

A Recording and Performance Guide Featuring
Three Commissioned Compositions for Clarinet

by Mexican Composers

by

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ABSTRACT

In an effort to provide greater representation to Latin American musicians, this recording and performance guide provides commentary on three works for clarinet by composers of Mexican ethnicity, commissioned and recorded by the author. The works presented are scored for solo clarinet, clarinet & piano, and clarinet, cello, & piano.

Each piece seeks to communicate and explore current sociopolitical issues related to Mexico, and, like this project as a whole, derive their inspiration from *La Onda*, a multidisciplinary artistic movement in Mexico, translating as the “wave,” “sound wave,” or “the force” that emerged as part of the 1960s and 1970s North American counterculture.

La Onda music emerged as a reflection and consequence of marginalized experiences living in the United States, and is representative of ways the broader public and Latinos have claimed music as their own.¹ As music has historically provided an arena for exploring gender, class, sexuality, and race politics for minority communities, specifically Mexicans in the United States and abroad, music continues to afford a mechanism for communicating the counterfactual in the present day. In this context, this guide synthesizes a broader collaboration with composers to create new, narrative-based repertoire that provides accessibility, greater awareness, and lasting representation to a demographic that has historically been underserved within the classical canon.

¹ Deborah Vargas, *Dissonant Divas in Chicana Music: The Limits of La Onda* (Minneapolis: University of Minnesota Press, 2012), 4.

DEDICATION

To the vibrant and relentlessly strong people of Mexico, Latin America, and beyond.

The battles we have won, the losses we have endured, and the resistance we have forged—together we are one.

To the clarinet community worldwide. May these three works provide renewed sources of creative inspiration and representation for years to come.

To Mom, Dad, Joseph, Erik, Grandma Lupe, Grandpa Manny, Grandma Lily, Grandpa Luis, and all my family in Texas. I could not have conquered this chapter in my life without your love, generosity, and unconditional support.

I am forever proud to be an El Pasoan.

To Alex, Link, and Lilu. I'm grateful for our little family across the miles and cannot wait for everything ahead of us. The best is yet to come.

ACKNOWLEDGMENTS

My great-grandparents were champions of the arts, traveling as entertainers across Mexico during the height of the Mexican-American War. My Great-Grandfather Pedro was an accomplished pianist and singer. My Great-Grandmother Carmen was a flamenco dancer and singer. Together, they cultivated artistic veins in my family before sacrificing their careers in Mexico for a better life in the United States. Although I never had the opportunity to meet them, their legacy and love for music continues to live through me, and I thank them for inspiring me to pursue my dreams.

As a clarinetist, I am immensely grateful for my teachers and mentors who have provided me with an arsenal of tools to succeed as a performer and educator in today's ever-changing arts environment. My middle-school band director Larry Baedke helped me to see my potential very early on, even when the deck was consistently stacked against me. Professionally, my university professors, Drs. Joshua Gardner, Robert Spring, and Scott Wright, have all been instrumental in both my perception and fundamental approach to clarinet. Without them, I would not be the performer that I am today, and I feel incredibly grateful for their generosity, mentorship, and forward-thinking approach to music over the course of my education since 2006.

In Fall 2019, I had the opportunity to meet and perform alongside Armando Castellano of Quinteto Latino during SF Music Day in San Francisco, CA. As a lifelong advocate of Latino musicians, his mentorship has been invaluable as I have reached the final stages of my academic career, helping me to realize this doctoral project and, more importantly, inspiring my future goals as a Latino leader in the arts.

In the making of this recording project, I could not have brought everything to life without the incredible support of composers Victor Ibarra, Hilda Paredes, and Juan Trigos. Thank you for sharing my vision and working with me to create three amazing new works for the clarinet repertoire. Thank you to Lucas Buterbaugh, Olga Kim, Clarke Rigsby, and Robert Spring for their time and dedication to learning, recording, and producing these pieces with me. Lastly, thank you to my committee members, Martin Schuring, Dr. Jeffery Meyer, and Dr. Gabriel Bolaños for their guidance and leadership as musicians and educators during the making of this project.

To each of my wonderful friends across the country who have been a part of this time in my life, thank you for having my back, lending an open ear, sharing your laughter, and celebrating with me every step along the way. I love you all.

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CHAPTER 1

INTRODUCTION

To perform classical music means placing oneself in the Western European tradition. At the same time, doing so implies a great challenge, as one confronts a musical form developed over the course of centuries by many composers. With these points in mind at the start of this project, I wondered how I could make a positive impact on an instrument that already boasts such an extensive history. How could I present my ideas in the twenty-first century? How could I approach a well-established repertoire and provide my own point of view? As the months of Spring 2019 progressed, I understood that I could do so by foregrounding Mexican interpretations of the instrument. By the end of the following academic year, I had commissioned and recorded three new works.

By a stroke of good timing, I met Kyle Bruckmann of Splinter Reeds in April 2019 after a guest recital at Arizona State University. After connecting and expressing my ideas to him, he kindly referred me to his colleague Armando Castellano, the founding member of Quinteto Latino, who played a large role in helping me realize this project. As a visible proponent of Latino musicians, I am grateful for his guidance and insight on advocacy and representation in classical music. Looking back, if I had not met Kyle that day in March, I am not sure that I would have pursued this project topic.

Once I decided that I wanted to commission works by Latin American composers, I chose to select composers specifically from Mexico as a way of representing my own identity as a musician. Born in El Paso, TX as a third-generation Mexican American, the culture and heritage of my hometown informed my childhood and continues to be a source of inspiration in my artistic and professional output.

As it stands, the standard clarinet repertoire includes compositions written mostly by European and American composers. However, Latin American compositions have emerged steadily over the past 150 years.² Even so, compositions by Mexican composers remain less visible, and constitute a smaller portion of the overall repertoire. As of April 2020, several published materials include annotated bibliographies of Latin American clarinet repertoire, with an even smaller margin of representation for Mexican composers. In 1975, Harlow E. Hopkins wrote their dissertation *The Clarinet in Latin American Chamber Music: An Annotated Bibliography*. As one of the first resources of its time, this project documented only eight works written by Mexican composers out of a total of 75 works surveyed by the project.³ In 1988, Sallie Diane Price Fukunaga produced her dissertation, *Music for Unaccompanied Clarinet by Contemporary Latin American Composers*. Fukunaga documented only three works written by Mexican composers out of a total of 110.⁴ In 2015, Isabel Thompson wrote her doctoral dissertation, *A Catalogue of Latin American Music for Clarinet and Piano*. While this document does provide exceptional breadth, only 12 works out of a total of 170 within this document are by Mexican composers, and are limited to a specific instrumentation.⁵ Looking further, I

² Isabel Thompson. "A Catalogue of Latin American Music for Clarinet and Piano." University of Miami, 2015. ProQuest (3704975).

³ Harlow E. Hopkins. "The Clarinet in Latin American Chamber Music: An Annotated Bibliography." Indiana University, 1975. ProQuest (10296656).

⁴ Sallie Diane Price Fukunaga. "Music for Unaccompanied Clarinet by Contemporary Latin American Composers." University of Kansas, 1988. ProQuest (8918363).

⁵ Isabel Thompson. "A Catalogue of Latin American Music for Clarinet and Piano." University of Miami, 2015. ProQuest (3704975).

believe there is room for new scholarship in this area, as the resources currently available do not seem to reflect the amount of Mexican composers that I identified during my own research for this project.

Searching for composers, I wanted to collaborate in order to produce expressive, coherent pieces that would communicate a message to the listener. I also wanted to commission works that reflect who I am as both a person and a performer. In the wake of several tragic events in 2019 that deeply affected the Latino community, it became obvious to me that each piece needed to represent an event, theme, or idea relating to sociopolitical unrest Mexico. As a person of color whose lived experiences have been marked by both positive and negative events, it is with immense honor and gratitude to be able to present three new contributions to the Mexican repertoire that underscore several narratives that have heavily influenced Latino culture.

The purpose of this project is to contribute commissioned works to the existing clarinet repertoire, as well as create detailed performance guides to assist other players when learning these compositions. The performance guides are not intended to limit individual interpretations of the works, but instead provide additional information regarding the composers' intentions, technique, intonation, and various other stylistic concerns. All composers involved in this project are of Mexican descent and have dedicated each piece to a sociopolitical issue relevant to the borderlands.

CHAPTER 2

PAYSAGE FRONTIÈRE

Composer Biography

For the purpose of this performance guide document, Victor Ibarra provided his biography:

Victor Ibarra, born in Mexico, has had extensive training in his own country as well as in France and Switzerland, with well-known musicians such as Hebert Vázquez, José Luis Castillo, Edith Lejet, Daniel D'Adamo, and Michael Jarrell. He has been awarded first place in the Alea III competition in the United States, first place in the Auditorio Nacional de Música Fundación BBVA competition in Spain, first prize in the Mauricio Kagel competition, the Zeitklang Award in Austria, first prize in the Basel Composition Competition in Switzerland, among other international recognitions. Ibarra was recently selected in the Ensemble Aleph's 7th International Forum for Young Composers, while simultaneously chosen as a member of the Casa de Velazquez French Academy in Madrid.

He regularly attends the performances of his productions, which have been wonderfully interpreted by well-known international artists. He completed his master's degree in Composition at the National Music and Dance Conservatory of Lyon, unanimously winning first prize and a special recognition from the Salabert Foundation. Since 2014, he is a member of the Sistema Nacional de Creadores de Arte from the National Fund for Culture and the Arts of Mexico. Victor Ibarra's style draws on the most varied resources that outline a genuine language. Every part is immersed in micro-tonality, with a precise harmonic structure that seems at times intertwined and even obsessive, accented by the rhythmic energy that becomes an essential component of his speech or the use of instrumental virtuosity, as a tool to create spaces and dimensions. The influence from French spectralism helps him work with a coloristic and timbral intention, although not exclusively. The interdisciplinary dialogue that he establishes with plastic arts print a personal mark on his work that is approached from clarity, both in compositional instincts and ideals alike.⁶

⁶ Victor Ibarra "Biography," accessed February 20, 2020, www.victoribarra.net/bio

List of Ibarra's Works Featuring Clarinet as of May 2020

Paysage Frontière (2020) for solo B-flat clarinet

Nocturno (2017) for B-flat clarinet, violin, cello, and piano

Self-portrait of Anton Räderscheidt (2016) for woodwind quintet

Paris wind behind me... (2016) for flute, oboe, B-flat clarinet, bass clarinet, bassoon, percussion, violin, viola, cello, and double bass

Nocturno (2017) for B-flat clarinet, violin, cello, and piano

...à l'obscur profondeur... (2015) for flute, alto flute, bass clarinet, percussion, accordion, and cello

Química del agua (2015) for flute, alto flute, B-flat clarinet, bass clarinet, piano, violin, and cello

...de la otra realidad de sí mismo (2015) for flute, alto flute, B-flat clarinet, bass clarinet, bassoon, percussion, piano, violin, cello, and double bass

...but what they see, know not the heart (2014) for soprano, bass clarinet, violin, and percussion

sofferte...lontano (2013) for bass clarinet, percussions, piano viola, and cello

Alice... (2011) for flute, alto flute, oboe, bass clarinet, bassoon, horn, B-flat trumpet, trombone, tuba, piano, violin, viola, cello, double bass, and percussion

Fracciones del tiempo (2009) for flute, bass clarinet, alto/tenor/baritone saxophone, percussion, piano, violin, and cello

Flug I (2008) for flute, oboe, clarinet, and bassoon

Vers les lignes (2008) for flute, oboe, B-flat clarinet, bassoon, horn, B-flat trumpet, trombone, percussion, violin, viola, cello, and double bass

Light red over black (2008-2010) for flute, oboe, B-flat clarinet, bassoon, horn, B-flat trumpet, trombone, piano, percussion, violin, viola, cello, and double bass

Full fathom five (2007-2008) for flute, B-flat clarinet, percussion, piano, violin, viola, and cello

The large transparent things (2007) for flute, alto flute, B-flat clarinet, bass clarinet, and piano

Marina (2006) for flute, B-flat clarinet, percussion, piano, violin, and cello

Background Information on the Composition

For the purpose of this performance guide document, Victor Ibarra provided background information on the composition:

Paysage Frontière was commissioned in July 2019 and completed in February 2020. It was written to address Ibarra's perspective on the current situation between the United States and Mexico. In the process of centralizing this issue as musical work, Ibarra came across the expanded Geological exhibition of Iván Puig, Marcela Armas and Gilberto Esparza, presented at the Casa Olga Costa José Chávez Morado Museum in the city of Guanajuato, which inspired the piece's narrative.⁷

Paysage Frontière is a piece for solo clarinet written to underscore the border crisis that escalated in the 2010s between the United States and Mexico. As the political tension between both countries has worsened over the course of the past decade, Ibarra drew inspiration from Marcela Armas' visual installation to render themes of resistance, solidarity, and strength as a representation of Latino people in Mexico. In Armas own words, she states:

Resistance is a representation of the United States-Mexico border executed with a metal incandescent filament called resistance heating. A series of steel cables, or "tensors", allow the set of vectors to configure the border drawing in three-dimensional space. The wires act as a group of forces in tension that enable the line to be sustained in space.

The resistance used in the installation establishes a metaphorical relationship to the sociopolitical reality that is lived on both sides of the border by representing it as an overwhelming line, filled with tension and incandescence. Resistance heating demands and consumes large amounts of energy from the electrical grid that feeds it.

The work reflects the border as a dangerous edge, as well as the rupture and distortion of relations between two neighboring nations.⁸

⁷ Victor Ibarra, *Paysage Frontière*, "Background Information," 2020.

⁸ Marcela Armas. "Resistencia," Accessed April 1, 2020, www.marcelaarmas.net/?works=resistance

Program Notes

For the purpose of this performance guide document, Victor Ibarra provided program notes on the composition:

In *Paysage Frontière*, meaning *Border Landscape*, the theme is established specifically with the installation *Resistencia* by Marcela Armas in mind. In this visual installation, the border line of Mexico and the United States is drawn in the dark space of the room with an incandescent metallic filament. According to the installation's own description, "The work is presented in the physical space as a real limit, overflowing with tension and incandescence. It is a metaphorical relationship with the sociopolitical reality that is lived on both sides of the border, representing it as a high-edge danger as well as breaking and distorting relations between the two neighboring nations." Taking this installation as a reference and in accordance with my usual way of working from graphic sketches that I transform into melodic designs, I reference the tension and fold points of the metallic filament that turns on and off in the dark space. Similarly, the idea of incandescence, on and off, are present in the nuances and notes that accompany the primary melodic design on which the piece is structured. The idea of resistance becomes a constant, immutable, unifying force that is interwoven between the visual universe, present in the installation of weapons, and in the sound in the acoustic space that remains empty.⁹

⁹ Victor Ibarra, *Paysage Frontière*, "Program Notes," 2020

Performance Guide

Paysage Frontière is a seven-minute work written for solo clarinet and consists of six episodic sections. The piece is built upon Marcela Armas' installation *Resistencia*, using micro-tonality, multiphonics, timbre fluctuations, and precise harmonic structure that is propelled by systematic tempo changes for the performer to navigate. Ibarra's writing style is present throughout, characterized by incredible attention to dynamics and sound. The work consists of a series of motives introduced by gradual tempo shifts, which indicate the start of a new section. Each tempo change is related to the tempo that precedes it, which can help the performer to pace with greater precision. Tempi fluctuate in small increments between quarter note equals 54 and quarter note equals 80, with episodic shifts to quarter equals 36 that serve to bridge new sections. The performer should aim to accurately execute the various tempo changes, while interpreting the dynamic markings within the context of the Section I material.

