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ROBERTO SIERRA'S COMPOSITIONS FOR SOLO CLARINET

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ROBERTO SIERRA'S COMPOSITIONS FOR SOLO CLARINET

by

Alejandro L. Lozada

A DOCTORAL DOCUMENT

Presented to the Faculty of
the Graduate College at the University of Nebraska-Lincoln
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

Major: Music

Under the Supervision of Professor Diane Barger

Lincoln, Nebraska

April, 2008

ROBERTO SIERRA'S COMPOSITIONS FOR SOLO CLARINET

Alejandro L. Lozada, D.M.A.

University of Nebraska, 2008

Advisor: Diane Barger

The present project focuses on the two compositions for solo clarinet by Roberto Sierra: *Cinco Bocetos* and *Ritmorroto*. Many composers throughout history have often written music for a particular performer. Sierra is no exception. These two clarinet works involve collaboration with some of today's finest clarinet players in varying combinations of commissioning, premiering, and/or recording. Further insight into these works is provided by interviews with the composer and with the prominent clarinetists associated with these works.

The first chapter of this document provides biographical information about Roberto Sierra, his compositional style, and his compositional output involving the clarinet. Chapter two contains an analysis of *Cinco Bocetos* in addition to comments from the composer and the clarinetist involved in the creative process. Consistent with the methodology applied in chapter two, the third chapter explores the second unaccompanied clarinet work, *Ritmorroto*. The concluding chapter summarizes the development of Sierra's compositional style within these selected pieces.

It is hoped that this document will serve as a valuable resource for clarinetists who study, teach, and/or perform these works by Roberto Sierra. Furthermore, this study should facilitate a better understanding of the composer's compositional style for teachers and performers of the clarinet.

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CHAPTER I

Introduction

The clarinet has gained great popularity among modern composers writing new music. The variety of articulation, dynamics, and color contrasts that can be produced with the clarinet, along with its wide range and flexibility, makes the instrument an attractive choice for these modern composers. Undoubtedly, Roberto Sierra's music for clarinet captures and makes great use of the rich characteristics the instrument has to offer. The present project will focus on the two compositions for solo clarinet by Roberto Sierra: *Cinco Bocetos* and *Ritmorroto*.

Biography of Roberto Sierra

Roberto Sierra stands as one of the leading Latin American composers of his generation. He is best known for his instrumental music, especially for his compositions for chamber and orchestral ensembles. Sierra was born on 9 October 1953 in Vega Vaja, Puerto Rico. He pursued early studies (1969-1976) at the Puerto Rico Conservatory of Music, where he was awarded a Bachelor of Music Diploma in Piano and Composition. He also studied at the University of Puerto Rico from 1970 to 1975 and earned a Bachelor of Arts degree in the Humanities. After graduation, Sierra went to Europe to further his musical knowledge. He studied at the Royal College of Music in London from 1976 to 1978 and at the Institute for Sonology in Utrecht the following year.¹

¹ Gonzalez, Roberto Juan. "Selected Orchestral Works by Puerto Rican Composers Born Between 1945 and 1956." DMA diss. Ball State University, 1983.

While living in London, Sierra was frequently exposed to new music written by the leading modern composers of the time. As stated in Jose Rivera's dissertation:

According to Sierra, London was a particularly lively place in the contemporary music world at this time: 'I would hear pieces by Pierre Boulez, Karlheinz Stockhausen, and Luciano Berio [...] When a piece gets written, it will inevitably be performed in London within weeks.' In London, Sierra attended many concerts of Boulez's music and frequented the Leviathan Proms Festival at the Royal Albert Hall.²

However, it is the advanced work in composition he did at the *Hochschule für Musik* in Hamburg between 1979 and 1982 under renowned composer György Ligeti that greatly influenced his compositional style.³ Ligeti took particular interest in Sierra's music, as Rivera points out:

According to the Ligeti scholar Richard Toop, the Hamburg classes attracted many talented young composers who were eager to learn from one of the most respected of all living composers. Likewise, some of these curious young composers were also a source of stimulus for Ligeti. For example, Sierra drew Ligeti's attention to the complex polyrhythms of Caribbean and South American music, some of which found their way into Ligeti's works of the 1980's *Piano Concerto*.⁴

When asked about his relationship with Ligeti, Sierra stated:

My relationship with Ligeti was an interesting one, and very significant for me as a composer. In terms of interest in African and Caribbean Music it was me who influenced him by introducing him to this music with which he was not acquainted (this was around the 1980's). This is a well documented fact that Ligeti himself has been quoted about in many writings including his latest biographies.⁵

² Rivera, Jose. "Roberto Sierra's Missa Latina: Musical Analysis and Historical Perspectives". PhD. diss. Florida State University, 2006, 30.

³ Laurie Shulman: 'Sierra, Roberto', *Grove Music Online* ed. L. Macy (Accessed 19 November 2006), <<http://www.grovemusic.com>>.

⁴ Rivera, 31.

⁵ Roberto Sierra, E-mail correspondence with the author, 16 September 2007.

After his studies with Ligeti, Sierra returned to Puerto Rico to work in the field of arts administration and higher education. In 1985 he became the director of the Cultural Activities Department at the University of Puerto Rico. Later that year, he served as the Dean of Studies and Chancellor of the Puerto Rico Conservatory of Music. During this time, he also sustained a high profile as a composer on the international scene. Sierra was making a name for himself worldwide with compositions such as *Salsa para Vientos* (Salsa for Winds), which gained him first prize at the Budapest Spring Festival in 1983, and *Suite for Harpsichord*, which won first prize in the Alienor Harpsichord Competition the same year. In 1987, the Alienor Harpsichord Competition dedicated an entire concert to Sierra's chamber music compositions, which was recorded and broadcast by the BBC. In that year, Sierra's first orchestral work, *Jubilo*, was performed at New York's Carnegie Hall by the Milwaukee Symphony Orchestra.

Roberto Sierra became the Composer-in-Residence of the Milwaukee Symphony Orchestra in 1989, a position he held for three years. During his residency he contributed greatly to the musical life of Milwaukee with a number of new works that includes pieces for local musicians, chamber, and choral ensembles. Subsequently, in 1992 he became a faculty member at Cornell University. Roberto Sierra's teaching at Cornell focuses mainly on composition at the graduate and undergraduate levels, orchestration, undergraduate theory, music history survey, and seminars on the works of Messiaen and Ligeti. He currently serves as the Director of Undergraduate Studies for Cornell's Department of Music. Since accepting his position at Cornell, Sierra has maintained his interest in working with major orchestras, serving as the Philadelphia Orchestra's

Composer-in-Residence during the 2000-2001 season, and most recently, for the New Mexico Symphony's 2004-2005 season.

Sierra has received commissions from major cultural and educational institutions as well as from major symphony orchestras in the United States and abroad. These include: *Danzas Concertantes*, commissioned by the Orchestra of Castilla y León and premiered in May 2007 with guitar soloist Manuel Barrueco for the opening season of their new Hall in Valladolid, Spain; *The Bacchae*, premiered in November 2006 by the Dallas Symphony Orchestra; *Missa Latina*, commissioned by the National Symphony Orchestra in Washington, D.C and premiered in February 2006; *Borikén*, commissioned by the Casals Festival to commemorate its 50th anniversary and premiered at the Festival in February 2006; *Bongo+*, commissioned by the Juilliard School of Music and premiered in January 2006 by the New Juilliard Ensemble conducted by Joel Sachs; *Songs from the Diaspora*, a new song cycle, commissioned by Music Accord for soprano Heidi Grant Murphy, the St. Lawrence String Quartet and pianist Kevin Murphy (2006); *Sinfonía No. 3*, commissioned by the Milwaukee Symphony Orchestra with a grant from the Chicago Joyce Foundation (2004); *Sinfonía No. 2*, commissioned by the University of Miami School of Music's Abraham Frost Commission Series (2004); *Sinfonía No. 1*, commissioned by the Saint Paul Chamber Orchestra (2003); *Double Concerto* for violin and viola, commissioned by the Philadelphia Orchestra and the Pittsburgh Symphony Orchestra (2002); *Concerto* for saxophone and orchestra, commissioned by the Detroit Symphony Orchestra and dedicated to James Carter (2002); *Beyond the Silence of Sorrow*, commissioned by the Seattle Symphony Orchestra (2002); *Kandinsky*, commissioned by the Library of Congress (2001); *Fanfarria, Aria y Movimiento*

Perpetuo for violin and piano, commissioned by the Library of Congress to celebrate Copland's centennial (2000); *Fandangos*, commissioned by the National Symphony Orchestra in Washington, D.C (2000); and *Concerto for Orchestra*, commissioned by the Koussevitzky Music Foundation and the Philadelphia Orchestra (1999).⁶

In addition to the list of commissions, Sierra has garnered several awards, including: the Award in Music by the American Academy of Arts and Letters in 2003, first prize at the 1983 Budapest Spring Festival for his *Salsa para Vientos* (Salsa for Winds), and first prize for his *Suite for Harpsichord* at the Alienor Harpsichord Competition in 1983. Most recently, the School of Fine & Performing Arts at the State University of New York at New Paltz announced Roberto Sierra as the winner of the 2004 Kenneth Davenport National Competition for Orchestral Music for his *Sinfonia No. 1*. He has achieved a fine reputation as a composer for his numerous compositions, most of which are published by G. Schirmer, Subito Music, Editions Salabert, and Editions Orphée. Roberto Sierra's music may be heard on releases by New World Records, Albany Records, Gasparo, Koch, Newport Classic, New Albion, ADDA, Musical Heritage Society, Koss Classics, CRI, BMG, Fleur de Son, and Dorian Records.⁷

⁶ robertosierra.com <<http://www.robertosierra.com>> (Accessed 24 August 2007).

⁷ Ibid.

Compositional Style

The compositional style of Roberto Sierra combines European modernism with elements of Puerto Rican and Latin American folksong, jazz, salsa, and African rhythms. He also proposes new rhythmic ideas and simulation of polyphony using a single-line instrument, like the clarinet. Although the clarinet is a single-line instrument, Sierra utilizes it as a polyphonic instrument and writes compound melodies, often in different registers, within the solo clarinet line.

Sierra incorporates elements that are representative of his native land into his musical works. The descriptive Spanish phrases of many of his titles appear to indicate the character of the music; however, it is the intricate rhythms and complex textures that reveal the true spirit of his compositional approach.⁸ Sierra's roots in Latin America and his affinity for the European tradition of music composition combine to enhance his music. An excellent example of this is found in one of his latest works, *Missa Latina*, commissioned by the National Symphony Orchestra in Washington, D.C and premiered in February 2006. When talking about this work Sierra states:

The title I chose - *Missa Latina* - has a dual meaning. On the one hand it refers to the traditional Latin text, while on the other hand the work is infused with a "Latino" character: It is infused with the "Caribbean gestures" that allude to my personal background, my own Hispanic heritage, and which color so much of my music.⁹

⁸ Laurie Shulman: 'Sierra, Roberto', *Grove Music Online* ed. L. Macy (Accessed 19 November 2006), <<http://www.grovemusic.com>>.

⁹ The Associated Press. "National Symphony Celebrates Anniversary". 31 Jan. 2006. [washingtonpost.com](http://www.washingtonpost.com). <<http://www.washingtonpost.com>> (Accessed 24 August 2007).

In addition to György Ligeti, the two most influential composers on Sierra's compositional style are Igor Stravinsky and Béla Bartók. In Sierra's words:

Stravinsky has been always a composer that is present because of his use of rhythm. My music doesn't sound like his, of course, but I think his rhythmic sense has influenced not only me, but also composers throughout the past century. Bartók's lyricism is important to me, and his use of a vernacular approach has been a profound model as well.¹⁰

Chamber Music Involving the Clarinet – Compositional Output

Roberto Sierra incorporates the clarinet in many of his chamber music compositions. Many of these works include unique combinations of instruments. The chamber music compositions that utilize the clarinet are:

- *Sonata* – for clarinet and piano (2006)
- *Octeto* - for 2 oboes, 2 clarinets, 2 bassoons, and 2 horns (2003)
- *Turner* - for flute, clarinet, violin, cello, and piano (2002)
- *Tres Pensamientos* - for bass clarinet and percussion (2000)
- *Cancionero Sefardí* - for soprano (or tenor), flute, clarinet, violin, cello, and piano (1999)
- *Tema y Variaciones* - for clarinet and piano (1999)
- *Pequeño Concierto* - for guitar, flute, oboe, clarinet, violin, and cello (1998)
- *Tres fantasías* - for clarinet, cello, and piano (1994)
- *Piezas Características* - for bass clarinet, trumpet, piano, violin, cello, and percussion that includes congas and bongos (1991)
- *Con Tres* - for clarinet, bassoon, and piano (1990)
- *Essays* - for wind quintet (1987)
- *Concierto Nocturnal* - for harpsichord, flute, oboe, clarinet, violin, and cello (1985)

¹⁰ Laurie Shulman, *The New Groves Dictionary of Music and Musicians*, vol. 23, p 364-365.

Review of the Literature:

Dissertations on Sierra's Life and Compositional Style

In her dissertation “Music for Unaccompanied Clarinet by Contemporary Latin American Composers” Sallie Diane Price Fukunaga provides a brief biography of Roberto Sierra. Further, she analyzes Sierra's *Cinco Bocetos* along with many other compositions for unaccompanied clarinet by Latin American composers, including twelve-tone compositions, tonal compositions, and compositions in an avant-garde style using new instrumental techniques. This is a valuable source of information that provides an excellent list, compiling twenty-five additional Latin American compositions for unaccompanied clarinet, sixty-five Latin American compositions for clarinet and piano, and twenty Latin American compositions for solo clarinet and orchestra. This dissertation is definitely a starting point for any researcher interested in Latin American composers writing for the clarinet.

Although Roberto Juan Gonzalez's dissertation “Selected Orchestral Works by Puerto Rican Composers Born Between 1945 and 1956” does not discuss any clarinet works by Sierra, he provides information about the composer, including a list of early music awards, and a detailed analysis of Sierra's orchestral work *Polarizaciones*. It is a unique project that focuses on seven Puerto Rican composers, including Roberto Sierra, through the use of a questionnaire and documents provided by the composers. The author presents an insight into some aspects of the composers' compositional style. This document is valuable as it presents seven composers who shared a common bond. They all were the first products of the recently-established system of post-secondary music education on the island of Puerto Rico.

Jose Rivera's dissertation "Roberto Sierra's Missa Latina: Musical Analysis and Historical Perspectives" is the latest dissertation written about the life and music of Roberto Sierra. In this 2006 work, Rivera does not discuss Sierra's clarinet pieces in any detail; however, it is a valuable source of information for any researcher interested in the life and works by Roberto Sierra. The document presents an additional scholarly resource devoted to the life, musical output, and achievements of Roberto Sierra; it makes available a detailed analysis of Roberto Sierra's choral work, *Missa Latina*, and provides a historical overview of the choral music tradition of Puerto Rico. It also provides a list of works by Sierra organized by chamber orchestra works (including pieces with soloists), chamber opera works, chamber music works, choral works, orchestral works (including pieces with soloists), solo works, wind ensemble works, and vocal works. The most up-to-date list of Sierra's works can be found in the composer's website: <http://www.robertosierra.com>.

