

BERKLEE COLLEGE OF MUSIC

Valencia Campus

CONTEMPORARY APPROACH OF ECUADORIAN POST COLONIAL MUSIC

Compositions based on Traditional Ecuadorian Music

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Culminating Experience requirement for the degree of Masters in Music

Contemporary Performance

Valencia, July 2015.

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2. - Introduction:

When I was a kid, my musical journey began. My parents told me I was very interested in sounds, especially those of musical instruments. As a result, they gave me toys most of which came in the form of musical shapes or they were mini instruments that I could play with. This developed my taste for music but I didn't have the opportunity to study music program so I just kept playing as a hobby in my own time.

At eleven years old, I started to play the guitar switching to the drum set at the age of 15 that somehow I knew that it would be my main instrument. I began to play in hard rock local bands, which lead me play “professionally “ during the first stage of my career. I was gaining experience of touring and recording as a player but I found limitations in my playing, this is when I decided that I wanted a formal instruction to further my musical capabilities.

Once I got involved in a music program, I was exposed to a lot of possibilities that music offered me. Studying Classical Percussion gave me a good sense of playing in big ensembles and developed good reading skills. I was given the opportunity to play percussion contests, which I won; this is where definitely I gained a lot of experience as a player. Another good thing was that I auditioned for

the Metropolitan Symphonic Band in Quito – Ecuador and I got the job being the principal of the percussion section during 5 years, performing mostly classical repertoire.

While holding this position I was also continuing my undergraduate studies at U.S.F.Q which is a Berklee International Network where I got the chance to assist a many clinics of masters, like Ron Savege, Skip Hadden and was also given the opportunity to participate in the “Jammey Aebersold Summer Jazz Camp” in Louisville – Kentucky where I got the chance to play and study with excellent masters like Ed Soph and David Baker as well. This experience opened my mind and gave a clear vision of what I wanted to do as a musician. After that, I got the chance to explore more about contemporary music, which I found fascinating. As a result of that I finish my Bachelor degree in Jazz studies where not only I learned how to perform but also how to compose and arrange music.

Since I started to play professionally, I was involved in different projects with different styles of music. I got the chance to travel to several countries by playing music with all of these opportunities I gained a lot of experience, not only as a musician but also as person. It gave me the foundation of the musician that I am now and it made me create specific goals to get me to the career I wanted. One of the goals that on this list to achieve, in order to enhance my path as a musician, was study the Master in Contemporary Performance here in Berklee – Valencia

Once I knew I was accepted I began to plan what I wanted to do during that year but at the same time I didn't know that much about the program so I was very excited to try new things in my career. One of the main deciding factors in choosing this program was their faculty. It really caught my attention the idea to work with such a talented and experienced people. On the other hand I wanted to have the opportunity to just focus on my studies, give myself enough time in order to improve my craft as a drum set – percussionist and learn new things about the technology aspect of music. This is very important because the music industry has moved into a digital era, which requires having musicians that not only play instruments but also know about the technology aspect also.

To be honest I felt lost at the beginning because I wasn't sure about what I could offer as a musician but in the early stage of the program I found what I wanted to do. This resulted in the decision to combine the actual performing arts with formal education as well as composition. Having the chance to be here at Berklee Valencia was an incredible experience for me due to the fact that the school has the most multicultural group of students in the same building and that definitely influenced the way I was approaching music. It gave a different perspective of what it is to be an artist and the responsibilities that are involved with that.

3. – Objectives

With all that in mind I started to execute my project, to compose and record my own music based on different elements on Ecuadorian Traditional Music. I wanted to give it a modern flavor and also try different styles that challenged me as a composer. This experience was one of the most rewarding I have had, because I got to explore myself and work as hard as I could in order to achieve a specific goal. One of the things I learned was how to manage my time and how to organize and schedule. I also was exposed to all of the business aspects of the music industry so that if I reproduce my work I know what are the procedures or the steps I should follow.

Besides all musical aspects about the program I also found that the environment is very inspiring, everybody is willing to work insanely. We all collaborate with each other and we share many similarities but sometimes differences as well, all of this has reinforced our group to make it stronger. I'm proud to be part of this generation of Berklee. I have felt the love and support of all the faculty members and my classmates as well. Personally I have learned a lot with all the experiences and the knowledge that I received. I feel that it opened my heart, my brain and my soul making me want to work, study, perform and share music for the rest of my life.

4. - Justification

The primary idea of this project is to use the elements found in traditional music from Ecuador. In this project I worked specifically with three basic elements of music; which are rhythm, melody and harmony, incorporating them in my compositions. One of the most important elements in music is the rhythm, it means, the more rhythms we know the more we can add different flavor and perspective to our music. One way to show people those rhythms is to incorporate them into songs so that they can be familiar with that kind of music.

The objective of this work is to generate and contribute a way to enhance a musical identity. Working with different musicians from all over the world during my career showed me that Latin American countries especially Andean countries have strong traditions cultural influences imbedded in their music but sometimes they are not be able to experiment with this music for many reasons, and as a result of that, it remains static. New generations are looking for something to identify themselves with a certain type of music or other artistic tendencies normally from outside of our culture because they don't know what their roots are.

One of the things that I learned here during this academic year is the ability to express emotions through music. Music without meaning it is just notes and sometimes when music is performed without passion it starts to sound boring. I chose different styles of music in order to express myself in different contexts and express a specific emotion through music

This contemporary approach using the tradition has helped create my vision of how I can develop something that has tradition plus evolution. In this particular case, I have found natural how the musical elements are related to each other and how flexible they can be in order to compose music. We can teach the value of the Ecuadorian culture and traditions to the younger generations, and help them to appreciate better the fact that we have a musical and cultural richness that we should expose to the world.

I have written three compositions that incorporate elements of rhythm, melody and harmony to this particular music focusing on one element within each tune I wrote. Obviously all other elements are implied in the music itself but the purpose was to use one element and develop it thorough the song. This project is the first part of a bigger project that I am planning to continue working on after my graduation that consists of an audiovisual documentary combined with a book of transcriptions explaining how Ecuadorian Rhythm is related to the others. The EP will be one application to this concept. I want to explore this topic deeper because as a performer I have found a direct relationship within the elements of this music. On the other hand, this compositional approach can help as an example for musicians and composers from different backgrounds that want to incorporate their tradition in their own music.

5. - Methodology:

In order to understand what the sound of a particular musical style is we need to explore and study all its aspects. In this case I had to look to some historical issues that were a part of the music as well. The next step is to transcribe the music, this is one of the best tools that a musician can possess. In this case I transcribed the rhythmic patterns, the relationship between the note intervals and the harmonic movement. It gave me a really strong foundation of how I could develop an idea not only musically but also artistically. In the other hand the genres that I chose represents a cultural event in the Ecuadorian tradition, so I wanted to use musical styles that also represent that.

6. – Ecuadorian Music

The Ecuadorian music is a result of a long process that has different origins. These origins are mainly divided in two, the Andean and the Afro communities. In the Andean region, the music was developed combining different influences not only musical but also social. The pre – Hispanic music was a combination of native Andean instruments but with the European influence during the colonization. It keeps its pentatonic sonority but it uses new incorporated timbres.

The music in the Afro communities was developed as a result of the shipwreck of the African slaves that landed on the pacific coast. They have different elements that characterize them as a strong culture. The music is rhythmically

polyphonic with pentatonic melodies. Just like the other countries that have African descent, they are an extension of their original culture that comes from Africa. As time passed the Andean and the Afro communities had shared their element and created some sort of fusion. The genres that I chose for this project are mestizo dances that are the evolution of some pre-Hispanic music. They represent a specific social event and also have their own musical elements. It is important to classify the different rhythms in order to understand the roots and some of the historical background. In this case I am going to talk about some general aspects of each one.

The first genre I chose was *El Danzante*. The word itself refers two different meanings. One of them is that *El Danzante* is a dancer; he is an indigenous character that dances in the Andean parties. Normally, it has a special custom or wears something very remarkable. The other meaning refers to the music.

"El Dazante is a musical genre, mestizo song. It is a product of the innovation of ancient Andean dances; in force preferably in the Andean region. In the development of the musical piece it predominates the minor key, it's meter is binary compound and is written in a 6/8 time signature. In the psychomotor perception (rhythm), they captured sounds that are represented by a long note followed by a short note traditionally called *Trocaico Rhythm*". (Godoy. 2005. Pg. 173.)

The next rhythm that I want to explore was the *San Juanito*. “The *San Juanito* is a musical binary genre. Dance with text, structured in minor key with great acceptance in the Andean region. Its origins as an indigenous ceremonial dance possibly are in the ancient celebration of the *Inty Raymi*, event that was substitute with the festivities of the June 24th, commemorating San Juan by the Spanish colonizers. There are several *sanjuanitos* both indigenous and mestizos. The first one uses as a melodic level a type of anhemitonic-pentatonic scale, or a diatonic scale. There are many *San Juanes* o *Sanjuanitos* indigenous from Imbabura, Pichincha (Cayambe, Zuleta), Chimborazo, etc. with different meters, very different than the conventional mestizo *sanjuanito*. The guitar pattern of the mestizo *sanjuanito* from Imbabura has a different interpretation than the mestizo *sanjuanito* in other places of the mountain region. In the mestizo *sanjuanitos* the influence of the European music are evident, especially because of its chromatic designs. (Godoy. 2005. Pg. 181).

The last genre that I used as an influence for my compositions is the *Pasillo*. This is a “popular” musical genre; it has a system rhythmic of dance, song and creole dance of a couple entwined. Its origins are multinational. It was conceived in the XIX century, during the time of the South American independence wars. It is a musical genre that has its genesis in the innovation of the European waltz and the Spanish Bolero, initially called “el Colombiano o la Colombiana.” (Godoy. 2005. Pg. 182).

In the first stages el Pasillo it was a danceable musical genre of couple entwined typically of the strata that rapidly gained space because of being a dance couple. It was created as an answer because of the opposition with the elegant saloon dances of the creole bourgeoisie. The first pasillos, during several decades were transmitted from generation to generation without music scores, just with the oral tradition.”(Godoy. 2005. Pg.182)

7. – Creative Process:

In this stage, I wrote the music for different musical set ups. The reason for this was because I wanted to challenge myself to work in different musical situations. The first piece it's composed for a Chamber Quartet: Violin, Bassoon, Piano and Percussion. The second piece its composed for a typical Latin - Jazz format: Trumpet, Alto Sax, Vibes, Piano, Electric Bass, Congas, Drum set, Timbales and some Percussion accessories. The final piece that I chose was written for a modern Jazz Quartet made of Vibes, Electric Piano, Acoustic Bass and Drum set. In all the pieces I have experimented some specifics that I will explain later on in further detail.

The first genre it's a mestizo dance named “Danzante”. The element that I focused on was de rhythm. The next genre it's also a mestizo dance named “San Juanito”. The element that I focused on was the melody and the last genre that I used was a multinational background developed in the area of the North Pacific Coast

named “Pasillo”. The element that I used for this was the harmony. I will explain in detail the components and characteristics of all the genres I chose later on.

7.1. - Production and rehearsing:

In this stage I applied the concepts learned on how to make a musical production, from the work tape to a final product. Another aspect applied in this stage was being able to identify the most efficient way to make a focused pre-production. This meant a lot of planning and knowing the next steps that I would need to proceed, like putting a band together, make rehearsal recordings in order to have a better idea of what we want as a final product, as well as choose the right songs in order to have a good recording. Each song had a different approach from the production side as well. Since they are different genres the whole process has to be different on every tune.

7.2 - Performance and recording:

In this part of the project I had the chance to experiment with the musicians. I also applied some time management techniques in order to be efficient with my rehearsal time. I spent a lot of time planning so there would be enough time for to have the ensembles ready to record the compositions and arrangements for making an EP. By optimizing the time invested in the recording it saved me a lot of time in the mixing process.

7.3. - Mixing and Mastering:

This is the last step in the process of my culminating experience and I was focused on the actual sound of the recording and make decision about the order of the tunes and how they are related to each other. Even though they are different some how they share a common esthetic.

Since it was a recording project I used various campus facilities and equipment like ensemble rooms, teaching studios, practice rooms, studios A-D and the Scoring Stage and instruments like drum set, timbales, congas, vibraphone, cowbells, etc. It was also definitely important to get the help and collaboration of my peers in order to document this process during the first stages until the end of the project.

8. – Artist Identity

The beginning was very difficult for me to find an artistic identity. Since I had the chance to work on many different musical styles, I've never specialized in something specific and here I was being able to get to know myself better and analyze what I wanted in the future. This internal research leads to this conclusion: I'm a composer, performer and arranger. I was born in Quito Ecuador. I got formal musical instruction both classical and contemporary music for me music is a journey, which has different scenery. My motivation is to discover that journey. I have worked in a variety of musical projects from different styles of music like Jazz, Rock, Latin and Classical. All of this has helped me to act as a performer in Europe,

Asia and America. In five years I see myself traveling around the world, sharing my musical experiences with others. I'm a strong believer that music and cultures are blending together and musicians help to develop a cultural identity. I'm an artist that projects a strong energy during live performances and at the same time I project the same energy as composer and arranger.