Section 1, mm. 1-34:

Motive 1:

The piece begins with on a G-sharp⁴ at niente, gradually expanding into a multiphonic that establishes the atmosphere for the forthcoming material. In general, the multiphonics in this work are often challenging to produce and control. For a comprehensive reference, the performer may consult Phillip Rehfeldt's book *New Directions For Clarinet*, which Ibarra used to compose the work. As a general side note, the performer should be aware that the response of multiphonics can differ depending on the make and model of the clarinet.

In m. 4, the first motive is introduced by way of the G-sharp⁶ grace note that precedes an E⁶ as shown in Figure 1. This motive harkens traditional indigenous flute playing and should be played on the beat. In m. 6, a *bisbigliando* marking is introduced on a D⁶ microtone while playing a pitch bend to a C⁶ microtone in m. 8, a musical marking meaning “whispering” in Italian that indicates an unmeasured rapid tremolo between two or more strings or notes. In the context of this work, all *bisbigliando* markings should be executed as a timbre trill, using the E/B pinky key to create the desired effect. During these layered musical events, the timbre trills should be introduced gradually, without intensifying too greatly. Refer to Figure 2.

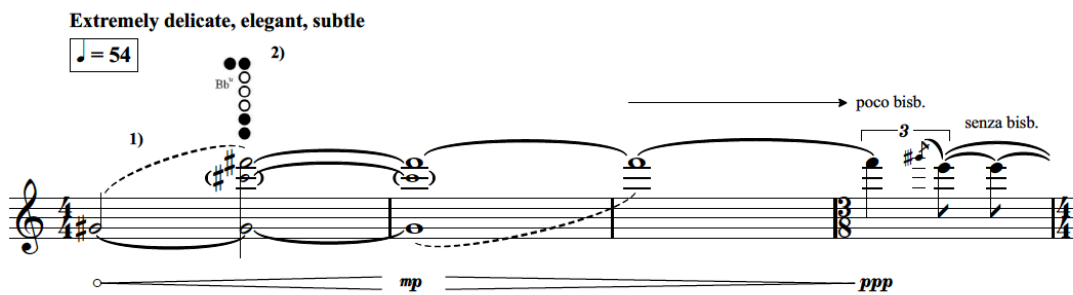


Figure 1: *Paysage Frontière* – Motive I

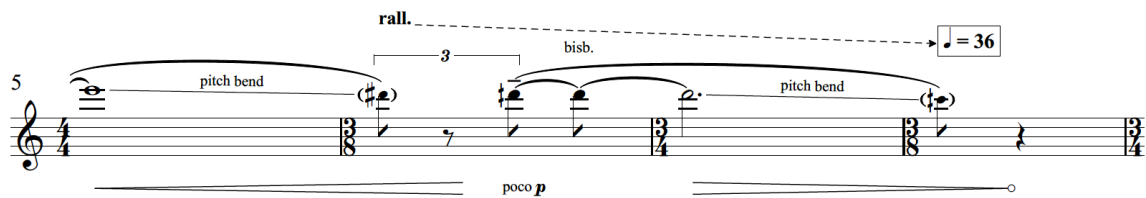


Figure 2: *Paysage Frontière* – Bisbigliando with Pitch Bend

Measure 9 begins by reestablishing Tempo I at quarter note equals 54, gradually shifting into a sequence of multiphonic chords that conclude at the end of m. 17, as seen in Figure 3. Based on the varied response of these multiphonics, the performer should

crescendo so that the *poco forte* in m. 10 is the peak of the phrase, regardless of volume. At times, certain multiphonics do not render a true forte, so the performer will need to decide the best way to tier their dynamics in order to create audible shifts between the pianississimo markings.

Figure 3: *Paysage Frontière* – Multiphonics

Section 2, mm. 20-34:

In m. 20, Tempo I is reestablished with a development of Motive I, creating a gradual transition into the m. 28 that is marked *il piu legato possibile*. The performer should perform this section seamlessly in order to effectively prepare for the resolution at m. 34 at which “the timbre should resemble that of an indigenous flute.”¹⁰ As seen in Figure 4, the composer has indicated on the score that this section is to be played with a “soft reed” while using “subtones.” Producing this effect can be achieved without the physical use of a soft reed, playing at the softest dynamic level possible or by using minimal embouchure pressure. In mm. 33-34, the composer added two footnotes to specify the transition from “normal” to “aeolian” tone quality. Common to flute pedagogy, “*Aeolian* sounds are colored air sounds with no normal (flute) tone. . . The sound color can be changed by changing the shape of the inside of the mouth—distance

¹⁰ Victor Ibarra, interview by author. March 5, 2020.

between the teeth and/or by using different vowel shapes.”¹¹ In the context of this piece, *Aeolian* sound on the clarinet can be achieved by using a minimal amount of embouchure pressure combined with low air pressure to create an airy, unfocused timbre.

The musical score for 'Paysage Frontière' (mm. 25-36) is presented in three systems. The first system (mm. 25-28) starts with a *mp* dynamic and includes a 'pitch bend' instruction. The second system (mm. 29-32) features a *ppp* dynamic and includes performance instructions for 'soft reed' and 'subtones'. The third system (mm. 33-36) begins with a *pppp* dynamic and includes a 'rall.' instruction, tempo markings of $\text{♩} = 36$ and $\text{♩} = 44$, and the instruction 'Mysterious, blurred'. The score also includes various articulations such as triplets, quintuplets, and 'pitch bend' markings.

Figure 4: *Paysage Frontière* – mm. 25-36

Section 3, mm. 35-46:

As seen in Figure 5, m. 35, *Mysterious, blurred*, begins with triplet that has been tied to a sustained *aeolian* A4 in the previous measure. This new section provides development for Motive I, with increasing tempo changes that intensify the phrase until the next section at m. 47. For stylistic purposes, the performer should strive to play the beginning of this section in order to achieve a seamless, airy tone quality that achieves the written “*pppp*,” or the softest dynamic level possible. To clarify the engraving of this

¹¹ “Aeolian (Air Sounds),” flutexpansions (Zurich University of the Arts), accessed April 12, 2020, www.flutexpansions.com/aeolian-colored-air

passage, Ibarra has written each grouping so that notes in parentheses should be “played as the arrival point for each pitch bend, while maintaining rhythmic integrity of the glissandi that fall in between.”¹² For the pitch bend from the written B4 to A4, this can be achieved by starting with enough volume to produce a clean entrance. Since the B4 is a longer note with greater resistance, the succeeding A4 can be adjusted with greater ease, utilizing voicing and venting with the right-hand to manipulate the timbre. Ultimately, this section should render a sense of drawn out, mounting tension in the listeners ears that resolves on the written E6 in m. 46.

The musical score for *Paysage Frontière* mm. 33-49 is presented in four systems. The first system (mm. 33-36) begins with a *rall.* marking and a tempo of quarter note = 36. It features a long note with a *bisb.* marking and three *pitch bend* markings. The second system (mm. 37-40) is marked *poco a poco accel.* and *poco vib.*, with a tempo of quarter note = 54. The third system (mm. 41-44) continues the acceleration, marked *(poco a poco accel.)*, with a tempo of quarter note = 64. The fourth system (mm. 45-49) is marked *Vertical, incisive, precise* and *Vertical, incisive, precise*, with a tempo of quarter note = 80. The score includes various dynamics (*pppp*, *mf*, *p*, *f*, *mp*, *sf*, *fff*) and articulations (accents, slurs, breath marks).

Figure 5: *Paysage Frontière* – mm. 33-49

¹² Ibid.

Section 4, mm. 1-34:

Motive II:

Section 4, *Vertical, incisive, precise*, begins with an exclamatory introduction on an F-³/₄sharp⁶ microtone, establishing Motive II at quarter note equals 80. The new material in this section presents wide intervals paired with quick changes in dynamic levels. Motive II continues in m. 57, this time beginning on a B-¹/₄sharp⁵. This return of the motive quickly shifts into a return of the pitch bends found in Section 3; this time played without distortion of the tone. This distinction is important as the tone quality and timbre in both sections should contrast one another.

The tempi in Section 4 should be played with accuracy in order to maintain the overall pacing and shape of the phrase. After the *poco a poco rall.* in m. 61, the tempo reverts to quarter note equals 80 for two measures until the start of an even shift in tempo until m. 71, marked “without tempo” as seen in Figure 6. This final gesture of the section should provide clear sense of finality and resolution. According to Ibarra, “the performer has the liberty to extend the fermatas longer than what is indicated.”¹³ For the multiphonic in m. 72, no discernable gaps should be heard in the line from the preceding A4. The *bisbigliando* marked over the multiphonic at m. 72 can be produced by trilling the E/B pinky key.

¹³ Ibid.

The image shows a musical score for a clarinet. It begins at measure 70 with a multi-phonic section marked 'Without tempo' and '6-7 s'. This is followed by a fermata over a note, then a 'bisbigliando' marking over a B6 note. The score then transitions to a section marked 'Vertical, incisive, precise' with a tempo of quarter note = 80. This section includes sixteenth-note patterns and is marked with dynamics from *ff* to *sfff*. Fingerings 6 and 7 are indicated for the final phrase.

Figure 6: *Paysage Frontière* – Multiphonic with Bisbigliando

Section 5, mm. 73-80:

Section 5, *Vertical, incisive, precise*, begins with the end of a sustained multiphonic at the end of Section 4. After a brief pause on the written eighth-note rest with a fermata, material from Section 3 is reintroduced at quarter note equals 80 to establish the final phrases of the work. No rubato should be used on this material, but the performer should approach this final phrase loudly so the resolution at m. 77 can be produced with stark contrast. The bisbigliando marked over the B6 to A-sharp6 pitch bend in m. 77 can be produced by trilling the E/B pinky key.

As seen in Figure 7, the final gesture of *Paysage Frontière* is a B6, marked “gliss. (freely).” Because the clarinet’s acoustic tendencies in the upper clarion register are less stable at quiet dynamic levels, care should be taken to ensure the marked *ppp* is not so soft that that the note will not respond. The performer should approach this final note with a clear entrance and pace both the glissandi and dynamics for 15-20 seconds as indicated on the score. Performing this gesture, the performer may use the following B6 and A-sharp6 fingering below. For the glissando, this should be executed normally, keeping in mind that the amount of flexibility between the half-step interval is markedly less than a glissando in the lower clarion. To avoid squeaking or losing the pitch, precise

finger motion from the B6 to the A-sharp6 combined with focused air pressure will provide a clean transition from note to note. For fingering suggestions, see below.

The image displays a musical score for a woodwind instrument, likely a saxophone, in 4/4 time. The score is divided into three sections:

- Section 1 (Measures 77-80):** Starts with a dynamic marking of *ppp*. A note is held for 8-9 seconds with a "bisb." (biscando) marking. A "pitch bend" is indicated by a wavy line above the note.
- Section 2 (Measures 81-84):** A note is held for 4-5 seconds with a dynamic marking of *ff*.
- Section 3 (Measures 85-88):** A note is held for 15-20 seconds with a dynamic marking of *fffp*. A "gliss. (freely)" (glissando) is indicated by a wavy line above the note.

Below the score, two fingering diagrams are provided for the notes B6 and A-sharp6. Each diagram shows a vertical column of seven fingerings, with black circles indicating which fingers are used. The diagrams illustrate various combinations of fingerings for the thumb, index, middle, ring, and little fingers of both hands.

Figure 7: *Paysage Frontière* – Pitch Bend and Glissando Fingering¹⁴

¹⁴ Bret Pimentel Woodwinds, "Fingering Diagram Builder."
All forthcoming fingerings were created using Brett Pimentel's online software.

CHAPTER 3

JUEGOS PROHIBIDOS

Composer Biography

For the purpose of this performance guide document, Hilda Paredes provided her biography:

Hilda Paredes is firmly established as one of the leading Mexican composers of her generation. Musicians, singers and conductors frequently praise the perfect balance she achieves between brilliant compositional technique and a keen sensibility for the particular instruments and individuals for whom she writes. Her music proves that challenging contemporary music can appeal to a wide audience by the intensity of its dramatic approach, without compromising her imaginative and innovative writing.

Born in Mexico she has long been a resident in London and her music has been programmed by major international festivals and performed by soloists, ensembles and orchestras around the world. After studying at the Conservatoire in Mexico City with Mario Lavista she was an active participant in master classes at Dartington Summer School, studied with Peter Maxwell Davies, Harrison Birtwistle and Richard Rodney Bennett. After graduating at the Guildhall School of Music, she obtained her Master of Arts at City University in London and completed her PhD at Manchester University under John Casken.

While there is a testimony of constant collaboration with Mexican poets and artists in her works, she also draws inspiration from many different composers and cultures from around the world. Her music has been acclaimed by the critics for the refinement of her craft, marked by the intensity of the relationship between time, dramatic force and poetic approach. She has been recipient of important awards, such as the PRS for Music Foundation and the Arts Council of Great Britain fellowship for composers, J.S. Guggenheim Fellowship in the USA, and has been a member of Sistema Nacional de Creadores, in Mexico.

Her opera *El Palacio Imaginado*, based on a story by Isabel Allende and a selection of contemporary Mexican indigenous poetry, was commissioned by Musik der Jahrhunderte, English National Opera and the Festival of Arts and Ideas in New Haven. The production was premiered with much acclaim on both sides of the Atlantic. More recently her chamber opera *Harriet, Scenes in the life of Harriet Tubman*, a commission from UNAM and co-produced by Muziek Theater Transparant, Festival Cervantino, Huddersfield Festival and the Muziekgebouw in Amsterdam, the Dutch newspaper NRC placed *Harriet* as the number 1 of the Classical music of 2018 and was awarded the Ivors Composers

Award in 2019. After the portrait concert at Miller Theatre in the New York Times wrote she was “*admired for compositions that mix modernist rigor and extended techniques with a primal energy rooted in Maya lore.*”

The versatility of her work is manifest in a catalogue that includes a wide range of electroacoustic elements, creating works at IRCAM and SWR Experimental studio. Most recently at CIRM, she composed her widely celebrated chamber opera *Harriet*. Hilda Paredes has been commissioned by soloists, ensembles and orchestras around the world. Her music has been performed by internationally renowned ensembles and soloists such as, Ensemble Intercontemporain, L’instant donné, Neue Vocalsolisten, Hilliard Ensemble, Lontano, London Sinfonietta, Ensemble Modern, Ensemble Recherche, Aventure, Collegium Novum Zurich, Trío Arbós, Ensemble Signal, ICE, Grup Instrumental de Valencia, Plural Ensemble, Arditti Quartet, Court Circuit, Contrechamps, Ensemble Phoenix Basil, Psappha, MDI Ensemble, Orquesta de la Arena de Verona, Orquesta de la Radio Irlandesa, OFUNAM, Orquesta Filármonica de la CDMX, Claron McFadden, Pacho Flores, Ian Pace, Alberto Rosado, Tosiya Suzuki, Reinhold Friedrich, Rohan De Saram, Irvine Arditti, amongst others. Her music has been widely performed at important international festivals, such as Huddersfield, Edinburgh Festival in the UK; Eclat and Ultraschall in Germany; Festival d’Automne a Paris, Musica and Octobre en Normandie, in France; Traiettorria and Biennale di Venezia in Italy; Wien Modern and Klangspuren, in Austria; Akiyoshidai and Takefu Music Festivals, in Japan; Archipel, Tage fur Neue Musik and Musik monat , in Switzerland; De Ijsbreker Chamber Music Festival, in Amsterdam; Warsaw Autumn, in Poland; Ultima, in Oslo; Melbourne Festival, in Australia; Festival of Arts and Ideas, June in Buffalo, Composers Portrait Series at Miller Theatre NY in the USA, Ars Musica in Bruxelles; Festival de Alicante, Festival de Música Religiosa de Cuenca and ENSEMNS Festival, in Spain; Foro de Música Nueva, Festival Vértice, Festival del Centro Histórico and Festival Internacional Cervantino in Mexico, amongst others.