CHAPTER II

CINCO BOCETOS FOR CLARINET SOLO (1984)

Cinco Bocetos for Clarinet Solo (1984) was written on a commission from Pueblo International, Puerto Rico's largest supermarket chain, for Kathleen Jones, principal clarinetist of the Puerto Rican National Symphony Orchestra.¹¹ The process of getting a sponsor involved in the commission of the work was not an easy one. Jones describes the process:

When I spoke with Roberto about the possibility of writing a piece for solo clarinet that I could play in London at the 1984 International Clarinet Congress he asked for a \$1,000 fee. That was a sizeable amount in 1984, and when I blanched he suggested I find a sponsor. I don't recall now how many businesses I approached, but I was turned down by several and was getting discouraged when Roberto suggested trying Pueblo International, and speaking with one of their vice presidents, Manuel Vallecillo, who was a friend of his. Evidently the two of them had talked it out, because when I wrote my letter, and asked to speak to Mr. Vallecillo, he already knew what the request was. Everything after that flowed smoothly. The published version of the Bocetos omits the information that Pueblo International commissioned the work for me; Roberto says it was a mistake, which will be corrected in future editions.¹²

Cinco Bocetos (Five Sketches) is divided into five distinct movements that evoke sounds of the Puerto Rican countryside. The five movements are entitled: "Preludio" (Prelude), "Cancion del Campo" (Song of the Country), "Interludio Nocturno" (Nocturnal Interlude), "Cancion de la Montana" (Song of the Mountain), and "Final con Pajaros" (Finale with Birds). Each movement in the composition explores the different registral, timbre, and virtuosic possibilities of the clarinet.

¹¹ Jones, Kathy. "Master Class: Cinco Bocetos for Clarinet Solo (1984) by Roberto Sierra." *The Clarinet* 28 (March 2001) : 4.

¹² Kathleen Jones, E-mail correspondence with the author, 05 October 2007.

The organization and character of the five movements in *Cinco Bocetos* is in an arch form: the first movement is lively, the second movement is folk-like, the third movement is an interlude, the fourth movement is again folk-like, and the fifth movement is lively. *Cinco Bocetos* consists of movements that alternate between thematic and tonal movements; however, Sallie Fukunaga states that the pitch aspects of each movement are also typical of an arch form (thematic/tonal/thematic/tonal/thematic).¹³ Sierra combines atonal and tonal harmony in *Cinco Bocetos*. The atonal movements “Preludio”, “Interludio Nocturno”, and “Final con Pajaros” are based on a common theme and motive, while “Cancion del Campo” and “Cancion de la Montana” are tonal and contain a folk-like melody. Nevertheless, the constant use of irregular phrasing, contrasts of wide leaps, and similar rhythms throughout *Bocetos* provides a strong unity among all movements.

Roberto Sierra and Kathleen Jones maintained constant communication during the creative process of *Cinco Bocetos*. Jones states:

Roberto was writing and calling me up to come and try some of the ideas out. The only down-side to that was that Roberto's music is not easy to sight read, and he would show me something and I would stumble around for a couple minutes before I figured out how it should go. Roberto's music always has to have a direction in which you are going. It sounds much better when you find the right tempo, color of sound, length of note and general nuance. As for clarification, I don't recall needing much--the hand-written part I have always played from is very clear, and superior to the computer version, in that it is easier to find the melody in Robert's hand. The layout and spacing in the manuscript part is much nicer to play from than the computer-generated, published edition.¹⁴

Sierra edited the last movement in *Cinco Bocetos* twice since its premiere, but the revisions were not requested by Jones.¹⁵ In her article, Kathleen Jones states:

¹³ Fukunaga, Sallie Diane Price. “Music for Unaccompanied Clarinet by Contemporary Latin American Composers.” DMA diss. University of Kansas, 1988, 177.

¹⁴ Kathleen Jones, E-mail correspondence with the author, 05 October 2007.

The final movement, “Finale with Birds”, is the only sketch that has been revised since the premiere performance of *Cinco Bocetos* on June 27, 1984. Roberto first revised the Final in March of 1987, shortly before I recorded the *Bocetos* for a CD on his own label. He revised it a second time before the work was published by Subito Music in the 1990s. Page 10 of the published version has only a few small differences from the 1987 (second manuscript) version; page 11, however, is a substantial reworking of the 1987 music.¹⁶

Cinco Bocetos is a significant addition to the clarinet solo repertoire. Since its official premiere at the International Clarinet Congress held in London in August 1984, the piece has gained popularity, and was selected as one of the pieces to be played for the International Clarinet Association’s 2001 Young Artist Competition in New Orleans.¹⁷ The very first performance occurred in the Robert Marcellus master class at Northwestern University in Evanston, Illinois in June of 1984. The work was well-received by the audience and in particular by Marcellus. Jones points out:

... Dr. Marcellus was very impressed with the work and wrote a lovely letter to Roberto, saying he believed the *Bocetos* would become important in the repertoire--how true that has been!¹⁸

Preludio

The form of the first movement is given in Chart 1. Since the music lacks barlines, the separation of each particular section can be traced by the metric division of the quarter-note. Specifically, the A section extends from beat 1 to beat 22, and the B section from beat 23 to beat 45. The transition section from beat 46 to 58 brings the melodic line back to the chalumeau register of the instrument. The opening motive is clearly presented at beat 58

¹⁵ Ibid.

¹⁶ Jones, Kathy. “Master Class: Cinco Bocetos for Clarinet Solo (1984) by Roberto Sierra.” *The Clarinet* 28 (March 2001) : 7.

¹⁷ Ibid. , 4.

¹⁸ Kathleen Jones, E-mail correspondence with the author, 05 October 2007.

with the combined restatement of the A+B section. Finally, the Coda begins at beat 73 and contains motivic material from the A section and a direct quote (two octaves higher) of the opening motive. (See Chart 1 and EX. 1a/1b)

Chart 1: “Preludio” Form

A	B	Transition	A+B	Coda
Beats 1-22	Beats 23-45	Beats 46-58	Beats 58-72	Beats 73-end

EX. 1: “Preludio” Form

a.

A Section

B Section

b.

Transition →

The musical score for 'Preludio' is divided into several sections:

- Transition:** A short melodic phrase starting with a forte (*f*) dynamic and ending with a sforzando (*sfz*) accent.
- A+B Section:** A longer section starting with a forte (*f*) dynamic, followed by a mezzo-piano (*mp*) section with a crescendo leading back to a forte (*f*) section, and ending with a sforzando (*sfz*) accent.
- Coda:** A section starting with a piano (*p*) dynamic, followed by a crescendo leading to a forte (*f*) section, and ending with a sforzando (*sfz*) accent.
- Quote:** A section starting with a forte (*f*) dynamic and ending with a sforzando (*sfz*) accent.

Sierra combines atonal and tonal harmony in *Cinco Bocetos*. The “Preludio” is atonal and based on a common theme and motive. The first seven pitches (D-E-F-G#-A-B flat-B) in the A section form the pitch-class set 7-19 (0123679). (See EX. 2)

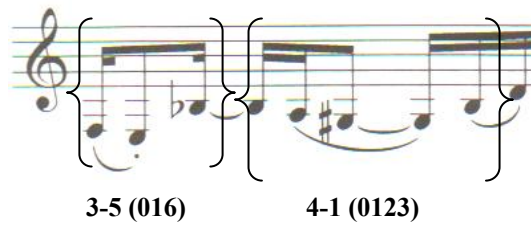
EX. 2: “Preludio” Pitch-class Set

The musical score for EX. 2 shows a sequence of notes in a staff, with a mezzo-piano (*mp*) dynamic marking. The notes are: D, E, F, G#, A, B flat, B. This sequence forms the pitch-class set 7-19 (0123679).

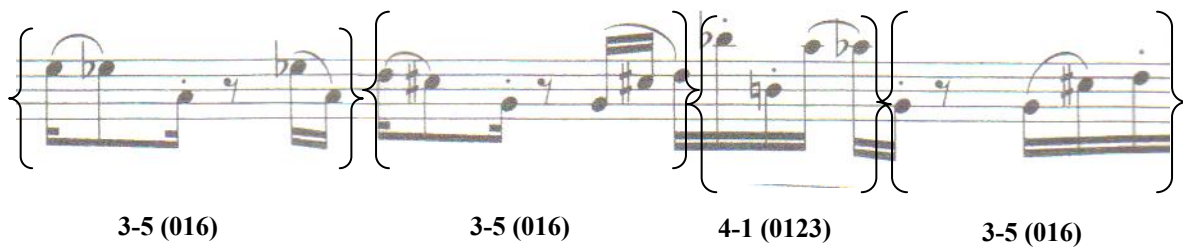
Sierra uses subsets of pitch-class set 7-19 (0123679) to form motives throughout the movement. For example, subsets 3-5 (016) and 4-1 (0123) found in the beginning of the A section are used in the beginning of the B section as well. (See EX. 3 a-b)

EX. 3: “Preludio” Subsets in the Beginning of A and B Section

a. Beginning of A Section



b. Beginning of B Section



In addition, the systematic use of recurrent subsets 3-5 (016) and 4-1 (0123) throughout the B section provide a sense of unity to the movement. (See EX. 4)

EX. 4: “Preludio” Subsets in the B Section

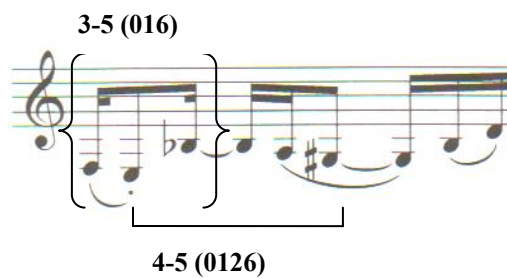
4-1 (0123) 4-1 (0123) 3-5 (016) 4-1 (0123) 3-5 (016) 3-5 (016)

3-5 (016) 4-1 (0123) 3-5 (016) 4-1 (0123)

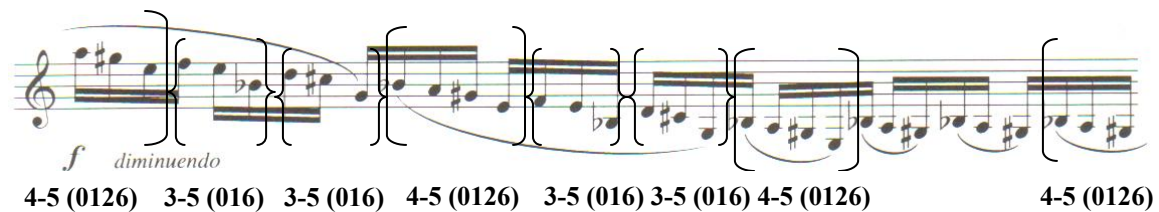
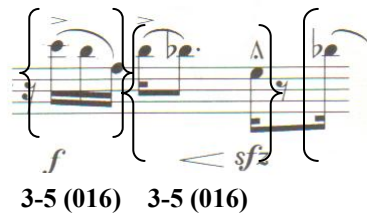
The transition section from beat 46 to 58 combines subsets 3-5 (016) and 4-5 (0126) and brings the melodic line back to the chalumeau register of the instrument. These subsets are also found in the original pitch-class set 7-19 (0123679) from the beginning of the movement. (See EX. 5 a-b)

EX. 5: “Preludio” Beginning of A Section and Transition

a. Beginning of A Section



b. Transition



The A+B section starts at beat 58 and combines the original pitch-class set 7-19 (0123679) from the A section, subset 3-5 (016), and only one pitch (B-flat) of the 4-1 (0123) subset found in the B section. (See EX. 6)

EX. 6: “Preludio” Subsets in the A+B Section

The image displays two musical staves. The top staff, in bass clef, contains a sequence of notes with a dynamic marking of *f*. A bracket underneath this staff is labeled "Pitch-class set 7-19 (0123679)". The bottom staff, in treble clef, shows a sequence of notes. A bracket underneath is labeled "3-5 (016)". An arrow points from a specific note (B-flat) in this staff to the text "One pitch (B-flat) of the 4-1 (0123)".

The Coda begins at beat 73 and contains motivic material from the A section. It includes subsets 3-1 (012), 4-5 (0126), and 5-6 (01256) which are also found within the original pitch-class set 7-19 (0123679) from the beginning of the movement. (See EX. 7a-b)

EX. 7: “Preludio” Subsets in the Coda

a.


This musical staff shows a sequence of notes. Three brackets are placed under different groups of notes, labeled "4-5 (0126)", "3-1 (012)", and "5-6 (01256)". A large bracket encompasses the entire sequence. An arrow points from the text "Pitch-class set 7-19 (0123679)" to this large bracket.


b. Coda


This musical staff shows a sequence of notes. Brackets are placed under specific groups of notes, labeled "3-1 (012)", "4-5 (0126)", and "5-6 (01256)".


Syncopation created by a particular rhythmic figure (sixteenth-note/eighth-note/sixteenth-note figure) is prevalent throughout the “Preludio” and provides a sense of unity to the movement. Another important element of the phrases in this movement is the dynamic level. The conclusion of each particular phrase shares a common characteristic – each phrase ends with a crescendo. (See EX. 8 a-d)

EX. 8: Phrase Endings

a. 

b. 

c. 

d. 

Cancion del Campo

The melodic material of the second movement implies the use of traditional and functional harmonic progressions. “Cancion del Campo” is tonally centered and in the key of E major. Even though the melodic material of the second movement might sound like an actual quotation from a Puerto Rican folksong, it is not. Sierra states:

When my music sounds folkloric, I usually do not quote, as is the case in *Cinco Bocetos*. All the melodies are invented by me, but with intention that they sound folk-like. There are other works where I directly have quoted Puerto Rican folk tunes, such as my *Sinfonia No. 3*.¹⁹

The form of this movement is A B A' and three different melodic ideas are found in the movement. The A section is found within the first three systems, and the B section begins in the fourth system and continues to the next page, where a cadence in the dominant, B major, appears twice. Subsequently, the A' fragment, starting in the fourth system of the second page, concludes the movement. (See EX. 9 a-c)

EX. 9: “Cancion del Campo” Melodic Ideas and Form

a. A Section

The image displays a musical score for the A Section of "Cancion del Campo". The score is written on three systems of five-line staves. The first system begins with a tempo marking of ♩ = 100 and a dynamic marking of *mp* (mezzo-piano). The first melodic idea is circled in black and labeled "First Melodic Idea". The second melodic idea is also circled in black and labeled "Second Melodic Idea". The score includes various musical notations such as notes, rests, and accidentals. The lyrics "con gracia y cierta ingenuidad" are written below the first system. The dynamic marking *mp* appears again below the second system.

¹⁹ Roberto Sierra, E-mail correspondence with the author, 16 September 2007.

b. B Section

c. A' Section

20

Sierra utilizes the clarinet polyphonically as the movement contains two very distinct melodies. The upper line acts as a melody while the lower pitches serve as tonic and dominant bass line. While performing this movement, the contrapuntal-style voicing should be clearly executed to give each voice distinction. (See EX. 10)

EX. 10: “Cancion del Campo” Melody and Harmony

Melody

$\text{♩} = 100$

mp con gracia y cierta ingenuidad

dolce

Melody

mp

I V I V

The marking at the beginning of the movement, *con gracia y cierta ingenuidad* (with gracefulness and a certain candidness), contributes to a better understanding of the style of this country-like song. The movement ends in the same manner it begins; but, although the melodic material and notes are the same, the mood and character at the end of the movement are distinctly different, thanks to the dynamic indication.

