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EDUARDO GAMBOA’S LIFE, MUSIC AND INSPIRATION.
UNDERSTANDING THE INFLUENCE OF FOLK MUSIC ON HIS WORK
TRANSPARENCIAS: AN ANALYSIS, PERFORMANCE GUIDE AND VIOLIN
TRANSCRIPTION

A Dissertation

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ABSTRACT

The purpose of this dissertation is to explore the life and music of Mexican living composer Eduardo Gamboa. This study intends to fill a void on the research of Gamboa. This document provides detailed biographical information, information about the influences on his music, and an edition of Transparencias for violin.

The first chapter provides a broad biography of the composer including his musical formation, folk experience, and a complete catalog of his works. The second chapter is an introduction about Transparencias and contains the point of view of the composer and of the flutist Tadeu Coelho, to whom Gamboa dedicated this piece. The following four chapters explore the folk influences on his work Transparencias, including an analysis and performance suggestions from the author; this section describes the folk genres from which Gamboa took his inspiration, provides historical background, an explanation of the instruments, and musical characteristics of these genres.

Finally, the last section of this project includes the author’s edition for solo violin and strings of Transparencias, originally for solo flute, violin, viola and cello. The author believes this would be an important input for the Mexican violin repertoire.
CHAPTER ONE: EDUARDO GAMBOA, LIFE AND MUSIC

Introduction

Eduardo Gamboa is a Mexican composer born in 1960. He can be considered one of the most prolific and versatile composers of his generation. His music has been recognized and awarded given his vast production that includes music for orchestra, chamber ensembles, movies, theater, and even jingles. Gamboa’s music has been performed in more than 20 countries around Europe, Asia, America and Oceania by orchestras like the San Francisco Symphony and soloists such as Arturo Sandoval, just to mention a few examples. In the film world, Gamboa ventured into Hollywood composing source music for the movie *The Legend of Zorro*. He has also received multiple awards for his music in films such as the *Ariel* for the music of the movie *Zurdo*.¹

![Figure 1: Eduardo Gamboa, composer.](Photo: Martirene Alcántara)

Having graduated as a guitarist from the Trinity College of Music of London, he has devoted his career to composition since 1985, having Joaquín Gutiérrez Heras as his teacher, mentor, and

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most important musical influence. During all these years he has also served as musical producer and director of many significant Mexican music recordings (concert, popular and soundtracks). Gamboa has his own publishing and recording company: Rompe! Music Publishing and Rompe! Records.³

Musical Formation

Gamboa started his musical education with the pianist Carlos Barajas at the age of 9. He also became a student at La Peña de Los Folkloristas where his principal teachers included Héctor Sánchez and Pepe Ávila; there he approached and became familiar with different genres of the popular music from Mexico and Latin America. Gamboa was a member of the folk ensembles Pilcuícatl and La Peña Móvil, having toured with the latter in Mexico and the United States. He also studied in the National School of Arts in La Habana, Cuba in 1974. On his return to Mexico, he continued his studies in the Musical Investigation and Studies Center: CIEM. Between 1982 and 1985 Gamboa studied with Joaquín Gutierrez Heras and Magdalena Gimeno, graduating from the Trinity College of Music of London in 1985.⁴

Figure 2: From left to right: Pepe Ávila, Eduardo Gamboa, Héctor Sánchez and Gerardo Tamez

³ Gamboa, Curriculum vitae.
⁴ Ibid.
Concert music

Audiences from more than 20 countries around the world have attended live performances of Gamboa’s music, including Germany, France, United States, Japan, China, Canada, Italy, Spain, Argentina, Norway, Slovenia, Australia, Cuba, Brazil, Uruguay, Venezuela, Costa Rica and Mexico. His music has been performed in venues such as the Davies Symphony Hall in California, where the San Francisco Symphony performed *Pasodoble Tenexac* in 2008 and 2014; the Avery Fisher Hall from the Lincoln Center where the Philharmonic Orchestra of the Americas performed his *Fanfarria* for brass and percussion, work that has also been performed in the Avignon Opera House by Youth Orchestra of the State of Veracruz during its tour in the south of France in 2008 and, the Concert Hall from the National Center for the Performing Arts of Beijing by the China Youth Symphony Orchestra in 2009. The Montevideo Philharmonic Orchestra dedicated a full concert to Gamboa’s music in 2003.\(^5\)

Music for films and awards

Gamboa won the Mexican Academy Award *Ariel* in 2014 with his music for the movie *Zurdo*. In 2002 he won the *Mayahuel* award for best film music with the original music for the movie *Ciudades Oscuras*. Gamboa also won two *Alucarda* awards given by the International Feratum Film Festival as best film music in 2015 and 2016 for the movies: *La fórmula del Dr. Funes* and *Jirón de niebla*.\(^6\)

Up to 2017, his production of film music includes twenty six movies, three documentaries, seven short films, two source music, among other works. For Hollywood, Gamboa wrote incidental

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\(^5\) Gamboa, Curriculum Vitae.

music for the movie *The Legend of Zorro*, with Antonio Banderas and Catherine Zeta-Jones in the main roles. Gamboa has also written music for theater.\(^7\)

![Figure 3: Antonio Banderas and Eduardo Gamboa during *The Legend of Zorro* shooting near San Luis Potosí](image)

**Productions**

In Gamboa’s work as a producer, highlights include the album *Ven Acá* by Eugenia León from the popular genre and the CD *¡Rompe!* that includes contemporary Mexican chamber music, including Gamboa’s own work *Transparencias*, only to mention a couple of them.\(^8\)

![Figure 4: Eduardo Gamboa receiving the Ariel.\(^9\)](image)

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\(^7\) Ibid.

\(^8\) Gamboa, Curriculum Vitae.

Complete Biography

Early years: Cuba.

Eduardo Gamboa was born in La Habana, Cuba on June 4th 1960. His parents, both Mexicans, worked in theater, dance and television. They had emigrated to Cuba and were founding members of the Teatro Musical de la Habana.10

From a very early age, Gamboa was always around the theater and surrounded by wonderful musicians. The musical director of the orchestra that performed with the Teatro musical de la Habana at the time was the famous composer and guitarist Leo Brouwer, who became a friend of Eduardo’s parents.11 Another musician from the orchestra was the 13-year-old prodigy saxophonist and clarinetist Paquito D’ Rivera, who was a member of this orchestra since he was 10 years old.12 Gamboa and D’ Rivera found each other again many years later in Mazatlán, Sinaloa, during the first concert performed by the newly formed Orquesta Sinfónica Sinaloa de las Artes. The conductor, Gordon Campbell decided to open the concert with the orchestra version of Jarabe, the fourth movement of Gamboa’s chamber work Transparencias, followed by performances with Paquito D’ Rivera as soloist and with his ensemble. According to Gamboa, Paquito D’ Rivera still remembered that little kid, Eduaddito (Cuban spelling), who was always jumping and playing around the theater, and they have remained in touch ever since.13

Around April of 1965, Gamboa and his family left Cuba and went to Europe. Gamboa spent his fifth birthday in Paris. After a brief period in Europe they returned to Mexico, where Gamboa has become established since then.14

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10 Eduardo Gamboa, phone interview with the author. February 18, 2017
11 Ibid.
13 Gamboa, interview.
14 Gamboa, phone interview.
Back in Mexico: Los Folkoristas and Picuícatl.

Gamboa and his family returned to Mexico in 1965. Around the age of 9, in elementary school, Gamboa was fascinated with his music classes, and his teachers saw a lot of talent in him. His music teachers were two members of Los Folkloristas, a music ensemble founded in 1966 that was devoted to promoting Mexican and Latin American folk music.\(^{15}\) Gamboa’s music teachers were María Elena Ortiz, (wife of Rubén Ortiz, both parents of composer and musicologist Gabriela Ortiz); and Mila (María Emilia) Martínez Negrete (who was married to singer Salvador “El Negro” Ojeda). After seeing Gamboa’s fascination with the music class as well as his aptitude, they recommended he get in touch with La Peña de los Folkloristas. Here Gamboa met two of his principal teachers: Héctor Sánchez and Pepe Ávila, with whom he studied for 3 years.\(^{16}\) Ávila is the co-founder, producer and artistic director of this ensemble which still exists after 50 years.\(^{17}\) He is also director of the record label Discos Pueblo and the record distributor

\(^{16}\) Gamboa, phone interview.
\(^{17}\) “Los Folkloristas”, http://www.losfolkloristas.com/#semblanza.
*Fonarte Latino*, which has distributed some of the CD’s recorded under *Rompe! Records* (Gamboa’s label).

During his years at *La Peña de los Folkloristas*, Gamboa was part of the ensemble named *Pilcuícatl*, which means “children that sing” in Nahuatl. Some of the members of this group included the actor Daniel Giménez Cacho and the politician Claudia Sheinbaum. During those years, Gamboa began his instruction on the piano with Carlos Barajas, but he decided to quit after a short period of time given the rigorous demand and strong personality of Barajas. He continued taking piano lessons on and off with different teachers, one of whom was Mario Stern, who later became a composer.¹⁸

![Figure 6: Eduardo Gamboa singing and playing arpa jarocha (El son de La Bruja) with Pilcuícatl](image)

**The adolescent years: Return to Cuba and La Peña a Móvil**

After his graduation from Junior High School, Gamboa had a break that lasted many months, given a discrepancy with the academic calendars from the SEP (Secretariat of Public Education) and the UNAM (National Autonomous University of Mexico). During this time, he decided to visit the country where he was born, since he was always curious. Gamboa traveled to Cuba at the age of 14 and spent around 5 months in the island. In Cuba, Gamboa received his first

¹⁸ Gamboa, phone interview.
harmony, analysis, music theory and sight-singing classes, in the Escuela Nacional de Arte, ENA, that was established in 1962 in the Country Club from La Habana. This school became later the Instituto Superior de Arte, ISA (University of Arts of Cuba).

In Mexico, Gamboa was invited to enter a new folk music group called La Peña Móvil. He played with them from the age of 15 to 17. With this ensemble, they had tours in Mexico and the United States, they also recorded a CD. All the while, Gamboa continued taking piano lessons.

After high school: Economist, news editor and back to the music.

After his graduation from High school, Gamboa interrupted his music studies in order to become a student at UNAM’s School of Economics which he left 3 semesters later. While he was alone in Mexico, after his family had emigrated to Los Angeles, he started working as an international news editor for the newly formed newspaper Unomásuno. This newspaper was created after

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19 Ibid.
Mexican President Luis Echeverría dismantled the newspaper *Excélsior*. Gamboa, who was 17 years old at the time, was offered the job by Carlos Payán Velver, who was the director of this newspaper from 1977 to 1983.\(^{21}\) Gamboa worked there for 3 years, and this was the only period when he was an employee; until now, he has always been an independent impresario and artist.

**Formal musical training: Tamez, CIEM, Joaquín Gutiérrez Heras, Magdalena Gimeno, and the Trinity College of Music London.**

While he was working for *Unomásuno* and studying Economics, Gamboa also restarted his guitar studies with Gerardo Tamez who had been a member of *Los Folkloristas* (but studied classical guitar as well). Around that time Tamez was starting to write his first guitar compositions.\(^{22}\) It was at Tamez’ house where Gamboa met painter Irma Grizá, who he has been married to since 1982. Irma used to take her son Alejandro for guitar lessons with Tamez as well. Around those years, Eduardo’s mother returned to Mexico and lived with her son. Gamboa decided to quit the School of Economics and then *Unomásuno*. He enrolled to study in a private music school founded in 1972 by María Antonieta Lozano: The Musical Investigation and Studies Center, CIEM. He was a student there for around a year and a half while he continued having guitar lessons; however, he had to leave this school because the tuition increased dramatically. During that time, Eduardo Gamboa opened a music and painting school in collaboration with Irma Grizá and her sons, *los Talleres de Expresión Artística*, TEA. This was when Eduardo and Irma fell in love.\(^{23}\)


\(^{23}\) Gamboa, phone Interview.
After leaving CIEM, Eduardo met his most important music and composition teacher, the Mexican composer Joaquín Gutiérrez Heras, who was a great friend of Irma Grizá. Gamboa and Irma’s son Alejandro began taking private lessons with Gutiérrez Heras. Eduardo studied with him from 1982 to 1985, three years of learning strictly different types of composition techniques, as well as music history and analysis, counterpoint, harmony and ear training. During those years, he also studied guitar with Magdalena Gimeno.

Gamboa graduated as a guitarist from the Trinity College of Music London; he did not travel to England but to New York, where he took practical and theoretical exams and performed his graduation recital in 1985. According to Gamboa, his studies with Gutiérrez Heras and his experience with folk and popular music gives him the flexibility to write “from a 5 voices madrigal in the style of Monteverdi to a cha-cha-cha in the style of Enrique Jorrín Orchestra”.24

![Figure 8: From left to right: Héctor Sánchez, Eduardo Gamboa and Pepe Ávila.](image)

**Return to Mexico, a multifaceted career:** Administrator, manager, producer and his incursion to film and commercial music.

After his graduation from Trinity College of Music London, with his eagerness to have an income, Gamboa tried his luck as the co-administrator of a Rock and Roll bar named

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24 Ibid.
Rockotitlán; they later opened a restaurant in the terrace of the same location called El Balcón. Eduardo became a business associate and administrator. He also became the musical director and producer of a Rock band that later became emblematic for the Mexican rock and roll: Botellita de Jerez. Gamboa worked there for around 3 years, where he also started to produce and advise other rock groups.


The first film music Gamboa wrote was for the comedy movie Picardía Mexicana 3, having Rafael Inclán and Olivia Collins on the main roles. The director Rafael Villaseñor and the producer Luis Bekris were the ones who gave Eduardo the first opportunity to work for films. Given the general style of the movie, Gamboa needed to record a lot of cumbias, salsa and tropical music. Notwithstanding the characteristics of the film and the music required, he always look for a high quality of the music. One hundred percent of the music for Picardía Mexicana was recorded live, without using any synthesizers or samples. Gamboa also had the standard of

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26 Gamboa, phone Interview.
hiring the best musicians available. Advised by his friend Diego Herrera (keyboard and saxophone player from the Mexican rock band Caifanes), he contacted the members of the Cuban Jazz ensemble Irakere. Some of the members of Irakere at that time included Paquito D’Rivera, Arturo Sandoval and the eight-times Grammy winner Chucho Valdés. Their schedules did not work out to record for this movie; however, other members of Irakere were part of this recording including the saxophonist Carlos Averhoff and the trumpeter Juan Munguía; Gamboa also had the famous Mexican jazz pianist Héctor Infanzón for this recording.


