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PANAMANIAN ART MUSIC FOR STRINGS:

WORKS FOR VIOLIN/PIANO AND VIOLA/PIANO BY

ROQUE CORDERO, EDUARDO CHARPENTIER, AND FERMÍN CASTAÑEDAS

A DOCUMENT

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By

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## CHAPTER I

### PANAMANIAN ART MUSIC FOR STRINGS: WORKS FOR VIOLIN/PIANO AND VIOLA/PIANO BY ROQUE CORDERO, EDUARDO CHARPENTIER, AND FERMÍN CASTAÑEDA

#### **Introduction**

Panama is a young country. Its independence from Colombia was won only one hundred and three years ago, on November 3, 1903. It does not have a long tradition of classical music. Indeed, international recognition in Panamanian art-music can be traced back only to the second half of the twentieth century. A close analysis of the programs of the Festivals of Latin-American Music celebrated in Caracas in 1954 and 1957 “shows the absence, almost total, of compositions from Central America and Panama.”<sup>1</sup> It is in the Second Festival of Latin-American Music of Caracas (1957) that one can find, for the first time, pieces by a Panamanian composer. This late beginning can also be attributed to the lack of a Panamanian symphony orchestra during the first four decades of the twentieth century. This situation, along with “a precarious musical life barely kept active by the sporadic performances of artists in transit, were not enough encouragement for the composition of orchestral pieces.”<sup>2</sup>

Indeed, Panamanians are better known for their achievements in boxing (Roberto “Mano de Piedra” Durán), baseball (Mariano Rivera), popular music (Rubén Blades,

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<sup>1</sup> Roque Cordero, “La música en Centroamérica y Panamá (Music in Central America and Panama),” *Journal of Interamerican Studies*, no. 8 (1966): 412.

<sup>2</sup> *Ibid.*, 416.



Edgardo A. Franco ‘El General’), and horse racing (Laffit Pincay Jr.), than for their contribution to classical music. The second half of the twentieth century saw a prolific production of compositions by Panamanian composers, but there is not an awareness of this music due to a lack of dissemination. Most prestigious encyclopedias and dictionaries still mention no more than eight Panamanian composers. According to the Garland Encyclopedia of World Music, “The art-music world is probably the most unexplored in the history of the arts in Panama. Panamanian musical composition ... has not been studied with serious attention.”<sup>3</sup> Some dissertations have addressed Panamanian art music,<sup>4</sup> but a monograph in English exclusively devoted to Panama and its art music has not yet been written. This is a field that indeed invites more research and publication.

### **Purpose of Study**

This dissertation will show a portion of the contribution that Panama has made to the world of classical music. The focus of this study is on the literature for violin and viola by Panamanian composers Roque Cordero, Eduardo Charpentier de Castro, and Fermín Castañedas. The violin was chosen as the focus of this study because it is the only classical instrument adopted by Panamanians into their folk tradition. The violin shares in Panama both the art-music language and the folk music language. The other chosen instrument is the viola because it is the closest classical instrument to the violin, and also because the author of this dissertation believes that this instrument deserves, in general, more attention by Latin-American composers than it has received. The viola is

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<sup>3</sup> *The Garland Encyclopedia of World Music*, 1998 ed., s.v. “Panama,” by Ronald R. Smith.

<sup>4</sup> There are about a dozen works that study Panamanian compositions in depth. Just to mention a few, there are the works of Priscilla Filós, Ronald R. Sider, John Edward Brawand, and Hortense Reid Kerr.

not a well-known instrument in Panama. In fact, one will not find more than fifteen violists in the entire country, including professionals and students. With so few local players, it is surprising that a Panamanian composer could have written pieces for the viola at all. This study creates the awareness of such compositions. The viola, in general, does not have a large repertoire compared to the violin; it was not until the twentieth century that compositions featuring the solo viola became more numerous. It is important to realize that the viola piece analyzed in this study is one of the few compositions for viola and piano by a composer from Central America.

Although the purpose of this study is to focus on the violin and the viola, the existing repertoire by Panamanian composers does not contain works for viola alone.<sup>5</sup> The need to include another instrument becomes indispensable. A search was done among the available literature for violin and viola by Panamanian composers to find pieces for two players that treat the violin or the viola as a solo instrument. Therefore music for violin/piano and viola/piano is examined in this study.

I will analyze one piece for violin and another for viola. I also include a section on Panamanian folk music and a section about the compositional techniques that Cordero, Charpentier, and Castañedas apply to their music. The section on Panamanian folk music helps the reader observe and understand the level of folk music's influence or lack thereof within the selected compositions. Perhaps, this analysis also helps to explain which elements make a composition sound "Panamanian" or not. In the section about the compositional techniques applied by these composers, I observe how their technique is mixed with folk, indigenous, and Afro-latin elements to create a new language.

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<sup>5</sup> Roque Cordero wrote in 1988 a piece for solo violin entitled *Rapsodia Panameña*. This is the only piece for violin alone written by a Panamanian composer.

Additional compositions in a chamber music context for violin and viola by Panamanian composers exist, but they are not known because they were never published and because the composers did not gain international recognition. I include a catalogue surveying this repertoire to create some awareness of their existence; perhaps this awareness will inspire more instrumentalists to learn and perform these pieces.

### **Need for the study**

As noted, little has been written about Panamanian art music and Panamanian composers. A few dissertations and journal articles do refer to Panama, but they focus their attention on Panamanian folk music and also on the works of Roque Cordero. Roque Cordero is the name found most often in encyclopedias and dictionaries surveying art-music in Panama. Other names include Santos Jorge, author of the country's national anthem, Alberto Galimany, Carlos Arias Quintero, José Luis Cajar, and Marina Saiz Salazar, but little is said about each. The knowledge of other Panamanian composers and their work is basically non-existent, so a need to study more Panamanian compositions is indispensable. This document should begin fulfilling this need.

As of 2006, compositions for viola by a Panamanian composer number only two. Neither has been analyzed, so this document serves as an opportunity to analyze one of them. Both pieces are by Roque Cordero. One is *Tres Mensajes Breves* and the other is the *Concertino para viola y orquesta de cuerdas*, which is not published. I analyze *Tres Mensajes Breves* which is the Panamanian viola piece that has been performed the most, both in Panama and abroad.<sup>6</sup> I also analyze the *Romanza para Violín y Piano* by Eduardo

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<sup>6</sup> Despite the fact that it was written in 1966, *Tres Mensajes Breves* was performed for the first time in Panamá by the author in December 2002.

Charpentier de Castro<sup>7</sup> which is the only Panamanian piece for violin that uses an indigenous Panamanian motive, and I discuss the piece *Sonatina para Violín y Piano* by Fermín Castañedas since it is the only piece for violin by a Panamanian composer that utilizes aleatory language extensively throughout the piece. Castañedas' *Sonatina* combines also the aleatory language with serialism and Latin rhythms.

### **Design and Procedure**

This dissertation has an introduction and six chapters. Each chapter helps in the understanding of the following chapter. In the introduction (chapter I) I focus on Panama and the current lack of information about its art-music. In chapter II, I consider the violin and explain more fully why this instrument was chosen to represent Panamanian art-music in general. In order to do this, additional information is provided about the folk violin. This violin is a principal folk instrument of Panama, including also the *mejoranera*, the *socavón o bocona*, and the *tambores*. It grew in popularity in the Peninsula of Azuero, reaching its peak of influence in the 1950s. This explains why there is a vast literature for violin folk music, but not for violin art-music. In chapter III, I introduce three Panamanian composers and their influences. Chapter IV discusses various folk elements of Panama and their influence on the music of these composers. A piece by Cordero and a piece by Charpentier are analyzed in chapter V, so that the reader is better able to understand how the composers' compositional techniques mix with either folk or indigenous musical elements. In chapter V, I also demonstrate how rhythm, form, and melody give a strong personality to the compositions.

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<sup>7</sup> The *Romanza para Violín y Piano* by Eduardo Charpentier de Castro was premiered by violinist Alfredo de Saint Malo and pianist Hans Janowitz in 1961.

I chose to write about Roque Cordero, Eduardo Charpentier de Castro, and Fermín Castañedas because they represent the older generation of Panamanian composers and because they have already established significant reputations. Unfortunately, some other Panamanian composers could have been part of this study but were not included as a consequence of the lack of reliable source material. Marina Saiz Salazar is an example.<sup>8</sup> She died in 1990 at the age of 60, but although some of her music has been catalogued, some of it has also been lost. She composed a work for violin and piano entitled *Siete Piezas para Violín y Piano* (Seven pieces for violin and piano). This work has not been found in Panama<sup>9</sup> or in the archives of the University of Hemline where she studied.<sup>10</sup> This is not the only significant Panamanian composition for violin that it is missing. The Sonata for violin and piano composed in 1901 by Narciso Garay (1876-1953) has not been found either. In general, most violin pieces written before the 1940s are missing. I hope this document awakens among Panamanian musicologists the desire to find the missing literature, which probably does exist somewhere.

Chapter VI includes a compilation of the different pieces written for strings by Panamanian composers. It is hoped that this catalogue will create awareness of the existence of these compositions and at the same time point to the paucity of compositions for viola, bass, and cello. In chapter VII, the epilogue, I sum up the history and literature found in the previous chapters and establish the importance of Cordero, Charpentier, and

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<sup>8</sup> Marina Saiz Salazar was a student of Roque Cordero.

<sup>9</sup> After doing some research in Panama, nobody has confirmed seeing the manuscript of *Siete Piezas para violín y piano*. It needs to be found.

<sup>10</sup> After conversation with Bratt Matala at the University of Hemline, it was confirmed that the only piece that they have for Marina Saiz Salazar is her *Sonata* for piano.

Castañedas in Panamanian art music, as well as the importance of a new generation of Panamanian composers in the construction of an enhanced art music scene in the country.

### **Review of Literature**

Except for the more copious literature surrounding Roque Cordero, most of the information about Panamanian composers is to be found in Panama City. Little is to be found in international magazines or studies. The lives of other composers are the subject of a few books in Panama, but these can only be found by going there. These books are not accessible in the international domain because of the lack of technology. Interlibrary loan systems or internet accessibility is not always available, plus there are not enough translations of these documents from Spanish into English. The most important periodical that includes different studies about the culture of Panama is the journal *Lotería*, which for decades has provided Panamanians with valuable studies of their own culture, history, politics, and tradition. Unfortunately, this journal does not have international exposure. Other sources that give more accessible information about Panama do exist. These are newspapers such as the *Estrella de Panamá*, *El Panamá América*, *La Prensa*, *El Siglo*, *La Crítica*, and *The Panama News* among others. These newspapers have internet webpages, and they have become a new way for scholars and historians to access valuable information about Panama and its music.

One can also find essays, dissertations, encyclopedias, dictionaries, and books with accurate studies about Panamanian folk music. Even though most of them are in Spanish, extensive information has been written in English as well. Some of this information, for example, can be found in the *Garland Encyclopedia of World Music*. Additional articles can be found about the music of the Kunas and the Guaymies (Ngnobe

Bugle) Indians of Panama<sup>11</sup> and about the black (Congos) music in Panama. Some of these studies written in English are *The Lullabies of the San Blas Cunas Indians of Panama* by Sandra Smith McCosker; *Stories, Myths, Chants, and Songs of the Kuna Indians* by Joel Sherzer; *Music of the Tule Indians of Panama* by Frances Densmore; *Panpipes for Power, Panpipes for Play: The Social Management of Cultural Expression in Kuna Society* by Sandra Smith; and *The Society of Los Congos of Panama: An Ethnological Study of the Music and Dance-Theatre of an Afro-Panamanian Group* by Ronald Richard Smith.

A generous contribution about Central-American music can be found by Ronald R. Sider in his thesis *The Art Music of Central America: Its Development and Present State*, written in 1967, but the few studies that target Panama specifically have not been translated and need to be updated. Examples of these studies that need translation include the book *Sinfónica, ópera y zarzuela en Panamá* (Symphony orchestra, opera and zarzuela in Panama) written in 1975 by Eduardo Charpentier Herrera, the essay *Compositores Panameños contemporáneos y su música* (Contemporary Panamanian composers and their music) written by Eduardo Charpentier de Castro in 1986, and the two essays by Jaime Ingram *La creación musical en Panamá en la Era Republicana* (The musical creation in Panama during the republican era) and *Apuntes para una historia de la música en Panamá* (Notes for a history of the music of Panama) both published in 2003.

At the present time there are five doctoral dissertations, six master theses, three essays, and three short analytical studies related to the music of Roque Codero extant (see

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<sup>11</sup> Few studies exist of the music of the other Panamanian indigenous groups: Chocoes (Emberá-Wounan), Teribe (Nazo), Talamanca, Cricamolas, Bri Bri, and Bokotá.

appendix D). He is the only Panamanian composer who has received this level of attention. However, no book-length biography of Roque Cordero yet exists. The longest biographies about Roque Cordero can be found in the master thesis of Moisés Guevara *Panamanian Folk Influences in Roque Cordero's Music*, the doctoral thesis of John Edward Brawand *The Violin Works of Roque Cordero*, and Hortense Reid Kerr *The Chamber Music for Piano and Strings of Three African-American composers: The Chevalier de Saint-Georges, William Grant Still, and Roque Cordero*. Some of the studies target the symphonic work of Cordero; others focus on his piano compositions and his violin and chamber music works. Even though all the studies have different goals, they do not contradict each other. In general, these documents agree that Cordero's music is imbued with Panamanian folk elements, and most agree that his compositions can be divided into three different periods: tonal, early twelve-tone and mature twelve-tone. Unfortunately, no other Panamanian composer has been studied in such detail, so this dissertation is an opportunity to search more widely, including the works of other important Panamanian composers.

Through the years much of the music composed by Panamanians was not archived or published, and in many cases this music has been lost.<sup>12</sup> Many compositions are mentioned in different books, but the sheet music can not be located. Nevertheless, although the music cannot be verified, research conducted by several Panamanian musicians such as Cordero, Jaime Ingram, and Eduardo Charpentier de Castro have

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<sup>12</sup> After talking with many musicians in Panama it was called to this writer's attention that a great deal of music has been lost from important state musical institutions in Panama. Musical materials have been improperly filed, stolen, or kept in conditions allowing humidity to destroy them.



highlighted the work of these composers whose compositions would otherwise have passed unnoticed.<sup>13</sup>

Much sheet music only exists in manuscript, such as certain compositions by Charpentier and Fermín Castañedas, which have not been published. These two composers have generously made their music available to this dissertation. Charpentier, Fermín, and Cordero are among the few Panamanian composers who were born in the first half of the twentieth century. Fortunately they are still living and willing to share their knowledge of Panamanian music's beginnings with a younger generation of musicians.

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<sup>13</sup> Panamanian composers Roque Cordero, Eduardo Charpentier de Castro, and Panamanian pianist Jaime Ingram have written different essays and articles acknowledging the pieces composed by their Panamanian colleagues.

## CHAPTER II

### THE VIOLIN'S IMPORTANCE IN PANAMANIAN CULTURE

The violin was the classical stringed instrument that received the most attention during the first years of Panamanian independence. Most students chose to study this instrument over the bass, the cello, and the viola. The viola was the most neglected of the four. During 1910-1918, according to the Symphony Orchestra of the First National Conservatory of Music of Panama rosters, only three viola players were enrolled. One of them was Cuban clarinet player Máximo Arrates.<sup>14</sup> The remaining enrollment for this orchestra included nineteen violinists, five cellists, and five bassists.<sup>15</sup> The popularity of the viola did not increase during the following decades. The National Symphony of the country seldom featured a viola soloist, and most Panamanian composers disdained the potential of the viola. Indeed only a few Panamanian composers have written pieces for viola in a solo context to this day. The only place where this instrument has found an important voice is in the string quartet, which fortunately is a favorite ensemble among Panamanian composers (see catalogue in chapter V). The violin, on the other hand, has found the most attention among the strings. This was not restricted to art music. The violin was also prominent in the folk tradition. During the first half of the twentieth century, the violin occupied the melodic center of Panama's folk music.

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<sup>14</sup> Máximo Arrates established himself in Panama in 1880. He is the author of the popular Panamanian *danza* known as *La Reina Roja*, which goes by the nickname of "*Pescao*."

<sup>15</sup> Eduardo Charpentier Herrera, *Sinfónica, ópera y zarzuela en Panamá* (Symphony, opera and zarzuela in Panama) (Panama City, Panama: Orquesta Sinfónica de Panamá, 1975), 10.

### **Azuero Peninsula: Fountainhead of the Panamanian Violin**

The Azuero Peninsula hosts the folk stringed instruments of Panama: the *mejorana*, the *socavón*, the *rabel*, and the violin. The *mejorana* is considered the main national instrument of Panama, followed by the *socavón*. The *mejorana*, similar to the Colombian *tiple* and the Venezuelan *cuatro*, has been described as a small guitar of five strings or a short-necked plucked lute. It is made of cedar and balsa, and it is manufactured by natives. The name *mejorana* causes confusion because it is a term applied not only to the five-stringed guitar already mentioned, but also to the songs and dances this instrument inspires. Further, solo tunes or airs performed by this instrument are referred to as *mejoranas* as well. The *socavón* or *bocona* is an instrument similar to the *mejorana* but with four strings. This term, *socavón*, like the *mejorana*, shares more than one meaning as it is also attributed to certain tunes (called *socavones*) performed either by the *mejorana* or the *socavón*. The influence of the *socavón* instrument declined when the younger generation of Panamanians began to lose interest in learning and playing music in the folk idiom.

Although the *mejorana* and the *socavón* can be used to perform solo pieces, the *rabel* and the violin are the principal melodic folk instruments in Panama. The *rabel* is a three-stringed violin. As with the *socavón*, the *rabel* is approaching extinction. The violin, on the contrary, has remained in use. More people have chosen to study it seriously, both in art and folk music.

The popular tradition of the violin can be traced to the Peninsula of Azuero, its most famous folk territory. This peninsula is located in the southwestern part of Panama, between the Gulf of Panama to the east and the Gulf of Montijo to the west.

Geographically it includes the provinces of Herrera, Los Santos, and a portion of Veraguas, but demographically, the region of Azuero commonly refers only to Herrera and Los Santos, because most of the population of the peninsula resides in these two provinces. Figure 1 shows the map with the exact location of the Peninsula of Azuero.



Figure 1. The Peninsula of Azuero covers the provinces of Herrera, Los Santos, and a portion of Veraguas.

The music of this region shows little indigenous flavor and more African and Hispanic influences.<sup>16</sup> This is reflected in several dance forms of the region, including the *Pasillo* (a dance form similar to the Waltz) which is of European descent.

The presence of the violin in Panama is also a result of Spanish colonization. According to Bolívar Rodríguez, a researcher on Panamanian folklore, the violin arrived in the Azuero region during the mid 19th century. Before the arrival of the Spanish, the instruments found were those of indigenous tribes, mainly ocarinas, cane flutes, rhythmic

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<sup>16</sup> Dora Pérez de Zárate, *Sobre nuestra música típica* (Panamá: Editorial Universitaria, 1996), 4.

seashells, snails, drums, and maracas.<sup>17</sup> The violins found in the Peninsula of Azuero are usually made by the countrymen imitating the European model. These instruments have been made in a rustic style of craftsmanship using cedar, pine, and other native woods.<sup>18</sup>

The violin was extremely popular during the first half of the twentieth century. Celebrated tunes that are still remembered were written by several popular music composers and folk violinists, including: Abraham Vergara, Francisco “Chico Purio” Ramírez, Braulio Escolástico “Colaco” Cortés, Tobías Plicet, Antonio “Toñito” Sáez, Dídimo Vergara, Miguel Leguísamo, Clímaco Batista, Benigno Villarreal, Alfonso Molina Gertrudis, Sacramento, José de la Rosa Cedeño, and Rogelio Córdoba.

A significant amount of folk music has been collected for this instrument over the last century. One still finds music that has been passed from generation to generation through oral tradition. Most of this music is conceived as a one voice melody with small leaps, so the violin rarely needs double stops or triple stops to perform it. The range of these melodies is not larger than two octaves; consequently, the violin usually does not need to be played above the fifth position. In general, composers use simple chords such as the tonic, subdominant, and dominant. Modulations typically go to the dominant key, the relative minor, or the parallel minor. Experimenting with other chord progressions is quite unusual. Moreover, all these songs correspond to national dances, for example: the *punto*, the *cumbia*, the *denesa*, and the *atravesao*. Each has its own formal structure and traditional development.

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<sup>17</sup> Noel Foster Steward, *Las expresiones musicales en Panamá: Una aproximación* (Panamá: Editorial Universitaria, 1997), 47-48.

<sup>18</sup> de Zárate, *Sobre nuestra música típica*, 56.

