

A Recording and Performance Guide of Four Works for Bassoon by Daniel Cueto,  
Noelia Escalzo, and Arodi Martínez Serrano.

by

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A Research Project Presented in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

Approved November 2023 by the  
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ARIZONA STATE UNIVERSITY

December 2023

## ABSTRACT

The purpose of this DMA project is to broaden the bassoon repertoire from Latin American composers with the commission and recording of a new work, *Duasteño* for bassoon and clarinet, by Arodi Martínez Serrano (Mexico) and to record the existing works *Duasteco* by Arodi Martínez Serrano, *Argenta* by Noelia Escalzo (Argentina), and *Fagot Pukllay* by Daniel Cueto (Peru). In order to provide a better understanding of these works and the composers, this document contains transcripts of interviews with each composer, including their styles, aesthetics, and backgrounds. The interviews with the composers are the primary sources for this document. Additionally, a performance guide is included providing recommendations to the bassoonists preparing these works. It is my hope that the recordings and performance guide included in this project can be a helpful resource for the bassoonist seeking to perform new works by Latin American composers.

## DEDICATION

To my family, my mom, Patricia Aguilar Hermida, my dad Alfredo Bonilla Cano, and my brother, Omar Bonilla Aguilar, to my host mom, Gail Stefanski, and to my life partner, Yael.

## ACKNOWLEDGMENTS

I would like to express my gratitude to Dr. Albie Miklich for all his support and guidance throughout my doctoral journey. I want to extend my gratitude to the rest of my committee, Dr. Joshua Gardner, Dr. Fernanda Navarro, and Professor Martin Schuring, for their guidance in my research and for taking the time to serve as committee members. I would also like to thank my previous instructors and music teachers who helped me, inspired me and supported me in my musical journey, Professor Willam Ludwig, Dr. Jeff Womack, Dr. Rex Gulson, Ariel Rodriguez Samaniego, and Cecilia Moreno.

I would like to extend my gratitude to the composers for their help in this project. Special thanks to those who helped me produce and perform these works: Dr. Leon Jin, recording artist, Dr. Hongzuo Guo, pianist, and Riley Braase, clarinetist.

## TABLE OF CONTENTS

	Page
LIST OF MUSICAL EXAMPLES .....	vi
LIST OF FIGURES .....	ix
CHAPTER	
1 INTRODUCTION .....	1
2 FAGOT PUKLLAY .....	3
Alegre (Joyous).....	4
Tranquilo (Calm).....	12
Movido (Lively).....	20
3 ARGENTA .....	26
Zamba - Tango.....	28
Malambo .....	33
Vidala .....	35
Milonga .....	38
4 DUASTEKO.....	41
5 DUOSTEÑO .....	46
CONCLUSION.....	52
REFERENCES .....	53
APPENDIX	
A INTERVIEW WITH COMPOSER DANIEL CUETO .....	54
B INTERVIEW WITH COMPOSER NOELIA ESCALZO.....	62
C INTERVIEW WITH COMPOSER ARODI MARTÍNEZ SERRANO .....	70

APPENDIX

Page

D LIST OF PERMISSION.....79

E TRACK LIST.....84

## LIST OF MUSICAL EXAMPLES

Example		Page
2.1	<i>Fagot Pukllay, I. Alegre (Joyous)</i> mm. 1-3 .....	5
2.2	<i>Fagot Pukllay, I. Alegre (Joyous)</i> mm. 4-7 .....	5
2.3.	<i>Fagot Pukllay, I. Alegre (Joyous)</i> mm. 24-26 .....	6
2.4	<i>Fagot Pukllay, I. Alegre (Joyous)</i> mm. 30-33 .....	7
2.5	<i>Fagot Pukllay, I. Alegre (Joyous)</i> mm. 34-38 .....	8
2.6	<i>Fagot Pukllay, I. Alegre (Joyous)</i> mm. 39-47 .....	9
2.7	<i>Fagot Pukllay, I. Alegre (Joyous)</i> mm. 51-55 .....	10
2.8	<i>Fagot Pukllay, I. Alegre (Joyous)</i> mm. 56 to the end .....	11
2.9	<i>Fagot Pukllay, II. Tranquilo (Calm)</i> mm. 1-18.....	13
2.10	<i>Fagot Pukllay, II. Tranquilo (Calm)</i> mm. 16-28.....	14
2.11	<i>Fagot Pukllay, II. Tranquilo (Calm)</i> mm. 31-37.....	15
2.12	<i>Fagot Pukllay, II. Tranquilo (Calm)</i> mm. 43-55.....	16
2.13	<i>Fagot Pukllay, II. Tranquilo (Calm)</i> mm. 56-68.....	17
2.14	<i>Fagot Pukllay, II. Tranquilo (Calm)</i> mm. 74 to the end .....	18
2.15	<i>Fagot Pukllay, II. Tranquilo (Calm)</i> mm. 7-11 .....	19
2.16	<i>Fagot Pukllay, III. Movido (Lively)</i> mm. 1-7 .....	20
2.17	<i>Fagot Pukllay, III. Movido (Lively)</i> mm. 11-15 .....	21
2.18	<i>Fagot Pukllay, III. Movido (Lively)</i> mm. 16-24 .....	22
2.19	<i>Fagot Pukllay, III. Movido (Lively)</i> mm. 32-33 .....	22
2.20	<i>Fagot Pukllay, III. Movido (Lively)</i> mm. 34-42 .....	23
2.21	<i>Fagot Pukllay, III. Movido (Lively)</i> mm. 59-66 .....	24

Example	Page
2.22 <i>Fagot Pukllay, III. Movido (Lively)</i> mm. 67 to the end.....	25
3.1 <i>Argenta</i> , mm. 1-25.....	28
3.2 <i>Argenta</i> , mm. 25-38.....	29
3.3 <i>Argenta</i> , mm. 39-40.....	30
3.4 <i>Argenta</i> , mm. 43-44.....	30
3.5 <i>Argenta</i> , mm. 51-52 .....	31
3.6 <i>Argenta</i> , mm. 56-57.....	31
3.7 <i>Argenta</i> , mm. 64-65.....	32
3.8 <i>Argenta</i> , mm. 71-91.....	32
3.9 <i>Argenta</i> , mm. 92-97.....	33
3.10 <i>Argenta</i> , mm. 125-131 .....	34
3.11 <i>Argenta</i> , mm. 156-161 .....	34
3.12 <i>Argenta</i> , mm. 183-187 .....	35
3.13 <i>Argenta</i> , mm. 194-203 .....	36
3.14 <i>Argenta</i> , mm. 213 to the end.....	37
3.15 <i>Argenta</i> , mm. 250-256 .....	38
3.16 <i>Argenta</i> , mm. 263-269 .....	38
3.17 <i>Argenta</i> , mm. 270-287 .....	39
3.18 <i>Argenta</i> , mm. 306 to the end.....	40
4.1 <i>Duasteco</i> , mm. 1-10 .....	43
4.2 <i>Duasteco</i> , mm. 11-15 .....	44
4.3 <i>Duasteco</i> , mm. 16-19 .....	44



Example		Page
4.4	<i>Duasteco</i> , mm. 27-28 .....	45
4.5	<i>Duasteco</i> , mm. 29 to the end.....	45
5.1	<i>Duosteño</i> , mm. 1-5 .....	46
5.2	<i>Duosteño</i> , mm. 1-5 .....	47
5.3	<i>Duosteño</i> , mm. 21-33 .....	48
5.4	<i>Duosteño</i> , mm. 45-49 .....	48
5.5	<i>Duosteño</i> , mm. 50-70 .....	49
5.6	<i>Duosteño</i> , mm. 71-76 .....	50
5.7	<i>Duosteño</i> , mm. 77-87 .....	50
5.8	<i>Duosteño</i> , mm. 109 to the end .....	51

## LIST OF FIGURES

Figure	Page
2.1 D4 Fingering.....	18

## CHAPTER 1

### INTRODUCTION

As a young bassoonist, I never heard the bassoon play music that was familiar to me. That changed in 2019 when I heard Arodi Martínez Serrano's *Duasteco* for the first time. Martínez Serrano beautifully captured the essence of Son Huasteco, a traditional folk style from my home state Veracruz, in his piece for bassoon and clarinet. This performance and composition helped me realize that the connection between my passion for bassoon and my cultural identity was missing but that they could coexist. In that moment I realized that it was possible for the bassoon to step out of the classical music realm and bring the traditional folk music to the concert halls. As Latin American bassoonists we deserve to see our music recognized in this way.

The primary objective of this project is to broaden the bassoon repertoire from Latin American composers with the commissioning and recording of a new work, *Duosteño* for bassoon and clarinet, by Arodi Martínez Serrano. The other three works, not commissioned, included in this project are: *Duasteco* by Arodi Martínez Serrano, *Argenta* by Noelia Escalzo, and *Fagot Pukllay* by Daniel Cueto. Additionally, this project contains a performance guide with performance notes and suggestions, recordings of each piece, as well as interviews with the composers discussing their styles, aesthetics, and backgrounds. I recommend reading the composer interviews before referring to the pertinent chapters. The following are the composer interview questions:

#### Composer Questions

1. When and in what way did you begin your musical studies?

2. How did you become interested in composition? What about your compositions differentiates you from other composers?
3. What are your musical influences, and from where do you draw inspiration? What was your inspiration for the piece?
4. Can you name a person or event that greatly influenced your musical life?
5. What elements do you find to be the most important within your musical compositions? Are there any particular motives or thematic ideas that you use throughout the piece?
6. How did your compositional career develop into what it is today?
7. How do you want your compositions to contribute to the classical world? Is there a missing area of classical music that you want your compositions to fill?
8. How does this piece fit into your body of compositional works?
9. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musician when preparing your piece?
10. How did you communicate the intended idea/concept in your work?
11. When did you start incorporating folk styles in your composition? What was the reason for this?
12. In your opinion, what is the importance of familiarity with these folk styles in order to perform your works?

