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CUBAN ARTIST, LEO BROUWER,
AND HIS SOLO GUITAR WORKS:

PIEZA SIN TITULO TO

ELOGIO DE LA DANZA.

A CONTEXTUAL-ANALYTICAL STUDY.

CLIVE KRONENBERG

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ABSTRACT

Cuban Artist, Leo Brouwer, and his Solo Guitar Works:
Pieza sin titulo to Elogio de la Danza.
A Contextual-Analytical Study.

The thesis investigates wide-ranging issues central to the Cuban artist, Leo Brouwer (b. 1939). Although considered by some scholars as perhaps the most significant living composer for the guitar in the twentieth century, Brouwer has not achieved the wide acclaim he deserves. This stems mainly from the North American Embargo imposed upon the Cuban nation for some forty years. Part I of the thesis explores issues concerning the artist's homeland and life. Part II examines a selection of solo guitar works from the composer's national stylistic period, 1956 — 1964. Analyses are presented of the composer's early works from 1956-57, *Tres Apuntes* (1959), *Etudes Simples* (1960-61) and *Elogio de la Danza* (1964). The analyses aim towards illustrating the artist's close association with his national culture, combined with his purpose of structuring universal art forms. Attention is drawn to the artist's employment of

- (1) Afro-Cuban national and traditionally tonal elements fused with more advanced compositional techniques
- (2) Idiomatic and pragmatic guitar techniques designed for the inexperienced player.

Integrated into the thesis are discussions on some historically significant composers, performers and tutors who shaped Brouwer's artistry. Appendix A contains all the music scores which have been discussed in detail, Appendix B is a transcription of personal interviews by the author with Leo Brouwer conducted at the 1998 Nürtingen Guitar Festival in Germany and Appendix C presents official Cuban perspectives on the Cuban Revolution and the imposed North American Embargo.

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University of Cape Town

CHAPTER 1

INTRODUCTION

Philosophical Orientation of the Thesis

Leo Brouwer was born in Cuba and has chosen to remain and work in the post-revolutionary Cuba: He operates as artist embracing the Cuban National Cultural Policy, which is intrinsically linked with official Cuban political ideology. He, like his associate Henze and many others, holds firm views on the interrelationship between art, history, society, politics and philosophy. Therefore an investigation of only one of these aspects cannot yield sufficient results while the other related aspects are disregarded. This study is in accordance with this view, and furthermore accepts that "music does not - cannot - exist independently of the circumstances surrounding its creation, performance and perception" (Barry: 179), that it is "a human endeavour" (Ibid). Thus, while this study particularly focuses on Leo Brouwer and his works for solo guitar, the discussions will periodically depart from these topics where global contexts are deemed obligatory.

Contemporary Cuban political ideology is integrated within the Cuban socio-cultural fabric, thus governing most of the Cuban way of life. The discussions dealing particularly with Cuban issues largely present Cubans' responses to centuries of colonial rule, racist oppression, current North American economic domination and the official recognition assigned since 1959 by the Cuban State to Afro-Cuban culture .²

The following philosophical views served both as inspiration and guidance, and established the foundation on which this study was formulated. These views largely substantiate the contextual approach adhered to in this study. While they emanate from divergent artistic backgrounds, they largely resonate fundamental similarities in meaning; as such they reveal a more universal impression, and - on a more personal

level - an indisputable reality when dealing with matters related to artists and their art.

In one of his landmark essays ³ Leo Brouwer reflects his views on music and society and the composer in the twentieth century (Century, 1985: 14). He states his opinions concerning a more precise musical inquiry thus:

Music is most often analyzed by means of its technical components . . . almost always neglecting to consider the circumstances which surround the creator, circumstances of philosophical-social background, political circumstances . . . (in Century 1985: 14).

Arnaud Dumond, the French composer and writer, interprets Brouwer's general views reflecting artists performing a pivotal role in procuring a more harmonious society (Dumond and Denis, trans. Tuffin: 10).⁴ He states that

Brouwer justly sees the artist as social mediator: society and man constituting themselves reconciled by cultural works. Finding reasons in this is the desire and courage to live. If this language is not common to all, society splits up into groups, classes, corporatisms (Ibid.).

Chapter Two reflects on among other Cuban matters, Cuban musicology and its close alliance with a political ideology. Regarding the relationship of art and politics, the thoughts are considered of one of the significant twentieth-century composers, Hans Werner Henze. He composed *El Cimarron* in 1969-1970 during his stay in Cuba. At this time Brouwer collaborated with Henze in this acclaimed work based on an important figure in modern Cuban history. However, Henze declares his own thoughts here on art and proposes more specifically that it should have an innate political nature (Rickards: 180). In somewhat direct terms he wrote:

Men without politics would be animals and art without politics would be trivial . . . Art isn't involved in itself. If there are H-bombs and concentration camps art either acknowledges this (and makes these things its subject, literally or analytically) or it deliberately turns its back on them and so falsifies reality. It can't turn aside and pursue its own path, it has no path. Art is realism or it is trivial, and there's nothing much in between (in Rickards: 180).

It is, however, interesting to note that Brouwer's guitar works seldom, if ever, espouse any overtly political intent. Rather, an extensive consciousness of human experiences and diverse cultures emanate from his thoughts and his art. These in themselves constitute an affiliation with his art. What must however be borne in mind is the inherent political nature of contemporary Cuban society, and Brouwer's allegiance to the Cuban socialist order (Century 1991: 9-10).

Given the fact that Cuba has remained one of the few socialist countries in a predominantly capitalist orientated world, the North American Blockade obstructing free communication from the Cuban nation for some forty years, the suppression of free political thought for many decades in this country, as well as a dominant and often biased Western media; the chances then of possessing an inherent prejudicial predilection towards a political order such as Cuba's becomes ever and increasingly greater. As stated by Barry, the overriding factor is, that "we may hold differing views as to the righteousness . . . of this [order], but it is, nonetheless, a question of [conscious] interpretation" (:180). Ballantine issues a warning against blind indoctrination rendering us unconscious to reality (: 6):

[We must] use every resource at our command to be on our guard against the disfigured consciousness . . . described as ideology. We have to be exceedingly vigilant about not submitting passively to what seems most `obvious'; we have to vigorously question values, the categories, the responses, that which we unconsciously pick up - no matter whether these concern life, or politics, or art in general, or . . . music. Only through a special kind of effort, and a profound

concern ... for the real interests of humanity ... and on the broadest conceivable base ... will we be able to make a start at comprehending the *whole*, and clearing our minds and senses of the encrustations of ideology (Ibid.).

Ballantine cautions further, and states that one of the most deplorable results of not adhering to such a tendency, can be described in such simple terms as "the man who is at one and the same time illiterate and a graduate of a university" (Ibid.).

The French philosopher, Goldman, addressed the same concept as follows:

this ... man ... is increasingly losing all contact with the rest of human life, and whose personality is thus being deformed and narrowed to an extreme degree (Goldman in Ballantine: 5).

In seeking answers for the way forward for future musical research, away from the more traditionally restricted and theoretical approach, Gilbert Chase proposes that such a significant start

will occur only through the fusion of the two disciplines - **historical musicology and ethnomusicology** — under the more impelling impact of the social sciences ... (1972: 212).

Charles Seeger concurs with the above view (: 33-39). He, furthermore, reminds us that

the natural and social sciences have advanced from positions of main reliance upon analytical techniques to bold syntheses of universal proportions, while in musicology, even mention of synthesis is not quite respectable (Ibid.).

Whilst researching data on Stravinsky, Richard Taruskin's recent document revealed itself as precisely doing justice (in a comprehensive and sweeping way) to the acclaimed Russian artist. Listed below are some appraisals on Taruskin's study (Taruskin vol. II: Cover Sleeve). Judging from these assessments, the views listed above become more relevant to this study too. George Perle particularly welcomes Taruskin's contextual method, writing,

Here, for the first time, the separation between historical musicology and analytical theory is eliminated, so that we can see not only how Stravinsky's music works but also where it comes from
 Taruskin lets us see Stravinsky in a global context, as we would a continent from the space shuttle — but he also gives us a microscopic view A simply incredible achievement.

Robert P Morgan affords Taruskin one of the highest tributes a writer of twentieth-century music could accomplish:

Taruskin's remarkable study will have a profound effect upon the way we think about Stravinsky. It places him in an extraordinarily rich and broadly rooted historical context that lends a new, deeper dimension to both the man and the music . . . I suspect it will . . . establish Taruskin as the foremost scholar of twentieth-century music in the world.

Lastly, Austin Clarkson of York University similarly upholds Taruskin's all-encompassing method of musicological research:

We see here a new genre of musicology, in which the approaches of the cultural historian and the music theorist are effectively combined.

The Need for the Thesis

My interest in the Cuban artist was stimulated in the late 1970s when I first came into contact with his guitar works during my inaugural years as a music student at the South African College of Music. In subsequent years as a guitar tutor, and later returning to postgraduate studies in guitar, I became increasingly mindful of the very high status Brouwer commands in the artistic world. Reports from some authoritative figures in the guitar world moreover revealed that Brouwer could be considered as one of the more important, if not the most important living composer for the guitar in the twentieth century. Following are a few of the many impressions encountered during the course of my research.

- After the premiere of Brouwer's *Concerto de Toronto* in that city in 1987, where John Williams appeared as soloist with Brouwer as conductor, Brian Townsend reported the following:

The final note was followed by a sustained and unanimous standing ovation lasting several minutes. After ten or twelve curtain calls, during which the artists shook the hands of nearly every member of the orchestra, they were obliged to repeat a substantial part of the middle movement. While this sort of response may have been common in the nineteenth century, it is not the usual reception of a contemporary work ... (: 7),

- Dean Suzuki, an avid researcher of Brouwer's works, writes

That the Cuban-born Leo Brouwer is one of the most important living composers for the classical guitar is undisputed. As guitarist himself; he has an unequalled command of the instrument's idioms and complete range of technical possibilities (: 164).

- Editor of *Classical Guitar*, Colin Cooper, stated a similar view, and although carefully worded, he expressed the same sentiment in bolder terms:

Greatest living guitar composer is not a phrase that comes easily in any context, but, all things considered, it is impossible to think of any other composer with a better right to the title (June 1985: 13).

- In the preceding year, *Classical Guitar* carried an interview which the British composer and producer for the BBC, Gareth Walters conducted with Brouwer. Among the many matters discussed, Walters wrote,

[Leo Brouwer is] regarded throughout the world as one of the truly outstanding composer/guitarists . . . (September 1984: 17).

- Constance Mckenna is a writer for a number of guitar magazines and a radio commentator. She particularly distinguished herself as a Western writer reporting more contextually on Brouwer and his society. She reflects broadly on her experiences encountered during her visit to The International Competition and Festival of the Guitar in Havana (Guitar Review, Summer 1988: 1-6). In this report she appropriately reflects on the isolated nature of the Cuban society and makes the following pertinent observation:

Cuba hovers in American consciousness like a banished cousin, provocatively remembered and hardly understood. For American guitarists, Leo Brouwer is the link to contemporary Cuban culture. He is probably the most significant force in guitar composition in the 20th century, but news of his progress is difficult to obtain in the United States (Ibid.: 1)

In recent times, a freer, more enlightened commentary permeates South African society, lending greater exposure to the severe misfortune and isolation

exerted on Cuba and its people by the imposed North American embargo. (See Examples 1.1-1.3).



EXAMPLE 1.1 *Cape Argus* 30 June 1999



EXAMPLE 1.2 *Cape Argus* 28 September 1999



EXAMPLE 1.3 *Cape Argus* 2 July 1999

In my opinion, this embargo, together with a 'custodial' Western art-music establishment, contributed in large measure to Brouwer being largely unexplored and unrevealed. Moreover, since the 1959 Cuban Revolution, Brouwer's society had been portrayed mostly in negative, mysterious and controversial terms resulting mainly from biased North American misinformation. Although Brouwer's works increasingly became part of the contemporary guitar literature, little of the relevant background material directly associated with him as artist had been afforded substantial coverage in academic circles.

After her initial visit to Cuba, also in attendance of The International Competition and Festival of the Guitar in Havana of 1988, Rose Augustine, Editor of *Guitar Review*, wrote the following:

Here lives one of the great composers for the guitar, Leo Brouwer. Some say he is the finest of our generation. None of these are 'political' people, yet, we keep them and what they can contribute out. I came away with a love for my gracious and generous hosts and a strong desire to know them better. In keeping them and their art out of our country, whom do we punish? (*Guitar Review*, Summer 1988: 13)

These sentiments sufficiently sum up the need for my research and this study. In addition, to my knowledge, few in-depth analytical studies have been made of Brouwer's guitar works. I am aware of only two Western academics, Paul Century and Dean Suzuki who have done substantial and in-depth analyses of some of Brouwer's guitar works. Guitar magazines have mostly carried some general interviews, reviews, and introductory analyses of his guitar works. Given Brouwer's stature as a composer for the guitar in the twentieth century, a great need therefore exists for more widespread and detailed scholarly research of his works.

Research Procedure

As stated before, while collecting literature on Brouwer I encountered few analyses of his works, with the bulk of writings comprising mainly articles, reviews and interviews. However, these appeared in predominantly two guitar magazines and were

therefore mainly directed at a small music fraternity. They provided my initial pool of information; a basis - so to speak - from which to venture forth. However, as informative as some of these proved, many others were casual and brief, repeating previous commentaries and generally lacking in promoting an extensive awareness of the artist as a whole. In the few cases where authors indeed ventured into the domains additionally pursued by me (i.e. Cuban politics, history, musicology, etc.), their views were often impregnated with subjectivity. ⁵

Obtaining access to Suzuki's document unfortunately proved unsuccessful. ⁶ However Century's academic theses were obtainable and could provide an authentic orientation from which subsequent research on Brouwer, as well as many relevant aspects related to Cuba could be pursued.

My research conducted nationally provided no South African literature on Brouwer at all, but half a dozen or so of his printed music scores. Some of these scores and numerous published articles from abroad were obtained from the personal library of Elspeth Jack, now retired co-ordinator of the Guitar Section of the University of Cape Town. Brouwer's approach towards developing guitar technique demanded extensive consideration. In this regard my earlier postgraduate studies, as well as Ms Jack's historical documents on guitar technique in general, proved most useful.

The University of Cape Town Music Library provided a rich source of information on contemporary analyses, reviews and general discussions of works of significant modern composers. Although the number of well-established documents and articles from, especially, *The Journal of Musicology* and *Music Analysis* provided no comment on Brouwer's works, these were used for the discussions of composers significantly influencing Brouwer's first stylistic period. Similarly, *Guitar Review*, *Classical Guitar* and *Soundboard* magazines provided mostly analyses of contemporary guitar works of other composers; these could serve as suitable frameworks for the analytical procedures adopted in this study. Subsequently, the readership of the aforementioned magazines in particular, has been considered by this thesis. At the above institution I could also find the rare and valuable book *La Africana de la Mateo Folklórica de Cuba*, written by Fernando Ortiz, Cuba's

principal researcher of Afro-Cuban culture. Further, at the same Music Library I perused an important doctoral study on the growth of the guitar in the twentieth century. Unfortunately, in matters relating to Brouwer, a mere few lines in this voluminous document do not reveal his stature as performing guitarist nor do they elaborate on his considerable contribution to twentieth-century guitar composition. Among the many other South African research institutions explored the Johannesburg Public Library only has the score of Brouwer's Second Guitar Concerto in its collection.

My continuing systematic exploration of more substantial academic research material pointed mainly away from mainstream Western academic institutions. Although some Cuban musicological material were found to be housed in London and Berlin, insofar as Brouwer is concerned, most were found to be situated at distantly removed and foreign music institutions as far afield as Eastern Europe, Russia, and naturally Cuba itself. Initial contact was made with the Cuban Embassy in Pretoria, which led me to the *Instituto Cubano de la Musica*, the Regional UNESCO Office, and *The Friends of Cuba: Africa Desk*, all directly situated in Cuba itself. I determined that the many highly celebrated Cuban academic institutions housed a large amount of relevant literature on Brouwer, Cuban musicology, history, politics, etc., with some literature written by Brouwer himself. My initial success was however short-lived. Cuba's unconventional, often incompatible telecommunications system, and a highly questionable postal service finally compelled me to abandon my numerous costly attempts acquiring research material from there.

The necessity to continue my exploration in Cuba itself became increasingly important for my research. Such a momentous exploit into unknown territory had to be weighed against the unequalled but more practical prospect of meeting the composer himself, but in Western Europe. Therefore, in view of all practical considerations, the exceptional personal encounter with Brouwer was opted for. This prospect came into fruition in Germany where Brouwer was in attendance at the 1998 Nürtingen Guitar Festival. During August of 1998 I could meet Leo Brouwer in person, attend his composition workshops, and conduct interviews with him and some international attendants as part of my ongoing research. During my meetings with

Brouwer, we could discuss his philosophies, his close bond with African culture, and his thoughts on Cuban society. We similarly exchanged thoughts on his objectives and designs embodied in his guitar works as the greater part of my research was devoted to analysing these works.⁸ Those engagements with an acclaimed artist from a removed periphery have affixed valuable elucidating substance to my thoughts, for which I am sincerely grateful to Leo Brouwer. At the Nurtingen Guitar Festival I could for the first time also meet academics, composers, and performing guitarists - all from the international music arena - who were similarly absorbed in and perceptive to Leo Brouwer and his art. This offered a welcome reminder that my own exploration was not in vain, nor being conducted in complete isolation. Their encouragement and interest in my research went a long way towards establishing some rationality within my hitherto solitary quest. Some of these persons could supply me with some additional literature, as well as some guitar scores, which, otherwise, had proved near impossible to obtain. During my stay in Germany a number of articles on Cuban musicology were obtained from the Berlin Musikschule.

My continuing exploration took me to a number of acclaimed research institutions in London. The British Library, Westminster Reference Library, Victoria Music Library, The Academy of Royal Music Library and the Goldsmiths University of London Library proved of much value to my research. For a few months I could review a variety of literature on diverse Cuban issues. Some of these documents were written, edited and/or compiled by accredited Cuban academics from both inside and outside Cuba. It was also possible to encounter published reports, articles and documents written by acknowledged non-Cuban academics with first-hand experiences of Cuban circumstances. Thus, in dealing with polemical issues especially, it was most significant to obtain wherever possible, well balanced, well grounded and affirmed perspectives.

Additionally, various Internet Sites were explored. Relevant documents that could be located include among other, interviews scholars had conducted with Brouwer, official Cuban governmental commentaries and an up-to-date investigation on the effects of the American embargo imposed on the Cuban nation.

Lastly, the overall preparation of this document, and especially my own analyses of Brouwer's works, were painstakingly supervised and guided by the highly experienced Professor James May, Director of the South African College of Music.

Aims and Scope of the Thesis

This document is by nature a contextual study broadly aiming to impart a comprehensive awareness of the Cuban composer Leo Brouwer. In addition and central to this study, are detailed analyses of the composer's works for solo guitar.

The main body of the thesis is presented in two parts:

Part I (Chapters 2 and 3) aims to impart a better awareness of the artist and his homeland. Chapter 2 explores aspects on Cuban history, politics, culture, and contemporary Cuban issues. Chapter 3 focuses on Leo Brouwer. It presents an overview of his life and musical development, his place within twentieth-century Cuban art-music, his guitar works written after his national period, and his diverse artistic functions.

Part II contains predominantly the theoretical/analytical component of the thesis. Chapters 4 to 7 explore Brouwer's compositional structures as embodied in his solo guitar works with particular attention focused on Brouwer's principal solo guitar works composed during his first and national period, i.e. 1956 to 1964. A selection of these works is presented in chronological order, starting with *Pieza sin Titulo* (1956) and concluding with *Elogio de la Danza* (1964). Apart from distinctive rhythmic elements permeating much of his music, Brouwer's works are additionally characterised by Afro-Cuban folk themes, constituting the essence of the thematic material.

During Brouwer's initial period as composer, Cuban artists generally aspired towards honouring Afro-Cuban culture, which has through historical circumstance, been largely abandoned. However, the importance of emulating a national art was not an end in itself. At the same time, artists aspired towards structuring great universal art forms. This philosophy was advocated by various Cuban artistic movements and was honoured by Brouwer who put it thus:

One of my questions is, how can I link or connect the historical values, which I respect and adore, part of my Cuban heritage, how can they be connected with the universal (Century, 1991: 7).

Detailed analyses of Brouwer's guitar works illustrate, among other factors, his alliance with his cultural heritage combined with use of advanced compositional techniques. It will thus be shown that Brouwer largely adopted this procedure during his period as national composer towards fulfilling the goal of structuring universal works of art.

Additional discussions on Bartók, Falla, Debussy and Stravinsky and selected works of theirs have been deemed crucial towards illustrating aspects from the more advanced art-music tradition penetrating into Brouwer's artistry.

Chapter 4 offers analyses of Brouwer's inaugural works, *Pieza sin Titulo* and *Preludio*, both composed in 1956, and *Fuga No. 1*, composed in the following year. The analyses of these works illustrate the composer's use of characteristic Afro-Cuban elements combined with an emerging awareness of more advanced compositional structures. *Fuga No. 1* is Brouwer's most inventive contrapuntal work to date. It is analysed towards illustrating the composer's fusion of Afro-Cuban elements with a traditional European structure of polyphonic music.

Chapter 5 is central to the thesis. It explores Brouwer's tributes to Falla, Stravinsky and Bartok, three collective works entitled *Tres Apuntes* (1959). These veneration suitably lend themselves towards illustrating Brouwer's merger of Cuban national features with techniques from the European art-music tradition (as represented here by Falla, Stravinsky and Bartók) . The discussions of Brouwer's three tributes are in each case preceded by an introduction on these influential composers and their works. Characteristic features of these artists are associated with Brouwer's compositions. The procedure is as follows:^{1°}

- I. The analysis of the first work from *Tres Apuntes*, 'De el Homenaje a Falla'¹¹ is preceded by analyses of Folio's singular solo guitar work, *Homenaje pour le tombeau de Debussy* (1920) and Debussy piano prelude *La Soirée dans Grenade* (The latter work served as inspiration for Folio, and to some extent for Brouwer too.)
- II 'De un fragmento instrumental' resulted from Brouwer's great admiration of Stravinsky. This work is associated with Stravinsky's *L'Histoire du Soldat* (1918).
- III. The discussion of *Tres Apuntes* concludes with the analysis of its third part 'Sobre un canto de Bulgaria' composed in honour of Bartók. The discussions highlight Brouwer's treatment of a folk song derived from Bartók's tradition. Examples of Bartók's use and manipulation of folk song precede the discussion of Brouwer's work.

Chapter 6 focuses more wholly on aspects related to guitar technique. The Introduction here similarly places Brouwer's technical works *Etudes Simples* (1960/61), in historical context. This chapter initially explores contributions from great guitar figures shaping Brouwer's own performance style as well as techniques employed in his studies.¹² Following this, detailed technical analyses are presented of *Etudes Simples*. These analyses illustrate Brouwer's employment of a more modern harmonic framework, novel rhythms and metres, and idiomatic and pragmatic guitar techniques specifically designed in these instances for the young/inexperienced player. It will be illustrated that this compositional approach similarly aims towards structuring of universal works (in this case, universal technical study material).

In observance, then, of those views stated at the inception of the study, and more specifically pursuing the belief that 'one should study men through the music they use' (Harrison in Ballantine: 12), various and diverse artists and their works similarly occupy one's attention, all towards revealing Brouwer's art more completely.

Chapter 7 presents Brouwer's masterpiece *Elogio de la Danza* (1964), his last and full-grown guitar work from his initial period as composer. It is considered as one of the more famous contemporary works among performing guitarists internationally.

The goal here is to illustrate the composer's masterful synthesis of notable features and techniques previously employed. In a philosophical-musical sense *Elogio de la Danza* epitomises Leo Brouwer's artistic maturation — his heightened awareness of compositional techniques and his accomplishment of a universal art.

Appendix A contains all the music discussed in detail in the thesis. Appendix B contains a significant portion of the discussions conducted during August 1998 with Leo Brouwer at the Nürtingen Guitar Festival. Appendix C contains significant speeches delivered by key Cuban political figures on among other the relevance of the Cuban Revolution, and the destructive effects of the North American Embargo. A list of all diverse source materials appears under the heading References. Music Scores and Discography constitute separate lists from all other reading matter.

The Thesis' Intended Readership

Given the diverse topics covered by the thesis, it is trusted that scholars and readers from various disciplines would find some of the contents of relevance for their own needs. Individual issues, though related, are directed at

1. The student of political studies and/or sociology pursuing knowledge in Cuban matters, and particularly current developments in Cuban-North American relations
2. The general musicologist or music analyst partial to contextual musicological research
3. Particularly the guitar performer, composer and tutor pursuing research on Leo Brouwer and his contribution to twentieth-century guitar composition. The thesis' literary style and analytical depth are thus aimed at the general readership of guitar magazines.

It is trusted that the thesis will offer a broad awareness of Leo Brouwer as Cuban artist. The wish is also making readers generally aware of Cuban society itself, but mainly in terms of *how Cubans themselves view their society*.

It is further hoped that Part II of this study will provide more comprehensive - i.e. historical, musicological and theoretical - frameworks of Brouwer's initial guitar works. This awareness could serve as a basis from which further study of Brouwer's

later works can be conducted. Of importance is that Brouwer's guitar works gradually evolved out of the mainly tonal-orientated mode towards a predominantly non-tonal style. The latter style is prevalent in his guitar works dating from 1968 to the late seventies. After this period the composer returned to the more tonal harmonic idiom. *Elogio de la Danza* also serves as example of Brouwer's progression towards a non-tonal language in his guitar compositions. As such then, it is hoped that by having an extensive awareness of Brouwer's incipient compositional structures, analysts of works following *Elogio de la Danza* could interpret those with greater understanding.

Theoretical Considerations

It is believed that as young aspiring artist Brouwer saw his own pilgrimage revealed in past champions; that he conceived of them as true archetypes in music history fusing a distinct identity, or an allegiance to nationalism, with the ideal of emulating a universal art. Viewed in broad terms, this study aims to bring to light how various and diverse factors sustained Brouwer's goal of advancing through his national art, towards a universal style of writing in his solo guitar works.

Furthermore, Brouwer said

Whilst playing I met some gaps, something missing from my repertoire. There was Tárrega, Sor, Albeniz, but there was no Bartók, who enchanted me, nor Stravinski [sic] who was my dream, my awesome dream (Dumond: 1)

It is clear that while Brouwer was moved by these composers' craft, he likewise recognised the need to compose as well. This he set about "with the intention of filling some gaps in the guitar repertoire" (Ibid.: 7). While it is the presumption that the artists identified in the thesis greatly influenced Brouwer, it is nevertheless believed that he commanded their procedures skilfully and highly imaginatively. As a result thereof he preserved a unique identity in twentieth-century guitar composition. This accomplishment earned him an exceptional place in the history of the guitar.

He does, however, spend some time in Spain during the year as Conductor of the Cordoba Symphony Orchestra. This is a special arrangement whereby he also acts as cultural link between his country and the international artistic world.

² See especially Appendix C for Fidel Castro's address on the 40th anniversary of the Cuban Revolution.

³ La Música, Lo Cubana y Innovación. Havana/Editorial Letras Cubanas, 1982.

⁴ Hereafter referred to as "Dumond".

⁵ Here I am particularly referring to the articles of David Reynolds, in Guitar Review, No. 114: "A Paradise Closed to Many, Gardens open to Few": 4-15; "Echoes from the Unpardonable Void":16-19, and "Manuel Barrueco - The Baltimore Interview" :22-28. See also Carlos Molina's remarkable study on the history of the guitar in Cuba, which is marred unfortunately with his overtly support of military means to undermine the Cuban political order.

⁶ The Solo Guitar Works of Leo Brouwer. Master's Thesis, University of Southern California, 1981.

⁷ Here I am referring to Howard James Nock's A Survey of the Main Factors Contributing to the Development of Solo Classical Guitar Playing during the Twentieth Century, PhD Dissertation, University of Port Elizabeth, 1983.

See Appendix B for a full text of these interviews. Brouwer's views from these interviews quoted in the thesis are referred to as 'Discussion'.

⁹ The intention is not to suggest that these artists alone strictly represent the European art-music tradition. See also Chapter 5 where the choice of influential artists is discussed in greater detail.

¹⁰ My choice of suitable influential works is derived from John Hakes' study, "Leo Brouwer: Early influences in *Tres Apuntes*", Soundboard, No. 2, Summer 1982: 129-131.

¹¹ Note that bar 7 of this part of *Tres Apuntes* should reflect a metre change (9/6); the same inconsistency occurs in bar 78.

¹² In addition to that of the grand guitar masters from Europe (Sor, Aguado, Tárrega and Pujol), the significant contribution of the Brazilian, Villa Lobos, is presented as well.

PART I

BACKGROUND

University of Cape Town

CHAPTER 2

ASPECTS ON CUBA

HISTORICAL OVERVIEW

Colonisation

In 1492 Christopher Columbus landed in Cuba. Some two decades later Spanish settlers began to establish sugar plantations and tobacco farming on their newly discovered island of treasure. Towards succeeding in their missions they captured indigenous Cuban tribes such as the Siboneys and the Tainos, Cuba's original inhabitants for several thousand years. The Spanish soldiers and missionaries who arrived in Columbus's footsteps also discovered gold in the Cuban mountains. They decided that the original population should likewise be utilised to dig it up. As hard labour, conquest, warfare and bloodshed, among many other evils, were foreign to these tribes, many of them rather committed suicide by hanging and drinking poison. These acts of hopelessness, the massacres on the part of the settlers, as well as a number of diseases brought from Europe eventually obliterated these people from the face of their homeland. A few words only have lived on; words like *guajira*, meaning farmer, and *bohios*, thatched-roofed huts; these modest dwellings still characterise Cuba's forlorn western countryside (Perrottet and Biondi: 23).

Slavery

A rising European demand for sugar, a fairly new commodity at the time, contributed to the fierce desire for a new economical and more efficient workforce, the African slave. From the early 1500s to well into the 1800s about 12 million African men women and children were captured and shipped to the Western Hemisphere. This episode that would forever change the face of Cuba, and in fact the destiny of mankind, is described by Nicole as "politically as well as morally a monstrous aberation" (: 155), and, "centuries of organised brutality on the grounds of economic necessity" (: 156). Furthermore he writes, "Even those who recognised that it was fundamentally wrong convinced themselves that it [presented to the slaves] .. the benefits of white man's civilisation and the blessings of the white man's God"

(: 156). Such were these "blessings" that a progressively increasing number of slaves was required as male workers especially, lived ordinarily only seven years. (Perrottet and Biondi: 29). From the 1700s (as a direct result of this slave labour), Cuba became prosperous and an important commercial centre with its own shipyard and naval base. Sugar and tobacco production began to flourish as a result of growing exports to British colonies in North America. Luxurious new mansions were now owned by the settlers, transforming Havana from a village, to Spain's 'jewel of the Caribbean'. The streets were paved with granite imported from New England and trade with North America expanded — the start of an association that would dominate much of Cuba's modern history. Meanwhile, as the first railroad in Latin America was built — from the Guisnes sugar fields to Havana, thirteen slave workers would perish for every kilometre of track laid. And even as this happened, some others planters would treat their slaves as "playthings to be misused with all the ingenuity they could command" (Nicole: 165). This included the sexual maltreatment and brutal rape of female slaves, the cutting out of workers' tongues, eyes, slitting or cutting off a nose, ear, or lip, or breaking an arm or a leg, being dropped into a vat of boiling molasses, or broken on the wheel, or burned alive over a slow fire after being pinched several times with red-hot tongs. (: 164-67).

The Struggle for Independence

The 1800s saw the development of a more cohesive nation, with various groups plotting revolts against Spanish domination of what has now become their own homeland. In 1821 Jose Lemus headed the first revolutionary movement. In addition, forces from beyond Cuba's borders entered the fold towards liberating Cuba from their common oppressor. Simon Bolivar, a South American general and several Mexican leaders organised an army to invade Cuba and free it from Spain. These acts led to the involvement of North America. The mid 1800s saw the establishment of a movement to annexe Cuba to the USA. The slave uprising during this period strengthened the USA desire for control of Cuba. Cuba's northern neighbour made several attempts in fact to buy Cuba from Spain, but Spain rejected these. Cuba's struggle against Spain resulted in the Ten Years War of 1868. A revolutionary group headed by Carlos de Cespedes, demanded independence as well as the abolition of slavery. Spain similarly rejected this and fighting followed. 1886 marked the year in

which slavery was officially abolished, however most Cubans still demanded independence from Spain.

Jose Math (1853-1895)

In 1895 a further revolution was planned against Spanish rule, led this time by Jose Marti, founder of the Cuban Revolutionary Party in 1892. He was jailed and exiled many times for his revolutionary writings and was finally ambushed and killed during battle against the Spaniards. Besides being a freedom fighter he was an author, journalist and poet, influencing much of the content of current Cuban cultural and political programmes. Up to today Marti is regarded as a national hero by all Cubans. His philosophies have been embraced by both sides of the country's great divide: the current Cuban Revolutionary Party accepts Marti as the spokesperson of their own revolution, while anti-revolutionary Cubans in Miami have named their broadcast stations after him.

United States Control

Under the Treaty of Paris in 1898 America gained control over Cuba due to Spain's inability to control growing Cuban dissent. Towards the close of the nineteenth century America set up its first military government. During this period the Cubans were allowed to adopt its first constitution. This however, contained the *Platt Amendment* which allowed the USA to intervene in Cuban domestic affairs, buy or lease land for naval bases, control the economy, own the plantations and tobacco farms, etc. In 1902 Cubans elected their first president, Thomas Palma, which was followed by the Americans now leaving the country.

Racial Oppression and the Age of Decadence

Continuing after the abolition of slavery, racial interaction in Cuba remained extremely tense. Free slaves and other Cubans of mixed descent comprised a majority within the fight against Spain for sovereignty; they, in particular, had high prospects for progressive new legislation and social change. Despite their desires and their major role in the military, Cuban blacks especially, continued to be socially subsidiary. Many in the Afro-Cuban community explicitly expressed indignation and dissatisfaction. Racial discrimination and segregation in Cuba were reinforced by the policies imposed by America's military officials from 1898-1902, which for obvious

reasons, did not originate at that time. Afro-Cubans generally, continued in the years after 1902, to be deprived of right of entry to higher education, to be excluded from white-collar professional and governmental positions, to be denied entrance into many hotels, restaurants and clubs, and to be given only limited admission to parks and other public leisure areas (in Moore: 34).

The first five decades of the twentieth century saw the coming to power of increasingly corrupt, brutal and authoritarian regimes, which controlled the country with the direct support of America. Their objectives were mainly to safeguard America's economic interests in the country which did little to empower the lower classes. A number of revolts on the part of the Cuban masses resulted in America sending military forces to guard its control over Cuba's sugar mills, plantations, banks, factories, the mining, industrial and agricultural sectors, etc.

In 1952 Fulgencio Batista came to power for a second time. His rule marked the climax of Cuba's age of decadence, a time when corruption and brutal repression of any opposition reached huge proportions. He revitalised the country's casino industry with Havana becoming the world's prime casino centre. Cubans increasingly gave up their jobs as doctors, health workers, teachers, factory workers, etc., for much more lucrative work as croupiers. Young women and teenaged girls abandoned their schooling, homes, families and places of work in order to make a living from providing cheap sexual favours to the increasing number of foreign men visiting Havana. The combination of unlimited sensual pleasures, lawlessness and corruption on the part of the rulers who also owned the casinos, became an irresistible attraction and fascination for many lewd travellers who passed through Havana in a steady stream.

For many however, the inequality between Cuba's frivolous image and cruel truth became too great. Enrique Fernandez-Mas s, a Cuban-American writer put it thus:

On the road to pleasure, your driver could turn around at a stoplight and show you photos of bodies bloodied with bullets and young faces ripped apart by tortures so savage... that the . . . sweet roast pork, the yummy yams, the fine

Havanas, the hot sex, nothing tasted good anymore (Perrottet and Biondi: 390).

The Cuban masses, most of them poor, uneducated and black, were disgusted with the levels into which their country had sunk. The spectacle of the opulent Mafia-run casinos alongside Cubans sleeping and begging on footpaths was but one of the brutal truths prompting them to declare war on their oppression.

1959 Revolution ²

In July of 1953 Fidel Castro tried to start a revolution against the Batista rule. He was captured and imprisoned. In 1955 he was released and started the *26th of July Movement*, a revolutionary group named after the first revolt. By 1958 most Cubans had lost confidence in Batista's rule and in January 1959 the dictator fled his country as Castro's forces took control.

Castro and the revolutionary leaders instituted major changes towards liberating their country from both the effects of Spanish colonisation and the current American economic exploitation. The triumph of the 1959 Cuban revolution was regarded as the culmination of the struggle started in 1868 and continued during the period from 1895 under Jose Marti's leadership. Hundreds of new measures were instituted, such as agricultural reform, housing reform, nationalisation of the multi-national companies, reforms of the banking systems, the sugar depots, the education system, etc. Thus began a unique process which established the Cuban revolution as the first such revolution in America. Through Castro's leadership Cuba was transformed into a Socialist state where the interest of the poor now became of paramount importance. Some of the important changes brought about by Castro included a mass literacy campaign, compulsory and free education, free medical care, free meals for all scholars and the economic and social equality among all the people. Racism was declared illegal and punishable by law.

Cuban Cultural Transformation

The new Cuban government strongly supported the development of the arts, sponsoring among other, free ballets, plays, recitals, etc. It also provided scholarships for many talented youths to study at international specialist centres. The development of the Film Industry received great prominence. The government endeavoured to fully develop music in all its diverse forms. This art form came to have a profound new meaning for all Cubans. Various styles of music were promoted, ranging from the traditional Spanish habanera to all forms of classical music from full symphony to solo players. In addition, a capella choruses, cabaret bands, dance music, music for theatre, opera, television and cinema received the full backing of the state. Music started to play a major role in uniting the divided Cuban nation and would often be heard in the many outdoors commemorative festivals. The new government's National Cultural Policy saw the establishment of important cultural organisations like the National Ballet Company of Cuba (1959), the Cuban Film Institute (1959), National Symphony Orchestra (1960), the Association of Cuban Authors and Artists (1961), National Council for Culture (1961) and a National Art School (1962). Dominating all of these was the Literacy Campaign for the mass of the population. The revolutionary state understood education of the masses to be an integral part of developing the new society. It endeavoured to overcome the educational backlog, to spread art and literature to the rural areas, and to create a new Cuban culture. The government's enlargement of the media, publishing houses, magazines, etc., led to a four to five-fold increase in the number of published books and journals. National and international literary contests were generously funded, and most writers and artists were well remunerated or subsidised (Mesa-Lago: 97).

In recent times, despite severe economic restrictions, the Cuban government continues to assign exceptional significance to the promotion and development of the arts. Jesus Ortega ³ explained this philosophy as follows:

In our country, in terms of teaching, all areas are equally important. The treatment received by the School of Music at the Instituto Superior de Arte is the same as that received by the School of Medicine at the University of Havana and of the school of Geology — the same. I think this is implicit in our system and forms an integral part of the Marxist

concept of society. Culture is nothing more than another aspect of the formation of man, and for us every aspect of the human being is important (Hodel: 10-11).

Cuban-American Relations

Outside of the arts Fidel Castro did away with the military and political structures of the former government and also brought to an end American intervention into Cuban affairs. The Cuban revolutionaries embarked on a recovery programme seizing all sugar estates, tobacco farms, oil refineries, cattle ranches, banks, factories, etc., formerly owned by America. This led to a sharp decline in relations between the two countries. America initially responded by refusing to buy Cuban sugar, Cuba's largest commodity on the export market.

From the beginning of the 1960s the American administration ended all diplomatic relations with Cuba and instituted the economic and cultural blockade. In 1962 John F Kennedy ordered a naval blockade, halting any imports and aid from reaching Cuba. This occurred mainly in reaction to the Soviet Union lending military support to Cuba in defence of its sovereignty, which, had become under increasing threat due to North American military subversive acts. Since the revolution many thousands of Cubans have left their country, with most settling in Miami. These were mainly white, middle-class to rich families who lost most of their wealth and control over the means of production. With the American blockade severely restricting any economic profitability with the international world Cuba turned to the East, and Russia in particular, who became its main trading partner. The end of the Soviet Union and other Eastern European Socialist states in the 1980s brought to a close any meaningful economic support enjoyed by the Cuban nation. In the 1990s America passed further legislation prohibiting economic and cultural support, and general interaction with Cuba. Even further legislation put a ban on foreign countries trading with Cuba. Over the last decade especially, the European Union, Africa, Asia and Canada have however strongly opposed these measures.⁴

CUBA TODAY ⁵

Gaining insight into contemporary Cuban affairs was made possible with a recent and highly noteworthy research project on Cuba undertaken by a group of American scholars under the auspices of the TransAfrica Forum ("Cuba Report" [TransAfrica Forum](http://www.artwire.org), Internet Site: <http://www.artwire.org>). During January 1999 TransAfrica Forum led a 15—member delegation to Havana to investigate issues surrounding the current status of the Cuban nation especially in light of the forty-year-old North American embargo. Some of the Forum's more significant findings are listed below. ⁶

General Impact of the Embargo

There was universal agreement from all delegation members that the embargo has affected and continues to have an impact on all aspects of Cuban life and services. One of the delegation members Dr. Norman Francis, expressed the delegation's views on the issue of the blockade thus: "to continue a blockade of humanitarian needs raises legislative policies to the inhumane and criminal level". Another member, Dr. Camille Cosby, voiced her judgement on this issue as follows: "It is unequivocal that the embargo has resulted in an appalling lack of medical and educational provisions, food and money".

Health

The delegation found that while Cuba has not denied its citizens entrance to a hospital as a result of shortages or lack of needed items, there are clear indications that essential items are being supplied in reduced quantities. They heard heart wrenching stories of children needing medicines or medical devices that only existed in North America. They were also told of cases of deaths occurring because of these situations (Dr. J Cole).

To obtain any of the new US drugs Cuba is forced to wait as much as seventeen years until US patents expire. Yet the delegation found Cuba's universal health care system impressive as it has made remarkable advances despite the negative impact of the embargo. Today Cuba has over 62 000 doctors and over 18 000 neighbourhood family clinics for its 11 million citizens. Despite shortages of supplies, the life expectancy of Cubans is seventy-five years of age, whereas before the revolution it was forty-five

years. Cuba's positive health statistics are equal to and sometimes better than some developed countries (Drs. Alvin and Tina Poussaint).

Racism

Besides meeting both ordinary Cuban citizens and those in higher positions of authority, it was also of significance for the delegation to meet with Cuba's leader Fidel Castro, Cuba's First Secretary of the Central Committee of the Communist Party and President of the Councils of State and Ministers. What particularly impressed the delegation during their meeting with Castro was his sense of personal outrage he has over racial discrimination; his willingness to be critical, of how the revolution has not done all that must be done about racism, and therefore a resolve to figure out what must be done (Dr. J Cole). The delegation determined that Cubans from all levels were proud of their accomplishments in fostering equality since the 1959 revolution. This was true among Afro-Cubans and "white" Cubans. The delegation concluded that the Cuban revolution has significantly improved the status of Cubans of African descent. African Americans (citizens from their own country) have a promise of a home in Cuba, a country that recognises the blood and sweat of the black slaves that built it. They found that Cuba at least accepts that there is history beyond Europe; that Africa has also been a partner in raising the new world (Walter Mosley). It was moving for delegation members to visit the a school in Havana to see all those young, bright, eager scholars (mostly of African descent) and hear them say confidently what they want to become - one girl wanted to become a doctor, the other a nuclear physicist ... knowing that this was not a mere dream.

Gender Equality

As with race, Cubans cited to the delegation their broad accomplishments in promoting the rights of women and girls. However, the delegation found a willingness to acknowledge the work that must still be done in this area. The Cuban women raised similar concerns faced by their American counterparts; the issue of political power and the inequality in the home still demanded some attention.

Education

The delegation had several opportunities to examine and discuss Cuba's educational system. They visited the Lenin High School, an advanced college, a preparatory

school, and the Abel Santamaria School for blind and visually impaired children in Havana. During their discussions with Fidel Castro he explained in-depth Cuba's achievements in the field of education. He discussed Cuba's 250 000 teachers, and explained that despite the embargo, "Cuba has closed no school or day care centre, left no school without a teacher". Delegation members observed how Cuba's comprehensive educational system was helping to erode class, gender and racial inequality. The delegation also met with Cubans in various positions who spoke of their modest backgrounds and cited the free, high quality educational system as the critical factors in their advancement.

Human Rights

A frequently stated justification for the embargo by the American administration has been that the revolutionary regime 'does not respect fundamental human rights'. The delegation was particularly concerned about this issue as all of them had worked extensively to promote human rights. There was consensus among delegation members that Cuba has made enormous progress in realising economic, social and cultural rights and that the nation ought to be applauded for these accomplishments. The delegation recognised that there were still problems in the civil and political rights arena, despite positive changes in terms of race and gender equality. The delegation was uniformly of the view, however, that the economic and other acts of American hostility against Cuba have contributed to a state of tension that also negatively affect civil and political rights. Furthermore, the delegation views the embargo itself as a violation of the human rights of Cubans. The delegation found that changes in the US-Cuban relations are inevitable. America's close economic relationship with China for example, largely contradicts its present policy towards Cuba.

The TransAfrica Forum delegation left Cuba with a profound appreciation of the Cuban people, pride in the accomplishments of the 1959 revolution and a desire to have the embargo removed. Despite years of affliction ordinary Cubans expressed feelings of goodwill and friendship towards the people of America.

An-Music in Cuban Society ⁷

That the Cuban government has heavily subsidised classical music^s since 1959 is undisputed. Symphony orchestras, conservatories, and music education in general have made phenomenal progress under the Revolution. Quality and audience attendance considerably surpass their parallels in, for example, New York City. Cuba's Ballet Company under the direction of Alicia Alonso, and hosts of young instrumental virtuosos, (in addition to the many popular bands and jazz ensembles) have achieved particular renown internationally. Given the revolutionary government's high priority with the poorest class, what then, is the significance to this class of Western bourgeois music, an art form normally associated with elites? Peter Manuel writes that there are several aspects to the official Cuban attitudes towards classical music, and bourgeois culture in general (1991: 299):

1. Art-music has a long history in Cuba; Cuban scholars and musicians argue that it constitutes an integral and valuable part of their national culture
2. Bourgeois culture has generated much great art and Cubans should have access to such art and the education to understand it
3. Once Cubans (especially the previously deprived masses) command some understanding of it they will be free to make their own aesthetic decision about it.
4. Good classical music has no inherent bourgeois character and thus does not pose contradictions with socialist ideology
5. Classical music in Cuba has a different meaning and function in the Cuban Revolutionary society, because it no longer serves the bourgeoisie, but rather the entire Cuban nation
6. The Cuban society has eliminated desperate poverty, extreme inequalities of income, and the worst and most overt forms of racism and sexism. Only in such a society can classical music shed its previous superior status.

Manuel sums up this philosophy with the following pertinent quotation: "Only in a society where racism and sexism are under control . . . can a black girl play harpsichord 'without embarrassment or sense of betrayal,' and 'whites can sing like Africans without feeling like thieves or appropriators, or dance 'down' without looking stupid (Excerpts from Keil's field journal 1987 in Manuel 1991: 304-305).

This historical overview is primarily based on Stubbs' and Heines' "Cuba" in World Biographical Series, Perrottet's and Biondi's "Cuba" in Insights, Nicole's The West Indies: Their People and History, Mesa-Lago's Cuba in the 1970s and Eli's "Das Musikschaffen in der Kubanischen Revolution".

² See Appendix C (I) for Fidel Castro's views expressed at the Fortieth Anniversary of the Cuban Revolution.

A high-ranking Cuban musicologist, professor at the Superior de Arte in Havana and advisor to the Cuban Ministry of Culture.

See Appendix C (II) for the address of the Cuban Minister of Foreign Relations, Roberto Robeina on the issue of the American Blockade, as well as the 1998 United Nations vote taken on this issue.

⁵ The following passages are primarily derived from the TransAfrica Forum Research Report as compiled by Randall Robinson, its President. This Forum sent a fifteen-member delegation (representatives from academia, medicine, and the media, arts and public policy) on a fact-finding visit to Cuba during January 1999.

It was of particular interest to me using this source, which originated not in Cuba itself, or a traditionally sympathetic country from Africa, or the East, but from a cross section of citizens from the USA, the traditionally hostile country towards Cuba.

