Rapsodia Camaleônica:

A Concerto for Piano, Trumpet and Chamber Orchestra

by

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ABSTRACT

This DMA project (in piano performance) consists of a concerto composed for trumpet and piano duo with orchestra and an analytical document that accompanies it. The text portion of this paper discusses the different compositional aspects of *Rapsodia Camaleónica*, including instrumentation, form, influences and the performers' perspective. The work is scored for a medium orchestra: 2 flutes (flute 2 double piccolo), 2 oboes, 2 clarinets, 2 bassoons, horn, trombone, bass trombone, 4 percussionists (timpani, snare drum, crash cymbals, suspended cymbal, castanets, güiro or carrasca, shekere, whip, xylophone, triangle, pandeiro, tam-tam, wood blocks, 2 congas, glockenspiel, 3 tom-toms, bass drum) and strings. It is written in one multi-sectional movement with a duration of approximately twenty-three minutes. The full score is attached as an appendix.

The influences in *Rapsodia Camaleónica* range from the western classical tradition to world music to urban dance music, all of which fuse together in a work that blends this eclectic mix into a unified whole.

This composition is intended as an addition to the piano concerto repertoire from Latin America, which includes compositions by Carlos Chávez, Manuel María Ponce (both Mexican), Alberto Ginastera (Argentinian), Camargo Guarnieri and Heitor Villa-Lobos (both Brazilian). It is the composer's desire to add a Colombian piece of universal appeal to this list.
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Introduction

The idea of writing a concerto for piano and orchestra began with my graduate studies in 2006. After having many duo performances with my friend, trumpet player Antonio Villanueva, to whom the piece is dedicated, I expanded the initial idea into a duo concerto, which in the end became a one-movement duo concertante rhapsody.

The name *Rapsodia Camaleónica* translates “Chameleonic Rhapsody.” I initially conceived the piece as a multi-movement work, in which each movement would have its own distinct moods and/or atmospheres. As the piece grew, I found too many character changes to be contained within one movement of a multi-movement work. That is when I decided to shape the form of the piece into a substantial one-movement composition and added the adjective *Camaleónica* to the title. The adjective *Camaleónica* implies the element of change: like a chameleon, a creature that can change into many colors.

The length of *Rapsodia Camaleónica* is approximately twenty-three minutes. The work incorporates many different compositional techniques, including phasing, motivic transformation, motivic compression and augmentation, modality, varied scale forms (pentatonic, octatonic, chromatic), sequence, Latin-American rhythms (especially *bambuco*), fugue and harmonic ostinato. Musical influences include Minimalism, Armenian music, Brazilian concert music, Colombian *bambuco* and Salsa, among others.
Rapsodia Camaleónica is a new contribution to the list of existing concerti for trumpet and piano duo, which comprises pieces by Dimitri Shostakovich (Concerto No.1 for Trumpet, Piano and Orchestra, Op. 35, 1933), André Jolivet (Concertino for Trumpet, String Orchestra and Piano, 1948), Anatoly Zatin (Double concerto for Trumpet, Piano and String Orchestra, 1980)\(^1\), Lalo Schifrin (Double Concerto for Piano, Trumpet and Orchestra, 2007)\(^2\) and others.

The piece was started in 2010 and finished in 2012. A premiere in chamber version for eighteen players was given at Arizona State University on April 22, 2012, with the composer at the piano, trumpet soloist Randolph Lee and conductor Diogo Pereira.

**Instrumentation**

*Rapsodia Camaleónica* is scored for trumpet and piano duo and orchestra. The trumpet soloist requires both trumpet in E-flat and Flugelhorn, along with Harmon mute, cup mute, metal straight mute, wooden straight mute and plunger mute. The piano soloist requires a wooden plectrum or a guitar pick with which to pluck the strings.

The orchestra includes: 2 flutes (flute 2 double piccolo), 2 oboes, 2 clarinets, 2 bassoons, horn, trombone, bass trombone, 4 percussionists (timpani, snare drum, clash cymbals, suspended cymbal, castanets, güiro

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or carrasca, shekere, whip, xylophone, triangle, pandeiro, tam-tam, wood blocks, 2 congas, glockenspiel, 3 tom-toms, bass drum) and strings.