## CHAPTER 2

### FAGOT PUKLLAY

Daniel Cueto is a Peruvian composer who holds degrees from the Robert-Schumann-Hochschule Düsseldorf in Düsseldorf, Germany, and the Hochschule für Musik und Tanz Köln in Cologne, Germany. Currently he is a doctoral candidate in composition at Indiana University Jacobs School of Music. His music has been described as “cleverly melding rich traditional Peruvian melodic and rhythmic elements with a contemporary flair, creating a personal style that is both pleasing and accessible to the listener and performer.”<sup>1</sup> He is known mostly for his woodwind compositions. In the score of *Fagot Pukllay*, the footnote about the title explains, “*Fagot* is Spanish for ‘bassoon.’ *Pukllay* is a Quechua word that means ‘game’ or ‘to play.’”<sup>2</sup> *Fagot Pukllay* was his first piece for bassoon and piano. In our interview, Cueto describes his inspiration for the piece: “*Fagot Pukllay* is greatly influenced by Andean music, specifically indigenous Andean music.”<sup>3</sup>

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<sup>1</sup> Daniel Cueto, “Bio” <https://www.danielcueto.com/> (accessed September 10, 2023).

<sup>2</sup> Daniel Cueto, *Fagot Pukllay* (Cayambis Music Press 2019).

<sup>3</sup> Daniel Cueto, interview by author, 5 February 2023, Appendix A, 54.

## I. *Alegre (Joyous)*

The first movement of *Fagot Pukllay* is in sonata form, from the beginning to measure 24 is the first theme, the second theme is from letter B (measure 25) to measure 32, the development is from measure 32 to 43. The transition takes place between letter C (measure 44) and measure 50, and the recapitulation starts in measure 51 and continues to the end. Cueto talks about *Fagot Pukllay* in our interview:

This is the first sonata that I composed. To be more precise, it's a three-movement sonata for bassoon and piano. It was an experiment, combining the concept of a classical form with a Peruvian twist.<sup>4</sup> [...] I frequently incorporate the pentatonic scale influenced by Andean music, along with its rhythmic patterns. These syncopated rhythms are a prevalent feature in my compositions. For instance, in *Fagot Pukllay*, I blend these elements with Western musical components such as sonata form. This concept is a recurring theme in all my music.<sup>5</sup>

The opening of the first movement, in C major, starts with a conversation between the bassoon and the piano. The bassoon is marked *mezzo forte* and the piano *mezzo piano*. This should be approached in a playful manner, as the title of the piece suggests (see Ex. 2.1).

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<sup>4</sup> Daniel Cueto, interview by author, 5 February 2023, Appendix A, 57.

<sup>5</sup> Daniel Cueto, interview by author, 5 February 2023, Appendix A, 56.

1  $\text{♩} = 88$

Bassoon *mf* *leggiero*

Piano *mp* *leggiero*

**Ex. 2.1. Daniel Cueto: *Fagot Pukllay, I. Alegre (Joyous)* mm. 1-3.**

The bassoon theme in measure 5 should be light and playful. Throughout this theme, the composer uses the pentatonic scale as well as syncopations, as traditionally used in Andean music (see Ex. 2.2).

4 *mp*

*pp*

6 (sim.)

**Ex. 2.2. Daniel Cueto: *Fagot Pukllay, I. Alegre (Joyous)* mm. 4-7.**

The B theme at measure 25 is marked *piano leggero* in the bassoon part and *pianissimo* in the piano part. It is important to keep the lightness and playful feeling, as well as emphasizing the syncopation in the same style. The sixteenth notes in the last beats of measure 25 and 26 should be played as pickups to the next measure (see Ex. 2.3).

The image displays a musical score for two instruments: Bassoon and Piano. The score is divided into four measures, numbered 24 through 27. Measure 24 is a whole rest for both instruments. Measure 25 is the start of the 'B' theme, marked with a box containing the letter 'B'. The bassoon part begins with a quarter rest followed by a series of eighth notes. The piano part features a complex rhythmic pattern with sixteenth notes and rests. Measure 26 continues the bassoon line with eighth notes and includes a 'poco cresc.' marking. The piano part continues with similar rhythmic patterns. Measure 27 shows the bassoon line with eighth notes and a 'poco cresc.' marking. The piano part concludes with a series of notes and rests. A fingering '(8)---]' is indicated in the piano part for the first measure of the excerpt.

**Ex. 2.3. Daniel Cueto: *Fagot Pukllay, I. Alegre (Joyous)* mm. 24-27.**

In measure 32, the meter changes to 6/8. The eighth note keeps the same pulse, ( $\text{♩} = \text{♩}$ ). The performer should emphasize the big beats to make the shift in meter clear (see Ex. 2.4).



**Ex. 2.4. Daniel Cueto: *Fagot Pukllay, I. Alegre (Joyous)* mm. 30-33.**

In measure 35, the bassoon has a descending sixteenth note gesture with accents every three notes in a 3/4 meter. The performer should play these accents with the goal of emphasizing the hemiola in measures 35 and 36 (see Ex. 2.5).

34

36

8)

*ff*

*mp*

*ff*

*mf*

*p*

sub.]

**Ex. 2.5. Daniel Cueto: *Fagot Pukllay, I. Alegre (Joyous)* mm. 34-38.**

To avoid slowing too soon, the *rit.* in measure 40 can be delayed one measure, until 41 (see Ex. 2.6). At letter C, the bassoon starts with three quarter notes and the piano responds with the same rhythm. It should be noted that this section should not be played too freely; otherwise, it could feel staggered and the call and response between the bassoon and piano would not effectively capture what the composer wrote (see Ex. 2.6).

39 *mp* rit. . . . . **C** A tempo *p*

45 *p*

**Ex. 2.6. Daniel Cueto: *Fagot Pukllay, I. Alegre (Joyous)* mm. 39-47.**

The return of the A theme in the bassoon (measure 51), now in A major, should have a brighter tone in contrast to what we first heard in measure 5 (see Ex. 2.2), and with the piano playing constant sixteenth notes between both hands, it creates a more lively theme than before. The syncopated rhythm should have the same playful spirit as in the beginning (see Ex. 2.7).

**Ex. 2.7. Daniel Cueto: *Fagot Pukllay, I. Alegre (Joyous)* mm. 51-55.**

From measure 56 to the end, the bassoon and piano have a call and response starting with a *piano subito* and growing and adding tension in the piano with the left hand repeating sixteenth notes. In the last measure, I recommend adding a crescendo in the sustained A4 on the bassoon, growing until the piano plays the last accented eight note of the last measure (see Ex. 2.8).

56

*p subito* *mp* *mf*

**Ex. 2.8. Daniel Cueto: *Fagot Pukllay, I. Alegre (Joyous)* mm. 56 to the end, the author's suggested dynamic marking is in parentheses.**

## II. *Tranquilo (Calm)*

The second movement has a tempo marking of ♩ = 60-66 BPM. The piano begins with a slow opening, featuring one chord per measure. In measure 7, a G-flat major chord is sustained using the pedal, with the instruction to “let it ring until the sound fades naturally.”<sup>6</sup> The bassoon makes its entrance in measure 9, playing a B-flat4 at *mezzo piano* dynamic. The bassoon’s melody in measures 9 to 11 follows the pentatonic scale in G-flat major, while measures 12 to 13 feature the pentatonic scale in D-flat major. The composer indicates “liberamente (like a cadence)”<sup>7</sup> for the bassoon (see Ex. 2.9). In this section, the performer has interpretational freedom. The melodies in these measures (9 to 13) echo those from the first movement. The composer does not include a lot of articulation marks in this movement in comparison to the previous movement. I suggest a legato articulation overall to contrast the staccato and playful articulation of the first movement.

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<sup>6</sup> Daniel Cueto, *Fagot Pukllay* (Cayambis Music Press 2019).

<sup>7</sup> *Ibid.*

♩ = 60-66

*pp*

9 *liberamente (like a cadence)*  
*mp* *p*

(let ring until sound fades naturally)

16 *mp* *p* *cédez*

**Ex. 2.9. Daniel Cueto: *Fagot Pukllay, II. Tranquilo (Calm)* mm. 1-18.**

The piano joins the bassoon at letter A, starting from measure 19, with quintal chords formed by stacked fifths in parallel motion, a pattern continuing until measure 23. The performer should pay attention to the dotted quarter notes on the downbeats of measures 20 and 22; they should connect smoothly to the eighth notes following them (see Ex. 2.10). In measure 26, the A-flat<sub>4</sub> is held as a dotted half note, which extends over the measure line to a dotted eighth note in measure 27. Measure 26 features a crescendo leading to a *mezzo piano* dynamic in measure 27. To emphasize the contrast, I suggest

interpreting the *mezzo piano* as a *subito piano*. This will create a more pronounced shift in dynamics (see Ex. 2.10).

**Ex. 2.10. Daniel Cueto: *Fagot Pukllay, II. Tranquilo (Calm)* mm. 16-28.**

Another cadenza-like moment for the bassoon happens in measure 31, this time in the mid-low register of the instrument. By closely adhering to the dynamics and indications provided in the score and taking freedom with the marking “*liberamente*,”



you can emphasize the musicality and make this section sound cantabile and expressive (see Ex. 2.11).

31 *liberamente*  
*mp*

34  
*p* *p* *mf*

**Ex. 2.11. Daniel Cueto: *Fagot Pukllay, II. Tranquilo (Calm)* mm. 31-37.**

In measure 43, both the bassoon part and piano part feature eighth notes in contrary motion, gradually building towards measure 44. This section becomes more dynamic with triplets and eighth notes interweaving between both voices, forming two-measure phrases: from measure 43 leading into the downbeat of 45, and from the pickup to measure 46 to the downbeat of 47. Measure 48 introduces a sense of relaxation, and the music begins to intensify again in measures 49 and 50, culminating in the climactic moment of this movement at letter C, measure 52 (see Ex. 2.12).

43

*p* *mp* *subito p*

47

*p* *pp*

51

*f* *p* *Ped.*

**Ex. 2.12. Daniel Cueto: *Fagot Pukllay, II. Tranquilo (Calm)* mm. 43-55.**

Following the climax, the texture transitions to a more relaxed and tranquil atmosphere in measures 58-67, evoking the introductory theme of the movement. At

letter D, specifically measure 66, the piano arrives in a quintal chord. Meanwhile, the bassoon plays a quiet D4, holding the note for two measures (see Ex. 2.13).

56

*p*

*mp*

*pp*

*pp*

63

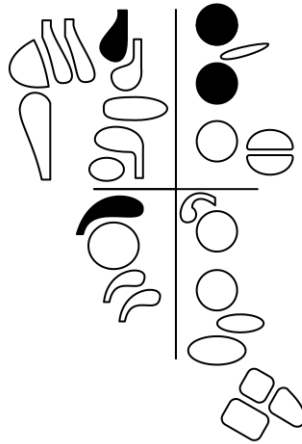
*p*

*p*

*p*

**Ex. 2.13. Daniel Cueto: *Fagot Pukllay, II. Tranquilo (Calm)* mm. 56-68.**

To enhance the stability and focus of the note while sustaining it and gradually decreasing the volume until the end of measure 66, I recommend employing the B-flat thumb key in addition to the regular D4 fingering (see Figure 2.1).



