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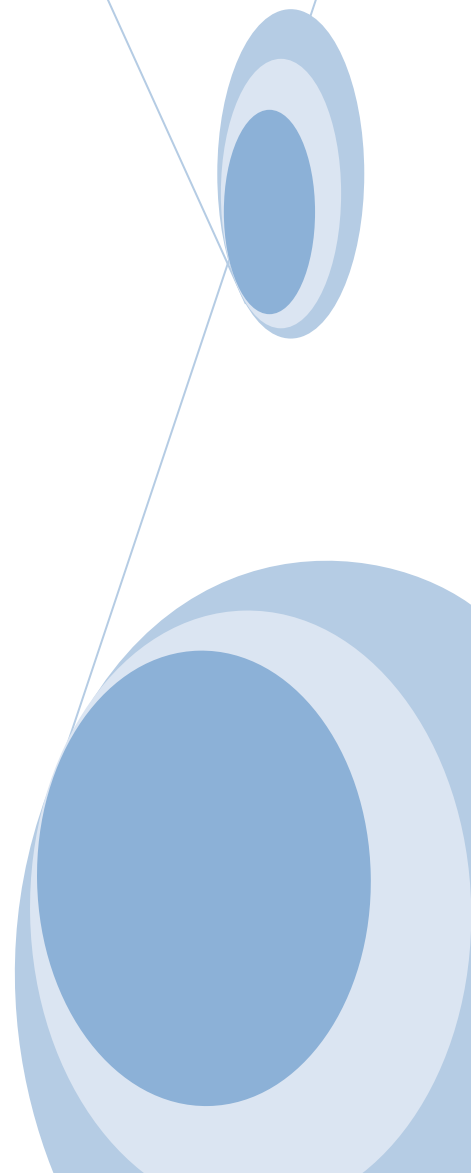
Valencia Campus

“Why not Clarinet”

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Master of Music Candidate-
Contemporary Performance

Valencia
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ACKNOWLEDGMENT

There are many people to whom I should dedicate a few lines on this page, and it is not easy to choose an order to name them. So I will start by thanking so many excellent musicians in general and, in particular, clarinet players who have awakened enthusiasm and interest in each new generation of musicians.

I continue by thanking all the teachers who have influenced my musical training, and especially to all the teachers and staff at the Berklee College of Music-Valencia Campus because they have allowed me to grow in personal, musical and professional aspects and carry out this project.

All my friends and colleagues who made the recording of my pieces possible, both as musicians and recording engineers and technicians, also deserve my most sincere thanks.

And finally, I want to thank my family and closest friends, for their invaluable support.



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1. Introduction

1.1. About the author

I come from a musical family, where all my siblings and some other family members are professional musicians. Because of this, my love for music comes from childhood.

I began studying music when I was only 8-years-old in the wind-band of my hometown. Before that, I had started playing the *laud* in local folk music groups formed for the spring feasts of *Cruces de Mayo*. So popular Spanish music was my first contact with the music world but, a little bit later, I began to study classical music at a professional conservatory.

At the conservatory I found one of my greatest passions: Chamber music, which even today is still very important in my life and musical style.

A few years later, I moved to Madrid to continue my undergraduate studies, and there I would find two of my biggest influences: the Symphony orchestra and a music style I always was attracted to, but I never dared to study and understand exhaustively: Jazz.

As a clarinetist, the most interesting style for me was Classic Jazz and Swing of the 20s-30s, which is also known as Dixieland. The reasons for this are the large number of pieces composed for clarinet during that time and the cheerful, funny and sparkling style which made the clarinet sound and its possibilities one of the most important and loved instruments for composers and big bands, as well as an appreciated solo instrument.

This interest led to create a group of Clarinet-jazz players in Madrid with other clarinetists, colleagues and friends, called HALF PAST CLARS.

The purpose of this group is similar to the work presented below, which is to adapt jazz standards (standards and classic jazz pieces mainly) to a group of Clarinet-Ensemble. Besides all the arrangements and song adaptations, we



composed some original tunes, compiled in a recording album called "Half Past Clar's" in 2010.



Figure 1 CD Cover of album Half Past Clar's-2010

I spent my undergraduate studies combining classical chamber music with symphonic orchestral and Dixieland jams without knowing that this jumble of styles could finish someday as the diverse works I have developed this year, thanks to the learning facilities and experiences that Berklee College of Music has provided.

2. Historical context

There is a fact which draws my attention: the clarinet as a solo instrument has lost much prominence in its role in jazz music, situation which does not happen in other styles such as classical music and even folk music of many countries.

2.1. The path of the clarinet in the music history...

Doing a quick review of the evolution of the clarinet in the history of classical music (very basic, because this is not the mission of that work and this topic is too wide) it can be seen that, the clarinet had late appearance, compared to other woodwinds that were more important than clarinet in the Baroque orchestra. Since Wolfgang Amadeus Mozart placed it at the top as a solo instrument (Concerto for clarinet and orchestra the M, 1791) this instrument has always been able to stay in the music scene and in the minds of the composers of the following artistic movements as a relevant, much loved and respected instrument because of all the techniques and sound possibilities it has.

Just to mention some of the best composers in music history, during Romanticism clarinet was one of the most commonly used wind instruments, with works dedicated to the instrument, such as Karl Maria von Weber's concerts, the Quintet and the Sonatas of Johannes Brahms and many other composers.

In the avant-garde period of the twentieth century, clarinet has also been in very relevant works composed by great geniuses of music as Debussy, Stravinsky, Poulenc and Stockhausen, apart from the great symphonic importance it has and the large number of orchestral passages compounds.

In contemporary music from the late twentieth century to today, the clarinet is one of the most used instruments, both in chamber music and as a solo instrument. The same happens in folk music and folklore of several European cultures, where the clarinet still enjoys much prominence, especially in wind band music in Spain and in countries of Eastern Europe and Turkey, as it is an instrument closely associated to the gypsy music.



2.2. The Clarinet in Eastern Europe:

2.2.1 At the beginning: The ancient Greek music

Because of its geographic location and its historical evolution, Greece is a country that belongs to both East and West cultures. That bipolarity manifested to perfection in its music. In general, Greek music is usually immediately recognizable by its timbre and its modal melodies from Orient.

The style called *Dimotikó*, from traditional Greek folklore, has clarinet and violin as its the main instruments.

Ancient Greek music was the basis to Persian music. It greatly influenced the Western Gregorian chant and in Byzantine music.

After Byzantine territory fell in Arab hands, its musical resources were used in Islamic music too ... Ancient Greek music is the basis of classical Arabic music, Balkan and later Ottoman, and along with its melodies and modes, instruments such as the *klarino* also were exported to East Europe.

The *klarino* (popular clarinet tuned to the natural scale) was led by Gypsies in the eighteenth century or the Bavarian military bands of the 1830s to part of Eastern Europe.



Figure 2 Current map of Eastern Europe

2.3 The Balkan and Klezmer music

Gypsy music from the Balkans is one of the treasures of the musical heritage of the Gypsy people, and by extension of the East-European culture. This unique cultural heritage was popularized by Emir Kusturica movies or *Gatliif*, and increasingly frequent concerts of the "gypsy world music", also called "Klezmer".

Klezmer music is a style of Jewish music. Born in Eastern Europe in medieval times, it has traveled around the world accompanying the Jews. In Jewish musical traditions, Klezmer was mixed with different European music with which it was in contact, mostly Eastern European, Balkan and Central European.

Klezmer was usually played by a group of three to six musicians. Musicians or *Klezmorim* were disreputable people, nomadic musicians, however they were

the only recourse of the towns and Jewish ghettos to celebrate with some happiness events like weddings and parties.

The usual instruments were the violin, clarinet, flute, cello and drums. As time went on, the groups were growing in number to form bigger bands.

In the early twentieth century, the Jews left Eastern Europe first, and later Central Europe because of prosecutions and lynchings. Many of them moved to the U.S. and the Klezmer music also traveled with them.



Figure 3 Group of gipsy musicians in Chicago.1924

According to several musicologists, Klezmer music was born when Eastern European Jews musicians migrated to America; others argue that the meeting with jazz music made a big change in Klezmer music evolution and helped it truly be known.

During the decade of the 1920s the meeting between traditional Yiddish music and Jazz happened in areas with great immigration, and as a result gave great compositions and concerts in the modern Music History.

Currently, the most important thing is that many musicians have appeared (not only of Jewish origin) who show an interest in this art and consider the interpretation of Klezmer music a way of searching for new ways of expression.



The melodies and traditional songs are the basic material with which *Klezmorim* today enrich their own arrangements and compositions, adding Folk tunes from around the world, Jazz elements, Soul and other styles of Contemporary music such as Pop, Rock, Punk and Rap.

Here we can mention the African American clarinetist Don Byron who founded the Klezmer Conservatory Band, or we can also mention other musicians as influential Argentine / Israeli clarinetist Giora Feidman Klezmer who mixed Klezmer with details of Latin music.



Figure 4 Portrait of Harry Kandel. NYC, 1905

Some of the most famous clarinetists who play this kind of music nowadays, are:

Giora Feidman (Argentina/Israel), Vasilis Saleas (Greece), Hüsnü Senlendirici (Turkey), Andy Statman (USA), Ivo Papazov (Bulgaria), Petroloukas Chalkias (Greece), Tale Ognenovski (Macedonia), Martin Fröst (Sweden).

2.4 Jazz and clarinetists

2.4.1 Origins: New Orleans clarinetists

In the beginning of the Jazz era, in the mid-nineteenth century, the Blues and Work-songs in the cotton fields or "worksongs" were the styles that local people sang and listened to. The music was not Jazz, it was a set of rhythms and melodies mostly from Africa. In the last quarter of the nineteenth century, Jazz started in Louisiana (New Orleans). In the beginning, the clarinet was very important, and its use was divided equally between black and white musicians, having figures in different periods and styles. Many *Klezmorim* migrated to America, and among them were virtuoso clarinet players that started playing Jazz.

1892- New Orleans gave birth to the great jazz clarinet Johnny Dodds, one of the three most famous classical clarinetists this city gave to Jazz, together with Jimmie Nonne and Sidney Bechet (he lived many years in Europe, the last decade of his life in Paris).

Jimmie Noone became established as leader of his own band in the "Apex Club" in Chicago and broke up with the traditional and established setting of jazz ensembles in New Orleans. Without brass, the result was some sort of "Chamber Jazz" where the melody is clear and audible.

Some years later, Johnny Dodds entered the famous group of Louis Armstrong's "Hot Five" with Kid Ory, Lil Hardin, Armstrong himself and Johnny St. Cyr (banjo player). These recordings of Louis Armstrong with the Hot Fives and then with the Hot Seven were the seeds of modern Jazz.

Albert Nicholas played in several bands such as as The New Orleans Rhythm Kings and King Oliver Band, which became one of the most memorable hot jazz bands in Chicago, in the early twenties. His style influenced many young Chicago musicians such as Benny Goodman. Together with some later figures as Irving Lorenzo Tio or Fazola they helped define an era of Jazz history.



Many other clarinetists did not become famous for different reasons, such as not having migrated to the main locations or places of jazz in due time (New York or Chicago). However, they were not minor players, and the list includes artists such as Willie Humphrey, another great clarinetist and highly regarded in his time or Mezz Mezzrow, which occupies a rare and unique place in the history of Jazz clarinet enthusiast specializing in Blues.



Figure 5 Larry Shields and his band

2.4.2 *The Glorious Era of Swing for the clarinet*

Around 1935 the beginning of the Age of Swing arrives, the golden age of the big bands.

Benny Goodman (son of Polish Jews who migrated to the U.S.) in 1937 was acclaimed as the "King of Swing".

Buster Bailey, Barney Bigard, Irving Fazola (in his second stage) ... and many other clarinetists were highlighted in this style.

Artie Shaw (Russian father, Austrian mother) reached prominence during the era of the big bands, but his style was never really adapted. While Benny Goodman's music is fun and simple, Shaw's music is tense, wilder, addressing the future of Jazz.

The first **Woody Herman**'s band became known for its Blues orchestrations. In April 1939, Herman recorded what would be his greatest commercial success and megahit *Woodchoppers' Ball*, where Woody starred at the clarinet, and it included Neal Ried at trombone, Saxie Mansfield on the saxo, Steady Nelson on trumpet and Hy White on guitar. This Swing band became very popular.

Joe Marsala was also an excellent Swing clarinet artist who would easily adapt to other similar styles (he studied with Jimmy Noone), like **Eddie Miller**.

2.4.3 - The Bebop: Clarinet in danger of extinction:

1939-1940-With the Great Depression and the approach of World War II, big bands and orchestra ballrooms disappeared and gave free way to combos with fewer members and smaller groups (much cheaper).

These ensembles gave emphasis to the trumpet and tenor sax, with drums, bass and piano, and the newborn electric guitar was also included. The clarinet and trombone had no practical application in bop style because of the complexities of this mix. This, added to the difficulties to balance these instruments' sounds, gradually clarinets disappear from Jazz stage time. Only J. J. Salvo Johnson on trombone and Buddy de Franco on clarinet, were able to adapt. The clarinet was partly replaced by the soprano sax, due to tuning and sound quality reasons.

Buddy De Franco is one of the greatest clarinetists of all times. Until the arrival of Eddie Daniels he was, without doubt, the most famous clarinet player in the 40s and was able to fit into more modern jazz and bebop.

It was bad luck for De Franco to be the best at an instrument that, after the swing era, declined drastically in popularity. However, he was perhaps the only clarinet artist of the time who was able to adapt to changes, and even during the eighties he was the only remarkable Jazz musician who only played clarinet. He was perhaps the only bebop clarinetist. After him, there was a big gap in terms of clarinetists.



There are hardly data from Jazz clarinetists who played some styles in the post-bop era. Nowadays, this is luckily being recovered.



Figure 6 Cover of Jazz Journal, 1953- D. Howard

2.4.4 Freejazz and Modern Jazz: Some clarinetists today.

Eric Dolphy: His musical career is very unusual. It was very brief and successful. A multi-instrumentalist virtuoso, he played bass clarinet, an instrument out of use during his days, which is currently becoming popular in Jazz. He was also a great flute player. Dolphy, in just six years, was placed in the avant-garde of the renewal of Jazz of the 60s, becoming a master key and unquestioned modern Jazz master.

Pedro Iturralde: Saxophonist and occasional clarinetist, pioneer of Jazz in Spain, along with pianist Tete Montoliu. He traveled to Europe and the United States (Berklee, Boston) to develop his skills. He co-founded with Paco de Lucia the Flamenco-Jazz style. Both achieved recognition in 1967 Berlin Festival's edition.

John Kenneth Davern, although he mainly played in traditional Jazz and Swing stages, his musical interests included a much wider range of styles. In 1978 he collaborated with avant-garde musicians such as Steve Lacy, Steve Swallow and Paul Motian on an album inspired by Free Jazz, appropriately titled *Unexpected*.

