The Vocal Music of Ernesto Cordero: An Interpretive Guide for Four of his Vocal Works with a Focus on the Folkloric Musical Elements of Puerto Rico and Latin America present in His Music

by

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(Under the Direction of Frederick Burchinal)

ABSTRACT

This document looks at the folkloric elements of Puerto Rico and Latin America found in the vocal music of Ernesto Cordero and provides a performance guide with IPA and translations of four of his vocal pieces. The four pieces selected for evaluation are written for medium voice and fall into four groups: art song, chamber music, classical/popular hybrid, and Latin American *bolero*. The first group is represented by *Madrugada* (Early Morning; 1967), the second group by *Cantata al Valle de Mexico* (Cantata to the Valley of Mexico) third movement; the third group, songs influenced by popular Latin American music, is represented by *Entre Guitarra y Voz* (Between Guitar and Voice, 1996); the fourth group consists of songs written in the style of the popular Latin American *bolero*, exemplified by *Yo Que No Siento Ya* (I who no longer feel, 1993). In their harmonies and rhythms, the songs reflect elements drawn from the folkloric music of Puerto Rico and the Caribbean, specifically the *décima* and the *seis*.

The document examines Cordero's songs based on his Puerto Rican heritage, the songs' texts in their cultural literary contexts, and provides translations along with the

IPA guide to pronunciation. Finally, the document provides suggestions for performance practice as it pertains to the Puerto Rican and Caribbean musical elements.

INDEX WORDS: Ernesto Cordero, IPA, Folkloric music, Caribbean music, Latin American music, *Seis, Décima,* Art Song, Chamber Music, Classical music, Latin American Art Song, Caribbean Bolero, Puerto Rican Art Song

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DEDICATION

In dedication to my mother, Marisa, who has been a pillar of strength during my life and has helped me become the person I am today. She has always stood by me through thick and thin and thanks to her I have learned to put God first, trust in Him, and never give up on my dreams.

ACKNOWLEDGEMENTS

This document would never have been completed without the direction of my committee members, support from my family and help from my friends.

I would like to convey my most sincere appreciation to my research advisor, Dr. Stephen Valdez, for providing an excellent atmosphere for the research, his brilliant guidance, knowledge, motivation, and patience. Besides my advisor, I would like to thank Dr. Gregory Broughton and Professor Frederick Burchinal, for their excellent direction, support, insightful comments, and encouragement. I would specially like to thank the composer Ernesto Cordero for his willingness to help and provide essential information for the research. My research for this document would not have been possible without their assistance.

Finally, I would like to thank my father, Antolino, for always believing in me and for his unconditional support and understanding. I am also grateful for the advise and encouragement of my brother, Tony, who has constantly been there for me. They have both been a source of inspiration to move forward, especially during the challenging moments; like my grandmother says “keep moving forward; never go back not even to gather momentum.”

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INTRODUCTION

Ernesto Cordero (b.1946) is well known in Puerto Rico as a composer and classical guitarist. His music, shaped by the folkloric music of Puerto Rico and Afro-Cuban rhythms, has enjoyed great popularity in South America, the Caribbean, and Europe but has yet to reach the United States. This performance guide for four of Cordero's vocal pieces is meant to inspire American voice and guitar students to add his works to their repertoire.

The four vocal pieces are written for medium voice and divided into four genres: art song with guitar, chamber music for solo voice and instruments, classical/popular Latin hybrid, and the *Latin-American bolero* (all italicized words are defined in the glossary except for titles). The harmonies and rhythms of these works reflect elements drawn from the folkloric music of Puerto Rico, the Caribbean, and Latin America, specifically the *décima*, *seis*, *copla*, and *villancico.*

The first group addresses art songs for voice and guitar and is exemplified by "*Madrugada"* (Early Morning; 1987) from *Four Works for Voice and Guitar* (1973-1987). The second group, chamber music for solo voice and instruments, is represented by the third movement of *Cantata al Valle de México* (Cantata to the Valley of Mexico; 1981) for voice, flute, cello, and guitar. The third group, classical/popular Latin hybrid, discusses songs influenced by popular Latin American music particularly through

rhythmic patterns, as well as the classical music's focus on harmony and melody. This group is represented by "*Entre Guitarra y Voz"* (Between Guitar and Voice; 1996) from *Dos Canciones Sentimentales (Two Sentimental Songs)*. The fourth group, *bolero*, presents songs written in the style of the popular Latin American *bolero*, exemplified by "*Yo que no siento ya"* (I who no longer feel; 1993).

The musical evaluation involves identifying the characteristic musical features of the folkloristic genres of Puerto Rico and the popular music of the Caribbean, examining the four songs in light of Cordero's Puerto Rican heritage. The songs' texts are examined in their cultural literary contexts as well as provide translations along with the IPA guide to pronunciation. Finally, suggestions for performance practice are included, as suggested by the Puerto Rican folkloric elements and Latin American music.

Statement of Purpose

The purpose of this document is to show the influence of the folkloric music of Puerto Rico and other Caribbean music, Spanish and Caribbean poetry, and European culture in four of Ernesto Cordero's songs, and to formulate a performance guide with translations, IPA, and performance suggestions for each of the songs. By providing this information it is my intention to show the uniqueness and versatility of Cordero's music.

Need for this study

The art song is rather new to the composers of Puerto Rico and the body of work is limited when compared to the extensive amount of art song literature found in other countries such as Germany, France, England, and Russia. Art song was successfully

developed in the Western European countries and still occupies a very important part in these countries' musical cultures.

Since the classical music and art song of Puerto Rico is not well known in the conservatories and music schools of the United States, the intention of this document, through Cordero's art songs, is to encourage singers, pianists, guitarists, and chamber musicians to embrace his music and make it part of their repertoire. Conservatories and music schools are encouraged to add Cordero's music as part of the standard repertoire of Spanish music given to voice and guitar students of different levels, in addition to the existing body of traditional Spanish music.

Methodology

The music of Ernesto Cordero and his art songs are well known in Europe and Latin America but are not as popular in North America. His music is cleverly written with undertones that echo the musical folkloric elements so characteristic of the island's music and its culture, folkloric elements such as clave rhythms and polyrhythms. Cordero's use of "forms, languages, and codes belonging to different historical places and times" in his guitar music, envelops the folkloric elements that are part of Caribbean music as a whole.[1] This document is designed to make Cordero's art songs more accessible to teachers and students by providing a source that includes translations, IPA, and performance practice material.

The project contains five components: 1) an introduction to the development of classical music in Puerto Rico and the need for this project; 2) biographical information

[1]Francesco Di Giandomenico, "The Folklore Component in the Guitar Music of Ernesto Cordero," *Soundboard* 34, no. 1 (2008).

about Ernesto Cordero and his music; 3) the study of four of Cordero's art songs focusing on the influence of the folkloric music of the island and Caribbean music; 4) a performance practice guide with information about the appropriate vocal singing style, diction, and the poetry; and 5) selected art songs with their translation and IPA.

Review of Literature

Music of Ernesto Cordero

The current research reveals limited primary sources available about the music of Ernesto Cordero but the secondary sources have been of much help. The article by Francesco Di Giandomenico, "The Folklore Component in the Guitar Music of Ernesto Cordero", provides information about the types of folkloric music Cordero chose for his solo guitar pieces and examines Cordero's use of folk rhythms in his solo guitar music. The article presents an analysis of specific musical components from Caribbean music that are present in his music, like his use of polyrhythms and improvisation. This information presents a starting point as to what type of folkloric music to look for when studying Cordero's songs.

Donald Thompson's article "La Música Contemporanea de Puerto Rico*"* (The Contemporary Music of Puerto Rico) views the rise of classical music composition and performance in Puerto Rico after the 1950s. He summarizes the works and styles of composers of the island, including, Jac Delano (1914-1997), Héctor Campos-Parsi (1922-1998), Amaury Veray (1922-1995), Luis Antonio Ramírez (1923-1995), Rafael Aponte-Ledée (b. 1938), Francis Schwartz (b. 1940), Ernesto Cordero (b. 1946), William Ortíz (b. 1947), Roberto Sierra (b.1953), and Carlos Vázquez (b.1952).

Folkloric Music

Primary sources that pertain to the folkloric aspect of Puerto Rican music include the book by Donald Thompson, *Music in Puerto Rico* (2002), and Francisco Lopez Cruz's *La Música Folklórica de Puerto Rico* (The Folkloric Music of Puerto Rico; 1967). Thompson's book provides musical examples and descriptions of the music of Puerto Rico, including the folkloric music of the island. This information is essential for comparing Cordero's music to the folkloric music of Puerto Rico. Lopez Cruz's book is a detailed study of all the different types of folkloric music found in Puerto Rico; he recorded and transcribed from their oral and improvisational traditions into music notation. Other important sources are Salsa, *Sabor y Control!: Sociología de la Música Tropical* by Angel Quitero Rivera, which gives essential information about the development of music in Puerto Rico, and *Caribbean Currents*, which provides information about the different types of music in the Caribbean.

Spanish Diction

For the section of the document that discusses Spanish diction and IPA I have found several important primary and secondary sources. One of the important sources is Nico Castel's book, *A Singer's Manual of Spanish Diction*. This book covers material about vowels (monophthongs, diphthongs, triphthongs, and quadraphthongs) and consonants (stressed and unaccented). It also includes information on Latin American and Caribbean pronunciation deviations from the traditional Castilian Spanish diction from Spain. A repertoire list of Spanish songs and IPA transcriptions are included.

Another important source is Joan Wall's *Diction for Singers: A Concise Reference for English, Italian, Latin, German, French, and Spanish Pronunciation*. The author presents a section of Spanish diction and a pronunciation guide. Kurt Adler's book *Phonetics and Diction in Singing* is an additional source that provides essential information about Spanish diction with IPA pertaining to the different Spanish speaking countries and their pronunciation deviances. Adler includes a chart with the IPA letter along with a word example of their pronunciation in Italian, French, Spanish (identifies the specific Spanish-speaking country next to the word), German, and English.

Tomás Navarro's books *El Español en Puerto Rico* (Spanish in Puerto Rico) and *Manual de Pronunciación Española* (Manual of Spanish Pronunciation) provide key information on the Spanish pronunciation deviances between Puerto Rico and Spain. Other books that complement this process are D. Lincoln Canfield's *Spanish Pronunciation in the Americas* and Pedro Martín Butragueno's book *Fonología variable del español en México* (Variable Phonology of Spanish in Mexico).

Poetry

When discussing the poetry used in Cordero's songs, Cesareo Rosa-Nieve's book, *La Poesía en Puerto Rico: Historia De Los Temas Poéticos en la Literatura Puertorriqueña (Poetry in Puerto Rico; History of the Poetic Themes in the Puerto Rican Literature;* 1969), is an important source. She discusses Puerto Rican poetry from a historical point of view and criticisms on selected poetry are also included. Another important source is the book by Roberto Marquez, *Puerto Rican Poetry: A Selection from Aboriginal to Contemporary Times* (2007), which also contains information about many of the Puerto Rican poets and their poetry used by Cordero in his art songs.

Musical Sources

Several scores are used in this document: from Opera Tres's publication *Mis Primeros Versos (My first verses)* in 2009, *Madrugada* (Early Morning); by Chanterelle in 2002, *Latin Guitar collection; Two Sentimental songs, Entre Guitarra y voz* (Between Guitar and Voice); from Editions Max Eschig in 1990, *Cantata al Valle de Mexico* (Cantata to the Valley of Mexico); and the last song *Yo que no Siento Ya* (I who no longer feel) is part of a publication by Doberman-Yppan (2009), *Dos Boleros* (Two Boleros).

CHAPTER 2

THE INFLUENCE OF FOLKLORIC MUSIC IN ERNESTO CORDERO'S VOCAL MUSIC

Music of Puerto Rico

Music can be experienced as a reflection to the culture of a particular place. Consequently it is important to examine historical and musical events to understand the structure, meaning, and emotions created. The music of Puerto Rico echoes political, social, and cultural change on the island. Information about the music of the *Taíno* (pre-Columbian natives living in the islands of Puerto Rico and Cuba and the area known as Venezuela) is limited though it has been suggested that the *areito* (Indian Dance) was the highest form of artistic expression for the indigenous peoples.[1] The *areito* combined native narrative, dance, ritual, and musical traditions; by the late 15th century, the *Taíno* culture had developed various musical instruments used in religious ceremonies as well as for daily enjoyment.[2] Some of the instruments used, such as the *güiro* and the *maracas* are still vital parts of Puerto Rico's musical tradition. Beyond these instruments it is not

[1] Donald Thompson, *Music in Puerto Rico: A Reader's Anthology*, ed. Donald Thompson (United States: Scarecrow Press, 2002).
[2] Maria Luisa Munoz, *Music in Puerto Rico: A Report of a Type C Project* (New York: Teachers College, Colombia University, 1958). 2-15.

certain if Puerto Rican folkloric music conserves any musical elements borrowed from *Taíno* sources.[3]

The colonization of Puerto Rico by Spain generated a sequence of events that transformed music on the island. The Catholic Church and the Conquistadores influenced this change: while the Catholic Church introduced formal education and musical instruments, the armed forces founded military bands. During the early 16th century the island's music was powerfully shaped by the Spanish occupation. Many European instruments, particularly from Spain, were introduced in the island, including the drum, the harp, the *vihuela,* and the clavichord, among others.[4]

Puerto Rico, out of all the Spanish provinces in the New World, maintained the closest relation with Spain because the people never revolted against Spain. The music culture in Puerto Rico during the 16th, 17th, and 18th centuries is not well documented, however, the musical culture included Spanish church music, military band music, and diverse genres of dance music cultivated by the *jíbaros* (countrymen of the interior of the island) and enslaved Africans and their descendants. While the latter never represented more than 11% of the island's population, they contributed to some of the island's most vibrant musical features making the music of the island definitely distinct with the addition of rhythmic nuances. [5]

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[3] Gary Morales, "History of Puerto Rican Music," (2014). 5. See Also Thompson, *Music in Puerto Rico: A Reader's Anthology*. 1-7.
[4] Dr. Gray Morales, "History of Puerto Rican Music," *Puerto Rico Enciclopedia: Fundación Puertorriqueña de Humanidades* (2014), http://www.enciclopediapr.org/ing/article.cfm?ref=06100235&page=5.
[5] Munoz, *Music in Puerto Rico: A Report of a Type C Project*.

During the 19th century music in Puerto Rico went through a unique development; national orchestras were formed and professional theatres were constructed, such as the San Juan Municipal Theater (named Alejandro Tapia in 1832),[6] which became a key element in bringing into the island, international musicians and touring European opera companies. Some of these international trained classical musicians include New Orleans' composer and pianist Louis Moreau Gottschalk and soprano Adelina Patti who toured the island together for a year (1857-1858) and British singers William and Anna Pearlman.[7] One of the most successful European companies that toured the island was the Petrelli Company, led by Italian baritone Egisto Petrilli. The company toured the entire island, performing some of the most popular operas performed in the early 20th century including works by Rossini, Donizetti and Verdi. As a result, these touring companies employed many Puerto Rican musicians who worked for the national orchestras.[8] The local musicians assimilated the European genres and began to combine the traditional music of the island with the classical influences of the touring companies. The exchange of musical styles between the island's traditional music and European classical music expanded to South America as these touring groups traveled from one place to another, resulting in a "cross pollination of styles and genre." [9]

Throughout this time (19th century), Puerto Rican music also began to merge with genres like the *danza* (a musical blend that integrates European harmonic and melodic elements with African rhythms and Caribbean influences) because this form was

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[6] The Alejandro Tapia was named after Alejandro Tapia y Rivera, one of Puerto Rico's most important literary figures. He was a poet, novelist, opera librettist, and playwright.
[7] Thompson, *Music in Puerto Rico: A Reader's Anthology*. 31.
[8] Ibid. 52
[9] Dr. Rachel J. Holland, "Puerto Rican Art Song and Its Stylistic Influences " *Conference of the Global Awareness Society International* (May 2010). 2.

better documented than the folk genres, for example *jíbaro's* music, the *bomba,* and the *plena* (is a genre of music, chant, and dance native to Ponce, Puerto Rico originating around 1900). The instruments found in *plena* are: the *güiro*, the *cuatro*, and small hand drums called *panderos*. Although African musical patterns exist in the music of Puerto Rico, their influence is primarily found in the instrumentation such as the *güiro,* in the rhythms, and in forms like the *plena*.

An important instrument that emerged from the guitars brought to the New World by the Spanish is the *cuatro*. The *cuatro* is a ten stringed guitar-like instrument originally mainly used by the *jíbaros* and eventually becoming the national instrument of Puerto Rico. When the *cuatro* was added to the *güiro* and the *panderos* these became the main accompanying instruments used in the genre of *décima*.[10]

The *décima* arose from the portion of the island predominantly shaped by Puerto Rico's Spanish heritage and became the foundation for the popular *seis.* The *décima* is regarded as particularly important and is considered to be a manifestation of the *jíbaros'* daily life, and will be discussed in detail in a later chapter, with a brief description given here: it is a ten line stanza, usually octosyllabic with an abbaaccddc rhyme scheme, a pattern commonly found in 17th-century Spanish poetry. Although this complicated form is known in other New World Spanish-speaking areas, it occurs rarely in folk music outside of Cuba and Puerto Rico.[11] The *jíbaros* have developed remarkable skill in improvising *décimas* on any given theme. There are tournaments between competing

[10] Thompson, *Music in Puerto Rico: A Reader's Anthology*.
[11] Francisco Lopez Cruz, *La Musica Folklorica De Puerto Rico* (Connecticut: Troutman Press, 1967).

cantadores (singers) who form *décimas* to match a particular theme and rhyme of a quatrain stated by the moderator of the contest.

Puerto Rico's classical and orchestral tradition was enriched by the presence of Spanish/Puerto Rican cellist Pablo Casals who, at age 81 in 1956, chose to spend the last years of his life on the island as part of a strong desire to live in his mother's birthplace. He triggered an instant reaction from the island's cultural circles creating events that exposed and spread classical music throughout the island. [12] With the creation of the Puerto Rico Casals Festival, inaugurated on April 22, 1957, classical music on the island was further developed. The festival is an annual event; when it was first formed it depended on the presence and participation of Casals and of the violinist Alexander Schneider who were in charge of organizing the festival.[13] The festival brought in diverse international artists that enriched the island's classical music scene. Casals also led the efforts to establish the Puerto Rico Symphony Orchestra (1957-58) and the Puerto Rico Music Conservatory (1959). During this time the island became economically prosperous partly because of the increase of visitors who came to experience the Casals' Festival.[14] As a result, local musicians gained the means to travel to Europe and the United States to study in renowned music conservatories, improving their skills and knowledge. These events, and the capability of the Puerto Rican musicians to travel outside the island, facilitated of classical music on the island to flourish.

Throughout the centuries, Puerto Rico's music has been enhanced and influenced by Spanish, African, and indigenous musical cultures. The island's distinctive cultural

[12] Thompson, *Music in Puerto Rico: A Reader's Anthology*. 106.
[13] Ibid.
[14] Ibid.107.

and historic heritage has been preserved for generations through oral traditions and later through academic study. Puerto Rico's music is largely defined by its joyfulness and liveliness, and by the vast variety of topics including love, daily life and religion.