Unfortunately, the violin began losing popularity in the 1940's when it was replaced by the accordion, mainly for acoustic reasons. While the violin functioned more for small locations, the volume of the accordion was better for bigger venues. Nowadays the violin is not used regularly in folk music performances. Only in the town of Guararé and the islands of San Miguel has the violin been kept as part of the traditional music.<sup>19</sup>

Panamanian folk instruments such as the accordion, the *mejorana*, and the *socavón* have not found a voice in Panama's art music. Perhaps in the future a Panamanian composer will write a concerto for one of the folk instruments. Argentinian composer Astor Piazzolla (1921-1992) did so for the *bandoneón*, which is not an instrument of the symphonic orchestra.<sup>20</sup> The *bandoneón* has been used since about 1900 as a solo virtuoso instrument in the tango orchestras of Argentina, Uruguay, and Brazil.<sup>21</sup>

### **Alfredo de Saint Malo Orillac: Panama's Leading Twentieth-Century Violinist**

While the popularity of the folk violin was being replaced by the accordion, the classical violin was gaining international recognition through the work of Alfredo de Saint Malo, an unexpected event in a country that had not yet established a history in art music.

No one knows the exact date of classical music's arrival, but some names can already be cited prior to the independence of Panama, in 1903. Manuel Arias Hidalgo (1863-1926) is one of these people. He was born in Parita, Panama in 1863. He studied

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<sup>19</sup> Ibid., 57.

<sup>20</sup> In 1979, Astor Piazzolla wrote a concerto for *bandoneón* and symphony orchestra, *Concierto para bandoneón y orquesta*.

<sup>21</sup> *The New Grove Dictionary of Music and Musicians*, 2d ed., s.v. "Bandoneon."

in the city of Milan, Italy and in 1913 established himself in Chile.<sup>22</sup> Another influential person was Narciso Garay. He was probably the most prominent music teacher in Panama at the turn of the century. He was “a violinist, pianist, singer, composer, and art critic, who was at the center of Panama’s musical life for more than a decade.”<sup>23</sup> Born in Panama June 12, 1876, he studied in Colombia and also in Brussels, Belgium at the Royal Conservatory of Music (graduating with a first prize). Garay also studied composition in Paris with d’Indy and Fauré and composed the first Panamanian art piece for violin and piano, *Sonata for Violin and Piano in D Major*.

In 1904, at the age of 28, Garay was named director of the first National Conservatory of Music in Panam, the *Escuela Nacional de Música*. It was here that another promising musician, Alfredo de Saint Malo, enrolled as a violin student. Even though little has been written on Alfredo de Saint Malo’s life after 1955 (when he came to the United States), significant amounts of information prior to that year can be found in the books *Sinfónica, Ópera y Zarzuela en Panamá* (1975) and *Orquesta Sinfónica Nacional* (1972), both by Eduardo Charpentier Herrera, and in the essay from the 2003 edition of the journal *Istmo*, *Apuntes para una historia de la música en Panamá (1903-2003)* by Jaime Ingram.

Saint Malo was born in Panama City, Panama, on December 13, 1898. He began studying the violin at the age of 8 with his father and in 1907 became a member of the studio of Narciso Garay at the *Escuela Nacional de Música*. The first concertos that he

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<sup>22</sup> Jaime Ingram J., “Apuntes para una historia de la música en Panamá (1903-2003) (Notes for a history of the music in Panama),” *Istmo* (2003) [journal on-line]; available from <http://www.denison.edu/collaborations/istmo/n07/articulos/apuntes.html>; Internet; accessed 25 May 2005.

<sup>23</sup> Ronald R. Sider, “The Art Music of Central America: Its Development and Present State” (Ph.D. diss., Eastman School of Music of the University of Rochester, 1967), 217.

played as a soloist with orchestra were the Mendelssohn *Violin Concerto in E minor* in 1913 and the Beethoven *Violin Concerto Op.61* in 1914, both under Narciso Garay as conductor.

After graduating from the Conservatory of Music of Panama in 1916, the government of Dr. Belisario Porras, president of Panama at the time, granted Saint Malo a scholarship to study at the Paris Conservatory. Upon graduation in 1919, he received the coveted *Premier Prix de Violin* award.<sup>24</sup> A student of the class of Eduardo Nadaud at the Conservatory of Paris, he also studied with professors Jean Gallon, Lucien Capet and George Enescu, and in Vienna with Oscar Morini. He made his solo debut with orchestra in Paris at the Conservatory of Paris under conductor Dirán Alexanian in 1924. During the same period, Saint Malo performed a recital accompanied at the piano by the composer Gabriel Fauré.

During his first visit to the United States in 1926, Alfredo de Saint Malo performed five recitals in New York City, and from 1927 to 1931 he played recitals in various U.S. cities. He performed Maurice Ravel's *Sonata for violin and piano in G Major* at Boston's Symphony Hall, joined by Ravel himself.

In 1929, fourteen years after his departure from Panama, he returned to perform concerts in several cities on the isthmus. During this trip, the government of Panama honored him with celebration in the *Teatro Nacional* (National Theatre of Panama) where he received a crown of golden laurels declaring him "National Glory." That same year Saint Malo recorded for the Victor label with pianist Andres Kostelanetz the *Flight of the Bumblebee* by Rimsky-Korsakov and the *Caprice in A minor* by Wieniawski. Then he

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<sup>24</sup> Eduardo Charptentier Herrera, *Sinfónica, ópera y zarzuela en Panamá* (Panamá: Litho Impresora Panamá, S. A., 1975), 29.



returned to the United States to perform as soloist with the Hollywood Bowl orchestra in Los Angeles, California under conductor Bernardino Molinari. In 1941 Saint Malo was recruited by the president of Panama, Dr. Arnulfo Arias, to become director of the newly founded *Conservatorio Nacional de Música y Declamación de Panamá* (Panama's National Conservatory of Music and Declamation). This same year he recorded pieces by Latin American composers for the Columbia label with pianist/musicologist Nicholas Slonimsky.

Saint Malo was in charge of the newly founded Conservatory until 1953 when he had to resign because of significant political problems. In 1955 he moved to Austin, Texas, where he was hired as violin teacher for the School of Music at the University of Texas and also as a member of the University string quartet.

Saint-Malo was appointed to the University [of Texas] music faculty at the start of the present semester, came to Austin from his native Panama whose government regarded him as its major contribution to the music world.<sup>25</sup>

In his seventeen years as a violin virtuoso [1924 to 1941], Mr. Saint-Malo also became an outstanding chamber music player. Horace Britt, distinguished cellist with the Department of Music, performed with him in Paris, and while at the University, Mr. Saint-Malo will be a member of the string quartet founded by Mr. Britt.<sup>26</sup>

Saint Malo died in Austin at the age of 86. Although he lived in the United States for the last 29 years of his life, he constantly visited Panama and played concerts and recitals. His merits and awards are a testimony to his artistry and serve as an inspiration to the younger generation of Panamanian art music performers (see a list of Saint-Malo's merits in Appendix D).

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<sup>25</sup> "UT [University of Texas] Violinist Schedules His Debut," *Austin American*, 9 October 1955.

<sup>26</sup> "University [The University of Texas at Austin] Faculty Concert Series Begins Today in Recital Hall," *Austin Daily Texan*, 9 October 1955.

### CHAPTER III

#### THE COMPOSERS AND THEIR TRENDS

A strong presence of folk and popular music exists in the music of Panamanian art composers most likely because they grew up listening to this music on daily basis.

Ronald R. Sider wrote in 1967 the following about the most well-known Panamanian composers of the time: “Folk melodies, folk rhythms, or both have been significant influences in the music of Eduardo Charpentier, Mariana Saiz, and Roque Cordero.”<sup>27</sup>

Marina Saiz Salazar (1930-1990), who died in the United States, is the only known female Panamanian composer of the twentieth century. A former student of Dr. Cordero, her piano sonata is her best known work.

Roque Cordero, Eduardo Charpentier, and Fermín Castañedas are composers of Panamanian art music born within Panama’s first fifty years of independence (1903 to 1953). They have gained international recognition. Marina Saiz belongs to this group as well, but due to the lack of information recorded on her the life and works, she has not been included in this document. Perhaps this dissertation will motivate Panamanian musicians to complete further research on her life and career.

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<sup>27</sup> Sider, “The Art Music of Central America,” ix.

## Roque Cordero

From a family lacking a musical background, composer and conductor Roque Cordero became the “most notable creative personality of Central America.”<sup>28</sup> He was born in 1917. The only music that he was exposed to and which he performed during his teen years were Marches, Dances, Tangos, Pasillos, Fantasias of Italian Operas, and selections of Spanish Zarzuelas. Panamanian composers of the period, including his teacher Máximo Arrates Boza, only wrote popular music. At first Cordero did too.<sup>29</sup> Frustrated by his own limitations, Cordero decided to begin studying Solfeggio intensively on his own. He began studying harmony around 1934 with Pedro Rebolledo, a Panamanian musician who had studied in Mexico with the composer Julián Carrillo. In 1936 Cordero began studying harmony with Herbert De Castro (1905-1969), a Panamanian who had studied in France and was working on spreading the music of the French impressionists.<sup>30</sup> In 1939, at the age of 21, Cordero composed *Capricho Interiorano*, which was his first piece to be performed by a professional orchestra. It premiered on February 24, 1944 with the Orchestra of the BBC in New York during a radio program named *Música del Nuevo Mundo* (Music of the New World).<sup>31</sup>

In 1943, hungry for knowledge, Cordero arrived in the United States to study music. This happened thanks to Professor Myron Schaeffer, an American composer who had just arrived in Panama to teach at the University of Panama and helped Cordero

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<sup>28</sup> Robert P. Morgan, ed., *Modern Times from World War I to the Present*. Englewood Cliffs, New Jersey: Prentice Hall Inc., 1993. S.v. “The Hispanic World, 1918-45,” by Gerard Béhague.

<sup>29</sup> Roque Cordero, “Remembranzas de Roque Cordero (Remembrances of Roque Cordero),” *Lotería*, no. 368 (Septiembre-October 1987): 16.

<sup>30</sup> Eduardo Charpentier Herrera, *Orquesta Sinfónica Nacional* (National Symphony Orchestra of Panama) (Panamá: Editora de la Nación, 1972), 121.

<sup>31</sup> Cordero, “Remembranzas,” 18.

receive a scholarship from the International Institute of Education of New York to study music education at the University of Minnesota for nine months. Even though the scholarship was for music education, Professor Schaeffer's wish was to help Cordero find a good composition teacher. His dream was realized when, in Minnesota, Cordero met the Greek-American conductor Dimitri Mitropoulos (1896-1960). He became a mentor to Cordero and granted him full tuition to study musical composition at Hamline University for four years with Austrian-American composer Ernst Krenek (1900-1991). This scholarship was supplemented with a two year scholarship from the government of Panama. This additional help arrived in 1946 thanks to a letter that several Panamanians residents in New York sent to Don Enrique Jiménez, President of Panama, requesting financial aid for Cordero. In 1947, Cordero graduated *Magna Cum Laude*, and nineteen years later he went back to Hamline University to receive an honorary Doctorate in Humanities.

Not many years after graduation, in 1949, Cordero won the prestigious Guggenheim fellowship, which allowed him to prolong his studies at the United States for one more year. During his seven years of studies at the United States, he not only studied composition intensively with Krenek but also orchestral conducting with Mitropoulos in Minneapolis, Stanley Chappel in Tanglewood, Massachusetts, and León Barzin in New York. Some of the composers with whom he established a friendship during these years were Aaron Copland, Henry Cowell, and Edgar Varèse. He could have stayed in the United States and sought permanent residency, but in 1950 he went back to Panama feeling the need to share his knowledge with his fellow Panamanians. Disappointment attended his arrival in Panama. One problem was that the

National Symphony had not raised its playing level enough during his absence to perform Cordero's pieces. He also found a discouraging situation at the *Conservatorio Nacional de Música y Declamación de Panamá* (Panama's National Conservatory of Music and Declamation). Of its enrollment of over 1000, most students approached music as a hobby, and many had gained some kind of diploma without having a solid foundation in music. He accepted a teaching position for Theory and Harmony and went on to take the position of Assistant to the Director. He felt his mission as Assistant Director was that of an advisor improving the institution, but his ideas encountered frequent opposition.

Finally, in 1953, Cordero was appointed Director of the Conservatory of Panama. He began a cleaning process to raise standards. Sadly, he found opposition again from musicians and politicians. For the next thirteen years he fought to build a more cultivated country, but he never obtained the economic support from the state that he needed. He eventually left Panama and accepted an invitation from Indiana University to become Assistant to the Director of the Latin American Center as well as a composition teacher. On July 1<sup>st</sup>, 1966, Cordero began his voluntary exile searching for a supportive artistic environment in the name of his country, outside of his country.

During his sixteen years (1950-1966) in Panama, Cordero never stopped working on his compositions. In 1957 his *Segunda Sinfonía* won the "Caro de Boesi" award for composition at the *Concurso Latinoamericano de Composición*. This was his first major award and the start of many other achievements. In 1974 the recording of his Concerto for Violin and Orchestra (1962) won the 1974 Koussevitzky International Recording Award for the best piece from a living composer recorded for the first time that year.

Over the years, works have been commissioned by Dimitri Mitropoulos, the Koussevitzky Foundation, Adolfo Odnoposoff, the Third Festival of Caracas, the University of Hamline, the University of Alabama, the Catholic University of Chile, the Second Festival of Guanabara in Brazil, the Council of the Arts of Illinois, and the Kennedy Centre, to name a few. Several orchestras, chamber groups, and soloists in the United States, Europe, and Latin America have performed and recorded Cordero's pieces. Although he excels as a composer, Cordero has also been guest conductor with several orchestras throughout the Americas. He has been an active lecturer in various countries in America and Europe and has served on juries for many international composition competitions.

### ***Cordero's compositional style***

Cordero's unique and personal style fuses dodecaphonism with the rhythmic elements of Panamanian folk music. Cordero's interest in folk elements can be traced back to his early years. The first orchestral work in Cordero's catalogue, *Capricho Interiorano* (1939), uses the rhythm of *mejorana* throughout most of the piece. Since then, he has never stopped using Panamanian rhythms as an important trademark in his music. Cordero's use of serialism is handled in a way that neither interferes with his ideas nor stops the folk rhythms from expressing themselves with spontaneity.<sup>32</sup> He says:

It is just a matter of knowing how to use the sounds. If one is going to use the twelve notes following the strict formula of not using the first sound until one has reached the twelfth one, then it becomes mechanic.<sup>33</sup>

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<sup>32</sup> Juan Orrego-Salas, "Técnica y Estética (Technique and aesthetics)," in *América Latina en su Música* (Latin America in its music), ed. Isabel Aretz (Cerro del Agua, México, D.F.: Siglo Veintiuno Editores, S.A., 1977), 187.

<sup>33</sup> Roque Cordero, telephone interview by author, 19 August 2005, Norman, Oklahoma.

Cordero mentions that when he began studying dodecaphonism, he realized he could say what he wanted to express with a more contemporary technique while remaining always uniquely Panamanian.<sup>34</sup> Cordero's first encounter with dodecaphonic music was dances from the Argentinean composer Carlos Paz, the first Latin American to utilize the method. Cordero read an analytical article about the piece and after reading it understood dodecaphonism even less. He was able to follow the twelve notes through the entire piece, but by the end the piece he still found the technique opaque.

It was not until he discovered Krenek's book on dodecaphonic technique that he saw the possibility of using it in his music. He asked Krenek to teach it to him, and Krenek thought the technique was not going to serve Cordero well; nevertheless, Cordero proceeded with his intention. Krenek himself changed his mind when he saw Cordero's finished piano composition *Sonatina Rítmica*. He told him the piece was magnificent.<sup>35</sup> Since 1946, Cordero has been a dodecaphonic composer, although occasionally he goes back to tonal pieces.<sup>36</sup> Cordero said this about his approach to music-making and harmony:

For me the important thing is to make music, not that I have to do this and that because harmony says so and just follow the steps like many do. They [others] plan a harmonic foundation and compose a piece based on it. No! That is not possible. That is not the way to make music. The music has to be heard and felt, and it takes a long time. It takes a long time to put it on the paper.<sup>37</sup>

Structurally speaking, Cordero utilizes cyclic form to give unity to his pieces, but he also modifies traditional forms for innovative, expressive ends. That is what grabbed

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<sup>34</sup> Ibid.

<sup>35</sup> Ibid.

<sup>36</sup> Ibid.

<sup>37</sup> Ibid.

the attention of the jury in the *Concurso Latinoamericano de Composición*, convened in Caracas, Venezuela early in 1957. He won with his Second Symphony. Cordero began composing the one-movement work on July 5, 1956 and finished it on August 30, just 55 days later. The development section of this work in sonata form is another sonata with its own exposition, development and recapitulation, creating a double sonata, one inside the other. Another exemplary piece is Cordero's Third Symphony, which has one theme and five variations. In the middle of the work, in the third variation, almost everything begins going backwards due to the use of retrograde movement. Cordero explains that even though the melody begins going backwards, he makes sure that its behavior is not a consequence of numbers dictated by the row. To avoid such a mathematical outcome, he listens strictly to the music; therefore, one encounters rows that may not behave as expected.

Cordero feels that his compositional style can be divided into two periods, the pre-dodecaphonic and the dodecaphonic. During his dodecaphonic period he wrote tonal pieces if he wished to, meaning that he was not restricted to the twelve-tone technique. His first compositions were tonal because those were the only melodic and harmonic structures he had been exposed to; however, at an early stage of his compositional career, he was already listening to different harmonic behaviors and resolutions and responding to their possibilities.

### ***Cordero's sources of inspiration***

People have inspired many of Cordero's most important works. Examples of this include *Mensaje Fúnebre in Memoriam Dimitri Mitropolous*, which was written in Mitropolous' memory a year after his death; *Adagio Trágico*; and the second movement



of the *Concerto for Piano*. His *Adagio Trágico* was written for his late mother. In 1946, he had to interrupt his studies at Tanglewood to fly back to Panama because she was dying. Although he had written several sketches of the piece after 1946, it was not until 1955 that Cordero actually completed it.

The inspiration to complete *Adagio Trágico* was the assassination of Remón Cantera, President of Panama. Doña Cecilia and Remón Cantera were very good friends of Cordero before she became First-Lady and Cantera became President of Panama. According to Cordero, Doña Cecilia was responsible for getting him a position on his return to Panama in 1950. She helped him earn a living by requesting orchestral arrangements for the ballet. When President Cantera was assassinated, a memorial to the ex-president was to take place and Doña Cecilia asked Cordero to write something for it. Cordero chose the event to complete the piece dedicated to his mother's memory.

The second movement of the *Concerto for Piano* premiered in 2004 and was written in memory of his son, who died prematurely at the age of 41. This piece was commissioned for the Chicago Sinfonietta, and Cordero was working on the first movement when his son died, causing him to write the second movement before he finished the first. The violent chords in the second movement reflect the rage Cordero felt as a consequence of the event. According to the composer, he heard these same chords while he was looking at his son's lifeless body. Cordero's rage was based on the question of why a good, young man, can depart the world while so much evil remains. After he began working on the piece, Cordero realized that the violent chord in the piano had only 8 notes. Cordero and his wife have had three sons. If one subtracts 8 from 12, one notices that a third (4 notes) is missing from the series. Those missing sounds do not

appear until almost at the end of the piece in an agonizing manner representing the missing son.<sup>38</sup>

### ***Roque Cordero's contribution to art music in Panama***

Cordero's musical achievements have brought him international recognition. His music has been a significant asset to Panama, because with it he has been able to take the name of Panama outside its own borders. Although he began his voluntary exile in 1966, he still remains close to his native country. He has said:

Even though I use a contemporary international language in my pieces, my compositions reflect the questions of a man born in Panama, who, with pride, represents Panama in the most prestigious musical circles of the world and always sign his mail: Roque Cordero, Panamanian Composer.<sup>39</sup>

### **Fermín Francisco Castañedas Del Cid**

Castañedas was born in Panama City, in 1930. He began his musical studies with private teachers and at age twelve became a student at the *Conservatorio Nacional de Música y Declamación de Panamá* where he studied bass, piano and percussion. Castañeda graduated from the National Institute of Music of Panama in 1964 with a diploma in Musical Education. It was here that he studied topics in composition with Dr. Roque Cordero. In 1971, he traveled to Santo Domingo to attend a seminar on orchestral conducting with Spanish conductor Enrique García Asencio. In 1975 he won a scholarship to study orchestral conducting in Vienna with Professor Hans Waronski. He earned another scholarship in 1979 to study composition with Spanish composer Rodolfo Halffter (1900-87) in Santiago of Compostella. He studied orchestral conducting in

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<sup>38</sup> Ibid.

<sup>39</sup> Roque Cordero, "Remembranzas de Roque Cordero (Remembrances of Roque Cordero)," *Lotería*, no. 368 (Septiembre-October 1987): 24.

Cologne, Germany in 1983, also on scholarship. In 2000 he obtained his Masters in Music from the University of Panama and is now Professor of Music at the University of Panama in the fields of *solfeggio*, harmony, and orchestral conducting.<sup>40</sup>

Castañedas has held important positions in Panama both as an orchestral conductor and as a band conductor. From 1983 to 1992, he was assistant conductor of the *Orquesta Sinfónica Nacional de Panamá*. A member of the percussion section also, he participated actively in the orchestra for nearly thirty years. Castañedas founded the *Banda de la Guardia de Colón* (Band of the national guard of the city of Colón) in 1967 and remained its music director for thirteen years until 1980, and from 1981 to 1992 he became music director of the *Banda de la Guardia de Panamá* (Band of the national guard of the city of Panamá).

