Merengues Tradicionales Para Saxofón Alto

Traditional Merengues For Alto Saxophone

VOLUMEN 1

PRACTICE BOOK WITH MINUS ONE TRACKS

Por / By: Alexander Vásquez

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 (arpegios 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.

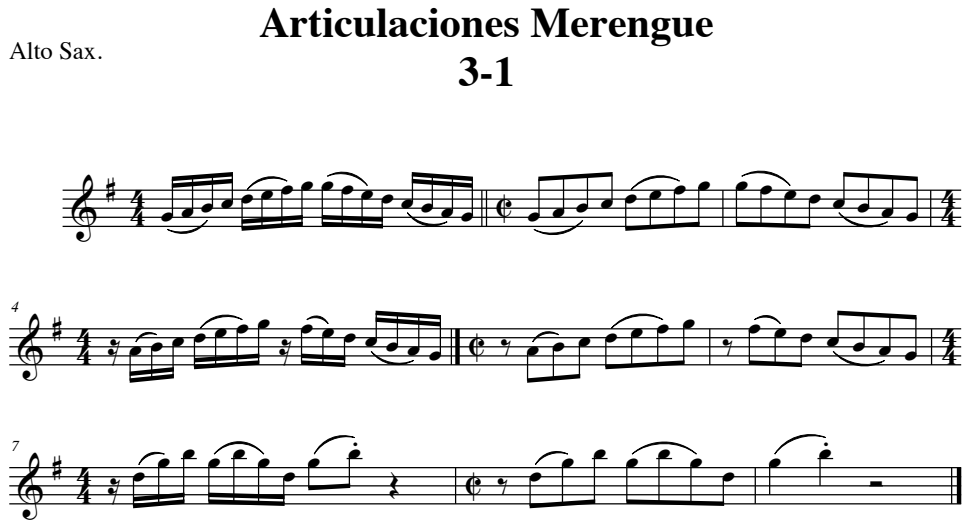
Fraseos y Articulaciones

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)



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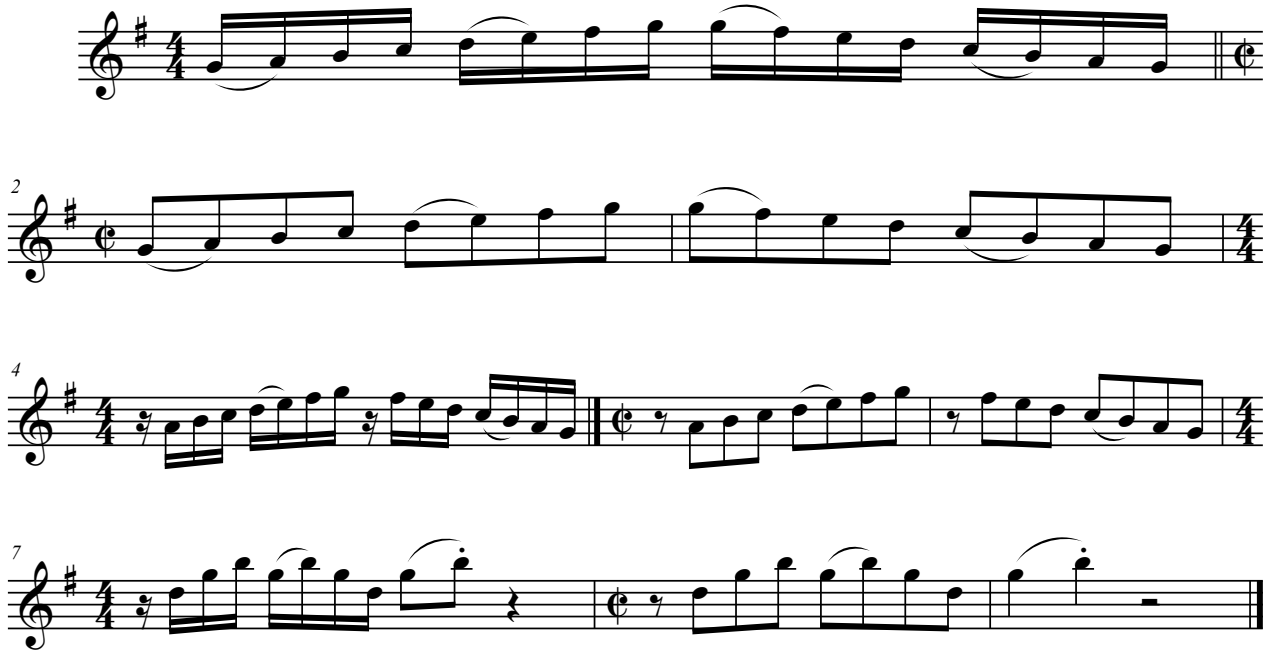
Articulación **dos y dos** (2-2):

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

Alto Sax.

Articulaciones Merengue
2-2

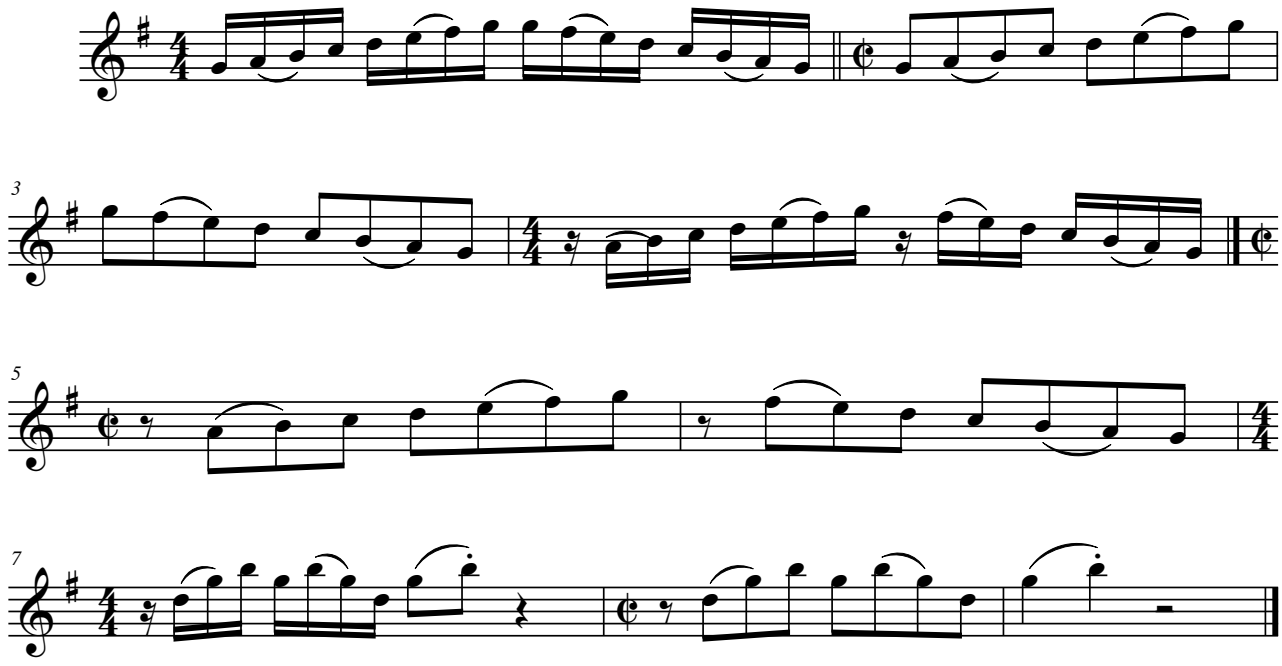


Gráfica

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

Alto Sax.

Articulaciones Merengue
1-2-1



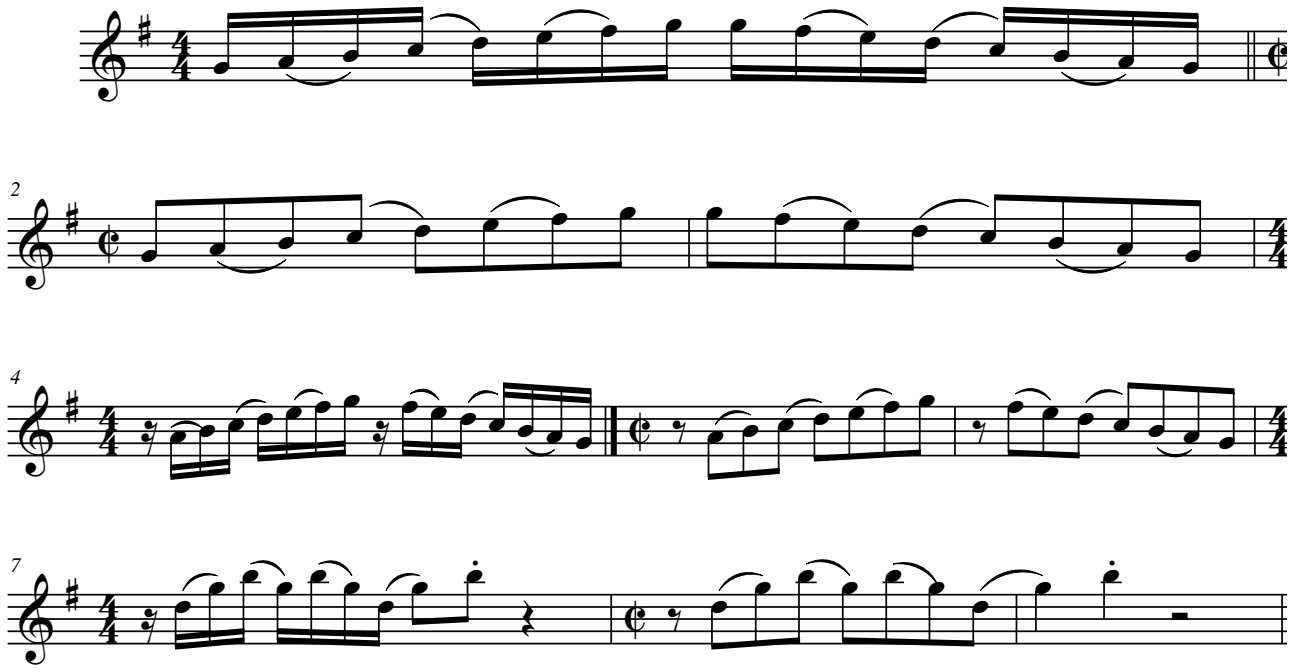
Gráfica

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.

Alto Sax.

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



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 arpegios 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-Bafle decidió introducir corcho dentro de la recamara 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-Bafle 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 Traditinal 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 Fernádez, 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

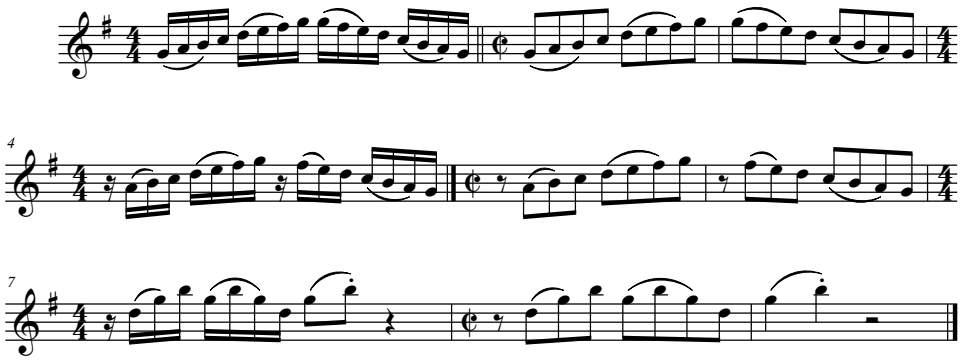
The style of playing the saxophone in Merengue is a particular school with unique characteristics in its performance. Like in other musical styles, the execution of the saxophone in Merengue is influenced by the use of articulations that highlight its distinct style. Among the most widely used articulations 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 forth one must be separated by **tongging** it.

Alto Sax.

Articulaciones Merengue
3-1

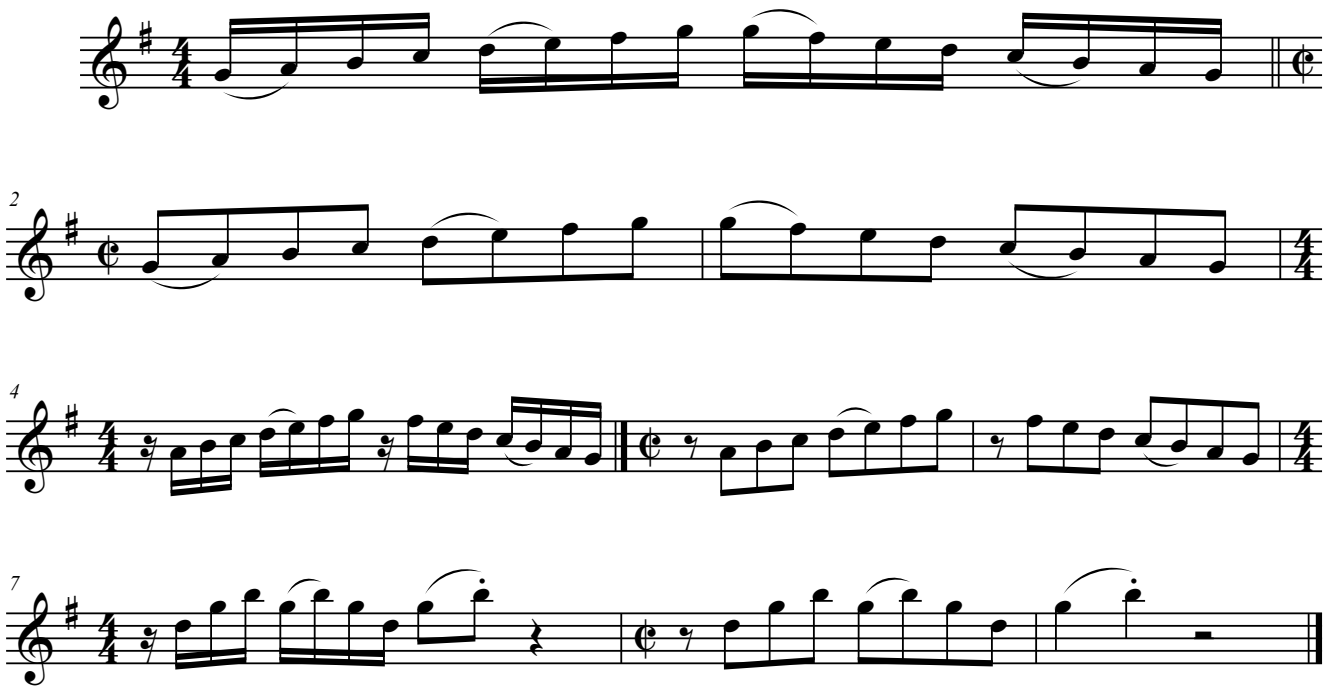


The **two & two** (2-2) articulation:

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

Alto Sax.

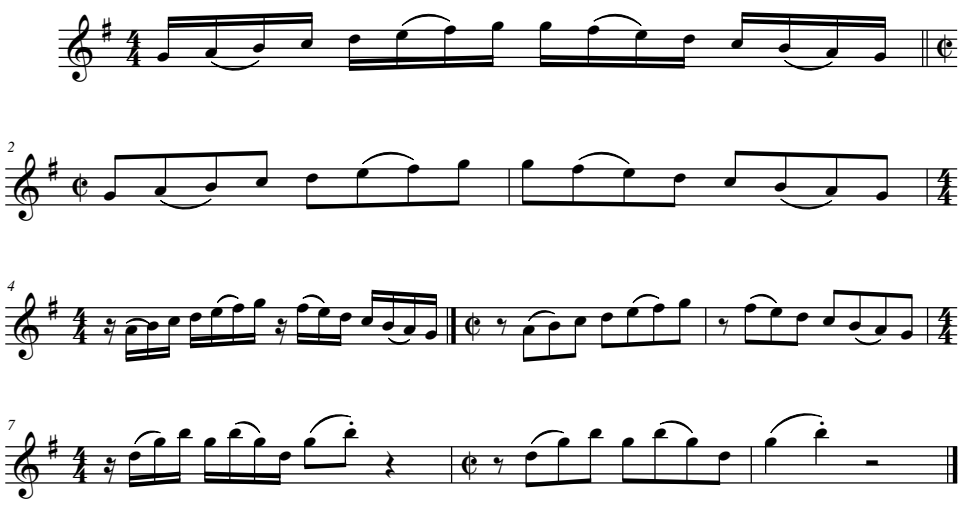
Articulaciones Merengue
2-2



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

Alto Sax.

Articulaciones Merengue
1-2-1



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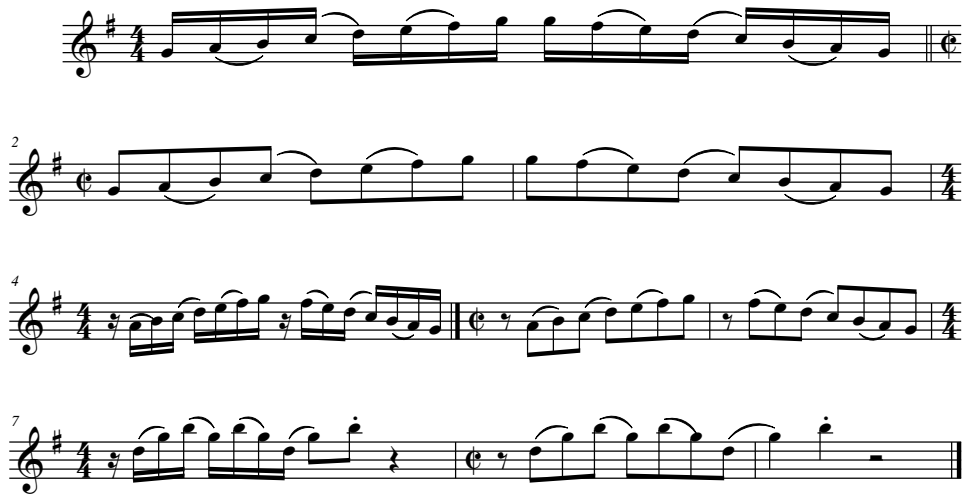
One of the Jazz articulations introduced in Merengue and currently used in the fusion style called “Meren-Jazz” is the **one-two-two-two-two** (1-2-2-2-2) articulation.

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.

Alto Sax.

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



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 tong 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

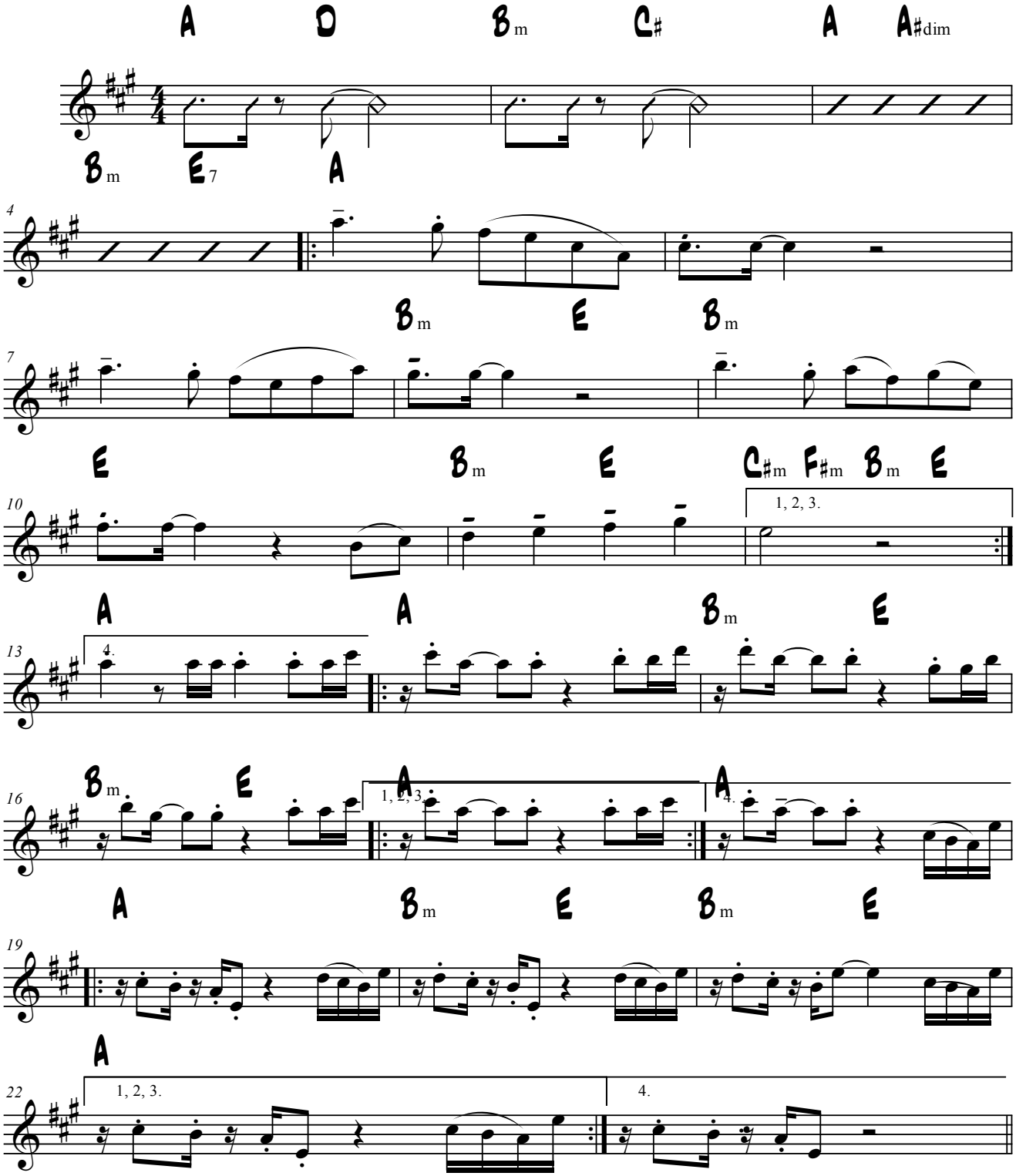
Split Track #1
Full Track Stereo #2

Mensaje

(Arroyito Cristalino)

Alto Sax.