9. – Compositions

This process was one of the best experiences I've ever had as a musician. Composing music has always been something I have enjoyed but because of being busy by doing other musical activities I could not focus on developing my compositional skills. For me I took this opportunity as an advantage and also as a matter of experimentation. Since I chose different musical styles the approach of each song was completely different. I challenged myself to use the proper language in different contexts as well as finding a way to fuse different musical elements. I used traditional Ecuadorian music for the basis of my compositions.

9.1. – Something For My Father

This is the first piece I composed here in Berklee. It was based on a traditional Ecuadorian mestizo dance named "Danzante". It is typically written in minor key. The time signature is binary, normally is in 6/8 and the tempos are

around 45 beats each dotted quarter note. I transcribed the rhythmic patterns, the harmonic movements and the basic characteristics of this genre in order to abstract and incorporate some elements in my music. It has a slow dance that represents a cycle in life where the harvest and the sowing happen simultaneously, like dead and life. One of the most typical examples it's a song named "Vasija de Barro" composed and interpreted by the guitar duet Benitez y Valencia.



Fig. 1. – Rhythmic Pattern

This song is dedicated to my Father who passed away few years ago. I wrote this tune in tribute to his life and all the good experiences that we shared together. He used to play guitar and I remember him playing this "danzante" style. I wanted to express something that I have inside my mind and my soul, but I didn't know how to express it in words. This process helped me a lot because somehow I used the compositional process to overcome that situation it was also challenging to open my personal life to my classmates but at the end was very rewarding. I think the approach that I used for writing this tune was very intimate and personal.

I started the process of compose this tune with an acoustic guitar singing the melody and finding the right harmonic choices. Since the original style is in minor key I wanted to preserve that as well. I divided the structure in different sections and I worked in each section separately. When working with the verse I tried to use different notes as a matter of question and answer that gave the harmony a different feeling. The chorus is very stable by using some re-harmonization to create a downward bass motion. The interlude has a different harmonic movement that contrast with the rest of the tune. I organized the parts into; intro, verse, pre-chorus, verse, chorus, verse, pre-chorus, chorus, interlude, chorus, ending.



Fig. 2. – Pre-production

In this particular case, I wanted to work more as a producer instead of a performer. I wanted to experiment the different stages of a musical production. The idea was being developed from a guitar voice scratch from a chamber music piece. I wanted to use chamber music type of instrumentation so I wrote the piece for Violin, Bassoon, Piano and Percussion. I changed the original time signature to $\frac{3}{4}$ but at the end don't lose the effect or the pulse that I wanted to express.

The melody played by the Violin and the Bassoon has supporting lines as a manner of counterpoint, the piano is rhythmic and harmonic support for the tune and the Percussion is just adding some colors. I also experimented with the form. I wanted to have a contemporary pop song form but instrumental. As a result I had to take some decisions about the arrangement but most of the time I stayed with the original idea.

SCORE **SOMETHING FOR MY FATHER** JUAN POSSO

The image shows a musical score for the piece "Something for My Father" by Juan Posso. The score is for Violin, Bassoon, and Piano. The key signature is B-flat major (two flats) and the time signature is 3/4. The Violin part has two endings. The Bassoon part has two endings. The Piano part has two endings. The score is divided into two systems. The first system shows the beginning of the piece with a key signature change from B-flat major to E-flat major (three flats). The second system shows the continuation of the piece with a key signature change from E-flat major to B-flat major (two flats).

Fig. 3. – Original Score

The production process that I used was to organize a schedule in order to have enough time for the right amount of rehearsals. I made some sectional with the different instruments just to make sure that they got the idea that I wanted to achieve. First I rehearsed with each musician separately as a sight reading session, then I made duets in order to make the instrumentalists understand what is going on with the arrangement and finally I rehearsed with the whole ensemble as a trio.

I conducted the piece just as a Chamber Music ensemble. I recorded all the rehearsals that I did in the process, which definitely helped me to understand conceptually what sound I wanted to achieve. With that in mind I could focus on the actual performance of the musicians trying to have the best takes that not only were played right but also with expression and meaning because music is about expression, it is a language that we as human beings perceive in a very emotional way. During the recording itself I used isolation for each instrument in order to have more control during the mixing. We used some different settings with the microphones trying to pay attention on how to capture a good sound right from the beginning.

I used dynamic microphones combined with condenser ones for the piano. The setting was very close to the instrument. The idea was capture a very precise take. For the violin I used three condenser mics, one for the high ends, other one for the low end and one capturing the room. I applied the same concept with the bassoon but I had to play with the position because sometimes the condenser mic captured too many noises of the instrument itself. In this case the engineers and I had to find out the way of capturing the cleanest sound as possible.



Fig. 4. – Recording Session

The mixing process was very systematic. I wanted to create a Chamber Music vibe so I had to experiment with the colors of the instruments as well as some plugins that helped me to create that kind of effect. I wanted to preserve the song as acoustic as possible. The thing that I had to deal with the most was the volume among each instrument in order to have a good balance. I spend several hours editing the material so that the mixing can be an easy process. I used some reference tracks in order to have a clear direction on how I wanted to achieve a specific sound. I also applied some ideas on how to optimize the software and make it easier the work with it. It definitely was something that I did not how to deal with before I enrolled the masters program.

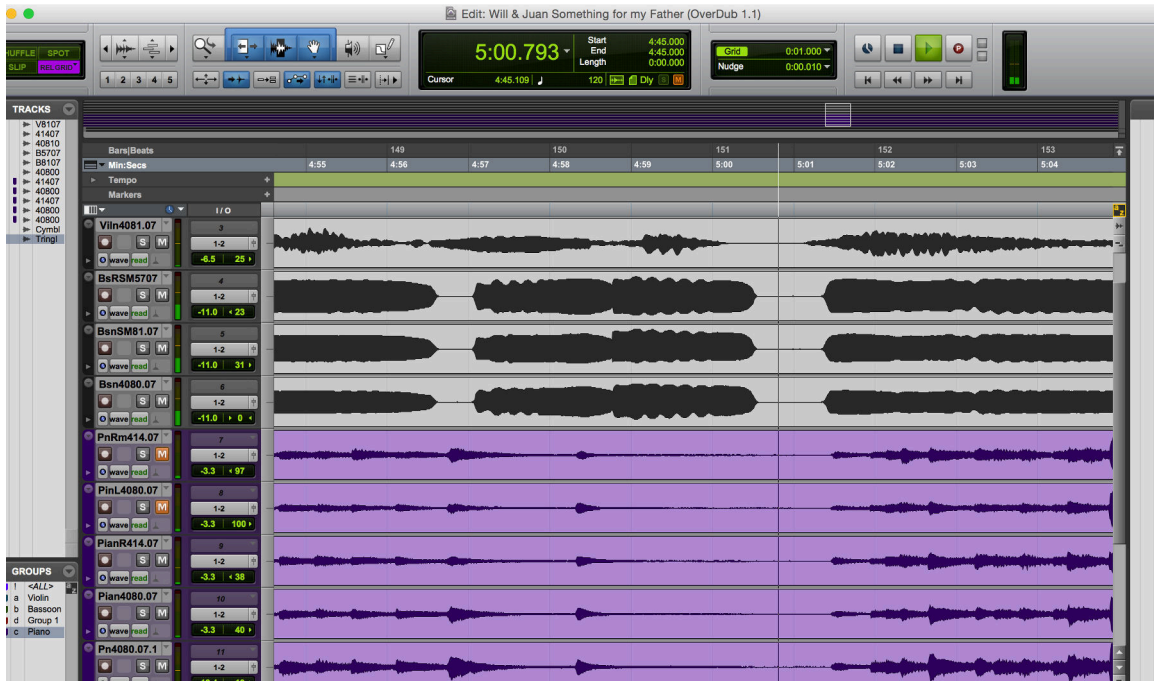


Fig. 5. – Mix Session

9.2. – Sabor de Altura

This is one of my favorite compositions. Here I could explore a lot a different things and the approach to compose it was different as well. Just like the first piece, I based the composition in a mestizo dance named “San Juanito”. It is a binary musical genre, normally in minor key. It has great acceptance in the Andean region. It is also a ceremonial music that its origins come from the celebration of the “Inty-Raymi” or” La Fiesta del Sol”. The Spanish colonizers substituted such event. They change the celebration for the festivities of June 24th, in tribute to San Juan. This genre is very active and projects the sense of party.

I transcribed and analyzed the rhythmic patterns as well as the intervallic relationship between the notes as well as the harmonic movement. In this particular case I wanted to compose a melody that has a characteristic sound of a San Juanito and incorporate it into a different style of music.

The compositional approach that I used in this tune was playing the piano and figure out the melody with a chord progression based on the harmonic movements of the “San Juanito”. One thing that I found is that the melodic movement is very scalar used mostly pentatonic sounds.



Fig. 7. – Fragment

In my composition I worked that concept and I created a melody based on that principles and I used a different style of music. In this case I chose Latin Jazz as the vehicle to express mi ideas and I feel very identified by this genre. The instrumentation that I used was a typical Latin Jazz combo, which consist on trumpet, alto sax, vibes, piano, electric bass, and congas, drum set and timbales. While I was playing the piano I came up with different lines that I wrote separately

and used them later as a part of the composition. The melody is written as a manner of question and answer and respect the intervallic relationship of the original style. The harmonization that I did mostly were thirds and fourths and the voicing that I used were different from close position, to spread and cluster voicing in a very smooth way.

Since the melody it is a little repetitive I took the liberties re-harmonizing it over the original harmonic movement. I used a harmonic movement that are quite challenging but at the same time its fresh and helps the melody to stand out. I wrote unison the majority of the melody because I wanted to project a clear and bright sonority and also I harmonized it some parts. I used grooves as a transitions between sections and also I was very aware of write within the clave that's why that are some sections that has one extra measure in order to fit or not to cross with it. One of the elements that caught my attention was the fact that the clave fits perfectly in this style of music. It shares a common factor, which are more syncopated notes on the "3" side and more downbeats in the "2" side.



Fig.8. – Composition Process

I could experiment with the song form as well. In this kind of music the forms are very complex. It doesn't necessarily mean that it is hard to digest, on the contrary they feel very natural and one section leads to the other in a very smooth way. The form that I ended recording was: Percussion intro, Main theme, Guaguanco improvisation, Verse, Pre-Chorus, Guaguanco Improvisation, Pre-Chorus, Chorus, Solos, Mambo, Main theme, Outro. Even though it seems to be very complex form, it is very audible and it doesn't cut the flow of the music.

The rhythm section plays a very important role in this tune and this musical genre in general. The composition has a lot of "stop times" or "kicks over time" that are supporting the melody. The percussion, the bass and the piano also had to accent or support it too. On the other hand, the percussion are required to play and

built the different sections of the musical piece. Normally, this is not notated in the score itself. It has to do with how the player interprets the part and how it will help to support the music. This concept is something that I could learn from my ensemble classes here in Berklee and I wanted to incorporate in my composition as well, giving freedom to the player to interpret the part.

The image displays a page from a musical score, labeled '38' and 'SABOR DE ALTURA'. It features eight staves for different instruments: Bb Trp., A. Sax., T. Sax., Vln., Pno., A.B., C. Dr., and D. Dr. The score is divided into measures 120, 121, 122, and 123. The Bb Trp. and A. Sax. staves show melodic lines with various notes and rests. The T. Sax. staff is mostly empty. The Vln. staff shows a melodic line with some chords. The Pno. staff shows a complex rhythmic pattern with many eighth and sixteenth notes. The A.B. staff shows a melodic line with some chords. The C. Dr. and D. Dr. staves show a rhythmic pattern with many eighth and sixteenth notes. The score is written in a key signature of one flat (Bb) and a 4/4 time signature.

Fig. 9. – Original Score

The production process was similar the first one. Basically I organized a schedule for the rehearsals and I divided those rehearsals in sectionals. One thing

that I could addition to this production process is that I had the chance to play the tune in front of an audience. Since I composed the tune for a large ensemble I had to consider the limitations of time and resources. It was very hard to find time for everybody in order to rehearse. That's the reason why planning things ahead is always useful.

First, the work was concentrate in sectional rehearsals with the piano, bass, and drums. The first thing that I focused on was the form, then the rhythm, the harmonic changes and finally the melody. It was challenging the fact that I had to explain to the bass and piano player how to interpret this style of music. Since we all coming from different backgrounds, and they were not use to play Latin rhythms. Then I focused on the rhythmic section details like breaks, transitions, and dynamics and also how to support the melody playing specific hits during the song. I also did rehearsal recordings in order to check the arrangement.

After that, I did sectional with the horns and the vibraphone. I divided the practice session in different parts. Some of them were: sight-reading, soli parts, transitions, dynamics and articulation. Once with had that clear, I recorded the tune from top to bottom. In general, I used to record to takes at least form each practice session. Finally, I organized the rehearsal with the whole band. Since we all knew the tune in advance because of the previous work, was very easy to put it together. Obviously there were some little details that we had run through in order to have

the song prepared. Having the chance to make a live performance helped the song to be more solid especially during the recording session.



Fig. 10. – Recording Session

The actual recording I did sectionals as well. First I recorded the rhythmic section paying together. I used the grand piano with dynamic microphones in different positions capturing the highs, mid and low ranges. Another reason for the use of dynamic mics it's because they project a very clear sound. With the bass used a combination between direct line and mics in order to have a full sound. With the Vibraphone I used condenser mics because I wanted to capture all the spectrum of the instrument. Sometimes it caused me little trouble cause I found some bleeding of

the piano especially. The congas and the drum set I used dynamic mics and I also used one mic per instrument with the exception of the cymbals which I used a normal overheads condenser mics.



