

PhD Portfolio: 'Feast of La Tirana 2012 (Chile):
Musical analysis and compositions based on field research'.

Ricardo Enrique Antonio Alvarez Bulacio

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University of York

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Abstract:

This portfolio presents the results of my doctoral research, *Feast of La Tirana 2012 (Chile): Musical analysis and compositions based on field research*, developed in the Music Department of The University of York from 2011 to 2015. This project is based on fieldwork developed in La Tirana, a small village located in the arid desert of Atacama, Chile, in 2012. Here, nearly two-hundred-thousand of the faithful attend the celebrations for the Virgin Carmen every 16th July, giving rise to a celebration known as 'The Feast of La Tirana'.

The aim of this research was to investigate the characteristic musical parameters and practices found in La Tirana, and to explore new creative possibilities afforded by their application in a variety of musical contexts (specifically big band composition, small and large jazz group performance, contemporary chamber music, live performance with electronics, and rule-based contemporary systems music).

The research included ethnomusicological inquiry, in parallel with an ongoing dialogue with performers from La Tirana, which was principally intended to inform the creative practice (composition and performance) that is the focus of this portfolio. This supporting research resulted in two articles that additionally seek to update the musical analyses available in English and Spanish on the music of the Atacama desert. The outcome of this process is a portfolio of six practical projects and two accompanying articles.

This commentary is focused on the compositions developed as a response to the fieldwork in La Tirana. The first section will introduce the cultural context of the feast, identifying the musical elements that have changed over the past decades. The second section offers a commentary on each practical project developed for this research in York. Finally, a summary of findings and open questions for future research will conclude the practical research process explained in this commentary.

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List of accompanying material: scores/recordings/articles

This is the chronological order in which the practical projects are discussed in this commentary. I suggest it is read in the same order:

1. **'Pilgrimage-Farewell song' by Ricardo Alvarez (2012). (Score and CD attached).**

Performed by *Kirki Project* formed by Ricardo Alvarez and Radek Rudnicki.

2. **'Red Rooster' by Ricardo Alvarez (May, 2013). (Score and CD attached).**

Version 1 performed by Julian Arguelles Octet

Version 2 performed by The University of York Jazz Orchestra

3. **'Suite La Tirana' by Ricardo Alvarez (July, 2013). (Score and CD attached).**

Performed by The University of York Jazz Orchestra

4. **'Concierto para saxofon y cuerdas' by Carlos Zamora (March, 2014). (Score and CD attached).**

Performed by Ricardo Alvarez (soloist) and String Ensemble formed by students of the Music Department of The University of York.

5. **Seven Miniatures for Woodwind ensemble by Ricardo Alvarez (May, 2015). (Score and CD attached).**

Performed by Woodwind Ensemble formed by students from the Music Department of The University of York.

Rehearsal performed by The Assembled.

6. **Suite for Jazz Quintet by Ricardo Alvarez (June, 2015). (Score and CD attached).**

Performed by Ricardo Alvarez Quintet (Live and studio version).

7. **'Unpredictable elements in the music of the Feast of La Tirana' by Ricardo Alvarez (2013-2015).** Academic paper (separate document, including CD, attached).

8. **'Atacameños musical elements in the music of Carlos Zamora' by Ricardo Alvarez (2014-2015).** Academic paper (separate document, including CD, attached).

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My supervisor, Dr Jonathan Eato, has been a wise guide for my studies since my Masters degree, giving me the confidence to develop each project and stimulating my creativity to compose my own pieces. I would like to acknowledge the lessons and advice received during my postgraduate studies from my saxophone tutors Joel Purnell and Julian Argüelles, the pianist John Taylor, the feedback on my woodwind piece received from Dr. Catherine Laws, and the recording technical support of Ben Eyes.

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This research is dedicated to my father Orlando Alvarez Hernandez, who passed away during my PhD studies. He was the main promoter of my interest in music, with his passion as a listener and researcher of opera. This work is a tribute to the great musical and cultural education that he gave me.

Collaborations

Concert for saxophone and strings was developed in a collaborative process with composer Carlos Zamora. I would like to acknowledge his creative input in this piece; his specific participation will be explained in Chapter 2.4. Also I would like to thank Radek Rudnicki for his active participation in the first project, *Kirki Project*, as a member of the band.

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Outcomes of this research

Concierto para Saxofón y cuerdas was short-listed for the award '*Premio Pulsar a la Difusión de la Música de Pueblos Originarios*' ('*Pulsar Award for Promoting Music from Native Chilean People*'), awarded by the *Sociedad Chilena del Derecho de Autor* in Chile, 2015.

The academic paper 'Unpredictable elements in the music of the Feast of La Tirana' has been presented at the following conferences: 'Congreso Música e Identidades en América y España', Universidad Complutense de Madrid, Spain (April 2015); Research Seminar, Ethnomusicology Department, Universidad Autónoma de Barcelona, Spain (April 2014); The London Latin American Seminar Series, Senate House, University of London (March 2014); York Talks Conference Day, Humanities Research Centre, York (January 2014); Latin American Music Seminar, Senate House, University of London (May 2013); British

Forum for Ethnomusicology Annual Conference, Queen's University Belfast, UK (April 2013); and Music Department Postgraduate Spring Forum, University of York (February, 2013). The academic paper '*Atacameños* elements in the music of Carlos Zamora' has been presented at the Royal Music Association Research Conference, University of Bristol (January, 2015), and Latin American Music Seminar, Senate House, University of London (May 2015).

Kirki Project (saxophone and electronics' practical project) was presented at *Coastival* Music Festival in Scarborough 2014 and for a live presentation at the Conference on Music, Multimedia and Electronics of The University of Leeds (June, 2014). The track 'Tirana Square' from *Kirki Project* was chosen in April 2015 to be broadcast in the program 'Kritikal Powers' by BBC Radio York, and it is still available for listening to in the playlist of its website.¹

Proofreading

The commentary and papers included in this portfolio have been proofread by Catherine Jarvis. The assistance has been in accordance with the University of York's 'Guidelines on Proofreading and Editing'.

¹ Available at <http://www.bbc.co.uk/programmes/p02p1ysv>

AUTHOR'S DECLARATION

This thesis is my own work and it has not been submitted for examination at this or any other institution for another award.

All sources are acknowledged as references.

INTRODUCTION

This research continues work done for my Master of Arts in Music degree at the University of York in 2010-11, which focused on the study of jazz compositions using Latin American musical elements. During that year I analysed the music of American saxophonists Hank Mobley and Joe Henderson, paying special attention to their compositions that included Brazilian and Cuban musical elements.

As a performer-composer I have a long-standing interest in creating compositions using Latin American musical elements in dialogue with other genres and practices. For my final MA recital, I composed my own set of jazz tunes using some of these musical ideas. One of these pieces, *Why Not?*, was inspired by the Andean rhythm *huayno* that I first heard in Chilean popular music bands of the 1970s, such as Congreso, Los Jaivas, and Inti-Illimani. This first compositional approach to the music of Northern Chile, along with my experience visiting the area as a musician in the 2000s, stimulated my interest in developing doctoral research focused on the music of this region of my country and using it as source material for new pieces.

The aims of this research were to investigate the characteristic musical parameters and practices found in La Tirana and to explore new creative possibilities afforded by their application in a variety of musical contexts (specifically big band composition, small jazz group performance, contemporary chamber music, live performance with electronics, and rule-based contemporary systems music).

The research included ethnomusicological inquiry, in parallel with an ongoing dialogue with performers from La Tirana, which was principally intended to inform the creative practice (composition and performance) that is the focus of this portfolio. This

supporting research resulted in the two articles that additionally seek to update the musical analyses available in English and Spanish on the music of the Atacama desert. The outcome of this process is a portfolio of six practical projects and two accompanying articles.

I decided to focus on the most popular religious celebration in the Atacama zone, the Feast of La Tirana. The fact that I had never previously attended the celebration days of this feast gave me a certain distance from the phenomenon, which I starting studied as an outsider, being from Southern Chile. However, during and after my fieldwork I developed more of an insider relationship, with a position of trust with the local musicians and bands. While this relationship and the resulting information did not dictate my compositional decisions, it was extremely important in clarifying points about their music for the article 'Unpredictable elements in the music of the Feast of La Tirana'.²

Why was I interested in researching Northern Chilean music? My first answer is because this music has always been part of my musical background, despite growing up in Santiago, the capital of Chile, more than one thousand miles south from the area that is the focus of my research. My main motivation came when I visited the zone as a member of the *Cuarteto Latinoamericano de Saxofones*³ in 2009 for touring and workshops in the Atacama Desert. I witnessed how important it is for the local people to participate in these celebrations, especially young players interested in learning a brass instrument or *lakas* pan flute from an early age.

The use of Northern Chilean rhythms is found in many characteristic songs of the Chilean popular repertoire. However, for political and border reasons this music is not considered representative of the nation in celebrations such as Independence Day;⁴ instead,

² Further explanation in page 27.

³ <http://www.cuartetosax.scd.cl/english-index.htm>

⁴ The use of Northern rhythms in popular music was promoted by the work of Chilean composer Violeta Parra in the 1950s; her work stimulated a musical movement known as *Canto Nuevo* in the next decade that included other musicians such as Victor Jara, Inti-Illimani

the *Cueca* from Central Chile is promoted as the 'official national music'. This situation has led to the use of Northern musical elements being mixed with other musical influences such as Southern Chilean music or Latin American music by popular singers or Western Art music by Chilean composers.⁵

The following commentary is divided into two sections. The first section presents the cultural context of the Feast of La Tirana, including existing anthropological and historical research. This is followed by a comparative musical analysis of the music of the Feast, using research undertaken since the 1950s. The second section presents commentary on each musical response. The six practical projects were developed in the Department of Music at The University of York and involved undergraduate, postgraduate students and professional performers of different nationalities. All the compositions have taken elements from the transcriptions analyzed as a starting point to compose, adapt, explore, and extend the sonority options of new pieces scored for various music forces.

Three of these projects utilize jazz music practices ('Red Rooster', 'Suite La Tirana' and 'Suite for Jazz Quintet'), and the rest use Western Art Music practices ('Kirki Project', 'Concert for saxophone and strings' and 'Seven miniatures for woodwind ensemble'). The conclusion presents a summary of the project findings and suggests areas for further research.

and Quilapayún. This artistic movement supported the political process that ended with the first Socialist president in the world elected in free elections, Salvador Allende. After the *coup d'état* and death of Salvador Allende, Northern Chilean music was banned by the military authorities for its link with left wing political ideas. Also, this music is historically linked to Peru and Bolivia and so is not included in the official national celebrations in Chile (See Gonzalez, 'Música Chilena andina 1970-1975: Construcción de una identidad doblemente desplazada').

⁵ See Alvarez 'Atacameños elements in the music of Carlos Zamora', 2015.

PART ONE: FIELD RESEARCH

1.1. Context of the Feast of La Tirana

The village of La Tirana is located in the Atacama Desert, in the area known as *Pampa del Tamarugal*. According to National Geographic magazine, 'the Atacama is known as the driest place on earth. There are sterile, intimidating stretches where rain has never been recorded, at least as long as humans have measured it'.⁶ These climatic conditions and geographical location have dictated the lifestyle of those born in this region, the *pampinos*, who are dedicated to work in agriculture in the oases, llama herding and mining of silver, copper, and nitrate.

There is evidence of human existence in the *Pampa del Tamarugal* since 9,000 BC⁷. The main indigenous people who inhabited these lands were the Quechua and Aymara, who were distributed in small communities in the hills. Lautaro Nuñez describes celebrations to the sun (*Inti*) and Earth (*Pachamama*) in Tarapacá, five hundred years before the arrival of the Spaniards.⁸

These rites were developed in open spaces without formal temples. They were led by a Shaman who represented the power of animals and icons. In these rites the dancers wore masks of animals such as lions, bears and condors that were considered sacred, while the puma represented the devil (*supay*)⁹. They used aerophones and percussion instruments for the musical accompaniment.¹⁰

⁶ Vesilind, P.J. 'The Driest Place on Earth'. (Accessed September 19, 2013).

⁷ Castro, Aldunate and Varela. 'Ocupación humana del paisaje desértico de Atacama, Región de Antofagasta', on line. (Accessed November 19, 2012).

⁸ Nuñez. *La Tirana del Tamarugal, del misterio al sacramento*, 2.

⁹ *Ibid.*, 2-8.

¹⁰ The aerophones were known as '*antaras*' by Aymara inhabitants during the Nazca period (100-900 DC). José Pérez de Arce found that 'the *antara* appears to be a local derivation from the much older *siku* cane panpipe, that existed at least from BC 5000 in the area of Central Peru'. (Pérez de Arce, 'Sonido rajado II', 236).

After the Nazca period, the Atacama zone was influenced by the spiritual and political centre of *Tiwanaku* culture from what is now Bolivia. This zone has been considered by Andean researchers to be 'one of the most important precursors of the Inca Empire'.¹¹ The influence was seen mainly in religious celebrations developing similar rituals and traditions. Nevertheless, the distance of Atacama villages from the Tiwanaku religious centre allowed the birth of particular cultural forms.¹²

In the fifteenth century the South-Andean zone was conquered by the Inca Empire that stretched from southern Colombia to northern Chile, occupying large areas of Peru, Bolivia, Ecuador and northern Argentina. The conquest meant that small indigenous communities began paying taxes to the Inca kingdom and following a new religious festival calendar during the year.¹³

There are no records of musical expressions of that time but some researchers have suggested the use of symmetrical forms in dance and musical rites. Professor Juan van Kessel has developed an extended analysis of the structure of Andean dances and its origins. He argues that symmetry is based on the Andean worldview and their principles of social organization.¹⁴

In the sixteenth century Spanish troops conquered the Inca Empire, and in 1572 they killed Tupac Amaru, the last heir to the Inca throne. As the Catholic religion was an element of the Spanish conquest of indigenous peoples many indigenous celebrations have been

¹¹ Young-Sanchez, *Tiwanaku: Ancestors of the Inca*, 127.

¹² Perez de Arce shows that these forms were reflected in the adaptations to the *Antara* instrument which was reduced to one row of four tubes in Atacama's celebrations. The use of a four-note scale has a long history in this area and was one of the main characteristics of pre-Hispanic musical forms. This one row panpipe was the antecedent of the *laka* instrument which is still being used for the *cuyacas* dance in the Feast of La Tirana (Perez de Arce, 'Sonido rajado II', 240).

¹³ The calendar began with offerings and sacrifices to the rain in the summer season (January to March in South hemisphere), followed to the Inka Feast in April (with songs and dances in the squares), harvest ceremonies in May, planting rites with collective feasts and working songs during the winter term (from June to August), feast to the Queen Koya in September, prayers for rain with sacrifices of white llamas in October, cult of the dead in November and a great feast to the Sun (*Inti*) with sacrifices, prayers, promises, dances and songs in Cuzco square¹³ (Nuñez, 'La Tirana del Tamarugal', 10).

¹⁴ Van Kessel, Juan. 'Los bailes religiosos del Norte Chileno como herencia cultural andina', 132. See Alvarez 'Unpredictable elements... for further explanation.

adapted to Catholic rites. Andean religion is polytheistic, so Catholic icons were added to the religious pantheon in a complex syncretic process.¹⁵ Thus the Virgin Mary came to represent Mother Earth (*Pachamama*) because both had been engendered by a divine origin.¹⁶

The Spanish missionaries kept the form of Inca celebrations, but they adapted the rituals to the contents and icons of Catholic doctrine. Some common elements of both cultures were kept in a similar form, such as baptism, marriage, and death rites. Other rituals were modified, like the cult of the sun, which was adapted to the Corpus Christi feast, or the cult of animals, which was adapted to the celebration of Saint Francis of Assisi.¹⁷

In these Catholic celebrations the authorities encouraged the participation of villagers in theatrical representations of Bible passages, known as *autosacramentales*. In these performances the idea of good and evil appeared, represented by angels and devils. After the mass, the priest and the faithful would come out of the church to tour the village carrying the image of Christ and the Virgin Mary so that all the villagers could venerate them.¹⁸

During the conquest, Spanish missionaries included the indigenous inhabitants in their theatrical performances and music ensembles as well as dancers in the Corpus Christi feast and Virgin freighters during the pilgrimage. The indigenous people participated in these celebrations because they could keep venerating their own icons, which were sometimes hidden in the altar of the church or in their costumes.¹⁹

The arrival of the conquerors was represented in the construction of the Catholic church of Copacabana in 1601, on the shores of Lake Titicaca, Bolivia. This is a sacred place

¹⁵ Cordova (2012) argues that the term syncretism is not correct in the case of the Andes because it does not consider the power relations governing decisions about which culture remains and which one is removed.

¹⁶ 'Identidad, el legado de los pueblos indígenas', 3.

¹⁷ Nuñez. *La Tirana del Tamarugal, del misterio al sacramento*, 12.

¹⁸ *Ibid.*, 63.

¹⁹ Díaz, 'In the Pampa the Devils are roaming loose', 72.

for the Incas because there was a myth that their origins came from these waters. Spanish priests encouraged the cult of the Virgin Candelaria through a feast in her honour that was the model for the construction of churches and Virgin celebrations in the Andean region during the following decades.

There are several theories about the origin of the village La Tirana and its name. However, the myth of the Inca princess, Ñusta Huillac, is the one that has survived, and this is considered the official story by the villagers, represented by a statue in her honour at the square.²⁰ The story was written by the Peruvian researcher Cuneo Vidal who interviewed several indigenous people in the zone in the first decade of the twentieth century.²¹

The church was finally built between 1765 and 1780. The village of La Tirana at that time was a transit point for miners from the Huantajaya silver mine, Indians, mestizos, and slaves from bigger towns such as Pica and Matilla. The church was used mainly for masses and baptisms and there are no reports available of celebrations to the Virgin during the first half of the nineteenth century.²²

In 1850 the extraction of nitrate started in the area and thus fostered the arrival of British and German investments. Nitrate towns like Humberstone and Santa Laura were built and industrial modernity was established. The wealth generated by the extraction of nitrate

²⁰ Anthropologist Verónica Cereceda found in her field research on the indigenous *chipayas* from Southern Bolivia that the name *La Tirana* would be related to a sacred place called *Tira Tirani* that was venerated before the Spanish conquest in that area. This theory contradicts the myth that relates the name of the village with the supposed 'tyrannical' personality of Princess Ñusta Huillac (*Emol* website, accessed 16th July 2015).

²¹ The myth relates that during the Spanish conquest the Inca princess Ñusta Huillac escaped from her captors and hid in the forest of Tamarugal with five hundred Inca Indians. She resisted for four years killing all Spanish captives as well as Indian captives who had been baptized, and consequently, she became known as La Tirana del Tamarugal ("The tyrant of Tamarugal"). However, one day she fell for the Portuguese prisoner Vasco de Almeida and asked the war council to postpone his death. While the council deliberated she requested a Catholic baptism for the prisoner because if they died they would be reborn in the afterlife and their souls would live together forever. During the baptism both Huillac and de Almeida were killed by the Inca's archers. They are buried in a place near the forest of Tamarugal with a wooden cross. Between 1536 and 1540 the Spanish priest Fray Antonio Sarmiento Rendon found the cross and decided to build the church on the site called "Sanctuary of Our Lady of Carmen of La Tirana". Nuñez. *La Tirana del Tamarugal*, 17-20.

