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Three Flute Chamber Works by Alberto Ginastera: Intertwining Elements of Art and Folk Music

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THREE FLUTE CHAMBER WORKS BY ALBERTO GINASTERA:
INTERTWINING ELEMENTS OF ART AND FOLK MUSIC

by

Breta L. Neel

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THREE FLUTE CHAMBER WORKS BY ALBERTO GINASTERA:
INTERTWINING THREADS OF ART AND FOLK MUSIC

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Advisor: John R. Bailey

Alberto Ginastera's output includes three chamber works containing the flute, all composed within the period of objective nationalism (1934-1947), a designation provided by the composer to encompass those works that present folk elements in an overt manner in a largely tonal framework. *Impresiones de la Puna* and *Cantos del Tucumán*, written in 1934 and 1938 respectively, contain salient folk elements and are thus representative pieces of this stylistic period. In addition to folk characteristics, these early works also contain pitch-class sets which serve to unify the pieces, thereby suggesting future elements of the composer's style. The *Duo for Flute and Oboe*, composed in 1945, toward the end of the period of objective nationalism, in many respects presents features more in alignment with the subsequent period of subjective nationalism (1947-1958), a period characterized by the subtle presence of folk elements. The use of a twelve-tone series to generate much of the melodic and harmonic material in the *Duo*, the quartal harmonies, and the neo-classical style suggests a new compositional approach for Ginastera. Yet a closer examination reveals that the *Duo* shares many of the same set classes with the two prior pieces. In addition, folk elements continue to be present in a subtle manner in the melodic, harmonic, rhythmic, and formal aspects of the piece, often

tightly intertwined with the art music elements, such that it is possible to view the same entity from both an art and a folk music perspective.

The analyses of the three chamber works focus on salient art and folk music elements, and how these characteristics are integrated to create these pieces. The analyses thus provide a glimpse into Ginastera's compositional development, as well as revealing facets of Ginastera's later style that are present in these early works.

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PREFACE

My exposure to Alberto Ginastera's chamber works with flute occurred when I was an adolescent living in the city of San Miguel de Tucumán, Argentina. My flute instructor, Professor Gustavo Velazco, performed *Impresiones de la Puna* with the Philharmonic Orchestra, and I recall being enthralled with the rich colors and beautiful flute writing. A few years later, Professor Velazco and his sister, Laura Velazco, performed the *Duo for Flute and Oboe*. At the time, the musical language sounded rather foreign to me and I did not understand the piece very well. I was nonetheless intrigued, however, and I desired to study and perform the work at some future point. These experiences kindled a desire to become better acquainted with Ginastera's music, and this project is the result of that early interest in the composer and his music.

CHAPTER ONE:
BACKGROUND AND INFLUENCES

Argentine composer Alberto Ginastera (1916-1983) is one of the few South American composers in the twentieth century to achieve international recognition. His travels to the United States early in his career, the relationships he forged with important musicians such as Aaron Copland, and the commissions he fulfilled to resounding international acclaim certainly secured his fame. Particularly notable was his capacity to successfully integrate various Argentine folk music characteristics into an art music framework, melding the various elements together so that they emerge as a unified whole. His ability to infuse contemporary compositional techniques with subtle folk music elements created a unique and compelling voice that contributed greatly to his rise to international prominence.

This study has as its focus the chamber works of Ginastera that utilize the flute. These pieces are *Impresiones de la Puna* (1934), *Cantos del Tucumán* (1938), and the *Duo for Flute and Oboe* (1945), all of which are early works, and they are accordingly placed in the composer's first period, "objective nationalism."¹ These pieces are admittedly somewhat obscure, being by no means his most recognized early works, such as the *Panambí* and *Estancia* suites. They are certainly of interest to the flutist, however, as they are the only chamber pieces by Ginastera that employ the flute.² Additionally, a comparison of these works yields a fascinating glimpse into various stages of the integration of Argentine folk elements with art music forms and compositional

¹ The term "objective nationalism" was used by the composer himself to describe his early works, as will be discussed in detail subsequently.

² Ginastera had begun work on a piece for solo flute entitled *Puneña No. 1*, but it was unfinished at the time of his death.

techniques, with the result that the incipient emergence of the composer's unique language can be observed.

It might be assumed that a composer of Ginastera's stature would have accumulated a fairly sizeable body of scholarly literature by this date, yet a survey of the literature reveals surprisingly few analyses of his works. Furthermore, the works that have been discussed analytically have tended to be among his later, more mature works, with much attention given to the piano sonatas and the guitar sonata. There has been on the whole very little analytical work published on the early works of Ginastera, and, in particular, there have been no thorough analyses of the chamber pieces involving flute.³ In addition, while scholarship has acknowledged the folk influence in Ginastera's works, there has been little attention given to the role of the Argentine art music tradition. The analyses will show how various elements of the folk tradition and the Argentine art music tradition are integrated with contemporary compositional approaches to produce the three flute works. This project thus provides a two-fold contribution, namely analyses for three

³ The following are sources of which I am aware that discuss some or all of Ginastera's early works. Carleton Sprague Smith, "Alberto Ginastera's *Duo for Flute and Oboe*," *Latin American Music Review* 6 (Spring-Summer 1985): 85-93. Smith briefly describes the *Duo for Flute and Oboe* and provides some background on its composition and first performance, but does not formally analyze the piece. David Wallace, "Alberto Ginastera: An Analysis of His Style and Techniques of Composition" (PhD diss., Northwestern University, 1964). Wallace surveys the works of Ginastera from his earliest works through the year 1963, but he does not explore any one piece in great detail. Guillermo Scarabino, *Alberto Ginastera: técnicas y estilo* (Buenos Aires: Facultad de Artes y Ciencias Musicales, Instituto de Investigación Musicológica "Carlos Vega," 1996). Scarabino focuses exclusively on Ginastera's early works, but his approach is to enumerate the compositional techniques used by the composer with supporting examples drawn from various pieces, rather than analyzing each piece independently. Deborah Schwartz-Kates, "The *Gauchos* Tradition as a Source of National Identity in Argentine Art Music (ca. 1890-1955)" (PhD diss., University of Texas at Austin, 1997). Schwartz-Kates discusses briefly some of Ginastera's early works. Erick Carballo, "De la Pampa al Cielo: The Development of Tonality in the Compositional Language of Alberto Ginastera" (PhD diss., Indiana University, 2006). Carballo analyzes thoroughly several of Ginastera's early piano and vocal works from a Schenkerian perspective. Antonieta Sottile, *Alberto Ginastera: le(s) style(s) d'un compositeur argentin* (Paris: L'Harmattan, 2007). Sottile analyzes one of Ginastera's early works, *Danzas Argentinas* for piano. Kenneth R. Lovern, "The Musical Language of Alberto Ginastera's *Panambí* and the Influence of Claude Debussy's *La Mer* and Igor Stravinsky's *Le Sacre du Printemps*" (Master's thesis, University of North Texas, 2015). Lovern analyzes Ginastera's early orchestral suite *Panambí* from a set theory perspective. There are also several DMA dissertations that address the early piano works from various perspectives.

chamber works that have hitherto received little attention, as well as contributing to a greater understanding of Ginastera's early works.⁴

Biography and Periodization of Works

Alberto Ginastera was born on April 11, 1916, in Buenos Aires, Argentina, to parents of Catalan and Italian descent. Although there was no history of musical talent in the family, Ginastera's parents recognized his abilities from an early age, and he began private musical studies at the age of seven. In 1928, he entered the Conservatorio Williams in Buenos Aires, from which he graduated in 1935 with a gold medal in composition. Most of the works that Ginastera composed during his years of study at the Conservatorio Williams are no longer extant because they were destroyed by the composer. Some works did survive, however, and among them was *Impresiones de la Puna*, a short work in three movements for flute and string quartet. This piece was composed in 1934, when Ginastera was eighteen years of age. Following his graduation from the Conservatorio Williams, Ginastera continued his musical studies at the Conservatorio Nacional de Música in Buenos Aires. It was during this period of study that the composer achieved national recognition with the performance of the suite *Panambí* in 1937. He graduated from the Conservatorio Nacional in 1938 with a professor's diploma, the same year in which he composed *Cantos del Tucumán*, a collection of four songs for voice, flute, violin, harp, and percussion. Ginastera continued to receive recognition as a composer, and was awarded the Premio Nacional (National Award) in 1938 for *Cantos del Tucumán*, as well as winning an award that same year from the Comisión Nacional de Bellas Artes for *Impresiones de la Puna*.

⁴ Although the analyses are intended to provide a deeper understanding of these pieces to both the performer and the listener, specific performance practice suggestions are outside the scope of this project.

Upon graduation, Ginastera commenced his teaching career, receiving faculty appointments in 1941 at the Liceo Militar General San Martín and the Conservatorio Nacional. Aaron Copland traveled to Argentina in this same year as a cultural ambassador for the Office of Inter-American Affairs, and he was favorably impressed with Ginastera's work. He encouraged Ginastera to apply for a Guggenheim Fellowship to study in the United States, and the latter's application was accepted. Ginastera could not immediately take advantage of the opportunity, however, because of the entrance of the United States into the Second World War. Despite this setback, Ginastera continued to garner recognition in Argentina with the successful performance of his suite *Estancia* in 1943. In 1945, Ginastera found himself in conflict with the government under Juan Perón, and he was dismissed from the Liceo Militar. The conclusion of the war that same year permitted him to utilize his Guggenheim Fellowship, and he took the opportunity to leave Argentina, arriving in the United States in December of 1945.

Upon his arrival in the United States, Ginastera took up residence in New York. He remained a little over a year, and during this time he visited music schools such as Juilliard, Columbia, Yale, Harvard, and Eastman, in addition to attending the Berkshire Summer Music Festival in Tanglewood, where he interacted frequently with Copland. He became better acquainted with the music of Bartók, Stravinsky, Schoenberg, and Hindemith. Several of Ginastera's works were performed during his time in the United States. The *Panambí* suite and *Doce preludios americanos* for piano were given their United States premieres, and the *Duo for Flute and Oboe*, composed in 1945, was given its world premiere on February 23, 1947, at the League of Composers in New York with flutist Carleton Sprague Smith and oboist Lois Wann. Ginastera returned to Argentina in

March of 1947. He continued to travel, eventually settling in Switzerland, where he continued to compose until his death in 1983.⁵

Ginastera's compositional career encompasses nearly fifty years, and it would seem reasonable to seek to ascertain patterns that could suggest a categorization of his works, with the result being an integrated, cohesive understanding of his output. Ginastera scholars have indeed been engaged in this endeavor, with the composer's output being most frequently grouped into three periods.⁶ The basis for this categorization, however, does not derive primarily from scholarly examination of the works, but instead reflects the composer's own classification of his works in an interview with the Argentine musicologist Pola Suárez Urtubey.⁷ As the composer of the pieces in question, Ginastera was indubitably qualified to ascertain patterns in his output, yet it could be argued that his assessment, made in 1967, was somewhat premature. According to the composer's own tripartite scheme, the works of the first period, which he called "objective nationalism," are characterized by clearly distinguishable Argentine folk elements in a largely tonal framework. The works to be discussed in this project fall within this first period, since Ginastera considered *Pampeana No. 1*, composed in 1947, to be the culminating work of his first period, as well as the work that ushered in his next period.⁸ This second period, which he called "subjective nationalism," includes works that utilize Argentine folk elements in a subtle fashion. The beginning of the third period, which he called "neo-expressionism," is marked by the Second String Quartet,

⁵ Biographical details were drawn from Deborah Schwartz-Kates, *Alberto Ginastera: A Research and Information Guide* (New York: Routledge, 2010), 1-22.

⁶ Carballo, 2. He notes that it "is the most frequently used schema." Also see Michelle Tabor, "Alberto Ginastera's Late Instrumental Style," *Latin American Music Review* 15, no. 1 (Spring-Summer 1994): 1-2.

⁷ Pola Suárez Urtubey, *Alberto Ginastera* (Buenos Aires: Ediciones Culturales Argentinas, 1967), 68-69.

⁸ "La *Pampeana No. 1* marca el punto culminante de este período y es a la vez la primera obra que inicia la segunda etapa." *Ibid.*, 68.

composed in 1958. This period is generally characterized by serialism. In an effort to account for the late works that were not included in this categorization, Ginastera scholar Deborah Schwartz-Kates has proposed the addition of a fourth period. She argues,

Beginning with his *Puneña no. 2* (1976), Ginastera applied complex post-serial techniques to recreate the spirit of the Americas as exemplified in its collective indigenous heritage. It is therefore reasonable to add a fourth period, ‘final synthesis’ (1976-83), to account for the composer’s integration of tradition and innovation in his final works.⁹

More recently, Antonietta Sottile has proposed a similar scheme. Her classification differs slightly from Schwartz-Kates in that she retains the three-period structure, positing two neo-expressionist periods divided into a first phase (1958-1973) and a last phase (1973-1983).¹⁰

It would be remiss, however, to not acknowledge some alternative interpretations of Ginastera’s output. As Schwartz-Kates has acknowledged, “the periodization of Ginastera’s music remains a complex issue that allows for multiple interpretations.”¹¹ Indeed, the composer himself, upon being asked about his tripartite classification in an interview shortly before his death, stated that there were two periods, the first of which was “tonal and polytonal” and the second “where I used atonality.”¹² He went on to allude to a third period, however, saying,

But at the moment I am evolving... This change is taking the form of a kind of reversion, a going back to the primitive America of the Mayas, Aztecs and the Incas. This influence in my music I feel not as folkloric, but—how to say it?—as a kind of metaphysical inspiration. In a way,

⁹ *Grove Music Online, Oxford Music Online*, s.v. “Ginastera, Alberto,” <http://0-www.oxfordmusiconline.com.library.unl.edu/subscriber/article/grove/music/11159> (accessed September 11, 2015).

¹⁰ Sottile, 20.

¹¹ *Grove Music Online, Oxford Music Online*, s.v. “Ginastera, Alberto.”

¹² Lillian Tan, “An Interview with Alberto Ginastera,” *American Music Teacher* 33, no. 3 (1984): 7. See also Scarabino, 4-5. Interestingly, Scarabino also suggests a two-period division into “nationalism” and “neo-expressionism,” with the Second String Quartet (1958) serving as the dividing piece.

what I have done is a reconstitution of the transcendental aspect of the ancient pre-Columbian world.¹³

Some scholars have rejected the attempts to divide Ginastera's output, instead arguing that his works ought not be grouped into periods at all. Malena Kuss states that it is "misleading...to divide his output into clearly defined creative periods, as even Ginastera himself had once done," concluding that Ginastera's works should be viewed "as an uninterrupted search for synthesis between the sounds that carry the stamp of his culture and the 20th-century techniques he learned to master with consummate virtuosity."¹⁴ More recently, Erick Carballo largely concurs with Kuss in his doctoral dissertation, exploring the threads of tonal development and continuity through analyses of representative pieces that span the composer's output.¹⁵

Despite the disagreement on the periodization of Ginastera's output, Ginastera's original tripartite grouping remains the favored classification by the scholarly community. It has the merit of being proposed by the composer himself, and the further value of being largely applicable to the works themselves when these are examined. Like any generalization, however, there are instances where a specific piece fails to conform to the broad characterization. This occurs in the case of the *Duo*, which exemplifies characteristics that would more accurately be described as pertaining to the second period of subjective nationalism due to its subtle use of folk elements. The difficulty, then, in this case is not that there is no period to which the *Duo* could be said to belong, but rather that the *Duo* has been placed in the wrong period because of the date when it was

¹³ Tan, 7.

¹⁴ Malena Kuss, Introduction to *Alberto Ginastera: A Complete Catalogue*, rev. ed. (New York: Boosey and Hawkes, 1986), 8. See also Malena Kuss, "Nacionalismo, identificación y Latinoamérica," *Cuadernos de música iberoamericana* 6 (1998): 137-138.

¹⁵ Carballo, 11-12.

composed. One of the easiest resolutions to this classification difficulty would be to posit a transitional period of several years between the two initial periods rather than providing an exact boundary between them.¹⁶ Another solution would be to consider revising the beginning date of the subjective nationalistic period so as to include works that display characteristics of the second period, but that are currently classified as first period works. Given the limited scope of the present study, it is not possible to suggest a definitive solution to this problem; however, it is my opinion that instituting a transitional period around 1944 would enable a more correct classification of the *Duo* and other works written in the mid-1940's. It is hoped that the analyses of the three chamber works will aid in elucidating the value as well as the liability of the current dates for the period of objective nationalism.

Argentine Folk Music

The first two compositional periods, objective and subjective nationalism, are characterized by the use of folkloric materials, and it might reasonably be inferred that Ginastera possessed an extensive firsthand knowledge of folk repertoire. It is probable, however, that Ginastera was not intimately acquainted with folk music, a situation shared

¹⁶ Some scholars have implied the existence of a transitional period. In his dissertation, David Wallace organizes Ginastera's output into Early Works (1934-1940), Consolidation and Expansion (1941-1946), Old and New Techniques (1947-1954), and Recent Tendencies (1958-1963). Interestingly, Wallace formulated these divisions in 1964, before Ginastera had offered his classification. To the best of my knowledge no scholar has interacted with Wallace's categories, although Pola Suárez Urtubey has implied a transition between the first two periods of objective and subjective nationalism in her discussion of the *Suite de danzas criollas* (1946). See Pola Suárez Urtubey, *Alberto Ginastera en cinco movimientos* (Buenos Aires: Editorial Victor Leru, 1972), 39. In discussing the same work, Francis Pittman postulates that subjective nationalism is present in the *Suite de danzas criollas*, yet he appears to be unaware of Suárez Urtubey's prior discussion of the piece. See Francis David Pittman, *A Performer's Analytical Guide to Indigenous Dance Rhythms in the Solo Piano Works of Alberto Ginastera* (DMA diss., University of North Carolina at Greensboro, 2006), 84. Erick Carballo notes that the *Suite de danzas criollas* is "a good example of how carefully one must take Ginastera's assertion that in his first compositional style the elements of Argentine character are presented *directly*" and cites Suárez Urtubey's discussion to reinforce his argument; see Carballo, 113. Deborah Schwartz-Kates states that "Ginastera first began the transition to his second style period" in 1944. See Deborah Schwartz-Kates, "Argentine Cultural Construction, and the Gauchesco Tradition," *The Musical Quarterly* 86, no. 2 (Summer 2002): 271.

with many of his contemporaries. Rather, it appears that Argentine scholarship provided Ginastera with his knowledge of folkloric materials. In particular, the writings and transcriptions of the field recordings of the Argentine musicologist Carlos Vega were highly influential.¹⁷

The folk music of Argentina is mostly of Hispanic provenance, since the vast majority of settlers in the colonial era were of Spanish origin. There are some indigenous influences in the folk music of the far northwestern region of Argentina, but the particular genres where that influence is seen most clearly are not relevant to the flute chamber works.¹⁸ The vast territory of Argentina encouraged the development of different folkloric traditions. Two traditions in particular influenced Ginastera and other Argentine art music composers. The music of the gauchos who inhabited the pampas,¹⁹ the *gauchesco* repertoire, was the most influential for the Argentine art music composers in the late nineteenth century simply because of the geographical proximity of the pampas to Buenos Aires. Although the gauchos were in decline throughout the nineteenth century, professional *payadores*²⁰ performed repertoire from the *gauchesco* tradition in circuses, theaters, and clubs into the twentieth century. As a result, the music of the gauchos continued to be performed and heard past their decline and eventual extinction.

¹⁷ Sottile, 30. The assumption that Ginastera did not possess firsthand exposure to folk music is based on a letter from Ginastera scholar Deborah Schwartz-Kates to Antonieta Sottile, excerpts of which appear in footnote 3 at the bottom of the page. The letter mentions the article “150 años” by Ginastera, in which he gives evidence of extensive acquaintance with the Argentine scholarship on folk music. Also see Carballo, 60, and Deborah Schwartz-Kates, “The Film Music of Alberto Ginastera: An Introduction to the Sources and Their Significance,” *Latin American Music Review* 27, no. 2 (Autumn-Winter 2006): 182.

¹⁸ Carlos Vega, *Danzas y canciones argentinas: Teorías e investigaciones* (Buenos Aires: G. Ricordi, 1936), 47-78; Isabel Aretz, *El folklore musical argentino* (Buenos Aires: Ricordi Americana, 1952), 29; Schwartz-Kates, “The *Gauchesco* Tradition,” 189-191.

¹⁹ The gaucho was essentially an Argentine cowboy, and he worked on the pampas, the vast fertile grasslands of Argentina.

²⁰ Schwartz-Kates, “The *Gauchesco* Tradition,” 175-180. The *payador* during the nineteenth century was a singer and guitarist who frequently improvised and composed music. He was an indispensable part of gaucho life. The era of the professional *payadores* extended from the 1880’s through the 1930’s.

In addition to the *gauchesco* tradition, the music of the mountainous northwestern region of the country became influential for art music composers in the early part of the twentieth century.²¹

Argentine art music composers sought to create a nationalistic music by drawing on general characteristics of folk music, as well as some specific genres. The following discussion will focus on some of these general traits, as these will prove helpful to understanding the subsequent discussion of the Argentine art music tradition. Particular genres that are important to the flute works will be discussed in the following chapter.

One of the most salient characteristics of the Argentine folk repertoire is the use of $\frac{6}{8}$ meter in almost all the dance forms.²² Example 1.1 shows two representative rhythms found in various dance genres.²³ An important rhythmic characteristic involves the frequent use of hemiola. Hemiola is found throughout melodically, as can be seen in the second measure of Example 1a, in which the tie suggests a rhythm of $\frac{3}{4}$ rather than $\frac{6}{8}$. Hemiola is also found vertically, in which the accompaniment may suggest a meter of $\frac{3}{4}$, while the melody may denote a meter of $\frac{6}{8}$, or a combination of $\frac{6}{8}$ and $\frac{3}{4}$, creating rhythmic complexity that is characteristic of many genres.²⁴

Example 1.1. Typical rhythms in Argentine folk music.

a. $\frac{6}{8}$ 

b. $\frac{6}{8}$ 

²¹ Schwartz-Kates, "The *Gauchos* Tradition," 689-691.

²² Schwartz-Kates, "The *Gauchos* Tradition," 191; Aretz, 40-41.

²³ Schwartz-Kates, "The *Gauchos* Tradition," 192; Aretz, 40, 43.

²⁴ Schwartz-Kates, "The *Gauchos* Tradition," 191-192; Aretz, 42-45.

Argentine melodies are characterized by two or four-bar phrases that are often repeated throughout a work, as well as developed through variation and sequence. The melodies tend to be descending, concluding frequently on the mediant rather than on the tonic at cadences. Chromatic inflections, usually in the form of lower neighbor tones, occur often. The melody can also be doubled a third below.²⁵

Argentine folk music is largely based on the European major and minor modes, although there are instances of pentatonicism in the northwestern reaches of the country where the influence of the Incas is still felt.²⁶ Carlos Vega has postulated the existence of the bimodal scale,²⁷ but it will not be discussed as it bears little relevance to Ginastera's flute works. There is another scale that is important to this project, however. Schwartz-Kates has observed in various gaucho genres that the sixth and seventh scale degrees were often raised in the minor mode. In these instances, the alteration of these scale degrees suggested a borrowing from the parallel major scale due to the fact that they were often found in combination with a raised third scale degree, creating a Picardy third effect at cadences.²⁸ Also of relevance to this project is the fluctuation of the fourth scale degree in the major mode, another feature of Argentine folk music.²⁹

The harmony of Argentine folk music reflects European harmonic practice, with a predominance of tonic, dominant, and subdominant harmonies. It is typical for one tonality to be used throughout, but there are bimodal schemes in which the harmonies are drawn from the major and relative minor with vacillation between the tonics.

²⁵ Schwartz-Kates, "The *Gauchosco* Tradition," 193, 195-198; Aretz, 32-35.

²⁶ Carlos Vega, *Panorama de la música popular argentina con un ensayo sobre la ciencia del folklore* (Buenos Aires: Editorial Losada, 1944), 123; Aretz, 31.