EX. 11: “Cancion del Campo” Ending

ppp

lontano

poco ritardando

“Cancion del Campo” is tonally centered and in the key of E; however, instead of using a major triad to establish a tonal center at the beginning of the movement, Sierra starts the second movement with a sequence of three notes (E-B-A#) that form the pitch-class set 3-5 (016). This set is also formed by the very first three notes at the very beginning and near the end of the first movement. Sierra is able to unify all the movements in *Cinco Bocetos* by including melodic material in the tonally centered movements that shares common pitch-class sets found in the atonal movements. (See EX. 12 a-c)

EX. 12: “Cancion del Campo” Use of Pitch-class Set from “Preludio”

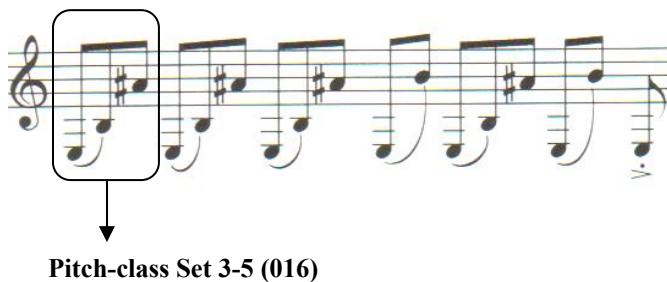
a. “Preludio” Beginning



b. “Preludio” Ending



c. “Cancion del Campo” Beginning



Interludio Nocturno

The rhythm of the third movement, “Interludio Nocturno,” is complex. Although it is not written with a time signature, the movement is dominated by a quarter-note beat, as in the first movement. The form of the third movement is A A' B B'. Sierra utilizes the pitch-class set 5-6 (01256) as a unifying factor in this atonal movement by including one set in each section of the movement. He also emphasizes short motives of two notes throughout the movement that involve a tritone or a half-step relationship [pitch-class sets (01) and (06)]. The pitch-class set 5-6 (01256) that Sierra utilizes in the third movement is also found at the beginning of the first movement “Preludio.” It is formed by the first five notes (F-E-B flat-A-G#) at the beginning of the piece. (See EX. 13 a-e)

EX. 13: “Interludio Nocturno” Form and Pitch-class Relationship with “Preludio”

a.

Pitch-class set 5-6 (01256) at the beginning of “Preludio”

b. “Interludio Nocturno” A Section

Half-step Relationship

Pitch-class set 5-6 (01256)

Tritone

EX. 13 cont.: “Interludio Nocturno” Form and Pitch-class Relationship with “Preludio”

c. A' Section

Half-step Relationship

Tritone

Pitch-class set 5-6 (01256)

d. B Section

Pitch-class set 5-6 (01256)

EX. 13 cont.: “Interludio Nocturno” Form and Pitch-class Relationship with “Preludio”

e. B` Section

Pitch-class set 5-6 (01256) →

crescendo

poco accel.

mf *ff* *violento*

ritardando *f* *mf* *mp*

Half-step Relationship

A tempo *p calmo* *diminuendo* *ppp*

One of the two-note short motives Sierra utilizes throughout the third movement also generates the interval of a major seventh. This interval is used as a unifying factor in the entire movement. This two-note motive, which begins and ends the movement, is the

exact interval produced by a miniature tree frog from Puerto Rico named the *Coqui* that served as a source of inspiration for the movement. *Coqui* is the term utilized to describe approximately sixteen different species of amphibians of the genera *Eleutherodactylus* in Puerto Rico. This species is frequently found everywhere on the island. In the forest, the male of the species often makes a sound of “cokeé, cokeé.” As a result, the petite frog is called *Coqui* in Spanish.²⁰ Kathleen Jones describes the unique sound produced by the *Coqui* as “difficult to describe and impossible to forget.”²¹

Although wide leaps are not considered an extended technique, they could well present a technical challenge to the performer in this movement. Sierra achieves the climax of the third movement by notating an *accelerando* and writing four, five, six, and seven sixteenth-note groupings in the time of a quarter-note beat in the B` section. The tritone and half-step relationship found earlier in the short motives of two notes is abundant in this section of the third movement. (See EX. 14)

²⁰ AllAboutFrogs.org. <<http://allaboutfrogs.org/info/species/coqui.html>> (Accessed 26 August 2007).

²¹ Jones, Kathy. “Master Class: Cinco Bocetos for Clarinet Solo (1984) by Roberto Sierra.” *The Clarinet* 28 (March 2001) : 6.

EX. 14: “Interludio Nocturno” Half-step Relationship and Tritone

The image displays a musical score for "Interludio Nocturno" with several staves. The top staff shows a melodic line with a tritone interval highlighted. The second staff features a crescendo and a poco accel. marking. The third staff includes a half-step relationship and a tritone interval. The fourth staff shows a half-step relationship and a tritone interval. The fifth staff includes a half-step relationship and a tritone interval. The sixth staff shows a half-step relationship and a tritone interval. The seventh staff includes a half-step relationship and a tritone interval. The eighth staff shows a half-step relationship and a tritone interval. The ninth staff includes a half-step relationship and a tritone interval. The tenth staff shows a half-step relationship and a tritone interval. The eleventh staff includes a half-step relationship and a tritone interval. The twelfth staff shows a half-step relationship and a tritone interval. The thirteenth staff includes a half-step relationship and a tritone interval. The fourteenth staff shows a half-step relationship and a tritone interval. The fifteenth staff includes a half-step relationship and a tritone interval. The sixteenth staff shows a half-step relationship and a tritone interval. The seventeenth staff includes a half-step relationship and a tritone interval. The eighteenth staff shows a half-step relationship and a tritone interval. The nineteenth staff includes a half-step relationship and a tritone interval. The twentieth staff shows a half-step relationship and a tritone interval. The twenty-first staff includes a half-step relationship and a tritone interval. The twenty-second staff shows a half-step relationship and a tritone interval. The twenty-third staff includes a half-step relationship and a tritone interval. The twenty-fourth staff shows a half-step relationship and a tritone interval. The twenty-fifth staff includes a half-step relationship and a tritone interval. The twenty-sixth staff shows a half-step relationship and a tritone interval. The twenty-seventh staff includes a half-step relationship and a tritone interval. The twenty-eighth staff shows a half-step relationship and a tritone interval. The twenty-ninth staff includes a half-step relationship and a tritone interval. The thirtieth staff shows a half-step relationship and a tritone interval. The thirty-first staff includes a half-step relationship and a tritone interval. The thirty-second staff shows a half-step relationship and a tritone interval. The thirty-third staff includes a half-step relationship and a tritone interval. The thirty-fourth staff shows a half-step relationship and a tritone interval. The thirty-fifth staff includes a half-step relationship and a tritone interval. The thirty-sixth staff shows a half-step relationship and a tritone interval. The thirty-seventh staff includes a half-step relationship and a tritone interval. The thirty-eighth staff shows a half-step relationship and a tritone interval. The thirty-ninth staff includes a half-step relationship and a tritone interval. The fortieth staff shows a half-step relationship and a tritone interval. The forty-first staff includes a half-step relationship and a tritone interval. The forty-second staff shows a half-step relationship and a tritone interval. The forty-third staff includes a half-step relationship and a tritone interval. The forty-fourth staff shows a half-step relationship and a tritone interval. The forty-fifth staff includes a half-step relationship and a tritone interval. The forty-sixth staff shows a half-step relationship and a tritone interval. The forty-seventh staff includes a half-step relationship and a tritone interval. The forty-eighth staff shows a half-step relationship and a tritone interval. The forty-ninth staff includes a half-step relationship and a tritone interval. The fiftieth staff shows a half-step relationship and a tritone interval. The fifty-first staff includes a half-step relationship and a tritone interval. The fifty-second staff shows a half-step relationship and a tritone interval. The fifty-third staff includes a half-step relationship and a tritone interval. The fifty-fourth staff shows a half-step relationship and a tritone interval. The fifty-fifth staff includes a half-step relationship and a tritone interval. The fifty-sixth staff shows a half-step relationship and a tritone interval. The fifty-seventh staff includes a half-step relationship and a tritone interval. The fifty-eighth staff shows a half-step relationship and a tritone interval. The fifty-ninth staff includes a half-step relationship and a tritone interval. The sixtieth staff shows a half-step relationship and a tritone interval. The sixty-first staff includes a half-step relationship and a tritone interval. The sixty-second staff shows a half-step relationship and a tritone interval. The sixty-third staff includes a half-step relationship and a tritone interval. The sixty-fourth staff shows a half-step relationship and a tritone interval. The sixty-fifth staff includes a half-step relationship and a tritone interval. The sixty-sixth staff shows a half-step relationship and a tritone interval. The sixty-seventh staff includes a half-step relationship and a tritone interval. The sixty-eighth staff shows a half-step relationship and a tritone interval. The sixty-ninth staff includes a half-step relationship and a tritone interval. The seventieth staff shows a half-step relationship and a tritone interval. The seventy-first staff includes a half-step relationship and a tritone interval. The seventy-second staff shows a half-step relationship and a tritone interval. The seventy-third staff includes a half-step relationship and a tritone interval. The seventy-fourth staff shows a half-step relationship and a tritone interval. The seventy-fifth staff includes a half-step relationship and a tritone interval. The seventy-sixth staff shows a half-step relationship and a tritone interval. The seventy-seventh staff includes a half-step relationship and a tritone interval. The seventy-eighth staff shows a half-step relationship and a tritone interval. The seventy-ninth staff includes a half-step relationship and a tritone interval. The eightieth staff shows a half-step relationship and a tritone interval. The eighty-first staff includes a half-step relationship and a tritone interval. The eighty-second staff shows a half-step relationship and a tritone interval. The eighty-third staff includes a half-step relationship and a tritone interval. The eighty-fourth staff shows a half-step relationship and a tritone interval. The eighty-fifth staff includes a half-step relationship and a tritone interval. The eighty-sixth staff shows a half-step relationship and a tritone interval. The eighty-seventh staff includes a half-step relationship and a tritone interval. The eighty-eighth staff shows a half-step relationship and a tritone interval. The eighty-ninth staff includes a half-step relationship and a tritone interval. The ninetieth staff shows a half-step relationship and a tritone interval. The ninety-first staff includes a half-step relationship and a tritone interval. The ninety-second staff shows a half-step relationship and a tritone interval. The ninety-third staff includes a half-step relationship and a tritone interval. The ninety-fourth staff shows a half-step relationship and a tritone interval. The ninety-fifth staff includes a half-step relationship and a tritone interval. The ninety-sixth staff shows a half-step relationship and a tritone interval. The ninety-seventh staff includes a half-step relationship and a tritone interval. The ninety-eighth staff shows a half-step relationship and a tritone interval. The ninety-ninth staff includes a half-step relationship and a tritone interval. The hundredth staff shows a half-step relationship and a tritone interval.

The energy and motion of the *violento* (violent) phrase quickly subsides with the return of the *Coqui* motive and a *ritardando*. Sierra includes the pitch-class set 3-2 (013) at the end of the *violento* (violent) phrase and near the very end of the movement. However, the distinctive sonority produced by the interval of the major seventh marks the conclusion of the movement which ends in a calm and delicate manner. (See EX. 15)

EX. 15: “Interludio Nocturno” Ending

Cancion de la Montana

The most energetic movement in *Bocetos* is undoubtedly the fourth movement, “Cancion de la Montana.” Like the second movement, this Mountain Song contains elements of traditional and functional harmonic progressions. Although the entire piece is unmeasured, this particular movement is dominated by a quarter-note beat as in the first and third movements. The form of “Cancion de la Montana” is A B A+B B` A` and contains two transitions. The tonic of the movement is E. The first transition ends on the subdominant (an A major triad) that serves as a line of demarcation between sections A and B. The ending of the second transition implies the dominant B and separates the A+B and B` sections. In addition, Sierra’ use of the clarinet registers helps to outline the form. The A section lies entirely within the clarion register, while the B section features sudden leaps between the chalumeau and clarion registers. (See Chart 2 and EX. 16 a-f)

Chart 2: “Cancion de la Montana” Form

A	B	A+B	B`	A`
Beats 1-36	Beats 47-60	Beats 61-73	Beats 81-95	Beats 96-101
Transition Beats 37-47		Transition Beats 74-80		

EX. 16: “Cancion de la Montana” Form

a. A Section

♩ = 96

f enérgico y articulado

mp *mf*

mp *mf* *p* crescendo

f

The A Section consists of five staves of music. The first staff begins with a tempo marking of ♩ = 96 and a dynamic of *f* with the instruction "enérgico y articulado". The second staff continues the melody. The third staff shows a dynamic shift from *mp* to *mf*. The fourth staff shows a dynamic shift from *mp* to *mf* and then to *p* with a "crescendo" marking. The fifth staff ends with a dynamic of *f*.

b. Transition No. 1

Subdominant

p *crescendo* *f*

The Transition No. 1 consists of two staves. The first staff is a short melodic phrase. The second staff is a longer melodic phrase starting with a dynamic of *p*, marked "crescendo", and ending with a dynamic of *f*. An arrow points from the word "Subdominant" to a specific note in the first staff.

c. B Section

mf subito

dim. *pp*

The B Section consists of two staves. The first staff begins with a dynamic of *mf* and the instruction "subito". The second staff shows a dynamic shift from *mf* to *dim.* and then to *pp*.

EX.16 cont.: “Cancion de la Montana” Form

d. A+B Section



e.

Transition No. 2

Dominant

B' Section

f. A' Section



The pitches in “Cancion de la Montana” belong to the A major scale; however, the tonic is E and not A. The movement is in E Mixolydian. The final cadence is on E and the internal cadences are on the subdominant (A major) and on the dominant B. Furthermore, the composer emphasizes E as tonic in the recurrent use of a low E as a tonic pedal over which the mountain song is featured. Once again, Sierra utilizes the

clarinet as a polyphonic instrument (as in the second movement). When learning this passage, it is helpful to practice the upper the melodic voice separately in order to execute a seamless presentation of the mountain song. (See EX. 17)

EX. 17: “Cancion de la Montana” Cadences

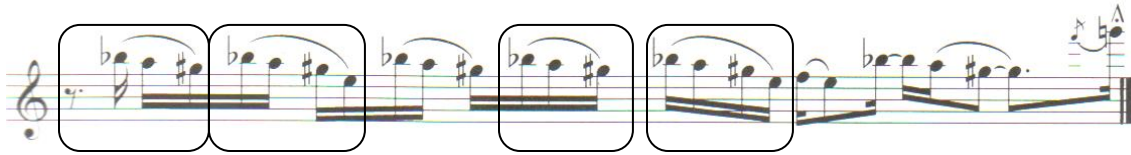
The image displays three staves of musical notation for the cadences of "Cancion de la Montana".

