A Pedagogical Guide to Roberto Carpio's Music for Solo Piano

Pablo Ernesto Sotomayor Kamiyama

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A PEDAGOGICAL GUIDE TO ROBERTO CARPIO’S MUSIC FOR SOLO PIANO

by

Pablo Ernesto Sotomayor Kamiyama

Abstract of a Dissertation
Submitted to the Graduate School
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

May 2013
ABSTRACT

A PEDAGOGICAL GUIDE TO ROBERTO CARPIO’S MUSIC FOR SOLO PIANO

by Pablo Ernesto Sotomayor Kamiyama

May 2013

The purpose of this document, targeted to an international audience of pianists, is to present the solo piano music of the Peruvian composer Roberto Carpio (1900-1986). While most of Carpio’s compositions are scored for solo piano, he also composed lieder, choral pieces, and a few string chamber music works. A pianistic analysis of his keyboard output reveals a relative modesty of technical requirements, which makes his pieces suitable for pianists in their formative years. Notwithstanding the technical simplicity, Carpio’s piano music shows a remarkable musical creativity and an interest to combine elements derived from traditional Peruvian music with early twentieth-century European musical practices.

This study opens with contextual information on the situation of Peruvian and Latin-American music at the beginnings of the twentieth century, followed by a chapter on the life and works of Roberto Carpio. Next, a descriptive catalog of all extant solo piano pieces by the composer provides brief stylistic and pianistic commentary. The last section of the document includes an in-depth analysis of three representative works: Nocturno (1921), Tres estampas de Arequipa (1927), and Hospital (1928).
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A Dissertation
Submitted to the Graduate School of The University of Southern Mississippi in Partial Fulfillment of the Requirements for the Degree of Doctor of Musical Arts

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May 2013
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My parents back home in Peru deserve a special mention. Their unconditional love and support has always given and still gives me an unsurpassed sense of security and self-confidence. To them my eternal gratitude.
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CHAPTER I

INTRODUCTION

Roberto Carpio (1900-1986) is one of the most important figures in Peruvian art music of the twentieth century. Born in Arequipa, he belongs to the second generation of local composers that succeeded in combining nationalistic and Western elements in their music.

Although there is no evidence in literature describing him as a virtuoso pianist, music for the keyboard occupies an important place in Carpio’s output. And, despite the fact that none of his compositions can be classified as musically or technically difficult as, for example, Ravel’s Gaspard de la Nuit (1908) or Debussy’s Études (1915), Carpio’s writing reveals a deep understanding of the instrument and an efficient use of piano technique. Furthermore, notwithstanding the relative modesty of the technical requirements, Carpio’s pieces show a unique creativity. Rather than incorporating an atonal language, many of his works reflect a rich ‘impressionistic’ harmonic palette combined with a stylized Peruvian flavor.

Carpio’s music stands as an important Peruvian contribution to Latin-American piano music of the twentieth century, although even in Peru, few outside of the piano students at the National Conservatory of Music seem to know his music. This unfamiliarity can be partly explained by the paucity of literature about him and Peruvian art music in general. And, although his pieces are internationally far less well-known than those of, for example, Heitor Villa-
Lobos or Alberto Ginastera, the technical and musical characteristics of Carpio’s piano music make it accessible for today’s piano students.

Roberto Carpio has been mentioned in several surveys of Peruvian art music of the twentieth century, including: Enrique Pinilla’s collaboration in La Música en el Perú (Music in Peru), a multi-authored book published by Patronato Popular y Porvenir in 1985; Enrique Pinilla’s book Informe sobre la música en el Perú (Report on Music in Peru), published by Salesiana in 1980; and Carlos Raygada’s article “Carpio, Roberto” in Guía Musical del Perú (Musical Guide of Peru), from 1964. Carpio’s name appears only once in such an important source on Latin-American art music as Gerard H. Béhague’s Music in Latin America, while the Garland Encyclopedia of World Music does not mention the composer at all.

The only in-depth document written about Carpio’s life and output, however, is a master’s thesis in Musicology written by Zoila Vega from the University of Chile in Santiago de Chile in 2001. Its title is Texto y Contexto en la obra de Roberto Carpio en la Arequipa del siglo XX (Text and Context in the Work of Roberto Carpio in Twentieth-Century Arequipa). In two volumes, this document features a detailed explanation of the historical, social, artistic, and musical context in which Carpio composed. His style and works are discussed as well, and selected compositions are analyzed in detail. It is important to note here that Carpio’s piano pieces have never been classified into a graded list of works.

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This document will serve as a pedagogical guide in English to Roberto Carpio’s piano music, targeting an international audience of performers. After an introductory section explaining the composer’s background, each of his solo piano pieces found in the library of the National Conservatory of Music (Lima) will be briefly discussed and graded in a catalog according to its difficulty, focusing in greatest detail on three of the most representative works: Nocturno (1921), Tres estampas de Arequipa (1927), and Hospital (1928). Traditional Peruvian characteristics present in the pieces, as well as any unexpected harmonic, melodic, or rhythmic turns, will be pointed out and explained, and occasional technical suggestions will be offered.
CHAPTER II

PERUVIAN AND LATIN-AMERICAN MUSIC IN ROBERTO CARPIO’S TIME

Brief Survey of Peruvian History and Arts in the Early Twentieth Century

Roberto Carpio was born in the southern city of Arequipa in 1900. At that time, Peru was trying to recover from the disastrous war against Chile in the 1880’s. “La Guerra del Pacífico” was the most devastating war the country has had since its independence from Spanish power in 1821, and its effects continue to be seen: Peru’s position before this war, as one of the richest countries in Latin America, was never to be recovered. The most important political figure during this post-war period was president Augusto B. Leguía, who ruled the country for seventeen years from 1909 to 1915, and from 1919 to 1930 (a period of eleven years known as “el oncenio de Leguía”).

Since colonial times, Peruvian society has strived to emulate the European (and in our time, the American) lifestyle. By the end of the nineteenth century, the English Empire under Queen Victoria was the most powerful and influential country in the world. Thus, European traditions, entertainment, culture, and music as a result of this influence were present in the major Peruvian cities at the beginning of the twentieth century. The phonograph was one of the technological advancements that arrived in those years which, together with the

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occasional foreign musicians and soloists visiting the country, allowed national musicians to become familiar with some of the latest European composers.3

Included in his historical account of Peruvian academic music in the early twentieth century, Enrique Pinilla provides a survey of Peruvian artists during Carpio’s lifetime. Included in this survey are modernist writers such as Clemente Palma and Abraham Valdelomar and avant-garde writers such as Cesar Vallejo (who wrote the famous poem *Los Heraldos Negros*). The foundation of the Escuela Nacional de Bellas Artes (National School of Fine Arts, established in 1919) was also a major event for the visual arts. Daniel Hernández, Teófilo Castillo, and the Indianist José Sabogal are some of the most important painters of the period.4

The Beginnings and Development of Musical *Indigenismo* in Peru

Peruvian academic music at the turn of the twentieth century was changing in orientation. Composers in the late nineteenth century were slowly abandoning the imitation of European models, which dominated Peruvian art music since colonial times. And, in spite of the fact that Peruvian aristocracy was still actively looking for models outside the country, Peruvian artists of the time were increasingly involved in a movement called *indigenismo* (Indianism). This movement was characterized by a new interest in and a defense of the indigenous people of the country, as well as an idealization of their lifestyle and traditions. As an example of this interest, Pinilla mentions three important

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Peruvian operas written in the early twentieth century: *Ollanta* (a well-known Inca folk hero) by Jose Maria Valle Riestra, *Illa Cori* (an Inca queen) by Daniel Alomía Robles (who also composed the world-famous tune *El Cóndor Pasa*), and *Cajamarca* (the name of a province in the Peruvian Andes) by Ernesto López Mindreau. The interest these composers had in vernacular themes is evident from the titles.

