

Fall 2019

## Authenticity and Practicality: Evaluating and Performing Multicultural Choral Music

Jesse Noote  
*University of Southern Mississippi*

Follow this and additional works at: <https://aquila.usm.edu/dissertations>



Part of the [Ethnomusicology Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Other Music Commons](#)

---

### Recommended Citation

Noote, Jesse, "Authenticity and Practicality: Evaluating and Performing Multicultural Choral Music" (2019). *Dissertations*. 1722.  
<https://aquila.usm.edu/dissertations/1722>

This Dissertation is brought to you for free and open access by The Aquila Digital Community. It has been accepted for inclusion in Dissertations by an authorized administrator of The Aquila Digital Community. For more information, please contact [Joshua.Cromwell@usm.edu](mailto:Joshua.Cromwell@usm.edu).

AUTHENTICITY AND PRACTICALITY:  
EVALUATING AND PERFORMING MULTICULTURAL CHORAL MUSIC

by

Jesse Noote

A Dissertation  
Submitted to the Graduate School,  
the College of Arts and Sciences  
and the School of Music  
at The University of Southern Mississippi  
in Partial Fulfillment of the Requirements  
for the Degree of Doctor of Musical Arts

Approved by:

Dr. Gregory A. Fuller, Committee Chair  
Dr. Jonathan Kilgore  
Dr. Colin McKenzie  
Dr. Chris Goertzen  
Dr. Joseph Brumbeloe

---

Dr. Gregory A. Fuller  
Committee Chair

---

Dr. Jay Dean  
Director of School

---

Dr. Karen S. Coats  
Dean of the Graduate School

December 2019

COPYRIGHT BY

Jesse Noote

2019

*Published by the Graduate School*



THE UNIVERSITY OF  
**SOUTHERN**  
**MISSISSIPPI®**

## ABSTRACT

Many choral music educators believe that multicultural music is a vital part of any choral curriculum. However, the research shows that these same choral directors are reluctant to select multicultural octavos because they lack training in non-Western music, which prevents them from effectively teaching and performing this music authentically. The purpose of this dissertation is to equip choral directors with the necessary tools for bridging the gap between desiring to perform and actually performing multicultural octavos.

Six authors have provided authenticity checklists that are designed to help music educators evaluate and perform multicultural music. This research synthesizes those lists to create a new checklist designed for the choral director. This checklist is then used to evaluate an actual multicultural octavo (*Mata del anima sola* by Antonio Estévez) for authentic elements of *zoropo*, a genre that the piece claims to represent.

Although the octavo did highlight some of the authentic features of *zoropo* in the liner notes, some information was missing. Therefore, research outside the covers of the score were necessary. This researcher found it helpful to trace the history of the octavo backward from the score to the publisher, editor/composer, and finally to Venezuela. As a result, many more authentic elements in the score became visible.

It was discovered that very little of an octavo can be dedicated to cultural context, so research beyond the score may be necessary for a more comprehensive understanding of the music. However, choral directors are often stretched with busy schedules and cannot dedicate large quantities of time to the research process. This document attempts to demonstrate how discovery can be accomplished with accuracy and efficiency.

## ACKNOWLEDGMENTS

I would like to thank all of my graduate school professors. Dr. Goertzen, thank you for challenging me in my writing and for your help with my dissertation. Dr. Brumbeloe, your theory classes have challenged me and helped me to see music in new ways. Dr. Dean and Dr. Beard, thanks for giving me opportunities to serve the community and USM students. Dr. Flanery, thank you for exposing me to such great music, for sharing your podium with me, and for teaching me so much about building community. Dr. Parker, thank you for taking such a vested interest in me during your tenure at Southern Miss. You were there for me at the beginning when it seemed that this dissertation might never get off the ground. Thanks to you, it did.

Dr. Fuller, you have changed me as a musician. I learned so much from watching you every day in rehearsal. Your conducting and lectures are second to none. Thank you for freely sharing your knowledge and for giving me so much hands-on experience. From you I also learned how to be a gracious colleague and how to motivate students. If my degree continued for twenty more years I would still have more to learn from you. Thank you for bearing with me all the way from indecision to completion of this degree.

Thanks to Maria Guinand for granting me an interview amidst a very harried schedule. You have contributed so much to the world of choral music, and I think I speak for the entire choral community when I say we are all grateful for your leadership and contributions to our beloved profession.

I must also thank Stephanie Mehlenbacher for her assistance and patience. You really took your time and helped me understand the selecting, editing, and printing process for *earthsongs*. Your input was invaluable to this process. Thank you.

Thanks to Mr. Potenza and Mrs. Sawyer for your perspectives on Venezuela and *joropo*. The sacrifice of your time and energy is greatly appreciated. I learned so much from you in such a short time. Thank you.

Thank you, Señora Ventura, for helping me with translations. Miss Sugg, your keen eye and expertise turned this document into something worth reading. You are more than an English teacher. You are an artist. Thanks for editing this document and for all you continue to do for the students at Presbyterian Christian School.

## DEDICATION

This dissertation is dedicated to my beautiful wife, Leah. Without your support, this degree would not have been possible. You have been a constant source of energy and encouragement through this process, and I cannot count the ways in which I am indebted to you. In the course of this degree, you saw me through two surgeries and bore our two children, Carter and Kason. You also carried the emotional and financial burden through much of this journey and I am so thankful for you. A lifetime of service to you would not be enough time for me to express my gratitude. I will always love you.

I must also thank my parents who have been constant guides from the beginning. Mom, even though you never finished college, you ignored the criticisms of educators and culture and followed the call to home-school me and my siblings. You laid the foundation for all of my academic success. Thank you for putting up with me all those years at home. Thank you for taking me to all of those appointments while doctors tried to figure out what was wrong with my hand. Now that I have children of my own, I realize that those appointments were harder for you than they were for me. Thank you for not allowing me to quit on my music even when it seemed hopeless. After all my years in education I can still say that no one teacher has taught me more than you. I love you, mom. Dad, you are the person I have spent my whole life trying to emulate. You have been my mentor, coach, and now friend. You taught me how to play soccer and tennis. You prepared me for marriage by your faithfulness to mom. You prepared me for parenthood by always being present and putting our family first. I know that you turned down many professional opportunities through the years so that you could be involved in

my life. You sacrificed financial gain and personal pleasure so that I could have a better childhood. I am proud to call you dad and even more proud to call myself your son.

Josh and Leann (my dear siblings), I will always cherish our childhood. Josh, thank you for pushing me to be better. Whether it was soccer, music, or my spiritual life, you always made me stronger. Leann, thank you for putting up with my unsolicited advice, coaching, teaching, etc. You are a model of grace, patience, and true sisterly love. I love you both.

Thank you to my French Camp Academy family. Lance Ragsdale, thanks for encouraging me to interview (and for driving me all the way and back) for my first teaching job and for all the time we spent on the road together. I will cherish those memories forever. Stewart Edwards, you took a chance by hiring me even though I had no teaching experience. I took that job just to “try out” the teaching profession. Little did I know that teaching would become a passion. You, Rebecca, Holman, and Dabney always made me feel so welcome in your home. You will always be near and dear to my heart. Helen Hill, thank you for being so patient and kind as my accompanist during my formative teaching years. I learned a lot from you. Mr. and Mrs. Cox, you also made more of an impact on me during my time at FCA than you will ever know. Carley Dear, thank you for helping me to learn balance in my life. You also inspired me to think outside the box. Your friendship meant more than you may ever know. Mary Faith Phillips and Susanne Griffith, thank you for encouraging me to pursue this degree. I must admit that your words of wisdom and encouragement gave me the courage to move forward with graduate work, even if it meant leaving a place (and people) that I loved so



dearly. Sons and Daughters, I thank you for allowing me to the chance to make such meaningful music with you. You sparked a new creativity in me. I miss and love you all.

I will forever be thankful for my first music teachers at the Loyola University Preparatory Program in New Orleans. Dr. Swanzy, although you are gone from this world, I want everyone who reads this to know that it was you who taught me to understand and love music. Mr. Gardner, thank you for taking me as your pupil and opening up a whole new world of music to me.

Thanks to my Belhaven University professors. Your investment of time and talent in my undergraduate studies launched me on the path that would eventually lead me to discover my love of choral conducting. Dr. Shelt, you saw the potential in me that I did not see in myself. Thank you for encouraging this home-schooled boy to try his hand at teaching. I would never have set foot in the classroom if it were not for you. Dr. Koehn, I learned so much from you and Daniel. Your marriage and ministry still inspire me. Anne Katherine, you brought my musicianship to another level. You took me into your piano studio even though we both knew I would never advance because of my hand issues. I cannot imagine the hours you spent trying to find music suited to my needs. You were always encouraging and gracious, my home away from home.

Thank you to Presbyterian Christian School for giving me a job even while I was in graduate school. I am honored to work side by side with such distinguished colleagues.

Finally, this document is dedicated to all of my students, past and present, who have loved and encouraged me along this journey. You are the reason I do what I do. I love you all.

## TABLE OF CONTENTS

ABSTRACT .....	ii
ACKNOWLEDGMENTS .....	iii
DEDICATION .....	v
LIST OF ILLUSTRATIONS .....	xii
LIST OF MUSICAL EXAMPLES .....	xiv
CHAPTER I - INTRODUCTION .....	1
Overview .....	1
Methodology .....	8
Definitions .....	12
CHAPTER II – LITERATURE REVIEW .....	18
The Six Authenticity Checklists .....	20
Authenticity Checklist #1 .....	21
Authenticity Checklist #2 .....	23
Authenticity Checklist #3 .....	26
Authenticity Checklist #4 .....	27
Authenticity Checklist #5 .....	30
Authenticity Checklist #6 .....	31
Reflections and Synthesis .....	32
CHAPTER III – ORIGINS AND THE BIRTH OF A MULTICULTURAL OCTAVO .....	43

Venezuela and <i>Joropo</i> .....	43
The Players: Creating a Multicultural Octavo .....	52
Composer: Antonio Estévez .....	52
Text: Alberto Torrealba .....	54
Editor: Maria Guinand .....	55
Arranger: Alberto Grau (SSA Version) .....	56
Publisher: <b>earthsongs</b> .....	58
CHAPTER IV – MATA DEL ANIMA SOLA.....	63
Comparing Manuscript to <i>earthsongs</i> Editions.....	64
<i>earthsongs</i> Editions: Comparing Claims of the Octavo to Other Research .....	74
Extra-Notational Information.....	75
The Band.....	77
Tempo .....	79
Form.....	80
Text .....	88
Rhythm and Meter .....	93
Melody .....	95
CHAPTER V – MATA DEL ANIMA SOLA AND THE SYNTHESIZED CHECKLIST	
.....	99
Cultural Insider Involvement at Every Stage.....	99

Composer .....	99
Librettist.....	100
Editor/Publisher .....	100
Teacher.....	102
Cultural Context.....	103
Cultural Sensitivity with Regard to Sacred/Ritual Music.....	104
Language.....	104
Movement .....	106
Recordings/Field Recordings.....	107
Unique Aspects .....	109
Art .....	109
Rhythm/Gesture .....	110
Tone .....	111
Summary .....	111
CHAPTER VI – CONCLUSIONS .....	117
The Synthesized Authenticity Checklist: Benefits and Cautions .....	117
Checklists: Intentions and Limitations.....	118
Efficiency .....	120
Cultural Context: Theory and Practice .....	122
Culture Bearers .....	124

Issues of Medium and Transcription.....	126
Authenticity: Transcriptions and Arrangements .....	128
Issues of Vocal Production .....	131
Issues of Pronunciation .....	132
Extra-Notational Information.....	133
Tracing the History of the Octavo .....	134
Potential Research.....	136
APPENDIX A – Six Authenticity Checklists .....	138
APPENDIX B – IRB Approval Letter .....	144
APPENDIX C – Letters of Permission .....	145
BIBLIOGRAPHY .....	151

## LIST OF ILLUSTRATIONS

Figure 1. Description of an octavo from a music distributor’s website.....	6
Figure 2. Authenticity Continuum. ....	28
Figure 3. Synthesized Authenticity Checklist for Choral Directors. ....	42
Figure 4. Example of sesquiáltera.....	46
Figure 5. Example of hemiola.....	46
Figure 6. Multicultural section of <b>earthsongs</b> SATB version, p. 6.....	76
Figure 7. Multicultural section of <b>earthsongs</b> SSAA version, p. 6.....	76
Figure 8. Joropo band members identified in <b>earthsongs</b> SATB version, p. 6.....	78
Figure 9. Musical form of “El Cunavichero” by Eneas Perdomo.....	81
Figure 10. Multicultural section highlighting form in <b>earthsongs</b> SATB version, p. 6...	82
Figure 11. Comparison of forms: “El Cunavicerho” and “Mata del anima sola.” .....	86
Figure 12. Text, translation, and transliteration of SATB <b>earthsongs</b> version, p. 6. ....	88
Figure 13. Octosyllabic count from “Mata del anima sola.” .....	90
Figure 14. Octosyllabic count from “El Cunavichero.” .....	91
Figure 15. Poetic form of joropo verse: “El Cunavichero” and “Mata del anima sola.”..	91
Figure 16. Description of “Mata del anima sola” from <b>earthsongs</b> website.....	101
Figure 17. Cover art of “Mata del anima sola,” <b>earthsongs</b> SATB version. ....	110
Figure 18. Addendums to Synthesized Authenticity Checklist for Choral Directors.....	114
Figure 19. Authentic elements found in “Mata del anima sola.” .....	116
Figure A1. Guidelines for “Meaningful Authentic Multicultural Music.” .....	138
Figure A2. Guidelines for establishing the reliability of sources. ....	139
Figure A3. Guide for teachers in the presentation of Maori music .....	140

Figure A4. A list that defines “absolute” authenticity. ....	141
Figure A5. Scenarios that alter authenticity. ....	141
Figure A6. For use when ordering multicultural resources for the classroom. ....	142
Figure A7. Categories from least authentic to most authentic. ....	143

## LIST OF MUSICAL EXAMPLES

Musical Example 1 Note values in manuscript version mm. 1-7. ....	64
Musical Example 2 Note value changes in <i>earthsongs</i> SATB version mm.1-7. ....	64
Musical Example 3 Note value changes in <i>earthsongs</i> SSAA version mm. 1-7. ....	65
Musical Example 4 Bass line in <i>earthsongs</i> SATB version mm. 14-15. ....	66
Musical Example 5 Bass line in <i>earthsongs</i> SSAA version mm. 14-15. ....	66
Musical Example 6 Soprano voice ends, <i>earthsongs</i> SATB version mm. 14-16. ....	67
Musical Example 7 Soprano tacet in manuscript version mm. 14-16. ....	67
Musical Example 8 Soprano return in manuscript version mm. 23-25. ....	68
Musical Example 9 Soprano does not return in <i>earthsongs</i> SATB version mm. 23-25. .	68
Musical Example 10 Adjustments in voicing for <i>earthsongs</i> SSAA version mm. 23-25.	69
Musical Example 11 No optional notes in manuscript version mm. 29-31. ....	69
Musical Example 12 Optional notes in <i>earthsongs</i> SATB version mm. 29-31. ....	69
Musical Example 13 Optional notes in <i>earthsongs</i> SSAA version mm. 29-31. ....	70
Musical Example 14 More optional notes in <i>earthsongs</i> SSAA version m. 18. ....	70
Musical Example 15 Polyphony in manuscript version mm. 32-33. ....	71
Musical Example 16 Homophony in <i>earthsongs</i> SSAA version mm. 32-33. ....	71
Musical Example 17 Use of rests in manuscript version mm. 36-37. ....	72
Musical Example 18 Use of rests in <i>earthsongs</i> SSAA version mm. 36-37. ....	72
Musical Example 19 Double “rr” in manuscript version m. 15. ....	73



Musical Example 20 Double “rr” in <i>earthsongs</i> SSAA version m. 15. ....	73
Musical Example 21 Single “r” in <i>earthsongs</i> SATB version m. 15. ....	73
Musical Example 22 Opening cry and recitative from “Llanerísimas” by Luis Silva.....	81
Musical Example 23 Opening cry and recitative from <i>earthsongs</i> SATB version, mm. 1-7.....	82
Musical Example 24 B theme of <i>earthsongs</i> SATB version, mm. 8-15. ....	83
Musical Example 25 AA and BB themes of <i>earthsongs</i> SATB version, mm. 23-31. ....	85
Musical Example 26 Section C “choral portion” of <i>earthsongs</i> SATB version. ....	87
Musical Example 27 Octosyllabic phrase in <i>earthsongs</i> SATB version, mm.20-21. ....	90
Musical Example 28 Onomatopoetic text from <i>earthsongs</i> SATB version, mm. 14-15. 92	
Musical Example 29 Evidence of sesquiáltera in <i>earthsongs</i> SATB version. ....	93
Musical Example 30 Bass provides compound element and syncopation in SATB <i>earthsongs</i> version, m. 11.....	94
Musical Example 31 Plainsman’s cry, <i>earthsongs</i> SATB version, m.1.....	95
Musical Example 32 Sopranos mimicking the <i>apra</i> , entering one eighth note late, mm. 8-10 in <i>earthsongs</i> SATB version, mm. 8-11.....	96
Musical Example 33 Singer one beat late in <i>earthsongs</i> SATB version, mm. 24-25. ....	96
Musical Example 34 “El Cunavichero,” as performed by Eneas Perdomo, singer “one beat late.” .....	97

## CHAPTER I - INTRODUCTION

### Overview

Many music educators have come to agree on two points regarding multicultural music. First, it is important for music students at all levels to receive multi-cultural or global music education. Second, choral directors in America generally do not have enough training in this music. According to studies, this lack of training renders them less likely to venture into unknown territory when it comes to making multicultural music an integral part of their curricula.

As far back as 1983, people like Jack Dodds and George Heller were writing about the importance of a multicultural music education. Dodds says that students who are exposed to a broader curriculum will be more curious about other cultures.<sup>1</sup> They will want to visit other places. It will give them a greater appreciation for diversity and open doors for collaboration with other groups of people. They will also receive new perspectives on the relationship between music and other art forms. Heller considered how the multicultural approach affected him personally and professionally as a conductor.<sup>2</sup> He stated that he has obtained a larger repertoire, increased knowledge for making informed musical decisions, and a love for world music.

---

<sup>1</sup>. Jack P. B. Dodds “The Multicultural Imperative: Music as a Multicultural Education,” *Music Educators Journal* 69, no. 9 (05, 1983): 33.

<sup>2</sup>. George N. Heller “The Multicultural Imperative: Retrospective of Multicultural Music Education in the United States,” *Music Educators Journal* 69, no. 9 (05, 1983): 35.

Carol Scott-Kassner says that a multi-cultural music education encourages acceptance of other cultures and respect for another way of life.<sup>3</sup> According to her, these and similar outcomes can alleviate racial and cultural barriers worldwide.

William Anderson, reflecting on a world music symposium, says that music educators should do more than select an occasional non-European piece of repertoire.<sup>4</sup> Teaching a broader perspective is not only beneficial for students; it is also the duty of music educators. Charles R. Hoffer, past president of the National Association for Music Education (NAfME), also emphasizes that it is important for members of a global and modern society to understand more than just a single culture.<sup>5</sup>

In spite of widespread agreement that multicultural music should be taught in American classrooms, selecting and performing this music can still be a daunting task for many choir directors.<sup>6</sup> The difficulty is likely due to the fact that our approach to music education is traditionally Western. Undergraduate studies in counterpoint, form and analysis, music theory, and music history reflect this standard. Although immigrants

---

3. Carol Scott-Kassner, "Global Music - the Struggle for Authenticity and Ownership: A Brief Overview of the Past and Future in Multicultural Approaches to Music Education," *The Mountain Lake Reader* (Spring, 2006): 12.

4. William M. Anderson, "Toward a Multicultural Future," *Music Educators Journal* 77, no. 9 (05,1991): 29-33.

5. Ibid., 29-33.

6. Roy M. Legette, "Multicultural Music Education: Attitudes, Values, and Practices of Public School Music Teachers," *Journal of Music Teacher Education* 13, no. 1 (Fall, 2003): 57.

came to North America from many parts of the world, the majority were Western-European. Therefore, the United States predictably adopted their musical system.

Evidence of this adoption has been recognized by prominent music educators. For example, Jason Asbury, the president of the National Board of Presbyterian Association of Musicians states that by the time he was a graduate student, the scope of his training was limited to “Bach cantatas, Renaissance polyphony, and the great oratorios.”<sup>7</sup> It would not be surprising to discover that most choral directors have had a similar experience. In 1989, David Klocko stated that institutions of higher education lack a “global viewpoint.”<sup>8</sup> Consequently, when music students become teachers, their understanding of non-Western music is limited.<sup>9</sup>

Yiannis Christos Miralis completed a study of the Big Ten Schools in which he discovered that the number of world music course offerings was quite limited.<sup>10</sup> The lack

---

7. Jason Asbury, “From the President,” *Choral Journal* 53, no. 4 (2012): 4-5.

8. David G. Klocko, “Multicultural Music in the College Curriculum,” *Music Educators Journal* 75, no. 5 (01, 1989): 38.

9. Scott-Kassner, Carol. “Many schools offer only an overview of ‘world’ music, often the sole opportunity for students to learn about any music other than Western art music. In addition, schools of music are reluctant to reduce other course requirements so that students may add the study and performances of musics from other cultures.”

10. Yiannis Christos Miralis, “Multicultural-World Music Education at the Big Ten Schools: A Description of Course Offerings,” *Update - Applications of Research in Music Education* 22, no. 1 (Fall-Winter 2003): 54 “...the total number of pedagogical courses on multicultural-world music education found in this study was fifty-three (16%). Of those fifty-three courses, only seventeen (32% of the pedagogical, or 5% of the total number of courses) focused specifically on multicultural-world music in education. Nine courses (17% of the pedagogical, or 3% of the total number of courses) focused specifically on multicultural issues in music education, whereas the remaining eight (15% of the pedagogical, or 2% of the total number of courses) addressed techniques and pedagogies for the inclusion of world music in education. Eight of the seventeen courses

of exposure and awareness combined with performance deadlines could undermine a teacher's confidence about selecting non-traditional music. A completely unfamiliar kind of music will also take longer to teach, which may be another reason directors avoid this music.

While it would be helpful if multicultural music courses were more represented at the undergraduate level, only so many degree hours can be dedicated to this area of study. It seems as though creators of music curricula are often unwilling to sacrifice traditional Western training for studies in non-Western musical systems.<sup>11</sup>

According to music educator Terese M. Volk Tuohey, "...choral educators accepted multiculturalism soon after it became established in the elementary classroom."<sup>12</sup> Roy Legette reported the findings of public school music teachers' attitudes and approaches toward multicultural music education. While most of the surveyed teachers believed in the value of a multicultural musical experience, few actually attempted to introduce multicultural music in the existing curricula.<sup>13</sup> He found that the

---

identified above were graduate courses. There were only two undergraduate pedagogical courses (4% of the pedagogical, or 0.6% of the total number of courses) that focused specifically on multicultural-world music issues in education."

11. Ibid., 54.

12. Terese M. Volk Tuohey, e-mail message to author, January 18th, 2015.

13. Roy M. Legette, "Multicultural Music Education: Attitudes, Values, and Practices of Public School Music Teachers," *Journal of Music Teacher Education* 13, no. 1 (Fall, 2003): 56 "An overwhelming majority (99%) of the teachers felt that music from other cultures should be included in their classes. While the reasons were somewhat varied, exposure to and understanding of other cultures and people tended to be the common thread. It was interesting to note how the responses differed when teachers were asked to indicate the degree to which they actually included multicultural music in their concerts and general music classes. While the majority of responses were positive, a

reason some teachers did not include multicultural music in their classrooms was because of a deficiency in "...knowledge, resources, and expertise."<sup>14</sup> Others stated that they simply did not have time. The surveyed teachers indicated that their primary goal was to teach American, or Western music. If multicultural music were included, it was an addendum to the curriculum rather than an integral part of it.

In the information gathered for this dissertation, it seems that one of the reasons teachers do not attempt world music is simply because they are intimidated by it. Choral conductors sometimes feel that they have neither the training nor the confidence that they can effectively teach multicultural music.

If there is little probability of changing undergraduate curricula to include a more eclectic study of world music, how are choral directors to go about selecting and performing multi-cultural music? The proverbial "do your homework" may sound like a simple solution. Although many choral directors could profit from an occasional independent study, it is unlikely that a teacher would find a treatise on *Setu* music traditions in the local library. Even if such a treatise exists, the chance that it would be printed in English is doubtful. Although the internet has made access to such information more likely, it is not always easy to confirm the validity of a website's contents.

In reality, most choral directors rely on publishers to make multi-cultural music available. Publishers often include multiple sample CDs that list recommended octavos in

---

fairly large portion of respondents, about 35%, included multicultural music in only half or some of their classes or concerts."

14. Ibid., 57.

their catalogues. Attached to each selection is usually a list of items intended to help directors make decisions about how each piece would suit his or her choir. Common descriptive elements include title, genre, voicing, difficulty level, series, etc.

Additionally, publishers usually include information that describes the music in more detail. Phrases such as “authentic instruments,” “authentic rhythms,” or similar language is often used to refer to pieces in the multicultural section of the catalogue, as in the

Two South African Folk Songs (1. Asika Thali / 2. Shosholoza). Arranged by Ruth Morris Gray. Choir Secular. SATB choir. Choral Octavo. Choral Designs. Folk; Multicultural; Secular; World. Choral Octavo. 12 pages.

Published by Alfred Music (AP.33070).

Vocal and auxiliary percussion instruments add yet another layer to these traditional African folk songs. Authentic and artistic repertoire.

Figure 1. *Description of an octavo from a music distributor’s website.*

When a director sees the word “authentic” in a publishing catalogue or website, the word itself often produces more questions than answers. Even if teachers find a multicultural octavo appealing, the negative connotation associated with authenticity—and the fear of failing to achieve it—might cause some directors to avoid the selection. The idea of authenticity makes choosing multicultural music even more troublesome for choral directors because no one wants to offend a culture or risk being accused of inauthentic or insensitive performance practices.

---

15. “Two South African Folk Songs,” Sheet Music Plus, accessed January 31, 2015, <http://www.sheetmusicplus.com/title/two-south-african-folk-songs-sheet-music/19293028>.

How are choral directors to go about selecting this music with confidence? How can they be sure the piece is authentic? Just because an octavo is labeled “authentic” does not make it so. Is it irresponsible to assume that the composer knew the difference when the piece was written? Was it even the composer’s intent to make the piece authentic? If it is authentic, how can a choral director be sure to give an accurate rendering? Although a piece of multicultural music is indeed authentic, does the choral director have the ability to execute the kinds of details that are inherent in music of other cultures?

Much has been said about authenticity in music education. However, most of the published documents have focused on music education in general. Little has been written that specifically addresses authenticity in multicultural choral music, especially the choral octavo. In this document, the intention is to examine authenticity through multicultural choral music. The first aim is to show how a choral director might go about verifying the authenticity of a specific multicultural selection. The second goal is to show what kinds of elements or clues a choral director should seek in an authentic edition. These elements may lie inside or beyond the score. The third objective is to provide suggestions for achieving authentic performance.

In order to accomplish these goals, a few terms will need defining. The very idea of “authenticity” is subjective, and not all experts agree on its meaning. Other terms such as “multicultural music” and “world music” also need clarification. Even classifying music as “Western” and “non-Western” needs consideration. Other phrases such as “culture bearer” and “cultural insider” also appear in discussions of authenticity.



## Methodology

Next, a literature review will examine six authors who have created authenticity checklists. The authors include the following: music education specialist Mary Jane Belz (University of Montana),<sup>16</sup> music education professor Bryan Burton (West Chester University of Pennsylvania),<sup>17</sup> Associate Professor of Music Education Ann C. Clements (Pennsylvania State University),<sup>18</sup> late professor of music Anthony J. Palmer (Boston University),<sup>19</sup> former editor in chief of World Music Press Judith Tucker,<sup>20</sup> and Associate Professor Emeritus Terese Volk Tuohey (Wayne State University).<sup>21</sup> The six guidelines can be found in the appendix of this document. These checklists are intended to help music teachers think more critically about the implications of authenticity in their

---

16. M. J. Belz, "Opening the Doors to Diverse Traditions of Music Making: Multicultural Music Making at the University Level," *Music Educators Journal* 92, no. 5 (2006): 42-45.