Michel Portal is a French clarinetist, saxophonist, composer and bandoneon player, born in Bayonne on November 25, 1935. His musical training was entirely classical, specializing in the clarinet repertoire with Mozart and Alban Berg, among others. But he always maintained a clear relationship with Folk music of the Basque country and Jazz.

He is one of the favorite clarinetists in Contemporary music (Pierre Boulez, Stockhausen, etc.). From 1971 he founded an experimental way and open group, “Michel Portal Unit”, which definitively enters the field of improvisation and Jazz.

Eddie Daniels: One of the really great Jazz clarinetists. He has explored the themes of Charlie Parker and Roger Kallaway, the Crossover and Swing. Daniels is also a tenor saxophone performer.

Paquito D’Rivera (Francisco de Jesús Rivera Figueras) is a Cuban Jazz musician, clarinetist and alto, tenor and soprano saxophonist. Passionate about both Jazz and Classical music, one of the main objectives of his work is to make the first part of the second.

He is considered one of the best Latin Jazz musicians and is a regular at Jazz festivals across the world and in any clarinetists’ meeting.

Theo Jörgensmann is one of the most important contemporary Free Jazz clarinetists. Usually played with artists from different musical styles. He has played for example with John Carter, Perry Robinson, Barre Phillips, Kenny Wheeler, Kent Carter, Vincenz Chancey, Lee Konitz and others. Mixing elements of Jazz, Classical music, Contemporary music and Ethnic styles without leaving his personal style.



Louis Sclavis is a French clarinetist and saxophonist Jazz. He began studying clarinet at age 9, before studying at the Conservatory of Lyon. Since the late 70s he has started doing concerts with the Workshop de Lyon; later it founded together with Michel Portal and Bernard Lubat the “Brotherhood of Breath”.

He has also recorded his own albums and played on all main festivals.

Ken Peplowski is one of the best jazz clarinetist that emerged in the eighties. He belongs to the *Neoclassical stylistic movement*, but Peplowski plays Jazz, convincingly; he clearly connected to the golden age of swing instrument and integrated the influences of Lester Young, Benny Goodman and Buddy de Franco.

Ken Peplowski is an eclectic musician who moves somewhere between Classical music and Jazz. His quintessential technique on the clarinet, has placed him as one of the best current Jazz clarinetists.

Below are the names of the main clarinetists cited in this brief review where they appear in a chronological list. You can see the difference in number from the 40-50s with Bebop and thereafter to the present day.

In view of the data, the most probable reasons for clarinet to fall in disuse among Jazz musicians and composers since the 40’s, with World War II and the Bebop, is that: one hand it is true that it had more limitations than the saxophone, especially in sound power and that was a disadvantage with the arrival of electric instruments in the rhythmic base of the groups; and, on the other hand, style, fashion, and criteria aesthetics had changed.

So from the light and sparkling melodies of Swing represented largely by the clarinet the style evolved into the more elaborate melodies, charged not only of harmony and rhythm, but more difficulty, complexity and darkness ... Bebop was born and clarinet was preparing to suffer a major change in its role in Jazz.



<i>New Orleans and Swing Clarinetists</i>	<i>Bebop, Freejazz and Modern Jazz Clarinetists</i>
1878 – 1961 Alphonse Floristan Picou	1904 – 1957 Jimmy Dorsey
1880-1949-Big Eye Louis Nelson	1917-1994 Jimmy Hamilton
1882 -1949-George Baquet	1920 – 2004 John LaPorta
1884-1934 Alcide “Yellow” Nunez	1921-2007 Tony Scott
1887-1960 Lawrence “Duhé” Dewey	1921-2008 James Peter Giuffré
1892-1940 Johnny Dodds	
1893-1933 Lorenzo Tio Jr	1923- Buddy DeFranco
1893-1953 Larry Shields	1904 – 1957 Jimmy Dorsey
1895-1944 Jimmie Noone	1917-1994 Jimmy Hamilton
1895-1966 Darnell Howard	1920 – 2004 John LaPorta
1895 –Wade Whaley	1921-2007 Tony Scott
1896-1928 Jimmy O’Bryant	1921-2008 James Peter Giuffré
1897-1959-Sidney Bechet	1928 - Bob Wilber
1899–1971 Harry Shields	1928-1964 Eric Dolphi
1899-1972 Mezz Mezzrow	1929-Pedro Iturralde
1900-1968 George Lewis	1929- Acker Bilk
1900-1972 Tony Parenti	1935–2006 John Kenneth Davern
1900-1973 Albert Nicholas	1935-Woody Allen
1900 - Jimmy Hartwell	1935- Michel Portal
1901-1948 Sidney Arodin	1941- Eddie Daniels
1901-1949 Danny Polo	1948-Paquito D’Rivera.
1901-1967 Edmond Hall	1948-Theo Jörgensmann
1902-1943 Leon Roppolo	1953-Louis Sclavis
1902-1959 Omer Simeon	1955-Jorge Pardo
1904-1929 Don Murray	1958-Don Byron
1904-1972 Jimmy Lytell	1959-Ken Peplowsky
1904-1973 Voltaire de Faut	
1906-1932 Frank Teschemacher	
1906-1969 Pee Wee Russell	
1906-1985 Joe Darensbourg	
1907-1944 Rod Cless	
1902-1967 Buster Bailey	
1906-1980 Barney Bigard	
1907-1978 Joe Marsala	
1909-1986 Benny Goodman	
1910-2004 Artie Shaw	
1911-1991 Eddie Miller	
1911-1987 Heine Beau	
1912-1949 Irving Fazola	
1912-1997 Johnny Mince	
1913–1987 Woody Herman	

- Note: All clarinetists listed at the beginning are in chronological order of birth, but from Buddy de Franco, there are some that are repeated because they started their career in a specific style and then changed to Bebop or other style that was not Swing, Jazz or Classic-Dixie.



3. JUSTIFICATION AND OBJECTIVES:

3.1 Why am I doing this work?

Since there are no logical reasons from a technical or expressive point of view, and the disadvantage of clarinet sound against saxophone is not a sufficient argument to remove this instrument from the Jazz scene, this paper wants to be a defense of the clarinet as a dynamic and versatile instrument, able to adapt to any style and reintegrate into the current music scene.

3.2 What do I want to achieve with this?

The main goal of this project is to promote the spreading and recovery of clarinet in the current music scene, and more specifically, in Modern music and Jazz style.

General audiences know this instrument for its history, and they associate it only to Classical music. My purpose is to help different audiences to not be surprised to see clarinetists playing Folk, Flamenco, Contemporary Jazz ... and not just Classic Jazz or Classical Music.

To carry out this work the following elements are developed:

- Study and interpretation of various musical styles.
- Composition and adaptation of a new repertoire for the clarinet.
- Looking for an artistic voice.
- Recording the new repertoire.
- Claiming the clarinet as a versatile and dynamic instrument.



4. PROCEDURE / METHODOLOGY:

4.1 Study and interpretation of various musical styles

The sound of the clarinet is usually described as sweet, dark and smooth, so it is usually associated with slow, quiet and very expressive music, but this is only the low register or *chalumeau*. This instrument has a great register not only in octaves, but also in expressive characteristics.

In the middle register, the clarinet changes its sound a bit, becoming firmer and louder, and in the high register, the sound of the clarinet is completely different to the previous, as it is very bright, powerful, loud and even aggressive. This is the favorite tone in the East-European cultures and styles of music as Klezmer, Balkan and Mediterranean culture in general.

Through the study and performance of music from various cultures where the clarinet has a leading role, as previously mentioned, I have been able to analyze some scores and see which qualities are more common and why the clarinet, in that style of music, has been able to achieve prominence.

My experiences with teacher Perico Sambeat and the Mediterranean Ensemble, where we played tunes from Tunisia, Serbia, Morocco, Bulgaria and his own compositions, as well as my collaboration and recordings in Serbian music Jams organized by my colleague Jelena Ciric, were a big influence to me and I could listen to this kind of music, which was a great find. Because of this I wanted to explore and learn more about these styles.

Also, the visit of Javier Limón and the Mediterranean Institute and the collaboration with him on recordings (of Spanish music and Arabic influence) made me see that this could be a good way to investigate because the clarinet fit perfectly with those kind of melodies and extreme mood swings in music, able to move rapidly from virtuosity to a great nostalgia, pain and strength.

There were several reference books and conversations with Eastern European-friends about this kind of music, and I should also mention the big number of records and advices I received from both my colleagues and teachers.



One of the most recommended for the analysis of this type of music books is the "Serbian Pesmarica Naslovna-Book" a type of of Real Book of popular songs and dances from Serbia, Montenegro and the Balkans in general.

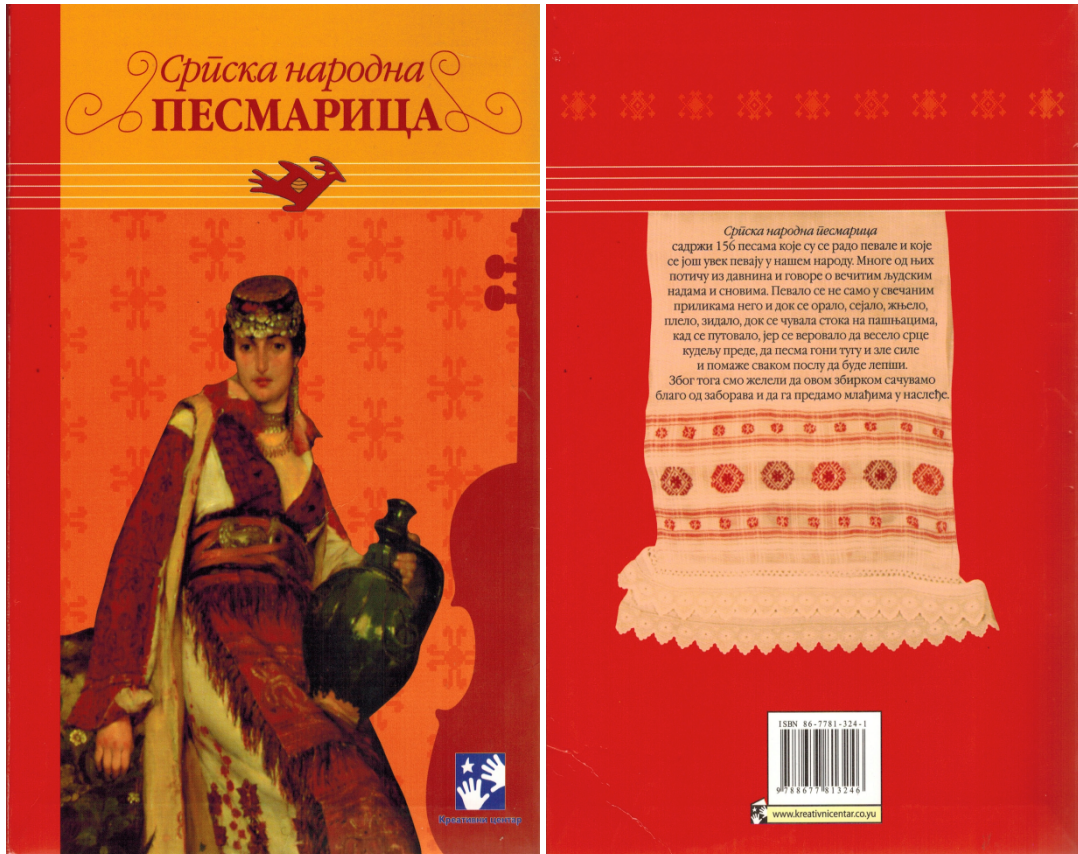


Figure 7 Front and back cover of the Pesmarica Naslovna book.

But in addition, the target was also to explore new areas with clarinet, styles where it has not been used and which I believed possible to involve clarinet.

My greatest wish was to try two styles which I have been passionate about since childhood: Flamenco and Latin-jazz.

To achieve this, I carried out a study and interpretation of these styles and composed and adapted some of them for clarinet.



My experiences in the Latin Jazz Ensemble and Cuban Music, with teachers such as Víctor Mendoza or Alain Perez, as well as my collaboration with Jazz ensembles (Mariano Steinberg) and Contemporary Jazz (Polo Orti), were extremely helpful and helped me to develop new ideas.

Regarding my passion for Flamenco and Latin-jazz, I studied several books about these topics (see reference chapter), and I quickly became aware that there are many connections between both styles.

So I wanted to investigate and try my acquired knowledge through composition.

4.2 Composition and adaptation for a new clarinet repertoire: Looking for my artistic voice, a first person perspective

Through a repertoire for this instrument composed in many styles -not only in Classical style, but based on modern music and with a Jazzy format-, dissemination of the clarinet's work would be much easier and it could also help me find my own style and create my identity as an artist.

Here I will explain my creative process, my main influences and what my goals were as a composer in each of the pieces composed this year.

The works are explained in some charts where I describe the main features of each, as well as the date they were written and recorded.

The pieces I wrote under the East-European Music influence (but giving them a more personal approach) were "Karsi-Llamas" and "Akanónisto": both were composed in the spring semester.



PIECE Nº 7	
TITTLE	KARSÍ- LLAMAS
COMPOSED IN	February-March 2014
INFLUENCES	East-European Music
RECORDING DATE	April 11 th , 2014
MUSICIANS	Miguel Ruiz Santos, Clarinet-composer Djudju Hartono, Piano Juan Cristóbal Aliaga, el. Guitar Andrea Fraenzel, Bass Mikael Cahubert, Drums Ilias Papantoniou, Darbuka
ENGINEER	Tim Shull & Kyle Pyke
LINK AUDIO	www.clarinetjazz.es/miguelruizsantos/media
FEATURES	<ul style="list-style-type: none"> - Original composition based on the Greek modes and where popular styles of Eastern Europe and jazz are mixed. - Many rhythmic changes because I intended to create the atmosphere of dances. - Great contrast between rhythm and the different themes. - Form: INTRO-A-B-B'-SOLOS-A -Electro-acoustic instrumentation.

In this piece the goal was to give the clarinet a leading role, a role of solo and group leader, highlighting all its technical and sound qualities and expressive possibilities.

For this, I chose to do two main "motives" or elements: A slow one, based on Dorian and Aeolian modes (Greek heritage) with a strong nostalgic and almost pitiful character. The second is much more rhythmic and energetic, written in 7/8 time signature typical of the East-European Folk music and dancing.

In terms of instrumentation, as I wanted to emphasize the sound of the clarinet but also prove that it can be a leader, I chose a combination of acoustic instruments and some electrical and louder instruments, such as the electric guitar and drums. In addition, I added *darbuka* to have that sound and "color" of the typical eastern Folk music.



PIECE Nº 8	
TITLE	AKANÓNISTO
COMPOSED IN	April -May 2014
INFLUENCES	Greek.Turkish Music
RECORDING DATE	May 30 th , 2014
MUSICIANS	Miguel Ruiz Santos, Clarinet-composer Djudju Hartono, Piano Peter Connolly, ac Guitar Haojun Qi, Bass Alex Williams, Drums Mt Aditya Srinivasan, Tabla and Percussion.
ENGINEER	Tim Schull & Ryan Renteria
LINK AUDIO	www.clarinetcjazz.es/miguelruizsantos/media
FEATURES	-Original Composition based on oriental melodies and where traditional Greek and Turkish rhythm are mixed style with jazz style. - The rhythmic signature is 5/8 and 6/8 and I tried to use the rhythmic modulation. This is a new concept for me. - Great contrast between themes. -Form: INTRO (Guitar Solo)- A-B B- A- SOLOS- B-A Similar to a Rondo (Classical Music influence) -Acoustic instrumentation.