- Staff 1:** Labeled "Cadence on the Dominant B". It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. A dynamic marking of *p* (piano) is present. A crescendo hairpin is shown below the staff.
- Staff 2:** Continues the melodic line. It features a dynamic marking of *mf* (mezzo-forte) and a crescendo hairpin. The notation includes various note values and rests.
- Staff 3:** Labeled "Final Cadence on E". It begins with a treble clef and a key signature of one sharp. The melody is marked with *pp* (pianissimo). A crescendo hairpin is shown below the staff. The staff concludes with a double bar line.

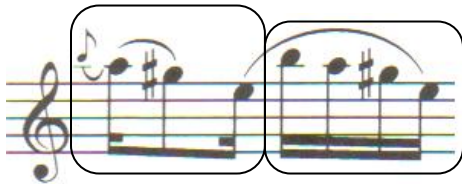
As in the second movement, Sierra includes melodic material in “Cancion de la Montana” derived from the “Preludio.” However, instead of using melodic material that shares common pitch-class sets found in the atonal movements, he uses a melodic motive (first introduced at the beginning of the Coda of the first movement) at the beginning of “Cancion de la Montana.” (See EX. 18 a-b)

EX. 18: “Cancion de la Montana” Use of Similar Motives from “Preludio”

a. “Preludio” Coda



b. “Cancion de la Montana” Beginning



The two main melodic ideas Sierra employs in the A and B sections in this movement share a similar rhythm made up of recurring sixteenth-note figures. However, the two melodic ideas are differentiated by registral and melodic contour. For example, the melody in the A section is written entirely in the clarion register, while the melody in the B section combines the clarion and chalumeau register. Sierra also adds recurrences of a low E in the B section. (See EX. 19 a-b)

EX. 19: “Cancion de la Montana” A Section Melody vs. B Section Melody

a. Melody in the A Section



EX. 19 cont.: “Cancion de la Montana” A Section Melody vs. B Section Melody

b. Melody in the B Section



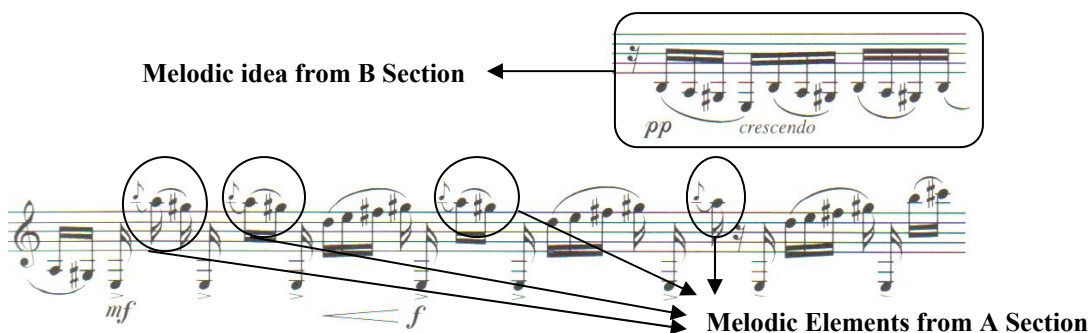
Subsequently, Sierra combines the melodic elements present in the A and B sections in the following A+B and B' sections. The A+B section starts with the same melodic idea from the beginning of the movement and is interrupted by an element first introduced in the B section, an accented low E pedal. On the other hand, the B' section starts with a melody in the chalumeau register, and it is interrupted by melodic material present in the A section, specifically the musical idea containing the grace-note figure. (See EX. 20 a-b)

EX. 20: “Cancion de la Montana” A+B Section Melody vs. B' Section Melody

a. Melody in the A+B Section



b. Melody in the B' Section



The musical material found in the fourth movement reveals aspects of minimalist techniques. The melody constantly employs the same pitches with a small variation of the rhythm, articulation, and phrase. In addition, the use of syncopation represents an important rhythmic characteristic of the movement. (See EX. 21)

EX. 21: “Cancion de la Montana”



Final con Pajaros

The Catalan folk song *Song of the Birds* served as the inspiration for the last movement in *Bocetos*, “Final con Pajaros.” Spanish cellist Pablo Casals spent the last years of his life in Puerto Rico and was best known on the island as the founder of the Puerto Rico Symphony Orchestra, the Puerto Rico Music Conservatory, and the internationally acclaimed Casals Festival. In order to express his longing for his home country, which he left due to Franco’s dictatorship, Casals always played this Catalan

folk song on his cello to open and close the Casals Festival.²² Kathleen Jones suggested the inclusion of this Catalan folk song in the last movement of *Bocetos*.²³ (See EX. 22)

EX. 22: Catalan Folk Song “*Song of the Birds*”



Fragments of the Catalan folk song are found in the three *tempo moderato* sections in this movement. They serve as a bridge between the perpetual motion passages that characterize this final movement. (See EX. 23)

EX. 23: Use of Fragments from *Song of the Birds*, Mvt. 5

The image shows a musical score for the fifth movement of a work, featuring three sections of the Catalan folk song "Song of the Birds" circled in black. The score is written for a single melodic line on a treble clef staff. The first section is marked "Tempo I" and "ff". The second section is marked "Tempo moderato" and "p". The third section is marked "Tempo moderato" and "p". The fourth section is marked "Tempo I" and "ff". The fifth section is marked "Tempo moderato" and "p". The sixth section is marked "Tempo I" and "ff subito". The score includes various musical markings such as "ritardando", "diminuendo", "poco", and "dim.". A circular inset in the top right corner shows a close-up of the "Tempo moderato" section, marked "p dolce".

²² Ibid. , 7.

²³ Kathleen Jones, E-mail correspondence with the author, 05 October 2007.

“Final con Pajaros” has an arch form of A B C B` A` plus Coda. As in all the movements, the final movement is not metered. Similar to the first, third, and fourth movements, the unit of measure is the quarter-note beat. The movement is atonal and Sierra utilizes subsets found within the same pitch-class set used at the beginning of the first movement, set 7-19 (0123679), throughout “Final con Pajaros”. The pitches (F-E-B flat-A-G#/A flat) form the pitch-class set 5-6 (01256) and are introduced in that order in the A section of the last movement. At first, the order in which these pitches are introduced is not apparent, but example 24b illustrates how Sierra presents the sequence of the aforementioned pitches in the same order they appear at the beginning of “Preludio”. He also combines pitch-class sets 3-5 (016), 3-1 (012), and 3-8 (026) in this movement. Sierra gradually introduces these subsets of 7-19 (0123679), in that order, in the different sections of this movement. The last set, 3-8 (026), is first introduced in the B` section, continues in the A` section, and dominates the Coda. In fact, the last three notes of the entire piece, with the exception of the grace-note, form the pitch-class set 3-8 (026). The quotation from the Catalan folk song is only found at the central section of this arch form, the C section. However, each quotation is not derived from the original pitch-class set 7-19 (0123679) or from its subsets. (See Chart 3 and EX. 24 a-f)

Chart 3: “Final con Pajaros” Form

A	B	C	B`	A`	Coda
Beats 1-43	44-63	64-110	111-143	144-163	164-172

EX. 24: “Final con Pajaros” Form and Pitch-class Sets from “Preludio”

a.

Diagram illustrating pitch-class sets for section 'a'. The notation shows a musical staff with several measures. Annotations include:

- 3-5 (016)**: Points to a group of three notes in the first measure.
- 3-1 (012)**: Points to a group of three notes in the second measure.
- Pitch-class set 7-19 (0123679)**: first introduced in “Preludio” (points to a group of seven notes in the third measure).
- 3-8 (026)**: Points to a group of three notes in the fourth measure.
- 5-6 (01256)**: Points to a group of six notes in the fifth measure.

b. A Section

Diagram illustrating pitch-class sets for section 'b. A Section'. The notation shows four staves of music. Annotations include:

- ♩ = 84**: Tempo marking at the beginning.
- pp**: Dynamics marking at the beginning.
- 5-6 (01256)**: Points to a group of six notes in the first staff.
- crescendo**: Dynamics marking at the beginning and end of the first staff.
- mp**: Dynamics marking in the second staff.
- 3-5 (016)**: Points to a group of three notes in the third staff.
- crescendo**: Dynamics marking at the beginning and end of the third staff.
- crescendo**: Dynamics marking at the beginning and end of the fourth staff.

c. B Section

d. C Section

38

EX. 24 cont.: “Final con Pajaros” Form and Pitch-class Sets from “Preludio”

e. B' Section

3-5 (016)

Tempo I

ff subito

3-1 (012)

diminuendo

3-8 (026)

p

f. A' Section and Coda

3-8 (026)

pp

ritardando

A tempo

ff subito

3-1 (012)

Coda

pp

tr

3-8 (026)

3-5 (016)


f

fff


The first two pitches of the theme from the first movement are used in the first six beats of the last movement. Also, both movements interestingly share the same metronome marking, 84 to the quarter-note. (See EX. 25 a-b)

EX. 25: “Preludio” Beginning vs. “Final con Pajaros” Beginning

a. “Preludio” Beginning



b. “Final con Pajaros” Beginning



As in the fourth movement, the techniques related to minimalism are obvious as a limited number of pitches are repeated and organized in various rhythmic and melodic phrase groupings in the last movement.

EX. 26: “Final con Pajaros”



Performance Considerations

Phrases of many different lengths and accents characterize the rhythm of the first movement in *Cinco Bocetos*. Because the music lacks bar lines, it is vital to find a way to organize the pulse. The usual organization of the pulse can be achieved by carefully looking at the rests, dynamic indication, and accents.²⁴ In addition, the metronome marks provided in the *Bocetos* should be strictly followed.

As previously mentioned, the movement is written without any meter, but it is organized into notation based on the metric division of a quarter-note. It is very useful to add bar lines at the first stage of learning the piece, as it will contribute to a better understanding of the pulse as well as the length of phrases. Kathleen Jones states: “The opening phrase could have been written as a 5/4 bar, followed by a 3/4 and a 4/4 bar.”²⁵ In fact, the whole first page could follow this order of imaginary bars. (See EX. 27)

²⁴ Jones, Kathy. “Master Class: Cinco Bocetos for Clarinet Solo (1984) by Roberto Sierra.” *The Clarinet* 28 (March 2001) : 4.

²⁵ Ibid.

EX. 27: Imaginary Bars in “Preludio”

The musical score for EX. 27: Imaginary Bars in “Preludio” is presented in four staves. The first staff begins with a 5/4 time signature and a tempo marking of 84. It features a series of eighth notes and quarter notes, with dynamic markings of *f*, *mp*, and *f*. The second staff starts with a 4/4 time signature and includes *mf* and *f* markings. The third staff continues the piece with *mp* and *mf* markings. The fourth staff concludes with *f* and *fff* markings. Vertical dashed lines indicate imaginary bar lines. Fingerings (5, 4, 3, 4) are indicated above certain notes.

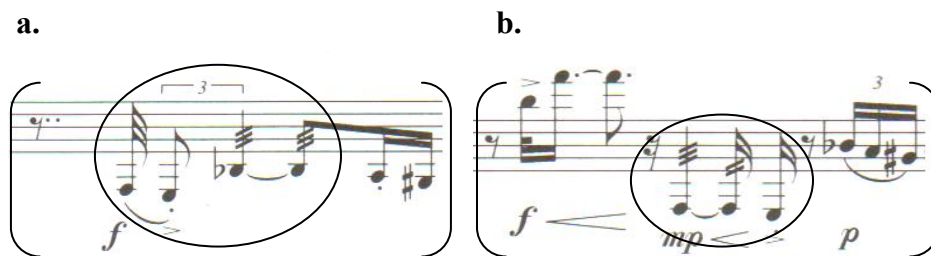
Sierra provides the rhythmic pulse of the second movement by including the metronome marking of 100 to the quarter-note. However, in “Cancion del Campo” he utilizes a variable meter pattern that alternates one eighth-note and groups formed by two, three, and four eighth-notes. The varying number of eighth-notes in the slurred groups creates a very uneven beat pattern. Consequently, the addition of imaginary bar lines is not as useful as in the first movement.

The second movement contains two very distinct melodies. The upper line acts as a melody while the lower pitches serve as tonic and dominant. While performing the second movement, the contrapuntal-style voicing should be clearly executed to give each

voice distinction. At the first stage of learning the piece, it is recommended to practice the melody in the upper line independently from the melody containing the lower pitches.

The only extended technique Sierra employs in *Bocetos* is found in the third movement. At the beginning of the movement, flutter tonguing is used twice within the first three lines. This extended technique can be produced by rolling an R sound inside the mouth while playing. Flutter tonguing is usually difficult to reproduce in the higher registers of the clarinet. Fortunately, Sierra asks for its use in the chalumeau register and it does not really present a challenge to the performer. (See EX. 28 a-b)

EX. 28: “Interludio Nocturno” Flutter Tonguing



The third movement is perhaps the most challenging movement in *Bocetos*. It contains a complex rhythm in addition to numerous wide leaps that could well present a technical challenge to the performer. Hence, it is highly recommended to practice this movement very slowly at first.

Sierra utilizes the clarinet as a polyphonic instrument (as in the second movement) in the fourth movement. When learning this movement, it is helpful to practice the upper the melodic voice separately in order to execute a seamless presentation of the mountain song. In addition, the rhythm in “Cancion de la Montana” is dominated by a quarter-note beat. As in the first movement, it is suggested to add imaginary bars at the first stage of learning this movement. Sierra provides the

metronome marking of 96 to the quarter-note and the movement could have been written with the meter indication of 4/4. (See EX. 29)

EX. 29: “Cancion de la Montana” Imaginary Bars



The last movement in *Cinco Bocetos* contains continuing extensive phrases divided by sixteenth-note rests. This could present a challenge to the performer, as there is little time to take a breath. The use of the technique known as circular-breathing is highly recommended while performing this movement. In the absence of this technique, the performer must arrange to take a breath as quickly as possible and practice taking it in the same places every time. Sierra provides the metronome marking of 84 to the quarter-note and the movement is dominated by the pulse of the quarter-note; however, at the first stage of learning this movement, it should be practiced using the metronome at a slower speed. In addition, wide leaps are abundant in the final movement and could also present a technical challenge to the performer. Therefore, it is recommended to practice for separate each group of notes containing wide leaps very slowly.

CHAPTER III

RITMORROTO FOR SOLO CLARINET (1995)

Ritmorroto (broken rhythm), written in 1995, is one in a series of new compositions dedicated to local musicians, chamber, and choral ensembles in the Milwaukee area during Roberto Sierra's appointment as Composer-in-Residence with the Milwaukee Symphony Orchestra. It is dedicated to the bass clarinet player of that orchestra, William Helmers.²⁶ The three movements of *Ritmorroto* reflect the new rhythmic ideas and simulation of polyphony using a single-line instrument, characteristic of Sierra's compositional style. In the late 1980's Sierra developed a new type of rhythmic language which he describes as:

... the juxtaposition of two incomplete units with different subdivision. For example, two eighth notes of a triplet might be followed by sixteenth notes, thus leaving the first quarter-note value truncated. This process generates a succession of irrational durations or pulses.²⁷

In other words, Sierra is employing beats whose duration has been reduced by one or more "irregular" subdivisions, such as triplet eighths or quintuplet sixteenths. In the analysis that follows, the author refers to this type of shortened value as a "truncated beat." In addition, Sierra also uses beats that have been reduced by a "regular" value, i.e. one or more sixteenths. The author refers to these values as "incomplete beats." It is the combination of truncated and incomplete beats with full-value beats that gives the music its sense of "broken rhythm."