In 1990 Eduardo also got his first opportunity as music director and producer with the CD Ven Acá by the Latin-Grammy winner the Mexican singer Eugenia León; this production was a

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tribute to one of the most important Mexican songwriters, Agustín Lara. With this work, Gamboa continued his career as a producer. Gamboa wrote jingles from 1985 to 1992 as well.

Combining his concert and film music

Gamboa also started writing concert music; his first piece, *Reminiscencias*, dates from 1994. Originally written for clarinet and string quartet, this piece was used for the theater production *Palinuro en la escalera*. He has been able to achieve success combining concert, film, and theater music. This has been possible given his versatility to be able to write in different genres, because of his formation as a folk and popular musician as well as the strict musical training and techniques studied with Gutiérrez Heras.

Another important fact that has characterized Gamboa’s production, is how he maintains the quality of his music in every market. This way he has been able to combine them, using some of his concert music for films and theater as well as using the musicians that record his music for
films to make recordings of his concert music. Gamboa affirms that he “never writes any music that he would be ashamed of”. 28

After these experiences, Gamboa also started producing Symphonic recordings, such as two CD’s that the Aguascalientes orchestra recorded under Gordon Campbell’s baton. According to Gamboa, he learned a lot in the area of orchestration from the Cuban pianist and conductor Gonzalo Romeu. Gamboa wrote his piece Transparencias in 1997, from which Romeu orchestrated the last movement Jarabe in 1999, to conduct with the Aguascalientes Symphony Orchestra. Romeu also helped Gamboa to orchestrate and conduct the music for the movie La Paloma de Marsella. The recording of this soundtrack was the first that Gamboa had a contracted orchestra of 80 musicians. After this, Gamboa continued to orchestrate his own music and found his own orchestral ensemble, the Mexfilm Orchestra. Thanks to Romeu, Gamboa met his cousin, Zenaida Romeu, the founder and conductor of Camerata Romeu (a female string ensemble from La Habana). In 2015 Gamboa and the Camerata Romeu filmed a documentary about their relationship that is still in post-production, directed and produced by José Ramón Miquelajáuregui. At the end of that year Gamboa returned to La Habana to record his music for the movie La fórmula del Dr. Funes with Camerata Romeu and a few other musicians. 29

28 Gamboa, phone interview.
From interviews with the author: Understanding Gamboa’s music and inspiration

in his own words

The following paragraphs include fragments from the interviews of Eduardo Gamboa. This section intends to help understanding the composer’s inspiration, creative process as well as his relationships with friends and colleagues on his own words.

Some thoughts about his inspiration from Irma Grizá

I would like to add something very important, not only I was able to meet and take lessons with Gutiérrez Heras thanks to Irma, my wife, but also the convivence with Irma, that is a great artist has taught me a lot of things too, such as how to behave as an artist. She has also influenced me to be honest with myself, to compose what I feel like, no matter what the colleagues, or performers say (or composers, or cultural officials, or whatever). She has also been an artist who has painted what she wants, and changes. She is not the typical artist that painted one type of thing and after it went well continued to paint the same all her life. She has dared to be changing, and in fact, after many years of being figurative but half expressionist, abstract, etcetera, finally came to total abstraction, and that is what she is doing since 2005. In addition, she influenced me in how to approach composition, because she gets in front of the canvas and starts to smear, and that leads her to do the painting until she finishes it, and I do the same. I sit and start to play in the keyboard, I start weaving a composition, I remove what I do not like and I stay with what I like, that is how I compose. I never have a pre-determined plan from before or start to analyze what I will do, whether I will modulate or not. I am not cerebral; it is simply what I feel.

I have taken many titles of my pieces from her paintings as well. Also, for example, there was a funny anecdote with a friend of her, the Spanish painter Enrique Climent. When she was painting small works and suddenly painted one 3 times bigger, Climent made a joke to her and he said: “listen Irma, paint little, so you attack less.” Then, based on that
joke, I wrote a piece of a minute and a half which I gave the name *Compón Cortito, Así Agredes Menos* (compose short, that way you attack less). That title comes from the joke that Climent made to Irma.

![Image of Eduardo Gamboa, Irma Grizá and their dog Häagen](image)

**Figure 13: Eduardo Gamboa, Irma Grizá and their dog Häagen**

**About his relationship with Joaquín Gutiérrez Heras:**

Q: How did Joaquín Gutiérrez Heras receive your style of composing, what he thought, what was his opinion?

A: Well, that is a good question. Look, “Kinos”, as we used to call Joaquin, was a person you do not know how wise, what a special character, a very sharp sense of humor, and the intelligence he had. He was a bit like Jorge Ibargüengoitia (the writer), who was also a great friend of him and Irma. So, he was very caustic, when I was studying with him, he did not allow me a single mistake, that is it, nothing that did not seem right. I would show him the sheets with my homework and there were ex-marks everywhere. Seeing it now, he was one of the teachers who would never pat you on the shoulder, on that aspect he was very strict and sometimes I felt he did not give me enough cheers. But of course, I learned from Irma, because he would tell Irma how proud he was of me and how much he appreciated my music. However, although he was a very independent artist and he was very honest with himself, unlike me, he had prejudices. He had prejudices against popular music in general. He appreciated jazz and he enjoyed bossa nova from Brazil for example, those were the popular genres that he liked.

Then, nevertheless, he knew my career. When I started writing *Transparencias*, that participated in a project for which he composed the *Sonata for Six* (a work for flute, clarinet and string quartet), from that moment, he understood and resigned himself. He knew that if I wanted to recreate the popular music or suddenly my popular root came out, I was going to do it, and it was natural, I was not pretending, because he knew that since I was a child I had been a *Folklorista* boy and an adorer of good popular music. From there, he accepted me and he respected me, not that he would love it, but he would admit that my music was very well written. He always knew and caught from the beginning one thing that has been a constant on me, that my music would be much easier
to hear than to play because it is really complex given the rhythmic difficulties and the popular flavors, etcetera. So, he already accepted me as a colleague and remained a close friend; there was no week that he did not come at least once to have lunch or dinner with us. He followed closely and was always attesting everything: how I was progressing, which works I composed, what I produced, which new recordings I made. Then, without being very affectionate, he was proud of me and we enjoyed watching movies together, going to concerts together, etcetera. He really treated me as a colleague and it was that way until he died. He was always respectful and if he would find necessary to give me constructive criticism, he did it, he never mistreated me, but I missed a dose of affection from him, I think it would have been very useful for me, but well, I compensated it because I would find out through Irma how proud of me he was.

About his musical influences

Q: Which other composers have influenced your music?

A: Well, first of all, the one here close to me, Gutiérrez Heras. But also, in the wave of jazz Eugenio Toussaint, who was someone I admired as a child. We went to the same elementary school, when I went to kindergarten he was already in sixth grade, so I only overlapped for one year with him there, but he and his brothers already played in some festivals at the school. Since then I followed his career and I always admired him a lot, and then we also became very good friends. Eugenio helped me gain security in myself, because I told him at one point: well here are my works, should I continue this career and keep being a composer? or should I dedicate myself to something else? Eugenio said that of course I should not quit, that I had a lot to say and then he cheered me up a lot, he is definitely another influence. Obviously from many composers, one is nourished by the whole history of Western music especially. For example, one of the things I enjoyed most and the composers I love most is Dvorak, because my grandmother was born in Prague, daughter of Russian and Lithuanian who emigrated to New York, then along the way she was born there. We would spend many weekends with her and, there at her home was where I heard concert music and jazz the most, in my house my parents almost did not play music. My grandmother adored Dvorak, she inherited it that to me. Kinos also loved the Dvorak Cello Concerto, that was his favorite and one of his favorite instruments was the cello. But also, for example, I suppose that I also fed by Gerardo Tamez and his pieces for guitar and Leo Brouwer himself, works that I played and that I had to study, and practice over and over, for that reason I think obviously I also had some influence from them. And well, also the popular music I played since I was a child, I have it on my “hard disk” and suddenly comes out naturally on my compositions. Not that all my works have a popular root or recreate popular genres, I have many works that have nothing popular, but neither I go to the extreme of making cold and cerebral music that does not excite. My music is always going to excite in some way because what I'm looking for is to excite myself, so I'm not going to betray myself and start making “little noises” music that does not say anything at all, however, I know how to make music in that style as well. I have made music like that, but on my style and with emotion, because it is either to frighten, to tighten the situation, or to give you suspense, let's say is atonal and
contemporary music but exciting, that has a purpose, because it is at the service of a film and that gives you another attraction.

**About his friends and collaborators**

So, now you can see how my story fits together: with the Cuban side, the folk, popular, jazz, my friends, etcetera. Eugenio (Touissant), and Eugenia León, and then how through the friends you start building relationships and important collaborations. For example, I met Gordon Campbell in Aguascalientes through Sergei Gorbenko and the Moscow quartet, Gorbenko is still concertmaster of my Mexfilm Orchestra. Gordon was the one who introduced me to Abelito Pérez Pitón and then Abelito started asking me for permission to make different versions of my chamber music for saxophone quartet and began a close friendship, and that's why I later wrote him my Clarinet Concerto that we recorded with Gordon and so the network is interlaced. Then through Gordon I also met Gonzalo Romeu, and then through Gonzalo Romeu I met the one who has been my most loyal collaborator and copyist, but also recording engineer, and my guru for computer equipment, software and all of that, Juan Carlos Ertze. Ertze was the one who started to draw my music, precisely from the piece *Transparencias*. I gave him my manuscript and he made the precious drawing of *Transparencias* on Finale and, as a result, we started collaborations. So you see how everything is connected. I hope that one day Paquito D’Rivera will play my Clarinet Concerto, which was about to happen with Alondra de la Parra, when she had her orchestra in New York, the Philharmonic Orchestra of the Americas, but at the end it did not happen…

![Figure 14: From left to right: Eduardo Gamboa, conductor Gordon Campbell, Mexican ambassador to Uruguay Don Jesús Puente Leyva, and clarinet soloist Abel Pérez Pitón after the concert dedicated to Gamboa’s music by the Montevideo Philharmonic Orchestra.](image)
Catalog of works until January 2017 (with dedications and commissions)\textsuperscript{30}

**Concert music**

*Hojarazca (Fallen Leaves)*
For oboe, clarinet, bassoon and piano (2015)
Dedicated to the music faculty of the Autonomous University of Zacatecas.

*Fandan-Gozo*
For violin, viola, cello and piano (2014)
Dedicated to Aurora Quartet.

*Espiral (Spiral)*
For voice (baritone) and piano (2013)
About the poem of the same name, by Octavio Paz. Dedicated to Santiago Alcántara.

*Mixcoac*
For flute, clarinet, cello and piano (2012). It has a version for violin, clarinet, cello and piano.
Work commissioned by the Bernal Hill Players ensemble of San Francisco, California.

*Ojos llenos de pájaros (Eyes full of birds)*
For voice (soprano) and piano (2010)
With texts by Alberto Ruy Sánchez.

*Mijita*
For piano (2010)

¡Compón cortito! Así agredes menos (Compose short! That way you attack less)
For flute, clarinet, violin, cello and piano (2010)
Miniature commissioned by Miguel Salmon del Real.

*Concierto para flauta (Flute concerto)*
For flute and symphony orchestra (2006)
Commissioned by flutist Marisa Canales and dedicated to her.

*Onicem iogum* (in latin: Game of Onix)
For flute, bass clarinet, violin, cello and piano (2006)
Commissioned by Ónix Ensamble.

*Muy cerca (Very close)*
For cello and guitar (2005)
Dedicated to Gustavo Martín and Juan Carlos Laguna.

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Floresta (Greenwood)
For violin, viola and cello (2005)
Commissioned by the Coghlan Trio, with support from the National Fund for Culture and the Arts.

Mientras llueve (While it's raining)
For violin and piano (2004). It has a version for cello and piano.
Commissioned by Mexican violinist Luis Samuel Saloma.

Culiacán
For symphony orchestra (2004)
Commissioned by the city of Culiacán, Sinaloa, to celebrate the 473rd anniversary of the foundation of that city.

Concierto para clarinete (Clarinet concerto)
For clarinet and symphony orchestra (2003)
Dedicated to the outstanding Mexican clarinetist and saxophonist Abel Pérez Pitón.

El Grito (The Scream)
For symphony orchestra (2003)
Concert suite with music from the film of the same name, directed by Gabriel Beristáin.

¡Perá, perá! and ¡Be pa'yá!
Tango and Danzón for woodwind octet (2002)
Works commissioned by the group Sinfonietta Ventus with support from the National Fund for Culture and the Arts. These pieces have string orchestra versions.

Voces de tierra (Earth voices)
For soprano, flute, clarinet, piano and double bass (2002)
Dedicated to soprano Irasema Terrazas, with texts from the novel The Secret Gardens of Mogador, by Alberto Ruy Sánchez.

Imágenes (Images)
For cello and piano (2002)
Suite with music from the film Ciudades oscuras, directed by Fernando Sariñana.

Oleaje (waves)
For flute and harp (2001)
Dedicated to Venezuelan flutist Luis Julio Toro and Mexican harpist Mercedes Gómez.

Jarabe
For orchestra (1999)
Orchestral version of the fourth and last movement of the work Transparencias, orchestration by Gonzalo Romeu.
Canto de estío (Summer song)
For cello and piano (1998)
Composed by Gamboa and the Cuban pianist Yleana Bautista. It has a flute and piano version.

Fanfarria (Fanfare)
For brass and percussions (1998)
Commissioned by the Autonomous University of Aguascalientes in order to commemorate the 25th anniversary of its foundation.

Barlovento (Windward)
For mixed a cappella choir (1998)
Dedicated to Alejandro Alcántara.

Transparencias (Transparencies)
For flute, violin, viola and cello (1997)
Commissioned by the US-Mexico Fund for Culture, dedicated to Brazilian flutist Tadeu Coelho. It has versions for saxophone and strings, saxophone and clarinet quartets, and flute and piano.

Pronto (Soon)
For saxophone quartet (1997).
It has a version for string orchestra.

Cañambú
For string quartet (1996-97)
It has versions for string quintet and for string orchestra.

Azules (Blues)
For viola and piano (1996)
It has a version for cello and piano dedicated to Álvaro Bitrán and Arturo Nieto-Dorantes. And a version for flute and harp.

Pasodoble Tenexac
For orchestra (1995)
Originally written for mariachi and of which there are two orchestrations by Gonzalo Romeu, one for mariachi and orchestra and one for symphony orchestra.