This tune was composed a little bit after the previous one, because of this, much of these influences, and the learning acquired about music from Eastern Europe, are still present in some elements.



In *Akanónisto* I tried to focus even more on rhythmic aspects of this style of music and to use some of the concepts learned during the course, polyrhythms and metric modulation.

This can be seen mainly in the introduction, where the guitar (starting alone) makes a constant rhythmic motive, an ostinato. We can hear how the chords are appearing in different parts of the bar and in different pulses, creating a sense of loss and continuous *rubato*, but being rhythmic to the listener.

The rest of the song is composed in 5/8. It is a difficult piece because of its speed and modal harmony use and we can listen the famous "Andalusian Cadence", giving a "flamenco taste" to the piece.

In addition to these pieces, I also composed a Jazz ballad, because the clarinet is an instrument that has always been known for its expressiveness, and I believed it necessary to compose a work in Jazz style that would highlight that quality.

This ballad is special because I use an entirely classical group: the String Quartet with Clarinet, a setting that was used also by great composers of music history that dedicated this structure some of their best works, (as W.A Mozart with his "Clarinet Quintet in A major, K. 581 or "Stadler Quintet," (1789) or the famous Johannes Brahms' quintet for Clarinet and String Quartet in B minor op. 115", (1891) composed for clarinetist Richard Mühlfeld).

I try to mix both styles in an organic and fun piece, adding fragments from famous classical and Jazz pieces on an established sonata structure.

PIECE Nº 4	
TITTLE	LOVE IN MARCH
COMPOSED IN	November-December 2013
INFLUENCES	Jazz Ballad and Classical Music.
RECORDING DATE	February 10th, 2013
MUSICIANS	Miguel Ruiz Santos, Clarinet-composer Fernando Pascual, violin Pau Ruiz, violin Xavi Puig, viola Elena Ruano, cello
ENGINEER	Piereluigi Barberis & Kyle Pyke (Mastering)
LINK AUDIO	www.clarinetjazz.es/miguelruizsantos/media
FEATURES	-Starting from one of the most used formations and instrumentations in classical music, in this work I tried compose something different. -I used the string quartet with clarinet, following the footsteps of Mozart and Brahms. "Love in March" is a jazz ballad that is special because I create a game with classical and jazz style passages during most of the piece. -Form: Intro-A-B-A-SOLOS-A'-CODA

The study I did of Flamenco and Latin music was another of my discoveries and inspirations this year. Because of this study, two new songs emerged almost simultaneously, in a style that can be classified in the genre Jazz-Fusion "*Flamincou!*" and "*Dos Astillas*".



The common feature is that in both pieces are mixed traditional elements of *Flamenco* with elements of Latin-jazz.

In "*Flamincou!*" the Flamenco influence is much clearer with *Bulerías* rhythm and because Spanish Folk elements appear, as the rhythm of *Seguidillas Manchegas*, typical from my region.

"*Dos Astillas*" is more Jazzy. My intention was to mix the two types of *rumba* in the world, Cuban and *Flamenco Rumba*. I do this by introducing a third element that is very common in Jazz harmony , the Rhythm Changes.

A tune that inspired me for "*Dos Astillas*" is "Barri de la Coma", by Perico Sambeat, in which he uses the mix of *Rumba* with Jazz.



Figure 8 Cover of CD Adamuz, Perico Samnbeat 2010

PIECE Nº 5	
TITTLE	FLAMINCOU!
COMPOSED IN	December 2013-January 2014
INFLUENCES	Flamenco music, Spanish Folk music (Seguidillas Manchegas) and Latin Music
RECORDING DATE	March 12th, 2014
MUSICIANS	Miguel Ruiz Santos,Clarinet-composer Piotr Orzechowsky,Piano Peter Connolly, ac. Guitar Daniel Toledo,Bass Sergio Martínez,Percussion
ENGINEER	Corey Ashe-Bradford & Kyle Spyke (Mastering)
LINK AUDIO	www.clarinetjazz.es/miguelruizsantos/media
FEATURES	-Music based bulerías and mixed with Latin rhythms. -Form: Intro+A+B+A+C+A+SOLOS+C+A+CODA -Introduction where the instruments are presented -“Topic A” that is the link to all the different topics which join flamenco harmony to the bulerias rhythm. -“Topic B” with Latin rhythms -“Topic C” with Seguidillas Manchegas, typical rhythm of Spanish folk music. In Flaminco!, I tried you combine two of my passions, Spanish and Latin music.



PIECE Nº 6	
TITTLE	DOS ASTILLAS
COMPOSED IN	January 2014
INFLUENCES	Rumba Flamenca and Latin Rhythms.
RECORDING DATE	March 12th, 2014
MUSICIANS	Miguel Ruiz Santos, Clarinet-composer Piotr Orzechowsky, Piano Peter Connolly, ac. Guitar Daniel Toledo, Bass Sergio Martínez, Percussion
ENGINEER	Corey Ashe-Bradford & Kyle Spyke (Mastering)
LINK AUDIO	www.clarinetjazz.es/miguelruizsantos/media
FEATURES	-Inspired by "Barri la Coma" (Perico Sambeat). -The idea is mixing the typical " <u>Rythm and Changes</u> " with the rhythm of <u>rumba flamenca</u> . -In addition to this, following my previous line of work, I wanted to join the two types of rumba, Cuban and Flamenca, making a work of Fusion Jazz.

A little before the composition of these two pieces, while I was studying and playing other compositions of Latin-Jazz, in the Victor Mendoza's ensemble, and collaborating on projects of my classmates as the recording with Luiza Sales of her song "A Frio" I started composing a new piece that I finished later after the Christmas break. The name of the piece is "*Pata Tiesa*" and is more clearly influenced by *Bossa Nova* and Brazilian music of composers like Jobim and Joao Bosco.



PIECE N° 3	
TITTLE	PATA TIESA
COMPOSED IN	November 2013- March 2014
INFLUENCES	Latin Jazz- Brazilian music.
RECORDING DATE	March 20th and overdubs
MUSICIANS	Miguel Ruiz Santos, Clarinet-composer Peter Connolly, ac Guitar Haojun Qi, Bass Avila Santo, Percussion
ENGINEER	Miguel Ruiz Santos
LINK AUDIO	---
FEATURES	-This work came out of an improvisation and because of my study of Latin music also. -The goal was to make a typical composition of Latin music to absorb the elements of it and then be able to do Jazz fusion tune with other styles. -It's a classic bossa nova, but played by Clarinet, a not very common instrument in that style. -Instrumentation: Bb clarinet, Ac. Guitar, Bass and Percussion

In addition to the original compositions I wrote to practice the acquired knowledge and to express myself artistically, I did some arrangements where clarinet was used as a soloist and in chamber music; in order to go on with my goal of giving the instrument a broad new repertoire and continuing the work of HALF PAST CLARS.



"Putting on the Ritz for Clarinets", taking this famous song by Irving Berlin in the 20s, (one of my favorites) I wanted to make an arrangement where the listener would recognize the original song without difficulty, but fully interpreted by a group of clarinets.

The original idea, (which I also carried out) was to make an arrangement for the typical clarinet quartet, but could not record it because there were not enough clarinet players at school, so I reduced the original score and I did it for Clarinet Trio: Sopran Eb Clarinet, Bb Clarinet and Bass Clarinet.

PIECE Nº 1	
TITTLE	PUTTING ON THE RITZ FOR CLARINETS
COMPOSED IN	September 2013
INFLUENCES	Dixieland, Classic Jazz
RECORDING DATE	October 3rd, 2013
MUSICIANS	Miguel Ruiz Santos, Bb Clarinet-arranger Beth Michelle Schofield, Eb Sopran Clarinet Nick Zeigler, Bass Clarinet
ENGINEER	Kyle Pyke
LINK AUDIO	www.clarinetjazz.es/miguelruizsantos/media
FEATURES	<p>-The goal in this piece was to give prominence to the clarinet in a jazz context.</p> <p>-This is an arrangement of a known jazz standard only for clarinets, for a Clarinet group.</p> <p>-My first idea was to do it for a clarinet quartet, but there were not clarinet players enough at school, and I tried to reduce it for a trio.</p> <p>-The original form of topic is maintained, but at the end there is an original coda.</p> <p>(No SOLOS section)</p> <p>-Instrumentation: Eb Sopran Clarinet-Bb clarinet-Bass Clarinet</p>



Once recorded “*Putting on the Ritz for Clarinets*”, soon I thought I could change this and try it with a different instrumentation. The change should not be very substantial, because I’m happy with the arrangement for clarinets, but wanted to try it with other instrumentation.

This way came Putting on the Ritz for Combo, whose instrumentation changed to: Bb Clarinet, Alto Sax, Doublebass and Drumset.

PIECE Nº 2	
TITTLE	PUTTING ON THE RITZ FOR COMBO
COMPOSED IN	September- October. 2013
INFLUENCES	Dixieland, Classic Jazz
RECORDING DATE	October 29th, 2013
MUSICIANS	Miguel Ruiz Santos, Clarinet-arranger Alexey León, Alto Sax Juan Cristóbal Aliaga, Guitar Max Ridley, Bass Rodrigo Malvido, Drums
ENGINEER	Kyle Pyke
LINK AUDIO	www.clarinetjazz.es/miguelruizsantos/media
FEATURES	-This is a version for a jazz combo with the clarinet as a leader. -With this kind of arrangements, I can try how clarinet works in different settings, with other instruments. -The form of the Tune in this arragement is longer, with SOLOS section: Intro-A-A-B-A-SOLOS-B-A-C-A-Interlude-A-B-CODA. -Instrumentation: Bb clarinet-Alto Sax-Doublebass-Drums



4.3 Claiming the clarinet as versatile and dynamic instrument.

The idea of this section is to let the audience know about the possibilities the instrument has in terms of sound level and expressive resources.

Clarinet is an instrument suitable in any type of music and, unfortunately, has lost much of its importance in the world of jazz because it did not adapt in time.

Nowadays there are some clarinetists who play other kinds of music with this instrument but, sadly, we are still not enough and we have less relevance than what was had in the past as the Swing era.

In order to join all these efforts and to put many modern clarinetists in contact with each other, especially those who are not playing only classical and symphonic music; I decided to create a specialized web site on this subject, a website dedicated to the modern clarinet world.

The name of the web site is Clarinetjazz.es and the goal is to consolidate as a web leader in information and material for modern clarinet.



Figure 9 Original Logo of web clarinetjazz.es

Clarinetjazz.es aims to be a platform and a meeting point for clarinetists, but not only this, it is a page for sharing and spreading, dedicated to all music lovers in general and clarinets in particular .

For the creation of this website, I took some other models dedicated to classical clarinet as "Clariperu", "jamesdanderfer.com"; from the clarinet in general as

"allaboutclarinetandbassclarinet.aspa"; and for other instruments as "saxopedia.com"; and from several blogs in which I collected much of the information included in clarinetjazz.es (see *References section*).

At the same time I analyzed other websites in search for ideas for the format of this new website.

I also noted the topics that are not clearly seen and the deficiencies or lack of materials that there are about many topics related to the modern clarinet as specialized interviews, scores, articles of interest or even contact with other clarinetists.

Clarinetjazz.es is the only site specialized in Jazz and Contemporary music for clarinet.

It is in English and Spanish and has all kinds of original content and compilation of various sites related. All in it is of free access.

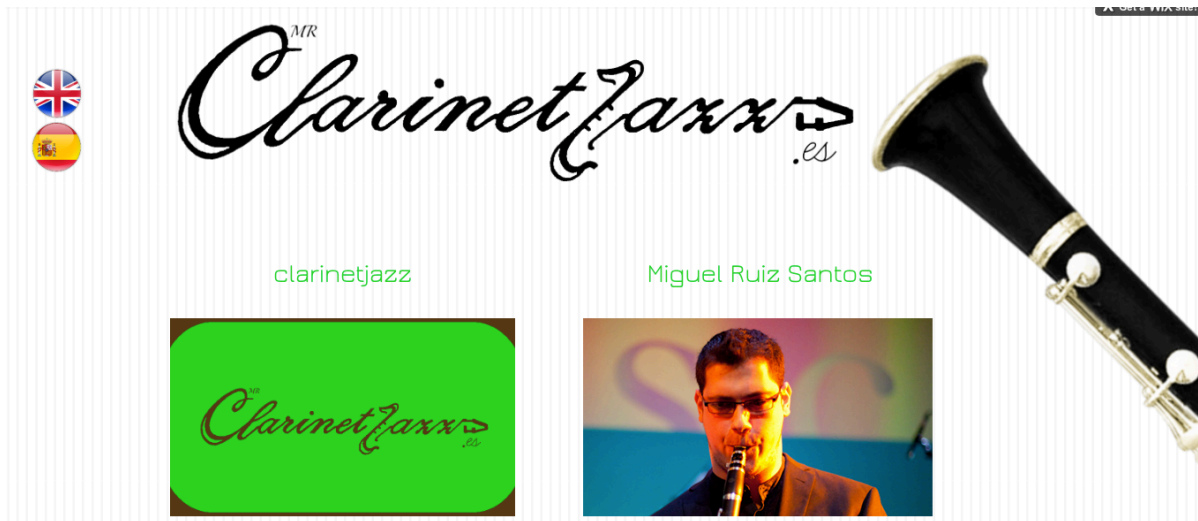
Clarinetjazz.es also helps me expose my music and my work, making use of new technologies to reach a greater number of people interested and to get closer to the general public.

Clarinetjazz.es is an ambitious project, full of possibilities that comes to fill a gap that existed until now. It is also a project for my professional future.

The website is structured in the following way:

-HOMEPAGE:

Through it we can go to the two different sections that form the web: the content and material of modern clarinet, and my personal section.



The Web of the Modern Clarinet

In this website you can find the didactic material to begin or widen your knowledge of the modern clarinet and not only classical music. .
Are you a clarinetist? Do you want to share yor music with us? Send it to us!

The goal of this website is to foster the use of the clarinet in the modern music scene.

The Web's Creator

Here, you can read my biography, listen to my music, ...
If you want to know a little more about me or contact me personally, this is your site.

Figure 10 Image web-clarinetjazz.es/Home

As you can see, there is the option of the two languages and the content of each of the sections is briefly explained.

The logo of the web is a design of mine, made especially for this site. It includes bass clarinet in order to include all the instruments of the clarinet family.



