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THE INFLUENCE OF SALSA IN THE CELLO WORKS OF WILLIAM ORTIZ

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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Table of Contents

Acknowledgements iv

Table of Contents v

Abstract vii

Illustrations viii

I. INTRODUCTION 1

Statement of Purpose 1

Need for the Study 3

Scope and Limitations 5

Procedures 5

Outline of the Proposed Study 7

II. REVIEW OF LITERATURE 8

William Ortiz 8

Writings by Ortiz 9

Puerto Rico: The Colonial Complexity 12

Latin American Music for Cello 15

Salsa 18

III. SALSA: HISTORICAL BACKGROUND AND STYLISTIC ELEMENTS ... 21

Historical overview 21

Defining salsa 30

Salsa as a Term 33

Cuban and Puerto Rican Influences 36

Salsa Today 41

Elements of Salsa 42

IV. *SONEO DE LA 22* AND *RUMBO*: INFLUENCES OF SALSA 61

Introduction to Rumbo and Soneo de la 22 61

Analysis of Ortiz's Works for Cello: Influences of Salsa 64

Selected Passages from Rumbo and Soneo de la 22 92

V. PERFORMANCE EDITION AND NOTES ON PERFORMING 101

Rumbo 101

Soneo de la 22 107

The Influence of Salsa in Performance 111

VI.CONCLUSIONS 113

APPENDIX 1 117

APPENDIX 2 119

APPENDIX 3 135

APPENDIX 4 140

GLOSSARY OF SALSA TERMINOLOGY 144

BIBLIOGRAPHY 149

Books 149

Articles from Periodicals 151

Dissertations 151

Dictionaries and Encyclopedias 151

Internet Resources 152

Music Scores 152

Miscellaneous 152

Abstract

Music for cello by Puerto Rican composers is widely unknown. Strikingly, it is barely known and recognized by Puerto Rican cellists themselves. This document introduces the cello repertoire of Puerto Rican composer William Ortiz to a larger number of performers, educators, and scholars. While Ortiz was raised and educated in the United States, his Puerto Rican identity plays a fundamental role in his music. This is evident in his interest to connect his experiences as a Nuyorican in the 1950s and 1960s to his compositional aesthetics. Ortiz's works for cello are examined by identifying stylistic influences of salsa and the way in which the composer incorporates them into his music.

This document begins by questioning the place of Puerto Rican music and musicians in a complex socio-political context related to the island's colonial state. In reviewing Ortiz's works for cello, focus is given to the rich rhythmic vocabulary he explores in his compositions. Attention is brought to the importance of salsa in defining the composer's compositional aesthetics. In the second part of the document, other compositional elements are examined in each work. The document concludes with a transcription of the interview conducted with Ortiz.

Illustrations

Figures

Figure 1. Standard form of a salsa arrangement. 44

Figure 2. Basic percussion patterns during the verse. 46

Figure 3. Basic percussion patterns during the montunos. 46

Figure 4. Piano guajeo and bass' tumbao. 49

Figure 5. Clave 2-3 and 3-2. 54

Figure 6. Cáscara. 55

Figure 7. Seven basic rhythmic cells. 56

Figure 8. Two-bar pattern (cinquillo). 57

Figure 9. Five-note grouping pattern or cinquillo. 57

Figure 10. Three-note grouping or tresillo. 57

Figure 11. Rumbo: Rhythmic motive a. 65

Figure 12. Rumbo: Rhythmic motive b. 65

Figure 13. Rumbo: Rhythmic motive c. 65

Figure 14. Rumbo: mm. 48-49. 67

Figure 15. Rumbo: mm. 41-43. 67

Figure 16. Soneo de la 22: mm. 1-5. 74

Figure 17. Soneo de la 22: mm. 12-13. 74

Figure 18. Soneo de la 22: mm. 128-136. 75

Figure 19. Soneo de la 22: mm. 2, 6-8. 76

Figure 20. Soneo de la 22: mm. 12 and 106. 77

Figure 21. Soneo de la 22: m. 2, Syncopated figure. 78

Figure 22. Soneo de la 22: mm. 12-13, Guajeo. 79

Figure 23. Soneo de la 22: m. 11, Libero..... 79

Figure 24. Soneo de la 22: m. 40. 80

Figure 25. Soneo de la 22: m. 54. 81

Figure 26. Soneo de la 22: mm. 2 and 5. 83

Figure 27. Soneo de la 22: m. 25. 85

Figure 28. Soneo de la 22: m. 79. 86

Figure 29. Soneo de la 22: mm. 118-119; compare to pitches in mm. 19-20. 87

Figure 30. Soneo de la 22: m. 107-108. 90

Figure 31. Soneo de la 22: part of mm. 135-136. 91

Figure 32. Rumbo: Cells within the rhythmic phrase in both instruments. 94

Figure 33. Seven Afro-Cuban cells. 97

Figure 34. Ortiz's cáscara in 2-3 clave. 97

Figure 35. Rhythmic relationships. 98

Figure 36. Guajeo figures. 98

Figure 37. Rumbo: mm. 43-45. 103

Figure 38. Rumbo: m. 1. 103

Tables

Table 1. Presentations of the rhythmic phrase. 69

Table 2. Rumbo's structural overview. 71

Table 3. Soneo de la 22's structural overview. 78

Table 4. Changes of the syncopated motive. 88

I. INTRODUCTION

Statement of Purpose

The purpose of this research is to provide a thorough analysis of the cello works of Puerto Rican composer William Ortiz. Ortiz was born in Puerto Rico and raised in New York City. He belongs to the hybrid culture known as Nuyorican and composes music that often reflects the realities of urban life. Of his music, he states, "I conceive of music as the 'violent beauty' of urban life; as the expressions of the cries and shouts of the street – cries and shouts that reflect the thoughts of those who are oppressed, of those who feel. It is my intent to convert the language of the street into a legitimate instrument."[1] Furthermore, Puerto Rican ethnomusicologist J. Emanuel Dufrasne González states that

> la obra de William Ortiz Alvarado es vasta, diversa, interesante, variada. Son los sonidos de nuestra puertorriqueñidad en suelo nacional y en la diáspora; son las sonoridades del Caribe, recogidas en combinaciones instrumentales muchas veces irreverentes, chocantes, que provocan en el oyente reacciones viscerales. Pero al igual que nuestra identidad nacional se compone de múltiples influencias, así también la música de Ortiz Alvarado recoge elementos sonoros mágicos, dulces, transformadores, sublimes. Quizás, para algunos, su música sea incomprendida en el momento histórico-social en que vivimos, por la cercanía temporal que tenemos con la misma. Otras mentes musicales más conservadoras tendrán dificultad en ver su valor. Pero no hay duda de que su obra es fuertemente puertorriqueña, con una identidad nacional compleja, compuesta ya no solo por la memoria histórica romántica de siglos pasados, sino con elementos innovadores que cuestionan quienes somos en la actualidad, que es inclusiva de influencias sociológicas y antropológicas que viven aquí, allá y acuyá. Definitivamente invita a escuchar y reflexionar, pero sobre todo a disfrutar. Hay mucho más por estudiar, decir y escribir.
>
> [Ortiz's work is vast, diverse, interesting and varied. It represents the sounds of our Puerto Rican culture in national grounds and the *diáspora*; they are Caribbean sonorities that have been grouped within instrumental combinations that seem at times irreverent, clashing, and thus provide the listener with visceral reactions

1. "Biography," William Ortiz Alvarado, accessed October 17, 2018, http://www.williamortiz.com/biography.html.

> towards it. Like our national identity, his music is born out of multiple influences that also incorporate magical, sweet and sublime musical moments. Because of the time proximity we have with it, for some, his music might be incomprehensible within the historical and social world in which we live in. Other conservative musical minds will have difficulty in appreciating its value. However, there is no doubt in defining his work as one which is strongly Puerto Rican, with a complex national identity, comprised not only by the memory of past centuries but also of innovative elements that question who we are in the present times. An identity that is inclusive of sociological and anthropological influences that live here and there. It encourages to listen and reflect, but above all, to enjoy. There is much more to study, express and write.][2]

This document will question the role of Puerto Rican music and musicians within the context of the island's complex colonial history, as it is this context which gave birth to the Nuyorican barrios, or Spanish-speaking neighborhoods, in which the genre of salsa was born. The colonial state of the island has led music to become an important outlet for cultural independence. As a result, many Puerto Rican musicians have earned recognition outside of the island through the world of popular music. However, it is this mix of popular and classical music which is the interest of this document; the way in which Ortiz has managed to integrate both.

Ortiz's two works for cello, *Soneo de la 22* and *Rumbo,* are studied to identify stylistic elements and the way in which the composer has managed to incorporate the language of salsa. This research will also provide helpful background information to future performers of Ortiz's works. By introducing these works, the author hopes to inspire other fellow cellists and educators to view these as new possibilities for performance and study.

2. J. Emanuel Dufrasne González, *Una entrevista con William Ortiz Alvarado, compositor puertorriqueño,* trans. Paula SantaCruz, 7.

Need for the Study

While the literature for cello by Puerto Rican composers has grown significantly in the last decade, much of this repertoire remains unknown to performers, educators and scholars within and outside of the island. As a Puerto Rican cellist, this author hopes that this research increases awareness of these specific works and of the general idea of Puerto Rican art music. Since no scholarly writing on the topic of Puerto Rican music for cello exists, this study aims to address these issues by examining the cello works of Puerto Rican composer, William Ortiz.

Important contributions regarding the repertoire by Latin American composers for cello include dissertations by Daniel Gasse, Mark Churchill, Darilyn Manring, Dobrochna Zubek, Jorge Alejandro Mendoza Rojas, Paulo César Martins Rabelo, and Tulio Rondón.[3] The most relevant is the dissertation by Germán Eduardo Marcano, "A Catalog of Cello Music by Latin American Composers." This work "aims to fill the gap left by previous publications and to create an awareness of the vast contribution that Latin

3. Daniel Eugenio Gasse, "Cello Music written by Argentine Composers: An Annotated Catalog" (DMA diss., University of Illinois, 1993), ProQuest Dissertations & Theses Global; Mark Charles Churchill, "Brazilian Cello Music: A Guide for Performing Musicians" (DMA. diss., University of Hartford, 1987), ProQuest Dissertations & Theses; Darylin Manring, "Latin American Women Composers for Cello or Chamber Music Which Includes the Cello" (DMA diss., Boston University, 1999), ProQuest Dissertations & Theses Global; Dobrochna Zubek, "Introduction to Mexican Music for Solo Cello (1962-2014) from a Performer's Perspective" (DMA diss., University of Toronto, Canada, 2016), ProQuest Dissertations & Theses; Jorge Alejandro Mendoza Rojas, "The Cello Concerto by Mexican Composer Ricardo Castro (1864-1907): A Performance Edition for Cello and Piano" (DMA diss., University of Texas, Austin, 1994), ProQuest Dissertations & Theses Global; Paulo César Martins Rabelo, "The Cello and Piano Works of Camargo Guarnieri" (DMA diss., Ohio State University, 1996), ProQuest Dissertations & Theses Global; Tulio Rondón, "Cultural Hybridization in the Music of Paul Desenne: An Integration of Latin American Folk, Pop and Indigenous Music with Western Classical Traditions" (DMA diss., University of Arizona, 2005), ProQuest Dissertations & Theses Global.

American composers have made to the repertoire of concert music."[4] It includes an entry on William Ortiz which lists the works studied in this document.

In discussing the complex relationship between Puerto Rico and the United States, Ortiz is particularly relevant because of his clear representation of the Nuyorican culture. Through his compositions, Ortiz integrates elements of salsa, which is a genre that developed in the barrios of New York City. Salsa emerged as a direct effect of the complex relationship between the United States and Puerto Rico, and it represents a search for cultural independence within the colonial status of the island.

While much literature on the genre of salsa has been written, the work "The Percussion Music of Puerto Rican Composer William Ortiz" by Ricardo A. Coelho de Souza is the most relevant to this study. It includes concise descriptions of rhythmic elements found in salsa and discusses them in relation to the percussion works of William Ortiz. Furthermore, the author discusses salsa as a political musical movement, and one which defines Puerto Rican identity, and therefore Ortiz's. De Souza discusses various rhythmic elements found in salsa which are used as main pillars for the analysis of Ortiz's works for percussion.

A study of Ortiz's works for cello has not been previously done, and documents relating the genre of salsa to compositions for cello have not been written. This research is the first of its kind to document Ortiz's works for cello and to provide a scholarly analysis of these works in relation to the genre of salsa.

4. Germán E. Marcano, "A Catalog of Cello Music by Latin American Composers" (DMA diss., University of Wisconsin, 2001), 9, ProQuest Dissertations & Theses Global.

Scope and Limitations

This study is limited by the minimal scholarship available on Puerto Rican art compositions for cello. In the specific case of William Ortiz, Ricardo de Souza's dissertation "The Percussion Music of Puerto Rican Composer William Ortiz" is the only other work that is entirely dedicated to the study of his music. It is referenced in order to define the aesthetics of the composer and the various elements of salsa that are incorporated throughout his works. While other musical genres are mentioned in De Souza's dissertation, only elements related to salsa will be referenced for the purpose of this work.

The scarce amount of substantial critical research on the Caribbean cello repertoire creates difficulties in placing Ortiz's music in that context. Furthermore, the lack of updated databases locating Puerto Rican composers and their compositions provides difficulties in obtaining valuable information. In Puerto Rico, the most important libraries include the library of the Conservatorio de Música de Puerto Rico and the library of the Universidad de Puerto Rico Recinto de Río Piedras. The former has one of Ortiz's works for cello (*Soneo de la 22*), while the latter doesn't have any. An interview with the composer will be included in order to provide some information on issues that are currently difficult to research.

Procedures

This document introduces the composer William Ortiz and discusses the history of salsa by tracing back to Cuban influences and the development of the style in Puerto Rico and New York. Stylistic analysis is provided by discussing certain elements and passages from William Ortiz's music for cello. His works are discussed based upon

prominent features of his compositional style, which include rhythmic character, concepts, and techniques. While other musical elements such as melodic shape and intervals, texture and harmonic sonorities, and formal designs are discussed, the former elements receive more attention than the latter. Other elements such as compositional ideas, musical influences, and performance practice are introduced as supporting information. Below is a list with the title, date, and instrumentation of the works discussed in this paper:

1. *Soneo de la 22* (1980), for cello solo
2. *Rumbo* (1984), for cello and piano

Initially, the author briefly describes each composition to provide a broad overview of Ortiz's cello output and to explain the Spanish titles. Secondly, elements of phrasing and expressive markings are introduced to the reader. Later, compositions are treated separately so that other musical elements such as rhythm, pitch, timbre, and form can be analyzed in context. Elements of performance practice are discussed, and a performance edition by the author is included.

Excerpts of the interview conducted by the author are inserted throughout the text to support the analysis of different elements and to clarify how the influence of salsa in Ortiz's compositions for cello affects the musical aesthetics of his music. The last section of this document is comprised of a summary and conclusions of the research, along with a transcription of an interview with the composer and a glossary of salsa terminology presented in this document.

Outline of the Proposed Study

I. INTRODUCTION AND ORGANIZATION OF THE STUDY

II. REVIEW OF LITERATURE

III. SALSA: HISTORICAL BACKGROUND AND STYLISTIC ELEMENTS

IV. *SONEO DE LA 22* AND *RUMBO*: INFLUENCES OF SALSA

V. PERFORMANCE EDITION AND NOTES ON PERFORMING

VI. CONCLUSIONS

II. REVIEW OF LITERATURE

William Ortiz

The written literature regarding William Ortiz's oeuvre is limited. While his music has often been performed in Puerto Rico, not much substantial work dealing with his music exists. Nevertheless, his place as an important contemporary music composer can be defined by his inclusion in many sources related to the contemporary music of the island. Most of Ortiz's biographical information has been provided by author and musicologist Donald Thompson. Two relevant entries are found in *The New Grove Dictionary of Music and Musicians,* and in the *Diccionario de la música española e hispanoamericana*, written along with Héctor Campos Parsi. In another article by Thompson titled *Contemporary String Music from Puerto Rico***,** the author states that "perhaps more successfully than any other island composer, Ortiz has established fruitful contact with what he calls 'the violent beauty of urban life.' According to Ortiz, his intent is to 'convert the language of the street into a legitimate instrument.' "[1]

The most recent publication regarding Ortiz's works is "The Percussion Music of Puerto Rican Composer William Ortiz" (2006) by Ricardo A. Coelho de Souza. This dissertation has been published by Omniscriptum Publishing Group, formerly known as VDM Verlag Dr. Müller, and it is the only extant document that discusses works by William Ortiz in depth. While it is focused on percussion music by the composer, it discusses the place of Latin American music in a context dominated by Eurocentric thought, and the lack of databases that exist related to Latin American composers and their works. It is organized into three chapters in which he reviews literature on Ortiz,

1. Donald Thompson, "Contemporary String Music from Puerto Rico," *American String Teacher* 34, no. 2 (Spring 1984): 39.

focuses on the rhythmic vocabulary of his music, and examines various elements in individual works. He also includes a list of Ortiz's complete works along with an interview with the composer. His stylistic analysis is focused on rhythmic character, figures, concepts and techniques as the main elements because of their prominence in Ortiz's style. Other generally treated elements include compositional ideas, musical influences, social commentary and technical requirements. Of interest is De Souza's discussion of various rhythmic elements found in salsa, which are a big part of Ortiz oeuvre. These are used as main pillars for the analysis of Ortiz's works for percussion.

Writings by Ortiz

The online magazine *Latinoamérica Música* has published two of Ortiz's articles: "Musical Snobism" and "A Panoramic View of Puerto Rican New Music." This online resource arose as a private initiative by Graciela Paraskevaídis and Max Nyffeler in 2004. It publishes texts about music and musical life in Latin America, with an emphasis on the art music of the 20th and 21st centuries. The first article was originally featured in the German new music magazine *MusikTexte* in 1995, and the latter was published in the *World New Music Magazine* in 1996.

In his article "A Panoramic View of Puerto Rican New Music," Ortiz describes music in the island as an element that "is an intimate part of the daily lives of Puerto Ricans and has a long history as a primary vehicle of expression within Puerto Rican culture."[2] Furthermore, he emphasizes the importance in understanding the current search for a national way of expression in today's Puerto Rican musical environment. He

2. William Ortiz, "A Panoramic View of Puerto Rican New Music," *Latinoamérica Música*, accessed February 27, 2019, http://www.latinoamerica-musica.net/historia/ortiz-panorama-en.html.

expands on this idea by explaining that "to fully understand this manifestation and cultural phenomena in Puerto Rican society, it should be taken into account the sociopolitical conditions from which this music emerged, sociopolitical conditions that have been shaped primarily by the colonialism imposed on Puerto Rico first by Spain and then by the United States."[3]

The composer divides new composition trends on the island into two categories, "one which is engaged in the simmering independence movement, and speaks out against all non-Puerto Rican influences," and another which has "fought to bring to the island the latest musical currents from around the world."[4] Through the latter, "many of the composers have arrived at unique and enticing fusions of old and new."[5] Ortiz belongs to the latter because of his mixed cultural background between Puerto Rico and New York.

Speaking of his own work, the composer defines "instrumental color and experimental forms [as] interesting aspects of his music, which is communicative, vital and anti-dogmatic."[6] Furthermore, his works are comprised by two fundamental ideas: "the need to convert the language of the street into a legitimate instrument, and the need to express musically his experience as a Puerto Rican raised in New York."[7] The presence of these ideas in his music is further discussed in his article "Musical Snobism."

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3. William Ortiz, "A Panoramic View of Puerto Rican New Music."

4. Ibid.

5. Ibid.

6. Ibid.

7. Ibid.

In it, Ortiz describes himself as a composer that has always tried to relate his music to life about himself.[8]

In discussing Eurocentrism in Latin America, he states that "if an art is to be truly contemporary, it has to have the cultural force and support of the society in which it was born." He explains that "one of the peculiarities of Latin American society (until recently) is the habit of our intellectuals to think about culture in European terms, as if culture were synonymous with European taste and achievements in music, art, literature, *et alii*." Thus, "it is only natural for a composer who tends to be cerebral to prefer the continuation of the European tradition; after all, the great names and masterworks of musical history are associated with that culture."[9] He encourages the end of this Eurocentrism by stating that

> in analysis there exist only two kinds of music: well-made music and badly-made music. The rest is a thing of personal taste. The only criteria that should be considered is artistic excellence and not necessarily popularity or reputation. If we would like to think that concert music has the noble commendation of transcending those dichotomies of privileged-oppressed, superior-inferior, rich-poor, they-us, it would be healthy indeed to avoid pretentiousness. The road to the basic musical instincts of the ordinary mortal should be sought. That human being from whom music is derived, for whom and why it is created and without whom it cannot exist. It seems to me that the experts of concert music have lost contact with the tastes and realities of the people. Most likely for considering these inferior - something that has been perpetuated by the popular superstition that classical music is by definition superior to popular music… How to achieve this integration in today's society, with new technological and scientific advances and with new social problems is a challenge. What we definitely don't need is any snobism to undermine whatever intent there is to unify our fragile and fragmented music culture.[10]

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8. William Ortiz, "Musical Snobism," *Latinoamérica Música*, accessed February 27, 2019, http://www.latinoamerica-musica.net/puntos/ortiz/snob-en.html#oben.

9. Ibid.

10. Ibid.

Puerto Rico: The Colonial Complexity

Concerning the lack of knowledge about Puerto Rican composers and their music within the island, it is important to tie it to the education system. A source of interest is *Queja del Alma: El impacto de la aculturación en la tradición musical puertorriqueña* edited by José Antonio López. In the prologue, the editor brings forward the absence of complete courses of Puerto Rican music in the diverse institutions of the island. While they exist in some, these encompass a short amount of time within the curriculum. He relates this issue to a term he defines as *aculturación*. This term emerges as a result of the island's political position as a Commonwealth territory, and it serves to represent the state of a culture that is alienated from itself.

This book was published by the Department of Humanities of the Universidad de Mayagüez in Puerto Rico, and it contains ideas and opinions from important musical figures in the island. It is a compilation of various interviews conducted by López's students at the Universidad de Mayagüez in Puerto Rico, where he assigned a different musical genre and an important figure within it that they had to interview. Of the most relevant interviews, is one made to composer and professor at the Conservatorio de Música, Alfonso Fuentes. One of the main points of discussion is the inferiority complex of the island and its influence in the recognition of important musical figures within it. On the frustration of being unrecognized Fuentes states that

> ciertamente es frustrante cuando estás con una persona que no te reconoce, o que no te conoce siquiera. Segundo, lo que tú tienes que hacer, para convencerla, es buscar el éxito en el extranjero para que la mentalidad colonial lo acepte.
>
> [without a doubt, it is frustrating when you are with a person that doesn't acknowledge you or doesn't even know you. Secondly, what one must do in order

to convince many, is to look for success outside of the island so that the colonial mind will accept it.][11]

A concise historical overview of Puerto Rico's colonial state is introduced in *Latin America and the Caribbean: An Encyclopedic History*, Vol. 2*: Performing the Caribbean Experience* by Melina Kuss. This status began with the arrival of Columbus in 1493 and continued until 1898, when the island became a possession of the United States as a result of the Spanish-American War. The Commonwealth came to existence in 1952, giving Puerto Ricans almost all the privileges and obligations of their counterparts living in the United States. Despite this, Puerto Ricans share their colonial history with the rest of the Caribbean and other Spanish-speaking nations of the Americas.[12] Kuss describes Puerto Rico's cultural combination as: "The island's present cultural matrix can be described, then, as a richly layered configuration of dynamic creole traditions of Hispanic and African roots, shaped by an ethnically mixed population for whom music became a powerful emblem of self-identification and resistance, as well as a means of symbolic liberation."[13]

This idea is further discussed by Peter Manuel in "Puerto Rican Music and Cultural Identity: Creative Appropriation of Cuban Sources from Danza to Salsa," published in *Ethnomusicology* 38, no. 2:

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11. José Antonio López, ed., *Queja del Alma: El impacto de la aculturación en la tradición musical puertorriqueña*, trans. Paula SantaCruz (Mayagüez, PR: Universidad de Puerto Rico Departamento de Humanidades del Recinto Universitario de Mayagüez, 2008), 133.

12. Melina Kuss, ed., *Music in Latin America and the Caribbean: An Encyclopedic History*, vol. 2, *Performing the Caribbean Experience* (Austin: University of Texas Press, 2007), 151.

13. Ibid., 151-52.

> With the American invasion of 1898 Puerto Rican colonial history entered a new phase, occasioning a gradual reorientation of nationalistic sentiment. Many Puerto Ricans initially welcomed the Americans, but resentment emerged with the realization that the island was to be exploited as a colony rather than annexed as a state. Nationalist sentiment grew with the fear that American culture and language were undermining the island's own cultural heritage… Many Puerto Ricans came to identify with American values, including musical tastes. To a large extent, however, American musical influence was either resisted or safely compartmentalized by the development of a lively indigenous and Nuyorican musical culture, which borrowed, as never before, from the contemporary sounds emerging from the sister island of Cuba.[14]

There is great relevance in understanding the socio-cultural context in which Puerto Rican music has developed. It is this context which connects Puerto Rican culture to the United States. In *Music in Latin American Culture: Regional Traditions*, edited by John M. Schechter, a relevant chapter is "Caribbean Musics: Haiti and Trinidad and Tobago," written by Gage Averill. This author discusses the importance of studying the music of the Caribbean as a territory that is tied to a center of important geographical crossroads that produced "a population of stunning cultural complexity."[15] The mix of cultures that took place in the Caribbean led this region to be "responsible for some of the world's most celebrated music and dance genres."[16] In tying this to North America, the author advocates for the importance in recognizing this culture due to its political and geopolitical significance in relation to the United States. The United States has been a major destination of Caribbean immigrants in search of a better life, who in many ways,

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14. Peter Manuel, "Puerto Rican Music and Cultural Identity: Creative Appropriation of Cuban Sources from Danza to Salsa," *Ethnomusicology* 38, no. 2 (Spring - Summer 1994): 254-56, http://www.jstor.org/stable/851740.

15. Gage Averill, "Caribbean Musics: Haiti and Trinidad and Tobago," in *Music in Latin American Culture: Regional Traditions*, ed. John M. Schechter **(**New York: Schirmer Books, 1999), 128.

16. Ibid., 129.

have helped reshape the cultural landscape of the mainland.[17] Other literature discussing the importance of acknowledging music of the Caribbean includes the book *Music in the Hispanic Caribbean: Experiencing Music, Expressing Culture* by Robin Moore. The author supports the idea of recognizing these cultures' music due to the connection of the Caribbean and Latin American history which is "intersected with that of North America for centuries."[18] The Caribbean specially, is a region with small geographic occupation and a relatively small population that has proven to be a strong "cultural force."[19] An example of it is the development of popular commercial music like salsa. The Caribbean represents an interesting area of study for those in the United States not only because of its closely linked historical background, but also because "both regions had substantial populations that suffered at the hands of European immigrants" and "continue to deal with the social repercussions of slavery." Furthermore, "musical forms in both have developed through the fusion of elements from Europe, Africa and elsewhere."[20]

Latin American Music for Cello

The introduction section of Ricardo de Souza's dissertation focuses on how the development of Latin American music has been affected by a complex blend of traditions influenced by European models. As a result of this cultural encounter, nationalism was born to obtain a sense of cultural emancipation. He further discusses various factors that have prevented the continuous development of Latin American music. The lack of

17. Gage Averill, 126-35.

18. Robin Moore, *Music in the Hispanic Caribbean: Experiencing Music, Expressing Culture* (New York: Oxford University Press, 2010), 3.

19. Ibid.

20. Ibid., 4.

inclusion of this topic in the education system is in part due to the limited amount of available resources. Few recordings are available and music scores are limited. This music is not published because there is no market for it, thus promoting a student body that is unaware of this music. This vicious cycle continues as this music is not programmed or taught.[21] De Souza explains that while there is still a long way to go, much has been done to improve the situation of art music in Latin America. This includes the organization of various music festivals, along with the publication of scholarly Latin American music periodicals and important books such as *Music in Latin America: An Introduction*. The latter is one of the most complete works on the topic and was written in 1979.[22] De Souza's work belongs to these joint efforts for the inclusion of Latin American music as a relevant field of study and performance.

Important contributions regarding the repertoire by Latin American composers for cello have been written as doctoral dissertations at American universities. These include works by Daniel Gasse, Mark Churchill, Darilyn Manring, Dobrochna Zubek, Jorge Alejandro Mendoza Rojas, Paulo César Martins Rabelo, and Tulio Rondón.[23] The most

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21. Marios Nobre, "Música en América Latina: Problemas, Anhelos y Posibilidades," *Heterofonía* 17, no. 4 (1984): 52-53, quoted in Ricardo A. Coelho de Souza, *The Percussion Music of Puerto Rican Composer William Ortiz* (DMA diss., University of Oklahoma, 2006), 2.

22. Ricardo A. Coelho de Souza, 5-6.

23. Daniel Eugenio Gasse, "Cello Music written by Argentine Composers: An Annotated Catalog" (DMA diss., University of Illinois, 1993), ProQuest Dissertations & Theses Global; Mark Charles Churchill, "Brazilian Cello Music: A Guide for Performing Musicians" (DMA. diss., University of Hartford, 1987), ProQuest Dissertations & Theses; Darylin Manring, "Latin American Women Composers for Cello or Chamber Music Which Includes the Cello" (DMA diss., Boston University, 1999), ProQuest Dissertations & Theses Global; Dobrochna Zubek, "Introduction to Mexican Music for Solo Cello (1962-2014) from a Performer's Perspective" (DMA diss., University of

complete source is Germán Eduardo Marcano's "A Catalog of Cello Music by Latin American Composers," written in 2001. This work "aims to fill the gap left by previous publications and to create an awareness of the vast contribution that Latin American composers have made to the repertoire of concert music."[24] It includes an entry on William Ortiz which lists the works studied on this document. The work was published by the University of Wisconsin and it is available through the search engine ProQuest.

Focused on Puerto Rican composers, one can find a short list of works for cello in Annette Espada's dissertation, "The evolution of violoncello performance and teaching in Puerto Rico: The legacy of Pablo Casals" (1994). Beyond the repertoire list, the information contained in this document does not directly relate to this study. This work is available through ProQuest, and a Spanish version was printed in 1997 by Publicaciones Puertorriqueñas. Its Spanish title is *La evolución del violoncello en Puerto Rico: El legado de Pablo Casals.* Another source is the dissertation "Latin American Women Composers for Cello or Chamber Music Which Includes the Cello" by Darilyn D. Manring, written in 1999. It lists over 400 compositions by 130 Latin American women, and it discusses some specific works which include Puerto Rican Esther Alejandro's (b.

Toronto, Canada, 2016), ProQuest Dissertations & Theses; Jorge Alejandro Mendoza Rojas, "The Cello Concerto by Mexican Composer Ricardo Castro (1864-1907): A Performance Edition for Cello and Piano" (DMA diss., University of Texas, Austin, 1994), ProQuest Dissertations & Theses Global; Paulo César Martins Rabelo, "The Cello and Piano Works of Camargo Guarnieri" (DMA diss., Ohio State University, 1996), ProQuest Dissertations & Theses Global; Tulio Rondón, "Cultural Hybridization in the Music of Paul Desenne: An Integration of Latin American Folk, Pop and Indigenous Music with Western Classical Traditions" (DMA diss., University of Arizona, 2005), ProQuest Dissertations & Theses Global.

24. Germán E. Marcano, 9.

1947) *Cuatro Reflexiones* for solo cello. The abstract for this work can be found through ProQuest, and a full text is available through interlibrary loan.

Indiana University's online catalog of the Latin American Music Center is the most complete resource for this repertoire. The center was created by Chilean composer and musicologist Juan Orrego Salas in 1961, and it possesses the most important collection of books and recordings of Latin American concert music. Following the retirement of Orrego-Salas, various important figures have directed the LAMC. Currently, it is directed by Javier F. León, who assumed this position since 2015. This resource contains some of Ortiz's works, although not the ones discussed in this document. However, it is useful for musicians interested in another repertoire by this composer.

Salsa

Much literature on this topic has been written as it is a genre that has served as a musical emblem for the Caribbean, especially in the musical history of Cuba and Puerto Rico. Most of these resources will be discussed in Chapter II of this document, as it is dedicated entirely to the history of salsa and its defining elements.

Relevant dissertations that discuss salsa include works by Robert Eric Siebert, Christopher John Washburne, and Ricardo A. Coelho de Souza.[25] Of all three, De Souza's is the most relevant to this study, as it discusses the percussion works of William Ortiz. Furthermore, the author discusses salsa as a political musical movement, and one

25. Robert Eric Siebert, "Salsa and Everyday Life: Music and Community" (PhD diss., University of New York, 2010), ProQuest Dissertations and Theses Global; Christopher John Washburne, "Salsa in New York: A Musical Ethnography" (PhD diss., Colombia University, 1999), ProQuest Dissertations and Theses Global; Ricardo A. Coelho de Souza, "The Percussion Music of Puerto Rican Composer William Ortiz" (DMA diss., University of Oklahoma, 2006).

which defines Puerto Rican identity, and therefore Ortiz's. Of interest is De Souza's discussion of various rhythmic elements found in salsa, which are a big part of Ortiz's oeuvre. These are used as main pillars for the analysis of Ortiz's works for percussion. Siebert's dissertation includes a section defining salsa, and a historical musicological context of the emergence of salsa and how it emerged in association with Puerto Ricans. However, this information is only contextual, as the author uses salsa to examine Puerto Rican communities in New Jersey. Washburne's work focuses on salsa bands, and it discusses instrumentation, the structure of arrangements, and the *clave*; the latter being the most relevant to this study. The document also defines important terms that include *soneo*, *montuno* and *mambo*.

Although previously mentioned, Melina Kuss' book *Latin America and the Caribbean: An Encyclopedic History,* Vol. 2*: Performing the Caribbean Experience* is revisited because the author relates the social context of the island along with the genre of salsa. Kuss states that

> the semantic field of salsa has been defined as a movement rooted in the traditions from the Spanish-speaking Caribbean which, galvanized by musicians of different nationalities that included a substantial number of Puerto Ricans, and grounded on the centrality of a modernized Cuban *son*, was shaped by the experience of migration in the caldron of the mixed New York neighborhood.[26]

Kuss also discusses the initial use of folk music elements in the art music of the 20th century. During the second half of this century, composers began to incorporate "rhythmic and melodic elements from Puerto Rican folk traditions in works for the concert stage."[27] Various composers created works that received successful reviews that

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26. Melina Kuss, 174.

27. Ibid., 175.

led to the establishment of varied "intersections between academic and popular traditions of composition."[28] These intersections continued influencing further generations of composers. Composition after the 1970s also integrated the Puerto Rican experience in New York, of which William Ortiz represents a vivid example.

The selection of this composer is born out of an interest in studying music that has developed through the cultural context of the island as a result of many years of colonization and search for individuality and cultural emancipation. Furthermore, since much Latin American music has been undermined because of its connection to popular art forms, a closer look into the aesthetic nature of this music might prove otherwise. It is necessary to understand this music and to create more resources that evidence its development and characteristics.

28. Melina Kuss, 175.

III. SALSA: HISTORICAL BACKGROUND AND STYLISTIC ELEMENTS

Historical overview

Salsa is an important musical genre within the Latino community. It is a genre that has gained worldwide recognition, and functions as a clear representation of this community. This chapter does not intend to provide a thorough historical background on salsa, as it would imply the writing of an entire book, which has been done already by César M. Rondón in *El libro de la Salsa: Crónica de la música del Caribe urbano*. Thus, the goal is to introduce the genre with a focus on its development and relationship to Puerto Ricans on the island and in New York. Before diving into this musical development, it is important to introduce the historical context that fostered its emergence.

