Adaptation of Ecuadorian National Music for Chamber Music Ensemble

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by

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Abstract

This project was to take Ecuadorian national music and transform it for the students at WPI to increase the community’s cultural awareness and make Ecuadorian music more accessible. Three different styles were arranged for a combined instrumental and choral ensemble of WPI students using the skills learned from classes in music theory, arranging and orchestration, performance, and conducting. The result was arrangements of *Vasija de Barro*, *Corazón Herido* and *Nuestro Juramento* for an ensemble of 31 musicians.
Executive Summary

The goal of this project was to take popular Ecuadorian music and transform it for the students at WPI to increase the community’s cultural awareness and make Ecuadorian music more accessible. The objectives to meet this goal were identified as:

1. Arrange three pieces of music
2. Teach the music to an ensemble of WPI students

Ecuador is a small country on the northwest corner of South America. It has a strict social hierarchy based on ethnicity. The social classes include whites, which are the highest class, the mestizos (mixed) which make up the middle and working classes, and Afro-Ecuadorian and indigenous peoples who have the lowest social standing. These social classes tend not to mix. To encapsulate this variety, one type of music was selected from each category to study for this project. A danzante was chosen to represent Andean music, a pasillo to represent the elite music, and a bolero to represent working-class music.

Danzante is a style of music that is reminiscent of Incan and Corpus Cristi traditional dances and is associated with the Andean peoples. Vasija de Barro is the only danzante to become part of Ecuador’s common repertoire. The song was first recorded by Dúo Benítez Valencia accompanied by “El Pollito” Ortiz. The piece has since been recorded by a variety of vocal and instrumental groups including the National Symphony Orchestra.

In the 1920s-1950s, pasillos were written by setting poetry to music. Common topics include the interactions between lover and loved one, fleeing from reality to dream of an idealized woman and admiration for the country’s geography. The song used for this project is Corazón Herido, meaning ‘broken heart’. It was arranged by Irma Labastille in her Recuerdo Latino-Americano which is a collection of folk songs from Latin America.

The bolero is commonly written for a vocal soloist, guitar, percussion and sometimes includes a piano. The lyrics are often from the point of view of the working class about the negative aspects of love. It employs colloquial, coarse and vulgar language in contrast to the more formal poetics of the pasillo. The bolero used in this project is Nuestro Juramento by Julio Jaramillo. It is often considered the transition between the pasillos and the rocoleras, music for the higher class to lower class.
Vasija de Barro, was transcribed in the book *Whose National Music?* This transcription included the melody, piano accompaniment and the lyrics. The *pasillo, Corazón Herido*, was found by speaking to a retired librarian from the New England Conservatory. He was able to provide sheet music from a collection called Recuerdo Latino-Americano arranged by Irma Labastille (1958). Her arrangement included the melody, piano accompaniment and lyrics. The last piece, the *bolero, Nuestro Juramento* was purchased digitally. The sheet music contains the melody, piano accompaniment, guitar accompaniment, and lyrics.

An arrangement is an “adaptation of a composition to fit a medium other than that for which it was originally written, while at the same time retaining the general character of the original” (Encyclopedia Britannica, 1998a). This is different from transcribing, which is directly copying a piece of music and fitting it to an altered. Arranging techniques include altering the melody, harmony, harmonic structure, rhythm, and/or instrumentation. For this project, the arrangements were written in a music notation software called Musescore.

The ensemble selected to perform the arrangements consisted of WPI students. It included three sopranos, three altos, three tenors, and three basses, two flautists, two clarinetists, a trumpet player, a trombone player, three percussionists, four violinists, two violists, two cellists and a bassist. This instrumentation was selected to account for a range of pitches, complement the choir, and provide variance in tone quality. The instruments were chosen to complement the vocal parts, sometimes being featured but mainly acting as accompaniment to voices without detracting from the choral presentation.

Rehearsals were held once a week, with the first three weeks scheduling separate choral and instrumental rehearsals. This was done so that the choir could learn the Spanish lyrics and go over their parts with a pianist before attempting to sing with the orchestra. Once the choir could sing all of the material without accompaniment, the two groups were combined. This work would have continued, with the aim to polish the pieces and have a performance, yet due to the COVID-19 outbreak rehearsals could not be held. If the regular class schedule had occurred, a live performance would have been given on April 5, 2020.
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Forward

In 2018, I was fortunate enough to spend a total of four months in the highland region of Ecuador. The first two months I lived in Riobomba for an internship with a company that helps small communities design and build drinking water systems. The second two months were in Cuenca, to complete my Interactive Qualifying Project designing a small farm for a domestic abuse shelter. While in Ecuador, I was introduced to a variety of music that has largely been withheld from the rest of the world. I wanted to bring different eras of Ecuadorian music back to the US and share them with my home, the WPI community. For this project, I took three styles of Ecuadorian music and arranged them to be performed by a small ensemble of WPI students. My classes in music theory, arranging and orchestration, performance, and conducting have all prepared me to take on this project as an MQP.
Background

