

Florentín Giménez's Folk-Style Songs: A Practical Reading of Paraguayan Cultural Identity

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Abstract Florentín Giménez (1925–2021) stands as one of the most prolific Paraguayan composers. Published in six *Cancioneros* ('Songbooks'), his more than 800 *canciones populares* ('folkloric or folk-style songs') testify to his productivity and distinctive approach to this particular genre. Based on the examination of his six published *Cancioneros*, along with an analysis of Giménez's musical recordings and personal interviews with the composer, this article first provides biographical context and introduces these songs through a series of representative cultural themes that emphasize some of Giménez's ideas about musical and extra-musical expressions of cultural identity and Paraguayan nationalism. Following a discussion of Giménez's vocal compositions, the article focuses on the composer's self-proclaimed musical advocacy, and highlights three of his most iconic and widely known songs: 'Así canta mi patria' ('Thus My Country Sings'), 'Ka'aguypé' ('In the Forest') in the Guaraní language, and 'Muy cerca de ti' ('Very Near You'). By considering these three Paraguayan folk-style songs, I aim to demonstrate that throughout his career, Giménez's music has become illustrative of a cultural identity informed by Paraguayan music and socially imagined ideas, including the sentiment of nationalism, which he expresses through a profound admiration for his country.

While notable twentieth-century Paraguayan composers have contributed with their works to the Paraguayan vocal music repertoire, few of them have published multi-volume collections of their songs. Florentín Giménez (1925–2021), who espoused a strong commitment to the representation of a Paraguayan cultural identity, stands as one of the most prolific Paraguayan composers of both concert and folk music-style works. Published in six volumes called *Cancioneros* ('Songbooks'), his more than 800 *canciones populares* (folkloric or folk-style songs) testify to his productivity in this particular musical genre. Based on my analysis of his six songbooks, along with Giménez's musical recordings and personal interviews with the composer, this article introduces these folk-style songs by examining them alongside Giménez's ideas about cultural identity and Paraguayan musical nationalism.

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I am indebted to Mr Giménez and his heirs, who graciously shared with me copies of his published songbooks as well as audio files of previously released recordings of his most representative songs. I would also like to acknowledge the instrumental assistance of Jeff Goh in developing a comprehensive catalogue and inventory of Giménez's published and unpublished vocal music. I am also grateful to Patrick Barry, Paraguayan music enthusiast and personal friend, who graciously researched and located numerous international and rare recordings of songs composed by Mr Giménez.

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Following a general overview of Paraguayan cultural identity and a discussion of Giménez's vocal compositions, this article will focus on the composer's professed musical advocacy and highlight three of his most iconic songs: 'Así canta mi patria' ('Thus My Country Sings'), 'Ka'aguype' ('In the Forest'), and 'Muy cerca de ti' ('Very Near You'). By considering these three folk-style songs, I aim to illustrate that throughout his career Giménez's music has become representative of a cultural identity informed by Paraguayan music and socially imagined ideas, including the inculcated sentiment of Paraguayan nationalism, which he explains as a profound admiration for his country.

Biographical Background

Lauded as one of the most influential musical figures of Paraguayan musical culture, the composer, arranger, conductor, educator, and writer Florentín Giménez was born in 1925 in Ybicuí.¹ He received his musical training in Paraguay (1940–50) and Argentina (1956–69). In the late 1940s, he established his first ensemble, Orquesta Ritmos de América ('Rhythms of America Orchestra'), and in 1950 his second orchestra, the Orquesta Típica Florentín Giménez (Figure 1).² During his years in Buenos Aires, he became actively involved in the performance and production of music. He continued his studies at the Carlos López Buchardo Conservatory and at the Torcuato di Tella Institute. However, his formal training in composition was the result of six years of private study with the Italian maestro Cayetano (Gaetano) Marcolli. In the late 1950s and over the next decades, Giménez became well known when one of his songs – 'Muy cerca de ti', with lyrics by Ben Molar – was recorded by several local and international artists.³ In collaboration with Molar, owner of Ediciones Internacionales Fermata – a major music-publishing house as well as a recording label – Giménez produced other songs that were also recorded by well-known local and international artists.⁴ In 1969, he returned to Paraguay, where in the course of the next several

¹ This section was developed from a biographical sketch previously published in *Symposium*. See Alfredo Colman, 'Florentín Giménez's Misa folclórica paraguaya: A Liturgical Celebration through the Lens of Musical Nationalism', *College Music Symposium*, 61.1 (2021), <<https://symposium.music.org/index.php/current-issue/item/11522-florentin-gimenez-s-i-misa-folclorica-paraguaya-i-a-liturgical-celebration-through-the-lens-of-musical-nationalism>> (accessed 26 January 2023).

² Both ensembles followed the model of Argentine *orquestas típicas* ('tango ensembles'). According to the composer, in addition to a vocalist, a typical tango *orquesta típica* included two or more bandoneons, one or more violins, a double bass, and a piano, usually played by the leader of the ensemble.

³ Among them, Argentine jazz composer Angel 'Pocho' Gatti, singers Roberto Yanés and Estela Raval, Brazilian pianist Daniel Salinas and singer Martha Mendonça, the Mexican *Trío Los Panchos*, several Paraguayan soloists and *conjuntos*, American singers Freddie Davis and Andy Russell, and others.

⁴ Among these hit songs, three of them were widely disseminated in the region: 'Sin saber por qué' ('Without Knowing Why'), which was recorded by Mercedes Sosa in 1959 and 'Te sigo esperando' ('I Continue Waiting for You'), recorded by María Teresa Márquez in 1957, Ramona Galarza in 1966, and Serenata Tropical Orchestra in 1968; as well as the slow-rock ballad 'Soy el amor' ('I Am Love'), recorded by Baby Bell and Juan Ramón in 1961, Raúl Lavié in 1963, and Neil Sedaka in 1964. Curiously, 'Soy el amor' was first conceived and composed as a *guarania*.



Figure 1 Florentín Giménez (at the piano) and his *orquesta típica*, c. 1953. (Photograph provided by Giménez and reproduced with permission.)

decades he became conductor of the Asunción Symphony Orchestra (OSCA) and the Municipal Chamber Orchestra (OCM), was appointed ‘Composer in Residence of the City of Asunción’, created both the Conservatory of the Catholic University and the National Conservatory, became the intellectual author of the bi-annual National Music Award, and founded the National Symphony Orchestra (OSN), which he conducted until his retirement in 2008 (Figure 2).

His prolific musical pen produced more than 800 folk-style songs, works for piano, a Paraguayan folk mass, an opera, thirteen zarzuelas, two instrumental suites, a concertante for piano and orchestra, three concertos (violin, viola or violoncello, two guitars), two symphonic poems, and nine symphonies. A prolific writer, Giménez published books discussing Paraguayan music and folklore. He even wrote fiction.⁵ In recognition of his musical achievements, Giménez received three honorary doctorates from Paraguayan universities, the *Orden de Comendador* (‘National Order of Merit as Knight Commander’) – the highest recognition awarded by the Paraguayan government to a civilian – and on two occasions the National Music Award.⁶

⁵ In addition to monographs discussing Paraguayan music and culture – *La música paraguaya* (El Lector, 1997), *Rasgos tradicionales del folklore paraguayo* (Editorial Tavaroga, 1999), and *El decálogo sonoro* (Editora Litocolor SRL, 2017) – he has published his memoirs *Historia sin tiempo* (Editorial Salemma, 2008), a revised version of them in 2013, and a series of four novels: *Indalecio* (Editorial Tavaroga, 2007), *Rasgos y pasiones* (Editorial Tavaroga, 2007), *Isabela* (Editorial Tavaroga, 2010), and *Samunko: Solaro con los dioses aterrados* (Editorial Tavaroga, 2010).

⁶ The honorary doctorates were conferred by the National University of Asunción (2006), the Asunción Metropolitan University (2007), and the National University of Pilar (2014). Giménez received the National Music Award in 2001 and in 2015, the first for his Symphony no. 1 in D Minor, ‘Metamorphosis’ and the second for his opera *Juana de Lara*.



Figure 2 Florentín Giménez conducting the Orquesta Sinfónica Nacional in Asunción (2005). (Photograph provided by Giménez and reproduced with permission.)

In addition to the 147 *canciones populares* recorded and released by the composer and/or his heirs, numerous arrangements of some of his folk-style songs have become regularly performed at local concerts, festivals, and radio and television broadcasts.⁷ Currently disseminated on streaming platforms, as Giménez himself indicated to me during a phone conversation in 2020, these recordings testify to his musical contribution and cultural efforts in the promotion of Paraguayan folk-style music.⁸

Cultural Themes

Giménez's approach to composing folk-style songs and concert music was highly influenced by his views on certain cultural and national themes, such as Paraguayan history and Guaraní culture – concepts that have been historically associated with

⁷ I am indebted to the composer, who in September 2018 and during an interview graciously shared with me his personal audio files of 135 recorded songs. In 2022, Giménez's heirs released posthumously a recording of twelve folk-style songs, including new compositions written between 2019 and 2021.

⁸ See the Appendix for a list of commercially available recordings of Florentín Giménez's *obras populares* produced by the composer. Conducting a cursory search of Giménez's vocal compositions on digital and social media platforms such as YouTube will yield up-to-date sample recordings of some of the most representative folk-style songs by the composer.

Paraguayan nationalism.⁹ Added to these cultural themes, Giménez's systematic use of folk music idioms and the promotion of folk-style music via his professed musical advocacy were of paramount significance in the composer's musical nationalism, which for him is a reflection of his *paraguayidad* ('Paraguayan-ness' or 'Paraguayan cultural identity').

During one of my first interactions with Giménez, he emphasized that he considered his musical works to act as signifiers of Paraguayan cultural identity, resounding some of the discussions on nation and cultural representation in late twentieth-century sociological studies.¹⁰ At our meeting, Giménez described himself as a nationalist composer and that his concert works were similar in conception to those composed by Latin American figures such as Alberto Ginastera, Héitor Villa-Lobos, and others.¹¹ I consider Giménez's own conception of his musical nationalism worthy of exploration especially since it helps us better understand both his music and the issues related to readings and understandings of Paraguayan cultural identity. It is to this last topic that we turn next.

Paraguayan Cultural Identity, Guaraní (Culture), and Florentín Giménez

As stated in a monograph focused on the Paraguayan harp as a national emblem, the terms *paraguayidad* and Paraguayan cultural identity first carried the meaning of a particular group of people who understood that they belonged to a specific past and present time and a specific geographical space. At the same time, both terms illustrate the engagement of Paraguayan citizens in the recognition of certain particular traditions and ideas: speaking both Spanish and Guaraní, recognizing the past history of the country and its inherited Iberian-Guaraní values, and communicating a deep regard for the country's geographical territory and its natural resources.¹² In fact, the concept of *paraguayidad* embodies that which represents *all things* Paraguayan.

⁹ Emphasizing ideas on the Guaraní language, Paraguayan history, identity, and nationalism has been expressed in two historic monographs published in 1911: *La República del Paraguay en su primer Centenario 1811–1911* ('The Republic of Paraguay in its First centennial 1811–1911'); and *Album gráfico de la República del Paraguay: 100 años de vida independiente 1811–1911* ('Graphic Album of the Republic of Paraguay: 100 Years of Independent Life 1811–1911'). Bartomeu Melià's 2011 *Otras historias de la independencia* ('Other Histories of Independence') offers a contemporary and informed critique on the construction and systematic official promotion of those views in twentieth-century Paraguay. See Bartomeu Melià (ed.), *Otras historias de la independencia* (Santillana, S.A., 2011). Melià also indicates that one may have needed to wait until the end of the nineteenth century for a true discussion of a Paraguayan history, which up to that time could have been referred to as a 'history of colonial Guaraní'. See Melià, *El Paraguay inventado* (Centro de Estudios Paraguayos 'Antonio Guasch', 1997), p. 23. At the same time, he argues that, though not denied directly or explicitly, this history of the Guaraní has been purposefully ignored by the conventional historiography of Paraguay. See Melià, *Otras historias*, p. 79.