**Figure 2.1. D4 Fingering.**<sup>8</sup>

The movement concludes with the piano recalling the opening theme, from measure 75 to the end. It finishes on a G-flat major chord (see Ex. 2.14), the same chord the piano sustained in measures 7-8 before the introductory cadenza played on the bassoon (see Ex. 2.15).



**Ex. 2.14. Daniel Cueto: *Fagot Pukllay, II. Tranquilo (Calm)* mm. 74 to the end.**

<sup>8</sup> Brett Pimentel, “Fingering Diagram Builder.” <http://fingering.bretpimentel.com/#!/bassoon/>

pp

liberamente (like a cadence)

9

mp <

(let ring until sound fades naturally)

**Ex. 2.15. Daniel Cueto: *Fagot Pukllay, II. Tranquilo (Calm)* mm. 1-11.**

### III. Movido (Lively)

The third movement of *Fagot Pukllay* begins with a *fugato* passage alternating between the bassoon and the piano. The tempo at the beginning of this movement is marked as ♩. = 72 BPM, and it is in 6/8 time. In the first measure, the bassoon part is indicated as *p leggiero*, while the piano part is marked as *mf deciso* with accented notes on the second beat. The performer should emphasize this contrast, creating a deliberate conversational quality, with the bassoon playing softly and lightly while the piano delivers the accented and decisive passages. In measure 3, the bassoon initiates a fugato, and in measure 5, the piano continues with the fugato theme (see Ex. 2.16).

The musical score for Ex. 2.16 consists of two systems. The first system covers measures 1 through 4. The top staff is for Bassoon, marked *p leggiero*, and the bottom staff is for Piano, marked *mf deciso*. The tempo is indicated as ♩. = 72. The second system covers measures 5 through 7. The top staff is for Bassoon, marked *p leggiero*, and the bottom staff is for Piano, marked *p leggiero*. The score is in 6/8 time.

Ex. 2.16. Daniel Cueto: *Fagot Pukllay*, III. *Movido (Lively)* mm. 1-7.

In measures 13-15, with the changes in meter, the sixteenth notes should maintain the same pulse (♩ = ♩). In measures 14-15, the accents in both the bassoon and piano should be emphasized. Additionally, delaying the crescendo until measure 15 leading into measure 16 will add direction to this new section (see Ex. 2.17).

**Ex. 2.17. Daniel Cueto: *Fagot Pukllay, III. Movido (Lively)* mm. 11-15.**

At letter A (measure 16), a new theme in the bassoon is introduced starting with a pickup to measure 18. The pickup can be approached as a flashy run to emphasize the downbeat of the following measure. This approach also applies to the pickup to measure 22. The syncopations in the bassoon throughout this theme should be played lightly and in a playful manner (see Ex. 2.18).

**Ex. 2.18. Daniel Cueto: *Fagot Pukllay, III. Movido (Lively)* mm. 16-24.**

From measure 29 to letter B (measure 33), the bassoon and piano play in unison. To ensure the articulation matches the piano, it is advisable to play with a more legato articulation. At letter B, there is a tempo change to  $\text{♩} = 36$ . To maintain a stable tempo transition, I recommend keeping the last sixteenth notes of measure 32 steady, helping with a smooth shift to the new tempo at letter B (see Ex. 2.19).

**Ex. 2.19. Daniel Cueto: *Fagot Pukllay, III. Movido (Lively)* mm. 32-33.**

In measure 34, the second beat of the bassoon part is marked *liberamente* (freely). The performer can take some time here with rubato, with the goal of reaching the downbeat of measure 35 in tempo. Measures 35-36 should be approached in a similar manner but without additional time taken. In measure 39, the ritardando in the bassoon part should smoothly lead to the new tempo of  $\text{♩} = 32$  in letter C (measure 40). The tempo marking of “Poco meno mosso” indicates a slightly slower tempo than before (see Ex. 2.20).



**Ex. 2.20. Daniel Cueto: *Fagot Pukllay, III. Movido (Lively)* mm. 34-42.**

In measure 59, the piano part has a transition similar to the bassoon part in measure 14. The piano should execute a crescendo in measure 60, leading into letter D (measure 61). At letter D, we return to Tempo I, reintroducing the fugato from the opening. Notably, this time the fugato is inverted, with the line ascending rather than descending, reminiscent of the beginning of the movement (see Ex. 2.21).

59

**D** Tempo I  
♩ = 72

61  
*mp*

*f*

*p*

8<sup>vb</sup>

64

*cresc.*

*cresc.*

*mp*

(8)

**Ex. 2.21. Daniel Cueto: *Fagot Pukllay, III. Movido (Lively)* mm. 59-66.**

In measure 69, the bassoon initiates an ascending sixteenth note figure, accenting every fourth sixteenth note. The performer has the flexibility to take a slight pause after the first eighth note in measure 69, emphasizing the transition to the final phrases of the piece. As the piano joins in measure 72, it is essential to maintain the intensity. Moving to measure 74, to create a more pronounced contrast, I suggest executing a *forte piano* on the downbeat, building to the grand finale at *fortissimo*. This section entails both instruments playing a descending A blues scale in unison (see Ex. 2.22).

67

*f*

*cresc.*

*mf*

(8).....

70

*f*

*mf*

73

*ff*

*ff*

Ex. 2.22. Daniel Cueto: *Fagot Pukllay, III. Movido (Lively)* mm. 67 to the end.

## CHAPTER 3

### ARGENTA

Noelia Escalzo is an Argentinian composer, conductor, pianist, and classical and folkloric singer who holds degrees from the National University of Córdoba and the National University of Avellaneda in Buenos Aires, Argentina. From an early age, alongside her father, pianist Ventura “Lalo” Escalzo, she started performing Argentinian traditional music, which is of great influence in her works. She is the winner of the 2014 Composition Competition Brass Trombonanza International Festival. She is the composer of the first concerto for contraforte and orchestra, written for Lewis Lipnik, contrabassoonist of the National Symphony orchestra, which premiered at the International Double Reed Conference 2016 at the Columbus State University in Columbus, Georgia.<sup>9</sup>

*Argenta* is a four-movement work for bassoon and piano. Each movement is in a different Argentinian style, except for the first movement which has two different styles. The movement names, styles, are as follow: Zamba - Tango, Malambo, Vidala, Milonga. *Argenta*'s title page reads, “Dedicated to my dear friend Lewis Lipnick / *Argenta* / A little Argentinian Suite for Bassoon and Piano.”<sup>10</sup> Escalzo discusses the meaning of the title in our interview: “*Argenta* is a reflection of my passion for folklore. It serves as a portrait of my homeland. In Argentina, we colloquially describe something that embodies the essence of our country as ‘Argenta.’”<sup>11</sup>

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<sup>9</sup> Noelia Escalzo, “Bio” <http://www.noeliaescalzo.com/> (accessed September 29, 2023).

<sup>10</sup> Noelia Escalzo, *Argenta* (self-published score, 2016) PDF file.

<sup>11</sup> Noelia Escalzo, interview by author, 24 January 2023, Appendix B, 66.

Escalzo also describes in our interview the importance of the melodies in her piece: “The melody holds the utmost significance for me. I find myself singing all the time.<sup>12</sup> [...] In terms of interpretation, I recommend striving for a cantabile style, always imagining that someone were singing the piece.”<sup>13</sup>

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<sup>12</sup> Noelia Escalzo, interview by author, 24 January 2023, Appendix B, 64.

<sup>13</sup> Noelia Escalzo, interview by author, 24 January 2023, Appendix B, 66.

## I. Zamba – Tango

This movement is in ABA form with the three sections alternating between Zamba (mm. 1-34 and mm. 65-91) and Tango (mm. 35-64). To become familiar with the Zamba genre, the composer suggests listening to *Si Llega a Ser Tucumana* performed by Mercedes Sosa, *Zamba por Vos* performed by Nahuel Pennisi, and *El Beso Quisiera* by Abel Pintos. For Tango she recommends *Volver* by Carlos Gardel and *Como Dos Extraños* by Pedro Laurenz, performed by Mercedes Sosa.<sup>14</sup>

The tempo is  $\text{♩} = 80$  beats per minute (BPM) with no other markings besides the name of the movement. The Zamba is written in 3/4 time. The piano introduction is eight measures long, with the bassoon entering with a *mezzo piano* dynamic and a pickup to the ninth measure. The melody should be played in a cantabile manner. The bassoon phrases are eight measures long, with microphrases of four measures each. It is important to avoid letting the microphrases end abruptly or feel staggered within the eight-measure phrases (see Ex. 3.1).

♩ = 80  
1 Movement: Zamba - Tango  
6  
mp  
14  
19  
pp  
25

**Ex. 3.1. Noelia Escalzo: *Argenta*, mm. 1-25.**

<sup>14</sup> Noelia Escalzo to the author, WhatsApp messenger, 12 October 2023, Alfredo Bonilla personal archive.

In measure 26, the right hand of the piano is marked “Ascelera poco,” leading to measure 27 with a new tempo of ♩ = 90 BPM. The bassoon enters with a pickup to measure 35, starting the Tango section at a tempo of ♩ = 105 BPM. I suggest that the three-note pickup be in this new tempo of ♩ = 105 BPM, rather than attempting an accelerando into the new tempo (see Ex 3.2).

This section provides a contrast to the opening and should be played with brightness and energy. When handling the staccato sixteenth notes in measure 35, they should be played with direction toward the E4, and this direction should be maintained until the downbeat of measure 36. This approach should also be applied to similar gestures in measures 45, 47, 57, and 59 (see Ex. 3.2).

The musical score consists of three systems of staves. The first system (measures 25-29) shows the piano right hand with a tempo of ♩ = 90 BPM and the instruction "Ascelera poco". The piano left hand has a pickup to measure 35. The second system (measures 30-34) shows the bassoon entering with a pickup to measure 35. The piano right hand has a pickup to measure 35 with a mezzo-forte (mf) dynamic. The piano left hand has a pickup to measure 35 with a mezzo-forte (mf) dynamic. The third system (measures 35-38) shows the bassoon starting the Tango section with a tempo of ♩ = 105 BPM and a forte (f) dynamic. The piano right hand has a pickup to measure 35 with a mezzo-forte (mf) dynamic. The piano left hand has a pickup to measure 35 with a mezzo-forte (mf) dynamic.