As a freelance lecturer, Hilda has taught composition and lectured at Manchester University, the University of San Diego California, the University of Buffalo where she regularly is a guest lecturer as well as at other prestigious Universities in the US and held the Darius Milhuid chair at Mills College in the US. She also taught at Centre Acanthes in France, the Escola Superior de Música de Catalunya in Barcelona and at Dartmouth College in the US. She returned to Mills College in 2016 as the Jean Macduff Vaux Composer-in-Residence.

Some of her lectures and articles have been published, more recently *Cultural Roots, Connecting Time and Place in Musical Composition* Arcana VII published by John Zorn in Tzadik, New York 2014 and *La música en la poesía: una visión de poetas mexicanos*.¹⁵

¹⁵ Hilda Paredes “Biography,” accessed February 26, 2020, www.hildaparedes.com

List of Paredes' Works Featuring Clarinet as of May 2020

Juegos Prohibidos (2019) for B-flat/A/bass clarinet, cello, and piano

Estrofas del viento (2019) for bass clarinet, A clarinet, and viola de gamba

Siphonophorae (2016) for flute, bass flute, A clarinet, bass clarinet, piano, violin, and cello

Miles Away (2016) for solo trumpet, flute, oboe, English horn, B-flat clarinet, bass clarinet, bassoon, horn, B-flat trumpet, trombone, tuba, percussion, harp, piano, violin, viola, cello, and double bass

Jitanjafora (2014) for flute, piccolo, bass flute, B-flat clarinet, bass clarinet, and percussion

A Swallowed Bait (2014) for baritone, flute, bass flute, bass clarinet, percussion, guitar, violin, and viola

Reencuentro (2013) for flute, bass flute, B-flat clarinet, bass clarinet, and cello

Intermezzo Malinconico (2013) for bass clarinet

Senales: Homage to Jonathan Harvey (2013) for solo violin, flute, piccolo, bass flute, B-flat/A clarinet, bass clarinet, percussion, piano, violin, viola, cello, and electronics

Altazor (2011) for baritone, flute, piccolo, bass flute, oboe, English horn, B-flat/A clarinet, bass clarinet, percussion, piano, violin, viola, cello, and electronics

Corazon de Onix (2005) for flute, piccolo, bass flute, B-flat clarinet, bass clarinet, piano, violin, viola, and cello

Recuerdos del Porvenir (2005) for flute, piccolo, alto flute, oboe, A clarinet, E-flat clarinet, percussion, piano, violin, viola, and cello.

Demente Cuerda (2003) for flute, oboe, clarinet, bassoon, horn, percussion, string quartet,
and solo harp.

El Palacio Imaginando, A Chamber Opera in Three Acts (2003) for nine singers, flute,
piccolo, alto flute, oboe, English horn, B-flat/A/E-flat clarinet, bass clarinet,
bassoon, horn, C trumpet, trombone, tuba, percussion, piano, violin, viola, cello,
double bass, and tape

AH PAAXO'OB (2001) for flute, piccolo, alto flute, oboe, English horn, B-flat/A/E-flat
clarinet, bass clarinet, bassoon, horn, C trumpet, trombone, tuba, percussion,
piano, violin, viola, cello, and double bass

ZAZTUN (1996-99) for symphony orchestra

Homenaje a Remedios Varo (1995-96) for flute, piccolo, alto flute, oboe, English horn,
B-flat/A/E-flat clarinet, bass clarinet, percussion, piano, violin, and cello

“de aquel hondo tumulto” (1993) for flute clarinet, percussion, harp, piano, and string
quartet

OXXINTOK (1991) for symphony orchestra

El Prestidigitador (1987) for clarinet trio and percussion

AJAUCAN (1987) for symphony orchestra

Fuegos de San Juan (1985) for flute, alto flute, B-flat clarinet, bass clarinet, horn, mezzo
soprano, female choir, harp, percussion, violin, viola, cello, and double bass

Music of the Cabinet of Dr. Caligari (1984) for flute, alto flute, violin, viola, cello, piano,
and harpsichord

Dance (1983) for flute, oboe, B-flat clarinet, bassoon, horn, and string quartet

Background Information on the Composition

For the purpose of this performance guide document, Hilda Paredes provided background information on the composition:

Juegos Prohibidos was commissioned in July 2019 and completed in December 2020. The challenge of writing *Juegos Prohibidos* was to respond to the request of Vincent Dominguez to write a work that would make a reference to the sociopolitical issues in Mexico or the Mexican community in the US. This is something difficult to approach when there is no text to set, or people to stage, as done previously in several of my opera and music theatre works, such as *La tierra de la miel*, or *El Palacio Imaginado*. Both of these works also address political, social, and gender issues in Mexico and the borderlands.¹⁶

¹⁶ Hilda Paredes, *Juegos Prohibidos*, “Background Information,” 2020

Program Notes

For the purpose of this performance guide document, Hilda Paredes provided program notes on the composition:

In *Juegos Prohibidos*, meaning *Forbidden Games*, I chose to make a reference to the children held in detention centers in the border, often detained without their parents, ultimately resulting in the destruction of their childhood. The way I approached this was by quoting fragments of two well-known Latin American children's tunes. At the end of the scherzando section we hear a fragment of the Mexican song *Dale Dale Dale* sung to entice children to break the piñata, but here it is the song that gets broken and with it the playful interaction of the instruments.

What follows is a transition of glissandi and trills that lead to a melodic material built on quarter and eighth tones, in an attempt evoke a mourning lament. This section makes reference to the opening of the piece. Except that on this occasion it leads to the destruction of melodic material and even pitch, by including noise as a means to represent devastation. To end this section, we hear in the high range of the bass clarinet and later the cello, fragments of a South American lullaby *Duerme Negrito*, which brings the work to its end.¹⁷

¹⁷ Hilda Paredes, *Juegos Prohibidos*, "Program Notes," 2020

Performance Guide

Juegos Prohibidos, meaning *Forbidden Games*, is a 12-minute trio scored for B-flat/A/bass clarinet, cello, and piano meant to reference the stolen childhoods of Mexican and Latino children held in detention centers on the borderlands of the United States of America. The piece is structured in three sections and characterized by hypermeter, timbre fluctuations, precise musical styling, and virtuosic passages.

The piece opens with an exclamatory attack by all three voices, creating a moody atmosphere that establishes the theme of Section I that builds tension until the beginning of Section II at Rehearsal B. Section II is characterized as a scherzando using B-flat clarinet as the primary voice. The manic playfulness of the scherzando is outlined by pointed articulation passages, glissandi, and alternating measures of hypermeter. What follows is a transition of glissandi and trills that lead to melodic material built on quarter and eighth microtones, in an attempt evoke a mourning lament.

At the end of the scherzando, Paredes makes brief use of the children's lullaby *Dale Dale Dale*, cut abruptly before it can make a full statement. According to Paredes, "The music is directed toward the destruction of pitch into noise as a way to portray the destruction of the inner world of children."¹⁸ Marking the conclusion of this section, *Duerme Negrito* is played by the bass clarinet and then in harmonics on the cello. As a musical mechanism, the lullabies traditional function to help children fall asleep seems then to have become useless. The final passages of the work use A clarinet, concluding the work with a sense of unmistakable loss and emptiness.

¹⁸ Hilda Paredes, interview by author. March 1, 2020.

As seen in Figure 8, Hilda Paredes created performance notes for every player, listing musical markings that are found throughout the work.

La notación:

Tocar delicadamente sonidos de llaves con mucho aire pero dejando escuchar las alturas en pianissimo.



En el clarinete, significa golpe de lengua sobre la caña para producir un sonido seco.



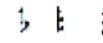
En el clarinete, significa tocar sin afinación definida, solo aliento.



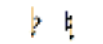
Notas repetidas staccatissimo tan rápido como sea posible (puede ser doble o triple golpe de lengua), sin fluttertongue. Ataques separados, con mucho aire.



Indica un octavo de tono alto.



Indica un octavo de tono bajo.



Indica un cuarto de tono alto.



Indica un cuarto de tono bajo



Significa *glissando* inmediatamente después de atacar el *pizzicato*



Indica apagar las cuerdas con la mano izquierda mientras el arco se desliza sin producir alturas, como si fuera la respiración.



Indica tocar con mucha presión del arco en la cuerdas, de manera que se produzca más ruido que altura definida y gradualmente volver a presión normal.



En sentido contrario: de presión normal a mayor presión del arco.



Arco *saltatto* inmediatamente después del *pizzicato* con la mano izquierda en la misma cuerda



Apagar las cuerdas y pasar el arco abruptamente, presionando desde el talón hacia arriba, entre la tastiera y el inicio de la tastiera para producir un sonido rasposo y perforado. Cualquier tipo de altura debe evitarse. En la parte del piano, significa rascar las cuerdas del registro grave del piano para obtener un sonido semejante (puede utilizarse un plectro).



The notation:

Play *pianissimo* very delicate key noises allowing the pitch to be heard *pianissimo*.

On the clarinet indicates slap tongue on the edge of the reed to produce a dry "thud".

On clarinet, means that it should be played with no pitch at all and very breathy.

Staccatissimo repeated notes as fast as possible (single, double or triple tonguing), no fluttertongue. Distinct separate attacks very breathy.

Indicates an octave tone higher.

Indicates an octave tone lower.

Indicates a quarter tone higher.

Indicates a quarter tone lower.

Means *glissando* after the *pizzicato* attack.

Indicates that the strings should be held with the left hand while the bow plays with a lot of hair and no pitch at all. Like a breathing noise.

Indicates to play with a lot of pressure of the bow on the string in order to produce more noise than actual pitch and gradually go back to normal pressure

The other way around: from normal bow pressure to more.

Saltatto of the bow immediately after striking with left hand *pizzicato* on same string.

Damp the strings and draw the bow abruptly, pressing down at the frog in an upward motion between the middle of the fingerboard and the front edge of the fingerboard to produce a rattling perforated sound. Any kind of pitch should be avoided. In the piano part, indicates that the lower strings should be scratch (a plectrum maybe used) to produce a similar sound.








<p>Apagar la nota repentinamente: En el cello acelerar el arco hacia el final de la nota y apagar inmediatamente con la mano. En el clarinete apagar con la lengua. Como efecto de música electrónica en el que el sonido se invierte.</p>		<p><i>Damp the note suddenly: on the cello, accelerate the bow when approaching the end of the note and damp it at the end with the hand. On the clarinet, stop the sound with tongue. Like the electronic music effect in which the sound is inverted</i></p>
<p>Pizzicato con la mano izquierda.</p>		<p><i>Left hand pizzicato</i></p>
<p>En el piano, indica tocar las cuerdas dentro del piano.</p>		<p><i>On the piano part, indicates that the strings should be plucked inside the piano.</i></p>
<p>Indica apagar las cuerdas con una mano dentro del piano.</p>		<p><i>Indicates to damp the strings with one hand inside the piano.</i></p>
<p>Indica <i>glissando</i> con un plectro dentro del piano.</p>		<p><i>Means glissando with plectrum inside the strings of the piano.</i></p>
<p>Percutir con baqueta dentro, en la caja de resonancia del piano.</p>		<p><i>Strike the box of resonance of the piano with a percussion stick.</i></p>
<p>Partitura transpuesta.</p>		<p><i>Score transposed.</i></p>
<p>Duración: ca. 12 minutos.</p>		<p><i>Duration: ca. 12 minutes.</i></p>

Figure 8: *Juegos Prohibidos* – Paredes Performance Notes
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Section I, mm. 1-28:

Juegos Prohibidos begins with a sudden accent followed by a muted line in the bass clarinet that establishes both the tempo and first motive of the work. As seen in Figure 9, the first phrase is developed using microtones and an array of detailed articulation styles that expands in subdivision until Rehearsal B. For the pianist, a standard drumstick will be needed for all percussion symbols in the score. These events should be executed by striking the cast iron plate of the piano. In the beginning of the work, both the cello and piano are given supporting lines that provide rhythmic structure for the bass clarinet's meandering melodic lines above. Because Paredes uses hypermeter as a compositional cornerstone, all performers must maintain a consistent pulse

throughout sustained passages to prevent dragging. Subdividing to the eighth note is advised for the first section due to the tempo marking of quarter note equals 40. In m. 4 of the piano part, Paredes indicates to dampen the strings with one hand inside the piano at the beginning of m. 2 after a glissando. For the pianist, these events may be easier to execute with the music rack removed.

The image shows a musical score for three instruments: Bass Clarinet in Bb, Violoncello, and Piano. The score is divided into three systems. The first system is for measures 1-4, the second for measures 5-8, and the third for measures 9-12. The tempo is marked as quarter note = 40. The time signature changes from 2/4 to 3/4 to 4/4. The Bass Clarinet part features dynamics of *f*, *mf*, *ppp*, and *p*, with a 7-measure rest in measure 4. The Violoncello part includes instructions like 'Tonlos con sord.', 'arco sul tasto', and 'nat.', with dynamics ranging from *pppp* to *f*. The Piano part has dynamics of *f*, *ppp*, and *sf*, with an 8-measure rest in measure 4. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 9: Juegos Prohibidos – Subdivision
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As seen in Figure 10, Paredes makes frequent use of microtones to color this passage in the bass clarinet part from mm. 5-12. For the following passage, the performer may reference Phillip Rehfeldt's book *New Directions For Clarinet*.

Figure 10: *Juegos Prohibidos* – Microtones and Fingerings
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Beginning in m.13, the bass clarinet part is marked with slap tongue note heads as seen in Figure 11. In the program notes, Paredes states “On the clarinet, indicates slap tongue on the edge of the reed to produce a dry “thud”.” For the clarinetist, each of these events can be achieved with loud, dry accents to achieve an abrasive tone quality if slap tonguing is not physically possible. In m. 14, multiple articulation is introduced on beat one. At the request of the composer, the clarinetist should execute all instances staccatissimo, using single, double or triple articulation as fast as possible. All notes should be audibly distinct and “breathy” in quality. At m. 16, the clarinetist should increase the tempo of the multiple articulation so that the transition to Rehearsal A occurs without interruption.