⁶ The sources given are all members of the Forum who undertook this fact-finding mission into Cuba.

This passage is primarily derived from one of Peter Manuel's elucidating and acclaimed contemporary studies on the integration of Cuban politics and culture, in this case, Chapter 13, "Musical Pluralism in Revolutionary Cuba" in Essays on Cuban Music: 285-311.

⁸ "Classical music" and "art-music" are used synonymously here.

CHAPTER 3

LEO BROUWER

1998 NURTINGEN GUITAR FESTIVAL

Hidden between hills and open farmlands, lined with narrow cobblestone roads and simple folk with old-age traditions lies the rustic town of Nurtigen; a most fitting assembly point for those intimately associated with the guitar.

Renata Weiss and Egon Danzl are the organisers of this remarkable event. Their high levels of proficiency ensure the festival's superior status in the international world of the guitar. The hive of this year's activities included a number of recitals by acclaimed soloists, trios and quartets; master classes were offered by a host of virtuosos, Manuel Barrueco, Angelo Gilardino, William Kanengiser, Thomas Muller-Pering and David Russell among others. A guitar construction course was given by the celebrated American luthier Thomas Humphrey, with the French concert guitarist and writer Roland Dyens, presenting classes on ensemble playing. Russell suitably concluded the nine-day festival with a memorable recital. Among other items, the Scottish genius presented devoted admirers with Llobet's beloved *Ten Catalan Folk Songs*. The previous evening's performance however, contrasted quite noticeably from the relaxed festival spirit, in truth awaking the sleepy town of Nurtigen. On this occasion a fiery flamenco trio led by the brilliant Spaniard Vicente Amigo, gave an unforgettable performance. With technical prowess Amigo guided the audience (a sizeable proportion of the town's residents) through his fusion of contemporary jazz and the art of flamenco. Some members of the audience were somewhat mystified, but the majority of them, and noticeably the younger generation, were most appreciative of this modern liaison of diverse cultures.

The highlight for me and indeed for many others, was the remarkable encounter with one of the truly great guitar personalities in the twentieth century, Leo Brouwer. He attended the festival to present a workshop on composition. The Cuban artist offered

rare insight into this art and his aura and grace filled his class with energy and spirit. His class time was divided into two sections. He would first cover various musicological and theoretical aspects related to composition; thereafter some of the twenty or so attendees would present their own creations to the maestro.



The Location of the 1998 Nürtingen Guitar Festival

Brouwer, in turn, offered valuable advice and guidance. These were the more intense moments of his classes, resulting in both suspense and excitement. During these occasions the Cuban composer's immense experiences and vast knowledge were more faithfully revealed to all those fortunate to be present.



Brouwer at work during his composition class

Brouwer illustrated examples of Picasso's art, which had fluidly influenced his own creative thoughts. General talks ranged on issues like theme and variations to various innovative orchestral techniques. Among all this he spoke about many writers, composers, poets, painters, musicians, philosophers, all from different worlds and cultures who had given shape to his own artistry. The composer presented an analysis of his *Sonata* (1990), a solo guitar work dedicated to Julian Bream, indicating many hidden intervallic, harmonic and melodic relationships — indeed a rare treat for all performers, composers, analysts present. In between these discussions he also referred to the universal interest in Cuban music, something which has become a great attraction for those eager to become acquainted with his isolated homeland.

Above all, he devoted most of his time to offering various ideas that attendees could utilise to advance their compositional skills. The energy permeating Brouwer's classes was fierce and momentous, integrating all he had to offer as composer, writer, teacher, philosopher, performer, and conductor.

Background and Musical Development

Leo Brouwer was born in 1939 in Havana, the capital city of Cuba. His grandfather was of Dutch origin (hence the unusual Cuban surname) but lived all his life in Cuba. In his early childhood - unlike most notable artists - Leo was not exposed to the arts, neither did he grow up in a rich cultural environment. In his early years, he "had no contact with paintings, or painters or music" (Discussion). He was too young at the time to fully understand this, but later in his life he realised that the dictatorship of Batista was not helping at all the development of his country. The tyrannical rule of this era caused much of the mutilation of the Cuban roots of culture, Cuban painters, writers and musicians. He remembers a time though, when he was about nine years old being deeply touched by Yoruban ritual music. This West African religious practice was brought to Cuba via the brutal slave trade and became an integral part of the Cuban national heritage. The experience of these ritual chants stayed with him throughout his life - influencing most of the works he was to compose later in his life and become famous for throughout the world.

His father was a medical doctor and an amateur guitarist and introduced the guitar to him. This occurred when Brouwer was in his early teens, at a time when he felt great sorrow and loneliness after the death of his mother. Brouwer Snr. played mainly the music of the Spanish composers, Albéniz, Granados, Tárrega, as well as some pieces of Villa Lobos. His father played mainly by ear and taught his son in the same way. Brouwer was most keen to play flamenco music, and indeed it became something he learned to love dearly. Later, still in his teens and after having made phenomenal progress on the instrument he needed to take up lessons; he needed a professional who could help him advance his skills in the correct and proper way. The teacher was to be Isaac Nicola, one of Cuba's revered guitar figures. Nicola sadly died in 1998 at a ripe old age, unfortunately at a time when Cuba was preparing for its International Guitar Festival during which he was to be a chief adjudicator and Member of Honour. Unlike his student, Nicola emanated from a more fertile background where the classical guitar in particular occupied a central place. When the young Brouwer started lessons with him, he could offer his student much authentic knowledge about the instrument. Nicola's own training on the guitar was rooted in the Aguado-Tárrega technical schools. He had as his own teacher one of Tárrega's descendants and most famous pupil, Emilio Pujol. Nicola exposed Brouwer for the first time to Renaissance and Baroque music. It was also the first time the student heard some of the major guitar works from the nineteenth century. The young Brouwer was astounded, he had certainly not heard anything like it before; besides his father's playing he had not received any cultural stimulus from his relatives, who at the time practically did not exist anymore. Many years later Brouwer declared, "These revelations that Nicola gave me were my future. My dream!" (Dausend, *Guitar Review* Summer 1990: 10). He dramatically redirected his entire perspective and abandoned the flamenco idiom, and in turn devoted himself to the classical guitar.

After remaining with Nicola for about two years he took his school examinations. At this time, aged sixteen now, he had mastered a sizeable portion of the existing guitar repertoire; such an accomplishment usually demands about ten years of study. The highly talented young artist also acquainted himself with knowledge of the piano, contrabass, cello, clarinet, and various brass instruments. This wide acquaintance naturally stood him in good stead when he later started to compose for orchestra, chamber settings, and solo instruments other than the guitar. He turned out a genius

and a prodigy whose phenomenal skills and talents would impact on the whole of Cuba, and in fact the rest of the world.

It was in effect the mastering of the guitar that led the then sixteen-year-old to observe that great composers hardly considered the guitar in their works. And so he thought quite idealistically, that since they did not compose for the guitar, he himself would fill those openings:

[after] learning the so-called great repertoire, the grand repertoire... I realised that there were a lot of gaps. We didn't have *L'Histoire du Soldat* by Stravinsky, we didn't have the chamber music by Hindemith, we didn't have any sonatas by Bartók. So, as I was young and ambitious and crazy, I told myself that if Bartók didn't write any sonatas, maybe I could do it. What a beautiful thing it would be if Brahms had written a guitar concerto! But he didn't, so maybe I can. This was the beginning of composing for me (McKenna, Guitar Review Fall 1988: 11).

Guitar Works Written during Brouwer's Initial Period as Composer

Leo Brouwer set out teaching himself the art of composition, harmony and counterpoint. He proceeded by listening to and studying pieces by composers from different periods and countries towards gaining a wide knowledge of musical composition. This period of intensive study resulted in Leo Brouwer's first works, written mainly for solo guitar. His initial period of composition is characterised by his use of Afro-Cuban features which he combined with more advanced compositional techniques. This period extends until 1964, culminating in his most mature work in this initial phase, *Elogio de la Danza*. He started off with among other, *Musica* (1955) in this instance a work for guitar, strings and percussion, with *Suite No. 1* (1955), *Pieza sin titulo* (1956), *Preludio* (1956) and *Fuga No. 1* (1957) written for solo guitar. Following this came *Homenaje a Falk!* (1957) for flute, oboe, clarinet and guitar, *Danza caracteristica* (1958) for solo guitar, and perhaps his best achievement during this early stage, *Tres Apuntes* (1959) a solo guitar work in three parts written as tributes to three historically great composers. In 1960-61 Brouwer wrote his first set

of technical exercises *Etudes Simples (Series I and ID)*. By writing these he wished to contribute to the development of the guitar particularly among the younger generation of guitar players. He structured short technical pieces in a way that was most economical and at the same time highly musical thus generating musical miniatures. A few years later, the now much more artistically mature artist created his masterpiece, *Elogio de la Danza*, a work particularly cherished by internationally acclaimed performers.

Twentieth-Century Cuban Art-Music

As young composer in the mid-1950s Brouwer embraced the philosophies of previously established Cuban artistic movements. These movements' philosophical goals closely aligned politics with art and largely determined the development and character of twentieth-century Cuban art-music. The *Grupo Minorista* (1923) and the *Grupo de Renovacion Musical* (1942) feature significantly in twentieth-century Cuban art-music and determined the basis from which Brouwer advanced his initial style of writing.

Fernando Ortiz and the *Grupo Minorista*

Brouwer's goal towards incorporating Cuban national style elements within his works has much of its origin in the philosophies of Fernando Ortiz (1881-1969), Cuba's principal researcher and early advocate of Afro-Cuban culture. Most of Ortiz's numerous publications (dating from the first decades of the twentieth century and continuing until the mid-1960s) deal with topics relating to Afro-Cuban history, organology, dance and theatre, and African-derived religious ritual music (Moore: 32). His book *La Africa de la Música Folklórica de Cuba* (1965) in particular, contains numerous examples of African ritual chants he had researched, collected and transcribed throughout his career. (See Examples 3.1.1 and 3.1.2)

Canto lucumi del "sacrificio"

(solo) (solo)

E ye si ma ya te a bi a ma

E ye si mo xu u a n h.

EXAMPLE 3.1.1 A ritual chant from the *lucumi* African tradition (Ortiz 1965: 319).

Canto birumba "Lube-Lube"

Lube lube lu be a

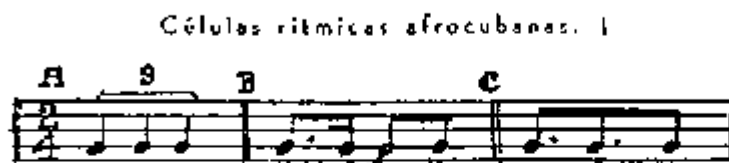
lu be la huc ba se gan ga si manan

do ki sa se te se te

pa to kin diam ba se se.

EXAMPLE 3.1.2 A ritual chant, entitled *Lube Lube* from Ortiz's collection (Ortiz 1965: 313).

Among the many Afro-Cuban rhythms observed by Ortiz, two in particular warrant closer inspection. They are (1) a group of three syncopated notes, known as the *tresillo*, and (2) a group of five notes, likewise syncopated and known as the *cinquillo*. (See Examples 3.2.1 and 3.2.2) It will be observed that these two specific rhythms found their passage into nearly all of Brouwer's early guitar works.



EXAMPLE 3.2.1 The distinctive Afro-Cuban syncopated rhythm, the *tresillo* (Ortiz 1965: 277). It is often notated as a triplet (A), but is to be performed as in B (Century [Part I]: 4). C is the same as B, and presents a more simplified version of notation.



EXAMPLE 3.2.2 (G) and (H) represent two versions of notating the Afro-Cuban *cinquillo* rhythm (Ortiz 1965: 277). (I) is a derivative and (J) presents the *cinquillo* sounded against regular beats.

Through much of his scholarly research Ortiz advanced greater recognition and understanding of African traditions within greater Cuban culture. In term of music, he promoted not the uneducated approval of Afro-Cuban music as such, but rather the conception of new musical compositions firmly within the Western European tradition that would reflect some stylistic elements from Afro-Cuban varieties as well (Ortiz in Moore: 46). Ortiz thus promoted the creation of

A class of well-trained musicians [i.e., trained in the skills associated with the performance of Western art music] who are both familiar with folk and popular musics, and who are capable of developing them in a manner of the great classical musics (Ibid.: 46).

As a result of this perspective the *Grupo Minorista* came into being, consisting of young revolutionary poets, artists, and musicians. Amadeo Roldán (1900-1939) and

Alejandro Garcia Caturla (1906-1940) count chiefly among the representatives of Cuban musical nationalism.

Roldán received his musical education at the Madrid Conservatory and also studied under Conrado del Campo. His first symphonic work *Obertura sobre temas cubanos* was premiered in 1925 by the Havana Philharmonic and marks the first major work by a Cuban composer to reveal the new trend of nationalism based on Afro-Cuban sources. In this work Roldán particularly incorporates authentic Afro-Cuban musical instruments (Behaque: 148). Other works of his include among other, *Tres pequeños poemas* (1926) which manifests folk-song elements and characteristic Afro-Cuban rhythms, and his most celebrated work, *La Rebambamba*, a ballet greatly inspired by African ritual music.

Caturla is regarded as one of the most significant composers from this group of artists. He studied in Havana, and in Paris with Nadia Boulanger. After initially being influenced by Satie, Milhaud and Stravinsky his creative works incorporated styles from Afro-Cuban folklore. He incorporated these within an ultra-modern harmony (Slonimsky: 184). One technique he used in works from the 1920s, was to imitate the timbres of typical folk instruments with conventional European instruments. His *Tres Danzas Cubanas* (1927) is written for orchestra and reveals some of the most characteristic traits of his style. His Afro-Cuban suite *Bembe* and a symphonic movement, *Yamba-O* (1928-1931) show a very complex expression, with bold harmonies fused with traditional instrumental and rhythmic effects.

Grupo de Renovación

After the deaths of Roldán and Caturla the Spanish-born composer Jose Ardevol who settled in Havana in 1930, is considered as the leader of modern Cuban composition. Ardevol taught composition at the Municipal Conservatory (later renamed the Roldán Conservatory) and also founded the Chamber Orchestra of Havana in 1934. In 1942, together with some of his best students, he founded the *Grupo de Renovación Musical*. His purpose was to create a Cuban school of composers "which could reach the same degree of universality obtained by other countries" (in Behaque: 257). Through much of his influence as spiritual leader of this group, compositional styles started to reflect more contemporary idioms like neo-classicism, serialism, atonality,

and polytonality. The group included a number of composers such as Harold Gramatges, Edgardo Martin, Algeliers Leon and Julian Orbon. The philosophy of the *Grupo de Renovacion Musical* emphasised

- I. Cultivation of the great forms and incorporation of them into their music
2. The creation of universal works
3. The mastering of musical techniques found in the more advanced countries (Century 1991: 4).

According to Ardevol, nationalism was still a necessary stage in Cuba with its rich popular music, the ideal however, was to be able to achieve an universal expression without losing the innate Cuban culture (Ibid.: 5).

In the 1950s a group of younger composers joined the ranks of the *Grupo de Renovacion Musical*. Among them were Natalio Galán, Juan Blanco, Carlos Farinas , Roberto Valera, Sergio Fernández, as well as the youthful Leo Brouwer.

The Juilliard School of Music

During 1959-60 Leo Brouwer started formal studies in composition and conducting at the celebrated Juilliard School of Music in New York. This unique opportunity was made possible through a scholarship he received from the new Revolutionary Cuban Government. The best experience for him at the Juilliard was its enormous library with all its scores of music (Dumond: 13). Here he could also meet some of the great, but at the same time unknown composers from the Latin American world. His greatest joy was meeting "that extraordinary master" — Vincent Persicetti, "who was a true 'Kappelmeister' like Handel and Bach" (Ibid.). The great Persicetti advised him thus: "you do not need to study composition; composer (Ibid.). At the Julliard the young artist could also meet the likes of Milhaud, Lukas Foss and Paul Hindemith.

Achievements, and Contribution to his Society

During this period in America Brouwer took up a music lecturing post at the Hartt College in Connecticut. He only stayed there for a few months as he decided to return to Cuba. The North American policy towards his revolutionised homeland caused enormous difficulties for him. He wished to return home in order to "pay tribute to the

Cuban government which had helped him achieve the dream of Juilliard, Persichetti, Isadore Freed and other great conductors" (McKenna, Guitar Review Fall 1988: 11). Brouwer believes that this decision was not a mistake or something that affected his career (Discussion), in fact, he welcomed his country's new political order which aimed towards promoting the arts in full

Fidel Castro's revolution was saving many important things in life. The idea of being Cuban, the rescue of nationality and pride, the rescue of culture, inner culture, the deep analysis on the liberty of creation. I came back — I paid back this enormous experience in the JulHard.... I created things in my new country . . . I don't know why I'm used to give back; everything that is important to me I want to share with people. This is probably so because I grew up virtually as an orphan (Discussion).

After his return he became a remarkable worker in the new Cuban society. He revealed a rare strength to combine his artistic profession with a strong sense of social responsibility (McKenna, Guitar Review Fall 1988: 10). Though barely in his twenties, Leo Brouwer became a pivotal figure in the official Cuban music establishment. He says

. . . in the moment of the revolution everything changed. You can say that this was the time, a way, our identity was reaffirmed. The moment the revolution evolved, this identity was already recovered — **NOT DISCOVERED, BUT RECOVERED** and opened, and our world came out in a matter of two to three years. The entire Cuban world that was underground came to see the first light and came outside. Everything was recreated, the concert halls, concert orchestra, with music and musicians officially and professionally working everywhere (Discussion).

It is quite undeniable that Leo Brouwer was to play an important role in this 'recovery' of Cuban culture. He instituted the Orchestra in the Street and re-established the Havana Symphony Orchestra, becoming its Director and Guest Conductor until today. He also headed the Music Division of the Cuban Film Institute since 1964, an illustrious institution that has made notable imprints in the international film world. Along with this Leo Brouwer could also contribute to the new official Cuban cultural programme as an advisor to the Cuban Ministry of Culture. His wide artistic knowledge and skills resulted in him being appointed Professor of Harmony and Counterpoint at the National Roldan Conservatory from the sixties onwards. Despite a North American Embargo enormously restricting Cuban international relations, Brouwer's numerous skills and diverse accomplishments became recognised beyond Cuba's boundaries. In 1980 he became Cuban Representative to UNESCO's Caribbean section; in 1987 this achievement was crowned with him being named a "Member of Honour" of UNESCO — a rare merit bestowed only upon an elite group of international artists such as Herbert von Karajan, Isaac Stern, Joan Sutherland, Yehudi Menuhin and Ravi Shankar (McKenna, Guitar Review Fall 1988: 10).

In Defence of Cuba

During the late seventies, looking back on his decision to devote his creative energies to the development of the new Cuban socialist society - rather than live and work as artist elsewhere - Brouwer defended his judgement as follows:

I lost the sense of being a millionaire. I could go to America, for example, as the 'unique child' . . . and could be very rich there. But no, I prefer being a free musician in Cuba more than being rich in another country through commercial opportunity. I feel happy in Cuba, but those who dislike socialism will see Cuba as an oppressed country and they are free to leave. Cuba permits you to leave. Oppressed means you cannot deal with that which you want. Countries and structures like France, for example, suggested to me that I change some of my programmes, Cuba never involves my programme. So Cuba is more free than France! (Breukers: 7-8).

Jesus Ortega, a close friend of Brouwer's and a significant Cuban musicologist and Professor of Guitar at the Institute Superior de Arte in Havana, stressed during his interview with Hodel the importance of the artist being able to make a living from his craft, something his country fully supports:

I think we are very fortunate. I do not have to struggle constantly just to survive — to eat, clothe myself and my family The artist in the American system always has to give his maximum. He has to be either the best or one of the best. If he isn't among the best, he isn't going to survive. This, in certain cases, is a stimulant. But it is an often brutal struggle that also can kill creativity many fine guitarists have to work a great deal — and do various things — in order to maintain a good standard of living. In my case, if I wanted to I could live just playing the guitar. That is why I much prefer our way of life, even though it is much more modest (Hodel: 11).

Because basic levels of nutrition, housing, education, and medical care have been maintained for all citizens, Cuban musicians additionally enjoy a cradle-to-grave security offered by the revolutionary state (Manuel 1991: 286). The stability enjoyed by Cuban musicians thus contrasts quite noticeably with that of their counterparts in the West especially, "over ninety percent of whom, according to most estimates are obliged to supplement their income with non-music-related work in order to survive" (Ibid.: 287).

On the controversial subject of some Cuban artists abandoning their country 'in pursuit of liberty', Ortega expressed his views on this issue as follows:

The person who wants to live from art [as opposed to live for art] will select those options which offer lots of money, not caring whether it is good or bad (art). It is not that I am against one's having ambition [There] is a fundamental problem of concepts. The concept of liberty is so elastic, so difficult to grasp. What kind of liberty is it when I am hungry? When I have no house? I don't know.

What is my liberty when I have to work 16 hours a day in order to eat? Perhaps it is better not to speak of liberty (Ibid.).

Interestingly, during my conversation with Leo Brouwer he stressed the very same concept, proclaiming "I can't permit any Yankee . . . to talk about any kind of freedom. They have no [freedom]; they only have an apparent liberty, which is quite superficial" (Discussion) ².

During his conversation with Century the composer expanded on his political persuasions, expressing, "I will think all my life in many ways as a Marxist" (Century 1991:9)

Brouwer's Departure from His First Stylistic Period

A visit to the Polish Warsaw Autumn Festival in 1961 brought Brouwer into contact with new creative trends. Composers like Luigi Nono and Hans Werner Henze had come into contact with some of his works and as a result of this he was invited to the above Festival. It was also Nono and Henze who introduced the young Brouwer and his music to the broader Western music establishment at the time. While in Poland Brouwer could attend among other, the premiere of Penderecki's *Threnody in Memory of the Victims of Hiroshima*. Here he also came into contact with artists like Ernest Block, Tadeusz Baird and others. This musical experience exposed Brouwer to European compositional techniques initiated after the World War II like serialism, punctualism, aleatory and electro acoustic music. When he returned to Cuba Brouwer organised a conference to discuss this ground-breaking development, known as the avant garde. The premiere of his *Sonograma I* for prepared piano took place at the Cuban Writers and Artists Association in the same year and marked Cuba's first aleatory composition and initiation of this phase (Eli: 194). This was of great interest to many artists and the ideas of the avant garde were put into operation, later dominating the entire Cuban artistic spectrum.

The experience of the Polish Warsaw Autumn Festival largely determined the nature of Brouwer's second compositional phase. The following passages give some insight into some of his guitar works written in an avant garde style.

In the four years following *Elogio de la Danza* Brouwer wrote mainly for mediums other than the guitar. Written during this time are music for the film and theatre industries, orchestral works, chamber music and music for the electronic medium. In 1968 Brouwer wrote his first piece for solo guitar which incorporates many of the innovative ideas previously observed in Poland. (See Examples 3.3.1 — 3.3.4).

CANTICUM
para guitarra

Leo Brouwer
1968

I. Ecstasi6n

EXAMPLE 3.3.1 *Canticum para guitarra*, opening page of 1st Movement

Canticum para guitarra marks his departure from his initial compositional period for the guitar. It portrays a perpetual atonal language mixed with extensive uses of avant-garde techniques. These features were to characterise his solo guitar works during the next ten years or so. This new period incorporates much use of chromaticism, rampant

atonal harmonies, new notational symbols, use of absolute durations as well as imprecise rhythmic expressions. In *Canticum para guitarra* as in later works, Brouwer employs basic structural features like minor seconds, chromatic trichords, and Perfect fourths combined with minor seconds.

Another pioneering solo work from this period is *La Espiral Eterna* (1970), initially written for electro-acoustics and inspired by spiral structures found in star formations, the sunflower, sea shells, etc. (Discussion). This piece is perhaps the one that is most cherished by the composer himself (McKenna, "An Interview": 16). He says, "Its like the theory of evolution, I gradually go from pure sound to noise, and I explore the whole panorama, the whole register of the guitar I think it is a compendium of my own music" (Ibid.).

La Espiral Eterna

Leo Brouwer
(1970)

Lo mas rapido posible
As fast as possible
So schnell wie möglich

ppp
pura
mp

EXAMPLE 3.3.2 *La Espiral Eterna*, Opening

NO. 0 EPLOSO X PER SUONARE A DUE (1973) L. BROWER
 (Repetir (regular))
 (Repetir (regular))

The image shows the opening movement of 'Per Suonare a Due' by L. Brower. It consists of two staves of music. The top staff is marked 'Repetir (regular)' and the bottom staff is also marked 'Repetir (regular)'. The music features complex rhythmic patterns with many accidentals and fingerings. The title 'NO. 0 EPLOSO X' and the year '(1973)' are at the top left, and the composer's name 'L. BROWER' is at the top right.

EXAMPLE 3.3.3 Opening Movement of *Per Suonare a due*

TARANTOS
 para 001-138 LEO KRÖTZNER

(ENUNCIADOS - STATEMENTS - ENUNCIADOS)

The image shows the opening page of 'Tarantos' by Leo Krötzner. The title 'TARANTOS' is centered, with 'para 001-138' and the composer's name 'LEO KRÖTZNER' below it. The subtitle '(ENUNCIADOS - STATEMENTS - ENUNCIADOS)' is on the left. The score is divided into several sections: I, II, III, IV, V, VI, and VII. Each section contains musical notation for different instruments. At the bottom, there is a section labeled 'PARA FINAL - FOR ENDING - FOUR FING' with musical notation for a final section. The score includes various musical notations such as notes, rests, and dynamic markings.

EXAMPLE 3.3.4 Opening page of *Tarantos*

La Espiral Eterna exploits fixed left-hand fingers stops with the right hand expressing various rhythmic patterns. The performer is at liberty to improvise upon particular pitch material and rhythmic figures.

Further works written in this style include a two-guitar piece, *Per Suonare a Due* (1972), described by the composer as a theatrical piece employing quotations (from a study-like piece by himself and Beethoven's *Eroica Symphony*) which are "subjected to shock treatment" (Walters: 18). *Parabola* (1973-74) is a solo guitar piece greatly inspired by the modern art work of Paul Klee; *Tarantos* (1973-74), also a solo work honours the Spanish virtuoso Yepes. It integrates avant garde techniques with free improvisatory styles based on the *flamenco* tradition.

Although *Canticum para guitarra* was the composer's first guitar work in the atonal-avant garde style, it was preceded years before by works for other instruments written in similar style. Some of the better known works in this class are *Sonograma I*, his work for piano, and *Sonograma II* (1964) an orchestral work. *Sonata pian'e forte* (1970) is quite typical of the avant garde style at the time. It is written for prepared piano and tape and incorporates quotations from Beethoven, Skriabin, Szymanowsky and Gabrieli.

During 1970s Brouwer began to gain wider recognition as composer in international circles. In 1973 for example he appeared at the Round House in London where a concert was presented consisting entirely of his music. At this event Roger Woodward performed the piano part of *Sonata pian'e forte*. Brouwer himself gave a performance of *Per suonare a due* (arranged for tape and guitar), *Canticum para guitarra* and *La Espiral Eterna*. Concert pianist Richard Bemas joined his counterpart Woodward in a performance of Brouwer's *Sonograma III* (?) a work for two pianos. The composer and the two pianists performed his percussion work *Commutaciones* (1966), commissioned to celebrate the Thirteenth Anniversary of the *26th of July Movement*. The audience at the Round House was also presented with a further revolutionary-inspired tribute, *Homenaje a Lenin* (?) — an electronic work incorporating recordings of speeches by the Russian revolutionary. This event in London resulted in some rare exposure in *Musical Times* (May 1973: 503) appearing alongside appraisals on works of the acclaimed Stockhausen and Maxwell Davies written by the distinguished Paul Griffiths.

During 1978 Brouwer represented Cuba at the first Festival of Latin American Contemporary Music in Venezuela. This special occasion brought him in contact with

some fifty composers from across Latin America as well as many special guests from Europe and the USA. Attending this festival were Pendercki and Xenakis and representatives from radio stations and European music organisations. This event similarly added to his growing stature in international circles. The visitors from the West especially were taken in not just by Brouwer, but similarly by the wealth of talent among many other Latin American composers who had been separated from them by both geography and politics.

A Return to Tonality

The beginning of the eighties witnessed Leo Brouwer's surprising return to the tonal idiom. This characterises his third (current) style of writing. The nature of his current writing style is determined by the re-employment of tonality and Afro-Cuban features mixed with limited avant garde techniques. Brouwer calls his latest music 'hyper-romantic', a term Century says, he prefers to neo-romantic to describe his present style (Century 1987: 159). The composer described his philosophy behind this shift in direction; reasoning that as we approach the end of the twentieth century, after thirty years of atonality and aleatory, he feels that the time has come to relax a little, to enjoy music to the full; the avant garde he described as "a moment for opening doors, for alerting people, for cleansing music" (Cooper, Classical Guitar June 1985: 14). He proclaimed "I've started to introduce the old universe of sound once more . . . No more Boulez! No more Stockhausen! Its finished!" (Ibid).

In works written during this period (See Examples 3.4.1 and 3.4.2 below) Brouwer fulfils his purpose to communicate more directly with the listener. In his overview of Brouwer's guitar works (Part III: 23) Pincioli establishes that Brouwer returned to traditional forms like theme and variation and sonata. Brouwer now also incorporates tonal and melodic material not previously used to such an extent. He additionally integrates characteristic rhythms, timbres, and technical articulations fully into the harmonic and melodic contents of the piece (Ibid.). Preceding his first major work written in this fashion were his guitar studies, *Series III* and *IV* of *Etudes Simples* (1980-81). These studies are substantially longer and technically more demanding than those of *Series I* and *II*. As Brouwer did not write any studies during his second stylistic period (atonal/avant garde style), he included into these sets atonal

aspects and styles from the avant garde. Thus, with all of the studies (*Series I-IV*) Brouwer introduces to the student an inclusive range of musical styles. The later studies continue to highlight Brouwer's accustomed idiomatic designs.

Pour Sharon Isbin

LE DECAMERON NOIR

POUR GUITARE

LÉO BROUWER
(1981)

I, La Harpe du Guerrier
EL ARPA DEL GUERRERO

The image shows the opening of the first movement of 'El Decameron Negro' by Leo Brouwer. It consists of three staves of musical notation for guitar. The first staff begins with a tempo marking of quarter note = 70 and a dynamic of *f*. It features complex rhythmic patterns and fingerings. The second staff continues the melodic and harmonic development, marked with *cresc.* and *simile*. The third staff concludes the opening section with dynamics ranging from *sub. cresc.* to *f marcato* and *p*.

EXAMPLE 3.4.1 Opening of the 1st Movement of *El Decameron Negro*

The first major solo guitar work of this period is the highly evocative and programmatic *El Decameron Negro* (1981), written in sonata form and inspired by African mythology. *Variations sur un theme de Reinhardt* (1984) marks Brouwer's first major example of theme and variations, serving as tribute to Robert Vidal and Django Reinhardt (often claimed to be the first truly great European jazz guitarist). Recognising Julian Bream's appeal for "substantial, complex, fully developed, powerful and long pieces with challenging concepts" (Dausend "Structure": 14) Brouwer wrote as tribute to the maestro, *Sonata* (1990), his longest guitar work at the time. *El Rita de los Orishas* (1993) is written in honour of the composer's close friend, guitar virtuoso Alvaro Pierri. Similar to *Elogio de la Danza* and many other

works this piece drew its inspiration from traditional Yoruban religion. The work is characterised by recurring low notes, one of the composer's trademarks which create in this case, the intensity inherent in Yoruban ceremonial rites.

A Jullien Britton
SONATA
para guitarra sola
- I -
"Fandangos y Boleros"
L. BROUWER
(1996)

EXAMPLE 3.4.2 Opening of *Sonata*

During Betancourt's more recent interview (<http://www.Geocities.com>: n.p.)³, Leo Brouwer expressed the following views on another remarkable work of his: "... I composed a work, beloved by me and one of the most mature, which has been played a lot lately and that seems to have motivated some great guitarists". In this instance the composer was referring to *Hika* (1996), a stirring piece composed in remembrance of the great Toru Takemitsu. This is the last of the major solo guitar works known to me.

Concertos

Brouwer's intimate knowledge of the guitar and his experience in writing large scale works saw the creation of a number of guitar concertos. These were mostly written for individual great performers, matching each virtuoso's individual style of playing and personal character. Notable are *Concerto de Elegiaco* (1986), written for Julian Bream, *Concerto de Toronto* (1990) composed for John Williams, and *Concerto de Bolos* which was premiered in 1996 by the eminent Greek guitarist Costas Cotsiolis. The composer was to have finished a seventh concerto during 1997-98, unfortunately this could not be verified at the time of writing the thesis.

Artistic functions

In addition to his compositions for guitar, Brouwer went on to write modern ballets, operas, orchestral, chamber, ensemble, and choral works. He has over 60 film scores to his credit. As a performer Leo Brouwer gave concerts all over the world. He recorded several albums on the *Deutsche Grammophon*, *Erato*, *RCA Italy* and *Musical Heritage Society* labels. A right-hand injury he sustained in the early eighties unfortunately prevents him from continuing as a performing guitarist. Over the years many notable performers have increasingly included Brouwer's works on their performing programmes with many guitar virtuosos making recordings of his guitar works.

Due to his hand injury Brouwer devotes most of his time conducting, composing and being involved with various international artistic projects. As a prominent guitar figure he became in demand as Jury Member at international guitar competitions. He is also required world-wide to conduct guitar master classes, composition classes and performance workshops. Guitar Festivals graced by his presence include those held in Tokyo, Helsinki, Rome, Martinique, Toronto, across much of Latin America, Germany, Spain and England. Because of the growing interest in Cuba from the West especially, guitarists of the highest order from all over the world congregate every two years in Havana in attendance of the Havana International Guitar Festival and Competition, directed and organised by Leo Brouwer himself.

RE-VISITING NURTINGEN

During the much-needed breaks at the eventful 1998 Nurtigen Guitar Festival I had the freedom of meeting some of the attendants of Brouwer's Composition Class. Our party of Brouwer-maniacs met at a nearby coffee shop, outside on cobblestone under a huge sun umbrella. Everybody seemed aflame with motivation despite the very hot German weather. The young unfriendly German waitress stood no chance of decomposing our ensuing introspective convention. Fortunately she was prompt and exact (distinctively German) whilst attending to our requests. The attendees were naturally inquisitive about my allegiance to the Cuban artist. This was my first opportunity of making contact with international guitarists who similarly respect and value the Cuban artist. They graciously offered me their own perspectives on him. My thanks go to Thomas Muller-Pering, Professor in Guitar at the 'Franz Liszt' Musikhochschule in Weimar, who performed the key duty as translator. (He got lost once only in the myriad of English, French, German, Dutch and Afrikaans.)

I asked the same two questions of each of those present. One, to relate to me something about themselves, and two, their perceptions of Brouwer's Composition Class. They were most eager to oblige the visitor from Africa.

GUY BITAU is French but has lived in Germany for twenty years. Like Brouwer, he is a self-taught composer and teaches the guitar as well. He uses some of his own 'little works' for the guitar when teaching but has created three major compositions. These are based on love poems by Erich Fried, the Austrian poet who suffered persecution from the Nazis. One of these works, written for soprano and guitar (a dedication to Guy's wife) was presented to Brouwer for inspection and evaluation. Guy was full of praise: "I admire Brouwer a lot because of his rich knowledge. It was a great honour to experience and detect that he is a first rate and first class composer. He encouraged me all the time to go further and to continue writing and not to think too much about technique and finding specific ways of doing it."

FALK ZENKER lives in Weimar, Germany, where he studied music and currently works as a guitarist playing and performing with *flamenco* and Latin-American groups. He writes for the guitar, both for himself and for concert performance. He is

in Nürtingen "in order to take lessons with Brouwer, because, he is one of the great composers of contemporary music, especially for guitar". He finds Brouwer highly interesting - "he is a classical composer who has incorporated many elements and rhythms from Cuba, Latin-America and Africa". Falk found Brouwer's classes entirely monumental and would only after deep contemplation, be fully able to comment with more conscientiousness on detail, like melody, structure, chords, timbres, etc. He respectfully requested a period of "a few weeks" to consummate this responsibility.

Dutchman - NORBERT VAN OS, grew up in Germany. Later he returned to Holland where he studied the guitar, harmony and counterpoint. He started composing early in his life, writing primarily minimalistic music after having been influenced by composers like Reich and Glass. He too writes for the guitar, as well as for guitar and other mediums. He has been engaged in a guitar trio for three years in Germany. Meeting Brouwer has been an overwhelming experience for Norbert, for Brouwer too has written minimalistic pieces, *Cuban Landscape with Rain*, *Rumba*, *Carillons* etc. When he presented his works to Brouwer, he (Brouwer) could solve a number of problems for him. Minimalistic music for Norbert does not have a structure, it is a connection of sequences, of patterns connected to one chain. "Brouwer has pointed out the relation between these segments and how to link them; having an intense awareness of this concept was most momentous for me", Van Os expressed.

FRANK HIEMENZ is German, living in Munich. The most interesting thing for him was Brouwer's special approach to music, which was not only theoretical but the speciality for him lay in Brouwer's philosophical discourse. No one Frank has ever met "can make the connection, as clearly as Brouwer does, between different styles of art, music, philosophy, etc. Brouwer is very expressive and he makes these concepts very unmistakable, and therefore he is a great teacher", noted Frank emphatically. Unlike his friends, Frank is not a composer, but, said he, "I learnt more about music from Brouwer than from anybody else. It is interesting to talk about fingerings and technique, but the 'real thing, the real stuff' is the way of understanding music like Brouwer does. This fact, together with his art of teaching, makes Brouwer the greatest personality for me".

I met AARON BROCK in Brouwer's workshop room, also during a luncheon interval. Of all the participants of Brouwer's class, he was perhaps the youngest, born in 1974 in Toronto, Canada. Meeting this young composer was very special for me. It was not long before our meeting that Aaron had presented Brouwer with a work written in a decisive twentieth-century idiom — his *String Quartet*, his "first real ambitious work". The composition was inspired by some of Bartók's works with some structural aspects based on the Fibonacci series. It came complete with audio recording and computer printed score. Having used modern computer technology was no mean feat, for some of the other composers in Brouwer's class had done the same. It was however Brouwer's reaction to this young artist's accomplishment that captivated the attention of the twenty or so attendees.



Brouwer inspecting Brock's *String Quartet*, (Brock is sitting in front next to the music stand).

I argue that most mature artists know intuitively when those who sit in judgement genuinely appreciate their creations. Artists' diverse experiences in life will reveal the precise difference between a merely obliged and respectful acknowledgement, and an impression abundant with praise, undeniable appreciation and true wonder, awe, excitement, admiration for originality, freshness, novelty. In my opinion such was Brouwer's response to Aaron's *String Quartet*: Brouwer's gracious smile and

appreciative embrace with the young Canadian was sufficient stimulus for the rest of us to join the maestro in a protracted and honest ovation of the young Canadian artist.

"What has he unearthed, if anything, from attending Brouwer's composition class?", I inquired from him. For the twenty-four year old it was about learning how to take one's own ideas and compositional life and turning it into something that one can really love and appreciate, "for it is only when you can appreciate and love your own work that you have the chance of creating something really great". This, he recognised as the essence of what Brouwer was striving to communicate to all.

IMAGES OF BROUWER'S COMPOSITION CLASS





Workshop with John Armstrong and the team





THE AUTHOR WITH SOME ATTENDEES DURING A BREAK





The background material on Brouwer is mainly derived from articles written by the Editor of *Classical Guitar* Colin Cooper (see References), Dausend's interview with Brouwer, "Structure is a Fundamental Element . . .", McKenna's interview " An Interview. . .", as well as my own discussions conducted with Brouwer (Appendix B).

² It must be stressed that this remark of Brouwer's, far from attacking the American public as such, was uttered mainly in reaction to the constant stream of propaganda emanating from the official American administration proclaiming Cuba is being governed by 'a communist dictator who allows no, or very little freedom to its subjects' (as observed in much of the Western media).

³ An additional source is Betancourt's e-mail address: rodobeta@yahoo.com .

University of Cape Town

PART II

SOLO GUITAR WORKS 1956 - 1964

University of Cape Town

During his first stylistic period especially, one of Brouwer's aims was to incorporate distinctive features from his cultural heritage into his works, thereby promoting Cuban national art forms. Contemporary composer Alan Bush, a devotee of theoretical Marxism, clarifies this approach as follows:

Art is the expression of an individual, but an individual incorporates within himself the feelings and ideals of the society around him. In fact the greatest artists are those who sum up in their work the most general feelings and ideals of the largest numbers of people. But the artist is, after all, a person born in a particular country with a special culture, a language and a way of life, that is most particularly his own . . . ,Marxism teaches that this fact should be accepted by the artist, in fact that he should glory in it and attempt to work out his ideas within the framework of that culture which is most particularly his own. This idea is not peculiar to Marxism alone; Vaughan Williams and many other composers of the nineteenth and twentieth centuries have accepted the idea that national characteristics inherent in art should be brought out. This is something fundamental to great artists and not a narrow doctrine in any way...one nationalism is [not] ordained to be superior and to suppress other nationalisms. Marxism teaches the exact opposite of this . . . reflecting . . . the experiences of human life ...(Schafer: 57-58).

Preceding the Cuban revolutionary era already, various national movements endeavoured to accomplish the emancipation, equality, and unity of all Cuban people. As artist, Brouwer embarked upon recovering his Cuban identity and national culture. He says, "[Batista] mutilated the Cuban roots of culture, Cuban painters, Cuban writers, Cuban musicians. There was no life for culture under Batista" (Discussion). However, while Brouwer incorporates into his works meaningful features from his cultural heritage he does not disregard the European art-music tradition itself

Reza sin Título (1956)

Pieza sin título is one of Brouwer's earliest known pieces and the first of three separate works (composed at different times) collectively entitled *Tres Piezas sin título*. *Pieza sin título* was written in 1956, at a time "when Cuba was a country without an identity" (Discussion). Brouwer's choice of title for this collection, ("Three Pieces without Name"), therefore does induce a symbolic meaning on the one hand, but, he says he chose this title, because, "they are not preludes, nor studies, nor variations, nor dances" (Dumond: 7). He explains, "these are evocations, short works using precise elements as points of departure; one of these pieces, ['No. 1'] written in 7/4, is based upon African ritual rhythms" (Ibid.).

Afro-Cuban Rhythmic Features

One can immediately detect Brouwer's devotion to his roots, and his passion for two rhythmic elements in particular. The latter are incorporated throughout this piece, but concealed imaginatively at times. (Example 4.1.). His choice of an unstable 7/4 meter is presented throughout but subdivided into '3/4' and '4/4'. Repeated bars (or very similar bars) incorporate the same division. The 7/4 meter likewise supports the masked appearance of the Afro-Cuban syncopated rhythms. One of these, the *cinquillo*, appears more prominently though and is initially announced in the opening five pitches of the melodic line of bar 2. In bar 1 however, the *tresillo* already surfaced in the melodic structure, but as stated, it emerges somewhat disguised. In bar 5 stress markings highlight this feature more pronouncedly. In bar 12 successive chordal announcements reiterate a variant of the *tresillo*, now sounded by three voices in rhythmic unison. The *tresillo* surfaces throughout this work, (see bars 6, 13, 14, etc.) and following the development section, the initial *cinquillo* reappears in bar 25. This feature also appears towards the close of the work where it constitutes the rhythm of the seconds and thirds in the inner voices of the 4/4 division in bars 30-31.

Allegro $\text{♩} = 100$

f *ff* *p* *mf* *fz* *dolce*

cantando *marcato*

Reproduced by OSCAR PAPERINI and daughter GASTO APL 1972

EXAMPLE 4.1 *Pieza sin Titulo* bars 1-14

Folk Theme

Brouwer asserts that the themes employed in his works are his original but that they have been tremendously influenced by African ritual music. His aim was projecting this kind of expression from the very first moment he started composing (Discussion: 262). The theme of *Pieza sin titulo* is announced at the opening of the piece and set in a natural minor mode. (See Example 4.1) Brouwer immediately introduces some ambiguities. The initial pitch B, (part of the chordal announcement in bar 1), could signify the start of the theme, or similarly, the initial F# of this bar.

Further, the theme could conclude on the root note B, (upper pitch of the three-note chord) of bar 2, or again, it may be cyclic, extending to the repeated C#s of this bar.

It may be appropriate to refer to Ortiz's collection of folk song (from traditional Afro-Cuban ritual music) in order to perceive Brouwer's theme with greater clarity. Viewed outwardly it becomes apparent that the chant, *O ya ya Lumba lumba* (Example 42) is established on the initial three bars up to and including the first pitch in bar 4. Afterwards it undergoes some development at length. We notice that a similar process appears in Brouwer's theme as well. One also notices in the chant the introductory melodic and rhythmic activity returning to calm in bar 2. At this point the sounding of the dominant note, G, induces some harmonic tension.

Returning to *Pieza sin titulo*, Brouwer likewise introduces the dotted eighth note, C# in bar 1, sounding the fifth degree of V. He thereafter concludes this thematic segment on the root note B, in bar 2. Compared to the chant from Ortiz' collection then, it becomes visible that Brouwer sought to evoke his roots in the construction of his theme. Furthermore, other similarities between Brouwer's work and Ortiz's transcription directly point to various syncopated features and the *tresillo* in particular, which is used throughout *O ya ya Lumba lumba*

Canto mayombe "O ya ya Lumba lumba"

o ya ya lumba lumba o

ya ya kuandagan ga mu nani finda ton to gua

je te te mu nani ta ko gua simonso o. o. o

ya ya o. o. o. o ya a ya a o. o. o

ya ya a dio ma tian gue ba.

EXAMPLE 4.2 *O ya ya Lumba lumba* (Ortiz: 312).

Compositional Structure

Brouwer uses a definitive tonal structure throughout this piece but mixes different tonalities, or passes from one directly into the next. For example, Brouwer's melodic announcement (up to the B in bar 2) is constructed simultaneously on two tonal structures. Firstly, a modal B, or B minor emerges, but simultaneously pitches D, E, F#, A and B suggests an underlying pentatonic structure. The harmony of the inaugural articulation accommodates tonal colourings already. This chordal announcement is based on E with added sixth and seventh; it resembles a modal chord, particularly suggesting the Dorian mode on E. This initial tonality however, as stated above, changes to B in the theme. This mode resurfaces with more transparency in the last three quarter beats of bar 2, from which point Brouwer's texture appears more polyphonic as well.

Brouwer's use of contrapuntal techniques is more clearly demonstrated in his *Fuga No. 1*, discussed later in this chapter, but already in this piece we observe some relevant features worthy of attention. The four-note group from bar 1 (F#, E, F#, F#) is sounded in retrograde in bar 3, in addition, it undergoes a transposition of a major sixth down in bar 5. It similarly appears a number of times throughout the piece. In bars 17, 18, etc. this group is further developed and sounded in retrograde inversion starting on B. In bar 3 the lower voice of the contrapuntal lines successively descends towards establishing D major after introducing the chromatic Bit. The latter pitch sounded with the E of the top voice produce the triton. This feature also reappears as a variation in bar 12 (A#) where it alternates with a definitive E major tonality within the *tresillo* rhythm.

At the beginning of bar 4 Brouwer's harmonic blending has the bass affirming the previous D tonality while the upper voices sound F# major. After reverting to the intermittent low E in the bass, the Dorian on E follows suit. At the inception of bar 5 Brouwer introduces a clear D major chord sounded in its first inversion. This specific lucid harmony surfaces again and again amidst uncertain ones in the work. Brouwer continues however sounding harmonic ambiguities. In bar 7 he reintroduces a scalar passage, here extending an octave, A to A, against the D in the bass. By doing so, and considering the modal nature of the piece (bars 2 and 4 especially, as discussed above), is he sounding the Hypolydian on A now, against the D tonality he previously established? Or is this a simple D major scale, extending from the dominant pitch above to the one below? (Perhaps one could argue and say there is no difference in this case?) In bar 8 he reaffirms the low F# which previously sounded the third of D major (bars 5, 6, and 7), here however, he introduces G major against this pitch, thus sounding this chord with its seventh, but in its third inversion.

EXAMPLE 4.3 *Pieza sin título* bars 15-32

The initial chordal announcement of bar 12 (and its repeat on the third and fourth quarter beats) contains the minor second, A#-B. This interval is more pronounced in bars 15 and 16, transposed to D#-E, and held against the successive pitch ascend in a modal E in the bass (Example 4.3.). The employment of quartal harmony is demonstrated at the inception of both bars 19 and 20. In these developmental bars of the opening, Brouwer sounds no fewer than four perfect fourths against each other.