Puerto Rico had been a Spanish colony before becoming a US territory. This change in the colonial power took place in 1898 with the Spanish-American War. In 1900, the Foraker Act was signed, allowing the establishment of a civil government on the island with a governor and executive council selected by the US President. Puerto Ricans would be able to vote for their own House of Representatives and obtain a judicial system with a Supreme Court. While Puerto Rico could also have a Resident Commissioner attending the US Congress, this person had no voting power, and Puerto Ricans were not citizens yet. In 1917, the Jones-Shafroth Act amended the Foraker Act and changed Puerto Rico's status to an organized, but incorporated territory. Through this Act, the US Government continued to have control over important political posts, but it also revoked Puerto Rican citizenship by stating that all Puerto Ricans were American

citizens.[1] This change allowed Puerto Ricans to travel freely between the island and the mainland, which led to big migration waves after the economic crisis on the island.

During the Spanish colonization, the Puerto Rican economy was based on the production of tobacco, cattle, coffee, and sugar. However, after the United States' occupation of the Island, sugarcane production began overtaking and finally substituting other agricultural staples under US absentee corporations. In the 1920s, this industry entered a period of decline due to lack of new investments, and together with the collapse of coffee farms in the 1930s, led to an economic stagnation and unemployment of the peasant population and agricultural workers. Thus, these events began a long period of mass migrations to the mainland.[2] Another crucial event in the island's economy was the creation of Operation Bootstrap (1947-51). This plan sought to increase private investment in the island with the purpose of industrializing it, and it lured foreign companies to Puerto Rico with the promise of low wages and tax incentives. The island's economy was shifting towards industrialization and tourism, but the issue with this reformed economic system was that it did not provide enough jobs and thus promoted the migration of Puerto Ricans to the mainland.[3]

The main port for Puerto Rican migration was New York City. While Puerto Ricans had been in New York since the 19th century, a migrating boom occurred later,

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1. Ivonne Acosta, "Breve Historia de Puerto Rico," Enciclopedia de Puerto Rico, accessed August 27, 2018, https://enciclopediapr.org/encyclopedia/breve-historia-de-puerto-rico/#1464954209796-b0d8dceb-3c79.

2. Clara E. Rodríguez, "Puerto Ricans: Immigrants and Migrants, a Historical Perspective," *Americans All, A National Education Program*, (1990): 2, accessed October 2, 2018, https://americansall.org/sites/.../9.9_Puerto_Ricans_Immigrants_and_Migrants.pdf.

3. Ibid., 3.

and it can be organized into three periods. The first period dates from 1900-1945. At this time, Puerto Rican pioneers arrived in New York and settled in the Atlantic Street area of Brooklyn, *El Barrio* in East Harlem and such other sections of Manhattan as the Lower East Side, Upper West Side, Chelsea and the Lincoln Center area; some began to populate sections of the South Bronx. During this period, contract industrial and agricultural labor also arrived, providing the base for many of the Puerto Rican communities outside of New York City. The second period dates from 1946-1964, and it is known as the period of "The Great Migration." Pre-established communities expanded and increased in numbers. Furthermore, Puerto Rican population moved to new areas outside of New York, although the majority continued to move to this state. The final period dates from 1965 and extends to the present day. This last period is known as the "revolving-door migration," since the United States' 1970's recession reduced job opportunities and led many Puerto Ricans to return home. By 1980, the majority of Puerto Ricans were living outside of New York State, and today, they live everywhere with the largest numbers in the northeastern cities. Puerto Rican migration was driven by various factors which include overpopulation (growth due to improved medical care), better job opportunities in the United States and cheaper flights with the surplus in aviation resources.[4] Christopher Washburne states that

> in 1910, it was estimated that 5,000 Puerto Ricans were living in the United States; by 1930, the number had grown to 45,000. A second, even larger immigration wave began after World War II, facilitated by Puerto Rico's acquisition of its commonwealth status in 1952. By 1960, there were 600,000

4. Clara E. Rodríguez, 3.

Puerto Ricans living in the United States (US Census of 1960), and by 1980, it was believed that one million Puerto Ricans were living in New York City alone.[5]

With the development of Nuyorican communities, salsa emerged as a genre and the demand for music grew exponentially.[6] Nonetheless, this would not have been possible without the influence of the Cuban *son*, which originated in eastern Cuba at the beginning of the 20th century influenced by Afro-Cuban and Hispanic derived genres.[7] The Cuban *son* was "originally accompanied by percussion" and "it made use of wide-spread Afro-Latin rhythmic patterns, including the anticipated bass."[8] Despite this focus on rhythm, its melody was free since it had no rhythmic connection to the underlying percussion.[9] According to Carpentier, "its revolutionary quality was a sense of polyrhythm subjected to a unity of tempo."[10]

With the advent of mass media, the *son* emerged into historical daylight during the 1920s and 1930s, becoming "the basic structure for future developments in Afro-

5. Christopher Washburne, *Sounding Salsa: Performing Latin Music in New York City* (Philadelphia: Temple University Press, 2008), 13.

6. Ibid.

7. Peter Manuel, "Latin America and the Caribbean," in *Popular Musics of the Non-Western World: An Introductory Survey* (New York: Oxford University Press, 1988), 30.

8. John Storm Roberts, "The Roots," in *Salsiology: Afro-Cuban Music and the Evolution of Salsa in New York City*, ed. Vernon W. Boggs. (Westport, CT: Greenwood Press, 1992), 9.

9. Ibid.

10. Ibid.

Caribbean music and salsa."[11] During this time, the Cuban *son* arrived in New York, leading to an encounter between the *son* and jazz rhythms, which would later influence salsa. By the late 1920s, Spanish Harlem was already established as the center for Latin music production, performance, and business in New York City, and the first Puerto Rican-owned record store was opened. This store later "became a record label, booking agency, and management company for Latino musicians."[12] While New York City barrios had been full of Cuban dance music since the 1930s, it grew in popularity in the 1940s with the continuous growth of the immigrant community. Thus, music in New York continued to be dominated by Cuban styles throughout the 1940s, and 1950s. These styles included the *son*, *rumba*, *conga*, *guaracha*, *mambo*, and *cha-cha*.[13]

The 1950s represented one of the most fruitful eras for Latin music performance in New York. There was interest in combinations of African American and Latin music styles with Latin jazz mixings and "innovative approaches to the mambo, cha-cha, and, later, *pachanga* and *boogaloo* genres, all of which provided the foundation for the development of salsa."[14] However, this fruitful period was followed by difficult times with the Cuban Revolution of 1959. Before the Revolution, Cuban musical genres permeated the musical life in New York. However, with the embargo on Cuba and US censorship, musicians were forced to search for new ways of combining musical forms.

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11. Frances R. Aparicio, "Situating Salsa," in *Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures* (Middletown, Connecticut: Wesleyan University, 1998), 80.

12. Christopher Washburne, 12.

13. Ibid., 14.

14. Ibid., 15.

Diplomatic relations between the United States and Cuba ended, resulting in economic and travel restrictions, along with a reduced influence of all musical styles. Musicians at the time were faced with the task of reinventing Latin music, while holding a battle against the American rock and roll. The dominance of rock and roll especially affected Latin music's popularity among the English-speaking youth, which meant that Latin musicians faced economic difficulties. Nonetheless, it also motivated a new wave of experimentation.[15]

Salsa has been considered an indirect result of the Cuban Revolution of 1959 because out of this political event, Puerto Rican musicians in the New York barrios developed a new music by continuing and transforming the legacy left by Cuban musicians. They renovated forms and created music that reflected the reality of the barrio life. [16] By this time, the Latino community in New York was large enough "to support a music scene that was separate from the English-speaking mainstream," and in 1961, "WADO was the first radio station to adopt an all-Spanish-language format."[17] The effect that this political climate had in the younger generations of immigrants is explained by Washburne:

> Young musicians reacted to these developments by seeking a new sound that would capture the sentiments of the street and speak to Latino youth living in the New York barrios. Rejecting the assimilation goals of immigrant communities of the past {i.e., that of their parents), which sought economic prosperity and a modicum of acceptance into mainstream Anglo American culture, these new

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15. Christopher Washburne, 15-16.

16. Félix M. Padilla, "Salsa: Puerto Rican and Latino Music," *Journal of Popular Culture* 24 (Summer 1990): 87-104, quoted in Frances R. Aparicio, "Situating Salsa," in *Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures* (Middletown, Connecticut: Wesleyan University, 1998), 80.

17. Christopher Washburne, 15-16.

> artists turned to their own culture for inspiration and support. With American racial conflicts coming to the political forefront and frustration growing from continual prejudicial obstacles barring Puerto Ricans and other Latinos from attaining upward mobility, a shift toward a more pluralistic stance began. The Young Lords, a New York-based militant and activist Puerto Rican organization reacted by calling for Latinos to be proud of their heritage and alluded to view it as a strength rather than a hindrance. Their activism is credited for creating a new sense of pride or being Latino.[18]

Furthermore, ethnomusicologist Roberta L. Singer states that "the large and powerful Latino identity movements of the late 1960s and early 1970s, with their focus not only on social and economic justice but on seeking their roots of their own cultures, brought about a renewed interest in traditional music forms on the part of younger New York Puerto Ricans."[19]

Music in the New York barrios "became more culturally introspective (i.e. made for and by Latinos)," and it incorporated a wider range of traditional Caribbean music.[20] This music maintained the Cuban *son* as its foundation, but it combined elements of jazz, *mambo,* Latin soul, rock and boogaloo; it regularly included politically charged lyrics. The style developed by the new generation of Latin musicians had a lot of energy and hard-driving sound, which later came to be known as *salsa dura* (hard salsa).[21]

The new music that was being developed in New York did not have a name until the 1960s, when salsa emerged as a term. The popularity of this new label was achieved

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18. Christopher Washburne, 16.

19. Roberta L. Singer, "Puerto Rican Music in New York City," *New York Folklore* 19, no. 3-4: 139, quoted in Christopher Washburne, *Sounding Salsa: Performing Latin Music in New York City* (Philadelphia: Temple University Press, 2008), 16.

20. Christopher Washburne, 16.

21. Ibid.

in great part thanks to Jerry Masucci, "the Italian-American founder of Fania Records."[22] This company was established in 1964 by Masucci and Dominican bandleader Johnny Pacheco, and it is recognized as a transcendental label in the history of Latin music. Its main objective was "the revitalization of the Latin music scene by transforming music emerging from New York's barrios into a commercially viable commodity."[23] Their efforts transformed salsa into an international phenomenon, with music broadly associated to the barrio culture in New York City. "Fania created a sound: the apex of tropical music, combined with the swing of big band jazz and the gritty vibe of American r&b."[24] Despite being an independent label, by the mid-1970s, the company "accounted for 70 to 80 percent of all salsa record sales."[25]

The boom of salsa took place in the 1970s, and it was then when "salsa became widely accepted as a generic marker."[26] This occurred in great part due to radio dissemination and record production, but also because of an increased number of top-quality bands. Prior to the 1970s, Latin music was generically marketed as tropical, encompassing a wide range of music, or it was listed in a genre-specific way like *mambo*, *cha-cha*, etc. The Fania Records company wanted a new marketing strategy that would differentiate new music productions from its antecedents, and it played a big role in the dissemination of salsa by providing opportunities to many Puerto Rican bands and

22. Peter Manuel, "Latin America and the Caribbean," 48.

23. Christopher Washburne, 16-17.

24. "About Us (1964)," Fania, accessed August 21, 2019, https://www.fania.com/pages/about-us.

25. Christopher Washburne, 18.

26. Ibid., 20.

singers. With the growth in opportunities for Puerto Rican musicians, salsa became a powerful medium of mass communication that gave a voice to the marginalized community in New York. During this time, "salsa emerged as an identifiable Latin popular dance music genre," and the driving force for music-making and performance was focused on the "tensions involved in the dynamics of intercultural exchange."[27]

The popularity of salsa continued through the 1970s, but change took place during the late 1980s. During this time, the second generation of *salseros* embraced the music of their parents and reinvented and transformed it to better represent their own experiences as a Latino youth growing up in New York City.[28] As a result, *salsa romántica* emerged, allowing the genre to gain a new wave of popularity. This style of salsa differed from *salsa dura* in that it merged elements of the pop *balada* with salsa rhythms to create a "softer" sound.[29] *Salsa dura* was characterized by the harsh sounds of the percussion and brass section, but this new style promoted a more relaxed accompaniment to accompany lyrics on romantic topics. The style gained prominence during the late 1980s and 1990s and it has been "the most commercially successful form of salsa in the last 20 years, despite criticism that it is a pale imitation of " 'real' salsa, [or] 'salsa dura.' "[30]

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27. Christopher Washburne, 7.

28. Ibid., 6.

29. Lise Waxer, "Salsa," Grove Music Online, accessed September 12, 2019, https://www-oxfordmusiconline-com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000024410.

30. "Salsa romántica," Wikipedia, the free encyclopedia, last modified July 27, 2019, https://en.wikipedia.org/wiki/Salsa_rom%C3%A1ntica.

Defining salsa

According to Rondón, "the problem of defining and interpreting the significance of *salsa* stems in part from the fact that the term is essentially a commercial label, a kind of musical hodgepodge for anything that has an Afro-Latin flavor."[31] While salsa initially functioned as the voice of the Nuyorican barrio, "over time its popularity transcended those original city blocks as Latino populations grew."[32] Thus, salsa began to be produced as a "Latino thing" that encompassed the intercultural context of the New York barrios. Nonetheless, salsa was never detached from its roots. On this matter, Washburne states that

> instead, as a cultural construct, El Barrio underwent a conceptual shift, emerging more as a symbol of shared experience based on real or imagined common linguistic (Spanish), cultural (Latino), historical (colonization), and geographic bonds (Caribbean and Latin America) rather than the boundaries of a particular neighborhood.[33]

Defining salsa has been a debatable topic, as some musicologists state that it is not a musical genre. Odilio Urfé defines salsa as "an entire gamut of modes and styles of interpreting or *son*-ing included in the complex Cuban *son*."[34] On the other hand, Hiram G. Pérez states that "as an expressive rhythmical form, salsa is the result of an evolution

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31. Jorge Duany, "Popular Music in Puerto Rico: Toward and Anthropology of Salsa," in *Salsiology: Afro-Cuban Music and the Evolution of Salsa in New York City*, ed. Vernon W. Boggs. (Westport, CT: Greenwood Press, 1992), 72.

32. Christopher Washburne, 8.

33. Ibid., 9.

34. Odilio Urfé, interview by José Rivero García, March 1979, quoted in Leonardo Padura, "Ten Reasons and Five Opinions to Believe (or Not) in the Existence of Salsa," in *Faces of Salsa: a spoken history of the music*, trans. Stephen J. Clark. (Smithsonian Institution, 2003), 184.

and sonorous combination of the *son montuno, rumba, bomba, plena*, and some harmonic tendencies of the African-American tradition- *jazz, rhythm and blues, funky and soul.*"[35] Furthermore, Jorge Duany states that salsa

> …is neither a musical style nor a particular rhythm but rather a hybrid genre performed mostly by Puerto Ricans in New York and on the island. It is also very popular in the Dominican Republic, Venezuela, Panama, Cuba, Colombia, and Peru. Essentially, it is an amalgamation of Afro-Caribbean musical traditions centered around the Cuban *son*. Its main characteristics are a call-and-response song structure; polyrhythmic organization with abundant use of syncopation; instrumental variety with extensive use of brass and percussion, and strident orchestral arrangements; jazz influence; and above all, a reliance on the sounds and themes of the lower-class life in the Latin-American *barrios* of U.S. and Caribbean cities.[36]

While some define salsa as an imitation of old Cuban music, what differentiates salsa from the latter is its evolution into a specific historical and cultural expression. Puerto Rican singer Willie Colón defines it as a genre that "[emerged] as something of our own, which is why it's full of politics and stories from the street. Salsa is like a newspaper, our chronicles of our lives in the big city."[37]

In "Latin America and the Caribbean," ethnomusicologist Peter Manuel states that "salsa style does not differ in any significant respect from that of Cuban dance music of the fifties."[38] However, salsa was developed and transformed into a "significant socio-

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35. Hiram G. Pérez, "Prefacio," in *Historia de la Salsa*, trans. Paula SantaCruz (San Juan, Puerto Rico: Editorial Primera Hora, 2005), vii.

36. Jorge Duany, "Popular Music in Puerto Rico: Toward and Anthropology of Salsa," 72.

37. Willie Colón, quoted in Leonardo Padura, "Ten Reasons and Five Opinions to Believe (or Not) in the Existence of Salsa," in *Faces of Salsa: a spoken history of the music*, trans. Stephen J. Clark. (Smithsonian Institution, 2003), 187-88.

38. Peter Manuel, "Latin America and the Caribbean," 33.

cultural phenomenon" in the 1960's barrios of New York, which were mainly populated by Puerto Ricans.[39] Contrary to Manuel, in "Listening to Salsa" by Aparicio, the author advocates for a view of salsa as a genre which is not only Cuban.[40] This is because salsa's development in New York took place as a "social result of the gradual industrialization and migratory movements from rural areas to urban centers."[41] As the Latino audience expanded, the market for this product was possible and it only grew with the largest migratory waves of Puerto Ricans during World War II.[42] Therefore, it is not surprising to see that salsa remains closely related to the Nuyorican and Puerto Rican cultures.

Despite the existence of various views on salsa, Hiram G. Pérez states that the genre became "one of the harmonic expressions which best define the Caribbean identity of the 20th century."[43] This is because its lyrics encompass the social problems of the time. Furthermore, while "salsa may not be stylistically original, it is highly significant as a socio-cultural phenomenon."[44] According to Duany, salsa "is the product of a seminomadic population, perpetually in transit between its homeland and exile."[45]

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39. Peter Manuel, "Latin America and the Caribbean," 46.

40. Frances R. Aparicio, 80.

41. Ibid., 81.

42. Ibid.

43. Hiram G. Pérez, "Prefacio," in *Historia de la Salsa*, (San Juan, Puerto Rico: Editorial Primera Hora, 2005), vii.

44. Peter Manuel, "Latin America and the Caribbean," 46.

45. Jorge Duany, "Popular Music in Puerto Rico: Toward and Anthropology of Salsa," 80.

Salsa as a Term

The term salsa literally means "sauce," and while its quite simple, it proved to be a great marketing label, "serving as an umbrella term for diverse musical performances and productions."[46] While salsa as a term emerged in New York during the 1960s, different sources provide various opinions on its emergence. According to Peter Manuel, the popularity of this new label was achieved thanks to a "Venezuelan radio station and, more importantly, by Jerry Masucci, the Italian-American founder of Fania Records."[47] On this topic, Rondón explains that "commercially speaking, the term was first used in Venezuela when Federico and his Combo released their record *Llegó la salsa* in June 1966."[48] However, this notion neglects the use of the term in the titles of two records released in 1963. These were Palmieri's *Salsa Na'Ma* and *Salsa Nova* by violinist Pupi Legarreta.[49] Legarreta's album had the term as part of the title, but the music is categorized as *charanga*. On the other hand, Palmieri's album contained lyrics that suggested that 'salsa' was the name of a new dance, but "Santiago's liner notes use the

46. Christopher Washburne, 19.

47. Peter Manuel, "Latin America and the Caribbean," 48.

48. César Miguel Rondón, *The Book of Salsa*, trans. Frances R. Aparicio and Jackie White. (Chapel Hill, NC: University of North Carolina Press, 2008), 24.

49. "Pupi Legarreta-Salsa Nova," Discogs, accessed September 13, 2019, https://www.discogs.com/Pupi-Legarreta-Salsa-Nova/release/3410647;
"Charlie Palmieri Y Su Charanga "La Duboney"* – Salsa Na' Ma' - Vol. III," Discogs, accessed September 13, 2019, https://www.discogs.com/Charlie-Palmieri-Y-Su-Charanga-La-Duboney-Salsa-Na-Ma-Vol-lll/release/6498412.

term more in the traditional sense, writing that Palmieri's band 'possesses that all important 'sauce' necessary for satisfying that most demanding of musical tastes."[50]

The importance of the previously mentioned Venezuelan radio station is shared by Manuel, Rondón and Washburne. Manuel recognizes its importance and Rondón states that "Phidias Danilo Escalona, the disc jockey on Radio Venezuela, had popularized salsa and *bembé* for years through *La hora del sabor,* the first radio program exclusively focused on the music that was revolutionizing the Caracas barrio."[51] On this matter Washburne agrees by stating that

> …salsa as a generic label stems from Venezuelan disc jockey Phidias Danilo Escalona, who launched a show in 1966 entitled *"La Hora del Sabor, la Salsa y el Bembé"* ("The Hour of Flavor, Salsa, and Party"), playing a variety of modern Cuban dance music, most of which was produced in New York City. Salsa was soon adopted by audiences in Carácas to refer to Latin music coming from New York in the 1960s, which included bands playing pachanga, guaracha, boogaloo, cha-cha, and mambo, specifically.[52]

Contrary to the previously presented opinions, Ed Morales states that "the man who used the term *salsa* to publish Latin music made in New York in the first place [was] a magazine director and graphic designer named Izzy Sanabria."[53] This idea is supported by Aparicio, who states that Sanabria "a Puerto Rican musical promoter in New York and founder of *Latin New York,* has been credited by many for coining the term in 1973

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50. Christopher Washburne, 19.

51. César Miguel Rondón, *The Book of Salsa,* 24.

52. Cristopher Washburne, 19.

53. Ed Morales, "La historia de la salsa nuyoricana," in *Ritmo Latino: La Música Latina desde la Bossa Nova hasta la* Salsa, trans. Juan Sardà (Barcelona: Ediciones Robinbook, 2006), 67.

during his TV show, *Salsa.* He in turn credits it to the people who were using it to refer to the music and its rhythms. "[54]

While these ideas introduce the use of the term salsa as a commercial label, "this culinary metaphor was not foreign to Latin music performance and had played a role as a performative exclamation and aesthetic trope for quite some time."[55] During the first half of the 20th century, Cuban musicians used the phrase "*Toca con salsa!"* as an interjection that meant "swing it" or "play it with feeling."[56] Furthermore, the term had been used in the famous *son* "Echale Salsita" by Cuban composer Ignacio Piñeiro, released at the end of the 1920s.[57] Other examples include Jimmy Sabater's composition "Salsa y Bembé," which used lyrics that suggested a call to the dancers to "spice things up a bit."[58]

Despite the existence of the term in the Latin music world, Rondón states that the term gained recognition after the release of Fania's film titled *Salsa* in 1975.[59] This film combined footage from a concert held in 1973 at the Yankee Stadium with another concert held in 1974 at the Roberto Clemente Stadium in Puerto Rico. The company had previously released the film *Our Latin Thing*, in which salsa was portrayed as music born out of the difficulties of the barrio life. However, this new film sought to portray the genre's African heritage and to tie this to American culture; the goal was to detach the

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54. Frances R. Aparicio, 92.

55. Christopher Washburne, 19.

56. Ibid.

57. César Miguel Rondón, *The Book of Salsa*, 24.

58. Christopher Washburne, 19.

59. César Miguel Rondón, *The Book of Salsa*, 24.

genre from its original roots and to tie it to American pop culture.[60] Juan Flores states that "the very title given the film makes it clear that by that time the word salsa had arrived as the accepted designation for the music as a genre or stylistic modality."[61]

Cuban and Puerto Rican Influences

The Cuban *son* has been the most impactful musical style, serving as the main structure for developments in Afro-Caribbean music and salsa. It is a secular dance form that originated in the rural areas of eastern Cuba and it is characterized by a vocal melody independent from the percussive rhythm.[62] Cuban music had been present in New York since the 1930s, and it provided the basis for various musical genres. While the main influence in salsa is the Cuban *son*, the mix of Cuban music with African-American genres was also a part of the development of salsa. After the Cuban revolution of 1959, Cuban music had to develop in order to be kept alive with the break of relationships between the United States and Cuba. Thus, Puerto Rican musicians in New York continued and developed the legacy left by Cuban musicians. However, they also renovated the old forms to express more adequately the reality of the barrio life; this new music would later be recognized as salsa.[63]

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60. Juan Flores, *Salsa Rising: New York Latin Music of the Sixties Generation* (New York: Oxford University Press, 2016), 188-89.

61. Ibid., 189.

62. Frances R. Aparicio, 80.

63. Félix M. Padilla, "Salsa: Puerto Rican and Latino Music," *Journal of Popular Culture* 24 (Summer 1990): 87-104, quoted in Frances R. Aparicio, "Situating Salsa," in *Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures* (Middletown, Connecticut: Wesleyan University, 1998), 80.

While salsa would not have emerged without a strong Cuban influence, according to Frances R. Aparicio,

> …the upsurge and boom of Latin music in the United States during the 1940s and 1950s would not have been possible without the configuration of a larger Latina/o audience and market made possible by the largest migratory wave among Puerto Ricans during World War II. The movement was organized by the U.S. and Puerto Rican governments to mitigate the economic stagnation of the island at the time and provide cheap labor for U.S. industries and factories.[64]

Thus, while New York City barrios were comprised of various immigrant communities, Puerto Ricans were one of the main groups. As Puerto Rican musicians renovated Cuban forms, salsa became a genre of great representation because it told the stories of the marginalized Latino community.[65]

Due to the great influence of Cuban music, "some think that *salsa* is just a new name for a very old rhythm."[66] However, while the Cuban *son* serves as the principal basis for salsa, this does not mean that the genre is simply a mixed version of Afro-Cuban music.[67] Díaz Ayala states that

> there are significant differences as well between the *son* and *salsa*. Most important, *salsa* has a stronger metallic sound, provided by the introduction of the trombone, than the smoother *son*, which employs one or two trumpets at most. At the same time, the *salsa* orchestra reinforces the classical percussion of the bongo and the conga with the timball [sic] or the cencerro (something that was not done by Cuban orchestras in the 1950s), often in substitution for the clave and guiro.[68]

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64. Frances R. Aparicio, 81.

65. Ibid., 81-82.

66. Jorge Duany, "Popular Music in Puerto Rico: Toward and Anthropology of Salsa," 81.

67. Ibid.

68. Cristobal Diaz Ayala, *Música Cubana del Areyto a la Nueva Trova* (San Juan: Editorial Cubanacan, 1981), quoted in Jorge Duany, "Popular Music in Puerto Rico: Toward and Anthropology of Salsa," in *Salsiology: Afro-Cuban Music and the Evolution*

When compared to the older *son* or the *cha-cha-cha*, salsa's characteristic sound is "less subdued, more violent, even strident," which is in part related to the influence of jazz and its use of chromaticism and dissonant harmonies.[69] From a musician's perspective, Puerto Rican singer Willie Colón differentiates the Cuban *son* from salsa by saying that "while the *son* has a specific structure, salsa is all freedom."[70]

Puerto Rico's influence on salsa is tied to the *bomba* and *plena*, which are Puerto Rican genres with roots in the African culture that arrived on the island during Spanish colonization.[71] According to Duany,

> …*bomba* synthesizes several African musical currents as they converged in the plantation environment. It is characterized by melodic repetition and complex rhythm; by an antiphonal structure and the use of the pentatonic scale; by duple meter and the predominance of percussion…It is often polyrhythmic and is accompanied by two drums called bombas, two sticks (claves), and a maraca.[72]

Furthermore,

> the *plena*, like the *bomba*, has many African elements. It is composed of an alternating scheme between the soloist and the chorus, in the antiphonal style characteristic of most West African songs. Both rhythmic and textual improvisation are important aspects of its performance. It often utilizes diatonic melodies and even eight-bar phrases in a syncopated duple meter.[73]

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of Salsa in New York City, ed. Vernon W. Boggs. (Westport, CT: Greenwood Press, 1992), 81.

69. Jorge Duany, "Popular Music in Puerto Rico: Toward and Anthropology of Salsa," 81.

70. Willie Colón, quoted in Frances R. Aparicio, "Situating Salsa," in *Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures* (Middletown, Connecticut: Wesleyan University, 1998), 80.

71. Jorge Duany, "Popular Music in Puerto Rico: Toward and Anthropology of Salsa," 76-77.

72. Ibid., 76.

73. Ibid., 77.

Salsa incorporates many elements found within these genres, thus providing evidence of Puerto Rico's influence on salsa. Cuban musical genres where greatly influential to salsa, but the *bomba* and *plena* also contributed to the birth of salsa. On this matter, Duany describes salsa as the

> …unmistakable voice of the Puerto Rican *barrio*. It reflects the sorrows and dreams of the rapidly growing urban proletariat of the last four decades. It combines indigenous folk traditions such as the *plena* and the Afro-Caribbean *bomba* with foreign musical elements such as the Cuban *son* and American jazz to express the problems and aspirations of this underprivileged sector of society.[74]

Salsa as an expression of the barrios had great Puerto Rican influence. However, this does not mean that Cuban influences were completely detained or absent. Much of the repertoire recorded by the Fania Records company was composed by Cuban composers. However, "Fania began substituting the initials D. R. (meaning *derechos reservados,* or "rights reserved") for the composers' names in the record liner notes."[75] This concealed the prolific Cuban contribution, "and in a way distanced, and denied [it.]"[76] Since much of the genre's marketing was assumed by this company, certain distance was created from Cuban influences.

Fania further minimized Cuban influences with the release of *Nuestra Cosa Latina* ("Our Latin Thing") in 1971.This was a promotional film in which live concert scenes from the Cheetah dance club in New York were combined with a montage of street scenes of New York's barrios to create an idea of salsa as a genre inherently of those streets. While multiple Cuban artists sought to work with the company, Fania

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74. Jorge Duany, "Popular Music in Puerto Rico: Toward and Anthropology of Salsa," 81-82.

75. Christopher Washburne, 18.

76. Ibid.

rejected many of them in order to maintain a view on salsa as an entirely new genre detached from Cuban influences.[77]

Cuban popular music had gained enough popularity to be presented in big concert stages, but with the search for new musical developments, performance settings changed from big concert stages to the street corners of the New York barrios.[78] This change transformed the musical setting into a more personal one, thus helping to establish salsa as an expression of Puerto Rican communities and other immigrant groups.[79] While it wasn't initially identified as a musical genre, salsa gained popularity and emerged in New York as a socio-cultural movement. This genre had strong dance qualities and lyrics that spoke to the community and functioned as a "bridge between a trans- or dislocated present and past home."[80]

With the colonial relationship between Puerto Rico and the United States, the island received musical influences from the mainland. While salsa later became a representation of the collective, during its beginnings, Puerto Ricans were divided as *cocolos* (salsa fans) or *rockeros* (rock fans influenced by the United States). However, salsa became such a powerful medium of mass communication, that it transformed into a genre that was accepted by all. Since salsa originally developed in New York, it was initially the voice of the marginalized community. However, with its evolution, it became

77. Christopher Washburne, 18-19.

78. Frances R. Aparicio, 80.

79. Peter Manuel, "Latin America and the Caribbean," 47.

80. Frances R. Aparicio, 91.

visible and audible, and thus, safely embraced locally.[81] According to Rondón, the barrios in New York and in the Caribbean were very similar; surrounded by misery and marginality, a violent and sour daily life. In both, there existed the need for a cultural self-identification.[82]

For Puerto Ricans, salsa has been of great importance because it is a genre that has served to embrace the Latino aspect of the Puerto Rican society which has been greatly influenced by the United States culture. While many Puerto Ricans have migrated to the mainland throughout the years, music has always served as a route for self-expression and as a connection between Puerto Ricans in and out of the island. As Marisol Berríos-Miranda observes, "for Puerto Ricans, for whom identification with a wider community of Latinos is a source of strength and resistance to U.S. domination, salsa provides an exuberant experience of pride, independence, and solidarity."[83]

Salsa Today

Salsa was originally tied to the culture of the New York barrios. Nonetheless, the genre grew as an international market, becoming a "representative of a shared common Latino experience both in New York and abroad."[84] Through the years it has grown immensely, developing in various Latin American countries. Salsa continues to be an

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81. Frances R. Aparicio, 73.

82. César Miguel Rondón, *The Book of Salsa*, 22.

83. Marisol Berríos-Miranda, "The Significance of Salsa Music to National and Pan Latino Identity" (PhD diss., University of California-Berkeley, 2000): 20, quoted in Christopher Washburne, *Sounding Salsa: Performing Latin Music in New York City* (Philadelphia: Temple University Press, 2008), 21.

84. Christopher Washburne, 21.

important musical genre that represents Latinos, and it has gained great popularity as a dance form.

Despite is internationalization, salsa continues to be at the core of the musical environments in the Nuyorican barrios and Puerto Rico. One of the main events that best represents this, includes the New York's Puerto Rican Day Parade. This parade is an example "of how salsa is engaged for nationalistic purposes", as its "unified public image politically empowers the Puerto Rican community within a larger New York City context."[85] In Puerto Rico, an important event is the Día Nacional de la Zalsa which was first organized in 1984 by Pedro Arroyo, programming director of Z-93; a radio station in Puerto Rico which focuses mainly on programming salsa. This event celebrates salsa composers and performers by providing a space for live salsa music on the island's largest stadium. It has gained much support and thus has been established as the annual concert for the Puerto Rican community. The importance of this date has even been recognized by the Senate of Puerto Rico, who in 2000 established under the Law #100 that the event is to be celebrated annually on the third Sunday of March.[86]

Elements of Salsa

This part of the document introduces the various elements of salsa to create a clear perspective on the elements that are found in Ortiz's works for cello. While some elements are not a part of these compositions, they are introduced to provide a clear idea of the genre's components.

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85. Christopher Washburne, 10.

86. Augusto Felibertt, "XXXVI Día Nacional de la Salsa Puerto Rico 2019," *International Salsa Magazine*, March 12, 2019, https://www.salsamundi.com/xxxvi-dia-nacional-la-salsa-puerto-rico-2019/.

Structure

During the 1940s and early 1950s dance music in New York had already established a music performance practice. This practice was built by various musical groups that combined older Cuban genres (*son, guaracha* and *mambo*) with big band jazz to develop "norms of performance practice, composing, and arranging that remain fundamental to New York salsa performance."[87] One element that these bands developed and has remained as a characteristic of salsa, is its basic formal structure. Most arrangements use a close variation of the bipartite form, which was most prominent in the Cuban *son*, which was popular in New York bands throughout the middle of the 20th century.[88]

The structure of a salsa song is bipartite, consisting of a *son section* followed by a *montuno section*. Traditionally, the *son* section introduces the main themes or tunes, which are organized in a variety of standardized song forms, such as verse-refrain or AABA. This section is pre-composed, and it is followed by a *montuno* which is an open-ended improvisatory section. *Montunos* are built upon call and response structures in which a lead singer alternates with a precomposed chorus. Salsa structure is built upon these two sections, which are preceded by an instrumental introduction before the statement of the main theme. To close the form, most arrangements include a closing section or *coda* which often revisits material from the main theme. The following figure outlines a basic salsa arrangement:[89]

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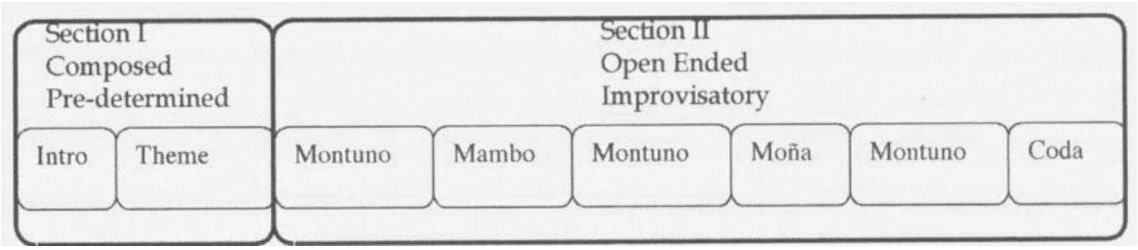
87. Christopher Washburne, 168.

88. Ibid.

89. Ibid., 169.

Figure 1. Standard form of a salsa arrangement.



The harmonic structure of the *montuno* is generally derived from the chordal structure established in the main theme. Its most identifiable feature is a repetitive harmonic and rhythmic vamp played by the rhythmic section which can be two, four, or eight measures in length. Over this vamp, the lead singer improvises while alternating with a precomposed chorus. This is known as *soneo* which is a textual and melodic improvisation that occurs within the *montuno*. During the *montuno*, several instrumental sections interrupt. Within these instrumental interventions, one of the most recognized is the *mambo.* The *mambo* is a pre-composed instrumental section that is often characterized by a heightened intensity in sound and energy. It is an opportunity for the trumpet player to display his showmanship and it includes various rhythmic breaks.

