2010

An annotated catalogue of selected Cuban piano works from the 18th-20th centuries

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AN ANNOTATED CATALOGUE OF
SELECTED CUBAN PIANO WORKS
FROM THE 18TH-20TH CENTURIES

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

In

The School of Music

by

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December 2010
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ABSTRACT

The piano music of Cuba encompasses a large body of valuable music that is yet to be explored fully on the international scene by performers and teachers. The purpose of this volume is to provide a guide that will enable performers and teachers to quickly reference, and more fully investigate the available music of Cuban composers. This is accomplished by providing description and levels of selected Cuban piano works from the eighteenth through twentieth centuries in catalogue format, as well as by providing descriptions of dances and dance forms found in the included literature.
INTRODUCTION

Methods and Catalogue Procedures

The piano music of Cuba is relatively unknown outside of its mother country, and very few Cuban composers are widely recognized in the international professional and pedagogical realms. This lack of knowledge may be attributed partly to the lack of resources on Cuban piano music. There is very little Cuban repertoire in the standard teaching literature in America, only one known dictionary in English dedicated to Cuban music, no known catalogue of Cuban piano literature in any language, and very few historical resources available in the United States – even fewer of which are in English. Most Cuban composers have not been written about in any depth, and many of the works available can only be found in manuscript form.

In recent years catalogues and other resources have been compiled on piano works from South America, while few resources have dealt with the piano work of Central American and Caribbean countries such as Cuba. Performers and teachers wishing to investigate this music have very few resources available to them that are able to provide more than only the best-known of Cuban composers’ names, such as Lecuona or Ardévol. As the United States continues to gain a larger Hispanic population, there may be a heightened interest in music from this part of the world.

The piano music of Cuba encompasses a large body of music that is yet to be fully explored on the international scale by performers and teachers. The purpose of this volume is to provide a guide that will enable performers and teachers to quickly reference, and more fully explore the music of Cuban composers. This will be accomplished by describing and leveling selected Cuban piano works from the eighteenth through twentieth centuries in catalogue format. As well, descriptions of dances and dance forms found in the literature will be provided.
The selection of pieces has been confined to those manuscripts and scores available for interlibrary loan through the worldwide system. The purpose of this limitation is to ensure that all works listed in the catalogue are widely available to teachers, students, and performers within the United States. Publication bibliographic details for all works included within the catalogue are given in the Scores and Manuscripts Bibliography appendix, and are numbered so as to be referenced quickly.

All works are listed in alphabetical order, first by composer and then by title of composition. Basic biographical information is given for each composer. Included with the description of each work is an English translation of the title (if necessary), date of composition (if available), key and time signature, initial expressive or tempo markings, and length of piece. Descriptions of pieces include level of difficulty and musical or technical concerns within the music.

Specific dance forms and styles embodied in these works are referenced as necessary throughout the catalogue, and are described in further detail in the Descriptions of Dances and Dance Forms chapter. An index of all composers covered within this catalogue is also included as an appendix, along with dates and references to page numbers. An index of compositions, listed by level, designed to help the teacher quickly find pieces at any given level, is also given in an additional appendix.

Information that is easily shorthanded is listed at the beginning of each entry, including level, score source and bibliographic reference, key signature, time signature, beginning expressive marking (if any), and length. For example: Level 7, B24, E Minor, 6/8, Andante, 2 pp.
The Leveling System

Levels of difficulty have been determined by the author using Jane Magrath’s system of leveling as a comparative guide. The reason for using Magrath’s system is that familiarity with her *Guide to Standard Teaching and Performing Literature* is common among piano teachers in the United States. Because any leveling system allows for some ambiguity, the opinions of three outside piano professors\(^1\) are also taken into account for many of the works within this catalogue. Works that fall beyond level 10 of Magrath’s system are labeled *Advanced*. Many of the advanced works are best suited to the seasoned performer. For convenience, a short, comparative guide for levels 1-10 is presented below.\(^2\) These examples are by no means concrete, as there may be an overlap between the levels with respect to technical and musical concerns. It is also recognized by the author that certain pieces named below may be seen by some educators as being a level above or below where they have been listed.

Level One: Technical and musical concerns include consistency, parallel and contrary motion, similar or repeated articulation patterns, staccato, and legato. There are no sixteenth notes and any change in hand position is slow. Representative pieces are selections from *60 Pieces*, Part I and Part II (“Carefree” is an example) by Turk, *The Very Easiest Studies*, Op. 190 by Kohler, selections from Bartok’s *First Term at the Piano* and his *Mikrokosmos* Book I, and Kabalevsky’s “A Funny Event,” Op. 39, No. 7 from *24 Pieces for Children*.

Level Two: Technical and musical concerns include modified Alberti bass, increasing independence of the hands, more subtle dynamic contrasts, more frequent hand position changes, and

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\(^1\) Thanks are given to Dr. Victoria Johnson, Michael Gurt, and Dr. Pamela Pike.

and hand expansion out of a five-finger pattern. Representative pieces are Rameau’s *Menuet and Rondo*, selections from Turk’s *60 Pieces*, Part I and Part II, Beethoven’s *Ecossaise* in G Major, selections from Schumann’s *Album for the Young* Op. 68, No. 1 (such as “Melody”) and No. 2 (such as “Soldier’s March”), Gurlitt’s *The First Lessons*, Op. 117, Selections from Kabalevsky’s *24 Pieces for Children*, Op. 39, and selections from Bartok’s *For Children*, Volume I, *First Term at the Piano*, and *Mikrokosmos*, Volume I.

Level Three: Technical and musical concerns include Alberti bass accompaniment, voicing, and articulation that is not necessarily the same in both hands. Representative pieces include Bach’s “Minuet” in G and “Air” from the *Anna Magdalena Bach Notebook*, Duncombe’s *Sonatina* in C Major, Attwood’s *Sonatina* in G Major, Latour’s *Sonatina* in C Major, selections from Schumann’s *Album for the Young*, Op. 68 (“The Wild Rider” and “The Humming Song” are examples), selections from Gurlitt’s *Album for the Young*, Op. 140 (“March,” “Morning Song,” and “Bright is the Sky” are examples), selections from Kabalevsky’s *Children’s Pieces*, Op. 27 (“Waltz,” “A Little Song,” and “Toccata” are examples), *24 Pieces for Children*, Op. 39 (“Country Dance,” “Galop,” “Prelude,” and “Clowns” are examples), selections from Gretchaninoff’s *Children’s Album*, Op. 98, and Rebikov’s *The Bear*.

Level Four: Technical and musical concerns include beginning to develop voicing within one hand, Baroque and contrapuntal hand independence, varying rhythmic patterns, accidentals, and more sophisticated expression. Representative pieces are Bach’s “Minuets” in G Major, “Musette” in D Major, and “Prelude” in C Major from the *Anna Magdalena Bach Notebook*, Beethoven’s *Country Dance, German Dances*, and *Sonatina* in F, Anh 5, No. 2, Clementi’s *Sonatina*, Op. 36, No. 1, selections from Burgmüller’s Op. 100 (“Arabesque” is an example),
selections from Kabalevsky’s *Children’s Pieces*, Op. 27 (“Playing Ball” and “A Sad Story” are examples), and selections from Bartok’s *First Term at the Piano* and *For Children*.

Level Five: Technical and musical concerns include varied accompaniment patterns and more frequent changes of harmonic rhythms, complex passagework, and more expressive markings. Representative pieces are Bach’s “Little Prelude” in F Major from the *Anna Magdalena Bach Notebook*, Clementi’s Op. 36, No. 2 and No. 5, Diabelli’s Op. 151, No. 1, Burgmuller’s “Farewell,” Op. 100, Grieg’s *Watchman’s Song*, Op. 12, No. 3 and *Sailor Song*, Op. 68, No. 1, and selections from Bartok’s *For Children*.

Level Six: Technical and musical concerns include longer literature, more musical sophistication and maturity, independence within the hand, and further use of polyphony. Representative pieces are Bach’s “Little Prelude” in C Minor from the *Anna Magdalena Bach Notebook*, Clementi’s *Sonatina*, Op. 36, No. 4, Kuhlau’s *Sonatina*, Op. 55, No. 1, Grieg’s “Puck,” Op. 71, No. 3, Chopin’s *Preludes* in E Minor and A Major, Starer’s *Sketches in Color* (of which “Pink” is an example), and selections from Bartok’s *Mikrokosmos*, Volume IV.

Level Seven: Technical and musical concerns include more sophisticated use of the pedal (requiring even more use of the ear, rather than only following the pedal markings in the score), use of rubato, and unpredictable harmonic progressions. Representative pieces are Bach’s *Invention* No. 1 in C Major, No. 4 in D Minor, No. 8 in F Major, and No. 14 in B-flat Major, many Scarlatti sonatas, Beethoven’s *Bagatelles* Op. 119, Haydn’s *Pieces for Musical Clock*, *Sonatinas* Hob. XVI: 8, 10 and 11, Diabelli’s sonatinas, several of Mendelssohn’s *Songs Without Words*, Chopin’s *Prelude* in C Minor, selections from Schumann’s *Album for the Young*, Op. 68 and *Album Leaves*, Op. 124, No. 4 (“Waltz”), Prokofiev’s *Music for Young People*, Op. 65, Tcherepnin’s *Bagatelle* No. 1, Batok’s *Sonatina* (“Bagpipes,” “The Bear,” and the “Finale”) and
selections from *Mikrokosmos* Volumes IV and V, and selections from Dello Joio’s *Lyric Pieces for the Young*.

Level Eight: Technical and musical concerns include increasing contrapuntal complexities, voice independence, and expressive depth. Representative pieces include many of Bach’s two part inventions, Mozart’s *Viennese Sonatinas*, Ahn 229, No. 1, 3, and 4, selections from Schumann’s *Kinderszenen* (such as “Traumerei”), Chopin’s *Waltz* in B Minor, and selections from Debussy’s *Children’s Corner* (such as “Golliwog’s Cakewalk”).

Level Nine: Technical and musical concerns include more complex contrapuntal lines and voicing, more key and time signature changes, and more complex rhythms. Representative pieces are Bach’s easiest *Sinfonias*, several of Scarlatti’s and Haydn’s sonatas, Mozart’s *Sonata* K. 545, Chopin’s *Mazurka* in B-flat Major, “Raindrop” *Prelude*, and *Nocturne* in E-flat Major, Copland’s *Cat and Mouse*, Debussy’s *Girl with the Flaxen Hair*, many of Shostakovich’s 24 Preludes, and several of Kabalevsky’s 24 Preludes.

Level 10: Technical and musical concerns include much greater use of changing time and key signatures, as well as complex rhythms, harmonies, and voicing. Representative pieces include the majority of Bach’s *Sinfonias*, many of Scarlatti’s sonatas, Beethoven’s *Sonata* Op. 49, Haydn’s *Sonata* Hob XVI:23, Mozart’s *Sonata* K. 283, Chopin’s *Waltz* in A-flat Major and *Nocturne* in E Minor, Op. Posthumous, Brahms Op. 118, No. 2, Debussy’s *Claire de lune* and Preludes (“Minstrels” and “The Sunken Cathedral” are examples), Bartók’s “From the Diary of a Fly,” Mikrokosmos Book VI, Prokofiev’s *Sonatina Pastorale*, Op. 59, No. 3, and Cowell’s *The Banshee*. 
HISTORICAL OVERVIEW

A Brief History of Music in Cuba

Very little is known about the music of the aboriginal Cubans. After 1510, with Diego Velazquez’s conquest of the country, the Indo-Cubans were exterminated, and their music was lost. Cuban composer Eduardo Sanchez de Fuentes wrote that, “in the formation of Cuban music no aboriginal element could be an influence, for it does not exist.” By 1570, the native Taino and Ciboney Indians had died out, along with their language, culture, and music. By the mid-twentieth century practically nothing remained of the chants, dances, and ceremonials of the aboriginal Cubans.

The music now associated with Cuba has its roots in the musical traditions of the Spanish settlers and African slaves, such as the Yoruba, the Congolese, and others, who brought various dance forms to the island. The largest ethnic group among the slaves was the Yoruba, who largely came from present-day Nigeria. While much of their culture was lost during the years of slavery, their religion and music remained intact. The other primary ethnic group among the slaves was the Congolese, from Central Africa, whose rhythms were simpler and fewer than those of the Yoruba, and whose dances were more vigorous.


By the end of the eighteenth century the country’s music had been further developed by
the influx of refugees from the Haitian revolution. From this era, the genres most associated
with modern-day Cuba arose, including the son, danzon, habanera, guajira, and conga. During
the end of the nineteenth century and first half of the twentieth century there was also a large
amount of musical output by Spanish composers who had immigrated to Cuba, particularly to
Havana and Santiago de Cuba, and had been academically trained in Spain. These composers
brought with them a solid foundation in technique and composition. Immigrants also were
streaming to Cuba from French Haiti, and later from Louisiana. European immigrants
introduced opera and zarzuela7 companies from Italy and Spain, and in the chapels of Havana
and Santiago de Cuba, church music was being modernized by composers such as Esteban Salas
y Castro (1725-1803), and Juan París (1759-1845).8

Between 1868 and 1898, Cubans rebelled against the Spanish rule. The Spanish
government abolished slavery beginning gradually in 1880 and then completely in 1886, which
resulted in the freedom of some quarter of a million blacks. These former slaves, who did not
own land, migrated to the outskirts of large urban centers, such as Havana, and their musical
culture had a strong influence on Cuban composers. Also during this time before 1871, roughly
150,000 Chinese laborers were brought to Cuba, mostly from Canton,9 and many settled in

7 A zarzuela is a Cuban operetta whose popularity peaked in Spain in the second half of
the nineteenth century. It became very important in Cuba in reflecting the country’s social and
historic problems in a musical framework. Cuban Music from A to Z, s.v. “zarzuela.”

8 Dale Olson and Daniel Sheehy, eds., The Garland Handbook of Latin American Music,

9 Canton is the older name for Guangdong, a province in the south of China.
Havana. Unlike the freed slaves, the Chinese tended towards tight-knit groups, resulting in a much smaller sphere of musical influence on the Cuban culture.\(^\text{10}\)

While the majority of Cuba’s musical output originated from dance and folk music, European ideals also influenced the Cuban style. Miguel Velazquez in the sixteenth century, and Esteban Salas in the eighteenth century, were both significant Cuban composers educated in the European style, and in the nineteenth century Nicolas Ruiz Espadero wrote virtuoso piano works in the European style. With the nineteenth century also came a large wave of nationalism (marked by traditional Cuban rhythms, percussion instruments, and patriotic lyrics and titles) in the musical output by Cuban composers, most noticeably Manuel Saumell and Ignacio Cervantes. The first danzon was created at the end of the nineteenth century by Miguel Failde, and the son and canción could be heard across the island.

The first distinctly nationalistic Cuban music is thought to have emerged between 1790 and 1868.\(^\text{11}\) National musical organizations and groups were developed in the beginning of the twentieth century that allowed Cuban music to become known and played across the country and internationally. Among the first national composers to become well known were Eduardo Sanchez de Fuentes and Ernesto Lecuona. They were followed closely by composers Amadeo Roldán and Alejandro Garcia Caturla, who both took a great interest in incorporating Afro-Hispanic Cuban folklore in their music.

During the time frame of 1902-1959, known as the Republic period in Cuba, composers began to turn once again to a nationalistic musical culture. With the rise of nationalism also

\(^{10}\) Ibid.

came the beginning of Cuba’s musical influence beyond its own borders.\textsuperscript{12} Alejandro García Caturla and Amadeo Roldán were both closely associated with this emergence of a strong nationalistic awareness and incorporated modern compositional techniques, in addition to the folk and dance music genres that had come before.\textsuperscript{13}

By 1950, the nationalistic movement was being replaced by neoclassicism, a trend that was advanced by the Grupo de Renovación, headed by José Ardévol. José Ardevol, a significant composer and teacher, led his students from the more traditional neoclassical approach to a more modern national approach. One of the best known composers outside of Cuba in the later twentieth century was Aurelio de la Vega, who explored both atonal and electronic styles and media.

Another political revolution in 1959 resulted in the creation of a free educational system whose curriculum included the arts, and an Amateur Movement began to foster, teach, and follow up with amateur musical groups of all kinds. It was during this period that contemporary compositional techniques, such as aleatorism and neoserialism, became popular among Cuban composers.\textsuperscript{14}

**The Importance of Dance Forms in Cuban Music**

In the nineteenth-century Cuban dance music was influenced strongly by the presence of visiting European dance companies. Other influences included Cuban folk and popular music


\textsuperscript{13} Ibid., 112.

\textsuperscript{14} Ibid., 113.
and African music. The danzas for piano, composed by Manuel Saumell and Ignacio Cervantes, are excellent examples of this uniquely, multicultural Cuban style.\footnote{Cuban Music from A to Z (Durham: Duke University Press, 2004), s.v. “dance in Cuban music.”}

Dance forms also underwent change during the twentieth century, such as the son, which continued to evolve in the 1940’s with the emergence of rhythms such as the mambo and cha-cha-cha. The 1980’s saw the incorporation of the bolero, jazz, and rock elements into the more traditional rumba and conga. By the end of the twentieth century, Cuban music had become a blend of both old and new genres, including the canción, son, salsa, bolero, and rumba.

Throughout the early and mid-twentieth century, the Cuban composers who wrote works for piano, such as José Ardévol, Harold Gramatges, Hilario Gonzalez, and Amadeo Roldán, also wrote works for ballet, which were choreographed in the emerging Cuban style. Other composers of collaborative dance music include Olga de Blanck, Argeliers Leon, and Sergio Fernandez Barroso.\footnote{Ibid.} This importance of dance and dance styles can be seen carrying over into many of their piano works. Further information on how the dances and dance forms of Cuba evolved and are interconnected can be found in the Descriptions of Dances and Dance Forms chapter.
CATALOGUE OF WORKS

Calixto Álvarez (1938-)

Calixto Álvarez studied at the Amadeo Roldán Conservatory in Havana, taking composition classes with Leo Brouwer, and then in Poland with Dobrowolski, Ktontski, and others. His compositional style was strongly influenced by Federico Smith and Leo Brouwer, from whom he took classes. Álvarez wrote works for orchestra, piano, chamber groups, and vocal groups, as well as incidental music for the theater. Noteworthy among his ensemble music incorporating the piano is Canto cardinal for contralto, percussion, and piano. He also wrote Canon I and Canon II, for piano and tape, in 1978 and 1979 respectively. Álvarez experimented with many twentieth-century techniques, particularly after 1970, including minimalism and neo-Romanticism.

Vidalita (a Waldina Cortina)

Level 7, B127, E Minor, 6/8, Moderato, 2 pp.

This piece is characterized by a clear melodic line, accompanied by a flowing, left-hand accompaniment. Potential technical difficulties include full-octave left-hand chords, voicing of the thirds present in the right hand, and shaping of the melodic lines. The repetitive left-hand pattern is conducive to memorization. This piece would be enjoyable for the lyrically-minded student.

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18 *Cuban Music from A to Z*, s.v. “Álvarez, Calixto.”

Héctor Angulo (1932-)

Angulo began studying music at an early age and at the age of sixteen went to Havana to study with Zenaida Romeu, Pró, and Orbón. He also studied architecture at the Havana University. From 1959 to 1964 Angulo studied at the Manhattan School of Music in New York, and then with Leo Brouwer in Havana, joining the musical avant garde movement that had begun in the 1960’s in Cuba. Both his trio and his Sonata para 11 instrumentos were important in defining the Cuban avant garde movement through their serial treatment and incorporation of aleatory techniques. Angulo’s compositions combine modern techniques and methods with Cuban and African folk-songs, as well as utilizing nationalistic elements, such as rich percussion sections and the use of polyrhythm and polymeter. Many of his works reflect the aesthetic influence of Caturla and Roldán.

Sonata


This Sonata is marked by crisp rhythmic elements, Central American folk elements and melodies, and wide leaps. The second movement is characterized by a chromatic lyricism, and the third movement by perpetual motion.

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21 *Cuban Music from A to Z*, s.v. “Angulo, Héctor.”

I. Tonadas y cantos (Tunes and Songs)


This movement has many parallel-octave passages in both hands, as well as alternating-octave passages and chromatic scales. The chromaticism may make this piece somewhat more challenging to memorize, but the harmonic movement is logical. The main themes are more motivic than melodic.

II. Elegia


While this movement contains a great deal of chromaticism, its primary difficulty lies not in the technical aspects of the music, but in the musical. With its slow tempo and cadenza-like passages, this movement requires a subtle musicality in order to maintain listener interest. Time signatures change frequently and tempos are also in a constant state of flux, with many expressive tempo markings and gestures.

III. Amanecer (Dawn)


Fast and showy, this final movement is made up of perpetually-moving eighth notes. The challenge here is in the speed and in creating variety in spite of all of the repetitiveness. The movement ends with an exciting and convincing *fortissimo* climax.

*José Ardévol* (1911-1981)

Ardévol studied with Scherchen in Paris and then moved to Havana, where he became a Cuban citizen and began concertizing and giving lectures. He became good friends with both

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Roldán and García Caturla, and considered himself to be a creator who was concretely Cuban—a musician of America. Ardévol taught nearly all of the well-known composers of the next generation in Cuba. He is renowned for his involvement with the Grupo de Renovación Musical, which grew out of his composition class at the Conservatorio Municipal de La Habana, and included students Gramatges, Martín, Gisela Hernández, Pró, Argeliers León, Hilario González, Orbón, and Virginia Fleites. Ardévol’s classes focused on atonality, polytonality, polyrhythm, the superimposition of different harmonies, modalism, and neo-classicism. Nationalism was minimized in his teaching.

Ardévol’s list of compositions include more than 130 works, among which are 3 symphonies, 3 concerto grossi, 2 Cuban suites, 2 quartets, 3 sonatas for piano, 6 trio sonatas, sonatas for violin and piano, cello and piano, and for guitar, a cantata, 9 Small pieces for piano, a ballet, a concerto for 3 pianos and orchestra, a concerto for piano and wind orchestra, and many

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25 Cuban Music from A to Z, s.v. “Ardévol, José.”


28 Ibid.

29 Cuban Music from A to Z, s.v. “Ardévol, José.”
songs and choral pieces.\textsuperscript{30} Ardevól’s works cover all genres except for opera.\textsuperscript{31} Ardévol composed the \textit{Sonatina} and \textit{Capricho} for piano at the age of twelve.\textsuperscript{32}

Ardévol’s early works, from 1924-1930, were influenced by Debussy, Stravinsky and the keyboard writing of Scarlatti.\textsuperscript{33} His middle works were influenced by atonality, neoclassicism, and neonationalism.\textsuperscript{34} The year 1936 marked a move towards a neo-classical style with nationalist tendencies incorporating both Spanish and Cuban elements. This style continued without interruption until the 1960’s.\textsuperscript{35} His late works show the influence of post-serial techniques and styles,\textsuperscript{36} with the exception of electro-acoustics.\textsuperscript{37} All of Ardevól’s works draw from his Spanish roots and use both Cuban and International themes.\textsuperscript{38} His works are rigorously constructed, and he often used repeated dissonant seconds, counterpoint, and contemporary material placed within the framework of


\textsuperscript{31} Grove Music Online, s.v. “Ardévol (Gimbernat), José.”


\textsuperscript{33} \textit{The New Grove’s Dictionary of Music and Musicians}, 2nd ed., s.v. “Ardévol (Gimbernat), José.”

\textsuperscript{34} \textit{Cuban Music from A to Z}, s.v. “Ardévol, José.”

\textsuperscript{35} \textit{The New Grove’s Dictionary of Music and Musicians}, 2nd ed., s.v. “Ardévol (Gimbernat), José.”

\textsuperscript{36} \textit{Cuban Music from A to Z}, s.v. “Ardévol, José.”

\textsuperscript{37} \textit{The New Grove’s Dictionary of Music and Musicians}, 2nd ed., s.v. “Ardévol (Gimbernat), José.”

\textsuperscript{38} Ibid.
classical forms. Ardevól strongly defended what he considered to be the objectivity of music.\textsuperscript{39}

One piece of interest, omitted here due to lack of availability, is \textit{Tensions}, for the piano left hand.

**Seis piezas (Six Pieces)**

Level 10, B1

These six short pieces were completed in Havana in 1949, and are all rhythmically complicated. They share a demand for sudden dynamic shifts and require careful attention to articulation and other details. Rather than providing tempo indications, the length of each piece is given in parenthesis at the end of each piece. He states at the beginning of the score, “Although these six pieces constitute a single composition, they may also be played separately by selecting one or more.”

1. \textbf{Preludio} (for Josephina Megret)

Level 10, B1, G Major, 2/4, 2 pp.

This short prelude is made up almost entirely of arpeggiated patterns that feature ties over the beat, resulting in what sounds like a swaying motion. The dynamic changes are diverse and sudden, and tempo changes abound. It is marked as being 1 minute, 45 seconds in length.

2. \textbf{Danzón} (for Sara Hernández Catá)

Level 10, B1, D Major, 2/4, 3 pp.

This is a vigorous and rather dissonant danzón.\textsuperscript{40} As in the preceding prelude, it is full of a wide array of suddenly changing dynamics. There are also many specific phrasing and articulation markings. While not having an unmanageable tempo, this piece will require careful

\textsuperscript{39} \textit{The New Grove’s Dictionary of Music and Musicians}, 2nd ed., s.v. “Ardévol (Gimbernat), José.”

\textsuperscript{40} See entry for Danzón in the Descriptions of Dances and Dance Forms chapter for a more in-depth description.
attention to detail, particularly when played at speed. It is marked as being 2 minutes, 45
seconds in length.

3. Invención (for Francisco Godino)

Level 10, B1, F Major, 6/8, 2 pp.

This Invención has two very independent voices and sounds nothing like the inventions
of Bach. It ends with thick, fortissimo chords. As with the preceding pieces in this set, this
invención will require careful attention to a great number of rests, dynamics, and other markings.
At tempo it is quite exciting, with wide leaps and sudden dynamic changes. This Invención is
marked as being 55 seconds in length.

4. Habanera (for Raka de Castro)

Level 10, B1, F Major, 2/4, 2 pp.

As with the Preludio, the Habanera\(^\text{41}\) is somewhat free in tempo. It is distinctive in its
use of the habanera rhythm throughout. In the manner of the remainder of the set, this piece has
its share of tonally-free, angular, and semi-dissonant sounds, yet it is completely convincing, and
at no time becomes tedious. The Habanera is marked as being 1 minute and 30 seconds in
length.

5. Son (for José Manuel Valdés Rodríguez)

Level 10, B1, G Minor/D Major, 2/4, 2 pp.

This Son\(^\text{42}\) has also been called an Air, and has a tricky, syncopated rhythm and tone
clusters. The tempo varies, and other technical concerns include wide leaps, dynamic changes
and articulation markings. This piece is marked as being 2 minutes in length.

\(^{41}\) See entry for Habanera in the Descriptions of Dances and Dance Forms.

\(^{42}\) See entry for Son in the Descriptions of Dances and Dance Forms.
6. **Rumba** (for Fernando Ortiz)

Level 10, B1, G Major, 2/4, 2 pp.

The *Rumba*\(^{43}\) presents rhythmic problems and cross-accentuation. It is arguably the most challenging piece in the set. Leaps are more widely spaced than in prior pieces within the set, dynamic changes are sudden, and articulations are carefully notated. This is an exciting and rhythmic piece, with plenty of vim and verve. It is marked as being 1 minute and 30 seconds in length.

**Son**

Level 10, B33/120, changing key signatures and tempos, 2/4, 5 pp.

This *Son* was dedicated to Raul Roa and does not contain very many singable melodic lines. It is quite dissonant. Difficulties in this music include: syncopated rhythms, counting involving changing key signatures and tempos, large chords and voicing of those chords, and cantabile sections containing many large leaps and disjunct motions. This *Son* is challenging and requires a good deal of previous experience.\(^{44}\)

**Sonata No. 3 (Para Piano)** (for Joaquín Nin – Culmell)


There are three movements in this sonata, presented in the keys of G Minor, G Major and G Minor, respectively. The tonality, as is often the case in Ardevól’s works, is rather free and the harmonies lean toward non-functionality, without completely crossing the line into atonality. On the whole, this sonata is perhaps more intellectual than lyrical.

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\(^{43}\) See entry for Rumba in the Descriptions of Dances and Dance Forms.

The first movement is marked *Moderato* and is made up of alternating sections of parallel-arpeggiated passagework and four-part, bitonal, chordal sections that are marked *Tranquillo*. The second movement is an invention in rondo form, and is marked *Allegretto con moto*. The counterpoint is quite difficult. It is not particularly idiomatic for the piano.

The third movement begins with a calm, four-part chordal section reminiscent of the texture seen in the first movement, however it is in duple rather than triple meter. This calm opening theme is followed by several variations. Every other variation is contrapuntal, canonic, or fugal. The initial melody was borrowed from a son written by another Cuban composer, Rey Sabio, entitled, “Entre Ave et Eva.”

**Sonatina** (to Francisco Ichaso)


Written in two movements, this *Sonatina* contains many contrapuntal and invention-like features. Both movements close with a change of tempo. This *Sonatina* is not particularly pianistic in how it is written, but is nonetheless an interesting piece to play and hear. Both movements may prove challenging, not only in the reading and execution of chromaticism, but also in the use of wide leaps, difficult rhythms, and the more specific details of rests, accents, and sudden dynamic changes. As with all of Ardevól’s works, accuracy and precision are paramount to a successful performance.

**Tres pequeños preludios (Three Small Preludes)**

Level Adv., B3

These three preludes were dedicated to Aaron Copland and show a degree of influence by that composer, including regularly changing meters and syncopations. These pieces may be played individually or as a set. Ardevól completed these *Tres pequeños preludios* in Havana.
No. 1 Poco lento


This prelude contains both technical and expressive challenges. It has many leaps, which are made somewhat easier by a slow tempo. This piece requires a strong sense of pulse. The music is dissonant, and the melody is more motivic than melodic. Dynamic changes are sudden. In the scope of the whole set, this prelude serves as an introduction, in free form, for the preludes that follow.

No. 2 Con moto


Counterpoint prevails in this prelude, which is marked by a steady sixteenth-note rhythm. Rhythmic motives are often beamed across the barline and un-pedaled rests occur on downbeats. The right hand contains both melody and accompaniment. This prelude provides a nice contrast in mood to the first, opening prelude.

No. 3 Molto moderato


The third prelude of this set is slow, and is marked by a strong, rhythmic drive, large chords, and *fortissimo* dynamics. Challenges in this work include voicing the large chords and observing phrasing, dynamic, and tempo changes.

**Cecilia Arizti** (1856-1930)

Arizti is perhaps best known for her teaching at the Peyrellade Conservatory. She studied piano with her father, Fernando Arizti, and with Nicolás Ruiz Espadero. She performed as a concert pianist throughout Cuba and the United States and composed many pieces, including
waltzes, mazurkas, and canciones.\textsuperscript{45} Arizti wrote a total of 22 works for piano, not all of which are readily available in the United States. She also was the author of a manual on piano technique.\textsuperscript{46} Her two \textit{Ave Maria’s}, as well as her \textit{Mazurka}, were composed at the age of eight.\textsuperscript{47} In 1887 many of her piano works, including \textit{Danza}, \textit{Mazurka}, and \textit{Reverie}, were published in New York.\textsuperscript{48}

As a composer, Aritzi was openly romantic, and she had a great love for the works of Chopin and Schumann. This influence can be seen throughout her works. Her works are characterized by a strong subjectivism, which was a prevailing trait of the romantic movement in Cuba. This movement was a response to the classicism that had been prevalent in Cuba prior to this time, but it soon moved from pure romanticism to Nationalism, such as with the contradanzas of Aritzi’s teacher, Espadero, and the danzas of other composers, such as Cervantes.\textsuperscript{49}

Aritzi’s work became one of the leading examples of clear romanticism in Cuba, without any sense of Nationalism. Aritzi’s work has a careful harmonic and formal construction. Her shading and succession of modulatory changes form the framework for her expression and color.

\textsuperscript{45} \textit{Cuban Music from A to Z}, s.v. “Arizti, Cecilia.”

\textsuperscript{46} \textit{Oxford Music Online – Grove Music Online}, s.v. “Arizti (Sobrino), Cecilia.”


\textsuperscript{48} \textit{Oxford Music Online – Grove Music Online}, s.v. “Arizti (Sobrino), Cecilia.”

Her work remains true to the European traditions that came either directly or indirectly through the conservatories of Paris and Leipzig.\textsuperscript{50}

**Barcarola, Op. 6** (for Pablo Desvernine)


This piece requires voicing of polyphony within one hand, and sophistication and subtlety of expression. The notes themselves are not too tricky. In the middle of this *Barcarola* is a *lento*, chordal, hymn-like section with chords in the right hand against open octaves in the left hand. This section was possibly influenced by Aritzi’s love for the music of Schumann.

**Impromptu, Op. 12** (for Nicolas Ruiz Espadero)


The outer sections of this *Impromptu* are rapid. The middle section is more chordal, but with counterpoint between the upper and lower voices that requires careful attention to voicing and balance. The middle section is followed by a section of changing tempos that leads to the return of the beginning material. This piece requires quick hand shifts and hand crossings, a dynamic range of *fortissimo* to *pianissimo*, and the ability to quickly change characters and moods. Free rotation of the wrist and careful fingering choices are also necessary in order to play the fast, running notes at tempo. This is very enjoyable piece, composed in the romantic fashion typical of Arizti’s works.

**Nocturno, Op. 13**


This nocturne has many intervals of a tenth that will require either a large hand span or rolling of the chords, which is not marked in the score. There are some challenging parallel

\textsuperscript{50} Ibid.
sixteenth-note passages between the hands, with the hands moving in different directions and playing different patterns. There is also some polyphony to bring out. Tempo changes, and the subtle distinctions between piano and pianissimo sounds must also be carefully observed. The one exception to this soft dynamic level comes at the climax of the piece. This Nocturno calls for a light, as well as deep, touch. There are some occasions of polyrhythm. The form is ABA, with the middle section being more difficult.

**Reverie, Op. 16** (for Adolfo de Quesada)

Level 10, B5, G-sharp Minor/A-flat Major, 3/4, Andantino, 4 pp.

Primary difficulties in the Reverie lie in reading the many accidentals and double sharps. There are some large leaps, as well as some expressive tempo markings. The Reverie will require careful practice of fingering, leaps, and attention to the long line. While not entirely awkward, it is not the most idiomatic of Aritzi’s piano writing. Despite these difficulties, it is within the reach of a level 10 student. There is more chromaticism and dissonance in this piece than in Aritzi’s other works, yet it is still decidedly tonal and there should be no memorization problems for the student in that regard.

**Scherzo, Op. 10**


This scherzo would work well as a recital, competition, or festival piece. There are many stretches of a tenth in both hands. The outer sections have a clear texture and running, quick notes that will require good fingering choices. The middle section is chordal, requiring careful voicing of the chords. This is an exciting piece, both light and feathery, and is a good example of the influence of Chopin upon Aritzi’s compositional style.
Scherzo, Op. 17 (to my pal, Fernando Arizti)


In this middle section of this Scherzo, which is in ABA form, the third beat in each measure in the left hand is tied to the first beat of the next measure. There is much leaping in the accompaniment, which resembles a half-waltz pattern (half note followed by quarter note) in 3/4 time. The outer sections have running notes in both hands. The melody is taken primarily with the right hand, with occasional left-hand voicing.

Vals lento, Op. 8 (for Hubert de Blanck)

Level 9, B5, E-flat Major, 3/4, Allegro – Moderato, 4 pp.

This piece is simplistic in both sound and form, with much repetition, and some two-part polyphony within the right hand. Most of the left hand is written low on the keyboard, with occasional leaps up into the treble clef. Triplets are used throughout, but never in polyrhythm against the frequent two-note groups in the opposing hand. The influence of Chopin on Arizti’s compositional style can be seen in this Vals lento.

Sergio Fernández Barroso (1946-)

Sergio Fernández Barroso studied with César Pérez Sentenat, and at the Higher Music Academy in Prague with Vaclav Dobias and Karl Jánacék. He has written works for symphony, chamber groups, voice, and electro-acoustic environments, and music specifically for ballet and modern dance. Among his ensembles including the piano, Concerto for Piano, Percussion and Audience, from 1968, is noteworthy, as is his Noema II for solo singer, cello,
guitar, piano and audiotape (1972), and Noema III for singer and piano (1975), both with texts by José Martí.  

Canción para dormir en el sillon (Song to Fall Asleep in an Armchair)

Level 4, B127, 4/4, Andante cantabile, 1 p.

Short and repetitive, the melody of this Canción is played largely off the beat, and is accompanied by a simple, alternating left-hand pattern. With its calm sound, this piece could be successfully paired with one of his livelier, shorter works.

Movimiento perpetuo – con una trampa (Perpetual Motion – With a Trap)

Level 6, B127, 4/4, Allegro moderato, 2 pp.

This piece is exiting and has a great climax in the middle section comprised of ever-thickening tone clusters. As with many of Barrosa’s works, this piece is polytonal. Throughout, the left hand is marked staccato against a legato right hand. In this regard, this piece serves as an excellent etude. Hazards for students may include counting, offbeat accents, and reading the tone clusters. Despite these challenges, the notes lie well under the hand. Movimiento perpetuo sounds harder than it really is.

Musica para pequeños oidos – juego de estrategia (Music For Little Ears – Game of Strategy)

Level 8, B127, 2/4, Moderato, 2 pp.

Juego de estrategia has a somewhat playful character while having a degree of contemporary flare. Although this piece has a thin texture, it has some surprisingly challenging characteristics. These include expressive markings, accidentals, some pedal concerns, and

52 Ibid.

53 See entry for Canción in the Descriptions of Dances and Dance Forms.
polyrhythms. Dynamics and phrasing are also varied and the hands tend towards polytonality.

This piece may be enjoyable for the student who enjoys the sounds, melodic snippets and rhythms characteristic of many of Bartók’s works.

**Toccatina**


*Toccatina* features syncopated rhythms, and is written on up to three staves. It is very repetitive. Challenges include proper voicing of melodies and chords and expression within the repetition.

**Hubert de Blanck (1856-1932)**

Blanck was born in Holland and immigrated to Cuba in 1883. Before relocating, he was trained in Belgium at the Lieja Academy, and in Germany, and toured throughout Europe and America as a concert pianist. He also conducted in Poland. After moving to Cuba, Blanck took a strong interest in Cuba’s struggle for independence and consequently founded the conservatory in Havana now known as the National Conservatory. He also began the Classical Music Society to promote chamber music, and the first Cuban conservatory, where his students included Eduardo Sánchez de Fuentes and Erenesto Lecuona. In 1896, Blanck was expelled from Cuba and moved to New York, where he remained until the end of the war.

Blanck composed many pieces related to the freedom of Cuba, including the *Himno A José Martí*, included in this catalogue. Blanck’s style was decidedly romantic. He wrote several

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55 *Cuban Music from A to Z*, s.v. “Blanck, Hubert de.”

orchestral works, chamber pieces, piano works, songs, and sacred music. He also wrote two operas, as well as zarzuelas.\textsuperscript{57} His piano works can be difficult to find in the United States.\textsuperscript{58}

**Himno a José Martí – para dos pianos por**


This piece could be tackled by two dedicated level 10 students. The individual parts fit well together, and are not too metrically complicated. The beginning accompaniment of the second piano consists of many harp-like chords, spread out and played across the entire range of the keyboard. This harp-like accompaniment later reappears in both parts. The melody is written in a Classical style. The finale consists of full, octave chords in both hands and parts.

**Vistas cubanas – siete piezas para piano**

Levels 6-9, B8

All seven of these pieces are in roughly ABA dance form. Several would make very convincing recital pieces, as they are both exciting to play and hear. The titles of these pieces are all evocative, the music depicting each title with wonderful clarity and expression. They are listed here alphabetically, and need not be played in this order.

1. **El rocio (Dew Drops)**

Level 7, B8, C Major, 2/4, Vivace, 7 pp.

This piece uses chromatic scale figures, and fast, repetitive motions. There are no awkward leaps, but there are a couple of large ones, as well as lots of staccato articulations in the left hand, played against repetitive figures in the right hand. The middle section has a broad left-hand melody with a pedal tone, played against a repeated sixteenth-note pattern in the right hand.

\textsuperscript{57} Ibid.

\textsuperscript{58} *Cuban Music from A to Z*, s.v. “Blanck, Hubert de.”
The repetitive motions found in the right hand require rotation of the wrist throughout the entire piece. It is important for the student to use a touch that promotes an even pulse and gets the player’s weight behind the hands.

2. **El trinéo (The Sleigh)**


*El trinéo* a very enjoyable piece, both to play and to listen to. It maintains light, staccato articulations throughout. The middle section alternates melodic and staccato accompaniment roles between the hands. *El trinéo* should be played with pep, and would make a fine recital piece. This is a good piece for practicing a light staccato touch, dynamic shifts, good overall shape, and phrasing.

3. **En la playa (At The Beach)**


This piece imitates waves through its use of running, parallel thirds in the right hand. This comprises the main point of difficulty in this piece, along with the reading of double accidentals in the middle section. The B section has a melody in thirds, accompanied by an ascending arpeggiated pattern in the left hand. The piece ends with full, *pianississimo*, rolled full chords.

4. **Flores de otoño (Autumn Flowers)**


In the middle passage of *Flores de otoño* there are running triplets in the right hand that lie well under the hand. The piece uses a wide range of the keyboard, but the jumps are not difficult to facilitate, and transitions between octave positions are smooth. *Flores de otoño* is playful in nature and would make a fine recital piece. Study of this piece is beneficial for
developing the shaping of small phrases, often one measure in length, in conjunction with staccato playing in the opposing hand. The music demands a lot of movement, as well as light, right-hand fingers in the middle section and free wrist rotation in the triplet passages.

5. *Gondoliera (A Boat Song)*


The hand positions in this piece are clear and the scalar passages are easily fingered. It is not difficult rhythmically, with the exception of two interesting bars towards the end of the piece that displace the beat. The melody is often written in octaves. The texture is clear, and the entire piece is written in a simple, romantic manner.

6. *Nocturno (An Evening Song)*


This piece is not as technically difficult as it appears on the page. It has a naive, romantic beauty. This is brought out by clear, long phrasing in the right hand, and voicing of the left hand in the middle section.

7. *Nocturno (By Starlight)*


This piece is permeated with pathos and over-the-top suspensions. It incorporates some hand crossing by the left hand. The right-hand melody is often in octaves, and there are some big dynamic shifts. If it is played faster than recommended, it loses some of the pathetic affect. However, it is marked *expressivo*, and sounds romantic at most any tempo. It is not too technically difficult, but does incorporate some large left-hand leaps, and a full range of expressive dynamic markings.
**Olga de Blanck** (1916-1998)

Olga de Blanck is known as a composer, pianist, guitarist, and arranger. She has performed many concerts of popular Cuban music on both the piano and the guitar. She was a graduate of piano and music theory from the Hubert de Blanck Conservatory in Havana, and studied with Amadeo Roldán and Pedro San Juan. She studied further with Brazilian composer Burle Marx and with Mexican composers Julián Carrillo and Jiménez Mabarak.

Together with Gisela Hernández, Blanck is credited with developing a new system of music education, and bringing about large changes to music teaching in Cuba. Blanck was a specialist in children’s music. Many of her compositions are inspired by folk music as well as incorporating Cuban rhythms and traditional popular Cuban instruments, such as the guitar, an influence which carries over into her piano works.

**Caña dulce (Sugar Cane)**


This piece has a single-note melodic line, accompanied by a gradually descending, chordal bass line. The piece lends itself well to memorization. One concern for the student will be the observation of all rests. This piece, while maintaining simplicity in construction, has a pleasing and enjoyable melody for the elementary student.

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59 *Cuban Music from A to Z*, s.v. “Blanck, Olga de.”


61 Ibid.

62 *Cuban Music from A to Z*, s.v. “Blanck, Olga de.”

63 *Grove Music Online*, s.v. “De Blanck Martín, Olga.”
El guajirito (The country farm worker)


This guajira\(^{64}\) contains much parallel motion between hands, minimal accidentals in the middle section, and an accented melody. Challenges for the student include the observation of left-hand rests, fermatas, and staccato versus legato lines. The melody, as is typical of Blanck’s compositional style, is very appealing.

Homenaje a la danza cubana (Homage to the Cuban Dance)

Levels 7-10, B9

This homage to a Cuban danza\(^{65}\) is comprised of three movements, each of which pays tribute to one of the great Cuban composers: Saumell, Cervantes, and Lecuona. Each accurately depicts the characteristics and compositional styles of the composer for which it is named, showing Blanck’s command of the writing style of her contemporaries. These movements are best performed as a set, although they sound complete in and of themselves.

I – Manuel Saumell

Level 7, B9, F Major, 6/8, Adagio maestoso – Allegretto, non troppo, 1 p.

This piece is written in the style of a Saumell contradanza, in AB form, with the first half being reminiscent of a hymn; the left hand consists of open octaves, and the right hand contains full chords. The second half is more dance-like, with a syncopated rhythm, many parallel thirds and sixths in the right hand, and an emphasis on beats one, three, four, and six.

\(^{64}\) See entry for Guajira in the Descriptions of Dances and Dance Forms.

\(^{65}\) See entry for Danza in the Descriptions of Dances and Dance Forms.
II – Ignacio Cervantes

Level 9, B9, C Major/G Major, 2/4, Moderato, 2 pp.

This piece is written in the style of one of Cervantes’ danzas. It has parallel thirds and sixths in the melody, and syncopation in a 3/4 meter. The leaps are not always idiomatic to the instrument, true to what would be found in Cervantes’ danzas, and there are many rallentandos to a tempos. This piece is very repetitve.

III – Ernesto Lecuona

Level 10, B9, changing key signatures, 2/4, 4 pp.

The middle part of this piece is written on three staves, a practice Lecuona also employed on occasion. This piece has expressive tempo markings in nearly every measure. The right hand is written in full, octave chords. The left hand is rhythmically and contrapuntally challenging. This piece is representative of Lecuona’s expansive, although somewhat awkward, pianistic writing.

La jaquita criolla (The Native Jaquita)


This criolla66 begins and ends with a staccato melody. The hands move in contrary motion, peaking on a long fortissimo chord in the middle section. This is a great piece for the student who needs to work on articulation and playing forte. It would make a fine recital piece.

