

MERENGUES TRADICIONALES PARA SAXOFÓN ALTO TRADITIONAL MERENGUES FOR ALTO SAXOPHONE

VOLUMEN 1

PRACTICE BOOK WITH MINUS ONE TRACKS

Por / By: Alexander Vásquez



Incluye CD
CD Enclosed

Temas / Songs: Arroyito Cristalino, Caña Brava,
Compadre Pedro Juan, Desiderio Arias, Dolorita,
Juan Gomero, Loreta.

Partituras para instrumentos en:
Eb, C, Bb For: Eb, C, Bb Instrument

MERENGUES TRADICIONALES
PARA SAXOFÓN

Prefacio

El merengue es un estilo musical que nace en la República Dominicana a principios del siglo XIX. Está considerado como el género musical nacional.

A través de los años fueron naciendo nuevas variantes dentro de este estilo musical, entre ellas se destacan El Merengue Típico O Perico Ripiao, El Merengue de Salón, El Merengue Hip Hop y a inicios del siglo XXI nace el Merengue Urbano.

Se define como Merengues Tradicionales a todos aquellos merengues que se han transmitido con un valor cultural a través de las generaciones.

El merengue tradicional dominicano más completo consta de tres partes: Paseo, Merengue, Jaleo. En muchos casos los autores tomaron varias o una de esas partes para sus composiciones las cuales muchas son hoy grandes merengues tradicionales aun sin poseer las cuatro partes que lo componen.

A través del desarrollo y evolución del merengue, es a finales del siglo XIX e inicios del siglo XX donde nacen las mayorías de las composiciones tradicionales del merengue dominicano. La Instrumentación básica del merengue tradicional (Típico para entonces) en sus inicios fue tambora, maraca y guitarra. En lo adelante la guitarra sería sustituida por el acordeón y la maraca por la güira. La realización de estos cambios está sujetas a muchas opiniones por los historiadores, sin embargo es de considerar que estos nuevos instrumentos poseen mayor fuerza sonora, para un género que en la mayoría de los casos se interpretaba para bailadores sin amplificadores de audio. Luego, en el año 1898 se incorpora el saxofón agregándole más fuerza armónica y sonora al merengue. Su gran versatilidad para realizar melodías y su virtuosa agilidad en los jaleos le dieron una gran acogida en este estilo musical. Años más tarde con la llegada de las grandes orquestas de merengue, las cuales en muchos casos no utilizaban acordeón, señala Crispín Fernández, que el saxofón se convertiría en el gran representante del acordeón dentro de la orquesta.

Introducción

En este libro encontraras información teórica sobre las articulaciones, la sonoridad y otras cualidades del saxofón en el merengue. Además incluye partituras de merengues tradicionales en Mib, Sib y Tono de Concierto conjunta con pistas de audio que incluye una guía para la práctica de las mismas.

Se han gravado improvisaciones en los demos con el objetivo de que el estudiante pueda desarrollar con mayor claridad el tema de las articulaciones y el estilo de interpretar, ya que por medio a las melodías es muy limitado poder tener una visión más profunda sobre este tema. De igual manera se ha desarrollado el tema de los acompañamientos del saxofón en el merengue (arpeggios sobre la armonía).

A consecuencia del interés por conocer más a fondo el papel del saxofón en el Merengue tradicional, quiero compartir con todos este libro, con el principal propósito de que sea un material útil que pueda proveer información teórica-practica a todos los amantes del merengue y este instrumento.

Dedicatoria

A DIOS, por permitirme conocer este maravilloso mundo de la música y permitirme compartir con todos ustedes este material. Por darme el privilegio de una familia hermosa. Por mantener siempre cerca de mi carrera musical mentores incondicionales.

Quiero dedicar este trabajo de manera muy especial a uno de nuestros más grandes saxofonistas de todos los tiempos, Crispín Fernández. Por su incansable y desinteresada labor educadora. Por su preocupación y aportes a la calidad musical del merengue. Por ser el saxofonista creador del estilo más influyente en los saxofonista de la nuestra generación. Por ser un modelo de integridad y humildad para los nuevos saxofonistas.

También quiero dedicar este trabajo a grandes músicos saxofonistas que con la más alta calidad en el arte de interpretar el merengue nos han dejado todo un legado, entre ellos están Tavito Vásquez, Choco de León, José Cabrera(El Calvo), Juan Colon, Don Ramón García, Mario Rivera, Marcos Batista, Sandy Gabriel, Marino Estrada, entre otros.

Finalmente a todos los saxofonistas que aman la música y cada día trabajan fuerte por ser mejores artistas.

El Saxofón en el Merengue

En el merengue el saxofón ha realizado un papel protagónico en la realización de melodías, jaleos y los arpegios en cada tema que servirán como acompañamiento musical junto a la base rítmica (percusión) y armónica (acordeón o piano y bajo).

Esta gran versatilidad ha permitido que el saxofón sea uno de los instrumentos favoritos para acompañar desde las más pequeñas hasta la más grandes Big Band de merengues, por lo que se ha demandado que un saxofonista de este estilo musical deba conocer la melodía, acompañamiento musical (arpegios) y jaleos para cada una de las composiciones tradicionales.

Fraseos y Articulaciones

El estilo de tocar el saxofón en el merengue es una escuela particular con características únicas en la forma de interpretar. Al igual que en otros estilos musicales, la interpretación del saxofón en el merengue está influenciado por el uso articulaciones que le destaca su estilo. Entre las articulaciones más usadas en el merengue se destacan:

El tres y uno (3-1). Esto significa que para un grupo de cuatro corcheas en un compas de dos tiempos o para cuatro semicorcheas en un compas de cuatro tiempos se deberá tocar en legato las 3 primeras notas y la última separada. Esta articulación es la más utilizada en el merengue.

Gráfica

Tres ligadas y una separada (3-1)

Alto Sax.