Fig. 11. – Recording Session

The horn section I recorded doing overdubs, which is a concept that I learned during my production classes. This is a tool that definitely helps the production and makes it more fluent. Another advantage of the overdubs is that you can record with musicians that are in the other side of the world and you don't need to be there physically. In this case I recorded the horn in different sessions. First, I recorded the trumpet. I recorded three takes and three solos in order to have options during the

editing. Then I did the same with the alto sax but adding an extra work. I had to use a plugging. Melodyne helped me to fix little notes that were a little out of tune.

With all the material I started the editing process. It took me some time to have everything ready. I had to chosen the lines that I wanted. I also made some adjustments in the volume of each instrument. I had to clean up the sounds that are not part of the final product. Since I had different takes was difficult to decide or figure out which one is the best. One thing that I did in order to decide with take I should use, I marked the sections that I felt was the best takes. I applied the techniques I learned in production classes I ended having one track, which is made of the three main takes. This is something that I really found interesting and I wanted to explore more in the next recording opportunities that I will have in the future.

Once I had all the editing material the mixing process started. It made easier to work because everything was organized. One of the difficulties that I found is using the right tools in order to create a good sound. I had to change the way I hear and it forced myself to have a different audio perspective. I learned to hear more as a producer rather than a musician. That means I had to hear the overall situation and be aware of al the possibilities that can or cannot work. I also did different rough mixes in order to practice and develop that sense of hearing until I had a very balanced product. This is something that definitely helped me to enhance my musical knowledge and perspective.



Fig. 12. – Mix Session

9.3. – Mandala

This is the final piece on this work and it has a very different approach from the other recordings. Just as the other compositions I based this one on other Ecuadorian popular musical genre named “Pasillo”. Its origins are multinational. It was developed in the XIX century during the South American Independence wars. It is a genre that its roots are the European waltz and the Spanish Bolero and its development took decades. It not only was developed in Venezuela, Colombia and Ecuador, but also was accepted and developed in Costa Rica and Cuba respectively.

It is written in $\frac{3}{4}$, normally in minor key. The form could be A-B-A, A-B-B or A-B-C, typically. It has different versions some are with lyrics and some are instrumentals. It is also a musical genre used by Ecuadorian classical composers like “Luis Humberto Salgado” because its harmonic complex and musical richness. In this piece the element that I wanted to experiment was the harmony and the chord sonority.



Fig. 13. - Fragment

In this case my compositional approach was more a jazz oriented one. I wanted to have a structured form just as jazz standard in order to give freedom to the musicians to perform what they think it is best for the music. First I composed the melody and figure out the harmony. I used many choices harmonically speaking and as result I re harmonize it having the essence of a typical progression but using different colors generating a downward harmonic movement that are normally used in a jazz settings. Then I wrote the rhythmic patterns for the rhythm section that are based on the Afro Ecuadorian traditional rhythms. With that combination I can say that I’m experimenting a different approach of Latin Jazz.

Another reason why I wrote a lead sheet it is because I can play with the sections and the form in a live performance. In this case I used a 16- bar section as a bass solo. That allows to the composition to be fresh and creative.

SCORE

MANDALA

JUAN POSO

The musical score for "MANDALA" by Juan Poso is presented in a lead sheet format. It consists of five systems of music, each with a treble and bass staff. The key signature is one flat (Bb), and the time signature is 3/4. The score includes various chords and melodic lines. The first system starts with a C minor 7 chord. The second system has a Bb major 7 chord. The third system has an A minor 7 chord. The fourth system has a B minor chord. The fifth system has a Bb major 7 chord. The score ends with a double bar line.

Fig. 14. – Original Score

The production process was very different. In this case I used software that are made for composers and helps to simulate a real performance or at least you can have a better idea of what is going on with the music without rehearsing with an actual band or ensemble. I recorded and sequenced the lines and the rhythmic patterns for the different instruments and I made a scratch of the composition played by midi instruments. After that I wrote the music based on this lines and rhythmic patterns just doing a lead sheet for all instruments which are: Vibraphone, Electric Piano, Acoustic Bass and Drum set. This lead sheet contains the melody, the harmony, the form and the rhythmic patterns.

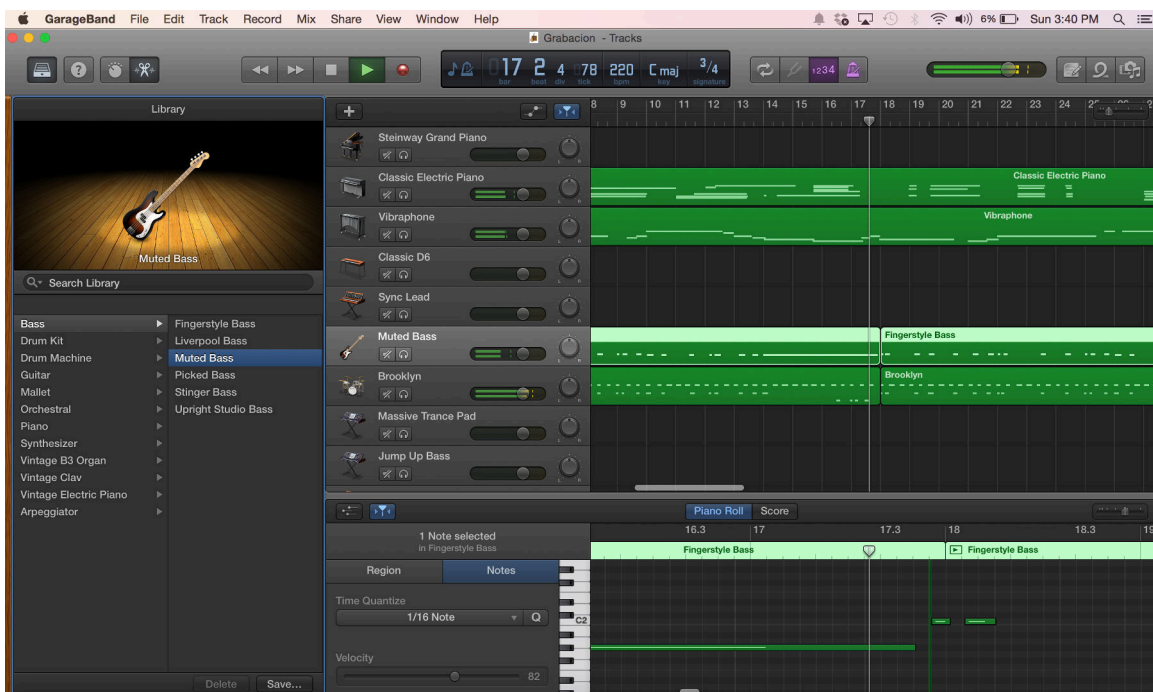


Fig. 15. Screen Shot

Once I got the audio of the “draft” I could use it in order to show the musicians what is the general idea that I wanted to achieve. The reason of that is

because I did not rehearse with the band before the recording. Since I composed with the idea of being a jazz approach type of piece, I wanted to keep it as spontaneous as it can be. Everyone had the part and the midi file which help a lot to have an idea before the actual recording.

The song form and some details were explained in the session before the recording as well as some specific measures that I thought it could be a problem. With all of that resolved, I recorded three takes, each one has a different approach in the interpretation. All the band played together trying to play as best as we could given the song the support and the musicality that cannot be found in the piece of paper.

We recorded the whole band playing together. The set up was prepared in order to have a visual contact between the musicians. Even though we recorded playing at the same time, we tried to isolate the instruments as much as we could. The reason of that is because I wanted to have more control over the instruments during the mix. I used dynamic and condenser mics for the Drum set. We used a mix of a direct line and mics both dynamic and condenser for the acoustic bass. The electric piano was going through direct line and the Vibraphone had condenser mics.



After that I edited the material. I had to move some notes that were not tight but it was minimum work of editing compared to the other songs. What I wanted to achieve in the mix was to have a clear definition of the instruments involved without losing its acoustic feel. I also use some plugins a manner of color in order to stand out the different instruments creating a good balance between them. What I worked on was on the different volumes and has the track without noises. The mix itself was more focused on instrument levels and trying to sound as a whole entity.



The final step as well as the others tracks was the mastering process. In this case I tried to preserve the original vibe of the track mostly getting an acoustic sound. The thing that I experimented here is having a wide dynamic range between the instruments in order to re create the actual moment when was recorded.

10. – Conclusion

One of the things that I find more interesting with all this process is the way I approached the compositions. In all the three tracks I could base on traditional music, which definitely made me to have a stronger connection with my roots not only as a musician but also as a person. I could investigate and know more about my culture. This research has led me to do a audiovisual documentary about the Afro Ecuadorian culture. This project will be developed in the future. On the other

hand I also want to explore more the art of compose music, which I found fascinating.

In this opportunity I could express myself in different musical contexts. I wanted to do something related to my career as a musician and one of the main characteristics of it was being versatile and being able to play different styles of music. In this case, compose different styles of music. On the other hand I wanted to express a sonority that somehow shows where I come from. I always believed that is very important to know and research the tradition in order to project the ideas in the future.

Another important skill that I learned during this academic year is the use of technology. It is something very important because nowadays musicians are required not only to know how to interpret a instrument but also how to use technology in order to enhance the performance and the compositions. The different software has helped me to project my ideas and transform them into a physical reality. It made the process more fluent. On the other hand the technologic tools for the composer are one of the best resources that a musician can have. With that we can experiment ways of compose music as well as the experimentation the various instrumentation settings.

This experience had leaded me to appreciate better my musical tradition. I really identify myself with that type of music because of its diversity and its musical

richness. On the other hand I want to study the music and the culture of some places in the Ecuadorian coast in order to make a documentary video about these type of art form.

It is very important to have a clear vision and definition about us as artists. That vision will help us to follow and achieve our goals in my case I have come up with something. I'm a composer, performer and arranger with formal musical instruction both classical and contemporary music. For me music is a journey, which has different scenery. My motivation is to discover that journey. I'm a strong believer that music and cultures are blending together and musicians help to develop a cultural identity.

Bibliography:

- Godoy, M. *Breve Historia de la Musica del Ecuador*. Quito. Cooperacion Editora Nacional. 2005.

SOMETHING FOR MY FATHER

Violin

Bassoon

Piano

1. 2.

G^{MIN}7 B^bMAJ⁷

Vln.

Bsn.

Pno.

G^{MIN}7 B^bMAJ⁷

6

First system of music notation, measures 14 to 21. The system includes staves for Violin (VLN.), Bassoon (BSN.), and Piano (PNO.).

Chord changes: G^{MIN7} (measures 14-15) and B^b_{MAJ7} (measures 16-21).

Measure numbers 14 and 15 are indicated at the start of the staves.

Second system of music notation, measures 22 to 29. The system includes staves for Violin (VLN.), Bassoon (BSN.), and Piano (PNO.).

Chord changes: A^b_{MAJ7} (measures 22-23) and G^{MIN7} (measures 24-29).

Measure numbers 22 and 23 are indicated at the start of the staves.

Chord progression: $A^b_{MAJ}7$ $G_{MIN}7$ D^7

30

Vln.

Bsn.

PNO.

Chord progression: $G_{MIN}7$ $B^b_{MAJ}7$

38

Vln.

Bsn.

PNO.

VLN.

46

G^{MIN}7

B^bMAJ⁷

BSN.

46

G^{MIN}7

B^bMAJ⁷

PNO.

46

VLN.

54

A^bMAJ⁷

G^{MIN}7

BSN.

54

A^bMAJ⁷

G^{MIN}7

PNO.

54

G^{MIN}7

VLN. *62* $A^b \text{MAJ}^7$ D^7 G^7 *mp*

BSN. *62* $A^b \text{MAJ}^7$ D^7 G^7 G^{MIN^7} G^7

PNO. *62* *SIMILE*

VLN. *70* $E^b \text{MAJ}^7$ D^{MIN^7} $E^b \text{MAJ}^7$ D^{MIN^7}

BSN. *70* $E^b \text{MAJ}^7$ D^{MIN^7}

PNO. *70*

78

Vln. C^{MIN7} B^b_{MAJ7} D^7

Bsn. C^{MIN7} B^b_{MAJ7} D^7

PNO. C^{MIN7} B^b_{MAJ7} D^7

86

Vln. G^{MIN7} B^b_{MAJ7}

Bsn. G^{MIN7} B^b_{MAJ7}

PNO. G^{MIN7} B^b_{MAJ7}

94

Vln. G_{MIN}^7 $B^b_{MAJ}^7$

Bsn. G_{MIN}^7 $B^b_{MAJ}^7$

PNO. G_{MIN}^7 $B^b_{MAJ}^7$

102

Vln. $A^b_{MAJ}^7$ G_{MIN}^7

Bsn. $A^b_{MAJ}^7$ G_{MIN}^7

PNO. $A^b_{MAJ}^7$ G_{MIN}^7

VLN.

110

$A^b_{MAJ}7$ D^7 G^7

BSN.

110

$A^b_{MAJ}7$ D^7 G^7

PNO.

110

VLN.

118

$E^b_{MAJ}7$ $D_{MIN}7$

BSN.

118

$E^b_{MAJ}7$ $D_{MIN}7$

PNO.