Ecuador

Ecuador is a small country on the northwest corner of South America (Fig. 1). The most common languages are Spanish, Quichua\(^1\) and Shuar. The country contains four distinct geographical regions; the coastal region (la Costa), the highlands\(^2\) (la Sierra), the Amazonian region (el Oriente), and the Galapagos islands. Ecuador is home to about 70\% of the world’s biodiversity. Its economy is based largely on agricultural exports, and the main economic hubs are the capital Quito and the major port city Guayaquil (MacLeod, Knapp, & Velez, 2019).

There is a strict social hierarchy based on ethnicity. The social classes include whites, which are the highest class, the mestizos (mixed) which make up the middle and working classes, and afro-ecuadorian and indigenous peoples who have the lowest social standing. Figure 2 represents which parts of the country these social classes occupy, based on the 2010 census. The indigenous people did not receive full rights until the 1980s and still face many political and social inequalities today (Joussemet, n.d.). These social classes tend not to mix, although some of the middle and working class try to change their lifestyle to become more white in a process called blanqueamiento (whitening). Each musical style in this project highlights a different social class.

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\(^1\) A dialect of Quechua
\(^2\) The Andes mountains
Figure 2: Ethnicity Map, (Talkelections.org, 2010)
Ecuadorian Music Styles

Music ethnologists have used a variety of terms to categorize Latin American music. According to Sydney Hutchinson, “Folklorico, tradicional and popular are terms most often used in Latin American scholarly discourse to designate oral traditional music” (2011). Popular is the most common term used out of the three, and is used to refer to “communal, oral, traditional culture … always tinged with romanticism, it actually has more to do with marginalization” (Hutchinson, 2011). “‘Popular’ … refers to the Latin American notion of música del pueblo (people’s music) which is disseminated both in rural and urban areas … and promoted by an alternative mass media targeting lower-class audiences” (Wong, 2012).

Along with música popular, música national is used to describe people’s music, particularly in Ecuador. This does not translate directly to ‘national music,’ it is a term that describes what music people most identify with to represent their country. For the elite, musica national is a specific repertoire of urban popular songs composed between the 1920s and the 1950s, mainly a genre called pasillo. “The popular classes have been using the same phrase – música national – to refer to a broader repertoire of songs the elites pejoratively call chichera music (an urban popular music associated with the indigenous people) and rocolera music (a working-class music related not to rock music but to the rocola, drunkenness, and unrequited love)” (Wong, 2012). To capture all of these aspects of música national, one type of music was selected from each category to study for this project. A danzante was chosen to represent chichera music, a pasillo to represent the elite música national, and a bolero to represent rocolera music.

Danzante is a style of music that is reminiscent of Incan and Corpus Cristi traditional dances and is associated with the Andean peoples. Corpus Cristi is a festival on the Thursday after the seventh Sunday after Easter that combines Roman Catholic and Andean religious traditions that includes lots of food, dancing and processions. ‘Danzante’ is also the name given to the costumed dancers who perform during the holiday (Fig 3). The lyrics of a danzante are often dedicated to the celebration of harvest (Wong, 2012).
The *pasillo* is the *música nacional* of the elite. It developed out of the Austrian valse in the beginning of the 19th century. When it was first introduced it was a dance as well, but then slowly it became just for listening. The style developed in Ecuador, Colombia and Venezuela but is most prominent in Ecuador (Riedel, 1986). It is typically a sad poem written by upper/middle class poets set to music. *Pasillos* are considered to be creole music, as it draws heavy influence from European music. The upper-middle classes consider this style of music to be the height of Ecuadorian music (Wong, 2012).

The *bolero* became popular during the *rocolera* era in the 1970s. The musical style was introduced to Ecuador through Mexican cinema, radio and live performances. Artists such as Julio Jaramillo, Olimpo Cárdenas and Fausto Gotaire recorded international boleros before Ecuadorians began to compose them. The lyrical content focused on negative male experiences in romantic relationships. This is the opposite case of *boleros* from other countries, which is why it did not receive as much scholarly attention as *boleros* from other countries (Wong, 2012).
Literature Review

Danzante

Musically, the *danzante* is structured with short, repeated verses that have a pentatonic melody. Having a pentatonic\(^3\) melody and minor mode is characteristic of Andean music, where this style originates. The overarching rhythm is a long beat followed by a short one, denoted by quarter note and eighth note (Odira, 2019). A common chord progression for this style of music is i-iii-V-i, which can be seen repeated in the arranged song, *Vasija de Barro* (Wong, 2012) (Fig. 4). Common instrumentation includes guitar, pan flutes and vocalists.