Articulaciones Merengue 3-1

The musical notation is written on three staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff contains two measures of eighth notes: the first measure has a slur over the first three notes and an accent on the fourth; the second measure has a slur over the first two notes and an accent on the third. The second staff starts with a measure rest, followed by eighth notes with slurs and accents. The third staff starts with a measure rest, followed by eighth notes with slurs and accents, ending with a double bar line.

Articulación **dos y dos** (2-2):

Las primeras dos notas se tocan dos **ligadas** (legato) y las siguientes **separadas** (detached notes).

Articulaciones Merengue

2-2

Alto Sax.

The musical score consists of four staves of music for Alto Saxophone in 4/4 time with a key signature of one sharp (F#). The first staff shows a sequence of notes with slurs and accents. The second staff starts with a measure rest and continues the pattern. The third staff includes eighth-note runs and slurs. The fourth staff continues with slurs and accents.

Gráfica

Uno- Dos- Uno (1-2-1)

Articulaciones Merengue

Alto Sax.

1-2-1

The musical notation consists of four staves of music in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. It contains a sequence of eighth and sixteenth notes with slurs and accents. The second staff starts with a measure number '3' and continues the melodic line. The third staff starts with a measure number '5' and includes a measure with a fermata. The fourth staff starts with a measure number '7' and concludes the piece with a double bar line.

Gráfica

Unas de las articulaciones del Jazz introducida al merengue y usadas hoy día en el Meren-Jazz es la de 1-2-2-2-2.

Esta articulación mantiene las corcheas con valor clásico (Even Eights), y toma la esencia de la articulación del jazz pero no utilizada las corcheas Swinging.

Articulaciones Merengue

Alto Sax.

1-2-2-2...

The image displays four staves of musical notation for Alto Saxophone in 4/4 time, illustrating the 1-2-2-2... articulation pattern. The first staff shows the initial four measures, with notes grouped by slurs and accents. The second staff continues the pattern from measure 2. The third staff starts at measure 4, featuring eighth notes and rests. The fourth staff continues from measure 7, showing the final notes of the pattern.

En muchas ocasiones cada articulación puede ser diferente, ya sea por decisiones del arreglista musical o el saxofonista quien ha grabado o interpretado la pieza musical.

Unos de los puntos principales a tener en cuenta a la hora de realizar cualquiera de las articulaciones anteriores es que la lengua debe realizar las separaciones de las notas con cierta

ligereza para adquirir un fraseo con gusto. Una excelente forma de practicar progresivamente estas articulaciones es mediante los estudios de escalas cromáticas, escalas de cualquier tipo y luego con los arpeggios los cuales son muy importantes en la creación de jaleos en el merengue.

La última recomendación que hago sobre el tema del fraseo y las articulaciones del saxofón en el merengue siempre será la más importante, escuchar y tratar de imitar a buenos saxofonistas merengueros.

Sonoridad

Desde hace décadas las boquillas utilizadas para el merengue son generalmente las que resaltan las altas frecuencias. Estas boquillas generan en el sonido una mayor proyección y más brillo.

La sonoridad actual del saxofón en el merengue es el resultado de un cambio sonoro en la búsqueda de afinidad del instrumento con los colores de este género. Este hecho pudo haberse iniciado con uno de los saxofonistas más influyente del siglo del siglo XX Tavito Vásquez, quien a mediados del siglo xx cuando poseía boquillas de Low-Baffle decidió introducir corcho dentro de la recámara de la boquilla para buscar nuevos colores en el sonido. Esta acción paso de Tavito Vásquez a otros grandes saxofonistas los cuales una vez llegada al mercado las boquillas de High-Baffle utilizaron las mismas para el estilo del merengue creando una fuerte influencia en la sonoridad de alta frecuencia que se mantiene hasta el hoy día.

Sobre Las Aceleraciones

Una de las dificultades principales a la hora de interpretar merengue es la aceleración que se experimenta. La aceleración produce rigidez, y la rigidez hace más difícil la ejecución de las aceleraciones.

Se recomienda estar bien relajado a la hora de interpretar y en muchos casos es bueno contar con un profesor o supervisor que observe al intérprete.

Agradecimientos Especiales

La elaboración de este material no pudo ser posible sin la colaboración de amigos y profesionales, a quienes agradezco enormemente.

A mi esposa Pamela De Jesús, por su gran motivación y apoyo, a Edgar Castillo, por su incondicional entrega en este proyecto y abrir sus conocimientos musicales para la elaboración de este material, a Kelvin Mejía, por hacer suyo este proyecto y aportar recursos e ideas con una amplia y clara visión desde el primer momento, a mi hermano Benedictt Vásquez por su eterno apoyo y colaboración. Al Maestro Crispín Fernández por abrir sus conocimientos y supervisión en la creación de este material.

A Los Músicos y Técnicos.

Piano – Edgar Castillo

Bajo- Ydelfonso Herrera

Tambora y Conga- Asarias

Güira – William Peguero

Mezcla- Julio César Felix

Diagramación – Benedictt Vásquez

Traducción al Inglés - Eduardo Gil

TRADITIONAL MERENGUES
FOR ALTO SAXOPHONE

PRACTICE BOOK WITH MINUS ONE TRACKS

Preface

“Merengue” is a musical style born in the Dominican Republic in the beginning of the 19th century. It is officially recognized as the Dominican Republic’s National Music Genre.

Throughout the years, new variants within this musical style began to appear, being the most notorious the ones known as “Merengue Típico” also known as “Perico Ripiao” (traditional style Merengue), “Merengue de Salón” (Dancehall style Merengue), “Merengue Hip-Hop” (a Merengue and Hip-Hop fusion) and “Merengue Urbano” (urban style Merengue), which appeared in the beginning of the 21st century.

By definition, “Traditional Merengues” are all of those Merengue songs that have been passed on from one generation to another carrying a cultural value.