118

Chord progression for measures 126-133:

Chords: C^{MIN}7, B^bMAJ⁷

Instrumental Parts: VLN., BSN., PNO.

Measure 126: C^{MIN}7

Measure 133: B^bMAJ⁷

Chord progression for measures 134-141:

Chords: E^bMAJ⁷, D^{MIN}7

Instrumental Parts: VLN., BSN., PNO.

Measure 134: E^bMAJ⁷

Measure 141: D^{MIN}7

Chord progression for measures 142-149:

Chords: C^{MIN}7, B^bMAJ7

Measures: 142, 143, 144, 145, 146, 147, 148, 149

Instrumentation: Vln., Bsn., Pno.

Key Signature: B-flat major / C minor (two flats)

Tempo/Time Signature: 142

Notes: The Vln. part consists of whole rests. The Bsn. part features a melodic line with eighth and quarter notes. The Pno. part features a rhythmic accompaniment with eighth and quarter notes in the right hand and a bass line with eighth notes in the left hand.

Chord progression for measures 150-157:

Chords: E^{MAJ}7, E^bMAJ7

Measures: 150, 151, 152, 153, 154, 155, 156, 157

Instrumentation: Vln., Bsn., Pno.

Key Signature: B-flat major / C minor (two flats)

Tempo/Time Signature: 150

Notes: The Vln. part consists of whole rests. The Bsn. part features a melodic line with eighth and quarter notes. The Pno. part features a rhythmic accompaniment with eighth and quarter notes in the right hand and a bass line with eighth notes in the left hand.

Chord progression for measures 158-165:

Measures 158-160: G^{MAJ7} (Vln.), G^7 (Bsn.), G^{MAJ7} (Pno.)

Measures 161-163: G^7 (Vln.), G^7 (Bsn.), G^7 (Pno.)

Measures 164-165: $E^b MAJ7$ (Vln.), $E^b MAJ7$ (Bsn.), $E^b MAJ7$ (Pno.)

Chord progression for measures 166-173:

Measures 166-168: D^{MIN7} (Vln.), D^{MIN7} (Bsn.), D^{MIN7} (Pno.)

Measures 169-173: C^{MIN7} (Vln.), C^{MIN7} (Bsn.), C^{MIN7} (Pno.)

VLN.

174

B^bMAJ⁷

E^bMAJ⁷

BSN.

174

B^bMAJ⁷

E^bMAJ⁷

PNO.

174

VLN.

182

D^{MIN}7

C^{MIN}7

BSN.

182

D^{MIN}7

C^{MIN}7

PNO.

182

VLN.

B \flat MAJ⁷ E \flat MAJ⁷

190

B \flat MAJ⁷ E \flat MAJ⁷

Bsn.

190

B \flat MAJ⁷ E \flat MAJ⁷

PNO.

190

VLN.

D MIN⁷ C MIN⁷

198

D MIN⁷ C MIN⁷

Bsn.

198

D MIN⁷ C MIN⁷

PNO.

198

Chord progression for measures 206-213:

B^b MAJ⁷ **E^b MAJ⁷**

Vln. (Violin) - Treble clef, key signature of B-flat major. Measures 206-213 contain slurs.

Bsn. (Bassoon) - Bass clef, key signature of B-flat major. Measures 206-213 contain slurs.

PNO. (Piano) - Grand staff, key signature of B-flat major. Measures 206-213 contain slurs.

Chord progression for measures 214-221:

D^{MIN}7 **C^{MIN}7**

Vln. (Violin) - Treble clef, key signature of B-flat major. Measures 214-221 contain slurs.

Bsn. (Bassoon) - Bass clef, key signature of B-flat major. Measures 214-221 contain slurs.

PNO. (Piano) - Grand staff, key signature of B-flat major. Measures 214-221 contain slurs.

Violin (VLN.), Bassoon (BSN.), and Piano (PNO.) score. The score is in 2/2 time and features a key signature of one flat (B-flat). The Violin part has a melodic line with a repeat sign. The Bassoon part has a melodic line with a repeat sign. The Piano part has a melodic line in the right hand and a bass line in the left hand, both with repeat signs. The score includes a key signature change from B-flat major to G minor.

Key signature: B^b MAJ⁷ / G MIN⁷

Violin (VLN.) part: 222

Bassoon (BSN.) part: 222

Piano (PNO.) part: 222

Violin (VLN.), Bassoon (BSN.), and Piano (PNO.) staves. The score includes measures 230 and 231. The key signature is B-flat major (two flats). The Violin and Bassoon parts feature melodic lines with slurs and ties. The Piano part has a bass line with slurs and ties, and a right hand with a rhythmic pattern of eighth notes. Chord symbols are provided above the staves: B^b MAJ⁷, G MIN⁷, and D⁷.

238

Vln.

G MIN⁷

Bsn.

G MIN⁷

PNO.

238

238

238

SCORE

SABOR DE ALTURA

JUAN POSSO

TRUMPET IN B \flat

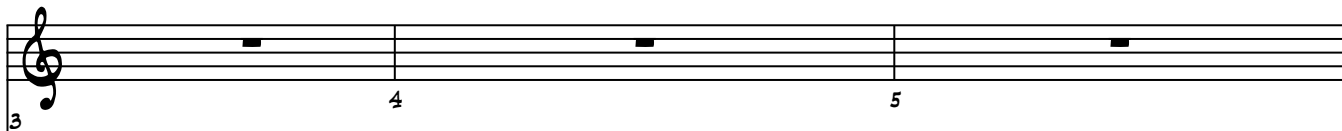
VIBRAPHONE

PIANO

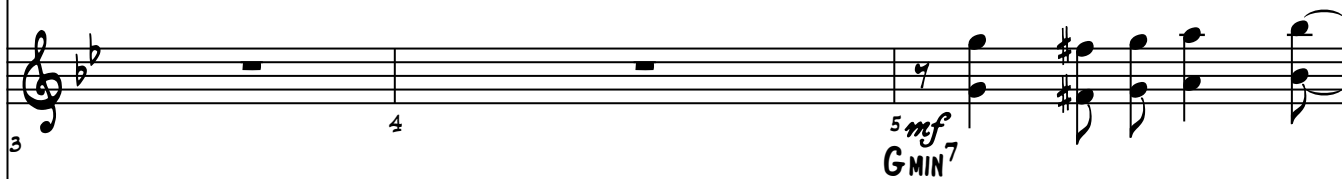
ACOUSTIC BASS

CONGA DRUMS

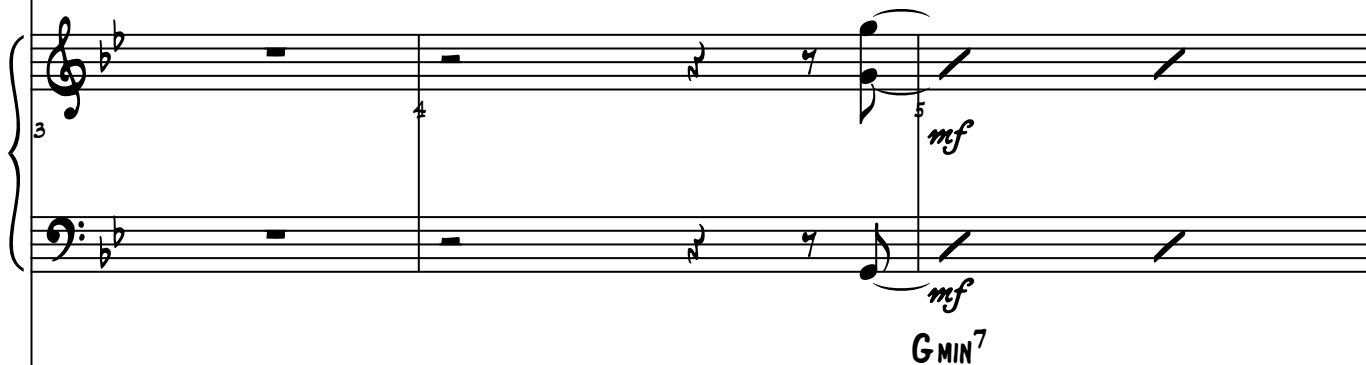
DRUM SET

B \flat TPT.

VIB.



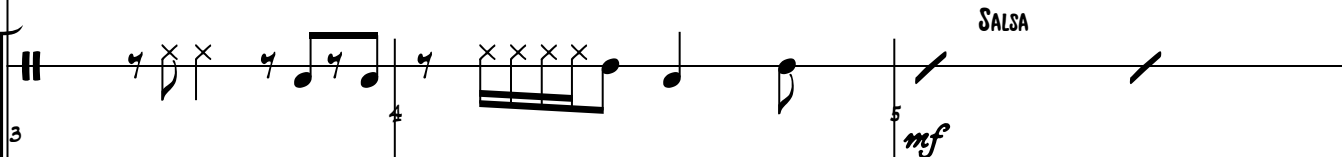
PNO.



A.B.



C. DR.



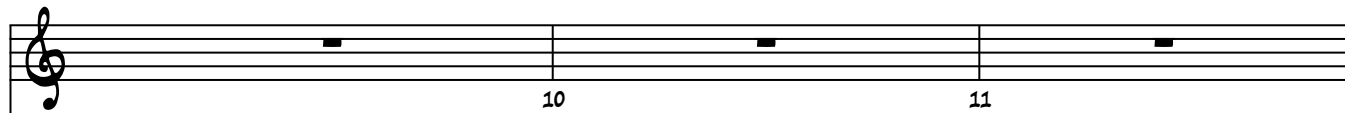
D. S.



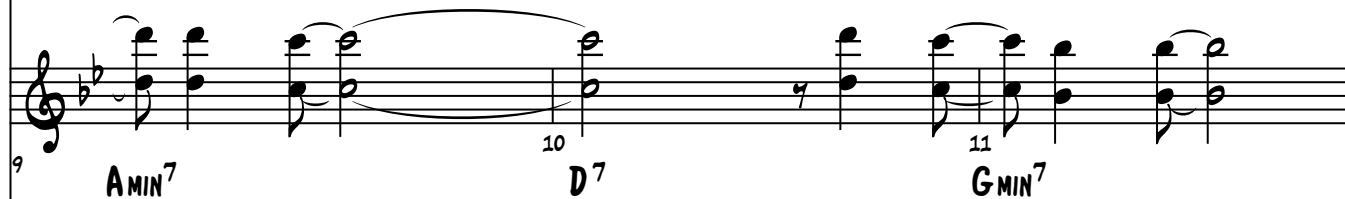
Score for SABOR DE ALTURA, page 3. The score is written for six parts: B \flat TPT., VIB., PNO., A.B., C. DR., and D. S. The key signature is B \flat major (two flats). The time signature is 3/4, indicated by the number 3 in the top right corner.

The score is divided into three measures, numbered 6, 7, and 8. The B \flat TPT. part has rests in all three measures. The VIB. part has a melodic line in measure 6, a whole note chord in measure 7, and a whole note chord in measure 8. The PNO. part has a rhythmic pattern of eighth notes in measure 6, a whole note chord in measure 7, and a whole note chord in measure 8. The A.B. part has a rhythmic pattern of eighth notes in measure 6, a whole note chord in measure 7, and a whole note chord in measure 8. The C. DR. part has a rhythmic pattern of eighth notes in measure 6, a whole note chord in measure 7, and a whole note chord in measure 8. The D. S. part has a rhythmic pattern of eighth notes in measure 6, a whole note chord in measure 7, and a whole note chord in measure 8.

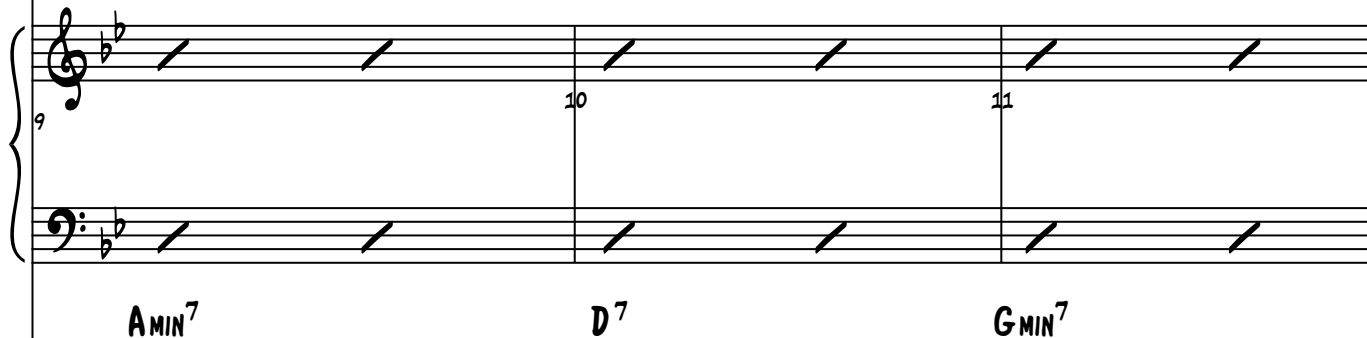
The VIB. part has a whole note chord in measure 7, labeled B \flat MAJ⁷. The PNO. part has a whole note chord in measure 7, labeled B \flat MAJ⁷. The A.B. part has a whole note chord in measure 7, labeled B \flat MAJ⁷. The C. DR. part has a whole note chord in measure 7, labeled B \flat MAJ⁷. The D. S. part has a whole note chord in measure 7, labeled B \flat MAJ⁷.