In music, Indianism took the form of ethnomusicological research, which consisted of gathering folk melodies directly from their sources, as well as their classification and theoretical study. This movement also influenced composers who worked creatively with these musical materials, in the search for a national musical identity. The first generation of these composers would normally quote traditional melodies in their European Romantic-style works. They were creating European musical contexts for the Peruvian melodies so that they could be accepted by an urban audience. Pinilla calls this practice “*folklore-imitación*” (folklore-imitation). A second generation of Indianist composers, however, would go beyond simply inserting existing folk tunes into traditional structures: they would themselves create new melodies that retained the essential elements of folk music and blend them with current European musical practices. This technique would result in innovative compositions with a genuine Peruvian flavor.

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6 Pinilla (1985), 151.
and style. Pinilla calls this procedure “folklore-creación” (folklore-creation).\(^7\) Roberto Carpio belongs to this second generation of composers.

**Escuela Arequipeña and its Representative Composers**

In Carpio’s time, Arequipa was (and continues to be) one of the most important cities in Peru. By the early twentieth century, it had attained a degree of economic independence from Lima (the capital of the country) due in part to a powerful network of local wool production and export that had been established between 1840 and 1865.\(^8\) As a result of this economic prominence, foreign artists and musicians would include Arequipa in their tours, and local musicians found within its environs venues and opportunities to perform. A relatively active cultural life in the city produced a group of composers that is known as the *Escuela Arequipeña* (the Arequipean School).

Within this context, Pinilla refers to the first generation of specifically Arequipean composers, born before 1900, “mostly self-taught and that write most of their works for solo piano.”\(^9\) Included in this group are Manuel Aguirre (1863-1951), Luis Duncker Lavalle (1874-1922, and one of Carpio’s piano teachers), and Octavio Polar (1856-1916). These composers used folk-like titles and themes, “but within [traditional] European harmonic and formal schemes.”\(^{10}\)

Roberto Carpio (1900-1986) and Carlos Sánchez-Málaga (1904-1995), both of whom spent the greater part of their adulthood in Lima, are the two most

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\(^7\) Pinilla (1985), 151.

\(^8\) Vega, 18.

\(^9\) Pinilla (1980), 525. All quotes from sources written in Spanish have been translated by the author of this dissertation.

\(^{10}\) Vega, 32.
important composers of the second generation of composers belonging to the Arequipean School. Vega states that these authors “had a greater access to the musical innovations happening in Europe.”\(^\text{11}\) Pinilla, for his part, talks about an “effective ‘transformation’ of the [folk] melodies and harmonies” and a “greater stylization of folklore” in this generation, as opposed to a “naïve and primitive stylization” of the first generation.\(^\text{12}\)

Both Carpio and Sánchez-Málaga wrote mainly short pieces for solo piano. Carlos Sánchez-Málaga deserves recognition also as a pedagogue who taught at the most important musical institutions of the time in Lima: Instituto Bach, and Academia Nacional de Música Alcedo (later the National Conservatory of Music). Furthermore, he – and subsequently Carpio – served as director of the National Conservatory. Among Sánchez-Málaga’s most famous works are Caima, for solo piano, and Acuarelas infantiles (Children’s Watercolors), a suite of five miniatures for solo piano.\(^\text{13}\)

Carpio’s Latin-American Contemporaries

Ethnomusicologist Gerard H. Béhague writes that “the art music of twentieth-century Latin America had its antecedents in the colonial period and, above all, in the nineteenth century when numerous elements of the great European classical tradition were implanted in the continent.”\(^\text{14}\) Several

\(^{11}\) Vega, 32.

\(^{12}\) Pinilla (1980), 534.

\(^{13}\) Pinilla (1985), 157.

composers in the continent active in the early twentieth century showed nationalistic trends in their music in a way similar to Roberto Carpio and other Peruvian composers of the time.

In Mexico, Manuel Ponce (1882-1948) and, especially, Carlos Chávez (1899-1978) were the two main Indianist composers in the first half of the century. In Cuba, the Grupo Minorista included composers interested in Afro-Cuban folklore, such as Amadeo Roldán (1900-1939) and Alejandro García Caturla (1906-1940). Works by the Venezuelan Vicente Emilio Sojo (1887-1974), the Colombian Guillermo Uribe Holguín (1880-1971) or the Chilean Carlos Lavín (1883-1962), also featured nationalistic traits.

Notwithstanding the significant number of Latin-American composers active during the period, the two that achieved more international recognition and fame were the Argentinian Alberto Ginastera (1916-1983) and the Brazilian Heitor Villa-Lobos (1887-1959). Like Carpio, both Ginastera (whose piano works include Danzas argentinas, Op. 2; Tres piezas, Op. 6; three piano sonatas) and Villa-Lobos (A prole do bebe No. 2; Cirandas; Choros No. 5) composed extensively – but not exclusively – for the piano and combined nationalistic elements with European practices in vogue.

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15 Béhague (1979), 125-133.
16 Ibid., 147.
17 Ibid., 154.
18 Ibid., 161.
19 Ibid., 179.
CHAPTER III
ROBERTO CARPIO: LIFE AND WORKS

His Life

During the first decade of the twentieth century, Carpio took his first piano lessons from his father and in later years from two famous musicians in the city: Francisco Ibáñez and Luis Duncker Lavalle. He was, however, a self-taught composer. By approximately 1921, Carpio had started composing seriously and in that year wrote his first *Nocturno*, for solo piano. In the 1920's, while still living in his hometown, his professional activity consisted of playing serious music as a soloist or accompanist in recitals (often playing his own works), or playing popular / salon music in private events. Zoila Vega adds, referring to the presence of European music in Arequipa at that time, that “the means by which Carpio had contact with avant-garde music were numerous and consistent. Besides, the composer’s passion for research led him to study composition by himself, while he worked as a pianist and teacher”.\(^{20}\)

By 1927, Carpio had completed the first of his major piano works, *Tres estampas de Arequipa* (Three Pictures from Arequipa), and started working as a piano professor at “Academia Musical Arequipa,” a musical academy in his hometown.\(^{21}\) Later that year he left Arequipa on a year-long trip to Cuzco and La Paz, Bolivia, and when he returned he composed *Hospital* (1928), his most

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\(^{20}\) Vega, 46.

\(^{21}\) Ibid., 50.
famous suite, which Pinilla considers “one of the most important works written [in
Peru] between the two World Wars”.\(^{22}\)

Beginning in 1931, we see an increase in his compositional activity with
such works as *Triptico* (Triptych), *Payaso* (Clown), *Tres Miniaturas* (Three
Miniatures), and others. In 1939, he finished the last of his multimovement works
for solo piano (*Suite*), and in 1945, he was declared the winner of the
composition competition “Luis Duncker Lavalle” with his *Triptico* (1932).\(^{23}\)

In 1935, Carpio permanently moved to Lima. He started teaching at
several musical institutes, and in 1945, he was appointed as a professor in the
National Conservatory of Music. As a self-taught composer, he preferred not to
teach the composition classes since there were European-trained composers
who were available to teach them. Instead, he taught theory courses such as
Harmony and Counterpoint. Carpio continued composing, however, although
with less intensity. He became the General Director of the Conservatory from
1954 to 1960 and continued to work there until 1970, when he retired. Roberto
Carpio died in the Pisco, 120 miles south of Lima, on May 22, 1986.\(^{24}\)

Carpio’s General Style and Output

Not surprisingly, the catalog of Carpio’s works in Zoila Vega’s thesis is the
most complete and most up-to-date thus far, and it includes piano music,
chamber and vocal works, as well as existing and lost works. Moreover, Vega’s
survey of Carpio’s complete works reflects the importance of solo piano music

\(^{22}\) Pinilla (1985), 152.