Preludio (1956)

Preludio is another early work dating from 1956. Brouwer said that although he was almost 'illiterate' when he started composing he nonetheless thought this work was something "good and mysterious", which reveals his "special taste for the original elements" (Discussion: 266). 'Mysterious' is used perhaps prematurely here because this theme has a more popular, and lighthearted character; it is rather distinct to the one used in *Pieza sin título*. Its construction suggests a simple harmonic structure based on the uncomplicated alternation of the primary chords I and V, moreover set in

C major. (Example 4.4.1) Brouwer revealed that this theme too is not an existing Afro-Cuban theme as such, but in this case it is "tremendously influenced by the nuance of the African language" (*Ibid.*).

EXAMPLE 4.4.1 *Preludio* bars 1-28

Rhythm

Upon examining the rhythmic framework a characteristic Afro-Cuban syncopated texture is immediately detected. This characteristic was displayed previously in *Pieza sin titulo*, and it permeates most of his works composed in later years. The metric indication of the piece is 6/8 but in bar 2 already a duplet appears. In bars 5 and 6 this feature is emphasised in a two-voice texture which also appears later in the piece. At times it implies 2/4, as in bar 11 for instance. In addition, 3/4 is also assumed periodically. In bar 21 the lower voice sounds this triple meter, and in bar 31 the top voice does likewise. It also reappears more pronounced towards the close of the piece as four-note chords in bars 53, 54 and 64.

Folk Theme

The top voice announces the theme from the beginning of the piece. As mentioned, the theme suggests the alternation of I and V, constituted here in each alternate bar of its eight-bar phrase. The theme concludes in bar 8; the implied V at this point is suggestive of a cyclic structure; it could comfortably repeat itself. The tonality of the theme on its own suggests C major with the intervals of the major third and the major second characterizing bar 1. Bars 2 and 6 state the dominant melodically and bar 7 the tonic. In bar 3 the opening announcement is repeated and followed in bar 4 by a melodic segment in a clear G dominant seventh tonality. Before exploring Brouwer's treatment of this theme comparable examples are inspected from Fernando Ortiz' collection. (See Example 4.4.2).

Rumba popular

Im-ba-re ma-yo-re, am-ba-re!

Im-ba-re ma-yo-re, am-ba-re!

EXAMPLE 4.4.2 *Rumba Popular* (Ortiz 1965: 322).

The popular piece *Rumba popular*, derives its dance rhythm from the accompaniment with the right hand playing syncopated chords against the tresillo in the bass. The tune is set in a clear G major tonality, similarly extending eight bars in length. Its rhythm however, is set in regular meter distinguishing itself noticeably from the accompaniment. Of importance is observing the same 'lightheartedness' which characterized Brouwer's tune. Moreover, it is structured on I and V (7) only. In the first four bars the tune is constructed on three pitches only, the tonic, mediant, and

supertonic. These characterize the theme at the inception of *Preludio* already, and later in bars 3, 5, etc. It can further be observed that the intervals of the major third and major second form an integral component of the song derived from the Afro-Cuban tradition.

Similarly, the African ritual chant from the *abakuá* tradition, (transcribed in D major), also suggests the simple harmonies of I and V. (Example 4.4.3) However, IV is additionally suggested from the opening bar, constructed on the *tresillo* rhythmic figure. At the inception of this chant one observes the ascending major second extending to a major third and in the following bar a characteristic triadic announcement on the root note D, occurs.

Canto ritual abakuá.

(Motuá)
San kan tién ma nan tién di tá.

(solo)
San kan tién ma nan tién di tá

San kan tién ma nan tién di tá

o yo o yo a yo...

EXAMPLE 4.4.3 Ritual Chant from the Abakua tradition (Ortiz 1965: 318)

Compositional Structure

Brouwer related that at the time of writing *Preludio* he started combining major and minor tonalities (Discussion). He inverted these combinations until he found them "a bit more attractive" He preferred this type of sonority in preference to those produced by commercial pop music, which he says, "is good for dancing, but it was not my world" (Ibid.).

fifth and tonic, each doubled an octave apart. The D pitch provides the single appendage to an otherwise clear tonality stated in its first inversion.

EXAMPLE 4.4.4 *Preludio* bars 29-66

Fuga No. 1 (1957)

In this work Brouwer employs Afro-Cuban elements set within a structure of polyphonic music. The composer relates that the first theme is "19th century Afro-Cuban", the closing one, "absolute ritual music from 16th century or so"

(Discussion: 266). These themes are his original, but based on the spoken African language, which he says, behaves in the same way (Ibid.). For him this work represents a mixture of cultures, "as we say in Spanish, *mestisaje*", he declared. As an example he related that ragtime uses the fusion of white and black - European and African; the Polka is used in the left hand and the right hand plays African syncopated

lines. He added that in Danzon too one bar is derived from Africa, the *cinquillo*, followed by one bar of Polka, from Europe.

Theme 1

Fuga No. 1 is written for three voices, with the alto announcing the first theme in bars 1-4 (Example 4.5.1). The initial melodic phrase, bar 1, suggests the Dorian mode¹ based on the important four-note substructure, D-G-F-E. The thematic pitch D, is prominent in bars 1 and 3-4, and establishes itself as pedal of the theme. The thematic statement in bar 1 embodies some of the structural elements of the fugue, namely distinctive fourths and thirds. The Perfect fourth is employed in the opening leap, D-G, and further integrated within the unfolding thematic material (G-D, F-C, see Example 4.5.1 below). Furthermore, the last three quarter beats of bar 1 sound three sequential falling thirds.

EXAMPLE 4.5.1 *Fuga No. 1* bars 1-6

The unfolding introduction of bar 1 is characterised by an unresolved suspension. The same phrase (bar 1) divides into two parts. The rhythm of the first two quarter beats presents the *tresillo*, with the last quaver beat subdivided into two sixteenth notes. The character of the second group in the opening bar contrasts noticeably from that of the

first. Two fast sixteenth notes belonging to the first group, precede the rhythmic resolution. This presented by the consecutive falling thirds, not syncopated, but presented as regular eighth notes, in true European tradition. Incidentally the thirds similarly contrast from one another, with both the minor and the major being offered (G-E, F-D, E-C). The last note of bar 1, C, creates a tendency towards the 'tonic' D. This pitch (C) does in fact perform a pivotal dominant function when the announcement of the opening bar is transposed up a minor third in bar 2. The listener is now presented with the presentation of the opening phrase of the theme, this time in F (bar 2). The last note of bar 2, E, creates ambiguity yet again. Similar to C in bar 1, E also acts as 'V', but leads the way back to the original tonality in D. Bars 3 and 4 represent the second half of theme 1. Brouwer's introduction of the timbral variation (*mf marcato* on accented notes), combined with an agitated rhythmic syncopation on widening intervals (D-G, D-A), increases the harmonic tension (suggesting NV, in bars 3 and 4). In bar 4 Brouwer reinforces the suspense by introducing a sudden timbral change, *p*. He additionally intensifies the rhythmic temper with repeated sixteenth notes (D) in bar 4. The last note of bar 4, B, anticipates the introduction of the answer that follows in bar 5. The answer is sounded by the bass, starting on A - a perfect fourth lower than the original. One could perhaps also assume that the tonality of this mode or A minor was already being established in bars 3 and 4, with the third and fourth quarter beats, (D-G-A of both bars) suggesting

Answer and Counter Subject

In any case, the preceding harmonic ambiguity is resolved with the bass introducing the real answer against the countersubject in the alto (bar 5). The first four pitches of the countersubject are derived from the consecutive falling thirds from bar I. The third quarter-beat notes (A-G-E) of the countersubject in bar 5 are imitative of the opening of bar 3, but sound this figure in retrograde. Brouwer initially presented us with an alternation of syncopation with regular rhythm in bars 1 and 2. With his sounding of the answer against the countersubject this objective is taken further: he now juxtaposes the answer (African *tresillo* in the bass), with regularity in the soprano, and vice versa. Bar 5 has both voices sounding both customs against each other.

In bar 9 the soprano sounds the final thematic entry in the exposition. This is set in the original mode sounded an octave higher against the countersubject in the alto voice. The countersubject alters somewhat after sounding the opening few notes. A free bass part enters against these two voices. It is noteworthy to observe that in the entire exposition, i.e. bars 1-12, Brouwer has mainly utilised the *tresillo* for syncopation. The free bass thus presents a fresh syncopated idea likewise employed against strict metre.

The introduction of B3 in the soprano (bar 10), differs from the original statement from bar 2, and strongly suggests G dominant seventh. However, A minor is implied, appearing somewhat disguised in bars 11 and 12. Here this tonality is coloured with seconds and sevenths mainly. Numerous seconds have been embedded already in the contrapuntal texture from earlier in the music.

It is interesting to observe how the composer manipulates elements from bar 1 in the closing bars of the exposition. In bars 11 and 12 the minor third, C-A, and perfect fourth D-G are skilfully associated with each other. In bars 13 onwards same major seconds (G-A) from earlier in the work are sounded in isolation - serving as introduction to the new section. These seconds of course can be traced the original thematic statement, and more accurately to the sixteenth notes, A, G of bar 2.

Bridge/ Middle Entries

Before the introduction of the middle entries in bar 14, bar 13 announces an *ostinato* figure on repeated seconds in the upper two voices (Example 4.5.2). The regular rhythm makes this bar quite distinctive from the previous ones. In bar 14 the entry of the theme is heard in the bass sounded against the continuing *ostinato*. The theme is melodically altered. The transformation initiated towards the close of bar 14 announces a strong cadential tendency towards E, (the tonality commenced in bar 14). Against this variation we likewise experience some development in the upper voices with the expansion of the *ostinato*. Original major seconds (from bar 13) are channelled into major and minor thirds (bar 15). These emerge as sequential perfect fourths which alternately rise and fall a minor third apart, set still within the unaltered regular sixteenth note patterns (bars 15, 16, 17). These fourths evoke the natural sounds of the open strings of the guitar. In bar 16 the bass continues being the

principal voice and sounds the thematic material presented as before in bar 14, a perfect fourth higher. A fast scalar passage resembling the Phrygian mode follows in bar 17. This passage introduces yet another altered presentation of a segment of the theme, arranged in stretto.

EXAMPLE 4.5.2. *Fuga No. 1* bars 13-16

In bars 18 and 19 Brouwer uses thematic material from the second half of the theme (bar 4) as his main fundamental in his use of stretto. The single fine sequential pattern following the changed triple metre, and the increase in dynamics, create the melodic impact in bar 20. Here three voices are sounded in unison on *ff*. It is interesting again noting the composer's manipulation of the major second and perfect fourth. These are arranged here on the widened interval of the perfect fourth and displaced B in the high register. Additionally this three-voiced texture (bar 20) represents a melodic and harmonic inversion of the figure from bar 3 (marked x). The last three notes of this bar reduce the musical intensity (*main dim.*), but also lead us to the arrival further entries of the opening of the theme, (bars 21 —24). These are timbrally changed to *mp*, and set in duple metre. Here these entries (starting on A and D), are endowed with a single note pedals, D and F, respectively. In bars 23 —28 Brouwer repeats sequential material presented in bars 18 —20. From bar 26 the music builds up to a climax highlighted by punctuations in three voices in bars 27 and 28.

Bar 29 onwards (Example 4.5.3.) sound mainly thematic statements in stretto. The tuning of the open guitar strings plays a prominent role in determining the choice of entries. (In bar 29 statements are made on A, and D. In bar 30 a statement is

presented on B, additionally the low E string provides the pedal. Similarly, a statements is offered on Gin bar 31). In bar 32 repeated high Bbs now serves as pedal sounded against the thematic entry on D in the bass and the characteristic repeated figures in the inner voice. Bar 33 sees a change of tonality (B4) in preparation for the entry of the theme following in bar 35. The entry in bar 35 is made on A in the upper voice with the countersubject sounded in the lower voice, thus inverting the statement made in bars 5 onwards.

EXAMPLE 4.5.3 *Fuga No. 1* bars 29-32

The music builds up to a climax in bar 37 which is preceded by a downward scalar passage in thirds sounded against the bass entry on E. This culminates in consecutive quartal harmonic chords (bars 37-38) fervently stating the opening groundwork of the theme. Here Brouwer employs no less than four voices moving in unison to evoke the opening of the work.

Theme 2 / Coda

At bar 39 Brouwer introduces a unique section to the fugue. Although this section is sequential (as he has done before) and built on figures from the theme, its novelty lies in the absence of a definitive *tresillo*. Brouwer's transformation of thematic material is quite notable here. African ritual rhythms are presented in an idiomatic, arpeggiated-style for the player. In bar 39 and beyond, the return of the low E pedal determines the modality of the piece - note the inclusion of G# and G# in the upper register - thereby switching between a definitive harmonic formation. The low E acts as the initial pitch of the thematic figure in bar 4, now displaced an octave lower. The

second sixteenth note group of bar 39 is presented as a permutation of the first four notes of the countersubject. This is followed by an exact melodically transposed sounding of the first figure from bar 4. Also, the last 3-note group of bar 39 presents the inversion of the opening notes from bar 3.

Bar 39 forms the nucleus of the unfolding material. Bar 40 is a repetition of the preceding bar, and in bar 41 this repetition undergoes registral changes. Brouwer's organic development of bar 39 includes a widening of intervals in the first four-note group. The initial E-E- F#- C, becomes E-E-G#-D in bar 41; followed by E-E-B-F4 in bar 43. As the intervals widen, the tension of the music is heightened. The remainder of the material from bar 39 is displaced in higher registers (up a major second in bar 41, up a minor third in bar 43). It is understood that the accented beats (bars 39, 40 and 41) represent the 16th century African ritual drummings that infiltrated Cuban culture and religion (Discussion: 266-67). Brouwer's transition of his organic material is manifested decisively in bar 46 when he announces a final rendering of material from bar 4. These thematic fragments are announced throughout the last three bars of the fugue before the music reaches its final resting point in A major. This harmony is preceded by its dominant tonality in the last eighth note of bar 47.

EXAMPLE 4.5.4 *Fuga No. 1* Coda

Conclusion

Brouwer's thematic material shows distinct similarities to those derived from the Afro-Cuban tradition. The works discussed incorporate two typical Afro-Cuban

rhythms. In *Preludio* the composer aspires towards transforming an uncomplicated harmonic structure (as suggested by the theme) into a more original, modern framework. *Fuga No.1* amply demonstrates the young artist's ideal of fusing his national art with techniques derived from the well-established art-music custom, in this instance, the polyphonic tradition. Brouwer generally employs clear and simple harmonic structures like major chords, the pentatonic and modal scales; these determine the tonal nature of his works. His aspiration towards creating more advanced structures is revealed by the presence of harmonic conflicts like seconds, fourths, quintal harmonic chords, sevenths and tritones. Further, his use of pedals and *ostinati* figures similarly reveal his attentiveness to advanced compositional devices and thus his observance of ideals propagated by the Cuban artistic movements.

These are Bush's thoughts expressed in conversation with Schafer.

² If however bar 1 as a whole is taken in isolation of the thematic statement, (bars 1-4) the outcome is enormously uncertain and points to both C major and D minor/Dorian mode. If this bar is taken within context of the theme as a whole the Dorian mode is the more realistic option, the one opted for in this instance.

University of Cape Town

CHAPTER 5

TOWARDS A UNIVERSAL STYLE

Tres Apuntes (1959)

INTRODUCTION

Universalism

Armando Hart, the Cuban Minister of Culture at the start of the 1959 revolution, stated the official Cuban Cultural Policy on promoting a national identity within a universal setting as follows:

. . . the cultural policy we have followed since 1959 is one of cultural relations with the whole world, based on a principle stated by Marti. The fact that we defend national culture and at the same time open ourselves up to the rest of the world may seem like a contradiction between what is national and universal, and even if it were, that contradiction would be fruitful (Century 1991: 9).

Brouwer largely adhered to the above policy as is evident from his discussion with McKenna:

... there is a crazy idea ... that this international world of ideas, of universal elements, is in contradiction with the national roots that represent our culture. This is not true . . . because the universal and the particular are never separated sometimes ... a composer . . . claims ... national art 'above everything.' I don't believe in that way of composing. I believe in a universal language (McKenna, Guitar Review Fall 1988: 10-16).

Brouwer's progression towards creating a 'universal language' or, universal art, destined him to

1. Acquire the necessary technical skills, procedures, structures, inherent in great universal art-forms
2. Integrate Cuban national style elements within these advanced procedures.

Bush endorses such a procedure, stating that "Marxism does not seek to exclude the technical side of art because the greatest art can only be produced by those who have the greatest technical command of all its resources" (Schafer: 57). Whilst Meyer does not advocate this Marxist viewpoint per se, he does however write meticulously and elaborately on related issues (1967/94: 185-208). He stresses that throughout history great artists achieved their successes by drawing from celebrated art forms (Ibid.). Furthermore, he argues that ". . . earlier styles and art works [have] become viable sources of ideas and procedures, idioms and models [for enriching] the present (Ibid.: 191-2). Among such numerous examples verified by Meyer, the following few are cited for observation:

- Picasso's lithograph (1949) is based on Cranach's paint works; similarly his panel of 1950 is derived from Courbet's *Les Demoiselles des Bords de la Seine* (Ibid.: 194-5).
- The *Pulcinella Suite* of Stravinsky is based on the music of Pergolesi (: 195); and while his *Mass* is imitative of the style of the late Middle Ages, *The Rake's Progress* is derived from eighteenth-century opera styles (: 203).
- Henze's opera, *The Bassarids*, is characterised as combining styles of Rameau, Smetana, Wagner, Schoenberg, Stravinsky, Puccini, Offenbach —even Gilbert and Sullivan (*Time* in Meyer: 203-4).

On the issue of 'originality of thought' which may be argued, might be forsaken during this process, T.S. Eliot (in reference to James Joyce's use of models) made the following pertinent remarks: "Mr. Joyce is pursuing a method which others must pursue after him. They will not be imitators, any more than the scientist who uses the discoveries of an Einstein in pursuing his own, independent, further investigations" (in Meyer: 207).

Lastly, one such great artist whom Brouwer greatly admires, and whose works inspired some of his own, said,

We find in Bach's music countless formulas that can be found as well in Frescobaldi and many other composers before Bach Every artist has the right to sink roots in the art of the past. It is not only his right, but his duty (Bartok in Austin: 229).

Representations of the European Art-Music Tradition

As stated earlier in this thesis, it is believed that Brouwer found exemplary examples from the European art-music tradition of artists promoting an allegiance to their respective national roots, whilst at the same time designing great universal works of art. While it can be assumed that a host of various and diverse factors entered into Brouwer's artistic life, Falla, Debussy, Stravinsky and Bartók are considered to be among the chief artists inspiring Brouwer's artistic thoughts.

At the Toronto Guitar Convention of 1975 Brouwer identified Manuel de Falla, Igor Stravinsky and Bela Bartók as the composers who "had a distinct influence on his early writing style" (Hakes: 129). In his study of influences in Brouwer's early mature works *Tres Apuntes*, Hakes links these three collective works respectively with the style characteristics of Falla, Stravinsky and Bartók. During his conversation with Cordero, Brouwer reaffirmed the influence of these composers on his writing style:

The first dramatic encounter I had was with the works of Manuel de Falla, Bartók and Stravinsky. The music of these composers formed my first period as a composer (Cordero: 10).

In their overviews on Brouwer's works scholars have corroborated these views. Piciroli identifies these artists as the three composers tremendously influencing Brouwer's musical development (Part I: 8). Further, in his discussion of the

development of Brouwer's early works, Townsend mentions that Brouwer's music indicates some influence of Bartók's employment of chords which he derived from his study of folk music (: 8).

Falla, and Bartók more so, greatly acknowledged their roots within their respective art forms. As a result of this they gained recognition as great national composers. Stravinsky too drew significantly from his national elements (Taruskin: 1301). He is however similarly recognized as the prolocutor of early twentieth-century neo-classicism (Lester: 150). Debussy's impressionistic art highly contributed to setting French music independently from the superior status of German composition at the time. In so doing he incorporated into his works particularly Spanish features, including notable ones derived from the guitar.

The above composers and their artistry found Brouwer's deepest admiration. Their works in particular played a significant role in the historical progression from nineteenth-century Romantic music (Machlis: 125). This process known as Nationalism, ushered in an alliance of art with grand philanthropic and political change of the time. Correspondingly, already some years before, musicians forged an important alliance with a number of virtuous pursuits. The German battle for release from Napoleon saw the creation of Von Weber's opera *Der Freischutz*. Chopin gained distinction during Poland's conflict for sovereignty from Czarist control. In Hungary Franz Liszt found expression in the Gypsy dialect, and Verdi became a national symbol while Italy was overthrowing Austrian rule (Ibid.). In the post-romantic era national composers appeared principally in Finland, England, Spain, Eastern-Europe, to be followed later by national styles in the United States and Latin America (Ibid: 126).

MANUEL de FALLA

During the latter part of the nineteenth century Spain began procuring her own distinguished musicians determined to acknowledge their cultural heritage with their works.

Falla was a pupil of the Spanish composer Felipe Pedrell (1841-1922), one of the chief initiators of the revival of Spanish folk idioms. Falla's reputation as the greatest

Spanish national composer lies in his individual approach to his provincial elements. Through his works Falla sought to evoke sounds from the landscape of his native Andalusia, and this style came to be identified as "Spanish" within his works.

Guitar features in Falla' Works

Falla's strong allegiance to his national roots is particularly manifested in his attraction to the Spanish guitar. As a result of this he greatly influenced twentieth-century guitar music. This accomplishment earned him a meaningful place in the hearts of especially those closely linked with the guitar. He obtained this status even though he only wrote one work for solo guitar, *Homenaje pour le tombeau de Claude Debussy* (1920). It must be stressed that this was the first guitar piece of the twentieth century written by a significant modern composer. Julian Bream, one of the great guitar performers of the modern era regards Falla's only guitar work as actually 'bringing the guitar into the twentieth century' (Grotmol and Fogo: 20).

Furthermore, Falla' music in general has always presented a strong attraction for guitarists. The soul of the guitar or an allusion to the guitar is represented through imaginative use of guitaristic elements and imitation.

The only other actual appearance of the guitar in all of Falla's works is in the second act of *La Vida breve* (Pahissa in Segal: 18). Here a Gypsy singer and guitarist perform the *sevillanas*, a traditional Spanish dance form.

In *Seven Popular Spanish Song* (1914), scored for voice and piano, Falla derived the essence of this work from authentic folk melodies. The arrangement of this work notably alludes to the guitar. Imitations of *rasgados* appear in "Polo" and guitaristic arpeggio patterns are employed in "El Patio Moruno" and "Asturiana" (See Examples 5.1.1 and 5.1.2).

In *El Amor Brujo* (1915), similar guitaristic features are prominent in the orchestral score.

In 1919 Falla wrote his orchestral piece *El Sombrero de Tres Picos*, and his intention, he says, "has been to evoke... certain guitaristic values" (Chase: 191 in Segal: 19).

Honouring Arthur Rubenstein with *Fantasia Bética* (1919), the composer wrote, "[this] work presents the Andalusian *copla* and guitar gravely transcended, revealing the essential dramatic mystery of its sources... (Franco in Segal: 19).



EXAMPLE 5.1.1 "El Paño Moruno" bars 14-20 from *Seven Popular Spanish Songs*

EXAMPLE 5.1.2 "Asturiana" bars 1-7 from *Seven Popular Spanish Songs*

In addition to the above impressions of the guitar, it is noteworthy that many of Falla's works naturally lend themselves for transcription for guitar. To date various transcriptions have come into being for solo guitar, guitar duos, as well as for a variety of instruments used in conjunction with the guitar. Notable examples permanently situated in the guitar's repertoire, include 'The Miller's Dance' from *El sombrero de tres picos*, 'Dana española No. 1' from *La vida breve*, and 'Danza ritual del Fuego' from *El amor brujo*. A lesser-known work transcribed for two guitars is interestingly entitled, "Cubana" from *Pikes espagnoles* (Example 5.1.3). The piano

score, write Grotmol and Fogo, lends itself readily to splitting the voices (: 26). Emma Martinez, who undertook the work's transcription, says, "it almost transcribed itself" (Grotmol and Fogo: 26).²

II. Cubana

MANUEL DE FALLA

Moderato

Pico

PIANO

pp

ppp

ppp

ppp

Tempo

The image displays a musical score for the piece 'Cubana' by Manuel de Falla. It consists of four systems of music, each with a piano (left) and guitar (right) staff. The tempo is marked 'Moderato'. The score includes various dynamic markings such as 'ppp' (pianissimo) and 'Tempo'. The notation includes notes, rests, and articulation marks. A large watermark 'University of Cape Town' is visible across the score.

EXAMPLE 5.1.3 "Cubana" bars 1-15 from *Pièces espagnoles*

It is clear that during his development as composer for the guitar, Brouwer would find in Falla a great source of inspiration, and in his works a wisdom of knowledge for contributing influentially to modern guitar music.

CLAUDE de DEBUSSY

National Character

Claude Debussy is portrayed by some as the musician who 'rescued France from the superiority of German music' (Simms: 168). Debussy's rebellion against Austro-German styles is made clear in his French art songs for example, where he situated this genre exclusively of the German Romantic lied (Machlis: 100). In 1910, at the French Music Festival in Munich, Debussy proclaimed, "There is no reason why the Germans should understand us. Neither should we try to absorb their ideas ... she cares nothing for our art" (Vallas, trans. O'Brien: 35-36). Vallas characterises Debussy's art as "animated by a very lively national feeling, a true nationalism, at once instinctive and reasoned, which he voices again and again" (: 34).

Allegiance to Spanish Customs

Falla declared that Spanish musicians disregarded and even condemned particular guitar idioms used by people from Andalusia (in Lockspeiser: 260). Some of his associates considered various guitar features to be too simple and mostly included them only in works using simple harmonies and melodies. Falla expressly states that it was Debussy who conveyed how these guitar figurations were to be used with clever judgement (Ibid.).

Although Debussy was greatly influenced by Spanish music, he never composed for the guitar. However exhibits within his works similarly suggest that he wanted to arouse an illusion of the guitar (See Example 5.1.4 and 5.1.5). In *Iberia* the beginning of the third movement contains the instruction *Quasi Guitara, Pizz.* The same indication surfaces at the start of the piano prelude *La Sérénade Interrompue*. Similarly some broad guitar figurations are to be found in *La Puerta del Vino* and *La Soirée dans Grénade*. The latter prelude's closing movement, *Mouv't du debut*, sounds full sonorous chords in the left hand, reminiscent of the strummed strings on the guitar.

Allegretto $\text{♩} = 120$
Andante, 1/2 tempo of your keyboard

EXAMPLE 5.1.4 Debussy's Piano Prelude No. III bars 1-4. The arrangement of the notes effectively suggests an idiomatic right-hand finger pattern used in guitar music.

Prestez

EXAMPLE 5.1.5 Debussy's Piano Prelude No. XI bars 13-15. Bar 14 onwards suggests the familiar right-hand finger pattern p-m-i-m found in guitar music.

Debussy's admiration of Spanish composers (Albeniz, Turina, Casas, del Campo and Arbos) heightened Falla's respect for him. Their works, Debussy commented, "have their source in folk-music, [yet] they do not in any way resemble one another" (in Vallas: 164). Subsequently some of Debussy's music came to into being after having been inspired by these Spanish works. In choosing this route the French artist uncovered a modern path in which the Spaniards in turn firmly pursued him (Vallas: 164).

STRAVINSKY

Use of Traditional Elements

In his use of traditional Russian elements Stravinsky retained their character even though he incorporated them into a post-tonal structure (Whittall: 171-172). To assure his identity Stravinsky aimed towards retaining 'the Russian folk-music tradition against the art-music tradition' (Ibid.). In his review Whittall maintains very authoritatively that a faithful account of Stravinsky's style invokes debate not on tonality or periodicity, but in analysis pursuing the degree of the Russian influence; this would truthfully reflect Stravinsky's art. (Ibid.: 175).

Rhythm

The highly prominent feature found in Stravinsky's works is his manipulation of sound attacks. It is here that Stravinsky was most at home, or perhaps "where he found his true home" (Adomo in Cox 1995: 586). Stravinsky is considered to be a helmsman in the revival of European rhythm. His great supremacy and mastery in the world of Ballet is unveiled in his unique employment of metrical innuendoes. These are successively and intentionally integrated throughout his works. (Machlis: 167). In what is perhaps his most famous work *Le Sacre du printemps*, as in and many other works, his rhythm is of unequalled power. *Le Sacre du printemps* embodies several rhythmic conflicts where units of seven, eleven, or thirteen beats establish incessant changing from one meter to another (: 168).

The *ostinato* as a compositional device

The structural feature of Brouwer's tribute "De un fragmento instrumental" is the *ostinato*. The device appears as consecutive perfect fifths, characterising the opening and closing of his work. In the main body it undergoes various permutations. These procedures are elaborated upon in the analysis of this work. Important here, however brief, is the realisation of the extent to which Stravinsky manipulated and controlled this device, thereby inspiring Brouwer to favour it in his tribute.

In her study³ of Stravinsky's use of *ostinato*, Alwin writes that this repeated device occurs with great succession in his works; the repetition of notes and patterns command his works' rhythmic drive (summary in Heintze ed.: entry no.6).

Tillinghast's study similarly reveals that one of the trademarks of Stravinsky's music is "a particular, personal *ostinato* technique" (Ibid.: entry no. 343). The latter study advocates that the *ostinato* could be considered to personify Stravinsky's overall style, surpassing stylistic periods such as Russian, "primitive," neo-classic; and 'serial'. Thus, a very early work and a very late work frequently display an intrinsic similarity in terms of *ostinato* technique. This is the case despite extreme differences in Stravinsky's musical language, form, and idea (Ibid.). Brouwer, therefore, was endowed with little other preference but to emphasise this particular feature found in practically all of Stravinsky's works.

BELA BARTOK

Life and Ideology

Bartók's legacy occupied a unique place in Brouwer's unfolding maturation. Not only did his music exert great influence on Brouwer, but his sociological perspectives would have earnestly moved him.

From Hungary, Bartók emanated as the most important twentieth-century musician to base his craft entirely "in the art of the people" (Griffiths: 56). The doctrine of not obliging to the Austro-German patterns, observed by Debussy, Stravinsky and many of his European contemporaries, found his favour too, but in unheralded terms. His aspirations and tireless dedication to his art led him to become "the greatest nationalist composer of any country" (Ibid.), "the most important nationalist composer of the century" (Simms: 205).

In 1900 he along with fellow composer, Zoltán Kodály, became increasingly receptive to the nationalistic movement permeating Hungarian literature and politics. Bartok's loyalty towards this movement produced in 1903 a symphonic poem honouring Kossuth, the hero of the 1848 revolution. Later in 1906, engaged in the philosophy that "true folk music was to be found only among the peasant class" (in Machlis: 183), he and Kodály set out collecting and studying native folk songs from isolated and distant communities of his country. From many such pilgrimages he derived the primary substance of his art.

During the early stages of Brouwer's development as composer, Cuban artistic ideology sought to elevate the dominated status of the lower cultures, affording them due recognition previously disclaimed. In embracing African ritual music for instance Brouwer likewise acknowledged the reality of the poorer classes in society.

In a note written in 1931, Bartók stated his ideology as follows:

My true guiding idea, which has possessed me completely, ever since I began to compose, is that of the brotherhood of peoples, of their brotherhood through and despite all war, all conflict . . . That is why I do not repulse any influence, whether its source be Slovak, Rumanian, Arab, or some other . . .
(in Austin: 225).

Similar to Brouwer's development as artist, the cardinal sources of Bartók's musical language were his use of "folk music ... and the influence of European 'art-music' " (Wilson in Cooper: 320).

RELEVANCE OF *TRES APUNTES*

Pinciroli characterises *Tres Apuntes* "the most significant works of this period" (Pinciroli Part I: 8). In his study, Century refers to these works as "mature tonal work[s]" (1985: 51), "more skilled [and] well-crafted than previously" (Ibid.: 22). Brouwer's style, he says, was guided at this stage by "a greater intellectual understanding of compositional practices in contemporary music" (Ibid.). The three parts of *Tres Apuntes* moreover respectively highlight compositional features from Falla, Stravinsky and Bartók. The titles (two in particular) together with the individual structures of the three parts of this work reveal Brouwer's goal of honouring these artists. Also, Hakes observes that "Brouwer took elements from each one of their writing styles and combined them with his ability to write for the guitar". Century refers to the influence of Bartók in particular: "a Bulgarian folk melody is incorporated into the third movement (a la Bartók)" (1985: 22). The implication is that Brouwer not only incorporated a writing style from Bartók, but actual melodic material from the Bulgarian folk-tradition. In addition, Hakes resourcefully links a

specific work of each of these three mentors respectively with each of the three movements of *Tres Apuntes* (: 129-30).⁵

Preceding the analyses of each of the three parts of *Tres Apuntes*, the discussions will highlight some works and compositional techniques characterising the art of the influential composers subsequently also honoured with *Tres Apuntes*.

INTRODUCTION TO "HOMENAJE A FALLA" (PART I)

After the death of Debussy, Henri Prunieres Editor of the French magazine *Revue Musicale*, requested Falla to contribute to a distinguished edition that would commemorate the legacy of the French composer. Falla's response was intrinsic; he presented the essay "Claude Debussy et L'Espagne", as well as his monumental and unique work in twentieth century guitar composition, *Homenaje pour le tombeau de Claude Debussy* (1920). In this work Falla particularly honours Debussy with a direct quotation from Debussy's piano prelude *La Soirée dans Grenade*.

It is significant that Brouwer's 'Homenaje a Falla' alludes to the same theme from *La Soirée dans Grenade*. Thus, it can reasonably be conceived Brouwer also honours Debussy with this work. In view of this some descriptions of Debussy's *La Soirée dans Grenade* are presented in addition to Falla's singular guitar work, *Homenaje pour le tombeau de Claude Debussy*.

La Soirée dans Grenade by Debussy

Falla described Debussy's first 'Spanish treatise' as "characteristically Spanish in every detail" (Thompson: 258) notwithstanding the fact that he "only knew Spain from his readings, from pictures, from songs, and from dances with songs danced by true Spanish dancers" (Lockspeiser: 255-56). Continuing his adulation, Falla writes "here we are truly confronted with Andalusia: truth without authenticity, so to speak, for not a bar is directly borrowed from Spanish folklore yet the entire piece down to the smallest detail makes one feel the character of Spain" (in Lockspeiser: 256). As stated, Falla went on to include a quotation from *La Soirée dans Grenade* in his tribute.

Soirée is constructed on the popular dance form the *habanera*, which incidentally has its name derived from Brouwer's Cuban capital city, Habana. Cuban musical historian Emilio Grenet, called this dance "perhaps the most universal of our musical genres" (Boggs: 8). While its origins are unclear it found its way into the works of the Spanish composer Sebastian Yradier (1809-1865), with *La Paloma*, for example, written in Cuba while he was stationed there. The *habanera's* influence on Bizet is documented in his work *Carmen*, which also found Debussy's admiration (Lockspeiser: 254). The *habanera* in *Soirée* saturates the entire piece (See Example 5.1.6). The delicate opening in the bass is taken up in the soprano from bar 5 on the important repeated C# pitches. In bars 17-20 there occurs a change in the harmonic texture which adds support to the increased rhythmic tension. From bar 38 Debussy's subtle transfigurations of this dance form continues with *tenuto* markings on the first beat followed by weighted chords on the last eighth note in both hands. And for the rest of the piece the presence of the habanera continues unmistakably and clearly.

Debussy's harmonic framework initially employs a pedal point on C#; in bar 7 he introduces a characteristic Moorish melody. This melodic framework essentially commemorates the true spirit of the *flamenco* popular form from Andalusia. Of importance is that *the flamenco guitarra* was the initial idiom adopted by Brouwer in his early years when he started on the guitar. He was deeply moved by this art form before his teacher Nicola, introduced him to the classical repertoire, the style he subsequently pursued.

In bars 17-20 Debussy introduces a new section that acts as a bridge and here the music suggests the strummings of the guitar. This section proved of great significance to Faila, as well as to Brouwer, and as such warrants a closer inspection. Debussy announces an important thematic segment sounded in three voices spanning two octaves. The annunciation of the thematic pitches C#-D-E-F#-G# is part Arabic and part whole tone. Harmonically these pitches are presented as the roots of dominant seventh chords moving ascendingly in parallel fashion in the right hand. At the same time the entire whole tone scale pitches (on D) make their presence more noticeable in the harmonic structure of both bars 17 and 18. These bars are repeated in 19 and 20 concluding on the A dominant seventh chord. Debussy has concurrently introduced octaves, minor sevenths, major thirds, and major seconds, all moving as parallels. In the bass he has presented successive and parallel perfect fifths.

"La soirée dans Grenade"

Mouvement de Habanera
Compter les tentatives dans un rythme caractéristique habanera

EXAMPLE 5.1.6 *La Soirée dans Grenade* bars 1-22

The whole tone material surfaces in bars 23-28 with C# in the left hand acting as tonal centre. In bars 33-36 F# is established as pedal against alternating chords sounded a minor third apart (A minor - F# major, G major - E major, F augmented — D major, E minor/C# major, etc.). It is important noting that the progression of the initial chords, A minor - G major - F major - E maj/min, is also a guitaristic chordal progression

from the *flamenco* tradition. Debussy similarly presents us with the idea that major and minor modes need not be divided, they can in fact coexist amicably.

From bars 61-66 Debussy introduces another bridge, also based on the whole tone scale. This material is sounded against the C# *habanera*-pedal established in bar 59. The section that follows from bars 67-77 has F# as its tonal centre with the character of the music being very tender. The 'Catalan' melody makes its presence felt through its highly sentimental and idyllic nature, thus presenting yet another characteristic feature from the South of Spain. Within this nostalgic temperament Debussy sustains the fusion of a major/minor tonality with A# and Gx (A4) occurring several times against the F# pedal in the bass. Bars 92-93 sound a repeat of the thematic material initially announced in bars 17 onwards. In bars 96-97 the *habanera* rhythm becomes fragmentary, fading into the background. This subtlety prepares us for its recapitulation in A major, occurring in bars 98-108.

The image shows a musical score for 'La Soirée dans Grénade' by Debussy, specifically bars 106-112. The score is written for piano and features a modal melody in the left hand and chords in the right hand. The right hand part includes a circled '109' and a circled '112'. The score is in 3/4 time and includes dynamic markings such as 'pp' and 'p'. The title 'La Soirée dans Grénade' is written above the score.

EXAMPLE 5.1.7 *La Soirée dans Grénade* bars 106-112

The authentic Spanish dancing Debussy observed in the past is presented as imitations of the rhythmic patterns of the Spanish castanets. (See Example 5.1.7) The initial display in bars 109-112 is presented modally. A modal melody in the left hand introduces the roots of the chords that follow in the right hand. This new rhythm is

structured on the articulation of simple chords like C major, Bb major, A minor, D minor, etc. with no added notes; the chords follow the announcements by the melodic pitches.

The piece fades away with a beautiful awakening of the Moorish theme. Bars 122-127 recall bars 7-16, presenting here the ultimate imagery of a guitar. In bars 128-129 the theme from bar 17 onwards makes its last appearance. With remnants only of the *habanera* echoing gently in the right hand, the piece fades into silence in bar 136.

Le tombeau de Claude Debussy by Falla

Although Falla composed this piece in only two weeks (Pahissa in Segal: 19) the work displays a remarkably detailed structure. Numerous articulation markings, tempo variations and dynamic contrasts pertain to most of the notes in the piece. In a sense Falla paid tribute to the Spanish guitar as well, by "draw[ing] on the most basic idioms found in a thousand guitar pieces" (Segal: 23). Its appeal however, is unveiled in that it is distinct from any other guitar work of that era. Impressionistic features and several imaginative guitaristic techniques add to the works' individuality at the time. Falla related to Emilio Llobet, the prominent Spanish guitarist and musicologist, that "at long last he had written something for the guitar as Llobet too had been requesting for years" (Segal: 19); Falla could at long last honour an obligation to his Spanish patrimony.

Le Tombeau de Debussy is written in A-B-A form with the *habanera* rhythm similarly serving as the rhythmic foundation (Example 5.1.8). This rhythm is presented somewhat distinctly from Debussy's piano prelude. Falla infuses its routine flow (unlike Debussy's initial continuous course), with articulations on the open strings (bar 2, 4, etc) that momentarily suspend the regularity associated with the *habanera*. In subsequent bars Falla introduces the triplet and accented offbeat syncopation. Several *ritenuto* indications make the composition impeding and spontaneous. The

piece thus accommodates a certain enchantment of the *habanera* dance, but at the same time the limitation inherent in a tombeau.

Miguel Llobet

Guitarra. (6)

Molto e calmo (4 = 40)

3

7

11

15

19

23

27

31

legg. il basso

come prima

a tempo

affr.

a tempo

legg. affr.

B1 a tempo

poco affr.

a tempo

B2

B3 legg. affr.

a tempo molto ritmico

EXAMPLE 5.1.8 Le Tombeau de Debussy (Falla), bars 1-31

In the coda following from bar 63 to the conclusion of the piece, Falla presents us with a direct quotation of the thematic statement from Debussy's *Soiree* (bars 17-20).

The first theme of section A starts from the beginning of the piece. (Example 5.1.8). It is presented on the lower strings of the guitar thus making it possible to add additional

expression to the passionate Andalusian theme. This melodic motif is based on the characteristic E Phrygian mode inherent to *flamenco* music as well as Impressionistic music. The melodic shape of the theme reminds the listener of Debussy's characteristic use of appoggiaturas. The first presentation of the appoggiatura embodies the minor sixth A-F which resolves onto perfect fifths, A-E. In bar 1 the previous idea is rhythmically altered and given further substance with the added low E. In bar 2 the resolution of the minor sixth occurs in a unique way. Falla sounds all the six strings of the guitar, four of which are open, with two stopped on A and F. This glissando strongly suggests an E tonality. Falla's resolution is therefore conceived on a chord, unlike before, onto the single or double pitched E notes. This guitaristic articulation presents another characteristic feature from the *flamenco* tradition.

Looking particularly at the bass line, we observe that Falla employed essentially two pitches in the lower register. Pitches A and E make a frequent appearance up to bar 18 and return from bar 24 onwards. These low notes depict the continual pedal observed in many of the works of the French Impressionist. Debussy's pedal points in *Soiree* are presented uniformly and repetitively. It occurs in both high and low registers and appears somewhat 'detached' from his distinctive melodic line. Falla's presentation of a pedal occurs only in the low register, often in support of his melodic material. Also, the rhythmic values of the low pitches (A and E), vary and they frequently appear together or individually with other pitch material.

Bar 8 presents us with a new theme. The resolution of the minor sixth to the perfect fifth is relinquished and its unresolved form emerges. In bar 14 a short modulation follows to A minor sounded above the quartal chord initially presented in bar 6. A condensed statement of the first theme follows in bar 16 when the second theme concludes on the A pitch.

The implied tonality from bar 19 onwards is somewhat ambiguous. Accepting the C tonality in the bass, (with the flattened seventh B \flat , and raised fourth F \sharp , in the theme) distinct images of the rustic modal Arabic tradition evolve. In his analysis Segal's first theory holds that this melodic transformation is based on the Mixolydian on C (: 22).

This mode makes no provision for the raised fourth though, but includes the flattened seventh in the scale. Segal's second postulation (Ibid.) points to the influence of Louis Lucas' treatise, *l'acoustique nouvelle*, whereby the notes in the overtone series, generated by the fundamental, constitute the resultant scale. The fundamental note C would therefore generate amongst others, Bb and F#. (A fleeting inspection of only the melodic line — bars 19-22 - may also reveal the tonality of G minor, save for the brief sounding of B4 in bar 21.).

The glissando sounded in bar 24 yields two aspects, all six open strings of the guitar resonate; these are articulated as harmonics. The implied harmonic effect of the open guitar strings results in impressionistic colours, inducing intervallic possibilities like fourths, fifths, thirds, sevenths, sixths, ninths, etc.; these are all generated at once.

The new glissando in bar 30 ends on an articulation asserting both the tonalities of A and E. This harmonic structure reveals the equal status assigned to both pitches throughout the piece. With both being prominent, perhaps it was the composer's intention that they should coexist harmoniously.

An upward glissando on all six strings of the guitar (of which three are now stopped) announces the beginning of Section B in bar 32. The intensity of the music in bar 34 is elevated by the introduction of a new chordal figuration. It is based on F major in its first inversion, with added flattened fourth, B. In pursuit, a fresh and imposing fast *flamenco* scalar passage on E Phrygian follows in bar 35. This unexpected succession of notes is followed by the return of the theme from the end bar 32.

With the tonality having reverted to A minor, bars 37-40 establish a recurring IV-I cadential manipulation. At the same time a sort of chant is introduced on the A pitch in the inner voice from bar 37. This is *first* coloured with the D in the bass in bar 37, establishing the harmony of IV. This is followed by a resolution to A minor with the echo in the bass on the same pitch. The echo installs a forward momentum leading to an exact repeat of bar 37 in the next one. In bar 39 the low A is sounded on the beat' against the introduction of the D pitch in the accompanying figuration. The frequency of the A pitch in the inner voice from bar 37 is expanded in bar 41. In bar 42 the

music subsides with the theme descending on the single attenuated A in the inner voice. These moments illustrated in bars 37 onwards, signify possibly an imagery of a tolling bell, as if expounding the demise of Debussy and the bereavement of a dear acquaintance.

At bar 63, restoring the habanera in C# dominant seventh, the composer offers Debussy's theme in his original key (Example 5.1.9). The last note (A) of bar 66, is harmonised on dominant seventh on D in its first inversion (as opposed to Debussy's dominant seventh on A) thereby implying IV-I once more.

EXAMPLE 5.1.9 *Le Tombeau* (Falla) bars 61-70. Debussy's theme is sounded from bar 63 onwards.

The return to the opening fragments of Falla's initial theme (bar 67), is announced in A major. Falla ends the work with the ultimate resolution, (bars 69-70), prolonged on a definitive tonality on double E's. The F in the upper voice resolves on to E after the bass announced the distinguishing A-E pitches three times in bars 67-70. The last of which closes the homage with the earlier cadential mournfulness.

Falla's tribute to Debussy is manifested in numerous ways. Falla's unorthodox chords are at times overtly non-tonal and ambiguous, but he predominantly stays within clear tonal centres. Impressionistic colourings in this work comprise amongst others, the Phrygian mode, the open guitar strings with its quartal harmonic inflections, and traditional guitaristic chordal progressions derived from the *flamenco* tradition. Arabic melodic lines additionally characterise Falla's work; these are at times fragmented, surround a single pitch, and arranged upon distinguishing underlying pedals. The all-

important minor sixth, both in its resolved and unresolved forms, serve as the important plateau from which the composer exploits meaningful possibilities on the guitar. Falla's offering of his national instrument, the Spanish guitar, was consummated also in his textural variation embodying various guitaristic features. These include natural harmonics, the rasgado-like glissandi, accented chords, single-note passages, idiomatic right hand arpeggiated articulations, bass melodies, etc. This variety of colours contributed fully towards a truthful expression of the guitar, both in honour of the instrument itself, and Claude Debussy,

TRES APUNTES PART I: "HOMENAJE A FALLA"

Brouwer's work is similarly structured with two contrasting sections. It incorporates the Cuban-Spanish folk dance rhythm, the *guajira* with its alteration of 6/8 and 3/4. The piece is adapted for solo guitar from *Homenaje a Falla*, originally written for flute, oboe, clarinet and guitar. Section-A begins with a 4-bar introduction of the nucleus of the piece, the sounding of the distinguishing feature from Falla's work, the minor sixth appoggiatura. In the bass line there also appears an allusion to Debussy's theme from *Soirée*, this aspect will be discussed later. Bar 5 initiates the development of the motivic idea with the expansion of existing, and introduction of new pitch material. From bar 12 onwards the composer presents the listener with a more definitive melodic framework. Two and three voices seemingly move contrapuntally at times and characterise the work up to bar 24. From the next bar onwards the composer presents us with four- and five-note chordal articulations. At bar 31 Brouwer introduces a more distinct contrapuntal section which leads to the conclusion of the A-section in bar 41.

Section-B starts more lyrical; it is presented in clear major harmonies. The development section (bar 55 onwards) uses 3/4 mainly, with pedal notes in the high register. The pedals accompany the contrapuntal motifs derived from the A-section. Section-A returns from bar 76 onwards and leads to the conclusion of the work in bar 95.