17. Bryan Burton, "Weaving the tapestry of world musics" in *World Musics and Music Education: Facing the Issues*, ed. C. Jones (Reston: R&L Education, 2002), 164.

18. A. C. Clements, "Across Cultural Boundaries: Sharing Cultural Knowledge through Music with the Use of Culture Bearers," *Drama New Zealand*, 2006, accessed January 8, 2015, <http://www.drama.org.nz/?p=255>.

19. A. J. Palmer, "World Musics in Music Education: The Matter of Authenticity," *International Journal of Music Education* 19 (1992): 32-40.

20. J. Tucker, "Circling the Globe: Multicultural Resources," *Music Educators Journal* 78, no. 9 (1992): 37-40.

21. M. T. Volk, "Multiculturalism: Dynamic creativity for music education," in *World Musics and Music Education: Facing the Issues*, ed. C. Jones (Reston: R&L Education, 2002), 15-29.

multicultural teaching. From these lists, a new authenticity guide will be synthesized. This synthesis will be constructed to emphasize issues related to the choral genre.

In order to demonstrate a pragmatic use of this checklist, it will be used as a rubric for examining a choral octavo. The selected piece is “Mata del Anima Sola” (Tree of the Lonely Soul). It was composed by Antonio Estévez (1916-1988) and first published in 1984. To this researcher’s knowledge, there has not been a document designed to examine a piece of choral music for authentic components.

Every part of this octavo’s journey, from conception to a typical American performance, will be considered. Each participant, where possible, will be interviewed. The music was published by *earthsongs*, so an interview with a representative will take place. The publisher’s policies, procedures, and opinions about authenticity will be reviewed and compared with those related to “Mata del anima sola.” It would also be helpful to know a publisher’s criteria for categorizing individual octavos as “multicultural.” What process does a publisher employ for allowing a multicultural octavo into its catalogue? Who writes the descriptions? How is an editor chosen? What kind of special stipulations, if any, does a publisher place on composers of multicultural music? Does a publisher require that composers travel to the region of interest? Or perhaps require that certain editorial ingredients be included with the piece? The answers to these questions might give insight to choral directors who are reluctant to purchase multicultural music.

Because the composer, Mr. Estévez is deceased, an interview with Maria Guinand, the editor, will be conducted. Since the music itself attempts to mimic the *joropo*, a kind of music and dance indigenous to Venezuela, it is important to review the

history of the country and the development of *joropo*. Articles, encyclopedias, and interviews with natives will all be integral to the research. Maria Guinand is also a well-known music educator and choral conductor, so her opinion about “Mata del anima sola” from a conductor’s perspective is also valuable. Her opinions about authenticity will also be sought. Related issues will include conducting gesture, along with instructions for teaching and performing the piece.

Chapter IV will involve an in-depth study of the score itself. In order to make sure the *earthsongs* editions are true to the original, they will be compared to the manuscript. The two *earthsongs* scores will also be compared to each other. If there are differences, it is incumbent upon the researcher to determine their significance. There may or may not be changes that have implications for authenticity. Changes may also be necessary due to various factors such as voicing.

One way to determine if a piece is truly representative of an original genre is to compare an arrangement or transcription with the exact song from which it was copied. For instance, a song written by the band *Chicago* might be arranged or transcribed for a cappella voices. A researcher could then compare each musical element of the original with the corresponding voice parts of the choir and listen for similarities and deviations. This approach is more difficult with “Mata del anima sola” because it is an original composition. Therefore, calling the piece a transcription or arrangement may be a category error. This issue will be discussed in the conclusion.

Because there is no original *joropo* band version of “Mata del anima sola,” Chapter IV will compare the octavo to one or two other typical Venezuelan *joropo* songs. Among other musical elements compared will be melody, phrasing, harmony, chord

progressions, use of syllables, meter, and rhythm. This chapter will also attempt to discover whether additional *joropo*-esque elements are present in “Mata del anima sola” that may not be disclosed in the liner notes. For this reason, additional sources will be sought, leading to a more comprehensive grasp of the genre.

Chapter V will finally compare the Synthesized Authenticity Checklist from Chapter II with “Mata del anima sola.” Each category will be specifically addressed through a discussion of whether or not “Mata del anima sola” meets the apparent standard of authenticity that the checklist recommends. The checklist may require addendums as a result of the research from Chapter III and Chapter IV.

Interspersed in Chapter V will also be sections that discuss recommendations for teaching and performing this piece. Some of this information will come from Guinand. Other information will be obtained by watching and listening to recordings of choirs singing this piece.

At the end of Chapter V, a new authenticity checklist will be revealed that is specific to *joropo* music. This list will show all the *joropo* elements that were found in “Mata del anima sola.” It will also differentiate authentic elements revealed by Guinand’s liner notes and information that was found elsewhere.

Chapter VI gives concluding statements from this study’s findings. It will discuss the benefits and limitation of making authenticity checklists. The problem of locating and executing authentic elements with efficiency will also be addressed. The research will show that some experts caution against too much emphasis on matters related to authenticity. Other concerns such as transcription, vocal production, and pronunciation will be mentioned. Finally, there will be a review about this researcher’s journey tracing

the history of an octavo, followed by some recommendations for further research in this area.

This study is needed for several reasons. First, while much has been said about different perspectives on authenticity in multicultural music, little has been said that specifically addresses the choral medium. Second, the guidelines for authenticity referred to earlier were created under the broader scope of multicultural music. The intent of this research is to design a similar guide that addresses the particular needs of the choral conductor. Third, little has been found in this research that offers suggestions for selecting and performing multicultural choral octavos using real musical examples.

The result of this study will hopefully provide a more targeted approach to identifying authentic elements in multicultural choral music. Another goal is to show what kinds of information choral directors should expect to find in an authentic edition and how to keep more authentic elements alive as the music passes from the composing phase to the performing stage. This document will also help choral directors make informed decisions as they attempt to select, teach, and perform multicultural choral music. The findings might also give publishers and editors insight into the kinds of information choral directors need before they purchase a selection. Ultimately, the hope is that this research will further choral directors' competence and confidence in the realm of authenticity and in approaches to multicultural music in general.

### Definitions

Before proceeding, it is important to define a few terms so that the reader knows the intended meaning of particular words or phrases in this dissertation. While there are

many terms related to multicultural music, only the ones used in this document will be defined.

In 1998, a group of scholars met for the Northwestern University Music Education Leadership Seminar (NUMELS II). They attempted to define terms such as “multicultural,” “world music,” “non-Western,” etc. Establishing definitions proved more challenging than they expected. These scholars discovered that terms mean different things to different people. For instance, one member shared with the group that “multicultural” is a term used by the South African government to justify segregation.<sup>22</sup> In fact, it seemed for every term there was an objection to its use. For some, “ethnic” implied inferiority. “World music” was too commercial. Terms such as “folk,” “traditional,” and “non-Western” were not inclusive enough. The attempt to agree upon concrete definitions quickly became an exercise in futility.

Because each scholar, country, or publisher seems to prefer one term over another, it is difficult to rely on a single definition that describes music outside of one’s own culture. Burton recalls that as a result of their discussion, it seemed as though they had a “...definition without a term.”<sup>23</sup> They agreed about what they were seeking to define but assigning a single term for this category of music left them stumped. Burton likens this situation to the story of the blind men and the elephant. In that story, each person attempts to describe the same entity (an elephant) from different angles.

---

22. Burton, 163.

23. Ibid., 163.

Burton states that “world music” suits him as the best solution to this terminological issue. For him, this term acknowledges the existence of the world’s musical diversity and encompasses all places, all times. Additionally, it includes both folk and classical traditions of any particular culture. Burton intends for this term to be broad, “...covering all musical genres and practices from all cultures.”<sup>24</sup> In conclusion, he suggests that everyone respect the chosen terminology of others, adding, “After all, this is a discussion of diversity and respect.”<sup>25</sup>

Schippers also contributes to the discussion. He points out that when people say, “world music,” they usually mean music that treks across the world, being introduced to places other than their home environment.<sup>26</sup> While he admits this term can have many meanings, he defines “world music” as: “...the phenomenon of musical concepts, repertoires, genres, styles, and instruments traveling, establishing themselves, or mixing in new cultural environments.”<sup>27</sup>

Palmer encourages educators to drop preconceived notions of the meaning of words such as “multicultural,” ethnic,” or “non-Western.” He acknowledges that even though labels give guidance, they are only a means to an end. In his own words, “The

---

24. Ibid., 164.

25. Ibid., 164.

26. Huib Schippers, *Facing the Music: Shaping Music Education from a Global Perspective* (New York: Oxford University Press, 2010), 27.

27. Ibid., 27.

label is neither the music nor its meaning.”<sup>28</sup> For Palmer, it seems that any term is appropriate as long as the user knows its meaning.

Volk recognizes that there are differing opinions and usages for terminology in describing the music of the world. She states that the term “world musics” seems to be the most popular term currently used.<sup>29</sup>

Given the lack of a consensus, this research document will use the terms “multicultural” and “world musics” interchangeably. Both terms will refer to music outside of one’s own culture. It should be understood that even within a larger culture, some sub-cultures might be unfamiliar even to a native. For instance, many Americans are unfamiliar with native-American music or culture. Consequently, to most Americans, a native-American choral piece might be considered “multicultural.”

In the glossary of her book, “Music, Education, and Multiculturalism,” Volk gives many definitions often associated with world music.<sup>30</sup> Under the phrase, “multicultural music education,” she says this often refers to “...the music of ethnicities and/or other cultures only.”

---

28. Anthony J. Palmer, “Multicultural Music Education: Pathways and Byways, Purpose and Serendipity” in *World Musics and Music Education: Facing the Issues*, ed. C. Jones (Reston: R&L Education, 2002), 33.

29. Terese M. Volk “Multiculturalism: Dynamic Creativity for Music Education” in *World Musics and Music Education: Facing the Issues*, ed. C. Jones (Reston: R&L Education, 2002), 16.

30. Terese Volk, *Music, Education, and Multiculturalism: Foundations and Principles* (New York: Oxford University Press, 1998), 196.



This researcher understands that familiarity with certain kinds of music depends on the make-up of the performing group. Also, any music might be considered “multicultural.” Even a work by W.A. Mozart might be “multicultural” if the performers have never been exposed to his music. Furthermore, it is important to note that “multicultural music” to one group is often just everyday music to the culture being studied.

In this document, the terms “world music” and “multicultural music” will be used to refer to music or cultures that are unfamiliar to those attempting to learn and/or perform the music of that culture, place, or time. This includes folk and/or everyday music of that culture.

“Western” will refer to music that is typically studied in undergraduate music history and music theory classes in the United States. “Non-Western” will denote music that is typically not taught in these settings.

Volk defines “culture bearer” as “A person from a specific culture who practices the traditions of that culture.”<sup>31</sup> Clements’s definition of the same term is a “...person with specific cultural knowledge gained through direct emersion within a cultural context.”<sup>32</sup> This document will extend the definition to include persons who either grew up in that culture, lived in that culture for an extended period of time, and/or have studied

---

31. Ibid., 195.

32. A. C. Clements, “Across Cultural Boundaries: Sharing Cultural Knowledge through Music with the Use of Culture Bearers,” Drama New Zealand, 2006, accessed January 8, 2015, <http://www.drama.org.nz/across-cultural-boundaries-sharing-cultural-knowledge-through-music-with-the-use-of-culture-bearers/>

its music and culture extensively. “Cultural insider” will also be used for the same purpose.

Musical “authenticity” is probably the hardest term to define, and an absolute definition will not be attempted here. Such contemplations are beyond the purview of this document. Authenticity’s elusiveness is due to its pliability. When music is transplanted, some elements can stay the same, but others must change in the process. The fact that the performance of the piece may be intended to educate the musicians and audience rather than achieving that for which the music was originally intended (such as sitting around a living area or for enhancing a ceremony) affects absolute authenticity.

Much of the discussion regarding this term—its uses, meanings, and contexts—will be discussed throughout this document. Taking into account all related issues, the terms “authentic” and “representative” will generally refer to music that is intended to replicate an indigenous performance as closely as possible.

## CHAPTER II – LITERATURE REVIEW

Ever since the Tanglewood Symposium of 1967, most music educators in America have agreed that multicultural music should be a part of the classroom.<sup>33</sup> The increasing number of studies and articles related to multicultural expression demonstrates a keen interest in this topic.<sup>34</sup> However, the degree to which multicultural music should be implemented into the classroom remains undetermined. What is certain is that teachers need more diversity of training before they can confidently and competently select and perform multicultural repertoire.

In 1997, Milagros Agostini Quesada and Terese M. Volk assembled a list of multicultural music research from 1973-1993.<sup>35</sup> According to their findings, some of this research referenced authenticity, focusing on music songbook collections used in schools. Other studies pointed out the deficiency of authenticity in such books. Quesada and Volk also found that researchers examined textbooks as early as 1928 and noted both a lack of accurate representation and an absence of African-American and native-American songs. Some studies addressed the need for more training in multicultural music for teachers.

Between 1973-1998, over a hundred dissertations addressed world music education in America. Topics were wide ranging, but only one dissertation dealt with

---

33. Bennett Reimer, "Music Education in our Multimusical Culture," *Music Educators Journal* 79, no. 7 (1993): 21.

34. Bennett Reimer, "The Need to Face the Issues" in *World Musics and Music Education: Facing the Issues*, ed. B. Reimer (Reston: R&L Education, 2002), 4.

35. Milagros Agostini Quesada and Terese M. Volk, "World Musics and Music Education: A Review of Research, 1973-1993," *Bulletin of the Council for Research in Music Education* 131 (Winter, 1997): 44-66.

matters of authenticity. That research examined songs that were translated from one language to another and showed how translation has an impact on melody and rhythm.<sup>36</sup> The closest dissertation related to this present study was a qualitative study by D. H. Knapp in 2012.<sup>37</sup> In that research, Knapp used the scale from Volk (discussed later in this chapter) to select pieces for his study but did not examine the scale itself.

For the first part of his study, Knapp asked ethnomusicologists to choose two sets of choral pieces that they considered either authentic or inauthentic. These experts assigned a number to each selection that corresponded to Volk's authenticity scale. They were hesitant to use this numbering system due to the subjective nature of authenticity but agreed to participate.

Next, Knapp gathered a group of choral and instrumental education majors, read the description of each piece from a publisher's catalogue, played these selections on a recording, and then asked them to rate each piece from 1 (not very authentic) to 4 (authentic). He also asked the students how likely they were to incorporate each piece into their own choir's repertoire.

Through this process, Knapp sought to gauge undergraduate music majors' ability to assess authenticity. He found that the students' answers differed from those of the

---

36. I. E. Engle, "Song Text Translation, Cultural Priority, and Implications for Vocal Music in Education: An English-to-Samoan Model" (diss., University of Washington, 1994).

37. D. H. Knapp, "The effects of multicultural music instruction on the perception of authenticity and preference for teaching multicultural music" (diss., Florida State University, 2012), accessed June 19, 2017, <http://search.proquest.com.lynx.lib.usm.edu/docview/1131910163/abstract/308E33FEA04D42F4PQ/1?accountid=13946>.

ethnomusicologists, a finding that implied that the students' ability to assess authenticity was lacking.

He also wanted to determine how multicultural music training affected a student's perception of authenticity. He found no significant difference between those who had or had not taken some world music courses. Interestingly, even though they could not accurately evaluate a piece for authenticity, students indicated that they were more likely to include a piece for their own repertoire if they believed the piece was authentic.

The results of these studies are consistent with the research presented in this document. Teachers want to integrate multicultural music into their classrooms. They believe authenticity matters but do not know what to look for when purchasing world music. Neither do they feel qualified to teach and perform it.

While adding multicultural music to curricula is a laudable goal, attempts at achieving authenticity have been somewhat lack-luster.<sup>38</sup> Studying the music of others from a Western or American perspective is not enough. This approach results in an incomplete education for a student. Although learning a piece from another culture is valuable, connecting with that culture in some way is even more important.<sup>39</sup>

#### The Six Authenticity Checklists

A few experts have composed guidelines intended to help music educators achieve outcomes that are more authentic. There are six authenticity checklists developed by six individuals: M. J. Belz, Bryan Burton, A C. Clements, A. J. Palmer, Judith Tucker, and

---

38. Scott-Kassner, 12.

39. Ibid., 12.

Terese M. Volk. These documents were created at different times and for different reasons, but a close examination reveals some common elements.

It should be mentioned that in an article entitled, “The Notion of Authenticity in Multicultural Music: Approaching Proximal Simulation,” Rohan Nethsinghe attempts to refine five of the six checklists mentioned in this chapter. His synthesis was not ensemble specific but rather created to improve the “strategies of multicultural music/world music practices, including education and transmission (teaching and learning).”<sup>40</sup>

This dissertation has two primary objectives. The first is to synthesize the aforementioned authenticity checklists, examine a specific choral piece in light of this synthesis, and create a new list specifically designed to help choral directors identify and seek out authentic elements when selecting, teaching, and performing multicultural choral octavos. The second goal is to investigate possible avenues through which a music educator might discover and execute these authentic elements with efficiency.

#### Authenticity Checklist #1

First, Belz provided a list of guidelines for what she calls “Meaningful Authentic Multicultural Music Experiences.”<sup>41</sup> This list was compiled by undergraduate music education majors after completing five assignments for a class in general music methods.

---

40. Rohan Nethsinghe “The Notion of Authenticity in Multicultural Music: Approaching Proximal Simulation,” *International Journal of Multicultural Education* 15, no. 2 (2013): 1-15, accessed January 4, 2015, <http://ijme-journal.org/index.php/ijme/article/view/551>. 1-2.

41. Belz, 42-45.

For the first assignment, each student traveled to local schools where a piece of “non-Western” music was being taught. The students’ aim was simply to observe the teaching. The next assignment was to report on the lesson plan used by the master teacher.

For the final assignment, each student interviewed a culture bearer about an indigenous musical style. The students reported back to the class, pointing out the unique characteristics of that style. They also learned to play a native instrument and gave a performance on that instrument as part of an oral report to the methods class. The result of these assignments produced the following list of proposals for teaching multicultural music.

A cultural bearer should be consulted to confirm the authenticity of practices and recordings. Teachers should be careful to approach sacred and secular materials with circumspection and sensitivity. Cultural context and geographic understanding should be a part of the music learning process for students, and teachers should use the best visual aids available.

The music education students agreed that songs should be sung in the original language. Teachers should provide pronunciation guides, as well as any translation materials. Explanations for performance practice, such as unique vocal techniques, need to be present. Transcription of notation is also desirable. If games or dances are involved, the directions should be explicitly stated.

The class found that a hands-on approach enhanced the teaching and learning process. They also found that cross-curricular instruction made multicultural music more meaningful. Finally, because music and culture are ever-changing, they agreed that it is advisable to present both modern and traditional music from a culture.

## Authenticity Checklist #2

Next, Burton approaches the word “authenticity” with caution. He recognizes the difficulty of defining or achieving authenticity in world music. He prefers to use the terms “reliability” or “trustworthy” when referring to a material’s ability to connect the music with its culture.<sup>42</sup> With this in mind, Burton provides a few recommendations for discerning the accuracy of multicultural music.

He says a culture bearer should be involved in the preparation of materials. For him, including a culture bearer is the best way to maintain the integrity and accuracy of performance, language, and culture. According to Burton, the source person should be a known practitioner of music within the culture in question. The particular kind of music being studied and performed should be recognized as a part of the culture’s “musical mosaic,” rather than music that is unconventional or a fad of that culture.

Burton also believes that all aspects of music, including movement, should be executed in accordance with its cultural context. Useful materials might include maps, information about the origins of the music, and an explanation of who normally performs this music and in what setting. Without a connection between music and culture, the significance of the music can be lost. Burton states that because older textbooks may not include enough background information, the music educator may be required to find this pertinent information elsewhere. He suggests searching the most recent publications or reaching out to a member from the culture.

---

42. Burton, 164.



Burton reiterates caution against music that, whether from the past or present, has not made its mark on that society in some lasting and tangible way. For him, music that has never been established as a part of a culture, or that has lost its meaning, may be questionable. If the connection between the culture and the music is proved, then the teacher can proceed to an examination of the teaching material.

Next, Burton suggests the following list of guidelines for establishing the reliability of these sources.<sup>43</sup> If transcriptions are provided, they should have been inspected by someone from the culture. However, some music is not easily transcribed, especially if there is no notational system in place, or if the notational system is non-Western. These cases may necessitate compromises. Burton also argues that a culture bearer should be involved in the process of preparing the music. If transcriptions are available, these should be presented to the class at a level suitable to class skills.

Furthermore, Burton says that the original language should be used and a pronunciation guide provided. He also recommends a recorded pronunciation guide spoken by a native as well as a literal translation and thorough interpretation.

Because Western notation is sometimes unable to accurately transmit some kinds of music, Burton recommends locating a recorded example of an indigenous performance. Recordings are also helpful when pronunciation guides are indecipherable. The recordings should be of the best quality available and performed by native musicians. Valuable information might also be found in liner notes that come with a CD, tape

---

43. Ibid., 165.

cassette, or vinyl record. According to Burton, recordings can also serve as models for learning how to shape melody, understand style, or execute performance techniques.

Even more beneficial, says Burton, are live performances witnessed in person. If this is not possible, he recommends a video recording. Pictures, photographs, videos and other visual aids that show indigenous performances should be sought. These might also be used as models for performance. Visual resources can often provide a connection that the audial alone cannot. Facial expression, clothing, color, and movement are only observable through the eye gate. Indigenous performances need not be by professional musicians because many native performers are laypersons.

Burton believes that teachers should also seek to transmit the music in a way that reflects the learning style of natives. For instance, if the music is traditionally learned aurally, then the students should expect to learn the piece by rote. Also, if instruments are involved, only authentic instruments (or close replicas) should be used, and the performers should receive specific instructions for correct performance techniques.

Any accompanying games or dances should be clearly directed. Video examples of these activities, performed by natives, are best. Burton also suggests that music teachers should generally avoid sacred or ritualistic music, as this may not be appropriate in a classroom setting.

One aspect of multicultural music is cross-cultural music. Burton calls a blending of music by two cultures “fusion.” An example of this “fusion” is the world’s adoption of Western rock music.<sup>44</sup> When “fusion” occurs, keeping track of how many indigenous

---

44. Ibid., 165.

elements remain, if any, becomes complex and complicates defining authenticity. This scenario applies particularly to orchestral and choral multicultural arrangements.

### Authenticity Checklist #3

Clements performed a qualitative study that involved bringing culture bearers from New Zealand to her classroom.<sup>45</sup> She used the music of the Maori Kapa Haka to develop a “hierarchical framework” by which teachers might gauge authenticity when performing multicultural music with novice students.

First, Clements traveled to New Zealand and studied Kapa Haka ensembles at a university. There she conducted interviews with performers and teachers. Upon her return, she found a United States based Kapa Haka tutor. Her goal was to compare performances of the New Zealand university ensemble to a newly founded Kapa Haka university ensemble in the United States.

In this study, Clements wanted to answer specific questions about authenticity. How large is the gap between learning by immersion versus simply using a culture bearer? How much can experience be changed and still be considered authentic? What elements are preserved, lost, or altered from one ensemble to the other? Is there a hierarchy to elements that must not change? As a result of the study, Clements presents five categories that were important in maintaining authenticity “from the indigenous setting to the classroom.”<sup>46</sup>

---

45. Clements, 1.

46. Ibid., 1.

In her opinion, the most important element was the students' ability to connect the Kapa Haka with the Maori culture. She claims that the students' knowledge about the culture was directly related to their ability to perform authentically.

The second most important element she listed was the use of transmission practices. The culture bearers taught the music aurally to the American ensemble, just as they would have in New Zealand.

Third in the hierarchy was the use of traditional materials. Materials, in this case, refers to movement. Clements noted that songs were specially arranged for the American group so that the music and movement were both achievable and authentic as possible.

Fourth was musical form. Some changes were made so that the notes, dance elements, and other components would be more accessible for the students. However, Clements explains that these alterations were minor and unlike the major changes of musical form that one might find in an Americanized textbook.

The fifth and final element was competence. Clements notes that it was important to the culture bearer that elements be executed correctly. The Haka teacher even preferred tailoring the performance to the skill level of the group rather than have the difficult elements performed poorly. One of the reasons for the culture bearer's insistence on competency was that incorrect use of a gesture could be culturally offensive.

#### *Authenticity Checklist #4*

Palmer wrote an article stating that even though multicultural music education textbooks seek to be more authentic in their presentation of materials, the word

“authenticity” had yet to be truly defined.<sup>47</sup> For him, authenticity is automatically compromised when music is taken out of its original context, but it is the amount of acceptable compromise that is in question.

Palmer’s intent was not to criticize music fusion. He admits that fusion is inevitable when two cultures integrate. Neither was he devaluing music which may have been created for educational purposes. His purpose here was to discover factors that affect authenticity. To this end, Palmer created a graph called an “Authenticity Continuum.” Its purpose was to evaluate how much can be lost in transition before music is no longer representative of a particular culture (see Figure 2).<sup>48</sup>



Figure 2. *Authenticity Continuum.*

Palmer then attempted to identify the five elements of “absolute” authenticity. First, an absolutely authentic performance must include performers who are themselves culture bearers. They must also be acknowledged by the culture as true representatives. Second, if instruments are used, those instruments should be just as the composer or native musicians would use or specify. Third, the original language must be spoken or

---

47. A. J. Palmer, “World Musics in Music Education: The Matter of Authenticity,” *International Journal of Music Education* 19 (1992): 32.

48. *Ibid.*, 33.

sung. Fourth, the music should be performed for an audience of culture bearers. Finally, the performance must be given in a typical setting.

Palmer reiterates that he is not talking about composers who arrange new settings of other tunes such as Dufay's *L'Homme Armé*. He is referring specifically to music that has been removed from a culture "with the intent of retaining the original values"<sup>49</sup>

With this in mind, he lists seven items that automatically alter authenticity in the transition from the original setting to the classroom setting. One is changes in acoustical or socio-cultural setting. Another is using videos or recordings instead of live music. Sometimes these recordings are unreliable because the performers make uncharacteristic changes to style or form. Palmer also believes that if training is not provided by culture bearers, authenticity is sure to be compromised. He also points to issues of language. Beyond the inability to speak the native tongue, poor translations or word-for-word text underlays can often lead to a misunderstanding of texts.

One scenario that moves the authenticity continuum toward compromise is a change of medium. For instance, a piece traditionally played by a band might be arranged for choir. Another ill-advised decision is to simplify or change content in order to make it more palatable. Finally, using a different arrangement or tuning/harmonic system also affects the continuum. Any one of these situations would move the needle toward compromise on Palmer's graph.

---

49. Ibid., 33.

### Authenticity Checklist #5

Tucker's article on authenticity offered an extensive list of world music materials that she considered the most reliable as of 1992.<sup>50</sup> She considered this list appropriate for elementary through middle school grades. As a side-bar, Tucker also provided a checklist that teachers should use when ordering multicultural resources for the classroom.

First, a musician or scholar from within the culture should participate in the preparation of the music. Participation ensures that cultural context is applied to every piece. The following questions will help get the teacher started: How did the music come exist? For what occasion would this music normally be performed? Where does this music originate? What are the ages of the usual participants? What do they wear? What kinds of instruments are involved? For Tucker, the answers to these questions should be accompanied by maps, photographs, and other visual aids.

She goes on to explain that a typical performance (how it is presented and what kind of accompaniment is used) should be presented in the materials. This understanding will reveal how much a particular arrangement is altered; however, any alterations should be minimal. If a song includes games or dances, the directions must be clear so that the games or dances are performed correctly. Tucker states that teachers should always use the original language by making liberal use of translations, transliterations, and pronunciation guides.

---

50. J. Tucker, "Circling the Globe: Multicultural Resources," *Music Educators Journal* 78, no. 9 (1992): 37.

Finally, Tucker suggests listening to field recordings. The recordings should include who is performing, where the recording is taking place, and how it was recorded. All of this information should be annotated.

#### Authenticity Checklist #6

Terese M. Volk states that determining the authenticity of classroom music today is challenging.<sup>51</sup> However, she designed the following authenticity categories (used in Knapp's dissertation) to act as markers for teachers who are selecting multicultural music materials for their classrooms. Generally speaking, the categories range from less authentic (Category 1) to more authentic (Category 4).

The kind of piece that belongs in the first category includes works that are representative in name only, because the title is the only connection to the culture. Even though the composition itself may have merit, the rhythms and melodies would not be recognized by a culture bearer. In choral music, a composition about world peace or an American song set in another language would typically fit into this level.