Not many recordings of the music of Castañedas exist, but several of his compositions have been played not only in his native country, but also in the United States, Spain, Costa Rica, and Argentina.<sup>41</sup>

### ***Castañedas' compositional style***

Castañedas' compositions were colloquial at the beginning, but when he began studying composition with Dr. Cordero and, later, with Rodolfo Halffter in Spain, he went in a new direction by embracing serialism and aleatory. Castañedas notes:

I personally do not find that it makes sense to write a piece with the same forms and styles that were created in the eighteenth, nineteenth, and twentieth century.

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<sup>40</sup> Fermín Castañedas, telephone interview by author, 11 August 2005, Norman, Oklahoma.

<sup>41</sup> Jaime Ingram J., "Apuntes para una historia de la música en Panamá (1903-2003) (Notes for a history of the music in Panama)," *Istmo* (2003) [journal on line]: available from <http://www.denison.edu/collaborations/istmo/n07/articulos/apuntes.html>; Internet; accessed 25 May 2005.

It cannot be possible with the mentality that one has of the modern things; they are different concepts.<sup>42</sup>

Halffter was strongly influenced by the neo-classicism of Manuel de Falla.<sup>43</sup>

Perhaps this is why Castañedas is also attracted to de Falla and his technique of natural resonance.<sup>44</sup> Although Castañedas was significantly influenced by his teachers, he avoids copying their compositional style. The *Sonatina para violin y piano* is an example of his unique idiom, a mix of twentieth-century techniques which fuse with traditional forms.

Some of the twentieth-century techniques Castañedas uses are aleatory, serialism, changing meters, texture and sound density. He believes that what differentiates his compositions from anyone else's is his use of rhythmic elements: symmetric and asymmetric (meaning rhythms that can not be broken into two parts of equal duration, e.g., 5/4, 7/4).<sup>45</sup> Even though Castañedas does not use folk music in his compositions, he does use a blend of rhythmic patterns that are a result of his background in percussion and his affinity for Afro-Cuban music (a strong rhythm inherited by Panama). He has said:

I based my themes mainly on rhythms. As you may know, I am a percussionist, and therefore in my pieces I have the rhythmic concept well marked and clear to me.<sup>46</sup>

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<sup>42</sup> Fermín Castañedas, telephone interview by author, 11 August 2005, Norman, Oklahoma.

<sup>43</sup> Gerard Béhague, "The Hispanic World, 1918-45," in *Modern Times from World War I to the Present*, ed. Robert P. Morgan (Englewood Cliffs, New Jersey: Prentice Hall Inc., 1993), 244.

<sup>44</sup> An influence on Falla's musical language was a musical treatise from 1854 titled *L'acoustique nouvelle* by Louis Luca, in which harmony was derived from "natural resonance" and dissonance was treated much more freely than in traditional tonal music.

<sup>45</sup> Rachel W. Hall and Paul Klingsberg, *Assymetric Rhythms, Tiling Canons, and Burnside's Lemma* [abstract on-line]; available from <http://www.sju.edu/~rhall/Rhythms/asymmetric.pdf#search='asymmetric%20rhythm'>; Internet; accessed 27 January 2006.

<sup>46</sup> Fermín Castañedas, telephone interview by author, 11 August 2005, Norman, Oklahoma.

### ***Castañedas' sources of inspiration***

Castañedas' composition *Sinfonía Finisterre* is dedicated to the port of Finisterre. This town is located in Galicia, Spain, and it is one of the few pieces by Castañeda inspired by a place. In general, he does not seek inspiration from people or landscapes. He scarcely writes descriptive or panoramic music at all. He simply creates before a name for the piece is conceived. If he plans to write a symphony or a violin concerto, all he thinks about is the piece itself without seeking inspiration from external elements.<sup>47</sup>

### ***Castañedas and his contribution to art music in Panama***

Castañedas has written much of his music without reimbursement. This is probably his most important donation to Panama, having shared his talent and time for nothing in order to contribute to the culture of his country. Some examples are his four ballets, which he wrote for different professors who needed a piece for a dance group:

That is a contribution to the culture because I have not received any kind of monetary payment for it. You know that in Panama that is difficult. The things related to art, everyone wants them for free.<sup>48</sup>

As a conductor, he also has contributed performances without remuneration to organizations and institutions which have requested his services. Because of the struggles and low payment that art music brings in Panama, Castañedas engaged himself at times with popular music. Nevertheless, Castañedas never replaced art music with popular music in his compositions. He says that popular music makes a person famous for a while, but after a period of time, the person is forgotten. Symphonic music, on the

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<sup>47</sup> Ibid.

<sup>48</sup> Ibid.

other hand, lasts longer because it remains in history. Castañedas, who has been involved with both popular and symphonic music, comments jokingly: “One popularizes me, and the other one eternalizes me.”

Popular Panamanian musician Francisco “Bush” Buckley says that Fermín Castañedas is “an example worth imitating by the musicians of the upcoming generation.”<sup>49</sup>

### **Eduardo Charpentier de Castro**

Eduardo Charpentier de Castro was born in Panama in 1927 and is the son of flutist and essayist Eduardo Charpentier Herrera. He began to study the flute with his father, and, in 1941, at the young age of fourteen, he became a flutist of the *Banda del Cuerpo de Policía Nacional* (Band of the national police forces of Panama). In 1944, at the age of seventeen, he became a member of the National Symphony of Panama, and in 1946 he began his teaching experience as a professor of Music Theory and Solfeggio at the *Conservatorio Nacional de Música y Declamación de Panamá*. A year later he graduated as a flute player from this institution and pursued further studies in the United States.

Charpentier’s departure to the United States initiated over a decade of studying and working abroad. In 1950, he received a Masters degree from the Roosevelt School of Music at the University of Chicago where he studied composition with Czech composer Dr. Karel B. Jirak, orchestral conducting with oboist Florian Muller, and flute with René Rateau. This same year he participated in a chamber music program at Marlboro College in Vermont. Here he studied flute with Marcel Moyse, and chamber music with Adolph

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<sup>49</sup> Francisco “Bush” Buckley, *La música salsa en Panamá y algo más* (Panamá: Editorial Universitaria “Carlos Manuel Gasteazoro,” 2004), 167.

Busch and Rudolf Serkin. He then became a student at the *Conservatoire National de Musique*, Paris, France, where his studies in flute continued with Gaston Crunell (1951), and in orchestral conducting, with Eugene Bigot (1956). In 1957, Charpentier obtained a postgraduate degree from the Eastman School of Music at the University of Rochester where he studied with flutist Joseph Mariano. In 1960, he was chosen to be a member of the National Association of American Composers and Conductors (now known as NACUSA) in New York. Also in 1960, the U.S. State Department granted him a United States Government Research Professor Grant, and he was simultaneously hired as professor of flute, chamber music, and music education at the Birmingham-Southern College (known in its early years as the Birmingham Conservatory of Music) in Alabama. Additionally, he joined the Birmingham Symphony Orchestra (now the Alabama Symphony Orchestra), and in 1961, while working at Birmingham-Southern College, he founded and began conducting its orchestra.

Upon his return to Panama, Charpentier became an important figure in the development of Panamanian art music. In 1966, Charpentier was chosen as Principal Conductor of the *Orquesta Sinfónica Nacional de Panamá*,<sup>50</sup> and, in 1971, he occupied the position of Advisory Director of the *Instituto Nacional de Música*. For eighteen years, beginning in 1972, Charpentier was the Director of the *Departamento de Música de la Facultad de Filosofía, Letras y Educación de la Universidad de Panamá* (Department of Music of the College of Philosophy, Liberal Arts, and Education of the University of Panama), which he also created. In 1976, he founded and directed the

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<sup>50</sup> Charpentier remained musical director of the *Orquesta Sinfónica Nacional de Panamá* for a total of 22 years (1966-1988).

*Orquesta de Cámara de Panamá* and, in 1981, became the Director of the *Plan Juvenil de la Orquesta Nacional* (Youth Program of the National Symphony of Panama).

The last degree Charpentier sought was a Ph.D. in Music and Education which he obtained from Columbia Pacific University, San Rafael, California in 1985. This same year he represented Panama at the *Primer encuentro musical Centroamericano de música folclórica y contemporánea* (First Central American Reunion of Contemporary and Folk Music), which took place in San José, Costa Rica.

Despite his achievements and contributions to the country, Charpentier was not always supported by the state. Although he had been responsible for augmenting the number of members of the *Orquesta Sinfónica Nacional de Panamá*, raising the salaries of the musicians, and taking the ensemble to its first (and last) international tour (June 1972), his work was basically ruined in 1988 during Noriega's dictatorship<sup>51</sup> when Charpentier and more than half of the members of the *Orquesta Sinfónica Nacional de Panamá* were forced into summary retirement.

Fortunately, Charpentier did not stop trying to improve art music scene in Panama. In 1992, by petition Carlos Iván Zúñiga, the president of the University of Panama, Charpentier created and conducted the *Orquesta de Cámara de la Universidad*.<sup>52</sup> In 2004, he founded the Symphony Orchestra of the University of Panama.

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<sup>51</sup> (1968-1981) General Omar Torrijos Herrera, the National Guard chief of Panama, overthrows the elected president and imposes a dictatorship. Torrijos died in 1981 in a plane crash. In 1983, former intelligence chief and one-time US Central Intelligence Agency informant Manuel Noriega becomes head of the National Guard, builds up the size of the force, which he renames the Panama Defence Forces, and greatly increases its power over Panama's political and economic life. Noriega's dictatorship ended in December 20, 1989 when the United States invaded Panama.



### *Charpentier the flutist, the conductor, the composer*

Many of Charpentier's years abroad were dedicated to his study of the flute. His command and expertise of this instrument brought him considerable recognition in America and Europe. After one of Charpentier's recitals in Paris, a representative of the United Nations Educational, Scientific and Cultural Organization (UNESCO) commented:

Su talento como artista fué muy apreciado por un público bien documentado, reconociendo un verdadero artista tanto en musicalidad como su excelente técnica aplicada en la interpretación de las obras de su variado programa (His talent was appreciated by a well versed audience, recognizing a true artist for his musicality and excellent technique in the interpretation of his assorted program).<sup>53</sup>

Today, Charpentier is 78 years old. He no longer plays the flute, out of respect for the instrument and its music.

The orchestra is Charpentier's second "instrument" and the one which he developed the most fully, having conducted many ensembles and created many others. Some of the orchestras he has conducted include the National Symphony of Costa Rica, the National Symphony of Colombia, the Symphony Orchestra of Birmingham, Alabama (U.S.A), the Orchestra of the Music Festival of Florida (U.S.A.), the Symphony Orchestra of the State of Puebla (Mexico), the Orchestra of the University of Guanajuato (Mexico), and the Symphony Orchestra of the Juarez University in the state of Durango (Mexico).

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<sup>52</sup> Jaime Ingram J., "Apuntes para una historia de la música en Panamá (1903-2003) (Notes for a history of music in Panama)," *Istmo* (2003) [journal on line]: available from <http://www.denison.edu/collaborations/istmo/n07/articulos/apuntes.html>; Internet; accessed 25 May 2005.

<sup>53</sup> Eduardo Charpentier de Castro, *Orquesta Sinfónica de Panamá, periodo del director titular: Maestro Eduardo Charpentier de Castro* (Panamá: Chong-Ramar, 1994), 20.

As a composer, Charpentier has written over fifty pieces. Several of them have been performed in Panama and abroad, including the former Yugoslavia, Brasil, Chile, and Costa Rica. Some of the orchestras that have performed his music are the National Symphony Orchestra of the Venezuelan Youth “Simón Bolívar,” the Symphony Orchestra of Puebla (Mexico), the National Symphony Orchestra of the Dominican Republic, and the Symphony Orchestra of the University of Costa Rica.

### ***Charpentier’s compositional style***

Charpentier does not belong to a specific school of composition; according to him, it “ties you up, and does not let you work.” He feels, on the other hand, that he has command of all the compositional techniques he requires and can use them whenever it is suitable. His piece *Romanza y Danza Panameña* uses, for example, a variety of melodic and harmonic idioms such as polytonal chords, atonal language, quartal and quintal harmonies. Charpentier’s works strive to represent his feelings and ideals at the exact moment of their composition. He favors spontaneity and imagination over conventional forms or procedures.<sup>54</sup>

### ***Charpentier’s contribution to art music in Panama***

Charpentier’s most important contribution to Panamanian art music, and of which he is perhaps most proud, is the creation, in 1972, of the Department of Music of the University of Panama. It is now the College of Fine Arts of the University of Panama. The Department was the first to grant Bachelor degrees in Panama. After Charpentier

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<sup>54</sup> Eduardo Charpentier de Castro, telephone interview by author, 19 September 2005, Norman, Oklahoma.

founded the department, he gave it to the musicians hoping that, in the future, job opportunities could be available to a new generation of Panamanian art musicians.

He is currently working on a project called “Noviembre Mes de la Patria,” which is a set of four songs for children’s choir and symphony orchestra, using the following songs: *Bandera Panamá* (anonymous), *El Libro* (anonymous), *Himno al Maestro* (the Teacher’s Anthem, with music by Santos Jorge and lyrics by Octavio Fábrega), and *March Panama* (music by Alberto Galimany and lyrics by Eduardo Maduro). This project will involve the Symphony Orchestra of the University of Panama and sixty to eighty children. Even though “Noviembre Mes de la Patria” is a large project, he is getting paid nothing. In Panama, according to Charpentier, one finds money for everything else but art music.

Composers do not get recognized in Panama; on the other hand, individuals give mediocre speeches and get recognized. We, composers, compose because we feel the need to do so, and since we already know that we will not get recognized for it, we do not expect anything in exchange.<sup>55</sup>

It is Charpentier’s desire to create some kind of scholarship fund for the students of the College of Fine Arts with the money collected by the performance of his piece “Noviembre Mes de la Patria.” He especially wishes to help the members of the newly created Symphony Orchestra of the University of Panama. Today, Charpentier spends his time composing and teaching flute.

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<sup>55</sup> Ibid.

## CHAPTER IV

### FOLK ELEMENTS OF PANAMA AND THEIR INFLUENCE IN THE MUSIC OF ROQUE CORDERO, EDUARDO CHARPENTIER DE CASTRO, AND FERMÍN CASTAÑEDAS

Among the many factors that have contributed to the Panama's diverse culture are the arrival of the Spanish, the attack of the English corsairs, the arrival of the slaves, the construction of the Panama canal, the construction of the railroad, and the union with the *Gran Colombia*.<sup>56</sup> Gilbert Chase believes with the coming of the Europeans a complex process of acculturation began in Latin America.<sup>57</sup> In Panama this acculturation began with the arrival of the Spaniard Rodrigo de Bastidas to the Isthmus in 1501 and lasted until the date of Panama's independence from Spain in 1821, when the Central American country joined Simon Bolivar's *Gran Colombia*. Prior to the arrival of the Spanish conquerors, Panama had a colorful Indian population that fortunately was not extinguished with the Spanish genocide. However, these indigenous groups moved to remote places in the country that helped make them unreachable.

Two important events caused demographic and cultural changes in Panama while it was joined to the *Gran Colombia* from 1821 to 1903. One of them was the construction of the railroad (1850-1855), and the other one was the beginning of the construction of the canal (1882-1914). With these two events, the Isthmus of Panama

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<sup>56</sup> Agustín López Polo, *Nuestra Identidad* (Panamá: Nemesix Impresores, 2002), 4.

<sup>57</sup> Ronald R. Sider, "The Art Music of Central America: its Development and Present State" (Ph.D. diss., Eastman School of Music of the University of Rochester, 1967), 6.

began absorbing various rhythms brought by the Afro-West Indian immigrants coming from Jamaica, Barbados, Trinidad-Tobago, Martinica, Haiti, Cuba, Santo Domingo, and other smaller islands.<sup>58</sup>

Panama's folk music therefore contains a mix of Hispanic, Indigenous, and African influences. The music is strongly indigenous in the territories occupied by the native groups of Panama such as the coasts and islands of San Blas, the jungles of Chucunaque and Bayano, and the mountains of Bocas del Toro, Veraguas, and Chiriquí, among others. In the peninsula of Azuero, as well as the coasts of the province of Chiriquí, we find music of Spanish origin, along with some African influences. The coastal towns of María Chiquita, Portobelo, and Río Indio host the Congo culture, which is perhaps the most African strain in the Republic of Panama.

The music of indigenous tribes of Panama, as well as the Afro-Panamanian groups of Panama (e.g., the Congos), has received little attention by researchers and ethnomusicologists. On the other hand, the music from the Peninsula of Azuero has been widely documented.

### **Indian Roots**

Panama has various indigenous groups, but since they live in segregation, almost nobody in the capital of Panama knows much about their music. The main documents on the music of the Indians of Panama include

- *The Music of the Tule Indians of Panama* (1926) by Frances Densmore
- *Tradiciones y cantares de Panamá* (1930) by Narciso Garay
- *Mu-igala or, the Way of Muu: a Medicine Song from the Cuna Indians of Panama* (1947) by Nils Magnus Holmer and Henri Wassén

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<sup>58</sup> Francisco "Bush" Buckley," *La Música Salsa en Panamá y Algo Más* (Panamá: Editorial Universitaria "Carlos Manuel Gasteazoro," 2004), 33.

- *The Lullabies of the San Blas Cunas Indians of Panama* (1974) by Sandra Smith McCosker
- *The Intersection of Music and Language in Kuna Discourse* (1982) by Joel Sherzer and Sammie Ann
- *Panpipes of Power, Panpipes for Play the Social Management of Cultural Expression in Kuna Society* (1984) by Sandra Smith
- *La Música, un fenómeno cosmogónico en la cultura kuna* (1989) by Carmona Maya and Sergio Iván
- *Stories, Myths, Chant, and Songs of the Kuna Indians* (2003) by Joel Sherzer
- *Music of the Indians of Panama: The Cuna (Tule) and Chocoe (Embera) tribes* (1983); recorded and annotated by David Blair Stiffler<sup>59</sup>

The indigenous groups of Panama include the Kunas, who are found in the coasts and islands of San Blas and in the jungles of Chucunaque, and Bayano; the Ngöbe Buglé (better known as Guaymies), who live spread out in the mountains of Bocas del Toro, Veraguas, and Chiriquí; the Emberá and Wounaan (of the Chocoe group), who live in the jungles of Alto Darién; and the Teribes, Bri Bri, Talamancas, Bokotas, and Cricamolas, who are all found in the province of Bocas del Toro. Primitive Indian chants retain pentatonic influences from pre-Columbia America.<sup>60</sup> Their instruments include woodwinds, small drums, and shakers. Some of the Kunas' instruments are the *korki-kala* (a type of flute) and the *tolo* (a type of flute); some of the Guaymí instruments are the *tólero* (a type of flute), the *nora-kragrogó* (a type of flute), the *ocarinas* and the *trompas* (horns); and some of the Chocoe instruments are the *flautas de caña* (cane flutes) and *sonajeros* (shakers).

Narciso Garay's *Tradiciones y cantares de Panamá*, published in Brussels in 1930, contains notations of the music and songs of the Kunas and the Guaymí; with a second edition released in 1982, it has remained a primary reference. Various other

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<sup>59</sup> This recording released in 1983 by Smithsonian Folkways Recordings is the only recording of Panamanian indigenous music which has attained international recognition.

<sup>60</sup> Sider, "The Art Music of Central America," 290-91.

studies have been done on the music of the Kunas Indians of Panama, and some information is available on the music of the Guaymí and the Chocoe group; but in general, a deep study of the music of all the Panamanian Indian groups is still needed. Most Panamanians are not even acquainted with the music of the different Indian tribes that live in their own country, although the ancestors of these tribes inhabited the country prior to the arrival of the Spanish. The tribes' general lack of accessibility is a consequence of the segregation in which the Indians still live.

### **African Roots**

Panama inherited its African roots from the slave trade to western South America.<sup>61</sup> It was a major conduit. Most of the country's slave population came from West Africa. They spread throughout the entire continent, and their music and culture were absorbed both by the Spanish and by the Indian.

The Congo group of Panama retains a strong African influence. Most of the information about these people has been gathered by Ronald R. Smith in his essay *Arroz Colorao: Los Congos of Panama*. Among this group, the ones who have been studied the most are the group from the province of Colón, derived from Afro-Hispanic descendants in the Atlantic region of the country. Some of the small coastal towns in Colón in which Congo groups have formed include Salud, Palmas Bellas, María Chiquita, Portobelo, Río Indio, and Cuango. “Congo, as now practiced in Panama, emphasizes mimetic dance-theater, outrageous costumes and songs rich in oral history and contemporary

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<sup>61</sup> Michel Blaise and John Storm Roberts, recording review of *Street Music of Panama: Cumbias, Tamboritos, and Mejoranas*, by Ronald R. Smith, *Latin American Music Review/Revista de Música Latinoamericana* 12, no.2 (Fall-Winter 1991): 217.

observation.”<sup>62</sup> Although Congo songs are sung in Spanish, words and phrases from a special Congo dialect are often used.