The work is characterised by changing rhythmic activities. The regular alternation of 6/8 and 3/4 characterising the *guajira* rhythm is not engaged but occurs sporadically at times. The composer introduces the '3/4' metre only in bar 7; he reverts to 6/8 in the following bar and follows with yet another contrast 3/8, in bar 9. Bar 18 sees the introduction of the 9/8 metre, as does bar 30, but the latter bar is preceded by syncopated chordal articulations in 6/8 suggesting rather a 2/4 metre. Apart from the metric changes, numerous notes have been assigned accentuation both on and off the beat, (see bars 16 and 17 for example). Also, melodic lines start in one metre and continue in another, (bars 31 onwards). These features, amongst others, have added to both a precision and a displacement of a variety of rhythms the composer derived from his cultural roots.

Section-A (Example 5.2.1)

The work's introduction immediately recollects Falla's application of the appoggiatura, which likewise incorporates the resolution of the minor sixth onto the perfect fifth. Brouwer establishes his resolution on long held notes across the bar lines. C#-A are announced with the A resolving onto G#; bars 3 and 4 repeat the opening two bars. Bars 5, 6 and 8 are similar and present some development of the initial motivic idea. Bar 7 is a restatement of the opening notes announced three times in succession, and rhythmically diminished in '3/4' metre. In bar 5 the composer starts developing the essence of the work. After the sounding of the minor sixth in that bar, two successive G's emerge, articulated over two octaves and sounded below and above the perfect fifth, C#-G#. Thereafter the high voice sounds two D#'s, the second harmonised and contradicted in the bass by D. In this bar the composer initially presents us with the same intervals as stated above, but some derivatives also surface, namely, perfect fourths G#-C#, and D#-G#, and the expanded minor second, or sharpened octave, D-D#. In addition, there seems to be a weight assigned to the interval of the perfect fifth. Firstly the pitch G#, in relation to C#, occurs three times, (an octave below, followed by a fifteenth above), also, the repeated D#, in relation to the resolved fifth G#, produces another perfect fifth. This developmental bar repeats in the following bar and also in bar 8. In bar 9 perfect fifths once again characterise the music with these being articulated simultaneously. G#-D# and D#-A# are initially presented at once, and with the sounding of the B pitch Brouwer reverses the nucleic process with the perfect fifth converting to the minor sixth. The B pitch also

introduces the new interval of the minor third, ($G\#-B$ sounded an octave higher). In bars 10 and 11 Brouwer sounds fourth chords (from bar 5) with $F\#-B$. The movement in the bass, $G\#$, $C\#$ and $F\#$. $E\#$ in bar 10 produces the interval of the augmented fourth against the B pitch, thus generating a triton. In relation to the $F\#$ below, the interval of the major seventh is produced, derived from the minor second in bar 1. The last quarter-beat notes of bar 11 are an exact repeat of bar 9.

EXAMPLE 5.2.1 Section A (bars 1-41) of "Homenaje a Falla" (Tres Apuntes I).

Glancing back it is interesting noting the movement of the individual voices and the bass in particular. From the inception of the work Brouwer sounds the familiar pitches of Debussy's theme from *Soirée* (bars 17 onwards). In "Homenaje a Falla" bars 1-8 (C# and D initiate an altered quotation of Debussy's theme. The bass part of bars 9-13 and bar 16 (E, A) present the remaining pitches of Debussy's theme. The bass voice introduces the tritone, D#-G# (bars 8-9), which is derived from the upper two voices in bar 10. Also, with the bass voice moving down, G#-F# in bars 9-10, and again F#-G#-F# in bars 11 and 12, Brouwer presents us with successive major seconds.

Brouwer's harmonic framework up to bar 11 incorporates an alternation of a clear tonality with conflicting non-tonal embellishments. At the inception of the work he establishes C4 minor, in the first half of bar 5 he reiterates the fifth of this tonality but follows with the interjection of the major- and minor second conflict (D#-D#). This process repeats in bars 6-8. In bar 9 the moderate conflict produced by the two simultaneous perfect fifths resolves onto G# minor. In the following bar the discord generated by the tritone and subsequent rising fourths in the low voice (bars 10-11), is once again answered with the lucid and genial G# minor chord at the end of bar 11.

The beginning of bar 12 is essentially a restatement of bar 10 but the middle voice announces a characteristic Moorish motif independently from the accompanying major seventh, F#-E#. This design procures another tonal conflict, or bi-tonal effect, with this motif being sounded in the B Phrygian scale. The motif, starting on B, expands a minor second B-D. Bar 13 is an exact repeat of bar 12, and in the next bar the composer restores a clear tonal definition once more. But although C# minor appears dominant in bars 14-15, these eighth-note figurations sound two voices contrapuntally and share common pitches. The passage creates both the keys of B major and C# minor. The lower of the two voices repeats the major third descent, D#, C#, B, and the upper voice initially sounds the pitches of the opening appoggiatura, A-G#. These are supported harmonically with D# in the lower voice, thereby producing a perfect fourth in its resolution.

Up to now Brouwer presented us with most intervallic possibilities, but yet another is introduced here, the minor seventh, C#-B and B-A (bar 14 and repeated in bar 15).

includes two overlapping stepwise movements spanning two major thirds: D-E-F# / F#-G#-A#; F# not being repeated). In Brouwer's work pitches E, F#, G#, and A# are presented harmonically interchanged, a transposition of a major second up from Debussy's original. The theme's initial pitch, D#, (C# in Debussy's original) being only omitted.

In bar 31 the music cadences on the dominant of the E-tonality, B major/minor. Following this tonal innuendo is the announcement of the theme of Brouwer's more distinct contrapuntal section.

The thematic statement starts in the previously 'established' tonality of B minor, on the first eighth-note (F#) of bar 31, and concludes at the end of bar 32. It is characterised by falling major seconds, surrounding of a single pitch, and repeated notes. In bar 33 the theme is stated a perfect fourth higher with its free accompaniment sounding sequential figures (bars 33-34) resembling a rhythmic imitation from the opening of this theme. The initial pitches of this accompaniment sound the minor third horizontally, D-F#, (bar 33), A-C, (bar 34) and in bars 35-36 the minor third is sounded both successively, and simultaneously (at the octave), E-G, G-Bb, moving up a major second, A-C in bar 37. Furthermore, the falling fourths in the lower voice in bar 33, (F#, C, G) occur within a similar descent by the initial pitches in the same voice in bars 33 to 35 (D, A, E). Brouwer's harmony seems to be modal in bars 33-34 consisting only of 'white notes' but tonal conflicts do emerge, including the tritone, and the major seventh, B-C, in bar 33. Another feature is the manner in which Brouwer alters the harmony of both repeated and held pitches.

Bars 38 to 39 revert to clearer tonal centres. The figurations in the upper register sound characteristic and sequential falling minor- and major thirds. These are articulated in B major but sounded against the low open sixth string, E. At the conclusion of the A-section in bar 41 the B tonality is brought to prominence with the sounding of the natural harmonics, A and B.

Section-B (Example 5.2.2)

A lyrical, more sonorous and leisurely flow characterise the opening of the B-section. The inner voice of the opening two bars restates the closing pitches, A, B, of the preceding section. The ensuing pitches in the same voice sound modified statements

(in an A tonality) of the high melodic material from the chordal section from bar 25 onwards. These then, likewise resemble the *Soirée* theme. Thus, the inception of the B-section, (bar 42 onwards) suggests the *Soirée* theme, presenting it in a fragmentary and periodic manner; this concludes in bar 53. The quotation is interrupted in bar 45 with altered minor third figurations derived from bars 14-15.

The image shows a page of musical notation for a piano piece. The score is in 3/4 time and A major. It features a piano part with various dynamics and articulations. Key markings include "Toda mano quasi Andantino", "p legato liberamente", "Tempo I", "p più staccato", "cresc. molto", "pp", and "ritard.". The score is divided into systems with bar numbers 47, 53, 59, 65, 71, 77, 83, 88, and 95. A large watermark "UNIVERSITY OF TORONTO" is visible across the page.

EXAMPLE 5.2.2 "Homenaje a Falla" bars 42-ending

Brouwer's harmonisation of the pitches in bar 42 sounds both the tonalities of A and E major, followed by a definitive E major tonality. He sounds a perfect fifth, A-E, followed by a bias towards E major. In bar 44 the A/E collision now resolves onto A major, but still sounded on the E pedal in the bass. From bar 44 onwards the C# of the middle voice sounds the first pitch of the continuing quantal descent, CM G#, D#, and the additional tonal conflicts produced in the upper figurations, (G# , D#) suspend the preceding overtly tonal quality.

In bar 46 the arrival of the minor sixth appoggiatura presents F# minor, and following, a diminished chord on G# arrives. The upper- and middle voices of this bar imitate and alter the melodic figures in bar 42 and 44, (the upper figuration in bar 44 being derived from bars 14-15 and more overtly, bar 17). In bar 49 the A/E superimposition, now conceived on falling perfect fifths and fourths in the upper register, leads to an explicit cadence onto E, thus recalling the broken chordal announcement from bar 16. Bar 47 presents the work's singular scalar passage, sounded here in the familiar guitaristic scale, namely the E Phrygian (Note bar 35 of Falla's *Homenaje*).

In bar 51 Brouwer recalls the opening bar of the work, sounded now an octave higher still in C# minor. Bar 52 repeats bar 50 after the minor second, D#-E, procured the characteristic periodic tonal conflict. Bars 53-54 sound the previously established VI-I cadence onto E anew, this is now rhythmically altered. A transition occurs in bars 55-56 with the arrival of the appoggiatura in its original form and pedals occurring in the higher register.

Development Section (Example 5.2.2)

This section starts from bar 57 onwards. Its inception restates bar 20, with the lower pitches, A#, E, A#, repeating below pedal notes that ascend successively. The pedals reiterate the major third stepwise movement manipulated in the A-section. (See bars 70-73: F#, G#, A#) The remainder of the lower voice repeats and elaborates upon thematic segments from the contrapuntal parts from bars 31 onwards. In bar 71 Brouwer introduces an inner voice to the previously established two voices. The recurrent pitches here recollect the notes of the harmonics from the conclusion of the A-section and the inner voice from the beginning of the B-section, (pitches A and B).

Bars 74-75 accomplish a short bridge to the return A-Section in bar 76. The link is characterised by broken chordal figures which partly appeared in bar 24, and developed in bars 45 and 48. Bar 75 resembles bar 16, with the contour of the arpeggiated figure inverted on a G major seventh chord. Towards the conclusion of the work Brouwer establishes recurring cadential treatments onto a conclusive E tonality. Bars 86-87, restating bars 15-16, initially establish the E tonality with added A. In bar 88 up to C# in the following bar, the music reverts to the VI-I cadence constituted in bars 51-54. Bar 90 repeats VI (C# minor), followed by a characteristic silent bar. This is succeeded by a solitary high pitched E in bar 92. A broken B minor chordal articulation concludes bar 92. Brouwer restores the E tonality, (high E), and restates B minor, in bar 93. The work concludes in an unmistakable tonality with the sounding of Es that are arranged horizontally and vertically twice in succession.

Conclusion

Debussy not only greatly influenced Falla but much of the character of the music from the post-Romantic era. His strong attraction to idioms originating from the Spanish guitar is acknowledged by Falla and is clearly revealed in his works. Brouwer's awareness of Debussy's allegiance to his treasured instrument, is unmistakable. His high regard of the French impressionist is clearly revealed in his use of thematic pitches derived from a theme from *Soiree* - the same theme Falla directly quotes in his only work for solo guitar. Among other features, Debussy's fusion of major and minor harmonies, as well as his predominant use of pedals are similarly to be found in Brouwer's homage to Falla.

Like Falla, Brouwer explores the technical and timbral faculties of the guitar. These include for example, the use of both *ligados*, the 'pull' in bar 1 (A-G#), and the 'hammer' in bar 9, (A#-B); both are employed successively but reversed in bar 12 in the middle voice. ⁶ *Staccato* indications appear throughout the work. In the top voice in bars 5 it distinguishes the first D# from the second, and in bars 14-15 this feature lends support to the new overtly tonal passage, now sounded in a thin brassy tone (*metalico*). In bar 20 onwards *staccato* is brought into play in the descending bass accompaniment, detaching this voice from the pedal in the upper register. In bar 49 the detached E pitches on both the low sixth and high first strings are brought to

prominence before this tonality is established in the next bar. *Pizzicato* characterise the rising fourths in bars 10-11; this is followed by a normal (*natural*) tone production in the right hand in succeeding notes. Brouwer concludes the A-section with harmonics - as Falla has chosen to do in his work. Further similarities between the two composers' works include broken chordal articulations on the open strings, (in bars 16, 50 and 52 Brouwer sounds 5 strings with two notes stopped), repeated single notes in bar 20, 22, 23 and bar 57 onwards. The latter section also features the right hand thumb playing low melodic material against articulations in the higher register. Accented chords make their appearance in bars 9, 11, and more determinedly in bar 25 where all four right hand fingers are required for their execution.

It is interesting to observe that Falla's work displays a remarkable understanding of the guitar by a non-guitarist. His writing is mostly clear, simple and comfortable. He does not venture beyond the high B on the seventh fret for example, an easily identified note even for a player of moderate standards. Brouwer's piece is written more difficult and strenuously at times, but his music is conceived in an unmistakable idiomatic fashion. His capabilities as a concert performer and intimate knowledge of the technical dictum of the instrument make his ostensibly complex writing emerge relaxed and naturally.

INTRODUCTION TO PART II: 'DE UN FRAGMENTO INSTRUMENTAL'

L'Histoire du Soldat (1918) by Stravinsky

Was it only Stravinsky's skilful use of the *ostinato* that induced Brouwer to declare "we did not have *L'Histoire du Soldat* for the guitar . ." ? Brouwer's use of the *ostinato* in his tribute is certainly a reflection of his great admiration of Stravinsky. However, as a young composer heeding the call of the *Grupo Renovacion*, this was one of his means of cultivating more advanced musical techniques. Also, given Brouwer's broad awareness of the function of art or music within its socio-cultural-historical realm what other considerations are there embodied in Stravinsky's greater artistic milieu, other than just the *ostinato* that could have been of significance to Brouwer? In this instance then, what other factors do there exist in *L'Histoire* that the young Brouwer could not have neglected to go unnoticed at all?

Nationalistic / Popular Character

As a starting point Stravinsky clearly observed an allegiance to his roots. *L'Histoire du Soldat* is a theatre piece consisting of a little band of seven musicians and a narrator. His score calls for a petite orchestra, symbolic of the bands at the street theatres or fairs where contemporary artists have been "... inspired by ... polkas and quadrilles ..." (Cox: 577). *L'Histoire* signifies Stravinsky's strong association with 'a Russian popular idiom', affirmed here in his style to project street entertainment (Cox: 578). His use of popular Russian motifs, timbres, and the folktale, from which the narrative in this work is derived, principally project this Russian identity. Some thematic motifs manifest traces of familiar Russian lyrical folk songs that Glinka himself referred to as "the soul of Russian music" (Taruskin: 1314). Taruskin's ⁷ in-depth exploration of both Stravinsky and *L'Histoire*, reveals that in fact "the Russianness [is expressed] not just in the melodies ... but at the most fundamental levels of rhythmic, modal, and harmonic design" (: 1313). Brouwer's faithfulness to his own Cuban roots is well documented and conceivably he found an exemplary portrayal of historical roots in Stravinsky too.

Universal Features

Furthermore, Stravinsky whilst creating his unique 'Russian' work, simultaneously incorporates a divergent of musical styles from across the world. In fact Stravinsky

must surely have stirred Brouwer's humanity, when he (Stravinsky) declared ". . . Jazz meant, in any case, a wholly new sound in my music, and *Histoire* marks my final break with the Russian orchestral school in which I have been fostered" (in Taruskin: 1301). While jazz itself does not characterise Brouwer's own writing styles, it is however the history of jazz, its derivation from the selfsame slave society that painfully established itself in Brouwer's society too. But while the extent of impact of the jazz idiom on Stravinsky remains debatable, Stravinsky did nonetheless take up a characteristic style from the black American composer and ragtime pianist, Joplin. (Example 5.3.1).

RAGTIME

The musical score for "Ragtime" from *L'Histoire du Soldat* is presented in two systems. The first system includes parts for Triangle/Tambourin de basque, Caisse et (sans tambour) Gr.C., Violino, and Contrabasso. The second system includes parts for Cl., Fg., Trpt. T.d.b., C.cl. Gr.C., Vl., and C.B. The music is in 2/4 time and features a syncopated melody in the right hand and a regular bass line in the left hand. Performance markings include "for. caillé", "pizz.", "marcato", and "pizz.".

EXAMPLE 5.3.1 Opening of "Ragtime" from *L'Histoire du Soldat*

(The ragtime, in any event, represents one of the precursors of modern day jazz.) For Brouwer ragtime meant a harmonious co-existence of two different cultures. He defined it as a style with European regularity in the left hand, and an African improvisation, or syncopation, in the right (Discussion: 266). And although there is a huge contrast between Stravinsky's overall rhythmic system with its Turanian roots,

and that represented by Joplin, he did nonetheless "borrow Joplinesque clichés" (Taruskin: 1307): "...the little Ragtime from *Histoire* . . . begins faithfully enough to the model (notated at Joplin's metrical level, too) with nine measures in regular duple meter and rhythms that duplicate [Joplin's] patterns..." (Ibid.: 1307 & 1310).

TROIS DANSES / DREI TÄNZE / THREE DANCES /
TANGO

M. M. $\text{♩} = 80$

Clarinete in La
Violino
Grosse caisse sans timbre
grande taille
Grosse Caisse
une Cymbale fixée à la G. C.

1
tout l'archet
Le rideau se lève
Vorhang auf!
The curtain rises

2
Le soldat entre en scène
Der Soldat tritt auf
The soldier enters

EXAMPLE 5.3.2 "Tango" from *L'Histoire*

Stravinsky also turned to South America in his scrutiny of dance music, and found relief in the Argentine tango. (Example 5.3.2) This Latin-American popular dance form has become much hispanized over the passage of time but its origins are very identical to some Cuban folk-dance idioms.

59

GRAND CHORAL / GROSSER CHORAL / GREAT CHORAL

M. 60 Les parties lues sont interrompues entre les répétitions du Choral
 Die Partitur wird durch Wiederholungen des Choral's unterbrochen
 The reading is interrupted by repetitions of the Choral

Largo M.M. 70

1

2

EXAMPLE 5.3.3 Opening of "The Great Choral" from *L'Histoire*

The incorporation of a Spanish Royal March and a quotation from the great Lutheran Choral (Example 5.3.3) further emphasise Stravinsky's sense of a 'macrocosm' in *L'Histoire*. Of what importance this Spanish association held for Brouwer one could only guess, for Spain in fact colonised Brouwer's homeland for centuries.

It is however the first line of Stravinsky's Choral that epitomises a greater symbolic significance. This quotation is in essence a restatement of possibly the most celebrated of all Luther's choral tunes. It signifies a great idealistic and universal

gesture. Could Brouwer, on the eve of the 1959 Cuban revolution have recognised this 'adoration of a faith', this 'strain sung in affliction', as an expression of "an unshakeable conviction"? (Cox 1995: 587-88). While most analysts focus more traditionally on Stravinsky's Bachian or un-Bachian harmonic idiom, the chorale is also perceived by some as "a hymn of affirmation ...a kind of modernist's anthem" (: 589). Certainly the pathos contained in the narrator's proclamation at this point of *L'Histoire* (see below) is in tandem with that asserted by Luther's Chorale (Ibid.), but more importantly, in so far as Brouwer is concerned, it also reflects the broad doctrines of an egalitarian society:

*You must not seek to add
To what you have, what you once had;
You have no right to share
What you are with what you were
No one can have it all,
that is forbidden.
You must learn to choose between* (in Cox 1995: 589).

Harmony

The "dynamics of contrasts" referred to by Kiellian-Gilbert (: 448) can clearly be perceived as Stravinsky's harmonic symmetry is structured both within a tonal and post-tonal framework. The 'Princess' motive for example, is characterised by Taruskin as being "endemic to both diatonic and octatonic scales"; he naturally took advantage of both identities (: 1314).

Ostinato

In 'The Soldier's March' the *ostinato* (appearing in the low register) initially demarcate a steady rhythm (Example 5.3.5). This simple repeated motive indicates a duple metre, "a capacious left-right-left-right oompah figure ... governing a 'jazz' or ragtime surface rhythm" (Taruskin: 1311). There appears however another figure in the upper register that offsets the initial balance. Stravinsky introduces the B-C#-D figure, irregularly barred as a unit throughout in 3/8 metre. In conflict with the 3/8 the steady 2/4 *ostinato* remains fixed throughout with its connecting beam crossing

the bar lines. The introduction of the B-C#-D figure causes minimal disorder; later however this individuality is transformed and an offbeat-onbeat effect is created.

EXAMPLE 5.3.5 "The Soldier's March" from *J. Histoire du Soldat*

TRES APUNTES PART II "DE UN FRAGMENTO INSTRUMENTAL"

Introduction

This work (Example 5.4.1) is written in A-B-A form with section A appearing from the opening of the work to bar 11. In bar 12 the changed rhythmic and intervallic character of the *ostinato*, (already established in bar 11, but now sounded in isolation), performs the function of a short transition to the B section. From bars 13 to 24 section B is conceived upon a parallel progression of the tonal and metric frameworks initially established in the first section. The atmosphere of the middle section is subsequently more mobile and harmonically rich in character. In the return A section a repetition from the opening is stated from bars 25 to 31. The conclusion of the work (bars 31-32) incorporates three fifths sounded vertically which cadence onto double pitched Bs set an octave apart.

Section A (See Example 5.4.1)

Bars 1 and 2 introduce the structural feature of this work, the *ostinato*. It is presented as an unaccompanied articulation in the bass part comprising consecutive perfect fifths. Pitches B-F# and A-E fall and rise a major second apart within the initial regular 2/4 metre. Its simple rhythmic structure suggests an alternation of stasis and

motion; this continues until bar 8. From bar 9 its identity undergoes radical transformations.

II - De un fragmento instrumental
From a chamber music piece (Aus einem Kammermusikwerk)

The image shows a musical score for a chamber music piece, titled "II - De un fragmento instrumental" from "Aus einem Kammermusikwerk". The score is written for a string quartet, with four staves. The tempo is marked "Andantino". The score begins with a dynamic of *p* (piano) and includes various performance instructions such as *placido* (from the distance), *pp* (pianissimo), *trasc.* (trascritto), *solpo* (solpo), *pp sub.* (pianissimo subitissimo), *meno il quinto* (meno il quinto), *sesto* (sesto), *sosten.* (sostenuto), *a tempo*, *a tempo e tranquillo*, *sustato*, and *crit.* (crescendo). The score is divided into measures, with bar numbers 6, 11, 13, 16, 19, 22, 26, and 32 marked. The piece concludes with a dynamic of *pp* (pianissimo).

EXAMPLE 5.4.1 *Tres Apuntes* Part II "De un fragmento instrumental" bars 1-32 (ending)

Theme (See Example 5.4.1)

Against the established *ostinato* the composer presents us with the melodic framework (bar 3) which is principally based on the Cuban rumba. The initial pitch, C# is sounded against the B-F# of the *ostinato* in the bass, thus establishing three perfect fifths which also make an appearance as the music develops. The unfolding melodic structure is fragmentary, and its rumba quality is embroidered around the static regularity of the *ostinato*. The melodic pitches in bars 3-6 are centred on the important C#-D# cell. The composer's development of this cell occurs in several ways. Firstly, he sounds these and subsequent fragmentary pitches in opposition to the contour shape and rhythmic stability of the underlying *ostinato*. The initial cell progresses towards the higher register. In bar 3 the rise from the C# is slight, and rhythmically brief - a major second up to D#, followed by a return to C#. In bar 4 the leap is bolder; this occurs from C# and rises a triton (G#), before returning to D# and then C#. Thereafter the leap is extended to the high A in bar 5. This is followed with a similar melodic descent to C#. Bar 6 introduces repeated notes for the first time, (C#, B) and for the first time also the music ventures below the periodic resting pitch C#.

In bar 7 there occurs a reduction of melodic activity. Furthermore, the melodic pitches from its inception in bar 3 to the initial note, B in bar 7, constitute the whole tone scale built on C#. Brouwer has likewise introduced the major third, which would also assume greater significance subsequently in the work. The expanded major third initially appears in bar 3. (The opening melodic pitch C# is suspended against the perfect fifth B-F# which resolves onto the eighth notes, A-E, in the *ostinato* descent.) In bar 4 this interval is sounded in the soprano; pitches G-D# (the equivalent of a major third) are sounded successively and repeated in the following bar.


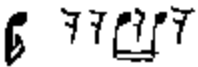

Brouwer's harmonic framework up to this point can be conceived on two fronts.

1. From bar 1 onwards the *ostinato* establishes a clear tonal framework, that of B minor
2. Against the B minor tonality, the whole tone scale on C# appears in the melodic line.

Bars 7 and 8 usher in new developments in the melodic line. Although the music deviates from the whole tone scale, it nonetheless continues evolving previously introduced material. The B pitch in the soprano (bar 7-8)) is followed by the arrival of a broken chord, the first triadic statement, announced here in C# major (conceived in isolation of the *ostinato*). It appears briefly, and its shape too is unlike that of previously presented material. It is repeated and slightly altered in bar 8 with the A# resolving onto G#. In bars 9-11 there occurs a return to the pitches of the whole tone segment in the soprano. The melodic figures from bars 9 and 10 represent an expansion of the triadic statement from bar 7; the intervals from bars 9 and 10 having been widened into perfect fourths. Against the fifths in the *ostinato* in bar 9, the soprano sounds the two perfect fourths, B-E, E-A (conceived vertically). The lower pitch B in the soprano, is sounded a perfect fifth higher than the *ostinato*'s E. In bar 10 the music continues its temporal growth started previously (*pp-cresc.*) and the soprano voice repeats bar 9 but with slight alteration. The first syncopated pitch A of bar 9 is now sounded 'on the beat' in bar 10. The last two melodic pitches of bar 10 represent a partial repeat of previous melodic material introduced in bar 9. These last two notes, A and B of bar 10 lead us to the conclusion of section A in bar 11. The melodic conclusion in bar 11 is derived from bar 6 but the notes are rhythmically altered and concludes on C#.

Ostinato (See Example 5.4.1)

As the melodic material unfolds, Brouwer now manipulates the ostinato too. In bar 9 the initiatory 'stasis and motion regularity' is disturbed for the first time. The regularity of the second beat silence followed by a delayed onward onset (which distinguished the ostinato up to this point), is no longer there. It is only with the return to the A section that the initial rhythmic figure makes its return.

In bar 9 the composer interjects the music with typical Latin/Cuban syncopated off-beats in dance-like precision. Thus the initial  becomes  culminating in  punctuations. (See bar 11.)

The very new and distinct rhythmic character of bar 11, (presented as sixteenth note accentuated and syncopated punctuations still within a 2/4 meter) continues across the bar lines.

Transition (See Example 5.4.1)

Bar 12 serves as a transition to the B section, and perpetuates the off-beat rhythmic reiteration, now within a shifted 12/16 metre. A guitaristic timbral effect (a single rap to the guitar body- *golpe*), emphatically (*sfz*) establishes the downbeat^s The work's concentrated mood which started to build up from bars 8 onwards, (*pp. crescendo*-accented beats-*sjz*) is followed abruptly by a dramatic drop in dynamics. The low ostinato intervals are once again transformed; these are now contracted from major sixths (bar 11) to minor sixths.

Section B (See Example 5.4.1)

In bar 13 Brouwer continues subjecting the work to extended variances. Whilst using this same rhythmic and intervallic figure in the bass, these are now sounded as separate notes. A triadic statement makes its appearance, this time in G major but sounded pointedly (*marcato it canto*) in regular metre and on rhythmically equal notes. In the following bar the triadic statement concludes on B within a shifted metre. Brouwer introduces the 9/16 metre, which momentarily suspends but also injects a new drive and forward motion into the piece. Against the B pitch in the melody the bass sounds three groups of two notes, followed by a group of three notes, (F-G twice, Eb-G, F, D G). The harmony is strongly suggestive of G dominant seven and does in fact prepare for the return of the triadic statement in C major in bar 15. In the same bar there is a reversion to the 12/16 metre with the rhythmic articulation being the similar to that in bar 13. However, the disjointed notes of the bass are now widened into the interval of the major seven on pitches F# and E#. In the following bar (16), there is a return to the rhythmic interruption (9/16) and here the composer dissolves any dissimilarity which has existed between the low ostinato, and the melodic framework. The pitches in the bass, (F# and E# established in bar 15 already) are now fused into the flow of the melodic line in bar 16. The pitches of the latter two groups of notes in the soprano, C, B, G, etc., make up the suspended fourth resolving onto the third, followed by the tonic. These are derived from bar 5 (the raised fourth, A, G, D#), but it also strongly represents the melodic shape from bar 8. In bar 17 there is a

recovery to the 12/16 metric rhythmic activity established in bar 13. Some observations are conspicuous: the melodic line for the first time in the piece embodies double pitched notes, G-A, B#-C#, and Thus, except for the inclusion of B# the composer makes a return to the whole tone scale segment. The ostinato, unlike the movement of the disjointed pitches in bar 13, now moves in the opposite direction. The first, and third sixteenth-note groups are structured on the falling minor third interval, C-A, and the fourth group displays a similar descend but on the widened perfect fourth, (D-A). The second sixteenth note group in the ostinato (bar 17) sounds the low E on the down beat, thereafter the double melodic pitches B#-C#, constitute the second beat of this group which is followed again by the solo bass on A. The validity of this recognition lie in the fact that the composer has now infused the melody into the rhythmic activity of the ostinato, whereas in the previous bar the ostinato blended into the melodic activity.

In bar 18 there is a return to the 9/16 metric interjection with a precise reiteration of pitch and rhythmic material from bar 16. The following bar is sounded sequentially on the same metre. However, the ostinato having been confined to the low register throughout the piece (even at those brief instants at bars 16, 18, and later at 22), has now been transferred to the higher register, and perhaps it can argued that it now took on the identity of the melody.

In bar 19 onwards the composer restores the whole tone tonality that characterised the opening of this work. In bars 20- 21 the music returns to the 12/16 metre, presenting a reconstructed rendition of the opening theme. The theme is offered as a moderate falling sweep, C# to G (in bar 22). It is injected with sixteenth notes in opposition to mainly eighths and tied notes. It is not fragmentary and syncopated, thus the uncertainty and irregularity that characterised its initiation in bar 3 is no longer there. The C#, D#, C# identify returns and is followed by the gradual and uniform descent to G in bar 21. Following is yet another major second ascent and fall, G, A, G. The second tied Gin bar 21 then climbs a triton (C#) but returns afresh to G, the melodic resting point in bar 23.

Bars 22-23, save for the initial G in bar 22, represent a repeat of earlier presented material (bar 23 being similar to bars 16 and 18, and bar 19 matching bar 23). The last two pitches of bar 21, C# and A, remind of the major third interval used before in the work (bars 3, 5, etc.). In bar 21 the music recalls the three perfect fifths employed before; these are presented on F-C in the syncopated *ostinato*, and G in the soprano, infused by a brief spell of the minor third, Bb-Db.

In bar 24, with the ultimate recovery from the 9/16 to 12/16 metre, the composer presents us with the culmination of the B section. Three repeated chordal statements in three voices are sounded in rhythmic counterpoint. Structured within 12/16 metre the bass sounds four low E's on dotted eighth notes. The rhythmic values of the middle and upper voices consist of regular eighth and sixteenth notes. The combination of these suggests perhaps more accurately, a 3/4 metre. This grouping of two (or more) regular pulse figures is what is commonly referred to as polyrhythm or polymeter; a common feature found throughout West and Central Africa as well as in African religious music in Cuba (Manuel, 1995: 8). The harmony is presented spaciouly at first; with the descent in the top voice it moves towards a compression, a feature that repeats itself three times while the music gradually slows down. We then encounter a pause on the bar line, a moment of repose in order to meet anew the last rendition from the opening.

In conclusion, it is useful briefly returning to the 'March' from *L'Histoire*. In comparison, it is significant that the large-scale procedure adopted by Brouwer closely resembles Van den Toorn's description of the overall effect of "The Soldier's March" (: 168-169).

Van den Toorn determines that in the 'March' Stravinsky first establishes an identity in reference to a stable rhythm.

1. This identity changes, and becomes transferred
2. The identity culminates and achieves a phase of disorganisation
3. *The period of collision is resolved as the "foreground irregularity and background periodicity 'emerge on target'" (Ibid.).*

A broad inspection of "De un fragmento Instrumental" similarly reveals the establishment of a steady rhythm (note the *ostinato* from the inception of the work up to bar 8). This is followed by a development into some 'disorder' brought about by metric changes and the fusion of continually transforming *ostinato* figures with thematic material (bars 9 - 23). Bar 24 brings to a close these tonal and rhythmic progressions and serves as link to the return of the initial steady *ostinato* rhythm (bar 25 onwards).

INTRODUCTION TO *TRES APUNTES* PART III: "SOBRE UN CANTO DE BULGARIA"

Brouwer wrote his third sketch as tribute to his guide, Bela Bartók. It will be noted that Brouwer particularly honours his predecessor with a folk song derived from the Hungarian tradition. The discussions following below take a brief journey through Bartók's use and manipulation of folk song, his highly resourceful blending of this idiom with advanced techniques of art music. Following this introduction attention focuses on Brouwer's piece.

Bartók's Use of Tonality

The issue of tonality posed at first a predicament for Bartók, since the folk songs that he utilised or simulated, were unquestionably in a key (Simms: 211). As he remarked, ... our peasant music, naturally, is invariably tonal An 'atonal' folk-music, in my opinion, is unthinkable" (in Agawu: 133). Although Bartók did not reject the thought of tonality, he

- 1 Applied the traditional scalar systems but often appended chromaticism to these
- 2 Explored forms of modal combination and integration. From thereon he cultivated a concurrent manipulation of both major and minor.

"This 'modal chromaticism' ", he stated, "is a main characteristic of the new Hungarian art-music. Another and different characteristic .. is the appearance of the pentatonic melodic structures in our work, as a contrast, so to speak, to the modal chromaticism, although both may be used" (in Simms: 215). Bartók's chordal figurations frequently include fourths rather than thirds, and the use of parallel seconds, sevenths and ninths. His underlying, or implied sense of tonality is often derived from his use of a pedal point and/or of a drone bass.

Wilson has identified the modal, diatonic major and minor, chromatic, octatonic, whole tone, and the pentatonic scales in Bartok's works (Cooper: 321). Bartók's integratory practice of these scales, or his combination of scales with opposing tonal centres, defines his free use of dissonance.

Bartók's Use of Folk Song

Fourteen Bagatelles for Piano Op. 6 (1908) suitably displays Bartók's manipulation of folk song and his resourceful blending of opposing tonalities. The tonality of folk song juxtaposed with seemingly atonality is suitably demonstrated in "No. 1". (Example 5.4.2)

I.

Molto sostenuto $\text{♩} = 60$ BARTÓK Bag. Op. 6

The musical score for "Bagatelle No. 1" by Béla Bartók is presented in four systems. The first system is marked "Molto sostenuto" with a tempo of quarter note = 60. The score includes dynamic markings such as "ppp", "pp", "p", and "f". The music features a mix of folk-like melodic lines and more complex, atonal textures.

EXAMPLE 5.4.2 "Bagatelle No. 1"

In this piece Bartók contrasts the right hand tune, set in C# minor (four sharps), against four flats in the left hand. The accompanying descending ostinato figures of the left hand are primarily derived from the Phrygian on C. The fourth and fifth *Bagatelles* recite definitive folk material and these exemplify the simplest of three ways in which Bartók used such tunes. The composer defined these as being

1. The quotation of a folk tune with the addition of an appropriate accompaniment,
 2. The composition of an original melody imitating a folk tune
 3. Evoking the spirit of folk music with no direct quotation or imitation
- (Simms: 213).

IV

The image displays three systems of musical notation for Bagatelle No. IV. Each system consists of a right-hand staff (treble clef) and a left-hand staff (bass clef). The first system is marked *ff* and concludes with a measure containing the number 4. The second system is marked *p* and *ff*, with the instruction *per se molto* appearing above the right-hand staff, and concludes with a measure containing the number 8. The third system is also marked *p* and *ff*, with *per se molto* above the right-hand staff, and concludes with a measure containing the number 12. A large, faint watermark reading 'University of Cape Town' is overlaid diagonally across the score.

EXAMPLE 5.4.3 (Tune *Mikor guláslegény voltam*) Bagatell No. IV

"Bagatelle No. IV" (Example 5.4.3) serves as a good example of the first process listed above. The tune "Mikor guláslegény voltam" is set in a modal D tonality. It is announced chordally with the accompaniment in the left hand initially sounding parallel perfect fifths (bars 1-2). In the following two bars the harmony becomes more dense with both hands announcing four-note chords, the left hand sounding mainly sevenths chords in its root position. In bar 8 Bartók introduces the tritone, G#, against the established D tonality. Retaining this tonality in the quarter notes, F# in the tenor briefly sounds D dominant seventh before D minor seventh concludes this phrase. These ambiguous tonal progressions also conclude the rhythmically 'unstable' piece. With the piece set in 3/4, a 'prolongation' (fermata) and 'hesitation' at the end of every alternate bar reject the implied 3/4 metric stability and rather gives a unique impression of an alternating 3/4 and 4/4.

The collection *Mikrokosmos* (1926-39) contains numerous folk songs, arranged as progressively advanced pieces for pianoforte. Tune No. 90 (Example 5.4.4), 'In Russian Style', is characteristic of Stravinsky's Russian period with the melodic line moving within a narrow range (mainly F-C) with a predominance of a single, or few pitches, (similarly F and C). The character of Hungarian folk song manifests itself in the abundance of seconds, fourths and sevenths. The very opening establishes the falling fourth in the four-bar tune, accompanied by the minor second dyad, F#-G. The dual tonality of C major/minor is apparent in the last two quarter notes in both hands in bar I. There is also an uncertainty of the tonality of the tune on its own. At first a mode based on F or perhaps F minor is established in the first two bars but towards the close in bar 4, a modal C or C minor emerges. Given the accompaniment's resolution of the minor second, F#-G to the minor third, G-E, C major is the emerging tonality within the unification process of the tune with the accompaniment. In bar 5 we see the emergence of the tritone again, F#-C, and two sevenths, (the minor, G-F#, and major seventh, F#- F#). Bar 10 onwards is characterised by the return of the tune a fifth higher and initially inverted from the original. In addition a new voice, (F), depicts the 'drone effect' established by the G in bars 1-8. In the last four bars the tune returns, starting on the note G and concluding in C with the added tritone. The accompaniment has changed to simultaneously sounding two regular half-notes on recurring F# and the high G, thus continuing the pedal effect. In relation to the

recurring F#, the low voice determines the variation of intervals accompanying the tune, these being the major seventh, major sixth, augmented fifth (Bb-F#), and the tritone.

Pesante, J. 188 184

90 *f, marcato e pesante*

5

10

15

20

26

FINE

EXAMPLE 5.4.4 "In Russian Style" from *Mikrokosmos*

V.

Allegro moderato al Allegro

sforzando sempre f rallentando A tempo poco ritardando

EXAMPLE 5.4.5 "Improvisation No. V"

Folk-music and European Art-music

A final observation: In his analytical discussion of *Eight Improvisations on Hungarian Peasant Songs* Op. 20 (1920), Agawu states that he chose this work for discussion because, like many former works, its language is typically and fundamentally mixed . . . styles and techniques derived from folk-music are used alongside others derived from 'Art' music" (: 132). A good example of such a

'mixture' can be found in "No. V" of Bartók's *Eight Improvisations* (Ex. 5.4.5). The contemporary harmonic feature, the minor second dyad, (C#-D), makes its reappearance. It is syncopated and repeated at length, establishing itself as the initial accompaniment to a traditional tonal folk-theme. The theme and its development (bar 20 onwards), are characterised by falling and rising perfect fourths. From bar 25 onwards parallel perfect fifths in both hands feature strongly. It is interesting to observe Bartók's flagrant compound of tonalities; in bars 24-25 for example, two perfect fifths, B-F# and Bb-F are set against each other in clear but delightful contest.

Concluding this section, Bartók 'reminds' his followers about the importance of having "a thorough knowledge of the devices of ... contemporary Western art music for the technique of composition" (in Agawu: 132).

"SOBRE UN CANTO BULGARIA"

Theme: Origin and Structure

In Hakes' reference to Dean Suzuki's study ⁸ of Brouwer's works, he affirms, on the one hand, that "Sobre un canto de Bulgaria" (Example 5.5.1) "uses a Bulgarian melody" (: 130). This inference is revealed in the title too. However, Hakes continues his reference ⁹ with what amounts to somewhat of a contradiction: "[this melody is] of unknown origin which Leo Brouwer heard in 1958" (ibid.). Hakes does not explain the uncertainly related to the theme's derivation, nor does he elaborate on where Brouwer heard it. Did Brouwer after hearing it, memorise it and in the following year reproduced it in this work? Or, as revealed earlier, did Brouwer create his 'original' theme by imitating an existing Bulgarian folk-song? Unfortunately, this study will not provide those required responses, but a brief observation of comparable features from Bartók' tradition could substantiate the theme's authenticity. Firstly, then, by examining Brouwer's theme only we detect that it is set in twelve bars, and constructed as an A-A-B-B form, where both A and B equal three bars each. This pattern demonstrates Bartók's distinctive strophic arrangement which characterizes many of his folk-songs. Notable examples are "In Russian Style", *Bagatelle* No.IV

and *Improvisation* No. V. Brouwer's tempo indication is *motto animato* and he initially designates 3/4 to this work. The first stanza is announced in the first three bars in which he sounds three quarter notes in the first bar, followed by a quarter beat rest in bar 2 and five quarter beats, (two in bar 2 + three in bar 3). This observation points to the manner in which Brouwer induces a distinct displacement of the theme's emphases (not only in these three bars but throughout the twelve bars in which the theme is stated). This observation is also important because it is worth noting that from his peasant dance music Bartók obtained similar "driving rhythms with shifting accents" (Simms: 211). From Bulgarian dance melodies in particular, Bartók obtained, "a type of rhythm in rapid tempi in which the measure is asymmetrically divided" (Ibid.). Notable examples of such divisions are found in Bartók's great rhythmic exhibition, *Allegro barbaro*, and the final few pieces from *Mikrokosmos*. Of significance too is Machlis' observation of Bartók's "fondness for ... a group of five beats and one of three — a procedure [he took] from Bulgarian folk dance" (: 187). Brouwer reverses this rhythmic grouping. Further, Brouwer's theme is not free-flowing, neither graceful or sweeping, it is in fact pointed and defined, and somewhat tense. Its compass is a perfect fifth, A-E; notes are frequently repeated and at times certain pitches are encircled. It is relevant, then, to observe anew that Bartók's folk songs not only express "freely flowing arabesques" (Machlis: 186) but also, and similar to Brouwer's sketch here, emulate a concentration and austerity (Ibid.).

We similarly recall that some of Bartók's folk melodies move within a constricted compass and encircle an individual note. In view of the above, Brouwer either recalled an existing Bulgarian theme, or if we accept his assertion that 'all his themes are his original' (Discussion), then he skillfully and highly perceptively simulated a Bulgarian folk tune, the constitution of which reveals his sincere integrity honouring Bartók and his art.

Compositional Procedure

"Sobre un canto de Bólgaria" is structured in the form of a theme and variations. The theme (bars 1-12) is followed by a short bridge (bars 13-15). Thereafter the first variation is presented (bars 16-21). Bars 22 and 23 introduce the accompaniment to the second variation which follows in bars 24-29. Bar 30 immediately announces the start of the last variation which lasts up to bar 33. Thereafter the theme from the

opening repeats and is followed by the coda in bars 46 onwards. The coda similarly repeats previous material and leads to the conclusion of the movement in bar 52.

III. Sobre un canto de Bulgaria
Über bulgarischen Volkslieder im bulgarischen Land

Molto animato

EXAMPLE 5.5.1 "Sobre un canto de Bulgaria" bars 1-20

Theme: bars 1-12

The scalar system of first half of the tune (bars 1-6) already alludes to Bartók. Brouwer utilises the pentatonic scale on pitches C, D, E, and A. Their arrangement however, effectively suggest the key of A minor, the predominant tonality of this

work. The second half of the theme (bars 7-12) deviates from the pentatonic scale with the introduction of the note B in bar 8. The theme however maintains the A minor tonality and concludes on the IV-I cadence with Bartök's characteristic use of the falling perfect fourth. The interval of the perfect fifth marks the theme's opening and the downward scalar movement characteristically reflects the folk-song intervals of two major seconds, extending a major third to C in bar 2. From this note the theme reasserts the major third by ascending directly to the E in bar 3. Thereafter the descent of a major second repeats. From the end of bar 3 (D) to the following pitch, A, in bar 4, there then occurs the familiar Bartókian downward leap of the perfect fourth. Afterwards the theme descends scale-wise to a minor third, C-A, and then proceeds to reverse the falling perfect fourth with its leap to D above (bars 8-9).

The accompaniment to the theme is characterised by another prevalent folk-song feature used by Banat, the drone bass. It occurs here on the low open E at the start of each three-bar phrase. In bars 2, 5, 7, etc., this feature is strengthened in the middle voice. Brouwer's accompaniment in the twelve bars is grouped as triplets sounding mostly broken chordal articulations against the theme in the top voice. Apart from the obvious harmonic combinations the voice-leading of the inner voices is extremely smooth. Example 5.5.2 shows that this is mainly step-wise.



EXAMPLE 5.5.2

At the inception of this work, D minor is sounded on the A pitch of the theme against the E pedal, and following this, A minor appears. On the third quarter-beat of bar 1 Brouwer introduces the melodic variant of the A minor scale with the sounding of F# within an articulation on D major (D-F#-A). The opening of bar 2 is characterised by an idiomatic articulation on the guitar's bottom open strings which sound two ascending perfect fourths E, A, D. The second beat of bar 2 now sounds E minor in the accompaniment with the minor seventh D in the theme. The last beat of this bar resolves to A minor with its minor seventh, G. Brouwer's dissimilar colouring of the repeated E pitches from bar 1 is continued in bar 3, here he introduces what seems to be C major sounded in its second inversion, with the bass notes repeating the characteristic falling perfect fourths of earlier. The very next note of the accompaniment introduces the important characteristic feature, the tritone (in relation to C); the following G# similarly establishes the tritone with the D in the theme. The whole-tone scale, an additional feature in Bartók's works, seems to assert itself in bar 3 in the key of C, (barring G and E#). Bars 4-6 is an exact repeat of bars 1-3 and bar 7 repeats the previous bar's suggestion of the whole-tone scale. This bar is characterised by its sounding of rising and falling major seconds, F# and E, against the E drone and repeated C's of the theme. In bar 8 Brouwer repeats the ascending fourths from bar 2 and sounds tritons B-F# falling, A-Eb rising, and Eb-A vertically. The first two quarter beat notes of bar 9 repeat those from bar 6, and the last beat establishes a clear A minor broken chord.

Bridge: bars 13-15

Bar 13 is characterised by repeated A's which are presented as unaccompanied triplets affirming the tonal centre of the work. In the following bar Brouwer changes the metre to 4/4 and maintains the triplet as subdivision. The melodic descent of a major third from bars 1-2 is recalled, but it occurs rhythmically and melodically varied, and descends now from the repeated A to the F below.

Variation 1

The first stanza only of the theme (bars 1-3) is employed in this variation. Here Brouwer is more mindful also of Bartók's distinctive percussive rhythmic style. This variation is characterised by its quick and pointed rhythmic nature, some repeated thematic pitches, and the absence or displacement of earlier broken chordal figures.

The thematic segments are presented in two voices in rhythmic unison, and sounded a major seventh apart. The top voice retains the A minor tonal base presenting the theme an octave higher from its first presentation. The bottom voice moves up a perfect fourth with the E drone being replaced with As in the low voice. The latter pitches however, add to the distinctive rhythmic nature and are sounded detached, accentuated and occur intermittently interrupting thematic segments. In bar 17 Brouwer recalls the broken chordal figurations of the opening and presents these in a higher register. Their downward movement (from G) recalls the falling perfect fourth of bar 9; three are now successively presented.