²⁷ Vega, *Panorama*, 158-161.

²⁸ Schwartz-Kates, "The *Gauchosco* Tradition," 196.

²⁹ Schwartz-Kates, "The *Gauchosco* Tradition," 379; Aretz, 33-34.

Modulations can also occur, and the favored key areas are the dominant, subdominant, and relative major. Additionally, certain genres have specific harmonic progressions or a particular harmonic rhythm that are associated with them.³⁰

The general traits of folk music that have been enumerated lend themselves to being quite naturally incorporated into art music pieces, and that is indeed what many of the Argentine art music composers did in their quest to create a national music.

Art Music

The Argentine art music tradition begins in the 1880's with the first generation of professional composers. The primary representatives of this generation are Alberto Williams and Julián Aguirre, and they cast the mold for Argentine musical nationalism for several generations of those who followed.³¹

Alberto Williams (1862-1952) was born in Buenos Aires. His musical ability was recognized, and he was sent to study at the Paris Conservatory in 1882, where he studied composition with César Franck (1822-1890). While in Paris, Williams was undoubtedly influenced by the nationalistic currents sweeping Europe,³² and he consciously sought to cultivate art music infused with *gauchesco* elements upon his return to Argentina. His most famous work, *El rancho abandonado*, a nationalistic work for piano written in 1890, was conceived upon traveling throughout the vast pampas in the province of Buenos Aires. This work incorporates folkloric elements into an art music framework by drawing on a rhythm that is representative of various folk genres, although Williams

³⁰ Schwartz-Kates, "The *Gauchesco* Tradition," 196-197.

³¹ *Ibid.*, 312.

³² *Ibid.*, 316-318, 344-345.

states that he intends it to be heard as a *huella* rhythm.³³ Additionally, the composition contains descending melodic lines, using repetition, sequence, and variation of a two-measure thematic idea,³⁴ all of which are traits of Argentine folkloric music. Williams composed prolifically in many genres, including the symphony, yet his numerous piano works and songs remain his best-known compositions.³⁵ Williams also founded and directed the Conservatorio de Música de Buenos Aires in 1893, where Ginastera would eventually receive musical training.

Julián Aguirre (1868-1924) also received formal musical training, enrolling at the Royal Conservatory of Madrid in 1882. During his time in Spain, Aguirre had the opportunity to meet various Spanish composers, among them Isaac Albéniz (1860-1909), who greatly influenced his conception of musical nationalism. Aguirre returned to Argentina after graduation and composed mostly short chamber works.³⁶ These works drew on the *gauchesco* genres in their rhythms, as well as in their approach to harmony and melody.³⁷ He “constructed a musical style that symbolically referred to elements of traditional Argentine music, incorporating them within artfully conceived formal designs intended to represent, evoke, and portray musical nationality.”³⁸ Aguirre succeeded so remarkably in capturing the folkloric spirit that composers of succeeding generations believed that Aguirre’s music was representative of authentic folk harmonies, which was actually not the case.³⁹ A brief look at *Huella*, op. 49, a short work for piano shown in

³³ Schwartz-Kates, “The *Gauchesco* Tradition,” 359-361.

³⁴ *Ibid.*, 363-364.

³⁵ *Ibid.*, 329-330, 332.

³⁶ *Ibid.*, 396-398.

³⁷ *Ibid.*, 408-412.

³⁸ *Ibid.*, 405.

³⁹ *Ibid.*, 399-408.

Example 1.2, illustrates how Aguirre emulated and transformed the *huella*'s harmony, as well as incorporating the folkloric inflections of the third, sixth, and seventh scale degrees.

Example 1.2. Julián Aguirre, *Huella*, op. 49, mm. 9-16.

The musical score consists of two systems of piano accompaniment. The first system (measures 9-12) is in the key of B-flat major (two flats) and 2/4 time. It features a harmonic progression of I, bVI, and bIII. The first system includes triplets in both the treble and bass staves. The second system (measures 13-16) continues the progression with V7 and I. The bass line in the final measure of the second system shows a chromatic alteration from B-flat to B-natural. The score is annotated with chord symbols: Bb: I, bVI, bIII, V7, and I.

The genre of the *huella* typically uses the harmonic progression i-VI-III-V⁷-i (or I).⁴⁰ Alberto Williams emulated the *huella* by presenting this harmonic progression briefly in *El rancho abandonado*, but in a chromatically altered fashion, so that it becomes I-bVI-bIII-V⁷-I. Aguirre in *Huella* utilizes this altered progression, but in a more ubiquitous fashion than Williams, presenting the harmonies at the outset of the composition, as well as at different points throughout. Aguirre's harmonically altered progression with its inflected scale degrees integrates folk melodic characteristics into a

⁴⁰ Schwartz-Kates, "The *Gauchosco* Tradition," 243.

harmonic framework.⁴¹ Additionally, in folk music the inflection of these scale degrees occurs in the context of a minor key, while Aguirre in this instance introduces the lowered third, sixth, and seventh in a major key, B \flat major. The essentially seamless incorporation of folkloric characteristics into Aguirre's style is what gave his music the appearance of folk authenticity, especially to those unfamiliar with the actual folk idioms.

The following generation of composers, which included Carlos López Buchardo (1881-1948), Floro Ugarte (1884-1975), Felipe Boero (1884-1958), and Constantino Gaito (1878-1945), continued in the nationalistic vein of Williams and Aguirre. Like their predecessors, these composers also received their musical training in Europe, and, upon their return to Argentina, they tended to compose works in keeping with the folkloric stylizations of Williams and Aguirre. Especially in the case of López Buchardo and Ugarte, the short character piece continued to be a principal means of musical expression, although all four composers cultivated the larger musical genres of opera and orchestral works.⁴²

Of these four composers, Carlos López Buchardo has the most immediate relevance to Ginastera. López Buchardo served as the director of the Conservatorio Nacional de Música from 1924 to 1948,⁴³ and Ginastera studied at this institution during the former's tenure there. In addition to his administrative and compositional activities, López Buchardo was a gifted concert pianist who performed with his wife, the accomplished soprano Brígida Frías de López Buchardo. This partnership undoubtedly contributed to the composition of short art songs, many of which were written for his

⁴¹ Schwartz-Kates, "The *Gauchos* Tradition," 196, 425-430.

⁴² *Ibid.*, 462-463.

⁴³ *Ibid.*, 449, 468.

wife. These art songs comprise the majority of López Buchardo's compositional output, and they are recognized as superior works within the Argentine art song repertoire.⁴⁴

Ginastera's *Cantos del Tucumán* for voice and small chamber ensemble, composed in the same year as Ginastera's graduation from the Conservatorio Nacional, is dedicated to Brígida Frías de López Buchardo, who also premiered it.

López Buchardo and his contemporaries continued largely in the stylistic vein of Julián Aguirre, imbuing their compositions with characteristics drawn from Argentine folk genres. Like Aguirre, they continued to use rhythms associated with certain genres, such as the *huella*, *milonga*, *vidalita*, and *gato*, as well as the lowered third, sixth, and seventh scale degrees. They also utilized harmonies from Aguirre's *huella* progression (I- \flat VI- \flat III-V⁷-I) in their works.⁴⁵ For example, in the piano piece, "Bailecito," López Buchardo draws on the inflected third, sixth, and seventh, as well as part of the Aguirrean *huella* progression. "Bailecito" is in the key of D \flat major, with the surprising appearance of E major in the opening phrase, which otherwise begins and ends in D \flat major. E major functions as an enharmonic respelling of the key of F \flat major, providing the minor third relationship favored by Aguirre. Additionally, if the pitches of the two scales are compared enharmonically, the only pitches that do not correspond to D \flat major are E, A, and B, which constitute the lowered third, sixth, and seventh of D \flat major. López Buchardo also utilizes the last three chords of Aguirre's progression, \flat III-V⁷-I, at various points throughout "Bailecito."⁴⁶

⁴⁴ Schwartz-Kates, "The *Gauchosco* Tradition," 469-470, 504.

⁴⁵ *Ibid.*, 671-673.

⁴⁶ *Ibid.*, 514-521.

In addition to reflecting Aguirre's influence, composers from this generation also drew on the pentatonic scale, believing that the indigenous music of northwest Argentina, Bolivia, and Peru was comprised of only this pitch collection. The use of the pentatonic scale also accorded well with the prevalent impressionistic style.⁴⁷ Floro Ugarte and Felipe Boero used intervals of fourths and fifths to reference the open strings of the guitar, creating a harmonic entity that has been called the guitar chord.⁴⁸ Thus, in many ways the composers of this second generation decided to tread a similar compositional path to that of their predecessors.

The trajectory of folkloric stylization presented in an impressionistic style was largely rejected in the generation immediately preceding Ginastera, with such composers as Gilardo Gilardi (1889-1963), Luis Gianneo (1897-1968), and Juan José Castro (1895-1968). These composers, among others, formed part of the *Grupo Renovación*, a group of young composers dedicated to “study[ing] international music trends” and incorporating these trends into their compositions.⁴⁹ The *Grupo Renovación* was somewhat eclectic in its espousal of contemporary music trends, embracing neo-classicism, dodecaphony, polytonality, and even jazz. Symphonies and chamber works, rather than opera, piano pieces, and songs, characterized the output of these composers.⁵⁰ They also differed from their predecessors in that many of them received their musical formation in Argentina rather than studying abroad in Europe.⁵¹ These composers

⁴⁷ Schwartz-Kates, “The *Gauchosco* Tradition,” 539-540.

⁴⁸ *Ibid.*, 543, 672-673. In footnote 124 on page 543, Schwartz-Kates mentions that the Spanish composer Manuel de Falla also utilized the guitar chord, thus making it not exclusively an Argentine construct, although it would certainly become Ginastera's signature sonority in many of his works and thus acquire a strong association with Argentina.

⁴⁹ *Ibid.*, 682.

⁵⁰ *Ibid.*, 683.

⁵¹ *Ibid.*, 687.

exhibited a new interest in the folk music of the northwestern region of Argentina, and they drew on genres that were more characteristic of that area, including the *zamba* and the *chacarera*. Gilardi actually traveled throughout the Northwest, while Gianneo lived for several decades in the city of San Miguel de Tucumán, the capital of the northwestern province of Tucumán.⁵² Another important development was the portrayal of the *malambo*, the competitive gaucho dance, for perhaps the first time in the Argentine orchestral literature in Gilardi's *El gaucho con botas nuevas*.⁵³

In the midst of new compositional approaches, however, there were threads of continuity with the preceding generations. Castro continued to explore the guitar chord both melodically and harmonically, using fourths built on the guitar tuning.⁵⁴ The *gauchesco* folk genres that had permeated the works of earlier generations continued to influence composers alongside the new genres from the northwestern region of Argentina.⁵⁵ Finally, the interest in nationalism continued as composers drew on Argentine folk elements in their works, although these elements were usually presented now with greater subtlety and abstraction than they were in prior generations.⁵⁶

This is the Argentine musical milieu in which the young Ginastera was nurtured, and his early works reflect the influence of all three generations of composers. *Impresiones de la Puna*, as implied by its name, has impressionistic elements, harkening back to the compositional style of earlier generations of Argentine composers influenced by the French school of composition. This piece is also reflective of the short character

⁵² Schwartz-Kates, "The *Gauchesco* Tradition," 689-691.

⁵³ *Ibid.*, 714-716.

⁵⁴ *Ibid.*, 839, 852.

⁵⁵ *Ibid.*, 691-693.

⁵⁶ *Ibid.*, 847-852.

piece tradition of earlier generations in its brevity and evocative atmosphere. The recent interest in the music of the Northwest on the part of Argentine composers is evident in *Impresiones de la Puna* and *Cantos del Tucumán*, as the titles and folkloric genres alluded to in both pieces refer to that region of the country. Although there are no overt folk elements depicted in the *Duo for Flute and Oboe*, Ginastera emulates the third generation in creating a neo-classical work with characteristics subtly derived from folk music. The intervals of the fourth and the fifth, as well as the guitar chord, are important hallmarks of Ginastera's style. Finally, the *malambo* acquires greater prominence in Ginastera's works than it had hitherto in the Argentine art music tradition. Ginastera's stylization of the *malambo* serves as the concluding movement to many of his works, including ones that do not overtly draw on folk elements. Thus, various elements of Ginastera's early style suggest influence from his Argentine compositional forebears.

It would be misleading, however, to suggest that Ginastera was solely influenced by his Argentine predecessors, for the young composer was also exposed to European and American influences. Although French composers no longer enjoyed their hegemonic influence in Argentina, their significance continued to be felt. Claude Debussy in particular exerted influence on Ginastera during the latter's adolescent years, with *La Mer* having a great impact on the young composer.⁵⁷

Perhaps the composer who most affected Ginastera's compositional trajectory was Béla Bartók. Ginastera chronicled that Bartók's *Allegro barbaro*, which he heard for the first time at the age of fifteen, was instrumental in shaping his approach to composing a national music. Ginastera related that he had been struggling with how folkloric music

⁵⁷ Gilbert Chase, "Alberto Ginastera: Argentine Composer," *Musical Quarterly* 43, no. 4 (Oct. 1957): 440; Wallace, 14.

could be integrated into his compositional ideals because of the harmonic simplicity and lack of substantial development, and Bartók's music helped him see how he might incorporate these elements without sacrificing his other musical values. Ginastera wrote,

The rhythmic strength of that admirable piece—'the feverish excitement produced by the repeated primitive themes', in Bartók's words; the construction of the melody from cells and repetition of parts of those cells; the impression that a new kind of pianism appeared here, even if superficially it could be considered a development from Liszt, its main changes being in the percussive element and new fingerings: all these aspects captivated me.⁵⁸

Ginastera specifically linked Bartók's influence to his piano piece *Danzas Argentinas*, composed in 1937, stating, "My 'folklore imaginaire' begins there, with its polytonal harmonizations, its strong, marked rhythms—the Bartókian 'feverish excitement'—all within a total pianism where the spirit of a national music is recreated."⁵⁹ He also noted that Bartók's approach to form and style was influential, observing that "Bartók always finds the musical structure which originates and develops from the basis of the work itself."⁶⁰ Although Ginastera did acknowledge a certain affinity with Alban Berg,⁶¹ his approach to twelve-tone composition appears to have been more indebted to Bartók than to the composers of the Second Viennese School, as he frequently used pitch sets extracted from the twelve-tone row to generate musical material, eschewing a strict serial technique.

Igor Stravinsky was also an important influence on the young Ginastera.

Ginastera writes that, when he first heard the *Rite of Spring* at age fourteen, it "sounded

⁵⁸ Andrzej Panufnik, Alberto Ginastera, and Iannis Xenakis, "Homage to Béla Bartók," *Tempo*, New Series, no. 136 (March 1981): 4.

⁵⁹ *Ibid.*

⁶⁰ *Ibid.*

⁶¹ Tan, 7.

incomprehensible and even cacophonous.”⁶² He thought about the work, however, and expressed that his ballet *Panambi*, composed seven years later in 1937, used the “same percussive effects” and the “same changing rhythms,” with the “percussion occupying pride of place”⁶³ in the orchestra. Certainly strong rhythms as well as the use of large percussion sections in his orchestral works are typical of Ginastera, and there is little doubt that Stravinsky was influential in this regard.

Among American composers, Aaron Copland had the most influence on Ginastera. As a token of his appreciation for the American composer, Ginastera dedicated the ninth prelude of his piano work *Doce preludios americanos* to Copland in 1944. Ginastera traveled to the United States a year later in 1945 under the auspices of a Guggenheim Fellowship with the intention of studying “music for the cinema, theater, and radio”⁶⁴ with Copland, but unfortunately this did not materialize. Ginastera was able to study at Tanglewood with Copland during the summer, however, and he later described the experience in a memorial to Serge Koussevitzky, stating that, “like many young composers, I discovered the secret path to my future musical life”⁶⁵ during his time of study there. Ginastera corresponded regularly with Copland, and there appears to have been a mutual influence on each other’s musical ideas and works.⁶⁶ In particular, Copland’s use of fourths and fifths to denote “wide open spaces” was combined with the

⁶² Roger Smalley, Alexander Goehr, Gordon Crosse, John Tavener, and Alberto Ginastera, “Personal Viewpoints: Notes by Five Composers,” Stravinsky’s 85th Birthday, *Tempo*, no. 81, (Summer 1967): 28.

⁶³ *Ibid.*

⁶⁴ Deborah Schwartz-Kates, “The Correspondence of Alberto Ginastera at the Library of Congress,” *Notes* 68, no. 2 (December 2011): 290.

⁶⁵ *Ibid.*, 293.

⁶⁶ *Ibid.*, 296-297. Although Copland certainly influenced Ginastera, Deborah Schwartz-Kates suggests a reciprocal influence, noting the similarities, among others, between Ginastera’s *Estancia* (1941) and Copland’s *Rodeo* (1942), as well as Ginastera’s *Duo for flute and oboe* (1945) and Copland’s *Duo for flute and piano* (1971), which reflected the latter’s earlier sketches of a trio for clarinet, flute, and bassoon (1943).

fourths of the open strings of the guitar to create a pastoral topos in the works of Ginastera.⁶⁷

The influence of the European and American composers can be seen in several facets of Ginastera's style. Strong rhythms drawn from Argentine folklore are integral to Ginastera's style; these can be ascribed to the influence of Bartók and Stravinsky. The youthful composition *Impresiones de la Puna* shows the French impressionistic influence, both in its title and in its evocative atmosphere. Ginastera's use of fourths and fifths in the second movement of the *Duo* is an example of the pastoral topos, which was influenced by Copland. One of the most salient characteristics of Ginastera's style is the use of pitch-class sets, some of which are small motives derived from folkloric materials. Ginastera attributed this aspect of his composition to the influence of Bartók.

Ginastera's early compositions were thus shaped by Argentine folk and art music, as well as by European and American art music. These influences will be explored in the analyses of the three chamber works containing flute. It is hoped that it will be seen that Ginastera's works are much more than simply an amalgamation of different inputs. Ginastera masterfully combined different sources and ideas to create a unique voice that, while reflecting his Argentine roots, had universal appeal.

⁶⁷ Schwartz-Kates, "Alberto Ginastera," 272-273. Schwartz-Kates notes the contribution of Ginastera's colleague Juan José Castro in leading the way in the creation of the pastoral topos, but she states that Ginastera "endowed it with greater expressive inflection." She mentions the second movement of the *Duo* as an example of the pastoral topos in the work of Ginastera.

CHAPTER TWO: FOLK GENRES

Ginastera's flute chamber works integrate art music and Argentine folk music elements. Chapter 1 introduced general characteristics of folk music that shaped Ginastera's music, but it did not explore specific genres that are referenced in the pieces. Identification of specific folkloric genres when appropriate is important, because, as Deborah Schwartz-Kates has stated, "...it was through the concept of genre that Argentines communicated, articulated, and perceived some of the most essential characteristics of their musical heritage."¹ The following discussion will provide historical background and characteristics of the genres that are alluded to in Ginastera's flute works. The genres fall into two categories, song genres and dance genres. The song genres that will be discussed are the *yaraví*, the *triste*, the *vidala*, and the *milonga*, while the dance genres that will be examined are the *zamba* and the *malambo*. In addition to folk genres, the guitar chord will also be discussed. While not an element of folk music, this harmonic construct nonetheless reflected Ginastera's interest in projecting the folkloric traditions of his homeland in his music in a more abstract fashion.

Before turning to an examination of the folk genres, it is important to recognize that Ginastera did not attempt to exactly replicate any existing folk genres in his music. Furthermore, it appears that he did not engage in direct quotation of any folkloric sources.² Thus, it would be highly unusual to find a direct relationship between a

¹ Schwartz-Kates, "The *Gauchos* Tradition," 807. See footnote 140 at the bottom of the page.

² Suárez Urtubey, *Alberto Ginastera*, 15; Erick Carballo, "El tiempo latinoamericano en la música de Ginastera," *Pauta* 15, no. 59-60 (1996): 161-162; Carballo, "De la Pampa al Cielo," 138; Sottile, 216-217.

particular folk music genre and its expression in Ginastera's work. Rather, Ginastera tended to distill certain traits of particular genres, and it is these traits that find expression in his works.

Folk Songs

Triste and Yaraví

The *triste* and the *yaraví* will be discussed together because they share many similarities and can be difficult to distinguish from each other. Both genres are lyrical with slow tempos and amorous themes. Carlos Vega notes that herein lies the difficulty in distinguishing between them, because it is their sentimental character rather than their form which defines the genres. Additional complexity is generated because older sources often confuse the two genres.³

The *yaraví* has its origins in Perú, and the name is a Spanish adaptation of the Incan word *harawi*, which were songs of love as well as laments of unrequited love. The folkloric *yaraví* appears to be a stylized version somewhat removed from the original *harawi*, but it retains a pronounced *mestizo* or even indigenous character. The *yaraví* can be instrumental or vocal. A typical melody is comprised of two themes, with the first slow and the second fast. When the *yaraví* is sung, the second part is played on the accompanying instrument. The meter can be simple or compound, with regular or irregular phrasing. It is often based on a five-note scale that might have European or pre-Columbian traits, and it favors modulation to the relative major or minor.⁴

³ Vega, *Danzas y canciones argentinas*, 287-288; Aretz, 135.

⁴ Vega, *Danzas y canciones argentinas*, 288-289; Aretz, 135; Ana María Locatelli de Pégamo, "Raíces musicales," in *América Latina en su música*, ed. Isabel Aretz (Paris: Unesco, 1977), 40.

Example 2.1. *Yaraví*.

M. M. ♩ = 48 aprox.
(ritmo libre)

Example 2.1 is a *yaraví* from the province of Jujuy, located in the far northern reaches of Argentina.⁵ There are two distinct sections, with fluctuation between the major and minor modes. This particular *yaraví* is instrumental, performed on a *quena*, a vertical, notched flute with a u-shaped cut in the upper open end. Dating from the precolonial era, it typically has six or seven holes, and can be constructed using various materials, including bamboo cane, bones, gourds, clay, and metal. *Quenas* made from bamboo cane are the most common.⁶ Figure 2.1 shows a drawing of a person playing the *quena*.⁷

⁵ Aretz, 68.

⁶ Carlos Vega, *Los instrumentos musicales aborígenes y criollos de la Argentina, con un ensayo sobre las clasificaciones universales y un panorama gráfico de los instrumentos americanos* (Buenos Aires: Ediciones Centurión, 1946), 196-197; Aretz, 67-68.

⁷ Vega, *Instrumentos musicales*, 198.

Figure 2.1. *Quena* performer.



The *triste*⁸ is a genre that migrated from Peru to Chile and Argentina, and it was in vogue in the early nineteenth century in the salons of Buenos Aires, as well as in rural areas. Vega considers it to be related to the Argentine *estilo* rather than descended from the *yaraví*, as has been suggested by others. The *triste* is often in a tripartite form, although this is not always the case. It is generally irregular in its verses and its musical phrases, with embellished melodies. It is frequently in a slow compound meter, and it can be based on the melodic minor scale, the Lydian mode, or Vega's bimodal scale, with some *tristes* utilizing the pentatonic scale. The theme of unrequited love characterizes the genre.⁹

The following example is a *triste* from the province of Jujuy.¹⁰ This particular *triste* has an irregular meter and phrasing, as well as featuring the Lydian mode.

⁸ *Triste* literally means "sad."

⁹ Vega, *Danzas y canciones argentinas*, 277-286, 288-289; Aretz, 135-138; Schwartz-Kates, "The Gauchesco Tradition," 218-221.

¹⁰ Vega, *Danzas y canciones argentinas*, 287. I have generally elected to rewrite the folk music transcriptions of Vega and Aretz, as they tended to use an odd notational system which Vega thought better reflected musical phrasing than conventional notation. While intelligible for the most part, it is a rather cumbersome and at times bewildering system for someone not acquainted with it.

Example 2.2. *Triste*.

The *triste* was stylized by Ginastera's art music predecessors, with Aguirre utilizing the following rhythm.¹¹

Example 2.3. Aguirre's rhythmic stylization of the *triste*.