\(^{23}\) Vega, 53-56.

\(^{24}\) Ibid., 53-57.
within his output. Out of the thirty-six entries in Vega’s catalog seventeen are for solo piano. Only thirteen are composed for instruments other than solo piano, and six do not involve the piano at all.

Vega divides the composer’s works into three periods with distinctive characteristics. She calls the first period the “Early” period, comprising the works written up to 1925. The second, the “Arequipa” period, spans from 1926 to 1935. The third period, the “Lima” period, includes the works written since 1936, after Carpio moved to the Peruvian capital city.

The following is a summary of the characteristics and a list of works of each period as stated by Vega in pages 58 to 86 of her thesis.

First Period: “Early”

- Short, one-movement formal structures are predominant
- A tonal language (featuring tertian harmony) is almost exclusively used.
- Traditional, lyrical, folk-like melodies are presented with no alterations.
- Rhythmic ostinatos and homophonic textures are common
- Carpio composes exclusively for piano

Works

1. *Nocturno y Preludio* (Nocturne and Prelude), for piano - 1921
2. *Serenata* (Serenade), for piano - 1922
3. *Andante I*, for piano - 1925

Second Period: “Arequipa”

- Multimovement works are now present.
- Tonality is extended, following the example of twentieth-century composers.
- Melodies become shorter and fragmented.
- A more advanced harmonic language appears: quartal harmonies, polytonality, unprepared and unresolved chords
- Rhythmic ostinati are used less intrusively.
- Contrapuntal textures start to appear.
- Carpio composes predominantly piano pieces, as well as lieder, and one movement for string quartet.

Works

1. *Danza incaica* (Inca Dance), for piano - 1926
2. *Sonata andina* (Andean Sonata), for piano - 1926
3. *Ya dormir* (To Sleep), for voice and piano - 1926
4. *Tres Estampas de Arequipa* (Three Pictures from Arequipa), for piano - 1927
5. *Hospital*, for piano - 1928
6. *La cristalina corriente* (The Crystalline Stream), for voice and piano - 1928
7. *Yaraví*, for piano - 1928
8. *Triste*, for piano - 1928
9. *Dos impresiones aymaras* (Two Aymara Impressions), for piano - 1930
10. *Allegro*, for string quartet - 1931
11. *Alba de sueños* (Dawn of Dreams), for voice and piano - 1931

12. *Triptico* (Triptych), for piano - 1932

13. *Andante II*, for piano - 1932

14. *Payaso*, for piano - 1933

15. *Cuatro preludios* (Four Preludes), for piano - 1933

16. *Marinera estilizada* (Stylized Marinera), for piano - 1933

17. *Tres miniaturas* (Three Miniatures), for piano - 1934

**Third Period: “Lima”**

- The melodic element becomes less predominant.
- Extended tonality appears with hints of atonality.
- Harmonic language becomes more daring, with use of extended techniques such as clusters
- Contrapuntal textures are more frequent
- Solo piano pieces become less predominant. A work for violin and piano appears, as well as five works for choir.

**Works**

1. *Preludio* (Prelude), for piano - 1937

2. *Aire de vals* (Air of a Waltz), for violin and piano - 1938

3. *Dos pequeños preludios* (Two Little Preludes), for piano - 1938

4. *He abierto de mí mismo* (I Have Opened from Myself), for voice and piano - 1938

5. *En la acequia* (In the Ditch), for voice and piano - 1938

7. *Nocturno*, for piano - 1940
8. *Pastoral*, for piano - 1940
9. *Vals lento*, for piano - 1940
10. *Dos danzas: Danza y Danza e interludio* (Two Dances: Dance and Dance and Interlude), for piano - 1947
11. *Cavas panteonero* (You Dig, Gravedigger), for voice and piano - 1950

Choral Pieces / Hymns
12. *Túpac Amaru*
13. *Himno al libertador Ramón Castilla* (Hymn to the Emancipator Ramon Castilla)
14. *Himno al Callao* (Hymn to Callao)
15. *Tres piezas para coro mixto* (Three Pieces for Mixed Choir)
16. *Mi churupo*
CHAPTER IV
PRELIMINARY ASSESSMENT OF WORKS UNDER DISCUSSION

Index of Pieces in the Descriptive Catalog

According to Vega’s thesis and my own research in the library of the National Conservatory of Music in Lima, the following works are the only solo piano pieces for which scores are available:

1. *Nocturno* (Nocturne - 1921)
2. *Serenata* (Serenade - 1922)
3. *Andante I* (1925)
4. *Tres estampas de Arequipa* (Three Pictures from Arequipa - 1927)
5. *Hospital* (1928)
7. *Andante II* (Andante II - 1932)
8. *Payaso* (Clown - 1933)
9. *Cuatro preludios* (Four Preludes - 1933 - only the first two are extant)
10. *Tres miniaturas* (Three Miniatures - 1934)
11. *Suite* (1939)
12. *Nocturno* (1940)
13. *Pastoral* (1940)
14. *Vals lento* (1940)

- *Dos danzas*: (Two Dances: - 1947)

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25 Unfortunately, the only way to acquire most scores is by visiting the library of the National Conservatory in Lima. As of March 2013, the library still lacks an online catalog.

26 Vega, 130. She labels this work as O-18 and writes: “[Only] Preludes I and II appear in the catalog of the library of the National Conservatory…”
15. *Danza, y* (Dance, and)

16. *Danza e interludio* (Dance and Interlude)

Grading Criteria

Two major factors have been considered for the grading:

- Scope of the piece (length, formal structure)
- Technical demands of the piece (speed, textural complexity, rhythmic complexity, use of wide leaps, hand extensions, hand crossings, etc.)

Levels of Difficulty

In an attempt to conform to a standard pedagogical grading system for piano pieces in the United States such as Maurice Hinson’s *Guide to the Pianist’s Repertoire*, I have divided Carpio’s pieces for solo piano into three levels of difficulty: Intermediate, Late-Intermediate, and Advanced.\(^\text{27}\) Since all the works to be discussed in the descriptive catalog are short pieces or sets of them, I will use Chopin’s *Preludes*, Op. 28, as references to the technical requirements of each level of difficulty.

*Intermediate*

Suitable for the early intermediate piano student. Comparable *Preludes* are No. 9 in E major and No. 15 in D-flat major. This level includes:

- *Nocturno* (1921)
- *Serenata* (1922)

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\(^{27}\) Maurice Hinson, *Guide to the Pianist’s Repertoire*, 2nd ed. (Bloomington, IN: Indiana University Press, 1987), xv – xvi. Hinson uses the following labels in his guide: Easy (E), Intermediate (I), Moderately-Difficult (M-D), and Difficult (D). The ‘intermediate’ pieces in my grading correspond to the Intermediate and to the easier Moderately-Difficult pieces in Hinson’s. The ‘late intermediate’ pieces in my grading correspond to the more difficult Moderately-Difficult pieces in Hinson’s. The ‘advanced’ pieces in my grading correspond to the easier Difficult pieces in Hinson’s.
- Andante I (1925)
- Pastoral (1940)

Late-Intermediate

Suitable for the intermediate to advanced intermediate piano student.