Reminiscencias (Reminiscences)
For English horn and string orchestra (1994)
It has a version for cello and piano dedicated to Álvaro Bitrán and Arturo Nieto-Dorantes. And a version for flute and harp.
CDs that include recordings of Gamboa’s music

Flute concerto
CD Voces de la naturaleza
Flute concertos by Eduardo Angulo and Eduardo Gamboa
Miguel Ángel Villanueva, flute
Symphony Orchestra of the Autonomous University of Nuevo León
Jesús Medina, conductor

Fandan-Gozo
For violin, viola, cello and piano
CD Cuartetos Mexicanos
Cuarteto Aurora
Rompe! Records / México, 2014

Transparencias
Flute and piano version
CD Gran Danzón
Martha Councell-Vargas, flute
Richard Steinbach, piano
Blue Griffin Records / USA, 2014

Jarabe
Violin and piano version
CD Música Rusa y Mexicana
Serguei Gorbenko, violin / Irina Shishkina, piano
Urtext Digital Classics / México, 2012

Barlovento
Version for vocal octet a cappella
CD Cono Sur
Octeto Vocal del IMC
Instituto Mexiquense de Cultura / Toluca, 2012

Azules
Violin and piano version
CD Canción de otoño
Luis Samuel Saloma, violin / Camelia Goyla, piano
Pentagrama / México, 2011

Floresta
CD Trióxido de cuerdas
Coghlan Trio
Urtext Digital Classics / México, 2011

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31 Gamboa, obras de concierto.
Gamboa Tango
Arrangement by César Olguín
CD El Tango de México
Mexican Tango Orchestra
Quindecim Recordings / México, 2011

Transparencias
Saxophone and clarinet quartets version
CD Transparencias / Clarinetemente Saxual
Mexico Saxophone Quartet
Asaf / Armonmusic / Xalapa, Veracruz, 2010

Clarinet Concerto
CD Conciertos, with Abel Pérez Pitón
Symphonic Orchestra of Latin American Soloists / Abel Pérez Pitón, clarinet
México, 2010

Culiacán
Suite for Orchestra
CD Orquesta Sinfónica Sinaloa de las Artes 2001-2008
OSSLA / Gordon Campbell, conductor
Instituto Sinaloense de Cultura / México, 2009

Córnea
Eduardo Gamboa y Alejandro Escuer
(with electroacoustic manipulation)
CD Folklore imaginario / Ritual de geografías
Alejandro Escuer, flute, doublebass flute and alto flute
Mexfilm Orchestra, conducted by Eduardo Gamboa
Cero Records / México, 2009

Muy cerca
CD Muy cerca
Gustavo Martín, cello / Juan Carlos Laguna, guitar
Urtext Digital Classics / México, 2007

Azules / Oleaje / Canto de estío / Reminiscencias
CD Azules
Tadeu Coelho, flute / Karen Thielen, harp
Tempo Primo / USA, 2007

Ciudades oscuras
Suite for cellos
CD Mi chelada
Álvaro Bitrán, cellos
Urtext Digital Classics / México, 2007
Transparencias, woodwind version
CD Vislumbrando
Cuarteto Extremo
Eduardo González, piccolo and flutes / Dante Bazúa, oboe and English horn / Isidro Muñetón, clarinet and bass clarinet / Ken Fisher, bassoon and contrabassoon
Música Xtrema / México, 2007

Voces de tierra
CD Voces de tierra
Irasema Terrazas, soprano & guest performers
Urtext Digital Classics / México, 2005

Mientras llueve
CD El retrato de Lupe
Luis Samuel Saloma, violin / Duane Cochran, piano
Urtext Digital Classics / México, 2005

¡Rompe! / Cañambú
Saxophone quartet versions
CD ¡Mangüé! Lo guapachoso de los compositores serios
Mexico Saxophone Quartet
Universidad Veracruzana / México, 2004

Azules / Canto de estío / Reminiscencias
CD Canto de estío
Gustavo Martín, cello / Juan Antonio Santoyo, piano
Urtext Digital Classics / México, 2004

Cañambú
CD Cañambú
José White String Quartet
Quindecim Recordings (CP 098) / México, 2003

Azules / Reminiscencias
CD Instantes de sol
Álvaro Bitrán, cello / Arturo Nieto-Dorantes, piano
Quindecim Recordings (CP 047) / México, 2001

Cañambú
String orchestra version
CD Cuba mía
Camerata Romeu
Zenaida Romeu, conductor
Bis music ACDAM (CDBIS 231) / Cuba, 2001
*Pasodoble Tenexac*
CD Huapango-Danzón
Youth Orchestra of the State of Veracruz
SEC Veracruz / INBA (IFPI L025) / México, 2000

*Transparencias*
CD ¡Rompe!
Tadeu Coelho, flute / New Mexico String Quartet
Mexican contemporary chamber music for flute and clarinet
Fideicomiso para la Cultura México / USA. México, 1999

*Varita de nardo*
Gamboa’s arrangement to Joaquín Pardavé’s song
CD Así era antes, ahora…
Iraida Noriega, voice / Zinco Big Band
Conaculta – Fonca, México, 2006

**Film music**32

*La prima.* Directed by Víctor Ugalde
(in post-production)

*Mi sangre enarbolada.* Directed by Luis Palomino Benítez
(documentary)

*Los crímenes de Mar del Norte.* Directed by José Buil

*El poder en la mirada.* By José Ramón Mikelajáuregui
(documentary) (in post-production)

*Jirón de niebla.* Directed by Julio César Estrada
Music winner of the *Alucarda* Award 2016 from the Feratum International Film Festival
(Fantasy, Horror and Science-Fiction films) Tlalpujahua, Michoacan, México.
Music winner of the *Diosa de Plata* Award 2017 (“Silver Goddesses”) given by the Film Mexican Journalists Association. México.

*La fórmula del Dr. Funes.* Directed by José Buil
Music winner of the *Alucarda* Award 2015 from the Feratum International Film Festival
(Fantasy, Horror and Science-Fiction films) Tlalpujahua, Michoacan, México

*La historia en la mirada.* Directed by José Ramón Mikelajáuregui
(documentary)

*200 segundos.* Directed by Martín García-Urtiaga
(audiovisual)

32 Gamboa, filmografía.
El Mural. Directed by Héctor Olivera
Nominated to the Cóndor de Plata Award 2011 from the Argentinian Association of Film Critics

Lluvia de luna. Directed by Maryse Sistach

Lindo y querido. Directed by Patricia Riggen
(short film, included in the movie Revolución)

El libro de piedra. Directed by Julio César Estrada

The legend of Zorro. Directed by Martin Campbell
(source music)

Hasta el viento tiene miedo. Directed by Gustavo Moheno

Cañitas. Directed by Julio César Estrada

Amar. Directed by Jorge Ramírez Suárez
(source music)

La niña en la piedra. Directed by Maryse Sistach
Music nominated to the Ariel Award 2007

Manos libres. Directed by José Buil

Conejo en la luna. Directed by Jorge Ramírez Suárez
Music nominated to the Ariel and Diosa de Plata awards 2005

Pizzas. Directed by Alejandro Lubezky
(cineminuto)

Árbol. Directed by José Luis García Agraz
(cineminuto)

Espíritu deportivo. Directed by Javier Bourges
(short film)

Donde acaban los caminos. Directed by Carlos García Agraz

Corazón de melón. Directed by Luis Vélez

Zurdo. Directed by Carlos Salces
Music winner of the Ariel Award 2004 and nominated to the Diosa de Plata Award 2004

La caja. Directed by Jaime Ruíz Ibáñez
(short film)
Ciudades oscuras. Directed by Fernando Sariñana
Music winner of the Mayahuel Award from the International Film Festival of Guadalajara 2002

Bar Time. Directed by Ernst Gossner
(short film)

Las caras de la luna. Directed by Guita Schyfter

El Grito. Directed by Gabriel Beristáin

Las olas del tiempo. Directed by Carlos Salces
(short film)

En el país de no pasa nada. Directed by MariCarmen de Lara

La paloma de Marsella. Directed by Carlos García Agraz

El cometa. Directed by Maryse Sistach
Music nominated to the Ariel Award 1999

Pronto saldremos del problema. Directed by Jorge Ramírez Suárez
(short film)

Última llamada. Directed by Carlos García Agraz

Julio y su Ángel. Directed by Jorge Cervera Jr.

Sucesos distantes. Directed by Guita Schyfter
Music nominated to the Ariel Award 1996

En medio de la nada. Directed by Hugo Rodríguez

No quiero discutir. Directed by Jorge Ramírez Suárez
(short film)

Picardía Mexicana 3. Directed by Rafael Villaseñor

Awards and nominations

5 awards and 8 nominations
1 Diosa de Plata Award (Jirón de niebla) 2017
1 Ariel Award (Zurdo) 2004
1 Mayahuel Award (Ciudades oscuras) 2002
1 Alucarda Award (La fórmula del Dr. Funes) 2015
1 Alucarda Award (Jirón de niebla) 2016

33 Gamboa, filmografía.
5 nominations for the Ariel Award
3 nominations for the Diosa de Plata Award
1 nomination for the Cóndor de Plata Award in Argentina (El mural) 2011

**Theater music**

*Hamlet* by William Shakespeare
Adapted and directed by Flavio González Mello

*Los jugadores* by Nicolai Gogol
Adapted and directed by Antonio Castro

*Lascuráin, el presidente fugaz*
Written and directed by Flavio González Mello

*1822, el año que fuimos Imperio*
By Flavio González Mello, directed by Antonio Castro
*Las obras completas de William Shakespeare (abreviadas)*
By A. Long, D. Singer y J. Winfield, directed by Antonio Castro

*Las criadas*
by Jean Genet, directed by Adriana Roel

*La caja*
Written and directed by Hugo Hiriart

*Descripción de un animal dormido*
Written and directed by Hugo Hiriart

*Palinuro en la escalera*
By Fernando del Paso, directed by Mario Espinosa

*Escaramuzas*
By Catherine Hayes, directed by Adriana Roel and Mercedes Pascual

*María Magdalena, el inútil combate*
By Marguerite Yourcenar, directed by José Enrique Gorlero

**Soundtracks**

*Amar*
CD with the music from the movie *Amar*
Includes 3 concert pieces:
*Mientras llueve, Canto de estío & Cañambú*
Emi Music / México, 2009

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34 Gamboa, Curriculum vitae.
35 Ibid.
*Hasta el viento tiene miedo*
CD with the music from the movie *Hasta el viento tiene miedo*
Universal Music / México, 2008

*Manos libres*
CD with the music from the movie *Manos libres*
MW Records / México, 2005

*Corazón de melón*
CD with the music from the movie *Corazón de melón*
BMG (828765551427) México, 2003

*Zurdo*
CD with the music from the movie *Zurdo*
Universal (067 809-2) México, 2003

**Television music**

*Amar otra vez*

*Cara o Cruz*
Original music for the telenovela, produced by Argos Productions for Telemundo.

*El amor de mi vida*
Original music for the telenovela, produced by Argos Productions for TV Azteca.

*Demasiado corazón*
Original music for the telenovela, produced by Argos Productions for TV Azteca.

*Nada personal*
Original music for the telenovela, produced by Argos Productions for TV Azteca.

**TV UNAM**
Enter and exit themes for the National Autonomous University of Mexico Television.

**PUMA**
Music for the University Project of the Environment from the National Autonomous University of Mexico. TV UNAM.

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36 Ibid.
Music for publicity

Gamboa wrote jingles for companies such as Radio Mexiquense, Bancomext, Comex, Cigarette company La Moderna (Raleigh), Banca Afirme, Televisa Deportes, Presidencia de la República, La Costeña, Chrysler, Secretaría de Energía, Ricolino, Grupo Financiero Probursa, Lotería Nacional, Promeco, McDonald’s, Alpura, Procter & Gamble, BDF, Revlon, Knorr Suiza, Minsa, Gamesa, Metros Cúbicos.com, Richardson Vicks, etcetera.

Gamboa composed and produced the musical theme of the World Triathlon Championship, Cancún 1995.37

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37 Gamboa, Curriculum vitae.
CHAPTER TWO: TRANSPARENCIAS

About Transparencias

Transparencias was written in 1997 as a commission from the Fideicomiso para la Cultura y las Artes Mexico-Estados Unidos (US-Mexico fund for Culture). This piece was dedicated to Tadeu Coelho and premiered by himself and members of the New Mexico String Quartet in the Teatro Calderón from the city of Zacatecas, Mexico. The premier took place during the activities of the Fifth Musical Colloquium of Zacatecas, on June 29th of the same year.\(^{38}\) After the first performance, they recorded it in the Netzahualcóyotl Hall in Mexico City, having Eduardo Gamboa as the producer and Humberto Terán as the audio engineer.\(^ {39}\) This recording is part of the CD ¡Rompe!.

![Figure 15: CD ¡Rompe!.
](image)

Transparencias was one of the first pieces on Gamboa’s concert music catalogue, and has been one of the most performed,\(^ {40}\) from its original instrumentation to all the arrangements including the orchestral version of the last movement.

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\(^{39}\) Eduardo Gamboa, personal interview with the author. Mexico, City, January 16, 2017.

\(^{40}\) Ibid.
The CD ¡Rompe! includes flute and clarinet Mexican chamber music of the 20th century; it has works by Gutiérrez Heras, Moncayo, Mariana Villanueva and Gamboa. After the recording of this CD, Gamboa continued using that name as his corporation name: Rompe! Music, Rompe! Music Publishing and Rompe! Records.41 The name Transparencias was taken from a painting by Gamboa’s wife: Irma Grizá. The featured art work from this CD was made by Grizá.42

Figure 16: CD ¡Rompe!

All four movements from Transparencias take inspiration from folk and popular genres; Gamboa rarely uses quotations from other pieces, instead recreating the genres and adding his own style. The quotations in Gamboa’s music are used more as “little jokes” that come from jazz music.43 The name of each movement in Transparencias reflects the folk or popular genre from which it takes its inspiration.

The first movement, Torito (“little bull”), takes its inspiration from the Jarocho music of the state of Veracruz, specifically the son El Toro Zacamandú, of which the main characteristic is the harmonic displacement; this kind of son is usually called atravesado (crossed).

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41 Ibid.
42 Brennan, liner notes to ¡Rompe!.
43 Gamboa, personal interview.
The second movement, *Arrullo* is inspired by the songs from Yucatán and uses two genres from the *Trova Yucateca*, the *Bamboco* and the *Clave*. The name *Arrullo* was given to this movement because it is like a lullaby.

