

PANAMERICAN FUSION IN COMPOSITION: WHERE JAZZ, CLASSICAL, AND PAN-LATIN MUSIC MEET



by
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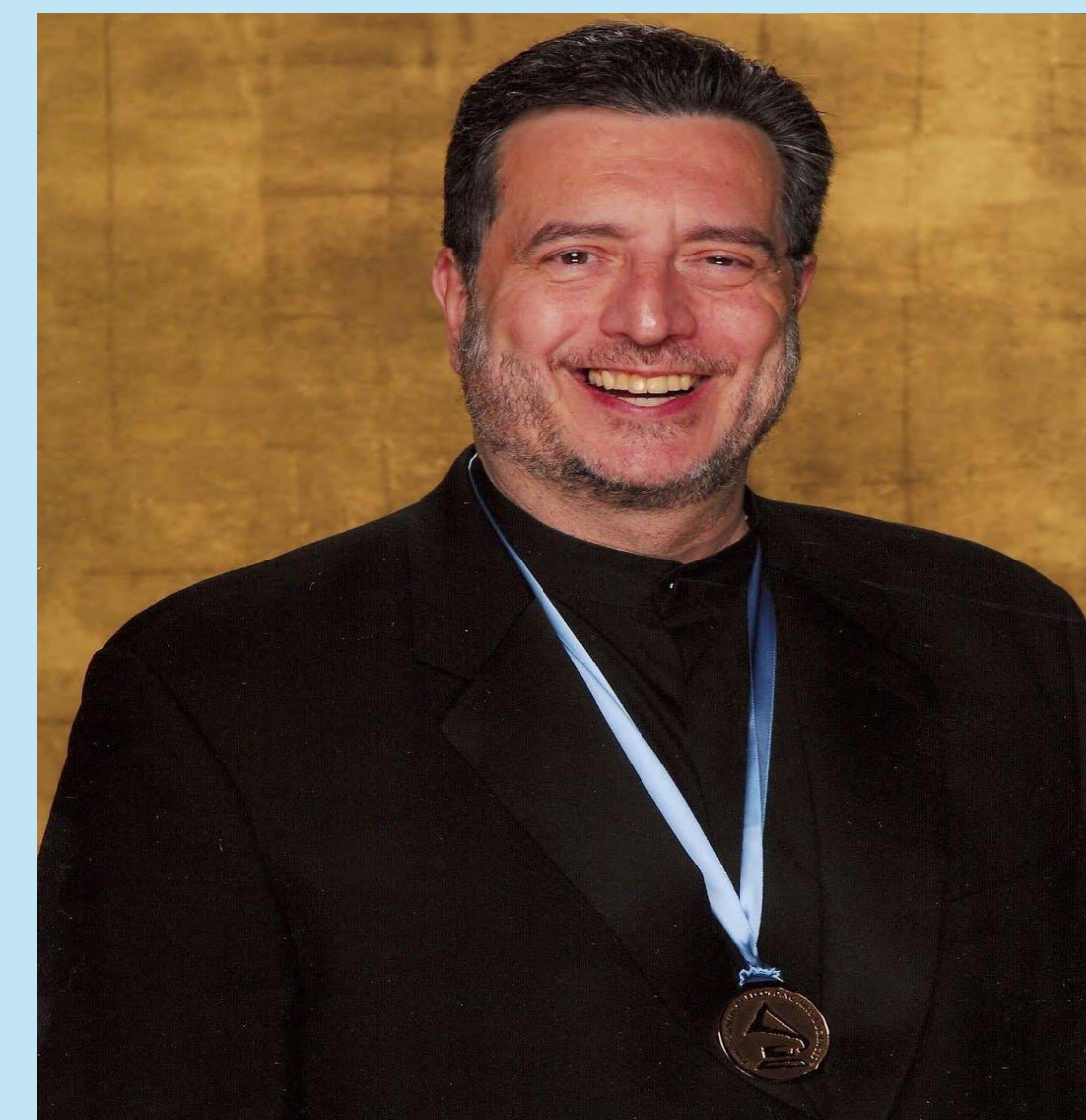
This research provides a resource for composers and arrangers interested in creating hybrid compositions that combine Jazz, Classical, and Pan-Latin folk and popular traditions

Abstract:

In this essay I analyze compositional techniques used by selected Latin American award-winning pianist and jazz composers who create cross-genre musical works. The pieces selected for this study are "Serenata," written for studio orchestra by Carlos Franzetti, "Bridge of Life, Part I," a woodwind quintet and piano trio composition by pianist Danilo Pérez, and "Miula" written for an eleven-piece ensemble and composed by Guillermo Klein. I analyzed each work by their musical traits, including instrumentation, form, rhythm, melody, harmony, texture, and orchestration. I also included relevant biographical information of each composers' historical and cultural background. Following this analysis, I provided an overview of the techniques I employ in my original compositions, inspired by the works of the composers in this study. The goal is to present a framework of compositional techniques for composers and arrangers to develop cross-genre pieces utilizing folk and popular styles with jazz, Pan-Latin, and Classical traditions.

Methodology:

- Three compositions in this study:
 - "Serenata" by Carlos Franzetti. Written for studio Orchestra.
 - "Bridge of Life, Part I," by Danilo Perez. Written for woodwind quintet and jazz piano trio.
 - "Miula," by Guillermo Klein. Written for an eleven-piece band.
- Transcription of "Bridge of Life, Part I."
- Critical listening (Analysis of musical traits)
- Contextualizing compositions based on each artists' biographic and discographic information.
- Research on historical and cultural information about folk and popular music traditions.
- Interview with Carlos Franzetti.
- Overview of Techniques employed in my original music.



Carlos Franzetti, Buenos Aires, Argentina (b. 1948)

Excerpt from "Serenata" released in 2010 in the album *Alborada*.



Danilo Perez, Panamá (b. 1965)

Excerpt (transcription) from "Bridge of Life, Part I" released in 2010 in the album *Providencia*.

Franzetti, *Serenata: Milonga*, melodic and rhythmic reinforcement in the strings.

Pérez, "Bridge of Life, part I": Polytonality, scale -mode relationship

**Rhythmic cells found in Contradanza, Caribbean, Central and South American music:
*Habanera, Cinquillo, Amphibrach, and Tresillo.***

Variation of the *Caja* rhythm found in Panamanian tamborito , written in the bassoon.



Guillermo Klein, Buenos Aires, Argentina (b. 1969)

Excerpt from Klein's "Miula" released in 2008 in the album *Filtros*. Utilization of elements of *chacarera*.

Results:

- Neoclassical approach to composition
- Immigration aspects
- Texture: use of counterpoint, fugue, polyphony, ostinatos, motivic development
- Jazz practices: Improvisation, Jazz Harmony.
- Form: influenced by European structures, African, creole, and Indigenous traditions. (I.e. Classical forms, "Serenata", binary forms, accelerated sections (*tamborito*).
- Rhythm: Creole, African, Caribbean, indigenous folk and popular Pan-Latin traditions. Ex: *chacarera, tango, milonga, choro, pasillo, bambuco, tamborito*.
- Melodic treats: African, Pan-Latin, European traditions, and jazz traditions. (I.e. Call and response, four-measure melodic structures, syncopated melodies, pick up melodies)
- Harmony: European and jazz traditions. Ex: chord substitutions, blues form, functional harmony, polytonality, modality.
- Original Compositions by Carolina Calvache:
 - Legado (Written with elements of *Pasillo, Bambuco, and Tango*)
 - Brisa (Written with Colombian Caribbean elements of *Bullerengue*)
 - Hope (Written with Afro Cuban elements, *rumba*)



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