²⁶ Bartley, Linda. Recording review of Roberto Sierra – *Piezas Caracteristicas*. Composers Recordings, Inc. CRI CD 724. *The Clarinet* 25 (May- June 1998) : 81-82.

²⁷ Sierra, Roberto. "Ritmorroto for Solo Clarinet". Subito Music Publication, 1.

Sierra combines truncated, incomplete, and full value quarter-note beats in the entire piece. The rhythm throughout *Ritmorroto* is best seen as a combination of three different types of beats: full beats (quarter-note pulses), incomplete beats (one sixteenth-note is missing from the quarter-note pulse), and specially truncated beats (in which the pulse of the quarter-note is truncated by having one member missing). Example 30 illustrates how the succession of irrational pulses is generated by such combination. (See EX. 30)

EX. 30: Succession of Irrational Pulses

Truncated Value Quarter-note ↔
 Full Value Quarter-note in Common Metric Notation []
 Incomplete Value Quarter-note in Common Metric Notation □

Movement I

As in the previously discussed work for solo clarinet by Sierra, *Ritmorroto* lacks bar lines and key signatures. The form of the first movement is A B A' B' Coda. Although successions of irrational pulses are generated by the use of truncated, incomplete, and full value quarter-notes, Sierra provides the metronome marking of 104 to the quarter-note in addition to the indication of *Con assoluta precision ritmica* (with absolute rhythmic precision). The piece is atonal and the series of notes Sierra utilizes in the A section of this movement (G-A flat-B flat-D flat-A-E-F) form the pitch-class set 7-16 (0123569). Subsets of 7-16 (0123569) are used to form motives in each section and serve as a unifying factor throughout the movement. The rhythm in the A section is straight-forward as only the full value quarter-note is used. (See EX. 31)

EX. 31: *Ritmorroto* 1st Movement A Section and Pitch-class Sets

Pitch-class set 7-16 (0123569) Pitch-class set 4-8 (0156)

Con absoluta precisión rítmica ♩ = 104

Pitch-class set 3-2 (013) Pitch-class set 4-13 (0136) Pitch-class set 3-5 (016)

The image shows a musical score for the A section of *Ritmorroto* 1st Movement. The score is written on a single staff with a treble clef. It includes dynamic markings: *mf*, *sfzp*, *sf*, *mf*, *sfzp*, *sf*, *mf*, *f*, and *sff*. The tempo is marked as 104 beats per minute. The score is divided into five measures. The first measure is labeled with Pitch-class set 7-16 (0123569). The second measure is labeled with Pitch-class set 4-8 (0156). The third measure is labeled with Pitch-class set 3-2 (013). The fourth measure is labeled with Pitch-class set 4-13 (0136). The fifth measure is labeled with Pitch-class set 3-5 (016). Arrows point from the labels to the corresponding measures in the score.

Sierra's new rhythmic language is evident by the use of truncated, incomplete, and full value quarter-notes in the B section. In addition, he combines subsets found within the original pitch-class 7-16 (0123569) in this section, starting with pitch-class sets 4-13 (0136) and 4-8 (0156). Sierra continues with eight phrases that all begin with the same rhythmic figure (three sixteenth-notes preceded by a sixteenth-note rest) whose melodic content shares the same pitch-class set 3-5 (016) (with one exception) and which gradually move the melodic material upward from the chalumeau to the altissimo register. The third phrase starts with the pitch class-set 3-8 (026), which is the same pitch-class set that begins the B' section. Sierra also introduces the pitch-class set 5-6 (01256) near the beginning of the B section, and uses the same to conclude the B section. (See EX. 32)

EX. 32: *Ritmorroto* 1st Movement B Section and Pitch-class Sets

The musical score for the B Section of the 1st Movement of *Ritmorroto* is presented across eight staves. The score includes various musical notations such as treble clefs, key signatures (one flat), time signatures (3/4), and dynamic markings (*p*, *mf*, *f*, *cresc.*, *sub.*). The score is annotated with pitch-class sets and their corresponding intervallic structures, which are highlighted by boxes and arrows. The annotations are as follows:

- Staff 1: 4-13 (0136), 4-8 (0156), 4-13 (0136), 3-5 (016) #1, 5-6 (01256)
- Staff 2: 3-5 (016) #2, *cresc.*
- Staff 3: #3, *mf*, 3-8 (026)
- Staff 4: #4, *f*, 3-5 (016), #5, *p sub.*, 3-5 (016)
- Staff 5: *cresc.*, #7, *mf*, #6
- Staff 6: 3-5 (016), #8, *cresc.*
- Staff 7: 5-6 (01256)

At the start of the A' section, the movement's opening melody is presented two octaves higher and at the *fortissimo* dynamic marking. The use of the altissimo register of the clarinet, in addition to the loud dynamic level, makes the reinstatement of the melody very prominent. As in the A section, the sequence of notes Sierra uses at the beginning of the A' section form the pitch-class set 7-16 (0123569). In addition, he incorporates

rhythmic elements first found in the B section, specifically the use of truncated, incomplete, and full value quarter-notes. (See EX. 33)

EX. 33: *Ritmorroto* 1st Movement A' Section and Pitch-class Sets

Truncated Value Quarter-note \longleftrightarrow
 Full Value Quarter-note in Common Metric Notation []
 Incomplete Value Quarter-note in Common Metric Notation □

7-16 (0123569)

The first three notes of the phrase that begins the B' section form the pitch-class set 3-8 (026). Unlike the B section that contains eight phrases, this section has only four. The second and third phrase start with a different pitch-class set [set 3-9 (027)], while the first and fourth phrase uses the pitch-class set 3-8 (026). Subsequently, the first four notes that introduce the Coda form a subset [set 4-13 (0136)] found within the original pitch-class set 7-16 (0123569) first exposed in the A section. (See EX. 34 a-b)

EX. 34: *Ritmorroto* 1st Movement B' Section and Coda

a. B' Section

#1
3-8 (026) ← *p*

#2
3-9 (027) ← *f*

#3
3-8 (026) ← *mp*

#4
3-8 (026) ← *f*

ff

b. Coda

4-13 (0136) ← *fff*

cresc.

Sierra is able to unify the first movement by using varying combinations of subsets found within the original pitch-class set 7-16 (0123569) from the A section in each section of the movement. In addition, he also uses other specific sets, like pitch-class set 3-8 (026), absent in 7-16 (0123569) to link the B and B' sections.

Movement II

The form of the second movement of *Ritmorroto* is A B A'. Sierra presents two melodic ideas in the A section that recur throughout the movement. The first melodic idea is characterized by a legato melody in a soft dynamic, and contains all the pitches of the chromatic scale, introduced in this order: E-F#-A-B-D-B flat-F-C-E flat-A flat-G-D flat. The movement is marked *Con Calma* (with calm) and has the metronome marking of 96 to the quarter-note. The first melodic idea in the A section establishes the pulse of the movement, as it contains only the full value quarter-note beat. In contrast, the second melodic idea is characterized by outbursts of sixteenth-note *marcato* figures in a contrasting *fortissimo* dynamic, and contains only eleven pitches of the chromatic scale, introduced in this order: B flat-A flat-F-E flat-C-E-A-D-F#-G-D flat. Sierra is able to generate irrational pulses by juxtaposing the truncated value quarter-note, introduced in the second melodic idea, with the full value quarter-notes used in the first melodic idea. Both of these ideas are further contrasted through dynamic shadings and articulations. (See EX. 35)

EX. 35: *Ritmorroto* 2nd Movement A Section

Truncated Value Quarter-note ↔

Full Value Quarter-note in Common Metric Notation []

Con calma ♩ = 96

Although the two melodic ideas Sierra uses in the A section differ in the number of pitches, when they are compared to each other in the order in which they appear, the use of similar pitch-class sets is revealed in both sections. The beginning of each section shares the same sequence of pitch-class sets 3-7 (025) and 3-3 (014). (See EX. 36 a-b)

EX. 36: *Ritmorroto* 2nd Movement Melodic Ideas

a. First Melodic Idea

E-F#-A	B-D-B flat	F-C-E flat	A flat-G-D flat
↓	↓	↓	↓
3-7 (025)	3-3 (014)	3-7 (025)	3-5 (016)

Con calma ♩ = 96

EX. 36 cont.: *Ritmorroto* 2nd Movement Melodic Ideas

b. Second Melodic Idea

B flat-A flat-F	E flat-C-E	A-D-F#	G-D flat
↓	↓		
3-7 (025)	3-3 (014)		

Con calma ♩ = 96

The B section is characterized by its different dynamic and articulation marks. A relationship of a tritone to the opening melody of the A section is a very important characteristic shared in the opening melody of the B section. The main melody of the B section is a transposition (at the tritone) of the first melodic idea. The different articulations and note values of the melodic ideas found in both sections create the illusion of two distinct melodies; however, when they are compared to each other, the relationship of their intervals reveal that they are similar but transposed a tritone up. Irrational pulses are generated by the juxtaposition of the truncated value quarter-note and the incomplete value quarter-note in the B section. (See EX. 37)

EX. 37: *Ritmorroto* 2nd Movement Beginning of A Section vs. Beginning of B Section

Truncated Value Quarter-note ↔
Incomplete Value Quarter-note □

A Section

B Section

→ Tritone

The sequence of pitches (B flat-A flat-F-E flat-C-E-A-D-F#-G-D flat) that forms the second melodic idea in the A section is incorporated in the B section four times. In the first two statements, the sequence is written an octave higher and appears as a continuous melodic idea (See EX. 38 a-b). The manner in which the sequence is presented is not as obvious in the last two statements; nevertheless, examples 38 c-d illustrate how the same sequence of pitches is embedded with another melodic idea.

EX. 38: *Ritmorroto* 2nd Movement – A Section vs. B Section

a.

A Section

B Section

EX. 38 cont.: *Ritmorroto* 2nd Movement – A Section vs. B Section

b.

A Section

B Section

c.

A Section

B Section

d.

A Section

B Section

The melodic material of the opening A section is transformed by melodic contour modifications, inversion of intervals, and registral alterations in the A' section. Sierra begins the melody in the A section with an ascending contour, while the melody in the A' section starts with a descending contour. Interestingly, Sierra utilizes inversion of the intervals in the opening melody of the A' section and creates a vertical mirror image of the original melody found in the A section. In addition, the melodic material in the A section is found in the clarinet's chalumeau and throat tone register while the melodic material in the A' section is written in the instrument's clarion and throat tone registers. Although they look different, the beginnings of both sections sound very similar, due to the fact that the first four pitches in the melody form an inversionally symmetrical pitch-class set: set 4-23 (0257). The pulse of the A' section is altered by the use of truncated and full value of the quarter-note, as in previous sections in the movement. (See EX. 39 a-b)

EX. 39: *Ritmorroto* 2nd Movement – A Section vs. A' Section

a.

Inversionally Symmetrical Pitch-class set 4-23 (0257)

A Section Opening Melody

1 Step Up 1 ½ Step Up 1 Step Up 1 Step Down

EX. 39 cont.: *Ritmorroto* 2nd Movement – A Section vs. A' Section

b. Inversionally Symmetrical Pitch-class set 4-23 (0257) A' Section Opening Melody

1 Step Down 1 ½ Step Down 1 Step Down 1 Step Up

The two layers of music that exist in the second movement make the movement contrapuntal. The two melodic ideas always relate to each other through imitation or inversion. Even though every process of imitation or inversion is not obviously noticeable at first, the contrapuntal division into voices is always audible.

Movement III

Sierra opts for a through-composed form to organize the last movement of *Ritmorroto*. He utilizes two distinct melodic ideas in this movement. He states:

The last piece is really two different pieces that happen simultaneously. One starts in the low register with loud dynamics and aggressive rhythms and the other starts gently in the higher register. Gradually the two travel through the register of the instrument in opposite directions, ending in the reverse position from which they began.²⁸

The *Agresivo* (aggressive) section at the beginning of the movement contains loud dynamics and is written in the chalumeau register of the clarinet. It is followed by the more peaceful *Sereno* (serene) section distinguished by softer dynamics and written in the

²⁸ Sierra, Roberto. "Ritmorroto for Solo Clarinet". Subito Music Publication, 1.

clarion register. The *Agresivo* and *Sereno* sections continually move back and forth throughout the movement in a pattern that repeats seventeen times. At the end of the movement, the *Agresivo* section remains loud, but in the altissimo register; the *Sereno* segment is still soft but in the chalumeau register of the instrument. By means of registral modification, the two different melodies move in opposite direction throughout the movement. Although the pulse of the last movement remains consistent (120 to the quarter-note), the contrasting indication of *Agresivo* and *Sereno* that separates each section provides the right character for interpretation. (See EX. 40 a-b)

EX. 40: *Ritmorroto* 3rd Movement – Beginning vs. Ending

a. Beginning

b. Ending

Sierra further distinguishes the two melodies by using the truncated value quarter-note, in addition to common notation based on the metric division of the quarter-note, exclusively on the *Agresivo* sections. This adds a sense of restlessness to each particular *Agresivo* section, already characterized by the loud dynamics and intense articulation marks. Example 41 illustrates how Sierra alternates the truncated, full, and incomplete value quarter-notes that generates a very irregular pulse. (See EX. 41)

EX. 41: *Ritmorroto* 3rd Movement – *Agresivo* Section

Truncated Value Quarter-note \longleftrightarrow
 Full Value Quarter-note in Common Metric Notation []
 Incomplete Value Quarter-note in Common Metric Notation □

Agresivo ♩ = 120

In contrast, in every *Sereno* section Sierra avoids the use of the truncated value quarter-note and only utilizes full and incomplete values of the quarter-note pulse in this more peaceful section. By avoiding the use of the truncated value quarter-note, Sierra brings a feeling of calm, comfort, and consistency to every *Sereno* section distinguished by the soft dynamics and multiple *legato* articulation marks. (See EX. 42)

EX. 42: *Ritmorroto* 3rd Movement – *Sereno* Section

Full Value Quarter-note in Common Metric Notation []
 Incomplete Value Quarter-note in Common Metric Notation □

Sereno (♩ = 120)

When asked about his use of the truncated value quarter-note versus the common notation of the full value quarter-note in each section in this movement, Sierra stated:

“The idea of steady rhythms is to underscore the serene aspect of *Sereno*.”²⁹

By means of registral modification, the two different melodies in each section move in opposite direction throughout this movement. As the movement progresses, the melody found in each *Agresivo* section gradually ascends from the chalumeau register to the altissimo register in the clarinet. On the contrary, the melody in each *Sereno* segment, initially written in the clarion register, progressively descends to the chalumeau register of the instrument.

