

# DANZA

For guitar ensemble

MARK CONTRERAS WAISS

Piece commissioned by Twisted Spruce Music Foundation

Editor: Agustín Baltazar



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Mark Contreras: DANZA for guitar ensemble  
© Edición Contreras Waiss, Lima  
Melografía: Sibelius ultimate 8.1  
Audio: Mazterizado en Audacity  
Duración: 4:10 min

## About the composer:

### Mark Contreras Waiss

Bachelor in composition at the National University of Music of Peru. Winner of the 2021 Twisted Spruce Composition Competition, Winner of the Azahar Press Prize 2021, Winner of TAKI 2019 Composition Competition, Finalist of the 2020 Bruno Maderna Competition in Ukraine and Winner of the Kalevi and Laura Fiestas Award, Finland, with the Synapsis collective.

He was born in Lima in 1995. In 2014 he entered to the National Conservatory of Music of Peru to study composition with Benjamín Bonilla, José Sosaya and Dante Valdez. He was commissioned by the Japanese Peruvian Association for the creation of a work at the "Utaimashoo" Festival in 2017 and 2018 when he was still a student. In 2019 he was commissioned by the Cayetano Heredia hospital for the creation of the institutional Hymn for the orchestral band. His works have been presented in countries such as Brazil, Mexico, Colombia, Argentina, the United States, Ukraine and Peru. He has pieces published in the UCLA Music Library, Azahar Press, Music Brokers Argentina S.A. and the National University of Music of Peru, including his work "Icaros" within the UNO record material. In 2021 Mark received a full scholarship to study at the Sewanee Summer Music Festival in Tennessee and the Curtis Institute of Music's composition program in Philadelphia. He also participated in Visiones sonoras Festival -Mexico, Twisted Spruce Music Foundation - USA, SomaRumor festiva l- Brazil, Symposium of composers and instrumentalists in the city of La Plata, Argentina and SINAPSIS concert of contemporary works.

Bachiller en composición de la Universidad Nacional de Música del Perú, Ganador del 2021 Twisted Spruce Composition Competition, Azahar Press Prize 2021, Ganador del concurso de composición TAKI 2019, finalista del Bruno Maderna Competition 2020 en Ucrania y acreedor del Premio Kalevi y Laura Fiestas, Finlandia, junto con el colectivo Sinapsis.

Nació en Lima en el año de 1995. En 2014 ingresa al Conservatorio Nacional de Música del Perú para estudiar composición musical con los compositores Benjamín Bonilla, José Sosaya y Dante Valdez. Siendo aún estudiante fue comisionado por la Asociación Peruano Japonesa para la creación de una obra en el Festival "Utaimashoo" en el 2017. Sus obras se han presentado en países como Brasil, México, Colombia, Argentina, Estados Unidos, Ucrania y Perú. Tiene piezas publicadas en la UCLA Music Library, Azahar Press, Music Brokers Argentina S.A. y la Universidad Nacional de Música, incluyendo su obra "Icaros" dentro del material discográfico UNO. En el 2021 Recibió una beca completa para estudiar en el Sewanee Summer Music Festival en Tennessee y en el programa de composición musical de Curtis Institute of Music en Filadelfia. Participó también en Visiones sonoras, México, Twisted Spruce Music Foundation, USA, SomaRumor, Brasil, Encuentro entre compositores e instrumentistas en la ciudad de La Plata, Argentina y SINAPSIS concierto de obras contemporáneas.



## About the editor:

### Agustín Baltazar Laguna









Graduated in musical interpretation, specializing in classical guitar, by the National University of Music of Peru. As a guitarist, he has given recitals in Lima, Ica (Peru), Taxco (Mexico) and Miami (United States). As a chamber musician, he was a member of the Eunoia guitar quartet, a group with which he won the first prize in the Ensembles Competition of the Taxco International Guitar Festival 2018 (Mexico) and the third place in the ensembles competition of the Guitar Foundation of America 2019 (United States). That same year, he recorded, with the Eunoia quartet, the album Works for guitar quartet: Aurelio Tello and Stephen Goss, produced by the National University of Music of Peru.