Ernesto Cordero Biography

Ernesto Cordero was born in 1946 in New York and raised in Puerto Rico. His musical training began in 1961 under the tutelage of Colombian composer and guitarist Jorge Rubiano who cultivated classical guitar music in Puerto Rico. In 1963, Cordero enrolled at the Conservatory of Music in Puerto Rico and continued his studies at the Royal Conservatory of Music in Madrid, Spain until 1971. While there, Cordero studied guitar with Spanish classical guitarist and composer Regino Sainz de la Maza who was named professor of guitar at the Madrid Conservatory in 1935.[15] Cordero did his post-graduate work in composition in Rome as a student of Italian composer Roberto Canggiano from 1972 to 1974. He also studied in New York from 1977 to 1978 with Julián Orbón (1925-1991).[16]

Ernesto Cordero was also a teacher in the departments of composition and guitar at the University of Puerto Rico from 1971 to 2005. In addition to his activities as composer, performer, and teacher, Ernesto Cordero also served as music director of the International Guitar Festival of Puerto Rico from 1980 to 1997.

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[15] Victor Coelho and Jonathan Cross: *The Cambridge Companion to the Guitar* (Cambridge: Cambridge University Press, 2003), 188. Sainz de la Maza played the world premiere of Joaquin Rodrigo's *Concierto de Aranjuez* on November 6, 1940, in Barcelona; Rodrigo dedicated this concerto to him.

[16] Eleanor Blau, "Julián Orbón, 65; Cuban Composer, Pianist and Critic," *The New York Times* May 23, 1991. Cuban composer who lived and composed in Cuba, the United States, Mexico, and Spain. Orbón was described by Aaron Copland as "Cuba's most gifted composer of the new generation."

As a composer, Cordero has written a diverse and rich catalogue of works that is infused with the Afro-Hispanic flavor typical of Caribbean music. He has written five concertos, including one for violin and three for guitar. His music often provokes sentimental feelings of longing for the island of Puerto Rico. Works that create this feeling include the romantic *Bacetos Sonoras* or the *Viñeta Criolla* with its *clave* rhythm. *Clave* rhythm is a five stroke rhythmic pattern used in Afro-Cuban music present in several genres like the rumba, salsa and Afro-Cuban jazz.[17] An example of the clave rhythm found in Cordero's music is the movingly beautiful second movement (*andante lontano e misterio*) of his *Concierto de Bayoán* (Bayoán concert).

Some of Cordero's major works include the *Concierto Evocativo* (Evocative Concert), which was first performed in 1978 in Puerto Rico and was recorded with Leonardo Egúrbida as guitar soloist; the *Concierto Antillano* (Antillean Concert), which debuted in 1988 in Paris, performed by the Philharmonic of Radio France, conducted by Leo Brouwer and recorded by the Philharmonic Orchestra of Liege and several others; the *Concierto Bayoán* which premiered in 1991 at the Sixth International Congress of Guitar in Mettmann, Germany; *Tres Conciertos del Caribe* (Three Concerts of the Caribbean) recorded by the San Juan Orchestra directed by Roselín Pabón; and the *Concierto Criollo* (Creole Concert).

While Cordero is best known as a composer, he is also recognized as an accomplished musician. Praised for his expertise on the guitar, as proved during his debut

[17] Gerhard Kubik, "Structural Analysis or Cultural Analysis? Comparing Perspectives on the 'Standard Pattern' of West African Rhythm," *Journal of the American Musicological Society* 58, no. 1 (2006).

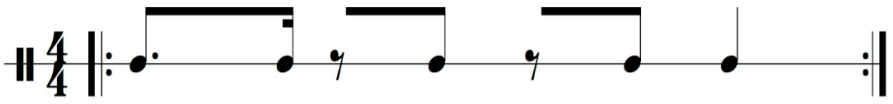
concert appearance at New York's Carnegie Hall in 1978, the artist has had many appearances since then and continues to be in demand as a performer.

Four Vocal Pieces by Ernesto Cordero

Ernesto Cordero's compositions further explore the classical tradition of looking for inspiration in popular sonorities. They point towards the intercommunication that exists between classical and popular musical traditions. As a consequence, the established musical hierarchy is challenged. Cordero's music questions the barriers that exist between the spontaneous and pre-composed music, between common music and academic music, which at the end are all connected as a form of personal manifestation.[18]

Ernesto Cordero's music for voice illustrates his use of diverse musical elements from Latin America, the Caribbean and Puerto Rico, commonly using rhythmic modules characteristic of the Caribbean folklore. Some of these modules of African origin may be described as rhythmic patterns of many pulsations where the accents are not necessarily established at the beginning. *Clave 3-2* is the most common of these rhythmic modules, being a main characteristic of the traditional music of Puerto Rico like the *seis*.[19]

Example (2-1): The Clave 3-2 rhythm:



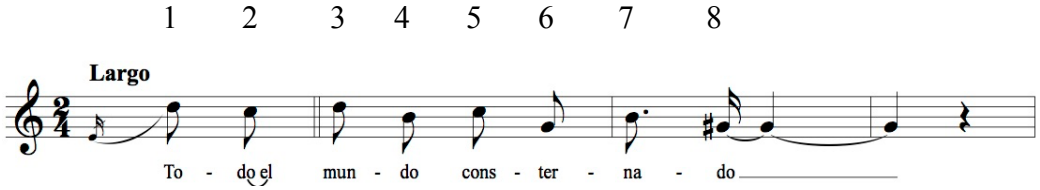
[18] Angel G. Quintero Rivera, *Salsa, Sabor Y Control! Sociología De La Música 'Tropical'*, 2nd ed., Sociología Y Política (México, D.F.: Siglo XXI, 1999). 442.
[19] Di Giandomenico, "The Folklore Component in the Guitar Music of Ernesto Cordero." 11.

Rhythm plays an essential role in Caribbean music whereas melody and harmony play more of the leading role in European music.[20] This is evident by the use of *polyrhythms*. In many of Ernesto Cordero's compositions both elements are intertwined, making rhythm and melody equally important. His music is not only rhythmically rich; the melody also stands out in order to clearly express the poetry of important poets from Spain, Puerto Rico, and Latin America. Cordero also experiments with the creation of musical hybrids between classical and popular music and also composed Latin American *bolero*.[21]

The four pieces discussed show the diverse elements found in Cordero's music. The first and second pieces are primary based on the folkloric music of Puerto Rico, the third is a musical hybrid, and the fourth is in the *bolero* style of the Caribbean and Mexico.

"Madrugada" (Early Morning)

Ernesto Cordero's art song, "*Madrugada"* (Early Morning), for voice and guitar exemplifies the Puerto Rican folkloric component found in his music. "*Madrugada"* is based on the *Seis con Décima* a type of *seis* that is made up of ten sung octosyllabic lines. Example (2-2) S*eis* con décima vocal part (octosyllabic verse):[22]



[20] Quintero Rivera, *Salsa, Sabor Y Control! Sociología De La Música 'Tropical'*. 250.

[22] Cruz, *La Musica Folklorica De Puerto Rico*. 14-15.

As Eduardo Diaz states in his article *"Seis Puertorriqueño"*:

> Primarily a legacy of Spanish traditions since the early colonial days, the *seis* comprise various dance and music styles emerging from Puerto Rico's ostensibly rural areas. Of special significance is the *seis con décimas*, drawing on an Arab-Andalusian-based melodic mold whereby troubadours display their individual ability to develop melodies and improvise on old poetic forms like the ten-line *décima*, or the four-line quatrain. Traditionally, a ten-stringed *cuatro* provides the singer with counter-melismatic phrases, as simple chord progressions by the guitar provide for an often elaborate bass support assisted by stable rhythms of a *güiro* player. [23]

According to Cruz, the *seis* forms the spinal cord of the folkloric music of Puerto Rico; the meaning of the name *seis* is six.[24] It is not certain where the name originated but it is a music and dance term. There are different types of *seis* and the designated names allude to certain animal behaviors like *seis del juey* (six of the crab); musicians or composers like *seis de Andino* (Andino's six); and, most common, a location where a particular style emerges, like *seis fajardeño* (Fajardo's six). The *jíbaro* musicians derived the *seis* from the music of the Spanish conquerors of the island.[25] The Spanish aspect is heard through the use of the Spanish *Andalusian tonic and/or cadence* used in the *seis*. The Andalusian tonic is when the tonic of the piece becomes a dominant chord.[26] The Andalusian cadence is diatonic Phrygian descending tetrachord, common in flamenco music in the minor mode, *i-VII-VI-V*. This progression can be traced back to the Renaissance and became one of the most frequently used progressions in classical music

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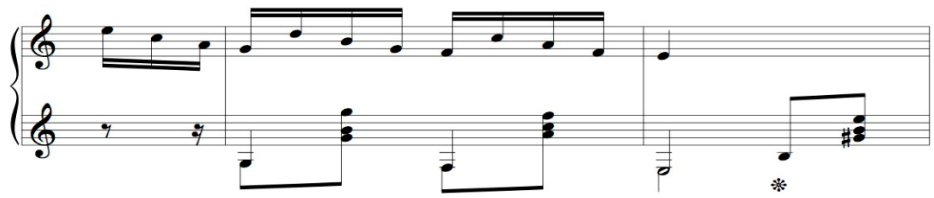
[23] Edgardo Diaz Díaz. "Seis puertorriqueño." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed June 2, 2016, http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/A2289385.
[24] Cruz. *La Musica Folklorica De Puerto Rico*. 3.
[25] Ibid.
[26] Ibid. 11-12.

because of the efficient sonorities. The name is deceptive because the Andalusian cadence/Phrygian descending tetrachord is not an actual cadence and is therefore commonly used as a harmonic ostinato.[27]

Example (2-3) Andalusian Tonic in *a minor:*

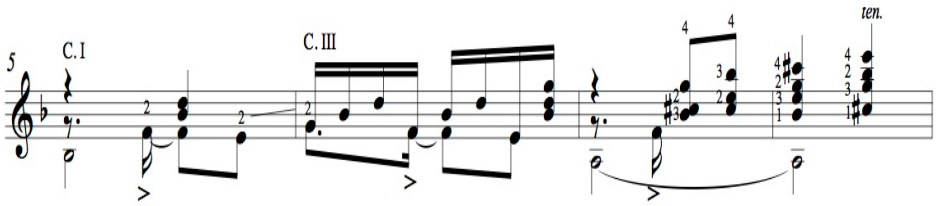


a: i VII VI V7

The *seis* starts with an introduction that is usually eight measures long, varying according to the type of *seis*; in the *seis con décima* it may be an eight or ten measure introduction. In the introduction section of *"Madrugada"* for example, Cordero uses an eight-measure introduction with a similar progression to that of the Andalusian Cadence. The cadence can be traced in the eight-measure introduction which ends on the Andalusian tonic (V) on measure eight.[28]

[27] Israel J. Katz, "Flamenco," *Grove Music Online/ Oxford Music Online.* Accessed June 3, 2016, http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/09780.
[28] Cruz, *La Musica Folklorica De Puerto Rico*. 12.

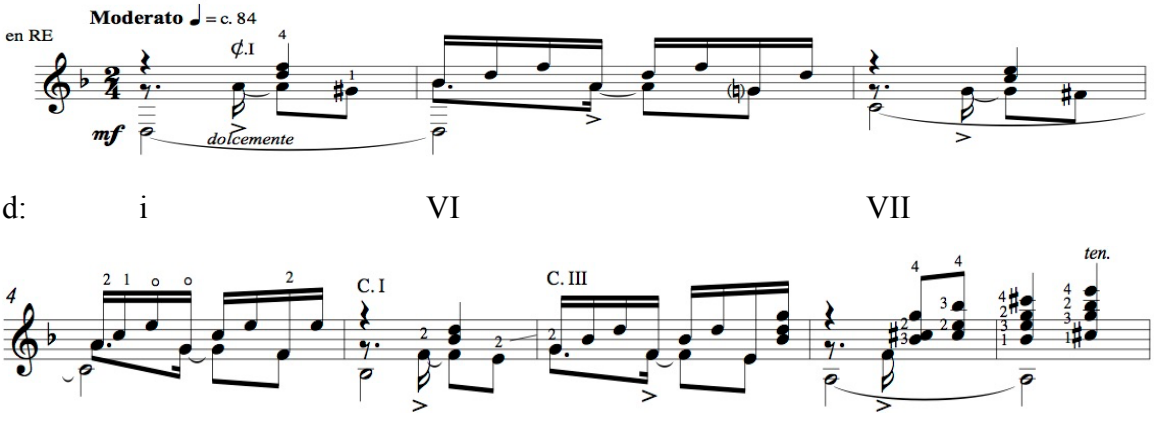
Example (2-4) "*Madrugada"* measure five to eight; Descending Phrygian/Andalusian Cadence:



d: VI ----------(iv)----------V

Madrugada" is in the key of *d minor* (A Phrygian) and the progression resembles that of the Andalusian cadence (i-VII-VI-V), with a few chords added to ornament the main progression; the progression formed in the introduction that keeps repeating is *i-VI-VII-VI-(iv)-V*. The large-scale progression is *i-VII-VI-V* with *VI* added between *i* and *VII* and *iv* between *VI* and V.

Example (2-5) *Madrugada,* measures 1-6; progression:

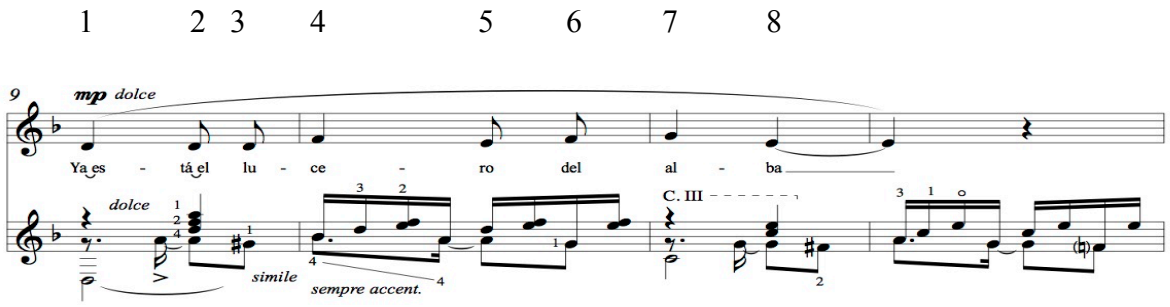


d: i VI VII

v VI (iv) V

The *seis con décima* is defined by several key elements that can also be found in *Madrugada.* The first characteristic of the *seis* present in *Madrugada* is the 2/4-meter. Another element is the poetry chosen by Cordero (poetry by Luis Llorens Torres) that follows the necessary elements of a *décima,* that is, a total of ten lines of eight syllables each, a unifying characteristic with the *seis*. All of the features mentioned above bring together the form of *Madrugada* with that of the *seis con décima*.

Example (2-6) First line of *Madrugada* as an octosyllabic foot:



There are several differences found in *Madrugada* that are not congruent with the form of the *seis*. The first being that the *seis con décima* is usually an improvised musical form, whereas *Madrugada* is composed and the lyrics chosen ahead of time. In this case, Cordero chose a *décima* by Puerto Rican poet Luis Llorens Torres (further information about the poet and poetry will be provided in a later chapter). The improvised *décima* ends with what is called a *"pie forsao"* a theme provided by the improviser for the next improviser to continue to improvise following the rules of ten lines of eight-syllables each.[29] Second the instrumentation has been changed as well. In the traditional *seis*, there

[29] Ibid.

is a *cuatro*, a guitar, *güiro* and voice; in this piece the guitar takes the place of all of these instruments.

Cantata al Valle de Mexico, Third Movement

Cantata al Valle de Mexico (Cantata to the Valley of Mexico) is a chamber piece for mezzo-soprano, flute, cello, and guitar. In this composition Cordero is able to establish a dialog between melody, harmony, and rhythm representing a crossroad of contemporary and traditional classical music. There are elements of the *seis* and the *salsa* throughout the piece. Salsa is the product of various musical categories developed in Puerto Rico and New York City. It includes elements from the Cuban *son montuno*, and the *bomba* and *plena* from Puerto Rico. It is a fusion between Spanish music and guitar, Afro-Caribbean percussion, and Cuban *son*; elements of rock and funk are also occasionally incorporated.[30] The different rhythmic patterns present in *Cantata al Valle de Mexico,* are also found in *salsa* music; these help establish a rhythmic and melodic dialog between the guitar and the other instuments. The formal structure of the piece is an aggregate taken from the classic European Baroque but transformed by the Caribbean influences. This attempt to integrate the traditional with the contemporary, the popular with the classic is the essence that redefines the reality of the Caribbean ethnicities**.** [31]

The *Cantata al Valle de México* has three movements, *Allegro Rítmico, Lento* and *Lento/Piu Mosso.* The first movement is influenced by *salsa* with its polyrhythms and syncopations. There is a specific melodic and rhythmic pattern that moves between

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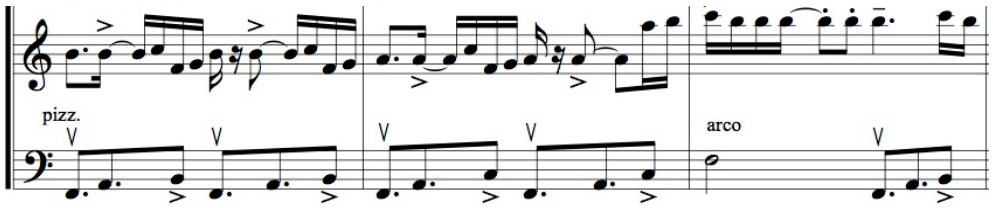
[30] Peter Manuel, Kenneth M. Bilby, and Michael D. Largey, *Caribbean Currents: Caribbean Music from Rumba to Reggae*, Rev. and expanded ed. ed. (Philadelphia, PA: Temple University Press
, 2006). 99.
[31] Quintero Rivera, *Salsa, Sabor Y Control! Sociología De La Música 'Tropical'*. 443.

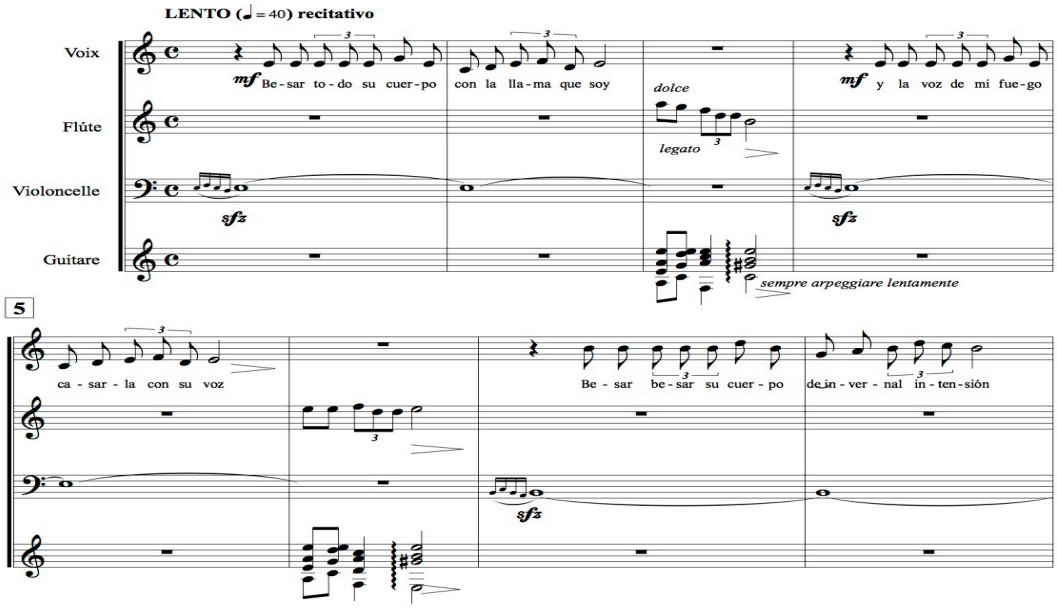
voices, specifically between the flute and the voice. The cello serves as a bass ostinato throughout the piece breaking the pattern only in measure eleven, coincidently in the same measure the flute also deviates from its established pattern. Because of the repetitive patterns in each voice, the piece resembles minimalistic music.