Arcadio Franco (Pipí)



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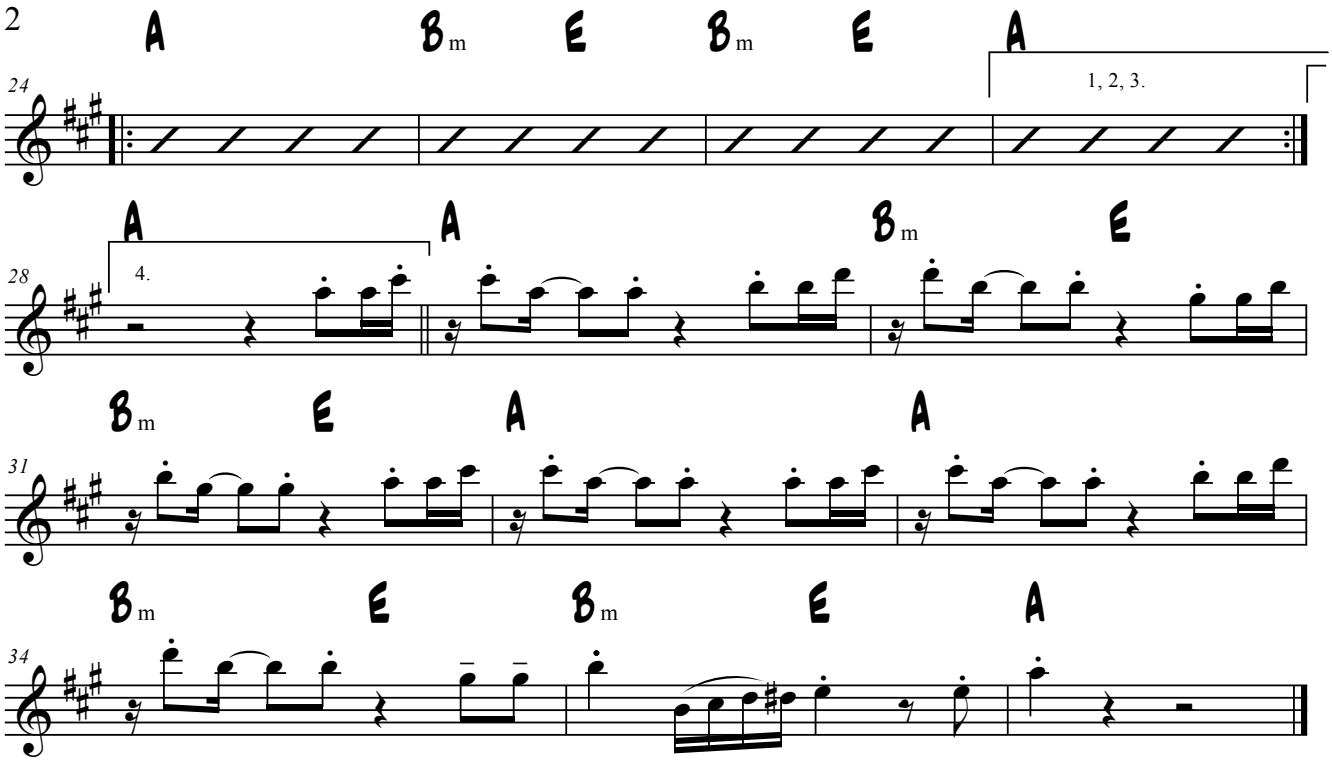
Mensaje

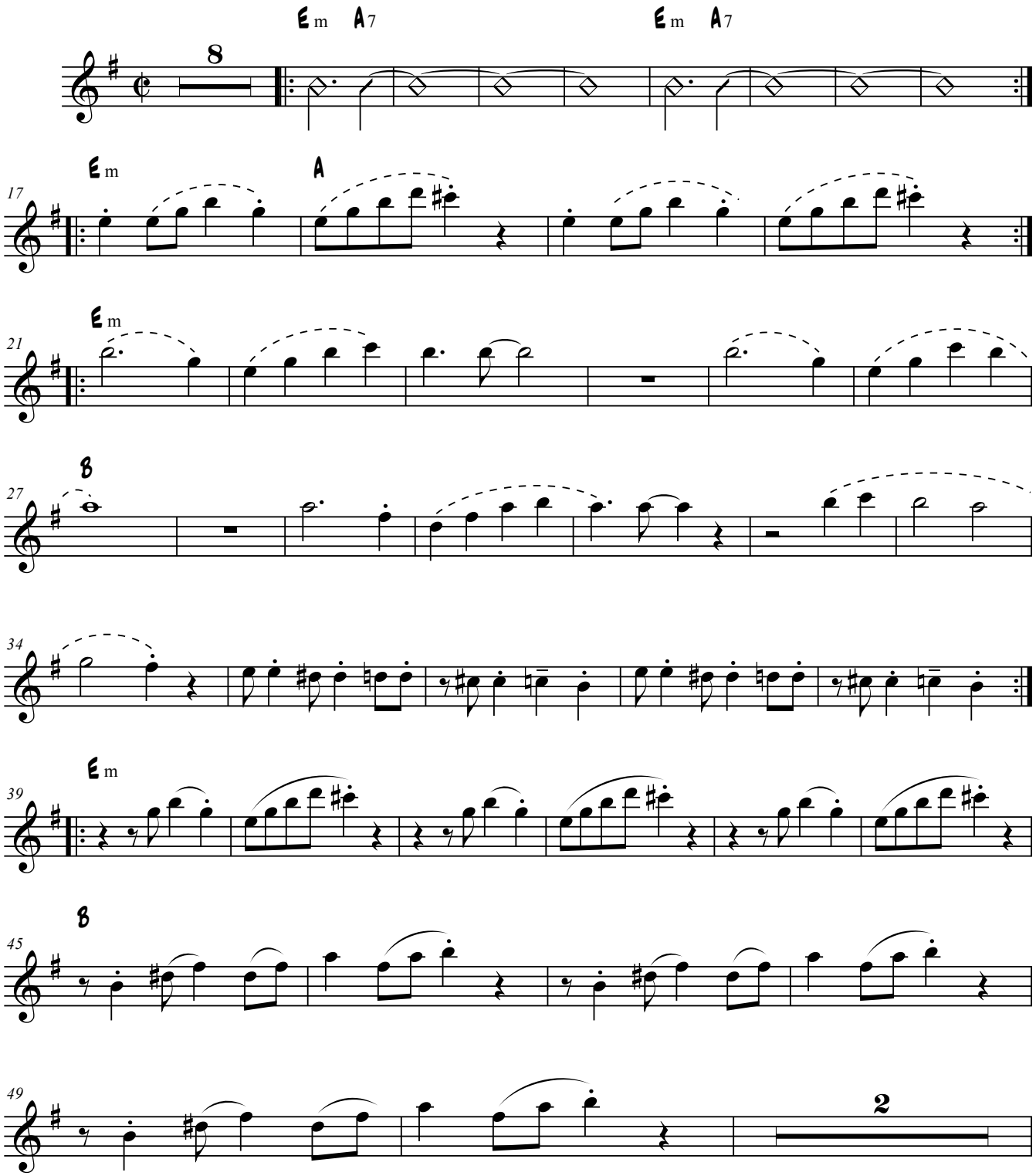


Caña Brava

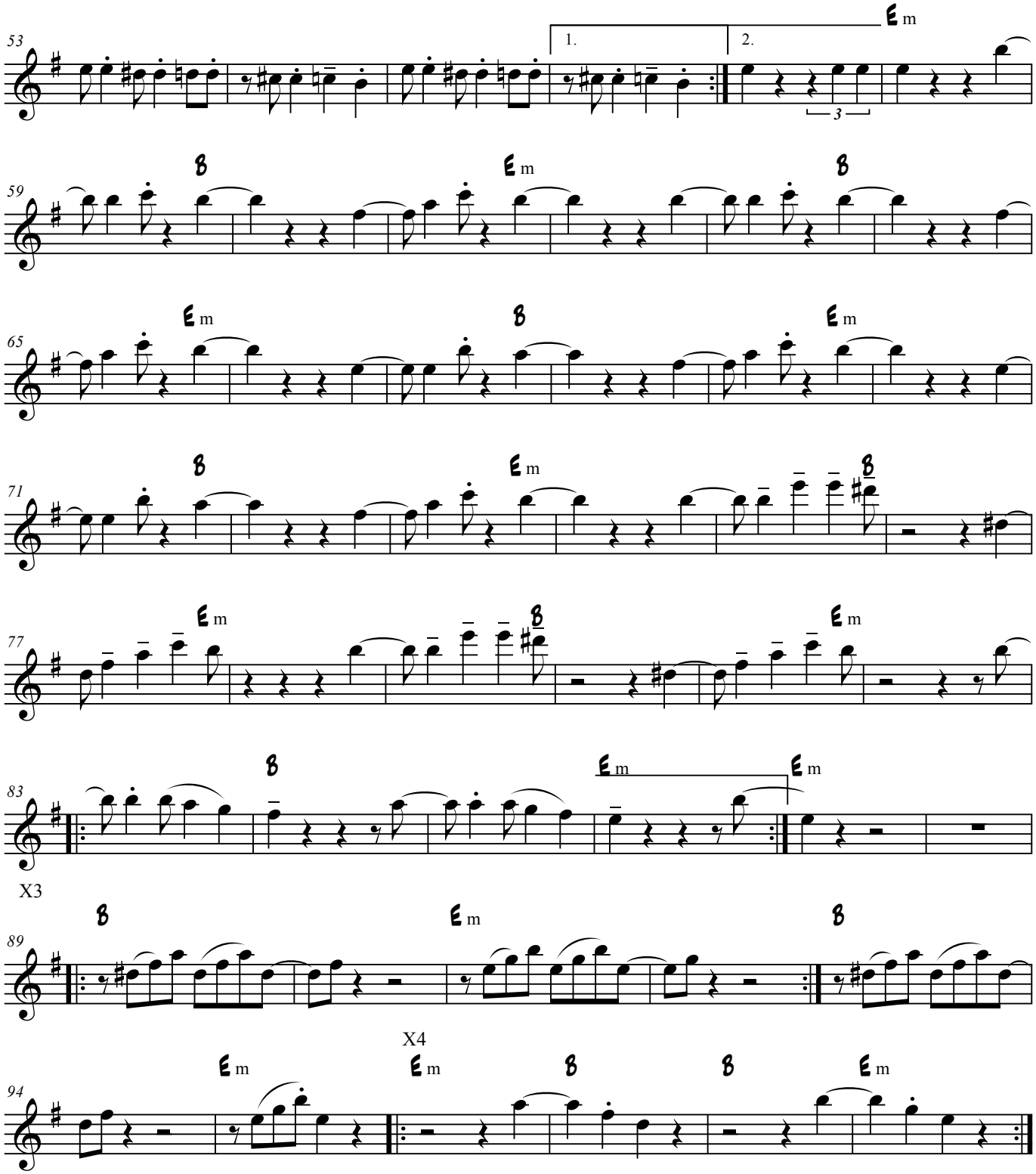
Split Track #3
Full Track Stereo #4

Eb instruments

Toño Abreu



Caña Brava


53
1.
2.
Em
3
59
B
Em
B
65
Em
B
Em
71
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77
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94
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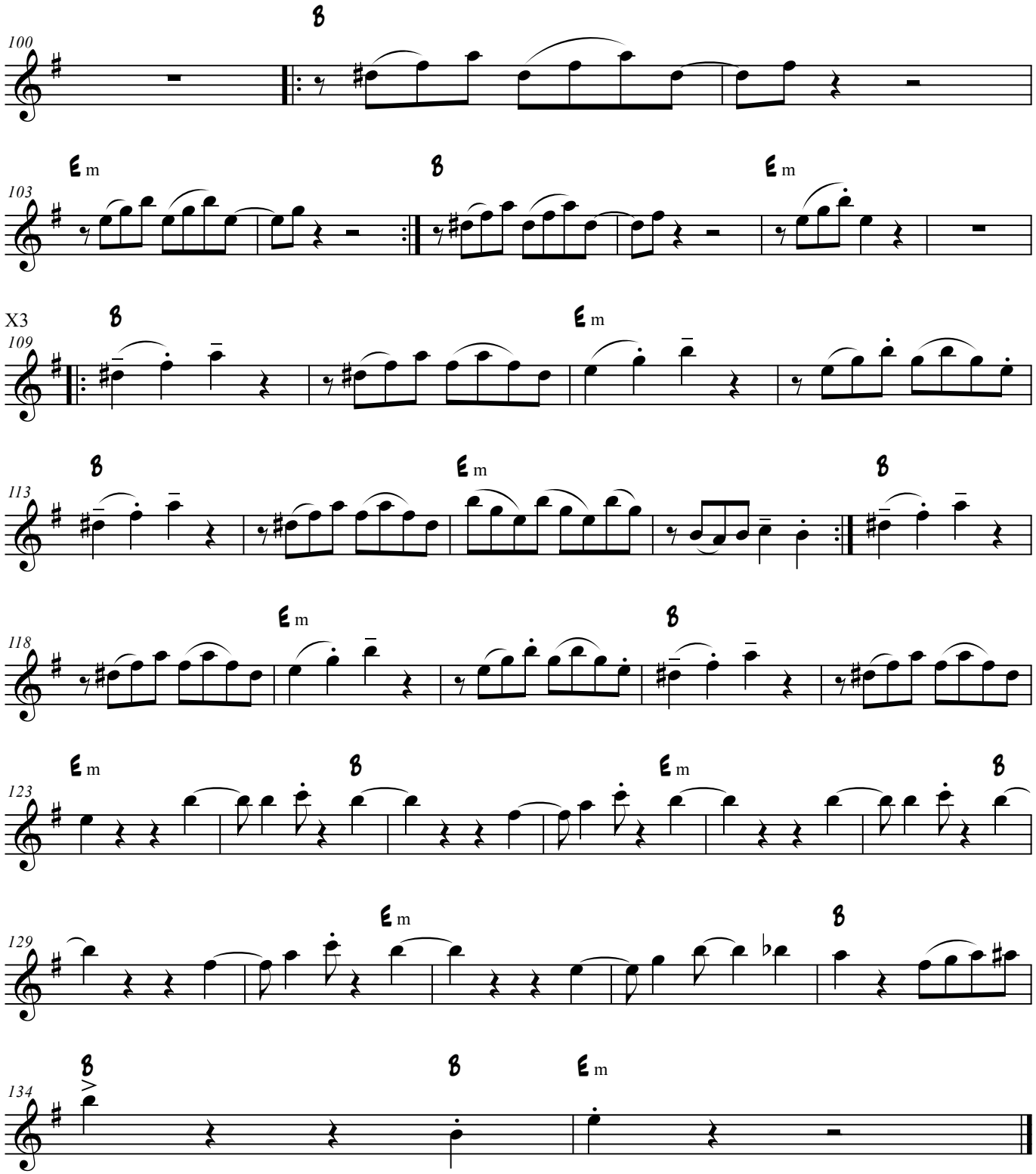
B
Em

X3


B
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103
B
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X3
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109
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B
113
Em
B
118
Em
B
Em
B
123
Em
B
129
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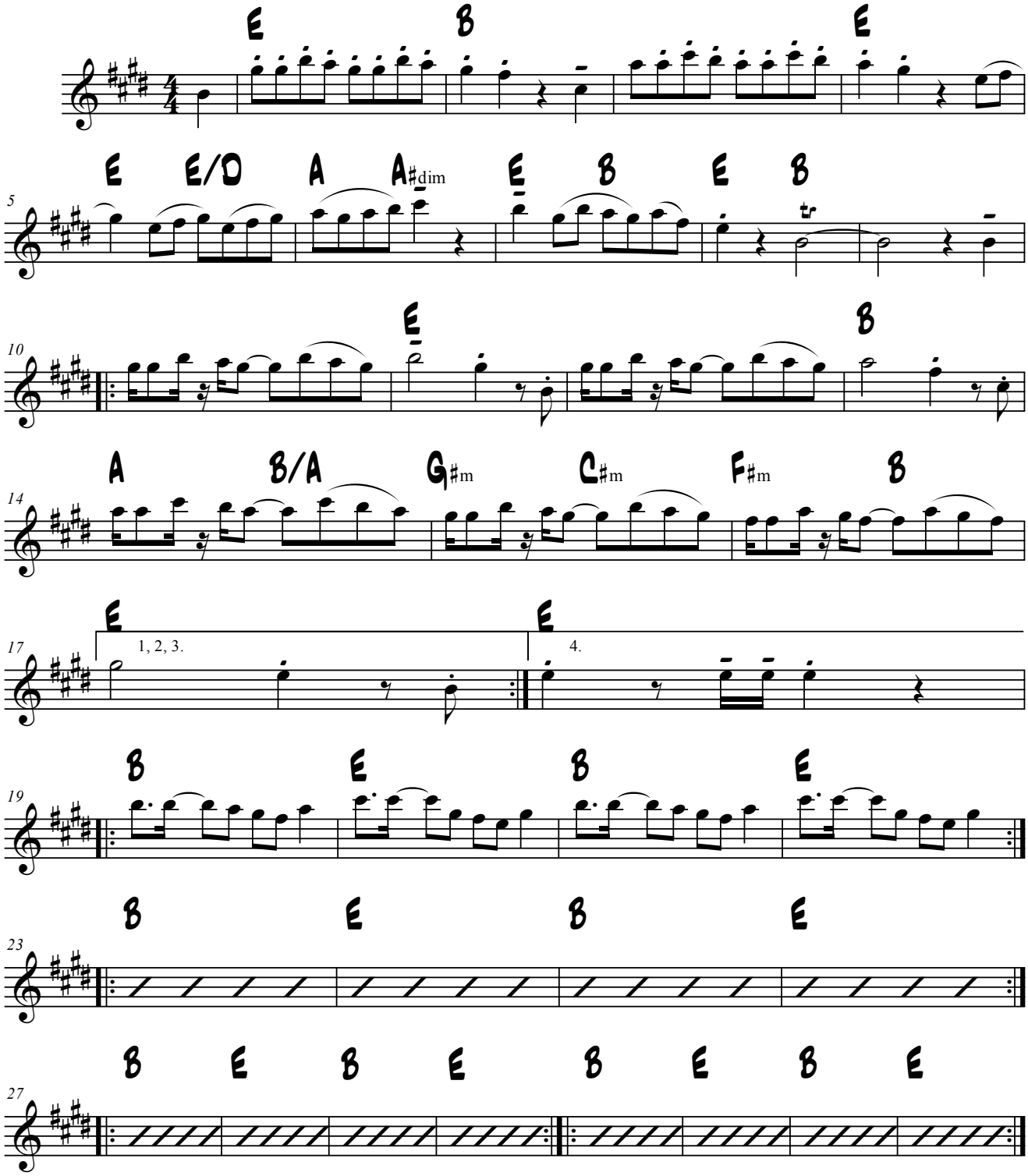
B
Em
134

Split Track #5
Full Track Stereo #6

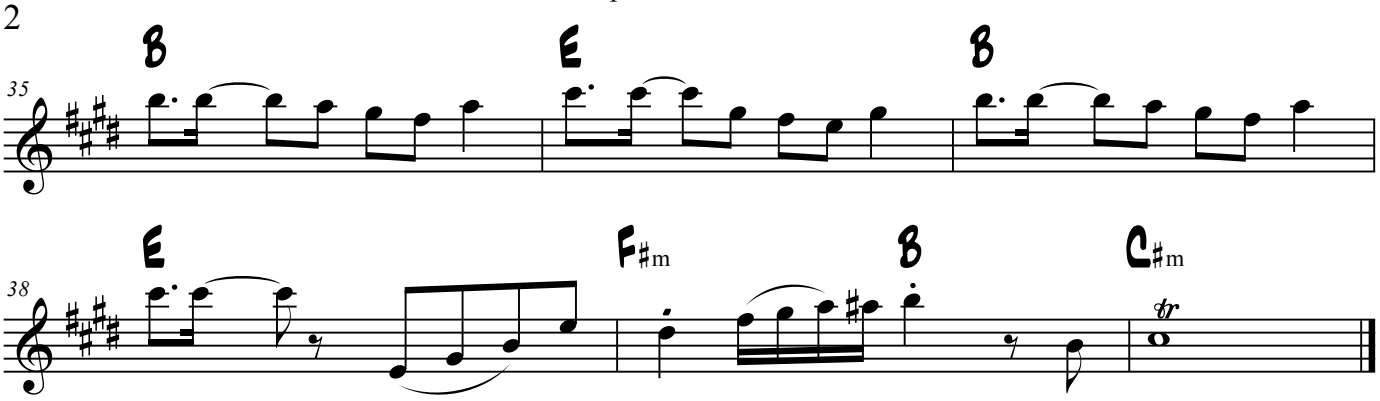
Compadre Pedro Juan

Alto Sax.

Luis Arberti



Alexander Vasquez

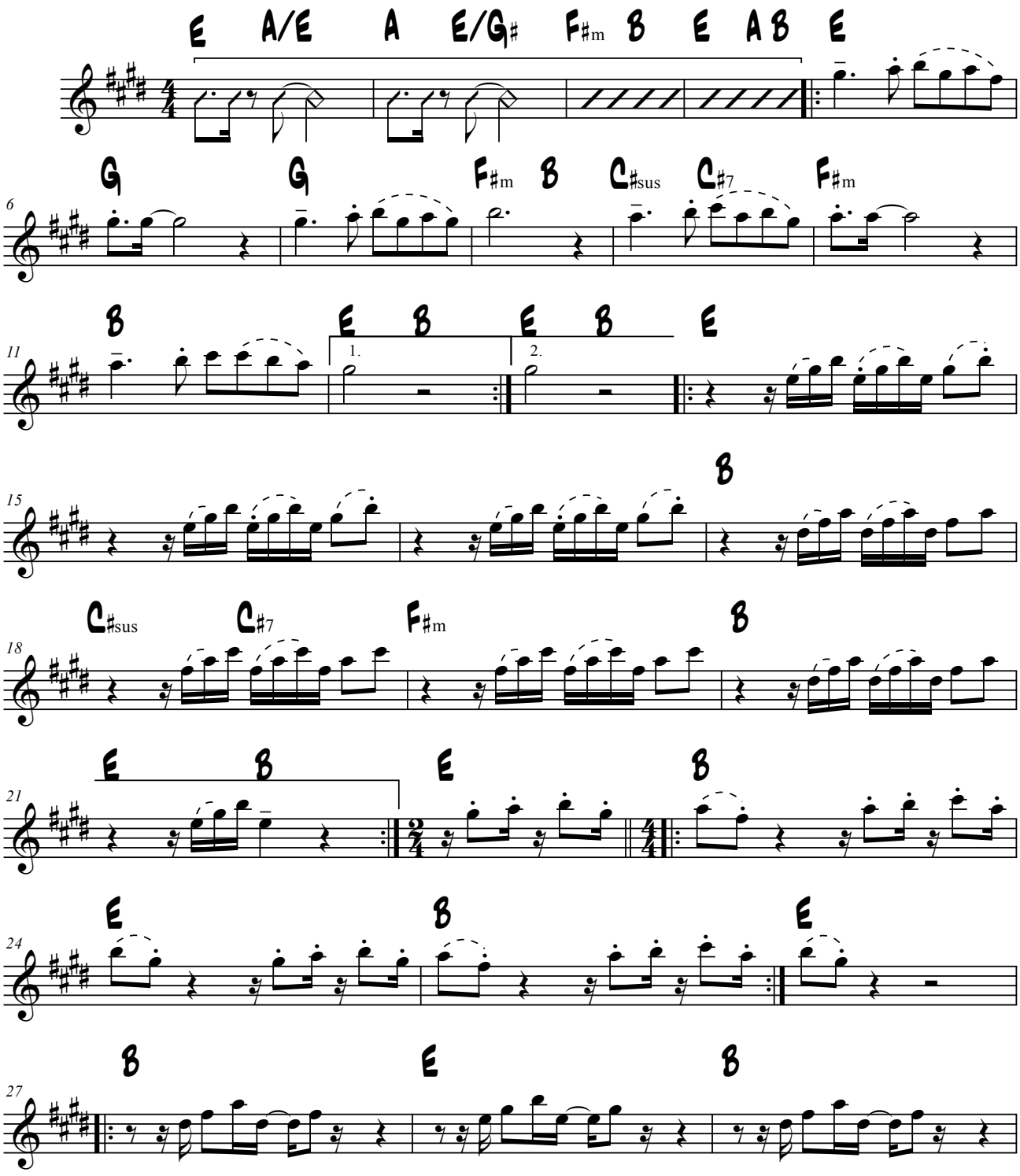

B
E
B
35
E
F♯m
B
C♯m
38

Split Track #7
Full Track Stereo #8

Desiderio Arias

Alto Sax.