Ex. 3.2. Noelia Escalzo: *Argenta*, mm. 25-38.

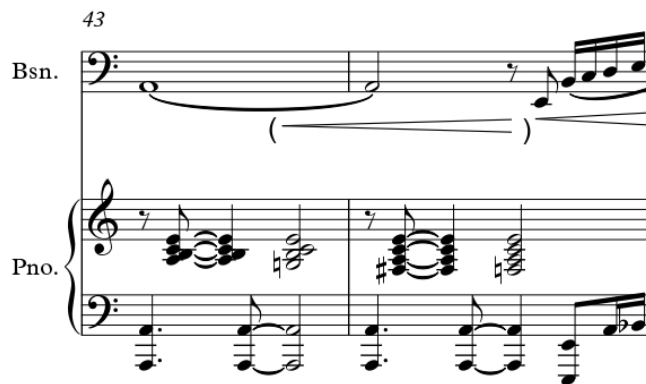
The pickup of measure 39 should connect to the downbeat of 40, where the staccato sixteenth notes should flow until they reach the downbeat of 41. These staccato notes should not be too short or vertical; instead, they should maintain a horizontal direction. When played at such a tempo, these notes will be perceived as suitably short from the audience's perspective, and the performer will not compromise direction and connection for brevity (see Ex 3.3).



**Ex. 3.3. Noelia Escalzo: *Argenta*, mm. 39-40.**

In measure 41, I recommend adding a slight accent on the downbeat with an immediate *subito piano* and delaying the crescendo. Begin the crescendo on the third beat of measure 41 and continue it until reaching beat three of measure 42 (see Ex 3.4).

Approach measures 43-44 in a similar manner.



**Ex. 3.4. Noelia Escalzo: *Argenta*, mm. 43-44.**

At measures 51 and 52, the sextuplet runs and eighth notes, respectively, can be challenging to coordinate with the piano, especially the arrival on the downbeat of



measure 52 and the third beat in the same measure. From my experience, it is easier to play this section in tempo and then relax on the last two beats of measure 52, leading into measure 53 (see Ex. 3.5).

**Ex. 3.5. Noelia Escalzo: *Argenta*, mm. 51-52.**

In measure 57, the gesture from measure 38 returns. The piano joins the bassoon with the last two sixteenth notes of measure 56. A big crescendo from the last beat of measure 56 into measure 57 (as shown in parenthesis) will create a dramatic return (see Ex. 3.6).

**Ex. 3.6. Noelia Escalzo: *Argenta*, mm. 56-57.**

In measure 64, the piano sustains an A dominant seventh chord while the bassoon plays a descending broken arpeggio of this chord. I suggest taking a little time before arriving at the fermata on E2 in measure 65. This is easier from a technical perspective and allows more time to savor each note of the broken arpeggio (see Ex. 3.7).

64  $\text{♩} = 80$   
 Bsn.  $\text{♩} = 80$   
 Pno.  $p$   
 2ed.

**Ex. 3.7. Noelia Escalzo: *Argenta*, mm. 64-65.**

The Zamba theme returns at measure 65 and continues until the end with slight variations in measures 77 and 80. The triplets in these measures should still be played cantabile and legato, just like in the beginning (see Ex. 3.8).

71  $\text{♩} = 80$   
 mp  
 77  
 83  
 p pp

**Ex. 3.8. Noelia Escalzo: *Argenta*, mm. 71-91.**

## II. Malambo

In the second movement, the time signature is 6/8, and the tempo is marked as  $\text{♩} = 100$  BPM. It is important to note that the piano part indicates “Right hand hits the piano timber” on the downbeat. An effective way to achieve this effect is by using the knuckles to hit the fallboard. This instruction continues from measure 92 to 111. The piano has a rhythmic pattern that aligns with 3/4 time, while the bassoon enters in measure 95 with a five-note pickup to measure 96. The key is to emphasize the 6/8 meter while being careful not to interpret these eighth notes in a 3/4 feel, as maintaining the correct meter is essential for the style throughout this section (see Ex. 3.9). In measure 96, I recommend playing a *forte piano* on the downbeat, omitting the crescendo in this measure and doing the crescendo as written in measure 97. This will help with the overall dynamic of the phrase.

92 2 Movement: Malambo

♩ = 100

Bsn. *mf*

♩ = 100  
Right hand hits the piano timber.

Pno. *f*

*mf*

*f*

### Ex. 3.9. Noelia Escalzo: *Argenta*, mm. 92-97.

A new tempo marking appears at measure 127, indicating  $\text{♩} = 115$  BPM. In these eight-measure phrases, it is crucial to ensure that the bassoon and piano align in rhythm and meter interpretation. Specifically, in measure 127, you should emphasize the 6/8 meter, while in measure 128, focus on the 3/4 meter. This approach should be consistently applied from measure 127 to 138 (see Ex. 3.10).

125  $\text{♩} = 115$   
 Bsn. *f*  
 $\text{♩} = 115$   
 Pno. *f*  
 Ped

**Ex. 3.10.** Noelia Escalzo: *Argenta*, mm. 125-131.

At measure 160, the bassoon features sixteenth notes descending for the first half of the measure and then ascending on the downbeat of the following measure. To enhance the musical expression, I suggest a diminuendo for the first half of the measure and a crescendo leading to the downbeat (see Ex. 3.11). This approach can also be applied to similar passages in measures 162, 168, and 170.

156  
*f* (  $\rightrightarrows$   $\leftrightsquigarrow$  )

**Ex. 3.11.** Noelia Escalzo: *Argenta*, mm. 156-161, the author's suggested dynamic markings are in parentheses.



194

Bsn.

Pno.

199

Bsn.

Pno.

*mf*

*mf*

200

201

202

203

**Ex. 3.13. Noelia Escalzo: *Argenta*, mm. 194-203.**

In measure 216, the score is marked “With presence,” signifying the final reintroduction of the theme, which is now in C minor (see Ex. 3.14). I suggest delaying the *rallentando* in measure 226 until the last four sixteenth notes and adding tenuto markings on the downbeat of that same measure and the second beat to create a gradual slowing down effect to conclude the movement (see Ex. 3.14).

213

Bsn. *f*

Pno. *f* With precense

219

Bsn. *p*

Pno.

223

Bsn. *Rall.*

Pno.

227

Bsn.

Pno.

Ex. 3.14. Noelia Escalzo: *Argenta*, mm. 213 to the end.

#### IV. Milonga

The Milonga is in 2/4 meter with a tempo marking of ♩ = 100 BPM. The piano introduces the theme at the beginning of this movement and is joined by the bassoon at measure 250. Playing continuous sixteenth notes from measure 251 to 253, it is crucial for the bassoon to align the phrasing with the piano's rhythm by emphasizing the first, fourth, and seventh sixteenth notes of each measure (see Ex. 3.15). These aspects of phrasing and rhythm hold significant importance for this movement.



**Ex. 3.15. Noelia Escalzo: *Argenta*, mm. 250-256.**

The first note of the bassoon pickup to measure 267, G-sharp, should have a slight accent and crescendo going to measure 267 to make the new phrase clear (see Ex. 3.16).



**Ex. 3.16. Noelia Escalzo: *Argenta*, mm. 263-269.**

From measure 275 to 277 the bassoon accompanies the piano. Although the three eighth notes leading to measure 277 are slurred, they should have some bounce and weight to contrast with the rhythm played on the piano. This is also the case from measure 283 to 285 (see Ex. 3.17).



270

Bsn.

Pno.

276

Bsn.

Pno.

282

Bsn.

Pno.

**Ex. 3.17. Noelia Escalzo: *Argenta*, mm. 270-287.**

The last six measures of the piece relax dynamically and rhythmically from measure 306 to 309, contrasting with the energetic and rhythmic phrases previously heard in this movement. I recommend a *forte piano* on the second eighth note of measure 310 to create a more effective diminuendo leading to the last measure. The last two notes of this movement should sound decisive (see Ex. 3.18).

306

Bsn.

Pno.

*mp* *p* *ff*

*mp* *p* *ff*

*(fp)*

**Ex. 3.18.** Noelia Escalzo: *Argenta*, mm. 306 to the end, the author's suggested dynamic marking is in parentheses.

## CHAPTER 4

### DUASTECO

Arodi Martínez Serrano is a composer and saxophone player from the Village of Zaachila, Oaxaca, Mexico, where he studied saxophone under Florentino Ramírez Calvo. He holds a BA in Foreign Languages (English) from the Benito Juárez Autonomous University of Oaxaca and a BA in Arts Education from the University of Veracruz. His artistic formation is the result of exposure to diverse music styles, including popular, traditional, jazz, and contemporary, as well as workshops and festivals with saxophone and composition professors in Mexico such as Arturo Márquez.

His work *DAN ZAA BIDO* won honorable mention at the Arturo Márquez National Composition Competition for Chamber Orchestra in 2016. *FOG* for alto saxophone and piano received honorable mention at the 3<sup>rd</sup> Asia Pacific International Saxophone Composition Competition 2019: Adolphe Sax Prize. *OTLI* for solo alto saxophone was a required piece for the semifinal repertoire at the First Classical Saxophone Competition at the First Clari Sax Yucatan 2016, Yucatan, Mexico. His work *IZTLI* for solo alto saxophone was a required piece for the Classical Saxophone D'Addario Woodwinds National Competition 2020, in Mexico, as well as a semifinal required piece for the 9<sup>th</sup> Saxophone National Competition PERUSAX-2023, in Peru. His works *CUÍCATL* for solo clarinet and *TZONTLI* for solo alto saxophone, have been commissioned for competitions. He also served as a saxophonist on the 65th Grammy 2023 Best Regional Mexican Music Album, *Un Canto por México – El Musical* by Natalia Lafourcade.<sup>15</sup>

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<sup>15</sup> Arodi Martínez Serrano to the author, email, 10 October 2023, Alfredo Bonilla personal archive.

*Duasteco* is a reference to Son Huasteco, a musical style from the Huastec region that extends along the Gulf of Mexico and parts of the states of San Luis Potosí, Veracruz, Tamaulipas, Hidalgo, Querétaro, and Puebla. The standard instrumentation for Son Huasteco is violin, jarana (a medium size instrument of the guitar family), and huapanguera (a large guitar with eight or ten strings). I recommend listening to a traditional song, *La Petenera*, to become familiar with this genre.