As a researcher, he was in charge of the review of Stephen Goss's Undermilkwood Variations on the record release mentioned above. In 2021, he appeared in the Cutaway magazine, Guitar Magazine (United States), with the article Guitar traditions in Peru, What have foreign composers done with them? and published the article Absence of Common Language: An Aesthetic-Musical Panorama of Composition for Guitar Quartets in Peru in the Revista Peruana de Investigación Musical (ANTEC). He currently works at the Information and Documentation Center of the National University of Music, researching tapes containing Peruvian music from the 20th century.

Egresado en interpretación musical, especialidad en guitarra clásica, por la Universidad Nacional de Música del Perú. Como guitarrista, ha ofrecido recitales en Lima, Ica (Perú), Taxco (México) y Miami (Estados Unidos). Como músico de cámara, fue integrante del cuarteto de guitarras Eunoia, agrupación con la que obtuvo el primer premio en el Concurso de ensambles del Festival Internacional de Guitarra de Taxco 2018 (México) y el tercer lugar en la competición de ensambles de la Fundación Americana de Guitarra 2019 (Estados Unidos). Ese mismo año grabó, junto al cuarteto Eunoia, el álbum Obras para cuarteto de guitarras: Aurelio Tello y Stephen Goss, producción realizada por la Universidad Nacional de Música del Perú. Como investigador, estuvo a cargo de la reseña de la obra Undermilkwood Variations de Stephen Goss en la publicación discográfica antes mencionada. Asimismo, en 2021 colaboró en la revista digital Cutaway, Guitar Magazine, de EE. UU., con el artículo "Tradiciones guitarrísticas en el Perú, ¿Qué han hecho los compositores extranjeros con ellas?" y publicó el artículo "Ausencia de lenguaje común: un panorama estético-musical de la composición para cuartetos de guitarra en el Perú" en la Revista Peruana de Investigación Musical (ANTEC). Actualmente trabaja en el Centro de Información y Documentación de la Universidad Nacional de Música, investigando cintas magnetofónicas que contienen música peruana del siglo XX.



## Notation:

	Calderón largo.
	Calderón corto.
	Cuerda forzada. (A modo de glissando).
	Pzzicato Bartok.
	Vibrato.
	Marcato.
	Arpeggio de grave a agudo.
	Arpeggio de agudo a grave.

## PROGRAM NOTES:

### Review:

Inspired by a dance from the Ucayali, departament of Peru. It is characterized by the use of a huge boa that one of the dancers must carry while she dances.

Usually this dancer is placed at the beginning of the choreographic training, which makes her the center of attention. There are people located in the back of the group, who are the ones carrying containers made of gourds, which are used in the tribes as dishes. The dance is distinguished by dance steps of the dancers who seek to imitate the movements of the reptile when crawling. Sometimes turns or circle movements are added to accentuate actions and attract attention.

### Reseña:

Inspirada en una danza oriunda del Ucayali, departamento de Perú. Se caracteriza por el uso de una enorme boa que una de las danzantes debe cargar mientras baila. Normalmente esta bailarina se coloca al inicio de la formación coreográfica, lo que hace que sea el centro de atención. Hay personas ubicadas en la parte trasera del grupo, quienes son los que llevan recipientes hechos de calabazas, que son usados en las tribus como platos. El baile se distingue por los pasos de baile de los danzantes que buscan imitar los movimientos del reptil al momento de arrastrarse. A veces se le añaden vueltas o movimientos en círculo para acentuar las acciones y llamar la atención.

# Danza

Piece commissioned by Twisted Spruce Music Foundation

Mark Contreras Weiss  
Octubre de 2021  
Lima-Perú

♩ = 65

Guit. I  
Guit. II  
Guit. III  
Guit. IV  
Guit. V  
Guita. VI  
Guit. VII  
Guit. VIII

11

Guit. I  
Guit. II  
Guit. III  
Guit. IV  
Guit. V  
Guita. VI  
Guit. VII  
Guit. VIII