A complete Traditional Dominican Merengue comprises three main parts:

- a) Paseo (introduction):
- b) Merengue (lyrical content):
- c) Jaleo (riffs):

In many cases the traditional authors would take one or two of these main parts to create their compositions, many of which are nowadays treasured as great traditional merengues, even though they do not have all three distinct parts.

With the evolution of Merengue through its developing stages, it is near the end of the 19th century and the beginning of the 20th century when the majority of the traditional Dominican merengue compositions were created. The basic instrumentation of the Traditional Merengue,

back then known as “Típico” (grassroots), consisted only of three main instruments, namely: “tambora” (a sort of two-sided African drum played with one bare hand and a stick in the other hand), “maracas” (maracas) and “guitarra” (acoustic guitar). Later on the guitar would be replaced by the accordion and the maracas by the “güira” (guira scraper). The reasons for making these changes are still a subject of debate by the music historians; however, it is only logical to conclude that these instruments were chosen because they offered a far greater sound projection, ideal for a musical genre which in many cases was performed for dancers in open spaces without sound amplification.

Sometime later (around 1898) the saxophone was introduced, giving Merengue greater harmonic and sound strength. Its unique versatility to play melodies and its virtuous agility in the riffs granted this woodwind instrument great acceptance into this musical style. Saxophonist Crispín Fernández points out that with the birth of the big merengue orchestras years later, which in many cases did not include the accordion, the saxophone became the official successor of the accordion in the classical merengue band.

Introduction

In this book you will find information about the articulations, the sonority and other qualities of the saxophone when executing merengue music. Also, this book includes the transcriptions of some Traditional Merengues written in Eb, Bb and Concert Tone, along with an audio CD with the backing tracks for these merengue songs and the respective guidelines to teach you how to play them.

Some improvisations have been recorded in the demo tracks with aim at helping the student develop a better understanding of the subject of articulations and the style of interpretation for playing Merengue, given that with the melodies alone the comprehension of the subject would be limited. Likewise, this book also covers the subject of the saxophone as an accompanying instrument in Merengue (playing arpeggios over the basic harmony).

As a result of my interest for getting to know more about the role of the saxophone in the Traditional Merengue, I want to share this book with everyone, being my main purpose that this material be useful in providing theoretical-practical information to all of those who love this amazing instrument as well as Merengue music.

Dedications

To God: for allowing me to discover the wonderful world of music and for giving me the opportunity to share this book with all of you, for granting me the privilege of having a beautiful family and for surrounding me with unconditional mentors throughout my musical career.

I want to dedicate this work in a very special way to one of the greatest saxophonists of all times, Crispín Fernández, for his tireless and disinterested teaching work in music. Also, for his concern and contributions to the musical quality of Merengue, for being the creator of the most influential playing style on all the merengue saxophonists of our generation and for standing out as a role model of integrity and humility for all the new saxophonists.

I also want to dedicate this book to many great saxophone players that, with the highest quality in the art of performing Merengue, have left us their legacy. Among them I must mention Octavio (Tavito) Vásquez, Sócrates (Choco) de León, José Cabrera (El Calvo), Juan Colón, Ramón García, Mario Rivera, Marcos Batista, Sandy Gabriel, Marino Estrada, among many others...

Finally, to all the saxophonists who love music and who work their hardest every day to become better artists.

The Role of the Saxophone in Merengue

In Merengue the saxophone has played a leading role in the execution of melodies, riffs and the arpeggios that in every song act as musical accompaniment along with the rhythmic base (percussion) and the harmonic base (accordion or piano & bass).

This great versatility has allowed the saxophone to become one of the favorite instruments for musical accompaniment from the smallest to the largest merengue big bands, making it a requirement that any professional saxophonist within this musical style must be familiar with the melody, the accompaniment (arpeggios) and the riffs of all the traditional compositions.

Phrasing and Articulation

The style of playing the saxophone in Merengue is a particular school with unique characteristics in its performance. Like in other musical styles, the execution of the saxophone in Merengue is influenced by the use of articulations that highlight its distinct style. Among the most widely used articulations in Merengue the following ones stand out:

The **three & one** (3-1) articulation:

This means that for a group of four quarter notes or eighth notes in a 2x2 time measure, the first three notes must be played **legato** while the fourth one must be separated by **tongging** it.

Alto Sax.

Articulaciones Merengue 3-1

The musical notation consists of three staves of music in 4/4 time, key of D major. The first staff shows a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. The first three notes (D4, E4, F#4) are beamed together and have a slur over them, while the fourth note (G4) is separated by a tonguing mark (a vertical line with a dot above it). The second staff continues the sequence: A4, B4, C5, D5, E5, F#5, G5, A5. The first three notes (A4, B4, C5) are beamed together and have a slur, while the fourth note (D5) is separated by a tonguing mark. The third staff continues: B4, A4, G4, F#4, E4, D4, C4, B3. The first three notes (B4, A4, G4) are beamed together and have a slur, while the fourth note (F#4) is separated by a tonguing mark. The piece ends with a double bar line.

The **two & two** (2-2) articulation:

The first two notes are played **legato** and the last two are **tongued** apart.

Articulaciones Merengue

2-2

Alto Sax.

The musical score consists of four staves of music in 4/4 time, with a key signature of one sharp (F#). The first staff shows a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The first two notes (F#4, G4) are beamed together with a slur, and the last two notes (C4, D4) are also beamed together with a slur. The second staff starts with a measure rest, followed by the same sequence of notes as the first staff. The third staff starts with a measure rest, followed by the same sequence of notes. The fourth staff starts with a measure rest, followed by the same sequence of notes. The score is written in treble clef and ends with a double bar line.

The **one-two-one** (1-2-1) articulation:

Alto Sax.

