CONTEMPORARY ART MUSIC COMPOSITIONS WITH FOLKLORIC ELEMENTS OF EL SALVADOR

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Abstract

There is a critical lack of ethnographic and ethnomusicological research that focuses in El Salvador's indigenous (folkloric) music. Drawing on the historical studies and research of Santiago Ignacio Barberena and Dr. Jorge Lardé, as well as the ethnographic work of Maria de Baratta, I identify the elements of Cuzcatlán's indigenous music and provide a brief overview of its history, rhythms, instruments, and forms. I then provide three original compositions that use the elements of Salvadoran folkloric music in a contemporary, art music settings. This work will be a reference source for future musicological research and compositional endeavors that might help keep an interest in Salvadoran folkloric music and create a renewed interest in its repertoire.

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Chapter 1: Introduction

I was very fortunate to have received some of the best education El Salvador had to offer thanks to my mother's hard work; however, this private bilingual education at Escuela Americana of El Salvador came with a price, a price that I did not notice until I was well into my undergraduate studies in music in the United States. Being so far from home, I realized how I had failed to appreciate and connect with my culture, with my home, with my heritage, and how little I knew of El Salvador's vast and rich traditions in literature, art, and music. However, my exposure to the indigenous culture and music of El Salvador was limited as I grew up in the country, due to my attendance at a high school that centered on American culture. Additionally, the indigenous people of El Salvador represent the lower socioeconomic class, and my family, although middle-class, did not prioritize exposure to the culture of the country's indigenous traditions. In beginning to research Salvadoran folk music, I further realized what little academic work has been done to collect and disseminate information about it.

Thus, in hoping to connect with my Salvadoran culture, I have begun to gather all the extant sources of information on Salvadoran music I can find: fieldwork, out-of-print and unpublished monographs; scores, etc. Due to the fact I was obtaining my permanent Canadian residency, it made the location and extraction of the limited research materials exceptionally difficult. With the assistance of my mother and grandmother, who are in El Salvador, their continued residency and interpersonal connections with friends provided invaluable scores and texts to my research. The limited amount of research on the topic is available online, but difficult to prove the credibility and authenticity of its information.

Based on my analysis of the materials I have gathered, I provide a brief overview of the music's history, and its use of rhythm, form and pitch. I then use my understanding of how musical elements are used to write three short compositions for performance, stylized to showcase the characteristics of Salvadoran folkloric music. To be clear, the relationship between indigenous and folk musics in El Salvador is blended due to Spanish influence, and the lack of a musical notational system, which subsequently affected the oral transmission of these melodies over time. Thus, folkloric refers to contemporary music that has been influenced and stylized to reflect elements of the indigenous music of El Salvador, but exemplifies modern harmony, instrumentation, and forms. It is my hope that these compositions will provide a source of connection to a Salvadoran cultural identity, as well as spark some interest in its performance, research, and preservation.

Historical Context

El Señorio de Cuzcatlán[1] (1200-1528 C.E.) was a vast empire comprised of various indigenous groups and cultures, located in present day El Salvador (see Image One). The empire's boundaries took up two-thirds of the country, extending from *Río de la Paz* to *Río Lempa*. From its populace, only one indigenous group has survived the hardships that were thrust upon them throughout the centuries: the *Pipiles*. Prior to discussing Cuzcatlán*'s* music and culture in more detail, I will provide some historical context for Mesoamerican civilizations, which were an intricate and interwoven web of

[1] Cuzcatlán, spelled with a "z", refers to the empire that existed in El Salvador during pre-Colombian times; as opposed to its modern spelling, Cuscatlán, which refers to the province of Cuscatlán located in the center of El Salvador.

rising and collapsing empires, nomadic tribes, emigrating and immigrating groups, all dispersing and absorbing different cultural beliefs, traits, and customs (Baratta, 1951).

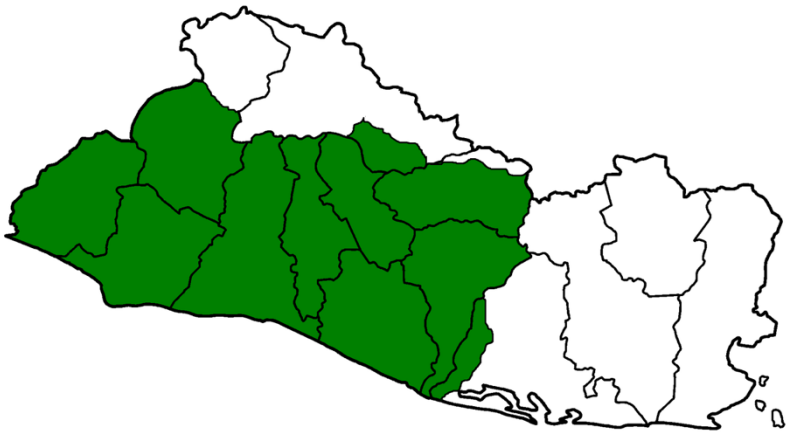

Image 1: Territory of *El Señorio de Cuzcatlán* (Google Images)

The history of Mesoamerican civilizations is broken up into three major periods. The dates may vary from study to study, but they are all an approximation, except for a few specific examples where dates were recorded with precision. In this study, I will use the following periods:

Pre-Classic -1500 circa approx. B.C. - 300 C.E.

Classic- 300 C.E – 950 C.E.

Post-Classic- 950 C.E – 1521 C.E.

Origins of Cuzcatlán

During the Pre-Classic period two main civilizations existed: the Nahoas and the Olmecs. The Nahoas, located in what is present day California, established the city of *Huehuetlepállan*, while the Olmecs established themselves along the Gulf of Mexico and the Yucatan Peninsula. These two civilizations are the primary civilizations whose systems of writing, language, architecture, and religion were adopted and shaped by the new developing civilizations in the late Pre-Classic period (Baratta, 1951, 20).

During the sixth century, a large group of Nahoas emigrated south towards the Valley of Mexico, a journey that would take one hundred years. Finally, arriving in the seventh century, this group, which would come to be called the Toltecs, took over the city of *Teotihuacan* and establish a powerful empire that lasted until the 12th century (Baratta, 1951, 21). During this period, the indigenous groups that inhabited what is present day *Durango, Zacatecas*, and *San Luis Potosí* in Mexico, emigrated south, to what is present day *Veracruz*. Two centuries later another group travelled further south to *Soconusco*. This location eventually became the origin of the Pipiles, who then migrated to Central America in the ninth century to various regions of El Salvador, Guatemala, and Honduras. The indigenous groups that stayed in Mexico's present-day *Durango, Zacatecas,* and *San Luis Potosí* regions eventually became the *Nonoalcas*; while the Toltecs influenced both the *Pipiles and Nonoalcas* populations (Baratta, 1951, 22).

According to ancient paintings of Mexican history located in the National Museum of Mexico, the last Toltec king, *Topiltzín Acxitl*, through dynastic dispute or possibly different views of religion with the current governmental system, was exiled. He

led a massive contingent of his followers to Central America to establish the city of *Payaquí*, (Barberena,1914,112). Through their journey, some of Topiltzín's followers defected and settled in the northern part of El Salvador (present day *Chalatenango*), which was already inhabited by the *Pocomames* and *Chortíes*, sub-populations of the Mayas (Baratta, 1951, 17). The existent evidence of the *Pocomames* and *Chortíes* in the northern section of El Salvador, is provided by Professor Jorge Lárde:

> The existence of *Pocomames* and *Chortíes* groups in El Salvador, made clear by historical [archeological] evidence presented to the reader, is also supported by the toponymy, since in the *Departamento* of Santa Ana you can find vocabulary whose structure is not pipil-náhuat and whose Mayan origin is indisputable.[2]

Topiltzín Acxitl and his followers continued their journey and established themselves in Honduras and Guatemala, where interactions with the Mayas, who had adopted many aspects from the Olmec civilization, developed into the *Maya-quichés*, *Lencas*, and *Cakchikeles* subgroups.

Simultaneously, in the 12th century, new Nahoa tribes began to immigrate south towards the valley of Mexico, as well as the *Chichimecas*, a contingent of nomadic tribes and people led by a king named *Xolotl*. Soon after the arrival of the *Chichimecas*, new ethnic populations**,** all coming from *Aztlán* and *Teoculhuacán*, began to settle in the valley of Mexico. It is believed that *Aztlán* and *Teoculhuacán* were locations near each other. Evidence of this fact is stated by the

[2] "*La existencia de pueblos pocomames y chortíes en El Salvador, puesto a claras por la documentación histórica fehaciente que hemos presentado al culto lector, se comprueba, también, por la toponimia, pues en el Departamento de Santa Ana, señaladamente, se encuentran muchos vocablos cuya estructura no es pipil-náhuat y cuyo origen maya es indudable".*

extensive etymological research of Ignacio Barberena, who says that the language spoken by the groups coming from the aforementioned locations is an archaic version of *Náhuatl*. The last group to migrate to the valley of Mexico, a journey that unfolded over the course of one hundred and sixty-five years, was the Aztecs or *Mexicas*, which established the city of *Tenochtitlán* on June 18, 1325. Subsequently, some emigrated south towards Central America (Baratta, 1951, 21).

Thus, the population of the empire of Cuzcatlán (1200-1528 C.E.), prior to the Spanish *conquista* (1524-1540s C.E.), was the combination of the different waves of indigenous groups traveling south to the valley of Mexico and mixing with the nomadic inhabitants located in Central America (Amerindians or proto-nahoas) since the Pre-Classic period. In other words, the combination of the *Amerindias, Nahoas, Olmecs, Nonoalcas,* Toltecs, and *Maya-quichés* all gave birth to the *Sincas* of Izalco, the *Pocomames* of Chalchuapa, and the *Chortiés* of Tejutla; as well as the Pipiles, which always were a strong presence throughout the Empire (Baratta, 1951, 22). According to Baratta, from the aforementioned groups, only the *Pipiles* where able to survive the hardships of time to present day.

Chapter Overview

The first chapter of my thesis has provided my motivation for conducting research into the elements of Salvadoran folkloric music. I then describe the historical context of the Cuzcatlán Empire in El Salvador's cultural evolution. I provide details of three distinct time periods, which are shaped according to immigration patterns of the ancestral indigenous groups, and leading to the founding of Cuzcatlán.

The second chapter describes how nature was a primary source of inspiration in the creation of a variety of instruments used by Cuzcatlán's indigenous populations. These instruments were used primarily to pay homage to their different deities and gods. I then categorize the various instruments, as well as provide some details regarding their individual constructions, performance capabilities, and the functions they served in different events, ritual, and festivals within their society. In the second half of the chapter, I describe the musical elements of the music of Cuzcatlán. I provide a discussion and analysis of rhythm, notational and formal aspects of the music, in order to provide a deeper understanding of what makes the music *sound* "Salvadoran." Chapter Two ends with a list of key elements that seem to be inherent to Salvadoran folkloric music.

In Chapter Three I cover the biographies of two renowned composers, Antonio Lara and Maria de Baratta, whose compositions have become cultural staples of Salvadoran folkloric music. Subsequently, I provide an analysis for "El Carbonero" and "Xochiquetzal", written by Lara and Baratta respectively, which are widely considered to be two of their most well-known and compositionally-representative pieces. My analysis serves two purposes: a) to correlate my findings in Chapter Two with the musical elements used by Lara and Baratta in their compositions; and b) to examine how the composers have used the foundational elements of Salvadoran music into their compositions.

Chapter Four is the culmination of my research, where notational scores for the three folkloric pieces I have composed are provided. In these compositions, I highlight the key elements of Salvadoran/Cuzcatlán folkloric music that I had identified in previous chapters.

In Chapter Five I discuss and explain my compositional process for the pieces presented in Chapter Four, going from a general application of compositional tools to specifically discussing each piece. I then state my conclusion, summarizing various points made throughout my thesis: my purpose, my findings, and my objectives. This is followed by a succinct statement on the effect Lara and Baratta had in El Salvador's cultural landscape, praising them for propelling El Salvador's musical heritage.

Chapter 2: Elements of Folkloric Music in El Salvador

Chapter Two provides the background of indigenous instruments that were constructed to imitate specific aspects of Nature. These indigenous people created melodic and percussive instruments that permeated Cuzcátlan, and subsequently paid homage to respective deities. Additionally, it is critical to discuss the original theoretical Toltec modes, rhythmic applications, and a summary of musical elements that ultimately inspired the indigenous music of El Salvador.

Nature and Music

Salvadoran folklorist Maria de Baratta asserts that nature served as a source of inspiration for music for the indigenous people. The beautiful mountains, vast valleys, and plentiful rivers with cool water, as well as the gorgeous and unique fauna that surrounded them influenced the character and psyche of the indigenous people of Cuzcatlán. Thus, nature provided the "tonic", which would allow the voice of the continent to pour through them and quench their pantheist views and spirit (Baratta,1951, 64). With great diligence, the indigenous people of the Indo-Hispanic continent began, through decades of trial and error, to build instruments to emulate the sounds of nature, from the songs of birds and the mountain's heartbeat, to the babbling of the brook and the down-pouring rain.

With the desire to worship their gods, the indigenous people of Cuzcatlán began their musical journey, developed religious dances and hymns, named after certain gods or animals, such as the dance *Cujtan-Cuyámet* (mountain pig), and the songs to Quetzalcoatl (Baratta, 1951, 68). Music served as the background to dance, which was the main form

they used to communicate with the gods and pay tribute, specifically to the god *Falo*, the god of fertility. Music's main role was religious.

Baratta describes the sacrosanct union that exists within a community/group of indigenous people that is created when they gather to perform their festivals, rituals, and music in a tight-knit circle around the musicians and dancers; all are in a taciturn state. It is in this silence that true communication amongst each other begins, where a sense of national belonging is made. The attention of the entire community, united, is focused on the music, *their* music, on the performers and dancers, a link that is so intimate that witnessing it causes one to feel as though they are intruding in the most private of affairs. I believe Maria de Baratta explains it perfectly through her own experience. Witnessing these events and doing extensive research on the traditions of the indigenous people of El Salvador, she writes:

"The indigenous musician is still, like in primitive times, the main person, being considered as the priest of music. And the indigenous musician, when he is executing [his music], he is thinking about God and his religious ideas, about love, about his girlfriend and the corn harvest; you have to observe how he concentrates when he plays his flute and his drum, he sees without seeing; dreams; his mind and soul travel through the infinite [cosmos]… they lose themselves. This is the psychological environment of the indigenous people and their indigenous music."[3]

[3] "*El músico indio sigue siendo como en la época primitiva, persona principal, siendo considerado como el sacerdote de la música. Y el indio músico, cuando está ejecutando, piensa en Dios y sus ideas religiosas, en el amor, en la novia y en la cosecha del maíz; hay que observer cómo se concentra el indio que suena su pito y toca su tambor, mira sin ver: sueña; su cerebro y su alma vagan por el infinito…se pierden. Este es el ambiente psicológico del pueblo indio y su música indígena."*

The performers on the percussive instruments created an assortment of rhythmic variations from monotonous regular beats to frantic polyrhythmic [meaning different rhythmic ideas being played simultaneously] bursts, often producing an accompaniment that would be hard for an outsider to the culture to understand or internalize. These rhythms and melodies produced would vary with each performance, since they were affected and changed by the performer's psyche and state of mind. Creating a

The arrival of the Spaniards during the *Conquista* (1524 -1540's) resulted in the introduction of new musical instruments, forms, rhythms, pitch collections, and roles for music into indigenous society. On the one hand, the original music was enriched and expanded by exposure to those new musics; on the other hand, the indigenous music gradually lost its close connection to the land and the nature around them (Baratta, 1951).

In the remainder of this chapter, I will describe the instruments and musical elements used in the indigenous music from before the *Conquista*. I will provide evidentiary support through various available sources, including a focus on Baratta's ethnographic work, which is comprised of analyses/collections and discussion of regional melodies, indigenous instruments, religious beliefs, dances, festivals and linguistic translations.

Similarly, it is vital to note the analyses of Stanley Boggs's research, which centered on the sound production and structural capabilities of various wind instruments. Additionally, Baratta's research includes a parallel focus on the research findings of Guatemalan folklorist Don Jesús Castillo, which centered on analysis of the music of the *maya quiché.* Castillo's research goes into depth regarding melodies, songs and

instruments to draw conclusions regarding scalar patterns of indigenous melodies. The notion that Indo-American civilizations used a pentatonic pitch collection for compositional basis, is supported by Baratta and Castillo, and reinforced by historians/musicologists generations before, including Alice Cunningham Fletcher, J. Walter Tewkes, Tilmore, Frances Densmore, Helen H. Roberts, Marguerite Beclard d' Harcourt, P. Pozzi, Theodore Baker, Dr. Boas, J. Acosta and Sánchez de Fuentes.

Instrumentation

Percussive Instruments

It is believed that percussive instruments were developed as a means of communication, eventually having roles in rituals and war (Baratta, 1951.) The percussive instruments can be divided into two categories: small and large[4]. Small percussive instruments were initially improvised from a myriad of objects and perfected with time; the main qualities needed for these instruments were resonance and hollowness (Baratta, 1951, 83).

La Caramba, (see Image 2) also called *Chistatl* by the *Pipiles*, is a single-string instrument, meant to recreate the sound of water, made from a long flexible wooden stick, which is arched as if it were a bow and is held in place by a long string tied in both extremities. Adjustable in consideration for tuning purposes, it is tied by a string of *cáñamo* (hemp) against the wooden stick, and holds a small hollowed *morro* (gourd) with

[4] For the sake of brevity, I will list the majority of the instruments that were present in Cuzcatlán, going in-depth only for the ones I feel are most pertinent to my research topic.

an opening facing away from the back of the wooden stick, tempering the string and therefore changing the pitch.

Although it technically could be classified as a melodic instrument, its usage was primarily relegated to percussion. The way this instrument is played is by plucking the string, in either of the sections created by the *cáñamo* string, with a small fine *cañita* (straw or stick), executing an interval of a fourth (Baratta, 1951, 118). Using the left hand, one can alter modulations to the sound**,** as well as create a dual output of sound by placing the bottom of the instrument on a large hollow gourd (or any other hollow resonant object) to create a deeply-rich percussive sound that would complement the rhythm and melody being created by the string and gourd. A sample score for *La Caramba* can be seen in image 7 in the rhythm section, where *el punteo* refers to the sound created by the bottom of the instrument hitting the hollow gourd (Baratta, 1951, 118).

Image 2: *La Caramba* (http://historiacayes.blogspot.ca/2016/03/historia-de-la-musica-en-el-salvador_18.html)

Other small percussive instruments found in Cuzcatlán include: the *Charrasca*, a small instrument made from an animal's jaw; the *Tortuga*, a turtle's shell that is hit with a flexible *cañita*; the *Sonaja,* a hollow clay jar filled with seeds or pebbles and is shaken; the *Tecomapiloa,* a small version of a *Tepunahuaste*; and the *Ataualné,* a small drum that is used to accompany the larger drum (*Huehuetl* and/or *Tepunahuaste*).

Amongst the larger percussive instruments, there is the *Atabal* a tall, drum-like instrument; the *Juque,* a vase-like clay instrument, the *Zambumba,* an animal's bladder (such as that of a bull), which is hit against another *Zambumba;* the *Huehuetl*, like an *Atabal*, but smaller in size; and the *Tepunahuaste*.

The *Huehuetl* is a large percussive instrument with a hollow body made from a single piece of a hollowed-out log, with a tight deerskin on the top that is played either with the hands or mallets. The *Huehuetl* has been present in all Mesoamerican civilizations. The ones found in Cuzcatlán were always decorated with engravings on the side, often depicting the rituals for which that specific *Huehuetl* was designated. It is speculated that the first prototypes were made with clay bodies (Baratta, 1951, 98).