²² *Ibid.*, 33.

continues to attract foreign workers, forming a multi-cultural and multi-ethnic population in the zone.²³

In 1868, an earthquake destroyed the church of La Tirana and it was rebuilt in 1886 at the current location. This larger temple was in line with the increased wealth of the area and had a square prepared to receive a greater number of people. It is from the last decade of the nineteenth century that the first reports of the Feast of La Tirana date.²⁴

Between 1879 and 1883 the War of the Pacific developed, following border disputes between Chile, Peru and Bolivia in the nitrate zone. After the war the area of La Tirana changed from Peruvian territory to Chilean territory.²⁵ Following this, a nationalisation process in the zone, known as *La Chilenización del Tarapacá*, was developed by the Chilean Government.

In 1887, a reform process started in the Chilean army, led by a German captain, Emilio Körner. Using the German army as a model, he made changes to the Chilean army, which was originally created using a French model in early 1800s.²⁶ The first change was the introduction of conscripted citizens. Military service became mandatory for one year at the age of twenty. For this purpose, members of the northern Chilean army recruited prospective candidates from the indigenous communities of the Andean zone.²⁷

The German model included similar uniforms, arms, and military bands. Instrumental bands were introduced to accompany parades and celebrations, with melodies from 19th European repertoire, especially Richard Wagner's marches. Many of the new indigenous

²³ García. 'Fiesta de la Tirana en el contexto del centenario de 1910', 24.

²⁴ González. 'La Presencia Indígena en el enclave salitrero de Tarapacá', 43.

²⁵ These changes stimulated a nationalism process in those countries, promoted by their respective governments, who are still debating the border divisions after the War of The Pacific. In the last decade, Perú and Bolivia have brought Chile, for territorial issues, to the International Court of Justice in The Hague, Netherlands.

²⁶ Díaz Araya, 'Los Andes de Bronce', 374.

²⁷ *Ibid*, 377.

conscripts became band members because they had experience in playing aerophones like the *lakas*, *sikus*, or *tarkas*.²⁸

Researcher Alberto Díaz Araya suggests that it was in this period that brass instruments were incorporated into religious celebrations by indigenous soldiers. As a result, the arrangements of Andean melodies changed to accommodate brass-band sonorities. Military songs and marches were added to some parts of their rites.²⁹ This process can be exemplified with the *Morenos* dance in La Tirana, which manifests clear nationalist references in the music and costumes with march rhythms and the use of Chilean flags.

The first reference to the feast in the local press was an 1892 advertising insert for the July 16th celebration.³⁰ After the Pacific War ended, the feast was developed first by miners belonging to different unions of copper, silver, and nitrate mining. The origin of the celebration is pagan and it was kept separate from the Church until 1917. Devotees organized their own promises to the Virgin Carmen,³¹ by dancing for hours under the sun or walking the fifty miles of desert from the port of Iquique to reach the village.

In 1905, the local press reported three types of dances during the celebrations that year: *lakas*, *morenos* and *chinos*. The *lakas* group refers to pre-Hispanic dances that use the *lakas* instruments in their musical accompaniment. The *lakas* is derived from the indigenous pan flutes known as *sikus* by Aymaras and *antaras* by Quechuas since the Nazca period.³²

²⁸ *Ibid.*, 381-2.

²⁹ This process was developed in parallel in Peru and Bolivia spreading the use of brass instruments in the Southern Andes zones celebrations.

³⁰ García, 'Fiesta de la Tirana en el contexto del centenario de 1910', 41.

³¹ According to Catholic tradition, the cult of Virgin Carmen came from her appearance to St. Simon Stock on 16th of July 1251. Stock, an Englishman, who was general of the Carmelites order at that time, received a brown scapular from the Virgin Mary in order to carry it as a sign of his faith in God. This apparition of the Virgin was known as Our Lady of Mount Carmel and the scapular was considered an image of salvation. The cult of the Virgin Carmen has spread in Spain since medieval times using decorated ships with bands and fireworks in the celebrations. Díaz, 'In the Pampa the Devils are roaming loose', 60-1.

³² The Spanish conquerors called this instrument *zampoña*. However, *zampoña* is currently used to identify the instrument played by one person and *lakas* is related to the instrument played by two blowers who develop the melodies as interlocking sounds. The *Lakas* were originally made using reeds but they are currently made with plastic (pvc) for tuning reasons. The notes are organized in two rows of tubes of different sizes ordered from biggest to smallest. The two kinds of *lakas* that are necessary to create a melody are *Ira* (male) and *Arca* (female). *Ira laka* is the smallest instrument; it has to play the main melody and requires a performer with better skills. *Arca Laka* is a bigger pan flute and reinforces the rhythms and repetitions. There are different tuning practices but the most common are in E and A

The *morenos* represents the strenuous work done by the miners and slaves in the area. The name refers to the dark skin colour of the slaves from Africa that arrived in the area with the Spanish conquerors, and the dance includes the head of the dance, known as *caporal*, who orders movements with a whip.³³ The music at that time was performed with a whistle, snare, and bass drum by the band and a ratchet to keep the tempo used by the dancers. Later, the instrumentation included brass instruments.

The *chinos* dance represents the miners from the south of the Atacama Desert. They arrived to work in the zone as foreigners, having a tradition of religious dances from the seventeenth century in central Chile known as *cofradías religiosas*.³⁴ Their music is played by the Chino's flute and a bass drum.³⁵ This is the only dance considered to have Chilean origins (because it was developed in central Chile, a zone that has not been involved in border disputes), and consequently it has the privilege of carrying the Virgin during the pilgrimage.³⁶

In the early versions of the feast there was less diversity in the dances, and most of them were related to Andean influences according to Lautaro Nuñez. The first group of dances, compiled in his book *La Tirana del Tamarugal, del misterio al sacramento*, included *collaguayas, collahuasi, tobas, llameras, cambas, and lichiguayos*.³⁷ This Andean tradition is currently preserved by the *Cuyacas* dance company led by Rogelia Perez since 1929. She has been the main defender of the use of *lakas* instruments instead of brass instruments in their performances in La Tirana.³⁸

minor. If the instrument is tuned in E the tubes are organized in the following order: *Ira Laka*: E, G, B, D, F#, A, C and *Arca Laka*: B, D, F#, A, C, E, G. (Perez de Arce, 'Sonido Rajado', ...).

³³ García. 'Fiesta de la Tirana en el contexto del centenario de 1910', 41-43.

³⁴ See Rafael Díaz 'Cofradías de Indígenas en el Santiago Colonial' in *La Música Originaria. Lecturas de Etnomusicología* (2013).

³⁵ Martínez. *Quelques aspects musicaux de la fiesta de la Tirana*, 97.

³⁶ Nuñez. *La Tirana del Tamarugal, del misterio al sacramento*, 94.

³⁷ Nuñez, 'La Tirana del Tamarugal', 70-1.

³⁸ The *Cuyacas* is a female dance that represents the herding labours of Andean women in the hills using Aymara symbols in their dresses and ornaments. They perform a rite called '*trenzado de vara*' on the afternoon of the celebration day at La Tirana square. The rite involves

One of the oldest dances that are still performing in La Tirana are *Chunchos*, a dance inspired in the selvatic zone of Bolivia that represents the tropical birds and Inca's archers.³⁹ Although there are no records of the musical accompaniments in the first decades of La Tirana dance, it is possible to infer, according to archived pictures from these early versions, that these were one of the dances that moved from indigenous aerophones to their current, brass-band musical accompaniments. They still keep an evident link with their indigenous roots in the use of animal feathers and arrows in their costumes.

In the 1930s a process of reinvention of the dances in Tirana began. The number of registered companies had grown, and there was a need to seek new identities for dance groups. These dances form a second group of 'new' dances introduced to the Feast in the last fifty years. Bolivian dance companies were invited from the Oruro Carnival, and they have introduced dances like the *Diablada*⁴⁰, *Sambos Caporales*, *Tinkus*, and *Waca waca*.⁴¹

Some heads of companies have found inspiration for their dances in foreign cultures, like the *Gitanos* dance (gypsies), *Pieles Rojas*, *Sioux and Dakotas* dances (from Broadway western movies).⁴² These dances have introduced foreign musical elements into the dances such as the use of the harmonic minor scale by the *Gitanos* and the use of a 5/4 meter in the *Pieles Rojas* dance.

A third group of dancers are *diablos sueltos* (loose devils) and *figurines*. Alberto Diaz suggests that their origin came from Spanish celebrations in the sixteenth century. During the days of carnivals and processions there were villagers who wore masks and devil

braiding a wooden stick with colourful ribbons that are added by the dancers at every turn (Campos, Jimenéz and Tellez. *Cuyacas: Música, danza y cultura en una sociedad religiosa en la fiesta de la Tirana*).

³⁹ Nuñez. *La Tirana del Tamarugal, del misterio al sacramento*, 87-89.

⁴⁰ The *Chilean Diablada* (*Devils Dance*) developed a type of dancing using a fast rhythm pattern called *salto* (jump) that is different to the *Bolivian Diablada* which mostly uses marches. See Díaz, 'In the Pampa the Devils are roaming loose', 79.

⁴¹ The *Tinkus* dance is inspired by a pre-Hispanic rite of the Quechuas tribe in honour to Mother Earth (Pachamama). The rite consists of a fight between two indigenous and the blood that is shed is because the fight is offered to the earth. This rite was adapted for the Oruro Carnival in Bolivia as a festive dance in the 1980s and was included in the Feast of La Tirana years later. *Mi carnaval* webpage. 'Historia de las danzas folklóricas del carnaval de Oruro'. For further information about Tinkus dance see Alvarez 'Unpredictable elements...'

⁴² *Pieles Rojas* took their names and costumes from the indigenous communities in North America influenced by Hollywood movies. Nuñez, *La Tirana del Tamarugal, del misterio al sacramento*, 97.

costumes to scare the people, especially children, with the idea of the devil as a punishment if they did not believe in God. These devils danced independently of the dance companies, as a distractive element representing the struggle between good and evil.⁴³

By the end of the 1950s, the use of brass bands had spread throughout the south Andean zone. The increasing use of this instrumentation for these religious celebrations forced the hire of Peruvian and Bolivian bands from the renowned Oruro Carnival in order to meet the demands of the new dance companies. These groups were an important influence in establishing the repertoire and customs in La Tirana, and they are still participating in the Feast.⁴⁴

Currently, the number of celebrations during the year allows professional bands to exist in Iquique and Arica; these perform an extended repertoire of songs adapted to each dance. These musicians are the only performers who receive payment for participating in La Tirana. Every dance company has a membership fee collected throughout the year to fund the costs of costumes and musician for the Feast.⁴⁵

In spite of the diversity of the new dances included, the feast maintains a structure during the celebration days. The structure has four main parts:

1. Greetings: Each company must pass to greet the figure of Christ in the town's entrance.

Then they must pass to greet the Virgin in the church. This process starts the week before of the celebration day due the number of dance companies.

⁴³ There are records in the Chilean press of the *diablos sueltos* presence in La Tirana since its beginning. Many of them are among the faithful who attend the celebration to meet their promises to Virgin Carmen. As a *Diablo suelto* they don't have to be member of a dance company. They dance independently around the court dance area if the *caporal* (head) allows them to be there. Also there are people who use animal costumes like bears and eagles known as *figurines*. Both surround the dance court forming a chaotic element around the dances companies. This asymmetrical element in the dances could be related to the indigenous idea of evil as chaos, confusion and disorder. Díaz, 'In the Pampa the Devils are roaming loose', 64.

⁴⁴ Oruro Carnival is one of the UNESCO's masterpieces of the Oral and Intangible Heritage of Humanity since 2001. The carnival attracts more than 400000 visitors and it is broadcast by the Bolivian Official Television Channel. (Córdova, Ximena. *Carnival in Oruro (Bolivia): The festive and the 'Eclipse' of the Indian in the Transmission of National Memory*).

⁴⁵ Some of the renowned current Chilean professional brass bands in La Tirana are *Wiracochas*, *Mallkus*, *Santa Cecilia* and *Rebeldes*.

2. *Mudanzas*: Each company is assigned by the *Federacion de Bailes Religiosos de La Tirana*⁴⁶ a slot to dance for twenty minutes in the square of La Tirana in a reduced space. Generally there are more than ten companies performing simultaneously.
3. Celebration day: this occurs on July 16 and consists of a mass in the morning to celebrate the Virgin Carmen and then a pilgrimage around town.
4. Farewells: these are made on the evening of July 16. Each company must pass to say goodbye to the Virgin and the image of Christ before leaving the village.

In summary, La Tirana Feast manifests multicultural influences that have been developed throughout its history:

1. Indigenous influence: this element can be found in the dances, costumes, and songs of the celebration. The dances keep a symmetrical structure in two rows that Van Kessel suggests represents the community labour activities of Andean inhabitants and their offerings to *Pachamama*.⁴⁷ Pre-Hispanic inspiration can be seen in dances such as the *cuyacas* or *chunchos*, which use indigenous icons in the costumes as a reference to Andean traditions. There are continuous requests for health and life (*salud y vida*) in the lyrics of the songs, which is a core concept in Andean indigenous rites.⁴⁸

2. Spanish influence: this can be found in the cult of the Virgin Carmen and the structure of the Feast. These Catholic celebrations were popular in Spain during the sixteen century and were recreated in South America after the conquest.

3. Nationalist influence: this results from the nationalist process developed by the governments of Chile (*Chilenización del Tarapaca*), Peru and Bolivia after the War of the

⁴⁶ *Federacion de Bailes Religiosos de La Tirana* was created in 1965 for the dance companies that participated in the Feast of La Tirana at that time. The federation was authorized by the Catholic Church to be in charge of the organization of slots for each company's presentation during the feast and regulating these performances through the *Estatutos de la Federación de Bailes Religiosos de La Tirana*. The aim of the federation is to keep the religious identity of the dances and its main purpose of venerating the Virgin Carmen of La Tirana throughout the time (*Estatutos de la Federación de Bailes Religiosos de La Tirana*, 2).

⁴⁷ Van Kessel, Juan. 'Los bailes religiosos del Norte Chileno como herencia cultural andina', 133.

⁴⁸ 'Entrevista al sociologo y teologo Juan van Kessel' in *Nuestro.cl* (accessed 10 February 2013).

Pacific. This element stimulated the use of brass bands in local celebrations performing marches, national anthems, and indigenous music melodies, to develop a national identity that unifies the inhabitants of each region in a single celebration.

4. Foreign influence: The influence of the Bolivian Carnival of Oruro in dances like *Diabladas*, *Sambos caporales*, *Tinkus*; USA western movies in dances like *Pieles Rojas* and *Indios Sioux*; overseas cultures such as the Romani people or Gypsies (*Gitanos dance*) and Middle East countries (*Ali Baba, árabes and hindúes dances*).⁴⁹

1.2. Description of fieldwork

In December 2011 I visited Santiago de Chile for a month with the aim of researching the literature available related to the context and music of Northern Chile, especially the Feast of La Tirana. I focused on two libraries considered the most complete in the capital for those topics: Biblioteca del Museo de Arte Precolombino (Library of Museum of Pre-Columbian Art) and Biblioteca de la Facultad de Música de la Universidad de Chile (Library of Music Department, Universidad de Chile).

In the first, I found research mostly done from an anthropological view and focusing on pre-Columbian Andean instruments, the history of the Feast of La Tirana and ethnography of the dances.⁵⁰ In particular, there were two authors relevant to my interest in exploring the symmetrical element in La Tirana: Dr. Juan Van Kessel and Rosalía Martínez. Both included this concept in their publications as a core element in analyses the dances and music, respectively.⁵¹

Research done at the Music Department of Universidad de Chile revealed the shortage of musical transcriptions of the music of La Tirana. The only materials found were

⁴⁹ These dances are a derivation of the *morenos* dance keeping common elements such as the use of the ratchet by the dancers. The link with the Arabic influence is in their costumes that includes turbans.

⁵⁰ See Lautaro Nuñez (1989).

⁵¹ See Van Kessel (1993) and Martinez (1988).

choir arrangements of Tirana songs by the composer Jorge Urrutia Blondel and the symphonic composition *Estudios emocionales* by Roberto Falabella, who composed this piece based on field recordings made by other researchers in the fifties.⁵²

I started to plan a field trip to La Tirana as soon as I returned to York in February 2012. In order to fund my field research project in La Tirana, I applied for a Santander International Connections Award. My application was approved in May 2012 and that gave me three months to organize my fieldwork trip for July.

I contacted Manuel Barahona Contreras, a local musician that I met in a previous trip to La Tirana, who offered me accommodation in his family house in the village during the celebration week. His house was a meeting point for band musicians, dancers, and visitors from other cities who were also interested in the music of the feast. I arrived in La Tirana on 12 July, after a journey that included travel from Manchester to Santiago, Santiago to Iquique, and Iquique to La Tirana (crossing the Atacama desert in a local bus). I arrived four days before the celebration of the Virgin Carmen, and that allowed me to witness the arrival of the dance companies, the first rehearsals, welcoming songs, and the feast organization led by Catholic groups.



Figure 1: Arriving at La Tirana village, July 2012.



Fig. 2: Celebration day of the Virgin Carmen at La Tirana square, 16th July 2012.

⁵² Composer Roberto Falabella (1926-1958) had Gram-Little syndrome, a mobility disability that prevented him from attending the Feast of La Tirana.

During my stay in Manuel Barahona's house I talked with brass bands, local musicians, dancers, and family members who had participated in the celebration from their childhood. The information provided by them was essential in filling the gaps in my literature review of the feast and were noted in my fieldwork diary. I was invited to attend a rehearsal of Banda Malkus before the celebration day, where I could ask about the arrangements and take pictures of their performance materials.

I made audio recording of most of the performances that I attended in the square, streets, and church of La Tirana over five consecutive days. These recordings included late-night performances, because the number of companies participating during the celebration days forced some to perform in midnight slots. After the celebration day on 16 July, I stayed until the day after in order to record the farewell songs sung in the church when the village began to empty. All of these audio recordings were the basis for the musical analysis and further development of practical projects carried out in York since August 2012.

After the fieldwork I maintained an ongoing dialogue from York with local musicians Veronica Ramos (second head of *Tinkus* Antofagasta dance), Juan Pablo 'Chester' Cortes (musical director of Banda Malkus), Germán Thodes (baritone player of Banda Conmoción) and Manuel Barahona (local musician based in La Tirana) using social media applications (Facebook, WhatsApp) and email.