![Image of Vasija de Barro sheet music](image)

*Figure 4: Vasija De Barro with annotated chord progression, Whose National Music, pg. 49, 2012*

*Vasija de Barro* is the only *danzante* to become part of Ecuador’s common repertoire. It was written and composed in 1950, at a gathering of intellectuals at the home of painter Oswaldo Guayasamín. The lyrics were written by Jorge Carrera Andrade, Hugo Alemán, Jaime Valencia,

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\(^3\) A five-tone scale
Jorge Enrique Adoum and Alejandro Carrión. Gonzalo Benítez and Luis Alberto Valencia wrote the music. These men were poets, writers and composers (Carrión, 2003). The song was not recorded until years later by Dúo Benítez Valencia accompanied by “El Pollito” Ortiz. The piece has since been recorded by a variety of vocal and instrumental groups including the National Symphony Orchestra (Wong, 2012). The lyrics to Vasija de Barro are as follows:

\begin{verbatim}
Yo quiero que a mí me entierren 
como a mis antepasados 
en el vientre oscuro y fresco 
de una vasija de barro.

Cuando la vida se pierda 
tras una cortina de años 
vivirán a flor de tiempos 
amores y desengaños.

Arcilla cocida y dura 
alma de verdes collados 
luz y sangre de mis hombres 
sol de mis antepasados.

De ti nací y a ti vuelvo 
arcilla vaso de barro 
con mi muerte vuelvo a ti 
a tu polvo enamorado.
\end{verbatim}

The song speaks of longing to be buried in a clay pot after death, alongside the singer’s ancestors. The Ecuadorians view the earth as sentient, similar to the concept of Gaia. Everyone from the indigenous villagers to the upper-class city dwellers recognize that they are connected to and dependent on the earth and people from all different backgrounds are able to relate to the desire to be returned to the ground that gave them life (Freire, 2018). This is why it has been recognized as a national song even though it does not contain a danzante’s typical lyrical content.

Pasillo

The most common song structure of the pasillo is a three-part structure. There is an instrumental introduction called an estribillo, a sung verse, and then another estribillo. This

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4 Translation by Ketty Wong
repeats for a number of verses. The *estribillo* generally features flashy guitar with step wise progressions for four to eight measures. *Pasillos* are always in ¾ time and set to minor keys. The melody will have two or three basic motives and features persistent syncopation\(^5\) and sometimes hemiola\(^6\). The accompaniment is often a mixture of quarter and eight note rhythms (Fig. 5) using a triadic chord progression\(^7\). If *pasillos* modulate, it is only temporary, usually using the secondary dominant. Composers often made use of seventh and ninth chords. A typical *pasillo* is frequently solo vocalist or sometimes a duet and a guitar. Some *pasillo* composers have included other instruments such as strings, organ and trumpet. (Riedel, 1986)

![Figure 5: Common Pasillo accompaniment rhythms, Riedel, 1986](image)

In the 1920s-1950s, *pasillos* were written by setting poetry to music. These poems were written by contemporary upper and middle class poets and were often personal and sentimental. Common topics include the interactions between lover and loved one, fleeing from reality to dream of an idealized woman and admiration for the country’s geography. *Pasilleros*, the artists who sang *pasillos* were often young but the lyrics made no age distinctions. This allowed for a sense of homogeneity across the different artists and across the country. (Wong, 2012)

The song used for this project is *Corazón Herido*, meaning ‘broken heart’. It was arranged by Irma Labastille in her *Recuerdo Latino-Americano* which is a collection of folk songs from Latin America. The lyrics are as follows\(^8\):

> Ya no confio en tí mi corazón herido,
> ilusión, dulce ilusión que tanto a mí te hasido
> corazón conservas tú las ruinas de mi amor.

*No more shall I entrust to you my heart sore damaged,
idle dreams, sweet idle dreams so dear to me have vanished
in my heart will be retained the ruins of love now past.*

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\(^5\) Displacement of regular accents associated with given metrical patterns (Encyclopedia Britannica).

\(^6\) Simultaneous combinations of contrasting rhythms, e.g. two eight notes against triplet eighths (Encyclopedia Britannica).

\(^7\) Such as I-IV-I, I-V-I, or I-IV-V-I

\(^8\) Translation by Irma Labastille
Envano quise formar unido,
a tus encantos vivir rendido.

In vain my wishing a nest to build you,
there to live happily united we two.

Mis ilusiones fué como un fugaz suspiro
sin razón le diste y el de decisión y olvido
corazón conservas tú las ruinas de mi amor

Those idle dreams have passed just as a sigh goes fleeting
unrestrained you gave your soul, forgotten now our meeting
in my heart will be retained the ruins of love now past.