Intro Piano



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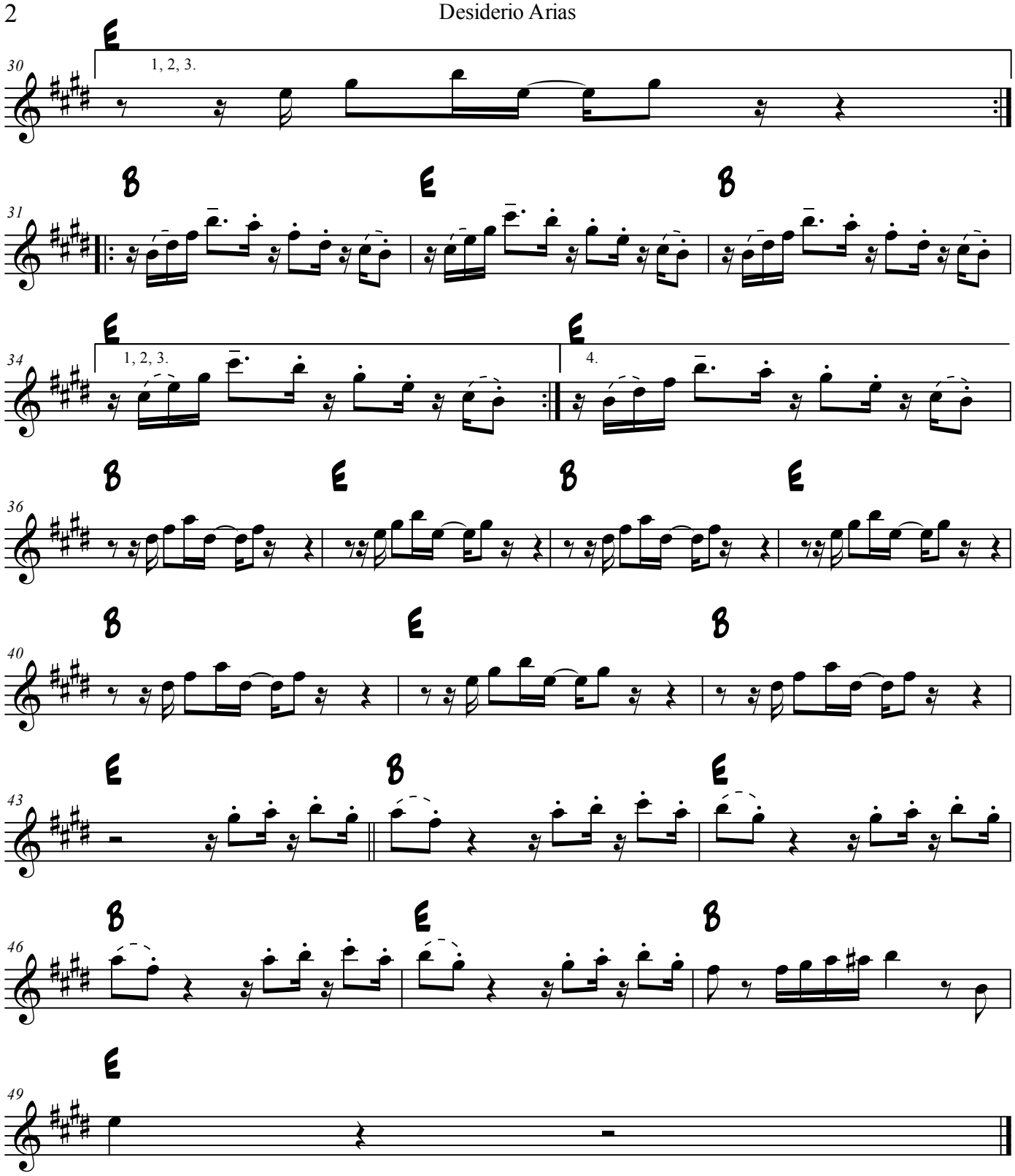
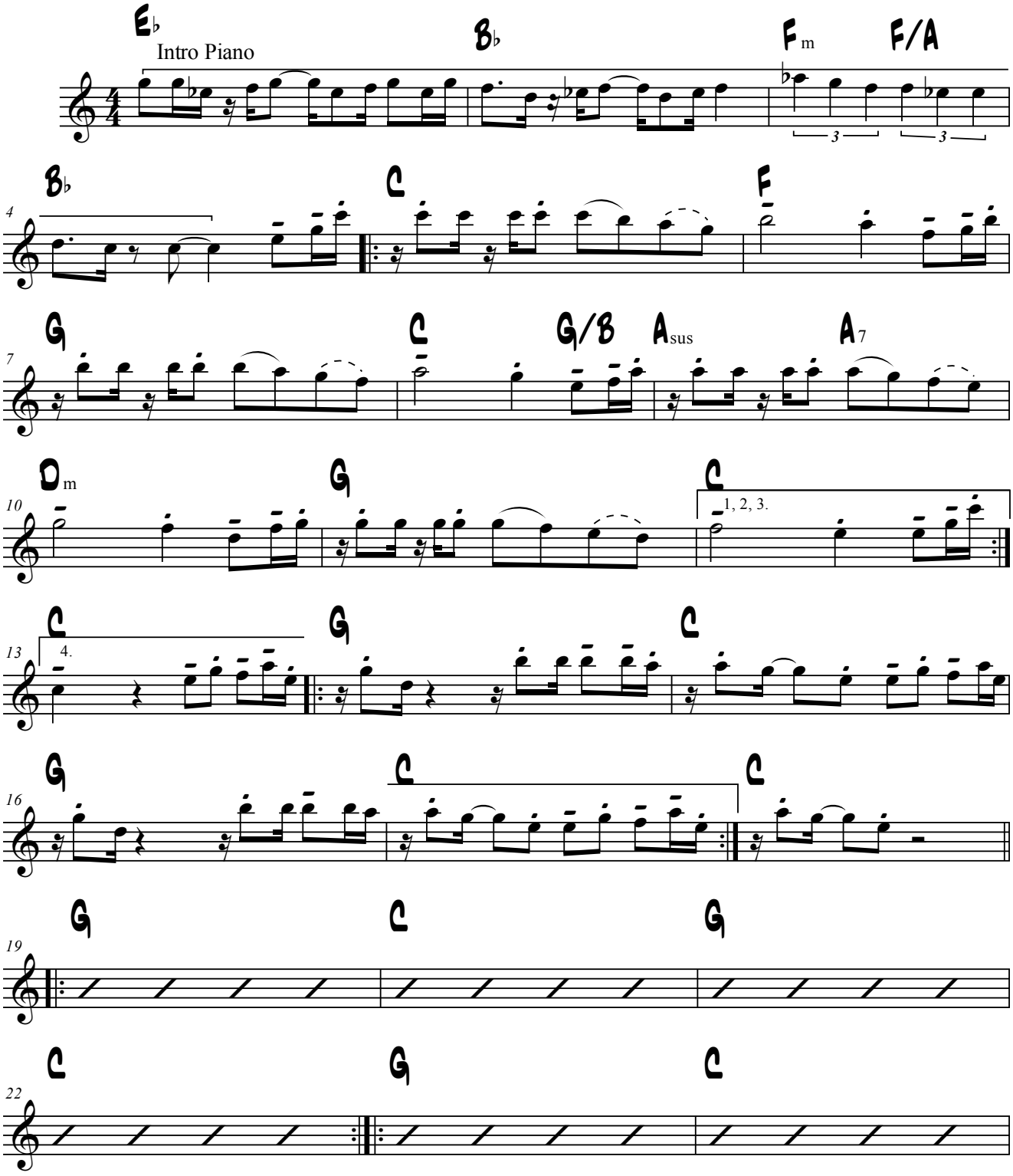

30
1, 2, 3.
31
34
1, 2, 3.
4.
36
40
43
46
49

Split Track #9
Full Track Stereo #10

Dolorita

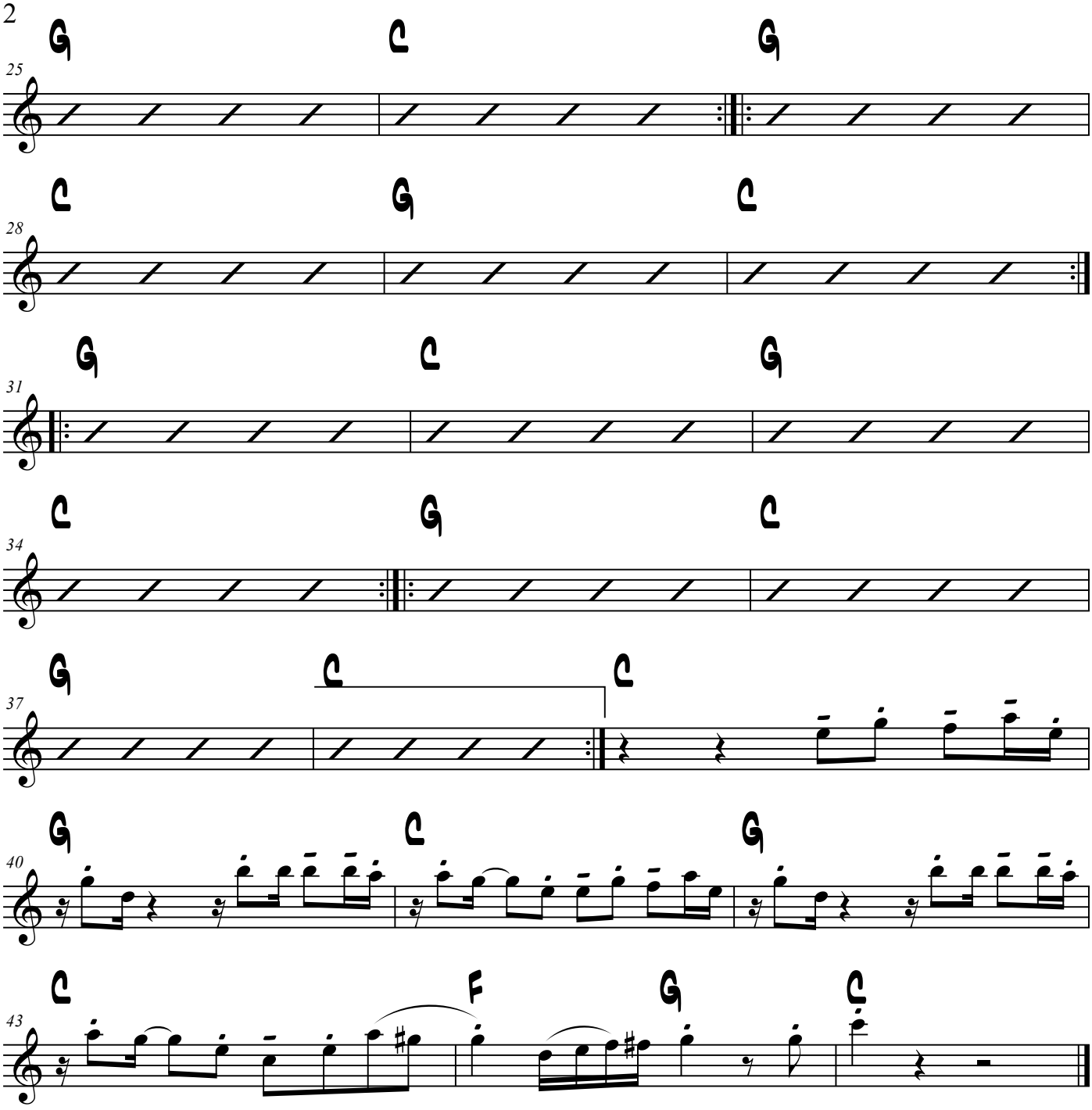
Alto Sax.

Luis Alberti



Alexander Vasquez

Dolorita

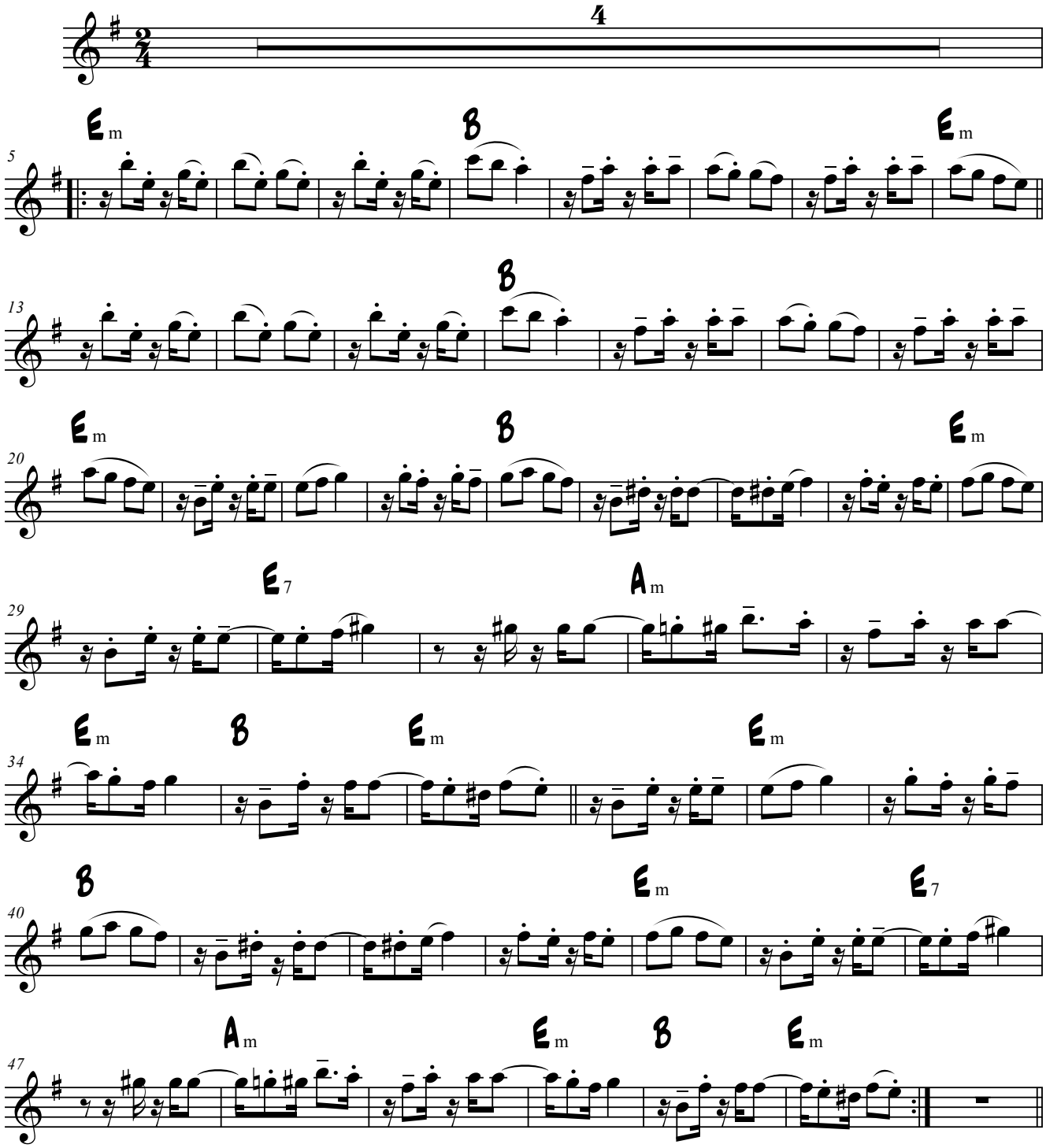


Juan Gomero

Split Track #11
Full Track Stereo #12

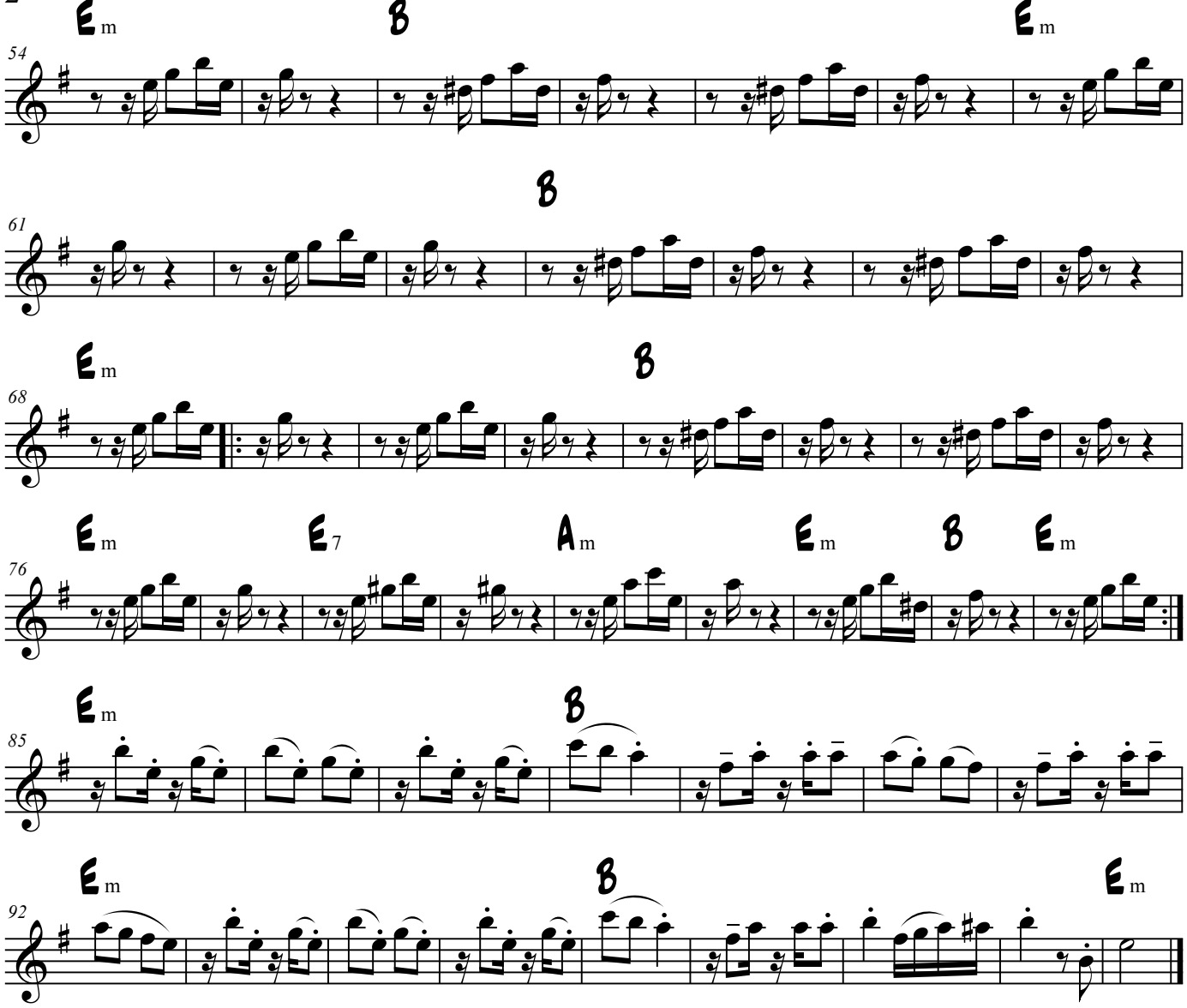
Folklore

Alto Sax.



©Alexander Vasquez

Juan Gomero

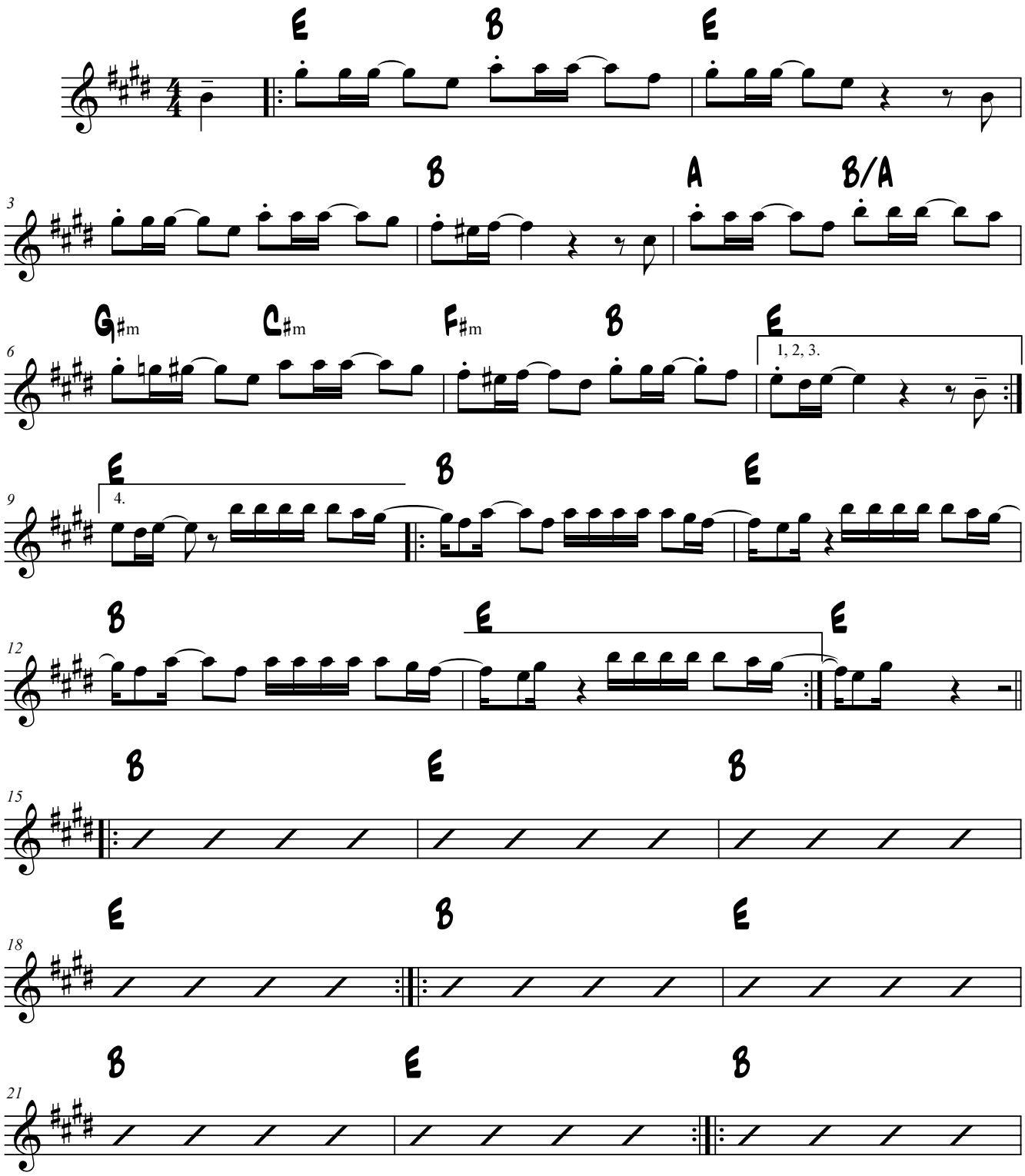


Loreta

Split Track #13
Full Track Stereo #14

Luis Alberti

Alto Sax.