Most of the Huehuetls are around one meter in height and have a diameter of 60 cm. They must always be able to play an interval of a fifth, from the tonic note provided by hitting the center of the deerskin to the fifth played on the outer portion of the deerskin near the rim. The base of the instrument is in the shape of stairs, either three or four, that keeps the instrument in a vertical position (Baratta, 1951, 98). There are different variants of the Huehuetl- *Panhuehuetl, Tlapanhuehuetl, Atlapanhuehuetl,* and *Teohuehuet*-which differ in how the instrument is struck. Although some scholars believe that there is no

difference in sound or musical property amongst the variants (Baratta 1951, p. 98)[5], Salvadoran music scholar Maria de Baratta and folklorist Rubén M. Campos disagree**.** I concur with Baratta and Campos that the indigenous peoples, who had such a rich and vast vocabulary that designated everything with names of deep and profound meaning, would not give each of these variants a different name without substantial reasons for doing so.

Image 3: *Huehuetl* (http://extravagantegastronomiaytradiciones.blogspot.ca/2012/09/instrumentos-folkloricos-salvadorenos.html)[6]

The *Tepunahuaste*, (which translates as "the mountain's heartbeat") was the principal instrument for the people of Cuzcatlán; no music or dance would materialize without its significant presence**.** It was essential for creating the foundational layer upon

[5] Baratta explains that Mexican researchers (whose names are not mentioned) disagree regarding the acoustical differences of the different types of *Huehuetls.*

[6] This *Huehuetl* is highly ornamented with a good view of the stair-base and the ritualistic engravings on the sides, as well as the types of mallets that would have been used to play it.

which all singing and melodic content was based; it was enhanced by the other rhythmic instruments, creating a rich polyrhythmic texture. The origin of this instrument is an interesting legend that was told to Maria de Baratta by a very old *Indio* (Baratta, 1951, 85). The story, handed down through the centuries, tells of a dilemma that faced the ancient indigenous people. They needed a way to communicate through long distances, especially in cases of emergency. One day an *Indio*, who used to frequent the mountains for meditation, heard the hoarse croaking of a frog, and the subsequent echo that was repeated in the distance by other frogs; the sound carried over incredible distances. This incident gave birth to the idea of building an instrument with which to communicate; it took the indigenous people several attempts before realizing success. With time, its use would transcend simple communication and the same instrument would be used for rituals, war, and celebrations.

The *Tepunahuaste* is an instrument carved from of a hollowed tree trunk with a flat base, decorated with three small incisions that make an "H" shape on the rounded top part of the trunk. These incisions create two wooden tongues-one longer than the other-that play and amplify two different pitches when they are struck with two mallets (Baratta, 1951, 84). There is no consistency in the exact pitches that each *Tepunahuaste* plays from the wooden tongues so long as the two notes never go beyond the interval of a fifth. The *Tepunahuaste* located in the National Museum of El Salvador is an enormous example, whose wooden tongues provide an interval of a third (C3 and E3); it has a warm and rich resonant sound. The *Tepunahuaste* can also be struck on its sides, which will produce intervals of a major or minor second or a minor third.

Throughout her excursions, Maria de Baratta mentions three different *Tepunahuastes* she encountered, each one with a different characteristic in its sound as well varying intervals provided by the wooden tongues. For example, the one she encountered in the town of San Sebastián gave a deep and sad sound and had an interval of a fifth (C and G), and it could be heard miles away. The one in Cuscatancingo was not decorated in any way, was significantly smaller and gave a higher pitched sound; its interval was a minor third, (C and E-flat). The last version of the instrument she encountered was located in a small valley called Valle Mariona. It was also small with no decorations and from its wooden tongues it gave an interval of a fourth, (C and F). Often, the *Tepunahuaste* is accompanied by the *Ataualné*.

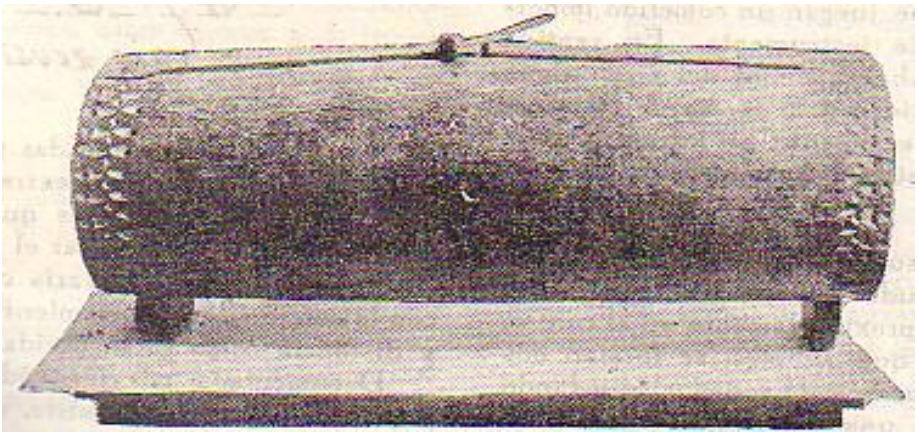

Image 4: *Tepunahuaste.* (Baratta, 1951, 89)[7]

[7] Image 4 Shows a small *Tepunahuaste*, which was given to Maria de Baratta by Dr. Alfonso Quiñónez Molina. It plays an interval of a major third (B-flat to D on the second octave of the piano).

Melodic Instruments

The melodic instruments used by the indigenous people of Cuzcatlán are all wind instruments, and can be categorized as Flutes; they were constructed from either clay or wood (Boggs, 1990, 5-6). There are a number of different kinds of flutes.

Los Pitos (see Image 5), made from bone or cane, varied in construction and sound, as well as the number of holes they would have. The *Pitos de Barro*, much like the *Pitos*, were made of clay and varied in construction, appearance, sound, and number of openings, but unlike the *Pitos*, the *pitos de barro* normally had only two openings, although there are some that had four or five (Boggs, 1990, 7).

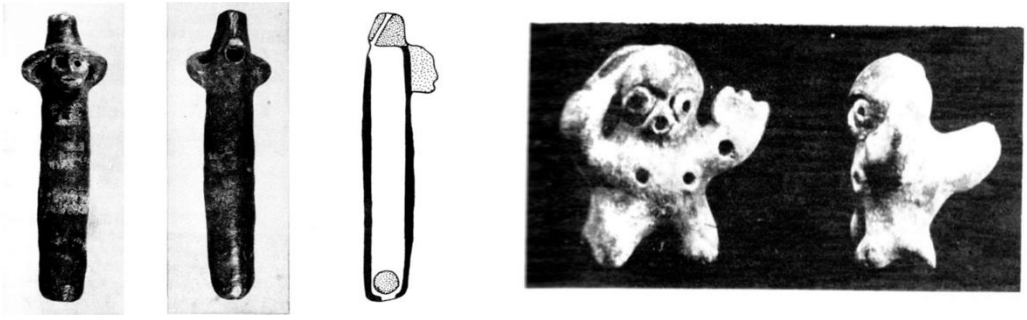

Image 5: *Pitos*, studied and analyzed by Stanley H. Boggs (Boggs, 1990, 25 & 30)

The *Ocarinas* varied in sound from the *Pitos*, being fuller and sweeter. The *Ocarina* in Image 6, also called *Tecoaliztli* or "Flute of the Sacrifices," shows strong zoomorphic characteristics. This one in particular depicts the head of the goddess *Macuilsúchitl*, the goddess of music. It has five openings that give the notes A, B, C#, E, and F# (Baratta, 1951,127). Most of the melodies of Cuzcatlán were based on pentatonic scales or five-note pitch collections that would imitated bird sounds, and often featured

melodies with a three-note ascending or descending motion. Sometime all the notes of the scale would be played in order. The intervallic movement between the highest and lowest pitches does not go beyond the span of a fifth, and it often moves in spans of a second, third, fourth or fifth, ending the piece with a descending scalar motion to the tonic. Each melodic phrase ends with a shift from dominant to tonic (Baratta,1951,191).

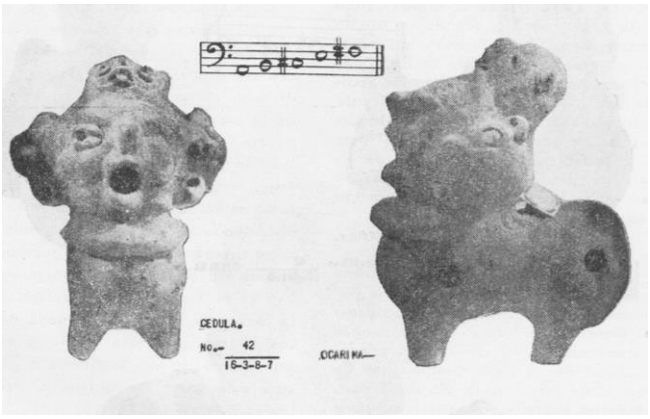

Image 6: *Tecoaliztli*, located in the National Museum of El Salvador (Baratta, 1951, 127)

The *Jarros Silbadores,* built from clay, looked like two vases that were connected by two tubes. Their sound was a sharp and strong one. The musician could play two notes, one for each vase, but they were normally played in unison (Baratta, 1951,124).

The indigenous people of Cuzcatlán were so creative and dedicated to their music that if there was a specific note or modulation needed**,** they would construct an instrument to fulfill that need. Thus, there is an exhaustive list of flutes with specific names and traits to be used for certain rituals, festivals, and occasions; these all vary from region to region either by name or method of construction. For example, there is the *Acatpitzazli* flute for the indigenous people of Cuzcatlán located in Izalco, the *Flautas*

Guerreras, used exclusively for war, as well as the flutes that fall under the category of "Mystical Flutes," such as the *Mecavaliztli,* used for rituals in religious ceremonies and dance; *Metotiliztli*, used to play festive secular music, and *Teycoquiliztli,* flutes used for different rites (Baratta, 1951, 140). This last group of flutes are those designed specifically for the imitation of bird songs like the *Zenzontle,* the *Chiltota,* and the *Paloma del monte* (Baratta,1951, 124).

Musical Elements

Rhythm

As I described above, the indigenous people of Cuzcatlán were deeply affected by the land, flora and fauna surrounding them; they endeavoured to live in harmony with their immediate surroundings, and find in it, their tonic[8]. Similarly, rhythms are determined by the performer's own interpretation of the voice of nature, his emotional and spiritual state, his feelings towards family and friends, and his desire for blessings from the gods. Each performance was an opportunity to create new music, new melodies, and new rhythmic textures to be able to simultaneously quench the souls of the people and appease the gods.

[8] Baratta says that the term "Tonic," in this instance, refers to a center point towards which the psyche and music of all Indigenous people gravitates toward (Baratta 1951, 64).

In order to understand the music on her own terms, Baratta notated the music she heard using western notation. In doing so, she established that the music used the following meters: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{8}$, $\frac{6}{8}$, and, $\frac{3}{8}$ alternating with $\frac{6}{8}$ (Baratta, 1951, 191).

The music is constructed by the layering of various rhythmic (and melodic) ideas. The main idea is usually played by one or more percussion instruments. On top of that, other percussive instruments or melodic instruments play one or more contrasting rhythms.

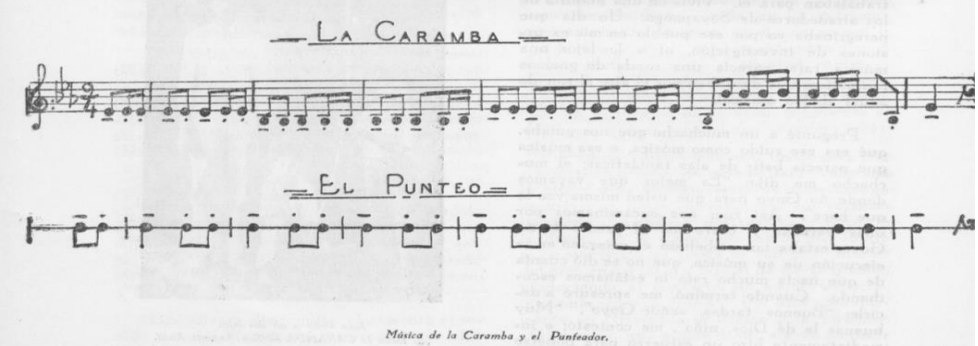

Image 7: Transcription of the *Caramba* by Maria de Baratta. (Baratta, 1951, 120)

In Image 7 is a transcription by Baratta[9] of a performance played by Francisco and Pablo Peña, 10 and 8 years old in the early 1900s. The bottom rhythm here serves as a foundation or a kind of pedal point on top of which a melody is improvised (based on the player's mental and emotional state), creating contrasting motifs and interesting syncopations and accents. These contrasting rhythms help to bring out the melodic passages and rhythms of the wind instruments. Because interpretations and applications of techniques can vary from region to region, there

[9] Baratta notated the rhythms in $\frac{2}{4}$ likely because of the evident accents in the piece.

exists a plethora of contrasting renditions of the same themes, as well as rich and intricate variations in the music of the indigenous people of El Salvador.

Similar to the role of the melodic instrument, dancers didn't mirror the rhythms of the percussive instruments, but would create interesting accents and syncopations in relation to the patterns of the drums. Some Pre-Colonial melodies were arrhythmic, possessing some notes that were held indefinitely and varied each time they were performed. Despite this consideration, the music and dance together were able to achieve complete musical unity (Baratta, 1951, 191).

Form

Similar to rhythm, the form of the music was tied to the psychological state of the performers, nature, and the specific ritual they wished to perform. Constantly imitating their natural surroundings, the indigenous people of Cuzcatlán followed the forms given to them by the birds' melodious singing or the sound of the jungle (Baratta, 1951, 189). For example, many songs imitate the *Zenzontle*, a bird whose melodious singing creates interesting modulations and is based on a pentatonic scale encompassing intervals of a second, third, fourth, fifth, and a sixth (Baratta, 1951, 189). Guatemalan folklorist Don Jesús Castillo states that you can find in the indigenous music, adapted from the bird songs, syncopation, and pedal points, rudimentary transitions between dominant and tonic, and arpeggiated chords of a fourth and a sixth. Also, due to the limitation of the melodic instruments, which play only pentatonic scales, and the percussive instruments, which also have a limited number of notes (ex., the *Tepunahuaste* plays only 2 to 4 notes), the music is somewhat limited in its harmonic scope. The music, never venturing beyond tonic to dominant and/or dominant to tonic, consisted of somewhat simple harmonic progressions, but with rich textures and rhythms. Thus, the melodies of the indigenous

people are almost always structured as two phrases, each one made up of 2 to 4 measures, which is always resolved from dominant to tonic (Baratta, 1951, 190).

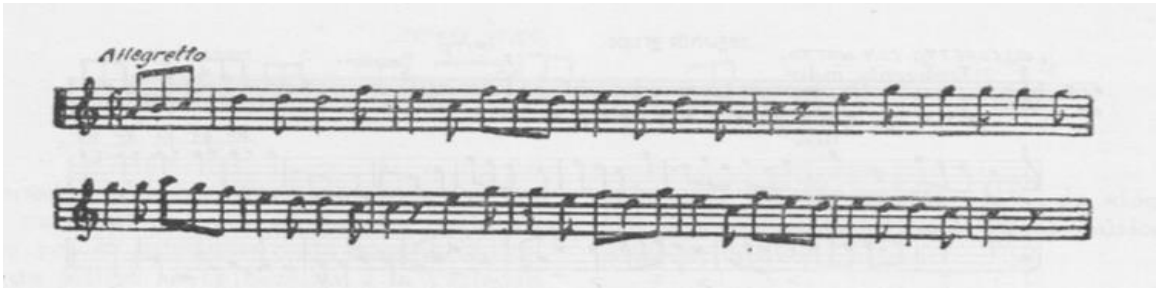

Image 8: Excerpt of *Danza de la Malinche* (Baratta, 1951, 16).

In image 8, an excerpt of a piece titled, "Danza de la Malinche", transcribed by Maria de Baratta, allow us to see the elements discussed in this section. The melodies and songs of the indigenous people of Cuzcatlán and subsequently the melodies and songs of the *Pipiles,* were passed down through oral traditions, since no written notation existed for this music, it has been changed over the centuries due to the influence of the Spanish music and instrumentation. Therefore, the melody exhibits a complete heptatonic scale vs. the usual pentatonic, but it remains true to the intervallic movement of seconds, thirds, fourths, fifths, and sixths (based on the tonic C), as well as featuring a $\frac{6}{8}$ meter and beginning the piece with the usual three-note statement and constant repetition of the dominant G, and eventually ending the piece with a descending scalar run from G5 to C5, beginning in the last 3 measures. By analysing various transcribed melodies by Francisco Espinosa and María de Baratta and looking at Pancho Lara's compositions, one asserts that the form of these melodies and compositions in a western notation style are binary, ternary, and rondo in form.

Pentatonic Scale and Modes

Baratta, in her work *Cuzcatlán Típico Vol. 1* (pages 144-157), discusses the history and trajectory of pentatonicism in the different *Indo-America* races. She draws out the history of pentatonic scales developed in ancient civilizations in Asia, Europe and throughout the pre-colonial civilizations in the Americas. The indigenous people of El Salvador, influenced by the Spanish, later adopted the heptatonic scale, which began to manifest itself in various traditional melodies. Since the melodies were passed down orally, what is heard today has gone through centuries of adaptation and change.

Maria de Baratta combined her research (based on her study of the works of Giacobbe)[10]in three areas in order to determine the modes used by the ancient Incan and Toltec civilizations: 1) analyzing the five Hindu pentatonic modes: *Maravi, Dhamyasi, Velavali, Hindolia,*and *Desacu* (see Image 9*)*[11] studying the different instruments used by the Incans and Toltecs; and analysing the diverse modes and forms of pentatonic scales in the American Continent. Baratta is able to extrapolate the three modes of the Toltecs[12]. It is the latter that is of most interest to this study and these modes are used for the analysis of melodies and my compositional process. Additionally, Baratta's concentration on the three Toltec modes does not negate the existence of pre-established prototypical modes as in the analysis and pictures given

[10] Baratta's discussion of Giacobbe's research into pentatonicism, however, is nebulous due to a lack of biographical and topical information (including first name, country origin, research titles, etc...).

[11] Based her analysis on Sir. W. Jones work "On the Musical Modes of the Hindus".

[12] For a more in depth explanation on the relationship between the Hindu, Incan, and Toltecs please refer to *Cuzcatlán Típico Vol. 1* pages 152-155.

in this chapter. The Toltecs were the predecessors of the immigrating indigenous groups that settled in the region of the empire of Cuzcatlán.

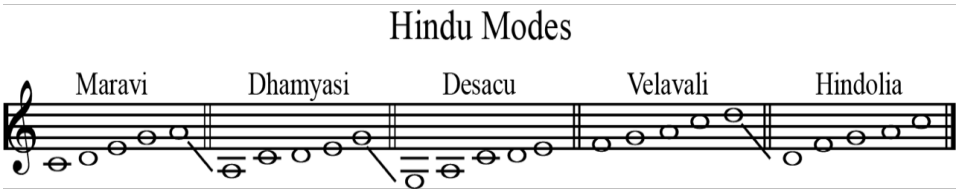

Image 9: Hindu Modes (Baratta,1951, 152).

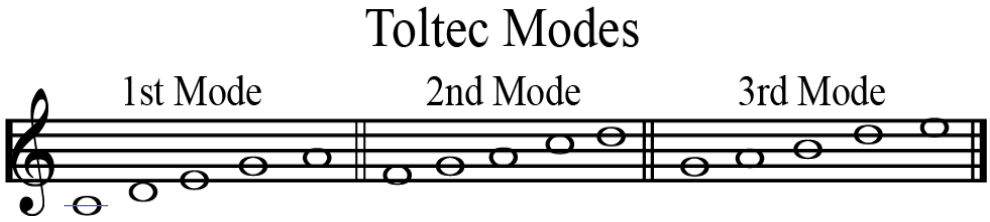

Image 10: Toltec Modes (Baratta,1951, 153).