When studying Congo songs, one notices similarities to the *tamborito*, the national dance of Panama. This is almost certainly a consequence of the common African heritage. The songs of the Congos, like the *tamborito*, are closely bound to their drum accompaniment and dance. Like the *tamborito* singer, Congo singers often perform songs to the accompaniment of clapping hands. The vocal group, consisting of *revellin* (song leader) and the *segundas* (chorus), is always composed of women. In the *tamborito* the vocal group is also composed of women, and the song leader, named the *cantalante*, is backed by the clapping chorus of women. While the Congo drums that the ensemble contains are the *caja*, the *hondo* (*jondo*), *seco*, or *llano*, its counterpart, the *tamborito*, is accompanied by similar drums called *caja*, *pujador*, and *repicador*. On the other hand, the Congos do have elements entirely their own. One of them pertains to the lead voice, the *revellin*. She must have stamina, which is considered among Congo groups to be a desirable attribute. Apparently the *revellin* sings quite loudly at all times meaning that she never diminishes her high level of volume during a specific composition or during the *congada* (entire session of congo music). The special sound of a Congo woman’s voice combines the extensive use of the upper range of the voice, no vibrato, and extreme vocal tension producing a timbre strident and penetrating. These songs are accompanied by a dance that encompasses “elements of burlesque, ridicule and sexual suggestion, as the

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<sup>62</sup> Ronald R. Smith, “Arroz Colorao: los Congos of Panama,” in *Music and Black Ethnicity: the Caribbean and South America*, ed. Gerard Béhague (Coral Gables, Fla.: North-South Center Press, University of Miami, 1994), 239.



men make acrobatic and lascivious approaches to the women who fend them off with their voluminous skirts while writhing at the same time to the sensual rhythms.”<sup>63</sup>

### **Azuero (Hispanic and African)**

The music and dances of the Peninsula of Azuero contain both Spanish and African influences. The rhythmic motion of the music of Azuero, conveyed by both the drums and the style of its dances, are of African origin. *El Tamborito*, the country’s national dance, is an example of this African heritage. However, the music that accompanies this dance cannot be labeled strictly African because, aside from the use of African drums, the solo instruments that perform the melodies and the texts that accompany them are of Spanish descent. This Hispanic and African mix can also be observed in the movement style, values, and costumes that are derived from both African slave dress and *campesino* (countryman) clothing.<sup>64</sup> This shows the mix of cultural elements that have taken place in Azuero.

### ***Hispanic***

The *Décima*, or text of the Azuero songs, is an example of Spanish heritage. The *Décima* is not only cultivated in Panama, but also in México, Cuba, Puerto Rico, Colombia, Venezuela, Chile, and Argentina. The strophes of the *Décima* or “Panamanian popular poetry” contain ten verses, each with eight syllables. This compositional style is

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<sup>63</sup> Nigel Gallop and Robin Broadbank, “Panama: dancing between the Oceans,” in *World Music: The Rough Guide, Part 2: The Americas (Latin America, North America, Caribbean)*, eds. Simon Broughton, Mark Ellingham, James McConnachie, and Orla Duane (London: Rough Guides Ltd, 2000), 478.

<sup>64</sup> Ronald R. Smith, “Arroz Colorao: los Congos of Panama,” in *Music and Black Ethnicity: the Caribbean and South America*, ed. Gerard Béhague (Coral Gables, Fla.: North-South Center Press, University of Miami, 1994), 243.

attributed to Spanish writer Vicente Espinel, who used it for the first time in Madrid at the end of the 16<sup>th</sup> century.<sup>65</sup>

### *African*

The African element is a very strong one in the *tamborito*. Although the *tamborito* is associated with the Peninsula of Azuero, it is found in several other towns in Panama. Dora P. de Zárate says in her book *Sobre Nuestra Música Típica* that Panamanian *tamboritos* could be labeled according to their level of African influences, with the first having the strongest influence and the last having the least influence, as follows: *tamboritos congos*, *bullerengues darienitas*, *tambores portobeleños*, *tamboritos darienitas sanmigueleños*, *antoneros*, *chorreranos*, *santeños*, and the *cumbia suelta*. All of them have African *tambores* (drums), African rhythms, and African choreographies. The *tamborito*'s meter is usually duple, simple or compound, and it is distinguished by continuous syncopation.

The concept of polyrhythm is also present in the music of Panama and most likely derives from African influence. An example is the rhythm of the *mejorana*, which features a “combination of a 6/8 meter with a 3/4 constantly in the accompaniment while the melody switches back and forth from 6/8 to 2/4.”<sup>66</sup>

Another demonstration of polyrhythm outside the Peninsula of Azuero is in the region of Chorrera, located west of Panama City. This is the *Golpe Sienega*, one of the *Tambor* dances practiced exclusively in this region. Unfortunately, the author knows this

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<sup>65</sup> Agustín López Polo, *Nuestra Identidad* (Panamá: Nemesix Impresores, 2002), 52.

<sup>66</sup> Moises Guevara, “Panamanian Folk Influences in Roque Cordero's Music” (M.M. Thesis/diss., University of Oklahoma, 2001), 23.

information only by word-of-mouth because the actual combinations of rhythms involved in the *Golpe Sienega* have never been notated.

### **Folk Elements found in the Compositions**

Various classically trained Panamanians have seriously researched their country's folk music. Violinist, pianist, singer, composer, and art critic Narciso Garay was at the center of Panama's musical life for more than a decade and devoted several years to the writing of his book *Tradiciones y cantares de Panamá*. It deals with the traditions and customs of Panama, as well as its native songs and dances.<sup>67</sup> According to Dr. Charpentier, *Tradiciones y cantares de Panamá* is "the first book in musicology written in Panama."<sup>68</sup> Another musician and researcher is Gonzalo Brenes. He studied composition in Leipzig with S. Karg-Elert from 1927 to 1931 and did "much research concerning musical folklore in the provincial centers."<sup>69</sup> These investigations are invaluable reference tools for musicians. Charpentier's source on indigenous music, for example, is *Tradiciones y Cantares de Panamá*. This native emphasis shared by Garay, Brenes, and Charpentier is also employed by Roque Cordero.

Cordero uses Panamanian folk rhythms from the Peninsula of Azuero probably because they are the ones that most distinctly represent Panama abroad. He refers to them as the "strong rhythms of Panama."<sup>70</sup> Cordero also uses melodic elements, but he

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<sup>67</sup> Sider, "The Art Music of Central America," 290-91.

<sup>68</sup> Eduardo Charpentier de Castro, telephone interview by author, 19 September 2005, Norman, Oklahoma.

<sup>69</sup> Sider, "The Art Music of Central America," 219.

<sup>70</sup> Roque Cordero, telephone interview by author, 19 August 2005, Norman, Oklahoma.

does not cite them directly. Instead, he gives them dodecaphonic attributes. Cordero says:

I learned dodecaphonic clothing from Alban Berg, who in his violin concerto cites a folk tune and a Bach Chorale, and adds to it dodecaphonic language. If one knows how to use the sounds, one knows how to put on the clothing.<sup>71</sup>

The Panamanian rhythmic and melodic elements that Cordero uses in his compositions correspond to the dances of *mejorana*, *punto*, *tamborito*, and the *pasillo*, which is a type of dance-song found not only in Panama but also in Colombia and Ecuador. Pieces in which Cordero uses Panamanian folk rhythms are the *Sonatina Rítmica* (1943), First String Quartet (1960), the Violin Concerto (1962), the Sonata for cello and piano (1963), and the Third Symphony (1965).<sup>72</sup> The first and third movements of the *Sonatina Rítmica*, for example, rely on the Panamanian rhythmic pattern known as *mejorana*.<sup>73</sup> Example 1 shows the rhythmic pattern of the *mejorana*.

Example 1.



Pieces in which Cordero uses Panamanian folk songs are the first movement of his *Concerto for Piano*, which uses the theme of the *tamborito* song *Hojita de Guarumal*,

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<sup>71</sup> Ibid.

<sup>72</sup> Gerard Béhague, *Music in Latin America, an Introduction* (Englewood Cliffs, New Jersey: Prentice-Hall, 1979), 305.

<sup>73</sup> Gerard Béhague, Morgan, “The Hispanic World, 1918-45,” in *Modern Times from World War I to the Present*, ed. Robert P. Morgan (Englewood Cliffs, New Jersey: Prentice Hall Inc., 1993), 235.

and the motive presented by the trumpet in *Rapsodia Campesina*, which is based on another *tamborito* named *Los Ojos de Mi Morena*.<sup>74</sup>

*Tres Mensajes Breves* is one of the few compositions by Cordero in which he does not try to imitate anything Panamanian.<sup>75</sup> However, some native elements can still be found. One of those elements is the hemiola, which denotes the articulation of two units of triple meter as if they were notated as three units of duple meter.<sup>76</sup> The hemiola is shared by both the *mejorana* and the *punto*, and its occurrence in *Tres Mensajes Breves* creates a polyrhythm that can be found in measures 29 and 31 of the first movement (see example 2). The violin and the right hand of the piano keep a 3/4 meter feeling while the left hand of the piano plays a 6/8 meter. Example 3 also shows the violin and the piano playing a 3/4 meter melody in a 6/8 meter.

Example 2.

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<sup>74</sup> Roque Cordero, telephone interview by author, 19 August 2005, Norman, Oklahoma.

<sup>75</sup> Ibid.

<sup>76</sup> *The New Grove Dictionary of Music and Musicians*, 2d ed., s.v. "Hemiola," by Julian Rushton.

Example 3.

The musical score for Example 3 consists of two staves. The top staff is a vocal line in a key signature of one flat (B-flat major/D minor), starting with a treble clef and a common time signature. It contains three measures of music. The first measure has a half note G4, followed by a quarter note A4, and a quarter note Bb4. The second measure has a half note C5, followed by a quarter note Bb4, and a quarter note A4. The third measure has a half note G4, followed by a quarter note F4, and a quarter note E4. Dynamics markings include *poco cresc.* above the first measure, *mf* above the second measure, and *poco cresc.* above the third measure. The bottom staff is a piano accompaniment in the same key signature, starting with a grand staff (treble and bass clefs). It contains three measures of music. The first measure has a half note G3, followed by a quarter note A3, and a quarter note Bb3. The second measure has a half note C4, followed by a quarter note Bb3, and a quarter note A3. The third measure has a half note G3, followed by a quarter note F3, and a quarter note E3. Dynamics markings include *mf* below the first measure and *mf* below the second measure. There are also some slurs and accents in the piano part.

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Example 4.

The musical score for Example 4 is a single staff in 6/8 time. It shows a rhythmic pattern consisting of an eighth note followed by a quarter note. The notes are G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, 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G-232, F-232, E-232, D-232, C-232, Bb-233, A-233, G-233, F-233, E-233, D-233, C-233, Bb-234, A-234, G-234, F-234, E-234, D-234, C-234, Bb-235, A-235, G-235, F-235, E-235, D-235, C-235, Bb-236, A-236, G-236, F-236, E-236, D-236, C-236, Bb-237, A-237, G-237, F-237, E-237, D-237, C-237, Bb-238, A-238, G-238, F-238, E-238, D-238, C-238, Bb-239, A-239, G-239, F-239, E-239, D-239, C-239, Bb-240, A-240, G-240, F-240, E-240, D-240, C-240, Bb-241, A-241, G-241, F-241, E-241, D-241, C-241, Bb-242, A-242, G-242, F-242, E-242, D-242, C-242, Bb-243, A-243, G-243, F-243, E-243, D-243, C-243, Bb-244, A-244, G-244, F-244, E-244, D-244, C-244, Bb-245, A-245, G-245, F-245, E-245, D-245, C-245, Bb-246, A-246, G-246, F-246, E-246, D-246, C-246, Bb-247, A-247, G-247, F-247, E-247, D-247, C-247, Bb-248, A-248, G-248, F-248, E-248, D-248, C-248, Bb-249, A-249, G-249, F-249, E-249, D-249, C-249, Bb-250, A-250, G-250, F-250, E-250, D-250, C-250, Bb-251, A-251, G-251, F-251, E-251, D-251, C-251, Bb-252, A-252, G-252, F-252, E-252, D-252, C-252, Bb-253, A-253, G-253, F-253, E-253, D-253, C-253, Bb-254, A-254, G-254, F-254, E-254, D-254, C-254, Bb-255, A-255, G-255, F-255, E-255, D-255, C-255, Bb-256, A-256, G-256, F-256, E-256, D-256, C-256, Bb-257, A-257, G-257, F-257, E-257, D-257, C-257, Bb-258, A-258, G-258, F-258, E-258, D-258, C-258, Bb-259, A-259, G-259, F-259, E-259, D-259, C-259, Bb-260, A-260, G-260, F-260, E-260, D-260, C-260, Bb-261, A-261, G-261, F-261, E-261, D-261, C-261, Bb-262, A-262, G-262, F-262, E-262, D-262, C-262, Bb-263, A-263, G-263, F-263, E-263, D-263, C-263, Bb-264, A-264, G-264, F-264, E-264, D-264, C-264, Bb-265, A-265, G-265, F-265, E-265, D-265, C-265, Bb-266, A-266, G-266, F-266, E-266, D-266, C-266, Bb-267, A-267, G-267, F-267, E-267, D-267, C-267, Bb-268, A-268, G-268, F-268, E-268, D-268, C-268, Bb-269, A-269, G-269, F-269, E-269, D-269, C-269, Bb-270, A-270, G-270, F-270, E-270, D-270, C-270, Bb-271, A-271, G-271, F-271, E-271, D-271, C-271, Bb-272, A-272, G-272, F-272, E-272, D-272, C-272, Bb-273, A-273, G-273, F-273, E-273, D-273, C-273, Bb-274, A-274, G-274, F-274, E-274, D-274, C-274, Bb-275, A-275, G-275, F-275, E-275, D-275, C-275, Bb-276, A-276, G-276, F-276, E-276, D-276, C-276, Bb-277, A-277, G-277, F-277, E-277, D-277, C-277, Bb-278, A-278, G-278, F-278, E-278, D-278, C-278, Bb-279, A-279, G-279, F-279, E-279, D-279, C-279, Bb-280, A-280, G-280, F-280, E-280, D-280, C-280, Bb-281, A-281, G-281, F-281, E-281, D-281, C-281, Bb-282, A-282, G-282, F-282, E-282, D-282, C-282, Bb-283, A-283, G-283, F-283, E-283, D-283, C-283, Bb-284, A-284, G-284, F-284, E-284, D-284, C-284, Bb-285, A-285, G-285, F-285, E-285, D-285, C-285, Bb-286, A-286, G-286, F-286, E-286, D-286, C-286, Bb-287, A-287, G-287, F-287, E-287, D-287, C-287, Bb-288, A-288, G-288, F-288, E-288, D-288, C-288, Bb-289, A-289, G-289, F-289,

the province of Los Santos, and *cumbia chorrerana* from the town of Chorrera. *Cumbias* are usually in 2/4 meter, but some are in 6/8, such as the *cumbia atravesada*. They all feature short syncopated melodic phrases of about four or more measures that are repeated several times. The repetitions of the phrases are matched in dance choreography.

Example 5.

Example 5 is a musical score for piano and voice. The piano part is in 2/4 time and features a syncopated melody with a 'gliss.' marking and a 'cresc.' marking. The vocal line is in 2/4 time and features a syncopated melody with a 'gliss.' marking. The score is numbered 25.

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Example 6.

Example 6 shows two rhythmic patterns in 2/4 time. The first pattern is a syncopated melody with a 'p' marking and a '>' marking. The second pattern is a syncopated melody with a '>' marking. The patterns are separated by the word 'and'.

The music of Eduardo Charpentier de Castro also uses Panamanian folk elements and the rhythms of Panama. An example is his work *Tres estampas* for two pianos. In three movements, it was written in 1961 and contains a resemblance to a *tamborito* in its last movement. On the other hand, he does not restrict himself to the traditional

Panamanian folklore. He also explores the Indian melodies of the *cuna* and the *guaymí*. He began using Indian themes when his father, Eduardo Charpentier Herrera, sent him Narciso Garay's book. His piece *Romanza y Danza Panameña* is an example of a piece with both a Panamanian folk element and an Indian melody. An original melody based on the *cumbia* shows an affinity to Panamanian folk music, and a *guaymí* tune derives from Indian influences. The use of the *guaymí* theme is an innovation because Panamanian art composers, in most cases, do not include Indian elements in their compositions. This *guaymí* motive is pentatonic, and Charpentier gives it its own stamp by applying to it a set of variations based on serial technique. An early description of Charpentier's compositional style can be found in Ronald Sider's 1967 dissertation, *The Art Music of Central America: Its Development and Present State*, in which he writes about Charpentier's piece *Romanza y Danza Panameña*:

Charpentier makes some use of Panamanian folk melodies and rhythms. Pentatonic and modal scales are also used, as well as major and minor scales. The rhythms are frequently vigorous. His music is usually tonal, but with free use of altered notes. Major and minor triads and seventh chords are common, and quartal sonorities are quite common. Added-note chords can be found, occasionally forming tone-clusters. There are infrequent polychords.<sup>78</sup>

While Charpentier and Cordero use Panamanian folk elements in their music, Fermín Castañedas avoids those elements, mainly because he feels they have been overused in Panamanian art music.<sup>79</sup> Instead, he utilizes the African polyrhythmia so intrinsic to the Latin legacy. He says: "We Latins have the African rhythm heritage, the drums, and the expertise of the percussion. This has influenced me more than anything

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<sup>78</sup> Sider, "The Art Music of Central America," 282.

<sup>79</sup> Fermín Castañedas, telephone interview by author, 11 August 2005, Norman, Oklahoma.



else.<sup>80</sup> The use of polyrhythm can be seen in his *Sonatina para Violín y Piano*, measures 73 and 77 (see example 7).

Example 7.

The image shows a musical score for Example 7, consisting of two systems of staves. The first system is for Violin (Vln.) and Piano (Pno.). The second system is for Piano (Pno.) only. The score shows measures 73 and 77. In measure 73, the violin plays a melodic line with a slur over the first two notes, and the piano plays three half notes in the right hand and a bass line in the left hand. In measure 77, the violin plays a melodic line with a slur over the first two notes, and the piano plays a complex polyrhythmic pattern in the right hand and a bass line in the left hand.

In measure 73, the piano plays three half notes against the 4/4 meter preserved by the violin. In measure 77, polyrhythm occurs by having a feeling of 6 against a 4/4 meter. Additionally, observe how the left hand of the piano resembles, in measures 73 to 75, the Afro Cuban 3/2 Son Clave (see example 8).<sup>81</sup>

Example 8. The 3/2 Son Clave.

The image shows a musical notation for Example 8, representing the 3/2 Son Clave rhythm. It consists of a single staff with a common time signature (C) and a key signature of one flat (B-flat). The rhythm is shown as a sequence of notes: a quarter note, a quarter note, a quarter note, followed by a quarter rest, a quarter note, a quarter note, and a quarter rest.

Although Cordero, Castañedas and Charpentier have different compositional styles, they all use elements of the Hispanic heritage which enables them to be voices of their culture.

<sup>80</sup> Ibid.

<sup>81</sup> The Son Clave is the basis of Rumba, Son Montuno, Mambo, Cha Cha, and Salsa Music.

## CHAPTER V

### ANALYSES OF THE WORKS

Two musical works written during the 1960s are particularly fruitful for detailed analysis: Roque Cordero's *Tres Mensajes Breves* and Eduardo Charpentier's *Romanza y Danza Panameña para Violín y Piano*. Both works show some influence of Panamanian folk elements. Charpentier's piece incorporates Panamanian indigenous elements.

#### ***Tres Mensajes Breves (Three Brief Messages), by Roque Cordero***

*Tres Mensajes Breves*, a piece dedicated to Manuel Díaz and Pauline Jenkin, was composed in 1966, the year in which Cordero accepted a position at Indiana University as Assistant to the Director of the Latin American Center as well as composition teacher. This piece, like most of Cordero's compositions, uses the twelve-tone technique; therefore, it is a very important contribution to the viola repertoire, considering that little repertoire in dodecaphonic style has been written for viola.

The work also demonstrates how Cordero uses the twelve-tone technique to serve several musical elements. These include form, melody (both lyrical and disjunctive), rich counterpoint, and diverse texture as used in Western art music before the twentieth century, but without using functional harmony. This allows Cordero to have cadences, focal points, and imitative counterpoint, among other aspects, without having to use chord progressions.

In general, each *Mensaje* is independent from the others; however, the constant use of the prime row throughout the three movements gives unity to the piece as a whole. This unity can also be demonstrated by the fact that elements from the first *Mensaje* return in the third *Mensaje*, meaning that a number of melodic themes are quoted again in the third movement.

This is the Matrix used for *Tres Mensajes Breves* (see Figure 2):

Figure 2.