21

Guit. I *p* *mp* *mf* *p*

Guit. II *p* *mp* *mf* *p*

Guit. III *p* *mf* *p*

Guit. IV *p* *p*

Guit. V *mp* *mf* *mp* *mf*

Guit. VI *mp* *mf* *pp*

Guit. VII *p* *mp*

Guit. VIII *p* *mp*

33

Guit. I *mf* *pp* *accel.*

Guit. II *mf* *mf*

Guit. III *mf* *pp*

Guit. IV *mf* *p* *mf* *mf*

Guit. V *f* *mf* *mf* *mf* *mf*

Guit. VI *mf* *pp* *mf*

Guit. VII *pp* *pp* *mf*

Guit. VIII *p* *pp* *mp*

41

Guit. I *mf* *pp*

Guit. II *mf*

Guit. III *mf* *pp*

Guit. IV *mf*

Guit. V *mp*

Guit. VI *p*

Guit. VII

Guit. VIII

49

Guit. I *mp* *mf* *p*

Guit. II *mf* *p* *mp* *mf*

Guit. III *p* *mp* *p* *f*

Guit. IV *mf* *p* *mp* *mf*

Guit. V *p* *p*

Guit. VI *mf* *mp* *f*

Guit. VII *mf*

Guit. VIII *mp* *mf*

66

Guit. I *f*

Guit. II *mp*

Guit. III *mf*

Guit. IV *mp*

Guit. V *mf*

Guit. VI

Guit. VII *f*

Guit. VIII *mf*

74

Guit. I *mf*

Guit. II *f*

Guit. III *mf*

Guit. IV *f*

Guit. V *mp*

Guit. VI *mp*

Guit. VII *mp*

Guit. VIII *mp*



Musical score for guitars I-VIII, measures 80-87. The score is in 2/4 time with a key signature of two sharps (F# and C#). It features complex rhythmic patterns with triplets and sixteenth notes. Dynamics range from *f* (forte) to *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5 above notes. Articulation marks like accents and slurs are present throughout.

Musical score for guitars I-VIII, measures 88-95. The score continues with similar rhythmic complexity. Dynamics include *f*, *mp* (mezzo-piano), and *f*. Fingerings and articulation marks are consistent with the previous section.

\* Sugerencia del editor: Antes de cada pizzicato Bartok ejecutar la nota anterior con el pulgar.

94

Guit. I *mp* *f* *ff*

Guit. II *f* *ff* *pp*

Guit. III *mp* *ff*

Guit. IV *f* *ff* *pp*

Guit. V *ff* *p* *mp*

Guita. VI *ff* *mp*

Guit. VII *ff* *p* *mp*

Guit. VIII *ff* *p* *mp*

105

Guit. I *p* *mf* *mp* *p*

Guit. II *mp* *mf* *mp* *p*

Guit. III *p* *mf* *mp*

Guit. IV *mp* *mf* *mp*

Guit. V *mf* *mp*

Guita. VI *mf* *mp*

Guit. VII *mf* *mp*

Guit. VIII *mf* *mp*

*molto rall.*  $\text{♩} = 75$  *rall.*

♩ = 50

accel. . . . . ♩ = 65

molto accel. . . . .

117

The score consists of eight staves, each labeled 'Guit. I' through 'Guit. VIII'. The music is in G major (one sharp) and 4/4 time. It begins at measure 117. The first staff (Guit. I) starts with a half rest, followed by a series of eighth notes with triplets and slurs, marked *mf*. The second staff (Guit. II) features a triplet of eighth notes marked *mp*, followed by a sequence of eighth notes with triplets and slurs, marked *mp*. The third staff (Guit. III) has a half rest, then a triplet of eighth notes marked *p*, followed by eighth notes with triplets and slurs, marked *p*. The fourth staff (Guit. IV) starts with a half rest, then eighth notes with triplets and slurs, marked *mp*. The fifth staff (Guit. V) begins with a half rest and a *p* dynamic marking, followed by eighth notes with triplets and slurs, marked *mp*. The sixth staff (Guita. VI) has a half rest, then eighth notes with triplets and slurs, marked *mp*. The seventh staff (Guit. VII) starts with a half rest, then eighth notes with triplets and slurs, marked *mp*. The eighth staff (Guit. VIII) begins with a half rest, a *p* dynamic marking, and a double bar line with a fermata, followed by eighth notes with triplets and slurs, marked *mp*. The score concludes with a double bar line and a fermata. Dynamic markings include *mf*, *mp*, *p*, and *sf*. Performance instructions include 'accel.' and 'molto accel.' with a tempo change to ♩ = 65. Fingering numbers (1-5) and slurs are used throughout to indicate specific techniques.