Improvisatory sections in salsa exemplify the influence of American jazz, and they can occur over *moñas* or *montuno* sections. The *moñas* are short pre-composed or improvised vamps that consist of layers of contrasting melodic lines and are usually performed by the wind section.[90] Other improvisatory sections are known as *descargas,* which indicate "a jam session featuring improvisation."[91] In the *descargas*, one or more

90. Christopher Washburne, 169.

91. Mark Lomanno, "Descarga," Grove Music Online, last modified February 11, 2013, https://www-oxfordmusiconline-com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002234943.

musicians will often improvise freely to the accompaniment of a short chorus.[92] The *montuno* section functions as a home-base, since it is repeated after each improvisatory section. This section is also known as *son montuno* in some sources since "the main pattern for *salsa* music remains the *son montuno*, built on the alternation between soloist and chorus." [93]

Instrumentation and function

Cuban ensembles or conjuntos established in the 1920s served as the basis for the instrumentation and function of each instrument in salsa bands. The instrumentation typically included *tres*, guitar, bass, *bongos*, trumpet, *maracas*, and vocals. However, during the 1940s and 1950s, this instrumental group underwent some changes, and bands based in Cuba and New York often eliminated the *tres* and guitar, and added *congas*, *timbales*, piano, larger horn sections, and more vocalists. The traditional rhythm section in salsa includes three to four percussionists, a bass player, and a pianist/keyboardist. The percussionists typically play *congas*, *bongos*, *timbales*, a variety of cowbells, and hand percussion, but a full drum set or parts from it, (i.e. snare and bass drum) are occasionally added and played by the *timbalero* (timbal player). The combination of rhythms provided by the percussion section "provides one of the most identifiable features of salsa."[94] It is

92. Ricardo A. Coelho de Souza, 130.

93. Jorge Duany, "Popular Music in Puerto Rico: Toward and Anthropology of Salsa," 81.

94. Christopher Washburne, 170.

this underlying rhythmic pulse which provides the basis for other instrumental and vocal parts. The basic patterns of the percussion section are provided in the following figures:[95]

Figure 2. Basic percussion patterns during the verse.

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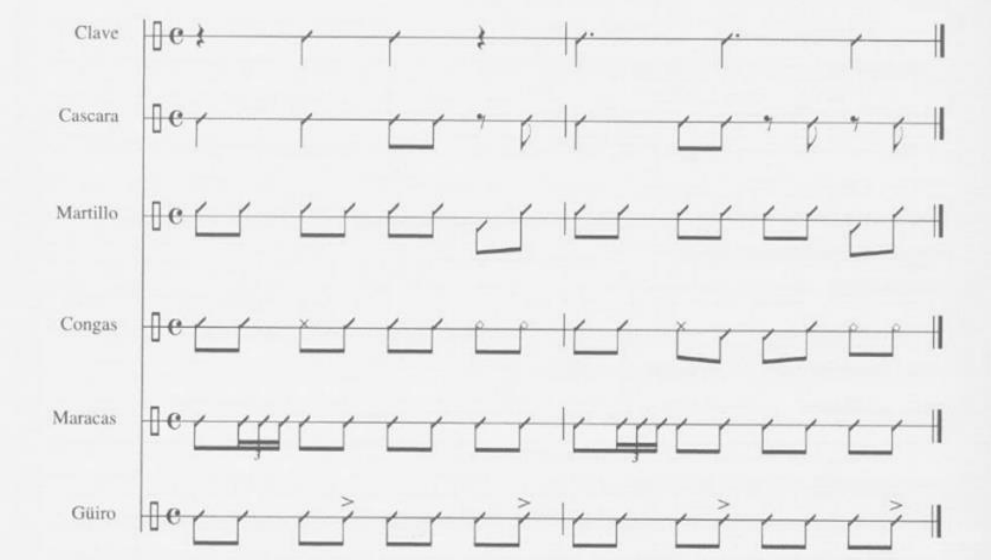
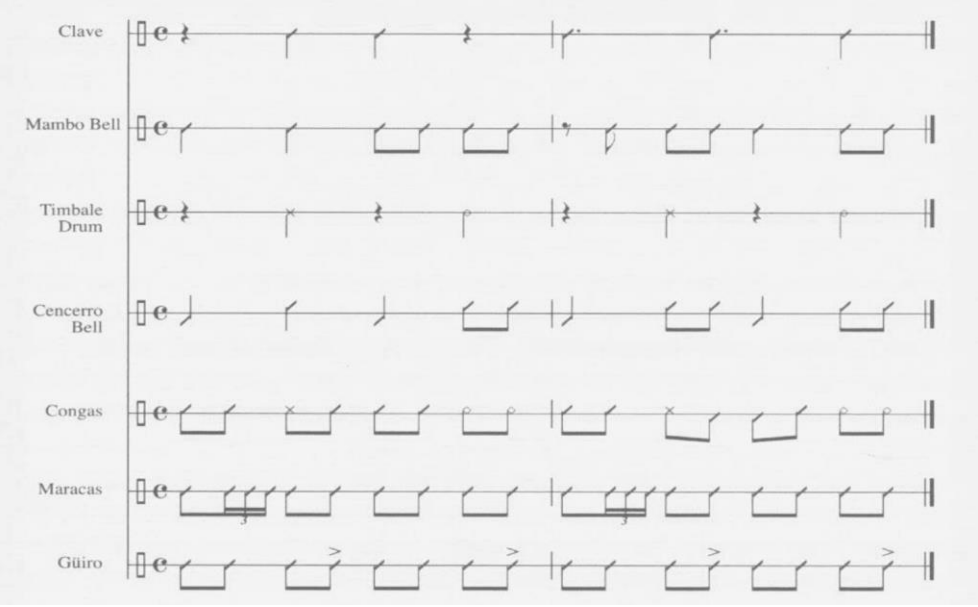


Figure 3. Basic percussion patterns during the montunos.



95. Christopher Washburne, 170-71.

The basic pattern is known as the *tumbao,* and it is played by the *congas*. This pattern is two measures in length, and it is often varied by mixing it with patterns from *bomba*, *plena* and *rumba*. During the statement of the first theme and the piano solos, the *congas* are accompanied by the *bongos,* which are a pair of small, double-headed drums along with a large cowbell or *cencerro* which is held in one hand and struck with a wooden stick. The *bongos* play the *martillo* (hammer) pattern as a rhythmic foundation, and over this pattern, the *bongocero* (bongo player) improvises embellishments that are "meant to dialogue with and musically support the vocal melody or piano soloist."[96] During the *montuno*, *mambo*, and improvisation sections, the bongo player switches to the *cencerro*, on which the *campana* pattern is played. Another two-measure pattern known as the *cáscara* is performed by the *timbales* during the statement of the main theme and piano solos. This pattern is performed on the outer surface of the body of the drums, which is why it acquires its name. The *timbales* are struck with two thin wooden sticks, and they consist of two drums, one or two cymbals, two cowbells (the *mambo* bell and the smaller *cha-cha* bell), a clave block, and sometimes a high-pitched snare drum. Like the *cencerro* in the *bongos,* the timbal player makes uses of the *mambo* bell during the *montuno*, *mambo*, and improvisation sections. The pattern of the bell is known as the *mambo montuno ride pattern*, and it is accompanied by the lower timbale drum, which is struck with the bare hand. Since the *bongos* and the *timbales* change patterns at the same time, the dynamic is louder. Thus, the interaction of the two bells is used for the more energetic sections of the arrangement. The basic patterns performed by the *timbales* are also varied to interact with accents in the vocal melody, precomposed horn parts and

96. Christopher Washburne, 170.

instrumental improvisations. Additional hand percussion can include *maracas*, *güiro*, or *claves,* and they are often played by vocalists.

All the previously mentioned instruments often improvise by combining their basic patterns with slight variations, and like other sections, they include extended solos during salsa performances. This collective creates various "rhythm breaks" which are "rhythmic punctuations that demarcate the ending and beginning of the various sections within an arrangement."[97] Their basic patterns are notated in Figure 2.

In salsa recordings, the preferred instrument is the acoustic piano. However, since most venues don't own pianos, musicians use synthesizers or electric pianos in live performances. The basic rhythmic pattern played by the pianist is referred to as a *guajeo* or *montuno*, which alternates between anticipating the harmonic change by one eighth-note before the downbeat and then firmly changing chords in the downbeat. This pattern is usually two to four measures in length and it outlines the harmonic structure.[98] According to Jeff Peretz, the *guajeo* or *montuno* represents "the melodic manifestation of harmony in Cuban music."[99] Since *montuno* is also used as a structural term, it is important to understand that the term *montuno* can be used to represent either a structural part of the salsa song, as well as this repeated piano pattern.

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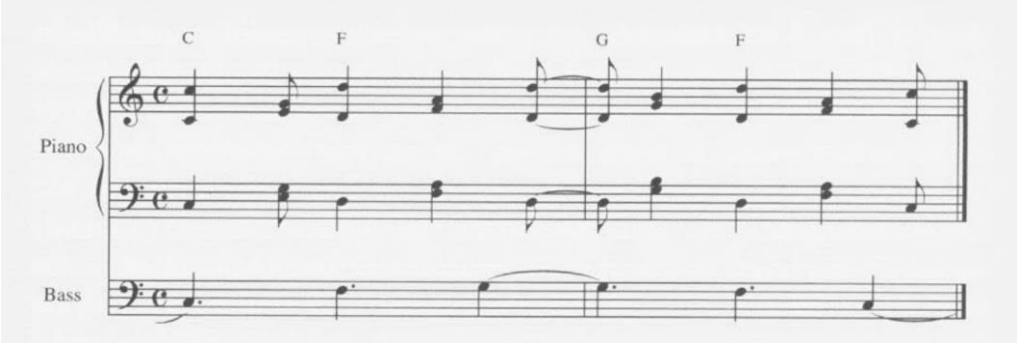
97. Christopher Washburne, 172.

98. Ibid.

99. Jeff Peretz, "Chapter 3: Guajeo/Montuno," in *Cuba: Your Passport to a New World of Music* (Van Nuys, CA: Alfred Publishing, n.d.),18.

Figure 4. Piano guajeo and bass' tumbao.



Each salsa song has its unique *guajeo* and the pianist personalizes the pattern by adding notes and varying the rhythm slightly. The piano is meant to "contribute to the rhythmic drive of the percussion section by playing these repetitive rhythmic figures that interlock with the various percussion parts."[100] Figure 4 shows a basic *guajeo* pattern along with the *bass' tumbao*.[101]

In salsa, the bass' function is mainly to provide rhythm, and it can be performed in either an electric bass guitar or an upright solid body baby bass with an amplifier. Its repeated pattern shares the name with the *conga* pattern, thus being recognized as the bass' *tumbao*. This pattern serves as a foundation upon which bassists add embellishments without changing the basic pattern altogether. Its most identifiable feature is an emphasis on the fourth beat of each measure and the evasion in articulating downbeats.[102] According to Peter Manuel, "the anticipated bass pattern is found, with some variation, in most salsa songs, [and] together with the characteristically syncopated

100. Christopher Washburne, 172.

101. Ibid., 173.

102. Ibid.

piano and percussion parts, it forms and essential cog in the intricate machinery of Latin rhythm."[103]

On the function of the piano and the bass, Andy González states that

> in Latin music you have to approach the bass as a drummer would approach the drums-with the same sense of percussiveness and attacks .... A bass player is a drummer. Even in jazz they're still hung up on the harmonic aspects and don't see the rhythmic potential. The piano is part of the rhythm section, too, part of the foundation of the group harmonically and rhythmically.[104]

While the main rhythmic instrumentation has been discussed, salsa bands can sometimes include the *tres*, violins, electric guitar, and the *cuatro*, although less frequently. The *tres* has a similar function to the piano since it plays *guajeos* with some solo interventions, and the violins are used when looking for a less brass-heavy sound. The use of violins is important in bands that prefer the *charanga* style which is characterized by its more subdued sound quality. Violins play *guajeo*-like patterns and are also featured soloists along with the Puerto Rican *cuatro* and the electric guitar.

While salsa ensembles thrive on the simultaneous diversity of rhythms provided by the rhythm section, improvisation is in great part focused on the brass section.[105] Originally, Cuban ensembles made use of the saxophone, but after salsa became a definitive term, this music became rough and loud. This change was especially evident in the brass section, where trombones displaced the warm sound of the saxophone with

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103. Peter Manuel, Kenneth Bilby, and Michael Largey, *Caribbean Currents: Caribbean Music from Rumba to Reggae* (Philadelphia: Temple University Press, 1995), 38.

104. Andy González, quoted in Roberta L. Singer, "Tradition and Innovation in Contemporary Latin Popular Music in New York City," *Latin American Music Review* 4, no. 2 (Autumn - Winter 1983): 195, https://www.jstor.org/stable/780266.

105. Frances R. Aparicio, 90.

higher pitched melodic lines. This change occurred as salsa sought to represent the broken barrio life. The brass section provides the melodic line along with the vocals, and while melody is shared, arrangements allow the independence in creativity of each instrument.

The voice section in salsa bands is comprised of a solo singer and a *coro*. Regarding the solo singer, "there is no 'typical' vocal type or quality preferred in salsa."[106] However, older Cuban styles promoted high, tenor-range male voices with a nasal timbre. On this matter, singer Johnny Rivera states that this style of singing serves practical needs as well as aesthetic concerns.[107] This is because

> singing salsa, especially in New York, you need to sing loud with a lot of high notes all night. And that's not easy. So when I was young and first trying to have my voice make it through the night, singing all those high notes, and having it cut over loud bands, I figured out a trick where I would sing through my nose ... It made singing higher easier and my throat didn't get as tired. I could hear myself a lot better, too.[108]

While this style remained popular throughout many years, this style changed during the 1990s as younger salsa singers were influenced by other popular music styles. These influences produced singers with a "smoother, less nasal, pop-oriented crooning style."[109]

The choir section consists of at least two singers, although three vocalists is preferred. These extra voices can be taken over by extra vocalists hired to fill these

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106. Christopher Washburne, 175.

107. Ibid.

108. Johnny Rivera, quoted in Christopher Washburne, *Sounding Salsa: Performing Latin Music in New York City* (Philadelphia: Temple University Press, 2008), 175.

109. Christopher Washburne, 175.

positions, but in some cases, the instrumentalists double as choir singers. The harmonies in the group tend to outline diatonic triads, and their function is to provide "backup vocal effects during the verse and also sing the harmonized precomposed responses (the *coros*) to the soneos during the montuno."[110] Additionally, singers generally play hand percussion and add improvised choreographies to complement the show.[111]

The melodic material from both the singer and the chorus is precomposed in the opening section of a salsa arrangement. However, when the improvisatory section begins, the solo singer can improvise material during the *soneo.* The melodic material is usually derived from the melodic construction of the chorus or main theme, but new and unrelated melodic material can be added.[112]

Harmony

Since salsa draws much from the Cuban *son*, similarities can be found in the preference for a harmonic structure that favors a single tonal center. While salsa primarily uses unaltered diatonic chords {i.e., I, ii^7, iii^7, IV, V^7, vi^7, and vii^6), there is great emphasis on I, IV, and V^7 chords. Thus, in many cases the chordal movement will be focused between I and V or I, IV and V, and this will be all the harmonic content in the arrangement. Nonetheless, Washburne states that the influence of jazz and popular music styles is evident in the "common practice of using ii^7-V^7 chord progressions, tritone substitutions, inverted chords, and the upper chordal extensions and alterations."[113] The

110. Christopher Washburne, 175.

111. Ibid.

112. Ibid.

113. Ibid., 172-73.

use of complex harmonic progressions is a distinguishable characteristic of *salsa romántica.*

The harmonic drive in salsa is led by the piano's *guajeo* and its relationship to the bass' *tumbao*. Both instruments anticipate the harmonic change, but they alternate in each measure from one-quarter note to one eighth-note of difference, forming a relationship that creates a "unique vertical alignment within the harmonic structure."[114] While the *tumbao* rhythm anticipates the downbeat of the following measure, within the measure, it also anticipates harmonic changes with the eighth-note tie into the third beat of each measure. Furthermore, since piano *guajeos* alternate between anticipating the harmonic change by one eighth-note before the downbeat and then firmly changing chords on the downbeat every other measure, the pattern coincides with the *clave* rhythm. This is because in the *clave* "the downbeat attack occurs in the two-stroke measure and the anticipated bar occurs just before the downbeat of the three-stroke measure."[115] This relationship results in a momentary harmonic tension within each measure, which contributes to the driving force in salsa music.[116] Peter Manuel describes this continuous harmonic tension as

> …a desire for the corresponding harmony of the next bar. At the same time, the weak stressing of the downbeat, when it does arrive, undermines its potentially cadential effect, such that the rhythm in effect 'rides over' the downbeat ... the

114. Christopher Washburne, 173.

115. Ibid.

116. Ibid., 173-74.

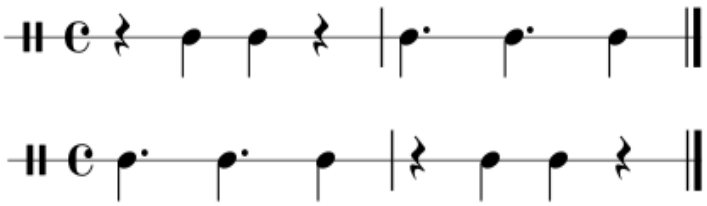
deliberate avoidance of the downbeat also lends to the rhythm a unique flow and momentum which make it ideal for the supple and fluid salsa dance style.[117]

Rhythmic elements

a) Clave

The *clave* is the fundamental rhythmic structure of salsa. It can be obviously stated as well as implied by other instrumental parts, and it consist of a two-measure pattern. The *clave* can be represented as 2-3 or 3-2. In 2-3 *clave*, the strong beats are 2 and 8, and in the 3-2 *clave*, the strong beats are 4 and 6.

Figure 5. Clave 2-3 and 3-2.



The *clave* is "is perhaps the most salient feature of Latin music, particularly that based in Afro-Caribbean traditions."[118] Its importance is not only manifested in its function as the fundamental rhythmic component, but also "in its importance as an identity marker." Roberta L. Singer states that the *clave* "marks off Afro-Caribbean music from other musics, and as a boundary marker its execution allows performers to define and evaluate the performance of others who are playing the music to which *clave*

117. Peter Manuel, "The Anticipated Bass in Cuban Popular Music," *Latin American Music Review* 6, no. 2 (Autumn-Winter, 1985): 255, https://www.jstor.org/stable/780203.

118. Roberta L. Singer, "Tradition and Innovation in Contemporary Latin Popular Music in New York City," *Latin American Music Review* 4, no. 2 (Autumn - Winter 1983): 189, https://www.jstor.org/stable/780266.

is so central."[119] This is because in ensemble playing all parts are adhered to the rhythm of the *clave*. According to arranger and pianist Oscar Hernández, "*clave* is the most important thing. ... If something doesn't fall into *clave* it doesn't work. If you don't have *clave* in a Latin rhythm section, then you don't have Latin rhythm-you have something else, but not Latin rhythm."[120]

b) Cáscara

The *cáscara* is a two-measure pattern performed by the *timbales* during the statement of the main theme and piano solos. "Its rhythmic structure is intimately connected to the clave rhythm and [it is] traditionally played in salsa bands by the timbales player."[121] Its name emerges from its location on the drum, since it is played on the shell of the drum.[122]

Figure 6. Cáscara.



c) Seven Afro-Cuban Cells

With the arrival of African slaves to the Americas and the Caribbean, music was greatly influenced by their culture. One of the most important influences are found in rhythm, which permeates many Latin American music. Figure 7 presents the seven basic

119. Roberta L. Singer, 189.

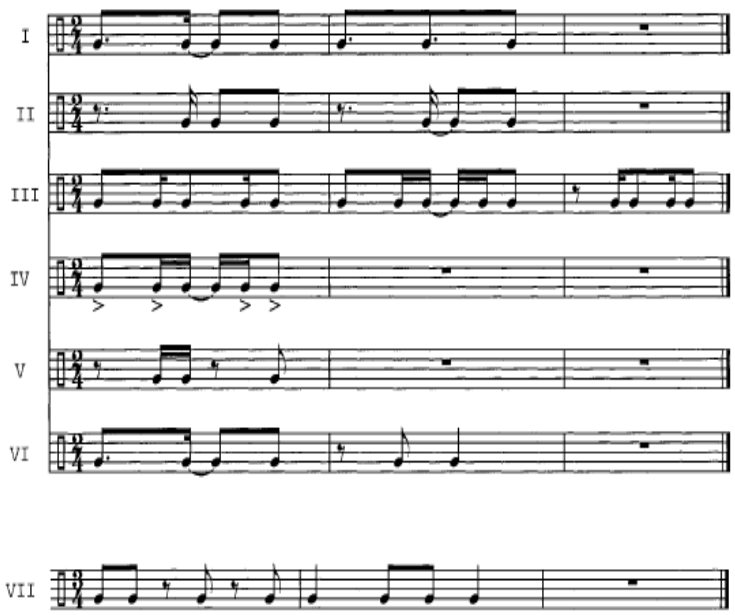
120. Oscar Hernández, quoted in Roberta L. Singer, "Tradition and Innovation in Contemporary Latin Popular Music in New York City," *Latin American Music Review* 4, no. 2 (Autumn - Winter 1983): 189, https://www.jstor.org/stable/780266.

121. Ricardo A. Coelho de Souza, 85.

122. Ibid.

rhythmic cells found in Afro-Cuban music, of which the most important include cells one, three and six known as *tresillo, cinquillo,* and *clave,* respectively.[123] This figure introduces variations and alternative notations for cells one through three, and cells six and seven are two-bars long.

Figure 7. Seven basic rhythmic cells.



The *cinquillo* is traditionally a two-bar pattern that is transformed into a group of five notes in performance.[124] Figure 8 presents the original pattern, and Figure 9, the five-note grouping as it is presented in Figure 7. The *cinquillo* can also be shortened into three

123. Fernando Ortiz, "La Africanía de la Música Folklórica de Cuba," (1950; repr., Madrid, Spain: Editorial Música Mundana Maqueda S.L., 1998), 164-65, quoted in Ricardo A. Coelho de Souza, *The Percussion Music of Puerto Rican Composer William Ortiz* (DMA diss., University of Oklahoma, 2006), 61.

124. Nicolas Slonimsky, "Cuba," in *Music of Latin America.* (New York: Da Capo Press, 1972.), 179.

notes as shown in Figure 10, and this grouping is known as *tresillo*. This figure is shown in the previous example as cell number one.

Figure 8. Two-bar pattern (cinquillo).



Figure 9. Five-note grouping pattern or cinquillo.

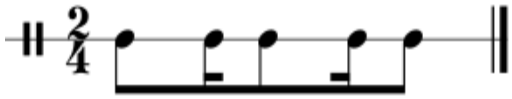


Figure 10. Three-note grouping or tresillo.



Cell number six is the *clave*, which has already been recognized as the fundamental structure in salsa. Figure 7

Improvisation

Improvisation is one of the most important elements of salsa. While the rhythmic components provide the structural basis, the form is in great part conformed of solo interventions from either a member of the orchestra, or the singer. This element is in great part influenced by Afro-Caribbean and jazz music, which are at "the foundation of contemporary Latin popular music."[125]

According to González,

125. Roberta L. Singer, 193.

> music is like a language and once you learn the basic rules and vocabulary of that language you can have conversation. The more you understand the vocabulary and rules and the ways words can be combined to express different ideas the more you can vary the conversation in expressive ways.
>
> Repetition is one of the rules of the language of Latin music but if you know the nuances then even repetition is not repetitive. Without the nuances, the music is mechanical and stiff. Like with language, throughout your life you learn new things in music. All the things you know how to play you can incorporate into an improvisation…They're tools that you use to construct an improvisation.[126]

Musicians in salsa bands must understand the intrinsic relationship of rhythms within the music and use this as a basis for improvisation. Knowledge of the ensemble's function along with a constant internalization of a wide repertoire of musical tools and ideas are important to a successful performance. Furthermore, each musician should have the "ability to draw spontaneously upon and arrange this repertoire in different ways each time a solo is taken, and to do so within the rhythmic structure of *clave*."[127]

Lyrics

The importance of salsa is closely related to its lyrics. This is because after the Cuban Revolution, musicians took over Cuban musical traditions and transformed lyrics into a newspaper that narrated chronicles of life in the big city.[128] These lyrics served to unite the displaced Latino communities in New York as they recognized the difficulties of migrating in search for a better life. With the emergence of the *salsa romántica*, lyrics were mainly focused on topics of love and romance. However, many songs remained

126. Andy González, quoted in Roberta L. Singer, "Tradition and Innovation in Contemporary Latin Popular Music in New York City," *Latin American Music Review* 4, no. 2 (Autumn - Winter 1983): 194, https://www.jstor.org/stable/780266.

127. Roberta L. Singer, 194.

128. Willie Colón, quoted in Leonardo Padura, "Ten Reasons and Five Opinions to Believe (or Not) in the Existence of Salsa," in *Faces of Salsa: a spoken history of the music*, trans. Stephen J. Clark. (Smithsonian Institution, 2003), 187.

attached to topics such as "incitations of cultural pride, social commentary, and allegoric stories."[129]

Most salsa songs are written in Spanish, and importance is placed on a clear enunciation. For this reason, sound engineers mix sound during recordings and live performances to present lyrics in a "forward and present manner."[130] The structure of lyrics is quite free, as lyricist can choose different rhyme schemes and constructions. On this matter, songwriter Lino Iglesias states that, "there is no standard format that we use in salsa. For me, and I think it is the same with many other composers, my choices have to do with the feeling, the emotion of the song. Sometimes I use rhymes, sometimes nothing rhymes in the lyrics. Sometimes I write in stanzas, sometimes not. Every song is different."[131] Furthermore, the structures of the *soneo* have a few restrictions. These improvisations can be short phrases derived from the chorus, statements related to the topic of the song, commentaries on events taking place during the performance, fun remarks and jokes, or political commentary and social criticism.[132]

The *soneo* is the most important section for the solo singer, because it represents an opportunity to be free and unique. According to Washburne, the "soneo is the place

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129. Christopher Washburne, 174.

130. Ibid.

131. Lino Iglesias, quoted in Christopher Washburne, *Sounding Salsa: Performing Latin Music in New York City* (Philadelphia: Temple University Press, 2008), 174-175.

132. Christopher Washburne, 175.

where singers can show off their creativity, displaying their musical and textual improvisatory prowess."[133] Furthermore, singer Ismael Rivera states that

> the *sonero* is like a poet of the common people/masses. A *sonero* must make a history of the chorus presented, without losing the theme. You must know the language of the populace, because you have to interweave things from our daily life. You have to be part of the common people, so that you may reach the common people. You have to use the words that are being used in street corners.[134]

133. Christopher Washburne, 175.

134. Carlos Flores "In Memory of Ismael Rivera, 'el sonero mayor,' " *Kalinda!* (Fall 1997): 9, quoted in Christopher Washburne, *Sounding Salsa: Performing Latin Music in New York City* (Philadelphia: Temple University Press, 2008), 175.

IV. *SONEO DE LA 22* AND *RUMBO*: INFLUENCES OF SALSA

Introduction to Rumbo and Soneo de la 22

Titles

Ortiz's first composition for cello is *Rumbo,* written for cello and piano. Its title translates as "course" and it represents a piece with "various roads to follow and explore. It has two contrasting directions; one which is active, and another short one with suspended motion."[1] The second piece is *Soneo de la 22* written for cello solo. Its title alludes to the *soneo* section in salsa music, in which the lead singer improvises over a precomposed chorus. According to the composer, "it is *Soneo de la 22* because it can [reference] any street like 'Calle 22.' It represents the street. Salsa of the street; not commercial salsa. It is a 'salsa callejera' within an academic frame."[2]

Compositional dates

Ortiz's works for cello were composed during his years at the State University of New York in Buffalo. While he was a PhD student during this time, these works were composed out of his desire; they were not assigned by his composition professor. Regarding the choice of instrument, the composer states that "the cello is a very versatile instrument that can be modeled to any style and technical imagination."[3] He also adds that during his years at the Conservatorio de Música de Puerto Rico he took complimentary cello lessons. *Rumbo* was written in 1980 and premiered at the State

1. William Ortiz, email message to author, April 22, 2019.

2. William Ortiz, interview by author, March 7, 2019. In Santurce, Puerto Rico, there is a recognized Street called Parada 22. While the piece does not relate to the street directly, it is part of a well-known neighborhood in Puerto Rico.

3. William Ortiz, email message to author, August 30, 2018.

University of New York in Buffalo by cellist Barbara Schaeffer and pianist Kathryn Kane on November 7th, 1980. *Soneo de la 22* was composed in 1984, although it was registered for copyright in 1987. Unlike *Rumbo*, this piece has not been performed.

Composer's aesthetic

William Ortiz shows great interest for the rhythmic aspect of music. Particularly in his exploration of salsa elements, he makes use of continuous syncopated patterns and cross-rhythms that disrupt the underlying metric organization, along with repetitive rhythmic figures that help establish a recognition of the rhythmic motives. Ortiz's rhythmic centrality is also evident "in the repetition of notes which reinforces that percussive, more physical side of his music."[4] The composer states of his work:

> My compositional process is intuitive. I have dabbled with various compositional techniques as a student, but I have arrived at a non-dogmatic approach to musical structure. For me, it is a way of creatively experiencing the multiplicity of human experience. Consciously I have been inspired by the thoughts, sounds and pacing of urban life. This may convert into some musical ideas, which I may process and develop through fragmentation, variation, hoquet and transposition. Each composition is a personal journey with its very own narrative, be it for pitched or non-pitched instruments.[5]

These ideas are clearly perceived in his works for cello, in particular the composer's interest in rhythm. This interest is in great part influenced by salsa of the 1950s and 1960s because Ortiz was raised in New York City during these years, and salsa "was the main music heard among Latinos."[6] In order to transmit the elements of salsa

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4. Ricardo A. Coelho de Souza, 72.

5. William Ortiz, interview by Ricardo A. Coelho de Souza, March 26, 2005, quoted in Ricardo A. Coelho de Souza, *The Percussion Music of Puerto Rican Composer William Ortiz* (DMA diss., University of Oklahoma, 2006), ProQuest Dissertations and Theses Global, 119.

6. William Ortiz, email message to author, August 30, 2018.

into his works for cello, the composer makes great use of the *pizzicato* technique. This is because it helps "convey the percussive, sharp and incisive Latino and street rhythms."[7] He also makes use of many double stops, chords and intervals of seconds to support the percussive feeling he is after.[8] In the specific case of *Soneo de la 22*, he states that: "the calling out vocal exclamations by the cellist also attributes to the sonic texture and street element of the instrumentation."[9]

Despite the melodic qualities of the instrument, Ortiz uses it in a way which explores its percussive possibilities. Regarding his changes in register and note repetition, Ricardo A. Coelho de Souza points out that it is easy to undermine the importance of these elements in his scores. Ortiz's treatment of pitch is not merely treated "as part of melodic ideas and harmonic schemes but also as important colors."[10] According to De Souza, the composer's use of the octave along with the note repetition and pitch economy, is another timbral technique which is very effective in his compositions.[11]

Another important element in these works is the composer's interest for pacing. He refers to this idea as "tempo," and states that his "use of tempo is an important factor in achieving the energy and the vitality found in salsa."[12] Rather than considering the speed of each work, he relates the term to pacing by clarifying the importance of

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7. William Ortiz, email message to author, August 30, 2018.

8. Ibid.

9. Ibid.

10. Ricardo A. Coelho de Souza, 120.

11. Ibid.

12. William Ortiz, interview by author, March 7, 2019.

"presenting things at the right place, where [they] belong [or] where [they] should be. Where you feel that it's inevitable. Flowing, continuity."[13]

Revision of works 2019

Since these works were written, only *Rumbo* has been performed once in 1980. For this reason, the author has decided to provide a revised edition of both works. An entire chapter is dedicated to the discussion of these revisions and digitalized scores are provided in the Appendix section. Both pieces have undergone changes that result in a clearer score for any cellist interested in performing these works. Furthermore, some sections have been discussed with the composer to allow changes in notation in passages that were unplayable up to tempo.

Analysis of Ortiz's Works for Cello: Influences of Salsa

The following analyses intend to provide the performer with an overview of important ideas in each piece. A thorough analysis of all the rhythmic and harmonic intricacies of each work would imply a study focused on analysis mainly. However, as the author intends to provide the performer with highlights of important elements to bring out in performance, specific motives are chosen for study.

A. RUMBO

Rhythm

Rumbo is built over various rhythmic motives that are continuously combined throughout the piece. Thus, contrast is mainly achieved through the various combinations of rhythms. Furthermore, contrast is evident in rhythmic distances. As motives recur, they

13. William Ortiz, interview by author, March 7, 2019.

begin to get rhythmically closer. During the introduction section, three motives are presented. These are as follows:

Figure 11. Rumbo: Rhythmic motive a.

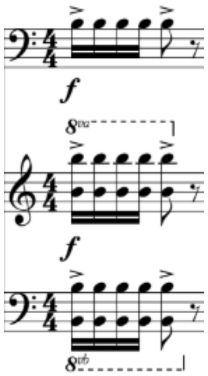


Figure 12. Rumbo: Rhythmic motive b.

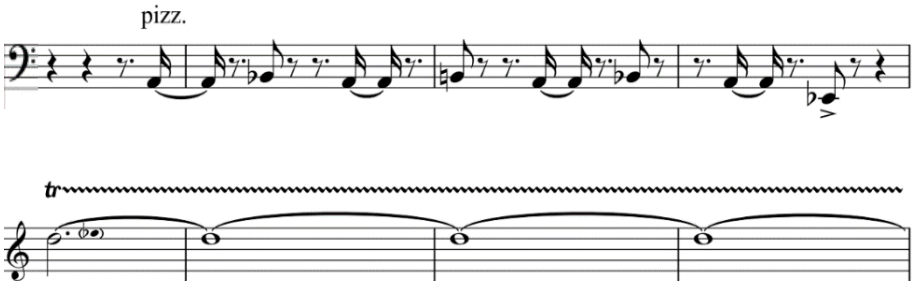
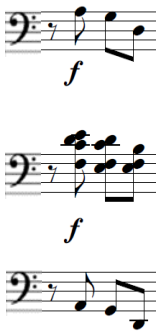


Figure 13. Rumbo: Rhythmic motive c.



The first rhythmic motive opens the piece with a strong gesture which in salsa could be used to represent a rhythmic break. Thus, this motive is relevant because it

relates to an important element in salsa. Marisol Berríos-Miranda describes the importance of these breaks in salsa:

> Rhythmic unison and punch, and a dramatic interruption of the groove creates a heightened sense of excitement for the dancer and listener. Since most breaks involve short and continued rhythmic units separated by very short silences it is very important to have everybody sounding in sync… breaks give one that sense of the time stopping for one second and then returning with all its force…When these breaks happen, the concept of flowing with the music has to be perfectly ingrained in the musicians, for they all have to begin and stop at the same time and in a split second. This is why to play challenging breaks effectively is a measure of a band's musicianship…Breaks are a great tool for building tension, climax and release.[14]

This motive achieves this high percussive and rhythmic quality through its construction based on the same pitch in various octaves.

Rhythmic motive b is rhythmically complex with its construction over a syncopated pattern. This motive is introduced in mm. 1 and 2, but it gains continuity in m. 7. Here the piano accompanies with a trill that further destabilizes the rhythmic atmosphere. Ortiz's interest for syncopation and rhythmic play is obvious in mm. 7 through 38, as the piano sporadically introduces fragments of motives a, b, and c. The third motive begins in the offbeat, but it is still a grounded rhythm. By combining rhythmic motives b and c, Ortiz creates another rhythmic figure that heightens the sense of rhythmic instability. This figure is placed individually in several places that are preceded by heavily rhythmic episodes, and in fact, it is used at the end of the piece. Thus, the figure serves as a transition within the piece, and as a closing statement that relaxes the rhythmically strong atmosphere. The figure is shown in Figure 14.