The third movement, ¡*Rompe!* is similar to a big improvised solo inside a *Son Cubano*. The name *Rompe* comes from the word that many musicians use to shout to encourage a college to play a solo, *romper* literally means to break (in this case break in). This movement is the richest harmonically and the most difficult rhythmically.

The last movement, *Jarabe*, alternates between 3/4 and 6/8 and it is like a suite of dances that combines the music of Jalisco with the *Son Huasteco*.

*Transparencias* was commissioned by and dedicated to Brazilian flutist Tadeu Coelho. He currently teaches at the University of North Carolina School of the Arts. Coelho graduated as a Doctor of Musical Arts from the Manhattan School of Music and served as flute teacher at the University of New Mexico from 1992 to 1997. He was joined by the members of the New Mexico String Quartet for the premiere and recording of *Transparencias*. Coelho has an extensive career as a soloist, chamber musician and teacher.

**Relationship between Tadeu Coelho and Eduardo Gamboa**

Gamboa and Coelho were invited by the Mexican clarinetist Luis Humberto Ramos to a festival he organized in Zacatecas, where they became great friends immediately. At that point, Gamboa had written *Reminiscencias* and was in the process of writing *Cañambú*. Even though Coelho never heard any of Gamboa’s compositions, he asked him to write a flute and string trio composition for him. Coelho remembers during that festival he was performing

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45 Gamboa, personal interview.
the *Mozart D Major Quartet for Flute and Strings*, and that was how the idea of *Transparencias* started. He knew Gamboa had composed commercial music, but he did not have any idea of his style as a concert music composer. Tadeu remembers telling Gamboa “do not try to be classical. Be yourself, be very Mexican, be the type of music that you love, what you are”. Coelho considered it to be more important that Gamboa loved the piece than trying to write something for him. He believes it was great that Gamboa had him and his sound in mind when writing this piece, but he wanted Gamboa to write something that was him, that resembled him and perhaps had some of Coelho’s personality.46

A few months after the festival, Coelho and Luis Humberto Ramos applied for a grant in the US-Mexico Fund for Culture, and they commissioned one piece from Gamboa and another one from Gutiérrez Heras, that was when Gamboa finished *Transparencias*.47

The next year, they returned to the festival where they have met and premiered both works. Gamboa and Coelho have remained friends since then; Coelho returned to Mexico and participated in some of Gamboa’s recordings of film music.

The idea and realization of the project started from a wonderful and spontaneous friendship. For Eduardo, this was a very important moment in his career. Gamboa considers Coelho a crucial person for his professional development, because he gave him the encouragement to venture entirely into the concert music world. Thanks to his initiative he composed *Transparencias*, which is one of his most performed works.48

Coelho also considers this piece significant for his development as a musician. It was after playing *Transparencias* that he started moving more towards popular music and being able to

46 Tadeu Coelho, skype interview with the author. February 25, 2017.
47 Gamboa, personal interview.
48 Eduardo Gamboa, email communication with the author. March 1, 2017.
play more Brazilian music and improvising as well. He affirms *Transparencias* was an extremely important piece for him to learn, but the process of learning it was very painful given its difficulty.  

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**Tadeu Coelho’s Experience with Transparencias**

Coelho felt identified with *Transparencias* from the very first measure. He considers the beginning of the piece reflective of the feeling when they first met and the excitement of how their friendship started. However, *Transparencias* was a big challenge for him and the string ensemble, given the rhythmical difficulty of the piece. He affirms at some point he thought he needed to quit playing flute, believing there was something wrong with him, since he was having so much difficulty playing it. According to his experience, the challenge has not been only for the flute part, but also for the string trio and the pianists he has performed it with.

For Coelho, the secret to be able to learn *Transparencias* was to have his own understanding of how this music is performed. He felt that having a classical approach did not work for this music and that some of the rhythms need to be learned mostly by ear. One important aspect for Coelho’s success learning *Transparencias*, was thinking about the macro-rhythms instead of the bar divisions. He noticed that when he started feeling and dancing the music, everything improved considerably. In his own words “this music speaks itself its own rhythm and, once you start becoming the music, then everything falls into place”.  

Coelho considers very important what Gamboa accomplished with *Transparencias*, since he has connected the realm of popular music with classical music; he believes Gamboa has created with

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49 Coelho, skype interview.
50 Ibid.
this piece a bridge, where the classical trained musicians can dive into popular music and come back.\textsuperscript{51}

Another advice from Coelho regarding \textit{Transparencias}, is not to try to play on the time signature as written, but to play on the time signature that the music sounds or that the accompaniment sounds, then, fit the solo part into it. He considers this to be the secret for this piece, and for many other compositions.

According to Coelho, the process of recording \textit{Transparencias} was a wonderful experience, since he is certain that both he and his chamber ensemble learned a lot from Eduardo Gamboa. He remembers how he would sing for them and make everything sound very easy. Coelho considers Gamboa to be a wonderful teacher as well as a generous person. He describes Gamboa as “a brilliant person with the excitement as a little child. That is what you hear on his music, that excitement”.\textsuperscript{52}

\textbf{From Gamboa’s point of view}

One major characteristic of Gamboa’s music is how it sounds very easy and is accessible for the audience, and yet is extremely difficult to perform. He believes that classically trained musicians must also nourish themselves with popular music. He says “if you do not dance, you do not feel the same, you have to get your hair a little messy in order to approach this type of works”.\textsuperscript{53}

In Gamboa’s point of view, even though the concert music catalog of western music is full of syncopations, mixed bars and other rhythmical complications, the problem comes when all these

\textsuperscript{51} Ibid.
\textsuperscript{52} Ibid.
\textsuperscript{53} Gamboa, personal interview.
same challenges are taken to a different context, such as in his music, which requires a lot of work since is a language that is not very familiar for classically trained musicians.\textsuperscript{54}

One aspect that Gamboa explores in \textit{Transparencias} is the overlap and alternation of the bars of 3/4 and 6/8, which is a characteristic existing of Latin American music. Even though this does not seem to be an extremely complicated challenge, Gamboa has seen a lot of performers experiencing trouble, specifically keeping the equivalence of the tempo of the eight notes in both measure divisions. He believes there is always a tendency to change the tempo. For this reason, it is important to be aware of this problem since \textit{Transparencias} is full of those types of changes.\textsuperscript{55}

Even though the rhythmical stability is very important in this piece, Gamboa includes sections where the solo part may be freer and flexible; however, the accompaniment should continue playing perfectly in time. He believes this can be complicated, since there is always the tendency to try to match, wait for each other, and find places to meet while playing chamber music; however, when trying to do that on his music, this can create a weird rubato that does not exist in this style of music.

The creative process of \textit{Transparencias} was different between movements. For example, Gamboa wrote all the ideas for the last movement in his living room, with staff paper and his guitar only. Later he entered all the ideas on the sequencer and started to write the counterpoint and accompaniment. For the other movements, as he explains, the first thing he did was to start playing and sequence in the computer, keeping what he liked and taking out what he did not. After being completely satisfied, he had a final midi sequence and he started doing himself the manuscript for all the parts and score. He sent it to Coelho and the string trio members with a

\textsuperscript{54} Ibid.
\textsuperscript{55} Ibid.
midi recording to use as a reference. It was not until later, when he met Juan Carlos Ertze, that all the music was drawn on Finale.\textsuperscript{56}

**Other recordings**

Written originally as a *Divertimento* for flute and string trio, after 20 years, *Transparencias* has become one of the favorite Gamboa’s pieces. It has been arranged and recorded in many different combinations and instrumentations in its complete version or selected movements. There are recordings with clarinet/saxophone quartet as well as woodwind quartet, for example. The last movement, *Jarabe*, has been recorded for Serguei Gorbenko’s CD *Russian and Mexican Music* on a version for violin and piano, and it also has an orchestra version arranged by Gonzalo Romeu.\textsuperscript{57}

Celebrating the tenth anniversary of the creation of *Transparencias*, the ensemble *Cuarteto Extremo* included this work on their CD *Vislumbrando*, released in 2007 with an arrangement of Ken Fisher. This group was based in Culiacán, Sinaloa and the members include Eduardo González, piccolo and flutes; Dante Bazúa, oboe and English horn; Isidro Muñetón, clarinet and bass clarinet; and Ken Fisher, bassoon and contrabassoon.\textsuperscript{58}

![Figure 17: CD Vislumbrando](image)

\textsuperscript{56} Gamboa, personal interview.
\textsuperscript{57} Eduardo Gamboa. Program notes on *Jarabe* provided to the author. Mexico City, January 2017.
\textsuperscript{58} Cuarteto Extrermo, liner notes to *Vislumbrando*. Cuarteto Extrermo 2007.
Eduardo Gamboa dedicated a version for Saxophone and string trio to Abel Pérez Pitón and the Camerata Punta del Este. After performing the piece with strings, Pérez Pitón arranged the work for saxophone and clarinet quartets, this version was included in the CD that takes its name from Gamboa’s work. The CD Transparencias was released in 2010 and includes a unique version of this work, where the first and last movements were recorded with clarinet quartet and the second and third with saxophone quartet. This CD was recorded by the ensemble Cuarteto de Saxofones de Mexico-Clarinetemente Saxual, under the direction of Pérez Pitón. The performers include his own young students Antonio Parra, Israel Aragón and Julián Morales. In the notes for this CD Manuel Munguía says, “Transparencias combines the playful spirit (sometimes humorous) and the modern vision of making reference to different forms of popular tradition’s music with magnificence and in a natural way.” Abel Pérez and his saxophone quartet also recorded a version of the third movement: ¡Rompe! adding an improvised percussion part. Gamboa and Pérez Pitón have collaborated in multiple projects, Abel has performed not only Gamboa’s concert music, but has also recorded some of Gamboa’s music for films and commercials. In 2003 Gamboa dedicated his clarinet concerto to Abel Pérez Pitón.

Figure 18: CD Transparencias

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63 Gamboa, personal interview.
A couple of years later, in 2012, the violinist Serguei Gorbenko and the pianist Irina Shishkina released the CD *Música Rusa y Mexicana*, which included the fourth movement of *Transparencias: Jarabe*, in a version for violin and piano arranged by Gorbenko; however, the violin part is not available with the composer.

In 1999, Gonzalo Romeu orchestrated *Jarabe* to conduct it with the Symphony Orchestra of Aguascalientes. The orchestra version was also performed by the Symphony Orchestra of Sinaloa of the Arts (OSSLA) on their debut concert under Gordon Campbell’s baton. In May of 2002, Enrique Dimecke conducted it with the Nacional Symphony Orchestra in the Bellas Artes Palace. Gordon Campbell conducted this piece again in 2003 with the Philharmonic Orchestra of Motevideo in Uruguay.\(^{64}\)

**Recordings\(^{65}\)**

- Tadeu Coelho, flute / New Mexico String Quartet  
  CD ¡Rompe!
  *Transparencias*  
  Música contemporánea mexicana para flauta y clarinete  
  Fideicomiso para la Cultura México / USA. México, 1999

- Martha Councell-Vargas, flauta  
  Richard Steinbach, piano  
  CD Gran Danzón  
  *Transparencias*  
  Flute and Piano version  
  Blue Griffin Records / USA, 2014

- Serguei Gorbenko, violin / Irina Shishkina, piano  
  CD *Música Rusa y Mexicana*  
  *Jarabe*  
  Violin and Piano version  
  Urtext Digital Classics / México, 2012

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\(^{64}\) Gamboa, notes to Jarabe.  
- Cuarteto de Saxofones de México
  CD Transparencias / Clarinetemente Saxual
  *Transparencias*
  Clarinet/Saxophone quartet
  Asaf / Armonmusic / Xalapa, Veracruz, 2010

- Cuarteto Extremo
  Eduardo González, piccolo and flute / Dante Bazúa, oboe y English horn / Isidro Muñetón, clarinet and bass clarinet / Ken Fisher, bassoon and contrabassoon
  *Transparencias*
  Woodwind quintet version
  CD Vislumbrando
  Música Xtrema / México, 2007
CHAPTER THREE: TORITO

Torito and the Son Jarocho

The first movement, *Torito*, takes its name and inspiration from the *Son Jarocho El Toro Zacamandú*. *Torito* literally means “little bull”. 66

The *Son Jarocho* is originally from the region of the south of Veracruz. The state of Veracruz is located in the East coast of Mexico around the coastline of the Gulf of Mexico. During the Spanish conquest of Mexico, which began in 1519, Veracruz became the most important port for Spanish trade. This resulted in an important migration of Europeans (Spanish) as well as African slaves. Because of its location, Veracruz was also influenced by the Caribbean cultures. This combination of races influenced the culture in the state of Veracruz, including the music; one of the principal music genres in Veracruz is the *Son Jarocho*. 67 The origins of the *Son Jarocho* are from Spanish music brought to Mexico during the colonial period; however, it was greatly influenced by the different races that lived in that area. 68

![Figure 19: Jarocho Region in the map of Mexico.](http://www.musiquesdumonde.net/Testimonios-jarochos-.html)

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According to Daniel Sheehy, the most important aspects of the Son Jarocho are: “The singing of traditional improvised verses, the instrumental performance, and the dance.” Some of the first information found about Son Jarocho dates from the late 18th century.

![Map of regions in the state of Veracruz](http://www.oocities.org/mx/best_gens/regiones.htm)

Figure 20: Map with division of regions in the state of Veracruz.

The Jarocho music is perhaps the most representative style of music from Veracruz. It is found in the south of the state, especially in towns like Tlacotalpan, Alvarado and Boca del Río. In this music, we can find the influence of three ethnic groups: The Indigenous, the African and the European.

The word son comes from the Latin word sonus which literally means: “sound which is agreeable to the ear.” There are many different interpretations of the word Jarocho, the most common by the anthropologist Fernando Winfield, who says that Jarocho comes from Jara which means “arrow.” In the past, Jarocha meant the pole that the mule driver used to prod the animals, and Jarochos the people that used this pole. According to Steven J. Loza this word is still used in Spain for people who are “brusk, out of order and somewhat insolent.”

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70 Sheehy. Son Jarocho, 4.
72 Sheehy. Son Jarocho.
74 Steven Loza. Origins, form and development of the Son Jarocho: Veracruz, Mexico. 1982
now used in Mexico to refer to the people living around Veracruz City and in the coastal area in the south.