Maria Enma Botet (1903–)

Botet’s primary emphasis was on teaching, but she also composed choral music, solo piano works, and pieces for voice and piano. Botet also made many contributions to the field of

66 See entry for Criolla in the Descriptions of Dances and Dance Forms chapter for a more in-depth description.
music education. She studied with Hubert de Blanck and Joaquín Nin in Havana and devoted her life to teaching the piano, first at the Hubert de Blanck conservatory in Havana, and later at the Amadeo Roldán conservatory. Apart from some vocal literature, Botet composed almost solely for the piano, writing sones, guarachas, criollas, guajiras, pregóns, boleros, habaneras, and rumbas. Her Suite cubana for piano is currently used in teaching centers in Cuba. Her musical style is one of simple melodies and harmonies, with many syncopations, both of which are typical of Cuban rhythms. One piece of interest, omitted here due to lack of availability, is Pequeño son for the left hand, written in 1972.

**Dancitas de ayer**

Level 9, B10, 4 pp.

This collection of four pieces acts as a true set. None of the individual pieces resolve, except for the last one; each one leads to the next. They resemble a theme and three short variations, or four short movements. All four pieces share syncopated rhythms in both hands, and a lively tempo. Three of the dances share the same metronome marking, and only the third dance is slightly slower than the others. They are all repetitive and dance-like.

Primary difficulties lie in syncopations, sudden dynamic shifts, and wide leaps. The music of the entire set is catchy, and is enjoyable to learn and to perform. The changing details must be brought out lest the music sound more repetitive than it actually is. All four pieces are in 2/4 time and are one page long. They are written in the keys of C major, A minor, F-sharp minor, and A major, respectively, and have the tempo markings of Allegro con gracia, Moderato con gracia – Más Movido, Un poco lenta, con gracia, and Alegre – Más Movido, respectively.

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67 *Cuban Music from A to Z*, s.v. “Botet, Maria Enma.”

68 *Grove Music Online*, s.v. “Botet Dubois, María Enma.”
Suite cubana para piano

Levels 3-9, B11, 11 pp.

These eight pieces grow progressively more difficult, moving from level three in the first piece, to level nine in the last piece. They all are based on a different Cuban dance, making this suite a valuable teaching tool. This set also provides examples of Cuban literature for almost any level of student. The whole set is written very pedagogically, with logical hand position shifts, often-included finger numbers, and clear-cut rhythms and syncopations. Each piece leads smoothly into the next, creating a very convincing set overall.

I. Era una guajirita (Guajira)

Level 3, B11, C Major, 6/8, Andantino, 1 p.

This guajira\(^{69}\) was probably written with the less experienced student in mind. Time is given for hand position shifts, and fingering is written in. There is expansion up to an octave. The patterns and fingerings do call for small hand position shifts throughout, which may be one technical consideration to keep in mind before assigning this work. *Era una guajirita* is fun to play, and is a good introduction to Cuban literature. It is tonal, with plenty of dynamic variation.

II. Cancion del guajiro (Guajira)

Level 3, B11, 1 sharp, 6/8, Largo, 2 pp.

*Canción del guajira* is slightly more difficult than the preceding piece in this set, although it is also a level three piece. The second half of the piece is repeated an octave higher. There is a little more syncopation in this guajira than in the previous one. Parallel and contrary motions are seen, in addition to hands-separate playing. There are *rallentandos* at the end of each half, as well as dynamic variations throughout the piece.

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\(^{69}\) See entry for Guajira in the Descriptions of Dances and Dance Forms.
III. De dos en dos (Contradanza)

Level 4, B11, A Major, 2/4, Adagio, 1 p.

Unlike the first two works in this set, finger numbers are not provided in this contradanza.⁷⁰ It is also more rhythmically complicated, with syncopation between the hands in the middle section. The outer sections are written in mainly parallel motion. The rhythms are also the same in both hands. There are wide leaps and several expressive tempo indications. In comparison with the first two pieces of this set, Botet has essentially taken off the training wheels for this third dance.

IV. Las goticas de lluvia “bailan” el bolero (Bolero)

Level 5, B11, C Major, 2/4, Andante, 1 p.

There are some fingering concerns in this bolero,⁷¹ and the hands begin to move in parallel and contrary motion by different intervals in each hand. There are some syncopations. The end of the piece repeats. The beginning is an octave higher than the rest of the piece, but otherwise there are no large leaps. This bolero is fun to play and hear, and is lively and cheerful. The rests and accents that appear throughout the work add to the piquant charm of the piece.

V. ¿Bailamos? (Habanera)

Level 6, B11, D Major, 2/4, Adagio, 1 p.

Added complications in this habanera include chromatic, non-tonal sounds, the polyrhythm of two notes in one hand being played against three notes in the opposite hand, and some left-hand accompaniment notes that should be taken with the right hand. This piece is

⁷⁰ See entry for Contradanza in the Descriptions of Dances and Dance Forms.

⁷¹ See entry for Bolero in the Descriptions of Dances and Dance Forms.
slower than those preceding it, and will require longer phrasing. ¿Bailamos? repeats, with a first and second ending.

VI. Caserita se va el dulcero… (Pregón)

Level 7, B11, G Major, 2/4, Allegretto, 1 p.

Fingering is provided in this pregón.\(^{72}\) The tempo is fast, coupled with syncopations, repeated notes, and changing finger numbers. There are many parallel motions and rhythms between the hands. There are a couple of expressive tempo markings, and the dynamics range from \(pp\) to \(mf\). This piece returns to a mainly tonal sound after the chromaticism of the preceding piece.

VII. La cajita de musica “toca” una criolla (Criolla)

Level 7, B11, F Major, 6/8, Adagio, 2 pp.

The left hand of this criolla sounds in 3/4 time, despite the time signature of 6/8. This creates some moments of polyrhythm. The piece is written in a two-voice, contrapuntal style. The tune is clear, with singing, left-hand motives written with accents on every note. While sharing the same grade level as the previous piece in the set, \(La\ cajita\ de\ musica\ “toca”\ una\ criolla\) is slightly more difficult.

VIII. Diablito carnavalesco (Pequeña danza)

Level 9, B11, F Major, 2/4, Allegretto, 2 pp.

Botet included finger numbers once again for the last piece of the set. The tempo is fast, with leaps in both hands, and the piece utilizes many hand and dynamic shifts. There are many small, hairpin dynamic phrases. Although this danza is essentially in two-voice counterpoint, the lively tempo adds to the difficulty of the piece. \(Diablito\ carnavalesco\) sounds a bit like a

\(^{72}\) See entry for Pregón in the Descriptions of Dances and Dance Forms.
monkey at a carnival; by its title the music should suggest a devilish merrymaker. The piece ends fortissimo – a fitting close to a wonderful set of pieces.

**Leo Brouwer** (1939-)

Leo Brouwer was a composer, guitarist, percussionist, and orchestral director. He was the grandson of Ernestina Lecuona, and completed his formal musical education at the Juilliard School of Music and the Harford University School of Music. He later became a teacher at the Amadeo Roldán Conservatory. Brouwer has toured multiple countries as a guitarist, taking part in festivals around the world. He has been the recipient of a DAAD grant from Berlin, has taught seminars in Toronto and Mexico, and has put out several recordings. His compositional style has included serialism, postserialism, and aleatoricism.  

**Sonograma III**


*Sonograma III* is written for two pianos, and is one of the few works for two pianos to be included in this catalogue. This piece is written with twentieth-century notation, and includes a symbol chart. The chart is not long, nor is it very difficult to understand, making this piece more easily accessible. Rhythms and motives line up in a very logical manner throughout the work. This piece would be great for two students who want an introduction to reading contemporary notation, and performing and collaborating in a modern idiom. The music itself is subdivided by grand pauses, not by barlines, and is atonal. It does not require any prepared piano techniques.

**Tomás Buelta y Flores** (1798-1851)

Tomás Buelta y Flores was an orchestra director, composer, professor, cellist, and violin player. His orchestra became very popular during the first half of the nineteenth century. He

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73 *Cuban Music from A to Z*, s.v. “Brouwer, Leo.”
composed many works, including contradanzas, danzas, other popular songs and pieces, and religious compositions. Buelta y Flores was an incredibly wealthy man. When he died, he left behind a great fortune, including houses and slaves.\textsuperscript{74}

**El himeneo (The Wedding) – Contradanza**

Level 9, B71, F Major, 2/4, 1 p.

*El Himeneo* has the characteristic syncopated rhythm associated with the contradanza genre. The writing is a little bit awkward, but the rhythms and syncopations are straightforward, and there is nothing particularly difficult in the melody. As with many contradanzas, this piece is written in binary form.

**La Valentina (girl’s name) – Contradanza**

Level 10, B71, F Major, 2/4, 1 p.

This contradanza has the syncopated rhythm common to most contradanzas. The tempo is fast, and the right hand is very busy. The left hand is unsyncopated in the first half, but syncopated for the entirety of the second half. There are some challenging finger movements, including the use of fast thirds in the right hand. This piece is written in binary form.

**Rolando Bueno**

Rolando Bueno is given credit in the May 2006 issue of *Earshot Jazz* as a leading modern composer of themes from Afro-Cuban culture, including lullabies, chants, and dances.\textsuperscript{75}

\textsuperscript{74} *Cuban Music from A to Z*, s.v. “Buelta y Flores, Tomás.”

Sueño de muñecas (Doll’s Sleep)

Level 4, B127, 6/8, Lento, 1 p.

This piece has a highly chromatic left-hand part that is often played in thirds. The melody contains very few accidentals. The prevailing dynamic is piano and the character is that of an ambling, Spanish, vocal ballad. Technical concerns include two ritardandos, use of the pedal at the end of the work, fingering in the left hand, and a couple of dotted rhythms in the right hand. This piece requires execution of long, singing lines.

**Félix B. Caignet** (1892-1976)

Caignet grew up in Santiago de Cuba as one of the common people; his family did not belong to the aristocracy. He began working as both a writer and journalist while still young and wrote several radio soap operas, as well as becoming well known for his songs.

Quiero besarte – criolla (I Want To Kiss You – Creole Tune)

Level 7, B41, D Major, 6/8, Moderato, 2 pp.

This criolla is characterized by polyrhythm, with the right hand being firmly in the given time signature of 6/8, while the left hand is actually in 3/4 time. This piece has lyrics written between the clefs. There are syncopations and ties over the barlines. An awareness of vocal phrasing is required for a convincing performance of this work. It is in binary form.

**Guillermo Castillo**

Castillo helped to form the Sexteto Habanero in 1920, for which he played the guitar. This group was formed out the Cuarteto Oriental, which was a smaller group founded by Castillo and three friends in 1917. They added to their numbers and expanded to a sextet in 1918, and

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77 *Cuban Music from A to Z*, s.v. “Caignet, Félix B.”
were subsequently recorded in Havana by the Victor record label. At least one of these records has survived, providing some of earliest recorded examples of sones.  

**Tres lindas cubanas – son**

Level 8, B41, F Major, 2/4, 2 pp.

This son is in binary form, and the lyrics are given between the clefs. Given the hugely vocal nature of Cuba’s dances, dance forms, and popular music at this time, it is no wonder that this practice would carry over into piano music. The melody is written mostly in sixths or filled in octaves, with a syncopated bass accompaniment. A middle voice often appears during pauses in the vocal soprano line. This allows the piano to create the effect of the whole son ensemble, a feature which must be brought out by the student.

**Ignacio Cervantes (1847-1905)**

Cervantes studied with Juan Miguel Jovail and Louis Moreau Gottschalk, the latter having a decided influence on his later compositional style. His music was admired by Rossini, Liszt, and Paderewski. He was one the first American composers to believe that nationality was a part of nature, not learned. He was greatly concerned with the problem of national accent in music – a problem he believed to be solved only by the musician’s sensibility. His philosophies and compositions had great affect on later Cuban composers.

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78 Ayala Díaz, *Cuba canta y baila: discografía de la música cubana 1898-1925* (San Juan: Fundación Musicalia, 1994), 319.


81 *Cuban Music from A to Z*, s.v. “Cervantes, Ignacio.”
Cervantes composed his first contradanza at the age of ten. His favorite composers included Bach, Mozart, Beethoven, Weber, Schumann, Mendelssohn, Liszt, and most of all, Chopin. Critics wrote that he was able to play both Classical and Romantic repertoire with equal ease. Cervantes’ compositional style reflected both his Cuban and German heritages in that he valued technique, discipline, and compositional logic, yet he also had the ability to subject his ideas to the most complex rhythmic, harmonic, and contrapuntal strictures. He regularly incorporated wit, spontaneity, a strong sense of melody, and an Antillean flavor in his works.  

Together with Laureano Fuentes, Espadero, and José Manuel (‘Lico’) Jiménez, Cervantes was one of the pioneers of native Cuban concert music. Like many other Cuban composer of the nineteenth and early twentieth centuries, Cervantes explored Spanish, primarily Andalusian-derived traditional music, such as the zapateo, danza, canción, punto guajiro, and criolla. This was a direct contrast to the Roldán and Caturla style that became prevalent in Cuban music around 1925-1955, and was mainly concerned with Afro-Cuban rhythm and melody, and dissonant harmonic procedures. His works include operettas, an opera, a symphony, many symphonic pieces, transcriptions, works for voice and piano, chamber music, and the Danzas for piano. Cervantes wrote a total of forty-five danzas between the years of 1875 and 1895, as well as many other salon pieces for the piano.

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Cuban Danzas for Solo Piano

Levels 9-Adv., B13/14/others indicated for individual pieces

Cervantes’ forty-five danzas for piano are not always published together, and the versions that are available vary slightly. Some editions, containing between one to three of the dances published as a set, are not as reliable as the editions including forty of the danzas. Publishers apparently would pick and choose danzas to create different sized sets of pieces, and some recent publications have even mislabeled some of the danzas. Therefore, the titles used here have all been confirmed in consultation with the María Cervantes edition.

While Cervantes is often called a romantic, his compositional technique has strong Classical tendencies. His danzas, while being individually distinctive, can be categorized by their emotional content and rhythmic figurations. For example, Picotazos has a conga rhythm, and Siempre Si has a habanera rhythm.84 Of his many danzas, at least twenty are written in major keys, and many of the others end in a major key, such as Invitation, Far From You, Lost Illusions, and The Three Blows.85

The opening of each danza contains variations of the theme, as well as repetition of the same melodic motive in different tonalities or on different steps of the scale. They all have a constant rhythmic figure found in both the accompaniment and melody that regularly jumps between registers. This pattern consists of a dotted eighth with a sixteenth, followed by two eighths. Many display a use of chromaticism for expressive and harmonic interest. Cervantes consistently anticipates the second section by means of three anacrucial eighth notes which are always played *ad libitum* and *ritardando*. Nearly every danza is in binary form and in a 2/4

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85 Ibid., 5.
The title of each danza identifies a person or incident that is expressed at some point in the music.\textsuperscript{86}

There is a frequent use of thirds, sixths, and octaves in the melodies of these danzas. There is also frequent ornamentation of the melody with arpeggiated and scalar runs. Most of the danzas are in ABA form. \textit{Adios a Cuba} is one of only a few danzas that extends to two pages in length and is more developed. It is best if these danzas are performed in small “suites,” although they can also stand alone. A variety of key signatures and styles allows for many successful combinations of these danzas.

The danzas range from levels nine to advanced, with most of them being advanced. Main complications include syncopations and leaps. All of the dances have vocally-inspired melodic lines. Cervantes at times employs triplets, resulting in polyrhythm between the hands, such as in \textit{El Velorio}. One point of curiosity in several of these danzas, such as \textit{Se fué y no vuelve más}, is the presence of numbers, listed in consecutive order above or below certain notes throughout the piece. They appear on seemingly random notes and rhythmic values. These numbers appear in multiple editions of the work, thereby confirming that they were indeed added by the composer. They appear in many of the contradanzas, namely those for which no information could be found by the author, and extend from as few as six, to as many as eighteen.

Forty of Cervantes danzas are available in the United States. Because of their similarities, descriptions are only given for select danzas. Given the improvisatory and incredibly descriptive nature of these danzas, an awareness of the background story behind each piece is of great value to the performer.

\textsuperscript{86} Ibid., 6.
1. Adiós a Cuba (Farewell to Cuba)


This piece was composed in 1876. Edmundo Lopez, the pianist whom Maria Cervantes credited as being the most authentic interpreter of her father’s music, told this story concerning the origins of this piece:

One day General Balmaseda sent for Cervantes and told him: “I have asked you to come to see me because I know of your activities against the Spanish government and I want to warn you that you run the risk of losing both your liberty and your life if you remain in Cuba. Therefore, I suggest you choose your country of exile.” Cervantes thanked the governor for his gesture of friendship and answered, in an equally friendly manner: “It is true that I am conspiring against the government; I will go to the United States where I will continue to support the Revolution with the music I play at my concerts.”

2. Amén!


The word “amen” can be sung twice during the final cadence.

3. El velorio (The Wake)

B13/14/18/118, F Minor, 2/4, *Allegro moderato*, 1 p.

Along with *La celosa*, this piece has an accompanying dialogue, which was spoken by Cervantes in exact time to the music. It is an example of melopoeia, or speaking to music, a technique that was in vogue during the late nineteenth century. The dialogue went as follows:

“Poor Juan. He is dead and his family is left all alone! Such a good, honest, decent man!”

“What are you talking about? Don’t you remember when he went to Chorrera to eat chicken and

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87 Ibid.

88 Ibid.
rice with all those people?” “Don’t talk that way about the dead. Perhaps God has forgiven him.”

4. Invitación (Invitation)

B13/14/118, E Minor, 2/4, Moderato, 1 p.

The opening ascending melody leads the listeners wherever they wish to go.

5. La Camagüeyana (The Girl From Camaguey) – For 4 Hands, 1 Piano

B13/14, E-flat Major, 2/4, Allegretto, 1 p.

This is one of the only danzas to be written as a duet, with each person’s part being one page in length and written entirely in one clef. It was composed for four hands at one piano.

6. La carcajada (Laughter)

B13/14/18/117/118, A-flat Major, 2/4, Scherzando, 1 p.

Edmundo Lopez, the pianist whom Maria Cervantes credited as being the most authentic interpreter of her father’s music, told this story concerning the origins of this piece:

Toward the end of the last century, streetcars were drawn by horses. One day, while riding in the car, Cervantes met a friend of his, the elderly French teacher Mme. Pantin, who was wearing a ridiculous looking hat. As the trolley passed a home for poor girls, the children burst into laughter on seeing the bizarre hat; their laughter is represented by the chromatic scale descending in sixth chords.

\[89\] Ibid., 7.

\[90\] Ibid.

\[91\] Ibid., 6.
7. La celosa (The Jealous Woman)

B13/14/18/118, E-flat Minor, 2/4, \textit{Moderato}, 1 p.

Along with \textit{El velorio}, this piece has an accompanying dialogue, which was spoken by Cervantes in exact time to the music. It is an example of melopoeia, or speaking to music, a vogue of the late nineteenth century. The dialogue went as follows:

“4:00 in the morning and my husband’s not home yet! My father was right; I should never have married him. He doesn’t love me anymore. I never thought it could happen to me. I won’t stand for it! When he gets home I’ll give him a piece of my mind...Answer me! Where are you?” “Oh, honey, I went to hear ‘Faust’.” “‘Faust’ at this time of night?” “Well, dear, afterwards I went to a café with some friends.” “Aha! A Cafe!” “Oh, sweetheart, it’s hot, the mosquitoes are terrible, I’m worn out. Go to sleep. Sleep well. Goodnight.”\footnote{Ibid., 7.}

8. La cortesana (The lady-in-waiting)

B13/14, B-flat Major/G Minor, 3/4, \textit{Allegro moderato}, 1 p.

This is the only one of the danzas to be written in 3/4 time. The piece on the whole is a contrapuntal minuetto. A main point of interest is the polyphonic independence of the two voices in the first section.\footnote{Ibid.}

9. Lejos de tí! (Far Away From You!)

B13/14, B-flat Minor, 2/4, \textit{Moderato}, 1 p.

It is possible that this dance was Cervantes’ counterpart to the second movement from Beethoven’s “Les Adieux” Sonata, Op. 81a, since Beethoven was a favorite of both he and his father from a young age.\footnote{Ibid.}
10. *Los delirios de Rosita* (Rosita’s Hallucinations) – For 4 Hands, 1 Piano


In this duet, the secundo part is written entirely in the bass clef and the primo part is written entirely in the treble clef. It is a charming piece, and enjoyable to both play and hear.

11. *Los muñecos* (The Dolls masculine) – For 4 Hands, 1 Piano


The secundo right hand of this duet moves back and forth between treble and bass clef, and all of the primo is played an octave higher than written. This piece requires knocking on the piano rhythmically with both hands, which is great fun for the student.

12. *Los tres golpes* (The Three Blows)


This title refers to the three strong chords that occur at the very end of the piece.\(^\text{95}\)


It is possible that the emotional character of this piece, and the opening ascending arpeggios, suggest a passionate love letter to an unknown lady.\(^\text{96}\)

14. ¡No llores más! (Cry No More)

B13/14/118, D-flat Minor, 2/4, *Scherzando*, 1 p.

This piece is a lullaby as well as a dance. The opening motive of descending sixteenth notes depicts a mother’s efforts to caress and comfort her weeping child.\(^\text{97}\)

\(^{95}\) Ibid., 6.

\(^{96}\) Ibid.

\(^{97}\) Ibid., 7.
15. **No me toques (Don’t Touch Me)**


According to Cervantes’ daughter, Maria, the title of this piece should have been *No me toques el ojo malo*, or, *Don’t Touch My Bad Eye*. She tells this story about the creation of this danza:

Sometime in the 1870’s, we were all invited to spend Christmas and New Year’s at the country house of a friend named Pancho Diaz Piedra. Every night my father would sit at the piano and play or improvise, and one occasion the room was so crowded that Pancho had to sit on the floor. Cervantes, elated by the music, leaped up from the piano, began to waltz with one of the ladies, and tripped over poor Pancho, hitting him in the eye. When the excitement was over and the composer saw that no serious harm had been done, he returned to the piano and improvised the Dance; the words, “Don’t Touch My Bad Eye” can be sung at the beginning of the piece.\(^98\)

16. **Picotazos (The Fighting Cock Attacks)**


Perhaps the *forte* chords suggest the savage pecking of an attacking fighting cock.\(^99\)

17. **Por qué, eh? (Why, eh?)**


In this piece, the words “por que” can be sung to the repeated two-note motif.\(^100\)

18. **Pst! (The Whistle)**


This piece is also known as *El silbido* or *el chiflido*. The sound of a whistle is imitated in measure seven. The words “Hold your breath,” (“Guanta,” shortened form of the word “Aguanta”) describe the rest in measure eight, in the second half of the piece.\(^101\)

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\(^{98}\) Ibid., 6.

\(^{99}\) Ibid., 7.

\(^{100}\) Ibid.
19. Siempre sí (Always Yes)

B13/14, E Major, 2/4, Allegro, 1 p.

In this piece a girl reproaches her sweetheart by saying, “You don’t love me…” and he answers with, “Yes, yes, yes I do.” The piece begins with the girl’s words and ends with the man’s “yes,” or, “sí,” repeated thirteen times on the note B.102

20. ¡Te quiero tanto! (I Love You So Much!)

B13/14, F Minor, 2/4, Allegro, 1 p.

This piece ends with a pathetic declaration of love, “Te quiero, te quiero tanto, te quiero tanto hasta morir,” or, “I love you, I love you very much; I’ll love you until I die.”103

21. Un recuerdo (Reminiscence)

B13/14, A Major, 2/4, Moderato, 1 p.

In this piece, Cervantes reminisces about a beautiful love that ended not in tragedy, but only in a memory.104

22. Vuelta al hogar (Return Home)

B13/14, A-flat Minor, 2/4, Allegro, 1 p.

This dance is a celebration of Cervantes’ return to Cuba after his exile in the United States. It is said that his earlier return to Cuba from Europe was artistic suicide, but this return resulted in some of his most beautiful compositions.105

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101 Ibid.
102 Ibid.
103 Ibid.
104 Ibid.
105 Ibid.
Anhelos – valse-caprice (Wishes)
Level 8, B15, B-flat Major, 3/4, Allegro brillante, 10 pp.

This is a charming waltz, comparable in difficulty to Durand’s Valse, Op. 83. It effectively combines Spanish melodic and rhythmic flare with a traditional waltz form. The piece is set up as a type of rondo, and its virtuosic passages make the music sound harder than it is. This waltz is an excellent recital piece, and a good motivator for a student at this level to gain mastery over a longer work. Technical concerns include a couple of hand-crossings, fast parallel arpeggios, some fast leaps, and potentially a greater amount of time in memorization.

Danza Cubana No. 1
Level 8, B41, E Minor, 2/4, 1 p.

This danza is highly captivating and rewarding for performance. Expressive challenges include bringing out the countermelodies, and voicing the right hand with the proper articulations and dynamics. Technically, the notes fit the hand well, with the exception of some stretches in the left hand that can be aided by the pedal. This is a very enjoyable piece of minimal length.

Danza Cubana No. 2
Level 7, B41, E Minor, 2/4 1 p.

This danza features a melody that begins low in the bass clef and climbs into the upper treble clef with great effect. The music is lively and engaging. The melodic line requires voicing of the upper note in parallel thirds and sixths. This piece could very convincingly be paired for a recital with Cervantes’ Danza Cubana No. 1.

Fusión de almas (Soul Fusion) (with María Cervantes)
Level Adv., B13

See entry under María Cervantes.
**María Cervantes** (1885-1981)

María Cervantes was the daughter of Ignacio Cervantes, and was known both as a singer of Cuban folk music and as a pianist. Her earliest teacher was her father; later she studied with Gonzalo Nuñez and Enriqueta García. In 1930, María’s popularity grew as a singer, pianist, and composer, whereupon she traveled to the United States to make recordings. She remained musically active throughout her life.106

**Fusión de almas (Soul Fusion) (with Ignacio Cervantes)**

Level Adv., B13

This piece is basically a theme and two variations, plus a coda. The first variation is written by Ignacio Cervantes, and is characteristic of his style in its use of left-hand leaps, right-hand octaves, and an inner voice in rhythmic alternation with the other two voices. The theme and second variation are both written by María Cervantes. The theme is simple, with inner voices in both hands, and the melody, repeated in the theme, is often played in duet in the left hand. The second variation is made up of a repeating arpeggiated pattern in the right hand in constant sixteenth-notes, with leaps in the left hand between single notes, not chords. The María sections are thin, clear, and poignant. The Ignacio sections are thick, polyphonic, more rhythmically complicated, and full of expressive tempo markings not found in María’s sections.

**Eusebio Delfin** (1893-1965)

Delfin graduated as an accountant, but also studied guitar and voice. He recorded several vocal albums of Cuban songs. Delfin is credited with changing the style of the bolero accompaniment from sweeping strings of notes, to a semi-arpeggiated style. This new rhythm became very popular with both trova singers and the public. Delfin’s personal style was

106 *Cuban Music from A to Z*, s.v. “Cervantes, María.”
characterized by repeating the new bolero rhythm, and then leaving a pause on the weak second beat before changing harmonies. He considered it the duty of all musicians to put poetry to music, and wrote several pieces for voice and piano. For some of these he also wrote the lyrics. In 1924, Delfín gave several concerts in collaboration with Eduardo Sánchez de Fuentes.  

**En el tronco del arbol – bolero (In the Trunk of the Tree)**


This bolero has a very active bass line. The rhythm is heavily syncopated and the form is binary. The melody falls mostly to the right hand. There are some awkward jumps, and the only way to successfully execute the right hand is by using the pedal. This piece is useful for gaining a sense of vocal style that is so evident in many Cuban composers’ works of this time, and for transferring these influences to the piano.

**Carlos Fariñas (1934–)**

Fariñas studied with José Ardévol, Harold Gramatges, Enrique González Mánteci at the Conservatory in Havana, and Aaron Copland at the Berkshire Music Center. He then moved to Moscow to study at the Tchaikovsky Conservatory. Upon returning to Cuba, Fariñas worked as a teacher and music advisor, as well as maintaining the post of director at the García Caturla Conservatory. He later became the director of the music department at the José Martí National Library, a post he held from 1967-1977. In 1988, he founded the chair of Management of

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107 *Cuban Music from A to Z*, s.v. “Delfín, Eusebio.”

108 *Cuban Music from A to Z*, s.v. “Fariñas, Carlos.”


110 *Cuban Music from A to Z*, s.v. “Fariñas, Carlos.”
Sound and the Study of Electroacoustic and Computer Music at the Instituto Superior de Arte. He also acted as the director, and the professor of composition, at the Instituto.111

Fariñas’s works include orchestral and chamber pieces, several string quartets and many solo works. His compositions are infused with twentieth-century techniques, such as dodecaphony, serialism, aleatoricism, and electro-acousticism.112 His compositional output can be categorized into three stages: national-neoclassical (1953-1964), avant garde (1964-1975, and with elements of nationalism from 1975-1984), and postmodern (1984-).113

6 sones sencillos (6 Simple Songs)


All six of these sones are rhythmically complex. The syncopations will take careful practice, and the degree of chromaticism found in all of these pieces will require close and conscientious reading of the score.

Sone sencillo No. 1

Level Adv., B19, 1 sharp, 2/4, 2 pp.

This piece gives the impression of a vocal son, but the melody is not very singable. The highly-syncopated, right-hand melody is played primarily in fifths. The rhythmic patterns do not remain consistent, making the music difficult to read. There are many dynamic changes and some expressive tempo markings. In terms of fingering and hand positions, the patterns and motives in both hands are disjunct.


112 Cuban Music from A to Z, s.v. “Fariñas, Carlos.”

Sone sencillo No. 2

This piece has the same syncopations and rhythmic difficulties found in the prior Sone sencillo, but it is more readable overall. The syncopations serve the vocally-inspired melody more convincingly in this work than in the previous.

Sone sencillo No. 3

This Sone sencillo is more chromatic than the first two sones, though not as complicated in its syncopations between the hands. It is very repetitive. There are some large, syncopated leaps in the left-hand accompaniment. The hands overlap each other consistently in the middle of the piece.

Sone sencillo No. 4

This piece is very energetic. The outer sections are well within the reach of a level ten student due to their repetition of both rhythm and notes, and their narrow range of motion, particularly in the left-hand accompaniment. The middle section is more complex, with much chromaticism, leaps, and syncopations. There are several moments of imitation and canon.

Sone sencillo No. 5
Level Adv., B19, no key signature, 2/4, Allegretto, 3 pp.

This Sone sencillo has a lot of rhythmic drive. The syncopations and rhythms remain consistent in both hands. Difficulties included overlapping of the hands, chromaticisms, large leaps, proper voicing, and maintaining a sense of forward motion. The form consists of many repeating sections. It ends with three slow chromatic chords in which the hands overlap.
Sone sencillo No. 6

Level Adv., B19, F Minor, 2/4, Lento e rubato, 4 pp.

The closing piece in the set, this Sone sencillo combines the challenges found in the first five sones, with an increased length. It also has more tempo changes. It ends with the hands in unison for a last statement of the main melodic idea, followed by a rapidly-ascending, arpeggiated flurry in the middle of the keyboard.

Alta-gracia – como un tango lento para piano (With High Grace - in the style of a slow tango)

Level Adv., B20, no key signature, 4/4, Como un Tango – un poco lento, 8 pp.

This tango\textsuperscript{114} is both rhythmically and melodically complex. It is motivic rather than long-lined. There are many wide leaps and the melodies are highly chromatic, although tonal. There are several tempo fluctuations, time signature changes, and notes that must be caught with pedal and held (perhaps necessitating the use of the middle pedal if clarity is the goal in both the middle and top voices). There are entire sections in which the hands alternate between playing very dense chords. This piece has several taxing runs that must fit within the tempo. This Tango is a very energetic and interesting piece to study.

Preludio

Level 10, B21, no key signature, changing time signatures, Lento, 2 pp.

This Preludio is slow and expressive. Bells toll throughout the entirety of the piece, the pitch of which serves to either increase or release tension. Melodies are both motivic and chromatic, retaining always the tenuto bell toll in the middle to upper half of the texture. This piece requires subtle directional impulses and shaping, which are made somewhat easier for the student by the incorporation of frequent dynamic markings.

\textsuperscript{114} See entry for Tango in the Descriptions of Dances and Dance Forms.
José Lino Fernández de Coca (1830-)

Fernández de Coca was a pianist, composer, and professor. His contradanzas gained popularity during the mid-nineteenth century, and more specifically, during the Ten Year’s War (1868-1878). Fernández de Coca moved to Mexico in 1869, and after the Revolution, his works were reprinted by the José Martí National Library.115

¡Ave María gallo! (Ave Maria Rooster!) – Contradanza

Level 7, B71, G Major, 2/4, 1 p.

This short contradanza is in binary form. It displays a typical contradanza rhythmic accompaniment, as well as the occasional use of polyrhythms through the use of triplets in the right hand. The first half of the piece has a single, right-hand melodic line, and the second half consists of thirds and sixths. This contradanza sounds like a carnival piece, or as if the rooster spoken of in the title is dodging the hands of the cook; this music portrays the playfulness and laughter that ensues.

Virginia Fleites (1916-)

Fleites studied composition with both Amadeo Roldán and José Ardévol and was a member of the Grupo de Renovación Musical. Her piano works include Invenciones (1941), Dos sonatas (1942), Fugas (1943), Small Suite for Piano (1943), and Sonata for Cello and Piano (1944).116

115 Cuban Music from A to Z, s.v. “Coca, Lino Fernandez.”

116 Cuban Music from A to Z, s.v. “Fleites, Virginia.”
Pequeña suite (Small Suite)

Levels 6-9, B22, 4 pp.

This contrapuntal-style suite consists of four, one-page pieces, each written in two voices. All four pieces have both canonic and imitative qualities. They are all angular and dissonant.

I. Preludio

Level 9, B22, 4 flats, 4/8, Allegretto, 1 p.

The Preludio is the most difficult of the set in terms of fingering, speed, and coordination between the hands. The piece is composed of smoothly-flowing lines of dissonant counterpoint.

II. Siciliana

Level 7, B22, 3 flats, 6/8, Allegretto, 1 p.

The Siciliana has few dynamic changes. The primary challenges lie in fingering, coordination of the hands in dissonant counterpoint, and simple syncopations. The canonic imitation in this piece often creates melodies in ninths.

III. Pastoral

Level 6, B22, 6/8, Andante con moto, 1 p.

This piece is the most lyric and expressive in the Suite. A slow tempo makes this piece more accessible than the other three, but will still require good fingering choices. As with the others in the set, the Pastoral uses much melodic imitation.

IV. Canon

Level 7, B22, A-flat Major, 3/8, Giocoso, 1 p.

The Canon is the most capricious of the set. A fast tempo, shifting hand positions, and repeated notes add to the difficulty of this piece. It is a canon, beginning with the left hand in imitation of the right hand, and then presenting a reversal of this scheme.
Laureano Fuentes Matons (1825-1898)

Fuentes Matons was a violinist and a conductor. He began composing sacred music at an early age and wrote many masses and sacred works with orchestra. He also wrote zarzuelas, and later became the first Cuban composer to write an opera that was also staged in Cuba.117 Fuentes Matons’ music exhibits elements of classicism, yet is clearly Romantic in expressive style. He wrote a great deal of both sacred and secular music, although he was most highly regarded for his sacred works. His secular works include many orchestral and chamber works, piano and violin pieces, trios, danzas, mazurkas, marches, canciones, several zarzuelas, and one opera.118

Danza cubana No. 2

Level 9, B41, E-flat Major, 2/4, Allegretto scherzando, 1 p.

The main difficulty of this danza is the rhythm. The melody is straightforward, and the accompaniment consists of a single, left-hand line. The hands line up rhythmically, with an alternating rhythm in the right hand between groups of three and then two notes. Within its short length, this dance provides multiple types of articulation and phrasing possibilities, and therefore may be somewhat harder than it first appears. There are also many accidentals, grace notes, and chromatic scale passages. As is the case with most danzas, this piece is in binary form. The tune is somewhat chromatic, with motives being treated sequentially, particularly in the first half of the work.

Alejandro García Caturla (1906-1940)

García Caturla was a student of Eduardo Sánchez de Fuentes. His music was heavily influenced by Amadeo Roldán’s style, particularly in his use of rhythms derived from Cuban


118 Cuban Music from A to Z, s.v. “Fuentes Matons, Laureano.”
dance forms and native percussion instruments. García Caturla was on the first exponents of Afro-Cubanism in the symphonic and dramatic genres in Cuba. He wrote both theater and music criticisms, essays on jurisprudence, and more than 150 compositions that blend folk melodies with an unorthodox harmonic language and complex rhythms.¹¹⁹

García Caturla’s musical style encompasses both Cuban and modern techniques, combining such genres as the bolero and pavane, or the rumba and the sonata. He skillfully combined the forms, modality, and melodies of the Cuban culture with the chromaticism, polyrhythms, and polyharmonies of the avant-garde style.¹²⁰ He frequently included octatonic harmonies, complex rhythmic polyphony, and a melodic simplicity akin to that of popular tunes.¹²¹ García Caturla’s compositional output includes a large number of piano works, most of which were composed between 1923 and 1927. He also wrote many pieces for solo voice, as well as for symphonic band, chamber and large ensembles, choir, orchestral groups, and theatre works.

**Canzonetta**


Challenges in this piece include wide stretches of the hand, voicings of alternating lines of melodic interest, and expression within the *lento* tempo. This piece is well suited to a student who enjoys chromatic melodies and the creation of sound pictures.

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¹²⁰ *Cuban Music from A to Z*, s.v. “García Caturla, Alejandro.”

Comparsa – Negro Dance (Carnival Parade)


This *Comparsa* is a part of García Caturla’s *Second Suite of Cuban Dances*. It is written on up to four staves, and on the page the texture can appear to be far too complex to be played with only two hands. To add to the complexity, the three or four staves may all be written with different key signatures, with great overlapping of the parts when played on the keyboard. This piece presents many rhythmic, voicing, and reading challenges. It is highly chromatic, with runs, full octave melodies, and repeated chords that are both loud and rhythmic.

Dos berceuses (Two Lullabies)

Levels 10, B24

These two pieces were dedicated to Dr. Guillermo de Montagú y Vivero. They bear the inscription, “Drumite mi nengre, mi nengre bonito, caimito y merengue, merengue y caimito,” written by Emilio Ballagas. *Dos berceuses* work well performed as a pair, and would be well-suited to a first or second year college piano student, depending on their facility and experience.

1. Berceuse (To Make a Little Negro Fall Asleep)

Level 10, B24, F-sharp Minor, 6/8, Andantino, 3 pp.

While the left hand is repetitive, and the right-hand melody begins simply, this piece contains difficulties that require the student to have well-developed technical and musical abilities. Both hands contain stretches of up to a tenth. The texture thickens and the piece progresses, and the chromaticism increases. The middle section presents voicing concerns, with two independent lines in either hand. This *Berceuse* would be enjoyable for a student with a large handspan who enjoys expressive, romantic melodies, and dance-like, Spanish folk motives.
2. **Berceuse** (For the purest love of my life, my Dad)


The second Berceuse, written in the relative major of the first, also increases in difficulty throughout the work. The central portion of the work quickly becomes more difficult, with held inner voices, larger chords, wide interval spans, and expressive voicing requirements. It also contains the added challenge of melodies shared between the hands and hand crossings between the staves. This Berceuse requires a technically mature student.

**Dos danzas cubanas**

Level Adv., B25

These two danzas are full of technical, reading, and rhythmic challenges. They are quite fascinating to listen to.

I. **Danza del tambor** *(Dance of the Drum)*


This piece keeps a drum-like figure going throughout, with melodic phrases in triplet quarter notes, and a syncopated eighth- and sixteenth-note pattern found in the left hand. The left-hand pattern of alternating intervals, which initially spans a ninth, is maintained throughout the piece. The work is very rhythmic, with several tempo changes, a wide range of dynamics, and complex rhythms. Accents are often brought out first in one hand and then in the other.

II. **Danza lucumi**


*Danza lucumi* is in the style of an Afro-Cuban mass dance, and should be played with great energy. The piece is characterized by tricky rhythms. An initial harmonic progression and melodic motive appears throughout the rest of the piece. Difficulties include some overlapping
of the hands, stretches of up to a ninth in both hands, some larger leaps, and reading in three staves at the end of the work. This piece could be tackled by a level ten student.

**Elegia liturgica** (To my friend Catalina, who inspired this elegie with a liturgic song) (1927)

Level 10, B28, varying keys, meters and tempos, 4 pp.

The ever-changing time signatures in the opening and closing sections of this piece provide a rather ambiguous rhythmic feel. In contrast, the middle section provides a strong sense of rhythmic flow. Technical concerns include wide stretches, multiple voices in one hand, moments of polyrhythm, and voicing within a predominantly chromatic environment. This piece would interest the student who enjoys contemporary expressivity.

**Fuga libre a dos voces (Free Fugue for Two Voices)**

Level 8, B26, no key signature, 2/4, 2 pp.

As the title implies, this fugue is very free. The right hand is often played on all white keys with the left hand on all black keys. The music gives the impression of a compositional experiment due its angular, chromatic nature. Because of its short length, it would work well to perform this piece between two other of Caturla’s works, or as a prelude to another piece of contrasting character. There is one instance of hand crossing.

**Messieur le agriculteur – pieza humoristica**


This humorous piece has tone clusters and full, five-finger chords stretching up to a ninth. It imitates a rag in the middle section, yet retains a dissonant sound. On the page this piece looks easier than it is. There are some instances of polyrhythm, and there are several full-range glissandos and tempo changes. *Messieur le agriculteur* is essentially Caturla’s compositional twist on an upbeat work, presented with dissonance and large, nonfunctional chords.
**Momento musical**


The melody of this short “Musical Moment” begins in the left hand. The middle section of the work contains four voices, with wide stretches in both hands. The end of the piece is chordal with sudden, drastic dynamic changes between chords. *Momento musical* contains elements of chromatic, folk-like melodies, motives, and rhythms, and would serve as a good introduction to Caturla’s more difficult works.

**Pastoral Lullaby – Berceuse campesina (Un canto de cuna campestre)**


Based on a rural cradle song, this campesina\(^{122}\) has a constant two-measure ostinato bass, against a musically sophisticated melody. Unlike most of Caturla’s other piano works, this piece is very tonal. It has some polyrhythmic complications. The left-hand rhythm stays steady, but the right-hand groups are made up of differing numbers of notes. Fingering is given in this edition, which is helpful for the student. Use of the pedal is required to make the bass pattern and pedal tones hold through.

**Preludio corto No. 1** (for the excellent memory of Erik Satie)


Since it is only four lines long, this prelude has been paired by at least one publisher with Caturla’s *Sonata corta*,\(^ {123}\) which is hardly more than one page in length. Written without barlines, this prelude is rhythmically free with frequent tenth stretches in the left hand. A strong level 10 student should be able to master the melodic and rhythmic complexities of this piece.

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\(^{122}\) See entry for Campesina in the Descriptions of Dances and Dance Forms.

Preludio corto No. 2 – Tu amor era falso (Your love was fake)

Level 9, B28, G Major, varying meters, 3 pp.

The melody of this prelude is relatively easy to read, and the chromaticism is minimal. Parallel ninth chords appear in both hands. This Preludio corto will demand excellent voicing and linear direction within the framework of constantly shifting meters. This piece could prove difficult to memorize.

Preludio corto No. 3 – Un sueño irrealizable (An unreachable dream)

Level 10, B28, A-flat Major, varying meters, Adagio, 3 pp.

This prelude contains many widely-spaced chords, polyrhythms, changing time signatures, and chromaticisms. The melody clearly resides in the top voice, making voicing easier for the student. A special technique in this piece is the use of tremolo in both hands. This prelude is orchestral in nature.

Sonata corto (Short Sonata) (for Arthur E. Hardcastle)

Level 10, B4/27, 1 sharp, 4/4, Allegro con brio, 2 pp.

Although written on three staves, this sonata retains a two-voice texture throughout. While the right hand is written solely in the treble clef, the left-hand staves are both treble and bass. Though on paper it seems that the left-hand part flows seamlessly in one voice, moving back and forth between its two staves, in reality, when the left-hand voice is in the treble clef, it is played below, through, and above the right-hand line. The challenge in this piece will be to make both voices sound as seamless and smooth as they appear on the page.
Sonatina – Ojos que te vieron ir…cuándo te verán volver (The eyes that saw you leave…when are they going to see you return)

Level 9, B28, no key signature, 3/4, Cuasi allegro, 4 pp.

This Sonatina is similar in form and shape, though quite different in harmony, to Chopin’s Nocturnes, and would perhaps be a good Cuban alternative to one of those works. Challenges include ninth chords, a favorite of Caturla, as well as measures of running, right-hand ornamentation against a steady rhythm (such as is found in many of Chopin’s works). Fine pedaling is also essential in smoothing out leaps and maintaining melodic phrasing. Chromaticism may make this Sonatina somewhat harder to memorize.

Son en fa menor (Allegro)

Level 6, B31, F Minor, 2/4, Allegro, 2 pp.

This son is actually a set of brief variations on a four-measure theme. Though the theme essentially does not change, the underlying harmony of each variation does, especially at the end of each four measure phrase. A rather monotonous rhythmic figure ties the variations together. The motive of the opening first measure is repeated a number of times in both the theme and in each variation. Interest must somehow be maintained despite these repetitions.

Fingering is given in this edition, which is helpful. There are two instances of five sixteenth notes in polyrhythm against two eights, otherwise the rhythms and syncopations are not difficult. One of the variations features a rhythm that alternates between tenuto and staccato, but all the notes are still separated (that is, the tenuto note does not create a two-note slur to the

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124 Ernesto Lecuona, Son en fa menor (Piece in Cuban Style in F Minor) (New York: Carl Fischer, 1941), 2.

staccato note, but is simply played longer, then released), which creates an interesting effect. There are a few wide leaps. Chromatic counterpoint is scattered throughout the work. This piece is less atonal than other of Caturla’s works.