**Overall Structure**

Two motives, presented in the opening, constitute the building units of *Rapsodia Camaleónica*. Motive A consists of a scalar ascending motive with a skip between the first two notes. The violins playing pizzicato present this motive in m. 1, as shown in Example 1.

Example 1. A motive presentation on Violin I, m. 1

Motive B consists of a departure and return to the same pitch. This motive is initially presented by the long notes of the trumpet in mm. 9 to 19, as shown in Example 2.

Example 2. B motive presentation on Trumpet, mm. 9-19

Eight transformations of these two motives constitute the material for the whole piece, along with transitions, cadenzas and a coda. The tonal centers were pre-conceived as a series of ascending thirds, except for the last transformation and ending, where the intervals between the tonal centers compress. The main sectional tonal centers, without taking into account the transitions and cadenzas, follow the order in Table 1. For a more detailed description of the structure, see Appendix I.
Table 1. *Rapsodia Camaleónica*. General Character Outline

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**Analysis**

The opening figure by the violins and violas playing pizzicato gives the impression of phasing, a technique in which two or more players “fall out of synchrony” by playing the same pattern at a slightly different time interval.\(^3\) This technique is widely associated with minimalist music. In this first section, which I call “Presentation of motives,” mm. 1-41, the “phasing” effect is achieved by eliminating one note from the A motive in the second violins and by eliminating two notes from the A motive in the violas, as shown in examples 3 and 4 respectively.


Example 3. A motive on Violin II, mm. 2-3
Example 4. A motive on Viola, mm. 4-5

This “phasing” texture based on the A motive stays in the background after the entrance on m. 9 of the B motive on the trumpet, which makes use of “wa” effect with the Harmon mute. During this motive presentation, the rest of the orchestra and the piano, played on the strings by means of a fingernail glissando, have a harmonic sustaining role.

The first transition starts with the bass drum hit on m. 41, after which the piano solo states the A motive in a pentatonic mode on G-sharp, with both hands increasingly displaced by an eighth-note; a basic rhythmic device inspired by the music of Hungarian composer György Ligeti.

Transformation I, mm. 53-95, starts with the inverted “phasing” pizzicato A motive in the violas, celli and basses, on the same key of pentatonic G-sharp which was introduced by the piano during the preceding measures. The character of this “spasmodic” section is achieved on the piano by a transformation of the B motive into short quick notes and through rhythmic accents on the weak beats (mm. 57-60).

Another element in this section is found in the piano part on the word Fém; a reference to Ligeti, who used this word in the title of his etude No. 8.\footnote{György Ligeti, \textit{Études pour piano, deuxième livre.} (Mainz; New York: Schott, 1998).} If the pianist is not familiar with the Ligeti etudes (and does not speak
Hungarian), she/he will, with a little research, find the meaning of the word and evoke the type of metallic sound asked for. The rest of this section is a development of the A motive, mm. 60-82, until the return of the spasmodic B motive character on the piano on m. 82, which is in turn supported by the quasi-phasing A motive figure on the strings.

Imitations based on the last three notes of the B motive, mm. 88-95, connect Transformation I to the first transition, which goes from mm. 96 to 115. Here the piano left hand plays a figure inspired by *bambuco* (mm. 96-99 and 103-105), a traditional Colombian dance in triple meter from the Andean region. This genre of Colombian traditional music is usually played with stringed instruments, including guitar, *tiple* and *bandola*. The origins of this dance are not completely clear, but the strongest evidence points towards a Hispanic origin. This dance became popular during the era of independence from Spain, in the first part of the nineteenth century. Characteristic of *bambuco* is the rhythm of Example 5, which may be notated in two different ways.  

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Example 5. Basic rhythmic cell used in *bamboo*

Measures 99 to 102 are a simultaneous presentation of the A and B motives; the A motive on the ascending double notes of the piano, and the B motive on the trumpet and xylophone. The trumpet presents an inversion of the A motive, m.106, which the strings imitate in the next measure. The piano then responds with the same figure in alternate octaves and expands the figure to two measures, mm. 108-109, to which the orchestra replies. The piano now expands the figure to four measures, mm. 112-115, which connects to the next transformation.