B \flat TPT.

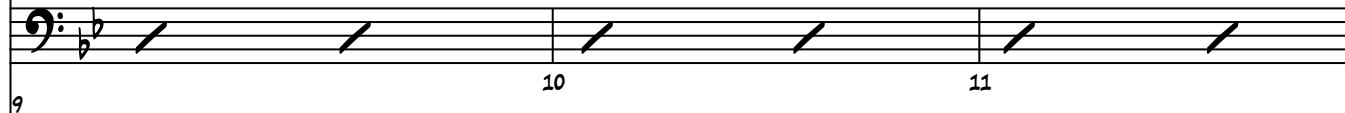
VIB.



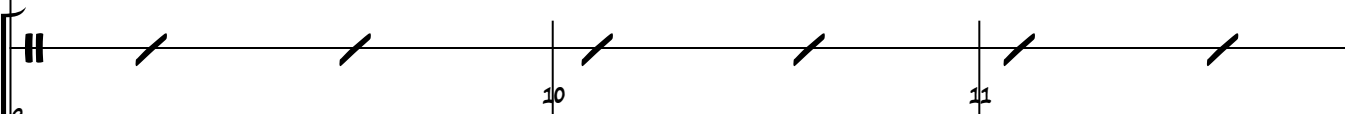
PNO.



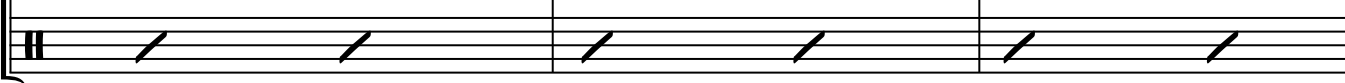
A.B.



C. DR.



D. S.



Score for SABOR DE ALTURA, page 5. The score is written for six parts: B \flat TPT., VIB., PNO., A.B., C. DR., and D. S. The key signature is B \flat major (two flats). The score is divided into measures 12, 13, and 14.

Chord Progression:

- Measure 12: A \flat MAJ⁷
- Measure 13: G MIN⁷
- Measure 14: A \flat MAJ⁷

Instrumental Details:

- B \flat TPT.:** Rests in measures 12, 13, and 14.
- VIB.:** Melodic line starting in measure 13. Notes include G \flat 4, A \flat 4, B \flat 4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E

Score for **SABOR DE ALTURA**, page 6. The score is written for six parts: B♭ TPT., VIB., PNO., A.B., C. DR., and D. S. The key signature is B-flat major (two flats). The score is divided into measures 15, 16, and 17.

Chord Progression:

- Measure 15: C^{MIN}7
- Measure 16: C^{MIN}7
- Measure 17: A^{MIN}7

Instrumental Details:

- B♭ TPT.:** Rests in measures 15, 16, and 17.
- VIB.:** Melodic line with eighth and quarter notes, including ties. Chords C^{MIN}7 and A^{MIN}7 are indicated below the staff.
- PNO.:** Accompaniment with slash marks indicating chords or arpeggios. Chords C^{MIN}7 and A^{MIN}7 are indicated below the staff.
- A.B.:** Bass line with slash marks indicating chords or arpeggios.
- C. DR.:** Drum line with slash marks indicating hits.
- D. S.:** Double bass line with slash marks indicating hits.

B \flat TPT.
 18 19 20

Vib.
 18 19 20
 D 7 G $^{MIN}7$ A b MAJ 7

PNO.
 18 19 20
 D 7 G $^{MIN}7$ A b MAJ 7

A.B.
 18 19 20

C. DR.
 18 19 20

D. S.
 18 19 20

Score for **B \flat TPT.**, **VIB.**, **PNO.**, **A.B.**, **C. DR.**, and **D. S.** across measures 21, 22, and 23.

B \flat TPT. (Measure 21): f (Measure 22): (Measure 23):

VIB. (Measure 21): $G^{MIN}7$ (Measure 22): (Measure 23): $B^b_{MAJ}7$

PNO. (Measure 21): $G^{MIN}7$ (Measure 22): (Measure 23): $B^b_{MAJ}7$

A.B. (Measure 21): (Measure 22): (Measure 23):

C. DR. (Measure 21): (Measure 22): (Measure 23):

D. S. (Measure 21): (Measure 22): (Measure 23):

Score for SABOR DE ALTURA, page 9. The score is written for six parts: B \flat TPT., VIB., PNO., A.B., C. DR., and D. S. The music is in 4/4 time and features a key signature of one flat (B \flat).

The score is divided into measures 24, 25, and 26. The B \flat TPT. part has a melodic line starting in measure 24, with a half note in measure 25 and a half note in measure 26. The VIB. part has a whole note in measure 24, a whole note in measure 25, and a whole note in measure 26. The PNO. part has a whole note in measure 24, a whole note in measure 25, and a whole note in measure 26. The A.B. part has a whole note in measure 24, a whole note in measure 25, and a whole note in measure 26. The C. DR. part has a whole note in measure 24, a whole note in measure 25, and a whole note in measure 26. The D. S. part has a whole note in measure 24, a whole note in measure 25, and a whole note in measure 26.

Chord markings are present below the VIB. and PNO. staves:

- Measure 25: A MIN^7
- Measure 26: D 7

B \flat TPT.

VIB.

PNO.

A.B.

C. DR.

D. S.

27 28 29

G MIN⁷ A \flat MAJ⁷ G MIN⁷

G MIN⁷ A \flat MAJ⁷ G MIN⁷

30 31 32

B \flat TPT.

30 31 32

VIB.

30 31 32

PNO.

30 31 32

A.B.

30 31 32

C. DR.

30 31 32

D. S.

C^{MIN}7

C^{MIN}7

33 34 35

B \flat TPT.

33 34 35

VIB.

33 34 35

PNO.

33 34 35

A.B.

33 34 35

C. DR.

33 34 35

D. S.

A MIN^7 D 7 G MIN^7

A MIN^7 D 7 G MIN^7

The musical score is arranged in six staves. The first staff (B \flat TPT.) contains a melodic line with notes and rests, marked with measure numbers 33, 34, and 35. The second staff (VIB.) shows a series of rests, with measure numbers 33, 34, and 35. The third staff (PNO.) is a grand staff with treble and bass clefs, showing a series of rests and notes, with measure numbers 33, 34, and 35. The fourth staff (A.B.) is a single staff with a bass clef, showing a series of rests and notes, with measure numbers 33, 34, and 35. The fifth staff (C. DR.) is a single staff with a double bar line at the beginning, showing a series of rests and notes, with measure numbers 33, 34, and 35. The sixth staff (D. S.) is a single staff with a double bar line at the beginning, showing a series of rests and notes, with measure numbers 33, 34, and 35. Chord changes are indicated below the PNO. and A.B. staves: A MIN^7 at measure 33, D 7 at measure 34, and G MIN^7 at measure 35.

C

[illegible]

B \flat TPT.

VIB.

PNO.

A.B.

C. DR.

D. S.

39 40 41

mp

Detailed description of the musical score: The score is for a piece titled 'SABOR DE ALTURA' on page 14. It features six staves: B \flat TPT., Vib., PNO., A.B., C. DR., and D. S. The key signature is B \flat major (two flats). The time signature is not explicitly shown but appears to be 4/4. The score is divided into measures 39, 40, and 41. The B \flat TPT. staff has whole rests in all three measures. The Vib. staff has eighth notes in measures 39 and 40, and a half note in measure 41. The PNO. staff has a complex chordal texture in measures 39 and 40, with many overlapping notes, and a simpler texture in measure 41. The A.B. staff has a melodic line with eighth and quarter notes. The C. DR. staff has a rhythmic pattern of eighth notes. The D. S. staff has a rhythmic pattern of eighth notes. The D. S. staff has a dynamic marking of *mp* in measure 40.

42 43 44

B \flat TPT.

42 43 44

VIB.

42 43 44

PNO.

mp *mp*

42 43 44

A.B.

42 43 44

C. DR.

42 43 44

mp *mp*

D. S.

D

Score for measures 45, 46, and 47, featuring a key signature of one flat (Bb) and a common time signature (C).

45

B \flat TPT. (Measure 45: Rest)

VIB. (Measure 45: Rest)

PNO. (Measure 45: *mp* Chord, marked with an accent (^))

A.B. (Measure 45: Bass line, marked with an accent (^))

C. DR. (Measure 45: Rest)

D. S. (Measure 45: Rest)

46

B \flat TPT. (Measure 46: Rest)

VIB. (Measure 46: *G MIN⁷* Chord, marked with an accent (^))

PNO. (Measure 46: *G MIN⁷* Chord, marked with an accent (^))

A.B. (Measure 46: Bass line, marked with an accent (^))

C. DR. (Measure 46: Rest)

D. S. (Measure 46: Rest)

47

B \flat TPT. (Measure 47: Rest)

VIB. (Measure 47: *G MIN⁷* Chord, marked with an accent (^))

PNO. (Measure 47: *G MIN⁷* Chord, marked with an accent (^))

A.B. (Measure 47: Bass line, marked with an accent (^))

C. DR. (Measure 47: Rest)

D. S. (Measure 47: Rest)

48 49 50

B \flat TPT.

48 49 50

VIB.

C MIN^7 A \flat MAJ 7

48 49 50

PNO.

C MIN^7 C MIN^7 A \flat MAJ 7

48 49 50

A.B.

48 49 50

C. DR.

48 49 50

D. S.

B \flat TPT.

51 52 53

VIB.

51 52 53

PNO.

51 52 53

A.B.

51 52 53

C. DR.

51 52 53

D. S.

51 52 53

D⁷

54 55 56

B \flat TPT.

VIB.

PNO.

A.B.

C. DR.

D. S.

G MIN^7 C MIN^7 C MIN^7 G MIN^7 C MIN^7

Score for SABOR DE ALTURA, page 20. The score is written for six parts: B \flat TPT., VIB., PNO., A.B., C. DR., and D. S. The key signature is B \flat major (two flats). The score spans measures 57, 58, and 59.

B \flat TPT. (B-flat Trumpet): Measures 57, 58, and 59 are marked with a whole rest.

VIB. (Vibraphone): Measures 57, 58, and 59 contain melodic lines. Measure 58 includes the chord **A \flat MAJ⁷**.

PNO. (Piano): Measures 57, 58, and 59 contain rhythmic patterns indicated by slashes (/).

A.B. (Acoustic Bass): Measures 57, 58, and 59 contain rhythmic patterns indicated by slashes (/).

C. DR. (Conga Drum): Measures 57, 58, and 59 contain rhythmic patterns indicated by slashes (/).

D. S. (Dance Snare): Measures 57, 58, and 59 contain rhythmic patterns indicated by slashes (/).

60 61 62

B \flat TPT.

60 61 62

VIB.

G MIN^7 F 7

60 61 62

PNO.

G MIN^7 F 7

60 61 62

A.B.

60 61 62

C. DR.

60 61 62

D. S.

E

B \flat TPT.

VIB.

PNO.

A.B.

C. DR.

D. S.

63 64 65

mf *mf* *mf*

B \flat MAJ7 **B \flat**

B \flat TPT.

VIB.

PNO.

A.B.

C. DR.

D. S.

66 67 68

B \flat MAJ⁷

A MIN^{7(B \flat 5)}

D⁷

66 67 68

66 67 68

66 67 68

66 67 68

69 70 71

B \flat TPT.

VIB.

69 70 71

A MIN 7(B5) D⁷ G MIN⁷

PNO.

69 70 71

A MIN 7(B5) D⁷ G MIN⁷

A.B.

69 70 71

C. DR.

69 70 71

D. S.

B \flat TPT.
VIB.
PNO.
A.B.
C. DR.
D. S.

Measures 72, 73, and 74 are shown. The Vib. part includes notes and rests, with a slur over measures 73 and 74. The PNO. part shows a grand staff with a key signature of two flats (B \flat and E \flat). The A.B. part shows a grand staff with a key signature of two flats (B \flat and E \flat). The C. DR. and D. S. parts show a grand staff with a key signature of two flats (B \flat and E \flat).

F

B \flat TPT.
 75 *f* 76 77

VIB.
 75 *E \flat MAJ⁷* 76 77 *D MIN⁷*

PNO.
 75 *f* 76 77

A.B.
 75 *f* 76 77

C. DR.
 75 *f* 76 77

D. S.
f

78 79 80

B \flat TPT.

78 79 80

VIB.

78 79 80

PNO.

78 79 80

A.B.

78 79 80

C. DR.

78 79 80

D. S.

C^{MIN}7 **D⁷**

C^{MIN}7 **D⁷**

G

81 82 83

B \flat TPT. *mp*

VIB. *G MIN* *G MIN⁷*

PNO. *mp* *G MIN* *G MIN⁷*

A.B. *mp*

C. DR. *mp*

D. S. *mp*

84 85 86

B \flat TPT.

VIB.

PNO.

A.B.

C. DR.

D. S.

G MIN^b G MIN

G MIN^b G MIN

Score for **B \flat TPT.**, **VIB.**, **PNO.**, **A.B.**, **C. DR.**, and **D. S.** across measures 87 to 92.

