



Teacher Resource Guide

Amparito Roca

Jaime Texidor (1885–1957)

Reginald Ridewood (1907–1942)

Unit 1: Composer

Born in Barcelona, Jaime Texidor Dalmau was a composer, conductor, and publisher who lived most of his life in Baracaldo, a city in northern Spain. Reputed to be a saxophonist in a military band, Texidor served as the second conductor of the Baracaldo Municipal Band from 1927 until 1936, when he decided to establish a publishing company that primarily distributed his music. Editorial Música Moderna of Madrid and Boosey & Hawkes of London have republished much of his music, which includes more than 100 *paso dobles*. Texidor's daughter Maria is also a prolific composer who collaborated with him and another composer, Joaquin Sanchis, on a number of compositions. Texidor also composed a large number of tangos, potpourris, jotas, waltzes, and nationalistic music for military band. These include *Valencia*, *Tierra de Flores*, and *Maria del Carmen*, which is a concert work Texidor wrote for his daughter. The Baracaldo Band currently has eighty works by Texidor in its library, including twenty-five *paso dobles*.

Reginald Clifford Ridewood died at age thirty-five a gifted composer and conductor of British Army bands. Born in York, he joined the British Army as a Band Boy when he was 14 and received his education at the Royal Military School of Music at Kneller Hall. In 1930 he was transferred to Gibraltar,

where he was influenced by the music of neighboring Spain. He wrote a great deal of *paso dobles* that featured a dancer who later became his wife, Joan May. Ridewood rose through the ranks of the military band as a conductor to eventually become the Musical Director of the Southern Command in 1942. During the Second World War, he toured the military camps and the Odeon Circuit, entertaining the troops and raising money for the war effort. This schedule, combined with tuberculosis and the loss of his two-year-old daughter during a bombing, resulted in a breakdown resulting in his discharge from the service. He died shortly thereafter in his London apartment. Ridewood supposedly destroyed most of his manuscripts during fits of depression prior to his death, which resulted in some questions regarding his compositional output.

Unit 2: Composition

A bit of controversy surrounds the composition of *Amparito Roca* with regard to the identity of the actual composer. Rehrig's *Encyclopedia* attributes the work to Texidor based upon correspondence with Texidor's daughter, Maria. Juan Esteve also validates this, saying that Texidor dedicated the work to a girl named Amparito Roca who lived in the area. Ridewood's widow writes, "I recall my husband, R. Ridewood, saying the *Amparito Roca* was his composition." It appears that Ridewood composed the piece while at Kneller Hall shortly after a tour of duty in Gibraltar. Thus, it is surmised that the original publication by Boosey & Hawkes bearing the subtitle "The Sheltered Cliff" alluded to the Rock of Gibraltar "and does Ridewood compose the version." The assumption is that Ridewood failed to apply for the copyright, Texidor re-scored the *paso doble* for Spanish bands and then reissued it as *Amparito Roca* under copyright as his composition.

Unit 3: Historical Perspective

The advent of ballroom dance as a sport in the twentieth century makes *Amparito Roca* a terrific introduction to Latin-American dance forms. The term "Latin-American" in this case is an abbreviation of "Latin and American" dances as opposed to the geographic region. Of the many types of dances associated with Latin-American music, five have been standardized and recognized for competition. The *paso doble* is one such form along with samba, rumba, cha-cha and jive. "Paso doble" means "two step" in Spanish and refers to the marching nature of the steps, which are counted "1, 2." Spanish folk dances have an association with various components of Spanish

life and the paso doble is no different as it depicts the bullfight. Bullfights date to ancient Crete, but since the 1700s been primarily the province of Spanish society. The paso doble portrays the torero [male dancer] and his cape [his partner] and is danced to march music characteristic of the processional at the beginning of the corrida. The dance requires a high chest, the shoulder wide and down with the head kept back but inclined slightly forwards and down so the dancer can keep “his eyes on the bull.” The weight is forward with heel leads. The choreography is highlighted with dramatic poses. The dance has limited popularity among English-speaking society, but achieved certain popularity with the Paris upper class in the 1930s.

Unit 4: Technical Considerations

Amparito Roca is programmable for a very good Grade 4 ensemble. The key signatures are not an issue, as the work begins in the key of C minor and the parallel E-flat major with a modulation to C major at the trio. The instrumentation is traditional, requiring no special instruments outside of the normal symphonic band. Range requirements include G4 in the first trombone and euphonium parts, F6 in the flutes and the first clarinet and otherwise comfortable range expectations. One should consider that there is a condensed score.

Unit 5: Stylistic Considerations

Harry Began commented that American conductors often fail to properly interpret European march styles due to a lack of research and he used the various interpretations of *Amparito Roca* as an example. When taken at a tempo of quarter note equals 112 to 116, the march consumes the three to four minutes designated on the score. Often, though, *Amparito Roca* entails a performance of up to a quarter note equaling 160 beats per minute. Part of the confusion arises from the *vivace* tempo marked at the beginning. Also, *Amparito Roca* has a history of being used as a circus march (a “screamer”) in the United States. *Vivace* usually indicates a faster tempo when used as a modifier. However, this is an occasion for using the term as a character determinate. Either interpretation has merit, but when considered as a paso doble, the slower tempos are a worthwhile investigation.