Comparable Preludes are No. 13 in F-sharp major and No. 22 in G minor. This level includes:

- Tres estampas de Arequipa (1927)
- Andante II (1932)
- Payaso (1933)
- Tres miniaturas (1934)
- The first two of Cuatro preludios (1937)
- Nocturno (1940)
- Vals lento (1940)
- Danza e interludio (1947)

Advanced

Suitable for the advanced student. Comparable Preludes are No. 3 in G major, No. 14 in E-flat minor, and No. 18 in F minor. This level includes:

- Hospital (1928)
- Tríptico (1932)
- Suite (1939)
- Danza (1947)
CHAPTER V

ROBERTO CARPIO’S WORKS FOR SOLO PIANO: A GRADED DESCRIPTIVE CATALOG

The following catalog lists Carpio’s works with stylistic and pianistic commentary and occasional performance suggestions. The pieces under discussion are organized in chronological order within three categories, each corresponding to the levels of difficulty described in the previous chapter. The catalog culminates in an in-depth analysis of a work from each difficulty level: *Nocturno* (1921), *Tres estampas de Arequipa* (1927), and *Hospital* (1928).

**Level I: Intermediate**

*Nocturno* (Nocturne - 1921)

See page 30 for an in-depth discussion and analysis.

*Serenata* (Serenade - 1922)

This piece is in E-flat minor, and is set in an ABA’ form, with a shortened A’. Section A features a lyrical pentatonic melody in the right hand over a slow, ostinato accompaniment in the left that evokes traditional religious Peruvian processions. Section B consists of a set of three variations based on elements of section A: the first variation (measure 19) uses only the accompaniment, the second (measure 31) modulates to E-flat major and incorporates a new melody, the third variation (measure 39, at the double bar) is a modulating bridge with another new lyrical melody over a slow waltz-like accompaniment. The second part of the B section incorporates a Chopinesque grace-note run in the left hand.
Andante I (1925)

The first of two pieces with the “Andante” title, *Andante I* is in C minor and is set in an ABA (D.C. al fine) form. Both the A and B sections lack clearly defined melodies. While section A relies on impressionistic arpeggiated figures, section B (measure 11, after “Fin”) is based on an ostinato rhythmic cell with a hand-crossing indicated for easier execution.

Pastoral (1940)

This is a polytonal piece set in an ABA form. Both the A and B sections have their own ostinato accompaniments in the left hand. The difference in meters between hands in section A (3/4 for the right hand and 6/8 for the left) results in a written-out hemiola. The first section features short melodic pentatonic fragments, and, in its last three measures, two-voice writing in the right hand. The melodic fragments in the B section resemble traditional Andean violin playing. In a recorded performance, Daniel Zamalloa provides a good example of such playing, in which pentatonic scales, syncopated rhythms and pitch slides (especially starting in 0:26) abound. When writing for the piano, Carpio transcribes those slides as grace notes.

Level II: Late Intermediate


See page 34 for an in-depth discussion and analysis.

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Andante II (1932)

The second of two pieces with the “Andante” title, Andante II is in A-flat major, and it is set in an ABA form. The consistent use of mostly four-part writing throughout this piece requires a particular awareness of the complexities of contrapuntal textures, since some uncomfortable hand positions are needed to achieve the composer’s phrase markings (for instance, the legato slurs in measures 2 and 6, right hand). Section B (measure 19) starts as a free 4-part fugue. It is noteworthy that the piece does not end on a tonic chord, but on a C-sharp minor seventh chord (an enharmonic minor fourth chord).

Payaso (Clown - 1933)

This is one of the most popular individual pieces written by Carpio. Set in an ABA scheme, Payaso is tonally ambiguous, wavering between A major and A minor. After an eight-measure introduction, section A features crisp, staccato chords in the right hand and fast wide leaps in the left hand. Section B (at the key change – marked Andantino animato) displays a lyrical melody in the right hand, accompanied by dissonant, almost mocking, chords in the left hand. Extremely wide leaps in both hands requiring special attention occur before the Andante section (measures 43-44).

• Performance suggestion: In measures 3 and 4 of the introduction, the chords of the left hand need to be played with pedal (changing it with every chord) and rolled not before but after the beat. This will avoid
creating an undesirable silence between the notes of the melody in the
right hand chords.

_Cuatro preludios_ (Four preludes - 1937 - only the first two of the set are extant)

_Preludio I_

The first prelude is in E major, and it is set in ABA form. A single rhythmic
figure unifies the entire composition. The piece features for the most part a
three-layered texture. In section A, the melody, whose melodic contour
consists of less than an octave, is interesting because of its appearance
within a syncopated triplet pattern in the treble clef. In section B (at the
double bar) a new, more prominent melody is presented in octaves.

- Performance suggestion: Do not follow the composer’s “m.i.” (*mano
  izquierda* – left hand) marking in the treble staff throughout section B.
  Instead, use the right hand to play the octaves and use the left to play
  all the notes in the bottom staff. This redistribution will eliminate the
  wide leaps for the right hand, so that the performer can focus on the
  left hand leaps.

_Preludio II_

The second prelude is tonally free, the most important tonal center being
B-flat minor. It is set in an ABA form, where B is a series of episodes
linked by the constant rhythmic-melodic motive first presented in
measures 5-6. Texturally dense, this prelude is highly chromatic, with a
pervading use of extended tertian harmony similar to Ravel’s atmospheric
pieces, such as _Le gibet_ from _Gaspard de la nuit_. The middle episodes
feature a number of wide grace-note leaps in the left hand that require attention.

_Tres miniaturas_ (Three Miniatures - 1934)

_I. Allegretto_

Despite its E-flat major key signature, the predominant tonal center in this miniature is E-flat minor. It is set in an ABA form. This is a three-voice polyphonic piece, somewhat similar to Bartok’s _Mikrokosmos_, with a pentatonic flavor.

_II. Tiempo de marcha_ (March tempo)

The second miniature is tonally ambiguous, and it is set in a rondo form: ABACA. This is a crisp, dissonant, polytonal piece, in which the A section features a broad, pentatonic D-minor melody in the left hand giving it a Peruvian flavor, under a dissonant, staccato accompaniment in the right that delineates simultaneously F and G-flat triads. The B and C episodes are both based on material derived from the A section.

_III. Allegro_

The third and last miniature is the most difficult of the set. It is tonally ambiguous and set in an ABA form. The polytonal A section features a lyrical pentatonic melody in the right hand over a quick-moving three-layered accompaniment split between both hands. Section B is slower and features a different pentatonic melody played first by the right hand and later by the left.
*Nocturno* (Nocturne - 1940)

The second of Carpio’s pieces with this title, the 1940 Nocturne wanders through several tonal centers and is set in an ABA'B formal structure. In section A, an octave passage with both hands moving in contrary motion (measure 7) is technically challenging. Section B (at the double bar – 6/8 meter) features a playful melody whose rhythmic alternation of 3/4 and 6/8 reminds the listener of the rhythm of Peruvian folk dances. The accompaniment remains constant and unobtrusive in the left hand. The return of section A as A’ is an abbreviated version of the original and includes a difficult passage with both hands playing sixteenth-notes in unison one octave apart.

*Vals lento* (Slow waltz - 1940)

The intense chromaticism of this piece recalls the harmonic language of the late Scriabin. *Vals lento* is tonally ambiguous, and the *D.C. al segno* is the only clear hint of a basic ABA structure. After twenty measures marked *Lento*, the B section appears, marked *Piu moso* (sic). In measure 38, a *stringendo* passage consisting of ascending and descending broken chords in the treble appears. This is the most technically challenging part of the piece and leads to the climax at bar 46, *A tempo*.

Level III: Advanced

*Hospital* (1928) – Seven movements: *Preludio*, *Pacientes*, *Sor X*, *La capilla*, *Ronda de la muerte*, *Ronda de veladoras y mortuorio*, *Postludio*.