**Hilario González** (1920-2000)

González studied with Jasha Fischermann and José Ardévol and was known as a composer, pianist, teacher, and researcher. He was one of the founding members of the Grupo de Renovación Musical. His works include several orchestral pieces and ballets, and over seventy lieder, including those based on the poems of José Martí. His most important compositions were his song cycles and his piano works.

González’s piano works include *Dos Danzas Afrocubanas* from 1938, and *Tres Preludios En Conga* from 1938, both of which link him closely to Roldán and Caturla, both of whom had a clear sense of nationalism. His *Paqueña suite* from 1941, and his *Sonata in A major*, Op. 8, from 1942, were both influenced by neoclassicism. He also wrote the piece *Jugando al son* in 1964. While not all of these works were able to be included here due to lack of availability, they would be well worth tracking down.

**De “Tres preludios en conga” (No. 3) (The “Three Preludes in Conga”)**

Level 9, B33, no key signature, 2/4, 4 pp.

This is a really exciting and energetic piece to play and to listen to, and would make an excellent recital piece. The main theme has a very catchy, conga rhythm. The music is frequently polytonal. It must be played with a variety of touches, ranging from light and soft, to

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126 *Cuban Music from A to Z*, s.v. “González, Hilario.”

full and deep. There is also a wide range of dynamics. If not for the many fast leaps, this piece could be played by a level eight student.

**Miniaturas – 24 lecturas a 2 voces para solfeo o piano, Op. 36 No. 1 (Miniatures – 24 Exercises for 2 Voices or Piano)**

Levels 3-9, B32

These twenty-four miniature exercises are written in two-voice counterpoint, and deal with syncopation and phrasing between the hands. These exercises are arranged according to key, moving from C major to A minor, followed by G major and then E minor, and continuing around the circle of fifths for most of the set (similar to Chopin’s preludes). They become progressively more difficult. All but one of these *Miniaturas* are eight bars in length.

**No. 1**

Level 4, B32, C Major, 4/4, 8 bars

The primary beat in each measure of this exercise is displaced. The melody is quite pleasing.

**No. 2**

Level 4, B32, A Minor, 4/4, 8 bars

This is a study in contrapuntal phrases. The primary melody of interest alternates between the hands.

**No. 3**

Level 4, B32, G Major, 6/8, 8 bars

This tune is waltz-like in sound, but still contrapuntal. There are no rests to contend with between phrases.
No. 4
Level 4, B32, E Minor, 6/8, 8 bars

This exercise incorporates rests between phrases, but they do not line up between the hands. It sounds like a European folk song.

No. 5
Level 3, B32, D Major, 6/8, 8 bars

This exercise is unique in that it repeats, with a first and second ending. It is made up of an ascending melodic pattern that is repeated sequentially at consecutively higher pitch levels.

No. 6
Level 5, B32, B Minor, 4/4, 8 bars

This exercise has fugal elements and syncopated rhythms.

No. 7
Level 5, B32, A Major, 4/4, 8 bars

The rhythm of this exercise is somewhat difficult, and the piece is overall less melodic.

The main voice of interest alternates between the hands.

No. 8
Level 5, B32, F-sharp Major, 6/8, 8 bars

This piece sounds like it wants to be a real melody, but just misses the mark. There are some leaps to contend with.

No. 9
Level 7, B32, E Major, 4/4, 8 bars

The full effect of the syncopated left-hand counterpoint in this exercise adds complexity to a melody that moves by leap as much as by step. The exercise is played at a fast tempo.
No. 10  
Level 8, B32, C-sharp Minor, 4/4, 8 bars  
This piece is rhythmically complicated. It has a gypsy-like tune.

No. 11  
Level 9, B32, B Major, 4/4, 8 bars  
This piece is fast, with syncopations and rests, disjunct melodic ideas, and motives of interest that alternates between the hands.

No. 12  
Level 7, B32, G-sharp Minor, 4/4, 8 bars  
This piece stands out in that it sounds more homophonic than polyphonic.

No. 13  
Level 6, B32, F Major, 6/8, 8 bars  
In this exercise there is a right-hand dominance of the melody. The tune is not as appealing as that of the last exercise.

No. 14  
Level 6, B32, D Minor, 4/4, 8 bars  
This piece is fast, and keeps up the pattern of right-hand importance. There are rests to observe, as well as smaller phrase groupings.

No. 15  
Level 8, B32, B-flat Major, 4/4, 8 bars  
This exercise sounds like a syncopated and contrapuntal version of Taps.
No. 16

Level 6, B32, G Minor, 3/4, 8 bars

This is one of two exercises to repeat all eight bars, with a first and second ending. The syncopation is tricky. The melody forms a simple arch, and the tempo is fast.

No. 17

Level 7, B32, E-flat Major, 4/4, 8 bars

This exercise has a tonally ambiguous melody. It shares the same difficulties as the last exercise in the lining up of the hands. It is fast, with many finger crossings.

No. 18

Level 8, B32, C Minor, 4/4, 8 bars

This piece ends in tonal ambiguity. The exercise is in the mixolydian mode, and has a repeating left-hand accompaniment. There is some polyrhythm. The tempo is fast, and overall, this exercise will require more practice than others in the series. It lies well under the hands, moving mostly by step or skip, with a few wider leaps.

No. 19

Level 9, B32, A-flat Major, 4/4, 8 bars

This piece does not end conclusively on tonic. It is fugal and imitative. It has somewhat difficult syncopations and leaps. While much easier at a slower tempo, a faster metronome marking is clearly given.

No. 20

Level 8, B32, F Minor, 6/8, 8 bars

The melodies in this exercise do not travel far. González specifically marks a quick tempo, adding greatly to the difficulty.
No. 21
Level 7, B32, D-flat Major, 4/4, 8 bars

This exercise does not end on the tonic. An opening two-bar motive is repeated sequentially moving up by step.

No. 22
Level 9, B32, B-flat Minor, 4/4, 8 bars

This is the first of the exercises to sound truly like the beginning of what could be a larger-scale work. It has a more developed sound, and an intriguing melody and countermelody.

No. 23
Level 7, B32, G-flat Major, 3/4, 16 bars

This is the only one of the exercises to be more than eight bars in length, although two others do repeat. It sounds like an American folk tune. The tempo is brisk, and it is a delightful little piece in its own right. At a slower tempo, this piece could be played by a lower level student.

No. 24
Level 7, B32, E-flat Minor, 4/4, 8 bars

This little exercise represents perhaps the least fluid compositional writing of the set, with awkward twists, turns and syncopations in either hand.

Harold Gramatges (1918-)

Gramatges studied with Amadeo Roldán and José Ardévol, as well as with Aaron Copland and Serge Koussevisky. He was a member of the Grupo de Renovación Musical.\(^{128}\)

His numerous works include compositions for large and small instrumental and vocal ensembles,

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\(^{128}\) *Cuban Music from A to Z*, s.v. “Gramatges, Harold.”
as well as many solo pieces for various instruments. In the 1940’s his works showed a neo-
classical influence. He incorporated the changes brought about by the avant-garde movement in Cuba, and began using serial techniques in the 1960’s. The incorporation of these new techniques into his existing style culminated in his Móviles set, of which one is listed in this catalogue. Gramatges work is characterized by a great care for form, and the presence of obvious Cuban elements, such as rhythms and percussive elements, all of which are expressed with great subtlety, lyricism, and elegance.  

**Dos danzas cubanas (Two Cuban Dances)**

Levels Adv., B34

Neither of these danzas are easy, and both require strength, accuracy, and a strong rhythmic sense. The Montuna is gentle, while the continual activity and motion of the Sonera is quite riotous.  

1. Montuna

Level Adv., B34, G Major, 2/4, Allegro moderato, 5 pp.

This montuna has a more angular, dissonant sound and melody, with big leaps and intervals up to a ninth. The melody is often written in thirds or sixths, or in the middle section, in full octave chords. There are articulations, accents, terraced dynamics separated by breath marks, and accents displacing the beat, all of which add to the difficulty of the piece. The piece is marked by rhythmic drive, syncopation, and motivic movement.

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129 Oxford Music Online – Grove Music Online, s.v. “Gramatges, Harold.”


131 See entry for Montuna in the Descriptions of Dances and Dance Forms.
2. **Sonera**


This piece has nearly all of the difficulties found in the *Montuna*, with the addition of wide intervals up to a tenth in the left hand, and more complex phrasing, counterpoint and notes. The middle section is marked *Ritmico*, an expressive marking that returns for a second time after the statement of the lyrical theme. This middle section has less melodic interest but more rhythmic drive and repetitive motives. The piece ends *fortississimo*, with accents.

**Estudio de contrasts – para piano (Study of Contrasts – For Piano)**


There are no barlines in this music, although some are dash-dotted in. The form is ABA, with the middle being *Andante molto expressivo*. The A sections are made up of many parts. Single lines alternate between the hands. This piece has a clear, sparse texture, although the middle is more dense. One hand often plays on all white keys, while the other plays on all black keys. The music is very rhythmic and dissonant.

**Guajira** (for Martucha Bacallao)


Although written in 6/8 meter, the rhythmic effect is that of polyrhythm between 6/8 and 3/4. This is one of Gramatges’s more tonal pieces, likely influenced by Cuban dance genres. It has a catchy tune, and is a delight to play and to hear. It has moments of dissonance throughout that will later become characteristic of all of his works. Throughout most of this piece, the main ascending motive is repeated, giving the entire dance a feeling of lift.
Móvile I

Level Adv., B37, no key or time signatures, Cordaje, 5 pp.

Written with contemporary notation, such as the use of uncommon staves and symbols, this piece will take a great deal of study and practice. An entire page is dedicated to explaining score indications and markings. Sections within the score are annotated by length, so the performer knows how long to continue certain instructions. Gramatges wrote three more móviles, but they are for ensemble (including piano), flute and piano, and guitar, respectively. All of the Móviles are structured in different numbered ‘events’ that generate their own development.¹³²

Preludio para el álbum

Level 9, B33, no key signature, changing time signatures, Allegro, 6 pp.

With previous study of the syncopations typical of Cuban piano works, this Preludio will be easier than it first appears. There are changing time signatures, and the displaced beats typical of Cuban rhythms. There is a great deal of repetition. Patterns that appear to be difficult on the page lie well under the hand. Perhaps the influence of Gramatges’s teachers (Copland and Ardévol) shows through in the chromaticism and plentiful harmonic seconds. This piece sounds like there are more voices than there actually are due to both the held notes and the arrangement of the patterns. It is written in a cantabile style, and is somber and lullaby-like, infused with rhythmic moments and leaps.

¹³² Oxford Music Online – Grove Music Online, s.v. “Gramatges, Harold.”
Suite cubana para niños (Cuban Suite For Children – for Maria Antonieta Henriquez)

Levels 6-9, B38

This suite of four pieces offers a clear portrait of four different Cuban dance genres and forms, providing a fascinating overview for both student and listener. Each piece is written with both hands in the treble clef.

1. Danzon (para María Antonieta Henríque)

Level 8, B38, no key signature, 2/4, 2 pp.

This danzón is playful and capricious. Both hands are written in the treble clef throughout. The hand positions are well-aligned, and finger numbers are given in the score.

2. Guajira

Level 9, B38, no key signature, 6/8, 2 pp.

This rhythm of this guajira alternates between 6/8 and 3/4, despite being written completely in 6/8. The hands play in opposing meters – a common difficulty in guajiras. There are many broken thirds, seconds, and sevenths, requiring rotation of the wrist in the right hand. There are more disjunct motions than in the first piece of the set, and many differing articulations. Even though on the page it looks easier than the Danzon, it is actually more challenging.

3. Habanera

Level 6, B38, no key signature, 2/4, 2 pp.

This piece is a sad and somber habanera. The rhythm is often identical in both hands. The fingering can be slightly difficult, and there are a few expressive tempo markings to consider.
4. Son

Level 6, B38, no key signature, 2/4, 2 pp.

This son is easier to play than it appears on the page. A strong level five student could successfully learn this piece. It has an introduction in which the ascending left-hand line must be brought out. The main body of the piece is a song, as the title implies. The material of the introduction returns at the end of the work. There are several chromatic passages, yet the music remains tonal. In between vocal phrases there are short interludes in which the right-hand chords suggest guitar strums. The pianist will need to differentiate between the vocal line and the ensemble.

Tres danzas para piano (Three Dances For Piano – Homage to Ignacio Cervantes)
Levels Adv., B39

These danzas are all highly dissonant and difficult. Each danza moves farther away from tonality and any sense of functional harmony.

I. Moderato


This danza is very dissonant, with some awkward jumps. It is quite difficult, although it does not appear to be as challenging on the page.

II. Quasi Lento


Also highly dissonant, this piece can be difficult to read due to an abundance of accidentals and leaps. These must be coordinated with the danza syncopations found throughout the work.
III. Allegretto

Level Adv., B39, no key signature, 2/4, Allegretto, 1 p.

Outside of the rhythms, this last danza does not offer much of a melodic framework. Of the three Danzas, it is furthest away from tonality and functional harmony.

**Tres preludios para piano (Three Piano Preludes)**

Levels Adv., B40

This set may be played as a group or as individual works. The movements are fast, slow, and fast, respectively. They are all highly dissonant and harmonically nonfunctional. They are rather difficult.\(^{133}\)

**I. Allegro**


This first piece is fast and restless. There are many sudden changes of dynamics and meters. Beats are often displaced, and rhythmic groups constantly shift; polyrhythms abound. The music is quite contrapuntal.

**II. Andante e molto espressivo**


This second Preludio is quiet, slow, and expressive. The melody progresses from a single line, to thirds, to sixths, and then to octaves, finally returning to a single line at the end of the piece. While freely expressive, this piece has a sparse texture. Melodies will appear first in one hand and then the other, with outbursts that regularly require a large reach.

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\(^{133}\) It can be noted that Anson labeled these works as being early advanced. George Anson, “Contemporary Piano Music of the Americas,” *Inter-American Bulletin* 13 (September 1959): 20.
III. Allegro


The last piece in this set has a thin texture, but in effect is a flurry of activity all over the keyboard. At times, the time signature changes in every bar. There are wide ranging dynamics, and many expressive tempo markings. The character is very energetic and this Preludio must be played with confidence. This energy and activity is relieved briefly by a short, contrasting slower section. There are many repeated themes.

**Eliseo Grenet** (1893-1950)

Grenet is known for promoting and introducing the Cuban conga in New York, France, Spain, and other European countries. He is credited with composing several film and theater scores, as well as adapting the poems of Nicolás Guillén to music. Some of his best-known pieces are his danzons, sons, and the sucu-sucus, which were folk songs recreated from the Isle of Youth.¹³⁴

*Negro bembon – son*

Level 10, B41, D Major, 2/4, 3 pp.

This son includes lyrics above the staff. The melody is in octaves, inverted triads, or thirds, and is in rhythmic and melodic counterpoint with a second voice, also taken by the right hand. This piece is vocally conceived, imitating the quick, ornamental style of many popular Cuban songs of the time. The middle section is presented in a minor mode, and becomes increasingly more difficult in texture. With prior experience in Cuban son and other dance genres, this piece is far easier to play. However, without prior experience with this type of playing, the leaps, parallel octaves, and syncopations will be challenging for a level ten student.

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¹³⁴ *Cuban Music from A to Z*, s.v. “Grenet, Eliseo.”
Enrique Guerrero (early 19th century-1887)

Guerrero was a composer, pianist, teacher, and songwriter. His popularity reached its height in the second half of the nineteenth century. Although he wrote several songs and contradanzas, he was perhaps best known for his guarachas, with lyrical themes based on Havana’s Afro-Cuban heritage. Guerrero directed traditional, Cuban comic theater companies, composing several theater works that were strongly criticized for their bold expression.135

La kalunga – contradanza

Level 7, B71, D Major, 2/4, 1 p.

This contradanza is in binary form, and is characterized by syncopated, offbeat accents. There are a few octave jumps in the left hand in the last line; the melody also is set in octaves in the last line. Elsewhere, the melody is played in thirds and sixths in the right hand.

La que a fé gusta (The One You Like)

Level 7, B71, 1 flat, 2/4, 1 p.

This short piece has more dynamic variation than La kalunga. The left hand has many leaps, all of which lie well under the hand. The melody is written in thirds or sixths.

Félix Guerrero (1917-)

Guerrero was a composer and an orchestra conductor for radio, television, and theater. He studied with César Pérez Sentenat, Pedro Sanjuán, and Amadeo Roldán, as well as at the Julliard School in New York. In 1952, Guerrero traveled to Paris to study with Nadia Boulanger and Eugene Bigot. Upon returning to Cuba, he taught at the García Caturla Conservatory and

135 Cuban Music from A to Z, s.v. “Guerrero, Enrique.”
conducted orchestras for ballets and operas. He has written works for piano and orchestra, as well as solo works and scores for plays and motion pictures.¹³⁶

Three Danzas

Level Adv., B126

Beyond the level of most high school piano students, these danzas call for excellent rhythmic and counting skills, as well as technical facility and an insight into interpretation.

Danza No. 1 El limpiabotas (The Boot Cleaner)

Level Adv., B126, 3 sharps, 2/4, varying tempos, 4 pp.

Folkdance-like rhythms pervade in this Danza, which displays chromaticism, register shifts, hand-crossings, and polyphonic textures. The main theme is both rhythmic and repetitive, and must be voiced above a thick chordal texture.

Danza No. 2 Cariñoso (The Caring Woman)

Level Adv., B126, 3 sharps, 2/4, varying tempos, 3 pp.

This Danza is slow and lyrical. The melody is heard in the top voice over contrapuntal inner lines. Subtle tempo and expressive marking will be challenging.

Danza No. 3 Interrumpida (Interrupted) [No key signature, 2/4, varying tempos, 4 p.]

Level Adv., B126, no key signature, 2/4, varying tempos, 4 pp.

This Danza is perhaps the most accessible of the three. It generally has only one line in either hand, with a couple instances of independent inner voices. The tempo is fast and the rhythms are catchy. This Danza is enjoyable to play and rounds out the set wonderfully.

¹³⁶ Cuban Music from A to Z, s.v. “Guerrero, Félix.”
**Gisela Hernández (1912-1971)**

Hernández studied with María Muñoz, and also with Gustav Strabe at the Peabody Conservatory in the United States. Hernández has published several educational works. Her compositions include orchestral and chamber pieces, works for piano, and incidental music for theater. Hernández’s most important compositions include ten choral, and twenty other vocal works, as well as her music written specifically for children. Her early works from 1924-1940 were mostly small-scale and educational works. *Pequeña suite* for piano falls into this category.

Hernández was a founding member of the Grupo de Renovación Musical, from which she adopted a contemporary, neo-classical, and impressionist language. From 1947 until her death, her music developed more of a nationalist aesthetic, rooted in the works of Saumell, Cervantes, Roldán, and García Caturla. She increasingly incorporated melodic material from Afro-Cuban songs, and rhythmic content of forms like the son and guajira.

**Zapateo cubano**


This zapateo Cubano employs frequent sequencing. There is a lot of dissonance, and the melodic ideas are rather disjointed. This piece is perhaps not the most inspired of the Cuban piano literature. There are several tempo and character changes. It is written largely in two-part counterpoint, with octave passages in both the melody and the accompaniment. The rhythms and

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138 *Cuban Music from A to Z*, s.v. “Hernández, Gisela.”


140 See entry for Zapateo Cubano in the Descriptions of Dances and Dance Forms.
syncopations are not terribly difficult. This piece requires wrist rotation to execute the figures and motives.

**Rodolfo Hernández (1856-1937)**

Hernández was proficient at the piano, flute, violin, and organ and taught private organ, piano, and theory lessons. He did a great deal of work in pedagogy, writing several works on theory and harmony. Hernández also wrote twelve studies for piano that were published in Berlin around 1900. Around this time he began holding meetings in his home for musicians and friends, in order to discuss and play music. Many of the regular attendees of these meetings were vocal aficionados.\(^{141}\)

**Cantos guajiros**


The accents, syncopations, and some of the fingerings in this piece can be challenging. This piece is written in the style of a light, popular tune. In spite of its predominantly thin texture, it will take a strong level ten student to play this piece smoothly at tempo.

**Menuet sentimental**


This piece is a menuet and trio. It is not immediately recognizable as Cuban literature. It has a strong European influence, and is almost Beethovenian in its manner of composition. Challenges include playing all of the dynamic changes, ranging from *pianissimo* to *fortissimo*, and making the melody in the trio sing *espressivo*, while dealing single-handed with counterpoint. Phrasing, particularly in the trio section, and an octave melody, may also pose problems for the performer.

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\(^{141}\) Ibid., 3.
Pensativa – segundo nocturno (She is Thinking)


There are some leaps in this piece. There are expressive qualities that must be brought out, as indicated by tempo markings, dynamic markings, and phrasing. This piece is written in a Romantic style.

Segunda mazurca


This mazurka has many chromatic scales and large leaps. The music is playful and light, which is characteristic of Hernández’s compositional style. The form is roughly ABA, with many repeating sections. There are frequent running eighth note passages and dynamic changes. This piece is not recognizably Cuban.

Tercer nocturno


This romantic piece has a single melodic line, with an arpeggiated or chordal accompaniment in the left hand. Challenges include expression and wide leaps. The expressive qualities prove to be the most challenging part of this piece for the student, along with some big leaps. There is a run at the end of the piece that must be played lightly.

Florentino L. Herrera (1895-1929)

Herrera was both a composer and a flautist. He was born in Havana and died in Switzerland. He was granted a music scholarship to study in New York and later moved to Paris, where he studied composition at the Schola Cantorum. He gave many flute performances.
across the United States and Europe. His compositions tended toward impressionism, but with Cuban roots.142

**Dos canciones – sin palabras (Two Songs – Without Words)**

Level 9, B45, 11 pp.

These two canciones could be tackled by a level eight student who has a strong sense of line and a control of voicing within complex textures.

I. –El alba (The Dawn)


In ABA form, this piece has a syncopated left-hand line made up of repeated chords played on the offbeats. The middle section in composed of broken intervals, of which the bottom must be carefully voiced. This pattern is mirrored by broken intervals in the right hand in which the top must be voiced. This piece has beautiful, expansive melodies in the style of Cuban romanticism.

II. –Crepusculo


Difficulties in this piece include hand-crossings and a melody that moves between the hands. The repeated-chord accompaniment often appears in the middle voice and must be played in balance with the outer, melodic voices. It is not very difficult rhythmically. This is a slow, stately cancion, and one can imagine a pompous little fellow slowly parading around with all of his attitude on display.

Cuatro danzas cubanas, Op. 13

Levels 8-10, B44, 6 pp.

These four danzas all use chromaticism to differing degrees. They also have the harmonic and accompanimental traits of most danzas and contradanzas – melodies with thirds, sixths, or octaves, and accompanimental figures that are syncopated and employ wide leaps.

Danza cubana 1.

Level 8, B44, F Major, 2/4, Allegretto, 1 p.

This piece has many parallel chromatic scales played at the interval of a sixth, taken with both hands. There is minimal syncopation. There are several leaps, as well as some parallel thirds and sixths in the right hand. The tempo is brisk.

Danza cubana 2.

Level 9, B44, E Minor, 2/4, Allegretto, 2 pp.

The left hand of this piece has chromatic scale passages. There are also some challenging parallel thirds, octaves, and arpeggios with leaps. The right hand has an arpeggiated melody. There are many localized dissonances.

Danza cubana 3.

Level 8, B44, A-flat Major, 6/8, Allegro agitato, 1 p.

The opening of this piece is comprised of broken triads with their inversions. This piece lacks a distinct melody. It is an agitated dance, with crisp staccatos, slurred motives, rests, and accents.
Danza cubana 4.

Level 10, B44, E-flat Major, 2/4, Allegretto, 2 pp.

This danza has many parallel thirds and sixths in both hands. There are many hand position shifts. The first half has long pedal tones in the top voice that must carry through while the right hand moves down to accompany the left hand. Details, such as two-note slurs, must be brought out. This piece is active, with the same chromaticisms typical of the entire set.

Fabio Landa (1924-)

Landa studied music with Ernesto Xancó and Adolph Odnoposoff. He was known as a pianist, conductor, cellist, and guitarist. He played the cello with several ensembles, including the National Symphony Orchestra in Havana. Landa focused on arranging and orchestration.143

Toccata


This piece is very repetitive, almost minimalistic. It has a dissonant harmony and melody. The outer sections of this Toccata have arpeggiated passages, in which syncopated melody notes must be brought out. The middle section is a pesante chordal section, the full chords of which return at the end of the piece. There are long, left-hand chords and octaves that must be pedaled before the hand moves to play a different accompanimental figure.

Ernesto Lecuona (1896-1963)

Lecuona was born in Guanabacoa and died in the Canary Islands. He first studied the piano with his sister, Ernestina, and later under Peyrellade, Saavedra, Nin, and Hubert de Blanck. Lecuona gave his first public concert at the age of five at the Circulo Hispano, and at age eleven began working as a pianist for silent movies at the Fedora in Havana. He began composing at

143 Cuban Music from A to Z, s.v. “Landa, Fabio.”
the age of twelve and in 1913, graduated from the National Conservatory with the First Prize award and the Gold Medal of his class.\textsuperscript{144}

Lecuona is regarded as the Cuba’s most renowned composer. He was an outstanding international concert pianist, who performed with orchestras across Europe and the United States. His piano works contributed greatly to the Cuban tradition of using of distinctive rhythms. In all, Lecuona composed nearly 600 pieces, including seventy danzas for piano. He also made numerous recordings of Cuban music.\textsuperscript{145}

\textbf{19\textsuperscript{th} Century Cuban Dances (Suite of Ten Compositions)}

Levels 7-10, B47/60

This suite is composed of ten individual pieces, based presumably on nineteenth-century dance tunes. Most of the pieces are two pages long and are filled with rhythmic vitality. Both the keys and styles are varied.

\textbf{I. La primera en la frente (She is the First on the Front)}

Level 9, B47/60, F-sharp Minor, 2/4, \textit{Allegro}, 2 pp.

The opening passage has parallel arpeggios. The main melody is in octaves. This piece is dramatic and in the style of a grand contradanza, with octaves in the right hand and an arpeggiated left hand full of leaps.

\textsuperscript{144} \textit{Cuban Music from A to Z}, s.v. “Lecuona, Ernesto.”

\textsuperscript{145} Ibid.
II. A la antigua (Of the Old)

Level 10, B47/60, C-sharp Minor/D-flat Major, 2/4, Moderato – Scherzando, 3 pp.

While this piece may be based on Baroque dance forms, it is most decidedly Cuban. The melody is in sixths, octaves, or single, arpeggiated lines. There is much syncopation, particularly in the bass accompaniment.

III. Impromptu

Level 10, B47/60, A-flat Major, 2/4, Allegro con brio, 3 pp.

Both hands are largely arpeggiated at the beginning of this Impromptu. The melody enters in octaves in the middle of the piece. The left hand incorporates both leaps and arpeggiated patterns. There are several instances of polyrhythm.

IV. Interrumpida (Interrupted)

Level 8, B47/60, E Minor/E Major, 2/4, Allegro moderato, 2 pp.

This piece begins imitatively and transitions to an arpeggiated left hand against a right-hand melody in thirds, sixths, or octaves. While it is possible that the title refers to the imitation found in the first half of this piece, it is far more likely that it refers to the metrical rest found at the peak of the second half. This pause gives the impression that the performer was interrupted mid-build-up. After this rest, the piece fizzles out to pianissimo, with both a ritardando and a rallentando, and finally ends morendo. It is as though the interruption is too much for the music to overcome.

V. La mulata (The Mulata)

Level 9, B47/60, E Major, 2/4, Allegro moderato, 2 pp.

The first half of this piece acts as an introduction. The second half consists of an octave melody with an arpeggiated, leaping left-hand accompaniment.
VI. Arabesque
Level 10, B47/60, E Minor/E Major, 2/4, Allegro non molto, 4 pp.

Difficulties in this piece include syncopations and parallel octaves and thirds. There are also triplets, fast running notes between the two halves of the piece, and leaps in both the accompaniment and the melody.

VII. Ella y yo (She and I)
Level 8, B47/60, G Minor, 2/4, Allegro moderato, 2 pp.

The rhythm in the first half of this piece is the same in both hands, which is not the case with the syncopations in the second half. The direction of both hands in the first half are parallel, remaining generally a sixth apart. The second half adds complexity to this texture by placing the parallel sixths in the right hand alone, against a left-hand accompaniment pattern. Per the title, it is possible that Lecuona may have been trying to portray a duet in the first half of the piece, and then a dance between the two parts in the second half.

VIII. La Cardenense (The “person from the region of Cardena”)
Level 8, B47/60, A Minor/A Major, 2/4, Moderato, 2 pp.

This piece reverses the halves of the last piece. Now the music begins with the duet in parallel sixths and thirds with accompaniment. The second half of the piece is a duet between the hands, generally in sixths, with parallel rhythms and directions between the hands.

IX. Al fin te vi (I Finally Saw You)
Level 10, B47/60, D-flat Major, 2/4, Allegro vivace, 2 pp.

The tune of this piece is in the style of the popular Cuban sones of the day. Tension is built through the use of imitation and an ascending, sequential motion. The introduction has many running notes, as well as polyrhythms. The main body of the work has an octave melody
and a leaping bass. Adding to the difficulty of this piece is its speed, which is quite lively. This powerful piece ends softly.

**X. Minstrels**


This piece has a typical Lecuona texture, consisting of a melody in thirds, sixths, and octaves in the right hand, against a leaping accompaniment. The main idea repeats sequentially, and is played up an octave in the middle section. Subtle dynamic and tempo changes can be observed throughout the work.

**Andalucía**

Levels 9-Adv., B48/60

All of the individual pieces that make up the suite *Andalucía*, with the exception of *Gitanerias*, are named for regions in Spain. They all have Spanish elements, such as in melodic ornamentation, or in the use of rhythms such as the malagueña.

**1. Córdoba** (A region in Spain – for Gonzalo Roig)


This piece sounds like a Spanish ballad. Difficulties include voicing, phrasing, and repetition. There are also widely-spaced melodic notes and chords, leaps, and a wide range of dynamics. The melody and inner accompaniment alternate throughout the piece.

**2. Andalucía** (A region in Spain – for Doris Niles)


This piece has an ornamented Spanish tune. The often leaping, repetitive accompaniment figure consists of a five note group, often in polyrhythm with the melody. The melody appears as a single line or in octaves. The middle section is *vivace* and has octave chords in both hands.
3. **Alhambra** (A region in Spain – for Pablo Luna)


The middle section of this piece has a challenging middle-voice accompaniment. Both hands are quite active, with the left hand frequently leaping between registers. This piece requires frequent stretches of up to a tenth.

4. **Gitanerías** (*Gypsy Tunes* – for Tomas Borras)


This piece requires fleet fingers. It has a bouncing left hand, with a right hand either playing octaves or runs. It is an exciting piece.

5. **Guadalquivir** (A region in Spain – for Hubert de Blanck)


This piece has big jumps, parallel octaves, and short, sixteenth-note chromatic runs. It moves around on the keyboard. It is rhythmic and motivic, in contrast to the more melodic natures of the other pieces in this suite.

6. **Malagueña** (*Of Malaga*, a region in Spain)


This piece requires light, fleet fingers. There are a few long, cadenza-like runs. Both hands use full octaves, and there are very fast grace-note leaps, parallel octaves, and often very large, loud chords with accents.
Ante el escorial (Before the Escorial, a mausoleum, palace and monastery of Spanish monarchs)


Ante el Escorial is a tone picture for which the musical canvas is broad and melodic, with frequent changes of style and mood, including a showy cadenza.\(^{146}\) Difficulties lie primarily in expression, although this piece may also prove to be a challenge to memorize. There are some freer passages and runs, as well as the typical, full Lecuona chords and large leaps. There is a large cadenza section in the middle without barlines. It also has a difficult middle section with leaps in the left hand which warrants an *ossia* left-hand version written by the composer with fewer notes.

Aragón (Jota-Waltz – A region in Spain)


This piece begins with a fast and free cadenza-like passage that reappears a few times throughout the work. The middle has a chromatic inner voice that needs to be featured. There are many runs and arpeggiated passages that are then followed by quick leaps that prove to be rather tricky. There are also frequent changes in register. It is a charming tune written in the popular style, made into a virtuoso piece.

Aragonésa (from the area of Aragon)


There are several tempo and dynamic changes within this piece. It begins with a leaping left hand that accompanies a simpler melody. This texture quickly expands to include octaves, chromatic runs, more leaps, and running passages.

Canto del guajiro (Song of the Cuban Farmer)

Level 9, B60, D-flat Major, 3/4, Allegretto, 5 pp.

This guajiro has fast passages that add to its difficulty. It has a single-line melody that expands to thirds and octaves, along with a couple of white key glissandos. The left-hand leaps are easier than in many pieces by Lecuona. The overall rhythm is also easier than other of his works, making this piece far more accessible than many of his other works.

Como baila el muneco (How the Doll Dances)

Level 5, B52, G Major, 2/2, Allegro moderato, 2 pp.

This piece is harmonically conservative, yet has an attractive melody and a catchy rhythmic pulse. Technical concerns include a few fast, syncopated leaps in both hands, strong fortissimo playing, and accentuation. The left-hand arpeggiated patterns in the middle section can be made smoother with pedal. The outer sections are chordal and accented. Como Baila el Muneco is fast, rhythmic, articulated, and fun. It would make a great recital piece.

Danzas Afro-Cubanas

Levels 10-Adv., B53/60

This set of six afrocubana danzas provides excellent teaching and recital material, with glowing pianistic color and a constant rhythmic background. Played at tempo and with correct interpretation, none of these danzas are easy.

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148 See entry for Afrocubana in the Descriptions of Dances and Dance Forms.

1. La conga de media noche (Danza Afro-Cubana) (The Midnight Conga)
Level 10, B53/60, G Major, 2/4, Allegro, 5 pp.

Challenges in this conga\textsuperscript{150} include cross-hand and overlapping hand passages and register shifts. The tune is repeated, becoming more complex with each repetition. This piece requires voicing of both octaves and a duet texture, as well as careful pedaling in these sections. There is a lot of fingerwork and wide leaps, both of which call for a loose wrist rotation and a light staccato at a fast pace. The middle section has an inner voice between lower and higher tones held out with pedal, then both hands leap in for syncopated, repeated accompanying chords. There are many chromatic scale runs. It ends with long, pianississimo glissando up the keyboard.

2. Danza negra (Black Dance) (To Ernesto Lecuona De Brouwer)
Level 10, B53/60, G-flat Major, 2/4, Moderato, 4 pp.

This danza has a very repetitive left-hand accompaniment, and a right-hand melody that begins in sixths and expands to octaves. This piece is full of leaps and syncopations and is very rhythmic and syncopated. Danza Negra is very enjoyable to listen to and would make a fine recital piece.

3. …Y la negra bailaba! (Danza Afro-Cubana) (…And the Black Woman Was Dancing!)

The melody in the right hand is in octaves against a syncopated, left hand consisting of upward, arpeggiated patterns. The staccato middle section is brief; it also has a melody in right-hand octaves accompanied by left-hand leaps. The rhythm throughout the piece is complex. The wide-ranging melody is often repeated an octave higher. This is a lively and upbeat danza.

\textsuperscript{150} See entry for Conga in the Descriptions of Dances and Dance Forms.
4. **Danza de los ñañigos (Dance of the Negroes)** (A Joaquin Nin)


This danza is rhythmically interesting in that the accompaniment alternates between the hands, with the melody remaining in the right hand. There are many dynamic markings and nuances, although the primary difficulties are voicing of melodies and chords and leaps. The piece begins with a single-note melody that soon expands to an octave melody, leaping up an octave further at one point in the right hand.

5. **Danza lucumi (Dance of the “Cuban Indian Tribe”)**


This piece has some left-hand stretches of a tenth on black keys in the middle section. Left-hand patterns repeat throughout. This is one of Lecuona’s more accessible level-ten pieces. The left-hand leaps are not as difficult as in many of his other works, but the melody remains in octaves, true to Lecuona’s compositional style and sound. This piece sounds like a lilting dance, with smooth motions, almost like waves, in the accompaniment figure. By the middle of the piece, the texture is full, with the right hand regularly jumping up the octave to repeat or continue figurations.

6. **La comparsa (Carnival Procession)** (from Album No. 3. Afro-Cuban Dances)


The editor of the score notes the following description of a comparsa in Cuba:

During the Carnival season in Cuba each year there is a traditional parade and ceremony participated in by thousands of the native negroes and mulattos, who are known there as nanigos. Joyously they play and sing the exotic Cuban melodies, oftentimes using instruments that are original and almost weird in their sound. This composition starts...
with the gradual approach of the procession and carries one through all the excitement until the last faint notes of the departing parade die away in the distance.\textsuperscript{151}

The left hand is a repeating, syncopated drum sound. Staccatos must be played \textit{secco.}

The left-hand drum pattern soon changes to octaves, as does the melody of the right hand. The bass is marked \textit{pianississimo, sempre marcato} initially, and Lecuona notes that it is to be played as an imitation of a Tambor (small drum) heard from far away. By the middle of the piece the procession has reached the listener, and then it fades away again in the distance.

\textbf{Danzas cubanas}

Levels 10-Adv., B54/60

These danzas are not easy, and all require a command over octave and full chord playing, as well as a fine sense of rhythm.

1. \textbf{No hables más!!} (\textit{Speak No More!!} – for Graciela Tariche of Gispert)


Technical considerations include rapid figurations and repeating left-hand rhythms with wide leaps. This piece is written in the contradanza style in terms of rhythm and melody. The melody is written in parallel thirds, sixths, and octaves.

2. \textbf{No puedo contigo} (I Cannot Make You Understand – for Lizzie Morales of Butet)

Level 10, B54/60, G-flat Major, 2/4, \textit{Allegro moderato}, 3 pp.

The left hand may be a little challenging, with ascending broken chords followed by large descending leaps. The melody is clearly presented in octaves. There are some rhythmic syncopations between the hands, which must be played smoothly. There are many register shifts, and the hands overlap on several occasions.

\textsuperscript{151} Ernesto Lecuona, \textit{Danzas Afro-Cubanas} (New York: Edward B. Marks Music Corporation, 1930), 22.
3. **Ahí viene el chino (Here Comes the Chinaman)** – for Armando Palacios, Grand Artist


This piece is in ABA form, with the second A section being partially written on three staves to accommodate the expansive left-hand accompaniment. This section is relatively easy to read, and does not involve any hand crossings. The right-hand melody is ornamented with grace notes and is accompanied by a repetitive, ascending arpeggiated pattern in the left hand. The opening melody returns in octaves, and continues to be played in octaves for most of the piece. The A sections are more lyrical, like an ornamented oriental melody, and the B section is more chordal, pompous, and dramatic.

4. **¿Por que te vas? (Why Do You Go?)** – for Dr. Gonzalo Arostegui


The right-hand melody of this piece is in octaves. This danza is softer and quieter than the others in the set, despite its full texture. It ends *pianississimo* after steadily decreasing in dynamic level. Difficulties come with the speed and repetitive bass. The bass incorporates many wide leaps. The piece is highly syncopated. There are also instances of polyrhythm, and some overlapping of the hands.

5. **Lola está de fiesta (Lola is Celebrating)** – for Margot Rojas


Primary difficulties in this danza lie in playing the left hand up to speed, as well as in the syncopations, wide leaps, and voicing of the melody in octaves. There is sometimes an inner voice in the right hand, in combination with syncopated octaves and alternating full chords and octaves. The dynamics and range on the keyboard are both wide. Lecuona’s dynamics range here from *pianississimo* to *fortississimo* with accents.
6. **En tres por cuatro (In Three Quarter Time)** – for Matilde Gonzalez Redin of Molina


This piece is very dance-like. It is a fast, yet majestic, loud and dramatic dance. This piece is written partially on three staves. Primary concerns are the rapid wide leaps, voicing of the right melody in octaves and syncopations and both on-beat and off-beat accents. The right hand is syncopated and made up of full octave chords. Each accompaniment pattern begins with a leap from a low register to a high register, therefore three staves are used to accommodate notationally these leaps and chords in the left hand.

**Diary of a Child (Estampes infantiles)**

Levels 7-9, B55/60

This set, though portraying scenes from childhood (like the famous Schumann set), is not meant to be performed by the young pianist. There are glimpses of a Spanish influence throughout the set. This set is more accessible in level and technical difficulty than many other of Lecuona’s works.

1. **Good Morning (Buenas dias)**


This piece is simpler in sound and texture than many of Lecuona’s works. It is like a *Good Morning* greeting with a bit of a punch and zing. This piece lies under the hand well, with some polyphony and left-hand motives that need to be brought out, as well as some voicing issues. The right hand is comprised of fast, sixteenth-note parallel thirds and fourths. There are a few chromatic runs in parallel thirds in the right hand that will be difficult. Only a couple of passages in the right hand are in octaves, which is a trademark of Lecuona melodies. This piece
has a much thinner texture than his other works. There is one long passage of repeating notes in the left hand that must not drown out the right hand.

2. The Puppets Dance (El baile de la muneca)

Level 8, B55/60, G Major, 3/4, Valse moderato, 4 pp.

This piece sounds a bit awkward, just like puppets dancing. The texture is thin and clear. Both hands are often in thirds or parallel thirds, and the left hand, as well as the right hand, requires careful voicing. The piece overall is in ABA form, with over-the-barline ties in the B section that result in the loss of the strong 3/4 feel. A strong pulse, however, must be kept throughout, while accommodating the dynamic swells and some ritardandos.

3. Merry-Go-Round Whirl (Carousel)

Level 7, B55/60, changing key signatures, 2/4, Allegro molto, 4 pp.

The melody of this piece is really more motivic than melodic, alternating in the middle section between the hands, and accompanied throughout by a repeating, falling bass pattern. The shifts in hand positions, and the movements of the motives in general, are smooth, and the leaps minimal in both of the hands, although there is some overlapping of the hands. The rhythm is straightforward and the dynamic range is wide, from pianississimo to fortississimo.

4. The Moon Lights Up (Cancion de luna)

Level 9, B55/60, E-flat Major, 4/4, Moderato, 2 pp.

This piece is somewhat lilting in sound, with a peaceful melody in the right hand that is often played in octaves. There are many expressive markings and some held inner notes. This cancion is somewhat awkwardly written and requires more freedom and expressive tempo changes than in the previous works of this set.
5. The Dolls Have a Party (Bacanal de munecos)

Level 9, B55/60, C Major, 2/4, Allegro moderato, 5 pp.

Primary concerns in this piece include held voices with staccato in the opposing voices that must be pedaled carefully, and the execution of many staccato, and parallel staccato, chords. The piece ends with long glissandos. The dynamic range stays primarily between forte and fortississimo. The left hand is not very hard in terms of leaps, but does require loose wrist rotation in playing all of the repeated notes and slurs.

Granada (A region/city in Spain)

Level 10, B56/60, D Minor, 3/4, Allegro molto, 9 pp.

This piece must be played expressively and dramatically, or it will sound very dry and long. The style is Spanish, the melody of which returns multiple times in variation. Technical concerns include some hand crossings, big leaps, and places where the right hand must play octave melodies, hold them with the pedal, and then jump down for full chords in collaboration with the left-hand accompaniment.

La habanera

Level 10, B57, E-flat Major/G-flat Minor, 2/4, Habanera (Moderato), 4 pp.

This habanera includes technical concerns such as syncopations within one hand and parallel thirds in syncopation between the hands. There is also voicing in the right hand with ornaments (grace notes), some rolled, wide intervals and chords in the left hand, and several reaches of a ninth, also in the left hand. The melody is like that of a contradanza, with left-hand syncopations and a right hand that is written in parallel octaves, and inverted triads, thirds, and sixths.
Mazurka glissando


This piece is full of glissandos, often as the third beat of the measure. All of the glissandos are in the right hand and they are never played against any accompaniment in the left hand. This mazurka is difficult to play in time. It is important that the flow of the 3/4 time, and the shape of the phrases, not be lost in the outer A sections while coping with all of the glissandos. The B section sounds regal and waltz-like and has no glissandos, providing a piquant contrast to the outer sections. The middle section also has parallel rhythms with minor syncopations, and big leaps, but the hands leap at the same time. This is a fun piece to play.

Quasi bolero


This bolero has some polyrhythms, but is minimally syncopated. The right hand plays a single line or in thirds, although sometimes there is a held middle voice. The left hand regularly leaps or has rolled chords. *Quasi bolero* is one of Lecuona’s more accessible works, despite the leaps and some tricky fingering. It has a bit of a dramatic flair.

Rapsodia negra


This piece would make a great, rhythmic recital number, with lots of opportunities for showmanship on the keyboard. It is not as difficult as it sounds, and is written very well for the instrument. It demands a fine sense of rubato, is harmonically conservative, fast and accented,
and has octaves, flourishes, leaps, and runs. The music is a very driven, with much energy and force required. Dynamics peak at fortissississimo (ffff).\textsuperscript{152}

**San Francisco el grande (The Great St. Francis)**


In this piece, the music is often written on three staves to accommodate the accompanimental chords that occur while the melody on the extreme top or bottom of the texture is being held through with pedal. More difficult passages in the left hand often have an alternate *ossia* given by the composer below the staff. The middle section is full of running passages in polyrhythm between the hands. The left hand, which is responsible for the majority of these notes, should sound smooth, with a connected right-hand melody.

**Tres miniatures (Three Miniatures)**

Levels 8-9, B60/64

*Tres Miniatures* is a set of three charming pieces, all of which appeal instantly to both the player and the listener. All of the *Miniaturas* wonderfully depict their titles.

1. **Bell-Flower**

Level 8, B60/64, A-flat Major, 2/2, *Moderato*, 2 pp.

This piece has bell tolls in the right hand above the melody, while the melody notes hold through. The melody and accompaniment have some chromaticisms and rolled chords. There are also several expressive tempo indications, as well as a wide range of dynamics.

2. **Music Box**

Level 8, B60/64, G-flat Major, 2/4, *Allegro*, 4 pp.

This piece is a wonderful imitation of a music box, with high, tinkling fast notes in the right hand being played against a staccato left-hand accompaniment. The primary difficulty in this piece lies in smooth execution of all of the repeated notes.

3. **Polichinela** (Pierrot – Clown Puppet)

Level 9, B60/64, A-flat Major, 2/4, *Allegro molto*, 4 pp.

