

Border CrossSing

Program notes and programs of all concerts of our Puentes series are available as PDFs. Videos of our programs are also available on our YouTube channel.

<http://www.bordercrossingmn.org/puentes-2017-18/>

Federación coral del Caribe y Centroamérica

Choral federation of the Caribbean and Central America: links to arrangers, composers, and choirs of this region.

<http://fedcoral.blogspot.com/>

Voce in tempore

Mexican choral music association with links and resources of conductors and ensembles currently working in Mexico. Good place to start if you are looking to get in touch with a particular Mexican ensemble, festival, or choral composer.

<http://voceintempore.net/master/>

Colegio de compositores latinoamericanos de música de arte

Association of Latin American composers of art music, can allow conductors to connect with composers for commissions or to consult on certain pieces.

<http://www.colegiocompositores-la.org/>

Indiana University Latin American Music Center

A large resource of composers, pieces, ensembles, and everything related to Latin American music.

<https://music.indiana.edu/lamc/>

VocalEssence ¡Cantaré!

A great resource for K-12 choirs looking for repertoire and curriculum related to Mexican music, connected to their program of Mexican composer residencies.

<https://www.vocalescence.org/what-we-do/for-schools-and-students/cantare/>

Latin American Choral Music

An extremely large resource for archives and bibliographies of Latin American choral music. Searchable and especially good for those interested in music of the colonial period.

<http://www.latinamericanchoralmusic.org>

Asociación Argentina para la Música Coral “America Cantat”

Argentine Association for Choral Music “America Cantat” AAMCANT. Links and resources related to choral ensembles, directors, and composers working in Argentina and throughout South America.

<http://www.aamcant.org.ar/aamcant2/>

CPDL Música Colonial Archive

The entire archive of the Cathedral of Guatemala and other Latin American colonial sources is gradually being uploaded to CPDL. Currently contains hundreds of public domain pieces from a variety of Latin American colonial composers.

http://www3.cpdll.org/wiki/index.php/M%C3%BAsica_Colonial_Archive

Spanish

There are many variants of Spanish. We'll perform using several varieties of Spanish, depending on the context of the piece:

- **Standard Latin American Spanish:** used mostly in Mexico, Colombia, and Venezuela, but recognizable to most audiences due to its use in television and movies.
- **Rioplatense Spanish:** used in Uruguay and southern Argentina.
- **Castilian Spanish:** used in the Castille region in Spain, and considered the standard European Spanish pronunciation.
- **Creole Spanish:** two varieties, one Mexican and one Peruvian.
- **Bozal:** a mixture of Spanish and words borrowed from Congolese, Ghanaian, and other African languages.

Standard Latin American Spanish and General Diction Guidelines:

If you follow most of the guidelines you would use to sing in church Latin, you'll already be quite close to our ideal pronunciation. Here I'll list some common traps that even the best American singers will fall for when singing in Spanish, which stand out to a native speaker.

- **Vowels**
 - This may be counter-intuitive, but in Spanish the exact color of a vowel is not such a big deal (as long as we're all matching). However, it is extremely important that all vowels remain consistent. In other words, whether your "a" is a bit darker or brighter doesn't matter much as long as you use the exact same "a" vowel every time, especially when it happens several times in a single word, as in the word "mañana" ... which will often be sung incorrectly as "ma-ñuh-nah"... or something like that.
 - In sung Spanish we only use five vowels (unlike spoken Spanish, where there are some distinctions.) For our purposes, we'll correspond them to the IPA symbols: [a], [e], [i], [o], [u].
 - Our "a" vowel is similar to Italian, somewhat brighter than what is typically used in choral singing in the United States.
 - Our "e" vowel is situated exactly between [e] and [ɛ]
 - Our "o" vowel is situated exactly between [o] and [ɔ]
 - Generally, I'll look for brighter vowel colors in Standard Latin American Spanish, and a darker color for the other varieties.
 - There is no schwa in Spanish, except as an occasional shadow vowel for dramatic effect.
 - In diphthongs and triphthongs, every vowel has to be distinct. However, in most cases one vowel will receive an accent and the other is glided – we do not combine or blend vowels with one another in Spanish.
 - If a word ends on a vowel and the next word begins on a vowel they are almost always elided following the rule for diphthongs – consonants are almost never elided (as in German).
- **Text stress**

