

Body percussion in the band repertoire: case study of the work *La corrida de toros*, by Mario Bürki

Percussão corporal no repertório de bandas:
estudo de caso da obra *La corrida de toros*, de Mario Bürki

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ABSTRACT: When analyzing the band music repertoire, which includes works composed for wind ensemble as well as arrangements from orchestral compositions, an increase in the incorporation of body percussion as a compositional resource has been observed. This article focuses on the work *La corrida de toros* by Mario Bürki. The Swiss composer, in his descriptive symphonic poem, is dedicated to presenting the different parts of a Spanish bullfight, also called *tercios* if we stick to bullfighting terminology. Starting with the *paseillo* that leads the bullfighters into the arena, up to the *tercio de muerte* (third of death) in the final part. The composition includes sounds and rhythms combined with the percussion of different parts of the body. This paper presents a complete musicological analysis that contemplates structural, organological, harmonic and rhythmic parameters. Special attention is given to the aspects related to the musical function that body percussion plays in this composition.

KEYWORDS: Body percussion; Band repertoire; Mario Bürki; BAPNE Method; Musical pedagogy.

RESUMO: Ao analisar o repertório de música de banda, que inclui obras compostas para conjunto de sopros, bem como arranjos de composições orquestrais, observou-se um aumento na incorporação da percussão corporal como recurso composicional. Este artigo enfoca a obra *La corrida de toros* de Mario Bürki. O compositor suíço, em seu poema sinfônico descritivo, dedica-se a apresentar as diferentes partes de uma tourada espanhola, também chamadas de tercios, se nos atermos à terminologia das touradas. Começando com o *paseillo* que leva os toureiros à arena, até o *tercio de muerte* (terço da morte) na parte final. A composição inclui sons e ritmos combinados com a percussão de diferentes partes do corpo. Este texto apresenta uma análise musicológica completa que contempla parâmetros estruturais, organológicos, harmônicos e rítmicos. É dada atenção especial aos aspectos relacionados à função musical que a percussão corporal desempenha nesta composição.

PALAVRAS-CHAVE: Percussão corporal; Repertório de banda; Mario Bürki; Método BAPNE; Pedagogia musical.



1. Introduction

When analyzing the musical repertoire of wind bands, we observe that it includes works composed for wind ensemble, as well as arrangements of orchestral composition. The repertoire is constantly updated, with publishers publishing transcriptions and adaptations in addition to original works composed for band (Ayala 2020). In the development of this research, an increase in the incorporation of body percussion as a compositional resource has been observed, having verified that there is abundant literature where its function is educational (Arnau-Mollá and Romero-Naranjo, 2022a, 2022b; González *et al.* 2022; Romero-Naranjo and Andreu-Cabrera 2023a, 2023b). At the beginning of the 20th century, numerous musical pedagogues incorporated resources from movement and body percussion (Trives *et al.* 2019; Trives and Vicente-Nicolás, 2013) with a functional approach that mainly contributes to rhythmic internalization. Moreover, it is an element of support for rhythmic experimentation, belonging to bodily expression (Arnau Mollá and Romero-Naranjo, 2023; Carretero-Martínez *et al.* 2014; Di Russo and Romero-Naranjo, 2023; Fabra-Brell and Romero-Naranjo, 2017; Khanjankhani Mehrizi *et al.* 2024; Navarro-Maciá and Romero-Naranjo 2024a, 2024b; Penalva-Martínez *et al.*, 2023; Romero-Naranjo, 2013a, 2013b, 2013c, 2014, 2017, 2017, 2018, 2019, 2020, 2021, 2022), where expressiveness is sought after using bodily flexibility, movement, displacement or laterality, among others (Montoya 2017; Romero-Naranjo and Llorca-Garnero, 2023; Romero-Naranjo, Andreu-Cabrera and Arnau-Mollá, 2023c).

This analysis has allowed us to verify that some of the compositions that use this resource evoke musical aspects of Latin American cultural and musical inspiration. Some songs, games, dances, and traditions from various cultures come together in musical practices that present a clear tendency towards interconnection due to globalization (Bahamón and Leandro, 2014). We will mention some of the works that share similarities due to their connection with Latin inspiration and the coincidence in the use of the resource of body percussion: *Libertadores* by Óscar Navarro (2010), *Alba Overture* by Ferrer Ferrán (2012), *Festa* by Roberto Granata (2023) and *Las corrida de toros* by Mario Bürki (2016). *Libertadores*, by Óscar Navarro, shows us the use of voice and body percussion in its composition, evoking the musical intensity of indigenous American musical traditions (Di Russo and Romero-Naranjo, 2021).

The aforementioned works by Ferrer Ferrán and Roberto Granata also show passages that incorporate body percussion; in both works, turns and rhythms of Latin roots are evoked, also taken from traditional dances. Our didactic proposal will focus especially on the descriptive symphonic poem by Mario Bürki. We would like to highlight that symphonic poems emerge in Romanticism as an artistic fusion that leads to sound metaphor (Castelló, 2020). In other musical genres, themes are presented, and it is possible to observe their development as the musical work progresses, however, in the symphonic poem it is more common to see variations or transformations of the initial themes. It starts from inspiration, but the theme transcends development and mutates (Castelló, 2020). Regarding symphonic poems and programmatic music, a small dispute looms between purist musicians and new trends where music and words coexist in a balanced way. Richard Strauss' compositions, for example, became a trend by combining two basic elements: *lied* and *leitmotiv* (Bueno, 2018).

The proposal that makes up the last section of this work begins with the vision presented by the BAPNE Method. It involves incorporating music-motor activities of body percussion where dual task and neuromotor skills are involved. This recognized method provides socio-emotional and cognitive stimulation by working on the executive functions of the brain through learning and motor skills (Andreu-Cabrera and

Romero-Naranjo, 2021; Mas-Mas, Arnau Mollá and Romero Naranjo, 2023; Romero Naranjo, Pujalte Cantó and Arnau-Mollá 2023; Romero Naranjo *et al.* 2023). The dynamics that provide attentional and motivational improvement allow us to approach musical work from the activation caused by the dual task, providing an innovative approach for performers and specialists in musical pedagogy.

2. Methodology

The objective of this work is to formulate an ontological reading of *Las corrida de Toros* by Mario Bürki. The investigation of the characteristic features of the composition is not intended to be a musical analysis in the traditional sense of the term (melodic, harmonic, rhythmic, structural, etc.) but rather to understand an atypical piece from the corpus of works written for wind ensemble and percussion of Iberian inspiration. It will be necessary, in carrying out the work, to highlight the different functional aspects of the research objectives.

Given this, we will often have to deal with an analysis without presuppositions (La Motte, Dahlhaus, and Giani, 2020) since in this piece we do not always come across a solid codicil structure. Many times, the rhythmic pulsation seems to deviate from the traditional agogic statement through the neutralization of strong habitual rhythms and the generalized lability of a tonal center calls into question the consolidated harmonic processes. It follows that we must pay attention to the language used by the author, abandoning the false assumption that we are dealing with a mere descriptive work of local color.