Transformation IIa, mm. 116-179, has an overall energetic and dynamic character. This transformation, with tonal center on B, switches between 6/8 and 7/8 meter for the most part. The strings introduce an energetic transformation of the B motive on m. 116, to which a *burlesco* woodwind counterpoint joins in m. 120. An alternation of these two elements, starting on m. 124, gradually thins out the texture until the entrance of a lyrical line on the trumpet and piano (with virtuosic figurations), m. 135, which the initial string material of this transformation counterpoints from the next measure. The new melodic line on the trumpet and piano is derived from both motive A and B, as shown in Example 6.
Example 6. Trumpet, mm. 135-138, A motive and B motive

Three phrases make up this melody: mm. 135-142, 143-150 and 151-158. The soloists play with the strings during the first two phrases. The woodwinds join in with the *burlesco* counterpoint on the third, after which the piano keeps the momentum by a similar motivic alternation to the one heard on mm. 124 to 135. This is followed by the A motive on a B minor melodic ascending scale on the piano, mm. 164-171. The time signature then stays in 6/8. In the last measures of Transformation IIa, m. 172-179, the trumpet presents a new element derived from motive B, which will later become transformation III, as shown in examples 7 and 8.

Example 7. Trumpet near the end of Transformation II, mm. 173-174

Example 8. Piano, mm. 266-270. Transformation III

The idea for the transition following Transformation IIa, mm.180-201, is that of the original ascending scalar A motive presented a minor
third higher in each measure: C Lydian, E-flat Lydian, G-flat Lydian, A Lydian and back to C Lydian. Each completion of the cycle brings with it increasing rhythmic and instrumental activity. A fortissimo whole-tone chord on the piano with F-sharp on the bass, m. 201, functions as a dominant, which brings the piece to Transformation IIb, mm. 202-245, with its tonal center on B.

Transformation IIa and IIb share the same thematic material, but with different motivic distribution across the instruments, therefore the labels IIa and IIb. The energetic B motive transformation is now stated by the trumpet supported by the piano, which also plays the A motive in the left hand at mm. 202-209. From the middle of m. 209, the orchestral tutti presents the lyrical line from Transformation IIa, which the piano imitates with full chords, along with the A motive on the trumpet. The main melodic line keeps developing up to m. 242, where the piano has a fast-note alternating run, moving from the highest to the lowest register, and which is accompanied by a forte interjection of the B motive by the orchestra, mm.242-245.

The transition that connects Transformations IIb and III, mm. 246-261, consists of a dialogue between the two soloists, where the repeated note element that will make an essential part of the next transformation appears (this element had already appeared on m. 173, see Example 7). In this dialogue, a unit of two measures is compressed into one measure, then compressed into half a measure, which is in turn compressed into
two eighth-notes. The two soloists finally come together in the last notes, leading to the next transformation.

Transformation III, mm. 262-312, with a main tonal center on D and marked *Subito meno mosso*, starts with the oboe playing an augmented version of the A motive in D Dorian mode. After this, the piano solo states the main elements of this transformation, consisting of a repeated note figure derived from motive B (m. 266) and on an ascending scale derived from motive A (m. 267). The trumpet and piano alternate the figures until the *tutti* on m. 286, where they come together. From m. 296 to 302, the soloists present a short three-voice imitation of the main element from Transformation III, arriving at the scalar Lydian A motive on the piano sixteenth-notes on m. 303. This motive is then “interrupted” two times by the chromatic *Largo* figure (mm. 305-306 and mm. 309-310) that preludes Transformation IV.