The marking for the opening of *Duasteco* is “Expresivo,” with a tempo indicated as ♩ = 25 beats per minute (BPM) (see Ex. 4.1). When performing this opening, I prefer a tempo of approximately ♩ = 30 BPM. Flexibility in the tempo, ranging from 25 to 30 BPM, is possible, depending on the performer's preference. It is important for performers to feel the opening section in two, since it is written in 6/8 time.

*Duasteco* begins with four sixteenth notes as a pickup played by the clarinet, preceded by two sixteenth-note grace notes that should be executed before the beat (see Ex. 4.1). The bassoon joins the clarinet in the first measure with an accent on the downbeat. This accent should not be overly heavy; instead, it should serve as an impulse leading to the downbeat of m. 2. Similarly, the clarinet has an accent on the fifth beat of m. 1, which should also lead to the downbeat of m. 2, where both instruments converge on a dotted sixteenth note. It is crucial not to play this downbeat too short or clipped; instead, it should be played with full value and a lift. In m. 3, the bassoon features three sixteenth notes leading to the second big beat of the same measure, all of which are to be played with staccato accents. These notes should exhibit a rounded and bouncing quality directed towards the F2 in measure 3 (see Ex. 4.1).

The second section of this piece, marked “Con Fuoco,” begins with a pickup from the bassoon in m. 6. In this section, emphasize the accents and energetic aspects of the performance, particularly in the bassoon melody, and create a contrast with the bell-like tones of the clarinet accompaniment (see Ex. 4.1).

**Ex. 4.1. Arodi Martínez Serrano: *Duasteco*, mm. 1-10.**

In measures 11-12, the bassoon performs rapid arpeggios with accents on the first note of each group, accompanied by the clarinet (see Ex. 4.2). This phrase in the bassoon is characteristic of Son Huasteco, typically played on the violin. The clarinet and bassoon interchange their roles, with the bassoon now accompanying the clarinet. I recommend maintaining the tempo in measure 13 with a crescendo toward the second half of measure 14 to reach a half-cadence rhythmically characteristic of Son Huasteco in measure 15. Approach the repeated staccato notes at the end of measure 14 and measure 15 with a

light articulation and ensure that the accented notes continue to move the music forward until the half-cadence is reached (see Ex. 4.2).

11  
Cl. *p subito* *f*  
Fgt. *p*  
14 *f* To Coda

**Ex. 4.2. Arodi Martínez Serrano: *Duasteco*, mm. 11-15.**

The new section starting in measure 16 should maintain the same tempo. From my experience, the tendency is to slow down at this point, but it is not necessary since the rhythmic and melodic writing clearly indicates a shift to a different section with a distinct character. When addressing the marcato accents in the final notes of measures 16 and 18, refrain from making them too short. Adding a touch more weight to the accents will help maintain the flow in the phrases (see Ex 4.3). A similar approach is recommended for the notes in measures 23, 24, and 25.

16 *mf* *p*  
Cl. *mf* *p*  
Fgt. *p* *mf*

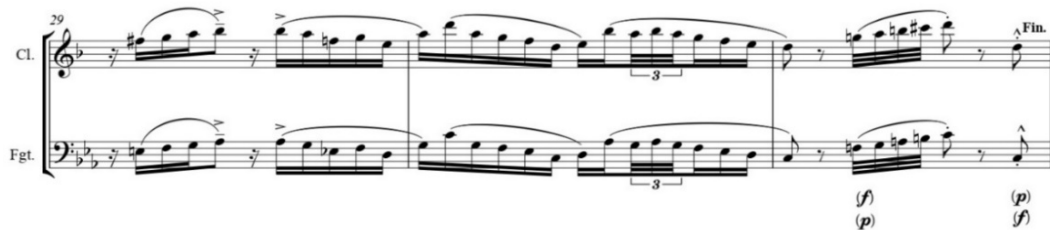
**Ex. 4.3. Arodi Martínez Serrano: *Duasteco*, mm. 16-19.**

The Coda begins with the bassoon and clarinet playing in unison. The dynamic marking is *mezzo forte*, offering a contrast to the *forte* marking just before the Coda. You can begin the Coda somewhat more softly to allow grow in the subsequent measures (see Ex 4.4).



**Ex. 4.4. Arodi Martínez Serrano: *Duasteco*, mm. 27-28.**

It is helpful to interpret the Coda in two to prevent any slowing down or dragging. In measure 29, both the bassoon and clarinet feature a tenuto accent on the third eighth note of the first beat. Similarly to previous instances, ensure that this note is performed with lightness while avoiding excessive roughness or loudness. The Coda’s only dynamic marking is a *mezzo forte*, leaving the interpretation of this section to the performer's discretion. For the final measure, I propose two recommendations: *forte-piano* or *piano-forte* (shown in parentheses) for the thirty-second note run and last note (see Ex. 4.5). This will help achieve a dynamic and expressive conclusion.



**Ex. 4.5. Arodi Martínez Serrano: *Duasteco*, mm. 29 to the end, the author’s suggested dynamic markings are in parentheses.**

## CHAPTER 5

### DUOSTEÑO

I commissioned Arodi Martínez Serrano to compose *Duosteño* for clarinet and bassoon for the present research. *Duosteño* is a reference to Son de la Costa (also known as Chilena Oaxaqueña), a dance style and musical genre from the Pacific coast region of the states of Guerrero and Oaxaca in Southern Mexico. I recommend listening to the song *Pinotepa* by Álvaro Carrilo to become familiar with this genre.

The marking for the opening of *Duosteño* is “Siempre Alegre,” with a tempo indicated as ♩ = 100 BPM in a 6/8 meter. When initially approaching this piece, I recommend setting a slower practice tempo, for example, ♩ = 70-74 BPM. This will help you become comfortable with the gestures, rhythms, and phrasing, making it easier to increase the tempo to ♩ = 100 BPM (see Ex. 5.1). The first four measures of the opening should naturally lead to the fifth measure. The accents should be full of energy and convey a sense of forward motion, never becoming static. This approach should be maintained throughout the piece (see Ex. 5.1).

The image shows the first five measures of the opening of the piece "Siempre Alegre" for Clarinet B♭ and Bassoon/Fgt. The music is in 6/8 time and D major. The tempo is marked as ♩ = 100. The Clarinet part starts with a forte (f) dynamic, followed by a fortissimo (ff) dynamic in the second measure, and then a mezzo-forte (mf) dynamic in the fifth measure. The Bassoon part starts with a forte (f) dynamic, followed by a fortissimo (ff) dynamic in the fourth measure, and then a piano (p) dynamic in the fifth measure. The fifth measure features a trill in the Clarinet part.

**Ex. 5.1. Arodi Martínez Serrano: *Duosteño*, mm. 1-5.**

In measure 12, the meter changes to 5/8, and in measures 16 and 17, to 8/8 and 6/8, respectively. It is important to note that the eighth notes maintain a consistent



pulse (♩ = ♪) throughout this section. You can consider measures 16 and 19 as being in 4/4 time, and measures 17, 18, and 20 as being in 3/4, to help to simplify the interpretation of these metric changes (see Ex. 5.2). The accents in this section should be played with energy and forward motion and never staggered.

The musical score consists of two systems. The first system covers measures 12 to 16. The second system covers measures 17 to 20. Both systems are for Clarinet in B-flat (Cl. Bb) and Bassoon/Egyptian (Bsn/Egt). The key signature is one sharp (F#) and the time signature is 6/8. The score includes various dynamic markings such as *f*, *p*, *ff*, and *sf*, as well as accents and slurs. There are also triplets indicated by a '3' over a bracket.

**Ex. 5.2. Arodi Martínez Serrano: *Duosteño*, mm. 12-20.**

Where the bassoon part is marked *piano subito* in measure 21, I recommend delaying this dynamic change until measure 25, coinciding with the entry of the clarinet solo, in order to state clearly the bassoon accompaniment. During the hemiola accompaniment line in the bassoon from measures 21 to 24, I suggest playing at a slightly louder dynamic than indicated, and then decrease the volume when the clarinet solo begins at measure 25. The solo sections in the clarinet and bassoon at measure 32 should be interpreted in 6/8 (see Ex. 5.3).

**Ex. 5.3. Arodi Martínez Serrano: *Duosteño*, mm. 21-33.**

Though measures 48 and 49 are still in 6/8, it may be easier to interpret them as if they were in 3/4 time, due to the clear note grouping (see Ex. 5.4).

**Ex. 5.4. Arodi Martínez Serrano: *Duosteño*, mm. 45-49.**

Measure 51 is a unique phrase in the piece, characterized by a departure from the rhythmic and energetic nature seen in other sections (see Ex. 5.5). In this section, the performer should focus on emphasizing legato and maintaining connections between the notes throughout the four-measure phrase.

Contrastingly, the section starting at measure 57 and extending until measure 70 is a high-energy passage where the bassoon and clarinet play in unison, leading to a climactic moment on the second beat of measure 63, marked *fortississimo*. This is the most exhilarating point in the piece and features slurred sixteenth notes with accents on the first note of each group. The energy should remain consistently high throughout this

passage, with careful attention to the “dim.” marking in measure 67 and adherence to the dynamic markings provided. In measures 65 and 67-69, the clarinet should cut off the last eighth note before the respective rest in the measure to maintain the flow of the phrase and prevent any breaks when the bassoon plays the eighth-note pickup into the following measure (see Ex. 5.5).

**Ex. 5.5. Arodi Martínez Serrano: *Duosteño*, mm. 50-70.**

The “Con Fuoco” section starts at measure 71. The tempo is marked as  $\text{♩} = 115$  BPM, which is notably faster compared to the piece’s opening. In this section, the bassoon plays *mezzo forte* with a hemiola rhythm, while the clarinet maintains a continuous stream of staccato eighth notes at a *piano* dynamic. These markings highlight

the bassoon line as the most prominent voice throughout this eight-measure phrase (see Ex. 5.6).

**Ex. 5.6. Arodi Martínez Serrano: *Duosteño*, mm. 71-76.**

From measure 79 to 102, the bassoon plays a significant role, alternating with a rhythmic pattern similar to the one at the start of “Con Fuoco” (measures 82-85), and adopting a rhythm similar to that of the clarinet in measures 79-80 and 86-87 (see Ex. 5.7).