The phases of the bullfight, briefly described by the author as support for the score, are transfigured in the different sections of the piece, taking the listener to a dreamlike dimension, where, through a cinematographic process, he decontextualizes the perception of the bullfighting climate, through evocative musical resources with various connotations. Seeking a parallel with cinema, this process is comparable to that used by Pier Paolo Pasolini in his film *Accattone* (Pasolini, 1961) where, also in this case, a violent fight scene between two neighborhood boys is transfigured and sublimated through the musical commentary created with *Wir setzen uns mit Tränen nieder de Matthäus-Passion BWV 244* by Johann Sebastian Bach. The two beggars are no longer two young people on the margins of society, but their bodies intertwined, through musical influence, with a process of estrangement, become transformed into a marble sculpture of classical plasticity. The combination of these elements contributes to the creation of a musical architecture similar to a *sui generis* symphonic poem with a program that is conceptually stated, but musically ignored.

The unifying feature of the piece is a continuous tense phase that will only dissolve in the final episode *Liberación* illuminated by an epically cathartic beam of light underlined by the liberating rhythm of body percussion.

It is possible to have a general idea of the piece through the performance of the Banda de Música de Manacor (Balearic Islands) under the direction of Eduardo Bernabéu during the first concert of the 2021-22 season at the Manacor Auditorium on October 23rd of 2021 ([Banda de Música de Manacor 2021](#)).

3. La corrida de Toros

La corrida de Toros clearly falls into the category of symphonic poems due to the presence of a composition program established by the author accompanying the score that is configured as a guide for the performer that is recounted below in the original language (Table 1).

Table 1. Composition program (Bürki 2016)

GERMAN	ENGLISH
LA CORRIDA DE TOROS <i>La Corrida de Torros, auf Deutsch Stierkampf, beschreibt den Ablauf eines spanischen Stierkampfs.</i> <i>Am Beginn steht der Paseillo. Alle Mitwirkenden ziehen in die Arena ein und stellen sich dem Publikum vor.</i> <i>Zwei berittene Alguacilillos erbitten dann symbolisch vom Komitee den Schlüssel zur «Puerta de los Toriles», dem Tor, hinter dem sich die Kampfstiere befinden.</i> <i>Der eigentliche Stierkampf besteht nun aus drei durch Horn-Signale getrennten Teilen, die Tercios genannt werden.</i> <i>Normalerweise nehmen drei Toreros an einer Corrida teil, und auf jeden davon entfallen zwei Stiere.</i> <i>Im ersten Tercio verwendet der Torero die Capote, ein großes Tuch von purpurroter und gelber Farbe. Zwei berittene Picadores, die den Stier mit einer Lanze abwehren, kommen dann in der Arena.</i> <i>Im zweiten Teil stehen nun die Banderilleros im Mittelpunkt. Sie müssen zwei Banderillas, mit bunten Bändern geschmückte Spieße, in den Rücken des angreifenden Stieres stoßen.</i> <i>In der abschließenden «Suerte suprema» verwendet der Torero die Muleta, ein kleines rotes Tuch. Nun muß er seine faena, seine Meisterschaft im Umgang mit dem Stier, beweisen, und ein künstlerisches Gleichgewicht zwischen menschlicher Geschicklichkeit und animalischer Kraft herstellen. Am Ende der Corrida tötet der Torero den Stier, indem er ihm sein Schwert in den Nacken stößt.</i>	LA CORRIDA DE TOROS La Corrida de Torros, in English bullfight, describes a typical Spanish bullfight. A Corrida starts with the paseillo, with everybody involved in the bullfight entering the ring and presenting himself to the public. Two Alguacilillos, on horse's back, direct themselves to the presidency and symbolically ask for the keys to the «puerta de los toriles». Behind that door, there are the bulls. With the door being opened and the first bull entering the ring the spectacle starts. It consists of three parts, called tercios, which are separated by horn signals. There are three toreros in each Corrida, and each one will have to torear two bulls. In the first tercio the bullfighter uses the capote, a quite large rag of purple and yellow color. Now two picadores enter, on horse's back and armed with a sort of lance. The second part is la suerte de banderillas. Three banderilleros must stick a pair of banderillas into the attacking bull's back. In the final «suerte suprema» the bullfighter uses the muleta, a small red rag. He must show his task, his mastery in dominating the bull, and to establish an artistic symbiosis between man and beast. The Corrida ends with the torero killing the bull by with his sword.

When analyzing the score, we find ourselves faced with an ethical approach to the narrative. The symphonic poem does not describe the phases of the bullfight through a language mediated by the Spanish national musical heritage, according to the canons of this musical genre, the main product of the national schools, but the program is exhibited through international musical distortions that sublimate and transfigure the violent spectacle of the bullfight.

31. Organological and timbral characteristics

The organic instruments used by Mario Bürki in *La Corrida de Toros* (Figure 1) are that of the Symphonic Band with a strong presence of percussion with the inclusion of those of a strong ethnic character used to create the ethnic-musical climax that characterizes composition using instruments such as the cajon, castanets, congas, floor tom, cabasa, and timbales.

As shown in the organic chart below and included in the score, the percussion appears to be balanced according to the wind instruments in terms of percentage; a timbral balance that is rarely found in the repertoire of the Concert Band.

Blasorchester / Musique d'harmonie / Wind Band

Piccolo	Timpani
1st Flute	1st Percussion:
2nd Flute	• Triangle
	• Snare Drum
1st Oboe	• Tubular Bells
2nd Oboe	• Drum Set
	• Crash Cymbal
1st Bassoon	2nd Percussion:
2nd Bassoon	• Suspended Cymb
	• Clashed Cymbal
Clarinet Eb	• Clap (Palmas)
1st Clarinet Bb	• Bass Drum
2nd Clarinet Bb	• Cajon
3rd Clarinet Bb	• Castagnets
Alto Clarinet Eb	• Congas
Bassclarinet Bb	• Floor Tom
Contra Bassclarinet Bb (optional)	
1st Alto Saxophone Eb	3rd Percussion:
2nd Alto Saxophone Eb	• Crash Cymbal
Tenor Saxophone Bb	• Clashed Cymbal
Baritone Saxophone Eb	• Bass Drum
	• Clap (Palmas)
1st Trumpet Bb	• Tam Tam
2nd Trumpet Bb	• Cabasa
3rd Trumpet Bb	• Timbales
4th Trumpet Bb	
1st Horn F/Eb	1st Mallets:
2nd Horn F/Eb	• Glockenspiel
3rd Horn F/Eb	• Xylophone
4th Horn F/Eb	
1st Trombone C/Bb	2nd Mallets:
2nd Trombone C/Bb	• Glockenspiel
3rd Trombone C/Bb	• Xylophone
Bass Trombone C/Bb	• Vibraphone
	• Marimbaphone
Euphonium C/Bb	Piano (optional)
Tuba C/Bb/Eb	
Contrabass	

Figure 1. The organic instruments (Bürki 2016)

Another timbral aspect that characterizes the composition is the use of body percussion found from measures (use measure instead of bar; bar is more colloquial) 149 to 172 and from bars 208 to 238 with clapping (*palmas*) which, as indicated by the author in the explanatory notes (Table 2):

Table 2. Description of clapping (Bürki 2016).

GERMAN	ENGLISH
"Palmas sind die traditionellen Klatsch-Rhythmen des Flamencos. Die beiden Perkussionisten gestalten an dieser Stelle solch einen Rhythmus".	Palmas are traditional clap-rhythms of flamenco. The two percussionists make such a rhythm at this point.