Example (2-7) *Cantata al Valle de México I* measure nine to eleven; cello and flute pattern deviation:



The second movement *Lento*, is very slow and has elements of Andalusian Spanish flamenco music established mainly by the cello. As the markings say it is in a recitativo style and the cello provides a starting note that develops into a kind of embellishment (giving the music a Spanish flamenco feel) as the voice says the phrases. There are always two measures of sung recitative between the voice and cello followed by a single measure of music (melody and chords) between the flute and guitar.

Example (2-8) *Cantata al Valle de México* II, measures one to eight:

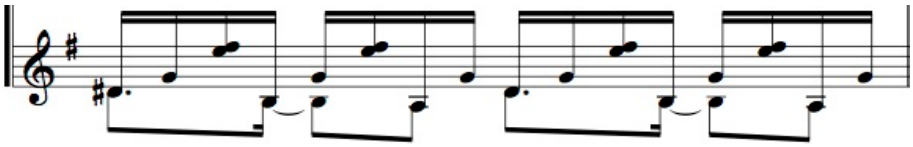


The voice starts in e minor for the first phrase moving to the dominant in the repetition of the first musical phrase, but with different words. The last phrase goes back to the original e minor, once again with a different verse. At the end of this last section there is a slight change in the pattern of the vocal phrase when the last word ends on an A (iv), making this ending sound *plagal*. The musical line ends with the three instruments playing simultaneously for the first time over two measures, cadencing in E major instead of e minor. These elements blended with classical music reminds the listener of Gregorian chants colored with modern atonal harmonies, facilitating the rupture from conceived rules.[32]

[32] Ibid. 447.

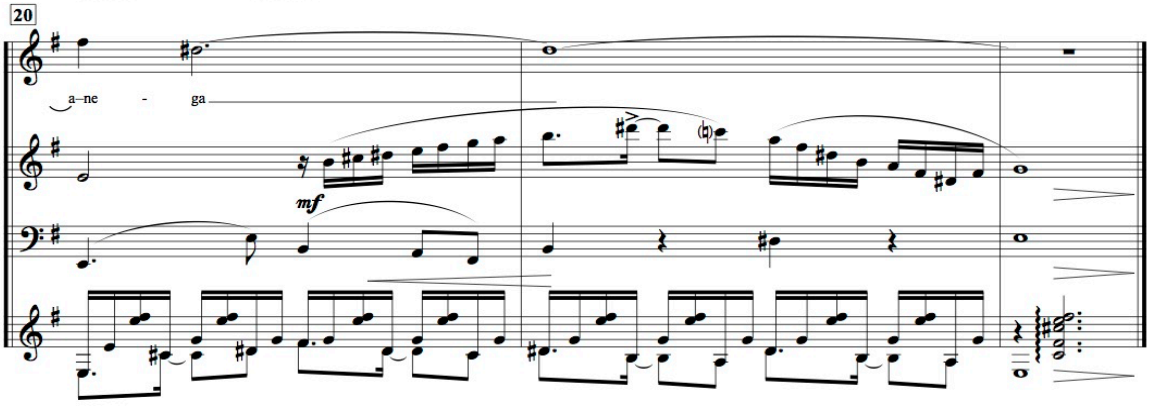
The third movement has elements of both the *seis* and *salsa*. The guitar is an important element of this composition, serving different purposes simultaneously. On one hand it serves as an ostinato bass, following a specific pattern throughout the piece and providing the piece a base for the rest of the voices and, most importantly, it gives the piece the feel of the *seis*. The rhythmic pattern is that of the 3-2 clave rhythm on the lowest voice played by the guitar (dotted eighth note followed by a sixteenth note tied to an eighth note followed by another eighth note) with continuous sixteenth notes above the basic clave rhythm.

Example (2-9) *Cantata al Valle de México* III, Guitar clave rhythm in lowest voice:

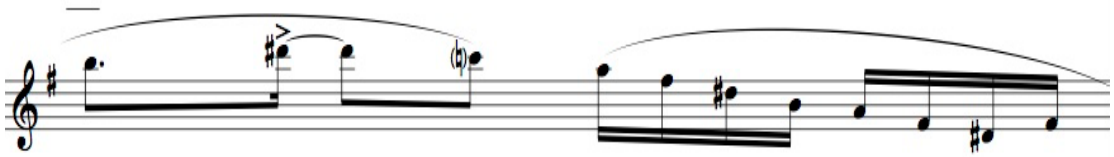


Cordero uses the clave 3-2 rhythm not only as a rhythmical element but as a melodic element as well. An example of this can be found in measure 21 where the clave rhythm is transferred to the principal melody, this time carried by the flute.

Example (2-10) *Cantata al Valle de México III,* measures 20 to 21; Flute on the second voice:



Example (2-11) *Cantata al Valle de México III,* measure 21; 3-2 clave in the flute:



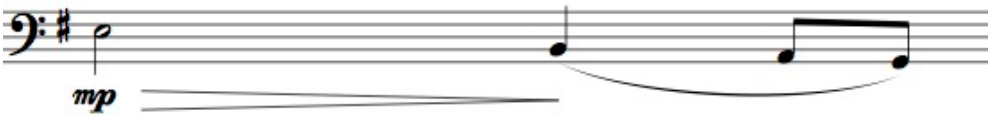
Apart from providing the harmonic basis of the composition, the guitar also plays the role of a percussive instrument found in traditional *seis* with the accentuation of certain beats that give the piece a particular rhythmic pattern. As Di Giandomenico says in his article:

> Cordero…expands the guitar's traditional organologic practice and its harmony; he develops upon the guitar not only new and unusual sonorities, such as the

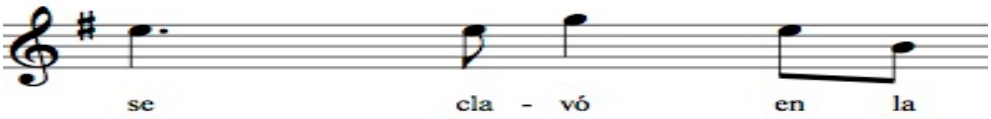
percussion and the overlapping of strings, and he also suggests new conceptions of the guitar as a percussive instrument.[33]

Polyrhythm is another important element of the *seis* and *salsa* that occurs in the third movement of *Cantata al Valle de México*. Rhythm and melody constantly exchange ideas between voices. Imitation between the voices with slight rhythmical changes are seen when the melody transfers in between voices. An example of this is established between measure five and measure seven, where the rhythm found in the cello is transferred to the voice but in a slightly different pattern; in measure five the rhythm is half-note, quarter-note and two eighth-notes, while measure seven is a dotted quarter-note followed by an eighth-note, quarter-note and two eighth-notes.

Example (2-12): *Cantata al Valle de México III,* measure five; Cello



Cantata al Valle de México III, measure seven; Voice



As noted, rhythms between voices are similar and many times the flute and the cello have the same rhythms; the voice rhythm would be the same if not for the syllables of the lyric.

[33] Di Giandomenico, "The Folklore Component in the Guitar Music of Ernesto Cordero." 14.

These are the only two voices in which this happens; the rest of the time all voices are playing different rhythms.

Cordero also portrays one of the most important characteristics of Caribbean music: the elevation of rhythmic elements to the level of importance of the melodic line. In this piece, apart from the guitar that does not deviate from the ostinato pattern, the other voices are at the same level of importance, the only added element that makes the voice part stand out is the lyrics. Because of this characteristic, found in *Cantata al Valle de México* and many of Cordero's compositions, he has effectively unified the importance of rhythm as a leading role in African music with the importance of melody and harmony of European music.[34]

Entre Guitarra y Voz

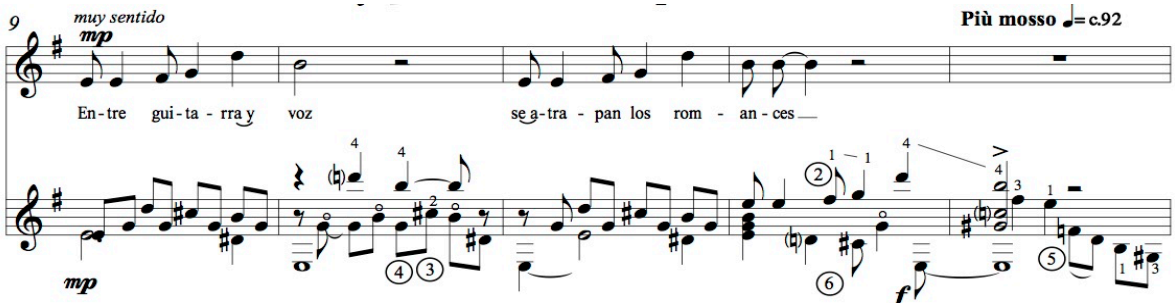
Entre Guitarra y Voz (Between Guitar and Voice) is a dialog between melody, harmony, and rhythm. These two (harmony and melody) usually serve as a tool to delineate the melody therefore representing the domination of the voice over the accompaniment and the poetry over the song: in *Entre Guitarra y Voz* this is not the case.[35]

Entre Guitarra y Voz illustrates the traditions of Caribbean and African music. In these styles, the melody has a position of importance but the harmony and the rhythm manifest their own voice with an independent evolution, establishing dialogs and interrelationships between the different elements of sonority. Between the voice and the guitar there is no hierarchy of importance. Cordero's compositional technique allows for

[34] Ibid.
[35] Quintero Rivera, *Salsa, Sabor Y Control! Sociología De La Música 'Tropical'*. 443.

this communion to happen between the guitar and the poem (voice) where neither overshadows the other.[36] The excerpt below illustrates these dialogs; the guitar part is not just accompanying, it also contributes as a main instrument providing both wonderful rhythms and harmonies beautifully blending with the voice.

Example (2-13) *Entre Guitarra y Voz,* dialog between guitar and voice:

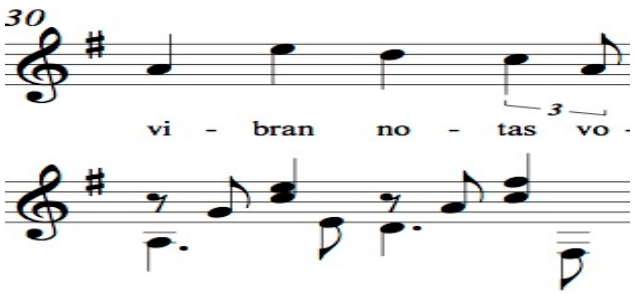


The guitar is one instrument in which melodic, harmonic, and rhythm functions come together. This integration of possibilities makes the guitar the principal instrument of traditional popular music. The guitar's wide register and diversity of texture possibilities invite composers and performers to elaborate melodies full of complexities and subtlety. The guitar not only accompanies the lyric but also establishes a dialog with it. Sometimes Cordero develops harmony through complementary rhythmic melodies, which frequently represent its own harmonic and rhythm patterns.[37] An example of this can be seen in measure 30 where the voice beautifully accents the words *vibran* (vibrate)

[36] Ernesto Cordero, *Zenobia: Music of Ernesto Cordero. Performed by Lawrence Del Casale and Puli Toro* (Gregory K. Squires, 1997. CD).
[37] Quintero Rivera, *Salsa, Sabor Y Control! Sociología De La Música 'Tropical'*. 443.

and *notas* (notes) following the correct prosody through the melodic phrase while the guitar supports the words with equally elegant rhythms and harmonies.

Example (2-14) *Entre Guitarra y Voz,* measure 30; voice and guitar:



As a result of this dialogue, the guitar highlights its own protagonist voice through its harmony and the voice emphasizes the internal rhythm of the words.

The specific style of this piece is uncertain because there is combination of many elements. As Cordero describes:

> I am must confess I sometimes feel at odds when identifying the stylistic orientation of these brief songs. This may be due to the fact that, in them, a kind of musical hybrid forms, by blending the two musical orientations we tend to classify as either classical or popular. Yet, more important by far than any stylistic consideration, would be the fact that the interpreter, just like the listener, enjoy and feel them enough to make their own.[38]

[38] Ernesto Cordero, "Entre Guitarra Y Voz," in *Two Sentimental Songs* (Heildelberg: Chanterelle, 2002). 2.

Yo que no Siento Ya (I who no Longer Feel)

Yo que no Siento Ya (I who no Longer Feel, 1993), is one of Ernesto Cordero's only two boleros, the other one being *Mi Silencio* (My Silence, 2006). He states that these boleros "are both of a sincere, spontaneous and direct style." [39] Both *boleros* cause an instantaneous reaction because the Latin American musical style is deeply embedded and recognizable. The music is very melodic, full of passion, and graceful. Cordero uses lyrics by two different poets for his *boleros*; *Mi Silencio* by Puerto Rican poet Luz E. Acevedo and *Yo que no Siento Ya* by Spanish poet Gustavo Adolfo Béquer.

The *bolero* in Latin America is one of the best well-known musical genres. Its history is usually introduced with the *bolero* developed in Spain during the 18th century. The moderately slow 3/4 Spanish *bolero* is usually a dance form performed to sung music accompanied by *castanets* and guitars and frequently, on the second beat of each measure, there is a triplet. One of the main differences between the Spanish and the Latin American bolero is the meter; the Spanish bolero is in 3/4 while the Cuban/Latin-American bolero is in 2/4 or 4/4.

The Latin-American *bolero* originates in Cuba, fusing with African rhythms that lead to the rhythm of *bolero* known today.[40] It was first developed in the late 19th century from the Cuban *trova.* Syncopated rhythms in duple meter play significant roles in the

[39] *Mi Silencio; Yo Que No Siento Ya* (Saint-Romuald, QC: Productions d'Oz, 2009).
[40] "Hips on Fire," Accessed June 4, 2016 http://hipsonfirevillage.com/dances-info/bolero-content/bolero-history/.

early bolero, being a sort of hybrid between *criollo* (creole) and Afro-Cuban music.[41] The guitar was originally the most common accompaniment for the early Latin-American *bolero.* Usually, the *bolero* is in binary form and commonly performed with two voices in harmony and two guitars as accompaniment. Historians say that Jose 'Pepe' Sanchez (a famous *trova* artist of the late 19th century) wrote the first *bolero* called *Tristezas* (Sadness) in 1883.[42] 'Pepe' Sanchez' *bolero* set the standard for the genre's original rhythmic patterns and emotional tone. In time, the *bolero* fused with other musical and dance forms of Cuba, contributing to the survival and agelessness of this genre. The bolero spread throughout the Caribbean (Puerto Rico and Dominican Republic) and to the American continents: Mexico, Panama, Chile and so on.[43] Even though the Latin-American bolero originated in Cuba, Mexico is responsible for building its popularity in the 1940's and the 1950's during the "Golden Age of Mexican Cinema". Famous actors/singers sang the bolero on television, allowing the style to spread through the media. Also, many local songwriters and singers continued to develop and refine the style: singer/songwriters such as Agustín Lara who favored a slower 4/4 bolero as a replacement for of the original 2/4 meter found in the Cuban *bolero*.[44]

Ernesto Cordero's *Yo que no Siento Ya* (I who no longer feel), is the composer's successful attempt to compose in the style of Latin-American *bolero*. Like a traditional Latin-American *bolero, Yo que no Siento Ya* is in binary form and is written in 4/4. Cordero uses 4/4 instead of 2/4, but depending on the tempo it is taken it may be

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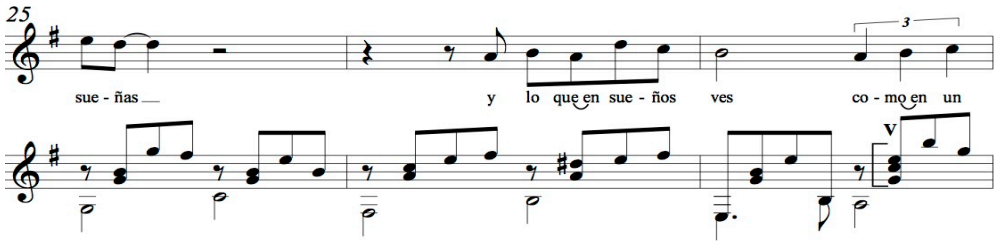
[41] Carlos Quintana, "History of Bolero," Accessed June 8, 2016. http://latinmusic.about.com/od/bolero/a/History-Of-Bolero.htm.
[42] Helio Orovio, *El Bolero Latino* (La Habana, Cuba: Editorial Letras Cubanas, 1995). 8.
[43] Ibid. 13.
[44] Ibid. 33-37.

conducted in two. The guitar part also plays an important role parroting the early *bolero* style in which the guitar was the main instrument. The part is very attractive but probably too complex for self-accompaniment (a variation from traditional bolero). There is a liberating quality to the guitar part which progresses naturally: Cordero does not overload the accompaniment rhythmically or harmonically. The rhythms and harmonic structure repeat throughout the piece, enhancing the importance of the words and therefore the romantic feel and passion essential to the *bolero*.

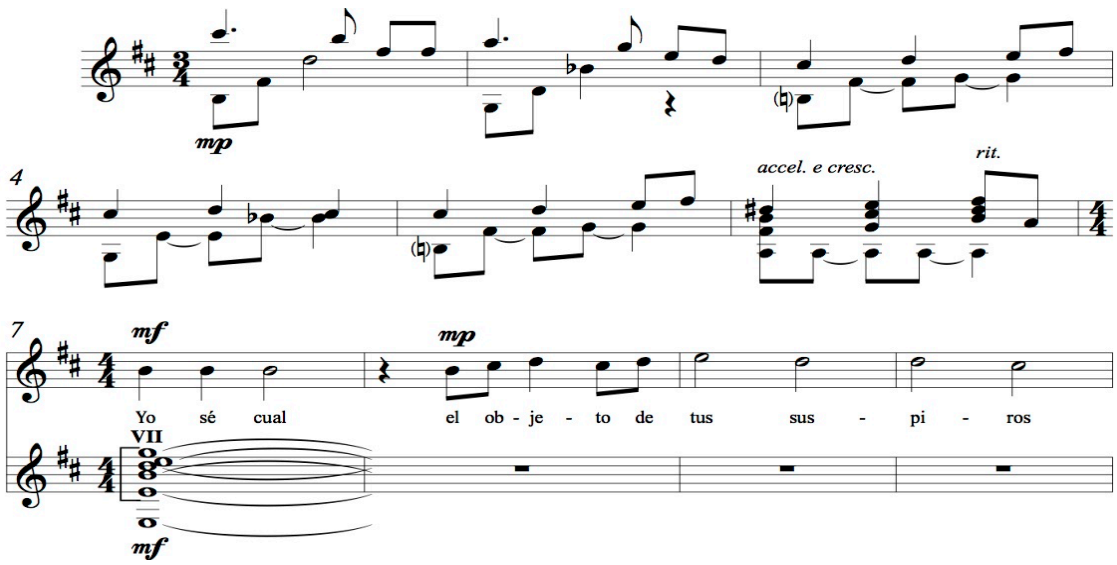
Example (2-15) *Yo que no Siento Ya,* rhythmic repetition of harmonies:



There are also two sections for solo guitar, one in the introduction and another in the middle serving as a passageway back to *A'*. The vocal range of the song is higher than a usual *bolero* and may bring challenges for an untrained voice; it may be performed by a mezzo-soprano, a tenor, or even a soprano.