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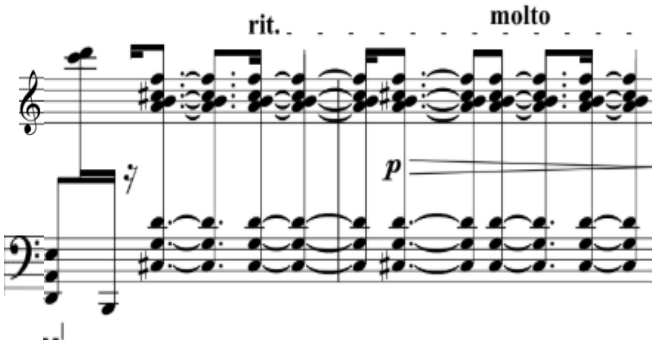
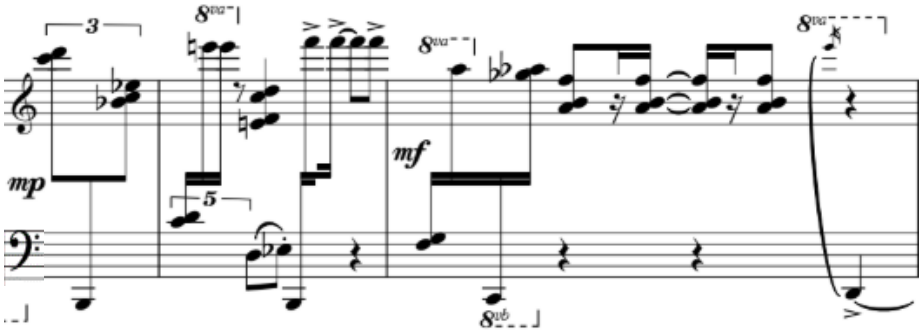
14. Marisol Berríos-Miranda, "Is Salsa a Musical Genre?" (2002): 43-44, quoted in Ricardo A. Coelho de Souza, *The Percussion Music of Puerto Rican Composer William Ortiz* (DMA diss., University of Oklahoma,2006) ProQuest Dissertations and Theses Global, 65.

Figure 14. Rumbo: mm. 48-49.



In Section A, Ortiz continues to play with motives a through c, but also adds a new pattern or rhythmic phrase which is first introduced in the piano line in m. 41. The various rhythmic units that constitute these measures are presented at times in the same order, while at others, the composer plays with slight variations of each pattern, and a rhythmic reduction or expansion between each one of them. Some of these figures can be related to the motives that were already presented in the opening section; i.e. the quintuplet recalls the opening figure with its repeated pitch pattern, and the four sixteenth-notes recall its rhythm while obtaining a more intervallic function. Furthermore, the syncopated motive that developed in mm. 48 and 49 is recalled in m. 43. During this phrase's first presentation, the cello's accompaniment also alludes to the opening rhythmic motives as it plays a repeated D that recalls the opening gesture, followed by eighth-notes on the same pitch that are an augmentation of the sixteenth-note figure.

Figure 15. Rumbo: mm. 41-43.



The piece is organized in a *quasi-rondo* structure preceded by a long introduction. Thus, the sections that present material that belongs to mm. 39 through 55 are considered a reiteration of Section A. These are characterized by the constant rhythmic play of all the previously mentioned elements. The piece unfolds by mixing rhythmic motives a through c, the rhythmic phrase in the previous example, and slight variations of these elements. Contrast is found in mm. 56 through 61, a slow and sustained passage which is Section B. Despite the rhythmic deceleration, elements of the previous section are revisited. The cello sustains long notes that are accompanied by short *appoggiaturas*; an element that is first found in the rhythmic phrase from mm. 41 through 44. Meanwhile, the piano introduces a four eighth-note figure that is built over wide intervals. These eighth-notes are then connected to a dotted figure that recalls mm. 48 and 49. Once all these elements and slight variations are presented, the piece continues with intercalations of these contrasting sections.

The rhythmic phrase that the piano introduces in mm. 41 through 44 is also present in the cello line. However, the cello does not incorporate the D pedal at the end of the piano phrase. As mentioned before, the rhythms that incorporate this phrase are varied in their locations throughout the piece. The following table provides all the presentations of the rhythmic phrase, with some exceptions where the line is shortened. Since contrast is achieved by placing the beginning of the phrase in different parts of the measure, the beats in which each presentation of the phrase begins are detailed in Table 1. Aside from these complete presentations, fragments are combined in many ways within both instruments.

Table 1. Presentations of the rhythmic phrase.

Measures	Beat	Instrument
41-44	4th	Piano
64-66	3rd	Cello
75-77	3rd	Piano
90-94	4th	Piano
96-97	1st	Cello
106-107	3rd	Cello
126-129	4th	Piano
144-145	1st	Cello
148-150	3rd	Piano

Structure/Form

Rumbo's structure is considered a quasi-rondo form in the composer's mind. This is because it does not follow a traditional rondo form, but there are two contrasting ideas that interrupt each other. The piece opens with an introduction in which three rhythmic motives are presented. In m. 39, Section A begins. Within this section, the motives introduced in the opening section are combined with a longer rhythmic progression that is first present in the piano in mm. 41 through 44. The combination of all these rhythmic elements provides this section with a strong drive. This drive is interrupted in mm. 56 through 61 with a contrasting section. In this section, the rhythmic texture lightens although the rhythmic motives are still taken from the previous sections. The rhythmic drive takes over in m. 62 with new rhythmic elements; i.e. rhythmic figures introduced in the cello line in mm. 62 and 63. With the addition of these new rhythmic figures, the section continues interspersing all the rhythmic motives. In the second half of m. 81, the texture lightens to serve as a transition. Nonetheless, it continues to use motives from Section A since this transition recalls the material in mm. 48 and 49. Furthermore, the cello recalls material from mm. 50 through 55, combining rhythmic figures that were

previously performed in the piano part. In mm. 88 and 89, the piano also exchanges material and recalls the cello pizzicato in m. 54. After a fermata pause in m. 90, the piano takes over the rhythmic phrase once more and the expansion of Section A continues. In order to provide a new contrasting approach, the composer writes a few measures for cello solo which incorporate all the rhythmic motives. It is joined by the piano until another Section B slows down the rhythm. The presentation of this contrasting section remains consistent with its initial appearance.

Measure 114 begins with a restatement as the introduction section is recalled. However, it is shortened by the beginning of another repetition of Section A. The material in mm. 124 through 132 is presented as it was in its first presentation in mm. 39 through 47. However, the transition figure in mm. 48 and 49 is omitted. Measures 133 through 138 contain the same material from the first Section A, but some octave changes and duration variables are at play. By comparing these two instances of Section A's material, we can see how Ortiz likes to play with the placement of the various rhythms through the different beats of each measure. Furthermore, his interest in changes of color can be perceived in his technical changes; i.e. the cello's change to pizzicato in m. 136.

Section B is presented once more in mm. 139 through 141, but it is fragmented, and it incorporates an extension of the moving motive in the piano line. The material that begins in m. 142 recalls on the rhythmic additions found in the reiteration of Section A in mm. 62 through 81, but there is some rhythmic displacement; i.e. the cello triplet is now on the downbeat of m. 144 rather than on the third beat as in m. 64. The closing section can be placed in m. 151, where Ortiz brings back material that functioned as a transition in mm. 81 through 86 and closes with the opening statement which is rhythmic motive a.

While the structure has been generally discussed, main sections are organized in Table 2 with short descriptions for a quick summary.

Table 2. Rumbo's structural overview.

Measures	Description	Section
1-6	Strong rhythmic interjections which are intercalated with syncopated pizzicati in piano dynamic. Of these interjections, the four sixteen-note figure is a rhythmic motive that continues to be present throughout the piece.	INTRODUCTION
6-38	The previous pizzicato is revealed to be a foreshadowing of the overtaking rhythmic element. These measures are part of the introduction section in which the cello continues with a syncopated pizzicato line over the piano's long trill. At times, the piano includes interjections that recall on the opening strong statement.	INTRODUCTION
30-38	The piano continues to develop rhythmically with a more consistent syncopated pattern, while the cello joins the long trill with a tremolo and sul ponticello low F.	INTRODUCTION
39-55	The beginning of Section A is marked by the return of the opening motive. Measure 39 functions as a pivot point as it uses material that reminds us of the opening but is develops it. The strong idea that was displaced by the pizzicato, is now forceful. An important element is presented in mm. 48-49, since this material is used as a transition between variations of Section A's material.	SECTION A New rhythmic figures, techniques and timbers. TRANSITION
56-61	Texture lightens and the character is calmer.	SECTION B New section with a slower rhythmic motion in both parts.
62-81	Elements of the opening section return, and the sense of rhythmic drive is present again. This presentation is similar to mm. 39-55, but new rhythmic elements are added.	SECTION A

Measures	Description	Section
82-91	Short transition in which texture lightens while recalling on material from mm. 50-55. It functions as it did in mm. 48-49 since it introduces a pedal-like figure followed by variations of material that belongs to Section A.	TRANSITION
92-99	Similar to the material that begins in m. 62, but with some rhythmic displacement.	Small variation of material from SECTION A
108-113	Exact material from mm. 56-61.	SECTION B
114-123	Exact material from mm.1-10 with added variations towards the end.	INTRODUCTION
124-132	Exact material of Section A, but the transition material from mm. 48-49 is omitted before variations on Section A's material.	SECTION A
133-138	Recalls material from mm. 50-55 with some octave changes and duration variables.	SECTION A
139-141	Recalls material mm. 56-61 but it is shorter and with an extension of original rhythmic figures.	SECTION B
142-147	Recalls on material from the presentation of Section A in mm. 62-81. Rhythmic displacement continues.	SECTION A
148-150	First half of m. 148 recalls on idea from mm. 3 and 6, but the following material continues to play with elements from Section A.	SECTION A
151-157	Brings back material that functioned as a transition throughout the piece and closes with opening statement.	CLOSING

Pitch material and intervallic relationships

Rumbo's construction is mainly built around rhythmic patterns, and because of the importance these receive, pitch relationships are not meant to create melodies; what the listener clearly perceives is the combination of the rhythmic patterns. In this section, the previously introduced rhythmic motives are discussed in order to identify differences in pitch or intervallic collections.

Rhythmic motive a is built over a consistent rhythm and pitch collection, and it usually appears in octave presentations of the same note. However, throughout the piece,

the motive is introduced at times without the octave resonance. Nonetheless, it is characteristic for its repetition of the same pitch. The second motive, or rhythmic motive b, plays with intervals of seconds, and when it develops in m. 7, it is presented with added diminished fifths or augmented fourths. In this development, the piano adds another interval of a second with the trill figure on D and Eb. Rhythmic motive c is the heaviest in terms of pitch collection. The cello is in unison with the lower octave of the piano, but other intervals are added on. Within m. 3, there are still many relationships of intervals of seconds, along with perfect intervals of fourths and fifths.

The longest rhythmic collection is what has been categorized as the rhythmic phrase, and it is first introduced in the piano in m. 40. Ortiz plays with compound intervals, but close analysis demonstrates that the pitch relationship is still based upon clusters of intervals of seconds. When the cello takes over this phrase, intervals of seconds are accompanied by intervals of sevenths. The whole construction of this piece contains many dissonant intervals that are further intensified by big distances. While the cello line has some leaps around the fingerboard, the piano plays the most with this idea. There are many indications to play each hand at an octave lower or higher, which provides a wider intervallic range. This gives the sense of distance within the piece, even though intervals are intrinsically close.

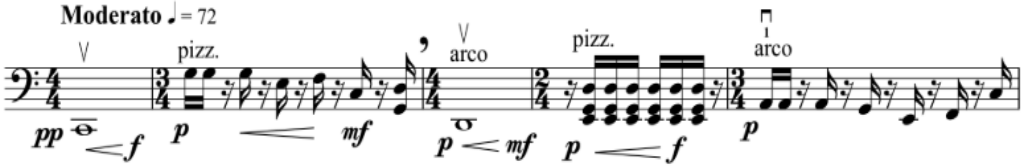
B. SONEO DE LA 22

Rhythm

One of the main rhythmic elements of salsa is syncopation. This is because syncopation gives way to many of the interpolated rhythms found in this music. In order to transmit this idea, Ortiz makes extensive use of syncopated figures throughout his works. In the case of *Soneo de la 22*, this idea is already present in the opening measures.

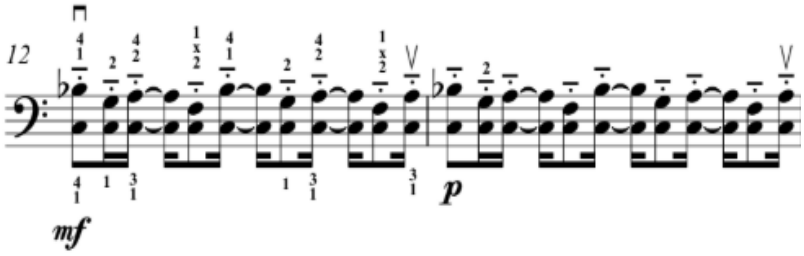
As seen in Figure 16, the composer plays with stability by intercrossing measures of sustained notes with shorter, syncopated ideas. The rhythmic material from mm. 2 and 5 is present throughout the piece as an important rhythmic figure. Like in the beginning, the idea is presented at times in pizzicato and at others with *arco* to provide contrast. This rhythmic idea will be referenced as rhythmic motive a.

Figure 16. Soneo de la 22: mm. 1-5.



From the idea of syncopation, a second rhythmic motive arises, which will be referenced as rhythmic motive b. This idea appears in mm. 12 and 13 as shown in Figure 17. At first, this motivic insertion provides a sense of improvisation. However, this rhythmical motive achieves continuity towards the end of the piece creating a strong sense of drive.

Figure 17. Soneo de la 22: mm. 12-13.

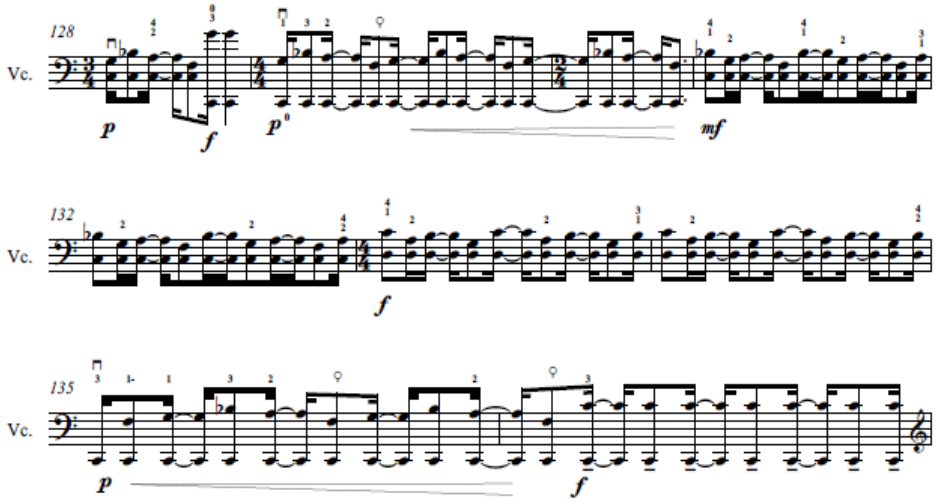


Rhythmic motive b is of great importance because it represents a *guajeo*, which is "a syncopated rhythmic vamp"[15] that adds to the "polyrhythmic texture that is already

15. Ricardo A. Coelho de Souza, 69.

present in Afro-Cuban music."[16] This motive provides a strong rhythmic character along with a harmonic ground, and while its presentation in mm. 12 and 13 seems isolated, it builds in tension towards the end of the piece to create climax through a growing dynamic and range of register as shown in Figure 18. This *guajeo* brings us back to the idea of rhythmic breaks, since its presentations before the final section are sporadic while providing a sense of rhythmic integrity and collective unison with its rhythmic repetition. According to Ricardo A. Coelho de Souza, these rhythmic breaks are often used in Ortiz's compositions as cadential points.[17] This is supported by the development of rhythmic motive b throughout the piece and its driving force towards the closing section.

Figure 18. Soneo de la 22: mm. 128-136.



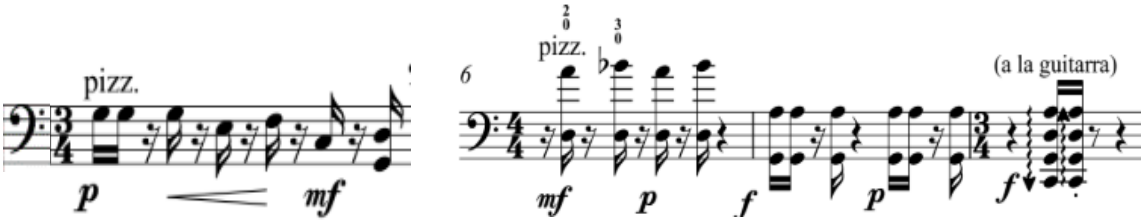
In order to create variety, Ortiz transforms rhythmic motives and presents them at times in fragmentation. Rhythmic motive a is first fragmented in m. 6 by using only the syncopated sixteenth-note motive. Then in mm. 7 and 8, the stable two sixteenth-note

16. Rebeca Mauleón, "Salsa Guidebook for Piano and Ensemble," (Petaluma, CA: Sher Music Co., 1993): 150-1, quoted in Ricardo A. Coelho de Souza, *The Percussion Music of Puerto Rican Composer William Ortiz* (DMA diss., University of Oklahoma,2006) ProQuest Dissertations and Theses Global, 69.

17. Ricardo A. Coelho de Souza, 65.

figure returns. In m. 7, the fragment used includes the rhythm found in the first beat of m. 2, and in m. 8, just the first two sixteenth-notes. Figure 19 illustrates these fragmentations. Other measures that play on this rhythmic fragmentation include mm. 33,35, and 60.

Figure 19. Soneo de la 22: mm. 2, 6-8.

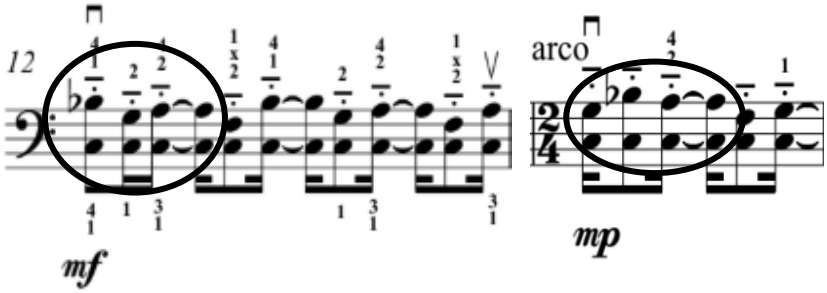


In m. 25, the figure starts similarly to m. 2. However, instead of continuing with the syncopated sixteenth-note pattern, Ortiz maintains the first three-note figure but changes the intervallic relationships. This pattern is later used in mm. 62, and 118 to 119. Particularly in mm. 118 and 119, the figure returns to the syncopated sixteenth-note rhythm, intercalating the use of the rhythmic motive as written in m. 2, and its variation in m. 25. Slight variation is also achieved in the change of instrumental techniques. The motive is played at times as pizzicato, and at others with arco, and in m. 38, the composer adds a *col legno* marking that gives variety to the repeated motive. Another variation takes place in mm. 75 and 76 where the motive acquires a monotonous pitch in the first measure, followed by another syncopated rhythmic figure that is combined with the syncopated sixteenth-notes. Contrary to other variations, the addition of this syncopated rhythmic figure only happens once. In m. 79, the monotony of pitches is revisited with a double stop of G and A. However, the initial motive now ends with four stable sixteenth-notes; an idea revisited in mm. 102 and 137 to 138. Measures 120 and 126 present the

motive in its highest register, and rhythmically, it remains tied to the initial presentation of the motive.

Contrary to rhythmic motive a, the b motive undergoes fewer changes. The most significant changes happen in mm. 26 and 84 to 85. In m. 26, the rhythm does not represent a *guajeo* anymore, but the pitches remain the same. Nonetheless, these are slightly reorganized. This figure could be analyzed as a separate idea, or as a variation that is affected by the changes in motive a in the previous measure. Both ideas undergo changes, but elements still provide a relationship to the initial motives. In mm. 84 and 85, pitches are also shifted, but the main change is in the use of *bariolage* which allows for the presentation of this motive in another setting aside from the double stop technique; these two rhythmic changes are not revisited throughout the rest of the piece. In m. 106, the *guajeo* pattern changes its syncopated structure. However, the pitch relationship remains constant in relation to the first presentation of the *guajeo* figure; pitches are maintained although also slightly shifted. This pitch relationship is evident in Figure 20. The new rhythmic figure that appears in m. 106 intercalates with its original form in mm. 127 through 136.

Figure 20. Soneo de la 22: mm. 12 and 106.



Structure/Form

Contrary to *Rumbo, Soneo*'s structure is based upon various ideas that are continuously transformed throughout the piece. These ideas are initially found in the opening sections, which are presented in Table 3 as Section A, transition, and Section B. These sections are divided this way because sections A and B introduce completely new material. However, these never return in an exact way which is why the rest of the piece has been organized as various *developmental episodes*. These episodes are all extensions of the same material, and at times give a sense of clear returns to Sections A and B. However, a closer look demonstrates how Ortiz has managed to tie both sections together with the use of fragmentation.

Table 3. Soneo de la 22's structural overview.

Section	Measures
A	1-30
Transition	31-51
B	52-59
Developmental episode I	60-78
Developmental episode II	79-101
Developmental episode III	102-126
Closing section	127-139

The first section encompasses mm. 1 through 30, and the main developing ideas are highlighted in the following figures:

Figure 21. Soneo de la 22: m. 2, Syncopated figure.

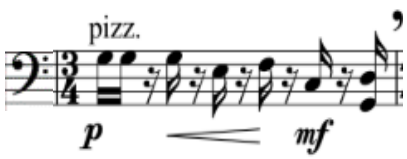


Figure 22. Soneo de la 22: mm. 12-13, Guajeo.

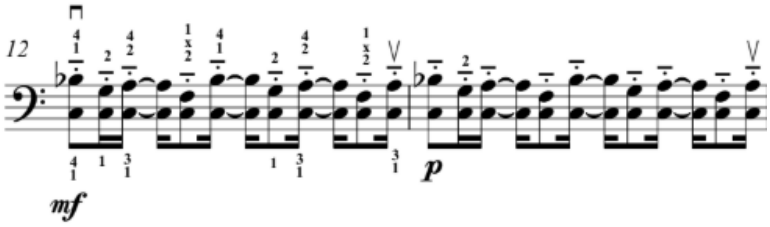
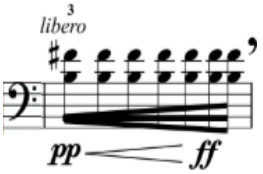


Figure 23. Soneo de la 22: m. 11, Libero.

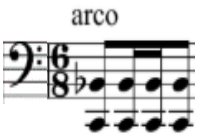


These ideas are scattered throughout this section, but slight interruptions emerge. Some function as pivot points between these important figures, but at times, some figures interrupt the ideas themselves. Nonetheless, these short transitions or interruptions are later developed and recall on this section. A transition appears in mm. 31 through 51, and it is considered as such because it begins with a more lyrical two-bar phrase with triplets. In a way it foreshadows Section B, which is written in compound meter and has a more lyrical character. This transition also intercalates fragments of the opening syncopated figure and introduces new techniques like col legno and *tremolo*. The transition ends with a *libero* that is higher in register and it is not followed by the *guajeo* figure like in the opening section.

Section B includes mm. 52 through 59, representing a much shorter section. Elements to categorize it as a new section include the change to a more stable compound meter, and the introduction of a new lyrical phrase. In this section, material that was foreshadowed in the transition solidifies. Some elements that had been foreshadowed include the triplet pizzicato, the use of tremolo and the figure exemplified in Figure 24.

Contrary to the strong rhythmic character of the first section, this section introduces a lyrical material in mm. 54 through 57. It has less use of pizzicato and more use of string crossings and wider shifts.

Figure 24. Soneo de la 22: m. 40.



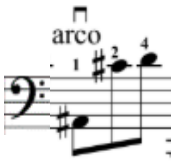
The first developmental episode appears in mm. 60 through 78, and it revisits material from the previous sections in combination and development. Measures 60 through 66 recall the syncopated pattern of the first section, along with a more lyrical fragment that reminds us of the transition's opening motive. This is followed by a 6/8 in m. 65 that uses col legno, the triplet pizzicato figure and the low open C that marked the end of the transition. Measure 67 brings back the melodic material of Section B but changes some octaves and double stops. It uses similar material to m. 59, and in fact it is almost identical except for the addition of a double-stopped *glissando* that brings us back to the low open C. This low C develops into an *espressivo* that recalls on material from Section A's mm. 21 through 24. This first developmental episode ends in m. 78 with strong dynamics over a newly introduced technique- "behind the bridge."

A new developmental episode begins in the following measure with the reintroduction of two of the main ideas from the opening section; the syncopated and *guajeo* figures. What follows such similar passages is a recall of the compound meter that brings back material from the transition into Section B and Section B itself.

Measures 92 through 96 recall the lyrical phrase of the Section B while adding some changes in notation. In order to connect to the next idea, Ortiz recalls the three-note

figure in Figure 25 which appeared in mm. 54 and 90. It now appears in m. 96 and helps in transitioning to the opening section's material of mm. 9 to 10 and 14 to 15. These measures are followed by a libero pizzicato which also belongs to Section A. The recalling of the opening section continues in mm.100 and 101; the first measure appeared in the first half of m. 28, and the latter, a bowed libero as in the second half of the same measure.

Figure 25. Soneo de la 22: m. 54.



The third developmental episode expands from mm. 102 through 126, and it begins with the syncopated figure for four measures. In contrast to its previous appearance, the subject is longer; previously the figure had only been two measures long. The figure is followed by an extension of the *guajeo* figure which is interrupted by a technical play of pizzicato, arco, and col legno that fades and brings back the interrupted *guajeo* figure. This short transitional passage encompasses mm. 110 and 111, and it is recalled in m. 115. In the following measures, a new element is introduced: the *soneo*-like *vocalized graffiti*. Following the presentation of this new element, the syncopated pattern is developed once more with the addition of double stops. This time, the interval between these stops is wider, (i.e. compare mm. 102 through 105), and the register is higher in m. 120. In m. 122, an element from the first transition material is developed.

The material that appears in the second half of m. 44 and continues to m. 45 is presented in m. 122 as sixteenth-notes, but the pitch material remains consistent. It is interlaced with fragments from the lyrical material found in Section B. The section closes

with an almost chromatic figure that is then contrasted with a high-pitched pizzicato that recalls on material previously presented in m. 120; the syncopated figure once more.

Measures 127 through 139 are labeled as the closing section. In the previous sections, Ortiz played constantly between the syncopated and *guajeo* patterns, but this section is a won battle for the latter. The *guajeo* pattern is presented with the same pitch material as before, until m. 133 when it modulates one whole step higher. Then, in m. 135, the register is widened with the use of the C string that eventually arrives at a two-octave distance between the bass and the top voice in m. 136. The vocalized graffiti is revisited while the syncopated pattern remerges slightly. The section ends with a strong vocalized graffiti.

Pitch material and intervallic relationships

While there are some short melodic fragments within the piece, *Soneo de la 22* is not built over continuous melodic material, but rather, out of a collection of ideas that transform. Furthermore, the composer's interest for intervals of seconds, augmented fourths, sevenths, and compound intervals, provide the piece with a great sense of melodic tension. Because of this, there are rarely mentions of phrases within this analysis. Phrases can be perceived, but the continuous interjection of material either interrupts or begins a new short phrase. This portion of the analysis examines collections of pitches within short melodic fragments along with intervallic relationships which are constantly opening and closing to provide contrast. It is important to clarify that the piece is not entirely written in a traditional harmonic manner, and therefore, harmonic elements such as progressions are not a big part of this analysis. Elements of analysis are focused on some pitch and intervallic patterns that are not tied to a strong harmonic connection. The

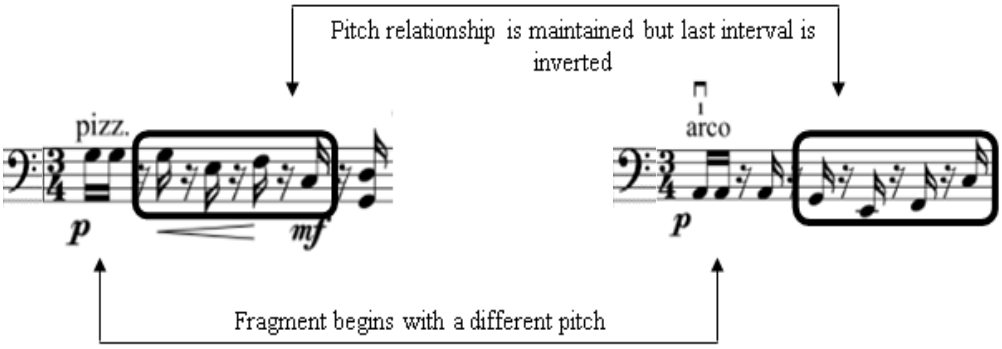
freedom that characterizes the structure of the piece, also influences the liberty with which the composer travels through various pitch relationships.

Analyzing every intervallic relationship throughout the piece would lead to a complex analysis that might not even provide fruitful for the purpose of a performance. Thus, important elements throughout the piece have been selected for study. These selected fragments include the syncopated figure, the *guajeo* pattern, and the *liberos.*

a) Syncopated pattern

The syncopated pattern first appears in mm. 2 and 5, and its changing character is already evident in these pitch collections. The variety is provided by the change from G to A, and the intervallic change. Furthermore, the idea is first introduced in pizzicato, and then in arco. The following figure summarizes these changes:

Figure 26. Soneo de la 22: mm. 2 and 5.



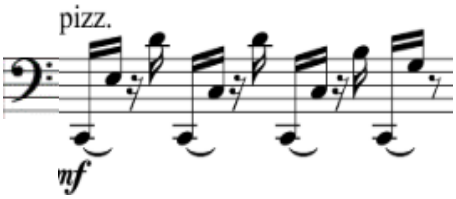
The continued changes of the syncopated figure are generally described in Table 4, but intervallic changes will now be discussed in detail. The syncopated motive begins with close intervallic relationships that include seconds, thirds, fourths and fifths. In its second presentation in m. 5, most of these intervals are maintained, except for the double stop perfect fifth at the end of m. 2, which is omitted. When fragmentation of the motive

begins in mm. 6 through 8, intervals widen to provide a sense of openness and variety. The first intervallic distances include a compound interval reaching a perfect twelfth between D and A, and a minor thirteenth between D and Bb. In m. 7, the intervallic distance gets closer, but it is still a wide interval of a major ninth. In m. 8, the pizzicato chord is built over stacked perfect fifths that maintain that sense of openness but also provide some closure. This sense of closure is perceived since the pitches encompass the initial pitches of mm. 1 through 3, and 5 (C-G-D-A); measure 4 is not included, since it represents a short interruption of the motive. This passage is important because it introduces the syncopated rhythm while providing a sense of harmonic function through the circle of fifths.

The next presentation of the syncopated figure is found in m. 19. Here the intervals are kept within an octave and are quite close with relationships of seconds and thirds. While the pitch collection changes slightly, the minor third relationship is maintained through F and D. In the following measure, contrast is achieved by presenting the figure in double stops. Here, the lower voice repeats pitches from m. 19, but it then expands the line by adding following pitches. While double stops have been added, intervallic relationships are still relatively close, including seconds, thirds and perfect fifths. The first double stop relationship consists of a major second between G and A. This A, remains as a pedal as the line descends, and then a D pedal takes over until the phrase arrives to a perfect fifth between C and G. It is important to point out that the relationship between pitches G and A is related to the opening measures since it recalls the motive's change in mm. 2 and 5; the A that first provided a change in m. 5, is now the pedal in m. 21.

In m. 25, the syncopated figure is slightly varied. The intervallic distances include compound intervals, and the figure contains an open C pedal and two moving voices that could be considered alto and soprano lines. The new rhythmic change helps ground the syncopated figure and provides motion. These changes are evident in Figure 27:

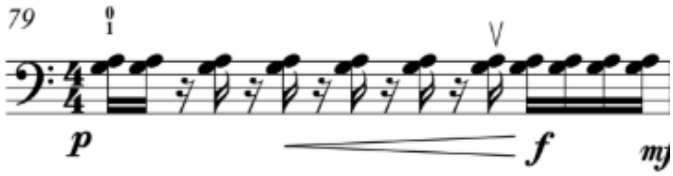
Figure 27. Soneo de la 22: m. 25.



The figure in m. 33 recalls m. 7, but also adds a new interval of a minor seventh. Then, in m. 35, the rhythmic figure slightly recalls the rhythmic change of m. 25 with a more grounded rhythm. In this measure, the intervallic distance varies more as it jumps around in compound intervals. A new variation is introduced in m. 38 with the use of col legno. Here the intervallic distance is kept as a compound interval of a major fourteenth between G and F#. The first developmental section begins with the syncopated figure in m. 60. Here the intervals are kept within the octave until the end of the measure where the rhythm obtains a more lyrical quality. Then in m. 62, the rhythmic pattern of m. 25 is revisited with larger compound intervals; the first two notes are C and D that are over two octaves apart. The C functions as a bass line once more, while these high intervals on the top line widen and recoil in intervallic distance. In m. 75, the syncopated figure is tied to a monotonous low F that leads to a rhythmic change in the following measure. The pitch collection is the same as in m. 60 (E-F#-C#), which opened the development episode. However, the interval of a major second is now a major ninth followed by the double stop major sixth of E and C#.

The syncopated figure begins the second developmental section and reaffirms the relationship between G and A. Throughout this second episode, the syncopated figure is absent, and only returns in m. 102 with the beginning of the third developmental episode. However, its only appearance in the second episode provides a new rhythmic variation that gives a grounded end to the syncopated figure as presented in Figure 28.

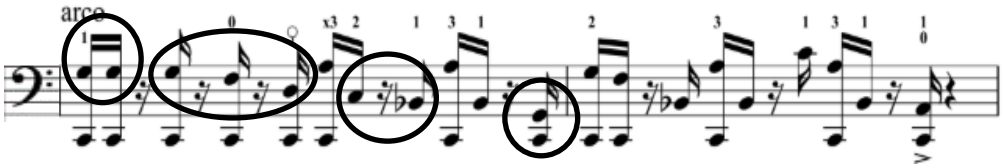
Figure 28. Soneo de la 22: m. 79.



The first extended presentation of the syncopated figure takes place in the beginning of the last developmental episode. It is presented in constant double stops, and after establishing the new grounded rhythm in m. 102, it returns to the initial syncopated continuity. In these measures, the intervallic distances are kept close until the end of each measure. In m. 102, the largest intervals are found in the grounding figure with a perfect eleventh, and in m. 103, in the last sixteenth-note with a major ninth. While the beginning of these two measures is the same, in the following measure (m. 104), the line begins to ascend. The syncopated rhythm closes with a pizzicato that recalls m. 8 in its perfect fifth relationship. Like in the opening relationship, this pizzicato encompasses the initial pitches of mm. 102 through 105, which are C, G and D. In mm. 118 through 121, the syncopated figure takes over four measures once more. Here, it is presented in double stops played with arco built over various many compound intervals formed over a C pedal. The rhythmic material is a mix between the original rhythm and its variation in m. 25, and its pitch content recalls mm. 19 and 20. As can be seen in Figure 29, these pitches

are blended with the double stops in m. 118, and in the following measure, fragmentation of new intervals leads to a closing major sixth. In m. 120, the syncopated figure is presented at its highest register with intervals of perfect fifths and major sixths that lead to a pizzicato that recalls the fifths relationships of mm. 8 and 105. This last development ends in m. 126 with a repetition of the syncopated material found in m. 120 in pizzicato.

Figure 29. Soneo de la 22: mm. 118-119; compare to pitches in mm. 19-20.