In the second category, pieces might incorporate indigenous melodic content, but the overall construction is rooted in Western systems. An example of this is a folk song that replaces the original language with English or that alters the text so that it conforms to the melody.

The third category includes pieces that intentionally embrace indigenous rhythms and melodies. Either authentic instruments or close replicas are used for performance. Also represented are the unique sounds of the culture, including harmonic construction

---

51. Terese Volk Tuohey, emailed to Jesse Noote, January 18, 2015.



and timbres. Choral compositions in this category would employ the native tongue rather than a translated version.

In the fourth and most authentic level, the composition is original and composed by a native. This category also includes arrangements that are nearly representative. Both types of pieces make use of authentic tone colors and instruments. Original form is maintained, as is harmony and accompaniments. Volk points to transcriptions of folk songs in choral music as examples.

Volk admits that these categories are not absolute, and that there is fluidity between them. Even within each category there appears to be a lot of pliability.<sup>52</sup> However, she developed these levels to help teachers who may not have any connection with a particular culture. According to her, the differences between categories one and four are self-evident. It is the middle two categories that require a little more investigation.<sup>53</sup>

### Reflections and Synthesis

Even though these six lists have different origins, they do possess both general and specific commonalities regarding approaches to authenticity in multicultural music. Generally speaking, each contributor believes that investigating authenticity in multicultural music is a worthy endeavor. Each one also agrees that although the notion of authenticity is subjective, it should not be ignored and should indeed be measured at

---

52. Knapp, 105.

53. Terese Volk Tuohey, emailed to Jesse Noote, January 18, 2015.

some level. Furthermore, each author seems to place the onus of maintaining cultural integrity onto teachers once the music is in their possession.

Several authors were careful not to impugn composers of inauthentic practices since there are different reasons for writing various kinds of compositions.<sup>54</sup> Each list was designed simply to develop an understanding about approaches to selecting and teaching multicultural music.

It is important to note that some topics are mentioned specifically by all six authors, and other issues are mentioned by a few or by only one. In the process of synthesizing these lists, seven separate categories emerge. Within a few of these categories, additional subcategories also become necessary, especially in relation to the choral genre. The seven categories are as follows: 1) cultural insider involvement 2) cultural context 3) cultural sensitivity with regard to sacred or ritualistic music 4) use of original language 5) movement 6) recordings and 7) unique aspects.

Although absolute authenticity is unattainable, involving a cultural insider means the music has a better chance of preserving integrity. Some elements will unavoidably be lost in transmission. However, teachers need cultural insiders in order to decide between aspects of the music that are necessary and those that are ancillary.

All six authors agree that cultural insider involvement at every stage of a multicultural piece's existence is paramount. The journey of a piece, from conception to performance on the concert stage, needs guidance in order to make authenticity possible.

---

54. A. J. Palmer, "World Musics in Music Education: The Matter of Authenticity," *International Journal of Music Education* 19 (1992): 33.

At every stop along the way, a culture bearer should be waiting to help guide the piece to the next step in its voyage. Also, each participant in a multicultural work—composer, editor, publisher, choral director, and ensemble—has obligations concerning authenticity. These responsibilities will be discussed in a later chapter.

The next category is cultural context. This category relates to the specific needs of the teacher and the performing group. Unless the teacher is a member of the culture in question, independent study is crucial. While information provided in the score is a good starting point, a conductor must go beyond the score in order to achieve competency. Each contributor to the authenticity lists previously mentioned arrived at their final product only through personal study.

Both notational and extra-notational prejudices must be eliminated if the ensemble is to experience the closest cultural connection possible. Palmer points out that music education in the past has encouraged a Darwinian mindset of the Western musical system.<sup>55</sup> He maintains that however the Western system evolved, it is not superior to other systems. Other musical systems should be studied and appreciated without attempting to westernize them, especially if authenticity is to be preserved. A typical American school choir consists of many different people from various backgrounds and experiences. A difficult task for choir directors is to strip themselves and their ensembles of the usual lenses through which they see and hear the world and to encourage both to

---

55. Anthony J. Palmer, “Multicultural Music Education: Antipodes and Complementarities,” *Philosophy of Music Education Review* 5, no. 2 (Fall, 1997): 92.

experience the world through another's eyes and ears. This idea seems to be a common thread in the multi-cultural music literature, especially in regard to acculturation.

Beyond notes and rhythms, cultural context means understanding what makes a place unique. The best way to experience this is immersion, where students can see the sights, hear the sounds, smell the fragrances, and experience the culture for themselves.<sup>56</sup> However, this is often impossible due to budget constraints and lack of student resources. According to research, the next best option is to bring a culture bearer into the classroom.<sup>57</sup>

Language is a category particular to singers and choral directors. All six authors agree that singing in the original tongue is important for maintaining authenticity. Within the realm of language, several subcategories emerged: pronunciation, translation, transliteration, explanation, and recordings.

Three of the writers suggested that pronunciation guides should be present when teaching an unfamiliar language. Vowel formation, consonant production, and syllabic stress are crucial elements in a language. Some pieces are accompanied by IPA guides as a means for communicating sound shapes. Others use individual methods. These guides do not always produce a perfect result, but they are useful for grasping the general sounds of a language.

There is also more to learn about a language than mere pronunciation. Moreover, the transition from speaking a language to singing presents additional challenges. When

---

56. Clements, 1.

57. Ibid., 1.

singing a diphthong in English, the first vowel sound is generally held longer than the second. This is not necessarily the case in all languages. Pronunciation guides do not always provide this information, so choral directors may need to seek help beyond the score.

Pronunciation is an area of authenticity that can be markedly improved with the help of a culture bearer. Listening to recordings of a native speaker is also beneficial and can clarify aspects of the language. Furthermore, hearing a language sung will reveal pronunciation, inflection, syllabic stress, treatment of diphthongs or triphthongs, and other nuances of the dialect.

The authors also agreed that recordings should be of quality. Field recordings are best but can sometimes be unusable if there is too much interference, either by instruments or by other electronic issues. Also, recordings used as pronunciation guides should either be sung by natives or by persons with intimate knowledge of the language. Some choral publishers offer such recordings as guides for certain pieces. If recordings are not obtainable, a native of the representative region residing in or near the choral director's community or state may be willing to assist either in person or through video conference.

The next two subcategories, translation and transliteration, are connected. In order for the meaning of a text to be understood, it is best if both are present. While translation converts the meaning of a text into something that has similar meaning in another language or culture, transliteration transcribes character for character, word for word.

This difference is explained well by Fred Onovwerosuoke, an expert on African music. The phrase, "may a coconut grow on your head" would be an English

transliteration of a common African saying.<sup>58</sup> This phrase would mean nothing to most Americans and may even be perceived as an insult. However, an English translation would be “may you encounter a blessing or good fortune.”<sup>59</sup> The transliteration gives insight into an African perspective and reveals the symbolism associated with coconuts in some African culture. However, the translation helps the non-native learner make the connection from his or her own point of view. In short, “may a coconut grow on your head” means to an African what “may you encounter good fortune” means to an American.

The next subcategory of language is explanation. While translation and transliteration are important for gaining a general idea of a text’s meaning, more is needed for a deeper understanding. For example, there must be a reason coconuts are used to pronounce blessing. Investigating the deeper meaning behind language is time consuming but necessary for a stronger connection with the culture and gives an ensemble a better chance for authentic performance.<sup>60</sup> Even more importantly, Onovwerosuoke seems to suggest that transliteration, translation, and explanation are a necessary part of acculturation.

The fourth category, cultural sensitivity, was mentioned by three of the authors. This topic reveals the only apparent disagreement between them. Belz and Clements

---

58. Fred Onovwerosuoke, “Contemplating African Choral Music: Insights for Non-Indigenes and Foreign Conductors,” *Choral Journal* 42, no. 10 (05, 2002): 17.

59. Ibid., 17.

60. Clements, 1.

agree that pieces with ritualistic or spiritual connotations should be handled delicately. Burton suggested the same but indicated that this music should probably be avoided altogether.<sup>61</sup> The problem with Burton's suggestion is that so much of music is religious in nature. Vast quantities of world music are created specifically to accompany religious activities or rituals.<sup>62</sup> Adherence to Burton's principle would even rule out much of Western choral literature.

With respect to cultural sensitivity, two groups need consideration. First, it is important to be mindful of the traditions and values of the people from which a piece of music is extracted.<sup>63</sup> Ceremonial and religious music carries deep meaning for the people who regularly practice or perform them. The rites associated with this music are also often accompanied by strict guidelines. It is possible that violating these norms during a performance would cause an offense. To avoid this situation, Clements says cultural involvement is all the more necessary.<sup>64</sup>

The second group was not mentioned by the authors but needs to be addressed. It is important to consider the traditions and values of the ensemble presenting the music. Even in the United States, people do not ascribe to a uniform set of beliefs and practices. For instance, some churches hold ecumenical services where different faiths come

---

61. Burton, 165.

62. Milagros Agostini Quesada, "Teaching Unfamiliar Styles of Music" in *World Musics and Music Education: Facing the Issues*, ed. B. Reimer (Reston: R&L Education, 2002), 153.

63. Clements, 1.

64. Ibid., 1.

together for the purpose of solidarity. Other churches embrace their specific beliefs so firmly that to worship any other way would be considered sacrilegious. This is a difficult subject, but it is one that cannot be avoided in a progressively diverse society.

For these reasons, choral directors should know a little about the culture of their own choirs and communities. This knowledge will help the teacher make an educated decision about what kind of multicultural music to select. In rare cases, a choir member might object to a piece of music. A choral director should be prepared to give an educated reason for the selection. However infrequent this situation, the director should also have a policy in place in case a student asks to be excused from a performance for religious or personal reasons.

While approaching religious music with caution is wise, it might be unwise to assume that only sacred music should be approached with sensitivity. In some places there may be secular music that also has strict codes of conduct. Clements's study proved this when an American Kapa Haka ensemble were attempting to learn *Whetero* and *Puknua* movements.<sup>65</sup> She states that these kinds of movements are unfamiliar to the average American, and if done incorrectly could be offensive. In this case, a culture bearer was there to guide the ensemble through these movements.

Games and dances that accompany music is the fifth category. The four authors who mentioned games and dances all agreed that these should be accompanied with clear instructions. Not mentioned is music that requires movement from singers. Due to the

---

65. "About the Haka," Haka World, accessed June 30, 2017, <http://www.hakaworld.com/index.php?pag=cms&id=128&p=haka.html>.



nature of tuxedos and gowns that choirs traditionally wear, some movements might require an adjustment from an original dance, or else a wardrobe change might become necessary. In Clements's study, adjustments in movement were made by the culture bearer due to the performing group's inability to correctly perform the movements. The appropriateness of some movements in a choral concert setting is also an issue that might arise.

One other item to consider is that singers can only move so much before the movement affects vocal quality. Perhaps in some cultures, vocal changes are intended because they occur as a natural result of some dances. If this is not the case, adjustments may be necessary for the concert stage. In some instances, a vocal change might be in order. In other cases, a physical change may be required. However, the authors agree that only a culture bearer can decide whether vocal or callisthenic elements are more important and which elements should be preserved or eliminated.

The sixth category refers to original and reliable recordings. This is in relation to the ensemble's understanding of the representative culture. If a live or in-person performance is not possible, a recording is the best option. Video recordings are helpful because they can reveal movement, apparel, and expression. However, the sound of video recordings is not always of high quality. As mentioned earlier, audio recordings can sometimes better detect nuances of dialect, an element which is particularly helpful for choir directors. Finding a field recording for a specific region is sometimes as easy as typing a few keywords into a search engine. Also, libraries have placed many of their audio and visual resources online. These technological advances have made the obscure places of the world more accessible than ever.

The last category pertains to unique performance practices or vocal techniques. Because of its twelve-semitone structure, Western notation is limited. This makes communicating notes, such as quarter-tones, difficult. The difficulty is enhanced when a choir consists of mainly amateur musicians. Transcription from one system to another is an issue of concern regarding authenticity.

Also, extended vocal techniques such as overtone-singing, throat singing, or even the nasal-sound of traditional sacred harp singing are hard enough to learn through imitation, much less through mere written descriptions on the inside cover of an octavo. If a musical score requires these special notational or vocal styles, simply acquiring the assistance of a culture bearer is not enough. A person who has intimate knowledge of these specific skills needs to be sought.

The following guide is a synthesis of the authenticity checklists studied in this chapter. Some aspects pertain to all kinds of ensembles, but its primary intent is to help choral directors select, teach, and perform multicultural choral octavos more authentically. This new list, containing seven categories with subcategories, will be used to examine a piece of music in Chapter IV (see Figure 3).

First, a preliminary study of Venezuela and *joropo* are required. The results of this study will serve as the source through which the octavo's claims of authenticity will be examined. Furthermore, the authors cited in this chapter recommend this kind of study that extends beyond the pages of the octavo.

1. Cultural insider involvement at every stage
  - a) Composer
  - b) Editor/Publisher
  - c) Teacher – selecting, teaching, and performing the music
2. Cultural Context
  - a) Personal immersion/study or culture bearer present in classroom
  - b) Perspective: eliminate musical or cultural preconception
3. Cultural sensitivity with regard to sacred/ritual
  - a) Respect for representative culture
  - b) Sensitivities of performers
4. Use of original language
  - a) Pronunciation guide/native speaker/native singer
  - b) Translation
  - c) Transliteration
  - d) Explanation
  - e) Recordings of native speakers/singers
5. Movement
  - a) Difficulty of movements
  - b) Concert attire/wardrobe limitations
  - c) Appropriateness of movements for concert setting
  - d) Movements that affect the voice
6. Recordings/field recordings
  - a) Audio
  - b) Video
7. Unique aspects
  - a) Transcription/genre/medium
  - b) Vocal style, technique, timbre, other factors

Figure 3. *Synthesized Authenticity Checklist for Choral Directors.*

### CHAPTER III – ORIGINS AND THE BIRTH OF A MULTICULTURAL OCTAVO

In order to obtain some context for “Mata del anima sola,” a study of origins must first be conducted. When a piece claims to represent a region or a style of music, verifying these claims is important. The editorial notes of “Mata del anima sola” state that the octavo reflects the music of Venezuela and, more specifically, *joropo*.<sup>66</sup> Information about Venezuelan history and culture as well as studies about the geneses of *joropo* and the nature of *joropo* ensembles must therefore be collected.

Every stage of this piece’s creation will be considered: origins, composer, editor, and publisher of the work. Each of these participants played a specific role in the life of “Mata del anima sola.” What connection, if any, do they have to the culture and the music? These roles will be discussed at the end of the chapter and may give insight as to the credibility of the sources.

#### Venezuela and *Joropo*

Given by Spanish founders who thought the land resembled that of Venice, Italy, the name *Venezuela* means “little Venice.” The country covers over 900,000 square miles. As of 2017, the population consisted of roughly thirty-two million.<sup>67</sup> Five of the largest cities include Barquisimeto, Caracas (the capital), Maracaibo, Maracay, and Valencia. Today, most of the country’s inhabitants live in these urban areas.<sup>68</sup>

---

66. Antonio Estévez, *Mata del anima sola* (Corvallis: Earhsongs, 1993), 6.

67. “Venezuela, RB,” The World Bank, accessed July 12, 2018, <https://data.worldbank.org/country/venezuela-rb?view=chart>.

68. Max H. Brandt, “Venezuela,” in *The Garland Encyclopedia of World Music*, eds. Dale A. Olsen and Daniel E. Sheehy (New York: Routledge, 1998), 523.

In the 16<sup>th</sup> century, both European and African migrants settled in Venezuela. As a result of this migration, modern Venezuelan music has roots in one of three regions: Native America, Europe, and Africa.<sup>69</sup> Wayuu, Warao, Pemon, and other tribes were natives of the land now known as Venezuela. Spain was the country most responsible for the European settlement in Venezuela. Many Afro-Venezuelans are descended from the Ewe-Fon population as well as from Congo and Angola. The inevitable mixing of these cultures resulted in musical diversity.<sup>70</sup>

Folk music in Venezuela evolved from the lower classes. Many cultures invent songs that accompany everyday life, and task-driven songs about pounding grain or milking animals are common in the Venezuelan plains. Other songs are related to picking coffee, washing clothes, and easing the burden of animals that pull heavy equipment. The music of the plains is probably the most popular form of traditional secular music throughout the year.

To Venezuelans, “creole” refers to music that represents their cross-continental past.<sup>71</sup> Most Venezuelan folk music has either European or African roots, and sometimes both. Europe’s influence can be seen in musical form, while Africa contributed rhythm. One of Venezuela’s most cherished creole musical traditions is *joropo*. This term has several meanings.

---

69. Ibid., 523.

70. Dale A. Olsen, “The Music of South America,” in *The Garland Encyclopedia of World Music*, eds. Dale A. Olsen and Daniel E. Sheehy (New York: Routledge, 1998), 245.

71. Brandt, 525.

As a small-scale or private event, a *joropo* might take place in someone's home for the purpose of celebrating a baptism or a visit from a friend. A large-scale *joropo* could involve an entire community that has gathered for a holiday. This kind of fiesta usually takes place out of doors, in a public space, and can last from dusk until dawn.

*Joropo* is also considered the heart of folk dance in Venezuela.<sup>72</sup> Couples typically perform this dance with hand positions resembling those used in a European waltz. Multiple pairs can be seen on the dance floor and footwork may vary from simple to complex. Although students are still taught to appreciate *joropo* in school—its history, contexts, and forms—most modern Venezuelans enjoy *joropo* simply for listening pleasure.

*Joropo* also refers to a musical style and includes at least four forms: *corrido*, *galerón*, *golpe*, and *pasaje*. According to Rafael Salazar, the sub-genre *joropo llanero* alone has seventy-two forms.<sup>73</sup> However, most modern Venezuelans simply use the term *joropo*. One of the distinguishing elements of this genre is rhythmic complexity. The meters of  $\frac{3}{4}$  and  $\frac{6}{8}$  are often used together, thus creating a polyrhythmic feel. The practice of simultaneously mixing these meters is called *sesquiáltera* (Figure 4).<sup>74</sup> This is

---

72. Ibid., 539.

73. Rafael Salazar, interviewed by Randolph Borges, Caracas, Venezuela, August 11, 2014. accessed June 30, 2017, <http://albaciudad.org/2014/08/los-origenes-del-joropo-relatados-por-el-investigador-rafael-salazar-desde-bagdad-africa-y-espana-hasta-venezuela/>.

74. Elizabeth J. Miles and Loren Chuse, "Spain," in *The Garland Encyclopedia of World Music*, eds. Timothy Rice, James Porter, and Chris Goertzen (New York: Routledge, 2000), 593.

not to be confused with *hemiola*, in which mixed meters are performed in succession (Figure 5).

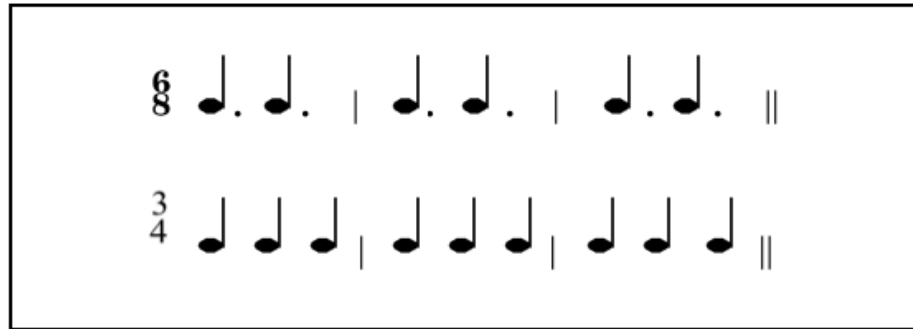


Figure 4. *Example of sesquiáltera.*



Figure 5. *Example of hemiola.*

The rhythmic complexity of *sesquiáltera* pairs well with the imaginative dance movements of *joropo*. The tempo is always fast, around ♩ = 208. If there is a vocal part, it is often sung in a free rhythmic style and does not align with the accompanying instruments.<sup>75</sup> The musical style remains consistent throughout the country, but the combination of instruments may vary from place to place.

Since its inception in the late 1850s, *joropo* has been associated with song and dance. Its predecessor was most likely the *fandango*, which originated in Andalucía,

---

75. Ibid., 540.

Spain. Characteristic of the *fandango* is a repeated I-V progression.<sup>76</sup> The music also utilizes triple meter and is typically performed for dancing couples.<sup>77</sup>

The language used in *joropos* is Spanish, and the texts often refer to colonial Venezuela. While most texts are fixed, there are some *joropos* that allow for improvisation. Another distinguishing aspect of this genre is that the singing is syllabic, similar to much folk music in Spain.<sup>78</sup>

There are several kinds of *joropo* ensembles. One of the most prominent ensembles is the *plains harp ensemble*. This traditionally all male group consists of four to five musicians. The instruments involved are a *cuatro*, an *arpa llanera*, *maracas*, a *bandola*, and a singer. This combination is often portrayed as “the trademark of Venezuelan traditional music.”<sup>79</sup> Sometimes a low string player (a *bordone*), such as an acoustic or electric bass, will participate. Occasionally, a *bandola*, a lute with four strings and a pear-shaped body, will replace the *arpa*.

Of Spanish descent, the *cuatro* is considered the national instrument of Venezuela. It is often referred to as a *guitarra* (also *guitarra pequeña*, *guitarrita*, *guitarilla*, or *guitarillo*). The role of the *cuatro* is mostly that of chordal accompaniment,

---

76. Jonathan D. Bellman, “Ongherese, Fandango, and Polonaise: National Dance as Classical-Era Topic,” *Journal Of Musicological Research* 31, no. 2 (April, 2012): 80.

77. Elizabeth J. Miles and Loren Chuse, “Spain,” in *The Garland Encyclopedia of World Music*, eds. Timothy Rice, James Porter, and Chris Goertzen (New York: Routledge, 2000), 595.

78. Ibid., 595.

79. Brandt, 540.



highlighting I-IV-V chords. It has a small body and four nylon strings, similar to that of a ukulele. Variations on this instrument include the *cuatro y medio*, the *cinco*, the *seis*, etc.

The *cuatro* provides the harmonic structure in addition to rhythmic stability. A strumming technique called *rasgueado* is often used. In this technique, the thumb rests firmly on the top string while the other fingers flick downward. The strumming pattern starts with the pinky finger, followed by the ring finger, middle finger, and pointer finger. This method can be done slowly or quickly, making use of various dynamics.

The *bandola* is a melody-driven lute instrument and is the most popular instrument found in the plains. As with the *cuatro*, there are multiple versions of the instrument. For example, in the central coastal area, the *bandola* includes metal strings in the higher register. The east coast version is smaller in size and uses all nylon strings.<sup>80</sup> Some of these instruments use pairs of strings, similar to those of a mandolin.

Another instrument used in the *plains harp ensemble* is the *arpa*, or diatonic harp. It was introduced to native Venezuelans by Spanish priests. The *arpa* is another creole instrument and is found in many parts of Latin America, including Venezuela, Mexico, Ecuador, Columbia, Paraguay, and Peru. It holds thirty-three to thirty-four strings. The *arpa llanera* is the main melody instrument of the *plains harp ensemble* and stands four to five feet tall. The *arpa* leans on the right shoulder and is plucked like other harps, but

---

80. Ibid., 532.

is designed to be played while standing.<sup>81</sup> The melody and higher pitched notes are generally played with the right hand, while the left plucks out the bass notes. The tuning of a typical *arpa* is diatonic.

Like other Venezuelan instruments, *arpas* go by different names depending on the region. Strings also vary in shape, size, and number. For example, the sound board is narrower on the *arpa* found in the plains (*arpa llanera*) and uses nylon strings. The coastal *arpa* might use gut strings on the low end and metal strings on the high end. Other versions include the *arpa aragiüña* (from Aragua), the *arpa mirandina* (from Miranda), and the *arpa tuyera* (from the Tuy River). According to Brandt, modern *arpa* music has managed to keep its European roots intact. In fact, playing techniques closely resembles Baroque Spanish keyboard music.<sup>82</sup>

*Maracas*, empty gourds filled with seeds, are part of a family of instruments called *idiophones*. Most of the *idiophones* found in Venezuela descended from African percussion instruments. They are often played two at a time and are used in almost every kind of creole music, including *joropo*. A *maraca* player usually holds a different size instrument in each hand. The number of seeds inside each gourd may also vary. This variance is intentional. It is said that the larger *maraca* represents the male because of the lower sound it produces. The smaller, higher pitched *maraca*, represents the female.<sup>83</sup>

---

81. Alfredo Rolando Ortiz, "History of Latin American Harps," Harp Spectrum, accessed July 10, 2018, [https://www.harpspectrum.org/folk/History\\_of\\_Latin\\_American\\_Harps.shtm](https://www.harpspectrum.org/folk/History_of_Latin_American_Harps.shtm).

82. Brandt, 532.

83. Ibid., 526.

While the *cuatro* is the driving rhythmic machine behind the ensemble, *Maracas* add a unique element. Advanced *maraca* players can decorate the rhythm of the *cuatro*, often assisting in the shifting of the meter from three to two. Their techniques can also provide quite a spectacle, much like that of the drummer in a rock band.

The vocalist does not usually play an instrument but does work together with the *arpa* to create melody.<sup>84</sup> Texts are normally fixed in this kind of ensemble, but they can be improvised at times. Because of the Spanish conquest of Venezuela, Spanish became the primary language of the country. Therefore, this is also the language that came to be used in *joropo* music.

In the past, the social elite in Venezuela viewed folk music as substandard. However, this attitude has changed over time, and today, most people embrace their country's musical heritage. In fact, the instruments and traditions associated with this music are taught to children in school.

In urban areas, performers of *joropo* are often university students or else connoisseurs of the genre. However, the heart of this music still lives in the rural areas where it was created. Although farmers who play and sing do not necessarily have the educational or financial advantages of their city-dwelling friends, they have a more intimate connection with the music.<sup>85</sup> Families and friends continue to pass on this music through oral tradition.

---

84. Ibid., 540.

85. Ibid., 562.

Traditionally, only men play the instruments for *joropo*. This gender-specific practice is likely due to *joropo*'s Native Venezuelan and African roots. Although the woman's role is usually limited to singing, dancing, and occasionally playing the *maracas*, they are considered equal partners. They are also customarily the planners of events. Brandt states that without the women there would be no fiestas.<sup>86</sup> At a fiesta, the most important roles of *joropo* are performed by middle-aged or older men and women. The young traditionally participate in the celebration by clapping and singing along or banging on their own instruments.<sup>87</sup>

Cesar Potenza, a native of Valencia, Venezuela, describes events surrounding the *joropo* as festive. When he thinks of *joropo*, music and dance come to his mind. In his experience, *joropo* can be found in many parts of the country but is most notably celebrated in *los llanos* toward the southwestern portion of the country.<sup>88</sup>

Potenza also describes the traditional clothing worn by men and women who perform these dances. The men wear the *liqui liqui*, a garment consisting of long pants and a long-sleeved jacket. The material varies but is usually lightweight and breathable due to Venezuela's hot climate. The color of the *liqui liqui* is traditionally white or off-white. The jacket is buttoned, the collar raised, and the pants straight-legged. The men also wear *sombreros llaneros*, hats which come in a variety of shapes and styles.

---

86. Ibid., 541.

87. Ibid., 563.

88. Cesar Potenza, interviewed by author, Hattiesburg, MS, October 12, 2015.

*Alpargatas* are flat sole shoes worn by both men and women for dancing. They are similar to sandals and have an open toe.

The women wear fluffy skirts that fall just below the knees, and blouses that rest just off the shoulders. The skirts are also brightly decorated with flowered patterns and are sometimes ruffled. Traditionally, women do not wear ornate jewelry. With their hair pulled back, they often elect to fasten flowers in their hair or on their clothes.