- Text stress is extremely important in Spanish, and is an element with which many non-native speakers are often careless. Wrong text stress in Spanish changes word meanings.
- For the most part, Spanish is a legato language (like French), but with intentional, clear text stress.
- **Consonants**
 - Initial consonants are hard, but most consonants in the middle of words are soft. Avoid over-stressing consonants.
 - "t", "l", and "d" are dental, with the tongue at the back of the teeth. For many non-native speakers, "l" sounds are better pronounced as flipped "r".
 - "r" is either flipped [r] or rolled [r̄]. "r" at the beginning of a word, double "r" ("rr"), and "r" after an "n", "l", or "s" are always rolled. Any other "r" is flipped. Many non-native speakers will unnecessarily roll the "r". Please don't, it sounds like you're making fun of us when you do.
 - "h" is always silent in Standard Latin American Spanish. The [h] sound simply does not exist. One common pitfall for non-native speakers is to aspirate constants. Apart from avoiding common aspirations (such as "t" or "d"), avoid adding "h" sounds after consonants such as "p" or "k". The word "paz" , pronounced [pas] will often sound [puh-has] by non-native speakers.
 - Other sounds that do not exist in Standard Latin American Spanish (to a lesser degree) are [v] and [z].
 - "q" is always followed by a silent "u". "q" is pronounced as [k]
 - In Standard Latin American Spanish, "y" is a glide, pronounced as [j], except when it's by itself, in which case, it is pronounced [i]. We'll pronounce "ll" as [j] as well.
 - The "j" sound can be problematic for non-native speakers. It is always like the German ichlaut, [ç] and will be frequently mispronounced as [x] or as [h]. The sound is created in the same place as the consonant [h] in the word "heat", not the [h] in the word "hot".
 - "ñ" is palatal-nasal. Its IPA symbol is [ɲ]. This is an "n" that is "thicker" than normal, using more of your tongue, rather than the tip. The closest English equivalent (although not exactly like it) is the "ny" or "ni" sounds in the words "canyon" or "onion".
 - In Standard Latin American Spanish, "z", "s", and "c" before "e" or "i" are all pronounced [s].

Rioplatense Spanish

- The most important difference is how "y" and "ll" are pronounced. Here they are pronounced as [ʒ], as in the word "yo" [ʒo] or "alla" [aʒa]
- Unlike Standard Latin American Spanish, there is a difference between the "v" and "b". "v" is generally pronounced either as [v] or as a soft "b" sound [β]

Creole Spanish (Perú)

- For the most part we follow the rules of standard neutral Spanish.
- The main aspect to pay attention to is the letter "l", which at times is pronounced as a flipped "r". This is not consistent throughout. Historically, the rolled "r" existed first, and the flipped "r" was gradually derived from the letter "l", so there is a large period where both letters were interchangeable. This is not consistent from recording to recording, or

in the sources I've found. I recorded it one way as well as in the IPA, but this is definitely something you can experiment with.

- In the syllable “gua”, the “g” is silent (pronounced as [wa])
- “j” is usually pronounced as [ʒ], rather than [ç]

Creole Spanish (México)

- For the most part we follow the rules of standard neutral Spanish.
- All “r” sounds are flipped “r”, not rolled
- “j” is pronounced as [ç] before “e” and “i”, and as a [j] glide before other vowels
- Some “c” sounds are pronounced as “s”
- “x” is pronounced [ʃ] (like the “sh” in English).

Castilian Spanish

- The most important difference is how the letters “c” (before “e” or “i”) and “z” are pronounced. In Castilian Spanish, these are pronounced as [θ], as in the English word “the”.
- The letter “y” and double “ll” are pronounced as a pure [j] glide [j], rather than the [ɣ] glide we use in Latin American variants.
- The letter “v” is generally pronounced as “v”
- Vowels are somewhat darker than Latin American Spanish, closer to ecclesiastical Latin vowels.
- Being very picky, the “s” sound is slightly shaded towards [ʃ], and is not as bright as the Latin American “s”.