Transformation IV, mm. 313-336, consists of the B motive in a chromatic fashion featuring the high register of the violins (center on G-flat). At the same time, a continuous chromatic scale descends from F-sharp-5 and arrives almost four octaves lower at A-1. This chromatic line is distributed in units of two measures among the different instruments, in the following order: trumpet, clarinet, cello (two units), bassoon, double bass (two units), piano (lowest voice), piano and double bass (four units). Each unit brings with it a new start of the chromatic line from F-sharp-5, resulting in a sonority of descending augmented chords. The climax of this
transformation appears at m. 329, from where the dynamics recede. The solitary A on the double bass at the end of this part, m.337, connects with the next transition, mm. 338-384.

This long transition starts with a sequence on the strings derived from motive B, mm. 338-352, and continues with a presentation of the ascending A motive on a whole-tone scale from m. 353. The initial idea of phasing, comes back in the quasi-phasing pizzicato, m. 365-372, which accelerates into six seconds of “controlled chaos” or aleatoricism in m. 373. Right after this little chaos, the strings play repetitions of a whole-tone cluster at the original tempo “like a machine” (*come una macchina*), mm. 374-377. The transition ends with the pizzicato whole-tone A motive on the celli. This figure connects to Transformation V, where it becomes the accompanimental figure.

Transformation V (*Tempo di valzer lento*), mm. 385-419, has a lyrical character. Its melody, with tonal center on B-flat, is a transformation of the B motive in a long phrase introduced by the horn and continued by the muted trumpet from m. 390. This melody ends on E, the same key of the following piano *cadenza misurata* or “measured cadenza,” so named because of its constant eighth-note pulse (mm. 420-493).

The idea for the first part of the *cadenza misurata* consists of a simultaneous extended presentation of the B motive on the top note of each hand. The right hand’s high note appears every five eighth-notes, while the high note in the left hand appears every six eighth-notes. This
gives the cadenza a displacing or “quasi phasing” effect, which together with the other voices, contributes to the cadenza’s reflective or hypnotic mood. The harmony from m. 431 to 454 is the same harmony sustaining the B motive in the opening of the piece. The second part of the cadenza consists of the A motive, first presented in a C Lydian-flat-7 mode from m. 477, with the two voices displaced by an eighth-note until they come together in m. 482. The closing measures of the cadenza, mm. 483-493, consist of a slightly different presentation of the pentatonic piano solo heard during the first transition.

Transformation VI, mm. 494-519, starts as a four-voice woodwind fugue. This section is introduced by the percussion, stating the *bambuco*-derived rhythm that accompanies each entrance of the subject. The percussion in this section includes two so-called “ethnic” instruments, the *pandeiro* (which may be replaced by a tambourine, if not available) and the *güiro*, which may be replaced by a *carrasca* (a Colombian variant of the *güiro*). The fugue subject derives from the B motive and contains a figure very similar to the one that already appeared in the melody on mm. 88-95. The fugue subject evokes *bambuco* music, particularly in its tail, as seen in Example 9.

Example 9. *Bambuco* rhythm on the tail of the fugue subject. Bassoon, m. 498
Each entrance of the subject is a fifth higher than the preceding one, following this order: C-sharp (bassoon), G-sharp (clarinet), E-flat (ophone), B-flat (flute). The episode between the second and third entrance of the subject, mm. 501-503, consists of the ascending A motive, while the episode between the third and fourth entrance of the subject, mm. 506-508, consists of the tail of the fugue subject. The trumpet presents a fifth entrance of the subject on F (a fifth higher than the last subject entrance), mm. 513-515, accompanied by fast scale runs on the piano derived from the A motive. Here the woodwinds take on a more accompanimental role.

The last measures of this section, mm. 516-519, consist of a development of the A motive in the piano, while the woodwinds and the trumpet trade the tail of the subject. This section closes on B-flat, the key of the next transition, mm. 520-531. This transition consists of the same A motive material previously heard in mm. 180-201, with the last two measures motivically inverted. The following trumpet cadenza, m. 532, starts più piano possibile (as soft as possible) on B-flat 5 and makes use of both motive A and motive B with an increasing rhythmic activity. This cadenza leads to the last transformation.