Ginastera frequently used the *triste*, and it is featured in some of his early works, such as *Impresiones de la Puna*, the ballet *Estancia*, and *Doce preludios americanos*. He tended to portray the genre with a slow quadruple meter.¹² The *yaraví* is less important to Ginastera's output, although he did reference it at various times. *Impresiones de la Puna* stylizes a *yaraví*, as does the Second Piano Sonata. In the case of the *yaraví* and the *carnavalito*, another folk genre, Sottile notes that Ginastera generally sought to capture the emotions associated with these genres rather than attempting to emulate their characteristics directly. In other words, Ginastera approached the *yaraví* as an opportunity to write deeply poignant music rather than to reflect specific characteristics of the genre.¹³

¹¹ Schwartz-Kates, "The *Gauchosco* Tradition," 409.

¹² Schwartz-Kates, *Research and Information Guide*, 34-35.

¹³ Schwartz-Kates, *Research and Information Guide*, 37; Sottile, 222-223.

Vidala

The *vidala* is an amorous song that is generally sad. The word *vidala* is a combination of the word *vida* with the *quichuan* suffix *lla*. *Vida*, literally meaning “life,” along with other words such as *vidita* and *vidalita*, are names given by the lover to his beloved. The suffix *lla* indicates tenderness, intimacy, and devotion. The words *vida*, *vidita*, and *vidalita* in the context of the *vidala* sometimes occur with a final *y*, which corresponds to the possessive in *quichua*.¹⁴ Even if the *y* is not present, the possessive is still implied.¹⁵

Historically the *vidala* has often been confused with the *vidalita*, another similar genre. Vega argues that both genres arrived from Perú during the colonial period. There are references to the *vidalita* in the nineteenth century, and Vega suggests that both genres were known under the nomenclature of *vidalita* at that time. Vega notes, however, that the terms *vidala* and *vidalita* cannot apply to the same genre because there are two species that can be distinguished within the genre. Vega then proceeds to apply the label *vidalita* to songs with simple meter and *vidala* to songs with compound meter, as that distinction was already being made in many cases. He also notes that the *vidala* often captured more profound, even tragic, emotion, while the *vidalita* can be joyful despite its sad music.¹⁶

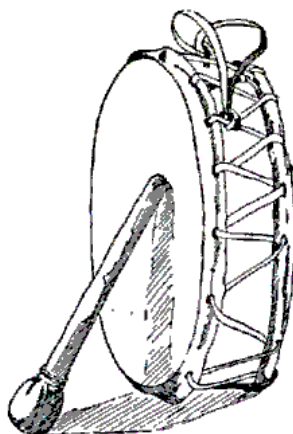
¹⁴ As examples, *viday* = *mi vida*, *viditay* = *mi vidita*, *vidalitay* = *mi vidalita*.

¹⁵ Vega, *Danzas y canciones argentinas*, 291.

¹⁶ *Ibid.*, 291-302.

The *vidala* is based on *coplas*, or stanzas, of octosyllabic verses alternating with pentasyllabic or hexasyllabic refrains.¹⁷ The form can be quite varied, with the refrain intersecting the stanza in various ways, such as the alternation of a line of the stanza with a line of the refrain. There can be an additional refrain added, called the *mote* or *trova*, which itself can have its own refrain. The *vidala* is often bimodal, moving between the relative major and minor modes. It is frequently sung in thirds, and accompanied by the *caja* or the guitar, or both.¹⁸

Figure 2.2. *Caja*.



The *caja* is a drum that consists of a round wooden frame covered on both sides with animal skins, commonly of sheep or goat, but sometimes of other animals. Metal or wooden rings are attached to the border of the skins, and a cord is used to connect the skins to each other using a zigzag pattern. The skins are as a result not secured to the

¹⁷ Syllables are counted differently in Spanish due to the eliding of vowels at times from several words, thereby forming one syllable as a diphthong. As a result, the number of written syllables may not match the number of sounding syllables. It is the latter which are used to determine the length of a given line of poetry.

¹⁸ Isabel Aretz, *Música tradicional argentina: Tucumán, historia y folklore* (Tucumán: Universidad Nacional de Tucumán, 1946), 81, 217-219; Aretz, *Folklore musical argentino*, 82-85, 123-124; Schwartz-Kates, *Research and Information Guide*, 27.

wooden frame. There is a handle to hold the drum for performance, and a mallet or stick is used to play on one side of the drum. When accompanying the *vidala*, the *caja* frequently mirrors the rhythms of the voice.¹⁹ Figure 2.2 shows an illustration of a *caja*.²⁰

Example 2.4 is a *vidala* that Aretz noted as prevalent in the northern area of Argentina.²¹ The performance of this *vidala* utilized parallel thirds, and was accompanied with guitar and *caja*. Aretz only wrote out the upper voice and the *caja* in her musical example, however. Although the lower voice is not notated, it is clear that its presence would make this *vidala* oscillate between F major and D minor harmonies, with both phrases concluding in D minor. As is typical of the *vidala*, this example is comprised of octosyllabic and pentasyllabic lines; there is, however, no refrain.

Ginastera referenced the *vidala* at different times, including the third movement of *Cantos del Tucumán* and the fourth movement of *Doce preludios americanos*, as well as the Guitar Sonata.²²

¹⁹ Vega, *Instrumentos musicales*, 133-139; Aretz, *Música tradicional argentina*, 87-88, 235; Aretz, *Folklore musical argentino*, 51-53, 124.

²⁰ Aretz, *Música tradicional argentina*, 88.

²¹ Aretz, *Música tradicional argentina*, 236.

²² Schwartz-Kates, *Research and Information Guide*, 32, 34.

Example 2.4. *Vidala*.

♩ = 138

Voice

Caja

Quando me acuerdo del pago
 Me causa un sentir.
 Ay que presagio tan triste
 Se me hace que ya
 No me adoras a mí.

When I remember where I grew up
 It causes a pang of loss in me.
 Oh, what a sad premonition,
 That makes me feel—
 You no longer adore me.²³

Milonga

The *milonga* is a genre of relatively recent development. Aretz posits the existence of an older genre from which the *milonga* is descended, but there is little evidence for that position. Ventura Lynch lists the *milonga* as a current gaucho genre in his book originally published in 1883,²⁴ and there is other evidence that the genre was established by the 1870's. The *milonga* appears to be a synthesis of rural and urban genres. As the gauchos' traditional rural way of life declined in the latter half of the

²³ Translation by Michael Borstad.

²⁴ Ventura Lynch, *Folklore Bonaerense* (Buenos Aires, Lajouane, 1953), 49-53.

nineteenth century, they were increasingly forced to work in occupations that brought them into regular contact with the city. As a result, gaucho genres such as the *cifra* and the *estilo* fused with the urban genre of the *habanera* to produce the sung form of the *milonga*.²⁵ The *milonga* thrived in both the capital and the surrounding rural pampas.²⁶

The *milonga* is typically comprised of octosyllabic stanzas of varying length. The quatrain was the original form, but the *décima*, or ten-line stanza, eventually became the standard form. The melody tends to be descending and is frequently ornamented with non-harmonic tones, such as appoggiaturas and neighbor tones, creating a “sighing” effect. The major or minor modes are used, and the harmony is simple, with tonic and dominant seventh chords which tend to alternate every two measures, such that the pattern is I–V⁷–V⁷–I. The *milonga* is moderate in its tempo, with a meter of $\frac{2}{4}$ or $\frac{4}{8}$.²⁷

The following typical accompanimental figure of the *milonga* illustrates the impact of the *habanera*.²⁸

Example 2.5. Typical rhythmic accompaniment of the *milonga*.



²⁵ Technically, the *milonga* can be an instrumental genre, executed on the guitar; it can be sung by one singer, or by two singers who improvise the words; and it can also be a dance for couples. The song genre will suffice for the purposes of this project. See Schwartz-Kates, “The *Gauchosco* Tradition,” 228; Ercilia Moreno Chá, “Music in the Southern Cone: Chile, Argentina, and Uruguay,” in *Music in Latin American Culture: Regional Traditions*, ed. John Mendell Schechter (New York: Schirmer Books, 1999): 265-266.

²⁶ Aretz, *Folklore musical argentino*, 157; Schwartz-Kates, “The *Gauchosco* Tradition,” 226-227; Moreno Chá, 265-266.

²⁷ Aretz, *Folklore musical argentino*, 157-159; Schwartz-Kates, “The *Gauchosco* Tradition,” 230-234; Moreno Chá, 267; Carballo, “De la Pampa al Cielo,” 92-94.

²⁸ Schwartz-Kates, “The *Gauchosco* Tradition,” 230; Carballo, “De la Pampa al Cielo,” 29.

Example 2.6 is a guitar accompaniment transcribed by Lynch, illustrating the interplay between simple and compound divisions of the beat that can occur in the genre.²⁹ Example 2.7 provides a brief melodic example transcribed by Vega, who states that this was a traditional tune popularized by the circus when he was a boy.³⁰

Example 2.6. Guitar accompaniment of the *milonga*.

The musical score for Example 2.6 is a guitar accompaniment for a milonga. It features two staves, Guitar 1 and Guitar 2, in 2/4 time with a key signature of one sharp (F#). Guitar 1 plays a melodic line with eighth notes and triplets. Guitar 2 plays a bass line with chords and triplets. The piece ends with a double bar line and 'D.C.' (Da Capo) marking.

Example 2.7. *Milonga*.

The musical score for Example 2.7 is a melodic example for a milonga. It consists of two staves in 4/8 time with a key signature of one flat (Bb). The tempo is marked as quarter note = 90. The melody is played on a single staff with eighth notes and rests.

Ginastera used the *milonga* rhythm of a dotted-eighth and sixteenth note followed by two eighth notes in several of his works, one of them being “Canción al árbol del

²⁹ Lynch, 50.

³⁰ Vega, *Panorama*, 232.

olvido,” op. 3, no. 1.³¹ The second theme in the first movement of the *Duo* appears to be modeled on this particular *milonga* rhythm as well.

Folk Dances

Zamba

The *zamba* is descended from a dance known as the *zamacueca*, which had its origins in Perú. The dance migrated to Chile and then to Argentina, with historical documents indicating that it was established in Argentina by the mid-nineteenth century, and likely much earlier. The *zamacueca* gave rise to the related genres of the *zamba*, the *cueca*, and the *chilena*. Although these designations are at times used interchangeably, they do in fact refer to distinct genres.³²

The *zamba* is a *picaresca* dance, which refers to a group of Argentine dances that are lively and graceful, and which are typically danced by one couple. The choreography does not involve physical contact.³³ The *zamba* portrays the pursuit of the lady by the man, with the lady rejecting his gallant advances until the end of the dance, at which point she yields. The *zamba* is one of the few *picaresca* dances that uses handkerchiefs. The handkerchief is used in an expressive manner to portray the emotions and thoughts of the couple.³⁴

³¹ Schwartz-Kates, *A Research and Information Guide*, 34; Carballo, “De la Pampa al Cielo,” 90-96.

³² Vega, *Danzas y canciones argentinas*, 107-109, 129-133; Carlos Vega, *Las danzas populares argentinas: Tomo I* (Buenos Aires: Ministerio de Educación de la Nación, Dirección General de Cultura, Instituto de Musicología, 1952), 408-414, 416-431, 512-514; Aretz, *Folklore musical argentino*, 183-191; Schwartz-Kates, “The *Gauchos* Tradition,” 255-256.

³³ The *zamba* is *suelta*, or “loose,” as opposed to other dances like the tango or the *vals*, which are *tomadas*, or “taken,” involving a closed dance position or even embrace.

³⁴ Vega, *Danzas y canciones argentinas*, 82-84; Vega, *Danzas populares argentinas*, 43; Aretz, *Música tradicional argentina*, 418; Aretz, *Folklore musical argentino*, 107, 184.

The *zamba* is characterized by a moderate tempo, and it tends to be in a major mode, although some make use of minor modes. Some older examples of the genre can be bimodal. The form of the *zamba* is three quatrains with the third and fourth lines usually repeated. The music for the first and second lines differs from that used for the third and fourth lines, such that the musical form of the quatrain is usually AB, with a length of eight measures. When the last two lines are repeated, the form becomes ABB, now expanded to a length of twelve measures. The same music is generally used for all three quatrains.³⁵

The *zamba* tends to be an instrumental genre, although it can also be sung. The preferred instrumentation for the *zamba* is the violin, the guitar, and the *bombo*. The harp can be added to this group, or it can also perform the *zamba* by itself.³⁶

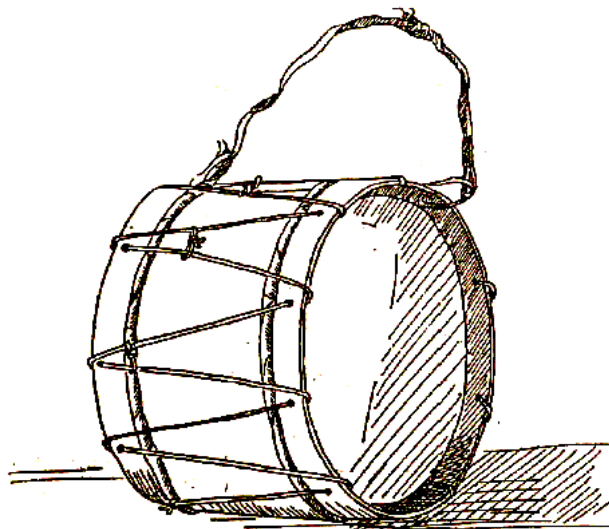
The *bombo* is a large drum consisting of a wooden frame and animal skins, usually of sheep or goat. Wooden rings with cords attached to them are used to secure the animal skins to the frame. The *bombo* produces several different timbres because the performer hits in the middle of the drum head, as well as on the wooden rings that surround the drum head. The former blow produces a deep, resonant sound, while the latter produces a lighter, crisper sound.³⁷ Figure 2.3 is an illustration of a *bombo*.³⁸

³⁵ Vega, *Danzas y canciones argentinas*, 142-145; Aretz, *Música tradicional argentina*, 420-421; Aretz, *Folklore musical argentino*, 185; Schwartz-Kates, "The Gauchesco Tradition," 256-258.

³⁶ Aretz, *Música tradicional argentina*, 421; Aretz, *Folklore musical argentino*, 185.

³⁷ Vega, *Instrumentos musicales*, 141-142; Aretz, *Música tradicional argentina*, 86-87; Aretz, *Folklore musical argentino*, 53-55.

³⁸ Aretz, *Música tradicional argentina*, 86.

Figure 2.3. *Bombo*.

The meter of the *zamba* is $\frac{6}{8}$, creating opportunities for use of the characteristic folkloric melodic and vertical hemiola. The *bombo* frequently generates vertical hemiola with the melody by creating a different metrical accentuation. Example 2.8a is the prototypical rhythm for melody and accompaniment. Argentine art music composers such as Aguirre stylized the *zamba* with this rhythm as well.³⁹ Example 2.8b is relevant to the flute works, and it is one of several characteristic *bombo* accompaniments for the *zamba*.⁴⁰

Example 2.8. *Zamba* rhythms.

³⁹ Aretz, *Folklore musical argentino*, 53-55, 185; Schwartz-Kates, "The *Gauchosco* Tradition," 256-257, 409.

⁴⁰ Aretz, *Folklore musical argentino*, 54.

The following is a musical example of a bimodal *zamba* transcribed by Aretz from the province of Tucumán.⁴¹ It contains the characteristic melodic hemiola of the genre, as well as the quatrain structure. The repetition of the third and fourth lines, however, is only observed in the first quatrain, and the melody of the second quatrain differs from that of the first.

Example 2.9. *Zamba*.

♩ = 72

5

9

13

17

⁴¹ Aretz, *Música tradicional argentina*, 428.

Ginastera frequently drew on the *zamba* and its characteristic rhythm in his output. An example is “Danza de la moza donosa” from *Danzas Argentinas*,⁴² as well as the second movements of *Impresiones de la puna*, *Cantos del Tucumán*, and the *Duo*.

Malambo

The *malambo* is unique among Argentine folk dances. It is not a dance of amorous pursuit, but is rather executed by an individual man, with the purpose of demonstrating his prowess and virility. It was often a competitive dance, in which two men would alternate until one established his superiority over the other. The dance is entirely focused on the footwork, or *zapateo*, which consists in one foot executing a series of rapid movements while the other foot holds relatively still; these patterns are then repeated with the other foot. When danced competitively, the event could last for hours. In 1871, Lynch recorded that he witnessed a *malambo* that lasted practically the whole night, with seventy-six different dance movements on the part of each competitor. A traditional gaucho dance thought to be extinct by the early twentieth century, the *malambo* was still being danced in the province of *La Pampa* in the 1970's.⁴³

The interest of the *malambo* does not lie primarily in the music, but instead in the *zapateo*. As such, the basic harmonic pattern in the guitar accompaniment remains essentially unchanged throughout, with appropriate rhythmic variations that support the movements of the dancer. To offset the repetitive harmonic pattern, the Argentine guitarist has at his disposal many different sound effects, achieved by various techniques of plucking, strumming, and striking the strings. Like many of the dance genres, the

⁴² Schwartz-Kates, *Research and Information Guide*, 35.

⁴³ Lynch, 48-49; Vega, *Danzas populares argentinas*, 51-53; Aretz, *Folklore musical argentino*, 180-182; Schwartz-Kates, “The *Gauchosco* Tradition,” 238-239, 241.

meter is $\frac{6}{8}$, often with syncopation. Interestingly, the hemiola that characterizes other Argentine genres is almost entirely absent.⁴⁴

Example 2.10, provided by Aretz, shows a typical harmonic progression, IV–V–I, with one of many possible rhythmic accompaniments.⁴⁵

Example 2.10. *Malambo* accompaniment.



The *malambo*'s simple harmonies, steady eighth notes, absence of melody, and lack of hemiola meant that it was not well suited for direct stylization in art music. Ginastera thus essentially constructed his own version of the *malambo*, capturing the energy and drive of the visual spectacle by utilizing the rhythms of other folk genres, such as the *gato*, *chacarera*, and *zamba*, as well as generally using faster tempos than would have traditionally been used.⁴⁶ The following is a typical rhythm taken from the *gato* that occurs frequently in Ginastera's *malambos*; the rhythm is also characteristic of the *chacarera*, especially the first measure.⁴⁷

⁴⁴ Vega, *Danzas populares argentinas*, 69-71; Aretz, *Folklore musical argentino*, 180-181; Schwartz-Kates, "The Gauchesco Tradition," 239-240.

⁴⁵ Aretz, *Folklore musical argentino*, 181.

⁴⁶ Schwartz-Kates, "The Gauchesco Tradition," 872-878; Schwartz-Kates, *Research and Information Guide*, 25. Ginastera's predecessor, Gilardi, in his portrayal of the *malambo* in *El gaucho con botas nuevas* also elected to draw on other folk genres, including the *milonga* and the *gato*, reflecting an abstract as opposed to a literal conception of the genre. See Schwartz-Kates, "The Gauchesco Tradition," 710-726, for a discussion of the folkloric genres and elements of Gilardi's piece.

⁴⁷ Schwartz-Kates, "The Gauchesco Tradition," 250, 266.

Example 2.11. Typical *gato* rhythm.



Carballo describes two types of *malambo* in Ginastera's *oeuvre*, an extroverted and an introverted variety. The extroverted *malambo* is the only type that applies to the flute works, while the introverted *malambo* is more typical of Ginastera's later output, where he favored soft dynamics in an ethereal, mysterious setting, usually with a less conventional tonal approach. The extroverted *malambo* has the following characteristics: a fast tempo with continuous eighth notes; meters of $\frac{3}{4}$ and $\frac{6}{8}$, sometimes with both notated in the score; hemiola and syncopation; and a generally more tonal or pitch centric approach. Carballo lists examples from Ginastera's early works, including *Danza del gaucho matrero*, the third movement from *Danzas argentinas*, op. 2, and *Gato*, the fifth movement from *Cinco canciones populares argentinas*, op. 10. He also lists the third movement of *Impresiones de la Puna*.⁴⁸ Using Carballo's definition, it appears that the final movements of *Cantos del Tucumán* and the *Duo* could be considered to be *Ginasterian malambos* as well.

Guitar Chord

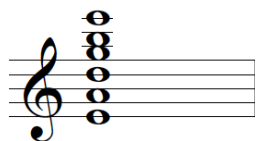
In addition to drawing on actual folk genres in his works, Ginastera frequently employs a symbol of the Argentine folk tradition that alludes to one of its central instruments, the guitar. This symbol is the guitar chord,⁴⁹ and it is comprised of the notes

⁴⁸ Carballo, "De la Pampa al Cielo," 69-77.

⁴⁹ The guitar chord has also been called the "symbolic chord." See Gilbert Chase, "Alberto Ginastera: Argentine Composer," *The Musical Quarterly* 43, no. 4 (October 1957): 451.

that correspond to the open strings of the guitar. Example 2.12 shows the sonority as typically voiced by Ginastera in his early works.

Example 2.12. Guitar chord.



Without diminishing Copland's influence in Ginastera's compositional choice to privilege the interval of the fourth, it is clear that the guitar chord provided Ginastera with a sonority from which fourths as well as thirds could be derived,⁵⁰ at the same time as referencing the gaucho and folk traditions in a more abstract manner. While none of the flute works contain an explicit reference to the guitar chord, the pervasive use of fourths that characterizes Ginastera's musical language can already be seen in the early pieces of *Impresiones de la Puna* and *Cantos del Tucumán*. In the case of the *Duo*, a reasonable case can be advanced that the guitar chord performs a central role in the structure and form of the first movement despite the fact that it does not appear in its standard form.

The following chapters will explore the specific features of particular genres as well as general folk attributes that Ginastera incorporates into the art music framework of his flute works.

⁵⁰ Schwartz-Kates, *Research and Information Guide*, 31.

CHAPTER THREE:

IMPRESIONES DE LA PUNA AND CANTOS DEL TUCUMAN:
ART MUSIC WITH FOLKLORIC ROOTS

Impresiones de la Puna and *Cantos del Tucumán* are rich in overt folkloric references and they are therefore excellent examples of Ginastera's style during his period of objective nationalism. The titles of both pieces reflect the northwestern area of Argentina, and they draw on folkloric genres and characteristics found in that region. The folkloric elements determine many parameters of the music, including melodic and rhythmic facets, as well as harmonic and formal aspects at times. Yet folk music does not adequately explain all the elements that are found in these works, and it becomes apparent that Ginastera is using certain pitch-class sets¹ in conjunction with the folkloric elements to create cohesiveness throughout the pieces. The analysis of *Impresiones de la Puna* will focus more extensively on pitch-class sets and their relationship to each other, while the analysis of *Cantos del Tucumán* will concentrate on the relationship between text and music, with attention given to pitch-class sets as appropriate. The following analyses thus have a two-fold focus, namely to elucidate certain art music characteristics and how the folkloric elements are interwoven with these characteristics.

Impresiones de la Puna

Impresiones de la Puna, written in 1934 for flute and string quartet, is one of Ginastera's earliest extant works. Although the piece was originally included in the

¹ A pitch-class set is an unordered collection of pitch classes. A pitch class consists of a group of pitches that share the same name (or enharmonic name). Pitch-class sets that are related by transposition or inversion comprise a set class. For further information on pitch-class set theory, please see Joseph N. Straus, *Introduction to Post-Tonal Theory*, 4th ed. (New York: W. W. Norton & Company, 2016).

composer's catalogue, it was later withdrawn by Ginastera; the piece, nonetheless, continued to be performed, and it has been reinstated in recent years.² *Impresiones de la Puna* is dedicated to the flutist Angel S. Martucci,³ who premiered the piece on November 30, 1934, with the string quartet of the Conservatorio de Música de Buenos Aires. The work received a prize from the Comisión Nacional de Bellas Artes in 1938.⁴

Impresiones de la Puna is an evanescent, programmatic⁵ work in three short movements. The nationalistic focus of the work is coupled with a strong French impressionistic flavor. The vague, coloristic first movement uses the flute to represent the indigenous wind instrument called the *quena*.⁶ The two subsequent movements continue in an impressionistic vein with their abbreviated allusions to various folk genres found in the region of the *Puna*, creating a hazy mosaic of traditional songs and dances.