¹⁰ Specifically, I am referring to ideas on cultural representation discussed in two publications: Stuart Hall and Paul du Gay (eds.), *Questions of Cultural Identity* (Sage, 1996); and Stuart Hall and others (eds.), *Modernity: An Introduction to Modern Societies* (Blackwell, 1996). For additional details, see Colman, 'Florentín Giménez's Misa folclórica paraguaya'.

¹¹ Interview by author, 30 June 2011.

¹² Moreover, as a socially and culturally constructed idea, for most Paraguayans both *paraguayidad* and 'Paraguayan identity' are seen as synonymous ideas. See in Alfredo Colman, *The Paraguayan Harp: From Colonial Transplant to National Symbol* (Lexington, 2015), ch. 1 'On Identity, Paraguayidad, and Tekó' and ch. 2 'Paraguayidad and Paraguayan Identity'.

Concepts involving and commentaries on Guaraní culture appear frequently throughout Giménez's musical works. For him, Guaraní culture is intimately associated with the historical and current cultural construction of *being* Paraguayan.¹³ As Simone Krüger Bridge has also noted, nationalist government agendas have reinforced 'the sociocultural values associated with *paraguayidad* specifically through the inclusion of the concept of a Guaraní race 'as a signifier of an ethnic identity directly representative of the Guaraní people that came to serve over time as an ultimate expression of Paraguayan national identity'.¹⁴ However, Giménez's reading of Guaraní culture must be understood vis-à-vis specific cultural material connectors, the Guaraní language being perhaps the most critical element.¹⁵ He believed that Guaraní as a language can describe and explain certain Paraguayan concepts and ideas with unparalleled accuracy. For instance, the phrase *ñane retã*, which in Spanish could be translated as *nuestro país* or *nuestra patria* or *nuestra tierra* ('our country, our land') or, following the Guaraní literally, 'our place of existence'. Yet, crucially, it also depicts for Giménez the way in which Paraguayans speak, sing, and play music.¹⁶

During a 2018 interview, the composer reaffirmed this idea by indicating that 'the (Guaraní) language is the foundation of the development of Paraguayan music', a language that became 'the new Paraguayan character' and at the same time 'generated the new style of Paraguayan music through that new character'.¹⁷ Giménez also saw a close connection between the speaking of Guaraní and the types of musical melodies that nineteenth-century *arribeños* ('troubadours') and *músicos empíricos* ('oral tradition musicians') employed to develop songs.¹⁸ José Asunción Flores (1904–72), the creator of the *guarania*, became one of the greatest influences on Giménez's music.¹⁹ He maintained that José Asunción Flores's *guaranias* ('urban folk-style songs') such as

¹³ In a thought-provoking essay written by Bartomeu Melià entitled 'From the Guaraní of History to the History of the Guaraní', the author considers the various ideas informed by the bibliography of the political and social history of Paraguay. See Bartomeu Melià, '2.2. Del guaraní de la historia a la historia del guaraní', in *Mundo guaraní*, ed. by Adriana Almada (Servilibro, 2011), pp. 93–102.

¹⁴ Simone Krüger Bridge, 'Music and Identity in Paraguay: Expressing National, Racial, and Class Identity in Guitar Music Culture', *Journal of the Royal Musical Association*, 147.1 (2022), p. 12.

¹⁵ Other cultural connectors include orally transmitted Guaraní myth and legends; the wide consumption of *yerba mate* drinks (the cold *tereré*, the warm *mate* and *mate cocido* infusions); the use of plants and fruits for medicinal purposes; and the names of towns, cities, and geographical regions in Paraguay.

¹⁶ See Florentín Giménez, *La música paraguaya* (El Lector, 1997), pp. 335–36. This point has also been discussed in Colman, 'Florentín Giménez's Misa folclórica paraguaya'.

¹⁷ Interview by author, Asunción, 24 September 2018.

¹⁸ Giménez explains that the *arribeños* were the first to develop folk songs combining two language and musical sources – the indigenous and the Spanish – into one syncretic musical expression. See Giménez, *Historia sin tiempo*, p. 287; and Florentín Giménez, *El decálogo sonoro* (Editora Litocolor SRL, 2015), pp. 136–37, 201–04.

¹⁹ In 1925, José Asunción Flores experimented with traditional musical forms and developed the *guarania* as a vocal and instrumental urban genre. The relaxed tempo and melancholic and sentimental sound of the *guarania* in compound duple metre with hemiola rhythmic characteristics seemed to convey for Flores a truthful depiction of being Paraguayan. See Alfredo Colman, 'Guarania', in *Genres: Caribbean and Latin America, The Bloomsbury Encyclopedia of Popular Music of the World Vol. 9*, ed. by John Shepherd and David Horn (Bloomsbury, 2014).

'*India*' ('The Indigenous Woman'), '*Mburicaó*' (proper name of a stream), and '*Nerendape ajuí*' ('I Come to You') have accurately captured the flair and inflections of the Guaraní language through original melodies mimicking speech patterns. Nevertheless, since each one of these musical works presents lyrics in Guaraní, Giménez's observation and the relationship between music and text can be considered recognizable when listening to the songs.

Though not a view endorsed by Giménez, that which is Guaraní or influenced by Guaraní culture is associated in the popular imagination with that which is Paraguayan or, for the purpose of this discussion, Paraguayan music. In addition to the previously cited 2015 publication on the Paraguayan harp, musicologist Timothy Watkins has also supported the view of a cultural construction of that which could be seen as authentically Guaraní and its connection to Paraguayan music in the social imagination. As Watkins states:

Unlike other aspects of Indigenous culture which have been maintained since the colonial period as part of Paraguayan mestizo culture, Paraguayans have completely lost any link to actual indigenous music. Thus – given the identity between Guaraní and Paraguayan in the popular imagination – Paraguayan music has come to be seen as authentically Guaraní.²⁰

Watkins' observation is on point since Paraguayans do frequently identify or explain their music as Guaraní, and examples of this view can be cited from the activities of numerous Paraguayan musical groups from the 1950s to the 1980s that toured and played concerts throughout Latin America, Europe, and Asia.²¹ To a great extent, these musical groups promoted their Paraguayan folk-style musical selections as connected to a Guaraní culture, even at times referring to the Paraguayan harp as *arpa india* ('Indian or Indigenous harp').

Giménez's Musical Nationalism

As indicated in a previous publication, Florentín Giménez's musical nationalism can be described by two ideas connected to *paraguayidad*: *orgullo* ('pride') and *deber* ('duty').²² Giménez believed that his nationalism was reflected in the cultural pride and social duty that he expressed in musical works highlighting specific Paraguayan topics. As analyses of the formation of nationalism, national identity, and cultural representation in Latin America have proposed, various complex factors involving regional nationalisms and cultural identities have been of paramount significance. For example, national ideas associated with specific national elements have been systematically inculcated throughout Latin American countries and especially connected to the performance of

²⁰ Timothy Watkins, 'Alma Guaraní: Indigenous Cultural Identity and the Construction of Paraguayan Musical Nationalism', paper presented at the 46th Annual Conference of the Society for American Music, online, 16 July 2020, p. 9.

²¹ In general, these musical groups included two singers accompanied by guitars and the Paraguayan harp.

²² See Colman, 'Florentín Giménez's Misa folclórica paraguaya'.

música folclórica ('folk-style music').²³ Additional case studies in the twenty-first century have also considered musical nationalism within the complex of cultural nationalism as the employment of music to illustrate specific nationalist goals.²⁴ In fact, as has been demonstrated by contemporary researchers, this type of nationalism has become a cultural script to support social interaction and solidarity as well as certain cultural imaginaries to justify historical and political processes.²⁵ Though Giménez's view on nationalism could also be explained in association with some of the preceding ideas as proposed by a selected group of Latin Americanists (see previous note), his ideas have been highly developed and informed by a particular understanding of Paraguayan history and the influence of the spoken Guaraní language. Nevertheless, being part of a conversation on musical nationalism and cultural identity was deeply significant for the composer, who used them as recurring topics in his publications and conference presentations.

As indicated by the composer, his musical nationalism reflects what he deems to be an accurate understanding of Paraguayan cultural identity: the beliefs and actions of a Paraguayan citizen proud of his nation's history and culture; in other words, his *paraguayidad*. Under the influence of this understanding of *paraguayidad* and by illustrating Paraguayan cultural themes through his music, Giménez believed that his obligation as a Paraguayan composer was accomplished.

For example, while songs such as 'Mi patria' ('My Country') and 'Triunfarás Paraguay' ('Thou Shalt Triumph, Paraguay') celebrate Paraguayan nationalism, 'Soy paraguayo' ('I Am Paraguayan') and 'Capuerero de mi tierra' ('Farmer of My Land') are associated with cultural and social identities. In connection to the Paraguayan historical

²³ See Gerard Béhague, *Music in Latin America: An Introduction* (Prentice Hall, 1979); Ketty Wong, *Luis Humberto Salgado: Un quijote de la música* (Editorial Pedro Jorge Vera, CCE, 2004); Ricardo Pérez Montfort, 'Folkloric Studies and the Forging of National Stereotypes in Latin America, 1920–1970: Four Case Studies', in *Hybrid Americas: Contacts, Contrasts, and Confluences in New World Literatures and Cultures*, ed. by Josef Raar and Martin Butler (LIT Bilingual Press/Editorial Bilingue, 2008); Jedrek Mularski, 'Music, Politics, and Nationalism in Latin America. Chile during the Cold War Era', in *Cambria Latin American Literature and Culture Series*, ed. by Román de la Campa (Cambria Press, 2014); and Jane Florine, *El duende musical y cultural de Cosquín, el Festival Nacional de Folklore argentino* (Editorial Dunken, 2016). In this context, *música folclórica* refers to compositions based on rhythms or song and dance genres associated with a specific region and themes illustrating nostalgia, pride, admiration for geographical landscapes and natural resources, among others.

²⁴ Pablo Palomino, *The Invention of Latin American Music: A Transnational History* (Oxford University Press, 2020); Thomas Turino, 'Nationalism and Latin American Music: Selected Case Studies and Theoretical Considerations', *Latin American Music Review*, 24.2 (2003), pp. 169–209; Idelber Avelar and Christopher Dunn, 'Music as Practice of Citizenship in Brazil', in *Brazilian Popular Music and Citizenship*, ed. by Idelber Avelar and Christopher Dunn (Duke University Press, 2011); Carol A. Hess, *Representing the Good Neighbor: Music, Difference, and the Pan American Dream* (Oxford University Press, 2013); and Ketty Wong, *Whose National Music? Identity, Mestizaje, and Migration in Ecuador* (Temple University Press, 2012). Brazilian *música popular* or MPB refers to a type of contemporary urban popular music inspired by Brazilian folk music genres.