Chord Progression:

Measure	87	88	89	90	91	92
Chord	G ^{MIN} 7	G ^{MIN} 6	A ^{MIN} 7(B ⁵)	D ⁷	A ^{MIN} 7(B ⁵)	D ⁷

Instrumental Details:

- B \flat TPT.**: Melodic line with eighth and quarter notes, including a half note in measure 91.
- VIB.**: Sustained notes corresponding to the chord changes.
- PNO.**: Accompanying figures in both treble and bass staves.
- A.B.**: Bass line accompaniment.
- C. DR.**: Snare drum accompaniment.
- D. S.**: Double bass accompaniment.

Score for measures 93, 94, and 95, featuring the following instruments and parts:

- B \flat TPT.** (B-flat Trumpet): Melodic line with notes on measures 93, 94, and 95.
- VIB.** (Vibraphone): Rhythmic pattern with notes on measures 93, 94, and 95.
- PNO.** (Piano): Accompanying part with notes on measures 93, 94, and 95.
- A.B.** (Acoustic Bass): Rhythmic pattern with notes on measures 93, 94, and 95.
- C. DR.** (Conga Drum): Rhythmic pattern with notes on measures 93, 94, and 95.
- D. S.** (Double Bass): Rhythmic pattern with notes on measures 93, 94, and 95.

Measure numbers 93, 94, and 95 are indicated below the staves.

H

32

H

B \flat TPT.

VIB.

PNO.

A.B.

C. DR.

D. S.

96 97 98

G MIN⁷

mp

GUAGUANCO

mp

mp

Score for SABOR DE ALTURA, page 33. The score is written for six instruments: B♭ TPT., VIB., PNO., A.B., C. DR., and D. S. The music is in 3/4 time and features a key signature of one flat (B♭).

The score is divided into three measures, numbered 99, 100, and 101. The instruments are arranged vertically, with B♭ TPT. at the top and D. S. at the bottom.

Measure 99:

- B♭ TPT.: Rest.
- VIB.: Rest.
- PNO.: Chord (F, A♭, C, E♭) with a fermata.
- A.B.: Bass line starting with a half note F, followed by a quarter note A♭, and a quarter note C.
- C. DR.: Rest.
- D. S.: Rest.

Measure 100:

- B♭ TPT.: Rest.
- VIB.: Rest.
- PNO.: Chord (F, A♭, C, E♭) with a fermata. Dynamics: *mp*.
- A.B.: Bass line starting with a half note F, followed by a quarter note A♭, and a quarter note C.
- C. DR.: Rest.
- D. S.: Rest.

Measure 101:

- B♭ TPT.: Rest.
- VIB.: Rest.
- PNO.: Chord (F, A♭, C, E♭) with a fermata.
- A.B.: Bass line starting with a half note F, followed by a quarter note A♭, and a quarter note C.
- C. DR.: Rest.
- D. S.: Rest.

The score includes a key signature change from B♭ to B♭ (one flat) and a tempo change from 99 to 100. The dynamics are marked *mp* (mezzo-piano) in measures 100 and 101.

B \flat TPT.
102 103 104

VIB.
102 103 104 *mf* *G \flat M \flat N \flat 7*

PNO.
102 103 104 *mf* *G \flat M \flat N \flat 7*

A.B.
102 103 104 *mf* *G \flat M \flat N \flat 7*

C. DR.
102 103 104 *mp*

D. S.

Score for SABOR DE ALTURA, page 35. The score is written for six staves: B \flat TPT., VIB., PNO., A.B., C. DR., and D. S. The key signature is B \flat major (two flats). The score is divided into measures 105, 106, and 107.

B \flat TPT. (B-flat Trumpet): Measures 105, 106, and 107 are empty.

VIB. (Vibraphone): Measures 105, 106, and 107 contain melodic lines. A **C MIN⁷** chord is indicated below measure 106.

PNO. (Piano): Measures 105, 106, and 107 contain accompaniment. A **C MIN⁷** chord is indicated below measure 106.

A.B. (Acoustic Bass): Measures 105, 106, and 107 contain a bass line.

C. DR. (Cymbal): Measures 105, 106, and 107 contain rhythmic patterns.

D. S. (Drum Set): Measures 105, 106, and 107 contain rhythmic patterns.

108 109 110

B \flat TPT.

VIB.

108 109 110

A \flat MAJ⁷ G MIN⁷

PNO.

108 109 110

A \flat MAJ⁷ G MIN⁷

A.B.

108 109 110

C. DR.

108 109 110

D. S.

B \flat TPT.

111 112 113

VIB.

111 112 113

B \flat

PNO.

111 112 113

B \flat

A.B.

111 112 113

C. DR.

111 112 113

D. S.

111 112 113

J

B^b TPT.
 114 115 116

VIB.
 114 115 116
B^b MAJ⁷ **B^b** **B^b MAJ⁷**

PNO.
 114 115 116
B^b MAJ⁷ **B^b** **B^b MAJ⁷**

A.B.
 114 115 116

C. DR.
 114 115 116

D. S.

117 118 119

B \flat TPT.

117 118 119

VIB.

A $_{MIN}^{7(B5)}$ D 7 A $_{MIN}^{7(B5)}$

117 118 119

PNO.

A $_{MIN}^{7(B5)}$ D 7 A $_{MIN}^{7(B5)}$

117 118 119

A.B.

117 118 119

C. DR.

117 118 119

D. S.

Score for **SABOR DE ALTURA**, page 40. The score is written for six parts: B♭ TPT., VIB., PNO., A.B., C. DR., and D. S. The music is in 4/4 time, with measures 120, 121, and 122 indicated.

Chord Progression:

- Measure 120: D⁷
- Measure 121: G^{MIN} 7
- Measure 122: D⁷

Instrumental Details:

- B♭ TPT.:** Melodic line with eighth notes in measure 120, a dotted quarter note in measure 121, and a whole note in measure 122.
- VIB.:** Melodic line with eighth notes in measure 120, a dotted quarter note in measure 121, and a whole note in measure 122.
- PNO.:** Accompaniment with slash marks in measures 120 and 121, and a whole note chord in measure 122.
- A.B.:** Accompaniment with slash marks in measures 120 and 121, and a whole note chord in measure 122.
- C. DR.:** Drum part with slash marks in measures 120 and 121, and a whole note chord in measure 122.
- D. S.:** Drum part with slash marks in measures 120 and 121, and a whole note chord in measure 122.

B \flat TPT.

123 124 125 *f*

VIB.

123 *G* MIN⁷ 124 *C* MIN⁷ *F*⁷ 125 *E \flat* MAJ⁷ *f*

PNO.

123 124 125 *f*

G MIN⁷ *C* MIN⁷ *F*⁷ *E \flat* MAJ⁷

A.B.

123 124 125 *f*

C. DR.

123 124 125 *f*

D. S.

123 124 125 *f*

K

126 127 128

B \flat TPT.

126 127 128

VIB.

126 127 128

PNO.

126 127 128

A.B.

126 127 128

C. DR.

126 127 128

D. S.

D $^{\text{MIN}}7$

D $^{\text{MIN}}7$

L

129 130 131

B \flat TPT.

129 130 131

VIB.

C MIN^7 D 7 G MIN

129 130 131

PNO.

C MIN^7 D 7 G MIN

129 130 131

A.B.

129 130 131

C. DR.

129 130 131

D. S.

mp

mp

mp

mp

132 133 134

B \flat TPT.

mp

132 133 134

VIB.

mp **G MIN⁷** **G MIN⁶**

132 133 134

PNO.

G MIN⁷ **G MIN⁶**

132 133 134

A.B.

132 133 134

C. DR.

132 133 134

D. S.

135 136 137

B \flat TPT.

135 136 137

VIB.

G MIN G MIN⁷

135 136 137

PNO.

G MIN G MIN⁷

135 136 137

A.B.

135 136 137

C. DR.

135 136 137

D. S.

138 139 140

B \flat TPT.

VIB.

138 139 140

G MIN^6 A $\text{MIN}^{7(\text{B}5)}$ D 7

PNO.

138 139 140

G MIN^6 A $\text{MIN}^{7(\text{B}5)}$ D 7

A.B.

138 139 140

C. DR.

138 139 140

D. S.

141 142 143

B \flat TPT.

141 142 143

VIB.

A $_{MIN}$ 7(B^5) D 7 G $_{MIN}$ 7

141 142 143

PNO.

A $_{MIN}$ 7(B^5) D 7 G $_{MIN}$ 7

141 142 143

A.B.

141 142 143

C. DR.

141 142 143

D. S.

Score for **SABOR DE ALTURA**, page 48. The score is written for six parts: B♭ TPT., VIB., PNO., A.B., C. DR., and D. S. The music is in 4/4 time and features a key signature of one flat (B♭).

The score is divided into measures 144, 145, and 146. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measure 144: B♭ TPT. and VIB. play a half note G4. PNO. and A.B. play a half note G4. C. DR. and D. S. play a half note G4.

Measure 145: B♭ TPT. and VIB. play a half note A4. PNO. and A.B. play a half note A4. C. DR. and D. S. play a half note A4. A dynamic marking of **F⁷** is present below the PNO. staff.

Measure 146: B♭ TPT. and VIB. play a half note B4. PNO. and A.B. play a half note B4. C. DR. and D. S. play a half note B4. A dynamic marking of **F⁷** is present below the PNO. staff.

The score concludes with a double bar line at the end of measure 146.

M

B \flat TPT. *mf* 147 148 149

VIB. *mf* 147 148 **B \flat MAJ⁷** 149 **A MIN^{7(B5)}**

PNO. *mf* 147 148 149

A.B. *mf* 147 148 149

C. DR. *mf* 147 148 149

D. S. *mf*

150 151 152

B \flat TPT.

150 151 152

VIB.

D⁷ **A^{MIN} 7(B⁵)** **D⁷**

150 151 152

PNO.

D⁷ **A^{MIN} 7(B⁵)** **D⁷**

150 151 152

A.B.

150 151 152

C. DR.

150 151 152

D. S.

Score for measures 153 to 158, featuring B♭ TPT., Vib., PNO., A.B., C. DR., and D. S. parts.

B♭ TPT. (Measures 153-158): *f*

Vib. (Measures 153-158): *f*
Chord progression: G^{MIN}7 (153), E^bMAJ7 (155), D^{MIN}7 (156), E^bMAJ7 (157), D^{MIN}7 (158)

PNO. (Measures 153-158): *f*
Chord progression: G^{MIN}7 (153), E^bMAJ7 (155), D^{MIN}7 (156), E^bMAJ7 (157), D^{MIN}7 (158)

A.B. (Measures 153-158): *f*

C. DR. (Measures 153-158): *f*

D. S. (Measures 153-158): *f*

Score for **SABOR DE ALTURA**, page 52. The score is written for six parts: B \flat TPT., VIB., PNO., A.B., C. DR., and D. S. The key signature is B \flat major (two flats). The score is divided into measures 159, 160, and 161.

Chord Progression:

- Measure 159: D \flat MAJ⁷
- Measure 160: D \flat MAJ⁷
- Measure 161: A MIN^{7(B5)}

Instrument Parts:

- B \flat TPT.:** Melodic line with eighth and quarter notes.
- VIB.:** Melodic line with eighth and quarter notes.
- PNO.:** Accompaniment with slash marks indicating sustained chords.
- A.B.:** Accompaniment with slash marks indicating sustained chords.
- C. DR.:** Percussion part with slash marks indicating sustained chords.
- D. S.:** Percussion part with slash marks indicating sustained chords.

162 163 164

B \flat TPT.

162 163 164

VIB.

D⁷ **G^{MIN7}** **G^{MIN7}**

162 163 164

PNO.

D⁷ **G^{MIN7}** **G^{MIN7}**

162 163 164

A.B.

162 163 164

C. DR.

162 163 164

D. S.

B \flat TPT.
 165 166 167
 C^{MIN}7 F⁷

VIB.
 165 166 167
 G⁷ C^{MIN}7 F⁷

PNO.
 165 166 167
 G⁷ C^{MIN}7 F⁷

A.B.
 165 166 167
 ff

C. DR.
 165 166 167
 ff

D. S.
 165 166 167
 ff

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for piano (PNO.) and vocal parts (VIB. and A.B.). The score is written in G major, 4/4 time, and spans measures 168 to 170. The piano part features a complex, arpeggiated melody in the right hand and a steady bass line in the left hand. The vocal parts consist of two voices, VIB. and A.B., which sing in harmony with the piano melody. The score includes chord symbols (Bb MAJ7, Eb MAJ7, Amin 7(B5), D7, G MIN7) and measure numbers (168, 169, 170) to guide the performer.

Sheet music for the song "SABOR DE ALTURA", measures 171-173. The score includes parts for B♭ TPT., Vib., PNO., A.B., C. DR., and D. S.

Chord Progression:

- Measure 171: F^{MIN}7, B^b7
- Measure 172: E^bMAJ⁷
- Measure 173: E^{MIN}7(B⁵), A⁷

Instrumental Details:

- B♭ TPT.:** Rests in measures 171, 172, and 173.
- Vib.:** Rests in measures 171, 172, and 173.
- PNO.:** Melodic line in the right hand and harmonic support in the left hand. Measure 172 features a trill on the right hand. Measure 173 features a 7-measure rest on the right hand.
- A.B.:** Bass line in the left hand, mirroring the harmonic structure.
- C. DR.:** Rests in measures 171, 172, and 173.
- D. S.:** Rests in measures 171, 172, and 173.