The image displays two systems of musical notation for B. Cl. (Bass Clarinet). The first system, starting at measure 13, contains three phrases: a 9-measure phrase marked *mp*, a 5-measure phrase marked *f*, and two 7-measure phrases marked *f*. The second system, starting at measure 16, begins with a trill marked 'A' and a tempo marking of quarter note = 100, followed by a 9-measure phrase marked *f*, a 5-measure phrase marked *p*, and ends with *sfp*.

Figure 11: *Juegos Prohibidos* – Multiple Articulation

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At m. 27, the clarinetist is responsible for the transition to Rehearsal B which begins the *Scherzando* section. In the context of the passage, the trill should be played as quietly as possible, using the fingering in Figure 12. At Rehearsal B, the tempo of quarter note equals 50 should remain the same as the preceding section marked at eighth note equals 100. For consistency, counting to the eighth note provides better rhythmic integrity.

The image shows a musical score for three instruments: Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.). The score is divided into three systems. The first system (Cl.) starts at measure 26 and includes a trill marked with a box 'B' and a tempo marking of ♩ = 50. The second system (Vc.) includes the marking 'arco nat.' and a trill marked with a box 'B' and a tempo marking of ♩ = 50. The third system (Pno.) includes a trill marked with a box 'B' and a tempo marking of ♩ = 50. Dynamics include *ff*, *pppp*, and *f*. Fingerings are indicated with numbers 1-5. A 'Ped.' marking is present at the end of the piano part.



Figure 12: *Juegos Prohibidos* – Rehearsal B and F6-G-flat6 Trill Fingering
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At m. 31, the articulation should be paced so that the following two measures of 5/16 and 7/16 do not rush as seen in Figure 13. Establishing a firm sense of subdivision for all hypermeter measures is vital to all forthcoming passages until Rehearsal D. In the context of the Scherzando, all dynamics should be strictly adhered to in order to achieve clear contrast within each phrase. Regarding articulation, all accents should be played sharply with staccati short and separated.

Figure 13: *Juegos Prohibidos* – mm. 30-46
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Shown in Figure 14, the phrase beginning at m. 47 should be played seamlessly, bringing out crescendi to build tension. Trills should be played as evenly as possible. For the undectuplets, a subdivision of 5-6-6-5 provides a clear sense of pulse for the clarinetist. In m. 54, the C-sharp6-B-sharp5 trill should be played with increased speed, allowing the subsequent triplets to provide a clear resolution to the phrase.

Figure 14: *Juegos Prohibidos* – mm. 47-56
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In m. 64, the repeated G6 figure should be played lightly and evenly so that the 5:4 gesture does not rush as shown in Figure 15. For all 5:4 gestures, the clarinetist should anticipate these being slightly behind the beat so that that the ensemble does not rush. Fingering suggestions for all forthcoming examples have been provided in Figure 16 below for the performer based on author’s preferences.

Figure 15: *Juegos Prohibidos* – mm. 64-66
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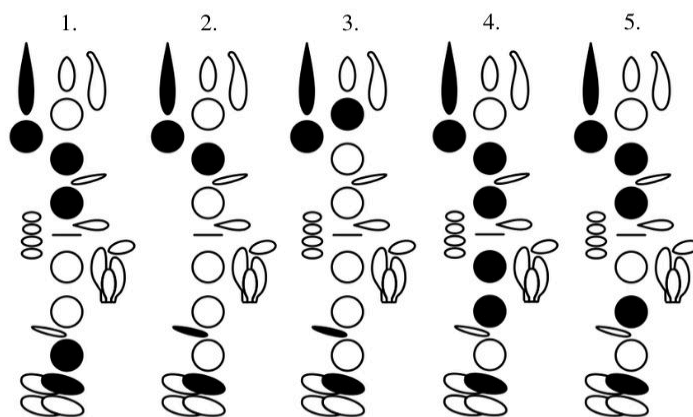


Figure 16: *Juegos Prohibidos* – Fingering Suggestions¹⁹
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Similar to the gesture in m. 64, the 32nd notes that precede the extended 5:4 passage in m. 74 should be played strictly in time. For the 5:4 passage, this phrase should be played as one long gesture, thinking of the upper notes as the emphasis of the line. For suggested fingerings, see Figure 17.

Figure 17: *Juegos Prohibidos* – mm. 74-76 Fingerings
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¹⁹ Bret Pimentel Woodwinds, “Fingering Diagram Builder.”

Similar to the gesture in m. 73, the upbeat 32nd notes that precede the extended 5:4 passage in m. 74 should be played as evenly as possible. For the 5:4 passage, this phrase should also be played as one long gesture, thinking of the upper notes as the emphasis of the line. For suggested fingerings, see Figure 18.

The image shows three staves of music for Clarinet (Cl.).
 Staff 1 (m. 84): Starts with a treble clef, key signature of two flats, and a 3/8 time signature. It contains a triplet of eighth notes (fingerings 1, 2, 3), followed by a series of eighth notes with fingerings 2, 3, 2, 3. A 5:4 time signature change is indicated. Dynamics include *f*, *mf*, and *mp*.
 Staff 2 (m. 86): Continues with eighth notes and fingerings 2, 3, 2, 3. It features a 5:4 time signature change and a dynamic marking of *f*.
 Staff 3 (m. 88): Continues with eighth notes and fingerings 3, 2, 3. It features a 5:4 time signature change and dynamic markings of *f* and *mp*.

Figure 18: *Juegos Prohibidos* – mm. 84-89 Fingerings
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In the 5:4 gesture at m. 90, fingerings for this should be selected based on both response and pitch. For suggested fingerings, see Figure 19.

The image shows three staves of music for Clarinet (Cl.).
 Staff 1 (m. 90): Starts with a treble clef, key signature of two flats, and a 3/8 time signature. It contains a triplet of eighth notes (fingerings 2, 3), followed by eighth notes with fingerings 2, 3. A 5:4 time signature change is indicated. Dynamics include *f* and *ff*.
 Staff 2 (m. 91): Continues with eighth notes and fingerings 2, 3. It features a 5:4 time signature change and dynamic markings of *ff* and *p*.
 Staff 3 (m. 92): Continues with eighth notes and fingerings 2, 3. It features a 5:4 time signature change and dynamic markings of *f* and *p*.

Figure 19: *Juegos Prohibidos* – mm. 90-92 Fingerings
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At the end of the Scherzando, Paredes makes reference to a traditional Mexican children’s song called *Dale Dale Dale* as shown in Figure 20. According to Hilda:

The playfulness of the scherzando section at the end of which *Dale Dale Dale* is played, is destroyed before it can make a full statement. The music is directed toward the destruction of pitch into noise as a way to portray the destruction of the inner world of children (who have been detained from their families at the border).²⁰

For the cellist, this line should be played with emphasis so that the original melody is discernable in the overall texture of this passage.

The figure shows six staves of music for violas (Vc.) and one staff for a vocal line. The violas are in various time signatures and dynamic markings. The vocal line is in 2/4 time and includes the lyrics: "Da-le da-le da-le no pier-das el ti-no por-que si lo pier-des pier-des el ca-mi-no".

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Figure 20: *Juegos Prohibidos – Dale Dale Dale* Melody
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²⁰ Hilda Paredes, interview by author. March 1, 2020.

²¹ Mexican Folk Song. *Dale Dale Dale*.

At m. 106, the clarinetist is responsible for leading the transition into Rehearsal D as shown in Figure 21. Pacing this measure with a clear cue for the ensemble will be necessary. The new tempo of quarter note equals 44 or eighth note equals 88 should be audibly slower than the preceding tempo.

The image displays a musical score for three instruments: Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.).

- Measure 105:** The Clarinet part begins with a *f* dynamic and a *poco rit.* marking. It features a melodic line with a slur and a fermata, ending with a *p* dynamic. The Violoncello part has a long note with a slur and a fermata. The Piano part consists of a complex chordal texture with a *p* dynamic and a slur.
- Rehearsal D (Measures 107-110):** A box labeled 'D' with a tempo marking of quarter note = 44 is shown.
 - Measure 107:** Clarinet starts with a *f* dynamic. Violoncello is marked *fpp* and *arco*. Piano is marked *fpp*.
 - Measure 108:** Clarinet has a *f* dynamic. Violoncello has a *f* dynamic and a *pizz.* marking. Piano has a *f* dynamic and a *gliss.* marking.
 - Measure 109:** Clarinet has a *f* dynamic. Violoncello has a *pp* dynamic and is marked *arco*. Piano has a *f* dynamic.
 - Measure 110:** Clarinet has a *f* dynamic. Violoncello has a *pp* dynamic and is marked *arco*. Piano has a *f* dynamic.

Figure 21: *Juegos Prohibidos* – Rehearsal D
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The triplet-quintuplet gesture at m.125 should be played as evenly as possible. Marked at piano, the clarinetist should play this section with a comfortable dynamic level so that the crescendi and decrescendi are audible. For suggested fingerings, see Figure 22 below.



Figure 22: *Juegos Prohibidos* – m. 125 Fingerings
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As shown in Figure 23, the clarinet part has a long passage of 32nd note groupings that build to the final moments of the scherzando section in m. 126. For a reliable sense of the beat, the two undectuplets may be subdivided as 5-6-6-5 to ensure that each grouping does not rush.



Figure 23: *Juegos Prohibidos* – m. 126 Subdivision
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Shown in Figure 24, the start of Rehearsal E marks a return to the motivic material found at the beginning of the work. For the transition from B-flat soprano clarinet to bass clarinet, the switch should be quick, keeping in mind the return of Tempo I at quarter note equals 40. For microtone fingerings, the performer may consult Phillip Rehfeldt’s book *New Directions For Clarinet*.

The image displays a musical score for Rehearsal E, spanning measures 130 to 134. The score is arranged in three systems, each containing parts for Bass Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.).

- System 1 (Measures 130-132):**
 - Cl.:** Bass Clarinet in B \flat . Starts at measure 130 with a half note G \flat (marked *mf*) and a quarter note G \flat (marked *mf*). A tempo marking of $\text{♩} = 40$ is present. A rehearsal mark 'E' is in a box above the first measure.
 - Vc.:** Violoncello. Starts at measure 130 with a half note G \flat (marked *mf*). It is marked 'Tonlos con sord.' (muted). In measure 131, it plays a triplet of eighth notes (marked *pppp*). In measure 132, it plays a half note G \flat (marked *pp*) with a triplet of eighth notes underneath. It is marked 'arco'.
 - Pno.:** Piano. Starts at measure 130 with a half note G \flat (marked *f*). In measure 131, it plays a half note G \flat (marked *mf*) and a half note G \flat (marked *ppp*). In measure 132, it plays a half note G \flat (marked *f*). A rehearsal mark 'E' is in a box above the first measure.
- System 2 (Measures 133-134):**
 - B. Cl.:** Bass Clarinet. Starts at measure 133 with a half note G \flat (marked *ppp*) and a quarter note G \flat (marked *mp*). It continues with a half note G \flat (marked *pp*) and a quarter note G \flat (marked *mf*). In measure 134, it plays a half note G \flat (marked *ppp*) and a quarter note G \flat (marked *mp*). There are triplet markings over the first two notes of each measure.
 - Vc.:** Violoncello. Starts at measure 133 with a half note G \flat (marked *f*). In measure 134, it plays a half note G \flat (marked *ppp*) and a quarter note G \flat (marked *mp*). It is marked 'sul tasto' and 'nat.'. There are triplet markings over the first two notes of each measure.
 - Pno.:** Piano. Starts at measure 133 with a half note G \flat (marked *pp*) and a quarter note G \flat (marked *mf*). In measure 134, it plays a half note G \flat (marked *f*) and a quarter note G \flat (marked *mp*). There are triplet markings over the first two notes of each measure.

Figure 24: *Juegos Prohibidos* – Rehearsal E
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Throughout the work, Paredes make frequent use of varied timbres for all instruments. As shown in Figure 25, the use of a plectrum (guitar pick) will be necessary for the pianist, marked by glissandi that are plucked on the piano strings and then muted by a hand placed on top. For execution, the pianist may label departure and arrival notes with adhesive labels above each string.

Figure 25: *Juegos Prohibidos* – Piano Glissando with Plectrum
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In m. 144, the bass clarinet is responsible for leading the accelerando into the resolution at m. 145 as seen in Figure 26. The septuplets in this gesture should be heavily accented, providing a clear sense of direction for the rest of the ensemble.

Figure 26: *Juegos Prohibidos* – mm. 144-145
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Beginning in m. 161, the bass clarinet enters on a written D6 which signals the start of a brief reference to *Duerme Negrito*, a traditional Mexican children’s lullaby.

According to Hilda:

Toward the end the fragments of *Duerme Negrito*, firstly played in the high range of the bass clarinet and then in harmonics on the cello, the longevity of this childhood innocence also fails to remain present in the work. Their function as a piece of music to help children to sleep, seems then to have become useless.²²

As one of the few simple melodic lines of the work, this excerpt should be played very elegantly, providing clear contrast to the material that preceded it. For the complete phrase and original reference to *Duerme Negrito*, see Figure 27.

158 *poco rit.*
B. Cl. *mp* *f* *mp* *fp* *f* *pppp*

G
♩ = 40

162 *pp*

166 *ppp* *mf*

169

Duer - me, duer - mene - gri - to, que tu mama está en el cam-po, ne-gri-to. 23

Figure 27: Juegos Prohibidos – Duerme Negrito Melody
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²² Hilda Paredes, interview by author. March 1, 2020.

²³ Argentinean Folksong. *Duerme Negrito*.

Concluding the work, the clarinetist should play the nonuplet, quintuplet, and triplet figures as evenly as possible with an exaggerated decay to the marked *pppp*. For ensemble communication, the clarinetist should provide a cue at m.193 so the cellist and pianist's final entrances are in time. Ending the piece, the final fermata in the clarinet part should be played as long as possible with a decrescendo to niente as shown in Figure 28.

The image shows a musical score for three instruments: Clarinet (Cl.), Violin (Vc.), and Piano (Pno.). The score covers measures 192 and 193. In measure 192, the Clarinet part features a nonuplet (marked '9') followed by a quintuplet (marked '5') and a triplet (marked '3'), all starting with a *mf* dynamic and ending with a *pppp* dynamic. The Violin part has a *mf* dynamic and a long note with a fermata. The Piano part has a *mf* dynamic and a long note with a fermata. In measure 193, the Clarinet part has a *f* dynamic and a long note with a fermata. The Violin part has a *ppp* dynamic followed by a *f* dynamic and a quintuplet (marked '5'). The Piano part has a *f* dynamic and a long note with a fermata.