-ABOUT CLARINETJAZZ. THE PROJECT:

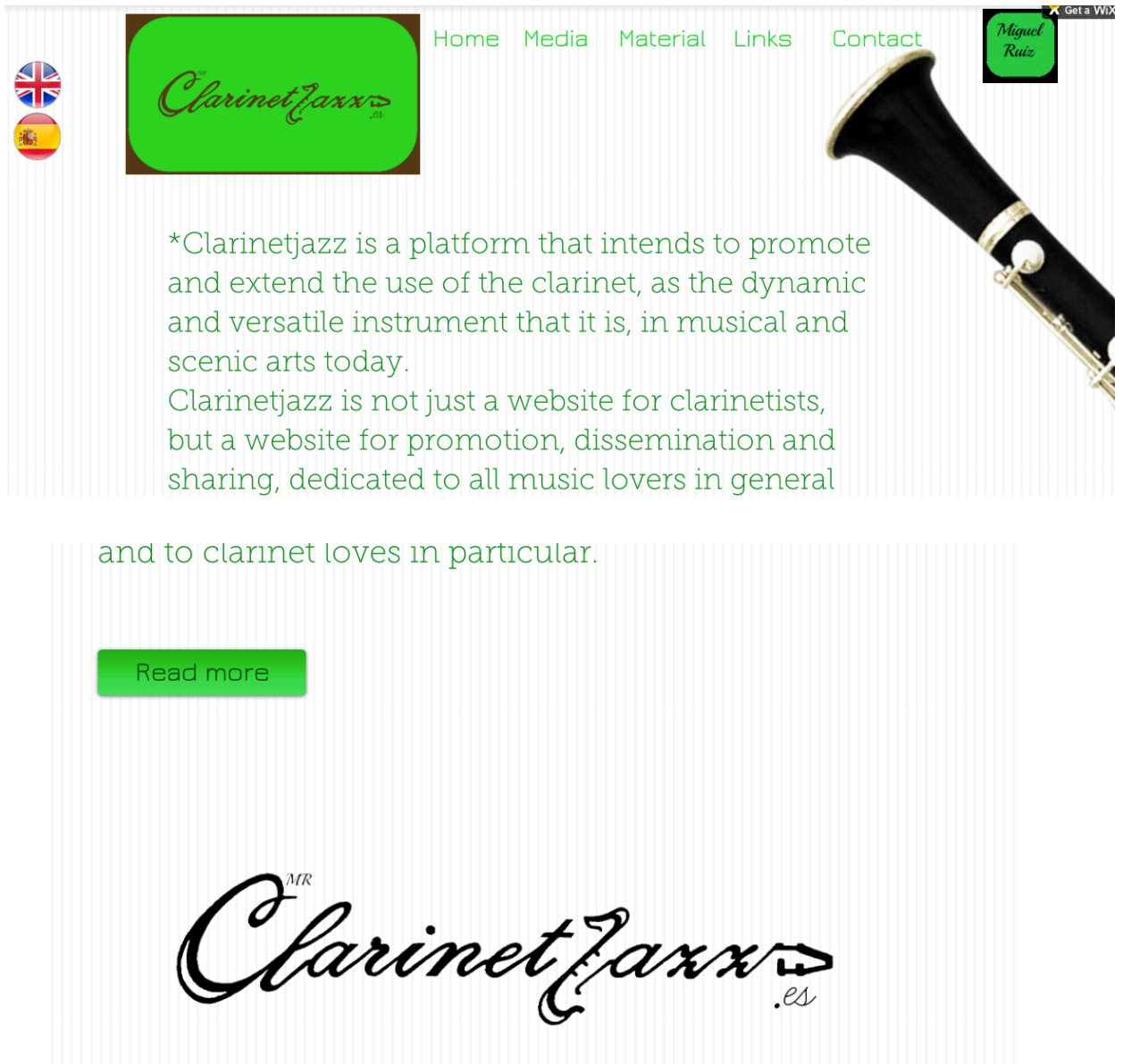


Figure 11 Image web clarinetjazz.es/clarinetjazz

Once is selected Clarinetjazz.es section, we access the new page of this part where how the web is articulated is explained, the project and the contents menu are included.



-CLARINETJAZZ MENU:

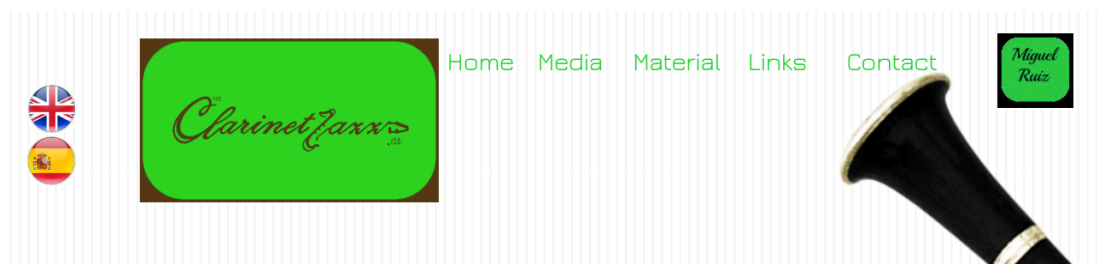


Figure 12 Image web-clarinetjazz.es-Clarinetjazz Menu

The different sections that *clarinetjazz.es* has, are:

- Home, in which you can go directly to the home page of clarinetjazz seen before.
- Media, this page mainly includes a selection of videos of live concerts, recordings and music videos of clarinetists who are today performing in the current music scene.
- Material, where one can find all kinds of educational and interesting material for those clarinetists and curious people who are interested in the main topic of the web.

Here you can find great clarinetists' interviews, master classes, interesting articles, scores, transcriptions, all for free.

- Links, where there is a small list of interesting sites related to the clarinet. The purpose of this section is that new groups of clarinet players who want to be into the current music scene are able to share the link for their webs, their music and contact.
- Contact: This section takes you directly to my personal section for people who want to get in touch with the web, receive a warm, friendly and personal treatment. Furthermore, both sections are interconnected with their respective logos and you can go from one to the other directly at each moment.

-PERSONAL-SECTION OF THE WEB:

The aim of this section is to show my music to the general public and to promote my place in the current music scene as a clarinetist and composer, spreading and supporting my instrument.

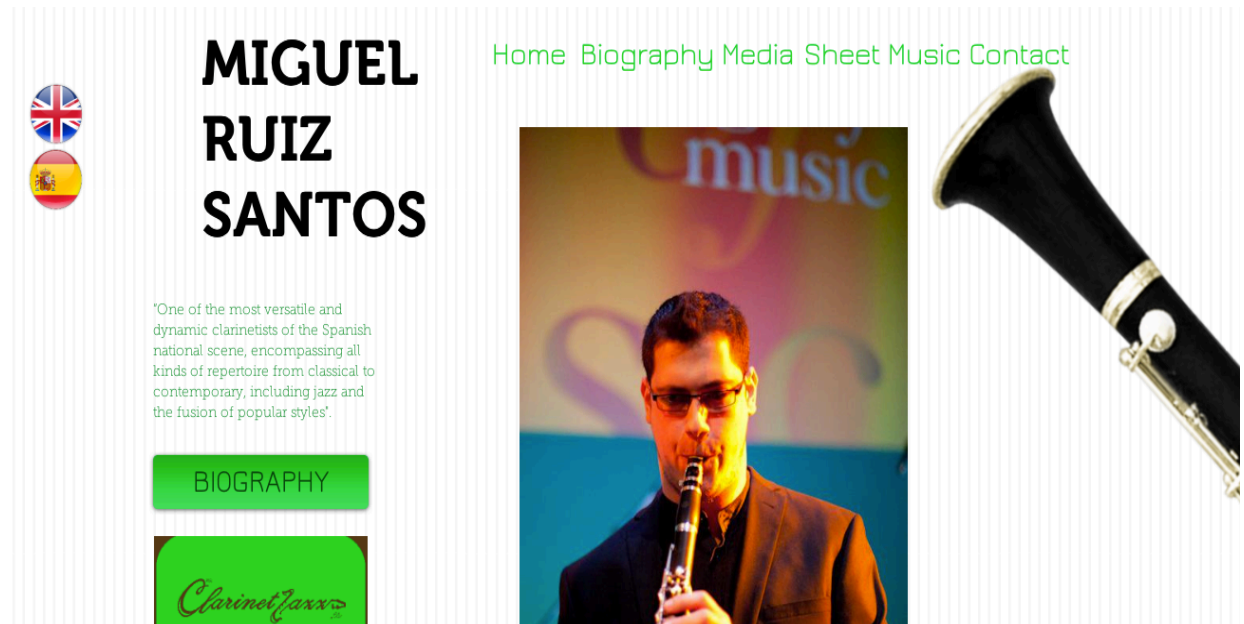


Figure 13 [Image web-clarinetjazz.es/miguelruizsantos](http://web-clarinetjazz.es/miguelruizsantos)

In this section, users can access all my personal information, my music and scores and, of course, my contact.



-MIGUEL RUIZ SANTOS/ MENU:



Figure 14 Image web-clarinetjazz.es-miguelruizsantos-menu

- Home: Is the last picture. Here you can access the other sections of the website as well as clarinetjazz.es sections.
- Biography: In this section, you can read my Bio, you can download my Curriculum Vitae and see my picture.
- Media: Here you have access to all my recordings in streaming. You also can download them if you wish.
- Sheet Music: In this section I put the work I have made this year and some great solo transcriptions of Jazz clarinetists.
- Contact: This section provides direct access to me via e-mail. The user also has access to my Facebook profile.

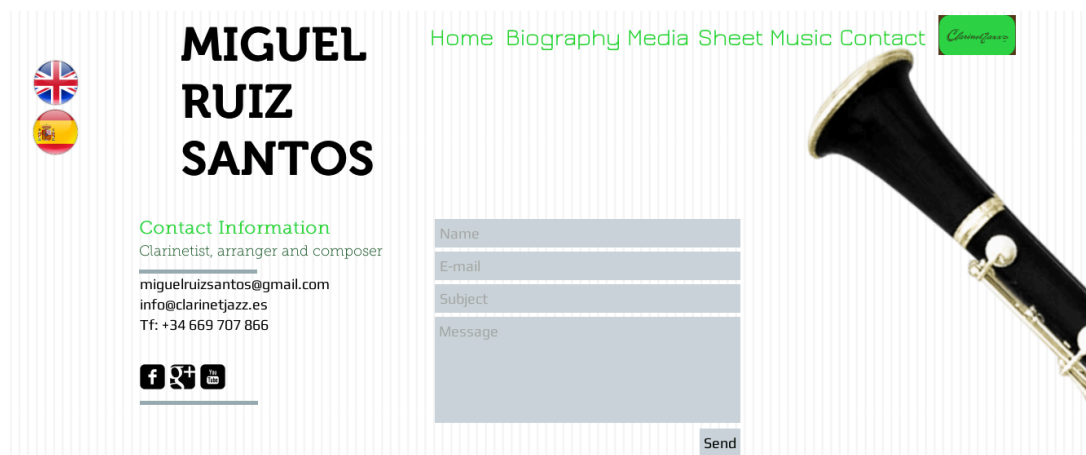


Figure 15 Image web clarinetjazz.es-contact

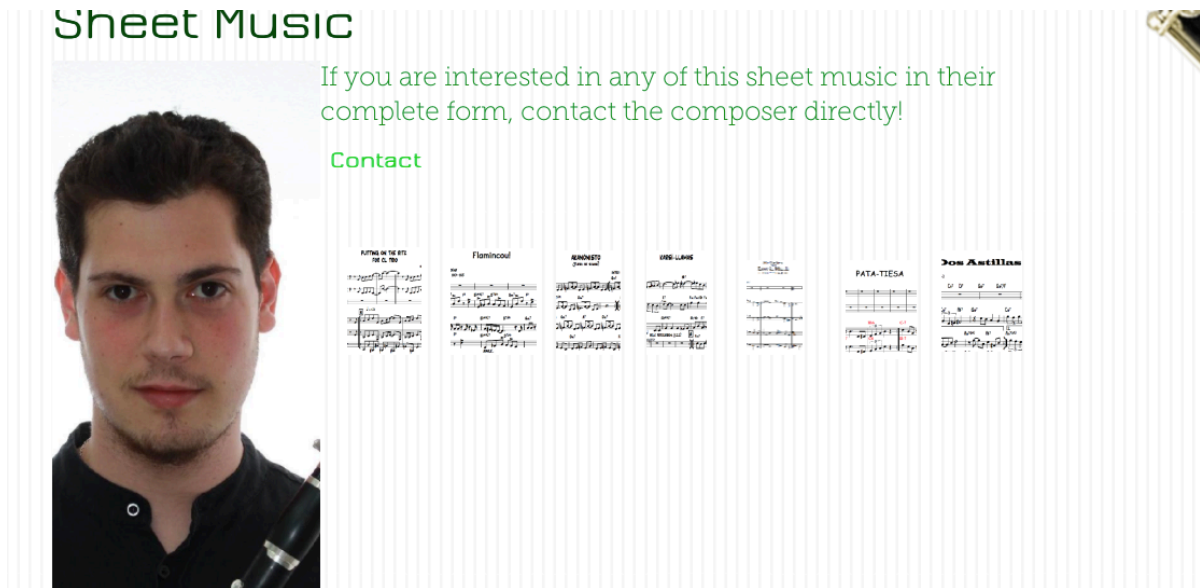


-MY COMPOSITIONS:

I think it is vital for a performer and composer that the audience knows your work not only because you play it, but also because there are other players who perform your music. In this way the diffusion of my music as well as the modern clarinet is ver important.

That is why I created a special section where I make my music available and offer some solo-transcriptions of the best Jazz clarinetists in history.

The intention is also that other composers for clarinet are encouraged to do the same and, either through this website or any other, it becomes much easier to get materials and works for modern clarinet in these styles, expanding the new repertoire.



The image shows a website page titled "Sheet Music" with a light green background. On the left is a portrait of Miguel Ruiz Santos, a man with dark hair and a goatee, wearing a black shirt. To the right of the portrait, there is a green text box that reads: "If you are interested in any of this sheet music in their complete form, contact the composer directly!" Below this text is a green "Contact" button. Further right, there are several thumbnails of musical scores for various pieces, including "Flamincoul", "AERONETTO", "VINO-LINX", "PATA-TIESA", and "Don Antillan". The thumbnails show musical notation on staves.

Figure 16 Image web-clarinetjazz.es-miguelruizsantos-Sheet Music



-MY RECORDINGS:

In addition to showing and advertising the compositions in written format through the scores, I have also taken advantage of the resources Berklee College of Music has provided to record many of them, including almost all my compositions.

Today, it is easier to promote your music directly, hearing, that reading.

There are many people who can't read music and perhaps they may be interested in my work. It is also easier that this music reaches more clarinetists through recordings. Once they have listened to it, they might like it and decide to play it.

For this reason, and using new technologies, I also put all the recordings to listen "in streaming" through this website, completely free of charge.