**Musical characteristics**

The instruments were influenced by the ones brought from Spain, such as: baroque harp, lauds, vihuelas and baroque guitar. The *jaranas* are used more harmonically or for strumming. The *requinto*, is similar to the *jarana* but used more as a melodic or contrapuntal instrument. The harp used for *Son Jarocho* is smaller than classical harp and it is tuned diatonically. The *tarima* is a wooden platform for dancers that serves as a percussion instrument.75

We can divide the instruments by *guitarra de son, jarana*, harp and percussion.76

The guitars are usually played with a piece of bull horn and used more on a melodic or contrapuntal way. The names vary greatly, given the similarities and overlaps in instruments, but it can be divided by the following: *requinto primero, requinto medio, jabalina, requinto jarocho, guitarra cuarta and, guitarras grandes*, that can be *leonas, boconas, vozarrona, totolona, burrona, bajo de espiga*, etcetera.77

![Figure 21: Different sizes of Guitarras de Son](image)

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76 Mario Guillermo Bernal Maza. *Compendio de Sones Jarochos: Métodos, Partituras y Canciones*. (Fondo Nacional para la Cultura y las Artes, Dirección de Fomento a Proyectos y Coinversiones Culturales, 2009)
77 Bernal Maza. *Compendio de Sones Jarochos*.
The *jarana* is another important instrument for the *Jarocho* music tradition. The *jarana* has a great variety of sizes and ways to be tuned. Perhaps the biggest difference between the *jarana* and the *requinto*, is that the first helps to provide harmony and rhythm to the *son*, rather than melodic or contrapuntal material. This instrument can be considered a derivation from the European Baroque guitar brought by the Spanish. Some variations of the instrument include *Jarana mosquito, primera, segunda, tercera* and *tercerola*.\(^79\)

![Image of different jaranas.](image)

The *jarocho* harp is smaller than a classical harp, having between 36-39 strings. This instrument is derived from the European instruments. The *jarocho* harp is tuned diatonically and played with the nails. Unlike the concert harp, the *jarocho* harp does not have pedals and for this reason does not have a chromatic quality; when the *jarocho* harpists need to play an accidental note, they change the pitch by pushing the string. The harp is very important since it can provide bass line, accompaniment, and melody.\(^81\)

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\(^79\) Bernal Maza. *Compendio de Sones Jarochos.*  
\(^80\) Ibid.  
\(^81\) Valdez Hernandez. *El Son Jarocho.*
The violin was popular in Jarocho music during the 18th century: however, it is not currently used for this genre. According to Sheehy, some of the reasons could be that it is the less percussive of the string instruments used in this genre or that the elaboration of the violin requires materials that are harder to find.

Some percussion instruments can be used as well, including the tarima, which is a wooden platform used as a percussion instrument tap dancing, the pandero or tambourine and the quijada de burro (donkey’s jaw).

The voice is another important aspect of the Son Jarocho, usually any of the musicians from the Jarocho ensemble is able to sing. Verso (verse) typically refers to the singing part in contrast to

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83 Sheehy. Son Jarocho,76.
the instrumental sections. There are two types of singers, the cantor and trovador; the cantor regularly sings versos that are already created and the trovador improvises. Many singers in the Jarocho tradition have the ability to improvise verses, and they also have great sense of humor, sometimes they joke and interact with the audience. The subjects of the texts are usually from a festive character and topics may include love, happiness, festivities, passion, etcetera. Finally, the other important aspect of the Jarocho tradition is the dance.

![Jarocho dancers](http://turismodeveracruz.mx/13530-2/)

Figure 25: Jarocho dancers.

The rhythm in the Son jarocho is typically a combination or alternation between 6/8 and 3/4. According to Mario Guillermo Bernal, there are three possible combinations of rhythm: the horizontal when an instrument changes between 6/8 and 3/4, the vertical when two different instruments are one in 6/8 and the other one in 3/4, and finally, the simultaneous when two or more instruments alternate between 6/8 and 3/4. According to Daniel Sheehy, El Toro

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85 Sheehy. Son Jarocho, 123.
86 Bernal Maza. Compendio de Sones Jarochos.
87 Sheehy. Son Jarocho, 131.
88 Bernal Maza. Compendio de Sones Jarochos.
90 Bernal Maza. Compendio de Sones Jarochos.
Zacamándú is “the most outstanding exception to the metrical divisions for Son Jarocho, since is in 6/4 or 6/8+3/4 meter”.91

The harmony in the Son Jarocho is rather simple, focusing mostly in the Tonic, subdominant and dominant; however, one of the characteristics of El Toro Zacamándú is the harmonic displacement, which makes it more complicated. These type of sones are called “atravesados” (crossed).

Some authors talk about the difficulty of the son El Toro Zacamándú. For example, Sheehy says “its irregular compas makes its performance difficult for all but the most technically skilled of the professional musicians”.93 According to Ramón Gutiérrez, member of the ensemble Son de Madera, he considers the ability to play Toro Zacamándú to be the “postgraduate degree of the Son Jarocho. It is challenging to sing and to play, mainly because it has an asymmetrical

91 Sheehy. Son Jarocho, 97.
92 Ibid.
93 Ibid, 267.
sequence of chords and rhythms. To master the tradition, *El Toro Zacamandú* is a rite of passage”.

The difficulty of the *El Toro Zacamandú* is also present in Gamboa’s *Torito*, especially for the solo part, given the complexity of the rhythm added to the harmonic displacement.

**Analysis**

*Torito* can be divided in 3 big sections on a A – B – A’ form, as shown in the following table.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-33</td>
<td>Introduction</td>
</tr>
<tr>
<td>B</td>
<td>34-157</td>
<td>Development</td>
</tr>
<tr>
<td>A’</td>
<td>158-193</td>
<td>Recapitulation</td>
</tr>
</tbody>
</table>

The A section is characterized by some harmonic and rhythmical ambiguity. This movement, written in D major, starts with an arpeggio in the dominant A-C#-E-A, that later becomes a dominant 7th chord. When we think it resolved to the tonic in measure 6, this chord is used as a secondary dominant D major 7th that brings us to a resolution to a G major chord in measure 17. However, it suddenly moves to E major with a descending arpeggio in measure 18; this chord becomes an auxiliary dominant to get back to A major with a clear cadence in measure 33.

Some of the composer’s sense of humor is introduced in measure 32 with a little quote from one of the most famous *Son Jarocho: La Bamba*.

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The harmonic uncertainty is complemented with some rhythmical ambiguity in measures 1-11 and 18-25, making difficult to feel where the strong and weak beats are; however, it is always easy to hear the beginning of the phrases because of the motive of the triplet from the beginning. Measures 12-17 and 26-33 bring back the rhythmical stability to this section.

The B section can be compared to a Son Jarocho. The following table describes each section with my interpretation of what it would represent inside a Son Jarocho and the instruments that might be used on a traditional performance.

Table 2: Description of the B section with a folk approach.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Instruments from the folk genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Declaration of the son</td>
<td>34-40</td>
<td>Requinto (violin and viola) and leona (cello)</td>
</tr>
<tr>
<td>Verse (voice solo)</td>
<td>41-89</td>
<td>Voice (violin solo)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jaranas (violin and viola) and leona (cello)</td>
</tr>
<tr>
<td>Instrumental solo</td>
<td>90-137</td>
<td>Requinto or harp (violin) for the solo.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jaranas and Leona for the accompaniment.</td>
</tr>
<tr>
<td>Ending of the son</td>
<td>138-157</td>
<td>Requintos and other guitarras de son</td>
</tr>
</tbody>
</table>
Starting in measure 34 we have what can be called *declaración del son* (introduction or declaration of the son), played in A major first by the violin and then adding canonic material with the viola and the cello from measures 34-40. We can say that in measure 35 is when finally gets established the key of the piece: D major.

![Figure 28: Eduardo Gamboa, Transparencias, mm. 32 example of quote from la Bamba, mm. 34-35 declaration of the son.](image)

After the presentation of the son played by the three instruments, the solo violin (or flute) starts its intervention in measure 40, in this case, the solo part represents the singer. Usually, before the singers start the verse, they “yell” a couple of long notes to let everyone know they will start singing, in the case of the son El Toro Zacamandú, they use the word “Aaaaaay”, which is represented in measures 40-47.

The next section starts in measure 49, which can be considered the verse, inspired from an improvisatory way of singing. In this section starts the accompaniment pattern on the string trio that will continue until the end of the B section.

The interesting aspect of this accompaniment is that it is crossed, which means the resolution comes on the third beat every two measures. When listening to it and without looking at the music, it almost feels like a 6/4 having the strong beat starting on the third quarter note of measures 55, 57, 59, 61, etcetera. This crossed pattern is what makes it very difficult to fit the
solo violin (flute) part with the trio. This singing-like section continues until measure 88, having two little sections I consider to be more instrumental-like: mm. 67-69 and mm. 83-88.

The following segment also has an improvisatory approach for the solo part; however, the rhythms, articulations, and motives seem to be more instrumental-like. We can imagine a
requinto or a harp playing some of these sections, even a violin in the older Jarocho music tradition. This instrumental improvisation continues until measure 137.

![Figure 32: Eduardo Gamboa, Transparencias mm.117-120 example of instrumental improvisation](image)

From measures 138-157, the solo part returns to be part of the ensemble rather than soloist; this is comparable to the traditional instrumental figure where all the musicians play together announcing the end of the son.

![Figure 33: Eduardo Gamboa, Transparencias mm. 153-157 example of instruments playing together to announce the end of the son](image)

The recapitulation starts in measure 158, and it contains the same characteristics than the A section but starting on the tonic, with a D major ascending arpeggio that is used as a dominant 7th to go to G major in measure 163. This G major chord becomes an auxiliary dominant that leads
to a C major chord in measure 174. A descending arpeggio A-E-C#-A in measure 175 becomes an auxiliary dominant that brings us to the resolution to the tonic in measure 189, again with a quote from La Bamba, which in this case repeats during 3 measures.

Torito uses original material inspired by the Son Jarocho, with the exception of two little quotes from the Son Jarocho La Bamba in measures 32 and 190-193.

Performance suggestions

The beginning of the piece as well as the recapitulation are a big challenge to assemble, given the ambiguity of the rhythm. In my own experience performing both, the solo part and the accompaniment, I find that trying to count, even though it might seem to be the easier solution, never works. I believe the most effective way of approaching this section is to react (respond) to each other and to know how both parts fit together. Some performers find helpful writing cues of the other instruments in their parts in order to have a better understanding of what is happening.
In terms of interpretation, I believe there should be a difference every time the motive with the triplet appears. For example, at the beginning it should be very soloistic and brilliant; however, measure 18, and its equivalent in the recapitulation (measure 175), should have an interrogatory or surprising approach given the unexpected transition to that chord.

I suggest a protagonistic and somehow careless approach to the whole verse section, since this genre has the improvisatory characteristic from the singers. Some rhythmical flexibility can be allowed in the violin part, as long as the accompaniment stays perfectly in rhythm. I consider the singing section from measures 40-83. One recommendation is a careful use of vibrato in the singing-like sections, since the singers do not vibrate very much in this genre; a good bow connection and light shifts in the left hand are recommended to emulate the voice better.

Measures 67-69 are an exception, since they contain a more instrumental gesture. This can be approached more like matching a requinto, with better articulation and perhaps more towards the frog.

In measure 90, we can see a different kind of solo, where the solo violin (flute) represents more an instrument rather than the voice, some figures can be imagined as played by a requinto or harp. For this section I would like to recommend a more precise rhythm, clearer projection of the sound and good articulation. As mentioned before, it is possible that the violin stopped being used in Son Jarocho because it is the least percussive of the string instruments. I believe this is a good moment to approach the solo with a very precise articulation, always having the plucked string instruments in mind.

For both improvisatory solo sections, it is important to understand how the rhythm fits together, and how the strong beat will feel on the third beat of every other measure, is not only a complication of having two instruments in 3/4 and the other two in 6/8, but also how everything
feels different that is written given the characteristics of the original son, El Toro Zacamandú.

Writing the cues of the cello part above the solo might be helpful.

A different section covers from measure 138-157, where the solo part becomes rather part of the group. The important aspect of this section is to keep a good balance with the other violin, since both share the same level of importance; in fact, the lower voices should be playing louder to help the balance and intonation. Since these figures would usually be performed by an instrument such the requinto, a clear articulation is recommended.

The suggestions made for the A section apply for the A’
CHAPTER FOUR: ARRULLO

Arrullo and the Trova Yucateca

The second movement, *Arrullo*, was inspired by two subgenres of the *Trova* from the state of Yucatán (Yucatecan song): the *Clave Yucateca* and the *Bambuco*. The name *Arrullo* was given to this movement because it is like a Lullaby,\(^95\) the literal translation of *Arrullo* is *Lull*.

The state of Yucatán is located in the Southeastern Mexican region, also called *Península de Yucatán*. Given its location, Yucatán, and specifically its capital, Mérida, had a close relationship with Cuba during the 19th century.

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\(^95\)Eduardo Gamboa, personal interview with the author. Mexico, City, January 16, 2017.

The *Trova Yucateca* became popular at the end of the 19th century and the beginning of the 20th century, principally between 1900 and 1940. Some authors consider the 1920’s as “the golden years of this genre.”

The *Trova* tradition started in Santiago de Cuba around 1850 and was characterized for the combination of poetry and music. Nevertheless, there is evidence of a tradition such as the *trova* from the medieval era in France, with the *troubadours* and *trouveres.*

![Figure 36: Location of the state of Yucatán in Mexico.](image)

*Trova* musicians are usually required to sing poetically while accompanying themselves with a string instrument such as the guitar. This genre combines romantic poetry with some Caribbean

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rhythms.101 The Bambuco and the Clave used in Arrullo are two of the most important subgenres of the trova yucateca.

