SPANISH DICTION IN LATIN AMERICAN ART SONG:
VARIANT LYRIC PRONUNCIATIONS OF (s), (ll), AND (y)

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Latin American art song is a genre primarily of the first half of the twentieth-century, when popular folklore served as the voice and inspiration of many poets and musicians. The nationalist movement served as a means of expression, each Latin American country with its own identity. There is great benefit for singers to study Spanish diction at an academic level, since it is already a language familiar to most U.S.A. residents. There is a significant amount of unknown repertoire that would be very useful in the singing studio because of the language’s open vowels. This repertoire can also serve as a confidence-builder for young Spanish-speaking singers at the beginning of their training. I will be focusing on the (s), (ll), and (y) sounds as pronounced in the diverse regions of Latin America; in particular, why they matter when coaching singers, and the articulators involved in each. The purpose of this study is to discuss diction differences in the repertoire, expound on its benefits for voice pedagogy, all while informing about varied options for recital programming.
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CHAPTER 1

INTRODUCTION

Latin America is comprised of twenty-six countries, nineteen of which are Spanish speaking. While all speak the same castellano language regulated by the Real Academia Española, each contains a rich cultural history that has affected language inflection, word definitions, and has created dialects and accents particular of each region. According to Ethnologue, Spanish is the second most spoken language by native speakers in the world, only second to Mandarin.¹ There are 52.6 million Spanish speakers in the United States alone;² Spain has 46 million.

John Lipski enlightens:

The immense diversity of Latin American Spanish has stimulated both popular interest and scholarly attention for more than a century. Beginning in the 1920’s, monographic studies of individual dialects have increasingly revealed the immense richness of a language which stretches almost continuously from the U.S.-Canadian border to the edge of Antarctica.³

Latin America encompasses a vast area from Mexico to the southernmost tip of South America, as well as several islands in the Caribbean. Spanish is the most common language, although Portuguese, Quechua, and other indigenous languages are spoken across the region. The nationalist movement arrived quite late in Latin America, a direct cause of the effects of colonialism, as the artistic movement in Latin America was a delayed mirror reflection of Europe. African slave trade lasted over 150 years in several countries, and the native indigenous

² Stephen Burgen, “US now has more Spanish speakers than Spain – only Mexico has more,” in The Guardian, 2015.
inhabitants of each region have then and are still today leaving their mark in tradition and culture. European idioms merged with the folkloric elements in Latin America, including the Colombian *pasillo*; the Venezuelan *vals* and *joropo*; the Cuban *habanera*; the Mexican *jarabe*, and the Argentine *vidalita* among many others. Each of these very distinct genres was derived from the *mestizo* and *mulato* ideals, the hybrid of races, social classes, and therefore music.

Currently, discussion on diction and interpretation of the Latin American art song can be found in a rather generic form in several books. Patricia Caicedo’s critical anthology does offer an introduction to diction and an interpretive guide, IPA, and translations to all of the songs found in the collection. The singer is generally instructed to pronounce the (ll) and (y) consonants as [j] for every song, although there are nine different Spanish speaking countries represented. She advocates the Italian (s) sound as a standard, and although she briefly mentions the use of the aspirated (s) in some countries, there is no specification as to how to approach it. Kathleen Wilson’s anthology provides Arden Hopkin’s useful guide on Spanish diction, translations, and IPA, containing varied phonemes for (ll) and (y) but without country specification, and there is no mention of the aspirate (s).

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5 Venezuelan folk-dance in which the first and third beats are accented. Ibid., 155-156.
6 Venezuelan national dance making use of hemiola, usually in 3, but no particular rhythm is associated with it. Ibid.
7 Cuban dance associated with a 3 against 2 rhythm, in which the first figure is a dotted eighth followed by a sixteenth and two eighth notes. Ibid., 100.
8 Mexican national dance which rose to popularity after the country’s independence. Also in 3. Ibid., 98.
10 Of Spaniard and American Indian descent.
11 Of Spaniard and African descent.
Spanish diction for singers is not a standard class at the academic level, and currently the only published available resources are Nico Castel’s *A Singers Manual of Spanish Lyric Diction* as well as an introductory mention in Joan Wall’s *Diction for Singers*. Both Wall and Castel have established the occurring differences between “Old-World” Castilian Spanish and Latin American Spanish, yet they overlook key differences within each Latin American country’s dialects and provide a general overview. Nico Castel does not make mention of the Caribbean (ll) and (y) sounds, and although he mentions the use of the aspirated (s), there is no instruction on its application. Furthermore, most Central American countries like Guatemala, Costa Rica, El Salvador, among others, are not represented. Joan Wall offers only a quick guide to Latin American Spanish diction, only offering three options for pronunciation of the (ll) and (y) consonant sounds: Castilian, South American, and Argentinian. Pablo Zinger has a Spanish diction guide, useful for coaching non-Spanish speaking singers, but it is currently unpublished.

Carol Kimball’s song guide offers background and performance practice advice for the following South American composers: Heitor Villa-Lobos and Francisco Braga (Brazil); Alberto Ginastera and Carlos Guastavino (Argentina). Maya Hoover writes in the introduction of her annotated catalog:

> The challenge for musicians who want to explore Latin American art song is that no source such as this one exists at present. Teachers and performers who wish to delve into this wealth of performance literature do not know where to turn, and end up abandoning this repertoire for other songs that are readily available and already in the public eye. This volume will provide the guidance needed to identify and locate Latin American songs.\(^{13}\)

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I believe this is also true of the linguistic aspect. Many singers do not get motivated to include this repertoire in their recitals because of the insufficient resources in Spanish diction and its Latin American variants.

There are several existing Latin American art song anthologies. The two most comprehensive collections, including a vast representation of Latin American countries, are Patricia Caicedo’s *The Latin American Art Song* and Kathleen Wilson’s *The Art Song in Latin America*. Caicedo has also published additional anthologies of Colombian, Argentinian, and Spanish songs as well as CD recordings to promote their performance practice. The genre of Latin American art song has been barely unearthed at the university level, and it is my hope that this paper sparks interest in the subject as an educational tool for singers in the academic spectrum.\(^\text{14}\) Latin American colonialism has a rich musical history, yet for the sake of brevity, this study will be focused on 19\(^{th}\) and 20\(^{th}\) century art song.

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\(^{14}\) Caicedo, *The Latin American Art Song*, XXVI.
Figure 1 – Map of Latin America

CHAPTER 2
OVERVIEW OF LATIN AMERICAN ART SONG

Latin American art song is a genre primarily of the first half of the twentieth-century, when popular folklore served as the voice and inspiration of many poets and musicians. The nationalist movement served as a means of expression, each Latin American country with its own identity. Some of these composers were trained in Europe, and a few were fortunate enough to have their work published, thus disseminated.

Schechter explains:

The story of Latin America is unique. Native Americans, Iberians, Africans, and their descendants encountered one another’s histories, beliefs, and prejudices, as well as ways of making and using music. In a way, the story of Latin America is told through music: strong feelings of nostalgia and affection, ballads of leaders and heroes, comments on current events and outcries against injustice, and communications with spirits, deities, or ancestors. These accounts interweave to create a fabric of identifiable themes in Latin American music culture.\(^\text{16}\)

A few paragraphs later, he reiterates:

Hundreds of different Latin American regions, nations, and communities express in song their vivid impressions of past times, their love of place, their frequent praise for the local—local landscapes, women, ways of life, musical instruments.\(^\text{17}\)

Personal and local stories permeate the fiber of Latin American art forms. Many of the Argentinian \textit{chacareras}\(^\text{18}\) recount the voyages of the rural migrants into Buenos Aires.\(^\text{19}\)


\(^{17}\) Ibid.

\(^{18}\) Ibid.

\(^{19}\) Ibid.
back to the preconquest, the Native Americans of Hispaniola (now Dominican Republic) performed *atreito*, song dances recounting the past and exalting their chiefs. Sixteenth century Spanish romances are still present in the music of Chile.²⁰

The beginning of the nineteenth century saw the independence of many Latin American countries, instigating the local musical art form. Nationalistic musical styles came to be fully defined at the end of the century into the beginning of the twentieth century, combining both European and local folk styles. Established musical institutions and opera theaters emerged as the forefront of cultivated musical life. Songs and piano compositions abounded, and the rise of virtuosi arrived at the end of the century.²¹ Composers sought to bridge the gap between European tradition and their own culture. Many of them studied in Europe and North America. While Europeans saw the decline of the nationalistic movement after the 1930’s, Latin America’s socio-political development extended it beyond the 1950’s.²²

Conchita Badía, a Catalan soprano and pianist, was a first hand interpreter of Spanish and Latin American art song, as many composers wrote their songs for her.²³ In 1936 she moved first to Brazil and then to Argentina to escape the Spanish Civil War. There she not only continued to work with Manuel de Falla, a fellow exile, but collaborated with Argentine composers such as Juan José Castro, Alberto Ginastera, and Carlos Guastavino, as well as Brazilian composer Heitor Villa-Lobos. Upon her return to Catalonia in 1946, she dispersed this repertoire to European audiences.²⁴

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20 Ibid., 8.
22 Ibid., 124-125.
23 Ibid.
The style of Latin American art song cannot quite be defined in specific terms, other than the merging of European and local folk styles, because of the diversity found in its regions. Patricia Caicedo thoroughly elaborates:

There are as many styles as composers. We would have to contextualize it within historical periods. What we can say is that at the end of the nineteenth century up until the 1940’s and 50’s Latin American composers were greatly influenced by the nationalist movement. What did the nationalist movement entail during those times? It meant the value of folk elements and their implementation in academic music. There is a difference between the terms of national styles and nationalistic music. Nationalistic music was believed to be the one which included rhythmic cell elements of folklore. The national style is a more subjective topic, and it can include subjective elements that the composer feels as representative of his or her identity, which does not necessarily need to include folk motives. This is what makes the nationalist style obtain the national status without containing specific folklore. Change is experienced, and later the national aspects become subjective. Throughout the end of the nineteenth and first half of the twentieth centuries, national folk elements were first valued, but then progressively became imperceptible. This means that today a Latin American composer can use the dodecaphonic language and at the same time be creating Costa Rican or Puerto Rican music. There is no “one” style.25

Some countries more than others have a richer musical history, cultivating art song as an important art form. The present day œuvre is quite vast, extending from the 19th to the 21st century. Indiana University Jacob’s School of Music is a pioneer in the promotion of Latin American repertoire. Chilean composer Juan Orrego-Salas founded its Latin American Music

25 Patricia Caicedo Skype interview conducted on 17 January 2017.
Center in 1961. Ricardo Lorenz, Carmen Téllez, Erik Caraballo, Paul Borg, and currently Javier F. León, have all served as directors. It is one of the biggest organizations of Latin American art music in the world and the oldest in the United States, containing archives that include unpublished scores, special collections, and recordings. It also offers concerts and scholarly lectures.\(^{26}\)

For the sake of brevity, I will only mention concise background information for prolific composers who influenced the nationalistic movement in each country represented in this study. The detailed inclusion of more composers would require a much longer written document. For a comprehensive list of important vocal works by country, consult Maya Hoover’s reference work *A Guide to the Latin American Art Song Repertoire: An Annotated Catalog of Twentieth-Century Art Songs for Voice and Piano*, published by Indiana University Press.