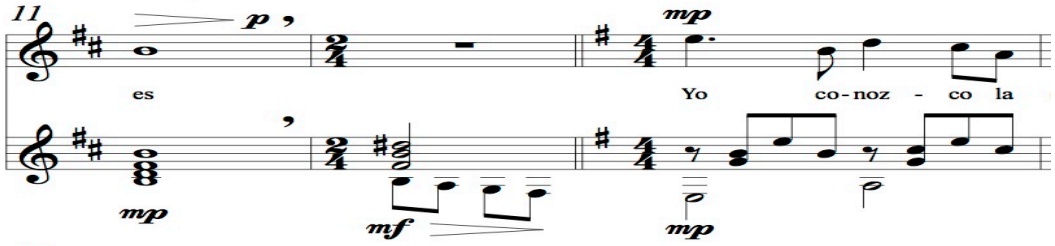
The introduction consists of a total of 12 measures. The 3/4 introduction begins with a solo guitar for six measures (mm.1-6) followed by solo voice for five measures (mm. 7-11) with a measure of guitar leading into the *A* section. In a traditional *bolero* the introduction would usually be eight measures long and only instrumental.

Example (2-16) *Yo que no siento ya*, introduction:



Another unusual aspect of the piece is that there is a change of key and meter in measure 13.

Example (2-17) *Yo que no siento ya*, measures eleven to thirteen; key change:

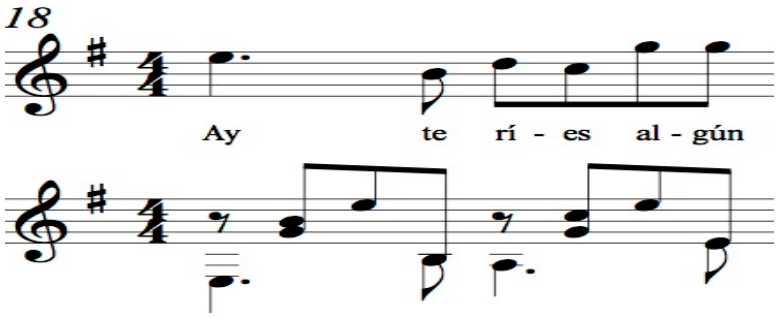


b: i v/iv e: i

The piece constantly tonicizes *III* (a typical key for the minor to move to) but never truly modulates to this key. Typically a *bolero* would modulate to the dominant in major or to *III* in minor during the *B* section, but Cordero, instead of modulating the presence of *III* is constant throughout. The rhythm is similar to the *clave* rhythm

previously discussed, but this time it is found in the top voice as seen in measure 18 in the vocal part.

Example (2-18) *Yo que no Siento Ya*, measure 18; vocal rhythm:



Even though *Yo que no siento ya* is in the style of *bolero* it has elements of classical art song. Cordero make use of many dynamic and musical Italian markings like "senza rigore" in measure 59. In a way it is like Cordero desires to clearly express the *bolero* style to classical musicians who are not familiar with the genre and need the markings to help them interpret the music. For someone who has been raised listening to this type of music, many of these musical elements would come out naturally. The words are also of great importance in the *bolero* for they express the deep feelings of the poet; those who perform the *bolero* need to be one with the emotions of the words and music.

CHAPTER 3

PERFORMANCE SUGESTIONS

Spanish Diction: Introduction

The Spanish language has evolved from Latin, which was brought to the Iberian Peninsula by the Romans around 210 BC. The Spanish alphabet derived from the Latin Roman alphabet with one additional letter, *eñe* "ñ", for a total of 27 letters.[1]

Table 1: Spanish Alphabet

Letter	A	B	C	D	E	F	G	H	I
Name	*A*	*be*	*Ce*	*De*	*E*	*Efe*	*Ge*	*hache*	*I*
Phoneme(s)	/a/	/b/	/k/, /θ/	/d/	/e/	/f/	/g/ /x/	Silent	/i/
Letter	J	K	L	M	N	Ñ	O	P	Q
Name	*Jota*	*Ka*	*ele*	*Eme*	*Ene*	*Eñe*	*O*	*pe*	*Cu*
Phoneme(s)	/x/	/k/	/l/	/m/	/n/	/ɲ/	/o/	/p/	/k/
Letter	R	S	T	U	V	W	X	Y	Z
Name	*Ere*	*Ese*	*te*	*U*	*uve, ve, ve corta, ve baja*	*uve doble, ve doble, doble ve, doble u*	*equis*	*ye, i griega*	*Zeta*
Phoneme(s)	/ɾ/, /r/	/s/	/t/	/u/	/b/	/gw/, /b/	/ks/, /x/, /s/	/ʝ/, /i/	/θ/

[1] M. Paul Lewis, Gary F. Simons, and Charles D. Fennig (eds.), "Ethnologue Languages of the World," http://www.ethnologue.com/statistics/size.

Spanish pronunciation varies from one place to the other. In general, the speech and accents of Spanish American dialects show many features that are similar to southern Spanish variants, especially to western Andalusia (Seville, Cádiz) and the Canary Islands. Coastal language dialects throughout Hispanic America show strong similarities to speech patterns from the Atlantic-Andalusian area. Even though the Spaniards spread the Spanish language through Mexico, Chile, and Peru, the inland regions in Mexico and the Andean countries are not derived from to any particular dialect from Spain.[2]

Latin American Spanish vs European Spanish

The most important characteristics of New World Spanish are found in Castilla (Castilian Spanish). During the Reconquest in Spain, Castilian Spanish was taken to the south. As this occurred the language went through some changes evolving in to what is now called Andalusian dialect of Castilian (Spanish); the area affected was from Seville to Granada. Nearly all the first expeditions to the Americas sailed from the Andalusian region. Therefore the Spanish that was inherited in the Americas is deeply rooted in the Andalusian dialect.[3] Meanwhile, Spanish from north and central Spain also underwent changes. Even though the language preserved the majority of the characteristics of pre-Columbian Spanish, it developed the sound of [θ] ('th' sound) for the former [s] (orthographic *z, c,* and *ç* preceding *e* or *i*); this never caught on in the Americas.[4] Most Spaniards from the north now pronounce [z] and [c] (before [e] and [i]) as [θ] ('th' sound); this is called *ceceo* (pronounced /θeθeo/). The word *ceceo* (pronounced /seseo/ in

[2] Nico Castel and Plácido Domingo, *A Singer's Manual of Spanish Lyric Diction* (New York: Excalibur, 1994). 9.
[3] D. Lincoln Canfield, *Spanish Pronunciation in the Americas* (Chicago: University of Chicago Press, 1981). 2.
[4] Ibid.

Latin American Spanish and in Castilian Spanish) describes the pronunciation of the letter [s], [z], and [c] (before [e] and [i]) in all positions; it is as a voiceless corono-dentoalveolar sibilant otherwise known as the soft 'c'. This sound lacks a formal symbol in the International Phonetic Alphabet but it is usually represented by [θs̻].[5] The [θ] is pronounced by positioning the tip of tongue against the alveolar ridge and releasing air between the top of the tongue and the alveolar ridge producing a weak "shushing" sound suggestive of retroflex fricatives. Phonetically this is an "apico-alveolar" (pronunciation that is formed when the apex of the tongue is near or touching the alveolar ridge, as in [z] and [n]) "grave" sylabant.

Comparatively, most Hispanic Americans use the *seseo,* where [z] and intervocallic [c] are all pronounced like a regular [s]. The "apico-alveolar" [s] was gone in southern Spain and therfore Latin America.[6] The *seseo* is also typical of the speech of many Andalusians and all islanders from the Canary Islands. Andalusia's and the Canary Islands' predominant position in the conquest and subsequent immigration to Hispanic America from Spain is thought to be the reason for this distinction in most American Spanish dialects.[7] "Seseo" (pronounced "seseo" in both standard European Spanish and Latin American Spanish) describes the pronunciation of the letter [s], [z], and [c] (before 'e' or 'i') in all positions. It is a voiceless alveolar fricative. Because of this the tongue requires less effort to rise in a concave position.[8] This variant is standard in Latin

[5] Amado Alonso, "Historia Del Ceceo Y Del Seso Españoles," in *Thesarus* (Centro Virtual Cervante1951).
[6] Canfield, *Spanish Pronunciation in the Americas*.
[7] Alonso, "Historia Del Ceceo Y Del Seso Españoles."
[8] Canfield, *Spanish Pronunciation in the Americas*. 5.

America and can be found in the Canary Islands, as well as in some parts of Andalusia.[9] To a Hispanic American Spanish speaker of North or South America, the [s] in Spanish dialects from northern Spain might sound close to [ʃ] like English ⟨sh⟩ as in *she*. However, the apico-alveolar realization of [s] is not uncommon in some Latin American Spanish dialects; some inland Colombian Spanish (particularly Antioquia) and Andean regions of Peru and Bolivia also have an apico-alveolar [s].[10]

Most Hispanic American Spanish usually features *yeísmo. Yeísmo* refers to the lack of distinction in pronunciation between [ll] and [y]; both are pronounced as [dʒ] a similar sound to the English word 'jar'. European Spanish usually pronounce [ll] and [y] as a palatal- lateral [ʎ] sound similar to the Italian word *moglie*.[11] However, *yeísmo* is an expanding and now dominant feature of European Spanish, particularly in urban speech (Madrid, Toledo) and especially in Andalusia and the Canary Islands.[12]

There are two manifestations of final [s] in Latin American dialects that create the most general division, those who pronounce the final s and those who do not.[13] Many Spanish coastal dialects remove the final syllable [s] to [h], or drop it completely, so that *está* [esˈta] ("s/he is") sounds like [ehˈta] or [eˈta]. This also occurs in southern Spain (Andalusia, Murcia, and Castile), Madrid, the Canary Islands, and Ceuta and Melilla (Spanish cities located in North Africa). In the Caribbean and coastal areas, as well as in

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[9] Alonso, "Historia Del Ceceo Y Del Seso Españoles."
[10] Claudia S. Salcedo, "The Phonological System of Spanish," *Revista de Lingüística y Lenguas Aplicadas* 5 (2010).
[11] Castel and Domingo, *A Singer's Manual of Spanish Lyric Diction*. 118.
[12] Kathleen L. Wilson and Arden Hopkin, *The Art Song in Latin America : Selected Works by Twentieth-Century Composers*, Vox Musicae Series: No. 1 (Stuyvesant, NY: Pendragon Press, 1998); ibid.
[13] Melvyn C. Resnick, *Phonological Variants and Dialect Identification in Latin American Spanish*, Janua Linguarum: Series Practica 201 (The Hague: Mouton, 1975).

all of Colombia, southern Mexico, and in much of southern Spain, [g] (before [e], [i] and [j]) is usually aspirated to [h]. In other American dialects the sound is closer to [x], and often firmly strong (rough), as in the Peruvian Spanish dialect. Very often, especially in Argentina and Chile, [x] becomes frontal [ç] when preceding high vowels [e and i] (these speakers approach [x] to the realization of German ichlaut, [ch].[14]

Another language diction variation, particularly of the Caribbean Islands and very prominent in Puerto Rico, is the pronunciation of [l] and [r] at the end of a syllable. These sound alike or can be exchanged: *caldo* > *ca[r]do*, *cardo* > *ca[l]do*; in the situation [r] becomes silent, giving Caribbean dialects of Spanish a partial retroflex [r]. This happens at a reduced level in Ecuador and Chile as well. This feature occurs in the dialects of westernmost Andalusia.[15] In Puerto Rico, and the Colombian Islands of San Andreés, Providencia, and Santa Catalina, aside from [ɾ], [r], and [l], the final syllable [r] can be realized as [ɹ], an influence of American English to Puerto Rican Spanish. In this occasion the vibration of [r] is not finished, therefore acoustically it's the same as [l] making it difficult to identify either of them.[16]

Also, the voiced consonants /b/, /d/, and /g/ are pronounced as plosives after and sometimes before any consonant in most of the dialects (rather than the fricative or approximant that is characteristic of most other dialects of Spain and the rest of Spanish America).[17]

In much Latin American Spanish when the [n] is placed at the end of a word it is pronounced as a velar [ŋ]; this means a word like *pan* (bread) is often articulated [paŋ].

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[14] Ibid. 2.
[15] Canfield, *Spanish Pronunciation in the Americas*.
[16] Ibid.
[17] Salcedo, "The Phonological System of Spanish."

To an English-speaker, *pan* will sound like *pang an* (English example would be the word sing).[18] Velarization of word-final [n] ([ŋ]) is widespread in the Americas, therefore it is easier to mention those regions that preserve an alveolar [n]: most of Mexico (except the south), Colombia (except for coastal dialects), and Argentina (except for some northern regions). Elsewhere, velarization is common, though an alveolar word-final [n] can appear among educated speakers, especially in the media or in singing. Velar word-final [ŋ] is common in Spain, mainly in the southern Spanish dialects (Andalusia and the Canary Islands), though also in the Northwest: Galicia, Asturias, and León.[19] In Latin America, the [x] sound of j and g (before e and i) would be softened to a pronounced [h]. The interdental [θ] sound has given way to a simple [s] sound.

Table 2: Manifestations of the Spanish Phonemes* *(The International Phonetic Alphabet)*

IPA Consonants	Labial	Labio-Dental	Dental	Alveolar	Post Alveolar	Retro-Flex	Palatal	Velar
Voiceless Stops	P		T	T			c	K
Voiced Stop	B		d	D			ɟ	G
Voiced Implosive	ɓ							
Nasals	M	ɱ		N		ɳ	ɲ	ŋ
Voiceless		F	θ	S				X

[18] Canfield, *Spanish Pronunciation in the Americas*. 7.
[19] Salcedo, "The Phonological System of Spanish."

Fricatives								
Voiced Fricative	B	V		Z	ʒ		ʝ	ɣ
Voiceless Affricative				Ts	ʧ			
Voiced Affricative	Bβ			Dz	dʒ		dʝ	
Voiceless Stops	P			T		ŧ	c	k
Voiced Stop	B		d	D			ʲ	g
Nasals	M	ɱ		N		ɳ	ɲ	ŋ

* The place of articulation may not be the same for some vernaculars due to the extensive variation in Spanish America.

The [x] phoneme in Spain has a uvular sound,which is rare to see in Latin America.

Spanish Accent: Basic Rule

Words ending in a vowel, *n*, or *s* are pronounced with the accent on the penultimate syllable. They are called “flat” or “severe”. Words ending in a consonant other than an *s* stress the last syllable. They are called “acute”. All the words that do not follow these rules carry a written accent, which indicates where the emphasis is phonetic.

Poets and their Poetry

Luis Lloréns Torres

Luis Lloréns Torres studied in Spain and became a lawyer; as a writer, he wrote dramas and poetry frequently writing about political and patriotic subjects. When Lloréns Torres returned to Puerto Rico the political situation had completely changed. In 1898, during the Spanish American war, Puerto Rico had been invaded by the United States. This fact motivated Lloréns Torres to join the Union Party of Puerto Rico, which believed in the ideal of independence for the island. Hence, he used his poetry and writings to transmit his beliefs, founding the Independence Party (the first political party in the history of the island to solely want independence for Puerto Rico). [20]

His writings are nationalistic and are known as *criollismo* because he writes about the traditions and customs of Puerto Rico. In 1913 Lloréns Torres instituted *La Revista de las Antillas*. Some of his books include, *Al Pie de la Alhambra, Sonetos Sinfónicos, Voces de la Campana Mayor* and *Alturas de América*. Luis Llorens Torres also wrote *décimas* (like *Madrugada*), which are works of art and of love. Lloréns died in San Juan on June 16, 1944.[21]

Madrugada is a one of Lloréns Torres' *décimas*. It has ten lines of eight syllables each and it tell the story of love between two people who are not currently in the same location. Whether or not this love is an unrequited love is not certain.

[20] "Los Poetas," Accessed June 8, 2016. http://www.los-poetas.com/k/torres.htm.
[21] Ibid. See also "El Boricua," Accessed June 8, 2016. http://elboricua.com/LuisLlorensTorres.html.

Roberto López Moreno (b.1942)

Roberto López Moreno was born in Huixtla, Chiapas, Mexico. He has published more than thirty titles and is the author of "Poemuralismo," the poetic theory about linguistic and social behavior.[22] He has represented Mexico internationally in Argentina, Cuba, the United States, Colombia, and the Republic of Macedonia, among other places. His name is in many anthologies of Mexican narrative and poetry as well as in biographical dictionaries of Mexican writers. His literary works are varied with different forms, themes, and techniques.

The third movement of *Cantata al Valle de Mexico* is about a mythological creature of pre-Hispanic Mesoamerica called *Serpiente de Plumas* (Feathered Serpent). The poem's metric scheme is nine syllables followed by six syllables. The poetry has six verses and the number of syllables alternates for each line: nine syllables the first line followed by a six-syllable line and so on.

Danny Rivera (b.1945)

Danny Rivera is a Puerto Rican singer and songwriter whose career spans over 50 years. He is well known in Puerto Rico for his political activism and his music, especially his interpretations in the style of the romantic *bolero* tradition.

Danny Rivera's passionate singing is known throughout Latin America, his face is known from his appearances on television since 1968. He is prolific and has recorded more than seventy albums and is the only Puerto Rican who has performed at Carnegie Hall yearly for four decades. One of his most popular albums is in fact *En Vivo desde el*

[22] Roberto Lopez Moreno, "Poemuralismo," Accessed 06/14/2016. www.robertolopezmoreno.com.

Carnegie Hall (1999) (Live from Carnegie Hall). Danny Rivera has shared the stage with Julio Iglesias, Will Smith, and Plácido Domingo.

Danny Rivera's lyrics chosen by Cordero in this musical hybrid, *Entre Guitarra y Voz* (Between Guitar and Voice), capture the essence of the creation of music that occurs when the voice and guitar unify for the purpose of music. This music therefore expresses love and art. *Entre Guitarra y Voz* is part of a two song group called *Two Sentimental Songs*; he describes the lyrics of these as love poems "written by two dear friends," one of them being Danny Rivera.[23]

Gustavo Adolfo Bécquer (1836-1870)

Gustavo Adolfo Bécquer was born with the last name of Domínguez Bastida, but he chose his father's second last name of Bécquer. His father, José Domínguez Bécquer, and well-respected in Seville, was a painter with a good standing. Both of his parents died when Bécquer was still young and he eventually went to live with his grandmother. Gustavo's godmother, a well-educated person and also well-to-do, supported his passion for study of the arts and history. In 1853, at the age of seventeen, he moved to Madrid to follow his dream of making a name for himself as a poet.

Life in Madrid was not easy for the poet. The dream of fortune that had guided his steps towards the city were replaced by a reality of poverty and disillusionment. In 1854, he moved to Toledo with his brother Valeriano, who was celebrated in Seville for his paintings but no luckier than Gustavo. While living together, Gustavo translated novels or wrote articles and Valeriano drew and painted. It was not for a while but eventually

[23] Ernesto Cordero. "Two Sentimental Songs".

the brothers achieved a modest stability, allowing them to further develop their talents. As a legacy to the world literature, Gustavo Adolfo Bécquer left the *"Rimas" and "Leyendas,"* (rhymes and legends) which are standard high-school readings given in many Spanish speaking countries.