**Ex. 5.7. Arodi Martínez Serrano: *Duosteño*, mm. 77-87.**

The section beginning at measure 57 returns at measure 109 and should be interpreted similarly (see Ex. 5.8). The conclusion of the piece commences at measure 123. Measures 123 and 124 can be treated in 3/4 meter, while measures 125 to the end can be treated in 6/8 to better emphasize the rhythm. I suggest adding an accent to the first note of the final four sixteenth notes in measure 125, both in the bassoon and

clarinet, which will enhance articulation for an energetic and effective ending (see Ex. 5.8).

The musical score is divided into four systems, each with a Clarinet in B-flat (Cl. Bb) on the top staff and Bassoon/English Horn (Bsn/Fgt) on the bottom staff. The key signature is one sharp (F#) and the time signature is 6/8.

- System 1 (Measures 109-113):** Both instruments play a melodic line with triplets. The Cl. Bb part is marked *soli* and *p*, while the Bsn/Fgt part is marked *p*. Dynamics change to *f* in measure 111 and *ppsubito* in measure 113.
- System 2 (Measures 114-118):** Both instruments play a dense, rhythmic texture of triplets. The Cl. Bb part is marked *fff* and the Bsn/Fgt part is marked *fff*. Dynamics change to *f* in measure 118.
- System 3 (Measures 119-123):** The Cl. Bb part features a melodic line with dynamics *sf*, *dim.*, *sf*, *p sf*, and *mf*. The Bsn/Fgt part has dynamics *sf*, *sf*, *sf*, *p*, and *mf*.
- System 4 (Measures 124-128):** The Cl. Bb part has dynamics *ff* and *fff*. The Bsn/Fgt part has dynamics *f*, *ff*, and *fff*. The piece concludes with a *fin* marking.

Ex. 5.8. Arodi Martínez Serrano: *Duosteño*, mm. 109 to the end.

## CONCLUSION

The primary objective of this research project was to bring awareness to compositions that make use of Latin-American traditional folk styles as well as to composers whose voices embrace these styles. My hope is that bassoonists performing these works will diversify their skills and challenge themselves by learning about these Latin-American folk styles. I would like to thank Dr. Leon Jin, recording artist, Dr. Hongzuo Guo, pianist, and Riley Braase, clarinetist. The recordings included in this project took place in Mirabella's Auditorium on the ASU campus.

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APPENDIX A

INTERVIEW WITH COMPOSER DANIEL CUETO



## **1. When and in what way did you begin your musical studies?**

I don't come from a musical family, but there was a strong interest in music. My dad had a great appreciation for classical and Peruvian music, which he frequently enjoyed listening to. My mom shared similar musical tastes. However, nobody in my family played any musical instruments.

My journey into music began when a school friend introduced me to a music academy called "Arte Para Crecer" in Lima, Peru, where I grew up. I was only 11 years old at the time, and I had never studied music or played an instrument before. This academy had a unique and flexible approach to teaching. In the first year, I had the opportunity to explore various instruments, including the cajón peruano (an Afro-Peruvian instrument), the recorder, and the guitar. We also learned how to create our own instruments using recycled materials. This initial exposure to music was anything but rigid or academic; it was a creative and liberating experience.

Over time, I improved my skills on the recorder and eventually took up the flute as my primary instrument. As I progressed, I developed a strong desire to study music abroad, which led me to pursue higher education in Germany at the university.

## **2. How did you become interested in composition? What about your compositions differentiates you from other composers?**

I was 19 years old when I moved from Peru to Germany to pursue my studies at the Robert Schumann University of Music in Düsseldorf. I arrived there alone, without any family or friends to accompany me. It was a challenging transition for me, and I was alone and nostalgic for my homeland. However, one thing remained crystal clear in my

mind: I had come to Germany with a purpose, and that was to study and complete my degree. I aspired to become a musician.

My interest in composition began to grow. The distance from my home prompted me to contemplate questions about my cultural identity. What did it mean to me to be a Peruvian in a foreign land? What role did I play as a Peruvian living abroad? It became evident that, with flute performance alone, I couldn't explore these questions in the depth they deserved. I needed something more, something like composition, to provide the answers. This realization inspired me to start composing, with each of my works serving as an attempt to address these questions.

My compositions bear a significant influence from traditional music found in various regions of Peru, extending from the Andes to the coast.

### **3. What are your musical influences, and from where do you draw inspiration?**

#### **What was your inspiration for *Fagot Pukllay*?<sup>16</sup>**

*Fagot Pukllay* is greatly influenced by Andean music, specifically indigenous Andean music. I've been exposed to Andean music since childhood. During my time at the music academy "Arte Para Crecer," we learned to play various instruments, including the recorder, cajón peruano, guitar, and even how to craft our own instruments.

Additionally, we explored Andean instruments such as the quena (Andean traditional flute) and the pan flute.

My appreciation for Andean music remains strong, with a preference for traditional recordings from regions like Cuzco, Ayacucho, and Puno rather than

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<sup>16</sup> To purchase the score, please visit <https://www.danielcueto.com/>.

commercial releases. Given my hands-on experience with these instruments and my continued connection to this music, the influence of Andean music is clearly present in *Fagot Pukllay*. The pentatonic scale, prevalent in Andean music, plays a significant role in my composition. I've incorporated this scale into the composition, with some modulations and slightly dissonant harmonies. However, I've ensured that these elements maintain a strong connection to Andean influences without straying too far from the traditional realm, creating a distinctive blend that I greatly enjoy.

**4. Can you name a person or event that greatly influenced your musical life?**

Lily Romero, the director and founder of the music academy “Arte Para Crecer” where I began at a young age, was the one who conceived the idea of a music school that didn't focus solely on one instrument in a rigid academic manner. This was a place where we could explore various instruments simultaneously, allowing us to discover the ones that interested us the most and where we could craft our own instruments using recycled materials. They even introduced us to improvisation and composition at an early stage. The way Lily Romero taught music, in a free and creative fashion, left a lasting influence on me, especially when I discovered my inclination for composition in Germany. The spirit with which I initially approached music was rekindled. I embarked on my musical journey because of her, and, in a way, I ventured into composition thanks to her.

**5. What elements do you find to be the most important within your musical compositions? Are there any particular motives or thematic ideas that you use throughout *Fagot Pukllay*?**

As I mentioned before, I frequently incorporate the pentatonic scale influenced by Andean music, along with its rhythmic patterns. These syncopated rhythms are a prevalent feature in my compositions. For instance, in *Fagot Pukllay*, I blend these elements with Western musical components such as sonata form. This concept is a recurring theme in all my music.

**6. How did your compositional career develop into what it is today?**

The truth is, I have been very fortunate, but I have also worked diligently. I have dedicated countless hours to composing and refining my skills as a composer, and I continue to do so. However, the path to where I am today has not been easy. I am immensely grateful and feel fortunate because my compositions are performed frequently. They have been featured in 18 countries. Musicians from around the world reach out to me, expressing their enjoyment of performing my pieces. My music for woodwinds is particularly well-received. It has been a continuous and lengthy journey, but I believe it is yielding results. My works are frequently played in the United States, Argentina, Ecuador, Peru, Germany, France, Spain, to name just a few.

**7. How do you want your compositions to contribute to the classical world? Is there a missing area of classical music that you want your compositions to fill?**

I aim for my compositions to enrich the chamber music repertoire from a Peruvian perspective. Generally, Latin American composers are not extensively featured in chamber music, and Peruvian composers are even more scarce in this regard. I believe

it's crucial to have this representation, offering a unique Peruvian perspective on chamber music. It's essential for this repertoire to thrive and endure.

**8. How does this piece fit into your body of compositional works?**

This is the first sonata that I composed. To be more precise, it's a three-movement sonata for bassoon and piano. It was an experiment, combining the concept of a classical form with a Peruvian twist.

**9. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musician when preparing your piece?**

My suggestion is to listen to music from the southern regions of the Peruvian Andes. Try to capture the playful spirit of the piece. Avoid playing it too heavily or solemnly; instead, perform it with lightness and innocence, which is the essence of this playful composition.

**10. How did you communicate the intended idea/concept in your work?**

I aimed to compose a piece strongly influenced by Andean music, with the pentatonic scale at its core. While it could include modulations and chromatic moments, the pentatonic scale remained its soul and essence. My intention was to write a fun, light, and playful piece. For instance, you can notice these brief phrases at the beginning of the piece, exchanged between the bassoon and piano, creating a playful motive that recurs throughout. Following that, the initial theme played by the bassoon retains its light and playful quality, consistently drawing from the pentatonic scale. However, it also

incorporates some chromatic alterations and harmonic surprises. The goal is not to remain pentatonic indefinitely but to use it as a starting point and evolve into different chords and surprising variations. This idea is particularly evident in the first movement, which encapsulates the essence of the entire piece. It may be relatively short, lasting around 2 or 3 minutes, but it encapsulates the soul of the composition.

**11. When did you start incorporating folk styles in your composition? What was the reason for this?**

Folk styles have been a part of my compositions from the very beginning. In fact, they are the reason I began composing. While studying in Germany, I grappled with existential questions about my cultural identity as a Peruvian. Being far from my home country and seeking answers is what drove me to pursue composition. The integration of folk styles into my works is fundamental as it helps me address these questions about my cultural identity within each composition.

**12. In your opinion, what is the importance of familiarity with these folk styles in order to perform your works?**

Understanding the origin of this piece is highly beneficial for the performer. It begins with the title, which includes a word in Quechua, a language from the Andes. To achieve an informed performance of the piece, the performer should consider listening to Andean music. Doing so can significantly enhance their performance. While I believe a performer can play the piece without prior knowledge of these styles, researching and

listening to examples of these styles from Peru can add depth and meaning to their performance, benefiting both the performer and the audience.

APPENDIX B

INTERVIEW WITH COMPOSER NOELIA ESCALZO



### **1. When and in what way did you begin your musical studies?**

I am the daughter of a musician. My dad passed away 10 years ago. He didn't have any formal or academic musical training. He had been playing music all his life because my grandparents were folk musicians all over Argentina, specifically in Córdoba, my hometown. I grew up in a musical environment, as my dad had his rehearsals at home. At some point, I told my dad I wanted to be a musician. I knew I wanted to be a musician since I was 5 years old. When I told my dad, he said I should go to a music school. There was a music school for children in my hometown, and my dad wanted me to attend there. I auditioned for this school, but they told me I had no musical abilities; I still do not know what happened. I believe God is almighty because by not being admitted to that music school, I auditioned for the conservatory. There, I passed the audition with a 100% score in musical abilities. At 8 years old, I started at the conservatory with piano, and I was very happy. If I had gone to the other music school, I would have only done voice and no piano.