The dialogue with Veronica Ramos in 2013, firstly via Facebook messenger and later by a questionnaire answered via email, was important in confirming the use of original arrangements in her dance company.⁵³ One of these songs, transcribed from their performance in La Tirana 2012, was the reference material for composing the fourth

⁵³ Part of this dialogue was included in the paper 'Unpredictable elements...'

practical project of this portfolio, *Concierto para Saxofón y Cuerdas*, due the use of an asymmetrical extended form.⁵⁴

Juan Pablo ‘Chester’ Cortés has been an essential source of information in resolving my doubts related to the musical forms in La Tirana that are addressed in the academic papers included here. Through a series of dialogues using the Facebook messenger, he confirmed the introduction of new forms in the arrangements that were found in the transcription process. An example of this communication was in August 2015 when Juan Pablo sent me pictures of the arrangements that they were rehearsing at that moment in order to show me that they are still using ‘old’ forms⁵⁵ in some of the arrangements in La Tirana.

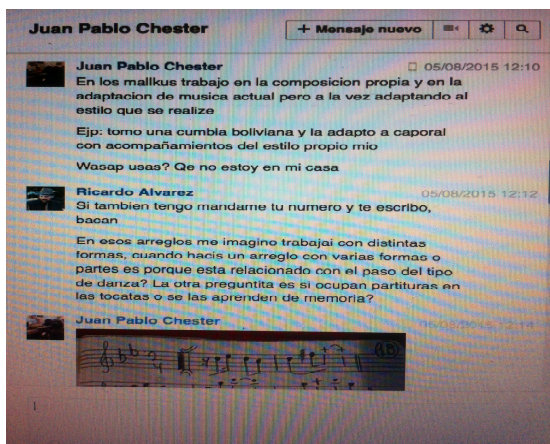


Fig. 3: Facebook dialogue with Juan Pablo ‘Chester’ Cortés, musical director of Banda Malkus, about the music forms in La Tirana.



Fig. 4: Picture sent it by Juan Pablo Cortes from the rehearsal room in order to explain the use of an ‘old’ form in his band, showing a trumpet AA part with eight-bars melodic sequence.

The dialogue with Manuel Barahona and German Thodes, musicians that I met in La Tirana, has been important in terms of receiving feedback about the practical projects developed in York. I have sent them the recordings of my original pieces in different stages and they have given me their opinions. However, I have not changed my compositions in response to comments because my compositions do not seek to sound as ‘traditional’

⁵⁴ See page 63.

⁵⁵ He called ‘old form’ the *aabb* songs with 8-bar melodic sequence per section.

arrangements of La Tirana brass-band music. Furthermore, Barahona and Thodes did not suggest that there should be any change.

1.3. Musical analysis

The analysis considers the following musical parameters: instrumentation, repertoire, scales, rhythm, melodic movement, musical forms and harmony based on seven musical transcriptions from my field recordings of the most popular dances: *Chunchos*, *Diabladas*, *Gitanos*, *Cuyacas*, *Morenos*, *Pieles Rojas*, and *Sambos Caporales*.⁵⁶

As a comparative reference point, previous research on the music of La Tirana carried out by Juan Uribe Echevarría in his article of 1963, 'La Tirana de Tarapaca', and Rosalía Martínez in her Master thesis, *Quelques Aspects Musicaux de La Fiesta de la Tirana* of 1988, will be considered. In addition, some musical commentaries from the article 'La Tirana, fiesta ritual de la provincia de Tarapaca' published by Carlos Lavín in 1950 are discussed.

Instrumentation:

The instrumentation of La Tirana has one element that remains unchanged: the total absence of string instruments. The use of aerophones and percussion instruments appears in the first references of the celebration in the local press. At that time, the aerophones were indigenous instruments (lakas, quenás and chino's flutes, whistles) performed by *Morenos* dancers with a basic percussion set (bass drum, snare drum, rattles and cymbal).⁵⁷

Juan Uribe described bands formed by one or two snare drums, bass drum, flutes, cornet, and clarinet along with some indigenous groups playing *lakas* instruments accompanying the *cuyacas* dance.⁵⁸ In his article he includes pictures from 1947, showing a

⁵⁶ These transcriptions (including CD) have been attached to this commentary in the appendix section.

⁵⁷ García, 'Fiesta de La Tirana en el contexto del centenario de 1910', 36.

⁵⁸ Uribe, 'La Tirana de Tarapaca', 117.

band of eight to ten players using some brass instruments (trumpet, cornet and trombone) and rhythm section.⁵⁹

Rosalía Martínez also reports the use of idiophone instruments, performed by the dancers. The creation of new dances since the sixties stimulated the search for new sounds. Thus *morenos* play ratchets, *gitanos* play tambourines, and *sambos* play bells. New wind instruments like sousaphones, baritone horns, and saxophones were added to the musical bands.⁶⁰

During my field research the instrumentation was mainly based on brass bands, with up to twenty members per group divided into two groups of brass instruments: highs (trumpets and sometimes clarinets) and lows (baritone horns, sousaphones and, occasionally, trombones). The percussion section includes up to ten players performing snare drums, hand cymbals, and bass drums.

The two dances that are still performing pan flute instruments are *cuyacas* and *chinos*; these have virtually disappeared from the performances at the square due to the volume of the brass bands. However, they still participate during the celebration mass and pilgrimage.⁶¹

Repertoire:

The repertoire exemplifies the melting pot of influences that have existed during the history of the Feast.

Carlos Lavín described three categories of repertoire: Chilean; Quechua and Aymara with Chilean elements; Inca or Bolivian. Lavín focused on the songs of the faithful during the

⁵⁹ The inclusion of brass instruments was a gradual process that increased with the invitation to Bolivian bands from the Oruro carnival during the sixties. *Ibid.*, 94.

⁶⁰ Martínez, *Quelques Aspects Musicaux de La Fiesta de la Tirana*, 90.

⁶¹ The decreasing presence of *lakas* pan flute bands during the Feast of La Tirana has been equated by the *Federación de Bailes religiosos de La Tirana* with their participation in the Christmas celebration *Pascua de los Negros* in January where only *lakas* instruments are allowed to perform at the square.

celebration establishing a link with traditional melodies from Central Chile. In his article there are no references to the instrumental music performed at the square.⁶²

Juan Uribe considered the music at the square as a '*cazuela musical*' of Chilean and foreign military melodies (a metaphor that compares the music to a Chilean traditional soup that mixes different ingredients). He considers that this 'deplorable' effect is improved with the use of *lakas* and *quenás* in cuyacas dance.⁶³

Rosalía Martínez identified three types of songs during her field research: indigenous (some of them from a long tradition in the Atacama zone and others taken from the border countries), Western (military marches, popular songs, and soundtrack melodies adapted to Andean rhythms but not composed specially for the Feast), and what she called 'the *chinos* sounds'.⁶⁴

In my field research, a variety of melodies were found. I have divided them into three categories:

1. Andean melodies: played mostly with brass instruments with a decrease in the participation of *lakas* players.
2. Western melodies: a variety of sources, from military marches and classical melodies to popular songs of various styles.
3. Music composed specially for the feast: professional bands like *Mallkus* or *Wiracochas* include performers who compose and arrange specific songs each year (Example 1).

⁶² Lavín, 'La Tirana, Fiesta Ritual del Norte de Chile', 34.

⁶³ Considering *lakas* pan flutes as the heir to the Andean heritage. Uribe, 'La Tirana de Tarapaca', 117.

⁶⁴ Martínez, *Quelques Aspects Musicaux de La Fiesta de la Tirana*, 94-8.

Example 1: *Wiracochas* characteristic phrase used as transition between the melodies.⁶⁵



Scales:

Another element that has been reported by previous research as a characteristic of the music of La Tirana is the use of minor scales in the melodies (in contrast to Southern Chilean folk music, which is mostly based on major scales).

Carlos Lavín notes the general use of pentatonic scales from the Aymara and Quechua traditions but with modifications from the ‘corrosive action of Chilean Creole culture’, without further explanation.⁶⁶

Juan Uribe is more specific when identifying these modifications, referring to melodies using a ‘*mestizo* pentatonic scale’ (adding the second and sixth grades). He suggests that this scale was developed after the Spanish arrival, because they introduced singing in two voices separated by thirds. The result is that the main melodies are based on the pentatonic scale but use the second and sixth degrees from the natural minor scale for some harmonizations.⁶⁷

Rosalía Martínez identifies the use of a six-note scale in the melodies, including the second degree but without the sixth degree of the scale. Furthermore, Martínez suggests the use of a double seventh (natural or sharp, depending on the melodic use). She quotes

⁶⁵ Full transcriptions of the examples provided have been provided in the Appendix section of this commentary.

⁶⁶ Lavín, ‘La Tirana, Fiesta Ritual del Norte de Chile’, 34.

⁶⁷ Uribe, ‘La Tirana de Tarapaca’, 118.

the musical analysis of French researcher Raoul D'Harcourt in the twenties, who identified pentatonic and 'mixed' scales in Andean music (Example 2).⁶⁸

Example 2: *Lakas* melody transcription using a six-note scale in A natural minor scale.



The present research found that this six-note scale was used mostly in old dances like *cuyacas*, *chunchos*, and *morenos*. The new dances include the use of the full natural minor scale and, in cases like the *gitanos* dance, the use of harmonic and melodic minor scales with a double seventh degree, depending on the melodic context (B \flat and B \natural) on the seventh grade of C minor (Example 3).

Example 3: *Gitanos* melody using a C minor with double seventh grade (B \flat and B \natural).



In this example the use of B \flat in the first two bars and B \natural in the last one suggests the use of a G7 \flat 9 chord as a dominant function. Some other chord progressions found in the transcriptions will be analyzed in the harmony chapter (p. 33).

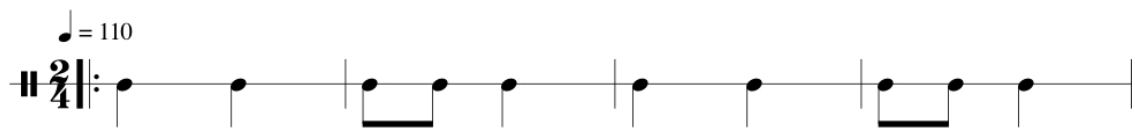
Rhythm

Juan Uribe mentions the use of two meters: 2/4 and 3/4, the first being the most predominant. Uribe considers that the rhythmic element of La Tirana is not rich or varied. He did not report the use of 6/8 in his research.⁶⁹

⁶⁸ 'Mixed scales' are pentatonic scales adding the second and sixth grades forming minor natural scales. Rosalía Martínez argues that the sixth grade is not used in La Tirana. Martínez, *Quelques Aspects Musicaux de La Fiesta de la Tirana*, 102-7.

Rosalía Martínez considers rhythm to be an identifying element in the music of La Tirana, specifically the use of ‘*dos por tres*’ (two for three) in the bass drum (Example 4). She suggests that its origins came from the binary rhythms used in South Andean cultures. However, while this rhythm is just one option used in other celebrations, in La Tirana it became omnipresent.⁷⁰

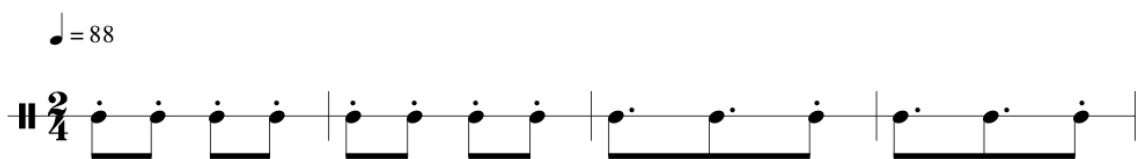
Example 4: Tirana bass drum pattern



Martínez points out that this bass drum rhythm is used in eighty percent of the dances, with tempo and accent variations. The other rhythms are *huayno* or *chiquichiqui*, performed by *lakas* bands in the *cuyacas* dance, and three for three (*tres por tres*) in 5/4, performed in the *Pieles Rojas* dance as an adaptation of the Tirana pattern.

A wide variety of alternatives were found in the transcriptions made in the present research. The Tirana pattern on the bass drum is still present as an identifying element of old dances but has decreased in relation compared to Martínez’ analysis. In addition, there is an increased use of patterns using 2/4 or 6/8 meters, introduced from the Oruro Carnival dances like *Sambos* or *Tinkus* (Example 5).

Example 5: *Sambos* bass drum pattern.



⁶⁹ Uribe, ‘La Tirana de Tarapaca’, 121.

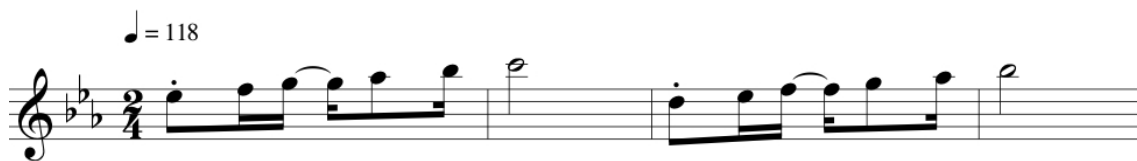
⁷⁰ Martínez, *Quelques Aspects Musicaux de La Fiesta de la Tirana*, 107-8.

Furthermore, the use of odd meters, such as 5/4 in the *Pieles Rojas* dance, is often heard in the music performed at the square. This rhythm introduces an odd meter element in the most predominant symmetrical patterns, generating polyrhythmic sound clashes when bands are performing simultaneously.

Melodic movement:

Previous researchers quoted are agreed in indicating the descendent melodic movement in the middle or ending of the phrase as a common element of Andean music. In my research, this characteristic was found mostly in old dances like *cuyacas*, *morenos* or *chunchos*. However, the majority presence of new dances such as *Diabladas*, *Gitanos* or *Sambos* that use melodies with ascendant movements in some sections of their songs, does not allow for the identification of the descendent movement as a current musical characteristic (Example 6).

Example 6: *Diablada* melody with ascending melodic movement.



Musical forms

Uribe describes the music in La Tirana during the sixties as fixed musical structures with Peruvian and Bolivian influences.⁷¹ Martinez developed an analysis of the form of Tirana songs. In all of the pieces analyzed, she found structures based on two sections with variations (a, a', b, b', with four or eight bars melody sequences per section), concluding that symmetry is the one of the fundamental characteristics of this music. However, she mentions some songs with three sections or with a bridge without the sections, but she

⁷¹ Uribe, 'La Tirana de Tarapaca', 117.

argues that this new element raises questions that go beyond the scope of her research and should be developed for future research.⁷²

Indeed, such asymmetrical elements were found in three of the eight full musical transcriptions from my field recordings. In my musical analysis, there were songs with odd number of bars, quite a distance from the question-answer structure of Andean music in the arrangements and binary melodies over odd meters like 5/4 that generated melodic displacements.⁷³

Harmony

Although there are no harmonic instruments in the instrumentation used in the Feast of La Tirana, it was possible to find chord progressions suggested in the bass line performed by the sousaphone and in the use of the raised seventh at the end of melodic sequences serving a dominant function. Some suggested chord progressions found during the analysis based on the bass line of the transcriptions were:

- I – V – I
- IV - V – I
- I - III – IV – I – V- I
- I – VII – VI- V- I

Furthermore there is a hidden harmony generated from the overlapping effect of simultaneous brass bands performing at La Tirana square.⁷⁴ That situation generates random cluster chords and polytonal sonorities. Despite the fact that this harmony is not generated on purpose, it is a characteristic musical element that should be included in a current description.

⁷² Martínez, *Quelques Aspects Musicaux de La Fiesta de la Tirana*, 128-39.

⁷³ See Alvarez 'Unpredictable elements in the music of the Feast of La Tirana' (2015) for further explanation.

⁷⁴ During the celebrations days in La Tirana it is possible to find more than twenty brass bands performing different melodies simultaneously in the square. This is a characteristic that differentiates the Feast of La Tirana from other South Andean festivals such as Carnaval de Oruro in Bolivia where the bands march in a parade, one followed by the other, and not simultaneously.

FIG.5: COMPARATIVE TABLE OF MUSICAL ANALYSES OF THE FEAST OF LA TIRANA

MUSICAL PARAMETRES	URIBE (1963)	MARTÍNEZ (1988)	ALVAREZ (2012)
INSTRUMENTATION	Instrumentation based on one or two snare drums, bass drum, flutes, cornet, and clarinet.	Percussion instruments, idiophones played by the dancers, and wood instruments with indigenous and Western origin.	Mainly based on brass bands with up to twenty pieces per group. The presence of wood instruments is limited primarily by due sound volume of the bands.
REPERTOIRE	Military marches with Chilean and foreign melodies. Indigenous melodies with <i>lakas</i> instruments accompanying the <i>cuyacas</i> dance.	Andean melodies, Chino's sounds and Western melodies (taken from military marches, popular songs, and soundtracks); melodies not composed for the Feast.	<i>Lakas</i> bands playing Andean inspired melodies; Chino's sounds and mainly brass bands playing popular songs, marches, and music composed specifically for the Feast.
SCALES	Melodies based on the pentatonic scale, others based on a 'mestizo' pentatonic scale and others without any reference to pentatonic scales.	The use of a six-note scale without the sixth degree of the scale and double seventh (natural and flat, depending on the use).	The predominant use of the full natural minor scale, using a double seventh degree. Some dances use the harmonic or melodic minor scale.
MELODIC MOVEMENT	A descending melodic movement at the end of each phrase.	A descending melodic movement at the end of each phrase as a common element of all the Andean music.	The use of an ascending melodic movement in some phrases of the tunes, as well as the use of descending melodic movement in most of the melodies.
RHYTHM	The use of two time signatures: 2/4 or 3/4, and never 6/8 (which is the most relevant in southern Chilean folk music).	The use of the same rhythmic pattern on the bass drum in nearly 80% of the dances (two and three, "Tirana's pattern").	A decrease in the use of Tirana's pattern on the bass drum (50% of the dances transcribed), and an increase in the use of Bolivian patterns.
STRUCTURE	Fixed symmetrical musical structures with Peruvian and Bolivian influences.	A symmetric structure based on two sections with variations (a, a', b, b') with a few melodies based on three sections.	The inclusion of asymmetrical structures with an irregular number of bars and in some cases up to seven different sections
HARMONY	No references to Harmony	The use of a natural seventh degree that works as a leading-tone to the tonic minor scale.	The use of different degrees of the scale in the bass line and cluster sounds or polytonality due simultaneous bands.

PART TWO: PRACTICAL PROJECTS

2.1 Saxophone and electronics: 'Pilgrimage / Farewell song'

The aim of this project was to develop compositions for saxophone and electronics drawing on Andean music influences, specifically from the Feast of La Tirana. My assumption was that the use of electronic percussion could be useful to vary and deconstruct the regular rhythms that this music presents. With that idea, I invited Dr. Radek Rudnicki to develop a recording project for my portfolio.

Radek Rudnicki works in electronic projects with real instruments, focusing on live performances using improvisation and processing sounds in real time. I thought that since Radek is Polish and did not have any knowledge about Andean music, he would benefit the project by creating new sonorities from a different approach.