Figure 28: *Juegos Prohibidos* – mm. 192-193

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CHAPTER 4

CONVERSIONES

Composer Biography

For the purpose of this performance guide document, Juan Trigos provided his biography:

Juan Trigos, Mexican American composer and conductor born in Mexico City in 1965, is an active composer, creator of the concept *Abstract Folklore*, a process in which he abstracts and assimilates various literary and vernacular musical traditions into a modern compositional rhetoric. Some of the principles behind this concept are elements such as primary pulsation, the resonance and the interrelation of polyrhythmic and polyphonic musical events and segments of different density and duration.

As a composer whose work has been performed worldwide, two fundamental aspects distinguish his musical production: vocal music (opera and sacred) and instrumental music with a notable predilection for the *concertante* forms. His more relevant works include four symphonies, five operas, *Ella-Miau* (She-Meow), *DeCachetitoRaspado* (CheekToStubbledCheek) and the trilogy *MisDos Cabezas Piensan Peor Que Una* (My Two Heads Think Worse Than One), three Concertante Cantatas, concertos for several instruments and his production for guitar. Important orchestras and institutions had commissioned him music compositions. Among the latest and successful commissions his Cantata Concertante N.3, *Phos Hilaron*, for the Diocesan Institute of Music and Liturgy (chamber version 2011) and the SNCA (orchestral version 2013). His Concerto for Four Guitars for the “Orchestra Sinfonica Tito Schipa” (2010). His *Symphony N.3 Ofrenda a los muertos* for the Houston Symphony (2013), performed also by Orquesta Sinfónica de Guanajuato (2013), Orquesta Sinfónica de Nuevo León (2014) and Louisiana Philharmonic Orchestra (November 1st, 2014). In 2014 his *Sinfonia Breve* for the University of Central Florida, performed also by Orquesta Sinfónica de Sinaloa de las Artes (Mexico) and Orquesta Sinfónica Nacional (Guatemala); and his *Clarinet Concerto* for the Sistema Nacional de Creadores de Arte premiered by Camerata de Coahuila (Mexico) and recorded by Orquesta Sinfónica de Heredia (Costa Rica). In 2018 Rodrigo Macías as the Music Director and Principal conductor of the Orquesta Sinfónica del Estado de México made homage to Juan Trigos programming and conducting two of his works *Symphonies N.1* and *3* and inviting him to conduct his ballet *Sansón*. Trigos as a conductor has premiered, promoted, and recorded an extensive catalogue of new works with numerous choirs and orchestras around the world. As the Music Director and Principal Conductor of the orchestra Sinfónica de Oaxaca (Mexico), among other successful projects, during the 2016 Trigos

recorded, for the Spanish label iTinerant, four monographic compact discs with works by the Mexican composers Carlos Jiménez Mabarak, to celebrate his 100th year of birth, Víctor Rasgado, Jesús Villaseñor and his own. The same label recently published also his monographic CD “Trigos” including his *Clarinet Concerto*, *Concerto for Four Guitars and Orchestra* and *Danza Concertante for Piccolo and Orchestra*. He has been the artistic director and principal conductor of the Academia Cervantina, ensemble created by the Festival International Cervantino (Mexico) to promote the training of high-level performers specialized in XX century and contemporary music. As principal conductor of the Eastman BroadBand Ensemble (USA) since 2007 he participated in many international tours and recorded for Bridge Records (2010) and Urtext (2012) two monographic CDs, respectively with music by Zohn-Muldoon (finalist for 2011 Pulitzer Prize) and Sánchez-Gutiérrez. As music director and principal conductor of Orquesta Sinfónica de Guanajuato (2012-2014), he recorded a triple CD with music by Mexican composers (Quindecim 2014), including his Cantata Concertante N.3 *Phos Hilarón* (orchestral version), a monographic CD with music by Carlos Chávez and “The Sleeping Beauty” by R.Someso.

Throughout twenty years of teaching, he organized successful workshops in which he had the opportunity to work with students of different levels of study and cultural backgrounds. In collaboration with Franco Donatoni, he organized an International Composition Course and Festival over four consecutive years (Mexico 1993-96). He was the principal teacher of composition, analysis, and orchestration at the Instituto Cardenal Miranda, and the University of Guanajuato. He also lectured and conducted composition seminars, workshops, master classes, and symposiums at several other institutions in Europe, United States, Canada, Costa Rica, and Mexico. Among the most noteworthy are University of Costa Rica, University of Cincinnati, Conservatorio F. A. Bonporti of Riva del Garda (Italy), Centro Nacional de las Artes, Eastman School of Music (Rochester, NY) Rotterdam Conservatory of Music (Netherlands), and Conservatoire de Musique de Montreal (Canada).

Many of his students have earned top honors at prestigious international competitions. These include The Camargo Foundation (France), 9×9 het Asko Schönberg Ensemble (Amsterdam, Holland), “Ad Referendum II” (Québec, Canada), International Composition Competition “Mozart,” Mozarteum University (Salzburg, Austria), “Reine Maria Jose” (Genève), “Concorso Internazionale di Composizione per il Festival di Chitarra” (Lago Negro, Italy), Concorso Internazionale di Composizione “Suvini Zerboni,” (Milan, Italy), and “Gaudeamus Music Week” (Amsterdam, Holland), among others.

For his international career as a composer, conductor and teacher, in 2017 he has been invited by the Department of Composition of the Eastman School of Music of Rochester, NY to be the Howard Hanson Visiting Professor 2017 and present, in April of the same year, two programs entirely dedicated to his music, interviews, a master class and a symposium to speak about his works. The

Howard Hanson Visiting Professorship is funded by Eastman's Hanson Institute for American Music. Previous Hanson Visiting Professors include composers Jo Kondo, Hans Abrahamson, and Lotus Andreessen, as well as Pulitzer Prize-winning composer Mario Davidovsky.²⁴

²⁴ Juan Trigos, "Biography," accessed February 12, 2020, promusint.com/juantrigos/wp/biography

List of Trigos' Works Featuring Clarinet as of May 2020

Conversiones (2019) for B-flat clarinet and piano

Ella-Miau She-Meow (2018) for soprano, alto sax, percussion, electric guitar, and piano

Symphony N.4 (2016) for symphony orchestra

Concerto Grosso (2016) for string orchestra and keyboards

Clarinet Concerto (2014) for solo B-flat clarinet and symphony orchestra

Sinfonia Breve (2014) for symphony orchestra

Symphony N.3 (2013) for symphony orchestra

Clarinet Concerto (chamber version) (2011) for solo B-flat clarinet, piano, violin, and cello

Quartetto da Do (2007) for B-flat clarinet, soprano saxophone, guitar, and bongó

Symphony N.1 (2007) for symphony orchestra

Triple Concerto (2007) for solo flute/piccolo, solo B-flat clarinet/bass clarinet, piano, and strings

Symphonic Suite N.2, Historia de cabeza (2006) for symphony orchestra

Symphonic Suite N.1, Ni una gota de conciencia (2004) for solo trumpet, solo trombone, percussion, piano, and symphony orchestra

CheekToStubbleCheek, Opera in 2 Acts (1999) for soprano, mezzosoprano, tenor, baritone, actors: 2 women and 2 men (optional), flute, alto flute, B-flat clarinet, alto/baritone/soprano saxophone, trombone, percussion, guitar, harp, and piano

Ricercare de Cámara V (1996) for woodwind quintet, piano, and percussion

Ricercare de Cámara I (1993) for flute/piccolo, B-flat clarinet, bass clarinet, and piano

Background of the Composition

For the purpose of this performance guide, Juan Trigos provided background information on the composition:

Conversiones was commissioned in July 2019 and completed in December 2020. The purpose of writing *Conversiones* was to respond to the request of Vincent Dominguez to write a work that would make a reference to the sociopolitical issues in Mexico or the Mexican community in the United States.

After the search for his own expressive language and the accumulation of his artistic experiences, which include the assimilation and abstraction of his own cultural background that emerges from several origins, Juan Trigos came to the creation of the concept he refers to as *Abstract Folklore*. Some of the principles behind this concept are elements such as *primary pulsation*, resonance and the interrelation of polyrhythmic/polyphonic musical events and segments of different density and duration. The procedures and codes that emerge from this musical conception serve to transform and manipulate original timbres in order to create nuances from the original voice.²⁵

²⁵ Juan Trigos, *Conversiones*, "Background Information," 2020.

Program Notes

For the purpose of this performance guide, Juan Trigos provided program notes on the composition:

Conversiones, meaning *Conversions* is 26-minute work for clarinet and piano written as a tribute to the victims of the El Paso, Texas shooting who tragically passed away in August 2019. It is not a programmatic or descriptive work, but a composition that in the abstract aims to express the feeling of loss. It is a kind of mournful singing with multiple nuances and transformations that evoke this feeling. It is built from a small musical segment of few bars (subjective sound image), which contains the main formant elements. *Conversiones* consists of five movements (*Conversiones*, *Evocación*, *Scherzo*, *Elegía*, and *Ecos*) and in each one, the elaboration process is unlike. All of them contain characteristic differences that distinguish them from one another and in turn, similarities that serve to give unity to the general form of the work.²⁶

²⁶ Juan Trigos, *Conversiones*, "Program Notes," 2020.

Performance Guide

Movement I: Conversiones

The first movement, “Conversiones,” begins with an immediate introduction to the Trigos’ use of *primary pulsation*, or the use of metered timbre trills. As Trigos describes it, “The procedures and codes that emerge from this musical concept serve to transform and manipulate original timbres in order to create nuances from the original voice.”²⁷ Using this compositional element, Trigos creates a dialogue between the clarinet and piano throughout the movement, using quick dynamic changes to convey both voices. Collectively, the first movement is characterized by an array of articulation styles, wide leaps, and at times, technical writing that is not idiomatic to the clarinet. When learning this movement, alternate fingerings are necessary for several passages.

In m. 1, to achieve the primary pulsation effect on the written B-flat4’s and C6’s that occur until Rehearsal 2, the clarinetist may use the right hand to alter the timbre on each indicated square note as shown in Figure 29. For the B-flat4 fingering shown, a vented fingering has been suggested so that the primary note is played in tune prior to being adjusted with the right hand. For the purpose of this preparing this piece, primary pulsation may be interpreted as timbral manipulation that alters the pitch of a given note.

²⁷ Juan Trigos, “Biography,” accessed February 12, 2020, promusint.com/juantrigos/wp/biography.

I

♩ = 84-88 c.a

Clarinet in B \flat

pp

******) Indica una digitación diferente para la misma nota (cambio de color).
Indicates a different fingering for the same pitch (change of color).

Piano

♩ = 84-88 c.a

f

***** Notas preparadas en las cuerdas dentro del piano con una pinza de lagarto (32mm aprox). La pinza no debe presionar las 3 cuerdas de cada nota, debe entrar entre la 1a y la 3a y quedar sostenida en la cuerda de enmedio colocándola en el agujero que tiene la pinza en el centro. Queda como suspendida (bailando). Al ejecutar esa nota se crea vibración entre el metal de la pinza y las cuerdas.
Notes prepared on the strings inside the piano with an alligator (or crocodile) clip (approx. 1-1/4 inch). The clip must not press the 3 strings of each note, it must enter between the 1st and 3rd and be held in the middle string bay placing it in the hole that the clip has in the center. It is set as suspended (shaking). By playing that note, a vibration is created between the metal of the clip and the strings.

Cl.

f

Pno.

f

******) Colocar en el registro indicado sobre las cuerdas dentro del piano un folleto (o programa de mano) de 1/4 pulgadas de espesor de 4.25 x 5.5 (aprox.) de largo. Resulta un sonido apagado pero claro en la entonación.
Place on the strings inside the piano on the indicated register a booklet (or a hand program) of 1/4 inch thick and 4.5 x 5.5 wide (approx.). It results a muted note but clear in intonation.

B-flat4

C6

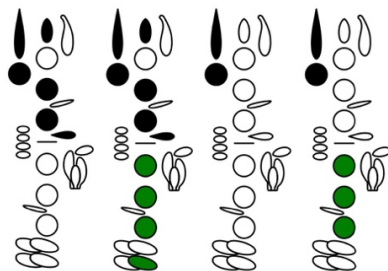


Figure 29: Conversiones – Metered Timbre Trill and Prepared Piano

For the pianist, this piece requires preparing the piano in order to achieve several timbral effects. The following instructions have been included on Page 1 of the score:

Notes prepared on the strings inside the piano with non-insulated alligator (or crocodile) clip (approx. 1 ¼ inch). The clip must not press the three strings of each note, it must enter between the 1st and 3rd and be held in the middle string bay placing it in the hole that the clip has in the center. It is set as suspended (shaking). By playing that note, a vibration is created between the metal clip and the strings...Place on the strings inside the piano on the indicated register a booklet (or hand program) of ¼ inch thick and 4.5 x 5.5 in wide (approx.). It will result in a muted sound with clear articulation.²⁸

The pianist should plan to prepare a grand or baby grand piano with enough time to experiment with placement prior to rehearsal as the make and model of pianos can affect the preparation process. As a side note, the sizing of the alligator clips should be strictly adhered to as anything larger than a 1¼ inch clip will not work.

Beginning two measures after Rehearsal 2, an interval between D5 and E-flat6 is best played using an alternate E-flat6 fingering paired with the E/B pinky key to produce the metered timbre trill as shown in Figure 30.

The image displays a musical score for two instruments: Clarinet (Cl.) and Piano (Pno.). The Clarinet part is written in a single staff with a treble clef and a key signature of one flat (B-flat major/D minor). It features a series of sixteenth-note triplets, each starting with a trill. The Piano part is written in two staves (treble and bass clefs) with a key signature of one flat. It provides harmonic support for the Clarinet, with some notes marked with 'b.p.' (piano). To the right of the piano part is a vertical fingering diagram consisting of a column of circles, some filled and some empty, representing fingerings for the notes in the piece.

Figure 30: *Conversiones* – Alternate E-flat6 fingering²⁹

Two measures after the statement of Motive II at Rehearsal 3, the alternating C6/E-flat6 sixteenth note triplets are best executed using an alternate E-flat6 trill fingering as shown in Figure 31. Depending on the pitch tendencies of the clarinet being

²⁸ Juan Trigos, “Conversiones,” 2020.

²⁹ Ibid.

used, the side B-flat key can be added to raise the pitch. This fingering may also be used for forthcoming instances of this written interval.

The image shows a musical score for Clarinet (Cl.) and Piano (Pno.). The Clarinet part is in the treble clef, and the Piano part is in the grand staff. The score is divided into two systems. The first system is in 4/4 time, and the second system is in 3/4 time. The Clarinet part features a sequence of notes with slurs and accents, and dynamic markings of *p sub* and *f*. The Piano part features a sequence of notes with slurs and accents, and dynamic markings of *f* and *p sub*. A fingering diagram is shown on the right side of the score, illustrating the alternate E-flat6 fingering.

Figure 31: *Conversiones* – Alternate E-flat6 Fingering

Two measures after Rehearsal 4, a written C-sharp4 is to be played as a slap tongue. If slap tonguing is not possible, the performer may execute all slap tonguing with a hard accent instead as shown in Figure 32 below.