		P ▶											
												◀ R	
I	▼	0	11	10	7	1	2	3	6	5	4	8	9
		1	0	11	8	2	3	4	7	6	5	9	10
		2	1	0	9	3	4	5	8	7	6	10	11
		5	4	3	0	6	7	8	11	10	9	1	2
		11	10	9	6	0	1	2	5	4	3	7	8
		10	9	8	5	11	0	1	4	3	2	6	7
		9	8	7	4	10	11	0	3	2	1	5	6
		6	5	4	1	7	8	9	0	11	10	2	3
		7	6	5	2	8	9	10	1	0	11	3	4
		8	7	6	3	9	10	11	2	1	0	4	5
▲	RI	4	3	2	11	5	6	7	10	9	8	0	1
		3	2	1	10	4	5	6	9	8	7	11	0

The first movement, *Allegro comodo*, uses the prime row (0, 11, 10, 7, 1, 2, 3, 6, 5, 4, 8, 9) and the following permutations:

$$I0 = 0, 1, 2, 5, 11, 10, 9, 6, 7, 8, 4, 3$$

$$P2 = 2, 1, 0, 9, 3, 4, 5, 8, 7, 6, 10, 11$$

$$I8 = 8, 9, 10, 1, 7, 6, 5, 2, 3, 4, 0, 11$$

$$RI9 = 9, 10, 2, 1, 0, 3, 4, 5, 11, 8, 7, 6$$

The first movement of the work uses the fewest number of permutations, and the second movement is the one that uses the most. While the *Allegro comodo* uses four permutations of the prime row, the second movement, *Lento. Tempo II. Poco più mosso*, uses seven permutations (RI9, P8, I8, P11, R9, R5, and I6), and the third movement, *Molto Allegro*, uses (RI3, I0, RI9, R9, and P2). The prime form appears in all three movements, giving a sense of unity, but, on the other hand, the use of several permutations in every movement causes independence and allows Cordero to have more melodic options.

In general, the rows do not exchange notes between both instruments. One instrument may borrow a note from a row used by the other, but that seldom happens. Measures 1 to 4 show that the viola uses the prime row while the piano uses its inversion without mixing the rows with each other (see example 8). It is in the second movement, from measures 29 to 38, that the piece contains the most active use of different rows at a time, but again, although they do happen simultaneously, they do not get mixed among themselves. Observe example 9, measures 29 and 30.

In rare instances both instruments use the same row, but even here, each instrument uses one row independently of the other. An example of this can be seen in the first movement, from measure 38 to measure 41 (see example 10). Each instrument completes the row in its own time. This kind of behavior occurs throughout the entire piece.

Example 8.

**Allegro comodo** ♩. ca. 132

The score for Example 8 consists of two staves. The upper staff is for the violin, written in 6/8 time. It begins with a *pizz.* (pizzicato) marking and a dynamic of *f*. The melody includes various intervals and is marked with fingering numbers (e.g., 10, 7, 1, 2, 7, 1, 2, 3, 6, 5, 4, 5, 4, 8, 9, 0, 11, 10, 7, 1, 2, 3). A *arco* (arco) marking appears later, followed by a *ff* dynamic. The piece concludes with a *stacc.* (staccato) marking and a dynamic of *mf*. The lower staff is for the piano, also in 6/8 time. It features a *f* dynamic at the start, followed by *mf* dynamics. The piano part includes a *stacc.* marking and various fingering numbers (e.g., 2, 11, 9, 10, 4, 3, 4, 1, 4, 2).

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Example 9.

The score for Example 9 consists of two staves. The upper staff is for the violin, written in 6/8 time. It begins with a *p* (piano) dynamic and a *cresc.* (crescendo) marking. The melody includes various intervals and is marked with fingering numbers (e.g., 10, 7, 2, 3). A *f* (forte) dynamic is marked later. The lower staff is for the piano, also in 6/8 time. It features a *pp* (pianissimo) dynamic at the start, followed by *mp* (mezzo-piano) dynamics. The piano part includes a *legato* marking and a *cresc.* marking. The piece concludes with a *f* dynamic. The score includes a large fingering sequence: *R9* | 9 8 4 5 6 3 2 1 7 10 1 7 10 11 0 11 0 | 5 4 0 1 2 11 10 9 3 6 7 8 8.

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Example 10.

The musical score consists of two systems. The first system, measures 34-38, is written in treble clef. It begins with a dynamic of *mp* and a marking 'from *Po*'. The music features a series of notes with various fingerings (3, 4, 5, 6, 2, 3, 6, 5, 4, 8) and dynamics including *mf-p*, *cresc.*, and *f*. A circled 'A' is placed above the staff. The second system, measures 39-42, is written in bass clef. It starts with a dynamic of *f* and a 'pizz' marking. The music includes dynamics *ff*, *mf*, *f*, and *mf*, along with an 'arco' marking. Fingerings (11, 10, 7, 1, 2, 7, 1, 2, 3, 6, 5, 4, 5, 4, 8, 9) and a 'cresc.' marking are also present.

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Cordero characteristically repeats notes within a row. Before the twelfth note of the row is reached, he sometimes goes back to one single note, or several at one time, and repeats those same notes. In the first movement, for example, measures 38 to 42 show how the viola's prime row repeats numbers within that row. This is the succession of notes: 0, 11, 10, 7, 1, 2, 0, 11, 10, 7, 1, 2, 7, 1, 2, 3, 6, 5, 4, 8, 9. The first six notes are repeated, and then the three last notes of the same set before the row is finally completed (see example 10).

The repetition of notes within a row occurs throughout the work's three movements. Another example can be seen in the second movement for the viola from measure 23 to 26 (see example 11).

Example 11.

The image shows a musical score for a viola part. The first staff, starting at measure 22, features a treble clef and a 4/4 time signature. The notes are: G4 (fingered 8), A4 (fingered 9), B4 (fingered 10), and C5 (fingered 1). The dynamic is *mf*. The second staff, starting at measure 25, also has a treble clef and a 4/4 time signature. The notes are: G4 (fingered 6), A4 (fingered 7), G4 (fingered 6), F#4 (fingered 1), G4 (fingered 7), F#4 (fingered 6), E4 (fingered 5), G4 (fingered 7), F#4 (fingered 6), E4 (fingered 5), D4 (fingered 2), C4 (fingered 3), D4 (fingered 4), and E4 (fingered 3). The dynamic starts with *cresc.*, then *f*, and ends with *p*. A tempo marking *Poco più mosso, ca. 66* is present above the second staff.

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By repeating notes within the row, Cordero avoids the twelve-tone row technique becoming a mechanical discipline and, on the other hand, gives the piece more flexibility in the melody and expands the harmonic options by creating a sense of tonal center. An example of this last possibility is found in the first movement, measures 5 to 7, which seem to have a C Major harmony due to the repeated major third, C and E in the piano, found during those measures (see example 12).

This repetition of notes helps the rhythm. A good example is found in the first movement, from measures 44 to 46. Notice the repetition of the notes E-flat and D and how they are mixed with the last notes of the row. The repeated notes, found in the row for the piano, create a feeling of a 3/4 meter against a 6/8 meter dictated by the accents in the first and fourth beat. This is an example of how the repetition of numbers within the row creates polyrhythm (see example 13).

Example 12.

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Example 13.

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A repeated two-measure pattern can be seen in the second movement, Lento, from measure 13 to 26. In the first measure of this phrase, one plays only the eight first notes of the prime row while in the second measure one plays the entire row, having then repeated the eight notes of the row before finishing it (see example 14, measures 13 to 14).



Example 14.

The image shows a musical score for two staves, likely piano and viola. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 15/16. The score is divided into measures 13, 15, 16, and 18. Above the staves, there are two rows of numbers representing pitch classes: the first row is 0 11 10 7 and the second row is 0 11 10 7 1 2 6 5 4 8 9. A cluster of notes in measure 15 is circled and labeled 'Cluster'. The notes in the cluster are F#4 and A4. Dynamics include *pp*, *mp*, and *p*. There are also some markings like 'b' and 'D' above notes.

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Besides using repetition of notes within a row, sometimes Cordero alters the order of the rows for reasons of sonority. During the first movement, in measure 48, for example, the viola plays a D and an A simultaneously. The two notes are not close in the prime form of the row. D is the sixth note of this row, and A is the last note. The composer, however, chooses to break out of the pattern and joins these notes for reasons of sonority to use the two upper open strings of the viola (see example 15). This breaking out simply creates more dissonance against the harmony found in the piano part.<sup>82</sup>

Sometimes the rows overlap with each other, sharing notes. In the third movement, an example can be found in the piano in measure 10 where the last notes of the row RI3 (a C4 played by the right hand of the piano and a C5 played by the left hand of the piano) are also the first notes of the P0 row (see example 16). If the composer chooses not to overlap rows, the alternative is to repeat the note. In general, overlapping is a matter of taste and can take place for several reasons: rhythmic, melodic, phrasing, etc.

<sup>82</sup> Roque Cordero, telephone interview by author, 19 August 2005, Norman, Oklahoma.

Example 15.

Musical score for Example 15. The score consists of two systems. The first system includes a piano part (P0) and a violin part (VI). The piano part begins with a forte (ff) dynamic and includes a section marked 'dolce' and 'poco accel.'. The violin part starts at measure 48 and includes a section marked 'imitation at the octave' with a 'poco accel.' instruction. Fingering numbers (1-5) are provided for both instruments. The second system continues the piano part with a 'poco accel.' instruction and the violin part with a 'poco accel.' instruction. The score concludes with a 'poco accel.' instruction.

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Example 16.

Musical score for Example 16. The score consists of two systems. The first system includes a piano part (P0) and a violin part (VI). The piano part begins with a forte (f) dynamic and includes a section marked 'mp' and 'mf'. The violin part starts with a forte (f) dynamic and includes a section marked 'mp' and 'mf'. Fingering numbers (1-5) are provided for both instruments. The second system continues the piano part with a 'cresc.' instruction and the violin part with a 'poco accel.' instruction. The score concludes with a 'pp, lontano' instruction.

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Cordero also alters the order of the row for melodic reasons. In the first movement, there are repeated notes within the row, but in the *Lento. Tempo II. Poco più mosso* Cordero takes out a pair of notes from the original row and places them somewhere else. An example can be seen in the eighth measure of this movement in which the B and F belonging to the previous row are placed in the next row (see example 17). This basically confirms that Cordero makes changes in his use of dodecaphonic technique to create additional lyric lines; otherwise, he would have had to create in the second movement a new row not present in the matrix.<sup>83</sup>

Example 17.

The image shows a musical score for Viola, Example 17, consisting of three staves. The first staff is in 4/4 time, marked *Lento* with a tempo of ca. 50. It begins with a dynamic of *p* and includes fingerings 9, 10, 2, 1, 0, 0, 3, 4, 5, and 11. The second staff continues the piece, marked *molto vibrato* and *poco rubato*, with dynamics *mp*, *mf*, and *pp*. It includes fingerings 8, 7, 6, 3, 4, 8, 7, 7, 6, 9, 10, 11, 5, 2, and 1. The third staff is marked *a tempo* and *rit.*, with dynamics *f*, *pp sub.*, *mf*, and *ff*. It includes fingerings 0, 9, 10, 1, 0, 3, 4, 5, 11, 8, and 7. The score is annotated with various performance instructions and dynamic markings.

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The rows in general are chosen to create specific types of melodies. The prime row 0, 11, 10, 7, 1, 2, 3, 6, 5, 4, 8, 9, corresponds to these notes: C, B, Bb, G, C#, D, Eb,

<sup>83</sup> Ibid.

F#, F, E, G#, and A. Looking carefully at this row one finds that intervals that can be gathered are four descending minor seconds or their inversion, four ascending major sevenths (C to B, B to Bb, F# to F, and F to E); three ascending minor seconds or three descending major sevenths (C# to D, D to D#, and G# to A); one ascending major sixth or one descending minor third (Bb to G); two ascending minor thirds or two descending major sixths (Eb to Gb, and A to C); one ascending major third or one descending minor sixth (E to G#); and one tritone (G to C#). The result is the prime row contains seven major sevenths (or seven minor seconds), three major sixths (or three minor thirds), one tritone, and one major third (or one minor sixth). All these intervals are equally present in the different permutations of the prime row. It is evident that the major sevenths and minor seconds are the most prominent intervals of the matrix, which reinforces the idea that a common characteristic of Cordero's melodic style is the ascending leap of a seventh.<sup>84</sup>

The intervals of a major seventh and a minor second create significant tension. Cordero says it is the tension of the interval of a minor second that attracts him the most to this technique.<sup>85</sup> The minor second has the tendency of wanting to resolve down to the unison, and the major seventh has the tendency of wanting to resolve up to the octave. Observe measure 55 in the first movement of the piece, in which the G# in the last beat of the viola wants to resolve up to A as it does in measure 56, but in the interval of a minor ninth instead of a minor second. The tendency of G# to resolve to A takes place because

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<sup>84</sup> Earl S. Greaves, "Structural Elements in Selected Works of Roque Cordero" (M.M. thesis/diss., Southern Illinois University at Carbondale, 1977), 19.

<sup>85</sup> Roque Cordero, telephone interview by author, 19 August 2005, Norman, Oklahoma.

the viola plays simultaneously a G# and an E creating the effect of an E major chord (V) wanting to resolve to an A major chord (I) (see example 18).

Example 18.

From P0

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The matrix, therefore, contains rows whose melodies combine chromatic stepwise motion together with very disjunctive leaps. These leaps are not only the result of the intervals of a seventh, but also of the use of added octaves. For example, Cordero uses minor ninths instead of minor seconds, minor tenths instead of minor thirds, etc. An example of these melodies using both chromatic stepwise motions and leaps can be seen immediately in the first movement for the viola from the first to the fifth measure (see example 9).

In general *Mensajes Breves* contains three types of melodies: the one previously observed in which the chromatic stepwise motion is combined with a large leaping motion, the one in which the chromatic stepwise motion is predominant, and the one in which the large leaping motion is the most evident. Melodies that have more leaps than chromatic stepwise motion lack smoothness and therefore seem to be more percussive and rhythmical. A brief example can be seen in the third movement of the *Mensajes Breves* from measure 14 to measure 18 (see example 19). Observe the viola and piano

parts. Both melodies have large leaps accentuated by *staccato* articulation in the piano and *pizzicato* playing in the viola that reinforces the percussive character of the section.

Example 19.

The musical score for Example 19 consists of two systems. The first system (measures 14-17) features a viola part starting with a *pizz.* instruction and a piano part with dynamics ranging from *p* to *f*. The second system (measures 18-22) includes a *arco* instruction for the viola and a *cresc. molto* instruction for the piano. The score is annotated with numerous fingering numbers and slurs, indicating complex melodic lines with large leaps.

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Melodies with fewer leaps and more chromatic stepwise motion have smoother and more lyrical lines. An example of this type of melody can be appreciated while listening to the viola part in the slow movement *Lento* of the *Mensajes Breves* from measures 17 to 22 (see example 20). This melody for the viola happens against a repeated two-measure pattern in the piano, which has large leaps. This contrast, a



melody with smooth motions against a pattern with leaps, shows how Cordero uses the rows to create passages in which an instrument may have more of a solo role, in this case the viola, while the other instrument, the piano, serves more in the role of accompaniment.

Cordero also creates contrast by using a texture in which one instrument is almost silent while the other one plays constantly. The best example of this texture is found in the first six measures of the last movement, which correspond to the A section of this movement. The piano has minimal participation while the viola carries most of the activity, giving the impression of a *cadenza* full of double stops (see example 21). It is important to notice that even though the piano has several rests, it still achieves its own separate completion of the row. Observe in example 21 how the prime row in the piano is completed in the late sixth measure.

Example 20.

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Example 21.

**Molto allegro**,  $\text{♩}$  ca. 144

0 arco 10 7 2 11 10 7 2 3 5 4  
 0 pizz. 1 1 0 1 3 0 1 6

*f* *fp* *ff* *f* *furioso* *ff*

0 2 11 10 7 10 7 1 10 7 1

9 8 P0 0 11 10 7 11 10 7 1 2 3 7 1 2 3 9 6 5 3 6 2 3 6 5 4 8 P0 0 11 10 7 10 7

6 8 6 10 7  
 8--13 8--13 4 8 0 11  
 2 2 5

1 2 3 9 6 5 9 9 9 9 4 8  
 3 6 5 4 9 8  
 2 5=4

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Cordero makes frequent use of textures in which one instrument is more present than the other one. Sometimes however, he uses textures in which both instruments are equally present. This can be seen in Cordero's use of counterpoint, a characteristic element in most of his compositions. Most sections in *Tres Mensajes Breves* contain counterpoint. A telling example of counterpoint can be traced in the first movement from measure 25 to measure 28 (see example 22).

Example 22.

The musical score for Example 22 consists of two staves: a piano part (bottom) and a viola part (top). The piano part begins with a glissando in measure 25, followed by a series of chords and moving lines. The viola part starts with a glissando and then plays a melodic line with various ornaments and dynamics. The score includes several performance markings: 'gliss.' for glissando, 'cresc.' for crescendo, and 'dolce' for dolce. There are also dynamic markings like 'mp' (mezzo-piano) and 'f' (forte). The score is annotated with 'From RI' and 'From IO' indicating specific rows or techniques. The piano part has a 'P0' marking above it, and the viola part has a 'P0' marking above it. The score ends with a double bar line in measure 28.

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Another example in which both the piano and viola move independently, combining different melodic lines, can be seen from measures 14 to 18 of the third movement, *Molto Allegro* (see example 19). Another type of counterpoint also happens at the end of the first movement, *Allegro comodo*, when the left hand of the piano begins the row RI9 in measure 50, and the right hand introduces the same row a measure later

(measure 51) creating imitation at the octave for a period of two measures (see example 15).

### ***Form***

Every *Mensaje* of *Tres Mensajes Breves* has an ABA form, and the work as a whole seems to have a cyclic form. This is better understood by looking at both the first measures of the viola part in the first movement and the last measures of the viola part in the last movement. This beginning commences with the prime row, and the ending concludes with its retrograde version, giving the impression of mirror form. Another important element that brings unity to the entire piece is the fact that the third movement, *Molto allegro*, makes quotations of the first movement. Since the prime row is present in all the movements, it could be said that the prime row is basically cited everywhere, but in the third movement the quotations of the row are developed further using devices such as trills, etc. One of the quotations from the first movement is measure 22 (see example 23). The equivalent in the last movement is measure 20 (see example 24). Both use a trill before using the RI9 row. Although the music is not a direct quotation, the similarity relates to the fact that the viola plays a trill while the piano plays the eighth-note pulse. These two related trills are the only ones in the entire piece.

Measure 22 in the last movement (see example 24) makes a quotation to the perfect fifths (open strings) found in the viola in measure 48 in the first movement (see example 25). Measures 25 and 26 in the third movement quote the arrival of the Coda in the first movement, measures 53 and 54. While the arrival of the Coda in the first movement includes a cluster in the piano and a major seventh in the viola, the Coda in the

last movement includes a cluster in the piano and a minor second in the viola (see example 26).

Cordero's use of complete rows with his infrequent use of clusters gives definition to the form of the movements, because clusters represent the beginnings and endings of specific parts, such as peak moments within the structure of the movement. This is the way in which harmony and the melody interact to create the form of each movement.

Example 23. *Allegro comodo*

The musical score for Example 23, *Allegro comodo*, consists of three staves: Violin I, Violin II, and Piano. The Violin I staff features a melodic line with fingerings (e.g., 5 4 4 5 5 4) and dynamics (p, ff). The Violin II staff has a similar melodic line with fingerings (e.g., 6 5 6 2 4 0 11) and dynamics (cresc., f). The Piano staff has a bass line with dynamics (cresc., f, ff secco, mf). The score includes various musical notations such as slurs, accents, and dynamic markings. A rehearsal mark 'RI 9' is present above the Violin I staff.

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Example 25.

Example 24. *Molto allegro*

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Example 25.

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Example 26.

*Allegro comodo*

Musical score for *Allegro comodo*, measures 53 to the Coda. The score is written for piano, violin, and cello. A circled section is labeled "CODA (d. ca. 152)". Dynamics include *ff* and *p.*.

*Molto allegro*

Musical score for *Molto allegro*, measures 25 to the Coda. The score is written for piano, violin, and cello. A circled section is labeled "CODA R9". Dynamics include *mf*, *f*, and *ff*. A "From Po" section is indicated with a double-headed arrow.

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As noted previously, the first movement is composed in ABA form. In the first movement, *Allegro comodo*, the A section goes from the beginning to measure 14. The B section covers from measure 15 to measure 37, and the next A section begins in measure 38 and ends in measure 53 leading to the Coda which begins in measure 54. The first A section uses the prime row and the permutations P2, I0 and I8. The B section uses the prime row and the permutations I0, I8, and RI9, and the second A section and the Coda both use the prime row and the permutation RI9. As mentioned previously on page 68, most clusters in *Tres Mensajes Breves* show the beginning or ending of sections for the form; however, this is only one of the devices for defining form. Another way of defining form is by the transition of disjunctive melodies followed by smooth melodies, as it is used in the viola part from measure 12 to 15 in which the transition from the A

section to the B section is dictated by syncopated accents in the viola in the A section and the arrival of a lyrical melody in the B section (see example 27).