As preliminary music research, I listened to the album *Rites* by Norwegian saxophonist Jan Garbarek. This album is one of my references for the use of folk material in new musical contexts. The album was released in 1998 by ECM records, a label that has pioneered extending the sound possibilities in jazz and contemporary music. In this album, in particular, the electronics are used as a sound layer blended with the saxophone rather than as a repetitive beat.

After listening to the field material that I recorded during my work at the Feast of La Tirana, I decided to include street sounds of the faithful as creative material. Accordingly, I researched *musique concrète* works from Pierre Schaeffer and Pierre Henry in the 1940s to more contemporary sound installation composers such as Janek Schaefer (UK, 1970).

Especially inspiring at this stage was the manifesto "The Art of Noises", written in 1913 by Italian composer Luigi Russolo, where he predicted the new directions of music with

recordings technologies. I related these ideas to my own experience of listening and recording multiple sonorities in La Tirana.

The variety of noises is infinite. If today, when we have perhaps a thousand different machines, we can distinguish a thousand different noises, tomorrow, as new machines multiply, we will be able to distinguish ten, twenty, or thirty thousand different noises, not merely in a simply imitative way, but to combine them according to our imagination. We therefore invite young musicians of talent to conduct a sustained observation of all noises, in order to understand the various rhythms of which they are composed, their principal and secondary tones. By comparing the various tones of noises with those of sounds, they will be convinced of the extent to which the former exceed the latter. This will afford not only an understanding, but also a taste and passion for noises. After being conquered by Futurist eyes our multiplied sensibilities will at last hear with Futurist ears. In this way the motors and machines of our industrial cities will one day be consciously attuned, so that every factory will be transformed into an intoxicating orchestra of noises.⁷⁵

An example of the use of field recordings in jazz music can be heard in Branford Marsalis's version of 'Scenes in the City', by Charles Mingus. In Mingus's version, he developed a jazz piece over a poem with a narrator. In Marsalis's version, he used field

⁷⁵ Russolo, Luigi. 'The Art of Noises' in *The Niuean Pop Culture Archive* website (accessed 7 February 2013).

recordings from the streets of the Bronx in New York as the background sounds of the piece in order to recreate the sound of his neighbourhood.⁷⁶

In Chile, composer Andreas Bodenhöfer recorded the album *Fragiles Inmortales* by developing compositions based on field recordings from different sources. In the album it is possible to hear the voice of Chilean poet Pablo Neruda reciting a poem, a boy telling a legend from his native culture, sellers offering products in Santiago streets, or northern women singing old indigenous harvest songs all mixed with acoustic instruments and electronics.⁷⁷

Compositional process

Monthly rehearsals started in March 2012 in the Rymer Auditorium. During this stage the aim was to find an interaction between the electronic sounds and tenor saxophone. For example, I played Andean inspired melodies, and Radek Rudnicki processed these in real time to create rhythm loops or layer options for future tracks.

Every rehearsal was recorded and then analysed individually by each member of the duo in order to choose the material that would be useful for the project. As a result of this first rehearsal stage, we selected material for two tracks: “Intro” and “Across the desert”.

In July, I went to La Tirana, Chile. The field recording material was mostly brass band performances, but I also recorded the voices of the people in the square, the singing of the faithful in the church and street noises. These sounds were edited in order to use them for this project as a third ‘instrument’.

During my time in Chile I also organized a recording session in Santiago with percussionist Danilo Donoso, a member of the renowned folk Chilean group Inti Illimani,

⁷⁶ Marsalis, Branford. *Scenes in the city* (1983)

⁷⁷ The use of field recordings in compositions could face copyright issues. In my project, I received the written permission of the Mayor of Alcaldía de Pozo Almonte (La Tirana council) to use the field recordings in my research projects for The University of York (see Appendix).

who recorded rhythms of La Tirana for this project. Every part of the drum set was recorded in separate channels for the new tracks in order to deconstruct the rhythmic patterns (e.g., cymbals, bass drum, snare drum, and rim-shot sounds).

In October we resumed rehearsals. Radek Rudnicki had been working with loop possibilities during the previous month, and I chose the material that would be useful for the album, using the structure of the Feast as a reference. In this second stage of the project, I composed the melodic material before the recording sessions. The melodies were composed using melodic and rhythmic variations of popular melodies that are sung during the celebration.

At the end of that year Radek Rudnicki went to the Peru Highlands to attend some brass festivals in that area that have characteristics in common with La Tirana. He video recorded some of these bands, and we used that material as an audiovisual element in our performances.

In January of 2013, we recorded the last tracks in the Trevor Jones Studio. In early February, we added material selected from the field recordings during the mixing sessions. For this PhD portfolio I have included two tracks from the six tracks recorded for the album: 'Pilgrimage' and 'Farewell Song'.⁷⁸

The first is a recreation of the afternoon of the celebration day of the Virgin Carmen. The track is divided into two parts, reflecting the bi-partite nature of the celebration: the mass in the main church and the procession of the Virgin around the village.

The track starts with the faithful songs of *Chinos* dancers, mixed with bell sounds from the church. It is also possible to hear voices of people talking, percussion instruments and

⁷⁸ The rest of the album has been attached as a reference material of the compositional process but not for assesment purposes.

some *chinos* flutes. An electronic beat that recreates bass drum sounds starts in an irregular way, including some quasi-random hi-hat cymbal sounds.

From 01:47, a cluster chord, performed by the *chinos* flute players, is the starting point for a transverse flute solo using harmonics and overtones mixed with the *chinos*' sounds. The electronics increase the dynamics, including some low frequency sounds. From 02:06 there is a baritone saxophone solo representing the low brass-band instruments mixed with the previous sounds as representing the cacophony in La Tirana.

From 03:23, a field recording melody of a *Gitanos* brass band marching during the pilgrimage introduces the second section. This recording fades out, followed by a composed melody for woodwind ensemble inspired by the previous brass-band field recording. The melody is in G harmonic minor using an AB eight-bar form in 6/8 that is repeated four times.

In the mixing stage of this track we used a small guitar amplifier to amplify the woodwind ensemble recording and then we recorded that low quality sonority for the final track in order to recreate the low-frequency radios sounding in the village. At the end, the marching band melody, used as a reference to compose this section, appears again, fading in with voices from the field recordings.

The second track is inspired by the farewell melodies sung by dancers and musicians before leaving the village. In that last part of the celebration, there are people who are leaving dance companies for different reasons, and they have to return their costumes after saying goodbye to the Virgin. The farewell melodies are played at a slow tempo in a sorrowful mood while some of them cry.

The electronic loop was created using real percussion sounds from the recording sessions with percussionist Danilo Donoso in Chile. This section starts with various rhythmic claves from different takes sounding simultaneously and manipulated by the rhythm

machine. The baritone saxophone is heard again, but now as a solo instrument playing composed melody inspired by farewell songs. The melody has its own independent tempo overlaid on that of the rhythm. The form is ABB' ten bars (4+4+2) repeating the last bars of the melody as a coda like some of the La Tirana forms.

After this first melodic presentation there is an interlude using field recordings and electronics sounds. It is possible to hear brass bands performances, desert wind sounds, the faithful voices, and low frequency noises. The melody is repeated over these melting-pot sonorities as another layer. Each layer disappears in fade-outs, leaving the baritone saxophone alone at the end. The last two bars are repeated four times.

After a few seconds of that ending a busker singer, recorded in La Tirana market, appears as a 'hidden track'. That recording is used to show the ironic counterpoint of moods that happen at the end of the feast when the dancers are singing and crying the farewell songs, while at the same time there are people loudly celebrating in the market or selling their products.

Live performances

After the recording sessions we were invited to perform in live venues in York. I proposed the name of the band: *Kirki* Project. The term *kirki* means the action of singing and dancing in the *Aymara* language, the oldest inhabitant tribe in the zone of La Tirana.⁷⁹ They don't use a generic term for "music" but use this verb to describe the performing actions that they do during their celebrations.⁸⁰

'Kirki Project' had two public performances in York during 2013. The first was for the 'Mother Earth Day' event in Millers Yard, Gillygate, on 17 August. The event was organized for *Pachamama Catering*, a vegetarian food caterer inspired by South Andean traditions. It

⁷⁹ Mamani, 'Kirkir Warmi: Identity and Role of Aymara Women in the Musical Development of Northern Chile', 92.

⁸⁰ Stobart, 'Flourishing Horns and Enchanted Tubers: Music and Potatoes in Highland Bolivia', 35-6.

was a suitable place to start because of the obvious connections. The second performance in that year was at the Basement of the City Screen, York, for a charity event to raise money for a Link Community Development.

In 2014 the group was invited to be part of the line-up of Coastival Festival in Scarborough. The performance was at Scarborough Art Gallery, and we had a good attendance during a busy festival day. Later, we were invited to perform in Leeds twice, first for the Electronic Music Conference at the University of Leeds and second at Eiger Music Studios. After this last performance we were interviewed about the project by the art collective Barking Man, and the interview was uploaded on Youtube, which has been a good platform to promote the project.⁸¹

The track 'Tirana Square' was chosen in 2015 for broadcast on the program 'Kritikal Powers' of BBC Radio York and is available on its website.⁸²

⁸¹ Video available at <https://www.youtube.com/watch?v=8injmEnX0Hg>

⁸² Available at <http://www.bbc.co.uk/programmes/p02p1ysv>

Recording information

'Pilgrimage-Farewell song' by Ricardo Alvarez

Ricardo Alvarez: flute, tenor, baritone saxophones and field recordings.

Radek Rudnicki: electronics.

Recorded at Trevor Jones studio, University of York by Radek Rudnicki in 2013.

Mixed by Ricardo Alvarez and Radek Rudnicki.



Fig. 6: Performance at The Basement, York (2013).

Fig. 7: Performance at Scarborough Art Gallery, Coastival Festival (2014)

2.2. Jazz Octet: 'Red Rooster'

The aim of this project was to compose a piece for the Julian Argüelles Octet⁸³ using musical elements from *Pieles Rojas* dances in La Tirana. This project was part of a jazz composition workshop organized by Julian Argüelles in the Music Department at the University of York. I first sent a proposal of the piece in February 2013 that was accepted, and then I had two months to compose it.

After the workshop's premiere, Jonathan Eato suggested that I arrange the piece for the summer concert of the University of York Jazz Orchestra. This second performance was part of a concert focused on contemporary jazz music from Chile at the National Centre of Early Music in York. The programme included the premiere of 'Suite La Tirana' for Jazz Orchestra as part of my PhD portfolio; that will be discussed in the next chapter.

Compositional process:

'Red Rooster' was inspired by the *Pieles Rojas* 5/4 rhythm in La Tirana. This time meter is one of the most characteristic examples of the musical changes introduced by the 'new' dances in La Tirana since the 1930s. The name of the piece is taken from the practice of 'sacrificing a red cockerel and spilling a little blood on musical instruments in order to improve their sound quality in the Bolivian Andes'.⁸⁴

Before starting the piece I researched music for contemporary jazz large ensemble, specifically two albums recorded by the Julian Argüelles Octet: *Skull View* (1997) and *Escapade* (1999). I contacted Argüelles to request the scores of two pieces from those albums: 'Gallows Humour' and 'Ace of Trumps'. The analysis of those pieces gave me an

⁸³ Julian Argüelles is an English jazz saxophonist, composer, and educator. He is visiting performance coach at The University of York.

⁸⁴ Stobart, Henry. *Music and the Poetics of Production in the Bolivian Andes*, 34.

initial idea of the arrangement and voicings that Julian Argüelles Octet uses to play in this group (e.g., generally using the soprano saxophone as the first voice and the trumpet as the second).

Furthermore, I listened to the album *Wide Angles* (2013) by the North-American saxophonist Michael Brecker to study a large jazz ensemble that incorporated similar instrumentation as Julian Argüelles.⁸⁵ Finally, I decided to compose my piece for the soprano saxophone, trumpet, tenor sax, and trombone plus the full rhythm section.

The piece is divided in two sections: the first section represents the *Pieles Rojas* dance in 5/4, using pentatonic sonorities inspired by Andean music; the second section represents the arrival of the different brass bands to the village, using cacophony and simultaneous melodies from different dances. This second part finishes with a collective improvisation section that recreates the rooster sacrifice ritual described previously.

I composed a syncopated pentatonic minor melody that reinforces the 5/4 rhythm, divided as 3/4 plus 2/4 feel, that starts in bar 5. The 5/4 *Pieles Rojas* dance is performed mostly by percussion instruments without melody in La Tirana; thus the melodic lines composed over this rhythm pattern were part of my own *imaginaire* for this piece.⁸⁶

Structurally, I used an asymmetrical AABBC form for this first section, inspired by some of my transcriptions of new dances recorded during the field research, such as *Pieles Rojas* and *Tinkus*. The use of extended forms is a characteristic element that has increased in La Tirana, according to the results of this field research.

⁸⁵ Coincidentally both albums share the same bass clarinet player, Ian Dixon.

⁸⁶ The *Pieles Rojas* brass bands melodies are mostly in 2/4 performed energetically over a fast tempo, similar to *Chilean Diabladas salto* rhythms.

The AA part of the form is performed by a soprano saxophone, guitar and trumpet, representing the high brass instruments of the bands. The melodic line in this section is organized in four-bar melodic sequences, repeated twice as in the symmetrical old forms.

The BB section is performed by a tenor saxophone and trombone, representing the low brass instruments of the bands. The melody serves as a reply to the previous section. An asymmetrical element is introduced that combines 5/4 and 6/4 bars in this melody (Ex. 7).

Ex. 7: Melodic line in BB section combining two time signatures (5/4 and 6/4).



In bar 17 the CC form is performed by the whole octet, harmonized in thirds. There is an asymmetrical element between the first C and its repetition, which is five bars longer. This element is found in old melodies such as '*Campos Naturales*', where the last phrase is repeated twice as a coda. In '*Red Rooster*' the last repetition introduces an unexpected 5/4 bar at the end after five bars in 6/4.

After the presentation of the tune I introduced an improvised solo. I decided to give this solo to the electric guitar. This instrument is frequently used in popular music bands in the South-Andean urban cities.⁸⁷

The improvised solo section simplified the chord progression of the tune, which is based on different degrees of the Bb minor natural scale (I-III-I in AA; IV-I-IV-V in BB; and VI-V-IV-III-I in CC) to a pedal over Bb minor in the first part of the solo and IV-V-I in the second.⁸⁸ Guitarist Mike Walker played an inspired solo in the last run of the piece during

⁸⁷ In Peru the music style *chicha* is a sub-genre of Colombian *cumbia* but using pentatonic Andean scales, *huayno* rhythm and rock music electric instruments, inspired by instrumental surf and psychedelic rock. In Chile, the rock band *Los Jaivas* has developed a successful musical career since the sixties with a fusion between Andean music and rock instruments.

⁸⁸ The use of extended improvisation sections over one minor chord is frequently used in modal jazz music since the sixties.

the workshop that helped to improve the transition of this section into the second part of the tune.

The second part represents the sound clash of two different brass bands performing simultaneously in La Tirana Square, followed by a collective improvisation section that recreates the sacrifice of the red rooster in the highlands. This section begins with a marching snare drum solo performing the bass-drum 'Tirana' pattern, but adapted to 5/4, known as *tres por tres* pattern (three times three).

In bar 37 the high instruments join the marching band rhythm, playing a *Gitanos* dance-inspired melody adapted from 4/4 to 5/4.⁸⁹ The melodic sequence is asymmetrical, with five-bar lengths that include a 4/4 in the last bar after the 5/4 pattern. In bar 51, a low brass instrument melody is overlapped, reinforcing the *hemiola* rhythmic pattern based on three against two that is frequently found in Andean melodies (Example 8).

Ex.8: Three melodies overlapped in the second section of *Red Rooster*.

The image shows three staves of musical notation for Example 8, all in 5/4 time. The top staff is for Soprano Saxophone (Sop. Sax.), the middle for B-flat Trumpet (B♭ Tpt.), and the bottom for Tenor Saxophone (Ten. Sax.). The key signature has three flats (B-flat, E-flat, A-flat). The Sop. Sax. staff begins with a quarter rest, followed by a series of eighth and sixteenth notes. The B♭ Tpt. staff starts with a quarter note, followed by eighth and sixteenth notes. The Ten. Sax. staff begins with a half note, followed by quarter notes and eighth notes, with several triplet markings (indicated by a '3' over a bracket) on the eighth notes.

The next section is a collective improvisation. In this part the bass plays an *ostinato* line with the same rhythmic pattern as the drums and then the instruments gradually join the open collective improvisation, starting with the soprano saxophone. During the workshop I proposed to start improvising inside the key and then moving gradually outside the tonal centre. This idea worked well with the Julian Argüelles Octet improvisers, who

⁸⁹ *Gitanos* dance is one of the dances added to La Tirana since the 1950's. Its music is characterized by slow medium tempos and the use of the harmonic minor scale.

regularly use such resources in their arrangements. Finally when the improvisation reached the climax, the band goes back to the CC form as an ending.

After I completed a first draft of the score, I had an individual composition lesson with Julian Argüelles two weeks before the workshop where I showed him the piece as a work-in-progress. He gave me some advice about the last section such as including an independent melodic line on the bass to further the cacophony effect. Furthermore, I had the chance of a session with the octet drummer Martin France in the same week. France gave me useful suggestions about how to write his part in an effective way.

Rehearsals and performance:

The workshop was organized on the 23 May, 2013, at the Rymer Auditorium of the University of York. The five composers selected had thirty minutes to rehearse their piece with the octet and have a run of the whole piece at the end, if it were possible. My composition was the first one scheduled at 10 am.

The Octet started by rehearsing some sections of the piece, conducted by Julian Argüelles. Then they tried a first run of the piece, after a few questions. At the end they did a run of the whole piece that worked well; this is the version included in this portfolio. Finally they rehearsed just the final collective section trying to experiment with new ideas, but this was not too effective compared with the previous one.

For the jazz orchestra version I duplicated voices, giving more sonority to the low brass melodies and improving the bass line of the marching band section using a walking bass line instead of the first idea of an independent melody. The adaptation for the jazz orchestra is explained below in graph 1:

Graph 1: Comparison chart of Red Rooster arrangements.

	First voice (high brass)	Second voice (high brass)	Low brass voice	Bass	Rhythm section
Octet Version	Soprano sax and guitar	Trumpet	Tenor sax and trombone	Upright bass	Piano, bass, drums
Jazz Orchestra Version	Soprano sax, guitar, and trumpet 1	Alto sax, trumpet 2 and 3	Tenor sax 1 and 2, baritone sax, trombone 1,2, and 3, tuba	Electric bass and tuba	Piano, bass drums, and percussion

In the jazz orchestra version there was a change in the bass line of the overlapping section in bar 43. In the first score the bass plays the same line as the low brass instruments, while in the jazz orchestra I wrote a walking bass line that supports the overlapping melodies better (example 9b).

9a. Bass Line in bar 43 (Octet version):



9b. Jazz Orchestra version:



The final collective solo section was performed by all the players of the orchestra, organized to four improvisation groups, with different entries conducted by Jonathan Eato. This new version was premiered as an encore at the Jazz Orchestra concert at the National Centre for Early Music in June 2013.