0

174

B \flat TPT.

175

176

D^{SUS4} C^{MIN7} F⁷ B \flat MAJ⁷ E \flat MAJ⁷

174

VIB.

175

176

D⁷ C^{MIN7} F⁷ B \flat MAJ⁷ E \flat MAJ⁷

174

PNO.

175

176

D⁷ C^{MIN7} F⁷ B \flat MAJ⁷ E \flat MAJ⁷

174

A.B.

175

176

174

C. DR.

175

176

174

D. S.

Sheet music for the song "SABOR DE ALTURA", page 58. The music is arranged for B♭ TPT., Vib., PNO., A.B., C. DR., and D. S. The key signature is B♭ major (two flats). The music is in 4/4 time.

The score is divided into measures 177, 178, and 179. The chords for each measure are:

- Measure 177: A^{MIN}7(B⁵), D⁷, G^{MIN}7, F^{MIN}7, B^b7
- Measure 178: A^{MIN}7(B⁵), D⁷, G^{MIN}7, F^{MIN}7, B^b7
- Measure 179: A^{MIN}7(B⁵), D⁷, G^{MIN}7, F^{MIN}7, B^b7

The B♭ TPT. part features a melodic line in measure 177, while the other instruments (Vib., PNO., A.B., C. DR., D. S.) provide harmonic support with sustained notes or chords.

180 181 182

B \flat TPT.

E \flat MAJ⁷ **E MIN⁷(\flat 5)** **A⁷** **D_{SUS4}**

VIB.

E \flat MAJ⁷ **E MIN⁷(\flat 5)** **A⁷** **D_{SUS4}**

PNO.

E \flat MAJ⁷ **E MIN⁷(\flat 5)** **A⁷** **D_{SUS4}**

A.B.

E \flat MAJ⁷ **E MIN⁷(\flat 5)** **A⁷** **D_{SUS4}**

C. DR.

D. S.

60

SABOR DE ALTURA

P

B \flat TPT.

183 184 185

VIB.

183 184 185

C MIN^7 F 7 B \flat MAJ 7 E \flat MAJ 7 A MIN^7 (B5) D 7

PNO.

183 184 185

C MIN^7 F 7 B \flat MAJ 7 E \flat MAJ 7 A MIN^7 (B5) D 7

A.B.

183 184 185

C. DR.

183 184 185

D. S.

186 187 188

B \flat TPT.

VIB.

186 187 188

G MIN^7 F MIN^7 B \flat^7 E \flat MAJ 7

PNO.

186 187 188

G MIN^7 F MIN^7 B \flat^7 E \flat MAJ 7

A.B.

186 187 188

C. DR.

186 187 188

D. S.

62 SABOR DE ALTURA

B \flat TPT. 189 190 191 $\text{Q}^{\text{D}} \text{MIN}^7$ G^7

VIB. 189 190 191 $\text{E}^{\text{MIN}} 7(\text{B}5)$ A^7 $\text{D}^{\text{SUS}} 4$ $\text{G}^{\text{MIN}} 7$ F^7

PNO. 189 190 191 $\text{E}^{\text{MIN}} 7(\text{B}5)$ A^7 $\text{D}^{\text{SUS}} 4$ $\text{G}^{\text{MIN}} 7$ F^7

A.B. 189 190 191 ff

C. DR. 189 190 191 ff

D. S. 189 190 191 ff

C^{MAJ7}F^{MAJ7}B^{MIN}7(B⁵)E⁷A^{MIN}7B^b TPT.

192 B^bMAJ⁷ E^bMAJ⁷ 193 A^{MIN}7(B⁵) D⁷ 194 G^{MIN}7

VIB.

192 B^bMAJ⁷ E^bMAJ⁷ 193 A^{MIN}7(B⁵) D⁷ 194 G^{MIN}7

PNO.

192 193 194

B^bMAJ⁷E^bMAJ⁷A^{MIN}7(B⁵)D⁷G^{MIN}7

A.B.

192 193 194

C. DR.

192 193 194

D. S.

192 193 194

64

SABOR DE ALTURA

G^{MIN7}C⁷F^{MAJ7}F^{#MIN7(B5)}B⁷B^b TPT.

195 F^{MIN7} B^{b7} 196 E^{bMAJ7} 197 E^{MIN7(B5)} A⁷

VIB.

195 F^{MIN7} B^{b7} 196 E^{bMAJ7} 197 E^{MIN7(B5)} A⁷

PNO.

195 196 197

F^{MIN7}B^{b7}E^{bMAJ7}E^{MIN7(B5)}A⁷

A.B.

195 196 197

C. DR.

195 196 197

D. S.

195 196 197

E^{sus}4

198 199 200

B \flat TPT.

198 199 200

VIB.

198 199 200

PNO.

198 199 200

A.B.

198 199 200

C. DR.

198 199 200

D. S.

D^{sus}4

D⁷

D^{sus}4

A \flat MAJ⁷

D⁷

D^{sus}4

A \flat MAJ⁷

A \flat MAJ⁷

B♭ TPT.

201 *f* 202 203

VIB.

201 *mf* **G MIN⁷** 202 203 **B^b MAJ⁷**

PNO.

201 **G MIN⁷** 202 203

A.B.

201 202 203

C. DR.

201 202 203

D. S.

204 205 206

B \flat TPT.

204 205 206

VIB.

A $_{MIN}^7$ D 7

204 205 206

PNO.

A $_{MIN}^7$ D 7

204 205 206

A.B.

204 205 206

C. DR.

204 205 206

D. S.

Score for **B \flat TPT.**, **VIB.**, **PNO.**, **A.B.**, **C. DR.**, and **D. S.** across measures 207, 208, and 209.

Chord Progression:

- Measure 207: G MIN⁷
- Measure 208: A \flat MAJ⁷
- Measure 209: G MIN⁷

The score includes staves for B \flat TPT., VIB., PNO. (Grand Staff), A.B., C. DR., and D. S. The key signature is B \flat major (two flats). Measure numbers 207, 208, and 209 are indicated at the start of each staff line.

Score for SABOR DE ALTURA, page 69. The score is written for six parts: B \flat TPT., VIB., PNO., A.B., C. DR., and D. S. The music is in 6/8 time and features a key signature of one flat (B \flat).

The score is divided into measures 210 through 215. The B \flat TPT. and VIB. parts have melodic lines with notes and rests. The PNO. part has a bass line with notes and rests. The A.B., C. DR., and D. S. parts have a bass line with notes and rests.

Chord changes are indicated below the PNO. staff:

- Measure 211: C MIN^7
- Measure 213: A MIN^7
- Measure 214: D 7
- Measure 215: B \flat^7

The score concludes with a double bar line at the end of measure 215.

Score for measures 216, 217, and 218, featuring the following instruments:

- B \flat TPT.** (B-flat Trumpet): Measures 216, 217, and 218. The part consists of a single melodic line with a slur over measures 216 and 217, and a repeat sign at the end of measure 218.
- VIB.** (Vibraphone): Measures 216, 217, and 218. The part consists of a single melodic line with a slur over measures 216 and 217, and a repeat sign at the end of measure 218.
- PNO.** (Piano): Measures 216, 217, and 218. The part consists of a single melodic line with a slur over measures 216 and 217, and a repeat sign at the end of measure 218.
- A.B.** (Acoustic Bass): Measures 216, 217, and 218. The part consists of a single melodic line with a slur over measures 216 and 217, and a repeat sign at the end of measure 218.
- C. DR.** (Conga Drum): Measures 216, 217, and 218. The part consists of a single melodic line with a slur over measures 216 and 217, and a repeat sign at the end of measure 218.
- D. S.** (Double Bass): Measures 216, 217, and 218. The part consists of a single melodic line with a slur over measures 216 and 217, and a repeat sign at the end of measure 218.

Handwritten musical score for piano, titled "MANDALA" by Juan Posso. The score is in 3/4 time and consists of five systems of music, each with a treble and bass staff joined by a brace. The key signature is one flat (Bb).

System 1: Chord C_{MIN}^7 is indicated above the first measure. The melody in the treble staff consists of half notes: Bb, A, G, F. The bass staff has a steady eighth-note accompaniment.

System 2: Chord B_{MIN} is indicated above the first measure. The melody in the treble staff consists of half notes: E, D, C, B. The bass staff continues the eighth-note accompaniment.

System 3: Chord $B^b_{MAJ}^7$ is indicated above the first measure. The melody in the treble staff consists of half notes: Bb, A, G, F. The bass staff continues the eighth-note accompaniment.

System 4: Chords A_{MIN}^7 , $A^b_{MAJ}^7$, and G^7 are indicated above the first, second, and third measures respectively. The melody in the treble staff consists of half notes: E, D, C, B. The bass staff continues the eighth-note accompaniment.

System 5: Chord C_{MIN}^7 is indicated above the first measure. The melody in the treble staff consists of half notes: Bb, A, G, F. The bass staff continues the eighth-note accompaniment.

Measure numbers 5, 9, 13, and 17 are marked at the beginning of their respective systems.

B^{MIN}

21 **B^{MIN}**

B^bMAJ⁷

25 **B^bMAJ⁷**

A^{MIN}7**A^bMAJ⁷****G⁷**

29 **A^{MIN}7** **A^bMAJ⁷** **G⁷**

B^{MAJ}7

33 **B^{MAJ}7**

E^bMAJ⁷

37 **E^bMAJ⁷**

41 **B MAJ⁷**

B MAJ⁷

Handwritten musical score for the chord **A^b MAJ⁷**. The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The melody in the treble clef consists of a half note A^b (F⁴), followed by a dotted half note A^b (F⁴), and a dotted half note A^b (F⁴). The bass clef contains a continuous eighth-note accompaniment pattern, represented by diagonal slashes. The tempo is marked **45** (beats per minute).

53

E^b MAJ⁷

E^b MAJ⁷

The musical score for 'The Rose Tree' is presented in a grand staff format, spanning measures 53 to 56. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in the treble clef, featuring a series of half notes and dotted half notes, all of which are beamed together in pairs. The bass line is written in the bass clef and consists of a continuous pattern of eighth notes, represented by diagonal slashes. The score is divided into four measures, each containing a pair of beamed notes in the treble and a pair of eighth notes in the bass. The first measure of the bass line is marked with a '53' and an 'E^b MAJ⁷' chord symbol.

4

MANDALA

 $A^b\text{MAJ}^7$

First system of musical notation. The treble clef staff contains a half note A^b (4th line) tied across the first two measures, followed by a quarter note B^b (3rd space), a quarter note B^b (3rd space), and a quarter note A^b (4th line). The bass clef staff contains a whole note A^b (4th line) tied across the first two measures, followed by a whole note A^b (4th line). The system is marked with a 61 in the left margin.

 $C\text{MIN}^7$

Second system of musical notation. The treble clef staff contains a half note C (3rd line) tied across the first two measures, followed by a quarter note E^b (2nd space), a quarter note F (3rd line), and a quarter note G (4th line). The bass clef staff contains a whole note C (3rd line) tied across the first two measures, followed by a whole note C (3rd line). The system is marked with a 65 in the left margin.

 $B\text{MIN}$

Third system of musical notation. The treble clef staff contains a half note B (4th line) tied across the first two measures, followed by a quarter note D (5th line), a quarter note E (1st line), and a quarter note F (2nd line). The bass clef staff contains a whole note B (4th line) tied across the first two measures, followed by a whole note B (4th line). The system is marked with a 69 in the left margin.

 $B^b\text{MAJ}^7$

Fourth system of musical notation. The treble clef staff contains a half note B^b (4th line) tied across the first two measures, followed by a quarter note D (5th line), a quarter note E (1st line), and a quarter note F (2nd line). The bass clef staff contains a whole note B^b (4th line) tied across the first two measures, followed by a whole note B^b (4th line). The system is marked with a 73 in the left margin.

 $A\text{MIN}^7$ $A^b\text{MAJ}^7$ G^7

Fifth system of musical notation. The treble clef staff contains a half note A (3rd line) tied across the first two measures, followed by a quarter note C (4th line), a quarter note D (5th line), and a quarter note E (1st line). The bass clef staff contains a whole note A (3rd line) tied across the first two measures, followed by a whole note A (3rd line). The system is marked with a 77 in the left margin.

C^{MIN7}

System 1, measures 81-84. The key signature has one flat (Bb). The treble clef contains a melodic line with a half note C4, a dotted half note Bb3, a dotted half note Ab3, and a half note Gb3. The bass clef contains a bass line with eighth notes: C3, Bb2, Ab2, Gb2, F2, Eb2, D2, C2. A brace on the left indicates measures 81-84. The chord **C^{MIN7}** is written above the treble staff.

B^{MIN}

System 2, measures 85-88. The treble clef contains a melodic line with a half note Bb3, a dotted half note Ab3, a dotted half note Gb3, and a half note F3. The bass clef contains a bass line with eighth notes: Bb2, Ab2, Gb2, F2, Eb2, D2, C2, Bb1. A brace on the left indicates measures 85-88. The chord **B^{MIN}** is written above the treble staff.

B^bMAJ⁷

System 3, measures 89-92. The treble clef contains a melodic line with a half note Bb3, a dotted half note Ab3, a dotted half note Gb3, and a half note F3. The bass clef contains a bass line with eighth notes: Bb2, Ab2, Gb2, F2, Eb2, D2, C2, Bb1. A brace on the left indicates measures 89-92. The chord **B^bMAJ⁷** is written above the treble staff.