²⁵ José Itzigsohn and Matthias vom Hau, 'Unfinished Imagined Communities: States, Social Movements, and Nationalism in Latin America', *Theory and Society*, 35.2 (2016), pp. 193–212; and Héctor Fernández L'Hoeste and Pablo Vila (eds.), *Sound, Image, and National Imaginary in the Construction of Latin/o American Identities* (Lexington, 2018).

memory and, more specifically, in reference to the Chaco War with Bolivia (1932–35), ‘El holocausto chaqueño’ (‘The Chaco Holocaust’), ‘Canción al veterano’ (‘Song to the Veteran’), ‘Héroes de Boquerón’ (‘Heroes of Boquerón’), and ‘Batalla de Boquerón’ (‘Battle of Boquerón’) praise the courage of Paraguayan soldiers in the battlefield. A solid appreciation for history and identity is of paramount significance for Giménez; so is a deep love for nature and the Paraguayan landscape, including its regions and towns. In addition to the depiction of nature in songs with Guaraní titles such as ‘Panambi morotĩmiva’ (Beautiful White Butterfly), ‘Jasy’ (‘Moon’), or in Spanish, ‘Primavera’ (‘Spring’), and ‘Lago azul de Ypacaraí’ (‘The Blue Lake of Ypacaraí’), others evoke nostalgic memories associated with towns and geographical landmarks: ‘Canto a Ybycuí’ (‘Song to Ybicuí’), ‘Mi bella Itapúa’ (‘My Beautiful Itapúa’), ‘Asunción de mis recuerdos’ (‘Asunción of My Memories’), ‘Noches misioneras’ (‘Nights of Misiones’), and ‘Nocturno de la Chacarita’ (‘Nocturne from the Chacarita’).²⁶

Regardless of theme or topic, 30 per cent of the *canciones populares* include text in Guaraní or Jopará, a local language mixing words and phrases in both Guaraní and Spanish. Some of them focus on the Guaraní language as a symbol of cultural identity – ‘Guaraní Ñane Ñe’ẽ’ (‘Guaraní, Our [Native] Tongue’), ‘Ñane Ñe’ẽ Mba’erá’ (‘Aspects of Our [Native] Tongue’), and ‘Ñande Avañe’ẽ’ (‘Our Native Tongue’). Others praise national symbols such as the flag – ‘A mi bella bandera’ (‘To My Beautiful Flag’) – and still others celebrate musical forms closely connected to Paraguayan cultural identity – ‘Dichosa guarania’ (‘Blessed Guaranía’) and ‘Yo soy la guarania’ (‘I Am Guaranía’). Giménez also wrote about Paraguayan folk musical instruments in ‘Guitarra’ (‘Guitar’) and ‘Guitarra mía’ (‘My Guitar’).²⁷

In the process of observing and comparing the series of cultural themes in Giménez’s *canciones populares* with those found in his concert music, striking similarities come to the foreground. These and other themes – including references to Indigenous groups from other regions in Latin America and influences from late nineteenth-century and early twentieth-century nationalist composers – permeate his entire body of works. In the specific case of his *canciones populares*, I argue that they

²⁶ ‘Mi patria’ and ‘Triunfarás Paraguay’ (lyrics by María Cristina Melot), ‘Soy paraguayo’ (lyrics by Darío Gómez Serrato), ‘Capuero de mi tierra’ (lyrics by Florentín Giménez), ‘El eterant chaqueño’ (lyrics by José María Orrego), ‘Canción al Veterano’ (lyrics by Mario Halley Mora), ‘Héroes de Boquerón’ (lyrics by Florentín Giménez), ‘Batalla de Boquerón’ (lyrics by Tito Cabrera Giménez), ‘Panambi morotĩmiva’ (lyrics by Lino Trinidad Sanabria), ‘Jasy’ (lyrics by José Bordas Ferrer), ‘Primavera’ (lyrics by Antolín Gómez), ‘Lago azul de Ypacaraí’ (lyrics by María Cristina Melot), ‘Canto a Ybycuí’ (lyrics by López Simón and Florentín Giménez), ‘Mi bella Itapúa’ (lyrics by Julio César Riquelme), ‘Asunción de mis recuerdos’ (lyrics by Julio César Riquelme), ‘Noches Misioneras’ (lyrics by José Félix Irrazabal), and ‘Nocturno de la Chacarita’ (lyrics by Hipólito Sánchez Quell).

²⁷ ‘Guaraní Ñane Ñe’ẽ’ (lyrics by Jorge Antonio Amarilla), ‘Ñane Ñe’ẽ Mba’erá’ (lyrics by Lino Trinidad Sanabria), ‘Ñande Avañe’ẽ’ (lyrics by Adolfo Díaz), ‘A mi bella bandera’ (lyrics by Marcial Bordas Alvarez), ‘Dichosa guarania’ (lyrics by Carlos Adolfo Díaz), ‘Yo soy la guarania’ (lyrics by Abel Cantero), ‘Guitarra’ (lyrics by Juan Manuel Frutos Pane), and ‘Guitarra mía’ (lyrics by Venancio Vera Villalba).

function as a kaleidoscope of cultural ideas informed by several personal and socially shared factors. Two of them – Paraguayan history and Guaraní culture (including speaking the language and singing in it) – have been closely associated with a Paraguayan nationalism promoted by early twentieth-century Paraguayan governments.²⁸ Though at this time evidence is inconclusive whether there is a direct correlation between the nationalistic programmes of early twentieth-century governments and the cultural themes permeating Giménez's musical works, the parallels are quite notable.

Defining Terms: *Música popular/música de proyección folclórica*

Giménez's *canciones populares* fall in the category of what Paraguayan musicians refer to as *música popular* or *música folclórica* or *música de proyección folclórica* ('compositions inspired by folk music'). These are synonymous terms employed to designate composed Paraguayan music informed by folk music rhythms.²⁹ While some Paraguayan musicians may also use the expressions *música popular* and *nuestra música* ('our music') in reference to Paraguayan music, the majority of the population employs the phrases *música folclórica* and *música popular* interchangeably. Among the main folk music genres informing the composition of *música folclórica* or *música popular*, both the nineteenth-century *polca paraguaya* (or *polca*) and the *purahéi asy* (Guaraní for 'song of intense emotion') constitute its main sources.³⁰ While the *polca paraguaya* is a lively song and dance form in compound duple metre with hemiola rhythmic characteristics, the *purahéi asy* is its slow and relaxed song form counterpart. Both traditional *polca paraguaya* and *purahéi asy* exhibit repetitive short musical phrases and a harmonic

²⁸ Generally speaking, most Paraguayan historians, intellectuals, and politicians have emphasized certain historic moments informing the construction of a national identity, including colonial Paraguay (mid-sixteenth–eighteenth centuries), the Comuneros revolt (1721–35), Paraguayan independence (1811), the War against the Triple Alliance (1865–70), the Post-war and Reconstruction period (1870–1900), and the Chaco War (1932–35). Precisely these historic moments have been crucial in the development of symphonic works and *canciones populares* by Giménez. This complex approach in Paraguayan historiography has been discussed in detail in Melià, *Otras historias*.

²⁹ In this sense, Paraguayan *música popular* and 'popular music' – in reference to the meaning carried by the English phrase – are not analogous terms. The historical background and social development of the concept of *música folclórica* and the closely related *folklore de proyección* have also been studied by specialists analysing the folkloric music of other Latin American countries. See Florine, *El duende musical*; Juan Pablo González Rodríguez, 'Hacia el estudio musicológico de la música popular latinoamericana', *Revista Musical Chilena*, 40.165 (1986), pp. 59–84; Juan Pablo González Rodríguez, 'Inti-Illimani and the Artistic Treatment of Folklore', *Latin American Music Review*, 10.2 (1989), pp. 267–86; Juan Pablo González Rodríguez, 'Musicología popular en América Latina: Síntesis de sus logros, problemas y desafíos', *Revista Musical Chilena*, 55.195 (2001), pp. 38–64; Juan Pablo González Rodríguez, *Pensar la música desde América Latina* (Gourmet Musical Ediciones, 2013); and Juan Pablo González Rodríguez, *Thinking about Music from Latin America. Issues and Questions*, trans. by Nancy Morris (Lexington, 2018), and others.

³⁰ Though *polca paraguaya* (or *polca*) is the most widely accepted and used term, the Guaraní term *kyre ÿ* ('lively') has been proposed as its forerunner and therefore as more 'accurate' depiction of the form. For more information see Colman, 'Polca paraguaya' in Shepherd and Horn, *Genres: Caribbean and Latin America*

vocabulary mostly based on a tonic–dominant–subdominant relationship. At first with the musical accompaniment of the guitar and later with the addition of the diatonic harp, the *polca paraguaya* and the *purahéi asy* have been closely related to other genres within the Paraguayan music vocabulary: the *galopa* (a nineteenth-century dance form in compound duple metre), subgenres of the *polca* (*polca kyre ÿ*, *polca jekutú*, *polca syryry*), the *guarania* (a melancholic and relaxed tempo urban song form created in 1925), as well as a series of alternate terms to the *guarania* designation (*aire paraguayo*, *balada guaraní*, *canción*, *canción guaraní*, *canción paraguaya*, and *romance paraguayo*).³¹ Other Paraguayan musical genres belonging to the category of *música popular* or *música folclórica* include the *marcha* ('march'), the *rasguido doble* ('double strumming'), and the *vals* or *valseado* ('waltz', or 'in the style of a waltz'). Even though the Paraguayan *marcha* and the *vals* have been used to compose pieces associated with epic themes (march) and romance (waltz), the *rasguido doble* is closely related to the rhythmic form of the *habanera*. Florentín Giménez's *canciones populares* have not only been informed by the preceding Paraguayan folkloric musical genres, but in addition to these, he has composed songs based on other musical genres of Hispanic origin such as the Argentine *chacarera*, *zamba*, *milonga*, and *tango*; the Mexican *corrido*; and the Spanish *chotis*.

A Journey through Giménez's Six-Volume *Cancioneros* (Songbooks)

Florentín Giménez's series of songbooks constitute the composer's published collection of his entire body of *canciones populares* as he explains them in his catalogue system (see Table 1).³² Yet while Giménez considers his musical works to be ideal models for composing Paraguayan folk-style music, he uses the term *cancioneros* not to imply an official prescriptive model or framework of Paraguayan music, but rather as a means to designate and group together his entire collection of *canciones populares*.³³ Along with twenty-two instrumental pieces, Giménez's songs have been published in six volumes:

³¹ The Guaraní terms *kyre ÿ*, *jekutú*, and *syryry* indicate the character of the genre. Thus, *kyre ÿ* refers to a joyful or vivacious air, *jekutú* to the emphatic rhythmic and stomping choreography that accompanies the dance, and *syryry* to its the effervescent or highly animated style. The development of the series of forms or alternate terms to the *guarania* designation has been historically connected to the publication and commercially produced recordings of Paraguayan songs in the early to mid-twentieth century.

³² The Prologue to Giménez's *Cancionero II* includes a brief explanation on the abbreviations *Obp.* or *Obras populares* ('Popular Works') and *Obs.* or *Obras selectas* ('Select Works'), the former corresponding to his *canciones populares* and the latter to his concert music. Thus, beginning with *Cancionero II* all the works are designated and catalogued with a sequential *Obp.* number. Nevertheless, *Cancionero V* provides a detailed list of the composer's concert music substituting the abbreviation *Obs.* for *Obc.* – *Obras clásicas* ('Classical Works').

³³ Other songbooks or compilations of Paraguayan folk-style vocal music by a single composer and under the designation *cancionero* include publications such as Fundación Agustín Barboza, *Joyas musicales de Agustín Barboza* (Fundación Agustín Barboza, 1999) and Inocencio Fernández, *Pentagramas para Emiliano* (Centro Cultural de la República El Cabildo, 2013), among others.

TABLE 1
SUMMARY OF GIMÉNEZ'S PUBLISHED *CANCIONES POPULARES*

<i>Cancionero</i>	<i>Year</i>	<i>Canciones populares</i>	<i>Canciones from zarzuelas</i>	<i>Canciones from other sources (theatre, opera, chamber works, folk mass)</i>	<i>Instrumental compositions</i>	<i>Total</i>
I	1993	175	3	19	5	202
II	2009	100	10			110
III	2011	95	17		19	131
IV	2011	124	4			128
V	2011	113	2	14		129
VI	2014	111	7			118
Total		737	43	33	24	818

Vol. I in 1993, Vol. II in 2009, Vols III–V in 2011, and Vol. VI in 2014.³⁴ With the exception of *Cancionero I*, which was used by the Centro de Publicaciones Universidad Católica Nuestra Señora de la Asunción, the other *Cancioneros* have been released by Tavaroga, the composer's own publishing company. While *Cancionero I* includes introductory essays by lyricist and stage director Mario Prono and folklore specialist Gabino Ruiz Díaz Torales 'Rudi Torga', *Cancioneros II* and *III* offer introductory musical remarks by the composer. Other *Cancioneros* include brief essays by other lyricists such as Lino Trinidad Sanabria (*Cancionero IV*), Marcial Bordas Álvarez (*Cancionero V*), and Domingo Galeano (*Cancionero VI*). Surprisingly, though no reviews have been published in reference to the *cancioneros*, their public reach and relevance could be inferred from the essays, musical remarks, and endorsements given by the preceding writers, as well as from the concert programme notes of the National Symphony – one of the major orchestral ensembles frequently performing selected Giménez's *canciones populares*.