The image shows a musical score for Clarinet (Cl.) and Piano (Pno.). The Clarinet part is in the treble clef, and the Piano part is in the grand staff. The score is divided into two systems. The first system is in 4/4 time, and the second system is in 3/4 time. The Clarinet part features a sequence of notes with slurs and accents, and dynamic markings of *mf* and *ff*. The Piano part features a sequence of notes with slurs and accents, and dynamic markings of *ff*. A box labeled "*) Slap tongue" is present in the Clarinet part. The score also includes markings for *breve*, *ff*, and *ff*.

Figure 32: *Conversiones* – Slap Tongue

Six measures after Rehearsal 4, the first written G6 appears. All G6 events in the first movement are best played with the fingering shown in Figure 33 for clarity, response, and technical facility from preceding and subsequent notes.

Figure 33: Conversiones – G6 Fingering

At Rehearsal 14, the final instances of primary pulsation appear on a written A3 and a subsequent G3. The metered timbre trill for all A3 notes are best played with the addition of the F-sharp/C-sharp pinky key. For all G3 notes, these events can be executed by adjusting the voicing of each note so that the pitch is momentarily lowered. See Figure 34 for context.

The image shows a musical score for Clarinet (Cl.) and Piano (Pno.). The Clarinet part is in the upper staff, featuring a melodic line with a trill at the end. The Piano part is in the lower staff, featuring a bass line with trills and metered passages. The score includes dynamic markings such as *mp* and *f*, and articulation marks like *b₂₂* and *f*. The piano part also includes markings for *8^{va}* and *8^{vb}*.

Figure 34: *Conversiones* – A3 and G3 Metered Timbre Trills

Movement II: Evocación

The second movement, “Evocación,” is technically challenging, outlined by a series of episodic motivic statements in the piano with interjections by the clarinet. The movement features a wide array of multiphonics that serve to add timbral distortion and coloration to moving melodic lines.

For the pianist, Trigos has added instructions at the beginning of the movement for altering the timbre of the strings:

Left hand touches string (inside piano) at indicated node for 4th partials. The result is two octaves above the written sound. Right hand plays in ordinary fashion on the keyboard...repeat ad lib. the figure. Pass to the next bar (interrupting if necessary), until the clarinet has finished its phrase.³⁰

The resulting sound of the 4th partials should create a hollow tone quality in the strings which Trigos describes as the “heartbeat” of the movement. See Figure 35 for piano instructions.

II

Senza misura (♩ = 46 c.a.)

2/♩ (♩ = ♩)

Ped sempre - - - -

1, 2, 3 *) Mano izquierda: roza la cuerda (dentro del piano) en el nodo indicado para obtener el 4º parcial de la serie de los armónicos. El resultado es dos octavas arriba de los sonidos escritos.
 Mano derecha: ejecuta de modo ordinario sobre el teclado.
Left hand: touches string (inside piano) at indicated node for partial 4th. The result is two octaves above the written sound. Right hand: plays in ordinary fashion on the keyboard.

***) Repetir ad lib. la figura ad lib.. Pasar al siguiente compás (dejando inconcluso el ciclo si fuera necesario), hasta que el clarinete termine su frase.
Repeat ad lib. the figure. Pass to the next bar (interrupting if necessary), until the clarinet finish its frase.

Figure 35: Conversiones – 4th Partial

³⁰ Juan Trigos, Conversiones, 2020.

Shown in Figure 36, the first entrance of the clarinet is a multiphonic with an interval of a perfect 5th. For each multiphonic and/or fermata event, the clarinetist should provide a cue to the pianist so that they are made aware of each new entrance while supporting material is repeated. In regard to the both parts, the clarinetist does not need to be in rhythm with the pianist. Instead, each bracketed fermata should be held a minimum of 8 seconds with all normal fermatas held shorter at the discretion of the performer.

Generally, the multiphonics used in this movement are not easily responsive and require a high level of control in order to be played at the dynamic levels indicated. Regarding dynamics, the pianist should approach all markings relative to the volume of the clarinet so that the multiphonics are not covered up.

The image shows a musical score for Rehearsal 2. The top staff is for Clarinet (Cl.) and the bottom two staves are for Piano (Pno.). The Clarinet part begins with a fermata marked "molto lunga (minimo 8') senza vib." and a dynamic marking of "p". The Piano part begins with a fermata marked "(loco)", followed by a series of notes with dynamics "f", "mp", "p come un eco", "f", and "p". The piano part includes a "3/4" time signature change and a "1. vib. sempre" marking. The piano part concludes with "segue sempre A tempo". The piano part also includes a "(muto)" marking and a "Ped sempre" instruction.

Figure 36: Conversiones – Rehearsal 2

Beginning at Rehearsal 3, glissandi are introduced to the clarinet part, paired with moving multiphonics. For each instance, the desired effect should be a slight dip in the intensity of the sound so that more emphasis is placed on each succeeding D6. Due to the acoustic nature of the multiphonics, over adjusting the voicing and/or embouchure will

compromise the intervals, so it is advised that these events be played with consideration the instrument's tendencies. See Figure 37 for context.

The image shows a musical score for Rehearsal 3. The top staff is for Clarinet (Cl.) and the bottom two staves are for Piano (Pno.). The Clarinet part begins with a circled '3' and a 'p' dynamic, followed by a series of notes with a slur and a 'poco vib.' marking. The Piano part has a circled '3' and dynamics of 'f', 'mp', 'p', 'f', and 'p'. It includes a 'Ped (muto)' marking and a 'Ped sempre' instruction. There are also markings for '8va' and a triplet '3/4. (♩ = ♩)'.

Figure 37: Conversiones – Rehearsal 3

At Rehearsal 10, the clarinet part has unmetred multiphonics that build until Rehearsal 11 as shown in Figure 38. For these, the performer should keep the momentum of the line moving forward, thinking of these chords as more of exaggerated tenuti so that the subsequent 16th notes are played in tempo.

Figure 38: *Conversiones* – Rehearsal 10

At Rehearsal 12, Trigos develops his use of the perfect 5th with episodic interplay, showcasing two distinct voices in the clarinet part as seen in Figure 39. In this section, each *piu volte* should be played with growing intensity so that the connecting legato multiphonic lines provide a sense of momentary resolution. Trigos has indicated that each *piu volte* section be played a total of 2-5 times, allowing the performer the agency to pace this section at their own discretion. For ensemble communication, the clarinetist should cue the pianist at the beginning of each new *piu volte* instance as this section is quasi improvised.

Figure 39: Conversiones – Rehearsal 12

At Rehearsal 16, Trigos has added instructions for muting the strings of the piano:

Mute strings of notes indicated with a cross (+) with left hand inside the piano, approximately ½ inch from the end of the string near the pinboard, while the right hand performs normally on the keyboard. It will result in a clear sound, intonation, but muffled as a “quasi pizz.”³¹

For this section, the pianist will need to find a standing position that is comfortable, while still having flexibility to play with the left hand. See Figure 40 for context.

³¹ Juan Trigos, *Conversiones*, 2020.

Figure 40: Conversiones – Rehearsal 16

At Rehearsal 19, the final phrase of the movement is a sequential fermata passage, tied together by a sequence in the piano part. Unlike all preceding fermatas, this final phrase should be played with strict attention to the piano line as shown in Figure 41.

Figure 41: Conversiones – Rehearsal 19

In the final measure of the movement, the clarinet part has a sustained multiphonic, sustained over a meandering final phrase in the piano. For the clarinetist, this last note should provide a clear sense of finality for the listener, holding the

multiphonic as long as possible and adding a gradual diminuendo so that the line ends at a niente. For the pianist, this final series of gestures should be played without time and continue being played at the performer's discretion. See Figure 42 for context.

The image shows a musical score for rehearsal 20. It consists of two staves: a Clarinet (Cl.) staff and a Piano (Pno.) staff. The Clarinet part starts with a circled '20' and a dynamic marking of *p*. The instruction 'sostenere sino a finire l'aria' is written above the staff. The Piano part also starts with a circled '20'. It features a series of '+' signs above the treble clef staff, with the instruction 'En el teclado / On the keyboard' in a box. The piano part includes dynamic markings of *f*, *p*, *mp*, and *morendo*. There are also performance instructions: 'Dentro del piano / Inside piano', 'pizz. (uñas) / (loco)', and '(muto)'. The score ends with a double bar line and repeat dots.

Figure 42: *Conversiones* – Rehearsal 20

Movement III: Scherzo

The third movement, “Scherzo,” provides a rhythmically driven respite from the solemnity of the “Evocación.” The movement begins with punctuated, articulated eighth notes that develop into triplet figures, connected by repetitive articulated figures for both the clarinetist and pianist. Collectively, this movement is technically challenging due to long passages and limited opportunities to breathe. Phrases in this movement are heavily articulated, also characterized by large leaps and sudden shifts in dynamic level. As a complete work, the “Scherzo” of *Conversiones* provides “a dark sense of comic relief, building harmonic tension of frantic melodic lines until an abrupt conclusion” as described by Trigos.

At Rehearsal 23, all sustained notes should be played strictly in time so that all unison arrival points are played together. For the G-flat3 dotted half note two measures after Rehearsal 23, the clarinetist may use either a growl or flutter tongue to achieve a guttural timbre as shown in Figure 43. The B-flat6 that occurs four measures after Rehearsal 23 should be communicated with a visible cue by the clarinetist.

The image shows a musical score for Clarinet (Cl.) and Piano (Pno.) for Rehearsal 23. The Clarinet part is written in a single staff with a treble clef and a key signature of one flat. It features several triplet markings (indicated by a '3' above the notes) and a circled rehearsal mark '23' at the end of the first measure. The Piano part is written in two staves (treble and bass clefs) with a key signature of one flat. It includes various rhythmic patterns, including triplets and a sextuplet (indicated by a '6' above the notes), and a circled rehearsal mark '23' at the end of the first measure. The score is set in a common time signature.

Cl.

Pno.

Figure 43: *Conversiones* – Rehearsal 23

Shown in Figure 44, the clarinet descends from a sustained B-flat6, continuing the final phrase of the Scherzo at Rehearsal 24. For pacing purposes, rubato may be used at the beginning of this measure to create a greater sense of finality. For the G-sharp6 at the end of the movement, the clarinetist may sustain the fermata with personal discretion. To conclude the movement, the clarinetist must provide a cue to the pianist for the final note in the piano part.

Cl.

Pno.

24 *tutta forza*

fff

fff

-molto-

Ped.

8^{va} *sff*

Figure 44: *Conversiones* – Rehearsal 24

Movement IV: Elegía

The fourth movement, “Elegía,” serves as the “heart” of *Conversiones*, providing the greatest amount of expressive writing in the entire work. Generally speaking, this movement should be performed with artistic liberty, evoking a sense of loss, unrest, melancholy. For both the clarinetist and pianist, “Elegía” provides a great deal of rhythmic flexibility, alternating between metered measures and *Senza misura* passages that can be interpreted with personal discretion.

As a motivic element, Trigos utilizes glissandi to reference the style and timbre of an indigenous flute. The first glissando occurs in m. 2. To achieve a clean transition from the B-flat5 to the C-flat6 microtone, the following fingering shown in Figure 45 may be used, sliding the second finger on the left hand on and off the tone hole while altering the voicing to achieve a glissando as shown in Figure 45. As a technical suggestion, the clarinetist will need to experiment with independent movement of the finger that is sliding so that the tone hole is not uncovered completely.

IV

The image displays a musical score for Movement IV: Elegía. It features two staves: Clarinet (Cl.) and Piano (Pno.). The Clarinet part is in 2/4 time, marked with a tempo of ♩ = 54 c.a. and includes a glissando passage marked 'Senza misura', 'rall.', and 'accel.'. The Piano part is also in 2/4 time, marked with a tempo of ♩ = 54 c.a., and includes a complex rhythmic pattern with triplets and quintuplets. A diagram of a clarinet is shown on the right side of the score.

Figure 45: *Conversiones* – B-flat5 Glissando Fingering

The second glissando occurs in m. 4. To achieve a clean transition from the E5 to the F5 microtone, the following fingering shown in Figure 46 may be used, sliding the second finger off the tone hole while adjusting the voicing to achieve a glissando.

The musical score for Figure 46 consists of two staves: Clarinet (Cl.) and Piano (Pno.). The Clarinet staff shows a glissando in measures 3 and 4, starting with a triplet of eighth notes (fingering 3) and ending with a triplet of eighth notes (fingering 3). The Piano staff shows accompaniment with sixteenth-note patterns in the right hand and octaves in the left hand. Performance instructions include 'A tempo' and 'Senza misura rall.' with dynamic markings like 'f' and 'pp'. Fingering numbers 6, 5, and 3 are indicated for the piano part. A finger diagram on the right illustrates the second finger being lifted during the glissando.

Figure 46: Conversiones – E5 Glissando

The third glissando occurs three measures after Rehearsal 1. To achieve a clean transition from the E-flat5 to the F-flat5 microtone, the following fingering shown in Figure 47 may be used, sliding the second finger off the tone hole while altering the voicing to achieve a glissando. For clarinetists using a clarinet with an alternate A-flat/E-flat pinky key, the left hand option as an easier alternative if available, since it frees the right hand pinky, making it easier to move the right hand ring finger.

The musical score for Figure 47 consists of two staves: Clarinet (Cl.) and Piano (Pno.). The Clarinet staff shows a glissando in measures 5, 6, and 7, starting with a triplet of eighth notes (fingering 5) and ending with a triplet of eighth notes (fingering 5). The Piano staff shows accompaniment with sixteenth-note patterns in the right hand and octaves in the left hand. Performance instructions include 'Senza misura', 'accel.', 'A tempo', and 'rall.' with dynamic markings like 'f' and 'pp'. Fingering numbers 5 are indicated for the piano part. A finger diagram on the right illustrates the second finger being lifted during the glissando.

Figure 47: Conversiones – E-flat5 Glissando Fingering

At Rehearsal 3, Trigos adds a brief moment of timbre fluctuation in the clarinet part to add tension to the phrase. To play the quintuplet, a conventional E-flat5 may be played while pressing the E/B pinky key in the left hand. See Figure 48 for fingering.

The musical score for Figure 48 consists of two staves: Clarinet (Cl.) and Piano (Pno.). The Clarinet part is in 4/4 time and features a quintuplet of eighth notes marked 'A tempo' and 'fff'. This is followed by a trill marked 'rall.' and a triplet of eighth notes. The Piano part is in 4/4 time and features a quintuplet of eighth notes marked 'A tempo' and 'fff', followed by a trill marked 'rall.' and a triplet of eighth notes. A vertical diagram on the right side of the score shows the fingering for the clarinet part, with black dots representing finger positions on the keys.

Figure 48: Conversiones – E-flat5 Metered Timbre Trill Fingering

Four measures after Rehearsal 3, Trigos adds a second moment of timbre fluctuation in the clarinet part, this time an octave higher. To play the quintuplet, a conventional E-flat6 fingering may be played while pressing the E/B pinky key in the left hand. See Figure 49 for fingering.

The musical score for Figure 49 consists of two staves: Clarinet (Cl.) and Piano (Pno.). The Clarinet part is in 4/4 time and features a quintuplet of eighth notes marked 'A tempo un po' meno mosso' and 'fff'. This is followed by a trill marked 'Senza misura' and 'rall.'. The Piano part is in 4/4 time and features a quintuplet of eighth notes marked 'A tempo un po' meno mosso' and 'fff', followed by a trill marked 'Senza misura' and 'rall.'. A vertical diagram on the right side of the score shows the fingering for the clarinet part, with black dots representing finger positions on the keys.