The closing section is overpowered by the *guajeo* rhythm. However, in the last measures, the syncopated figure returns to accompany the vocalized graffiti. Measure 137 reintroduces the intervallic relationship between G and A, and m. 138 recalls the compound interval of m. 6. The D and A relationship is first presented as a perfect twelfth, and then a perfect fifth in the lower octave. This last presentation provides a sense of connection from beginning to end, as pitch content is revisited, and the idea of intervallic openness and closeness is maintained.

Table 4. Changes of the syncopated motive.

Measure	Pitches	Variation	Section
2	G-E-F-C-D/G	First presentation.	A
5	A-G-E-F-C	Initial pitch is now an A and the register is lower.	A
6	A/D-Bb/D	Pizzicato with wider intervals between double stops and a focus on syncopated beats.	A
7-8	A/G and A/D/G/C	Register lowers again and it is followed by a strong pizzicato.	A
19	G-F-D	Shorter syncopation pattern. Order of pitches changes slightly but remains connected to m. 2.	A
20	A/G-A/F-A/D-D/C-D/Bb-G/C	Expands on previous measure and adds a pedal note in the top voice; first an A and then a D.	A
25	C-E-D-B-G	Rhythmic pattern changes slightly and plays more with a pedal C and a middle and top voice motion.	A
33 and 35	A/G-F/G A and A-G-Bb-E	m. 33 recalls m. 7, and in m. 35, the is composer plays more with intervallic distances.	Transition
38	G-F#	Col legno.	Transition
60	F#/E-C#/E	Double stops that maintain the importance of seconds within the piece, and slightly more grounded rhythm.	Developmental episode I
62	C-D-C#-B-F#-E-G	Same pattern as m. 25 but with arco. Line's shape descends more.	Developmental episode I
75-76	F and E-F#-C#-C#/E	Stable pitch in m. 75, and a new rhythmic pattern accompanies the syncopation in double stops.	Developmental episode I
79	A/G	Close interval double stop that reiterates importance of G-A relationship.	Developmental episode II
102-105	G/C-G/F-D/G-F/G-C/G-G-C/G-E/D-G/E- D/C-C/D-Bb/ D	Use of double stops increases and there are slight rhythmic changes.	Developmental episode III
120	C/F-C/Eb	Higher octave.	Developmental episode III

Measure	Pitches	Variation	Section
121	D/G/C	Pizzicato off beats that recall pizzicati from m. 8 in the relationship of fifths.	Developmental episode III
126	C/F-C/Eb	Same material as m. 120 but in pizzicato.	Developmental episode III
137-138	A/G and A/D	Close interval accompanies vocalized graffiti. Then, interval widens and recoils in a lower octave in m. 138.	Closing

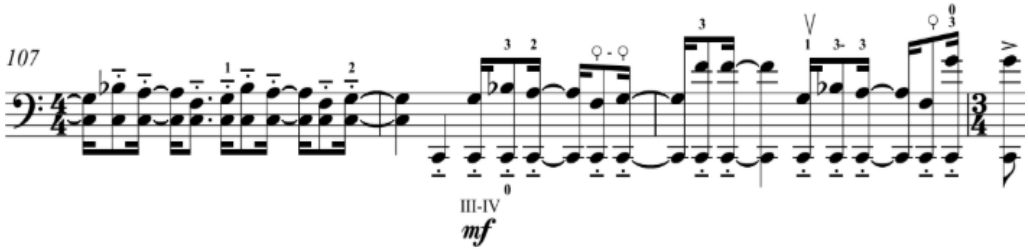
b) Guajeo

The *guajeo* figure first appears in mm. 12 and 13. In comparison to the syncopated motive, the *guajeo* has a clear tonal quality. It is built over a C pedal and a simple melody of Bb, G, A and F. The intervallic relationship of the moving line is based on seconds and thirds, but the addition of the C pedal provides more intervallic richness. With the C pedal, other intervals include perfect fourths and fifths, major sixths and minor sevenths. It is this harmonic richness, which provides this phrase with a recognizable harmonic motion. Its next appearance in m. 26 is rhythmically affected by the change in the previous syncopated material, but the harmonic principle remains; the same pitches remain although slightly changed in order. In m. 29, the *guajeo* returns to its original presentation, but the intervallic expansion occurs towards the end of m. 30 with a compound interval between C and F.

This figure is absent until the second developmental episode where it is repeated exactly as it is in its presentation in mm. 29 and 30. Nonetheless, a slight variation appears in mm. 84 and 85 with a bariolage pattern. The C acts as a pedal while the pitches Bb, G and A descend in the top voice. The missing F is found in the pizzicato that precedes the bariolage. In the third developmental episode, the *guajeo* returns but its rhythm is altered. The pitch content is maintained, and in m. 108 the bass relationship is now at a compound intervallic distance of a twelfth with the upper G. This time, the

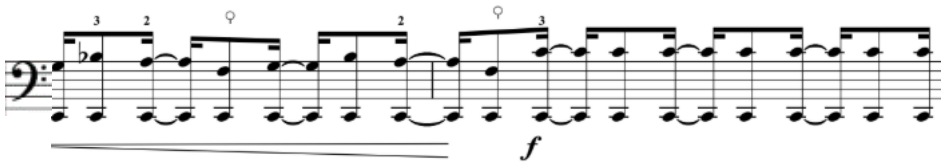
motive ends with an even wider interval between C and G that expands over two octaves. All these elements are clear in Figure 30.

Figure 30. Soneo de la 22: m. 107-108.



The material in m. 108 is repeated in mm. 112 and 113, but it is followed by another change in the *guajeo* motive. In m. 114, the intervallic distance is restored but it is lowered an octave. A light modulation occurs as the bass is taken over by an A and the top line consists of E, G, F# and D. Measure 120 recalls the rhythmic variation in m. 26, but the intervallic distance is widened. Compared to the syncopated motive, the *guajeo* is not presented continuously in the previous sections; it is in the closing section where it takes over mm. 127 through 136. At the beginning of this passage, the *guajeo* takes fragments from its appearance in mm. 106 through 109 until it returns to its original rhythmic state in m. 131. Within these measures, the play between close and compound intervals is maintained, and the rhythm is still altered. Once the guajeo is presented as in its first appearance in mm. 12 and 13, another modulation occurs as the bass is taken over by a D in m. 133; the whole passage is now a major second above the original notation. In m. 135, the rhythmic figure is altered once more, and the intervals are wider. In this measure, the bass returns to a low open C that is doubled with an upper C that is two octaves apart. This is shown in Figure 31.

Figure 31. Soneo de la 22: part of mm. 135-136.



In some instances, the *guajeo* rhythm is recalled but it is not presented in its totality. An example is found in the transition passage where the pitches A, G and Bb are presented in m. 34. The pitch order is changed, no bass note accompanies it, and it has a more lyrical character. Since this is found in the transition passage, all these changes are not unusual. Nonetheless, even with this transformation, the ear can find similarities with the *guajeo* line. Other instances of variation and connection include mm. 111 with pickup, and 115. Here the pitches are different since they contain F#, A and B, and their function is closer to that of the transition passage with the more lyrical quality. The pitch relationship changes in that the original Bb, G and A form a descending minor third and an ascending major second, and in this one, an ascending minor third and an ascending major second. These short interventions are not the *guajeo* figure, but they allude to the figure through short transitional functions.

c) Libero

Of all the analyzed figures, the libero is the least present. Nonetheless, it provides the piece with great rhythmic motion. The first libero appears in m. 11, and it closes off a short transition into the second motive or *guajeo*. Here the libero is built over a double-stopped fifth of B and F#. The next appearance takes place in m. 28, although it is foreshadowed in m. 27 using a repeated, double-stopped perfect fourth that accelerates rhythmically. This movement recalls the quality of the libero which should be performed

by starting slower and then pushing forward. The actual libero that appears in the second half of m. 28 is built over many tense intervals that include augmented fourths or diminished fifths, minor seconds, and only one perfect fourth (Bb and Eb) that recalls the material of the previous measure.

The end of the transition closes with another libero in m. 51. Here, the figure begins at a higher register and descends all the way to a low open C. The intervallic relationships are a bit different since it uses more perfect intervals with a particular interest in perfect fourths. Other intervals include minor and major thirds, minor and major seconds, one perfect fifth and one augmented fourth. The last reappearance of the libero occurs in the second developmental episode, where it begins on a four-note pizzicato chord built over fifths in m. 98. This is followed by another libero played in arco in m. 101. This time, the libero begins at a low C and ascends to a high F. The pitch content and motion are the same as in m. 28, with the addition of the last high F that ends on a fermata.

Selected Passages from Rumbo and Soneo de la 22

Analysis of important rhythmic figures and pitch relationships has been provided. Nonetheless, this part of the document selects specific passages from *Rumbo* and *Soneo de la 22* to elaborate on important aspects of Ortiz's works for cello. The composer's interest for rhythm permeates his compositions, and in his works for cello, he makes continuous use of syncopation, fragmentation and rhythmic compression and expansion. Since these elements are incorporated in salsa music, some passages have been chosen to discuss their use within Ortiz's compositions for cello. Harmonic motion, rhythmic

figures related to salsa, and other components of the composer's aesthetics are discussed in depth.

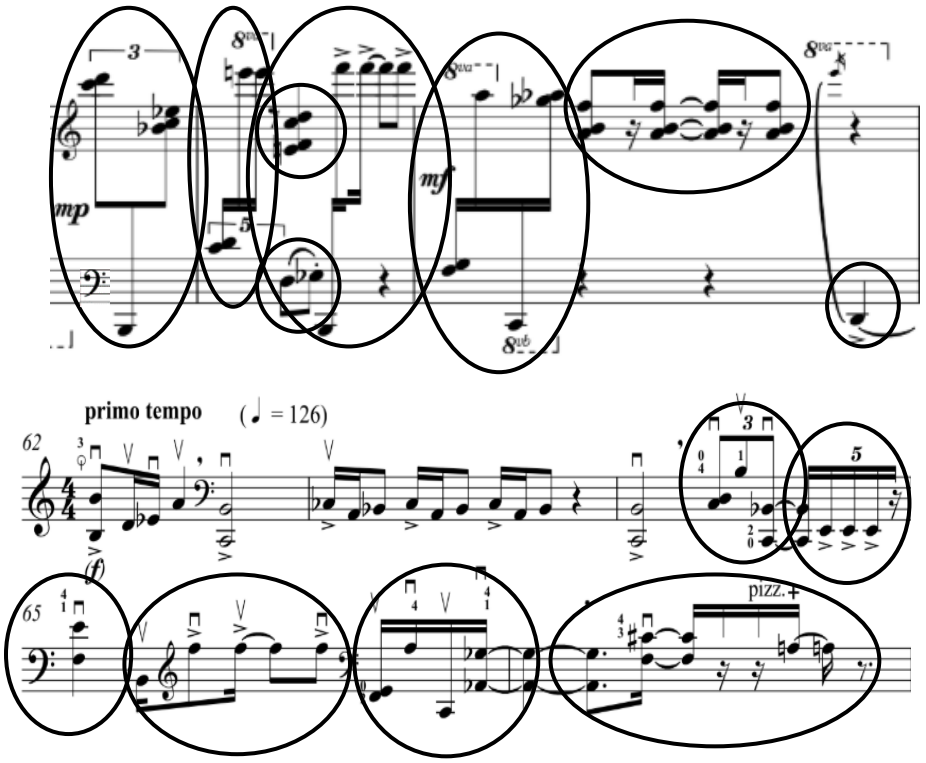
A. RUMBO

Composer William Ortiz makes great use of fragmentation throughout his works. This is evident in the openings of both of his works for cello. *Rumbo* begins with six measures that repeat three short rhythmic motives that are revisited throughout the piece. These motives are different in character, but they all serve as representations of usual rhythms found in salsa. The opening motive has a percussive quality due to the repetition of the same pitch in various octaves. Furthermore, it is presented in a loud dynamic with accents on beats 1 and 2. The second motive is in *p* but maintains a percussive quality with the pizzicato; it is rhythmically syncopated in comparison to the latter. The last motive is in *f* again with a thicker texture and a strong rhythm. The interaction of these motives is evident throughout the introduction section which encompasses mm. 1 through 38. In structural terms, *Rumbo*'s introduction resembles a salsa song in its rhythmical opening which alludes to the start of the song and all improvisations. While motives are presented in a horizontal manner in the first measures, they begin to interact vertically in m. 16. This interaction resembles the connection of the rhythm and brass sections in salsa bands.

Fragmentation in *Rumbo* is also achieved through the combination of various rhythmic cells previously denominated as the rhythmic phrase; this phrase's construction is shown in Figure 32. In the piano line, the phrase encompasses eight rhythmic cells, and in the cello, only six. This is because when the phrase is presented in the piano, the quarter-note chord is usually accompanied by a two eighth-note figure, and the phrase

closes with a D pedal. These are elements that are not included in the phrase's presentation in the cello line, but they serve to create a fuller texture as they take advantage of the piano's capacity for textural richness. Throughout the piece, Ortiz plays with these cells by omitting them at times or presenting individually to serve as reminders of the phrase.

Figure 32. Rumbo: Cells within the rhythmic phrase in both instruments.



The rhythmic phrase in *Rumbo* appears in its totality nine times between both instruments. However, it does not escape from the composer's interest for interruption. Its fourth presentation takes place in the piano part in mm. 90 through 94. Here, the phrase presents the first four rhythmic cells, but m. 92 interrupts with elements from the introduction section; the phrase is continued in m. 93. Another example of this interruption is found in mm. 106 and 107, where the cello has the rhythmic phrase. The

phrase is almost finished and as the last rhythmic cell is about to be presented, a reiteration of Section B interrupts it. Contrary to the previous example, the phrase is not completed afterwards. This same situation takes place in mm. 148 and 149, where the piano is interrupted before presenting the last rhythmic cell. While this figure is not presented after the interruption in m. 150, the syncopated element that characterized the missing figure is obtained in mm. 151 and 152. The D pedal is also hidden within these measures as it serves as the lowest note of the piano's line.

Another way in which Ortiz makes use of interruption in *Rumbo* is through Section B. Since *Rumbo*'s general character is rhythmically active, Ortiz interrupts this drive by using a contrasting section. While it serves to create a quasi-rondo structure, it also interrupts the rhythmic phrase in m. 108.Therefore, this section represents an interruption of the rhythmic drive at a larger scale, but also at a smaller scale by interrupting the main phrase of the piece.

A. SONEO DE LA 22

In the case of *Soneo de la 22*, fragmentation is also introduced within the first measures. Ortiz achieves a great rhythmic construction by introducing important rhythmic motives along with new ones that interrupt the main ideas. This creates a sense of continuous interruption and development as new figures help in transition sections and transform along with the main material. *Soneo de la 22* begins with a sustained note that grows into the syncopated figure, and when it occurs for a second time, a 2/4 measure pizzicato interrupts the repetition of this idea. Then in mm. 6 through 8, the pizzicato takes over and ends with a strong guitar-like chord. Considering the pitch motion of mm. 1 through 3 and m. 5, it is evident that the downbeat of each measure moves in a circle of

fifths that begins in C. Thus, we have a motion of C-G-D-A. The relevance of these pitches is asserted by the pizzicato in m. 8, which ends the phrase and presents this group of pitches. These measures encompass one of the few harmonic motions in the piece, and they introduce the main syncopated motive along with the idea of interruption that guides the remaining of the work.

As previously discussed, *Soneo de la 22* is composed using two main rhythmic motives. These motives are built upon syncopation which is "one of the main features in the traditional music and dance of Latin America." According to Ricardo De Souza, these rhythms and patterns "create a particular rhythmic vitality unique to this region of the world."[18] The first motive can be related to two rhythmic patterns found in salsa; these includes one of the Seven Afro-Cuban cells, and the *cáscara*. The *cáscara* can be presented with slight variations, but the example provided makes use of Ortiz figure which is "slightly different from the most well-known pattern."[19] These rhythmic patterns are presented in Figures 33 and 34.[20]

18. Ricardo A. Coelho de Souza, 63.

19. Rebeca Mauleón, "Salsa Guidebook for Piano and Ensemble," (Petaluma, California: Sher Music Co., 1993): 76-77, quoted in Ricardo A. Coelho de Souza, *The Percussion Music of Puerto Rican Composer William Ortiz* (DMA diss., University of Oklahoma, 2006), 85.

20. Fernando Ortiz, "La Africanía de la Música Folklórica de Cuba," (1950; repr., Madrid, Spain: Editorial Música Mundana Maqueda S.L., 1998), 164-65, quoted in Ricardo A. Coelho de Souza, *The Percussion Music of Puerto Rican Composer William Ortiz* (DMA diss., University of Oklahoma, 2006), 61.

Figure 33. Seven Afro-Cuban cells.

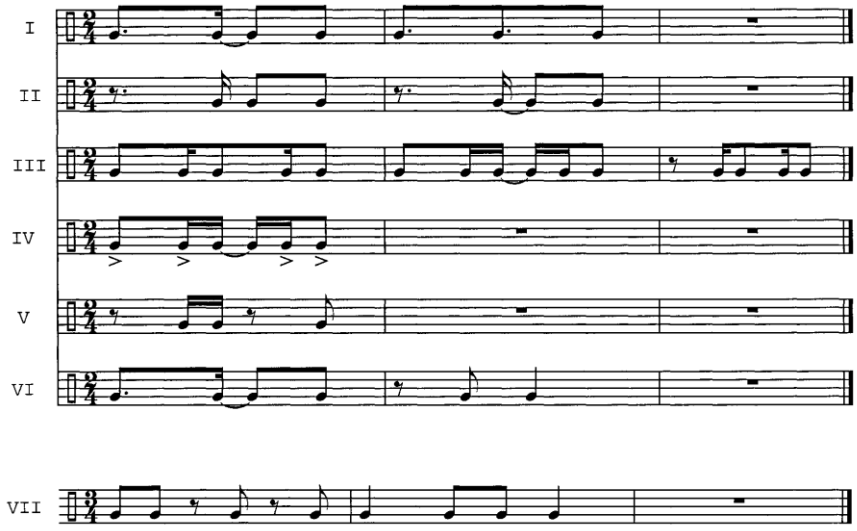
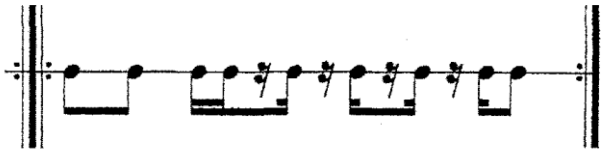
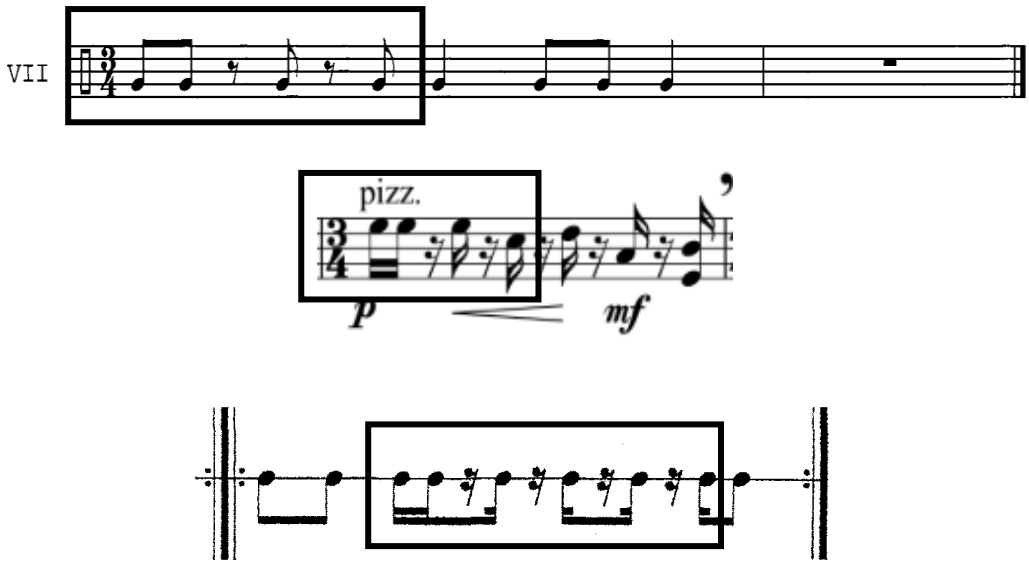


Figure 34. Ortiz's cáscara in 2-3 clave.



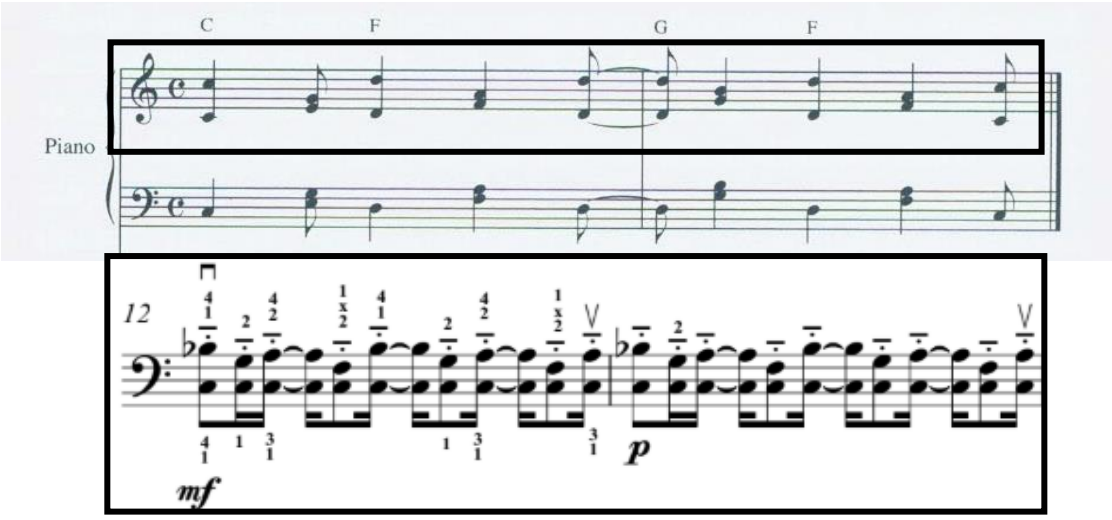
Both figures make use of syncopation, and when compared to rhythmic motive a, connections are visible. This motive is based upon these rhythmic cells, although it is accompanied by a simple melodic phrase. The relationship between motive a and the 7th Afro-Cuban cell is tied to the first half of the latter's duration. Ortiz presents the motive in shorter rhythmic figures, but the syncopation remains consistent. In the case of the *cáscara*, the figure is similar to the last four beats of the pattern, but it is consistent with Ortiz's rhythmic presentation of the *cáscara*. Figure 35 highlights these rhythmic relationships.

Figure 35. Rhythmic relationships.



The second rhythmic motive has already been related to the *guajeo* figure in salsa. Ortiz creates de *guajeo* using figures of shorter value, but the rhythm is consistent with the standard shape of the piano's *guajeo*. The following figure shows the relationship between the piano's right hand and Ortiz's *guajeo* in *Soneo de la 22*.[21]

Figure 36. Guajeo figures.



21. Christopher Washburne, 173.

The main quality of this figure is the harmonic ground it provides along with the rhythmic drive. Thus, this motive is another example of Ortiz's use of traditional harmony within a mainly non-harmonically organized work. During its presentation in mm. 12 and 13 the figure works within a setting of F major. However, it is interrupted by a slower rhythmic figure that eliminates the Bb to establish a CM^7 chord in mm. 14 and 15. These measures interrupt the *guajeo* figure and they change the rhythmic atmosphere drastically; while the texture remains consistent with the use of double stops, the rhythmic drive is brought to a halt.

The longest presentation of rhythmic motive b takes place in the closing section. In mm. 127 through 136, the figure is presented with variations than include a slight rhythmic change and another harmonic-like motion. The motive begins on what could be F Major, but then modulates one step higher to a G Major in m. 133. F Major returns in m. 135 and leads to a C octave that focuses the harmonic sound in C. The end of the piece brings back fragments from rhythmic motive a and the vocalized graffiti, and the last two measures consist of G and D with a pedal on A which ends the piece. The harmonic motion that occurs in mm. 135 through 139 brings back the circle of fifths since it is centered in pitches F-C-G-D-A.

One of the most interactive elements of Ortiz's works is the use of vocalized graffiti, which "is common in the context of salsa performance and many other Latin American traditions, especially Afro derived musical forms."[22] Ortiz uses the human voice to add new timbres to his compositions, but also to support the atmosphere which

22. Ricardo A. Coelho de Souza, 44.

he seeks to create through each work. The composer explains his use of the human voice:

> There may be certain inflections, rhythms, attitudes and cadences that may communicate the emotion, atmosphere or soulfulness that I am after in a piece. A scream, hum, speech, etc. can be enlisted in the contrapuntal presentation of the sonic material as part of the overall texture. Always making sure that the flow of materials of diverse sonic qualities are presented as something integral.[23]

In *Soneo de la 22*, the first vocalized graffiti appears in mm.116 and 117, and it is written as a syncopated figure. However, in m. 117 it becomes more grounded although an accent on the second eighth-note of the measure disrupts the natural accents of the meter. The last presentation of this element is found in mm. 137 through 139, where the voice acquires a rhythmic shape that fits within the rhythm of mm. 137 and 138. While this can be interpreted as an interruption of the cello line, the rhythmic drive is maintained, and thus, it serves mainly as a contrasting element within the closing section. In the last measure, the graffiti recalls m. 117 with an accented second eighth-note that follows the natural accent of the word "aquí."

23. William Ortiz, interview by Ricardo A. Coelho de Souza, March 26, 2005, quoted in Ricardo A. Coelho de Souza, *The Percussion Music of Puerto Rican Composer William Ortiz* (DMA diss., University of Oklahoma, 2006), ProQuest Dissertations and Theses Global, 45.

V. PERFORMANCE EDITION AND NOTES ON PERFORMING

This last section of the study provides an overview of Ortiz's works from a performance point of view. Both compositions have been studied in order to provide musical ideas, fingering and bowing options, and the author's perspective of each work. One of the benefits of working on pieces by a contemporary composer is the opportunity to help in the editing process of these works. While they were written in the 1980s, only *Rumbo* has been previously performed, and the cellist did not leave any performance score. Thus, the edition of each work includes possible fingering options and bowings by the author. While there are indications of dynamic changes, some have been added to portray the author's musical ideas. It is important to state that while these are not the only ways to perform these works, these editions have been developed while working closely with the composer. Ortiz has been extremely helpful through this process, and he has allowed the addition of personal ideas to the original scores in order to enrich the written works. If the reader is interested in obtaining the original scores, these can be obtained through the composer, the author of this work, and the libraries of the Conservatorio de Música de Puerto Rico and Indiana's Latin American Music Center. The author's Performance Editions can be found in Appendixes 2 and 3.

Rumbo

This piece is Ortiz's first work for cello. Furthermore, it is his only work for cello and piano. The title's translation is "course" which implies a work with roads to be discovered and explored. The composer states that it contains two directions; one with a lot of motion and another with a sudden and brief suspended moment.[1] The piece was

1. William Ortiz, email message to author, April 22, 2019.

premiered in the State University of New York at Buffalo by Kathryn Kane in piano and Barbara Schaeffer in the cello. The premiere took place on November 7th, 1980.

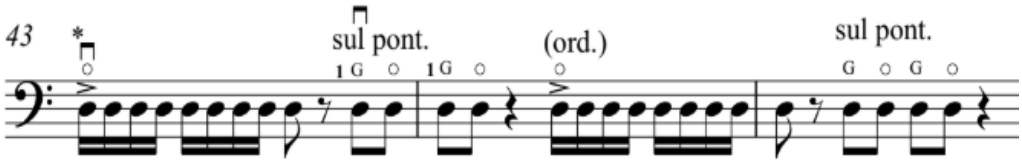
The primary challenge in *Rumbo* is its complicated rhythmic structure that relies heavily on syncopation. Rhythmic difficulties are combined with double stops and sudden melodic leaps on the A string. Techniques like pizzicato and *sul ponticello* (bowing near the bridge) add changes of timbre to the work.

Creating changes of timbre

Changes in timbre are important in Ortiz's compositional aesthetic. On this matter, and in the case of *Rumbo*, the composer states that he is always searching for "many color and timber changes." For this reason, he makes "use of different strings and techniques" in his "attempt to exploit and explore the timbre of the instrument." [2] This continuous search for difference in presentation is represented in *Rumbo* through constant changes between arco and pizzicato, along with indications of sul ponticello. Furthermore, there are specific passages in which the composer indicates to play a note in a specific string. This idea can be seen in Figure 37, where the composer indicates to play the D with the open string, and later in the last beat of the measure, to play one stopped on the G string and one with open D. While the passage is comprised of a repeated D only, the composer uses the possibilities of the cello to color this note. Thus, the interest is not the note itself, but the different colors created by playing on various strings along with sul ponticello vs. *ordinary* markings.

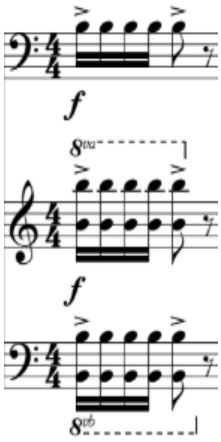
2. William Ortiz, interview by author, March 7, 2019.

Figure 37. Rumbo: mm. 43-45.



In the case of the piano, changes in timbre are achieved through presentations of material in contrasting octaves. As shown in Figure 38, Ortiz presents a repeated pitch figure, but creates contrast in the presentation of the piano's octaves. Other changes in timbre are achieved by multiple presentations of the indication *laissez vibre.* The constant combination of timbres in both instruments provide this piece with contrast as rhythmic figures are consistent throughout the work.

Figure 38. Rumbo: m. 1.



Rhythm

During the introduction section of the piece, the cello plays a continuous line of syncopated pizzicato. While these *pizzicati* are kept within one playing position on the instrument, the play with rests makes this a challenging section. Some measures have the same rhythm, but Ortiz changes the duration of rests to delay or accelerate the phrase. It

is important to know the piano part since it includes small rhythmic interjections that respond to the cello line.

The piece grows in rhythmic complexity from m. 39 as both instruments introduce material with various combinations of sixteenth-notes, triplets and quintuplets. In the cello line, these combinations are presented with various slurs, along with double stops and jumps in register in mm. 62 through 70. These measures are the most challenging in *Rumbo* because as the phrase repeats, the rhythmic structure gets tighter and tighter, with fewer rests between melodic leaps and double stops. During this phrase, the bow should support the rhythmic character with short articulation and emphasis on accents. Furthermore, since the passage requires quick motions, both hands must be carefully coordinated, and the bow should be kept close to the string. The registral shift in m. 65 requires a left arm impulse on the B natural and a short articulation to reach the high F.

Rumbo's rhythmic intricacy alludes to the multiple rhythmic relationships found in salsa, and the difficulty lies in interpreting rhythms usually performed by multiple instruments with just a piano-cello duet. For this reason, cello pizzicati must be played with rhythmic precision and closer to the bridge to provide a clear and forward sound. Arco passages must also be short to focus on the percussive aspect of this music. Contrasting passages such as those in mm.56 through 61 and all its reiterations, along with mm. 82 through 86 and 151 through 156, introduce a cello line with longer note durations which must be resonant while maintaining a strong rhythmic character. The passages in mm. 82 through 86 and 151 through 156 must be performed with a small accent in direction changes to provide clear attacks on syncopated figures and to

resemble the piano's articulation. Due to the rhythmic complexity of the piece, both instrumentalists should generally perform rhythmic figures with a short, percussive quality to maintain rhythmic clarity.

Double stops

The material that appears in mm. 62 through 70 includes a progression of double stops including octaves, major seconds, major and minor sevenths and augmented fourths. The difficulty lies in the rhythmic structure, which presents this in a continuous manner. As previously mentioned, the passage is repeated with quicker rhythmic figures which makes these double stops more challenging.

Throughout the piece, three different chords appear at different times. The first two chords appear in mm. 39 and 40, and while their construction includes a diminished fifth, these are comfortable to execute. However, the last chord appears in m. 46, and it is somewhat uncomfortable. Its construction is based upon a major seventh between the first two notes (starting from the lower note), followed by a diminished fifth and an augmented fifth or minor sixth. The difficulty of this chord lies in the use of the second finger for the lower and the upper halves of the chord. This requires a quick jump that up to tempo, proves challenging. In several occasions the chord is represented by just the upper half (F-C#). The omission of the bottom half of the chord has been allowed by the composer in order to facilitate its performance and avoid any breaks in the phrase.

When chords have three notes, these should be played together without rolling the chord. When presented in four notes, they should be divided as 2+2 and the accent should be performed in the top two notes. Since four-note chords are performed at a high speed, the bow should be saved at the bottom of the chord and a faster bow speed should be used

at the top to create a resonant sound. Generally, chords are played with a small amount of bow and a somewhat fast, but stable bow speed. When double stops are presented as just two notes, these should be resonant.

Articulation

The opening gesture of four sixteenth-notes appears various times throughout the piece, at times with the same pitch, at others with short melodic changes, or as an octave. Since there are no references to *spiccato,* these figures should be performed on the string with a short bow. During practice, these should be studied slowly on the string, so that once up to tempo, the effect is a short *detaché* bowing with a *quasi-spiccato* quality. The amount of bow used should be equivalent to the dynamic; i.e. in *forte* one should use slightly more bow.

In m. 3, the eighth-notes should be played with a short *martelé* bow stroke, and in mm. 44 through 46, they should be short but not necessarily martelé since the dynamic is *mf* rather than *f.* The rhythmic figure in m. 62 should have a space between the octave eighth-note and the two sixteenth-notes. In the following measure, the sixteenth-notes are on the string with a fast detaché, and the eighth-notes should have some air at the end to create space between the repeated figures. The rhythmic phrase in mm. 64 through 66, appears various times. Triplets should be played on the string with longer articulation, and quintuplets and sixteenth-notes should be shorter. In m. 65, the second and third beats should have space after each accent. In m. 68, the composer writes *punta d' arco* over the last triplet providing a specific bow placement. Regardless of its placement in the bow, the triplet should still be played on the string with a longer articulation.

In mm. 82 and 83, and 151 through 153, the articulation of the syncopated rhythm should be performed with a *quasi-legato* bow stroke. However, since these passages are played in unison with the piano, a small space and slight accents in bow direction changes might be required to create a unified sound. While still rhythmically active, these passages work as short rest stops within the active rhythmic quality of the piece, so they should be performed accordingly.

As a rule, accented notes are short, and in the specific case of chords, these should be short but resonant. To contrast this short rhythmic quality, presentations of Section B should be performed quite connected, and accents should be achieved mainly through vibrato.

Soneo de la 22

Soneo de la 22 is William Ortiz's work for cello solo. In it, the composer explores many possibilities of the instrument using varied registers and sound effects. *Soneo* is Ortiz's second work for cello and a development in the use of various technical combinations is evident. While elements like pizzicato and sul ponticello are part of both of his pieces, in *Soneo de la 22*, Ortiz explores new sounds within the instrument. In order to discuss various important elements of performing this piece, relevant topics are subdivided. First, ideas regarding the continued changes between arco, pizzicato, and other techniques are discussed. This is relevant because from a performance perspective, the difficulty of this work lies in this constant technical combination. It is important to consider tempo, because the piece is *Moderato* with a marking of ♩=72, but many of the rhythms are paced rapidly without many rests. To solve some of these technical

difficulties, musical ideas have been organized. These arise from both a musical and a technical perspective.

Arco, pizzicato, and other technical combinations

Due to the constant changes in technique, the bow hold will not be always comfortable or "correct." Furthermore, pizzicati should be planned since they work better with different fingers at times; sometimes it is easier to play with thumb pizzicato, and at others with the index finger. In the topic of pizzicato, the composer prefers dry endings. Therefore, one should be careful of open strings which ring longer. Some *stacatti* have been added at such places to provide clarity to the performer; i.e. m. 8 and m. 37. The indication of *a la guitarra* has been added in some passages, but otherwise, pizzicati can be played in the most comfortable manner; there is no specification of the direction in which the pizzicati should be arpeggiated.