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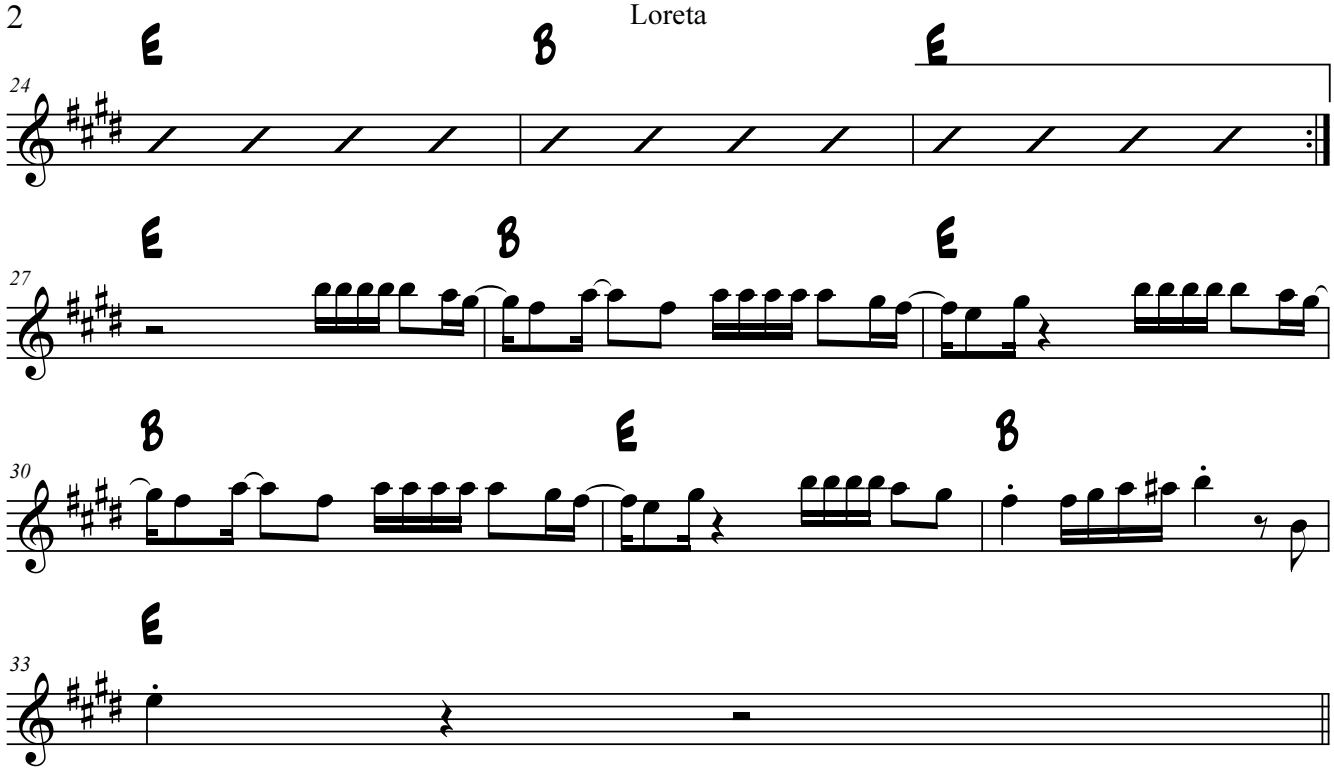
Loreta



Partituras
Insturmentos Bb

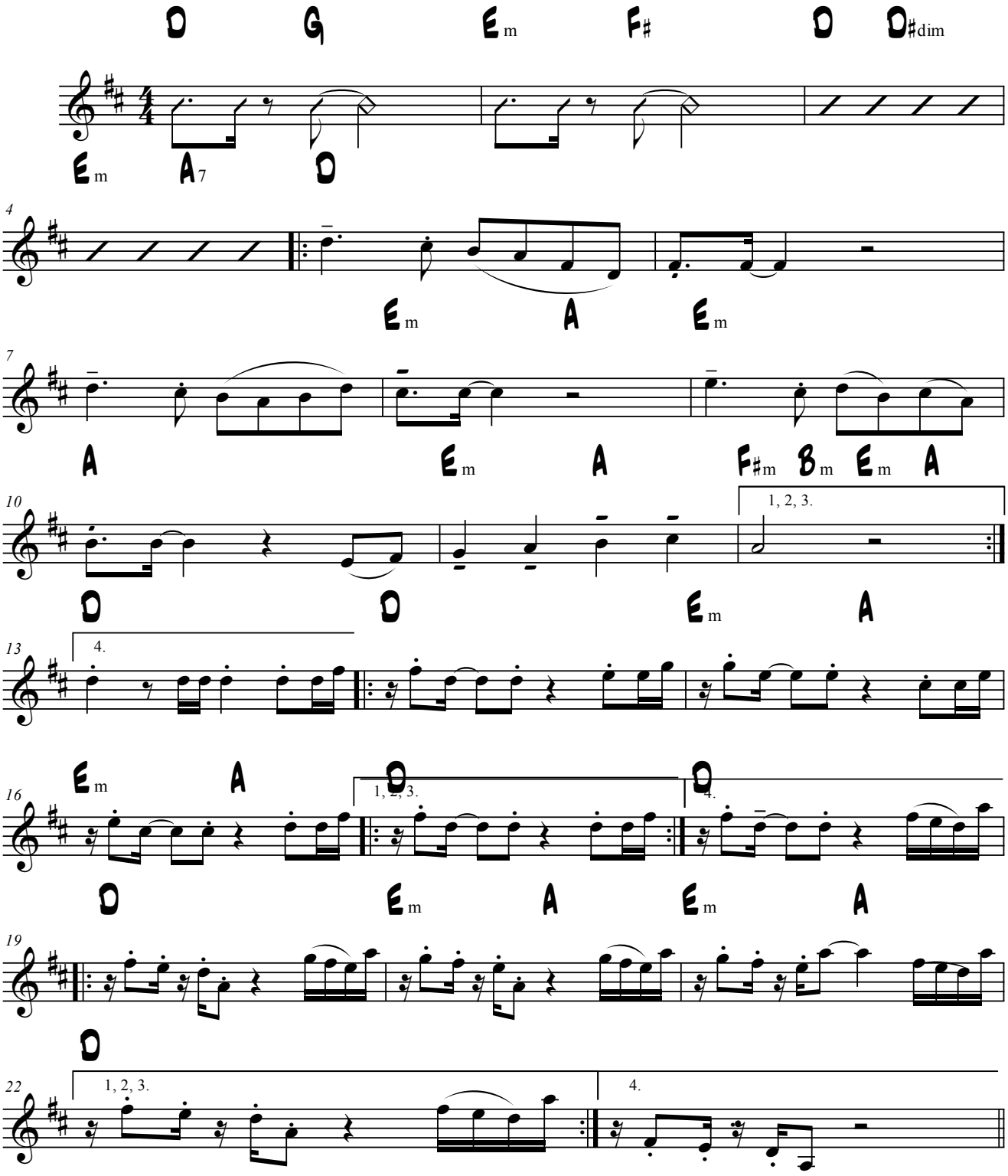
Split Track #1
Full Track Stereo #2

Mensaje

Bb Instruments

(Arroyito Cristalino)

Arcadio Franco (Pipí)



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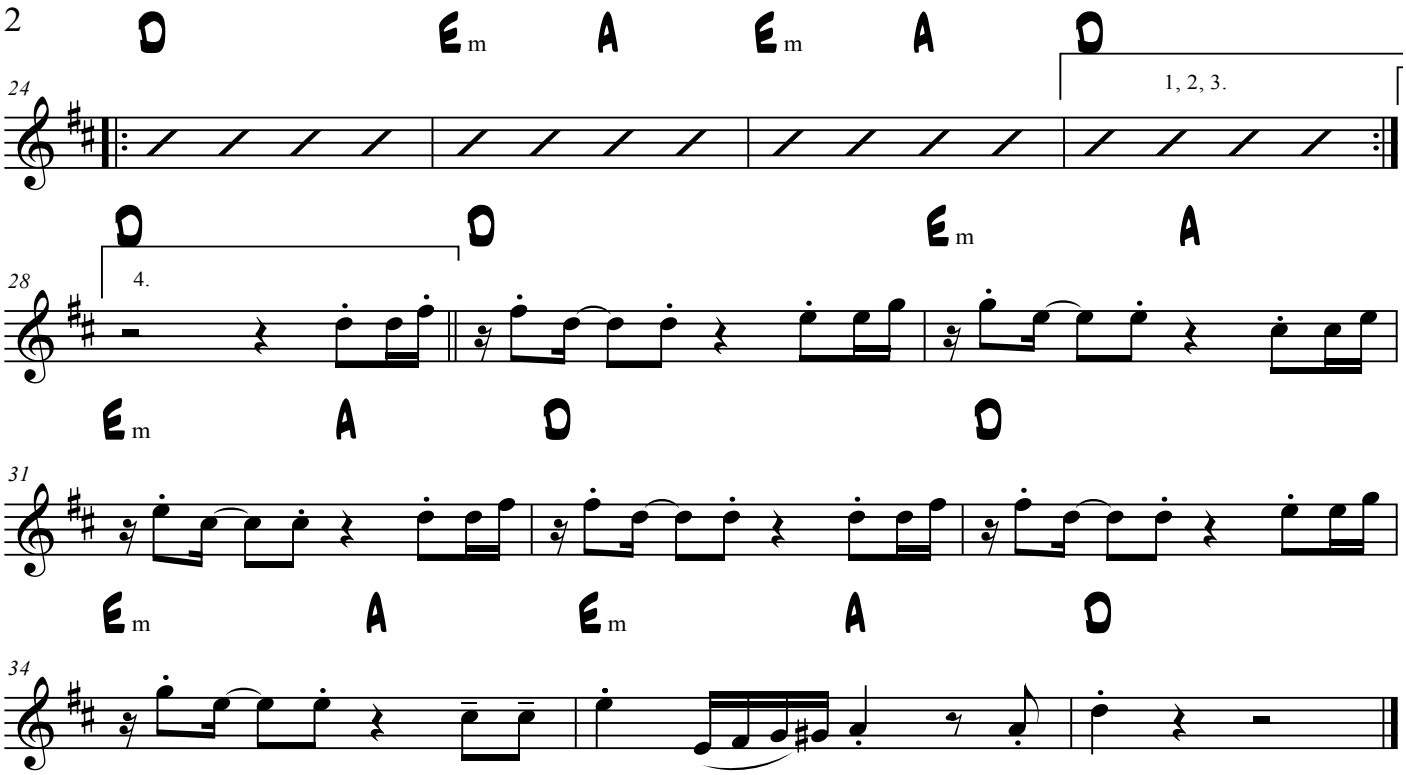
Mensaje

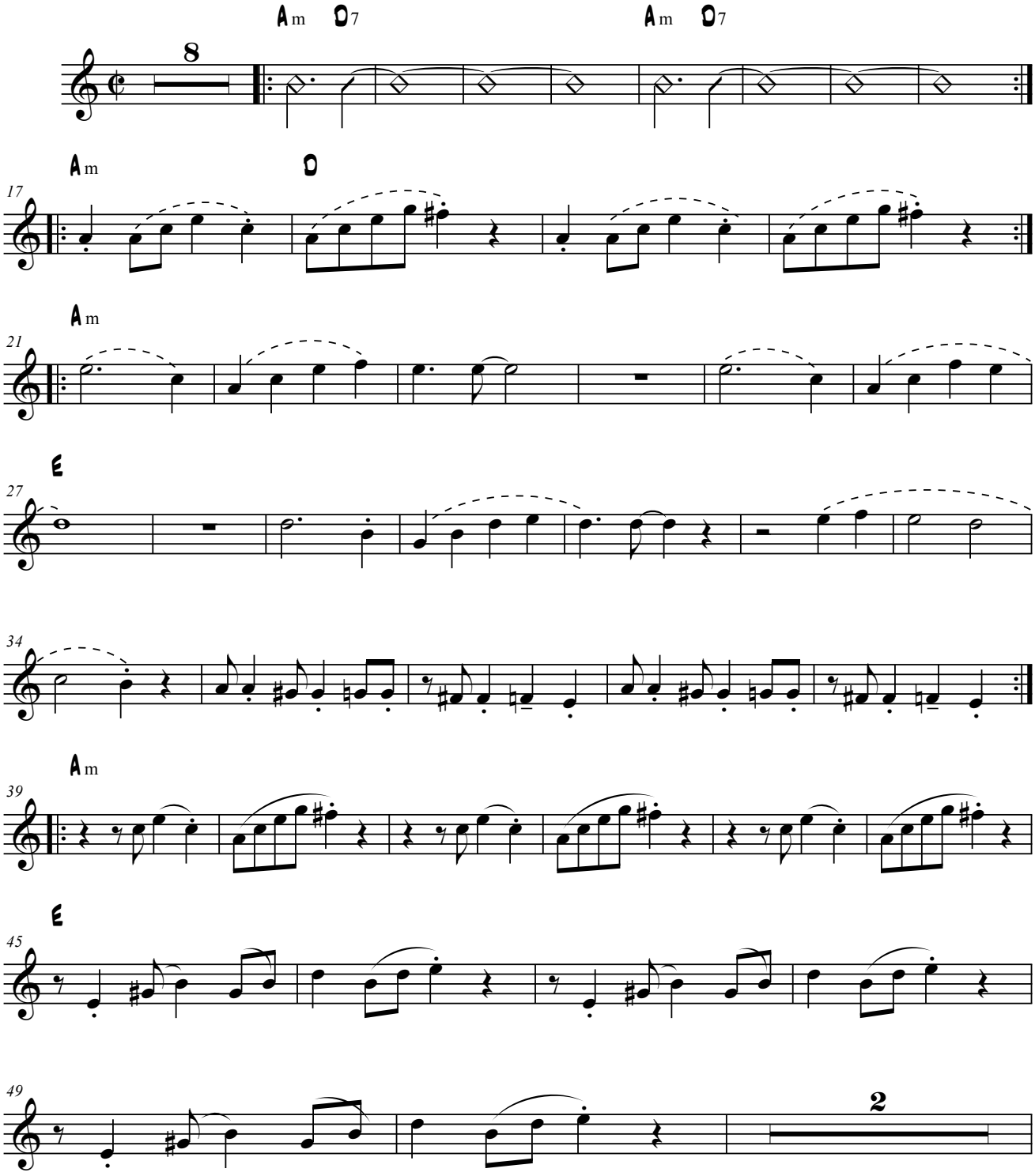


Split Track #3
Full Track Stereo #4

Caña Brava

Bb instruments

Toño Abreu



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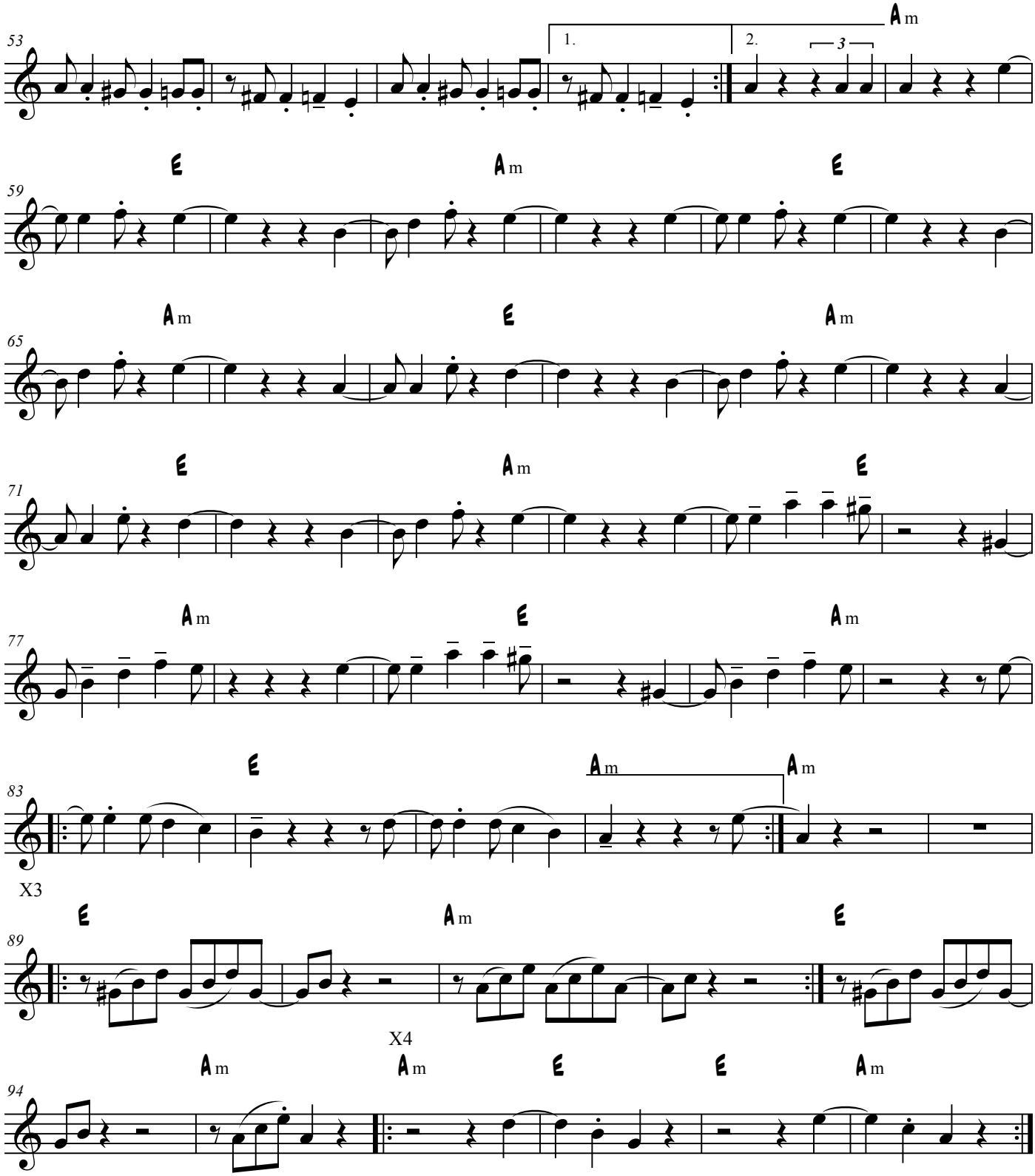
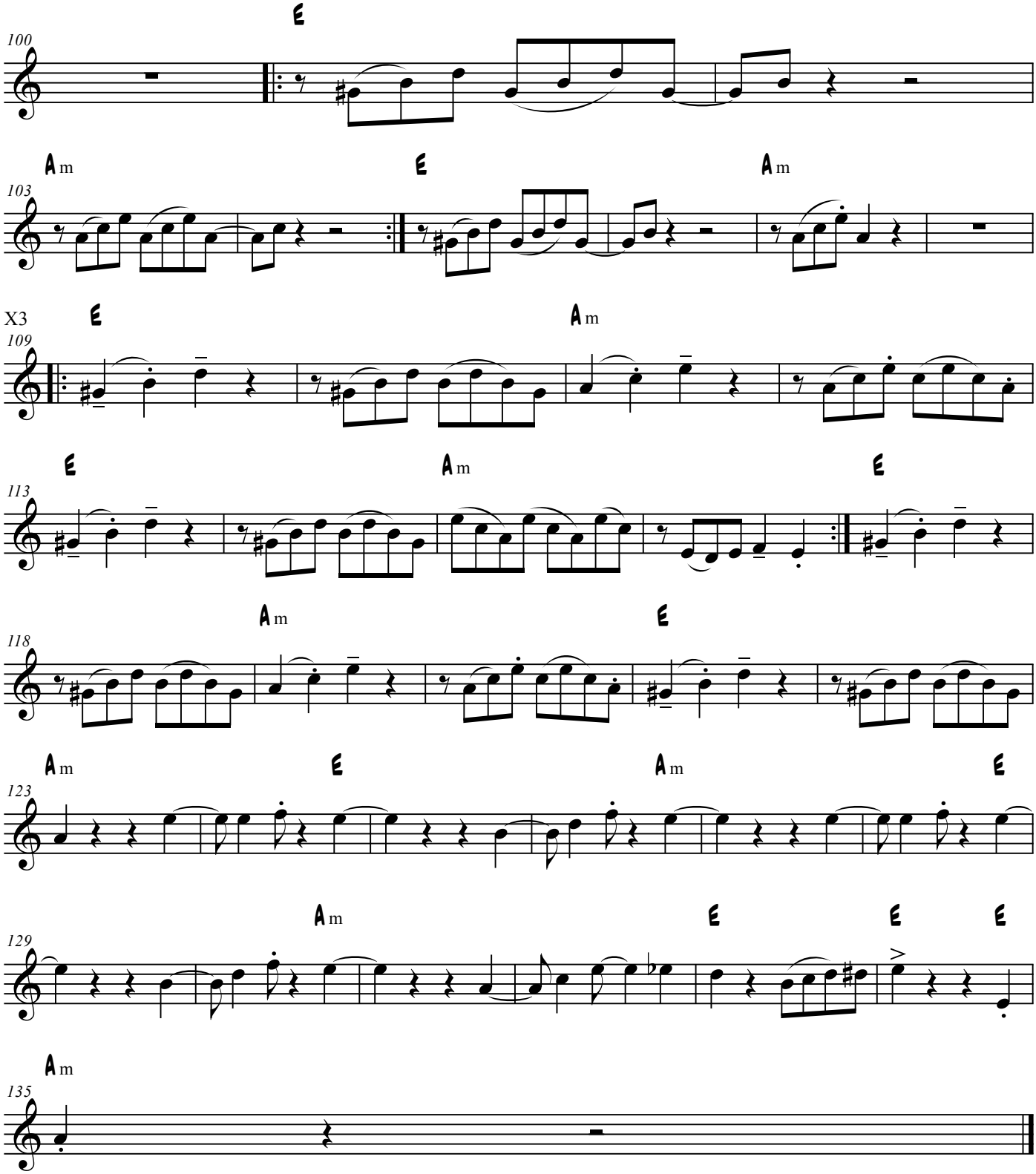
Caña Brava


Am
53
1.
2.
3
E
Am
E
59
Am
E
Am
65
E
Am
E
71
Am
E
Am
77
E
Am
Am
83
X3
E
Am
E
89
X4
Am
Am
E
E
Am
94