The poet died on 22 December 1870 from tuberculosis, an illness known as "the romantic illness" because of how common it was during the Romantic period in Spain. Before this tragic sickness took his life away, Bécquer asked his good friend, Augusto Ferrán, also a poet, to burn all his letters and publish his poems instead, since he thought once he was dead, his work would be more valuable. His body was buried in Madrid, and afterwards was moved to Seville along with his brother's.

Bécquer's lyrics in Cordero's *bolero*, "*Yo que no siento ya"* (I who no longer feel), are appropriate for the style of bolero. The poetry is filled with passionate sentiments and the idea of a young woman's innocent love that is discovered and seen through the eyes of a man who is in love with her.

Vocal Performance Suggestions

The first element that is necessary for the singer to understand when performing Cordero's music is the particular Spanish diction of a specific vocal work. Spanish diction may depend on the poetry and where the poet is from. If the poet is from Latin America or Spain the phonology pertaining to where they are from should affect the pronunciation. In this regard, the performer should know the translation and be informed about the historical context of the poetry and the poet.

In the works discussed, each one would be pronounced a little different. For example, *Madrugada* and *Entre guitarra y voz* are both by Puerto Rican poets therefore the pronunciation will pertain to the pronunciation variations of the Caribbean specific to Puerto Rico; as previously discussed there are discrepancies on the pronunciation of the [s], [c], [y], and [ll]. In Puerto Rico, for example, the final syllable [l] and [r] are acoustically very similar as in the word *puerta* (door) that is pronounced as [pwelta].[24] For *Cantata al Valle de México*, the pronunciation used in Latin America specific to Mexico would be appropriate. A specific variation of the Spanish in Mexico for example, is the reduction of the vowel in an unstressed syllable before or after the main stress of a word. An example of this can be seen in this phrase: *Es necesario ir a la oficina* (it is necessary to go to the office), which is pronounced [*ez nessárjo ir a la ofsína*]; the [e] in *necessario* has been practically omitted as well as the [i] in *oficina*. The [i] in the word *necesario* follows the stress of the word and is almost completely lost in the pronunciation; quickly moving to the [o] sound.

The last piece discussed, *Yo que no Siento Ya*, uses the poetry of Spanish poet Gustavo Adolfo Bécquer, therefore the appropriate diction would be that of northern Spain; since he spent the majority of his life in Madrid. On the other hand, for this song in particular, pronunciation may be debatable because of the style of music *Yo que no Siento Ya* represents, the *bolero*. Many will want to perform without considering the origins of the poetry because the *bolero* is based more on the expression of passionate feelings. However, it is possible to express these sentiments along with the appropriate diction as it pertains to the poet. Words are of utmost importance in the *bolero* therefore

[24] Canfield, *Spanish Pronunciation in the Americas*. 76.

clear pronunciation is essential no matter which accent is used; as long as the deep passionate feelings of the words are clearly expressed in the performance.

The appropriate vocal style for these pieces, apart from taking into consideration pronunciation, is determined by the style of music. As discussed in the previous chapter, each piece contains elements of Caribbean music. *Madrugada,* for instance, represents the genre of art song for voice and guitar that has elements of the folkloric music of Puerto Rico. It should be sung with a classical technique, but always maintaining the brightness of the voice; the rhythms and the words should stand out. Cordero appropriately places musical markings that will help the performer understand how to perform the piece. The voice and the guitar should perform at a level where both are able to hear each other; neither one should overpower the other, which is a bit more challenging for the voice, especially a larger sized voice. In order to maintain an appropriate level of sound the singer must use their breath support, especially in the softest parts of the piece, in order not to go under pitch.

Entre Guitarra y Voz as a popular and classical music hybrid should be approached using all the elements of a classical singing technique as it pertains to the breathing mechanism and support system. It may be sung with either classical or popular singing technique. The style is freer, and as a consequence there could be some bending and pulling of the rhythm. Again, the most important element to express is the sentiment of the piece. Taking into consideration that poet Danny Rivera is known for singing *boleros*, some of the elements of *bolero* should be applied to this piece.

The last song, in the genre of Latin-American *bolero*, *Yo que no Siento Ya*, while sung with classical technique the sound ought to resemble the natural speaking voice

instead of the classical operatic vocal approach. The Latin American *bolero* should be performed with great passion and emotion. The rhythms and harmony support the sentiment of the piece; as a consequence the singer must use them accordingly by pushing and pulling the rhythms with the use *rubato* where appropriate. Again, Cordero's markings, for someone who is unfamiliar with the genre, should be followed accordingly. For someone familiar with the style these may be followed as suggestions as long as the meaning and the correct atmosphere and style for the piece are created.

Summary and Conclusions

Ernesto Cordero's music shows the incorporation of European, African, and Native Indian cultural influences using harmonies and rhythmic patterns typical of Caribbean folk, Latin American, and European music, which may be the manifestation of a complex social and historical process that took place in the New World with the arrival of the Spaniards in the middle of the sixteenth-century. Every country and every island in the Caribbean developed its own unique musical culture. In Cuba, the rhythmic pattern known as the *clave* is the building block for most Cuban music. The Americas' version of the *bolero* also took form in Cuba. Puerto Rico developed several types of music that use native instruments along with traditional western instruments, thus creating unique sounds; for example, the folk music, a genre that comes from the *jíbaros*, uses the *cuatro* and several different types of percussion instruments. Another example is the *bomba*, which was played by the slaves who worked the sugar plantations in the 17th century, is referred to as "a dialogue between dancer and drummer," when the drummer challenges the dancer and vice-versa. S*alsa* is another genre that came out of the Puerto Rican community especially in New York, it is a combination of *rumba, mambo, cha-cha-cha,*

and has now dispersed internationally. While searching literature for this document I found that there is a limited source of information especially in the recent music literature. The intent of the document is to inspire others to investigate and develop new theses that will help music teachers and performers become more familiar with Latin American classical music and therefore encourage singers, pianists, guitarists, and chamber musicians to embrace Cordero's and other Latin American composers' music, consequently making this music part of their repertoire.

Latin American music is endlessly transforming, very much like life itself, which is always in a process of change and growth. This may be summarized by saying that defining Latin music within a limited frame is like attempting to catch a prism of light, that is ever changing to one's eye, in a small box; colors may be seen for a second but instantly disappear at the first sign of movement. Cordero is able to capture this ever changing essence of Latin music in his compositions, which span from solo guitar music and art song with atonal tendencies to orchestral compositions with the sweet resonance of the folkloric music of Puerto Rico and the rich music of the Caribbean. His music transforms itself into different genres that touch upon many of the diverse elements of Latin American music elegantly combining rhythms, sounds, instrumentation and words.

APPENDIX A

SPANISH IPA

Letter	Position in the Word	IPA	English Examples	Spanish Examples
A	In all positions	[a]	Papa, spa	casa, agua, mano
B	Initial in phrase/ following m and n	[b]	Boat	barco, banco
	Internal in phrase except following m or n	[β]	NA	un beso ambos, Labio
C	Before a, o, u, or with a consonant	[k]	Cold	cara, arco
	-Latin America: before i, e	[s]	Cereal	cena
	-Spain: before i, e	[θ]	Thin	Cielo
Ch	In all positions	[tʃ]	Cheese	leche, lechusa
D	Initial in phrases or following l or n	[d]	Doll	dar, falda, donde
	Internal in phrases except following l and n	[ð]	Other	nada, nadir
E	In open syllables	[e]	Gate	de, me, elefante
F	In all positions	[f]	Fifty	feo, fecundo
G	Before a, o, or u when initial or following n	[g]	Goal	gato ,gusto
	Before a, o, or u all other times	[ɣ]	NA	agua, aguacero
	-Spain: Before i, e	[ç]	Human	gentil, gente

G	-Latin America: before i, e After nasal n	[x] [g]	Hunger	genio, gitano bilingüe, lingüistica
H	Always silent In all positions	[silent] [silent]	honor, hunger	hola, homenaje
I	Only vowel in syllable With another vowel in the same syllable	[i] [j]	Free Onion	camino, latido nieto, seis
J	Before a. o, u -Spain: Before i, e	[x] [ç]	bach, buch *German* Ham	jota, joven Jinéte
K	In all positions	[k]	Kilo	Kilo
L	In all positions (alveolar [l])	[l]	Lemon	listo, lima
Ll	**Latin America** -initial in phrases -internal in phrases **Spain** (in all positions)	 [d͡ʒ] [ɟ] [ʎ]	 Jam Yellow Million	 Llamada Amarillo calle, callas
M	In all positions	[m]	moth	mamá

N	Usually -before (g, k, x) -before (b, m)	[n] [ŋ] [m]	nill Bank NA	nada, nicho banco, un enbutido, enbuste
Ñ	In all positions	[ɲ]	Canyon	Baño
O	In open syllables In closed syllables or trilled r [r]	[0] [ɔ]	Boat Horror	Boca Horror
P	In all positions	[p]	Peas	Padre
Q	In all positions	[k]	Plaque	que, querer
R	Initial in phrase Internal in phrase	[r] [ɾ]	“amore” g’day	Rato pero, arte
Rr	In all positions	[rr]	NA	perro, carro
S	Before a voice consonant All other situations	[z] [s]	Zero Sane	Desde Sano
T	In all positions	[t]	Tons	Torta
U	Only vowel in syllable -silent in combinations gui, gue -silent in combinations qui, que	[u] [silent] [silent]	Moon Guide Torque	Luna Guía quitar, aquel
Ü	In all positions	[w]	Wand	Vergüenza

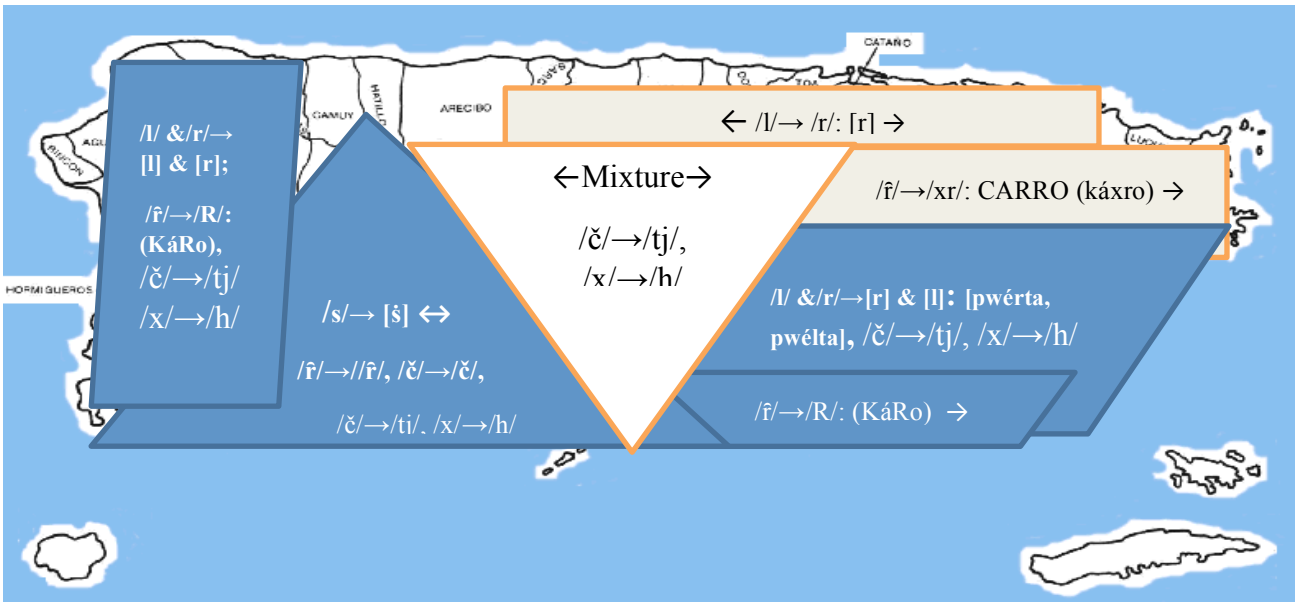
V	Initial in phrase	[v] [β]	Vesicle NA	vaso, vasallo Uva
W	Only in adopted words	[w]	Water	week-end (adapted from English)
X	Between two vowels Before another consonant In some proper nouns	[ɣs] [s] [x] [ç]	Exam Extreme Texas Hugh	Éxito Externo Texas México
Y	As a the conjunction "and" Beginning a phrase, after I or n With a phrase In diphthongs	[i] [dʒ] [ɟ] [j]	Me Just Yes Day	y (conjunction) yo, inyectar Cayó Ley
Z	**Latin America** (in all positions) **Spain** (in all positions)	[s] [ɵ]	Soul Thin	zapáto, zapo Zorro

Appendix A includes information about Spanish IPA as it pertains to Spain and Latin America. Three different sources have been used to construct this chart; Nico Castel's *A Singer's Manual of Spanish Diction*, Kathleen L. Wilson's *The Art Song in Latin*

America, and Kurt Adler's book *Phonetics and Diction in Singing: Italian, French, Spanish, and German*. All of the sources include information of both Spanish diction from Spain and Latin America.

APPENDIX B

PUERTO RICO'S PHONETIC TENDENCIES BY GEOGRAPHIC AREA



This appendix gathers information about the different pronunciation deviances that occur in the island of Puerto Rico. The information is gathered from D. Lincoln Canfield's book *Spanish Pronunciation in the Americas* where he provides essential material about specific Spanish pronunciation characteristics of the Americas. Illustration of the general pronunciation tendencies according to the region: /č/→/tj/: (Ex. The milk, [la létje]), /x/→ /h/: (Ex. People *[hénte]*), eye *[óho*]), /s/ (at the end of the word) → [h] or [Ø] (Ex. Two Fishes; *Dos pescados or do pekao, do pehkáoh (*lengthening of the consonant: [*pekkáo*]), n/ (before a vowel or pause) → /ŋ/ (Ex. Walk; *andén, andé* /ŋ/).

APPENDIX C

MUSIC WITH TRANSLATION AND IPA OF THE FOUR PRINCIPAL PIECES

Each table includes Spanish IPA symbols that pertain to the specific Spanish pronunciation deviances of each poem according to where the poet is from. *Madrugada* and *Entre Guitarra Voz'* IPA belong to that of the pronunciation of Puerto Rico; *Cantata al Valle de Mexico* to that of Mexico; and *Yo que no siento ya* to the pronunciation of Spain. The translations include both a literal word-to-word version and a paraphrased version in parenthesis where needed.

maðrugaða

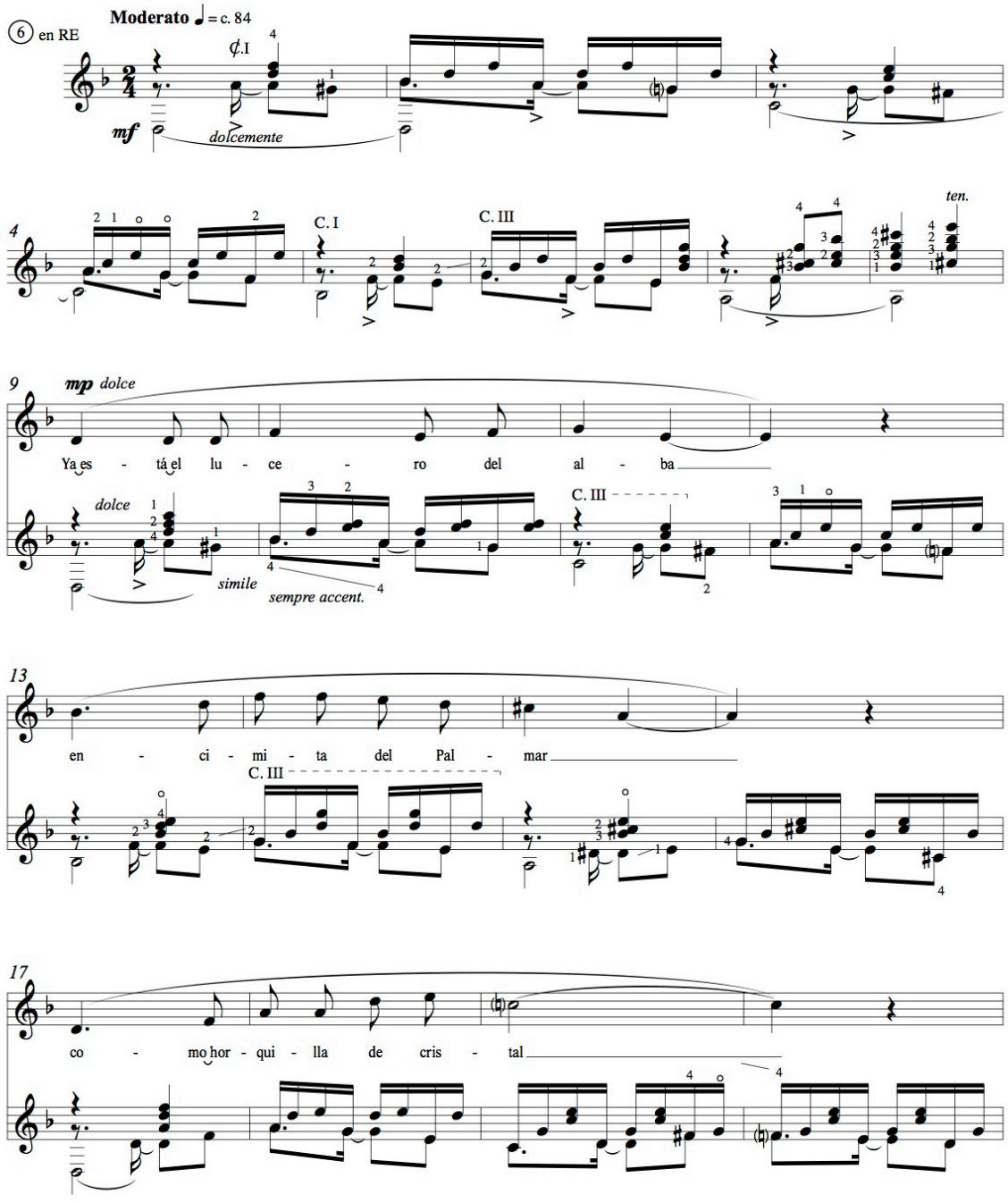
Madrugada (Early Morning)