**Musical Characteristics**

The instruments used for this genre were guitar, requinto, and tololoche (or bass guitar). Later the usage of instruments was modified, and the trio usually was constituted by two guitars and one requinto.102

The Bambuco is a Colombian rhythm usually accompanied by dance, it was brought to Mérida for the first time around 1908.103 Some of the instruments used in the Colombian Bambuco were the percussion, bandola, triple and guitar; however, in the Trova tradition, it would usually have two voices accompanied by guitar and sometimes flute, violin or mandolin.104 The rhythm of the Bambuco can be a 6/8 or 3/4.105 One of the main characteristics of this genre is the silence or unaccented first beat.106

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101 Domínguez Ihuit. La Trova en la Actualidad.
103 Enrique Martín Briceño. Allí canta el ave. Ensayos sobre música Yucateca. Consejo editorial de la secretaria de la Cultura y las artes, 2014. 146
104 Ibid, 148
The Clave is considered by some authors as a re-elaboration of the Colombian Pasillo\textsuperscript{107} and was also influenced by the Bambuco.\textsuperscript{108} Other authors such as Enrique Martin and Alvaro Vega, consider the Clave and the Bolero antedate only from a Cuban origin.\textsuperscript{109} These rhythms developed at the same time than the Creole music. The author Luis Perez Sabido considers the first clave in the Cancion Yucateca dates from 1908 and was a development of one of the most important Yucatecan trovador: Guty Cárdenas.\textsuperscript{110}

The lyrics of this type of music are poetic and the main topics of the Trova Yucateca are love stories. The Trova brought with it the tradition of the Serenatas.

\begin{figure}[h]
\centering
\includegraphics[width=0.4\textwidth]{guty_cardenas_image.jpg}
\caption{Image of Guty Cárdenas.\textsuperscript{111}}
\end{figure}

\textsuperscript{107} Domínguez Ihuit. La Trova en la Actualidad.
\textsuperscript{110} Karam and Echeverria. La Trova Yucateca como experiencia de recepcion y consumo cultural en las familias Yucatecas, 39.
\textsuperscript{111} Enrique Martin Briceño. Allí canta el ave. Ensayos sobre música Yucateca. Consejo editorial de la secretaria de la Cultura y las artes, 2014.)

\bibliography{references}
The principal characteristic that makes this movement different from the other three is not only the slow quality of the tempo, but also that this is the only movement that is not related directly to a dance genre, but rather inspired by a genre in which its more important characteristics are the lyrics and poetry in their songs.

![Figure 38: Bass guitar](image)

**Analysis**

The form from *Arrullo* can be described as: Instrumental introduction-A-B-Coda (or “outro”). The beginning can be described as an instrumental introduction, the A and B sections are defined by their key area as well as the rhythm in the accompaniment patterns; the coda uses the same material as the introduction.

Table 3 describes the sections in *Arrullo* as well as the main characteristics of each of them.

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Table 3: Sections in *Arrullo* according the key, accompaniment pattern and time signature.

<table>
<thead>
<tr>
<th>Section</th>
<th>Key</th>
<th>Measures</th>
<th>Time signature</th>
<th>Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>G minor</td>
<td>1-16</td>
<td>3/4 and 6/8</td>
<td>Instrumental intro</td>
</tr>
<tr>
<td>A</td>
<td>G minor</td>
<td>17-42</td>
<td>3/4</td>
<td>Clave</td>
</tr>
<tr>
<td>B</td>
<td>G major</td>
<td>43-64</td>
<td>3/4</td>
<td><em>Bambuco</em></td>
</tr>
<tr>
<td>Coda</td>
<td>G minor</td>
<td>64-80</td>
<td>3/4 and 6/8</td>
<td>Outro</td>
</tr>
</tbody>
</table>

The instrumental prelude goes from measures 1-16 and can be divided in two sections: the first one is in 3/4 with a more lyrical and cantabile character, the second phrase is written in 6/8 and goes from measures 9-16. Even though the tempo remains the same, this section has a more active and dance-like character.

The solo part in this movement can be compared to the voice from the *Trova*, a perfect use of the alto flute since the singers in this genre are usually male. After the instrumental introduction, the “song” starts in the pick-up to measure 17 with a *Clave Yucateca* accompaniment still in G minor. This section can be divided in three eight-measures phrases, with very similar material but little variations among each other. Measures 39-41 serve as a transition to the next section with a cadence V-I from measure 41 to 42, which helps to modulate to the parallel major key.
The next section starts after the double bar and goes from measures 43-63 with the *Bambuco* accompaniment. While at the beginning we can certainly feel the key of G major, it starts moving to different chords immediately, using a direct modulation to an E major 7th chord that is used as a dominant 7th of A minor in measure 46. This repeats three times and gives the feeling of A minor; however, it goes back to G Major in measures 52 and 54. This section resolves again in measure 62 and starts preparing for the return to the initial instrumental section and the key of G minor. The chord progression from measure 61-65 is D7-G-D7-Cm-Gm. The solo part in the *Bambuco* section is more active, adorned and seems to have a more improvisatory character.
The final section uses the same material as the instrumental introduction, with the difference that in this section the solo part plays as well. The final chord of the piece is G minor with an E natural added that makes it a magic moment.

**Performance suggestions**

The second movement is perhaps the one that presents fewer technical difficulties as it explores the beautiful singing characteristics and rhythms from the *Trova Yucateca*; however, it is important to keep a couple of details in mind. First of all, this movement is written for alto flute and the Yucatecan songwriters are usually men; for these two reasons, I believe it is important to explore a darker and warmer kind of sound and try to avoid the natural bright characteristics of the violin. This movement can be performed with *sordina* as well; however, it might bring some balance issues when doing it with string trio. A viola version is also provided in this edition for those violinists who play viola. The careful bow distribution and connection is essential for the success of long phrases, and the bowings suggested intend to help with the connection and development of the phrases on a natural manner.

Other important aspects to keep in mind are the alternation between the two rhythmical patterns, the *Clave* and the *Bambuco*, as well as bringing out the characteristics of the keys from each section. From the solo violin entrance, we have the clave rhythm in G minor; I believe that this section should have a darker, warmer and, somehow intimate quality of sound, in both the solo and accompaniment parts. Even though the difference in tempo marking with the *Bambuco* that starts in measure 43 is almost unnoticeable, I believe it is important to remark the rhythmical and harmonic change. A brighter and more solo-like type of sound can work better in the *Bambuco* section in G major, since the melody is more active and improvisatory.
CHAPTER FIVE: ¡ROMPE!

¡Rompe! and the Son Cubano

The third movement takes as inspiration the Son Cubano. The name ¡Rompe! means break off or break in and is the word that musicians use in Cuba when someone will start improvising a solo.113 This movement evokes a solo performed inside a montuno.114 This type of improvisation is known as descarga, which means discharge, it has influences from the jazz and was developed in La Habana around 1950.115

![Map of Cuba](http://2.bp.blogspot.com/-HY8UEIKWuCM/VeFtoypE9mI/AAAAAAAAGu8/nVuE9TMspct/s1600/cuba-MMAP-md.png)

Figure 41: Map of Cuba.116

It is hard to confirm an exact date when the Son Cubano began; it was believed for many years that the first son was the Son Ma’Teodora,117 a song written in 1562 by two free black women

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113 Eduardo Gamboa, personal interview with the author. Mexico, City, January 16, 2017.
from Santo Domingo. This information was published by Laureano Fuentes Matons in 1893; however, this was denied by Alberto Muguercia in 1971.\textsuperscript{118}

The *Son Cubano* was influenced by Spanish and African cultures, and became popular around 1920.\textsuperscript{119}

**Musical Characteristics**

The original musical instruments used in the *Son Cubano* were *tres*, *güiro* and *bongos*. Later, some additions were made given the influence from the *Trova*; namely guitar, *maracas* and *claves*. The instrumentation of the *son* evolved, and some ensembles started adding innovations such as the double bass, trumpet and piano.\textsuperscript{120}

The *claves* (wood sticks) and their syncopated rhythm became an extremely important characteristic of the *son*, and now they are a stamp of this genre.

The *Son Montuno*, which means “son from the mountains”,\textsuperscript{121} can be considered a sub-genre of the *Son Cubano*. This is the final section of a *son* that is usually performed on a faster tempo with a highly improvisatory character. The improvisation in a montuno can be performed either vocally or instrumentally in alternation with the refrain.\textsuperscript{122}


\textsuperscript{120} Roy. *Cuban Music*, 125, 131.

\textsuperscript{121} Roy. *Cuban Music*, 124

¡Rompe! is the most complicated as well as richest movement harmonically and rhythmically. In this movement, Gamboa explores a mixture of Caribbean rhythms on his own stylized way. The complicated rhythms and rich harmony make this movement an incredible challenge for the solo part, especially since many of the rhythms and the Cuban flavor are impossible to write exactly.125

Figure 44: Example of clave patterns.126

125 Eduardo Gamboa, personal interview with the author. (Mexico, City, January 16, 2017).
Analysis

¡Rompe! can be divided into two big sections. The A section as the Largo from measures 1-27 and section B the Montuno from measures 27-59. Table 4 offers a description of the main sections in ¡Rompe! while table number 5 offers a more detailed division of the movement with my interpretation of its relation to the folk genre.

Table 4: Main sections in ¡Rompe!.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Function</th>
<th>Time signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-26</td>
<td>Largo</td>
<td>3/2</td>
</tr>
<tr>
<td>B</td>
<td>27-59</td>
<td>Montuno</td>
<td>4/4</td>
</tr>
</tbody>
</table>

Table 5: Detailed explanation of ¡Rompe! with folk influence approach.

<table>
<thead>
<tr>
<th>Section</th>
<th>Function</th>
<th>Measures</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Largo</td>
<td>Introduction</td>
<td>1-8</td>
<td>Introduction on pizzicato evoking an instrument such as the tres.</td>
</tr>
<tr>
<td></td>
<td>Exposition</td>
<td>9-17</td>
<td>Refers to a sang introduction.</td>
</tr>
<tr>
<td>Instrumental Annunciation</td>
<td>18-26</td>
<td>Annunciation of the montuno by an instrumental solo. Has improvisatory characteristics.</td>
<td></td>
</tr>
</tbody>
</table>

---

The **A section** can be divided in three phrases. The first one goes from mm. 1-8, second mm. 9-17 and third mm. 8-26. The first phrase of this movement uses only pizzicatos and starts with a two-measure introduction from the cello, who is joined by the melody on the violin in measure 3. In the cello, the first phrase can be divided in different groups (or patterns) according to the notes used, mm. 1-2 and 7-8 are similar, while mm. 3-6 are different, this is important since those patterns will be used in many sections of the movement. The beginning of the melody can be considered from the cello pick-up from measure 2 (notes B-A), if we compare it to the pick-up on the violin melody in measure 9. Measures 6 and 7 use a figure with the same notes in contrary motion in both upper voices. This section can be considered an instrumental introduction, which is usually played by a *tres*.

The second phrase of this section can be considered the consequent and starts with the solo violin (flute) melody, this melody is the very similar to the one used in measure 3, the material in the cello is alike the one used from measures 3-6, however, in this case the composer adds an accompaniment pattern for 4 measures.
In measure 14 there is a meter change from 3/2 to 4/4, this section can be considered a transition that brings us to a moment with a lot of harmonic tension which is measure 17, a cluster with the notes G#-A-B-C#-D# that repeats four times.

The third phrase from the A section starts in measure 18, where the solo part has improvisatory figures that resemble material from the other two phrases. The bass line is also similar to the other two sections and we can divide them in two different types, the first one is shown in measures 18-19 and 22-23, while the second one appears in measures 20-21 and 24-25. The violin and viola have a different accompaniment pattern. The two instruments are written in contrary motion; however, the violin continues playing the same pattern every measure (for 8 measures), while both the cello and the viola transpose a major third up and down every two measures. These different patterns, motion, as well as the highly chromatic content of the movement make it very complicated harmonically speaking; however, in my point of view, the chords that can be implied the most in this section are D major and F# minor, though the note G sharp from the original key signature is always present.

The B section is written in 4/4 and here the solo violin (flute) takes off on a big improvisation. In terms of the accompaniment, a new pattern in all the voices is introduced; however, the notes in
the cello and violin are very similar (almost the same) than in the last part of the A section (for example mm. 18); the viola, on the other hand, has completely different patterns, and in this case, it forms parallel 3rds and 6ths with the violin. The pattern changes in measure 30, where the viola has again contrary motion with the violin. This can be considered more similar to measure 18, this section brings us to a new base line which can be compared to measure 20 and goes from mm. 30-34. In this segment the violin and the viola are in parallel 6ths and 3rds once more. After this section, it returns to the pattern from the beginning of this segment (mm. 27-28).

Measures 37-41 have chromatic alterations in the low voices, the cello and the viola move from a D natural to a D# in measures 37-38 while the violin continues playing the same notes. In measures 39-40 the violin starts its pattern on a C natural instead of on a B, meanwhile, the viola goes another half step higher and the cello returns to D natural. From this we can imply the D major chord in mm. 35-36, B major mm. 37-38 and D major in the following measure; however, given the highly chromatic content it is hard to make clear assumptions.

The next section can be considered a transition where two important aspects are how the cello breaks its accompaniment pattern and become counterpoint material and the violin starts gradually becoming part of the ensemble rather than soloist. This transition brings us to a section where all the voices play together very complicated rhythms with unusual accentuations. This is the first time where all four instruments play the same rhythm and by this moment it is evident that the solo has ended.

The accompaniment pattern returns in measure 50, and this section can be considered a coda since the material presented does not make any reference to one presented during the piece and there are no major harmonic changes. The cello continues playing the same bass pattern until measure 57. The solo part stays as part of the ensemble instead of a soloistic role; however, the
line contains multiple embellishments. The coda has the humorous stamp that Gamboa uses on his music adding some Brazilian “flavor” to this movement. The violin and the viola trade notes every two measures. The final chord of the piece is a D# minor with a suspended fourth.

Figure 49: Eduardo Gamboa, *Transparencias*. Example from the introduction, material on pizzicato, contrapuntal texture evoking a plucked instrument such as the *tres*. mm. 4-6.

Figure 50: Eduardo Gamboa, *Transparencias*. Example of melody and accompaniment material from the exposition. Similar melodic and bass material used in the introduction. Singing quality in the solo part, mm. 10-12

Figure 51: Eduardo Gamboa, *Transparencias*. Example of announcement of the *montuno* section. Improvisatory material in the melody, mm. 19-21.
Figure 52: Eduardo Gamboa, *Transparencias*. Example from the *descarga*, more active accompaniment pattern and very ornamented solo part, mm. 34-36.

Figure 53: Eduardo Gamboa, *Transparencias*. Homophonic material mm. 48-49 and beginning of the coda mm.50.

¡Rompe! is extremely complicated rhythmically and harmonically; it is difficult to explain all the aspects of it since uses Gamboa’s own stylized approach and interpretation to Cuban rhythms as well as jazz harmonies and techniques.

**Performance suggestions**

As mentioned before, this movement is the most complicated especially for musicians who do not have experience with improvisation. It is important to be conscious of the rhythms that the string trio or piano have at every moment, but at the same time play with freedom. It is also essential to have good fingerings and bowings given the fast tempo and complicated rhythms. It
can be helpful to write cues of the accompaniment rhythms above the solo in order to understand how the parts fit together.