For Venezuelans, *joropo* is more than just singing, music, and dancing. It is a way of being, a way of feeling, a way of living often associated with a task. Sometimes a party serves as the reward for the completion of that task. For example, a *joropo* may celebrate a land or sea harvest, or it might celebrate a good sale of cattle.<sup>89</sup>

Perhaps Brandt summarizes Venezuelan music and culture best when he states:

The music of Venezuela portrays an exquisite model of the Amerindian, European and African layers of culture that make up the identity of this important region of Latin America. Intertwined with rituals, fiestas, and dances, the music unique to this vibrant South American country continues to endure and embodies a fundamental ingredient of the national psyche. To experience Venezuelan music is to capture the essence of a positive national pride and beauty that is truly remarkable.<sup>90</sup>

### The Players: Creating a Multicultural Octavo

*Composer: Antonio Estévez*

After the compositional period known as the School of Chacao (1770-1820), there was a drought of musical activity in Venezuela, due in part to the cultural changes produced by the country's liberation from Spain in 1821. Antonio Estévez (1916-1988),

---

89. Salazar, 1.

90. Brandt, 543.

from Calabozo, Guárico, was among the first generation of Venezuelan composers known as the School of the Holy Chapel. Together, they established a new compositional era (c.1920-1950).<sup>91</sup> This group of composers became known as Nationalists, preserving some music of the past but also arranging and composing new music. These Nationalists inspired a revival of genres including madrigals, popular and folk music, and sacred music.

Estévez began his musical career in Caracas in 1923.<sup>92</sup> He studied several woodwind instruments, and in 1932 joined the Martial Band of Caracas. By 1934, he began compositional studies, and also earned a spot as an oboist in the Venezuelan Symphony Orchestra.

He composed his first choral work, “Rocío,” in 1938, and in 1942, he founded the University Choral Society (*Orfeón Universitario*) at the Central University of Venezuela (*Universidad Central de Venezuela*). Even though Estévez studied abroad over the course of his career, he always returned home to Venezuela. In 1987, he received the National Music Award and an honorary doctorate from the University of Los Andes.

Estévez composed “Mata del anima sola” in 1961, and it was first published in Caracas by the Ediciones del Congreso de la República in 1984.<sup>93</sup> The same work was

---

91. María Guinand, "Venezuelan Choral Composers of the 20th and 21st Centuries: A Catalogue," *Choral Journal* 54, no. 8 (03, 2014), pp.19-20.

92. “Música Antonio Estévez,” Venezuela Tuya, 2017, accessed July 4, 2017, [http://www.venezuelatuya.com/biografias/antonio\\_estevez.htm](http://www.venezuelatuya.com/biografias/antonio_estevez.htm).

93. Antonio Estévez, *Mata del anima sola*, in the Biblioteca Nacional de Venezuela catalog/Canciones corales/Antonio Estévez, accessed July 4, 2017, <http://sisbiv.bnv.gob.ve/cgi-bin/koha/opac-detail.pl?biblionumber=152394>.

published by *earthsongs* in 1993, after his death.<sup>94</sup> Another version was arranged by Alberto Grau in 2000, also published by *earthsongs*. Both *earthsongs* versions were edited by María Guinand.

*Text: Alberto Torrealba*

The text is based on the work of Venezuelan poet, Alberto Torrealba (1905-1971). After graduating from high school in Caracas, Torrealba pursued a law degree at the Central University of Venezuela. In 1935, he obtained a doctorate in political science. Teaching Spanish and literature to high schoolers was another profession he enjoyed. From 1941-1944, he returned to his birthplace, Barinas, where he served as president of the territory. After retiring from politics, he dedicated his remaining years to the literary art.

His first set of poems, “Música de cuatro,” was published in 1928. Torrealba’s works are considered to be *aedas del llano* (of the plains). In these works, he describes the landscape, the people, and their way of life.<sup>95</sup> Some of his most popular compositions include “Caminos que andan” (Roads that Walk), “Florentino y el diablo” (Florentine and the Devil), and “Lazo Martí: vigencia en lejanía” (Lazo Martí: validity in remoteness).

---

94. Cristian Grases, “Nine Venezuelan Composers and a Catalogue of their Choral Works” (diss., University of Miami, 2009), 188.

95. Lorena Almarza, “Alberto Arvelo Torrealba, el poeta de la llanura,” Alba Ciudad, September 4, 2015, accessed July 4, 2017, <http://albaciudad.org/2015/09/alberto-arvelo-torrealba-el-poeta-de-la-llanura/>.

“Mata del anima sola” is part of a larger body of work called, “Glosas al cancionero,” published in 1940.<sup>96</sup> It is this text that gave inspiration to Estévez’s composition. Estévez also used other verses from Torrealba in his compositions. For example, “Canta Criolla” is a piece for choir and orchestra that is based on Torrealba’s famous poem, “Florentino y el diablo.”

*Editor: Maria Guinand*

Maria Guinand (b. 1953) is the editor for “Mata del anima sola.” She is also a music educator and an important Venezuelan conductor. Perhaps she is best known as director of the Schola Cantorum de Venezuela, a choral ensemble that performs Latin American music all over the globe.

Guinand’s work in the multicultural music education arena is extensive. Since 1982, she has been involved with the International Federation for Choral Music, serving on boards and committees.<sup>97</sup> This organization seeks to promote and preserve choral music worldwide by creating festivals, starting choral programs, and promoting student exchange. Guinand also contributes her time to Conductors Without Borders, an organization that lends aid to choral directors around the world where access to materials and training are sparse.<sup>98</sup>

---

96. Vicente Gerbasi, “La Poesía De Alberto Arvelo Torrealba,” *Revista Hispánica Moderna* 8, no. 1/2 (1942): 54.

97. Ibid, 68.

98. Ibid. 70.



She conducted the first National Multicultural Honor Choir at the ACDA (American Choral Directors Association) National Convention in 2001.<sup>99</sup> In 2003, she also conducted the World Youth Choir, an ensemble that consisted of singers from over forty countries.<sup>100</sup> In 1996, Guinand was invited to share the podium with Helmuth Rilling for the Organ Bach Festival. It was here that she conducted the premiere of Osvaldo Golijov's cantata, "Oceana." She would be invited back in 2000 to premiere Golijov's "La Pasión Según San Marcos." It was this performance that gave her international acclaim.<sup>101</sup>

The publisher *earthsongs* relies so heavily on Guinand's experience that she has become the editor of their Música de Latinoamérica series. Some of the most notable pieces in this series include "Alma Llanera," "Duerme Negrito," "Kasar Mie La Gaji," "Mata del anima sola," "Muie Rendera," "Salmo 150," and "Te Quiero."<sup>102</sup>

*Arranger: Alberto Grau (SSA Version)*

A second version of "Mata del anima sola" was published by *earthsongs* in 2000. Alberto Grau (b. 1937) was the arranger for this edition. Following in Estévez's footsteps, Grau was a part of a second generation known as the School of the Holy

---

99. Angel M. Vazquez-Ramos, "Maria Guinand: Conductor, Teacher, and Promoter of Latin American Choral Music" (diss., Florida State University, 2010), 52.

100. Ibid., 55.

101. Vazquez-Ramos, 50.

102. Ibid., 72.

Chapel (1920-1950).<sup>103</sup> This new school continued to advance the choral genre through compositions that added new "...harmonic language, vocal sounds, and effects."<sup>104</sup>

Born in Spain, Grau immigrated to Venezuela at the age of eleven and eventually founded the Schola Cantorum de Caracas in 1967.<sup>105</sup> Much of his oeuvre consists of music for children and youth choirs. Venezuelan poetry is highlighted in this literature. Grau has collaborated with Oxford University Press, *earthsongs*, Kjos, and other publishers worldwide. His choirs have produced over thirty recordings, featuring mostly Latin American choral music.

In addition to his life as a composer, he taught choral conducting at the Simón Bolívar University in Caracas for thirty years. Alberto Grau and Maria Guinand have enjoyed a long working relationship. In 1982, they became husband and wife.<sup>106</sup> Over the years, they have labored together to advance music education, both in Venezuela and worldwide.

Although he was not born in Venezuela, Grau has spent a majority of his life living and working there as a musician. He is also a choral conductor and founded the most significant choral group in Venezuelan history. Therefore, he is also a culture bearer.

---

103. María Guinand, "Venezuelan Choral Composers of the 20th and 21st Centuries: A Catalogue," *Choral Journal* 54, no. 8 (03, 2014), 24.

104. Ibid., 24.

105. Cristian Grases, "Nine Venezuelan Composers and a Catalogue of their Choral Works" (diss., University of Miami, 2009), 196.

106. Vazquez-Ramos, 35.

*Publisher: earthsongs*

The last player in the making of “Mata del anima sola” is the publisher, *earthsongs*. This company was started by Ron Jeffers in 1988.<sup>107</sup> He is primarily known for his volumes of annotations and translations. However, as choral directors sought to add more multicultural works to their folders, Jeffers wanted to be of assistance.<sup>108</sup> He and his friends started collecting music in his living room. Soon thereafter, a publishing company was born.

Today, *earthsongs* publishes primarily multicultural choral music. It has accrued a small staff and now operates out of a house in Corvallis, Oregon. According to a representative, *earthsongs* is committed to producing authentic octavos. It actually retains pieces in the catalogue if they do not sell because as a publisher of multicultural choral music *earthsongs* places a high value on works it considers authentic. The agent also stated that the publisher (or *earthsongs*) does not accept pieces into the catalogue that are merely “in the style of.”<sup>109</sup>

About 75% of the pieces are brought to *earthsongs* by editors. The other 25% are unsolicited. Pieces selected for the catalogue are chosen by the *earthsongs* staff.<sup>110</sup> The

---

107. *earthsongs* Representative, emailed to Jesse Noote, August 27, 2014.

108. Ibid.

109. Ibid.

110. Ibid.

representative from the company admits that it is difficult to define an *earthsongs* piece but states that staff members “know an earthsong when we hear one.”<sup>111</sup>

While this selection process is admittedly subjective, *earthsongs* does have criteria for selection for the catalogue. For example, when someone submits a piece, the company questions the place of origin, as well as the composer’s relationship to the representative culture. Staff members consider the composer’s qualifications for transmitting a culture’s music onto the page. Questions they want to know include these: Did the composer visit or study that country or culture? How familiar is the composer with that music? According to an *earthsongs* representative, “If a submission includes a statement like ‘I really like Latin American music so I wrote this piece with Latin American rhythms and the composer is from Iowa, chances are that piece will not be selected’ [for publication].”<sup>112</sup>

The *earthsongs* website also stipulates a few submission requirements. If the song is not in English, the publisher asks for a translation. Program notes are required along with historical background and cultural context information. If the piece is in another language, *earthsongs* requires a recording of a native person speaking the text and an IPA pronunciation guide with transliteration. The staff also requests that a recording of the proposed octavo be included with the submission. Other requirements include copyright permission for music or texts, and photos or artwork of or from the region.<sup>113</sup>

---

111. Ibid.

112. *earthsongs* Representative, emailed to Jesse Noote, May 26, 2017.

113. “Submissions,” *earthsongs*, 2017, accessed July 10, 2017, [http://earthsongschoralmusic.com/index.php?main\\_page=page\\_2](http://earthsongschoralmusic.com/index.php?main_page=page_2).

For a choral director in search of authentic multicultural music, it is important to know who writes the descriptions of each piece in a catalogue. *earthsongs* relies on composers and/or editors to provide this information because they have the closest relationship with the music and the culture of interest.

However, these descriptions do not always provide enough information for teachers. It is frustrating for directors when they purchase a piece only to discover that the music is not suited for their choirs. For this reason, some publishers provide a single conductor's copy at a 50% discount upon request. Having a copy gives the teacher a chance to view the complete piece before making a purchase for an entire ensemble. It also allows the director an opportunity to begin his or her own independent study and investigate any claims of authenticity.

Another point of interest regarding authenticity is the work of an editor. Not every published piece of *earthsongs* has an editor. However, if an editor is acknowledged in an octavo, that piece was probably submitted for publication by that editor.<sup>114</sup> For *earthsongs*, the editor has two primary functions: 1) to find high quality multicultural music and submit it to the company and 2) to bring that music to the attention of choral directors through performances, reading sessions, and other presentations.<sup>115</sup>

Each editor for *earthsongs* is chosen because of his or her intimate knowledge of a specific region. For example, Maria Guinand edits pieces from Latin America. Other editors are assigned for Asia, the Pacific, and other regions. An editor who submits a

---

114. *earthsongs* Representative, emailed to Jesse Noote, May 26, 2017.

115. Ibid.

piece generally supervises the engraving and publication of that piece. During the final stages of publication, alterations are sent back and forth from the composer to the engraver until all involved parties agree that the piece is finished and ready for print.

Editors are not always necessary because composers often act as their own editors. Guinand, as the editor for “Mata del anima sola,” states that *earthsongs* sought her out. For her, searching for choral works that are well-written and are suitable for choral ensembles is important.<sup>116</sup> In the case of “Mata del anima sola,” Guinand acted as the link between Estévez and *earthsongs*.<sup>117</sup> She was also given supervision over the editions. One of her primary contributions was to write the extra-notational content, including cultural context, and composer/arranger biographies.

In this chapter, preliminary information about Venezuela and *joropo* was collected. In order to verify claims of authenticity, this data will be compared to the notational and extra-notational information (liner notes) found in the *earthsongs* editions of “Mata del anima sola.” Additional evidence about Venezuela and *joropo* music may emerge as the investigation becomes more detailed.

Among the discoveries already documented is the fact that the composer, librettist, and editor are all natives of Venezuela. The arranger of the SSAA version was not born in Venezuela but has spent most of his life in the country. Also, the publisher seems to prioritize checking the qualifications of its composers. Even though the selection process is somewhat subjective, *earthsongs* does have standards for allowing

---

116. Maria Guinand, emailed to author, November 17, 2017.

117. Ibid.

multicultural choral works into its catalogue. While some composers act as their own editors, *earthsongs* seeks out editors that are familiar with the region of interest. This was the case with “Mata del anima sola.” The editor, composer, and publishing house go back and forth until the octavo is finally ready for print.

Although Estévez is the composer, it is the editor who wrote the liner notes for the *earthsongs* publication. The inquiry about Guinand indicated that she appears qualified to make claims about Venezuela and *joropo*. However, scrutinizing the qualifications of individuals is not the same as verifying their claims. That is a separate matter and will be examined in the next chapter.

## CHAPTER IV – MATA DEL ANIMA SOLA

Next, the octavo “Mata del anima sola” will be examined for both notational and extra-notational content. There are three versions of this piece: the original Venezuelan publication, and two *earthsongs* publications. Their differences will be compared to see if any authentic elements are affected by the changes in publication, changes in voicing, and changes in the informational content.

The original version of “Mata del anima sola” was for scored SATB+T solo, first published by the Ediciones del Congreso de la República in Venezuela in 1984. The next publication of the piece was by *earthsongs* in 1993 and retained the same voicing. Most recently, an SSAA arrangement was published in 2000. When the manuscript and the *earthsongs* editions are carefully compared, some slight differences become apparent.

At this point, two kinds of authentication processes need to be addressed. The first is a comparison of the manuscript to the two *earthsongs* editions. This sort of inspection is often done with scores that have multiple editions. For the investigator, the focus of this research is learning whether later editions are true to the manuscript, and therefore, to the composer’s intent. In this case, the composer is the supreme authority, and the arranger and editor are under scrutiny.

The second kind of examination is that of a score that claims to embody a culture or “kind” of music. In this instance, composers themselves are added to the list of examinees. The composer now plays a penultimate role, and the representative culture and its music is the primary consultant.

In the case of “Mata del anima sola,” both studies are necessary. The manuscript does not make any claims about authenticity. However, because the latter editions are



based on the manuscript, the original score will be examined first to make sure that the *earthsongs* versions are indeed replicas of Estévez’s work. Next, the *earthsongs* versions, which do make declarations of authenticity, will be examined in light of the research on Venezuelan *joropo* music.

### Comparing Manuscript to *earthsongs* Editions

The first seven measures of “Mata del anima sola” open with a tenor solo. The pitches of the manuscript and the *earthsongs* edition are identical. However, there is a noticeable change of note values. In the latter editions, some of the notes are presented in diminution. Other note values are changed completely (Musical Examples 1-3).

Musical Example 1 Note values in manuscript version mm. 1-7.

(“Mata del anima sola,” used with permission)

Musical Example 2 Note value changes in *earthsongs* SATB version mm.1-7.

(“Mata del anima sola,” used with permission)



Musical Example 3 Note value changes in *earthsongs* SSAA version mm. 1-7.

(“Mata del anima sola,” used with permission)

In m. 2, “so-la” is presented by two quarter notes (Musical Example 1), a quarter note and a half note (Musical Example 2), and two quarter notes followed by a rest (Musical Example 3). It seems that both *earthsongs* editions intend for the singer to take a breath after “so-la.” Perhaps the changes made by *earthsongs* are intended to help an American soloist perform the text like a native singer. It is possible that a comma or half note would not be necessary in the manuscript because a Venezuelan singer would instinctively take a breath after this word. In m. 3 of the first *earthsongs* edition, a fermata is added (Musical Example 2).

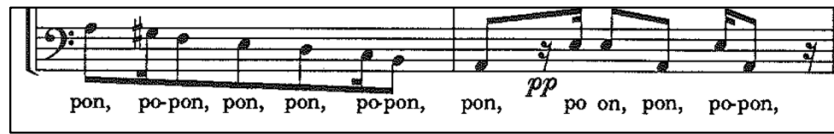
The manuscript adds, “poco affrettando,” which means to accelerate in an agitated manner, or with “increased nervous energy” (Musical Example 1).<sup>118</sup> Interestingly, this instruction is missing from the *earthsongs* editions. If the composer gave a strict tempo, these differences might be significant. However, all three editions instruct the soloist to sing “ad libitum,” indicating that the rhythms are loosely interpreted. This concept is confirmed by the dotted barlines of the most recent edition (Musical Example 3).

---

118. *Oxford Music Online*, s.v. “Affrettando,” accessed July 10, 2017, [http://www.oxfordmusiconline.com.lynx.lib.usm.edu/subscriber/article\\_citations/rove/music/00262?q=affrettando&search=quick&pos=1&\\_start=1](http://www.oxfordmusiconline.com.lynx.lib.usm.edu/subscriber/article_citations/rove/music/00262?q=affrettando&search=quick&pos=1&_start=1).

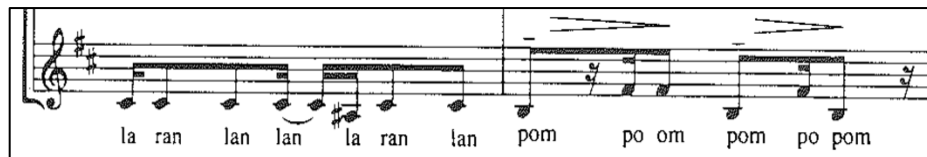
In the SSAA version, both dynamic and accent markings appear that do not exist in either of the SATB editions (Musical Example 3). Presumably, the accents allow the natural text stress to be delivered by someone who does not speak the language. This could also be a stylistic or artistic decision. The additional dynamics might be used for this same purpose, or they might simply show Grau's preferred phrasing.

Both SATB arrangements are written in A minor (Musical Examples 1 and 2). The SSAA edition is in B minor (Musical Example 3). The change of voicing is likely the reason for the difference in key signature. More specifically, the "bass" part is sung by altos in the SSAA edition. By raising the key signature a whole step, the notes are more achievable for most altos. (Musical Examples 4 and 5).



Musical Example 4 Bass line in *earthsongs* SATB version mm. 14-15.

("Mata del anima sola," used with permission)



Musical Example 5 Bass line in *earthsongs* SSAA version mm. 14-15.

("Mata del anima sola," used with permission)

In the first *earthsongs* edition, the soprano part disappears in m. 16, and is replaced by the tenor solo. It is unclear whether the sopranos are supposed to drop out completely or join the alto part (Musical Example 6). A look at the manuscript reveals that the initial intent was to have the sopranos tacet beginning at m 16 (Musical Example 7).

14

S  
pi-lin, plin - pin, pi-lin

A  
la-ran lan lan la-ran lan

T  
la-ran lan lan la-ran lan

B  
pon, po-pon, pon, pon, po-pon,

pln, *sempre pp*

cha-cu-ru-cu - cha, cu-ru-cu, *sempre pp*

cha-cu-ru-cu - cha, cu-ru-cu,

cha-cu-ru-cu - cha, cu-ru-cu-cha, *pp*

pon, po on, pon, po-pon,

Tenor Solo *mf*

Con el sil - boy la pi -

Musical Example 6 Soprano voice ends, *earthsongs* SATB version mm. 14-16.

("Mata del anima sola," used with permission)

Sop.

Contr.

Ten. Solo

Ten.

Bajos

pi-lín plín, pin, pi-lín plín

la-rán, lan, lan, la-rán, lan, chacurrucu - chá, cu-ru-cu, cha-cu-rucu - chá, cu-ru-cu

Con el sil - boy la pi -

la-rán, lan, lan, la-rán, lan, chacurrucu - chá, cu-ru-cu-chá, chacu-rrucu - chá, cu-ru-cu-chá,

pon, pon pon, pon, pon, po pon, pon poón pon, po pon, pon, poón, pon, po pon,

Musical Example 7 Soprano tacet in manuscript version mm. 14-16.

("Mata del anima sola," used with permission)

In the manuscript, the soprano returns in m. 24 with the same motif from m. 8. In the *earthsongs* SATB arrangement, the soprano part does not return until m. 31 (Musical

Examples 8 and 9). From observing recordings and video performances, conductors that use the *earthsongs* edition have the sopranos join the alto part at m. 16.

Musical score for Musical Example 8, showing Soprano, Contralto, Tenor Solo, Tenor, and Bass parts. An arrow points to the Soprano part at measure 16.

Sop. Pi-lin plin - pin, pi-lin, pi-lin plin-pin, pi-lin,

Contr. chacu-rru-cu - cha, cu-rru-cu, chacu-rru-cu, - cha, curru-cu, chacu-rru-cu, - cha, cu-rru-cu,

Ten. Solo - do - ra . . . . . la tar - de ca - ti - ra y mo-ra la tarde ca - ti - ra y

Ten. chacu-rru-cu - cha, cu-rru-cu-cha, chacu-rru-cu - cha, cu-rru-cu-cha cu - chacu-rru-cu - cha, cu-rru-cu-cha cu

Bajos pon, po ón, pon, po pón, pon, pon, pon, pon, pon, pon,

Musical Example 8 Soprano return in manuscript version mm. 23-25.

("Mata del anima sola," used with permission)

Musical score for Musical Example 8, manuscript version mm. 23-25, showing Soprano, Contralto, Tenor, and Bass parts.

23 do - ra la tar - de ca - ti - ra y mo-ra, la tar-de ca - ti - ra y

cha-cu-ru-cu - cha, cu-ru-cu, cha-cu-ru-cu - cha, cu-ru-cu, cha-cu-ru-cu - cha, cu-ru-cu,

cha-cu-ru-cu - cha, cu-ru-cu-cha, cha-cu-ru-cu - cha, cu-ru-cu-cha-cu, cha-cu-ru-cu - cha, cu-ru-cu-cha-cu,

pon, po on, pon, po-pon, pon, pon, pon, pon, pon, pon,

Musical Example 9 Soprano does not return in *earthsongs* SATB version mm. 23-25.

("Mata del anima sola," used with permission)

Due to the voicing difference of the SSAA arrangement, some adjustments must be made to account for the SATB parts. In some cases, the soprano I takes the place of the tenor, the soprano II assumes the role of the alto, and the alto I and II parts function as the bass (Musical Examples 8-10).

Musical Example 10 Adjustments in voicing for *earthsongs* SSAA version mm. 23-25.

("Mata del anima sola," used with permission)

There are a couple examples of optional notes in the *earthsongs* scores. Both of them allow for substitutions in the solo part at mm. 29-30. The manuscript shows that the original intent was for the soloist to sing the higher notes (Musical Examples 11-13).

Musical Example 11 No optional notes in manuscript version mm. 29-31.

("Mata del anima sola," used with permission)

Musical Example 12 Optional notes in *earthsongs* SATB version mm. 29-31.

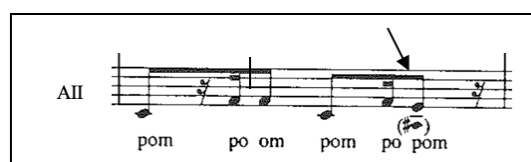
("Mata del anima sola," used with permission)



Musical Example 13 Optional notes in *earthsongs* SSAA version mm. 29-31.

("Mata del anima sola," used with permission)

In m. 18 of the SSAA version (and similar measures), there is another optional note suggested for the alto that does not exist in the manuscript. In both SATB octavos, the root of the V chord is the only option available. In Grau's version, only the third and seventh are presented. An F#3 is atypical for an alto section, so this accounts for the arranger's decision to alter the note (Musical Example 14).



Musical Example 14 More optional notes in *earthsongs* SSAA version m. 18.

("Mata del anima sola," used with permission)

In mm. 31-33, there is slight variance in the textual layout. The SAT voices begin the new text, "La noche, yegua cansada." A few beats later, the bass overlaps with a repetition of this text, creating a polyphonic texture. In the SSAA arrangement, all four parts are homophonically constructed (Musical Examples 15 and 16).

Musical Example 15 Polyphony in manuscript version mm. 32-33.

("Mata del anima sola," used with permission)

Musical Example 16 Homophony in *earthsongs* SSAA version mm. 32-33.

("Mata del anima sola," used with permission)

Another noticeable alteration is in mm. 36-37. Beats one and two of the tenor voice (m. 36) are silent. This is the only rest apparent in these two measures. In the SSAA version, multiple rests occur (Musical Examples 17 and 18).



Musical score for Musical Example 17, showing SATB vocal parts (Soprano, Contralto, Tenor, Basses) in 3/4 time. The lyrics are "crin y la ne-gra co - la" for Soprano and Contralto, "la crin y la ne-gra" for Tenor, and "- mo - la, tre - mo - la" for Basses. A mezzo-piano (*mp*) dynamic marking is present above the Soprano staff.

Musical Example 17 Use of rests in manuscript version mm. 36-37.

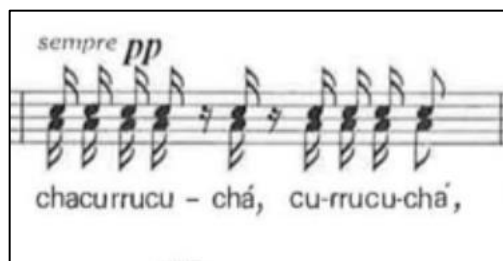
("Mata del anima sola," used with permission)

Musical score for Musical Example 18, showing SATB vocal parts in 3/4 time. The lyrics are "crin y la ne-gra co - la" for Soprano, "crin la crin y la ne-gra" for Contralto, "mo la tre mo la" for Tenor, and "mo la tre - mo la" for Basses. The score includes various rests and dynamic markings.

Musical Example 18 Use of rests in *earthsongs* SSAA version mm. 36-37.

("Mata del anima sola," used with permission)

One other noticeable change is the use of the onomatopoeia, "Cha-cu-rru-cu." In the original and SSAA versions, a double "rr" exists (Musical Examples 19 and 20). In the SATB *earthsongs* version, only one "r" is used (Musical Example 21).



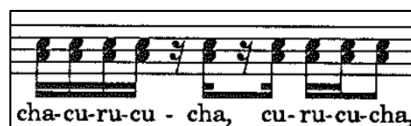
Musical Example 19 Double “rr” in manuscript version m. 15.

(“Mata del anima sola,” used with permission)



Musical Example 20 Double “rr” in *earthsongs* SSAA version m. 15.

(“Mata del anima sola,” used with permission)



Musical Example 21 Single “r” in *earthsongs* SATB version m. 15.

(“Mata del anima sola,” used with permission)

In the Spanish language, “rr” indicates a rolled sound, while a single “r” produces a flipped sound. This difference may be significant to the composer’s intentions, but because the music is so fast, it might go unnoticed.

There are other minute editorial changes between the manuscript and the *earthsongs* editions. For example, there are some dynamic omissions and additions. In the manuscript, the solo is presented in the center of each system rather than at the top. In the *earthsongs* versions, the eighth and sixteenth notes are connected by long beams instead of individual stems. Also, there is a discrepancy in the date of Estévez’s death between the *earthsongs* editions.

Overall, the differences between the manuscript and the two *earthsongs* editions appear to be inconsequential. The notes and rhythms of the American publication are consistent with the original. Most of these changes occurred in the SSAA version. This is expected because of the missing bass and tenor voices. However, these few modifications do not amount to anything that might be considered a discrepancy. It seems that the *earthsongs* editions remained true to the manuscript. The later editions were created by culture bearers who are familiar with Estévez's work, so their interpretations would likely go unchallenged. Speaking as the editor of the piece, Guinand states that the octavos are indeed authentic.<sup>119</sup>

#### *earthsongs* Editions: Comparing Claims of the Octavo to Other Research

Upon completing a comparison of the later editions to the manuscript, it is important to move on to the second kind of examination, that is, comparing the octavo's claims of authenticity to Venezuelan *joropo*. The *earthsongs* pieces carry two categories of information: notational information and extra-notational information. Extra-notational information refers to cultural explanations, composer background, translations, and any other data that exists outside of the first and last measures. Notational information includes elements of pitch, rhythm, tempo, text, dynamics, phrasing, articulation, and anything inside the actual score.

