate, especially in the manner it appears in “Aldemareando” (Exs. 7.104 and 7.105). Notwithstanding this issue, the accents make easier the execution of the note in the chalumeau register because, as stated before, all accents involve a little diminuendo, which in this case facilitates the articulation of the dotted notes. In essence, when one plays softer the airflow becomes a bit slower and warmer, which results in the descending interval notes connecting more easily. Example 7.105 shows an excerpt from the section, where the composer explores intervals of a 12th (E⁵-A³, D⁵-G³, C⁵-F³) before introducing a
new modulation and the whole tone scale (Ex. 7.105). This passage is marked \textit{piano} two measures earlier than Ex. 7.105 shows, which means all accents must be produced within that dynamic range before the crescendo begins in m. 97. Thus, all that is indicated, including the soft dynamic, accents, slurs, and dots challenge the player’s airflow consistency and embouchure firmness. For that reason, the key to a successful execution requires holding the air support and voicing, and use of the tongue (stop-tonguing). (See Appendix K for fingering suggestion for G$^{6}$.)

Ex. 7.105 Rodríguez, Etude on Venezuelan Onda Nueva, 12th interval and whole tone scale, mm. 95-103.

Starting from Rehearsal F and until G the ostinato repeats, this time Rodríguez inverting the pattern presented the first time. He also changes the octaves and inverts of all the intervals (Ex. 7.106.).
The performance suggestion for Ex. 7.106 is to use more air than tongue to articulate all accented notes in the alto and altissimo registers; only F⁴ demands a more “piercing” sound, articulated accordingly, because the clarinet is more sensitive to the articulation in its high register than low.

Toward the end, Rodríguez introduces the characteristic onda nueva melodic pattern once again. The harmonic rhythm keeps the same structure of key centers that modulate downward in a pattern of whole step–whole step–half step, following the frame of groups of eight, four, and four measures. In this way from Rehearsal G to H the key centers are C-Bb-A, and, from Rehearsal H to I, key centers move from G-F-E. Particularly from a technical point of view, this section is the most difficult to finger (including cross-fingering) because of the tempo, intervallic range, and articulation. Thus, for example, from m. 141 to m. 143, the best option is to delay the crescendo a bit and articulate D⁶ and F⁶ a little longer, using more air support than tongue articulation (Ex. 7.107). The same strategy applies to mm. 144 through 147, but the largest crescendo occurs in m.
149 to mark the ending of one section and the beginning of the new one, in m. 150 (Rehearsal I; see Appendix K for fingering suggestions).

Ex. 7.107 Rodríguez, Etude on Venezuelan Onda Nueva, excerpts from second ostinato, mm. 104-114.

Finally, “Aldemareando” tests the performer’s skills not only for the great flexibility it demands. It also challenges the player in its fast fingerings, open-interval ranges, reading through fast key changes, articulations, and irregular rhythms, and the clarinetist’s endurance. This etude is the largest in the series and requires much more energy and personality in performance, all which match Rodriguez’s description of it.

The author’s version of this etude, recorded on January 29, 2023, can be accessed here.
CHAPTER 8
CONCLUSIONS

This research in part represents an introspective look into the academic field of Latin American clarinet pedagogy and the impact of traditional music on its programs of study. Another part contributes new clarinet music to the repertoire, especially commissioned for a method book of etudes, both in scores and recordings. Their focus teaches the different dances and genres of Venezuelan music:

1. Venezuelan Cantos Serranos — “La Arigua” by Báez
2. Venezuelan Bambuco Andino — “Río de Montañá” by Camacaro
3. Venezuelan Seis Por Derecho — “El Seis Brillante” by García
4. Venezuelan Pajarillo — “Colobrí” by Gómez
5. Venezuelan Tonada — “Galactonada Oxibárica” by Desenne
6. Venezuelan Merengue — “Ebanengue” by Cardozo
7. Venezuelan Merengue — “A la Deriva” by Barrios
8. Venezuelan Danza Zuliana — “Lanceros” by Ocando
9. Venezuelan Tambores de la Costa — “San Juan de Guatire” by Escalona
10. Venezuela Polo Margariteño — “Canti Dell Ritorno” by Gómez Ballester
11. Venezuelan Gaita De Tambora — “Llaveteando” by Montilla
12. Venezuelan Onda Nueva — “Aldemareando” by Rodríguez
Hence, the etudes contribute to preserving part of Venezuela’s rich musical heritage, not only through the academy, but also through their distribution through various media, concerts, and recordings.

8.1 Review of Pedagogical Research

During the course of the study, the author communicated with colleagues from Argentine, Chile, Paraguay, Uruguay, Peru, Ecuador, Brazil, Colombia, Venezuela, Panama, Costa Rica, Guatemala, Cuba, Puerto Rico, and Mexico. As a former teacher of the Latin American Clarinet Academy, created in Venezuela (Chapter 5), the author had privileged access to information related to pedagogical approaches in these countries, and to the material currently used in clarinet studies and coursework.

In the interest of developing clarinet pedagogy constructively and informatively, the author began the study by asking two questions to colleagues: 1) “Is there any clarinet method based on traditional music from your country?” and 2) “Is it included in the program of study at the conservatory or university where you teach?” The responses were mostly in the negative with a few exceptions, for instance, the collection of five books edited by Leo Heras in Argentina. Each of Heras’s volumes includes exercises or etudes for solo clarinet, duets, clarinet trios, and quartets, all based on different types of music from Argentina.

The titles referring to children tunes, folklore, tango, film and chamber music. The level of difficulty varies within the series, moving from beginner to

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intermediate levels. The collection has no original music (by Heras); it includes mostly his arrangements of music unique to Argentina, but its objectives lay outside the goals established for this current research. The clarinet methods by Murcia and D’Rivera (Chapter 1) might also be considered exceptions, although a better match to this study’s objectives is Daniel Cueto’s method.²³⁸ According to Peruvian clarinetist Luis Vargas, Cueto’s method is included in the clarinet program at the National University of Music in Lima, Peru.

Thus, the relative dearth of pedagogical material for clarinet based on traditional music from Latin America remains undeniable at the time this research concluded. Even including studies or material not yet published, the available literature is minimal, but this research begins to fill the gap in the form of a comprehensive method for clarinet, contributing twelve etudes for advance-level players, based on Venezuelan compositions inspired by popularized traditional music.

The etudes commissioned and recorded by the author for this study demonstrate the potential usefulness of Venezuelan compositions based on traditional music when applied to pedagogical and performance practices. This investigation also serves to access a musical heritage deserving continuous exploration, and to understand the significance of Venezuela’s music as explained in detail in Chapters 1, 2, and 3.

The stages of research—including selecting and interviewing composers to define genres, level of difficulty of their proposed compositions, as well as the

pedagogical approach of the etudes—resulted in regular communication with the composers during the entire commissioning and recording project. During the various stages of the project the author shared recordings from her practice sessions with the composers in offering and obtaining feedback and discussion, including any composition revisions, as was deemed necessary. Thus, another aspect was editing the music to revise and notate any new indications proposed by the author, which required obtaining approval from the composers. Once scores were considered complete the recording sessions followed at the USC School of Music, and a post-production process included the development of the art work for the YouTube playlist (*12 Etudes for Clarinet in Venezuelan Style*).

Alongside commissioning and recording new works for this study, a separate phase of the research included gathering information about the role of the clarinet in Venezuelan traditional music, establishing parameters for clarinet practice and performance strategies, including overall introduction of fingerings based on Rose’s fingering chart for the French clarinet system, articulation, rhythm, and phrasing suggestions. Moreover, this phase included interviews with Venezuelan conductors, musicologists, and diverse musicians and teachers, including clarinetists, oboists, and flutists.