The analytical section of this chapter searches for an explanation in order to provide a better understanding of the musical approach that can be given to each section of this movement. The first section in pizzicatos should be performed as one instrument; it should sound like one person playing a tres. It is important to have a good connection and response between all of the instruments. From measures 9-17 I recommend exploring a singing quality in the solo part; I hear this section with some of the “sensuality” that is a characteristic in the Son Cubano.

Measures 18-26 are a very interesting moment since they are connected with both sections (previous and following). It is similar rhythmically and in character to the latter section; however it is connected to the following section given the improvisatory characteristics and the notes in the accompaniment pattern. The performance suggestion for this section is to approach it in a very soloistic manner, equally than the descarga, but keeping the singing quality from the previous part.

The descarga, as mentioned before, needs to be like a jam session, even though the full improvisation is written, it should sound free and spontaneous.

The transitional material has some rhythmical ambiguity and complications that lead to the first big section where all the voices play together, I would suggest to re-group the rhythmical pattern in measures 45-49 in order to be able to perform it together with fewer complications. It is also important to make an extra effort to perform the accents marked since they are uneven and complicated to attack.
Figure 54: Eduardo Gamboa, *Transparencias*. Example of grouping in 4/16, mm. 45-47.

Figure 55: Eduardo Gamboa, *Transparencias*. Example of grouping in 3/16, mm. 50.
CHAPTER SIX: JARABE

Jarabe, the Son Huasteco and the music from Jalisco

The last movement of *Transparencias: Jarabe*, is a suite of dances such as the *Jarabe Tapatío*.\(^{128}\)

It was inspired by the *Son Huasteco* and the music from the state of Jalisco.

![Figure 56: Image with the music regions in Mexico.\(^{129}\)](image)

Music from Jalisco

Jalisco is located in the middle of the west coast of Mexico; its borders include the Pacific Ocean and the states of Nayarit, Colima, Aguascalientes, Guanajuato, San Luis Potosi, Michoacán, and Zacatecas.

![Figure 57: Image of the location of Jalisco.\(^{130}\)](image)

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Even though Jalisco is mostly known for the *Mariachi* with its current instrumentation, specifically for songs like the *Jarabe Tapatío* (Mexican Hat Dance), the music of Jalisco has a great variety of sub-genres and different instrumentations that led to the development of the mariachi as it is known now. Some of these sub-genres are the *Jarabe, Son Alteño, Son Abajeño, Son Serrano* and, *Son de Tarima*.¹³¹

If certainly in the modern times we cannot imagine a *Mariachi* band without a trumpet, during its early formation it did not include this instrument. For example, the *Mariachi Vargas* did not add this instrument until 1942.¹³² The early *Mariachis* from Jalisco only used string instruments. The *Mariachi* transitioned from being a tradition from the country and rural area to the big cities, and at this moment it became more a business. During the early *Mariachi*, it was focused on local entertainment. Some of the topics for its lyrics were related with the rural life (flora, fauna, rivers, regional subjects).¹³³

It is hard to define the exact date when the *Mariachi* started; however, there is evidence of this tradition from the 19th century. The instruments used for the early *Mariachi* were violins, different sizes of guitars, harp and *guitarrón*; this tradition was accompanied by dance as well.¹³⁴

The *Mariachi* arrived to Mexico City in the 1920s, after the Mexican Revolution, which have brought a need for nationalism and folklore; here was were the traditional costume started.¹³⁵

The modern *Mariachi* uses multiple trumpets, violins, *guitarrón*, *vihuela*, guitars and more rarely

harp. The old *sones* had a more relaxed tempo while the modern ones are usually faster, however, they both use alternation between 3/4 and 6/8.\textsuperscript{136}

![Figure 58: Picture of a *Mariachi* with only string instruments.\textsuperscript{137}](image)

For the *Mariachi* tradition and specifically the *Jarabe Tapatio*, the dance is also a very important aspect.

![Figure 59: Image of dancers of *Jarabe Tapatio*.\textsuperscript{138}](image)

\textsuperscript{136} Escalante. *Mariachi Antiguo, Jarabe y Son*, 73.
Son Huasteco

The *Huasteco* region is located in the central and north-eastern area, extending around the states of Veracruz, Tamaulipas, San Luis Potosi, Queretaro, Hidalgo and Puebla. The type of *son* from the *Huasteco* region is also called *Huapango*. This genre has existed for more than a century and it is also linked to dancing, singing and festivities.139

The word *Huapango* has different interpretations, being the most common the one that says it comes from the word *cuauhpanco* in *nahuatl*, that can be translated as on top of the wood, this referring to the dancers in the *tarima* (wooden platforms).140

The instruments used in the *Son Huasteco* derive from European instruments. The normal *Huasteco* ensemble includes *huapanguera*, *jarana*, violin and voice. This genre has also the characteristic of being very improvisatory. Rhythmically speaking, the *Son Huasteco* uses an alternation between 3/4 and 6/8. The harmonic language is rather simple, focusing in the tonic, subdominant and dominant.142

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139 Mario Guillermo Bernal Maza. *Compendio de Sones Huastecos: Métodos, Partituras y Canciones*. (Fondo Nacional para la Cultura y las Artes, Dirección de Fomento a Proyectos y Coinvensiones Culturales, 2008), 16 and 22.
140 Ibid
142 Bernal Maza. *Compendio de Sones Huastecos*, 25
One important characteristic of the voice in the Son Huasteco is the use of falsetto, some experts consider this son to be influenced by the Andaluz’ style, which had some Arab influences as well.\textsuperscript{143} The violin is used as the melodic instrument, and the Huasteco violinists usually add improvisatory figures and decorations to the basic melodies. Some of these violins can be made with regional woods and materials.\textsuperscript{144} The jarana and huapanguera are used to add harmony and rhythm. The Jarana was not used in the early Huasteco style, and was added around 1950.\textsuperscript{145}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{image.png}
\caption{Huasteco trio and dancers.\textsuperscript{146}}
\end{figure}

\textbf{Analysis}

\textit{Jarabe}, as mentioned before, is a suite of dances that can be divided in three main sections or styles:

A - With influences from the Son Jalisciense

B – With influences from the Mariachi (Jarabe Tapatio)

C – Inspired by the Son Huasteco

\textsuperscript{143} Ibid, 27
\textsuperscript{144} Ibid, 35
\textsuperscript{145} Ibid, 47
Table 6: Division of the sections in *Jarabe* according to the style and key.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Key</th>
<th>Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-49</td>
<td>D major</td>
<td><em>Son Jalisciense</em></td>
</tr>
<tr>
<td>B</td>
<td>50-69</td>
<td>G major</td>
<td><em>Mariachi</em></td>
</tr>
<tr>
<td>Transition</td>
<td>70-84</td>
<td>C major</td>
<td><em>Mariachi</em></td>
</tr>
<tr>
<td>B</td>
<td>85-97 / 98-106</td>
<td>G major/A major</td>
<td><em>Mariachi</em></td>
</tr>
<tr>
<td>A</td>
<td>107-145</td>
<td>A major</td>
<td><em>Son Jalisciense</em></td>
</tr>
<tr>
<td>C</td>
<td>146-161</td>
<td>D major</td>
<td><em>Son Huasteco</em></td>
</tr>
<tr>
<td>Transition</td>
<td>162-191</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>192-213</td>
<td>D major</td>
<td><em>Son Huasteco</em></td>
</tr>
<tr>
<td>Coda - A</td>
<td>214-226</td>
<td>D major</td>
<td><em>Son Jalisciense</em></td>
</tr>
<tr>
<td>B</td>
<td>227-244</td>
<td></td>
<td><em>Mariachi</em></td>
</tr>
<tr>
<td>C</td>
<td>245-246</td>
<td></td>
<td><em>Son Huasteco</em></td>
</tr>
</tbody>
</table>

*Jarabe* starts with a section that I decided to compare to the “old style” *Mariachi* or *Son Jalisciense* given the characteristics of the melody, accompaniment and the tempo. This section can be divided in two parts from measures 1-31 and 32-49, having in the second one indications for shorter articulations. The A part of *Jarabe* can also be associated to some *Sones Jarochos* such as the *Jarabe Loco* or *El Canelo*. 
The B section of this piece goes from measures 50-106 and is written in G Major, this segment clearly shares characteristics with the famous *Jarabe Tapatío*. Divided by a brief transition in C Major from measures 70-84 that also shares characteristics with the *Jarabe*, it goes back to G Major in measure 85 and modulates to A Major in measure 98.

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Figure 65: Comparison with the material of Jarabe Tapatio

Figure 66: Eduardo Gamboa, Transparencias. Comparison with the Jarabe Tapatio.

Figure 67: Jarabe Tapatio’s section similar to measures 82-84 in Transparencias.

In measure 27, the material from the beginning returns, and this section goes from measures 107-145. The material used in this segment is very similar to the material from the beginning; however, the composer inserts a rhythm never seen in this movement in measures 129-132.

Figure 68: Eduardo Gamboa, Transparencias. Example of complicated rhythm difficult to write exactly as it would sound in the folk genre, mm. 129-133.
The material starting in measure 146 is completely new. This section takes its inspiration from the *Son Huasteco* and is more idiomatic for the violin. This *Son Huasteco* is followed by a transition from measures 162-191. I consider this section transitional material; however, in my point of view it has some characteristics of what I have labeled “old Mariachi” style from the beginning. This brings us back to the C section in D major, which goes from measures 192-213. I consider the last section a coda, from measures 214-246, which includes elements and musical gestures from all the three styles, for example *Tradicional Mariachi*: 214-226, *Jarabe Tapatio* 227-244 and a little *Huasteco* gesture in measures 245-246.

**Performance suggestions**

In my point of view, *Jarabe* is the movement that fits more idiomatically the violin, perhaps because the violin is a very important instrument for all the genres involved in this movement. As in the other movements, the fingers and bowings suggested for *Jarabe* try to help bring out the characteristics of the folk influences on it.

My suggestion on the A section of this movement is to keep the bow on the upper part, the sixteen notes in general are in separated bows, because most of the traditional musicians would not slur them on violin. When short articulations are required, it is recommended to go to the frog in order to make clear the differences that the composer requests and emulate better a plucked instrument.

For the B section the interaction between the solo part and the violin is like a trumpet and the violins from a mariachi, for this reason, even when played with the same instrument, I would encourage to try to find a different style or color to make it contrasting. The bow recommended originally is mostly slur, keeping the composer’s suggestion, given the fact that those slurs are
written on the violin part in the original version; however, it is possible to explore with separate bowings (on the string), because most likely that is how it would be performed by mariachi musicians.

In the *Huasteco* section, the bowings and fingerings I suggest try to reflect how it would be performed by a *Huasteco* violinist, using a lot of string crossing, open strings and separate bows. When the string crossings happen, they can be played almost as double stops in order to add to the folk-like quality.

The following examples from Mateo Oliva’s *Suite Huasteca* show the usage of separate bows in the string section and slurs in the winds.

![Figure 69: Mateo Oliva, Suite Huasteca. Example of separate bows, mm. 77-80.](image1)

![Figure 70: Mateo Oliva, Suite Huasteca. Example of separate bows, mm. 77-80.](image2)
Figure 71: Mateo Oliva, *Suite Huasteca*. Example of separate bows in the strings and slurs in the winds, mm. 121-124.
CHAPTER EIGHT: VIOLIN EDITION

Introduction: About the violin edition

The flute and the violin share similarities on their register, for this reason many important works have been transcribed from violin to flute or the other way around, for example the Prokofiev Sonata No. 2, the Khachaturian Violin Concerto, the Franck Violin Sonata, just to mention a few of them.

This similarities in register and the flexibility of Transparencias, which has already been recorded with multiple instrumentations, gives a great opportunity to adapt this work for violin and string trio, violin and piano, or violin and string orchestra. I believe this will be an important addition to the modern Mexican violin and quartet repertoire.

I suggest some editions in order to make it work on a more idiomatic way for the instrument as well as represent better the spirit and traditions from the folk genres evoked. The bowings, fingerings and articulations suggested, are the result of the exploration of the folk genres that were taken as inspiration for this piece. This edition also offers and alternative version of the second movement, Arrullo, for viola; in this way it shares more similarities with the sonority of the alto flute.
Eduardo Gamboa

Transparencias

for violin and string trio

for Tadeu Coelho

Violin solo
Transparencias

for violin and string trio
for Tadeu Coelho

I. Torito

Very happy, festive (\( \text{\textit{q} = 190} \))

Violin Edition by Perla Fernández

©1997/2017 Eduardo Gamboa
Rompe! Music Publishing
II. Arrullo

Sweet, peaceful, rubato ($= c. 84$)
(cresc.)

\( \text{tempo primo (} \downarrow c 84 \text{)} \)

\( \text{rall.} \quad \text{a tempo} \)

\( \text{molto rall.} \quad \text{perdendosi} \)
III. ¡Rompe!

dolce, cantabile

\[ \text{\( \dot{\text{c}} \text{. 112} \)} \]

\( \text{poco rit.} \ldots \text{a tempo} \)
with Cuban "flavor"

\[ f \quad mf \quad f \quad mf \]

\[ mf \]

\[ \text{cresc. poco a poco} \]

\[ (\text{cresc.}) \quad 3 \]

\[ f \quad mf \]
IV. Jarabe

(\( \text{G} \) = 110) | \( \text{meno mosso (J} = 72) \) accel. poco a poco

\( \text{p} \)

\( \text{cresc.} \)

\( \text{a tempo} \)

\( \text{mp} \)

\( \text{meno e accel.} \)

\( \text{mp} \)
(Alternate viola version)

II. Arrullo

Sweet, peaceful, rubato \( \dot{=\text{c. 84}} \)

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BIBLIOGRAPHY


Gamboa, Eduardo. Phone interview with the author. February 18, 2017


Oliva, Mateo. Musical score of *Suite Huasteca*.


APPENDIX A: LETTERS OF PERMISSION

March 21, 2017

Perla del Rocío Fernández López
DMA Candidate
Louisiana State University

Dear Perla,

I am writing to grant permission to use excerpts from my piece Transparencias in your dissertation document “EDUARDO GAMBOA’S LIFE, MUSIC AND INSPIRATION. UNDERSTANDING THE INFLUENCE OF FOLK MUSIC ON HIS WORK TRANSPARENCIAS: AN ANALYSIS, PERFORMANCE GUIDE AND VIOLIN TRANSCRIPTION.” I am delighted that you intend to use my music on this project.