My dad always guided me through my musical journey. He told me I should become a music teacher. When I started college, I saw they offered composition. I knew I was interested in composition because I had my own ideas and wrote them down. At the time, I didn't have anyone guiding me; it was all very intuitive to me. I registered as a composition major, but since making a living as a composer in Latin America is difficult, I knew I had to have a job. That's why at the same time, I also studied pedagogy so I could become a music teacher. When I registered as a double major, I was told it would be very challenging because both programs had very different five-year study plans. Nobody believed I could do it, but I did. I earned my bachelor's degree in music

education and composition. I also studied some conducting in Buenos Aires because, as a composer, I had only one perspective. I knew what I wrote on paper and had an idea of where the instruments were in the ensemble, but I didn't have the full 3D picture of the entire ensemble. I wanted to learn to conduct to complement my training as a composer. I was the first student to graduate from the composition program in many years. When I started, there were 114 of us, and I was the only one who graduated with a bachelor's degree in composition. That was my academic background, but I continue to study to this day. I have a diploma in Theology, and I study anything that interests me. I enjoy crocheting and drawing. I have taken drawing courses, and I am an avid reader.

**2. How did you become interested in composition? What about your compositions differentiates you from other composers?**

This is an interesting question for me because I clearly remember when and what I was listening to when I said, "I would like to do this." I was 7 years old. My dad brought a cassette tape of Juan Luis Guerra and 440. He played a song called "Rosalia." When I listened to the introduction, I was able to sing the part of the different instruments, not just the lead voice melody. I told my dad, "I want to do this." My dad understood that I wanted to sing and be a musician. Now I see that I wanted to compose, to be able to write music like that. At that age, I remember thinking, "Who thought about this introduction? Who decided what instruments to use for this?" Since then, I started to listen to music differently, from a compositional point of view.

What differentiates my compositions from those of other composers? The survival style. If there are ten men and me to choose from, they will choose those ten men. I had

always been this way, but not so much now. Nowadays, there is demand in Argentina for female composers. It's clear to me that I don't want to be in a program just because I am a woman, but because of my music, not solely because of my gender. When I started to study composition, it was very tough for me because I was the only woman in the classroom. I had professors who wouldn't even give me feedback on my compositions, telling me they didn't want to waste their time doing it. They just gave me a grade to pass the class, without even sitting at the piano to play them. Some professors told me, "You shouldn't be here. Do you know of any female composers who have made history?" These were very tough situations that today would not happen, and I am very happy about it because the new generation will not go through what I lived. That's why I say that I was a survivor all the way through college. It was very clear to me that I had to finish and get that piece of paper, and after that, I could do whatever I wanted.

### **3. What are your musical influences, and from where do you draw inspiration?**

#### **What was your inspiration for *Argenta*?<sup>17</sup>**

One of my primary musical influences is Alberto Ginastera. I consider Ginastera to be a visionary in the world of music. Additionally, I draw inspiration from Carlos Guastavino and Carlos Gardel in the realm of tango. People often inquire if Astor Piazzolla is one of my influences. While I acknowledge that Piazzolla was a visionary who marked a distinct era in music history, I must clarify that Piazzolla's music is not traditional tango. His contributions are undoubtedly significant in Argentinian music, but

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<sup>17</sup> To purchase the score, please visit <https://www.noeliaescalzo.com/>.

I align more closely with the folkloric tradition. This is why my influences tend to lean more towards Ginastera and Guastavino.

**4. Can you name a person or event that greatly influenced your musical life?**

My dad took me to perform with him in one of his shows when I was 14 years old. That's when I first stepped onto a stage, and I have never looked back since. I began singing at festivals, community events, parties, and various popular music and folklore gatherings. After some time, I ventured into singing tango. Initially, I was considered too young for tango, as it requires a more mature voice to do it justice.

**5. What elements do you find to be the most important within your musical compositions? Are there any particular motives or thematic ideas that you use throughout *Argenta*?**

The melody holds the utmost significance for me. I find myself singing all the time. When I sit down at the piano or to compose, I've usually run through the melody several times in my head. This is especially true because I have two children, a 13-year-old son, a 10-year-old daughter, a husband, two cats, a dog, and a household to manage. When a musical idea strikes, I typically record it on my phone, and then throughout my day, I continue to hum or sing it. Sometimes, when I'm driving my kids to school, they'll notice and ask, "Mom, are you composing again?" My eldest son will then grab the phone and record me singing. By then, the melody has often evolved, with some parts expanded and developed. Later, in my studio, I work on finding the best instrument to complement the melody. I understand that not all melodies suit all instruments, so being able to sing the melody is crucial for me to work with it effectively. For instance, writing

for the guitar presents a challenge since it can simultaneously play both the melody and the accompaniment, something I cannot do. To sum it up, in my compositions, the melody takes precedence as the most vital element.

## **6. How did your compositional career develop into what it is today?**

While I was still in college, I realized that I had been leading a life in two parallel worlds. During the morning and afternoon, I attended university to study music history, counterpoint, composition, etc. But in the evenings, I would perform as a singer alongside my dad and other folk musicians. I was living a double life. Upon completing college, I found myself grappling with the question, “What am I going to do?” It didn’t make sense to me to compose European-style music and compete in the European music scene. I distinctly remember a profound conversation I had with Lowell Graham, the director of bands at University of Texas El Paso at that time. He advised me, saying, “You have to compose with your own voice, you have to find your voice.” And indeed, my voice had always been tango and folklore, that was my essence. I made the decision to take these genres and frame them within an academic context. I began composing tango, milonga, zamba, and malambo, but with a structured, academic approach. To my amazement, musicians showed genuine interest in my music, something I found incredibly miraculous. I couldn’t believe it. Simultaneously, I was working as a music teacher and began to realize that it was no longer what I wanted to do. I simply didn’t have enough time, especially with the responsibilities of raising my kids. So, I made the bold decision to focus solely on composing and left my teaching job behind. It turned out to be a blessing; since then, I haven’t stopped working, my music continues to resonate

with audiences, and I constantly receive new commissions. This is my voice. This is what I do. If someone is seeking European-style music, I am honest with them and convey that it's not within my scope. That's not my forte.

**7. How do you want your compositions to contribute to the classical world? Is there a missing area of classical music that you want your compositions to fill?**

I am delighted that my music resonates with both performers and audiences, and that individuals choose to include my compositions in their programs. My goal is to contribute to the exposure of Latin American music within the concert hall setting.

**8. How does this piece fit into your body of compositional works?**

*Argenta* is a reflection of my passion for folklore. It serves as a portrait of my homeland. In Argentina, we colloquially describe something that embodies the essence of our country as “Argenta.”

**9. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musician when preparing your piece?**

No particular concerns. In terms of interpretation, I recommend striving for a cantabile style, always imagining that someone were singing the piece. I hope that performers view my piece as an opportunity to delve into the Argentinian style, allowing

them to not only engage with my music but also gain insight into the broader Argentinian musical tradition.

**10. How did you communicate the intended idea/concept in your work?**

I strive for a pedagogical approach within my compositions, with the intent that when performers immerse themselves in my music, they encounter a learning and developmental experience directly through the music itself.

**11. When did you start incorporating folk styles in your composition? What was the reason for this?**

From the very beginning, as I was raised in a household where folk music was a constant presence.

**12. In your opinion, what is the importance of familiarity with these folk styles in order to perform your works?**

I believe it's not necessary for the performer to have prior knowledge or familiarity with Argentinian music. That's my starting point. Given my background in composition, instead of expecting the performer to be well-versed in this genre, I aim to be as didactic and pedagogic as possible. When a performer engages with my music through practice and study, I want them to embark on a learning journey. After performing my compositions, my hope is that the performer carries a touch of Argentina in their musical expression.

APPENDIX C

INTERVIEW WITH COMPOSER ARODI MARTÍNEZ SERRANO



## **1. When and in what way did you begin your musical studies?**

I am from the village of Zaachila in the state of Oaxaca, located in the southeast of Mexico. In Zaachila, the tradition is that children should learn either music or dance. Parents eagerly encourage their children to embrace the town's cultural traditions, whether learning a musical instrument or becoming a dancer. This enthusiasm is particularly pronounced due to Zaachila's robust dance tradition.

In my case, I knew from an early age that my passion lay in the realm of music. My parents introduced me to one of the village's music teachers, Florentino Ramírez, when I was around 9 years old. It was under his tutelage that I embarked on my musical journey.

After some time, the moment arrived when I had to choose a musical instrument. I ultimately decided on the saxophone. From that point onward, I became part of one of the village bands, participating in celebrations and community events, and contributing to the cultural tapestry of our beloved community.

## **2. How did you become interested in composition? What about your compositions differentiates you from other composers?**

When it comes to composition, I prefer to describe it as sound experiments. In my case, this interest developed a bit later in my life, when I attended an orchestration workshop led by Maestro Alberto Moreno. As I mentioned, I felt like I might have been a bit older than the typical workshop participant; usually, individuals start at a younger age. However, I was compelled to enhance my theoretical knowledge and address certain issues I had been encountering.

During this workshop, Maestro Moreno generously shared his expertise. The participants included instrumentalists skilled in saxophone, trumpet, piano, percussion, trombone, and more. Maestro Moreno also transformed the workshop into a performance-oriented experience. Our musical ideas and assignments were brought to life, and we received real-time feedback. This proved to be an invaluable opportunity that ignited my passion for composing music, a passion that continues to burn brightly to this day.

So, what differentiates my compositions from those of other composers? It's my profound and authentic love for my homeland, Oaxaca. I have always believed that the sounds we are exposed to while growing up in our communities, the songs, the instruments we become familiar with during fandangos, velas, jarabes, bands, weddings, and more, these sounds stay with us, always. Sometimes, even subconsciously, we seek to incorporate them into our work. In my music, you will find the subtle strokes, colors, fragments, and landscapes of Zaachila and Oaxaca. I ensure that my compositions contain these elements, rooted in Zaachila, Oaxaca, and Mexico.