A^{MIN7}**A^bMAJ⁷****G⁷**

System 4, measures 93-96. The treble clef contains a melodic line with a half note A3, a dotted half note Gb3, a dotted half note F3, and a half note Eb3. The bass clef contains a bass line with eighth notes: A2, Gb2, F2, Eb2, D2, C2, Bb1, Ab1. A brace on the left indicates measures 93-96. The chords **A^{MIN7}**, **A^bMAJ⁷**, and **G⁷** are written above the treble staff.

EL FINAL

Musical score for **EL FINAL** by **JUAN POSSO**. The score is written for **TENOR SAX**, **PIANO**, and **T. SX.** (Tenor Saxophone).

The score is divided into three systems, each with a **T. SX.** staff and a **PNO.** (Piano) grand staff.

System 1:

- T. SX.:** Melodic line starting with a **C^{MIN}7** chord, followed by a **B^bMIN⁷** chord.
- PNO.:** Accompanying line with a **A^bMAJ⁷** chord.

System 2:

- T. SX.:** Melodic line starting with a **G^bMAJ⁷** chord.
- PNO.:** Accompanying line with a **C^{MIN}7** chord.

System 3:

- T. SX.:** Melodic line starting with a **B^bMIN⁷** chord.
- PNO.:** Accompanying line with a **B^bMIN⁷** chord.

2 $A^b MAJ^7$

EL FINAL

T. SX.

13 $G^b MAJ^7$

PNO.

13

$F MIN^7$ G^7

T. SX.

17 $E^b MIN^7$ F^7

PNO.

17


$C MIN^7$ $E^b MAJ^7$

T. SX.

21 $B^b MIN^7$ $D^b MAJ^7$

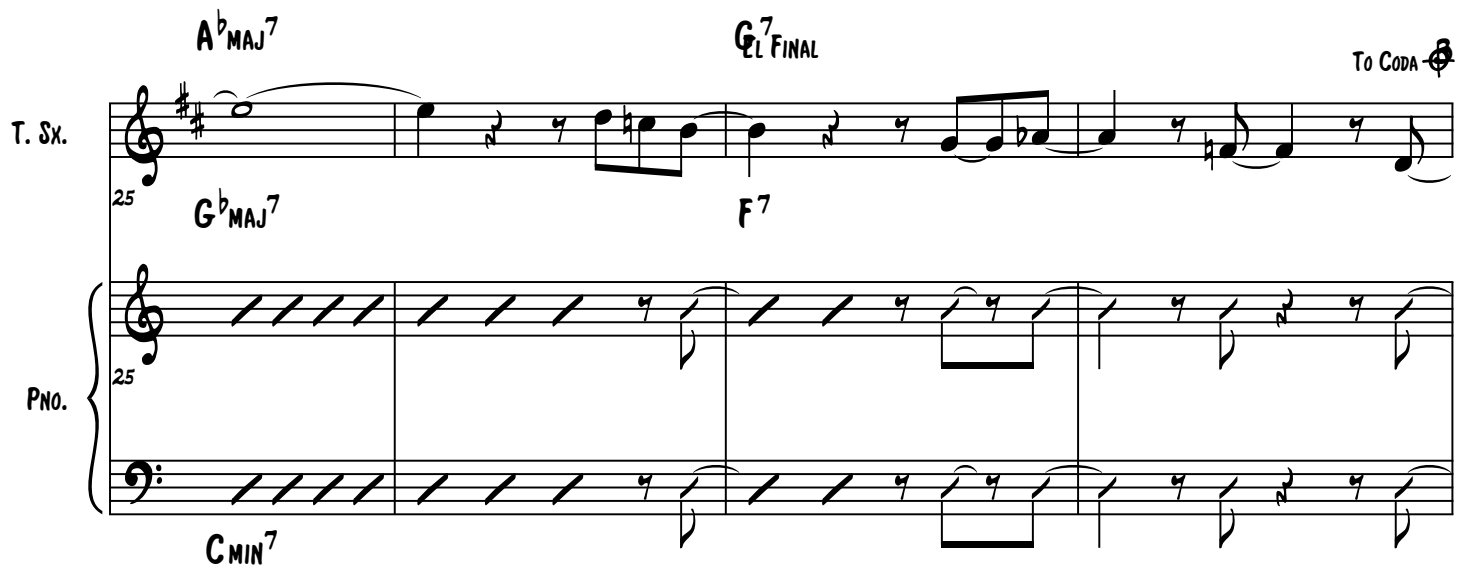
PNO.

21

T. Sax. $A^b \text{MAJ}^7$ $G^7 \text{ FINAL}$ To CODA 

25 $G^b \text{MAJ}^7$ F^7

PNO.



T. Sax. 29 $B^b \text{MIN}^7$

PNO. 29



T. Sax. 33 $G^b \text{MAJ}^7$

PNO. 33



T. Sx.

37 **B^bMIN⁷**

PNO.

37

A^bMAJ⁷ **G⁷**

T. Sx.

41 **G^bMAJ⁷** **F⁷**

PNO.

41

C^{MIN}7

T. Sx.

45 **B^bMIN⁷**

PNO.

45

A^bMAJ⁷

EL FINAL

5

T. Sax.

49

G^bMAJ⁷

PNO.

C MIN⁷

T. Sax.

53

B^bMIN⁷

PNO.

A^bMAJ⁷

T. Sax.

57

G^bMAJ⁷

PNO.

6 **F_{MIN}⁷** EL FINAL **G⁷**

T. SX.

61 **E^b_{MIN}⁷** **F⁷**

PNO.

61

C_{MIN}⁷ **B^b_{MIN}⁷**

T. SX.

65 **B^b_{MIN}⁷** **A^b_{MIN}⁷**

PNO.

65

E^b₇ **A^b_{MAJ}⁷**

T. SX.

69 **D^b₇** **G^b_{MAJ}⁷**

PNO.

69

G⁷ **EL FINAL G⁷** **7**

T. SX. 73 **F⁷** **F⁷**

PNO. 73

C^{MIN}7 **A^bMAJ⁷** **D.S. AL CODA**

T. SX. 77 **B^bMIN⁷** **G^bMAJ⁷**

PNO. 77

C^{MIN}7 **B^{MIN}7^b5** **⊕ CODA**

T. SX. 85 **B^bMIN⁷** **A^{MIN}7^b5**

PNO. 85

The musical score is divided into three systems. The first system (measures 73-76) features a T. SX. part with a treble clef and a key signature of two sharps (F# and C#), and a PNO. part with a grand staff. The T. SX. part has a series of eighth notes, while the PNO. part has a series of eighth notes in the bass and a series of eighth notes in the treble. The second system (measures 77-84) features a T. SX. part with a treble clef and a key signature of two sharps, and a PNO. part with a grand staff. The T. SX. part has a series of eighth notes, while the PNO. part has a series of eighth notes in the bass and a series of eighth notes in the treble. The third system (measures 85-92) features a T. SX. part with a treble clef and a key signature of two sharps, and a PNO. part with a grand staff. The T. SX. part has a series of eighth notes, while the PNO. part has a series of eighth notes in the bass and a series of eighth notes in the treble.

8 **A^{b6}** 1. **EL FINAL G⁷**

T. Sax. 89 **G^{b6}** **F⁷**

PNO. 89 **G^{b6}** **G⁷**

T. Sax. 93 2. **G^{b6}**

PNO. 93 **G^{b6}**

The musical score is written for Tenor Saxophone (T. Sax.) and Piano (PNO.). It consists of two systems, each with a first and second ending. The first system starts at measure 89. The T. Sax. part begins with a key signature of two sharps (F# and C#) and a G4 note. The PNO. part begins with a G4 note. The first ending for both parts leads to a key signature change to A-flat major (F# and C# become F and C) and a final G7 chord. The second system starts at measure 93. The T. Sax. part begins with a G4 note. The PNO. part begins with a G4 note. The second ending for both parts leads to a final G7 chord.

Contemporary Approach of Ecuadorian Post-Colonial Music

Compositions based on
Traditional Ecuadorian Music

Research and Creativity

- Explore musical elements
- Compose Music
- Apply musical concepts
- Record an EP
- Appreciate Ecuadorian Music

Why I should do this ?

- Important to create music
- Explore musical concepts
- Helps to built solid traditional foundation
- Artistic Development

Methodology

- Research of Ecuadorian Music
- Composition and Arranging
- Rehearsals and Pre-production
- Performance and Recording
- Mix and Master

Ecuadorian Music



Ecuadorian Music

- Andean Communities Region
- Pre-Hispanic Music
- Afro descent communities Region
- African descent Music

Ecuadorian Music

- Post- Colonial Music
- Three main examples
- Danzante
- San Juanito
- Pasillo

Danzante

- Based on 6/8
- Minor Key
- Two sections A and B
- Slow Tempo
- Ceremonial Music



San Juanito

- Based on 2/4
- Minor Key
- Two sections A and B
- Pentatonic Sonority
- Fast tempo
- Festive Dance
- Ceremonial Music



Pasillo

- Tempo Changes
- Based on $\frac{3}{4}$
- Minor Key
- Two Sections A and B
- Popular couple dance



Incorporate Elements of Ecuadorian Music

- Rhythm
- Melody
- Harmony

Different Musical Ensembles

- Chamber Music
- Latin Jazz
- Modern Jazz

Something For My Father

4

SOMETHING FOR MY FATHER

46

Vln.

B^b MIN⁷ B^b MAJ⁷

Bsn.

B^b MIN⁷ B^b MAJ⁷

PNO.

46

B^b MIN⁷ B^b MAJ⁷

The musical score is for the piece 'Something For My Father' and is marked with the number 4. It features three staves: Violin (Vln.), Bassoon (Bsn.), and Piano (PNO.). The key signature has two flats (B-flat and E-flat). The Violin and Bassoon parts are marked with '46' at the beginning. The Piano part is marked with '46' at the beginning. The score is divided into two systems. The first system has a 'G MIN⁷' chord above the first measure and a 'B^b MAJ⁷' chord above the fifth measure. The second system has a 'G MIN⁷' chord above the first measure and a 'B^b MAJ⁷' chord above the fifth measure. The Violin and Bassoon parts are marked with '46' at the beginning. The Piano part is marked with '46' at the beginning. The score is divided into two systems. The first system has a 'G MIN⁷' chord above the first measure and a 'B^b MAJ⁷' chord above the fifth measure. The second system has a 'G MIN⁷' chord above the first measure and a 'B^b MAJ⁷' chord above the fifth measure.

Something For My Father

- Guitar and Voice
- Minor Key
- Different time signature
- Instrumentation
- Chamber Group Vibe
- Rhythmic cell as a pulse
- Popular song form



Sabor de Altura

24 SAVOR DE ALTURA

F

B♭ Tpt. 75 *f* 76 77

Vib. 75 *f* 76 77 *E♭ MAJ7* *D MIN7*

PNO. 75 *f* 76 77 *E♭ MAJ7* *D MIN7*

A.B. 75 *f* 76 77

C. Dr. 75 *f* 76 77

D. S. 75 *f* 76 77

SAVOR DE ALTURA 25

B♭ Tpt. 78 79 80

Vib. 78 79 80 *C MIN7* *D7*

PNO. 78 79 80 *C MIN7* *D7*

A.B. 78 79 80

C. Dr. 78 79 80

D. S. 78 79 80

Sabor de Altura

- Piano and Voice
- Different time signature
- Minor Key
- Pentatonic Scales
- Latin Jazz
- Instrumentation
- Expand the form



Mandala

SCORE

MANDALA

JUAN POSSO

The musical score for "Mandala" by Juan Posso is written in 3/4 time and consists of five systems of piano and vocal staves. The key signature has two flats (B-flat and E-flat). The score includes the following chord markings:

- System 1:** C^{MIN}7 (piano), B^{MIN} (vocal)
- System 2:** B^bMAJ7 (piano)
- System 3:** A^{MIN}7, A^bMAJ7, G⁷, C^{MIN}7 (piano)
- System 4:** B^{MIN} (piano and vocal)
- System 5:** B^bMAJ7, A^{MIN}7 (piano)

The score includes measure numbers 7, 13, 19, and 25. The piano part features a steady eighth-note accompaniment, while the vocal part consists of a melodic line with some rests.

Mandala

- Tech tools for the composer
- Original time signature
- Re-harmonization
- Modern Jazz style
- Structured form
- Instrumentation



Pre-production



Pre-production

- Sectionals
- Rehearsal recordings (Sectionals)
- Arrange the parts
- Rehearsal recordings
- Public performance

Production



Production

- Sectionals
- Rehearsal recordings
- Arrange the music
- Run through the material

Recording



Recording

- Make a Floor Plan
- Use the facilities efficiently
- Isolated Instruments
- Different microphone settings
- Different takes with distinct approach

Mixing and Mastering



Mixing and Mastering

- Edition
- Use of plugins
- Use of reference tracks
- Balanced mix
- Final master

Conclusion

- Being able to express myself in different musical contexts
- Find my roots as a Latin- American musician
- Learn how to use technological devices
- This research can work as a guide for other musicians and composers

Next Steps

- Increase musical identity in Ecuador
- Explore Afro-Ecuadorian music from the Pacific Coast
- Release EP
- Keep developing compositional skills