Bolero

The bolero is commonly written for a vocal soloist, guitar, percussion and sometimes includes a piano. As with most Ecuadorian music, it is written in a minor key. The lyrics are often from the point of view of the working class about the negative aspects of love. It employs colloquial, coarse and vulgar language in contrast to the more formal poetics of the pasillo.

The bolero used in this project is Nuestro Juramento by Julio Jaramillo. He is considered the only Ecuadorian singer to reach international fame and is one of the few Ecuadorian musicians to record outside of the country. His song Nuestro Juramento is often considered the transition between the pasillos and the rocoleras, music for the higher class to lower class. The lyrics are as follows:

No puedo verte triste porque me mata
tu carita de pena; mi dulce amor,
me duele tanto el llanto que tú derramas
que se llena de angustia mi corazón.

I can’t see you sad because it kills me
your face of sorrow; my sweet love,
it pains me so much the tears that you spill
that fills my heart up with anguish.

Yo sufrir lo indecible si tu entristeces,
no quiero que la duda te haga llorar.

I suffer unspeakably if you sadden,
I do not want doubt to make you cry.

Hemos jurado amarnos hasta la muerte
y si los muertos aman,
después de muertos amarnos más.

We have vowed to love each other until death
and if death can love,
after dying to love each other more.

---

9 Translation by Songlations
Si yo muero primero, es tu promesa,
sobre de mi cadáver dejar caer
todo el llanto que brote de tu tristeza
y que todos se enteren de tu querer.

Si tu mueres primero, yo te prometo,
escribiré la historia de nuestro amor
con toda el alma llena de sentimiento;
la escribiré con sangre,
con tinta sangre del corazón.

If I die first, it is your promise,
over my cadaver let fall
all the teats that spring from your sadness
and let everyone hear of your love.

If you die first, I promise you,
I will write the story of your love
with my whole spirit willed with emotion;
I will write it with blood,
With the tinted blood of my heart.
Methodology
The goal of this project was to take popular Ecuadorian music and transform it for the students at WPI to increase the community’s cultural awareness and make Ecuadorian music more accessible. The objectives to meet this goal were identified as:

3. Arrange three pieces of music
4. Teach the music to an ensemble of WPI students

The following chapter will describe the approach to each objective. This is intended to show the steps that were taken to complete this project and the rationale behind them.

Objective 1: Arrange three pieces of music
The purpose of this objective was to use Ecuadorian pieces as a starting point to produce unique material.

Obtain original sheet music
One of the first challenges of this project was to obtain sheet music for the pieces that were to be arranged. The danzante piece, *Vasija de Barro*, was transcribed in the book *Whose National Music?* (Wong, 2012). This transcription included the melody, piano accompaniment and the lyrics. The pasillo, *Corazón Herido*, was found by speaking to a retired librarian from the New England Conservatory. He was able to provide sheet music from a collection called Recuerdo Latino-Americano arranged by Irma Labastille (1958). Her arrangement included the melody, piano accompaniment and lyrics. The last piece, the bolero, *Nuestro Juramento* was purchased digitally. The sheet music contains the melody, piano accompaniment, guitar accompaniment, and lyrics. All three pieces of original sheet music can be found in Appendix A.

Write the arrangements
An arrangement is an “adaptation of a composition to fit a medium other than that for which it was originally written, while at the same time retaining the general character of the original” (Encyclopedia Britannica, 1998a). This is different from transcribing, which is directly copying a piece of music and fitting it to an altered instrumentation. Arranging techniques include altering the melody, harmony, harmonic structure, rhythm, and/or instrumentation. For this project, the arrangements were written in a music notation software called Musescore.
Danzante

The arrangement of Vasija de Barro was divided into three movements. Each movement was inspired by a different characteristic or musical style. The piece was kept almost entirely in E minor so the arranger could experiment with different textures without changing the tone of a piece. The tempo varied at the start of every movement to reflect the variety of interpretations of this piece that already exist.

The melody line for Vasija de Barro in Musical Example No.1 has been extracted from page 49 of Whose National Music? by Ketty Wong. This melody line is broken into four sections: Introduction, A, A, B.

Musical Example No. 1: Vasija de Barro, Original melody line

Introduction:

\[
\begin{align*}
\text{A:} & \\
\text{B:} &
\end{align*}
\]

The original melody is short and repetitive in nature. When arranging the piece, the introduction and first A section was passed to different instruments, as seen below in Musical Examples No. 2-4. The result is a more expanded introduction to the work before the entire melody is stated.

Musical Example No. 2: Vasija de Barro, Marimba m.3-7, Introduction melody line
Musical Example No. 3: Vasija de Barro, Violin 1 m.8-15, Introduction and A melody line

The first full statement of the entire original melody line is played by the flute in measure 18. The flute was chosen because this piece would typically be performed with a pan flute\(^{10}\), making the modern flute its closest relative. The flute is also high in register and will come across cleanly over the rest of the instruments making it a wise choice to state the melody.