The title of the piece is fitting, as the work captures various impressions of the *Puna*, also known as the *Altiplano*, which is the Andean high plateau that extends from Peru and Bolivia into the northern parts of Argentina and Chile. Ginastera describes the region and its folklore as follows.

The folklore [of the region of the *Puna*], which is one of the most original, responds to the indigenous contribution and the striking features of the landscape of the *Puna* with its melancholic plateaus. The musicologist Carlos Vega

² *Grove Music Online, Oxford Music Online*, s.v. "Ginastera, Alberto." The catalog of works in the article no longer lists *Impresiones de la Puna* as withdrawn. See also Sottile, 49. Footnote 21 on the bottom of the page indicates that, while the piece was withdrawn by Ginastera, it has been reinstated recently. Since the book was published in 2007, it might be assumed that *Impresiones de la Puna* has been reinstated for at least ten years.

³ Leonardo De Lorenzo, Addenda I and III to *My Complete Story of the Flute: The Instrument, the Performer, the Music* (Lubbock, TX: Texas Tech University Press, 1992), I:5, III:12. Angel S. Martucci is mentioned as one of the preeminent flutists of South America. He was the principal flutist of the Teatro Colón in Buenos Aires, as well as a professor at the National Conservatory of Music.

⁴ Schwartz-Kates, *Alberto Ginastera: A Research and Information Guide*, 44.

⁵ Sottile, 48. Sottile considers *Impresiones de la Puna* to be a programmatic work rather than an abstract work because it refers to extramusical elements.

⁶ See Chapter 2 for a brief discussion of the *quena*.

established two repertoires in the *Puna*: the tritonic and the pentatonic. The first derives from a scale of three sounds, and the second, more widely known, has a scale of five notes. The peculiarity of the music of this region is due to these two scales, in which at times the *mestizo* scales from the occidental repertoire insert themselves. The sad, sorrowful tone of the melodies is in accordance with the landscape and the environment of this region of the country.⁷

The piece reflects some of the traits that Ginastera mentions, including use of the pentatonic scale, a melancholic mood throughout, and an attempt to capture the vastness of the landscape.

I. *Quena*

The title of the first movement, *Quena*, is an appropriate choice. First of all, the *quena* is associated geographically with the region of the *Puna*.⁸ Secondly, the movement features the flute, the art music instrument that is closest in timbre to the *quena*. Finally, the flute is the focus of the movement, as the string quartet essentially provides harmonic support for the flute melody in the outer sections, with a cadenza in the middle for solo flute.

Quena opens the piece slowly, with a suggestion of A Phrygian interwoven with the pentatonic scale. It is in ternary form, with symmetrical A sections of identical length and similar material surrounding the flute cadenza. The flute cadenza contrasts quite starkly with the surrounding A sections, not only because of the lack of lush string accompaniment, but also because the regular, lyrical phrasing is replaced with irregular,

⁷ Alberto Ginastera, “!150 años de música argentina,” in *Homenaje a la Revolución de Mayo. 1810-1960* (Buenos Aires: Del Atlántico, 1960), 45. “Su folklore, que es uno de los más originales, responde al aporte indígena y a las acusadas formas del paisaje puneño, con sus melancólicas mesetas. El musicólogo Carlos Vega establece dos cancioneros en la Puna: el tritónico y el pentatónico. El primero procede de una escala de tres sonidos, y el segundo, más conocido, tiene una escala de cinco notas. A ambas se debe la peculiaridad de la música de esta región, en la que a veces se injertan las escalas mestizas, provenientes del cancionero occidental. El tono triste y dolorido de las melodías concuerda con el paisaje y el ambiente de esta zona del país.” Translation mine.

⁸ Vega, *Instrumentos musicales*, 196.

improvisatory phrasing, as well as technical passagework, sharper articulations, and a more extensive exploration of the range of the flute.

Example 3.1. *Impresiones de la Puna*, I, mm. 1-8.

Motivic connections are important to this movement. Example 3.1 shows the first eight measures, with the central motive appearing initially in the violin melody in mm. 1-2 and subsequently echoed by the flute in mm. 3-4. This motive, called the “three-note Andean formula” by Schwartz-Kates⁹ and comprised of the pitches A–G–E, is a member of set class (025), or sc(025). This trichord fits seamlessly into the flute melody, for it is a subset of the pentatonic scale, sc(02479), which can be observed in its full form in the

⁹ *Grove Music Online, Oxford Music Online*, s.v. “Ginastera, Alberto.”

flute in mm. 3-5. The Andean motive is repeated at T_5 ¹⁰ in mm. 5-6; however, this is more a product of the use of the pentatonic scale than a development of the motive through transposition. The motive is actually not developed at all in this movement; instead, it provides a set class that gives rise to other set classes by expanding the original set and subsequent sets by semitone, or interval class 1 (ic1).¹¹

The first set class to be generated from the original sc(025) by ic1 occurs in the strings in m. 5. If the pedal on A in the cello is ignored, the trichord formed by the two violins and viola consists of the pitches [B \flat , D, E] or sc(026). This trichord is remarkably similar in its intervallic content to the Andean motive, for it preserves the major second, but expands the perfect fourth to a tritone so that the pitches now conform to the mode of A Phrygian. In mm. 6-7, the members of sc(026) are planed downward by semitone, resulting in pitches that are now outside the mode. Measures 9-11 are similar to mm. 5-7, as sc(026) appears again, traversing the identical pitch classes of its first iteration with an additional pitch-class set added at the beginning of the downward transpositions; however, this time the instruments are the second violin, viola, and cello, with the violin sustaining the pedal on A that was previously in the cello. The trichord (026) is thus a significant sonority in the A section.

The flute cadenza at m. 13 continues exploring sc(026) from the A section, with the exact pitch classes from m. 5, [B \flat , D, E]. This pitch-class set occupies a principal role in the first half of the cadenza. In m. 18, sc(026) appears at I_6 ,¹² so that the pitch-

¹⁰ In other words, the motive is transposed upward by 5 half-steps.

¹¹ ic1=m2, M7; ic2=M2, m7; ic3=m3, M6; ic4=M3, m6; ic5=P4, P5; ic6=TT.

¹² In other words, the motive is transposed by six half-steps and inverted.

class set becomes [D, E, G#]. Two measures later, in m. 20, sc(026) is modified by ic1, such that it morphs into sc(016), which is then transposed downward by T_7 . The cadenza concludes shortly thereafter on E, implying the dominant of A, and ushering in the A¹ section. Example 3.2 shows the trichords from the cadenza.

Example 3.2. *Impresiones de la Puna*, I, Flute cadenza trichords.

The image shows a musical score for a flute cadenza. It is divided into two systems. The first system contains measures 13-14 and 18. The second system contains measures 20-21. Trichords are highlighted with boxes and labeled with set classes: (026) in measures 13, 14, and 18; (027) in measure 14; and (016) in measures 20, 21, and 21. Arrows indicate transformations: an I₆ transformation from measure 14 to 18, and T₇ transformations between measures 20 and 21.

The cadenza contains other significant pitch-class sets. The ubiquitous pitch class A serves as the equivalent of the A pedal tone from the opening section, and it can be included as a note in a trichord. If the chromatic notes are ignored, sc(027) can be perceived as the scaffolding on which the chromatic notes that generate sc(026) and (016) depend. Example 3.2 shows one example of sc(027), [D, E, A], and it is found in virtually every measure of the cadenza. Set class (027) is a subset of the pentatonic scale, and it can also be viewed as an ic1 expansion of sc(026).

Another pitch-class set that bears mentioning is the opening sonority in the viola and cello, [E, F, A, C]. Essentially functioning as an A minor triad with an added sixth,

F, it is a member of sc(0158). Example 3.1 shows this set class. While it is not possible to establish any kind of direct relationship with the Andean motive, it is related by ic1 to another tetrachord that occurs in the movement. If the A pedal in the cello is added to the notes of the trichord (026) in m. 5, sc(0157) results. This is also the same set class that is explored in the flute cadenza, if the notes are grouped as tetrachords rather than trichords. Ginastera thus utilizes set classes and harmonies throughout the first movement that are essentially related to each other by ic1, thereby creating a similar sound throughout the movement.

One last pitch collection is important to this movement, and that is the collection of all twelve pitch classes. Although the movement is not atonal or serial, the A section completes the aggregate. Ginastera hardly does so in any kind of systematic fashion, instead using chromatic inflections in the flute melody and the transposition of sc(026) in the strings. This feature is significant, however, because completion of the aggregate is a hallmark of Ginastera's compositional approach.¹³

In terms of folkloric characteristics, *Quena* does not appear to emulate a specific folk genre. It does contain folkloric elements, however. A comparison with the *yaraví* performed by a *quena* player in Example 2.1, where an improvisatory section is followed by a structured section, reveals some strong parallels with this movement. In fact, this movement could be said to do on a larger scale what Ginastera later would do at the level of the phrase, reflecting Argentine song genres such as the *milonga*, the *vidala*, and the *triste*. Schwartz-Kates describes this approach as a slow beginning to the phrase

¹³ Jessica Barnett, "Clusters, Clouds, and Constellations: Twelve-Tone Techniques and Variation Strategies in Two Concertos by Ginastera" (PhD diss., University of Cincinnati, 2015), 48.

followed by shorter note values, with a return to the longer values as the phrase concludes. She states, “Even in his music that lacked an apparent folkloric character, the composer used cadenza-like passages and frequent changes of tempo to create a sense of rhythmic freedom,”¹⁴ thereby reflecting the performance practice of these song genres.

Other features of the movement which are drawn from the folk tradition include the use of the pentatonic scale, descending melodic lines, and four-bar phrasing in the A sections. Interestingly, the motive is also presented in a descending form, and the trichords of sc(026) in the A section are transposed downward as well. Although the meter of $\frac{3}{4}$ is not the more typical compound folk meter of $\frac{6}{8}$, it does share a kinship with the compound meter in that it is a ternary meter. The relationship between the meters of $\frac{3}{4}$ and $\frac{6}{8}$ is also routinely exploited in Argentine folk music to create the ubiquitous hemiola found in the repertoire.

Finally, although this is not exactly a folk characteristic, this movement is intentionally evocative of the environment of the *Puna*. In the quotation from Ginastera in the introduction, he stated that the geography affected the music of the *Puna*, mentioning “the striking features of the landscape of the *Puna* with its melancholic plateaus.” The sad melody, the slow tempo, the pedal on A first in the cello and later in the first violin, and the slow-moving harmonies in the strings capture the vastness and solitude of the region. The solo flute cadenza further suggests the remoteness of the area.

¹⁴ Schwartz-Kates, *Research and Information Guide*, 25.

II. *Canción*

The title of the second movement, *Canción*, is simply the Spanish word for “song.” As the title suggests, this movement is lyrical in nature, and it references two folk genres that can be sung, the *zamba* and the *yaraví*. The choice of key, G minor, is at first rather surprising, given that the first movement established a tonic of A. However, the key of the first movement was not the major or minor mode, but was instead A Phrygian. With its one flat, then, the mode of A Phrygian is actually closely related to G minor, a key with two flats. The choice of key also suggests a connection with the initial presentation of the Andean motive. The ic2 in the motive, A–G, is represented in the relationship between the tonics of the first and second movements, as well as in the fact that there is an exact pitch class correspondence between the notes. The intervallic relationship between the key signatures, one flat and two flats, could be seen as that of the perfect fourth, since they are adjacent to each other in the circle of fifths. Thus, the ic2 and ic5 of the Andean motive, a member of sc(025), could be said to be reflected in the tonics and key signatures of the first and second movements.

The form of the second movement is ternary. Example 3.3 shows the first eight measures of the A section. This section is characterized by a lyrical melody, generally in the flute, with string accompaniment in a *zamba* rhythm. The flute melody is based on the pentatonic scale, with a saturation of the Andean motive. Other pitch sets from the first movement also appear in this section. The first three notes of the cello comprise sc(027), and the chord on the second beat of the first measure is a member of sc(0158), the identical sonority that opened the first movement. This latter set class figures prominently throughout both A sections, including at cadences, such as m. 8.

Example 3.3. *Impresiones de la Puna*, II, mm. 1-8.

Moderato (♩ = 100)

Flute

mp cantando [F, G, B_♭] [D, F, G] (025)

Violin I *sin sord.* (0158) *p*

Violin II *sin sord.* *p*

Viola *sin sord.* *p*

Cello *sin sord.* *p* (027)

5 (025) [C, D, F] *mp*

mf

mf

mf

f

The B section, or *yaraví*, marks a departure from the homophonic writing of the A section, with planing of chords as well as some contrapuntal writing. The pitch center of the B section is difficult to ascertain, but there appear to be hints of D minor in the fourth measure of each four-bar phrase. The trichords (025) and (0158) make occasional appearances in the B section. The added sixth chords generally tend to be major triads, however, so that they mostly belong to $sc(0358)$, such as the first chord of the section, [G, B \flat , C, E \flat], as shown in Example 3.4. This set class has among its subsets the Andean motive, $sc(025)$, and is itself a subset of the pentatonic scale.

Example 3.4. *Impresiones de la Puna*, II, mm. 15-22.

Yaraví (♩ = 88)

The musical score shows five staves: Flute, Violin I, Violin II, Viola, and Cello. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. A vertical box highlights the first measure (measure 15) across all staves, with the set class label (0358) above it. Dynamics are marked as *mf* (mezzo-forte) and *p* (piano). The Flute part begins in measure 15 with a melodic line. The Violin I and II parts play a rhythmic accompaniment. The Viola and Cello parts play a bass line. The score is for measures 15-22.

The A' section is largely a reiteration of material from the A section, although the flute and violins now share the melodic material more equally and the string

accompaniment is more rhythmically insistent, as seen in Example 3.5. The movement concludes with a G major triad with an added sixth, E, creating an interesting connection with the B section and its frequent use of the tetrachord (0358). *Canción* is thus unified internally by set classes that are related to each other by ic1, as well as connected to the first movement by the use of the motive and many of the same set classes.

Example 3.5. *Impresiones de la Puna*, II, mm. 30-33.

Tempo I

The musical score for Example 3.5, measures 30-33, is in 6/8 time and G minor. It features four staves: Violin I, Violin II, Viola, and Cello. The tempo is marked **Tempo I**. The score begins at measure 30. Violin I and Violin II play a melodic line starting with a half note G4, marked *mf* and *cantando*. Viola and Cello play a rhythmic accompaniment of eighth notes, marked *p*.

The second movement also completes the aggregate. The A section introduces all the pitches of the G minor scale, as well as C# and F#. The missing pitches—E, Ab, B—are later supplied in the B section, where, interestingly, all pitches are present except for the C# and F#. The pitches of the G minor scale, as well as B, E, and F#, make their appearance in the A' section, where the B produces a Picardy third ending with an added sixth, E.

Figure 3.1. *Impresiones de la Puna*, II, Aggregate completion.

A	G	A	B \flat	C	C \sharp	D	E \flat	F	F \sharp
B		A \flat		B			E		

This movement draws on two folk genres, the *zamba* and the *yaraví*. Although not identified as such in the score, the *zamba* is readily recognizable due to the $\frac{6}{8}$ meter, the moderate tempo, and its characteristic rhythmic figure in the accompaniment, although slightly obscured by the viola's tied note. The B section is labeled *Yaraví*, thus directly referencing the genre.

Ginastera emulates various characteristics of the *zamba* in addition to the ones already enumerated. The string accompaniment in the A section contains vertical hemiola, where the upper strings essentially create a meter of $\frac{3}{4}$, with the cello's pattern instead suggesting $\frac{6}{8}$. The upper string pattern also creates vertical hemiola with the melody. A comparison of Example 3.5 with Example 2.8b suggests that the accompanimental rhythm in the A' section is meant to resemble a typical *bombo* rhythm. This particular representation of the *zamba* also features fluctuation between G minor and B \flat major, which is a possible tonal scheme, as well as being characteristic of Ginastera's approach to portraying folk music.¹⁵ Both the A and A' sections feature a full quatrain of the *zamba*, with an AB melodic form that lasts eight measures. Since the latter two measures of the melodic material in both the A and B phrases are identical, the form in this instance could be expressed more precisely as *abcb*, with each letter representing two

¹⁵ Schwartz-Kates, *Research and Information Guide*, 27.

measures of melody. The initial presentation of the quatrain is a little odd, with the last two measures separated from the first six by a fermata. Furthermore, although the key is G minor, the sixth measure ends on a B \flat major chord, thereby implying that the quatrain has not concluded. After the fermata, the flute finishes the quatrain in the proper key, G minor, using *b* melodic material, but the *c* melodic material is also repeated, again concluding in B \flat major and followed by a fermata. The flute enters a final time after the fermata to close the section with a modified version of *b*. Thus, the form of the quatrain is essentially ABB, but with some unexpected pauses. This interpretation of the form is confirmed by the A' section, where the full eight measures of *abcb* are presented without any fermatas, after which *b* is repeated by the flute to conclude the movement. Thus, the A' section follows an approximate ABB quatrain form, but with only partial repetition of B. Figure 3.2 summarizes the melodic form of the A and A' sections. The impressionistic character of the piece is captured by the pauses within the quatrain in the A section and the brief statement of only one quatrain in each of the outer sections, as well as by the rich harmonies with the added sixths.

Figure 3.2. *Impresiones de la Puna*, II, *Zamba* quatrain structures.

	A						A ₁		
mm.	3-4	5-6	7-8 (fermata)	9-10	11-12 (fermata)	13-14	32-35	36-39	40-45
	A		B		B		A	B	B
	<i>a</i>	<i>b</i>	<i>c</i>	<i>b</i>	<i>c</i>	<i>b</i> (modified)	<i>ab</i>	<i>cb</i>	<i>b</i>

Some general folk characteristics in the *zamba* section include the use of the pentatonic scale, the chromatic inflection in m. 5 using the lower neighbor tone, the descending melodic contours, and the doubling of the melody in thirds in the lower voice

in the A' section, as can be seen in Example 3.5. In addition, the use of four-measure phrases and harmonies from the relative major are elements common to folk music. The final chord, borrowing the third and sixth scale degrees from the parallel major, also reflects folk music. Finally, the choice of the minor key reflects Ginastera's attempt to capture the sad melodies of the geographic area of the *Puna*.

The *yaraví* in the B section is not representative of an actual *yaraví*. Instead, Ginastera has captured the poignancy of the genre, as well as its slow tempo, simple meter, and regular phrasing. Although the pitch center of this section is difficult to ascertain, there is a point of repose every four measures on D minor, thereby making the B \natural and B \flat which appear regularly to be a characteristic fluctuation of the fourth scale degree.¹⁶ The B \natural and E \flat are also the third and sixth scale degrees in relation to G minor, thereby hinting at the folk tendency to borrow from the parallel major. The *yaraví* was often performed on the *quena*, so the melody in the flute, which is substituting for the *quena*, is consistent with this folk practice.¹⁷ Finally, the *yaraví* is an appropriate choice of genre for a piece that references the *Puna*, as it has its origins in that geographic area.

III. Danza

Danza is the Spanish word for "dance," and it is an appropriate title, given the faster tempo of the third movement in the characteristic $\frac{6}{8}$ meter of Argentine dances. This movement is an example of the *Ginasterian malambo*, with a *triste* inserted in the middle of the movement.

¹⁶ The fourth scale degree of the major mode is the one that is altered in folk music, making it technically the sixth scale degree in the minor mode, even though it is still discussed as the fourth in the literature.

¹⁷ Aretz, *Folklore musical argentino*, 135.

The form of *Danza* is ternary, and the key is A minor. Although the B \flat is present at times in this movement, it is largely absent from the melody and the accompaniment, thereby not affecting the mode. Example 3.6 shows the first twelve measures of the A section, which opens with pizzicato strings playing the tetrachord (0158). This set class is used in the accompaniment throughout much of the A section. After four measures of the string introduction, the flute enters with an eight-measure melody based on the pentatonic collection and containing sc(025). This melody is then repeated exactly by the violin accompanied by flute counterpoint. A new eight-measure melody is subsequently presented by the flute, with a brief allusion to C major before concluding in A minor. The violin then proceeds to repeat this second melody exactly, once again accompanied by flute counterpoint. Both melodies use the pentatonic scale in its entirety, with occurrences of sc(025); in addition, the flute counterpoint also contains the pentatonic scale and sc(025). The leading tone rather unexpectedly makes an appearance in the melody in mm. 5 and 7, as well as in the second eight-measure melody in m. 22. It does not, however, resolve upward, and the fluctuation between the lowered and raised seventh scale degrees is resolved in favor of the former at the end of the second melody, where the lowered seventh scale degree resolves to the tonic.

The pentatonic scale and sc(025) are not only featured in the melody, but they also appear in a rather subtle harmonic manner. A good example of this is m. 12, where the pitches in the first eighth note in the violin are [D, E, G, A] containing four of the five members of the pentatonic collection. This tetrachord is a member of sc(0257), and it can be seen as resulting from two overlapping trichords, [D, E, G] and [E, G, A],

Example 3.6. *Impresiones de la Puna*, III, mm. 1-12.

Animado (♩ = 92)

Flute

Violin I

Violin II

Viola

Cello

f ⁵ *cantando*

f *pizz.*

f *pizz.*

f *pizz.*

f *pizz.*

f (0158)

(025)

(0257)

sfz *arco* *p* ⁵

both of which belong to sc(025). This tetrachord appears at various points throughout the movement.

The B section, or *triste*, is slow and sad, with legato, contrapuntal, and triadic writing that contrasts vividly with the animated tempo and string pizzicato of the A section. The key continues to be A minor, with the lowered seventh scale degree. The viola presents an eight-measure melody, with a brief interjection of the violin. Like the A section, there is a brief tonicization of C major. The same melody is then taken up by the flute, but this time with some ornamentation at the beginning of the phrases. Example 3.7a shows the first four measures of the unornamented melody, followed by the first four of the flute ornamented version in 3.7b. The melody and accompaniment contain occasional appearances of sc(025), and, although the harmony is primarily triadic, sc(0358) is present at times. The seventh measure of the flute melody elides smoothly into the first measure of the A' section.

The A' section essentially repeats the A section, followed by a short coda to conclude the piece. The last two sonorities are quite fascinating, for they integrate the pitch collections that have been significant throughout the entire piece. Example 3.8 shows these two sonorities. The notes in the penultimate chord in the cello and viola comprise a B \flat minor chord with added sixth, a member of sc(0158). These notes move down by semitone to the concluding chord, an A minor chord with added sixth, also a member of sc(0158). The set class that opened all three movements is thus used to bring closure to the third movement and, by extension, the entire work. In addition, the B \flat minor chord “resolves” to the A minor chord by semitone, thereby reflecting the important ic1. The notes in the penultimate chord in the two violins contain rather

Example 3.7a. *Impresiones de la Puna*, III, mm. 40-43.

Triste (♩ = 60)

Flute

Violin I

Violin II

Viola

Cello

p *espressivo*

p *espressivo*

p *espressivo*

mf *espressivo*

p *espressivo*

pp

pp

Example 3.7b. *Impresiones de la Puna*, III, mm. 48-51.

mf

p

mf

mf

mf

mf

mf

p

mf

mf

mf

mf

p

mf

Example 3.8. *Impresiones de la Puna*, III, mm. 96-97.