Articulaciones Merengue 1-2-1

The musical score consists of four staves of music in 4/4 time, written for Alto Saxophone. The key signature has one sharp (F#). The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. It contains a sequence of notes: quarter notes G4, A4, B4, C5, followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, then quarter notes G4, A4, B4, C5, and finally quarter notes G4, A4, B4, C5. The second staff starts with a measure rest, then continues with quarter notes G4, A4, B4, C5, eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, quarter notes G4, A4, B4, C5, and quarter notes G4, A4, B4, C5. The third staff begins with a measure rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, quarter notes G4, A4, B4, C5, eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, quarter notes G4, A4, B4, C5, and quarter notes G4, A4, B4, C5. The fourth staff starts with a measure rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, quarter notes G4, A4, B4, C5, eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, quarter notes G4, A4, B4, C5, and quarter notes G4, A4, B4, C5.

One of the Jazz articulations introduced in Merengue and currently used in the fusion style called “Meren-Jazz” is the **one-two-two-two-two** (1-2-2-2-2) articulation.

This articulation maintains the classic value of the quarter notes (Even Eights) and takes the essence of the Jazz phrasing, but without using the swinging quarter notes.

Articulaciones Merengue 1-2-2-2...

Alto Sax.

The musical notation consists of four staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff shows the initial phrase: a quarter note (1), followed by two eighth notes (2), and two more eighth notes (2-2). The second staff continues the phrase with a quarter note (1), two eighth notes (2), and two eighth notes (2-2). The third staff shows a more complex variation with eighth notes and quarter notes, including a measure with a quarter rest. The fourth staff continues the pattern with eighth notes and quarter notes, ending with a quarter rest.

In many cases each articulation used may be different, either as decided by the musical arranger or by the player who records or performs the musical piece.

One of the main aspects to keep in mind when it comes to using any of the aforementioned articulations is the fact that the tongue must be used with certain agility to gently separate the notes so as to achieving a phrasing with a nice appeal, usually referred to as “a merengue swing”. One excellent way to practice these articulations progressively is by using them to study the chromatic scales, the major and minor scales in any key and also their arpeggios, which are very important for creating catchy, melodic riffs in Merengue.

The final recommendation that I can give on the subject of phrasing and articulations on the saxophone in Merengue will always be the most important: it is to listen and to try to imitate the style of good Merengue saxophone players.

Sonority and Projection (tone signature)

The sound of the saxophone in Merengue is vibrant. For decades the mouthpieces used in Merengue have been those which accentuate the high pitch notes. These mouthpieces produce a sound with greater projection and brilliance.

The current tone signature of the saxophone in Merengue is the result of a tonal change obtained in the search for the affinity of the instrument with the colors of this musical genre. This event could have originated with one of the most influential merengue saxophonists of the 20th century, Octavio (Tavito) Vásquez, whom in the mid 1900's, when using low baffle mouthpieces, decided to place a thin layer of cork inside the mouthpiece's chamber to obtain new colors in his tone. This practice was passed from Tavito onto other great saxophonists whom, once the high baffle mouthpieces were available in the market, used them in Merengue to create the strong influence in the vibrant sonority that still lingers today.

Accelerated Playing

One of the greatest difficulties when playing Merengue on the saxophone is the acceleration in tempo that is so typical of this rhythm. This acceleration produces stiffness and tension in the performer, which isn't good when trying to play fast, colorful passages between the notes.

It is recommended to be relaxed when performing and, in many cases, it is good to have an instructor who can observe the performer.

Special Thanks

Completing this technical material would not have been possible without the collaboration from friends and musical professionals to whom I am deeply thankful.

First of all to my wife, for her great support and motivation. To Edgar Castillo, for his unconditional dedication to this project and for sharing his musical knowledge with me to complete this material. To Kelvin Mejía and Radio Funglode, for making this project his and for collaborating with resources and ideas with a broad and clear vision since the beginning stages. To my brother Benedict Vásquez, for his sustained support and collaboration. To my mentor Crispín Fernández, for granting me access to his vast knowledge and for supervising the writing of this book.

To the fellow musicians, sound technicians and other field professionals who collaborated with my work:

Piano – Edgar Castillo

Electric Bass - Ydelfonso Herrera

Tambora & Wood Congas - Asarias

Guira Scrapper – William Peguero

Mixing- Julio Cesar Félix

Mastering – Raúl Canela

Diagramation – Benedictt Vásquez

English Translation - Eduard Gil

Recording Studios – Radio Funglode, Infinity Records

PARTITURAS
INSTRUMENTOS Eb

Mensaje

Alto Sax.

(Arroyito Cristalino)

Arcadio Franco (Pipi)

A D B_m C# A A^{#dim}

Musical score for Alto Saxophone in 4/4 time, key of A major. The score consists of 8 staves of music with various chord markings and performance instructions.

Staff 1: Chords: B_m, E₇, A. Measure 3 contains a slash indicating a repeat or continuation.

Staff 2: Measure 4 contains a slash. Measure 5 starts with a repeat sign. Chords: B_m, E, B_m.

Staff 3: Chords: E, B_m, E, C#_m, F#_m, B_m, E.

Staff 4: Measure 10 includes a first ending bracket labeled "1, 2, 3.".

Staff 5: Measure 13 includes a second ending bracket labeled "4.".

Staff 6: Measure 16 includes a first ending bracket labeled "1, 2, 3." and a second ending bracket labeled "4.".

Staff 7: Chords: A, B_m, E, B_m, E.

Staff 8: Measure 22 includes a first ending bracket labeled "1, 2, 3." and a second ending bracket labeled "4.".

Mensaje

2

A

B_m

E

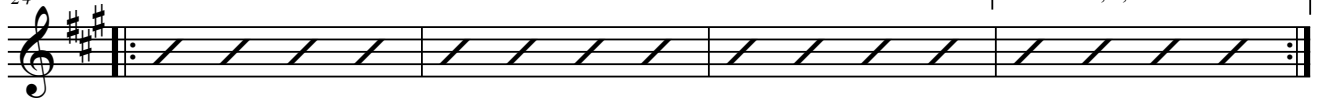
B_m

E

A

24

1, 2, 3.