The rhythm pervasive throughout this piece is a long-short rhythm (Musical Example No. 4) is traditionally played by drums. This rhythm is introduced in measure 1 (Musical Example No. 5) by the timpani to borrow from the orchestral tradition. After measure 8, the marimba takes over this rhythm and plays it all the way through half of the second movement. This is to keep a stable rhythm so the listener is more likely to notice when it changes in the third movement.

Musical Example No. 4: Vasija de Barro, Original harmonic rhythm

Musical Example No. 5: Vasija de Barro, Timpani m.1-4, Long-short rhythm

This rhythm is also played by the string section starting in measure 8 (Musical Example No. 6). The strings play this pizzicato, to mimic the strumming of a guitar. Guitars are very common in Andean and Ecuadorian music.

\(^{10}\) A pan flute is a wind instrument consisting of pipes of different lengths tied together and blown across the top (Encyclopedia Britannica, 2013).
The first section acts as an introduction to the piece, and the second movement focuses on the lyrics. It is set up in a call-and-response format\(^1\) to respect the oral tradition of Andean culture. Musical Example No. 7 demonstrates a call and response between the altos and the rest of the choir.

This section changes the traditional two-part harmony to four-part, to accommodate the typical four parts of a western choir, as was demonstrated in Musical Example No. 7. For the first three verses, the texture is homophonic. This means that all the parts exhibit the same rhythm as the melody. The last verse is polyphonic, and all the parts have a different rhythm (Musical Example No. 8).

\(^1\) A melody is sung by a leader and is answered by the ensemble
Musical Example No. 8: Vasija de Barro, Choir m.93-101, Polypohonic texture.

The third movement is fugato, which means it has the texture of a fugue\textsuperscript{12}. As seen in Musical Example No. 9, each instrument has the same melody line but comes in at different times to create a cacophonous effect.

Musical Example No. 9. Vasija de Barro, Strings m.102-107, Fugato entrance

\textsuperscript{12} A compositional procedure characterized by the systematic imitation of a principal theme in simultaneously sounding melody lines (DeVoto, n.d.).
Counterpoint\textsuperscript{13} is very typical of the fugue style and can be seen in the flutes at measures 157-176.

Musical Example No. 11. Vasija de Barro, Flutes m.159-166, Counterpoint

To change the texture of this movement, the melody was altered. The notes are the same, but the rhythm is mostly eighth notes with a couple of ties in unexpected places. The piece thus far exhibited the original melody, and this was changed to renew the listener’s interest in the melody.

Musical Example No. 10. Vasija de Barro, Original melody

Musical Example No. 12. Vasija de Barro, Altered melody

To add intensity as the movement moves to the climax, more layers were added. The marimba, and choir play the original melody, at half time over the strings. The timpani plays the original long-short rhythm at the same time.

\textsuperscript{13} Combining different melodic lines (Jackson, 2001).
After the climax of this section, another fugato section starts again but this time in G major instead of E minor. This makes the piece sound very joyful.

During this section syncopated rhythms can be seen in the marimba and bass. These rhythms add to the joyful and spontaneous tone of this section.

The piece ends with the string section changing to pizzicato\(^{14}\) and the timpani adding the long-short rhythm on top of the syncopation. The pizzicato makes the strings sound more percussive so they match the texture of the percussion instruments. The long-short rhythm is a recapitulation or restatement that ties the altered section with the original.

\(^{14}\) string plucking
Pasillo

The arrangement of *Corazón Herido* was inspired by a theme and variations structure\(^\text{15}\). The original rhythm and melody of the piece are introduced by the vocals and the bass. The key change marks the end of original content and shifts to a waltz inspired variation where the melody is stretched and changed.

The piece starts out with a bass introduction. This sets the key and tone of the piece before anything else happens. This is very typical of Latin American music.

*Musical Example No. 16. Corazón Herido, Bass m.1-8, Introduction*

Next to come in is the string section. The strings play pizzicato eighth notes to mimic a guitar strum, which is another instrument common to Ecuadorian music.

*Musical Example No. 17. Corazón Herido, Strings m. 9-12, Pizzicato section*

\(^{15}\) Two or more sections are based on the same musical material, which is treated with different variational techniques in each section (Encyclopedia Britannica, 1998b).
The first statement of the melody occurs in the clarinet. This is the original melody line, including the articulation\textsuperscript{16}. This melody exhibits a lot of syncopation, which is typical for a pasillo. The melody is broken into four sections: Introduction, A, B, A.

\textit{Musical Example No. 18. Corazón Herido, Clarinet m.17-32 and 57-64, Original melody line}

Introduction:

A:

B:

The first eighty-five measures of this piece act mainly as a statement of the original theme. The lyrics are sung by the choir in a homophonic texture. The piece is sung once through, accompanied by strings and clarinet only. There is an odd break in texture in measure 57 that is in the original work (the B section). There the orchestration is stripped down to only three voices at a time to emphasize this interesting shift. First set of three includes the clarinets and string bass, then the second set of three includes tenor, bass and string bass.