The musical score for Example 3.8, mm. 96-97, is presented in 6/8 time. It features five staves: Flute, Violin I, Violin II, Viola, and Cello. The Flute part is marked *(frulato)*. The Violin I and II parts are marked *sul pont.* and feature dynamic markings *ff* and *sff*. The Viola and Cello parts are also marked *sul pont.* and feature dynamic markings *ff* and *sff*. The score includes performance markings such as *(0257)* and *(0158)*. The music is characterized by unusual pitches, particularly in the violin parts, which resolve to a final chord.

unusual pitches; the first violin has the major third B–D# and the second violin has the perfect fifth G–D. The reason for this rather peculiar sonority becomes apparent when it is considered in conjunction with the final chord, as the D# in the first violin resolves upward to E, creating the fourth B–E, and the G in the second violin resolves upward to the A, generating the fourth A–D. The two violins thus conclude with [A, B, D, E], a member of sc(0257) and an important sonority in this movement, as well as a tetrachord that is essentially derived from the Andean motive and the pentatonic scale. The resolution reflects the lowered seventh scale degree that has characterized the third movement, so that the G is still not raised in its final resolution to A, in contrast to the D# which does function as a leading tone to the E, as well as representing ic1. Thus, the

final two sonorities comprise a fitting conclusion to the movement as well as to the entire piece by reflecting the set classes, the interval of the semitone, and the scale degree inflections that have been important throughout the three movements.

As in the previous two movements, Ginastera continues to display an interest in completing the aggregate, with all twelve pitches occurring in both A sections, as well as in the B section. The pitches that do not fit the key of A minor are used to create rich harmonies in the A section and chromatic embellishment in the flute part in the B section, thereby still permitting the movement to sound relatively tonal.

The outer A sections are an example of the extroverted *Ginasterian malambo*. These sections are energetic, having a fast tempo with practically continuous eighth notes. Although the meter is $\frac{6}{8}$, there is use of hemiola throughout, particularly in the emphasis that the fifth eighth note of the measure receives in both the melody and the accompaniment, thereby creating a metrical emphasis approximating $\frac{3}{4}$. The accompanimental rhythm is the characteristic *zamba* rhythm, and as such it already has a subtle $\frac{3}{4}$ emphasis, further enhanced by the emphasis given to the fifth eighth note by the full string chord at that point. The cello, however, strongly suggests a meter of $\frac{6}{8}$ because the lowest note, A, appears only on the first and fourth eighth notes. Thus, the accompaniment actually has vertical hemiola built into itself. The cello does join the other strings in their hemiola occasionally, such as in m. 9. In addition to drawing on the *zamba* rhythm, Ginastera also uses the characteristic *gato* rhythm from Example 2.11 in the second melody in the A section. As a final characteristic of the *Ginasterian malambo*, this movement is largely tonal, implying A minor throughout.

The B section is labeled *Triste*, with a meter of $\frac{3}{4}$. It is not exactly the expected compound meter, although it is a ternary meter. This particular *triste* uses the pentatonic scale, but it differs from the traditional *triste* in its regular four-bar phrasing. The melodic repetition of the initial eight measures in the flute is embellished, which is characteristic of the *triste*. Furthermore, the *quena* was one of the instruments that often performed the *triste*, making the flute an effective substitute.¹⁸ In addition to these specific genre characteristics, the entire movement observes some general folkloric aspects, including regular four-bar phrasing and repetitive, descending melodic lines.

Analytic Summary of *Impresiones de la Puna*

Impresiones de la Puna is a largely tonal work, with the pentatonic scale generating the pitch content through its subsets, as well as by expansion of those set classes by semitone. Example 3.9 shows the important set classes from the movement and how they are generated.¹⁹ In addition to the pentatonic scale, sc(025) occupies a prominent position due to the fact that it is featured melodically and is as a result easy to perceive as a motive, as well as indirectly generating nearly all the salient set classes.

Even though Ginastera is working with set classes and the aggregate in this early work, his use of these sets is relatively static, serving a coloristic rather than a generative function throughout the piece. This is because he is primarily using the pentatonic scale melodically and only secondarily as a source of motives and pitch-class sets.

Additionally, Ginastera observes the repetitive nature of folk music, which does not permit much development. Ginastera does use certain pitch sets harmonically; however,

¹⁸ Schwartz-Kates, "The *Gauchosco* Tradition," 220-221.

¹⁹ Pitch content is not necessarily representative of the actual pitches used in the piece, in order to show the relationships more clearly.

his harmonic language on the whole is tailored to be consonant with the tonal approach of folk music, thereby not permitting much harmonic exploration of the sets. Finally, the form is more dictated by the presentation of various genres than it is by pitch collections, although Ginastera does appear to use certain pitch-class sets and aggregate completion to signal formal divisions to some degree. Ginastera's emulation of overt folkloric elements therefore limits the possibilities of developing his material and of generating larger and more complex formal structures.

Example 3.9. *Impresiones de la Puna*, Set classes and their relationships.

The diagram illustrates set classes and their relationships in *Impresiones de la Puna*. It consists of two rows of musical notation on a single staff, each with a treble clef and a key signature of one flat (B-flat).

The first row shows five sets:

- (02479) Pentatonic collection
- (025) Subset of pentatonic
- (026) Semitonal expansion of (025)
- (0157) Contains (026) as subset
- (0158) Semitonal expansion of (0157)

The second row shows three sets:

- (02479) Pentatonic collection
- (0358) Subset of pentatonic
- (027) Subset of pentatonic

That being said, the title *Impresiones de la Puna* suggests a programmatic approach to the music, and, as such, capturing an emotional response to the *Puna* and some of the local color by alluding to various folk genres typical of the region is important to establishing the character of the piece. Without presenting some folk elements quite directly, the piece would not be effective at providing fleeting glimpses of various folk genres and characteristics, and thereby truly generating impressions of the *Puna*.

Cantos del Tucumán

Cantos del Tucumán, op. 4, or “Songs of Tucumán,” was composed in 1938, and was awarded the Premio Nacional in that same year. It was premiered on July 26, 1938 by the soprano Brígida Frías de López Buchardo,²⁰ Angel Martucci on flute, Carlos Pessina on violin, Augusto Sebastian on harp, and Américo de Martino on percussion. The poetry is by Rafael Jijena Sánchez, and the piece is dedicated to Brígida Frías de López Buchardo.²¹

Cantos del Tucumán features an unusual instrumentation, with voice, flute, violin, harp, and a small and a large *caja*.²² The voice and the *cajas* are used in folk music, and the flute could represent any of several flute-like instruments, including the *quena*. The violin and harp are also used in folk music, with Aretz specifically noting their usage in the province of Tucumán.²³ All instruments are thus characteristic of folk music, or at least representative of typical instruments.

The title of *Cantos del Tucumán* reflects the birthplace of the Argentine poet Rafael Jijena Sánchez (1904-1979).²⁴ Tucumán refers to both a province in the northwestern part of Argentina, as well as to its provincial capital, San Miguel de Tucumán, where Jijena Sánchez was born. Although Tucumán is the smallest province in Argentina, it enjoys national prominence, as it was the city of San Miguel de Tucumán where the delegates gathered in 1816 to sign the Argentine Declaration of Independence

²⁰ Ginastera’s relationship with Carlos López Buchardo and his wife Brígida Frías was discussed in Chapter 1.

²¹ Schwartz-Kates, *Research and Information Guide*, 48.

²² See chapter 2 for a discussion of the *caja*.

²³ Aretz, *El folklore musical argentino*, 93, 95-96, 155-156.

²⁴ Teresa L. de Lermont, “Rafael Jijena Sánchez,” *Folklore del Norte Argentino*, <http://www.folkloredelnorte.com.ar/creadores/rjijena.htm> (accessed August 4, 2017).

from Spain. In comparison with the other provincial capitals of Northwest, such as Salta and Jujuy, it is more cosmopolitan, a place of the mixing of indigenous and European culture. In the Argentine mind, it represents the entirety of the northwestern provinces. As such, the folk genres and characteristics presented in this collection of four songs are reflective of the Northwest in general rather than being limited to only the province of Tucumán.

I. *Yo nací en el valle* (I was born in the valley)

Yo nací en el valle, agua y arena,
yo nací en el valle, lo dejé por ella.
Caminito andando veinticinco leguas
arribita abajo, por entre las peñas.

Cariñito tuyo, ¡ay, lo que me cuesta!
¡Ojos de la cara, sangre de mis venas!
Dijecito de oro, agua y arena,
por quererte tuve que olvidar mi tierra.

Yo nací en el valle, agua y arena,
yo nací en el valle, lo dejé por ella.

I was born in the valley, water and sand,
I was born in the valley, for her I left it.
The slow way, walking twenty-five leagues
From above to below, between the crags.

Your love, oh, how hard for me!
Eyes of my face, blood of my veins!
Pendant of gold, water and sand,
That for loving you I had to leave my soil.

I was born in the valley, water and sand,
I was born in the valley, for her I left it.²⁵

The speaker in the first movement is a man who identifies himself by stating that he is from the *valle*, but that he has left his birthplace because of the woman he loves. The word *valle* in this context has a nuance that is lost in the English translation “valley,” and this is the implication that the speaker is not only from a particular valley, but that he is from a small town or rural community located in one of the many valleys between the mountains that march across northwest Argentina. This interpretation is supported by several additional clues, one of which is the nearly exclusive use of the pentatonic scale in the vocal line. The association of the pentatonic scale with the Northwest, which

²⁵ Translations of all poems are by Michael Borstad.

consists largely of rural communities with several large provincial capitals, reinforces the assumption that the speaker has rural roots. The syllabic text setting, the uncomplicated accompaniment, and the triadic writing also convey a sense of simplicity. Finally, the use of the diminutive *arribita* instead of *arriba* in the fourth line is a rural colloquialism characteristic of the Northwest.

Yo nací en el valle opens the collection of four songs in a slow tempo and a minor key, A minor. It is in ternary form, with the A section characterized by simple and sparse accompaniment. The violin and the flute open the movement with a short canon at the unison, and the imitative relationship between the two instruments continues as they accompany the first vocal phrase with chromatically descending lines. The descending lines in the instruments and the voice combined with the minor key and the slow tempo reflect the speaker's grief over leaving his *valle*. Example 3.10 shows the first vocal phrase.

In the second vocal phrase, the speaker traverses in his mind the distance between his current location and the *valle*, providing approximate landmarks and directions. It is a nostalgic moment, with the arpeggiated accompaniment of the harp further heightening the sense of yearning. It is interesting that at this point the speaker temporarily abandons the pentatonic collection. As Example 3.11 shows, this is due to word painting, in which the upper neighbor followed by the descent to C represents “from above to below”, and the motion from the B to the G which passes through the A and then returns to it reflects “between the crags.”

The A section uses all seven pitches of the A minor scale, in addition to using F# and G#. G# is not used in its expected function as leading tone, largely due to the

extensive use of the pentatonic scale throughout and Ginastera's apparent preference for the lowered seventh scale degree. These pitches are not utilized in the context of an ascending melodic minor scale either; rather, they appear in descending chromatic lines from A to E in the flute and violin. The use of pitches only associated with the minor mode and the resulting straightforward tonality of this section reinforces the rural provenance of the speaker.

Example 3.10. *Cantos del Tucumán*, I, mm. 10-17.

10

Flute

Violin

Voice

p

Yo na-cí-en el va__lle, a-gua ya - re - na. Yo na-cí-en el va__lle, lo de-jé por e - lla.

Harp

p lasciar vibrare

Example 3.11. *Cantos del Tucumán*, I, mm. 27-30.

27

a - rri - bi - ta,a - ba - jo por en - tre las pe - ñas

The B section commences at m. 37 as a flute and violin interlude rather unexpectedly elides with the entrance of the voice. The initial G minor chord is also rather surprising, as there is no preparation for this harmonic detour from A minor. This section as a whole is characterized by harmonic instability, although with allusions to A minor at the end of each vocal phrase. The pitch B \flat is introduced in the opening G minor chord, followed by two more flats, D \flat and E \flat , a few measures later in the context of a chromatic descending line in the violin. A \flat also appears, although it was previously used in the A section as G#. These flats complete the aggregate, as shown in Figure 3.3, and they serve to heighten this moment of harmonic instability, as well as to create the dissonant ic6. Like the first section, the instrumentation continues to be sparse, with the flute and the violin serving as the primary accompanimental instruments. Their poignant and agitated counterpoint, as well as greater range, reflect the harmonic instability. The vocal range is also more extensive, spanning more than an octave.

Figure 3.3. *Cantos del Tucumán*, I, Aggregate completion.

A	A	B	C	D	E	F	F#	G	G#
B		B \flat		D \flat	E \flat				

These musical elements reflect the text, as the speaker expresses rather turbulently the cost to him of his love for his lady. Each fragmentary description of the lady is juxtaposed with a brief expression of his affection for his *valle*. This pattern is shown in Figure 3.4. The section reaches a climax at m. 49, with the vocal line reaching a G₅ in an anguished repetition of *agua y arena*, a phrase that is synonymous with his *valle* for the

speaker. A comparison with the setting of *agua y arena* from the A section is rather interesting, as seen in Example 3.12a. It is clear that Ginastera chose to set this phrase similarly in both sections, with identical rhythm and similar intervallic content, yet the ascent to the high G and the slight modification of the initial figure with the opening minor third emphasizes the speaker's emotional instability that was not present in the initial calm presentation. This climactic point is followed by a mostly stepwise descent to B₄ in the vocal line, shown in Example 3.12b. This second departure from the pentatonic scale accompanies the statement that the speaker had to forget his birthplace for his lady. This could be interpreted as a second example of word painting, in which, if it is assumed that the pentatonic scale is representative of the speaker's origins, then this departure from the pentatonic scale is the musical equivalent of forgetting his land. The conclusion on the half cadence, which is punctuated by the harp arpeggiating the open fifth E-B, suggests the speaker's resignation to his fate and the resolution of the tension created in this section.

Figure 3.4. *Cantos del Tucumán*, I, Juxtaposition between the lady and the *valle*.

Lady	Valle
<i>Cariñito tuyo</i> Your love	<i>¡ay lo que me cuesta!</i> oh how hard for me!
<i>¡Ojos de la cara</i> Eyes of my face	<i>sangre de mis venas!</i> blood of my veins!
<i>Dijecito de oro</i> Pendant of gold	<i>agua y arena</i> water and sand

Example 3.12a. *Cantos del Tucumán*, I, Comparison of *agua y arena*.

The image shows two musical phrases on a single staff in 2/4 time. The first phrase, labeled 'mm. 12-13', consists of four notes: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second phrase, labeled 'mm. 49-50', consists of four notes: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics 'a - gua y_a - re - na' are written below the notes, with the 'y' in the second phrase having a subscript 'a'.

Example 3.12b. *Cantos del Tucumán*, I, mm. 51-54.

The image shows a musical phrase on a single staff in 2/4 time, starting at measure 51. The phrase begins with a *dim.* (diminuendo) marking and ends with a *p* (piano) marking. The notes are: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics 'por que-rer-te tu - ve que_ol-vi-dar mi tie - rra.' are written below the notes, with the 'ol' in 'que_ol-vi-dar' having a subscript 'v'.

The A' section begins identically to the A section, but with one difference, namely that the flute and violin have exchanged roles and the flute now is the leading voice in the canon. The entrance of the voice introduces another modification as well, a harp ostinato that accompanies the voice, flute, and violin through the end of the movement, eventually fading with no cadence or sense of finality. Example 3.13 shows several measures of the A' section with the harp ostinato. Although the text and its setting are nearly identical to the first presentation, the addition of the harp in this manner affects the interpretation of the text. Initially serving to introduce the speaker and his source of grief, the text now represents the reminiscences of the speaker. He has become lost in a nostalgic reverie, and he has ceased to address his audience directly as he contemplates his rural roots and his decision to leave his *valle*. The unresolved B \flat in the harp ostinato adds a deeper poignancy and unsettledness to this moment, recalling the emotional turbulence of the B section where the B \flat was first presented. Even in his quiet

reverie, the speaker cannot escape the present consequences of his decision to love his lady and leave his *valle*.

Example 3.13. *Cantos del Tucumán*, I, mm. 66-69.

The musical score for Example 3.13 consists of four staves. The top staff is for Flute, starting at measure 66, with trills in measures 66 and 68. The second staff is for Violin, with accents in measures 66 and 68. The third staff is for Voice, with lyrics: "Yo na-cíen el va-llé, a-gua y a-re-na." The bottom staff is for Harp, marked *pp*, with a consistent rhythmic pattern of eighth notes.

This movement is largely triadic in its harmonic approach, with the voice, flute, and violin melodies frequently using *sc*(027), as well as *sc*(025). A good example of *sc*(027) is m. 10 in the voice, involving the pitch-class set [D, E, A]. The harp ostinato at the end also uses *sc*(027) in the upper clef with the same pitch classes; this ostinato will be examined more closely in relation to the second movement.

The first movement does not appear to be based upon a particular folkloric genre. That being said, it does exhibit certain general folkloric characteristics. The melody is based almost exclusively on the pentatonic collection, with regular four-bar phrasing. The vocal and instrumental melodies are repetitive, usually with descending contours.

The harmonies in the harp are largely triadic and often descending as well. The $\frac{2}{4}$ meter at first appears a little unusual, but it is consistent with the simple meter that Vega used in all the pentatonic repertoire musical examples in his book *Panorama de la música popular argentina*.²⁶

II. *Solita su alma* (All alone the country girl)

Solita su alma la chinitilla ¿qué pensará que a cada rato mira el camino del Tucumán?	All alone the country girl. What could she be thinking, for every few moments she looks down the road from Tucumán?
El que se ha ido ¡penca de su alma!—¿si volverá? ¿De su chinita florcita el aire se acordará?	He that has left, desert fruit of her soul? Will he return? Will he remember his country girl's air?
¡Ay, Catamarca donde hi nació para mi mal!	“Oh, Catamarca, where I was born for ill!”
La chinitilla pena, penando, se echa a llorar. La Mama Virgen, Virgen del Valle la'hi consolar.	The sorrowing country girl, suffering pain, gives herself over to weeping. The Virgin Mother, Virgin of the Valley, will have to console her.

The second movement features a third-person narrator, with a brief first-person interjection from the girl who is the focus of the song. The musical and textual characterization of the girl is similar to that of the speaker from the first movement. The narrator and the girl sing almost exclusively in the pentatonic, and the text setting is syllabic, with simple and at times repetitive melodic lines. There are also rural colloquialisms, such as *hi* instead of *ha*, and *chinita* and *chinitilla*, words that are synonymous with “girl” in northwestern Argentine parlance.

Unlike the previous song, the birthplace and the current location of the girl are provided. The girl's exclamation, “Oh, Catamarca, where I was born for ill!” indicates that she was born in the province of Catamarca or perhaps its capital city, San Fernando

²⁶ Vega, *Panorama*, 133-148.

del Valle de Catamarca. It is also evident that she is currently still in Catamarca. The mention of the Virgin of the Valley confirms this location, as this particular Virgin is venerated in Catamarca, with the main cathedral in the capital city named *Nuestra Señora del Valle* (Our Lady of the Valley) in her honor. Additionally, the narrator indicates that the girl is anxiously peering down the road from Tucumán,²⁷ indicating that she is not in Tucumán, but that she is in a location with some proximity to it. Catamarca is a neighboring province to Tucumán, so this also reinforces Catamarca as her location.

The location of the girl suggests a possible correspondence with the first movement. The girl is in Catamarca, waiting for her beloved to return from Tucumán. Although the location of the speaker from the first song is ambiguous, the title of the song collection—*Cantos del Tucumán*—might indicate that he is in Tucumán. If a current location in Tucumán is assumed, then his origins could be in Catamarca, given the directions that he gives to his *valle*. Catamarca is reached from Tucumán by crossing a mountain pass, and twenty-five leagues²⁸ could easily describe the distance between various locations in the two provinces. The speaker from the first song therefore might be the beloved of the girl in this second song.

This interpretation is reinforced by certain musical features of both movements. Example 3.14 shows a comparison of the ostinato in the harp in the A' section of the first movement with the opening two measures of the harp in the second movement. In the closing measures of the first movement, the harp has two trichords, [E, A, B_♭], a member

²⁷ The wording *camino del Tucumán* (line 2), meaning the road from Tucumán, is used rather than the wording *camino al Tucumán*, meaning the road to Tucumán. It is subtle, but meaningful in this instance, as it implies waiting for someone to come from Tucumán.

²⁸ A *legua*, or “league,” is the distance that can be covered in one hour at a comfortable pace.

of sc(016), and [D, E, A], a member of sc(027). In the opening measures of the second movement, the harp has the same trichords, but they occur now at T_3 in addition to having exchanged places on the clefs. The pitches of sc(016) are now [G, C, D \flat] and the pitches of sc(027) are now [F, G, C]. The use of identical set classes suggests a connection between the movements, and the reversal of trichords prepares the change of perspective from the man to the woman. A second musical aspect that suggests a relationship between the movements is the key of the second movement. At first glance, the key of the first movement, A minor, and the key of second movement, F minor, have no obvious relationship. However, the B section of the first movement used the four flats of F minor, and it was in this section that the speaker expressed his love for his lady amid great emotional turbulence. This suggests that the four flats could be associated with the beloved of the speaker.

Example 3.14. *Cantos del Tucumán*, Harp set classes from Movements I and II.

Movement I, A'
Harp ostinato

Movement II, mm. 1-2
Harp accompaniment

(027)

(016)

(016)

(027)

Given the textual and musical clues, it seems reasonable to conclude that there is a relationship between these first two movements, and that they are likely intended to be heard as a pair. We are thus given both perspectives, one of a man who has left his roots

because of his love for his lady, and who for some reason must be away for quite some time, and the other of a girl who awaits the return of her beloved, and who is beginning to despair of this ever occurring.

The plight of the girl is musically set in a rounded binary form with a coda. The A section introduces the girl, all alone, frequently glancing at the road from Tucumán. Her solitude is reflected by a simple harp accompaniment and the melancholy key of F minor. Example 3.15 shows the first vocal phrase. The raised seventh scale degree in m. 10 adds poignancy to this section, particularly in its lack of resolution to the first scale degree. The first vocal phrase is followed by a beautiful interlude where the flute and the violin exchange pentatonic melodies, with the violin echoing the raised seventh scale degree and its lack of upward resolution. The melody in the flute in mm. 11-13 is significant, as it provides melodic material for the flute later in the movement.

The B section begins unexpectedly at m. 21, with an abrupt tonicization of A_b major. This new section is characterized by percussive syncopation and hemiola, mirroring the girl's agitation and restless thoughts. At m. 29, the turmoil culminates with the girl's anguished cry, "Oh, Catamarca, where I was born for ill!" As Example 3.16 shows, the raised seventh scale degree is again unresolved, but this time the vocal phrase has more of a note of finality, as it descends to the third scale degree rather than the fifth, as in the original statement. The girl is descending to the depths of despair. This outburst of the girl marks the return of F minor and the harp accompaniment from the A section. In addition, an examination of the vocal melody reveals that it is a combination of mm. 4-6 and m. 10. These elements suggest a rounded binary at this point; however, the movement has not concluded.

Example 3.15. *Cantos del Tucumán*, II, mm. 1-13.

Flute

Voice

Harp

pp

p

So-li-ta su al - ma la chi-ni-

6

ti - lla ¿qué pen - sa - rá que a ca - da ra - to mi-ra al ca - mi - no

10

poco rall..... a tempo

p

del Tu - cu - mán?

Example. 3.16. *Cantos del Tucumán*, II, mm. 29-43.

29

Flute

Violin

Voice

Harp

mf *dim.* *p* *dim.*

¡Ay, Ca-ta-mar - ca don-de hi na-ci - o pa-ra mi mal!

34

mf

con sord. sul pont.

p *p*

8^{va.} La chi-ni-

39

p

ti - lla pe-na, pe - nan - do, se e - cha a llo - rar

An instrumental interlude ensues at m. 35, eliding with an upward harp arpeggiation that initially appears to signal the conclusion of the movement. In this second instrumental interlude, the flute plays a melody based on the initial motive from mm. 11-13, accompanied by violin tremolo on chromatically descending fourths that traverse an octave. The flute motive is expanded from the original iteration and it explores a higher range, emphasizing the emotional turbulence of the moment. As the flute concludes its melody, the voice unexpectedly enters again, with the narrator announcing that the girl has started to cry. The violin continues its descending fourths, with the tremolo reflecting the grief of the girl, and the flute repeats the initial figure of the motive several times beginning in m. 41, suggesting the broken sobbing of the girl. The final vocal statement that the Virgin Mother will comfort the girl initially appears to mark the conclusion of the movement, especially because the vocal melody is once again identical to mm. 4-6 and it descends to the first scale degree. As the last fourth in the violin fades, however, the harp enters with a glissando that culminates with harmonics in the harp and violin, creating an ethereal moment that suggests that the girl has perhaps been comforted. Example 3.17 shows the final chord, which is an interesting combination of F minor and the identical pitch classes from the opening measures of the movement, [C, D], F, G], with the trichord (016) featured prominently. The definite conclusion to this movement combined with the pitch classes from the beginning and the (016) trichord suggests that a resolution has been reached. In addition, because the opening measures of the second movement and the final measures of the first movement are related by transposition, with both featuring a salient (016) trichord, the concluding chord could be seen as providing a resolution to the inconclusive first movement. From

that perspective, then, perhaps there may yet be a happy ending for both the speaker and the girl.