Unit 6: Musical Elements (Teaching Concepts and Strategies)

MELODY:

The First Strain melody embellishes the root of the tonality, moving from C minor to E-Flat major. The counter melody embellishes the third of the V chord. A tetrachord sets up the modulation to G in the Second Strain. The Trio melodies revolve around the use of the outlined thirds through arpeggios and passing tones. The Bridge melody is a unison that outlines the modulation sequence with scale tones.

HARMONY:

The harmonies are simply orchestrated and students easily hear the use of the dominant. The movement from minor to parallel major and to relative major in the piece is sectionalized and obvious.

RHYTHM:

The rhythms are based upon the duple subdivision. Primary concern is the dotted eighth/sixteenth note figures and precision in the sixteenth note lines that are superimposed over the eighth note accompaniment at the end of phrases in the Bridge.

TIMBRE:

The scoring is fairly traditional. Doubling the alto saxophone with the trombone in the First Strain counter melody, then doubling with the euphonium in the Second Strain, is an excellent opportunity to demonstrate to students how timbre can be subtly manipulated.

Unit 7: Form and Structure

Introduction:

- Fanfare establishing G dominant pedal, mm 1-10
- Interlude establishing the C minor, mm. 11-15.

First Strain:

- Principal Melody in octaves between Flutes, E-flat Clarinet and the B-flat Clarinets and Cornet, mm 16-31.
- Counter line in the Saxes and Trombone.
- The second statement of the tune is in E-flat major.

- Second Strain:
- Principal Melody in octaves between Flutes, E-flat Clarinet and the B-flat Clarinets and Cornet [harmonized in the 2nd Cornet and Clarinet], mm 32-47.
 - Counter line in the Saxes and Euphonium.
 - The Cornets are alternately scored per four measures for dynamic and timbre contrast.
- Third Strain:
- Principal Melody in octaves between Oboe, 1st Bassoon, Solo Clarinet, Alto/Tenor Sax, Solo Cornet, Trombone 1 & 2, and Euphonium.
 - Counter line in the Saxes and Trombone.
 - The second statement of the tune is in E-flat major.
- First Trio:
- Melody scored for Solo Clarinet, Alto, Solo Cornet, and Euphonium in the key of C major. Counter melody is in the Flute. Second statement is in Flute, Oboe, Solo and 1st Clarinet and Solo Cornet. A new counter melody is scored for the Alto/Tenor Sax, Low Clarinets and Euphonium at mm 98.
- Bridge:
- Melody is scored in octaves between Solo Cornet, Low Reeds and Low Brass. Pedals are found in the High Reeds.
- Second Trio:
- Same melody as the first Trio scored in the High Reeds, Solo Cornet and the Euphonium.

Unit 8: Suggested Listening

Joaquin Celada Alonso, *Avelino*

Luis Araque, *Tauromaquia*

Ricardo Dorado, *L Tio Caniyitas*

Santiago Lope, *Dauder*

Santiago Lope, *Gallito*

Manuel Lillo, *Plaza de Las Ventas*

Pascual Marquina, *Joselito Bienvenida*

Ledesma Y Oropesa, *Domingo Ortega*

Emilio Cebrian Luiz, *Ragon-Falez*

Unit 9: References and Resources

Banda Sinfonico Municipal de Madrid. *Pasodobles Taurinos*. Conducted by Enrique Garcia Asensio. CD 65089. RTVEMúsica

“The Basic Band Curriculum: Grades I, II, III.” *BD Guide*, September/October 1989, 2-6.

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Culicchia, Giuseppe. *Paso Doble*. Paris: Payot et Rivages, 2000.

McKay, D.P., Billings, William. *The New Grove Dictionary of Music and Musicians* (Stanley Sadie, ed.). New York: MacMillan Publishers, Ltd., 1980, 703-705.

Music Educators National Conference, Committee on Performance Standards. *Performance Standards for Music*. Reston, Virginia: Music Educators National Conference, 1996.

Lavelle, D. *Latin & American Dances*. London: Pitman, 1975.

Rehrig, William H. *The Heritage Encyclopedia of Band Music: Composers and Their Music* (Paul E. Bierley, editor). Westerville, Ohio: Integrity Press, 1991.

Silverman, K. *A Cultural History of the American Revolution*. New York: Columbia University Press, 1987.

Smith, Norman E. *March Music Notes*. Chicago: GIA Publications, 1986.

Unidad de Música de la GUARDIA REAL. *España en PASODOBLES*. Conducted by Francisco Grau Vegara. CD 65137. RTVEMúsica 2001.

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