See page 46 for an in-depth discussion and analysis.
Triptico (Triptych - 1933)

I. Allegro non troppo

The first movement of this set is in F-sharp minor and shows an ABA'B' formal scheme. After a short introduction, section A features a lyrical melody in the right hand over a constant triplet accompaniment figuration also in the right hand, while the left is characterized by wide leaps. Section B (at the key change – marked Allegretto moderato e rubato) is based in a Peruvian folk-like melody in B minor, and features four-part writing throughout. The texture here is contrapuntally complex. The return of the A section as A' (marked Allegro non troppo) restates the previous material but in a different key. Similarly, with the return of the B section as B' (at the key change – marked Andante), the melody is now in F-sharp minor, with its values doubled, and with an even denser texture, requiring for most pianists rolling of chords in the left hand (hand extensions of a tenth or more).

- **Performance suggestion:** There are several instances in the B section in which the execution of left hand passages can be facilitated by redistribution. For example, in measure 30, the upper fourth eighth-note of the measure in the left hand can be taken by the right hand, and the same applies to the first eighth note of the following measure. Measures 43 and 50-57 can likewise benefit from this hand substitution.
II. *Andante maestoso*

The second movement is in an ABA form (in which section A can be divided into two parts) and is in F-sharp minor. While the first part of section A is not technically challenging, it features an extended use of tertian harmony (9\textsuperscript{th}, 11\textsuperscript{th} chords), reminiscent of Ravel's harmonic language. The B section features four-part writing throughout.

III. *Allegretto*

The final movement of *Tríptico* is in F-sharp minor and follows an ABCA'B'A formal scheme. Section A features a typical *marinera* (a popular dance from the Peruvian coast) rhythm in 6/8, alternating with measures in 3/4, often superimposing both meters simultaneously (measure 13). The predominant use of a four-layered texture in a quick tempo makes the piece especially difficult to perform. Several chords spanning a ninth, and other chords needing quick rolls spanning a tenth, can be a problem for pianists with small hands. This is one of the less pianistic pieces written by Carpio.

- Performance suggestion: In measures 46 to 48, the rolled chords in the left hand pose a difficult problem. The performer has to decide whether to roll the chords before or on the beat. If rolled before the beat, the performer has to decide between changing the pedal with the beat (therefore losing the bass note), and changing it with the bass (which would keep the bass note but also notes from the previous chord, blurring the harmony). If rolled after the beat, the continuity of the
melody delineated by the upper voice of the left hand would be affected. I suggest rolling after the beat since harmonic clarity is important in the passage, and because the melody of the left hand is not as prominent as the one played simultaneously in the right hand.

*Suite* (1939)

*I. Allegretto*

This first movement, in F-sharp minor, is set in an A-A'-A form, and is probably the most difficult one of the suite. This piece consists of a 16th-note *perpetuum mobile* in the right hand, which carries the melodic interest for the most part. The main melody of the movement is presented in the first two measures of section A in the right hand, over a simultaneous countermelody in the left hand with a pentatonic flavor. The grace-note placement on the weak beat of this relatively disjunct melodic fragment is reminiscent of traditional Peruvian violin playing. Always in sixteenth notes, the right hand adopts different patterns that add to its difficulty: scales, broken arpeggios, and irregular rhythmic patterns (hemiolas). Section A' (measure 20) develops elements presented in section A. Especially difficult and dense is the passage between measures 46 and 48.

*II. Andantino*

The easiest and shortest movement in the suite, the *Andantino* is tonally ambiguous but its main tonal center is arguably B minor in its natural scale. Set in a basic A-A' scheme, the entire piece revolves around two
musical ideas featured in the right hand in measures 1 and 2 (a dotted motive and four eighth-notes).

**III. Allegro animato**

The last movement, in F-sharp minor, is clearly inspired by Peruvian folk music. The formal scheme is ABA. Section A starts with a percussive ostinato accompaniment in open fifths in the left hand (reminiscent of Andean percussion instruments), which is later joined by a lively pentatonic melody in the right hand (reminiscent of traditional Peruvian fiddling). Six measures before the end of section A (measure 64), there is a sweeping arpeggio split between both hands. The contrasting section B (double bar – marked *Poco meno*) is very short and slow.

*Dos danzas: Danza y Danza e interludio* (Two Dances: Dance, and Dance and Interlude- 1947)

**Danza** (Dance)

Tonally ambiguous but revolving around the key of D minor, *Danza* is set in A-A'-A form. In section A, the fast, constant two-layered accompaniment in the left hand (resembling traditional Andean percussion instruments) is both difficult to perform and physically demanding. The melody features folk-like rhythms and grace-notes in the style of traditional Peruvian fiddling. Starting in measure 17, the hand-crossing writing reminiscent of Scarlatti in the left hand presents a technical challenge. The triplet figures in the right hand of bars 33 to 36 are also challenging. Section A' (at the double bar – marked *Poco meno*) polyphonically develops musical
elements from section A, including a three-voice fugue starting at measure 63.

- Performance suggestion: In measures 22 and 24, only the first three sixteenth-notes should be played by the right hand as directed. The fourth one should be played by the left hand in order to give time to the right to perform the two-octave leap towards the chord in the second beat.

*Danza e interludio* (Dance and Interlude)

The longest of Carpio’s individual solo piano movements, *Danza e interludio* has no specific tonality and is set in an ABA formal scheme. Section A (the “dance”) features two contrasting parts, the first of which contains a playful, pentatonic folk-like melody over a fast yet comfortable ostinato accompaniment in the left hand. The second part (at the first double bar – marked *Allegretto*) is somewhat slower, more lyrical, and resembles the traditional *marinera* rhythm in 6/8. Section B (the “interlude” – marked *Andante*) is much slower and freely elaborates on the melody presented in the second part of section A, devoid of its original dance-like character and almost transformed into an improvisation.

- Performance suggestion: Some of the wide leaps in the left hand at the beginning of the second part of section A can be facilitated by taking the last note of the measure with the right hand. This is especially the case in measure 20.
Detailed Stylistic and Pianistic Analysis of Nocturno,

Tres Estampas de Arequipa, and Hospital

Three of the most representative works of Carpio (one per each difficulty level in the descriptive catalog) have been selected to be analyzed: Nocturno (1921), a short character piece; Tres estampas de Arequipa (1927), a three-movement nationalistic suite; and Hospital (1928), a seven-movement suite, and probably the most famous of Carpio’s compositions.

Level I: Intermediate. Nocturno (Nocturne – 1921)

This is a short, one-movement character piece lasting four minutes and it is set in an ABA form. A great sense of unity pervades this work, since the first theme (a four-bar folk-like pentatonic melody) contains all the elements on which the piece is constructed. The following paragraphs describe the statements and transformations of the main theme.

The opening theme is stated in its original form (A minor) at the beginning of the piece, which is followed by two subsequent slightly modified presentations of the theme (in A minor again in measure 6, and in E minor in measure 10).

Note in Example 1 that the melody uses a minor pentatonic scale; the long notes and the ornamental quintuplets resemble the playing of a traditional Andean flute, possibly a harawi. Peruvian musicologist Raul R. Romero describes harawi as a “monophonic song genre comprising one musical phrase repeated several times, with extensive melismatic passages and long glissandos.”

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Example 1. *Nocturno*. Measures 1 to 5. Right-hand Staff Only.

Towards the end of section A, we see an insistence on the last four notes of the theme, which generates the main motive of the B section (marked *Poco meno*), as shown in Example 2.


In measure 17, the main motive of the B section undergoes a rhythmic alteration, losing the dotted rhythm and becoming a quarter-note followed by two eighth-notes and a half-note, as shown in Example 3. It stays in that form until measure 26.


In measure 27, we see a new rhythmic alteration of this motive (it becomes four eighth-notes followed by a half-note), as shown in Example 4.

Example 4. *Nocturno*. Measures 27 to 30. Right-hand staff only.