Col legno passages are scattered throughout the piece, but they are less disruptive since they are usually found at the end of a phrase. This allows for some time to change in several places where it collides with pizzicato. Of all the technical changes, col legno is the least unsettling. The longest phrase with this technique is found in mm. 44 through 46 and a *ricochet* bowing has been added to facilitate the performance of the passage in tempo. An extended technique is found in mm. 77 and 78 with an indication to play behind the bridge with arco. This produces a very high-pitched sound which is combined with quarter notes preceded by short grace notes which should be performed as short as possible, according to the composer. Two other technical components include the tremolo and the combination of singing and playing. Of the first, there is nothing to specify, and the latter is treated separately in the next subtitle.

Sing and play

The sing and play indications are introduced to recall the *soneo* in salsa music. This is a section in which a precomposed chorus performs while the lead singer improvises on ideas related to the song's topic. "Y aquí" means "just here" in plain translation. However, it is a call that represents the improvisations of the singer. According to Ortiz, he wanted to have a vocal touch because of its relation to salsa. "Y aquí" is a call that has a bit of humor to it, but it must be done with *bravura*; it cannot be shy. It has to be *forte* and with a lot of security."[3] Since the piece was written without any specific cellist in mind, the sung portions of the call can be changed in octaves. This means that the excerpts can be sung at a lower or higher register according to the performer's ability.

Libero

There are various passages throughout the piece with an indication of libero. Within these measures, the composer prefers a slow beginning that accelerates and grows in dynamic. This is particularly helpful as the passages grow in complexity as in mm. 28 and 51. This idea applies to the pizzicato libero passage in m. 99.

String crossings

In the section that begins in m. 52, string crossings play a bigger role within the piece. Thus, the right arm must anticipate string changes to create a connected line. An example of string crossings takes place in mm. 55 through 59, where a more melodic phrase begins. Despite its various changes and *piano* dynamic, this phrase should be quite connected. Elements to support the performance of this phrase in a *legato* manner include

3. William Ortiz, interview by author, March 7, 2019.

the change to compound measure, dynamic and line shape. While most of the work encompasses short bow strokes, these changes create a new character and thus, should be performed accordingly. This is applicable to the following restatement of this phrase within the piece.

Double Stops

Since this work is written for cello solo, the composer uses many double stops throughout the work to create a fuller texture. In technical terms, the most difficult are the continuous use of perfect fourths and fifths. For the passage in mm.12 and 13, two fingering options have been provided. Shifting before the fifths is more comfortable because more double stops are kept within a position. However, some cellists might find playing the fifth with a first finger bar and shifting before the perfect fourth somewhat easier. This material is developed throughout the piece, at times requiring higher positions on the third string for some double stops. An example is found in mm. 108 and 109, where the author opts for a fingering involving the thumb to avoid constant shifting. This idea is developed in the closing section of the piece, where it ends with a C octave. This register on the cello can be a bit obscure, which is why focus should be given to the upper octave. It is easy to play the open string, but difficult to keep both strings ringing properly as the G string is played on at higher positions.

Articulation

Ortiz's interest in the rhythmic aspect of music can be adjusted to the articulation. Thus, there are many short rhythms that should be performed with a short bow stroke. While *staccati* have been marked in specific places selected by the composer, throughout the piece passages like that of mm. 12 and 13, should be played with some space or air

between bow strokes; it is not legato. This is especially important because these passages represent the harmonic accompaniment which is usually performed by the piano in salsa music. Thus, it is not completely connected, and it seeks to support the rhythm while providing harmony. Sections that go from *piano* to *forte* are played more on the string; i.e. libero passages, and whenever there are slurs, connections should be exaggerated to provide more lyrical passages.

The Influence of Salsa in Performance

Ortiz's works for cello are influenced by salsa. However, their mainly non-harmonic writing makes this relationship somewhat difficult to grasp for a performer or an audience. The main influence is tied to the rhythmic character in both pieces, and therefore, rhythmic figures must be performed with a strong character and good articulation. In *Rumbo*, articulation is very important since the texture is denser with the piano accompaniment. Both instrumentalists must seek to provide clear rhythms and to portray the rhythmic motives highlighted in the previous chapter, as these provide continuity and cohesion within the piece. Importance should be given to timbre changes as they represent a main contrasting element in this piece.

Soneo de la 22 provides a clearer connection to salsa in its title and use of vocalized graffiti. Furthermore, the presentations of the *guajeo* figure introduce a harmonic element which is easily related to the function of the piano in salsa music. Presentations of the syncopated figure and the *guajeo* should be performed with great rhythmic precision, and the *guajeo* must bring out the rhythmic and harmonic aspects which remind us of a typical salsa song. The vocalized graffiti "Y aquí," must be strongly stated since it provides an unexpected element within the piece's performance. Since the

piece is written for cello solo, the performer must embrace the element of improvisation which is important to the composer's aesthetic of the piece and an important element in salsa; improvisation is a key element in salsa arrangements and the freedom within this solo composition alludes to this idea.

VI.CONCLUSIONS

Ortiz's works for cello are relevant additions to the cello repertoire by Puerto Rican composers. This is because they draw upon salsa, which is a genre that is meaningful to the Puerto Rican community. His works connect compositional elements of traditional art music with Latin American popular music to create a personal aesthetic that is closely related to his cultural background. Ortiz shows special interest in the rhythmic intricacies that are natural in salsa and transforms them into contemporary works with great detachment from traditional harmonies and melodies.

His compositional style is greatly influenced by his experiences as a Nuyorican, which further connects him to the origins of salsa. While the Nuyorican culture is inevitably tied to Puerto Rico, it is a culture that was faced with the hardships from leaving home to live in the mainland. This culture that emerged in New York aided in the creation of a musical genre that spoke of the difficulties of migration and served as an emblem of individuality and cultural pride. Puerto Ricans living in New York created a hybrid culture that sought to remain Puerto Rican despite the inevitable cultural changes that came with migration.

While salsa gained worldwide acceptance, it holds a special place within the Puerto Rican community because its development was in great part possible thanks to the migration of millions of Puerto Ricans to the mainland. Furthermore, since the relationship between the island and the United States continues to be one of colonizer and colony, music continues to be a route for individuality amongst Puerto Ricans. Aparicio describes the function of salsa as a music that provides a sense of familiarity to the

community of listeners, which is why listening to salsa always provides a sense of home for many Puerto Ricans living outside of the island.[1]

What salsa represents to the Puerto Rican culture, is what empowers Ortiz's oeuvre. He makes use of a genre that serves to represent a culture that continues fighting the effects of colonization and therefore, adaptation to another culture. Since rhythm is the most prominent element in salsa, Ortiz's works are permeated with percussive qualities. In his works for cello, Ortiz makes use of various instrumental techniques that add variety such as pizzicato, and col legno. These techniques further accentuate the rhythmic character of his works by providing a sense of shorter rhythmic units that highlight the percussive aspect of his music. Additionally, his interest for the percussive side of music is also evident in his melodic treatment, which is focused in great part on pitch repetition.[2] This pitch monotony provides strength to the rhythmic components, and variation is achieved through opening and closing intervallic distances. Ortiz's interest in the variety of intervals overpowers any focus in traditional tonal melodies and harmonies.

The constant repetition of rhythmic motives in Ortiz's works creates great sense of structural unity, and it resembles salsa in that the genre is also based upon repetitive melodies and rhythms. According to Aparicio, in salsa, "the repeated melodies, rhythms, riffs, and instrumentation provide a sense of familiarity to the displaced community of listeners, and an auditive, sensorial instance for reconstructing the cultural self and collective memory."[3] Aside from this idea of repetition and familiarity, Ortiz's works

1. Frances R. Aparicio, 90-91.

2. Ricardo A. Coelho de Souza, 72.

3. Frances R. Aparicio, 90.

have a great sense of improvisation, which is a key element in salsa. While many rhythms are continuous, the structure of his works and his phrase construction are permeated with fragmentation. Thus, material can be structurally similar, but quite varied in presentation.

In Ortiz's works for cello, the relationship to salsa is especially evident in *Soneo de la 22*. The use of the *guajeo* figure and the vocalized graffiti provide a clear connection to the popular genre, and its title is directly connected to an important element in salsa, which is the *soneo*. The piece's structure is quite free, but motivic elements connect the work throughout. Despite its apparent detachment from traditional harmony, Ortiz makes use of the circle of fifths although presented in a subtle manner. *Rumbo* also has connection to salsa, although these are more oriented towards its structure and rhythmic developments. While *Rumbo* is not composed in the form of a salsa arrangement, it includes an introduction that recalls salsa songs. Nonetheless, its relationship to salsa is mainly focused on the rhythmic relationships and percussive qualities of the work. Both works are permeated with rhythmic variation, fragmentation and play on intervallic distances. This is because Ortiz composes in a contemporary language, despite his influence of salsa, which is quite melodic and oriented towards simple harmonies. Both *Soneo de la 22* and *Rumbo* are written in a way in which the rhythmic motives are constantly present, which creates coherence within each work and provides the listener with memorable rhythmic motives.

Ortiz's works still need to achieve more recognition within and outside of the island. Thus, this author hopes that this research increases awareness of these specific works and of the general idea of Puerto Rican art music. Ortiz's works for cello are an

interesting addition to the repertoire because they represent the Puerto Rican-Nuyorican culture, along with the innovations of 20th century compositional techniques.

APPENDIX 1

Program Notes by Composer William Ortiz

Soneo de la 22

Soneo de la 22 is a solo work for violoncello that eludes to the serendipitous sounds of the "Latino" street. [This idea is] presented through a discontinuous succession of musical motives, phrases and ideas, connected by association rather than developmental sequential thought. It is a street gutted "salsa" improvisation in which the attention jumps from one musical thought to another; a complex mode of subjectivity inspired by James Joyce's "stream-of-consciousness," a literary technic found in his novel *Ulysses*.[1]

Rumbo

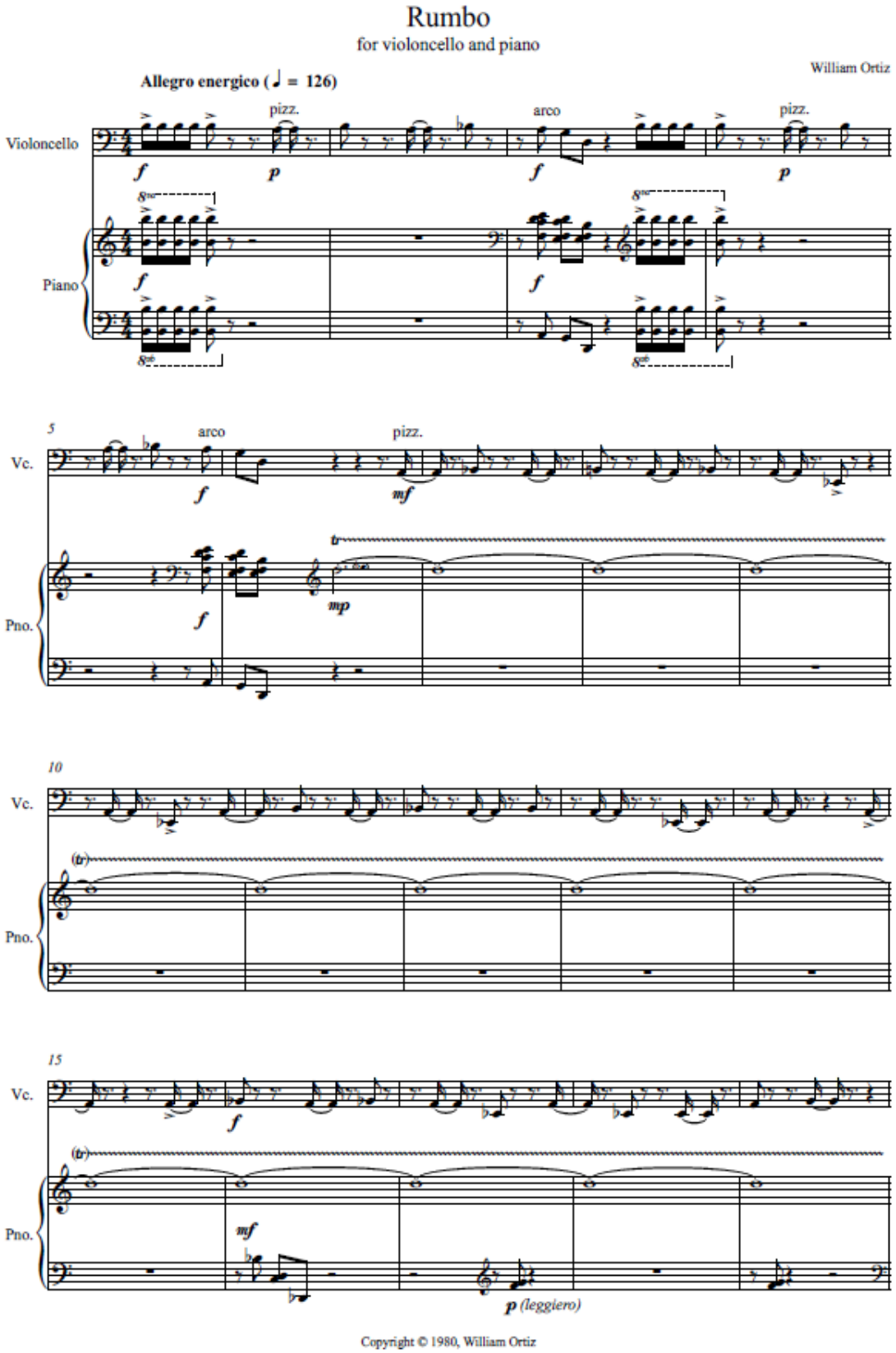
Rumbo for violoncello and piano is a work structured and based on two contrasting ideas – one of endless forward motion and wandering, and the other on motionlessness and stillness. These two ideas lend to convey a quasi-rondo structure yet with complete liberation from the traditional form. The piece explores rhythmic intricacies in both instruments in an unsynchronized and hocket-like manner, but they also coincide and unite at points to emphasize the basic four sixteen note motif that begins, permeates and ends the work. The violoncello is used in a very coloristic manner and employs a myriad of playing techniques and timbre, exploring the many possibilities

1. William Ortiz, "Program Notes for Soneo de la 22," email message to author, March 15, 2019.

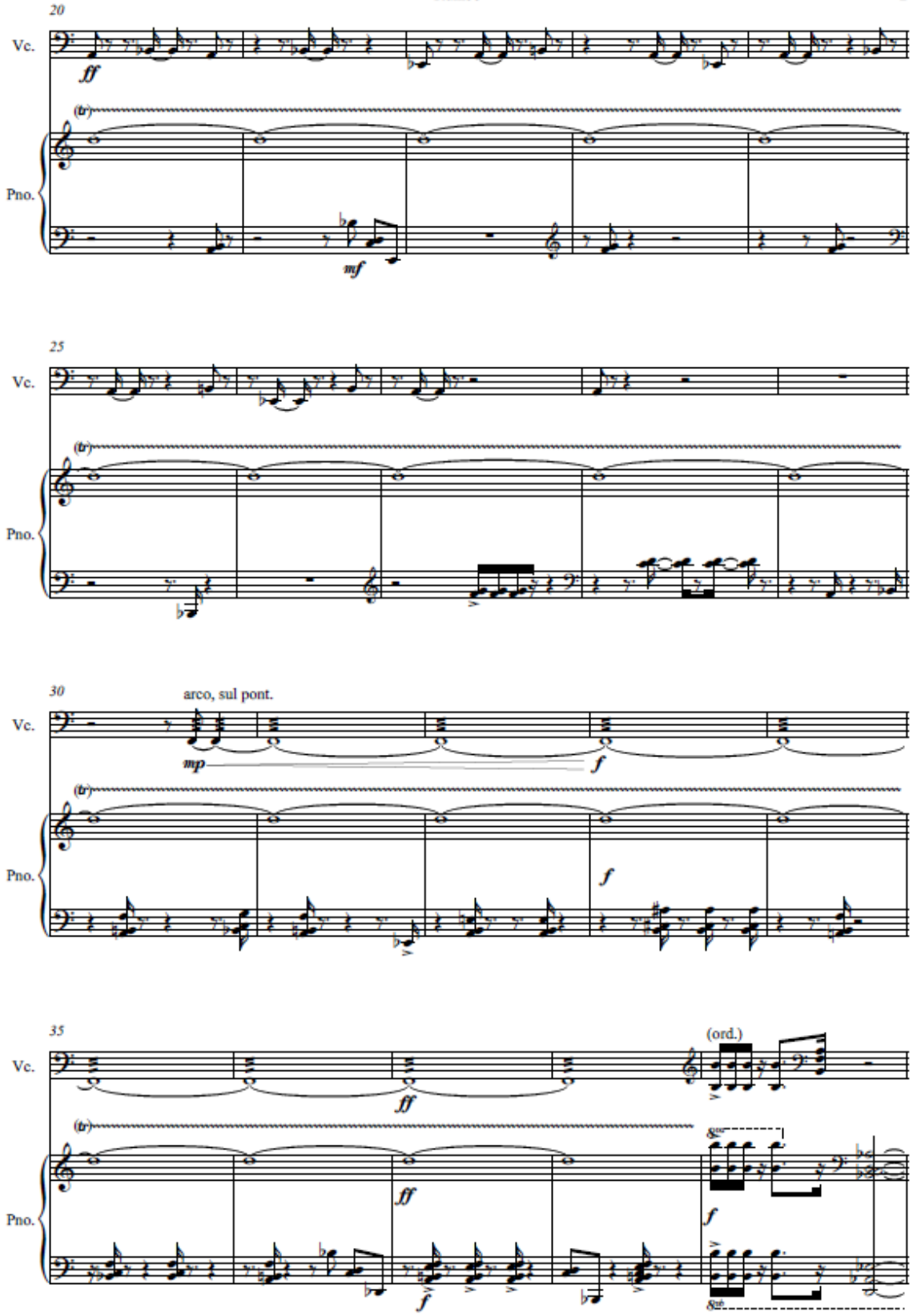
of the instrument. The work was premiered at the University of Buffalo in 1980 with Barbara Schaeffer, violoncello and Kathryn Kane, piano.[2]

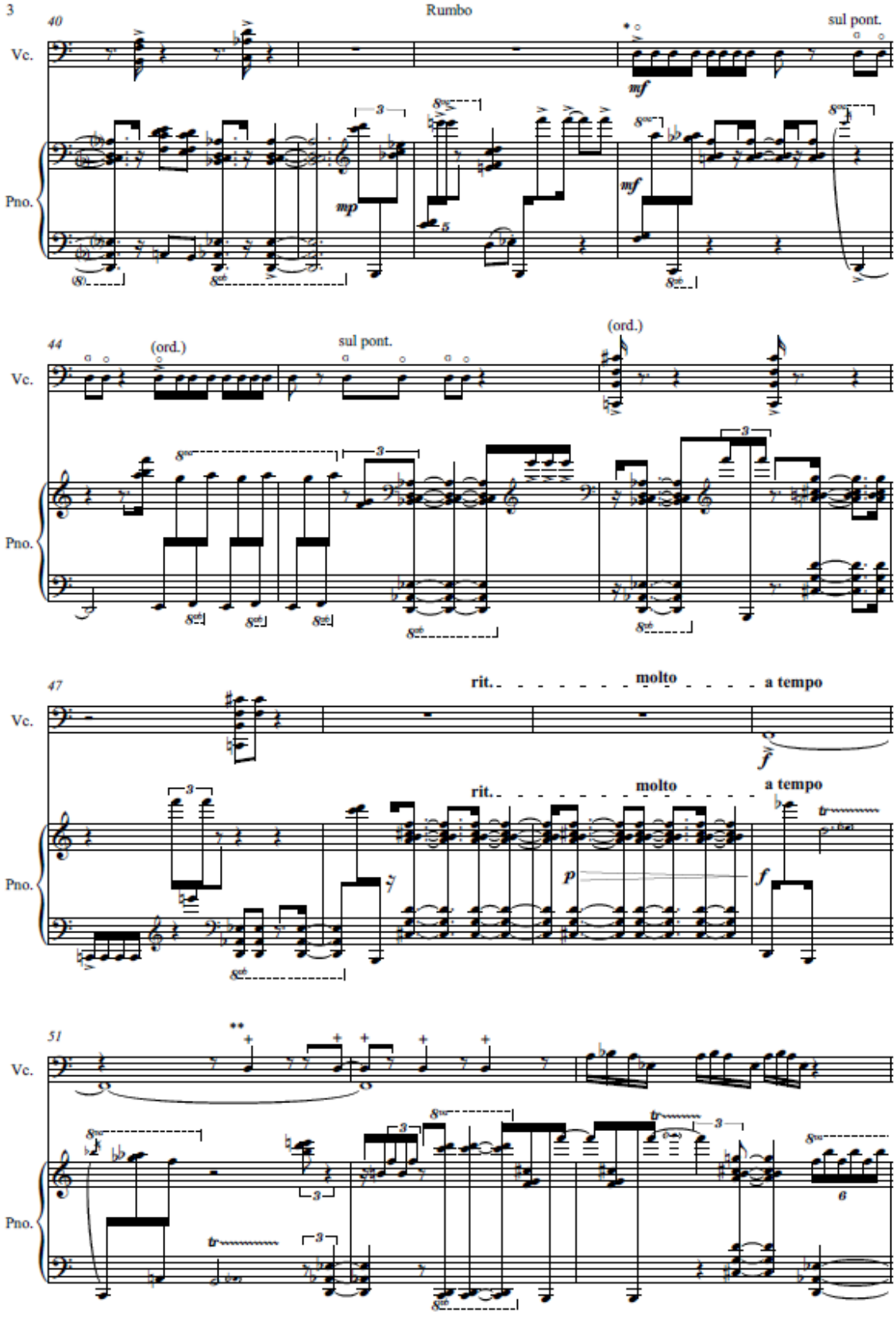
2. William Ortiz, "Program Notes for Rumbo," email message to author, July 8, 2019.

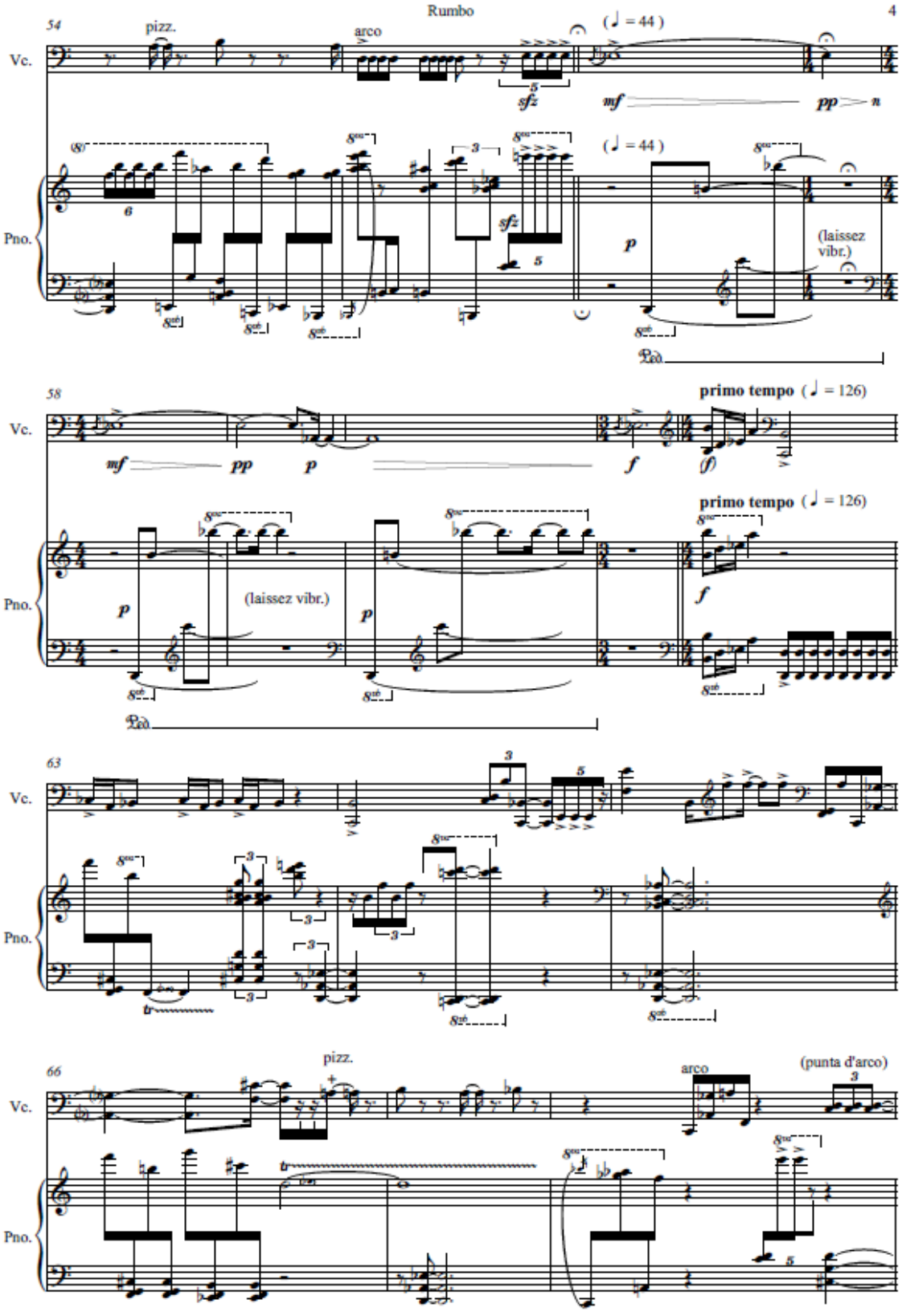
APPENDIX 2

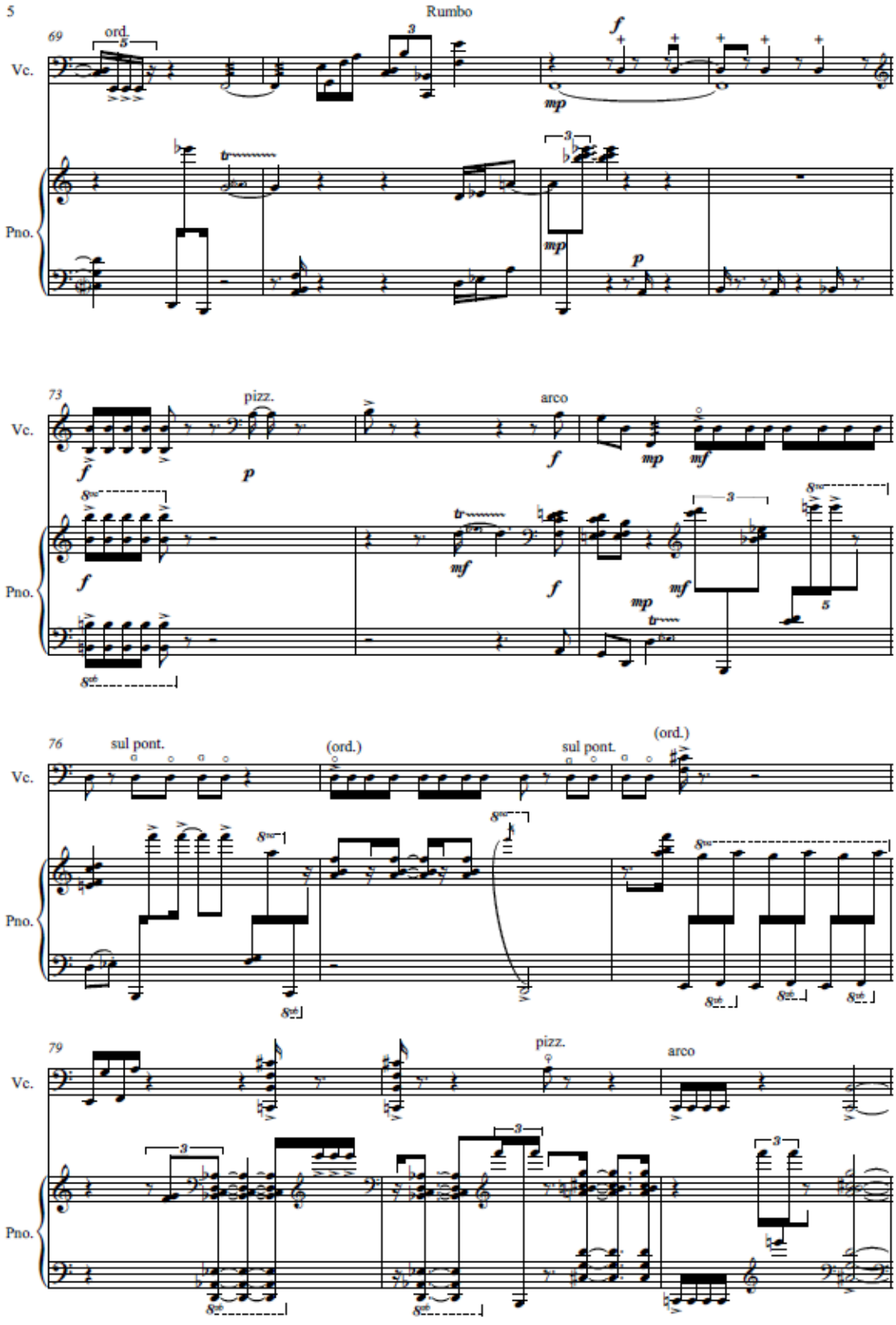


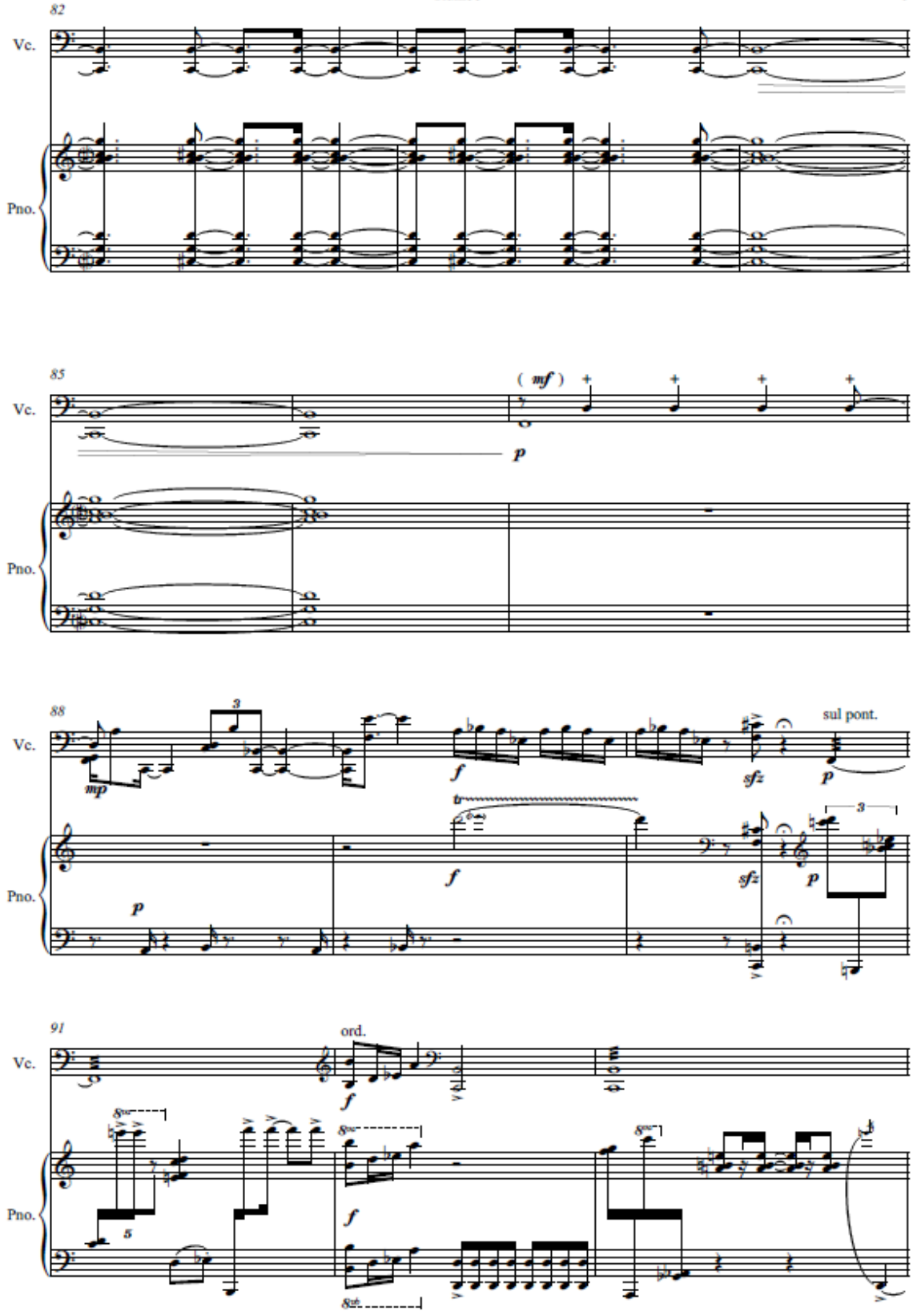
Copyright © 1980, William Ortiz

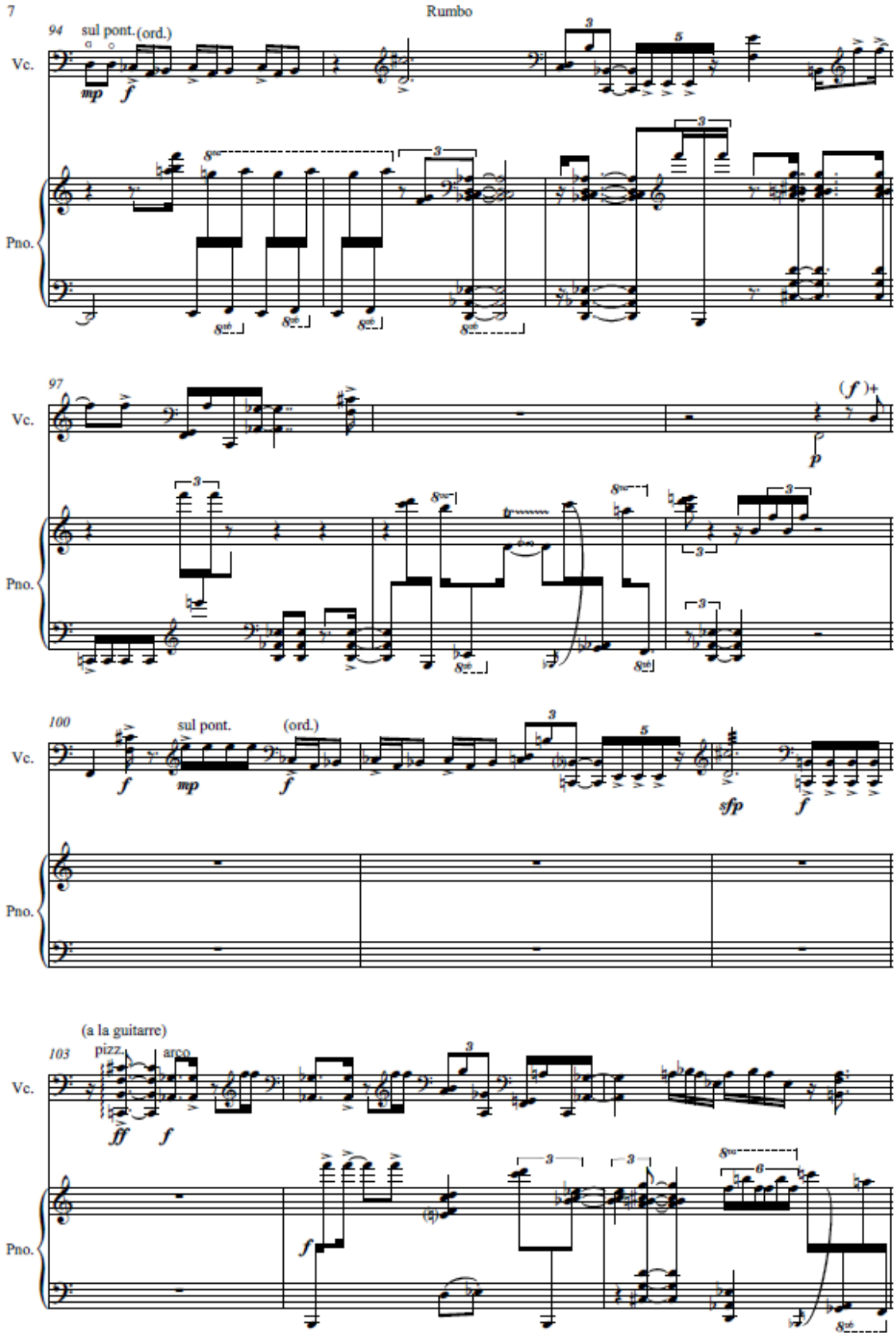

20
Vc.
ff
(tr)
Pno.
mf
25
Vc.
(tr)
Pno.
30
arco, sul pont.
Vc.
mp
f
(tr)
Pno.
f
35
(ord.)
Vc.
ff
(tr)
Pno.
ff
f
f
8va

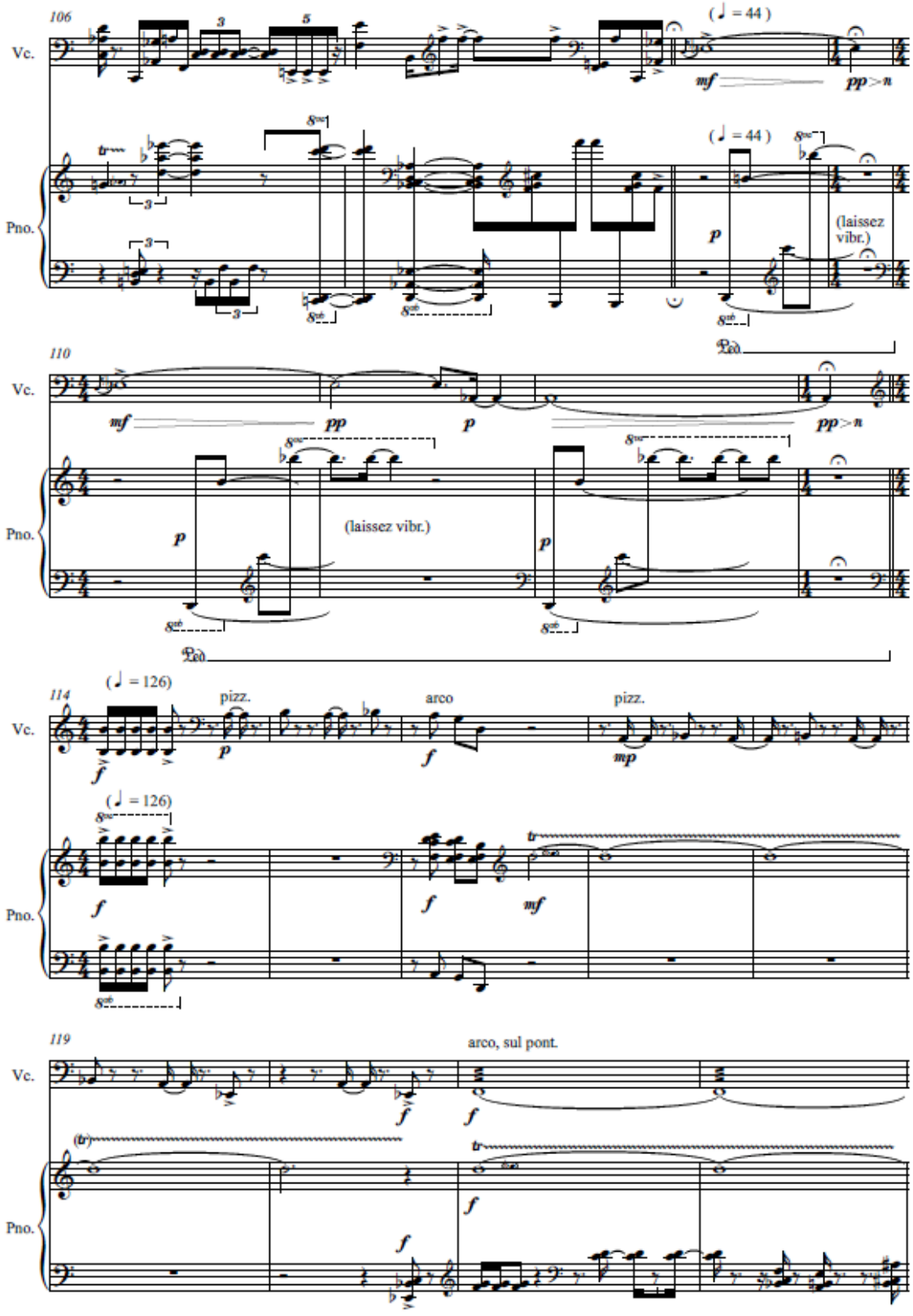

3
Rumbo
40
Vc.
Pno.
sul pont.
mf
mp
44
(ord.)
sul pont.
47
rit.
molto
a tempo
51
* = sul D, no armónico (not a harmonic).
** = pizz. con la mano izquierda (left hand pizz.)