The registered publisher for Transparencias is Rompe! Music Publishing.

Warm regards,

Eduardo Gamboa

eduardo@eduardogamboa.com - www.eduardogamboa.com
Rompe! Músic - Rompe! music publishing - Rompe! records
Antiguo Camino a Mixcoac 6, Col. Sta. Rosa Xochiac, CP 01830 CDMX +52 1 55 5413-0419
Perla del Rocío Fernández López
DMA Candidate Louisiana State University

Dear Perla,

I am writing to grant permission to use excerpts from the Suite Huasteca by Mateo Oliva in your dissertation document “EDUARDO GAMBOA’S LIFE, MUSIC AND INSPIRATION. UNDERSTANDING THE INFLUENCE OF FOLK MUSIC ON HIS WORK TRANSPARENCIAS: AN ANALYSIS, PERFORMANCE GUIDE AND VIOLIN TRANSCRIPTION.”

I am delighted that you intend to use his music on this project.

Warm regards,

Alicia García de Oliva
APPENDIX B: MANUSCRIPT OF TRANSPARENCIAS

Trasparencias manuscript made by Eduardo Gamboa showing its original title.
APPENDIX C: COLLECTION OF PICTURES PROVIDED BY EDUARDO GAMBOA


Eduardo Gamboa (ca. 1998) Photo: Martirene Alcántara
Eduardo Gamboa, during the shooting of the movie *Corazón de melón* with his music.

Photo: Martirene Alcántara
Eduardo Gamboa (ca. 2007) in Metepec, México.
Eduardo Gamboa, after receiving the *Ariel* Award for the original music of the movie *Zurdo*, directed by Carlos Salces (left). They are joined by the writer Laura Esquivel (*Como agua para chocolate*).
Eduardo Gamboa (ca. 2013) in Monterrey, Nuevo Leon, during the recording of the CD *Voces de la naturaleza* that included the flute concertos by Angulo and Gamboa, with the soloist Miguel Ángel Villanueva and the *Orquesta Sinfónica de la Universidad Autónoma de Nuevo León*, under the direction of Maestro Jesús “Chuy” Medina.
Eduardo Gamboa (September, 2016) at the Museo de la Ciudad de México, after the inauguration of the exposition Constelaciones de lo imposible, by his wife, painter Irma Grizá
Eduardo Gamboa (ca. 2015) during the 6th Lab style course of film music organized by Bertha Navarro, where Gamboa was an advisor (teacher).
Irma Grizá and Eduardo Gamboa (June, 2014). Irma Grizá’s 80th birthday in Puerto Vallarta, Mexico.

Irma Grizá (2003) in Montevideo, Uruguay, after the concert dedicated to Gamboa’s music, by the Filarmónica de Montevideo, the Camerata Punta del Este and the clarinetist Abel Pérez Pitón, all under the direction of Gordon Campbell.
Irma Grizá and Eduardo Gamboa in his role as an orchestra conductor from the late 19th century, during the shooting of The Legend of Zorro, in the Hacienda Gogorrón, San Luis Potosi, Mexico.

Irma Grizá (November, 2010) in Bruselas, during the Literary Festival Confluences from Montauban, France, where Gamboa premiered his work Ojos llenos de pájaros based in the poem by Alberto Ruy Sánchez, in an interpretation by the soprano Irasema Terrazas and pianist Claudia Corona.
Irma Grizá and Eduardo Gamboa (ca. 2007) at the *Palacio de Bellas Artes* in Mexico, after the performance of his *Clarinet Concerto*, with the soloist Eleanor Weingartner and the *Orquesta Sinfónica Nacional* (OSN), under the baton of Luis Samuel Saloma.
Irma Grizá 75th birthday (June, 2009) at her house in Mexico City, with her sons and daughter: Alejandro (left), Mauricio (right), and Martirene. Photo: Eduardo Gamboa

Irma Grizá and Eduardo Gamboa (November, 2010) in Rome, Italy.
Irma Grizá (autumn of 2014) in her studio.

Irma Grizá (September, 2015) with her famous and Delicious “Chiles en Nogada”.
Eduardo Gamboa and his dog Häagen (ca. 2015)
Irma Grizá and her dog Häagen (2014)

Eduardo Gamboa and Joaquín Gutiérrez Heras (RIP), his great teacher (ca. 2006) in the garden of the house of Irma Grizá and Eduardo Gamboa.
Joaquin Gutiérrez Heras, at the concert “6 living Mexican composers” (Joaquín Gutiérrez Heras, Federico Ibarra, Mario Lavista, Eugenio Toussaint, Eduardo Angulo and Eduardo Gamboa). Carlos Chávez orchestra, conducted by Jesús Medina (Blas Galindo auditorium of the Centro Nacional de las Artes), Mexico City.
Irma Grizá and Joaquín Gutiérrez Heras (ca. 2007). Mexico City.
Joaquín Gutiérrez Heras at the house of Irma Grizá and Eduardo Gamboa (ca. 2012)
Antonio Banderas and Eduardo Gamboa during the shooting of *The Legend of Zorro*, in the *Hacienda Gogorrón*, San Luis Potosí, Mexico.
Paquito D’Rivera imitating Albert Einstein.
Abel Pérez Pitón, during the recording of the *Clarinet concerto* that Eduardo Gamboa dedicated to him, in the Villavicencio theater, Culiacán, Sinaloa, with the *Orquesta Sinfónica Sinaloa de las Artes* (OSSLA), under the direction of Gordon Campbell.
Eduardo Gamboa and Abel Pérez Pitón, after the world premiere of Gamboa’s *Flute Concerto*, with the *Orquesta Sinfónica de Xalapa* and soloist Marisa Canales, conducted by Manfred Neuman. *Teatro del Estado de Xalapa*, Veracruz, Mexico.
Virtuoso Venezuelan flutist Luis Julio Toro, who premiered in Caracas the work *Transparencias*, by Eduardo Gamboa, with members of the string quartet Humbolt.
Mexican harpist Mercedes Gómez, recording Eduardo Gamboa’s music for the movie Cañitas, directed by Julio César Estrada, in the Rompe! studios, Mexico City.

Cuban pianist Yleana Bautista, who composed with Eduardo Gamboa Canto de estío, for violoncello and piano (ca. 2012), Mexico City.
Mexican Singer Eugenia León, great friend of Eduardo Gamboa and Irma Grizá and for whom Gamboa directed and produced the CD *Ven Acá*, with songs by Agustín Lara (Polygram, 1990) Mexico, City.
Jazz singer and composer Iraida Noriega, for whom Gamboa produced the CD ¿Quién eres tú?, recorded in the Nezahualcóyotl hall of the Centro Cultural Universitario, with Iraida Noriega (voice), Enrique Nery (piano) and Aarón Cruz (bass). Rompe! Records 2015, Mexico, City.
Humberto Terán, recording engineer as well as great friend and collaborator of Eduardo Gamboa, he has recorded almost the totality of Gamboa’s music.
Eduardo Gamboa and Humberto Terán, during the recording of Gamboa’s music for the movie *Hasta el viento tiene miedo*, directed by Gustavo Moheno. Sony studios, Naucalpan, Mexico.

Juan Carlos Ertze, copyist, advisor, recording engineer, as well as great friend and collaborator of Gamboa. He has engraven almost the totality of Gamboa’s music in Finale and served as librarian, ProTools operator and second recording engineer in almost all of Gamboa’s productions.
Francisco Miranda, recording engineer as well as great friend and collaborator of Eduardo Gamboa, owner and CEO of Estudio 19. He has participated with equipment and/or studio in many of Gamboa’s productions.
Serguei Gorbenko (concertmaster) and members of the Mexfilm Orchestra, group founded by Eduardo Gamboa. Recording of Gamboa’s music for the movie *Hasta el viento tiene miedo*, directed by Gustavo Moheno. Sony studios, Naucalpan, Mexico.
Eduardo Gamboa with musicians of Mexfiln Orchestra, after recording the source music for the movie *The Legend of Zorro*. Nezahualcóyotl Hall of the Centro Cultural Universitario, Mexico. From left to right: Víctor Flores (double bass), Marisa Canales (flute), Eleanor Weingartner (clarinet), Misha Gourfinkel (viola), Vera Silantieva (violin), Eduardo Gamboa, Serguei Gorbenko (concertmaster), Vera Koulkova (violin), Miguel Pacheco (salterio), Bozena Slawinska (violoncello) and Mercedes Gómez (harp)
Camelia Goila (piano), Serguei Gorbenko (violin) and Eduardo Gamboa, during the recording of his piece *Mientras llueve*. Sony studios, Naucalpan, Mexico
Eduardo Gamboa and Zenaida Romeu, conductor of the Camerata Romeu from Cuba, after the concert where the Cuban ensemble performed Cañambú, by Gamboa. International Music Festival of Morelia, Michoacán, Mexico.
Irma Grizá and Eduardo Gamboa with Zenaida Romeu. Ibid
Camerata Romeu from Cuba, conducted by Zenaida Romeu (ca. 2016) patio of the Basílica Menor del Ex Convento de San Francisco de Asís, Habana Vieja, Cuba.
Eduardo Gamboa and soprano Irasema Terrazas, during the recording of the television program dedicated to Gamboa, hosted by Eugenia León for *Canal 22*.

Erika Dobosiewicz, violinist and great friend of Eduardo Gamboa. Current concertmaster of the *Orquesta Filarmónica de la Ciudad de México*. She has participated in many recordings of Gamboa’s music.
Eduardo Gamboa with the music critic Lázaro Azar (purple shirt) and members of *La Catrina* string quartet, who recorded in the United States Gamboa’s work *Cañambú*.

Eduardo Gamboa and conductor Alondra de la Parra, in the *Palacio de Bellas Artes*, after the concert where she conducted the *mambo* *Mercado Garmendia* from Gamboa’s *Culiacán* suite, with the Philharmonic Orchestra of the Americas (POA).
Eduardo Gamboa and German conductor Manfred Neuman, after the world premiere of Gamboa’s *Flute Concerto* in the *Teatro del Estado* from Xalapa, Veracruz, with soloist Marisa Canales and the *Orquesta Sinfónica de Xalapa*. 
Eduardo Gamboa and conductor Jesus “Chuy” Medina, in the dressing room of the Blas Galindo auditorium, after the concert “6 living Mexican composers” with the Carlos Chávez orchestra, which included Gamboa’s *Fanfarria* for brass and percussion.
Eduardo Gamboa with conductor Rey Alejandro Conde (left) and Maestro Mateo Oliva (right), Veracruz, Mexico.
Eduardo Gamboa and conductor Juan Antonio Tornero, after the world premiere of Gamboa’s Flute Concerto in Xalapa, Veracruz, Mexico.
Eduardo Gamboa with composer Eugenio Toussaint (left) and conductor Jesús Medina, in the house of Gamboa and Irma Grizá
Mexican jazz composer and pianist Eugenio Toussaint, great friend of Irma Grizá and Eduardo Gamboa, at their house.
From left to right: Eugenio Toussaint, Eduardo Gamboa, Jesús Medina and Gordon Campbell, in Culiacán, Sinaloa, during the week when the Orquesta Sinfónica Sinaloa de las Artes (OSSLA) performed works by Toussaint and Gamboa, under the baton of guest conductor Medina.
Jazz composer and pianist Enrique Nery (RIP), great friend of Gamboa and for whom he produced the CD *Tributo*, which will be released soon, with works by Nery dedicated to other Mexican jazz musicians. Includes works for jazz trio, jazz trio and brass quintet, or woodwind quartet, or string quartet. It also includes one piece for trio and voice, with singer Iraida Noriega. Recorded in the *Nezahualcóyotl* hall from the *Centro Cultural Universitario*, Mexico City. Photo: Martirene Alcántara
Enrique Nery and Iraida Noriega during the recording session of the CD Tributo. Photo: Martirene Alcántara
Eduardo Gamboa, Enrique Nery and drummer Gustavo Nandayapa. Recording session of the CD Tributo. Photo: Martirene Alcántara
Enrique Nery and Humberto Terán. Recording session of the CD *Tributo*. Photo: Martirene Alcántara
Enrique Nery and Humberto Terán. Recording session of the CD Tributo. Photo: Martirene Alcántara
Enrique Nery. Recording session of the CD *Tributo*. Photo: Martirene Alcántara
From left to right: Humberto Terán (recording engineer and mix), Aarón Cruz (double bass), Iraida Noriega (voice), Gustavo Nandayapa (drums), Enrique Nery (piano) and Eduardo Gamboa, musical producer. Recording session of the CD *Tributo*. Photo: Martirene Alcántara

Flutist Tadeu Coelho to whom Eduardo Gamboa dedicated his work *Transparencias*.
Eduardo Gamboa and Perla Fernandez (January, 2017) after one of the interviews with the composer.
VITA

Perla del Rocío Fernández López is originally from Xalapa, Mexico. She is a candidate for a Doctorate in Music performance in violin with a minor in viola from Louisiana State University, where she studies violin with Dr. Lin He and viola with Dr. Elias Goldstein. She moved to the United States in 2012 as a Fulbright Scholar and earned her Masters of Music from the University of Maine in Orono, where her principal teacher was Dr. Anatole Wieck. Perla holds a Bachelor degree from the Higher Musical Education Institute from the State of Veracruz, where she studied with Manuel Lozano and Carlos Marrufo.

She has been a member of different orchestras in Mexico and the U.S. She served as Concertmaster of the Philharmonic Orchestra of Sonora, teacher of the Youth Orchestra of Sonora and violinist of the Symphonic Orchestra of Sinaloa. Perla had her solo debut with the Youth Orchestra of the State of Veracruz performing Shostakovich's "Violin Concerto No. 1."

She has performed in Europe, Central America, the Caribbean, Mexico and the U.S. Passionate about chamber music, she took second prize in the National Chamber Music Competition with the group “Quinteto Xalapa”, Mexico City, 2014; and was jury member of the First Mateo Oliva National Chamber Music Competition, Naolinco, Mexico, 2015. She has participated in masterclasses with Charles Castleman, Mariusz Patyra, Rachel Barton Pine, Jethro Marks, Agustin Leon de Ara, Donald Palma, Mary Ann Mumm, Jorge Risi, Pierre-Henri Xuereb, Jose Aurelio Castillo, Ying String Quartet, Arianna String Quartet, Attacca String Quartet, Pacifica String Quartet, St. Lawrence String quartet, Cuarteto Latinoamericano, among many others.