An analysis of the piece reveals a distinct harmonic treatment for each section. Section A uses no more than four basic –although ornamented- chords
for the first fourteen measures of the piece. However, section B has a
developmental character, is more tonally unstable, and moves through several
tonal centers. Table 1 shows that even if the key signature changes to E minor in
section B, it does not become a tonal center until the end of the section (around
measure 31). Rather, F-sharp minor seems to be the predominant tonal center of
the section.

Table 1
*Bass-line sketch of Nocturno*30

![Bass-line sketch](image)

Despite its musical sophistication, the piece shows a relative modesty of
pianistic devices effectively used. This piece has been graded “intermediate”
considering the following factors:

(In section A – Example 5)

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30 Carpio shows a particular use of the augmented sixth chord in this piece. Instead of
placing a dominant chord after it, he makes it resolve directly to the tonic. Two of the chords
labeled ‘Ger+6’ in Table 1 (one appearing before the first double bar, and the other right before
the end of the piece) are shown in parenthesis to indicate the ornamental function just described.
In both cases, those chords resolve to the tonic (E minor and A minor, respectively).
• The tempo is a slow duple meter.
• Simple homophonic textures are predominant.
• The melody is presented in single notes, without significant leaps.
• The 5-against-2 polyrhythm is not difficult, taking into account the tempo of the piece.
• The accompaniment in the left hand is a slow ostinato.

Example 5. Nocturno. Measures 1 to 5.

(In section B – measure 15 in Example 6)
• A slower tempo is indicated (Poco meno).
• The melody is presented mainly in slow-moving octaves.
• There are chromatic running passages in the bass that fall easily into the hand.

• We see predominantly homophonic, simple and hymn-like textures, with some melodic imitation between hands, as shown in Example 7.
Level II: Late Intermediate. *Tres estampas de Arequipa* (Three Pictures from Arequipa – 1927)

*Tres estampas de Arequipa* is a fairly long work comprising three movements which describe common scenes of everyday life in Arequipa. Performance time is eight minutes. The titles of the movements are *La procesión*, *Los quitasueños*, and *Apunte de jarana* (translations below).

*La Procesión* (The Procession). According to Vega, this movement represents the processions taking place in Arequipa during Holy Week, in which devout Catholic people “carried incense, candles and sacred images while they sang popular religious songs.”

As in *Nocturno*, we find again a piece with great thematic unity. It conforms to the theme and variations form, but here only the first melodic gesture of the theme (Example 8) is subject to variation. This first theme emulates the sounds of the traditional walking orchestras that play in religious processions in Peru. A thematically independent episode is inserted in the middle of the piece and later reappears as the main theme of the second movement.

Table 2 lists the sections and their respective tonal centers in *La procesión*.

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*Example 7. Nocturno. Measures 27 to 30.*
Table 2

*La procesión. Formal structure and Tonal Plan*

<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>A'</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>1-7</td>
<td>8-13</td>
<td>14-29</td>
<td>30-45</td>
<td>46-54</td>
<td>55-61</td>
<td>62-67</td>
</tr>
<tr>
<td>Key (s)</td>
<td>Cm</td>
<td>Cm</td>
<td>Gm</td>
<td>Bbm</td>
<td>Ebm</td>
<td>Ebm</td>
<td>Cm</td>
</tr>
<tr>
<td></td>
<td>C#m</td>
<td>Dbm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ebm</td>
<td>Abm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The following examples show the transformations of the first gesture of the movement:

- Example 8 shows the theme in its original form in section A, the “theme” section.

*Example 8. La procesión. Measures 1 to 2. Right-hand Staff Only.*

- Example 9 shows the “first variation” in section B, where the theme has maintained its original pitches, but the rhythm has changed.

*Example 9. La procesión. Measures 8 to 9. Right-hand Staff Only.*
• The second variation (section C) is shown in example 10. Here Carpio changes the meter to 6/8 and slightly alters the contour of the melody, keeping however the initial descending interval.


• The third variation (section D) is shown in Example 11. Notice the dotted rhythms and syncopations Carpio uses in the melody to provide it with the flavor of a Peruvian folk dance.


• Section E (Example 12 – marked *Andante*) is an independent episode, featuring a folk-like pentatonic melody that later reappears as the main theme of the second movement of the suite. (See Example 17)


• Example 13 shows the return of section A as A'. It is a transposed version of the original (E-flat minor instead of C minor).
Example 13. La procesión. Measures 55 to 56. Right-hand Staff Only.

- The final section is an almost literal restatement of section B, which brings the movement to a *fortissimo* closure.

The most difficult passage in this movement appears in the dance-like section D (Example 14 – marked *Istesso tempo*). Here, the accompaniment in the left hand involves wide leaps for an extended period of time, while the right hand presents the melody in three-note chords throughout this section.

Example 14. La procesión. Measures 29 to 38.

Performance suggestions:

- In section C (first double bar, marked *Allegretto moderato*), a practical way of facilitating the legato in the lyrical melody of the right hand is to take, when possible, the lower note of the treble staff with the left hand. See the bold markings in Example 15.

- Suggested fingerings in section D (Example 16) aim to increase accuracy in the constant wide leaps the left hand must perform.
Example 16. La procesión. Measures 29 to 38. Suggested fingering.

Los Quitasueños (Hummingbirds). This piece’s fleeting figuration clearly represents the flight of the hummingbirds of the Arequipean countryside (see Example 20 on page 45). This bird is nowadays called *picaflor* but in Carpio’s time it was called *quitasueños* (literally, ‘the one who takes the dreams away from you’).

*Los quitasueños* is in E-flat minor and presents a freer treatment of form, with three clear statements of the pentatonic main theme in different tonalities, separated by passages of brilliant figuration. This is summarized in Table 3.

<table>
<thead>
<tr>
<th>Table 3</th>
<th>Los quitasueños. Formal Structure and Tonal Plan</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section</strong></td>
<td><strong>A</strong></td>
</tr>
<tr>
<td>Measures</td>
<td>1-8</td>
</tr>
<tr>
<td>Key (s)</td>
<td>Ebm</td>
</tr>
</tbody>
</table>
The following are the different transformations of the main theme of the movement:

a. The first statement of the theme in section A, in E-flat minor (Example 17).

Example 17. Los quitasueños. Measures 1 to 8. Left-hand Staff Only.

b. The second statement of the theme (section A') is in C minor, in octaves, and forte, as shown in Example 18.


c. The third statement of the theme (section A'') is very similar to the original, but transposed to B-flat minor, and with the melody in the right hand. This is shown in Example 19.

Los quitasueños is the most difficult piece of this set; the pianistic devices Carpio employed here are clearly more advanced than those in the Nocturno discussed before. However, the brilliant figurations fall easily into the hand, hence my designation of this piece as “late intermediate” as opposed to “advanced”. A list of the most challenging passages follows:

a. In the first bridge (Example 20 – marked a tempo), a series of fast passages begins, involving quick arpeggios in both hands in thirty-second notes. Cleverly, Carpio wrote the passage in black keys only, which is comfortable for a good intermediate student. The two simple patterns in each hand put together result in a virtuosic-sounding figuration.

b. The first bridge also includes fast arpeggios in septuplets. Example 21 shows these arpeggios, which are more challenging than those in the previous example.


c. In the first bridge, alternating dissonant arpeggios in both hands overlap each other, creating a texture reminiscent of Ravel’s *Jeux d’eau* (1901). Examples 22 and 23 allow us to compare the two passages.

Example 23. Ravel’s *Jeux d’eau*. Measure 68.

d. The second bridge includes fast descending octave passages in both hands (Example 24).


e. Example 25 shows martellato technique in the second bridge.


Performance suggestion:

- The following examples show fingering suggestions for the arpeggios in the first bridge (Examples 26 and 27).