2.1 México

The Mexican revolution, circa 1910-1920, brought about an extraordinary artistic current surrounding patriotism and nationalistic traits of the Indian and *mestizo* cultures. Manuel M. Ponce (1882-1948) is considered the father of Mexican musical nationalism, creating a Romantic style similar to the nineteenth century salon with mestizo folk music rhythms, like the *corrido*,\(^{27}\) *jarabe*, *son*, and *huapango*.\(^{28}\) His songs are filled with Mexican *jarabes, sones, and sandungas*,\(^{29}\) which were derived from the European waltzes, polkas, and mazurkas. He devoted himself to the study of the above mentioned Mexican native folk styles. His song *Estrellita* (1912, published in 1914) has been celebrated throughout the world as a Mexican staple and


\(^{28}\) Mexican folk rhythmic pattern with a hemiola effect. Ibid., 142.

\(^{29}\) Mexican waltz of sentimental quality. Ibid.
brought him international acclaim.\textsuperscript{30} Ponce’s vast song collection includes twenty-six arrangements of folk songs and sixty-eight popular songs evoking salon-music. His best known song cycles include \textit{Tres Poemas de Lermontow}, \textit{Cuatro Poemas de Francisco de Icaza}, and \textit{Tres Poemas de Mariano Brull}.\textsuperscript{31}

Carlos Chávez (1899-1978), known as the most influential Mexican composer between 1920-50, was a champion for what is known as the Aztec Renaissance and the Indianist movement in Mexico. He sought to evoke Mexico’s cultural past with the use of intervals of the minor 3\textsuperscript{rd} and perfect 5\textsuperscript{th}, and five different melodic modes in the pentatonic series, all present in Aztec melody.\textsuperscript{32} His vocal music contributions are few but important. Silvestre Revueltas (1899-1940) features lyrical vocal works and interesting dissonances in his \textit{Dos canciones} and \textit{Cinco canciones de niños}.\textsuperscript{33}

2.2 Venezuela

Venezuela saw the beginning of its nationalistic musical movement in the 1920’s, when a prosperous economy and political rest made it possible for composers to make a living. The Afro-Antillean folk style permeates the music of the country’s nationalistic composers.\textsuperscript{34} Vicente Emilio Sojo (1887-1974) and Juan Bautista Plaza (1898-1965) were pioneers of the movement and inspired many other Venezuelan composers. Sojo’s vocal works include over one hundred folk song arrangements. Plaza’s \textit{Siete canciones venezolanas} were influenced by French Impressionism, using neo-Romantic harmonies alongside folk dance rhythms like the

\begin{flushright}
\textsuperscript{30} Ibíd., 125. \\
\textsuperscript{31} Ibíd., 128. \\
\textsuperscript{32} Ibíd., 129. \\
\textsuperscript{33} Maya Hoover, \textit{A Guide to the Latin American Art Song Repertoire: An Annotated Catalog of Twentieth-Century Art Songs for Voice and Piano} (Indiana: Indiana University Press, 2010), 178. \\
\textsuperscript{34} Béhague, \textit{Music in Latin America}, 153-154.
\end{flushright}
joropo (first and third beats are accented) and the vals (national dance making use of hemiola, usually in 3). The songs are full of Venezuelan countryside imagery.\footnote{Hoover, \textit{A Guide to the Latin American Art Song Repertoire}, 207.} Perhaps written after De Falla’s \textit{Siete canciones populares españolas}, each song of the cycle represents a popular musical genre of the country.\footnote{Béhague, \textit{Music in Latin America}, 155.}

2.3 Cuba

Nineteenth century Cuba was known for fomenting opera and Cuban zarzuela, an important factor for the later development of Cuban art song. \textit{Afrocubanismo} became the leading nationalist movement of the twentieth century, integrating African rhythms and imagery into the heart of musical culture. Amadeo Roldán (1900-1939) and Alejandro García Caturla (1906-1940) pioneered the movement, named Grupo Minorista. The beginning of the twentieth century saw Cuba’s music spread around the world. Before the political conflict with the United States and Cuba, Ernesto Lecuona (1895-1963) traveled to the United States with one of the first Latin American orchestras, exposing North Americans and Europeans to the Cuban style which so influenced the world of jazz and popular music. His song “La Comparsa” was first performed in 1912, revolutionizing the world with Cuban sounds.\footnote{Hoover, \textit{A Guide to the Latin American Art Song Repertoire}, 148-149.}

2.4 Colombia

Although Colombia has a rich musical history that flourished in the twentieth century, art song was not cultivated like other genres; choral music was more prevalent. The genre is also currently challenged by lack of publication and difficult access, as many of the collections are found in personal archives and periodicals that have been lost or are incomplete. Among
Colombian composers with nationalistic tendencies whose songs are performed are Jesús Bermúdez Silva (1884-1969), José Rozo Contreras (1894-1976), and Adolfo Mejía (1905-1973). Jama León (b.1921), a prominent orchestra director, has distinguished himself with a unique and colorful collection of songs, some based on national rhythms like the *bambuco*. Many of them were performed by Colombian soprano Carmina Gallo during the 1970’s. León’s *Ciclo de canciones infantiles* is quite charming.

2.5 Costa Rica

The art song in Costa Rica, in general, contains less folk elements than in other Latin American countries. Compositions at the beginning of the twentieth century, although of nationalistic nature, were written with an educational purpose. Guanacaste, in the northwest region of the country, is the primary source for folklore. The University of Costa Rica has compiled an anthology, *Canciones costarricenses*, featuring composers from the late twentieth century into the present, including Dolores Castegnaro (1900-1979), Carlos Enrique Vargas (1919-1998), Bernal Flores (b. 1937), and several more.

2.6 El Salvador

The musical heritage of El Salvador has been underrepresented due to lack of research. Nevertheless, German Gustavo Cáceres (b. 1954) has made recent contributions to El

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Salvadorian art song and the country’s musical life as a whole. His *Cuatro canciones para soprano y piano* (1981) and *Siete canciones* (1999) are among his worthy compositions.\(^{42}\)

2.7 Perú

Peru’s immense musical wealth extends back to the era of colonialism (1540’s), when Cathedral and secular music fulfilled a vital part of the viceroyalty. Nationalistic perspectives arrived with the country’s independence in the first half of the nineteenth century, but it was not until the end of that century that composers began to distinguish themselves. Peruvian folk music was incorporated in their compositions, beginning with the collection and inclusion of harmonized Peruvian songs into the context of professional compositions.\(^{43}\) A nationalist romantic movement developed, interweaving mestizo and Indianist folk music genres. Among the prolific composers of the early twentieth-century, it was Teodoro Valcárcel (1902-1942) who significantly contributed to the genre of Peruvian art songs. Of Native Indian descent himself, he cleverly merged indigenous folk and modern styles resulting in exotic compositions. His most outstanding collection of songs include the *Cantos de alma vernacular* (thirty songs) and *Cuatro canciones incaicas*. These last four were originally written with Quechua text and published in Paris in 1930.\(^{44}\) A Spanish adaptation with added cadenzas by Edgar Valcárcel (his nephew) was later published in Peru in 1986. Distinctive elements of Andean native music are featured in pentatonic melodies and falling minor thirds. All of his songs are written for soprano, and the added cadenzas are well-suited for a coloratura.\(^{45}\)

\(^{42}\) Ibid., 159-160.

\(^{43}\) Béhague, *Music in Latin America*, 165.

\(^{44}\) Ibid., 168.

\(^{45}\) Caicedo, *The Latin American Art Song*, XXXVI.
2.8 Bolivia

Bolivia’s indigenous population is quite large, and indigenous culture permeates all things Bolivian. Nevertheless, at the beginning of the twentieth century, composers sought to romanticize their native folk elements of Amayra-Quechua descent to create their distinct national style. The turn of the century also saw the organization of national music institutions in La Paz. Eduardo Caba (1890-1953) was one of the first nationalist composers pioneering the movement. Andean pentatonic elements and rhythmic clusters are found in his songs “Kapuri” (in durchkomponiert style), “Flor de bronce,” “Crepuscular,” and “Kori Killa.” Agustín Fernández (b. 1958), more contemporary in style, is also worthy of mention. His song cycle “El Anillo” contains texts by Federico García-Lorca.

2.9 Chile

Nationalism had fewer followers in Chile, since many Chileans felt that Indianism was not a vast representation of Chilean culture. Nevertheless, the celebrated Pedro Humberto Allende (1885-1959) pioneered the movement at the beginning of the twentieth century. His research and first on-site collection of Mapuche music ultimately influenced his style. He combined French Impressionism with mestizo and Araucanian folk music. His Ciclo de seis canciones infantiles was originally written for chorus, but is technically difficult and suitable for a trained singer. The songs contain sounds that simulate baby or child talk, like “pinpín” and “pilipilón,” which are not real words but rhymes in the context of the text. The more

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47 Through-composed.
48 Caicedo, *The Latin American Art Song*, XXXII.
50 Caicedo, *The Latin American Art Song*, XXXV.
contemporary Juan Orrego-Salas (b.1919) has used rhythmic variations to highlight imagery in his art song contributions.\footnote{Kathleen Wilson, The Art Song in Latin America: Selected Works by Twentieth-Century Composers (Stuyvesant, NY: Pendragon Press, 1998), 39.}

\subsection*{2.10 Argentina}

Nationalism in Argentina was rooted in the nineteenth century with the establishment of cultural institutions and the interest in the national tradition of the gaucho, a horseman adept in cattle and farming (in the pampas, or provincial lowlands), at the turn of the century. Andean native culture and the “porteño” influence of urban Buenos Aires were also of interest to composers at the beginning of the twentieth century. The new era saw the establishment of Teatro Colón of Buenos Aires in 1908. Italian verismo opera was a great influence to nationalist composers.\footnote{Béhague, Music in Latin America, 212.} Composers of art song sought a model in the French mélodie. Carlos López Buchardo (1881-1948) and Julián Aguirre (1868-1924), although known for their nationalist contributions, wrote their early songs in French. Carlos Guastavino (1912-2000) and Alberto Ginastera (1916-1983) made an extensive contribution to the genre, thus their songs are well-known.\footnote{Allison Weiss, Maya Hoover, ed., “Argentina,” in A Guide to the Latin American Art Song Repertoire, 1-2.} Ginastera’s Cinco canciones populares argentinas is a collection of traditional songs each based on a different folk rhythm. Gilardo Gilardi (1889-1963) also contributed greatly to the genre with 48 songs.

\subsection*{2.11 Uruguay}

Like most of Latin America, European art forms like Italian opera were the dominant trend in nineteenth century Uruguay. It was later in the twentieth century that composers like
Alfonso Broqua (1876-1946) and Félix Eduardo Fabini (1882-1950) made their mark using native rhythms and melodic themes to create a sort of romantic nationalist style. Fabini was the most influential composer of his time. His nationalist style is not purely folkloristic, but falls in a sub-category of “Rioplatense” folk music (focusing on that particular South American region). The triste is a recurrent rhythm of cadential descending half-steps, originating from the Andean yaravi. It is evident in his song of the same name, “Triste.” Broqua focused more on Amerindian subjects.