Example 27.

The musical score for Example 27 consists of three staves: Violin, Piano, and Viola. The Violin staff begins with a forte (*ff*) dynamic and features a series of sixteenth-note patterns. Above the staff, the number '5' is written above measures 1, 2, 3, and 4. A circled 'B' is placed above the first measure of the B section (measure 5). The Piano staff has a mezzo-forte (*mf*) dynamic in the first two measures, then a piano (*p*) dynamic. The Viola staff has a mezzo-piano (*mp*) dynamic and a *dolce* marking. Circled numbers (8, 9, 10, 1, 7, 6, 5) are written below the Viola staff, corresponding to the notes in measures 1 through 5. The score concludes with a double bar line and a final chord in the Viola part.

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Another method that helps to define form in Cordero's music is one that is based on the completion of rows. The beginning of a row may indicate the beginning of a new section and the end of a row may indicate the end of a section. An example can be seen from measure 37 to 38, in which the prime row and its inversion are completed in measure 37. This serves as the end of the B section while at the same time acting as the transition to the A section. The down beat of measure 38, on the other hand, marks the beginning of the second A section with the beginning of two prime rows, one in the viola and one in the piano (see example 10).

This method of using the beginning and ending of certain rows to create key moments in the form happens less frequently than the method of using overlapping rows to define form. It is important to clarify, as mentioned previously, that this overlapping

does not involve rows shared by the two instruments. In general, each instrument has its own row. An example of rows overlapping can be seen in measure 13 of the second movement, *Lento*. This measure is the beginning of the A section of the movement initiated by the piano with the prime row while the viola still plays the last note of the RI9 row. It is therefore the conclusion of the introduction. Due to this overlapping, measure 13 becomes the beginning of a new section and the end of another section (see example 28).

The second movement is also written in ABA form. It begins with an introduction, from measure 1 to 12, played by the viola alone, using the row RI9. The A section that goes from measures 13 to 26 brings back the prime row plus the permutations P8 and I8. This A section is the one in which the piano plays a repeated two-measure under the melody of the viola. The B section, from measure 27 to 38, also uses the A section, the prime row and the permutation P8, but it additionally has the permutations P11, R9, and R5. The last A section, which goes from measure 39 to the end, uses the row RI9 found in the introduction and played by the viola alone, but Cordero chooses to end the movement with a new row in the viola, row I6 = 6, 7, 8, 11, 5, 4, 3, 0, 1, 2, 10, 9 (see example 29). This row is the inversion of the RI9 row; basically the end of the movement is a mirror image of the beginning of the movement.

This second movement also contains examples of the way in which the row reinforces form. This can be seen in measure 27 and measure 39 which correspond respectively to the beginning of the B section and the beginning of the second A section. The difference from previous examples is that, in measure 27 and measure 39, the beginning of a new section dictated by the beginning of a row is only represented by one



instrument. In both cases, the other instrument is in the middle of its row. In measure 27, the row that opens the B section is played by the piano with a new row, P11, while the viola is still playing its row (see example 30). In measure 39 the instruments interchange roles, and now it is the viola which begins a row (in this case RI9) while the piano keeps itself busy with its own (see example 31).

Example 28.

The image shows a musical score for Example 28. The top staff is a single melodic line, likely for a violin or flute, with various dynamics and performance markings. It starts with a forte (*f*) dynamic, followed by piano (*pp*) and mezzo-forte (*mf*) sections. There are tempo markings: "a tempo", "rit." (ritardando), and "a tempo" again. The score includes fingerings (e.g., 9, 2, 10, 1) and articulation marks. A section is marked "semplice" with a double bar line. The bottom part of the score is a piano accompaniment for two staves (treble and bass clef). It features complex rhythmic patterns and dynamics ranging from *pp* to *p*. The piano part includes fingering numbers (e.g., 0 11 10 7, 0 11 10 7 12 6 5 4 8 9) and various articulation marks.

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Example 29

Beginning of the second movement.

Musical score for the beginning of the second movement. The score is written for Viola, Violin I (VI), and Violin II (VII). The tempo is marked *Lento* with a metronome marking of ca. 50. The key signature has one flat (B-flat). The time signature is 4/4. The score includes dynamic markings such as *p*, *mf*, *mp*, and *pp*. Performance instructions include *RI 9 v.*, *molto vibrato*, and *poco rubato*. Fingering numbers (1-5) are indicated above notes. The score consists of two systems of staves.

End of the second movement.

Musical score for the end of the second movement. The score is written for Viola, Violin I (VI), and Violin II (VII). The tempo is marked *a tempo*. The key signature has one flat (B-flat). The time signature is 4/4. The score includes dynamic markings such as *f*, *dim.*, *poco rit.*, and *p*. Performance instructions include *molto vibrato* and *poco rubato*. Fingering numbers (1-5) are indicated above notes. The score consists of three systems of staves.

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Example 30.

From *I 8*  $\xrightarrow{\quad}$  *Poco più mosso*,  $\text{♩}$  ca. 66

25 *cresc.* *f* *p*

*Po* *pp* *mp* *pp* *mp* *p* *pp* *mp*

*I 8* *Po*

28 *P11* *R9* *p* *mp* *p* *legato*

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Example 31.

*tornando al* *Tempo II*,  $\text{♩}$  ca. 56

38 *Po* *f* *cresc.* *ff*

*8 = 5* *8 = 5*

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In addition to defining form, row statements can also delineate phrases and melodies. Measure 17, for example, shows that the melody played by the viola in the B section corresponds to the beginning of the newly incorporated row, P8 (see example 32).

Example 32.

The image shows a musical score for Example 32, consisting of three staves. The top staff is a single line with a treble clef, containing a sequence of notes and rests. Above this staff, the row notation 'P8' is written, followed by a bracketed list of numbers: [0 11 10 7 12 6 5 4 8 9]. The notes in the top staff correspond to these numbers. The middle staff is a grand staff (treble and bass clefs) with a piano part. The bottom staff is a single line with a bass clef, also containing notes and rests. The score includes dynamic markings such as *pp*, *mp*, and *p*, and performance instructions like *espress.* and *espress.*. The measure number '16' is written at the beginning of the first staff.

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The *Molto allegro*, which also has an ABA form, uses the prime row and the permutations RI3, I0, RI9, R9, and P2. The first A section covers from the beginning to measure 6. The B section includes from measure 7 to measure 21, and the second A section goes from measure 22 to the end. Even though this movement also contains rows whose beginning corresponds to the beginning of a specific section of the movement, such as the row RI9 played by the piano in measure 22 (which indicates the beginning of the second A section), this movement is also an example of how the form is not always dictated by the beginning or the end of the rows and by the use of clusters, but also by contrast of motion. While the B is moderately fast, both A sections are very fast. This is achieved by having eighth-note melodies with disjunctive leaps in the B section, while

both A sections go through an outburst of sixteenth notes moving with a chromatic stepwise motion. An example can be seen in the transition from measure 21 to measure 22, which correspond to the end of the B section to the second A section (see example 24). The change in rhythmic values creates contrast within the different sections of the movement.

Most of Cordero's music contains Panamanian folk elements. *Tres Mensajes Breves* is an exception to this, because Cordero does not try to imitate anything Panamanian in it.<sup>86</sup> Perhaps the only resemblance to a Panamanian rhythm in this piece corresponds to the rhythm of *mejorana* (refer to Chapter IV). It is the 6/8 meter against the 3/4 meter that creates this resemblance, because such polyrhythm is common to the *mejorana*. An example of this can be found in the third movement, in measure 25, where the piano plays two dotted quarter notes in a 3/4 meter (see example 26). Another example can be found in the first movement, from measure 50 to measure 52, where the violin plays a 3/4 pattern with the piano emphasizing the 6/8 pattern (see example 15).

In general, Cordero's counterpoint helps to create polyrhythm because in several instances a subject in a 6/8 meter takes place against a countersubject with a feeling of 3/4 meter and vice versa. Measures 27, 29, and 31, in the first movement in the piano, demonstrate this behavior (see example 33).

On the other hand, *Tres Mensajes Breves* does contain other elements used by Cordero in most of his compositions, notably polymeter and metric changes. The polymeter of the second movement's B section is quite complicated. The violin reads a 3/4 meter while the piano reads a 15/16 meter. For every four sixteenth notes in the violin, one finds five sixteenth notes in the piano and, even though this is already a

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<sup>86</sup> Roque Cordero, telephone interview by author, 19 August 2005, Norman, Oklahoma.

difficult rhythm to perform, it gets more complicated by measure 19 when the viola inserts syncopations and triplets against the 15/16 rhythm of the piano (see example 34).

Example 33.

From the row I0

P0

25

29

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Example 34.

From P8

syncopation

triplets

19

15

16

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The last movement, *Allegro Molto*, is a dramatic display of polyrhythms and various meter changes, giving this last movement a driving rhythmic energy. Polyrythm is again found in the feeling of 3 against a feeling of 2 and a good example of this can be observed in measure 25 (see example 26). The use of various meter changes can be observed in the following overall map (see figure 3).

Figure 3.

Meter	4/4	2/4	3/4	$\frac{4+5}{8}$	4/4	2/4	4/4	$\frac{4+5}{8}$	4/4	3/4	4/4
Measure	1	2	3	4-6	7-11	12	13-19	20-21	22-24	25	26 to the end

The use of increasing rhythmic complexities, which takes place from the first to the last movement, creates momentum for *Tres Mensajes Breves*. This momentum is further accentuated by rhythmic values. While the first movement uses mostly eight notes throughout, the last movement adds sixteenth notes, giving the impression of increasing speed. Rhythmic values create in *Tres Mensajes Breves* a kind of rhythmic *crescendo*.

In conclusion, Cordero uses rows to reinforce aspects of form, melody, counterpoint, and texture. Cordero's tendency to use arc form shows how he employs the dodecaphonic technique (the prime row and its permutations) to serve traditional forms. During the period when Cordero wrote *Tres Mensajes Breves*, he completed his rows. This will change in later compositions when he chooses to use incomplete rows. An example of this tendency of using incomplete rows can be found in his *String Quartet No.2* (1968), composed two years after *Tres Mensajes Breves* (1966).



***Romanza y Danza Panameña para Violín y Piano, by  
Eduardo Charpentier de Castro***

*Romanza y Danza Panameña para Violín y Piano*, dedicated to Alfredo de Saint Malo, was composed in June 1961 in Birmingham, Alabama, when Charpentier was a flute player for the Alabama Symphony Orchestra. While preparing Puccini's "Tosca" for performance, Charpentier became inspired to write the first movement (*Romanza*) of his work. The next section of the piece, *Danza Panameña* (Panamanian dance), is comprised of two movements joined together without pause. These two movements clearly indicate the high degree of Panamanian influence on Charpentier's work. The first is based on a *guaymí* melody, while the second is based on an original Panamanian *cumbia*. It is the appearance of an indigenous tune in a Panamanian art music composition that separates this piece from previous works, giving it particular historical importance.

These movements share similar textures, yet remain distinctive because they are written in different harmonic language. An example of similar textures is the use of an arpeggiated figure in the piano in both the *Romanza* (see example 35) and the *Cumbia* (see example 36). In terms of harmonic language, the *Romanza* reflects the influence of the Romantic period, while the *Cumbia* reveals a Neo-classical approach.

Example 35.

The musical score for Example 35 consists of two staves. The top staff is for the Violin (Vln.) and the bottom staff is for the Piano (Pno.). The Violin part begins at measure 37 with a forte (f) dynamic. It features a triplet of eighth notes (marked with a '3' in a box) followed by a quarter note, a half note, and another quarter note. The Piano part begins at measure 37 with a mezzo-forte (mf) dynamic. It features an arpeggiated figure consisting of a series of eighth notes, with a sharp sign (#) appearing in the second measure of the piano part.

Example 36.

The image shows a musical score for Example 36, consisting of two staves: Violin (Vln.) and Piano (Pno.). The Vln. staff is in treble clef with a key signature of one sharp (F#). It begins at measure 158 with a melodic line. The Pno. staff is also in treble clef with a key signature of one sharp. It begins at measure 158 with a rhythmic accompaniment. A 'morendo' marking is present in the Pno. part, and a dynamic marking '(8<sup>ma</sup>)' is indicated. The score ends with a double bar line and a fermata symbol.

The *Romanza* employs an ABA structure. The A subject can be seen in example 38, from measures 22 to 28, and the B subject can be seen in example 39, from the three eighth-note pick up to measure 37 to the down beat of measure 46. Both subjects show the influence of the Romantic period. For instance, in the Romantic period a particular role was found for the diminished seventh, both for its sensuous qualities and for its capacity as a pivot chord permitting modulation to virtually any key.<sup>87</sup> Observe how Charpentier frequently uses fully and half-diminished seventh chords throughout the movement: harmonizing the introduction (see example 37), harmonizing the first subject (see example 38), and harmonizing the second subject (see example 39).

In the Romantic period, tonal harmony was extended by a greatly increased use of unprepared and unresolved discords and of chords of the seventh, ninth, eleventh, and thirteenth.<sup>88</sup> Observe in examples 38 and 39 how frequently Charpentier uses chords of the seventh as well as the inclusion of polyharmony in the down beat of measure 26, in which an E minor chord and an A minor chord are played simultaneously (see example 38). This kind of discord can be interpreted, rather, as an A minor ninth chord; however,

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<sup>87</sup> *The New Grove Dictionary of Music and Musicians*. 2d ed., s.v. "Romantic," by John Warrack.

<sup>88</sup> *Ibid.*



the labeling of a polychord seems more adequate after considering that the previous chord is a dominant chord that resolves to an E minor chord.

Example 37.

**Introducción**

C:  $vii^{\circ 4/2}/ii$   $V7/ii$

$vii^{\circ 4/2}/ii$   $V7/ii$   $vii^{\circ 7}/ii$   $ii$   $V^{6/5}/vi$   $vi$   $V7/IV$   $IV$

Example 38.

C:  $IV$   $vii^{\circ 7}/iii$   $I6$   $IV$   $I$   $V^{M7}/iii$   $iii^*$   $vii^{\circ 4/3}/V$   $V$   $vi$   $IV7$

vi

\* Chords, one above the other one, separated by a line, denote a polychord.

Example 39.

36 3

Vln. *sonoro* *f* V

Pno. *mf*

C: I vii<sup>o</sup>7/ii ii V<sup>6/5</sup>/vi vi V7/IV IV iii vi

43 9

Vln. CEDEZ *a tempo* V

Pno. CEDEZ *a tempo*

IV I<sup>6/4</sup> IV V7 vii<sup>o</sup>4/3/iii vii<sup>o</sup>7/vi V<sup>6/5</sup>/vi vi V7/IV

48

Vln. CEDEZ //

Pno. CEDEZ //

IV iii vi IV I<sup>6/4</sup> IV ii V7 I

Another characteristic of tonal harmony in the late nineteenth century is the tendency to avoid dominant-to-tonic cadences for long periods of time.<sup>89</sup> Charpentier shows this tendency in the second subject of the *Romanza*, example 39. Observe that the V to I cadence only takes place at the very end of the subject (see measures 53 to 54). Before this cadence, the harmony lacks a clear definition of a principal key center

<sup>89</sup> Stefan Kostka and Dorothy Payne, *Tonal Harmony, with an Introduction to Twentieth-Century Music*, 5th ed. (New York, New York: McGraw-Hill, 1999), 447.

because of the continuous use of secondary functions (secondary leading-tone chords and secondary dominant chords).

Perhaps the element that most clearly emphasizes Charpentier's inspiration from Puccini's arias is the importance of melody. The homophonic texture further reveals this preponderance of melody. The piano only serves as accompaniment while the violin plays both the A and the B subject. The conjunct melody of the A section is written in the upper register of the violin, moving in scalewise motion with occasional small melodic leaps (see example 40). In contrast, the melody of the B section is written in the lower register of the violin, and incorporates chromatic movement combined with large leaps (see example 41).

Example 40.

Musical notation for Example 40, showing a violin line. The tempo is marked as quarter note = 84. The dynamics are *mf*, *cresc.*, *f*, and *rit.*. Performance markings include *loco* and *8va* (octave up). The notation includes a box with the number 2 and a measure starting at 22.

Example 41.

Musical notation for Example 41, showing a violin line. The dynamics are *f*. The notation includes a box with the number 3 and a measure starting at 36. Interval analysis is shown with brackets and labels: chromatic motion, P4, P5, and m7. A *m6* interval is also indicated above the staff.

The following movement, the *Guaymí* movement, has an ABA<sup>1</sup> form similar to the first. However, the B section featured here is not a new subject but a development of the *Guaymí* melody. While the *Romanza* uses a specifically homophonic texture, the

*Guaymí* movement alternates between homophonic and contrapuntal technique. Aside from the use of these two different textures, the structure of the *Guaymí* movement is also shaped by rhythm, meter, and harmony. The A and A<sup>1</sup> sections are strictly in one meter (6/8), while the B section features several changes of meter. Along with the changes of meter, the B section incorporates hemiolas and polyrhythm, which do not appear in the A and A<sup>1</sup> section. Harmonically speaking, chords are not always prepared and resolved, and sporadic moments of functional tonality can be found. The A section has a tendency towards E minor; the B section lacks a tonal center and experiments with various chord changes. The A<sup>1</sup> section uses polytonality.

The *Guaymí* melody (measures 76 to 81 in example 42) was taken from Garay's book, and it is based on a six-note scale. Since the melody uses all the pitches of the one-sharp key signature but the pitch D, the melody seems to be built on either a G major scale with no fifth, or an E minor scale with no seventh degree (see example 43). If the melody is harmonized in G major, then the dominant tendency is absent. If the melody is harmonized in E minor, then the leading tone is absent. To avoid these harmonic conflicts, Charpentier instead treats the melody with contrapuntal technique leading away from a tonal center. This *Guamí* subject is harmonized only once, and only in its retrograde form. This harmonization is a nonfunctional chord succession in which seventh chords do not resolve, but rather add color to the section (see example 44).

Example 42.



Example 43.



Example 44. Retrograde form.

In this movement, where contrapuntal technique prevails, Charpentier uses the *Guaymí* melody in its retrograde, inverted, and retrograde inverted forms. The *Guaymí* melody is introduced in octaves by the piano in measure 76 (see example 45), and the preceding six bars (mm. 82-87) correspond to its retrograde form (see example 46). The following six bars (mm. 88-93) present the simultaneous use of the theme and its retrograde inversion (see example 47). Measure 120 marks the beginning of the A<sup>1</sup> section. Here, the composer returns with the main melody and its retrograde form occurring at the same time (see example 48). To add to this effect, he simultaneously uses an inversion of the theme and its retrograde form an octave lower in measure 125 (see example 48). When superimposed, dissonances are not prepared or resolved. Figure 5 shows the overall map of the *Guaymí* section.

Example 45. *Guaymí* melody.

Example 46. Retrograde.

Example 47.

Example 48.

Figure 5. Chart of the form of the *Guaymí* section: *P* = main theme; *R* = retrograde of the theme; *I* = inversion of the theme a third above; *RI* = retrograde inversion of the theme a third above.

	A			B	A <sup>1</sup>	
Themes	<i>P</i>	<i>R</i>	<i>PRI</i>	Development	<i>PR</i>	<i>IR</i>
mm.	76	82	88	94	120	125

The B section, measures 94 to 119, further develops the *Guaymí* subject through meter changes, hemiolas, chord changes, and inversion of the theme in a G minor tonality (see example 49). The metric changes are stressed by accents in the melody (see example 50) and by chord occurrences only in the strong beats of the measure (see example 51).

Example 49.

Musical notation for Example 49, measures 110-119. The score is in G minor (one sharp, F#) and 6/8 time. Measure 110 is marked with a box containing the number 10. The music features a melody with accents and a bass line with chords. The text "G minor" is written below the staff.

Example 50.

Musical notation for Example 50, measures 100-104. The score is in G minor (one sharp, F#) and 5/8 time. Measure 100 is marked with a box containing the number 4. The music features a melody with accents and a bass line with chords. The text "G minor" is written below the staff.

The alternation of the subdivisions of an asymmetric meter also occurs in this section. A 5/8 meter reveals this technique from measures 100 to 101 (see example 51), and from measures 117 to 118 (see example 52). In both sections the 5/8 measure shifts from a 3/8 + 2/8 subdivision to a 2/8 + 3/8 subdivision. Polyrythm is also evident in this section through the use of hemiola, as in measure 104. The violin plays a 6/8 meter, and the piano plays the rhythmic relation of a 3/4 meter (example 53).

Example 51.

Musical score for Example 51, measures 100-103. The score is in G major (one sharp) and 3/4 time. The Violin (Vln.) part starts at measure 100 with a forte (*f*) dynamic. It features a melodic line with accents (>) and a breath mark (V) over a dotted quarter note. The Piano (Pno.) part also starts at measure 100 with a forte (*f*) dynamic, providing harmonic support with chords and eighth-note accompaniment.