### **3. What are your musical influences, and from where do you draw**

#### **inspiration? What was your inspiration for *Duasteco and Duosteño*?**

I always seek out composers who have a strong connection to their respective nations, regardless of their country of origin. For instance, I admire Joe Hisaishi and Béla Bartók. In the realm of folk music, Arturo Márquez, hailing from Mexico, serves as my reference. Antonín Dvořák is another composer I greatly appreciate. Additionally, the music of Victor Rasgado and his New Music Composition Diploma Workshop proved to

be a significant source of inspiration. Although the workshop primarily focused on new music and extended techniques, owing to Rasgado's studies with Franco Donatoni, I gleaned valuable insights into idea development and utilization.

In addition to composers, I draw inspiration from performers. I'm an avid admirer of clarinetist Martin Fröst. Christian Lauba was the one who motivated me to start composing for the saxophone. Furthermore, Amador Pérez Torres, the composer of *Nereidas*, hails from my hometown, Zaachila. He has been a continuous source of inspiration since my childhood and will always have a significant influence on everything I create.

#### **4. Can you name a person or event that greatly influenced your musical life?**

My mother. She is not a musician, nor is she familiar with these topics at all. She is from the coastal region in Oaxaca, where the Chilenas Oaxaqueñas originated. "Pinotepa" is one of the most popular pieces in this genre. I remember her playing records with this song. I was probably 13 or 14 years old, and I was thrilled to tell my mom that I had transcribed "Pinotepa" by ear. One afternoon, I was practicing it, and my mom entered the room. She said, "Alright, play it again," which I did, and her response was, "one more time." I played it again, and she said, "No, that's not it. I don't know how to explain it, but that's not right." I replied, "But I am playing the right notes, and the staccato is correct." She said, "Okay, play it again," and as I played, she began to mimic the dance moves with her long skirt. "No, you're not making me dance. Play it until I feel like you're making me dance."

Honestly, I didn't fully understand, but I kept playing it over and over. At one point, I think she took pity on me, or perhaps something finally clicked in my playing. She exclaimed, "Yes! That's it! That's how it should sound! Otherwise, you're just reading the notes." She added, "Remember, this is directly related to the dance."

Today, I understand that while theory, techniques, and studying are important, almost everything I do has a connection to dance.

**5. What elements do you find to be the most important within your musical compositions? Are there any particular motives or thematic ideas that you use throughout *Duasteco* and *Duosteño*?<sup>18</sup>**

I place a significant emphasis on rhythm in my compositions. In general, in most of my works, I ensure the presence of rhythm. Of course, melodic importance is inherent, but when I begin to give equal consideration to rhythm alongside melody, I start to create elements often found in folklore. Given its association with dance, folklore typically features highly percussive rhythms. For instance, in the first measure of the "Con Fuoco" section in *Duasteco* the rhythm is already present, featuring that distinctive rhythmic pattern of Son Huasteco.

**6. How did your compositional career develop into what it is today?**

I have always considered myself more of a writer than a composer because I perceive this as a continuous process, an eternal cycle of learning. From my perspective, I don't believe a composition is ever truly finished; instead, one is engaged in a perpetual

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<sup>18</sup> To purchase the score, please contact Arodi Martínez Serrano at [sosoupup@hotmail.com](mailto:sosoupup@hotmail.com).

quest for that specific color or characteristic. Even though one may never fully see or identify it, I believe we are constantly evolving.

**7. How do you want your compositions to contribute to the classical world?**

**Is there a missing area of classical music that you want your compositions to fill?**

I would answer differently. The academic or Western music notation is an already established system. In my experience, in folklore, notation becomes a limitation. I have encountered situations where I don't know how to notate certain elements. For instance, if I want to notate a glissando, it's challenging to specify how much of a glissando is intended. The notation system we typically use works well within its established context. However, when we apply it outside the classical realm, we often encounter situations where, for instance, vibrato is marked, but the notation doesn't specify the extent or type of vibrato, whether it's a tongue vibrato or a jaw vibrato. In these cases, the tools at my disposal are insufficient. Nonetheless, I utilize Western notation to standardize my music. I believe that my contribution to the classical world lies in enriching the existing system, even though it may have seemed complete and in need of no further additions.

**8. How does this piece fit into your body of compositional works?**

The first duet I composed was *Duasteco* in 2018. I had just begun to write for the clarinet. Juan Manuel Solís, clarinetist of the Xalapa Symphony, was the one who inspired me to create this piece. He expressed his desire for something unique for clarinet and bassoon, something rooted in the region of Veracruz, Mexico, where both of us were

residing. Moreover, he wanted it to bear my distinct artistic signature. At the time, I had several years of experience composing for solo saxophone, and I felt confident in working with folklore styles. However, crafting a composition for clarinet and bassoon together posed a new challenge. It marked my first attempt at writing for the bassoon in a soloist capacity, placing it on equal footing with the clarinet in a duet setting, something entirely different from composing for the bassoon within the context of a larger ensemble or tutti.

**9. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musician when preparing your piece?**

Just to inform themselves and listen to the genres upon which these duets are based. In the case of *Duasteco*, it draws from Son Huasteco, and for *Duosteño*, it takes inspiration from Chilenas Oaxaqueñas, also known as Son de la Costa.

**10. How did you communicate the intended idea/concept in your work?**

I believe that each genre has its particular musical cells, very specific rhythmic and melodic patterns. When you listen to them, you can easily identify and associate them with their respective genres. I strive to incorporate these elements into my compositions to convey the essence of the Huasteca region, for example. While not literally transporting the listener there, I aim to pay homage to this region and evoke its spirit through my music.

**11. When did you start incorporating folk styles in your composition? What was the reason for this?**

During a workshop with Maestro Arturo Márquez, something deeply resonated with me. Towards the end of the workshop, he requested that we write anything, literally anything, that we wanted to be played on the piano the following day. I decided to compose a waltz, as I perceived it. Growing up in Oaxaca, my childhood reference for a waltz was *Dios Nunca Muere*, a composition by Macedonio Alcalá. Why? Because it was the music people played on the record player when someone passed away. Of course, I later learned about European waltzes, but for me, that was what a waltz represented.

I vividly remember bringing my composition to Maestro Márquez. I felt extremely apologetic because I hadn't written a waltz like Strauss. However, in the end, Arturo Márquez told me that he could hear what I had explained to him. He could sense that it was my voice, and he praised my efforts. He encouraged me to continue studying and learning, assuring me that I was on the right path.

This had a profound impact on me, especially coming from him. His words meant a lot at a time when I was filled with self-doubt. In that moment, I realized the importance of my unique identity, my sense of place, my rhythm, and my perspective shaped by my community and my village.

**12. In your opinion, what is the importance of familiarity with these folk styles in order to perform your works?**

Highly important because Son Huasteco and Son de la Costa possess their own richness. It is crucial to give yourself the opportunity to listen to these styles and

incorporate their sounds into your own musical vocabulary. Spend a couple of days listening to Sones Huastecos and another couple of days listening to Sones de la Costa. Perhaps there are elements that you are not familiar with, but you might be able to identify certain details, like a universal language through music, regardless of your background. I believe it is important for the performer to listen to these examples because in these pieces, we are immersing ourselves in a place, trying to savor their food, and learning a small part of their culture.



APPENDIX D  
LETTERS OF PERMISSION



APPROVAL: MODIFICATION

[Joshua Gardner](#)  
HIDA: Music, Dance and Theatre, School of (MDT)  
480/965-0324  
Joshua.T.Gardner@asu.edu

Dear [Joshua Gardner](#):

On 1/20/2023 the ASU IRB reviewed the following protocol:

Type of Review:	Modification / Update
Title:	Recording/Commission Research Projects
Investigator:	<a href="#">Joshua Gardner</a>
IRB ID:	STUDY00007379
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none"> <li>• Commission-Interview_Spanish.pdf, Category: Translations;</li> <li>• Commission-Recording Consent_Spanish.pdf, Category: Consent Form;</li> <li>• Form-translation-certificate (Signed).pdf, Category: Translations;</li> <li>• Updated Commission-Recording Consent_able adult_Bonilla.pdf, Category: Consent Form;</li> </ul>

The IRB approved the modification.

When consent is appropriate, you must use final, watermarked versions available under the “Documents” tab in ERA-IRB.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

IRB Administrator

cc: Alfredo Bonilla Aguilar

**Your signature documents your permission to participate in this research and the disclosure of your name in research publications.**



January 24, 2023

\_\_\_\_\_  
Signature of Participant

Noelia Escalzo

\_\_\_\_\_  
Printed name of participant

**Su firma documenta su permiso para participar en la presente investigación y la divulgación de su nombre en las publicaciones de la investigación.**



24-enero-2023

\_\_\_\_\_  
Firma del participante

\_\_\_\_\_  
Fecha

NOELIA ESCALZO

\_\_\_\_\_  
Nombre en letra molde del participante

**Your signature documents your permission to participate in this research and the disclosure of your name in research publications.**

DANIEL CUETO

February 5 2023

Signature of Participant

Daniel Cueto

Printed name of participant

**Su firma documenta su permiso para participar en la presente investigación y la divulgación de su nombre en las publicaciones de la investigación.**

DANIEL CUETO

5 de febrero del 2023

Firma del participante

Fecha

Daniel Cueto

Nombre en letra molde del participante

Su firma documenta su permiso para participar en la presente investigación y la divulgación de su nombre en las publicaciones de la investigación.

  
\_\_\_\_\_  
Firma del participante

01/02/2023  
Fecha

ARODI MARTINEZ SERRANO  
Nombre en letra molde del participante

Your signature documents your permission to participate in this research and the disclosure of your name in research publications.

  
\_\_\_\_\_  
Signature of Participant

01/02/2023

ARODI MARTINEZ SERRANO  
Printed name of participant

APPENDIX E

TRACK LIST

<b>Track</b>	<b>Title</b>	<b>Composer</b>
1	Fagot Pukllay I. Alegre (Joyous)	Daniel Cueto
2	Fagot Pukllay II. Tranquilo (Calm)	Daniel Cueto
3	Fagot Pukllay III. Movido (Lively)	Daniel Cueto
4	Argenta I. Zamba - Tango	Noelia Escalzo
5	Argenta II. Malambo	Noelia Escalzo
6	Argenta III. Vidala	Noelia Escalzo
7	Argenta IV. Milonga	Noelia Escalzo
8	Duasteco	Arodi Martínez Serrano
9	Duosteño	Arodi Martínez Serrano