Bars 18-19 repeat the previous two bars and bar 20 echoes the last two quarter-beat notes from bars 17 and 19. In bar 21 (Example 5.5.3) three simultaneous F's spanning two octaves anticipate the introduction to the following variation. These pitches also recall their earlier significance in bars 13 and 15.

Variation 2 (Example 5.5.3)

This variation occurs from bar 24 and is preceded by the two-bar introduction mentioned above. After the sounding of the low Es in bars 22 and 23 Brouwer announces a repeated figuration which serves as the accompaniment to the ensuing variation. This figure encompasses prominent intervals from earlier in the piece. We observe for example the melodic intervals of the major third, B-D#, and the perfect fourth A#-D# following the initial distinctive conflicting minor second dyad, A#-B. (The latter feature characterised Bartak's work, "Improvisation No. V"). Against this cluster arrangement Brouwer restates the melody of the opening five bars transposed down a perfect fourth and an octave. In bar 29 Brouwer introduces a slight variation of the tune with the addition of F#, thus sounding a more conclusive cadence.

Variation 3 (Example 5.5.3)

The final variation consists only of four bars (30-33), and could also be seen as a link to the return of the initial thematic statement directly following in bar 34. Brouwer re-employs the bass voice to announce the same three-bar thematic segment from the opening in its original key, but an octave lower. The fourth bar of this variation echoes the repeated D in the theme from the previous bar. Above the melodic pitch

material the composer introduces a sixteenth-note counterpoint; this outlines broken fourth chords and scale passages alternating between 3/4 and 4/4. These figures likewise effectively repeat prominent intervals previously introduced in this work. The sixteenth-note groups are characterised by the presence of numerous sevenths and tritone-fourth chords. These have been derived from the major second descent in the theme and the cluster in bars 22 onwards.

The image shows a musical score for a piece titled "Sobre un canto de Búlgaria". The score is presented in seven staves, each containing a line of music. The staves are numbered 23, 25, 27, 29, 31, 33, and 35. The music is written in a single system with a treble clef and a key signature of one flat. The tempo and dynamics markings are as follows: *mf* and *p* at the beginning; *p* at the start of the second staff; *p* at the start of the third staff; *mf* and *poco a poco* at the start of the fourth staff; *f* and *more al canto* at the start of the fifth staff; *cresc.* at the start of the sixth staff; and *ff* at the start of the seventh staff. The music features complex rhythmic patterns, including sixteenth-note counterpoint, and various chordal structures.

EXAMPLE 5.5.3 "Sobre un canto de Búlgaria" bars 21-35

In bar 30, against the theme's announcement in the bass, Brouwer simultaneously recalls the melodic descend of a major third down from bars 1 and 2, (E, D, C). However, he now sounds this an octave above embodied in the sixteenth-notes. Of some importance is the introduction of a passage based on the octatonic scale. The latter, incidentally, was also used by Bartók (Cooper: 321); and has thus far not been observed in Brouwer's works. If we therefore observe the pitch descend in the first scalar passage of this variation, (bars 30-31), the following emerge: C-B thus illustrating alternate major- and minor second intervals constituting this scale. The last three quarter-notes notes of bar 32 are repeated in bar 33, and conclude this variation. These pitches characteristically imply ambiguous harmonies with G dominant seventh for example, being suggested in of bar 32. This harmony seemingly resolves onto a C major tonality in this bar, (E, D, C followed, by the fifth, G). On the other hand, is Brouwer perhaps suggesting the Dorian mode in conjunction with the repeated D's in the low voice, this in preparation of the theme's final appearance in bar 34 onwards ?

Not much later Brouwer honours Bartok again with the same Bulgarian theme. It's specialty for him is made clear in its re-emergence in Study No. VIII from *Etudes Simples* (1960/61). (These miniature pieces will occupy our attention in Chapter 6. For now we briefly observe few examples which continue to reflect some distinctive Bartókian features.)

Study No. VIII is presented in an A-B-A form with section-A sounding the theme in its original key but structured now as a canonic imitation. Bar 1 sees the introduction of the theme in the soprano with the alto voice following a bar later at the minor seventh below. Section-B is characterised by the return of the minor second dyad (from his original tribute) accompanying now the theme's announcement on E.

In Study No VII we are reminded of Bartók's characteristic employment of different tonalities in his works. In bars 8-9 for example, Brouwer passes directly from one tonality into the next. This is manifested in his guitaristic articulations which emphasise successive minor and major thirds in descending and different harmonies.

Study No III serves as a good example of Bartók's characteristic combination of different key centres. In the opening, two voices announce melodic material with each set in contrasting keys. What emerges seems to be E major in the lower voice, and E minor or perhaps G major in the upper voice.

CONCLUSION

A more comprehensive knowledge of various advanced compositional techniques characterises Brouwer's artistic progression at this stage. Many of these features have likewise been observed in works of composers from the European art-music tradition. These include a combination of major and minor harmonies, prominent use of the tritone, various tinged intervals such as seconds (including recurring minor second dyads), fourths, sevenths, and dissonant chords like augmented triads and tritone-fourth chords, etc. Other devices similarly observed in the works of the great composers include, pedals, various innovative timbral effects, a manipulation of *ostinati* figures, rhythms and metric changes. Similarly, Brouwer's melodic material is mainly rooted in the pentatonic, major, minor, and modal scales, and to a lesser degree, the whole tone and chromatic scalar systems; a singular instance of the octatonic scale appeared in his tribute to Bartók. Brouwer preserves a predominantly tonal system in these three works. He exhibits many citations of unclouded harmonies and among these conflicting structures emanate.

This chapter aimed towards highlighting Brouwer's goal of structuring universal art forms; his fusion of national elements with advanced compositional techniques. *Tres Apuntes* suitably portrayed Brouwer's attention to a modern expression for the guitar; his alertness to advanced techniques found beyond his cultural domain. These three works have likewise portrayed Brouwer's close association with his roots. Afro-Cuban rhythms and syncopated structures greatly classify Brouwer's art. These features in particular have contributed a novel rhythmic stimulus to the broader guitar repertoire. The composer's thematic material was drawn mainly from the diatonic and modal traditions penetrating into his cultural sphere many generations ago. Hence, in his desire to create a universal language Brouwer draws inspiration from both his national art as well as from the European art-music tradition.

In his desire to compose for the guitar, to 'fill the gaps' left by unfortunate historical circumstance, Brouwer in effect establishes a contemporary eloquence hitherto left largely abandoned in the realm of the guitar. Brouwer thus firmly sets upon the route towards becoming a significant voice for the guitar in the twentieth century.

University of Cape Town

Note that the selection of Debussy is based on somewhat different reasons as those applicable to Falla, Stravinsky and Bartók. While *Tres Apuntes* were written as tributes to the three aforementioned composers, Brouwer's high regard of Debussy is clearer revealed in the first work of *Tres Apuntes* (written as tribute to Falla). Here Brouwer incorporates the melodic pitches derived from a thematic motif from Debussy's piano prelude, *Soirée dans Grenade*. Note also that Falla employs the same thematic motif in his singular guitar work, his tribute to Debussy.

² For an in-depth discussions on these topics see Grotmol's and Fogo's five-part review "Guitar Transcriptions of Manuel de Falla's Works", Classical Guitar, August, September 1999, as well as pending issues.

³ Ostinato in Selected Works of Stravinsky. MM., University of Wisconsin-Madison, 1971.

⁴ An Analysis of Selected Ostinato-Based Excerpts from Igor Stravinsky's *Renard*, *Il 2 sephone*, and *Agon*. M.A., Boston University, 1973.

⁵ In the analyses of *Tres Apuntes* that follow some of the models employed by Hakes have been used as a basis from which to elaborate upon.

⁶ The *ligado* refers to slurs, executed by the left hand.

See Taruskin's Stravinsky and the Russian Traditions: A Biography of the Works Through II: 1292-1318.

⁸ This timbral device greatly characterises the second movement of *Elogio de la Danza* composed in 1964. (See Chapter 7)

⁹ Dean Suzuki, The Solo Guitar Works of Leo Brouwer. M.A. Thesis, University of Southern California, 1981: 63.

¹⁰ See 9 above.

CHAPTER 6

DEVELOPING GUITAR TECHNIQUE

Etudes Simples: Series I & II (1960-61)

This chapter presents Brouwer's initial contribution to guitar pedagogics, *Series I* and *II* of *Simple Studies (Etudes Simples)*. These are the composer's initial two of his present total of four series of studies. These first two series comprise of five studies each, numbered I-V and VI — X respectively. The introduction below presents some of the more significant past and contemporary contributions towards meeting the technical demands of the guitar. Focus is placed initially on contributions from traditional Spanish figures, Sor, Aguado, Tárrega and Pujol. These artists' contributions tremendously influenced the development of the guitar and subsequently, generations of players, tutors and composers. The discussion highlights some technical aspects influencing both Brouwer's own performance style and his choice of techniques employed in his studies.

Going beyond the Spanish schools attention transfers to two representative modern guitar figures. Included first is the Brazilian Villa-Lobos, who instituted fresh trends for the guitar in the early twentieth century. His works are characterised by more definitive idiomatic figurations blended with a modern harmonic texture - a style Brouwer subsequently also pursued and developed. The introduction concludes with a brief review of technical principles offered by Hector Quine, contemporary guitar methodologist and composer. Quine's acclaimed technical knowledge serves as suitable standards against which *Etudes Simples* can be measured. It is trusted that the discussion of *Etudes Simples* - Brouwer's express contribution to developing guitar technique - would be better conceived within this broad historical-technical context. The discussions on *Etudes Simples* aim to illustrate Brouwer's offering of relatively modern harmonies, rhythms and idiomatic styles designed particularly for the younger player.

INTRODUCTION

THE NEED FOR A CHANGE IN PLAYING TECHNIQUE ²

With a change in musical style in the nineteenth century the repertoire of the six-string guitar began to include most of the forms available in the Classical Period. Initially the six-string guitar was used for song accompaniments, short studies, waltzes, and for light entertainment (See Example 6.1.1). Soon however, the need developed for the new six-string instrument to accommodate more complex forms, such as the theme and variations, rondos, sonatas and concertos, regardless of its dynamic frailty. The six-string guitar began to occupy a place quite unique in its history. Its incorporation into chamber works became the standard by which performers' abilities were tested, much to the delight and fascination of a gratified audience.



EXAMPLE 6.1.1 Earlier Styles of Playing (Turnbull plate 46b-d)

Playing techniques naturally also underwent vast change. The late eighteenth-century guitar technique was the product of a blending of lute and baroque guitar techniques. Guitarists from the nineteenth century presented the four-point seating position, releasing the players from reliance on a ribbon and gave a more balanced playing posture. Most importantly, the left hand achieved much more freedom in the execution of stopping the strings. Thus the extreme reliance upon the left hand in supporting the guitar was something of the past. Furthermore, early nineteenth century pioneers showed the little finger of the right hand to be nonessential for support of that hand and began to use nails as well as flesh to pluck the strings.

Initially it was usual to place the guitar on the right leg, to rest the little finger of the right hand on the soundboard, and to rely on a ribbon or the left hand for support of the neck. These ideas were the point of departure for the technique of the new six-string guitar. However, as change had to take place to accommodate new demands, this expansion was inaugurated and sustained by a group of pioneers - performer-composer-teachers - that would impact on the history of the guitar in unheralded terms.

CONTRIBUTIONS TOWARDS DEVELOPING GUITAR TECHNIQUE

a) Fernando Sor (1778-1839) *Methode pour la Guitare*.

Sor's method was published in Paris in 1830 and is regarded as one of the most important from the nineteenth century. Sor also wrote several editions of studies, Op 31, Op 35 and Op 60, and these together with his method comprise a highly rational and methodical approach to guitar instruction. Opus numbers 44-52 count among the numerous works Sor wrote for solo guitar.

The following technical aspects are among the many Sor addressed in his method. These are of particular relevance for this study. Successive guitar composers and Leo Brouwer especially, could draw stimulus from Sor's partiality towards a distinctive idiomatic compositional style for the guitar.

Left Hand Position and Idiomatic Style of Writing

Of great importance is that Sor stressed the principles of balance of the instrument and freeing the left hand from supporting the instrument. Sor thus adhered to the basic principle of enabling the left hand to pass readily over the fingerboard without being hampered at all, unlike earlier practice. This concept became the fundamental basis for later and modern players. Although he sought the use of the strongest fingers mainly (1, 2 and 3),³ he highlighted the importance of these fingers falling perpendicular on the strings with the thumb acting in the opposite direction from behind the neck of the guitar. (Previously it was common in some places for the left-hand thumb to protrude from behind the neck of the guitar.) This notable development was important in order to release the entire hand and to prevent its fingers touching and damping neighbouring strings. Sor's left-hand position also provided a greater freedom in executing fast passages owing to the freer movement of the wrist and finger tendons. These issues, related to the left hand especially, marked a significant break from the past and constituted to a large degree Sor's idiomatic compositional approach.

The accomplished performer-instructor and an associate of Sor's, Francesco Molino (1775-1847), outlined his generation's awareness of as well as need, for an idiomatic compositional style for the guitar (Cox 1982: 22). In his method *Grande Méthode Complete pour la Guitarre*, he wrote

... there are very few authors who compose agreeable music for it [the guitar], and who are well suited to this instrument: some make it too difficult; the others compose with very little harmony, as if they must be playing the violin. One must persuade oneself well that there is, for each instrument, only one way to write music which is appropriate. The passages that are easy for one instrument are difficult for another. The first ability of a composer is to write music which is well suited for the instrument, which is also of such a nature that one may give it all the force of execution of which it is capable, and that which produces again a good effect even while being played with mediocrity (in Cox Soundboard, Spring 1982: 22).

Sor is in agreement with the above as he clearly demonstrates a writing style well suited for the guitar. In his method his design of movements of the hands mainly tends towards positioning them in an intelligible and economical manner.⁵ He thus provides the potential for continuing progress by the guitar scholar. His great use of glide and pivot fingerings in the left hand particularly illustrates this concept.⁶ Furthermore, he emphasises knowledge of thirds and sixths for example, for gaining knowledge of the fingerboard. In this regard his indication of glide fingers for the left hand is put to good practice - knowing the fingerings of one particular interval scale (in thirds or sixths) has the advantage of the player utilising the same fingerings to perform scales in different keys.

Through his method Sor thus nurtured a more pragmatic, rational and methodical playing style. Moreover, his numerous guitar works demonstrate a remarkable uniformity in the engagement of the objectives contained in his method (Decker 1986: 19). For some decades in the nineteenth century his principles were steadfastly upheld by imminent generations of players and composers. In the twentieth century composers like Villa-Lobos and Leo Brouwer advanced further exploration of these foundations laid down by Sor. They entirely transformed his groundwork into a fashionable system integrating with new textures, timbres, and modern melodic- and harmonic structures. Moreover, a definitive idiomatic style of writing has become an indispensable mechanism adopted by most composers for the guitar in the modern era. This procedure has culminated in numerous and diverse designs distinguishing much of the current guitar repertoire.

b) Dionisio Aguado (1784-1849) *Nuevo Metodo para Guitarra*

A number of elements in Brouwer's own technical progression' on the guitar can be traced back to Aguado's method of instruction.

Aguado wrote *Nuevo Metodo para Guitarra* in 1843, when he was 59 years of age and had spent most of his life exploring guitar technique. This is an extensive accomplishment written after years of instruction and playing. This *New Method* was published after Aguado returned from Paris to Madrid and incorporates elements from two older versions dealing with guitar technique. Aguado's detailed coverage

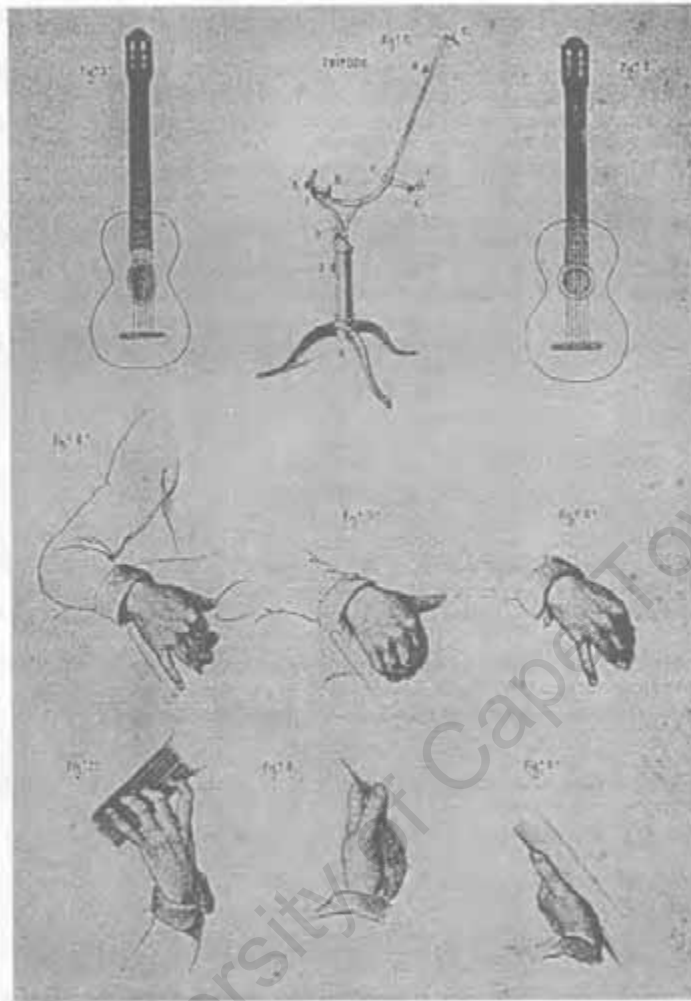
incorporates most aspects of the technique of playing the guitar. He deals with hand positions, angle of fingers, type of strokes, arpeggio techniques, special effects, etc.



Dionisio Aguado. Note Aguado's use of a tripod to support the guitar. (Nuevo Methode: plate 1).

Right Hand ⁸ (See Example 6.1.2)

Aguado's method is deemed historically important also because it emphasises how the player can achieve an attractive sound. Where Sor used the right-hand fingertips, Aguado stresses the importance of using nails for accomplishing novel timbres on the guitar. In this regard he promoted meaningful changes in right-hand playing positions.⁹ This aspect of technique found greater expression in his descendants, Francisco Tárrega and the supreme concert virtuoso, Andres Segovia.



EXAMPLE 6.1.2 Aguado's Hand Positions (Nuevo Metodo: plate 2).

Left Hand (Example 6.1.2)

Aguado noted the following regarding left hand:

No matter how well the fingers of the right hand pluck the strings, if those of the left hand do not play as adequately, the sounds never come out as they should We then place the left arm in order that its hand will be able to play the string with freedom, strength, and agility *which is all it has to do* [my emphasis] (in Cox 1982: 26): ¹⁰

Although this instruction is elementary, it nonetheless demonstrates Aguado's regard for a more pragmatic style of guitar playing. Here he shows an awareness of the importance of adopting a correct arm position as well. His *New Method* is designed with the purpose of providing full and comprehensive training for the guitarist. He incorporates numerous exercises and studies that are mainly geared towards the player of an intermediate to advanced level of playing. Among other objectives, his training aims towards the full development of the left hand. As such, Aguado pays detailed attention to the use of slurs, the barré, scales, thirds, sixths, octaves, and exercises beyond the neck. His studies incorporate movement from chords to scales, two- and three-note slurs, arpeggios, and scales using slurs, thirds and sixths.

Introduction of Aguado's Schooling to Cuba ¹¹

José Prudencio Mungol, among others possibly, brought Aguado's method of instruction to Cuba. The earliest existing documentation about guitar performance in Cuba - possibly the earliest in the Americas - relates to this Cuban virtuoso. Born in Havana in 1837, Mungol became a pupil of Aguado during his stay in Barcelona. When he returned to Cuba, Mungol gave several concerts primarily in Havana, and became a composer and instructor at Cuba's earliest conservatory, The Hubert de Blanck Conservatory, founded in 1885. As a result of his dedication, and above all, his direct affiliation with Aguado, records confirm that Mungol enjoyed notability and critical recognition throughout his engagements as performing guitarist.

Promoting Technical Excellence

In his editorial comment on Aguado's *New Method*, Brian Jeffery - an authority on the early guitar methods - writes that

. . . generations of guitarists have known that Aguado's method [is] famous, .. Andres Segovia has frequently recommended it to students (*Nuevo Metodo para Guitarra: ix*). Where exactly does the value of the *New Guitar Method* lie? Firstly, in its extraordinarily detailed coverage of almost all aspects of the technique of playing the guitar: anyone who studies the book and successfully works his way through it will probably

have received the most solid grounding in technique that any book can give him . . . (Ibid.: xvi).

During his visit to South Africa in the early eighties, Carlos Bonell (internationally acclaimed performer and youngest ever Professor of Guitar at the Royal College of Music) related that he owes his supreme command of the guitar to Aguado's method of instruction.

Similarly, and of more relevance here is noting that Brouwer's accomplished virtuosity - achieved from instruction passed down from Aguado successively to Nicola - earned him a remarkably unique place on the concert stage alongside Segovia, Yepes and Lagoya.¹²

c) **Francisco Tárrega (1852-1909)**



Francisco Tárrega. Note his use of the right-hand 'a' finger and the now familiar sitting position. (Pujol, A Theoretical Practical Method: 54).

From the first half of the nineteenth-century the combined work of Aguado and Sor mainly provided the basis for modern playing techniques. In the latter part of the

nineteenth century Francisco Tárrega became a dominant figure sustaining the significance of the six-string Spanish guitar. His contribution to the development of this instrument led him to become one of Spain's revered historical figures. Although Tárrega continued in the tradition of his compatriot and predecessor Dionisio Aguado, he also developed further techniques which increased growth over earlier methods.

It is relevant to note that Tárrega was associated with Julian Arcas (1832-82), who was in turn a pupil of Aguado.¹³ As stated earlier in the thesis, Tárrega's descendant, Pujol (1886-1980) was in turn the guitar teacher of Isaac Nicola (1916-1988), Brouwer's only tutor. Thus, Brouwer continues, albeit in a modern idiom, in the long line of tradition established many years before by Aguado. However, it was Tárrega who promoted the technique of producing smooth singing melodic lines by refining the legato technique and exploiting the instrument's rich timbre. The adopted posture in the twentieth century is also largely based on Tárrega's example. As composer Tárrega did not have a direct influence on composers of the twentieth-century, still, pieces like *Recuerdos de la Alhambra* and *Capriccio Arabe* probably inspired more people to start playing the guitar than any other works. Of great significance also is that Pujol compiled a method on guitar technique based on the principles of his teacher, Francisco Tárrega. In doing so Pujol documented the trends of the Aguado-Tárrega technical schools, and furnished the student of the guitar of his time with a more romantic music language.

d) Emilio Pujol (1886-1980) *Theoretical Practical Method for the Guitar*

Emilio Pujol instituted the recovery of the vihuela and its music by having these antiquated compositions published. By doing so Pujol enriched the guitar's repertoire notably. It was some years later that Brouwer came into contact with some of these works through the teachings of Nicola. This, among other factors, prompted Brouwer to abandon the *flamenco-guitarra* and turn to the classical idiom instead. As stated however, it was Pujol who promoted Tárrega's legacy. This he achieved through teaching, performing and publication. His *Theoretical Practical Method for the Guitar* expressly evolved from the teaching principles of his teacher. Of relevance too is that this method of instruction naturally constituted the primary foundation of Nicola's (Brouwer's tutor) training.

In his method Pujol deals systematically by way of examples, exercises and studies, with aspects such as playing position, and position of arms, hands and fingers. He similarly promotes Tárrega's changes related to the right hand playing position. He demonstrates - very clearly by way of figures, and very methodically with detailed explanation- its position and the action of right-hand fingers in applying different strokes of playing.

Left Hand

Similar to his predecessors, Pujol pays detailed attention to the essential need of developing the left hand. Likewise, albeit some decades later and on foreign soil, Leo Brouwer gave full recognition to this aspect (as will be illustrated in the discussion of his studies). Akin to the Aguado-Tarrega tradition, Pujol emphasises progress of independence, security and agility in the left-hand fingers. He groups the left-hand fingers into finger sets, (1st, 3rd, 4th, 2nd 3rd, 1st 2nd 4th, 1st, 2nd, 3rd, 4th)¹⁴, with their technical development. Additionally, his exercises include numerous scales (chromatic and diatonic), arpeggios (including the diminished seventh), slurs (ascending, descending and a combination of these two), and proper use of the barré. His studies in the method incorporate all the above technical aspects in a comprehensive manner. Pujol also refers the student to auxiliary studies and exercises by his predecessors, e.g. by Aguado, Sor, and Tárrega.

Manuel de Falla

This great Spanish composer paid tribute to Pujol for his meaningful achievement. Among other things, Falla recognised the high technical value Pujol's method offered for performers and its contribution to the history of the guitar in general. Further, as composer, Falla also understood the possibilities it allowed for expansion and growth of the guitar's repertoire. He recognised that this method simultaneously provided essential knowledge composers for the guitar fundamentally required.¹⁵ In a letter to Pujol Falla wrote,

Since the far-off times of Aguado, we lacked a complete Method which would pass on to us the technical progress which Tárrega initiated. You have excellently supplied this want, adding your own magnificent personal contribution, and you have thus benefited not only the performer but also the composer of sensibility, who will find in your Method the stimulus to discover new instrumental possibilities (in Pujol's *Theoretical Practical Method for the Guitar*: vii).

e) Heitor Villa-Lobos (1887-1959) *Douze Etudes*

The first few decades of the twentieth century witnessed the momentous contribution from the Brazilian composer, Villa-Lobos, with *Douze Etudes* written in a modern tonal idiom. These twelve studies are among the first works to be written for the instrument by a non-specialist and serve to prepare the guitarist for the more arduous nature of twentieth-century music. This contribution has subsequently secured an enduring place in the guitar's performing repertoire.

Similar to Brouwer, Villa-Lobos had a close affinity with his people. He said, "I am folklore; my melodies are just as authentic as those which emerge from the souls of my people" (in Nock: 119). Later in his career, in 1923, Villa-Lobos left for Paris where Stravinsky, Satie and Milhaud particularly influenced him. Thus, his previous overtly folkloric style diminished and his new works took on the combined characters of Impressionism and Neo-classicism. *Douze Etudes* was written in 1929 and belongs in this style with its broad abstract character. It marks the composer's most serious contribution to the solo guitar repertoire. The studies have no explanations, diagrams, nor fingerings for either hand; only an introduction by Andres Segovia, to whom they are dedicated. Segovia highly praised these studies, remarking, "they are masterpieces" (in Nock: 122). Thus, unlike those discussed before, these studies do not constitute a method as such. They are rather conceived as technical works written for presentation, but by the most capable of performers.

Although Villa Lobos was not a serious performer on the guitar his practical knowledge of the fingerboard and its numerous possibilities allowed him to create new resonances and timbres for the instrument. In so doing Villa-Lobos introduced the guitar player to a variety of techniques right across the fingerboard.'⁶

Influence on Brouwer

Brouwer's very first stages of acquaintance with the classical guitar¹⁷ are in fact marked by his introduction to the works of Villa-Lobos. Brouwer's father, an aficionado of Villa-Lobos, Tárrega and Granados, introduced the guitar to him mainly by playing these composers' works. Later his father taught him by ear and the young Brouwer could count among his first performing works, *Chews* and the *Preludes* of the Brazilian (McKenna 1988: 10). Such are the particular techniques employed in these works that many years later Brouwer could still perform these, perfectly as written, without ever having seen the music.

Subsequently, Brouwer's compositional style has often been compared to that of Villa-Lobos'. Their similar geographical settings and historical backgrounds, and hence, their great use of Latin folk rhythms, further link these two artists. In addition to these, and of greater significance is their associated idiomatic language employed in their respective works. (The musical nature of their pieces however, respectively retains their own individuality.) Corresponding techniques include open strings acting as pedal points or used in peculiar higher-register chordal structures, fixed left-hand positions which shift along the fingerboard, numerous slurring figurations, left-hand finger glides on single and more strings, left-hand pivot fingerings, and intrinsic and fixed right-hand finger patterns.

f) Hector Quine *Twenty Studies for the Guitar*

Quine's high stature in guitar ranks was achieved through his concerted devotion to analysing and developing guitar technique. Although he is not an established performer as such, his respected standing among guitar tutors earned him the position of Professor of Guitar at the Royal Academy of Music. His approach entailed acquiring an extensive scientific awareness of physiological factors pertaining to guitar technique. This knowledge he sought to transmit in a highly comprehending

language. In collaboration with the English composer Stephen Dodgson (b. 1924), Quine wrote and compiled *Twenty Studies for the Guitar* in 1965. With these works Quine transformed the established norms from the nineteenth century and pursued fresh possibilities for the guitar student. The collection of studies includes an assortment of rhythmic figures, idiomatic designs and great use of modern harmonies. Guitar historian Harvey Turnbull states, "In attempting them, the guitarist is immediately aware of a feeling of unfamiliarity . . . as the successive phrases present changes of texture and unexpected rhythms" (: 116).

Quine and Dodgson express their reasons for deviating from the nineteenth-century norms. These thoughts are worthy of attention because, as will be noted later, Brouwer's objectives with his studies are very identical.

. . . the classical studies [those of Sor, Aguado, etc.], with their attractive but predictable patterns, seldom do enough to develop the guitar student's general musical ability. Nor do they extend his power of reading, his musical imagination or his technical curiosity very far on the way towards the complex rhythmic shapes and unusual sonorities he will assuredly meet in any music of the present century (in Turnbull: 116).

With *Etudes Simples* Brouwer similarly responds to the often conventional and musically limited nineteenth-century tutorial material. Since Brouwer's initial ten studies were written prior to those of Quine and Dodgson, the views above effectively reiterate and substantiate Brouwer's own objectives.

Guitar Technique: Intermediate to Advanced

In this short but commanding book published in 1990, Quine outlines the technical principles upon which contemporary guitar playing is founded. He analyses and explains the purpose behind these principles with the goal that the guitarist should advance his/her performing style based on these sets of principles. He deals analytically with aspects such as the physiology of technique, posture, the right arm and hand, left arm and hand, co-ordination between the two hands, techniques of

interpretation, and practising. His publication likewise, is not a method as such, but a written "practical guide, devoid of those 'scientific' theories which guitarists find barely comprehensible and of little relevance" (Quine: 2). It serves as a useful means towards determining the relevance of Brouwer's *Etudes Simples* .

The Concept of Technique

At the inception of *Guitar Technique* Quine furnishes the reader with what he considers 'technique' to be, since this expression is often 'ill-conceived' or 'misused' (Quine 1990: 1). This meaningful and stimulating perspective provides the essence for gauging progress of developing guitar technique. The nurturing of essential elements for attaining 'real musicianship', (a concept Brouwer particularly values), is similarly considered. Quine writes:

Technique is essentially control: control of tone, volume, rhythm and tempo, legato and staccato, dynamics and registration, phrasing and articulation; always consciously directed by musical intelligence. Such control of every detail of performance is just as necessary whether the piece of music be long or short, easy or difficult, fast or slow, and its mastery is an indication that the player has reached a point in development when he has acquired the vital technical foundation upon which to build real musicianship (Ibid.).

f) Further Contributions in the Twentieth Century

Many other guitarists, tutors and composers in the twentieth-century similarly wished to promote not only guitar technique, but the instrument's stature in the broader artistic domain. Over the last thirty years or so the guitar has indeed gained greater prominence in schools and music institutions. As a result we witnessed a number of contributions emerging with the express purpose of addressing the needs of the younger guitar player. The number of very useful contributions is both remarkable and extensive, with many adding to the tremendous revival of the guitar in the latter part of this century: ⁸ Prestigious guitar magazines ¹⁸ have increasingly provided

pertinent exercises, studies, lessons, works, articles, investigations, reports, etc., which highly proficiently address the issue of guitar technique.²⁰

ETUDES SIMPLES

BROUWER'S AIMS

Brouwer's goals with his studies are in some measure similar to those of the historic guitar figures. These artists' works contributed immensely to the guitar's growth and promoted performers' technical development. However, operating in a new era, in full recognition of the special needs of young players, Brouwer parted from the tradition of his predecessors. In so doing, he too became a pioneer.

Limitations of the Nineteenth-Century Study Material

The predominant nineteenth-century tutorial material presented much technical value. This, however, was often geared towards guitarists of moderate standards and above. Additionally, in many contemporary quarters this material has been found lacking in more substantial musical depth.²¹ Turnbull concurs, "the practise of adopting a basic movement that proceeds inexorably to the end of the piece is the hallmark of a great amount of nineteenth-century guitar music" (: 116). Conversely, the early twentieth-century style *Douse Etudes* of Villa-Lobos has proved its musical value on the one hand, but are intended for concert performance, furthermore demanding virtuoso capacities from the performer. Similar to Villa-Lobos Brouwer did not write a method in itself, but a compilation of studies. In great contrast however, Brouwer composed notably uncomplicated and more pragmatic apprentice pieces (Decker: 21). One of the primary forces of the modern-day classical guitar is the high calibre music that has been composed for it. This is nevertheless still often intended for the concert performer, but where feasible, the tutor must prepare a learner for a modern music language (Stimpson: 107). In this regard Brouwer's studies have been found "excellent for the player who has acquired some facility" (Ibid).

Regarding the nineteenth-century study material Brouwer says, its "musical languages little suite children. . ." (Dumond: 8). He believes that Sor, for example, generally did not isolate particular technical difficulties; that a study in arpeggios presents

impossible left-hand positions for a child (Ibid.). Similarly, studies by Aguado often "contain insurmountable difficulties" for a young guitarist, he says (Ibid.).

Thus, Brouwer's intention was to write "easy studies using a harmony and a rhythmic style that was relatively modern *and above all of great economy of technical problems*" [my emphasis] (Ibid.). On another occasion, still referring to the nineteenth-century material, he said: "these are very difficult for children to play, despite the fact that *they are musically simple* [my emphasis] . . . When we incorporate complexity and richness in a technically easy piece, children enjoy playing it more" (Dausend, trans. Augustine, Guitar Review Summer 1990: 11).

Universal Appeal

Most guitar students readily accept Brouwer's studies. The studies' universal appeal is well noted as they are "played throughout the world" (Dumond: 8). The composer appreciates that in Japan, there is even "a little girl of four who plays all ten" (Ibid.). Besides being directed at the younger guitarist, these studies are often included in concert programmes and have been recorded by professional guitarists. Indeed in South Africa also this author, and many other guitarists, made initial contact with twentieth-century guitar works, and likewise found suitable performance material for young guitar students, after introduction to Brouwer's *Etudes Simples*. Therefore, these studies serve as performance material for both the young *and* experienced guitarists. Novices especially, can additionally be taught and inspired to reflect the intentions of music which is not achieved by sitting in a practice room all day playing finger patterns (Vigil: 23).

Tutors of the guitar are generally in agreement with Brouwer: For example, from a musical point of view, his studies provide adequate stimulation for the student to practise them (Breznikar: Guitar Review Fall 1984: 36-37). Also, "the more flavoured harmony presents a momentary departure from that of the better known nineteenth-century studies" (Ibid.). Decker refers to these studies as "highly creative and compact pieces", which he says, can be accomplished well because of their "limited technical resources" (Classical Guitar February 1987: 23). They are also welcomed, he says, because "students [are] often saturated with and bored by a consistent diet of Sor and Carcassi studies ..." (Ibid.).

American guitar-virtuoso David Tanenbaum, recorded all of Brouwer's studies, because

[They] have come to enjoy an important position in the guitar repertoire for number of reasons. Since they concentrate on the lower fingerboard region, they are accessible to students. At the same time their high degree of musicality has made them suitable for concert programming. And because they comprise an extraordinary array of contemporary compositional practices ... they are as relevant as they are ingenious. Central to the studies is the integration of musical and technical elements, where right- and left-hand issues are coupled with a wide variety of practices relevant to the interpreter of contemporary music. These include syncopation, non-tertian chord structures, mixed meter, dynamics . . . (GSP Publications/Reference Catalog Web site).

Brouwer's studies call for players to resonate human experiences, to cultivate their own musicianship, and to reflect the composer's objectives. Brouwer, it is believed, reminds teachers, and pupils alike, that music is, after all, an art form, just like painting, literature, drama, dance, poetry, and others. Further, art forms reflect our civilisations, our modes of expression, our circumstances and surroundings (Vigil: 23). This spacious impression Brouwer offered to new generations of guitar players. In broader terms, his presentation of more stimulating works to the new player likewise sustained the guitar's future in the twentieth-century and beyond.

TEMPO, RHYTHM and METRE (See Examples 6.2.1 — 6.2.9 below)

Although use of a metronome does offer assistance and guidance to both the music tutor and learner none of the ten studies bear any metronome indications. Brouwer did however include tempo indications for six of them. *Movido*, *Lento*, *Rapido*, *Comodo*, and *Allegretto* are assigned to the first five studies respectively, and *Lo más rapid() posible* ('as fast as possible') appears at the inception of Study No. VII. Furthermore, it will be observed that suggested time frames (minutes and/or seconds) have been allocated at the end of each study. However, tutors hoping to comply with these suggested durations are cautioned though, as Brouwer did not include these, but

Eschig, and therefore they should be overlooked (Tosone GR Spring 1992: 26). Brouwer characterises some of Eschig's durations as "absurd" and "crazy" and refers the guitar-player to David Tanenbaum's recording, *Estudios* (Ibid.) The latter recording contains among other technical works, all of Brouwer's *Twenty Studies*. Brouwer says "the tempo's should be near Tanenbaum's which are faster and logical" (in Tosone, Guitar Review Spring 1992: 26). In contrast to the first ten studies, Studies XI - XX do however contain both the tempo indications and durations as indicated by Brouwer himself (Ibid: 27). The composer is however not categorical and rigid about tempo indications as he has observed his works played at diverse tempos and has mostly responded agreeably (Century in Tosone OR Spring 1992: 27). Brouwer further advises that the tempos chosen should rather relate to the student's requirements and level of progress; being "not so slow that they can't be sung; not so fast that they can't be articulated clearly" (Tosone, Guitar Review Spring 1992: 27). One of the dilemmas musicians generally face is that composers submit tempos which are usually too brisk. In this regard, Brouwer's suggestion of faster tempos (as in Tanenbaum's recorded performance) finds some balance with his respective tempo indications. These indications could serve as guidelines that the selected speed ought to be inside obvious boundaries. In addition, Brouwer's suggestion of 'the actual singing of the music', is appropriate and helpful. Wagner held a similar view, stating, "The majority of performances of instrumental music are faulty; conductors fail to find the true tempo because they are ignorant of singing " (in Quine 1995: 75).

Brouwer suitably presents the young guitarist with a remarkable variety of rhythms. This offers stimulation and development of an aspect generally lacking in many guitar players. There is a strong likelihood that a lack of rhythmic articulation, regularity, rhythmic freedom, etc., detected among guitarists generally, emanate from the instrument's isolated and personalised nature.²² Brouwer's therefore appropriately contributes towards the need that exists for a more explicit rhythmic cultivation. In doing so he had at his disposal a variety of Afro-Cuban rhythms which he conveniently offers to new players of the guitar.

Study No. I immediately presents the learner with a more intricate rhythmic framework. It presents a syncopated bass melody in an uneven metric arrangement,

set nonetheless in 4/4. Study No. IV similarly accommodates the melody in the bass; here the composer presents the alteration of 2/4 and 3/4 throughout the piece. The constant variation of metre could initially create some confusion. Proper training in counting and precise articulation of the right-hand thumb is required as this digit dominates and determines the alteration of metre in the melodic line. Study No. II is designated as *Coral* (chorale') and embodies a more restrained rhythmic setting. Its opening four bars presents quarter-note trichords which are repeated as eighth-notes. This rhythmic reduction occurs after an important and characteristic eighth-beat rest. In bar 6 of this study there occurs a singular instance of syncopated notes in an otherwise slow and metrically regular piece.

In contrast to the previous one, Study No. III is to be played fast; it is set in regular eighth notes on 12/8. The Afro-Cuban syncopated rhythm, the *cinquillo*, features predominantly in Study No. V. Its apparent form is embodied in the arpeggiated figurations from bars 1-4, and from bars 5 onwards the last eighth-note is divided into two equal halves. In bar 9 a derivative of this rhythm appears on repeated single pitches. In bar 17 the original rhythm is reinstated on double-pitched articulations following the more moderate syncopation from the previous bar.

Study No. VI reverts to a regular metre set in 3/4 with its repeated arpeggiated figurations set in three groups of four sixteenth notes each. The last eleven bars of this study see a change to 2/4. In the prior section we note an important drone bass which is determined by long half-notes followed by the brief sixteenth-note at the close of each successive bar. Generally in guitar music this type of note would be sustained and not dampened after its value has expired.

Study No. VII addresses the need for developing speed and agility. As stated before, it is to be played as fast as possible. Brouwer offers two metric indications at the inception of the piece, 12/8, and 4 dotted quarter-beats. From bar 3 however there occurs a change to 9/8 (or similarly as indicated, three dotted quarter-beats), with a change back to the original metre(s) in bar 16. This study presents a great rhythmic excursion, employing mostly a single voice using eighth-note groups. Some energy release is retrieved from two-note interjections on dotted half notes, and notated bars of silence. Because of its great rhythmic vitality and vast potential for emotional

display (given its divergent dynamics) it remains one of the more famous of all of Brouwer's combined twenty studies — among both the old and new guard of guitar players.

Study No. VIII is set in 3/4. In its A section subtle syncopations permeate its regularity in the top voice in bar 7, and the lower voice in bar 8. Section B occurs from bar 10 and is set in triplets within the original metre. Studies IX and X both employ sixteenth-note articulations set in mostly regular metre. The latter study additionally introduces instances of notes linked with their beam across the bar-line. This study has a distinguishing sixteenth-beat rest appearing at the inception of numerous bars. This induces a rhythmically and precisely timed approach to entries following this rest.

I

Movido

mf pp

f

f marcato

f enlaido el bajo

pp

f marcato

moreado

pp 100

EXAMPLE 6.2.1 STUDY NO. I

THEMES, HARMONY and TONALITY (See Examples 6.2.1 - 6.2.9)

Study No. I incorporates a modal theme on E in the bass. The theme is articulated against a continuous pedal on open second and third strings (B and G). The student should however be cautioned to play this pedal in a "well controlled" and "unimposing" manner (Ramirez: 124). Within this tonality Brouwer incorporates a novel harmonic change with the raised sixth, C#, in bar 4. Further, both F# and FL; are employed within the thematic statement for additional colour.

In bar 9 consecutive thirds are presented in the accompaniment, and bar 11 sees a change of the pedal effect on open third and fourth strings. These strings, sounding fourths now, deviate from the more agreeable major thirds from the opening and beyond. Bar 12 sees the reappearance of the brief minor second conflict (C#-D) in the theme and accompaniment, initiated in bar 1 on F#-G.

Study No. II presents the player with an excellent example of traditional harmony blended with delicate tonal discords. In this modal four-voiced chorale, the upper three voices move in unison, thereby sounding chords. The bass voice acts mostly as pedal and further determines the tonality of the somewhat ambiguous chords. (See for example the opening three chords prior to the sounding of the G bass in bar 2; a definitive harmonic groundwork - G major - becomes apparent only after the sounding of the root in the bass in bar 2.) Brouwer's chordal structures are characterised by seconds, sevenths (Bar 3), and fourths, (the triton appears in bars 5 and 6). Additionally a characteristic minor second/major seventh distinguishes the root tonality of this piece, G. Note how the quartal harmony initiated in bar 5, resolves initially onto a clear F major triad in bar 7; the sounding of the low A however, induces some ambiguity. C major in its first inversion (bar 7) reappears more pronouncedly as the piece winds down (bar 10 onwards) and establishes the IV-I cadence onto G major in its second inversion (employing the three inner open strings of the guitar).

II

CHORAL
Lento

III

Rapido

EXAMPLE 6.2.2 STUDIES II AND III.

Study No. III presents the student with a major/minor mode. Within this setting conflicting pitches are highlighted. Its opening, for example, sounds the combination

of E major and minor.²³ Thus, Brouwer presents an interesting and novel experience for the young player with two contrasting melodic ideas being presented simultaneously.

Study No. IV presents the listener with a moderately vague harmonic structure. This miniature work integrates a modal/minor structure with a major idiom. Both D minor (or perhaps the Dorian mode)²⁴ and F major seem to be endorsed. The alternation of pitches B and B5 contributes to the harmonic uncertainty. (E.g., with the return of the theme in bar 9 onwards, F major/D minor is initially implied. B5 in bar 10 effectively initiates some deviation.) The accompaniment in the upper register similarly supports the inexact harmony. It sounds mostly fourths, seconds and fifths in support of thematic statements. At the close of the study (bars 23-26) the accompaniment now sounds tri-chords - F major in its first inversion - against the low D. On the one hand one could perceive this to be D minor with the slight conflict of the seventh, C, being added. Similarly here, the prospect of F major is not an improbability. In any event, it is suspected that the composer's intentions were to deliberately induce some intricacy - one of the hallmarks of the modern music era.

IV

Comodo (Allegretto)

EXAMPLE 6.2.3 STUDY NO. IV

Brouwer continues using tonal colourings in Study No. V. Here the C pedal in the bass (also the tonal centre of the piece) is sounded with broken chordal figures which accommodate some discordant pitches. In the first four bars Brouwer retains open second string, B, in the broken chords. He proceeds to sound the following harmonies thus: Bar 1 — C major seventh, bar 2 — F major plus augmented fourth. In bar 3 the harmony is more indistinct but the Ab does suggest F minor (still with added Bb)

given the harmonic progression which the composer seems to have initiated. Bar 4 repeats the opening chord, C major seventh. Bars 5 onwards see the development of the opening idea with the initial motif being stated in bar 10 in Eb major. In bars 16 and 17 the composer asserts the important contemporary feature, the minor second dyad, presented once again as A#-B. This feature is also announced in the last bar before it 'resolves' onto G-B. The latter interval sounds G major in addition with the bass and introduces the unresolved cadence to the guitar pupil.

V

Allegretto (montune)

115

EXAMPLE 6.2.4 STUDY NO. V

Study No. VIII introduces a two-voiced canonic imitation to the player. It more demonstratively promotes the awareness of different voices. The study's contemporary harmonic idiom accommodates among other, sixths, the tri-tone, and sevenths in the opening few bars.²⁵ The B-section occurs from bar 10 and emphasises once more, the minor second, A#-B, which serves as accompaniment to the Bulgarian theme.

The image shows a musical score for Study No. VI. It consists of ten staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music is written in a single melodic line with a continuous, repetitive rhythmic pattern. The notes are primarily eighth and sixteenth notes. The score is numbered 1 through 33. The title 'VI' is centered above the first staff. A large, semi-transparent watermark 'UNIVERSITY OF CAPE TOWN' is overlaid diagonally across the score.

EXAMPLE 6.2.5 STUDY NO. VI

Study No. VI highlights continuously repeated right-hand figurations. It consists entirely of regular broken chordal figures set in the guitaristic key of A major. The bass sounds the tonic as pedal up to the end of bar 12. From bar 13 the bass moves

Study No. VIII introduces a two-voiced canonic imitation to the player. It more demonstratively promotes the awareness of different voices. The study's contemporary harmonic idiom accommodates among other, sixths, the tri-tone, and sevenths in the opening few bars.²⁵ The B-section occurs from bar 10 and emphasises once more, the minor second, A#-B, which serves as accompaniment to the Bulgarian theme.

The image shows a musical score for Study No. VI. It consists of a single melodic line on a grand staff. The music is in 2/4 time and features a continuous, repeating rhythmic pattern of eighth notes. The key signature is one sharp (F#). The score is divided into measures, with bar numbers 3, 6, 9, 12, 15, 18, 22, 27, and 33 marked. The piece is titled 'VI' and includes a small introductory notation at the top left.

EXAMPLE 6.2.5 STUDY NO. VI

Study No. VI highlights continuously repeated right-hand figurations. It consists entirely of regular broken chordal figures set in the guitaristic key of A major. The bass sounds the tonic as pedal up to the end of bar 12. From bar 13 the bass moves

from G chromatically to E in bar 19. In bar 21 a translucent E major broken chord follows the initial tendency towards this key from bar 15. The interesting observation regarding the harmony is that Brouwer introduces once again mostly subtle tonal additions to otherwise clear tonal structures. Brouwer's arrangement and development of the harmony, the unhurried and continuous expansion of pitch material within a metrically regular setting, adds to the distinctive impressionistic character of this study. In the opening few bars only, we observe the following: A major is established in bar 1 but with added raised fourth, D#. (With the introduction of the tri-tone Brouwer likewise hints at the whole-tone scale.) Bar 3 retains this structure but additionally the minor seventh, Gb, is presented within the articulations. Bar 5 retains the raised fourth, but sees a reversion to A minor with the introduction of C4. Additionally, the previous seventh, G, falls to F#. The resultant chord seems to be A minor with added fourth and sixth, both raised (or, both derived from the major).