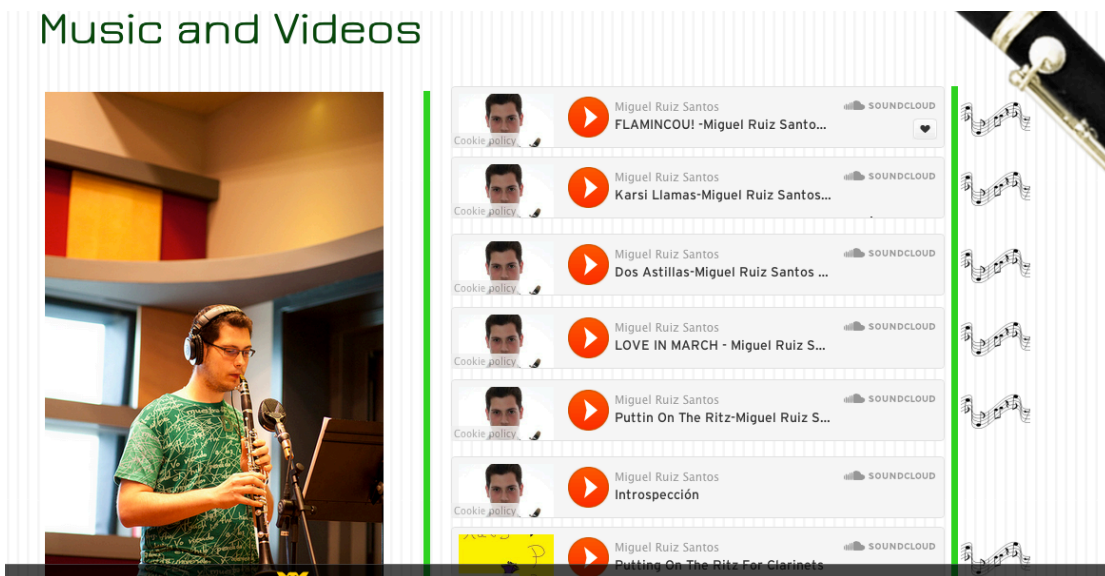


Figure 17 Image web-clarinetjazz.es-miguelruzsantos-media



5. CONCLUSIONS

After working on this paper and my experience in the last year, my main conclusion is that the clarinet is a very dynamic and versatile instrument.

It is an instrument that has many virtues in technical and expressive resources which make it a suitable instrument to fit in any type of music.

Due to the different circumstances that are explained in this paper it was forgotten in the Jazz scene and replaced, but there is no other instrument with its peculiar timbre and able to bring that special sound to any setting in which it takes part.

Also, thanks to work done on the web, it can be seen that currently, little by little, the clarinet is recovering the role and importance it once had. My intention is to follow this way, making my spot in current modern music, and contributing with my work to this recovery effort.

This work also shows several alternatives for the role everyone connects the clarinet with: Classical music; showing many styles in which the clarinet can be part of different styles of music and express itself artistically.



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-Webgraphy:

La mar de músicas

<http://eibarkolasalleirratia.org/lamardemusicas/?tag=klezmer>

Paquito D’Rivera

<http://www.paquitodrivera.com/>

Clariperu

http://www.clariperu.org/Biografia_DeFranco.html

Apolo y Baco.-Jazz, vinos y literatura

<http://www.apoloybaco.com/ericdolphybiografia.htm>

<http://www.apoloybaco.com/kenpeplowskybiografia.htm>

<http://www.apoloybaco.com/paginamaestrajazz.htm>

Wikipedia

http://es.wikipedia.org/wiki/Categor%C3%ADa:Clarinetistas_de_jazz_de_Estados_Unidos

Buddy de Franco

<http://www.buddydefranco.com/>

Swing music

http://www.swingmusic.net/Shaw_Artie.html

Diario digital de antiguos alumnos del INAP- Administración digital

http://www.administraciondigital.es/index.php?option=com_k2&view=item&id=164:el-clarinete-en-el-jazz-actual

Música de Jazz

<http://musicadejazz.blogspot.com.es/2012/04/stan-hasselgard-nacio-en-sundsvall.html>

Stanford University Libraries

<http://riverwalkjazz.stanford.edu/program/tio-family-new-orleans-clarinet-dynasty>

APPENDIXES

INTERVIEWS

ENTREVISTA

JUAN LUÍS RAMÍREZ:

"ME GUSTA EL JAZZ PORQUE NO PRETENDE CREAR CLONES"

Por Miguel Ruiz Santos

Maquetación:

M. Ángeles Santos

Nace en Guipúzcoa. Estudia Grado Elemental de clarinete en el Conservatorio de Arganda del Rey con Francisco Gutiérrez y Félix Jiménez y obtiene el Grado Medio y Superior con Andrés Zarzo y Justo Sanz en el Conservatorio Superior de Música de Madrid. Asimismo, ha realizado estudios de Dirección de Coros.

Desarrolla una gran actividad musical en agrupaciones de cámara y conjuntos instrumentales: Banda Municipal de Arganda del Rey, Grupo Hindemith, "Plural Ensemble" de música contemporánea, Cuarteto Tetragrama, Dúo Koldobika-Ramírez y grupo de jazz "La Diligencia", entre otros. Forma parte de la dirección del proyecto "Arte y Música" de Escuelas de Música de la Comunidad de Madrid, dirigiendo conciertos pedagógicos y la Banda Comarcal del Sureste de la Comunidad.

Estudia improvisación con Tom Hornsby en la Escuela de Música Creativa, donde también trabaja actualmente, desde hace casi una década, como profesor de Clarinete y dirigiendo la "Basic Big Band" de alumnos. Asimismo, es miembro de la "Creativa Jazz" y dirige la Banda Municipal de Arganda del Rey.



-Para mí, para los que te conocemos, eres, lo primero, un gran clarinetista de jazz y clásico, pero además eres profesor, amigo, compañero y entusiasta de todo lo que haces. Un músico total y con mayúsculas... pero ¿Cómo te definirías tú como músico?

Es una satisfacción que me veas así. Me abruma la presentación. No sé cómo definirme en pocas palabras. La música en general, moderna o clásica, tiene muchos enfoques posibles. Me he relacionado tanto con la interpretación como con la composición, la improvisación y la docencia. Es una suerte poder compartir mi experiencia y llegar al resto de la gente. Me siento un privilegiado por ser músico, o por dedicarme a esto de la música. Realmente, no sé en qué momento uno es músico. Algunos alumnos que vienen a mis clases piensan que ya están ahí, ya han tocado y ya son músicos. Hay gente que se llama así sin tener mucho talento, y creo también que hay mucha gente por la calle con mucho talento. Yo me defino como un músico apasionado, o como un apasionado por la música, pero no dejo de sentirme como un aficionado que tiene la suerte o el privilegio de dedicarse a ello.

-¿Es una suerte ser músico?

Sí. Bueno, la suerte o la desgracia, porque tal y como está el Mercado... Pero como es algo tan enriquecedor, me siento afortunado y estoy superenganchado..

-¿Cómo fueron tus inicios en la música más moderna y en el jazz? ¿Por qué elegiste ese camino?

Hay llamadas interiores inevitables. De pronto uno se descubre disfrutando con algo, descubre que hay algo que le cautiva y le deja privado cuando lo escucha. Creo que sabes de lo que hablo, porque a ti te ha pasado algo parecido. En su día, cayó en mis manos música de los años 30, el swing. Yo tocaba entonces el clarinete, y me vi participando en algo así. Cuando se mete esa semillita en nosotros, empieza a germinar muy rápido y pasan muchas cosas. La maravilla es que después de muchos años me está pasando algo que en su día soñé. Supe que quería hacer este tipo de música, me imaginaba tocando en una big band, en cualquier formación que tuviera mucha energía, mucha fuerza, con el clarinete expresando todos los matices que puede tener este instrumento.

-Pero contando con una formación clásica.

Claro. Mi profesor me recomendó que siguiera mi formación en música clásica, por todos los beneficios que me podía reportar. Y así lo hice, tocando un repertorio clásico que también he disfrutado mucho. Me gradué en el Superior, pero al terminar, quise tomar contacto con el mundo del jazz. Mi sorpresa fue encontrarme con que no había una infraestructura creada en el sistema educativo. Tuve que diseñarme mi propio itinerario, aunque ya antes estaba siempre estudiando y había tenido contactos y experiencias con distintos grupos de jazz.

-Eres profesor de la Escuela Creativa y también del Conservatorio ¿Cómo ves el futuro del jazz desde el punto de vista de la Educación?

Hay un terreno amplísimo, porque está todo sin construir, y creo que tenemos unas posibilidades de desarrollo impresionantes. Soy una persona positiva, aunque no puedo obviar que el mercado de la música está en crisis. Pero entiendo que a nivel formativo, está todo por hacer, todo en nuestras manos, en nuestra

imaginación y en nuestra energía. Es una pena que España no esté a la altura de otros países de Occidente en estos proyectos educativos, pero por otra parte, soy consciente de que es algo que le toca desarrollar a nuestra generación.

-Has participado en muchos proyectos para divulgar el jazz. Cada vez es más común el patrocinio privado de los festivales ¿Crees que el Estado debería involucrarse y colaborar más?

Es complicado. Estamos en un momento delicado. El modelo que teníamos hasta ahora, se agota. Escuchamos continuamente que no hay dinero. En este país hemos gozado de unos Gobiernos que han hecho de la Educación y la Sanidad una cuestión de prioridad social. Y de la Cultura. Te pongo un ejemplo, mira Cuba, una sociedad pobre pero con una riqueza cultural descomunal. En nuestro país no hemos hecho un buen uso de los recursos que el estado nos ha dado, y estamos pagando justos por pecadores. No se han construido estructuras sólidas y no hemos sabido buscar alternativas a nivel de recursos. Mira el fútbol, el baloncesto, los rallyes, todos tienen patrocinadores privados y a nadie le sorprende. Igual con la música pasará eso también.

-Es algo que se ha hecho en otros sitios.

Sí, en otras culturas como la anglosajona, no se concibe que sea el Estado quien ponga en marcha uno de estos proyectos pedagógicos. Creo que esta será, al final, la fórmula por la que tengamos que pasar todos. Hay que crear mercados y afición. España tiene un problema de cultura musical. Cada vez hay más músicos. Un proyecto precioso, que son las Escuelas Municipales de Música, está dando los últimos coletazos, y eso es muy triste.

-Volvemos a ti. Has tocado con muchos grupos, tanto de clásico como jazz, has conocido a grandes músicos, ¿Quién te ha influido más?

Cada persona, y cada tipo de música, aportan algo exclusivo y particular. Me gusta el jazz porque no pretende crear clones, busca lo que cada cual pueda aportar, sus sonidos particulares. He tenido muchas influencias, desde mis primeros profesores, Francisco Gutiérrez, que fue capaz de inspirarme y meterme ese amor al clarinete, y luego Teodoro Vinagre, profesor de percusión y ritmo que hacía cosas extraordinarias en sus clases o Dan Goulding, pedagogo excepcional de USA, Tom Horsby, actual director de la Escuela Creativa. Me dejó mucha gente. He tocado con músicos excepcionales, que te hacen sentirte como si estuvieras dentro del disco. Quizá Buddy de Franco, referencia para el clarinete, ha sido el que más me ha influido, incluso más que Goodman por el tipo de estética y estilo que él hacía en su época y con el clarinete y quizá más también que Eddie Daniels, uno de los más famosos hoy en día. Y luego están los otros, los que nunca conociste, los que escuchaste tantas veces. Los que enseñan, los que escuchas, con los que tocas, todos te aportan mucho.

-¿Realmente hay tanta diferencia de estilos en la música? Dicho de otra forma, ¿Qué parte del clásico está más cerca del jazz, y viceversa?

Los prejuicios están muy extendidos a todos los niveles. Lo que nos da la cultura es viajar y conocer para eliminarlos. La música es con mayúsculas, y ahí cabe todo. Nos empeñamos en poner demasiados sellos, “esto es bueno, esto no lo es, esto es mejor”... Particularmente, me siento un ignorante, estoy seguro de que desconozco



más cosas de las que puedo llegar nunca a conocer. La música, según la vas trabajando, te va haciendo más consciente de tus progresos, pero también de tus limitaciones. Es un arte con mayúsculas, en la que el jazz es un estilo más entre tantos, es un lenguaje muy concreto que ha tenido un desarrollo descomunal, por haber sido capaz de fundir dos culturas, la africana y la europea, en otro continente, lo que fue una explosión tremenda.

-Las mezclas, al final, dan un buen resultado...

Claro, aquellas músicas, aquel mestizaje, que es lo que hace las cosas grandes, ha dado lugar a que el jazz sea algo más que música. Aquí nos ha perjudicado la tradición, que apunta a que todo lo que no es formal, no es organizado, no es arte. Cada vez somos más los que nos quitamos el sombrero no solo ante una persona formada en Cambridge, sino ante el que toca el *sitar* en cualquier calle y no tiene formación académica. Somos capaces de admirar el arte en sí, en el estado en que se encuentre. El academicismo ha hecho mucho daño en este país. Y por otra parte, a mí me sorprendió mucho cuando empezaba en la música moderna, comprobar cómo también había prejuicios hacia lo clásico, a los que algunos consideran encorsetados, sin capacidad de improvisar o de tocar sin un papel delante. Son tópicos que nuestras generaciones tienen que empezar a destruir...

-Has compaginado siempre jazz y clásico. Desde el punto de vista técnico, ¿Qué te hace cambiar de estilo? ¿El material, la forma de interpretar?

Bueno, uno siempre tiene la sensación de que cuando habla mucho un idioma, pierde el otro. No debería ser algo imposible de combinar, de hecho, es algo que yo hago continuamente, pero es cierto que cada estilo tiene un lenguaje muy marcado hacia sitios distintos. A veces, cuando estoy una temporada larga trabajando jazz, siento que pierdo cosas al volver al clásico, y viceversa. El músico tiene que ser flexible, tener capacidad de ir de uno a otro estilo. Hay que hablar los dos idiomas permanentemente.

-O sea, que no se trata de cambiar de material, sino de buscar y tener claro lo que buscas.

El material nos condiciona, pero hay que buscar el que nos permita trabajar en un campo más amplio. Yo tengo la suerte de haber encontrado ese material que hace posible estar de una manera digna en ambos ámbitos..

-Tocas también saxofón ¿Con cuál de los dos instrumentos te encuentras más cómodo, sobre todo en el jazz?...

El clarinete es mi lengua materna. Con el saxo, tengo que tener el cerebro dividido en dos partes, una parte escucha y otra traduce. Empecé a cogerle el punto al saxofón después de cinco años de tocarlo casi permanentemente. Pero si tengo que decir la verdad, me siento clarinetista que dobla al saxofón. Lo que me fluye a mí es el clarinete, sobre todo el clarinete bajo, que es el que más estoy trabajando y el que me ofrece más posibilidades, entre otras cosas porque no está tan estereotipado como el clarinete soprano..

-Hablas de doblar saxofón con clarinete ¿El tipo de instrumento determina la interpretación y la improvisación?