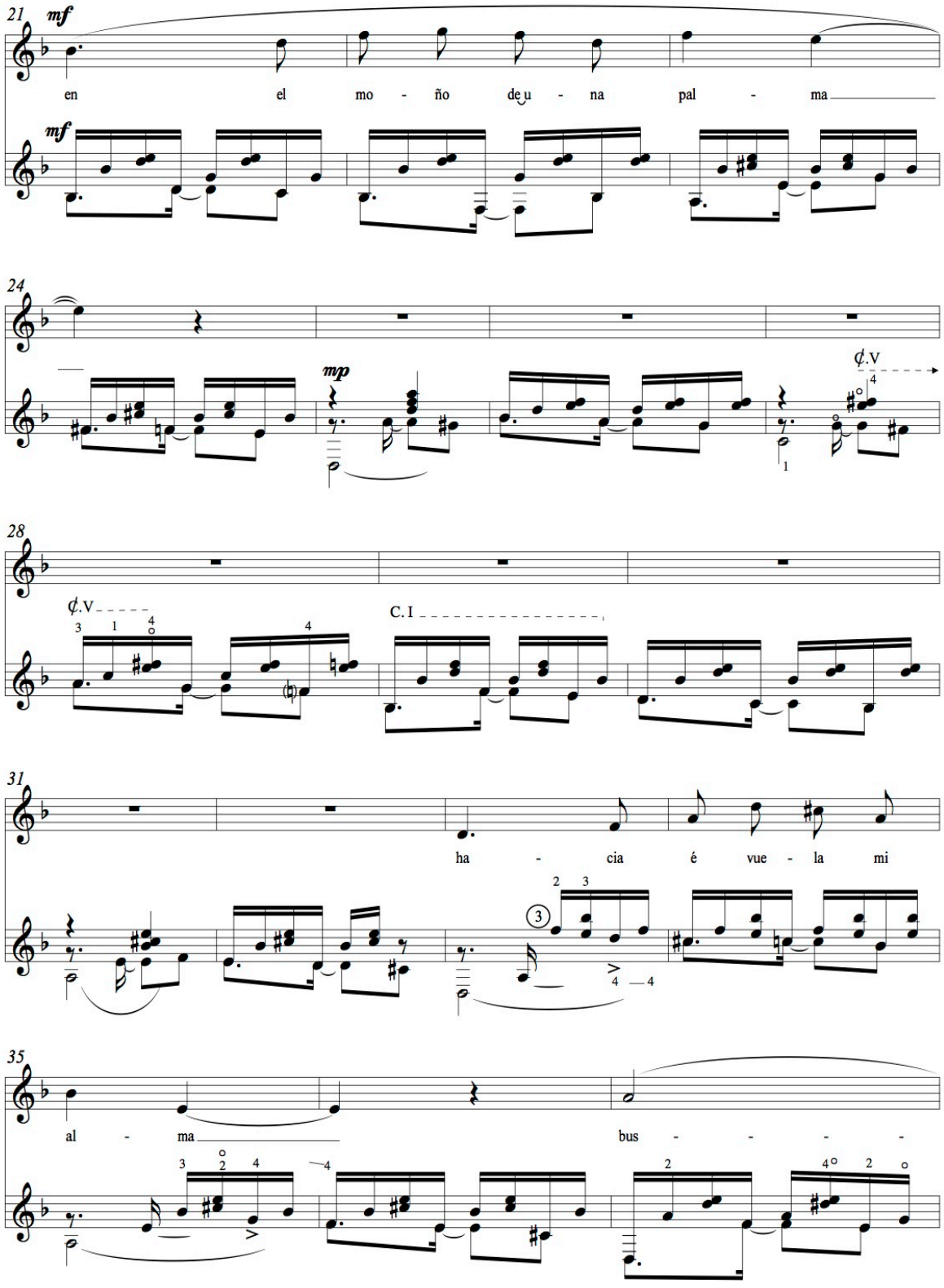
Verse	IPA Symbols	Translation
Ya esta el lucero del alba	dʒaɛ staɛl lusɛɾɔ ðɛlalβa	Already the bright star of dawn is (Already the Morningstar is)
Encimita del palmar	ɛnsimita ðɛl palmar	on top of the palm trees
Como orquilla de crystal	kɔm‿ɔrk‿iʒa ðɛ Kristal	as fork of glass
En el moño de una palma	eŋ‿ɛl mɔɲɔ ðɛ‿una palma	on the bun of a palm leaf (on top of the pal leaves)
Hacia el vuela mi alma	asia‿ɛl buɛla mj‿alma	To it flies my soul

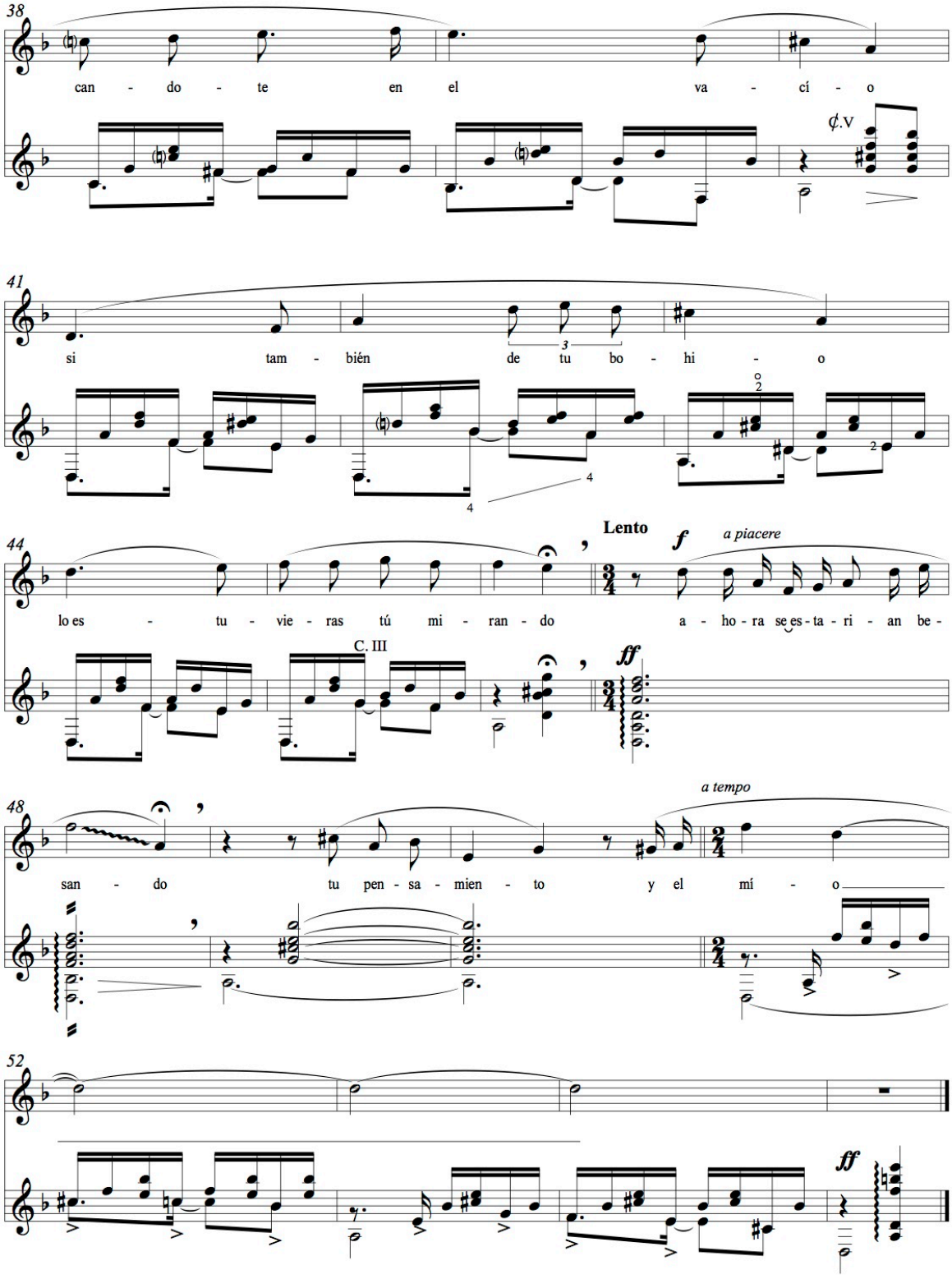
		(My soul flies to it)
Buscandote en el vacio	buskandɔte‿en‿ɛl basiɔ	Searching for you in the emptiness
Si también de tu bohío	Si tambjen ðɛ tu bɔ iɔ	If also from your house
Lo estuvieras tú mirando	lɔ‿estubjɛras tu miɾanðɔ	It you would be looking at (you would be looking at it)
Ahora se estarían besando	aɔ ɾa s‿ estarian βesanðɔ	Now they would be kissing
Tú pensamiento y el mio	tu pensamjɛntɔ‿i‿ɛl mjɔ	Your thought and mine.

Madrugada

Poema: Luis Llorens Torres **Musica: Ernesto Cordero**




21
mf
en el mo - ño de u - na pal - ma
mf
24
mp
¢.V
28
¢.V
C. I
31
ha - cia é vue - la mi
35
al - ma
bus - - - -


38
can - do - te en el va - cí - o
¢.v
41
si tam - bién de tu bo - hi - o
3
44
lo es - tu - vie - ras tú mi - ran - do
Lento
f
a piacere
a - ho - ra se es - ta - ri - an be -
C. III
ff
48
san - do tu pen - sa - mien - to y el mí - o
a tempo
52
ff

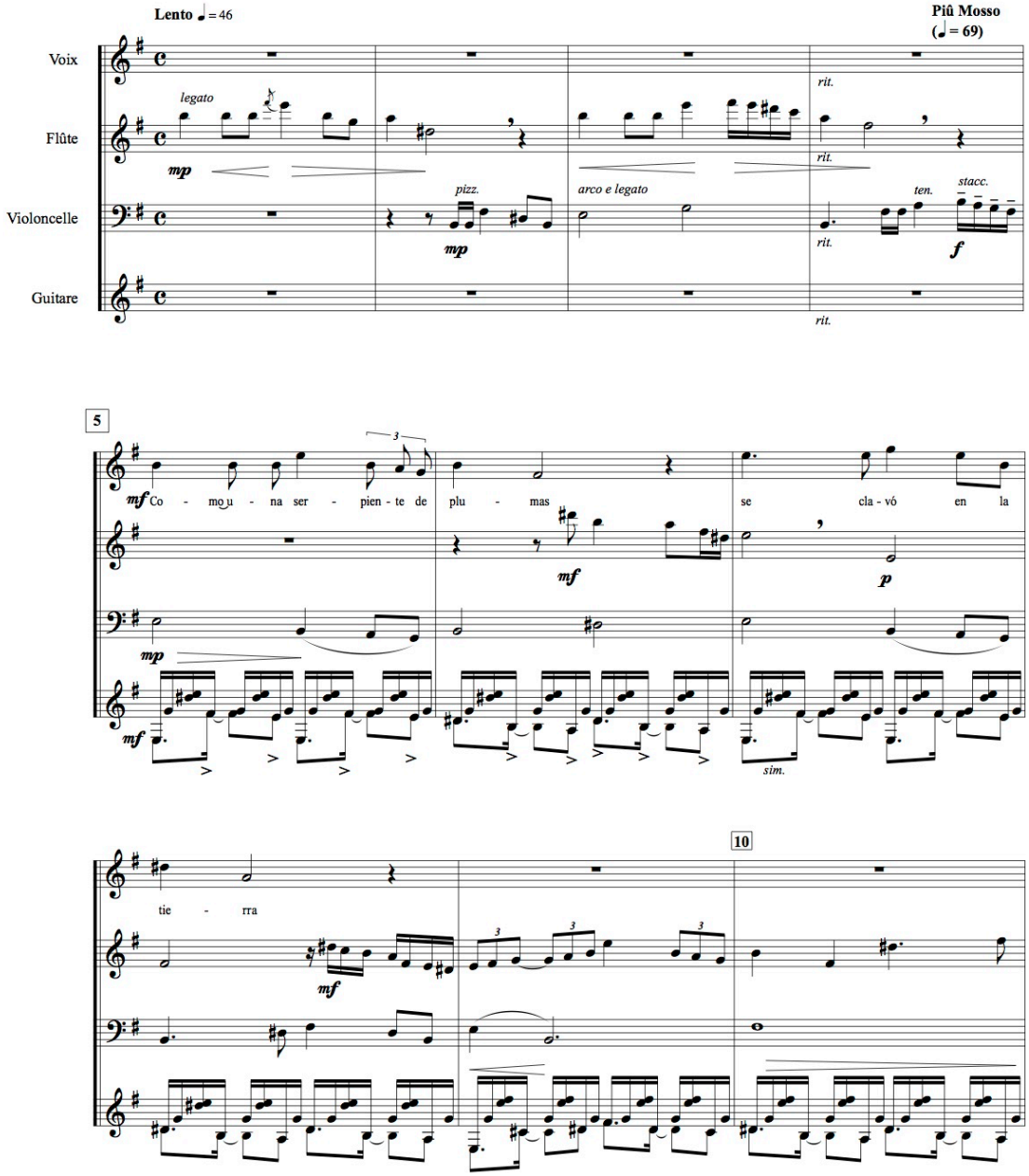
kantataal baɟe de Meçico

Cantata al Valle de Mexico (Cantata to the Valley of Mexico)

Verse	IPA Symbols	Translation
Como una serpiente de plumas	kómo‿una serpɟente ðe plumas	Like a snake of feathers (Like a feathered serpent)
Se clava en la tierra	se klava‿en la tɟerra	Is nailed on the earth (Nailed to the earth)
Capitaneada de sal y espuma	Kapitaneaða ðe sal‿i‿espuma	Commanded of salt and foam (Lead by salt and foam)
Oda marinera	ɔða marinera	Ode of marines (Marine's ode)
En el valle la busca la luna	enel baɟe la βuska la luna	In the valley the searches the moon (In the valley the moon searches for her)
La encuentra y la anega	Laencuentra i laanega	Finds and floods (Finds her and drowns her)

Cantata al Valle de Mexico

III



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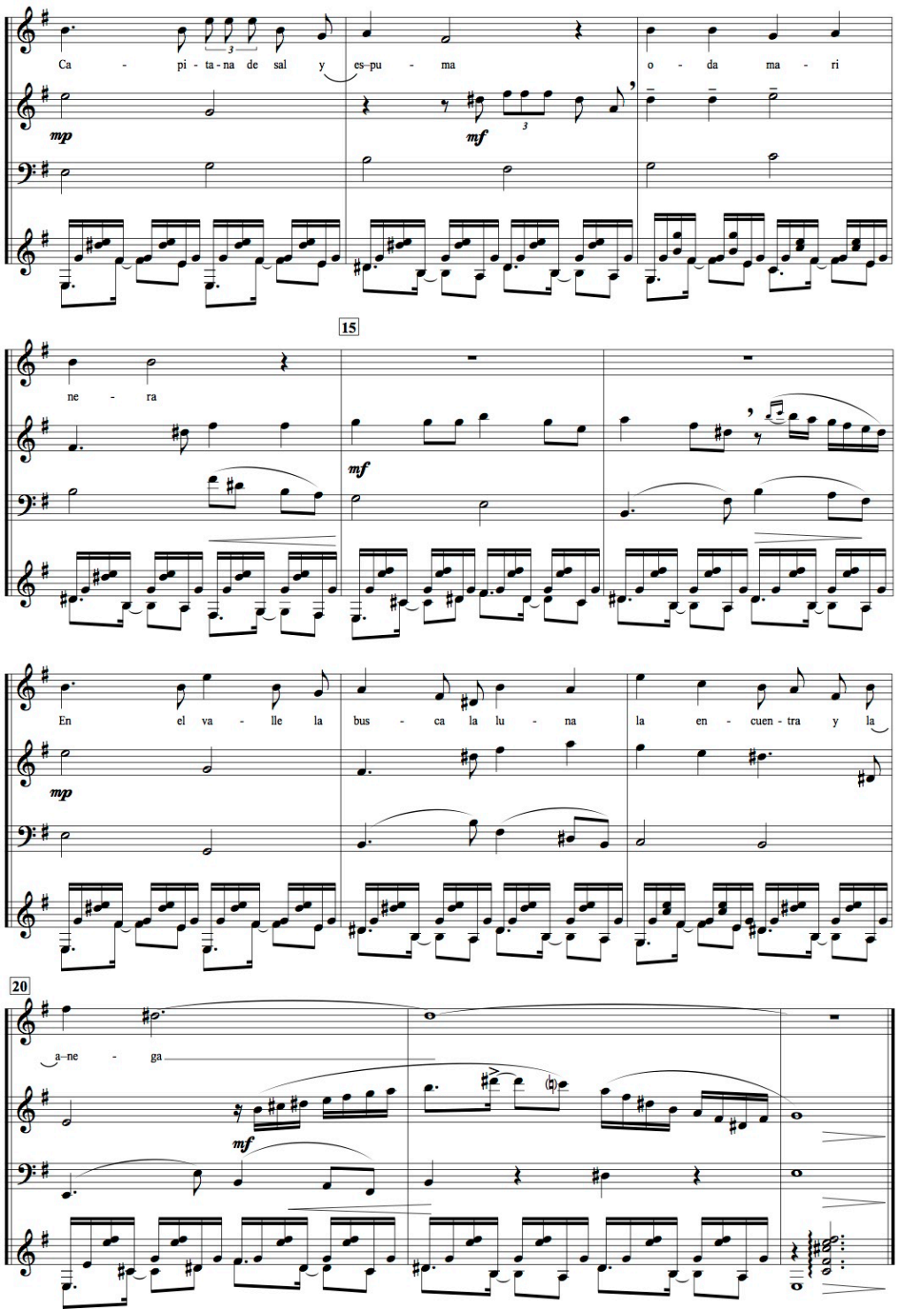

Ca - pi - ta - na de sal y es–pu - ma o - da ma - ri
mp
mf
15
ne - ra
mf
En el va - lle la bus - ca la lu - na la en - cuen - tra y la
mp
20
a–ne - ga
mf

entre gitarrai boz

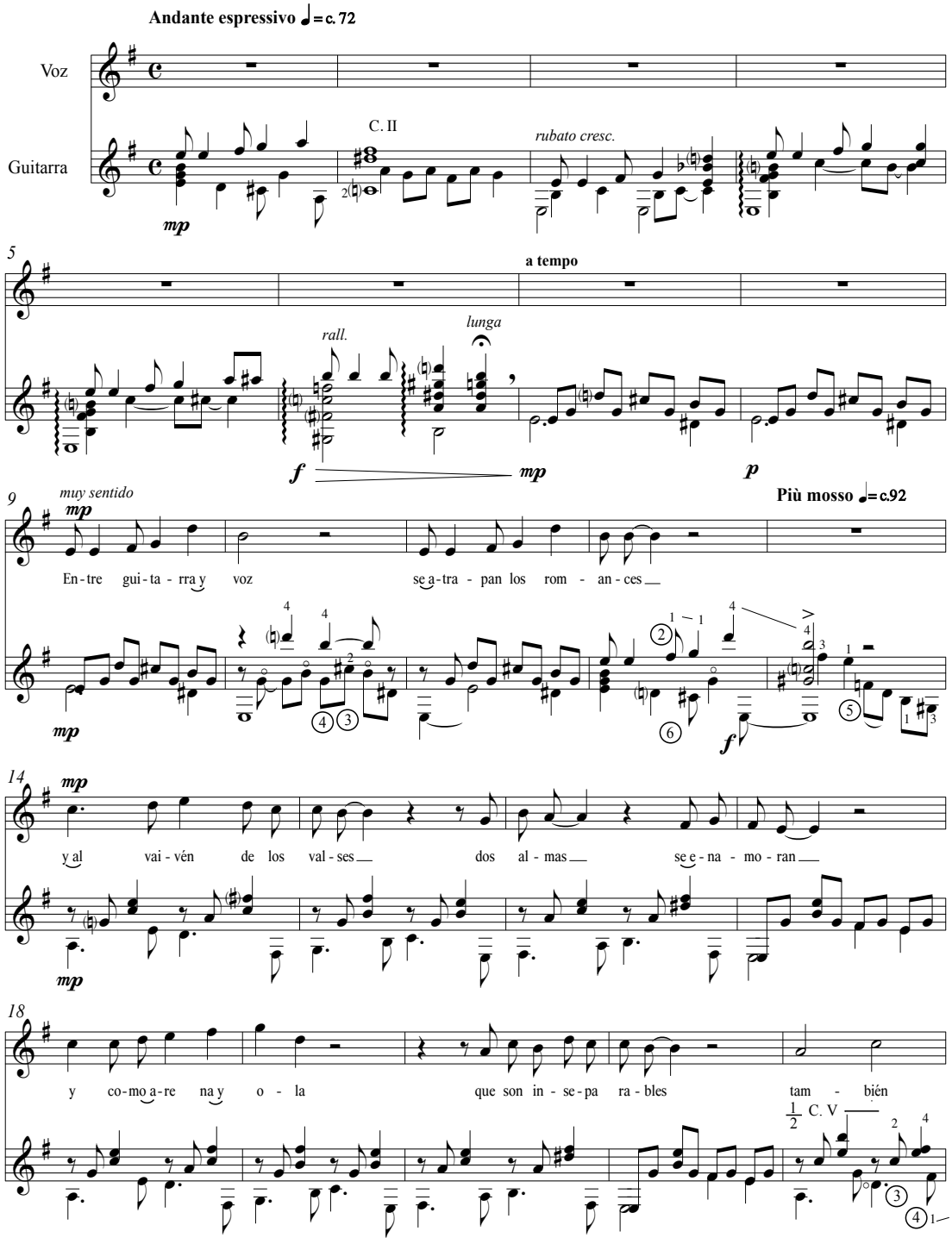
Entre Guitarra y Voz (Between guitar and voice)