The author’s study of the Venezuelan flute school provided crucial guidelines to this research, and no doubt the most significant model of inspiration has been the career and music of José Antonio “Toñito” Naranjo, an outstanding figure of Venezuela’s musical scene, as both soloist and pedagogue. In 1974 Naranjo returned to Venezuela after studying at the École Normale de Musique
de Paris, and since then has served as a member of the Venezuela Symphony Orchestra and in diverse ensembles. Probably the most important of these ensembles is El Cuarteto, which the author quoted when referring to Naranjo’s piece on the Venezuelan merengue *El Sinvergüenza* (Chapter 7, page 105).

In fact, Naranjo became an important source for the author almost at once in the preliminary stages of this research, precisely because of his pedagogical work in Venezuela. In a 2020 meeting, Naranjo noted the importance of encouraging students to play Venezuelan traditional music, and has done so throughout his career.\textsuperscript{239} He uses Venezuelan music as a complement to the standard repertory for flute that all music programs require; as a result, his influence has brought recognition to Venezuelan flute pedagogy, generally recognized as outstanding in the country. Flutists following Naranjo have used similar approaches to his, with extraordinary results in the recent development of technical and musical skills in several generations of Venezuelan flutists. Naranjo’s contributions thus constitute a model of success and integration between the academy and the tradition of national, regional, and local Venezuelan culture, representing this musical heritage when applied to pedagogical purposes.

8.2 Recommendations for Future Studies

The Etudes on Venezuelan traditional genres commissioned and introduced in this research had the double function of presenting Venezuelan traditional music genres and music of Venezuelan composers today. Thus future studies might now use the model of this dissertation to commission twelve new

\footnotesize{\textsuperscript{239} José Antonio Naranjo, Zoom interview with author, October 29, 2020.}
etudes based on traditional music from Latin American or other countries, and further develop composer catalogs for clarinet or for other instruments. Such studies might include formal harmonic or functional analysis with differing approaches or methodologies, including Roman numeral analysis, set theory, among others.

In terms of this study and music publications—new scores or pedagogical material—another study could develop versions of the genres introduced through the etudes commissioned for this study for beginner and intermediate levels. The open set of criteria the etudes in this research are based on (see Chapter 6) make difficult summarizing the pedagogical challenge of each etude. All are written for the advanced player, thus on a par for level of difficulty, introducing similar challenges in elements such as rhythm, meter, tempo, articulation, tonality, flexibility, sound concept, fast fingering and tonguing, open intervallic range, phrase trajectory, extended technique, and style. The etudes themselves written for this study might also be developed into concert solo pieces in the fashion of Béla Kovács’ *Hommages*.

Other studies could usefully develop similar repertory representing other Latin American countries, especially those, the author noted, with no clarinet method representing their traditional music. Such new research might offer various pedagogical approaches, perhaps different to the one presented here, or centering on a different theoretical framework. A new view might be represented, for example, in field work, the researcher meeting with musicians within their

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240 The publication of the method book forms the next step of the project.
region, and working with them to discover deeper meanings of cultural traditions and traditional music as applied to performance practice.

In the end, this study demonstrates only a part of what needs to be done, even as it contributes a model for such works combining composer commissions with new pedagogical works. The Latin American music heritage is enormous, as is its potential to connect history and culture to modern clarinet studies.
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Aldemaro Romero, Dinner in Caracas, Playlist, March 7, 2019, https://youtube.com/playlist?list=OLAK5uy_i6RXw8usoNuz3KDytHAlMjX7goJaRVI.