Following the publishing approach of early twentieth-century solo music sheets and song albums, the six *cancioneros* have been published following a vocal–keyboard layout format with the inclusion of printed lyrics at the end of each

³⁴ Of notable mention are the subtitles for the cover of each *cancionero*: *Cancionero (Tomo I). 200 composiciones escogidas de su vasta creación popular, con letras de destacados autores* ('200 chosen vocal compositions from his prolific popular repertory, with lyrics by renowned authors'); *Cancionero II. 110 guaranías inéditas de su vasta creación de música popular con letras de destacados autores* ('110 unpublished *guaranías* from his prolific popular repertory, with lyrics by renowned authors'); *Cancionero III. 130 pupyasy inéditos de su vasta creación de música popular con letras de los poetas más célebres del ámbito literario*. ('130 unpublished *pupyasy* from his prolific popular repertory, with lyrics by the most celebrated poets from the literary world'); *Cancionero IV. 130 pupyasy inéditos de su vasta creación de música popular con letras de los poetas más célebres del ámbito literario* ('130 unpublished *pupyasy* from his prolific popular repertory, with lyrics by the most celebrated poets from the literary world'); *Cancionero V. 130 temas finales, reúne varios otros géneros sudamericanos, completando 704 obras de género popular de su vasta creación con letras de los poetas más célebres del ámbito literario* ('130 final compositions, gathering various other South American genres, completing 704 works of the popular genre from his prolific repertory with lyrics by the most celebrated poets from the literary world'); *Cancionero VI. 119 temas, 64 guaranías y 41 Pupyasy. Música con letras de destacados autores* ('119 compositions, 64 *guaranías* and 41 *pupyasy*. Songs with lyrics by renowned authors').

song.³⁵ By providing a melody and accompaniment format to the publication of his *canciones populares*, the composer desired to give musical flexibility to the potential arrangers and performers of his songs and present a model for other similar publications. In reference to the first *cancionero*, the composer wrote:

This collection gathers parts for piano and voice with lyrics by more than twenty-three lyricists, some of the most renowned with whom I have collaborated to create my compositions [...] I hope that the documentation of these works will help as an example [of composition] and that through the years young composers may follow this model.³⁶

Composed between 1943 and 1985, out of the 202 pieces published in *Cancionero I*, 180 belong to the category of Paraguayan vocal compositions. Folkloric genres are showcased under various designations – *aire paraguayo*, *canción*, *guarania*, *polca*, *polca canción*, *rasguido doble*, and *vals* or *valseado* – and five such compositions included as instrumental pieces (one *guarania*, three *kyre ÿ* and one *polca syryry/polca canción*). Four are representative of Argentine folkloric vocal genres (one *chacarera* and three *zambas*), and thirteen have been designated as *canciones de cámara* ('vocal chamber music'), including eleven solo works (one *balada guaraní*, ten *canciones*) and two choral compositions (*canción*, *Christmas villancico*).³⁷ Out of the 197 songs in this volume, thirty-one pieces include lyrics by Giménez.

A volume dedicated to *guaranias* composed between 1990 and 2009, *Cancionero II* includes 110 vocal pieces. With the indication 'composed during my serene hours', this *cancionero* also functions as a commentary of a series of personal circumstances experienced by the composer at the time of its publication.³⁸ As part of the Prologue, the composer refers to them as follows:

Today, when I am experiencing one of the most irrational dispossessions, perhaps because of being so passionately obstinate for the musical future of this country,

³⁵ Unlike the other *cancioneros*, Volume One was reproduced from the composer's handwritten copy and did not include lyrics under the melodic lines.

³⁶ See Giménez, *Historia sin tiempo*, p. 374. My translation.

³⁷ Though included in a volume dedicated to Paraguayan folk-style songs celebrating and illustrating a Paraguayan cultural identity, the composer added these four Argentine folk-style pieces to the songbook in order to record a series of *canciones populares* developed during his years of musical activity in Buenos Aires. Giménez's four Argentine songs were composed in the early 1960s for several musical presentations of the Casa Paraguaya ('Paraguayan House') ensemble at the Folk Music Festival of Termas de Río Hondo in Santiago del Estero (Argentina). For more details, see Giménez, *Historia sin tiempo*, pp. 106–08. Among the chamber vocal pieces, three of them – 'Pescador' ('The Fisherman'), 'Mis ojos te buscan' ('My Eyes Search for You'), and 'Juntos otra vez' ('Together Again') – have been extracted from his musical comedy *Ana de Jesús* (proper name) and six songs come from *Sombrero piri*, one of the first zarzuelas ('Paraguayan Musical Theatre') composed by Giménez: 'Patria libre' ('Free Country'), 'Guitarra' ('Guitar'), 'Romanza del beso' ('Romance of the Kiss'), 'Sombrero piri' ('The Straw Hat'), 'Me voy amada mía' ('Farewell My Beloved'), and 'Cuando tú no estás' ('When You Are Not Here'). Composed by Florentín Giménez with a libretto by his daughter Gloria Giménez, *Ana de Jesús* was premiered in Asunción in April 1972. With a libretto by Juan Manuel Frutos Pane, *Sombrero Piri* was also premiered in July 1972. Though *Ana de Jesús* was designated a *comedia musical* ('musical comedy'), for the commercial release of the recording, the work has been included in the series of Paraguayan zarzuelas composed by Giménez.

³⁸ See Giménez, 'Prologue', *Cancionero II*.

which has been impacted by improvisations, [feeling] marginalized in my solitude, in the end, I was able to go through this task and organize my manuscripts. Thus, I discovered sketches of songs coming from those passionate creative moments next to poems by numerous lyricists, as well as loose leaves with transcriptions of new melodies.³⁹

As in the case with *Cancionero I*, some of the songs published in *Cancionero II* had been previously composed for Paraguayan zarzuelas.⁴⁰ As part of the introductory remarks, *Cancionero II* provides a brief remark on *pupyasy*, a Guaraní compound term coined by the composer with the purpose of replacing the word *polca*. As he indicates:

I am committed to change the apocryphal designation of our authentic musical expression, designated with the strange term ‘polka’ – an unfortunate adoption – that challenges the unique characteristics of one of the most singular countries in Latin America.⁴¹

Giménez argued for the change of the *polca* designation to defend the *purity* of Paraguayan music – one of the composer’s main concerns in his role as cultural advocate. Out of the 131 *guaranias* in this volume, seventeen songs were authored by Giménez.

Cancionero III includes 131 pieces composed between 1990 and 2011.⁴² Designated as *pupyasy*, the collection of these *canciones populares* include contrasting derived forms such as *pupyasy kyre ÿ* (‘lively *pupyasy*’), *pupyasy purahéi* (‘vocal *pupyasy*’), and *pupyasy syryry* (‘effervescent *pupyasy*’).⁴³ Out of the 131 *pupyasy*, twenty-six pieces include lyrics by the composer. In the final section of the *cancionero*, Giménez added nineteen instrumental *pupyasy* to be orchestrated at the discretion of arrangers and performers.

³⁹ Giménez’s experience of ‘one of the most irrational disposessions’ refers to his dismissal in 2008 as main conductor of the National Symphony Orchestra. Ibid. My translation.

⁴⁰ While ‘Otoño sin ti’ (‘Autumn without You’), ‘Amores de antaño’ (Love from Yesteryear), ‘Amores de invierno’ (‘Winter Love’), and ‘Mis mañanas sin ti’ (‘My Mornings without You’) are part of the musical comedy *Ana de Jesús*, other pieces such as ‘De los bosques encantados’ (‘From Enchanted Forests’) comes from the zarzuela *Loma Tarumá*, and ‘Pyharé oguahévo’ (‘At Sunset’), ‘Cantar de ausencia’ (‘Song of Want’), ‘Pohá vendehá’ (‘The Seller of Medicinal Herbs’), ‘Un abrazo a mi madre’ (‘An Embrace for My Mother’), and ‘El hijo amado’ (‘Beloved Son’) are compositions from the zarzuela *Pohá vendehá*. Though ‘Pyharé oguahévo’ (‘At Sunset’) appears as such in *Cancionero II*, the 2013 published score of the zarzuela lists the song as ‘Ko’etí oguahévo’ (‘At Dawn’).

⁴¹ See Giménez, ‘Prologue’, *Cancionero II*. My translation.

⁴² Though the subtitle of the publication indicates 130 *pupyasy*, the songs in the index run from the number 313 to 444, also showing the numerical continuation of previous compositions from both *Cancionero I* and *Cancionero II*. Note: ‘Che cambá porá’ (‘My Beautiful Dark Skin Lady’) is listed in the index as *pupyasy* but designated as *guarania* in the subtitle of the score.

⁴³ Seventeen songs come from Paraguayan zarzuelas: ‘Vy’ay angekói’ (‘Trouble over Sadness’) and ‘Aní nde pochy’ (‘Don’t Get Mad’) from *Ana de Jesús*; ‘Blanca Sultana’ (‘My Sweet Pure Queen’), ‘El amor es un martirio’ (‘Love Is Martyrdom’), ‘Kalaító ha Dorita’ (‘[The Romance of] Kalaító and Dorita’), ‘Afanés’ (‘Anxieties’), ‘Che ruvichá’ (‘My Boss’), ‘Compuesto chu’í’ (‘A Sweet Poem’), ‘Qué lindo morir de amor’ (‘How Beautiful Is to Die of Love’), ‘Canción al veterano’ (‘A Song to the Veteran’), and ‘Juan pio ha Dorita’ (‘Juan and Dorita?’) from *Loma Tarumá*; and ‘Mboraihú pohá’ (‘The Herbal Remedies of the Poor’), ‘Che symi poráité’ (‘My Beautiful Sweet Mother’), ‘Bellas mujeres de mi tierra’ (‘Beautiful Women of My Land’), ‘Purahéi chu’í’ (‘A Sweet Song’), ‘Mboraihú raity’ (‘The Poor’s Nest’), ‘Che róga rekávo’ (‘In Search for My Home’), and ‘Tierra bendecida’ (‘Blessed Land’) from *Pohá vendehá*.

In fact, on the score he indicated that this group of nineteen pieces had been composed in order to serve as a guide for those who may want to be introduced to Paraguayan music.⁴⁴

Cancionero IV presents 129 compositions (including genres such as *pupyasy*, *rasguido doble*, *vals*, and *milonga*).⁴⁵ Endorsing the composer's advocacy for the promotion of Paraguayan music, Lino Trinidad Sanabria's *Presentación* (Prologue) emphasizes Giménez's intention to renew the body of Paraguayan vocal music inspired by folk music sources through the composition of these series of *canciones populares*.⁴⁶ Out of the 129 songs, thirteen pieces include both music and lyrics by the composer, and as in the case with previous *cancioneros*, some of the published songs come from Giménez's zarzuelas.⁴⁷

Though the subtitle of *Cancionero V* indicates 'one hundred and thirty final compositions [...] completing seven hundred and four pieces of popular character', the publication includes 121 songs and the score to Giménez's 'Misa folclórica paraguaya' ('Paraguayan Folk Mass'), of which individual sections have been counted as part of the *canciones populares*.⁴⁸ Among the 121 songs (*corrido*, *guarania*, *himno*, *marcha*, *milonga*, *pupyasy*, *rasguido doble*, *tango*, *vals*, and *zamba*), the composer includes five vocal pieces from the 1972 musical play *Pigmalión*, the songs 'Nuevo día' ('New Day') and 'Cariñosa' ('Lovely') from the zarzuela *Ana de Jesús*, and the aria 'Cautivo amor' ('Love Captive') from his 1987 opera *Juana de Lara*. Out of the 121 songs, twenty-six pieces include both music and lyrics by the composer.

Cancionero VI presents 118 compositions (*chotís*, *guarania*, *himno*, *pupyasy*, *rasguido doble*, and *vals*) composed between 2011 and 2014.⁴⁹ In contrast with the previously published *cancioneros*, out of the 118 compositions, three pieces include both music

⁴⁴ See Giménez, 'Obp. 425', *Cancionero III*. My translation.