*Apunte de jarana (Party Scene)*. *Apunte de jarana* represents the more urban side of Arequipa. For Vega, it depicts “a salon party of the 1920’s with a quote of a marinera theme apparently from the Peruvian coast, given the strong rhythmic turns characteristic of this music.”\(^3^2\) Vega’s mention of “strong rhythmic turns” is related to Carpio’s use of alternation (and even superimposition) of 3/4 and 6/8 meters throughout the piece. It is important to follow the meter changes since the composer himself highlighted these changes with accents, as shown in Example 28.

\[^{32}\text{Vega, 202.}\]
Example 28. Apunte de jarana. Measures 1 to 4

Carpio chose a simple ABA' formal scheme for this piece, producing contrast between the dance-like A section and the more lyrical B section (at the double bar – key change to G major). The return of section A as A' (key change to C minor) begins with a brief recapitulation of the theme in C minor, quickly followed by a full statement of section A in its original key (measure 47). The tonal plan is simple, staying within closely related keys, as shown in Table 4.

Table 4
Apunte de jarana. Formal Structure and Tonal Plan

<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>B</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>1-25</td>
<td>26-38</td>
<td>39-67</td>
</tr>
<tr>
<td>Key (s)</td>
<td>Gm</td>
<td>G</td>
<td>Cm, Gm</td>
</tr>
</tbody>
</table>

Besides the rhythmic difficulties stated before, examples 29 and 30 show wide fast leaps in the left hand accompaniment in the A section, which also make this piece technically challenging.
Example 29. *Apunte de jarana*. Measures 1 to 2. Left-hand Staff Only.

Example 30. *Apunte de jarana*. Measures 5 to 7. Left-hand Staff Only.

Performance suggestion:

- In *Apunte de jarana*, Carpio uses ornaments consistently in the second eight-note of the first beat, emulating the rhythmic section of a *marinera* band (see example 31). In order to adhere to the style of this traditional Peruvian dance, these ornaments must be played on the beat as sixteenth-note triplets, starting from the main note.

Example 31. *Apunte de jarana*. Measures 15 to 16.

*Level III: Advanced. Hospital (1928)*

*Hospital*, perhaps the most famous and pianistically challenging of Carpio’s piano works, is recommended for advanced students only. According to Vega, this suite was probably inspired by the composer’s time spent at Hospital
Goyeneche in Arequipa in 1918 (ten years before its composition). It is, arguably, the most personal and darkest of Carpio’s works. There is a pervading sense of pessimism, despite the pianistic brilliance of several passages. Hospital’s vivid musical depictions and its programmatic sequence of movements seem to suggest the inevitable victory of death over life.

The traditional harmonic treatment seen in Nocturno (1921) and Tres estampas de Arequipa (1927) becomes in Hospital richly chromatic, more dissonant, often harsh, with hints of atonality. Carpio would not consistently adopt these practices until later works such as Miniaturas (1934), Nocturno (1940), or Danza e interludio (1947). Also, this suite shows very few musical references to Peruvian folklore compared to the two other works discussed previously. Carpio seems to be finding in this suite his own musical language.

The movements of Hospital are seven: Preludio, Pacientes, Sor X, La capilla, Ronda de la muerte, Ronda de veladoras y mortuorio, and Postludio (translations below).

Preludio (Prelude). The opening Preludio is set in an AA’A form. In the first measure, the left hand plays a highly chromatic motive in C minor on which the whole movement is constructed (see Example 32). Thus, the agitated and dark atmosphere that prevails in the suite as a whole is established at the outset. This motive is quoted by Carpio in one of his later works, the Nocturno (1940), as seen in Example 33.

33 Vega, 235.
Example 32. Preludio. Measures 1 to 2.

Example 33. Carpio’s Nocturno (1940). Measures 1 to 2.

The central A’ section in Preludio (measure 9) consists of several passages, all of which develop elements from the initial musical idea. The A’ section also serves as a harmonic link, connecting the first section A (in C minor) with the second section A (in F-sharp minor) through a sequence of tonal centers. The return of the A section (measure 31) at the end of the movement is a literal repetition of the original transposed to F-sharp minor.

Technically speaking, Preludio is a moto perpetuo in sixteenth notes in a relatively fast tempo. The A’ section is especially challenging due to:

a. Repeated patterns of double notes in 16ths in the right hand, as shown in Example 34.
Example 34. Preludio. Measures 20 to 22. Right-hand Staff Only.

b. Descending chromatic chords in sixteenth notes with double notes in the right hand, surrounded by wide leaps in the left hand, as shown in Example 35.


c. Simultaneous but metrically shifted and transposed expositions of the main motive in both hands, as shown in Example 36. Note that the left hand plays the motive in F-sharp minor starting on the downbeat, while the right plays it in G-sharp minor a beat later.


Pacientes (Patients). Pacientes is the second movement in the set, and its title is self-explanatory. It shows two separate and independent sections (AB structure). In the first, Carpio possibly depicts the waiting room of the hospital: a slow-
walking, limping patient moves around the room. The composer suggests a stumbling gait with a 5/4 meter and a rhythmically shifted melodic line (Example 37).


Later in the A section, we hear perhaps another patient’s high-pitched, dissonant cries, which are gradually appeased (Example 38).


The B section of the movement (double bar – marked Allegretto) is an abrupt departure from what we heard before: clear, tonal arpeggios may suggest the hallucinations of yet another patient, as shown in Example 39.

Pacientes, although technically the easiest movement in the suite, contains challenging passages in the second section: extended arpeggios distributed between both hands, each of them ending in a chord played by the left hand in the middle-high register.

Sor X (Sister X). Sor X, the third movement of the suite, possibly depicts a nun of the congregation that used to run Hospital Goyeneche at that time. For Vega, the lightness of her steps (represented in the left hand) is intermittently accompanied by the jingling of her keys (in the right hand). 34 Both elements are shown in Example 40.

Example 40. Sor X. Measures 1 to 5.

The brevity of Sor X and its reliance on the same musical elements make it a through-composed movement. One of its possible interpretations might be

34 Vega, 250.
the nun frenetically performing different duties, and then at the end abruptly stopping at measure 34 (Example 41): apparently it is time to pray, since she has arrived to the Chapel, the next movement in the suite!

Example 41. Sor X. Measures 33 to 38.

While Sor X is the shortest movement in Hospital, it is one of the most difficult. The rapid arpeggios of the right hand are individually challenging, spanning two octaves, yet they are repeated fourteen times in a row (twelve of which are shown in Example 42). The last three of these arpeggios involve the left hand as well, playing similar figurations simultaneously, as seen in Example 42.
Example 42. Sor X. Measures 23 to 38.

Performance suggestion:

- The following fingering suggestion (Example 43 – measure 3) can be applied to all similar arpeggios throughout the piece. It provides maximum stability and minimum physical effort. This fingering avoids using the fourth finger in the two highest A-flat’s that are in so close succession, using instead the more independent third finger. The fifth finger can be used on the highest note of the arpeggio (B-flat) to execute an accent when it is notated (measures 31 to 34).
Example 43. Sor X. Measures 1 to 3. Right-hand Staff Only. Suggested Fingering.

La capilla (The Chapel). La capilla is the fourth movement in the set, and its formal scheme is ABA. The majestic A section, with its bell-like sonorities is reminiscent of Debussy’s depiction of La cathédrale engloutie (Example 45). Carpio’s brilliant use of tone-painting, in order to visually and aurally depict the image of a chapel, is evident in Example 44.

Example 44. La capilla. Measures 1 to 4.
Example 45. Debussy’s La cathédrale engloutie. Measures 22 to 25.

The contrasting B section (at the double bar – marked Lento) features a mystical beginning marked pianissimo with ostinato figurations (Example 46), which gradually grows to a massive climax in measure 19.

Example 46. La capilla. Measures 13 to 15.