Example 3.17. *Cantos del Tucumán*, II, m. 56.

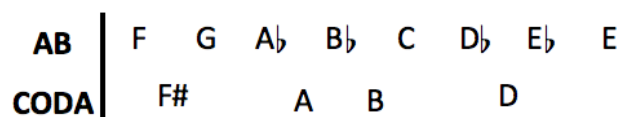
The image shows a musical score for three instruments: Flute, Violin, and Harp. The music is in 6/8 time and F minor. The Flute part consists of a single half note with a fermata. The Violin part consists of a single half note with a fermata and an 8va⁷ marking above it. The Harp part consists of two staves; the upper staff has a half note with a fermata and a circled fingering (016) below it, while the lower staff has a half note with a fermata. The entire score is enclosed in a box.

The last section beginning at m. 35 is quite distinct from the rest of the movement. For the first time, the harp accompaniment is absent, and the descending fourths in the violin are new material. The section functions largely as an epilogue to the girl's outburst, and therefore the formal labeling of this section as a coda seems to be appropriate.

Although sc(027) is used prominently in the harp, the extensive use of the pentatonic scale in the voice, flute, and violin generates sc(025) more frequently in those instruments. In addition, like the previous movement, Ginastera again completes the aggregate. With the exception of the raised seventh scale degree, the only pitches used until the coda are the ones that comprise the F minor scale. The chromatically descending fourths in the violin in the coda supply the missing pitches. As in the

previous movement, the completion of the aggregate occurs in an emotionally intense moment, with the violin supplying the missing pitches by means of a chromatically descending line.

Figure 3.5. *Cantos del Tucumán*, II, Aggregate completion.



The second movement is based on the *zamba*. The moderate tempo and the typical rhythm are strong indicators of the genre. Although the meter is not consistently $\frac{6}{8}$ throughout, the interjections of $\frac{3}{8}$ often have a *rallentando* associated with them, creating to some degree a sense of the *zamba* hemiola. Actual notated hemiola occurs in the basic *zamba* rhythm in the harp, in the violin melody in m. 16, as well as throughout the B section in the accompaniment. The structure of the *zamba* quatrain is observed in mm. 4-11, where the two vocal phrases comprise eight measures. The B section is also built on two identical four-measure phrases that together form an eight-measure segment. Finally, the coda has two four-measure phrases that could be viewed as an eight-measure group as well. Thus, although there are not three identical quatrains, the structure of three eight-measure quatrains is present. Additionally, the use of both the minor and major modes in the *zamba* is common practice for Ginastera.

The movement also observes some general folkloric traits, such as regular four-bar phrasing, descending melodic contours, and repetitive melodies. The leading tone and the melodic material that follows in mm. 29-32 in Example 3.15 is remarkably similar to mm. 6-7 in Example 2.4. Given that this *vidala* melody was found throughout

the northern area, it suggests Ginastera deliberately sought to compose a melody that reflected this geographic area.

III. *Vida, vidita, vidala* (My life, my love)

Vida, vidita, vidala, vidalita,
andando me hais de querer
si es que no me queris ya.

My life, my love,
as you go on your way, you have to love
me, if you don't love me already.

Vida, vidita, vidala, vidalita,
¡un pañuelito de seda
y un amor por estrenar!

My life, my love,
a handkerchief of silk
and a love to show for the first time!

Vida, vidita, vidala, vidalita,
querime con un cariño
que no se pueda acabar:
Desde la tierra a los cielos,
desde los cielos al mar,
vida, vidita, vidala, vidalita.

My life, my love,
love me with an affection
that can never end:
From the earth to the heavens,
from the heavens to the sea,
my life, my love.

The speaker in this third movement is ardently pursuing his beloved. Although there is no gender indicated, the Argentine folk context would indicate that it is a man pursuing a woman, as this would be consistent with the literary and choreographic traditions. Unlike the previous two movements, there is little overt characterization of the speaker. There is no indication of his geographic location in the text, and he does not sing using the pentatonic collection. There are some rural colloquialisms, however, such as *hais* instead of *has*, *querís* instead of *querés*, and *querime* instead of *quereme*. Additionally, the music has the air of simplicity that characterized the previous two songs, with regular phrasing and a relatively simple melody. It is perhaps best to assume that the speaker has rural roots, perhaps in the province of Tucumán.

This movement stands in stark contrast to the surrounding movements. Perhaps the most noticeable aspect is that it is a cappella, with only percussive accompaniment from the two *cajas*. Secondly, the key of F# minor bears no obvious relationship to the

previous two keys of A minor and F minor. Finally, the pursuit of the beloved by the speaker rather than mourning her loss is a marked distinction when compared with the previous movements. Despite the minor key, there is a total lack of tragedy and emotional distress.

The form at first appears to be basically strophic, as the first and second verses are identical in their first eight measures, and are each sixteen measures in total length. These two verses could be said to be in an antecedent-consequent relationship, as the first phrase concludes with an implied half cadence and the second phrase with an implied authentic cadence. The third verse deviates substantially from the strophic structure, however, as it only resembles the previous verses for the first five measures, and thereafter is expanded to thirty-two measures. Nonetheless, the identical beginning of all three verses suggests a loose strophic structure rather than a through-composed form. Perhaps a better means of capturing the formal relationship between the three verses would be to see the song as being in bar form, with two nearly identical verses followed by a contrasting verse.

The musical form and setting interact with and support the text. The refrain *Vida, vidita, vidala, vidalita* is repeated in each verse, and in the first two it is set to identical music. Example 3.18 shows the refrain. The inconclusive half cadence of the first verse coincides with the speaker's statement that the woman he is pursuing will have to love him if she does not already. By the end of the second verse, it appears that perhaps the speaker's prediction has come true, as the authentic cadence coincides with the speaker's assertion that they have a love to show the world. In the third verse, the speaker does not complete the refrain *vida, vidita, vidala, vidalita* before he breaks with the melodic

pattern associated with it, ascending to E₅, as seen in Example 3.19a. This verse is passionate, as he pleads for the beloved to love him with an eternal love. The phrase expansion and the higher vocal range reinforce the speaker's emotional outpouring. The refrain concludes the third verse, with a modification to the melody at the end so that it concludes on F# by way of the lowered seventh scale degree instead of the leading tone. Example 3.19b shows this version of the refrain. The text and the orderly conclusion of the song on the tonic suggests that perhaps the speaker has been successful in his pursuit.

Example 3.18. *Cantos del Tucumán*, III, mm. 9-16.

The musical score for Example 3.18 consists of three staves. The top staff is for the 'Cajas' (small cajón), marked 'pequeña', with a 9-measure rest followed by a melodic line. The middle staff is for the 'Cajas' (large cajón), marked 'grande', with a rhythmic accompaniment. The bottom staff is for the 'Voice', in treble clef with a key signature of two sharps (F# and C#), starting with a piano (*p*) dynamic. The lyrics are: Vi - da, vi - di - ta, vi - da - la, vi - da - li - tá.

The trichord (027) appears in the refrain in mm. 14-16, mm. 32-34, and mm. 51-54, thereby connecting this movement to the previous two. Interestingly enough, though, this movement does not complete the aggregate, with two missing pitch classes, E# and G. Given that the only opportunity to utilize the various pitch classes is melodic, Ginastera would have had to use the leading tone E# melodically, something he generally prefers to not do. Embellishing the second scale degree, G#, with the lower chromatic neighbor of G would have been an odd choice given the more traditional folkloric sound

Ginastera was seeking in this song. All the ornamentation appears to be intended to fit the implied tonic, predominant, and dominant harmonies.

Example 3.19a. *Cantos del Tucumán*, III, mm. 47-54.

47

Vi - da, vi - di - ta, vi - da - la, vi - da - li - tá

Example 3.19b. *Cantos del Tucumán*, III, mm. 71-78.

71

Vi - da, vi - di - ta, vi - da - la, vi - da - li - tá!

This particular movement references the *vidala*. The use of the word *vidala* in the refrain is a strong indicator, coupled with the use of a triple meter, even if not exactly compound, and the accompaniment of the *cajas*. The rhythm in the *cajas*, however, appears to be more complex than that which was usually performed in folk settings, as it has its own independent rhythm from the voice. The form suggests the influence of the *vidala*, as it is clearly divided into stanzas, with some octosyllabic lines. The vocal line implies both the minor and relative major modes, making this a bimodal *vidala*, and the refrain uses several different amorous names typical of the *vidala*. The chromatic inflections are not unlike Example 2.4, using the lower neighbor tone, as seen in Example 3.20. Finally, as is typical of folk music in general, the melody observes regular four-bar

abbreviated preposition *pa* instead of *para*. Additionally, the song continues the regular phrasing and simple melody of the previous movements.

The fourth movement shares other similarities with the third movement. The key of the fourth movement is A major, the relative major of F# minor, the key of the third movement. Additionally, the formal schemes of both movements are based on strophic structures. The first two verses of *Algarrobo*, *algarrobal* suggest a strophic structure, with a truncated third verse. Like the third movement, the modifications to the form serve to reflect the text.

The introduction of *Algarrobo*, *algarrobal* signals a departure from the preceding movements. Whereas the three previous songs featured sparse, quiet instrumental introductions, this introduction employs all the instruments in a percussive and boisterous manner. Gone also are the minor keys of the prior movements, replaced instead by the key of A major. In addition, the fourth movement is immediately more complicated in its melodic and triadic content than the previous movements. The flute melody unexpectedly uses the lowered sixth and seventh scale degrees, and there at first appears to be some polytonality in the harp. It rapidly becomes clear, however, that the upper triads in the harp are still in the key of A major and that they are embellishing the lower triads and moving in parallel motion with them. The rich harmonies created by these chords give this introduction a more complex sound when compared with the previous introductions. Example 3.21 shows the introduction.

Example 3.21. *Cantos del Tucumán*, IV, mm. 1-8.

M. M. ♩ = 126

The musical score consists of four staves. The top staff is for Flute, starting with a forte (f) dynamic and a triplet. The second staff is for Violin, also starting with f, and includes markings for pizzicato (pizz.) and arco. The third staff is for Cajas, divided into 'pequeña' and 'grande' parts, showing rhythmic patterns. The bottom staff is for Harp, providing a harmonic accompaniment with chords and arpeggiated figures.

The exhilarating eight-measure introduction leads to a transitional six-measure violin melody that prepares the entrance of the first verse at m. 14, shown in Example 3.22. The speaker appears to be carefree and in a teasing mood. This is mirrored by the light, sparkling arpeggiated figures in the harp and flute, the staccato figures in the violin, and the rhythmic punctuation of the *cajas*. The harp articulates harmonies of I, ii⁶, and V⁷ which frequently are embellished by trichords comprising sc(027). At m. 24, the voice shifts abruptly to a slower tempo accompanied solely by sustained harp chords in the parallel minor. The speaker at this point requests the beloved to tell him whether she loves him so that he will not die. The motion from the lowered sixth to the fifth scale degrees in the voice combined with the unexpected alteration in the tempo and accompaniment suggest a moment of seriousness. The mood passes, however, and the material from the first eight measures returns at m. 27, functioning as a refrain. After the repetition of this material, the flute serves a similar role to the violin, playing a six-

Example 3.22. *Cantos del Tucumán*, IV, mm. 14-23.

14

Flute

Violin

Cajas
pequeña
grande

Voice

Harp

mf

p

p

p

p

p

p

p

p

Al - ga - rro - bo - al - ga - rro - bal, pa - ra que - rer - te qué lin - do, e - cha -

(027) (027) (027) (027)

A: I ii⁶ V⁷ I

19

di - toc a la som - bra ya las o - ri - llas del ri - o.

V⁷ I

measure transitional melody that leads to the second verse. This time, however, the flute melody effects a modulation to D major. The second verse continues in this new key, although with a different melody and accompaniment than the first verse. The light-hearted mood of the speaker continues until the end, where the speaker once again becomes very serious in his query as to whether the beloved loves him.

At this point, it would be expected that the instrumental refrain would ensue; however, this is not the case. Instead, the voice and all the instruments continue with new material. The flurry of instrumental activity coupled with ostinato patterns in the harp and the eventual return to A major suggest a transitional function for this passage. It seems likely that the speaker has not obtained the desired response from the beloved, and in his desperation has overridden the structure of the song. The text suggests this interpretation as well, as the speaker mentions that the cicadas are singing about love, but that he has one in his breast that will not sing. The transitional section leads to a thunderous and climactic statement of *Algarrobo, algarrobal* in mm. 62-64, shown in Example 3.23. Unlike the previous two verses, however, this statement does not lead to a full verse; instead, it is followed by the speaker expressing his desire to kiss the beloved. The indirect poetic pursuit of the beloved in the previous two verses is thus replaced by direct language and a curtailing of the expected verse. The frankness of the speaker is also reinforced by unembellished harmonies. The end of the phrase *algarrobo, algarrobal* coincides with a D major seventh chord, functioning as a predominant chord in the key of A major. The desire to kiss the beloved is accompanied by E dominant and A major seventh chords, functioning as dominant and tonic. Unlike much of the rest of the movement, sc(027) is absent from the harmony, and the chords are also articulated as

block chords rather than arpeggiated harmonies, emphasizing the directness and impatience of the speaker. Although this verse is incomplete, the characteristic plea follows. This time, however, it is phrased differently, with the speaker desiring to know the beloved's mind on the matter, even if it leads to his death. The different wording is reflected in the music, as the fourth scale degree resolves to the lowered third, rather than the lowered sixth scale degree resolving to the fifth. Although the vocal phrase itself does not conclude on the third scale degree, the emphasis on this note within the phrase conveys more of a sense of finality than the previous two appeals.

Example 3.23. *Cantos del Tucumán*, IV, mm. 62-66.

The musical score for Example 3.23, *Cantos del Tucumán*, IV, mm. 62-66, is presented in a multi-staff format. The key signature is A major (two sharps) and the time signature is 6/8. The score includes parts for Flute, Violin, Cajas (pequeña and grande), Voice, and Harp. The music is marked with dynamics *f*, *sf*, and *ff*. The voice part has lyrics: "Al - ga - rro - bo, al - ga - rro - bal, qué ga - ni - tas de be - sar." The harp part shows chords A, IV⁷, V⁷, and I⁷.

The final entreaty leads to an eight-measure coda where A major is emphasized by the alternation in the harp between A and E major chords with added tones due to the

presence of sc(027) and sc(016). The conclusion of this movement shares certain elements in common with the end of the first movement. First of all, they share a parallel key relationship. Also, the identical two set classes are used, and both movements feature an ostinato with a prominent B \flat . Unlike the first movement, however, the B \flat is resolved, as the fifth B \flat -F collapses inward to form the fourth B-E in the final A major chord. Example 3.24 shows the conclusive ending to the movement with the important trichord of sc(027) embedded in it, as well as the resolution of the unresolved sc(016) from the first two movements. As is fitting for the final movement, this movement provides strong closure for all four movements.

Example 3.24. *Cantos del Tucumán*, IV, mm. 75-76.

The musical score for Example 3.24 consists of three staves: Flute, Violin, and Harp. The key signature is two sharps (F# and C#) and the time signature is 6/8. The Flute part begins with a sharp sign and a melodic line. The Violin part has a melodic line with a pizzicato section. The Harp part has a chordal accompaniment. The score includes dynamic markings such as *ff*, *fff*, and *fff secco*. Trichords (016) and (027) are highlighted with circles and a box respectively.

The trichord (027) continues to play a significant role in this movement in the accompaniment, with sc(025) also making an occasional appearance in the melodic lines. Unlike prior movements, the aggregate is completed several times throughout this movement. The refrain and first verse contain all twelve pitches, as do the refrain and

second verse. The combination of the transitional section and the final abbreviated third verse also contain all twelve pitches. It appears that each verse and its surrounding material completes the aggregate; as in previous movements, the aggregate completion reflects the form in some fashion.

The fourth movement is a *Ginasterian malambo*. The tempo is fast and there is a preponderance of continuous eighth notes. The typical hemiola is present, with clear interplay between $\frac{3}{4}$ and $\frac{6}{8}$ in the introduction; in this instance, however, all instruments are coordinated such that there is no vertical hemiola. An instance of this latter type occurs in the violin and flute interludes and the vocal part. Vertical hemiola within the accompaniment occurs in the harp in mm. 53-62, as seen in Example 3.25. There are also many instances of syncopation throughout the movement. The *gato* rhythm is prevalent in the instruments and vocal part, with the *zamba* rhythm occurring as well. Finally, the movement is definitely tonal, with clear functional progressions.

Example 3.25. *Cantos del Tucumán*, IV, m. 53.



It is of interest to note at this juncture that Guillermo Scarabino has suggested that this movement is a *chacarera* based on its octosyllabic verse and its tempo.²⁹ This classification is in the context of an attempt to distinguish between the *gato* and the

²⁹ Scarabino, 101-104.

chacarera in Ginastera's output, rather than an analysis focused on the fourth movement of *Cantos del Tucumán*. Scarabino notes that the two genres are easily distinguishable from each other in the folk context, but that in Ginastera's works it is not an easy task to ascertain which genre is being invoked due to their similar rhythms and tempos. As a result, he seeks to apply to Ginastera's works the verse structure and metronomic tempos of the genres as recorded by Isabel Aretz. This approach is problematic, primarily because Scarabino fails to establish that this is a legitimate means of identifying these two genres in Ginastera's output. In other words, he does not present an argument that Ginastera distinguished between the *gato* and the *chacarera* in this way. Rather, he decides *a priori* that Ginastera desired to differentiate between the two genres, and then he establishes the criteria without providing any reasoning as to why he is privileging particular folk characteristics over others. Scarabino essentially ignores Ginastera's *Cinco canciones populares argentinas*, op. 10, which contains two movements that are clearly marked *chacarera* and *gato*. These movements reflect their folkloric models quite closely in terms of verse structure, form, and implied harmonic structure, such that they would be distinguishable without their titles. Ginastera also uses the word *chacarera* in the *chacarera*, something that is common within that genre. Instead of recognizing that Ginastera could unequivocally differentiate between the two genres if he so desired, Scarabino makes brief mention of these two movements only to note their respective metronomic markings.

It is my contention that understanding the fourth movement as a *Ginasterian malambo* rather than as a *chacarera* acknowledges the complexity of this movement, rather than trying to simplistically force it to fit into a genre by privileging some

characteristics and ignoring others. Furthermore, if the verse structure generally resembles that of a *chacarera*, it is fully consistent with a hybrid genre that draws on characteristics of the *chacarera*, the *gato*, and the *zamba*.

The fourth movement also reflects general folk characteristics in the use of the parallel minor and the flat third, sixth, and seventh scale degrees. The emphasis on tonic, subdominant, and dominant harmonies is also reflective of folk practice, as is the modulation to the subdominant. Finally, the four-bar phrases and descending contours are typical.

Analytical Summary of *Cantos del Tucumán*

Cantos del Tucumán is a song cycle with four distinct songs. The character and formal aspects of each are determined by the text in conjunction with the particular folk elements that are emulated. The use of melodies, harmonies, rhythms, and at times forms derived from folkloric sources is one of the prominent characteristics of these movements. Genres that are characteristic of Tucumán and the Northwest are used, such as the *vidala* and *zamba*. The *Ginasterian malambo* includes elements of the *gato* and the *chacarera*, which are typical genres of the northwestern region as well.

Pitch-class sets provide color and harmonic complexity in this piece. Like *Impresiones de la Puna*, the set classes primarily lend cohesion to the piece as a whole, rather than serving as a source from which Ginastera derives material. Set class (027) in particular serves to unify all four movements, as well as suggesting relationships between the first two movements and the last one, in conjunction with sc(016). Although the aggregate is not completed in a systematic fashion, it is used in various ways to reinforce the formal divisions.

Cantos del Tucumán thus largely continues in the same vein as *Impresiones de la Puna*. Folkloric genres and elements are primary characteristics of the movements, often influencing the melodic, harmonic, rhythmic, and even formal aspects. Set classes serve to provide color and cohesion, but they are not a generative source for musical material. The following chapter will explore the *Duo for Flute and Oboe*, where the relationship between folk elements and set classes is altered, with the folk elements presented much more abstractly and the pitch-class sets serving a more prominent and structural function in a pitch centric framework.

CHAPTER FOUR:

DUO FOR FLUTE AND OBOE:
INTEGRATION OF ART MUSIC AND FOLK ELEMENTS

The *Duo for Flute and Oboe* immediately presents itself as a vastly different work than *Impresiones de la Puna* and *Cantos del Tucumán*. Not only is the instrumentation reduced to a flute and an oboe, thereby eliminating the vertical harmonic possibilities of the previous two pieces, but the imitative, quartal writing with no folk melodic references is almost startling. Ginastera appears to have purged his compositional style of all folk elements, writing a neo-classical work with one remaining tenuous connection to his former works, the predilection for the interval of the perfect fourth. A closer examination of the *Duo* suggests otherwise, however, for subtle connections emerge with folk music and his former works in the midst of new approaches. The following analysis will focus on the art music aspects of the work, and how some of these aspects are skillfully intertwined with folk elements.

The *Duo for Flute and Oboe*, op. 13, was written in 1945, but it was not performed until February 23, 1947, at the League of Composers in New York by the flutist Carleton Sprague Smith (1905-1994) and the oboist Lois Wann (1912-1999). The *Duo* is dedicated to Carleton Sprague Smith, who served as chief of the Music Division of the New York Public Library from 1931 to 1959. Smith also was one of the founding members of the Music Library Association and the American Musicological Society, serving as president of both organizations. Smith began his studies of the flute at the age of twelve with a student of Georges Barrère (1876-1944) at the Institute for Musical Art, which would later become the Juilliard School. Following his graduation from secondary

school, he went to France, studying the flute with Louis Fleury (1878-1926) as well as studying the French language. He subsequently enrolled at Harvard University, studying music history and literature, as well as the French, Spanish, and Portuguese languages and literatures. While at Harvard, he continued his flute studies with Georges Laurent (1886-1964), principal flutist of the Boston Symphony Orchestra. He completed his doctorate in history at the University of Vienna in 1930, writing a dissertation in German on the topic of the seventeenth-century Spanish Habsburgs. Smith embarked on a tour of fifteen Latin American cities in 1940, sent by a committee that would later become the Committee on Inter-American Relations in the Field of Music. The committee was established to strengthen relationships with the Latin American nations in response to President Franklin D. Roosevelt's Good Neighbor Policy and the outbreak of World War II. The specific purpose of Smith's tour was "to initiate contact with important musicians, organizations, and administrators; to collect information about local musical cultures with the aid of a questionnaire prepared by the committee; and to lecture in Spanish and Portuguese about the music of the United States."¹ While on the tour, Smith also played the flute in concerts of American chamber music.² Smith's interest in Latin America and relationships with Latin American musicians, in addition to his background as a flutist, undoubtedly led to Ginastera's dedication of the work to him, as well as requesting that he premiere it.

The *Duo* was very well received by those in attendance at the premiere, with Virgil Thomson (1896-1989) writing the following in the *New York Herald Tribune*:

¹ John Shepard, "The Legacy of Carleton Sprague Smith: Pan-American Holdings in the Music Division of the New York Public Library for the Performing Arts," *Notes*, Second Series 62, no. 3 (March 2006): 639.