Figure 49: Conversiones – E-flat6 Metered Timbre Trill

At Rehearsal 4, the clarinet enters the final passage, playing a series of groupings that slowly fade away into a final glissando to conclude the movement. All instances of primary pulsation may be played with standard fingerings. In the final *Senza misura* phrase, the pacing should reflect the preceding tempo and gradually slow down until the final three fermatas. See figure 50 for fingerings.

④ A tempo molto meno mosso ♩ = 40
rall.

Cl. *f* 5 5 6 6 6

Pno. *f* 1. vib. 3

Senza misura

Cl. *morendo* *lp gliss.*

Pno. Senza misura *p* *pp* *morendo*

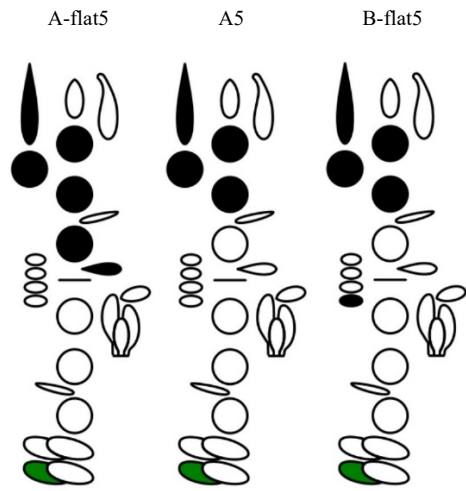


Figure 50: Conversiones – Rehearsal 4

Movement V: Ecos

The fifth movement, “Ecos,” relies heavily on sudden shifts in dynamic intensity. The performers should greatly exaggerate all dynamic changes in order to accurately convey the effect of an echo. Subito dynamic designations are especially important throughout the movement, creating a playful, often manic dialogue between the clarinet and piano that intensifies until the conclusion of the piece. The opening section begins with repetitive eighth notes in both the clarinet and piano. These eighth notes should be played short and as strictly in time as possible. As shown in Figure 51, the piano is provided instructions for preparing the piano:

Prepare the string inside the piano with an alligator clip as in the beginning. (See page 1)...Prepare the strings with a program booklet as in the beginning (See page 1).³²

For the pianist, the transition from movement IV to V should be brief, if possible. Using a whiteboard erase marker, the pianist should make note of where to place each clip prior to performance.

³² Juan Trigos, *Conversiones*, 2020.

V

♩ = 116-120 c.a

Cl. *mf pp mf pp mf pp mf pp mf*

Pno. *mp* l. vib.

8^{va} *Red. sempre* -----

*) Preparar la cuerda dentro del piano con una pinza de lagarto como al inicio (ver pag. 1).
 Prepare the string inside the piano with an alligator clip as in the beginning (see pag. 1).
 **) Preparar las cuerdas graves con un folleto como al inicio (ver pag. 1).
 Prepare the strings with a booklet as at the beginning (see pag. 1).

Figure 51: Conversiones – Prepared Piano

Throughout the movement, Trigos employs flutter tonguing as a way of coloring melodic lines. For the clarinetist, these moments may be approached by way of traditional flutter tonguing or glottal flutter tonguing, using whichever is most effective. Due to the fast tempo of this movement, the emphasis of the flutter tonguing is not as important as the overall shaping of the phrase. See Figure 52 for context.

Cl. *f* *pp* *f* *pp* *flattz*

Pno. *mf* *f* *pp* *f*

Figure 52: Conversiones – Flutter Tonguing

Three measures before Rehearsal 16, the clarinet part is marked *molto vibrato* on a B-flat5 and an A4 two measures later. At the performer's discretion, the use of traditional vibrato may be used or a timbre trill, using the E/B pinky key. See Figure 53 for context.

The image shows a musical score for Clarinet (Cl.) and Piano (Pno.). The Clarinet part is in the upper staff, and the Piano part is in the lower staff. The Clarinet part features a melodic line with a *molto vibrato* marking above it. There are three measures of music shown, with a trill (marked '3') in the first measure and another trill (marked '3') in the third measure. The Piano part features a complex accompaniment with sixteenth-note patterns and a trill (marked '6') in the second measure. The overall mood is expressive and technically demanding.

Figure 53: *Conversiones* – Vibrato

Four measures after Rehearsal 16, timbre fluctuation is reintroduced in the clarinet part, providing a transition to the final passages of the movement. For the A-flat4 notes, timbre may be altered by covering the right hand tone holes. For the G4 notes one measure later, the same method may be applied. See Figure 54 for context.

The image shows a musical score for Clarinet (Cl.) and Piano (Pno.). The Clarinet part is in the upper staff, and the Piano part is in the lower staff. The Clarinet part starts with a trill (marked '(tr)') in the first measure, followed by a series of sixteenth-note patterns. A *molto vibrato* marking is present above the final notes of the Clarinet part. The Piano part features a complex accompaniment with sixteenth-note patterns and a trill (marked '3') in the first measure. The overall mood is expressive and technically demanding.

Figure 54: *Conversiones* – A-flat3 and G-flat3 Primary Pulsation

At Rehearsal 17, timbre fluctuation is utilized once again, this time on a D-flat5. This instance may be executed by playing a D-flat5 on with the right pinky and using the left E/B pinky key to alter the timbre. See Figure 55 for fingering.

Figure 55: Conversiones – D-flat4 Metered Timbre Trill Fingering

At Rehearsal 20, the final phrase of the movement begins with the piano and clarinet alternating entrances until the conclusion of the piece. For the clarinetist, although the passage is marked pianissimo, an audible dynamic level should be used so that there is time to diminuendo to a niente. Performing the gesture, repeat with discretion and end on a written B-flat5 so that the phrase is left unresolved. See Figure 56 below.

Figure 56: Conversiones – Rehearsal 20

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APPENDIX A

COMPOSER VICTOR IBARRA INTERVIEW

1. What first interested you in composition? Were you always drawn to the compositional side of music, or did you begin in a different area within music? If you began in a different area, how did your love of composition evolve and mature into what it is now? What do you feel is most unique about your music and helps set you apart from other composers?

I started studying transverse flute at the age of 16. However, very soon I became interested in the creative aspects of performance. Once I started exploring the trade on my own, I began to study professionally, taking private classes and composition courses. In composition, the creative, inventive and discovery always interested me the most. I think what makes my creative work somehow particular is the fact that I have pursued the same objective of a particular aesthetic throughout my career. In my case, the relationship with the visual has always guided my writing.

2. Are there any particular composers or other musical influences that have inspired your compositional style/approach? When beginning a new piece, from where do you draw inspiration? What was your source of inspiration for this piece?

While composers do not influence my approach, music has always played a huge part in my approach. When I begin a work, I usually reference a visual asset as a starting point in my creative work to create a series of gestures. In the case of *Paysage Frontière*, I used the installation *Resistencia* by Marcela Armas as my starting point.

3. What musical element(s) serve as the foundation within your compositions? When beginning a new composition, do you first decide upon that particular

musical element/idea and then build the music around it, or do the composition and the musical element/idea just evolve as a whole? What musical elements or ideas, either motivic or thematic, are present in this piece?

Above all, visual elements linked to an auditory gesture are the basis for my composing. Once a visual is linked to a gesture, I am able to develop it with ease. In the case of *Paysage Frontière*, it was specifically the physical design of Marcela Armas' work and its translation to the organization system that allowed me to structure the piece.

4. Where do you look for ideas for the titles of your pieces? Are the titles of your compositions inspired by the completed work, or do you first decide upon the title of a piece and then use that title to inspire the composition? What inspired the title of this piece and does it have any special meaning within the musical composition? If so, is this special meaning something that should be apparent in the performance, and how would you like the performer to make that connection for the audience?

When composing a work, I do not usually decide on a title right away, but there are already some possible ideas or concepts in mind. I believe that the title of the piece plays an important role for the perception of it and in effect, represents a type of connection not only with the public but with the performer. I usually discover the titles in some reference linked to the visual environment or a reference that I am using as inspiration.

5. Have you ever written a piece with this particular instrumentation? How does this piece fit into your body of compositional works?

No, *Paysage Frontière* is my first piece for solo clarinet. However, I have other pieces for solo woodwind and it is always an interesting challenge to write for an individual instrument versus a larger ensemble.

6. Do you customize your compositions to the specific performer for whom it's being written?

Typically, I do not customize my compositions based on the performer. For *Paysage Frontière*, Vincent Dominguez and I worked together to find a solution to his doctoral project prompt.

7. Are there any stylistic concerns or considerations that you have for this piece? What performance suggestions can you offer the performer? What are the main technical concerns for the performer(s)?

Yes, there are many. As in most of my scores, I include performance notes on how to play a specific technique and the timbre qualities that I have envisioned. Sound is very important to my writing process, so I make an effort to be as detailed as possible.

8. Have you ever studied clarinet? If so, in what capacity? What is your primary instrument, and do you still play?

I do not play clarinet. When I was younger, I started studying flute but now focus on composition full time.

9. Do you prefer to write for any particular instrument or ensemble? Do you favor writing music of one style over another style (i.e. jazz over classical, etc.)?

Any instrumental endowment is an interesting challenge to work with. In recognition of my writing style, larger ensembles like symphony orchestras allow me to work more on my most recent concepts and aesthetic concerns. The search for instrumentation is always related to my own sense of style and sensibilities.

10. Do you enjoy writing music for clarinet? Do you find writing music for clarinet more or less challenging than other instruments, and why?

Absolutely! The clarinet an instrument that I love because of its color, timbre, homogeneity in its vast register, expressiveness and malleability. I do not consider writing for clarinet to be more challenging than other instruments.

11. Do you seek to bring out timbral differences between instruments in your compositions, or blend the timbres together? How did you approach the different instrumental timbres of this composition?

In my ensemble and orchestral scores, timbre variation and blending are very important to me. I usually work systematically on this aspect over a long period of time. In the case of this piece for solo clarinet, I decided to use various techniques such as the recurrent use of glissandi, microtonality, and more to bring out the full potential of the clarinet's tonal capabilities.

12. Is this your first composition written for clarinet? If not, how extensive is your background in writing for this instrument? Are there any specific pieces featuring clarinet that inspired your use of it in this commission?

Yes, first piece for clarinet alone. I have other pieces in my catalog where I use the clarinet as a leading instrument but only within a larger ensemble.

13. Were there any problems you encountered, or any aspects you were unsure of when writing this piece?

Not really, although there was a discrepancy with the transposition since I am used to writing for clarinet in the key of C. Additionally, due to overworking, I could not dedicate the time I wanted to when I was first commissioned to write the piece. With time to think, ideas soon became more tangible and my writing process was easier in the end.

14. Do you have any performance suggestions for the musician who is preparing to play this piece?

For anyone that would like to perform this piece, I would suggest taking some time to listen to my other works for woodwinds for style and technical reference.

15. What, if anything, did you learn about writing for clarinet while working on this piece?

The clarinet is a very flexible instrument! It was also interesting learning more about the use of multiphonics as a melodic device.

16. Are you concerned with audience perception of your music? To what extent do you consider audience reception, and has it ever limited or altered what you truly wanted to write? Are you concerned with audience perception of this particular piece?

This is an interesting question that leads to a very complex answer, as well. In my experience, I understand writing music as a way to communicate something. However, this communication is not like a habitual dialogue in which I am asked one thing and I answer what I think or feel. In this sense, it is rather a “listening proposal” as Sciarrino would say, as a kind of monologue, and therefore it is not necessary to strictly worry about what the public may think. It is rather, or at least I see it that way, a consciously informed act concerned with current events that always delivers on an a core idea. In much of my writing, I present my music as an open question or as a problem posed before which everyone can make their own decision based on their judgment. Other times, it is presented as a space for reflection.

17. Would you ever write for this particular instrumentation again?

Absolutely.

APPENDIX B

COMPOSER HILDA PAREDES INTERVIEW

1. What first interested you in composition? Were you always drawn to the compositional side of music, or did you begin in a different area within music? If you began in a different area, how did your love of composition evolve and mature into what it is now? What do you feel is most unique about your music and helps set you apart from other composers?

The endless possibilities to discover ways that sounds can establish relationships in time.

I was first a performer; my main instrument was flute and I also played piano. In my childhood I played different percussion instruments.

On discovering composers like John Cage, Xenakis and Nono, I became interested in the music of our time. I then realized how extraordinary can music be and how it helps to nourish imagination.

As I have been preoccupied with form and structure in small and large scale, I have devised different ways of dealing with how to structure and pace a piece of music. My acoustic music has also been enriched with exploring instrumental possibilities which are not always the classical norm. This is because of my work in the electronic music studio and how analyzing and exploring different acoustic parameters, have changed my musical imagination. I also have a strong sense of musical dramaturgy, which has been

enriched by my settings of texts and how to explore semantics and phonetics in different languages, including indigenous ones from Mexico, as well as English and Spanish.

2. Are there any particular composers or other musical influences that have inspired your compositional style/approach? When beginning a new piece, from where do you draw inspiration? What was your source of inspiration for this piece?

The list of composers can be long as I feel I owe a lot to the classics and early twentieth century composers as well as more recent ones. From Palestrina, Gesualdo, Bach, Mozart, Beethoven and Haydn to the second Viennese school, Stravinsky, Debussy, Ligeti, Lutoslawski, Stockhausen and more recently Lachenmann, are but just a few that have continued to nourish my imagination. But I have also found a rich source of inspiration in the classical music from Northern India, Gamelan music and in some pieces in Kanyan music from Sri Lanka.

Many of my decisions concerning ways of manipulating rhythm and structure have been influenced by it. My interest in the music of India began when I was a student at City University. I then chose to research and write about Indian Music for my master's degree; while the music and dance of Northern India were a source of inspiration to my musical thinking, I have since found that many Indian rhythmic procedures can be applied in Western music. However, I do not attempt to quote any traditional music nor to recreate it, unless the musical dramaturgy requires it as is the case in *Juegos Prohibidos*.

It depends on what piece I am writing, if it has a setting of text, then I draw from the text, if it is an orchestral one, from the orchestra, or from the players if I know them, or from the instruments I am writing for.

My inspiration for *Juegos Prohibidos* was the prompt of connecting the work to a sociopolitical issue from Mexico.

3. What musical element(s) serve as the foundation within your compositions?

What musical elements or ideas, either motivic or thematic, are present in this piece?

Melodic/harmonic context, rhythmic structures, form, instrumental resources, textures, all these contribute to shape and give direction to the musical dramaturgy.

Instrumental possibilities of all three instruments, rhythmic structures, timbral combinations of all three instruments, and the inclusion of two short quotes from Mexican popular tune for children (*Dale, Dale Dale*) and a South American lullaby (*Duerme Negrito*), as well as a development of musical dramaturgy.