Example 52.

Musical score for Example 52, measures 117-120. The score is in G major (one sharp) and 3/4 time. The Violin (Vln.) part starts at measure 117 with a forte (*f*) dynamic, featuring a melodic line with accents (>). The Piano (Pno.) part also starts at measure 117 with a forte (*f*) dynamic, providing harmonic support with chords and eighth-note accompaniment.

Example 53.

Musical score for Example 53, measures 104-105. The score is in G major (one sharp) and 3/4 time. The Violin (Vln.) part starts at measure 104 with a forte (*f*) dynamic, featuring a melodic line with a fermata over the final note. The Piano (Pno.) part also starts at measure 104 with a forte (*f*) dynamic, providing harmonic support with chords and eighth-note accompaniment.



The harmony used in this section is a mix of tertian chords, polychords, and extended tertian sonorities, though without a functional setting. Charpentier uses these chords mainly as a contrasting color against the contrapuntal texture of the *Guaymí* section. Example 54 shows a representative section, with its harmonization. The B section is then followed by the A<sup>1</sup> section that brings back the main melody, but this time simultaneously with its retrograde (see example 49). The inversion of the theme, a third above, also returns shortly after, and the *Guaymí* section is taken to the end. By listening to the different voices and the chords outlined by their melodic lines, one may perceive the A<sup>1</sup> section as polyharmonic (see example 55).

Example 54.

The musical score for Example 54 consists of two staves: Violin (Vln.) and Piano (Pno.). The Vln. staff begins at measure 103 and features a melodic line with various rhythmic patterns and accidentals. The Pno. staff also begins at measure 103 and provides harmonic support with chords and textures. Below the Pno. staff, a series of chord annotations are provided for each measure, including polychords indicated by a horizontal line between two chord symbols.

Chord annotations below the Pno. staff:

Am D9 Em9 Fr+<sup>6</sup> G Gm\* Gm\* Ddim Eb7 G<sup>add 6/9</sup> D9<sup>subs 4th</sup> G

Additional annotations: A line between G and Gm\* indicates a polychord. Below Gm\* is the annotation Ab. A line between G<sup>add 6/9</sup> and D9<sup>subs 4th</sup> indicates a polychord.

\* Chords, one above the other one, separated by a line, denote a polychord.

Example 55.

The musical score for Example 55 consists of two staves: Violin (Vln.) and Piano (Pno.). The Vln. staff begins at measure 122 and features a melodic line. The Pno. staff also begins at measure 122 and provides harmonic support. Below the Pno. staff, chord annotations are provided for each measure.

Chord annotations below the Pno. staff:

Am7 Am7 Bm7 Bm<sup>4/2</sup>

The harmonic transition of the *Guaymí* movement to the third movement, the *Cumbia*, is executed through the use of secondary dominants. The A<sup>1</sup> section ends in measure 130 with a G major chord that goes to the secondary dominant E of A, then to the secondary dominant A of D, and finally resolving to the new tonic, D major (see example 56).

Example 56.

The musical score for Example 56 shows the transition from G major to D major. The Violin part (Vln.) and Piano part (Pno.) are shown. The piano part includes dynamics like *ff* and markings for *8va* and *loco*. The chord symbols below the piano part are: I, V<sup>6/5</sup>/ii, V/V, D: I<sup>add6</sup>, iii<sup>subs 4th</sup>, V<sup>11</sup>, N<sup>7</sup>,  $\frac{V7}{vi}$ , and V7.

Charpentier's *Cumbia* is formed by three small sections, each one with a different texture. The first section (measure 135 to the downbeat of measure 139) features the piano playing the *cumbia* rhythm as accompaniment to the violin. The second section (mm. 139 to the down beat of mm. 155) exhibits equally virtuosic parts for both instruments. The last section (mm. 155-161) features the piano accompanying the violin melody (in *pizzicato*) with arpeggios.

The melody of the *cumbia* usually follows the patterns that distinguish this national folk dance. The rhythm of the Panamanian *cumbia* is always carried by the drums. The piano, in this piece, takes responsibility for both the harmony and the

rhythmic motion of the *cumbia*. Observe two of the possibilities of the rhythm of the Panamanian *cumbia* (see example 57)<sup>90</sup> and compare it with the rhythm in the piano (see example 58). As one can see, the rhythmic element used in this composition is a combination of the two possibilities. Also observe the rhythmic pattern played by the piano in the first three measures of this movement (measures 132 to 134 in example 56). It is the same rhythm as that used in the second measure of example 58.

Example 57. *Cumbia* rhythm.



Example 58. *Cumbia* rhythm in the piano.



The chords that most often accompany the melody of a Panamanian *cumbia* include the tonic (I), the subdominant (IV), and the dominant (V). At times, the sections of the *cumbia* will modulate to the dominant key, the relative minor, or the parallel minor; but, in general, their composition is simple. The *Cumbia* by Charpentier follows the simplest model, the one that uses only two chords throughout, I and V. In Charpentier's version the I chord is embellished with an added sixth (see example 59). In general, the harmony which accompanies the melody of Charpentier's *Cumbia* is less adventurous than that in previous movements. However, when compared to other

<sup>90</sup> The rhythm of the Panamanian *cumbia* finds more combinations than the ones shown in the example. In fact, Panamanian *cumbias* are not always in 2/4. The *cumbia atravesa*, for example, is in 6/8.

Panamanian *cumbias*, Charpentier remains innovative. This can be seen in the use of a Neapolitan sixth (N6) which is foreign to these dance-songs (measure 152 in example 60).

Example 59.

139

D<sup>add6</sup> A<sup>9</sup> D<sup>add6</sup> A<sup>9</sup> D<sup>add6</sup>

Example 60.

151 14

Vln.

Pno.

D Major: I N6 V7 I IV V7 I

*ff* *ff*

The rhythm of Charpentier's *Cumbia* is straightforward, as is the harmonic progression, but the distortion of Classical traits is what gives it its Neo-classical taste. The use of polyharmony in examples 61 and 62 shows this kind of distortion. Compared to a Panamanian *cumbia*, example 62 shows an unusual polyharmonic ending. In measure 167, Charpentier appears to cite in the piano the Neapolitan chord from measure

152 (example 60) while the violin still holds the dominant sonority (A chord) before both instruments resolve to the tonic D in measure 168, the final chord of the piece (see example 62). This clash creates a tritone that is an interval unusual to the *Cumbia* (see example 62).

Example 61.

Example 61 shows a musical score for Violin (Vln.) and Piano (Pno.) starting at measure 155. The Violin part is marked *Pizz.* and *ff*, then *mf*, and then *8va*. The Piano part has dynamics *ff*, *p*, and then *G major* and *A major* chords. The bass line has *A major* and *E minor* chords.

Example 62.

Example 62 shows a musical score for Violin (Vln.) and Piano (Pno.) starting at measure 166. The Violin part is marked *f* and *arco*. The Piano part has a *ff* dynamic and a *tritone* interval circled. The score ends with a  $\frac{V}{N6}$  chord and a *I* chord.

The rhythm appearing in the last two measures of the *Cumbia* is also a distortion of Panamanian *cumbia* tendencies which usually feature the endings shown in example

63. Instead, Charpentier uses his own, a 3/16 followed by a 3/8 meter (see example 62). In conclusion, Charpentier's *Cumbia* uses structural elements of the Panamanian *cumbia* (short sections, I to V chords, 2/4 meter) and adds to them art music attire.

Example 63. Common endings in Panamanian folk music.

The image displays three musical staves, each representing a common ending in Panamanian folk music. Each staff is written in 2/4 time and concludes with a double bar line. The first staff features a sequence of notes: G4, A4, B4, A4, G4, F4, E4, D4. Below the notes are the chord symbols I, V, I, I. The second staff features a sequence of notes: G4, A4, B4, A4, G4, F4, E4, D4. Below the notes are the chord symbols V, I, I. The third staff features a sequence of notes: G4, A4, B4, A4, G4, F4, E4, D4. Below the notes are the chord symbols V, I, I.

The *Romanza y Danza Panameña para Violín y Piano* is an important contribution to the violin and piano literature in which various compositional techniques are used to mix art music with Panamanian folk melodies. It contains the groundbreaking implementation of an indigenous melody in Panama's art music.

## CHAPTER VI

### CATALOGUE OF PANAMANIAN ART MUSIC FOR STRINGS

This catalogue contains over sixty pieces for strings, or strings and piano, that have been composed by Panamanian composers during the 103 years of Panama's tradition in art music (beginning with its independence from Colombia in 1903 to the present). Every attempt has been made to make it as complete as possible. This catalogue also serves as a point of reference for future updating of this genre of music.

Most of these pieces have never been published, so they are only available through the composer. A few exceptions include the compositions of Roque Cordero, Eduardo Charpentier de Castro, and Emiliano Parto-Tristán. Most of Roque Cordero's compositions have been published. His works and their respective publishers can be found in the appendix to the present work. Several works by Charpentier de Castro are registered at the *Sociedad General de Autores y Editores* (SGAE) in Spain and at the Library of Congress, and all the music by Emiliano Pardo-Tristán has been published by Fermata Publications.

Appendix E contains contact information of Panamanian institutions that can provide documentation on Panamanian composers.

#### **Bass solo**

- Cordero, Roque. *Soliloquios No.5* (soliloquies no.5) for bass alone (1981)
- Quintero C., Luis Pedro. *Mejorana* for double bass (1999)

**Bass duo**

- Castillo, Alejandro “Alexis.” *Mi Campiña* (my village) for bass duet (1999)

**Bass concerto**

- Tapia, Gabriel. *Parusi 2* for electric bass and orchestra

**Cello solo**

- Charpentier de Castro, Eduardo. *Monólogo* (monologue) for cello (1989)
- \_\_\_\_\_. *Segundo Monólogo* (second monologue) for cello (1990)
- Cordero, Roque. *Sonata* for cello (1963)
- \_\_\_\_\_. *Soliloquios No.6* (soliloquies no.6) for cello alone (1992)
- Risco Cortés, Ricardo. *Introversión* (introversion) (1986) (9’)
- Risco Cortés, Ricardo. *Recuento* (recount) (2001) (13’)

**Cello Concerto**

- Castañedas Del Cid, Fermín. *Pequeño Concierto* (small concerto) for cello and orchestra (1984)

**Cello and Piano**

- De Castro, Herbert. *Berceuse* for piano and violoncello (?)

**Violin solo**

- Cordero, Roque. *Rapsodia Panameña* (Panamanian rhapsody) for violin (1988)

**Violin Concerto**

- Brenes Candanedo, Gonzalo. *Concierto Montuno* for violin and orchestra (?)
- Castañedas Del Cid, Fermín. *Concierto* for violin and orchestra (1980/81)
- Cordero, Roque. *Concierto* for violin (1962)

**Violin and Piano**

- Castañedas Del Cid, Fermín. *Sonatina* for piano and violin (1979)
- Charpentier de Castro, Eduardo. *Romanza y Danza Panameña* (Romanza and Panamanian dance) for violin and piano (1961)
- Cordero, Roque. *Dos Piezas Cortas* (two short pieces) (1945)
- \_\_\_\_\_. *Sonatina* for violin and piano (1946)
- \_\_\_\_\_. *Doble Concierto sin orquesta* (double concerto without orchestra) for violin and piano (1978)
- Garay Díaz, Narciso. *Sonata* for violin and piano (1901)
- Saiz Salazar, Marina. *Siete Piezas* (seven pieces) for violin and piano

**Viola Concerto**

- Cordero, Roque. *Concertino* for viola and string orchestra (1968)

**Viola and Piano**

- Cordero, Roque. *Tres Mensajes Breves* (three brief messages) for viola and piano (1966)



### **String Trios**

- Cordero, Roque. Three permutations 3, for violin, cello and bass (1984)
- De Castro, Herbert. Fugue for string trio (?)
- Pardo-Tristán, Emiliano. *Fantasia Mesana* for string trio (2003)
- Robles, Samuel. *Ave Maria* for violin, viola, and cello, Op. 8a, (2003) (2'30")

### **Trio for Piano and Strings**

- Risco Cortés, Ricardo. *Fantasia Cuasi una Sonata* for violin, cello and piano (1985) (21')
- Pardo-Tristán, Emiliano. *Remembranzas* (remembrances) for violin, piano and cello (2002)
- Quintero C., Luis Pedro. *Ilusiones* (illusions) for piano, double bass and violin (2000)

### **String Quartet**

- Bennett Limnio, Jorge A. *Cuento* (short story) for string quartet, in seven movements (2005)
- Castañedas Del Cid, Fermín. String Quartet (1978)
- Castillo, Alejandro "Alexis." *Sólo ideas* (only ideas) for string quartet
- Cordero, Roque. *Danza en forma de fuga* (dance in form of a fugue) for string quartet (1943)
- \_\_\_\_\_. String Quartet No.1 (1960)
- \_\_\_\_\_. String Quartet No.2 (1968)
- \_\_\_\_\_. String Quartet No.3 (1973)
- \_\_\_\_\_. String Quartet No.4 (1983)
- De Castro, Herbert. *Film* (film) for string quartet (?)
- Garay Díaz, Narciso. Triple fugue for string quartet (1900)
- Pardo-Tristán, Emiliano. *Cuarteto Concertato* for string quartet (1998)
- Pérez, Gilberto. String quartet No.1, Op. 5 (1974)
- Quintero, Edgardo. *Fuga Escolástica* (scholastic fugue) for string quartet (1965)
- Risco Cortés, Ricardo. Sparkling Light (1988) (10')
- Robles, Samuel. *Danza y Escenas para Cuatro* (dances and scene for four) (String Quartet No.1), Op. 4, (2002) (ca. 15:00)

### **Quintet for String Quartet and Piano**

- Bennett Limnio, Jorge A. *Carnavales Con Fuegos Artificiales* (carnivals with fireworks) for string quartet and piano (2002)
- Castillo, Alejandro "Alexis." *Triunfal* (triumphal) for string quartet and piano (2001)

## String Orchestra

- Bennett Linnio, Jorge A. *Serenata* (serenade) in three movements for string orchestra (1998)
- \_\_\_\_\_. *Estados del Alma* (states of the soul) in five movements for string orchestra (2005)
- Castañedas Del Cid, Fermín. *Tempestad Triste* (sad tempest) for string orchestra (1986)
- Castillo, Néstor. *Suite Concertante* in three movements for chamber orchestra (1984) (ca. 8')
- Charpentier de Castro, Eduardo. *Panameño, Panameño, tamborito para orquesta de cuerdas* (Panamanian, Panamanian, tamborito for string orchestra) (1976)
- Pardo-Tristán, Emiliano. Fantasy for string orchestra (1998)
- Quintero C., Luis Pedro. *Caminos* (roads) for string orchestra (1998)
- \_\_\_\_\_. *Ocho Villancicos* (eight Christmas carols) for string orchestra (2000)
- Risco Cortés, Ricardo. *Convergentes* (convergentes) for string orchestra (1995) (12')
- Robles, Samuel. *Capital de Tierra* for string orchestra (music for the motion picture by Darwin Flores), Op. 7, (2003) (ca. 17')
- \_\_\_\_\_. Suite (from *Capital de Tierra*), Op. 7a, (ca. 8:00)
- Rodrigues de Sá, Élcio. *Quartzo*, Op.41, No. 2, for string orchestra (1985)

Panamanian composers included in this catalogue are listed chronologically by date of birth as follow:

Narciso Garay Díaz (1876-1953)  
Herbert de Castro (1905-1969)  
Gonzalo Brenes Candanedo (1907-2003)  
Gilberto Pérez (1910-1997)  
Roque Cordero (1917- )  
Eduardo Charpentier de Castro (1927- )  
Marina Saiz Salazar (1930-1990)  
Fermín Castañedas Del Cid (1930- )  
Edgardo Quintero (1938- )  
Alejandro "Alexis" Castillo (1940- )  
Gabriel Tapia (1947- )  
Élcio Rodrigues de Sá (1952 Brasil – naturalized citizen of Panama in 2003)  
Néstor Castillo (1954- )  
Ricardo Risco Cortés (1960- )  
Emiliano Pardo-Tristán (1960- )  
Luis Pedro Quintero C. (1966- )  
Jorge A. Bennett Linnio (1968- )  
Samuel Robles (1974- )

## CHAPTER VII

### EPILOGUE. SEEDS FOR THE FUTURE.

In the past forty years an increasing number of classical Panamanian musicians have pursued or are pursuing professional studies either at the University of Panama or abroad. This group of professionals shares its knowledge with other Panamanians trying to build a better art scene in the country; however, for many of them, this promising future is made problematic due to the lack of economic support the arts have received in Panama during its first hundred years. The contribution of the state towards the construction of a performing arts center, a fully equipped National Institute of Music, and a National Symphony Orchestra with decent salaries would be a miracle.

Most Panamanian composers find themselves applying their classical training to popular music. They have left the path of art music for economic reasons. Few have been fortunate enough to have their music published and even fewer have had their music recorded. Edgardo Quintero (1938- ) is an example of a Panamanian composer who has serious art music training, but whose economic uncertainty forced him to devote his talent to popular music and Panamanian folk music. His work *Dos Noches y una Madrugada* shows his convincing classical music background. It is a piece for orchestra with original Panamanian melodies, full of intricate harmonies and a skillful use of counterpoint. He took lessons from Cordero but, even though he found his teacher's technique interesting, never used dodecaphonism in his compositions. Quintero's

younger years were dedicated to tonal or polytonal pieces, working at times with quartal harmony and other less traditional harmonies. He has always been interested in counterpoint and this technique has remained a key element in his compositions. Several of his works have been recorded and several have been performed by the National Symphony of Panama. If he had restricted his work to art music, his success would have been far more limited.

When Roque Cordero was asked his opinion on the future of art music in Panama, his response was not optimistic. He has felt, on many occasions, the lack of interest from the state and from the press towards art music in Panama. On one occasion, in 2003, when he succeeded in bringing to Panama, for the first time, *El Foro de Compositores del Caribe* (The Forum of Caribbean Composers), the *Comisión Nacional del Centenario* (Centennial National Commission of Panama) failed to provide the financial support that was promised. Additionally, no representative of the INAC (National Institute of Culture of Panama) attended this event. Later, Cordero stated: “The press ignored us completely; therefore, I don’t know what the future of art music in Panama will be.”<sup>91</sup>

Fermín Castañedas’ opinion about the future of art music in Panama is similarly pessimistic. He replied this was the “million dollar question.” If one of the meanings of culture is the act of developing the intellectual and moral faculties by education, Castañedas believes that the contrary is happening in Panama. He refers to Panamanian culture as some kind of culture in regression. He believes that most members of the population are not even interested in cultural and educational subjects. They are, rather, more interested in things that are more accessible. Castañedas states:

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<sup>91</sup> Roque Cordero, telephone interview by author, 19 August 2005, Norman, Oklahoma.

A long time will take place before symphonic music (I don't like to call it art music) is taken to the school system. Symphonic music is one of the biggest means with which the population can obtain good culture, good costumes, and better social interaction. What makes a country interesting and important is its cultivated music, its symphonic music.<sup>92</sup>

Nor is Charpentier's view on his country's appreciation of classical music any more optimistic. This is his opinion on the subject:

Most Panamanians as a whole are not prepared to appreciate any manifestation of classical music. Future generations will be forced to look at the past, and they will discover that they had composers representing them in the field of classical music. History will take care of it.<sup>93</sup>

Even though Cordero, Charpentier, and Castañedas have not received from the State of Panama the merit, recognition, or help they have deserved, the new generation of Panamanian composers are pursuing their dreams despite the bleak future predicted for art music in Panama. This new generation is very active and each of them has different compositional tendencies. Néstor Castillo (1954- ), Ricardo Risco (1960- ), Jorge Bennett (1968- ), Ella Ponce (1972- ), and Samuel Robles (1974- ), are some of these new composers.

The music of Néstor Castillo, for example, is influenced by the great masters of the past and some of the new contributions of the 20<sup>th</sup> century, such as minimalism. He also enjoys establishing tonal centers by mixing tertian and nontertian elements. The outcome is the creation of tension by the use of polychords, and resolution by the use of less dissonant chords.

Ricardo Risco's first compositions have a tendency towards atonality and use innovations in structure, instrumental resources, and performance techniques. This

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<sup>92</sup> Fermín Castañedas, telephone interview by author, 11 August 2005, Norman, Oklahoma.

<sup>93</sup> Eduardo Charpentier de Castro, telephone interview by author, 19 September 2005, Norman, Oklahoma.

search for innovation was inherited from his teacher Mario Lavista (1943- ).<sup>94</sup> After the 1990s, Risco's style changed and became more tonal and modal.

Composer Jorge Bennett, a few years younger than Ricardo Risco, uses a neo-romantic language; additionally, he also shows the influence of nationalism, impressionism, and twentieth-century composers such as Barber, Britten, and Vaughan Williams. He also incorporates elements of Panamanian folk music.