2.12 Puerto Rico

Puerto Rico’s cultural richness is as diverse as that of Cuba. Once a Spanish colony, it is now a commonwealth of the United States, although the nationalist movement has sought the island’s independence. Puerto Rican identity is very much its own, with Spanish being the primary spoken language. Strong musical institutions have secured Puerto Rico’s musicians and composers among the highest caliber. Traditional folk music combines three main cultures: Spanish, Native, and African. Lively rhythms and folk percussion instruments permeate the music of the island, like the décima, seis, and plena. Like in Cuba, the danza and salon music were prominent in the nineteenth century. The most influential composer of the early twentieth century is Héctor Campos-Parsi (1922-1998), who later morphed his nationalistic style into more of neoclassicism and experimental music. Ernesto Cordero (b.1946), both a guitarist and composer, has made numerous contributions to Puerto Rican art song, many of them written originally for voice and guitar. Among these is “La Hija del Viejo Pancho,” transcribed later for

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56 Both the décima and seis are part of the Puerto Rican jibaro or folk singer/poet tradition.
57 Folk rhythmic dance of Afro-Puerto Rican tradition. Ibid., 153.
voice and piano (1974). 59 Like most of his songs, this piece evokes Puerto Rican landscapes and
every day folk life.

2.13 Guatemala

Guatemala is at the center of Mayan civilization, and even after Spanish colonization,
Mayan culture and its music are very much a part of the country’s traditions. The 1920’s saw the
incorporation of African rhythms through cultural ties with Ladinos (Spanish speaking), Carib
and Arawak descendants. Salvador Ley (1907-1985) sought to establish his national identity
with more than fifty songs, 60 in which the diatonic “Copla Triste” is included. 61 Jesús Castillo
(1877-1946) is also an influential composer.

2.14 Ecuador

Lack of publication and government sponsorship has left Ecuador in the shadows of
musical culture. There is no current record of art song by nationalistic pioneers like Luis
Salgado (1903-1977), who wrote operas, ballets, and symphonic suites. Gerardo Guevara
(b.1930), considered the most influential composer of the late twentieth century, interweaves
Amazonian elements into his compositions. His “Yaravi” 62 is written after the Andean rhythm. 63

2.15 Dominican Republic, Honduras, Nicaragua, Panama, and Paraguay

The above listed countries contain too small an evidence of art song. Some have little
evidence of national art music as a whole by local composers, even though national cultural

59 Wilson, The Art Song in Latin America, 121.
60 Hoover, A Guide to the Latin American Art Song Repertoire, 162-163.
61 Wilson, The Art Song in Latin America, 92.
62 A love song of Indian origin. Béhague, Music in Latin America, 166.
63 Ibid., 86.
institutions like conservatories and symphony orchestras are alive and present. This might be a bi-product of lack of government support and/or lack of publication. Much of this music might be presently kept in personal archives.

2.16 Introduction to Lyric Diction of Latin American Art Song

On speaking about the Spanish language, Pablo Zinger states:

The Spanish language has a rule for everything. There are no exceptions, only a great variety of rules for spelling and diction. The rules are not easy, but once you understand them, you can apply them consistently. This is why when you look at a Spanish dictionary you don’t find a diction clarification next to each word as you do in the Webster’s or any other English dictionary. The Spanish spelling will always determine the pronunciation of the word.64

Nico Castel mentions five vowel sounds in his Spanish diction book:

\[a\] – \(\varepsilon\) – \[i\] – \(\partial\) – \[u\]. He describes the palatal vowels as the low central \(a\), the mid high \(\varepsilon\), and the high front \(i\), while the velar vowels are described as mid back \(\partial\) and the high back \(u\). Furthermore, he states that “Brevity, clarity and precision are the characteristic qualities of the Spanish vowels.”65 These vowels are phonetically uniform and do not become longer, shorter, weaker, or nasalized as in German, Italian, Portuguese, French, or English.66 Pablo Zinger puts it even simpler in his easy to understand Spanish Diction for Singers guide, in which \(a\) is open, \(\varepsilon\) and \(o\) are neither open nor closed but a sound in between, and \(i\) and \(u\) are always closed.67 Kathleen Wilson offers a pronunciation guide in her art song anthology, and she states

64 Pablo Zinger Skype interview conducted on 12 January 2017.
66 Ibid.
67 Pablo Zinger, Spanish Diction for Singers (unpublished), 5-8.
that (e) and (o) open or close in certain instances. As a native Spanish speaker, I disagree and lean towards Pablo Zinger’s approach.

For this study, the consonant sounds of (s), (ll), and (y) will be highlighted within the following regions:

- North America: México
- Central America: Guatemala, El Salvador, Honduras, Costa Rica, Panamá, and Nicaragua
- The Caribbean: Venezuela, Cuba, Dominican Republic, and Puerto Rico
- The Andean Region: Colombia, Ecuador, Perú, Bolivia, Chile
- The River Plate Region: Argentina, Uruguay
- Central South America: Paraguay

I believe these sounds are a cause for confusion among many non-Spanish speakers.

Additional consonantal differences exist between Latin American countries, including the sounds of [x], [ç] or [h] for the (j) consonant, and variations of (r) and (n).

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CHAPTER 3

THE REGIONALISMS OF (s)

It is established that the Latin American [s] is the same as in Italian, dental and forward, as opposed to the predorsal thick (s) in Spain, which almost resembles [ʃ], but the tongue curls upward towards the alveolar ridge. Lipski calls it the apicoalveolar [ṣ]. Some Latin American countries like Colombia have a similar [s] sound. Furthermore, the phenomenon of ceceo [θɛ’θɛo] in Spain versus the Latin American seseo establishes one of the main differences between the Castilian and Latin American variants. Nico Castel describes seseo as the change from the lisping to the nonlisping sounds. In Spain, the (z) is pronounced with an unvoiced th sound [θ] always. The letter (c) preceding vowels [e] and [i] also has the [θ] sound. This is not the case in Latin America, in which both consonants receive the [s] sound. Some Spanish dialects aspirate or omit the final (s), although this is not exclusive to Latin America since in Andalucía (southern Spain) it is also present. This phenomenon includes the substitution of the [s] for [h] or the dropping of the [s] altogether. Countries that exhibit this consonant behavior will be described in this chapter. Pablo Zinger advises caution in the use of the aspirate (s) for non-native Spanish speakers, and suggests careful study of the language and repertoire for its application. “The danger is that a softly aspirated (s) will become non-existent. If it becomes a diction struggle, go back to the sibilant [s].”

As an exercise of research to find out what is available to singers other than the standard diction books, I have compared the Spanish diction guides of seven current Spanish-

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69 Castel, A singer's manual of Spanish lyric diction, 117.
70 Lipski, Latin American Spanish, 209.
71 Ibid.
72 Ibid.
73 Zinger Skype interview.
English/English-Spanish dictionaries. Each contains a very short and concise section on the
general rules of Spanish pronunciation for the following consonant:

<table>
<thead>
<tr>
<th>Dictionary</th>
<th>Rules on (s) and [s] Sounds</th>
</tr>
</thead>
</table>
| Oxford Spanish Desk Dictionary, 2005                        | -pronounced [s]  
- aspirated in many regions (non-specific) at the end of syllables, Ex. hasta/a’hta  
-voiced before a voiced consonant, Ex. mismo/’mizmo  
-(c) before [e] or [i] is pronounced [s] in Latin America and parts of southern Spain and [θ] in rest of Spain  
-(z) is [s] in Latin America and parts of southern Spain and [θ] in rest of Spain |
| Webster’s New World International Spanish Dictionary, 2004   | -pronounced like English “seam,” “salt,” “essay”  
-(c) before [e] or [i] like English “center,” “cipher” in America and southern Spain (Andalusia), but as English “thin” in most of Spain  
-(z) in America and southern Spain like English “seam,” “soft,” “essay,” but in most of Spain like English (th) in “think,” “thwart” |
| Collins Spanish Dictionary, 2005                            | -pronounced [s] like the English “same”  
-pronounced [z] before a voiced consonant (b, d, g, l, m, n), like English “rose”  
-(c) before [e] and [i] and (z) are pronounced [s] in parts of Andalusia and Latin America (“seseo”) |
| Diccionario Práctico del Estudiante: Real Academia Española/Asociación de Academias de la Lengua Española, 2007 | -pronounced [s]  
-pronounced interdental [z] in “ceceo” zones  
-(c) and (z) pronounced interdental [s] in central and northern Spain (“ceceo”), but pronounced [s] in Southern Spain, Canary Islands, and Latin America (“seseo”) |
| The University of Chicago Spanish Dictionary, 2002           | -pronounced like standard American English in Spanish America and parts of southern Spain  
in most of Spain it is pronounced with a whistling sound, tip of the tongue against alveolar ridge  
in Caribbean and coastal Spanish dialects, preconsonantal (s) can be [h] or eliminated entirely  
Ex. “esta” can be “ehta” or “eta”  
-(c) before [e] and [i] is pronounced [s] in Spanish America and southwest of Spain, but as (th) as in “thin” in other parts of Spain  
-(z) pronounced in all of Spanish American and southwestern Spain, but as (th) in the rest of Spain |
Table 1 - Dictionary Rules on (s)

3.1 Pronunciation of (s) and /s/ Sounds According to Country

3.1.1 Argentina

The largest Spanish-speaking country by surface area, Argentina is home to many dialects across its region. Yet it is the porteño dialect of Buenos Aires the one the Spanish-speaking world considers as the Argentinian accent. The common use of the (s) includes weakening and elision at the end of a syllable. Final (s) is commonly aspirated among educated residents of Buenos Aires, but it is sibilant in formal settings and in the Santiago del Estero region and Bolivian border. Word-final prevocalic (s) is sibilant.74

Example from Guastavino’s “Milonga de dos hermanos,” text by Jorge Luis Borges

vienen del sur los recuerdos

’βje nen del ’sur loh re ’kwer ðos

(from the south come memories)

---

3.1.2 Bolivia

Bolivia is considered an Andean nation, and its dialects have been greatly influenced by the Quechua and Aymara indigenous languages. The country’s Spanish contains both archaic and modern elements.\(^{75}\) Sibilant [s] is strong in all syllable final positions throughout the Altiplano Highlands (where its capital Sucre is located), and it is sometimes apical (like Castilian), but not throughout. Final (s) before a vowel is also sometimes a voiced [z]. In the Lowland Llanos, the aspirate (s) is used at the end of syllables and words, similar to the Caribbean. Sometimes the (s) is eliminated altogether.\(^{76}\)

3.1.3 Chile

Although Chile covers a vast region of the South American continent, it contains only one Spanish dialect as a country. Araucano and Mapuche indigenous languages have influenced the dialect at some extent. Syllable and word-final (s) is aspirated or completely eliminated.\(^{77}\)

3.1.4 Colombia

The Spanish of Bogotá and the highlands is considered by popular opinion to be the purest of Latin American Spanish. While the highland pronunciation is “text-book perfect,” the coastal lowlands exhibit noticeable lessening of consonant sounds. The country’s dialects have been thoroughly studied.\(^{78}\) Word and syllable final (s) is sibilant, and in the west of Bogotá, some pronounce the (s) like the Castilian apicoalveolar [ś] (Medellín). Sometimes intervocalic and word initial (s) is aspirated, but it is not used in formal settings. Aspirate word and syllable

\(^{75}\) Ibid., 182.
\(^{76}\) Ibid., 188-189.
\(^{77}\) Ibid., 196-199.
\(^{78}\) Ibid., 204.
final (s) can be heard in Colombia’s coastal region because of the Afro-Hispanic influence, but sibilant [s] is still the norm.  