---

119. Maria Guinand, emailed to author, November 17, 2017.

### Extra-Notational Information

As the official Latin American editor for *earthsongs*, Guinand provides the extra-notational information on the last page of both SATB and SSAA editions.<sup>120</sup> She begins by giving a statement of purpose for the Latin American choral series, followed by comments stating that the piece was written by Estévez and inspired by Torrealba's poetry. The last paragraph gives more detailed information about Estévez and Torrealba. The first obvious discrepancy is the year of Estévez's death (Figures 6 and 7). The SATB version says he died in 1988 while the SSAA version shows he died in 1971. Other sources confirmed that he died in 1988.

In the second paragraph, a more detailed description of the piece is given, along with its connection with Venezuela and *joropo*.<sup>121</sup> It is here that several claims of authenticity are indicated (Figure 6).

---

120. *earthsongs* Representative, emailed to Jesse Noote, May 26, 2017.

121. Antonio Estévez, *Mata del anima sola* (Corvallis: *earthsongs*, 1993), 6.

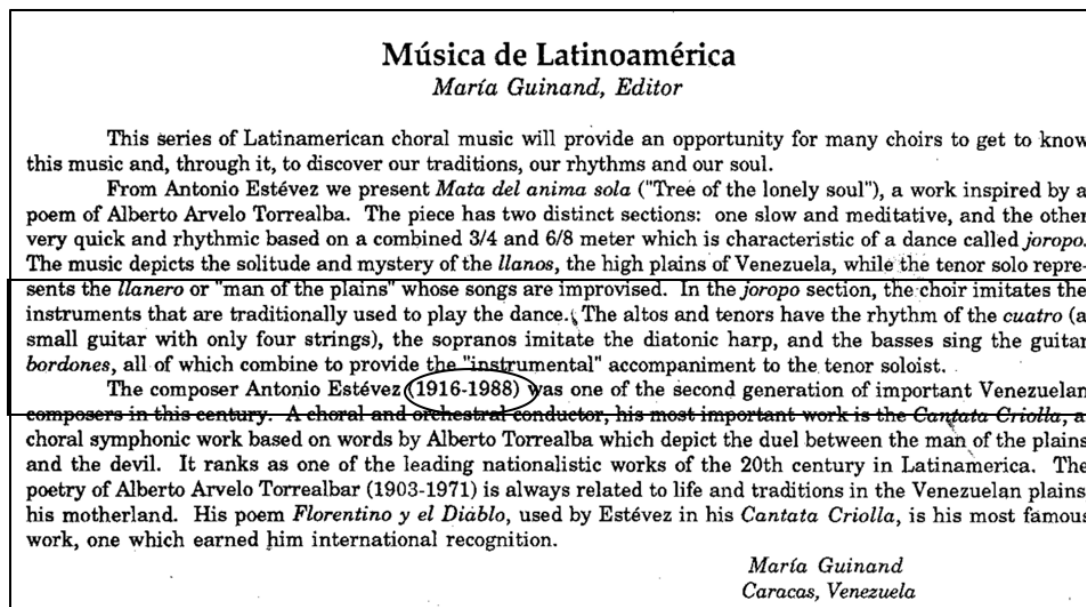


Figure 6. Multicultural section of *earthsongs* SATB version, p. 6.

("Mata del anima sola," used with permission)

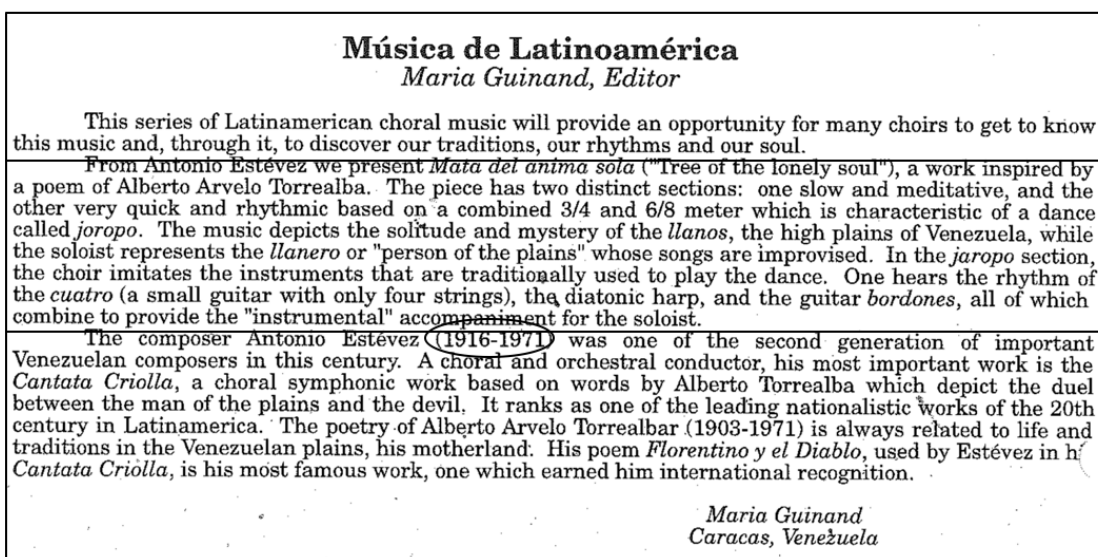


Figure 7. Multicultural section of *earthsongs* SSAA version, p. 6.

("Mata del anima sola," used with permission)

## The Band

The statement about a tenor soloist, who sings improvisatory songs, has proved to be a standard of *joropo* ensembles. It has been shown that the list of instruments mentioned by Guinand are indeed representative of an indigenous *plains harp ensemble*. These instruments are presented in the form of soprano, alto, tenor, and bass voices. While someone of Palmer's persuasion would say this change automatically affects absolute authenticity, it has been shown that the writing of rhythm and melody do at least, in part, resemble a typical *joropo* song. The *maracas* are not mentioned in Guinand's notes, but they are clearly audible through the use of onomatopoeia.

Interestingly, some of the information was changed between the SATB and SSAA editions. In the SATB arrangement, each voice part is assigned to represent a specific *joropo* instrument, per Guinand's comments. In the SSAA version, the editorial notes also indicate that the voices are mimicking *joropo* instruments, but unlike the SATB edition, they do not link specific voice parts to any particular instrument. This is likely due to the fact that each voice part must cover more territory in the SSAA edition. From research previously cited, most *joropos* have certain elements in common. The *plains harp ensemble* consists of a vocal soloist, a *cuatro*, an *arpa llanera*, *maracas*, and sometimes a *bordone*.<sup>122</sup> While "Mata del anima sola" uses voices to represent these instruments, it is evident that the correct parameters are set (Figure 8). As stated earlier,

---

122. Katrin Lengwinat, "Joropo Llanero Tradicional En Venezuela," *Musicaenclave: Revista Venezolana De Música* 9, no. 1 (January, 2015): 10, accessed July 24, 2017, <http://lynx.lib.usm.edu/login?url=https://search.proquest.com/docview/1841003658?accountid=13946>.

*Maracas* are not mentioned in the octavo, but are represented in the music by the constant “ch” sound.

The music depicts the solitude and mystery of the *llanos*, the high plains of Venezuela, while the tenor solo represents the *llanero* or “man of the plains” whose songs are improvised. In the *joropo* section, the choir imitates the instruments that are traditionally used to play the dance. (The altos and tenors have the rhythm of the *cuatro* (a small guitar with only four strings), the sopranos imitate the diatonic harp, and the basses sing the guitar *bordones*), all of which combine to provide the “instrumental” accompaniment to the tenor soloist.

Figure 8. *Joropo band members identified in earthsongs SATB version, p. 6.*

(“Mata del anima sola,” used with permission)

While there is no original *plains harp ensemble* version of this composition with which to compare, the *earthsongs* version does claim to imitate Venezuelan *joropo*.<sup>123</sup> Therefore, it is incumbent upon the researcher to verify this claim by examining the octavo against a typical *joropo* performance. A song called “El Cunavichero,” by famous Venezuelan singer Eneas Perdomo (1930-2011), will be used for this purpose.<sup>124</sup> Perdomo’s song was chosen because he was a recognized Venezuelan singer and songwriter, and even served as a member of the Board of Directors of the Society of Authors and Composers of Venezuela.<sup>125</sup>

Both “Mata del anima sola” and “El Cunavichero” are in minor keys. Themes of *los llanos* are also present in both texts. In “El Cunavichero,” a man leaves Cunaviche in Apure, Venezuela, and declares the depth of his love for a woman. One of the lines of the

---

123. Antonio Estévez, *Mata del anima sola* (Corvallis: Earhsongs, 1993), 6.

124. *El Cunavichero*, Eden Records, CD, 2016.

125. BBC Mundo, “Murió Eneas Perdomo, compositor de 'Fiesta en Elorza',” *El Universal*, February 26, 2011, <https://web.archive.org/web/20160303224122/http://www.eluniversal.com/2011/02/26/murio-eneas-perdomo-compositor-de-fieta-en-elorza>.

song roughly translates: “I will seek you my loving woman wherever you go, because all the roads take my love your house.” On the other hand, “Mata del anima sola” is an homage to the land itself. Both of these themes are consistent with typical *joropo* content. The recording used to examine “El Cunavichero” is played and sung by a native *joropo* ensemble. In the case of “Mata del anima sola,” a cappella voices are used to mimic the instruments.

### Tempo

“Mata del anima sola” does not give an indication for tempo in the score. This is an example of why research beyond the score might be necessary. The only clue as to the correct speed is on the last page in the extra-notational section. The second paragraph states the second section should be sung, “very quick and rhythmic.”<sup>126</sup>

To any musician, “very quick” can mean a variety of tempos ranging from about 120 bpm to over 200 bpm. In this case, the octavo alone does not provide enough information for the choral director to choose an appropriate tempo. Dolmetsch Online states that a modern-day metronome set to *prestissimo* will click at about 200 bpm.<sup>127</sup> A more specific tempo marking written in the score would certainly lead to more authentic interpretation. According to *The Garland Encyclopedia of World Music*, the tempo of *joropos* is around ♩ = 208.<sup>128</sup> The recording by Perdomo is right around ♩ = 200.

---

126. Antonio Estévez, *Mata del anima sola* (Corvallis: Earhsongs, 1993), 6.

127. Brian Blood, “Tempo,” Dolmetsch Online, September 12, 2014, accessed July 24, 2017, <http://www.dolmetsch.com/musictheory5.htm>.

128. Brandt, 540.



## Form

*Joropos* can take various musical forms depending on the subgenre. For example, *pasajes* rarely exceed two distinct sections (AB) but can be repeated. Repetition is also a signature of *joropo* music. An instrumental introduction is standard and usually consists of the B theme. Instrumental interludes, called *puntos* (bridge), are also common practice. These *puntos* often present the musical form in its entirety. Therefore, the song might take this form: BB (intro) AA BB AA BB, etc.<sup>129</sup>

Some *joropos* are freer and may incorporate single, binary, or tertiary forms. They consist of shorter phrases in the context of a fixed harmonic cycle that may be repeated many times. Each harmonic cycle lasts at least four bars.

*Joropo* music often contains both instrumental introductions and instrumental interludes.<sup>130</sup> Perdomo's "El Cunavichero" opens with such a prelude. "Mata del anima sola" actually begins with two introductions. The first is slow and improvisatory. The second is like "El Cunavichero" in that it is fast and "instrumental."

"El Cunavichero" can be broken into two musical ideas, A and B, each letter representing a chord progression. The A theme is a i-V7-i progression. The B theme is characterized by repetitions of iv-i-V7-i. There is a short instrumental prelude stating the B theme. This is followed by two verses (AB AB), which goes directly into a *puntos*. The *puntos* makes use of both themes (AB). Another two verses are sung by Perdomo

---

129. Lengwinat, 18.

130. Ibid., 18.

(AB). Finally, a short instrumental coda is played as the song concludes (B). With traditional repetitions included, “El Cunavichero” takes this form (Figure 9):

Instrumental prelude	(BB)
Verses 1 and 2 (singer)	(AA BB AA BB)
<i>Puente</i> (instrumental)	(AA BB)
Verses 3 and 4 (singer)	(AA BB AA BB)
Coda (instrumental)	(B)

Figure 9. *Musical form of “El Cunavichero” by Eneas Perdomo.*

The A and B themes of “El Cunavichero” correspond closely to the A and B themes in “Mata del anima sola.” The A section is swift and consists of a circular i-V7-i pattern, as in Perdomo’s song; and the B theme is iv-i-V7-i, just like “El Cunavichero.” In “Mata del anima sola,” a vocal solo precedes the opening “instrumental” prelude. The melody ebbs and flows with continually drawn out syllables and exists only in this portion of the song. This is not uncommon in *joropo* music. Luis Silva’s “Llanerías” opens with a similar introduction (Musical Example 22).

♩ = 82

4

Voy a de-di-car me can-to a mi pa-tria y mi ban-der - a

sa-ba-na que tan-to qui-e - - ro

Musical Example 22 Opening cry and recitative from “Llanerías” by Luis Silva.

(Transcribed by author)

Estévez's piece also goes straight into a slow and recitative-like vocal solo that is unlike any other part of the piece (Musical Example 23).



Musical Example 23 Opening cry and recitative from *earthsongs* SATB version, mm. 1-7.

("Mata del anima sola," used with permission)

The information provided on the back of the octavo also shows that there are two main themes (Figure 10).

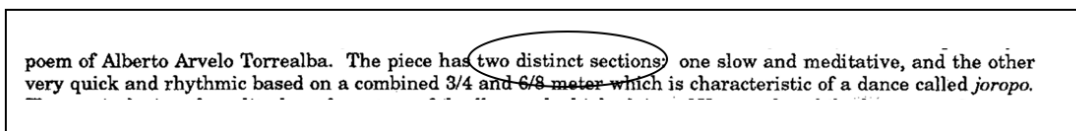


Figure 10. Multicultural section highlighting form in *earthsongs* SATB version, p. 6.

("Mata del anima sola," used with permission)

The second portion introduces the main theme and resembles Lengwinat's description of *joropo* structures.<sup>131</sup> It is fast and repetitive, consisting of two chord progressions. The first progression is i-V7-i (A) and is always repeated (AA). The second grouping is iv-i-V7-i (B) and is also repeated (BB). The "instrumental" introduction of

131. Ibid., 18.

“Mata del anima sola” utilizes the BB portion, an inclusion which is also consistent with Lengwinat’s findings (Musical Example 24).

8

S

*p*

pi-lin, plin - pin, pi-lin

A

*pp*

la-ran lan lan la-ran lan

T

*pp*

la-ran lan lan la-ran lan

B

(iv B) i V7

11

plin, pi-lin, pin, pin, pi-li-pi

pi-lin, plin - pin, pi-lin

pi-lin, plin - pin, pi-lin

la-ran lan lan la-ran lan

la-ran lan lan la-ran lan

la-ran lan lan la-ran lan

*mp*

i) pon, pon, pon, pon (iv B) pon, pon, pon, pon 1 po-pon, po-pon,

© 1993 by earthsongs

14

S

pi-lin, plin - pin, pi-lin

A

la-ran lan lan la-ran lan

T

la-ran lan lan la-ran lan

B

pon, po-pon, pon, pon, po-pon

15

plin, *sempre pp*

cha-cu-ru-cu - cha, cu-ru-cu,

*sempre pp*

cha-cu-ru-cu - cha, cu-ru-cu-cha, cha

*pp*

pon, po on, pon, po-pon, pon

V7 i)

Musical Example 24 B theme of *earthsongs* SATB version, mm. 8-15.

(“Mata del anima sola,” used with permission)

Next, the soloist joins with the A theme (i-V7-i), which is repeated (AA). This moves once again to the B theme (iv-i-V7-i), which is repeated (BB). This time the soloist sings with the “band” (Musical Example 25).

14  
pi-lin, plin - pin, pi-lin plin, Con el sil - bo y la pi -  
la-ran lan lan la-ran lan cha-cu-ru-cu - cha, cu-ru-cu, cha-cu-ru-cu - cha, cu-ru-cu,  
la-ran lan lan la-ran lan cha-cu-ru-cu - cha, cu-ru-cu-cha, cha-cu-ru-cu - cha, cu-ru-cu-cha,  
pon, po-pon, pon, pon, po-pon, pon, *pp* po on, pon, po-pon, pon, po on, pon, po-pon,  
(i)  
A

17  
ca - da de la bri - sa co-lea - do - ra  
cha-cu-ru-cu - cha, cu-ru-cu, cha-cu-ru-cu - cha, cu-ru-cu, cha-cu-ru-cu - cha, cu-ru-cu,  
cha-cu-ru-cu - cha, cu-ru-cu-cha, cha-cu-ru-cu - cha, cu-ru-cu-cha, cha-cu-ru-cu - cha, cu-ru-cu-cha,  
pon, po on, pon, po-pon, pon, po on, pon, po-pon, pon, po on, pon, po-pon,  
V7 i) (i)  
A

20  
Con el sil - bo y la pi - ca - da de la bri - sa co-lea -  
cha-cu-ru-cu - cha, cu-ru-cu, cha-cu-ru-cu - cha, cu-ru-cu, cha-cu-ru-cu - cha, cu-ru-cu,  
cha-cu-ru-cu - cha, cu-ru-cu-cha, cha-cu-ru-cu - cha, cu-ru-cu-cha, cha-cu-ru-cu - cha, cu-ru-cu-cha,  
pon, po on, pon, po-pon, pon, po on, pon, po-pon, pon, po on, pon, po-pon,  
V7 - 3 -



The overall form of “Mata del anima sola” looks similar to that of “El Cunavichero.” (Figure 11).

“El Cunavichero”	“Mata del anima sola”
No vocal introduction	Vocal introduction, slow, improvisational
Instrumental introduction, fast (BB)	“Instrumental” introduction, fast (BB)
Verses 1 and 2 (AA BB)	Verse 1 (AA BB)
No slow section	Second section, slow, “choral” (C)
No vocal interlude	Vocal interlude (like beginning)
Instrumental interlude - <i>punto</i> (AA BB)	“Instrumental” interlude - <i>punto</i> (BB)
Verses 3 and 4 (AA BB)	Verse 1 repeated (AA BB)
Coda (B)	No coda

Figure 11. *Comparison of forms: “El Cunavichero” and “Mata del anima sola.”*

The biggest difference to note in “Mata del anima sola” is the C section, which does not exist in “El Cunavichero.” The C section is distinctly choral in its construction and does not resemble anything in *loropo* music. The meter becomes unmixed, with a clear three beats per measure. The tempo is also slow. Most notably, the polyrhythmic voices become suddenly homophonic (Musical Example 26).

32 *p* no - che, ye-gua can - sa - da, so-bre los ban - cos tre - mo - la la  
*p* no - che, ye-gua can - sa - da, so-bre los ban - cos tre - mo - la la  
*p* no - che, ye-gua can - sa - da, so-bre los ban-cos tre - mo - la  
*pp* La no - che, ye-gua can - sa - da, so-bre los ban-cos tre -

36 *mp* crin y la ne-gra co - la y en su si - len - cio se pas-ma  
*mp* crin y la ne-gra co - la y en su si - len - cio se pas-ma  
*pp* la crin y la ne-gra co - la, pas-ma  
*pp* mo - la, tre - mo - la, y en su si - len - cio se pas-ma

40 *mp* tu co - ra - zon de fan - tas-ma. *mp* **Tenor Solo** *mp* (ad libitum) B.C. Ma-ta del á - ni-ma so - la, boque-  
*mp* tu co - ra - zon de fan - tas-ma. *mp* Jui - o  
*mp* tu co - ra - zon de fan - tas-ma. *mp* Jui - o B.C.  
*mp* tu co - ra - zon de fan - tas-ma. *pp* B.C.

Musical Example 26 Section C “choral portion” of *earthsongs* SATB version.

(“Mata del anima sola,” used with permission)



At this point in the music, it is as though members of the *joropo* ensemble put down their instruments, and a true choir emerges. This shows Estévez’s ability to highlight two different mediums within the context of a cappella voices. This respite from *joropo* does not last long as the ensemble members once again pick up their “instruments,” and the piece concludes with the “*plains harp ensemble*.”

### Text

As previously noted, the lyrics of *joropo* music frequently paint a picture of *los llanos* and all that it contains. *Joropos* often praise the landscape and declare an inhabitant’s love for the land. “Mata del anima sola” demonstrates the intimate connection that *los llaneros* (people of the plains) have with their beloved plains (Figure 12).

MATA DEL ANIMA SOLA (“Tree of the lonely soul”)			
Mata del ánima sola, Tree of the soul lonely,	Tree of the lonely soul, wide opening of the riverside— now you will be able to say: Here slept Cantaclaro.	La noche, yegua cansada, The night, mare tired,	The night, tired mare, shakes her mane and black tail above the riverside;
boquerón de banco largo wide opening of the riverside long		sobre los bancos tremola above the riverside shakes	and, in its silence, your ghostly heart is filled with awe.
ya podrás decir ahora now you-will-be-able to say now		la crin y la negra cola the mane and the black tail	
aquí durmió canta claro. here slept song clear.		y en su silencio se pasma and in its silence (itself) astounds	
Con el silbo y la picada With the whistle and the sting	With the whistle and the sting of the twisting wind, the dappled and violet dusk quietly entered the corral.	tu corazón de fantasma. your heart of phantoms.	
de la brisa coleadora of the breeze twisting			
la tarde catira y mora the twilight dappled and violet			
entró al corralón callada. entered the corral quietly.			

Figure 12. Text, translation, and transliteration of SATB *earthsongs* version, p. 6.

(“Mata del anima sola,” used with permission)

Guinand explains, “The poem by Alberto Arvelo Torrealba ,...talks about a singer named Cantaclaro, that stops on his way home to sing in a lonely tree in the middle of the vast plains. The poet compares the silence and beauty of this region with a mare.”<sup>132</sup>

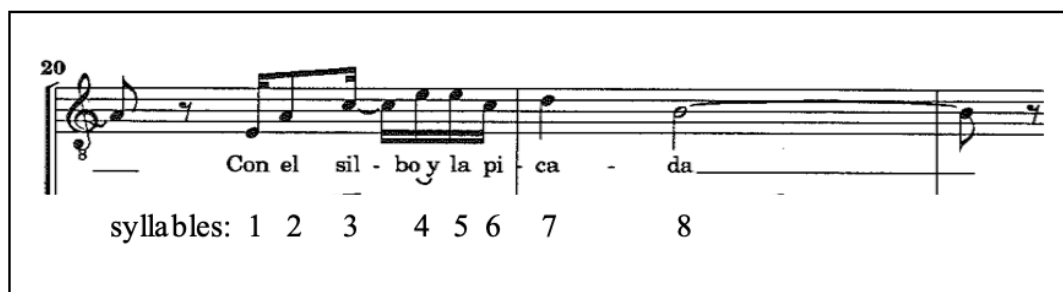
This text is an ode to a beautiful sunset in the plains. It makes note of a tree planted by the wide opening riverside. The wind that blows the tree is described by sound and strength as whistling and twisting. Dusk is likened to a horse as it peacefully enters the corral. As nighttime falls, the darkness is compared to the blackness of a mare. The tree shakes its “mane and tail,” and soon everything becomes still. Finally, Cantaclaro sits in silence as he looks over the river and stands in awe of *los llanos*. The imagery is clearly meant to evoke a love and respect for the land.

The research from Chapter III indicated that *joropo* texts use Spanish and that the singing is syllabic. “Mata del anima sola” contains these elements. Further research shows that *joropo* texts also make use of octosyllabic verses. Each verse often contains four octosyllabic phrases.<sup>133</sup> In order to make the syllables fit the formula, two or three syllables might be combined into one note. For instance, the phrase, “con el silbo y la picada” contains nine syllables. Estévez chooses to combine “bo” and “y” to create “bo’y.” The result is an octosyllabic phrase (Musical Example 27).

---

132. Maria Guinand, emailed to author, November 17, 2017.

133. Lengwinat, 17.



Musical Example 27 Octosyllabic phrase in *earthsongs* SATB version, mm.20-21.

("Mata del anima sola," used with permission)

Here is an example of quadruple octosyllabic phrases, resulting in a complete *joropo* verse (Figure 13).

	Octosyllabic Count
Phrase 1	1 2 3 4 5 6 7 8 Con el sil-bo y la pi-ca-da √
Phrase 2	1 2 3 4 5 6 7 8 De la bri-sa co-le-a-do-ra √
Phrase 3	1 2 3 4 5 6 7 8 La tar-de ca-ti-ra y mo-ra √
Phrase 4	1 2 3 4 5 6 7 8 En-tró al cor-ra-lón cal-la-da √

Figure 13. *Octosyllabic count from "Mata del anima sola."*

Compare this to a verse from "El Cunavichero" (Figure 14).<sup>134</sup>

134. Eneas Perdomo, *Venezolanísimo* (Redwood City: Eden Records, 2016), Track 14, CD-ROM.

	Octosyllabic Count
Phrase 1	<div>1 2 3 4 5 6 7 8</div> <div>Te bus-ca-rá mi quer-er mi vi-da</div> <div>          ✓                  ✓</div>
Phrase 2	<div>1 2 3 4 5 6 7 8</div> <div>por don-de qui-e-ra que va-yas</div> <div>                  ✓</div>
Phrase 3	<div>1 2 3 4 5 6 7 8</div> <div>Por-que to-dos los ca-mi-nos</div>
Phrase 4	<div>1 2 3 4 5 6 7 8</div> <div>lle-van mi a-mor a tu ca-sa</div> <div>          ✓</div>

Figure 14. *Octosyllabic count from “El Cunavichero.”*

It was mentioned earlier that musical forms tend to be repeated in this genre. This is also the case with regard to the treatment of the text. *Joropo* songs often repeat phrases twice. The similarity in structure of the words in ‘Mata del anima sola’ and ‘El Cunavichero’ is notable (Figure 15).

El Cunavichero	Mata del anima sola
Te buscará mi querer mi vida, (A)	Con el silbo y la picada (A)
por donde quiera que vayas	de la brisa coledora
Te buscará mi querer mujer, (A)	Con el silbo y la picada (A)
por donde quiera que vayas	de la brisa coledora
Porque todos los caminos (B)	La tarde catira y mora (B)
Porque todos los caminos	La tarde catira y mora
llevan mi amor a tu casa.	entró al corralón callada.
Porque todos los caminos (B)	La tarde catira y mora (B)
Porque todos los caminos	La tarde catira y mora
llevan mi amor a tu casa.	entró al corralón callada.

Figure 15. *Poetic form of joropo verse: “El Cunavichero” and “Mata del anima sola.”*

Some of the text in “Mata del anima sola” is onomatopoeic. The selection of consonants and vowels is clearly intentional in the *joropo* section of this piece. The “pl” of “pi-lin, plin-pin, pi-lin” in the soprano part is designed to imitate the plucking sound of the *arpa*. The “i” vowel attempts to replicate the timbre of the instrument. This is appropriate because the “i” creates an “ee” sound in Spanish and results in a bright tone. It is also no accident that the *arpa* part is given to the sopranos. Their range is similar to what the right hand of an *arpa* would normally play.

In the same way, the “la-ran, lan lan la-ran ran” of the alto and tenor parts represent the strumming of the *cuatro*. Later these voices change to “cha-cu-ru-cu-cha, cu-ru-cu-cha,” which are the shaking *maracas*. Finally, the basses bounce like a stringed bass instrument, or *bordone*, by singing “po-pon” (Musical Example 28).

The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) across two measures, numbered 14 and 15. The lyrics are onomatopoeic, designed to imitate the sounds of traditional instruments. The Soprano part starts with 'pi-lin, plin - pin, pi-lin' and then 'plin, sempre pp'. The Alto and Tenor parts start with 'la-ran lan lan la-ran lan' and then 'cha-cu-ru-cu - cha, cu-ru-cu, sempre pp'. The Bass part starts with 'pon, po-pon, pon, pon, po-pon, pon, pp po on, pon, po-pon,'. The score includes musical notation with notes, rests, and dynamic markings like 'sempre pp' and 'pp'.