4. Where do you look for ideas for the titles of your pieces? Are the titles of your compositions inspired by the completed work, or do you first decide upon the title of a piece and then use that title to inspire the composition? What inspired the title of this piece and does it have any special meaning within the musical composition? If so, is this special meaning something that should be apparent in the

performance, and how would you like the performer to make that connection for the audience?

When beginning piece, I usually look to poetry or literature for inspiration. In the case of this work, I drew my ideas from real world events.

The titles of my works mostly come to me at the end. Very seldom do I find the title as I am writing the piece or as I am finishing. Often, it is a struggle to find the right one.

Juegos Prohibidos means *Forbidden Games*. This is a direct reference to the stolen childhood of Mexican and Latin American children held in detention centers at the border of the United States.

The playfulness of the scherzando section at the end of which *Dale, Dale, Dale* is played, is destroyed before it can make a full statement. The music is directed toward the destruction of pitch into noise as a way to portray the destruction of the inner world of children. Toward the end the fragments of *Duerme Negrito*, firstly played in the high range of the bass clarinet and then in harmonics on the cello, also fail to remain. Their function to send children to sleep, seems then to have become useless.

5. Have you ever written a piece with this particular instrumentation? How does this piece fit into your body of compositional works?

This is the first time I have written for this combination and it fits nicely into my chamber music catalogue. In particular, into those works where I have introduced fragments of well-known popular music from different cultures. I don't have many work when this happens but to name a few: *Harriet*, Scenes in the life of Harriet Tubman, my most recent opera where the spirituals that Harriet sung as codes to communicate with those fugitives she was leading to freedom, or *Serpientes Escaleras*, where I also include fragments of Mexican nursery rhymes to also make a reference to the children in detention centers at the border. This is an issue that deeply troubles me.

6. Do you customize your compositions to the specific performer for whom it's being written?

I only customize my compositions if I know the player's abilities well. In this case, I worked directly with Vincent Dominguez to find out what he had in mind for the piece.

7. Are there any stylistic concerns or considerations that you have for this piece? What performance suggestions can you offer the performer? What are the main technical concerns for the performer(s)?

Yes, there are many, as in most of my scores, performance notes on how to play a specific technique and the sound that results from this approach is specified at the beginning of this score and all of my scores.

8. Have you ever studied clarinet? If so, in what capacity? What is your primary instrument, and do you still play?

No, I don't play the clarinet. Outside of composing, I am a pianist and flutist.

9. Do you prefer to write for any particular instrument or ensemble? Do you favor writing music of one style over another style (i.e. jazz over classical, etc.)?

I prefer to write for the instruments I happen to be writing at every specific time. Through several decades of writing experience, I have forged a voice of my own.

10. Do you enjoy writing music for clarinet? Do you find writing music for clarinet more or less challenging than other instruments, and why?

Yes, of course. Many of my chamber works over the years feature clarinet, in varying degrees and capacities.

I do not. With extensive experience writing for woodwinds, writing for clarinet is not typically more challenging than other instruments.

11. Do you seek to bring out timbral differences between instruments in your compositions, or blend the timbres together? How did you approach the different instrumental timbres of this composition?

When writing, I seek to bring out both. The style of my music always carries my own voice.

In the case of this work, sometimes they blend together in a specific texture, sometimes they interrupt each other, sometimes one instrument proposes a challenge, sometimes one comes to the foreground.

12. Is this your first composition written for clarinet? If not, how extensive is your background in writing for this instrument? Are there any specific pieces featuring clarinet that inspired your use of it in this commission?

It is not. I have written several works using clarinet over the years. My background in clarinet writing is fairly extensive.

Looking back at my writing, perhaps there are techniques that I have explored in *Intermezzo Malinonico*, my bass clarinet solo work, as well as in other chamber music and large ensemble works, I've written where the clarinet is part of. My clarinet writing tends to explore the full range and employ a wide range of colors.

13. Were there any problems you encountered, or any aspects you were unsure of when writing this piece?

I did not encounter any problems during the writing process for *Juegos Prohibidos*. The biggest obstacle was fine tuning with the ensemble to ensure that tempi and all musical markings made sense.

14. Are the cello and/or piano parts supposed to play an equal role to the clarinet, functioning as a second performing entity within the work, or are they meant to either enhance, or blend with the sound of the clarinet?

All three instruments are treated equally, but in each section of the piece, each one is able to explore their idiomatic abilities and enhance some textures or stay in the background to give room for another instrument(s).

15. Do you have any performance suggestions for the musician who is preparing to play this piece?

Yes. For this piece, I have included performance notes at the beginning of the score to assist with the interpretation of the work. I would also suggest listening to some of my other chamber works to better understand my writing style.

16. What, if anything, did you learn about writing for clarinet while working on this piece?

During the writing process of this piece, I learned how to combine and explore the expressive potential of combining clarinet, cello, and piano. This combination was very enjoyable to write for.

17. Are you concerned with audience perception of your music? To what extent do you consider audience reception, and has it ever limited or altered what you truly wanted to write? Are you concerned with audience perception of this particular piece?

Typically, I am not concerned with the audience's perception. I always write for my imaginary listener who can listen to every minute detail I write in the score and who can perceive the piece as a whole as well.

18. Would you ever write for this particular instrumentation again?

Sure, if the possibility arises of course. This instrumentation was a new venture for me and I enjoyed it.

APPENDIX C

COMPOSER JUAN TRIGOS INTERVIEW

1. What first interested you in composition? Were you always drawn to the compositional side of music, or did you begin in a different area within music? If you began in a different area, how did your love of composition evolve and mature into what it is now? What do you feel is most unique about your music and helps set you apart from other composers?

Ever since I can remember, music has always been fundamentally present in my life. My love for it was increasing listening more and more, until at the age of ten I decided to dedicate myself to it. My musical education was formal: piano, music theory, etc., and later on the proper subjects of composition and orchestra conducting such as harmony, counterpoint, orchestration and analysis.

I composed since the beginning of my career and during all the stages, however I have never seen the side of the performer separated (pianist and conductor), the two make only one.

I believe my music is unique because is the result of my own personal internal research. Of course, the passion and admiration I have for other composers and artists also has a lot to do with it. With all this process I came to the concept of *Abstract Folklore*.

2. Are there any particular composers or other musical influences that have inspired your compositional style/approach? When beginning a new piece, from where do you draw inspiration? What was your source of inspiration for this piece?

Yes, in my life there are many composers who have inspired me and for which I feel great admiration, such as Bartok, Bach, Beethoven, Brahms, Chavez, Donatoni, Gregorian Chant, Lutoslawski, Machaut, Monteverdi, Revueltas, Stravinsky, to name just a few. In my view, the true influences that one acquires from other authors are not deliberate, they are manifested within oneself by assimilation. It has to do with tradition and personal education and how each person processes and assimilates it internally (spiritually). Obviously, there are always more characteristic features acquired directly from teachers or specific trends and of course the environment in which the artist develops

When starting a new work, I have no preconceived idea, the inspiration will depend on the work in question. If it has text (opera, cantata, song, etc.), it will play a fundamental role in the structure and of course in the sensitive element. If it is only instrumental (solo instrument, ensemble or orchestra), it will be a more abstract form in general. Although some of them have as a background, a kind of musical concept, as in the case of *Conversions* for clarinet and piano, which aims to convey the feeling of loss in an abstract way, going through a series of transformations of the original material that provoke different mood sensations and that nevertheless does not purpose to be a descriptive work.

3. What musical element(s) serve as the foundation within your compositions? When beginning a new composition, do you first decide upon that particular musical element/idea and then build the music around it, or do the composition and

the musical element/idea just evolve as a whole? What musical elements or ideas, either motivic or thematic, are present in this piece?

As I mentioned, I do not start a piece from preconceived ideas, the elements and techniques depend on the work itself, but always from an abstract point of view. This composition is constructed from a brief fragment that undergoes different elaboration processes in each of the movements and within them. All have differences that distinguish them from each other and characteristic elements in common that unify the work.

4. Where do you look for ideas for the titles of your pieces? Are the titles of your compositions inspired by the completed work, or do you first decide upon the title of a piece and then use that title to inspire the composition? What inspired the title of this piece and does it have any special meaning within the musical composition? If so, is this special meaning something that should be apparent in the performance, and how would you like the performer to make that connection for the audience?

In general, I do not rely on titles but musical concepts, except obviously (as already said before), for compositions that contain text. In that case the same literary work contains it or suggests it clearly. Because my music is abstract, in general I prefer to use simple musical titles that somehow define the form such as Concerto, Duo, Partita, Symphony, Sonata, etc. The title and subtitles of *Conversions* should be considered as abstract sound images that inspire emotions and hint at the form, but not as descriptive, linear or in some way programmatic.

5. Have you ever written a piece with this particular instrumentation? How does this piece fit into your body of compositional works?

No, I didn't write before a piece for clarinet and piano, but I think it fits very well in a specific body of chamber compositions written for small groups, duets and solo instruments such as *Diptych* for flute and percussion, *Pulsación y Resonancias* (piano and percussion), *Quarteto da Do* for clarinet, sax, guitar and bongó, *Sonata* for flute and guitar, *Sonata* for violin and piano, *12 Variations and Fugue on the Folia de España* and *Partita* for solo guitar, etc.

6. Do you customize your compositions to the specific performer for whom it's being written?

It depends on the piece and of course on the performer. In this case, Vincent Dominguez and I working together over several weeks to settle on some ideas that we both liked. Originally, I had planned for this piece to also have a percussion part but we decided that it would be added later once I score it as a concerto for clarinet and orchestra.

7. Are there any stylistic concerns or considerations that you have for this piece? What performance suggestions can you offer the performer? What are the main technical concerns for the performer(s)?

In general, all indications related with phrases, articulation, dynamics need to be as precise as possible, as well as maintain the pulsation straight, particularly in fast

movements. In second movement it is very important to gain rhythmic independence between both instruments, but at the same time achieve balance and unity in the sonority. In last movement (specially), it is fundamental to exaggerate the dynamics in order to obtain the polyphony and the *Eco* effect.

8. Have you ever studied clarinet? If so, in what capacity? What is your primary instrument, and do you still play?

No, I have not formally studied clarinet. My primary instrument is the piano. I still play and also have a very busy career as a conductor.

9. Do you prefer to write for any particular instrument or ensemble? Do you favor writing music of one style over another style (i.e. jazz over classical, etc.)?

I consider myself a classical (contemporary) composer. Usually I prefer to write for large ensembles or orchestra such as operas, cantatas, symphonies and concertos, but my catalog includes a number of works for small chamber groups and solo instruments.

10. Do you enjoy writing music for clarinet? Do you find writing music for clarinet more or less challenging than other instruments, and why?

I do enjoy very much to write for clarinet, besides this new work, I have accomplished two major works such as a *Triple Concerto* (flute/piccolo, clarinet/bass clarinet, piano and orchestra), a *Clarinet Concerto*, and also an important chamber piece featuring the instrument *Quartetto da Do* (clarinet, sax, guitar and bongó). Write for any

instrument is always challenging, particularly when it comes to extended works and with virtuosity techniques, like this one.

11. Do you seek to bring out timbral differences between instruments in your compositions, or blend the timbres together? How did you approach the different instrumental timbres of this composition?

My interest is more about the expression. Decisions regarding the timbral differences are made based on that. In this work in particular the principal component is the loss of life under different perspectives. The multiphonics and different fingerings to obtain the same sound on the clarinet, the particular combination and register in both instruments, along some preparation and effects inside the piano such as pizzicato on the strings and harmonics, works in order to achieve that scope.

12. Were there any problems you encountered, or any aspects you were unsure of when writing this piece?

When writing this work, I the multiphonics were probably the biggest challenge. After some research and conversations with Vincent Dominguez, I was able to write my ideas for the second movement with ease.

13. Is the piano part supposed to play an equal role to the clarinet, functioning as a second performing entity within the work, or are they meant to either enhance, or blend with the sound of the clarinet? What is the specific role or function of the piano within the work?

In the case of this work, the piano part acts as both at the same time. In *Conversiones*, its role is mainly to had harmonic texture and be supportive to the solo clarinet part. As mentioned before, I hope to score this as a concerto sometime soon. I believe that the colors of the orchestra would be very effective.

14. Do you have any performance suggestions for the musician who is preparing to play this piece?

I would suggest taking time to understand the score and logistics of the work. I have also written a clarinet concerto that employs similar writing styles that the performer may reference.

15. What, if anything, did you learn about writing for clarinet while working on this piece?

During the process of composing, the most relevant discovery was the sound of the piece, the form, and the use of piano combined with clarinet.

16. Are you concerned with audience perception of your music? To what extent do you consider audience reception, and has it ever limited or altered what you truly wanted to write? Are you concerned with audience perception of this particular piece?

I am never concerned or worried about the audience. I strongly believe that art penetrates through the senses. What is meant to be understood will be appreciated.

17. Would you ever write for this particular instrumentation again?

Absolutely.

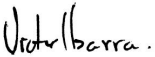
APPENDIX D

COMPOSER VICTOR IBARRA PERMISSION TO USE EXCERPTS

Victor Ibarra | *Paysage Frontière*

Permission to Use Excerpts:

I understand that the score of *Paysage Frontière* will be used as part of the research of this publication and that excerpts may be referenced in the publication itself, with myself being directly attributed to the source. I agree to this and grant you permission to use my composition in this research publication. Regarding publication, the score will not be reproduced in its entirety.



Signature of Participant

Víctor Ibarra Cárdenas

Printed Name of Participant

04/21/2020

Date

APPENDIX E

COMPOSER HILDA PAREDES PERMISSION TO USE EXCERPTS

Hilda Paredes | *Juegos Prohibidos*

Permission to Use Excerpts:

I understand that the score of *Juegos Prohibidos* will be used as part of the research of this publication and that excerpts may be referenced in the publication itself, with myself being directly attributed to the source. The University of York Music Press also agrees to this and grants you permission to use my composition in this research publication. Regarding publication, the score will not be reproduced in its entirety.

Hilda Paredes

Signature of Participant

HILDA PAREDES

Printed Name of Participant

23 / April / 2020

Date

APPENDIX F

COMPOSER JUAN TRIGOS PERMISSION TO USE EXCERPTS

Juan Trigos | *Conversiones*

Permission to Use Excerpts:

I understand that the score of *Conversiones* will be used as part of the research of this publication and that excerpts may be referenced in the publication itself, with myself being directly attributed to the source. I agree to this and grant you permission to use my composition in this research publication.

Regarding publication, the score will not be reproduced in its entirety.



Signature of Participant

Juan Trigos

Printed Name of Participant

April 22, 2020

Date

APPENDIX G
TRACK LISTING

Track Number	Composition	Composer
1	Paysage Frontière	Victor Ibarra
2	Juegos Prohibidos	Hilda Paredes
3	Conversiones, I: Conversiones	Juan Trigos
4	Conversiones, II: Evocación	Juan Trigos
5	Conversiones, III: Scherzo	Juan Trigos
6	Conversiones, IV: Elegía	Juan Trigos
7	Conversiones, V: Ecos	Juan Trigos

This recording was made on March 26, 27, and 28, 2020 at Tempest Recording Studio in Tempe, AZ. The recording engineer was Clarke Rigsby; Robert Spring was the producer.