3.1.5 Costa Rica

The indigenous population in Costa Rica was fairly small at the time of colonization, and very few retain their language and culture today.\(^7\) The valle central (Central Valley) dialect (in the capital San José and adjacent cities) is depicted as the standard for Costa Rican Spanish. The final (s) in words and syllables is always pronounced, and final pre-vocalic (s) is sometimes voiced [z].\(^8\)

3.1.6 Cuba

The Cuban dialect has been widely researched. Its Afro-Hispanic elements are a result of creolization and African influence extending from colonial times,\(^9\) along with the indigenous influence of the Arawaks, the once predominant indigenous group. Final (s) in both syllables and words is aspirated, becoming an [h], but it is common for the [s] to be elided completely.\(^10\)

*Example from Eduardo Sánchez de Fuentes “Canto de esclavos,” text from a popular poem*

Por las calles de La Habana, Entra si vas

[por lah ’ka jeh de la ’βa na ’en tra si ’βah]

(through the streets of La Habana, enter if you’re going)

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\(^7\) Ibid., 209-210.
\(^8\) Ibid., 220.
\(^9\) Ibid., 222-223.
\(^10\) Ibid., 226.
\(^11\) Ibid., 232.
3.1.7 Dominican Republic

Santo Domingo was once “Spain’s front door,” but later was ignored as settlers moved to mainland México and Perú in search of gold and treasure. The Taíno and African influence, the latter more prominent, have shaped the dialect. Syllable and word final (s) is aspirated, but it is more often lost.

3.1.8 Ecuador

In the capital area of Quito and the rest of the Central Highlands, final (s) in words and syllables is always retained as a sibilant and voiced [z] before a vowel. It is not voiced in the north, and it is aspirated in the coastal area.

*Example from Gerardo Guevara’s “Yaravi,” text by César Monroy*

es el indio que así canta

[ez el `in djo kea ’si ’kan ta]

(it’s the Indian who so sings)

3.1.9 El Salvador

The Spanish of El Salvador is similar to its neighboring countries of Guatemala and Honduras, and it is the only Central American country without a Caribbean coast. African influence was minimal during colonial times, although still present. This has resulted in a homogenous culture and dialect characterized by mestizo elements, the fusion of Amerindian

84 Ibid., 235.
85 Ibid., 239.
86 Ibid., 248.
and Caucasian cultures. The (s) is standard sibilant, but rural Salvadorians interchange [s] and [Ø] without consistency (unlike Spain).

3.1.10 Guatemala

Guatemala endured a strong Spanish presence during colonial times. The predominant indigenous groups were the Mayans-Quiché, and this influence is still present in the dialect. The (s) is sibilant and retained, although somewhat apical.

3.1.11 Honduras

Preconsonantal and final prevocalic (s) is aspirate, but it is strong in some rural regions.

3.1.12 México

In accordance with its size and complex history as one of the main settlements of the great Spanish empire during colonial times, Mexican Spanish has many regional dialects. The Mayan and Aztec influences have shaped the Spanish of the country. In Central México, the (s) is present and does not aspirate, and the sibilant [s] is prominent. Other areas of the country weaken the final (s), but it is present more often than not.

3.1.13 Nicaragua

Syllable and word-final (s) is significantly reduced more as an aspirate in Nicaragua than

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87 Ibid., 254.
88 Ibid., 258.
89 Ibid., 262-264.
90 Ibid., 265.
91 Ibid., 271.
92 Ibid., 280-281.
in any other Central American country, comparable to the Caribbean. Yet before a consonant, [s] hardly ever disappears.\(^93\)

3.1.14 Panamá

Panama is linguistically linked to South America and the Caribbean.\(^94\) The sibilant [s] is aspirated or elided at the end of words and syllables, comparatively similar to the Caribbean, but monitored speech retains the [s].\(^95\)

3.1.15 Paraguay

Paraguay is considered by linguists to be a bilingual nation. It is the only country in which a native indigenous language (from the Guaraní people) is spoken just as much as Spanish.\(^96\) Syllable and word-final (s) is commonly aspirated, but not totally lost. Yet the sibilant [s] is retained among educated citizens.\(^97\)

3.1.16 Perú

Peru’s great mineral wealth made it a magnet for Spanish settlers. Lima was the seat of the richest Viceroyalty, hence the most affluent resources were directed to build fortifications and a military that defended the trade routes. Spanish settlers in other colonies immigrated to Peru in search of wealth. Because of the country was the center of the Inca empire, the Spanish language merged with the local indigenous languages and resulted in what it is today.\(^98\) It is

\(^{93}\) Ibid., 291.  
\(^{94}\) Ibid., 294.  
\(^{95}\) Ibid., 299-300.  
\(^{96}\) Ibid., 303.  
\(^{97}\) Ibid., 309.  
\(^{98}\) Ibid., 315-316.
common for the Lima and coastal middle-class to aspirate the (s) before consonants and retain it at the beginning of words, but sibilant [s] is retained in the Andean highlands (Cuzco and Puno). Cuzco inhabitants also use the [θ] for (s), particularly when talking about numbers. 99

3.1.17 Puerto Rico

Puerto Rico is the smallest Spanish-speaking region in Latin America. 100 The native Taino and later African influences merged with the Spanish language of the settlers to create a distinct dialect. Syllable and word-final (s) is aspirated, elided, or deleted. 101

_Example from Ernesto Cordero’s “La hija del viejo Pancho,” text by Luis Lloréns Torres_

y los becerros berrear (and the young calves bellow)

[i loh βe 'se roh βe 'rear]

3.1.18 Uruguay

The Spanish of Uruguay is very similar to that of Argentina, since they share in the River Plate region. Lipski describes the Uruguayan dialect as an extension of the _porteño_ dialect of Buenos Aires. 102 Preconsonantal (s) is aspirated, but sibilant [s] is retained in artificially correct speech. At the end of words but before a vowel, the retained [s] is considered more prestigious. 103

3.1.19 Venezuela

Venezuelan Spanish falls under the category of the Caribbean dialect, although some

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99 Ibid., 319-322.
100 Ibid., 328.
101 Ibid., 334.
102 Ibid., 337.
103 Ibid., 340-341.
Andean regions assimilate to the dialect of Colombia.\textsuperscript{104} Throughout most of Venezuela, (s) at the end of syllables and words is aspirated, weakened, or elided. Aspiration is preferred among higher social classes.\textsuperscript{105}

\textit{Example from Juan Bautista Plaza’s “Por estos cuatro caminos,” text by Luis Barrios Cruz}

Por estos cuatro caminos de la llanura tostada

[por `eh toh `kwa tro ka `mi noh ðe la dʒa `nu ra toh `ta ða]

(through these four roads of the golden/toasted plain)

The following table is a quick guide to the use of the aspirate or eliminated (s). Let it be known that this is only an approximation of a topic still debated by linguists, but associated with the regional majority in each country, particularly its capital.

\textsuperscript{104} Ibid., 348.
\textsuperscript{105} Ibid., 350-351.
<table>
<thead>
<tr>
<th>Country</th>
<th>Sibilant (s) = [s]</th>
<th>Aspirate or eliminated (s) = [h] or no sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>Argentina (especially in tango)</td>
<td>Final before vowel</td>
<td>Final before consonant</td>
</tr>
<tr>
<td>Bolivia</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Chile</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Colombia</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Costa Rica</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Cuba</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Dominican Republic</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Ecuador</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>El Salvador</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Guatemala</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Honduras</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>México</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Nicaragua</td>
<td>Final before consonant</td>
<td>Final before vowel</td>
</tr>
<tr>
<td>Panamá</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Paraguay</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Perú</td>
<td>✔</td>
<td>Final before consonant</td>
</tr>
<tr>
<td>Puerto Rico</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Uruguay</td>
<td>Final before vowel</td>
<td>Final before consonant</td>
</tr>
<tr>
<td>Venezuela</td>
<td>✔</td>
<td></td>
</tr>
</tbody>
</table>

Table 2 – Quick Guide to Final Pre-Vocalic or Pre-Consonantal Aspirate (s)
CHAPTER 4

THE REGIONALISMS OF (ll) AND (y)

Latin American Spanish consonants (ll) and (y) are represented by different phonemes according to region. Most of Latin American Spanish experiences the phenomenon of yeísmo, in which both (y) and (ll) consonants sound the same. The four major sounds are: [j], [ʝ], [dʒ], and [ʒ] (this last one is interchangeable with [ʃ] in certain regions). Nevertheless, some countries do maintain the palatal lateral [ʎ] for (ll) like in Castilian. Yeísmo also occurs in Andalucía (southern Spain) and is becoming more accepted throughout the rest of Spain. As a conjunction, (y) simply has an [i] sound. Although some of these sounds soften during fast speech, I believe each should be distinct in lyric singing. An added emphasis should also be given when these sounds appear at the beginning of phrases as opposed to in-between vowels.

As in Chapter 3, below is the information extracted from seven dictionaries comparing the rules for (ll) and (y):

<table>
<thead>
<tr>
<th>Dictionary</th>
<th>Rules on (ll)</th>
</tr>
</thead>
</table>
| Oxford Spanish Desk Dictionary, 2005                | - varies throughout Spanish-speaking world  
- like the English “yes”  
- most do not distinguish between (y) and (ll)  
- more emphasis at the beginning of a phrase  
- Bolivia, Chile, Peru and Castile (Spain) pronounced as in English “million”  
- River Plate area is [ʒ] or [ʃ]                                                               |
| Webster’s New World International Spanish Dictionary, 2004 | - like English “ly” in “halyard,” “million”  
Ex. *calle, pollo*  
- regional American variations like English “youth”  
- in Uruguay and Argentina like (s) in English “measure”                                                                 |
| Collins Spanish Dictionary, 2005                    | - similar to the English [ʎ] in “million”  
- parts of Spain and most of Latin America it is pronounced [j] and [ʒ]  
- the [j] pronunciation is becoming more accepted in Spain                              |
Lateral palatal as in “calle”
-pronounced with the same palatal sound as (y) in most Latin American countries (“yeismo”)

No longer considered to be a separate letter in the Spanish alphabet
-pronounced in most areas like (y) of English “yes,” but with greater tension
-northern Spain and part of the Andes like English “million”
-in River Plate area like English (g) in “beige” or (sh) in “ship”

Pronounced [j] like in English “yellow,” Ex. lluvia
-pronounced [ʒ] in Rio de la Plata area in South America, like the (s) in English “measure”

No longer alphabetized as a separate letter
-in most of Spain like English “lli” in “million,” Ex. llamar, olla
-in southern Spain and most of Spanish America like English (j) in “jar”
-in Argentina and Uruguay like English (s) in “measure”

Dictionary Rules for (ll)