28

A

A

B_m

E



B_m

E

A

A

31



B_m

E

B_m

E

A

34



Caña Brava

Split Track #3
Full Track Stereo #4

E♭ instruments

Toño Abreu

8

E_m $A7$ E_m $A7$

17 E_m A

21 E_m

27 B

34

39 E_m

45 B

49 2

Caña Brava

53 1. 2. E_m

59 B E_m B

65 E_m B E_m

71 B E_m B

77 E_m B E_m

83 B E_m E_m

X3

89 B E_m B

X4

94 E_m E_m B B E_m

Detailed description: This is a musical score for the piece 'Caña Brava' in G major. It consists of eight staves of music, numbered 53 to 100. The notation is in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff to indicate harmonic changes: B major (B), E minor (Em), and B major (B). A first and second ending bracket is shown at the beginning of the first staff. A triplet of eighth notes is marked with a '3' at the end of the first staff. A repeat sign with a double bar line and repeat dots is used at the end of the first ending and at the beginning of the second ending. The score includes performance instructions 'X3' and 'X4' above the staves. The piece concludes with a final double bar line and repeat dots.

Compadre Pedro Juan

Alto Sax.

Luis Arberti

Chords: E, B, E, E/D, A, A#dim, E, B, E, B, E, B, A, B/A, G#m, C#m, F#m, B, E, B, E, B, E, B, E, B, E, B, E, B, E.

Measure numbers: 5, 10, 14, 17, 19, 23, 27.

Measure 17 includes first endings: 1, 2, 3. and 4.

Compadre Pedro Juan

2

35

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). Measure 35: Chord B, notes G4, A4, B4, C5. Measure 36: Chord E, notes G4, A4, B4, C5. Measure 37: Chord B, notes G4, A4, B4, C5.

38

Musical staff 2: Treble clef, key signature of three sharps (F#, C#, G#). Measure 38: Chord E, notes G4, A4, B4, C5. Measure 39: Chord F#m, notes G4, A4, B4, C5. Measure 40: Chord B, notes G4, A4, B4, C5. Measure 41: Chord C#m, notes G4, A4, B4, C5.

Desiderio Arias

Alto Sax.

Intro Piano

E A/E A E/G# F#m B E AB E

The musical score is written for Alto Saxophone in the key of E major (three sharps) and 4/4 time. It begins with a 4-measure introduction marked 'Intro Piano'. The first line of music contains the notes E4, A4, E4, A4, G#4, F#4, B4, E4, A4, B4, E4. Above this line are the chords E, A/E, A, E/G#, F#m, B, E, AB, E. The second line starts at measure 6 and contains notes G4, G4, F#4, B4, C#4, C#4, F#4. Above are the chords G, G, F#m, B, C#sus, C#7, F#m. The third line starts at measure 11 and contains notes B4, E4, B4, E4, B4, E4. Above are the chords B, E, B, E, B, E. The fourth line starts at measure 15 and contains notes B4, B4, B4, B4, B4, B4. Above is the chord B. The fifth line starts at measure 18 and contains notes C#4, C#4, F#4, B4, B4, B4, B4. Above are the chords C#sus, C#7, F#m, B. The sixth line starts at measure 21 and contains notes E4, B4, E4, B4, B4, B4. Above are the chords E, B, E, B, B, B. The seventh line starts at measure 24 and contains notes E4, B4, B4, B4, E4. Above are the chords E, B, B, B, E. The eighth line starts at measure 27 and contains notes B4, E4, B4. Above are the chords B, E, B. The score includes various articulations such as slurs, ties, and breath marks (dashed lines).

1, 2, 3.

30

31

34

1, 2, 3. 4.

36

40

43

46

49

Detailed description: This is a musical score for a piece titled "Desiderio Arias". The score is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The music consists of several measures, each starting with a measure number (30, 31, 34, 36, 40, 43, 46, 49). Above the staff, there are large, bold letters: 'E' above measure 30, 'B E B' above measures 31-33, 'E E' above measures 34-35, 'B E B E' above measures 36-39, 'B E B' above measures 40-42, 'E B E' above measures 43-45, 'B E B' above measures 46-48, and 'E' above measure 49. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. Some notes have accents or breath marks. Measure 30 is marked with a first ending bracket labeled "1, 2, 3.". Measure 34 has a first ending bracket labeled "1, 2, 3." and a second ending bracket labeled "4.". The score ends with a double bar line at measure 49.

Dolorita

Split Track #9
Full Track Stereo #10

Alto Sax.

Luis Alberti

The musical score for Alto Saxophone is written in 4/4 time. It begins with an **Intro Piano** section. The key signature has one flat (Bb). The score consists of eight staves of music, with measure numbers 4, 7, 10, 13, 16, 19, and 22 indicated. Chords are written above the staff, and melodic lines are written on the staff. Some measures contain triplets, indicated by a '3' and a bracket. The score ends with a double bar line and repeat signs.

Chords: Eb, Bb, Fm, F/A, Bb, C, F, G, G/B, Asus, A7, Dm, G, C, G, C, G, C, G, C, G, C.

Measure numbers: 4, 7, 10, 13, 16, 19, 22.

Annotations: Intro Piano, 3, 3, 1, 2, 3, 4.

Dolorita

2

25

28

31

34

37

40

43

The image shows a musical score for a piece titled "Dolorita". The score is written on a single treble clef staff. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The score is divided into measures, with measure numbers 2, 25, 28, 31, 34, 37, 40, and 43 marked at the start of their respective lines. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. There are several repeat signs (double bar lines with dots) and first/second endings. The piece concludes with a final double bar line. The overall style is that of a traditional folk or dance tune.