Musical Example 28 Onomatopoeic text from *earthsongs* SATB version, mm. 14-15.

(“Mata del anima sola,” used with permission)

## Rhythm and Meter

Guinand states that mixed meter is an important part of *joropo*. Therefore, both  $\frac{3}{4}$  and  $\frac{6}{8}$  time signatures are placed in the score. While the technical term, *sesquiáltera*, is not mentioned in the liner notes, it is obvious from the research that this practice is indeed a staple of *joropo* (Musical Example 29).

m. 8

a combined 3/4 and 6/8 meter which is characteristic of a dance called *joropo*.

p. 6

Musical Example 29 Evidence of *sesquiáltera* in *earthsongs* SATB version.

("Mata del anima sola," used with permission)

In m. 11, the basses appear to provide the compound meter, a rhythm which accounts for the duple feel. The soprano, alto, and tenor voices combine to create the simple-triple meter. When all four voice parts are combined, the result is two-against-

three, or *sesquiáltera*. Notably the bass is the only voice that sings on the fourth eighth note of the measure (Musical Example 30).

11

plin, pi-lin, pin, pin, pi-li-pi

la-ran lan lan la-ran lan la-

la-ran lan lan la-ran lan la-

pon, pon, pon, pon

Scale degrees: 5 1

Musical Example 30 Bass provides compound element and syncopation in SATB *earthsongs* version, m. 11.

("Mata del anima sola," used with permission)

The idea of three quarter notes against two dotted quarter notes is only the structure upon which *joropo* music is built. Performers play complex combinations within this system, creating cross-rhythms that can become increasingly sophisticated. For example, the first two beats of the SAT voices are almost always syncopated. These same voices momentarily confirm the  $\frac{3}{4}$  time signature when they deliver two strong eighth notes on beat three (Musical Example 30).

In a traditionally Western  $\frac{6}{8}$  time signature, the strong beats normally fall on one and four. In m. 11, the bass does sing on beat four, but it feels like a pick-up note. This is because beat four falls on the fifth scale degree (E) and then leaps upward to the first

degree (A). In a common V-I progression, the tonic would fall on a strong beat. In this case, the tonic falls on beat five. The “A” does fall on beat one in m. 12, but at this point the chord changes to D minor and so “A” is still not the root (Musical Example 30).

### Melody

*Joropos* sometimes begin with a long cry uttered by the soloist.<sup>135</sup> The note is usually of a defined height and reflects the vastness of the plains. This declamatory gesture evokes the ancient cattle calls of cowboys as they move along.<sup>136</sup> This note is usually held on either on the fourth or fifth scale degree.

This particular feature is realized in the opening of “Mata del anima sola.” Even though the note is on the third degree rather than the fourth or fifth, the intent to reflect the plainsman’s cry is clear. This is achieved by placing a fermata on the first note of the piece, which is sung by the soloist (Musical Example 31).

Musical Example 31 Plainsman’s cry, *earthsongs* SATB version, m.1.

(“Mata del anima sola,” used with permission)

---

135. Lengwinat, 17.

136. Ibid., 17.



In a *joropo* ensemble, an *arpa* is the main melody instrument. One common characteristic of this instrument is its use of *hemiola*.<sup>137</sup> It is also common in *joropo* music for melody instruments or singers to begin phrases on an off-beat.<sup>138</sup> This characteristic is represented in “Mata del anima sola” by the sopranos, who mimic the *arpa* (Musical Example 32).



Musical Example 32 Sopranos mimicking the *arpa*, entering one eighth note late, mm. 8-10 in *earthsongs* SATB version, mm. 8-11.

(“Mata del anima sola,” used with permission)

The practice of creating a melody that seems to enter one eighth note late is also demonstrated by the solo singers in both “Mata del anima sola” and “El Cunavichero” (Musical Examples 33 and 34).

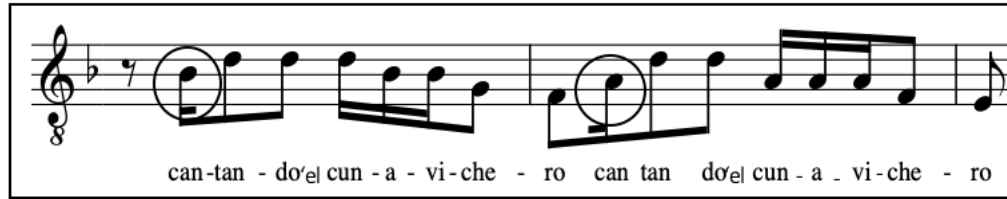


Musical Example 33 Singer one beat late in *earthsongs* SATB version, mm. 24-25.

(“Mata del anima sola,” used with permission)

137. Ibid., 19.

138. Ibid., 18.



Musical Example 34 “El Cunavichero,” as performed by Eneas Perdomo, singer “one beat late.”

(Transcribed by author)

The contour of the melodies of “El Cunavichero” and “Mata del anima sola” are noticeably similar. The first few syllables of a phrase skip upward in an arpeggiated manner. The next few pitches remain stagnant, then fall toward the end of each measure. This seems to consistent with the construction of many *joropo* melodies (Musical Examples 33 and 34).

In this chapter, a close examination revealed minor changes between the manuscript and *earthsongs* editions. These changes were inconsequential. The notes and rhythms remained intact from the original version to the latter editions. Therefore, the *earthsongs* editions are authentic replications of Estévez’s original work.

The goal of *earthsongs*, as stated on its website, is to bring “high quality multicultural choral music to choirs.”<sup>139</sup> Thus the reason this publisher was not satisfied to just reproduce Estévez’s notes and rhythms is clear. The publisher employed Guinand’s special knowledge as a culture bearer to help provide some context for the piece. For this reason, these editions include liner notes. Grau was also invited to make an

---

139. “About Us,” *earthsongs*, accessed July 17, 2018, [http://earthsongschoralmusic.com/index.php?main\\_page=about\\_us](http://earthsongschoralmusic.com/index.php?main_page=about_us).

SSAA arrangement for the purpose of helping the music of Venezuela to reach an even larger audience.

Guinand's liner notes were compared to information found outside of the octavo. The notes and rhythms were also scrutinized for authentic elements. The results showed much in common between a typical *joropo* performance (Perdomo's "El Cunavichero") and "Mata del anima sola." Although there were differences, those differences were mainly the result of a change or mixing of mediums and artistic choice by the composer.

## CHAPTER V – MATA DEL ANIMA SOLA AND THE SYNTHESIZED CHECKLIST

In this chapter, the Synthesized Authenticity Checklist found at the end of Chapter II will be applied to the findings in Chapter III and Chapter IV. The approach will be that of a teacher attempting to verify the authenticity of a multicultural octavo before selecting it for his or her ensemble.

### Cultural Insider Involvement at Every Stage

The first category of the Synthesized Authenticity Checklist for Choral Directors is “Cultural insider involvement at every stage.” Three subcategories included composer, editor/publisher, and teacher. The composing phase is the earliest stage of any musical creation. Since composers are the first in line to carry the burden of authenticity, it may be that they also bear the most responsibility.

#### Composer

Based on the evidence, Estévez is both a composer and a culture bearer. He grew up in Guárico, Venezuela, a Venezuelan state located in the plains. Because he was trained by musicians of the culture, his perceptions of *zoropo* music can be trusted. While even fellow members of a culture can disagree about categories for Venezuelan music, these differences would likely go unnoticed by someone outside of that culture.<sup>140</sup> From the viewpoint of an American choral director who is considering this octavo, Estévez passes as a qualified culture bearer.

---

140. Brandt, 523.

### Librettist

This subcategory does not exist in the Synthesized Authenticity Checklist but should be added. It is evident that Torrealba, the author of the text, is also a true culture bearer. His writings about *los llanos* are well documented and respected by Venezuelans. The fact that several Venezuelan composers have set his poetry to music testifies to his deep understanding of the culture. Perhaps no one is more qualified to describe a way of life or a landscape than a recognized poet of that country.

### Editor/Publisher

These two players are linked because they worked together to create the final product. In the case of “Mata del anima sola,” *earthsongs* reached out to Guinand for her knowledge of Venezuela, *joropo*, and the choral genre. Guinand is clearly a culture bearer. Not only is she personally acquainted with the culture and its music, but she is also a choral director. She was friends with Estévez and knows his works intimately. Guinand has also spent quite a bit of time in the United States and is fluent in both Spanish and English. These factors make her an excellent conduit through which the special elements of *joropo* can be transmitted.

Interviews with the publisher *earthsongs* confirm that its aim is to produce primarily multicultural choral repertoire. The research thus far indicates that attaining intimate knowledge of a culture is a key element in achieving authentic musical performance. This seems to be the reason why *earthsongs* (and other publishers) places cultural context sections inside of its octavos. These sections help the conductor understand what is unique about a certain kind of music and culture.

The company also selects an editor based on that individual's specialized knowledge of a particular region. Before it accepts a piece that claims to represent a region, it expects the composer to have a certain level of knowledge and experience with that place.

The publisher's website allows searches by category that include voicing, series, sacred or secular, and others. A search box allows site users to explore the catalogue by country or language. "Mata del anima sola" is one of about a hundred titles that appear when the word *Venezuela* is entered. Once the octavo has been selected for review, the researcher is taken to a page that gives more details about the piece (Figure 16).

**mata del anima sola (T, satb)**

**Catalog ID:** S-38  
**Translation:** tree of the lonely soul  
**First Line:** mata del anima sola  
**Composer:** antonio estevez  
**Author:** alberto torrealba  
**Voicing:** sabb  
**Solo:** T,  
**Accompaniment:** a cappella  
**Language:** spanish  
**Country:** venezuela  
**Series:** musica de latinoamerica  
**Other:** cd01 best  
**Score:** ea.mata.satb.pdf (pdf link)  
**Sound:** ea.matat1.mp3 (mp3 link)

**\$1.80**  
 Add to Cart:   
 ADD THIS TO MY CART

*Mata del anima sola* has two distinct sections: one slow and meditative, and the other very quick and rhythmic based on a combined 3/4 and 6/8 meter which is characteristic of a dance called *joropo*. The music depicts the solitude and mystery of the *llanos*, the high plains of Venezuela, while the tenor solo the *llanero* or "man of the plains" whose songs are improvised. See also the ssaa version (S-128).

Figure 16. Description of "Mata del anima sola" from *earthsongs* website.

First, the title and cover of the piece are displayed. Underneath are more general descriptions. The title is translated into English, then the first line of the song is given. Composer and author are revealed, followed by voicing and accompaniment. Language

and country of origin are next, followed by the octavo's connection to a series. Further down the page is a link to an audio CD that contains a complete performance of the work. The last two categories contain a PDF of the piece's first page and a twenty-four second MP3 of a performance. Following this information, the site provides the current price of a single copy. At the very bottom, a more detailed description of the piece is given. This description is an excerpt taken from the last page of the octavo written by Guinand.

Some of the *earthsongs* titles offer spoken pronunciation CDs, but most of the available CDs provide languages that are less familiar to the United States than is Spanish. A sampling of pronunciation CDs from *earthsongs* includes middle eastern, eastern European, and Asian languages. Not every piece in their catalogue provides this much detail. For this reason, many publishers, including *earthsongs*, provide either a free copy or discounted copy of music for the purpose of score study. A teacher must consider issues such as voicing, range, and difficulty level before committing to such an expensive purchase for his or her choral program.

#### Teacher

Having made the decision to order a multicultural octavo for the choir, the teacher bears the onus of accurate cultural representation. From the research, it seems that if a conductor applies the principle of cultural insider involvement in the selecting, teaching, and performing stages, this involvement would increase his or her competence. As a result, a conductor's confidence and his or her willingness to teach multicultural selections might also grow.

## Cultural Context

The extra-notational context provided in the octavo was helpful. Guinand, the editor, revealed both musical and cultural aspects of Venezuela, *joropo*, and the text. From a musical standpoint, she begins by explaining that the form of the music is in two parts. Next, she explains the specifics of *joropo* meter and how each voice part in the piece represents an instrument in a *joropo* ensemble.

Guinand also describes the connection of the music with the culture. She makes it clear that music and dance are both part of *joropo*. *Los llanos* is described as mysterious and solitary. She also explains the song of *los llaneros*. Finally, she introduces the reader to both Estévez and Torrealba and explains their connection to Venezuela and the nature of their works.

Even though the liner notes served as a helpful starting point, more questions needed answering. A close look at the score revealed that no specific tempo marking was recommended in the *earthsongs* editions. However, other sources confirmed that *joropo* music is performed at approximately 208 bpm. Listening to recordings and viewing video performances of Venezuelan *joropo* ensembles confirmed this tempo.

Further investigation revealed additional aspects of *joropo* such as octosyllabic phrases, the traditional long opening cry made by the soloist, and the significance of Cantaclaro and mares in Venezuela. This information was only found in materials that extended beyond the score. Holding personal interviews gave even more insight into Venezuelan life, culture, the plains, and *joropo*. Some of this information included descriptions of the apparel worn during traditional dances. Other information was more



personal and contributed greatly to this researcher's understanding of *joropo* and the plains.

#### Cultural Sensitivity with Regard to Sacred/Ritual Music

Not every category from the list is necessarily relevant to this piece. For example, “Mata del anima sola” is not religious or sacred in content, so a category involving respect for sacred music does not apply. However, the reverence for country and land depicted in *joropo* music shows a spiritual-like connection between Venezuela and its people.

Prudence should be exercised here. A piece of land might be commonplace to a Westerner but sacred in another part of the world. A little extra study about the region, its people, and their values could help avoid an unintended offense.

#### Language

“Mata del anima sola” does not contain a pronunciation guide. Guinand states that is the job of conductors to study the phonetics of a language, its prosody, and the accentuation of words and phrases.<sup>141</sup> Thankfully, Spanish is taught as a second language in most American schools, so it is likely that American choral directors have already studied the language to some degree. If not, finding a tutor would be as simple as setting up a time to meet with the Spanish teacher at their school or in their community.

Another point regarding language on the Synthesized Authenticity Checklist is that directors should listen to recordings. The nuances of a language might not be treated the same when it is spoken and when it is sung. For this reason, finding a recording of the

---

141. Maria Guinand, emailed to author, November 17, 2017.

exact text being sung is helpful. Many renditions of “Mata del anima sola” are available online. A simple YouTube search revealed a plethora of choirs singing the SSAA and SATB versions. Guinand suggests that it is good practice to listen to ensembles close to the region or composer.<sup>142</sup> She also believes that listening to different versions of a piece is good practice.

In this octavo, both a translation and transliteration are given. Although these are helpful, a further explanation not given in the octavo is needed to understand the significance of Cantaclaro and the mare.

Cantaclaro, also known as Florentino, is a fictional character of Venezuelan folklore who leaves his home in search of adventure, singing along the way.<sup>143</sup> He is compared somewhat to a classic troubadour with a wondering spirit and a fantasizing nature. Through his poetry, Cantaclaro declares his love of freedom as well as his love for the land.<sup>144</sup>

Mares in Venezuela are an integral part of farm life. Just as in North America, horses often form a special bond with their owners. Some farmers even invent songs intended to lighten the load of these majestic partners as they toil side by side.<sup>145</sup>

---

142. Ibid.

143. Enrique Anderson-Imbert, *Spanish-American Literature: A History*, 2nd ed. (Detroit: Wayne State University Press, 1969), 519.

144. "Nivel de la historia." ClubEnsayos, June 2, 2012, <https://www.clubensayos.com/Temas-Variados/Nivel-de-la-historia/204607.html>.

145. Dale A. Olsen, “The Music of South America,” in *The Garland Encyclopedia of World Music*, eds. Dale A. Olsen and Daniel E. Sheehy (New York: Routledge, 1998), 538.

One way to help a student connect with another culture is to highlight some similarities between groups of people. For instance, many people of the world feel a strong connection with their homeland, especially those who live in rural areas. American patriotic, folk, and country music often contain odes to the homeland. This fact could be a gateway for an American singer who is trying to connect with Torrealba's abiding love for *los llanos*. Legends and folklore are also common to humanity. When discussing Cantacaro, an American student might be reminded of Paul Bunyan or John Henry. Even though fewer people grow their own food today, most have visited a farm, or at least know of someone who lives or has lived this life. For an urban-dwelling choir, a planned trip to a nearby farm might be a good start. These are just a few ways by which a teacher might help students connect to Venezuelan culture, and more specifically, to life in the plains.

### Movement

"Mata del anima sola" itself does not call for movement. However, an investigation about *joropo* showed that dances often accompany the music. This connection leads to an important point that should not be overlooked. Just because an element might not apply in a performance situation does not mean it should be ignored completely. There may be a good reason to keep a category in play because it is a necessary ingredient of the cultural enrichment process. Movement is yet another point where a cultural connection could be achieved, so it should be included in the teaching of this piece. Furthermore, when native Venezuelans were asked about their experiences with *joropo*, the responses nearly always linked dance and music. Many videos available

online show indigenous dancers performing traditional *joropo* dances, and the wide availability of these videos confirms the importance of dance in relation to *joropo*.

### Recordings/Field Recordings

The authors of the checklists in Chapter II suggested that if a trip to a country or region is not possible, the next best way to immerse in the culture is through video and audio recordings. Many Venezuelan *joropo* ensembles are available for view online. An entry of “joropo” into a search engine will produce a number of videos of both ensembles and dancers. A variety of free applications on most mobile devices also offers easy access to this music.

A quick internet search for “Mata del anima sola” produced roughly sixty different videos of choirs singing Estévez’s arrangement. The only performance found that was not of a choir was an arrangement (of the octavo) by the Tangora Trio of Switzerland. The group consists of a pan flute, a guitar, and a pianist. The pianist played the part of the *bordones* and *arpa*. The guitar was the *cuatro*, and the pan flute played the tenor solo.

Because there is no original *plains harp ensemble* version of this song, the next best recording would be of a choir that lives close to the region. A cursory internet search revealed several online performances by Venezuelan choral ensembles. One performance was by the Schola Cantorum de Venezuela, which was founded by Alberto Grau.<sup>146</sup> The Schola Cantorum performance was conducted by Ana María Raga with opening

---

146. “Mata Del Anima Sola - Schola Cantorum de Venezuela,” YouTube, May 31, 2009, <https://www.youtube.com/watch?v=Z1VfAPIeLJY>.

comments by Maria Guinand. Another performance was found of the Coro Nacional Juvenil Simón Bolívar, conducted by guest conductor Raúl Delgado Estévez, a native of Calabozo, Guárico.<sup>147</sup>

The Schola Cantorum used the *earthsongs* arrangement, the Coro Nacional Juvenil used the original version. Both conductors used a two pattern most of the time during the *joropo* section, as Guinand suggests. However, Raúl Estévez occasionally used a subdivided gesture at the start of certain phrases. Estévez's tempo was roughly 208 bpm. Raga's tempo was as fast as 240 bpm. It was evident from the videos that the difference in the size of the venues was significant. Estévez conducted in a large and resonant hall; Raga conducted in a smaller, denser space. Also, Estévez's choir consisted of younger singers. These two elements could account for the gap between the tempi. *The Garland Encyclopedia* states that 208 bpm is a "common pace," so there must be some variance within the genre.<sup>148</sup>

Another performance by the Houston Chamber Choir was conducted by Maria Guinand. In this case, a real *cuatro* and *maracas* were added to the choir.<sup>149</sup> When asked about including instruments that do not exist in the score, Guinand simply stated, "Why

---

147. "Mata del ánima sola - Estévez. Coro Nacional Juvenil Simón Bolívar. Raul Delgado Estevez," YouTube, September 8, 2016, <https://www.youtube.com/watch?v=MhzBWMPloSs>.

148. Brandt, 540.

149. "Houston Chamber Choir - Mata Del Anima Sola," YouTube, March 21, 2014, <https://www.youtube.com/watch?v=kde2IPiZbfE>.

not?”<sup>150</sup> Guinand’s tempo was between the others at about 225 bpm. She also conducted the *joropo* section in two.

Each of these performances was of the SATB arrangement, and all three presented a motionless conductor as the soloist sang the opening improvised call to *los llanos*. The conductors all began interjecting tempo at the start of the fast section. Noticeable also was that all three soloists did not sing with rhythmic precision. Each sang in a more improvisatory manner, intentionally lagging behind or catching up to the choir. These details are not indicated in the score and can only be learned by observing culturally informed performances.

### Unique Aspects

#### *Art*

Viewing art from a culture is another entryway to cultural insight. Interestingly, *earthsongs* attempts to cover their octavos with a piece of art from the representative culture.<sup>151</sup> For instance, the cover of “Mata del anima sola” features a drawing by Catalina Celis Reasoner, who studied at the Universidad Metropolitana in Venezuela. The artwork describes the scene represented in the text (Figure 17).

---

150. Maria Guinand, emailed to author, November 17, 2017.

151. *earthsongs* Representative, emailed to Jesse Noote, August 27, 2014.

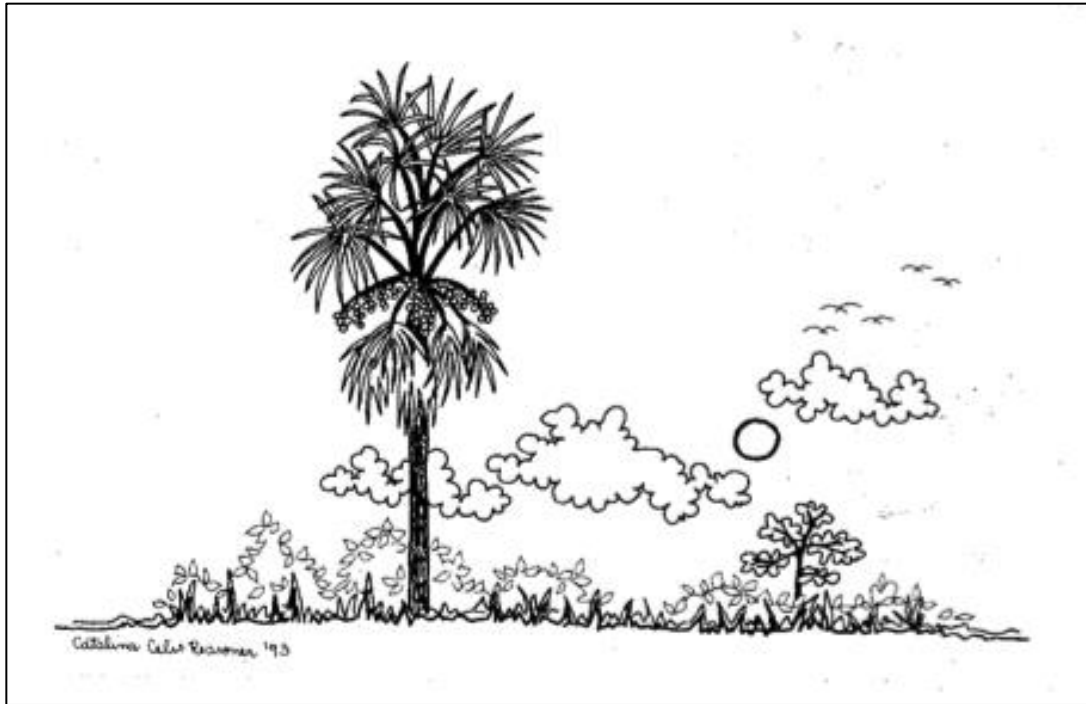


Figure 17. Cover art of “*Mata del anima sola*,” *earthsongs* SATB version.

#### *Rhythm/Gesture*

As stated earlier, rhythm and meter are two defining characteristics in *joropo* music. Guinand says that one element often lost in *joropo* is the freedom of the rhythm. She explains that the various complex rhythms should eventually “hook” together in a natural way and that this will be accomplished if the ensemble members listen to each other and enjoy the cross-patterns. After observing many performances of “*Mata del anima sola*” over the years, Guinand also says the most common mistake American choirs make is to approach the *joropo* in triple meter rather than duple meter. According to her, the syncopations will occur more naturally when the choir senses the duple, or  $\frac{6}{8}$  pattern. Although it may be counterintuitive to some conductors, a two pattern should be used in order to achieve a free-feeling *joropo* rhythm. Using a two pattern is one possible one way by which the conductor can help keep an authentic element of this music intact.

Guinand also states that conductors should memorize the score in order to discover the music that is beyond the score.

### *Tone*

One issue with which choral directors have to wrestle is the use of tone. According to Lengwinat, the most appropriate approach to tone in *joropo* singing is a nasal one.<sup>152</sup> This statement is easily verified by listening to native *joropo* singers. However, the score does not request a nasal sound as it does in Sarah Hopkins's "Past Life Melodies." At this point, a choral director must decide. One teacher might ask a soloist to use a *bel canto* style, while another may ask for a more "authentic" tone. With this in mind, perhaps it is a good idea for "tone quality" or "timbre" to be inserted as a category into a choral authenticity rubric. Of the three videos previously cited, it seems that all three soloists used a *bel canto* approach, thus holding to a more traditionally Western choral approach.

### Summary

Using the Synthesized Authenticity Checklist as a guide, this researcher found that the music, text, and cultural context presented in "Mata del anima sola" correlated to sources outside of the octavo. The information in the score was compared to data gathered from encyclopedias, personal interviews with native Venezuelans, articles, and videos of indigenous performances.

It was discovered that the composer, librettist, editor, and arranger were all culture bearers. At first glance, the octavo seems potentially representative of *los llanos*

---

152. Lengwinat, 17.



and *joropo* because those involved in its creation are connoisseurs. Although not comprehensive, all of Guinand's statements were consistent with outside sources about Venezuela and *joropo*.

First, Guinand states that the combined meters of  $\frac{3}{4}$  and  $\frac{6}{8}$  are "characteristic of a dance called *joropo*." Second, the music represents the "solitude and mystery of *los llanos*," and that these songs are improvised. Third, the choir parts mimic *joropo* instruments. Fourth, the altos and tenors "have the rhythm of the *cuatro*." Fifth, the sopranos represent "the diatonic harp" (*arpa*). Sixth, the basses are "*bordones*."

The only glaring omission in the octavo seems to be the curious lack of a specific tempo marking. While this information was accessible elsewhere, it would save time for the conductor to at least have a proximal tempo marked in the score.

Overall, the notational content seemed consistent with the research presented about Venezuela, its culture, and its folk music. More specifically, there are close connections between the notation of "Mata del anima sola" and the writings about *joropo* form, rhythm, time signature, and melody. This octavo also strongly resembles recordings of recognized *joropo* practitioners such as Eneas Perdomo. Taking the change of medium into account, it appears as though "Mata del anima sola" has the credentials to be called "representative" of Venezuelan *joropo*.

In light of this particular research, some elements could be added to the Synthesized Authenticity Checklist. While the initial list was helpful, even more categories emerged as details about Venezuela and *joropo* were learned. It is also clear that some subcategories need their own special treatment. Additions to the original authenticity checklist will be set in **bold** (Figure 18).

1. Cultural insider involvement at every stage
  - a) Composer/**Librettist**
  - b) Editor/Publisher
  - c) Teacher – selecting, teaching, and performing the music
2. Cultural Context
  - a) Personal immersion/study or culture bearer present in classroom
  - b) Perspective: eliminate musical or cultural preconception
3. Cultural sensitivity with regard to sacred/ritual
  - a) Respect for representative culture
  - b) Sensitivities of performers
4. Use of original language
  - a) Pronunciation guide/native speaker/native singer
  - b) Translation
  - c) Transliteration
  - d) Explanation/meaning
  - e) **Unique grammatical elements**
  - f) Recordings of native speakers/singers
  - g) **Treatment of diphthongs, triphthongs/contractions**
5. **Notational Elements**
  - a) **Rhythm**
  - b) **Melody**
  - c) **Tempo**
  - d) **Meter**
  - e) **Harmony**
  - f) **Form**
6. **Vocal Elements**
  - a) **Timbre/technique**
  - b) **Vocal performance practice**

7. Movement

- a) Difficulty of movements
- b) Concert attire/wardrobe limitations
- c) Appropriateness of movements for concert setting
- d) Movements that affect the voice
- e) **Acknowledge movements associated with the genre even though the score may not require it of singers**

8. Recordings/Field Recordings/Visual Aids

- a) Audio
- b) Video

9. Unique aspects

- a) Transcription/genre/medium
- b) **Indigenous art and poetry**
- c) **Conducting gesture**

Figure 18. *Addendums to Synthesized Authenticity Checklist for Choral Directors.*

Finally, here is a list of authentic elements contained in “Mata del anima sola” that were found as a result of this research. Items that were found inside and outside of the octavo will be categorized (Figure 19).