This piece is a good musical impression of a clown. There are many octave jumps and running notes. Both hands play in octaves in the middle section, followed by a cadenza-like passage. This passage alternates between the hands, with each hand playing five-note groups in five-finger patterns. The opening material then returns.

**Tres valsas (Three Waltzes)**

Level Adv., B65

These three contrasting valses have a bit of a Viennese air. While full of sweetness and charm, they must be played with true sentiment. They are delightful, yet not easy.\(^\text{153}\)

**No. 1 Rococo**


Technical concerns in the *Rococo* include accidentals, big leaps, and an ornamented waltz melody. The piece ends with a fast run up the keyboard. There are many subtle tempo markings.

No. 2 Vals azul (Blue Waltz)


The middle section of this waltz has a lot of chromatic motion, big leaps, and a right-hand melody in octaves. The piece ends vivace, in typical Lecuona fashion, and utilizes a wide range on the keyboard.

No. 3 Enchantment


*Enchantment* employs large, rolled chords, octaves, leaps, and syncopations. There is also some some ornamentation and many accidentals. This is a challenging piece. There are many repetitions of melodic ideas, or continuations of melodic ideas, at the higher octave.

Zambra gitana (Gypsy Dance)

Level 9, B60, E Minor, 4/4, Con brio, 5 pp.

This piece is a colorful gypsy dance, its irregular note values in the melodic line calling for an advanced rubato. The opening is cadenza-like, then the *Zambra* section begins. The melody often plays in triplets, moving between single notes and full chords. This melody is accompanied by frequent left-hand jumps. The middle section has a broader melody in octaves and chords. *Zambra gitana* would work well as a recital piece.

**Argeliers León (1918-1991)**

León studied with José Ardévol and Nadia Boulanger. He toured throughout Europe, Africa, and the Americas teaching and giving lectures on music education and folklore. León wrote several articles on folklore, music education, and musicology that were published in many

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foreign journals. He was a member of the Grupo Renovación Musical, and specialized in the study of Cuban folklore. His compositions likewise are strongly influenced by folk music, as well as being marked by elaborate technical elements. This can be seen clearly in the range of his piano works, from Inventions to Cuban folk dances. León also wrote several pieces for orchestra and chamber groups, as well as pieces for chorus and solo voice.

León’s use of folk elements was closely tied to African roots. He trained as an ethnomusicologist with Fernando Ortiz in 1942, and from that point on began his research in the area of Cuban folk tradition. He carried out research in Nigeria and other parts of Africa, applying the procedures of structural linguistic analysis to musical analysis. Through his studies as a musicologist, León’s own compositional style changed several times, from conventional procedures, to aleatorism, neo-serialism, and electro-acoustics.

4 Invenciones – para piano

Levels 9-Adv., B66

These Invenciones are all very tricky rhythmically, having multiple time signature changes, as well as some awkward leaps and finger position changes. León regularly uses chromaticism and melodic and harmonic dissonances throughout these works.

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155 Cuban Music from A to Z, s.v. “León, Argeliers.”


158 Cuban Music from A to Z, s.v. “León, Argeliers.”

159 Oxford Music Online, s.v. “León, Argeliers.”

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**Invencion numero uno**


The counting in this *Invencion* is very tricky! The tempo of the eighth notes remain constant throughout the changing time signatures. However, with dotted notes, ties, some syncopations, awkward jumps, and hand motions, as well as frequent dissonances and chromaticisms, this piece is deceptively difficult. The melody does not flow smoothly.

**Invencion numero dos**


This piece has a somewhat modal sound, and the melodic lines are far easier to understand than those of the previous *Invencion*. As in the previous piece, there are many dissonances and chromaticisms, but the hands are decidedly less complicated to put together. There are frequent polyrhythms of two against three in this piece.

**Invencion numero tres**


The rhythm in this work is complicated, with the eighth notes being the constant throughout the time signature changes. However, the syncopations are difficult, and the melodic lines are hard to follow given the rhythms. In addition to dissonance and chromatic motions, this piece has some awkward hand movements, made more challenging by the lively tempo.

**Invencion numero cuatro**


Difficulties in this *Invencion* include tricky rhythmic patterns, as well as some fast hand motions. There are a great number of syncopations, made up of uneven figurations and groupings of notes between the hands.
Akorin – cantos negros para piano

Levels 2-7, B67

The seven pieces that make up Akorin are all transcriptions of songs of different ethnic groups in Cuba, conserved and transcribed for the first time in history by León. He adapted them in simple form, in order to preserve the melodic and rhythmic flavor of the original songs. The title, Akorin, is Yoruba for the bookkeeper who taught their religious rites.\textsuperscript{160} These pieces would be very enjoyable for the imaginative student, who should be able to picture what would be taking place as the music progresses.

1. Babalú-Ayé

Level 5, B67, C Major, 9/8 and 6/8, 3 pp.

\textit{Babalú-Ayé} is the name given to a deity which is the Cuban equivalent of Saint Lazarus. He is pictured in Cuba as a frail old man who leans on a knobby, wooden staff. According to Afro-Cuban legend, Babalú-Ayé was handsome, vain, and a seducer of women. After Olodumare, the ruler of the orishas, placed a restriction on Babalú-Ayé’s womanizing – a restriction quickly violated – Babalú-Ayé was punished with disfiguration and leprous sores. In the end, he became the object of ridicule. He is known as the orisha of pestilence and leprosy, and while having great compassion on the sick, he also has a terrifying temper, hunting down those who break the rules of society and punishing the evildoers.\textsuperscript{161} With this song, the deity is greeted by the believers.\textsuperscript{162}

\textsuperscript{160} Argeliers León, "Akorin – Cantos Negros Para Piano" (Habana: Ediciónes del Departamento de Música de la Biblioteca Nacional “José Martí,” 1962), 2.


\textsuperscript{162} Ibid.
The hands stay rhythmically parallel for the majority of this piece. It begins with one, chanting voice, and expands to two voices. The second voice is found in unison, thirds, or in a completely dissonant intervallic relationship with the first voice. This melody is very repetitive and sounds like a literal transcription of the chant. No extra harmonies were added for interest, and it is written exactly as it would have been vocally performed. The rhythms and syncopations add some difficulty to this piece.

2. Run-run mpembe yambola

Level 3, B67, C Major, 2/4, 2 pp.

Run-run mpembe yambola is a song pertaining to the rites of the mayombe people, and originates from the Conga. This chanting song consists of eighth-note triplets and sixteenth notes. It begins with one voice and then expands to two voices, and is extremely repetitive. The student will need to be aware of the echos between the voices and of the dynamic changes.

3. Lube-lube

Level 6, B67, no key signature, 2/2, 2 pp.

Lube-lube is the prayer of the biyumba people who originated from the Conga. This song is used to hurry the answer of “prenda,” one of their gods, after praying to him. The texture of this piece alternates between full, right-hand octaves with a single left-hand line, and a two voice duet between the hands. There are some rhythmic difficulties, and the piece has several chordal sections written in choral style.

163 Ibid.

164 Ibid.
4. Niña baila kubá yendé

Level 7, B67, 3 flats, 2/8, 2 pp.

Niña baila kubá yendé is a song used by the mayombe people to talk to “prenda.”¹⁶⁵ The counting in this piece is rather tricky, made more so by many quick jumps. Niña baila kubá yendé is written in call-and-response fashion, with both hands sharing the call line, and the response being in the form of a duet between the hands. As with most of the other pieces that make up the Akorin suite, this piece is very chant-like.

5. Erisi balandé

Level 2, B67, C Major, 6/8, 2 pp.

Erisi balandé is a song used to initiate ceremonies by the kimbisa people. It originates from the Conga.¹⁶⁶ This piece is within the reach of a strong level one student. It consists of either a single line, or hands sharing the same rhythm. It is very repetitive and there are no sudden movements. The hands are generally in a position of either a sixth or a fifth. Flats are used occasionally, as are the dynamic markings of mezzopiano, mezzoforte and decrescendo. The left hand is often written in the treble clef.

6. Canto de uemba

Level 4, B67, E-flat Major, 2/4 and 6/8, 2 pp.

Canto de uemba represents the rites of the abakuás or ñañigos. It is used at the moments in which “Nasaco,” the personage of this sect, “limpia,” or purifies, the “cuarto fambá,” or sacred enclosure.¹⁶⁷ Difficulties include syncopations, grace notes, and a changing time signature in

¹⁶⁵ Ibid.

¹⁶⁶ Ibid.

¹⁶⁷ Ibid.
which the eighth note remains constant, but with triplet groups and fermatas. It must be read like a free chant, and if heard in this manner, the counting is much less difficult.

7. Canto procesional

Level 5, B67, C Major, 6/8 and 3/4, 2 pp.

_Canto procesional_ is a processional song to which the _ñañigos_ or abakuas carry out some ceremonies outside of the “Cuarto fambá,” or sacred enclosure. In order to leave and then re-enter, they must intone what they call a march. These marches to leave and to enter are of two varieties, both of which appear in this work. The alternation between 6/8 and 3/4 time signatures is difficult. The tempo is also fast, with freely combined meters. The two voice texture does not present any added challenge.

Danzón número dos


This danzón is very angular, rhythmic and exciting, with lots of dynamic variation. It uses fast parallel octaves, in which the thumb of the left hand must play both a seventh and an octave above the bottom note, while still keeping the fast parallel motion. The rhythms, with ties and accentuations, can be confusing. This danzón uses the full range of the keyboard. It is highly dissonant, yet has very few accidentals and no key signature.

_Tania León_ (1943–)

León began her career as a pianist, but eventually came to focus on conducting, teaching, and composing. Her compositions include works for orchestra, theater, ballet, instrumental

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168 Ibid.

ensemble, and solo piano. She also composed *Concerto criollo* (1980) for solo piano, solo percussion and orchestra, as well as two avant-garde works, *Momentum* and *Haïku*.170

**Mística** (2003)


Tania León wrote at the beginning of the score that:

*Mística* is a work of sustained motion of rhythmic and harmonic cycles through cascades of successive pitches and sudden changes of tempo. There are fragments of a Guajira/Son/Danzon contrasting with the timbral sound world that surrounds the piece. Sudden ostinatos within interweave the recurrence of fast moving gestures, juxtaposing abrupt changes of mood, speed and character.171

The score for *Mística* is in horizontal format, like an organ score. There are many tempo and expressive markings to observe, as well as a couple of contemporary notations. These include the notation for cluster strikes, and the acceleration of rapid note figures. The entire piece is marked by strong dissonance.

**Momentum**

Level Adv., B69, no key signature or meter, 7 pp.

*Momentum* was León’s first work for solo piano. There are no barlines, and the music is very free, with many rapid figures, expressive markings, accidentals, leaps, difficult rhythms, and syncopations. It requires frequent stretches of a ninth and is highly dissonant. The middle section gains the momentum alluded to in the title, being much more active and rhythmic than the outer sections.

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Prelude No. 1: “Sorpresa” (“Surprise”)

Level 10, B137, D Minor, 2/4, Allegretto, 1 p.

This prelude is an early example of León’s style. It is very dissonant, rhythmic, and motivic. There are some awkward jumps that must be properly set. The piece ends with a big dynamic buildup, followed by a rest and then a pianississimo note. This note may be the surprise alluded to in the title.

Prelude No. 2: “Pecera” (“Aquarium”)

Level 10, B137, no key signature, 3/4 and 2/4, Sempre adagio, 1 p.

This prelude is an early example of León’s style. It is very dissonant and sounds like a short character sketch. There is some overlapping of the hands, but the main complication comes in the right-hand line, where both a white and a black key must be played with the thumb, while simultaneously playing parallel octaves. The first and last lines are marked by a freedom of motion and melody, where the line moves between the hands, and the middle has a steady rhythmic right-hand drive against a syncopated, jumpy, left-hand melody.

Rituál

Level Adv., B70, no key signature, changing meters, 10 pp.

In comparison to other of León’s advanced works, Rituál has a more tribal air in its use of highly dissonant and disjunct motions. There are many repetitive gestures throughout the work, as well as several wide leaps. The music is very active, yet readable, and is enjoyable to perform.

Carlos Malcolm (1945-)

Malcolm studied with a long list of well-known teachers, including Juana María Quiñones, Sonia Montalván, Federico Smith, Alicia Perea, Margot Rojas, Waldina Cortina, Sofía
Cerpa, Nieves Blanco, Enrique González Mántici, and Leo Brouwer. He has composed incidental music for the theater, as well as music for stage dance, cinema and radio programs. Malcolm also wrote *Fragmentos and oposiciones – cambios*, a work for three pianos and percussion.\(^{172}\)

Malcolm wrote a suite of twelve pieces entitled *Técnica de un bailarín*, from which six of these pieces comprise the *Estudios* found in this catalogue. Three of the pieces from *Técnica de un bailarín* have been orchestrated by Malcolm under the direction of Enrique González Mántici. These are *Sonatina, Habanera*, and *Guajira*.\(^{173}\) Malcolm’s works are characterized by a free use of twelve-tone, serial, and aleatory techniques, as well as by elements of popular music. He has composed incidental music for theatre and cinema, and has been awarded many prizes in various national competitions for his works. Of his piano works, the three piano pieces known as *Articulaciones*, from 1970, are noteworthy for their mix of contemporary and traditional jazz elements.\(^{174}\)

**6 estudios**

Levels 6-9, B72, 15 pp.

These works are all characterized by rhythmic complications and non-functional tonality. Each piece is a study, the focus of which can be found in the title.

\(^{172}\) *Cuban Music from A to Z*, s.v. “Malcolm, Carlos.”

\(^{173}\) Ibid.

\(^{174}\) Ibid.
1. Contrastes
Level 7, B72, no key signature, 6/16 and 9/16, *Mosso con molta espressione*, 1 p.

While the notes are within the grasp of a less experienced student, this piece is made more complex because of its expressive qualities. The first half of the piece is written on a single, treble staff. The hands play in close proximity to each other throughout the piece and often work in alternation to form one line. It is hard to place the beat for much of this piece because of frequent ties and equality between sixteenth notes. The music is rather chromatic.

2. Guajira

Rhythmically this piece is not very recognizable as a guajira. The left-hand pattern repeats throughout the entire piece, and the right hand also carries a very repetitive middle voice, with an upper voice appearing frequently. The counting is not challenging, as long as the sixteenth notes are all counted with equal importance. *Guajira* is modal in sound.

3. Habanera
Level 9, B72, F major, 2/4 and 6/8, *Tempo de habanera*, 3 pp.

The primary difficulties in this habanera are the syncopations. There are a few instances of the left-hand accompanimental pattern leaping back and forth over the right-hand melody.

4. Pentafonismo

This piece has a unique time signature that simply states “2,” without saying what kind of note gets the beat. Each beat actually consists of a group of five sixteenth notes, played on a group of five different keys. This pattern remains throughout the course of the piece. There is a whole section in which the right-hand melody crosses down over the left hand. This melody is
chant-like, often highly dissonant, and is played against the constant, timeless sounding accompaniment. The melody is syncopated, yet lines up with the accompaniment fairly well.

5. Preludio

Level 8, B72, G Major, 2/4, Allegro mosso, 3 pp.

As in many preludes, the rhythmic and accompaniment figures in Preludio repeat for the entirety of the piece. The accompaniment is quite tonal, but the right hand often clashes strongly with the left hand. The piece maintains a rocking motion throughout. Concerns include right-hand voicing and overall shaping.

6. Rítmica

Level 9, B72, 1 flat, 2/4 and 6/8, Allegro Marcato, 3 pp.

As the title implies, this piece is very rhythmic, full of energy, and is fun to play. The rhythmic patterns alternate between the hands, with the right hand also having the melodic snippets that appear in the first half of the piece. The texture and complexity of the music thickens towards the end, with both hands moving up and then out by an octave. There are a few fast leaps to contend with. The hands play in close proximity or in overlapping positions for the majority of the piece.

Edgardo Martín (1915-)

Martín studied with Jascha Fischermann, César Pérez Sentenat, and José Ardévol.\(^\text{175}\)\(^\text{176}\)

He was a member of the Grupo de Renovación Musical and was an active composer of chamber and symphonic pieces, works for solo instruments, duos, and trios. He also wrote a cantata and composed some incidental music. Martín’s music is characterized by its simplicity, melodic

\(^{175}\) Cuban Music from A to Z, s.v. “Martín, Edgardo.”

ease, sober lyricism, and direct appeal to sensitivity. His music uses the essence of the sonorous language of Cuban popular music, but with a freedom of form.\footnote{Cuban Music from A to Z, s.v. “Martín, Edgardo.”} Martín was also a part of Cuba’s avant garde movement, and his compositional style was influenced by his personal friendships with composers such as Villa-Lobos, Copland, Dessau, Guamieri, Galindo, de Pablo, and others.\footnote{Oxford Music Online – Grove Music Online, s.v. “Martín, Edgardo.”}

**Preludio – a Ravel – VIII**

Level Adv., B73, multiple key signatures, no time signature given, 5 pp.

The left hand of this piece is played primarily on the black keys, while the right hand is played primarily on the white keys. The hands are parallel in rhythm, and move in parallel and contrary motions. The middle section is written on three staves to allow for long, low pedal tones taken by both hands, before both hands leap up in reister to continue in parallel motion. Difficulties include octave reading in both hands, with inner note tremolos, simultaneously reading in two different key signatures, and rapid sixteenth notes.

**Seis preludios – piano (Six Preludes)**

Levels 5-10, B74

**I. Brillante**

Level 10, B74, 1 flat, changing meters, \textit{Brillante}, 1 p.

This prelude has low pedal tones throughout that can be played with either the middle pedal or the sustaining pedal, before both hands leap up a couple of octaves to play full parallel chords. Martín does not specify which pedal to use, but the melody is quick enough that using
the sustaining pedal is just as effective as using the middle pedal. Primary difficulties lie in the fast tempo, syncopations, and full octaves in both hands.

II. Dulce
Level 9, B74, no key signature, changing meters, Dulce, 2 pp.

This prelude has a calm and flowing character. The main challenge lies in the wide spacing and leaps, which sound like water drops, and in bringing out those notes of importance to form the underlying melody.

III. Lírico
Level 5, B74, F Major, 2/4, Lírico, 1 p.

This prelude features a charming and brief melody in two voices in the right hand, against steady, pedal tone, octave F’s in the left hand.

IV. Conga
Level 7, B74, A Minor, 2/4, Conga, 1 p.

This conga sounds ominous and foreboding, yet is also fun, becoming very loud by the end. Frequent stretches of a ninth are required, with the thumb or fifth finger in either hand taking both the eighth and the ninth. There are wide leaps and parallel octaves in the melody.

V. Canto
Level 7, B74, 1 flat, 4/8, Canto, 2 pp.

This prelude is written on three staves throughout. The hands play parallel to each other in the melody and the accompaniment. The hands often leap about. The leaps between the melody and accompaniment are quite wide, as the right melody is played an octave higher than written. The peak of this piece has optional tenths in the accompaniment. The slow tempo, open
octaves, and parallel motion of the melody that is taken with both hands, as well as the repetitive nature of the accompaniment, makes this prelude easier to play than it appears on the page.

VI. Alegre

Level 10, B74, no key signature, changing meters, Alegre, 2 pp.

The last half of this prelude is written on three staves to accommodate pedal tones and parallel octave melodies that are then taken with both hands. The hands generally align so that the left hand is on black keys while the right hand is on white keys. This piece is very dissonant, with fast, wide leaps, and often overlapping hands. Syncopations add to the difficulty. The music is very rhythmic.

Sonera No. 2

Level 10, B33, F Major/F Minor, 2/4, lento, 3 pp.

This piece has very chromatic harmonies accompanying a sad melody that sounds like a lamenting son. Even an A major section is tinged in sadness, as is the entire middle section. There are frequent stretches of a ninth in the left hand, and Sonera has the syncopations and leaping of voices and chords typical to most Cuban dance music written for the piano. With a prior knowledge of Cuban dance rhythms and syncopations, a level nine student could play this piece. The middle section has a more extended melodic range, and is more varied in dynamics. The melody of the outer sections is written as a duet in various intervals.\footnote{Anson labels this piece as being intermediate. George Anson, “Contemporary Piano Music of the Americas,” \textit{Inter-American Bulletin} 13 (September 1959): 20.}

\textbf{Miguel Matamoros} (1894-1971)

Matamoros was known chiefly as a guitarist, although he also composed and conducted. He was the founder of the group Trío Matamoros, along with Siro Rodri\'guez and Rafael Cueto. The Trío Matamoros toured throughout Europe and the Americas, ending in New York, where
they made recordings that became very popular. The group, and Matamoros’s playing in particular, was known for its expressive melodies, use of polyrhythms, street band style, and Cuban flavor. Through his work with the Trío Matamoros, he learned to create music spontaneously and intuitively. His compositions include many boleros and sones.180

**Alegre conga (Happy Conga)**

Level 5, B41, C Major, 2/4, 1 p.

This conga has words printed between the clefs. Moreover, where a vocalist would sing is differentiated from the *coro*, or chorus. This notation is useful for the student who is learning how to balance lines and breathe appropriately in the music. It is very repetitive.

**El que siembra su maiz – son (The One Who Sows His Corn)**

Level 10, B41, F Major, 2/4, 2 pp.

The lyrics of this son are written between the clefs. The piano frequently imitates the strong accented guitar strums. Matamoros uses wide leaps, rolled chords, a full-octave chordal melody in the first verse, sixths in the second verse, and thirds and sixths in the melody of the ending of the piece. The melody must project, even when the guitar is strumming in the middle voice. There are some wide leaps in both hands. For a musician who is versed in easier sones, this son will not be so difficult. It has an improvisatory-like style in its use of octave melodies, thirds, and sixths, that were probably second nature to son players of the time.

**La mujer de Antonio – son (Antonio’s Lady)**

Level 7, B41, D Major, 2/4, *Tiempo de son*, 1 p.

This son is written in the style of a popular song, and has lyrics above the staff. The left hand is repetitive, and the melody of this piece is sometimes harmonized with the interval of a

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180 *Cuban Music from A to Z*, s.v. “Matamoros, Miguel.”
third or sixth, especially in the opening and closing sections. It has a two-voice texture in the contrasting, second section of the piece.

**Son de la loma (The Song of the Hill)**

Level 9, B41, G Major, 2/4, 3 pp.

This son has a long introduction, followed by two verses, both of which repeat. The melody is written primarily in thirds or sixths. Lyrics are given between the clefs. The interlude between the verses imitates a guitar, as does the left hand in general all the way through this piece. It is written in the style of a popular Cuban song, and has the typical syncopations and leaps in the left-hand accompaniment usually found in sones.

**Juan Francisco Mendez**

All that is known about the Cuban composer, Mendez, is that his son, *Rosa Que Linda Eres*, was included in a volume of eighty compositions of popular Cuban music, published in Havana in 1939.¹⁸¹

**Rosa que linda eres – son (Rose, How Pretty You Are)**


This son has a repeating A section, followed a montuno section that is marked as *repite varias veces*, then the A section is repeated again. This piece provides an excellent example of a montuno section. The introduction and the interludes are guitar strumming imitations, the melody is in thirds or sixths, and the left-hand bass accompaniment pattern is very repetitive. It is in the style of a popular son, with grace note ornamentation in the melody.

Joaquín Nin [Castellanos] (1879-1949)

Joaquín Nin is known as the father of Joaquín Nin-Culmell. He was a published musicologist, and edited two volumes of eighteenth-century keyboard music by Spanish composers Soler, Freixanet, and de Albéniz in Paris between 1925-1928. Nin’s compositions have a decidedly Spanish flavor, with many Spanish folk elements being worked into his music. Some of his greatest piano pieces are actually adaptations of Spanish songs and Christmas carols. He was a noted exponent of the Spanish Baroque and French Impressionist styles and wrote a great number of folk-based vocal and piano works. Among Nin’s works are three symphonies, one ballet, a mini-drama, and several pieces for lute quartet.

“1830” variaciones sobre un tema frivolo (Variations on a Frivolous Subject)

Level 10, B75, varying keys/meters/tempi, 15 pp.

These variations are dedicated to the memory of Nin’s grandmother, Doña Mariana Tudó de Nin, who was born in 1830. Nin treated this music as a rhetorical game, in which a style of Spain was evoked. This piece was purposely written in a Romantic style, in an almost contradictory intention to the compositional tendencies going on during the twentieth century. The variations evoke such images as reverence, violets and camellia, buckles and organdy

182 Cuban Music from A to Z, s.v. “Nin Castellanos, Joaquín.”
185 Cuban Music from A to Z, s.v. “Nin Castellanos, Joaquín.”
gowns, fatuity, curls and crinolines, an oil portrait of little grandmother, play, quick emotion, and an emphatic epilogue.\textsuperscript{187} The entire piece is around twelve minutes in length.

This piece begins at an easier level, but the ending will require a strong level ten student due to the rapidity of the figures and the expressive qualities in some of the lines.\textsuperscript{188} The theme is minor, lyrical, and ornamented. The first variation features fast, broken octaves, and is not very difficult to play, while being enjoyable to perform. The second variation has a triplet accompaniment and a texture that will require careful voicing. The third variation is rapid, requiring loose wrist action. The fourth variation is more fantasy-like, with a dramatic flair.

The fifth variation has a return of the theme in major, with fast, grand ornamentations in the right hand, and a counter melody in the left hand that must be voiced. Variation six is written in a lyrical, romantic style, and requires good phrasing and voicing. Variation seven is written in the spirit of the first varitation, with alternating hands that overlap, played at a rapid tempo. Variation eight consists of fast, ascending arpeggio figures, the bottom note of which must be voiced. Variation nine is energetic, with rapid triplets in both hands. The last variation ends with a free cadenza passage, followed by a chordal ending. Overall, this would be make a very convincing recital work.

\textbf{Cadena de valses – evocación romántica (Chain of Waltzes)}


This piece consists of a chain of waltzes evoking the romantic spirit, with homage to earlier composers of waltzes. There are eight waltzes in all, with a beginning invocation to the


\footnotesize\textsuperscript{188} Anson labels this piece as being upper intermediate because it is not as difficult to play as it often sounds. George Anson, “Contemporary Piano Music of the Americas,” \textit{Inter-American Bulletin} 13 (September 1959): 20.
waltz and brief commentaries between four of the waltzes. Tribute is paid to Schubert, Ravel, and Chopin. There is a waltz-serenade, and in closing, an homage to the jota (a Spanish national dance). While this piece is somewhat lengthy, the composer has provided in the preface four different suggestions for shortening the work by presenting only parts of the whole set.\footnote{It should also be noted that Anson labels this piece as being early advanced. George Anson, “Contemporary Piano Music of the Americas,” \textit{Inter-American Bulletin} 13 (September 1959): 20.}

Difficulties in this work include rapid figures and wide spacings, voicing, sometimes complex textures, and expressive markings and qualities throughout. Not one of the waltzes dedicated to particular composers sound absolutely recognizable as being characteristic of those composers. All of these works have some Spanish elements, even some Arab-like elements, in their ornamentation. There is a use of odd-numbered groupings of notes throughout the entire work, in addition to Spanish turns and trills in the melody lines. This piece, clearly marked by romanticism, maintains listener interest and should be performed more often. It is around eighteen minutes in length.

\textit{Invocación al vals} is written in the spirit of Spanish romanticism and ends with a long cadenza. It is written without key signature. The first waltz, \textit{Message à Schubert}, written in C minor, is marked \textit{Allegro}. This first waltz is followed by a \textit{Commentario} passage in D-flat Major, followed by the second waltz in E major. Waltzes two and five both have an Arab, as well as Spanish, flair to their ornamentations. The second waltz is followed by another \textit{Commentario} and the third waltz, both in D minor. The third waltz is marked \textit{Lo stesso tempo ma energico}, and is more like a lullaby, yet is also like a mazurka at times, with an emphasis on the third beat.
The fourth waltz moves from F-sharp minor to A-flat major, and is marked *Lo stesso tempo*. The fifth waltz, *Message à Ravel*, is preceded by another *Commentario*, and both of these are written in B-flat minor. The *Commentario* found between the fifth and sixth waltzes is written without key signature and is slightly longer. Waltz number six, *Message à Chopin*, is written in E-flat minor. The seventh waltz introduces much more syncopation of three against four, and is entitled *Vals – Serenata*, with a key signature of five flats. The final waltz is entitled *Homenaje a la jota (danse nationale espagnole)*, and the key signature changes multiple times.

**Canto de cuna para los huérfanos de España (A Song of Lullaby for the Orphans of Spain)**


*Canto de cuna para los huérfanos de España* is a berceuse written to the orphans of Spain.¹⁹⁰ This piece is free and improvisatory in style, with a rocking rhythm pervading throughout. The stretch of a tenth is frequently demanded, and sounds best unbroken. The stretches of a tenth can be rolled, if necessary. Freedom and expressive cohesiveness of figures, free-flowing lines, and some rhythmic difficulties make up the most challenging aspects of this piece. The whole work is somber and moody.

**Danza ibérica (Iberian Dance)**


The beginning of this score bears the inscription, “En Sevilla una noche de Mayo…,” which translates, “In Seville one night of May…” This danza has a strong Spanish flavor, but does not contain any Spanish folk tunes.¹⁹¹ The music is in turns fiery and expressive, singing

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¹⁹⁰ It should also be noted that Anson labels this piece as upper intermediate. George Anson, “Contemporary Piano Music of the Americas,” *Inter-American Bulletin* 13 (September 1959): 20.

and rhythmic, with frequent alternating meters, a rhapsodic cadenza, festivity, and charm. The player must, temporarily at least, have real Spanish blood for an effective interpretation. This makes for a wonderful recital number.\footnote{It should also be noted that Anson labels this piece as being early advanced. George Anson, “Contemporary Piano Music of the Americas,” \textit{Inter-American Bulletin} 13 (September 1959): 20.} The middle of this piece has a long cadenza section. There are lots of showy moments. This piece must be played with flair and clarity of all figures and melodies. Difficulties include some syncopations, many expressive and tempo markings, leaps, rich textures and polyphony, and odd groupings of notes.

\textbf{Mensaje a Claudio Debussy (boceto sinfónico)}


This piece is a symphonic sketch that pays tribute to a great French composer who wrote several pieces in the Spanish style. It requires subtle interpretative insight for proper coloring and rhythmic variety.\footnote{George Anson, “Contemporary Piano Music of the Americas,” \textit{Inter-American Bulletin} 13 (September 1959): 20.} The primary difficulties lie in the execution of the expressive characteristics of the lines and figures, as well as in some rapid hand movements. It is very free, and the Spanish, almost impressionist mood must be felt throughout in the syncopations and ornamentations. An influence of Debussy can also be heard. There are several tempo changes.

\textbf{Trois danses espagnoles (Three Spanish Dances)}


These three dances are of a distinct Spanish character, both in their rhythms and in their ornamental melodies. They represent some of the more accessible of Nin’s advanced works. The order in which Nin intended these works to be presented is unclear.
I. Deuxième danse ibérienne – segunda danza ibérica (à Marguerite Long, en hommage)
Level Adv., B82, E Minor, changing meters, Tempo giusto, 10 pp.

This piece is a very effective recital number, its main theme heard mostly in the middle and lower registers of the keyboard. Concerns include freedom in cadenza sections and tempo changes. There are some fast leaps and melodic figures, and care must be taken with phrasing of these figures. This piece could be tackled by a strong level-ten student.

II. Danse andalouse (à Stanislas de Niedzielski)
Level 10, B80, changing meters, Allegro, 8 pp.

This piece is a concert transcription of a fairly well-known Andalusian air, with almost constant sixteenth notes beating out a relentless rhythm. Occasional relief is felt in brief, expressive recitative interludes. It is both an effective and an exciting piece, with a clear texture and melody, and many repeating notes. There is much overlapping of the hands and fast repetition, as well as several tempo changes in the middle section. It has the freedom that is characteristic of most of Nin’s piano works. The outer sections are easier to play, and the middle section has more syncopations, leaps, and overall phrasing concerns.

III. Danse murcienne (à Maria Luisa, toujours présente en mon coeur)
Level Adv., B81, D Major, changing meters, Cantando e ben legato, 10 pp.

This is a glorified treatment of a murciana popular theme, and is a fine recital number. The main dance, with its typical alternation of 6/8 and 3/4, is frequently interrupted with recitative and cadenza-like passages. The main melody has a sneaky character, yet mixes in

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194 Ibid.
195 Ibid.
196 Ibid.
lightheartedness, freedom, and Spanish romanticism. Difficulties include wide leaps, freedom of form, and some passages that are harder to read due to chromaticism, polyphony, and syncopations.

**Joaquín Nin-Culmell (1908-2004)**

Nin-Culmell was the son of Cuban composer and pianist Joaquín Nin [Castellanos], and singer Rosa Culmell. He was born in Berlin and died in the United States. He is included as a Cuban composer because of his Cuban heritage and the nature of his works, such as *Douze danses cubaines*. Nin-Culmell began his piano studies in Barcelona with Dukas, Cortot, and Viñes, and also studied with de Falla.¹⁹⁷

Nin-Culmell was a professional pianist between 1930-1950, and a professional conductor from 1940 until his death.¹⁹⁸ He taught at Williams College from 1940-1950, and at the University of California, Berkeley from 1950-1974. In 1962, he was named as a corresponding member of the Real Academia de S Fernando. Nin-Culmell tried to capture the spirit of Spanish folk music, often changing the rhythm, mode, or melodic contour of traditional melodies. Many of his works draw upon Spanish literature.¹⁹⁹

**Alexandre et Louis**


The melody and accompaniment switch hands in the first half of this piece. The melody is simple, consisting of a mostly single-note repeating line. The second half of the piece is faster


and is a canon, making it more difficult to play. With the proper fingering, the hand positions and finger crossings will not prove to be too difficult.

**Douze danses cubaines (12 Cuban Dances)**


These twelve danses were dedicated to Silvia, Cristina and Ana Maria Brull, René Buch, Lydia Cabrera, Guido Conill, Francisco Godino, Jean-Charles Godoy, Julián Orbón, Elisa Ortiz, José Rey de la Torre, Gilberto Saldivar, Pédro Manuel Souza, and Nena (Maria Teresa) Velasco. All twelve of these danses are characterized by the same tempo marking of a quarter note equaling sixty, by their consistent danza or contradanza rhythm, and by their strong use of chromatically sequenced motives.

**Danse No. 1**

Level 7, B84, G Major/E Major, 2/4, 3 pp.

This danse has a basic melody that repeats continuously, sometimes in parallel sixths in the left hand, but usually alone in the right hand. The texture becomes increasingly complex in the middle as the piece builds up, and then thins out again at the end of the piece. There are some held voices against moving voices in one hand, chromaticisms, and leaps.

**Danse No. 2**

Level 7, B84, D Minor, 2/4, 2 pp.

This piece has large, parallel leaps in both hands. The music is more motivic than melodic, with parallel syncopations in the rhythms of both hands. There are held notes in either hand. There are a few stretches of a tenth in the left hand.
Danse No. 3
Level 7, B84, C Minor/C Major, 2/4, 2 pp.

Like the last danse, this piece is very motivic, with much sequencing. The main complication is an inner voice melody in the right hand within a three-voice texture that will need to be projected.

Danse No. 4
Level 9, B84, B-flat Minor, 2/4, 2 pp.

This danse is similar to the last two in its use of motives and chromatic sequencing. There are parallel leaps in both hands. The middle becomes more complicated with wide leaps in the left-hand accompaniment, and several tenth stretches, against a right hand in full octave chords.

Danse No. 5
Level 8, B84, E-flat Minor/A-flat Major, 2/4, 2 pp.

This dansa is made up primarily of blocked triads and their inversions. There are several tenth stretches. The right hand plays in full octave chords in the middle of the piece. Wide leaps may be challenging to master. This piece will take a strong level eight student.

Danse No. 6
Level 7, B84, F-sharp Minor, 2/4, 2 pp.

There are some quick leaps, finger substitutions, and hand crossings in this danse. The music demands that all dynamic markings be observed, lest the repetition of the melodies become tedious.
Danse No. 7
Level 8, B84, F Minor/F Major, 2/4, 2 pp.

This danse has some fast hand position changes. There are also some held notes in both hands, with the hands often leaping up in tandem in register. There are many syncopations, but these remain fairly parallel between the hands.

Danse No. 8
Level 8, B84, G Minor, 2/4, 2 pp.

This piece requires tenths in the left hand. These are best taken without being rolled due to the syncopations.

Danse No. 9
Level 9, B84, A Minor/A Major, 2/4, 2 pp.

Danse No. 9 is full of accidentals and chromatic movements. The melodies are motivic and there are many leaps. Overall shape must be maintained so that the piece does not become monotonous, and pauses between figures and hand position changes must be avoided.

Danse No. 10
Level 7, B84, B Minor, 2/4, 2 pp.

This piece could be played by a strong level six student. The two-part counterpoint found throughout this danse is imitative between the hands, similar to that of a two-part invention.

Danse No. 11
Level 10, B84, C-sharp Minor/D-flat Major, 2/4, 2 pp.

There is much chromaticism in this piece. The left hand features octave leaps, and both hands contain complicated polyphonic lines. The steady, syncopated rhythm characteristic of all of the Danses is found here, and the melody regularly uses sigh figures.
Danse No. 12
Level Adv., B84, E-flat Minor/E-flat Major, 2/4, 1 p.

This danse is full of leaps and full octave chords. Running sixteenth notes with held notes in the right hand make up the melody. There are frequent stretches of a tenth in the accompaniment. The hands also often cross.

Sonata Breve for Pianoforte

The first movement of this sonata has much ornamentation. It is quick and active, yet is also pensive. The second movement is marked Andante, and sounds like foreboding footsteps, with a regular quarter-note rhythm. There are frequent wide stretches up to a tenth, as well as overlapping and crossing of the hands. The third movement has both fugal and canonic elements, with some ornamentation. There are fast, running eighth notes, making this movement very exciting, yet difficult. There is also an expansion from a single line in either hand, to open octaves in both hands, yet the tempo remains just as fast, which proves to be very difficult.

Tonadas for Piano, Volume I – IV
Levels 3-10, B87/85/86/87, 87 pp.

Originally, tonadas were tunes or melodies that were sung to recite décimas,\(^{200}\) which are Spanish stanzas of ten octosyllabic lines.\(^{201}\) These Tonadas of Nin-Culmell are characterized by dance or regional themes, which are specified in the titles. Each Tonada is either dedicated to, or dedicated to the memory of, friends and colleagues of the composer. While not intended to be études, these pieces do address certain technical issues and offer an engaging environment in


\(^{201}\) Cassell’s Spanish Dictionary (New York: Funk & Wagnalls, 1968), s.v. “decimal.”
which to learn these skills. None of these pieces contain pedal markings, however, pedal could be beneficial to some degree in nearly every piece.

These pieces have many shared characteristics. Nin-Culmell frequently employs stretches of a ninth and tenth, frequent wide leaps and syncopations, and frequent polyphony. The tempo frequently raises the difficulty of these pieces, more than the notes and patterns themselves. Most of these pieces are lively.

**Tonadas for Piano, Volume I**

Levels 3-8, B87, 17 pp.

1. **Saratarra naizela (Vascongadas) (Basque Provinces)** (à Enrique y Audrey Jordá)

   Level 4, B87, G Major, 6/8 and 9/8, 1 p.

   This first *Tonada* is a study in legato touch between two semi-independent lines. The notes themselves are not difficult and contain mainly repeating patterns in the left hand against stepwise motion in the right hand. The challenge for the student will be in the phrasing of the lines. A stretch of a ninth is required in the left hand.

2. **Jota castellana (Palencia)** (à Rosina Lhevinne)


   The melody of this delightful work has the benefit of sounding harder than it is, especially when the piece is performed to tempo. The left hand carries most of the technical interest in this *Tonada*. A melodic, step-wise line taken with the thumb and alternates with a constant, fifth-finger bass note. The middle section of the piece widens this pattern to contain alternating chords and lower bass notes. Grace notes embellish the melodic line when the beginning material returns. The music fits well under the hand.
3. Canción de labrador (Baleares) (Song of the Farmer) (à Leonardo y Katie Olschki)

Level 4, B87, F Major, 2/4 and 3/4, 1 p.

*Song of the Farmer*’s musical interest lies in the points of imitation and polyphony weaved into the texture of the piece. While two lines co-exist in either hand, the music moves by stepwise motion. Syncopations are played out in clear, repetitive patterns. The wide range that is required in the right hand will necessitate the need for some rolling of downbeat intervals and the use of pedal. Opportunities for dynamic shading are also prevalent in this canción, with dynamic markings being given in the score.

4. Arada de Salamanca (The Plowing of Salamanca) (In memoriam Manfred Bukofzer)

Level 3, B87, F Minor, changing meters, 1 p.

With alternating hands moving up repeated intervals on the keyboard, this *Tonadas* resembles many early method book pieces in approach. The main challenge is the measure by measure changes in time signature, in which the quarter note remains the constant. There is one occurrence of two beats of triplet eighth notes. The dynamic level is *forte* throughout.

5. Diferencia sobre la arada de Salamanca (Difference on The Plowing of Salamanca) (In memoriam Ilse Bukofzer)

Level 5, B87, no key signature, 4/4, 2 pp.

This piece consists entirely of ascending and descending arpeggiations of sixteenth notes shared between the hands, with the melody being the accented, uppermost note of these waves. The hands never cross, but neither do they move far from their original positions. The main difficulty in this *Tonada* is tying together the upper melody in balance with the accompanying arpeggios. Memorization may also be challenging. While moving in a logical pattern, the
harmony changes frequently and contains some poignant chromaticisms, and the tempo is quite rapid.

6. **Charrada de Salamanca** (à Francisco Godino)

Level 5, B87, C Major, 2/4, 1 p.

While the right hand of this *Tonada* remains in a closed position until the coda, the left hand contains arpeggios and chords, nearly all of which have entrances on off-beats. This is an energetic and lively piece that is exciting to play. It would make a fine recital piece.

7. **Baile de burgos (Burgos dance)** (à Maria Teresa y Alvaro Gonzalez Gordon)

Level 4, B87, E Minor, 2/4, 2 pp.

This piece features a sixteenth-note motive that appears in both hands, accompanied often in the same hand by held long notes. There are very few leaps. Sections of *poco rit.* and *a tempo* are marked clearly several times, making this a good study in the differentiation of phrases. The melodic lines in both hands are pleasing to the ear. This piece is written in the style of a stately dance.

8. **Vaqueirada (Asturias)** (à Lily Hidalgo de Conill)

Level 5, B87, F Major, 6/8, 1 p.

Challenges in *Vaqueirada* include melodic lines found within the chords of the right hand. Rolled chords are prevalent, and must be executed without interrupting the middle voice melody. Points of imitation must be brought out in both hands. The character is dance-like.

9. **Jota alicantina** (à Gonzalo Soriano)

Level 4, B87, G Major, 3/4, 3 pp.

The left hand of this *Tonada* is written in a half-waltz pattern. The right hand is very repetitive. The melody is a charming little dance tune, with some leaping of hand positions and
clef changes in the second half. There are some held and moving notes within one hand, and some expressive tempo markings to observe.

10. Muiñeira (Galicia) (à José Iturbi)
Level 6, B87, C Major, 6/8 and 9/8, 2 pp.

This piece has a somber, folk-like tune with many sigh figures, some wide leaps, and changing time signatures. The middle section has a long, descending chromatic scale in the left hand, played against wide leaps in the right hand.

11. Cantar de pandeiro (Galacia) (To Sing of Pandeiro) (In memoriam Emilia Quintero)
Level 7, B87, C Major, 2/4, 2 pp.

This Tonada has a fast tempo, many wide leaps, and some syncopations. It is a playful piece, with an equally playful melody.

12. Alalá (Galicia) (à Amparo Iturbi)
Level 8, B87, G Minor, 6/8, 3 pp.

The primary difficulties in this piece are the leaps. The music is repetitive and moody, yet written in the style of a stately and official folk march.

Tonadas for Piano, Volume II
Levels 4-10, B88, 22 pp.

13. Jota castellana (à Luis Galve)

This Tonada is marked by repetitive leaps. It has many held notes and syncopations that may prove challenging when played to tempo. Lively staccato passages alternate with lyrical passages containing pedal tones.
14. **Canción de labrador (Leon) (Song of the Farmer – Lion)** (à Giselle Couteau)

Level 4, B88, A Minor, 2/4, 2 pp.

This canción has a left-hand pattern that drones on through the whole piece without any variation in pitch or rhythm. The ornamental melody has an Arabic feeling. Some counting may be a little difficult, and the right hand often has both held and moving notes within one hand.

15. **Copla castellana (Castilian Song)** (à Enrique Franco)

Level 9, B88, 1 sharp, 6/8, 2 pp.

This Tonada is marked by a fast tempo and often overlapping hands. It is very active, with many leaps, turns, and lively articulations.

16. **Canto de ronda (Castilla) (Song of the Round)** (à Jean Vigué)

Level 7, B88, E-flat Major, 4/4, 2 pp.

The tempo of this Tonada is quick, and the motives are repetitive. It sounds like a portly dance. Concerns include some wide leaps and quick hand motions.

17. **Copla extremeña (Song of the Frontier)** (à Vicent de Sola)

Level 5, B88, F Major, 3/4, 1 p.

The left hand of this piece often plays in the middle of the right-hand chords. The right-hand chords expand to open octaves in the middle section. This Tonada has a bright tempo and a playful character.

18. **Jota extremeña (Dance of the Frontier)** (à Aurora Mauro-Cottone)


Jota extremeña has some trickier syncopations. The somewhat ornamented melody and awkward sounding jumps gives this music the character of a puppet, or a little joke. The left-hand pattern repeats throughout.
19. Canción otoñal (Vascongadas) (Song of Autumn – Basque Provinces) (In memoriam Padre José Antonio Donostia)

Level 6, B88, F Minor, 3/4, 1 p.

Stretches up to a tenth are required in the left hand of this canción. The right hand is written in the style of a simple folk dance tune with some ornamentation, and requires wide leaps to accommodate grace notes.

20. Copla asturiana (Asturian Song) (à Ataulfo y Juana Argenta)

Level 7, B88, 3 sharps, 6/8, Marcato, 2 pp.

Technical concerns in this Tonada include a lively tempo and ornaments. An inner line often appears in right hand. There are also syncopations and wide leaps.

21. Sequidilla murciana (à Alicia de Larrocha)

Level 8, B88, D Major, 3/8, 3 pp.