\textsuperscript{16} in this case, slurring
The first variation of the piece was inspired by a waltz. The *Pasillo* was born out of Austrian valse, which is a style of music that it typically danced to (Wong, 2012). It is reasonable to assume that the audience would be familiar with the feel of a waltz, so a 3/4 time signature with a strong down beat is emphasized using the trombone, trumpet and clarinets in measure 86.

The brass was not included in the original work. These instruments were added to give a few sections of the piece a little extra punch to come out of the texture. There are three instances where this happens. The first is the introduction of the waltz in the section above. The second is an instance where the melody (played by the second clarinet) has been altered by removing notes and changing the rhythm slightly. This is the second variation, and is shown in Musical Example No. 21.
Musical Example No. 21. Corazón Herido, Clarinet and Brass m.130-137, Altered melody

At the end of the two variations, all of the instruments restate the original theme in unison.

Bolero

The arrangement of Nuestro Juramento was greatly inspired by La Santa Cecilia’s\textsuperscript{17} version of the piece, recorded in 2017. This arrangement was intended to be performed by a solo vocalist rather than the whole choir for a change of pace and to reflect how the piece would have been performed by the original artist.

In the original work, the melody is sung by the soloist as seen in measure 4 in Musical Example No. 22. In the arrangement of this piece, the melody is first introduced by the clarinet, as a precursor to the singer. It is transposed an octave above the original giving the instrument a different color and allows the clarinetist to have more freedom of expression. The melody is not presented by the vocalist until measure 28, after the instrumental fill. There are four verses, with a tag on the last verse. This melody is exactly as the original maintaining this element while others were adjusted.

Musical Example No. 22: Nuestro Juramento, Original melody line

\textsuperscript{17} A modern band that blends Latin American, rock and world music (La Santa Cecelia.com, n.d.).
There are two aspects of the arrangement that are not found in the original score. These are the trumpet fills and the percussion section. These elements were found by listening to performances of the piece by different artists. The fill was originally performed by a guitarist, with similar material heard in two recordings. Although it is not included in the original sheet music, because it is featured in multiple recordings it can be assumed that the song is typically performed with this particular fill which is why it was included in this arrangement. The fill was transcribed and given to a trumpet player, to stand out over the orchestra. It has the ability to play the quick sixteenth notes as a guitar would.

Musical Example No. 23. Nuestro Juramento, Trumpet m. 19-26, Fill

In a similar fashion, there are no percussion parts included in the original sheet music. The conga and maraca parts were transcribed from recordings of the piece; the same way the fill was. The high hat and finger cymbals were added to complement the jazz element the brass section brings. The rhythm of these four instruments were constructed to produce percussive layering as shown in Musical Example No. 24.


In measure 44, the melody line is in the viola part. The viola has a very rich, dark tone that contrasts greatly from the trumpet fill that is featured directly after.
Musical Example No. 25. Nuestro Juramento, Viola m. 44-48, Melody line

Through this process, three unique arrangements were created that fit the ability of the selected ensemble.

Objective 2: Teach the music to a WPI ensemble

The purpose of this objective was to give the arranger experience teaching and conducting a group of musicians.

Put together the ensemble

The first group of students to be collected were the vocalists. All of the lyrics in these pieces are in Spanish, so students who spoke Spanish, went to a Spanish-speaking country for project work, or who had experience singing in Latin were selected. The final group included three sopranos, three altos, three tenors and three basses. This voicing was chosen because it would be a balanced ensemble that could produce enough volume to sing over the orchestra. A four-part structure is very typical of choral music. A rehearsal pianist was also found to help rehearsals run smoothly and effectively.

Afterwards, the instrumentalists were chosen. Students who exhibited strong reading skills, attention to detail and an enthusiasm for playing were selected. There are four main instrument families; woodwinds, brass, percussion and strings. Within each family, there are instruments that represent different pitch ranges that are organized like a choir. A few instruments from each family were selected to maintain an orchestral set up. The final instrumentation included two flautists, two clarinetists, a trumpet player, a trombone player, three percussionists, four violinists, two violists, two cellists and a bassist. This instrumentation was selected to account for a range of pitches, complement the choir, and provide variance in tone quality. The quantity of each instrument varies to balance the ensemble. The ensemble was chosen to complement the vocal parts, sometimes being featured but mainly acting as
accompaniment to voices without detracting from the choral presentation. The table below outlines the reasoning behind each instrumental decision.