From **bar 451 to bar 484** there is another body percussion (Table 3) resource that is achieved as indicated in the score (Figure 2):

The competition and combination of all these timbral elements, which will be highlighted in the analytical path, are functional for the creation of a chromatic range that provides *La Corrida de Toros* with a musical specificity, though not unique, that is certainly difficult to find in the band repertoire.

Table 3. Description of body percussion (Bürki 2016).

GERMAN	ENGLISH
<i>“Der Rhythmus bildet sich ausfolgenden 3 Elementen: -Schlag auf Oberschenkel -fSchlag auf Brust -Klatschen In der folgenden Grafik wird ersichtlich, wie der Rhythmus aufgebaut ist:”</i>	This rhythm includes following three elements: -Beat on thigh -Beat on breast -Clap



Figure 2. Body percussion performance (Bürki 2016)

3.2 Structure

The piece could be defined as a symphonic poem in eight parts, some of which are described by the composer in the score. This diagram (Table 1) is intended to be a guide to the general structure of the work from the melodic, rhythmic, harmonic, organological, timbral, and comparative points of view in the subsequent analysis. In the diagram, the texts included in blue refer to main sections and those in red are secondary connecting sections.

Table 4. Structure of the composition. Own elaboration.

SECTION	METRONIC INDICATION	BARS	PARTS OF THE CORRIDA	CHARACTERIZING ELEMENTS
I	a piacere (♩. = ca.66)	1-53		Prelude
				Thematic rhythmic catalogue
II	Allegro (♩ = ca. 138)	54-129	PASEILLO	"Thematic pattern"
III	Vivo misterioso (♩. = 148 – 168)	130-148		Transition.
IV	♩ = ca. 126 (2+2+2) or ♩. = ca. 84	149-249	PRIMO TERCIO	Bithematic flamenco
				Clapping
V	Allegro (♩ = ca. 138)	250-265		Transition with resumption of the first "thematic pattern"
VI	paso doble (♩ = ca. 138)	266-338	SECONDO TERCIO	Bithematic material
VII	Tango (♩ = ca. 104)	339-435	TERZO TERCIO	Rhythmic material of the first section.
				Bithematic
VIII	Liberaciòn (♩ =ca. 66)	436-541		"Thematic material of the first section.
				Body percussion

I SECTION

La Corrida de Toros begins with a prelude that can be defined as what one finds in opera preludes and overtures, as an anticipation of what will happen during the piece. In fact, within this section, the melodic,

rhythmic and harmonic prime cells (Réti 1978) are presented, which will constitute the primary material for the construction of entire sections of the work.

The prelude creates a dreamlike and waiting atmosphere, a transfigured premonition of the bullfight, which envelops the listener, preparing them for an unusual event. This sensation is created in the first seven measures by a pentatonic scale (Bb-Cb-Eb-F-Ab) with an impressionistic flavor, played by woodwind instruments, glockenspiel, vibraphone (in the absence of the piano) and piano with a mute pedal that leads to a superposition of strings generated by them. In bar 3 – 4 the piccolo presents the melodic cell built in the Phrygian scale that will constitute the thematic material of the last section of the piece. (Figure 3).

The musical score for Figure 3 is a page from a score for a band. It features 13 staves, each for a different instrument: Piccolo, Clarinet in E♭, Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Alto Clarinet, Bass Clarinet, Alto Sax 1, Alto Sax 2, Tenor Sax, Glockenspiel, Vibraphone, and Piano. The tempo is marked 'a piacere' with a quarter note equal to 60. The dynamics range from piano (p) to mezzo-piano (mp). The Piccolo part features a melodic cell in measures 3 and 4, marked 'Solo, rubato' and 'mp'. The other instruments play a pentatonic sequence in measures 1 and 2, marked 'p' and 'mp'.

Figure 3. Pentatonic sequence and piccolo melodic cell (Bürki 2016, 1)

Measure 17. The second bassoon introduces the main rhythmic cell which is increased and distributed more widely in **measure 34**, *con moto* will show two measures, one of 4/4 and another of 3/4 and in the seventh section, they will merge into a 7/4 design constituting the rhythmic pulsation of the *Tango* performed by the first alto saxophone in **bar 339** (Figure 4).



Figure 4. Main rhythmic cell. Own elaboration

From **bar 41** the first oboe, the first clarinet, and the first flute thematize the rhythmic design, alternating in a contrapuntal design with sixteenth notes. The accompaniment gradually strengthens with the entry at **bar 39** for alto clarinet and bass clarinet and at **bar 46** for the alto and tenor saxophones with repeated notes and the piano (Figure 5). At the same time, the contrapuntal and melodic design acquires intensity with the intervention in **bar 48** of the piccolo that gives more emotion towards the high note to the contrapuntal texture that calms down in **bar 53** with the harmonic material of **bars 3 – 8** giving cyclicity to the structure of the section, concluding it with the climax of the *incipit* (Figures 5 and 6).

Figure 5. Rhythmic design theming (Bürki 2016, 3)

The musical score for 'La corrida de toros' by Mario Bürki, starting at bar 48 and ending at bar 54. The score is for a large band ensemble, including Piccolo, Flutes (1st and 2nd), Oboes (1st and 2nd), Bassoons (1st and 2nd), Clarinets (E-flat, 1st, 2nd, 3rd, and Alto), Alto Saxophones (1st and 2nd), Tenor Saxophone, and Baritone Saxophone. The tempo is marked 'Allegro' with a metronome marking of ca. 138. The score shows a progression of dynamics from 'cresc.' to 'f' and 'ff'. The key signature is B-flat major (two flats). The time signature is 4/4. The score is written for a large band ensemble, including Piccolo, Flutes, Oboes, Bassoons, Clarinets, Alto Saxophones, Tenor Saxophone, and Baritone Saxophone. The score shows a progression of dynamics from 'cresc.' to 'f' and 'ff'. The key signature is B-flat major (two flats). The time signature is 4/4.

Figure 6. Timbral thickening (Bürki 2016, 4)

II SECTION

At **bar 54** the second section begins. From **bar 54** to **bar 59** the brass instruments, excluding the horns, perform a rhythmic design that follows that of the previous episode, acting as its dissolution and as a modulating bridge towards a harmonic region of B flat minor, the pseudo tonal area of the section. Introduced by a combined harmonic atmosphere of the two alternating alto saxophones in which a tonally affirmative intervention of the timpani is inserted in **bars 61** and **measure 64**, a pizzicato of the double bass with the same function as the timpani, the oboe exposes the *Paseillo* theme, which is also the first motif (Serravezza, 1989). In this case, as can be seen in much of the piece, there is an oscillation between tonality and modality that does not allow for a harmonic analysis based on traditional references. The first measure of the theme is composed of a semibreve in the dominant of B flat minor, while the second exposes four sounds that, with the introduction of the G flat, shift the balance towards the Phrygian mode (Figure 7).

The exposition of the first theme ends with a *stretto* where the melodic elements of the second measure of the same are interpreted alternatively by the high woodwinds (Figure 8).

This figure shows a page of a musical score for the 'Paseillo Theme' from measures 5 to 6. The score is arranged in two systems of staves. The top system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Saxophone (Sax.). The bottom system includes staves for Trumpet (Tr.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tub.), and Percussion (Perc.). The music features a variety of notes, rests, and dynamic markings such as 'mf' (mezzo-forte) and 'f' (forte). The percussion part includes a 'Cast Net Shout' section.