Transformation VII, mm. 535-598, with center on E-flat, consists of eight presentations of a harmonic ostinato, during which dynamics, instrumentation and rhythmic activity gradually increase. This transformation goes from the simple to the complex. The first presentation,
mm.535-542, consists of a piano solo in which the left hand presents the harmonies in simple parallel triads, in a return to simplicity, while the right hand presents, in repeated notes, a melody derived from the B motive. The repeated notes on the right hand, reminiscent of a zither or cimbalom, along with the indications Andante libero, meditativo e rubato, give this first presentation of the harmonic ostinato its reflective mood.

The second presentation of the ostinato in Transformation VII, mm. 543-550, consists of a Flugelhorn improvvisato sustained by the chords in the piano harp (the trumpet soloist may also choose to play his/her own improvisation). The atmosphere for this written improvisation was inspired by Armenian traditional music, especially by the duduk, which is a double or single reed wooden instrument emblematic of this music. The strings and the glockenspiel join in the third presentation of the ostinato, marked adagio, mm. 551-558, where the Flugelhorn presents once more the melody heard at the opening of this transformation. With the use of a plunger mute, the Flugelhorn soloist plays this expressive melody in “waves,” while the piano presents a sixteenth-note figuration of the same melody.

The rhythmic activity increases in the piano part of the fourth presentation of the ostinato (quarter note = 84), mm. 559-566. The idea for the piano figuration is that of the repeated note element across different registers. In this presentation of the ostinato, the A motive appears in the woodwinds and trumpet, also in repeated notes, at the same time as the
long notes of the initial melody derived from the B motive. The last measures of this presentation show an increase in orchestral activity, a feature that will be present during the following three ostinato presentations.

In the fifth presentation of the ostinato in Transformation VII, mm. 567-574 (quarter note = 88), the piano plays the A motive in the left hand, while the right hand rhythmic activity increases to *ondulando* arpeggios outlining the B motive melody. The trumpet now introduces a circling motive in repeated notes derived from motive B, which is then distributed among the woodwinds in an imitative fashion.

The sixth ostinato presentation, mm. 575-582 (quarter note = 92), becomes more rhythmic and introduces percussion instruments gradually. The piano right hand presents a new figuration of the initial melody of Transformation VII, while the left hand and pizzicato strings present the A motive in syncopated patterns. The repeated note material from the former ostinato presentation now becomes a syncopated figure, introduced by the trumpet.

The seventh ostinato presentation, mm. 583-590 (quarter note = 100), is the most rhythmic of the eight. The congas play all throughout this presentation in an improvisatory manner, including three beats of salsa *tumbao* in m. 589. *Tumbao* is the word for the part played by the *conga* drums in salsa, a currently very popular urban dance of Cuban and Puerto
Rican origin. The rhythmic combination of the other percussion parts, bass drum and shekere (an instrument of West African origin consisting on a gourd covered with beads), mm. 587-588, were inspired by the percussion section in the orchestral piece Batuque by Brazilian composer Oscar Lorenzo Fernandez. The syncopated bass drum line enhances the rhythmic feeling of this presentation, along with the figuration on the celli, basses and tenor trombone. The piano now has big leaps on the left hand, presenting the A motive in mm. 585-586 and 589-590, along with a syncopated figure in octaves in the right hand, which outlines the main melody of Transformation VII. In this presentation, the trumpet introduces an even more syncopated version of the melody from the preceding ostinato presentation, imitated and modified in the last two measures, 589-590, creating an effect of phasing echoes.

The eighth and last presentation of the harmonic ostinato in Transformation VII is a grandiose restatement of the opening of the transformation, with the strings presenting the melody, while the woodwinds, piano and trumpet state the A motive. The ascending A motive figure in octaves on the piano part alternates with the syncopated figure from the preceding ostinato presentation. The piano keeps playing this figure into the next section of the rhapsody. In broad view,

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Transformation VII consists of a very long crescendo that resolves into a
grandiose restatement of the opening on m. 599.

In this restatement of the opening, mm. 599-607 with center on E,
the tutti and trumpet present the initial B motive, while the clarinets,
campana in alto (bells up), present the scalar ascending A motive,
accompanied by the syncopated figure from Transformation VII on the
piano.