Recording information

Octet version performed by *Julian Argüelles Octet*:

Julian Argüelles: soprano saxophone

Chris Batchelor: trumpet

Ian Dixon: tenor saxophone

Mark Basseby: trombone

Mike Walker: guitar

Nikki Iles: piano

Steve Watts: upright bass

Martin France: drums.

Recorded on 23 May 2013 at Rymer Auditorium by Ben Eyes.

Jazz Orchestra version performed by the University of York Jazz Orchestra

Director: Jonathan Eato

Recorded on 21 June 2013 at National Centre of Early Music engineered by Chris Mullender.



Fig. 8: Performance of 'Red Rooster' by Julian Argüelles Octet at Rymer Auditorium, York (May 2013).

2.3 Jazz Orchestra piece: 'Suite La Tirana'

This project sought to re-contextualize the music of the Feast of La Tirana in a new environment: a university jazz orchestra concert in the UK. The music of this celebration is based on brass and percussion instruments. Therefore I decided to compose a suite for a large jazz ensemble, not only because it was the most suitable instrumentation to recreate the brass band sonorities but also I could add extra elements that the jazz orchestra can provide such as harmonic instruments and improvisation sections.

When I applied for the Santander International Connections Award to fund the field research in the Feast of La Tirana 2012, I proposed a jazz suite composition for the York University Jazz Orchestra as the main outcome of my field research because I received the support of the director of the jazz orchestra, Jonathan Eato, to premiere that project in the orchestra summer concert of 2013. The proposal received funding support from Banco Santander and the fieldwork was developed in July 2012.

As soon as I came back to York, I started to transcribe the field recordings and analyse the music in order to compose the piece. Once that was done, I decided to adapt the main parts of the celebration into a suite in four movements developing a narrative that recreated my own experience in the place in the following order:

- First movement: An introduction recreating Andean sounds and the brass-band rehearsal sonorities that I listened to when I reached the village.
- Second movement: A musical arrangement of the welcoming songs of the faithful, including the cacophony of the brass bands playing simultaneously at the end.
- Third movement: A musical journey for the square, representing the music of the most characteristic dances in La Tirana.

- Fourth movement: A representation of the pilgrimage after the mass of the celebration day and the farewell songs of the dancers when they leave the village.

Compositional process

After deciding to write a suite for a large jazz ensemble, I researched extended compositions. Specifically, I focused on Charles Mingus' works, as he synthesized the African-American influences from his musical model Duke Ellington, together with gospel songs, in a personal approach that proposed new sonorities for large jazz ensemble music. Particularly, in his album *Mingus Ah Um*, Mingus developed the use of collective improvisation, a concept defined as 'simultaneous improvisation by several musicians (most often heard in early jazz and free jazz)'.⁹⁰

Another reference was the scores of North American composer Maria Schneider, in her debut album *Evanescence*. I focused on the introduction of Schneider's composition 'Green Piece' in 3/4, which was evocative for me of South-Chilean folk music. I used that influence in the introduction of the second movement of the Suite.

I also studied the score of *Three Places of New England* by the American composer Charles Ives, which is a good example of the use of simultaneous melodies inspired by American brass band festivals, including musical quotation of American folk tunes as a compositional resource.

Finally, the analysis of my own field recordings from La Tirana gave me the main musical background to compose the piece. Most of the melodic material composed was consciously inspired by brass-band phrases heard during my field research. This is the reason why I presented this work in the programme as a 'musical response to the Feast of La Tirana'.

⁹⁰ 'Jazz Glossary: collective improvisation' in Center for Jazz Studies, *Columbia University* website (accessed 3 October 2013).

The first movement starts with percussion instruments recreating ritual music in the Highlands using bass drum sounds. After that introduction, the melody is presented in an AABB symmetrical form that recreates dances such as *Morenos* and *Chunchos*. Generally, in La Tirana, the brass bands tend to repeat the AABB melody for around five minutes, depending on the dance step. However in my composition, after the first repetition, there is a trombone solo instead of a return to the high brass melody.

I thought that it would be useful to include a trombone solo to help build the piece at an early stage, especially considering that we had Mark Bassey, the professional trombonist from the Julian Argüelles Octet, as special guest at the concert. The chord solo progression uses diatonic scales degrees on a C minor natural tonal centre. In the first part the progression is I-VII-V-I (Cm-B \flat 6-Gm-Cm) and in the second part it is IV-III-VII-I (Fm-E \flat -B \flat -C).

After Bassey's solo, a melody inspired by the Andean music is performed in unison by the orchestra to serve as a transition between the solos (a device that is frequently used in big band arrangements). The next solo is for the electric guitar, an instrument that is frequently used by fusion bands in South-Andean urban cities, as I have explained before.

At the end of this movement, the orchestra plays backings from different melodies performed previously in the piece, creating a building effect to a fortissimo ending, over the guitar solo. That includes three different melodies performed simultaneously that recreate simultaneous brass bands at La Tirana square.

Field recordings from the square are heard as a transition into the next movement. This material, plus the use of audio-visuals recorded during my field research, sought to recreate on stage the celebration atmosphere of the feast. The audio-visual recordings were triggered live by Radek Rudnicki.

The second movement recreates the welcoming songs sung in 6/8 by the faithful when each dance company arrives at the village. An Afro-Cuban *bembe* clave is involved in rhythmic patterns in bass and drums in the introduction (example 10).⁹¹

Ex.10: Bass line in the introduction of the second movement.



After the introduction, the faithful song *Campos Naturales* is quoted, with an AABB' form in the melody. This melody is one of the oldest in La Tirana and is considered 'traditional'. The song is a good example of the form that is still used by most of the oldest brass bands in La Tirana.⁹²

After the presentation of the melodic material of this section, there is a piano solo using a chord progression over G natural and harmonic minor scales that take the sousaphone lines recorded as a reference (Im7-III-IV-III-IV-III-IIIm7b5-V7b9-Im7).

At the end of this movement there is a tenor sax solo played by James Mainwaring. My request for James was to start in E dorian minor and then move gradually out of the tonal centre including extended techniques such as multiphonics because I knew that he was working on those techniques at that time.

In the last choruses backings performed by the high instruments, separated by half tones, recreate the cluster sonority of the Chinos' flutes (example 11). At the end there is a dynamic crescendo recreating the sound effect at La Tirana when you walk to the square and the volume increases due to the brass bands performances.

⁹¹ The use of the Afro-Cuban *bembe* clave in these compositions will be discussed in the last practical project for jazz quintet (page 85).

⁹² That structure consists of four bars of symmetrical melodic sequence followed by a coda that repeats the last two bars of section *b* twice.

Ex.11: Cluster harmonies played by trumpet section recreating the Chinos' flutes.

PLAY ON CUE x15

B♭ Tp. 1

B♭ Tp. 2

B♭ Tp. 3

p Increasing each repetition until *ff*

The third movement recreates the dance performances at the square. Each dance company has its own characteristic tempo and melodic lines that are shown in this movement as a musical collage, in the same way that visitors to the feast move from one dance to another while they are performed simultaneously in different corners of the square. The movement starts with *Gitanos* dance (the slower one) gradually increasing the tempo in the following dances. That musical parameter gave me the structure of the order of how the dances will be presented in this movement:

- *Gitanos* dance: 80 beats per minute.
- *Sambos* dance: 90 b.p.m
- *Morenos* dance: 105 b.p.m
- *Diabladas* dance: 120 b.p.m
- *Pieles rojas* dance: 130 b.p.m

In terms of instrumentation the band is divided in two groups in the same way as La Tirana brass bands: high and lows. The instruments playing high brass are trumpets, soprano/alto saxophones, and electric guitar while the low brass are represented by tenor/baritone saxophones, trombone section, tuba and piano (left hand). Each group is

divided into two groups, doing first and second voices using third/sixth and fourth/fifth harmonizations. Every section uses a different key and the modulation moved per tones.

The third movement starts with *La Tirana* bass drum pattern in 4/4. The melodic line is in C harmonic minor inspired by the *Gitanos* melodies which were introduced in La Tirana in 1950s. After the presentation of the form, the melody is interrupted by a whistle, which is the instrument used by the head of the dances, or *caporal*, to let the performers know that it is time to change the dance step and musical accompaniment. This instrument was performed by Callum Spiers, who was in charge of playing the bass drum, hand cymbals, and whistle.

The next dance quoted is *Sambos*, one of the dances introduced in the past decade from the Bolivian Oruro Carnival. This section is written in 2/4 using the *huayno* rhythmic pattern on drums. In each section the melody is structured in odd-numbered bars but keeps a symmetrical form, inspired by some of the arrangements that I recorded during my field research.

This section uses an ABC form with an asymmetrical number of bars and forms (three sections instead of two and seventeen bars instead of sixteen in each of them, compared with the symmetrical form used previously for *Gitanos* dance):

- The A Form is performed by high brass instruments (17 bars divided in 4 bars repeated and 4/5 bars respectively).
- B form is performed by low brass instruments (17 bars using the same form as A section).
- C form is performed by both groups (17 bars using an AA' form (8/9 bars)).

The next dance is *Morenos*, one of the oldest dances in La Tirana. The melody uses an AABB symmetrical form, like most of the melodies performed in this dance style. Two AABB-

form melodies were composed for this section, performed one after the other, which is not the way that brass bands performed their melodies at the feast.⁹³ This section finishes with an open solo for the soprano saxophone and trombone; this starts as a conversation and is gradually increased to create a simultaneous collective solo, incorporating background trumpet melodies at the end.

The next dance is *Diabladas* which use the *salto* or jump step in 4/4. The bass drum Tirana pattern is used again but in a faster tempo and hand cymbals are added by the percussionist. The melody uses an AABBC symmetrical form, using an even eight bar number in each section. The C section is repeated four times and it is performed by both groups.

Finally, this movement finishes with a *Pieles Rojas'* inspired melody in 5/4. During my fieldwork experience I observed this odd-meter rhythm performed only by the percussion, without brass-band instruments. However, I found just one case of a whistle performer playing melodies over this rhythm. The melodies recorded from this whistle player were popular songs in 4/4 that the performer adapted freely over the 5/4 rhythm, creating a polymeter effect that was included in this last part of the movement (examples 12):⁹⁴

Ex. 12: Transcription of a whistle player in La Tirana over a *Pieles Rojas'* 5/4 rhythm. The 4/4 melody is repeated in the fourth beat of the second bar.



After this movement there is an open piano free solo that works as a transition to the last part of the suite. There are no references to tempo or key suggested in the score to the

⁹³ In La Tirana, the brass bands repeat each melody until the head of the dance or *caporal* blows the whistle for the next dance step. The length of the repetition is normally five minutes for each melody.

⁹⁴ See Appendix *Pieles Rojas* for the whole transcription.

player for this solo. During the rehearsals I suggested that he includes piano-string sonorities and chromatic jazz lines.

For the introduction of the last movement I decided to include electronic beats performed by Radek Rudnicki, who was in charge of the audio-visual field recordings during the concert. The use of these sonorities recreates the urban musical element that is heard in the village from visitors and tourists who bring their own music and sounds, using in different devices. This cultural mix is evident in the village market, where it is possible to hear the brass band sounds from the square mixed with Latin American or Anglo pop music sounding from the radios.

The electronic loop in 3/4 introduces a melody that represents the pilgrimage songs performed by the brass bands when they are accompanying the passage of the Virgin Carmen around the village after the celebration mass. The melody is written in F harmonic minor using an ABB form of sixteen bars each. This section is followed by a tenor saxophone, performed by me, over a four-bar chord progression that is repeated eight times. In the last four bars, the orchestra performs previous melodies as a background to the saxophone's solo ending.

Finally, after a field-recording transition, the orchestra performed a farewell song, recreating the songs that dancers sing to the Virgin Carmen in the church before leaving the village. The melody uses a symmetrical AABB form the first time, but when it is repeated, the form is an asymmetrical ABB', repeating the last two bars twice as the welcoming songs.

Rehearsal process

The premiere of this composition was part of the summer concert of the University of York Jazz Orchestra dedicated to Chilean Jazz composers. Jonathan Eato offered to curate the concert, choosing the repertoire of the programme. I decided to include the music of the

Chilean contemporary jazz ensemble *Ensamble Quintessence* in the first set and the premiere of *Suite La Tirana* in the second. The repertoire was rehearsed in the same order during the term so we started to read my piece one month before the concert, in weekly rehearsals at the Rymer Auditorium.

I considered all these practicalities during the writing of the piece, trying to be effective in the score, considering the short time of the rehearsals and the skills of the performers. In order to get the big brass band sound, I invited an extra trumpet player, tubist, and percussionist.

The rehearsals were organized focusing on two movements per day and a final rehearsal of all the material with our guest Mark Bassey. I also organized some sectional rehearsals with the percussion and brass players. Jonathan Eato was the director of the concert.

The premiere was at the National Centre of Early Music (NCEM) in York. The day of the concert the tickets were sold out and the venue used its full capacity: 225 seats. The material was well performed by the orchestra and received very enthusiastic feedback from a mixed-age audience. After that concert, the piece has not been performed again, due to the difficulty of organizing a twenty-five piece jazz ensemble in York.

Recording information

Suite La Tirana by Ricardo Alvarez B.

Recorded on Friday 21 June 2013 at National Centre of Early Music.

Performed by The University of York Jazz Orchestra conducted by Jonathan Eato.

Guest artist: Mark Bassey (Trombone)

Recorded by Chris Mullender.

Mixed by Ricardo Alvarez and Ben Eyes



Fig. 9: *Suite La Tirana* premiere. National Centre of Early Music, York. June 2013.

2.4 Saxophone and strings: 'Concierto para saxofón y cuerdas'

'Concierto para saxofón y cuerdas' is a collaborative project developed with Chilean composer Carlos Zamora. It focuses on the creation of a composition based on a *Tinkus* melody that was transcribed after the field research.

This project began in 2012, when I travelled to Chile searching for literature for my doctoral research. In Santiago, I decided to contact composer Carlos Zamora to request an interview about his music since his name was mentioned in academic articles as one of the contemporary references to creative musical work done with Northern Chilean musical elements. I had never met him before and I had to get his contact details through some fellow Chilean musicians we knew in common.

In our interview, I explained my doctoral research on brass band music of the Feast of La Tirana. Carlos Zamora showed interest in my research topic, especially religious festivals because they were important to him whilst he was developing his interest in music:

Atrás de mi casa en donde me crié en Calama, había una banda de bronces y cerca hay un pueblo que se llama Ayquina, donde hacen una fiesta parecida a La Tirana con los mismos bailes, las diabladas, los caporales y todo eso. Dos veces al año es la fiesta, en septiembre y diciembre y estos tipos ensayan dos meses antes de cada fiesta. Entonces todos los días tenía las trompetas machacandome atrás de mi casa y de alguna manera esa cuestión se quedó(...).

Behind the house where I grew up in Calama, there was a brass-band because there is a small village called Ayquina near there, where there is a feast similar to La Tirana with dances, devils, *caporales*, and

all that stuff... The feast happens two times each year, in September and December, and these guys start to rehearse two months before each celebration. So I had the trumpets blowing behind my house every day and all that stuff stayed with me in some way(...)⁹⁵.

Although musical references to the Atacama religious festivals can be heard in some of Carlos Zamora's compositions, the composer told me that he had never composed a piece inspired specifically by the Feast of La Tirana. That was the starting point for organizing a collaborative project with him for my doctoral research.

My first suggestion was to create a piece for the saxophone and percussion as a continuation of his piece *Tres movimientos para Saxofón Tenor y Percusión* (2000), scored for that instrumentation. Zamora accepted my invitation to compose a collaborative piece but proposed instead a concert for saxophone and strings. It was this instrumentation that we both agreed to explore in the project.

The project began in early 2013, after the transcription process of my field recordings. I chose a transcription from a *Tinkus* dance melody as the principal reference for this piece focusing on its unusual extended asymmetrical form.⁹⁶ Furthermore I was interested in exploring the adaptation of these melodies to the idiom of a string ensemble. I also made the following musical suggestions to Zamora for the composition of the piece:

- The use of overlapping elements to recreate simultaneous brass bands street performances at the end of the piece.
- Using farewell melodies for the second movement.
- Open spaces for writing *cadenzas* or solo saxophone sections.

⁹⁵ Alvarez, Ricardo. 'Entrevista a Carlos Zamora' (2012).

⁹⁶ See Appendix II for the full transcription.

The composer accepted these suggestions and agreed to develop the piece as a collaborative work, which was an unprecedented method for him.⁹⁷ Zamora offered to be in charge of the string scoring and saxophone melodies, using manipulation of some melodies taken from the transcription, and I would be in charge of writing the saxophone *cadenzas* that would complete the final score.

While Carlos Zamora worked on his part of the composition, I started to research some pieces for saxophone and strings, focusing on classical performances language and *cadenza* options.⁹⁸

Collaborative process

The result of the first draft, written by Carlos Zamora after discussing the elements proposed by email, was a concerto in three movements for a tenor saxophone and string ensemble. In the piece that resulted, the first movement took a free approach to the sonorities and rhythms of the area; the second one was a melodic variation inspired by one of the farewell songs in La Tirana, and the last one was based on a specific *Tinkus* Dance melody taken from the transcription, with an overlapping clash at the end of the piece.

The first movement is in 6/8, using pentatonic sonorities and rhythmic syncopation between the saxophone and strings. The sonority of the piece is introduced using different articulations (such as *staccato*, *legato*, and *pizzicato* for the strings). It uses an asymmetrical form divided in seven different sections before the cycle repeats (much like to the structure found in the *Tinkus* transcription). A comparative chart below shows both forms:

⁹⁷ Zamora admits that he often doesn't have an interaction with the soloist before the premiere of the piece.

⁹⁸ I had previous experience performing with string instruments because my undergraduate degree was in classical saxophone. My instrumental tutor was the Chilean saxophonist Alejandro Vasquez who previously studied with master classical saxophonist Eugene Rosseau at the Indiana University, United States. The final recital for my Bachelor in Music degree was *Saxophone Concerto in E flat major for alto saxophone and strings, Opus 109*, by Alexander Glazunov. I studied the score of that piece before starting the writing of the cadenzas.

Section	<i>Tinkus</i> Dance transcription	First Movement of 'Concierto para saxofón...'
1	36 bars	25 bars
2	52 bars	8 bars
3	36 bars	16 bars
4	18 bars	6 bars
5	32 bars	19 bars
6	32 bars	15 bars
7	36 bars	6 bars

Each section has its own melodic sequence structure combining symmetrical and asymmetrical divisions of the AABB characteristic of *Tirana* form⁹⁹. Some examples can be found in section A (AA=8 bars divided in 4+4 sequence, BB=6 bars divided in 3+3 sequence, BB'=11 bars divided in 4+3+3 sequence) or section F (AA=10 bars divided in 4+3+3 sequence and BB=5 bars divided in 3+2 sequence).

