

ONLINE AUDIO GUIDE 5.7

SYMPHONIC MALAMBO

title: “Malambo” from *Estancia*

performing forces: symphony orchestra, including piano (Simón Bolívar Venezuelan Youth Symphony, directed by Gustavo Dudamel)

composer: Alberto Ginastera

form: two related sections with introduction and coda

function: music for symphony concert

source: *¡Fiesta! Gustavo Dudamel and Simón Bolívar Venezuelan Youth Symphony* (Deutsche Grammophon 0289 477 7457 0 GH, 2008)

Listen for:

- sesquiáltera
- repetition of melodic fragments
- long stretches of harmonic stability
- large percussion section, which includes piano, xylophone, four different kinds of drums (timpani, bass drum, military drum, tenor drum), castanets, cymbals, tam-tam, tambourine, triangle.
- sequences
- massive coda

Timing	Structure	What happens
00:00	Introduction	prominent piccolo, other instruments join glissando on piano leads to A section
00:13	A	main theme, prominent in strings
	(a)	main theme in trumpets, insistently repeated
00:25	(b) Contrasting material, containing more than one theme	xylophone prominent (notice sequence)
00:31	(b)	trumpets
	(b)	violins
00:45	transitional material	repeated pitches lead to . . .
1:00	return of introduction	bass line leads to . . .
	reprise of A (varied)	
1:10	(a1)	

1:22	(b1)	<p>sequences (xylophone, strings)</p> <p>repeated loud chords in brass lead to . . .</p>
1:38	Coda (c)	<p>glissandi in piano</p> <p>prominent percussion</p>
1:57	(c1)	trumpets prominent with new motive
2:01	(c)	<p>French horns produce the equivalent of a glissando (known as “ripping”)</p> <p>screeching effects (xylophone, piccolo)</p>
	(c1)	loud dissonant chords in piano
2:24	(c)	“ripping” in French horns
	(d)	
2:30	(c)	repetition
2:49	(e)	loud brass
2:56		<p>glissandi, loud brass,</p> <p>final chords relentlessly repeated</p> <p>enhanced with percussion</p>

Consider:

- Given that this selection is three and a half minutes long, approximately what percentage is the coda? Comment on how these proportions affect our experience of the selection. Is it too much to say that it starts ending almost as soon as it starts?

- What advantages and pitfalls does a composer confront in seeking to depict in symphonic format the traditional music of his or her country?
- What do we experience when we listen to a piece in which one of the composer's central strategies is repetition?

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