

SIGUE - IVETTE HERRYMAN RODRIGUEZ

OVERVIEW

Sigue is a piece reflective of Cuban culture in its inception, compositional techniques, and overarching storyline. We find these strong cultural elements incorporated into the melodic and harmonic components of the piece. *Sigue* is truthfully a bit saucy, speaking to the traveler of the story to avoid this seemingly “bad” woman while maintaining the seductive ambiguity in a harmonic minor and syncopated yet homophonic centrality.



IVETTE
HERRYMAN RODRIGUEZ



2015



MUSICAL PERIOD:
21ST CENTURY

1

TEXTURE

This piece is primarily homophonic (one predominate part or melody) with the exception of some duet moments of dialogue amongst sopranos and altos.

2

RHYTHMIC IDEAS

We find a repetitive, steady, walking bass line that develops characteristic Cuban rhythmic ideas as the foundation for the harmonic structure. Lots of rhythmic variety in the syncopation, eighth and sixteenth note patterns, triplets, and tied patterns to name a few.

3

TEXT

Sigue, “Continue walking,” comes from Nicolás Guillén’s first volume of poetry, *Motivos de son*, a literary volume that combines African and Spanish components of speech, legends, songs, and sones (dances).

4

ARTICULATION

Sigue relies heavily on strong articulation moments—accents, staccato, marcato—to convey its story and lean into the Cuban elements. Accurate and intentional attention to the articulation and dynamic elements will ensure a step in the right direction towards an authentic performance.

5

TEXT PAINTING

Chromaticism and a harmonic minor tonal center develop Cuban musical ideas and convey the allure of the woman set out to distract the traveler. Sixteenth note marcato patterns with the walking bass line in “camina caminante” sections represent this image of the unsuspecting traveler being encouraged to walk in a hushed yet urgent manner, compared to the tied sustained note patterns of “sigue” that are more seductive.