Verse	IPA Symbols	Translation
Entre guitarra y voz	entɾe gitarrai bos	Between guitar and voice
se atrapan los romances	seatɾapaŋ los rɔmanses	Are caught the romances (Romances are caught)
y al vaiven de los valses	i‿al baiβen ðe los balses	And at the swing of the waltz (and at a waltz-swing)
dos almas se enamoran	dó‿almas‿ɛ‿enamoɾan	two souls fall in love.
Y como arena y ola	i kómo‿aɾena‿i‿ola	And like sand and wave (And like the sand and the ocean wave)
que son inseparables,	kɛ son‿inseparaβles	that are inseparable,
también cuerda y mujer	tambʝen kweɾða‿i muçɛɾ	also string and woman
cantando se enamoran.	kantanðo sɛ‿enamɔraŋ	singing, fall in love.
Es el trípico del arte	es‿ɛl triptiko ðɛl‿aɾte	Is the triptych of the art (Is typical of the art)
que en diapasiones sonoros,	kɛn ðjapasʝones sɔnɔɾɔs	That in diapasons

		resounding (that in resounding diapasons)
vibran notas voluptuosas,	biβɾaŋ nɔtas bɔlupywosas	Vibrate notes voluptuous voluptuous notes vibrate,
guitarra, mujer y tonos	gitarra muçɛɾ‿i tonɔs	guitar, woman and tones
van transformando el dolor	baŋ tɾansfɔrmanðo‿ɛl dɔlɔɾ	are transforming pain
en canciones de amor y de arte	eŋ kansjonɛs ðe‿amɔɾ i ðe‿ aɾtɛ	into songs of love and art.
van transformando romance	baŋ transfɔrmando ɾomanses	They transform romance (They are transforming romance)
en canciones de amor y de arte.	eŋ kansjonɛs ðe‿amɔɾ i ðe‿ aɾtɛ	Into songs of love and art.
porque entre guitarra y voz	pɔɾke‿ entɾe gitarra‿ i bos	Because between guitar and voice (Because love is trapped)
se atrapan los romances	se‿atɾapaŋ los ɾɔmanses	They trap the romances (between guitar and voice)

Entre guitarra y voz

Poema de Danny Rivera **Música de Ernesto CORDERO**



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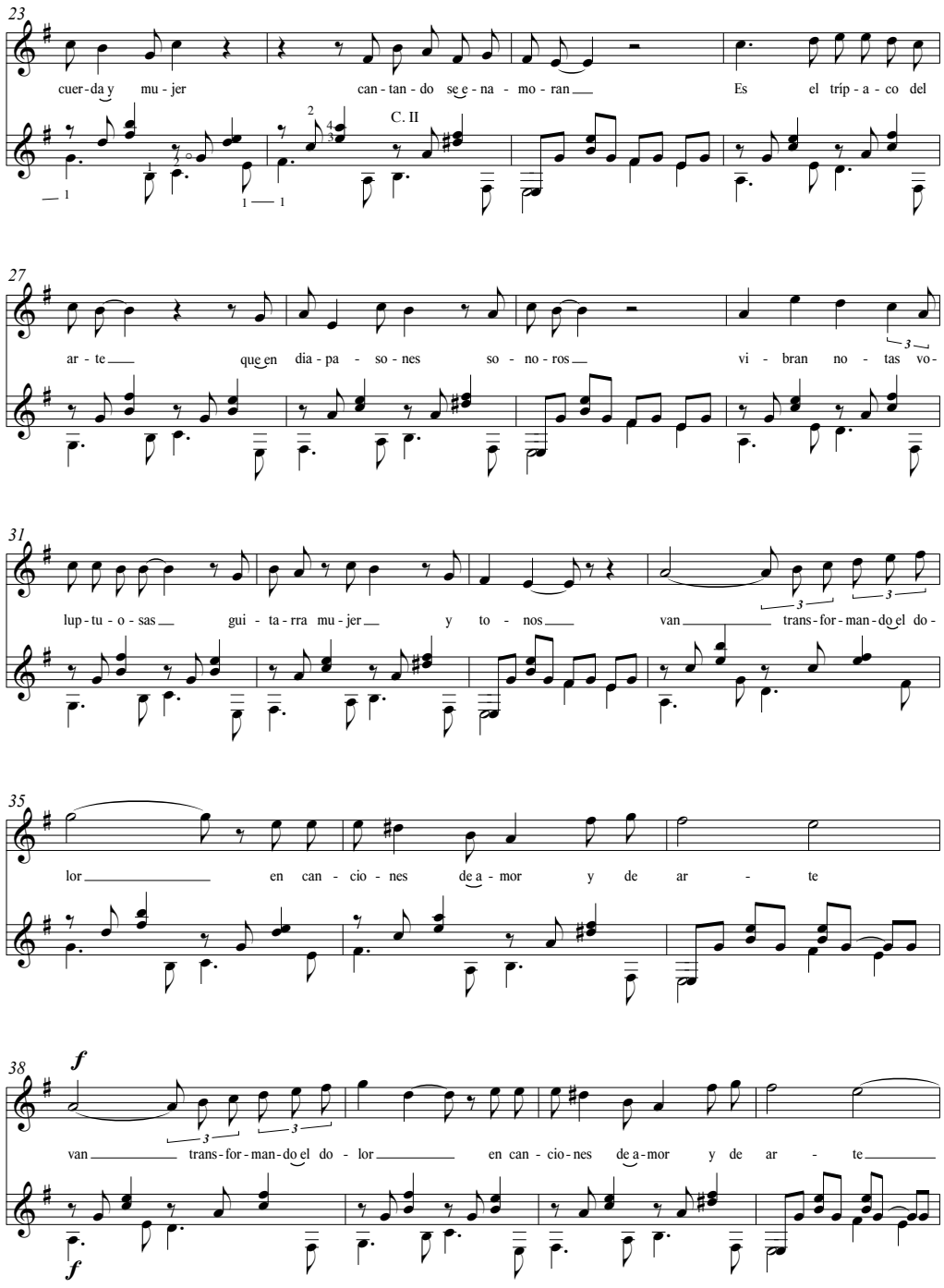
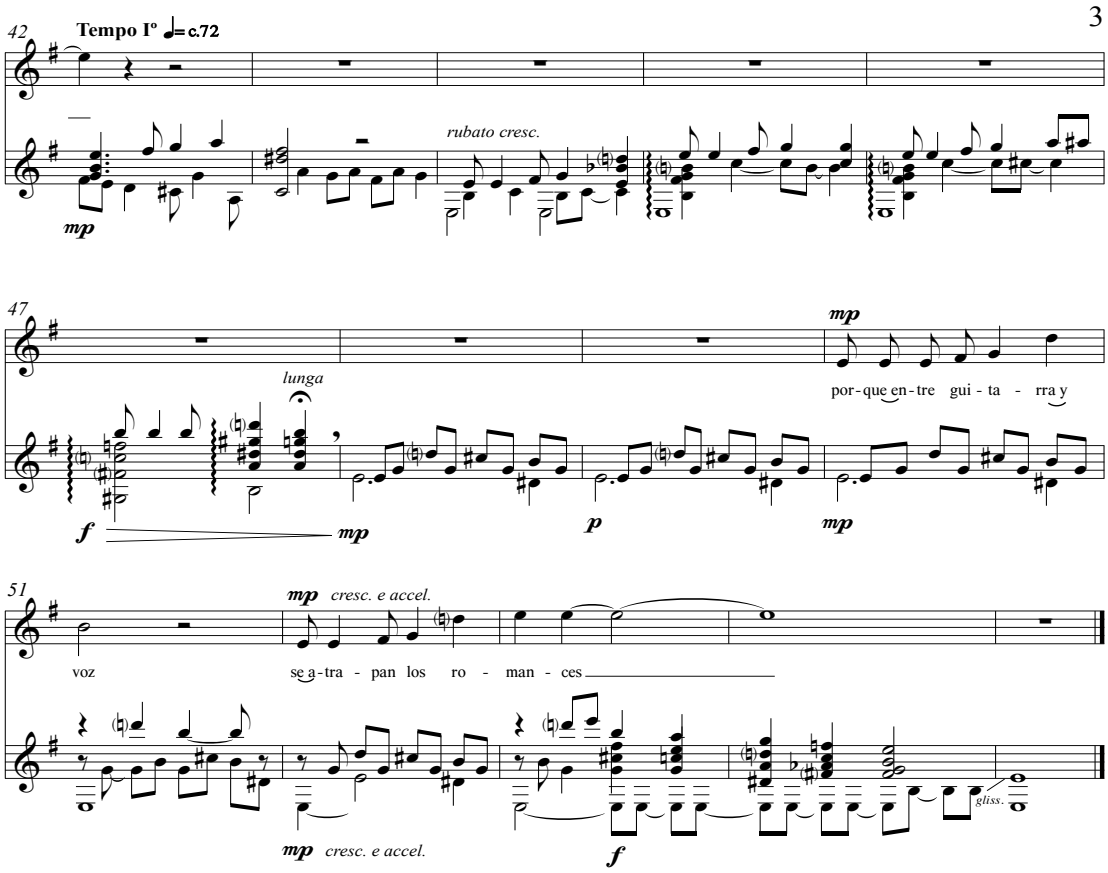

23
cuer-da y mu-jer can-tan-do se e-na-mo-ran Es el trip-a-co del
C. II
27
ar-te que en dia-pa-so-nes so-no-ros vi-bran no-tas vo-
31
lup-tu-o-sas gui-ta-rra mu-jer y to-nos van trans-for-man-do el do-
35
lor en can-cio-nes de a-mor y de ar-te
38
f
van trans-for-man-do el do-lor en can-cio-nes de a-mor y de ar-te
f


42
Tempo Iº ♩= c.72
mp
rubato cresc.
47
lunga
f
mp
p
mp
mp
por-que en-tre gui-ta - rra y
51
mp cresc. e accel.
voz
se a-tra - pan los ro - man - ces
mp cresc. e accel.
f
gliss.

d͡ʒɔ kɛ nɔ sjɛntɔ ja

Yo que no Siento ya (I who no longer feel)

Verse	IPA Symbols	Translation
Yo sé cuál es el objeto	dʒo sɛ kwal‿es‿ɛl ɔβçɛto	I know what is the object (I know what is the objective)
de tus suspiros es,	dɛ tuz suzpiros ɛs	of your sighs is. (of your sighs)
yo conozco la causa de tu dulce	dʒɔ kɔnɔθkɔ la kauθa ðɛ tu ðulθɛ	I know the cause of your sweet
secreta languidez.	sɛkrɛta langiðɛθ	secret languidness
¿Te ríes...? Algún día	te riɛs algun ðia	You laugh…? One day
sabrás, niña, por qué.	saβras niɲa pɔr kɛ	You will know, girl, why (Girl, you will know why.)
Tú acaso lo sospechas,	tu‿akaso lo sozpɛt͡ʃas	You perhaps it suspect (You perhaps suspect it)
y yo lo sé.	i d͡ʒɔ lɔ sɛ	And I it know (and I know it)
Yo sé cuándo tú sueñas,	d͡ʒɔ sɛ kwanðɔ tu swɛɲas	I know when you dream
y lo que en sueños ves,	y lo k ɛ‿n swɛɲɔs bɛs	And what in dreams you see, (And what you see in them)

como en un libro	kɔmɔ‿ɛnun liβro	like in a book
puedo lo que callas	pwɛðɔ lɔ kɛ kaʎas	I am able what you keep silent (What you keep silent I am able)
en tu frente leer.	ɛn tu frɛntɛ lɛɛr	On your forehead read. (Read in your forehead)
¿Te ríes...? Algún día	tɛ riɛs algun ðia	You laugh? One day
sabrás, niña, por qué.	saβras niɲa pɔr kɛ	You will know, girl, why.
Tú acaso lo sospechas,	tu‿akasɔ lɔ sɔspɛtʃas	You perhaps it suspects (perhaps you suspect it)
y yo lo se	i d͡ʒɔ lɔ sɛ	And I know
Yo sé por qué sonríes	dʒɔ sɛ pɔr kɛ sɔnriɛs	I know why you smile
y lloras a la vez	i‿ʎɔɾas a la bɛθ	And cry at the same time:
yo penetro	d͡ʒɔ pɛnɛtrɔ	I penetrate (I am able to penetrate)
en los senos misteriosos	ɛn lɔs sɛnɔs mistɛjɔsɔs	in the breasts mysterious (in the mysterious essence)
de tu alma mujer	dɛ tu‿alma ðɛ muçɛr	of your soul of a woman (of your soul)
¿Te ríes…? Algún día	tɛ riɛs algun ðia	You laugh? One day
sabras, niña, porqué.	saβras niɲa pɔr kɛ	You will know, girl, why

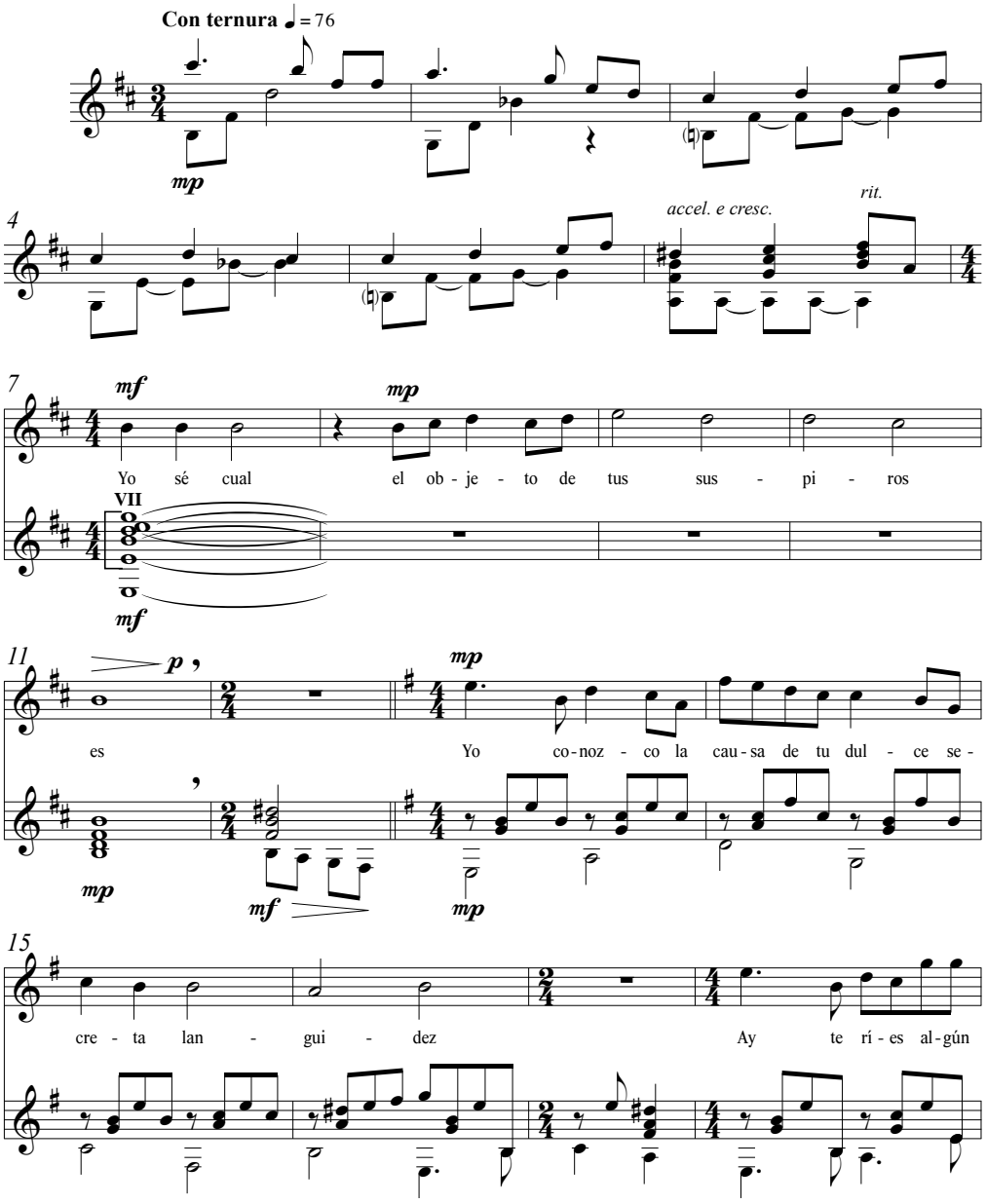
Mientras tú sientes mucho	mjɛntras tu sjɛntɛs mut͡ʃɔ	While you feel a lot (While you intensely feel)
y nada sabes	i naða saβɛs	And nothing you know (but do not know anything)
yo, que no siento ya,	jɔ kɛ nɔ sjɛntɔ ja	I who no feel now (I, who no longer feel,)
todo lo sé.	tɔðɔ lɔ sɛ	I know everything