APPENDIX A: FINGERING SUGGESTIONS FOR “LA ARIGUA”

M.124

- Option a: G^6
- Option b: G^6
APPENDIX B: FINGERING SUGGESTIONS AND EXERCISES FOR “RÍO DE MONTAÑA”

<table>
<thead>
<tr>
<th>Measure</th>
<th>Etude on the Venezuelan Bambuco Andino</th>
<th>Río de Montaña</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 32</td>
<td>G⁶</td>
<td>F#⁶ M. 33</td>
</tr>
<tr>
<td>M. 87</td>
<td>G⁴</td>
<td></td>
</tr>
</tbody>
</table>

187
<table>
<thead>
<tr>
<th>Measure</th>
<th>Etude on the Venezuelan Bambuco Andino</th>
</tr>
</thead>
<tbody>
<tr>
<td>PICK-UP M. 4 ORIGINAL</td>
<td></td>
</tr>
<tr>
<td>PROPOSED EXERCISES</td>
<td></td>
</tr>
</tbody>
</table>
Measure | Etude on the Venezuelan
Bambuco Andino | Río de Montaña

Pick-up M. 6
Original

Proposed Exercise
APPENDIX C: FINGERING SUGGESTIONS FOR “EL SEIS BRILLANTE”
APPENDIX D: FINGERING SUGGESTIONS FOR “COLIBRÍ”
APPENDIX E: FINGERING SUGGESTIONS FOR MULTIPHONICS IN “GALACTONADA OXIBÁRICA”
APPENDIX F: FINGERING SUGGESTIONS FOR “EBANENGUE”
APPENDIX G: FINGERING SUGGESTIONS FOR “A LA DERIVA”
APPENDIX H: FINGERING SUGGESTIONS FOR “LANCEROS”

<table>
<thead>
<tr>
<th>Measure</th>
<th>Etude on the Venezuelan Danza Zuliana</th>
<th>Lanceros</th>
</tr>
</thead>
<tbody>
<tr>
<td>M.33</td>
<td>Ab⁶ M. 42</td>
<td>G⁶ M. 42</td>
</tr>
<tr>
<td></td>
<td>F⁶</td>
<td>G⁶</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>M. 43</td>
<td>Ab⁶</td>
<td>Gb⁶</td>
</tr>
<tr>
<td></td>
<td>Bb⁶</td>
<td>Eb⁶</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Gb⁶ M. 54</td>
<td>Gb⁶ M. 56</td>
</tr>
<tr>
<td></td>
<td>A⁶ M. 56</td>
<td>A⁶ M. 56</td>
</tr>
</tbody>
</table>
APPENDIX I: FINGERING SUGGESTIONS FOR “CANTI DELL RITORNO”

<table>
<thead>
<tr>
<th>Measure</th>
<th>Etude on the Venezuelan</th>
<th>Canti dell Ritorno</th>
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</thead>
<tbody>
<tr>
<td>M. 23</td>
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<tr>
<td></td>
<td>C#^5</td>
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</tr>
<tr>
<td>M. 76</td>
<td>Bb^5</td>
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</tbody>
</table>
APPENDIX J: FINGERING SUGGESTIONS FOR “LLAVETEANDO”
APPENDIX K: FINGERING SUGGESTIONS FOR "ALDEMAREANDO"

<table>
<thead>
<tr>
<th>Measure</th>
<th>Etude on the Venezuelan Onda Nueva</th>
<th>Aldemareando</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 75</td>
<td>Bb5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A#5 – B#5</td>
<td></td>
</tr>
<tr>
<td>M. 92</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>10 bis</td>
<td>C#6</td>
</tr>
<tr>
<td></td>
<td>M. 90</td>
<td></td>
</tr>
<tr>
<td></td>
<td>D#6</td>
<td></td>
</tr>
<tr>
<td></td>
<td>M. 125</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX M: FIRST PAGE FROM AQUILES BÁEZ'S ETUDE

Etude on the Venezuelan Cantos Serranos "La Arigua"

Aquiles Báez
(1964 - 2022)
APPENDIX N: FIRST PAGE FROM PABLO CAMACARO’S ETUDE

Etude on the Venezuelan Bambuco Andino "Río de Montaña"

Pablo Camacaro
(b.1947)