<table>
<thead>
<tr>
<th>Dictionary</th>
<th>Rules on (y)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oxford Spanish Desk Dictionary, 2005</td>
<td>-like the English “yes” when followed by a vowel</td>
</tr>
<tr>
<td></td>
<td>-more emphasis at the beginning of a phrase</td>
</tr>
<tr>
<td></td>
<td>-River Plate area is [ʒ] or [ʃ]</td>
</tr>
<tr>
<td></td>
<td>-As conjunction and end of syllable pronounced as [i]</td>
</tr>
<tr>
<td>Webster’s New World International Spanish Dictionary, 2004</td>
<td>-like English (y) in “youth,” Ex. ya, cuyo</td>
</tr>
<tr>
<td></td>
<td>-in Argentina and Uruguay like English (s) in “measure”</td>
</tr>
<tr>
<td>Collins Spanish Dictionary, 2005</td>
<td>-pronounced [j] as a consonant or semi-consonant like in “yes”</td>
</tr>
<tr>
<td></td>
<td>-emphatic speech in Spain and Latin America pronounced [dʒ] as in “jam”</td>
</tr>
<tr>
<td></td>
<td>-in Argentina, Chile, etc. it is pronounced [ʒ] as in “leisure”</td>
</tr>
<tr>
<td>Diccionario Práctico del Estudiante: Real Academia Española/Asociación de Academias de la Lengua Española, 2007</td>
<td>-could represent the vowel sound [i] at the end of words like “muy”</td>
</tr>
<tr>
<td></td>
<td>-consonant palatal sound in words like “yo”</td>
</tr>
</tbody>
</table>
Table 4 - Dictionary Rules for (y)

4.1 Pronunciation of (ll) and (y) According to Country

4.1.1 Argentina

According to Lipski, [ʎ] does not exist in Argentina. Both (y) and (ll) receive a post-alveolar fricative (groove fricative) sound [ʒ] or [ʃ], a phenomenon known as žeísmo [ʒeˈismo] or rehilamiento. Younger residents of Buenos Aires have spread the trend of using the voiceless [ʃ] or [ʃ] instead of [ʒ], an occurrence mostly of the twentieth century. The groove fricative phoneme originated in Buenos Aires in the late eighteenth to the early nineteenth century, representing standard Argentine Spanish (porteño dialect) across the world today. Some have suggested this phenomenon was a product of Italian immigration, but there is no current supporting evidence. Regionally, the groove fricative use extends from Buenos Aires through Patagonia, Tucumán, and Salta. Extreme western Argentina uses the more common palatal
Consequently, Guastavino’s *Cuatro Canciones Argentinas* do not make use of the [ʒ] but of the [ɟ].\(^{107}\)

*Example from Gilardo Gilardi’s “Coplas para tus ojos,” text by the composer*

\[
dos \text{ rayos y luz sacó...brillantes como el sol} \\
[ðoh `ra 3os i lus sa `ko...bri ʒan teh `ko mo el sol] \\
\text{(two rays of light it gave out...shining like the sun)}
\]

### 4.1.2 Bolivia

*Yeísmo* is not at all common in Bolivia, except for urban rapid speech. (ll) is pronounced [ʎ] with a lateral articulation, while (y) maintains the [j] articulation.\(^{108}\)

*Example* – 

<table>
<thead>
<tr>
<th>Llanero</th>
<th>[ʎa ɻe ɾo]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ayer</td>
<td>[a ɻeɾ]</td>
</tr>
</tbody>
</table>

(yesterday)

### 4.1.3 Chile

The dialect contains a neutral sound for both (ll) and (y), the palatal fricative [ɟ]. Although it seems the country would share dialectical similarities with Argentina because of its location, the groove fricative [ʒ] or voiceless [ʃ] does not characteristically represent Chile.\(^{109}\)

### 4.1.4 Colombia

According to Lipski, the [ʎ] phoneme for (ll) has practically disappeared in the Bogotá

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\(^{106}\) Ibid., 170.  
\(^{107}\) Zinger Skype interview.  
\(^{108}\) Ibid., 188.  
\(^{109}\) Ibid., 200.
norm, given that it is never used in broadcasting or schooling. The consonant sound is still heard, but it is associated with rural regions like the Colombian Andes. Instead, a weak palatal fricative [j] represents both (ll) and (y), with a little more emphasis at the beginning of the word and almost disappearing when in contact with [i].\textsuperscript{110}

4.1.5 Costa Rica

*Yeísmo* in Costa Rica is the norm, with a weak intervocalic [j] sound next to [i] and [e].\textsuperscript{111}

4.1.6 Cuba

There is no pronunciation difference between (ll) and (y) in Cuba. Intervocalic (y) is weak, resembling a [j], and at the beginning of a phrase it is sometimes an affricate [dʒ]. Yet the affricate is not as strong as in other parts of the Caribbean.\textsuperscript{112}

4.1.7 Dominican Republic

(II) and (y) are strong and the same sound, and are pronounced as the affricate [dʒ] at the beginning of a phrase.\textsuperscript{113}

4.1.8 Ecuador

In the Central Highlands, including the capital Quito, (ll) and (y) are pronounced differently. The (ll) is the palatoalveolar fricative [ž] or [ʒ], similar to the Argentinian. The (y)

\textsuperscript{110} Ibid., 210.
\textsuperscript{111} Ibid., 222.
\textsuperscript{112} Ibid., 231.
\textsuperscript{113} Ibid., 238.
is weak and a palatal fricative [j]. The extreme north-central depicts the (ll) as the palatal lateral [ʎ], but both consonant sounds are the same in the coastal area and are a weak fricative.¹¹⁴

4.1.9 El Salvador

Intervocalic (ll) and (y) sound the same and are weak, and are often seamless when appearing next to [i] and [e].¹¹⁵

4.1.10 Guatemala

Intervocalic (ll) and (y) are the same sound and are lost when in contact with [e] or [i].¹¹⁶

4.1.11 Honduras

Like the rest of Central America, intervocalic (ll) and (y) are the same sound and are lost when in contact with [e] or [i].¹¹⁷

4.1.12 México

Yeísmo is the rule for México. The [ʎ] phoneme is not used. The (y) sound [ɟ] is present as a palatal friction and it is not effaced. The consonant sound is weak and elided in the northern region of Yucatán.¹¹⁸

4.1.13 Nicaragua

Intervocalic (y) and (ll) are pronounced [j] with no friction, and often do not sound at all

¹¹⁴ Ibid. 248.
¹¹⁵ Ibid., 258.
¹¹⁶ Ibid., 265.
¹¹⁷ Ibid., 271.
¹¹⁸ Ibid., 279-281.
next to [i] and [e] but are present before [o] and [u].\textsuperscript{119}

4.1.14 Panamá

Though Lipski makes no mention of the Panamanian (ll) and (y), we can assume that yeísmo is the norm with strong palatal friction and an affricate [dʒ] at the beginning of words due to the dialect’s similarity to the Caribbean.

4.1.15 Paraguay

The palatal lateral [ʎ] phoneme is maintained for (ll), and the (y) is pronounced as the affricate [dʒ], although it is softening in contemporary Paraguay.\textsuperscript{120}

4.1.16 Perú

Lima and the coastal region are yeísta, making no distinction in pronunciation between (ll) and (y). The (y) sound is a weak [ʃ], often falling when next to [i] and [e]. The Amazonian lowlands use an affricate [dʒ] for (y), and the Andean highlands (Cuzco and Puno) use the [ʎ] sound for (ll), although yeísmo is more common among educated classes.\textsuperscript{121}

4.1.17 Puerto Rico

Yeísmo is the norm in Puerto Rico, and the affricate [dʒ] is used at the beginning of words and phrases for both (ll) and (y). The sound does not weaken when found between vowels.\textsuperscript{122}

\textsuperscript{119} Ibid., 290.
\textsuperscript{120} Ibid., 307-308.
\textsuperscript{121} Ibid., 319-322.
\textsuperscript{122} Ibid., 331.
4.1.18 Uruguay

Like in Argentina, (ll) and (y) have merged into the groove fricative pronunciation of [ʒ]. The unvoiced [ʃ] sound is not as common in the capital Montevideo.\textsuperscript{123}

4.1.19 Venezuela

A strong affricate [dʒ] for both (ll) and (y) is the norm at the beginning of phrases, and the (y) sound does not weaken within words.\textsuperscript{124}

Figure 2 - Inverted Pendulum Model Depicting the Application of Sounds for

Consonants (y) and (ll)

As for (s) in chapter 3, I am providing an easy-to-use reference table for singers for what I believe is the generalization of the regional majority of the (y) and (ll) sounds within each Spanish speaking Latin American country. It is only an approximation, also debatable by linguists, and refers primarily to the sounds used in each country’s capital.

\textsuperscript{123} Ibid., 340.
\textsuperscript{124} Ibid., 350.
<table>
<thead>
<tr>
<th>Country</th>
<th>[ʎ] for (ll)</th>
<th>[j]</th>
<th>[ʒ]</th>
<th>[ʒ]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Argentina</td>
<td>no</td>
<td></td>
<td></td>
<td>✔</td>
</tr>
<tr>
<td>Uruguay</td>
<td>no</td>
<td></td>
<td></td>
<td>✔</td>
</tr>
<tr>
<td>Paraguay</td>
<td>yes</td>
<td></td>
<td></td>
<td>✔</td>
</tr>
<tr>
<td>Chile</td>
<td>no</td>
<td></td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Perú</td>
<td>only in Cuzco and Puno</td>
<td>only in Cuzco and Puno</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Bolivia</td>
<td>yes</td>
<td></td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Colombia</td>
<td>no</td>
<td></td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Venezuela</td>
<td>no</td>
<td></td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Ecuador</td>
<td>[ʒ] for (ll)</td>
<td></td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Panamá</td>
<td>no</td>
<td></td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Honduras</td>
<td>no</td>
<td></td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Nicaragua</td>
<td>no</td>
<td></td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Costa Rica</td>
<td>no</td>
<td></td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>El Salvador</td>
<td>no</td>
<td></td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Guatemala</td>
<td>no</td>
<td></td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>México</td>
<td>no</td>
<td></td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Cuba</td>
<td>no</td>
<td></td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Puerto Rico</td>
<td>no</td>
<td></td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Dominican Republic</td>
<td>no</td>
<td></td>
<td>✔</td>
<td></td>
</tr>
</tbody>
</table>

Table 5 – Quick Guide to the Regional Use of the Latin American (y) and (ll) Sounds
CHAPTER 5

COMPOSER VS. POETRY: DETERMINING PERFORMANCE PRACTICE

“The double verbal-musical nature of art song makes it necessary for us to study the poetry used in the songs, the themes they contain and appear with frequency if we want to understand this genre at depth,” Caicedo expresses about the importance of the text. During the 1920’s and 30’s, not only did Latin American composers exhibit nationalism via folk sounds, but also by choosing to set the text of the local Latin American poets. These poems contained native vocabulary elements, vernacular and indigenous languages. Composers identified with the “world” described by these poets and felt an affinity for their message. Poets frequently used in Latin American art song include Gabriela Mistral (1889-1957) and Pablo Neruda (1904-1973) from Chile, Jorge Luis Borges (1899-1986) and Leopoldo Lugones (1874-1938) from Argentina, Fernán Silva Valdés (1887-1975) from Uruguay, José Asunción Silva (1865-1896) and Eduardo Carranza (1913-1985) in Colombia, Luis Lloréns Torres (1876-1944) in Puerto Rico, Nicolás Guillén (1902-1989) in Cuba, Adalberto Ortíz (1914-2003) in Ecuador, among many others. Spanish poets Federico García Lorca (1898-1936) and Rafael Alberti (1902-1999) were also frequently used.