Son muchas cosas, el instrumento, pero también la música que has escuchado, la que has tocado, los profesores, los discos que has transcrito... Mis inicios en el jazz fueron principalmente de la mano de saxofonistas. Escuche mucho a los clásicos, como Dexter Gordon, Mc Hopkins,... los de antes de Charlie Parker, porque creo que es importante empezar la casa por los cimientos. Las grandes figuras interpretaban con saxofón. Claro que también había clarinetistas, pero por circunstancias, transcribí mucho más a otros músicos y en particular, saxofonistas. Por eso el “deje” que me salía al tocar con el clarinete, era más saxofonístico.

-¿Cómo ves el papel del clarinete en el panorama de la música moderna?

El clarinete fue el instrumento amable en el periodo de entreguerras. Tras la Segunda Guerra Mundial, el clarinete se convierte en el instrumento que expresa la dureza del momento. En cambio, con el Be-bop, pierde ese protagonismo del que gozaba debido a la gran cantidad de buenos saxofonistas del momento,...

La Big Band contemporánea da mucho más protagonismo al clarinete, empieza a considerarlo instrumento necesario. Por eso, aunque ahora la cosa esté mal, creo que hay mucha gente con un gran talento. Creo que tenemos un futuro muy bonito.



ENGLISH VERSION:

-For me, for those who know you, you are, first, a great jazz and classical clarinetist, but also you are a teacher, friend, and enthusiastic about everything you do. In summary, a big musician ... but how would you define you as a musician?

-It is a satisfaction that you see me as well. I am overwhelmed by the presentation. I don't know how to define myself in a few words. Music in general, modern or classic, it has many possible approaches. I have associated both with the interpretation as to the composition, improvisation and teaching. I'm feel fortunate to share my experience with the rest of the people. I feel privileged to be a musician, or dedicate myself to do music. I really don't know what time it is one musician. Some students who come to my classes think they are already there, because they have already played... Some people without much talent, but practicing a lot, they are and I also think that there are many people on the street with a lot of talent in music. I define myself as a passionate musician, or as passionate about music, but I keep feeling like an amateur who is lucky and privileged to devote to it.

- It is lucky to be a musician?

- Yeah, well, luck or misfortune, because as the market is now ... But yes is so rich to be a musician, I feel fortunate and music is very addictive to me.

- How did you get started in the most modern music and jazz? Why did you choose this way and style as a clarinet player?

- There are inevitable internal calls. Suddenly I discovered me enjoying something, you discover something that intrigues you and leaves you fascinated when hear it. I think you know what I mean, because you have something similar happened to you. Once, fell into my hands music of the 30s, the swing. I played the clarinet at that moment, and I was participating in something. When that gets us little seed begins to germinate very quickly and many things happen. The wonder is that after many years, something is going on that once I dreamed. I knew I wanted to do this kind of music, I imagined playing myself in a big band, in any formation that has lots of energy, very strongly, with the clarinet expressing all the colors that can have this instrument.

-But, with classical training, this is hard...

- Sure. My teacher recommended me to continue my training in classical music, for all the benefits it could bring me. And I did this, playing a classical repertoire that I also enjoyed.

I graduated in Classical music, but at the end, I wanted to make contact with the world of jazz. I was surprised to find that there wasn't an infrastructure created in the public education system in Spain. I did my own road, although it I was always studying before and had had contacts and experiences with various jazz groups.

-You are teacher in the "Escuela Creativa de Madrid" (jazz education) and also in a Classical Conservatory. How do you see the future of jazz in Spain from the point of view of the Education?



-There is a very wide field in jazz in Spain, because everything is not built yet, and I think we have awesome opportunities for development. I am a positive person, but I can not ignore that the music market is in crisis. But I understand that educational level, everything is not done and all is in our hands, in our imagination and our energy. It's a shame that Spain is not up to other countries in the West in these educational projects, but on the other hand, I am aware that it is something that our generation must develop.

- You have participated in many projects to promote jazz. It is increasingly common private sponsorship of jazz festivals. Do you think the spanish state should be involved and work more in this?

- It's complicated. We are in a delicate moment. The model we had so far, is being finished. Constantly hear no money. In this country we have enjoyed a few governments that have made Health and Education a point of social priority. And also Culture. I'll give you an example, look at Cuba, a poor society but with a huge cultural wealth. In our country we haven't made good use of the resources that the state has given us, and we are paying for the sins. No structures were built strong and have failed to find alternatives to resource level. Watch football, basketball, car racing,... all have private sponsors and nobody is surprised. The same with music that will happen too.

-It's something that has been done before in aother places...

- Yes, in other cultures, it is very strange that is the state who start one of these educational projects. I think this will, in the end, the way we all have to do. We must create markets and hobby-people. Spain has a problem of musical culture. There are more and more musicians. A lovely project, which are the Municipal School of Music is dying, and that is very sad.

-We return to you. You've played with many groups, in both styles, classical and jazz, you've met great musicians, Who has influenced you the most?

- Every person, and every kind of music , bring something unique and particular. I like jazz because doesn't intended to create clones , looking for what each one can contribute, their individual sounds. I have had many influences, from my first teachers , Francisco Gutierrez, who was able to inspire and get me that love to the clarinet , then Teodoro Vinagre, professor of percussion and rhythm that did extraordinary things in their classes or Dan Goulding , exceptional pedagogue from USA ,... Tom Horsby , director of the Creative School.... I forget a lot of people I've played with exceptional musicians, who make you feel like you're inside the CD or performance. Maybe Buddy de Franco, one of the most important clarinetists , has been the most influential to me , even more than Goodman because of the type of his style and the music he did in his time with the clarinet and perhaps also more than Eddie Daniels, one of the most famous today. And then there are the others, who never met, who heard many times . Those who teach, you listen, with which you play,... all bring you a lot.

- Are there really much difference in music styles? In other words, what part of jazz is closer to the classical music, and vice versa?

-Prejudices are very expanded at all levels in our lifes. The culture gives us the possibility to eliminate these prejudices, also traveling and seeing. Music is a big



thing, and that fits all. We insist on put too many stamps, "this is good, this is not, this is better" ... Particularly, I am ignorant, I'm sure you maybe know more things than I can never get to know. Music, according you're working, you becomes more conscious of your progress, but also your limitations. It is a great art, in which jazz is a style among so many, it's a very specific language that has had a huge development, having been able to mix two cultures, African and European, in another continent, that was a tremendous explosion.

-The mixtures, in the end give a good result ...

- Sure, those musics, that mixing, which is what makes the big things, has resulted in the jazz is more than music. Here tradition has harmed us, pointing to everything that is not formal, is not organized, it's not art. Every time we are the people who is fascinated not only with a person trained in Cambridge School, but also with a guy playing the sitar on any street and has no academic training. We are able to admire the art itself, in the state where is. The academicism has done much damage to this country (Spain). On the other hand, I was surprise also when I started in modern music, I checked how well had prejudices toward classicism and classical music, which some consider old, and the classical performers unables to improvise or play without score. Are topics that our generations will have to start destroying ...

-You always combined jazz and classical style. From the technical point of view, what makes you change your style? Does the material, how to play it?

-Well, you always have the feeling that at best speak a language, you lose the other. It should not be impossible to combine, in fact, is something I constantly do, but it is true that each style has a very marked language to different sites. Sometimes when I'm working a long time in jazz, I feel that I lose things to return to the classic, and vice versa. The musician has to be flexible, have the ability to go from one style to another. We must speak both languages permanently.

-In other words, is not a big change in the material, but you must search and be clear about what you want.

- The material conditions us, but we must seek to enable us to work in a wider range. I have the luck to have found this material may be done in a good manner in both areas ...

-You play saxophone also; Which of the two instruments do you feel more comfortable, especially in jazz? ...

-The clarinet is my "native language". With the sax, I have to have the brain divided into two different parts, one part listening and other "tranpose". I started to feel good with the saxophone after five years playing almost permanently. But if I have to tell the truth, I feel clarinet doubling saxophone. The instrument flows to me is the clarinet, especially bass clarinet, which is where I am working more and offers me more possibilities, not least because it is not as stereotyped as the soprano clarinet ...

-You're talking about doubling clarinet and saxophone. The type of instrument can determine the formo r way of interpretation and improvisation?



- There are many things, the instrument, but also the music you've heard, you've played, the teachers, the CD,s you've transcribed ... My beginnings were mainly with jazz saxophone players. I listened much to the classics like Dexter Gordon, Mark Hopkins, ... those before Charlie Parker, because I think it is important to start the house at the beginning . The great jazz figures at that time ,a lot of them, interpreted with saxophone. Of course there was also clarinetists and I heard, but because some circumstances I transcribed much other musicians and in particular saxophonists. So, because of this, my "accent", the way I played was more influenced by the sax.

- How do you see the role of the clarinet in the actual panorama of modern music?

The clarinet was the friendly instrument in the interwar period. After World War II, clarinet begins to lose its role. Saxophon becomes the instrument expressing the hardness of the moment. Instead, the Be-bop, the clarinet loses the importance which he enjoyed also because the large number of good saxophonists at that time

...

The contemporary Big Band gives much more protagonism to the clarinet, the instrument begins to consider it necessary. So even though things are bad now, I think there are many people with great talent. I think we have a nice future.



ENTREVISTA

ANDREAS PRITTWITZ:

“IMPROVISAR ES COMPONER EN TIEMPO REAL”

Por Miguel Ruiz Santos

Maquetación: M. Ángeles Santos

Andreas Prittwitz (Múnich 1960) es un músico alemán afincado en España, intérprete de flauta de pico, clarinete y saxofón. Su aportación fundamental, heredada de su ecléctica formación en música antigua y jazz, consiste en una particular visión de la improvisación musical. Ésta se materializa en su últimos trabajos, agrupados bajo el título de *Looking Back*, en los que reclama el campo de la música clásica como un espacio que también es apto para la improvisación. En este proyecto aporta su visión personal sobre la música renacentista y barroca interpretada, dentro de la fidelidad a la ejecución correcta de la época, con la convivencia de instrumentos antiguos y elementos modernos, pero no por ello, transgresores, como la improvisación y la utilización del clarinete y saxofón.



-¿Cómo se definiría como músico?

Me defino, de entrada, como autodidacta. A pesar de mis intentos para ser un músico serio, soy principalmente autodidacta. Eso, hoy en día, ya describe bastante a un músico. Vivimos en una época en la que parece que si no haces mil cursillos, no tienes profesor de tenis, profesor de andar por la calle,... no eres nadie. Y por supuesto, para llegar donde quieres, tienes que estudiar exactamente igual que los demás, pero sin profesores.

...Y eso supone un trabajo extra.

Más que trabajo extra, te da una formación diferente y yo, desde luego, la disfruto mucho. He tenido la suerte de educarme así, por mí mismo, como músico que no se quiere aburrir nunca, y por lo tanto, toca todo lo que puede, tanto instrumentos como estilos, y hace lo que puede. No se puede hacer todo fenomenal, pero me lo paso muy bien.

El crítico Walter Stevens le define como un músico “todoterreno” por la mezcolanza de estilos que siempre hace en sus trabajos, ¿Por qué esta mezcolanza?

Por las circunstancias de mi vida, empecé con la música antigua y con la flauta. Cuando ya tenía cierto nivel y cierto éxito, entre comillas, vine a España, y la música antigua no estaba aquí muy desarrollada todavía. Entonces empecé a improvisar con el saxo y el clarinete, empecé a tocar con gente de ese mundo moderno, y me formé en la improvisación. Cuando ya llevaba un tiempo improvisando me dije “qué bonita es la música antigua”. Y regresé. Ahora estoy en las dos cosas.

En todo lo que ha hecho, la improvisación ha tenido un papel protagonista ¿La improvisación es lo más importante?

Es fundamental, tan fundamental como que para mí todo es improvisación. Casi toda la música, incluso la escrita, es improvisada. Quiero decir, por ejemplo, un compositor como Bach, o cualquier otro, no podía haber hecho la cantidad de obras que hicieron sin una idea improvisada en su cabeza. Improvisar es componer en tiempo real. Se me ocurre, esto “.....”. Ya está. Lo mismo que hace un jazzista cuando toca un solo. Está componiendo, lo único es que no le da tiempo a escribirlo, pero en realidad está componiendo. Partiendo de ahí, para mí toda la música es improvisada, y hay que darle la consiguiente importancia. No está escrito exactamente como aparece en la partitura, pero hay otras muchas cosas dentro, emociones, el momento en que se hace... A la hora de interpretar hay que pensar, hay que añadir mucho para disfrutar de la interpretación.

Respecto a este tema, su proyecto más importante es *Looking Back* ¿Qué busca con esta idea? ¿A dónde pretende trasladar al oyente?

Ya se han hecho fusiones de todo tipo. Creo que no queda nada por fusionar. Lo que yo quería con *Looking Back* es que la obra original se siga manteniendo con la misma importancia. No es cuestión de coger una pieza y decir cambio este acorde y



éste, y le pongo la batería y ya es jazz. No quería eso. Pretendo que la obra que suene siga siendo la original, con sus instrumentos originales y la interpretación original.

Hablando de estilos, el walking, el bajo continuo...¿Realmente hay tanta diferencia de estilos en la música, o son más las fronteras que se ponen? ¿Hay más similitudes que diferencias?

Es una pregunta jodida. Depende de cómo lo mires. En realidad, está todo hecho en el jazz hace mucho tiempo. La tonalidad es un sistema de doce notas que tiene sus limitaciones. Luego se ha avanzado mucho en cómo utilizarlas, pero en lo básico, en lo profundo, está hecho. Por ejemplo, un bajo continuo, en cómo se armonizan o en cómo caminan esos bajos barrocos y cómo lo hace un “walking”, pues se parecen una barbaridad. (Los bajos barrocos) En unos casos estaban escritos, y en otros, improvisaban directamente. Luego pones encima, en lugar de la Novena o los acordes que pone Bach, que ya eran muy modernos, otra tensión o disposición y le pones un saxo, o una batería, o un bajo eléctrico, y ya está. El concepto de base moderna (sección rítmica) con el bajo y la batería ha cambiado mucho, y ha hecho que todo suene muy diferente.

Hablando de instrumentos, flauta de pico, saxo, clarinete, ¿Cree que el instrumento marca la interpretación, la improvisación? ¿O influye más el instrumentista?

En la flauta de pico, la improvisación es muy limitada. Hay otros instrumentos que también tienen sus problemas. Para un clarinete o un saxo no hay límites, y pueden hacer lo que quieran. Lo que sí marca claramente es el sonido. Es fundamental y marca incluso entre instrumentos de la misma familia. Si tocas clarinete bajo, lo haces muy diferente a la hora de solear que si lo haces con otro.

Llegamos al clarinete ¿Cómo lo ve en el panorama actual, tanto de la música moderna (pop,cantautor,...) como del jazz? ¿Qué papel tiene y qué protagonismo debería tener?