Figure 7. *Paseillo* Theme (Bürki 2016, 5-6)

This figure shows a page of a musical score for the 'Final closure' from measures 71 to 80. The score is arranged in two systems of staves. The top system includes staves for Piccolo (Picc.), 1st Flute (1st Fl.), 2nd Flute (2nd Fl.), 1st Oboe (1st Ob.), 2nd Oboe (2nd Ob.), 1st Bassoon (1st Bsn.), 2nd Bassoon (2nd Bsn.), Euphonium (Euph.), 1st Clarinet (1st Cl.), 2nd Clarinet (2nd Cl.), 3rd Clarinet (3rd Cl.), Alto Clarinet (Alto Cl.), Bass Clarinet (B. Cl.), Contrabass Clarinet (CbCl.), 1st Alto Saxophone (1st A. Sax.), 2nd Alto Saxophone (2nd A. Sax.), and Tenor Saxophone (T. Sax.). The bottom system includes staves for Trumpet (Tr.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tub.), and Percussion (Perc.). The music features a variety of notes, rests, and dynamic markings such as 'mf' (mezzo-forte) and 'f' (forte). The percussion part includes a 'Cast Net Shout' section.

Figure 8. Final closure (Bürki 2016, 7)

From **bar 80** to **bar 86** we find the alternating exposition between trumpets and horns of the second motif by the brass instruments embroidered by a dense alternating counterpoint played by wind instruments, xylophone, and marimba (Figure 9).

Figure 9. Second motif (Bürki 2016, 8)

From **bar 86** to **bar 93** there is a modulating bridge that leads after a dominant-tonic cadence of the timpani to the tonal zone of C where there is a repetition of the first theme performed entirely with the melodic line entrusted to high wind instruments, trumpets, and glockenspiel. This is a combination that creates a very clear, almost crystalline sound that emerges from the orchestral mass, contrapuntal designs of the clarinets, confident rhythmic accompaniment to trombones, bass instruments, and percussion, and a countermelody of the winds characterized by a *glissando* on an interval of 7th diminished ascending; an expressive means often used to create an epic atmosphere, of particular solemnity. After the maximum expansion of the section, from **bar 116** to **bar 129**, a solo by the 1st horn closes the episode accompanied by thematic cells that refer to the first theme and by the ringing of tubular bells.

III SECTION

The *Vivo misterioso* of **bars 130-148** constitutes a connecting section played on the harmonic ambiguity obtained with the use throughout the third section of a pedal composed of double chords of empty IV and V that support a design distributed between the woodwinds without melodic identity, built on cells of three eighth notes that stubbornly repeat the same basic idea in different keys; we will encounter the same procedure in the seventh section. This interlude closes with a four-chord sequence BbM – Cm – BbM – AM that leads into the tonal region of the next section.

IV SECTION

Bars 149 – 249. This section, although not specifically indicated in the score, presents the typical specificities of flamenco and, from the point of view of the program, can be identified with the *primer tercio*. The most evident aspect is the rhythmic base supported by the claps (*palmas*) built on a pattern composed of two measures of 6/4 constituting a metric formula (*palo*) that creates a measure composed of twelve movements. The twelve-movement rhythm based on strong accents essentially distinguishes two generic groupings: *cantes* linked to the *soleá* (sun) and songs linked to the *seguiriya* (tragic and slow pole) (Álvarez Caballero 1998) and (Navarro García 2010). In the group of songs, the strong accents fall according to the following pattern (Figure 10):



Figure 10. *Palo* flamenco. Own elaboration

While the second group follows the following mode of accentuation (Figure 11):

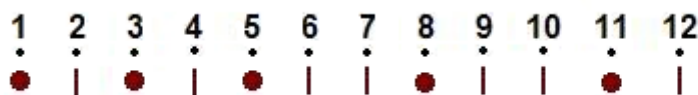


Figure 11. Mode of accentuation. Own elaboration

In the case of flamenco present in the fourth section of the work at hand, we find ourselves faced with a revisitation of the traditional *palos*, adapted to the expressive needs of the score. The claps (*palmas*) performed by the second and third percussion emphasize the odd movements (1 – 3 – 5 – 7 – 9 – 11) of the first type of time signature and on the movements 1 – 4 – 7 – 9 – 11 in the second type. These two rhythmic

patterns, as can be seen, do not faithfully refer to the flamenco tradition, but rather follow the progression of the melodic line (Figure 12).

Figure 12. Rhythmic scheme of clapping in *La corrida de toros* (Bürki 2016, 15-16)

This section has two themes: the initial melodic theme is presented for the first time by the alto saxophones in **bars 149 – 156** (Figure 13) while the second, contrasting and markedly rhythmic one, is presented by the 1st, 2nd, 3rd trumpet and the euphonium in **bars 157 – 164** (Figure 14).

Figure 13. First theme. (Bürki 2016, 15-16)

Figure 14. Second theme of trumpets and bombardino (Bürki 2016, 16-17)

The harmonic conduction, for the first theme, alternates tonality and Phrygian modality typical of Iberian popular music while the second theme is built on a chord sequence Dm – Cm – Bbm – Am, everyone in their first inversion. In **measures 165-171**, the second theme is again proposed in a varied way in **bars 165 – 171** by three flutes with the harmonization of the saxophones and the glockenspiel. Later, in **bars 172 – 180**, there is a repetition of the previous thematic material with permutations of melodic movement alternating trumpets, horns, xylophone, and piano (Figure 15).

Figure 15. Resumption of thematic material (Bürki 2016, 18)

The clapping stops and for the first time, a recurring style appears in the piece: that of long trills that alternate with rapid successions of sounds played by high-pitched wind instruments (Figure 16).

Figure 16. Trillo-scala style (Bürki 2016, 18)

Starting at **measure 180**, initiated in the previous measure by an Andalusian cadence (Figure 17) based on a Phrygian tetrachord (Tenzer 2006) of the bass instruments, an episode develops in which the two alto saxophones are seen making a duet, and then the two bassoons. This duet is based on a horn harmony formed by an A pedal in the octave of the 1st and 4th horn and a 2nd and 3rd movement based on the Dm - AM (tonic-dominant chords) creating, also in this case, harmonic ambiguity.

From the previous example, we can see the composer's care in searching for the colors and the scenographic part of the piece: the score requires the use of the cajon, an instrument of Peruvian origin and therefore foreign to the Spanish tradition on stage, in a clear position both from an acoustic and visual point of view. In **bar 208** we find the recapitulation with the re-exposition of the two themes in opposite blocks: the wind

instruments interpret the first theme with the rhythmic scansion of the clapping while the trumpets interpret the second with a countermelody of the horns, the rhythmic basis of the percussions and harmonic fabric created by the marimba through an Andalusian cadence. From measure 222 onwards, several counterpoints are performed by a dense texture designed by the wind instruments and supported by an important percussive base. The extinction of the section develops in **bars 238 - 249** based on an alternating brass chorale counterpointed by the woodwinds over a dominant pedal.

The musical score for Figure 17, titled "Andalusian cadence", is written in 5/4 time. It consists of two systems of staves. The first system shows two staves with piano (p) and pizzicato (pizz.) markings. The second system shows a Cajon (on front stage) and a bass line (mf) with triplets, and a horn line with a (tone) marking.