Choosing the pronunciation to apply when studying Latin American art song can be a subject for question when the composer and poet are not from the same country. The most common occurrence is when the composer is Latin American but the poet is Spanish. The singer as interpreter might question if the song is to be performed with Latin American Spanish or Castilian. The same can be said if the roles are reversed, or even between composers and poets from different Latin American countries. Correct interpretation of the language and accurate

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126 Ibid.
performance practice are important elements, but should not create a struggle to the point of confusion. As for any repertoire a singer prepares to perform, it is important to do background research for both the composer and the poet. Latin American composers make use of local folk rhythms and idioms pertaining to their country of origin, and poets many times include local vocabulary, so it is important that the singer is well informed in order to make a good interpretive choice.

When choosing the Spanish accent to apply to a song, textual imagery should be the first thing considered. The poet will often make allusion to a particular region or location, and the text itself will contain words or phrases that can serve as clues. Nationalist poets often refer to the imagery of their country of origin, although exceptions abound. The composer’s musical idioms portraying the text should assist the performer with interpretive ideas. A good example can be found in Xavier Montsalvatge’s well-known Cinco canciones negras. A Spanish-Catalan composer himself, Montsalvatge set to music the words of both Spanish and Latin American poets. The text of the entire song cycle is filled with Afro-Cuban imagery highlighted by the composer. Rich, exotic harmonies and rhythmic motifs emanate Cuba. Rafael Alberti, the Spanish poet for the first song of the cycle, Cuba dentro de un piano, transports the reader early twentieth-century Cuba after the Spanish-American war. The piano accompaniment portrays Afro-Cuban rhythms sounding like the Cuban habanera, particularly in the recurring triplets. The Cuban poet Nicolás Guillén writes unmistakably Afro-Cuban imagery in his texts for Chèvere and Canto Negro (“congo solongo del songo…”). Catalan Nestor Luján talks about “la niña criolla” (the creole girl) in Punto de Habanera, and the Uruguayan Ildefonso Pereda Valdés writes Africanisms like “ningue” and “mandinga blanco” in the lullaby Canción de cuna para dormir a un negrito.
Pablo Zinger comments on the issue:

It is not only about who wrote the poem, but the content of the poem, the text and subtext. Do the words need to reflect a local reality associated with a particular region, as in “I was born in Madrid, and my madrileña soul is proud”? Do they use a local slang that would only be used by a native? Or do they read “I love your dark eyes, your white teeth, and your red lips…”? In the last case, the text is universal and it could be sung with any local accent.

In my opinion, although the composer of Cinco canciones negras is of Catalan descent, Latin American Spanish with Cuban diction elements should be the choice for interpretation. Since the entire cycle makes allusion to Cuba, applying Cuban pronunciation is an intelligent choice. Nevertheless, the artist may decide differently. The Spanish mezzo-soprano Teresa Berganza has recorded the cycle using Castilian Spanish, a choice she made perhaps because that is her native accent. I do not believe it is wrong, as each singer is entitled to make choices for their art form and her Spanish is perfectly clear to the native Spanish speaker. Yet if I am to be transported to Cuba through this song-cycle, I think it most suitable to use Latin American Spanish, as that is the way Cubans speak. In the end, the singer should weigh his or her choices to what serves the music and the text best, and how effectively the audience will perceive the performance.

Patricia Caicedo puts it eloquently:

To know and apply the differences of origin in diction is not absolutely necessary for a singer. But when s/he does, the singer is honoring and respecting the tradition, and it shows that the interpreter knows because s/he has dedicated time and effort in research.

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127 A native of Madrid, Spain.
128 Zinger Skype interview.
and is trying to be faithful to the cultural aspects and origins of that song. It will sound more authentic in regards to the origins of the piece. This will make a difference in the quality of the interpretation. For the audience who doesn’t know the subtle Spanish language differences, which is the majority, maybe this is not so important. In a general sense, when I hear German Lied sung by a native German, I don’t know if that person is using an accent from the north or the south. But when the performer has taken the time to learn a more accurate diction, the entire performance and interpretation of the song benefits, and in the end the audience will feel it even if they don’t quite understand it.\footnote{Caicedo Skype interview.}
CHAPTER 6
LATIN AMERICAN ART SONG IN THE STUDIO: COACHING SINGERS

This chapter will provide a practical approach to singing Spanish in the vocal studio with an informed perspective of linguistic differences in dialects and interpretation. The goal is a clear understanding of accurate performance practice as well as a case for the benefits of the repertoire as a pedagogical tool. As mentioned in chapter one, the Spanish language has five vowel sounds: [a] - [e] - [i] - [o] - [u]. Unlike French, German, and at times Italian, for which vowels open or close, Spanish stays consistent: these sounds are always the same no matter were they are situated in a word or phrase. These simple vowel sounds make the language accessible and easy to articulate for young singers, and like Italian, conducive to laying the foundation for good technique and an open throat approach. Most art songs in Spanish are written for middle voice/range, making it accessible to all voice types at any level.

Patricia Caicedo, the musicologist mentioned in previous chapters, came across Latin American repertoire when she was a voice student in Colombia, studying with soprano Rocío Ríos. Her voice teacher insisted that young students should be taught in their own language.\textsuperscript{130} Given the location and demographics of the United States, conservatories are increasingly enrolling Spanish-speaking voice majors, mostly of Latin American descent. Teaching repertoire in Spanish facilitates the process for these young bel canto students to learn the proper articulations of singing, particularly legato, without having to immediately absorb a new foreign tongue. They can also become familiarized with the language articulators we as singers so intently study in diction using familiar sounds. The same is true to fulfill the foreign language requirements for each academic semester. Young Spanish-speaking students can perform songs in Spanish at their juries and ease pressure, and still meet the demands of having a varied

\textsuperscript{130} Caicedo, \textit{The Latin American Art Song}, XLV.
repertoire. The Spanish consonants are similar to Italian and softer than German, helping the voice teacher convey the concept of the “hanging jaw” to avoid any excess tension. The vowels are certainly simpler than French, and because of the language’s natural brightness, the *chiaroscuro* concept could be easily introduced.

Young non-Spanish speaking voice students would benefit just as much from singing in Spanish for the same reasons stated above. Kathleen Wilson assures, "More often, if young voice students have studied a second language, it is Spanish rather than Italian."\(^{131}\)

Mexican composer Samuel Zyman stresses the importance of vowels:

For singers who do not speak the Spanish language, it is more important that they focus on correct vowel pronunciation…I do not expect all singers to interpret my songs with a Mexican accent, but in order for words to be understood, correct vowel sound is important and essential.\(^{132}\)

Additionally, because of globalization, cultural relevance is indispensable for musicians. As stated in the introduction, there are at least 52.6 million Spanish speakers in the United States, and there is seldom an American resident who has not been exposed to the Spanish language in their learning institutions or residential communities. The study of Latin American literature and repertoire can expand the musician’s worldview and global historical context, making connections with the European traditions we study at the Conservatory level. These traditions were brought to the central and southern American continent centuries ago, merging to create what we know today as the music of the Americas, confirming that the human race is all interconnected. Knowledge of this repertoire can help build bridges with the potential to enhance Academia.

\(^{131}\) Wilson, *The Art Song in Latin America*, vii.

\(^{132}\) Samuel Zyman, Skype interview conducted on 19 January 2017.
For the more advanced students presenting a recital, Latin American art song provides options for varied recital programming, offering cultural and language diversity. There is an abundance of repertoire much greater than what is currently being represented in performances. Furthermore, the existing knowledge gap can be an incentive to introduce a “Spanish for Singers” course at the college music level, focusing on the linguistic aspects of both Spain and Latin America and their vocal literature. This will promote the performance of the art song in Spanish as well as provide singers with a language “security blanket” in addition to the already instituted Italian, French, German, and English diction courses. “It has not only become important, but necessary.”

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133 Caicedo Skype interview.
APPENDIX A

A PROPOSED DICTION CLASS CURRICULUM: SPANISH FOR SINGERS
A class given to Spanish diction and literature for singers at the college or university level is crucial for the dissemination of the repertoire and clear understanding of its history, context, and performance practice. Students will be able to confidently approach the repertoire and promote variety in recital programming.

Sample Curriculum for Spanish Diction for Singers Course at the undergraduate/graduate level.

Purpose: To teach the fundamentals of lyric Spanish diction and its Ibero-American variants as applied to bel canto singing. Repertoire from Spain and Latin America will be explored.

Length: One full semester course, 2 hours per week, 14 weeks.

Class Objectives:

1) Students will learn how to clearly articulate the Spanish language during singing.
2) Students will learn the corresponding IPA symbols and its articulators to aid in correct pronunciation.
3) Students will obtain a general knowledge of available repertoire.
4) Students will gain a perspective on accurate interpretation of such repertoire.

Class Requirements:

1) Every student must participate and sing in class at least twice a semester. A singing schedule will be made and pieces will be assigned. The FINAL EXAM is also sung, and it is in addition to the in-class performances.
2) Required materials must be always brought to class.
3) Reading assignments must be completed out of class.

Required Materials:

2) Diction packet provided by professor.
3) Notebook and pencil.

Unit I: Castilian Spanish

Lesson 1: Introduction to Spanish Repertoire: Art song.
Begin assignment of Spanish singing repertoire and singing schedule.
Lesson 2: Spanish repertoire continued: Opera and Zarzuela.
   Continue assignment of Spanish repertoire and singing schedule.

Lesson 3: Introduction to Spanish IPA: Chart of phonemes

Lesson 4: Spanish Vowels: [a] - [e] - [i] - [o] - [u].
   Glides and Semi-Vowels [j] and [w].

Lesson 5: Tonic syllable and accents.
   Diphthong, Triphthong, and Hiatus.
   In-class performances begin.

Lesson 6: Bilabial Consonants: (p), (b), and (m).
   In-class performances.

Lesson 7: Labiodental Consonants: (f) and (v).
   In-class performances.

Lesson 8: Interdental Consonants: (z), (c), and (d).
   In-class performances.

Lesson 9: Dental Consonants: (t) and (d).
   In-class performances.

Lesson 10: Alveolar Consonants: (s), (n), (l), and (r).
   In-class performances.

Lesson 11: Palatal Consonants: (ch) and (ñ).
   In-class performances.

Lesson 12: Palatal Fricatives, Affricates, and Laterals: (y) and (ll).
   In-class performances.

Lesson 13: Velar Consonants and sounds: (c), (g), (ng), and (j).
   In-class performances.

Lesson 14: Review of IPA symbols, soft and hard consonants.
   In-class performances.

Lesson 15: Last singing day of Spanish repertoire. Last day of Review.

Lesson 16: TEST (written)
Unit 2: Latin American Spanish

Lesson 17: Introduction to Latin American repertoire: Art song
Begin assignment of Latin American singing repertoire and singing schedule.