² Shepard, 621-622, 633, 635-637, 639-640.

The afternoon's one thoroughly delightful performance was that by Carleton Sprague Smith, flutist, and Lois Wann, oboist, of an unaccompanied Duo for Flute and Oboe by Mr. Ginastera. The piece is poetically imaginative in expression, gay, varied and most ingeniously ornate. And its execution was both skillful and happy. It made the players happy, and it made the audience happy. This is the kind of music that makes one believe in the New World. Certainly no such sweetness and gayety [sic] is coming out of Europe these days, as you may well imagine.³

Olin Downes (1886-1955) also wrote favorably of the premiere in the *New York Times*. He perceived no nationalistic elements in the *Duo*, a sentiment that is generally implied, even if not always explicitly expressed, in the few writings on the piece. The following excerpt is his appraisal of the *Duo* and its premiere:

The second part of the concert began with Mr. Ginastera's duet, written felicitously, in a completely classic manner, for flute (Mr. Smith) and oboe (Lois Wann), without accompaniment. Here the counterpoint was so clean, the melodic line so graceful and the performance of such exceptional excellence that the work made a delightful effect. This "Duo" is very objective and formal, purely linear, in no sense nationalistic.⁴

Smith was also fond of the *Duo*, writing the following in 1985, many years after the premiere:

One of the reasons for the success of the *Duo* is its unpretentiousness. The piece is equally successful as house music or concert hall fare. ... This is one of the Argentine composer's most relaxed pieces; indeed, it is a pity he did not pursue this type of neoclassicism further. ... Perhaps if he had been less intense, he would have composed more lyrical and joyful pieces. After 1947 he discarded "innocent neo-classicism" for remarkable complexities that are greatly admired but not always loved.⁵

The above comments suggest that the *Duo* is charting a new course divorced from previous works, as well as written in a style that Ginastera rapidly abandoned. In Smith's words, "the neoclassic *Duo for Flute and Oboe*...is something of an exception in

³ Virgil Thomson, "Music: Two South Americans," *New York Herald Tribune*, February 24, 1947.

⁴ Olin Downes, "2 South American Composers' Guests," *New York Times*, February 24, 1947.

⁵ Smith, 88-89.

Ginastera's *oeuvre*.⁶ Without denying the *Duo*'s uniqueness, the reality is quite different, for the *Duo* has clear connections to the music that preceded it, as well as containing elements that are significant to Ginastera's later output.

Example 4.1. *Duo*, I, mm. 1-6

Like *Impresiones de la Puna*, the pitch-class collections of the first few measures of the *Duo* are determinative of much of the pitch content of the entire piece. Unlike *Impresiones de la Puna*, however, the first measures contain a full twelve-tone series presented by the solo flute. Example 4.1 shows the first six measures of the *Duo*, with the twelve pitches numbered in the order in which they appear. The note repetitions are reflective of Ginastera's informal use of the series, for the row does not appear again in the piece except in the recapitulation, and there are no transpositions or inversions of it at any point. The piece is therefore not serial in nature. Instead, the opening series serves another function, which is to generate subsets from which much of the pitch content of the piece is derived. Example 4.2a shows the row without repeated notes and divided into hexachords. The hexachords share the same set class, (024579), and they are related at T_6 , the only transposition of the first hexachord that can generate the aggregate. The first hexachord contains the first six pitches of the E major scale, while the second

⁶ Smith, 85.

contains the first six pitches of the B \flat major scale. The T $_6$ relationship between the hexachords is important, as ic $_6$ will be prominent throughout the piece.

Example 4.2a. *Duo* hexachords.

Three tetrachords can be seen in Example 4.2b, with sc(0167) surrounded on both sides by sc(0257). Like the hexachords, the two (0257) tetrachords are related by T $_6$. Interestingly enough, Ginastera does not utilize the (0167) tetrachord, even though this set class will later become integral to his works.⁷

Example 4.2b. *Duo* tetrachords.

⁷ Barnett, 37.

Example 4.2c shows the trichordal possibilities presented by the collection of twelve pitches. The important trichords to this piece are (027), (025), and (013). Partitioning the series in various ways shows that there is a predominance of the (027) trichord, which is reflective of its status as the most ubiquitous trichord in the *Duo*. The (016) trichords, although important to Ginastera's later works, are not used in this piece. Thus, although the *Duo* is written in a very different style from Ginastera's first two flute works, he largely continues to use the same set classes. In addition, the use of set classes that are consonant with a more tonal approach suggests an indirect relationship with folk music.

Example 4.2c. *Duo* trichords.

The image displays two staves of musical notation, each representing a 12-note series. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. Brackets above and below the notes indicate different trichordal groupings:

- Staff 1 (top):**
 - Group 1 (027): C4, D4, E4
 - Group 2 (015): F#4, G4, A4
 - Group 3 (013): B4, C5, B4
 - Group 4 (025): A4, G4, F#4
- Staff 2 (bottom):**
 - Group 1 (027): C4, D4, E4
 - Group 2 (016): F#4, G4, A4
 - Group 3 (027): B4, C5, B4
 - Group 4 (027): A4, G4, F#4
 - Group 5 (016): F#4, G4, A4
 - Group 6 (025): B4, C5, B4
 - Group 7 (025): A4, G4, F#4

One more significant set class will be mentioned, and that is the five-note gesture in mm. 1-2, which comprises a motive that is used throughout the first movement. An analysis of the series reveals that the first and last five-note segments comprise an identical set class, (02479), with the latter pentachord transposed downward by a semitone. This set class is the pentatonic collection, shown in Example 4.2d. The

transposition by ic1 is important, for this interval will figure prominently throughout the piece.

Example 4.2d. *Duo* pentachords.

The quartal arrangement of the first (02479) pentachord suggests the influence of another entity which shares an identical set class with the pentatonic scale, the guitar chord. Example 4.3a shows the guitar chord and its pitches arranged into a pentatonic scale, while Example 4.3b shows the guitar chord and the first pentachord of the *Duo* arranged into a guitar chord structure, with a relationship of T_9 . Although Ginastera generally makes the guitar chord readily apparent in his early works by using a voicing reflective of the tuning of the guitar strings, as shown in Example 4.3, in this instance there are some reasons to see this pentachord as subtly related to the guitar chord. First of all, these five notes are treated as a single gesture throughout the movement, and, because the guitar chord occupies a prominent position in Ginastera's output by this time, it seems very likely that a salient five-pitch set that shares the same set class bears some relationship to the guitar chord. Furthermore, the use of a quartal arrangement mirrors the guitar chord intervals. Finally, it is intriguing that, of all the pitch centers that Ginastera could have chosen for the *Duo*, he selected the pitch center of E, the pitch that

the guitar chord is built on. The case could be made that he may have elected to not use the standard pitches of the guitar chord because six pitches could not be sounded simultaneously in the flute and oboe, and presenting the pitches linearly rather than vertically would not be helpful to aurally establish the pitch center of E. The guitar chord's pitches at T₉, however, do help to create the pitch center of E due to the fact that these five pitches form part of the E major scale. The point is not to establish definitively that this is an appearance of the guitar chord, but rather to suggest that the opening pentachord and its quartal arrangement taken together with the pitch center of the piece are likely derived from the guitar chord. In light of the ambiguity, perhaps it is best in this instance to view the pentachord as being potentially representative of the pentatonic scale and the guitar chord, both of which are symbolic of the Argentine folk tradition in Ginastera's works.

Example 4.3a. Relationship between guitar chord and pentatonic scale.



Example. 4.3b. Relationship between guitar chord and *Duo* pentachord.



The analysis of the *Duo* will explore the interactions between pitch centers and hexachords in the neo-classical forms and techniques that Ginastera employs. In

addition, the role of the smaller set classes will be examined, as well as the intervals of the semitone and the tritone. Finally, the subtle folk characteristics in each movement will be underscored.

I. *Sonata*

The first movement, *Sonata*, is appropriately titled, for it represents Ginastera's first foray into sonata form. As might be expected in an initial exploration of a form by a young composer, the sections are clearly delineated, with an exposition of two themes with different pitch centers, a developmental section based on these themes, and a recapitulation which restates both themes using the initial pitch center of the exposition. The imitative, contrapuntal nature of the writing accords well with the neo-classical disposition of the piece, with Smith observing that it "reminds one of a Baroque two-part invention, but with piquant, dissonant harmonies."⁸

The primary theme in the solo flute, shown in Example 4.1, fulfills typical character expectations with its bold and decisive tone, as well as its disjunct motion. Although the theme is not strongly tonal due to the sequences of fourths, it remains diatonic in E into the third measure, using the first six notes of the E major scale, which also comprise the first hexachord of the series. The last eighth note in the third measure, D, rather than being raised so that it might perform a leading tone function in the key of E major, instead catapults the theme to a new pitch center, B \flat , by resolving upward to E \flat by ic1. The flute ostinato in mm. 5-6 leads into the restatement of the theme by the oboe with a pitch center of E, firmly establishing E as the pitch center for the primary theme area in the exposition. Example 4.4 shows how the F in the flute has a double resolution

⁸ Smith, 88.

by ic1, moving downward to the E in the oboe as well as upward to the F# in the flute in m. 7. Ginastera thus uses ic1 to move away from and return to E in the first seven measures, establishing a precedent that will be followed throughout the piece.

Example 4.4. *Duo*, I, mm. 6-7.

The restatement of the theme in the oboe exactly imitates the initial thematic statement, this time with counterpoint from the flute. The oboe is interrupted in its thematic restatement, however, as the E \flat in the fourth measure unexpectedly resolves upward to E, coupled with a resolution from G# to A in the flute. This point, shown in Example 4.5, is the climax of the primary theme area, and the return to the pitch center of E from B \flat is celebrated with a thunderous two measures of an ostinato. Like the previous flute ostinato in mm. 5-6, the notes in the climactic flute ostinato comprise sc(027), and these two measures can be seen as replacing the last two measures of the primary theme.

The transition begins at m. 13, with a motive derived from sc(027) that is traded between the instruments. The motive is transposed downward, with ic6 characterizing the transpositions within the same instrument. The initial sixteenth-note activity subsides into longer note values at m. 17, with ic6 receiving continued emphasis due to the intervallic relationship between the melodic lines in the flute and in the oboe. Although

the gentler character is reflective of the secondary theme, the dissonance between the flute and oboe as well as the restless chromatic motives indicate that this is still the transition. This instinct is confirmed at mm. 24-25, as the flute's chromatic scale slides smoothly into F# and the oboe's sustained C moves down to B, thereby setting up a perfect fifth suggesting the pitch center of B, the dominant of E, as shown in Example 4.6a. Once again, ic1 is used to accomplish the modulation.

Example 4.5. *Duo*, I, mm. 10-12.

Example 4.6a. *Duo*, I, mm. 24-28.

Example 4.6b. *Duo*, I, Secondary theme hexachord.

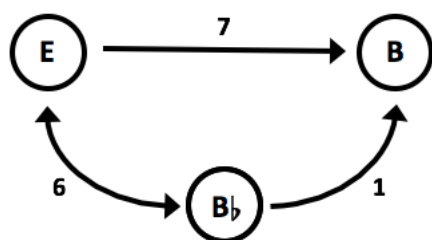
The secondary theme is mournful, implying B Phrygian, as can be seen in Example 4.6a. The flute melody consists of six pitches, [D, E, F#, G, A, B], shown in Example 4.6b in the order in which they occur. This hexachord is a member of $sc(024579)$, related by T_{10} to the original hexachord. The hexachord also contains (025) as a subset, one of the trichords from the original series. Unlike the primary theme, there is no second hexachord; rather, there is a voice exchange whereby the oboe immediately repeats a slightly modified secondary theme, while the flute repeats a slightly modified oboe counterpoint. Despite the lack of a second hexachord, the aggregate is completed in the secondary theme area. The oboe supplies the missing pitches F, A \flat , B \flat , and C, and the flute the C# and E \flat in a non-systematic fashion over the course of mm. 25-36, as shown in Figure 4.1. As the second thematic area progresses, ic1 appears again, with a slide from B into B \flat , leading to descending B \flat major and minor scales in the flute. Curiously, however, the scales do not conclude on B \flat . Instead, the C slides back into the B instead of the B \flat both times, as can be seen in Example 4.7. The secondary theme area thus resembles the primary theme area in that the pitch center of B \flat intrudes briefly, with B \flat representing ic6 in relation to E in the primary theme area, and ic1 in relation to B in the secondary theme area, as shown in Figure 4.2. A closing theme begins in mm. 41-48 that contains similar rhythmic material to the secondary theme, with the exposition concluding on the open fifth B–F# in the oboe and the flute.

Figure 4.1. *Duo*, I, Secondary theme area aggregate completion.

Secondary Theme	D	E	F#	G	A	B
Secondary Theme Area	E \flat	F		A \flat	B \flat	C C#

Example 4.7. *Duo*, I, mm. 35-37, 39-41.

Figure 4.2. *Duo*, I, Pitch center relationships.



The development begins at m. 49 with sequences of ic5 in the flute, first comprising sc(027), then expanded to sc(0257), and finally concluding with an exact restatement of the first five notes of the primary theme, sc(02479). The oboe answers the flute with an identical figure, with the first three notes transposed upward by T_6 , as well as beginning on a note that is ic1 from the flute's concluding note, as shown in Example 4.8. The development at the outset thus continues to emphasize some of the major set classes and intervals from the exposition. As the development proceeds, the pentachord (02479) is transposed, providing the expected harmonic instability. Set classes (027) and (0257) are also emphasized. At m. 64, the rhythmic pattern of the secondary theme appears in the oboe, but with altered melody, shown in Example 4.9. It is accompanied by the octatonic scale, $OCT_{2,3}$, with the wrong pitch at the top of the scale, as it should be an F# rather than a G. Although the appearance of $OCT_{2,3}$ is rather unexpected, it is related to the opening series because the lower tetrachord contains pitches which

correspond to E major, while the upper tetrachord, transposed by T_6 , contains pitches which correspond to $B\flat$ major. The G substitution for the $F\sharp$ at the top of the scale can thus be understood to reflect the key of $B\flat$ major in the upper tetrachord. The secondary thematic material and the chattering contrapuntal accompaniment build to fortissimo half notes at m. 72. Although not always the case, the tendency is for the intervals in the flute line to be inverted in the oboe line. The dramatic change in pacing suggests perhaps a retransition, as does the gradual descent of the lines. The half notes continue for eight measures, with the last half-note harmony consisting of a C in the oboe and an F in the flute. As shown in Example 4.10, the C resolves downward to B and the F resolves upward to $F\sharp$, using ic1 and identical pitches to mm. 24-25.

Example 4.8. *Duo*, I, mm. 49-53.

The image shows a musical score for two instruments: Flute and Oboe. The Flute part is in the upper staff, and the Oboe part is in the lower staff. The time signature is 2/4. The Flute part begins at measure 49 with a piano (*p*) dynamic. The Oboe part begins at measure 50 with a mezzo-forte (*mf*) dynamic. The Flute part has three boxed sections labeled (027), (0257), and (02479). The Oboe part has a boxed section labeled (027). An arrow labeled T_6 points from the first boxed section of the Flute to the boxed section of the Oboe. The Flute part ends with a fortissimo (*mf*) dynamic.

As can be observed in Example 4.10, the ensuing rhythmic material in the flute at m. 80 is identical to the first four measures of the theme, but with different melodic content. The rhythmic similarity is such that a listener might be forgiven for initially thinking that perhaps some species of a modified recapitulation is underway. It rapidly becomes apparent, however, that the development has resumed after a false retransition, as the flute melody fails to resemble the opening theme after the first four measures. This

Example 4.9. *Duo*, I, mm. 64-67.

Flute

Oboe

64

p

T_6

(0235) (0235)

p

(0257)

Example 4.10. *Duo*, I, mm. 79-84.

Flute

Oboe

79

mf

cresc.

p subito

mf

cresc.

p subito

section of the development continues to parallel the exposition, as the oboe enters with material identical to the flute melody in m. 80, but transposed by T_2 . This material leads to two measures of an ostinato resembling mm. 11-12, which in turn culminates in another set of fortissimo half notes at m. 95, initially with similar pitches to the first set of half notes at m. 72. These half notes represent the actual retransition this time, however, and the progressive descent in the flute and oboe leads to the sustained notes F in the flute and D# in the oboe, shown in Example 4.11, creating a wedge that will converge by ic1 to E to commence the recapitulation. It is interesting to compare this dyad with the concluding dyad of the false retransition, shown in Example 4.10. Both dyads contain an

F in the flute part, but it resolves away from E the first time. Furthermore, the C in the oboe does not permit a return to E by ic1 as does D#. The failure to achieve the proper closure generates the need for a similar endeavor in a second retransition.

Example 4.11. *Duo*, I, mm. 108-109.

The image shows a musical score for two staves: Flute and Oboe. The time signature is 2/4 and the tempo marking is 'rit.'. Measure 108 is indicated at the top left. The Flute staff (top) has a treble clef and contains a quarter note G4, a quarter note A4, and a quarter rest. The Oboe staff (bottom) has a treble clef and contains a quarter note C4, a quarter note D#4, and a quarter rest. Both staves have a slur over the first two notes.

The recapitulation begins similarly to the exposition, except that the oboe opens with the primary theme this time. In addition, the first three intervals are inverted in the first measure when compared with the theme from the exposition, as can be seen in Example 4.12. The rest of the theme continues as expected, with the flute entering at m. 116 with a repetition of the inverted notes in the theme, accompanied by the oboe. The climactic two measures lead smoothly into a brief transition at m. 122. The transition transposes a figure sequentially by ic2, such that the ascending line E–F#–G#–B \flat is created, suggesting harmonic movement, but ultimately leading to an E in the oboe and a B in the flute to continue with a pitch center of E in the secondary theme.

The secondary theme is quite abbreviated, with the flute stating the four-measure theme with oboe accompaniment, as in the exposition. This is followed immediately by closing theme material, culminating in a four-measure transition to the coda at m. 137.

As a result of the abbreviated secondary theme area, the aggregate is not completed in this section as it was in the exposition.

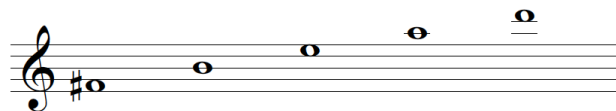
Example 4.12. *Duo*, I, mm. 110-115.

The musical score for Oboe, Example 4.12, mm. 110-115, is written in 2/4 time and marked 'a tempo' and 'p'. The melody begins on E4 (middle C) and moves through various intervals, including a major second, a major third, and a major fourth. The final measure features a series of eighth notes on E4, which serves as a tonal center.

The transition to the coda uses the circle of fifths to outline five pitches that belong to $sc(02479)$, [D, E, F#, A, B], transposed by T_{10} from the initial pentachord. These pitch classes are significant because they are the only ones used throughout the coda until the last measure. The choice of this particular transposition of the pentachord to conclude the movement is appropriate, for the notes represent the two fifths on either side of E, thereby establishing E as a central pitch, shown in Example 4.13a. The pentachord in the coda is arranged into statements of (027), as shown in Example 4.13b.

The last measure interjects some humor into the movement by referencing a tonal idiom. The oboe plays A–B–E, unequivocally establishing E as the pitch center using common practice bass motion. The flute also collaborates in the tonal effort, with the tetrachord B–C#–D#–E. The last measure is shown in Example 4.14. While the unambiguous tonal language at the end is surprising, the basic elements have actually been used by Ginastera throughout the movement. Fourths and fifths are ubiquitous, and movement by $ic1$ has been used repeatedly to establish pitch centers. Thus, while these elements being utilized in a common practice fashion is rather startling, the elements themselves are not unprecedented or out of character with the movement.

Example 4.13a. *Duo*, I, Fifths surrounding the pitch E.



Example 4.13b. *Duo*, I, mm. 141-142.

Example 4.14. *Duo*, I, m. 149.

The first movement's pitch material is thus derived from the opening series, and it plays an important formal role in conjunction with the pitch centers. The same transposition, T_{10} , is used for the hexachord that comprises the secondary theme and the pentachord that is used throughout the coda. The semitone and the tritone emerge as important intervals, and (027) and (0257) as prominent set classes.

In addition to the art music characteristics of the first movement, there are some aspects that suggest folk music influence. The $\frac{2}{4}$ meter suggests the genre of the *milonga*, and its typical rhythm can be seen in the secondary theme and its accompaniment. Example 4.15 shows two measures written at half their original note values so that the relationship with the *milonga* can be perceived more clearly. Other elements that suggest folkloric influence include the use of the parallel major and minor in the secondary theme area, and the frequent use of four-bar phrasing, although the phrasing is considerably more flexible than in his earlier works. The extensive use of the pentachord in the development and coda also suggests folk influence, as the guitar chord and the pentatonic scale are symbolic of the Argentine folk tradition in Ginastera's works. Finally, in keeping with the previous flute works, the leading tone continues to be largely suppressed, and the pentatonic collection, as well as its subsets (027), (025), and (0257), are used throughout the movement. Interestingly, the same pitch classes, A–G–E, occur in the (025) trichord in the secondary theme as in the initial presentation of the Andean motive in the first movement of *Impresiones de la Puna*.

Example 4.15. *Duo*, I, *Milonga* rhythm in secondary theme.



II. *Pastorale*

The second movement, *Pastorale*, is in keeping with the typical character of a second movement. It is marked *Adagio*, and it is mournful and nostalgic. The meter signatures largely reflect the typical duple compound meter of the pastoral tradition, with

a meter of $\frac{6}{4}$ in the B section, as well as a few measures of $\frac{9}{4}$. The triple meter of $\frac{3}{2}$ in the A section simply changes the metrical emphasis of the $\frac{6}{4}$. Also characteristic of the pastoral tradition is the use of woodwind instruments. The second movement reflects traditional key relationships in that the pitch center is A, the subdominant of E, although common practice tonal language is not utilized. The presence of F# in the initial measures suggests the mode of A Dorian.

The second movement is in the form of a rounded binary. The A section opens with an eight-measure phrase presented by the oboe, shown in Example 4.16a. The melody is comprised of six discrete pitch classes, [D, E, F#, G, A, B], which together comprise the same hexachord as the secondary theme from the first movement, although its pitches are arranged in a different order. Set class (024579) thus once again appears at an important formal point. The arrangement into trichords is also noteworthy, as the hexachord divides into two trichords of (013) and (025), as can be seen in Example 4.16b, thereby sharing an identical trichordal arrangement to the second hexachord in the original series. The surface of the music reveals overlapping (0257) tetrachords which can be broken down into their subsets (025) and (027). The trichord (013) also occurs twice in the opening measures. Much of the material in the entire movement consists of the transposition of these set classes.

The flute enters in m. 9 and continues in a similar melodic vein to the oboe, supplying the pitch C to complete the A Dorian scale. C# and F are added at m. 17. At m. 21, the transition to the B section begins. B minor is now implied using the pitches from the hexachord in mm. 1-8, arranged mostly in (027) trichords. The first six-measure phrase, presented by the oboe, does not succeed in ushering in the B section, as it ends up

returning to A at the end of the phrase. The second five-measure phrase, played by the flute, begins in an identical manner to the oboe's melody, but it ends on F# this time, suggesting a half cadence in B minor. The oboe finally succeeds in providing the pitch B at the conclusion of a third four-measure phrase, thereby setting up an implied half cadence for the pitch center of E.

Example 4.16a. *Duo*, II, mm. 1-8.

Example 4.16b. *Duo*, II, A section hexachord.