Figure 17. Andalusian cadence (Bürki 2016, 19)

V SECTION

At **bar 250**, *Allegro*, a sudden resumption in the Dm tonal area of the thematic material of the second section acts as an interlude – a connection between the two main sections. In **bars 258 – 259**, a rapid modulation process returns the episode to the harmonic region of the original exposition, that is, of Fm confirmed by the harmony that traces a clear tonic-dominant path but is denied by the modality of the melodic line. The section ends with a harmonious question that creates an atmosphere of suspended expectation that will not be resolved in the first measures of the next *Pasodoble*, as it opens with a series of empty fifths of F – C (Figure 18).

Figure 18. *Pasodoble* (Bürki 2016, 28)

VI SECTION

The *Pasodoble*, which develops from **bar 266 to bar 338**, from the point of view of the dramatic action which is ideally represented through the score and can be identified with the *segundo tercio*. Meanwhile from the rhythmic-musical point of view it presents a division into three movements that contradict the agogic, highlighting once again the stylistic mark of *La corrida de Toros* that aims to generate an effect of estrangement in the listener (Šklovskij *et al.* 1991) so that the listener is freed from the automatism of perception through presentation of unpublished aspects of the piece (Foschi 2019). The *Pasodoble* was born, as its name indicates, as a binary marching rhythm, originally intended to mark the progress of the troops and later acquired by the bullfighting ceremony and finally becoming universal cultural heritage as a form of dance. The *Pasodoble* proposed in ternary measure seems to want to overthrow the established conventions in this genre. We must not forget that the *Pasodoble* is considered a very popular dance genre in Spain. It is usually presented in binary time and not very fast. It is common to find an introduction that is melodically based on the dominant and then a trio that is frequently presented in the subdominant (or relative when the *Pasodoble* is in the minor key) (Martínez del Baño 2018). The mutation of the form desired by Mario Bürki in his composition, though maintaining the traditional harmonic and colorful structure, creates an alienating effect through the rhythmic increase that leaves the strong subsequent accent that is taken for granted by the listener's previous experience suspended for a movement. The section is based on two thematic ideas of a contrasting nature: the first, markedly rhythmic, is presented by the brass with an intervention in 2/4 of the wind instruments in **bars 274 – 275** that ends in the next two measures with clarinets and horns, citing the melodic cell of **measure 1** (Figure 19).

The musical score is for a large band and includes parts for woodwinds, brass, percussion, and strings. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score is divided into measures, with measure 278 highlighted. The first thematic idea is introduced in measure 278, featuring a complex rhythmic pattern in the woodwinds and brass, supported by the percussion and strings. The score includes various dynamics such as *f*, *mf*, *mp*, *p*, and *dim*, and articulations like staccato and accents. The percussion section includes parts for snare, tom-toms, cymbals, and xylophone. The strings section includes parts for violins, violas, cellos, and double basses. The score is written for a large ensemble, with multiple parts for each instrument.

Figure 19. First thematic idea (Bürki 2016, 29)

The second, clearly melodic, is presented by the first clarinet with a superposition in the upper V in **bar 290** of the first flute and countermelody of the first alto saxophone complementary to the main melody that provides continuity to the motif with a colorful added value given by the rhythmic accompaniment of the castanets (Figure 20).

The musical score for Figure 20 is a page from a larger score, specifically page 30. It shows the alto saxophone counterpoint for the piece "La corrida de toros" by Mario Bürki. The score is for a large band and includes parts for Puccini, Flutes, Oboes, Clarinets, Saxophones, Trumpets, Horns, Trombones, Percussion, and Maracas. The alto saxophone part (1st A. Sax) features a melodic line with a "Solo" marking and a "mf" dynamic. The percussion section includes castanets (Cst.) and maracas (Mar.) providing a rhythmic accompaniment.

Figure 20. Alto saxophone counterpoint (Bürki 2016, 30)

In **bar 277** the euphonium anticipates the incipit of the trumpet theme in **bars 297 – 312** derived from that of the clarinet and characterized by an anacrusic attack, a typical stylistic feature of the *Pasodoble* as in the trumpet *solo* in *España cañí* by Pasqual Marquina (1932). The previously recorded contrapuntal scale trill design returns (Figure 21).

Figure 21. Trumpet *solo* (Bürki 2016, 31)

From **bar 312** of eight measures, the initial rhythmic pulsation reappears that will lead to **bar 320** to an extinct coda based on the recurring compositional procedure used, for example, by Gustav Holst (1921, 1922) in his two suites for military band, of the movement from high to low of a melodic phrase that creates a strong dissolution effect (Figure 22).

The image displays a page from a musical score, specifically measures 320 through 334. The notation is complex, featuring multiple staves for various instruments, including woodwinds, brass, and percussion. The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *p* (piano). The measures are numbered at the top, and the page number 33 is visible in the upper right corner. The notation is dense and intricate, reflecting the 'dissolution effect' mentioned in the caption.

Figure 22. Dissolution effect (Bürki 2016, 33-34)

VII SECTION

The seventh section, the *Tango* section, develops from **bar 339 to bar 435** (*tercer tercio*). Also in this case the dance is transfigured according to the classical model both from a rhythmic and formal point of view. *Tango*, as a recognized *flamenco* style, is usually shown in a binary way. Sometimes we find *Tangos* composed in a quaternary structure, it is not an error in the transcription but an attempt to reflect the natural phrasing of the music. We must not forget that in its origin since we have evidence of its appearance in Cádiz in the mid-19th century, it was shown as a binary rhythm of ternary subdivision. Initially, it seemed to sound in tonal harmony and progressively mutated towards modal harmony, slowing down and dividing pulses into halves (Pérez Garrido 2019). The 7/4 time of the section, as was already seen in the previous *Pasodoble*, creates a dichotomy, this time by default concerning to the dance present in support of the metronomic indication prescribed when based on a metric sweep of two measures of 4/4. The tempo of this section is derived from **bars 40 – 52** (Coins 3 and 4) where the rhythmic design and melodic intervals are identical but divided into two measures (4/4+3/4). Even the general sound moves away from *Tango* through the use of percussions such as congas and cabasa that are of African origin, though later acquired by Latin American music and the omission of typical timbres of *Tango*, especially the bandoneon (Figure 23).

Rhythmic depth is also fueled by quatrains and tercets played alternately by muted trumpets and trombones (Figure 24).

Figure 23. *Tango* rhythm and melodic anticipation of the trombone (Bürki 2016, 34-35)

The image displays a page from a musical score, specifically page 35 of a work by Mario Bürki. The score is for a band and includes parts for various instruments: Piccolo, 1st and 2nd Flutes, 1st and 2nd Oboes, 1st and 2nd Bassoons, E♭ Clarinet, 1st, 2nd, 3rd, and Alto Clarinets, B♭ Clarinet, C♭ Clarinet, 1st and 2nd Alto Saxophones, Tenor Saxophone, Baritone Saxophone, 1st, 2nd, 3rd, and 4th Trumpets, 1st, 2nd, 3rd, and 4th Horns, 1st, 2nd, 3rd, and 4th Trombones, Baritone, Tuba, Euphonium, and Percussion. The score is marked with 'accel.' and 'poco più mosso (♩ = ca. 160)'. The score is numbered 347 and 35. The score shows a complex rhythmic structure with many sixteenth and thirty-second notes, indicating a 'rhythmic thickening' as mentioned in the caption. The percussion part is particularly dense, with many sixteenth and thirty-second notes. The piano part also features a complex rhythmic structure with many sixteenth and thirty-second notes. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.