Study No. VII emphasises sequential thirds and seconds. The predominant single voice presents thirds ascendingly, (bars 1-3), and descendingly (bar 4 onwards, etc.) moving through different tonalities. In bar 4 for example, Brouwer inverts the initial articulation from bar 1 and continues the descent in bar 5 by sounding the third and tonic only of D major, A major and E major. In bars 16 -18 this idea is developed further. Here the descent occurs from the high B pitch and embodies triadic statements (repeating the fifth and median) which similarly pass from one tonality directly into the next. Brouwer's choice of chords - E major, B major, G major, D major, A major and ending on E major - is determined by the technical nature of the guitar and further derived from descending open guitar strings. Bars 12, 14 and 15 similarly present a sequential chromatic ascent. Bar 13, in contrast, emphasises the tonality of the piece (E) with its repeated figurations on the dominant and tonic. The tonality of E is also injected at bars 6, 10, 19, etc. The same figuration also closes the piece. Note however how Brouwer clouds this harmony (E) with the addition and arrangement of pitches C and the fifth on high B.

Study No. IX presents two voices that are initially set in G major. Thereafter they make an excursion to E minor, its relative minor tonality. Of significance here is noting how Brouwer infuses this study with chromatic pitches, which nevertheless do

not obliterate an underlying tonality. Transient conflicts are achieved mainly by the composer's manipulation of systematic and pragmatic left-hand finger actions (stops and slurs).

VII

Lo más rápido posible

2

5

9

13

16

19

22

26

pp sul. pp cresc. molto f marc. pp sul. pp sul ponticello p pp ff ff pp 0'45

EXAMPLE 6.2.6 STUDY NO. VII

The last of the ten studies advances the awareness of chromaticism. Here a single voice is presented from bar 3 onwards after the initial chordal announcements sound both E- and G minor seventh. Brouwer's undertaking is clearly to present the student with more convincing twentieth-century melodic figurations. The initial single-line

announcements (bars 3-4) are at first biased towards atonality, but at the conclusion of bar 4 E is established. This process is followed throughout the piece: again and again seemingly atonal figurations cadence onto E, as does the ending. It is as though Brouwer deliberately induces some perplexity but he nonetheless reassures the young player with his offering of a more illustrative cadential treatment.

VIII

The image shows a page of musical notation for a piece titled 'VIII'. It consists of eight staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The music is written in a 1/2 time signature. The first staff ends at bar 4, the second at bar 9, the third at bar 12, the fourth at bar 15, the fifth at bar 18, the sixth at bar 22, the seventh at bar 27, and the eighth at bar 32. The tempo is marked 'Più mosso'. The music features various rhythmic patterns and articulations, with a final cadence at bar 32.

EXAMPLE 6.2.7 STUDY NO. VIII

IX

The image displays a musical score for a study piece, labeled 'IX'. The score is written on a single grand staff (treble and bass clefs) and consists of 17 numbered measures. The music is characterized by a continuous, flowing melodic line with frequent sixteenth-note patterns. Measure 1 includes a circled '1' above the staff. Measure 4 contains the instruction 'rit. viv.'. Measure 17 concludes with a double bar line and a '17' below the staff. A large, semi-transparent watermark reading 'University of Cape Town' is overlaid diagonally across the center of the page.

EXAMPLE 6.2.8 STUDY NO. IX

X

The musical score is titled 'X' and is a study for guitar. It is written in 3/4 time and consists of eight staves of music. The piece begins with a dynamic marking of *f stacc.* and includes various performance instructions such as *mp*, *p*, and *pp legato*. There are also markings for *cresc.* and *1'0'*. The score is divided into measures, with numbers 4, 8, 12, 16, 20, 25, 29, and 34 indicating the start of new lines. The music features complex rhythmic patterns and fingerings, typical of a technical study.

EXAMPLE 6.2.9 STUDY NO.X

IDIOMATIC STYLE OF WRITING

In his article "The Composer's Problems", Reginald Smith Brindle highlights some of the complications involved in composing for the guitar. He appropriately remarks that "the diabolical intricacies of the fretboard . . . must seem like the labyrinth of Minos to those who have never put their fingers on it" (*Guitar Review*, Fall 1990: 25). In order to achieve successful results, the composer - specially the non-guitarist - should

have an accurate understanding of the guitar, especially of fret positions (Ibid.: 28). The composer however, equally needs to consider the capabilities and limitations of the player. Music written for the guitar often reflects the composer's remarkable understanding of both the instrument's and the player's capacities, and although a particular piece may not be easy, its notes may still fall naturally under the player's fingers. This approach involves writing music which is well-suited to both the guitar and the player. The composer adopting this procedure is similarly characterised as adopting an idiomatic style of writing. This is the case in most, if not all, of Sor's compositions especially. Should the composer not pay heed to these technical requirements the player may very well not be in a position to exercise, what Quine refers to as, 'economy of finger movement' (: 5). This routine is most inappropriate, for inevitably several joints and muscles are taxed unnecessarily, often meeting with disastrous results. Quine clarifies this issue as follows:

It is vital that the design of all movements should be of the simplest and most economical so that the process of transferring them from the conscious to the subconscious part of the brain (practising) can be achieved in the shortest possible time . . . **the simplest movement is the best, and has the greatest potential for continuing progress. This principle governs all aspects of technique, from basic posture to the most advanced levels of finger control of both hands (: 6).** Training the hands in economical movements means that energy is conserved; longer and more taxing works can be performed with no more expenditure of effort. Speed of execution is also increased because of the shorter distances travelled by the fingers; precision and reliability are improved as, from . . . a short distance . . . the 'target' (i.e. the string) is almost impossible to miss (: 50).

Most aspects following below highlight Brouwer's strategies employed in presenting technical issues, some of which are particularly difficult, to the student in a rational and economical manner.

THE LEFT HAND

i) Barré

Stopping several strings at once with the index finger is possibly the most arduous action the left hand has to cope with. As such, this strenuous technique obligates some time to be spent on it. While most inexperienced players will find this technical aspect troublesome, generally most beginners (especially those who are young and lacking in strength), will find it unrealisable. However, this technique needs to be addressed as it does occur in much of the performance repertoire.²⁶ Brouwer, recognising this, introduces the half-barre to the student. This is ordinarily less challenging and more comfortable than use of the full barré.

Bars 9 and 10 of Study No. I incorporate brief instances of the left-hand index finger (1) stopping both the second and third strings simultaneously. The initial application of this technique in bar 9, is made perhaps as easy as possible for the student. The half-barré occurs both prior to, and after the sounding of open guitar strings, this leaves the left hand fairly relaxed as it only has to concentrate this one aspect, that of applying the half- barré accurately. In bar 10 the execution of the half-barré is made slightly more complicated as it occurs against the sustained G on the sixth string. Nevertheless, the notes following this half-barré are similarly played on the open strings.

Study No. IV similarly employs the half-barré. Whereas Study No. I isolated this technique to some degree, the aim here is integrating this aspect more fully within the music. In this study the half-barré is now applied to the first two strings but it is more prominent, occurring more frequently and held in longer duration. The melodic material additionally incorporates various stopped notes, which are articulated against those stopped by the half-barré.

ii) Slurs

In his *New Method*, Aguado assigned well over fifty exercises, in addition to some ten lessons, to the development of slurs. Pujol has written, "The *slur* is important because it gives greater facility in playing, as well as flexibility and expression to the musical

nuances and phrases". Furthermore, slurring exercises "should be regarded as gymnastic practice for the left-hand fingers", allowing them to gain "strength and security" (*Theoretical Practical Method for the Guitar*: 151-53). He too incorporated various exercises in his method which address this technique.

Modern tutors and/or composers have continued to emphasise this aspect. Villa-Lobos' considerable employment of slurs is well documented in his *Twelve Studies*. Similarly, Quine states that the practising of slurs "will achieve a smoother, or more legato, transition from note to note than even the most perfect right-hand attack can give" (1990: 65). Additionally, they will "improve the finger's flexibility and independence (Ibid.: 67). A past student of Quine's, one of today's most highly respected and experienced performers world-wide, wrote that the need remains to master this technique, for "there are many cases [in guitar repertoire] in which slurs are absolutely essential" (David Russell, "Classical Technique": 149). Thus we can conclude that this aspect of technique, held in high esteem many decades ago, continues to be considered as such today. For not only do slurs provide the means of developing strength, security, flexibility, independence, etc. in the left-hand fingers, they also provide the means for greater musical expression. The student of today is left with little alternative. The student will most assuredly come into contact with this technique sooner or later, whether during developing his/her skills or during performance.

Brouwer incorporates this aspect towards the end of the ten studies, in Nos. VII, IX and to a lesser degree in No. X. What must be considered though, is that slurs are not an easy technique to master by intermediate players, let alone the younger guitarist, Brouwer's target group. "It is one of the more difficult techniques for a guitarist", writes Russell (Ibid.: 148). What are we to make of Brouwer's criticism of Sor and Aguado's level of difficulty if he himself does not abide by his own rules? If it were that slurs are indeed one of the more difficult techniques, that young players would therefore experience an unjust difficulty, then Brouwer's presentation of this technique warrants a closer inspection. As stated, Studies Nos. VII and IX essentially address the issue of slurs, these two are discussed in view of the above.

During the initial attempts at playing Study No. VII, the student invariably has to delay implementing Brouwer's tempo indication, *Lo mas rapido posible*. The 'fastest possible tempo' will follow in more favourable times. From the start of the piece it becomes apparent that Brouwer exercised great sensitivity and moderation, as well as a 'courteousness' in his presentation of this formidable technique. The following are observed:

1. After stopping the initial three notes of bars 1, 2, and 3, the left hand could remain in a fixed position in the third fret
2. In these bars it moves down²⁸ and across²⁹ the strings. Thus, the player remains unruffled, so to speak
3. The opening bar is repeated three times, and the piece as a whole employ sequential motives. These factors already establish some assurance. In addition, the triple metre induces a regular, rhythmic timing when progressing through the piece
4. The initial slurs employ left-hand fingers 1 and 4. Finger 1 is generally regarded as being the strongest of the four stopping fingers. Note however, that this combination (1st and 4th) is one of the more practical choices when using the fourth finger, the traditionally weak finger
5. From bar 4 onwards, the descending slurs could all be executed with fingers 1 and/or 2, once again, the two stronger fingers are used
6. The descending two-note slurs incorporate all the open guitar strings. Successively stopped notes also used in two-note slurs, are decidedly more difficult and not used prominently
7. In bar 12 all four the left-hand fingers are used in sequential order: 1, 2, 3, 4, further
8. Bar 13 drills the use of the little finger only; it executes the same descending slur onto open sixth string three times
9. In bars 14 and 15 the ascending figure used on the 6th string in bar 12 is now transferred to the 1st string. Thus, a similar slurring action is played on both vertical extremes in a particular fret position
10. Bars 16, 17 and 18 highlight and develop slurring actions, which employ sequential and repeated fingerings previously introduced in the study.

The challenge Study No. IX presents is however decisively greater. The slurring actions are now mainly incorporated within a double texture. The opening bars offer ascending two-note slurs in the upper register of two-note pitch combinations. In bars 3, 4, and especially 7, 10, 11, etc. slurs are transferred to the lower of the two voices. The composer's clever idiomatic approach embodies instances of repeating exact slurring figurations with different left-hand fingers. E.g. in bar 1, the slur A#-B, initially performed with fingers 3 and 4, is followed by the use of fingers 1 and 3. In bars 5 and 6 the ascending slurs are incorporated within broken chordal figures where once again, the open strings feature strongly. Similarly, in bars 7, 10, 11, etc. the lower voice introduces descending two-note slurs onto open strings. The above procedures are used throughout the remainder of the study. In bars 14 and 15 for example, a different harmonic/melodic section is introduced which continues utilising the same finger techniques introduced in bars 7, etc.

In review then, Brouwer deliberately repeats motives, thereby drilling a particular technique. Further, in Study No. VII especially, he uses slurs within a familiar rhythmic setting. The rhythm here induces proper counting, and therefore compels the left-hand fingers to correspond accordingly. Although Brouwer incorporates usage of the stronger fingers generally, he does not neglect the use of all four left-hand fingers. The open guitar strings are put to good use for the student. These strings provide viable alternatives at this level of playing for the execution of two-note slurs. Lastly, it is accepted that the student will experience some, and generally, a greater difficulty in his/her initial attempts with these studies. However, from a musical viewpoint fortunately, these studies provide complete passion and excitement (particularly Study No. VII which should be demonstrated at the given tempo). These factors provide adequate cause for the student to practise them (Breznikar: Guitar Review Fall 1984: 36-37). Thus, slurring difficulties, which may remain for a long time, should not persuade the young player to abandon the instrument.

THE RIGHT HAND

This chapter thus far primarily engaged in discussing left-hand technique. This was simply because this hand demands considerably more attention. Arduous, careful, precise and patient training is invariably obligatory. The left hand can be considered as the "craftsman" (Quin 1990: 43) designing notes for expression by the right hand.

The right hand in contrast, may be thought of as being "the *artist* in guitar playing" (Ibid.). As such, a technically reliable right hand is similarly most significant. Through proper training of the right hand can the guitar player's creative talents become reality. The written music is brought to life mainly by the finger actions of the right hand. The right hand thus provides the command required over most aspects of musical expression on the guitar: tone, timbre, articulation, volume, dynamics, phrasing, and so forth.

i) Right-Hand Thumb

This is the hand's strongest digit and generally used to play bass notes, strummings, sound effects, *pizzicato*, and melodic material, especially those located in lower register. Because of its importance in musical expression, technical works designed for students should include specific material aimed at its proper use and development. Similarly, tutors are bound to pay attention to proper training of the right-hand thumb.

Studies Nos. I and IV mainly, highlight full use of the thumb. Both these studies contain melodies in the bass that are at times also accented. Brouwer thus exploits the natural tendency of the right-hand thumb. He allows for it to be the expressive force and exercise its dominance over the other fingers, given its superior strength. He therefore deliberately creates conditions for the right-hand thumb to operate naturally and freely in these instances. Counterbalancing this though, Brouwer takes care not to allow for a generalised tonal imbalance. He sensibly incorporates extreme dynamics which coerce the student into exercising greater control and discipline whilst engaging this digit. The student is thus additionally trained to avoid an unintentional weighty bass. Similarly then, he/she is also made aware of the reality of other voices, i.e. those accompanying the melody played by the right-hand thumb.

ii) Use of Finger Combinations p-i-m

Once again Brouwer manipulates that which comes easier and more naturally to the inexperienced player. Whereas the student will at first experience some difficulty integrating the a finger in sequences, - initially, the a finger generally performs 'sluggishly' - Brouwer makes greater use of the more intrinsic combination, that of fingers p, i and m. Throughout Study No. I the student is presented with p acting against combined use of i and m. In Study No. II these three fingers are highlighted

once again 3^o Here however, these three fingers are used in simultaneous action, performing as a unit for most of the study. Most of Study No. IV uses the same right-hand finger combination from Study No. I. Brouwer additionally incorporates use of idiomatic p-i-m combinations in his construction of arpeggiated figurations.

iii) Arpeggios

There are two types common in guitar playing. One, the theoretical, officially required patterns, required for examination for example. This type provides the means for developing both hands and has been incorporated in most of the traditional methods. Like scales these arpeggios provide an inestimable source of understanding, knowledge of, and familiarity with the guitar fingerboard.

Another kind of arpeggio is a more natural, musically engaging type, generally incorporated in guitar works. Brouwer chiefly employs this type in his studies; as such, it will be of concern here. This type, in contrast to the one above, allows the right-hand fingers to be engaged in various and diverse articulations. These are mostly intrinsic and economical in nature. Viewed technically, they develop individual finger supremacy in the right hand, building independence, strength and flexibility, thereby improving finger performance and actions. This type of arpeggios should additionally be incorporated in a learning programme for they also develop both the student's listening- and music-interpretation skills. Aspects like precision, and command over evenness of tone, dynamics, and rhythm (Russell: 152), can be addressed successfully, especially during slow practice of these types of finger patterns.

A few studies incorporate these 'natural' types of arpeggios. Brouwer's approach principally involves fixed patterns based on innate finger actions. These are used in sections of a particular study, or, as in one case, throughout the study. The examples given below demonstrate this approach adopted by the composer. The patterns provided occur in a particular bar as a whole, but are often repeated in subsequent bars, and/or later in the music.

There are yet additional aspects incorporated in *Coral* that are worthy of mention. First, the right-hand fingers - having varying strengths and lengths - are trained into applying a more or less equal force simultaneously. The objective thus, is conditioning the student into playing different parts of the chord- in this case, three - strictly together. This habit promotes chordal parts precisely corresponding in tone and volume, further ensuring the achievement of satisfactory musical results (Quine 1990: 35).

Much guitar music incorporates holding notes over their written values. This 'harmonic' feature has in the past often added to the appeal of the guitar. The fact is that often, modern composers especially, insist on precise observance of written note values and rests (Quine 1990: 33). Once the pupil commands a generally good understanding of the rudiments of music, the damping technique can greatly aid him/her in achieving a more faithful musical result. *Coral* appropriately, and most creatively, addresses the need of observing rests, and therefore use of damping the strings. Brouwer's employment of distinctive rests contributes greatly to this study's unique character. A fragility infused with stasis and movement, serenely pervade throughout *Coral*. Without observing the distinguishing eighth beat rests, the musical result notably strays from the composer's aims.

v) Volume and Dynamics

While these two aspects, it may be argued, may not be directly linked to an economy of movement, or an idiomatic style of writing, they deserve consideration given the guitar's inborn frailty and subsequently Brouwer's response to this 'dilemma'.

Much has been written about the viability of amplifying the concert guitar. Many arguments have been offered both in favour of, and against, the means of technologically enlarging the sound of the guitar, (especially when the guitarist performs in a huge auditorium to thousands of listeners). Suffice to say, that Brouwer himself, like most other noteworthy performers, prefers amplification when the guitar's sound may be additionally restrained, such as within a chamber orchestra, or concerto for instance. These settings may be of little concern to the young, inexperienced student hoping to come to grips with the more elementary technical

demands of the instrument. Ironically perhaps, commanding first an inherent control - in contrast to what sound technology may offer - over dynamics and in particular, volume, is very much part of the fundamental technical requirements too. What is of importance then is that the student be made aware of, even from an early stage, the possibilities which do exist within the instrument's restricted dynamic range.

The technical expert, and primary guide employed in this chapter, Hector Quine, to whom we turn for a final time, offers the following observation:

[The guitar's] restricted dynamic range is seldom exploited to the full by guitarists, who can very often be heard playing at a uniform *mp* throughout a performance. Dull playing of this kind is almost always due to a failure to recognize the importance of dynamic variety as an integral part of expression, as well as to technical insecurity... the whole of the guitar's dynamic range [must] be developed, from the merest whispered *pianissimo*, through to the loudest... notes. Such fine control of right hand technique needs conscious training, and must not be left to chance - or the inspiration of the moment (: 77-78).

The guitar's small volume therefore necessitates an awareness and use of the fine gradation of dynamics, which is of the utmost importance (Russell: 153).

In his very first study already, Brouwer vivaciously bestows onto the student a highly imaginable dynamic range, which may be said is perhaps too advanced for the student.³³ The point here though, is that Brouwer shows full awareness of the scales of dynamics even though these may initially prove too perplexing for the student. Also, given that these studies make excellent performance material, these dynamics are most appropriate for achieving a musically engaging performance. Study No. I engages the full range; *pp*, *mp*, *mf* *X* and *ff* is additionally used with *marcato* and accents. In addition *decrescendo* as well as *crescendo* indications are given; at the conclusion *morendo* marks the final bars.

Except for Study No. VI having no indications, contrasting dynamics pervade through all the studies, with No. VII exhibiting engaging dynamic extremes. As stated earlier

in this chapter, this study is perhaps the most favoured of Brouwer's initial ten studies. It is imagined that the poignant dynamic display contributes in no small measure to its unique rank in the general repertoire of technical works.

CONCLUSION

In his departure from earlier tradition - addressing specifically the needs of a new generation of guitar players - Brouwer offers short, simple *musical works* in contrast to often expressionless technical material from the nineteenth century. The studies' concise forms combined with rich textures effectively produce suitable musical miniatures. The composer's harmonic choice is based on integrating conventional structures with more novel experiences for the young player. Strong rhythmic and syncopated patterns are employed alongside Afro-Cuban thematic material. The studies therefore also expose players (from the traditional art-music world especially), to style characteristics from a foreign and isolated culture. Brouwer employs an assortment of rhythms, metres, tempos, harmonies, dynamics, textures, and so forth, towards developing the student's musical awareness. Suitable incentives are thus provided also for advancing the player's creative and imaginative capacities.

Brouwer not only wished to depart from the tradition of earlier tutorial material, he likewise aspired contributing to them. Over and above his critical evaluation of some of the nineteenth-century contributions,³⁴ he nonetheless attends to technical elements deemed most important historically and in present times. Obligatory technical aspects from the Aguado/Tárrega/Pujol tradition have been particularly well preserved and presented pragmatically for the student. These include the use of slurs, chords, arpeggios, the bang, movement of the right-hand thumb, and cultivation of finger independence, speed, and strength. Given the guitar's array of stringent technical demands, it is most gratifying observing Brouwer's use of economic finger movements and a style of writing well suited for the instrument. These procedures are deep-seated in *Etudes Simples*. An idiomatic compositional approach has its roots firmly imbedded in Fernando Sor's highly rational system of writing. Villa Lobos' modern-styled designs initiated expansion of this concept. Brouwer's imaginative fusion of all the above concepts contributed greatly to *Etudes Simples* being both accessible to and loved by players from across the world.

¹ Many noteworthy sources consulted have given these dates, although Century differs somewhat. He lists Series I as being written in 1958 and Series II in 1962 (1985: 51) without substantiating his reasons for differing from other sources. I have chosen to adhere to the more commonly accepted dates in this instance. In any case, these studies fall under the scope of this study, i.e., they were composed during Brouwer's first stylistic period. Further, the studies will be treated as a continuous set; they will be discussed as No. I, No. II, etc.; "Series I" or "H" will generally not be used for identification.

² Unless otherwise noted, the discussions here are primarily derived from various essays written during a Music Honours programme in 1997. The primary sources used are Turnbulls The Guitar from the Renaissance to the Present Day; Nock's A Survey of the Main Factors Contributing to the Development of Solo Classical Guitar Playing During the Twentieth Century and Cox's Classic Guitar Technique and its evolution as Reflected in the Method Books CA. 1770-1850 & "A Look at Some Early Classic Guitar Methods", Soundboard, Spring 1982: 20-29.

³ This differs noticeably from current technique which promotes uniform dexterity, fluency, strength, etc., in all four left-hand fingers.

No date ("n.d") is specified by Cox 1982: 29.

⁵ For a more detailed discussion see Decker's article, "Sor's Principles of Guitar Fingerings", Guitar Review, Spring 1986: 18-23

Pivot Fingers, and Glide or Guide Fingers, have remained applicable in contemporary music. A Pivot Finger prevails on both the same string and fret while the other fingers of the left hand may change to different positions and/or strings. A Glide/Guide Finger slides up or down to a different fret whilst remaining on the same string.

The changes in construction of the guitar, new demands by later guitar repertoire, as well as the use of nylon strings, induced some changes in Brouwer's technique. However, it remains a well grounded fact that Nicola (Brouwer's only tutor) was schooled in the Aguado-Tárrega-Pujol tradition. Thus, their technical principles formed the basis of Brouwer's formal instruction.

See Pujol's historic treatise El Dilema Del Sonido, which deals specifically with the concept of right-hand tone production. He particularly discusses the different approaches adopted by Sor, Aguado and Tárrega, and their reasoning behind doing so.

⁹ These two schools still exist in the modern era of guitar playing. Each respectively promotes either use of nails, or fingertips. Brouwer chose the use of nails, the major universal trend.

¹⁰ This is from Aguado's earlier method, *Escuela de guitarra*, of 1825.

¹¹ This paragraph has as its source Molina's "The Guitar in Cuba", Guitar Review, No. 72 (Winter 1988): 4.

¹² Towards the end of Brouwer's performing career, (shortly prior to him abandoning the concert stage due to inflamed right-hand finger tendons), he was a performer in a series of concerts in New York, 'The Great Virtuosos'. Other performers in this historic series included the three Grand Masters, Segovia, Yepes and Lagoya. Here already, his right hand was causing him much trouble and he was forced to make last minute changes to his right-hand fingerings - rather than cancel his performance (Walters, Classical Guitar September 1984: 18-19).

¹³ Besides only being acquainted with Arcas who, could have introduced Aguado's Method to him (i.e. Tarrega), Pujol writes, "Aguado's Method became a guide to future guitarists and was, incidentally, an effective means of wider adoption...even in the exceptional case of Tárrega..." (El Dilema Del Sonido: 48).

¹⁰ Note the incorporation of the fourth finger, a significant development from Sor's tradition.

Some years before already, Falla "set himself to study the guitar in order to appreciate its technique fully, as he had done with other instruments in accordance with Dukas' advice (Pahissa in Turnbull: 111). As a result of this Falla wrote *Homenaje pour le Tombeau de Debussy* in 1920. This work, Falla's only solo-guitar composition, is discussed in detail in Chapter 5.

¹⁶ Condensed Synopsis of Villa-Lobos' *Twelve Studies*: No. I is primarily a study in developing arpeggios. The fret changes mostly maintain a fixed left-hand position on repeated right-hand fingering patterns. In this study use of the bane is also prominent with the left hand moving up the fingerboard to the Xth position. In Study No. II the composer likewise incorporates arpeggios, but additionally slurs, and a fast scalar passage covering almost the entire scope of the fingerboard (16th fret to open bass, E), are incorporated.

No. III is essentially a study in the execution of slurs. Here two-note slurs, both ascending and descending are offered to the player. In No. IV the left hand has to cope with several types of stretches. These occur in the low, middle and high register of the fingerboard, both across and along the strings. In No. V Villa-Lobos introduces an *ostinato* figure which is displaced several times moving through various harmonic and chromatic centres.

The entire left hand is called into labour in Study No. VI in order to execute four- and five-note chords. Fast scale passages, broken chords, four-note chords and some rapid parallel left hand changes characterise Study No. VII. Study No. VIII introduces the player to sombre, stark harmonic chords on the lower register of the bottom strings of the guitar. This section is followed by a melodic section (lending itself to the *appoyando* stroke) on the first string, with accompaniment on broken chords on the lower strings.

The following study calls for mobile, agile fingers and is intended for the very advanced player who should command a thorough knowledge of the fingerboard. Study No. X introduces the player to a number of metre changes, thereafter it deals with legato playing on four-note slurs. Villa-Lobos presents a broad expressive modal theme in Study No. XI. This theme is developed later on double stops moving as glides along the fingerboard. A true test occurs in the third section when the next variation of the theme occurs. Here the left hand is taxed into playing five-fret stretches along the fingerboard with fixed right hand patterns, lasting some 18 bars. In the final study, fast, secure and precise shiftings of the left hand are required to play three-note chords which are additionally slurred.

¹² This occurred prior to him receiving formal instruction from Nicola.

¹⁸ For more detailed information of contemporary works/methods written specifically for the beginner, younger player, or even the guitar tutor with little knowledge of the instrument, see Stimpson's "Classical Repertoire-Elementary", [Chapter 6]; in *The Guitar: A Guide for Students and Teachers*: 90-124)

¹⁹ Chief examples are *Classical Guitar*, *The Guitar Review*, *Soundboard*, *Guitar Player*, and *Guitar and Lute*, among others.

²⁰ Listed here are some contributions from acclaimed and highly experienced tutors, as well as reports based on scholarly research:

- Alice Artzt, "Good Technique: Some Bad Ideas Not So Bad After All", Soundboard, Summer 1994:29-34.
- Allison Bert, "Good Technique? The Top Ten List of Bad Ideas", Soundboard, Winter 1994:47-49.
- John W. Duarte, "Speed", Soundboard, Summer 1992: 35-36.
- Eric Jones, "High Security", Soundboard, Summer 1991: 31-33
- Frank Koonce, "Pedagogic Forum: Developing Velocity - A Systematic Approach", Soundboard, Summer 1988: 126-129. "Left-Hand Movement: A Bag Full of Tricks - Part I", Soundboard, Fall 1991: 50-53. "Part II", Summer 1992: 49-53. "Part III", Summer 1993: 45-48.
- Neil Smith discusses a wide range of technical issues in the following publications of Classical Guitar: Vol. 1 Nos. 1-6; Vol. 2 Nos. 1, 2, 4,6; Vol. 3 No. 1; Vol. 4 No. 12; Vol. 5 Nos. 1, 8; Vol. 6 Nos. 9, 10, 12; Vol. 7 Nos. 4, 8.
- Aaron Shearer, "The Pedagogy Forum: Left-Hand Training", (Frank Koonce ed.), Soundboard, Spring 1991: 25-29
- Kevin Vigil, "Minimizing Left-Hand Tension", Soundboard, Fall/Winter 1992: 33-38. "Developing Speed with Music", Soundboard, Summer 1994: 23-27

²¹ Brian Jeffery is widely recognised as the world authority on Sor and his music. In his editorial comment on Sor's Guitar Solos: Opus numbers 44-52, Jeffery makes the following observations: "In 1928 Sor had published his op. 31, a series of relatively easy 'lessons' for the guitar designed specifically for beginners. They are at a lower level of technical difficulty than his earlier studies, op. 6 and op. 29. Yet we gather from his op. 35, published later in the same year, that even these had been found too

difficult". Further, in his discussion of Sor's op 48, Jeffery characterises the musical content of the pieces, using phrases like "utterly childish march", "deliberately absurd", "pompous scale passages", rapid runs... combine[d]. . .with nothing else that has any musical interest", "an apparently innocuous rondeau", "a foolish little phrase", etc. (n.p.).

²² In addition to this, the player supports the guitar as a whole. The player's confined (but accepted) sitting position, - i.e., both feet flat (on the footstool and floor respectively), and both arms restricted to performing their respective roles (the left arm supporting the hand and the right arm sustaining the instrument) - leaves the performer with little innate body movement. Note that pianists can for example, move their feet, shoulders, arms, etc. beyond the required norms, especially during the performance of Jazz, but also when performing classical pieces characterised by great rhythmic vitality. Similarly, violinists, flautists, trumpeters, etc. have at their disposal much greater freedom of body movement on the whole. Cellists, in contrast, are to some degree similarly confined like guitar players. Do they also suffer from a lack of rhythmic cultivation? Perhaps not to the same extent because the cello does not fully rely on the player for support.

²³ Note that *Elogio de la Danza* (discussed in the following chapter) incorporates a similar major/minor structure.

²⁴ This mode is implied in bars 1- 2. In bar 4 however, BO in the theme suggests D minor.

²⁵ These features similarly characterise much of the musical content of *Elogio de la Danza*

²⁶ Ironically, Brouwer's most mature piece from this period, *Elogio de la Danza*, written for the advanced player, does not incorporate this technique.

²² Generally accepted as holding down any number of strings from two to five (Quin: 64).

²⁸ In this study "down" refers to the movement of the left hand from higher pitched open strings to lower pitched open strings, or, higher fret position to lower fret position, i.e., it is used in direct relation to pitch, and not as one would observe movement by an object.

²⁹ "Across" can be in either direction, i.e. down or up; the left hand maintains a particular fret position. However, in contrast to "across" the left hand can also move along the string(s), by changing its fret position.

^{3°} Save perhaps in bar 6, where the music has its highest registral point, where alternate fingers i, m, a could be used. However it rather seems to be the intention of the composer that the student should utilise p, i, and m throughout the study.

³¹ As discussed above, use of the a-i-m combination could at first be somewhat troublesome, and not flow as naturally as p-i-m, p-m-i or a-m-i.. It is nonetheless included here to show Brouwer's use of different finger combinations.

³² Damping can be applied in either the left or right hand, depending on a preferred style, and/or which hand is least engaged. It is believed however, that Brouwer intends the right hand to be used for damping the strings in *Coral*. The young guitarist should find use of this hand more beneficial as it simultaneously prepares the right-hand playing fingers for execution of the repeated chords following the rests.

³³ These were opinions expressed by guitar tutors Ganiefa Van der Schyff and Keith Tabisher, both of whom have lectured guitar extensively at institutions of higher learning in Cape Town.

³⁴ What must be borne in mind is that Brouwer critically evaluates the nineteenth-century study material in terms of a large measure not being directed at the younger player. He does not dispute its relevance for the more advanced player or its unique position in the history of the guitar as a whole. In any case, he himself benefited from this material, having been schooled in this tradition.

CHAPTER 7

REACHING ARTISTIC MATURITY

Elogio de la Danza (1964)

In the few years following *Etudes Simples* Brouwer devoted his energies mainly to writing music for orchestra and film. During this time the composition of pieces for guitar served as a sort of "diversion", the composer says (Dumond: 8). Included in this category is, for example, the third piece of *Tres piezas sin titulo*, written at the time of the ten studies (Pinciroli Part I: 5). Following on this Brouwer also wrote in a more standard idiom with arrangements for guitar of popular Cuban songs. Better-known among the latter group are *Dos aires populares cubanos* (1962) and *Dos temas populares cubanos* (1963). The composer relates that the above works among others, preceded his mission of 'structuring a more rigorous work' (Dumond: 8). His commitment towards this vision was realised in 1964 with the masterpiece *Elogio de la Danza*. This was to be the composer's last work for solo guitar for four years. From 1968, for the next decade or so, Brouwer embraced an unqualified non-tonal style in his solo guitar literature. The objective of this chapter is to focus expressly on Brouwer's last work of his first stylistic period, 1956-1964.

Elogio de la Danza in effect marks the high point of Leo Brouwer's first stylistic phase as composer for the guitar. The piece could perhaps also be considered Brouwer's most celebrated and famous guitar work amongst all others composed to date. Pinciroli verifies this view, writing: "Because of its particularly skillful [sic] and inspired writing, this piece has become Brouwer's best-known composition .. ." (Part I: 10). Although crafted in a matter of one or two days only (Discussion:267-68) — a rare feat by any standards — it has further become memorable as one of the most remarkable and imaginative works in the contemporary world of guitar music. Brouwer's close friend, the Uruguayan guitar virtuoso Alvaro Pierri, pertinently reveals Brouwer's inspiration for this work. His thoughts noted below, similarly reaffirm the composer's intimate affinity with the Afro-Cuban cultural heritage:

The composer told me that he experienced [a] magical feeling while composing - *Elogio de la danza*, a sort of communion with the divinity — a feeling that emanates from his deep empathy for Yoruban culture² (Pierri in Markow's CD sleeve notes).

During the discussions that were held with the composer, it was therefore most significant soliciting some thoughts on this admirable work from the architect himself? Following below is what the composer revealed about his '*Eulogy of the Dance*':

. . . this is a piece everybody has told me is obligatory. There are not many guitarists, professional or not, who never played it. I composed the piece in one afternoon, because the next day I had to have it recorded for TV. Also a great friend of mine, a choreographer¹¹ had to put together his choreography with this music. All this was going to be filmed and two days later it was to be on TV for the whole of Cuba. At first I did not have time to write everything, so I started improvising by myself and I took two or three ideas and went from there. The piece is in two movements because the choreographer wanted to pay homage to the *Grand Adage* — the Grand Adagio from the classical ballet. He also wanted to pay homage to *Ballet Russe*, including Stravinsky, and that is why the second movement has some flavour of Stravinsky. And that's it, it was done in a flash but it still remains a very solid piece.

The day after I wrote it I had to edit it a bit of course, cut it. This has always been a problem, to cut what is unnecessary. In this regard I really admire Manuel De Falla, the Spanish composer who was a hero and still is one of the great figures in music today. He said once, and this is so very true: 'to compose is very easy but to take out what is unnecessary is very difficult'. This is something that I have never forgotten.

I have avoided the continuity of the sense of tonality. I started very much with my feet on earth, but later I go flying a bit, then a little dance-like, and again once more some atmosphere. The game in general in my music is that you have a question and answer, always, question and answer. Tension and resolution, tension and resolution always! And I never explained it to myself until I started getting deeper into philosophy. Then I discovered that it is so simple, my way of thinking is in fact the law of contraries. I apply it unintentionally and not intellectually, for it is organic. Like man-woman, day-night, the blood goes and comes, we walk with two feet, the movement is also in this sense (Discussion: 267-68).

The title of this work, Colin Cooper, Editor of *Classical Guitar* reminds us, is often mistaken for an *elegy* by performers, but, as mentioned, should in fact be a *eulogy*, "a very different thing" (Classical Guitar December 1996: 12). Guitar scholars have largely substantiated the work's high artistic value and have held it in particular high esteem within the general contemporary guitar repertoire. The following extracts, for instance, praise the piece for varying reasons:

Elogio de la Danza is a tribute to the world of ballet; *Lento* to the 'broad Adagio'; *Ostinato* to Russian ballet (from the Internet site: The Guitar

Elogio de la Danza must be acknowledged as one of the pieces — if not *the* piece — by which a soloist's playing of Brouwer is judged (Kilvington, Classical Guitar July 1995: 45).

This is one of the most played of contemporary guitar pieces, and this fact makes this an important historical document (Cooper, Classical Guitar, October 1988: 43).

Some twenty years after composing the work, the artist revealed his own fulfilment thus:

It is truly a success, it has been used for a number of different choreographic interpretations, and from 1970, a number of recordings (Dumond: 8).

There remains some contention among scholars regarding the work's chronological position within Brouwer's stylistic periods. Townsend, for example, states that "Brouwer's second compositional phase begins with *Elogio de la Danza*" (Guitar Review Summer 1994: 8). Markow, in turn, holds that this work "straddles the division between his first and second periods" (Notes from CD sleeve). The position adopted by this study — that this work is the last of Brouwer's first period solo guitar works - is based on

- Century's listing of this work as the last of Brouwer's mature tonal works for solo guitar (1985: 51)
- Pincirolì's overviews of Brouwer's three stylistic periods (Parts I-111). He expressly states that "*Elogio de la Danza* (1964) is the last work of Brouwer's first period" (Part I: 10)
- Discussions conducted with the composer himself during which he clearly affirmed that *Canticum para Guitarra*, written in 1968, marks a decisive break with his first predominantly tonal period (Discussion: 269)
- An independent and close examination of typical guitar scores from all three of Brouwer's stylistic periods.⁵

However, although this work is written in a primarily tonal harmonic idiom, it does display a definitive development towards a non-tonal style of writing. Subsequently it is "not typical of this [initial] style period" (Pincirolì Part I: 10). As related by Brouwer also, in this work he sought to escape a 'stable sense of a tonal awareness' (Discussion: 268). It should be remembered that Brouwer received his formal musical training in 1959-60 at the Juilliard School. The works following his period of study display a superior academic awareness of compositional practices in modern music

(Century, "Portrait": 153). Thus, this work demonstrates the composer's greatest artistic abilities; his most accomplished compositional techniques employed at this time in his artistic development. *Elogio de la Danza* is in fact Brouwer's longest, most developed and formally structured composition for solo guitar at the time.

The work's uniqueness is particularly revealed in the composer's highly imaginative union of traditional tonal structures with a range of more modern techniques. The blending of divergent compositional elements was of course already being established earlier in the composer's career. In this work, however, this procedure manifests itself on a particularly advanced level. Within the work's structure — as similarly done before — the composer employs prominent features from the Afro-Cuban national tradition. Further, engaged alongside these is a multitude of musical expressions. The latter directives, it is imagined, also reinforce the composer's high esteem of an art form most intimately associated with music, namely, the world of ballet. Notable then are numerous and precise performance indications rendered throughout the piece. A close examination of the score shows that the varied score markings are done quite methodically. As a consequence, during performance remarkable contrasts are generated in timbre, tone, dynamics, rhythm, metre, mood, etc. The guitar performer should be sensitive to carefully follow these meticulous directives in order to sustain the work's divergent dance temperaments (Pinciroli Part I: 10).

Elogio de la Danza thus reaffirms on the one hand, Brouwer's continued allegiance to his national culture. Revealed too is the artist's spacious awareness of art forms. This consciousness in this instance especially, expresses the passionate liaison between music and dance. From a more analytical perspective - the chief concern of this chapter - this work suitably brings to light the artist's heightened control over contemporary and advanced compositional procedures. Amongst these processes the conventional third has been engaged and features prominently as a structural harmonic element. Beyond this however, the work is infused with non-tonal melodic strands, harmonic clusters, cadential suggestions, and above all - combinations of various clashing intervals. Seconds, tritons, sevenths and fourths (as quartos] arrangements and open guitar strings), count chiefly among the features contributing to the work's modern character. The growth of the composition in effect relies greatly on the synthesis and fusion of these discords, many, if not all, being introduced in the very opening section of the work.

An additional feature used in past works, characterising much of the second movement, is the merging of minor and major. Some of the major/minor arrangements are now additionally set in different key structures. While the composer re-emphasises and recalls earlier-used techniques, these have now been remarkably remodelled and transformed. This development truthfully unveils Leo Brouwer's artistic maturity at this time of his life.

The image shows a page of musical notation for the first movement of 'Elogio de la Danza' by Leo Brouwer. The score is in 3/4 time and marked '1 - Lento'. It consists of six staves of music, numbered 1 through 22. The first four bars are enclosed in a box labeled 'FIG X'. The notation includes various dynamics (p, mp, f, ff, pp), articulations (legato, stacc., marcato), and performance instructions (poco accel., a tempo, rubato, rit. s., a tempo). There are also specific techniques like 'metálico' and 'sul tasto' indicated. Fingering numbers are provided for many notes. The score is watermarked with 'University of Cambridge'.

EXAMPLE 7.1 *Elogio de la Danza* 1st Movement bars 1-22

The first of the two movements *Lento*, (Examples 7.1 and 7.2) is structured quite spaciouly and freely, expressing different qualities in mood and movement. From the very opening the listener is presented with one of Brouwer's distinguishing compositional features, namely pedal points, here on low Es. These are followed by chordal announcements extending into the high register of the guitar. The opening bars in effect establish the foundation of much of what lies ahead in the music. At the outset the introductory bars expand into repeated and metrically irregular notes. Irregular melodic strands are set within both narrow and wide compasses. Brouwer's projection of poignant temperaments is similarly revealed in tempo variations that greatly characterise the work. In the first section alone we observe for example, *Lento* (the name of the first movement), *poco accel.* (bar 5), *a tempo* (bar 5), *rubato* (bar 6), *eguale* (bar 13), *riten.* (bar 18), *a tempo* (bar 20), etc. Dynamic contrasts range from *pp* to *fff* *mare.*, and tonal and timbral effects include *motto sonoro* (bars 5-6), *staccato* (bars 7, 11, 13, etc., it features also particularly in the second movement), harmonics (bar 8), *metalico*⁷ (bar 11), followed by *natural*⁸ in the same bar. Towards the close of the first section (bar 21) natural tone production replaces the more expressive *sul taste*^d from bar 19.

A constantly varied rhythmic metre further maintains the work's broad atmosphere. In the opening section the initial indication is 3/4, later to be followed by 1/4 (bar 12), and a reversion to 3/4 in the following bar. 3/8 in bar 15 is followed by 4/4 in the following bar, etc. The repeated motifs and broken chordal articulations are continued within the irregular metric settings and metre changes, with the latter also incorporating notated bars of silence.

In his very brief mention of this work (spanning one paragraph only —Part I: 10) Pinciroli instead suitably highlights differences between the Schott edition (employed in this study) and the Cuban one (EMC 10.080). The principal inconsistencies, he says, are the tempo indications. He cites the following:

1. The Cuban edition marks the start of the first movement $J = 44-46$, whereas the Schott edition provides $*I 60$
2. The Schott edition offers no other exact values, whereas in the Cuban one the following metronome indications are given:

- a. *Piu mosso* (bar 10) ♩ = 84
- b. *Obstinato* (second movement) ♩ = 144
- c. *Vivace* (bar 17, second movement) ♩ = 160

The other discrepancy, he notes, entails the metric indications, and therefore the note values, of bars 90-91 of *Obstinato*:

The image shows two musical staves comparing different editions of a piece. The top staff is labeled 'Cuban edition' and the bottom staff is labeled 'Schott edition'. Both staves show a melodic line in treble clef with a key signature of one sharp (F#). The Cuban edition starts with a circled '3' below the first note, followed by a 'rall.' marking and a dashed line. The Schott edition starts with a circled '3' below the first note, a '2' above the second note, and a 'rall.' marking above the staff. The musical notation includes eighth and sixteenth notes, rests, and a final double bar line.

In the opening section of the second movement, *Obstinato*, (See Example 7.3) the composer similarly saturates the music with constant metre changes. In the first section (bars 1-16) the metre changes incorporate 3/8 (opening), 4/8 (bar 4), 2/8 (bar 5), and so forth.

However, this movement exhibits a more formally fixed design that establishes a more acute rhythmic and dance-like setting. Substantial use is made of *staccato* on distinct and repeated motifs; this is used in conjunction with a change in both harmonic and melodic textures. This transformation contributes to this movement's dissimilar and stricter structure, compared to the initial unrestrained one. The characteristic low E pedal is retained and its rhythm is now more definitive and pointed. The periodic sounding of sixths in the upper register further determines the more precise dance-like texture. These sixths, incidentally, transform into four-note clusters (bars 4 onwards) and make prominent the composer's intention of featuring

both major and minor simultaneously. The second section of this movement, *Vivace*, occurs from bar 17 onwards. Its opening consists of a cadential figuration in the lower register. This is followed by announcements in the higher register, which further reiterate the E major/minor mode.

Instances within the *Vivace* section of the *Ostinato* (Examples 7.3 and 7.4) noticeably mark the composer's close bond with his national culture. Bars 19-21 of the *Obstinato* recall the familiar rhythmic figure, the *tresillo*, in the lower voices. This rhythmic feature reappears in bars 23-25, as well as in the bass in bars 33-34, 40-42, 44-46; in bars 59-61 it is sounded in the upper melodic line. In bars 35-36 the proverbial *cinquillo* makes its presence known in all four voices.

It reappears as a single voice in bars 67-70 (starting on the second quarter note of bar 67), bars 80-82 (starting on the first quarter note of bar 80) and likewise in bars 89-91. The composer's early association with the *flamenco guitarra* is particularly revealed when he highlights and introduces additional timbral articulations. After the initial *glissando* in bar 56 the climatic development is supported with *rasgueados* and *golpes*, (the latter percussive effect have been introduced in bars 17, 18, etc. already). The single voice following the *rasgueados* (bar 65 onwards) is assigned further timbral effects such as *pizzicato*, *staccato*, *sul ponticello* and *metalico*. Within the *rasgueados* the initial major/minor mode is afforded greater ambiguity with the inclusion of the C pitch. Thus what is initially presented as E major/minor could now also be perceived to be a bitonal harmonic feature. Both C major and E major are presented simultaneously in bars 62 onwards.

I: *Lento* (Examples 7.1 and 7.2)

Bars 1 —9

From the outset Brouwer employs pedals, a feature similarly characterising his earlier works, and notably *Tres Apuntes*. In the latter work this element appeared more pronounced in the B section of 'Homenaje a Falla' (bars 55 onwards). In 'Sobre un canto Bulgaria' recurring low Es and As formed notable supportive components.

The image shows a page of musical notation for the first movement of 'Elogio de la Danza'. The score is written for a single melodic line on a grand staff. It begins with a tempo marking of 'Allegro moderato' and includes various performance instructions such as 'rit.', 'stacc. sempre', 'mp cresc.', 'f tonoro', 'meno tonoro', 'rall. dim.', 'piu le so', 'roll.', 'pp -> ppp', 'ato Tempo I', 'piu accel.', 'mf sostenuto', 'mp', 'f', 'rall.', 'allarg.', 'pp', 'morendo ppp', and 'attacco'. The score is divided into systems with bar numbers 26, 30, 33, 38, 44, 49, and 54. The notation includes slurs, accents, and dynamic markings throughout.

EXAMPLE 7.2 *Elogio de la Danza* 1st Movement bars 23-54 (end)

In *Elogio de hi Danza* the pedals are brought into operation either through obvious usage, or through indirect suggestion. The initial pedals in this work are announced on the low E; this pitch similarly establishes the tonic throughout much of the work. From bar 10 onwards the previously established B - announced initially in the opening chord and later sounded as harmonics in bar 8 - now takes on the role of a pedal. The dominant pedal is now sounded in the higher register. However, the previous low Es still feature as well; these are now articulated within the broken chordal figurations in bar 10 onwards.

