

Leo Brouwer's *El Decameron Negro* (1980) is based on African folktales collected by the late 19<sup>th</sup> /early 20<sup>th</sup> century German ethnologist and adventurer Leo Frobenius. I haven't been able to find a copy in English translation, but the first movement—"La Harpa del Guerrero" is based on the tale of a warrior who leaves a life of battle to retire as to the mountains as a kora player. The remaining two movements detail his return after his people's fortunes take a turn for the worse, and his second retirement with his wife to the peaceful life of a musician after success on the battlefield. The work marks a third compositional phase in Brouwer's career, considered more romantic or minimal compared to his second phase, and not explicitly "modernist." Using the score and recording provided, answer the following questions, below or in a separate document.

1. How would you label the form of "La Harpa del Guerrero" (it has been called everything from a sonata to a rondo, so feel free to rely on letter names and thematic descriptions, along with measure numbers)?
2. "La Harpa del Guerrero" is distinguished by its irregular meter, and the use of small motivic cells to connect a thematically-rich texture. Identify the primary motives in the piece. How many do you find? How are they identified rhythmically?
3. "La Harpa del Guerrero"'s harmonic structure is not at all straightforward. Although it ends unequivocally in E major, the first section (to the double bar) could be analyzed in several ways. 1) As based on OCT<sub>1,2</sub>, with the occasional interruption of a note from a C diminished triad. 2) As a polymodal texture, à la Bartók, in which pillar tones anchor a different church mode above and below (for instance, if two modes in mm. 3-4 shared F<sup>4</sup>). 3) as bitonal or extended harmonies that underlie the given thematic motives. And finally 4) as an intervallic/contrapuntal model that is repeated and altered as the work goes on. Choose one of these options, and make a case for your view based on a 4-8 measure section.

4. The *tranquillo* section is primarily homophonic. How would you analyze the chords in mm. 81–107 (to the fermata before the double bar)?
5. Add any other observations you'd like to make about the programmatic, idiomatic or formal aspects of the piece.