⁴⁵ Though the subtitle of the publication indicates 130 compositions, the songs in the index run from 445 to 574. Unfortunately, though indicated in the index, the musical scores to ten songs are missing from the publication; some of the compositions have not been printed following the numeric sequence first indicated in the index. Incidentally, 'Mainumby' ('Hummingbird') (#450) was previously published in *Cancionero III* (#387) and the song 'Vy'ay javévo' ('When Sadness Comes') (#492) appears printed twice (as #492 and in place of the missing #458).

⁴⁶ 'Maestro [Giménez's] idea [...] is to enrich and renew [...] the] body of Paraguayan songs inspired by folkloric sources.' See Giménez, 'Presentación', *Cancionero IV*.

⁴⁷ 'Muñeca de papel' ('Paper Doll') from the zarzuela *Kurusú Cañete* ('Cañete's Cross') and 'Amor imposible' ('Impossible Love'), 'Solitario' ('Alone'), and 'La gente quiere saber' ('People Want to Know') from the zarzuela *Loma Tarumá* ('Tarumá Hill').

⁴⁸ Composed in 1990 and dedicated to the Virgen de Caacupé, Giménez's Paraguayan Folk Mass is scored for four soloists, folk ensemble, choir, and orchestra. For detailed information see Colman, 'Florentín Giménez's Misa folclórica paraguaya'.

⁴⁹ The song 'Ne ñaña guyra'imi' ('The Mean Little Bird') (#780) appears printed two times and has also been included twice in the final counting of songs in *Cancionero VI*. The score to 'Un poeta errante' ('A Wandering Poet') (#803) is missing. Though the subtitle on the cover page indicates *119 temas* ('119 compositions'), the actual number of songs is 118. Among this group of compositions, seven pieces have been extracted from the zarzuela *Pohã vendehá*: 'Patria y tradición' ('Country and Tradition'), 'Un nuevo querer' ('A New Love'), 'Aní pendeochy' ('Don't Get Upset'), 'A ti te canto' ('I Sing to You'), 'Estabas equivocada muchacha' ('You Were Wrong, Girl'), 'Qué linda la mañanita' ('What a Beautiful Morning'), and 'Ternura sin fin' ('Endless Endearment').

and lyrics by the composer. In order to provide a general and chronological overview of the *cancioneros*, Table 1 presents a summary and inventory of Giménez's published *canciones populares*.⁵⁰

Even though the majority of the songs shown on this table come from the *canciones populares* category, a small percentage of them are connected to a few of the composer's zarzuelas, his collection of 'art songs', and the 'Misa folclórica paraguaya'. While the included zarzuela songs follow the style of Paraguayan *polcas*, *guaranias*, and *pupyasy* pieces, Giménez's art songs reflect a series of vocal compositions developed during the 1970s that illustrate the composer's exploration of the Lied. Most of them were conceived with formally trained singers in mind.⁵¹ With the exception of the first performance of these series of vocal chamber works, the pieces have remained unknown.

In regard to form, Giménez designs most of his songs as through-composed or in verse and refrain fashion, frequently moving from a minor to a relative major tonality or vice versa. While approximately 60 per cent of the *canciones populares* include lyrics in Spanish, 30 per cent of the folk-style songs include texts in Guaraní. Alternating verses in both languages or in Jopará, the remaining 10 per cent of the songs showcases the way in which this form of spoken communication is achieved. Giménez's songs include themes such as romance (38 per cent), nostalgia (18 per cent), and nation–identity–history (10 per cent); others are associated with names of local towns and cities (8 per cent), nature (7 per cent), as well as other miscellaneous topics (19 per cent). This last group of songs includes lyrics describing certain local characters, celebrating family and friendship, depicting specific Guaraní legends and myths, and acknowledging some essential elements of *paraguayidad*: pride for the Guaraní language and the *guarania* as a musical form and cultural expression. In addition to these themes and topics, the *cancioneros* include a lullaby, a Christmas carol, a series of personal prayers, school anthems, and a few songs celebrating the Paraguayan flag and sports (football clubs, mainly).

Giménez's process of writing music for songs varied according to factors such as whether he was collaborating with a lyricist – who may be a personal friend or an acquaintance – or composing by commission. At times he would read the poetry aloud to find the rhythm or flow or metre informed by the text. Depending on that rhythmic flow or topic, he then would choose the appropriate genre or style to best convey the text. At other times, Giménez would first elaborate a melody and then apply it or adapt it to a text. For instance, in September 2018, during one of my visits to the composer, I witnessed him elaborating a melody on the same page where the text of the poetry had been typed (Figure 3). During this visit, Giménez took a pencil and a ruler, and next to the poem drew staff lines where he notated brief melodic phrases to later be transcribed and edited using music software. After reading the text once, he repeated it, assigning a

⁵⁰ During an April 2019 phone interview, Giménez indicated that since the publication of his *Cancionero VI* he had been working on his next one hundred additional *canciones populares*.

⁵¹ A selected number of Giménez's art songs were composed during his years of study with Cayetano Marcolli in Buenos Aires. See Giménez, *Historia sin tiempo*, pp. 124–25.

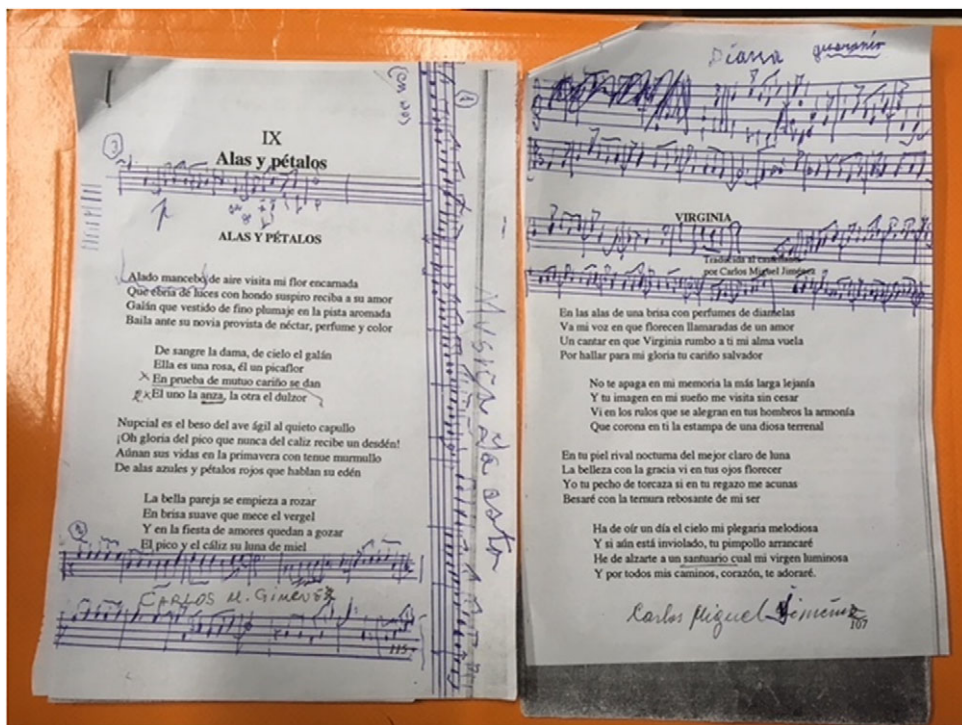


Figure 3 Florentín Giménez's working manuscripts of *Alas y pétalos* ('Wings and Petals') and *Virginia* by lyricist Carlos Miguel Jiménez. (Photograph provided by Giménez and reproduced with permission.)

rhythmic value to each syllable and verse; then he hummed several melodies until he decided which one – or variation of them – appeared as the best fit for the flow of the poetry or for the emphasis of a particular word or phrase.

Next, let us focus on Giménez's concerns in regard to Paraguayan music and the way in which he strives to promote it through his compositions.

Musical Advocacy

A tireless promoter of music and culture, Giménez considered his symphonic works and *canciones populares* as models for the composition and notation of Paraguayan music.⁵² Countless performances and recordings of Giménez's pieces have translated into sound his intention and desire to defend and promote the integrity of Paraguayan music and culture in a type of self-proclaimed musical advocacy. As discussed by the composer in his monographs *La música paraguaya*, *Historia sin tiempo*, and *El decálogo sonoro*, the phrase 'purity of Paraguayan music' refers to the accurate way in which both

⁵² More than models to compose and notate Paraguayan music, according to extensive discussions in Giménez's publications these are models of the *accurate* way to accomplish these tasks.

melody and rhythmic values are supposed to be notated and performed. More specifically, Giménez was concerned with genres based on compound duple metre, such as the *guarania* and the *kyre ÿ*, alternatively *puppyasy*, Paraguayan *polca*, and *galopa*. Lamenting the lack of musical understanding among the majority of present-day Paraguayan music performers, Giménez addressed this particular issue on radio, television, and in newspaper interviews, as well as through interactions on social media.⁵³ Besides recording his own compositions, he was a passionate advocate for the orchestration and dissemination of specific folk-style works by other Paraguayan composers. His experience as pianist and ensemble director of various *orquestas típicas* in the 1950s and 1960s and his conducting tenures with the Asunción Symphony (1970s–1980s) and the National Symphony (2004–08) provided Giménez with the unique opportunity to arrange, orchestrate, and perform his own canon of Paraguayan musical works. In addition to special scheduled concerts of the Asunción Symphony and the National Symphony that were devoted exclusively to Paraguayan music, Giménez developed the practice of including arranged folk-style music works in almost every regular concert of these two major ensembles.⁵⁴

Among the studio recordings featuring works by Paraguayan composers under the baton of Giménez, two of them illustrate the composer's approach and commitment to the promotion of Paraguayan music throughout his career. Re-edited in 2000, the compact disc *Galas orquestales, archivo I* (Orchestral Gala, Archive I) included previously released recordings of various chamber groups in Argentina and Paraguay performing a selection of folk-style pieces arranged and orchestrated by Giménez. Recorded in the 1970s and 1980s, these pieces showed his particular approach to musical arrangement: introduction, verse–refrain form, passing of the melody among instrumental sections or soloists, modulations to the mediant, and, at times, variations with countermelodies.⁵⁵ Released in 2005 under the sponsorship of the Ministerio de Educación y Cultura (Ministry of Education and Culture), his recording *Joyas de la música paraguaya* ('Jewels of Paraguayan Music') featured the

⁵³ Curiously, most – if not, all – of the comments and interactions on social media between Giménez and the public have not challenged his views; on the contrary, those interacting with him have done so with deep admiration, respect, and support.

⁵⁴ Among Giménez's vocal compositions performed by soloists and the National Symphony, six of his *canciones populares* have been featured as part of the regular concert seasons. While 'Así canta mi patria' (2005, 2014, 2015, 2016, 2019) and 'Canción para alguna vez' ('Song for Some Time') (2005, 2007, 2014, 2015) rank at the top in regard to frequency of performance, other *canciones populares* have also been presented in concert – 'Recuerdos de Concepción' ('Memories from Concepción', 2005), 'Nocturno en la Chacarita' ('Nocturne in the Chacarita', 2007), 'Cantarito' ('Little Water Jug of Clay', 2008), and 'Muy cerca de ti' ('Very Near You', 2015).

⁵⁵ Some of the most celebrated compositions in the recording include 'Arribeño resay' ('The Smile of the Bohemian Musician'), 'Nde ratypicua' ('Your Dimples'), and 'Gallito Cantor' ('Singing Rooster') by composer José Asunción Flores; 'Reservista Purahéi' ('The Soldier's Song') by Félix Fernández and Agustín Barboza; 'Primero de marzo' ('March, the First [1870]') by Emiliano R. Fernández and Mauricio Cardozo Ocampo; 'Recuerdo de Ypacaraí' ('Memory from Ypacaraí') by Zulema de Mirkins and Demetrio Ortíz; and 'Ravel pu rory' ('The Joyful Sound of the Fiddle') and 'Yvaga rape' ('There in Heaven') by composer Julio Escobeyro; among others. See *Florentín Giménez, Galas orquestales, archivo I*, Various Ensembles, Discos Elio, Colección Especial, 2000, CD.