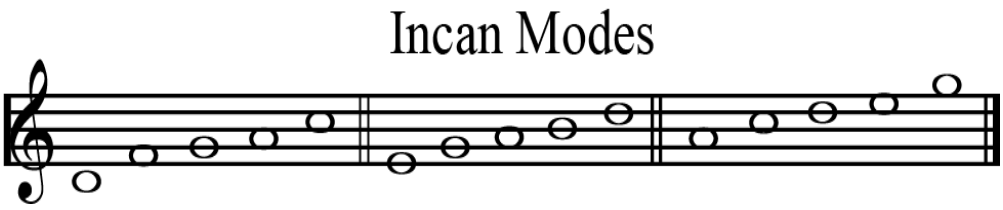

Image 11: Incan Modes (Baratta,1951, 151).

The Toltec modes are based on the Hindu modes *Maravi* and *Velavali*, and the Incan modes are based on *Dhamyasi* and *Hindolia.* There is a very remarkable relationship between the Incan and Toltec Modes, not only to the Hindu modes, but between themselves as well. Baratta states:

"...searching and studying the technical origin, or better yet, the mathematical and theoretical consequences of the Incan and Toltec pentatonicism, I have found an amazing

discovery: the Toltec modes are in major and the Incan modes are in minor, [the latter] derive from the Toltec modes."[13]

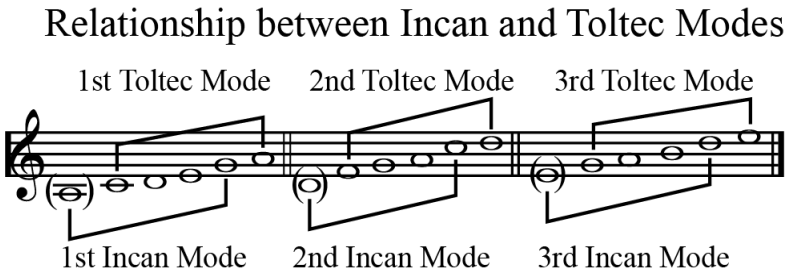

Image 12: Relationship between Incan and Toltec Modes (Baratta, 1951, 153).

Baratta found this relationship by looking for the relative minor of the major Toltec scales (i.e., dropping down an interval of a minor third from the tonic). For example, taking the scale of F major, going down a minor third, you get D minor. By analyzing most of the recovered (Toltec) melodies (and there are few that extend beyond four measures in length before repeating), Baratta also has asserted that if a sixth note is found, it is undoubtedly of colonial times or influenced by the Spanish.

As an example of how modes work in indigenous Salvadoran music, I suggest the transcription by Baratta of a melody performed on a *flauta de Carrizo de caña* in *Mejicanos* and

[13] *"...buscando y estudiando el origen técnico, o mejor dicho, las consecuencias matemáticas y teóricas del pentatono de los incas y el de los toltecas, he encontrado un hallazgo que bien puede ser una revelación: que los modos de los toltecas....son en modo mayor y las formas de los incas, en modo menor, derivados de los modos toltecas."*

Cuscatancingo by an *indio* named Francisco Martínez Santos in 1926 (see Image 13). The melody has been passed down through Santos' family throughout the generations.

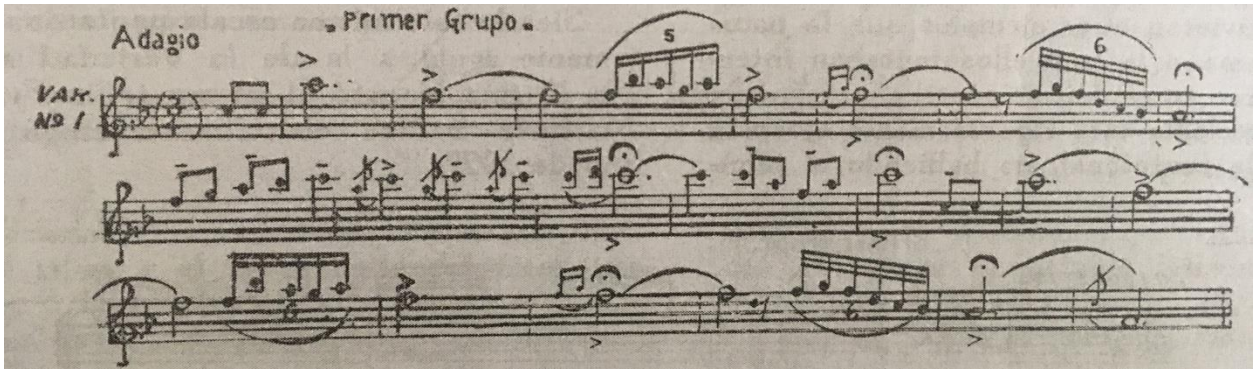

Image 13: Transcription of Santos' performance. (Baratta, 1951, 159)

Baratta speculates that the Bb is an added modification, *musica ficta*[14], and that the original scale was F-G-A-C-D (2nd Toltec Mode) and with the variation it is F-G-A-B-flat-C-D (a six-note scale, with the B-flat exhibited in the key signature). Through Baratta's analysis, the melody is pentatonic, based on its melodic treatment. The rhythm of this melody was different with each performance and Baratta mentions how difficult it was to accommodate the melody into a specific meter that would prove musically effective.

Chromaticism

In some regions of the American continent, some Pre-Hispanic civilizations, such as the Mayas, Toltecs, and Incas, possessed a myriad of scales that demonstrate that these cultures understood and had knowledge of chromaticism (Baratta, 1951, 155). Proof lies in the instruments they used, since by default all these instruments (*flautas, pitos, jarros silbadores,*

[14] A term from classical music that describes the avoidance of a tritone by adding a note to a pitch collection that originally did not contain it. In this case the B-flat.

ocarinas) were chromatic in nature, but used in a pentatonic fashion. Baratta reiterates that this is proof that the indigenous people deliberately opted for the reduction of notes to a pentatonic scale.

The examples of ancient flutes[15], as well as other instruments, are located in the museum of anthropology *Museo Nacional de Antropología Dr. David J. Guzmán*, located in San Salvador, El Salvador. They demonstrate sonic possibilities based on the number of holes and sounds they produce (discussed in second section of this chapter), and their design was for pentatonic use. Baratta's close study of the notes produced by these archaic flutes reveal that one can produce, by partially covering the openings, the heptatonic and chromatic scale. However, the way the holes are spaced out and located along the instrument and by covering the openings completely when playing it, produce a pentatonic scale. Thus, this comes to show that these ancient instrument, despite being chromatic in nature, were constructed in such a way to give and use a pentatonic scale (Boggs, 1990, 17-18).

Summary: The Key Elements

Based on my research and analysis of the regional melodies collected by Francisco Espinosa, the theoretical work made by María de Baratta, the description and classification of pre-Colombian Salvadoran instruments by Stanley H. Boggs, and the analysis of Pancho Lara's compositions in *La Canción Criolla de Cuzcatlán*, I believe that the following are crucial in constructing the "sound" of the Salvadoran Folkloric music of Cuzcatlán:

[15] An excellent source to learn of the pre-colonial wind instruments recovered, please refer to Stanley H. Boggs, *Apuntes Sobre Instrumentos de Viento Pre-Colombinos de El Salvador.*

- Nature: used as a source of musical creativity, the melodic passages and phrases often imitate the different birds and natural features found in El Salvador. Resulting in the creation of specific instrument for that end, i.e. flutes for bird singing, *Tepunahuaste* for the mountains and valleys.

- Psychological State: As mentioned before, the psychological state of the performer affects the rhythm and form used in a performance, making each interpretation from its inception through evolution. However, by transcribing and notating the regional melodies in western notation, one captures a fraction of the music, allowing us to get a semblance of what the elements of *Cuzcaltán* are.

- Rhythm: polyrhythmic layering is created between melodic and rhythmic instruments to create strong syncopations; the syncopations being affected by the psychological state of the performer.

- Often in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{8}$, $\frac{6}{8}$, and, $\frac{3}{8}$ alternating with $\frac{6}{8}$, some Pre-Colonial melodies where arrhythmic, having some notes held indefinitely and varying each time they were performed.

- Form: binary, ternary, or in a rondo fashion and it is repeated to the performer's content. Many of the melodic and rhythmic ideas are composed by two phrases, each made up of two or four measures.

- Pitch collection (Pentatonic): as all Pre-Hispanic civilizations, a representing note sampling of five was used in their music. More specifically, thanks to Baratta's analysis, the Toltec and Incan modes.

- However, the influence of Spanish led to adding an additional note. For example, the scale being originally F, G, A, C, D is now F, G, A, B-flat, C and D, a six-note scale[16]. Over time, the heptatonic scale was adopted and applied by composers, which permeates much of the works by Baratta and Lara.

- Melodic material: two phrases of two or four measures each, often beginning with a three-note ascending or descending motion and sometimes all notes of the scale that are to be used are played in order before the melody begins.

- Phrases always have an overall movement of tonic to dominant, where in most occasions melodic cadences are in a descending fashion from dominant to tonic. Never going up to the octave; the movement is from high to low.

- One exception is ending with the arpeggiation of the tonic chord not using the third, i.e. tonic(C) → dominant(G) → tonic (C).

- Vocal sections do a lot of step motion and jumps that do not go beyond a fifth.

- Harmony: the harmony in most melodies and compositions stays relatively tonic (I) and dominant (V), with a few exceptions where another chord, such as a vii or V augmented or added 6^{th} is used.

- There is an extensive use of parallel fifths and parallel octaves.

[16] Refer to María Baratta's Vol. 1 pages 159-165.

Chapter 3: Compositions by Lara and Baratta

In researching Salvadoran folkloric music, the compositions of Pancho Lara and Maria de Baratta are foundational to my research into the subject. Lara is widely-considered the pioneer of Salvadoran folkloric music, while Maria de Baratta is credited with assembling the collection of extant information which has been culminated in her anthologies *Cuzcatlán* Típico, Vol. One and Two. In choosing two representative compositions from both composers, I chose Lara's "El Carbonero," (for marimba), due to its popularity in Salvadoran culture, and Baratta's "Xochiquetzal" which was one of the few scores I was able to access, as well as being the only score for voice and piano that I could analyze. Optimally, the goal of this analysis is to demonstrate the usage of the elements in correlation to my own research findings in Chapter Two.

Francisco Antonio "Pancho" Lara Hernández

Salvadoran musician and composer Francisco Antonio Lara Hernández, widely known as Pancho Lara, was born December 3, 1900 in Santa Ana, El Salvador. Lara was son to Captain Jeremías Lara and Angela Hernández de Lara and was brother to: Raúl, Humberto, Héctor, Rafael, Ofelia, and Atilo Lara.

At the age of five, Lara's family moved to San Salvador where he studied at the public *Escuela Dr. José Matías Delgado*. Unfortunately, due to economic constraints, he had to drop out of school in third grade and Lara had to learn a trade to provide for himself and his family. His older brother, Héctor, himself a violinist, pushed for young Lara to learn the craft of tailoring so he could fix and prepare his suits for performances (Rivas, 'Pancho Lara'). Lara, began his

apprenticeship with one of his older brothers and once he learned the secrets of the trade he established his own shop (Rivas, 'Pancho Lara').

Lara was a fervent autodidact and during his teenage years, aided by his mother, began to compose short poems and verses for children songs, as well as teach himself how to read solfege. Overtime, he taught himself how to play guitar, marimba, and piano (http://www.pancholara.com/biografia.html). He bought his first guitar in 1926 and along with his friends from the barrio *San Jacinto* established a group called *Marimba Chinteña,* which inspired and motivated him to continue his compositional endeavours. Four years later, he began to attend night school courses taught by Professor Francisco Luarca, at *Liceo Moderno* to become a rural teacher[17] focusing in elementary education. It is during this time that Francisco Antonio Lara became known as "Pancho," a nickname given to him by Professor Francisco Luarca.

A blessing in disguise, the flood of *Río Acelhuate* in *Barrios La Vega* and *Candeleria* in 1932 destroyed Francisco Lara's tailor shop, forcing him to make a living solely as a rural teacher. He taught grammar and music courses for four years in Santa Ana at the school located in *Canton Flor Amarillo Abajo*; it is also during this period that he composed a great number of his children songs (https://www.ecured.cu/Francisco_Antonio_Lara). Lara also worked as a radio host at *YSP La voz de Cuscatlán,* founded by Fernando Alvayero Sosa, in a segment titled *Centroamérica Infantil* (Pérez, 2007, 203). Lara also had two columns in *La Prensa Gráfica*: "Historias Intrascendentes" and "Cartas a Bismuto," in which Lara told stories to his dog,

[17] Mireya Lara, Pancho Lara's granddaughter, explains that a rural teacher referred to those who would teach at different schools at a time, a nomadic teacher of sorts (Rivas, 'Pancho Lara').

Bismuto (Rivas, 'Pancho Lara'). His remarkable career led him to be supervisor of musical education in El Salvador for 25 years, giving talks and teaching in various schools at the elementary level, where he shared much of his music and taught it to the students (https://www.ecured.cu/Francisco_Antonio_Lara).

Lara married Rogelia Rivera on June 9th, 1929 and had three children: José Adhemar, Francisco Asdrúbal and Hilma Morena. [18] Pancho Lara fell ill January in 1989. Sadly, his children couldn't afford the private hospital care for very long and he was transferred to *Hospital Rosales*, the hospital that was the primary option for the majority of the population. Consequently, he died May 5th, 1989, and it is in this same hospital that his wife passed away at the age of 89 in 2000.

Analysis of *El Carbonero* by Pancho Lara

A staple of Salvadoran folkloric music and one of Lara's most famous compositions, *El Carbonero*, is one of the most widely-recognized Salvadoran folk songs, due to its popularity amongst the Salvadoran people. *El Carbonero* is typically performed on marimba, but there are a few arrangements and performances with additional instrumentation. A score is provided in an Appendix at the end of this thesis.

The piece is a rondo in the key of G major with a $\frac{3}{4}$ time signature. Overall harmonic movement is simple, being mostly movement of tonic to dominant with a few non-diatonic notes/chords in the piece that suggest a modulation, but these are quickly resolved back to the

[18] There is mention of Lara having a daughter named María Esther in 1924 with a woman who moved to Honduras to try to improve her economic situation. I have not been able to find what her mother's name was, nor if the relationship was an extra-marital affair or occurred before he was married.

key of G. Also, considering it is in the key of G and it has a few chromatic passing tones, the note gamut the piece exhibits is of a G heptatonic scale with added chromaticism and not the pentatonic scale that Baratta has suggested is typical of indigenous melodies from the pre-contact era. The pitches that appear in this piece are G, G#/Ab, A, A#/Bb, B, C, C#/Db, D, Eb/D#, E, F#. Despite the appearance of the extra notes, the phrasing and melodic voicing behave, however, as if it were a pentatonic indigenous melody. The latter is confirmed by the melodic intervals being no greater than a perfect fifth; the largest interval is G2 to D3, (mm. 23-24 and 39-40). Downward arppegiation of chords suggests movement towards the tonic.

Section A	Section A'	Section B	Section B'	Section B	Section B'	Section A	Section A'
m. 1-8	m.9-18	m.19-26	m.27-34	m.35-42	m.43-50	m.51-58	59-68

Form Table Analysis 1.1 – Rondo Form

The ascending scalar patterns that feature the G scale and the chromaticism listed before are found in the bass clef in measures 1, 3, 5, 7, 9, 13, 15, 51, 53, 55, 57, 63, and 65. The only instances downward stepwise motion occurs is in measures 33, 34, and 40 to 41. Thus, the groupings of two and four for passages and phrases can be seen based on the frequency that the stepwise (upward) motions occur i.e. m. 1 + 2 = m.3, m.3 + 2 = m. 5, m.9 + 4 = m.13, and so on. Despite the frequent stepwise note motions, the largest interval leap in the bass clef is an octave that occurs in measures 4,8, 20, 22, 26, 28, 36, 38, 42, 44, 46, 48, 54, always being G2 to a G3 chord triad and a D3, which varies its skip to a D chord triad and/or a G chord triad. The

harmonic changes only occur after there has been a variation of material; i.e. a stepwise scalar run occurs, a chord being outlined, or the employment of non-diatonic tones.

M1 I^6	M2 V^7	M3 V^7	M4 I	M5 I^6	M6 V^7	M7 V $V^6/_5$	M8 I	M9 I	M10 ii^6
M11 $ii^{ø6}/_5$	M12 $I^6/_4$	M13 I^6	M14 V^7	M15 V^7	M16 I	M17 I	M18 $ii^6/_5$	M19 I	M20 $I^6/_4$
M21 I	M22 $I^6/_4$	M23 I	M24 I^6	M25 $V^4/_3$	M26 V^7	M27 $V^4/_3$	M28 V^7	M29 $V^4/_3$	M30 V^7
M31 $V^4/_2$	M32 vi	M33 I^6 $I^6/_4$	M34 Passing Tones	M35 I	M36 $I^6/_4$	M37 I	M38 $I^6/_4$	M39 I^6	M40 I^6
M41 $V^4/_3$	M42 V^7	M43 $V^4/_3$	M44 V^7	M45 $V^4/_3$	M46 V^7	M47 $V^4/_3$	M48 V^7	M49 I	M50 I
M51 I^6	M52 V^7	M53 V^7	M54 I	M55 I^6	M56 V^7	M57 V	M58 I	M59 I^6	M60 ii^6
M61 $ii^{ø6}/_5$	M62 $I^6/_4$	M63 I^6	M64 V^7	M65 V^7	M66 I	M67 I	M68 I		

Harmonic Analysis Table 1.2 "El Carbonero"[19]

Tonic and Dominant harmony is employed for various measures. A perfect example is m. 19 to m. 32 that features a V chord, in its various inversions, and then on the last beat of measure 32 you have an accidental, the A#, which is followed by a I^6. Another example is m. 35 to m. 40 which again employs the tonic harmony, again in variation, which then is followed by the

[19] Table 1.2: It is evident, by looking at the table and score, that the overall harmonic motion of the piece is I to V to I, not only in harmonic function, but in the actual triadic constructions used. There are a few exceptions in m. 10,11,32, 34, 60,61 which exhibit either a subdominant functioning chord or a series of passing tones that suggests a modulation, but quickly are re-centered to the tonality of G.

downward B, A-sharp, and A-natural which signifies the change to V. This can be seen throughout the entire piece[20].

The treble clef predominantly demonstrates downward arpeggios of G and D, which then are augmented rhythmically so they expand to two to three measures. The introduction of the piece, Section A, begins with a series of parallel octaves in the left hand, as the third beat serves as a passing tone to the final octave D3, marking the arrival to the dominant in the second measure. Simultaneously, in the right hand, you have a descending two-note pattern which clearly outlines a G (I) chord. The intervals are: a major 3rd (G5 and B5), a perfect fourth (D5 and G5), a minor 3rd (B4 and D5), and ultimately leads to a dominant-seventh harmony (a F-sharp4 and C5) in the second measure. The material of the introduction, measures 1-18, is very similar in melodic and rhythmic movement, demarcating a clear two-measure phrasing that produces a parallel period in Section A, except for m. 17 and 18, which is an extension[21] of the rhythmic and melodic nature in the bass clef serving as a transition.

Section B immediately begins with a downward motion of three quarter notes B4, G4, and D4 outlining a tonic chord, which is then augmented and mirrored (going upward) in measures 21-23 as a half note to a quarter note (See Image 14). The repetitive pattern of two measures of quarter notes, to four measures of half note to a quarter note to a dotted half note, is seen throughout both sections B and B'. The pattern[22] is then developed through measures 51-68,

[20] Refer to score and look at the use of accidentals, scalar runs, and chord outlines in the bass clef and view the chord changes for further examples.

[21] By extension, I refer to the use of material that was composed in the bass clef now being featured in both clefs. i.e. the G octave jump to a G triad chord, previously all played in the left hand, is now the initial G in the bass clef and the G triad in the right hand (treble clef). Refer to m. 17 and 18 and compare to the bass clef material in m. 4.

[22] The pattern consists of three quarters to a half note to a quarter note to dotted half note.

which reduces its overall length. The second half of the pattern, the half note to quarter note, is removed, thus leaving the dotted half note, which ultimately yields to an alternating pattern of three quarter notes to a dotted half note. This continues until measure 64, where the transitional material of section A', measures 16-18, returns.