Juan Gomero

Split Track #11
Full Track Stereo #12

Alto Sax.

Folklore

4

5 E_m B E_m

13 B

20 E_m B E_m

29 E_7 A_m

34 E_m B E_m E_m

40 B E_m E_7

47 A_m E_m B E_m

2

Juan Gomero

E_m

B

E_m

54

B

61

E_m

B

68

E_m

E₇

A_m

E_m

B

E_m

76

E_m

B

85

E_m

B

E_m

92

Loreta

Split Track #13
Full Track Stereo #14

Luis Alberti

Alto Sax.

Chord symbols: E, B, E, B, A, B/A, G#m, C#m, F#m, B, E, E, B, E, B, E, B, B, E, B.

Measure numbers: 3, 6, 9, 12, 15, 18, 21.

Rehearsal marks: 1, 2, 3. (measures 6-8); 4. (measures 9-10); double bar lines with repeat dots.

2

Loreta

E

B

E

24

E

B

E

27

B

E

B

30

E

33

PARTITURAS
INSTURMENTOS Bb

Mensaje

Bb Instruments

(Arroyito Cristalino)

Arcadio Franco (Pipi)

D G E_m F# D D^{#dim}

The musical score is written for Bb Instruments in the key of D major (two sharps) and 4/4 time. It consists of eight staves of music, each with corresponding chord symbols below it. The score includes various musical notations such as slurs, ties, and repeat signs. Measure numbers 4, 7, 10, 13, 16, 19, and 22 are indicated at the start of their respective staves. The chord progression is as follows:

- Staff 1: E_m, A₇, D
- Staff 2: E_m, A, E_m
- Staff 3: A, E_m, A, F#_m, B_m, E_m, A
- Staff 4: D, D, E_m, A
- Staff 5: E_m, A, D, D
- Staff 6: D, E_m, A, E_m, A
- Staff 7: D
- Staff 8: D

Mensaje

2 D E_m A E_m A D

24 1, 2, 3.

28 4.

E_m A D D

31

E_m A E_m A D

34

Caña Brava

Bb instruments

Toño Abreu

8

Am D7

Am D7

17

Am D

21

Am

27

E

34

Am

39

E

45

49

2

53 Am

1. 2. 3.

59

65

71

77

83

X3

89

X4

94

The musical score is written on a single treble clef staff. It begins at measure 53 with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, often beamed together. Chords are indicated by letters 'E' and 'Am' below the staff. A first ending bracket spans measures 53-58, with a second ending bracket spanning measures 59-64. A third ending bracket spans measures 65-70. A fourth ending bracket spans measures 71-76. A fifth ending bracket spans measures 77-82. A double bar line with repeat dots appears at measure 83, followed by a 'X3' instruction. A sixth ending bracket spans measures 89-93, followed by a 'X4' instruction. The piece concludes at measure 94 with a final double bar line and repeat dots.

Compadre Pedro Juan

Bb Instruments

Luis Arberti

The musical score is written for Bb Instruments in 4/4 time with a key signature of two sharps (F# and C#). The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody is composed of eighth and quarter notes. Above the first staff are the chords A and E. The second staff starts at measure 5 and includes chords A, A/G, D, D^{#dim}, A, E, A, and E. The third staff starts at measure 10 and includes chords A and E. The fourth staff starts at measure 14 and includes chords D, E/D, C^{#m}, F^{#m}, B_m, and E. The fifth staff starts at measure 17 and includes a first ending (measures 1, 2, 3) and a second ending (measure 4). The sixth staff starts at measure 19 and includes chords E, A, E, and A. The seventh staff starts at measure 23 and includes chords E, A, E, and A. The eighth staff starts at measure 27 and includes chords E, A, E, A, E, A, E, and A. The score concludes with a double bar line and repeat signs.

Compadre Pedro Juan

2

E

A

E

35

Musical staff for measures 35-37. The key signature is two sharps (F# and C#). The melody consists of eighth notes with slurs. Measure 35: F#4, G4, A4, B4, C5. Measure 36: B4, A4, G4, F#4, E4. Measure 37: D4, C4, B3, A3, G3.

A

B_m

E

F#_m
tr

38

Musical staff for measures 38-40. The key signature is two sharps (F# and C#). The melody consists of eighth notes with slurs. Measure 38: F#4, G4, A4, B4, C5. Measure 39: B4, A4, G4, F#4, E4. Measure 40: D4, C4, B3, A3, G3.

Desiderio Arias

Bb Instruments

Intro Piano

A D/A D A/C# B_m E A DE A

6

11

16

20

24

27

30

1, 2, 3.

Desiderio Arias

The musical score consists of seven staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 3/4. The notes are primarily eighth and sixteenth notes, often beamed together. Above the staves, large letters 'E' and 'A' indicate specific notes or chords. Measure 31 starts with a double bar line and a repeat sign. Measure 34 includes first, second, and third endings, with a fourth ending starting at measure 35. Measure 49 ends with a double bar line and repeat sign.

31 E A E

34 A 1, 2, 3. A 4.

36 E A E A

40 E A E

43 A E A

46 E A E

49 A

Dolorita

Bb Instruments

Luis Alberti

A_b
Intro Piano

E_b **F** **B_bm** **B_b/D**

E_b **F** **B_b**

C **F** **C/E** **D_{sus}** **D₇**

G_m **C** **F** (1, 2, 3.)

F (4.) **C** **F**

C **F** **F**

C **F** **C**

F **C** **F**

Dolorita

2

25

28

31

34

37

40

43

The musical score for "Dolorita" is written in F major (one flat) and 2/4 time. It consists of seven staves of music. The first six staves are primarily rhythmic patterns with chords (F, C) above them. The seventh staff contains a melodic line with various notes and rests. The piece ends with a double bar line and repeat dots.