The melodic material of each recurring *Agresivo* section, in complete or partial form, is made up of the same notes of the original *Agresivo* section, namely: D-E-F#-A-B. Sierra utilizes many different combinations of these notes, in addition to different metric patterns, in every recurrence of the *Agresivo* section. There are only three repetitions of the *Agresivo* segments that do not contain all the notes mentioned; however, these repetitions are missing only one note of the group. This series of notes form the pitch-class set 5-35 (02479), a pentatonic set. Example 43 illustrates the recurrences of each *Agresivo* segment. (See EX. 43)

EX. 43: *Ritmorroto* 3rd Movement – *Agresivo* Sections

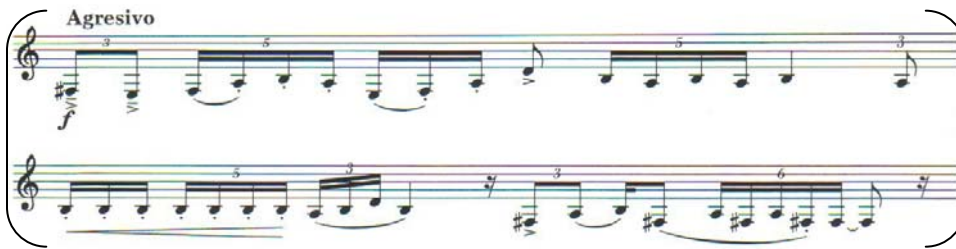
1

Agresivo ♩ = 120

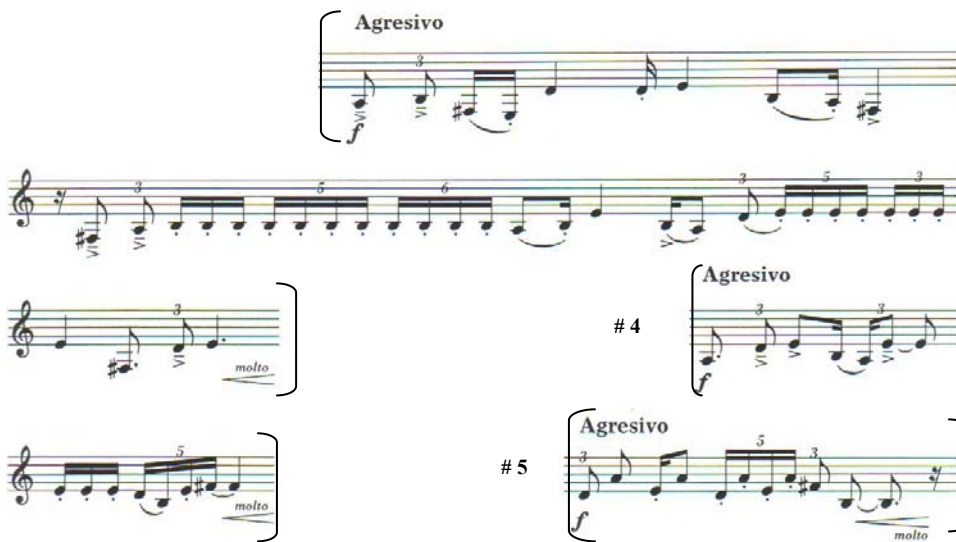
²⁹Roberto Sierra, E-mail correspondence with the author, 16 September 2007.

EX. 43 cont.: *Ritmorroto* 3rd Movement – *Agresivo* Sections

2



3



4



5



6



7



EX. 43 cont.: *Ritmorroto* 3rd Movement – *Agresivo* Sections

8 *Agresivo*
f *molto*

9 *Agresivo*
f *ff*

10 *Agresivo*
f

11 *Agresivo*
f

12 *Agresivo*
f *ff* *molto*

13 *Agresivo*
f *ff*

14 *Agresivo*
ff

15 *Agresivo*
ff *agitato*

16 *Agresivo*
ff *piu agitato*

17 *Agresivo*
ff *molto agitato* *fff*

The *Sereno* sections are based on the series of pitches C-D flat-E flat-F-G-A flat-B flat. Every *Sereno* section, in complete or partial form, is made up of a combination of these pitches. Some *Sereno* segments contain all these pitches (C-D flat-E flat-F-G-A flat-B flat) while other *Sereno* segments may contain fewer or as little as only one pitch of the series. This series of pitches form the pitch-class set 7-35 (013578T), a diatonic set. Example 44 illustrates every recurrence of each *Sereno* segment. (See EX. 44)

EX. 44: *Ritmorroto* 3rd Movement – *Sereno* Sections

1

Sereno (♩ = 120)

p

2

Sereno

p

3

Sereno

p subito

4

Sereno

p subito

5

Sereno

p

6

Sereno

p

7

Sereno

p subito

EX. 44 cont.: *Ritmorroto* 3rd Movement – *Sereno* Sections

8 *Sereno*
p subito

9 *Sereno*
p subito

10 *Sereno*
p

11 *Sereno*
p subito

12 *Sereno*

13 *Sereno*

14 *Sereno*
p

15 *Sereno*
p

16 *Sereno*
p

17 *Sereno*
p *pp*

The pitch-class set 7-35 (013578T) Sierra uses, in complete or partial form, in every *Sereno* section, is the complement of the pitch-class set 5-35 (02479) which is used, in complete or partial form, in every *Agresivo* section. Sierra unifies the movement by using a complement-related (literally complementary) set, as he uses all of the notes of the chromatic scale in the last movement. And although the two melodic ideas presented in each section sound different, complement-related sets have a familiar sound because of the similarity of their interval content.³⁰

Performance Considerations

Undoubtedly, the most challenging aspect of performing *Ritmorroto* is staying true to the indication of *Con absoluta precision ritmica* (with absolute rhythmic precision) that Sierra provides at the beginning of the first movement. Juxtaposing truncated, incomplete, and full value quarter-notes in order to accurately generate irrational pulses could be a difficult task to accomplish for any performer of any level. Furthermore, Sierra employs the wide range of the clarinet in *Ritmorroto*, with melodic material written in the chalumeau, clarion, and altissimo registers and extreme dynamic indications that oscillate from *pp* to *fff*.

Since this is a piece for a solo instrument, the goal is to find the right proportion for the dynamic indications Sierra provides. Pay careful attention not to over blow the *fff* dynamics. It is vital to establish a soft and consistent *pianissimo* dynamic level and use it as reference point in pacing the *crescendos* to the *fff* dynamic markings. The performer should play the *pianissimo* sections as soft as possible while maintaining a quality tone.

³⁰ Straus, Joseph N. *Introduction to Post-Tonal Theory*, Second Edition (Prentice Hall, 2000), 82.

At the first stage of learning the first movement and the new rhythmic idea Sierra presents in *Ritmorroto*, it is recommended to set the metronome to quarter-notes and practice the complete collection of subdivisions he uses, within a quarter-note pulse, on a single note. For instance, the performer should practice on a same pitch (by tonguing) repetitions of one quarter-note, two eighth-notes, eighth-note triplet, four sixteenth-notes, quintuplets, sextuplets, septuplets, and eight thirty-second-notes. Once the accurate subdivision of the quarter-note pulse is achieved, the metronome needs to be turned off and the performer ought to practice the incomplete groups (three notes in a four-note group of sixteenth-notes, two notes in an eighth-note triplet, four notes in a quintuplet, etc.) while maintaining the right proportions of the subdivisions.

Sierra presents two melodic ideas that are in constant imitation throughout the second movement in *Ritmorroto*. The first melodic idea is characterized by a legato melody in a soft dynamic and establishes the pulse of the movement as it contains only the full value quarter-note beat. On the contrary, the second melodic idea is characterized by outbursts of sixteenth-note *marcato* figures in a contrasting *fortissimo* dynamic. It is recommended to practice both musical ideas separately. This process should facilitate a better understanding of the relationship between the two melodic materials that are always present in this movement. Example 45 demonstrates how the two melodies in the original segment could be separated. (See EX. 45 a-c)

EX. 45: *Ritmorroto* 2nd Movement Two Melodic Ideas

a. Original Segment

Con calma ♩ = 96

p ff p ff p ff p ff p ff

ff p ff p ff p ff p p ff p ffpp

b. First Melodic Idea

Con calma ♩ = 96

p p p p p p

p p p p p p

c. Second Melodic Idea

Con calma ♩ = 96

ff ff ff ff ff ff

ff ff ff ff ff ff

The last movement contains two sections that continuously move back and forth throughout the movement in a pattern that repeats seventeen times. Every *Agresivo* section ends with either a *fortissimo* dynamic level or a *molto crescendo*. In contrast, every *Sereno* section starts with either a *piano* dynamic level or a *piano subito* indication. Although the entire movement is supposed to be played without any pauses, it is highly recommended to take a bit of time between sections in order to have the right embouchure setting to start each section.

CHAPTER IV

Conclusion

The time frame that separates the conception of *Cinco Bocetos* (1984) and *Ritmorroto* (1995) reflects the intellectual journey of Roberto Sierra as a composer.

When referring exclusively to his music for clarinet solo, Sierra states:

I think it may be obvious in listening to the two pieces that my music is moving towards more abstraction, even if both scores have in common a vision of the clarinet as a polyphonic instrument. In *Cinco Bocetos* the intention approaches folklore – or at least an impression of folklore. *Ritmorroto*, on the other hand, is more abstract, more concerned with process.³¹

Sierra's compositional style has evolved; however, his fascination with rhythm and sonorities that insinuate folk-like melodies is always present and evident in his compositions for clarinet solo. He points out:

I guess that my style has evolved and matured, but in an interesting way I can hear how there are aspects that are common in all works, my obsession with rhythm and love for certain melodic figures that evoke popular idioms. Also present is always using some kind of formal compositional process for each work.³²

The pieces for solo clarinet by Sierra represent the style of a contemporary composer writing in a modern language who incorporates elements representative of his native land (in *Cinco Bocetos*), and who experiments with a pre-compositional thought process (in *Ritmorroto*). Sierra's ability to manipulate folk-like melodies and rhythmic elements into modern idioms has become one of his most remarkable compositional trademarks. In particular, the music of his native Puerto Rico is the source for much of his inspiration:

³¹ Sierra, Roberto. *Piezas Caracteristicas*. William Helmers, clarinet. 1996 Composers Recordings, Inc. CRI CD 724

³² Roberto Sierra, E-mail correspondence with the author, 16 September 2007.

Because I am Puerto Rican, my music is Puerto Rican. Always. The wealth of images I have in my mind refers to that place where I grew up, to the sounds, the colors, the sunshine, the Puerto Rican sky. Even the more abstract music has an accent that points to where I was born. Then again, Puerto Rico is part of the world and, like the rest of the world, it eventually merges into something larger. There may be other sources of inspiration for me, of course, but the integral part would still be Puerto Rico.³³

Sierra combines atonal and tonal harmony in *Cinco Bocetos*. Nevertheless, he is able to unify all the movements in *Cinco Bocetos* by including melodic material in the tonally centered movements that shares common pitch-class sets found in the atonal movements. By applying pitch-class set analysis, it is revealed that Sierra utilized subsets of pitch-class set 7-19 (0123679) to form themes and motives in the first movement and throughout the rest of the piece, including the tonally centered movements.

The first seven pitches (D-E-F-G#-A-B flat-B) in the A section of the first movement of *Cinco Bocetos* form the pitch-class set 7-19 (0123679). The movement contains motives and themes created from its subsets. Subsequently, Sierra starts the tonally centered second movement with a sequence of three notes (E-B-A#) that form the pitch-class set 3-5 (016). This set is also formed by the first three notes at the very beginning of the first movement and is a subset found in the original pitch-class set 7-19 (0123679). In the third movement, Sierra utilizes the pitch-class set 5-6 (01256) as a unifying factor by including one set in each section of the movement. He also uses short motives of two notes throughout the third movement that involve a tritone or a half-step relationship (the *Coqui* motive). The pitch-class set 5-6 (01256) Sierra utilizes in the third movement is also found at the beginning of the first movement. It is formed by the first five notes (F-E-B flat-A-G#) that start the first movement. As in the second movement,

³³ Sierra, Roberto. *Piezas Caracteristicas*. William Helmers, clarinet. 1996 Composers Recordings, Inc. CRI CD 724

Sierra uses melodic material in the tonally centered fourth movement that shares a common pitch-class set found in the atonal movements. The first four notes (B-A-G#-E) at the beginning of the fourth movement form the pitch-class set 4-14 (0237). This set is a subset embedded in the pitch-class set first presented in movement one, set 7-19 (0123679). Finally, in addition to the inclusion of fragments of the Catalan folk song, Sierra utilizes subsets found within the same pitch-class set used at the beginning of the first movement in the last movement of *Cinco Bocetos*.

In addition to using subsets of pitch-class set 7-19 (0123679) to form motives and themes throughout *Cinco Bocetos*, Sierra is able to further unify the piece by constantly employing similar rhythms in all of the movements. He utilizes the wide range of the instrument as well as writes phrases of different lengths with similar articulations in each movement of *Cinco Bocetos*.

The three movements in *Ritmorroto* (broken rhythm) reflect the new rhythmic ideas developed by Sierra in the late 1980's. He combines truncated, incomplete, and full value quarter-notes in each movement and generates successions of irrational pulses throughout the entire piece. Unlike in *Cinco Bocetos*, where most themes and motives in all of the movements are derived from the original pitch-class set first exposed in the "Preludio" [set 7-19 (0123679)], a different pitch-class set (in combination with its subsets) is used to form motives and themes in each movement of *Ritmorroto*.

Sierra is able to unify the first movement in *Ritmorroto* by using varying combinations of subsets found within the pitch-class set 7-16 (0123569), first stated at the beginning, in each section of the movement. In the second movement, he presents two melodic ideas that are in constant juxtaposition throughout the movement. The first

melodic idea is characterized by a legato melody in a soft dynamic while the second melodic idea is characterized by outbursts of sixteenth-note *marcato* figures in a contrasting *fortissimo* dynamic. Sierra is able to generate irrational pulses in the second movement by juxtaposing the truncated value quarter-note, introduced with the second melodic idea, with the full value quarter-note used in the first melodic idea. The opening melody in the A and A' section seem different; however, they sound very similar due to the fact that the first four pitches in the melody form an inversionally symmetrical pitch-class set: set 4-23 (0257).

The last movement in *Ritmorroto* contains two distinct sections that continuously move back and forth throughout the movement in a pattern that repeats seventeen times. As the movement progresses, the melody found in each *Agresivo* section gradually ascends from the chalumeau register to the altissimo register in the clarinet. On the contrary, the melody in each *Sereno* segment, initially written in the clarion register, progressively descends to the chalumeau register of the instrument. Sierra unifies the last movement in *Ritmorroto* by using a complement-related (literally complementary) set.

Although a different pitch-class set (in combination with its subsets) is used to form motives and themes in each movement of *Ritmorroto*, Sierra utilizes the chalumeau, clarion, and altissimo registers of the clarinet as a unifying factor in all movements. He also writes extreme dynamic indications that oscillate from *pp* to *fff* as well as using the wide range of the instrument in all movements of *Ritmorroto*.