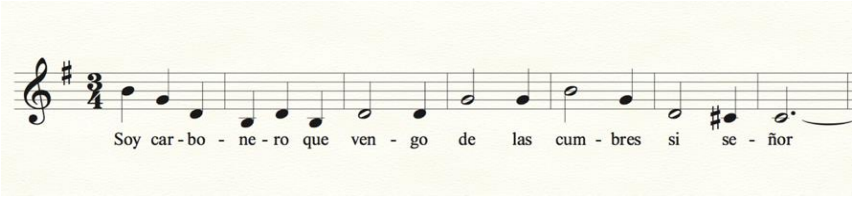

Image 14: Excerpt from "El Carbonero" engraved in Finale[23].

The steady and repetitive rhythmic nature of "El Carbonero," with the largest rhythmic figure employing a dotted half note to the smallest metrical value of a quarter note, harkens to the indigenous percussive instruments the *Huehuetl* and *Tepunahuaste*. The steady beat takes on the role of the *Huehuetl* in the bass clef. It predominantly features quarter notes and is rarely interrupted or elongated past a half note, thus maintaining its role as a subliminal metrical layer upon which the melody moves. The steady beat is supplemented by the *Tepunahuaste,* which is found in both clefs. As previously mentioned, the *Tepunahuaste* intone two notes simultaneously without going beyond an interval of a fifth, a limitation that is not found in the marimba, which would regularly play its lowest note followed by its highest note. Thus, the *Tepunahuaste* can be found in the downward two-note[24] passages in the treble clef in measures 1,3,5,7,9,11,13, and 15 and in the rhythmic component of the octave skip of a G2 or D2 to a G3 and/or D3 triad chord in the bass clef. Finally, the melody's downward arpeggiated movement and stepwise motion,

[23] Image 14: The previously mentioned pattern is exhibited here, the two three quarter note measures and the subsequent half note to quarter and dotted quarter note.

[24] Despite some intervals being larger than a fifth, such as the C and A, I believe it still stays true to the passages modeled after the method used for a *Tepunahuaste*.

which does not go beyond the interval of a fifth, embodies the flutes, *pitos,* and ocarinas of Cuzcatlán, staying true to its pentatonic origin.

Maria de Baratta

There is very little information available about Maria de Baratta's life, despite the fact that she had an extensive compositional career, and was decorated with numerous honors, including being elected "Woman of the Americas" in New York in 1962. This brief biography, then, is based on an excerpt of *Tribuno Libre, Página del Maestro y el Niño, Domingo 4 de junio de 1950,* included in Baratta's Vol. 1.

Pianist, Musicologist, Composer, and Ethnomusicologist Maria de Baratta was born in San Salvador February 27th, 1890. Daughter to Dr. José Angel Mendoza, a professor of medicine at the *Universidad Nacional,* and María García González de Mendoza, a renowned concertizing pianist[25] at the time.

Baratta began her musical career at a very early age, receiving piano lessons from her mother and studying solfege with Guatemalan music theorist Don Agustín Solórzano. She later enrolled in the *Conservatorio Nacional de Música*, where she studied with the esteemed Don Juan Aberle, who was the Director of the conservatory at the time. Baratta was also a student of the talented pianists, María Zimmerman and *Maestro* Antonio Gianoli. She perfected her piano playing technique with Agustín Roig, who was a student of Granados, and Vicente de Arrillaga, director at the conservatory in San Francisco, California. María de Baratta married an Italian engineer named Augusto Cesar Baratta and they had various children.

[25] María García González studied in Guatemala at *Colegio Ursulinas.*

Between 1926 and 1938 María de Baratta spent the first portion of her artistic career travelling to the major conservatories and music halls in America and Europe, giving piano concerts, as well as representing El Salvador in various congresses on folklore. She dedicated 28 years of her life collecting songs, melodies, and travelling the country gathering extant information on the indigenous communities, instruments, traditions, and beliefs. Baratta and her extensive research titled *Cuzcatlán Típico Vol. 1 y 2* is the first to produce substantial research on Salvadoran folklore and autochthones music of Cuscatlán. She was member of the *Ateneo de El Salvador,* the *Academia Salvadoreña de la Historia,* the *Unión de Mujeres Americanas*, and she was elected Woman of the Americas in New York, 1962.

Her vast artistic contributions that represented and safeguarded the indigenous music of El Salvador gained her much recognition. She received awards and distinctions for the following events: in 1930, a contest carried out by *Sr. Ministro de Instrucción Pública,* Dr. Sarbelio Navarrete, for her twelve folkloric pieces from her work *Cuzcatlán Típico*; in 1934, in *Estado de Coahuila,* México for her compositions "Ofrenda a la Elegida" and "Bacanal Indígena;" in 1939, in the *Juegos Florales de Santa Ana* (El Salvador), Baratta earned a gold medal for her composition "Collar de Dientes;" in 1947, in David, Panamá for her compositions "Ofrenda a la Elegida," "Bacanal Indígena," and "Collar de Dientes;" in 1949, she was given the *José María Peralta Lagos* award, by the *Beneficiencia Española;* as perhaps most notably, she was voted as *Mujer de las Américas* in 1962 in New York City; and in 1973 the *Asamblea Legislativa de El Salvador* named her *Madre de El Salvador.* Baratta died in San Salvador on June 4, 1978.

Analysis of *Xochiquetzal* by Maria de Baratta

Composed in 1966, Baratta's art song for voice and piano pays homage to the Goddess of Flowers, *Xochiquetzal*. The piece is set in rondo form in the Key of E-flat major, utilizes an alternating time signature of $\frac{4}{4}$ for the introduction and coda and $\frac{2}{4}$ for the outlying sections.

Intro	Section A	Section B	Intro'	Section C	Section C'	Coda
pick up + m. 1-3	m. 4-11	m.12-19	m.20-23	m.24-31	m.32-41[26]	m.43-50

Form Table Analysis 2.1- Rondo Form [27]

The composition begins with an ascending E-flat major scale that is consistently featured throughout the piece. The piece has no modulations nor accidentals, retaining its strictly diatonic conception throughout, featuring a steady harmonic motion of I to V to I, with a few isolated exceptions in measures 13,17, and 43, that exhibit a IV to ii pattern.

[26] Measure 42 in the piece, which leads to the *Dal Segno*, serves as the equivalent of measure 4 of Section A; thus, it doesn't appear listed in Table 2.1.

[27] Table 2.1: The overall form of the piece, taking the *Dal Segno* into account, is:
Intro – Section A – Section B – Intro' – Section C – Section C' – Section A – Section B –Coda. All sections are comprised of two four-measure phrases, with the introduction being the only exception. The introduction consists of two two-measure phrases, staying consistent with the previous statement that most music that is traditionally constructed is in phrases if two to four measures.

M1 V^7 $V^6/_5$	M2 I $I^6/_4$	M3 $V^6/_5$ $I^6/_4$ V^7	M4 I	M5 I V^7	M6 I $I^6/_4$	M7 I V^7	M8 I $I^6/_4$	M9 I V^7	M10 I $I^6/_4$ I
M11 I V	M12 I	M13 IV ii	M14 V $V^6/_4$	M15 I $I^6/_4$	M16 I	M17 IV ii	M18 V^7 $V^6/_5$	M19 V^7	M20 I $V^6/_5$ $V^4/_3$
M21 V $V^6/_5$	M22 I $I^6/_4$	M23 $V^6/_5$ V^7	M24 I $I^6/_4$	M25 I $V^6/_5$	M26 V^7 $V^6/_5$	M27 I $I^6/_4$	M28 $V^6/_5$ I	M29 I $V^4/_3$ I	M30 V^7 $V^6/_5$
M31 I $I^6/_4$	M32 V^7 $V^6/_5$	M33 I $V^4/_3$	M34 V^7 I	M35 I $V^4/_3$	M36 V^7 I	M37 I $V^4/_3$	M38 V^7 I	M39 I $V^4/_3$	M40 V^7 I
M41 $V^6/_5$ I	M42 I	M43 IV^6 ii^6	M44 I $I^6/_4$	M45 $V^6/_5$ V^7	M46 I	M47 I	M48 I^6	M49 V^7	M50 I

Harmonic Analysis Table 2.2 “Xochiquetzal”

The melody begins in measure 4, which has shifted from the original $\frac{4}{4}$ time signature to $\frac{2}{4}$ with a root position tonic chord as the downbeat. It imitates the piano's right hand, rhythmically and melodically, throughout the entire composition. Predominantly, the vocal line keeps its range within the interval of a fifth, with a few exceptions in measures 6, 10, 12, 16, and 47 to 48, where Baratta expands the intervallic range to a sixth or an octave. Another exception found is the avoidance of the tendency to employ a downward motion to the tonic for cadential purposes at the piece’s conclusion. In the coda, the vocal line leaps upward from a B-flat to an E-flat for its final cadence instead of descending to the tonic. However, the melody in measures 7 to 8, 11 to 12, 15 to 16, and 19 to 20, at the end of each phrase, consistently demonstrates a downward motion to its cadence. Measures 19 to 20 are the only instances where the melody indicates a downward scalar pattern, which ends on a tonic note of E-flat, with a downward major second, in opposition to the upward motion of a major second, minor second, and minor third found in measures 7 to 8, 11 to 12, and 15 to 16.

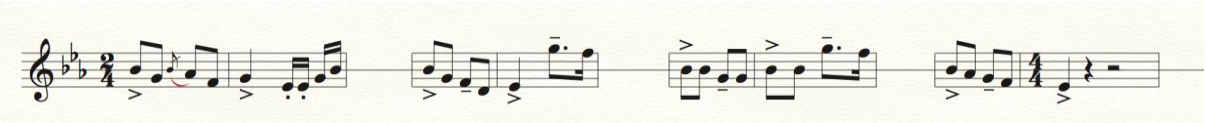

Image 15: Excerpt from "Xochiquetzal" engraved in Finale[28].

The melodic motive sparingly uses notes that do not belong to the sounding triad, arpeggiating the root, third, and fifth of the chord. There are a few exceptions that employ passing tones and these are found in measures 1, 3, 5, 9, 12, 14, 16, 18, and 19. The overall contour of the melody steadily follows a pattern of traditional ascending and descending motion, except for the previously discussed skips that extend beyond the interval of a fifth, and the constant motion embellished by offbeat grace notes, staccato, and tenuto markings which create the illusion of metrical displacement, (as the accents placed on the first beat of each measure, with occasional points of rest in measures 8, 12, and 20, is reminiscent and referential to the melodious singing of birds in Baratta's native El Salvador). I believe that Baratta drew inspiration for her melody in "Xochiquetzal" from the singing of the *Chiltota,* the *Cardenal,* and the *Dichosofuí* based on the rhythm, phrasing, and contour of these birds' singing[29]. The four-sixteenth note motive that originates in the vocal line shifts constantly within the structural four-measure phrase, giving the melody an organic sense of unpredictability, reiterating the

[28] The ending of each phrase in sections A and B, measures 7 to 8, 11 to 12, 15 to 16, and 19 to 20, respectively, are illustrated above. The predominant focus here is a study of the general rhythmic and motivic motion of the first measure of each duplet which transitions into the first beat of its following subsequent measure. It is only in the last duplet, (19 to 20), where the voice employs a downward scalar run to an E-flat in agreement with the elements previously established in Ch. 2.

[29] It is not a literal suggestion that Baratta made an exact transposition into this composition, but simply used them as a source of musical inspiration to create certain melodic strands. Comparisons and conclusions are subjective, yet necessary.

spontaneous melodic and rhythmic elements of the aforementioned avian species of El Salvador[30].

Rhythmically, the composition's sporadic rests and tremendous notational density in both the vocal and piano parts, gives it a *perpetuum mobile* characteristic for most sections; phrases are well-marked, and the only evident divergence is featured in measure 20, which displays an isolated quarter-note rest in both piano and voice.

The pervasive steady and marked rhythm of "Xochiquetzal" is aided by the accents placed on the first beat of almost every measure and the staccato markings that are placed immediately after a tenuto marking is employed. Thus, the implied blurring of the second beat in most measures using the offbeat grace notes and tenuto markings is quickly rectified with the placement of accents and staccato articulations. Despite its predominantly steady and traditional metrical structure and signature, Baratta creates an elusive effect with syncopation in the piano accompaniment's left hand, which for most of the composition has embarked on an ascending/descending motion in regard to the chords being featured. In the $\frac{4}{4}$ measures, the accent marking on the first beat clearly denotes the start of the measure, which then leaps by either an intervallic third, fifth or sixth to a chord that begins to encroach on the treble clef register, giving it "weight" with its higher pitch. This is followed by a descending motion of either the third, fifth, or sixth intervals, complimented by using a tenuto marking and a lower register. The fourth beat repeats the skip at a higher transposition (featured in beat two, which at times varies the harmonic structure of the chord), which is then followed by an accent on the

[30] Bird songs are more melodious and lengthy, and are primarily used to attract a mate. The bird calls are comparatively shorter, less complex, and somewhat fragmentary and unmusical, and used to mark a territory and coordination of behavior among species. This allows for a myriad of dynamic phrases, rhythms, and musical ideas to evolve.

following first beat of the next measure. This same pattern is seen in the $\frac{2}{4}$ measure in a truncated form, transitioning metrically from quarter notes in the $\frac{4}{4}$ time signatures to eighth notes in the $\frac{2}{4}$, adding a sense of acceleration to the piece. The constant motion in the previous sections makes efficient use of the quarter and half notes in the coda, in order to strengthen the rhythmic cadence that brings the piece to its exciting conclusion.

The piano's left hand, when stripped down to a monophonic nature, embodies the role of the *Tepunahuaste*, with its constant ascending and descending motion. Traditionally, the notes played by the *Tepunahuaste* would not go beyond the interval of a fifth due to the instrument's construction, a limitation that is not problematic for an acoustic piano; thus, you have a few intervallic jumps greater than a fifth. Regardless, the overall behavior and constant rhythmic motive that only differs in the coda is intrinsic to the *Tepunahuaste's* role in the traditional music of Cuzcatlán. The second layer, the piano's right hand, with its more complex rhythmic nature in juxtaposition to the bass clef, has a dual personification, the *Huehuetl* and the *Chistatl*, a single-stringed nstrument with both percussive and melodic capabilities.

The rhythmic harmonization created between the bass clef and treble clef is synonymous in the use of the *Tepunahuaste* and *Huehuetl*, as one instrument would utilize a simpler and constant beat while the other, based on the performer's psychological state, would employ a more complex rhythmic line to embellish the music. In examination of the rhythmic and articulation effects that are used to create the illusion of metric ambiguity, one could say that it harkens to the *Chistatl*. This instrument, using a hemp string and a percussive surface, such as a gourd, creates syncopations and accents similar to the ones demonstrated by the melody, as well as having its timbre, (which imitates the sound of water), represented in a visual and auditory

form in the score through the constant stream of notes. Lastly, the voice, being an imitation of the treble clef's rhythm and melody and resembling the singing and calling of birds, represents the different flutes of Cuzcatlán due to its melodic behavior, contour, and phrasing.

Correlation with my findings

The renowned Salvadoran composers Pancho Lara and Maria de Baratta are historically vital to El Salvador's musical history, due to their invaluable and pivotal compositions that featured key elements that are truly representative of Salvadoran folkloric music. After close examination of "El Carbonero" and "Xochiquetzal" in a harmonic, melodic, and rhythmic context, I have found and discovered various elemental and stylistic approaches that concur with my research listed in Chapter Two.

"El Carbonero" and "Xochiquetzal" exhibit the following musical characteristics: the continuous ascending and descending melodic patterns in the bass clef, the predominant avoidance of skips larger than a fifth[31], the implied pentatonic pitch collection saturated in the melody, beginning the composition with the primary scale that is consistently featured, as well as the addition of extended phrase groupings and pitch collections that permeate the piece.

Additionally, the use of parallel fifths and octaves, the employment of the $\frac{2}{4}$ and $\frac{4}{4}$ metrical structure, the pervasive rondo form, and the constant harmonic movement from I-V-I (with use of very little harmonic variety,) leads to uncanny similarities between the pieces. Furthermore, the indigenous music of Cuzcatlán, and the representative traits that bear its watermark, are found here as well, including: (but not limited to) melodic triadic construction

[31] With exception to the measures listed in the aforementioned analysis that display an intervallic skip greater than that of a fifth.

with momentary use of non-diatonic passing tones, the use of nature in which to draw inspiration for melodic and rhythmic material, and a general predilection to move downward to the tonic when approaching a cadential function. Also, the instruments chosen by the composers allowed for rhythmic and melodic layers that implied the roles of indigenous instruments, such as the *Tepunahuaste, Huehuetl, Chistatl,* and *pitos.*

It is fundamental to consider the revolutionary musical ideas that Spanish immigrants and *conquistadores* brought to El Salvador during colonial times, such as the heptatonic scale, new use of instruments, formal structure and formative musical styles that all melded into the indigenous traditions of Cuzcatlán, which through evolution and time, altered some of the melodies and songs passed down through oral tradition through subsequent generations.

Regardless, the transcriptions of these melodies and their subsequent analyses, completed by Maria de Baratta, Julio Castillo, and Francisco Espinosa, give insight and understanding as to how these folk melodies were constructed and developed. However, the predominance of Salvadoran compositions in the 20th century do not feature the Toltec and Incan Modes, which emphasize a purely pentatonic scalar pitch collection. However, you will find heptatonic scales and chromaticism, as the instruments being employed inherently shatter the capabilities of the indigenous instruments (as skips larger than the interval of a fifth in combination with more decorative and experimental chords beyond triadic construction are emergent).

Twentieth-century Salvadoran music features a lack of metaphoric composition at each individual performance, since the compositions have been structured into a written format, featuring more complex and varied harmonic construction. The written format also supersedes the element of the psychological state of the indigenous performer, which in turn negates the spontaneity of creating different rhythmic layers and tempi for a piece of music. As the

psychological state of the composer is traditionally engraved into the composition, it allows the performer's psychological state to be malleable to evolution and realization from the smallest rhythmic cell.

Pancho Lara's and Maria de Baratta's artistic contributions, historically-recognized and synonymous with Salvadoran folkloric music, were quintessential in the creation and preservation of El Salvador's cultural heritage, while simultaneously proving instrumental to the advancement of the country's indigenous musical traditions. Their intuitive comprehension of El Salvador's indigenous musical elements allowed for these compositions to implement new techniques and innovations in the theoretical arenas of melody, harmony and rhythm, which afforded the music to retain its representational Salvadoran birthmark. Therefore, these pivotal composers to the country's history have created a prototype creation that blends indigenous melodies with traditional European classical musical structure. This has given Latin America a new musicological chapter, by providing a series of compositions that not only captured and typified Salvadoran Folkloric music, but provided a new cultural legacy within the hearts of the Salvadoran people, which ultimately adorns them with a pervasive and unifying solidarity in their country's musical ancestry.

Chapter 4: My Compositions

In this chapter I present the three compositions that comprise the key artistic contributions to the thesis. I worked on them over a 3-week period from May to June 2017, after having spent much of the previous two years immersed in the research on the indigenous and folkloric musics of El Salvador. Before choosing instrumentation, key, and pitch collection I listened to a plethora of bird calls and songs of native avian species of El Salvador, drew concepts from childhood memories, Salvadoran festivals, and traditional dishes, as well as the regional melodies by Francisco Espinosa and the compositions of Pancho Lara, to draw rhythmic and melodic material, to which then I would extrapolate melodic contour, rhythmic duration, harmonic movement, and cadences; then, each motivic cell would be assigned to an indigenous instrument, which then would be molded and worked by that specific instrument's stated capabilities in a contemporary instrument. I did, however, also learn from Lara and Baratta's compositions ways to break away from the folkloric elements, but still retain that Salvadoran *sound*. The exceptions that both composers applied to their pieces, and from which I drew inspiration, are the following: skips larger than a fifth, jumps of an octave, use of a heptatonic pitch collection, use of accidentals, and use of more varied harmonic progressions and chord qualities. The final step, after looking at the soundscape being created, was to select the key, pitch collection, and time signatures that would be most compatible with my artistic vision. Thus, having a solid base to start building upon, I used the list of folkloric elements as a new set of compositional tools, which I would apply to further develop the music without losing the Salvadoran folkloric character.