The whole 95-bar form is repeated from bar 96 with some changes of articulations and instrumentation. When the form is repeated a third time, beginning in bar 191, the key signature modulates to D major (one tone above) but only the first AABB melody is presented.

The second movement quotes the farewell song 'Adiós Virgen del Carmelo' that is sung when the dance companies leave the village of La Tirana after the celebrations to the Virgin Carmen. The movement begins with an introduction of 16 bars that combines a 3/4 saxophone melody in D minor with a tremolo strings accompaniment.

⁹⁹ See Alvarez 'Unpredictable elements (...)' (included in this portfolio) for further analysis.

In bar 17 the farewell melody is quoted, but a 2/4 bar is inserted in the first 8- bar sequence in 3/4 time signature. The form is ABB with 4 bars, each repeating the last 4 bars as many songs do in La Tirana. The B section goes to the subdominant chord (G minor) and the bass line descends diatonically one octave. The strings accompaniment for this section recreates the snare drum rhythms used to accompany the brass bands in La Tirana (Example 13).

Ex. 13: Strings accompaniment in bar 43:



The strings precede the saxophone *cadenza* with chromatic glissandos that modify the tonal sonority of the movement, recreating the un-tempered effect of the brass bands. The *cadenza* uses different articulations and groupings in order to vary the *legato* sound of the main melody. In bar 70 there is a reference to one of the rhythms used in brass band melodies that was transcribed from the fieldwork recordings (Example 14).

Ex. 14: Brass band rhythmic pattern quoted in the saxophone *cadenza*



In this solo there are two triads that alternate arpeggios of D minor (which is the tonic sonority of the piece) and B major.¹⁰⁰ The latter major sound is used to create tension with the main key and to refer the major-triad sonorities in *Atacameños* music.¹⁰¹ The

¹⁰⁰ The idea of alternating a pair of triads as a melodic resource for jazz improvisation has been developed by American saxophonist Jerry Bergonzi in his book *Hexatonics* (2006).

¹⁰¹ The use of arpeggiated triads or 'tritone' melodies is a characteristic musical element of *Atacameños* music in Northern Chile. Rafael Diaz argues that Atacama tritonic music is related to ancient rites, which survive in post-Columbian carnivals (*Cultura originaria...*, p, 54).

cadenza finishes with an *accelerando* passage based on these two arpeggiated triads. The solo section I proposed was accepted by Carlos Zamora, and he suggested that I write another one for the third movement.

The third movement is based on my transcription from the *Tinkus Antofagasta* dance performance recorded in the fieldwork.¹⁰² Zamora decided to quote one of the melodies from the transcription provided. The melody modulates to different keys employing rhythmic variations. This movement also explores a long form that is repeated twice. In this case the form is divided in the following way:

Section	Tinkus Dance transcription	Third Movement
1	36 bars	36 bars
2	52 bars	26 bars
3	36 bars	17 bars
4	18 bars	26 bars
5	32 bars	21 bars
6	32 bars	13 bars
7	36 bars	16 bars

Each section combines symmetrical and asymmetrical melodic sequences and different variations of the AABB form. The form is repeated twice from bar 166 and is truncated in bar 271 (when the strings are playing the fourth section) by a cluster chord that gives the starting point to the saxophone *cadenza*.

Also see Alvarez, Cristina-Grebe, M.Ester: 'La trifonía atacameña y sus perspectivas interculturales' in *Revista Musical Chilena*, XXVIII, 126-27, 1974.

¹⁰² The transcription of this *Tinkus* melody is available in the appendix of the academic paper 'Unpredictable elements in the music of the Feast of La Tirana', included in this portfolio.

In this section, metric and rhythmic variations are developed using arpeggiated triads as a pitch material for the *cadenza*. Example 15 shows a melodic extract based on the alternation of E \flat and A major triads (tritone distance):

Ex.15: Triad alternation in saxophone *cadenza*.



Finally, the last section quotes melodies from previous bars but with an independent movement in each voice, generating the simultaneous effect achieved by brass bands clashing in Northern Chile religious celebrations.

Rehearsals and live performance

The premiere of *Concierto para saxofón y cuerdas* was in March 2014, when the composer visited York to rehearse and conduct the piece after receiving a funding travel award from the Government of Chile. It was necessary to reduce the ensemble to a string quintet (two violins, viola, cello and double bass) due to the limited availability of string musicians that week.

The string quintet was comprised of music students from the University of York (four British and one Italian) who had not played together before. Some rhythmic questions were clarified during the rehearsals with Carlos Zamora (specifically, the use of the *hemiola* rhythm).¹⁰³ Some sections that use this rhythm were rehearsed repetitively in order to get the necessary flow from the strings.

¹⁰³ This rhythmic feel is frequently found in Latin American folk music and it would probably be very familiar for Latin American musicians. During the rehearsal Zamora sang the melody of 'America' from *West Side Story* by Leonard Bernstein in order to exemplify this rhythm to the string players because they were playing in a different way to what he expected.

The premiere concert was on Friday 14 March 2014 at Sir Jack Lyons Concert Hall as part of the Music Society Concert Series and it was conducted by Carlos Zamora. The performance was well received by the audience. However, there were some performance inaccuracies that affected the concordance with the score.

After the premiere I proposed recording a version of the piece in the studio to achieve more rhythmic accuracy. The performers agreed to this, and we organized a new run of the piece in a one-day session at the Trevor Jones Studio in June 2014 (without Carlos Zamora's presence, because he was back in Chile).

During the period between the premiere and the recording session, I experimented with playing the piece on an alto saxophone because I thought that it could work better than a tenor in terms of register. I sent a demo of this version to Carlos Zamora and we agreed to use that instrument for the recorded version. Finally, the score was rewritten for an alto saxophone and strings.

In the mixing session with Ben Eyes, we tripled each string track in order to get the sound of the string ensemble intended for the piece. The recording version was sent to Carlos Zamora, and he was pleased with the result. After the final mix I made a YouTube video with some of the pictures taken in La Tirana 2012 as a promotional material for this project.¹⁰⁴

Thanks to that video, the piece was short-listed in 2015 for the award '*Premio a la Difusión de la Música de los Pueblos Originarios*' ('Award for promoting the music of Chilean native people'). The award is conferred by *Sociedad Chilena del Derecho Autor*, the organization in charge of music copyright and royalties in Chile. It is presented as the only

¹⁰⁴ Video available at <https://www.youtube.com/watch?v=xGhPmWlsSCA>

award that highlights the Chilean musical work in all genres and expressions.¹⁰⁵ The category for which the piece was selected is conferred to:

Este premio se concede al músico que se destaca en el rescate y difusión de la música de los pueblos originarios de Chile. Son candidatos a este premio los artistas de origen indígena que interpreten y difundan música de sus raíces o cualquier otro artista de música popular, chileno o extranjero residente hace 5 años en Chile, que promueva en su trabajo elementos de la música de raíz indígena.

This award is conferred to the musician who is outstanding for the rescue and broadcasting of the music of the Chilean native people. Candidates for this award are artists with indigenous roots who perform and promote the music from their origins or any other Chilean or foreign artist based in Chile for 5 years who promote, in his/her work, elements using music with indigenous roots.¹⁰⁶

¹⁰⁵ *Premios Pulsar* website.

¹⁰⁶ *Ibid.*

Recording information

Ricardo Alvarez: alto saxophone (soloist)

Fabio Sarlo: violin 1

Ginevra House: violin 2

Jessica Douglas: viola

Chris Mullender: cello

Twm Dylan: double bass

Recorded and mixed by Ben Eyes at the Trevor Jones Studio, York. June 2014



Fig. 10: Premiere of *Concierto para saxofón y cuerdas* conducted by Carlos Zamora. Sir Jack Lyons Concert Hall. March 2014.

2.5. Woodwind ensemble: 'Seven Miniatures for woodwind ensemble'

This composition was inspired by ancient indigenous rites that are developed in the highland villages of the Atacama Desert. In these celebrations, performers use aerophones (wood and bone flutes; stone circular whistles; cane and wood panflutes; wood and bone trumpets) and percussion instruments (circular shakers made by wood and pumpkins, snare and bass drums) for the ritual accompaniment according to Maria Ester Grebe fieldwork in Isluga.¹⁰⁷

The piece recreates some of these sonorities with contemporary music devices such as instrumental improvisation over open forms, additive and varying time meters, cluster harmonies and untempered sounds. However, the main focus is on hocketing or interlocking performance techniques,¹⁰⁸ the principal question was how to develop a set of miniatures using this technique and including non-standard notation material that was rehearsed with the performers.

Compositional process

The piece was developed during one academic year (2014-15) working as a member of The Assembled, a contemporary music ensemble lead by Dr. Catherine Laws in the Music Department of the University of York. The Assembled is defined as 'a group of musicians dedicated to working in an experimental, exploratory manner. There is no fixed line-up, and the music is devised collaboratively through structured exploration, sometimes starting from scores (of all kinds), sometimes from focused improvisation exercises'.¹⁰⁹

¹⁰⁷ See Grebe Vicuña, Maria Ester. 'Generative Models, Symbolic Structures and Acculturation in the Panpipe Music of the Aymara of Tarapacá, Chile'.

¹⁰⁸ South Andean panpipes share in common the 'hocket' or 'interlocking' performance technique. Panpipe players alternate their notes to create a melody in a dialogic way. This reciprocal action can be understood as a powerful metaphor for the continuity of life itself where 'one without the other would die out' as Bolivian panpipe performer Pedro Plaza explained to Henry Stobart during his fieldwork in Kalankira, Bolivia (Stobart, Henry. *Music and the Poetics of Production in the Bolivian Andes*, 149-52). In La Tirana this Andean ancient tradition is represented by the *cuyacas* dance which is accompanied by *lakas* performers using hocketing technique.

¹⁰⁹ <http://www.york.ac.uk/music/about/ensembles/the-assembled/>

I proposed an idea to Catherine Laws for this year's concert that would include the hocketing element that I was interested in exploring for the composition of *Seven Miniatures*. She accepted my idea and requested that I present a proposal to the performers explaining the piece. I presented a description of this performance technique followed by a set of versions that I proposed for developing the piece.

The following was included:

Indications:

1. Find a pair of performers (proposal for the Assembled: violin, acoustic guitar; cello, cello; recorder, flute; clarinet, bass clarinet; saxophone, accordion).
2. Play in front of your pair.
3. Each pair of instruments should form two lines of instruments on the stage.
4. One of the pairs plays a note and the other note responds immediately, trying to not leave a gap between the sounds and avoiding simultaneity.

Proposed versions:

1. A free version picking any note available.
2. A version picking any note from the E-minor pentatonic scale (concert).
3. A version with organized entries starting with: a) Cello, cello; b) violin, guitar; c) saxophone, accordion; d) clarinet, bass clarinet; e) recorder, flute. As soon as everyone has played for about thirty seconds they must stop their sounds in the opposite order.
4. A version proposed by the players, adhering to the indications.

The first rehearsal of the piece was in November 2014; then we continued weekly rehearsals until the concert in May 2015. During this extended period of rehearsals the piece was evolved from a more minimalistic tonal approach in the Autumn Term to a more

structured atonal piece in the summer term, when it was premiered on the York Spring Festival of New Music.

I recorded with my mobile phone the first two months of rehearsals, when the piece was more linked with the second version proposed (using pentatonic scale sounds). During this period we explored different approaches to hocketing performance; from playing long extended tones avoiding simultaneity to randomly playing fast sounds including cacophony, as was done in the final version.¹¹⁰

I started to compose *Seven Miniatures* in January 2015, in parallel with the rehearsals of *The Assembled*. Some moments of the Autumn Term recordings were used as a starting point for the piece. For example, I was particularly interested in extending the good hocketing interactions developed by the flute and recorder player (Charlotte Brook and Alec Martin respectively) during the rehearsals. That was the reason why I chose to compose the first bars of the piece for two flutes (corresponding to miniature 4 of the final version) (ex.16):

Ex. 16: First bars of miniature 4 based on hocketing performance.

The musical score for Ex. 16 consists of two staves, Flute 1 and Flute 2. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 112. The dynamics are marked as mezzo-forte (mf). The score shows the first three measures of the piece, with Flute 1 and Flute 2 playing in a hocketing style. The first measure is in 5/4 time, the second is in 2/4 time, and the third is in 2/4 time.

At this early point, I decided to do some research on contemporary composers that have included hocketing technique as a compositional resource. I found examples of that resource in the works *Hoketus* by Dutch composer Louis Andriessen and *Antara* by British composer George Benjamin, who both were influenced by Andean panpipes in composing

¹¹⁰ A recorded version of the idea developed with *The Assembled* during Autumn Term has been included in this portfolio as a reference to the compositional process of *Seven Miniatures*.

their pieces.¹¹¹ Furthermore, I analyzed the score *Saxophone Quartet* by Philip Glass who develops his piece based on repetitions that is similar to the way the La Tirana players repeat each melody for extended periods of time.

Those pieces gave me a basis for this first miniature in terms of how it would include repetitions to create a trance effect. I decided to include two more hocketing instruments (clarinet and bass clarinet), used in pairs in the same way that *lakas* instruments are divided into four different sizes grouped in two (*macho-hembra* or male-female). Finally, I thought that it was necessary to include a percussion player in order to recreate the Andean ritual sonority, which is made by aerophone and percussion instruments.

After finishing a draft of the first section I decided to analyze some musical transcriptions of *lakas* instruments in La Tirana. I used one of my transcriptions¹¹² and another one I found in a book about the history of *Cuyacas* dance.¹¹³ With that material, I planned the piece as a seven-minute composition that suggests the music of these instruments in short sections until a complete melodic sequence is finally revealed (miniature 6 of the final score).

The idea of interrupted melodies was inspired by my field research where I witnessed the disappointing experience of the *lakas* group *Lakitas de Jaiña*. I saw how they were not able to perform in La Tirana square due to the loudness of the brass bands during the previous days. I followed them for a couple of days and I could hear their rehearsals in the streets for their potential presentation. Finally they had a short presentation on the

¹¹¹ *Hoketus* includes two pairs of Andean panflutes in its instrumentation despite the piece being inspired 'in the hoketus stylistic device of the Art Nova (14th Century, Machaut and others)', (Composer's notes, 1976). *Antara* (1985-7) was commissioned to George Benjamin by IRCAM for the tenth anniversary of the Pompidou Centre. Benjamin, composed this piece, inspired by the Andean pan flute buskers that played outside the Pompidou Centre when he was living in Paris. He called the piece *Antara*, which is the ancient Inca word for panpipe that is still in use today in the Southern Andes.

¹¹² See Appendix 'Lakas transcription'.

¹¹³ Campos, Luis. *Cuyacas. Música, danza y cultura en una sociedad religiosa en la Fiesta de La Tirana*.

celebration day, in which where they could accompany the traditional *trenzado de vara* dance with *Cuyacas* dancers.

During the ending of the first stage of the compositional process in early February, I was invited to present a piece for the YOCOCO concert (York Collective Composers). I proposed to present this piece with the material that I had at the time. I presented the material as a seven-minutes piece without stops between the episodes, as a circular form. The piece was premiered with the name *The Eternal*, and it was performed with some players from The Assembled that were working with the hocketing idea at that time.

This first live experience was very useful in order to decide which things were working and which ones could be developed in a different way. After a two-week break following this performance, I listened to the recording again and I decided to split the piece into seven independent short movements to emphasize the idea of interrupted melodies in a continuous form.

I talked about these doubts with my supervisor Jonathan Eato who suggested that I explore miniature musical forms. I researched this compositional form and how it had been developed in different periods, listening to examples that ranged from Igor Stravinsky (*8 Instrumental Miniatures*) to John Zorn (*Naked City*).

Especially useful was the recording *Játékok*, by Györgi Kurtág, in which he presents different approaches to a miniature form using diverse lengths (from 0:17 to 5:23). In all these examples it is possible to see how this compositional resource allows the presentation of a group of short pieces as separate blocks, rather than in traditional forms of Western art-music (sonata allegro, scherzo, or rondo form).

After that research, I split the piece into seven parts and I worked on each episode separately, swapping the order of some episodes presented in the first performance as *The*

Eternal. After finishing this new version I organized a recording session with the same performers involved in the YOCOCO concert, renaming the piece *Seven Miniatures for woodwind ensemble*.

I recorded each episode in an arbitrary order, and then I decided the final order of the piece using as a structure my experience of seeing the *Lakas* performers struggling for performance in La Tirana. The following order is presented in the piece:

1. Warming up sounds mixed with field recordings.
2. Long tones that evolve into an introductive minor melody.
3. 6/8 ritual rhythm followed by a solo melody representing the chants.
4. Hocketing 1 (representing rehearsals of 4 *lakas* performers simultaneously).
5. Hocketing 2 (representing rehearsals of 4 *lakas* performers grouped in 2).
6. Performance of the *lakas* melody at the square.
7. Warming up and free improvisation sounds over field recordings.

The first miniature is inspired by open improvisation forms that can be heard in some parts of the *Atacameños* rites. Maria Ester Grebe writes:

Si es música ritual de ancestro indígena (como la del *talatur* o del *convido a la semilla*), los instrumentos acompañantes no parecen intervenir bajo un esquema fijo sino improvisando libremente de acuerdo a sus respectivas posibilidades musicales.

If it is ritual music with indigenous roots (as *talatur* and *convido a la semilla* rites), the instruments do not appear to intervene, under a fixed structure, if not freely improvising according to their respective musical possibilities.¹¹⁴

¹¹⁴ Alvarez and Grebe. 'La trifonía atacameña y sus perspectivas interculturales', 29.

This idea of free collective improvisation was used for the start of the piece and the end of it. The main challenge of these free miniatures (number 1 and 7) was how to conduct the improvisation sections in order to get the results that I wanted from players that were not familiar with this language. I asked for warm-up sounds in the first episode (something that they would naturally do before starting a rehearsal) and pushing for a more interactive participation, generating cacophonous sounds in the last one. I also included field recordings that could give them a clue about the sonorities of the street in La Tirana, and I invited them to interact with this external element in the rehearsals.

The second miniature works as an introduction to the piece and pentatonic sounds. After the open improvisation section, the piece returns to a calm sound that represents the Atacama desert. This section introduces the sonority of the ensemble, led by a flute 1 soloist melody in B \flat natural minor.

The third miniature is inspired by *Atacameños* ritual music, according to the musical description found in previous research. In some way it is a continuation of the first improvisation section but now it is written as clarinet solo that appears over a repetitive loop made by the woodwind ensemble and bass drum pattern in 6/8. There are specific articulation and dynamic indications used that keep the rhythmic groove building to the end.¹¹⁵ At the end of this miniature there is a canon of melodies that build to a cluster chord. This sonority evokes the use of a whistle by the head of the dance companies as a sign to stop the dance and move on to the next one.

Miniatures 4 and 5 develop the hocketing element using two different approaches: as four instruments dialoguing simultaneously, grouped in two in episode 4 (flute 1 and flute 2

¹¹⁵ This was an advice given by Julian Arguelles in a composition lesson where we analysed this episode and he proposed that I be very specific about articulations and indications because 'if you work with classical performers you have to write everything you want from them; something that is not necessary in jazz practices'. Northern Chilean professional brass bands use specific articulations in their performances, especially the use of short attacks such as *stacatto*.