Bueno, el papel que tiene es muy pequeño. Inexplicablemente, nadie toca el clarinete, hablando de música moderna. Incluso de música contemporánea interesante, tampoco hay tantas cosas. No sé muy bien por qué ha pasado esto, porque a mí me parece un instrumento de unos recursos tremendos. Todos saben el rango que tiene un clarinete, puedes tocar como un saxo tenor, con los agudos de una flauta o como una trompeta. Miles de recursos y de registros, pero ha caído en desgracia. Creo que es sobre todo por la dificultad técnica. Los jazzistas son gente muy vaga en general, les gusta mucho la noche y el éxito rápido, y dejan el clarinete de lado. No es más que eso. Realmente, el clarinete tiene mucha pasta y es uno de mis instrumentos favoritos.



Es mi siguiente pregunta, ¿Por qué usted, como instrumentista, coge el clarinete?

Como ya he dicho, empecé con la flauta. Después llegó el clarinete que para mí, a la hora de improvisar, fue fundamental. Luego me pasé al saxo por razones comerciales, pero nunca lo dejé de lado, aunque no toque todo lo bien que técnicamente me gustaría.

Ahí discrepo...

No, no, tengo mucha más técnica en la flauta o en el saxo, pero me siento muy a gusto con el clarinete, me parece un instrumento que necesita un lavado de imagen, y yo quiero ayudar en eso. La forma clásica de tocar el clarinete es muy bella, mucho mejor que la de tocar el saxo clásico, que es un espanto. Creo que se podrían aprovechar las técnicas del jazz para el clarinete solista. Un sonido con un poco más de aire, algo de vibrato y estas cosas, se podrían utilizar para la interpretación más. El clarinete de orquesta es otra cosa. Un concierto de Mozart tocado por Benny Goodman tiene mucha gracia. Por ahí creo que queda espacio para investigar y hacer cosas importantes.

En ello estamos.



ENGLISH VERSION:

How do you define yourself as a musician?

I define myself, first, as an autodidact. Despite my efforts to be a serious musician, I am primarily autodidact. This, today, is a fact which describes quite a musician. We live in a time when it seems that if you didn't do a thousand workshops, you don't have tennis teacher, teacher for walking down the street ... you're nobody. And of course, to get where you want, you have to study hard exactly like others, but not teachers.

And ... this implies extra work.

Rather than extra work, it gives you a different training and, of course, I enjoyed it. I've been lucky so educate me, by myself, as a musician who does not want to ever get bored, and therefore plays all that he can, both instruments and styles, and I did what I can. Maybe you can not do everything great, but I enjoy it a lot.

The critic Walter Stevens defines him as a musician by multiple jumble of styles that always makes it in his jobs, why this fusion, jumble?

The circumstances of my life, I started with the old music, the Baroque and the flute. When I had a certain level and some success, I came to Spain, and the early music here was not very developed yet. Then I started to improvise with the saxophone and clarinet, and I started playing with people of the modern music world, and I trained in improvisation. When I was playing this kind of music, I suddenly thought, I miss the old music, which is and I'm back to this style. Now I'm playing both.

-In all the works you have done, improvisation has had a central role? Is the improvisation the most important thing?

It is fundamental. To me improvisation is all. Almost all the music, whether written, is improvised. I mean, for example, a composer like Bach, or any other, could not have done the amount of work they did without an impromptu idea in his head. Improvising is composing in real time. I can think, this ".....". That's it. The same thing that makes a jazz musician when he plays a solo. There are composing, the only thing is that there is no time to write, but actually is composing. For me all the music is improvised, and because of this, is necessary to give importance. It is not written exactly as it appears in the score, but there are many things inside, emotions, the moment when is ...

-Regarding this topic, your most important project is Looking Back. What do you look with this idea? Where do you intend to move the listener?

Already there have been mixtures of all kinds of music. I think there is nothing else to mix. What I wanted to do with "Looking Back" is keep the original work maintained it with the same importance. It's not about taking a music piece and say this line I will change and also this chord, and put the drums and it is jazz. I did not want that. I pretend that the work remains the original sound, with original instruments and original interpretation.

Speaking about music styles *the jazz-walking, the Bassus continuous* ... is there really much difference in music styles, or are the boundaries that are set? Are there more similarities than differences?

It's a hard question. It depends on how you look at it. Actually, it's all done in the jazz long time ago. The tonality is a system of twelve notes and it has its limitations. Then we have done a long way in this system and how to use it, but mainly, all it's done. For example, a *Bassus Continuous* is very similar than a *Walking bass* on how to harmonize or how it walks and how these baroque bass makes it a "walking" because they seem as a modern walking. A lot of them were written in some cases, and in others, improvised directly. Then put on top, instead of the Ninth other tensions or a chord note, but mainly, is the same. If you put a saxophone, drums, an electric bass,... and that's it, you have jazz.

The concept of modern base (rhythm section) with the bass and drums has changed a lot, and made it all sound very different. This is really the difference.

Talking about instruments, you play recorder, saxophone, clarinet,... Do you think the instrument determines how to play, the improvisation? Or is more influential the player?

-In the recorder, improvisation is very limited. There are other instruments which also have their problems. The clarinet or the saxophone there are no limits, and they can do whatever you want. The thing what makes clear differences is the sound. It is essential and, even among instruments of the same family, there are differences. If you play bass clarinet, you play very different when soloing than if you play with another type of clarinet.

-About the clarinet. How do you see the current situation in both modern music (pop, singer-songwriter, ...) and the jazz? What role does and what role should it have?

Well, the role of the clarinet in the current scene is very small. Inexplicably nobody plays the clarinet, speaking of modern music. There are not interesting contemporary music, not so many things. I'm not sure why the clarinet lost its role, because it seems to me an instrument with a lot of resources. Everyone knows the clarinet has a range that you can play like a tenor saxophone, or like a flute or a trumpet. I think it's mainly because of the technical difficulty. The jazz players are lazy people in general, they really like the night and the quick success, leaving aside the clarinet.

This is my next question, Why Do You, as an instrumentalist, takes the clarinet?

As I said, I started with the flute and recorder. Then came the clarinet for me, when I started improvising, was fundamental. Then I moved to the sax for commercial reasons, but I never forget clarinet, I like this instrument but I do not play as well as I would like technically.

Here I am disagree ...

No, no, I have much more technical on the flute or sax, but I feel very comfortable with the clarinet, an instrument that I think needs put in relevance, and I want to help in that. The classic manner of playing the clarinet is very strictly, much better



than the classical saxophone playing, which is a horror for me. I think you might benefit from techniques for the jazz clarinet. A sound with a bit more air, some vibrato and these things could be used for further interpretation on classic. For example, the Mozart concerto played by Benny Goodman is very funny. I think there is a way to investigate and do important things.

On that we are working...

SCORES

Flamincou!

Miguel Ruiz Santos

BULERIAS
♩ = 80-85
INTRO:

CLARINET IN B♭

BASS

Am7 G9 Fmaj7 E7(b9) Am7 G9 Fmaj7 E7(b9)

5 Am7 **A** G9 Fmaj7 E7(b9) Am7 G9

BASS

SIMILE...

B ♩ = ♩

8 Fmaj7 E7(b9) **LATIN** Dm7 Dm7 E7

12 E7 Dm7 Dm7 Dm7 **1.** E7 **2.** Dm7 E7

18 *BULERIAS*
Am7 G9 Fmaj7 E7(b9)

21 Am7 G9 Fmaj7 E7(b9) **SEGUIDILLAS** **C** C

The musical score is written for Clarinet in Bb and Bass. It begins with an introduction in 6/8 time, marked 'BULERIAS' with a tempo of 80-85. The key signature is one sharp (F#). The first system shows the clarinet part with rests and the bass part with a rhythmic pattern of eighth notes. Chords are indicated below the bass line: Am7, G9, Fmaj7, E7(b9), Am7, G9, Fmaj7, E7(b9). The second system starts at measure 5, with a boxed 'A' above the first measure. The bass line continues with the same rhythmic pattern. The third system starts at measure 8, with a boxed 'B' above the first measure and a tempo change to ♩ = ♩. The clarinet part has a melodic line, and the bass line has a different rhythmic pattern. Chords include Fmaj7, E7(b9), Dm7, Dm7, E7. The fourth system starts at measure 12, with first and second endings for the final two measures. The fifth system starts at measure 18, marked 'BULERIAS', with a key signature change to two sharps (F# and C#). The sixth system starts at measure 21, with a boxed 'C' above the first measure and a key signature change to C major. The clarinet part has a melodic line, and the bass line has a rhythmic pattern. Chords include Am7, G9, Fmaj7, E7(b9), C, C.

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2

25 Fmaj7 E7(b9) C G9

29 BREAK! CAENCE F E7(b9) BULERIAS Am7 G9 Fmaj7 E7(b9)

33 Am7 G9 Fmaj7 E7(b9) C-7

37 E7 D-7 D-7 E7 E7 →LAST SOLO. 2ND ENDING C G

46 G F E7(b9) →LAST SOLO 2. C G

55 F CADENZA E7(b9) BULERIAS Am7 G9 Fmaj7 E7(b9)

59 Am7 G9 Fmaj7 E7(b9) CODA Dm7 RUBATO

62 Cmaj7 Bb7 (11) Am(maj7)

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Dos Astillas

Miguel Ruiz Santos.

INTRO: LATIN CLAVE 2-3

4/4

$\text{♩} = 120$

5 Gm^7 Cm^7 $D7$ Gm^7 Gm^7/F $Ebm^{\#}37$ $D7$

10 1. Cm^7 $D7/A$ Gm^6 $Am^7(b5)$ Ab^7 2. $Am^7(b5)$ $D7$ $Ebm^{\#}37$ Cm^7

15 $F7(sus4)$ $F7(ALT)$ $Bbm^{\#}37$ Gm^7 Cm^7 $F7$ $Bbm^{\#}37$ Gm^7

19 Cm^7 $F7$ $Bbm^{\#}37$ Gm^7 Cm^7 $F7(b9)$ $Bbm^{\#}37$ Gm^7 Cm^7 $F7$

24 **SOLOS** $Bbm^{\#}37$ Gm^7 Cm^7 $F7$ $Bbm^{\#}37$ Gm^7 Cm^7 $F7$ $Bbm^{\#}37$ Eb^7 Em^7 $A7(b9)$ $Bb^{\circ}7$ $D^{\circ}7$ Cm^7 $F7$

INTERLUDE

32 $D7$ $C7$ $D7$

38 $C7$ $Bb7(\#11)$ **LIDIAN** $Ab7(\#11)$

44 $Bb7(\#11)$ Cb^9 **TUTTI**

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2

47 Bb7(#11) Ab7(#11) Bb7(#11)

53 Cb9 Cm7 F7

59 Bbmaj7 Gm7 Cm7 F7 Bbmaj7 Gm7 Cm7 F7

63 Fm7 Bb7 Ebmaj7 Abm7 Db7 D7 LATIN CLAVE 2-3 Gm7

68 Cm7 Ab7 Gm7 Cm7 D7 Gm7 Ebmaj7

72 Cm7 D7/A Gm7 Gm6 Ebmaj7/G Gm9

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Guitar

KARSI-LLAMAS

Score in Concert

MIGUEL RUIZ SANTOS
2014

Rubato

$\text{♩} = 75$

Musical notation for measures 1-16. The score is in 6/8 time and features a melodic line with various chords: Fm, Bb7, Fm, Fm, Cm7, Bb7, C7, Fm Fm/Eb, Fm/D, Fm/C, Eb/Bb, Eb, Fm, Gm7, C9, Dbmaj7, Eb/Bb, C7, Fm, Bb7, Gm7.

Allegro

Musical notation for measures 17-28. Measure 17 includes a **SOLO PERCUSSION (3.2.2)** section. Measure 24 includes a **F-7/Eb** chord. Measure 28 includes a boxed section **A**.

Musical notation for measures 29-34. Measure 29 includes a first ending bracket **1.** and a second ending bracket **2.** Measure 34 includes a boxed section **B**.

Musical notation for measures 35-39. Measure 39 includes a boxed section **SOLOS**.

Musical notation for measures 40-45. Measure 40 includes a boxed section **SOLOS**. Measure 45 includes a boxed section **(BACKGROUND)**.

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2

53 Fm7 Dbm7 Gb7 Fm7

59 Bbm7 Eb7 Eo7 Fm7

63 Fm Fm/Eb Fm/D Fm/C Eb/Bb Eb Fm Bbmaj7 Bb/F F

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AKANONISTO (FUERA DE RUMBO)

MIQUEL RUIZ SANTOS

$\text{♩} = 80$
INTRO SOLO GUITAR

INTRO WITH HARMONY

8 $\text{C}\sharp\text{O}7$ $\text{A}7\text{b}9$ $\text{Dm}7$ $\text{Dm}7$ $\text{Dm}7$ C

15 $\text{Bb}maj7$ $\text{Bb}maj7$ A $\text{Gm}7$ $\text{A}7$ $\text{Dm}7$ E-7

$\text{♩} = 135$

22 $\text{Dm}7$ $\text{Dm}7$ $\text{Fm}7$

28 $\text{Dm}7$ $\text{Dm}7$ $\text{C}7$ $\text{Bb}maj7$ $\text{A}7\text{ALT.}$

$\text{♩} = 69$

35 $\text{Gm}6(\text{add}9)$ D-7/A $\text{8BMA7}(\#11)$ $\text{C}7$

39 $\text{8BMA7}(\#11)$ $\text{Dm}7$ FMA7 $\text{A}7$ $\text{♩} = 135$

43 $\text{Dm}7$ $\text{Dm}7$ $\text{Fm}7$

49 $\text{Dm}7$ $\text{Dm}7$ $\text{C}7$ $\text{Bb}maj7$ $\text{A}7\text{ALT.}$ SOLOS

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2 SOLOS

56 Dm7 2 Fm7 Dm7₄ Dm7 Dm7 C7

66 Bbmaj7₈ A7_{ALT.} Gm6(add9) D-7/A Bbmaj7(#11)

71 C7 Bbmaj7(#11) Dm7 Fmaj7

75 C7 Dm7 = 135 E-7 FMAJ7

79 G-7 Dm7

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Miguel Ruiz Santos
2013
Love in March
For Clarinet & String Quartet

FULL SCORE

Miguel Ruiz Santos
2014

Intro:

Clarinete en Sib

Violín I

Violín II

Viola

Violonchelo

6

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2 **A** Jazz Ballad.

10 C CMaj7/B Bb7(#11) A-7 A-/G FMaj7 F-6 G7 Bb7

14 A- A-/G FMaj7 FMaj7/E D-7 D7 Ab7 G7

18 C CMaj7/B Bb7(#11) A-7 A-/G FMaj7 F-6 G7 E7

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22 FMaj7 F-Maj7 F-7 E-7 A7 (C#°) D-7 G7 C6 F#-7(b5) B7 3

26 E- **B** F#-7(b5) B7 E- F#-7(b5)/E F#-7(b5) B7

30 E- E-D# E-D Eb°7 E-9 A7 D-7 G7

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4 **C**

34 CMaj7 Bb7 A- A-/G FMaj7 Eb+

37 **SOLOS**
E-7 A7 D-7 G7(#11) C C7/Bb F/A F-/Ab G

41 F/G C Bb7 A- A-/G F7 G7+ CMaj7

Chord changes for measures 34-41:
34: CMaj7, Bb7, A-, A-/G, FMaj7, Eb+
37: E-7, A7, D-7, G7(#11), C, C7/Bb, F/A, F-/Ab, G
41: F/G, C, Bb7, A-, A-/G, F7, G7+, CMaj7

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For Clarinet & String Quartet
Love in March


Bb Clarinet

Miguel Ruiz Santos.
2014

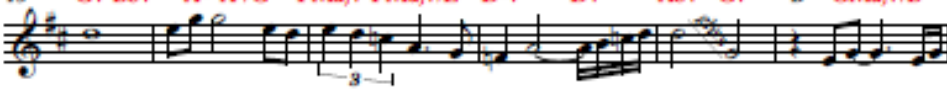
Intro:

Jazz Ballad.