National Symphony performing the Paraguayan National Anthem as well as folk-style pieces by Paraguayan composers.⁵⁶ With over four decades of experience, Giménez's approach to the arrangements of these selected compositions showed a mature and solid composer, orchestrator, and conductor. Expanded in terms of scope and duration for a symphony orchestra, each one of the arranged pieces revealed a particular orchestral colour informed by the particular piece's programmatic nature. Though other representative recordings of Giménez's compositions and arrangements of Paraguayan folk-style music have been produced, both *Galas orquestales* and *Joyas de la música paraguaya* function as a kaleidoscope that displays the continuous musical commitment of a nationalist composer who desired to communicate genuine pride for his country of origin, as well as his cultural identity.⁵⁷

Giménez's concern for the proper notation of Paraguayan folk-style music dated back to the 1950s, when he witnessed the work of music copyists commissioned to notate new pieces for copyright purposes in Buenos Aires.⁵⁸ Several of these copyists, as Giménez remembered, were not properly trained to write *guaranías* and Paraguayan *polcas* in compound duple metre, transcribing them in triple metre and dismissing the typical *sin copado paraguayo* ('Paraguayan syncopation') – the aural effect of a light-hearted anticipation of the beat or the connection of the last beat of a bar with the first of the next one, rendering the acoustic impression of falling behind the beat.⁵⁹ After that time, he aimed to train fellow musicians, composers, performers, arrangers, and conservatory students in the *correct* practice of notation and performance of Paraguayan music.⁶⁰ Nevertheless, his zeal for the proper understanding of Paraguayan folk-style compositions reached a new level through the creation of a musical form: the *pupyasy*.

After several decades of using *polca paraguaya*, *kyre'ỹ*, and *galopa* to designate the lively character of some of his *canciones populares*, Giménez proposed a new designation

⁵⁶ See *República del Paraguay. Símbolo patrio. Joyas de la música paraguaya. Himno nacional*, Orquesta Sinfónica Nacional, Florentín Giménez, conductor, Ministerio de Educación y Cultura, Estudios Taj, CD 001, (2005), CD.

⁵⁷ Two other recordings of Giménez's arrangements of folk-style music stand out as examples of his musical craft. The first of them includes arrangements for Paraguayan harp and orchestra, featuring harpist Aparicio González performing pieces such as 'Recuerdo de Ypacaraí', 'Asunción' (the capital city) by Federico Riera, 'India' ('Indigenous Woman') by Manuel Ortíz Guerrero and José Asunción Flores, 'Noches del Paraguay' ('Nights of Paraguay') by Samuel Aguayo and Pedro Carlés, 'Che novia cue mi' ('My Sweetheart from Long Ago') by Herminio Giménez, and others. See *Guaranías en arpeggios*, Aparicio Escobar (arpa paraguaya), [Florentín Giménez y orquesta] Edición del compositor, n.d. CD. The second recording features Paraguayan singer Oscar Escobar and orchestra performing 'Recuerdos de Ypacaraí', 'India', 'Paloma blanca' ('White Dove') by Neneco Norton, 'Ñande roga mi' ('Our Sweet Home') by Ignacio Melgarejo, and others. See *Recuerdos de Ypacaraí*, Oscar Escobar, Florentín Giménez y su orquesta, Edición del compositor, n.d., CD.

⁵⁸ Colman, 'Florentín Giménez's Misa folclórica paraguaya'.

⁵⁹ See Juan Max Boettner, *Música y Músicos del Paraguay*, reprint (BGS/FA-RE-MI, 1997), p. 205; and Alfredo Colman, *The Paraguayan Harp*, p. 65.

⁶⁰ Throughout *La música paraguaya*, *Historia sin tiempo*, and *El decálogo sonoro* the reader is constantly reminded of Giménez's desire to promote the accurate way to compose, notate, and perform Paraguayan music.

for them in 2007.⁶¹ He combined two words in Guaraní: *pupy-asy* (*pupy* = ‘nucleus of sounds’ and *asy* = ‘soulful emotion’ or ‘sensitivity’) to show a closer connection with Paraguayan culture and thus replace common terms adapted from foreign words to designate genres of Paraguayan music.⁶² For the composer, showing and maintaining a strong connection with the socially constructed notion of Guaraní identity and culture was a critical part of the promotion of a Paraguayan cultural identity. In fact, in Giménez’s view the use of Guaraní terminology to designate Paraguayan music genres authenticate them as carriers of that Guaraní identity. Texts in Guaraní or Jopará set to the sounds of Paraguayan folk-style music function similarly. In addition to sections in the *cancioneros* and in his 2007 novel *Rasgos y pasiones*, Giménez has thoroughly discussed the term *pupyasy* in his collection of essays *El decálogo sonoro*. Curiously, starting with the third *Cancionero* (2011), the lively songs earlier labelled *polcas* have been referred to and published under this new designation.⁶³ Within the *pupyasy* complex, Giménez has proposed four currents or subgenres: *pupyasy kyre’ỹ* (‘animated or vivacious *pupyasy*’), *pupyasy purahéi* (‘vocal *pupyasy*’), *pupyasy syriry* (‘lively, bouncy *pupyasy*’), and *pupyasy asy* (‘thoughtful, reflective *pupyasy*’). Giménez’s goal was to use the term *pupyasy* as a construct and musical signifier of Paraguayan cultural identity. Nevertheless, while a few other Paraguayan composers have followed Giménez’s idea and employed the term *pupyasy*, in reality, *polca paraguaya* and *polca* have remained the preferred designation for the majority of musicians.

Next, let us explore the background and context of three of Giménez’s most representative vocal music compositions: ‘Así canta mi patria’, ‘Muy cerca de ti’, and ‘Ka’aguype’.

‘Así canta mi patria’

In 1951, during a concert tour in San Juan Bautista de las Misiones (southern Paraguay) and inspired by the natural landscape, Giménez composed the melody for the song that would be entitled ‘Así canta mi patria’. Lyricist Lionel Enrique Lara later added the text and soon after their collaboration was recognized at first by performances and recordings of notable Paraguayan artists such as Samuel Aguayo, Luis Alberto del Paraná, Trío Los Paraguayos, and others (Table 2). Since then and along with ‘Mi patria soñada’ (‘Country of My Dreams’), a song composed in 1952 by lyricist Carlos Miguel Jiménez and singer-songwriter Agustín Barboza, ‘Así canta mi patria’ has become an iconic Paraguayan anthem replete with sentiments of patriotic pride and nostalgia. A fifty-five-bar *guarania* in F major and binary form (AA’BAA’B), the

⁶¹ The main characteristics of Giménez’s *pupyasy* have been previously discussed in Colman, ‘Florentín Giménez’s Misa folclórica paraguaya’.

⁶² *Polca* [*paraguaya*] from *polka* and *galopa* from *gallop*, mainly.

⁶³ For instance, this has been the case with ‘Pienso en ti’ (‘I Think of You’), which was composed and recorded in the mid-1990s as a *polca-canción* but published as *pupyasy* in *Cancionero 3* (2011), as well as with ‘Luna de mis silencios’ (‘Moon of My Silences’) – formerly a *polca-syriry*, and ‘Chiperita’, a *polca-canción* also published as *pupyasy* in *Cancionero 3*.

TABLE 2
 CHRONOLOGICAL LIST OF COMMERCIALY RELEASED *CANCIONES POPULARES* FROM FLORENTÍN GIMÉNEZ'S EARLY PERIOD (1952–60)

Title	Year of composition	Recorded by
<i>Así canta mi patria</i>	1951–52	Luis Alberto del Paraná (n.d.), Trío Los Paraguayos (1956, 1958, 1999), Samuel Aguayo (1958?), Oscar Mendoza (1958), Oscar Del'Alba (1959), Los 3 Paraguayos (1970), Los Trovadores Paraguayos (1974), Vocal Dos (1980?), Orquesta de Cámara Municipal (2013), Grupo Perfil (2014), Aguas Claras (2018)
<i>Muchachita</i>	1952	Luis Alberto del Paraná y el Conjunto Juan Escobar (n.d.)
<i>Nocturnal</i>	1953	Los Cantores del Paraguay (n.d.)
<i>Muy cerca de ti</i>	1956	Trío Sánchez–Monges–Ayala (1956, 1977), Gregorio Barrios (1957, 1964, 1975), Conjunto Farroupilha (1957, 1958, 1979), Franquito (1959, 1968), Samuel Aguayo (1958?), India Tini con seu conjunto Paraguai eté (1958), Los 4 Hermanos Silva (1958, 1965), Trío Ñandutí (1960?), Andy Russell (1960?), Angel 'Pocho' Gatti (1960?), Freddie Davies (1960), Porfirio Báez (1960?), Argentino Galván (1960?), Enrique Dumas (1960?), Alfredo Rolando Ortiz (1960?), Daniel Salinas e seu piano (1960, 1968), Aristides Valdéz e seu conjunto paraguaio Calandria Ñu (1960), Dionisio Bernal e seu conjunto paraguaio (n.d.), Trío Lambaré (n.d.), Trío Paraná (n.d.), Roberto Barreiros (1960?), Heraldo do Monte e seu conjunto (1961), Primas Miranda (1961), Martha Mendonça (1963), Roberto Yanés (1964), Carlos González Ayala e sua Orquesta (1965), Estela Raval y los 5 Latinos (1967), María Teresa Márquez (1967), Lorenzo González (1968), Orquesta Serenata Tropical (1968), Aníbal Sampayo (1969), Los Buenos Paraguayos (1974), Ugo Marotta (1976), Los Hermanos López y su Harpa Paraguáia (1977), Los Cinco Latinos (1978), Quintín Irala y Orquesta (n.d.), Lucio Milena y su orquesta (n.d.), Trío Cristal (1982), Los 3 Sudamericanos (1984), Trío Los Panchos (1984), Santo Morales (1986), Celso and Familia Duarte (1995), Los Alfonso (1996), Papi Galán (1997), Palito Miranda (2002), Delia Picaguá (2004), Trío Lambaré (2009), Aires Gonçalves (2015)
<i>Mi lejano amor</i>	1956	Los Hermanos López y su Harpa Paraguáia (1977)
<i>Sin saber por qué</i>	1956	Mercedes Sosa (1959, 1962), [Dúo] Ala Par (2019)
<i>Te sigo esperando</i>	1957	Samuel Aguayo (n.d.), María Teresa Márquez (1957), Julio César del Paraguay (1960), Trío Cristal (1966), Ramona Galarza (1966, 1977), Aníbal Sampayo (1967), Lorenzo González (1968), Orquesta Serenata Tropical (1968), Ugo Marotta (1976), Los Hermanos López y su Harpa Paraguáia (1977), Los Cumbreños (1980), Papi Galán (1997)
<i>Soy el amor</i>	1960	Baby Bell (1961), Juan Ramón (1961), Raúl Lavié (1963), Neil Sedaka (1964)

folkloric song presents a series of four-bar repetitive and lyrical melodic phrases (Example 1).

By analysing the text of the song, Lara's poem intends to express a deep sense of nationalistic passion and pride. By exalting nature and the country's *hymn of faith*, the poet announces an inherent *joy* and *peace* coming to fruition in a *miracle of love*, or *my beloved Paraguay*. Though the melody was composed before the text, Giménez's lyrical *guarania* maximizes the intensity of the poetry, revealing an effective collaboration between lyricist

Example 1a 'Así canta mi patria' by Lionel Enrique Lara (lyricist) and Florentín Giménez.

Obp 1 ~ Así Canta mi Patria ~ *gusto*

Asunción 1952
SABATÉ, ed. Lara

Example 1b 'Así canta mi patria', lyrics.