Sequidilla murciana is of a brisk and lively character. It is a fun piece to play and is full of pep. Fleet and nimble fingers will be required, along with a strong pulse throughout. There are some wide leaps.

22. Canción de trilla (Murcia) (Song of Threshing) (à Louis Saguer)

Level 6, B88, no key signature, changing meters, 2 pp.

This canción is slow, which helps in the execution of octave leaps. Counting may prove difficult at first, as well as the execution of rolled chords in combination with leaps.
23. Canto de arriero (Galicia) (Song of the Carrier) (à Pilar Cruz)
Level 6, B88, C Major, 2/4, 2 pp.

There is a repeating, syncopated ostinato figure in the left hand of this Tonada. Lower, longer notes requiring stretches up to a ninth also are used. The right hand begins simply, but then adds bell-like high strikes that require fast leaps. These leaps cannot hinder the continuity of the melody.

24. Muiñeira (Galicia) (à Antonio Iglesias)
Level 10, B88, E Major, 3 pp.

Speed makes the leaps found in this piece difficult. Ninths are often asked for in the left hand. The right hand is composed of rapid, running eighth notes. This piece lies well under the hands, despite the fast movements.

Tonadas for Piano, Volume III
Levels 4-10, B89, 22 pp.

25. Folias (Valencia) (In memoriam Adele French Clarke)
Level 9, B89, F Minor, 3/8, 2 pp.

Concerns in this Tonada include ornamentation, rapid movements, hand crossings in a couple of places, and some imitation between the hands.

26. Copla asturiana (Asturian Song) (In memoriam Juan Centeno)
Level 9, B89, D Major, 6/8, 2 pp.

The tempo and repeated notes found in this piece add to its level of difficulty. It is an exciting piece, with lots of dynamic change. There are several wide leaps.
27. **Baile de gaita (Asturias) (Dance of the Bagpipe)** (à José Muñoz Molleda)

Level 8, B89, G Major, 3/8, 2 pp.

The right hand of this piece is often in sixths, but the bottom note is often written in the bass clef. Hand substitutions are marked in so that the left hand shares many of the right hand sixths. *Baile de gaita* is a rapid piece, with fast dynamic changes.

28. **Canción asturiana (Asturian Song)** (In memoriam Adolfo Salazar)

Level 8, B89, C Major, 2/4, 1 p.

This canción has a left hand full of fast jumps and stretches up to a tenth. The music is very energetic and bouncy. There are sudden dynamic changes.

29. **Pandeirada (Galicia)** (à Tomás Rios)

Level 9, B89, C-sharp Minor, 2/4, 1 p.

The fast tempo of *Pandeirada*, in combination with many leaps and dynamic markings, makes this piece more difficult than it appears. The hands often overlap. Held notes must be played against staccato notes in one hand.

30. **Motivo de Santo Domingo (Cararias)** (à Felipe Ximenez de Sandoval) (**Motive of Santo Domingo**)

Level 9, B89, B-flat Major, changing meters, 2 pp.

The left hand of this *Tonada* often overlaps with the right hand. There are fast leaps and rapid repeated notes. This is an active, energetic, and showy piece.

31. **Mateixa (Baleares)** (à Juan Soler)

Level 8, B89, C Major, 3/8, 2 pp.

Fast leaps and a right-hand figure that requires fast fingers and rotation of the wrist give this *Tonada* the sound of a folk dance with an attitude.
32. **Vou-VERI-vou (Baleares)** (In memoriam Padre Juan Maria Thomás)


A stretch of a ninth is required in the right hand throughout this *Tonada*, and cannot be rolled very effectively. The melodic middle voice in the right hand must remain legato, while also playing high ringing notes. It is set against a staccato left hand. There are also some leaps in the left hand.

33. **Copeo de sineu (Baleares)** (à Enrique Casal Chapi)

Level 10, B89, 2 sharps, 6/8, 2 pp.

The speed of this piece makes it very difficult. This *Tonada* has less leaps than many of the others in this collection. Rapid runs, including staccato runs that are hard to play at speed, as well as some fast syncopations, create several challenges when played at tempo.

34. **Cavallets de felanitx (Baleares)** (à Pilar Lopez)

Level 8, B89, G Major, 3/4, 2 pp.

Ornamentation and leaps at tempo are the primary difficulties in this piece. The music sets the mood of a camel caravan, carrying bundles full of spices.

35. **Ball d’artà (Baleares)** (à Fernando Laires)

Level 8, B89, D Minor, 3/4, 2 pp.

This *Tonada* has fast running notes and register leaps. It sounds a little bit like a merry-go-round carrying the listener away.
36. **Mateixa (Baleares)** (à Jaime Mas Porcel)

Level 8, B89, G Major, 3/8, 2 pp.

Fast sixteenth-note figures in the right hand demand a light touch and a loose wrist.

Tenths are required throughout the left-hand part. There are many left-hand leaps. This is an energetic piece in which constant forward motion is a must.

**Tonadas for Piano, Volume IV**

Levels 5-10, B90, 26 pp.

37. **Ball del vano i del ram (Cataluña)** (à Manuel Valls)

Level 6, B90, C Major, 3/4, 2 pp.

Ninths are often called for in the left hand of this *Tonada*. The hands are imitative. This piece is written in the style of a menuet.

38. **Ratolinesa (Cataluña)** (à Tony Aubin)

Level 8, B90, C Major, 2/4, 2 pp.

A lively tempo makes the leaps tricky in this piece. The left hand often crosses the right hand. The character of *Ratolinesa* is that of a game of catch-me-if-you-can.

39. **Ball de garlandes (Cataluña)** (à Alfonso Puig)


Syncopation, chromatic motion, stretches of a tenth in the left hand, and some wide leaps are the primary concerns in *Ball de garlandes*. It sounds like a folk dance, with a pleasant, vocally-inspired melody.
40. Ball de Sant Farriol i bolangera (Cataluña) (à Jaime Roca Delpech)

Level 9, B90, F Major, 2/4 and 3/4, 2 pp.

This piece is lively and active. The melody is ornamented with grace notes. The left hand is marked by leaps and syncopations.

41. El cant dels ocells (Cataluña) (à Pablo Casals)

Level 5, B90, F Minor, 2/4, Espressivo, 2 pp.

El cant dels ocells is a moody piece. There are some syncopations. The reach of up to a tenth is required in both hands. This Tonada also has a countermelody that needs to be voiced.

42. Ball pla i l’esquerrana (Cataluña) (à Mariemma)

Level 7, B90, G Major/C Major, 3/8 and 2/4, 3 pp.

Hands overlap and cross in this Tonada, which is full of fast leaps, rapid runs, and syncopations. Light fingers are necessary for the execution of these rapid figures, as is the observation of dynamic changes and accents throughout.

43. Canción de campo (León) (Field Song) (à Hélène Finsler)

Level 8, B90, G Minor, 6/8 and 3/4, 1 p.

The biggest challenge in this canción is voicing within a polyphonic texture that includes held voices and syncopations. This piece requires good overall phrasing. There are some wide stretches. This piece could be played by a solid level seven student.

44. Paleo (Extremadura) (In memoriam Jean Gallon)

Level 8, B90, A Minor, 3/4, 2 pp.

Difficulties include syncopations, leaps, and detached notes played in combination with held notes. The ornamented melody is of a Spanish character. Paleo is made up of many small, repeating sections.
45. Jota extremeña (Frontier Dance) (à Noël Gallon)

Level 7, B90, 1 flat, 3/4, 2 pp.

This delightful and fast Tonadas includes hand crossings, held versus moving notes within one hand, and syncopations. It has a Spanish flair that is seen in its use of triplets.

46. Canción (Vascongadas) (In memoriam Charles Lebout)

Level 6, B90, B-flat Major, 3/4, Molto espressivo, 2 pp.

This canción has some stretches of a tenth in the left hand. It sounds like a Venetian boat song, with a rocking accompaniment and a gentle melody. There is some syncopation and many leaps in the left-hand accompaniment.

47. Zortzico (Vascongadas) (à Elvira Viñas)

Level 7, B90, G Minor, 5/8, Marcato, 2 pp.

Zortico has a strong sound that requires a solid touch. There are some fast left-hand leaps, and tricky syncopations in the 5/8 time, but rhythms are coordinated between the hands. The feeling of the downbeat is often obscured or offset by longer notes falling at odd places in the measure.

48. Jota castellana (à Enrique Luzuriaga)

Level 10, B90, G Major, 3/4, 4 pp.

This final Tonada has a fast tempo, wide leaps, and running arpeggiated right-hand figures. The melody shifts between the hands. Jota castellana is a spritely dance with moments of stateliness.
Tres impresiones


I. Habanera (à Manuel de Falla)

Level Adv., B91, C Major, 2/4, Languido ma non troppo, 4 pp.

This habanera is characterized by a steady, ostinato left-hand with a habanera rhythm. The right hand presents several technical complications. These include stretches of a ninth and tenth that cannot be rolled very effectively, polyrhythms, patterns in the right hand in which the thumb holds a note while there is full triad movement above it, and leaps. The middle of the piece expands briefly to three staves to accommodate the full texture. Habanera might be played by a strong level ten student with a wide hand span.

II. Las mozas del cántaro (d’après GOYA) (à Madame Mabel Scott)


This piece features hand crossings, syncopations, more complex movement of the hands, and ornamentation of the melody. The left hand is comprised of a flowing, sixteenth-note arpeggiated line that meanders below, through, and sometimes above the right-hand line. There is a section of parallel thirds in the right hand. Chromaticism appears throughout the work.

III. Un jardín de toledo (The Garden of Toledo) (à Marie André)

Level Adv., B91, C major, changing meters, 6 pp.

The left hand of this last Impresione frequently carries the melody, and is often played above the right hand. There is an Impressionistic sweep to the music, with flowing washes of color and sound. Nin-Culmell also uses extreme dynamics and much chromaticism in this piece.
Trois hommages

Levels 6-9, B92, 6 pp.

1. Homenaje a Paderewski: pavane

Level 6, B92, D Minor, 3/4, 1 p.

_Homenaje a Paderewski_ has a somber, syncopated tune. Main difficulties will be the voicing of inner lines and the overall phrasing. There are a couple of ninth stretches and a few challenging syncopated bars.

2. Homenaje a Rodolfo y Ernesto Halffter: 3ª sonata de el escorial

Level 9, B92, F-sharp Minor, 3/8, 4 pp.

This piece is made more difficult because of the fast tempo. The music lies well under the hand. Syncopations may cause trouble for the student at first. _Homenaje a Rodolfo y Ernesto Halffter_ is an active and charming piece.

3. Homenaje a Federico Mompou: Que li darem?

Level 7, B92, E-flat Major, 6/8 and 9/8, 1 p.

Voicing, phrasing, and dynamics in both hands of this piece will need to be observed for an effective performance. _Homenaje a Federico Mompou_ is calm, with a pervading dotted rhythm.

_Julián Orbón_ (1925-1991)

Orbón was born in Aviles, Spain and died in New York, but he is included here because he emigrated to Cuba at the age of fifteen, became a citizen of the country and pursued his musical studies in Cuba.²⁰² He was the son of Benjamín Orbón, a well known piano educator and performer. Orbón studied with Oscar Lorié and José Ardévol, and became an active member

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²⁰² _Cuban Music from A to Z_, s.v. “Orbón, Julián.”
of the Grupo de Renovación Musical. He also became the director of the Orbón Conservatory in Havana, founded by his father. Orbón appeared several times as a concert pianist, performing both solo recitals and concertos.203

For two years Orbón was a music critic for the daily newspaper, “Alerta,” and earned a reputation for being one of the best music critics in Cuba. About his own music, Orbón wrote that he looked for the substance of the work through traditional, poetic, and intimate reason. 204 While still decidedly Cuban, Orbón’s Spanish-Cuban style was influenced by his many musical and literary interests. These included an interest in the Catholic liturgy, in Gregorian chant, the music of Falla and the Halftters, contemporary poetry, and the music of his close friends, Chávez and Villa-Lobos.205

Orbón’s early works are neo-classic in nature. His latter works are more expansive and romantic, yet his compositions maintain a strict structural design throughout his life.206 One work of interest, omitted here as it is not a piano work, is Partitas No. 1 for harpsichord, which was conceived for a modern instrument with two manuals and seven pedals.207 This piece is an advanced work, freely written, and is one of his more interesting works for keyboard.


204 Ibid.


206 Ibid.

Tocata

Levels 10-Adv., B95, 10 pp.

This toccata is a suite of three pieces. The first piece is a prelude, the second is a song, and the third is a sonata. All three of these pieces have a hint of Irish or English whimsy to them, although it is not known from where Orbán drew his inspiration.

I. Preludio

Level Adv., B95, changing keys and meters, Allegro, 4 pp.

The hands are kept in constant motion in this Preludio, with contrasts of major and minor keys being brought out. The music is whimsical and beautiful, with running eighth notes in both hands. Difficulties arise in that the hands, while rhythmically coordinated, are not melodically parallel, so that fingerings and memorization of the notes will prove tricky. Expansion and contraction of the hands is regularly called for.

II. Cantares

Level 10, B95, changing keys and meters, Adagio, 3 pp.

Cantares is slow and relatively simple. It is a beautiful and expressive song after the same manner as the opening piece. Within the changing key signatures, the melody must be the guiding force. As in the first piece of Tocata, the contrapuntal and often disjunct motions of the lines will provide a challenge not only in fingerings, but also in memorization. Contrapuntal lines will require attention to voicing and phrasing.

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208 It should also be noted that Anson labels this piece as being early advanced. George Anson, “Contemporary Piano Music of the Americas,” Inter-American Bulletin 13 (September 1959): 20.
III. Sonata

Level Adv., B95, changing keys and meters, Vivace, 4 pp.

The title of Sonata is used in the Scarlatti sense for this work, as it is in one movement, and is both brilliant and quite challenging. This piece continues in the spirit of the first two, but carries technical concerns even farther. Motion within lines is more disjunct, requiring good fingering choices, and the hand must frequently expand and contract. Tocata also takes contrapuntal complexities farther, as lines interact more and syncopations become more frequent. This adds to the challenge of creating flowing, convincing phrasing. This piece is quite active, and may be challenging to memorize.

Rafael Ortiz (1908-1994)

Ortiz was a composer and guitarist. He was a member of Ignacio Piñeiro’s Septeto Nacional, and also played with the son groups Cienfuegos Septet, La Clave Oriental, and Gloria Matancera. His compositions include bolero-sones, sones, and the conga, Uno, dos y tres. After Piñeiro’s death in 1982, Ortiz took over as leader of the Septeto Nacional, a post he held until 1982, when he bequeathed it to Carlos Embale, who was the lead singer.

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210 Cuban Music from A to Z, s.v. “Ortiz, Rafael.”

Uno, dos y tres – conga

Level 6, B41, F Major, 2/4, Tiempo de conga, 2 pp.

This conga includes lyrics printed above the staff, and features a very repetitive and syncopated left-hand accompaniment pattern. Voicing may be a little tricky in the right hand. The right hand takes not only the melody, but also takes accompanying chords on the offbeats.

Tulio Peramo (1948-)

Peramo was originally trained as a professional opera singer, beginning his career at the National Opera House of Havana. He left that life at the age of twenty-five, and much later wrote, “Thirty-three years ago I found myself at the point of no return: I had lost everything – the faith in my work and even my social backgrounds with all my friends, who couldn’t understand this decision – but I still had within myself the deeply felt desire to change my life.” After several years of near isolation, this decision led Peramo to be a composer. He wrote for many different chamber groups, as well as for solo instruments, particularly the guitar. In 1968, he began experimenting with serialism, and has become one of Cuba’s leading composers.

24 piezas breves (24 Short Pieces)

Levels 1-5, B96, 44 pp.

This collection is meant to serve as an introduction to the dodecaphonic system, with pieces beginning at level one. Peramo wrote at the beginning of these pieces that they are designed as an introduction to the sonorous dodecaphonic world, so that the developing musician

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can gain familiarity with each fundamental aspect of this twentieth century procedure, in noncontradictory coexistence with the fundamental sonorities of tonality. He also wrote that these pieces were conceived as educational works for elementary pianists, as well as for the integration of the dodecaphonic system into different levels of playing. For the teacher, Peramo noted that the order of the pieces closely follows the organization of the serial techniques, while still contributing a variety of textures and a varying numbers of voices.\textsuperscript{214}

Difficulties in all of these works include reading many accidentals and syncopations. There are changing meters in many of them. Most of these pieces alternate hands to form a single line with many disjunct motions. Only No. 19 and No. 22 have both melody and accompaniment, using both hands at the same time throughout.

24 piezas breves are divided into four groups, each containing six pieces, with the exception of the first group, which contains seven. The first group uses the twelve tone series in its original form. The second group uses the series in retrograde. The third group uses the series in inversion, and the last group uses the series in retrograde inversion.

I. Serie original, 1

Level 2, B96, 3/4, 2 pp.

This piece has some eighth note rests. There are some places where the counting may be challenging. The hands play in alternation with each other.

I. Serie original, 2

Level 2, B96, 2/4, 1 p.

This piece sounds like a playful march. It has a lively tempo. The counting may prove to be a little difficult, and hand movements are slightly more prevalent than in No. 1.

I. Serie original, 3  
Level 3, B96, 3/4, 1 p.  
This piece has many leaps, but is slow. The primary difficulty will be keeping a steady tempo when playing jumps. The music sounds like a duck waddling along.

I. Serie original, 4  
Level 4, B96, 2/4, 2 pp.  
This piece has many repetitive figures. It is very rhythmic. Counting and syncopations will be the main challenge.

I. Serie original, 5  
There is some imitation of the initial subject in this stately piece. Expansion and contraction of the hand is required throughout.

I. Serie original, 5-A  
Level 5, B96, 3/4, 2 pp.  
This piece is fast, with syncopations and many hand position shifts and contrapuntal lines. This results in a more difficult interpretation of the twelve tone series.

I. Serie original, 6  
Level 4, B96, 2/4 and 3/4, 3 pp.  
This is a quirky little piece, with frequent bounces and leaps. Counting in some places will be difficult.
II. Retrogradacion de la serie, 7
Level 1, B96, 2/4, 2 pp.

There are some wider stretches in this piece, but enough time is given for hand position changes. This piece is written entirely in quarter and half notes.

II. Retrogradacion de la serie, 8
Level 2, B96, 2/4, 1 p.

This piece is written entirely in quarter and half notes, but also uses several ties and syncopations. Hand position shifts make this piece a little challenging.

II. Retrogradacion de la serie, 9
Level 1, B96, 2/4 and 3/4, 1 p.

There are some quick hand shifts in this work. The hands usually play in alternation, which makes these jumps manageable.

II. Retrogradacion de la serie, 10
Level 2, B96, 3/4, 2 pp.

The main challenges in this piece are the moves and reading the accidentals. There are several ties.

II. Retrogradacion de la serie, 11
Level 1, B96, 2/4, 1 p.

A couple of measures in this piece will be challenging to count, but the rhythm is repetitive. This piece is playful and fun.
II. Retrogradacion de la serie, 12

The rhythmic syncopation found in the first measure of this piece repeats throughout the movement. Counting is the most challenging, alongside reading the many accidentals inherent to this genre.

III. Serie en inversión, 13
Level 4, B96, 2/4, 2 pp.

Syncopations will prove tricky in this piece, which is of a rhythmic nature. The left hand plays in the treble clef for half of the piece.

III. Serie en inversión, 14
Level 2, B96, 2/4 and 3/4, 2 pp.

This piece has relatively few hand movements. The primary difficulty will be in counting rests for their full value, and in reading changes in time signature. There are both staccato and legato markings, as well as two-note slurs.

III. Serie en inversión, 15
Level 4, B96, changing meters, 1 p.

Polyrhythms are found throughout this work. It is repetitive, with a slow tempo.

III. Serie en inversión, 16
Level 4, B96, 2/4 and 3/4, 2 pp.

This piece requires expansion and contraction of the hands at a slow tempo. There are tricky syncopations and articulation differences to observe between the hands.
III. Serie en inversión, 17
Level 4, B96, 2/4 and 1/4, 2 pp.

Syncopations found in this piece will not prove as difficult if counted in sixteenth-note subdivisions. There are several sfzorzandos and accented staccato notes.

III. Serie en inversión, 18
Level 5, B96, 4/4, 2 pp.

This piece sounds like a march, with many repeated figures. Hand position changes are fast. There are some wide leaps, and many syncopations.

IV. Retrogradación de la inversión, 19
Level 4, B96, 4/4, 3 pp.

A slow tempo makes leaps and the reading of accidentals easier in this piece. It is the first work in this series to have a melody and accompaniment at the same time. The main melody switches between the hands and must be voiced.

IV. Retrogradación de la inversión, 20
Level 5, B96, 6/8, 1 p.

This piece requires expansion and contraction of the hands, which in combination with accidentals, makes this piece challenging. The hands are very active around the middle of the keyboard, and hand positions change quickly.

IV. Retrogradación de la inversión, 21
Level 3, B96, changing meters, 3 pp.

Hand positions do not move often in this piece. Syncopations will be a challenge, along with reading accidentals.
IV. Retrogradacion de la inversion, 22

Level 5, B96, 4/4, 2 pp.

The hardest aspect of this piece is reading the accidentals. Along with No. 19, this piece has a melody and accompaniment, with the melody moving between the hands.

IV. Retrogradacion de la inversion, 23

Level 5, B96, changing meters, 3 pp.

Challenges in this piece include syncopations, rests, and some fast jumps.

IV. Retrogradacion de la inversion, 24

Level 2, B96, 2/2 and 3/2, 2 pp.

This piece is very slow, and would be easier to play without any references to the larger contour. However, this would result in a rather boring performance. In addition to overall shape, primary concerns include leaps, counting, and reading many accidentals.

Ignacio Piñeiro (1888-1969)

Piñeiro grew up in Pueblo Nuevo, the black quarter of Havana. As a child, he sang in children’s choirs and experienced the African dances and chants of his neighborhood by playing the drums with Afro-Cuban abildos. In 1906, he joined a clave and guaguancó group, for which he sang décimas and improvised. He also formed his own singing group, Los Roncos, for which he composed choir music. Piñeiro earned his living doing odd jobs such as port worker, cigar maker, mason, barrel maker, and foundryman.\(^{215}\)

Piñeiro is credited with changing the traditional son, which was based on vocals, percussion, and strings, by adding a trumpet as the lead instrument. Piñeiro’s sones were strongly syncopated, danceable, and artistically arranged. It was eventually recognized that

\(^{215}\) Cuban Music from A to Z, s.v. “Piñeiro, Ignacio.”
Piñeiro’s sones were leading into a new form of salsa. One composer who was influenced by this new son style was George Gershwin, who became good friends with Piñeiro. Piñeiro also wrote many songs, using rhythmic combinations involving the son, son-montuno, guaguancó-son, canción-son, afro-son, conga, guajira-son, guarachas, guaguancó, canción, guajira, villancico, danzon, son-campesino, rumba, son-pregón, and preludio. In total, he composed over 327 works, of which his sones have enjoyed the most lasting fame.\(^\text{216}\)

**Las cuatro palomas – son (The Four Doves)**


This son has lyrics printed in the middle of the grand staff. It has an introduction, followed by a repeating main section with both first and second endings. *Las cuatro palomas* is a stately son, made more difficult by full chords, as well as by wide leaps, voicing, and syncopations.

**Juan Piñera (1949-)**

Piñera studied with César Pérez Sentenat, Silvio Rodríguez Cárdenas, Margot Rojas, Ninowska Fernández-Britto, and Enrique Bellver. In 1976, when the Instituto Superior de Arte was established, he studied composition with Ardévol, and was Ardévol’s last pupil. He won many prizes for composition, including for music written specifically for children and awards for electro-acoustic works. His music, he wrote, can be “both profoundly lyrical and an obvious joke at the expense of conventionality.” Piñera has written many theatre pieces, operas, symphonic, and vocal works. His earliest composition was a work for piano called *La ‘cosa’ no

\(^{216}\) Ibid.
está en el título in 1972-1973, which exploited the rich effect produced by the pianistic treatment of avant-garde concepts.  

**Passoyaglia**


This advanced work is written in contemporary notation, but uses a grand staff throughout. There are no barlines and it is highly chromatic. Piñera includes three pages at the beginning of the score to explain the notational system. This piece is divided into nine sections of different characters, each of which continues immediately into the next section, without grand pauses.

**I. Majestuoso**

In this section, the hands alternate, creating large, sweeping lines. Each line repeats the same basic arch pattern until the end, where the texture thickens.

**II. Vigoroso y rápido (Rapid and Vigorous)**

In this section, the hands alternate at the beginning. Voices are then added at regular intervals throughout. These are both high above the main, flowing line, as well as low strokes below it, requiring up to four staves.

**III. Fluido**

This section is written on up to four staves and includes many more contemporary notations.

**IV. Rítmico y rápido (Rhythmically and Rapid)**

This section is very rapid and rhythmic. A challenge here will be playing alternating octaves in both hands, with seconds being played in both hands by the thumb and fifth finger on

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either end of the octave stretch. This section builds to fortississimo at the end, with alternating, repeating chords leading into the next section.

V. Misterioso y sensual

This section is slow, with much thicker chords of five notes each. There are also stretches up to a tenth.

VI. Homenaje a Chopin I

Widely-spaced hands play with identical rhythmic motion in this section. Sections of sixteenth notes alternate with sections of long, block chords. Homenaje a Chopin I ends Lentamente, and then is marked Ataca into the next section.

VII. Homenaje a Chopin II

This section is made up entirely of broad, sweeping, sixteenth-note, arpeggiated, ascending and descending lines. These lines move parallel to one another. The section ends piano.

VIII. Presto

The musical line of this Presto alternates between the hands, with intervals being rung out above the running thirty-second notes. The music is very chromatic, as is the entire work.

IX. Muy sereno pero rubato (Very Tranquil and Slow)

This final section is more improvisatory-like, with rhythmically free, single-note lines. It ends pianissimo pero sonoro.

Pérez Prado (1916-1989)

Prado studied with María Angulo and Rafael Somavilla. He left Cuba in 1947, after his incorporation of big band jazz elements was not well received, and settled in Mexico City.

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218 Cuban Music from A to Z, sv. “Pérez Prado, Dámaso.”
There he established a mambo big band, and through the next decade, made several recordings.\textsuperscript{219} It was at this time, in 1949, that Prado composed his first mambo.\textsuperscript{220} Prado was one of the most commercially successful of all latin musicians, becoming popular in South America and Central America for his appearances in dozens of Mexican film musicals. In addition to writing dance hits for these films, he also wrote more serious works for mambo orchestra. Prado arranged classical favourites by Rachmaninoff and Grieg in the mambo style, as well.\textsuperscript{221}

Of his many mambos, Prado’s \textit{Mambo No.5} and \textit{Patricia}, included here, became very famous. He was often criticized for claiming to invent the mambo,\textsuperscript{222} when actually he was just responsible for popularizing the genre in mainstream North America. He called himself the ‘Mambo King,’ and was a brilliant pianist. Prado’s mambos called for dramatic horn lines and simple, less rhythmically complex arrangements than those used by traditional Cuban bands.\textsuperscript{223} In his mambos, the Afro-Cuban syncopation is fast, with the percussion instruments beating on the offbeats, while the brass instruments have high, blaring dissonances. Prado characterized his mambos as being, “part rhumba and part jive, with a strong dash of itching powder.”\textsuperscript{224} All of

\begin{footnotes}
\item[	extsuperscript{219}] \textit{The New Grove’s Dictionary of Music and Musicians}, 2nd ed., s.v. “Pérez Prado, (Dámaso) [Prado, Pérez].”

\item[	extsuperscript{220}] \textit{Cuban Music from A to Z}, sv. “Pérez Prado, Dámaso.”

\item[	extsuperscript{221}] \textit{The New Grove’s Dictionary of Music and Musicians}, 2nd ed., s.v. “Pérez Prado, (Dámaso) [Prado, Pérez].”

\item[	extsuperscript{222}] See entry for Mambo in the Descriptions of Dances and Dance Forms.

\item[	extsuperscript{223}] \textit{The New Grove’s Dictionary of Music and Musicians}, 2nd ed., s.v. “Pérez Prado, (Dámaso) [Prado, Pérez].”

\end{footnotes}
his hundreds of mambos have originally composed melodies, in addition to the ever-present characteristic rhythm.225

Prado’s mambo groups generally included a drum, two gongo drums (which had to be heated over an alcohol burner before each performance), regular drum and kettle drum sections, a trombone, four saxophones, four trumpets, a bass viol, and maracas. Prado himself would perform on the piano and drums, sing, dance, and even play his drums with his feet. In talking about his creation of the mambo, Prado said that, “I am a collector of cries and noises, elemental ones like seagulls on the shore, winds through the trees, men at work in a foundry. The Mambo is a movement back to nature, by means of rhythms based on such cries and noises, and on simple joys.”226

As with ragtime, mastering the mambo rhythmic feel is challenging at first. It is highly syncopated, although the bass pattern remains quite stable. All of the mambos included in this catalogue are sectionalized, with most of these sections repeating. Many have places where the performer is asked to speak, shout, or in one case, “meow,” which should be very enjoyable for the audience as well as for the performer.

Al Compas del mambo (At the Rhythm of a Mambo)

Level 7, B99, E-flat Major, 2/4, 2 pp.

There are a few instances in this piece where the player must shout, which is fun for both performer and audience. The right hand is written in full, often parallel seventh chords, and is syncopated. This is dance-like music, and it does not have a singing melody.

225 Ibid.

226 Ibid.
La chula linda – mambo (The Pretty Girl)

Level 7, B99, no key signature, 2/4, Bright mambo, 2 pp.

The left-hand accompaniment of this mambo is made up of a repeating, descending chromatic line. This is unlike the more standard, leaping rhythmic bass accompaniment found in most of Prado’s mambos. There are some polyrhythms of two against three. The music alternates between a singing melody and a more rhythmic, motivic melody.

Mambo A la Marilyn Monroe

Level 4, B99, A Major, 2/4, 2 pp.

This mambo is charming, light, and playful. The syncopated right hand is very repetitive, as is the left-hand bass accompaniment. Primary difficulties are found at the end of the piece, where the right hand has a few fast hand shifts and rapid repeated sixteenth notes.

Mambo del ruletero

Level 6, B99, 2 flats, 2/4, Moderato, 2 pp.

At the end of the introduction and at the end of this piece, the performer must say the words, “Libre Taxi, Libre Taxi,” in rhythm with piano note strikes. The left-hand accompaniment is repetitive, and the right hand is generally a single note line. This mambo ends fortississimo. The music sounds like a taxi ride through the city, including starts, stops, honks from car horns, and swerves in and out of traffic. There are some some fast leaps to contend with, as well as some difficult syncopations.

Mambo jambo

Level 6, B99, C Major, 2/4, Bright tempo, 2 pp.

This mambo includes the chord names written above the grand staff. It is made up of many repeating sections. The left hand is very repetitive, and the right hand has held and
moving notes, as well as a couple of descending glissandos. This piece is melodic and rhythmic, with a sassy character.

**Mambo No. 5**

Level 7, B99, E-flat Major, 2/4, 2 pp.

This is a pleasing little tune of Caribbean flavor. It has many short, repeating sections. One section of interest includes the optional swords of “Si, Si, Si, you quiero Mambo!” to accompany the right-hand line. In the spirit of the mambo ensemble, it may be enjoyable for the student to perform the vocal line. This piece requires an outgoing character.

**Mambo No. 8**

Level 7, B99, F Major/Minor, 2/4, 2 pp.

The last ten bars of this mambo consist of repeated C octaves in both hands, accompanied by the words, “Uno, Dos, Tres, Cuatro, Cinco, Seis, Siete, Ocho, Mam-bo.” These are very effective when said in a performance. There are syncopations within a sparse texture. Left-hand patterns often repeat. This piece would lend itself well to being accompanied by another student on a percussion instrument.

**Patricia (Mambo)**

Level 8, B98, C Major, 2/2, 3 pp.

*Patricia* was one of Prado’s most famous mambos. This piano arrangement was written by Horace Diaz. The piece is capricious and requires a light staccato touch. There are some fast chord changes in the right hand. Unlike the rest of the mambos by Prado in this catalogue, this mambo has no repeats, although it is still sectionalized. There are some fast grace notes in the melody that must be sung out clearly. The top of the right hand also needs to be voiced clearly.
**Pianolo – mambo**


This mambo is very repetitive and playful, at one point imitating a horn call. The melody in one section is written in parallel, four-note seventh chords in the right hand.

**Silbando mambo (Whistling Mambo)**


This mambo contains both syncopations and polyrhythms. The melody of full, syncopated chords, with leaps in hand positions, right-hand runs, and some stretches of a ninth add to the difficulty of this piece.

**Tom Cat Mambo (Puertorriqueña)**


In this piece, instead of shouting or saying words at the end of sections, the pianist must loudly “Meow!” This is quite fun! *Tom Cat Mambo* is more challenging than it first appears, not only because of syncopations, but also because of quick movements between the right-hand chords.

**Serafín Pró (1906 – 1978)**

Serafín Pró studied with Chartrand and Ardévol. He was a member of the Grupo de Renovación Musical, and was heavily involved with vocal and choral groups throughout his life. Pró wrote mostly choral music, and choral arrangements of works by Cuban and foreign composers. For piano he wrote *Sonata in E Major* in 1942, and *Suite clásica en modo frigio* in 1943.\(^\text{227}\) He also composed works for chamber groups, and voice and piano.\(^\text{228}\) He strongly


\(^{228}\) *Cuban Music from A to Z*, s.v. “Pro, Serafin.”
advocated dance forms in composition, and wrote in a more expressive language than many of the more academically minded colleagues of the time in Cuba. 229

**Cajita de Music (Little Box of Music)**


This delightful piece has a folk-like melody in the left hand against a constant, repetitious right hand. The challenge for the student will be to vary the repetitions of the melody to create interest, as the only dynamic marking occurs on the last chord. This piece would benefit a young student who needs to work on bringing out left-hand melodies.

**Marco Rizo [Ayala] (1920-1998)**

Rizo worked as a pianist, arranger, and composer for the “I Love Lucy” television series, for which he composed the theme song. He was also the pianist and arranger for the Bob Hope Radio Show. Rizo studied with Spanish composer Pedro San Juan, and was the official pianist of the Havana Philharmonic, performing under the direction of Ernesto Lecuona, Erich Kleiber, and Leopold Stokowski. He gave piano duo concerts with Lecuona, and many say his sensitive piano style is like that of Lecuona. He emigrated to the United States in 1940, and continued his studies at Julliard under Rosina Lhevinne. 230

Rizo scored music for Columbia, Paramount, and MGM studios, and arranged songs for hundreds of top artists. He also studied during this post-war time at U.C.L.A. with Igor Stravinsky and Mario Castelnuovo-Tedesco, and founded the Marco Rizo Latin American Music

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Project (SAMPI), to spread an appreciation for Latin music and culture in Universities, Colleges, high schools and public schools. Rizo has recorded around thirty piano albums.\textsuperscript{231}

\textbf{Ñañigo – A Ritual Afro-Cuban Dance}


This piece conjures up an Afro-Cuban dance. There are low drum beats and modal, chanting melodies. It is very rhythmic, and must be played with vigor. Much of the piece is quite loud. Technical concerns include several large chords, with many accidentals, and some syncopations and fast jumps. Ñañigo uses a wide range of the keyboard and would make a unique recital piece.

\textbf{Toccata – zapateo}


This zapateo cubano is comprised of rhythmic sections alternating with more melodic sections. This piece requires strength, reaching \textit{fortississimo} with accents at the end. The tempo changes throughout. Stretches up to a ninth are required. Hand position shifts are not many in number, and are well prepared. The sections with the largest chords and leaps are also the slowest. This is an exciting piece that allows the student to treat the piano as both a percussive and a lyrical instrument, requiring two very different approaches.

\textbf{Alejandro Rodríguez}

\textbf{Sun sun paloma – son}

Level 8, B41, G Major, 2/4, \textit{Tempo de son}, 2 pp.

This son has lyrics given in the middle of the grand staff. It has a four bar introduction that imitates a guitar and is written in the style of a popular Cuban song. The melody is written

\textsuperscript{231} Ibid.
completely in sixths, with the typical syncopated and leaping left-hand accompaniment found in most sones.

Arsenio Rodríguez (1911-1970)

Rodríguez lost his sight at the age of six after being kicked by a mule, and was known as “El Ciego Maravilloso,” or “The Marvelous Blindman.” He kept a full schedule as a composer, bandleader, and tres player. In the 1950’s, Rodríguez moved to New York, where he continued to play and to record, but sadly, he did not have the strong profile that he had enjoyed in Cuba and he died virtually forgotten.

Rodríguez’s compositions consist mainly of sones. His son style was classified as son monunto, which were mid-tempo pieces that emphasized the compelling rhythmic repetitions of the montuno sections. His sones were often called diablos, in allusion to their devilishly exciting arrangements. Rodríguez had an aggressive and dynamic sound that had a great influence on New York and Puerto Rican salsa bands of the 1970’s.

Bruca manigua (son Afro-Cubano)

Level 9, B41, E-flat Major, 2/4, Lento, 2 pp

This afrocubano son has a four-bar montuno at the end of the piece, before the final two measures, that is labeled as an Estribillo. This is followed by the instructions repite varias veces.

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233 Cuban Music from A to Z, s.v. “Rodríguez, Arsenio.”

234 The New Grove’s Dictionary of Music and Musicians, 2nd ed., s.v. “Rodríguez, Arsenio [né Ignacio Loyola].”

235 Cuban Music from A to Z, s.v. “Rodríguez, Arsenio.”

The melody is often in fourths and sixths. An inner voice often appears during melodic pauses of the primary vocal line. These voices must be balanced appropriately. The lyrics are printed above the staff. This piece is very rhythmic and syncopated. The pianist must act as the entire ensemble, which may be challenging for the student who is completely new to Cuban, son, or vocal literature.

**Nilo Rodríguez [Suarez-Arango] (1921-1996)**

Rodríguez studied with Ardévol, and was an adviser to the Cuban Ministry of Culture’s Department of Music. His compositions include a cantata and works for full and chamber orchestra. Rodríguez’s musical language during the 1940’s and 1950’s was strongly nationalistic, and in the 1960’s he added to this an experimentation with fresh tonal qualities. His music is marked by the relationship between rhythm and language inherent to much of Cuban music.  

**Motivos de danza (Preludio No. 3) (Motives to Dance)**


This danza has complicated rhythms throughout. There are many tone-clusters. This piece has several tempo changes, as well as articulation and dynamic complexities. Stretches of a ninth and tenth are frequently called for, as are large leaps. *Motivos de Danza* is very motivically driven. The piece retains a sad, melodic feeling, and the counterpoint, when brought out, adds depth to this sonorous piece.

**Gonzalo Roig (1890-1970)**

Roig studied with Agustín Martín Mullor and Gaspar Agüero Barreras. In 1917, he traveled to Mexico to work with María Guerrero, and in 1922, he co-founded the National

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Symphony Orchestra in Havana with Ernesto Lecuona and César Pérez Sentenat. He also served as the conductor for this group. Roig is considered to be the pioneer of symphonic music in Cuba. He was appointed as Director of the Havana School of Music and of the Municipal Band, now known as the National Concert Band, in 1927, a position he held for the rest of his life. As Director of the Municipal Band, Roig arranged numerous works by Cuban and foreign composers, and even provided accompaniment for singers, a first in Cuba. Roig was the founder of the Cuban National Opera, the Society of Cuban Composers, the Cuban Authors National Federation, the Cuban Authors National Union, and the Cuban Authors National Society. He wrote many essays and articles about Cuban music, and is known for his composition of some of the most important Cuban zarzuelas.\footnote{Cuban Music from A to Z, s.v. “Roig, Gonzalo.”}

**La gracia de dios – pasodoble (The Grace of God)**

Level 8, B102, F Minor/F Major, 2/4, 6 pp.

This is a fun piece in the character of a pasodoble. The left hand is the most active, with challenging leaps. Parallel octaves are used in both hands. There are some long, held chords in the right hand that must be taken with the pedal so that the right hand can then actively join the rhythmic accompaniment. Expansion and contraction of the hands is required throughout. This piece requires a light, yet solid touch.

**Amadeo Roldán [y Gardes] (1900-1939)**

Roldán was born in Paris, and emigrated to Cuba at the age of nineteen to work as a professor in Havana. Roldán’s first composition with Cuban folk influence was written at the age of twenty-five, after which time he became engrossed with promoting Afro-Cuban folk music, and also with defending Afro-Cuban and Spanish music as being a part of Cuban music,
which was an attitude that was being oppressed by the ruling parties of the country. Roldán’s works have been performed worldwide and are considered to be both innovative and creative.\textsuperscript{239}

Roldán was a leading figure in the establishment of Afrocubanism, which synthesized Afro-Cuban melodies and polyrhythms with Western classical traditions.\textsuperscript{240} He effectively brought the forceful elements of black Cuban folklore, including the tango, conga, comparsa, son, and rumba, into the concert hall, in combination with a refined, partly-Impressionistic, partly-dissonant, Stravinskian style.\textsuperscript{241} Roldán wrote works for orchestra, chamber and percussion ensembles, and solo instruments. In addition to those works included in this catalogue, Roldán also wrote \textit{2 piezas infantiles}, for piano, omitted here due to lack of availability.\textsuperscript{242}

\textbf{Canción de cuna del niño negro (Lullaby of the Little Black Boy)}


This canción has a constant, rocking left-hand accompaniment on the off beats, with a mourning, right-hand melody. It is written in the Aeolian mode. Difficulties lie in bringing out the meter of the right hand against the syncopation of the left hand, some inner voicing in the right hand, and a subtle tempo change in the middle of the piece. Sophisticated melodic phrases must also be created.

\hspace{1cm}\textsuperscript{239} \textit{Cuban Music from A to Z}, s.v. “Roldán, Amadeo.”


\textsuperscript{241} \textit{The New Grove’s Dictionary of Music and Musicians}, 2nd ed., s.v. “Roldán (Gardes), Amadeo.”

El “diablito” baila (The “Diablito” Dances)
Level 5, B71/103/104/106, no key signature, 6/8, Animato, 3 pp.

Diablito is a Cuban word referring to the person clowning at Twelfth Night, a celebration marking the end of the Christmas season in the Catholic faith. This title has also been translated as, “The Little Devil Dances.” This piece is interesting in its use of alternating 6/8 and 3/4 meter, polyrhythm, and the use of the Dorian mode. While the music is not difficult when taken hands separately, as it is comprised of single notes in either hand, the rhythm is deceptively tricky, and will take careful practice. This piece is delightful to listen to and may be a good introduction to Cuban rhythms for a level 5 student.

Mulato (for José Ardévol, with the admiration and friendship of the author)
Level 10, B71/103/105/106, no key signature, changing meters, 5 pp.

This piece is exciting, with an ear-catching, fast-paced rhythmic tune, rhythmic displacements, tone clusters and dynamic changes. This music requires careful attention to accents and rhythmic pulse, which often includes polyrhythms. It is great fun to play at tempo and works well as both a recital piece and as a show of technical skill and control.

Preludio cubano (Cuban Prelude)
Level 10, B93, G Major, 2/4, Allegretto – Scherzando, 3 pp.

This piece is fast and showy, and would be excellent for a recital. Technical concerns include syncopations, chromatic motions, wide leaps, and fast figures. It is written in the style of a free contradanza in terms of rhythm, but with more counterpoint and imitation. There is also a frequent use of triplets, both alone and in polyrhythm against other lines.
**Gonzalo Rubalcaba (1963-)**

Rubalcaba is a jazz pianist and composer. He is considered to be one of the most outstanding and virtuoso jazz pianists in the world. Most of his piano scores are composed with a small jazz ensemble in mind, and are therefore excluded from this catalogue. An advanced student who is interested in a discussion of jazz harmonies may enjoy working through other of Rubalcaba’s works not included here, as most scores contain lead sheets and/or third instrument notations.

**Supernova 2 (2001)**


This is the only work in this Hal Leonard edition to not contain lead sheets and/or secondary instrument notations. It is heavily syncopated and provides many rhythmic challenges. As well, it employs motives and patterns idiomatic to a jazz improvisatory style.

**Rosendo Ruiz (1885-1983)**

Ruiz started in music as a trova singer, becoming one of the greatest representatives of the Cuban trova genre. He is known for his vocal music, as well as for a few guajiras, sones, and pregóns. He was a guitar teacher and wrote a guitar manual that is still in print.

**Confesion – canción (Confession)**


This canción is dramatic and somber. The right hand carries both the melody and a countermelody. There are several large intervals that must be rolled, but the right hand can take some notes from the bass clef in a few of these places, allowing the left hand to avoid a few rolls.

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243 Ibid.

244 *Cuban Music from A to Z*, s.v. “Ruiz, Rosendo.”
The top must be voiced and the more active middle voice of the right hand must stay in the background. The piece becomes easier when the parts are heard as either vocal, bass, or ensemble lines.

**Se va el dulcerito – pregón (The Sweets Vendor is Leaving)**


This pregón has lyrics that are given in the middle of the grand staff. The melody is written in parallel sixths or thirds whenever it is part of the vocal line. There is a short introduction that reappears between the two verses of the song. This piece is written in the style of a popular tune. It has a leaping accompaniment. If the student has prior experience in other danzas and contradanzas of Cuba, this piece will not be too difficult. With no prior experience with this type of vocal-inspired Cuban literature, the rhythms and leaps found in *Se va el dulcerito* will be a challenge. The student must hear what is the vocal line and what is the accompaniment in order to create a convincing performance.

**Pablo Ruiz Castellanos (1902-)**

Pablo Ruiz Castellanos was a composer and teacher. He wrote ballets, musicals and works for chamber orchestra. His most successful composition is entitled *Monte rus*.245

**Cancion para el niño bueno (para el estudioso) Op. 44 (The Song for the Good Child)**


The title of this piece translates as, “Cancion for the Good Child – for the scholar.” It is a fine introduction to a closed-position, waltz-style left-hand accompaniment and the presence of grace notes. The melody is very catchy. This work would make a fine recital piece. Challenges include held notes against moving notes within the right hand and some fingerings in the left

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245 *Cuban Music from A to Z*, s.v. “Ruiz Castellanos, Pablo.”
hand. This canción provides a good introduction to voicings within the right hand and also serves as preparation for harder, more spread out waltz-like patterns.