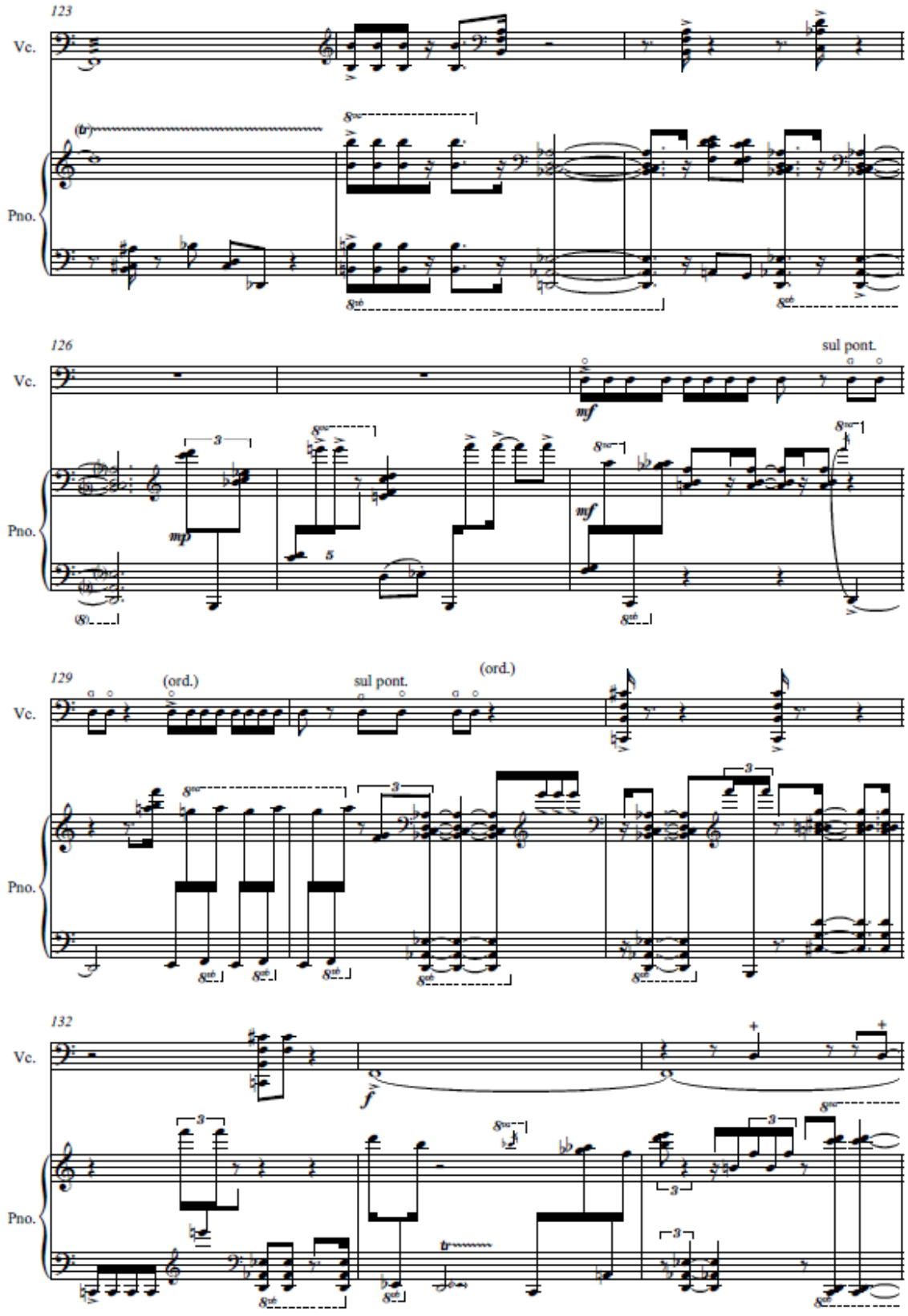

54
pizz.
arco
(♩ = 44)
Vc.
sfz
mf
pp
n
Pno.
(laissez vibr.)
58
primo tempo (♩ = 126)
mf
pp
p
f
(f)
(laissez vibr.)
63
tr
66
pizz.
arco
(punta d'arco)

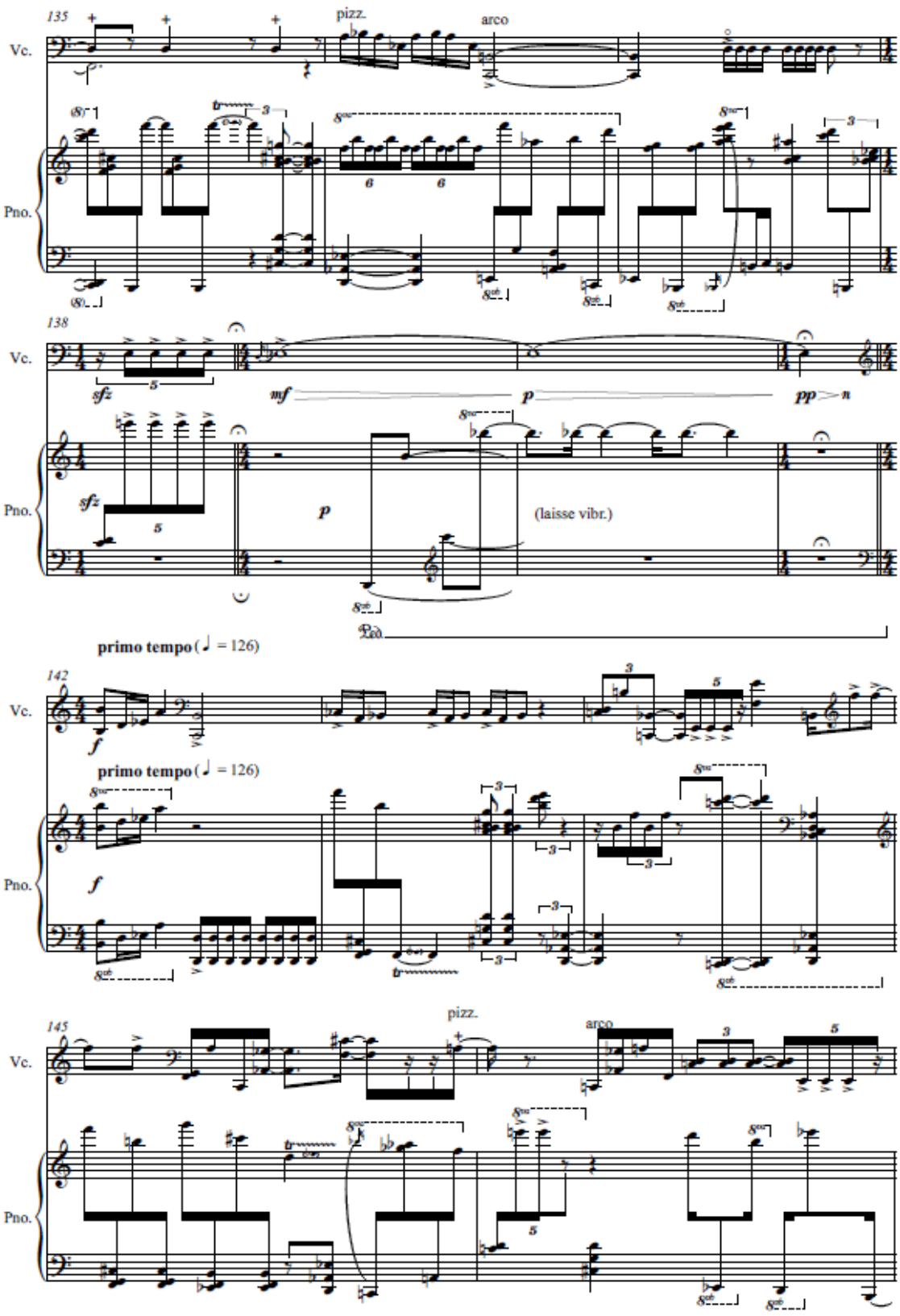

5
Rumbo
69
ord.
Vc.
Pno.
73
pizz.
arco
76
sul pont.
(ord.)
sul pont.
(ord.)
79
pizz.
arco

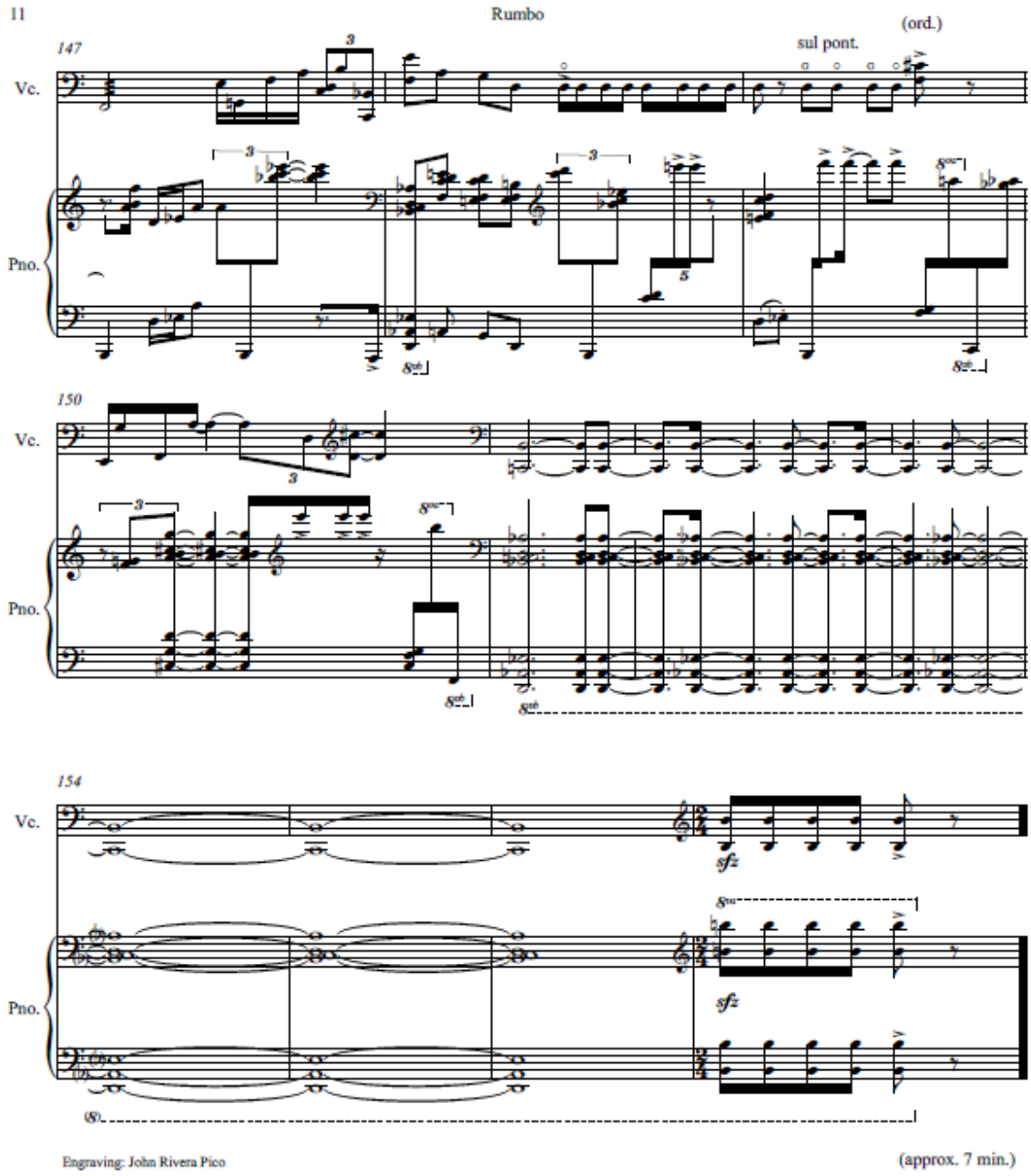

82
Vc.
Pno.
85
(mf)
p
88
mp
3
f
sfz
p
sul pont.
tr
91
ord.
5
8va
8vb


Rumbo
94
sul pont.
(ord.)
Vc.
Pno.
97
100
sul pont.
(ord.)
(a la guitarre)
103
pizz.
arco


106
Vc.
Pno.
(♩ = 44)
mf
pp
p
(laissez vibr.)
110
114
(♩ = 126)
pizz.
arco
mp
119
arco, sul pont.


123
Vc.
Pno.
(tr)
126
sul pont.
mf
mp
129
(ord.)
sul pont.
(ord.)
132
f
tr


135
Vc.
pizz.
arco
Pno.
138
Vc.
sfz
mf
p
pp
n
Pno.
sfz
p
(laisse vibr.)
primo tempo (♩ = 126)
142
Vc.
f
primo tempo (♩ = 126)
Pno.
f
145
Vc.
pizz.
arco
Pno.

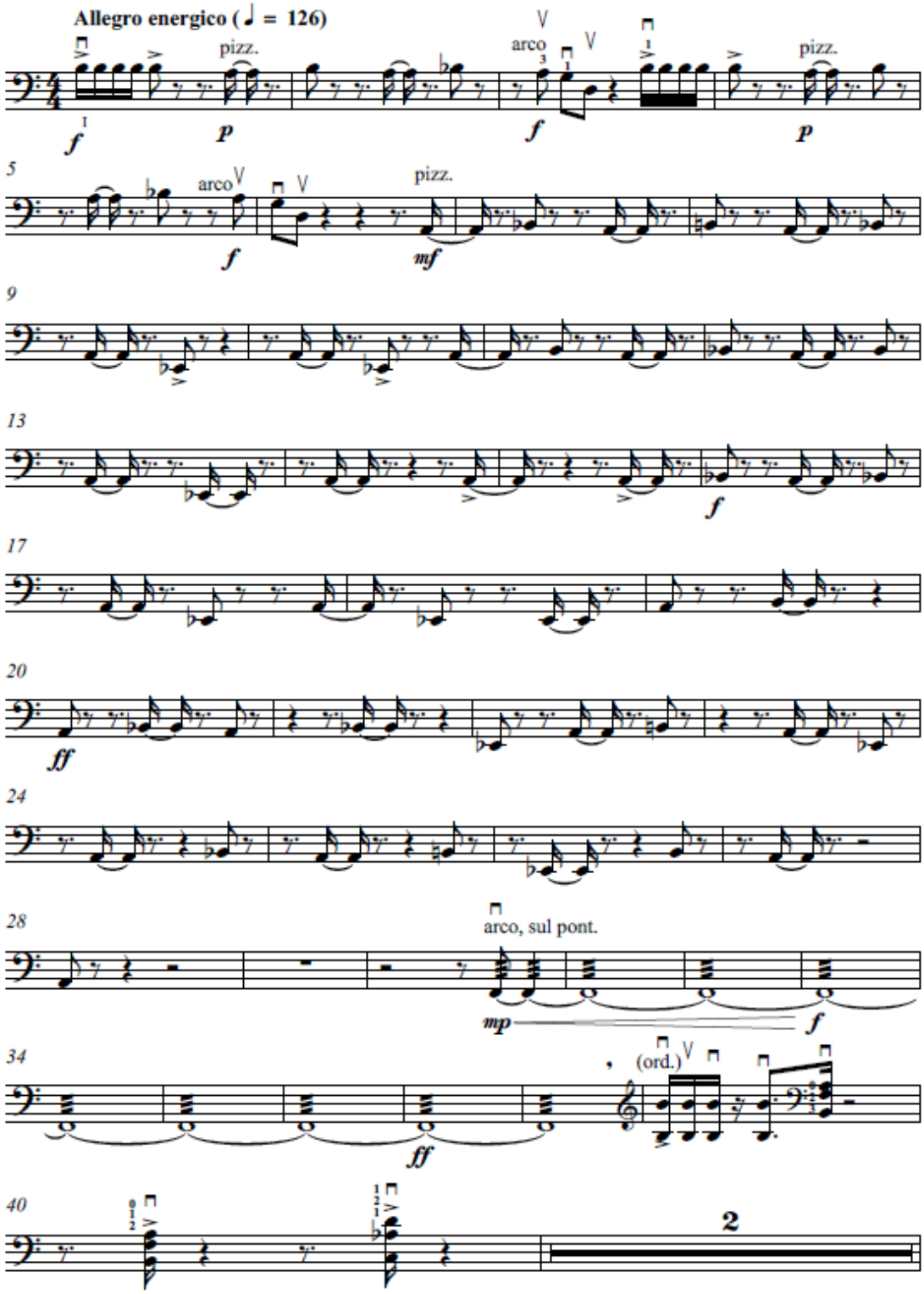

Rumbo
147
Vc.
Pno.
sul pont.
(ord.)
150
154
sfz
Engraving: John Rivera Pico
(approx. 7 min.)

Violoncello

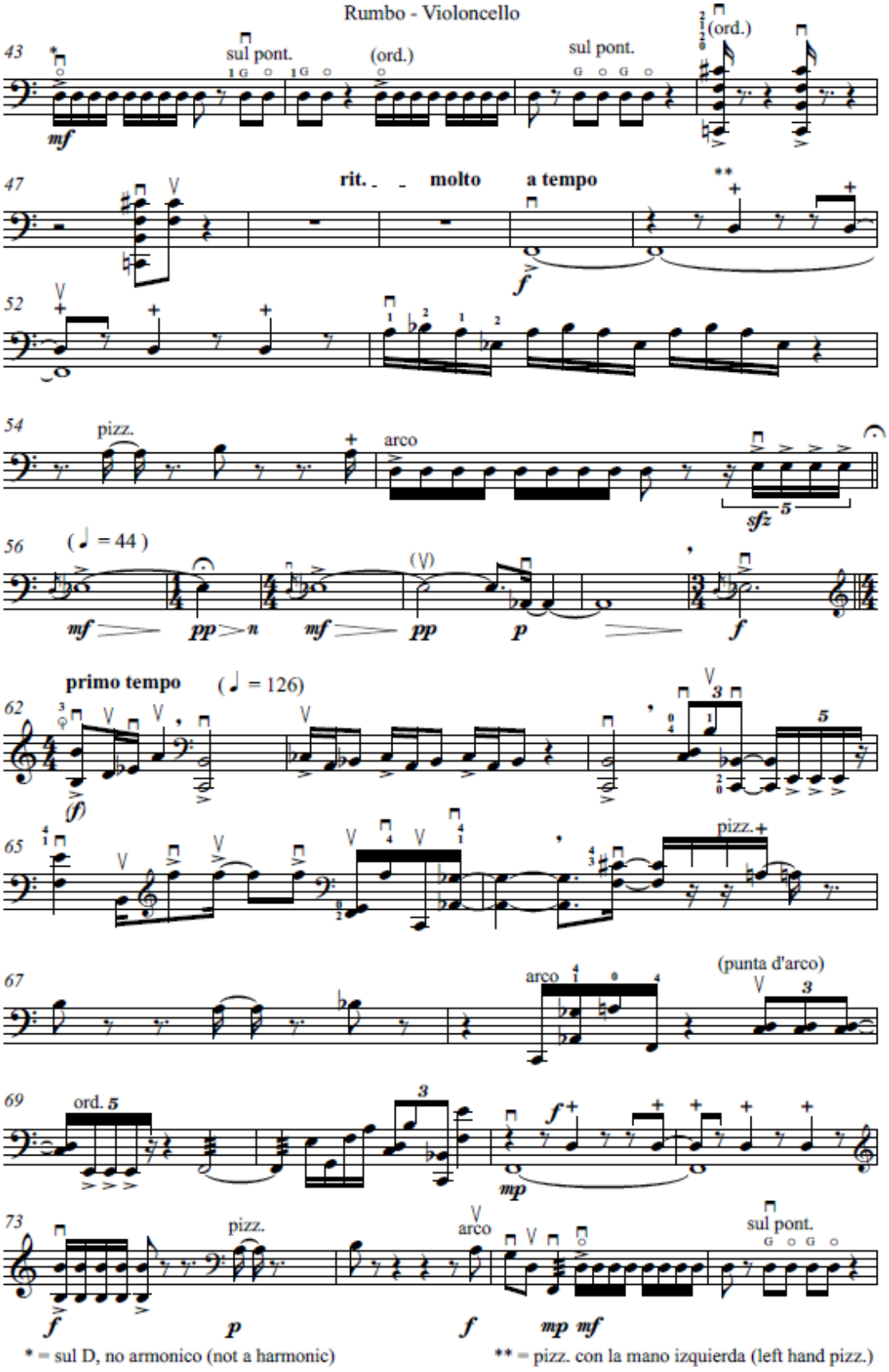
Rumbo

for violoncello and piano

William Ortiz

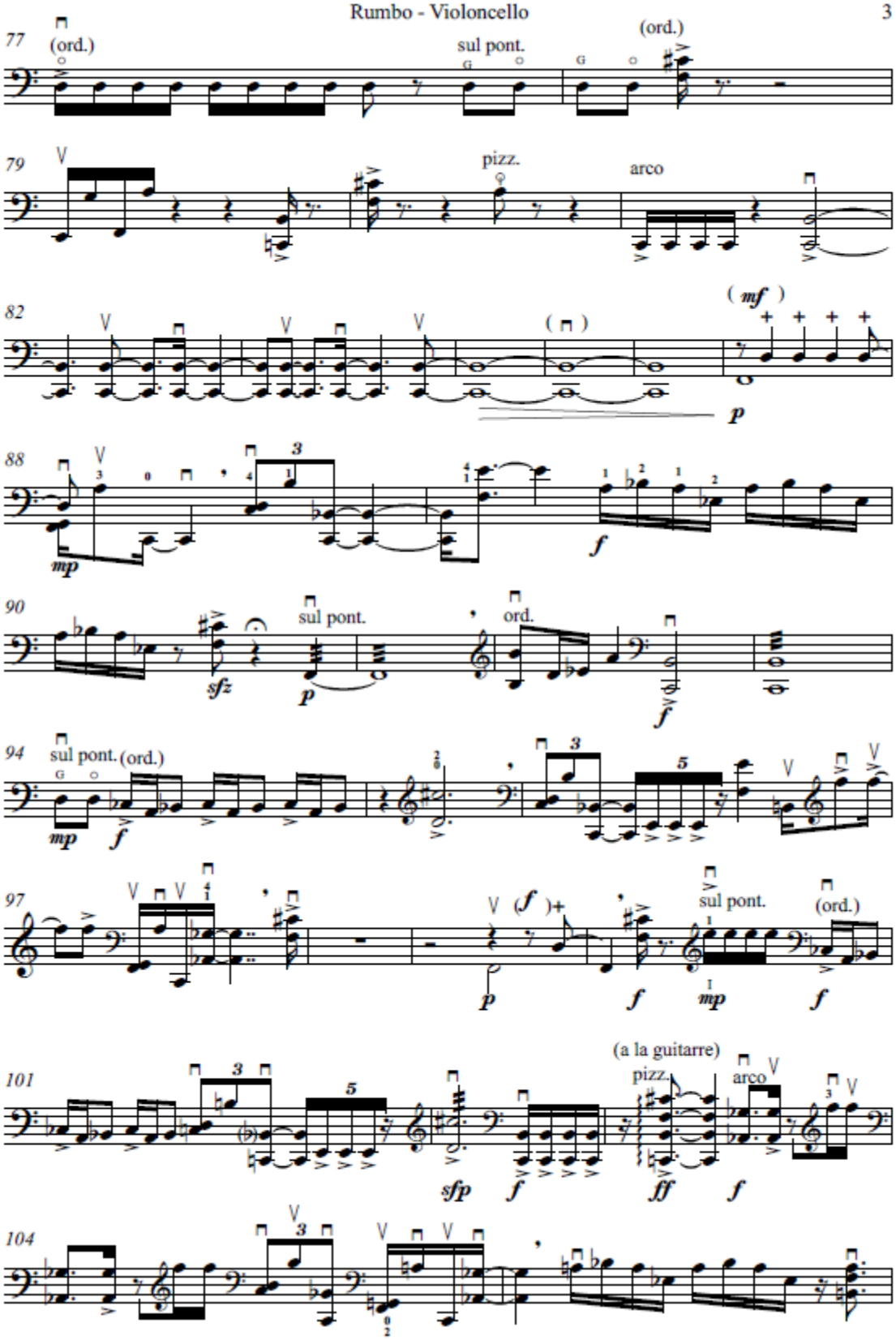


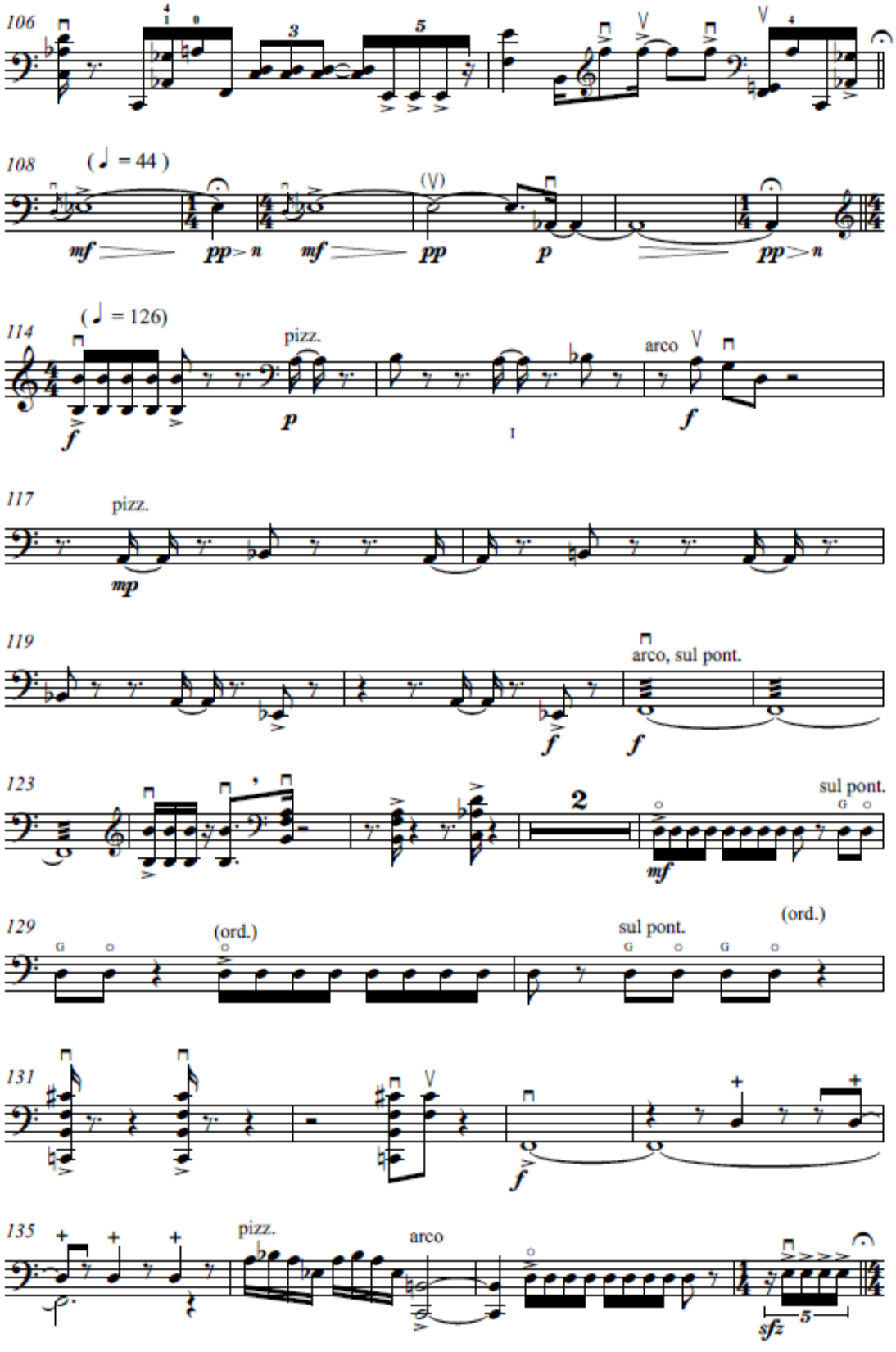
Copyright © 1980, William Ortiz

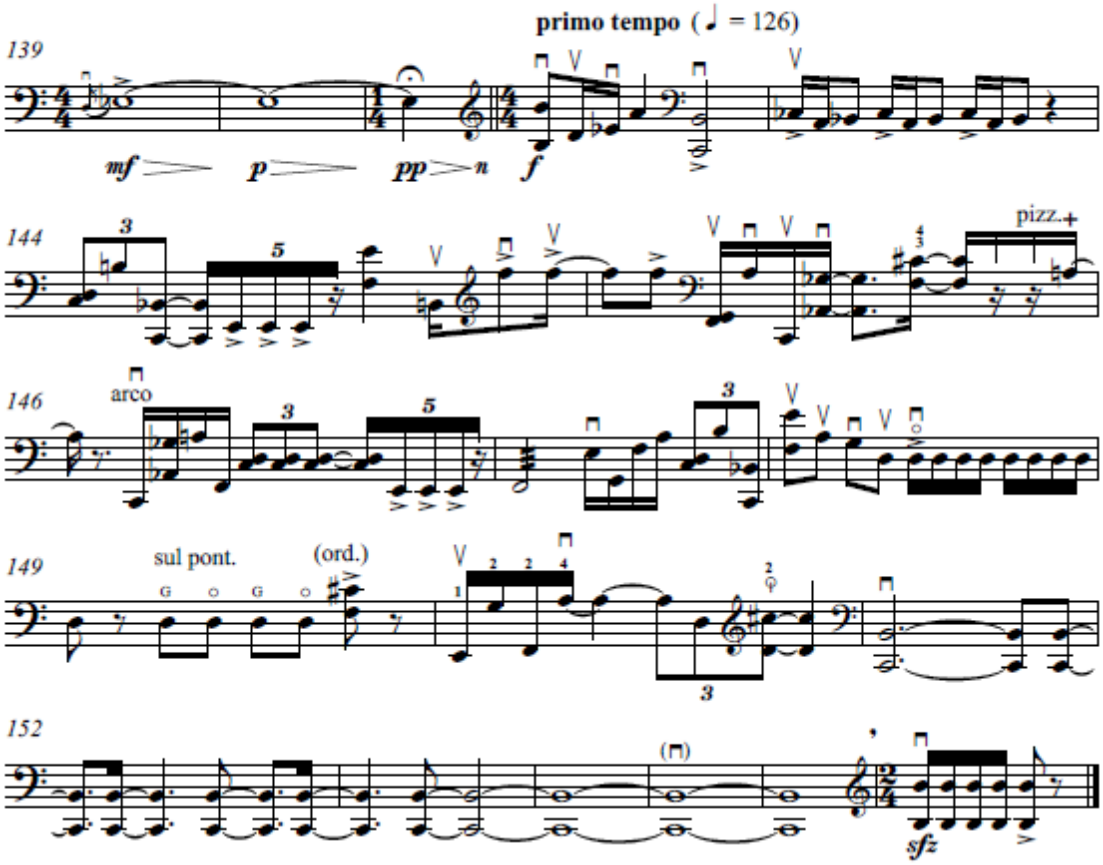


* = sul D, no armonico (not a harmonic)

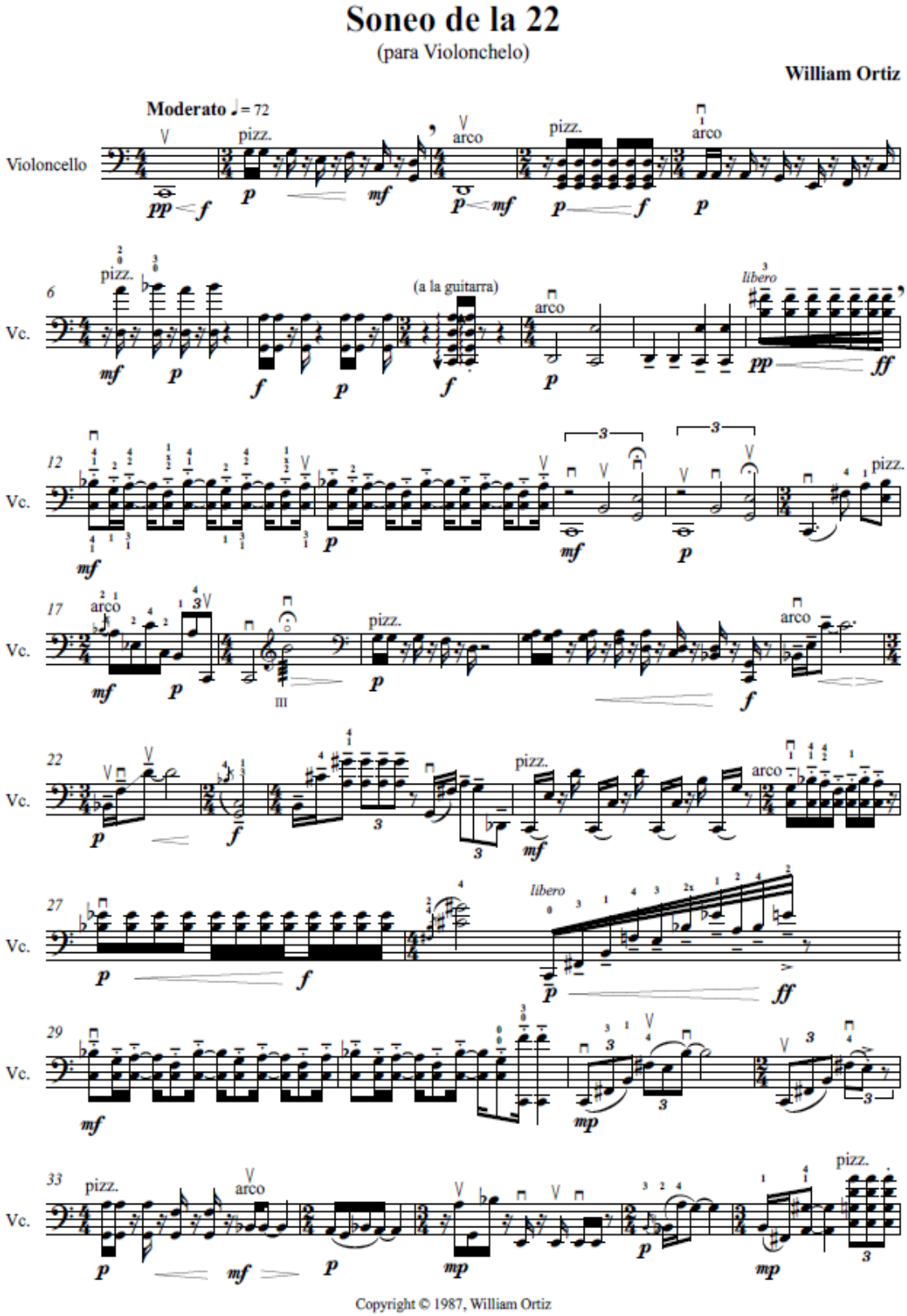
** = pizz. con la mano izquierda (left hand pizz.)