In the opening the broken chordal announcement embodies the upper level pitches, F#-A#-B-D-C#, (Example 7.1 X). This chord remains static for the first four bars while the high C# articulates an irregular rhythmic figure. As pointed out, it is notable that the B pitch of this chord recurs as pedal from bar 9 onwards. With the E bass the music announces the first tritone with the A#. Within the broken chord thirds are established; these become an important structural feature for much of the rest of the piece. At the outset the thirds constitute the possible merger of F# major triad and B minor triad.

Melodic Statements (bars 4-8)

Bar 5 initiates a four-note figure that asserts itself three times. The fourth note of this figure overlaps with the first for second and third statements. The original figure exhibits a rising major second (notated as diminished third), a falling minor second, and further introduces the falling tritone. The second statement varies the first interval that now becomes a minor third. The third statement is an exact copy of the first but sounded a major sixth down. These three announcements are followed by downward leaps structured on the major seventh, A—Bb (as double-dotted eighth-note followed by a thirty-second note). This figure expands into rising sevenths escalating in perfect fourths (B band AO and DI as C#). The initial two sevenths are major, which are followed by two minor sevenths. For the major sevenths, each overlapping three-note group recalls the tritone with the sounding of tritone-fourth chords. The minor sevenths in turn yield chords composed of perfect fourths.

The melodic material in bar 7 from B onwards perhaps initiates the fusion of both major and minor (albeit horizontally) set in the same key structure. (This becomes one of the harmonic strategies employed in the second movement.) Here the pitch descent generates the equivalent of an interlocking major and minor third (B — G and A# - G). The brief G pedal in bar 7 copies the latter part of the irregular rhythm from bar 4, thereafter it rises a major third to B. The latter pitch embarks on establishing the dominant pedal, first as harmonics (bar 8), thereafter as repeated notes sounded an octave lower.

In review of the opening section, above and beyond the composer's synthesis of notable conflicting structures, he additionally creates larger scale harmonic associations. Perhaps these associations also exemplify his aim of establishing "tension and resolution", as disclosed in his discussion above. The periodic points of stasis for example, are connected in this case, by the major third. C# (repeated in bar 4), is followed by its major third down displaced an octave - on repeated As (bars 5 and 6); the repeated high Gs (bar 7) are in turn followed by both the raised and downward displaced major third, B (bars 8 and 9). Alternately these moments of repose similarly allude to the open guitar strings. Note that the introduction — which similarly marks a point of stasis - sounds repeated Es, followed by recurring pitches on A (bars 5 and 6), G (bar 7) and B (bar 8 onwards); the only 'discrepancy' being the repeated C#s announced earlier in bar 4.

Bars 10 —24

The B pedal is retained in the top voice in bars 10-15 and emphasises each beat until the beginning of bar 14. The accompaniment is at first based on the perfect-fourth chord E—A—D-G-C, first appearing at the end of bar 6 onwards. This too is derived from the open guitar strings — the bottom four in this case. Bar 12 discontinues the white-note announcements of the previous two bars. It calls to mind earlier tonal conflicts (from bars 1,5 and 6) with the sounding of two tritons, Ab-D, and C—G b.

Bar 13 onwards draws chiefly from previously introduced material. This section repeats, expands, as well as manipulates to some degree earlier announcements. Bars 13-14 replicate bars 10-11 (first beat). Bar 15 restates bar 12 with slight expansion.

Bars 16-17 recall the material from bar 5 (third beat) to the end of bar 7, but express this as the equivalent of a minor third lower. One of the structural features, which becomes more pronounced from bar 21 onwards, and also in the *Obstinato* — the linkage of major and minor - is thus recalled twice as G# (notated as Ab)-G-E in bars 17 and 20. Bars 16-17 recur in bars 19-20 with bar 20 maintaining the 4/4 metre in preference to the 3/4 of bar 17.

In bar 21 the E pedal of the opening re-emerges. Following , is a repeated four-note cluster structured on the rhythm introduced in bar 4. This rhythm also occurred subsequently in bars 7,17 and 20. Incorporated in this cluster are two thirds (minor and major) set a minor second apart. Pitches B—D are sounded at their original registers from bar 1 and added are C and E. The latter pitch doubles the pedal two octaves higher. All of these pitches can similarly be extracted from the arpeggiated figurations from bar 10. Bar 23 interchanges the minor/major thirds, thus establishing greater tonal conflicts. The cluster now comprises a major third coupled with a minor third, set a major second apart - (B-D# and C#-E). The rhythm from the previous bar (and earlier) is retained. Bar 25 transforms this concept further when C# is reinstated an octave below and E doubled one octave down as well. Thus two major thirds are generated (C-E, B-D#) separated a major seventh apart.

Bars 25 —44

The low E pedal makes a rhythmically gripping return in the *Allegro moderato*. This section skilfully manipulates the open sixth string — (which also proclaims the harmonic focal point of the work) - in a manner that it becomes all-pervasive. Thus, even later, where its use is relinquished, its imprint remains and its effect is perceived nonetheless. Bar 26 diverges with an initiation of a single-voiced melodic statement in regular eighth notes (12/8) in the lower register. This appears to be set in E minor. Prominent here too are melodic thirds (also stated as sixths) thus preserving their earlier significance. Bar 28 in turn announces a rising figure, strongly reminiscent of the opening of the work. The escalating figure recalls pitches F#, B, D and C# of the opening (figure X). The addition of A and G pitches result in a combination of F# minor and G major triads.

The melodic figure from bar 26 is restated in bar 29; thereafter it is varied in bar 32. F q initiates a downward successive pitch descent in this bar — this passage also marks the expansion of bar 26 — briefly contradicting the familiar low F#. The sequential figures in bar 33, (third beat) juxtapose different harmonic settings. The initial pitches of the triplets outline a perfect-fourth chord, G, C and F; each of the second pitches construct A major (second inversion); the third pitch of each of the triplets in turn shapes G major, also in its second inversion. Furthermore, tritones are additionally rooted in this figure with the sounding of G, C#; F and B.

A frequently rising contour characterises many of the work's melodic motifs thus far. Apart though from bar 5, where the melodic outline noticeably progresses descendingly, Brouwer seems to deliberately intensify the dramatic content of the music through successive use of ascending pitch material. This in itself could also be viewed as a distinguishing attribute of *Elogio de la Danza*.

The figure from bar 33 is answered by bar 34 recalling pitches A#, B and F# from figure X in the opening. The reiteration of latter two pitches highlights their link with the opening chord. Duplications of characteristic segments occur in bars 33- 43. These repetitions are based on (1) The E pedal from the opening, (2) The rising figure from bar 33, and (3) Pitches A#-B-F# from figure X. The compositional design (from bar 33 until bar 43) thus generates the following pattern: 1-2-3, 1-3, 2-3, 1-3, 2-3. During these episodes the flurry of rhythmic material starts to wind down (bar 40), and dissipates into silence in bar 44.

Bars 45 -54

Besides reinstating the initial tempo (*Lento*), bar 45 additionally copies the opening announcement. The low E pedal is retained and most of figure X is now sounded a major or minor third lower. Embedded now in the figure (bar 45) are the minor third, (D#-F#), and the major third, (G-B), set a minor second apart. The initial characteristic C#, maintains its prominence in the upper register. After a bar of silence, bar 47 echoes the previous announcement. The repeated C#s in bar 47 are now rhythmically varied and recall the triplets from the opening (bar 4). Bar 48 duplicates the melodic strands announced in bar 5. Here again the material is

transposed mainly a minor third (but sometimes a major third) lower. This transposition reinstates in bars 49-50 the original seventh from the end bar 5 to F#-G (as stated also in bar 16). Bars 51-54 restate X three times with slight rhythmic modification. The unchanging harmony is once again counterbalanced with the distinctively soaring C#s. These pitches acquire an added prominence in the absence of the customary pedal. They effectively play an essential role in both lingering and ultimately concluding the gentle and delicate flow of the last few bars of the first movement.

II: *OBSTINATO* (See Examples 7.3, 7.4 and 7.5)

This movement is structured in an A-B-C-A-B form, as demarcated in the discussion below. Viewed more globally the familiar arch form (A-B-A) is similarly illustrated, (whereby the aforementioned A-B simultaneously constitute A, and C becomes B). The movement's structural design features an *ostinato* which is exhibited in two ways. Firstly, the E pedal once again plays a prominent role and contributes fully towards establishing this device. The pedal makes a perceptive return after being 'absent'; both periodically as well as in extended sections in the previous movement (see the closing section of the first movement for example). It is now present throughout most of the movement; withdrawing only in a number of melodic bars. It has been transformed considerably from its initial drone-like, tranquil state. The pedal in fact asserts itself on different levels. Rhythmically it is now more defined and powerful; harmonically its tonic status assumes greater authority. In addition, the pedal is also sounded in the higher register, thus blending regularly with the melodic announcements. Secondly, the *ostinato* is also projected on repeated rhythmic and melodic figures.

Section A: Bars 1 – 16

Bars 1-3 commence with the E pedal in the bass while the upper voices sound both E major and minor triads. These are announced both harmonically - as dyads of sixths (B—G and G#—E) and melodically - as thirds (G—E). The two harmonic dyads yield the quartad G#—B—E—G#. This figure similarly holds the equivalent of the major seventh as initially stated at the beginning of the first movement (see figure X: D—C#). The third (and/or sixth) yet again becomes a significant intervallic element, similarly so are the embedded interlocking major and minor thirds.

Whilst bars 4-16 retain the E pedal throughout, bars 4-6 essentially develop and transform the organic material announced in the introductory three bars. The upper-register parallel chords in bar 4 onwards transpose and verticalise the sixths from the opening of this movement. Melodically the minor third is preserved, still with B—G# (lower notes of opening dyads) as its major focal point. The upper melodic pitch material, A, C, B and G# (bars 4 and 6) once more yield linear interlocking major and minor thirds (G#—B, G#—C) thus hinting at bar 5 from the first movement. This feature is similarly observed in the parts on the lower three levels.

II - Obstinato

The musical score for 'II - Obstinato' consists of 37 numbered bars. The notation includes various dynamics and articulations: *p stacc.*, *ff molto marc.*, *p sub.*, *ff marc.*, *poco riten.*, *Vivace*, *f rimbombante*, and *p cresc. poco a poco*. The score also features fingerings, slurs, and accents. A watermark 'Scribd.com' is visible across the score.

EXAMPLE 7.3 2nd Movement *Obstinato* bars 1-37

The upper voices of bars 7 and 8 dyadically unfold the pitches of the first chord from bar 4. This structure is based on the arrangement of pitches in the opening three bars of this movement. The harmonic arrangement now produces the combination of F# major- and minor triads. Two bars later these are transposed a major third lower, thus generating D major/minor. Bar 11 in essence imitates bar 4 without its fourth chord and concludes on the E major/minor mode from bar 1. It is prominent that the pitch

material has reserved its registers. From bar 12 onwards the material from bars 9-10 is expanded. Additionally the texture and rhythm from bar 2 onwards are copied. The A-section culminates triumphantly with cadential figures on *ff* combined with accentuations. Against the pounding of the low E pedal the final gestures reiterate the four-layered minor second fall onto the now familiar E major/minor discord. This stridency is counterbalanced by the arrival of a bar of silence. This bar directs the performer into repeating these sixteen bars one more time.

Section 13: Bars 17-61

This section is marked by the employment of additional timbral, playing, rhythmic as well as harmonic techniques. This procedure subsequently institutes yet further unusual musical results.

Firstly, the composer employs the *golpe* to create not only an additional timbral effect, but similarly, an innovative percussive result. This feature appears initially independently of other pitch material whilst sounded off the beat, (bars 17,21, etc.). It also features simultaneously with the low E pedal, sounded now on the beat (bars 18, 22, etc.). Additionally the *golpe* alternates with one of the more dynamic and exciting guitaristic devices, namely the *rasguado* (bar 62 onwards). As far as playing techniques go, many a performer of this work has had to resort to unusual and often unsuccessful means in attempting this *golpe*'s precise execution.¹⁰ While the *golpe* in itself is not difficult to perform, the problem arises here as a result of (1) The unbalanced rhythmic setting in the opening bars of *Vivace* and (2) The fact that this effect is required to sound simultaneously with the low sixth string. In his detailed discussion of this section of *Elogio de la Danza*,¹¹ Kilvington offers very useful technical advice towards properly executing the *golpe* in this instance. He amusingly recalls some encounters, in these instances with more competent guitar performers, whereby Brouwer's particular arrangement of the *golpe* here, caused some confusion:

... the opening of the *vivace* section from the 'Obstinate' movement seems to create havoc, probably revolving around an inability to execute its second bar satisfactorily, especially the first quaver beat. It's really not so difficult, and I have heard it played correctly by a good number of players; unfortunately, these are easily outnumbered by the

poor attempts I've come across. I've encountered *golpe* without bass, and bass without *golpe*; I've seen an oh-so-careful tap, executed far from the bridge with the left hand; there was a humorous effort to create the effect of *golpe* by a stamp of the foot; even a good effort was spoiled by allowing the sound of the 6th string to trundle on. At least all these seemed to be pre-planned; the majority, however, just 'have a bash', and have-a-bash is how it ends up (: 14).

The guitarist who may initially experience some difficulty with this aspect of the work is well-advised pursuing Kilvington's offering towards successfully incorporating this essential and distinguishing feature of *Elogio de la Danza*.

Another noticeable playing technique extended in this section are the idiomatic slurring actions that are now constructed on four-note figures. These appear regularly from bar 17 through to bar 51. In the prior section no slurs were utilised, and whereas the opening movement did employ slurs, these were mainly structured on two notes.

Apart from the emergence of both the *tresillo* and the *cinquillo* (thus particularly illustrating the Afro-Cuban cultural tradition), this section additionally employs a more definitive syncopated texture on the whole. The use of syncopated rhythms also greatly characterised Brouwer's earlier works; its continued use here furthermore underscores the composer's close association with the Latin culture as a whole.

Harmonically this section re-employs the accustomed E major/minor mode from earlier. Later in this section the listener is presented with several punctuations still structured on E major/minor but now additionally suggesting its counterpart set a major third lower, namely C major (see bar 62 onwards). This consequential austerity is made quite prominent being structured on harsh, piercing *rasguedos*. Quite unique, however, is that Brouwer, perhaps for the first time in the piece, makes use of clear, traditionally tonal harmony. Conspicuous then are the unambiguous, and uncomplicated E major chords sounded in bars 20-21, and again in bars 41-42. These unadorned concords linger across the bar lines after having closed cadential

imbalances. This arrangement makes the major harmony unique from its earlier appearance — previously it closely interacted and alternated with its minor counterpart, (see for example bar 1 onwards of the second movement). D major triads reinstate the major tonality in bars 35 onwards (this already commenced in bar 33), here however the E pedal lends support in the lower register, thus generating a more delicate discord. Texturally Brouwer also displays his partiality towards a contrapuntal style of writing. This compositional structure manifests itself in bar 28 onwards.

This section retains the E pedal. However, prior to its first sounding the characteristic slurred figure (also cadential figure), A#—B-A#-B is announced, which then culminates directly onto the low E. This feature is employed a number of times in this section (see bars 17, 18, 21, 22, 38, 39, etc.). These two pitches can be extracted from their original appearance (though in higher register) from the opening bar of *Lento*.

In bar 19 the composer now institutes another motif in the higher register; this is re-employed and developed later in this section. The melodic figure here emphasises a minor third followed by perfect fourth against the E pedal. The melodic rise of a major second (G to A) is similarly supported in the parallel harmonic sixths in the lower register (B-G# to A). Against the melodic fall of a perfect fourth (A to E), the held sixth, C#-Bb, now strongly suggests the diminished chord structured on C# minus the G. As the last sixth descends back to B—G#, E major unfolds reinforced by the repeated high E pitch. Note that the latter pitch occurs more frequently in the absence of the low E pedal, thus continuing the pedal effect in a higher register. The arrangement of the upper melodic pitches (G and A in bars 19-20) in relation to the accompanying sixths, recollects the major seventh from figure X (D-C#). These two pitches remain a major seventh above the next note down.

Bars 17— beginning of 19 are repeated in bars 21— beginning of bar 23. The material from bars 19-20 is repeated and developed; the upper level notes now sound G—A—B (spanning a major third) with the lower level sixths copying this. The melodic pitch material thus also incorporates the leap of a perfect fifth, E-B (bar 24). Harmonically the interval structure is retained.

From bar 25, second beat, the melodic figure from bars 19-20 is developed further. Highlighted here are the intervals of the major second (A-B), the perfect fourth (A-E) and the perfect fifth (B-F#). (Previously these intervals were announced thus: major second, G-A in bars 19 to 20; perfect fourth, A-E in bar 20; and perfect fifth, E-B in bar 24.) However, although fourths and fifths play a major role in the melodic construction, the large-scale movement utilises the interval of a second, as occurring in bars 19-20. For instance, E rises to F# in bar 26, D to E in bar 28, etc. The original low pedal is taken an octave higher where it remains for a number of bars (bars 31-37). It must however now compete with recurring Ds as well; the latter pitches occur a minor seventh higher. The D tonality is thus firstly suggested only (bars 31-32); later D major increasingly asserts itself with the sounding of F# (bars 33-35) until finally the complete D major triad is heard against E in bar 35.

In addition to the E/D major fusion the composer at this point re-employs another compositional technique used similarly in almost all his earlier works. Bar 28 onwards is characterised by recurring motifs that are announced contrapuntally. Bar 28 (pitches D-A-E) employs the melodic figure from bar 24 (A-E-B). Here it is announced a perfect fifth down (displaced down an octave). This is followed by an entry a minor seventh higher, C-G-D; this in turn is followed by a statement announced a major third higher, E-B-F#. As discussed above, the latter statement develops towards establishing D major in the upper three levels, set against the lower E pedal.

Bars 38-50 restate the material of bars 17-29. After a single statement of the A#-B-E figure, bars 53-55 isolate the melody from bars 23-24 one octave lower. The openings of both movements are juxtaposed and set perhaps paradoxically as a falling figure. This expires on two low Es (see the *glissando* in bars 56-57). Here the composer ingeniously brings together pitches A#-F#-B (from the opening of the *Lento*, which therefore also includes the A#-B—A#-B figure from the start of this section) with the figure G#-B from the opening of the *Obstinato*. All of these share the E pedal. Note that the performer is instructed to let these notes vibrate across the bar line (I.v. = let it vibrate). The two solitary and prolonged Es similarly reinforce the tonality of the work.

In bars 59-61 the music once more calls attention to the upper melodic motif from bars 23-24 (which also re-emerged in bars 53-55). Now the motivic idea moves jointly with the lower level notes, emphasising in seconds, G-A-B. The interval span of a major third is thus also recalled. So are the low Es, which are sounded by the idiomatic slurring figures in the lower register.

In review of the *vivace* upper melodic pitch structure especially (bars 19-20, 23- pitch B of bar 26, as well as bar 28 onwards) it also seems that the composer employed either modal structures or perhaps even the pentatonic scalar system. The melodic pitch content of bars 19-20, as well as that of bar 23 onwards, could perhaps be structured on the pentatonic pitches G-A-B-D-E; omitted here is the D pitch. Bars 25-26 perhaps performs a pivotal role in that the pentatonic scale - on pitches D-E-F#-A-B —is hinted at, this in conjunction with the aforementioned pitches. However, the use of the pentatonic is most clearly manifested from the second beat in bar 32 onwards. Here the latter pitches, i.e. D-E-F#-A-B are in fact the only ones utilised. The use of both modal and pentatonic scales are of course structures Brouwer similarly employed in his earlier works, as discussed and illustrated before in this study. Thus, this idea in itself is not foreign to Brouwer's compositional style.

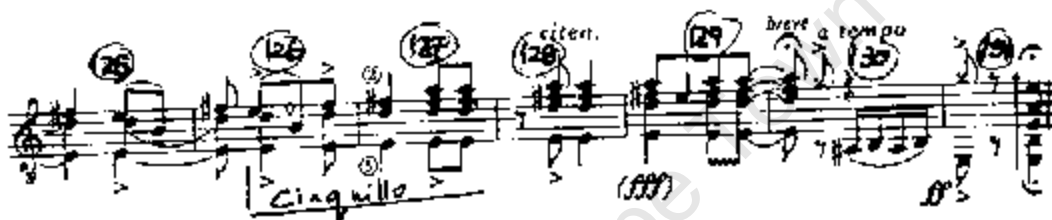
Section C: Bars 62 — 92

Bar 62 employs *rasguados*, these verticalize all the pitches from bar 1 at their initial register. C is added, thus yielding three major thirds constructed on each of the three notes of the C major triad: C—E, E—G# and G—B. At bar 65 the melodic figure from bars 23-24 reappears. Following this, the *cinquillo* reiterates the final fifth (E-B). The chordal figure from bar 62 is restated in bars 71-76 and the earlier syncopated, offbeat rhythmic texture copied as well. The melodic announcement from bar 77 recollects interlocking major and minor thirds as well as tritones. Tritons are presented on F#-C (bar 77), C#-F (bar 78) and D#-A (bars 78-79). Bars 80-82 particularly emphasise this feature with the figure C-F# being highlighted an octave higher. It is sounded thrice and additionally incorporates the *cinquillo* rhythmic feature. Interconnected major and minor thirds are offered on melodic pitches C#-F-E (bar 78), Bb-D-Db and A-D' (bar 79). The melodic section from bar 85-92 varies and

this bar contains two perfect fourths, and its latter five pitches can also be extracted from the open guitar strings (A-G-B-E). This section concludes in bar 98. The last four bars again lay emphasis on the C-F# dyad. This tritone is repeated throughout the last few bars of this section. It is interrupted though by a transformed pedal that presents itself intermittently three octaves above its normal register.

Section A: Bars 93 — 108

Bars 93-108 restate bars 1-16.



EXAMPLE 7.5 *Obstinato* ending bars 125-131

Section B: Bars 109 — 131

Bars 109- beginning of bar 131 restate bars 17- beginning of bar 39. As the music builds to a powerful climax - *pp* rising towards *fff* - the ultimate harmony encompasses a prolonged fourth chord on pitches E-B-E-A-E. These yet again rekindle the natural sounds of the guitar. The E pedal — perhaps the most significant structural aspect of *Elogio de la Danza* - is thus doubled in the outer voices of the upper four notes. The closing quartal structure (Example 7.5) evokes its original manifestation submitted in an entirely different texture in bar 10 onwards of the first movement, *Lento*. Thus concludes Brouwer's masterpiece, and his opening compositional phase for the guitar.

Other lesser-known works written after *Etude Simples* (1960-61) include *Flew Para guitarra* (1962), *Dania del altipiano* (1962), both written for solo guitar, and *Musica incidental* (1962-63) written for flute, viola and guitar (Pinciroli Part I: 5). Note that none of these scores, neither any significant commentaries could be obtained for possible inclusion in this study.

² The West African coastal region, origin of many of the slaves taken to the Americas.

³ This extract presents Brouwer's responses to a few questions posed to him. See Appendix B for a full text.

⁴ Luis Trapaga, of the Havana Ballet Company commissioned this work, intending it as a five to six minute *intermezzo* to be played during a scene change (Robert Markow: CD sleeve).

⁵ In this regard my earlier postgraduate research and study of Brouwer's guitar works served as valuable guiding principles.

⁶ Included here are particularly orchestral works and music for film.

Playing the strings near the bridge of the guitar, resulting in a thin metallic tone.

⁸ Playing the strings more or less to the right of the soundhole.

⁹ Playing over, and more commonly, to the left of the soundhole, resulting in a full, warm and sonorous tone.

¹⁰ In this regard the technical analysis, "Step by Step: An Analysis of the techniques employed by both hands in six bars of Leo Brouwer's *Elogio de la Danza*", by Chris Kilvington (*Classical Guitar*, August 1989:14-15) serves as a most useful manual for the guitar performer particularly attempting this section of *Elogio de la Danza*.

See note 10 above.

CHAPTER 8

CONCLUSION

ON CUBA

Cuba's leader Fidel Castro, said the following whilst reflecting on the objectives of the Cuban revolution:

On January 1, 1959, many people thought they had stepped into a world of riches. What they had really done was to win the opportunity to start creating — in the midst of underdevelopment, poverty, ignorance, and misery — the wealth and well-being of the future (in Fagan: n.p.).

Descriptions of the Cuban revolution differ enormously, ranging from 'the accomplishment of true social equality', 'the triumph of true democracy', and 'the elimination of Yankee imperialism', to 'the betrayal of the Cuban people' and 'the major threat to peace and stability' (Fagan: 1). The changes brought about by this event have been so essential, so gigantic, and so swift that it is correctly portrayed by supporters and opponents alike, as "the most radical in the history of the Americas" (Ibid.). The viewpoints that the revolution has 'betrayed the Cuban nation', and that 'Cuba poses a threat to peace and stability' have mainly formulated the philosophy behind North America's judgement to impose a crippling embargo against the Cuban nation. Suffice to say that today the world is united in its complete rejection of this form of assault and domination of a sovereign nation; standing in isolation and in full support of the embargo, is of course the USA administration, and its surrogate partner Israel (See Appendix C II).

The study of Cuba similarly draws attention to the reality that over time few things have changed. Exploitation and domination in passive or aggressive forms have

almost always been evident in our world. Divergent class structures will always remind us of what we have or of what we lack.

In the modern era many societies have been swept under the illusion that a capitalist economic order is their only saviour. It comes however with so many injustices, lacking some of the most basic human rights - the right to shelter, food, education; the right to employment; to be free from discrimination, racism, inequality. In defence of his country, speaking out against a synthetic value system, Leo Brouwer put it quite frankly, saying, "I cannot permit any Yankee to talk about any kind of freedom, they only have an apparent liberty which is quite superficial" (Discussion).

The reality is that our ailing world needs a saviour, now perhaps more than ever before. The capitalist economic structure has fouled the very core of our being. It has deformed communities into greedy, selfish individuals, only out for self-gain. It has infiltrated and controlled our world with its threatening claws pitted everywhere. Cuba is a good example of this, having suffered grossly and unjustifiably for some forty years. Many other socialist societies have collapsed. Cuba has been sabotaged, ostracised, and isolated in its struggle to accomplish a social justice system purposely designed to foremostly meet the most basic needs of *all* its citizens. This however, came with great and enormous sacrifice.

Cuba reminds us that hunger, ignorance, and redundancy — the prime evils of the world - can in fact be effectively eradicated, that these need not be the three-course meal of the masses.

On Leo Brouwer

During his initial phase as a composer for the guitar, Brouwer's primary concern has been to develop a style of writing incorporating Cuban national elements and highly developed techniques of art music. In adopting this method he sought to create universal works of art. This ideal was faithfully accomplished, especially with his last work from his initial stylistic period, *Elogio de la Danza*. Brouwer's employment of Afro-Cuban folk elements was clearly illustrated; his use of these features moreover stressed his allegiance to his national heritage. Typical compositional features from the more advanced tradition of art music could be identified throughout his works. His

use of folk song depicted examples of Bartók's highly developed integration of folk music with the highest forms of Western art music. In addition to his awareness of Bartók's application of modern harmonies, Brouwer likewise drew inspiration from the Hungarian's unique employment of offbeat accents and contrapuntal textures.

Similar to the European tradition at the time, Brouwer's music predominantly embraced a tonal language. This idiom was largely based on the modal, pentatonic, and regular diatonic scalar systems. It was however his foregoers' employment of more advanced, complicated and indistinct harmonic structures that impacted most decisively on Brouwer's craft. His frequent uses of obscure tonal structures have been determined by, for example, the application of the whole tone scale and numerous chromatic embellishments. Various types of chordal structures ranged from conventional triads, to arrangements built on seconds, fourths, tritons, and sevenths. These formations mostly determined Brouwer's ambiguous harmonies — emblematic features of the modern music era. The combination of major and minor has been particularly noticeable in Brouwer's works. Interestingly, this feature runs as a common thread through the works of *all* the significant influential composers discussed in the thesis.

Stravinsky's individual contribution to the arts in the twentieth century, the 'liberation of rhythm', was to have a profound effect on Brouwer's art as well. Both artists assigned a particular dominance to rhythm in all of their works. Brouwer's frequent use of the *ostinato* underscores the authority of the Russian composer. Stravinsky's strong influence was further revealed in Brouwer's use of driving, offbeat patterns, numerous metric adjustments, and characteristic notated bars of silence. Brouwer's rhythmic structures were also marked by innate syncopated designs which he primarily derived from his roots.

It could be conceived that Debussy's music, with its evocative moods and rich harmonies also influenced Brouwer's imaginative skills. The unconventional employment of a succession of chords with parallel movement in all the voices is similarly to be found in Brouwer's works (*Tres Apuntes* and *Elogio de la Danza*). Furthermore, an all-pervasive pedal often determined the harmonic focal point of these chordal progressions. Bartók similarly integrated this feature within his folk-

song arrangements, often arranging it as a drone bass. This compositional device has most noticeably infused Brouwer's works, especially his last work *Elogio de la Danza*.

The theory of the thesis called attention to the principal fibre linking the art of Falla, Debussy, Stravinsky and Bartók - their recognition of a national identity combined with the highest levels of technical skill and aesthetic innovation. This philosophy fashioned some of the greatest universal works known to mankind. This concept was similarly advocated by Cuban artistic movements and was clearly embraced by Brouwer; it greatly sustained his aesthetic values from the time he entered into the art of musical composition.

About the guitar itself It was illustrated that Falla's strong bond with the instrument - his imaginative exploitation of the instrument's profound qualities, similarly inspired Leo Brouwer. Falla's singular solo guitar work epitomised for Brouwer perhaps the most pragmatic model of all, that of a national culture which in this instance drew from the intrinsic virtues of the guitar itself, uniquely unified with sophisticated compositional art. The legacy of the traditional Spanish Guitar Schools provided Brouwer with much of the technical wisdom of the instrument. Various techniques inherited from this tradition also prompted him into constructing study-material well suited to the young guitarist. Villa Lobos' blending of innovative idiomatic designs with modern harmonies similarly enthused Brouwer into crafting highly pragmatic exercises that promise continual growth of the guitar among new generations of guitar players.

The works ranging from *Pieza sin titulo* to *Elogio de la Danza* suitably portray Brouwer's musical development during his first period as composer for the guitar, 1956-1964. The comprehensive analyses of these works illustrated the Cuban artist's compositional strategies as employed from his youthful stage up until the close of his first phase as composer for the guitar.

The thesis is finally brought to a close with the last passage from Dumond and Denis's thought-provoking and highly imaginative French article, "Entretiens avec Leo Brouwer":

Preceding us, the early child has picked up his shovel, his bucket, his solitude to the taste of salt. He leaves again for the town, to rejoin his many brothers and sisters. The beach, white hot from the strong tropical sun, is empty, gloomy like the end of term, desolate like an empty theatre at the end of a play. And this is the scene of goodbyes: exit Leo speaking, Leo, honoured by the State, Leo, guardian of the future. Leo Brouwer (: 20).

APPENDIX A

MUSIC SCORES

University of Cape Town

PIÈCE SANS TITRE

(PIEZA SIN TITULO)

Durée: 2'

Leo BROUWER

Allegro $\text{♩} = 100$

1 2 3 4 5 6 7 8 9 10 11 12 13 14

f *p* *pff* *p* *f* *p* *f* *p* *f* *p* *mp* *marcato* *p*

dolce *cantando*

The musical score consists of 18 staves of music, numbered 15 through 32. The notation includes various rhythmic values, dynamics, and performance instructions. Key markings include:

- Staff 15:** *metalico* (circled), *ritmico*
- Staff 16:** *metalico* (circled)
- Staff 17:** *rit.*, *p* (circled), *p*
- Staff 18:** *p*, *p* (circled)
- Staff 19:** *p* (circled)
- Staff 20:** *p* (circled)
- Staff 21:** *p* (circled)
- Staff 22:** *p* (circled)
- Staff 23:** *p* (circled)
- Staff 24:** *p* (circled)
- Staff 25:** *p* (circled)
- Staff 26:** *p* (circled)
- Staff 27:** *p sub.* (circled), *p* (circled), *dim.*
- Staff 28:** *p* (circled)
- Staff 29:** *rit.*, *a tempo* (circled)
- Staff 30:** *a tempo* (circled)
- Staff 31:** *rit.* (circled), *pizz*, *p* (circled)
- Staff 32:** *a tempo* (circled)

PRELUDIO

Durée: 1'30

Léo BROUWER

Allegro ritmico $\text{♩} = 68$

mf

4

9

14

19

24

28

pp

pizz.

son. dal.

metalico

son. dal.

Terrest.

Handwritten musical score for guitar, measures 33-66. The score is written on ten staves, each with a measure number on the right. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. Fingerings are indicated by circled numbers 1-4. Performance instructions include *a tempo*, *rall.*, *breve*, *ff molto sonora*, and *p sub.*. A large watermark "University of Cape Town" is visible across the page.

33

37 *breve*

41 *a tempo*

45

49

53

57 *ff molto sonora*

61 *p sub.*

66 *(grilles) C6*

FUGA N^o 1

Duree 3'10

Leo BROUWER

The musical score for Fuga N° 1 by Leo Brouwer is presented in six staves. The first staff begins with a tempo marking of $\text{♩} = 100$ and a dynamic of *mp* *sonoro*. It features several intervals marked with arrows: a 4th interval (downward), a 3rd interval (downward), another 3rd interval (downward), and a 4th interval (upward). The second staff starts with a dynamic of *mf* *marcato* and includes a 4th interval (downward) and a 4th interval (upward). The third staff has a 5th interval (downward) and a 6th interval (downward). The fourth staff has a 7th interval (downward) and an 8th interval (downward). The fifth staff has a 9th interval (downward) and a 10th interval (downward). The sixth staff has a 11th interval (downward) and a 12th interval (downward). The score includes various musical notations such as slurs, accents, and dynamic markings like *p* at the end of the sixth staff.

rit. poco a poco ♩ = 42

13 14 14

pedal - G-A →

15 16 16

17 18

Stretto entries (2nd part of Theme)

19 20

I-X melodically & harmonically

21 22

legato

mp d-pedal →

23 24 24

25 26 26

cresc.

27 28

pesante

Handwritten musical score for piano, measures 29-49. The score includes various musical notations such as notes, rests, and dynamics. Handwritten annotations include "E - pedals (est. don)" and "A" with arrows pointing to specific notes. Performance markings include "dolce cantando", "molto cresc.", "pesante", "leggero", "lento", and "allargando". Measure numbers 29, 30, 31, 32, 33, 35, 36, 38, 40, 41, 42, 43, 44, 45, 47, 48, and 49 are clearly visible.

TRES APUNTES

Three Sketches / Drei Skizzen

I - De el „Homenaje a Falla”

from „Homenaje a Falla” / aus „Homenaje a Falla”

Leo Brouwer
(1939)

Allegro

1 2 3 4 5 6 7 7

12

16

20 21 22 23 24 21

25 26 27 28 29 30 31 32

33 34 35 36 37 38 39 40 41

metálico
p cresc.

p

mf din.

riten.

secco

a tempo

rit.

sosten. il tempo
ARMARMI ARMARMI

Poco meno (quasi Andantino)

p legato liberamente

mp

47

53

59

Tempo I

accel.

p più stacc.

65

poco

p

cresc. molto

71

cresc.

77

83

pp pizz. nat.

88

(metalico)

p

95

II - De unfragmento instrumental
 From a chamber music piece / Aus einem Kammermusikwerk

Andantino

p

mf *p lejano*
 (from the distance)
 (von fern)

pp

p sub.

marc. il canto

sonoro

sosten.

a tempo e tranquillo

rit.

6 10 11 12 13 14 15 16 19 22 26 29

III- Sobre un canto de Bulgaria
 On a Bulgarian Song / Über ein bulgarisches Lied

Molto animato

The musical score is written for a single melodic line in 3/4 time. It consists of 20 numbered measures. The tempo is marked 'Molto animato'. The score includes various musical notations such as slurs, accents, and dynamic markings. A 'poco rit.' marking appears above measure 12. The piece concludes with a final cadence in measure 20.

3
 6
 9
 12
 15
 17
 20

22

mp *mp*

25

27

29

dim. poco a poco

30 31

f marc. il canto

33

cresc.

35

(zimb.)

Handwritten musical score for a single melodic line, measures 37-52. The score includes various musical notations such as slurs, accents, and dynamic markings like "dim.", "p", and "molto rall.". The notation is in treble clef with a key signature of one sharp (F#). Measure numbers 37, 39, 41, 43, 45, 47, 49, and 52 are indicated at the end of each line. A large watermark "University of Cape Town" is overlaid diagonally across the page. The final measure (52) is marked "ARM. 12" and "p".

ÉTUDES SIMPLES

(ESTUDIOS SENCILLOS)

Durée totale: 6'25

Leo BROUWER

I

Movido

mf pp cantado el bajo pp

f cantado el bajo

p

ff marcato

f cantado el bajo

pp f sonoro

p moreado pp

3
7
11
15
19
23
26

II

CORAL
Lento

4

9

14 2'00

mp *p* *dim.* *mf sonoro* *p meno sonoro* *dim.*

III

Rapido

2

5

8

11

14

p *mf* *cresc.* *cresc.* *dim.*

IV

Comodo (Allegretto)

Musical score for "Comodo (Allegretto)" in 3/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked "Comodo (Allegretto)". The score includes various musical notations such as dynamics (p, pp, cresc., dim., ppp), articulation (accents), and phrasing slurs. The lyrics "pos fija" are written under the notes in several places. The score is divided into measures, with measure numbers 3, 6, 10, 14, 18, 22, and 26b indicated. The piece concludes with a double bar line and the marking "l'10".

Musical score for "Comodo (Allegretto)" in 3/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked "Comodo (Allegretto)". The score includes various musical notations such as dynamics (p, pp, cresc., dim., ppp), articulation (accents), and phrasing slurs. The lyrics "pos fija" are written under the notes in several places. The score is divided into measures, with measure numbers 3, 6, 10, 14, 18, 22, and 26b indicated. The piece concludes with a double bar line and the marking "l'10".

V

Allegretto (montune)

Musical score for "Allegretto (montune)" in 2/4 time. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked "Allegretto (montune)". The first measure is marked with a piano dynamic (*p*) and includes fingerings 1 and 2. The second measure is marked with a mezzo-forte dynamic (*m*). The third measure is marked with a piano dynamic (*p*) and includes the instruction "(simile)". The first staff ends with a measure number of 3. The second staff begins with a piano dynamic (*p*) and includes fingerings 1, 2, and 3. The second staff ends with a measure number of 7. The third staff begins with a piano dynamic (*p*) and includes fingerings 1 and 2. The third staff ends with a measure number of 11. The fourth staff begins with a piano dynamic (*p*) and includes fingerings 1, 2, and 3. The fourth staff ends with a measure number of 15. The fifth staff begins with a piano dynamic (*p*) and includes fingerings 1 and 2. The fifth staff ends with a measure number of 19. The sixth staff begins with a piano dynamic (*p*) and includes fingerings 1, 2, and 3. The sixth staff ends with a measure number of 23. The seventh staff begins with a piano dynamic (*p*) and includes fingerings 1, 2, and 3. The seventh staff ends with a measure number of 27. The eighth staff begins with a piano dynamic (*p*) and includes the instruction "rall.". The eighth staff ends with a measure number of 27 and a first ending bracket labeled "1/16". The overall dynamic is marked "p sonoro" at the beginning and "p rall." at the end.

ÉTUDES SIMPLES

(ESTUDIOS SENCILLOS)

Durée totale: 5'20

Leo BROUWER

Cette étude peut admettre de nouvelles formules par ex. :



VI

pa mi a mi pa mi p pa mi a mi pa mi p

VII

Lo más rápido posible

2

5

9

13

16

19

22

26

pp sub.

pp cresc. molto

f marc.

pp sub.

cresc.

pp sub.

mf

p

sf

secco

pp sub.

pp sub.

mf

p

sf

secco

pp sub.

mf

p

sf

secco

VIII

Musical score for VIII, page 245. The score consists of eight staves of music in G major and 3/4 time. The first staff has measures 1-4, the second 5-9, the third 10-12, the fourth 13-15, the fifth 16-18, the sixth 19-22, the seventh 23-27, and the eighth 28-32. The tempo is marked *Piu mosso* and *Trio*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

IX

Musical score for IX, consisting of eight staves of music. The score includes various annotations and markings:

- Staff 1: Measure 1, circled 'i' above the staff.
- Staff 2: Measure 4, circled 'ii' above the staff.
- Staff 3: Measure 6, *cresc. rit.* marking below the staff.
- Staff 4: Measure 8, *a* marking above the staff.
- Staff 5: Measure 10, *a* marking above the staff.
- Staff 6: Measure 12, *a* marking above the staff.
- Staff 7: Measure 14, *a* marking above the staff.
- Staff 8: Measure 17, *a T?* marking above the staff.

The score is watermarked with "University of Cape Town".

Musical score for guitar, measures 4-34. The score is written on a single staff in treble clef with a 3/4 time signature. It features various musical notations including slurs, accents, and dynamic markings. The piece concludes with a double bar line and a fermata over the final note.

4
f stacc.

8

12
mp

16
pp legato

20

25
cresc.

29

34

M.E. 799H

Imp. DOMEL-Pyo
Ed. 1952-5111

ELOGIO DE LA DANZA

para guitarra

Leo Brouwer
(1984)

I - Lento

Fig. X

Lento (♩ = 60)

p *mp* *p* *mp* *f*

mp cresc. *f* *molto sonoro*

poco accel. *a tempo* *rubato*

p legato *p stacc.* *f sub.* *p stacc.*

f sub. *p eguale* *f sub.* *p* *f*

Tempo I

ff marc. *mf* *f*

sul tasto *riten.* *a tempo*

pp *f*

ARM. 12

metálico > nat.

metálico

nat.

4

7

11

15

18

22

metálico *ff* *rit.* Allegro moderato 26
stacc. sempre

p *mf marc.* 30

mp cresc. *f sonoro* 33

f *p* *f* *meno sonoro* 38

rall. e dim. *rall.* (*piu le. 10*) *rall.* *pp* *ppp* 44

mf sonoro *mp* *piu accel.* *f* 49

rall. *mp sonoro* *p* *pp* *morendo ppp* 54

II - Obstinato

2nd movement 'Obstinato'

Clusters - 2x minor 3rds - parallel

p stacc.

ff molto marc.

minor 6ths

p sub.

2x minor 3rds

minor 6ths

ff marc.

p stacc.

ff sub.

poco ritén.

1st of rest

Vivace

ritén. sopra il fluente

legato

trillo

trillo

sim.

trillo

ligado

ligado

ligado

trillo

pp sub.

p cresc. poco a poco

Cinquillo ff

The image shows a handwritten musical score for a piece titled 'Obstinato'. The score is written on a grand staff (treble and bass clefs) and is divided into several systems, each with a circled measure number. The first system (measures 1-5) is marked 'p stacc.' and 'ff molto marc.', with annotations for 'Clusters - 2x minor 3rds - parallel' and 'minor 6ths'. The second system (measures 6-10) is marked 'p sub.' and 'ff marc.', with '2x minor 3rds' and 'minor 6ths' annotations. The third system (measures 11-16) is marked 'p stacc.' and 'ff sub.', with 'poco ritén.' and '1st of rest' annotations. The fourth system (measures 17-22) is marked 'Vivace' and 'pp sub.', with 'ritén. sopra il fluente', 'legato', 'trillo', and 'sim.' annotations. The fifth system (measures 23-29) is marked 'pp sub.' and 'Cinquillo ff', with 'trillo' and 'ligado' annotations. The sixth system (measures 30-37) is marked 'p cresc. poco a poco' and 'Cinquillo ff', with 'trillo' and 'ligado' annotations. The score is heavily annotated with handwritten notes and symbols, including circled measure numbers and various performance directions.

Tempo I

p come prima *ff marc.* *p sub.*

(poco riten.) **Vivace (Tempo II)**

golpe *tresillo* *pp sub. cresc. poco a poco* *cresc.* *breve a tempo* *ff*

Cinavillo

HOMENAJE

Pièce de Guitare
écrite pour

"Le Tombeau de Debussy."

MANUEL de FALLA.

Nouvelle Edition revue et corrigée par
Miguel Liobet.

Guitarra. (♯) *Mesto e calmo* (♩ = 40)

3 7 11 15 19 23 27 31

legg. il basso *a tempo* *come prima* *affr.* *a tempo* *poco affr.* *a tempo* *legg. affr.* *a tempo* *molto ritmico*

(*) Les sons marqués du staccato doivent être accentués, d'après les nuances, et très légèrement retenus.
J. W. C. 1901

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Compositors France and her Colonies. Max Eschig et Cie, Paris

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Musical score for guitar, measures 34-70. The score consists of ten staves of music. It includes various musical notations such as dynamics (*p*, *f*, *mf*, *pp*, *f-p*), articulation (accents, slurs), and performance instructions like "legg. il basso", "Tempo 1º", "poco affr.", "a tempo il basso", "Piu calmo", "poco cresc.", "rit.", and "perdendosi". The key signature changes from one flat to two flats. Measure numbers 34, 37, 39, 42, 46, 51, 55, 60, 64, and 70 are circled on the right side of the page.

Tempo rubato

p espressif

Ritenu

28

Tempo giusto

pp

don't act!

32

mf

dim

p

37

Très rythmé

mf en augmentant beaucoup

42

46

Musical score for measures 50-54. The system consists of two staves (treble and bass clef). The music features a complex texture with many beamed sixteenth notes. A *dim.* (diminuendo) marking is present above the final measure (54). The measure numbers 50, 51, 52, 53, and 54 are circled at the end of each measure.

Musical score for measures 55-59. The system consists of two staves. A *piu din.* (piu diminuendo) marking is present above the first measure (55). The music continues with complex rhythmic patterns. The measure numbers 55, 56, 57, 58, and 59 are circled at the end of each measure.

Musical score for measures 60-65. The system consists of two staves. Dynamic markings include *p*, *piu p*, and *pp*. A *rit.* (ritardando) marking is present above the final measure (65). The word *Andante* is written below the first measure. The measure numbers 60, 61, 62, 63, 64, and 65 are circled at the end of each measure.

Musical score for measures 66-70. The system consists of two staves. The tempo marking *Tempo rubato* is written above the first measure. Dynamic markings include *pp*, *p*, and *pp*. A *Retenu* marking is present above the final measure (70). The measure numbers 66, 67, 68, 69, and 70 are circled at the end of each measure.

Musical score for measures 71-75. The system consists of two staves. The tempo marking *Tempo 1^o (avec plus d'abandon)* is written above the first measure. A *pp* marking is present in the first measure. The measure numbers 71, 72, 73, 74, and 75 are circled at the end of each measure.

Musical score system 1, measures 76-80. The system is in treble and bass clefs with a key signature of two sharps (F# and C#). It features complex piano accompaniment with many beamed sixteenth notes and slurs. A circled measure number '76' is at the end of the system.

Musical score system 2, measures 81-85. The system continues the piano accompaniment. It includes dynamic markings: *pp subito* at the beginning of measure 82 and *poco cresc.* at the beginning of measure 84. A circled measure number '81' is at the end of the system.

Musical score system 3, measures 86-90. The system continues the piano accompaniment with consistent rhythmic patterns. A circled measure number '86' is at the end of the system.

Musical score system 4, measures 91-95. The system continues the piano accompaniment. It includes dynamic markings: *dim.* at the start of measure 91, *p* at the start of measure 93, and *pp* at the start of measure 95. A circled measure number '91' is at the end of the system.

Musical score system 5, measures 96-100. The system begins with the tempo marking *Tempo giusto*. It features piano accompaniment with dynamic markings: *pp* at the start of measure 96 and *pp* at the start of measure 98. A circled measure number '96' is at the end of the system.

System 100: A piano score system with two staves. The right hand features a complex texture with many beamed notes and chords, while the left hand has a simpler accompaniment. A circled *pp* dynamic marking is present in the first measure. A circled number 100 is at the end of the system.

System 105: A piano score system with two staves. The right hand continues with a dense texture of beamed notes and chords. The left hand has a steady accompaniment. A circled number 105 is at the end of the system.

System 109: A piano score system with two staves. The right hand has a sparse texture with some chords. The left hand has a steady accompaniment. The tempo instruction "Léger et lointain" and the note "(la $\text{♩} = \text{♩}$ de la mesure précédente)" are written above the staff. A circled *pp* dynamic marking is present. A circled number 109 is at the end of the system.