Figure 24. Rhythmic thickening (Bürki 2016, 35)

From **bar 343** to the *Vivo* of **bar 356** we witness an interrupted and tense rhythmic impulse created through a constant increase of the agogic and the *accelerando* that explodes in a dance very far from the passionate and melancholic climax of the traditional *Tango*, which transports the listener to a Latin rhythm with fusion features. In **bar 342**, the first trombone plays a melodic cell that anticipates the *solo* of the first trumpet (Figure 25 whose interval design, with some variations, seems to derive from the Ukrainian folk melody *Oci ciornie* (Anonymous 1897) inserted into a context from which results detached as it emerges immediately from the listening (Figure 26).



Figure 25. Trumpet solo (Bürki 2016)

Voice, Piano Reduction 3

Rubato

17 *mf* **Rubato** 1 in 3

O-ci cior-ni-e, O-ci zgu-ci-e, O-ci stras-ni-e, I pri-

Rubato 1

25 cras-ni-e Cac liu-bliu ia vas Cac ha-iuz ia vas,

30 Zna-ti u-vi-dei vas ia nev do-brii-ceas

V.S.

Figure 26. *Oci Ciornia* (Anonymous 1897)

Starting at **bar 356** we find the exposition of the thematic pattern composed of eight measures (4+4) consisting of a design of eighth notes played by the high woods and the high saxophones on the rhythmic basis that was previously developed in **bars 339 – 343** (Figure 27).

Figure 27. *Thematic pattern* (Burki 2016, 37)

From a harmonic point of view, the sequence, Eb m – Db M – B M – Bb m, is recorded in the first four-measure section of the pattern with recurrent use of enharmony as it frequently occurs in the piece. The rhythm, the use of percussion (marimba, xylophone, congas, cabasa, bell-mounted cymbals), and the pulsating, ostinato, and pseudo-improvisation character of the pattern bring the section closer to the stylistic features of “Latin American fusion” music. The piccolo, in bars 364 – 369, plays an improvised episode constructed from four sequences of sounds repeated even at a distance of one octave (Figure 28).

Figure 28. *Improvised piccolo episode* (Bürki 2016, 38-39)

In bar 370, the rhythmic division is changed to (2+2+3) and in the following measures, there is a moment of rhythmic adjustment dictated by this change. The accompaniment takes on a new form with the intervention of trumpets and trombones that repeatedly execute *glissandi* that end in a rip. The woodwinds up to the first clarinet reflect the trill scale designs (Figure 29).

The image displays a page from a musical score for a large band. The score is written for various instruments, including Piccolo, Flutes (1st and 2nd), Oboes (1st and 2nd), Clarinets (1st, 2nd, 3rd, Alto, Bass, and Contrabass), Saxophones (Alto, Tenor, Baritone, and Bass), Trumpets (1st, 2nd, 3rd, 4th, and 5th), Horns (1st, 2nd, 3rd, 4th, and 5th), Trombones (1st, 2nd, 3rd, and 4th), Tuba, Euphonium, Percussion (1st, 2nd, 3rd, and 4th), and Strings (Violin, Viola, Violoncello, and Contrabasso). The score is written in a complex, multi-measure format, with a specific section highlighted by a box around measure 370. The music features intricate rhythmic patterns and dynamic markings, with a specific section highlighted by a box around measure 370.

Figure 29. Trombone ripping and high woodwind instrument design (Bürki 2016, 39)

Later, the trumpets and horns represent the first thematic idea in the upper V with permutations. Note the author’s notation about the first trumpet, “take piccolo trumpet if you’re a sissy” (Figure 30).

The musical score for Figure 30 shows a reformulation of the first thematic idea. It consists of eight measures across eight staves. The staves are labeled: 1st Tpt, 2nd Tpt, 3rd Tpt, 4th Tpt, 1st Hn, 2nd Hn, 3rd Hn, and 4th Hn. The first measure includes the instruction "take piccolo trumpet if you're a sissy". The music is in 2/4 time and features a series of rhythmic patterns and melodic fragments across the measures.

Figure 30. Reformulation of the first thematic idea (Bürki 2016, 40)

After a four-bar rhythmic connection at **bar 385** we find the resumption of the second theme consisting of the thematic pattern with a return to scansion (2+3+2) while the resumption of the first thematic idea meets the subdivision rhythmic. (2+2+3) in **bar 407**. In **bar 419** the dissolution of the *Tango* begins with a sudden change of climax obtained through the rhythmic mutation (8/4) and the return to the arena with a clear reference to the previous *Pasodoble*. In the following measures, rhythmic impulses, and melodic fragments "cool" the emotion of the *Tango* through a process of aggravation and increase in sound until reaching **measure 431** when a sharp crash (*sec!*) of the cymbals abruptly interrupts the process in course and begins the declamation of the first melodic idea by trumpets and horns in choral form on a lower and upper pedal formed by a bichord in Bb – F. The rhythm of the drum contributes, as it subsides, to general pacification. In the following three measures, the thematic idea executed in retrograde movement and pushed increasingly towards the lower end closes the section with the same stylistic artifice as the previous *Pasodoble* (Figure 31).

Figure 31. Tango resolution (Bürki 2016, 47)

VIII SECTION

Liberación, the eighth and final section of the composition, begins at **bar 436**. The tension that has characterized *La Corrida de Toros* until now dissolves into a relaxed and broad *Bolero*, characterized by an epic aura, configuring a liberation in the true sense of the term. From a melodic point of view, the episode is built from two complementary ideas: the first is derived from the primary cell exposed by the piccolo in **bars 3–5** of the first section, and the second, is the original idea. The harmonic structure, as in much of the piece, is in a tonal region of B flat. From **bar 438 to bar 446** the melodic ideas of the piece are presented in a fragmented way (Figure 32). The rhythm of the *Bolero* is supported in **bar 451** by the body percussion according to the scheme presented in Figure 2 in later entries with the coloristic particularity of the acciaccatura marks of the trombones that accentuate the clapping of the body percussion and in this case, the composer provides an indication to the performers "Body Percussion (ask conductor)" (Figure 33).

Starting at **bar 455**, the clarinets expose the thematic material derived from the primary cell that develops for sixteen measures (8+8) on harmonic groupings of 2 + 2 (T – D – Tp – D) + (t – D – SD –D). In **bar 471** in the form of a continuous plot with changes in the melodic path and the insertion of sounds foreign to harmony that, through a feeling of indeterminacy, give the general atmosphere a feeling of cathartic anticipation. The thematic material comes with a thickening of the composition obtained with the addition of high-pitched wind instruments and alto saxophones. This resurgence is supported by the exposition of the second theme performed by the horns, thus creating two thematic blocks of particular narrative weight and contrasting character: the first is characterized by an ostinato design and variable direction, and the second is hieratic and declamatory (Figure 34).