A transition before the return of the A section (marked poco piú lento – Example 47) portrays surreal, ghostly visions in pianissimo.

Example 47. La capilla. Measures 20 to 21.
La capilla is not a technically challenging piece; although the relatively rapid figurations shown in Example 47 prove to be a minor difficulty, since the hands have to perform relatively quick position changes.

**Ronda de la muerte (Death’s Round).** The fifth movement of the suite strongly depicts the omnipresence of Death at the hospital. The character is sinister and ironic, and it is the most dissonant movement in the suite. Structurally speaking, *Ronda de la muerte* can be divided into three independent sections within an ABC structure.

In the A section, Carpio suggests Death as a figure hopping sardonically around the rooms, deciding on his next victim, by the use of dissonant staccato chords in the piano’s high register (Example 48). In section B (at the key change-marked *Meno*), Death appears to dart amongst the patients, taking their lives at will. The music arrives at an orgiastic climax between measures 29 and 39.

![Example 48. Ronda de la muerte. Measures 1 to 4.](image)

When section C arrives (measure 43) and Death is done with its deadly tasks, one can almost hear its gleeful laughter – only it knows for whom the bell tolls. Carpio brilliantly depicts Death’s laugh with two parallel ascending
arpeggios, separated by a half-step (Example 49), after which the next movement appears.

Example 49. Ronda de la muerte. Measures 40 to 48.

*Ronda de la Muerte* is in my opinion the most difficult movement of the suite, and it is arguably the most difficult in Carpio's piano output. To begin with, there is a substantial difficulty for the student when reading the score due to its almost atonal musical language. Technical difficulties involve:

a. Constant and fast wide leaps, especially in the right hand (see measures 5 to 7 in Example 50).

Example 50. Ronda de la muerte. Measures 1 to 7.
b. Fast double-note passages played simultaneously in both hands, as shown in Example 51.


c. Fast overlapping octave passages played in both hands in contrary motion (Example 52).

Example 52. *Ronda de la muerte*. Measures 33 to 37.

Performance suggestion:

- Example 53 shows a fingering suggestion for measure 19, one of the most challenging passages to perform at tempo.

Ronda de veladoras y mortuorio (Weepers’ Round and Morgue). The sixth movement in Hospital consists of two clearly defined sections, in an AB arrangement. In the first section, Carpio depicts the veladoras, who were women paid to cry at funerals. It could be inferred that we are witnessing the mourning of one the victims taken by Death in the previous movement.

This is one of the most beautifully tonal moments in the suite and we can almost hear the weeping of the veladoras through the melodic gestures accompanied by the shimmering of their candles in the piano’s upper register (Example 54). Although the melodies are fragmented, the pentatonic flavor of their contours in the first eight measures is a reference to Peruvian folk music. This movement is the only instance in Hospital where Carpio uses national elements.
Example 54. Ronda de veladoras y mortuorio. Measures 1 to 4.

The second section of the movement, the “morgue”, stands in sharp contrast to the first. Carpio employs an agitated tempo, the use of the piano’s low registers, and polychords to perhaps portray the ugliness of the decomposing corpses, and the observer’s anxiety towards death. The middle of this section reaches an apocalyptic climax shown in Example 55, the loudest moment in Hospital.

Example 55. Ronda de veladoras y mortuorio. Measures 20 to 22.
Carpio achieves in this movement extremely dramatic musical results with a relative modesty of pianistic devices, including left-hand tremolos and a martellato effect (as seen in Example 55).

Postludio (Postlude). Hospital’s closing movement, the Postlude, reveals the cyclic nature of the suite in that it features the same thematic material as the Prelude. In fact, both movements share the exact same first eight measures (section A). The A’ section in the postlude, however, shows a different, more modulating treatment of the initial motive. The return of the A section has a surprising turn: in the Prelude, this section exposes the main motive in F-sharp minor in the left hand alone and then is joined in unison by the right hand several octaves higher. Both hands end in an unison F-sharp, confirming the key of F-sharp minor as conclusive. This modulation, however, does not happen in the Postlude. The observer’s anxiety towards death seems to have worsened after this visit to the hospital. The return of the A section in this movement (measure 29) features the right hand joining the motive of the left, not in unison (as in the Prelude) but a tritone apart (see measure 31 in Example 57). This unexpected polytonal harmony creates even more tension, a sense of imminent collapse (reiterated in the final fortissimo chord, measure 36 in Example 57) with which the suite ends.
Example 56. Preludio. Measures 31 to 38.

Example 57. Postludio. Measures 28 to 38.
CHAPTER VI

CONCLUSION

This brief pedagogical and analytical guide has attempted to show how, although Roberto Carpio does not target either the virtuoso pianist or the very beginner, his output represents a valid choice for the intermediate or relatively advanced student. Carpio’s detailed depictions and the freshness of his musical language attest to the composer’s originality and offer a colorful addition to the standard repertoire.

Moreover, Carpio’s unique blending of Peruvian folk elements and European musical practices shows him as a composer interested in both the latest musical innovations of the time and the rich musical tradition of his country. In the majority of his works (such as Nocturno or Tres estampas de Arequipa), pentatonic melodies and ostinato or hemiola dance rhythms reminiscent of traditional Peruvian music are displayed within European formal structures (binary, ternary, theme and variations) and an extended-tertian harmonic framework. In his more innovative works (such as Hospital), Carpio employs the same elements with a much higher degree of creative freedom, resulting in his own innovative musical language.

In my opinion, Carpio’s pieces merit becoming part of the standard repertoire of pianists. It is my hope that this document will encourage Peruvian and non-Peruvian pianists to include Roberto Carpio’s works in public performances and make them known to international audiences for whom their “exoticism” can add even more to their universal appeal.
DOCTORAL CONCERTO RECITAL

PABLO SOTOMAYOR, PIANO

Assisted by Tim Dail, piano.

Tuesday, November 30th, 2010, at 4:00 P.M.

Marsh Auditorium

Program

Piano Concerto No. 2 in C minor, Op. 18

Sergei Rachmaninoff

(1873-1943)

I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree in Piano Performance and Pedagogy. Mr. Sotomayor is a student of Dr. Petronel Malan.

AA/EOE/ADAII
DOCTORAL SOLO RECITAL

PABLO SOTOMAYOR, PIANO

Sunday, December 4, 2011, at 2:00 P.M.
Marsh Auditorium

Program

Three Intermezzi, Op. 117
  Andante moderato
  Andante non troppo e con molto espressione
  Andante con moto

Johannes Brahms (1833-1897)

Sonata in A minor, K. 310
  Allegro maestoso
  Andante cantabile con espressione
  Presto

Wolfgang Amadeus Mozart (1756-1791)

Le Tombeau de Couperin
  Prélude
  Fugue
  Forlaine
  Rigaudon
  Menuet
  Toccata

Maurice Ravel (1875-1937)

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree in Piano Performance and Pedagogy. Mr. Sotomayor is a student of Dr. Lois Leventhal.

AA/EOE/ADA
DOCTORAL LECTURE RECITAL

PABLO SOTOMAYOR, PIANO

A PEDAGOGICAL INTRODUCTION TO SELECTED PIANO WORKS BY ROBERTO CARPIO

Sunday, March 25, 2012, at 4:00 P.M.

Marsh Auditorium

Program

Nocturno (1921)

Tres estampas de Arequipa (1927)
1. La procesión
2. Los quitasueños
3. Apunte de jarana

Hospital (1928)
1. Preludio
2. Pacientes
3. Sor X
4. La capilla
5. Ronda de la muerte
6. Ronda de veladoras y mortuorio
7. Postludio

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree in Piano Performance and Pedagogy. Mr. Sotomayor is a student of Dr. Lois Leventhal.

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