**Nicolás Ruiz Espadero (1832-1890)**

Ruiz Espadero studied with Miro and Fernando Arizti and became a piano virtuoso. Among his students were Angelina Sicouret, Cecilia Arizti, and Ignacio Cervantes. Ruiz Espadero composed more than fifty pieces for piano, and his close friend, Louis Gottschalk, helped to promote his music in Europe.  

**Canto del guajiro (Rural Chant) (1874)**


Ruiz Espadero wrote at the beginning of this score that he was trying to paint one of the typical rustic scenes of the Creole farmers. He stated that this music, far from rejecting the rules of musical art in relation to style and expression, demands, on the contrary, its exact application. He said that the melodies were his entirely, but that they were given the treatment of the local expression and color, conserving its minimal shades, even to the point that they could be considered rudimentary for their lack of harmony. He recommended the scrupulous observation of the metronome markings, as well as all dynamic and expressive marking, in order to reach a suitable interpretation of the work.  

This guajiro is very melodic and pleasing to listen to. It has a rocking, waltz-like accompaniment pattern that weaves and leaps throughout the texture. Ruiz Espadero’s approach to transcribing the multiple layers of the texture can complicate the reading of the rhythm. The

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246 *Cuban Music from A to Z*, s.v. “Ruiz Espadero, Nicolás.”

middle voice, which shares the waltz-like pattern of the accompaniment, alternates between high and low notes, requiring frequent hand-crossings or careful voicing of the right-hand melody over the middle voice, which is taken in the same hand. While the rocking, waltz-like accompaniment remains throughout the entirety of this work, the music never becomes monotonous, moving through several sections of varying tempos, textures, and dynamics.

**Chant de l’âme – caprice poetique de concert**


Reminiscent of a Chopin Nocturne, this piece is a wonderful addition to the standard Romantic literature. The melody is beautifully lyrical and requires careful attention to voicing, shades of expression, and phrasing. The middle section consists of a constant flow of right-hand notes above a steady bass line that also includes the melody. This piece is very rewarding to learn and perform.

**Manuel Saumell [Robredo] (1817-1870)**

Saumell is known as the great pioneer of Cuban nationalist music, and greatly affected the history of the Cuban nationalist musical movement. He studied with Juan Federico Edelmann, and played the organ for several churches in Havana. Saumell was known as a true visionary and innovator for his time. He composed works for a wide range of genres, including an opera and a great many contradanzas for keyboard. He is considered the father of the contradanza, habanera, danzon, guajira, clave song, and the criolla. Saumell’s rhythmic harmony and melodic invention have come to characterize Cuban music on the whole, portraying

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248 *Cuban Music from A to Z*, s.v. “Saumell, Manuel.”

249 See entry for Clave Song in the Descriptions of Dances and Dance Forms.
a truly Cuban spirit.\textsuperscript{250} Saumell’s music reflects an early nineteenth-century Romantic style, and is characterized by the Cuban rhythmic patterns found throughout his contradanzas.\textsuperscript{251}

\textbf{Contradanzas}

Level 5-9, B110

Saumell’s contradanzas are easily distinguishable by their characteristic rhythmic accompaniment. The melodies found in his contradanzas are often written in parallel thirds or sixths, or with running sixteenth notes that alternate with an octave melody. All of the contradanzas are written with the left hand serving an accompaniment role and the right hand carrying the melody. They are also all written in two halves, with the second half having a different style, or character, than the first half.

Given that nearly all of these contradanzas are one page in length, they would be very effective if presented in sets of two or more pieces. The first half of each dance is not repeated, often leaving the feeling that one should repeat the beginning or move immediately on to the next contradanza. Given the time signature of 2/4 found throughout most of these works, and the number of contradanzas that Saumell wrote, moving from one to the next in the fashion of movements within a larger whole would be natural. Saumell’s contradanzas are listed here alphabetically, and need not be taken in this order.

\textsuperscript{250} \textit{Cuban Music from A to Z}, s.v. “Saumell, Manuel.”

\textsuperscript{251} \textit{The New Grove’s Dictionary of Music and Musicians}, 2nd ed., s.v. “Saumell Robredo, Manuel.”
1. Ayes del alma (Complaints of the Soul)

This contradanza is melodramatic, with octaves that are accompanied in the right hand by an inner, repeated chord pattern. This pattern must be played under the dynamic level of the held octave melody. The second half, while quieter, is still very dramatic.

2. Dice que no ( Somebody Says No – To my friend L.M. Gottschalk)
Level 7, B110, F Major, 6/8, 1 p.

The first half of this contradanza has a melody in the right hand that is ornamented with grace notes. The second half of the piece features a jumping Alberti bass pattern in left hand, and a melody in thirds in the right hand. *Dice que no* is light and cheerful in nature. Loose rotation of the wrist is required throughout.

3. El bazar (The Bazaar)
Level 7, B110, G Major, 2/4, 1 p.

In the second half of this contradanza, the right-hand melody is played in parallel thirds over a syncopated left-hand accompaniment. The harmonies and voice leading in this piece are vocally inspired, almost reminiscent of a hymn tune, without having a four-part chorale texture.

4. El cataclismo (The Cataclysm)
Level 8, B110, G Minor/B-flat Major, 6/8, 1 p.

There is some play between the 6/8 and 3/4 meters in this piece. Leaps will present the greatest challenge. These include both left-hand and right-hand leaps, some of which are in parallel thirds. There are a couple of rolled tenths. Perhaps the wide spacing found in this contradanza offers a picture of the cataclysm spoken of in the title.
5. *El disimulo (The Craftiness)*

Level 7, B110, C Major, 2/4, 1 p.

This piece has typical, contradanza syncopated rhythms in the accompaniment. There are a couple of wide, left-hand leaps to contend with.

6. *El huracan (The Hurricane)*

Level 9, B110, D Major, 2/4, 1 p.

Octaves in both hands and running sixteenth notes give this piece the character of a hurricane, with strongly blowing winds. It is dramatic, furious, and fast.

7. *El ligote de trinita*

Level 7, B110, G Major, 2/4, 1 p.

A twisting and turning right-hand line leads into a more standard tune in thirds. The left hand has many leaps and syncopations.

8. *El paiñuelo de Pepa (Pepa’s Handkerchief)*

Level 8, B110, G Minor/B-flat Major, 2/4, 1 p.

The opening, single-line melody of this contradanza is written in the harmonic minor mode, accompanied by the standard contradanza, syncopated bass pattern. The major melody in the second half of the piece is written in parallel thirds and sixths. This piece is quite melodramatic, with sigh figures in the minor first half and polyrhythms in the major second half.

9. *El somatén*

Level 7, B110, C Major, 2/4, 1 p.

*El somatén* provides a pleasing, upbeat tune. There are a couple of tricky syncopations and some fast jumps.
10. **El ultimo golpe (The Last Blow)**

Level 6, B110/118, C Major, 2/4, 1 p.

As with most of the other contradanzas, *El ultimo golpe* has a charming melody in thirds, preceded by an introductory passage. The blow or hit alluded to in the title is not obvious in the music. There are some instances of polyrhythm.

11. **La asesora (The One Who Assesses)**

Level 8, B110, D Major, 6/8, 1 p.

This piece begins with parallel octaves in both hands. In the second half, the left-hand accompaniment is quite active, with many leaps. The right hand also has several leaps, and active hand shifts. There are moments of polyrhythm.

12. **La caridad (The Charity)**

Level 6, B110, G Major, 6/8, 1 p.

There is a pull and tension between the 6/8 and 3/4 meters in this contradanza. It is more classical in flavor, with contrapuntal lines in the first half.

13. **La Cassier (Cassier – Dedicated to Mrs. Josefa Cruz, wife of Cassier)**

Level 7, B110, C Major, 6/8, 1 p.

The opening introduction of *La Cassier* expands to parallel octaves before the tune finally beings in parallel thirds in the right hand. There are some fast leaps. The music has a prim and proper character.
14. **La Celestina (Celestina – a person’s name)**

   Level 7, B110, C Major, 6/8, 1 p.

   *La Celestina* begins with a fanfare before moving into the dance, in which there is metrical ambiguity between 6/8 and 3/4 time. The melody is in parallel thirds, and some of the leaps are fast.

15. **La cuelga (She Hangs)**

   Level 9, B110, A Major, 2/4, 1 p.

   Typical thirds abound in the right hand of this contradanza, with equally typical leaps in the left hand, and some polyrhythms. This piece is vocally inspired, with some ornamentation of the melody.

16. **La dengosa**

   Level 6, B110, G Major, 6/8, 1 p.

   This piece is written in a semi-classical style. It has a modified Alberti bass accompaniment in the left hand. The melody is in typical, contradanza parallel thirds.

17. **La elegante (The Elegant/Smart One)**

   Level 8, B110, B-flat Major/E-flat Major, 2/4, 1 p.

   This contradanza has some trickier fingering and leaps, particularly in the first half. It is otherwise in the fashion and character of most of Saumell’s contradanzas, with a syncopated accompaniment and a playful right-hand tune.
18. La fénix (The Phoenix)
Level 9, B110, G Major, 6/8, 1 p.

The right-hand melody of this piece is in octave chords for the first half, and in thirds for the second half. The left hand is a modified waltz bass, followed by a more typical, syncopated bass line. The opening sounds much like a hymn.

19. La Josefina (Little Josefa)
Level 7, B110, G Major, 2/4, 1 p.

This piece has an orchestrally inspired opening, with octaves in the left hand and chords in the right hand. The last half is a highly syncopated, eight-bar melody in thirds.

20. La linda (The Pretty One – Dedicated to Ella)
Level 6, B110, G Major, 2/4, 1 p.

Primary concerns in this piece are the use of octaves, running sixteenth notes in the second half, and the characteristic syncopated left hand found throughout the contradanzas. The first half is majestic, leading to a second half that sounds showy, without being terribly difficult.

21. La luz (The Light)
Level 7, B110, D Major/F Major, 2/4, 2 pp.

Wide-ranging thirds make up the melody of La luz, which is vocally inspired.

22. La María
Level 9, B110, E Major, 6/8, 1 p.

Syncopations in La María are challenging, particularly in the second half. There are some larger leaps. Accents suggest a meter of 6/8, but often the melody and rhythm create a sense of 3/4. This contradiction makes one wonder what Maria was like as a person.
23. La Matilde

Level 9, B110, 2 flats, 6/8, 1 p.

The right hand in *La matilde* moves around, and is not just in thirds. There are some tricky leaps and syncopations.

24. Lamentos de amor (The Lover’s Lament)


This piece has a rocking left hand and a wave-like right-hand melody, creating the impression of a Cuban-Venetian boat song. This is the only contradanza to have fingerings given in the score for confusing passages.

25. L’ amitié (The Friendship)

Level 9, B110, E-flat Major, 2/4, 1 p.

There are some tricky passages in the second half of this piece, combining scalar and chromatic passages with syncopations and wide leaps.

26. La nené (The Little Baby Girl)

Level 9, B110, A-flat Major, 2/4, 1 p.

This piece begins in a very imitative, learned style. It then moves back to the syncopations and leaps typical of Saumell’s contradanzas. This piece is fast.

27. La niña bonita (The Pretty Girl)

Level 9, B110, A-flat Major, 2/4, 1 p.

The syncopations are tricky in this piece, and the top must be voiced clearly. The second half has a modified waltz accompaniment in the left hand.
28. La paila (The Pot)

Level 8, B110, C Major, 6/8, 1 p.

Unlike most of the other contradanzas, this one has no visible division between the first and second half. There is a struggle between the 6/8 and 3/4 meters, both in and between the hands. The melody is in thirds, but it begins more contrapuntally between the hands.

29. La pendencia

Level 7, B110, D Major, 2/4, 1 p.

The right hand of the first half of this contradanza is in broken octaves, and the second half is in parallel third runs. The left hand begins in octaves, but ends with the typical syncopated accompaniment, complete with many wide leaps. A big introduction leads to a dance-like, running, and legato finale.

30. La piñata habanera (The Pinata from Havana)

Level 8, B110, D Major, 2/4, 1 p.

This habanera has some polyrhythms, broken octaves, and leaps. It has a flashy introduction and a habanera rhythm in the left hand, with a contradanza-styled right hand, including triplets and parallel thirds.

31. La quejosita (The Endearing One Who Complains)

Level 6, B110, G Major, 6/8, 1 p.

The challenge in this contradanza comes from the polyrhythms found throughout. This creates the effect of the one hand arguing with the other in terms of meter.
32. La quota de agua (The Drop of Water)

Level 8, B110, A Major, 2/4, 1 p.

Running notes in the right hand are placed against a waltz-like, syncopated bass in this contradanza. There are a few instances of polyrhythm.

33. Las bodas (The Weddings)

Level 9, B110, A Major, 2/4, 1 p.

This piece has some difficult leaps and syncopations. There are also accidentals and running, parallel thirds that may be challenging.

34. La siempreviva (The “Always Alive” – name of a flower)

Level 8, B110, C Major, 6/8, 1 p.

There is no visible division between the halves of this piece. Difficulties include some challenging syncopations, left-hand leaps, and a lively tempo with many staccato motions. The right hand is in thirds for the entire piece.

35. Las quejas (The Complaints)

Level 8, B110, D Major, 2/4, 1 p.

There are some polyphonic lines to voice in either hand of Las quejas. There are also some polyrhythms. If played fast, this piece would suit a level nine student.

36. La suavecita (The Endearing Nice One)

Level 6, B110, G Major, 6/8, 1 p.

The second half of this contradanza has a strong 6/8 meter in the left hand against a melody emphasizing a 3/4 meter. A couple of syncopations may be a little tricky. The melody moves mostly by thirds. There are a couple of wide leaps.
37. La tedeza

Level 8, B110, G Minor/B-flat Major, 2/4, 1 p.

This piece has some large, chordal octaves in the right-hand melody, as well as some running note passages. The left hand alternates back and forth between bass and treble notation due to many leaps in the syncopated, contradanza accompaniment.

38. La territorial (The Territorial One)

Level 9, B110, D Major, 2/4, 1 p.

The first half of this piece is mainly in octaves. The second half presents some rhythmic complications, with two against three, and three against the syncopated set of four of the contradanza accompaniment. There are also some tricky leaps and parallel thirds in the right hand.

39. La trenita

Level 6, B110, B-flat Major, 2/4, 1 p.

This piece is in repeating binary form, as are many of the contradanzas. The melody is in thirds. There are leaps in the accompaniment, but there is time to move. There are a couple instances of polyrhythm. The right-hand fingering and hand position changes must not interfere with keeping the top melody smooth throughout.

40. La veleta (The Weathervane)

Level 8, B110, D Major/G Major, 2/4, 1 p.

A broken-octave right hand with an octave left hand begins this piece, before moving into traditional accompanimental and melodic patterns. It sounds like a weather vane swinging in the breeze.
41. *La virtuoso (The Virtuous One)*


This contradanza is written in the style of a Minuet. The right hand has a passage in parallel thirds. There are some leaps. However, rests are given before them allowing plenty of time to move.

42. *Los chismes de Quanabacoa (The Gossip of Quanabacoa)* – a region in Cuba

Level 8, B110, A-flat Major, 6/8, 1 p.

This piece is written in a classical style. There are some wide leaps and some counterpoint to voice that may be the musical depiction of gossiping ladies whispering in each other’s ears.

43. *Los ojos de Pepa (Pepa’s Eyes)*

Level 8, B110, F Major, 2/4, 1 p.

Beginning with alternating staccato chords between the hands, this contradanza is very capricious in nature. The second half, while still peppy, is more lyrical. There are some held notes against moving notes within one hand and some tricky fingerings.

44. *Luisiana (Louisiana)*

Level 9, B110, C Minor, 2/4, 1 p.

The first half of this contradanza has a simple, non-syncopated rhythm, with a chordal right-hand and a left-hand accompaniment in octaves. The second half, however, contains polyrhythm, with the added combination of an eighth note triplet followed by an eighth note duple in the right hand against three quarter notes in the right hand.
45. ¿Pero por qué? (But, Why?)

Level 9, B110, E-flat Major, 2/4, 1 p.

This piece has fast jumps and melodic lines that are difficult at tempo. The melody is comprised of twisting, running notes. This contradanza sounds as though a problem is set forth in the first half, and then in the second half, a more lyrical melody is asking the “Why?” found in the title.

46. Recuerdos de Gottschalk (Memories of Gottschalk)

Level 9, B110, C Minor, 2/4, 2 pp.

This piece has wide leaps in the left hand and some polyrhythms. There are also simultaneously held and moving voices in the right hand. The top note of the melody, which is made up of intervals that are largely not thirds, needs to be voiced.

47. Recuerdos tristes (Sad Memories)

Level 9, B110, E Major, 6/8, 1 p.

This piece is written in an older, more learned polyphonic style. It has three voices in the first half, before moving to a more standard, contradanza melody and accompaniment in the second half. The right-hand melody has some ornamentations which will be challenging when played at tempo and in coordination with the leaping accompaniment. The imitative counterpoint between the hands sounds like sad memories echoing through one’s mind.

48. Saludo a Cuba (Greetings to Cuba)

Level 8, B110, E-flat Major, 2/4, 1 p.

This contradanza has some polyrhythms. The left hand vaguely resembles a habanera rhythm, as per this piece’s dedication to the Habanera Society, but with Saumell’s own,
contradanza twist. The right hand plays a melody in thirds, and the left hand has a leaping accompaniment.

49. Sopla, que quena (Blow, Because It Burns)

Level 8, B110, E-flat Major, 2/4, 1 p.

The right hand of this contradanza is in thirds and the hands are very syncopated. The left hand is in octaves and often jumps around. Frequent staccatos in the right hand suggest that the keys are hot, which is rather descriptive of the title.

50. ¡¡Toma, Tomas!! (Drink, Tomas!! – To my friend Dr. Tomas Ruiz)

Level 5, B110, E-flat Major, 6/8, 1 p.

The only one of the contradanzas to be a level five, this is the most accessible of the entire set. There are a couple of wide leaps in the left hand. This piece is Classically inspired. There are some interesting rhythms in the second half of the piece. There is one short passage of parallel, chromatic thirds in the right hand.

51. Tu sonrisa (Your Smile)

Level 8, B110, D Major, 2/4, 1 p.

The right hand of this contradanza has running sixteenth notes in the right hand against a left hand that is in 3/4 time. There are a couple of contrapuntal lines to voice.

Fantasia y variación (Fantasy and Variations) on the opera theme Monague and Capulets


This piece features running notes, leaps, ornamentation, syncopations, cadenza-like passages, and some heavy use of accidentals.
Flores de Cuba No. 1 (Final tune of the 2\textsuperscript{nd} act of Macbeth, with the toast scene)

Level 10, B110, F Major, 4/4, \textit{Allegro brilliante} – \textit{Allegretto}, 5 pp.

Fingering is given for this piece, which is very helpful, as there are fast flurries of notes in the right hand that are difficult at tempo.

\textbf{La traviata – Duet from the 3\textsuperscript{rd} act of the opera}

Level 7, B110, G Major, \textit{Andante mosso} – \textit{Allegro}, 5 pp.

This piece has either a waltz-like or chordal, repeating note bass line throughout. The right hand is full of runs and features a cadenza in the middle.

\textbf{La traviata – First act of the opera}


This piece has some syncopations and one cadenza-like run in the right hand. The character is lively.

\textbf{La traviata – Romanza de baritono en la opera}


This piece has an alternating bass accompaniment with a melody that is often in thirds, in the style of a contradanza. It follows the flow and fashion of a vocal piece.

\textbf{Melopea}


This piece has sweeping lines, with words and their corresponding rhythms given on a single line above the grand staff, although this rhythm is not incorporated in either hand of the piano score. There are some difficult leaps and running notes.
César Pérez Sentenat (1896-1973)

Sentenat studied with José Molina, Antonio Saavedra, Rafael Serrano, Hubert de Blanck, Joaquín Nin Castellanos, and Saint-Requier. He assisted Gonzalo Roig and Ernesto Lecuona in the formation of the Havana Symphony Orchestra, and worked for fifteen years as professor of piano at the Havana Municipal Conservatory, before being appointed its director in 1931. Sentenat is remembered as an educator, rather than as a composer. His works are structurally simple and always nationalistic, with a rural style. He gave many piano recitals, and composed many works for the piano.

Cuatro estampas para un pionero (The Four Estampes for a Pioneer)

Levels 5-8, B111, 12 pp.

Short poetic excerpts precede the last three estampes of this suite. All four of these pieces are well worth studying, and are of interesting and descriptive characters. They each deal with a specific technical problem at the keyboard.

I. Estampa primera – invocacion a Schumann (vals romantico)


This estampe is very lyrical, with a beautiful melody and an accompaniment that features sigh figures regularly. There are some wide, fast leaps.

252 Cuban Music from A to Z, s.v. “Pérez Sentenat, César.”

253 Ibid.

254 Ibid.
II. Estampa segunda – jugando a los brigadistas (Pretending to be a Brigadere)

Level 8, B111, A Major, 2/4, Allegretto scherzando, 3 pp.

This estampe sounds like a march. In some places the hands play on top of each other. There are some interesting dissonances and chromatic scale motions, as well as runs of parallel fourths.

III. Estampa tercera – dialogo con el mar (en peregrinación un 28 de Octubre In memoriam: Camilo Cienfuegos) (The Conversation with the Sea – In Pilgrimage on the 28th of October)

Level 7, B111, C Major, changing time signatures, Calmo aspress. – Stasso tempo poco a poco Moderato, 3 pp.

The meter is not at all clear in this piece, and strong beats are determined by stresses in the melody. Sentenat repeats his main ideas in variation several times throughout this work. Parallel fourths also appear.

IV. Estampa cuarta – con mi boina roja puesta (With My Red Hat)

Level 5, B111, D Major, changing key and time signatures, Tpo de marcia – marciale con arroganza, 4pp.

This piece is loud and obnoxious, with repeating tone clusters and a brash melodic tune. There are a couple of wide leaps.

El jardin de Ismaelillo (The Garden of Ismaelillo)

Levels 3-6, B113, 8 pp.

This set of six pieces was written for pedagogical purposes. Each individual piece is preceded by a pedagogical explanation. Common themes include counterpoint, polyphony, voicing, and expansion and contraction of the hands.
I. Señora Santana (Canto de cuna) (Mrs. Santana)

Level 3, B113, C Major/C Minor, 2/4, Moderato, 1 p.

This piece includes the explanation, “For the scale of C Major.” Lyrics are given in the introduction in the middle of the grand staff. This piece is in two-part form. The main tune is clear and child-like. Difficulties include syncopations, wide leaps, and expansion and contraction of the hands.

II. Palomita blanca (antiguo canto infantil) (The Little White Dove – Old Infant Song)

Level 4, B113, C Major, 2/4, Moderato, 1 p.

This piece is marked, “For the repeated notes.” There are more contrapuntal motions in this piece than in the last, as well as staccato versus legato touch. There are a few wide leaps and a couple of syncopations.

III. El manquito pianista (The One-Armed Pianist)

Level 4, B113, G Major, 2/4, Allegretto con grazia, 1 p.

This piece is preceded by the explanation, “For the solo left-hand, syncopated rhythms and articulations the thumb.” This light and airy piece requires blocked ninths. One difficulty lies in holding the fifth finger, while the rest of the hand takes the often far reaching melody. This piece is a wonderful left-hand workout.

IV. Cajita de musica cubana (rondino) (The Little Box of Cuban Music)


This piece includes the instruction, “For the study of the combination of ternary and binary rhythm.” Words are given in the middle of the grand staff throughout this piece. The right hand is written in parallel thirds or sixths and is played an octave higher than written. The
left hand also plays high in the treble clef. The hands, while rhythmically parallel, often do not move in the same direction. The top line must be voiced with the proper accentuation.

V. Si yo tuviera un negrito (antiguo pregón) (If I Only Had A Little Black Man)

Level 5, B113, 2 flats, 2/4, Allegretto con sandunga, 2 pp.

This pregón is marked, “For the syncopated rhythms.” It is a charming little tune that requires many hand shifts. Expansion and contraction of the hand is also required.

VI. El guajirito clásico (invención a dos voces) (The Classic Guajirito)

Level 6, B113, 1 sharp, 6/8-3/4, Moderato, 2 pp.

This guajira is preceded by the instruction, “For the independence of the hands with rhythmic combinations.” The hands are purposely and constantly set in 6/8 and 3/4 meter against each other. This is a light tune and must be played with good phrasing even while dealing with the counting woes. Expansion and contraction of the hands is also necessary.

La pequeña rebambaramba – danza extraída del ballet, la rebambarambe de Amadeo Roldán

Level 10, B112, C Major, 2/4, Allegretto, 3 pp.

The most difficult aspect of this danza is the fast jumps that are frequently found in both hands. The top of the right hand, which is often playing full, octave chords, must be brought out. This piece is lively and upbeat, and is written in a strong Cuban dance style. It is rewarding to learn.
Suite cubana en sol menor
Levels 6-10, B114, 14 pp.

This suite is made up of five pieces, all of which are very fascinating and enjoyable. This would be a wonderful set of pieces to put on a recital. Individual pieces taken from this set would be equally convincing as performance works.

I. Preludio
Level 6, B114, G Minor, 2/4, Moderato tranquilo, 1 p.

The rhythm in this Preludio is tricky at first, but then repeats for the rest of the piece. This is very engaging music, with a flowing melodic line. Technical concerns include the facilitation of larger leaps and voicing of right-hand chords.

II. Danzon en forma de canon (Dance in the Form of a Canon)
Level 8, B114, B-flat Major/E-flat Major, 2/4, Moderato, 4 pp.

This danzón is a highly syncopated canon that often calls for staccato against legato articulations between the hands. Voicing resembles that found in two part inventions.

III. Palmas reales rubias (canción sin palabras) (The Royal Golden Palms)
Level 6, B114, G Minor, 6/8 and 3/4, Allegretto con sentimiento popular, 2 pp.

This piece is slow and mysterious, with a bouncing accompaniment. The main difficulty lies in the counting, and in a couple of wider leaps. Overall, Palmas reales rubias is a very intriguing piece to listen to and play.
IV. Cumbanchita

Level 6, B114, G Minor, 2/4, Allegretto, 1 p.

*Cumbanchita* is an exciting piece with primarily staccato articulations. There are some hand crossings in the middle, but the rhythms and syncopations are straightforward.

V. De fiesta en diciembre (The Party of December)

Level 10, B114, G Minor, 2/4, Liberamente, 6 pp.

The character of the music varies in this piece, beginning with a one-voice, tribal call, followed by a passage imitating rhythmic drums, and then a section that resembles a native dance. The hands often overlap and play on top of each other. Syncopations can be difficult. The ending of the piece gains textural complexity through the addition of full, octaves chords in the right hand. This is very engaging music.

**Moisés Simons** (1889-1945)

Simons became an organist at the the church in the Jesús María Distrcit and choirmaster at the Pilar Church at the age of nine. He later worked as a concert pianist and as a musical director for lyrical theater companies. As a conductor at the Martí Theater, Simons became involved in the premier of many of his own works, including operettas and lyrical comedies. Simons researched cuba’s musical folklore, publishing his reviews in many magazines and newspapers. In the 1930’s, he introduced the danzón to the dance-bands he was involved with. He also wrote several movie scores and was the chairman of the Cuban Association of Musical Solidarity, as well as the technical director of the Society of Wind Orchestras. Many of his songs have become world famous, including pregones, romances, canción-habaneras, and capriccios.  

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255 *Cuban Music from A to Z*, s.v. “Simons, Moisés.”
Capricho cubano No. 2
Level 10, B115, G Major, 6/8, 4 pp.

This piece is written in the style of a popular Cuban song. Difficulties include leaps, large rolled chords, and quick, chromatic parallel sixths in the left hand. Contrapuntal lines and frequent accidentals are made more difficult due to the lively tempo of the piece.

Lindbergh March

While the first third of this piece is both melodically and harmonically easier than level 6, the many octaves, wide leaps, and stretches found throughout the rest of the work warrant it a place among slightly harder literature. This march begins with the instruction, “simulate the motion of an airplane.” The left hand consists of an alternating, half-waltz bass pattern throughout the piece, and the right hand often carries both the melody and an inner chordal accompaniment on the offbeats.

As with several other Cuban popular tunes or pieces, the Lindbergh March includes instructions for other instruments. The beginning horncall is marked in brackets, “cornetas,” and the opening left hand indicates a rolled C, along with a steady strike on every beat in percussion notation on the bottom line of the staff, along with the instruction in brackets, “caja.” A caja, or cajón, was a musical box or drum and could be made of something as simple as a shipping box at a port, or a hollowed out chunk of wood. A student may enjoy playing this opening beat with the left hand tapping against the fallboard or on the piano bench. Lyrics are given above the the staff for eight bars after the introduction, but these break off, with knowledge of the rest of the lyrics being assumed. While it is not necessary to use any instrumentation beyond the piano itself to
effectively play this piece, it is interesting for the student to note how Cuban composers viewed popular music of this time as ensemble literature.

**Guillermo [M.] Tomás (1868-1933)**

Tomás composed several non-nationalistic symphonic works that were heavily influenced by Wagner and d’Indy. He is responsible for bringing the music of Wagner, Richard Strauss, Dukas, Debussy, Mahler, Fall, and Max Reger into Cuba with performances by his ensembles. He spent a great deal of time organizing concert series that featured prominent European and Cuban composers of the day. These concerts had themes such as Military, Martial and Patriotic Music, Women Composers, or music specific to other countries, time periods, or genres. Tomás had a great admiration and technical knowledge of the works of Richard Strauss and Wagner. This influence can be seen in many of his own compositions. The greatest of Tomás’s musical output consisted of works for brass bands and, to a far lesser degree, piano.

**Esbozos de mi tierra – dos pianos**

Level 10, B120, 27 pp.

This piece is written for two pianos. While the individual parts may not be as difficult to play, it will present a challenge in collaboration.

**I. Preludio – himno**


This opening prelude is written in the style of a hymn. The biggest challenges are fast movements, full octaves in the right hand, stretches of a ninth, polyphonic lines, and

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257 *Cuban Music from A to Z*, s.v. “Guillermo, Tomás.”
polyrhythms. This piece has a charming tune, and it will take two strong level ten students to put this piece together successfully.

II. Interludio – serenata

Level 10, B120, E Minor, 4/4 and 2/4, Moderato, 11 pp.

This Interludio has flowing, arpeggiated lines, and a relatively simple accompaniment. Technical concerns include long, sustained trills, passages of both hands being in parallel octaves, and syncopation between the two piano parts.

III. Postludio – zapateo

Level 10, B120, C major, 3/4 and 2/4, Largo, 9 pp.

The Postludio features fast, parallel octaves, and syncopations between the players, as well as a couple of runs. The music is harmonically clear, with descending chromatic lines appearing throughout.

Parnassum cubense (impresiones del clérigo Fray Tomasini) (1963)

Levels 4-10, B121

These pieces range from hymn tunes to highly dramatic operatic works. Common difficulties include syncopations and wide leaps.

1. Conservatorium habemus

Level 6, B121, E Minor, 4/4, Solemnisimamente solemne, 2 pp.

The melody of this piece is the tune from “God Rest Ye Merry Gentlemen.” There is some polyphony and a couple wide leaps, as well as some four-part, choral-type reading.
2. Ego sum Emilius

Level 7, B121, B-flat Major, 2/4, 2 pp.

_Ego sum emilius_ is a very active piece, moving through the high registers of the piano, and requiring several wide leaps. Some of the syncopations are rather tricky, and other points of interest include sixteenth-note runs, hand crossings and some instances in which the hands alternate to share a single line.

3. Maese marius vis compare Raphael

Level 8, B121, G Major, 2/4, _Allegro con mosto_, 6 pp.

This piece moves between more playful and bouncy sections, in which the hands alternate back and forth, and sections with a full octave melody in the right hand and rolled accompaniment in the left hand. This piece is very dramatic and has a big ending. Main challenges include leaps, execution of rolled octaves, and some tricky counting.

4. Pepitoria – el solo anuncio de su nombre nos pone carne de gallina; por eso…¡Pepitoria!

(Pepitoria – Just the announcement of your name gives all of us goosebumps; for that…¡Pepitoria!)

Level 9, B121, C-sharp Minor, 4/4, _Presto_, 3 pp.

This piece features rolled chords in both hands. It also has fast, flashy runs and is dramatic and free. It must be played with an operatic character.

5. Regina coeli (et in terrae)

Level 4, B121, C Minor/G Major, 4/4, _Allegretto con spirito_, 4 pp.

Expansion and contraction of the hand is required throughout this piece, as well as loose rotation of the wrist. It has a playful nature. The length of this piece allows the level four student to focus on a slightly larger work without being overwhelmed.
6. *Se non e cincinnato e ben sentenato*


Sections of sweeping, arpeggiated left-hand lines, against a Chopinesque right hand often in octaves, alternate with more rhythmic sections. Recitative sections are a little tricky to count, but should be played freely. This piece is operatic and dramatic. The left hand often plays rolled octaves and has wide leaps.

7. *Quo vadis abate candidus*

Level 5, B121, F Major, 6/8, *Vivace (Sacrifiíquese la medida a la fantasia)*, 3 pp.

This piece has some faster, left-hand chord changes and shifts. The rhythm is not as difficult as it appears on the page. Fermatas appear at the end of each line, giving this fast piece a hesitant nature.

**René Touzet (1916-)**

Touzet created his own orchestra at the age of fourteen, and began working as a piano accompanist both in Cuba and abroad. In 1961, Touzet moved to Mexico City, later recording with the jazz bandleader Stan Kenton. He moved eventually to New York, where he continued to work as a pianist and composer. Particularly notable among his compositions are several canciones, contradanzas, and boleros.258

**A Waltz For My Piano Teacher** (for Conchita Pereira)


This is charming piece. A leaping waltz bass is set against a flowing, arpeggiated right hand. There are some wide leaps. All hand shifts lie well under the hand.

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258 *Cuban Music from A to Z*, s.v. “Touzet, René.”
Danzas cubanas – Serie I-VIII

Levels 7-Adv., B123/118

Touzet’s danzas represent many different styles, and have a more modern harmonic texture than that found in the traditional Cuban danza. An interesting characteristic of each piece is Touzet’s transformation of the theme. Each individual piece was dedicated to a pianist, who then performed it in concert. The sixth series, written as studies for Ana María Botet, provides a welcome relief in complexity, being slightly easier. The fifth series also is slightly easier, each piece being titled a *Miniature*. Series II, III, IV, VII, and VIII are comprised of all level ten and advanced works. Many of these danzas are characterized by syncopations, leaps, and tricky arpeggiated and chromatic runs.

Cuarenta danzas y una contradanza – Serie I

No. 1. Alegre (Happy – for Victor de Diego)


This is a fast and happy sounding danza. There are some fast, sixteenth-note runs, sections in which both hands are in octaves, some syncopations, and a couple of fast leaps.

No. 2. Cervantina (In the style of Cervantes – for Elier Suárez)


This piece has running, sixteenth-note scales in the right hand, with a half-waltz, left-hand accompaniment. There are a few wide leaps, and the hands move in parallel lines in the middle section. Some lines will require voicing of the descending, scalar middle voice.

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No. 3. Alterada (Restless – for Gustavo Ponzóa)

Level 10, B123/118, G Major, 2/4, Allegro ma non troppo, 3 pp.

Difficulties in this danza include syncopations, chromatic movements, fast leaps, and full octave melodies. This piece sounds restless, as the title implies, and has a big ending.

No. 4. Tu y yo (You and I – for Léna Torres)


Technical concerns in *Tu Y Yo* include syncopations, chromatic lines, and parallel chromatic sixths. Full octave melodies are written with many accidentals and leaps.

No. 5. Siempre en clave (Always in Key – for the Dr. Rosalina Sackstein)

Level 10, B123/118, G Major, 2/4, Tempo di clavesistas, 4 pp.

This danza has some expressive tempo markings that must be observed. Wide leaps in the left hand accommodate both low chords and a middle voice accompaniment. There are some tricky syncopations.

No. 6. Bailarina (Ballerina – for Amarylys Iglesias)

Level 7, B123/118, E-flat Major, 2/4, A tempo comodo, 3 pp.

The right hand of this danza begins high on the keyboard, and sounds like a ballerina music box. This opening is followed by running sixteenth notes and some fast leaps. Both hands are quite active around the keyboard.

No. 7. Recordando al maestro (Remembering the Maestro – for Ernesto Lecuona)

Level 9, B123/118, G Major, 2/4, Allegro moderato e ritmico, 2 pp.

*Recordando al maestro* begins with arpeggiated sixteenth notes in the left hand accompanying a syncopated melody. This texture expands in the second half of the piece to include many leaps in the left hand and full-octave chords in the right hand.
Cuarenta danzas y una contradanza – Serie II

No. 8. La piquiña (for Gilberto Pérez Labastida)

Level Adv., B124, G Major, 2/4, Moderato, 3 pp.

Technical concerns in this danza include leaps, runs, parallel octaves, and syncopations. There are also notes held with the pedal that allow both hands to be active elsewhere on the keys. La Piquiña is in the style of a grand dance.

No. 9. Cromática (Chromatic – for Jorge Bolet)

Level Adv., B124, C Major, 2/4, Tempo de danza (moderato), 4 pp.

As its title implies, this danza is highly chromatic. Syncopations, full octave chords, runs, leaps, and parallel runs abound in this piece, which ends with a glissando played up the keyboard.

No. 10. Entre la y re (Between A and D – for Maria Plá)

Level Adv., B124, no key signature, 2/4, Moderato, 4 pp.

This danza is a grand and sweeping song, with many octaves, runs, and leaps. The music is quite engaging.

No. 11. Cubanasa (Big Cuban/Of Cuba – for Renee Barrios)

Level Adv., B124, D-flat Major, 2/4, Moderato, 3 pp.

The beginning and ending of this danza have challenging chromatic passages taken in the right hand. Some syncopations and leaps will prove challenging. The middle section requires that octaves in both hands be held with the pedal so that both hands can then play syncopated inner chords.
No. 12. La trece (The Thirteenth One – for Santos Ojeda)


The last half of *La trece* is chromatic, with syncopated runs in the left hand playing against a syncopated melody. This piece is a finger twister, with many fast leaps.

No. 13. Danza nocturno – para la mano izquierda (Nocturne Dance – For the Left Hand – for Gustavo Ponzóa)


This danza has a syncopated right-hand melody and an arpeggiated accompaniment. There are many dissonant motions. The middle of the piece may be challenging, with more leaps in the left hand, and a right-hand melody in full octave chords.

No. 14. Encaje habanero (Lace from Havana – for Alberto Bolet)


This Habanera has some tricky syncopations, especially in combination with leaps. There are also many running and chromatic lines, as well as counterpoint that must be properly voiced.

No. 15. Cascabel (Small Bell – for Marco Rizo Ayala)


*Cascabel* begins and ends with a high, bell-like, repetitive accompaniment in the right hand. The melody is taken by the left hand in a syncopated, single-note line. The middle section of this piece is played in parallel thirds in both hands, with some difficult leaps and fast figures.
Cuarenta danzas y una contradanza – Serie III

No. 16. Cumpleaños (Birthday – for Mario Ruiz Armengol)
Level Adv., B124, E Minor, 2/4, Moderato, 3 pp.

This piece has a playful character. It is made difficult by leaps that are difficult to play at tempo, chromatic runs, contrapuntal lines, full-octave chords, and several tenths in the left hand. There are also several instances of the hands sharing the lines in order to play the widely spaced chords without rolling them.

No. 17. Conversando (Gossiping – for Eva Suarez)
Level Adv., B124, D-flat Major, 2/4, Moderato, 3 pp.

This danza is highly chromatic. The gossip alluded to in the title can be heard in the twisting lines, full of accidentals and tricky leaps. The right-hand melody often plays in full, octave chords, frequently moving up by an octave.

No. 18. Marejadas (Sea Waves – for Irene Farach and Pepe Varela)
Level 10, B124, G Major, 2/4, Moderato, 4 pp.

This danza is very rhythmic. It opens with a wave-like arpeggiated figure, followed by a sweeping, right-hand melody in octaves. This melody then moves back and forth between high and low registers. The piece ends with a cadenza-like run in the right hand.

No. 19. Apasionada (Passionate – for Conchita Betancourt)

This passionate and dramatic danza has many expressive tempo markings, full octave melodies, and leaps. The melody in the middle section is played an octave higher than written.
No. 20. Nostálgica (Nostalgic – for César Morales)

Level 10, B124, G Minor, 2/4, Moderato, 2 pp.

*Nostálgica* has a singing melody. Difficulties include syncopations, leaps, chromaticisms, and arpeggiated passages.

No. 21. Jugueteando (Scherzando/Playfully – for Eladio Santiago)

Level 10, B124, D Major, 2/4, Moderato, 5 pp.

This playful danza imitates a music box in the second half of the piece, with a high left-hand accompaniment, and a sixteenth-note melody. Leaps remain one of the biggest concerns in this danza, along with syncopations and some chromatic reading.

Cuarenta danzas y una contradanza – Serie IV

No. 22. Saltarina (The Jumping One – for Jose Ignacio Diaz)

Level 10, B124, A Major, 2/4, Moderately, 4 pp.

*Saltarina* sounds like its title, with many leaps between registers, running sixteenth-note lines, and octaves. The leaps and syncopation will provide the biggest challenge for the student. This piece is quite playful, with a few sections of alternating hands and broken octaves.

No. 23. Veleidosa (Coquette/The Flirty One – for Leila Torres)

Level Adv., B124, C Minor, 2/4, Moderately, 4 pp.

This danza has an accompaniment full of widely-spaced arpeggiated figures. The melodic idea reappears sequentially and the music is very active. Technical concerns include parallel, third runs in the right hand, parallel octaves in both hands, chromaticisms, and syncopations.
No. 24. Pensativa (Pensive – for Elsa Conde)

Level Adv., B124, G Minor, 2/4, Moderately, 3 pp.

Expansive runs in the right hand of this danza must be kept in steady rhythm against the left hand, which is syncopated. Chromatic motions and leaps are challenging. In the last half of the piece the right hand has many parallel sixths.

No. 25. Espontánea (Impromptu/The Spontaneous One – for Maribi Sellek)

Level Adv., B124, F Minor, 2/4, Moderately, 3 pp.

This danza has a somber melody, mostly in parallel thirds. Leaps and arpeggiated runs in the bass are challenging. Chromatic motions in the melody add a feeling of anguish.

No. 26. En la b (In A-Flat – for Baserva Soler)

Level 10, B124, A-flat Major, 2/4, Moderately, 3 pp.

This danza was written in the style of a Baroque dance. Motives are treated sequentially, while still having a Cuban air. Stretches of a ninth are required. The hands move in single, parallel lines in the middle section.

No. 27. Palmeras (Palm Trees – for Lucinda Gonzalez S., wife of Hernandez)

Level Adv., B124, C Major, 2/4, Moderately, 3 pp.

This danza sounds like the wind blowing through palm trees. There are sections in which the left hand must be voiced under a repetitive, non-moving right hand. The accompaniment consists of wide-ranging, left-hand arpeggiated figures, and the melody is written in either sixths or full octaves. The right hand often plays an octave higher than written.
Cuarenta danzas y una contradanza – Serie V – Tres miniaturas (Three Miniatures – for Claudina Méndez)

No. 28. Dancita #1 (Little Dance No. 1)
Level 9, B124, G Major, 2/4, Moderately, 2 pp.

This danza is very repetitive. There are a few wide leaps. The melody is a simple dance tune that occasionally employs syncopations and chromatic runs.

No. 29. Dancita #2 (Little Dance No. 2)
Level 8, B124, F Major, 2/4, Moderately, 2 pp.

The most challenging feature of this piece is the counting and syncopations. There are some leaps, and much more stepwise motion than is found in most of Touzet’s other danzas. This is a calm dance.

No. 30. Dancita #3 (Little Dance No. 3)
Level 10, B124, E-flat Major, 2/4, Moderately, 2 pp.

Highly chromatic runs appear in the first half of this danza. A highly syncopated second half is played with octaves in the left hand.

Cuarenta danzas y una contradanza – Serie VI – Tres pequeñas danzas para estudiante
(for Ana María Botet)

No. 31. La carretilla (The Wheelcart – for Vincente Pedre)
Level 7, B124, C Major, 2/4, Moderato, 3 pp.

La carretilla is a light and enjoyable piece. It has a thin texture and much parallel movement between the hands. The hands often play single lines.
No. 32. Ay, me equivoqué (Sorry, My Mistake – for Mi Mismo)

Level 9, B124, E Minor, 2/4, Moderately, 2 pp.

As stated in the title, this danza pictures a mistake with short, little staccato motives.

This piece is chromatic and has a lot of hand crossings and overlapping hands.

No. 33. Taca taca (for Francisco Godino)

Level 8, B124, G Major, 2/4, Moderately, 2 pp.

Taca taca is happy-go-lucky, with a light character. There are fewer leaps and more conjunct motions in this piece than in most of Touzet’s other danzas.

Cuarenta danzas y una contradanza – Serie VII

No. 34. Danza estudio #1 (Dance Etude No. 1 – for Juan Pablo Subirana)

Level Adv., B124, C Minor/E Major, 2/4, Moderately, 6 pp.

Chromatic parallel sixths, sixteenth notes in the right hand, and a widely spaced arpeggiated accompaniment are the primary concerns in this danza. There are also instances of thirty-second-note arpeggiated runs in the right hand, and the typical syncopations and leaps found in all of Touzet’s danzas.

No. 35. Danza estudio #2 (Dance Etude No. 2 – for Mario Castelnovo Tedesco)


This danza is chromatic and highly syncopated. The right-hand melody is written in full octaves. Other challenges include leaps in both hands, parallel arpeggio runs. The end of the piece features fast parallel and chromatic sixteenth note fourths in the right hand that are played against a chromatic left hand.
No. 36. Danza estudio #3 (Dance Etude No. 3 – for Joaquin Nin)
Level Adv., B124, F Major, 2/4, Moderately, 6 pp.

This danza is very chromatic, with rapid runs, full chords, leaps, and syncopations. This is a more expansive piece than the danzas that have come before.