*Con voces tal como el eco de su sentir,
Profundo canto de dicha en cada emoción,
Vibrante grito de lucha de hondos amores,
El alma pone la raza en cada canción.*

*Así canta mi patria su himno de fe,
Llevando el tesoro inmenso de su vigor.
La fuerza que contenida renacerá
Trayendo la paz, la dicha para vivir.*

*Recogiendo dulces suaves frescuras en el arroyuelo,
Subiéndose tenue lípida grácil en los trinares,
Aromándose con los mil perfumes de la floresta,
Milagro de amor, mi gran Paraguay se hizo
canción.*

With voices echoing her sentiment,
Profound and joyful song of every emotion,
Vibrant cry of struggles and her deep love,
The soul yields the [Paraguayan] race in each song.

Thus, my country sings her hymn of faith,
Carrying the treasure of her might.
Strength that contained will have a rebirth
Bringing peace, the joy to live.

Gathering sweet and soft freshness from the stream,
Hearing the graceful sound of the trills of birds,
Receiving the aroma of a thousand scents from the forest,
[A] miracle of love, my beloved Paraguay has become a
song.⁶⁴

and composer. Evidence suggests that the positive reception and promotion of the song was related to its specific message of hope in the context of Paraguayan politics of the times.⁶⁵ In fact, around the mid-1940s, Paraguayan society experienced political turmoil and social unrest as friction grew between and within the two main political parties – the Partido Colorado ('Colorado Party') or Asociación Nacional Republicana ('Republican National Association') and the Partido Liberal ('Liberal Party'), first founded with the designation Centro Democrático ('Democratic Centre'). At the same time, a brief period of social respite known as the *primavera democrática* ('democratic spring') of 1946 promoted in the population a new freedom of expression. Minority political parties – including those of socialist and communist tendencies – actively promoted their doctrines among Paraguayan young adults and professionals, and a series of previously exiled political figures returned to the country. Nevertheless, in 1947 a civil conflict that started in the city of Concepción – about 400 kilometres from the capital – lasted for six months and brought Colorado Party agitators known as the *pyrandí* ('barefoot') to Asunción. Creating chaos and instability in the capital and surrounding vicinities, the group returned to their farmlands a year later. After the presidential elections of 1948, though still experiencing a climate of political threats and harassment, relative calm returned to the country.⁶⁶

⁶⁴ My translation.

⁶⁵ Giménez, *Historia sin tiempo*, pp. 59–89.

⁶⁶ Six different presidents were in power during the 1940s. After Liberal Party president Higinio Morínigo (1940–48) was deposed in order to prevent his remaining in power by a *coup d'état*, five successive presidents from the Colorado party took office. Provisional president Juan Manuel Frutos (3 June 1948–15 August 1948) had the mandate until power was given to President Juan Natalicio González (15 August 1948–30 January 1949), who had been previously elected on 14 February 1948. Unfortunately, after five months in office dissident Colorado Party members deposed him, and soon after González was exiled to Argentina. Two other presidents were in office for extremely brief periods: the provisional president Raimundo Rolón (30 January 1949–27 February 1949) and President Felipe Molas (27 February 1949–10 September 1949), who was overthrown by President Federico Chávez (1949–54). By the time 'Así canta mi patria' and 'Mi patria soñada' were composed, President Chávez was in power.

Composed in the aftermath of these unstable political times, ‘Así canta mi patria’ has become a type of national song which continues to be frequently featured at local music festivals, primary and secondary school events, and radio and television folk music shows.

‘Muy cerca de ti’

In 1956, a few months after he moved to Buenos Aires, Giménez’s melody to what would become ‘Muy cerca de ti’ was given to lyricist Ben Molar.⁶⁷ Giménez was encouraged in this endeavour by Paraguayan singer-songwriter and personal friend Demetrio Ortíz. Impressed by Giménez’s lyrical melodic theme, Molar added text and the song was immediately published and recorded. An instant hit, ‘Muy cerca de ti’ became one of the most recorded collaborative compositions by Molar and Giménez, who cultivated a lasting friendship and partnership. Curiously, though conceived as a strophic *guarania*, the song became flexible as it was adapted to fit other genres for specific artists and recordings. Among them were Enrique Dumas’s rendition as a tango (1960?), Freddie Davis’s English version as a slow rock ballad (1960), and Estela Raval y los 5 Latinos’s recording as a stylized bolero (1967). Other notable renditions include the Spanish–English *guarania* version by Andy Russell (1960?), numerous recordings in Portuguese by various Brazilian artists, the instrumental arrangements by Argentino Galván with a chamber ensemble/*orquesta típica* approach (1960?), and Angel ‘Pocho’ Gatti’s version with a symphony orchestra (1960?). ‘Muy cerca de ti’ follows the rhyme scheme, harmonic structure, and form of a 1950s verse-and-refrain Latin American popular song using the Paraguayan *guarania* rhythmic form and style (Example 2). Even though this song could fit into other models of commercially thriving Latin American folk-style ballads of the times, the *guarania* melodic treatment and rhythmic accentuation shows the use of the *sinco-pado paraguayo*. Though the melody was composed first, according to Giménez, Molar captured the essence of the slow and relaxed *guarania* rhythm, and that rhythm was precisely conducive to presenting a text so charged with melancholy and nostalgia.

What was it about this particular song that made it into an instant hit? Even though Giménez’s melodic lines and the lyricist’s text reveal a close and effective musical and poetic collaboration, it was Molar’s entrepreneurial ability and marketing skills as owner of Fermata that were key to Giménez’s first successful *canción popular* in Buenos Aires. Remembering the experience, Giménez recalls Molar’s unique enthusiasm for the song, which was shared with a host of international recording artists in Argentina, Brazil, Mexico, and Paraguay. Soon after additional compositions with Molar secured Giménez an auspicious position and career as a composer, arranger, and ensemble leader in Buenos Aires. In fact, besides ‘Muy cerca de ti’, songs such as ‘Te sigo

⁶⁷ Giménez provides a vivid account of the circumstances and times around the composition of ‘Muy cerca de ti’ in *Historia sin tiempo*, pp. 98–100, 104–05.

Example 2a 'Muy cerca de ti' by Ben Molar (lyricist) and Florentín Giménez.

Obp. 15 *Muy Cerca de Ti* ~

Asunción, 1956
S.A. D.N. I.C. ad. Formale

Example 2b 'Muy cerca de ti', lyrics.

*¿Por qué, si tanto te amé,
tú te vas de mí?*

*¿Por qué, si te di mi fe,
me dejas sin ti?*

*¿Por qué, si fui tan feliz
muy cerca de ti,
Te vas, dejándome así
con mi soledad?*

*Jamás podré comprender
que tan gran querer,
fue cual un sueño irreal
que no existe más.*

*Puede que te arrepientas
y mi llanto presientas,
cuando sin esperanzas
llores por mí...*

*Puede que te arrepientas
y mi llanto presientas,
pero ya no estaré
muy cerca de ti.*

Why, if I loved you so,
Did you leave me?
Why, if I gave you my trust,
Are you leaving me?

Why, if I was so happy
Being very close to you,
Do you leave me
With my solitude?

I'll never understand
That such great love
Was like an unreal dream
That no longer exists.

Perhaps you will repent,
As you imagine my tears,
When without hope
You will weep for me...

Perhaps you will repent,
As you imagine my tears,
But I will no longer be
Very close to you.⁶⁸

esperando', 'Soy el amor' ('I Am Love'), and others became widely acclaimed collaborations of the Molar-Giménez partnership (Figure 4).⁶⁹

'Ka'aguype'

As one of the most celebrated instrumental compositions by Florentín Giménez, 'Ka'aguype' has become a work regularly performed by Paraguayan orchestras. Composed in 1948, Giménez's piece was awarded first prize at a 1950 Paraguayan music composition contest sponsored by the Paraguayan Ministerio de Educación y Culto ('Secretariat of Education and Worship'). In addition to commercially released recordings of 'Ka'aguype' by members of the Buenos Aires Philharmonic (1978), the Asunción Symphony (OSCA, 1996), and the National Symphony (OSN, 2004), the composition continues to be regularly programmed by Paraguayan orchestras. Though the piece has been arranged by Giménez and other orchestrators at different times, the original 'Ka'aguype' was conceived as a *kyre'ỹ* of eighty-five bars. As in the case of other compositions of this nature, Giménez's work begins with a slow introduction, which is followed by two lively contrasting sections (Example 3).

⁶⁸ My translation.

⁶⁹ Recordings of 'Te sigo esperando' by iconic musical figures such as Paraguayan singer Samuel Aguayo and Argentine performers María Teresa Márquez and Ramona Galarza were added to others released by Paraguayan artists Aníbal Sampayo, Los Hermanos López y su Harpa Paraguáia, and Los Cumbreños, as well as instrumental versions on the Paraguayan harp by Lorenzo González and Papi Galán. For specific recording dates see Table 2.



Figure 4 Florentín Giménez and Ben Molar in Buenos Aires (decade of the 1990s). (Photograph provided by Giménez and reproduced with permission.)

Employing repetitive motives and brief musical phrases, the composer shows a preference for a harmonic vocabulary based on the tonic–subdominant–dominant relationship, a common feature found in Paraguayan folk-style music.

Of notable contrast are the versions by the Orquesta Típica Orrego (OTO, 1960?), the recording by members of the Buenos Aires Philharmonic (1978), and those by the OSCA (1996) and the OSN (2005).⁷⁰ The first and second recordings appear closer in length (3'26'' and 3'19'', respectively) while the versions by the OSCA (5'14'') and the OSN (6'02'') have been developed as expansions of the original piece. Following the *orquesta típica* approach and sound, the OTO version was arranged for clarinet, bandoneón, three violins, viola, and double bass. In contrast, the 1978 recording presented a chamber approach orchestration, featuring winds (flute, oboe, clarinet), guitar, and strings. Employing repetition of sections and modulations to the chromatic mediant, the 1996 and 2005 versions have been clearly developed for large symphony orchestras and have remained as the final orchestral versions of Giménez's lively piece. 'Ka'aguype' celebrates love for nature and the country's natural resources as illustrated

⁷⁰ For the *Orquesta Típica Orrego* version see *Florentín Giménez, Rescate histórico* [2010?], CD. For the 1978 recording, see *Florentín Giménez, Galas orquestales, archivo I*, Discos Elio, Colección Especial, 2000, CD. For the symphony orchestra versions, see *Paraguay. Aires Nacionales*, Orquesta Sinfónica de la Ciudad de Asunción, conducted by Luis Szarán, recorded March 1996, OSCA/SFA, 1996, CD, and *República del Paraguay. Símbolo patrio. Joyas de la música paraguaya. Himno nacional. National Anthem*, Orquesta Sinfónica Nacional, conducted by Florentín Giménez, Ministerio de Educación y Cultura, Estudios Tajy, CD 001, [2005], CD.

Example 3 'Ka'aguype' by Florentín Giménez.

Obp 183 ~ Ka'aguy-pe ~ Kuyey

Molto Moderato

dim. p

Buenos Aires 1948

La presente composición musical fue clasificada como primer premio en el Concurso de música nativa, organizado por el Ministerio de Educación. Buenos Aires - 14-11-50.

through the *kyre ÿ* rhythm. Indeed, along with other frequently performed pieces by local folk-style music ensembles and symphony orchestras, 'Ka'aguype' continues to be considered part of the unofficial canon of folk-style works that are representative of Paraguayan musical culture.⁷¹

Concluding Thoughts

These early songs by Giménez represent three distinctive, yet interrelated compositions. Though other musical pieces have preceded them, I have chosen these three *canciones populares* for two main reasons: they were widely disseminated during Giménez's early career in Buenos Aires, and since the 1960s, they have continued to be performed and recorded nationally and internationally. Both 'Así canta mi patria' and 'Muy cerca de ti' demonstrate the composer's conviction that the *guarania* is the ideal Paraguayan song form to communicate profound and personal sentiments. Even though in both cases the musical composition of those pieces preceded that of the poems, the collaborative effort between composer and lyricists have rendered two celebrated and memorable results. Giménez's use of Paraguayan folk music idioms – repetitive melodic phrases and harmonic sequences, the characteristic compound duple metre with hemiola rhythmic characteristics, and the *sincopado paraguayo* – along with his orchestrations and recordings have become key elements and cultural signifiers of a prescriptive model for the composition, arrangement, and orchestration of Paraguayan music. Moreover, the lively 'Ka'aguype' not only depicts a Paraguayan natural landscape, but both the Guaraní designation of the genre – *kyre ÿ* – and the title of the piece emphasize the composer's high view of elements informed by Guaraní culture.