Jocotes en miel, is a traditional Salvadoran dish prepared during Easter and eaten on Good Friday. It is a sweet and succulent dish made of four main ingredients[32]. This decadent treat is what provided the inspiration for "Jocotes en Miel, Dulzura Salvadoreña*"*, it is a stand-alone short instrumental piece for marimba based on the first Toltec Mode, which is aligned to traditional Salvadoran indigenous character. Using the different elements extrapolated and stated in Chapter Two, the piece begins with a straightforward ascending scalar pattern of the first Toltec Mode in both the bass and treble clefs, which then quickly emulates three different indigenous instruments: the *Tepunahuaste*, relegated to the bass clef, keeping a steady arpeggiated motif throughout the piece with a few subtle melodic and rhythmic variations; the *Huehuetel*, rhythmically represented in the treble clef, features well-marked beats at the beginning leading to a roll/tremolo on the first beat of each measure, and the *pitos*/*flautas*, embodied in the rhythmic and melodic aspect of the treble clef featuring quick sixteenth note passages moving in thirds, and a few rare but strategically-placed grace notes. The piece stays within the pentatonic nature of the Toltec and Incan Modes, having an absence of F-natural and B-natural notes, with no suggested accidentals or modulations. The last two compositional elements I applied to this piece were the use of a $\frac{3}{8}$ time signature and a binary two-reprise form with a D.S al Segno, completing the use of the indigenous compositional elements I applied. This celebratory piece carries an inherit sweetness (hence the title), nostalgia, and solace which is the culmination of the inspiration I drew from my indigenous roots.

[32] There are a few variations in ingredients based on region and personal predilection, such as adding white sugar on top of the *panela*, the type of *jocote* used, and adding vanilla extract to the concoction.

"Son de Día", was deeply inspired by the call of birds and the imagery of hard-working spirit of Salvadoran people, rising at daybreak to earn their living, to carry forth the gregarious nature of their hearts to everyone they encounter. It is a short instrumental piece for Cajón/*Huehuetel*, guitar, and flute in $\frac{3}{4}$ and partially based on the third Toltec Mode, which is the scalar pattern that begins the piece. However, I quickly included the notes C and F, which are not traditional notes in the mode. The addition of those two notes completes a C major scale, breaking the pentatonic nature of the pitch collection. Additionally, I refrained from using any chromaticism and modulation, keeping strictly within the Key of C. The harmony's foundation, simple and repetitive in nature, is provided by the guitar with a constant movement between V and I, and an occasional IV and vi, which allows for the rhythmic aspect to take precedence from measures one to sixteen. The role of the guitar then switches, starting in measure seventeen, from a primarily rhythmic function to a more melodic nature, where it begins a question and answer motive with the flute. The rhythmic patterns, melodic contour, and phrasing were all inspired by three specific birds, whose calls I used to mold and develop the rhythmic and melodic aspects of my piece. The Talapo's (*Momotus momota*) call, calm and steady with occasional bouts of more energized singing, was used to create the steady beat that the cajón/*Huehuetl* plays throughout, with subtle rhythmic changes. The guitar's internal question (dotted half note) and answer (two quarter notes) at the beginning of the piece was based on the Chonte's (*Turdus* grayi) call, imitating its ascending and descending movement, which then abruptly transforms into beautiful passages, the latter embodied by the guitar's shift to its downward repetitive and complementary descending eighth notes to half note. The flute, whose melodic contour is based on the Dichosofuí's (*Saltator coerulescens*) singing, is characterized by flurried upward passages followed by low and steady trill responses, which is evident in the flute's movement and

pervasive trills depicted in the score. The overall result is a Salvadoran folkloric piece that embodies warmth, be it from the sun or from the love that Salvadoran people place in their labor, and has an unmistakable harmonic imprint that fortunately doesn't make it sound foreign or alien to the original concept I had envisioned.

Zapote, in El Salvador, has a dual meaning. The first one is written with a Z, which refers to a sweet and soft edible fruit and the second, which is written with an S, refers to a large frog. Thus, the title "Zapote zapotillo*"* is a play between these two meanings, which refers to the fruit and large frog followed by a diminutive descriptor, little fruit/frog. This duality of meanings between something sweet and edible, which I relate to my childhood, and that of an animal who croaks and leaps around, is synonymous to the layering of the mandolin, string bass, and marimba for this instrumental piece in rondo form, which alternates between the time signatures $\frac{6}{8}$ to $\frac{3}{8}$ and vice versa. The sweet and mellow timbre created between the sonorities of these instruments, in combination with the rhythmic and melodic material exhibited in the marimba, bring the title to life. To further exploit the sense of childhood nostalgia, I paid compositional homage to a passage of "El Carbonero*"* by Pancho Lara, a song known and cherished by Salvadoran people, in measures 38-44. The piece, as did the other two, begins with an upper scalar statement of the first Toltec mode, which eventually transforms into a C major scale as the notes B and F are introduced. The harmonic movement of V to I and I to V prevails throughout the piece, with occasional extended chordal sonorities implied between all three instruments. The string bass acts as the *Tepunahuaste*, emulating the ascending and descending pattern outlining the chord being played, and moves steadily with dotted quarter notes at the beginning of the piece. The bass is complimented by the mandolin, which effectively mirrors a wind instrument by outlining the tonic and dominant chord, in spans of four measures; thus, yielding a diminution

of the chord juxtaposed with an augmentation of itself. The marimba embodies a mixture of the wind and percussive instrument of Cuzcatlán using the ascending and descending pattern of the *Tepunahuaste,* the rolls of the *Huehuetl*, and the chordal arpeggiations ubiquitous to the melodic instruments. Thus, the constant shifting of roles in the marimba, the marked rhythms in duple instead of triple meter (i.e dividing $\frac{6}{8}$ into three quarter notes instead of two dotted quarter notes), the shifting of time signatures, and the constant displacement of the marimba's initial motif (working against the constant and steady thematic material in the mandolin and string bass), creates an opulent soundscape with rhythmic instability reminiscent of a frog's jumping, or reminiscent of childhood innocence.

Image 16:

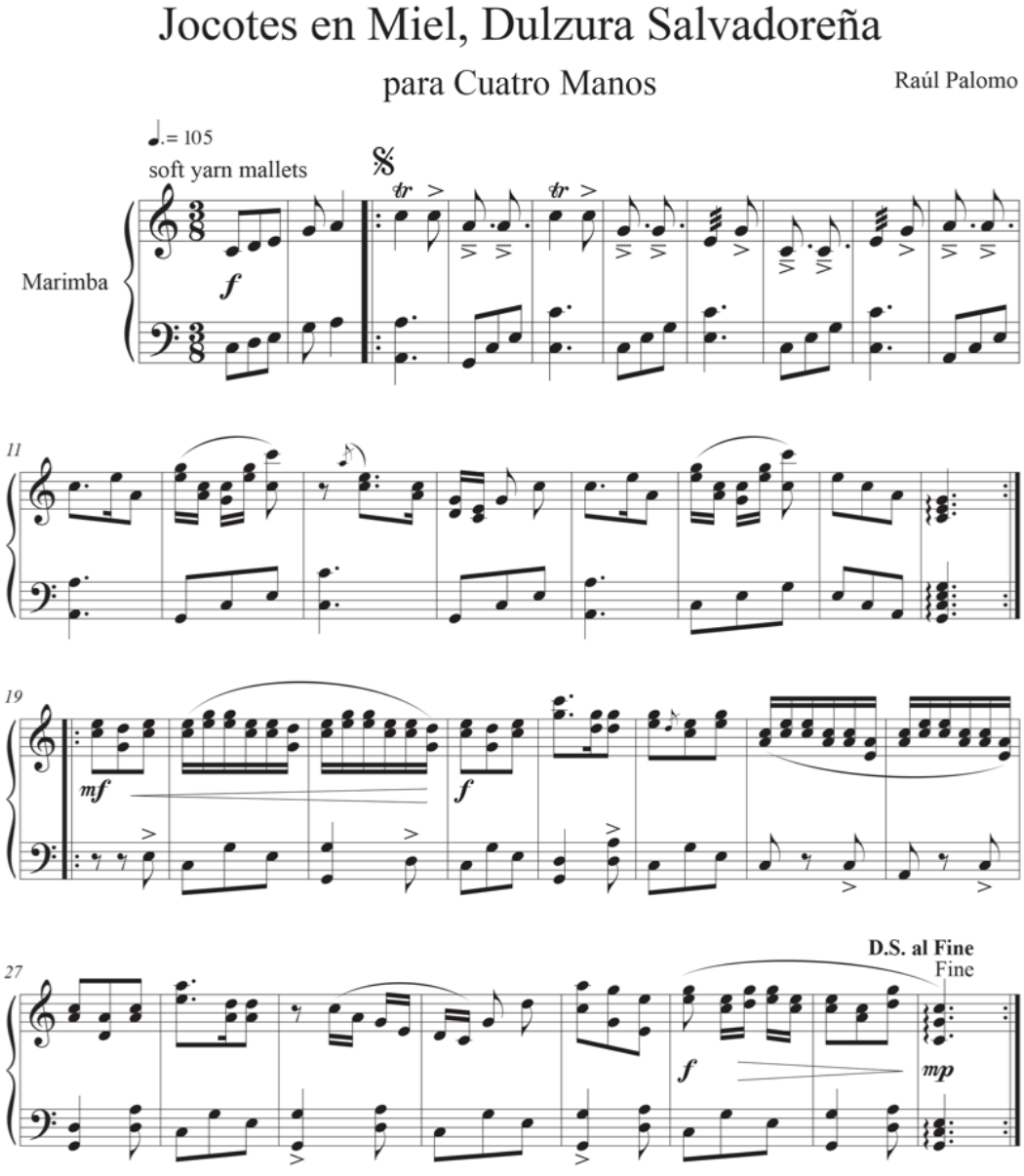
Jocotes en Miel, Dulzura Salvadoreña
para Cuatro Manos
Raúl Palomo
♩.= 105
soft yarn mallets
Marimba
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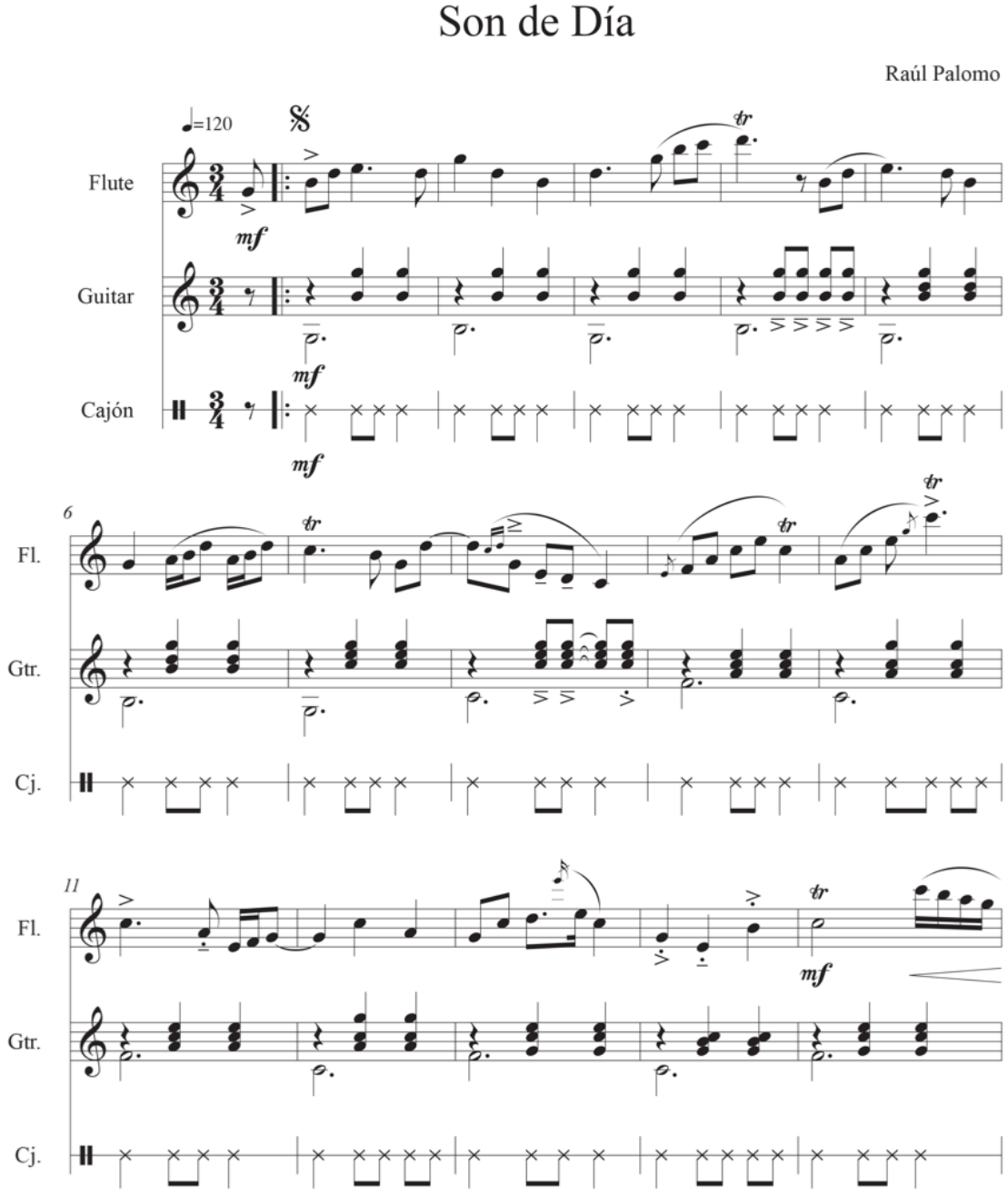
Image 17:


Son de Día
Raúl Palomo
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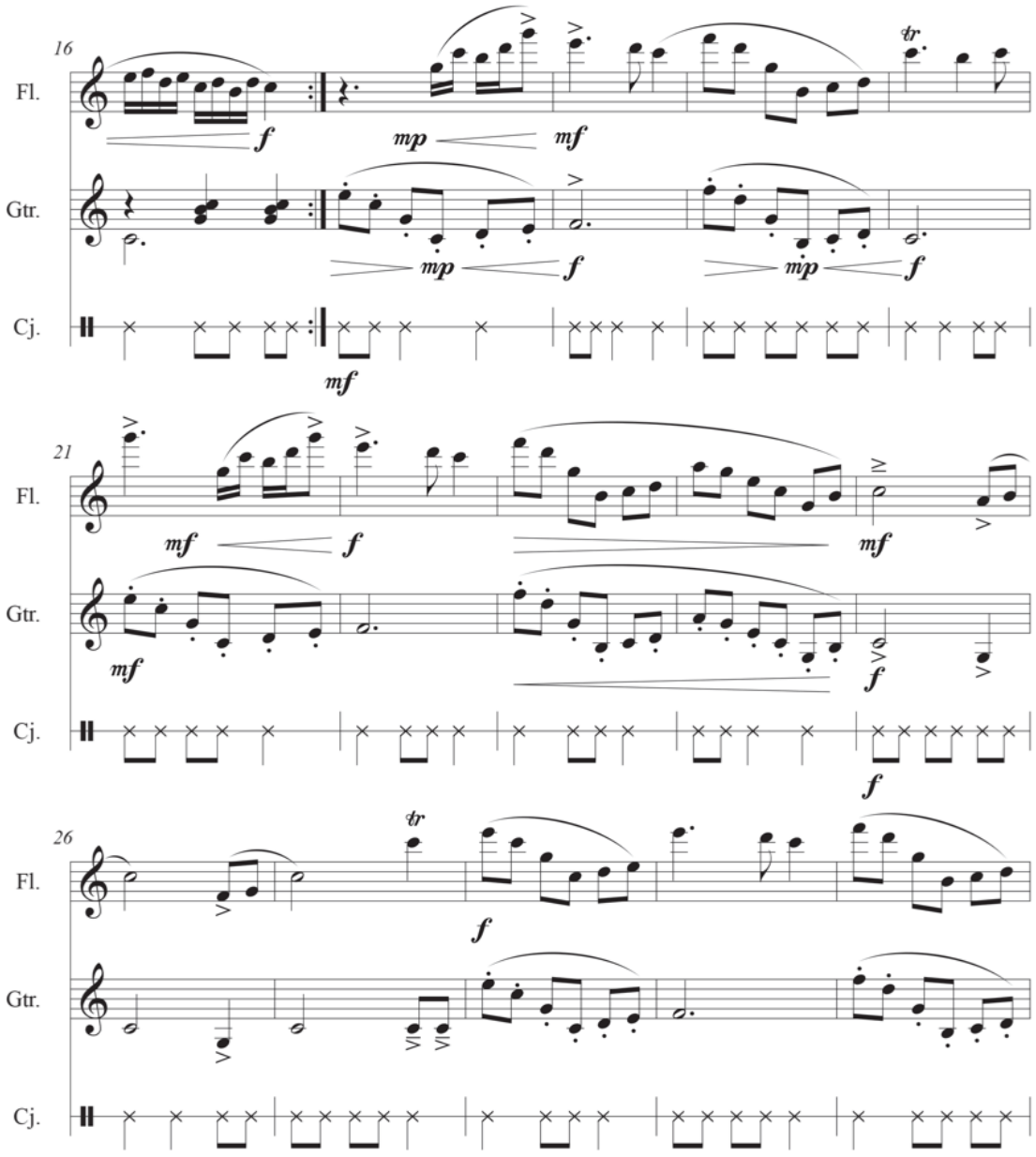
16
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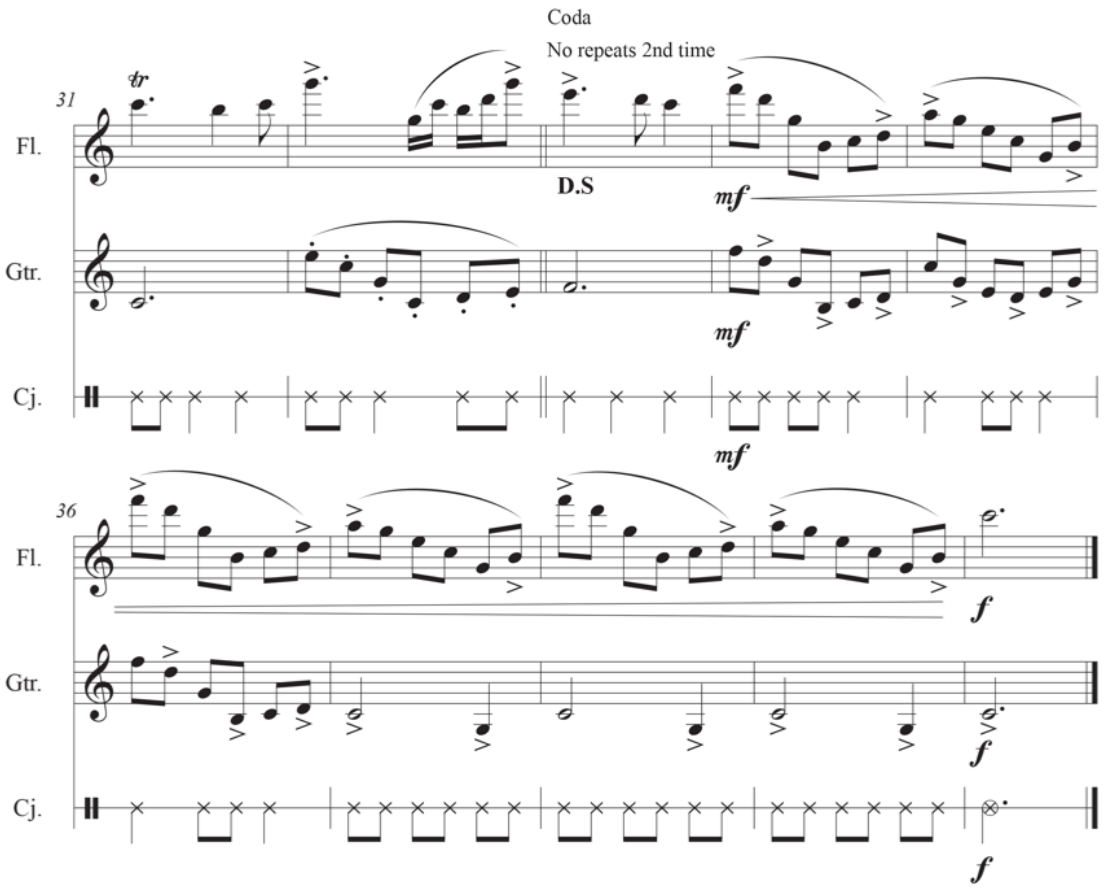
Coda
No repeats 2nd time
31
tr
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D.S
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36
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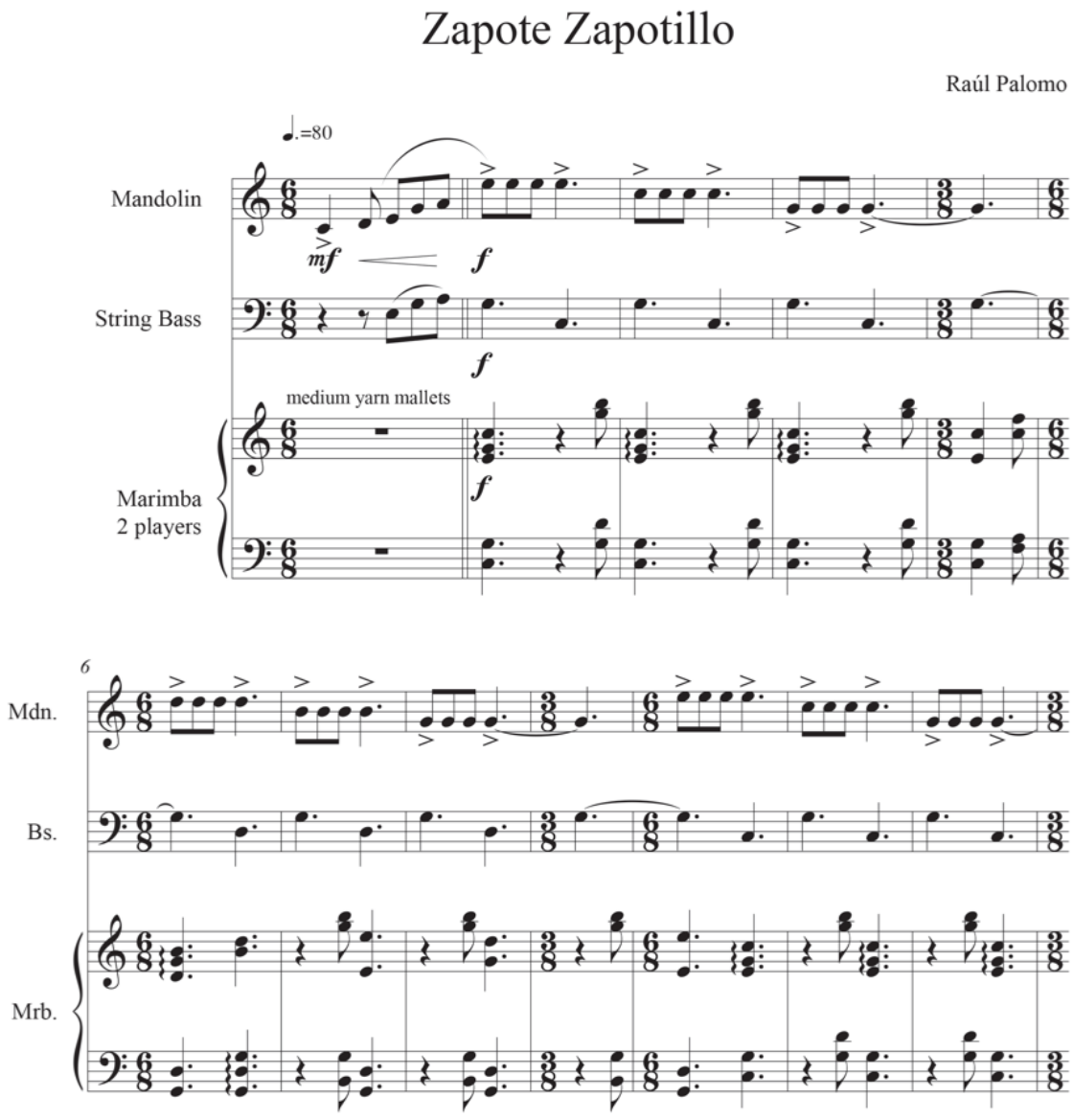
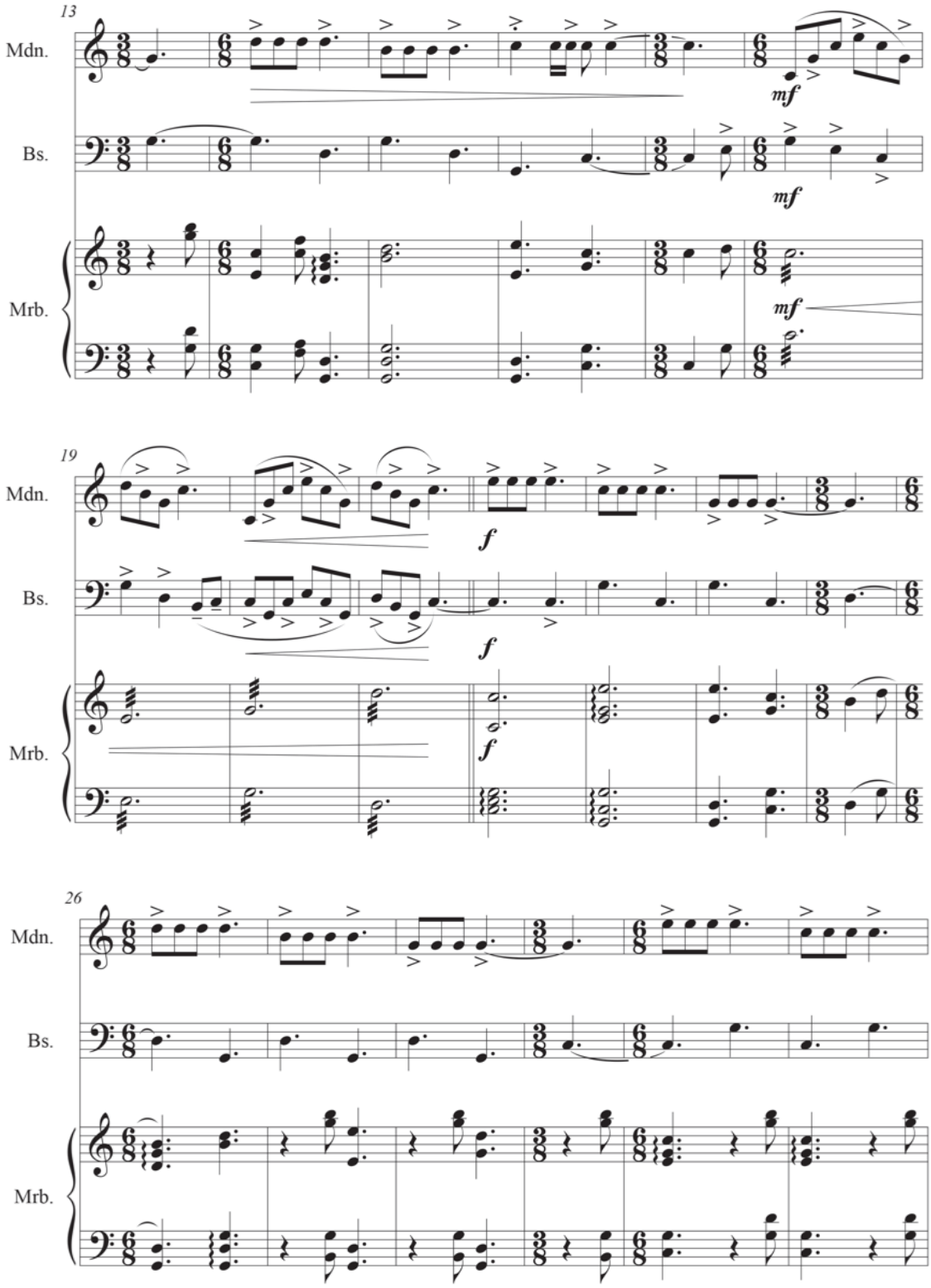
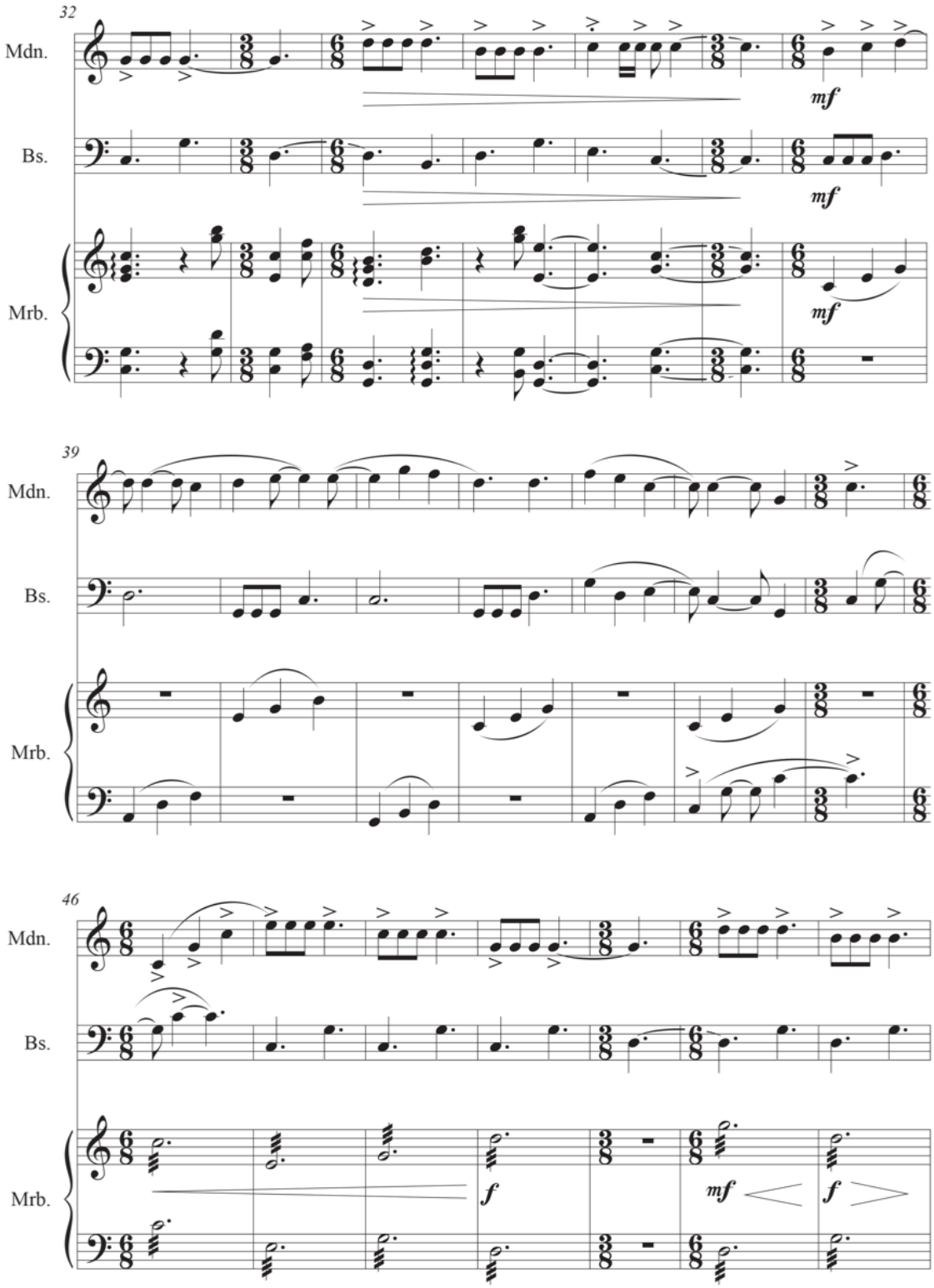
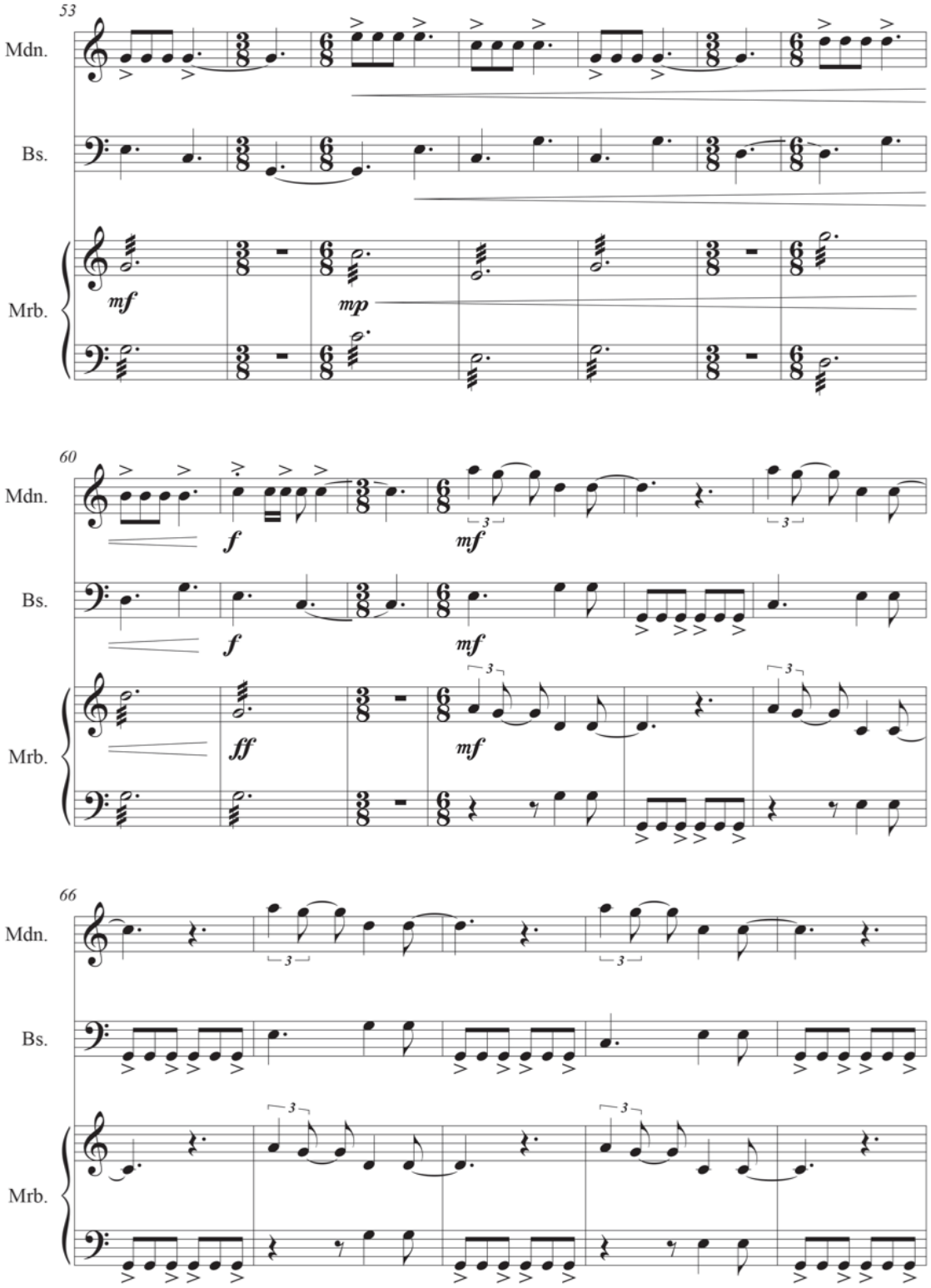
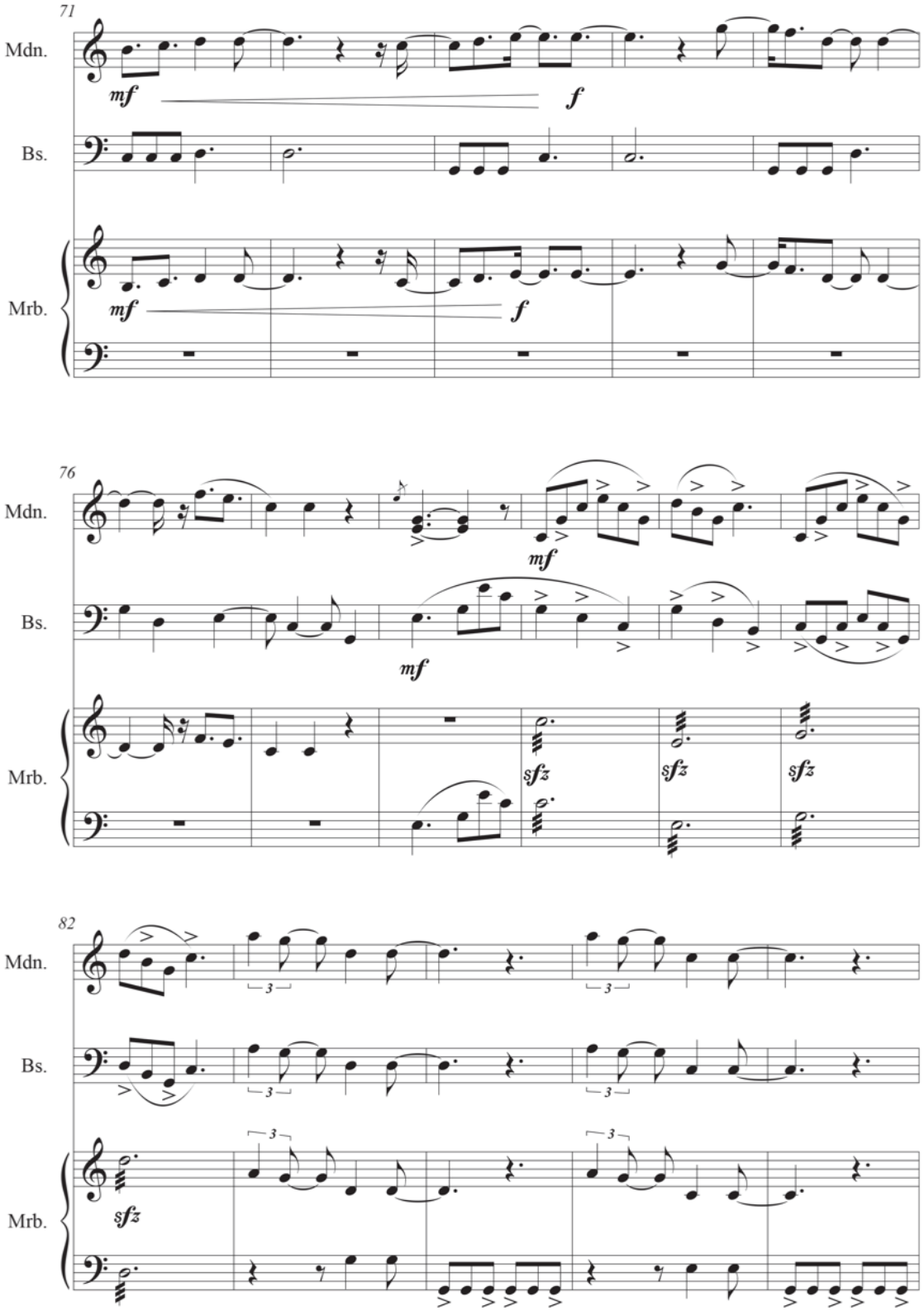
Image 18:

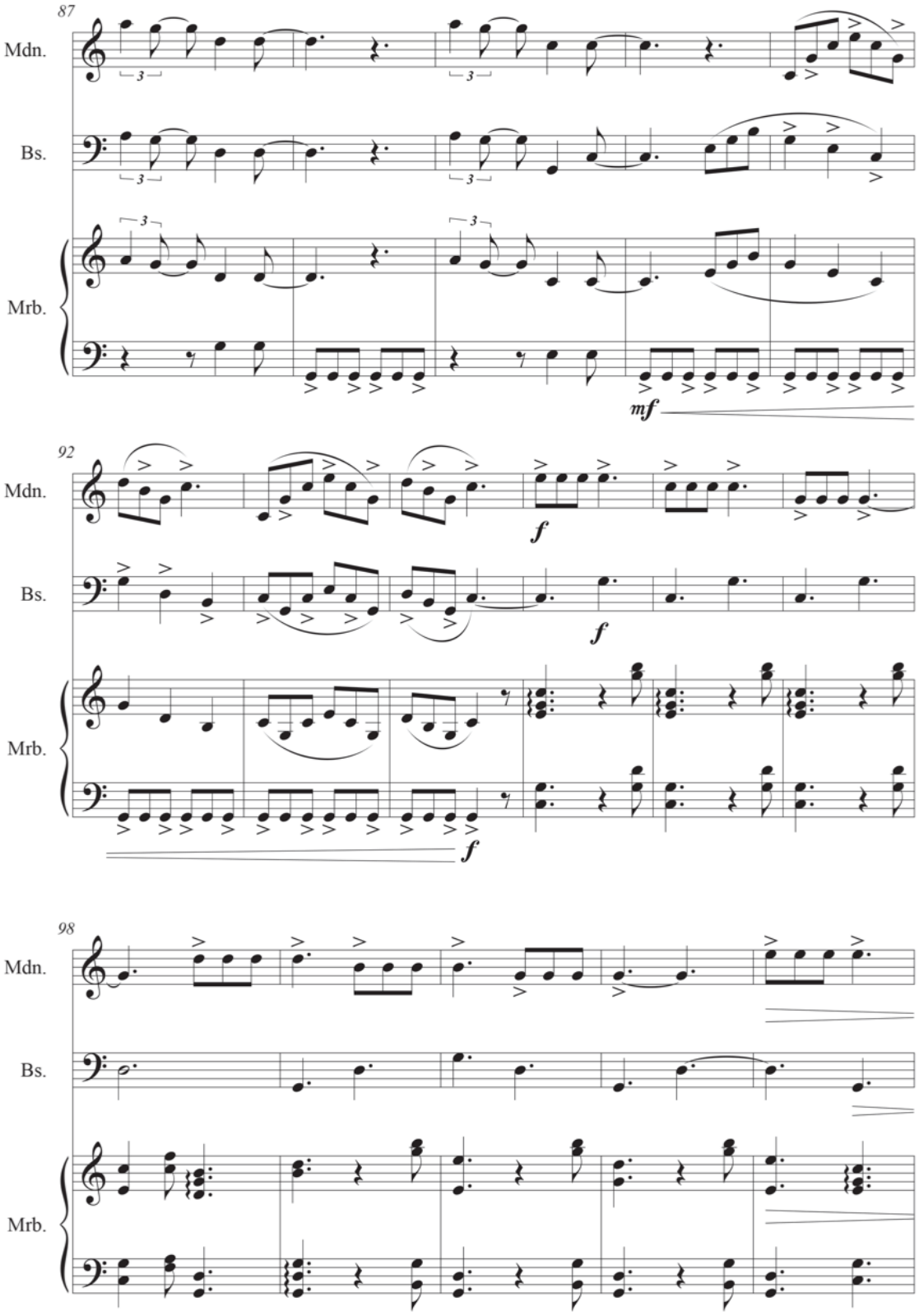

Zapote Zapotillo
Raúl Palomo
♩.=80
Mandolin
mf
f
String Bass
f
medium yarn mallets
Marimba
2 players
f
6
Mdn.
Bs.
Mrb.

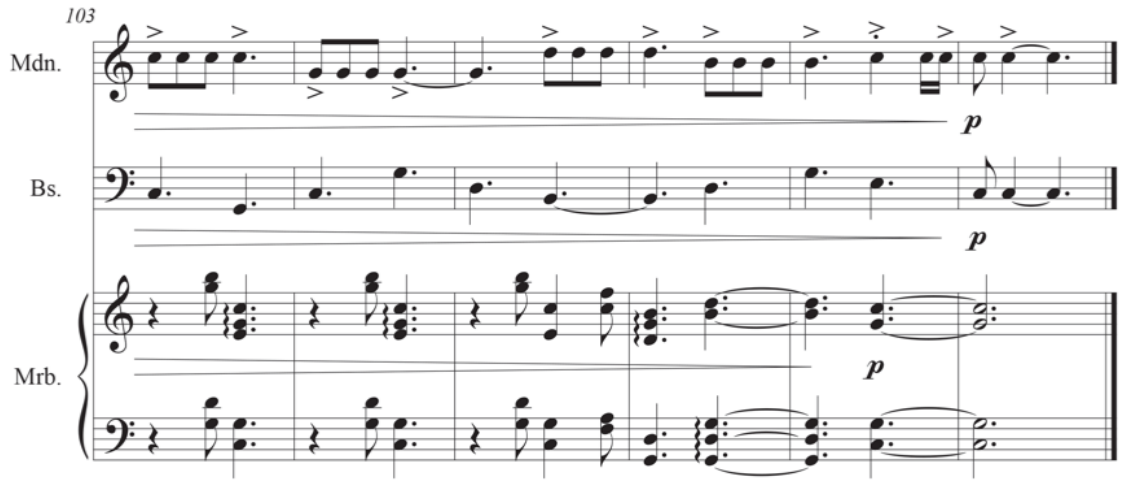

13
Mdn.
Bs.
Mrb.
mf
mf
mf
19
Mdn.
Bs.
Mrb.
f
f
f
26
Mdn.
Bs.
Mrb.


32
Mdn.
Bs.
Mrb.
mf
39
46
f


53
Mdn.
Bs.
Mrb.
mf
mp
60
Mdn.
Bs.
Mrb.
f
mf
ff
66
Mdn.
Bs.
Mrb.


71
Mdn.
mf
f
Bs.
Mrb.
mf
f
76
Mdn.
mf
Bs.
mf
Mrb.
sfz
sfz
sfz
82
Mdn.
3
3
Bs.
3
3
Mrb.
sfz
3
3


87
Mdn.
Bs.
Mrb.
mf
92
Mdn.
Bs.
Mrb.
f
f
f
98
Mdn.
Bs.
Mrb.



Reflections on the Compositional Process

When composing the three instrumental pieces included in this thesis, which incorporate the folkloric and indigenous musical elements of El Salvador, I encountered some problematic issues that lengthened the compositional process and natural organic growth for these pieces. The limited pitch collection of the Toltec modes proved challenging, yet still feasible for "Jocotes en Miel*"*; however, I did not feel I would have been able to adequately express and convey the original concepts I had envisioned for my other two compositions without breaking away from a five-note pitch collection. Therefore, I decided to apply a heptatonic scale to emulate the chord extensions and sonorities that best conveyed my artistic vision. Similarly, the rhythmic structure of the last two compositions was difficult to organize due to the limited harmonic vocabulary and the length of traditional phrase structures that accompanies Salvadoran folk music. In retrospect, if I were to begin the compositional process in a different direction, I would compose larger-scale forms, employ different instrumentation (including increasing the number for the ensembles) and possibly acquire actual indigenous instruments from El Salvador to realize the project in totality.

Chapter 5: Conclusions

Summary

El Señorio de Cuzcatlán was an empire that encompassed two-thirds of present day El Salvador, extending from *El Río de La Paz* to *Río Lempa*; the ancestors of the current indigenous population, the Pipiles, had arrived after a long journey from the north. Knowledge of the migration patterns, dispersal of cultural ideas, as well as locations of certain cities and empires of the Mesoamerican civilizations is not well understood. My aim is not to provide a definitive history of this period; however, I did feel that I needed to include a brief history of the migrations and settlements of these people in order to provide context for the remainder of the thesis. My understanding of the Mesoamerican civilizations draws largely on the works of Santiago Ignacio Barberena, Jorge Lárde, and Maria de Baratta.

The element of nature, as described by Baratta, was a primary source for the construction of percussive and melodic instruments. The instruments primary function was to pay homage to ancestral deities. The usage of these instruments was primarily limited to a pitch collection of five notes, which was offset by polyrhythmic layering, which ultimately created rhythmical accents and syncopations. In terms of harmonic language, Baratta explains the existence of three Toltec Modes, that originated from Incan Modes, which are related to the Hindu Modes. Furthermore, Bogg's description of the Pre-Columbian flutes, combined with Baratta's explanation of the modes, illuminates the fact that the people of Cuzcatlán were aware of the element of chromaticism, yet chose the path of pentatonicism for the basis of their music. The compilation, transcription, and analysis of indigenous melodies by Maria de Baratta and Francisco Espinosa, with the addition of the compositions of Pancho Lara of his third book, *La*

Canción Criolla de Cuzcatlán, allowed me to extrapolate and list, what I believe to be, some of the elements that comprised the music of Cuzcatlán. The comprehension and explanation of the elements of indigenous and folkloric music of El Salvador, are best understood with a discussion of analyzed pieces (as well as detailed biographies) of Pancho Lara and Maria de Baratta.

It is clear, however, that although the Mesoamerican civilizations had a history of using hieroglyphs as a basis for written language, they had no musical/notational system in order to preserve their compositions. The interpretations done in the western notation style can only tell us so much of the intricacies and manners of performance practice of Cuzcatlán. Thus, the elements I have extrapolated from the research completed by Maria de Baratta and Bogg's analysis of instrumental construction, as well as my analysis of Baratta's and Lara's compositions, and Espinosa's regional melodies, are just an approximation of what the true realization is. To truly understand the form, the rhythm, the meaning, and the psychological state of the indigenous music of El Salvador**,** one must immerse oneself into the context in which its people and its representative communities perform this music. By taking musical elements out of their original context, and presenting them within the context of the colonizing society, one runs the risk of misappropriation, and misunderstanding of the music's original role, regarding occasion, environment, and ritual function.

At the same time, I believe there is some merit to my compositional project based on my presentation of indigenous musical elements in a form and musical style that will be familiar, and thus attractive, to a broad audience. In so doing, I carry on the work of pioneering Salvadoran composers, Pancho Lara and Maria de Baratta. Their musicological and historical contributions of Maria de Baratta and Pancho Lara to Salvadoran music and the cultural landscape of the country are undeniable. The remarkable melodic, harmonic and rhythmic innovations employed

by these composers, while simultaneously creating a musical synthesis that drew upon both traditional classical structures and indigenous experimentations, undoubtedly created a sense of musical nationalism in El Salvador.

It is my hope, then, that my compositions and this thesis will assist in resurrecting the waning interest of Salvadoran people about their indigenous past and present, while simultaneously providing a sense of understanding of the folkloric music of El Salvador. In addition, I would like it to serve as a reference for future musicological research and compositional endeavors that will give back to the indigenous communities of El Salvador.

Future Work

Clearly, this coverage of a historically-complex subject will require years of additional individual research, optimally at the level of my doctoral dissertation. In order to realize my future research goals into this ethnomusicology subject, it will be imperative to spend my years doing field work in El Salvador, immersing myself in the country's rich cultural and musical heritage, through travel and study to respective regions and indigenous communities. As a result, information collected and collated will serve as a research guide to future scholars who hope to complete their own individual or parallel studies into the topic.

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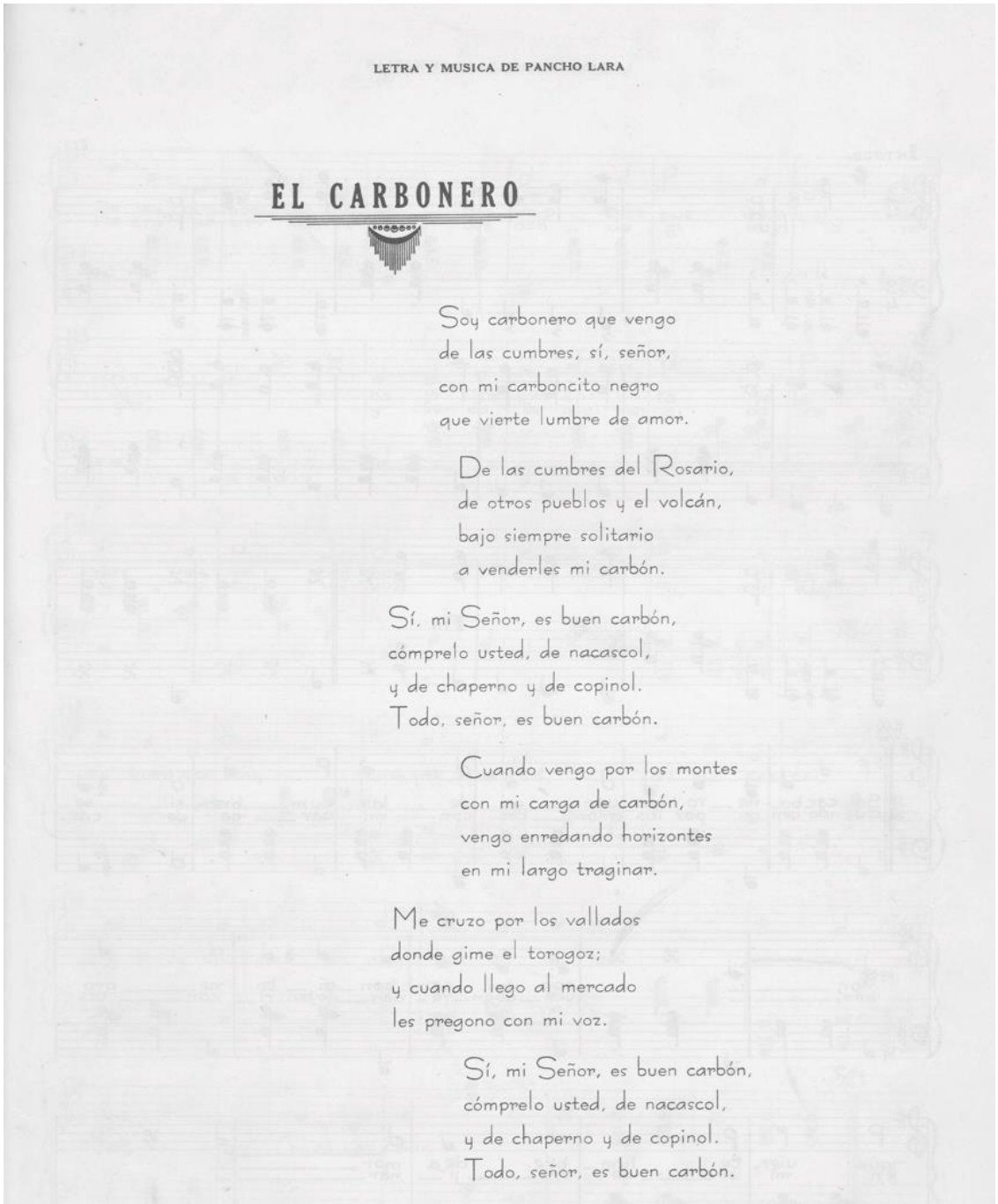
Appendices

Appendix A

Image 19: Musical Score - “El Carbonero” – Lyrics and music score of Pancho Lara´s composition



LETRA Y MUSICA DE PANCHO LARA

EL CARBONERO

Soy carbonero que vengo
de las cumbres, sí, señor,
con mi carboncito negro
que vierte lumbre de amor.

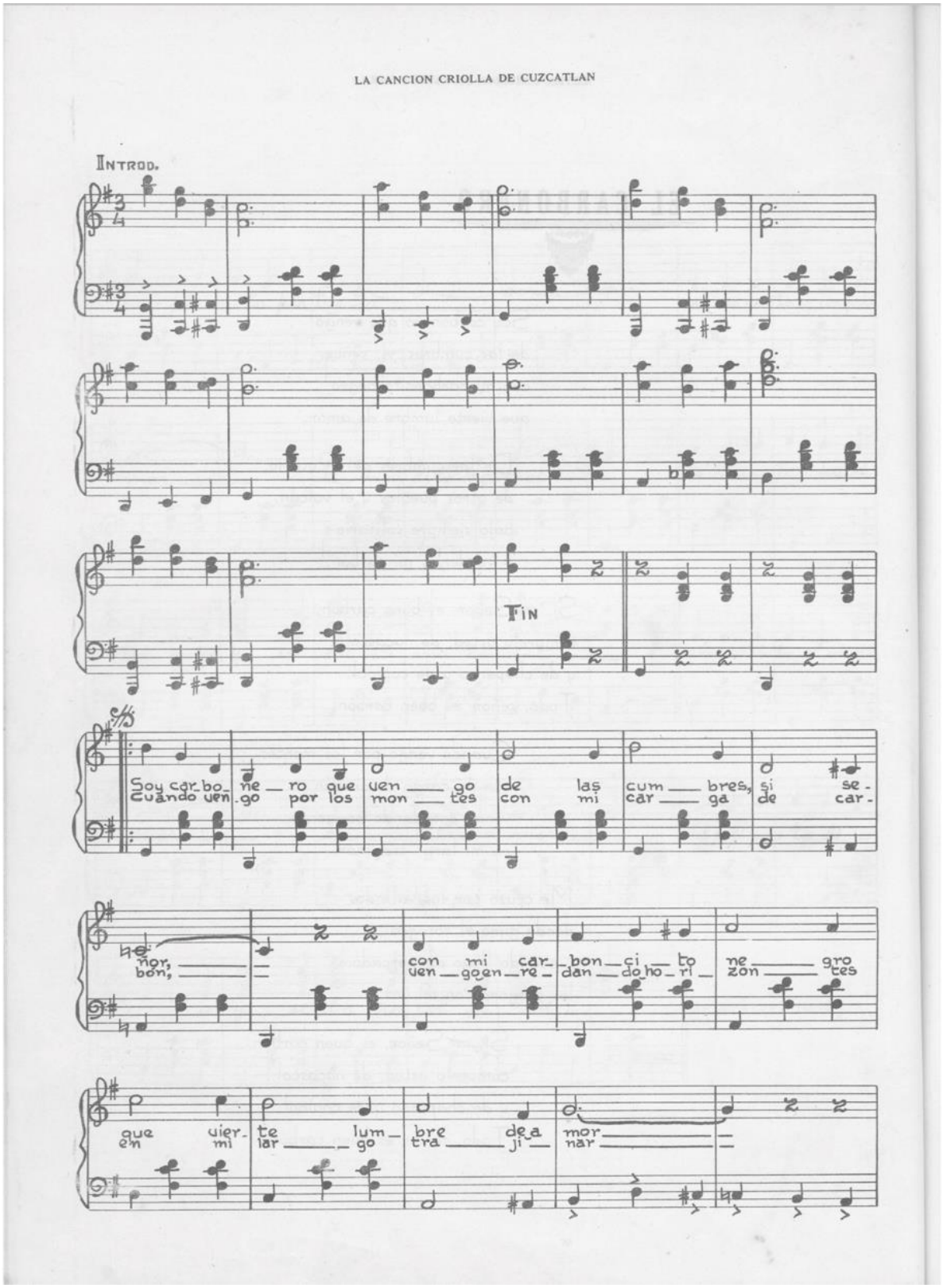
De las cumbres del Rosario,
de otros pueblos y el volcán,
bajo siempre solitario
a venderles mi carbón.

Sí, mi Señor, es buen carbón,
cómprelo usted, de nacascol,
y de chaperno y de copinol.
Todo, señor, es buen carbón.