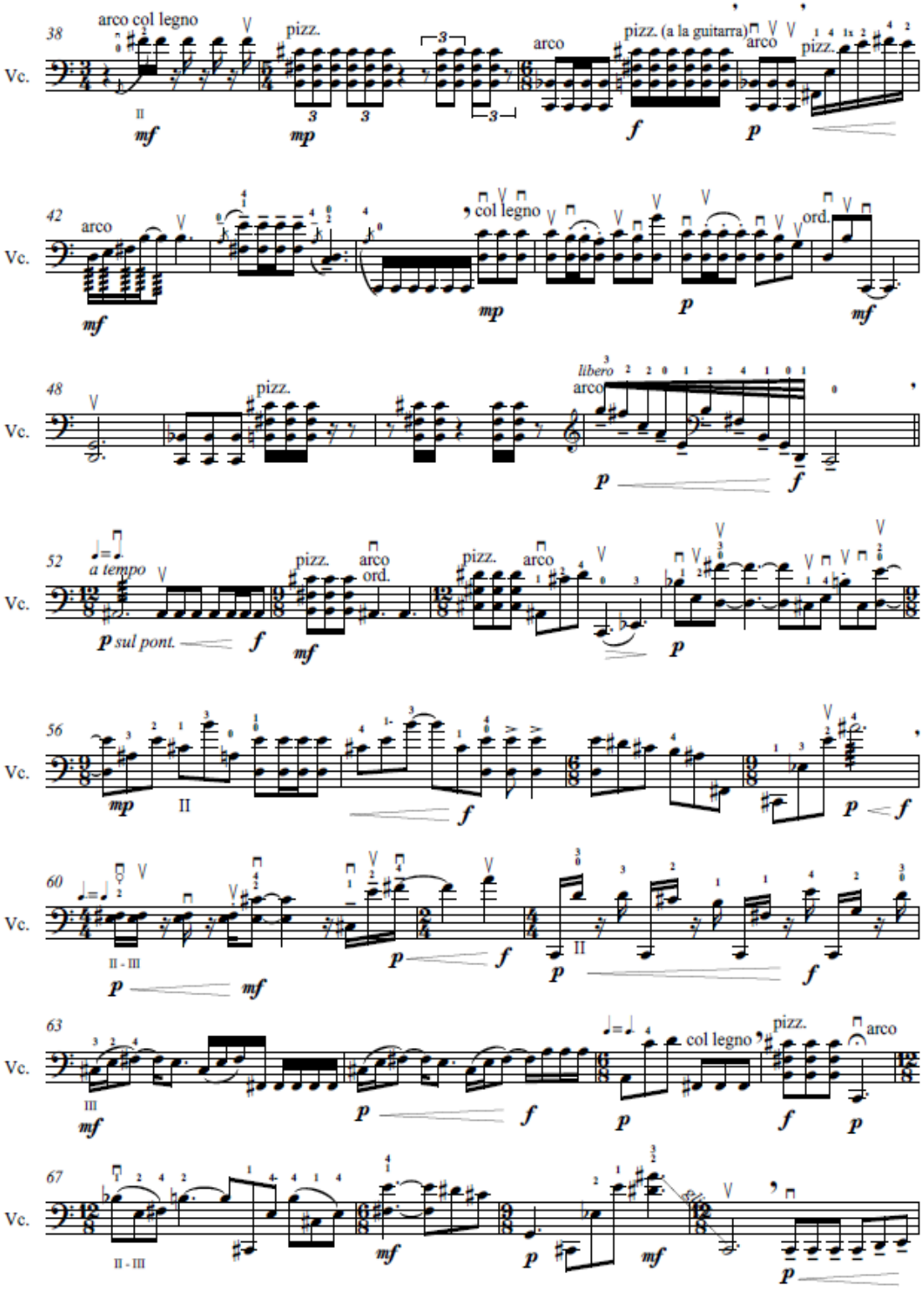

77
(ord.)
sul pont.
(ord.)
79
pizz.
arco
82
(mf)
p
88
mp
f
90
sfz
sul pont.
p
ord.
f
94
sul pont.
(ord.)
mp
f
97
p
f
mp
sul pont.
(ord.)
f
101
sfp
f
(a la guitarre)
pizz.
ff
arco
f
104

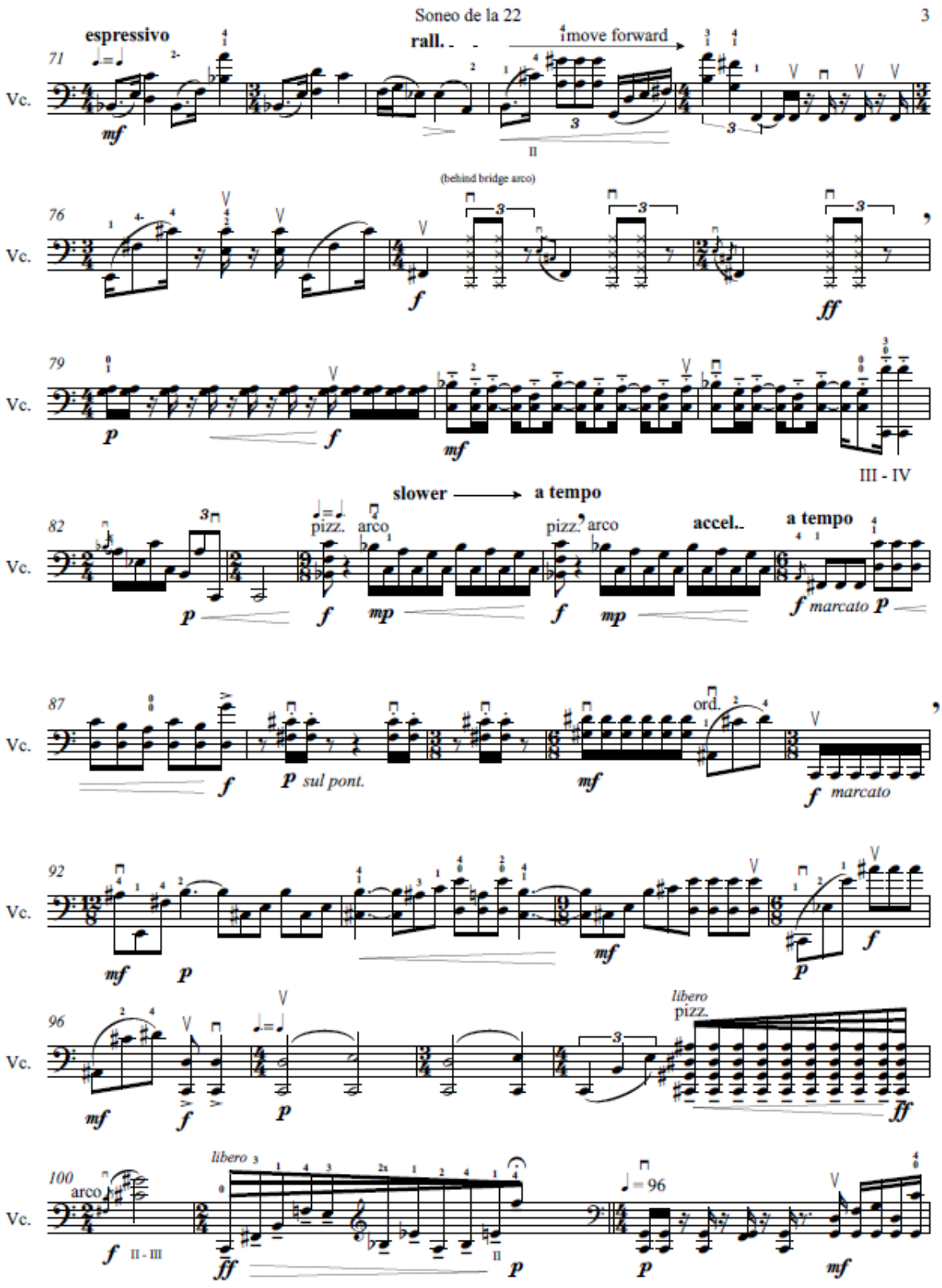

106
108
(♩ = 44)
mf
pp > n
mf
(V)
pp
p
pp > n
114
(♩ = 126)
pizz.
f
p
arco
f
117
pizz.
mp
119
arco, sul pont.
f
f
123
2
sul pont.
mf
129
(ord.)
sul pont.
(ord.)
131
f
135
pizz.
arco
sfz
5

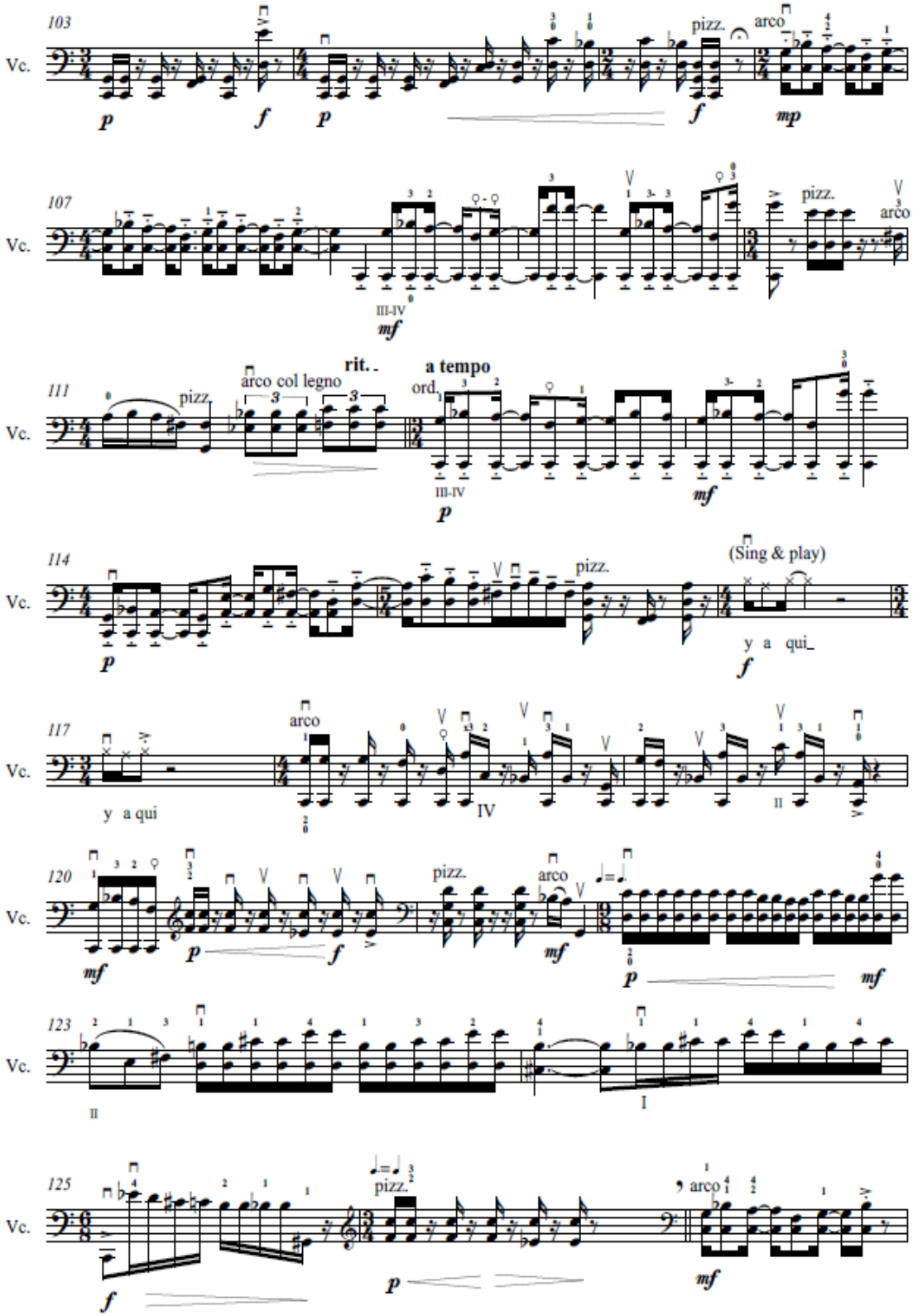

primo tempo (♩ = 126)
139
mf
p
pp
n
f
144
pizz.
146
arco
149
sul pont.
(ord.)
152
sfz

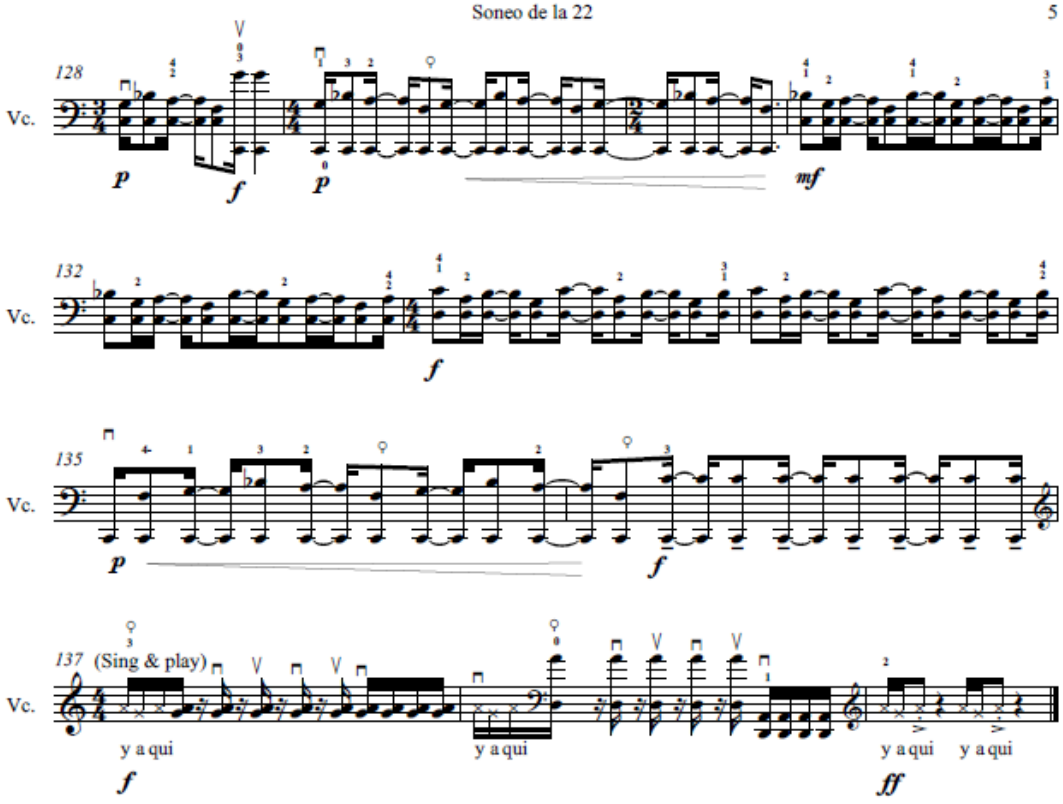
APPENDIX 3


Soneo de la 22
(para Violonchelo)
William Ortiz
Moderato ♩= 72
Violoncello
pizz.
arco
(a la guitarra)
libero
Vc.
Copyright © 1987, William Ortiz


38
arco col legno
pizz.
arco
pizz. (a la guitarra)
arco
pizz.
Vc.
mf
mp
f
p
42
arco
col legno
ord.
Vc.
mf
mp
p
mf
48
pizz.
libero
arco
Vc.
p
f
52
a tempo
pizz.
arco
ord.
pizz.
arco
Vc.
p sul pont.
f
mf
p
56
Vc.
mp
II
f
p
f
60
Vc.
II - III
p
mf
p
f
p
II
f
63
Vc.
III
mf
p
f
p
col legno
pizz.
arco
f
p
67
Vc.
II - III
mf
p
mf
p


espressivo
rall.
move forward
71
Vc.
mf
II
(behind bridge arco)
76
f
ff
79
p
f
mf
III - IV
slower
a tempo
82
pizz.
arco
accel.
a tempo
marcato
87
sul pont.
ord.
marcato
92
96
libero
pizz.
100
arco
II - III
libero
II
= 96


103
Vc.
pizz.
arco
107
pizz.
arco
III-IV
111
pizz.
arco col legno
rit.
a tempo
ord.
III-IV
114
pizz.
(Sing & play)
y a qui
117
arco
y a qui
IV
II
120
pizz.
arco
123
II
I
125
pizz.
arco


128
Vc.
p
f
p
mf
132
Vc.
f
135
Vc.
p
f
137
(Sing & play)
Vc.
y a qui
f
y a qui
y a qui
y a qui
ff

APPENDIX 4

Interview with the composer

Interview conducted at the Conservatorio de Música de Puerto Rico on March 7th, 2019.

Soneo de la 22

Q: Is *Soneo de la 22* available online? Is it digitalized?

WO: *Soneo de la 22* is digitalized and it is available in ScoreExchange. The manuscript in its original format is also available in the CMPR library.

Q: Why is *Soneo de la 22* titled this way? We had spoken about the definition of *soneo*, but why de la 22? What is a spontaneous title or is it a reference to something?

WO: It is an improvisation just like the salsa *soneo*. It is *Soneo de la 22* because it can be any street like Calle 22. It represents the street. Salsa of the street; not commercial salsa. It is a "salsa callejera" within an academic frame. It could be Parada 22 in Santurce o any calle 22 because it is related to the street. It just alludes to the street.

Q: You mentioned the use of vocalized graffities. What is a vocalized graffiti? Is it present in this piece?

WO: It is that initial idea of an improvisation (succession of ideas); a discontinued thought or fragmentation. Like a graffiti, a "garabato," it is kind of improvised. Vocalized graffiti, I use a lot. It is like the "Y aquí," a sudden exclamation.

Q: Why "Y aquí?"

WO: It is a call. Since it is a *soneo*, it's like a singer *soneando*. Of course, it is not a salsa *soneo*, but I wanted to have a vocal touch because of its relation to salsa. It is a call, played and sung. It has a bit of humor to it, but it must be done with bravura; it cannot be shy. It must be forte and with a lot of security. It has a small touch of salsa, an abstract representation of salsa. I think the piece is very approachable to the public, and I am thankful to those who have purchased it. It is a very rhythmical piece.

Q: How would you define the tonal structure of the piece? Are some notes more important than others?

WO: Not really, just a flow of musical ideas without any sense of sequence or development. It's what comes to my mind. I sit down and write whatever pops up. Sort of like a musical ADD; jumping all over the place. Of course, it is later connected when material returns.

Q: So, there are many repeated patterns but no important notes?

WO: Not really, at least not consciously. If one analyzes it profoundly one can possibly find something. However, I do not analyze as I write. When inspiration comes it is a process rather than an analysis. I use a lot of minor seconds and major sevenths because I like those sounds, and I also use many fourths and fifths. Maybe they are hidden as some patterns within the piece.

Q: In structural terms, the piece is quite free. Nonetheless, there are motivic recurrences. Did you write the piece thinking of it as a free form or did you have a structure in mind?

WO: I used the technique of stream of consciousness, which is used as a literary technique in *Ulysses* by Jayce Joyce and in works by Virginia Woolf. It is a flow of different ideas, and it is used in this piece through the association of discontinued ideas and motives. These are connected because of their association, but there are is not a continuous development. The motives or ideas are presented and continuously interrupted and combined, and you can see how they reappear throughout the piece in different forms. Attention jumps around from one motive to another creating a complex form of subjectivity.

While the motives are disconnected at times, there is always a sense of repetition. That's why you can find various places where you are reminded of something previously presented. One is always jumping from one idea to another, but connection is found later as you begin to associate the various presentations of these fragmented motives. Towards the end you start to see some focus in the theme form mm. 12 and 13. Thus, the end represents the culmination of the most important theme.

Q: Could the material in mm. 12 and 13 be considered a *guajeo*? It is presented in short fragments throughout the piece, but it later becomes a strong rhythmic force at the end of the piece.

WO: It is like a transformed *guajeo,* a variation from the salsa *guajeo*. Sort of like the piano *montuno* or *guajeo*.

Q: Throughout the piece there are many meter and dynamic changes. Could you say that these are techniques you use to create contrast?

WO: To create variety, contrast, and energy. It's the element of surprise. Suddenly we are bored, and we switch. A search to escape from boredom and surprise, the unexpected.

Q: What about the use of triplets in the first page? Could they be foreshadowing the change from simple to compound meter?

WO: Yes, they could be interpreted as a foreshadowing of what is coming, the change to compound meter.

Q: I have read Ricardo de Souza's dissertation. In it, he talks about your interest in hemiola. In the case of Soneo which is a piece for solo instrument, do you use this element? How do you manage to present it? Would measures 14 and 15 be an example?

WO: I use to create variety. In Soneo it can be interpreted within the measure, the 2 against 3.

Q: There are many technical difficulties and continuous change between pizz. and arco which make connections difficult at times. Do these changes represent a closing of an idea? Sometimes there is a breath marking, but at other times there isn't.

WO: You could have some natural pauses although it is difficult in itself to connect everything.

Q: How do you interpret the liberos?

WO: From slow to fast. It gives you time to prepare for the new idea and then accelerate towards its end.

Q: You had mentioned the importance of "tempo." What tempo? How fast it goes?

WO: It's more like pacing. Presenting things at the right place, where it belongs, where it should be. Where you feel that it's inevitable; flowing, continuity.

Rumbo

Q: Is *Rumbo* digitalized not, could I digitalize it?

WO: *Rumbo* is not digitalized, but yes you can!

Q: Could you say *Rumbo* has similar elements to *Soneo de la 22*?

WO Yes, many ideas like the continuous use of pizzicato. Also, rhythmical elements are very important.

Q: Is it a similar flow of ideas?

WO: Yes, but it is tighter. Ideas are not constantly interrupted like in Soneo, and salsa begins in measure 39.

Q: So, there is an introduction section and then the salsa section?

WO: Yes, and the introduction is also a kind of graffiti.

Q: Is it ok to state that *Rumbo* has a more defined structure than *Soneo de la 22*?

WO: Yes, there clearly are various sections.

Q: Is the structure led by rhythm?

WO: You could almost say it is sort of "rondoish" with a short coda. However, you don't completely return. For example, m. 143 seems like a new episode but it is still a return of ideas.

Q: There are many technical contrasts within this piece. Can you talk a bit about this?

WO: I search for many color and timber changes. For this reason, I make use of different strings and techniques. There is a continuous search in my attempt to exploit and explore the timbre of the instrument.

Q: Is there a hierarchy within the instruments?

WO: The relationship is parallel. There is continuous communication between two clear individuals that are always cooperating.

Q: This is a slight change in topic, but we had spoken about publications before. How long ago has it been difficult for a PR composer to publish his works? Is there no support?

WO: Since forever. As a, colony we are invisible, because we don't have a presence as a country. We are not taken seriously. Someone comes from outside and he/she is the best. There's an attitude of contempt, part of the colonial mentality. I'm not a politician but it is a complex issue. No one has really taken on publications, and while some attempts are made, nothing is consistent. You might find some published works in magazines and then that's it.

Q: There are no music editors? What about the Instituto de Cultura Puertorriqueña?

WO: It doesn't happen anymore. Some music used to be recorded around the 50's and 60's, but not anymore. Interest has been lost, and there has been no follow-up. The Ateneo used to publish things as well, but not anymore. It really is a problem.

Q: Where do you publish your works?

WO: I publish in ScoreExchange and MyScore. However, I have more pieces in Score Exchange. MyScore has more projection. The big problem with ScoreExchange is that there are so many publishers that one can get lost.

GLOSSARY OF SALSA TERMINOLOGY

Bass' tumbao. This repeated pattern shares the name with the *conga* pattern, and it serves to define the bass' rhythmic pattern which emphasizes off-beats rather than the downbeat. This pattern serves as a foundation upon which bassists add embellishments without changing the basic pattern altogether. *Also known as anticipated bass.*[1]

Bongocero. *Bongos* player.

Bongos. A pair of small, double-headed drums along with a large cowbell or *cencerro* which is held in one hand and struck with a wooden stick.[2]

Campana. Two-measure rhythmic pattern played by the *bongocero* on the *cencerro*.[3]

Cáscara. Two-measure pattern performed by the *timbales* during the statement of the main theme and piano solos. This pattern acquires its name from the physical location on which it is performed on the drums.[4]

Cencerro. Large cowbell which is held in one hand and struck with a wooden stick.[5]

Charanga. A musical ensemble type that gained popularity in Cuba in the early 20th century. It is characteristic for a more subdued sound quality, and it makes use of the violins.[6]

Cinquillo. Two-bar pattern that is transformed into a group of five notes in performance.[7]

Clave. Fundamental rhythmic structure of salsa comprised of a two-measure pattern which can be felt as either a 3+2 or 2+3 pattern.

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1. Christopher Washburne, 173.

2. Ibid., 170.

3. Ibid., 171.

4. Ibid.

5. Ibid.

6. Robin Moore, "Charanga," Grove Music Online, last modified February 24, 2010, https://www-oxfordmusiconline-,com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002084955.

7. Nicolas Slonimsky, "Cuba," 179.

Not to be confused with the claves which consists of a pair of cylindrical hardwood sticks about 8 inches long and one inch in diameter. "One is held in the player's fingertips over the cupped hand (a resonator), and when struck together they produce a sharp ringing sound."[8]

Congas. A pair of "tall, narrow, low-toned [drums] beaten with the hands."[9]

Cocolos. Slang term used to describe salsa fans.[10]

Coro. Choir section in a salsa band which consists of at least two singers. The harmonies in the group tend to outline diatonic triads, and their function is to provide "backup vocal effects during the verse and also sing the harmonized precomposed responses (*coros*) to the soneos during the montuno."[11] Additionally, singers generally play hand percussion and add improvised choreographies to complement the show.[12]

Cuatro. Belongs to the lute family of string instruments and it acquired its name from the earliest instrument which had four strings. The *cuatro* is the national instrument of Puerto Rico.[13]

Descargas. "A jam session featuring improvisation."[14] In the *descargas*, one or more musicians will often improvise freely to the accompaniment of a short chorus.[15]

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8. "Claves," Encyclopædia Britannica, accessed September 12, 2019, https://www.britannica.com/art/claves.

9. "Conga," Léxico powered by Oxford, accessed September 12, 2019, https://www.lexico.com/en/definition/conga.

10. "Cocolo," Wikipedia, the free encyclopedia, last modified May 13, 2019, https://en.wikipedia.org/wiki/Cocolo.

11. Christopher Washburne, 175.

12. Ibid.

13. William Cumpiano, "A short history of the Puerto Rican cuatro and its music," The Puerto Rican Cuatro Project, accessed September 12, 2019, http://www.cuatro-pr.org/node/83.

14. Mark Lomanno, "Descarga," Grove Music Online, last modified February 11, 2013, https://www-oxfordmusiconline-com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002234943.

15. Ricardo A. Coelho de Souza, 130.

Guajeo. Basic rhythmic pattern played by the pianist. This pattern alternates between anticipating the harmonic change by one eighth-note before the downbeat and the firmly changing chords in the downbeat. It is usually two to four measures in length and it outlines the harmonic structure.[16] *Also known as the piano* ***montuno.***

Güiro. a notched scraper of Amerindian origin.[17]

Mambo. (salsa structure) Instrumental interventions during the *montuno*; pre-composed instrumental sections that are often characterized by a heightened intensity in sound and energy.[18]

Mambo Montuno Ride Pattern. Rhythmic pattern performed on the *mambo* bell by the *timbalero*. The pattern is performed during the during the *montuno, mambo,* and improvisation sections, and it is accompanied by the lower timbale drum, which is struck with the bare hand.[19]

Maracas. "A percussion instrument in the form of a hollow gourd or gourd-shaped container filled with dried beans or similar objects and played, usually in pairs, by being shaken."[20]

Martillo. Rhythmic pattern performed on the *bongos*. Over this pattern, the *bongocero* improvises embellishments that are "meant to dialogue with and musically support the vocal melody or piano soloist."

Montuno. 1. Second half of a salsa arrangement; an open-ended improvisatory section built upon call and response structures in which a lead singer alternates with a precomposed chorus. Its harmonic structure is generally derived from the chordal structure established in the main theme, and its most identifiable feature is a repetitive harmonic and rhythmic vamp played by the rhythmic section which can be two, four, or eight measures in length. Over this vamp, the lead singer improvises while alternating with a precomposed chorus.[21]

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16. Christopher Washburne 172.

17. Lise Waxer, "Salsa," Grove Music Online, accessed September 12, 2019, https://www-oxfordmusiconline-com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000024410.

18. Christopher Washburne, 168.

19. Ibid., 171.

20. "Maraca," Léxico powered by Oxford, accessed September 12, 2019, https://www.lexico.com/en/definition/maraca.

21. Christopher Washburne, 168.

2. Basic rhythmic pattern in the piano which serves to outline the harmonic structure. *Also known as guajeo.*

Moñas. Short pre-composed or improvised vamps that consist of layers of contrasting melodic lines which are usually performed by the wind section.[22]

Nuyorican. A person of Puerto Rican birth or descent who is a current or former resident of New York City.[23]

Rockeros. Slang term used to describe rock fans in Puerto Rico.

Salsa dura. Style developed by the new generation of Latin musicians after the Cuban Revolution. This music maintained the Cuban *son* as its foundation, but it combined elements of jazz, *mambo*, Latin soul, and boogaloo; it regularly included politically charged lyrics. The style had a lot of energy and a hard-driving sound.[24]

Salsa romántica. A style of salsa that emerged during the late 1980s and *1990s.* It fused the pop *balada* with salsa rhythms and helped expand salsa's appeal to Latin American middle-class an upper middle-class audiences.[25]

Salsero. Salsa musician.

Son. 1. Genre that originated in eastern Cuba at the beginning of the 20th century influenced by Afro-Cuban and Hispanic derived genres.[26] The Cuban *son* was "originally accompanied by percussion" and "it made use of wide-spread Afro-Latin rhythmic patterns, including the anticipated bass."[27] Despite this focus on rhythm, its melody was free since it had no rhythmic connection to the underlying percussion.
2. Musical genre that influenced most musical styles developed in New York during the 20th century. It is particularly recognized as the backbone of salsa.

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22. Christopher Washburne, 169.

23. "Nuyorican," Merriam-Webstern Dictionary, accessed September 12, 2019, https://www.merriam-webster.com/dictionary/Nuyorican.

24. Christopher Washburne, 16.

25. Lise Waxer, "Salsa."

26. Peter Manuel, "Latin America and the Caribbean," 30.

27. John Storm Roberts, "The Roots," 9.

Soneo. Improvisations by the lead singer which alternate with a precomposed chorus; textual and melodic improvisation that occurs within the *montuno*.[28]

Sonero. A salsa singer that has the ability to improvise, and who also possesses a mastery of rhythm that allows him to "play with the clave." [29]

Son montuno. Defines the *montuno* section during the second half of a salsa arrangement. The *son* montuno functions as a home-base, since it is repeated after each improvisatory section.[30]

Timbalero. *Timbales* player.

Timbales. Instrument that consists of two drums, one or two cymbals, two cowbells (the *mambo* bell and the smaller *cha-cha* bell), a *clave* block, and sometimes a high-pitched snare drum. The *timbales* are struck with two thin wooden sticks.[31]

Tres. "A three-course chordophone of Cuban origin" which was employed in salsa bands.[32] The *tres* had a similar function to the piano since it played *guajeos* with some solo interventions.[33]

Tresillo. Rhythmic figure that derives from the *cinquillo*. The *tresillo* is a shortened version of the *cinquillo*; instead of five notes, these are grouped into three.

Tumbao. Two-measure pattern played by the *congas* which "serves as the basic pattern throughout a performance;" often varied by mixing it with patterns from *bomba*, *plena* and *rumba*.[34]

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28. Christopher Washburne, 174.

29. Gilberto Santa Rosa, "Ser o no ser…Sonero," Primera Hora, January 12, 2016, https://www.primerahora.com/entretenimiento/farandula/blog/gilberto-santa-rosa/posts/seronosersonero-1131127/.

30. Jorge Duany, "Popular Music in Puerto Rico: Toward and Anthropology of Salsa," 81.

31. Christopher Washburne, 171.

32. "Tres (instrument)," Wikipedia, the free encyclopedia, last modified September 5, 2019, https://en.wikipedia.org/wiki/Tres_(instrument).

33. Christopher Washburne, 174.

34. Ibid., 170.

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