System 112: A piano score system with two staves. The right hand has a complex texture with many beamed notes and chords. The left hand has a steady accompaniment. A circled *pp* dynamic marking is present. A circled number 112 is at the end of the system.

Tempo 1^o

Léger et lointain
(la \bullet de la mesure précédente)

115

118

Tempo 1^o

Mouv^t du début

123

129

136

APPENDIX B

MEETING CUBAN COMPOSER LEO BROUWER

INTERVIEWS CONDUCTED WITH THE COMPOSER AT THE NURTINGEN
GUITAR FESTIVAL, GERMANY — AUGUST 1998

Clive Kronenberg: Professor Brouwer I thank you for your time, it is indeed a great honour for me to meet you.

Leo Brouwer: The honour is mine, you have travelled quite far my friend.

C.K.: I convey to you the greetings of *The Cape Town Classical Guitar Society* as well as warm wishes from the Guitar Department of the University of Cape Town. We salute you for your wonderful contribution that has enriched our lives in the twentieth century.

L.B.: Thank you very much. [Leo Brouwer inspects my research outline, which includes topics on Cuban culture and history.]

C.K.: To begin with, could you please comment on the contribution, if any, from the original inhabitants of Cuba, the Amerindian tribes, the *Tainos* and *Sibboneyes*, to Cuban folk tradition? Are there any such representations *in* your works?

L.B.: Unfortunately, with the Spanish invasion, conquests and colonisation these original tribes were completely exterminated. The two main roots we have are the Spanish and African. In my music the really strong meaning and material come from the African traditions.

C.K.: May I ask why Africa in particular?

L.B.: When I started to really become involved with aesthetics and compositional material, I realised that the strongest thing that was magnetising me was the ritual music from Yoruba [West African] roots. But especially the ritual music — the most ancient, which is the purest one. Of course through many years I became involved with all kinds of music which is developed from their roots. At the very moment, in everything, in every single part of my entire symphonic, chamber, and even electro-acoustic music I have cells which are not only rhythmical but also derived from ancient traditions.

C.K.: Do I understand that you are equating 'rhythmical' with Africa?

L.B.: Yes, but this can also be a mistake related to a generalisation, because once, to put it simply, I said that Asia was melodic, Europe harmonical and Africa rhythmical, which is too simplistic.

C.K.: Where did it all start?

L.B.: When I was nine years old, this was the beginning for me. I was almost illiterate. I didn't have any roots that led me into classical or African; it was just mysterious intuition.

C.K.: Can you explain your illiteracy?

L.B.: My family was not involved with culture, there was no contact with culture. I did not have contact with paintings, or painters, with music...I had family that played music but they were not living with me.

C.K.: I understand, but could you tell me about conditions in Cuba at that time, did these perhaps have anything to do with your 'fate'?

L.B.: I was too young at the time to fully understand, but later I realised fully that the dictatorship of Batista was not helping at all the development of the country. He was not helping because he killed youngsters and of course he mutilated the Cuban roots of culture, Cuban painters, Cuban writers, Cuban musicians. There was no life for culture under Batista.

C.K.: You can, I hope, understand my enquiry? I come from South Africa and we too have a very violent and oppressive past.

L.B.: Yes I understand very well. Your country is a country that I greatly admire.

C.K.: Thank you. Cuba is a country that has been able to survive against all the odds, against the economic and cultural blockade of a great world power.

L.B.: Yes, the United States.

C.K.: Your comment on this?

L.B.: Fidel Castro's revolution was saving many important things in life. The idea of being a Cuban, the rescue of nationality and pride, the rescue of culture, inner culture, the deep analysis on the liberty of creation. The United States had free access to information and so I can't permit any Yankee (in a priority of language), I cannot permit him to talk about any kind of freedom. They have no [freedom]; they only have an apparent liberty, which is quite superficial.

C.K.: How did the 1959 revolution affect you directly?

L.B.: I received a scholarship, the revolution gave me some — a little money. I choose the Juilliard School in New York. After less than a year, when the United States cut relations with Cuba, I came back. I never considered that a mistake or something that affected my career. I practised my career in my country. I came back and paid back this enormous experience in the Juilliard of 6 or 7 months. I came back and I created things in my new country.

C.K.: This was your way of making a contribution to the development of your country?

L.B.: I don't know why I'm used to give back...everything that is important to me I want to share with people. This is probably so because I grew up virtually as an orphan. I had no patterns of behaviour...so-called behaviour patters in psychology: like a father would say, 'this is good, this is bad, wear your clothes like this, make your breakfast in this way.' These patterns were unknown to me, so I had to build them by myself and I am probably self-taught almost in everything. Which is very difficult!

C.K.: What were conditions like in the Cuban artistic world before the revolution?

L.B.: Before the revolution practically none of the Cuban musicians' music was performed. Cuba was a country without a face, without identity. We have marvellous theatres, musicians, a symphony orchestra with an enormous history, a philharmonic orchestra. The best conductors and performers in the world came there because Cuba was in the middle of many worlds.

C.K.: Could you name some of these artists?

L.B.: They came from Europe, Stravinsky, Villa Lobos, Horowitz, Rubenstein, Rachmaninov, Prokofiev. They used to come to Cuba first and from there they go to Argentina, Uruguay or the USA. This was in the 30s to 50s. Our Cultural world mainly reflected Europe, and Cuban concert halls and Cuban organisations never reflected Cuban Culture directly. By chance, once or twice a great conductor used to play one piece by one composer, e.g. Caturla or Roldan.

C.K. Did the Cuban revolution contribute towards the unfolding of the arts as a whole?

I became involved with an important [artistic] movement ¹ which was silenced by that moment of our sad history — the Batista dictatorship. Then in the moment of the revolution everything changed. You can say that this was the time, a way, our identity was reaffirmed. The moment the revolution evolved, this identity was already recovered — NOT DISCOVERED, BUT RECOVERED and opened, and our world came out in a matter of two to three years. The entire Cuban world that was underground came to see the first light and came outside. Everything was recreated and the concert halls, concert orchestra, with the musicians officially and professionally working everywhere. As I mentioned before I studied at the Julliard and after I returned to Cuba I worked in every field professionally with a little more maturity, even being young. This is all part of the history of our revolution.

[*PreIndio and Fugue*]

C.K.: Could we now turn to your music for guitar. Could you please comment on your early compositions for guitar? [At this point Leo Brouwer proceeded to enthral me by way of diagrams and demonstrations on the keyboard used during his composition class.]

LB.: I started composing 'properly' in 1955, and in 1956 I created my real serious compositions which were not only experiments. I did a lot of exercises on composition because I consider it absolutely important to make exercises like every single person. The only musician who does not perform this task, like warming hands etc., is the composer. The composer cannot think that every single note he creates, he puts on paper, is going to be a 'piece' of music. I think not so and so I threw out and burnt many, many pieces of music, including the *Second Fugue, Piano Sonata, Clarinet Sonata*, etc. A friend of mine kept some of my music, pieces like *Pieza sin titulo, Preludio, Fugue No. I*, etc.

C.K.: What role did the African tradition play at this stage in your creative life?

L.B.: I started composing with absolute rigour, not only structurally, but also aesthetically. My trends of culture have roots in African tradition more than the Spanish. As I've said we have these two main roots in Cuba. African is nearer to me, not because of racial elements, but because of real feelings and authenticity. I was very much touched when I was a child by the African ritual music and I expressed this from the very first moment I started writing music.

The theme e.g. of the *Preludio* [he plays it] and the theme of the *Fuga* also, this material is authentic. There are several other interesting things too. Because I was so young in 1955—56, I started combining major and minor in a very peculiar way. [L.B. plays major-minor combinations on keyboard] I then also invert them until I find them a bit more attractive [plays inversions]. Several other great composers influenced me with this type of sonorities. Composers like Stravinsky, Roldan, and Caturla. So this was the influence at the time on my ear that was captivated by this sonority instead of the normal pop music that was around at the time [he plays some pop]. This is very good for dancing, but it was not my world.

C.K.: Could you please comment on the theme used in the *Preludio*? Is it Afro-Cuban?

L.B.: No it is original, almost everything I write is original, but in this case this line is tremendously influenced by the nuance of the African language. I say language, not music. African language has the accent spread out, unlike the peculiar Anglo-Saxon accentuation.

C.K.: Regarding the harmonic language of *Preludio*, were you merely adding chromaticism to a tonal structure, or are there some other forces at play?

L.B.: No, no, the chromatic element is here or there and is helping the language which is beginning to grow. Many devices, e.g., the evaporation of phrases [he plays], this kind of evaporation and concentration of little cells lead into other. I was almost 'illiterate' when I started but I think it was something good and mysterious. I call it a special taste for the original elements, original in the sense of antiquity.

C.K.: Now could we turn to *Fuga No. I*. You certainly wrote this work having a 'universal sense of art' in mind?

L.B.: As you can see [we both inspect the score] the fugue is a very traditional European structure of polyphonic music. What I was interested in was the melodic and rhythmical elements. I choose a very 'clean' theme, in two sections. The first dates back to 19th century Afro-Cuba. The closing theme is the strongest one; this is absolute ritual music dating from the 16th century or so. The themes are my original but the language of the African ritual music behaves in the same way. [He plays the first theme and improvises on it]. This piece represents a mixture of cultures. Like ragtime, which uses the fusion of white and black, African and European in a particular way. The ragtime uses the Polka in the left hand [plays] and the right hand is the African one [plays] with its syncopated elements. In Danzon there is one bar African and one bar European. The *cinquillo* which is still alive, belongs to first bar, the second bar is the Polka [plays]. This is a different way to approach this kind of music *carmulata*, the mixture of cultures, *mestisaje* as we say in Spanish.

C.K.: Please explain your use of the *cinquillo* in your *Fugue*.

L.B.: It is used in the first theme, but the second is absolutely African.

C.K.: By 'absolutely African' you mean...?

L.B.: This [he plays] is typically drums and ritual. The rest is easy; it is just polyphonic relations in three voices. What is really interesting is the bridge, this *molto rhythmically* and the treatment of material is quite a modern way to create a compact structure of the theme.

C.K.: When you reflect now, after more than forty years on your early works, what comes to mind?

L.B.: Now I see my works very cleanly, clearly. As you progress in the structural forms, besides the polyphonic also, my works contain harmonically very interesting things. This treatment was absolutely new, the sounds in these kinds of sonorities generally are not simple commercial chords. What are also most important were the pentatonic basic elements, which were proper for my music. The pentatonic is for sure the oldest form of a scale pattern, about 2000 years. With curiosity I discovered that it is very sophisticated. The pentatonic scale also belongs to the first modular intervals of the Fibonacci series, which too is very sophisticated, and was used by DaVinci and others. It was called the Golden Section, Golden Number. Bela Bartók also used this concept. The first steps in this tremendous organisation of modular elements in music, architecture, in design, mathematics, of course is the pentatonic. It contains the other intervals, like modular, geometric, three-dimensional elements. So not only history influenced me but also a very important mathematical relation which I discovered much later, maybe 20 years later.

C.K.: But you applied it at that early stage in your life?

L.B.: Yes, I used it from the beginning by just the tremendous influence I got at the time. You can see the theme of my Fugue; it has two cells for example.

[Elogio de la Danza, Canticum pars Guitarra and La Espiral Eterna,]

C.K.: Could we look at the piece that marks the end of your first period. A piece that is perhaps your most famous amongst guitarists the world over, the piece that most guitarists choose to play when playing Brouwer: *Elogio de la Danza*.

L.B.: Thank you very much. Yes this is a piece everybody has told me is obligatory. There are not many guitarists, professional or not, who never played it. I composed

the piece in one afternoon, because the next day I had to have it recorded for TV, also a great friend of mine, a choreographer had to put together his choreography with this music. All this was going to be filmed and two days later it was to be on TV for the whole of Cuba. At first I did not have time to write everything, so I started improvising by myself and I took 2 or 3 ideas and went from there. The piece is in two movements because the choreographer wanted to pay homage to the *Grand Adage* - the Grand Adagio from the classical ballet. He also wanted to pay homage to *Ballet Russe*, including Stravinsky, and that is why the 2nd movement has some flavour of Stravinsky. And that's it, it was done in a flash but it still remains a very solid piece.

C.K.: This is quite a feat considering that it has remained today as one of your best known works for guitar..

L.B.: The day after I wrote it I had to edit it a bit of course, cut it. This has always been a problem, to cut what is unnecessary. In this regard I really admire Manuel De Falla, the Spanish composer who was a hero and still is one of the great figures in music today. He said once, and this is so very true: 'to compose is very easy but to take out what is unnecessary is very difficult'. This is something that I have never forgotten.

C.K.: Tell me about the music?

L.B.: I have avoided the continuity of the sense of tonality. I started very much with my feet on earth, but later I go flying a bit, then a little dance-like, and again once more some atmosphere. The game in general in my music is that you have a question and answer, always, question and answer.

C.K.: I have always perceived 'tension and resolution' in all of your works. I have found this process to be so typically 'Brouwerian'.

L.B.: Tension and resolution, tension and resolution always! And I never explained it to myself until I started getting deeper into philosophy. Then I discovered that it is so simple, my way of thinking is in fact the law of contraries. I apply it unintentionally and not intellectually, for it is organic. Like man-woman, day-night, the blood goes and comes, we walk with two feet, the movement is also in this sense.

C.K.: Speaking about opposites, taking North and South for example, you regard yourself as being from the South?

L.B.: YES! I am from the South and I think that the happiest people are from the South and some of the best places are to be found there also. At the same time South is economically poor, for example in South-Italy we have Naples, and in the North we have Milan.

C.K.: And right now we find ourselves in the South of Germany, I think that perhaps it is 'warmer' here as well? [35° centigrade]

L.B.: Exactly! For sure!

C.K.: You reached a point towards the late sixties when you departed from the tradition of pieces like *Preiudio*, *Fuga No. 1*, *Tres Apuntes*. Please explain why it was important for you to go in a new direction?

L.B.: I reached a point when I felt the need to go on. There was no more need to say 'I am Cuban, I am Cuban', yes I am, and this is normal. There came a moment in which the so-called experimental elements came in. I actually do not consider it experimental, but part of development. This long discussion about tradition and the breaking of tradition is a kind of consequence. Tradition is never broken, never! Tradition exists and provides to the new the food to grow up. In Cuba, after the revolution, the natural music, the folkloric roots, the historical continuity was solved. This is true. That is why I came into a second step [new style], like many others, using all kinds of experimental elements. I was naturally curious as well, but I always kept an element from the Cuban past.

C.K.: The first piece for guitar written in this new style is *Canticum*.

But this piece followed others you've written before for other mediums.

L.B.: Yes, *Canticum* is the first in guitar music, however this piece is preceded years before by pieces for piano, orchestra, etc. Since 1962 I started incorporating contemporary language in a sense of spreading tonality, decomposing the so-called melodic themes into linear — which is an extension of so-called melodies. If I have to talk properly in the severe language of the 20th century, I should say 'horizontal writing'. I started six years before [*Canticum*] with a piece for percussion, *Ballade for*

Flute and Strings, and several other pieces. In 1963 I composed *Sonograma I* for piano, and in 1964, *Sonograma II* for orchestra.

C.K.: Could we now inspect *Canticum*. To begin with, please tell about some principles you have applied here.

L.B.: *Canticum* refers to a religious medieval song. The first of the two movements, *Eclosion*, refers to a spring that explodes, or the birth of the spring. In this sense *Canticum* incorporates melodic elements which are announced. Every event, or sound event is connected. For example, the same note of introduction, which is an explosion, is the same note that follows melodically. Also every note that ends connects with the following one. I have also incorporated the use of the broken scale patterns. This pattern is very much part of my language.

C.K.: There are certainly no 'scales' in the traditional sense in this work. Could you elaborate on this concept?

L.B.: Any 'scale' is primary because its language is of very poor significance. Its only intensity is its directionality. It is a very masculine 'sunlight', sound event. That is why, if you can, it is very difficult to find scales in this music. It is too simple because of the lack of creativity. I use these broken scales which are very much part of me.

C.K.: My interpretation of *Ditirambo* [2nd movement of *Canticum*] is 'an intoxicating song'. Was this your intention?

L.B.: It is a joy, in this case the joy is intoxicating, yes, your analysis is good! It is also a kind of catalysis; the melodic line goes up, up, up...

C.K.: Considering this to be an 'atonal experimentation' it is beautifully written and quite an emotional treat.

L.B. Thank you. This type of projection I have written before in my *Cello Sonata* of 1960. This kind of projection of a piece with a low ostinato [demonstrates], is not entirely mine however.

C.K.: Could you explain where it comes from?

L.B.: This kind of projection is very near me, because of my culture — so-called third world culture. The very ancient cultural groups, the African, the Hindu, the Oriental, they are not underdeveloped, but on the contrary have thousands of years of history, and they behave like this. A good example is the Hindu Raga — it comes up, up, up, up, becomes complicated, complicated, then goes to eternity, and then when this is over, it comes down, down, down .. then the whole process starts once more.

C.K.: If I understand you correctly, within this piece of 'experimental music' the very high emotional content has been retained as a matter of principle. This is certainly my experience when I perform this piece.

L.B.: When I compose I have the feeling of sound, because I compose mostly sensorially, not structurally. I let the sound determine — the sound tells me 'if this should grow, or grow more or if it is tired and needs to sleep or whatever' This intention is expressed purposefully in *Canticum para Guitarra*.

C.K.: And lastly, can we change our focus to a monumental work, a work perhaps not performed that often, but which certainly occupies a special place in twentieth-century guitar literature: *La Espiral Eterna*

L.B.: At the time of composing this piece I was very involved with electro-acoustic music for films, exhibitions and so on. *La Espiral* was initially such a project and I thought that this electro-acoustic piece should be transcribed in a way for guitar. I got the inspiration as usual, as happened many times, from something, which is extra-musical - in this case the spiral. The book by Withro, *The Structure of the Universe*, and the discovery by the British astronomer, Ross, of the nebula, influenced me greatly. He discovered that the nebula has the same spiral structure as some forms on earth. This structure also has a relation to the Fibonacci series. The nebula and the Fibonacci series also have relations to the modular — geometric lines. These all are so connected with the laws which touched me very deeply, and so I used them. I found the spiral also in the sunflower, some seashells; this was the inspiration for me.

C.K.: How did you transform this magical experience into notes?

L.B.: The piece is based on three notes, it expands — up or down, more up or more down, never from earth, this I reached right at the end. The other aspect in this piece is that I gradually obscure the sound. I move from real sound into noise. For example,

I use *pizzicato* to obscure the notes, every time these get bigger and bigger, it is obscuring and masking the clarity of tone. Thereafter it moves towards the infinite and then you have the noise.

C.K.: Why do you prefer the term 'noise'?

L.B.: I call it so because it is undetermined sound — usually in terms of electro-acoustics you call it noise, but in terms of music it is undetermined pitch. I also employ both hands using the same pattern: one, three, two [referring to the left-hand fingering], and at the same time the index, annular and middle fingers [i, a, m]: 3 notes, 3 fingers. The structure of the three fingers is the same as a spiral: one, three, two; one, three, two; ...Low, high, centre; low, high, centre;...



Leo Brouwer with the author.

C.K.: You mentioned earlier about the tremendous and lasting effects you experienced from the African tradition in your childhood. Is this reflected in this work as well?

L.B.: The last section is very interesting. Here I play with the African Drums, [Brouwer plays with his hands on the table] the bongo works as well. There are drums and soloists. [He mimics with both his hands playfully on the table] You know this?

C.K.: Only a little bit unfortunately.

L.B.: This is the central idea in which the Nebula — the rhythm is spread. They are three chromatic notes, which are opened, in a circular form, like a spiral, always circling, circling.

C.K.: Does your spiral ever reach an 'ending'?

L.B.: At the end of the piece there is a reduction of the spiral. I've used sevenths (big), then minors, and so the spiral starts reducing itself, reducing, reducing, until the minimum in the low, and for the first time I came to earth. The piece does not end because it disappears; that does not imply ending, it is vibrating yes! It goes into *pianissimo*, then into nothing.

C.K.: Wonderful! [Leo Brouwer smiles pleasingly] One last question, you mentioned 'coming to earth', is this 'home' for you?

L.B.: I mean ground or low, it is the only moment in the piece when we return to the ground. We have been trying to reach the heavens or wherever!

[At this conclusive point my charitable host had arrived to take me sight seeing before my final departure from Nürtingen. Also, enthusiastic workshop participants had entered the room for a final lecture with the composer. With a few minutes only remaining before starting time, Brouwer and I had a short photo session, thereafter he signed some autographs while I presented him with a bottle of good South African red wine - a humble souvenir of thankfulness. Some spirited participants found this token quite inspirational - a symbol of celebration. They promptly proclaimed the arrival of Jubilation Season! That they were ill-equipped for rejoicing in Brouwer's class, having mere pencil and paper handy, did not present an indomitable predicament to those highly inventive souls: An impromptu improvisation followed by way of an offering to the master of readily available German mineral water instead! The Maestro and the rest of his cosmopolitan patronage were much delighted by this modest gesture. Amidst universal laughter, we warmly embraced before our final farewell.

Later that afternoon, some 900 meters above sea level, I looked down from an ancient castle upon the enchanting village below. I melancholy remembered Brouwer's initial declaration, 'you have travelled quite far my friend', and I victoriously reflected from

once foreign grandeur, yes I have Maestro, and I am well pleased. Now I gladly continue my journey.]



Helmut Buch, the author's host in Germany, looking down onto Nurtigen from some 900 meters above sea level.

APPENDIX C

I

"The most extraordinary page of glory, and of patriotic and revolutionary determination has been written during these years of the special period".

Abridged speech by Fidel Castro Ruz, first secretary of the Central Committee of the Communist Party of Cuba and president of the Councils of State and Ministers, at the main ceremony for the 40th anniversary of the triumph of the Revolution, in Cespedes Park, Santiago de Cuba, on January 1, 1999, Year of the 40th Anniversary of the Triumph of the Revolution.

People of Santiago:

Compatriots in all of Cuba

FOR THE YOUNGEST GENERATIONS THE REVOLUTION HAS BARELY BEGUN

"Even today, the Revolution has barely begun for the youngest generations. A day like this would have no meaning if I do not speak for them.

Who are those who are present here? In their overwhelming majority they are not the same men, women and young people of that time [of the Revolution]. The people I am addressing are not the people of that January 1. They are not the same men and women. It is another, distinct people and, at the same time, the same eternal people. (Applause).

Of the 11,142,700 inhabitants that constitute the country's current population, 7,190,400 had not yet been born; 1,359,698 were under 10 years of age, the overwhelming majority of those then aged 50 and who would now be at least 90 have died, even though those living beyond that age are constantly more numerous.

Of those compatriots, 30% were unable to read and write; I believe that a further 60% never reached sixth grade. Only a few dozen technical colleges and high schools existed, not all of them within the reach of the people; the same with teacher training colleges, plus three universities and one private one. Professors and teachers amounted to 22, 000. Possibly 5% of adults, that is, 250, 000 persons, could have had more than a sixth-grade education.

There are some statistics I remember.

Today, much better trained teachers and working professors total over 250,000; doctors, 64000; university graduates, 600,000. Illiteracy has been eradicated; it's

extremely rare to find a person who hasn't reached sixth grade. Education is obligatory up to ninth grade; without exception, everyone who reaches that level can continue high-school level studies free of charge. There's no need to refer to absolutely accurate and absolutely exact data. There are facts that no one would dare to deny. Today, with pride, we are the country with the highest per capita indices of teachers, doctors and physical education and sports instructors in the world; and we have the lowest infant and maternal mortality rates in the Third World.

Nonetheless, I don't propose to talk of these and our many other social achievements. There are far more important things than these. What is an absolute reality is that there is no possible comparison between today's people and yesterday's people.

The yesterday's people, illiterate and semi-illiterate, and with really only a minimal political awareness, were capable of making the Revolution, of defending the nation, of subsequently achieving an exceptional political consciousness and initiating a revolutionary process that is unparalleled in this hemisphere and in the world. I do not say that out of any ridiculous chauvinistic spirit, or with the absurd pretension of believing ourselves better than others; I am saying it because, as a result of fate or destiny, the Revolution that was born on that January 1 has been subjected to the hardest trial faced by any revolutionary process in the world.

With the participation of three generations, our heroic people of yesterday and today, our eternal people, have resisted 40 years of aggression, blockade and economic political and ideological warfare waged by the strongest and richest imperialist power that has ever existed in the history of the world. The most extraordinary page of glory, and of patriotic and revolutionary determination has been written during these years of the special period, when we were left absolutely alone in the middle of the West, 90 miles from the United States, and we decided to carry on".

NO CAUSE IS MORE IMPORTANT THAN THE CAUSE OF HUMANITY ITSELF

"Our people aren't any better than other people. Their historic greatness is derived from the singular fact of having been put to the test and having been able to withstand it. It's not a great people in and of itself, but rather a people, which has made itself great, and its capacity to do so is born out of the greatness of the ideas and the righteousness of the cause it defends. There are no other causes like these, and there have never been. Today it's not a matter of selfishly defending a national cause, in today's world an exclusively national cause cannot be a great cause in and of itself; our world, as a consequence of its own development and historical evolution, is globalizing quickly, unhaltingly and irreversibly. Without abandoning national and cultural identities and even the legitimate interests of the peoples of each country, no cause is more important than global causes, that is, the cause of humanity itself

Nor is it our fault or our merit that for the people of today and tomorrow, the struggle begun on January 1, 1959, has inexorably turned into a struggle along with other peoples for the interests of all humanity. No country on its own, no matter how big or rich — not to mention a medium-sized or small country — can solve its problems on its own. Only those with limited vision, those who are politically shortsighted or blind,

or who are completely devoid of concern and sensitivity toward human destiny, could deny that reality.

But the solutions for humanity will not come from the goodwill of those who rule and exploit the world, even though they can't conceive of anything except what constitutes heaven for them and hell for the rest of humanity, a real and inescapable hell.

The economic order which dominates the planet, will inevitably fall. Even a child in school who knows how to add, subtract, multiply and divide well enough to pass an arithmetic test can understand that.

Many take recourse in the infantile practice of calling those who talk about these subjects sceptics. There are even those who dream of establishing colonies on the moon or Mars. I don't blame them for dreaming. Maybe if they achieved that, it will be the place where some can take refuge, if the brutal and growing aggression against our planet is not halted.

The current system is unsustainable because it is based on blind and chaotic laws, which are ruinous and destructive to society and nature.

The very theoreticians of neo-liberal globalization, that system's best academics, spokespersons and defenders are unsure, hesitant and contradictory. There are a thousand questions, which cannot be answered. It is hypocritical to state that human freedom and the absolute freedom of the market are inseparable concepts, as if laws of this kind, which have emerged from the most selfish, unequal and merciless systems ever known, were compatible with freedom for human beings, who the system has turned into mere commodities.

It would be much more exact to say that without equality and fraternity, which were the sacrosanct watchwords of the bourgeois revolution, there can never be liberty, and that equality and fraternity are absolutely incompatible with the laws of the market.

The tens of millions of children in the world who are forced to work, to prostitute themselves, to supply organs, to sell drugs in order to survive, the hundreds of millions of unemployed, critical poverty, the trafficking of drugs, of immigrants, of human organs, like the colonialism of the past and its dramatic legacy of underdevelopment today, and all of the social calamities in the world today, have arisen from systems based on these laws. It is impossible to forget that the struggle for markets led to the horrific butchery of the two world wars of this century.

We cannot ignore the fact that the principles of the market are an inseparable part of the historic development of humanity, but any rational person would have every right to reject the presumed perpetuation of such social principles as the foundation for the subsequent development of the human species".

II

" 11 MILLION CUBANS DO NOT IMPLORE BUT RATHER DEMAND, ON THEIR FEET AN END TO THIS DIRTY WAR"

Speech by Roberto Robaina, Minister of Foreign Relations of the Republic of Cuba, to the 53rd Session of the United Nations General Assembly, presenting the Draft Resolution entitled "Necessity of Ending the Economic, Commercial and Financial Blockade of the United States of America against Cuba", New York, October 14, 1998

Mr, President, Messrs, Delegates,

"Blind and deaf, the United States of America continues to ignore the demands made by this Assembly during six successive years to put an end to its long, harsh and merciless economic, commercial and financial war against Cuba.

Year after year, the mandate of humanity has been as follows:

1992: 59 votes in favour of a resolution condemning the U.S. blockade against Cuba, 3 votes against, and the remaining countries either abstained or were absent from the balloting; 1993: 88 votes in favour and 4 against; 1994: 101 votes in favour and 2 against; 1995: 117 votes in favour and 3 against; 1996: 137 votes in favour and 3 against; 1997: 143 votes in favour and 3 against.

Each of these decisions has been historic. The first resolution was adopted at a time when the triumphal intoxication over the demise of the USSR and Eastern Europe was sentencing the Cuban Revolution to death, and the bets for the Havana government's imminent fall were as frequent as the bags being packed and the trips being booked to attend a party of vultures that would supposedly feast on the remains and spoils of our dreams of independence and justice.

Those who have never doubted us, those who have feared for our fate and those who have always been with us, confident in our willpower, resolve and strength, have seen their hopes fulfilled: Cuba has not only endured; Cuba and its people have managed to survive the so-called "end of history" and harassment by the mightiest power of all times.

These rooms and corridors have witnessed abusive pressures, blackmail, and threats to foil any Cuban motion. Quite a few countries have lost credits, seen business and trade transactions cancelled or suffered political retaliation even for abstaining or choosing to be absent during the balloting.

In the midst of these realities and in spite of reiterated and almost unanimous resolutions passed by this General Assembly against the blockade, the infamous Helms-Burton Act was passed, an attempt by the United States to enshrine hegemony, extraterritoriality and unilateral policies in international law, making a mockery of the United States' allies, trampling on its trade partners and humiliating other states.

This legislation has not only had a brutal impact on Cuba; since its enactment it has undermined the global trading system negotiations for a future multilateral investment agreement and mechanisms for international trust, even among the centers of world economic power, to such an extent that today not even the main plaintiffs representing expropriated U.S. companies support it.

The world, which opposed this act since its inception, has come to recognize that the extraterritorial nature of the blockade legislation goes beyond the intentions of Titles III and IV, which affect third parties. A U.S. law has no jurisdiction in any foreign country in the world, including Cuba. Therefore, the grounds that support Titles I and II are also illegal.

A main target of this intensified blockade has been foreign financing. Severing all Cuban access to financing sources in international institutions and individual countries has become an obsession.

As is well known, financing is the lifeline of any economy. In its absence, there is no country.

No one can imagine the abusive or risky conditions that Cuba has been forced to accept in order to obtain loans. In the sugar industry alone, the effects are dramatic, given the draconian interest rates, extremely short terms of payment and predatory repayment conditions.

And this is not just our claim. The head of the Cuba office at the U.S. State Department has said that "since the passage of the (Helms-Burton) law, 19 firms from more than six countries have changed their investment plans in Cuba or have pulled out their investments in that country. The Cuban government has encountered major difficulties in obtaining facilities and attracting potential investors, and interest rates have increased up to 22%. "Furthermore, "12 companies from more than seven countries are currently under investigation for their involvement in Cuba", with a view toward pressuring them.

The actual damage has been much greater than described by that U.S. official.

The American Association for World Health, an internationally prestigious non-governmental organization, submitted the findings of its year-long research concerning the impact of the blockade on the food and medicine sectors. The executive summary of this research, which was circulated in this Assembly, noted that, and I quote excerpts.

The U.S. embargo has caused a significant rise in suffering — and even deaths in Cuba. For several decades, the U.S. embargo has imposed significant burdens on the Cuban health system. But since 1992, the number of unmet medical needs — patients going without essential drugs or doctors performing medical procedures without adequate equipment has sharply accelerated. The declining availability of foodstuffs, medicines and such basic medical supplies is taking a tragic human toll. Finally, the AAWH wishes to emphasize the stringent nature of the U.S. trade embargo against Cuba. Few other embargoes have so restricted medical commerce as to deny the availability of life-saving medicines to ordinary citizens.

Such an embargo appears to violate the most basic international charters and conventions governing human rights, including the United Nations Charter, the charter of the Organization of American States, and the articles of the Geneva Convention governing the treatment of civilians during wartime".

A GROSS, POLITICIZED AND INTENTIONALLY FALLACIOUS COUNTER-REPORT

"I add only that the U.S. government, angered by these charges, fabricated a counter-report so gross, politicized and intentionally fallacious that it gave rise to complaints by U.S. and international agencies, and was described by a Congressional Ways and Means Committee as a "deliberate attempt to cover up the charges made by the American Association for World Health".

The data on licenses granted for alleged trade with Cuba were altered, as was subsequently confirmed by reports from the Treasury and Commerce Departments. Statistics of trade with subsidiaries prior to 1992 were cited as current and companies such as Merck, as well as foreign and U.S. citizens, were intimidated and taken to court.

Furthermore, the World Health Organization and the Pan American Health Organization were misrepresented in the counter-report, which concealed the fact that the portion of blockaded Cuba's gross domestic product dedicated to health care is the highest in Latin America and 34% higher than in the United States.

The congressional inquiry into this cynical report concluded, "the State Department has the obligation to defend U.S. policy. But it does not have the obligation to purposely misrepresent the facts, especially if the misrepresentations and distortions are used to defend a policy of blocking a civilian population's access to the basic necessities of life (food and medicine), in the midst of a severe economic crisis".

To make matters worse, just two weeks ago a U.S. ambassador was forced to declare insolently before this plenary that since 1992 the United States had authorized over two billion dollars in private humanitarian assistance to Cuba.

The information provided by various U.S. sources makes reference to absolutely inconsistent figures in regard to the licences and supposedly authorized transactions included in the purported total of two billion dollars approved.

At no time, since the inception of the campaign, claiming that the United States was the main donor of humanitarian assistance to Cuba, did any U.S. official establish the origin of this jumble of numbers that fail to add up, or the basis on which the U.S. government calculated that remittances by Cuban-Americans totalled two billion dollars.

That ambassador said, and I quote, "Over two billion dollars in private humanitarian assistance have been authorized for Cuba since 1992". They have multiplied by 100 the humanitarian aid sent by U.S. non-governmental institutions or individual

Americans. In fact, even family remittances had been prohibited for most of those years.

As Comrade Fidel said on September 28: "Millions of citizens throughout the world send family remittances from the United States, from Europe, from the oil-producing countries, from South Africa; from Malaysia, from any country where foreign immigrants are working; and never in any part of the world, has that been described as humanitarian aid; that would be offensive for those sending them and for the wives; children; parents and siblings who receive them. And practically all the Third World countries receive remittances sent to family members by immigrant workers in more developed countries. Family remittances are also sent within the developed countries. If they're attempting to refer to that, it's shameful. You can't change the dictionary like that".

The true figures of humanitarian aid from the United States, which has arrived in Cuba, without any support from the U.S. government and well calculated by us, to the penny, are as follows:

In 1992-97, the donations from the United States — with or without licences — amounted to 23,559,086 dollars. Of this figure 98% was contributed by non-governmental and religious organizations that have been repressed for challenging the blockade with these actions; 1.1% came from individual donations by friends of Cuba; and 0.6% came from private institutions.

However, the world has witnessed the political and police repression within the United States against a number of U.S. civil and religious groups, particularly Pastors for Peace, which in defiance of the blockade's prohibitions has attempted to send bibles, medicines, and computers to Cuba.

Cuba challenges U.S. representatives to come here to tell Reverend Lucius Walker and his associates, who were beaten by customs officers and who went on a long hunger strike along the U.S. Mexican border until their donations were released, that their cargo had been licensed to enter Cuba.

Let them come here and say that the famous yellow school bus earmarked for the charitable activities of a religious center, whose tyres were punctured to prevent it from passing through the Laredo customs post, was a U.S. government donation.

Let them come here and say that to the international agencies to which they owe infinite debts, and whose contributions they want to take credit for, in a sudden and false display of parenthood.

Let them come here and say that the Cuban émigrés who have sent remittances to their relatives illegally, exposing themselves to the possibility of being fined or put in jail, or paying exorbitant sums for the use of banks in third world countries.

WE DO NOT ACCEPT CRUMBS FROM OUR EXECUTIONER, WHILE THE BLOCKADE BECOMES INCREASINGLY STRICT AND MERCILESS

Over the last few days U.S. government spokespersons have been engaged in a campaign, accusing us because we have refused to receive emergency food assistance that, although channelled through the World Food Program, is identified, monitored and conditioned by the United States.

Accepting crumbs from our executioners while the blockade becomes strict and merciless would not be proper for a worthy people. José Martí taught us that poverty passes, but dishonour does not.

As the Cuban government has stated once again in recent days, "We shall not receive that unworthy and dishonourable aid, even without conditions. What we are demanding is an end to the blockade and if the blockade is ended, we won't need humanitarian aid from the government that has blockaded us for almost 40 years and is waging economic warfare against us, concentrating all its influence in the world on that war".

Mr President,

Acting in disregard for any limits or laws other than its own imperial interests, the United States places itself outside international law. One year ago, 75 sovereign states in the world, representing nearly half the world's population, were threatened by over 40 unilateral or extraterritorial measures, not just those issued by the U.S. federal government but also those issued by state governments, similar to the Helms-Burton Act and the blockade of Cuba.

Over 20 new measures against Cuba, designed to standardize the guidelines of the Helms-Burton Act in other legislation, have been considered. Some of them have been approved this year.

These measures not only reinforce the prohibitions existing in current legislation, but also add new hostile and extraterritorial actions, which are much more likely to be approved, given the diverse, obscure and manipulated manner in which they have been presented.

Last March, after His Holiness Pope John II condemned the blockade as "unjust and ethically unacceptable" during his visit to Cuba, the United States bombastically announced an alleged easing of its measures to provide access to medicines and food, and to facilitate travel to Cuba and remittances by Cuban-Americans, who are also victimized by discriminatory treatment, to relatives on the island.

It should be noted that these announced measures have not in any way meant a reconsideration of U.S. policy. It was just a publicity stunt fraught with such complex and obstructionist procedures that U.S. Secretary of State Albright had no choice but to concede that the economic pressure on Cuba would be maintained through the blockade and the Helms-Burton Act.

Seven months later, we have seen nothing indicating the implementation of the announced measures. Three months ago, Cuba placed orders with 10 pharmaceutical companies as soon as a flexible licensing system for drug sales was officially declared. Some companies refused to sell and others have not replied. An application for an expo-auction of pharmaceuticals and medical technology in Havana, which would serve as the basis of establishing trade was also turned down.

But let' assume that the sale of medicines is authorized. How would the purchases be made? What bank could be involved that would not confiscate Cuba's money? Where would a credit account be opened and who would accept it? What access would Cuban importers have to verify the specifications of their purchase, in line with international practise? What aircraft or ships would we use, through which port or airport? Who would be the insurer? With so many impediments, what U.S. Company would be encouraged to apply for a license?

Furthermore, three months ago three carter companies were authorized to fly to Cuba, but two of them have just had their licences revoked. This is the bare, tangible and observable reality.

THE UNITED STATES HAS DESIGNED A BLOCKADE LIKE A VILE MEDIEVAL CUDGEL

The United States has designed a blockade that, like a vile medieval cudgel, has managed with slow and pyrrhic [sic] success to bring about innumerable shortages for 11 million human beings, and has blocked the country's normal development to a considerable extent.

Nevertheless, it has been totally unsuccessful in its objective of destroying the Cuban Revolution, and inciting the Cuban people to rise up against their leaders and against the political and economic system we have freely chosen.

Messrs. Delegates

Ever since its foundation, the United States has entertained the idea of seizing Cuba. A long list of names, plans and dossiers has haunted us for over 200 years. Franklin, Adams, Jefferson, Monroe, Wood, Platt, Magoon, Crowder, Sumner Welles, Caffery, Mack, Torricelli, Helms, Burton, Graham and nine successive administrations since 1959 that have always made the same mistake: thinking, legislating and dreaming of ruling Cuba in English, while in Cuba we Cubans think, legislate and govern in our own creative language.

We have grown and acquired awareness, suffering since our childhood the aggressiveness, arrogance and blockade of a country that has never wanted to recognize us as a free and sovereign people, and still looks at us like an apple that is supposed to ripen and fall into its hands, submitting itself to its designs.

The sacrifices imposed on us have never deterred our sense of solidarity and concern for the future of humanity. For that reason close to half a million Cuban university-

trained professionals, teachers, internationalist workers and Cuban fighters have, over the last 30 years, shared other peoples' suffering and, feeling it like their own, have helped them overcome it.

In the health care field alone, over 26,000 Cuban doctors and health personnel have provided services in dozens of Third World countries. Just a few days ago, after Hurricane George caused the death of 150 people in Haiti, Comrade Castro proposed that if a country like Canada which has close ties with Haiti, or a country like France that has historical and cultural ties to Haiti, the European Union countries or Japan, contributes the medicines. Cuba is ready to send all the doctors needed to save, every year, 15,000 children under 5 years of age and no fewer than 10,000 people over age five. That would be 25,000 Haitian lives. Let's talk about human rights using truly humane deeds, not just words.

On behalf of my fellow Cubans who defended independence and carried the light of knowledge through Third World lands, and on behalf of those who still travel that human geography in order to boost health, without asking anything in return;

On behalf of our 402 doctors in South Africa who did not need to know English in order to do their job, and who have managed to learn from and cure peoples ethnic groups in their own indigenous languages;

On behalf of those who rushed to help earthquake and hurricane victims, like the medical brigade now stationed in an isolated and troubled area of the Dominican Republic;

On behalf of all the Cuban health workers and all the doctors who would be needed to save 25,000 Haitian lives who are ready to join a global effort sponsored and directed by the United Nation's World Health Organization;

On behalf of the millions of Cubans who cannot have access to important cultural, information, scientific and technological products, which are denied them with premeditation;

On behalf of our leukaemia and cancer patients, and our oncologist and surgeons who do not have access to Oncaspar, which I mentioned here a few days ago, or to permanent subcutaneous catheters or similar resources;

On behalf of our AIDS victims who cannot wait for us to obtain their costly medications;

On behalf of our senior citizens in intensive care who do not have artificial respirators and therefore cannot enjoy the extended life expectancy offered by the Revolution's health care system;

On behalf of the sick who require third-generation antibiotics that we cannot buy because they are almost all under U.S. patents;

On behalf of our heart patients who are deprived of Aprotinin, Captopril and other heart medications, as well as pacemakers;

On behalf of a baby who was on the brink of death, as U.S. researchers watched on, due to a serious fungal infection, because we lacked the necessary medicine produced in the United States;

On behalf of the children who do not get immunized due to obstacles in the purchase of raw materials to produce vaccines;

On behalf of the farmers and agricultural workers whose crops fail to thrive because they do not have the fertilizers and pesticides they were supplied with before, but are now denied by U.S. subsidiaries;

On behalf of all those whose employment or wages have been affected by factory shutdowns, caused by shortages of spare parts and raw materials;

On behalf of the large number of Cuban immigrants in this country who are opposed to the blockade and whose right to travel to Cuba, and to contact and help their relatives in are trampled on, preventing and limiting family contacts and the normalization of relations with their homeland;

On behalf of foreign companies, such as Bayer, Siemens, Nunc, Teletronics, Vitalmex and U.S. companies such as Cargill, Continental Grains, Bristol-Myers, Eli Lilly, Johnson & Johnson, SmithKline Beecham and many others that have been forced to cancel their sales to Cuba or that, as a result of persecution and discouragement, are now afraid to sell;

On behalf of the noble people of the United States that are being deceived when they are told that the blockade is carried out in the name of freedom; on behalf of the U.S. doctors shocked to see so much damage; on behalf of the U.S. businesspeople who wish to conduct free trade; on behalf of U.S. farmers who need new markets for their produce, on behalf of mocked taxpayers; on behalf of scientists, artists, intellectuals and ordinary people who need to learn about Cuba and engage in peaceful exchange with it, who disagree with the brutality and obstinacy of their rulers;

On behalf of justice, truth and all our rights that are being flagrantly and grossly violated, rights which are ours and which we are determined to uphold as human beings;

On behalf of the dignity, decorum and independent voice of our people, a thousand times heroic, which despite having sustained over 60 billion dollars' worth of damages has not been defeated, humiliated or brought to its knees;

On behalf of the 11 million Cubans who do not implore but rather demand, on their feet, and end to this dirty war, and who do not accept any assistance that dishonours them, when they know that they are capable of rising up and walking the world on their own;

On behalf of many peoples who could be the next victims today or tomorrow. I ask you once again to be fair, and with the power to reason, with your hearts and your honour, to demand that the United States put an end to its cruel blockade.

Thank you very much.
Robaina responds to U.S. speech

Cuba is not at all afraid of delving deeply into the subject of human rights, since it was precisely to save the lives of 11 million Cubans that it began its efforts in 1959, stated Foreign Minister Roberto Robaina.

Asked by Prensa Latina at the United Nations about his opinion concerning accusations in this regard, made in the U.S. representative's speech during the debate on the Cuban resolution against the blockade — which was approved by 157 nations during the voting — Robaina said that he is not surprised that the United States is having more and more trouble finding arguments against the resolution.

"That's the reason they can't use the same hackneyed phrases they've been mouthing for so long", he added.

Recalling that Cuba has maintained a profound and serious dialogue on this subject with many countries of the world, he called on Washington to be fair and use the same human rights standards for all countries, rather than applying discriminatory, selective and politicized criteria and mounting campaigns that are getting boring.

"We have said it over and over again: if the United States wants to talk about human rights, let's talk about *all* human rights.

"And we could begin with this very country (the United States), talking about the large number of humans without rights.

[UNITED NATIONS VOTE ON THE EMBARGO - 1998]

Countries in favour of lifting the embargo:

Afghanistan, Algeria, Andorra, Angola, Antigua-Barbuda, Argentina, Armenia, Australia, Austria, Azerbaijan, Bahamas, Bahrain, Bangladesh, Barbados, Belarus, Belgium, Belize, Benin, Bhutan, Bolivia, Botswana, Brazil, Brunei, Bulgaria, Burkina Faso, Burundi, Cameroon, Canada, Cape Verde, Central African Republic, Chad, Chile, China, Colombia, Comoros, Costa Rica, Côte d'Ivoire, Croatia, Cuba, Cyprus, Czech Republic, Democratic Republic of Congo, Democratic People's Republic of Korea, Denmark, Djibouti, Dominica, Dominican Republic, Ecuador, Egypt, Equatorial Guinea, Eritrea, Ethiopia, Fiji, Finland, France, Gabon, Gambia, Ghana, Germany, Greece, Grenada, Guatemala, Guinea, Guinea-Bissau, Guyana, Haiti, Honduras, Hungary, Iceland, India, Indonesia, Iran, Ireland, Italy, Jamaica, Japan, Jordan, Kazakhstan, Kenya, Kyrgyzstan, Lao People's Democratic Republic, Lebanon, Lesotho, Libya, Liechtenstein, Luxembourg, Madagascar, Malawi, Malaysia, Maldives, Mali, Malta, Mauritania, Mauritius, Mexico, Moldova, Monaco, Mongolia, Mozambique, Myanmar, Namibia, Netherlands, New Zealand, Niger, Nigeria, Norway, Pakistan, Panama, Papua-New Guinea, Paraguay, Peru, Philippines, Poland, Portugal, Qatar, Romania, Russian Federation, Rwanda, St. Kitts and Nevis, Saint Lucia, Saint Vincent, Samoa, San Marino, Saudi Arabia, Seychelles, Sierra Leone, Singapore, Slovakia, Slovenia, Solomon Islands, South Africa, Spain, Sri Lanka,

Sudan, Suriname, Swaziland, Sweden, Syria, Tajikistan, Thailand, Togo, Trinidad and Tobago, Tunisia, Turkey, Turkmenistan, Uganda, Ukraine, United Arab Emirates, United Kingdom, Tanzania, Uruguay, Vanuatu, Venezuela, Vietnam, Yemen, Zambia, Zimbabwe

Countries Against
Israel, United States

Abstentions
El Salvador, Estonia, Georgia, Latvia, Lithuania, Macedonia, Morocco, Nepal, Nicaragua, Republic of Korea, Senegal, Uzbekistan

Absent
Albania, Kuwait, Marshall Islands, Micronesia, Oman, Palau

Ineligible to vote for lack of payment or other reasons

Bosnia and Herzegovina, Iraq, Kampuchea, Liberia, Republic of the Congo, Sao Tome and Principe, Somalia, Yugoslavia

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