From **bar 471**, there is also a thickening of the percussion with the entry of the floor timpani that hits the mallets in correspondence with the clap and eighth note of the trombones, creating a particularly suggestive colorful effect. Starting at **bar 487** we notice an amplification of the timbral, and emotional intensity given by a thickening of the sound initially created by the alternation of woodwind-brass instruments with the addition of new contrapuntal elements, eighth-note drawings of clarinets and greater rhythmic weight. The themes are proposed again in the Db tonal region. Also, for this section, according to the Author's *modus operandi*, there is an external cultural reference of formal origin, which is the *Bolero* by Maurice Ravel (1929). As with the work of the French composer, Bürki's composition is structured as an ascending sonorous parable that, starting from a minimal exposition, thickens until reaching an orgiastic and liberating *tutti* in the final bars. The *tutti* of **bar 503**, as well as the following ones, is introduced through a chromatic passage of the wind instrument towards the dynamic explosion in the *ff*. Thanks to an inversion of parts related to the previous representations, the first theme is played by the horns and the second by the wind instruments (Figure 35).

From **bar 511 to bar 526** is the last complete exposition of the thematic material leading in **bar 527** to a fifteen-bar coda that closes the piece. In the first eight, the horns and first trumpet exhibit a permutation of the second thematic block by semitone intervals of Ab chord trilled by the high woodwinds. In the final *Determinato*, by analogy, the wind instruments present the first theme in four measures over a rhythmic ostinato, blocks of chords from the trumpets and *glissandi* from the horns and alto saxophones that recall those of the trombones in the final part of the *Bolero*, in correspondence with which the author notes "as loud as you can (but not louder!)". The last four measures are clearly inspired by the ending of Ravel's work,

in fact structurally, although with an inversion of the final scale but with the same rhythmic intention, they can be considered very similar (Figure 36).

The image displays a musical score for a band, specifically focusing on fragmented melodic ideas. The score is organized into systems, with measures 438 through 446 visible. The instruments listed on the left include: Piccolo (Pic.), 1st Flute (1st Fl.), 2nd Flute (2nd Fl.), 1st Clarinet (1st Cl.), 2nd Clarinet (2nd Cl.), 3rd Clarinet (3rd Cl.), Alto Clarinet (Alto Cl.), Bass Clarinet (B. Cl.), Contrabass Clarinet (CbCl.), 1st Alto Saxophone (1st A. Sax.), 2nd Alto Saxophone (2nd A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), 1st Trumpet (1st Tpt.), 2nd Trumpet (2nd Tpt.), 3rd Trumpet (3rd Tpt.), 4th Trumpet (4th Tpt.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 3rd Horn (3rd Hn.), 4th Horn (4th Hn.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), 3rd Trombone (3rd Tbn.), 4th Trombone (B. Tbn.), Baritone (Bar.), Tuba (Tbn.), Contrabass (Cb.), and Timpani (Timp.). The percussion section includes 1st Percussion (1st Perc.), 2nd Percussion (2nd Perc.), 3rd Percussion (3rd Perc.), Xylorimba (Xyl.), Vibraphone (Vib.), and Piano (Pno.). The score shows various melodic fragments and rhythmic patterns across these instruments, with some measures featuring dynamic markings like 'mf' and 'f'.

Figure 32. Fragmented melodic ideas (Bürki, 2016, p. 50)

447 448 449 450 451 452 453 454 455 456

Body Percussion (ask conductor)

Picc. R R L R L Clap R R L R L R L 2 2

1st Fl. R R L R L Clap R R L R L R L 2 2

2nd Fl. R R L R L Clap R R L R L R L 2 2

1st Ob. R R L R L Clap R R L R L R L 2 2

2nd Ob. R R L R L Clap R R L R L R L 2 2

1st Bsn. R R L R L Clap R R L R L R L 2 2

2nd Bsn. R R L R L Clap R R L R L R L 2 2

E♭ Cl. *f* *dim.* *mf*

1st Cl. *f* *dim.* *mf*

2nd Cl. *f* *dim.* *mf*

3rd Cl. *f* *dim.* *mf*

Alto Cl. *f* *dim.* *mf*

B. Cl. *f* *dim.* *mf*

Cb Cl. *mp* *dim.* *mf*

1st A. Sax. *f* *dim.* *mp*

2nd A. Sax. *f* *dim.* *mp*

T. Sax. *f* *dim.* *mp*

Bar. Sax. *f* *dim.* *mp*

1st Tpt. R R L R L Clap R R L R L R L 2 2

2nd Tpt. R R L R L Clap R R L R L R L 2 2

3rd Tpt. R R L R L Clap R R L R L R L 2 2

4th Tpt. R R L R L Clap R R L R L R L 2 2

1st Hn. *mf* *dim.* *mf*

2nd Hn. *mf* *dim.* *mf*

3rd Hn. *mf* *dim.* *mf*

4th Hn. *mf* *dim.* *mf*

1st Tbn. *mp*

2nd Tbn. *mp*

3rd Tbn. *mp*

B. Tbn. *mp*

Bar. *mp* *dim.* *mf*

Tba. *mp* *dim.* *mf*

Cb. *f* *dim.* *mf*

Timp. *mp* *dim.* *mf*

1st Perc. *mf* (Sticks)

2nd Perc. *mf*

3rd Perc. *mf*

Xyl. Glockenspiel

Vib. *mf*

Pro. *mf*

Figure 33. Body percussion (Bürki 2016, 51)

The musical score is a complex arrangement for a large band. It includes parts for the following instruments: Piccolo, 1st Fl., 2nd Fl., 1st Ob., 2nd Ob., 1st Bsn., 2nd Bsn., E♭ Cl., 1st Cl., 2nd Cl., 3rd Cl., Alto Cl., B. Cl., Ctr. Cl., 1st A. Sax., 2nd A. Sax., T. Sax., Bar. Sax., 1st Tpt., 2nd Tpt., 3rd Tpt., 4th Tpt., 1st Hn., 2nd Hn., 3rd Hn., 4th Hn., 1st Tbn., 2nd Tbn., 3rd Tbn., B. Tbn., Bar., Tuba, Euph., Tmp., 1st Perc., 2nd Perc., 3rd Perc., Glock., Vib., and Pno. The score is in 2/4 time and features a variety of musical notations including notes, rests, and dynamic markings. The score is divided into measures, with measure numbers 467, 469, 470, 471, 472, 473, 474, 475, and 476 indicated at the top. The score is a case study of the work “La corrida de toros” by Mario Bürki.

Figure 34. Thematic blocks (Bürki 2016, 53).

The musical score is presented in a standard format with staves for each instrument. The instruments listed on the left are: Picc., 1st Fl., 2nd Fl., 1st Ob., 2nd Ob., 1st Ban., 2nd Ban., Eb Cl., 1st Cl., 2nd Cl., 3rd Cl., Alto Cl., B. Cl., Cb Cl., 1st A. Sax., 2nd A. Sax., T. Sax., Bar. Sax., 1st Tpt., 2nd Tpt., 3rd Tpt., 4th Tpt., 1st Hn., 2nd Hn., 3rd Hn., 4th Hn., 1st Tbn., 2nd Tbn., 3rd Tbn., B. Tbn., Bar., Tba., Cb., Tmp., 1st Perc., 2nd Perc., 3rd Perc., Xyl., Vib., and Pno. The score is divided into measures 499, 500, 501, 502, 503, 504, and 505. The dynamic thickening is evident in the increasing number of instruments playing in each measure, starting from a few instruments in measure 499 and reaching a full band in measure 505.