No. 37. Danza estudio #4 (Dance Etude No. 4 – for Cesar Perez Sentenat)

This danza is a longer and more developed than many of the other danzas. It retains all the usual danza complexities. It ends with accented, parallel sixteenth ocaves in both hands, leading to a big finish. This piece is very active.

Cuarenta danzas y una contradanza – Serie VIII

No. 38. Vespertina (Twilight)
Level Adv., B124, F-sharp Minor, 2/4, Moderately, 5 pp.

This danza has a melody in full, octave right-hand chords, with widely spaced arpeggios in the accompaniment. The hands move in parallel motion in the middle section of this piece, with chromatic runs. Vespertina ends pianississimo.

No. 39. Pincelada (Brush Stroke – for Lucy Susie Hernandez)
Level Adv., B124, B Major, 2/4, Moderately, 4 pp.

Touzet’s danzas continue to gain complexity as he nears the end of the last Series. This danza is very chromatic, with many accidentals. The right hand is often in parallel thirds against a leaping, syncopated left-hand accompaniment.
No. 40. La cuarenta (Cariñosa/No. Forty – for Olga Diaz Pancier)


Parallel thirds appear in both hands in this danza, along with syncopations, leaps, broad arpeggiated passages, and chromatic motions. The piece ends fortissimo.

Cuarenta danzas y una contradanza – Saumeliana – Contradanza No. 1 (In the manner of Manuel Saumell – for Adolfo Fernandez)

Level 10, B124, B-flat Major, 2/4, Moderately, 2 pp.

The opening of this contradanza contains octaves in both hands. Then, a half waltz bass pattern takes over in the left hand, against right-hand runs. Syncopations and leaps may be difficult. This piece is short, playful, and of a light character.

Zapateo cubano (Cuban Tap-dance) (Paráfrasis – for Clarita Vázquez)

Level 10, B125, G Major, 6/8, Moderato, 5 pp.

This zapateo cubano has runs of notes in the right hand that must fit against the steady left-hand rhythm. Parallel thirds can be found throughout this piece, in addition to many leaps. This very active dance ends with a large parallel octave section, played fortississimo with accents.

José Esteban Urfé (1910 –1979)

José Esteban Urfé was known as both a composer and a conductor. His instrument of choice was the piano. Urfé composed choral works, pieces for piano, danzas, preludes, and songs for voice and piano. He also composed music for ballet and zarzuela.260

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260 Cuban Music from A to Z, s.v. “Urfé, José Esteban.”
Scherzo cubano

Level 4, B127, 2/4, Presto, 1 p.

This piece is easier than it appears on the page, despite its rapid tempo. This is mainly due to the alternation between the hands. Only at the beginnings of measures do the hands overlap, providing emphasis on the downbeat. Repeating patterns also aid in the learning of this music. Technical concerns include observing rest lengths, wide leaps within the left-hand pattern, and reading all accidentals. This is an enjoyable piece and comes across quite impressively.

Son-montuno

Level 10, B128, no key signature, 2/4, Tempo di Son, 2 pp.

This son-montuno is chromatic and syncopated. The left hand is repetitive. The right-hand melody is eventually played in octaves in the second half, with some fast figures and ornamentations. This is a rhythmic and dissonant tune.

Jesús (‘‘Chucho’’) Valdés (1941-)

Valdés is a pianist, composer, and bandleader. He studied with Angela Quintana, Zenaida Romeu, and Rosario Franco. He began directing bands as a teen, and in 1967 formed the Orquesta Cubana de Música Moderna with Arturo Sandoval and Paquito D’Rivera. In 1973, Valdés helped to establish the group Irakere, becoming its director the following year, and eventually its leader after D’Rivera and Sandoval left the group. He made several recordings with this group. In 1997, he handed the leadership of Irakere over to his son, Luis, and toured with his own quartet.

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261 Cuban Music from A to Z, s.v. ‘‘Valdés, Jesús (‘‘Chucho’’).

262 Oxford Music Online – Grove Music Online, s.v. ‘‘Valdés, Chucho [Jésus, Sr.]’’
Valdés has received two Grammy awards for his works, and has toured in many countries, being internationally acknowledged as one of the great jazz pianists of the world. Valdés’s style draws from classical, rock, and jazz music, as well as from Cuban traditional music. Of himself, Valdés said that:

Though I’m a jazz musician and composer, I’ve always studied the roots of Afro-Cuban music. It’s the only way to know what I’m doing and it’s often told me which direction I should go. For me it was always important to identify all the important elements that make up the music, and to know the history. To make a fusion, you have to understand the individual components.

Sonidos siderales – Shake Instrumental (Sounds From Outer-Space)

Level 10, B129, C Minor, 4/4, 2 pp.

This piece sounds a bit like a tango, with a dramatic flair. It is sectionalized. Technical concerns include heavily syncopated polyphonic lines, leaps, and reaches of a tenth.

Roberto Valera (1938–)

Roberto Valera studied with Leo Brouwer, José Ardévol, and Edgardo Martín. He was a leading figure in the avant garde movement in Cuba during the 1960’s and experimented with serial and aleatory techniques within the context of a highly dramatic, Romantic style. Valera has also composed electro-acoustic tape works and music for educational purposes, and has contributed to conferences on Latin American music. His compositions include danzas for orchestras, chamber works, and pieces for voice and chorus. His piano pieces were not among the best-known of his works.

263 Cuban Music from A to Z, s.v. “Valdés, Jesús (“Chucho”).


265 Cuban Music from A to Z, s.v. “Valera, Roberto.”
Así cantaba que yo la vi (He Sang, Just Like That, That I Saw Her)

Levels 4-7, B130, pp. 15

These pieces flow smoothly from one to the next, but they do not need to be played as a full set. Most of these works require contrapuntal and polyphonic reading, and voicing. Fingering is given in all of these pieces, and they appear to have been written with teaching in mind.

1. San pantaleón

Level 5, B130, D Major, 2/4, Allegro, 1 p.

This piece has a simple, child-like melody. It is a study in polyphonic lines and in articulation variance between the hands. There are some wide jumps.

2. La tarara

Level 6, B130, F Minor, 2/4, Andante, 1 p.

This piece is a study in voicing and polyphony, with a texture of up to four voices. La tarara has the character of a hymn tune.

3. De Cuba para la Habana

Level 5, B130, 6/8 and 3/4, Animato, 1 p.

The melody of this piece remains mostly in one hand position. This piece is a study in two-voice counterpoint. There are a couple of quick hand movements.

4. La mar estaba serena (The Sea Was Calm)

Level 4, B130, F Minor, 3/4, Moderato cantabile, 1 p.

Technical concerns in this piece include two-voice counterpoint, voicing in each hand, and some counting difficulties.
5. Componte, niña, componte (Pull Yourself Together, Girl, Pull Yourself Together)

Level 5, B130, D Major, 2/4, Allegro, 1 p.

Two-voice counterpoint expands briefly to a four-part texture in this piece. The left hand moves more than in the previous pieces of this set. However, the right-hand melody does not move much. There are some wide leaps.

6. Donde va la cojita (Where is the Cripple Going)

Level 5, B130, E Minor, 2/4, Moderato tranquillo, 1 p.

The primary study in this piece is the syncopations. There are also a couple of leaps, and dynamic and tempo changes.

7. El patio de mi casa (The Garden of my House)

Level 6, B130, F Major, 2/4, Allegretto, 1 p.

Shifts and fingering in this piece will require careful practice, as will voicing within a polyphonic texture. *El patio de mi casa* sounds very much like a hymn tune.

8. Las mañanitas (The Mornings)

Level 7, B130, G Major, 3/4, Andante, 1 p.

This piece is a study in voicing, polyphony, and fingering. There are several leaps in the left hand.

9. Amambró cható

Level 6, B130, C Major, 2/4, Animato, 1 p.

*Amambró cható* is a study in articulations and two-note slurs that differ between the hands and appear at rhythmically weak moments. It is written in two-voice counterpoint.

10. La pupusera

Level 7, B130, F Major, 3/4, Andante, 1 p.
This piece has a leaping left hand. Polyphonic writing may provide a challenge. The melody is always present on the top of the texture and must be voiced. There are several expressive tempo markings.

11. A tí que te gusta poco (To You Who Likes Too Little)
Level 4, B130, C Major, 2/4, Allegro, 1 p.

Essentially, the first half of this piece repeats an octave higher in second half. This is a study in counterpoint and fingering.

12. Arroz con leche (Milk With Rice)
Level 6, B130, F Major, 3/4, Andante con moto, 1 p.

The initial right-hand melody in this piece moves to the left hand in second half. Arroz con leche is a study in voicing, and also has some tricky fingering and wide hand positions shifts.

13. En casa del tío Vicente (In the House of Uncle Vicente)
Level 4, B130, A Minor, 3/4, Allegro, 1 p.

This piece begins chromatically but ends tonally. There are some fast leaps with which to contend.

14. Tres hojitas (Three Leaves)
Level 6, B130, D Minor, 2/4, Moderato, 1 p.

Polyphony, voicing, and fingering all must be carefully observed in this piece, which features a dissonant melodic tune.

15. Estaba el negrito con (The Little Black Person With)
Level 7, B130, D Minor, 2/4, Allegro, 1 p.

Estaba el negrito con is often in two voices, with some faster hand shifts and leaps. It is written in the style of a rural dance.
Dos lineas (Two Lines)

Levels 3-7, B132, 23 pp.

Several of these short works are not of the most appealing nature, and therefore are probably best suited for study, rather than performance.

1. Adriana dormida (Adriana Is Sleeping)

Level 3, B132, D Minor, 3/4, Tranquilo, 16 bars

The hands stay in close proximity for most of this piece. It is written in two-voice counterpoint. Points of concern for the student are fingerings and finger crossings, and bringing out left-hand motives of interest.

2. Erizos

Level 3, B132, no key signature, 4/4, Allegro, 16 bars

Technical concerns include a right hand that plays entirely on white keys, while the left hand plays on all black keys. It is a cheerful, bouncy tune, with some challenging rhythms.

3. El ventilador camina (The Fan Is Walking)

Level 3, B132, C Major, 4/4, Andante, 8 bars

Primary concerns in El ventilador camina are two-voice counterpoint and some finger crossing.

4. Di por qué (Say Why)

Level 3, B132, C Major, 4/4, Allegro, 12 bars

This piece has a dissonant tune. The range of the hands remains small for the entirety of the piece.
5. Isla de pinos (The Island of Pines)
Level 4, B132, E Minor, 4/4, Lento, 8 bars

Isla de pinos has a syncopated, modal tune. This is a study in expansion and contraction of the hands.

6. Ay, mamá Inelda (Oh, Mother Inelda)
Level 5, B132, no key signature, 2/4, Allegro, 1 p.

This piece is written in two-voice counterpoint. Primary difficulties involve voicing and syncopations.

7. De Casa Blanca a Matanzas (From Casa Blanca to Matanzas)

De casa blanca a matanzas has a rather dissonant tune, with some accidentals and finger crossings.

8. Buenos días, papa (Good Morning, Dad)
Level 4, B132, no key signature, 3/4 and 6/8, Andante, 1 p.

This piece is a study in shifting between 6/8 and 3/4 meters. It is very dissonant.

9. Cubanito (The Little Cuban)
Level 5, B132, C Major, 4/4, Moderato, 8 bars

Cubanito is written in two-voice counterpoint. It is very dissonant, and the primary challenges are the syncopations.
10. Una rana de ojos bellos (One Frog With Beautiful Eyes)
Level 4, B132, G Major, 4/4, Presto – Andante – Presto, 1 p.

This piece alternates between Presto and Andante sections. The Presto sections are dissonant and fast, with the hands playing in close proximity to each other. The Andante sections are much more lyrical. This piece is a study in expansion and contraction of the hands.

11. La fortaleza en colores (The Fortress in Colors)
Level 4, B132, E Minor, 4/4, Adagio, 8 bars

La fortaleza en colores is a study in left-hand fingering, and in expansion and contraction of the right hand.

12. Las flores son como el viento (The Flowers are Like the Wind)
Level 5, B132, A Minor, 6/8 and 3/4, Allegro, 1 p.

This piece is written in two-voice counterpoint. It is a study in expansion and contraction of the hands.

13. Tengo frío (I Am Cold)
Level 4, B132, C Major, 4/4, Andante, 8 bars

Tengo frío is quite dissonant, with several finger crossings.

14. La plama cantaba (The Palm Sang)
Level 4, B127/126, G Minor, 2/4, Allegretto, 1 p.

This piece has a pleasing, lyrical melody that involves reading into ledger lines in the right hand. The left-hand accompaniment is mostly arpeggiated and contains moments of habanera-like rhythms. Challenges for the student include wide arpeggiations in the left hand and a couple of wide leaps in the melodic line of the right hand. Due to the registers, the melody
line is easily voiced. This work is a good introduction to Central American rhythms. It is a student and audience pleaser.

**15. Mimí la mira (The Grandmother is Watching)**


This short work, in four phrases, alternates the accompaniment and melody between the hands. The accompaniment is a stepwise, descending line. The melody has minimal fingering concerns. This piece allows the student to work on melodic lines in either hand. The melody features Caribbean rhythms. There are two instances of ritardando.

**16. Después de todo Bach (After All Bach)**


This piece is fast and syncopated, and the rests and articulations must be carefully observed.

**17. Había una vez (Once Upon A Time)**


The sad and dissonant tune of *Había una vez* is a study in phrasing and expansion and contraction of the hand.

**18. La abejita egoísta (The Selfish Bee)**


The prevailing concern for the student in this piece is the rhythm and counting. This piece is listed at a level four, but should be preceded in study by a level two or three piece that introduces the habanera pattern and off-beat melodic rhythms typical in Central American and Caribbean music. The points of practice for the student include wide arpeggiations in the left
hand, fingerings in the right hand, and observing the rests in either hand. Both hands at times take the melody.

19. ¡Ah, qué sueño…! (Ah, I’m Sleepy…!)


This piece has a haunting, dissonant right-hand melody that requires expansion and contraction of the hand. The left hand is made up of the same alternating half-notes throughout.

20. Tengo hipo (I Have Hiccups)

Level 6, B132, no key signature, 2/4, *Allegro*, 1 p.

The left hand in this piece is fairly immobile. There are, however, hand expansions and contractions, and syncopations found in both hands.

21. Compañerito, aquel día (Little Companion, That Day)

Level 3, B132, no key signature, 2/4 and 4/4, 2 pp.

This piece features some syncopations. It is a study in fingering and articulations.

22. De allá trajeron la fiesta (From There They Brought The Party)


This piece has a full, expansive melody. Both hands have many leaps. There are some syncopations that may be challenging.

23. Río cautó (The Cautious River)


*Río cautó* is very chromatic, and is a study in disjunct motions.
24. *La rueda que rueda* (The Wheel That Wheels)


This piece is a study in fingering. It has a repeating left hand and a dissonant right-hand melody.

**Toccata** (1965)


This is a challenging piece. The music is often written without barlines. Complications include fast, running, and syncopated notes, rolled chords, leaps, a highly chromatic and dissonant texture, and perpetual motions.

**Aurelio de la Vega** (1925-)

Vega studied with Frederick Kramer.\(^{266}\) His compositions are strongly influenced by the musical styles and structures of dodecaphonic atonalism, serialism, and electronic music.\(^{267}\) His early works show post-Impressionistic traits that were in contrast to the prevailing neo-classical and neo-Romantic nationalistic movements of the mid-twentieth-century in Cuba. During this time he was very vocal in his opposition to adhering to folklorist nationalism. Vega’s early music is marked by a virtuoso style and a strong reliance on structural principles, as well as a highly chromatic language and a strong rhythmic drive.\(^{268}\)

After the 1950’s, Vega’s style incorporated free atonality and unconventional twelve-tone techniques. By the middle of the 1960’s, he began leaving serialism for electronic forms of composition, as well as for aleatory procedures and graphic scores. After the 1980’s, his music

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\(^{266}\) *Oxford Music Online* – *Grove Music Online*, s.v. “Vega, Aurelio de la.”


\(^{268}\) *Oxford Music Online* – *Grove Music Online*, s.v. “Vega, Aurelio de la.”
returned to a pantonal, lyric style featuring Cuban melodies and rhythms. Many of his scores after 1974 included visual elements, such as scores in colors, in which sounds and pictorial forms were mixed, or the inclusion of geometric drawings. His later works are expressive, forceful and carefully structured, traits he kept throughout his career. Vega has written many articles and books on topics such as Schoenberg, Atonality, Electronic Music, and Avant-Garde Music.\footnote{Ibid.}

\textbf{Antinomies} (1967) (for prepared piano)


This piece is written with contemporary notation. The first page of the score is dedicated to explaining Vega’s symbols. The music is highly chromatic, with constantly changing time signatures. It is written on the grand staff, and requires playing directly on the strings.

\textbf{Epigrama (Epigram} – Clever, little poem expressing one thought – for Guillermo Espinosa)


This advanced work has a chromatic and thick texture, with difficult syncopations and frequent stretches of a tenth.

\textbf{Toccata} (for Jorge Bolet)


This \textit{Toccata} is written in perpetual motion. The fingering is very tricky, as are the leaps, rapid runs, arpeggiated figures, and syncopations. The hands move in highly chromatic, parallel motion.
Variants – for Piano

Level Adv., B136, no key or time signatures, 29 pp.

This piece has few barlines and is long. The music is divided into sections, with an opening Allegro section which is followed by five variations, two intermezzos, and a finale. Variants is highly chromatic, with many tempo changes and leaps, and uses the full range of the keyboard. The writing is free, syncopated, and complex. Contemporary notation is used throughout this work, one page at the beginning of the score gives an explanation of these markings, which includes playing directly on the strings.

Alberto Villalón (1882-1955)

Villalón began his musical career as a troubadour. He studied with Pepe Sánchez, composing his first canciones and boleros at the age of fourteen. In 1907, he made LP recordings of Cuban canciones. Villalón worked as a professor of guitar and toured several times throughout Mexico and the United States as a guitarist. In 1927, he co-founded the Sexteto Nacional with Ignacio Piñeiro and Juan de la Cruz. His compositions include guarachas, boleros, guajiras, canciones, rumbas, and a musical.²⁷⁰

Ya reire cuando tu llorés – clave criolla (I Will Laugh While You Cry – Creole Tune)

Level 8, B41, D Minor, 6/8, Moderato, 3 pp.

This clave²⁷¹ criolla includes lyrics given in the middle of the grand staff. The right hand plays in a 6/8 meter. The left hand, however, is written in 3/4, despite the initial time signature. The left-hand accompaniment is a waltz-like pattern, and the right hand maintains the vocal melody throughout. The piece begins with a short, eight bar introduction.

²⁷⁰ Cuban Music from A to Z, s.v. “Villalón, Alberto.”

²⁷¹ See entry for Clave in the Descriptions of Dances and Dance Forms.
Nicolás Muñoz Zayás

All of Zayás’s pieces included here are contradanzas. His piano writing is not idiomatic to the instrument, often feeling and sounding awkward to play.

El grato momento (The Pleasant Moment) – contradanza

Level 9, B71, F Major, 2/4, 1 p.

This piece has a kind of awkward tune with odd leaps, stretches, and chromaticisms. A contradanza rhythm is found in the left hand, along with the leaps typical of the genre. Parallel thirds are found in the right hand in the second half of the piece, another characteristic common to the contradanza style.

Las cosquillas (The Tickles) – contradanza

Level 10, B71, F Major, 6/8, 1 p.

In this contradanza the meters of 6/8 and 3/4 are obscured. There are many leaps in both hands, particularly in the bass, and some instances where the hands cross.

Mi agradable sueño (My Pleasant Dream) – contradanza

Level 9, B71, F Major, 2/4, 1 p.

This piece is marked by the same melody in thirds, accompanimental pattern and awkward moves that are found in Zayás’s other two contradanzas included here. This contradanza has an upbeat tune.
Victor Zayás (1942-)

Boceto

Level 10, B138, no key signature, 2/2 and 12/8, Allegro, 2 pp.

This piece begins and ends on three staves to accommodate long, held chords in both hands. The music is chromatic and is rhythmically free and syncopated. Boceto is in ABA form, with a brooding first half, and a rhythmic and repetitive second half.
DESCRIPTIONS OF DANCES AND DANCE FORMS

Afrocubana (Musica Afrocubana)

Afro-Cubana music has its roots in the religious cults of immigrants from Nigeria, including the Lucumi and Yoruba, and from the Conga, such as the Bantu. The music of these tribes portrayed both African and Catholic influence. The Afro-Cuban songs that eventually were commercialized in Cuba were those of invocation to the specific deities, or orishas, such as Babalu Aye or Chango, who were gods of diseases. These gods were the equivalents of the Catholic St. Lazarus.272

More modern day Afro-Cuban music is also dedicated to deities, both African and Catholic in origin, such as Oggere, Lacho, and Santa Barbara. Among piano literature Lecuona’s “La comparsa” is associated with Afro-Cuban music, as are the concert works of Roldán and Caturla. Other dance styles that have been influenced by Afro-Cuban music include salsa, mambo, rumba, and conga music.273

Afro-Cuban rhythms are often found in 6/8. However, they can also be used as a contrasting rhythm when played together with, or in extension of, a 4/4 rhythm. Although the basic pulse of the rhythm is based on beats one and four, other lines may have accented notes falling on beats one, three, and six, or on beats two, four, and six.274

272 Cuban Music from A to Z, s.v. “afrocubana, música.”

273 Ibid.

274 Birger Sulsbrück, Latin-American Percussion – Rhythms and Rhythm Instruments from Cuba and Brazil (Denmark: Den Rytmiske Aftenskoles Forlag, 1982), 138.
**Bolero**

A bolero is a type of ballad with romantic or sentimental lyrics, usually performed with a vocal soloist. The tempo is slow, to medium slow. The Cuban bolero, written in 2/4 time, is adapted from the Spanish bolero, which is written in 3/4 time. It combines both Hispanic and Afro-Cuban rhythmic and vocal patterns, and can sound dignified, moody or provocative. Boleros are meant for both listening and dancing.

The genre’s development has been partially attributed to José “Pepe” Sánchez, who is credited with defining the different stylistic characteristics of the genre. It is thought that the first bolero to be published was Tristezas, by Sánchez, in 1930. The Cuban bolero emerged with the traditional trova style of Santiago de Cuba in the last third of the nineteenth century, and became the first vocal Cuban music to gain worldwide acceptance.

The first boleros were created by adding music to the verses of well-known Cuban poets. As the genre developed, percussion instrumentation adapted from the son genre was utilized, giving the bolero its characteristic rhythmic framework. As the bolero continued to evolve, it

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277 Ibid.

278 *Cuban Music from A to Z*, s.v. “bolero.”


280 *Cuban Music from A to Z*, s.v. “bolero.”

was combined with other genres to create variations such as the bolero-son, bolero-moruno, bolero-mambo, and the bolero-beguine.\textsuperscript{282} The combination of the bolero and the son, resulting in the bolero-son, resulted in the creation of a Cuban air that combined the slow tempo of the bolero in the opening of the piece, and then sped up for what eventually became known as the montuno, which was the second half of the piece. Ignacio Piñeiro’s Sexteto Nacional and the Sexteto Habanero are credited with being the first ensembles to play the bolero-son.\textsuperscript{283}

Many boleros, such as Sanchez’s \textit{Tristezas}, feature two 16-bar sections which are separated by an instrumental section, called a pasacalle, which is played by a guitar. This type of bolero can be played in either major or minor, or it can alternate between the two. The more traditional bolero is strongly influenced by the guitar accompaniment, the rhythm of which is imposed on the text, essentially creating a cinquillo\textsuperscript{284} in 2/4 time. In the 1920’s, the bolero began to change as composers and pianists modified the cinquillo, placing it in left hand of the piano part, in order to make melodic and harmonic decorative figures. Eventually, composers chose to let the verses of the poems imply their own rhythms, robbing the cinquillo of its natural hegemony.\textsuperscript{285}

\textbf{Campesina (Campesino Group)}

Campesina, or campesino, refers to a rural dance. A campesino group is a band that performs Cuban folk music, like the zapateo, punto guajiro, and guajira. These ensembles arose

\textsuperscript{282} Ibid.


\textsuperscript{284} See entry for Cinquillo in the Descriptions of Dances and Dance Forms

\textsuperscript{285} Cuban Music from A to Z, s.v. “bolero.”
in the eighteenth century. Modern campesino groups include guitars, laud, a güiro, claves, and sometimes other instruments.\textsuperscript{286}

\textbf{Canción}

The canción in Cuba represents a mostly vocal musical genre. Its heritage lies in the traditional Spanish forms of the tonadilla, tiranas, and bolero. Traditionally, the melody of a canción was sung with two voices, harmonizing in either thirds or sixths, and it was accompanied by two guitars.\textsuperscript{287} The earliest references to cancións come from around 1800. These early songs were written in the Italian style of the day and did not have any distinctly Cuban features, although they later helped give rise to Cuban lyrical songs. The earliest hints of nationalistic Cuban traits in the canción occurred in the text, before it appeared in the music.

The development of the canción and other lyrical song genres eventually led to the creation of a new genre, known as the habanera, which became especially important after the composition of Eduardo Sánchez de Fuentes’s habanera, “Tú.” The two-voiced canción laid the foundation for the later genre of Cuban song, known as the canción trova, which took its name from the street performers, who called themselves trovadores, or “troubadours.” José “Pepe” Sánchez and Alberto Villalón both helped to shape this traditional trova song.

The canción became closely associated with the singer, who moved around with his guitar in true, troubadorian fashion, and sang about things that he knew or that captured his interest. After the 1960’s, the canción gave rise to a new movement known as the nuevatrova, or “new song,” which eventually gained hundreds of followers across the island. The nuevatrova

\textsuperscript{286}Cuban Music from A to Z, s.v. “campesino group.”

\textsuperscript{287}Encyclopedia of Latin American Music in New York, s.v. “Cancion.”
movement is now weak, and has been succeeded by boleros, and other forms of romantic songs within the salsa\textsuperscript{288} genre.\textsuperscript{289}

\textbf{Canción de Cuna}

The canción de cuna is a variation of the canción. The themes of these songs are generally about putting a baby, usually a black baby, to sleep. The lyrics often contain demeaning imitations of black dialect.\textsuperscript{290}

\textbf{Cinquillo}

The cinquillo refers more to a rhythm than to a dance form. It contains the characteristic rhythms of both the danzón and the meringue. If taken in 4/4 time, the cinquillo rhythm is a five-stroke figure which occupies one measure.\textsuperscript{291} A cinquillo rhythm may be made up of a strong, syncopated grouping of five notes, alternating with another weaker, non-syncopated group of four notes. This rhythmic pattern is found in many Cuban pieces. The cinquillo is one of the most widely used rhythms in the Cuban-Caribbean area, along with the tresillo.\textsuperscript{292}

The cinquillo rhythm is used in many musical genres, but is most frequently seen in piano music written during the nineteenth century, in the melodic lines and supporting bass figures of the danzas and contradanzas of Ignacio Cervantes and Manuel Saumell. The danzón, which

\textsuperscript{288} See entry for Salsa in the Descriptions of Dances and Dance Forms.


\textsuperscript{290} \textit{Cuban Music from A to Z}, s.v. “canción de cuna.”

\textsuperscript{291} \textit{Encyclopedia of Latin American Music in New York}, s.v. “Cinquillo.”

\textsuperscript{292} The tresillo is basically the “triplet side” of the son clave pattern. \textit{Cuban Music from A to Z}, s.v. “cinquillo.”
developed out of the danza and contradanza, most frequently uses the cinquillo rhythm in modern Cuban music.  

**Clave (Clave Rhythm)**

The clave rhythm is the foundation of most Cuban rhythms, and the whole rhythm section of an ensemble will be based on this. The fundamental beat of the rhythm is played by the percussion instrument known as the claves, which are two round sticks of different pitch that are struck together. A clave rhythm is generally a repeating rhythmic pattern, usually two bars in length, which provides the structure for the rhythms and melodies of the entire composition. The two bar structure of the clave, with three strikes followed by two strikes, should be played without variation throughout the entirety of the piece.

The 2-3 and 3-2 clave rhythms are very clear in the traditional rumba and son. In mambo, conjunto and salsa bands, this rhythm, and the clave sticks that play it, are often absent. Even when the clave is not sounding, the musicians must have this rhythm going on in their heads, and not mix up the 2-3 clave, with the 3-2 clave.

Clave rhythms normally alternate a measure with a syncopated figure, followed by a measure with a relatively straight rhythm. The syncopated measure is synchronized with the strong beats in the melodies, and with the additional rhythms of the piece. When this

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293 *Cuban Music from A to Z*, s.v. “cinquillo.”

294 *Cuban Music from A to Z*, s.v. “clave rhythm.”


synchronization does not occur, it is known as “crossed clave,” or, “being out of clave.” The son, rumba, danzón, and other genres all have distinct clave rhythms.\(^{297}\)

**Clave Song**

The clave song is a folk genre that was created in Afro-Cuban neighborhoods surrounding the port of Havana. In the twentieth century, the clave spread into the city of Havana, and to Matanzas, Cárdenas, and Sancti Spiritus. Clave songs were created from both African and Spanish elements, and were sung by clave groups who were most active during Christmas festivals. A male soloist would begin with a diana,\(^{298}\) and then would improvise variations on verses that were sung by a mixed choir. The genre’s melodies, expression and frequent use of the campsina\(^{299}\) rhythm all tied back to its Spanish roots. Afro-Cuban rhythms were also dominant, however, and although no drums were typically used to accompany a clave song, the musicians would beat softly on a stringless guitar, called a viola or bass, and on claves. Singers of the trova genre adapted the clave song genre for their own style. It was also adapted for theater works, which led to the development of what became known as the criolla.\(^{300}\)

**Conga**

The conga is a rhythm played for comparsas, which were originally the slaves’ ritual march during the communal street dances of the Cuban carnival, which in Colonial times, was

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\(^{297}\) *Cuban Music from A to Z*, s.v. “clave rhythm.”

\(^{298}\) A diana is a nonlexical melody, and in the case of a clave song, was used to set the key of the piece. *Cuban Music from A to Z*, s.v. “clave song.”

\(^{299}\) See entry for Campesina in the Descriptions of Dances and Dance Forms.

\(^{300}\) *Cuban Music from A to Z*, s.v. “clave song.”
only allowed on special occasions. As the musicians marched, they would play the conga rhythm on a large range of percussion and brass instruments. Conga also refers to a large Cuban drum, derived from a drum originating in the Congo. The conga drum has a single head and is used in dance ensembles. Conga drums come in three different sizes, the smallest of which, called the quinto, was once just a small, wooden box. The rhythmic pattern played on the conga is often called the tumba, seen in many rumbas. A basic conga rhythm is played with closed strokes on the first and third beats, and upward strokes (lifting the hand off of the drum head) on the fourth beat. The second beat is muffled.

Congas were once used by politicians before elections as a way to appeal to the masses. The dance itself, which imitated a march, consisted of dancers lifting a leg in time with the music, thus marking the beat with a strong body motion. It later gained more freedom, and became an integral part of Cuba’s musical heritage, also being used in many film soundtracks.

**Contradanza**

Contradanzas, most notably Saumell’s set, are characterized by a rhythmic pattern that is most often found in 2/4 time, although often with a syncopation of two against three or three against four. It is also sometimes found in 6/8 time. The rhythm resembles that of a habanera, the difference being that while the habanera rhythm moves upward on the first three notes of the

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305 *Cuban Music from A to Z*, s.v. “conga.”
pattern and falls on the last note, the contradanza rhythm alternates back and forth between low and high notes, like a half-waltz pattern.

Contradanzas are thought to have emerged between 1790 and 1868, before the birth of the habanera, as a distinctly nationalistic Cuban dance form. The first origins of the contradanza come from the French, who brought the contradances of Normandy, and their associated line or square dances, known as piezas de cuadra, to Cuba in the latter part of the eighteenth century. Only a small portion of the Cuban population had been introduced to the contradanza prior to this by the Spanish.

The early contradanzas were also known as Creole contradances, and had dance forms such as the paseo and cadena, which were both calm, and the sostenido and cedazo, which were lively and *picante*. Many of these contradanzas, consisting of two 16-bar parts, were written in 6/8 time, but rhythmically had the feeling of a 3/4 meter. The contradanza eventually moved from being a communal dance to being a couples dance. The Havana contradanza developed into a more elegant dance, while the contradanza of the Oriente was considered to be more “of the people.”

The Cuban contradanza came to belong to the danzón genre, which was a Cuban instrumental dance created by Miguel Failde in 1879. Outside of Cuba, contradanzas are sometimes called habaneras, from contradanza habanera, or, “Havana-style habanera.”

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307 *Cuban Music from A to Z*, s.v. “contradanza.”

308 Ibid.

danzón genre developed from the contradanza. Later, the danzón grew into the danza and the tango.\footnote{Encyclopedia of Latin American Music in New York, s.v. “Contradanza.”}

**Criolla**

The criolla is an urban genre from the early twentieth century in syncopated 6/8 time, and while being more sophisticated, resembles the clave. The text idealized rural, campesino\footnote{Campesino means rural, rustic or country. Cassell’s Spanish Dictionary, s.v. “campesino.”} life.\footnote{Encyclopedia of Latin American Music in New York, s.v. “Criolla.”} The criolla has its roots in claves that were adapted for the theater stage. The first criolla was written in 1909 by Luis Casa Romero, and was entitled *Carmelo.*\footnote{Cuban Music from A to Z, s.v. “clave song.”} It is said that Romero’s inspiration came from the coros de claves that were performed around 1900 in working-class black neighborhoods and carnival celebrations.\footnote{Cuban Music from A to Z, s.v. “criolla.”}

The term criolla is said to have been derived from the phrase, canción criolla, or Creolle song. It is similar in style to many other lyrical, romantic vocal genres, such as the canción, guajira, and bolero. The criolla consists of a short introduction, followed by two sections, each being roughly sixteen bars in length. The first section will often be in a minor key, followed by the second section in a major key. Criollas are written in a slow 6/8 meter, and often are in a guitar style that is said to have been influenced by música campesina.\footnote{Cuban Music from A to Z, s.v. “criolla.”}
Danza

Danza is a generic Spanish word for dance, sometimes referring specifically to a rustic dance. Prior to 1840, the individual expression of the danza dancers was restricted by a leader with a baton. In 1840 this position was eliminated from the dance, allowing for more freedom of expression. In the nineteenth century the danza was one of the most popular dances in Cuba. Couples faced each other in lines or squares and did not touch while they were dancing, which was customary during that time. Typical danzas began with a short introduction, during which the dancers could move on to the floor. This introduction was called the paseo and was usually eight bars long. The danza was in either triple or duple meter, often alternating between the two, and had a lively tempo. The main body of the danza was in two-part form, with contrasting halves called primera and secunda.

After the 1870’s the danzon replaced the danza in popularity, although instrumental composers continued to write for this style. Now, the danza is mostly seen as a stylized form, mostly in piano works, written by composers like Ignacio Cervantes, Ernesto Lecuona, René Touzet, and Manuel Saumell. The danza has evolved to become a standard part of Cuban classical repertoire and is a form which is peculiar to Cuban composers.

Danzón

The danzón is an Afro-Cuban instrumental dance with a syncopated rhythm that was popular as salon music from the late nineteenth through the early twentieth centuries. It is

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317 Cuban Music from A to Z, s.v. “danza.”

318 Cuban Music from A to Z, s.v. “danzá.”

thought to have been created by Miguel Failde in 1879.\textsuperscript{320} The danzón has characteristics taken from the contradanza and the danza, in combination with a louder and more lively instrumentation borrowed from Spanish bands. It is played in a 2/4 beat and was originally performed by orquesta típica\textsuperscript{321} and charanga\textsuperscript{322} ensembles that consisted of piano, two violins, a wooden five-keyed flute, and percussion. José Urfé added a rhythmic element to the end his danzóns, taken from the son, and now incorporated in nearly all danzóns.\textsuperscript{323}

The danzón is a collective dance performed by couples who dance under arches of flowers. It was quite popular in the second half of the nineteenth century. Danzóns begin with a repeated, 8-bar introduction (made up of a 4-bar introduction and a 4-bar paseo\textsuperscript{324}), and the sections are connected without interruption.\textsuperscript{325} The dancers choose partners and enter the dance floor during the introduction, and begin the dance at precisely the same moment, which is the fourth beat of the paseo, which has a distinctive percussion pattern. When the introduction repeats, the dancers stop, flirt and greet friends, and then begin again right as the paseo


\textsuperscript{321} An orquesta típica ensemble in nineteenth-century Cuba consisted of a flute, cornet, trombone, figle, bombardino (saxhorn), two clarinets, two or more violins, contrabass, timbales and güiro, and traditionally played danzóns and habaneras. \textit{Encyclopedia of Latin American Music in New York}, s.v. “Orquesta típica.”

\textsuperscript{322} A charanga was a typical Cuban band or dance ensemble that consisted of flute, two violins, piano, brass, percussion and vocals. The modern charanga includes congas and three singers. \textit{Encyclopedia of Latin American Music in New York}, s.v. “Charanga.”


\textsuperscript{325} \textit{Cuban Music from A to Z}, s.v. “danzón.”

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When Urfé altered the rhythm of the son oriental, creating what is now known as the danzón, he also changed the traditional choreography, introducing new steps and allowing the dancers more freedom.327

**Guajira (Musica Guajira)**

The guajira is a song similar to the criolla in its rural emphasis. However, in the guajira the stanzas rhyme and are based on the pattern of Cuban décima poetry. The poetry used for guajiras center around life in the country, and is simple in nature. The music is marked by the combination of 3/4 and 6/8 rhythmic patterns, with the first section written in a minor key and the second in a major key. After the mid-twentieth century, the term guajira has also been applied to dance compositions in a slow, 4/4 time, that combine traits of both the guajira and the son.328 The guajira is a predominantly Spanish style.329

The older style of guajira was called the punto guajiro, and was played in 6/8 or 3/4 time, or alternating those meters every bar. The guajira that is more common now is played in 2/4 or 4/4 time. Guajira arrangements often contain elements of the son style, such as in the guajiro son, which rhythmically is played just like the son montuno, but generally in a slower tempo.330

**Habanera**

The habanera grew out of the danza and reached the height of its popularity in the latter half of the nineteenth century. It was thought to have emerged during the time period of 1790-


327 *Cuban Music from A to Z*, s.v. “danzón.”

328 *Cuban Music from A to Z*, s.v. “guajira, música.”


1868, with the rise of distinctly Cuban, nationalistic music, after the introduction of the contradanza. In the twentieth century the habanera lost favor as a dance, but remained as a vocal genre. Habaneras were composed in 2/4 time and were in binary form, with each half consisting of between eight and sixteen bars. This form was preceded by an introduction. Sometimes the first half of the binary form was written with some rhythmic variation. The melody of the habanera was expressive, lyric and elegant. Its structural form influenced the beginning of the Latin American tango genre and was also used by influential European composers such as Albeniz, Ravel, Bizet, Debussy, Faure, and Saint-Saëns. One of the most famous Cuban habaneras is *Tú*, written by Sánchez de Fuentes.

**Lamento**

The lamento was a variation of the traditional son and canción genres, yet its rhythmic and melodic structure only vaguely resembled those genres. The character of the lament was that of resignation and reflection upon the long-standing struggles against oppression by the poor, Afro-Cuban population. It was intended to express grief and sorrow.

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332 *Cuban Music from A to Z*, s.v. “habanera.”


335 *Cuban Music from A to Z*, s.v. “lamento.”
Mambo

The mambo was developed in Cuba in the late 1930’s and early 1940’s as a predominantly instrumental genre, although it also featured singing. It is a typical dance rhythm, like the cha-cha-cha, but played in a faster tempo. Some think that the tres-player, Arsenio Rodriguez, was the first to introduce the mambo rhythm with his Conjunto. Some think that is was actually the Charanga orchestra who created the mambo style out of the danzón rhythm. The cellist for the Charanga orchestra, Orestes Lopez, composed a danzón that he called Mambo, and the ideas from his piece are said to have been the inspiration for the modern-day mambo rhythm. Arsenio Rodríguez is also considered to be one of the creators of the mambo. Its earliest roots have been credited as well to the ritmo nuevo, made popular in 1938 by Orestes López, when he wrote a mambo using syncopated son motives combined with improvised flute variations.

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337 Cuban Music from A to Z, s.v. “mambo.”

338 The cha-cha-cha was derived from the danzón and moved the emphasis produced on the fourth eighth note in the mambo to the first beat, allowing the melodies to mark time more clearly, and creating a balance between melodies on strong and weak beats. Cuban Music A to Z, s.v. “cha-cha-cha.”

339 A charanga was a typical Cuban band or dance ensemble that consisted of flute, two violins, piano, brass, percussion and vocals. The modern charanga includes congas and three singers. Encyclopedia of Latin American Music in New York, s.v. “Charanga.”


341 Cuban Music from A to Z, s.v. “mambo.”
Regardless of its true origins, the popularity of the mambo was catapulted by the Cuban pianist Dámaso Perez Prado and his big jazz band.\textsuperscript{342} The orchestral, mambo style heard today was founded by Tito Puente and Tito Rodriguez.\textsuperscript{343} The mambo employs the same box step as the rumba, with three dance steps to four beats, but the rhythm is not as even. It has been described as a dance in which the dancers can do whatever they like, and do not have to know how to dance, as long as the beat is felt and is present.\textsuperscript{344} Mambos are played in medium to fast tempos.\textsuperscript{345}

**Maní Dance** (peanut dance)

The maní dance was popular during the nineteenth century among the slaves who worked at the sugar mills. In style, it was like boxing, with a solo, male dancer dancing to rhythms played on yuka drums within a small circle of other men, and singing in chant-like fashion. The main dancer would then theatrically and aggressively box those in the circle, and in response, the other dancers would parry and counterattack his blows from where they stood in the circle.\textsuperscript{346}

**Marcha (Tumbao)**

The marcha, or tumbao, consists of the combination of rhythms, syncopations, and emphases that make up the fundamental rhythm of a piece of music. Rafael Cueto, who played with the Trío Matamoros, is credited with creating the tumbao by using a unique pattern when

\textsuperscript{342} *Encyclopedia of Latin American Music in New York*, s.v. “Mambo.”

\textsuperscript{343} Birger Sulsbrück, *Latin-American Percussion – Rhythms and Rhythm Instruments from Cuba and Brazil* (Denmark: Den Rytmiske Aftenskoles Forlag, 1982), 108.

\textsuperscript{344} *Encyclopedia of Latin American Music in New York*, s.v. “Mambo.”

\textsuperscript{345} Birger Sulsbrück, *Latin-American Percussion – Rhythms and Rhythm Instruments from Cuba and Brazil* (Denmark: Den Rytmiske Aftenskoles Forlag, 1982), 108.

\textsuperscript{346} *Cuban Music from A to Z*, s.v. “maní dance.”
strumming his guitar in accompaniment to sones. Tumbao can also refer to the essential rhythm used by a particular instrument and repeated with variation throughout a composition.\textsuperscript{347} A tumbao is used particularly in montuno sections of the son, guaracha and other genres, and is what is known to English-speakers as a vamp.\textsuperscript{348}

**Montuna (Montuno) (from the mountains)**

The term montuno refers to the closing section found after the verse of a son-based composition. Taken alone, montuno does not refer to a distinct genre. The montuno section serves to bring a faster, more improvisational climax to the son, and unlike the precomposed verse, often uses call and response singing between a lead singer and chorus. The improvisation can be either vocal or instrumental and is based on relatively simple harmonies. It takes place over a two to four bar phrase which then repeats. Such an ending occurs in many other Afro-Cuban genres.

The term montuno is also used in two other setting. A son montuno is an older style of rural son that is played in the Oriente (eastern Cuba) and in the mountain regions of central Cuba. Montuno can also refer to the particular rhythms and melodies that make up the piano accompaniment in the montuno section of a son or salsa.\textsuperscript{349} It is sometimes called the coro section, or just coro, and was once called the capetillo. The montuno has also been described as a two or three-chord pattern that is repeated as an ad-lib vamp for improvisation in Cuban and salsa numbers.\textsuperscript{350}

\textsuperscript{347} *Cuban Music from A to Z*, s.v. “tumbao.”

\textsuperscript{348} *Encyclopedia of Latin American Music in New York*, s.v. “Guajeo (tumbao).”

\textsuperscript{349} *Cuban Music from A to Z*, s.v. “montuno.”

\textsuperscript{350} *Encyclopedia of Latin American Music in New York*, s.v. “Montuno.”
Pregón Cubano (Pregones)

The pregón Cubano is the cry of a Cuban street vendor. Pregóns originated some time before 1800 in the towns that had street sellers. In the 1800’s the pregón became a highly defined, emergent genre, and by the twenty-first century it had vanished from the streets altogether. The pregón’s value now is found in its folkloric and ethnological characteristics, including its stanzaic combinations and its metric innovations.

Pregóns borrowed extensively from the rural and popular genres of the son and guaracha that were modified to be sung as pregóns. These songs were marked by the use of falsetto or similar vocal techniques. The pregón’s identifying features also varied slightly between vendors. Mango vendor’s pregóns were identifiable by their use of melismas, and were comparable to flamenco singing. Peanut, tamale, and other vendors’ pregóns were characterized by the breaking up of the first syllables of a word through the use of appoggiaturas – a technique found at the closing of the song.³⁵¹

Rumba

The rumba is a song and dance genre influenced by African rhythms and danced to African-Spanish drums. It began in the poor, mainly Afro-Cuban sections of large cities, where the people lived in crowded conditions around the sugar mills that employed them.³⁵² The name is probably derived from African-caribbean words such as tumba, macumba, and tambo, which

³⁵¹ Cuban Music from A to Z, s.v. “pregón cubano.”

³⁵² Cuban Music from A to Z, s.v. “rumba.”
all refer to a collective secular festivity. In the outer suburbs of Havana and Matanzas, the word rumba simply meant “feast.”

It is said that the rumba began in the Matanza ports and was performed by Afro-Cuban dock workers. In the beginning, rumbas were accompanied by rhythms being played on different sized wooden shipping crates, or cajones, which were common on the docks. They could also be accompanied by claves and sometimes spoons, as well as by a small cajá or hollowed tree trunk that was struck with two sticks. The instrumentation eventually deepened to encompass claves on rhythm, a bass drum, a quinto to fill in the rhythmic details, and spoons. It even produced its own instruments, known as tombadoras, which are usually called congas.