The B section, beginning at m. 36, marks an alteration in the metrical emphasis with its meter of $\frac{6}{4}$. The oboe opens the section with an ornamented drone on E that continues the pastoral motif. The ornamentation is based on ic5 and sc(013). Interestingly, ic1 is also emphasized by the lowered second scale degree, suggesting a mode of E Phrygian. The entrance of the flute four measures later at m. 40 is rather startling, as its pitch center is clearly different from that of the oboe. An examination of the flute line reveals that it consists of six pitches, [E \flat , F, G, A \flat , B \flat , C], comprising sc(024579). Example 4.17a shows the flute line, with its frequent use of sc(027), and

Example 4.17b shows the hexachord, with its divisions into two trichords of (027). A comparison with the hexachord from the A section reveals that this hexachord is transposed by T_1 , thereby incorporating ic1 into the hexachordal relationships in this movement. In addition, the pitch center of the A section, A, is ic6 from the pitch center of the flute melody in the B section, E_b . Also, the pitch center of the oboe in the B section, E, is ic1 from the pitch center of the flute melody. The pitch center relationships are shown in Figure 4.3. Finally, the addition of the E_b , A_b , and B_b complete the aggregate for this movement, shown in Figure 4.4.

Example 4.17a. *Duo*, II, mm. 40-43.

Example 4.17a shows the musical score for Flute and Oboe, mm. 40-43. The Flute part starts at measure 40 with a trichord (027) boxed. The Oboe part has a trichord (013) boxed in measure 41. The Flute part has two more trichords (027) boxed in measures 42 and 43. Dynamics include *pp* and *lontano*.

Example 4.17b. *Duo*, II, B section hexachord.

Example 4.17b shows the musical score for the B section hexachord. The notes are E, E, A, B_b , B_b , B_b . The first three notes are grouped under a bracket labeled (027), and the last three notes are grouped under a bracket labeled (027).

The flute melody is marked *lontano*, and the distance between the pitch centers of E in the oboe and E_b in the flute, heightened by the *pianissimo* dynamic, creates a sense of remoteness. The flute joins the oboe in its pitch center of E at m. 46, with an emphasis on A over the next four measures. The B section concludes with an E in the oboe and a B

in the flute, implying a half cadence in A. The rounding of the binary occurs at m. 50, with the eight measures from the opening repeated by solo oboe. The last three measures can be seen in Example 4.19, with the notes D and E in the flute combining with the A in the oboe to create the trichord (027).

Figure 4.3. *Duo*, II, Pitch center relationships.

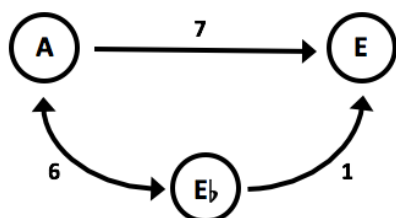
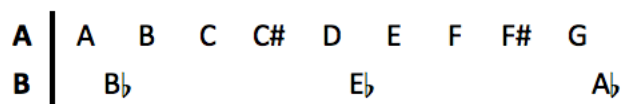


Figure 4.4. *Duo*, II, Aggregate completion.



The second movement continues to use transpositions of the hexachord (024579) to reinforce formal divisions. The trichord (027) generates much of the melodic material, with the trichords (013) and (025) serving important but lesser roles. Interval classes 1 and 6 are central to the relationships between pitch centers and hexachords, and the aggregate is completed by the combination of the pitches from the A and B sections.

The second movement combines a triple simple meter with a duple compound one, a typical compositional choice for Ginastera. The meter and tempo suggest a particular folk genre, the *zamba*, and its characteristic rhythm can be seen clearly in the oboe melody when it is re-notated in $\frac{3}{8}$, such that the half note equals the eighth note, as

can be seen in Example 4.18. The *zamba* also influences the phrasing, creating the *zamba* quatrain structure at two different points. The first place where this occurs is the flute melody in mm. 9-20. This melody consists of eight measures divided into two phrases, with the second phrase repeated with slight modification in mm. 17-20. The same structure occurs in mm. 50-61, with the oboe restating mm. 1-8, followed by a repetition of the last four measures with some registral modification. Figure 4.5 shows this structure in the two phrases. Other folk characteristics are evident in the movement, including descending melodic lines, frequent four-measure phrasing, and the altered third and sixth scale degrees in the A section.

Example 4.18. *Duo*, II, *Zamba* rhythm.



Figure 4.5. *Duo*, II, *Zamba* quatrain structure.

	A			A ₁		
mm.	9-12	13-16	17-20	50-53	54-57	58-61
	A	B	B (modified)	A	B	B (modified)

The second movement echoes the earlier flute works in that the leading tone continues to be absent, with the lowered seventh scale degree used to resolve to A. In addition, the conclusion to the second movement resembles the ending of the flute and violin canon in the first movement of *Cantos del Tucumán*, as can be seen in Example 4.19. Finally, the title of the movement, *Pastorale*, refers not only to the European

pastoral tradition, but also to the vast, solitary pampas, for Ginastera sought to capture the tranquility and immensity of the pampas in his works that employ a pastoral motif.⁹

Example 4.19. Comparison of *Duo*, II, mm. 61-63, with *Cantos del Tucumán*, I, mm. 8-9.

Duo, II, mm. 61-63

Cantos del Tucumán, I, mm. 8-9

III. *Fuga*

The third movement, *Fuga*, is a full-fledged fugue. Its position as the last movement, the meter signature of $\frac{6}{8}$, its cheerful tone, and the *Vivace* tempo give it the character of a jaunty gigue. The imitative writing combined with the inverted mordents in the countersubject lend an archaic air to the movement despite the modern pitch-centric syntax. This movement returns to a pitch center of E in the subject, with a pitch center of B in the answer.

⁹ Schwartz-Kates, "Alberto Ginastera," 271-274.

The oboe opens the fugal exposition with a statement of an unexpectedly tonal subject, as shown in Example 4.20a. The opening fourth B–E, the stepwise ascent to the third scale degree, and the accidentals in the first two measures clearly indicate E major. The third measure, however, begins to eclipse the tonal clarity, as D natural is introduced in the context of two sc(027) trichords. The next few measures remove all accidentals except for the F#, and the triads that are articulated are C major (\flat VI), B minor (v), and E minor (i) before E major is again affirmed by the appropriate accidentals and use of the leading tone. The flute provides a real answer using the pitch center of B, the dominant, to which the oboe adds a countersubject. The flute then presents the subject in E with oboe countersubject, followed by an answer in the oboe in B with flute countersubject. The lengthy exposition concludes at m. 44.

Example 4.20a. *Duo*, III, mm. 1-11.

Vivace $\text{♩} = 144$

Oboe

mf stacc.

E: \flat VI

v i

Example 4.20b. *Duo*, III, Fugal subject hexachord and tetrachord.

(027) (027) (0257)

Given the interest hitherto in hexachordal constructs, it would seem logical to expect to find that they play a significant role in this movement as well. The first two measures feature six discrete pitch classes, [B, C#, D#, E, F#, G#], forming sc(024579), and transposed by T_7 from the first hexachord in the series. The answer, with pitches [F#, G#, A#, B, C#, D#], is transposed by T_2 from the original hexachord. As can be seen in Example 4.20b, this hexachord can be divided into two trichords of sc(027), thereby resembling the hexachord from the B section of the second movement in its trichordal structure. Given Ginastera's propensity to complete the aggregate, it could be reasonably expected that the subject would contain all twelve pitches; however, this is surprisingly not the case, for the subject contains only ten pitches. As shown in Example 4.20b, Ginastera continues to add pitches largely according to the circle of fifths, with the four pitch classes that are added to the initial ones being [G, A, C, D], which form sc(0257). The subject thus contains all the pitches of E major and the parallel minor, but is lacking F and B \flat , the semitone above the pitch center and the tritone, representing intervals which have been significant throughout the rest of the piece. Adding the answer to the subject still does not complete the aggregate, for it lacks the pitch F, the tritone in relation to the pitch center of B. The countersubjects also contain only ten pitches, lacking the leading tone and the tritone for their respective pitch centers, as shown in Figure 4.6. The aggregate can only be completed, then, when the subject, the answer, and the countersubject in E are all included. It is intriguing that the subject, answer, and countersubjects all lack either the F or the B \flat , or both, thereby underscoring the importance of ic1 and ic6 by their absence.

Figure 4.6. *Duo*, III, Pitches missing in the fugal subject, answer, and countersubjects.

Subject	F	B \flat
Answer	C	F
CS (E)	D \sharp	B \flat
CS (B)	B \flat	F

The second answer elides with a brief episode at m. 44, beginning the developmental section of the fugue. The flute continues the pitch center of the answer with an ostinato on B; the oboe, however, does not present any stable pitch centric material for a few measures. The flute eventually begins a series of (027) trichords at the same time as the oboe begins an ostinato on D, which eventually morphs into an ostinato on the fourth D–G. Example 4.21 shows how the oboe unexpectedly moves to A from G in its ostinato, setting up the countersubject. The flute ceases its (027) trichords, moving to C to begin a complete entry of the subject using the pitch center of F. The choice of F is fascinating, for it elevates to prominence the elusive pitches from the fugal exposition, F and B \flat .

The entry in F leads into another short episode at m. 63, where sequential (027) trichords in the flute and sequential fourths in the oboe become an ostinato on C in the flute and on B \flat –E \flat in the oboe, shown in Example 4.22. The ostinatos lead to an entry using the pitch center of A, with the C moving upward by ic1 to C \sharp for the countersubject, while the E \flat resolves upward by ic1 to the E to articulate the opening fourth. The entry in A not only completes the aggregate in the fugal development, but it also is a closely related pitch center to E. Figure 4.7 shows the aggregate completion in the development.

Example 4.21. *Duo*, III, mm. 51-54.

Example 4.22. *Duo*, III, mm. 68-71.

At the conclusion of the second entry, a new and much lengthier episode begins at m. 80. The first part of the episode is characterized by tonal instability. The flute subsequently presents new material at m. 89, signaling a pitch center of A via sc(025). The oboe disagrees, however, suggesting a pitch center of F using ic1. The discussion turns increasingly vociferous with both instruments obstinately clinging to their respective pitch centers, as shown in Example 4.23. The tone becomes more conciliatory after a particularly raucous disagreement in mm. 93-94, and the instruments begin a peaceful dialogue using inverted statements of sc(025) at I_2 . In the end, the flute sustains an A and the oboe an F, apparently having agreed to disagree. The representation of both important pitch centers marks the conclusion of the fugal development.

Figure 4.7. *Duo*, III, Development aggregate completion.

Entry (F)	F	G	A \flat	A	B \flat	C	D \flat	D	E \flat	E	
Entry (A)	F \sharp						B				

Example 4.23. *Duo*, III, mm. 89-98.

The recapitulation begins at m. 99, with what initially sounds like a statement of the subject in the flute. It turns out to be a false entry, however, as only the first two measures are presented before leading into new material in the form of repeated (027) trichords, which serve to complete the aggregate in this phrase. The oboe exactly imitates the flute at the interval of one measure, creating stretto. At the conclusion of this first phrase, the oboe presents another false entry, again using the pitch center of E, with the flute entering a measure later, as can be seen in Example 4.24. This time, however, after presenting the initial two measures of the subject, the flute uses the final note B to become the first note of a new false entry. A breathless whirlwind of counterpoint as

well as octaves in the flute and oboe ensues, and, like the subject in the exposition, all pitch classes are used except for the F and B \flat . The frenzied activity culminates in another false entry in which the subject is presented in the flute in E and in the oboe in B, with the flute unexpectedly landing on G natural instead of G sharp, as shown in Example 4.25a. The flute, however, continues nonchalantly as if it had not just played such a “wrong” note, and the movement concludes with two tetrachords, B–C#–D#–E in the flute, and A–G–F–E in the oboe. As in the first movement, there is an element of humor in the flute’s tetrachord due to the clear tonal idiom used to conclude a movement that has almost entirely eschewed all references to common practice tonality. The oboe’s tetrachord does not reflect the pitch center of E, instead incorporating the pitch F, which was largely missing from the recapitulation. The tetrachords thus reflect E and B \flat , the original pitch centers of the series, as well as using ic1 to resolve to the E from both above and below. The B \flat , or ic6 in relation to E, is also present in a subtle way, for it functions as the axis of symmetry for the tetrachords, as shown in Example 4.25b. The final notes thus incorporate the two hexachords of the series and two important intervals, thereby providing a fitting conclusion to the movement and to the piece as a whole. Finally, the pitch centers of the movement also encapsulate some of the prominent features of the three movements, as can be seen in Figure 4.8.

The third movement thus continues to explore different transpositions of the hexachord (024579) in each statement of the fugal subject. The trichord (027) is used extensively throughout as well, with sc(025) used at times. Interval classes 1 and 6 are underscored through their absence in parts of the fugue, with the result that the aggregate

is completed with a measure of difficulty. The end of the movement, however, gives emphasis to these intervals, as do the pitch centers of the subject, answer, and entries.

Example 4.24. *Duo*, III, mm. 107-112

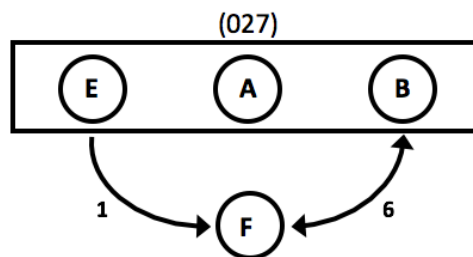
Example 4.24. *Duo*, III, mm. 107-112. The score shows the Flute and Oboe parts. The Flute part starts at measure 107 with a dynamic of *f*, and the Oboe part starts at measure 110 with a dynamic of *ff*. The music is in 6/8 time and features a melodic line with a series of intervals, including a prominent tritone interval.

Example 4.25a. *Duo*, III, mm. 120-123.

Example 4.25a. *Duo*, III, mm. 120-123. The score shows the Flute and Oboe parts. The Flute part starts at measure 120 with a dynamic of *ff*, followed by *marcato* and *ffp* markings. The Oboe part also starts at measure 120 with a dynamic of *ff*, followed by *marcato* and *ffp* markings. The music is in 6/8 time and features a melodic line with a series of intervals, including a prominent tritone interval.

Example 4.25b. *Duo*, III, m. 123, Axis of symmetry

Example 4.25b. *Duo*, III, m. 123, Axis of symmetry. The score shows a single melodic line in 6/8 time, consisting of a series of intervals, including a prominent tritone interval.

Figure 4.8. *Duo*, III, Pitch center relationships.

The $\frac{6}{8}$ meter in the third movement combined with the vivacious tempo suggests the *Ginasterian malambo*. The continuous eighth notes, the hemiola and syncopation in mm. 5-8, and the tonal opening and pitch centricity throughout are also characteristics of the *Ginasterian malambo*. The ten pitch classes of the subject incorporate the notes of the major scale, as well as the flat third, sixth, and seventh scale degrees, thereby reflecting the folk music fluctuation between the parallel major and minor. In addition, the chord progression shown in Example 4.20a, namely $\flat VI-v-i$, has striking parallels with Aguirre's influential chord progression, shown in Example 1.2. Ginastera's third movement also bears a resemblance to *Preludio y Fuga*, the opening movement of Luis Gianneo's *Música para niños*. In Schwartz-Kates' analysis of the movement, she notes that the lively tempo, the hemiola within the $\frac{3}{4}$ meter, and the fugal technique combine to create a "double identity," in which the movement can be heard as representative of Argentine folk music as well as a Baroque gigue.¹⁰ The third movement is thus not only influenced by folk music, but it also has a direct connection to the Argentine art music tradition.

¹⁰ Schwartz-Kates, "The *Gauchosco* Tradition," 760-761.

Analytic Summary of the *Duo for Flute and Oboe*

The *Duo* initially presents a stark contrast with the other flute works. The first movement presents a series that generates set classes that are used throughout the piece to provide melodic and thematic material, as well as to reinforce the formal divisions of the movements. Pitch-class sets thus provide a more structural and generative function than in the previous works. Although the piece is pitch centric, Ginastera prefers quartal arrangements over the triadic harmonies of the prior works. In addition, the folk references initially appear to be completely absent. Finally, the movements are more substantial, using classical forms alien to the folkloric context, thereby eschewing formal constructions associated with folk music.

It is therefore not surprising that the *Duo* has been perceived to lack folk music elements. On closer examination, however, there are subtle threads of continuity with the previous pieces. Although Ginastera could have chosen some of the more dissonant set classes from the opening series in the *Duo*, he instead largely uses the set classes that were characteristic of his earlier works, which were in turn reflective of folk music in their derivation from the pentatonic scale. Although the quartal arrangement tends to disguise their identity from an aural perspective, the identity of the set classes has not changed. In addition, folk characteristics continue to inform Ginastera's style, but in a much more abstract form. The probable allusion to the guitar chord is one example of an abstract representation of the folk tradition. Another means by which Ginastera presents folk elements is by intertwining them with certain art music elements, such that the same characteristic can be viewed from several different perspectives. A good example of this is the third movement, which can be perceived simultaneously as a gigue and a

Ginasterian malambo. Other examples include the folk rhythms that fit seamlessly into the surrounding art music rhythms; the portrayal of the pastoral tradition in a fairly conventional European art music fashion while simultaneously using it to represent the pampas; the descending melodic lines in the second movement that suggest the melancholy mood as well as being reflective of the folk tradition; the subtle *zamba* quatrain structures found in the second movement that also reflect art music four-measure phrasing and repetition; the use of the parallel major and minor, which divorced from a direct folk context could easily be accounted for in an art music context; and the use of repetition and transposition in the development of the material, which simultaneously reflects folk music repetition, sequence, and variation, as well as a basic art music approach to working with pitch-class sets, sonata form, and fugal technique. The difference between the *Duo* and the other flute works, then, is not that there is an absence of folk materials in the *Duo*, but that it is no longer possible to differentiate between the art music and folk music characteristics. Ginastera has eschewed the most characteristic melodic, harmonic, and formal folk elements, retaining only those expressions that fit seamlessly into an art music framework. He is thus achieving a synthesis that will become his characteristic musical language.

The *Duo* is therefore considerably more complex than it might initially appear. While all elements can be satisfactorily explained from an art music perspective, understanding the additional layer of folk music elements adds richness and depth, thereby permitting the continuity with Ginastera's earlier works to be discerned and the development of his musical expression to be more fully comprehended.

CHAPTER 5:
CONCLUSIONS

The analyses of the three flute chamber works by Alberto Ginastera have explored how various art and folk music elements are combined in these pieces. The earlier two works contain overt folk music characteristics, while the *Duo* shows a more integrated approach, in which the art and folk music characteristics are often blended into a single entity.

Impresiones de la Puna bears the stamp of French impressionism, with its rich, lush, and generally non-functional harmonies. The use of the pentatonic scale accords well with the French style, as does the evocative presentation of folk elements and genres. The insistent rhythmic drive of the third movement has echoes of Stravinsky, and the motivic use of a set class throughout is reminiscent of Bartók. The interest in French impressionism and the northwestern region of Argentina, as well as the nature of the work as a short character piece, reflects Ginastera's immediate Argentine art music environment. Melodic, harmonic, rhythmic, and formal folk elements are used prominently, and the indigenous instrument of the *quena* is portrayed using the flute. Even in this early work with diverse musical influences, Ginastera achieves a cogent style undergirded by the use of the Andean motive and pitch-class sets with similar sonorities. *Impresiones de la Puna* thus intimates future directions for Ginastera in the use of an abstract motive distilled from a folk entity, the pentatonic scale, with the purpose of deriving melodic and harmonic material from it. In a work that employs overt folkloric elements, and thereby suffers from the lack of development that is characteristic of folk

material, Ginastera is subtly exploring a means of using folk characteristics abstractly to create new material.

Cantos del Tucumán continues in an analogous vein to *Impresiones de la Puna*, displaying an interest in the musical and cultural elements of the Northwest. Although no vestiges of French impressionism remain, *Cantos del Tucumán* does contain echoes of Stravinsky and Bartók similar to the prior piece. The work is a song cycle, displaying Ginastera's skill at creating sensitive text settings. The dedication of the song cycle to the outstanding soprano Brígida Frías de López Buchardo affirms Ginastera's connection to the Argentine art music milieu, and in particular to her husband Carlos López Buchardo, who excelled at the Argentine art song. Like *Impresiones de la Puna*, folk melodies, harmonies, rhythms, and forms, as well as the pentatonic scale, continue to play a central role in generating the musical material. Pitch-class sets are present, serving to discreetly unify the song cycle. In many respects, then, *Cantos del Tucumán* bears a strong resemblance to *Impresiones de la Puna*. Both works are excellent representatives of the compositional period Ginastera called objective nationalism, where folkloric traits are presented in a direct manner in a generally tonal framework.

The *Duo for Flute and Oboe* shows the influence of European art music in its neo-classical style and formal structures. Bartók's influence continues to be felt in Ginastera's use of pitch-class sets to generate musical material, as well as his use of symmetrical structures at various points in the piece. The influence of the Argentine art music tradition can also be perceived, as the generation immediately preceding Ginastera had embraced neo-classicism and dodecaphony, as well as preferring chamber works to the short character pieces and songs of previous generations. The parallels between

Giannone's fugue and Ginastera's third movement in the *Duo*, as well as the partial imitation of Aguirre's famous harmonic progression, are other examples of Argentine art music influence. The second movement references the pastoral topos that Juan José Castro and Ginastera created in their works, using European art music pastoral conventions to refer to the pampas and the gaucho. Both composers tended to use fourths and fifths in their portrayal of the pastoral motif, which reflected not only the tuning of the open strings of the guitar but also Copland's influence, who used these intervals to portray the "wide open spaces."¹ Folk elements are present, but in an abstract form, with suggestions of the guitar chord, as well as melodic, harmonic, rhythmic, and formal elements that are seamlessly integrated into the art music context. Pitch-class sets derived from an opening twelve-tone series determine much of the melodic and harmonic material, rather than folk characteristics. Several of the set classes used, however, including the pentatonic collection and its subsets, have their roots in folk music based on Ginastera's earlier works, and they therefore comprise another example of abstract folk elements in the *Duo*. The *Duo* thus draws on diverse influences that are more tightly integrated than in the previous flute works. The piece can be analyzed satisfactorily from an art music perspective, with the recognition of the subtle folk elements adding richness and depth to the analysis. The characteristics of the *Duo*, then, align it more closely with Ginastera's second compositional period, subjective nationalism, in which he presented folk elements in a subtle fashion. Although it is outside the purview of this document to resolve the issue of categorizing the *Duo*, it does appear that the work creates a problem

¹ Schwartz-Kates, "Alberto Ginastera," 271-273.

for the current periodization, in which the *Duo* is associated with pieces that display prominent folkloric traits.

Although Ginastera's mature style displays clear differences with these early works, the pieces nonetheless prefigure salient elements of Ginastera's later compositional approach. Throughout his compositional career, Ginastera valued formal clarity,² which can be observed in his earliest works. His use of strong rhythms derived from Argentine dances can also be discerned. Ginastera's works in his first two stylistic periods tended to draw on Argentine folkloric motifs, with pieces such as his three *Pampeanas*, while his later works often referenced indigenous and pre-Columbian themes, such as the two *Puneñas*, *Cantata para América Mágica*, and *Popol Vuh*. *Impresiones de la Puna* is one of the exceptions to this observation, as it alludes to both indigenous and folkloric materials, thereby foreshadowing the composer's trajectory in both his earlier and later pieces.³ The use of pitch-class sets in all three works suggests the central role that they will increasingly play in Ginastera's later works. Although the preponderance of set classes used in the three pieces are more typical of his first and second periods, such as the trichords (013), (025), and (027) and the tetrachord (0257), some set classes that will figure prominently in his work after 1960 are already present, including the trichords (016) and (026), as well as the tetrachord (0167). The interest in aggregate completion and the use of symmetrical structures also continue to be important features of his later style. Finally, Ginastera presents musical material in the first few

² Schwartz-Kates, *Research and Information Guide*, 34.

³ Sottile, 170-172.

measures that establishes pitch, intervallic, and rhythmic parameters for the remainder of the work, a tendency that characterizes his later output as well.⁴

Ginastera's early works thus provide a glimpse into the composer's stylistic development, revealing later compositional directions even in his earliest pieces. Ginastera masterfully integrates different musical influences to create a style that subtly reflected his Argentine roots in the midst of twentieth-century compositional approaches. The intertwining of art and folk elements in his early works was instrumental in establishing a unique voice that transcended nationalism to speak to audiences around the world.

⁴ Barnett, 22, 33-39, 44, 48, 199.

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