Lesson 18: Latin American repertoire continued: Opera and Zarzuela.
Continue assignment of Latin American repertoire and singing schedule.

Lesson 19: Seseo vs. Ceceo: Lyric Variants of (s) sounds.
In-class performances.

Lesson 20: Lyric Variants of (s) sounds continued.
In-class performances.

Lesson 21: Yeismo vs. Lleismo: Lyric Variants of (ll) and (y) sounds.
In-class performances.

Lesson 22: Lyric Variants of (ll) and (y) sounds continued.
In-class performances.

Lesson 23: Other Latin American variants: (j), (n), (r).
In-class performances.

Lesson 24: Review of IPA symbols for Latin American variants.
In-class performances.

Lesson 25: Last singing day of Latin American repertoire.

Lesson 26: TEST (written)

Lesson 27: Singing FINAL begins.

Lesson 28: Singing FINAL continued.

*Singing FINAL will continue throughout Finals Week if necessary.
APPENDIX B

AN ANNOTATED BIBLIOGRAPHY OF SELECT PUBLISHED WORKS
The following annotated bibliography is a quick reference to published works by several Latin American art song composers found in the University of North Texas library or easily accessible via inter-library loan in the United States of America.

Anthologies Representing Several Latin American Countries


Venezuela: "Cuando el camino me fatiga," "Negra está la noche," "Cuando el caballo se para," Juan Bautista Plaza; "Arrunango," Antonio Estévez; *Segundo Ciclo de Romanzas y..."

Found in the libraries of Texas Christian University, Southwestern University, University of Texas at Austin, Texas State University-San Marcos, Rice University, and University of Houston. Also for purchase at www.patriciacaicedo.com.


Chile: "La Gitana," Juan Orrego-Salas.


Found in the libraries of Stanford University, Southwestern Baptist Theological Seminary, Baylor University, University of Oklahoma, Hardin-Simmons University, Texas A&M University College Station, Sam Houston State University. Also for purchase at www.pendragonpress.com.
Argentina

Alberto Ginastera


Found in the libraries of University of North Texas, Rice University, Tulane University, Vanderbilt University, Bradley University, University of Kentucky, and Chicago Public Library.

Carlos Guastavino

"Cuando acaba de llover," "Prestame tu pañuelito," "Ya me voy a retirar," "La puertas de la mañana."

Found in the libraries of University of North Texas, University of Texas Austin, Rice University, University of Northern Colorado, Indiana University, and Northern Kentucky University.

Irma Urteaga


Found in the St. Olaf College Rolvaag Memorial Library.
Anthology of Argentinian Art Song


Songs by Amancio Alcorta (1805-1862), Juan Pedro Esnaola (1808-1878), and Juan Bautista Alberdi (1810-1884).

Found in the libraries of University of Texas Austin, Trinity University, University of Iowa, University of Illinois-Urbana Champaign, Indiana University, and Newberry Library in Chicago.

Bolivia

Eduardo Caba


Found in the library of University of California Los Angeles.


Found in the library of University of California Los Angeles.


Found in the libraries of University of California Los Angeles and University of Southern California.


Found in the library of University of California Los Angeles.


Found in the libraries of University of Texas Austin and University of California Los Angeles.
Chile

Juan Orrego-Salas


Found in the libraries at University of North Texas, University of Texas Austin, Trinity University, Missouri State University, Louisiana State University, and Kansas State University.


Found in the libraries of University of North Texas, University of Texas Austin, Missouri State University, Washington University in St. Louis, Grinnell College, and University of Iowa.

Colombia

Jaime León


Found in the libraries of University of North Texas, University of North Texas Austin, Texas State University-San Marcos, University of Iowa, University of Northern Colorado, and University of Illinois at Urbana-Champaign.
Costa Rica

Anthology of Costa Rican Art Song


Found in the libraries of Louisiana State University, University of Kansas, Tulane University, Eastern Illinois University, Indiana University, and Florida State University.

Cuba

Ernesto Lecuona


Found in the libraries of University of North Texas, Baylor University, McNeese State University, University of Missouri-Kansas City, Santa Fe University of Art and Design, and Tinley Park Public Library.


Found in the libraries of University of North Texas, Sam Houston State University, Tulane University, University of New Mexico-Main Campus, Vanderbilt University Library, and Middle Tennessee State University.

Guatemala

Salvador Ley


Found in the libraries of University of North Texas, University of North Texas Austin, Louisiana State University Baton Rouge, Indiana University, and Cleveland Institute of Music.

Miguel Sandoval


Found in the libraries of University of North Texas, Brigham Young University, and Ithaca College Library.


Found at the University of North Texas library.

México

Agustín Lara


Found in the libraries at University of North Texas, Abilene Christian University, Houston Public Library, Rice University, Lincoln City Library, and Denver City Library.
Manuel Ponce


Found in the libraries of University of North Texas, University of Texas Austin, Point Loma Nazarene University, and University of California Berkeley.


"Nocturno de las rosas," "Onda," "La despedida.

Found in the libraries of University of North Texas, Texas Christian University, University of Texas Austin, Tulane University, University of Iowa, and Indiana University.


"Las estrellas," "El angel," "La gitanilla.

Found in the libraries of University of Texas Austin, Tulane University, Northwestern University, University of Florida Gainesville, Michigan State University East Lansing, and Brigham Young University.


"De oro," "La sombra," "La fuente," "Camino.

Found in the libraries of Baylor University, Abilene Christian University, University of Texas San Antonio, Wichita State University, Missouri State University, and Tulane University.

Silvestre Revueltas


Puerto Rico

Anthology of Puerto Rican Art Song


Rafael Aponte Ledeé: "Estas lágrimas tan bellas," "Calla niño, calla."
Carlos Cabrér: "Canción."
José Daniel Martínez: "La sed del agua."
Carlos O. Morales: "Canción de cuna."
Luis Antonio Ramírez: "Vida criolla," "Lucero del alba," "Llegó un jíbaro a San Juan."
José Rodríguez Alvíra: *Dos canciones*, "Templa," "Pictografía."
Raymond Torres-Santos: "Andando de noche sola."
Carlos Vázquez: "Madrigal," "Yo no sé."
Amaury Veray: *Tres canciones*, "Solo he sembrado en tu alma," "Cuando se te llenen los ojos de lejanía," "He vestido con encajes de espuma."

Found in the libraries of University of North Texas, Baylor University, University of Texas Austin, University of Memphis, Loyola University New Orleans, and Tulane University.
Hector Campos Parsi


Found in the libraries of University of Illinois-Urbana Champaign, Indiana University, University of Notre Dame, SUNY College at Fredonia, and SUNY at Buffalo.

Venezuela

Juan Bautista Plaza


Vol. 1: "Yo me quedé triste y mudo," "La noche del llano abajo," "Cuando el caballo se para," "Hilando el copo del viento."
Vol. 2: "Por estos cuatro caminos," "La sombra salió del monte," "Palma verde, garza blanca."

Found in the libraries of University of North Texas, Texas Christian University, Hardin-Simmons University, University of Texas Austin, Trinity University, and University of Missouri-Columbia.

Uruguay

Alfonso Broqua


"Le nid," "Vidalita," "El tango."

Found in the libraries of University of Texas Austin and University of Illinois-Urbana Champaign.

"Invierno," "Primavera," "Verano," "Otoño."

Found in the libraries of University of North Texas, University of Texas Austin, and the Buffalo and Erie County Public Library.

APPENDIX C

TRANSLATIONS AND IPA TRANSCRIPTIONS OF SONG EXAMPLES
**Pequeña pequeñita** [pe `ke ña pe ke `ñi ta] (Tiny Little Girl)  
Text by Francisco Delgado Santos (b. 1950), Ecuador  
Set by Jaime León, (1921-2015), Colombia, from *Ciclo de canciones infantiles*

Soy todavía pequeña, pequeñita  
[soj to ña `bí a pe `ke ña pe ke `ñi ta]  
I am still a tiny, tiny little girl

Pero ya puedo andar cómo una señorita  
[`pe ro ja pwe ðoan `dar ko `mow na se ño `ri ta]  
But now I can walk around like a young lady

Aunque de vez en cuando se enreda mi escarpín  
[`au`ŋ ke ðe `bës en `kwan do sen `re ña mjes kar `pin]  
Although sometimes my little pointed shoes get caught on my dress.

Corro por la cocina, la sala y el jardín.  
[`ko ro por la ko `si na la `sa la jel xar `ðin]  
I run through the kitchen, living room, and garden.

Cuando siento llegar a papi del trabajo  
[`kwan do `sjen to je `yar a `pa pi ðel tra `ða xo]  
When I feel Daddy arriving home from work

No corro sino vuelo escaleras abajo  
[no `ko ro si `no `bwe loes ka `le ras a `ða xo]  
I don't run, but fly down the stairs

Pero cómo él es alto solo abrazo sus piernas  
[`pe ro `ko moel es `al to `so loa `ðra so sus `pjer nas]  
But since he is so tall I can only hug his legs

Y escondo mi carita enre sus manos tiernas.  
[jes `kon do mi ka `ri `ta en tre sus `ma nos `tjer nas]  
And hide my tiny face within his tender hands.
Ya pinto las paredes como una artista
I can paint the walls like an artist

Y me muero de miedo
And I die of fear

Cuando hablan del dentista
when someone talks about the dentist

Porque a pesar de todo cómo mi muñequita
Because despite of everything, just like my little doll,

Soy todavía, pequeña pequeñita.
I am still a very tiny girl.

La comparsa [la kom `par sa] (The Carnival Procession)
Text and setting by Ernesto Lecuona (1995-1963), Cuba

Se escucha el rumor,
You hear the rumor,

se escucha el sonar del seco tambor
you hear the sound of the dry drum,

de las maracas y el timbal,
of the maracas and the *timbal* (drum),

el triste cantar de intensa emoción
the sad singing of intense emotion
que invita a soñar al amoroso corazón.
that invites to dream the loving heart.

Brillante y triunfal ritmo armonioso y sensual
Shining and victorious harmonious and sensual rhythm

que invade todo mi ser, haciéndolo estremecer.
that overtakes my entire being, making it shiver.

Sus mágicos sones inspiran las contorsiones
Its magical sounds inspire the movements

que marca así el bailador con lúbrico fervor.
marked by the dancer with lustful fervor.

Brillante y triunfal y ensoñador
Shining and victorious and full of dreams

rítmico y sensual como el amor.
rhythmic and sensual like love.

Yaraví134
Text by César Monroy, Ecuador
Set by Gerardo Guevara (b. 1930), Ecuador

En lo más profundo de la sierra Andina
In the depths of the Andean mountain range

se oyen los lamentos de un rondador
one hears the cries of the [native] flute

134 An indigenous sad love song.
Es el indio que así canta su amargura y dolor.
It is the Indian singing his bitterness and pain.

El que fuera ayer dueño del monte
He who once was owner of the mount

donde el padre sol su fulgor guarda
where father sun his blaze keeps

canta un yaraví canta su pena.
he sings a love song, he sings his lament,

Y en su rondador su alma desgrana
and in his flute his soul shatters

Es el indio que así canta su amargura y dolor.
It is the Indian singing his bitterness and pain.