The cajones of the shipping dock evolved into three barrel shaped drums, named the hembra, macho, and quinto, or the “female,” “male,” and “fifth,” and eventually became known as the salidor or tumbadora, the tres-dos or tres golpes, and the quinto (the “starter,” the “three-two,” or “three beats,” and the “fifth”). The female drums were tuned lower than the male drums, and the quintos were tuned in the highest registers. The salidor would be the first drum to play in a rumba, and the name tres-dos refers to the practice of beating the drum in a combination of three and two beats.

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354 Ibid., 115.

355 Ibid.
The oldest rumbas date back to the Spanish colonial era and contain a short, expressive, solo vocal section followed by a capetillo, in which the soloist and a chorus sing in alternation. During the choral sections, the people would begin dancing. Thus, the term rumba also was applied to a party at which the rumba was danced. Rumbas were later adapted by comic musicals, or cuan bufos, in a more stylized and sophisticated manner. In a rumba, the music expresses a general attitude and ambience, and the melody and words are usually meaningless phrases and syllables, whose real purpose is to serve the underlying rhythm. Rumbas are usually in 2/4 time.

While still sharing common features, several different styles of rumbas have emerged. The Columbia rumba found its inspiration in the rituals of the secret Abakuá and Ñáñigo brotherhoods. These rumbas were performed by a virtuoso, solo male dancer who evoked the little devils of the Abakuá rituals known as íremes or diablitos abakuás. The solo dancer would dance in front of the quinto drum, with the dancer and drum performing a kind of rhythmic dialogue. The meter of the Columbia rumba could be regarded as 12/8.

Unlike the Columbia rumba, the Yambú and Guaguancó rumbas were danced in pairs. In the Yambú rumba the dancers imitated the difficult movement of the elderly, with less hip

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356 Capetillo is a term used to refer to the coro, or montuno, of a piece. See entry for Montuno in the Descriptions of Dances and Dance Forms chapter for a more in-depth description.

357 *Cuban Music from A to Z*, s.v. “rumba.”


359 *Cuban Music from A to Z*, s.v. “rumba.”


movement than the Guaguancó rumba. This rumba was performed at a slow tempo and was a mimetic dance in which a short singing section was followed by a lalaleo or tarateo called the diana, which began the choral section.\textsuperscript{362} It was a couples dance, generally accompanied by cajón box drums.\textsuperscript{363}

The guaguancó rumba is the best known of the rumba styles and has gained international popularity. It is the genre of rumba that is most generally applied to the concept of the rumba.\textsuperscript{364} This rumba is a faster and much more aggressive dance in which the male dancer pursues the female dancer in a stylized form of conquest. It begins with a long and descriptive story about a person, which is sung with a smooth melody containing long and tense notes. It often has prose sections, called pareados, that are a part of the singing. Both dancers’ movements are free and unarticulated, with the male dancer pursuing, and the female dancer making gestures of hiding. The climax of the guaguancó rumba comes when the male dancer makes a dramatic motion towards his partner, and instead of responding with the steps of retreat, she submits to his advances.\textsuperscript{365}

The rumba remains a widely used dance genre, particularly in Havana and in Matanzas Province.\textsuperscript{366} All genres of the rumba have the same basic structure. The lead singer begins with

\begin{footnotesize}
\begin{enumerate}
\item[362] Cuban Music from A to Z, s.v. “rumba.”
\item[364] Ibid.
\item[365] Cuban Music from A to Z, s.v. “rumba.”
\end{enumerate}
\end{footnotesize}
a section called the diana, and then the singer presents text leading into the decima. Only after this does the rumba proper begin, which has more active instrumental playing and a section called the montuno that alternates between the soloist and a small choir, in a call-and-response manner. This kind of chorus and solo alternation is indispensable to Afro-Cuban music and remains important in modern arrangements of the rumba.

Salsa

Salsa means, “sauce,” and can have two meanings. The term, “salsa,” was used for many years as a shouted exclamation while the musicians were playing, such as a solo. This expression was used on old recordings with the Septeto Nacional. In the United States, salsa has come to refer to Cuban music in New York that had been strongly influenced by the big city and jazz, and had been picked up by music marketing industries as a way to market Latin American music. Either way, salsa refers first and foremost to Cuban music, although it is usually used in connection with Cuban-style music that is played outside of Cuba. Cubans sometimes call

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368 Ibid., 115.

369 Birger Sulsbrück, Latin-American Percussion – Rhythms and Rhythm Instruments from Cuba and Brazil (Denmark: Den Rytmiske Aftenskoles Forlag, 1982), 96.

370 Ibid., 98.

salsa songs son or guaracha, and like these other genres, salsas have a basic two-part formal structure, which has remained in place since around the 1920’s.\footnote{Peter Manuel, \textit{Caribbean Currents – Caribbean Music from Rumba to Reggae} (Philadelphia: Temple University Press, 1995), 37.}

**Son (song)**

It is thought that the son emerged in the rural areas of eastern Cuba during the time when distinctly nationalistic Cuban music was first arising, between 1790 and 1868. However, its earliest roots date back as far as 1750, and it is possibly the earliest Cuban musical genre about which information still survives. The oldest genres of the son were the son montuno (monte means, “mountain”), from the Sierra Maestra range, a mountain range in the Oriente district in eastern Cuba, and the changüí from the area of Guantánamo. The structure of the oldest sones was comprised of the constant alternation of a soloist with a refrain that was usually sung by a small group. The first instrumentation used to accompany the son was percussion and plucked strings.\footnote{Dale Olson and Daniel Sheehy, eds., \textit{The Garland Handbook of Latin American Music, Second Edition} (New York: Routledge, 2000), 115.}

While the son gained standing in the east, the genre later known as the punto campesino was gaining prominence in central and western Cuba.\footnote{Ibid., 111.} The son moved out of the east, however, in 1909, when it was carried to the capital of Havana by soldiers of the Permanent Army, as part of the process of cultural exchange that also allowed the rumba to enter the eastern zones from the west.\footnote{Cuban Music from A to Z, s.v. “son.”} Around the mid-1900’s, there was a marked development of the son in connection with nueva trova, which was a nationalistic movement founded in 1962. The son,
particularly those versions found in the big cities, became nearly synonymous with popular Cuban dance music and greatly impacted the musical genre later known as salsa. Because of this influence, the salsa has occasionally been mistaken for the son. While the folkloric son gained popularity in the urban areas, the rural variants of the genre, such as the changüí, remained dominant in the rural areas of eastern Cuba.376

As the son moved from rural to urban areas, it acquired an added structural element. In addition to the alternation of soloist and small group, known as the montuno, an opening section in binary form was added. The instrumentation of the son always combined percussive instruments such as the bongos, tumbadoras (congas), claves, maracas, and güiro, with plucked string instruments, such as the guitar, laud (from the Arabic, ‘ud, a type of guitar), tres (a guitar with three courses of double strings – a pitch and its octave – that was tuned differently than a normal guitar), and later on the string bass. The plucked strings were used to build melodies that acted as counterpoints to the main melody of the singer.377 The bass was often played by a marimbula, a large kind of African thumb piano also known as a kalimba, and a botija, an oil-jug with a small opening on top. A small hole was drilled into the side of the jug, and by blowing over one of the holes, a deep bass sound was produced, the pitch of which could be changed by positioning the hand over the opposite hole.378

The original son ensemble was succeeded by the conjunto, which was comprised of three or four trumpets, piano or tres, bass, congas, bongos, guiro and possibly maracas and claves.

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377 Ibid., 116.

378 Birger Sulsbrück, Latin-American Percussion – Rhythms and Rhythm Instruments from Cuba and Brazil (Denmark: Den Rytmiske Aftenskoles Forlag, 1982), 96.
Two of the most well-known conjuntos were lead by Arsenio Rodriguez and Miguel Matamoros. By this time trumpet players had also begun to play with a slight jazz feeling due to the influence from North American artists.\footnote{Ibid., 97.}

The son was the single most popular dance music genre of the twentieth century in Cuba.\footnote{Encyclopedia of Latin American Music in New York, s.v. “Son.”} It continued to gain popularity in the cities through the 1920’s and as groups were expanded, so did the percussion sections. Two well-known son ensembles from this time were the Septeto Nacional and Septeto Habanera (“Septeto” being used to describe the urban son style).\footnote{Birger Sulsbrück, Latin-American Percussion – Rhythms and Rhythm Instruments from Cuba and Brazil (Denmark: Den Rytmiske Aftenskoles Forlag, 1982), 97} These ensembles brought the son genre a great amount of fame. Despite its popularity in places such as street-level rooms, tenements and popular dance schools, the son was prohibited during this time by the government on the grounds of being too immoral. In the end, public demand led to a reversal of this decision, and major record labels began releasing a great number of son records.\footnote{Cuban Music from A to Z, s.v. “son.”}

The traditional form of the son consisted of two main sections, of which the first was a solo, vocal melody around eight measures long. The second part, known as the montuno or estribillo, was a more vivacious, rhythmic section with a more sharply defined melody having no more than four measures per phrase. The typical meter of the son is $2/4$,\footnote{Encyclopedia of Latin American Music in New York, s.v. “Son.”} and it is danced by couples holding each other close. There are many types of son. These include the son montuno,
changüí, sucu-sucu, ŋongo, regina, son de los permanentes, bachata oriental, son habanero, guajira, guaracha, bolero, pregón, afro-son, son guaguancó, mambo, and cha-cha-chá.  

**Tango**

The tango is derived from the contradanza and the habanera. Its birthplace is Argentina, but its roots can be traced back to England, where there was a country dance whose Spanish version was known as the contradanza. From this nineteenth-century salon dance genre, also known as ashabanera (or contradanza habanera – a Havana-style contradanza), the danza, and eventually the tango, emerged. The progression of this dance genre from a country dance to a tango is as follows: an English country dance around 1650, a French contredanse around 1700, a Spanish contradanza around 1750, a Spanish danza around 1800, the Cuban danza habanera from around 1825, the Cuban habanera from around 1850, the Cuban habanera del Café around 1880, and finally what is most known today, the Argentinian tango that appeared around 1900.

Tangos are usually composed in two sections, the first in minor, and the second in major.

**Zapateo Cubano (stomping Cuban)**

Zapateos were dances for the rural musical genres such as tonada, punto fijos, punto libre, seguidillas and controversia, which were developed during the 1800’s. The zapateo cubano style was derived from the zapateo andaluz, which was a tap dance from Andalusia in Spain. There is evidence of the existence of the Cuban zapateo as early as the beginning of the

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384 Cuban Music from A to Z, s.v. “son.”


The punto fijos was accompanied throughout by the laud and the guitar. In contrast, the punto libre incorporated stops in the accompaniment to allow the singer to sing his melody and decimal alone. Puntos were usually sung at the typical parties of farmers, called guateques campesinos. In a seguidilla, the singer creates an impression of a never-ending stophe by using versification. When this is done as a duel, it is known as a controversia.

The zapateo cubano follows the same principles as the punto guajiro. The partners dance separately and the dancers constantly tap with their heels while keeping the rhythm. The man performs the most difficult steps while crossing his arms in the back, while the woman swishes her skirts and follows the rhythm with her feet. Some of the male dancers put knives in their shoes to imitate a cock’s spurs, adding a sense of real danger to the performance. The Cuban zapateo was mainly danced at country fairs and parties, and in small towns, or at bufo shows.

The Cuban zapateo, while popular during the second half of the nineteenth century, began to lose prominence in the first few decades of the twentieth century, and has now all but disappeared. Zapateos are no longer danced and have been replaced by dance forms borrowed from the son and other country dances found on the eastern end of Cuba. Because these dances were largely limited to rural areas, their evolution and modernization occurred at a much slower pace.

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388 *Cuban Music from A to Z*, s.v. “zapateo cubano.”


390 *Cuban Music from A to Z*, s.v. “zapateo cubano.”

391 Ibid.

REFERENCES


# APPENDIX A

## COMPOSERS AND THEIR DATES

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## APPENDIX B

### COMPOSITIONS BY LEVEL

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Retrogradacion de la serie 12, from 24 piezas breves
Run-run mpeembe yambola, from Akorin
Señora santana, from El jardín de Ismaelillo
Serie en inversion 14, from 24 piezas breves
Serie original 3, from 24 piezas breves
Serie original 5, from 24 piezas breves
Tonadas for Piano, Volume I

Level Four

24 piezas breves
¡Ah, qué sueño...!, from Dos lineas
Akorin – cantos negros para piano
Así cantaba que yo la vi
A tí que te gusta poco, from Asi cantaba que yo la vi
Bailé de burgos, from Tonadas, Volume I
Buenos días, papá, from Dos lineas
Canción de labrador, from Tonadas, Volume I
Canción de labrador, from Tonadas, Volume II
Canción para dormir en el sillón
Cancion para el niño bueno (para el estudioso), Op. 44
Canto de uemba, from Akorin
De dos en dos, from Suite cubana
Dos lineas
El jardín de Ismaelillo
El manquito pianista, from El jardín de Ismaelillo
En casa del tío Vicente, from Asi cantaba que yo la vi
Isla de pinos, from Dos lineas
Jota alicantina, from Tonadas, Volume I
La abejita egoísta, from Dos lineas
La fortaleza en colores, from Dos lineas
La mar estaba serena, from Asi cantaba que yo la vi
La plama cantaba, from Dos lineas
Mambo A la Marilyn Monroe
Miniaturas – 24 lecturas a 2 voces, Op. 36 No. 1
Palomita blanca, from El jardín de Ismaelillo
Parnassum cubense
Regina coeli, from Parnassum cubense
Retrogradacion de la inversion 19, from 24 piezas breves
Saratarra naizela, from Tonadas, Volume I
Scherzo cubano
Serie en inversion 13, from 24 piezas breves
Serie en inversion 15, from 24 piezas breves
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Serie en inversión 16, from 24 piezas breves  Tulio Peramo
Serie en inversión 17, from 24 piezas breves  Tulio Peramo
Serie original 4, from 24 piezas breves  Tulio Peramo
Serie original 6, from 24 piezas breves  Tulio Peramo
Sueño de muñecas  Rolando Bueno
Tengo frío, from Dos lineas  Roberto Valera
Tonadas for Piano, Volume I  Joaquín Nin-Culmell
Tonadas for Piano, Volume II  Joaquín Nin-Culmell
Tonadas for Piano, Volume III  Joaquín Nin-Culmell
Una rana de ojos bellos, from Dos lineas  Roberto Valera
Vou-veri-vou, from Tonadas, Volume III  Joaquín Nin-Culmell

Level Five

24 piezas breves  Tulio Peramo
Akorin – cantos negros para piano  Argeliers León
Alegre conga  Miguel Matamoros
Asi cantaba que yo la vi  Roberto Valera
Ay, mama Inelda, from Dos lineas  Roberto Valera
Babalu-Ayé, from Akorin  Argeliers León
Canto procesional, from Akorin  Argeliers León
Charrada de salamanca, from Tonadas, Volume I  Joaquín Nin-Culmell
Como baila el muneco  Ernesto Lecuona
Componte, niña, componte, from Asi cantaba que yo la vi  Roberto Valera
Con mi boina roja puesta, from Cuatro estampas  César Pérez Sentenat
Contradanzas  Manuel Saumell
Copla extremeña, from Tonadas, Volume II  Joaquín Nin-Culmell
Cubanito, from Dos lineas  Roberto Valera
Cuatro estampas para un pionero  César Pérez Sentenat
De cuba para la habana, from Asi cantaba que yo la vi  Roberto Valera
Diferencia sobre la arada de salamanca, from Tonadas, Vol I  Joaquín Nin-Culmell
Donde va la cojita, from Asi cantaba que yo la vi  Roberto Valera
Dos lineas  Roberto Valera
El cant dels ocells, from Tonadas, Volume IV  Joaquín Nin-Culmell
El “diablito” baila  César Pérez Sentenat
Había uana vez, from Dos lineas  Roberto Valera
Las flores son como el viento, from Dos lineas  Roberto Valera
Las goticas de lluvia “bailan” el bolero, from Suite cubana  Maria Enma Botet
Lirico, from Seis preludios  Edgardo Martín
Miniaturas – 24 lecturas a 2 voces, Op. 36 No. 1  Hilario González
Parnassum cubense  Guillermo Tomás
Pianolo – mambo  Pérez Prado
Quo vadis abate candidus, from Parnassum cubense  Guillermo Tomás
[Level Five continued]

Retrogradacion de la inversion 20, from 24 piezas breves
Retrogradacion de la inversion 22, from 24 piezas breves
Retrogradacion de la inversion 23, from 24 piezas breves
San pantaleón, from Asi cantaba que yo la vi
Seis preludios
Serie en inversion 18, from 24 piezas breves
Serie original 5-A, from 24 piezas breves
Si yo tuviera un negrito, from El jardin de Ismaelillo
¡Toma, Tomás!!, from Contradanzas
Tonadas for Piano, Volume I
Tonadas for Piano, Volume II
Tonadas for Piano, Volume IV
Vaquierada, from Tonadas, Volume I

Level Six

6 estudios
Akorin – cantos negros para piano
Amambró cható, from Asi cantaba que yo la vi
Arroz con leche, from Asi cantaba que yo la vi
Así cantaba que yo la vi
¿Bailamos?, from Suite cubana
Ball de garlandes, from Tonadas, Volume IV
Ball del vano i del ram, from Tonadas, Volume IV
Cajita de musica cubana, from El jardin de ismaelillo
Canción, from Tonadas, Volume IV
Canción de cuna del niño negro
Canción de trilla, from Tonadas, Volume II
Canción otoñal, from Tonadas, Volume II
Canto de arriero, from Tonadas, Volume II
Conservatorium habenus, from Parnassum cubense
Contradanzas
Cumbanchita, from Suite cubana
De allá trajeron la fiesta, from Dos líneas
Después de todo Bach, from Dos líneas
Dos líneas
El guajirito, from El jardin de Ismaelillo
El jardín de Ismaelillo
El patio de mi casa, from Asi cantaba que yo la vi
El trinéo, from Vistas cubanas
El ultimo golpe, from Contradanzas
Guajira, from 6 estudios
Habanera, from Suite cubana para niños
Homenaje a Paderewski: Pavane, from Tres hommages

Tulio Peramo
Tulio Peramo
Tulio Peramo
Roberto Valera
Edgardo Martín
Tulio Peramo
Tulio Peramo
César Pérez Sentenat
Manuel Saumell
Joaquín Nin-Culmell
Joaquín Nin-Culmell
Joaquín Nin-Culmell
Joaquín Nin-Culmell
Carlos Malcolm
Argeliers León
Roberto Valera
Roberto Valera
Roberto Valera
Maria Enma Botet
Joaquín Nin-Culmell
Joaquín Nin-Culmell
César Pérez Sentenat
Joaquín Nin-Culmell
Amadeo Roldán
Joaquín Nin-Culmell
Joaquín Nin-Culmell
Guillermo Tomás
Manuel Saumell
César Pérez Sentenat
Roberto Valera
Roberto Valera
Roberto Valera
César Pérez Sentenat
César Pérez Sentenat
Roberto Valera
Hubert de Blanck
Manuel Saumell
Carlos Malcolm
Harold Gramatges
Joaquín Nin-Culmell
[Level Six continued]

Jota castellana, from Tonadas, Volume II  
Jota extremeña, from Tonadas, Volume II  
La caridad, from Contradanzas  
La dengosa, from Contradanzas  
La linda, from Contradanzas  
La quejostia, from Contradanzas  
La rueda que rueda, from Dos lineas  
La suavecita, from Contradanzas  
La tarara, from Asi cantaba que yo la vi  
La trenita, from Contradanzas  
La virtuoso, from Contradanzas  
Lindbergh March  
Lube-lube, from Akorin  
Mambo del ruletero  
Mambo jambo  
Menuet sentimental  
Miniaturas – 24 lecturas a 2 voces, Op. 36 No. 1  
Movimiento perpetuo – Con una trampa  
Muñeira, from Tonadas, Volume I  
Palmas reales rubias, from Suite cubana  
Parnassum cubense  
Pastoral, from Pequeña suite  
Preludio, from Suite cubana en sol menor  
Quasi bolero  
Son en fa menor  
Son, from Suite cubana para niños  
Suite cubana en sol menor  
Suite cubana para niños  
Tengo hipo, from Dos lineas  
Tonadas for Piano, Volume I  
Tonadas for Piano, Volume II  
Tonadas for Piano, Volume IV  
Tres hojitas, from Asi cantaba que yo la vi  
Tres hommages  
Uno, dos y tres – Conga

Level Seven

6 estudios  
19th Century Cuban Dances  
Akorin – cantos negros para piano  
Al compas del mambo  
Asi cantaba que yo la vi  
¡Ave María gallo!

Joaquín Nin-Culmell  
Joaquín Nin-Culmell  
Manuel Saumell  
Manuel Saumell  
Manuel Saumell  
Manuel Saumell  
Manuel Saumell  
Manuel Saumell  
Moisés Simons  
Argeliers León  
Pérez Prado  
Pérez Prado  
Rodolfo Hernández  
Hilario González  
Sergio Fernández Barroso  
Joaquín Nin-Culmell  
César Pérez Sentenat  
Guillermo Tomás  
Virginia Fleites  
César Pérez Sentenat  
Ernesto Lecuona  
Alejandro García Caturla  
Harold Gramatges  
César Pérez Sentenat  
Harold Gramatges  
Roberto Valera  
Joaquín Nin-Culmell  
Joaquín Nin-Culmell  
Joaquín Nin-Culmell  
Roberto Valera  
Joaquín Nin-Culmell  
Rafael Ortiz

Carlos Malcolm  
Ernesto Lecuona  
Argeliers León  
Pérez Prado  
Roberto Valera  
José Lino Fernández de Coca
A Waltz For My Piano Teacher
Ballarina, from Danzas cubanas – Serie I
Ball pla i l’esquerrana, from Tonadas, Volume IV
Canon, from Pequeña suite
Canto de pandeiro, from Tonadas, Volume I
Canto de ronda, from Tonadas, Volume II
Canto, from Seis preludios
Caserita se va el dulce..., from Suite cubana
Conga, from Seis preludios
Contradanzas
Contrastes, from 6 estudios
Copla asturiana, from Tonadas, Volume II
Cuatro estampas para un pionero
Danse No. 1, from Douze danses cubaines
Danse No. 2, from Douze danses cubaines
Danse No. 3, from Douze danses cubaines
Danse No. 6, from Douze danses cubaines
Danse No. 10, from Douze danses cubaines
Danza cubana No. 2
Danzas cubanas – Serie I
Danzas cubanas – Serie VI
Dialogo con el mar, from Cuatro estampas
Diary of a Child
Dice que no, from Contradanzas
Dos lineas
Douze danses cubaines
Ego sum emilius, from Parnassum cubense
El bazar, from Contradanzas
El disimulo, from Contradanzas
El ligote de trinita, from Contradanzas
El rocio, from Vistas cubanas
El somatén, from Contradanzas
Estabael negrito con, from Asi cantaba que yo la vi
Gondoliera, from Vistas cubanas
Homenaje a Federico Mompou, from Tres hommages
Invocacion a Schumann, from Cuatro estampas
Jota extremeña, from Tonadas, Volume IV
La cajita de musica “toca” una criolla, from Suite cubana
La carretilla, from Danzas cubanas – Serie VI
La cassier, from Contradanzas
La celestina, from Contradanzas
La chula Llinda – mambo
La Josefin, from Contradanzas
La kalunga

René Touzet
René Touzet
Joaquín Nin-Culmell
Virginia Fleites
Joaquín Nin-Culmell
Joaquín Nin-Culmell
Edgardo Martín
Maria Enma Botet
Edgardo Martín
Manuel Saumell
Carlos Malcolm
Joaquín Nin-Culmell
César Pérez Sentenat
Joaquín Nin-Culmell
Joaquín Nin-Culmell
Joaquín Nin-Culmell
Ignacio Cervantes
René Touzet
Manuel Saumell
Joaquín Nin-Culmell
Guillermo Tomás
Manuel Saumell
Manuel Saumell
Hubert de Blanck
Manuel Saumell
Roberto Valera
Hubert de Blanck
Joaquín Nin-Culmell
César Pérez Sentenat
Joaquín Nin-Culmell
Maria Enma Botet
René Touzet
Manuel Saumell
Manuel Saumell
Pérez Prado
Manuel Saumell
Enrique Guerrero
[Level Seven continued]

La luz, from Contradanzas
La mañanitas, from Así cantaba que yo la vi
La mujer de antonio – son
La pendencia, from Contradanzas
La pupusera, from Así cantaba que yo la vi
La que a fie gusta
La traviata – Duet from the 3rd act of the opera
La traviata – Romanza de barítono en la opera
Mambo No. 5
Mambo No. 8
Manuel Saumell, from Homenaje a la danza cubana
Merry-Go-Round Whirl, from Diary of a Child
Miniaturas – 24 lecturas a 2 voces, Op. 36 No. 1
Momento musical
Niña baila kúbá yendé, from Akorin
Parnassum cubense
Pentafonismo, from 6 estudios
Quiero besarte – criolla
Río cauto, from Dos líneas
Rosa que linda eres – son
Seis preludios
Siciliana, from Pequeña suite
Tonadas for Piano, Volume I
Tonadas for Piano, Volume II
Tonadas for Piano, Volume IV
Tres hommages
Vidalita
Zortzico, from Tonadas, Volume IV

Level Eight

6 estudios
19th Century Cuban Dances
Alalá, from Tonadas, Volume I
Alegre, from Danzas cubanas – Serie I
Anhelos – valse-caprice
Baile de gaita, from Tonadas, Volume III
Ball d’artà, from Tonadas, Volume III
Bell-Flower, from Tres Miniaturas
Canción asturiana, from Tonadas, Volume III
Canción de campo, from Tonadas, Volume IV
Canzonetta
Cavallets de felanix, from Tonadas, Volume III
Cervantina, from Danzas cubanas – Serie I
Contradanzas

Cuatro danzas cubanas, Op. 13

Cuatro estampas para un pionero

Dancita No. 2, from Danzas cubanas – Serie V

Danse No. 5, from Douze danses cubaines

Danse No. 7, from Douze danses cubaines

Danse No. 8, from Douze danses cubaines

Danza cubana No. 1

Danzas cubanas – Serie I

Danzas cubanas – Serie V

Danzas cubanas – Serie VI

Danzon, from Suite cubana para niños

Danzon en forma de canon, from Suite cubana

Diary of a Child

Douze danses cubaines

El Cataclismo, from Contradanzas

Ella y yo, from 19th Century Cuban Dances

El pañuelo de Pepa, from Contradanzas

Flores de otoño, from Vistas Cubanas

Fuga libre a dos voces

Good Morning, from Diary of a Child

Interrumpida, from 19th Century Cuban Dances

Jugando a los brigadistas, from Cuatro estampas

La aseusa, from Contradanzas

La cardenense, from 19th Century Cuban Dances

La gracia de dios – pasodoble

Lamentos de amor, from Contradanzas

La paila, from Contradanzas

La piñata habanera, from Contradanzas

La quota de agua, from Contradanzas

La siempreviva, from Contradanzas

Las quejas, from Contradanzas

La tedeo, from Contradanzas

La travia – First act of the opera

La veleta, from Contradanzas

Los chismes de quanabacoa, from Contradanzas

Los ojos de Pepa, from Contradanzas

Maese marius vis compare raphael, from Parnassum cubense

Mateixa, from Tonadas, Volume III

Mateixa, from Tonadas, Volume III

Mazurka Glissando

Miniaturas – 24 lecturas a 2 voces, Op. 36 No. 1

Musica para pequeños oidos – juego de estrategia
[Level Eight continued]

Music Box, from Tres miniaturas
Paleo, from Tonadas, Volume IV
Parnassum cubense
Pastoral Lullaby – Berceuse campesina
Patricia (Mambo)
Preludio, from 6 estudios
Ratolinesa, from Tonadas, Volume IV
Saludo a Cuba, from Contradanzas
Sequidilla murciana, from Tonadas, Volume II
Sopla, que quena, from Contradanzas
Suite cubana en sol menor
Suite cubana para niños
Sun sun paloma – son
Taca taca, from Danzas cubanas – Serie VI
Tercer nocturno
The Puppets Dance, from Diary of a Child
Tom Cat Mambo (Puertorriqueña)
Tonadas for Piano, Volume I
Tonadas for Piano, Volume II
Tonadas for Piano, Volume III
Tonadas for Piano, Volume IV
Tres lindas cubanas
Tres miniaturas
Tu sonrisa, from Contradanzas
Ya reire cuando tu llores – clave criolla

Level Nine

4 invenciones – para piano
6 estudios
19th Century Cuban Dances
Andalucía
Ayes del alma, from Contradanzas
Ay, me equivocué, from Danzas cubanas – Serie VI
Ball de sant farriol i bolangera, from Tonadas, Vol IV
Bruco manigua (son Afro-Cubano)
Canto del guajiro
Contradanzas
Copla asturiana, from Tonadas, Volume III
Copla castellana, from Tonadas, Volume II
Crepusculo, from Dos canciones – sin palabras
Cuatro danzas cubanas, Op. 13
Cuban danzas
Dancita No. 1, from Danzas cubanas – Serie V

Ernesto Lecuona
Joaquín Nin-Culmell
Guillermo Tomás
Alejandro García Caturla
Pérez Prado
Carlos Malcolm
Joaquín Nin-Culmell
Manuel Saumell
Joaquín Nin-Culmell
Manuel Saumell
César Pérez Sentenat
Harold Gramatges
Alejandro Rodríguez
René Touzet
Rodolfo Hernández
Ernesto Lecuona
Pérez Prado
Joaquín Nin-Culmell
Joaquín Nin-Culmell
Joaquín Nin-Culmell
Joaquín Nin-Culmell
Guillermo Castillo
Ernesto Lecuona
Manuel Saumell
Alberto Villalón
Argeliers León
Carlos Malcolm
Ernesto Lecuona
Ernesto Lecuona
René Touzet
Joaquín Nin-Culmell
Arsencio Rodríguez
Ernesto Lecuona
Manuel Saumell
Joaquín Nin-Culmell
Joaquín Nin-Culmell
Florentino L. Herrera
Florentino L. Herrera
Ignacio Cervantes
René Touzet
[Level Nine continued]

Dancitas de ayer
Danse No. 4, from Douze danses cubaines
Danse No. 9, from Douze danses cubaines
Danza cubana No. 2
Danzas cubanas – Serie I
Danzas cubanas – Serie V
Danzas cubanas – Serie VI
De “tres preludios en conga,” No. 3
Diablito carnavalesco, from Suite cubana
Diary of a Child
Dos canciones – sin palabras
Douze danses cubaines
Dulce, from Seis preludios
El alba, from Dos canciones – sin palabras
El grato momento – Contradanza
El himeneo
El huracan, from Contradanzas
En el tronco del arbol
En la playa, from Vistas cubanas
Folias, from Tonadas, Volume III
Gitanerías, from Andalucía
Guajira, from Suite cubana para niños
Habanera, from 6 estudios
Homenaje a Rodolfo y Ernesto Halffter, from Tres hommages
Ignacio Cervantes, from Homenaje a la danzas cubana
Invencion numero dos, from 4 invenciones
La cuelga, from Contradanzas
La fénix, from Contradanzas
La maría, from Contradanzas
La matilde, from Contradanzas
L’ amitié, from Contradanzas
La mulata, from 19th Century Cuban Dances
La nené, from Contradanzas
La niña bonita, from Contradanzas
La primera en la frent, from 19th Century Cuban Dances
Las bodas, from Contradanzas
Las cuatro palomas – son
La territorial, from Contradanzas
Luisiana, from Contradanzas
Messieur le agriculteur – pieza humoristica
Mi agradable sueño – Contradanza
Miniaturas – 24 lecturas a 2 voces, Op. 36 No. 1
Motivo de santo domingo, from Tonadas, Volume III
Nocturno (An Evening Song), from Vistas cubanas

Maria Enma Botet
Joaquín Nin-Culmell
Joaquín Nin-Culmell
Laureano Fuentes Matons
René Touzet
René Touzet
René Touzet
Hilario González
Maria Enma Botet
Ernesto Lecuona
Florentino L Herrera
Joaquín Nin-Culmell
Edgardo Martín
Florentino L. Herrera
Nicolás Muñoz Zayás
Tomás Buelt y Flores
Manuel Saumell
Eusebio Delfín
Hubert de Blanck
Joaquín Nin-Culmell
Ernesto Lecuona
Harold Gramatges
Carlos Malcolm
Joaquín Nin-Culmell
Olga de Blanck
Argeliers León
Manuel Saumell
Manuel Saumell
Manuel Saumell
Manuel Saumell
Manuel Saumell
Manuel Saumell
Manuel Saumell
Ernesto Lecuona
Manuel Saumell
Manuel Saumell
Manuel Saumell
Manuel Saumell
Manuel Saumell
Alejandro García Caturla
Nicolás Muñoz Zayás
Hilario González
Joaquín Nin-Culmell
Hubert de Blanck
[Level Nine continued]

Nocturno (By Starlight), from Vistas Cubanas
Pandeirada, from Tonadas, Volume III
Parnassum cubense
Pensativa – segundo nocturno
Pepitoria, from Parnassum cubense
¿Pero por que?, from Contradanzas
Polichinela, from Tres miniaturas
Preludio corto No. 2 – Tu amor era falso
Preludio para el álbum
Preludio, from Pequeña suite
Recordando al maestro, from Danzas cubanas – Serie I
Recuerdos de Gottschalk, from Contradanzas
Recuerdos tristes, from Contradanzas
Rítmica, from 6 estudios
Seis preludios
Se va el dulcero – pregón
Sonatina – Ojos que te vieron ir…cuándo te verán volver
Son de la loma
Suite cubana para niños
The Dolls Have a Party, from Diary of a Child
The Moon Lights Up, from Diary of a Child
Toccata – zapateo
Tonadas for Piano, Volume II
Tonadas for Piano, Volume III
Tonadas for Piano, Volume IV
Tres hommages
Tres miniaturas
Vals lento, Op. 8
Zambra gitana

Level Ten

4 invenciones – para piano
“1830” variaciones sobre un tema frivolo
19th Century Cuban Dances
A la antigua, from 19th Century Cuban Dances
Alegre, from Seis preludios
Al fin te vi, from 19th Century Cuban Dances
Alterada, from Danzas cubanas – Serie I
Andalucía
Arabesque, from 19th Century Cuban Dances
Barcarola, Op. 6
Brillante, from Seis preludios
Boceto

Hubert de Blanck
Joaquín Nin-Culmell
Guillermo Tomás
Rodolfo Hernández
Guillermo Tomás
Manuel Saumell
Ernesto Lecuona
Alejandro García C Caturla
Harold Gramatges
Virginia Fleites
René Touzet
Manuel Saumell
Manuel Saumell
Carlos Malcolm
Edgardo Martín
Rosendo Ruiz
Alejandro García C Caturla
Miguel Matamoros
Harold Gramatges
Ernesto Lecuona
Ernesto Lecuona
Marco Rizo
Joaquín Nin-Culmell
Joaquín Nin-Culmell
Joaquín Nin-Culmell
Joaquín Nin-Culmell
Ernesto Lecuona
Cecilia Aritzi
Ernesto Lecuona

Argeliers León
Joaquín Nin
Ernesto Lecuona
Ernesto Lecuona
Edgardo Martín
Ernesto Lecuona
René Touzet
Ernesto Lecuona
Ernesto Lecuona
Ernesto Lecuona
Cecilia Aritzi
Edgardo Martín
Victor Zayás
[Level Ten continued]

Cantares, from Tocata
Canto de cuna para los huérfanos de españa
Cantos guajiros
Capricho cubano No. 2
Cascabel, from Danzas cubanas – Serie II
Confesión – canción
Copeo de sineu, from Tonadas, Volume III
Córdoba, from Andalucía
Cuarenta danza y una contradanza – Saumeliana
Cuatro danzas cubanas, Op. 13
Cuban danzas
Dancita No. 3, from Danzas cubanas – Serie V
Danse andalouse, from Trois danses espagnoles
Danse No. 11, from Douze danses cubaines
Danza de los ñañigos, from Danzas Afro-Cubanas
Danza lucumi, from Danzas Afro-Cubanas
Danza negra, from Danzas Afro-Cubanas
Danza nocturno, from Danzas cubanas – Serie II
Danzas Afro-Cubanas
Danzas cubanas
Danzas cubanas – Serie I
Danzas cubanas – Serie II
Danzas cubanas – Serie III
Danzas cubanas – Serie IV
Danzas cubanas – Serie V
Danzón, from Seis piezas
De fiesta en diciembre, from Suite cubana
Dos berceuses
Douze danses cubaines
Elegia litúrgica
El que siembra su maíz – son
En la b, from Danzas cubanas – Serie IV
En tres por cuatro, from Danzas cubanas
Ernesto Lecuona, from Homenaje a la danza cubana
Esbozos de mi tierra
Flores de Cuba No. 1
Granada
Guadalquivir, from Andalucía
Habanera, from Seis piezas
Impromptu, from 19th Century Cuban Dances
Interludio – Serenata, from Esbozos de Mi Tierra
Invención número uno, from 4 invenciones
Invención número tres, from 4 invenciones
Invención, from Seis piezas

Julián Orbón
Joaquín Nin
Rodolfo Hernández
Moisés Simons
René Touzet
Rosendo Ruiz
Joaquín Nin-Culmell
Ernesto Lecuona
René Touzet
Florentino L. Herrera
Ignacio Cervantes
René Touzet
Joaquín Nin
Joaquín Nin-Culmell
Ernesto Lecuona
Ernesto Lecuona
Ernesto Lecuona
René Touzet
Ernesto Lecuona
Ernesto Lecuona
René Touzet
José Ardévol
César Pérez Sentenat
Alejandro García Caturla
Joaquín Nin-Culmell
Alejandro García Caturla
Miguel Matamoros
René Touzet
Ernesto Lecuona
Olga de Blanck
Guillermo Tomás
Manuel Saumell
Ernesto Lecuona
Ernesto Lecuona
José Ardévol
Ernesto Lecuona
Guillermo Tomás
Argeliers León
Argeliers León
José Ardévol
Jota castellana, from *Tonadas*, Volume IV
Jugueteando, from *Danzas cubanas – Serie III*
La comparsa, from *Danzas Afro-Cubanas*
La conga de media noche, from *Danzas Afro-Cubanas*
La habaera
La pequeña rebambaramba
Las cosquillas – contradanza
La valentina
Malagueña, from Andalucía
Marejadas, from *Danzas cubanas – Serie III*
Melopea
Minstrels, from *19th Century Cuban Dances*
Muiñeira, from *Tonadas*, Volume II
Mulato
Ñañigo – A Ritual Afro-Cuban Dance
Negro bembón
Nocturno, Op. 13
No puedo contigo, from *Danzas cubanas*
Nostalgica, from *Danzas cubanas – Serie III*
Parnassum cubense
Postludio – zapateo, from *Esbozos de mi tierra*
¿Por que te vas?, from *Danzas cubanas*
Prelude No. 1: “Sorpresa”
Prelude No. 2: “Pecera”
Preludio
Preludio corto No. 3 – Un sueño irrealizable
Preludio cubano
Preludio, from *Seis piezas*
Preludio – Himno, from *Esbozos de mi tierra*
Reverie, Op. 16
Rumba, from *Seis piezas*
Saltarina, from *Danzas cubanas – Serie IV*
Scherzo, Op. 10
Scherzo, Op. 17
Segunda mazurca
Seis preludios
Se non e cincinnato e ben sentenato, from *Parnassum cubense*
Siempre en clave, from *Danzas cubanas – Serie I*
Silbando mambo
Son (1957)
Son, from *Seis piezas*
Sonata corto
Sonata No. 3
Sonera No. 2
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<tr>
<td><strong>Sonidos siderales</strong></td>
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<td><strong>Son-montuno</strong></td>
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<td><strong>Suite cubana en sol menor</strong></td>
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<td><strong>Tocata</strong></td>
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<td><strong>Toccata</strong></td>
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<tr>
<td><strong>Tonadas for Piano, Volume II</strong></td>
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<td><strong>Tonadas for Piano, Volume IV</strong></td>
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<td>4 invenciones – para piano</td>
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<td>6 sones sencillos</td>
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<td>Ahí viene el chino, from Danzas cubanas</td>
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<td>Alhambra, from Andalucía</td>
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<td>Alta-Gracia</td>
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<td>Andalucía, from Andalucía</td>
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<td>Ante el escorial</td>
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<td>Antimonies</td>
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<td>Apasionada, from Danzas cubanas – Serie III</td>
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<td>Cadena de valses – evocación romántica</td>
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<td>Canto del guajiro</td>
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<td>Cariñosa, from Tres danzas</td>
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<td>Chant de l’amé – caprice poetique de concert</td>
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<td>Comparsa</td>
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<td>Conversando, from Danzas cubanas – Serie III</td>
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<td>Cromatica, from Danzas cubanas – Serie II</td>
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<td>Cubanasa, from Danzas cubanas – Serie II</td>
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<td>Cuban danzas</td>
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<td>Cumpleaños, from Danzas cubanas – Serie III</td>
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<td>Danse murcienne, from Trois danses espagnoles</td>
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<td>Danse No. 12, from Douze danses cubaines</td>
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<td>Danza del tambor, from Dos danzas cubanas</td>
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<td>Danza estudio No. 1, from Danzas cubanas – Serie VII</td>
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<td>Danza estudio No. 2, from Danzas cubanas – Serie VII</td>
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<td>Danza ibérica</td>
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Danza lucumi, from Dos danzas cubanas
Danzas Afro-Cubanas
Danzas cubanas
Danzas cubanas – Serie I
Danzas cubanas – Serie II
Danzas cubanas – Serie III
Danzas cubanas – Serie IV
Danzas cubanas – Serie VII
Danzas cubanas – Serie VIII
Danzón número dos

Deuxième danse ibérienne, from Trois danses espagnoles
Dos danzas cubanas
Dos danzas cubanas
Douze danses cubaines

Ecaje habanero, from Danzas cubanas – Serie II
El limpiabotas, from Tres danzas
Enchantment, from Tres valsès
Entre la y re, from Danzas cubanas – Serie II
Epígrafa
Espntánea, from Danzas cubanas – Serie IV
Estudio de contrastes
Fantasia y variación
Fusión de almas
Fusión de almas

Guajira

Habanera, from Tres impresiones
Himno a José Martí
Impromptu, Op. 12
Interrumpida, from Tres danzas
Invención número cuatro, from 4 invenciones
La cuarenta, from Danzas cubanas – Serie VIII
La pequeña, from Danzas cubanas – Serie II
Las mozas del cántaro, from Tres impresiones
La trece, from Danzas cubanas – Serie II
Lola está de fiesta, from Danzas cubanas
Mensaje a Claudio Debussy (boceto sinfónico)
Mística
Momentum
Montuna, from Dos danzas cubanas
Motivos de danza (Preludio No. 3)
Móvile I
No hables más!!, from Danzas cubanas
Palmeras, from Danzas cubanas – Serie IV
Passyaglia

Alejandro García Caturla
Ernesto Lecuona
René Touzet
Ernesto Lecuona
René Touzet
René Touzet
René Touzet
René Touzet
Argeliers León
Joaquín Nin
Alejandro García Caturla
Harold Gramatges
Joaquín Nin-Culmell
René Touzet
Félix Guerrero
Ernesto Lecuona
René Touzet
Aurelió de la Vega
René Touzet
Harold Gramatges
Manuel Saumell
Ignacio Cervantes
María Cervantes
Harold Gramatges
Joaquín Nin-Culmell
Hubert de Blanck
Cecilia Aritzi
Félix Guerrero
Argeliers León
René Touzet
Joaquín Nin-Culmell
René Touzet
Ernesto Lecuona
Joaquín Nin
Tania León
Tania León
Harold Gramatges
Nilo Rodríguez
Harold Gramatges
Ernesto Lecuona
René Touzet
Juan Piñera
[Level Advanced continued]

Pensativa, from Danzas cubanas – Serie IV  
René Touzet

Pincelada, from Danzas cubanas – Serie VIII  
René Touzet

Preludio, from Tocata  
Julián Orbón

Preludio – a Ravel – VIII  
Alejandro García Caturla

Preludio corto No. 1  
Ernesto Lecuona

Rapsodia negra  
Tania León

Ritual  
Ernesto Lecuona

Rococo, from Tres valses  
José Ardévol

San Francisco el grande  
Harold Gramatges

Sonata  
Leo Brouwer

Sonata, from Tocata  
Gonzalo Rubalcaba

Sonata breve  
Julián Orbón

Sonatina  
Fabio Landa

Sonera, from Dos danzas cubanas  
Roberto Valera

Sonograma III  
Aurelio de la Vega

Supernova 2  
Félix Guerrero

Tocata  
Harold Gramatges

Tocata  
Joaquín Nin-Culmell

Tocata  
José Ardévol

Tocata  
Ernesto Lecuona

Tres danzas  
Joaquín Nin

Tres danzas Para piano  
René Touzet

Tres impresiones  
Joaquín Nin-Culmell

Tres pequenos preludios  
José Ardévol

Tres preludios para piano  
Ernesto Lecuona

Tres valses  
Joaquín Nin

Trois danses espagnoles  
René Touzet

Tu y yo, from Danzas cubanas – Serie I  
Joaquín Nin-Culmell

Un jardín de toledo, from Tres impresiones  
Ernesto Lecuona

Vals azul, from Tres valses  
Aurelio de la Vega

Variants  
René Touzet

Veleidosa, from Danzas cubanas – Serie IV  
René Touzet

Vespertina, from Danzas cubanas – Serie VIII  
René Touzet

...Y la negra bailaba!, from Danzas Afro-Cubanas  
Ernesto Lecuona
APPENDIX C

SCORES AND MANUSCRIPTS BIBLIOGRAPHY


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B21 ———. *Preludio – Para Piano*. Indiana University Library.


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Vita

Nikie Oechsle earned an Associate of Piano Pedagogy degree and a Bachelor of Arts degree with majors in both biology and piano performance from Spring Arbor University. She holds Master of Music degrees in both composition and piano performance from Central Michigan University. Ms. Oechsle is currently pursuing her Doctor of Musical Arts degree from Louisiana State University in piano performance, with a minor in piano pedagogy.