X3

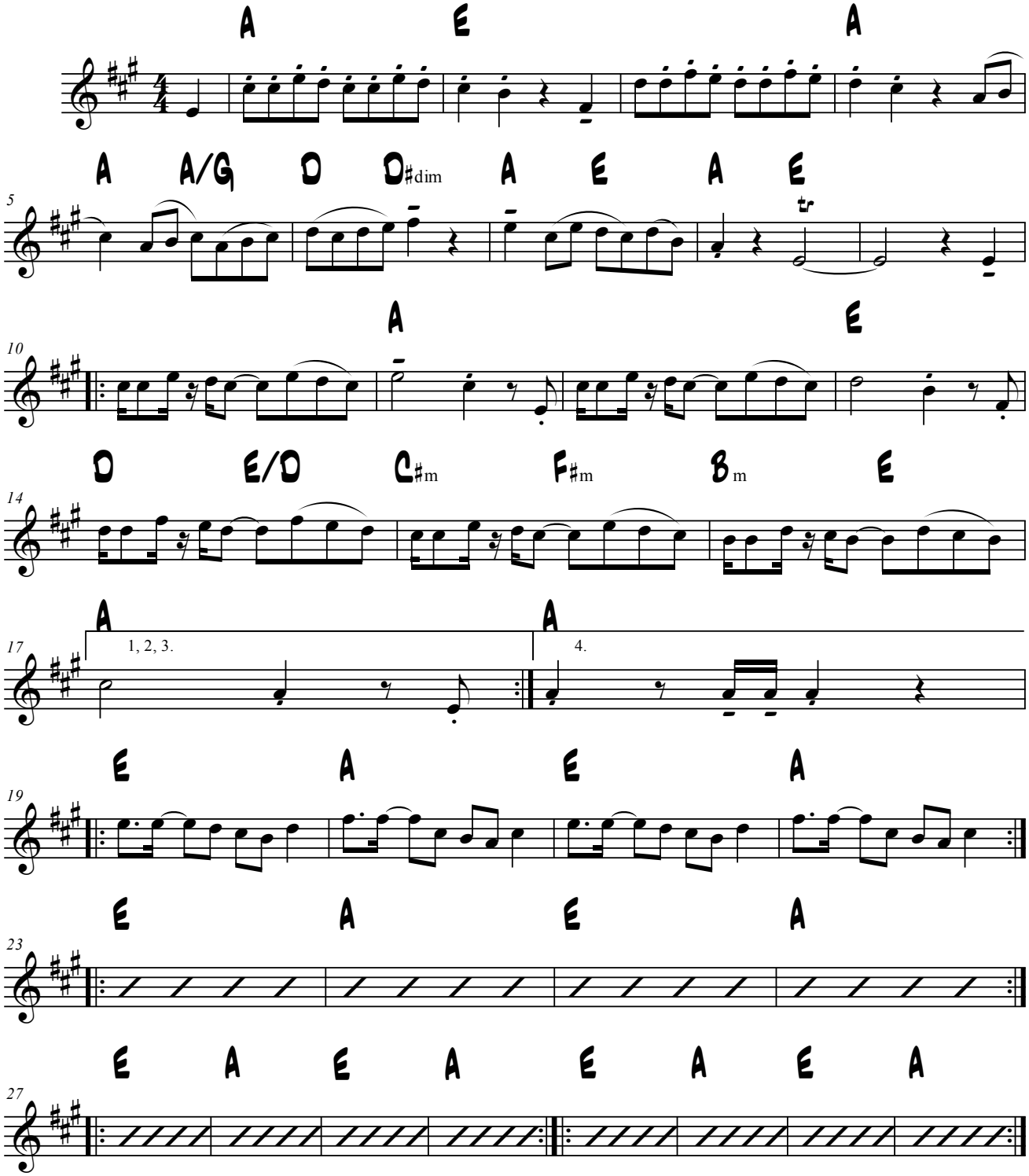

E
100
Am
E
Am
103
X3
E
Am
109
E
Am
E
113
Am
E
118
Am
E
Am
E
123
Am
E
E
E
129
Am
135