Bozal

- The Spanish portions are pronounced in a way that’s nearly identical to Standard Latin American Spanish. It is pronounced in a way that’s more legato, and some consonants are dropped.
- The African words tend to have much more open vowels (shown in the recording and IPA transcriptions), and emphasize “m” and “b” consonants.

Nahuatl

Nahuatl pronunciation is very similar to Standard Latin American Spanish (which is to be expected considering that many of the differences between Mexican Spanish and Castilian Spanish are derived from Nahuatl influence.) There are many regional variants of Nahuatl. We will be singing using what is known as “neutral Nahuatl”, which is the closest we can come to the classical Nahuatl used in our 17th and 18th century works while still being understood by modern native speakers. The following are some of the sounds that appear in Nahuatl that are not shared by Spanish:

- **Text stress**
 - Virtually every word in Nahuatl has its accent on the next-to-last syllable.
- **Vowels**

- The four Nahuatl vowels are the same as the first four Spanish vowels: [a], [e], [i], [o]. The "u" sound will only appear as a [w] glide (you will never sustain a [u] sound in Nahuatl).
- **Consonants**
 - H
 - While "h" in Spanish is always silent, in Nahuatl it sounds like a very light German ichlaut [ç]. It is silent when it appears before a "w" glide.
 - T
 - When "t" is at the beginning of a word or in the combination "tz" it is pronounced very distinctly, with a slight stop.
 - When "t" is in the final syllable of a word, it is pronounced very lightly.
 - X
 - The letter "x" is pronounced [ʃ] (like the "sh" in English). However, it's closer to an "s" than the "sh" used in English.
 - L
 - Nahuatl distinguishes between [l] and the [ɫ] sound frequently seen in American English (such as the in the word "play".)
 - The "ll" combination has both sounds one after the other occurring in different syllables (end the first syllable with [ɫ] and begin the second with [l]).
 - In the combination "tl", we use [ɫ]. However, it should be very short and understressed. If in doubt, leave it out.

Border Crossing

2018-19 SEASON:

PUENTES: *The Song of the Snake, with Versus 8*

Friday – Saturday, September 14 - 15; Our Lady of Guadalupe Church, St. Paul & Church of the Ascension, Minneapolis

COMMUNITY SING:

Sunday, October 14; El Colegio High School, Minneapolis

MPR CLASS NOTES SCHOOL CONCERTS:

Monday – Wednesday, October 15 - 17

PUENTES: *500 Years of Latin American Music, family concert*

Wednesday, October 17; Landmark Center, St. Paul

COMMUNITY SING: *My Refuge Is Humanity, singing in solidarity with the Twin Cities' immigrants & refugees*

Saturday, November 3; Harding High School, St. Paul

PUENTES: *El Mesías, with the Minnesota Chorale*

Friday – Saturday, December 14 - 15; Our Lady of Guadalupe Church, St. Paul & Church of the Ascension, Minneapolis

COMMUNITY SING:

Sunday, January 13; El Colegio High School, Minneapolis

SCHUBERT CLUB COURTROOM CONCERT:

Thursday, January 17; Landmark Center, St. Paul

MPR CLASS NOTES SCHOOL CONCERTS:

Monday – Thursday, January 28 - 31

COMMUNITY SING:

Sunday, March 10; El Colegio High School, Minneapolis

PUENTES: *Island Baroque*

Friday – Saturday, March 22 - 23; Our Lady of Guadalupe Church, St. Paul & Our Lady of Presentation Chapel, St. Paul

COMMUNITY SING: *Para las mamás*

Sunday, May 12; El Colegio High School, Minneapolis

PUENTES: *Emerging Latinx Voices*

Friday – Sunday, May 17 & 19; Our Lady of Guadalupe Church, St. Paul & Landmark Center, St. Paul

WWW.BORDERCROSSINGMN.ORG