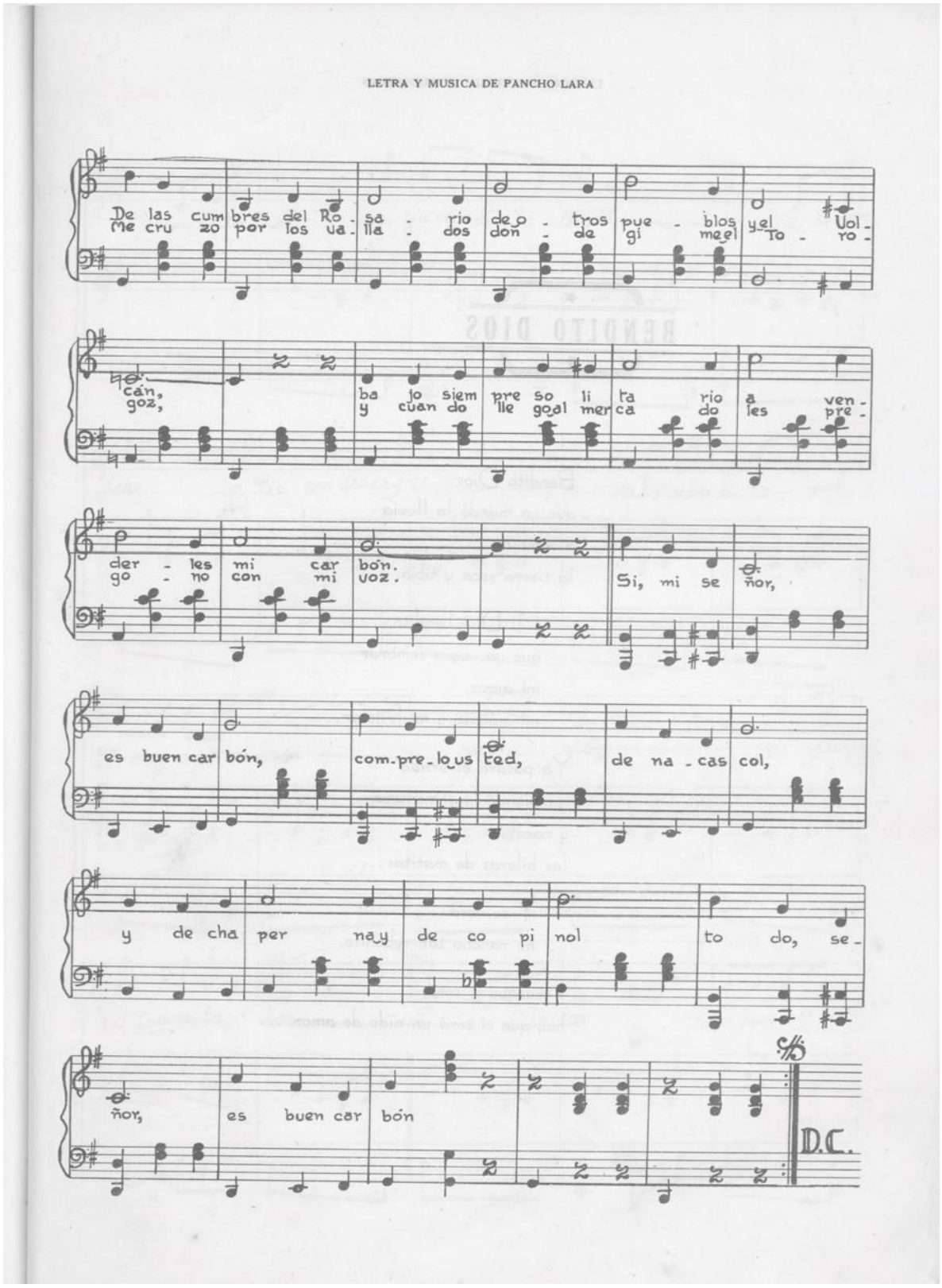
Cuando vengo por los montes
con mi carga de carbón,
vengo enredando horizontes
en mi largo traginar.

Me cruzo por los vallados
donde gime el torogoz;
y cuando llego al mercado
les pregono con mi voz.

Sí, mi Señor, es buen carbón,
cómprelo usted, de nacascol,
y de chaperno y de copinol.
Todo, señor, es buen carbón.

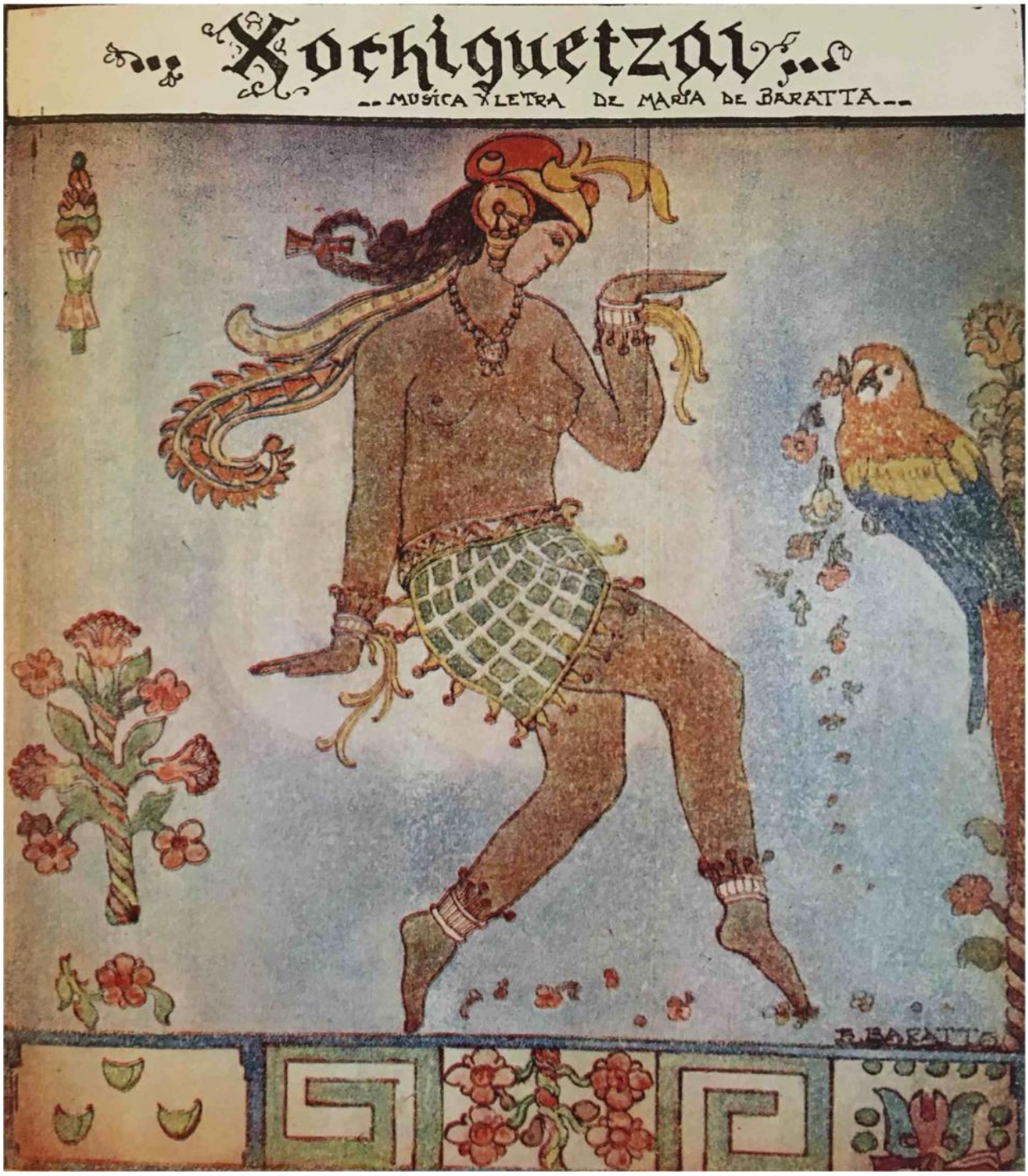

Introd.
Fin
Soy car-bo-ne-ro que uen-go de las cum-bres, si se-
Cuando uen-go por los mon-tes con mi car-ga de car-
con mi car-bon-ci-to ne-gro
uen-go en re-dan-do ho-ri-zon-tes
que uier-te lum-bre de a
en mi lar-go tra-ji-
mor-
nar

LETRA Y MUSICA DE PANCHO LARA



Appendix B

Image 20: Musical Score - “Xochiquetzal” – Lyrics and music score of Maria de Baratta´s composition



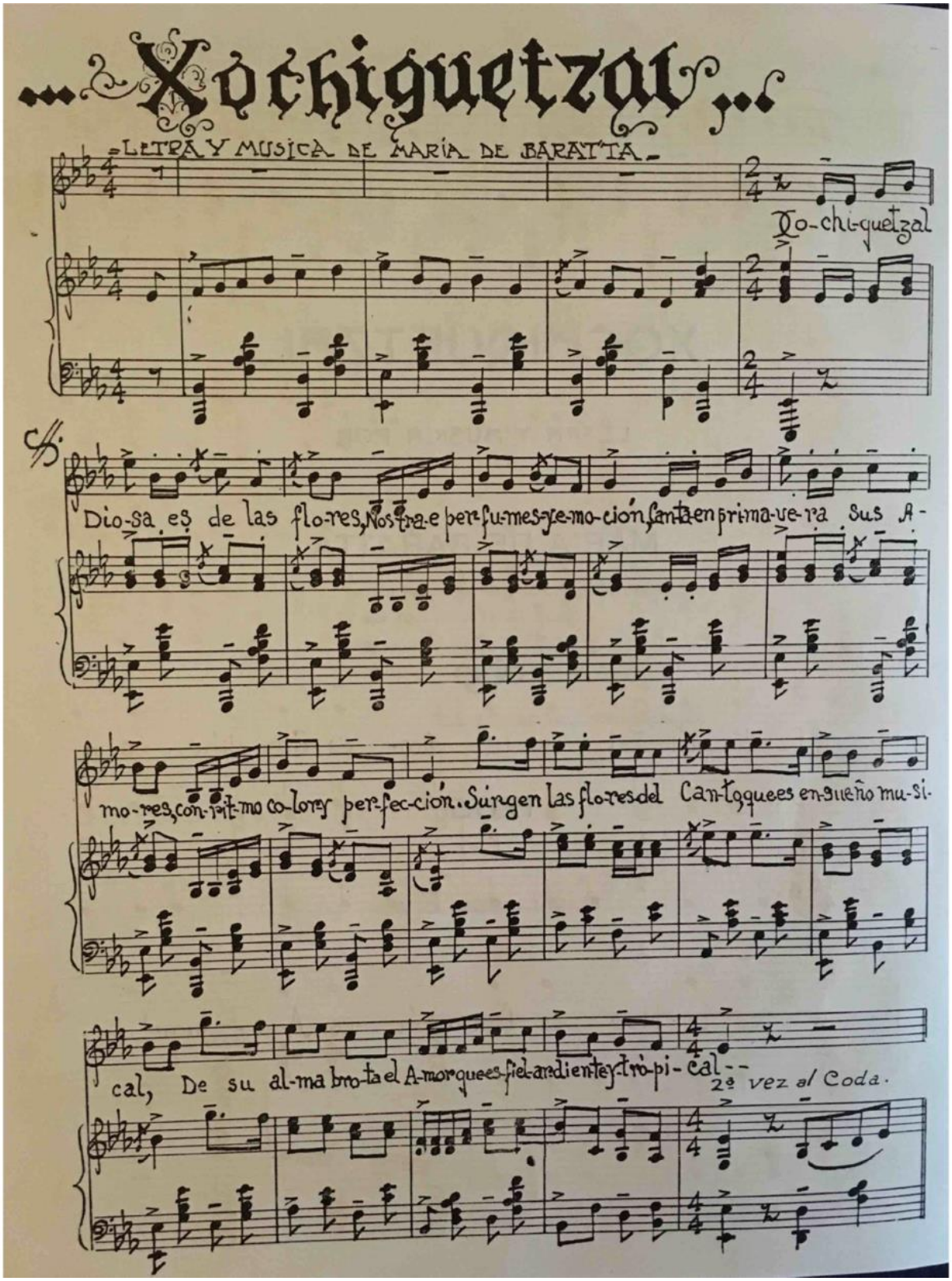
XOCHIQUETZAL

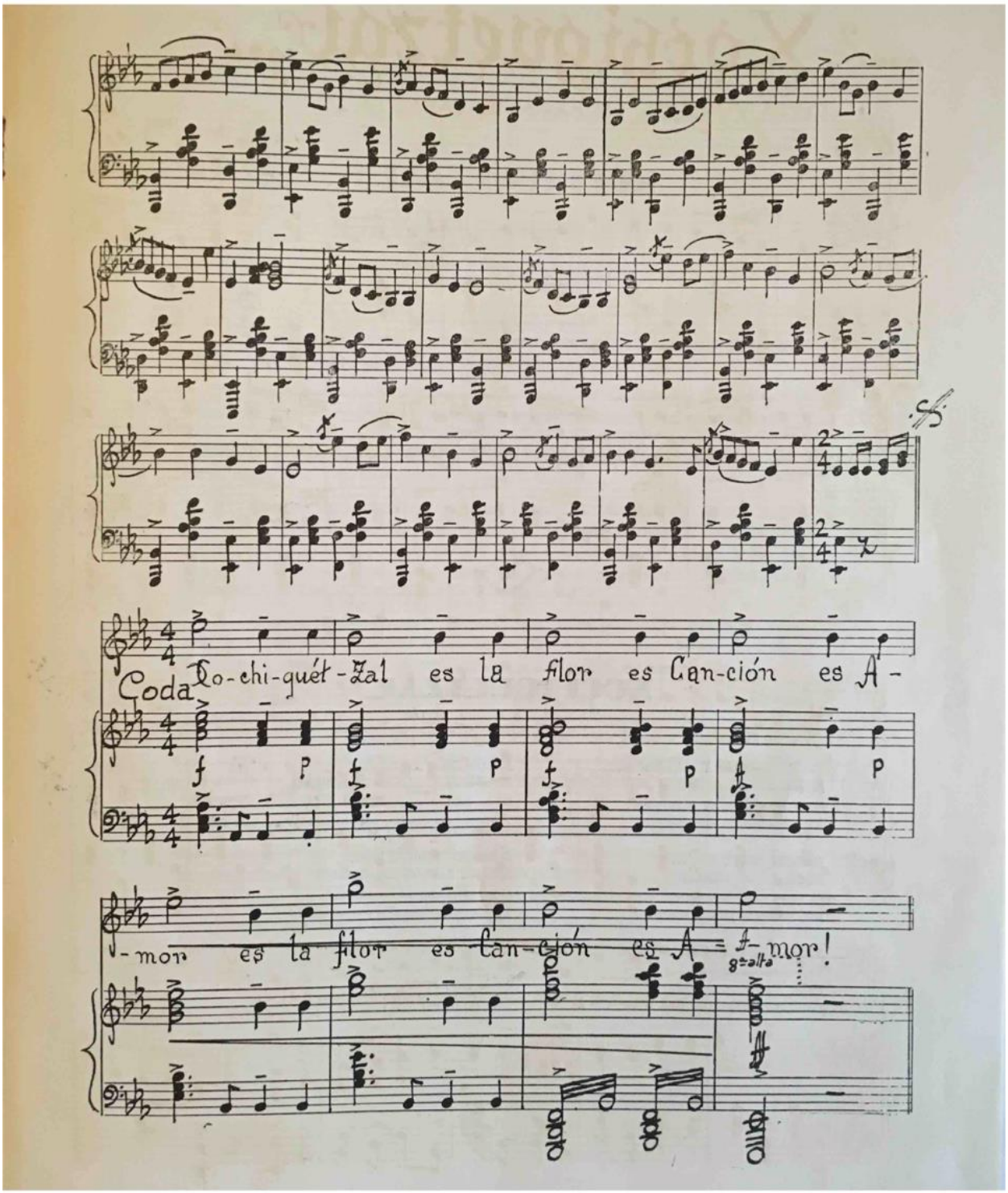
LETRA Y MUSICA POR

MARIA DE BARATTA

1966

EL SALVADOR, C. A.


...Xochiguetzal...
LETRA Y MUSICA DE MARIA DE BARATTA
Xo-chi-quetzal
Dio-sa es de las flo-res, Nos-tra-e per-fu-mes-y-e-mo-ción, santa en pri-ma-ve-ra sus A-
mo-res, con-rit-mo co-lor y per-fec-ción. Surgen las flo-res del Can-tzoques en-sueño mu-si-
cal, De su al-ma bro-ta el A-mor que es fiel-ar-dien-te y-trò-pi-cal--
2ª vez al Coda.

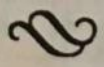

Coda Lo-chi-quét-Zal es la flor es Can-ción es A-
-mor es la flor es can-ción es A-mor!

XOCHIQUETZAL

Xochiquetzal Diosa es de las Flores,
Nos trae perfumes y emoción,
Canta en Primavera sus amores,
Con ritmo, color y perfección.

Surgen las Flores del Canto,
Que es ensueño musical,
De su alma brota el amor que es,
Fiel, ardiente y tropical.

Xochiquetzal es la Flor,
Es Canción, es Amor,
Es la Flor, es Canción,
Es A .....MOR .....!!



XOCHIQUETZAL

En nahuat

Tupal Nunantzin Xochiquétzal ca,
In quicpia celia milihui,
Mitecpa en quisa in cuicazochitl,
Xexopantla cuep, techmemitia.

Itzmolini zochitl, tacuiga,
Majti, temictli mijtutia,
In tépan tágat moyahua,
Mu Nunatzin ¡Mu ti cuicanitl!

Xichiquétzal in zochitl,
Te cuicatl, te nejgui,
Te in Xochitl, te Cuicatl,
Ta.....Nej.....gui.....!!

En español

Nuestra Diosa Xochiquetzal es,
Tiene demasiada frescura y perfección,
De su interior surgen las flores del canto
Abriendo sus corolas, cada primavera nos hace vivir.

Brotan las flores del canto,
Sentid el sueño de esta Danza,
Sobre las gentes tú las esparces,
Tú nuestra Diosa ¡Tú eres el Canto!

Xochiquetzal es la Flor,
Es Canción, es Amor,
Es la Flor, es Canción,
¡¡Es A .....mor .....!!

XOCHIQUETZAL

DIOSA DE LAS FLORES

La fiesta de Xochiquetzal era una de las más suntuosas y pintorescas en las celebraciones teogónicas de nuestros antiguos toltecas.

Xochiquetzal era la "Diosa de las Flores" y también la llamaban "La Diosa del Amor". --Chico-- Mexochitl era deidad floral representada por el Arbol Florido con las Siete Flores y también se llamaba Chico --Mexochitl a la danza del Mes de Las Flores, y al Día Siete Flores por el signo que era el de la fiesta, y a esta le llamaban: Xochi -- Ilhuitl.

Grupos de danzarines rendían culto a la Diosa de las Flores Xochiquetzal; las tribus escogían y designaban a su mejor danzarina (hija de príncipes y nobles) para la ofrenda bailada y que representaba a la Diosa de las Flores, en el día de su fiesta. --La ataviaban con las insignias de Xochiquetzal y a la danza la llamaban: "Danza de Xochiquetzal".

Ante la Deidad llegan Príncipes, Sacerdotes, Caciques, guerreros y nobles a rendir homenaje a la Diosa de las Flores y el Amor; llegan también a renovar los votos de valor para la guerra y protección de sus pueblos.

Llegaban las Vestales y doncellas para pedir la gracia de ser siempre elegidas para las fiestas grandes; llegaban también los mozos con sus prometidas y ataban sus promesas de apego y amor ante el altar de la "Diosa de las Flores", y en los lechos de los desposados, se encendía el fuego simbólico del amor en lindos pebeteros de jade en que ardía el Pan sagrado, sobre una estera de flores de diversos colores.

Todos los techos y los pisos de los Templos y viviendas indígenas estaban adornadas con sartales de pelos de pino, y los pisos cubiertos de pelos de pino en donde relucían alfombras de flores y más flores... que con el perfume del incienso, daban al ambiente una solemnidad bellamente ritual.

En esta fiesta tuvieron su origen las "Alfombras de Flores" que se elaboran para el "Día de La Cruz" y para las procesiones del "Viernes Santo".