Since the publication of *Ritmorroto* in 1995, Sierra has composed two more compositions for the clarinet. *Tema y Variaciones* for clarinet and piano was

commissioned by Franklyn Esenberg in 1999.³⁴ Esenberg serves as a member of the board of directors of the Milwaukee Symphony Orchestra and sponsors the principal clarinet chair currently held by Todd Levy. Although the printed version lacks a dedication, the work was written for William Helmers (bass clarinet player of the Milwaukee Symphony Orchestra), for whom he also composed *Ritmorroto*. Sierra states:

Bill Helmers is a great friend and was a great source of inspiration for me when writing the work, and although the printed version does not say dedicated to him, it was indeed "written" for him.³⁵

The *Sonata* for clarinet and piano is the latest in a series of sonatas written for different instruments by Roberto Sierra (the *Sonata* for cello and piano composed in 2001 is the first in the series).³⁶ The clarinet sonata was composed in 2006 on a commission by Joan Sears, a local arts patron in Ithaca, New York, and dedicated to clarinetist Richard Faria. The work is composed in a classical four movement structure. This magnificent piece is a great addition to the clarinet's repertoire that exploits all the wonderful expressive characteristics the instrument has to offer.

Many composers throughout history have often written music for a particular performer, and Sierra is no exception. His clarinet works involve collaboration with today's finest clarinet players in varying combinations of commissioning, premiering, and/or recording. Sierra's association with the clarinetists mentioned in this document, and his numerous compositions for the clarinet, reveal his appreciation for the instrument. He has also developed a friendship with every clarinet player involved in the creative

³⁴ Sierra, Roberto. *Cancionero: Chamber Music of Roberto Sierra*. William Helmers, clarinet. 2000 Fleur De Son Classics, Ltd. FDS CD 57950

³⁵ Roberto Sierra, E-mail correspondence with the author, 16 September 2007

³⁶ Sierra, Roberto. *Roberto Sierra Clarinet Works*. Richard Faria, clarinet. 2007 Fleur de Son Classics, Ltd. FDS 57978

process of each piece. Sierra's clarinet music reflects the journey ("life-map") of the composer. He states:

My relationship with the clarinet dates back to my student years and my friendship with Genesio Riboldi, one the greatest musical talents that Puerto Rico has produced. We were students at the Conservatory in Puerto Rico, and his playing and sound became sources of inspiration for me early on. Then, throughout my life different clarinetist have been the engines behind some of the works: Kathleen Jones with *Cinco Bocetos*, Bill Helmers with *Tema y Variaciones and Ritmorroto*, and Rick Faria with the *Sonata*. All these people are not only great players, but also friends, and they relate part of my "life-map": San Juan, Milwaukee, and now Ithaca.³⁷

It is hoped that this document will be a valuable resource for clarinetists and others who study, teach, and/or perform these works by Roberto Sierra. The inclusion of the interviews with the clarinetist with whom Sierra collaborated, in addition to the composer's interview, provide a unique view of each work.

³⁷ Roberto Sierra, E-mail correspondence with the author, 16 September 2007.

APPENDIX A: INTERVIEW WITH ROBERTO SIERRA

Initial Correspondence

Alejandro L. Lozada

4300 Holdrege St. Apt. B-106, Lincoln, NE 68503
786-390-0283 ■ elclarinete@hotmail.com

January 19, 2007

Prof. Roberto Sierra
Director of Undergraduate Studies for Cornell's Department of Music
Cornell University
Department of Music
338 Lincoln Hall
Ithaca, NY 14853

Dear Prof. Sierra,

My name is Alejandro Lozada and I am contacting you because I am a Doctor in Musical Arts Candidate in clarinet performance at the University of Nebraska-Lincoln. Currently, I am working on my doctoral document focusing on several of your works. The particular pieces I am interested in studying are *Cinco Bocetos*, *Ritmorroto*, *Tema y Variaciones* for Clarinet and Piano, and the *Sonata for Clarinet and Piano*. One of the things I hope to accomplish with this document is to pair musical analysis with the interpretations of the composer and clarinetists involved in the compositional process.

I have been a great admirer of your music for clarinet since I performed *Cinco Bocetos* for the first time as an undergraduate student. I am originally from Venezuela; however, I have been living in the United States for the last ten years. I have a BM from the University of Florida, a MM from Michigan State University, and currently pursuing a DMA in clarinet performance at UNL. As a Latin American clarinetist interested in performing new music written for the clarinet, I find your clarinet works to be a great addition to the instrument repertoire.

As my research has progressed, I have corresponded with clarinetists Kathleen Jones, Williams Helmers and Richard Faria. I am aware that in some cases the involvement of these clarinetists has been a varying combination of commissioning, premiering, and/or recording a clarinet work by you. Through personal correspondence with these musicians and yourself, I hope to conduct interviews with regard to the pieces mentioned above. The inclusion of these interviews will provide a unique view of each work.

I understand that your teaching schedule and duties as the Director of Undergraduate Studies for Cornell's Department of Music keep you busy. Nevertheless, I write to inquire about your willingness to participate in the type of interview I described. This interview could be conducted in any means convenient to you.

Thank you very much for your time. I look forward to hearing from you.

Sincerely,

Alejandro L. Lozada
4300 Holdrege St.
Apt. B-106
Lincoln, NE 68603
elclarinete@hotmail.com

Questions E-mailed to Roberto Sierra

1. From 1979 to 1982 you worked with Gyorgy Ligeti at the Hamburg Hochschule für Musik. In what way were you influenced by this great composer who in the early 1980s found further stimulation in non-European musical cultures, especially Caribbean, central African and East Asian?

Roberto Sierra: My relationship with Ligeti was an interesting one, and very significant for me as a composer. In terms of interest in African and Caribbean Music it was me who influenced him by introducing him to this music with which he was not acquainted (this was around the 1980's) This is a well documented fact that Ligeti himself has been quoted about in many writings including his latest biographies.

2. In *Cinco Bocetos*, is the melodic line on the second movement based on any particular song from Puerto Rico?

RS: When my music sounds folkloric, I usually do not quote, as is the case in *Cinco Bocetos*. All the melodies are invented by me, but with intention that they sound folk-like. There are other works where I directly have quoted Puerto Rican folk tunes, such as my *Sinfonia No. 3*.

3. The clarinet is a single line instrument; however, in your clarinet music you ask for its use as a polyphonic instrument usually combining more than one melody at the same time, or sometimes the instrument accompanies itself. Is there any reason in particular for

not writing multiphonics for the clarinet? It is a very popular technique employed by many modern composers writing for the clarinet.

RS: I have given consideration to this technique, but have opted not to use it. First because they tend to be somewhat unreliable (it works in different ways for each player and each instrument), and second, they are not generally pleasant to my ears.

4. While doing my research, and thanks to the wonderful system of interlibrary loan in the US, I have come across a clarinet quintet you wrote in 1977 but never published. Is there any reason why? After all, the piece won the Cobbett Prize. I obtained (as a loan) the quintet manuscript from the University of New Mexico library.

RS: This is interesting, how did that get there????????? This is a piece that I wrote as a student at the Royal College of Music, and that I do not include in my catalog.

5. You already wrote a saxophone concerto. After the clarinet sonata, have thought about writing a clarinet concerto?

RS: I would love to write a clarinet concerto, but the right opportunity has to come at the right moment. Another work I want to write is a clarinet quintet.

6. Even though the pulse of last movement of *Ritmorroto* remains the same (120 to the quarter-note), I noticed that you used conventional full value of the quarter-note in every *Sereno* passage, and the truncated value of the quarter-note in every *Agresivo* passage.

Was that intentional?

RS: The idea of steady rhythms is to underscore the serene aspect of Sereno.

7. *Tema y Variaciones* for clarinet and piano was commissioned by Franklyn Esenberg in 1999. Mr. Esenberg serves as a member of the board of directors of the Milwaukee Symphony Orchestra and sponsors the principal clarinet chair held by Todd Levy. In “Cancionero: Chamber Music of Roberto Sierra” CD William Helmers recorded the work; however, in the music sheet there is not dedication to him as it appears in *Ritmorroto*. Was Mr. Helmers in your mind while you were composing this work? Or, did you have any other clarinet player in mind? Was the work premiered by Mr. Helmers?

RS: Bill Helmers is a great friend and was a great source of inspiration for me when writing the work, and although the printed version does not say dedicated to him, it was indeed "written" for him.

8. Is the principal theme in *Tema y Variaciones* based on any particular subject?

RS: The theme was my own invention, but I wanted it to have a Montuno flavor (in a rather abstract way).

9. Great composers throughout history have been inspired to write music for clarinet after listening to a particular clarinet player. For example, Mozart wrote his wonderful clarinet music after he listened to one of the most talented clarinet player of the time, Anton Stadler. Brahms came out of retirement and wrote a *Clarinet Quintet* and *Trio* in 1891, as well as two clarinet sonatas in 1894 after he listened to clarinetist Richard Mülfield played

the Mozart clarinet quintet. The clarinet sonata was commissioned by Joan Sears, a local arts patron in Ithaca, and dedicated to clarinet professor Richard Faria. In what ways were you inspired by the playing of Mr. Faria? Did you listen to him perform before you wrote the sonata? Could you comment about the involvement of Mr. Faria during the compositional process of the sonata? Did you receive any input from him?

RS: My relationship with the clarinet dates back to my student years and my friendship with Genesio Riboldi, one the greatest musical talents that Puerto Rico has produced. We were students at the Conservatory in Puerto Rico, and his playing and sound became sources of inspiration for me early on. Then, throughout my life different clarinetist have been the engines behind some of the works: Kathleen Jones with */Cinco Bocetos/*, Bill Helmers with */Tema y Variaciones/* and */Ritmorroto/*, and Rick Faria with the */Sonata/*. All these people are not only great players, but also friends, and they relate part of my "life-map": San Juan, Milwaukee, and now Ithaca. I have known Rick playing before I wrote the Sonata, and he was indeed very helpful in giving me feedback.

10. I have acquired the recently released Roberto Sierra Clarinet Works CD. In this wonderful recording, the time separating your oldest and newest clarinet compositions goes beyond two decades. Does it get easier to write for the instrument? When writing for the clarinet, how do you think your compositional style has evolved since *Bocetos*? Once you have decided to compose an instrumental piece, what differentiates the clarinet from other instruments?

RS: Writing in general never gets easier. I guess that my style has evolved and matured, but in an interesting way I can hear how there are aspects that are common in all works. My obsession with rhythm and love for certain melodic figures that evoke popular idioms is present. Also present is always using some kind of formal compositional process for each work. In terms of the clarinet, I regard it as a very unique instrument with wonderful possibilities, and very different to all other members of the woodwind family.

APPENDIX B: INTERVIEW WITH KATHLEEN JONES

Initial Correspondence

Alejandro L. Lozada

4300 Holdrege St. Apt. B-106, Lincoln, NE 68503
786-390-0283 – elclarinete@hotmail.com

January 19, 2007

Prof. Kathleen Jones
Clarinet Professor
Conservatorio de Música de Puerto Rico
350 Calle Rafael Lamar
San Juan, Puerto Rico 00918

Dear Prof. Jones,

My name is Alejandro Lozada and I am contacting you because I am a Doctor in Musical Arts Candidate in clarinet performance at the University of Nebraska-Lincoln. Currently, I am working on my doctoral document focusing on several clarinet works by Roberto Sierra. The particular pieces I am interested in studying are *Cinco Bocetos*, *Ritmorroto*, *Tema y Variaciones* for Clarinet and Piano, and the *Sonata for Clarinet and Piano*. One of the things I hope to accomplish with this document is to pair musical analysis with the interpretations of the composer and clarinetists involved in the compositional process.

We met at the 2004 ICA conference in Washington DC. I was particularly excited about meeting you because you were responsible for commissioning *Cinco Bocetos*. I knew then that I wanted to focus my research in the clarinet works by Sierra. I am originally from Venezuela; however, I have been living in the United States for the last ten years. I have a BM from the University of Florida, a MM from Michigan State University, and currently pursuing a DMA in clarinet performance at UNL. As a Latin American clarinetist interested in performing new music written for the clarinet, I find Sierra's clarinet works to be a great addition to the instrument repertoire.

As my research has progressed, I have corresponded with the composer and clarinetists Williams Helmers (*Ritmorroto* and *Tema y Variaciones* for Clarinet and Piano) and Richard Faria (*Sonata for Clarinet and Piano*). I am aware that in some cases the involvement of these clarinetists and yours has been a varying combination of commissioning, premiering, and/or recording a clarinet work by Sierra. Through personal correspondence with these musicians and yourself, I hope to conduct interviews with regard to the pieces mentioned above. The inclusion of these interviews will provide a unique view of each work.

I understand that your teaching schedule at the Conservatorio de Música de Puerto Rico keeps you busy. Nevertheless, I write to inquire about your willingness to participate in the type of interview I described. This interview could be conducted in any means convenient to you.

Thank you very much for your time. I look forward to hearing from you.

Sincerely,

Alejandro L. Lozada
4300 Holdrege St.
Apt. B-106
Lincoln, NE 68603
elclarinete@hotmail.com

Questions E-mailed to Kathleen Jones

1. *Cinco Bocetos* for clarinet solo (1984) was written on a commission from Pueblo International thanks to you. Would you describe the process of getting Pueblo International interested in paying for Bocetos? Are there any interesting anecdotes?

Kathleen Jones: When I spoke with Roberto about the possibility of writing a piece for solo clarinet that I could play in London at the 1984 International Clarinet Congress he asked for a \$1,000 fee. That was a sizeable amount in 1984, and when I blanched he suggested I find a sponsor. I don't recall now how many businesses I approached, but I was turned down by several and was getting discouraged when Roberto suggested trying Pueblo International, and speaking with one of their vice presidents, Manuel Vallecillo, who was a friend of his. Evidently the two of them had talked it out, because when I wrote my letter, and asked to speak to Mr. Vallecillo, he already knew what the request was. Everything after that flowed smoothly. The published version of the Bocetos omits the information that Pueblo International commissioned the work for me; Roberto says it was a mistake, which will be corrected in future editions.

2. In your article published in the Clarinet magazine you mention that you became interested in Sierra after playing his clarinet quintet. Even though such work has not been published, thanks to the wonderful interlibrary loan system in the US, I have obtained (as a loan) an original manuscript of the quintet. How would you compare the two works? Do like one better than the other? If so, why?

KJ: The Quintet and the Cinco Bocetos are very different and the truth is that I like them both. Because the Bocetos use only the sounds that a single clarinet can make it has perhaps fewer colors than the Quintet, which I think includes a nice pizzicato section. The Quintet I don't think has titles to the movements and is less descriptive in character than the *Bocetos*, which are very evocative of particular scenes and sounds of Puerto Rico.

3. In your article you make reference to the changes made to the last movement in *Bocetos* after it premiered. You also mention some of these changes were discussed with Sierra via telephone. Was there any particular reason for the changes in the last movement? Performance accessibility, meaning it was too difficult? Did you propose the changes?

KJ: As for the fifth Boceto, I didn't propose the changes. I premiered (actually, the very first performance was at the Robert Marcellus master class at Northwestern University in Evanston, IL, in June of 1984, and Dr. Marcellus was very impressed with the work and wrote a lovely letter to Roberto, saying he believed the Bocetos would become important in the repertoire--how true that has been!) I digress-- the version I premiered in Evanston and London was revised twice, but neither time at my request. That is a good question to ask Roberto. I have never learned the published version of the last boceto, and must do so soon, as I plan to record the work as part of my sabbatical project this year. What I discussed over the phone with Roberto were details to publish in my Master Class article in *The Clarinet*.