Bambuco andino \( \frac{d}{d} = \text{c.a. 65-70} \)

Clarinet in B♭

\( \text{mf} \)

\( \text{lento} \)

\( \text{a tempo} \)

\( \text{molto cantabile} \)

\( \text{p} \)

\( \text{cresc. poco a poco} \)

\( \text{mf} \)

\( \text{p sub} \)

\( \text{cresc.} \)

\( \text{mf} \)

\( \text{p dolce} \)
APPENDIX O: FIRST PAGE FROM FRANCISCO GARCÍA'S ETUDE

Etude on the Venezuelan Seis por Derecho "El Seis Brillante"

Francisco García
(b. 2000)

Clarinet B♭

Cadenza a piacere stringendo

 accel.

p cresc.

(senza pausa)

Poco lento poco a poco accelerando

mp sfz

cresc. poco a poco

Allegro brillante \( \text{\( \uparrow \)}} 120-140

\[ \text{\( \uparrow \)}} \]
Etude on the Venezuelan Pajarillo "Colibrí"

Registro I
Andante moderato $\frac{\mathsf{q}}{\mathsf{8}} = 80$

Luis Ernesto Gómez
(b.1977)

Registro II
Tempo primo $\frac{\mathsf{q}}{\mathsf{8}} = 80$

The clarinetist has 3 options to play this etude:
1. Start at measure 25.
2. Play Registro I and then continue in m. 25
3. Play Registro I and II before Colibrí
APPENDIX Q: FIRST PAGE FROM PAUL DESSENNE’S ETUDE

Etude on the Venezuelan Tonada "Galactonada Oxibárica"

dedicated to Carmen Borregales

Paul Desenne
(1959-2023)
Etude on the Venezuelan Merengue "Ebanengue"

Orlando Cardozo
(b.1970)

Clarinet in B♭

Allegro \( \frac{4}{4} \text{ or } \frac{3}{4} = \text{c. } 60 \) *

\(* (\text{mf}) jocolo \)

\(* (\text{p}) f \)

\(* (\text{f}) p \)

\(* (\text{f}) \)

\(* (\text{f}) p \)

\(* (\text{f}) \)

\(* (\text{f}) p \)

\(* (\text{f}) \)

\(* (\text{f}) p \)

\(* (\text{f}) \)

\(* (\text{f}) p \)

\(* (\text{f}) \)
APPENDIX S: FIRST PAGE FROM ANDRÉS BARRIOS’S ETUDE

Etude on the Venezuelan Merengue "A la Deriva"

Andrés Barrios Gallipoli
(b. 1961)

Nervoso \( \text{\#} = 250 \)

Clarinet in B♭
APPENDIX T: FIRST PAGE FROM CARLOS OCANDO'S ETUDE

Etude on the Venezuelan Danza Zuliana "Lanceros"

Carlos Ocando
(b. 1978)

Clarinet in B♭
APPENDIX U: FIRST PAGE FROM CARLOS A. ESCALONA’S ETUDE

Etude on the Venezuelan Tambores de la Costa "San Juan de Guatire"

Carlos Escalona
(b. 1988)

Clarinet in B♭
Etude on the Venezuelan Polo Margariteño "Canti dell Ritorno"

dedicated to Carmen Borregales

Liberamente $d = 72$

sussurrando

Clarinet in B♭

mp espress.

$susurrando$

$mf$

$pp sub$

$mp$

legato

Tempo di polo $d = 144$

A

B

rit.
APPENDIX W: FIRST PAGE FROM JORGE MONTILLA'S ETUDE

Etude on the Venezuelan Gaita de Tambora "Llaveteando"

Andante ($\breve{\text{d}} = 86$)

Jorge Montilla
(b.1970)

Clarinet in B♭
Etude on the Venezuelan Onda Nueva "Aldemareando"

Andrés Eloy Rodríguez
(b.1970)

Onda nueva $\nu = 150-200$