The coda, starting m. 608, consists of the same A motive material
previously heard in the transitions in mm. 180-201 and mm. 520-531. Five
measures before the end, the orchestra and soloists state the B motive
once more, fortissimo. The piece ends with a quick run of the A motive in
E Lydian-flat-7 mode in alternate octaves on the piano.

**The performers’ perspective**

*Rapsodia Camaleónica* was written with a high degree of virtuosity
in both the trumpet and piano parts. The piece is intended for advanced
performers. Liberties are occasionally given to the performers: the trumpet
soloist may play her/his own improvisation on the Flugelhorn, mm. 543-
550; the pianist plays dynamics at his/her discretion on the piano cadenza,
mm. 422-485.

The trumpet soloist must switch instrument between E-flat trumpet
and Flugelhorn and vice-versa. The E-flat trumpet facilitates the execution
of passages written in a high tessitura, such as the ending of the cadenza,
mm. 533-534, where the line goes up to a high E-flat. The Flugelhorn adds
a different type of timbre and allows for a more comfortable execution of passages in the lower register, such as in the second and third presentations of the harmonic *ostinato* in Transformation VII, mm. 543-558, where the melodic line often goes down to a middle C. One special consideration that the trumpet soloist must take into account when preparing this piece is the simultaneous use of *glissando* and “wa” effect (a gradual opening and closing effect with the left hand on the Harmon mute), as in mm. 9-33. A similar place to consider is on mm. 551-558, where the trumpet soloist plays the Flugelhorn long melodic notes with slow plunger mute “waves” (a gentle opening and closing with the mute on the Flugelhorn bell). In this section, the performer is asked to do circular breathing, if possible, and the plunger mute is to be ready on the left hand from the beginning of the *improvvisato* on m. 543. There is no other special technical issue in the trumpet/Flugelhorn part in the rest of the score, apart from the use of repeated notes, skips and flutter tonguing (mm. 230-239 and 313-335).

Extended techniques in the piano part include a silent chord preparation with the sostenuto pedal followed by a fingernail glissando on the strings, as in the opening, mm. 1-37. A similar passage occurs on the second ostinato presentation of Transformation VII, mm. 544-550, where the chords are prepared just by the left hand, without the aid of the sostenuto pedal. Another extended technique occurs on Transformation
IV, mm. 319-320, where the performer is asked to pluck the strings with a wooden plectrum or a guitar pick.

Other pianistic challenges include double notes, as in mm. 100-102 and alternate octaves, as in mm. 108-115, 258-261, 591-596 and 630-631. In Transformation IIa, the performer must be careful to bring out the melodic line with the right hand thumb, which is played in unison with the trumpet, mm. 135-157. At the opening of Transformation IIb, the left hand octaves, plus the right hand skips, combine into a virtuosic figuration, mm. 206-209, that adds to the overall energetic character of this transformation. Alternating quick notes between both hands appear at different points through the piece, as in m. 226, mm. 242-253 and 530-531.

Repeated notes are also a key pianistic element in Rapsodia Camaleónica, as they are the generative element of Transformation III and a crucial element in the harmonic ostinato in Transformation VII. Here, the repeated notes first appear in a rubato manner (the number of notes is specific, though), mm. 535-542; then in a figuration somewhat reminiscent of Czerny exercises, mm. 551-558; then the same note appears in four different registers, mm. 559-566.

Hand crossing appears during Transformation III and IV, mm. 282-285 and 329-330 respectively, and during mm. 422-476 of the piano cadenza, where the right hand plays a five-note pattern against the six-note pattern of the left. Other pianistic devices include arpeggios, such as
the ondulando figuration on mm. 567-573, and big skips in the left hand with simultaneous syncopations in the right hand, mm. 585-586 and 589-590.