Figure 35. Dynamic thickening (Bürki 2016, 57)

66

Fl.
 Pic.
 Horns.
 Cor. A.
 Clar.
 Cl. B.
 Bsns.
 C. Bsns.
 Cels.
 2n Rd.
 Tromp.
 4n U4.
 2n Rd.
 2b Tbn.
 2b Tbn.
 Tuba.
 E.
 Sax.
 T.
 Timb.
 Wdrb.
 T. T.
 Cymb.
 Gr. C.
 Harp.
 1st Violin.
 2nd Violin.
 Alto.
 Viola.
 C. B.
 Ch. Hqn, gc., Pezçone, Duccad & Cie

Figure 36. The end of *La corrida de Toros* (Bürki 2016, 62) and the end of *Bolero* of Maurice Ravel (Ravel 1929, 66)

4. Didactic proposal

Activities are designed for double-task or dual-task work, understanding this as the simultaneous performance of different activities that involve the dissociation of limbs and the use of the voice (Sayago-Martínez *et al.* 2021). These dynamics are not based on choreographic quality, as they have a motor function that must be sequenced according to their cognitive and motor difficulty (González *et al.* 2022). The proposal is offered through activities sequenced by a degree of difficulty where movements and displacements are combined with the use of the voice (Alonso-Marco and Romero-Naranjo, 2022; Andreu-Cabrera and Romero-Naranjo, 2021).

We will start from the rhythmic sequence taken from Bürki's work (figure 37) to which we will add a letter with a prosodic coincidence.

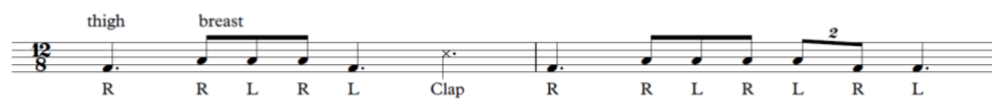


Figure 37. Body percussion rhythm (Bürki 2016)

Option1:	yo	to-co-las	pal	mas	si	vie-nes-a	ver-me	tú
Option2:	los	miér-co-les	ven	go	nos	tó-ma-mos	un ca	fé
Option3:	te	ve-o-bai	lan	do	me	di-vier-to	jun-toa	ti
Option4:	si	ca-da-ma	ña	na	me	des-pier-to	muy fe	liz

Once we have internalized the rhythm, which is more difficult in the second measure when we find the irregular two-tone figure in the third part, we will begin to perform the exercise in movement.

1. Moving squares. We will begin by saying the numbers as we move forming a square (Figure 38).
2. Later, once the movement has become automatic, we will incorporate the different worked letters. Special attention will be paid to the third part of the second measure. If we observe that there are irregular movements, we can consider performing the movement holding hands, so that the general movement guides those who may have greater difficulty in that irregular meter. In this activity, we do not incorporate body percussion reflected in the score, unless the group's competence is high, and they require a greater objective challenge.

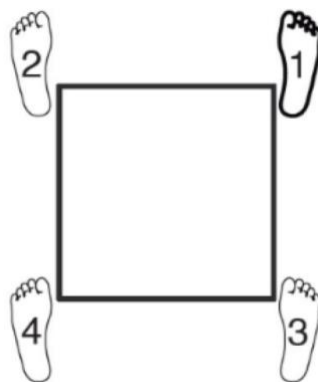


Figure 38. Moving in square for dual task. (Romero-Naranjo 2018)

3. Free movement around the room, repeating the phrase chosen by one of the participants or, if you prefer, proposing your own. It is always more creative for them to make and work on their proposals. All together we move around saying the phrase rhythmically and clapping only in the last two parts of the dotted quarter-quarter note sequence.
4. Incorporating cooperative work, we will add another variant to point 3. The clapping of the last two parts of the sequence must be given by another partner, thus inviting the coincidence and collaboration of the participants. Music has a high cooperative component, so it is always positive to include proposals that enhance interaction (Gisbert, 2022).
5. Incorporating mathematical calculation. The activity guide must have previously thought out the instructions to avoid rhythmic errors that could slow down the dynamics, even so this activity will be carried out at a slower pace. At the beginning, you can move freely around the space and stop in front of whoever you want to give us an answer.

Example1:	Dos	más-cua-troy	dos	más	tres	pien-say-di	me cuán	toes
	Dos	más-cua-troy	dos	más	tres	to-doe-so	on-ce	es
Example2:	Si	a diez le	qui	to	tres	pien-say-di	me cuán	toes
	Si	a diez le	qui	to	tres	to-doe-so	sie-te	es
Example3:	Tres	más-u-noy	dos	más	dos	pien-say-di	me cuán	toes
	Tres	más-u-noy	dos	más	dos	to-doe-so	o-cho	es

6. Variation on activity 5. We can do it sitting, incorporating very basic body percussion sequences, since the calculation always involves greater difficulty.

5. Conclusions

The incorporation of body percussion into the band repertoire not only offers an opportunity to introduce new band sounds but also a way to acquire rhythmic awareness through a direct experiential dimension that does not require a process of abstraction. At the same time, it constitutes an innovative and motivating resource by being able to provide and improve executive functions such as dual tasking, attention, and working memory, as long as it is complemented with some pedagogical proposal. After carrying out an initial search, some examples are found in the repertoire that coincide on two issues: firstly, the use of body percussion incorporated by the composer himself and secondly the connection with Latin tradition and inspiration.

Reviewing the literature related to the BAPNE Method, it is considered beneficial and interesting to propose a didactic proposal associated with the work of study. A better perceive the neuromotor effectiveness of the BAPNE method, a methodology with more than fifty articles in the Web of Science (Figure 39), we suggest reading other publications on the repertoire for Band and Bapne where we provide numerous practical resources (Di Russo *et al.* 2023). Complementing Bürki's work with activities that allow activating the skill of dual tasking in preparation for interpretation. We consider that this didactic use with application to the band repertoire can be favorable for the incorporation of pedagogical learning resources in various repertoires since numerous previous studies have shown the improvements that this type of dynamics provides both on an individual and collective level.

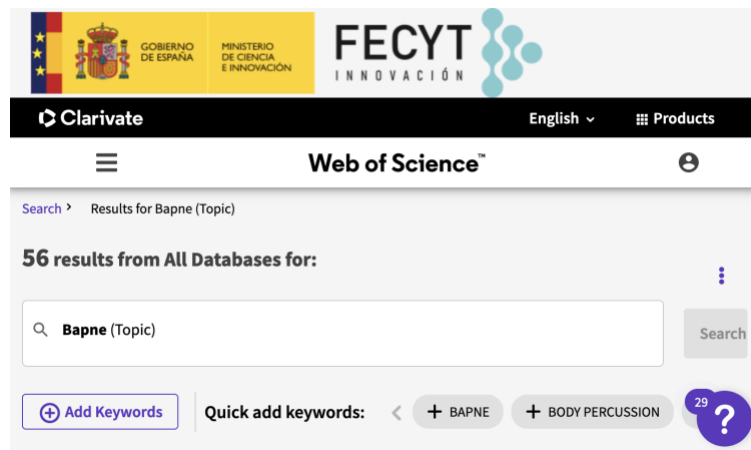


Figure 39. Bapne in Web of Science

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