/ clarinet and bass clarinet); and as two different ensembles hocketing between them in episode 5 (flutes / clarinets). The snare drum fills the gaps between the woodwinds, creating an asymmetrical interaction in terms of time meter and repetitions. I combined the two time meters frequently found in La Tirana: 2/4 and 5/4 creating sections in 7/4 and 12/4 arbitrarily (example 17).

Ex. 17: Miniature 5 (hocketing between flutes, clarinets and percussion)

The musical score for Miniature 5 consists of five staves. The top four staves are for woodwinds: Flute I, Flute II, Clarinet in B \flat , and Bass Clarinet. The bottom staff is for the Drum Set. The key signature has four flats (B \flat , E \flat , A \flat , D \flat). The tempo is marked as quarter note = 100. The woodwind parts are in 2/4 time, while the drum set part is in 5/4 time. The score shows a hocketing pattern where the woodwinds play in 2/4 time and the drum set plays in 5/4 time, creating an asymmetrical interaction. The woodwinds play a melody in 2/4 time, and the drum set plays a pattern in 5/4 time. The score is divided into three measures, with the first measure in 2/4 time and the second and third measures in 5/4 time. The woodwinds play a melody in 2/4 time, and the drum set plays a pattern in 5/4 time. The score is divided into three measures, with the first measure in 2/4 time and the second and third measures in 5/4 time.

In miniature 6 the *lakas* melody suggested in the previous episodes is finally performed as a reference to the experience that I mentioned previously, the *Lakitas de Jaña* participation in La Tirana during my field research. The melody is rearranged from the original transcription, reinforcing the interaction between the downbeat, regular percussion rhythms and the syncopated melodies performed by the woodwind players. This uneven balance created the effect of two groups of instruments playing in different tempos; it is resolved at the end of the episode, where all the instruments play a coda repeated three times that finishes with the cluster chord that represents the whistle (Example 31).

Miniature 7 returns to the field-recording interaction using a non-scored performance played by the ensemble. In this section the idea was to increase the cacophony performed by the ensemble, suggesting the use of extended techniques such as overtones by the flutes and multiphonics by the clarinets. The drummer was asked to improvise freely over the recordings. The episode finishes with a fadeout creating the idea of continuity beyond the performance.

Rehearsals and live performances

The first material of the piece was taken from the rehearsals from the piece for The Assembled in November 2014. In January I started to write the piece for the YOCOCO concert in February. My first plan was to include the flute-recorder pair from The Assembled because they were developing a good hocketing interaction in the rehearsals. Unfortunately Alec Martin, the recorder player, was not able to play on that date so I decided to replace him with another flute player.

Catherine Brook suggested that I invite Naomi Chadder, an undergraduate student from York who had played with her in other projects. I also invited Katherine Williams on clarinet, who was also a member of The Assembled. For the bass clarinet role, I invited Will Ozard to pair with Katherine, and he participated in the first weeks of The Assembled rehearsals. Finally, I invited Beau Stocker on drums; he is doing a PhD in Music in York and is interested in improvisation and non-standard notation.

We had two rehearsals before the YOCOCO concert during which we read the music and improvised over the field recordings. The written miniatures were difficult to play for some performers, especially the hocketing miniatures and the syncopated melodies in miniature 6. After the second rehearsal I decided to include PhD student Chang Seok Choi as a conductor of the piece, because I preferred to be in charge of the field recording during

the concert. The performance of the piece went well despite some performance inaccuracies, especially in the hocketing parts.

After adapting the piece as seven miniatures I booked the studio for a recording session. The same performers of the YOCOCO concert were contacted and I received confirmation from most of them. Only Beau Stocker could not make it and I decided to replace him with Will Edwards who drummed with the York University Jazz Orchestra in my previous projects.

On the recording session date I had the unexpected problem that, without notice, Will Ozard could not come to the studio. I decided to play the bass clarinet myself to avoid cancelling the session. The recording session progressed well and the piece was easier to play as miniatures for the performers than as the circular form presented previously. Ben Eyes recorded the ensemble playing together in the studio room, stopping if we made a mistake. That version of the piece is attached to this portfolio as the final result of the process.

Finally, the piece proposed for The Assembled was premiered in their end-of- year concert on 3 May 2015 at St-Martin-cum-Gregory Church, York. The concert was part of the programme of the York Spring Festival of New Music organized by the Music Department of the University of York. We had very good feedback and written reviews of this performance,¹¹⁶ on which we explored some performance ideas involving the building, such as the audience walking inside the church during the performance and between the performers.

¹¹⁶ See reviews at: <http://www.allaboutjazz.com/live-from-old-york-spring-festival-of-new-music-by-martin-longley.php?pg=3>; <https://neverendingnotes.wordpress.com/2015/05/04/the-assembled-york-spring-festival-of-new-music/>

Recording information

1. Seven Miniatures for woodwind ensemble (2015) by Ricardo Alvarez

Performers

Naomi Chadder: flute 1

Charlotte Brook: flute 2

Katherine Williams: Bb clarinet

Ricardo Alvarez: Bass clarinet

Will Edwards: Drums

Recorded by Ben Eyes at Trevor Jones studio on 19 May 2015.

Mixed by Ben Eyes at Trevor Jones studio on July 2015.

2. Rehearsal of hocketing piece for The Assembled by Ricardo Alvarez

Performed by The Assembled

Recorded by Ricardo Alvarez at Rymer Auditorium, University of York.

November 2014. Autumn Term



Fig. 11: Premiere of 'Hocketing idea' by The Assembled at St-Martin-cum Gregory, York (May, 2015).

2.6. Jazz Quintet: 'Suite for jazz quintet'

I decided to compose *Suite for Jazz Quintet* at the end of my PhD because it uses the instrumentation that I would like to continue developing as a performer-composer in my future musical career. I thought that it could be a strong culmination of the musical ideas developed in previous projects.

This piece aimed to adapt brass band sonorities for a small jazz ensemble and to face the problems that would appear from this adaptation. I was also interested in exploring the harmonic possibilities for accompanying melodies derived from the pentatonic minor scale, including some of La Tirana rhythms in jazz improvisation lines, and in extending my research on jazz suite composition form.

Compositional process

I started to compose this piece in January 2015, after finishing the composition of my previous project for woodwind ensemble. I first researched extended jazz works from different periods, focusing on small-ensemble recordings such as *Freedom Suite* (1958) by Sonny Rollins Quartet and *A Love Supreme* by John Coltrane Quartet (1964).

I had previous experience listening to these pieces because Sonny Rollins and John Coltrane are two saxophonists that have been important to me from the beginning of my saxophone studies. Indeed, it was very useful to revisit these recordings from a composer's perspective, analysing how they organized their ideas in a jazz suite form.

Furthermore two recent recordings were useful in terms of defining the sonority that I would try to explore in this piece. First, I found the recording *Serenata Inkaterra* (2006) by Peruvian saxophonist Jean Pierre Magnet, whose work I knew since the 1990s, when he visited Chile with his group *Peru Jazz*. Magnet is a saxophonist and composer who has

successfully developed instrumental projects that include Peruvian folk elements and jazz. First, he focused on Afro-Peruvian roots in his band *Peru Jazz*, and since the 2000s he has focused on Andean music with his project *Serenata de los Andes*.

At the same time the album *Imaginary Cities* (2015), by Chris Potter, which was released in the same month that I started the compositional process of this piece, brought fresh ideas about developing an extended jazz composition in this decade. North American saxophonist Chris Potter has been considered one of the most gifted jazz improvisers nowadays,¹¹⁷ and this work is his first album for ECM records.

Chris Potter's idea of musically recreating a landscape in that album that can be real or imaginary was a good starting point for the composition of my piece. I thought that, after two and a half years since my field research in La Tirana, I would be able to compose a different approach to this suite by trying to develop my own musical *imaginaire* of La Tirana in a more distant way than in some of my previous projects (Kirki Project and Jazz Orchestra Suite), which were composed just after the field research.

The first section of the piece recreates an Andean *huayno* rhythm in 2/4, played in slow-medium tempo. This type of music is usually heard in South Andean villages as songs performed with voice, acoustic guitar, charango, and bombo (bass drum). In spite of not having listened to these songs during my visit in La Tirana, I decided to include it as an introduction to the piece recreating the sonorities that are usually performed during the year in this zone.

The piece starts with a double-bass solo improvisation that tries to recreate the sound of the desert. In previous trips to the Atacama desert I have had the experience of standing in the middle of the road, where it is possible to hear the sound of the air which is

¹¹⁷ In 2015 Chris Potter was named the number one tenor saxophonist in the world by the *Down Beat* jazz magazine annual reader's poll. In 2013 he received the award Tenor Saxophonist of the Year by the Jazz Journalists Association (JJA).

characterized by low frequencies. During my field research in 2012 I had again the experience of crossing the desert from La Tirana to Iquique, during which I could hear these sounds in one of the stops.

The melody in section A has a particular rhythmic pattern that will be developed during the whole piece (Example 18).

Ex. 18: Tenor saxophone melody in bar 35.



This rhythm combines the mixture of quavers and semiquavers that are frequently found in the snare drums playing in La Tirana, characterized by a strong downbeat marching-band feel. Coincidentally, this rhythm is similar to the opening of some jazz standard tunes, such as Donna Lee by Charlie Parker (although performed with a triplet feel) (Example 19).

Ex.19: *Donna Lee's* opening bars.



The countermelody performed by the guitar recreates syncopated brass melodies which combine three-against-two rhythmic patterns.¹¹⁸ Section B is developed in 6/8 inspired by *Bembe* Cuban rhythm, especially the pattern usually played by the bell (*guataca*).¹¹⁹ I decided to include this in the rhythm section in order to establish a connection with the African immigrants who arrived as slaves to the South Andean zone along with the Spaniards in the sixteenth century. This African musical element has been

¹¹⁸ Known as hemiola rhythm.

¹¹⁹ See Bobby Sanabria explanation: <https://www.youtube.com/watch?v=3DfqtullX24> (accessed 12 August 2015).

considered as a valuable element to be included in the analysis of the music in Northern Chile (example 20).¹²⁰

Ex. 20: Rhythm section pattern in bass and drums (section B).

In my composition this African element is repeated by the rhythm section while the Spanish influence is represented by the melodic instruments combining a melody linked with the faithful songs in La Tirana such as *Campos Naturales* and the *Bembe* rhythm (example 21).¹²¹

Ex.21: Saxophone and guitar melody in section B

Section C starts with a marching snare drum in 5/4 that represents the dance step of *Pieles Rojas* performed by percussion instruments in La Tirana. I decided to focus on just one dance in this composition rather than a series of the most characteristic dances as I did in the jazz orchestra suite.

In the introduction there is a melody performed by the saxophone, guitar and piano that represents the *Pieles Rojas* melodies, built primarily over the harmonic minor scale. The

¹²⁰ Franco Daponte (2012) researched the current Afro-Chilean descendants communities in Northern Chile and their musical contribution in his book *El aporte de los negros a la identidad musical de Pica, Matilla y Tarapacá*.

¹²¹ See Appendix for a musical transcription of *Campos Naturales*.

rhythm of this melody is linked with the initial melody of the piece but is now adapted to 5/4

(Example 22):

Ex. 22: Tenor saxophone melody in section C



The following melody introduces a pentatonic sonority representing the Andean pan flutes but over a meter that represents foreign influences introduced to La Tirana.¹²² The harmonization is in fourths, as is usually found in *lakas* performance.

After the tenor saxophone improvisation the snare drum plays a marching band solo over 7/4. This odd meter was found in a vocal arrangement of a faithful song in La Tirana by Jorge Urrutia Blondel, but scored as a combination of 4/4 and 3/4 bars. This is a reference to the celebration day mass that follows the pilgrimage that occurs in La Tirana after the dance performances. The rhythm section (bass and drums) plays a pedal pattern that also refers to the seminal rhythm of the piece.

In bar 134 the tenor saxophone, guitar and piano join the 7/4 pedal pattern as a progressive collective improvisation. First it is developed over B \flat dorian and later as a free atonal improvisation. At that point, the improvisation blends with field recordings taken from La Tirana square during my fieldwork, creating the cacophony effect frequently heard in the feast.

After some seconds of field-recording sounds, the band continues the piece with a slow melody that represents the farewell songs sung after the celebration day. The farewell melody is first played by the guitarist with volume variations that represent the quiet sounds

¹²² The 5/4 rhythm was chosen by the head of the *Pieles Rojas* dance in La Tirana during the fifties searching for their own musical identity in the feast and it has no relation to Andean ancient music. In jazz, this meter was common after the famous composition *Take Five* by American pianist Dave Brubeck in the 1960's.

of the desert that return when the faithful leave the village after the celebration day. Later the saxophone repeats the melody, representing the lamenting voices of the faithful inside the church.

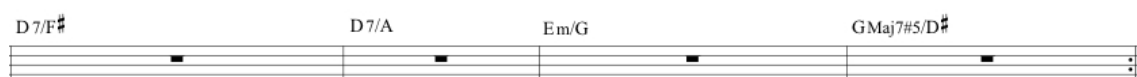
Finally the piece continues with 3/4 up-tempo that represents the continuity of the feast that is reborn each year. The final melody of the piece is performed by the tenor saxophone and guitar from different starting points creating polymeter effects, as an identity element of the music in La Tirana. The different starting points are not part of the score because they were made in the studio by overlapping different layers of takes. The final melody includes the initial cell.

Harmonic approach

One of the challenges proposed for this project was extending the harmonic possibilities of the melodies. This was developed in two different ways: through chord progressions and during the tenor saxophone solos. In terms of harmony the piece keeps jazz minor progressions as a first reference but includes bass root movement, slash chords and chord substitutions in some specific places that add extra sonorities. Two examples of this exploration can be found in sections A and B.

The chord progression in section A is based on a 12-bar minor blues. However, in the last 8 bars there is a descending bass root movement that culminates in an augmented major chord that substitutes for the dominant chord expected (B7 \flat 9 is replaced by GMa7 \sharp 5/D \sharp) (Example 23).

Ex. 23: Last 4 bars of chord progression in section A.



This device can also be found in the next chord progression of section B. This is an eight-bar chord progression based on D Aeolian minor that is extended with the use of a chromatic passing chord (F#13) and dominant substitutions (A7b9 is substituted by C#dim/G) (Example 24).

Ex. 24: Last 4 bars of chord progression in section B



A different approach to extending the sonorities of the piece was developed during the tenor saxophone improvisation. In this example, taken from the fifth chorus of the solo, there is a melodic idea combining two major triads separated by a tritone interval: G and Db over E minor. While G sounds inside the harmony (G-B-D corresponds to the 3rd-5th-7th of Em), Db sounds outside of the tonal centre, creating an interesting mixture of sonorities that includes a combination of thirds, major and minor, of E (Example 25):

Ex. 25: Tenor solo extract in section A (fifth chorus)



In the next section a C dominant altered scale in the sixth bar of the chord progression before G minor extends the dissonance of this section in D minor (Example 26):

Ex. 26: Tenor solo extract in section B (second chorus)



Finally, Northern Chilean rhythms were incorporated during the tenor solo saxophone in order to create an improvisation with identity elements using rhythms that are not frequently found in jazz improvisation. These rhythmic patterns were mixed with jazz idioms, creating a blend of the two music idioms, which was a primary objective in this project.

The following example, from the tenor solo in section A, combines an initial idea with one of the most characteristic rhythmic patterns of the brass band melodies in La Tirana, followed by a semiquaver jazz line including a chromatic scale. The phrase finishes with a rhythmic reference to the Cuban rhythmic *clave* (Example 26). In order to use these rhythms on purpose in the recording, I practiced some of them before, using it as the rhythmic cells of my solos.

Ex.26: Tenor saxophone solo in section A.



Rehearsal process

The main question after composing the piece was: who is going to play in this project? The small ensemble format is the main reference for jazz groups worldwide, with great examples in jazz history such as the Charlie Parker Quintet, the Miles Davis Quintet, or the John Coltrane Quartet. All of them developed their iconic works in the vibrant New York scene after the forties, characterized by a large number of jazz venues in the city that allowed them to perform regularly with the same players.

My reality as a PhD student in York was different. The possibilities of finding jazz players and developing an extended rehearsal period for this piece was remote and created an interesting challenge for me in terms of organization. The first member of the band

selected was pianist Alec Robinson, who had a degree in Jazz Performance from Leeds College of Music and regularly works as a freelance jazz musician in Yorkshire. I met Alec a couple years ago playing function gigs.

Later, I met Carlo Estolano, a Brazilian jazz guitarist doing postgraduate studies at the University of York since 2013. The possibilities of having Carlo in this group, being a South American musician with some previous experience in similar rhythms, was the main reason I decided to include a guitar as the second melodic instrument instead of another brass instrument in this project.

Finally, I completed the jazz quintet with Tom Riviere on bass and Steve Hanley on drums, both of whom I met doing function gigs. Both are graduates of Leeds College of Music and regularly perform together. I thought that it would be useful for this project to have two performers in the rhythm section that know each other well due to the difficulties of organizing rehearsals with musicians living in different cities.

The rehearsals for the piece were carried out in two sessions in Leeds. In the first one we spent the first hour discussing notation and tempo in order to find an accompaniment that fits well for everyone. At the end we performed the whole composition and it was recorded on my mobile phone. The following week we had the last rehearsal, and I did some changes to the score based on listening to the recording, especially the drum notation, into which I incorporated some suggestions that Steve made.

The piece was premiered at the Music Society Concert Series of the University of York on 13 March 2015. The concert was in the Sir Jack Lyons Concert Hall which is a venue especially designed for chamber and symphonic music but is a difficult place when you use electric instruments or drums because of its large reverberation. We decided to play as acoustically as possible without using microphones, apart from the saxophone. The piece

was well received by the audience and, a recording of that concert has been included as a reference to the compositional process.

However, after the premiere I decided to change some sections in the score and then record the piece again. The main changes were to delete section C of the earlier score in order to focus just on one of the dances (*Pieles Rojas*) and to balance that change by extending the last section in 3/4.

We recorded the piece again, including the new changes to the score, playing the composition live at the Rymer Auditorium on 11 May 2015. Later, Carlo Estolano and I recorded some overdubs in the Trevor Jones studio during one session in June.

Recording information

1. Suite for jazz quintet by Ricardo Alvarez (Studio version)

Performed by Ricardo Alvarez Quintet:

Ricardo Alvarez: tenor saxophone

Carlo Estolano: guitar

Alec Robinson: piano

Tom Riviere: upright bass

Steve Hanley: drums

Recorded by Michelle Pizzi on 11 May 2015 at Rymer Auditorium, University of York.

Mixed by Ben Eyes and Ricardo Alvarez in August 2015 at Trevor Jones Studio, York.