About the chamber version

Rapsodia Camaleónica exists in orchestral version and in chamber version for eighteen musicians (piano, trumpet/Flugelhorn, flute/piccolo, oboe, clarinet in B-flat, bassoon, horn, trombone, bass trombone, 4 percussionists and string quintet). The composer may be contacted for obtaining the performance score and parts for either version.
Bibliography


APPENDIX I

RAPSODIA CAMALEÓNICA STRUCTURE
<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Description</th>
<th>Tempo/ Character</th>
<th>Main Tonal Center</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presentation of motives</td>
<td>1-41</td>
<td>A motive on G Lydian scale on Violin I, Violin II and Viola; pizzicato phasing. B motive on Trumpet.</td>
<td>Con moto</td>
<td>E</td>
</tr>
<tr>
<td>Transition</td>
<td>41-52</td>
<td>Piano Solo. A motive in pentatonic mode in Fourths and Fifths, phasing.</td>
<td>Deciso</td>
<td>G# pentatonic</td>
</tr>
<tr>
<td>Transformation I</td>
<td>53-95</td>
<td>Inverted A motive on Viola, Cello, Bass; pizzicato phasing. B motive on Piano (spasmodic).</td>
<td>Spasmodic</td>
<td>G#</td>
</tr>
<tr>
<td>Transition</td>
<td>96-115</td>
<td><em>Bambuco</em> rhythm on Piano left hand. A motive on Piano ascending double thirds and descending alternate octaves. B motive on Trumpet.</td>
<td>Allegro non troppo</td>
<td></td>
</tr>
<tr>
<td>Transformation II a</td>
<td>116-179</td>
<td>B motive on Strings. Cantabile melody on Trumpet and Piano derived from motives A and B. A motive on Piano, mm. 163-171. In mm. 173 the Trumpet anticipates Transformation III.</td>
<td>Energetic/ dynamic + lyrical (soloists)</td>
<td>B</td>
</tr>
<tr>
<td>Transition</td>
<td>180-201</td>
<td>A motive on the Piano and orchestra. (This transition will appear later on mm. 520-531 and in the coda).</td>
<td>Energetic/ dynamic</td>
<td>C</td>
</tr>
<tr>
<td>Transformation II b</td>
<td>202-245</td>
<td>A motive on the Piano. B motive on the Trumpet, then on the tutti.</td>
<td>Energetic/ dynamic + lyrical (orchestra)</td>
<td>B</td>
</tr>
<tr>
<td>Transition</td>
<td>246-261</td>
<td>Imitations between Trumpet and Piano derived from B motive anticipate Transf. III. (Motive compression)</td>
<td>Forward, compressing</td>
<td></td>
</tr>
<tr>
<td>Transformation IV</td>
<td>313-337</td>
<td>Canonic imitations at a major third, resulting in parallel augmented triads. B motive on Violin I and Violin II. Timbrical changes.</td>
<td>Chromatic, descending largo, pianissimo + crescendo</td>
<td>F# /Gb</td>
</tr>
<tr>
<td>Transition</td>
<td>338-384</td>
<td>Sequence built on B motive on <em>tremolando</em> Strings. <em>sul ponticello</em> (mm. 338-353). Motive A on Bass, Cello and Viola. Phasing <em>accelerando</em> to controlled chaos.</td>
<td>Interlude on Strings</td>
<td></td>
</tr>
<tr>
<td>Section</td>
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</tr>
<tr>
<td>Transformation V</td>
<td>385-419</td>
<td>A motive on Cello, <em>pizzicato</em>. Motive B on Bassoon and Trumpet.</td>
<td>Lyrical / melodic</td>
<td>Bb</td>
</tr>
<tr>
<td>Cadenza (Piano)</td>
<td>420-493</td>
<td>Same harmonic sequence as in the opening. Use of B and A motives. Initial pentatonic piano solo from mm. 41-52 returns on mm. 483-493.</td>
<td>Hypnotic</td>
<td>E</td>
</tr>
<tr>
<td>Transformation VI</td>
<td>494-519</td>
<td>Percussion Rhythm derived from <em>bambuco</em>. Fugue subject derived from motive B. Each subject entrance is a fifth higher: C-sharp, G-sharp, E-flat, B-flat, F. A motive on the piano scales of mm. 513-519.</td>