3 6 **A** D CMaj7/B Bb7(#11) A-A-/G FMaj7 F-6



13 G7 Bb7 A- A-/G FMaj7 FMaj7/E D-7 D7 Ab7 G7 D CMaj7/B



19 Bb7(#11) A-A-/G FMaj7 F-6 G7 B7 FMaj7 F-Maj7 F-7 E-7 A7 (C#°)



24 D-7 G7 C6 F#-7(Bb) E- **B** F#-7(b5) B7 E- F#-7(b5)/E



29 F#-7(b5) B7 E- E-/D# E-/D Eb°7 E-9 A7 D-7 G7

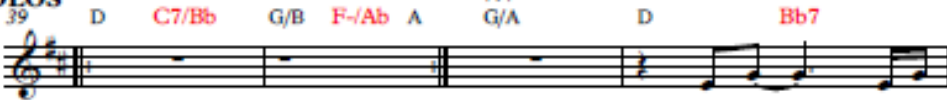


C
34 CMaj7 Bb7 A- A-/G FMaj7 Eb+ E-7 A7 D-7 G7(#11)



SOLOS

39 D C7/Bb G/B F-/Ab A G/A D Bb7



43 A- A-/G F7 G7+ CMaj7



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Violin I

2013
For Clarinet & String Quartet
Love in March

Miguel Ruiz Santos.
2014

Intro:

6

10 **A** **Jazz Ballad.**

15

21

26 **B**

30

34 **C**

37 **SOLOS** B \flat B \flat 7/Ab E \flat /G E \flat -/Gb F

41 E \flat /F B \flat

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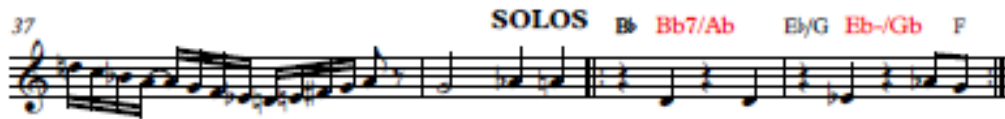


2013
For Clarinet & String Quartet
Love in March

Violin II

Miguel Ruiz Santos.
2014

Intro:



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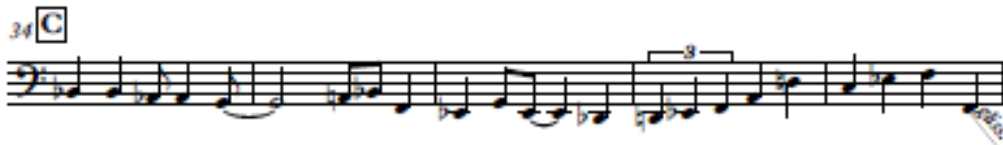
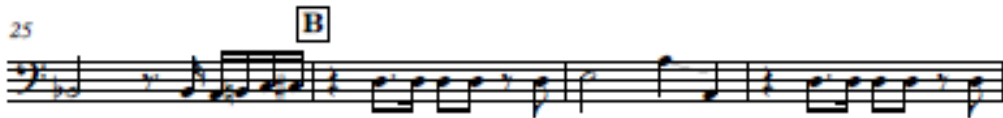


2013
For Clarinet & String Quartet
Love in March

Violoncello

Miguel Ruiz Santos.
2014

Intro:



SOLOS
39 Bb Bb7/Ab Eb/G Eb-/Gb F Eb/F Bb
Pizz. Arco



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Bossa nova

PATA-TIESA

Miguel Ruiz Santos 2013

$\text{♩} = 114$

In C
In Bb

10 F7 BbMaj7 Bb6 C-7 F7
G7 CMaj7 C6 D-7 G7

15 D-7 G7 Db7 C-7 F7 BbMaj7
E-7 A7 Eb7 D-7 G7 CMaj7

20 Bb6 G- G-Maj7 G-7 G-6
C6 A- A-Maj7 A-7 A-6

25 C-7 C-7/Bb A-7(b5) (Eb6) D7 Ab7
D-7 D-7/C B-7(b5) (F6) E7 Bb7

29 C-7 F7 BbMaj7 Bb6
D-7 G7 CMaj7 C6

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V.S.



PUTTING ON THE RITZ FOR COMBO

IRVING BERLIN/
ARRANGER: MIGUEL RUIZ SANTOS

CLARINETE EN SI \flat

SAXOFÓN CONTRALTO

DOUBLEBASS

CL.

SAX. CTRL.

DOUBLEBASS

$\text{♩} = 108$

5

A

CL.

SAX. CTRL.

DOUBLEBASS

8

1. 2.

CL.

SAX. CTRL.

DOUBLEBASS

12

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2

18 **+SOLOS:** G- G-MAI7/F# G-7/F G-6/E Eb D7 G- / A-7 D7

22 G- A-7D7 (F#°7) C-7 F7 Bb MAI7

26 A-7 D7 G- G-MAI7/F# G-7/F G-6/E Eb D7 G- / C-7 F7



30 $B\flat$ MA7 A-7 D7 3

34

36 **8**

40



4

43

CL.

SAX. CTRL.

DOUBLEBASS

This system contains measures 43, 44, and 45. The Clarinet part (CL.) features a melodic line with eighth and sixteenth notes. The Saxophone Contralto part (SAX. CTRL.) has a rhythmic accompaniment with eighth notes and rests. The Double Bass part (DOUBLEBASS) provides a steady bass line with eighth notes.

46

CL.

SAX. CTRL.

DOUBLEBASS

This system contains measures 46, 47, and 48. The Clarinet part (CL.) includes a triplet of eighth notes in measure 46 and a melodic line with eighth notes. The Saxophone Contralto part (SAX. CTRL.) has a rhythmic accompaniment with eighth notes and rests. The Double Bass part (DOUBLEBASS) provides a steady bass line with eighth notes and a triplet of eighth notes in measure 48.

49

CL.

SAX. CTRL.

DOUBLEBASS

This system contains measures 49, 50, and 51. The Clarinet part (CL.) has a rest in measure 49, followed by a melodic line in measure 50, and a dense sixteenth-note texture in measure 51. The Saxophone Contralto part (SAX. CTRL.) has a rhythmic accompaniment with eighth notes and rests. The Double Bass part (DOUBLEBASS) provides a steady bass line with eighth notes.

52

CL.

SAX. CTRL.

DOUBLEBASS

This system contains measures 52, 53, and 54. The Clarinet part (CL.) features a melodic line with eighth notes and a triplet of eighth notes in measure 52. The Saxophone Contralto part (SAX. CTRL.) has a rhythmic accompaniment with eighth notes and rests. The Double Bass part (DOUBLEBASS) provides a steady bass line with eighth notes.



55

CL.
SAX. CTRL.
DOUBLEBASS

This system contains measures 55, 56, and 57. The Clarinet part (CL.) features a melodic line with eighth and sixteenth notes. The Saxophone Contralto part (SAX. CTRL.) plays a rhythmic accompaniment with eighth notes. The Double Bass part (DOUBLEBASS) provides a steady bass line with eighth notes.

58

CL.
SAX. CTRL.
DOUBLEBASS

This system contains measures 58, 59, and 60. The Clarinet part (CL.) has a melodic line with some grace notes. The Saxophone Contralto part (SAX. CTRL.) continues with eighth notes. The Double Bass part (DOUBLEBASS) has a bass line with some chromatic movement.

60

CL.
SAX. CTRL.
DOUBLEBASS

This system contains measures 60, 61, and 62. The Clarinet part (CL.) features a melodic line with eighth notes. The Saxophone Contralto part (SAX. CTRL.) has eighth notes with a triplet of eighth notes in measure 61. The Double Bass part (DOUBLEBASS) has a bass line with a triplet of eighth notes in measure 61.

63

CL.
SAX. CTRL.
DOUBLEBASS

This system contains measures 63, 64, and 65. The Clarinet part (CL.) has a melodic line with eighth notes and a triplet of eighth notes in measure 64. The Saxophone Contralto part (SAX. CTRL.) has eighth notes with a triplet of eighth notes in measure 64. The Double Bass part (DOUBLEBASS) has a bass line with eighth notes.



6

67 *POCO RALL.* *Q. PAUSA*

CL.

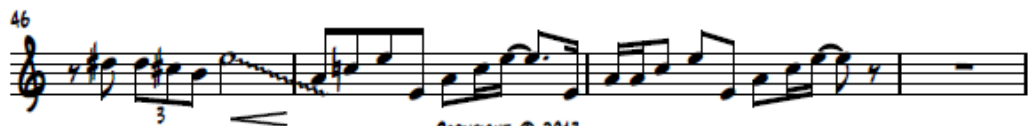
SAX. CTRL.

DOUBLEBASS

The image shows a musical score for three instruments: Clarinet (CL.), Saxophone (SAX. CTRL.), and Double Bass (DOUBLEBASS). The score is in 3/4 time and features a 'POCO RALL.' marking at measure 67. The Clarinet part has a 'Q. PAUSA' (quarter rest) at the start of measure 68. The Saxophone and Double Bass parts continue with their respective melodic and rhythmic lines.

CLARINETE EN Si \flat
**PUTTING ON THE RITZ
FOR COMBO**

IRVING BERLIN/
ARRANGER: MIGUEL RUIZ SANTOS



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2

CLARINETE EN $S\flat$

50

54

58

62

67 *POCO RALL.* **G. PAUSA**



SAXOFÓN CONTRALTO

PUTTING ON THE RITZ FOR COMBO

IRVING BERLIN/
ARRANGER: MIGUEL RUIZ SANTOS

6 **A**

9 **1** **2** = 108

13

16 **+SOLOS:** $\text{G}^{\flat}\text{Maj7} \text{F}^{\flat} \text{E}^{\flat} / \text{D}^{\flat} \text{G}^{\flat} - / \text{A} - 7 \text{ D}^{\flat}$

22 $\text{A} - 7 \text{ D}^{\flat}$
 $\text{G}^{\flat} - (\text{F}^{\flat} \text{D}^{\flat} \text{C} - 7) \text{ C} - 7 \text{ F}^{\flat} \text{M}^{\flat} \text{G}^{\flat} \text{A} - 7 \text{ D}^{\flat} \text{G}^{\flat} \text{Maj7} \text{D}^{\flat} \text{E}^{\flat} \text{F}^{\flat} \text{C} / \text{D}^{\flat} \text{G}^{\flat} - / \text{C} - 7 \text{ F}^{\flat} \text{Maj7} \text{A} - 7 \text{ D}^{\flat}$

31

35

39 **B**

43

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v.5



2

SAXOFÓN CONTRALTO

47

51

54

58

61

66

POCO RALL. . . . Q.PAUSA

The musical score is written for Contralto Saxophone. It consists of six staves of music. The first staff (measures 47-50) features a melodic line with eighth and sixteenth notes, including a triplet. The second staff (measures 51-53) contains a dense sixteenth-note passage. The third staff (measures 54-57) continues the melodic development. The fourth staff (measures 58-60) shows a similar melodic pattern. The fifth staff (measures 61-65) includes a triplet and a longer note. The sixth staff (measures 66) begins with a rest, followed by a melodic phrase, and includes the performance instructions 'POCO RALL.' and 'Q.PAUSA' in a box.



DOUBLEBASS

PUTTING ON THE RITZ FOR COMBO

IRVING BERLIN/
ARRANGER: MIGUEL RUIZ SANTOS

5

9

14 $\text{♩} = 108$

+SOLOS:

19 $G\#m7b9/F\# / E7b9 / A7 D7 / G- (F\#o7) C-7 / F7 / M7b7 / A-7 D7 / G\#m7b9/F\# / E7b9$

28 $F D7 G- / C-7 / F7 / G\#m7b9 A-7 D7$

34

39 **B**

44

48

2

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2

53

DOUBLEBASS

57

61

POCO RALL.

67

G.PAUSA

Detailed description: This is a musical score for a Double Bass, consisting of four staves of music. The first staff starts at measure 53 and ends at measure 60. The second staff starts at measure 61 and ends at measure 66. The third staff starts at measure 67 and ends at measure 74. The fourth staff starts at measure 75 and ends at measure 82. The music is written in bass clef with a key signature of one sharp (F#). The tempo is marked 'POCO RALL.' starting at measure 67. A 'G.PAUSA' (Grand Pause) is indicated in a box above measure 75. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.



PUTTING ON THE RITZ FOR CL TRIO

IRVING BERLIN/
ARRANGER: MIGUEL RUIZ SANTOS

CLARINETE EN Mib
CLARINETE EN Sib
CLARINETE BATO EN Sib

The first system of the score shows the initial four measures of the piece. It features three staves: Clarinet in B-flat (top), Clarinet in C (middle), and Bass Clarinet in B-flat (bottom). The music is in 4/4 time and begins with a rhythmic pattern of eighth notes.

CL. Mib
CL.
CL. BATO

A ♩ = 108

The second system starts at measure 5 and includes a first ending bracket labeled 'A' from measure 6 to 7. The tempo is marked as ♩ = 108. The Clarinet in B-flat and Clarinet in C parts feature melodic lines with triplets in measures 6 and 7. The Bass Clarinet part provides a rhythmic accompaniment.

CL. Mib
CL.
CL. BATO

The third system begins at measure 8 and includes a first ending bracket with two endings, labeled '1' and '2', spanning measures 9 and 10. The Clarinet in B-flat part has a melodic line with a first ending that leads back to the beginning of the section.

CL. Mib
CL.
CL. BATO

The fourth system starts at measure 11 and continues for three measures. The Clarinet in B-flat part has a melodic line, while the Clarinet in C and Bass Clarinet parts provide accompaniment.

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2

14

CL. Mib

CL.

CL. SATO

17

8

CL. Mib

CL.

CL. SATO

21

CL. Mib

CL.

CL. SATO

24

CL. Mib

CL.

CL. SATO



27 3

CL. Mib
CL.
CL. SATO

31

CL. Mib
CL.
CL. SATO

33

CL. Mib
CL.
CL. SATO

37

CL. Mib
CL.
CL. SATO

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4

40

CL. Mib

CL.

CL. SATO

43

CL. Mib

CL.

CL. SATO

47

POCO RALL.

Q.PAUSA

CL. Mib

CL.

CL. SATO

50

CL. Mib

CL.

CL. SATO

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