Juan Gomero

Bb Instruments

Folklore

4

5 A_m E A_m

13 E

20 A_m E A_m

29 A_7 D_m

34 A_m E A_m A_m

40 E A_m A_7

47 D_m A_m E A_m

A_m

E

A_m

54



E

61



A_m

E

68



A_m

A₇

D_m

A_m

E

A_m

76



A_m

E

85



A_m

E

A_m

92



Loreta

Luis Alberti

Bb Instruments

A E A
E D E/O
C#m F#m Bm E A
A E A
E A A
E A E
A E A
E A E

2

Loreta

A

E

A

24

A

E

A

27

E

A

E

30

A

33

PARTITURAS
INSTRUMENTOS C

Mensaje

C Instruments

(Arroyito Cristalino)

Arcadio Franco (Pipi)

C F D_m E C C^{#dim}

Musical score for 'Mensaje' in 4/4 time, featuring a single treble clef staff with guitar chords and repeat signs. The score is divided into measures 1 through 22. Measure 1 contains a whole note chord D_m. Measure 2 contains a whole note chord G₇. Measure 3 contains a whole note chord C. Measure 4 contains a whole note chord D_m. Measure 5 contains a whole note chord G. Measure 6 contains a whole note chord D_m. Measure 7 contains a whole note chord G. Measure 8 contains a whole note chord D_m. Measure 9 contains a whole note chord G. Measure 10 contains a whole note chord D_m. Measure 11 contains a whole note chord G. Measure 12 contains a whole note chord E_m. Measure 13 contains a whole note chord A_m. Measure 14 contains a whole note chord D_m. Measure 15 contains a whole note chord G. Measure 16 contains a whole note chord C. Measure 17 contains a whole note chord D_m. Measure 18 contains a whole note chord G. Measure 19 contains a whole note chord D_m. Measure 20 contains a whole note chord G. Measure 21 contains a whole note chord C. Measure 22 contains a whole note chord D_m. The score includes repeat signs and first, second, and third endings.

Mensaje

2 C D_m G D_m G C

24 1, 2, 3.

28 4.

31

34

Caña Brava

C instruments

Toño Abreu

8

G_m C₇ G_m C₇

17

G_m C

21

G_m

27

D

34

G_m

39

D

45

49

2

53 G_m
1. 2. 3.

59

65

71

77

83

X3

89

X4

94

D G_m D

G_m D G_m

D G_m D

G_m D G_m

D G_m D

D G_m G_m

D G_m D

G_m G_m D D G_m

100

D

103

Gm D Gm

X3
109

D Gm

113

D Gm D

118

Gm D

123

Gm D Gm D

129

Gm D

134

D D Gm

Compadre Pedro Juan

C Instruments

Luis Arberti

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two staves: a top staff for guitar and a bottom staff for bass. The guitar staff includes chord diagrams above the notes, and the bass staff includes measure numbers (5, 10, 14, 17, 19, 23, 27) at the beginning of their respective lines. The score is divided into measures by vertical bar lines, with repeat signs at the end of several phrases. The guitar part features various chords including G, D, G/F, C, C#dim, G, D, G, D, C, D/C, Bm, Em, Am, and D. The bass part includes a triplet of eighth notes in measure 17 and a four-measure phrase in measure 19.

Compadre Pedro Juan

2

35

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains three measures of music. Above the staff are three chord symbols: D, G, and D. The notes in the first measure are D4, E4, F#4, G4, A4, B4. The notes in the second measure are D4, E4, F#4, G4, A4, B4. The notes in the third measure are D4, E4, F#4, G4, A4, B4.

38

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains four measures of music. Above the staff are four chord symbols: G, A_m, D, and E_m with a trill (tr) symbol. The notes in the first measure are G4, A4, B4, C5. The notes in the second measure are G4, A4, B4, C5. The notes in the third measure are G4, A4, B4, C5. The notes in the fourth measure are G4, A4, B4, C5.

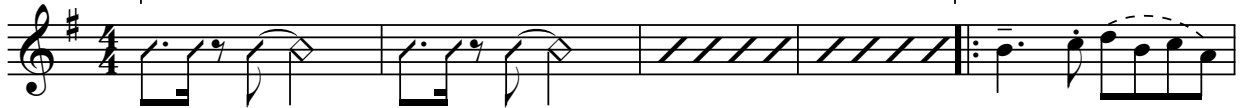
Desiderio Arias

C Instruments

Folklore

Intro Piano

G C/G C G/B A_m D G C D G



B_b B_b A_m D E_{sus} E₇ A_m D



G D G D G



D E_{sus} E₇ A_m



D G D G D



G D G



D G D



G
1, 2, 3.



Desiderio Arias

31

D G D

34

1, 2, 3. 4.

36

D G D G

40

D D

43

G D G

46

D G D

49

G

Dolorita

C Instruments

Luis Alberti

The musical score for C Instruments of "Dolorita" by Luis Alberti is written in 4/4 time with a key signature of two flats (Bb and Eb). The score consists of eight staves of music, each with a measure number and a set of chords above it.

- Staff 1:** Measure 1. Chords: G^b, D^b, A^bm, A^b/C. Includes the instruction "Intro Piano" and a triplet of eighth notes.
- Staff 2:** Measure 4. Chords: D^b, E^b, A^b.
- Staff 3:** Measure 7. Chords: B^b, E^b, B^b/D, C_{sus}, C₇.
- Staff 4:** Measure 10. Chords: F_m, B^b, E^b. Includes a triplet of eighth notes labeled "1, 2, 3."
- Staff 5:** Measure 13. Chords: E^b, B^b, E^b. Includes a fourth finger fingering "4." for the first note.
- Staff 6:** Measure 16. Chords: B^b, E^b, E^b.
- Staff 7:** Measure 19. Chords: B^b, E^b, B^b. The staff contains a repeat sign followed by three measures of rhythmic slashes.
- Staff 8:** Measure 22. Chords: E^b, B^b, E^b. The staff contains a repeat sign followed by three measures of rhythmic slashes.