Authentic Elements Found in Octavo	Authentic Elements Found in Outside Sources
<p><i>Joropo</i> ensemble – consists of singer, <i>cuatro</i>, <i>arpa</i>, and <i>bordones</i>, accompanies dance.</p> <p>Estévez and Torrelba – culture bearers.</p> <p>Meter: Sesquialterra – combining <math>\frac{3}{4}</math> and <math>\frac{6}{8}</math>.</p> <p><i>Llanos</i> – located in plains of Venezuela.</p> <p><i>Llanero</i> – man of the plains.</p> <p><i>Joropo</i> – also a dance.</p> <p>Soloist – usually a tenor, songs are improvised.</p>	<p><i>Joropo</i> ensembles – many different kinds of ensembles in this genre, styles, instrumentation.</p> <p><i>Plains harp ensemble</i> – <i>Cuatro</i> provides harmonic and rhythmic foundation, <i>arpa</i> and <i>bandola</i> provide melodic content. Band also includes <i>maracas</i>, which add rhythmic variance and complexity.</p> <p>Guinand – a culture bearer.</p> <p><i>Joropo</i> – forerunner was <i>fandango</i> from Spain; term can also refer to a gathering/fiesta. Considered creole music.</p> <p><i>Joropo</i> dance – dance in pairs, hands locked; traditional apparel such as <i>liqui liqui</i> and <i>alpargatas</i>; lots of stomping on the ground by the male, complex footwork.</p> <p><i>Joropo</i> music – many forms/sub-genres.</p> <p>Melody – often skips up in arpeggiated style, then falls at the end of phrase; often enters one beat “late.”</p> <p>Harmonic structure – often i-iv-V chords.</p> <p><i>Joropo</i> tempo – around 208 bpm.</p> <p>Vocal – traditionally nasal sound; long “cry” at the beginning of songs.</p> <p>Form – repetitious choral progressions; <i>puentos</i>; AA BB AA BB, etc. is common.</p>

Authentic Elements Found in Octavo	Authentic Elements Found in Outside Sources
	<p>Text – repetitive; <i>joropo</i> often makes use of coplas and octosyllabic phrases; horses and farm life integral to <i>joropo</i>, as is the land, love of country and romantic love; significance of Cantaclaro, who is a part of Venezuelan folklore.</p> <p>Singing is syllabic.</p>

Figure 19. *Authentic elements found in “Mata del anima sola.”*

## CHAPTER VI – CONCLUSIONS

### The Synthesized Authenticity Checklist: Benefits and Cautions

The Synthesized Authenticity Checklist was helpful, but an examination of Venezuela and Estévez's octavo revealed that authenticity checklists may only be useful when examining a particular piece or style. It is probably not prudent to use a "one size fits all" approach to such a quest for authentic elements. As this research proved, not all categories apply to every kind of music. For example, there were no specific sacred or ritual considerations for this piece, so that category might be eliminated.

However, even though a category may appear irrelevant on the surface, it is best to dig a little deeper before ignoring it altogether. There may be a missing element from the octavo's editorial notes that possesses some underlying significance. Even though *joropo* does not ordinarily reference a deity, this music reveals a profound love and respect for the homeland. Additionally, both the poetry and music of Venezuela reflect an almost spiritual connection between Venezuela and its inhabitants. For these reasons, the "Sacred" category might be considered after all.

Furthermore, "Mata del anima sola" did not require the category of movement, but culture bearers made it clear that dance is an integral part of *joropo*. Even though this element may not be a part of the performance, the "Movement" category should not be excluded. It is probably good practice to keep more rather than fewer categories intact initially. If the researcher has done due diligence and found no connection to the music or culture, a category can be discarded.

Although cultures do have common elements, it is the dissimilarities that often make a culture unique. Consequently, a single authenticity checklist will not fit every

multicultural piece and any checklist should be considered a flexible document. For instance, the checklists created in this document resulted from the study of a particular octavo, representing not only a specific country, but a definite region within that country as well as a distinct style. Since there are many different kinds of *joropo*, other checklists might be created if these variations were to be examined. Other categories might need to be added depending on the region or the kind of music being performed.

#### Checklists: Intentions and Limitations

These checklists were not intended to confer value or diminish the value of any multicultural choral creation. If a piece labeled “multicultural” fails to pair with a particular checklist, that fact alone does not necessarily discredit it. At this point, the question of intent must be addressed. If Estévez desired that this octavo be a close replication of *joropo*, then searching for authentic elements makes sense. However, if he wrote the piece simply as a personal interpretation of *joropo*, the quest for authenticity may not be as productive. The difference here seems to be between “representative” and “interpretive.”

Claude Monet’s *Sunrise* is a painting of a real place, Le Havre, France. However, the artwork itself is an interpretation. Monet did not attempt to paint an authentic version, but an artistic and personal one. Impressionism was often inspired by real scenes, but it presented those scenes through the eyes of the artist. In this painting, the viewer gets to see a sunrise as Monet interpreted it.

On the other hand, realism in visual arts is the “representation of real objects such as actually exist” and “devotes itself to representing events, persons, costumes, and

places as accurately as possible.”<sup>153</sup> Patrick Kramer’s hyper realistic painting, *Double Daffodil*, is so true-to-life that it could easily be mistaken for a photograph. The point is that this presentation is intentional.

Milagros Quesada says ethnomusicologists believe that “all musics are good if they fulfill the purpose for which they were created.”<sup>154</sup> The difference in value between authentic and interpretive works is not in question here. Although Monet’s *Sunrise* does not look like an actual sunrise, history has shown that his individual interpretation contributed something valuable to art. Likewise, a composer might want to give an “impression” of *joropo* to the listener, though not an exact replication. In this case, musicians might evaluate the composition for its artistic merit but need not evaluate on the basis of authenticity because this was not the composer’s intent.

The reasons for searching out authentic elements in multicultural works are twofold. First, if claims are made, it is the nature of academia to investigate them. When a composer or editor who is also a culture bearer makes a claim of authenticity, that claim can likely be trusted. However, even the most well-informed culture bearer can make a mistake. The researcher is wise to follow the Russian proverb, “Trust, but verify.”

Second, the purpose of the research is not to stand in judgment, but to become enlightened. The goal is to discover new people, new places, and new music. Due to the

---

153. Jules Adeline, *Adeline's Art Dictionary: Containing a Complete Index of All Terms Used in Art, Architecture, Heraldry, and Archaeology* (1891) (Kessinger Publishing, LLC, 2009), 331.

154. Milagros Agostini Quesada, “Teaching Unfamiliar Styles of Music” in *World Musics and Music Education: Facing the Issues*, ed. C. Jones (Reston: R&L Education, 2002), 144.



nature of octavos, cultural context sections are allotted little space, usually either on the first or last page. Even the best editors can disclose only so much information. Although the data provided in “Mata del anima sola” was found to be mostly accurate, there was much more to be discovered about Venezuela and *joropo* beyond the covers of the sheet music. A question worth asking is whether or not music is an interdisciplinary art. If a teacher believes that music stands in isolation, then simply performing a multicultural octavo’s notes and rhythms accurately will suffice. However, if the teacher’s approach is interdisciplinary, then digging deeper into the culture is necessary.

### Efficiency

One of the problems related to authenticity and multicultural choral works is the issue of efficiency. Teachers who are already stretched with curricula demands and busy schedules may find it challenging to invest much of their valuable time for a piece that may last three minutes on a program. In one sense, there is no way around this difficulty. As in other undertakings or situations such as interpersonal relationships or an exercise program, the input often directly affects the output. It is possible to perform a piece note for note and not go any further, but truly investing in a process can lead to more meaningful levels of understanding.

If a teacher knows where to look, the distance between the unknown and the known can be shortened. In an age of rapidly evolving technology, the world grows continually smaller. A few clicks of a button might yield more information than hours of searching through card catalogues. Connecting with someone from another culture in such a short time has never been easier.

Through applications such as Facebook groups, people can start or join a topic-centric conversation in minutes. In fact, through a Facebook group called, “I’m a choir director,” thousands of choral directors world-wide engage in discussions related to all things choral. Everyone from beginners to veterans may contribute to the dialogue.

HelloTalk is another application that connects people all over the world who are interested in learning each other’s language. An English speaker who desires to learn Portuguese can be tutored by someone in Brazil who wants to learn English. The communication can be by text message, voice recording, or even video conference. Many enjoy talking about their culture with someone who wants to learn. In some cases, two of these seekers might even live in the same town and shop daily at the same grocers and markets but never have a reason to meet. These new applications create avenues through which previously unlikely encounters become nearly guaranteed for their users.

Along with the octavo itself, internet searches for “*joropo* music” served as a catalyst for this research. Mobile phone applications such as Pandora, Spotify, iTunes, and YouTube can provide quick access to music of almost any genre, and many even have entire channels dedicated to a particular artist, style, or genre. In addition, most of these applications are offered for free or marketed at minimal cost and can be accessed at any time and place. These programs also respond to the interest of listeners by automatically playing similar music. Some smart applications even make suggestions based on a user’s listening history.

Local and university libraries are also replete with resources. Libraries frequently dedicate sections or entire floors to music research. *The Garland Encyclopedia of World Music* proved extremely useful in the course of this study. This particular encyclopedia is

a collection of music research by country. At the end of each entry is a list of suggested readings and additional resources connected with that particular country or style.

Reaching out to a nearby university musicologist or ethnomusicologist could also be a direct line to resources and insights. Ethnomusicologists are efficient at finding ways to interact and connect with people in other cultures. They can also help the novice researcher uncover his or her own prejudices and learn to see through the eyes of another. As Quesada states, an “ethnomusicologist is an anthropologist who ultimately studies people through music, not the other way around.”<sup>155</sup>

Because all teachers need continuing education units to maintain certification, taking a world music survey through a university might be helpful. These courses often come with resources about cultures. They may also give information on how to find musicians, culture bearers, and information about performing the music. Some of these classes are even available online.

Another way to deepen an understanding of the score is to ask a publisher about the possibility of contacting a composer, arranger, or editor. In the course of this research, several representatives from various publishers were contacted through email. Most of them responded within several days and provided the requested contact information.

#### Cultural Context: Theory and Practice

Nearly all of the literature related to musical authenticity emphasized cultural context. Quesada talks about the need for “reasonable adaptivity” in regard to context and authenticity.<sup>156</sup> He once had an exchange with the Thai master, Panya Roongruang. In

---

155. Ibid., 141.

this interview, Roongruang cautioned against putting too much emphasis on context and not enough on the music itself. This caution pertains especially to teachers of elementary students. He explained that children often respond more to music than they do conceptualizations of context and meaning. The point here is that depth of context depends on the age and ability of the class.

In 2007, conductor Robert Ward asked conductor Jameson Marvin his opinion about authentic performance practice in general. Marvin said that he dislikes the term “authentic” because “it is too narrow a term.”<sup>157</sup> He expressed more interest in context and in capturing the aesthetic connected with the history of the music. While Marvin was talking about the kind of music that might be discussed in Western performance practice—the music of Brahms, Bach, or Palestrina—his ideas are relevant to multicultural music. He goes on to say that the most “authentic” performance is the one that is done with “clarity and expressivity.”<sup>158</sup> His basic premise is that the end goal is expression. For Marvin, authenticity for authenticity’s sake makes for a boring experience if the performer(s) fail to connect with the emotion and expressivity that the music affords.

Kazadi Wa Mukuna, a native of the Democratic Republic of the Congo (Zaire), agrees that context in some form should always be present. He also believes that music

---

156. Ibid., 155.

157. Robert J. Ward, “A Career of an Inspired Conductor: An Interview with Jameson Marvin,” *Choral Journal* 47, no. 11 (05, 2007): 17.

158. Ibid., 18.

can indeed be learned and understood outside of its context.<sup>159</sup> Sometimes adjustments and accommodations must be made depending on the situation. It is worth restating that the amount of allotted rehearsal time must also be considered. Some elementary students only see their music teacher once a week, so the amount of cultural information presented in class must sometimes be condensed and/or limited. In this instance, a teacher could assign students individual or group project outside of class.

### Culture Bearers

Another recurring theme found in this research was the suggestion of culture bearer involvement at every stage of a piece's development. However, questions arise as to what makes someone a proper consultant. Quesada points out that just because someone is of a certain ethnic heritage does not mean he or she has carried on the traditions of that culture, especially if he or she has been removed from that culture for an extended period of time. Furthermore, even a culture bearer may not be able to answer some questions. For example, if there is no musical system in place, it is likely that a culture bearer will not have answers to theoretical questions, and inquiries related to the history of instruments or even musical styles may be unknown by a native. Sometimes a culture bearer's knowledge is limited to a particular area of the country. Even when a culture bearer is not a musician, he or she may still provide valuable insight about the culture in general.

---

159. Milagros Agostini Quesada, "Teaching Unfamiliar Styles of Music" in *World Musics and Music Education: Facing the Issues*, ed. C. Jones (Reston: R&L Education, 2002), 156.

In the course of this research, an interview was conducted with a native of Caracas, Venezuela.<sup>160</sup> Mrs. Sawyer stated that she was not a musician but was well acquainted with *joropo* because it was the music of her people. In the course of the interview, a video recording of a choir singing “Mata del anima sola” was played for her through a laptop computer. After listening to the piece, she seemed confused and admitted that what she had just witnessed sounded and looked nothing of *joropo*. After explaining that the various voice parts were intended to mimic specified *joropo* instruments, she requested that she view the recording several more times. Over time, the *joropo* elements began to jump out at her as she listened more intently. At one point she stated that she even began to like it.

Perhaps this exchange with Mrs. Sawyer confirms Quesada’s point. Simply being from a particular region or country does not make one a culture bearer in every sense. With respect to general cultural knowledge, most natives will provide at least some helpful perspective, especially if the music in question is recognized as a national heritage like *joropo*. However, assuming that absolutely anyone from a culture can aid with particularities of authenticity is unwise. Disclosing elements of authenticity requires intimate knowledge of the music. There is some information that only a connoisseur will be able to reveal.

Quesada also says that sometimes a certain kind of music is more related to the immigrants of a country than to the country itself.<sup>161</sup> In this instance, it follows that at

---

160. Annery Sawyer, interviewed by author, Hattiesburg, MS, October 12, 2015.

161. Quesada, 142.

some point musical styles blended. Such is the case with *joropo* since it is considered creole music. For all of these reasons, it is important for the multicultural learner to avoid making assumptions or generalizations about any music or culture.

#### Issues of Medium and Transcription

On the other hand, it is interesting that Mrs. Sawyer, a native of Venezuela who regularly enjoys *joropo* and was taught to appreciate it in school, could not immediately recognize “Mata del anima sola” as *joropo* music. It is possible that the choral medium is so far removed from an actual *joropo* band that it simply took a while for her to make the transfer. One wonders if she would have recognized *joropo* sooner if a flute, piano, and guitar played the piece. Perhaps some mediums lend themselves to sounding more “authentic” at first hearing than do others.

A true *joropo* ensemble consists of four to five male participants.<sup>162</sup> Estévez’s piece is for SATB voices with a soloist. This difference in personnel immediately raises questions of authenticity. There is a striking visual difference between five males performing in the street and a mixed choral ensemble singing a cappella on a concert stage. At least four of the males will be holding instruments, but the choir members are empty handed. Also, a *joropo* band would probably be wearing *liqui-liquis* or some traditional garment; an American choir typically wears all-black, tuxedos and gowns, or some other choral or school attire. The audience of the *joropo* ensemble would most likely be Venezuelans enjoying some type of festivity; an American choir might perform for educational purposes before a predominantly American crowd.

---

162. Brandt, 540.

The visual elements between *joropo* ensemble and concert stage seem irreconcilable, but the musical elements such as pitch and harmony are much more attainable. *Joropo* music is compatible with Western notation, using primarily i-iv-V chords as its foundation. The tricky part is understanding and transcribing the complex rhythms (a dissertation by Stephen Primatic in 2004 offered suggestions for transcribing *joropo maraca* rhythms).<sup>163</sup> Regarding the transcribing of instruments to voices, the challenge is pairing each *joropo* instrument with the appropriate voice part.

The member of the band least affected by the change of medium is the soloist. Guinand makes it clear in the liner notes that the basses act as *bordones*, an appropriate role because the ranges are similar. In addition, vocal bass lines often bounce around in other genres and they often provide the foundation for chord structure. These also happen to be the primary functions of a *bordone* in *joropo* music, so the pairing works. The altos and tenors are supposed to represent the *cuatro*. A *cuatro* guitar has four strings, but only three voice parts represent the *cuatro* in “Mata del anima sola” (tenor I, tenor II, alto). Technically, one “string” is missing, but the absence goes unnoticed because the harmonic structure of i-iv-V chords remains. The soprano mimics the *arpa*. While the *arpa* has a larger range than a typical soprano, the *arpa* serves a melodic function and spends most of its time as the highest sounding instrument of the ensemble. This pairing also works because sopranos often sing melody and rarely cross underneath the alto or tenor lines.

---

163. Stephen Primatic, “Maracas in the Venezuelan Joropo: A Proposed Pedagogical Notational System,” abstract (DMA diss., University of Georgia, 2004), [https://getd.libs.uga.edu/pdfs/primatic\\_stephen\\_p\\_200405\\_dma.pdf](https://getd.libs.uga.edu/pdfs/primatic_stephen_p_200405_dma.pdf).



## Authenticity: Transcriptions and Arrangements

According to Stephen Davies, in order for something to be a transcription, several elements must be present. First, it must be the intent of the composer to make a transcription that is “faithful to the content” of a preexisting musical work. A transcription also means that the new work is set for a different medium than the original, but it “adequately resemble(s) and preserve(s) the musical content of the original work.” The transcription also “presupposes the prior existence of an independently identifiable work.”<sup>164</sup>

A transcription must be altered in some way. It cannot merely be a copy of the original. This can mean a change in a number of components: key signatures, instrumentation, notational variations, etc. In transcribing, the musician cannot simply lift all the notes from an orchestral score and place them on a bass and treble clef for a pianist. This type of attempt would either be a rendering that is “unplayable on the piano, or painfully unpianistic.”<sup>165</sup> In short, composers must understand the abilities and limits of the medium for which they are transcribing.

Davies distinguishes between “hommages to,” “arrangements on,” variations on,” and transcriptions. A true transcription is more faithful to the original than these other kinds of works. He also makes an important point in saying that perhaps the reason a

---

164. Stephen Davies, *Themes in the Philosophy of Music* (Oxford: Oxford University Press, 2005), 47.

165. *Ibid.*, 49.

piece fails to be classified as a transcription is because that was not the composer's intent.<sup>166</sup>

Davies says that a successful transcription is one that intends to represent an original. The only alterations made are for idiomatic reasons. The changes made are necessary because of the change in medium. He cites Beethoven's *Diabelli Variations* as an example of something that would be considered an homage to, not a transcription. Beethoven acknowledges the Diabelli composition as the inspiration for his new work, but there are too many deviations from the original to call Beethoven's work a transcription.

A transcription, or arrangement for that matter, is a transfer from one musical work to another. Thus a musical transcription cannot be made from a piece of literature or a painting. It follows from this definition that "Mata del anima sola" is not technically a transcription or arrangement because it is an original composition. Therefore, the best terminology to use in this scenario may be an "homage to" *joropo*, especially because there is an entire "choral" section in the piece that sounds nothing like *joropo* music. However, specific *joropo* instruments and the *joropo* genre as a whole are imitated by voices, so there is at least a sense in which this piece is "transcribed" or "arranged" for choir. In any case, some of Davies's points are relevant to authenticity and warrant consideration.

Davies also ponders the question of why people seem to be interested in transcriptions. First, he says, transcriptions are useful for pedagogical purposes such as

---

166. Ibid., 49-50.

training in theory and orchestration. In the past, transcriptions have also made it possible for people to enjoy large-scale works in the comfort of their home. A transcription of an opera for the piano is an example but could also be the case for a multicultural choral work. A group of singers may not be able to pick up *arpas* and *cuatros* and play them effortlessly as true *joropo* band member would, but the singers can enjoy the pleasures of *sesquiáltera* and octosyllabic phrases when a composer makes an octavo that is idiomatic for choir.

Davies points out that since any kind of music is available at the push of a button, it would seem that transcriptions might become obsolete. Why would a transcription be necessary if the original can be enjoyed by the mere click of a mouse? A possible reason is that transcriptions have come to have intrinsic worth.<sup>167</sup> He posits that transcriptions are valued because they reveal another side of the original through their re-presentation.<sup>168</sup> Perhaps the argument most relevant to this document is that transcriptions “enrich our understanding and appreciation of the merits (and demerits) of their models.”<sup>169</sup> Multicultural compositions, be they transcriptions, arrangements, or homages, are worth performing because they may serve this same purpose.

Even Davies acknowledges: “Authenticity in transcription is a relative notion that operates within the gap between transcriptions that are barely recognizable as such and transcriptions that preserve the musical content of the original work as fully as is

---

167. Ibid., 52.

168. Ibid., 53.

169. Ibid., 53.

consistent with respecting the characteristics of the medium for which the transcription is written.”<sup>170</sup>

In the case of “Mata del anima sola,” it is clear that a choral representation of *joropo* was indeed the goal. When asked about the problem of medium, Guinand stated that since a *joropo* ensemble uses instruments and choral performances use voices, the two cannot be compared.<sup>171</sup> For her, a choral “*joropo*” does not need to sound like an authentic *joropo* ensemble. Guinand states, “‘Mata del anima sola’ maintains the character of the dance but adds the particularities of the choral genre.” Guinand believes that “Mata del anima sola” is an authentic representation of *joropo* and even gave some tips on how to make the rhythms “hook” like a true *joropo*.

She also believes that transcriptions have challenges but should be as accurate as possible. On the other hand, she seems to agree with Mukuna, Marvin, and Quesada, that a narrow or absolutist approach to authenticity can become counterproductive. For her, medium must be considered and one medium cannot be compared to another medium. When asked what conductors should look for regarding authenticity, she stated that this question was not important from her perspective. What matters to Guinand is that multicultural works are good arrangements for the choral genre.

#### Issues of Vocal Production

One of the issues particular to choral ensembles is the issue of vocal production. Burton explains that in some instances, voice teachers have even refused to let their

---

170. Ibid., 54.

171. Maria Guinand, emailed to author, November 17, 2017.

students participate in a multicultural piece for this reason.<sup>172</sup> This is an issue that needs addressing. Burton argues that students need exposure to vocal techniques and tonal production other than *bel canto*. One reason is that some modern vocal and choral music require various techniques from the singer. Some music schools already treat musical theatre as a separate vocal style.

In many multicultural pieces, there are ways of singing that extend beyond Western tradition. One example is Sarah Hopkins's "Past Life Melodies," which introduces overtone singing.<sup>173</sup> Hopkins also asks the singers to use a nasal sound while chanting in this piece. Experts in the realm of multicultural music have made it clear that teachers and students who might enjoy this music simply for its exoticism would miss an opportunity. A more comprehensive (some might say beneficial) approach requires digging into the history and people behind this music. The findings would affect the ultimate goal for teaching the piece. Instead of an octavo that serves merely as a novelty that adds programmatic variety, the end result might be a student who gets to see through the eyes of Nepalese monks. The informed multicultural educator understands that this music is not a novelty for the monks but a way of life. It is not "multicultural" to them but a staple of their literature.

#### Issues of Pronunciation

"Mata del anima sola" does not come with a pronunciation guide, so a director unfamiliar with the language must solicit help from an outside source. Although many

---

172. Burton, 172.

173. Sarah Hopkins, *Past Life Melodies* (Australia: Morton Music, 1991).

publishers attempt to provide pronunciation guides, there is sometimes inconsistency here.<sup>174</sup> Burton encourages all publishers to use the same modified International Phonetic Alphabet when providing pronunciation guides. In order to create consistency and reliability, some resources such as the *Basil Series* do provide choral works in languages such as Zulu, Apache, Shona, Khmer, Korean, various Chinese dialects, and others.

#### Extra-Notational Information

Burton asserts that music educators should include extra-musical information with multicultural music, similar to that which is often provided in traditional Western music. For example, when Debussy's music is discussed or performed, Impressionism in the visual arts is often presented as well.<sup>175</sup> Burton insists that the same kind of historical and cultural contexts should be given when teaching multicultural music. Such consideration was given in the creation of "Mata del anima sola" as evidenced by an original piece of artwork of the Venezuelan plains placed on the cover of the octavo. The abundance of liner notes might explain why no pronunciation guide was present in this piece. Perhaps it was determined that since Spanish is the second most spoken language in the United States, other information demanded precedence.<sup>176</sup>

---

174. Burton, 172.

175. Ibid., 174.

176. James Burton, "The Most Spoken Languages in America," WorldAtlas.com, June 12, 2018, <https://www.worldatlas.com/articles/the-most-spoken-languages-in-america.html>.

## Tracing the History of the Octavo

The authenticity checklists suggested the involvement of a culture bearer every step of the way when a multicultural work is under consideration. In order to measure the amount of culture bearing in “Mata del anima sola,” this researcher first traced its history from inception to publication. At this point, the choral director has had no influence on determining the piece’s authenticity. The director may attempt to verify claims but until he or she purchases the music it is the composer, editor, and publisher who bear the burden of authenticity.

The composer and editor were both qualified culture bearers and the editor worked with *earthsongs* to produce “Mata del anima sola.” The representative from *earthsongs* stated that composers who wish to publish with the company must first adhere to certain guidelines. Many of these requirements are intended to ensure that the octavo portrays a culture and its music accurately. In the end, pieces are selected somewhat subjectively by the committee.

The next stop in the journey of the octavo was the conductor. Once the music leaves the publisher, the director becomes, in a sense, the next cultural carrier. This stage should not be ventured alone but should involve a true culture bearer. A general culture bearer may be helpful for grasping the broad picture, but seeking a culture bearer with knowledge of the particular musical style may be necessary. Guinand was a culture bearer who was also able to give details on both rhythm and even conducting gesture to help the *joropo* “hook” together.

For “Mata del anima sola,” additional information outside of the octavo was needed. For instance, no specific tempo marking was given in the *earthsongs* editions.

The research showed that *joropo* music is generally performed at approximately 208 bpm. Recordings of *joropo* ensembles confirmed this as well.

Several ways to get closer to the culture include reading articles, journals, and encyclopedias. Videos and recordings can provide even more in-depth understanding. As libraries become increasingly modernized through the internet, teachers can obtain information from almost anywhere in the world. Perhaps even more beneficial are personal interviews with at least one member of the culture. Personal interaction can go a long way in helping reveal the teacher's own preconceived notions about music and culture and simultaneously help the newcomer see an unfamiliar world through the culture bearer's eyes.

In this research, conversations with the composer, editor, arranger, and the publisher of an octavo proved useful in attaining additional information about the piece and its voyage. In the course of this research, the publisher helped put this researcher in touch with the editor, Maria Guinand. Although the composer is deceased, the editor knew him well and was able to give information about him and the piece.

What this research cannot do is demonstrate that one performance is more authentic than another. Guinand's advice about conducting pattern is a case in point. Is it really possible to prove that a conductor who leads the *joropo* in a two pattern produces a more authentic *joropo* than a conductor who chooses to use a three pattern? Perhaps, but this would be hard to substantiate.

Finally, there may be aspects of a piece that can be performed more authentically if the conductor has the correct information. However, this material might only be available outside the perimeters of the octavo. A teacher's ability to understand and



connect to another culture is often related to how deep they are willing to dig and how much time he or she can devote to the research process. Nevertheless, this step is important because the choral director may be the only bridge between the representative culture and their singers.

### Potential Research

There are multiple sub-genres of *joropo*, so the Synthesized Authenticity Checklist created for “Mata del anima sola” would not necessarily cover the particular elements of all *joropo* music. However, this document could be a resource for those who desire to teach a *joropo*-centric choral piece. It would provide a starting point from which a teacher could examine at least some common elements of the genre. Guinand states, “In the Venezuelan choral repertoire, there are many compositions based on the Joropo rhythm. For instance, ‘Curruchá’ by Juan Bautista Plaza, ‘ToyContento’ by Billo Frómeta, and a hundred more..., And many choral arrangements such as ‘Alma Llanera’ pub[lished] by *earthsongs*.”<sup>177</sup>

Other lists could also be created that are specific to the other forms of *joropo*. Furthermore, the processes involved in making this checklist might also serve as a guide to those seeking to discover authentic elements in other genres and other multicultural choral selections.