<td>Fugue (woodwinds), rhythmic</td>
<td>C#</td>
</tr>
<tr>
<td>Transition</td>
<td>520-531</td>
<td>The same A motive material as in mm. 180-201. B motive appears inverted in the orchestra in mm. 530-531.</td>
<td>Dynamic</td>
<td>Bb Lydian</td>
</tr>
<tr>
<td>Cadenza (Trumpet)</td>
<td>532-534</td>
<td>Motives A and B</td>
<td>Cadenza</td>
<td></td>
</tr>
<tr>
<td>Transformation VII</td>
<td>535-598</td>
<td>Harmonic Ostinato</td>
<td>Andante libero, meditativo e rubato, Eb Lydian</td>
<td></td>
</tr>
<tr>
<td></td>
<td>535-542</td>
<td>Piano solo melody derived from B motive. Repeated notes like a zither.</td>
<td>Andante libero, improvissato</td>
<td></td>
</tr>
<tr>
<td></td>
<td>543.550</td>
<td>Trumpet and Piano (<em>glissando</em> on strings). Trumpet improvisation inspired in Armenia, derived from B motive.</td>
<td>Adagio</td>
<td></td>
</tr>
<tr>
<td></td>
<td>551-558</td>
<td>Trumpet “waves” and Piano, plus Glockenspiel. Harmonic support of Strings. B motive</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>559-566</td>
<td>A motive on Woodwinds, Brass and Trumpet. Repeated notes on the Piano outline the B motive.</td>
<td>J = 84</td>
<td></td>
</tr>
<tr>
<td></td>
<td>567-574</td>
<td>A motive on the lower voices. B motive on the top voices. Piano <em>ondulando</em> outlines B motive.</td>
<td>J = 88</td>
<td></td>
</tr>
<tr>
<td></td>
<td>575-582</td>
<td>B motive, syncopated. Percussion enters and gradually plays more.</td>
<td>J = 92, rhythmic</td>
<td></td>
</tr>
<tr>
<td></td>
<td>583-590</td>
<td>B motive, more syncopated. A motive on Piano left hand. Congas, improvisatory feeling, including Salsa <em>tumbao</em>. Shekere and bass drum inspired on Fernandez’s <em>Batuque</em>.</td>
<td>J = 100, rhythmic</td>
<td></td>
</tr>
<tr>
<td></td>
<td>591-598</td>
<td>Tutti motives A and B. B motive on Piano alternate octaves.</td>
<td>Majestic</td>
<td></td>
</tr>
<tr>
<td>Section</td>
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</tr>
<tr>
<td>Restatement of Opening</td>
<td>599-607</td>
<td>Tutti plays initial B motive. The initial A motive phasing figure is now on the clarinets, <em>campana in alto</em>. The Piano keeps the rhythm from the ending of Transformation VII.</td>
<td>Grandioso</td>
<td>E</td>
</tr>
<tr>
<td>Coda</td>
<td>608-634</td>
<td>Based on the A motive, as in the transitions in mm. 180-201 and 520-531. B motive: Tutti chords at the end. Piano closes with A motive in alternate octaves.</td>
<td>Dynamic</td>
<td>E</td>
</tr>
</tbody>
</table>
APPENDIX II

FULL SCORE FOR RAPSODIA CAMALEÓNICA
\[ \text{Wood Blocks} \]

\[ \text{To Glock.} \]
Subito meno mosso

j = 82

59
Tempo I (subito)

più presto possibile, senza misura
c.a. 6'

pizz. come una macchina

più presto possibile, senza misura
c.a. 6'

come una macchina

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.
Tempo di valzer lento (ca. 132)

18

Fl.
Ob.
Cl.
Bsn.
Hn.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
E♭ Tpt.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

Tempo di valzer lento (ca. 132)

18

Vln.
Vln. I
Vl.
Vo.
Dr.

arco (norm.)

poco a poco cresc.
Allegro non troppo
cadenza
* optional: the trumpet soloist may play his own improvisation, taking care to fit the piano harmony and the mood.
591

30

Solo

30
The composer may be contacted for obtaining the performance score and parts for the orchestral and/or chamber version at mauricioariasmusic@gmail.com.