Another Panamanian composer is the female percussionist, Ella Ponce. She is an experimentalist. Her compositions explore new textures created by the different instruments. Samuel Robles also favors the use of elements of Panamanian music in his compositions. His harmonies are inspired by the music of Webern, Ginastera, Gesualdo, Isaac, and Revueltas.

Panama now has approximately a dozen active classical composers. Most of them have studied abroad and most now live in Panama. Unfortunately, no one wants to invest money commissioning new compositions. Most Panamanian composers support themselves by teaching harmony and theory courses, and composing music without receiving payment. Charpentier, Cordero, and Castañedas made some recommendations to the new generation of Panamanian composers about how to continue learning and growing musically even if the surroundings seem unsuitable. Cordero advised:

Study the great masters more than anything else. It is from them that one actually learns. After one learns and studies the music of Beethoven and the romantic

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<sup>94</sup> Mexican Composer, he began his formal studies in 1963 with Chávez (composition) and Halffter (analysis) at the National Conservatory. In 1967 he went to Paris, where he studied composition with Marie and also attended courses given by Xenakis and Pousseur. The following year he was a pupil of Stockhausen in Cologne and took part in the Darmstadt summer courses. Lavista's early works explore contemporary techniques. As his music has evolved, he has assimilated an eclectic range of influences to form an unmistakable style. Like Berio, he has explored new timbres from traditional instruments sources particularly in the use of wind multiphonics.

ones, then proceed to the music of the twentieth century. One must study constantly. That is what I did. I studied many books and scores.<sup>95</sup>

Cordero adds:

Studying abroad does not guarantee a good education. Not every teacher knows how to teach. It is not because I have received a title, I am a teacher of the subject. No! It is a matter of trying to be better constantly.<sup>96</sup>

Fermín Castañedas also shared the following words:

One must study. Composition is just very difficult. I encourage the young generation to be persistent and bold; you must have the courage to go for it, but always studying the foundation. The one who does not study, as talented as he may be, will never have the preparation of a person that have studied and prepared himself consciously.<sup>97</sup>

Charpentier added:

To become a good composer one must have complete control of traditional counterpoint, tonal harmony, contemporary harmony, contemporary techniques, and form and analysis.<sup>98</sup>

Castañedas has heard some of the works of the young Panamanian composers and sees great potential. However, he feels that the composers have to write more copiously because developing a voice is a matter of “writing and writing.”<sup>99</sup> “It is like when you are going to play your instrument. You have to have that bow and violin in your hands as much as possible.”<sup>100</sup> He has seen various promising works, but he feels that they are still too limited. “They do not compose big pieces. They only write short works.”<sup>101</sup>

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<sup>95</sup> Roque Cordero, telephone interview by author, 19 August 2005, Norman, Oklahoma.

<sup>96</sup> Ibid.

<sup>97</sup> Fermín Castañedas, telephone interview by author, 11 August 2005, Norman, Oklahoma.

<sup>98</sup> Eduardo Charpentier de Castro, telephone interview by author, 19 September 2005, Norman, Oklahoma.

<sup>99</sup> Fermín Castañedas, telephone interview by author, 11 August 2005, Norman, Oklahoma.

<sup>100</sup> Ibid.

The author of this dissertation is a Panamanian and, therefore, grew up surrounded by most of the classically-trained Panamanian musicians mentioned in this work. They are his colleagues and he feels very fortunate to write about the music of his country on their behalf. He believes, despite the difficulties, that the future looks promising. Many Panamanians have studied abroad and gone back to their country to share their knowledge. In Panama, the arts are not supported as desired, but some musicians have worked tirelessly and their seeds have flourished. Their labor should continue. After 102 years of independence, a new generation is beginning to see the light. It will be through the performances of the musicians that the new composers will finally find a voice. Improving the musical scene of Panama may rely greatly on the support of the government, but the entire work must involve the collaboration of composers, performers, and conductors to create this environment. A willingness of conductors to allow new pieces to be performed and a willingness of the performers to invest their time in learning new material are some of the first steps necessary to provide a useful foundation.

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<sup>101</sup> Ibid.



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## APPENDIX A

### LIST OF PANAMANIAN ART MUSIC COMPOSERS

Santos Jorge (1870 Peralta, Spain, settled in Panama, 1889, died, Panama City, 1941) –  
wrote Panama's national anthem  
Narciso Garay Díaz (1876-1953)  
Pedro Rebolledo Puello (1895-1963)  
Herbert de Castro (1905-1969)  
Gonzalo Brenes Candanedo (1907-2003)  
Gilberto Pérez (1910-1997)  
José Luis Cajar Escala (1914-1982)  
Roque Cordero (1917- )  
Clarence Martin (1922-1980)  
Eduardo Charpentier de Castro (1927- )  
Marina Saiz Salazar (1930-1990)  
Fermín Castañedas Del Cid (1930- )  
Edgardo Quintero (1938- )  
Alejandro "Alexis" Castillo (1940- )  
Francisco Velásquez (?)  
Gabriel Tapia (1947- )  
Ivan Didier (1950- )  
Élcio Rodrigues de Sá (1952 Brasil – naturalized citizen of Panama, 2003)  
Néstor Castillo Restrepo (1954- )  
Efraín Cruz (1955- )  
Jaime Ledezma Bradley (1955-1992)  
Marden Paniza (1956- )  
Ricardo Risco Cortés (1960- )  
Emiliano Pardo-Tristán (1960- )  
Luis Pedro Quintero C. (1966- )  
Jorge A. Bennett Linnio (1968- )  
Ella Isabel Ponce Uribe (1972- )  
Samuel Robles (1974- )  
José Manuel Caballero Pérez (1977- )

## APPENDIX B

### LIST OF ALFREDO DE SAINT MALO'S HONORS

- “Crown of Golden Laurels” with the following inscription: *Homenaje del pueblo panameño al mago del violín Alfredo de Saint Malo, gloria nacional. 1929* (Homage from the Panamanian nation to the magician of the violin Alfredo de Saint Malo, national glory. 1929).
- *L'Ordre National d'Haiti “Honneur et Merite,”* March 5, 1934.
- *Le Croix du Sud,* Brazil, September 7, 1949.
- *Medalla y Cruz* granted by the International Foundation “Eloy Alfaro,” Ecuador, 1952-1956.
- *Les Palmes Académiques,* France, October 26, 1953.
- Corresponding member of the International Institute of America Ideals, *Grupo América,* Los Angeles, California, March 11, 1956.
- Order *Vasco Núñez de Balboa* in the rank of “Grand Officer” granted by the Government of Panama, September 10, 1963.



## APPENDIX C

### CATALOGUE OF FERMÍN CASTAÑEDAS' WORKS BY GENRE

#### **Orchestra**

Sinfonía #1 (Finisterre)  
Sinfonía #2 (América Libre)  
Kayuc, overture  
Centenario de Panamá, overture  
Patria Herida, symphonic poem  
Leviatán, symphonic poem  
Panamá Japón, overture

#### **Solo instrument and orchestra**

Concierto para clarinete  
Concierto para violín  
Concierto N° 1 para oboe  
Concierto N° 2 para oboe  
Concierto para piano  
Concierto para corno ingles  
Amanecer, cello and strings

#### **Choir and orchestra**

Misa en Fa Menor – Kyrie, choir and orchestra  
La Muerte de Leviatán, choir and orchestra – symphonic poem for ballet and theatre  
Réquiem Para un Amigo, soprano, choir and strings

#### **Solo voice and orchestra**

Ave María Panameña, soprano and orchestra

#### **String orchestra**

Tempestad Triste  
Las 5 miniaturas  
Cuatro Lágrimas de un Niño Triste, chamber string orchestra

#### **Symphonic band**

Compañero Amigo – Marcha Fúnebre

### **Chamber music for strings**

Diálogo entre 2 Bajistas, two basses  
Mussetta y Yaely, two basses  
Cuarteto para cuerdas, string quartet

### **Chamber music for woodwinds**

Las 3 Jotas, three clarinets

### **Chamber music for brass**

Caín y Abel, tuba and trombone  
Amigos, brass quintet  
Compañeros, brass quintet  
Musikpus, woodwind quintet

### **Chamber music for woodwinds and strings**

A Costa Rica, bassoon, violin and bass  
Intercambio Seis, flute, oboe and violin

### **Chamber music with piano**

Sonatina para violín y piano, violin and piano  
Musicalidad, clarinet and piano  
El Trompetista, trumpet and piano

### **Piano**

Apocalipsis 1  
Apocalipsis 2  
Apocalipsis 3  
Apocalipsis 4

### **Percussion ensemble**

Los 4 Elementos para Percusión

### **Miscellaneous**

Ballet Percusivo, percussion ensemble and orchestra – ballet  
Ballet Experimental, chamber group (string orchestra and oboe) – ballet  
Espectro de la Música, flute, violin, bass, and piano – ballet  
La Muerte del Pollito, french horn, percussion, and bass – ballet  
Percusax, percussion and tenor and alto saxophone

## CATALOGUE OF EDUARDO CHARPENTIER'S WORKS BY GENRE

### **Orchestra**

Fuga en la menor (1950)  
Ensayo Típico (1950)  
Siesta y Fiesta (1961)  
Tres Estampas (1968)  
Obertura Aniversario (1981)  
Tonadas para Orquesta (1985); Encore (1985)  
Concierto para oboe (1986)  
Himno del Partido Liberal Auténtico (1988)

\*Dr. Charpentier is also the author of various transcriptions and arrangements for Symphonic Orchestra and Chamber Orchestra.

### **Solo instrument and orchestra**

Romanza y Danza Panameña, para violín y orquesta (1981)  
Cantilena India, para flauta y orquesta (1981)  
Opus amigo, para oboe y orquesta (1985)

### **Choir and orchestra**

Premio Universidad, con letra de Carlos Cano Cartán (1993)

### **String orchestra**

Panameño, Panameño, tamborito para orquesta de cuerdas (1976)

### **Chamber music for woodwinds**

Feliz día del Padre, para flauta y clarinete (1989)  
Marcha para Quinteto de viento (1950)

### **Chamber music with piano**

Rondo para flauta y piano (1949)  
Cantilena India, para flauta y piano (1961)  
Romanza y Danza Panameña para violín y piano (1961)  
Divagaciones, para corno inglés y piano (1989)  
Tonada, para clarinete y piano (1989)

## **Voice and Piano**

Para Entonces, para canto y piano, con letra de Manuel Gutiérrez Nájera (1949)  
Dos Canciones Infantiles para voz y piano (1988)

## **Piano**

Preludio (1948)  
Passacaglia en re menor (1949)  
Allegro (1949)  
Fuga en la menor (1950)  
Toccata y Canción (1961)  
Diálogo para piano a cuatro manos (1992)

## **Two pianos**

Tres Estampas (1961)  
Reflexión (1961)  
Pasión (1961)  
Júbilo (1961)

## **Solo instrument**

Improvisación para flauta sola (1950)  
Estudio, para flauta sola (1957)  
Monólogo, para violonchelo (1989)  
Segundo Monólogo para violonchelo (1990)  
Los Sátiros y la Ninfa, para flauta sola (1990)

## **Miscellaneous**

Canto a Panamá para tenor y cuarteto de cuerdas, tenor y orquesta sinfónica, con letra de Carlos Cano Cartán (1990)  
Canto a Mari Fe para tenor y cuarteto de cuerdas, tenor y piano, tenor y orquesta sinfónica, con letra de Carlos Cano Cartán (1990)  
Marcela de Panamá para tenor y piano, tenor y orquesta sinfónica, con letra de Carlos Cano Cartán (1992)

## CATALOGUE OF DR. CORDERO'S WORKS BY GENRE

### **Orchestra**

- Capricho Interiorano, orchestra (1939) +  
Panamanian Overture No. 2, orchestra (1944) +  
First Symphony, in E flat, orchestra (1945) +  
(Honorable Mention, Detroit, 1947)  
Ocho Miniaturas, small orchestra (1948) +  
Introducción y Allegro Burlesco, orchestra (1950)  
(Comissioned by Dimitri Mitropoulos)  
Rapsodia Campesina, orchestra (1953)  
Setetule (ballet), orchestra (1956)  
Second Symphony, in one movement, orchestra (1956) + \*  
(Caro de Boesi Award, Caracas, Venezuela, 1957)  
Cinco Mensajes Breves para Orquesta (1959) +  
(Commissioned by the Minneapolis Civic Orchestra)  
Symphony with One Theme and Five Variations, No.3, orchestra (1965) +  
(Commissioned by the Third Caracas Festival)  
Momentum Jubilo (Fanfare), orchestra (1973) +  
Six Mobiles for Orchestra (1975) +  
(Commissioned by Illinois State University)  
Obertura de Salutación, orchestra (1980)  
Fourth Symphony (Panamanian), orchestra (1986) +  
Tributo Sinfónico a un Centenario (1997)  
(Commissioned by the Peoria Symphony Orchestra)

### **Solo instrument and orchestra**

- Concerto for Piano and Orchestra, in E minor (1944)  
Mensaje Fúnebre (In memoriam Dimitri Mitropoulos), clarinet and string  
orchestra (1961) +  
Concerto for Violin and Orchestra (1962) + \*  
(Commissioned by the Koussevitzky Foundation)  
(1974 Koussevitzky International Recording Award)  
Concertino for Viola and String Orchestra (1968)  
Piano Concerto No.2 (2000)  
(Commissioned by the Chicago Sinfonietta)

### **Orchestra and choir**

- Música Veinte, chamber ensemble with voices (1970) + \*  
(Commissioned by the Second Festival of Guanabara)  
Cantata para la Paz, baritone solo, mixed choir and orchestra (1979) +  
(Commissioned by the Nacional Endowment for the Arts)

## **Choir**

Psalm 113, mixed choir (1944)  
Canon No. 1, three voices (1961)  
Aleluya, three voice canon (1961)  
Two Short Choral Pieces, mixed choir (1966) \*

## **String orchestra**

Movimiento Sinfónico, string orchestra (1946) +  
Adagio Trágico, string orchestra (1955) \*  
Danza en Forma de Fuga, string orchestra (1958)  
Elegy, string orchestra (1973) + \*

## **Chamber music for woodwinds**

Mensaje Breve, flute, oboe, clarinet and bassoon (1957)  
Mensaje Breve, clarinet and bassoon (1958)  
Variations and Theme for Five, woodwind quintet (1975) \*  
Three Miniatures for Ernst, flute and clarinet (1985)  
Dúos para Oboe y Fagot (1996)

## **Chamber music for strings**

Three Permutations 3, violin, violoncello, string bass (1984)  
Danza en Forma de Fuga, string quartet (1943)  
String Quartet No. 1 (1960) \*  
(Commissioned by the Coolidge Foundation)  
String Quarter No. 2 (1968) \*  
(Commissioned by Alabama University)  
String Quartet No.3 (1973)  
(Chamber Music Award, San José, Costa Rica, 1977)  
String Quartet No.4 (1983)  
(Partially funded by the Illinois Arts Council)

## **Chamber music for woodwinds and strings**

Serenatas, flute, clarinet, viola and harp (1987)  
(Partially funded by the Illinois Arts Council)

## **Chamber music for piano, woodwinds, and strings**

Quinteto, flute, clarinet, violin, violoncello and piano (1949) \*  
Music for Five Brass, brass quintet (1980)  
(Commissioned by Illinois State University)

## **Chamber music with piano**

Two Short Pieces, for violin and piano (1945) \*  
Sonatina for Violin and Piano (1946) \*  
Sonata for Violoncello and Piano (1963) \*  
(Commissioned by Adolfo Odnoposoff)  
Three Short Messages, viola and piano (1966) \*  
Doble Concierto sin Orquesta, violin and piano (1978)  
(Commissioned by the Kennedy Center)

## **Piano**

Preludio para la Cuna Vacía, piano (1943)  
Nostalgia, piano (1943)  
Sonatina Rítmica, piano (1943) \*  
Five Miniaturas, piano (1944)  
Variations for the Second Miniatura, piano (1944)  
Nine Preludes, piano (1947)  
Sonata Breve, piano (1966) \*  
Tres Pecesillas para Alina, piano (1978)  
Five New Preludes, piano (1983)  
Sonata for Piano (1985)  
(Commissioned by Linda Hirt)  
Tres Meditaciones Poéticas, piano (1995)

## **Two pianos**

Rhapsody for Two Pianos (1945)  
Duo 1954, two pianos (1954) \*

## **Solo instrument**

Soliloquios No.1, flute (1975) \*  
Soliloquios No.2, saxophone alto (1976) \*  
Soliloquios No.3, clarinet (1976) \*  
Soliloquios No.4, percusión (1981)  
Soliloquios No.5, string bass (1981)  
(Commissioned by Illinois State University)  
Cinco Mensajes para Cuatro Amigos, guitar (1983) ¶  
Rapsodia Panameña, violin (1988)  
Three Preludes for guitar (1988) ½  
Soliloquios No.6, violoncello (1992)  
Tres veces 13, harp (1997)

### **Chamber music - miscellaneous**

Circunvoluciones y Móviles, chamber group (1967)  
Permutaciones 7, chamber ensemble (1967) \*  
Paz, Paix, Peace, harp and four trios (1969) +  
An Mar Tule, music for a film, chamber ensemble (1971)  
(Commissioned by the Institute of Culture of Panama)  
Poetic Nocturne of the Min River, chamber ensemble (1981)  
Petite Mobiles, bassoon and trios (1983)  
Dodecaconcerto, chamber ensemble (1990) +  
Four Messages for flutes and piano (1992)

### **Miscellaneous**

Patria, reciter and mixed choir (1944)  
Sensamayá, dance, mixed choir and drum (1950)  
Fanfarria Jubilosa, brass, woodwind, and percussion (1994)  
(Commissioned by the Cincinnati Symphony Orchestra)

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+      orchestral material for rent, Peer/Southern Music, New York  
\*      Peer/Southern Music, publishers  
¶      Editions Salabert, Paris, France  
½      Bérben, Edizioni musicali, Ancona, Italy



## APPENDIX D

### DISSERTATIONS, THESIS AND ESSAYS ON ROQUE CORDERO ARRANGED CHRONOLOGICALLY

September 1958

Gilbert Chase, "Composed by Cordero," *Inter-American Music Bulletin*, no. 10, page 1-4.

Winter 1959

Gilbert Chase, "Creative Trends in Latin American Music II," *Tempo*, no. 50, page 25-28.

1963

Sonatina ritmica by Roque Cordero

By Jerry Benjamin

A paper analyzing the composition, 9 leaves

Indiana University

1963

An Analysis of the Sonatina ritmica: for piano by Roque Cordero

By Gerald Deatsman

Submitted as term paper, 1963, 7 pages.

September 1967

Sider, Ronald R. "Roque Cordero: The Composer and His Style seen in Three Representative Works." *Inter-American Music Bulletin* 61, page 1-17.

1968

Roque Cordero: violin concerto. Análisis

By Donald Byrd

Analysis

Indiana University

1969

A harmonic analysis and comparison of selected twelve-tone compositions of Krenek and Cordero

By Susan Stancil Engle

M.M. Thesis, 145 pages.

Indiana University

1971

A stylistic analysis of selected short works by Roque Cordero

By Thomas Raymond De Dobay

M.M. Thesis, 89 pages.

Indiana University

1971

An analysis of six Latin American works for violin and piano composed since 1945

By Lauren Ray Jakey

D.M. Dissertation: Thesis, xi, 176 leaves.

Indiana University

1973

Analysis and comparison of selected piano sonatas by three contemporary black composers: George Walker, Howard Swanson, and Roque Cordero

By Dorothy Maxine Ennett

Ph.D. Dissertation, 142 pages

New York University

1974

The piano in the works of Roque Cordero

By Prischilla Filós Gooch

D.M. Thesis, viii, 87 leaves

Indiana University

1977

Structural elements in selected works of Roque Cordero

By Earl S. Greaves

M.M. Thesis, vii, 98 leaves.

Southern Illinois University

1979

Unity and contrast in two works of Roque Cordero

By Christine Paputsas

M.M. Thesis, viii, 93 leaves

Indiana University

1985

The Violin Works of Roque Cordero

By John Edward Brawand

D.M.A. Dissertation, 125 pages

The University of Texas Austin

1996

The chamber music for piano and strings of three African-American composers: The Chevalier de Saint-Georges, William Grant Still, and Roque Cordero

By Hortense Reid Kerr

D.M.A. Dissertation, xxi, 355 leaves

The Catholic University of America

2001

Panamanian folk influences in Roque Cordero's music

By Moises Guevara

M.M. Thesis, vii, 63 leaves

University of Oklahoma

2002

Roque Cordero, Compositor Panameño, Visto a Través de Algunas de sus Obras (Roque Cordero, Panamanian Composer, seen through some of his works)

By Efraín Cruz de Gracia

M.M. Thesis, 168 pages

University of Panama

## APPENDIX E

### POSSIBLE SOURCES OF INFORMATION ON PANAMANIAN COMPOSERS

Instituto Nacional de Cultura (INAC) (Panama's National Institute of Culture)  
Tel. (507) 211-4000/4800  
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