If such a list were constructed, a link to the information might be added to the pages of the multicultural octavo. This data might also be accessed on the publisher’s webpage or in the catalogue where the description of the piece is displayed. Propriety

---

177. Maria Guinand, emailed to author, November 17, 2017.

must be exercised in the making of such documents and should be allowed only after review and approval have been given by qualified musical culture bearers. The readily available information might give the director a needed boost of confidence in selecting, teaching, and performing the piece.

APPENDIX A – Six Authenticity Checklists  
Authenticity Checklist #1 - Belz

- \* A cultural insider should attest to the authenticity of the experience and any accompanying recordings.
- \* Sacred and secular materials should be presented appropriately and with sensitivity.
- \* The music should be experienced in terms of its cultural connections and its geographical origination.
- \* Songs are to be presented in their original languages, accompanied with pronunciation guides, translations, explanations of unique aspects of the vocal style, and transcriptions of the notation.
- \* Games and dances should have clear directions.
- \* High-quality visuals should be used.
- \* Teaching strategies should involve active experiences with the music.
- \* Presenting multicultural music through integration with other disciplines may lead to more meaningful experiences for students.
- \* Cultures are dynamic and evolving; therefore, contemporary as well as traditional music should be presented.

*Figure A1. Guidelines for “Meaningful Authentic Multicultural Music.”*

## Authenticity Checklist #2 - Burton

- \* Materials must be prepared with the involvement of a culture-bearer or a serious student of the culture.
- \* Each selection must be set within its cultural context.
- \* The original language should be used for the primary lyrics, along with a pronunciation guide, explanation of the subject matter, and recorded example of the performance.
- \* Where possible, photographs, videotapes/films, and illustrations that show members of the culture engaging in musical activities should be provided.
- \* Any transcriptions provided should be prepared under the guidance of a culture-bearer or a serious student of the culture.
- \* Recordings of the musical materials should be provided as models for performance.
- \* Clear instructions for games and dances should be included when appropriate.
- \* Sacred or ritual materials should be seldom, if ever, be used in a classroom setting.

*Figure A2. Guidelines for establishing the reliability of sources.*

### Authenticity Checklist #3 - Clements

**Cultural knowledge in connection with the music.** The subjects in this study spent a tremendous amount of time learning cultural information about the Maori. The quality or authenticity of their performance was contingent upon the amount of knowledge they had about the pieces they were performing and about Maori culture in general.

**Transmission practices.** The music presented in this setting was transmitted to students aurally. There was no apparent difference in the way music was taught in the US ensemble from the way in which it was taught in the university setting in New Zealand. Many textbooks and resources in the United States present world musics void of descriptions on how the music is taught within the culture that the examples come from. Through the use of culture bearers the use of authentic transmission practices led to authentic reproduction of the art form.

**Use of traditional materials.** The songs selected by the tutor for use with the US ensemble were secular in nature and thoughtful preparation of the performance song-list matched the cultural knowledge of the performers. Several songs were arranged or composed for use with this ensemble to insure the literature did not violate issues of cultural ownership or appropriateness. Although movement was adjusted according to the students' physical ability level, the gestures remained true to the lyrics and meanings of the songs.

**Musical form.** There were very few changes to the voice parts, presentation format, or overall construction of the dance elements. Although simplifications were made to difficulty level, no major adjustments that could be considered culturally offensive were made. This differs greatly from the musical examples from US textbooks highlighted earlier in this article and demonstrates that correct musical form does not need to be altered to fit western ideas about vocal singing structure.

**Competence.** The ensemble's ability to perform well was imperative to the tutor. On occasion this meant that the performance program needed to be altered, particularly in terms of the dance. There was an expectation that the ensembles' performance be at a satisfactory level, as determined by the tutor, to insure that cultural meanings and protocol were being presented in a sensitive way. Particularly the uses of Whetero and Puknua were monitored closely, mainly as these gestures are very foreign to American students and used incorrectly could be culturally offensive.

*Figure A3. Guide for teachers in the presentation of Maori music*

#### Authenticity Checklist #4 - Palmer

1. performance by the culture's practitioners, recognized generally by the culture as artistic and representative;
2. use of instruments as specified by the composer or group creating the music;
3. use of the correct language as specified by the composer or group creating the music;
4. for an audience made up by the culture's members; and
5. in a setting normally used in the culture.

*Figure A4. A list that defines "absolute" authenticity.*

1. different setting, both acoustical and socio-cultural;
2. use of recordings, videos, and films instead of live music, especially those of questionable stylistic practices;
3. performers lacking in training by authentic practitioners of the style;
4. language problems such as translations, new and inappropriate textual underlays, or lack of intimate knowledge of the language;
5. changes from the original media;
6. simplified versions and other didactic adjustments;
7. introductions and other cultural structures such as tuning, harmonizations and arrangements.

*Figure A5. Scenarios that alter authenticity.*

### Authenticity Checklist #5 - Tucker

Musician/scholar from within the culture involved in preparation?

Cultural context included for each piece or section: contributor, occasion, specific location and cultural group, common ages of participants, clothing, instruments normally used, etc.?

Typical arrangement and accompaniment suggested or included; minimal or no adaptation?

Game/dance songs include adequate instructions?

Historical/geographical background included; maps, photographs, and illustrations?

Lyrics in original language (identified by name/transliteration/pronunciation)?

Translation: literal, interpreted with any deeper significance explained, possible singable version?

Listening/performance tape: Is there a tape; who performs on it; when, where, and how recorded; annotated?

*Figure A6. For use when ordering multicultural resources for the classroom.*

## Authenticity Checklist #6 - Volk

**Category 1:** Pieces whose only connection to the authentic music of another culture is in their titles. These are often very good compositions inspired by another place or time, but they may not even contain a melody from that culture. Instrumental selections in this category are often of the type “impressions of...” Choral compositions in this category sometimes focus on brotherhood or world peace, or are contemporary compositions sung in another language.

**Category 2:** Pieces that essentially employ the Western art music forms, but which incorporate melodies from other cultures. Often these melodies are credited in the score or in the composer’s notes. These compositions sometimes carry titles with phrases like *Theme and Variations on a Folk Song from* (fill in country), *Rhapsody*, or *Folk Song Suite*. Choral compositions may also be folk melodies but with English translations without including the original language text, or newly composed texts designed to fit the melody.

**Category 3:** Pieces that make the conscious effort to incorporate melodic and rhythmic elements from the music of another culture. These compositions often include the use of traditional percussion instruments or accurate instrumental substitutions, and sometimes include the harmonic structure and timbres from that culture. They are often arrangements of folk songs or dances. Choral works in this category use the original language.

**Category 4:** Pieces that are either original compositions by composers from the culture, or arrangements that are a close approximation of the original music of the culture. These pieces include the use of authentic timbres, instrumentation, form (such as call and response as opposed to sonata allegro), harmony and accompaniment. Choral literature frequently presents transcriptions that are close to the original folk musics.

Figure A7. Categories from least authentic to most authentic.



## APPENDIX B – IRB Approval Letter



### INSTITUTIONAL REVIEW BOARD

118 College Drive #5147 | Hattiesburg, MS 39406-0001

Phone: 601.266.5997 | Fax: 601.266.4377 | [www.usm.edu/research/institutional.review.board](http://www.usm.edu/research/institutional.review.board)

### NOTICE OF COMMITTEE ACTION

The project has been reviewed by The University of Southern Mississippi Institutional Review Board in accordance with Federal Drug Administration regulations (21 CFR 26, 111), Department of Health and Human Services (45 CFR Part 46), and university guidelines to ensure adherence to the following criteria:

- The risks to subjects are minimized.
- The risks to subjects are reasonable in relation to the anticipated benefits.
- The selection of subjects is equitable.
- Informed consent is adequate and appropriately documented.
- Where appropriate, the research plan makes adequate provisions for monitoring the data collected to ensure the safety of the subjects.
- Where appropriate, there are adequate provisions to protect the privacy of subjects and to maintain the confidentiality of all data.
- Appropriate additional safeguards have been included to protect vulnerable subjects.
- Any unanticipated, serious, or continuing problems encountered regarding risks to subjects must be reported immediately, but not later than 10 days following the event. This should be reported to the IRB Office via the "Adverse Effect Report Form".
- If approved, the maximum period of approval is limited to twelve months.  
Projects that exceed this period must submit an application for renewal or continuation.

PROTOCOL NUMBER: 16022602

PROJECT TITLE: Authenticity: Considerations for the Selection and Performance of Multicultural Choral Music

PROJECT TYPE: New Project

RESEARCHER(S): Jesse Noote

COLLEGE/DIVISION: College of Arts and Letters

DEPARTMENT: Music

FUNDING AGENCY/SPONSOR: N/A


IRB COMMITTEE ACTION: Expedited Review Approval

PERIOD OF APPROVAL: 09/07/2016 to 09/06/2017

**Lawrence A. Hosman, Ph.D.**

**Institutional Review Board**

## APPENDIX C – Letters of Permission

<b>CONSENT TO PARTICIPATE IN RESEARCH</b>	
<p>Participant's Name: <u>Terese M. Tuohey</u></p> <p>Consent is hereby given to participate in this research project. All procedures and/or investigations to be followed and their purpose, including any experimental procedures, were explained to me. Information was given about all benefits, risks, inconveniences, or discomforts that might be expected.</p> <p>The opportunity to ask questions regarding the research and procedures was given. Participation in the project is completely voluntary, and participants may withdraw at any time without penalty, prejudice, or loss of benefits. All personal information is strictly confidential, and no names will be disclosed. Any new information that develops during the project will be provided if that information may affect the willingness to continue participation in the project.</p> <p>Questions concerning the research, at any time during or after the project, should be directed to the Principal Investigator with the contact information provided above. This project and this consent form have been reviewed by the Institutional Review Board, which ensures that research projects involving human subjects follow federal regulations. Any questions or concerns about rights as a research participant should be directed to the Chair of the Institutional Review Board, The University of Southern Mississippi, 118 College Drive #5147, Hattiesburg, MS 39406-0001, (601) 266-5997.</p>	
<p>Terese M. Tuohey </p> <p>Research Participant</p> <p><u>4/12/2019</u></p> <p style="text-align: center;">Date</p>	<p>Jesse Noote</p> <p>Person Explaining the Study</p> <p><u>4/2/19</u></p> <p style="text-align: center;">Date</p>

## CONSENT TO PARTICIPATE IN RESEARCH

Participant's Name: Maria Guinand

Consent is hereby given to participate in this research project. All procedures and/or investigations to be followed and their purpose, including any experimental procedures, were explained to me. Information was given about all benefits, risks, inconveniences, or discomforts that might be expected.

The opportunity to ask questions regarding the research and procedures was given. Participation in the project is completely voluntary, and participants may withdraw at any time without penalty, prejudice, or loss of benefits. All personal information is strictly confidential, and no names will be disclosed. Any new information that develops during the project will be provided if that information may affect the willingness to continue participation in the project.

Questions concerning the research, at any time during or after the project, should be directed to the Principal Investigator with the contact information provided above. This project and this consent form have been reviewed by the Institutional Review Board, which ensures that research projects involving human subjects follow federal regulations. Any questions or concerns about rights as a research participant should be directed to the Chair of the Institutional Review Board, The University of Southern Mississippi, 118 College Drive #5147, Hattiesburg, MS 39406-0001, (601) 266-5997.



Research Participant

April 17th, 2019

Date

Jesse Noote

Person Explaining the Study

4/2/19

Date

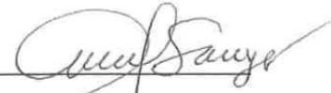
# CONSENT TO PARTICIPATE IN RESEARCH

Participant's Name: Annery Sawyer

Consent is hereby given to participate in this research project. All procedures and/or investigations to be followed and their purpose, including any experimental procedures, were explained to me. Information was given about all benefits, risks, inconveniences, or discomforts that might be expected.

The opportunity to ask questions regarding the research and procedures was given. Participation in the project is completely voluntary, and participants may withdraw at any time without penalty, prejudice, or loss of benefits. All personal information is strictly confidential, and no names will be disclosed. Any new information that develops during the project will be provided if that information may affect the willingness to continue participation in the project.

Questions concerning the research, at any time during or after the project, should be directed to the Principal Investigator with the contact information provided above. This project and this consent form have been reviewed by the Institutional Review Board, which ensures that research projects involving human subjects follow federal regulations. Any questions or concerns about rights as a research participant should be directed to the Chair of the Institutional Review Board, The University of Southern Mississippi, 118 College Drive #5147, Hattiesburg, MS 39406-0001, (601) 266-5997.



Research Participant

04/03/19

Date

Jesse Noote

Person Explaining the Study

4/2/19

Date

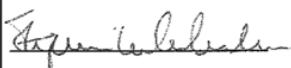
### CONSENT TO PARTICIPATE IN RESEARCH

Participant's Name: Stephanie Mehlenbacher

Consent is hereby given to participate in this research project. All procedures and/or investigations to be followed and their purpose, including any experimental procedures, were explained to me. Information was given about all benefits, risks, inconveniences, or discomforts that might be expected.

The opportunity to ask questions regarding the research and procedures was given. Participation in the project is completely voluntary, and participants may withdraw at any time without penalty, prejudice, or loss of benefits. All personal information is strictly confidential, and no names will be disclosed. Any new information that develops during the project will be provided if that information may affect the willingness to continue participation in the project.

Questions concerning the research, at any time during or after the project, should be directed to the Principal Investigator with the contact information provided above. This project and this consent form have been reviewed by the Institutional Review Board, which ensures that research projects involving human subjects follow federal regulations. Any questions or concerns about rights as a research participant should be directed to the Chair of the Institutional Review Board, The University of Southern Mississippi, 118 College Drive #5147, Hattiesburg, MS 39406-0001, (601) 266-5997.



Research Participant

4/4/19

Date

Jesse Noote

Person Explaining the Study

4/2/19

Date

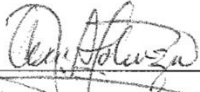
## CONSENT TO PARTICIPATE IN RESEARCH

Participant's Name: Cesar Potenza

Consent is hereby given to participate in this research project. All procedures and/or investigations to be followed and their purpose, including any experimental procedures, were explained to me. Information was given about all benefits, risks, inconveniences, or discomforts that might be expected.

The opportunity to ask questions regarding the research and procedures was given. Participation in the project is completely voluntary, and participants may withdraw at any time without penalty, prejudice, or loss of benefits. All personal information is strictly confidential, and no names will be disclosed. Any new information that develops during the project will be provided if that information may affect the willingness to continue participation in the project.

Questions concerning the research, at any time during or after the project, should be directed to the Principal Investigator with the contact information provided above. This project and this consent form have been reviewed by the Institutional Review Board, which ensures that research projects involving human subjects follow federal regulations. Any questions or concerns about rights as a research participant should be directed to the Chair of the Institutional Review Board, The University of Southern Mississippi, 118 College Drive #5147, Hattiesburg, MS 39406-0001, (601) 266-5997.



Research Participant

9-7-19

Date

Jesse Noote

Person Explaining the Study

4/2/19

Date

# *earthsongs llc*

*1030 nw cleveland ave.  
corvallis, or 97330*

RE: Jesse Noote permission


April 4, 2019

To Whom it May Concern:

Please be advised that Jesse Noote has permission to use both the SATB and SSA arrangements of "Mata del anima sola" by Antonio Estévez as a part of his dissertation. If the octavos are used in their entirety, it is further understood that pages will be watermarked or marked in some way to prevent copying.

If you need to contact me, please call me at 541-758-5760 or email me at [email@earthsongschoralmusic.com](mailto:email@earthsongschoralmusic.com).

Thank you.

  
Stephanie Mehlenbacher, Co-Owner

## BIBLIOGRAPHY

- Adeline, Jules. *Adeline's Art Dictionary: Containing a Complete Index of All Terms Used in Art, Architecture, Heraldry, and Archaeology* (1891). Whitefish: Kessinger Publishing, LLC, 2009.
- Almarza, Lorena. "Alberto Arvelo Torrealba, el poeta de la llanura." *Alba Ciudad*. September 4, 2015. Accessed July 4, 2017. <http://albaciudad.org/2015/09/alberto-arvelo-torrealba-el-poeta-de-la-llanura/>.
- Anderson, William M. "Toward a Multicultural Future." *Music Educators Journal* 77, no. 9 (05,1991): 29-33.
- Anderson-Imbert, Enrique. *Spanish-American Literature: A History*. 2nd ed. Detroit: Wayne State University Press, 1969.
- Bellman, Jonathan D. "Ongherese, Fandango, and Polonaise: National Dance as Classical-Era Topic." *Journal Of Musicological Research* 31, no. 2 (April, 2012): 70-96.
- Belz, M. J. "Opening the Doors to Diverse Traditions of Music Making: Multicultural Music Making at the University Level." *Music Educators Journal* 92, no. 5 (2006): 42-45.
- Biblioteca Nacional de Venezuela catalog/Canciones corales/Antonio Estévez. <http://sisbiv.bnv.gob.ve/>.
- Blood, Brian. "tempo." *Dolmetsch Online*. September 12, 2014. Accessed July 24, 2017. <http://www.dolmetsch.com/musictheory5.htm>.
- Brandt, Max H. "Venezuela." in *The Garland Encyclopedia of World Music Volume 2 – South America, Mexico, Central America, and the Caribbean*. New York: Routledge, 1998. 523-546.
- Burton, B. (2002). Weaving the tapestry of world musics. In B. Reimer (Ed.), *World musics and music education: Facing the issues* (pp. 161-186). Reston, VA: The National Association for Music Education.
- Burton, James. "The Most Spoken Languages in America." *WorldAtlas.com*. June 12, 2018. <https://www.worldatlas.com/articles/the-most-spoken-languages-in-america.html>.



- Clements, A. C. "Across Cultural Boundaries: Sharing Cultural Knowledge through Music with the Use of Culture Bearers." Drama New Zealand. 2006. Accessed January 8, 2015. <http://www.drama.org.nz/across-cultural-boundaries-sharing-cultural-knowledge-through-music-with-the-use-of-culture-bearers>.
- ClubEnsayos. "Nivel De La Historia." June 2, 2012. <https://www.clubensayos.com/Temas-Variados/Nivel-de-la-historia/204607.html>.
- Davies, Stephen. *Themes in the Philosophy of Music*. Oxford: Oxford University Press, 2005.
- Dodds, Jack P. B. "The Multicultural Imperative: Music as a Multicultural Education." *Music Educators Journal* 69, no. 9 (05, 1983): 33.
- earthsongs*. "About Us." Accessed July 17, 2018. [http://earthsongschoralmusic.com/index.php?main\\_page=about\\_us](http://earthsongschoralmusic.com/index.php?main_page=about_us).
- earthsongs*. "Submissions." 2017. Accessed July 10, 2017. [http://earthsongschoralmusic.com/index.php?main\\_page=page\\_2](http://earthsongschoralmusic.com/index.php?main_page=page_2).
- El Cunavichero*. Popular Venezuelan Song. Eden Records. CD. 2016.
- Engle, Robert Irwin. 1994. "Song text translation, cultural priority, and implications for vocal music in education: An English-to-Samoan model." Order No. 9509341, University of Washington, <http://lynx.lib.usm.edu/login?url=http://search.proquest.com/docview/304145135?accountid=13946>. ProQuest Dissertations & Theses Global.
- Estévez, Antonio. *Mata del anima sola*. Corvallis: *earthsongs*, 1993.
- Gerbasi, Vicente. "La Poesía De Alberto Arvelo Torrealba." *Revista Hispánica Moderna* 8, no. 1/2 (1942): 52-55.
- Grases, Cristian. "Nine Venezuelan Composers and a Catalogue of their Choral Works." diss., University of Miami, 2009.
- Gratto, Sharon Davis. "Repertoire." *Choral Journal* 45, no. 8 (2005): 51-54.
- . "Repertoire." *Choral Journal* 49, no. 8 (2009): 57-58.
- Green, Lucy. *Music, Informal Learning and the School: A New Classroom Pedagogy (Ashgate Popular and Folk Music)*. Farnham: Ashgate, 2008.
- Haka World. "About the Haka." Accessed June 30, 2017. <http://www.hakaworld.com/index.php?pag=cms&id=128&p=haka.html>.

- Heller, George N. "The Multicultural Imperative: Retrospective of Multicultural Music Education in the United States." *Music Educators Journal* 69, no. 9 (05, 1983).
- Hopkins, Sarah. *Past Life Melodies*. Australia: Morton Music, 1991.
- Klocko, David G. "Multicultural Music in the College Curriculum." *Music Educators Journal* 75, no. 5 (01, 1989): 38.
- Knapp, D. H. "The effects of multicultural music instruction on the perception of authenticity and preference for teaching multicultural music." diss., Florida State University, 2012. Accessed June 19, 2017.  
<http://search.proquest.com.lynx.lib.usm.edu/docview/1131910163/abstract/308E33FEA04D42F4PQ/1?accountid=13946>.
- Legette, Roy M. "Multicultural Music Education: Attitudes, Values, and Practices of Public School Music Teachers." *Journal of Music Teacher Education* 13, no. 1 (Fall, 2003): 51-59.
- Lengwinat, Katrin. "Joropo Llanero Tradicional En Venezuela." *Musicaenclave: Revista Venezolana De Música* 9, no. 1 (Jan, 2015): np.  
<http://lynx.lib.usm.edu/login?url=https://search.proquest.com/docview/1841003658?accountid=13946>.
- May, E., and M. Hood. "Javanese Music for American Children." National Council of the Arts in Education, Proceedings of Seventh National Conference on The Arts in Education, Bronxville, Sarah Lawrence College, 1968.
- Merriam, Alan P., and Valerie Merriam. *The Anthropology of Music*. Evanston: Northwestern University Press, 1964.
- Miles Elizabeth J., and Loren Chuse. "Spain." *The Garland Encyclopedia of World Music Volume 8 - Europe*. Routledge, 2000. 619-34. Accessed November 22, 2015.
- Miralis, Yiannis Christos. "Multicultural-World Music Education at the Big Ten Schools: A Description of Course Offerings." *Update - Applications of Research in Music Education* 22, no. 1 (Fall, 2003): 44-56.
- Nethsinghe, Rohan. "The Notion of Authenticity in Multicultural Music: Approaching Proximal Simulation." *International Journal of Multicultural Education* 15, no. 2 (2013): 1-15. Accessed January 4, 2015. <http://ijme-journal.org/index.php/ijme/article/view/551>.
- Olsen, Dale A., and Daniel E. Sheehy, eds. *The Garland Encyclopedia of World Music Volume 2 – South America, Mexico, Central America, and the Caribbean*. New York: Routledge, 1998.

- Olsen, Dale A. "The Music of South America." *The Garland Encyclopedia of World Music Volume 2 – South America, Mexico, Central America, and the Caribbean*. New York: Routledge, 1998. 242-248.
- . "Multicultural Music Education, Cultural Sensitivity, and the Ethnographic Truth: A Response to Cornelius." *College Music Symposium* no. 35 (Fall, 1995): 33-34.
- Onovwerosuoke, Fred. "Contemplating African Choral Music: Insights for Non-Indigenes and Foreign Conductors." *Choral Journal* 42, no. 10 (05, 2002): 9-19.
- Ortiz, Alfredo Rolando. "History of Latin American Harps." Harp Spectrum. Accessed July 10, 2018. [https://www.harpspectrum.org/folk/History\\_of\\_Latin\\_American\\_Harps.shtml](https://www.harpspectrum.org/folk/History_of_Latin_American_Harps.shtml).
- Page, Nick. "The Cultural Connection." *Choral Journal* 41, no. 8 (2001): 29-33.
- Palmer, A. J. "World Musics in Music Education: The Matter of Authenticity." *International Journal of Music Education* 19 (1992): 32-40.
- . "Multicultural Music Education: Antipodes and Complimentaries." *Philosophy of Music Education Review* 5, no. 2 (Fall, 1997): 92-100.
- Parr, Clayton. "Eight Simple Rules for Singing Multicultural Music." *Music Educators Journal* 93, no. 1 (2006): 34-37.
- Perdomo, Eneas. *Venezolanísimo*. Redwood City: Eden Records, 2016. CD-ROM.
- Primatic, Stephen. "Maracas in the Venezuelan Joropo: a Proposed Pedagogical Notational System." DMA diss., University of Georgia, 2004. [https://getd.libs.uga.edu/pdfs/primatic\\_stephen\\_p\\_200405\\_dma.pdf](https://getd.libs.uga.edu/pdfs/primatic_stephen_p_200405_dma.pdf).
- Quesada, Milagros Agostini. "Teaching Unfamiliar Styles of Music." In *World Musics and Music Education: Facing the Issues*, edited by B. Reimer, 139-59. Reston: R&L Education, 2002.
- Quesada, Milagros Agostini, and Terese M. Volk. "World Musics and Music Education: A Review of Research, 1973-1993." *Bulletin of the Council for Research in Music Education* 131 (Winter, 1997): 44-66.
- Ramírez, Karen. "Luis Silva: 'El premio más grande que tengo es el cariño del pueblo'." *Corazón Llanero*, March, 2017. Accessed July 24, 2017. <http://corazonllanero.com.ve/revistas/revista03/revistadigitale3.pdf>.
- Reimer, Bennett. "Music Education in Our Multimusical Culture: Bennett Reirner discusses the challenges faced by music educators in a multimusical culture." *Music Educators Journal* 79, no. 7 (1993): 21-26.

- . "The need to face the issues." *World musics and music education: Facing the issues* (2002): 3-11.
- Rice, Timothy, James Porter, and Chris Goertzen, eds. "Spain." *The Garland Encyclopedia of World Music Volume 8 - Europe*. Routledge, 2000. 588-603. Accessed November 22, 2015.
- Schippers, Huib. *Facing the Music: Shaping Music Education from a Global Perspective*. New York: Oxford University Press, 2010.
- Scott-Kassner, Carol. "Global Music - the Struggle for Authenticity and Ownership: A Brief Overview of the Past and Future in Multicultural Approaches to Music Education." *The Mountain Lake Reader* (Spring, 2006): 8-15.
- Silva, Luis. *Llanerísimas "Yo Soy Venezuela."* Performed by Luis Silva. América del Sur. CD. 2011.
- Stauffer, Sandra, ed. *Toward Tomorrow: New Visions for General Music*. Reston, VA: Music Educators Natl, 1995.
- The World Bank. "Venezuela, Rb." Accessed July 12, 2018. <https://data.worldbank.org/country/venezuela-rb?view=chart>.
- Tucker, J. "Circling the Globe: Multicultural Resources." *Music Educators Journal* 78, no. 9 (1992): 37-40.
- Vazquez -Ramos, Angel M. "Maria Guinand: Conductor, Teacher, and Promoter of Latin American Choral Music." diss., Florida State University, 2010.
- Venezuela Tuya. "Música Antonio Estévez." 2017. Accessed July 4, 2017. [http://www.venezuelatuya.com/biografias/antonio\\_estevez.htm](http://www.venezuelatuya.com/biografias/antonio_estevez.htm).
- Volk, Terese M. *Music, Education, and Multiculturalism: Foundations and Principles*. New York: Oxford University Press, 1998.
- . *Music, Education, and Multiculturalism: Foundations and Principles*. Oxford: Oxford University Press, 2004.
- . "World Musics and Music Education: An Update of Dissertation Research." *Update - Applications of Research in Music Education* 17, no. 1 (Fall-Winter 1998): 9-13.
- Ward, Robert J. "A Career of an Inspired Conductor: An Interview with Jameson Marvin." *Choral Journal* 47, no. 11 (05, 2007): 16-23.

Yamaguti, Osamu. "Proposal for a Tripartite Theory (Transformation / Transcontextualization / Transposition) and Its Application to the Empowerment of an East Asian Court Music Network with Emphasis On the Vietnamese Case." [www.folklife.si.edu](http://www.folklife.si.edu). Accessed January 4, 2015.  
<http://www.folklife.si.edu/resources/unesco/yamaguti.htm>.

YouTube. "Houston Chamber Choir - Mata del anima sola." March 21, 2014. <https://www.youtube.com/watch?v=kde2IPiZbfE>.

YouTube. "Mata del ánima sola - Estévez. Coro Nacional Juvenil Simón Bolívar. Raul Delgado Estevez." September 8, 2016. <https://www.youtube.com/watch?v=MhzBWMPloSs>.

YouTube. "Mata del anima sola - Schola Cantorum de Venezuela." May 31, 2009. <https://www.youtube.com/watch?v=Z1VfAPIeLJY>.