Dolorita

2

B_b

E_b

B_b

25



E_b

B_b

E_b

28



B_b

E_b

B_b

31



E_b

B_b

E_b

34

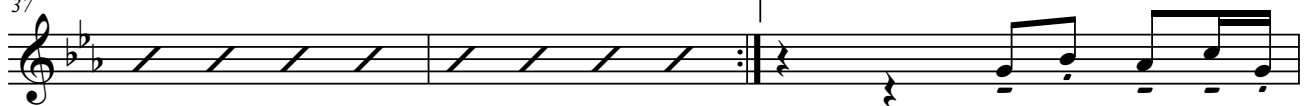


B_b

E_b

E_b

37



B_b

E_b

B_b

40



E_b

A_b

B_b

E_b

43



Juan Gomero

Split Track #11
Full Track Stereo #12

C Instruments

Folklore

4

5

13

20

29

34

40

47

Chords: G_m, D, G_m, G₇, C_m, G_m, D, G_m, G₇, C_m, G_m, D, G_m

The musical score is written for C Instruments in a 2/4 time signature. It begins with a 4-measure rest. The melody starts at measure 5 and continues through measure 47. The key signature has two flats (B-flat and E-flat). The score includes various chords: G minor (G_m), D major (D), G minor 7 (G₇), and C minor (C_m). The melody consists of eighth and sixteenth notes, often beamed together, with some slurs and accents.

2

Juan Gomero

54 G_m D G_m

61 D

68 G_m D

76 G_m G_7 C_m G_m D G_m

85 G_m D

92 G_m D G_m

Loreta

Luis Alberti

C Instruments

The musical score for C Instruments is written in G major (one sharp) and 4/4 time. It consists of 24 measures, divided into three systems of eight measures each. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The score features a melodic line with various ornaments and a bass line with chords and rests.

Measures 1-8: Melodic line with ornaments. Chords: G, D, G, D, C, D/C. Measure 8 includes a first ending bracket labeled "1, 2, 3.".

Measures 9-16: Melodic line with ornaments. Chords: B_m, E_m, A_m, D, G. Measure 9 includes a fourth ending bracket labeled "4.".

Measures 17-24: Rests in the bass line. Chords: G, D, G, D, G, D, G, D.

2

Loreta

24

27

30

33



Alexander Isaac Vásquez Aquino

Nace el 29 de junio 1985 en Monte Plata. Inició sus estudios musicales a sus 15 años con el Prof. Agustín de Jesús en el Liceo Madre Ascensión Nicol en Monte Plata, y luego en el Conservatorio Nacional de Música donde desarrolló sus conocimientos del saxofón con los profesores Crispín Fernández y Remy Vargas. En el año 2009 se gradúa Cum Laude en la Universidad Apec obteniendo el título de Licenciado en Mercadotecnia y en el 2010 realizó un Diplomado en Armonía, Composición y Arreglos en la UNPHU con el maestro BM. Corey Allen.

Es profesor de saxofón de Bellas Artes en la escuela elemental de música Elila Mena. Fue invitado como solista junto a la Orquesta Sinfónica Juan Pablo Duarte interpretando el concierto para saxofón y orquesta de Bienvenido Bustamante en la XI Temporada "Manuel Simó" y para el concierto de Gala del 70 Aniversario del CNM. Es el solista invitado por el Ministerio de Cultura para el concierto de apertura del año escolar 2012 de las escuelas de Bellas Artes en el Auditorio Enriquillo.

Durante mucho tiempo ha formado parte de la Banda de Jazz del CNM. En el año 2010 forma el grupo Hexatonale Jazz Group formado por jóvenes talentos del CNM.

Ha trabajado como arreglista y productor musical para la Big Band del Conservatorio Nacional de Música, álbum de navidad de FUNGLODE así como para diferentes formatos musicales.

Born June 29, 1985 is a professional musician and saxophone player from Monte Plata, Dominican Republic.

Background and Education:

At age 15 he began his musical studies with professor Agustín de Jesús at the Madre Ascensión Nicol High School in his hometown. He continued his studies in music at the National Conservatory of Music of the Dominican Republic, from which he graduated as a professional Saxophonist and Musical Composer/Arranger, having been a talented pupil of professors Crispín Fernández and Remy Vargas. Besides his academic achievement in music, in 2009 he also graduated "Cum Laude" from APEC University where he obtained a Bachelor's Degree in Marketing Technology. Lastly, as part of his continued education efforts in the music field, in 2010 he completed an extended course in Harmony, Composition and Musical Arrangement with professional jazz musician and master composer Corey Allen at UNPHU University.

Career and Musical Work:

Alexander has been a member of the National Conservatory of Music's Jazz Band for a number of years. In 2010 he created the "Hexatonale Jazz Group" with other talented students from the National Conservatory with which in 2011 he arranged for big band orchestra the official soundtrack of the FUNGLODE's Film Festival. He has also worked as arranger and producer for the National Conservatory's Big Band Orchestra, in the FUNGLODE's 2013 Christmas Album, as well as in several other musical projects.

Currently he works as a soloist performer, private saxophone instructor, musical arranger and as a teacher of saxophone basics at the Elila Mena Elemental School of Music.

Special Performances:

In 2011 he was invited to feature as soloist in the rendition of the Bienvenido Bustamante's Concert for Saxophone and Orchestra performed by the Juan Pablo Duarte Symphonic Orchestra during its Manuel Simó 11th Season. He also featured in the Gala Concert celebrating the National Conservatory of Music's 70th anniversary. In 2012 the Ministry of Culture invited him to perform as soloist in a special concert to celebrate the official opening of the school year at the Enriquillo Auditorium.