Split Track #5
Full Track Stereo #6

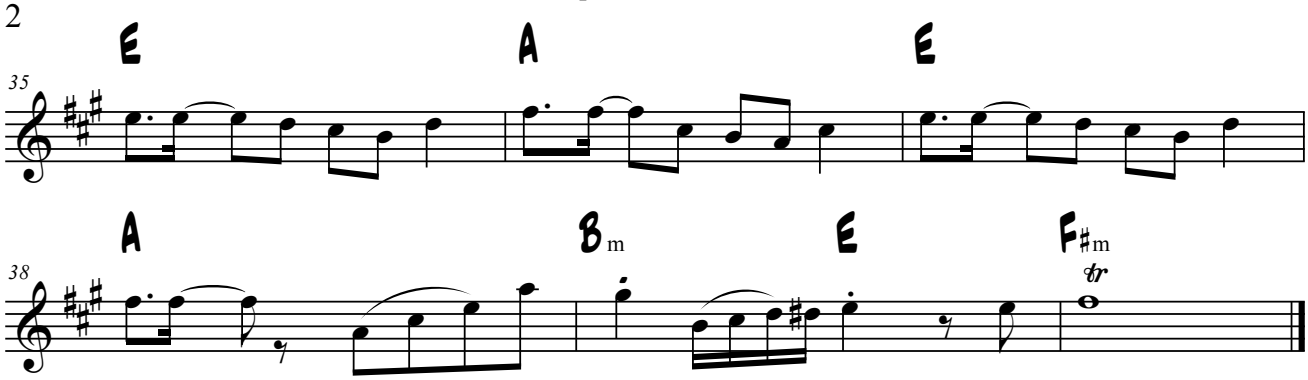
Compadre Pedro Juan

Bb Instruments

Luis Arberti



Alexander Vasquez

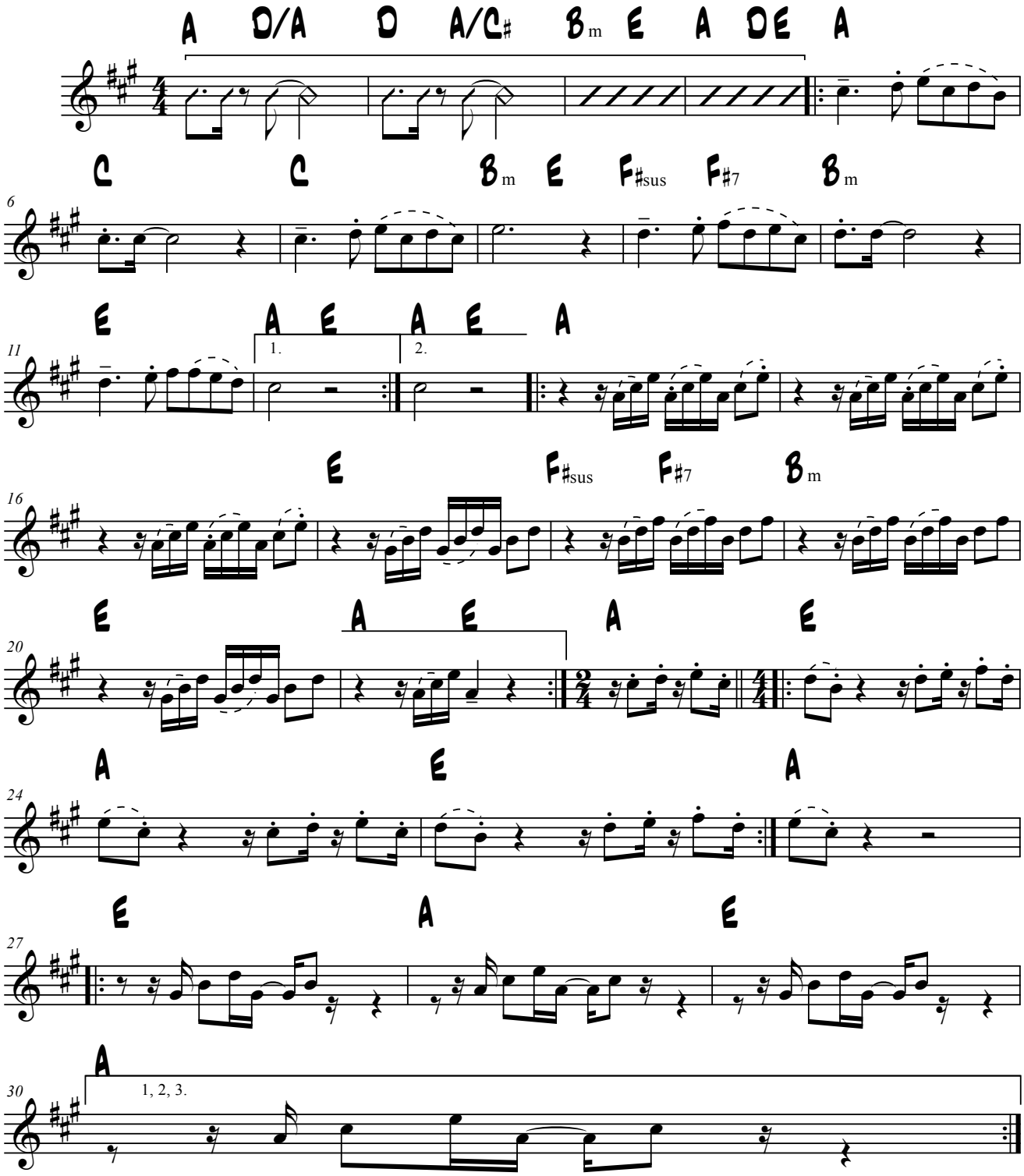

E
A
E
35
A
Bm
E
F#m
38
tr

Split Track #7
Full Track Stereo #8

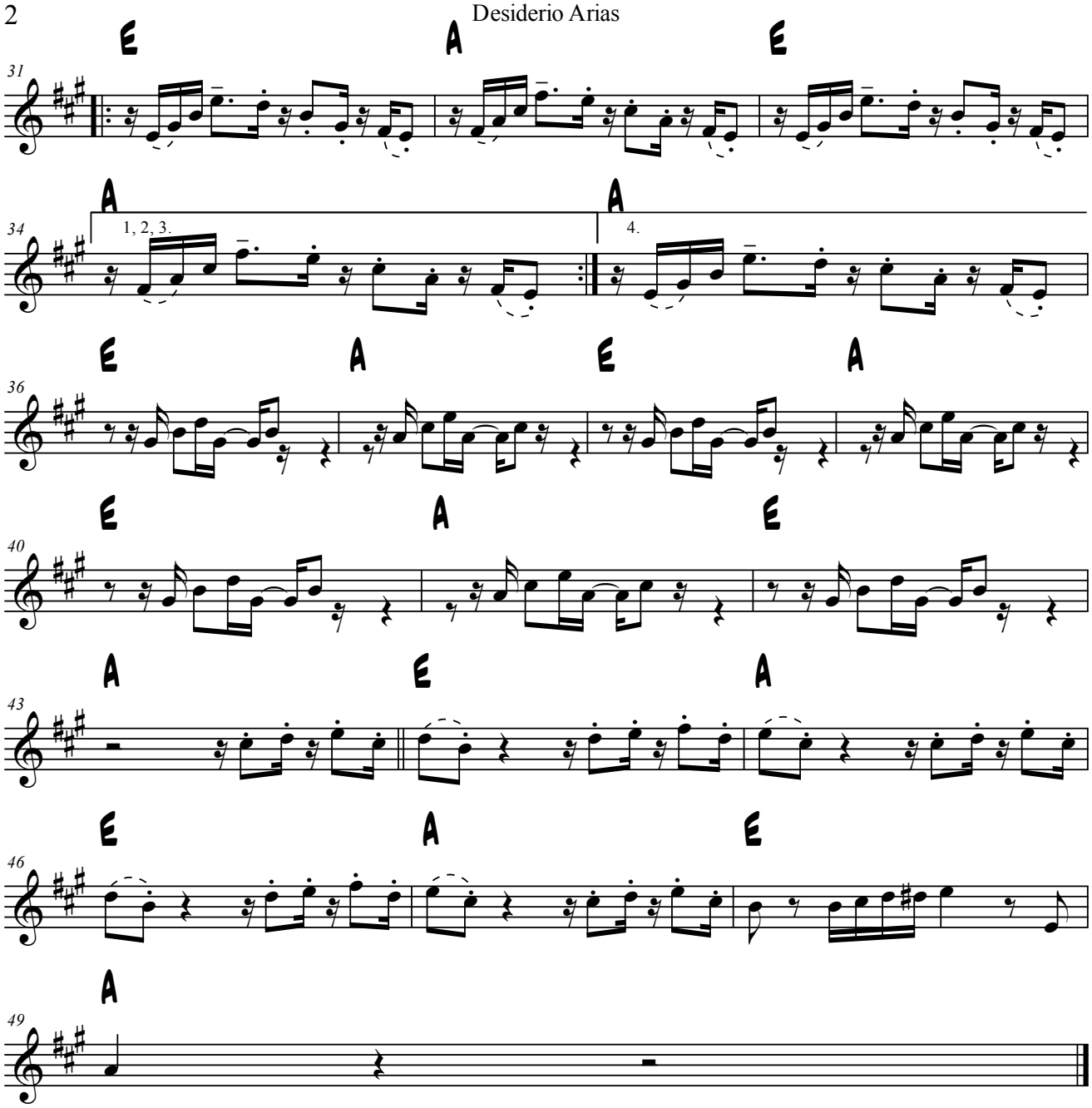
Desiderio Arias

Bb Instruments

Intro Piano



©Alexander Vasquez

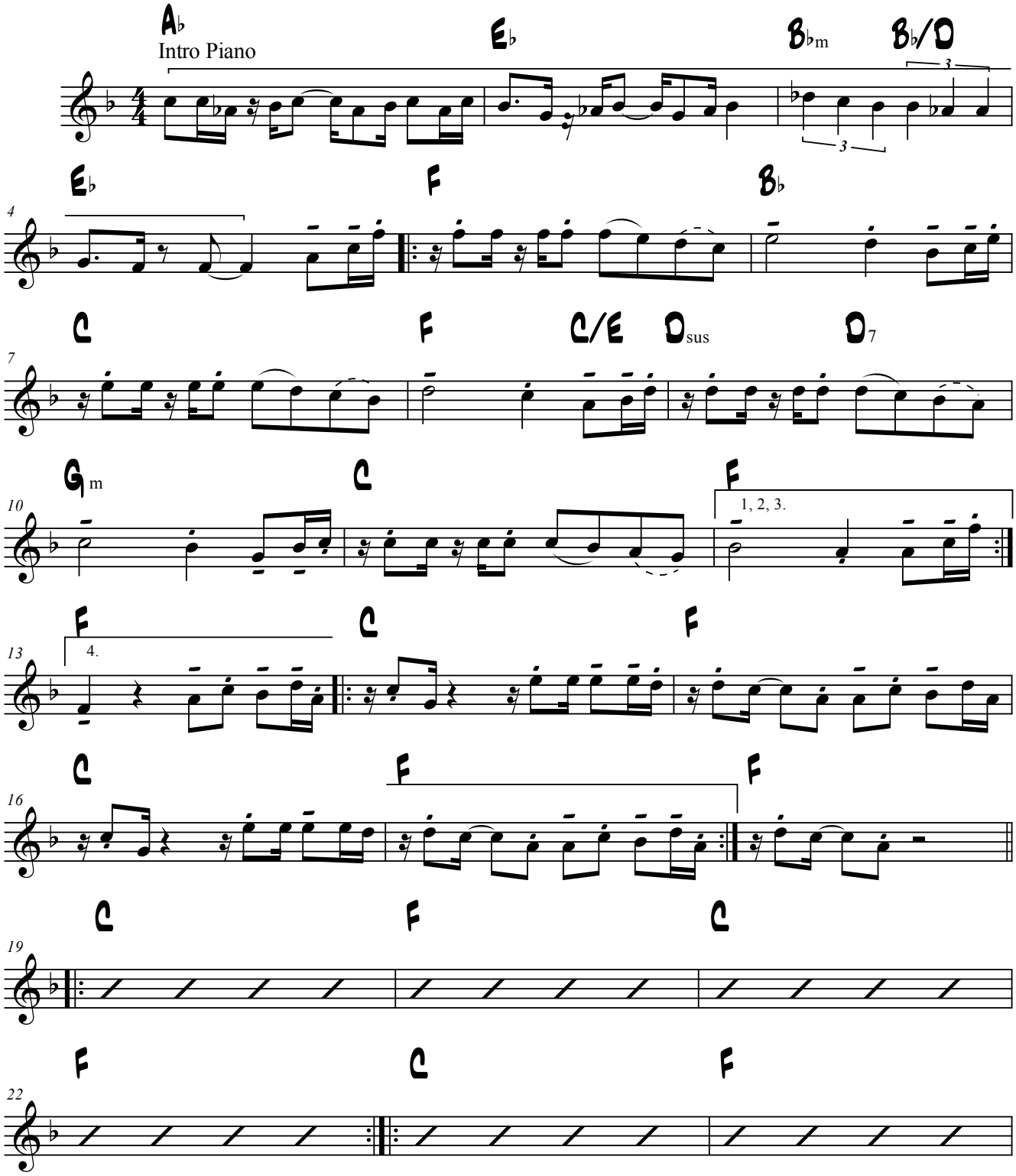

E
A
E
31
A
A
34
1, 2, 3.
4.
E
A
E
A
36
E
A
E
40
A
E
A
43
E
A
E
46
A
49

Split Track #9
Full Track Stereo #10

Dolorita

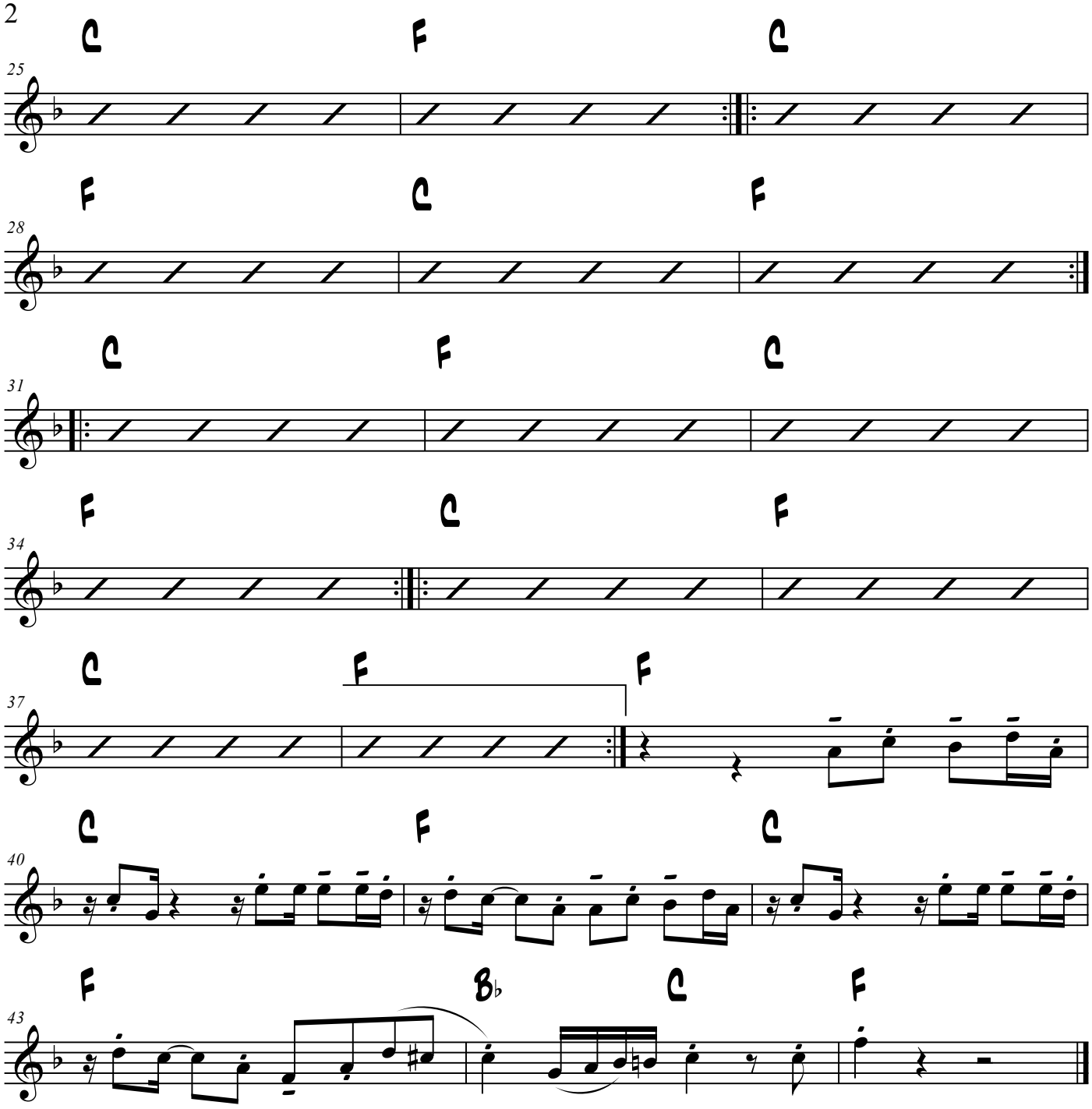
Bb Instruments

Luis Alberti



Alexander Vasquez

Dolorita

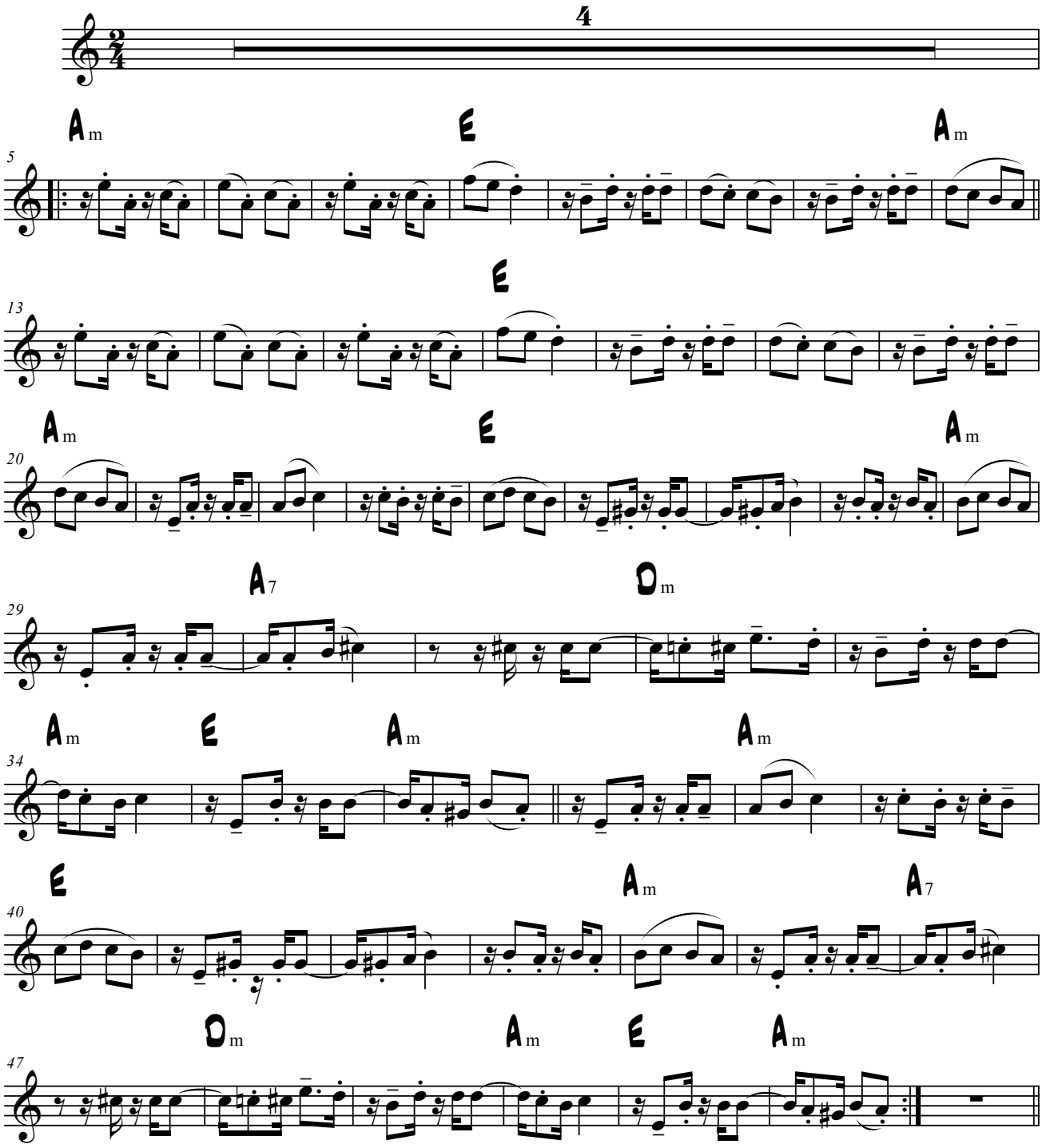


Split Track #11
Full Track Stereo #12

Juan Gomero

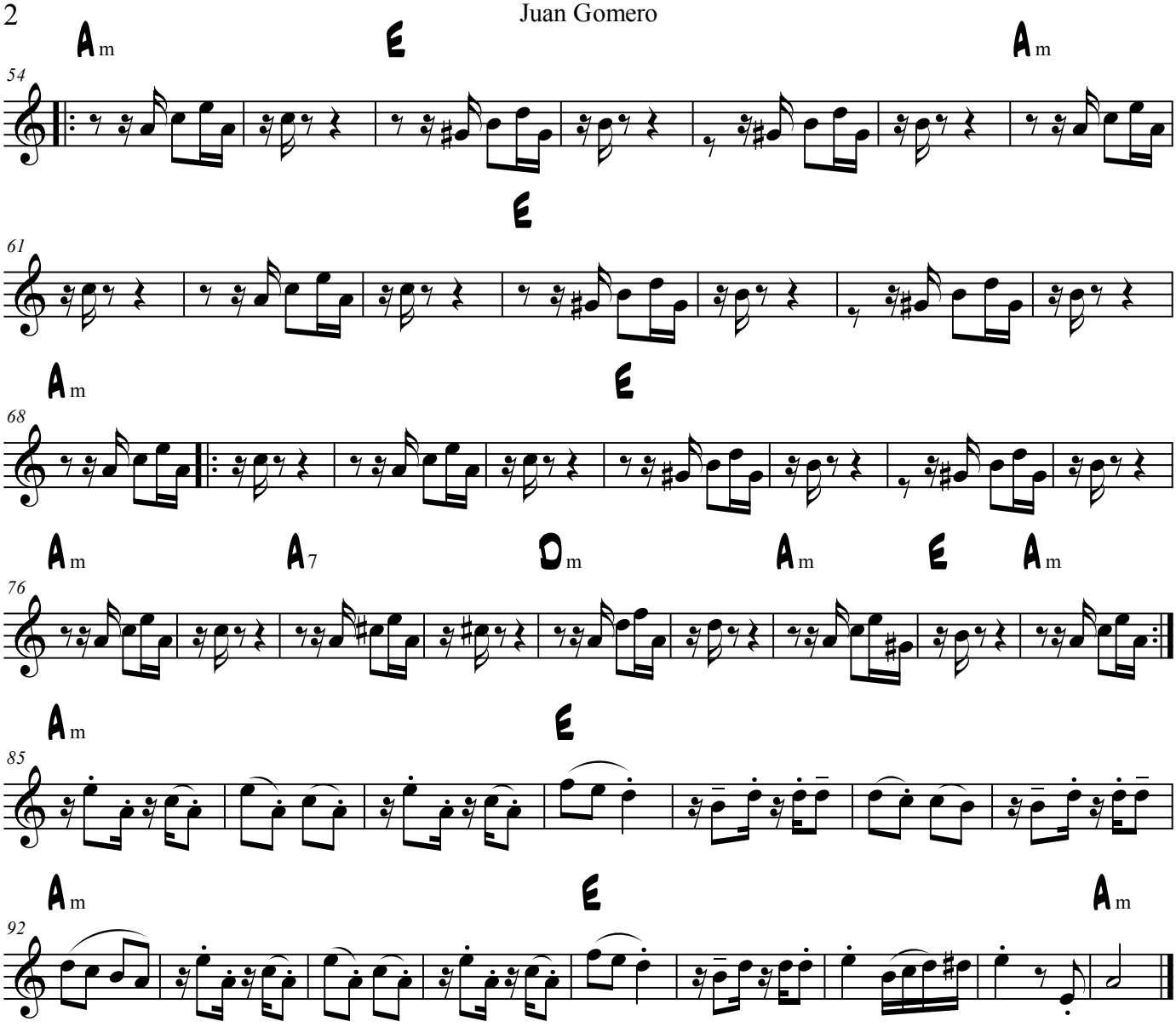
Folklore

Bb Instruments



©Alexander Vasquez

Juan Gomero

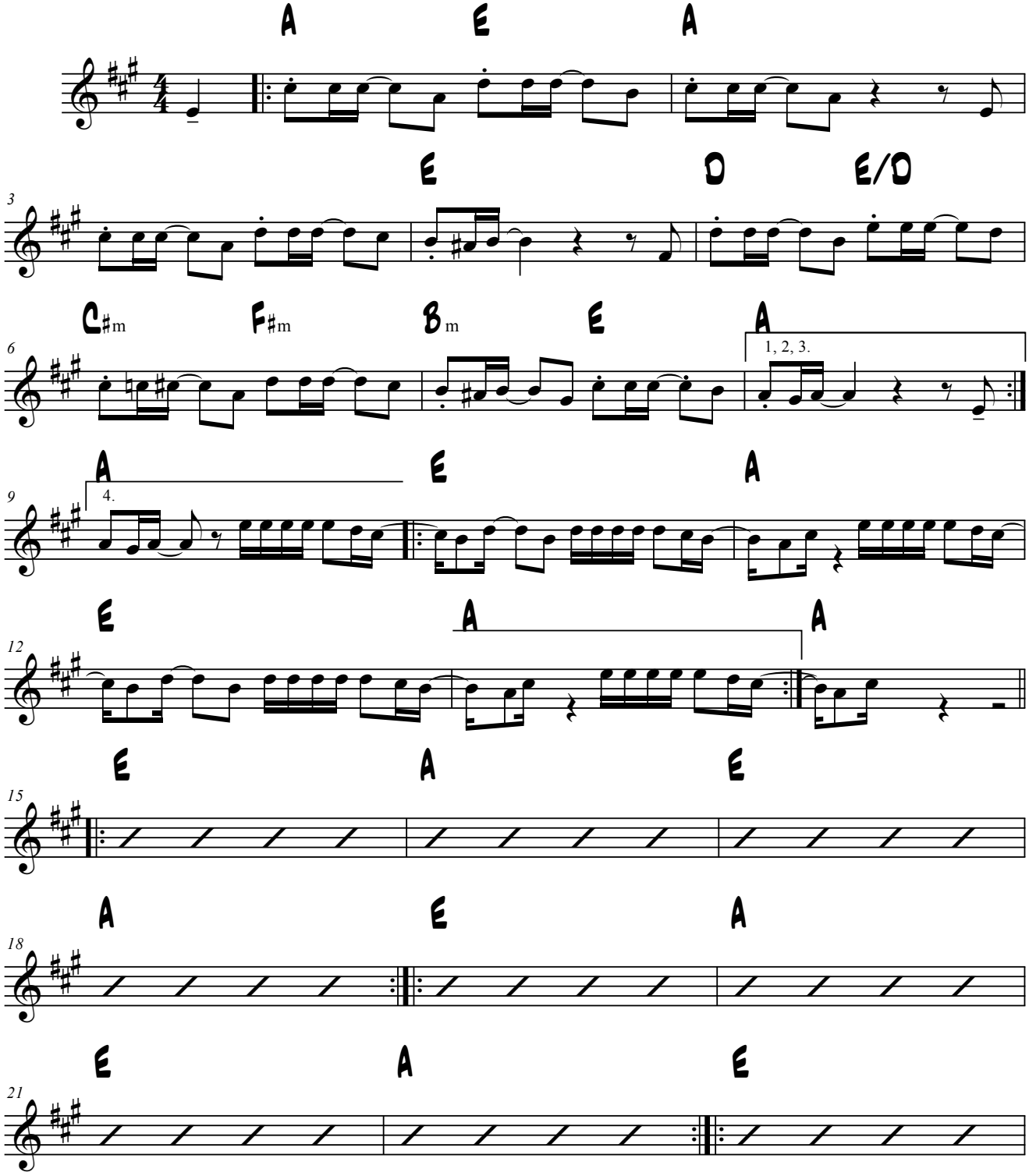


Split Track #13
Full Track Stereo #14

Loreta

Luis Alberti

Bb Instruments



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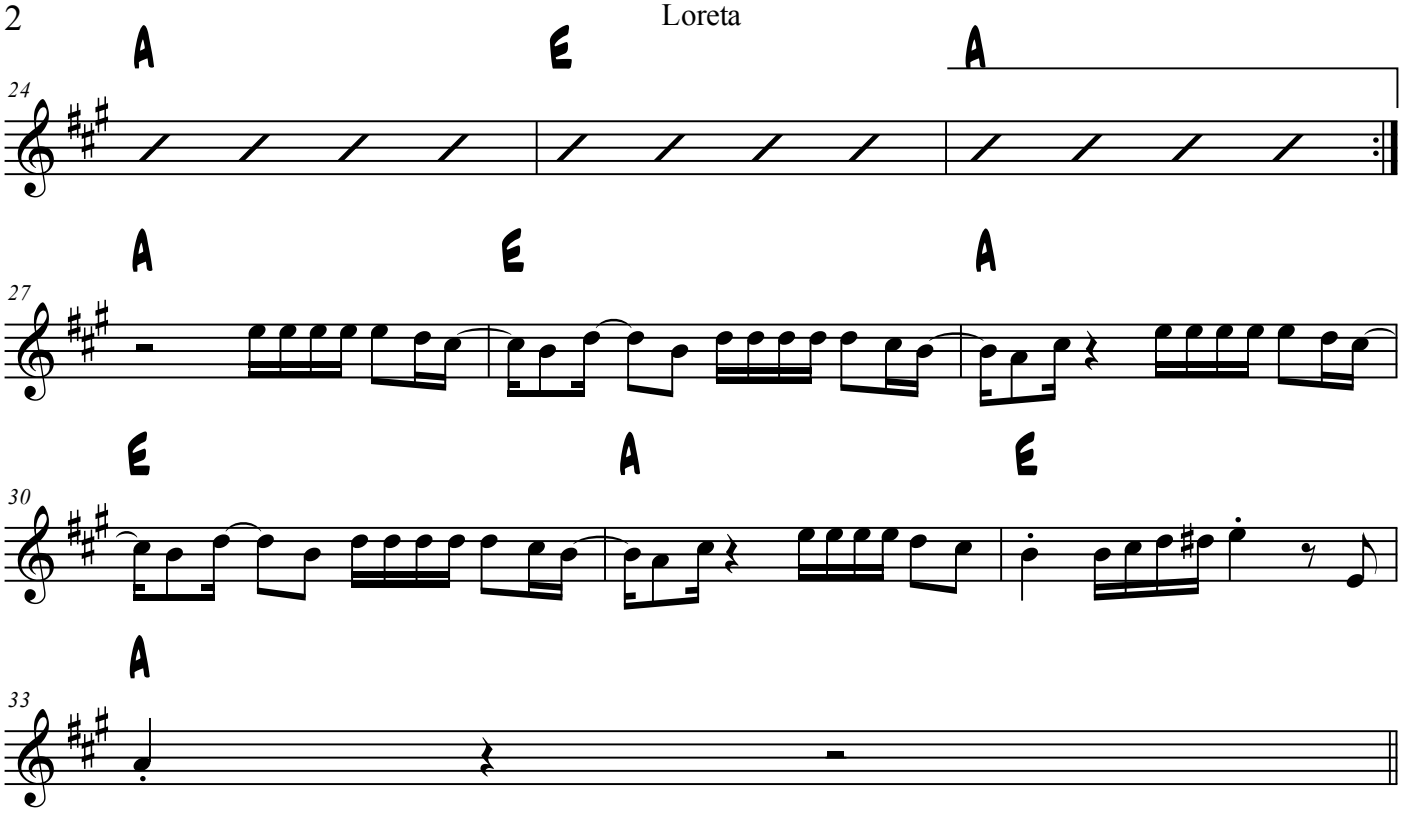
Loreta



Partituras
Instrumentos C

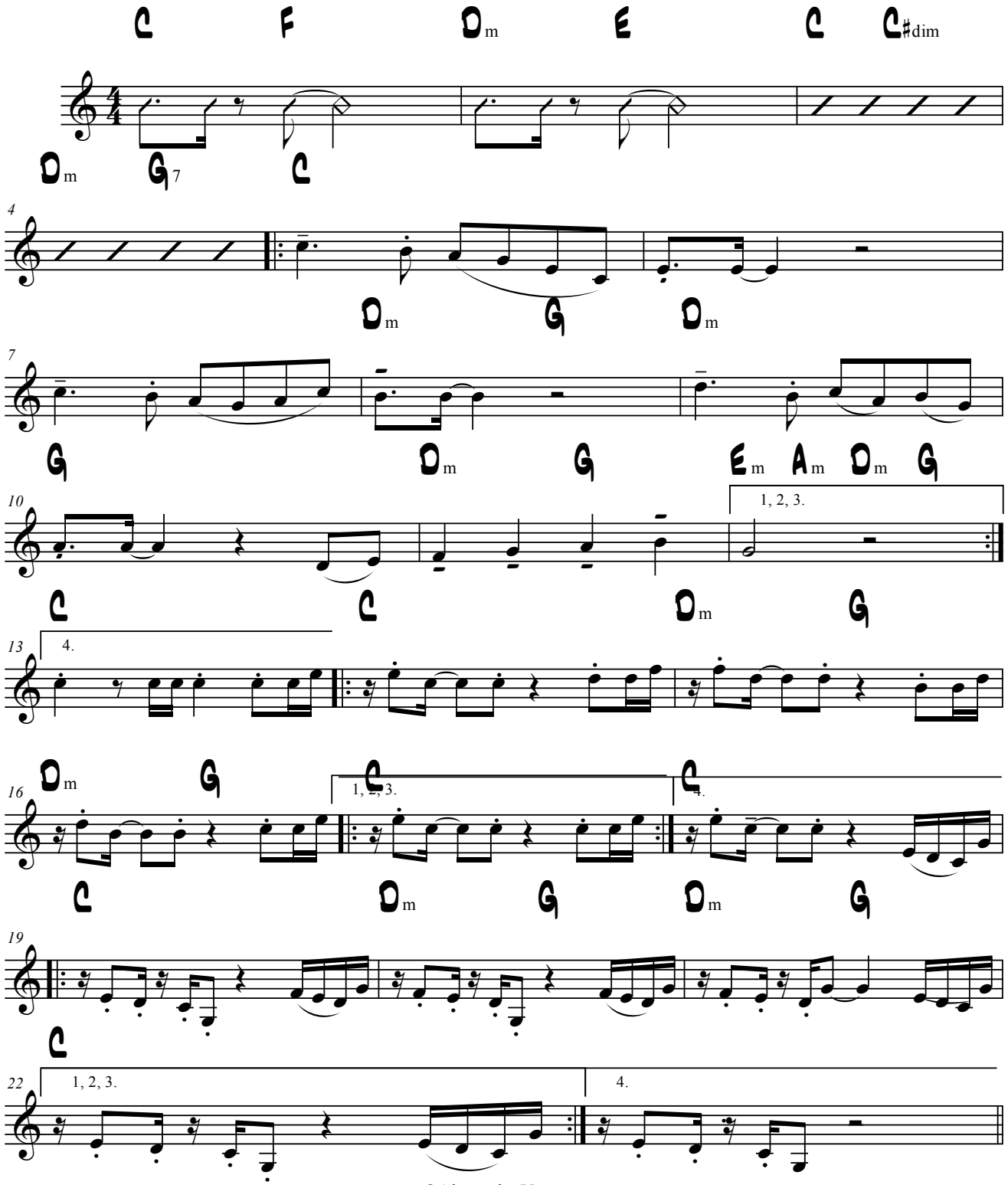
Split Track #1
Full Track Stereo #2

Mensaje

C Instruments

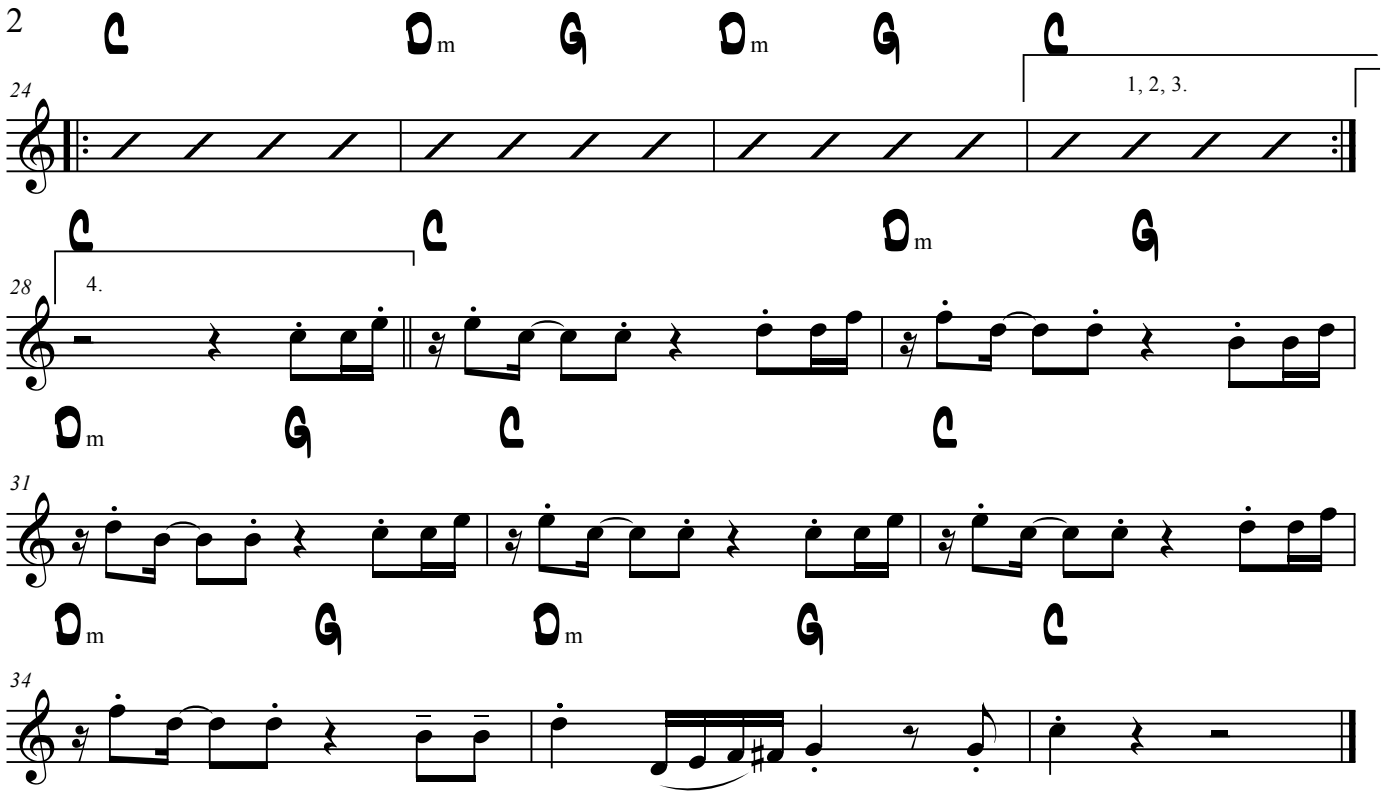
(Arroyito Cristalino)

Arcadio Franco (Pipí)