<table>
<thead>
<tr>
<th>Instrument Family</th>
<th>Instrument</th>
<th>Quantity</th>
<th>Range</th>
<th>What it brings to the ensemble</th>
</tr>
</thead>
<tbody>
<tr>
<td>Woodwinds</td>
<td>Flute</td>
<td>2</td>
<td>Soprano</td>
<td>Airy softness that mimics the voice and resembles the pan flute which is traditionally played for this type of music</td>
</tr>
<tr>
<td></td>
<td>Clarinet</td>
<td>2</td>
<td>Soprano/Alto</td>
<td>Wide range of tonality, pitch and timbre, very emotionally expressive</td>
</tr>
<tr>
<td>Brass</td>
<td>Trumpet</td>
<td>1</td>
<td>Alto</td>
<td>Bright tone that cuts through the musical texture</td>
</tr>
<tr>
<td></td>
<td>Trombone</td>
<td>1</td>
<td>Bass</td>
<td>Another brass instrument to mesh with the trumpet but provide low end support</td>
</tr>
<tr>
<td>Percussion</td>
<td>Timpani</td>
<td>1</td>
<td>Bass</td>
<td>Used for an orchestral sound, is pitched</td>
</tr>
<tr>
<td></td>
<td>Marimba</td>
<td>1</td>
<td>All</td>
<td>Used mainly for melodic content</td>
</tr>
<tr>
<td></td>
<td>Hi Hat</td>
<td>1</td>
<td>N/A</td>
<td>Used to add a shimmering sound to ensemble</td>
</tr>
<tr>
<td></td>
<td>Conga</td>
<td>1</td>
<td>N/A</td>
<td>Provides rhythmic backbone and keeps the ensemble together, often used in Latin American music</td>
</tr>
<tr>
<td></td>
<td>Maracas</td>
<td>1</td>
<td>N/A</td>
<td>Provides rhythmic backbone and keeps the ensemble together, often used in Latin American music</td>
</tr>
</tbody>
</table>
Run Rehearsals

Rehearsals were held once a week, with the first three weeks scheduling separate choral and instrumental rehearsals. This was done so that the choir could learn the Spanish lyrics and go over their parts with a pianist before attempting to sing with the orchestra. Once the choir could sing all of the material without accompaniment, the two groups were combined. The table below outlines the rehearsal schedule.

<table>
<thead>
<tr>
<th>Date</th>
<th>Attendees</th>
<th>Plan</th>
<th>Results</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/1/2020</td>
<td>Choir - Missing 1 Alto, 2 Tenors</td>
<td>Read through everything, make sure parts are singable, work on Spanish.</td>
<td>Goals accomplished, alto and tenor parts need to be switched in a few spots.</td>
</tr>
<tr>
<td>Date</td>
<td>Activity</td>
<td>Notes</td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>-------------------</td>
<td>----------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>2/7/2020</td>
<td>Choir - Missing 3 Sopranos, 2 Altos</td>
<td>Make sure everything can be sung w/accompaniment, go over <em>Nuestro Juramento</em>. All tenors and basses know their part, only one alto came but she did well. Could not meet with soloist for <em>Nuestro Juramento</em>.</td>
<td></td>
</tr>
<tr>
<td>2/12/2020</td>
<td>Orchestra - Missing 3 Violinists</td>
<td>Read through everything, note spots that are tricky. Spent a lot of time on <em>Corazon Herido</em> and could make it through the whole piece, played through <em>Nuestro Juramento</em> and changed clarinet intro and some bowings, unable to make it through <em>Vasija de Barro</em> (the ending was quite tricky). Worked on <em>Nuestro Juramento</em> with soloist individually.</td>
<td></td>
</tr>
<tr>
<td>2/15/2020</td>
<td>Choir - Missing Rehearsal Pianist</td>
<td>Be able to sing everything without accompaniment. Goal accomplished, but would be good to review once more before singing with orchestra.</td>
<td></td>
</tr>
<tr>
<td>2/29/2020</td>
<td>All - Missing 2 Altos, 2 Basses, 1 Clarinetist</td>
<td>Have choir come in 20 minutes earlier so they can warm up and run through everything with accompaniment once. Get through everything, schedule rehearsals for next term. Have orchestra stay later to work on any problem spots. Only three choral members showed up on time, so it was not practical to run anything before the instrumentalists arrived. Everything was played through, but the soloist for <em>Nuestro Juramento</em> was not present. The biggest problem spot is the third movement of <em>Vasija de Barro</em>, but this will be cleaned in the next rehearsal. It was decided that the trumpet would use a Harmon Mute during <em>Nuestro Juramento</em>. Two more rehearsals should be sufficient before the final performance.</td>
<td></td>
</tr>
</tbody>
</table>
This work would have continued, with the aim to polish the pieces and have a performance, yet due to the COVID-19 outbreak rehearsals could not be held. If the regular class schedule had occurred, two or three more rehearsals would have been scheduled and then a live performance given on April 5, 2020.
Discussion

Overall, the results of the arrangement process were well received. The musicians enjoyed playing the music during rehearsals and I got many positive reviews from the other students. During rehearsals, I was able to take suggestion from the ensemble members that would make the score more readable or playable. The only section throughout all three pieces that gave many of the students trouble was a polyrhythmic section towards the end of Vasija de Barro where the musicians had to count quarter notes in 6/8 time, as can be seen in Musical Example No. 26.