Yo que no siento ya

Bolero

1993

Poema: Gustavo Adolfo Bécquer **Ernesto Cordero**



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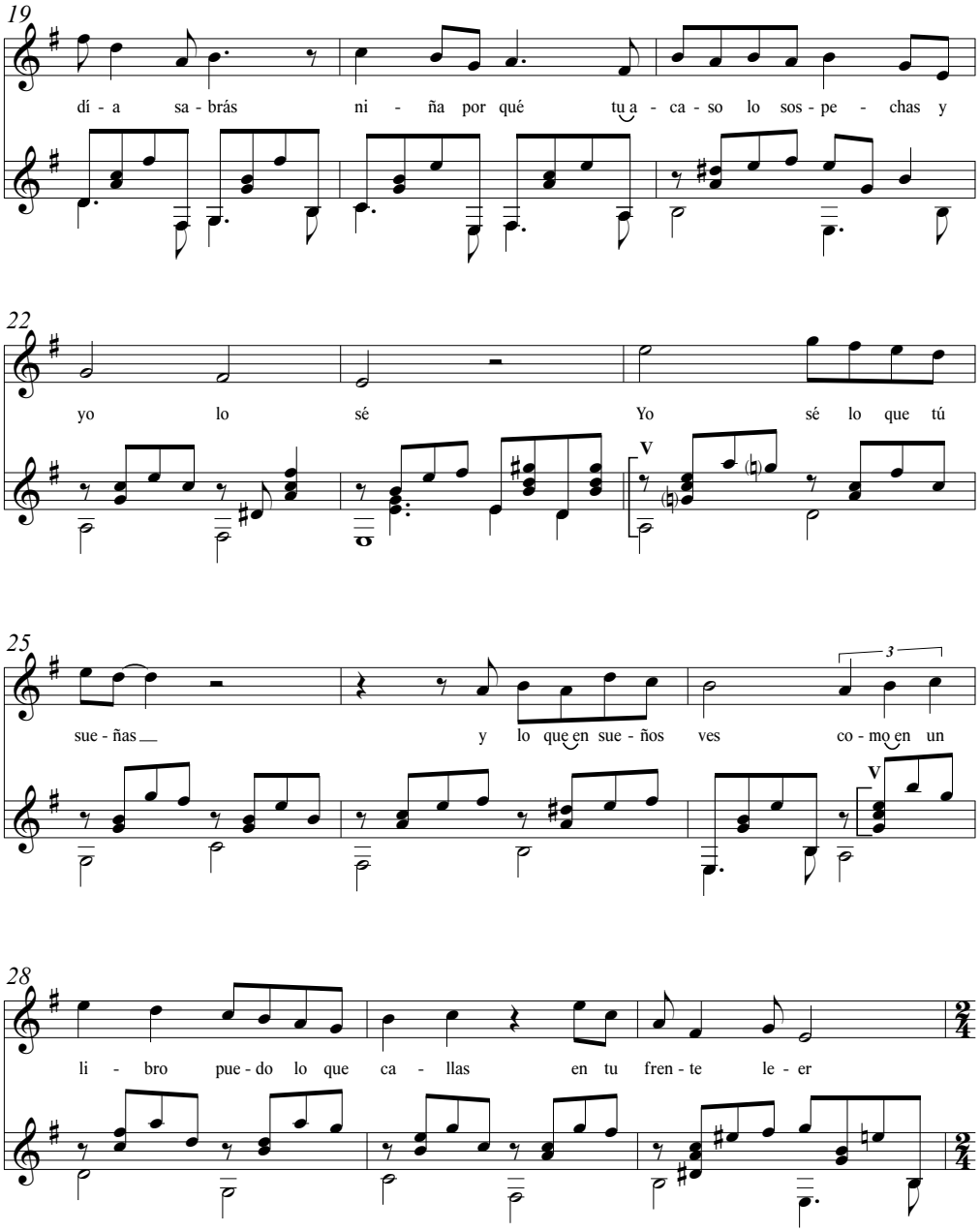
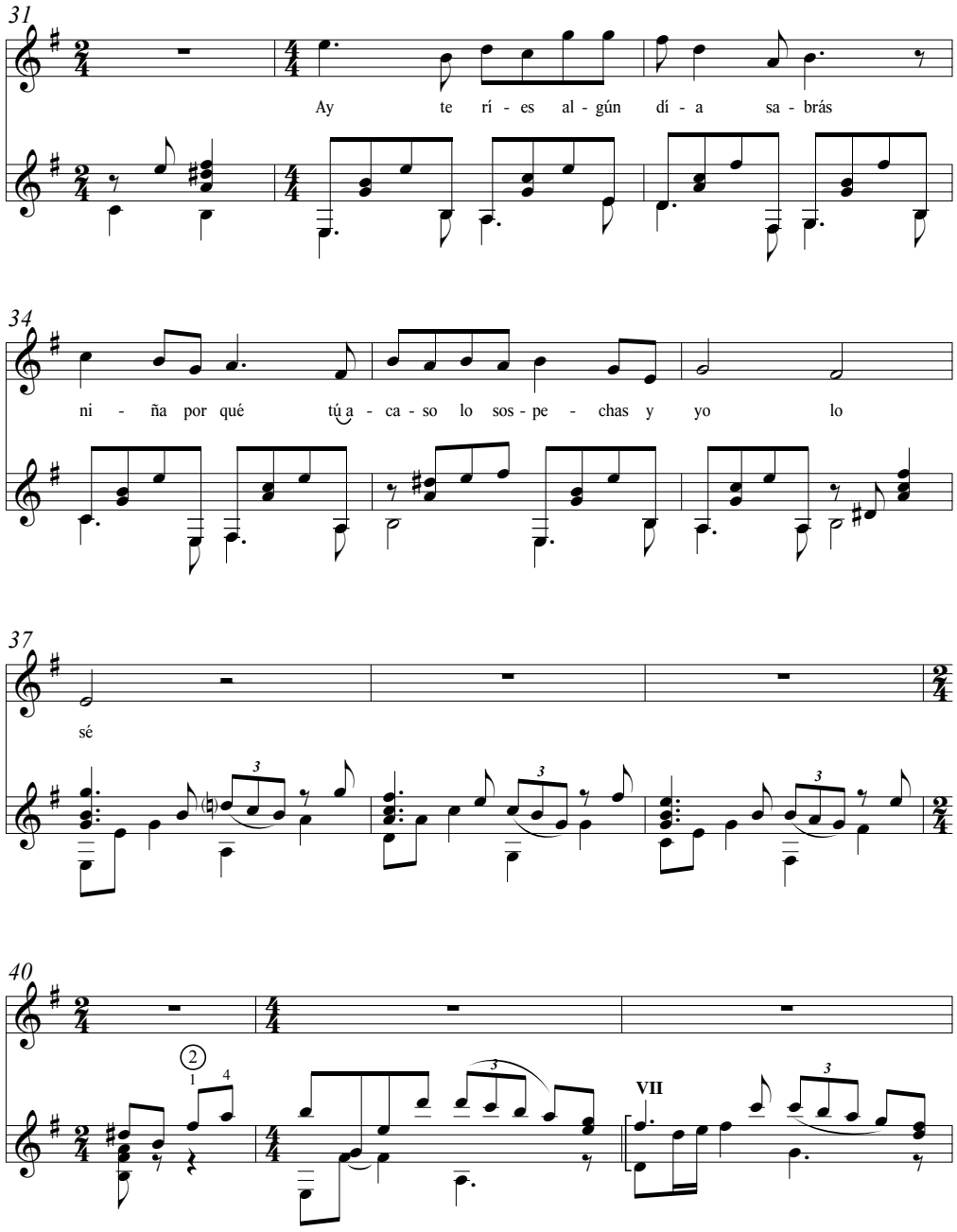
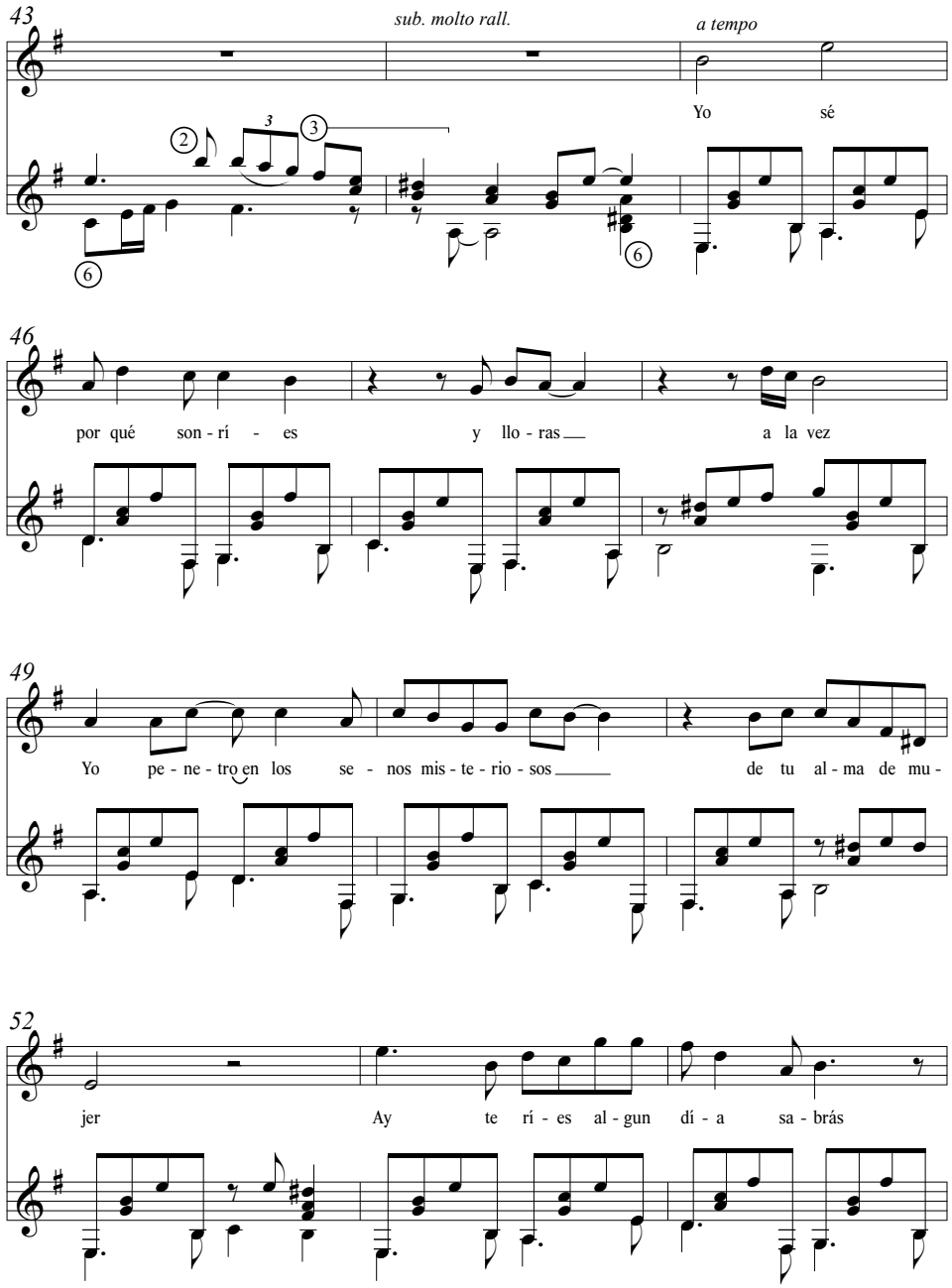
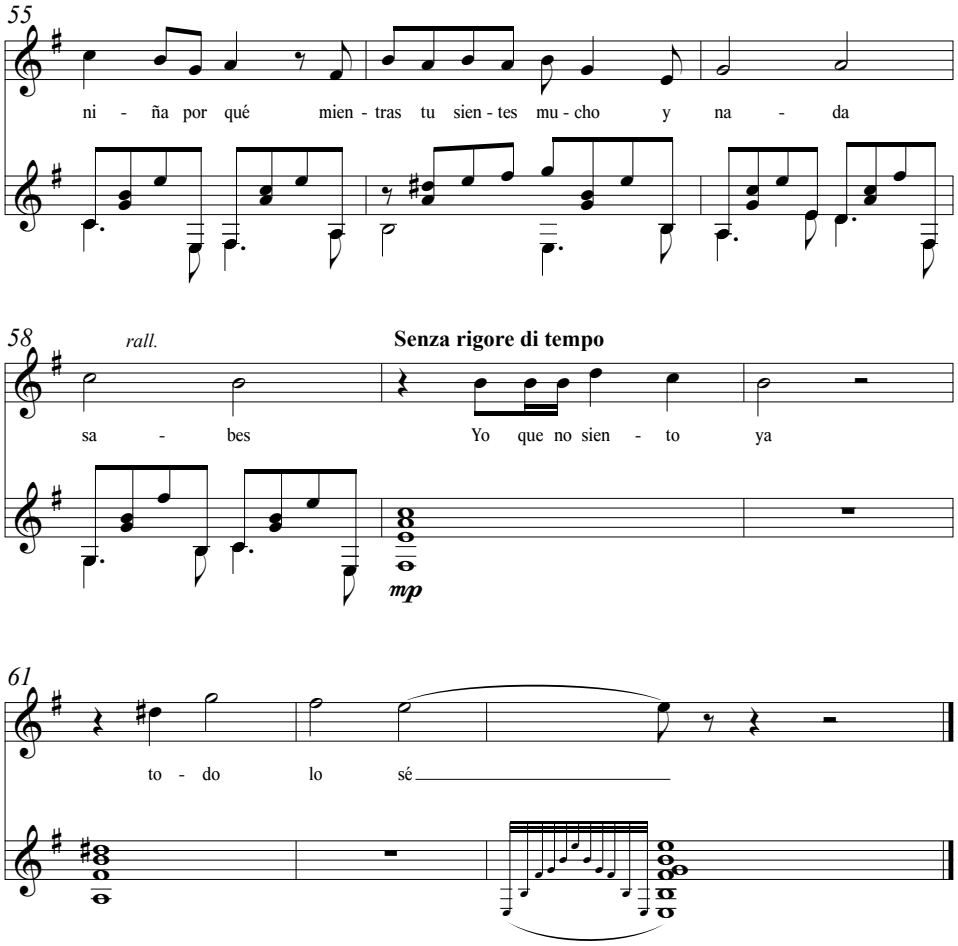

19
dí - a sa - brás ni - ña por qué tu a - ca - so lo sos - pe - chas y
22
yo lo sé Yo sé lo que tú
V
25
sue - ñas y lo que en sue - ños ves co - mo en un
3
V
28
li - bro pue - do lo que ca - llas en tu fren - te le - er


31
Ay te rí - es al - gún dí - a sa - brás
34
ni - ña por qué tú a - ca - so lo sos - pe - chas y yo lo
37
sé
40
VII

4


43
sub. molto rall.
a tempo
Yo sé
46
por qué son - rí - es y llo - ras a la vez
49
Yo pe - ne - tro en los se - nos mis - te - rio - sos de tu al - ma de mu -
52
jer Ay te rí - es al - gun dí - a sa - brás


55
ni - ña por qué mien - tras tu sien - tes mu - cho y na - da
58
rall.
Senza rigore di tempo
sa - bes Yo que no sien - to ya
mp
61
to - do lo sé

GLOSSARY

1. **Afro-Hispanic:** Mixed cultural elements between Spaniards and Black slaves.

2. **Areito (Areyto):** Religious Taíno ceremonial dance involving dancing, singing, and music to conveyed elements of Taíno religion and culture

3. **Bomba:** a dance form that is part of Puerto Rico's African heritage. It is performed outdoors and is dominated by two drums that give name to this dance, the *burlador*, a large drum, and the *subidor*, the smallest of these instruments. The music is marked by continuously repeated short phrases, a pattern of call and response between chorus and soloist, with the rhythm serving as the main unifying element.

4. **Bombardino:** bass trombone, featured as an *obligatto* in the section called the *Trío*.

5. **Cantadores/ cantadores:** Singers who create and sing "décimas".

6. **Castanets:** a percussion instrument made out of concave ivory, wood, or plastic usually used by Spanish dancers.

7. **Chants:** Chant may be considered speech music, or a heightened or stylized form of speech. In the later Middle Ages some religious chant evolved into song.

8. **Clave rhythm:** The five-stroke clave pattern represents the structural core of many Afro-Cuban rhythms. Clave is the name given to two sticks played against each other to provide rhythm in many Latin music genres. It is also the name of a particular rhythm that is produced with those sticks, a five-note, bi-measure pattern that serves as the foundation for all of the rhythmic styles in salsa music. The more common variation is the 3/2 clave (3 beats on the first bar and 2 on the second), widely used in many Afro-Latin music genres, including salsa.

9. **Ceceo:** (pronounced /θeθeo/) European Spanish pronunciation of [z] and [c] before [e] and [i] as [θ] ('th' sound).

10. **Copla:** when translated to English copla means stanza and it is a type of Spanish popular song. The form is that of four verses of irregular syllables per line most often ranging to no more than eight syllables.

11. **Cuatro:** is considered the national instrument of Puerto Rico. Shaped more like a violin than a guitar, this is the most important instrument of the Puerto Rican "jibaro's" music groups. The Puerto Rican cuatro has ten strings in five courses, tuned in fourths from low to high, with B and E in octaves and A, D and G in unisons: B3 B2•E4 E3•A3 A3•D4 D4•G4 G4.

12. **Danza:** a musical mixture that incorporates European harmonic and melodic elements with African rhythms and Caribbean influences, from Cuba as well as from Venezuela.

13. **Décimas:** are ten ten-line stanza, usually octosyllabic poetry. The rhyme scheme is *ABBAACCDDC*; when sung it is often improvised.

14. **Güiro:** an instrument made from a hollowed gourd and notched on top that is played using a scraper.

15. **Jíbaros:** Country people living in the mountains of different ethnicities (different from the jíbaros of South America, who are native Indians of the Amazon region).

16. **Latin American Bolero:** is based on the Cuban bolero with its 2/4 meter and was derived from the Cuban *trova.* This genre quickly spread all throughout the Americas.

17. **Maracas:** instrument made from the hollowed gourd of the *higüero* (calabash tree), which is filled with pebbles or dried seeds and used for rhythmic accompaniment.

18. **Plena:** is a genre of music, chant, and dance native to Ponce, Puerto Rico originating around 1900. It was first heard in the neighborhood *Barriada de la Torre*, whose population consisted mostly of immigrants from St. Kitts, Tortola, and St. Thomas, who had settled on the island since the late 1800s.

19. **Pleneros:** musicians, who travel from venue to venue performing for gratuities. Main music played is la *plena*.

20. **Polyrhythms:** the combination of different rhythmic patterns that are played simultaneously.

21. **Puerto Rico Casals Festival:** Classical music event celebrated every year in Puerto Rico, in honor of classical musician Pablo Casals.

22. **Seis:** the *seis* forms the spinal cord of the folkloric music of Puerto Rico; the meaning of the name *seis* is six. It is not certain where the name originated but it is a music and dance term. There are different types of *seis* and the designated

names allude to certain animal behaviors like *seis del juey* (six of the crab); musicians or composers like *seis de Andino* (Andino's six); and, most common, a location where a particular style emerges, like *seis fajardeño* (Fajardo's six). The *jíbaro* musicians derived the *seis* from the music of the Spanish conquerors of the island.

23. **Seseo:** Hispanic American pronunciation of intervocallic [c] and [z] where both are pronounced like a regular [s].

24. **Son montuno:** up-tempo music that has a repetitive vocal refrain, it is semi-improvised and its climatic moments are instrumental.

25. **Shukbwa:** A popular word derived from creole to designate this drum it literally means 'trunk of tree'. In other islands, like Guadalupe, this type of hollowed trunk is called "bwa fuyé'".

26. **Taíno:** pre-Columbian natives living in the island of Puerto Rico originally from South America, the Taíno were the first to inhabit Puerto Rico sometime in the 1400's; also found in Cuba.

27. **Trova:** a popular musical style in the eastern section of Cuba in the 19th century from which the Latin American bolero developed. Some of its characteristics were transferred into the bolero, such as singing romantic lyrics and having the guitar as the main instrument.

28. **Vihuela:** a guitar-shaped instrument with six double-strings (paired courses) made of Catgut/ sheep gut. Vihuelas were tuned like its contemporary, the Renaissance lute, in 4ths with 3rd between strings three and four.

29. **Villancico:** poetic and musical genres originally from Spain. It was a type of popular song made up of refrains and stanzas. The most common form was a flexible ABA, usually in a triple meter.

30. **Yeísmo:** refers to the lack of distinction in pronunciation between [ll] and [y]; both are pronounced as [dʒ].

31. **Zarzuela:** A typically Spanish dramatic or comic musical piece in which the generally light dialogue is interspersed with singing. The name 'zarzuela' is due to the fact that the work was first presented at the hunting palace of King Philip IV, known as the Palacio de la Zarzuela.

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