©Alexander Vasquez

Mensaje

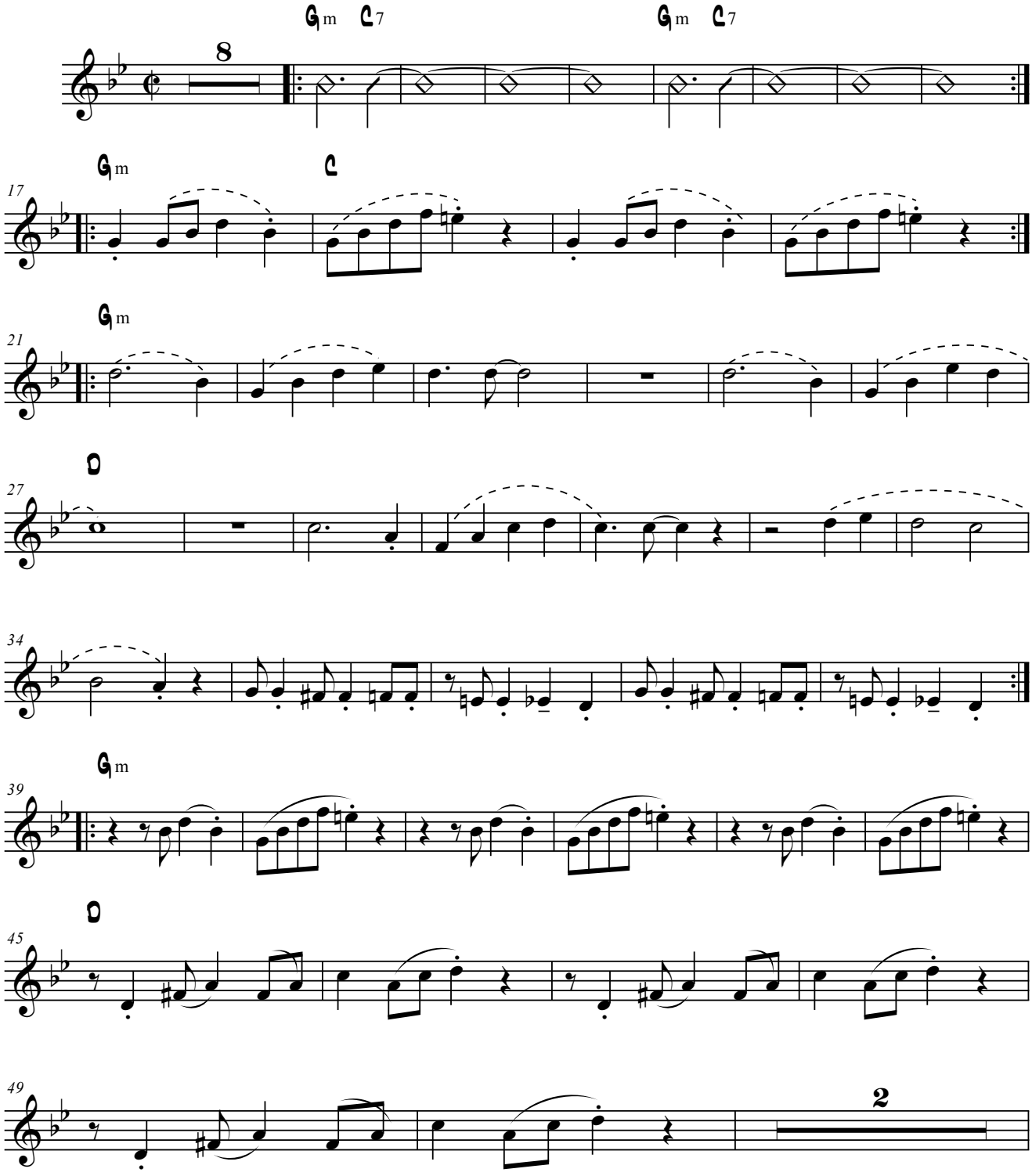


Split Track #3
Full Track Stereo #4

Caña Brava

C instruments

Toño Abreu



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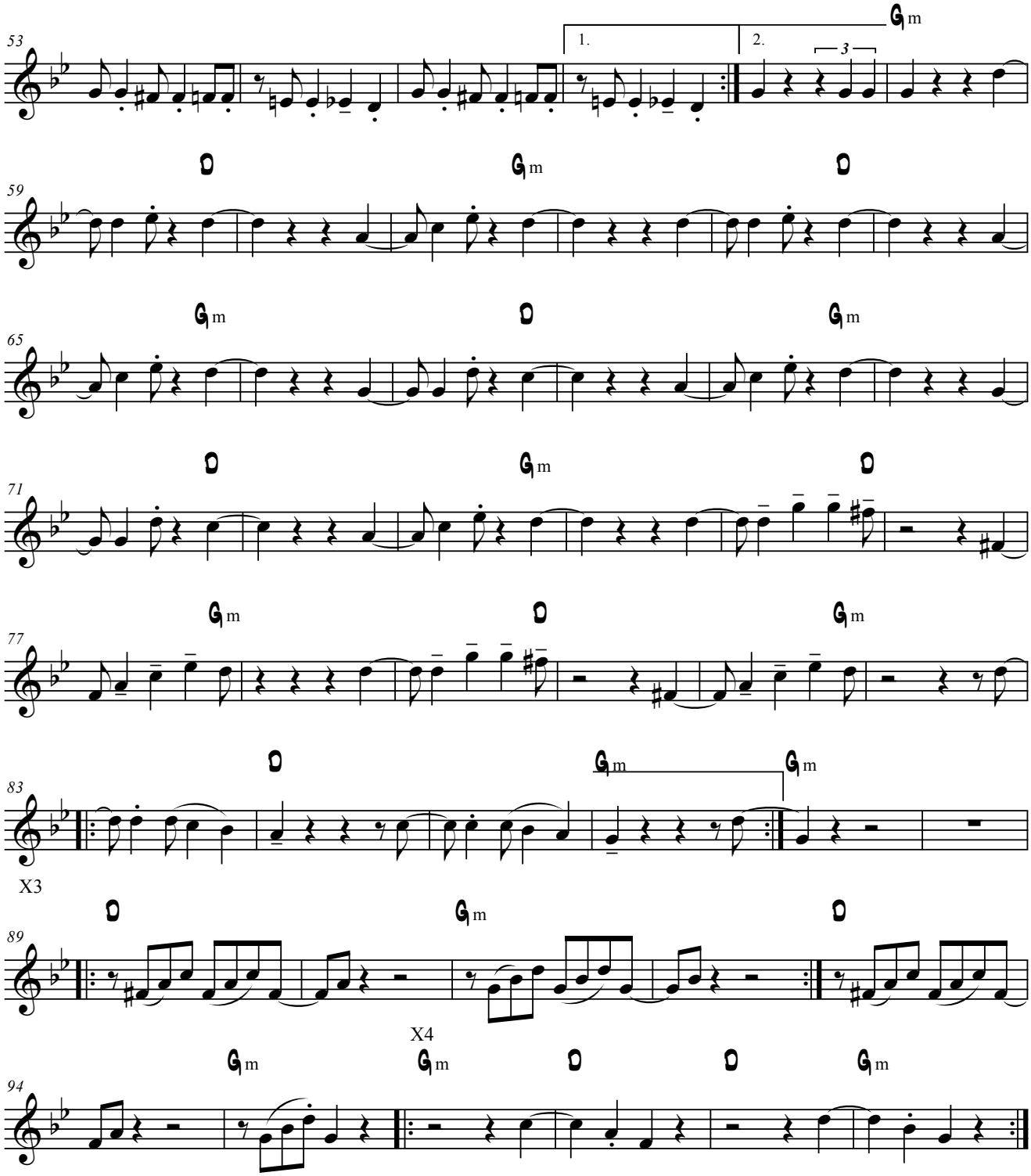
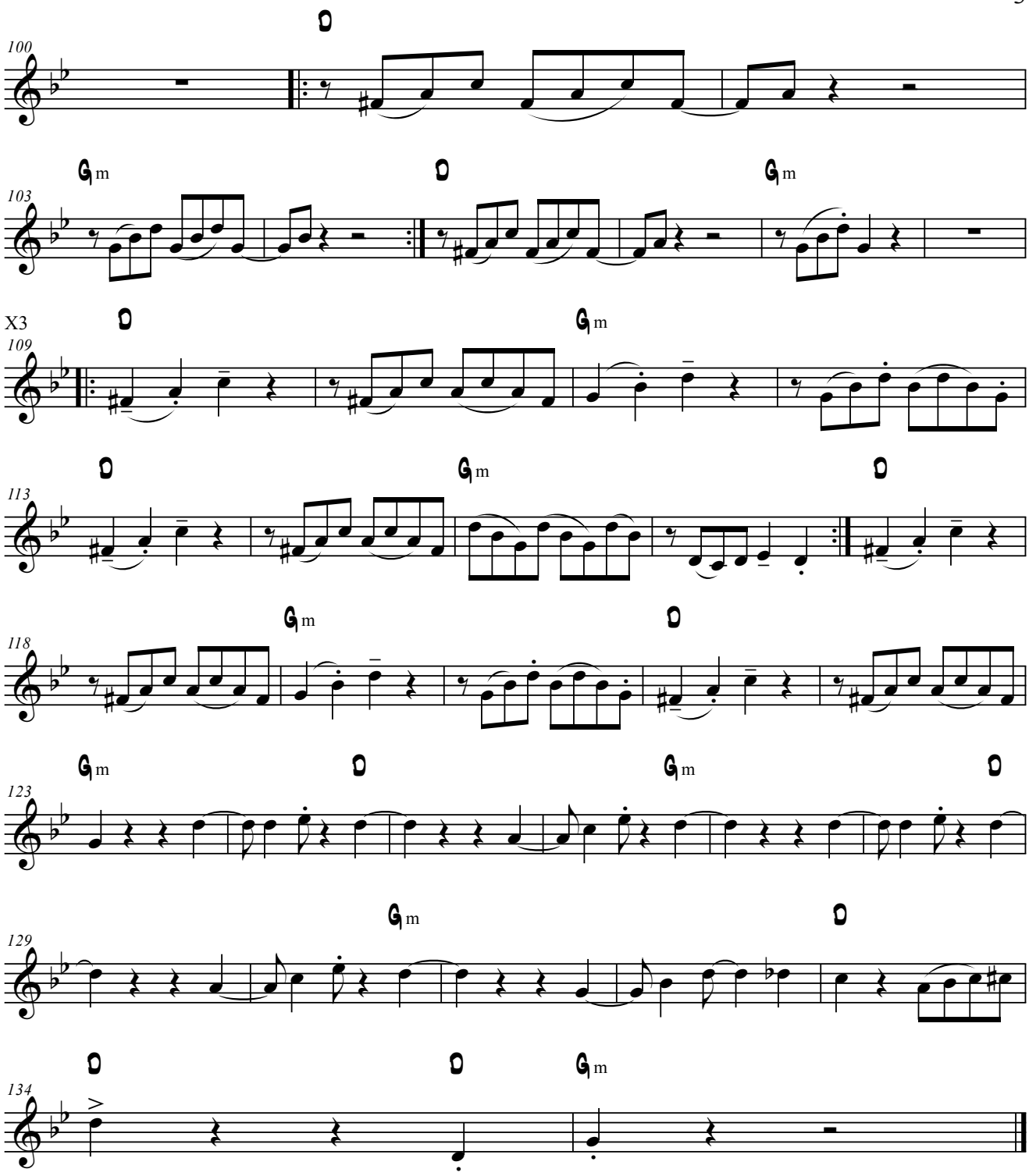
Caña Brava


53
1.
2.
Gm
3
D
Gm
D
59
Gm
D
Gm
65
D
Gm
D
71
Gm
D
Gm
77
D
Gm
Gm
83
X3
D
Gm
D
89
X4
Gm
Gm
D
D
Gm
94

X3

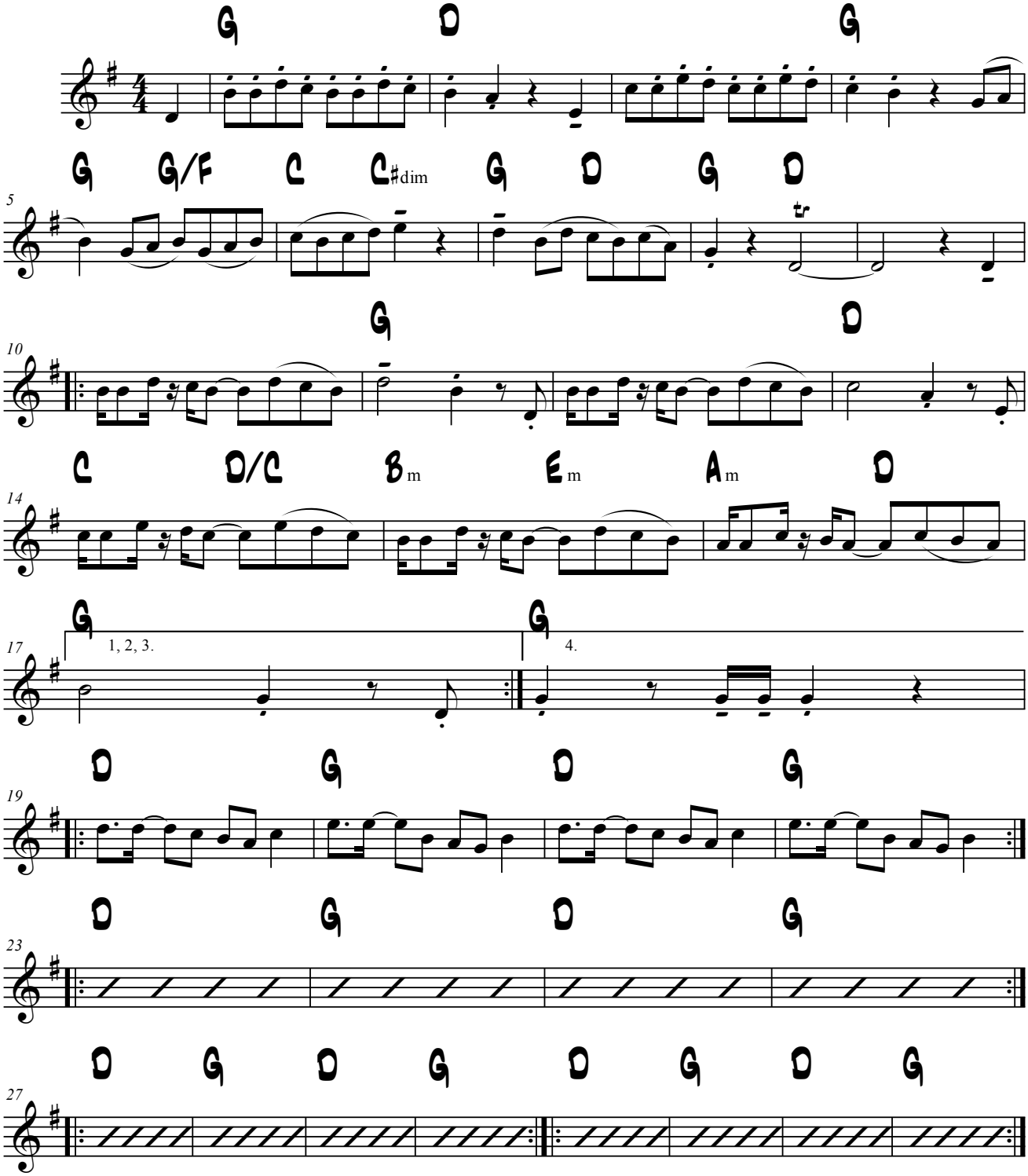

100
D
103
Gm
D
Gm
X3
109
D
Gm
113
D
Gm
D
118
Gm
D
123
Gm
D
Gm
D
129
Gm
D
134
D
D
Gm

Split Track #5
Full Track Stereo #6

Compadre Pedro Juan

C Instruments

Luis Arberti



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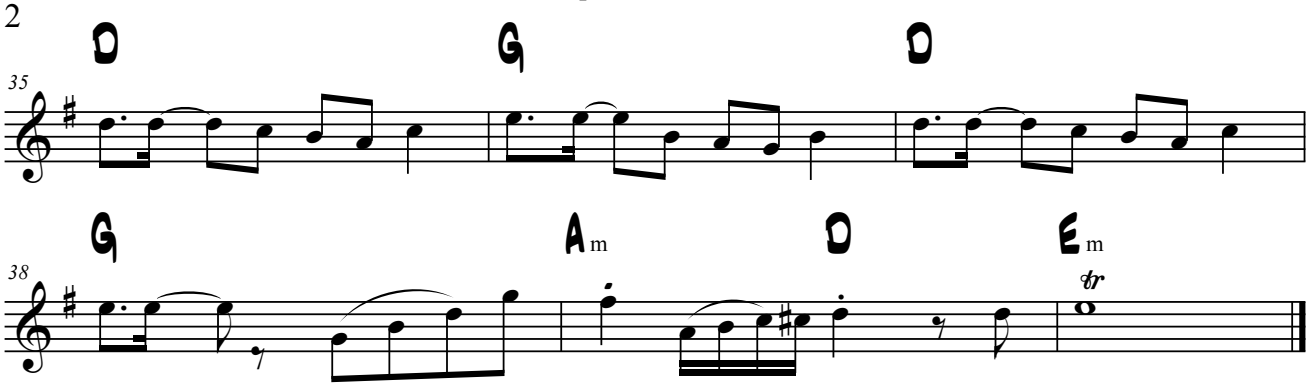

D
G
D
35
G
Am
D
Em
38

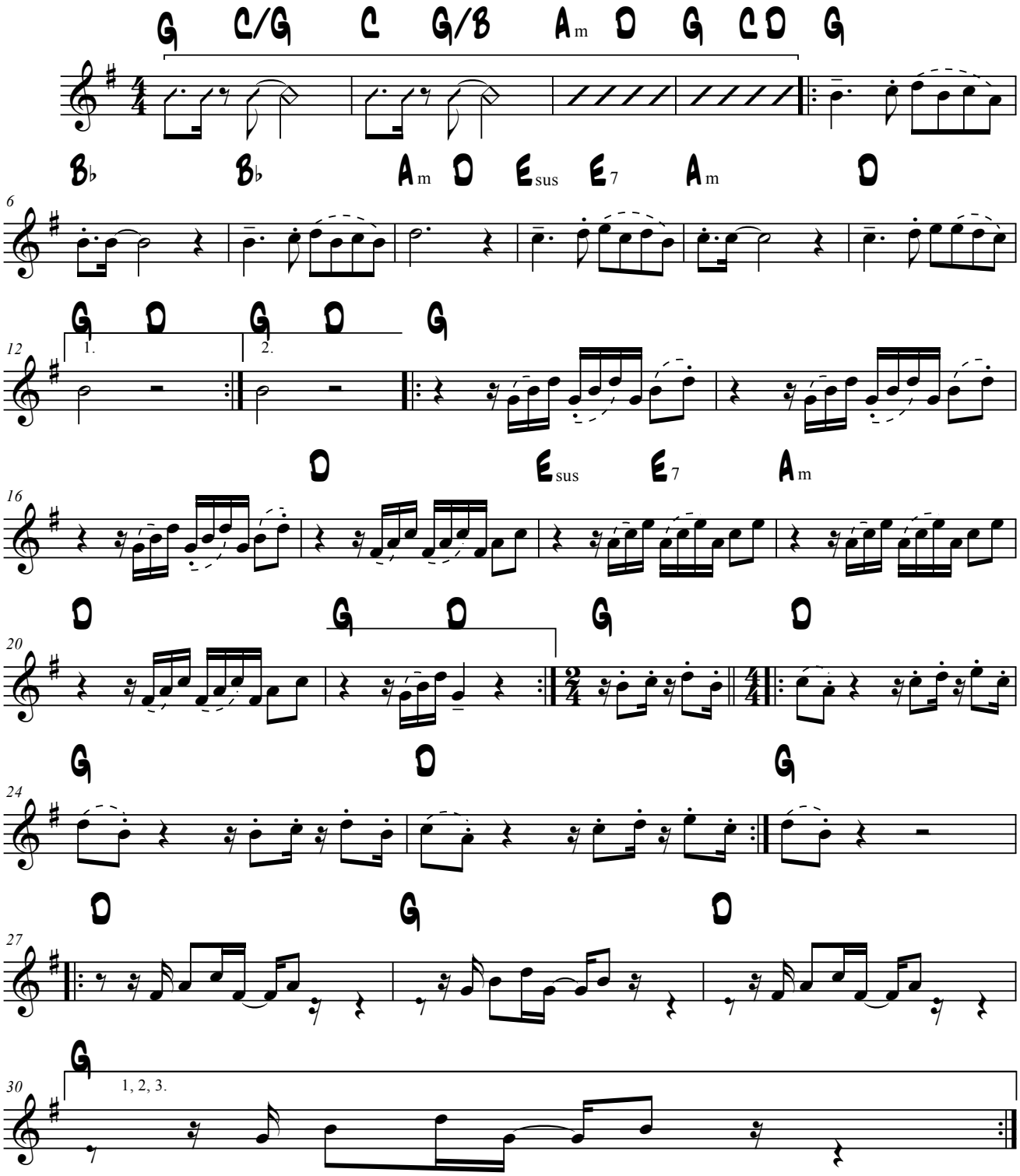
Split Track #7
Full Track Stereo #8

Desiderio Arias

C Instruments

Folklore

Intro Piano



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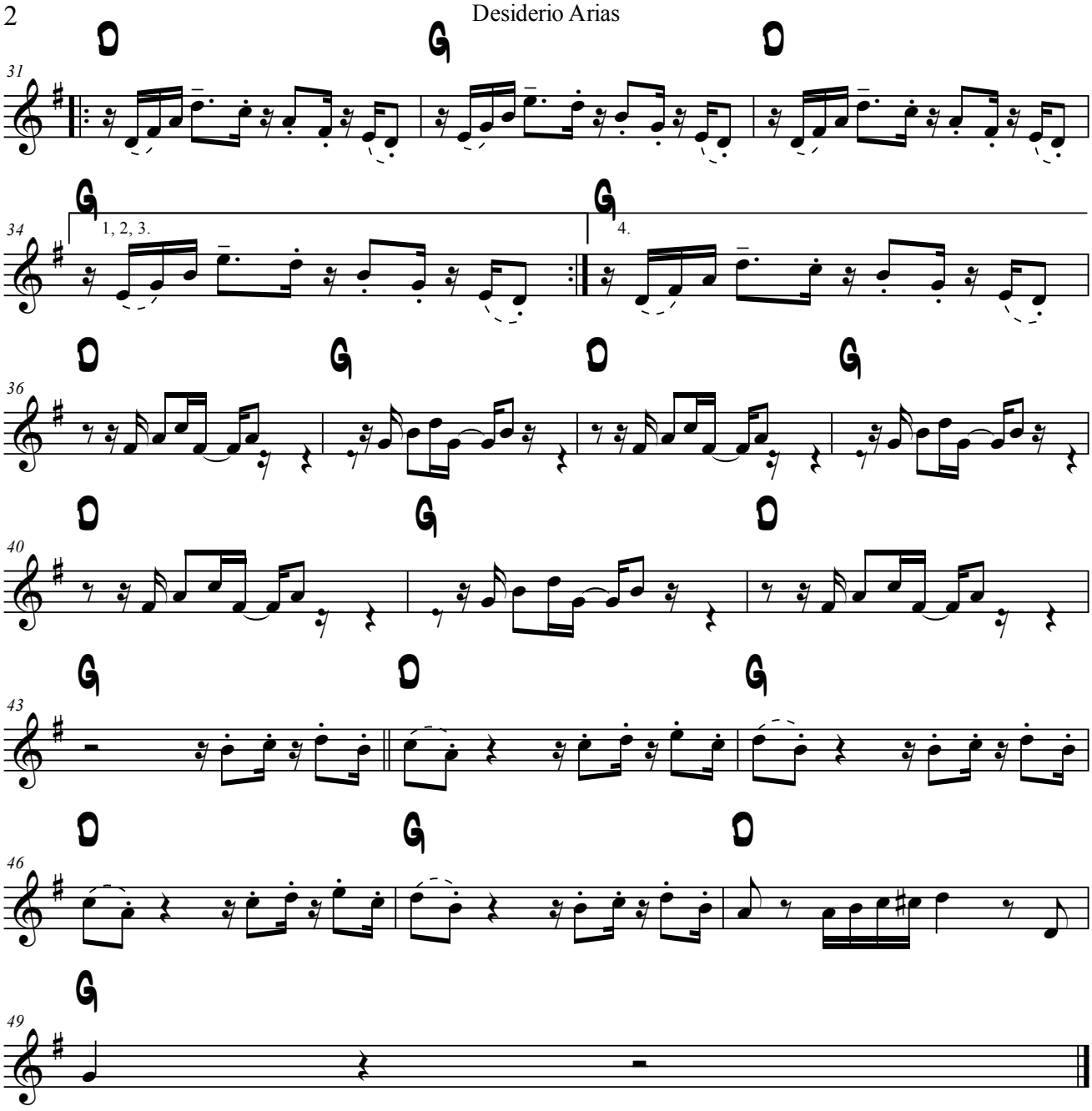
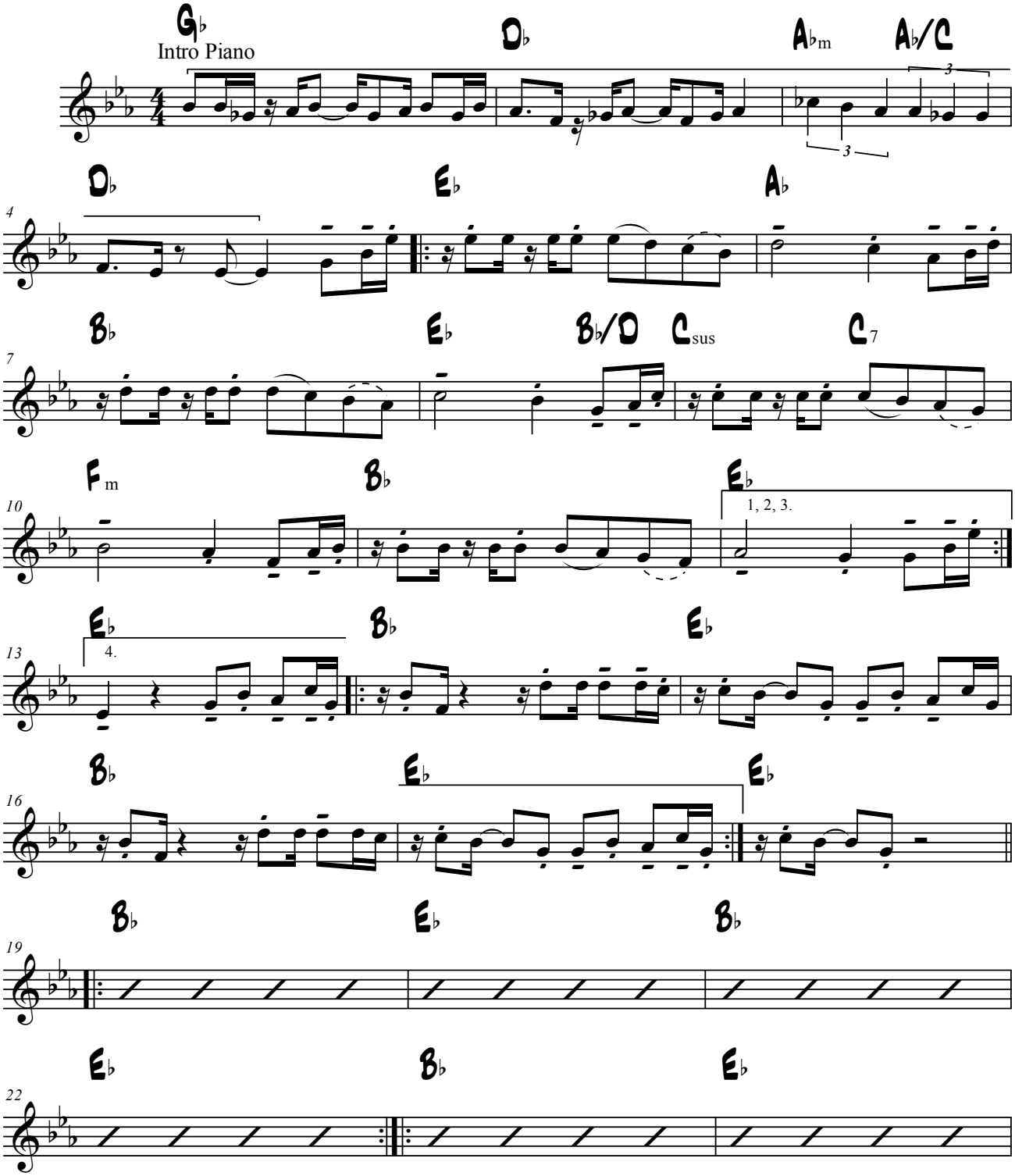