2. Suite for jazz quintet by Ricardo Alvarez (Live version)

Performed by Ricardo Alvarez Quintet

Recorded by Ben Eyes

Premiered on 13 March 2015 at Sir Jack Lyons Concert Hall, University of York (Music Society Concert Series).



Fig. 12: Suite for jazz quintet premiere at Sir Jack Lyons Concert Hall. March 2015.

Conclusion

The outcome of this research project is a portfolio that seeks to develop a musical response to field research, combining the fields of composition, performance and ethnomusicological research in a creative way. These projects show that it is possible to create compositions that have their own life, using the fieldwork material as a starting point but not as a limitation.

The aim of this commentary was to explain the compositional processes involved in the development of six practical projects (the main creative outcome of the portfolio). The musical elements found in the analysis of transcriptions from the fieldwork showed the diversity of characteristics present in the current music of The Feast of La Tirana, and these were an invaluable resource for developing my original compositions and performances.

Specifically I have used the following as starting points for the pieces composed: asymmetrical musical forms, odd and additive meters, clash and simultaneity, hocketing techniques, triadic improvisation, and multiphonic techniques (to approximate the *chinos* flute). Field recordings are also used in certain performance projects.

Some of these musical elements have been used by previous composers of contemporary music. Nevertheless, the aim of this research was to develop a different approach by combining jazz and western art music practices and performers from different cultural backgrounds that could extend the musical possibilities of those techniques. The search for an improvisation style that combines Andean influences with jazz practices (as begun in my last project for jazz quintet) is one area could be developed further in future projects.

The musicians of La Tirana have developed particular forms that reveal a South American musical expression that is ripe for further research and development. This research has presented some of these characteristics, and following on from this future projects could consider the following:

Is the music also changing in other celebrations of the Atacama Desert (e.g: Fiesta de Ayquina, Pascua de Negros en La Tirana, Fiesta de San Lorenzo, Carnaval de San Pedro)?

How are these changes are affected by the different contexts for each celebration?

How are musical influences from the Atacama desert being currently used by Chilean contemporary composers?

How are these musical proposals perceived by local musicians?

Perhaps most intriguing is the possibility of musical collaboration between outside musicians and local musicians in future projects. During my doctoral work I felt supported by the musicians in terms of helping to clarify doubts in order to reach an accurate analysis of this music, but young players are also interested in expanding the musical options of the arrangements, and collaborating with outside musicians.

The ultimate motivation for the musicians interviewed as part of this research is to keep the feast alive, and maintain its position as the main musical celebration of the Atacama desert that is reborn each year.

APPENDIX 1: POZO ALMONTE COUNCIL CERTIFICATE¹²³

I. MUNICIPALIDAD DE POZO ALMONTE
ALCALDIA

CERTIFICADO

MAVEL JUJUMAYA CHAMBE, Alcaldesa (s) de la I. Municipalidad de Pozo Almonte, que suscribe.

CERTIFICA:

Que, el Sr. **RICARDO ALVAREZ BULACIO**, Cédula de Identidad N° 8.866.734-4, se encuentra realizando grabaciones de audio y video durante los días que se realice la Celebración de la Fiesta Religiosa de la localidad de La Tirana año 2012, Comuna de Pozo Almonte Chile, para investigación académica de la Universidad de York Inglaterra.

Se extiende el presente certificado para ser presentado ante los Académicos de la Universidad de York en Inglaterra.



MAVEL JUJUMAYA CHAMBE
ALCALDESA (S)

POZO ALMONTE, Julio de 2012.-

¹²³ English Translation: MAVEL JUMUYAYA CHAMBE, Mayor of Council of Pozo Almonte, certifies that Mr. Ricardo Alvarez Bulacio, National ID number 8.866.734-4, is doing audio-visuals recordings during the celebration days of the Religious Feast in La Tirana in 2012, County of Pozo Almonte, Chile, for academic research to The University of York, England. This certificate is extends to be presented to the Academics of The University of York in England. MAVEL JUJUMAYA CHAMBE, MAYOR POZO ALMONTE, July 2012.

Cuyacas dance

Performed by Lakitas de Jaíña
Transcribed by Ricardo Alvarez

$\text{♩} = 90$

The musical score is divided into two systems. The first system includes staves for Laka 1, Laka 2, Snare Drum, Bass Drum, and Cymbals. The second system includes staves for Lk. 1, Lk. 2, S. Dr., B. Dr., and Cym. The tempo is marked as quarter note = 90. The time signature is 2/4. The score consists of 12 measures in total, with a repeat sign at the end of the first system. The Laka parts are in treble clef, and the drum parts are in percussion clef.

Cuyacas

The image displays a musical score for the piece "Cuyacas". It is organized into three systems, each containing five staves. The first system starts at measure 13, the second at measure 19, and the third at measure 25. The instruments are: Lk. 1 (Lead 1), Lk. 2 (Lead 2), S. Dr. (Snare Drum), B. Dr. (Bass Drum), and Cym. (Cymbal). The notation includes various rhythmic patterns, rests, and dynamic markings. The score concludes with double bar lines and repeat signs at the end of each system.

Morenos

Concert score

Transcribed by Ricardo Alvarez B.

The musical score is for the piece "Morenos" and is in 2/4 time with a tempo of quarter note = 120. It is marked with a first ending bracket labeled 'A' at the beginning. The score is divided into two systems. The first system includes parts for Trumpet in B♭ 1, Trumpet in B♭ 2, Baritone (T.C.) 1, Baritone (T.C.) 2, Ratchet, Snare Drum, Bass Drum, and Cymbals. The second system includes parts for B♭ Trumpet 1, B♭ Trumpet 2, Baritone 1, Baritone 2, Ratchet, Snare Drum, Bass Drum, and Cymbals. The drum parts feature a consistent rhythmic pattern of eighth notes, with specific accents or dynamics (marked with a '2' and a double slash) occurring at the end of the first, second, and third measures of the piece. The brass parts play a melodic line consisting of quarter and eighth notes, with some rests.

2

B♭ Tpt. 1

B♭ Tpt. 2

Bar. 1

Bar. 2

Rat.

S. Dr.

B. Dr.

Cym.

B

B♭ Tpt. 1

B♭ Tpt. 2

Bar. 1

Bar. 2

Rat.

S. Dr.

B. Dr.

Cym.

25

B♭ Tpt. 1

B♭ Tpt. 2

Bar. 1

Bar. 2

Rat. $\frac{2}{\text{}}$

S.Dr. $\frac{2}{\text{}}$

B. Dr. $\frac{2}{\text{}}$

Cym. $\frac{2}{\text{}}$

31

B♭ Tpt. 1

B♭ Tpt. 2

Bar. 1

Bar. 2

Rat. $\frac{2}{\text{}}$

S.Dr. $\frac{2}{\text{}}$

B. Dr. $\frac{2}{\text{}}$

Cym. $\frac{2}{\text{}}$

C

4

37

B♭ Tpt. 1

B♭ Tpt. 2

Bar. 1

Bar. 2

Rat.

S. Dr.

B. Dr.

Cym.

43

B♭ Tpt. 1

B♭ Tpt. 2

Bar. 1

Bar. 2

Rat.

S. Dr.

B. Dr.

Cym.

Detailed description: This page of a musical score covers measures 37 through 43. The score is arranged in two systems. The first system (measures 37-42) features B♭ Trumpets 1 and 2 with a melodic line, Baritone 1 and 2 with rests, Snare Drum and Bass Drum with a rhythmic pattern of two strokes per measure, and Cymbals with a pattern of eighth notes. The second system (measures 43-48) continues the B♭ Trumpet parts, while the Baritone and Trombone parts remain at rest. The Snare and Bass Drums continue their rhythmic pattern, and the Cymbals play a series of slashes followed by a final eighth-note pattern in the last measure.

49 D

B♭ Tpt. 1
B♭ Tpt. 2
Bar. 1
Bar. 2
Rat.
S. Dr.
B. Dr.
Cym.

55

B♭ Tpt. 1
B♭ Tpt. 2
Bar. 1
Bar. 2
Rat.
S. Dr.
B. Dr.
Cym.

49 D

B♭ Tpt. 1
B♭ Tpt. 2
Bar. 1
Bar. 2
Rat.
S. Dr.
B. Dr.
Cym.

55

B♭ Tpt. 1
B♭ Tpt. 2
Bar. 1
Bar. 2
Rat.
S. Dr.
B. Dr.
Cym.

Musical score for measures 61-64. The score includes parts for B♭ Tpt. 1, B♭ Tpt. 2, Bar. 1, Bar. 2, Rat., S. Dr., B. Dr., and Cym. Measures 61 and 62 show melodic lines for Bar. 1 and Bar. 2, while the other instruments are marked with a double bar line and a slash. Measures 63 and 64 show rhythmic patterns for Rat., S. Dr., B. Dr., and Cym., with a '2' above each staff and a double bar line with a slash. The score concludes with a double bar line.

CHUNCHOS

Transcribed by Ricardo Alvarez B.

Concert score

Musical score for the first system of 'CHUNCHOS'. The score is in 2/4 time and B-flat major. It includes parts for Trumpet in Bb-1, Trumpet in Bb-2, Baritone (T.C.) 1, Baritone (T.C.) 2, Sousaphone, Snare Drum, Bass Drum, and Cymbals. A first ending bracket labeled 'A' spans measures 110 to 114. The Snare Drum part features a rhythmic pattern of eighth notes and sixteenth notes.

Musical score for the second system of 'CHUNCHOS'. The score continues from the first system. It includes parts for Bb Tpt. 1, Bb Tpt. 2, Bar. 1, Bar. 2, Tuba, S. Dr., B. Dr., and Cym. A first ending bracket labeled 'B' spans measures 115 to 119. The Tuba part has a dynamic marking of *mp*. The Snare Drum part continues with its rhythmic pattern.

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The musical score is divided into three systems, each containing seven staves for different instruments. The key signature is B-flat major (two flats) and the time signature is 4/4. The first system (measures 12-17) features a melodic line in the Baritone 1 and 2 parts, with a rhythmic accompaniment from the Snare Drum, Bass Drum, and Cymbal. The Tuba part has a simple bass line. The second system (measures 18-23) introduces a 'C' section with a more complex melodic line for the Baritone parts and a driving rhythmic pattern in the percussion. The third system (measures 24-29) continues the melodic and rhythmic themes, with the Baritone parts playing a more active role. The score includes first and second endings for several parts, indicated by '1.' and '2.' markings.

Chunchos

3

Musical score for measures 30-35. The score includes parts for B♭ Tpt. 1, B♭ Tpt. 2, Bar. 1, Bar. 2, Tuba, S. Dr., B. Dr., and Cym. A key signature change to one flat and a time signature change to 3/4 occur at measure 30. A rehearsal mark 'D' is placed above the first staff at measure 35.

Musical score for measures 36-41. The score includes parts for B♭ Tpt. 1, B♭ Tpt. 2, Bar. 1, Bar. 2, Tuba, S. Dr., B. Dr., and Cym. The instrumentation remains the same as in the previous system.

Musical score for measures 42-47. The score includes parts for B♭ Tpt. 1, B♭ Tpt. 2, Bar. 1, Bar. 2, Tuba, S. Dr., B. Dr., and Cym. The instrumentation remains the same as in the previous systems.

The musical score is arranged in seven staves. The top two staves are for Bb Tpt. 1 and Bb Tpt. 2, both in treble clef with a key signature of two flats. The next two staves are for Bar. 1 and Bar. 2, also in treble clef with two flats. The Tuba part is in the fifth staff, using a bass clef with two flats. The percussion parts (S. Dr., B. Dr., and Cym.) are in the bottom three staves, using a common time signature and a key signature of two flats. The score consists of three measures. The first measure is marked with a dynamic of *mf*. The second measure is marked with a dynamic of *f*. The third measure is marked with a dynamic of *fz*. The Bb Tpt. 1 and Bb Tpt. 2 parts are mostly rests. The Bar. 1 and Bar. 2 parts play a rhythmic pattern of eighth notes. The Tuba part plays a low, sustained note. The S. Dr. part plays a pattern of eighth notes. The B. Dr. part plays a pattern of eighth notes. The Cym. part plays a pattern of eighth notes.

Diabladas

Score

Banda Wiracochas
Transcribed by Ricardo Alvarez B.

A

$\text{♩} = 118$

The score is divided into two systems. The first system includes parts for Trumpet in B♭ 1, Trumpet in B♭ 2, Baritone (T.C.) 1, Baritone (T.C.) 2, Sousaphone, Snare Drum, Bass Drum, and Cymbals. The second system includes parts for B♭ Tpt. 1, B♭ Tpt. 2, Bar. 1, Bar. 2, Sous., S. Dr., B. Dr., and Cym. The music is in 2/4 time with a key signature of two flats (B♭ and E♭). The tempo is marked as quarter note = 118. The score shows a melodic line for the trumpets and baritone, a rhythmic accompaniment for the drums, and a bass line for the sousaphone.

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Diabladas

2

Musical score for Diabladas, measures 17-25. The score is arranged in two systems. The first system covers measures 17-24, and the second system covers measures 25-32. The instruments are: B♭ Tpt. 1, B♭ Tpt. 2, Bar. 1, Bar. 2, Sous., S. Dr., B. Dr., and Cym. The key signature is two flats (B♭ and E♭), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Diabladas

3

B

B♭ Tpt. 1
B♭ Tpt. 2
Bar. 1
Bar. 2
Sous.
S.Dr.
B. Dr.
Cym.

33
41
48

Diabladas

4

Musical score for Diabladas, measures 49-57. The score is arranged in two systems. The first system covers measures 49-56, and the second system covers measures 57-64. The instruments are: B♭ Tpt. 1, B♭ Tpt. 2, Bar. 1, Bar. 2, Sous., S.Dr., B. Dr., and Cym. The key signature is two flats (B♭ and E♭), and the time signature is 4/4. Measure 49 is marked with a circled 'C' and a dynamic of *mp*. Measure 56 is marked with a dynamic of *mf*. Measure 57 is marked with a dynamic of *mf*. The score includes various musical notations such as stems, beams, slurs, and dynamic markings.

Diabladas

Musical score for Diabladas, measures 65-78. The score is arranged in two systems. The first system covers measures 65-72, and the second system covers measures 73-78. The instruments are: B♭ Tpt. 1, B♭ Tpt. 2, Bar. 1, Bar. 2, Sous. (Soprano Saxophone), S. Dr. (Snare Drum), B. Dr. (Bass Drum), and Cym. (Cymbal). The key signature is two flats (B♭ and E♭), and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings like *f* and *mf*. The percussion parts are indicated by vertical lines and specific drum symbols.

Gitanos

Banda Rebelde

Transcribed by Ricardo Alvarez B.

Concert score

♩ = 86 A

Clarinet in Bb
Trumpet in Bb
Baritone (T.C.)
Sousaphone
Snare Drum
Bass Drum
Cymbals

B

Bb Cl.
Bb Tpt.
Bar.
Sous.
S. Dr.
B. Dr.
Cym.

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Gitanos 22 c

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Gitanos 22

3

Musical score for 'Gitanos 22' featuring B♭ Clarinet, B♭ Trumpet, Baritone, Sousaphone, Snare Drum, Bass Drum, and Cymbal. The score is in 2/4 time and B-flat major. The Baritone part features a melodic line with grace notes and slurs. The Snare Drum part has a complex rhythmic pattern with many sixteenth notes. The Bass Drum and Cymbal parts provide a steady accompaniment. The score ends with a 'D.C. al Fine' instruction and a repeat sign.

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Pieles Rojas

Score

A

♩ = 128

Transcribed by Ricardo Alvarez B.

Piccolo

Snare Drum

Bass Drum

B

Picc.

S. Dr.

B. Dr.

Picc.

S. Dr.

B. Dr.

C

Picc.

S. Dr.

B. Dr.

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The musical score consists of four systems, each with three staves: Piccolo (Picc.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.).

- System 1 (Measures 17-18):** The Piccolo staff begins at measure 17 with a melodic line featuring trills. A box labeled 'D' is positioned above the staff at the end of measure 18. The Snare and Bass Drums play a rhythmic pattern of two strokes per measure, indicated by a '2' above a double slash.
- System 2 (Measures 19-20):** The Piccolo staff continues with a melodic line. The Snare and Bass Drums continue with the two-stroke pattern.
- System 3 (Measures 21-22):** The Piccolo staff continues with a melodic line. The Snare and Bass Drums continue with the two-stroke pattern.
- System 4 (Measures 23-24):** The Piccolo staff continues with a melodic line. The Snare and Bass Drums continue with the two-stroke pattern.
- System 5 (Measures 25-26):** The Piccolo staff continues with a melodic line. The Snare and Bass Drums continue with the two-stroke pattern.
- System 6 (Measures 27-28):** The Piccolo staff continues with a melodic line. The Snare and Bass Drums continue with the two-stroke pattern.
- System 7 (Measures 29-30):** The Piccolo staff continues with a melodic line. The Snare and Bass Drums continue with the two-stroke pattern.
- System 8 (Measures 31-32):** The Piccolo staff continues with a melodic line. The Snare and Bass Drums continue with the two-stroke pattern. The system concludes with a double bar line.

Sambos caporales

Score

Banda Malkus
Transcribed by Ricardo Alvarez B.

The musical score is arranged in two systems. The first system includes parts for Clarinet in Bb, Trumpet in Bb 1, Trumpet in Bb 2, Baritone (T.C.) 1, Baritone (T.C.) 2, Sousaphone, Snare Drum, Bass Drum, and Cymbals. The second system includes parts for Bb Clarinet, Bb Trumpet 1, Bb Trumpet 2, Baritone 1, Baritone 2, Sousaphone, Snare Drum, Bass Drum, and Cymbals. The score is in 2/4 time with a tempo of quarter note = 88. It features a key signature of one flat (Bb) and includes dynamic markings such as *mf* and *ff*. Section markers 'A' and 'B' are present at the beginning of the first system.

25 **C**

B♭ Cl.
B♭ Tpt. 1
B♭ Tpt. 2
Bar. 1
Bar. 2
Sous.
S. Dr.
B. Dr.
Cym.

37 **D**

B♭ Cl.
B♭ Tpt. 1
B♭ Tpt. 2
Bar. 1
Bar. 2
Sous.
S. Dr.
B. Dr.
Cym.

Sambos

3

The musical score for 'Sambos' on page 3 consists of eight staves. The instruments and their parts are as follows:

- B♭ Cl.:** Features a melodic line starting with a long note, followed by eighth-note patterns.
- B♭ Tpt. 1:** Plays a rhythmic pattern of eighth notes.
- B♭ Tpt. 2:** Plays a rhythmic pattern of eighth notes, similar to the first trumpet.
- Bar. 1:** Plays a rhythmic pattern of eighth notes.
- Bar. 2:** Plays a rhythmic pattern of eighth notes.
- Sous.:** Plays a rhythmic pattern of eighth notes.
- S. Dr.:** Shows a series of vertical stems, indicating a drum part.
- B. Dr.:** Shows a series of vertical stems, indicating a drum part.
- Cym.:** Shows a series of vertical stems, indicating a cymbal part.

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