Although I received many positive comments from the other students I was working with, I lost motivation and creative inspiration over the duration of this project. Generally, when I arrange I listen to many different versions and covers of a song to form a better idea of what direction I want the piece to go in. Due to the lack of variety in recordings available (particularly a lack thereof with Corazón Herido) it was hard for me to get an understanding of the original work and very difficult to decide how I wanted to create my own story out of them. If I had a chance to do this project again, I would try arranging a song, teaching it, and then starting another arrangement so I had a chance to take a creative break rather than trying to come up with new musical ideas for months in a row.
This project experience was taxing and due to the circumstances, not as rewarding as I had hoped. Research proved to be challenging, as very few studies have been conducted on Ecuadorian music, and even less of it is in English. The book *Whose National Music?* was very helpful, but it is hard to come up with a thesis that is not re-writing ideas expressed in the book. Even after consulting a research librarian, a music library, having a discussion with a music librarian and speaking to people familiar with Ecuadorian or Latin American music, I was disappointed in the lack of detailed information I was able to come across. There was a small amount of information I could find through research, so I felt I was very limited in the pieces I was able to arrange. This attributed to the creative block mentioned previously.

If I had the opportunity to do this project again, I would have broadened its scope to include other countries that have Andean roots, such as Peru and Colombia. This would have weakened the personal connection to the project, but it would have given me opportunities to find more detailed studies and the breadth to find pieces to arrange that inspired me more. Having more resources would also make it easier to write a paper. I would have also managed my time more appropriately, as this double major was much more work than the typical 4/3 credit MQP. Despite the circumstances, I believe I did the best that I could with this project and if nothing else, brought more cultural awareness to the WPI community and shed light on an area of music that needs to be given more academic attention.
References


Freire, C. (2018). In Butts S. (Ed.), Personal communication


Odira, C. (2019). In Butts S. (Ed.), *Personal communication*


Appendix A: Vasija de Barro
Vasija de Barro
Yo quiero a mi entierro como mis antepasados

Como a ti quiero
en el vientre oscuro y fresco de una vajilla de barro

viéntre oscuro y fresco de una vajilla de barro
cuan

mis antepasados viente oscuro y fresco de una vajilla de barro
Cuan do la vi da se pie rda tras una cor ti na de
Cuan do la vi da se pie rda tras una cor ti na de
Cuan do la vi da se pie rda tras una cor ti na de
Cuan do la vi da se pie rda tras una cor ti na de

de ti na cor una tras pie rda se vi do

anos vi-viran a flor de tiem-pos a-mor-es y des-en-ga-nos
anos vi-viran a flor de tiem-pos a-mor-es y des-en-ga-nos
anos vi-viran a flor de tiem-pos a-mor-es y des-en-ga-nos
anos vi-viran a flor de tiem-pos a-mor-es y des-en-ga-nos
anos vi-viran a flor de tiem-pos a-mor-es y des-en-ga-nos
anos vi-viran a flor de tiem-pos a-mor-es y des-en-ga-nos
anos vi-viran a flor de tiem-pos a-mor-es y des-en-ga-nos
anos vi-viran a flor de tiem-pos a-mor-es y des-en-ga-nos
Yo quiero que a mi entierren como a mí...
Appendix B: Corazón Herido
Ya no confio en mi corazón herido,
ya no confío en ti mi corazón herido
Appendix C: Nuestro Juramento
Nuestro Jaramento

Sarah Butts

B♭ Clarinet

B♭ Trumpet

Trombone

Percussion 1

Percussion 2

Alto

Violin 1

Violin 2

Viola

Violoncello

Contrabass

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Vocal Solo

No pue-ver-te
triste por-que me ma-ta tu ca-ri-ta do
ci-ble si te en-tris-te ces
No quie-ro que la
muer-
noshasta la muer-
te
y
si losmu-
ertos
a - man, des-pues de muer - tos a - mar-nos mas.
Si yomue-ro pri-me-ro es tu pro-me-sa
y que todos enciendan fuiste tu

to
dos
Si tu mueres primero yo te prometo

A.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.
con to-da.el al-ma lle - na desen-ti - mien - tos

B♭ Tpt.  B♭ Cl.  Tbn.  Perc. 1  Perc. 2  A.
la.es - cri-bi-re con san - gre__contin-ta san - gre__ del co-ra - zon
la.es - cri-bi-re con san - gre__contin-ta san - gre__ del co-ra - zon