D
G
D
31
G
G
1, 2, 3.
4.
34
D
G
D
G
36
D
G
D
40
G
D
G
43
D
G
D
46
G
49

Split Track 9
Full Track Stereo #10

Dolorita

C Instruments

Luis Alberti



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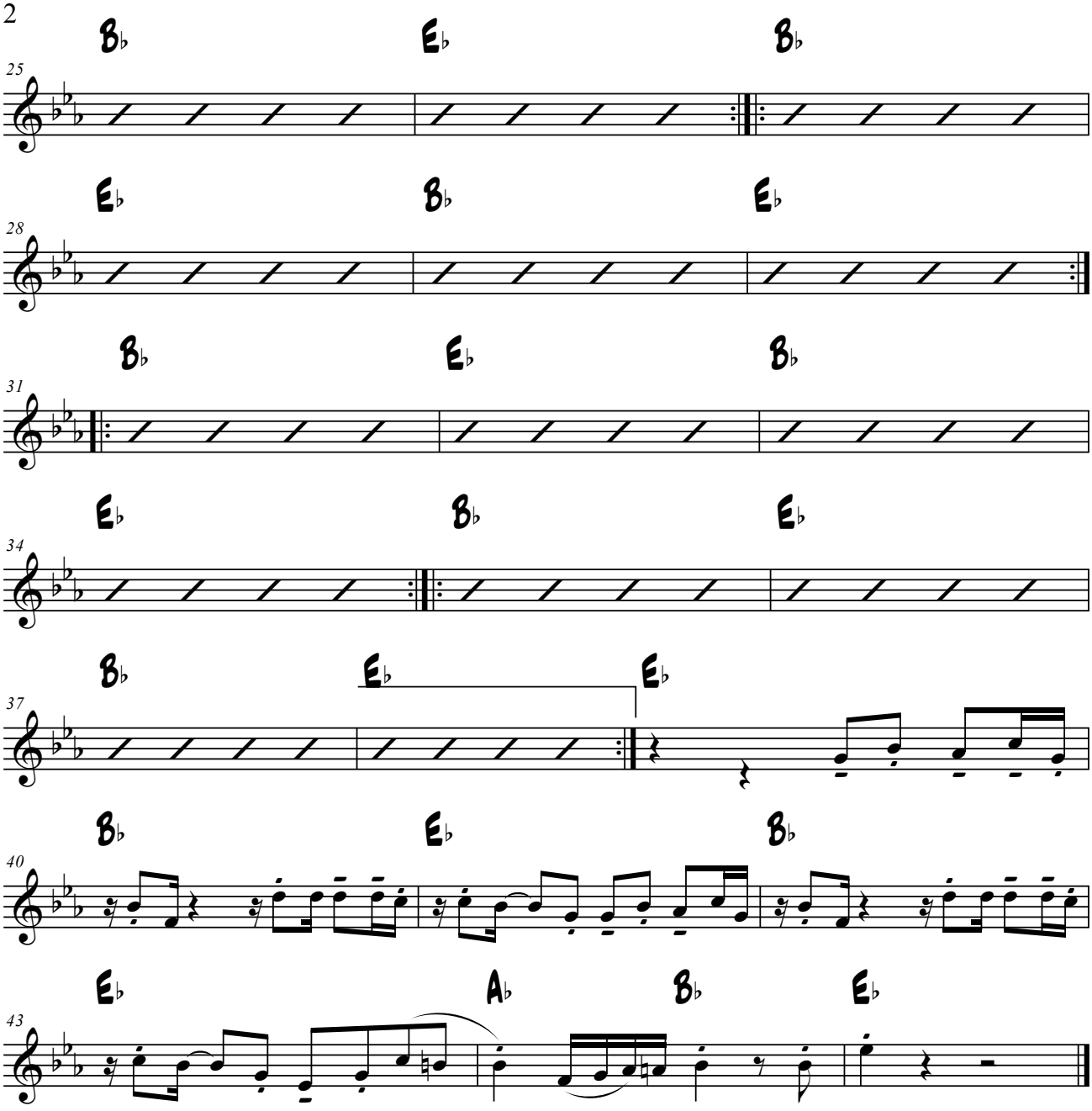
Dolorita

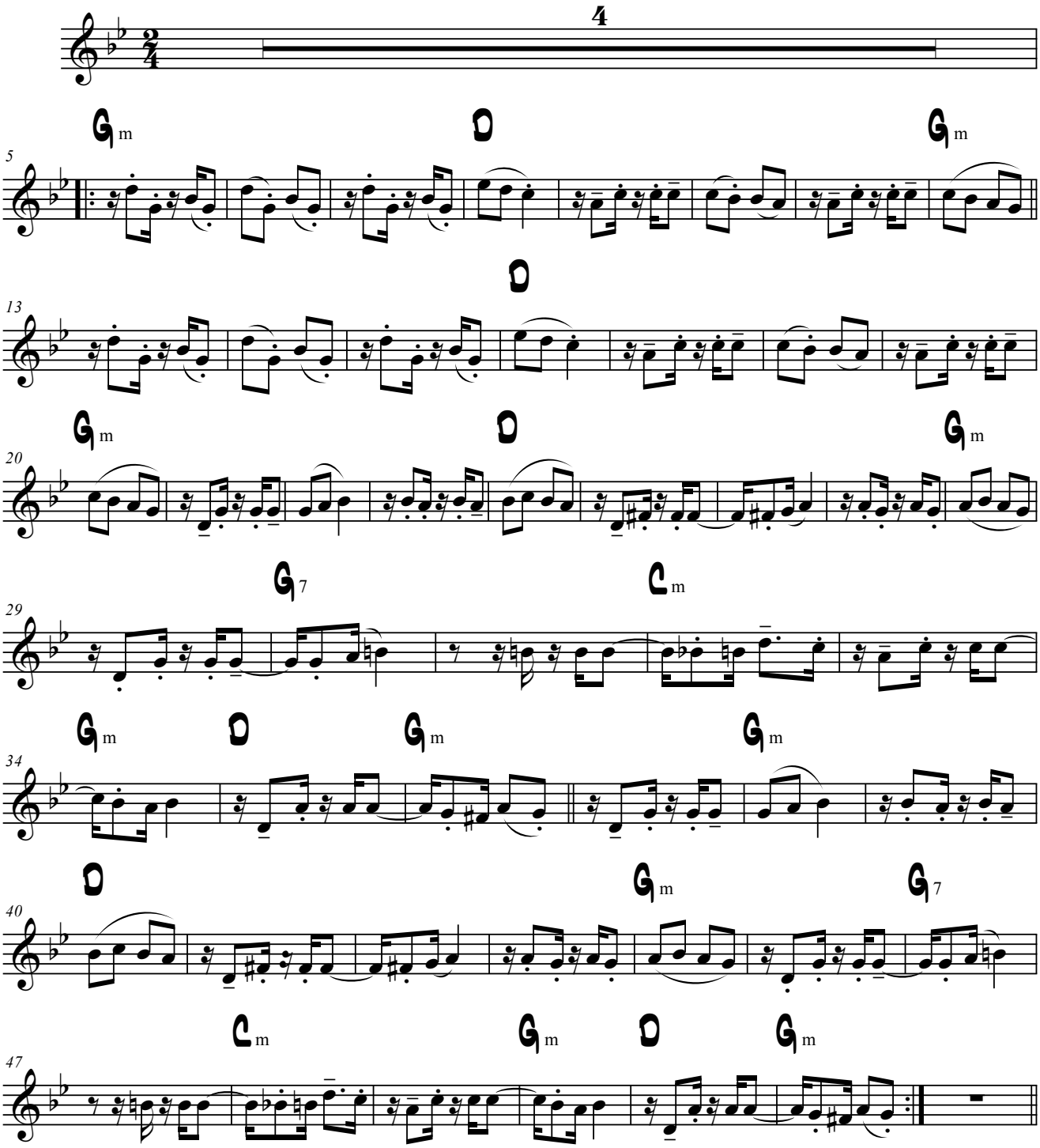


Split Track #11
Full Track Stereo #12

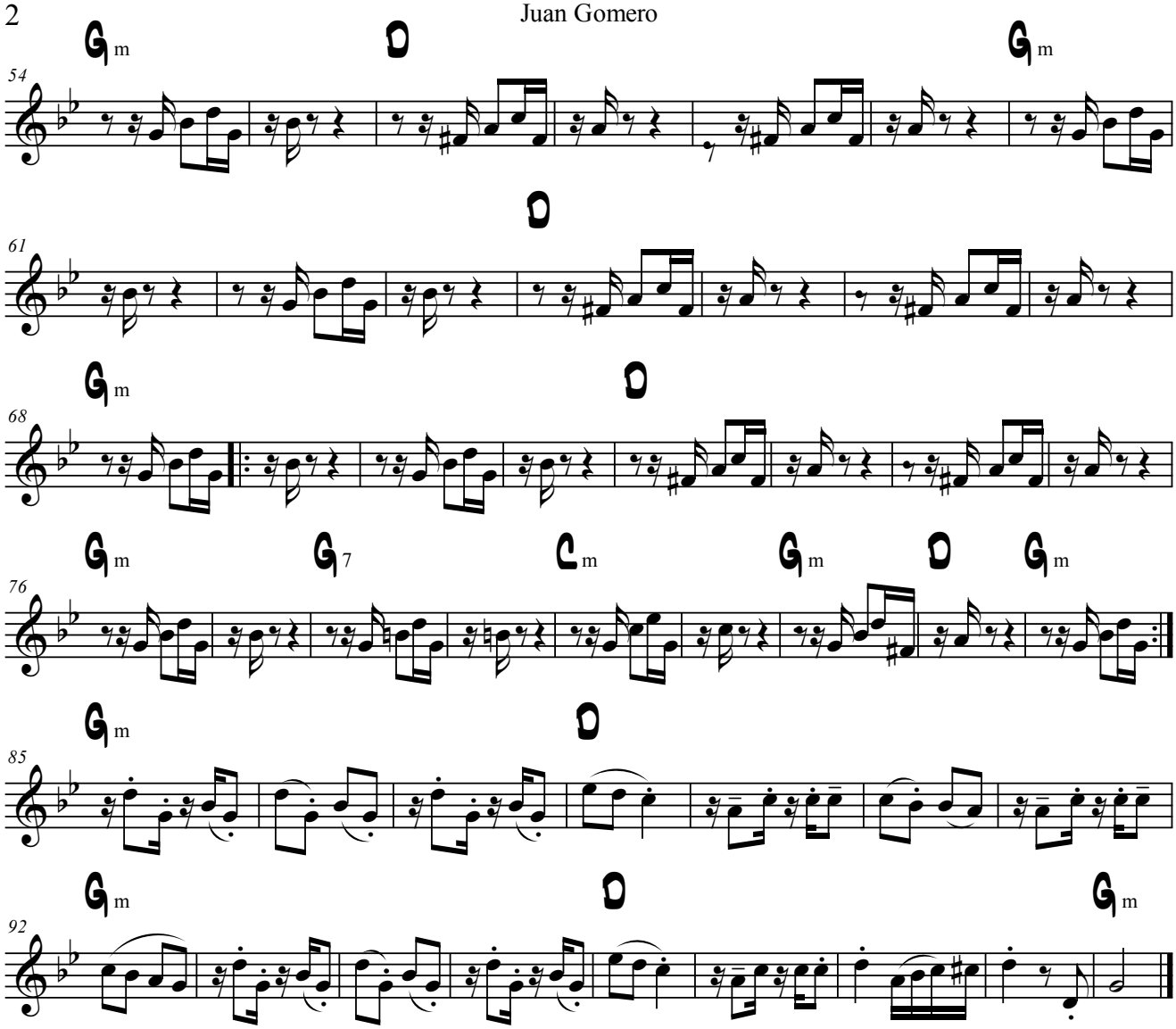
Juan Gomero

Folklore

C Instruments



©Alexander Vasquez

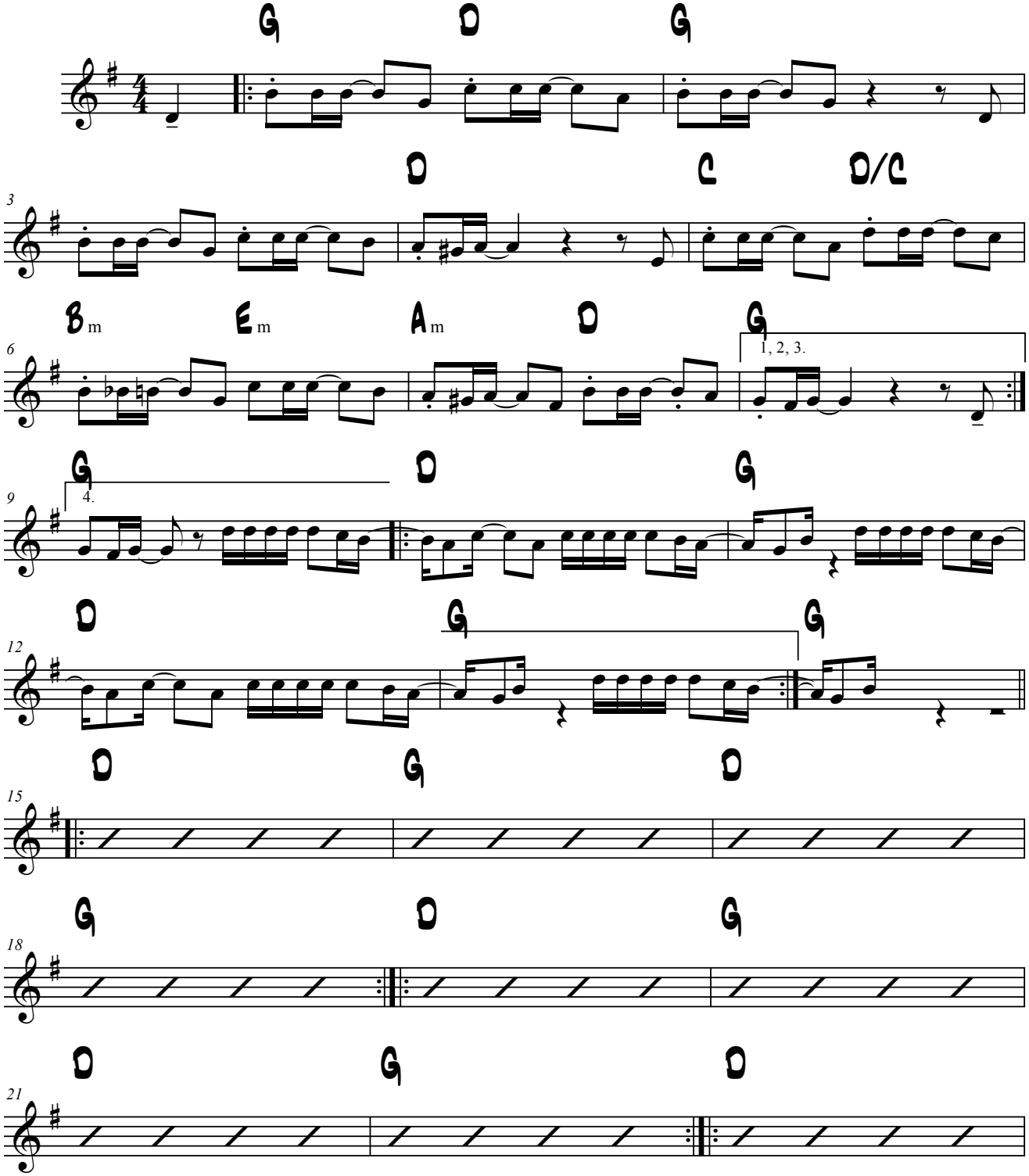

Gm
D
Gm
54
D
61
Gm
D
68
Gm
G7
Cm
Gm
D
Gm
76
Gm
D
85
Gm
D
Gm
92

Split Track #13
Full Track Stereo #14

Loreta

Luis Alberti

C Instruments



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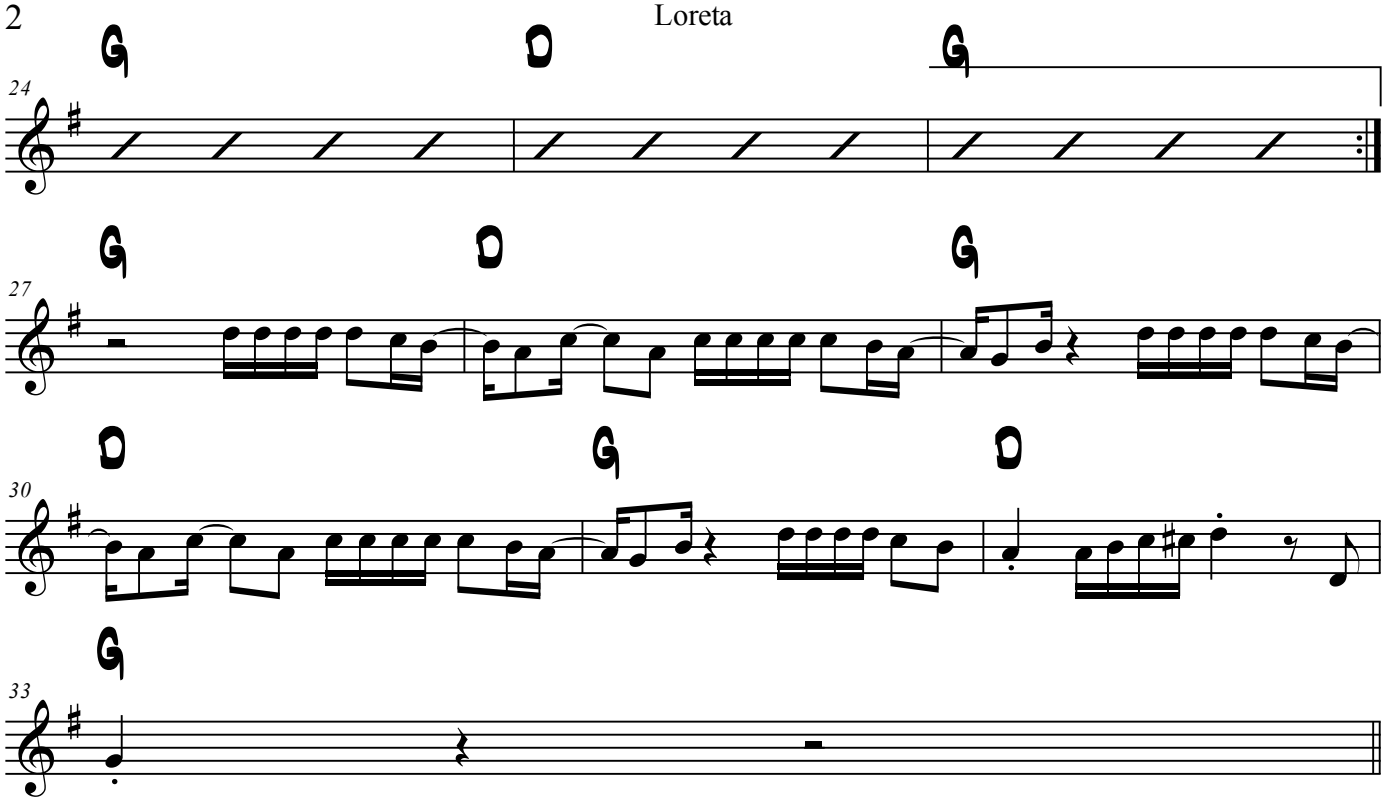
Loreta



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 desarrollo 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 realizo 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 Bustamente'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.