4. Roberto Sierra has composed many other clarinet works since he wrote *Bocetos* in 1984, most recently a clarinet sonata in 2006. Have you thought about commissioning another clarinet work by him?

KJ: Yes--Roberto has told me he would write me a Quintet for Clarinet and Strings, but I need to ask him who to ask to pay for it..... Perhaps, as before, he could direct me to a sponsor. I would love to have a Quintet to premiere!

5. *Cinco Bocetos* has become a standard piece in the clarinet repertoire. It is easily found in many clarinet recitals across the country. Thanks to your initiative, the clarinet repertoire has a unique piece with a Latin American flavor. Have you commissioned any other clarinet works by a Puerto Rican composer? If so, are they published? Are they recorded?

KJ: I am thrilled that *Cinco Bocetos* is being played and enjoyed by clarinetists all over the world! Yes, I have other works that have been dedicated to me. For solo clarinet there is *Crepusculo*, by Jack Delano, and *Voces del Barrio*, by Alfonso Fuentes. The latter work I premiered in Atlanta in 2006 on the Lurie Tribute Concert. I am in the process of recording both these fine works for a CD of music for clarinet (*Caribe Clarinet*) by Puerto Rican composers, as part of my sabbatical from the CMPR this year. There is also a wonderful sonata for clarinet and piano titled *Homage* by Lotta Hertlein. It is published by Southern. The two unaccompanied works mentioned above are available through Luyben Music in Kansas City, MO. There is also a cute duet for clarinet and bassoon, *Tres Payasadas*, by Jack Delano, conceived as a clown piece for a ballet company to dance. There are about 60 works dedicated to *Camerata Caribe*, the

chamber group I have played in for the past 25 years (oboe, clarinet, bassoon and piano, sometimes with flute, and/or horn and/or voice.) Another project for my sabbatical year is to compile an annotated bibliography of these 60 works. Stay tuned.....

6. What are the pros and cons of having a piece written for you?

KJ: I can't think of any cons--just pros. I love to bring new works into the world, as it were. It feels like giving birth to a child, but you don't have to take it to the pediatrician and it doesn't keep you up all night crying....

I just did the Milano Concertino, which was written for me and dedicated to me without me asking for it or paying anything for it. The performance was wonderful--full of colors and beautiful harmonies. It was a very fulfilling experience.

7. Did you ever have any question for Sierra as you were working up the piece? Did you have to contact him for any clarification?

KJ: Roberto was writing and calling me up to come and try some of the ideas out. I have a couple sketches for the sketches in a file in my office. The only down-side to that was that Roberto's music is not easy to sight read, and he would show me something and I would stumble around for a couple minutes before I figured out how it should go.

Roberto's music always has to have a direction in which you are going. It sounds much better when you find the right tempo, color of sound, length of note and general nuance.

As for clarification, I don't recall needing much--the hand-written part I have always played from is very clear, and superior to the computer version, in that it is easier to find

the melody in Robert's hand. The layout and spacing in the manuscript part is much nicer to play from than the computer-generated, published edition.

8. What “requirements” did you present to Sierra when you commissioned Bocetos? Who determined that the piece should be for B-flat clarinet?

KJ: I asked Roberto for a piece that reflected Puerto Rico, and that was for solo clarinet (B-flat he chose, I think,) so that I wouldn't have to rehearse with a pianist in London. I suggested he in some way include the Carol of the Birds, the Catalan folk song that Casals had always played at the beginning and the end of the Casals Festivals here in San Juan. It appears in segments in the last movement. I think the length agreed upon for the amount of money in the commission was 10 minutes.

APPENDIX C: CINCO BOCETOS DOCUMENTATION

Successful Letter Requesting Commissioning Support for *Cinco Bocetos*

Waldorf Tower #1504
Isla Verde, Puerto Rico 00913
May 18, 1984

Lcdo. Manuel I. Vallecillo, Vice Chairman
Junta de Directores
Supermercados Pueblo
G.P.O. Box 3288
San Juan, Puerto Rico 00936

Dear Lcdo. Vallecillo,

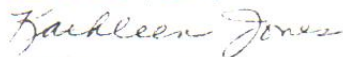
I write to you to ask for support in commissioning a musical work. This summer I am going to attend clarinet master classes in Evanston, Illinois and a series of lectures and classes sponsored by the International Clarinet Society in London, England. In both places there is an opportunity for me to play. I want to present a work by a Puerto Rican composer, that reflects the life and the culture of the island. As the principal clarinetist of the Orquesta Sinfónica de Puerto Rico for eight seasons I want to share some of my experience here with my fellow musicians. Will Supermercados Pueblo assist me in this?

I have spoken with Roberto Sierra, who I believe could write such a work, and he asks a fee of \$1,000. The work would be for solo clarinet, of approximately ten minutes in length, and include some melodies, or fragments of melodies from local music. It would give a sense of the character of the people and the contrasts of the country.

I would play this work first in Chicago in late June, then in London in mid-August. The first performance in Puerto Rico, if Pueblo agreed, could be at the concert sponsored by the Asociación Pro-Orquesta Sinfónica, that is giving me a summer scholarship in the name of Maestro Sanroma.

In today's society, the patronage of the arts once overseen by royalty has been overtaken by successful institutions such as yours. I appreciate your consideration of this proposal and I hope that Pueblo will choose to commission this clarinet work, not only so I can share my island experience with my colleagues in other countries, but also to foster the work of a talented young composer.

Sincerely yours,



Kathleen Jones
Principal Clarinetist
Orquesta Sinfónica de Puerto Rico

Thank You Letter

Waldorf Tower #1504
Isla Verde, Puerto Rico 00913
June 22, 1984

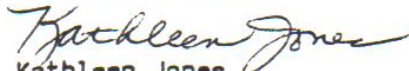
Julia M. Garriga
Vice President and Legal Counsel
Pueblo Supermarkets
G.P.O. Box 3288
San Juan, Puerto Rico 00936

Dear Ms. Garriga,

I want to thank you, Manuel Vallecillo and Pueblo International for your sponsorship of the new clarinet work written by Roberto Sierra for me. I am very gratified at this support, not only because it is exciting to take a part in the creation of a musical composition, but also because I will be able to share some of the flavor of Puerto Rico's musical life with my colleagues on and off of the island. I will premiere Sierra's "Cinco Bocetos" at the Robert Marcellus Clarinet Master Classes in Evanston, Illinois on June 27.

I have endorsed the check enclosed in your letter of June 19 (#10183) over to the composer, and again, I thank you heartily for your support of his work and mine. If Pueblo International would like me to premiere "Cinco Bocetos" in Puerto Rico at your discretion please contact me after the middle of August to make arrangements.

Sincerely yours,



Kathleen Jones
Principal clarinetist
Puerto Rico Symphony Orchestra

c.c. Manuel Vallecillo

Letter to Roberto Sierra from Robert Marcellus

NORTHWESTERN UNIVERSITY
EVANSTON, ILLINOIS 60201

THE SCHOOL OF MUSIC

July 6, 1984

Mr. Roberto Sierra
Calle Lince #838
Dos Pinos
Rio Piedras, P.R. 00923

Dear Mr. Sierra:

I wish to thank you from the bottom of my heart for having written a piece of music for clarinet solo, especially for my week of master classes. May I take this opportunity to tell you that I feel that it is a significant addition to the clarinet "a capella" repertoire. It made a strong impression on the many people who heard it performed in a concert ambience, and received extremely enthusiastic inquiries about how copies might be obtained.

I would appreciate having a copy for myself, but I can well understand if you want to publish it first so that you would retain exclusive rights to it. I cannot say enough about the performance by Kathleen Jones. It was skillful, musical in all respects, and done with a fine beauty of tone. I am sure you would have been happy to hear it had you been able to attend.

Again I send my best wishes to you and my deep appreciation.

Sincerely yours,



Robert Marcellus

RM:lk
cc: Mr. Manuel Vallecillo

Signed in his absence by L. Kincaid, Secretary.

Program of Official Premiere of *Cinco Bocetos* in London

TUESDAY, 14th AUGUST, 16.30

Delegates' Concert No. I

Roberto Sierra: Five Sketches (1984) for solo clarinet.

Preludio	Kathleen Jones
Country Song	
Nocturnal Interlude	
Mountain Song	
Finale with Birds	

Louis Schindelman: Concertante op. 2 (1832) for four clarinets & piano.

Allegro moderato	Ronald Monsen
Andante religioso	James Gillespie
Rondo, Allegretto	Dan Sparks
	Glenn Bowen
	Thea King

William Latham: (from) Five Atonal Studies (1940) for solo clarinet. (Spratt)

Allegro molto moderato	John Scott
Comodo	
Allegro moderato	

York Bowen: (from) Sonata op. 109 (1943) for clarinet & piano.

Allegro moderato	Diana Hemmings
	Elizabeth James

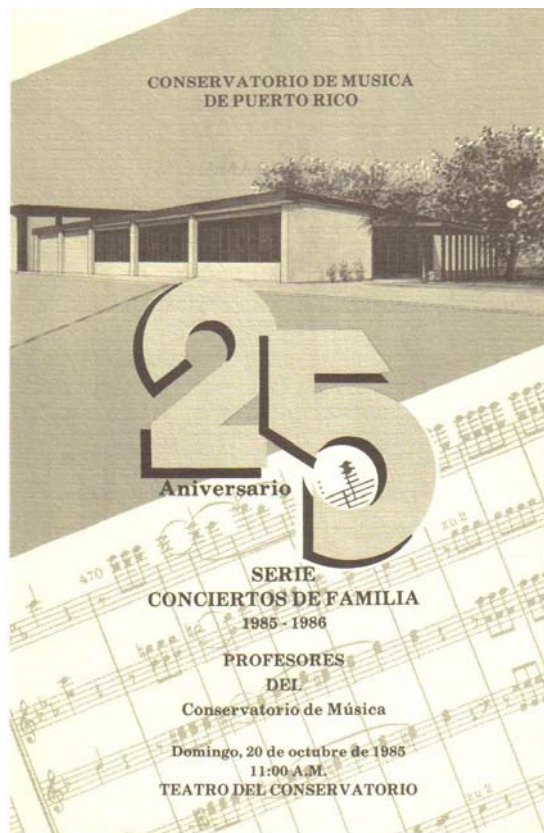
Gustav Jenner: (from) Sonata op. 5 (1900) for clarinet & piano. (Breitkopf & Härtel)

Allegro moderato e grazioso	Victoria Medcalf
Adagio espressivo	Mary Gilmartin

Charles Eakin: Capriccio (world première) for solo clarinet.

Philip Aaholm

Program of Official Premiere of *Cinco Bocetos* in Puerto Rico



PROGRAMA

Sonata para cello, oboe y piano Germán Cáceres

Adagio
Allegro

DAVID BOURNS, oboe, JOAQUIN VIDAECHEA, cello
VANESSA VASALLO, piano

Entr'Acte Jacques Ibert
b. 1980 —

Allegro vivo
Meno mosso
Allegro vivo

PETER KERN, flauta LEONARDO EGURBIDA, guitarra

Notturmo in a-moll Ferdinand Carulli
1770—1841

Allegro
Andante y variaciones
Allegro

DAVID BOURNS, oboe PETER KERN, flauta
LEONARDO EGURBIDA, guitarra

INTERMEDIO

*Cinco bocetos (1984) Roberto Sierra
para clarinete solo

Preludio
Canción de Campo
Interludio nocturnal
Canción de la montaña
Final con pájaros

KATHLEEN JONES, clarinete

Trío para dos oboes y corno inglés L.V. Beethoven
1770-1827

Allegro
Adagio
Scherzo
Finale (Presto)

HARRY ROSARIO y DAVID BOURNS, oboe
GLORIA NAVARRO, corno inglés

* Esta obra fue comisionada por Supermercados Pueblo.

APPENDIX D: COPYRIGHT PERMISSION



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February 6, 2008

Alejandro L. Lozada
4300 Holdrege St.
Apt. B-106
Lincoln, NE 68603

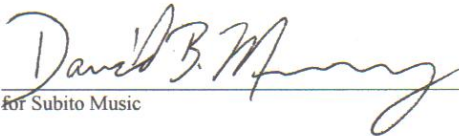
Dear Alejandro,

Subito Music is agreeable you your use of musical excerpts in your doctoral dissertation as stated in your letter of 9 November 2007 under the following terms:

1. No excerpt shall consist of an entire movement or complete section.
2. The following copyright credit shall appear
[title] by Roberto Sierra, Copyright by Subito Music Publishing (ASCAP)
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Best of luck with your dissertation.

With all good wishes,


for Subito Music

David Murray
Publishing Manager

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www.robertosierra.com.

AUTHOR BIOGRAPHY

Alejandro Lozada was born in Maracaibo, Venezuela in 1976. He started his musical studies at the age of 11 in the Conservatory of Music “Jose Luis Paz” in his native city, and a year later he was introduced to the clarinet by his first professor Felix Mozo. At the age of seventeen Alejandro moved to Caracas (capital of Venezuela) to pursue clarinet studies at the highest level in the country. He studied clarinet with Mark Friedman and Victor Salamanques in the Conservatory of Music “Simon Bolivar” in Caracas for two years. While living in Caracas, Alejandro was appointed principal clarinet of the “Jose Maria Vargas” Youth Symphony Orchestra and became a member of the “Caracas Martial Concert band” and the “Moises Moleiro Concert Band”.

In 1996 Alejandro was offered a full scholarship to pursue a Bachelor in Music Performance degree at the New World School of the Arts (an extension of the University of Florida) in Miami, Florida. After graduating with Honors (3.95 GPA) in 2001, he was awarded a music scholarship from the Michigan State University School of Music to pursue a Master in Music Performance at the institution. While in Michigan State, he was awarded the Stephan and Josephine Ludewig Scholarship, which is granted in honor of Dr. Elsa Ludewig-Verdehr’s parents and offered by her annually to the most successful student within the clarinet studio at Michigan State University. Also while living in Michigan, Alejandro was the winner of the Annual Music Competition hosted by Mu Phi Epsilon Detroit Alumni Chapter, MI. In 2004, he was selected among 19 clarinetists as one of the six Semi-Finalists of the International Clarinet Association Orchestra Audition Competition held at ClarinetFest 2004 in Washington DC, USA. He was given the

Honorable Mention as an Alternate Choice in the Final Round of this prestigious clarinet competition.

Recently, Alejandro completed the Doctor of Musical Arts degree program at the University of Nebraska-Lincoln where he was a Graduate Teaching Assistant and a recipient of the Hixon-Lied College of Fine & Performing Arts Doctoral Fellowship. Alejandro's clarinet teachers in the USA have included Richard Hancock, Elsa Ludewig-Verdehr, Ted Oien, Charles Neidech, Collin Lawson, Peter Jerkins, and Diane Barger. He was appointed Third clarinet/Bass Clarinet/E-flat Clarinet with the Lincoln Symphony Orchestra in September 2005.