La hija del viejo Pancho [la `i ha ðel `βje ho `pan tʃo] (The Daughter of Old Pancho)
Text by Luis Lloréns Torres (1876-1944), Puerto Rico
Set by Ernesto Corder (b. 1946), Puerto Rico

Cuando canta en la enramada
When he sings on the leafy foliage

mi buen gallo canagüey^{135}
my fine canagüey rooster

^{135} A type of rooster breed.
y se cuela en el batey
and sneaks into the sugar mill

el frío de la madrugada.
the cold of the dawn

Cuando la mansa bueyada
When the tame oxen

se despierta en el corral
wake up in the pen

y los becerros berrear
and the bellowing calves

se oyen debajo del rancho.
are heard under the stable.

Y la hija del viejo Pancho
And Old Pancho's daughter

va las vacas a ordeñar
goes to milk the cows

ey después viene a mi hamaca
and then comes to my hammock

un olor como de selva. Ah
a smell of the jungle, Ah!
Todo tiene un hondo y ancho
[‘to ðo ‘tje neun ‘on doj ‘an ʈʃo]
Everything has a deep and wide

olor a felicidad
[o ‘lor a fe li si ‘ðað]
smell of happiness,

y ese olor quién me lo da,
[je seo ‘lor ‘kjen me lo ‘ða]
yet who will bring me that smell,

es la hija del viejo Pancho.
[eh la ‘i ha ɖel ‘βje ho ‘pan tʃo]
it is Old Pancho's daughter.

**Estrellita** [es tre ‘ji ta] (Little Star)
Text and setting by Manuel Ponce (1882-1948), México

Estrellita de lejano cielo
[es tre ‘ji ta ɖe le ‘xa no ‘ʃje lo]
Little star in a far away sky,

que miras mi dolor, que sabes mi sufrir.
[ke ‘mi ras mi ðo ‘lor ke ‘sa βes mi su ‘frire]
you see my pain, you know my suffering.

Baja y dime si me quiere un poco
[‘ba xaj ‘ɔi me si me ‘kje reun ‘po ko]
Come down and tell me if you love me a little

porque yo no puedo sin su amor vivir.
[‘por ke ‘jo no ‘pwe ðo sin su a ‘mor βi βiʃu]
Because I cannot live without your love.

Tu eres ¡oh! estrella mi faro de amor
[tu ‘e res oes ‘tre ja mi ‘fa ro ɖea ‘mor]
You are, oh star, my lighthouse of love

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Tu sabes que pronto he de morir
[tau sa'bes ke 'pron to e ðe mo 'rir]
You know that soon I will die

Baja y dime si me quiere un poco
[ba xaj òi me si 'kje reun 'po ko]
Come down and tell me if you love me a little

porque yo no puedo sin su amor vivir.
[por ke ðo no 'pwe ðo sin su a'mor ði 'bir]
Because I cannot live without your love.

Milonga de dos hermanos [mi 'loŋ yan ðe ðós ër 'ma nos] (Milonga of Two Brothers)
Text by Jorge Luis Borges (1899-1986), Argentina
Set by Carlos Guastavino (1912-2000), Argentina

Traiga cuentos la guitarra
[ 'traj ða 'kwen toh la yi 'ta ra]
Let the guitar bring tales

de cuando el fierro brillaba,
[ðe 'kwan doel 'fje ro ðri 'za ða]
of shining iron,

cuentos de truco y de tabla,
[ 'kwen toh ðe 'tru koj ðe 'ta ða]
tales of trickery and games,

de cuadreras y de copas,
[ðe kwa 'ðre ras i ðe 'ko pas]
of horse races and drinks,

cuentos de la Costa Brava
[ 'kwen toh ðe la 'coh ta 'ðra ða]
tales of the Costa Brava

y el Camino de las Tropas.
[jel ka 'mi no ðe lah 'tro pas]
and the Camino de las Tropas.
Venga una historia de ayer
[ˈβeŋ yaw najh ˈto rja ˈðɛa ˈʒer]
This is a tale from yesterday

que apreciarán los más lerdos;
[kear ˈɾe sa ˈɾan loh mah ˈlɛɾ ðos]
That even the ignorant will appreciate;

el destino no hace acuerdos
[el ðeh ˈti no ˈnoa sa ˈkwɛɾ ðos]
destiny does not negotiate

y nadie se lo reproche
[i ˈna ˈðje se ˈlo re ˈpro ˈtʃe]
and it no one should reproach.

ya estoy viendo que esta noche
[ˈʒe ah toj ˈβeʃen do keh ta ˈno tʃe]
I am now seeing that this evening

vienen del Sur los recuerdos.
[ˈβe ˈɾe nɛn del ˈsuɾ loh ˈɾe ˈkwɛɾ ðos]
all memories come from the south.

Velay, señores, la historia
[ˈβe laj se ˈɾe reh lajh ˈto rja]
See, ladies and gentlemen, the story

de los hermanos Iberra,
[ðe ˈlo h ə ˈɾa ˈɾa ɾe ɪ ˈbeta]
Of the Iberra brothers,

hombres de amor y de guerra
[ˈom ˈɾe ˈðe ˈmor i ˈɾe ˈye re]
Men of love and war

y en el peligro primeros,
[jen el peˈli ˈɾo pri ˈme ro]
And of danger the first,
la flor de los cuchilleros
[la ˈflor ðe loh ku tʃi ˈze ro]  
The best with knives

y ahora los tapa la tierra.
[ˈʃao ra loh ˈta pa la ˈtʃe ra]  
but now they are covered by earth.

Suelen al hombre perder
[ˈʃwe len al ˈom βɾe ˈper ˈðer]  
Men tend to get lost

la soberbia y la codicia:
[la soˈβe βaj la ko ˈði sja]  
because of pride and greed:

también el coraje envicia
[tamˈβen el ko ˈra xe ˈbi sja]  
courage can also become a vice

a quien le da noche y día
[a ˈkjen le ˈda ˈno tej ˈði a]  
in him who lingers night and day;

el que era menor debía
[el ˈkera me ˈnor ðe ˈbi a]  
the youngest brother owed

más muertes a la justicia.
[mah ˈmwer tes a la ˈxuh ˈti sja]  
more deaths to justice.

Cuando Juan Iberra vio
[ˈkwæn do ˈʃwan i ˈbe ra ˈβjo]  
When Juan Iberra saw

que el menor lo aventajaba,
[kel me ˈnor loa βen ta ˈxa ˈba]  
that the youngest one was gaining advantage,
la paciencia se le acaba
[la pa'sjen sja se lea 'ka βa]
he lost his patience.

y le fue tendiendo un lazo
[i le 'fwe ten 'djen doun 'la so]
He deceived him

le dio muerte de un balazo,
[le 'ðjo 'mwer te ðeun βa 'la so]
and killed him with one shot

allá por la Costa Brava.
[a 'ʒa por la 'coh ta βra βa]
over by the Costa Brava.

Así de manera fiel
[a 'si ðe ma 'ne ra 'fjel]
Therefore faithfully

conté la historia hasta el fin;
[kon 'te laih 'to rjah tael 'fin]
the story is told until the end;

es la historia de Caín
[eh laih 'to rjah ðe ka 'in]
it is the story of Cain

que sigue matando a Abel.
[ke ði ye ma 'tan doa βel]
who continues to kill Abel.

Suray Surita [su 'raj su 'ri ta] (Suray Surita)
Spanish Translation of Popular Quechua (Aymara) poetry, Perú
Set by Thedoro Valcárcel (1896-1942), Perú, from Cuatro canciones inkaicas

A este corazón le ordeno,
[ˈæst ko raˈson leor ðe no]
I command this heart,
mi dulce Suray Surita,
[mi ˈduːl se suˈɾay suˈɾi ta]
my sweet Suray Surita

no has de querer otra vuelta,
[noaz ˈde keˈɾer o tra ˈβwel ta]
to not long for another chance,

mi dulce Suray Surita,
[mi ˈduːl se suˈɾay suˈɾi ta]
my sweet Suray Surita,

mi amada Suray Surita.
[mjaˈmaɾa suˈɾay suˈɾi ta]
my beloved Suray Surita

¡Ay! por otro dueño me abandonó,
[ay por ˈo tro ˈðwe ɾo mea ˈβan do ˈno]
Ah! For another lover she abandoned me,

el alma hiriéndome cruelmente.
[el ˈaɾ ma iɾjen do me kɾwel ˈmen te]
wounding my soul cruelly.

¡Oh dolor! Mas tus huellas yo seguiré
[o ðo ˈlor mas tuˈes ˈwe ɾas ˈo se ɣiˈɾe]
Oh, such pain! But your footsteps I will follow

para gritarte que muero de dolor.
[pa ra ɡriˈtar te ke ˈmyɾeɾ ðe ˈdoˈlor]
to shout at you that I'm dying of love.

Y aunque me ahogues con tus manos; ¡Te quiero!
[ˈjawŋ ke mea ˈo ɾes kon tuˈes ˈma nos te ˈkjeɾo]
And even if you drown me with your hands, I love you!

Y mi corazón responde,
[i mi koɾaˈson resˈpon de]
And my heart answers back,
mi triste Suray Surita.

[mi 'tris te su 'raj su 'ri ta]
my sad Suray Surita,

no me es posible olvidarla,

[no mes po 'si βle ol βi 'ðar la]
I cannot possibly forget her,

mi dulce Suray Surita,

[mi 'ðul se 'su raj su 'ri ta]
my sweet Suray Surita,

mi amada Suray Surita.

[mja 'ma δa su 'raj su 'ri ta]
my beloved Suray Surita.

Por estos cuatro caminos [por `eh toh `kwa tro ka `mi noh]
(Through These Four Pathways)
Text by Luis Barrios Cruz (1898-1968), Venezuela, from La Respuesta a las Piedras
Set by Juan Bautista Plaza (1898-1965), Venezuela, from Siete canciones venezolanas

Por estos cuatro caminos
[por `eh toh `kwa tro ka `mi noh]
Through these four pathways

volaron cuatro guacabas,
[βo `la roŋ `kwa tro ɣwa `ka βas]
flew four guacabas (native birds)

por estos cuatro caminos
[por `eh toh `kwa tro ka `mi noh]
Through these four pathways

de la llanura tostada.
[ðe la dʒa 'nu ra toh 'ta δa]
of the golden plain.

Por estos cuatro caminos
[por `eh toh `kwa tro ka `mi nos]
Through these four pathways

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se perdieron cuatro garzas,  
[se per'dje roŋ 'kwa tro 'yar sas] 
four herons got lost

en busca de un pozo verde  
[en 'βuh ka ðeun 'po so 'βer ðe] 
looking for a green well

que el chaparral se chupaba.  
[kel tʃa pa 'ral se tʃu 'pa βa] 
that the thicket of branches was swallowing up.

Por estos cuatro caminos  
[por 'eh toh 'kwa tro ka 'mi noh] 
Through these four pathways

de la señera guitarra,  
[ðe la se 'ñe ra yi 'ta ra] 
of the lonely guitar

por estos cuatro caminos  
[por 'eh toh 'kwa tro ka 'mi noh] 
Through these four pathways

yo voy a buscar mi alma.  
[dʒo 'βoŋ a buh 'kar mi 'al ma] 
I will go looking for my soul.
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