As I have shown, Giménez's collection of songs shows the composer's productivity in the sphere of Paraguayan folk-style music composition and introduces audiences to his approach to the various cultural themes illustrated in them. Though these various Paraguayan cultural themes could be seen as a mere personal choice of the composer, Giménez saw them as extremely significant. He believed them to illustrate, musically speaking, how socially embedded Paraguayan cultural beliefs *ought* to be represented. As the first multi-volume collection of songs composed, edited, and published by a Paraguayan composer, the six songbooks constitute a landmark in Paraguayan vocal music literature. Including representative local musical genres as well as others of Hispanic origin, Giménez's collection of folk-style songs serves as a chronological and musical testament necessary to understanding the composer's development of ideas in

⁷¹ Ka'aguype has joined the group of other selected works such as 'Gallito cantor', 'India', 'Mburikaó', and 'Nerendape ajú' ('I Come to You') by José Asunción Flores; 'Che trompo arasa' ('My Guava Tree Spinning Top') and 'El canto de mi selva' ('Sounds of My Forest') by Herminio Giménez; 'Armonía' ('Harmony') and 'Conscripto' ('Conscript') by Remberto Giménez; and others. In addition to the previously cited 1996 OSCA recording and along with a second volume released in 1997, the featured pieces function as a non-official (yet understood) canon of Paraguayan folk-style compositions. See *Paraguay. Aires Nacionales. Vol. 2*. Orquesta Sinfónica de la Ciudad de Asunción, conducted by Luis Szarán, recorded March 1997, OSCA/SFA, 1997, CD, and *Músicas del Paraguay*, Orquesta de Cámara Municipal (O.C.M.), conducted by Miguel Angel Echeverría, Discos Cerro Corá, C.D.C.C. 2116, 2013, CD.

the course of almost eighty years of work (1943–2021). Moreover, Giménez's *canciones populares* function as a lens through which one may observe and evaluate his personal beliefs and legacy as a Paraguayan composer. Whether he composed melodies to poems in Guaraní, Spanish, or Jopará, Florentín Giménez strived to represent through his actions and beliefs the embodiment of *paraguayidad*. Indeed, for Giménez the *authentic* way of *being* a Paraguayan composer was enacted by creating music depicting a strong admiration for the country, by hailing aspects of Guaraní culture, by advocating for the promotion of Paraguayan music, and by communicating through his musical works a robust cultural nationalism and pride.

APPENDIX

AVAILABLE RECORDINGS OF FLORENTÍN GIMÉNEZ'S FOLK-STYLE SONGS

(All recordings produced by the composer and/or his heirs)

<i>Composition</i>	<i>Genre</i>	<i>Lyricist</i>	<i>Recording (CD)</i>	<i>Year</i>	<i>Published in</i>
Al canto de mi tierra	Guarania	Maby Mosqueira	<i>Cantos aurorales</i>	2017	Cancionero 2
Allá en mi pueblito	Guarania	Mercedes Jané	<i>Galas orquestales</i>	2000	Cancionero 1
Adiós golondrinas	Polca canción	Mercedes Jané	<i>Músicas del Paraguay</i>	2013	Cancionero 1
Algún día volveré	Polca	Ernesto Báez	<i>Cantos aurorales</i>	2017	Cancionero 1
Ámame	Guarania	María Cristina Melot	<i>Tu plegaria</i>	n.d.	Cancionero 2
Angustia de amar	Pupyasy purahéi	Gloria Mena Ríos	<i>Sentimientos de amor</i>	2022	(Unpublished)
Anhelo	Guarania	Atilio René Celano	<i>Galas orquestales</i>	2000	Cancionero 1
Anoche soñé	Guarania	Rocío Cristal	<i>Galas orquestales</i>	2000	Cancionero 1
Arroyito del recuerdo	Rasguido doble	Florentín Giménez	<i>Galas orquestales</i>	2000	Cancionero 1
Así canta mi patria	Guarania	Lionel Enrique Lara	<i>Músicas del Paraguay</i>	2013	Cancionero 1
Así canta mi patria	Guarania	Lionel Enrique Lara	<i>Rescate histórico</i>	[2010]	Cancionero 1
Así canta mi patria	Guarania	Lionel Enrique Lara	<i>Galas orquestales</i>	2000	Cancionero 1
Así es mi Paraguay	Polca	Julio César Riquelme	<i>Cantos aurorales</i>	2017	Cancionero 1
Asuncenita	Polca canción	Modesto Balbuena	<i>Rescate histórico</i>	[2010]	Cancionero 1
Auroral	Pupyasy purahéi	Domingo Galeano	<i>Auroral</i>	2011	Cancionero 5
Batalla de Boquerón	Polca	Agapito Cabrera	<i>Che pyharé mombry</i>	2012	Cancionero 1
Batalla de Boquerón	Polca	Agapito Cabrera	<i>Galas orquestales</i>	2000	Cancionero 1

(cont.)

<i>Composition</i>	<i>Genre</i>	<i>Lyricist</i>	<i>Recording (CD)</i>	<i>Year</i>	<i>Published in</i>
Buenos amigos	Guarania	María Cristina Melot	<i>Rescate histórico</i>	[2010]	Cancionero 2
Buenos amigos	Guarania	María Cristina Melot	<i>Galas orquestales</i>	2000	Cancionero 2
Callecita de mi infancia	Polca	Antonio Ortíz Mayans	<i>Galas orquestales</i>	2000	Cancionero 1
Campesina	Polca	Antonio Ortíz Mayans	<i>Republica del Paraguay</i>	[2005]	Cancionero 1
Campesina	Polca	Antonio Ortíz Mayans	<i>Galas orquestales</i>	2000	Cancionero 1
Canción errante	Guarania	Matías Ferreira Díaz?	<i>Galas orquestales</i>	2000	Cancionero 1
Canción para alguna vez	Guarania	Humberto Rubín	<i>Galas orquestales</i>	2000	Cancionero 1
Canción para un adiós	Guarania	Rafael Arriola	<i>Cantos aurorales</i>	2017	Cancionero 1
Canción para un adiós	Guarania	Rafael Arriola	<i>Guaranias en arpeggios</i>	n.d.	Cancionero 1
Canto a Ybicuí	Guarania	López Simón	<i>Galas orquestales</i>	2000	Cancionero 1
Canto demorado	Guarania	María Cristina Melot	<i>Voces de esperanza</i>	1996	Cancionero 2
Cariñito	Polca	Oscar Escobar	<i>Cantos aurorales</i>	2017	Cancionero 1
Cariñosa	Guarania	Matías Ferreira Díaz	<i>Galas orquestales</i>	2000	Cancionero 1
Cerquita de ti	Polca	Lionel Enrique Lara	<i>Rescate histórico</i>	[2010]	Cancionero 1
Cerquita de ti	Polca	Lionel Enrique Lara	<i>Galas orquestales</i>	2000	Cancionero 1
Che kyhá poyvi	Polca	Abdón Fariña	<i>Rescate histórico</i>	[2010]	(Unpublished)
Che kyhá poyvi	Polca	Abdón Fariña	<i>Galas orquestales</i>	2000	(Unpublished)
Che maitéi ñasaindype	Polca	Florentín Giménez	<i>Galas orquestales</i>	2000	(Unpublished)
Che mborayhú jára	Guarania	Florentín Giménez	<i>Galas orquestales</i>	2000	Cancionero 5
Che táva San Juan po'i	Pupyasy	Domingo Galeano	<i>Auroral</i>	2011	Cancionero 5
Che trompo	Polca	Félix Fernández	<i>Cantos aurorales</i>	2017	Cancionero 3
Chipapo rory	Polca	Graciela Martínez	<i>Galas orquestales</i>	2000	Cancionero 3
Chiperita Barrereña	Galopa/ Pupyasy	María Cristina Melot	<i>Voces de esperanza</i>	1996	Cancionero 3
Chokokue ry'ái repy	Pupyasy	Domingo Galeano	<i>Tu plegaria</i>	n.d.	Cancionero 6
Corazón de combate	Guarania	Cambiluito	<i>Voces de mis canciones</i>	2017	(Unpublished)

(continued)

(cont.)

<i>Composition</i>	<i>Genre</i>	<i>Lyricist</i>	<i>Recording (CD)</i>	<i>Year</i>	<i>Published in</i>
Cuando me mires	Purahéi Pupyasy	Rosa Scappini	<i>Tu plegaria</i>	n.d.	Cancionero 3
Cuando muere un poeta	Guarania	Rosa Scappini	<i>Galas orquestales</i>	2000	Cancionero 2
Cuando tú vuelvas	Polca/ Pupyasy	Gloria Mena– Giménez	<i>Sentimientos de amor</i>	2022	(Unpublished)
Cuatro letras (Amor)	Guarania	Oscar Arona	<i>Cantos aurorales</i>	2017	Cancionero 1
Dejé mi calle lejano	Guarania	Gloria Mena Ríos	<i>Sentimientos de amor</i>	2022	(Unpublished)
Del otro lado del mar	Rasguido doble	Rosa Scappini	<i>Tu plegaria</i>	n.d.	Cancionero 4
Desencanto	Guarania	Darío Gómez Serrato	<i>Cantos aurorales</i>	2017	Cancionero 2
Desterrados	Guarania	María Cristina Melot	<i>Voces de esperanza</i>	1996	Cancionero 2
Distante de ti	Polca	Atilio René Celano	<i>Galas orquestales</i>	2000	Cancionero 1
El niño de la calle	Rasguido doble	Domingo Galeano	<i>Auroral</i>	2011	Cancionero 5
En un largo noviembre	Guarania	Rosa Scappini	<i>Tu plegaria</i>	n.d.	Cancionero 2
En secreto	Guarania	Sixto Figueredo	<i>Tu plegaria</i>	n.d.	(Unpublished)
En tu ventana	Polca/ Pupyasy	Gloria Mena Ríos	<i>Sentimientos de amor</i>	2022	(Unpublished)
Esperándote	Polca	Oscar Escobar	<i>Recuerdo de Ypacarai</i>	n.d.	Cancionero 1
Esperándote	Polca	Oscar Escobar	<i>Rescate histórico</i>	[2010]	Cancionero 1
Estancia La Patria	Polca/ Pupyasy	Agapito Cabrera	<i>Che pybaré mombyry</i>	2012	Cancionero 3
Estancia La Patria	Polca/ Pupyasy	Agapito Cabrera	<i>Galas orquestales</i>	2000	Cancionero 3
Flor de Asunción	Polca	Miguel A. Duarte Barrios	<i>Galas orquestales</i>	2000	Cancionero 1
Gloria de mis ensueños	Guarania	Florentín Giménez	<i>Sentimientos de amor</i>	2022	Cancionero 6
Gloria de mis ensueños	Guarania	Florentín Giménez	<i>Voces de mis canciones</i>	2017	Cancionero 6
Gritos postergados	Guarania	María Cristina Melot	<i>Voces de esperanza</i>	1996	Cancionero 2
Guitarra	Polca	Manuel Frutos Pane	<i>Galas orquestales</i>	2000	Cancionero 1
Hijo del asfalto	Rasguido doble	María Cristina Melot	<i>Voces de esperanza</i>	1996	Cancionero 4
Ijojahañva	Pupyasy purahéi	Domingo Galeano	<i>Auroral</i>	2011	Cancionero 5

(cont.)

<i>Composition</i>	<i>Genre</i>	<i>Lyricist</i>	<i>Recording (CD)</i>	<i>Year</i>	<i>Published in</i>
Juntitos en la caleta	Guaranía	María Cristina Melot	<i>Voces de esperanza</i>	1996	Cancionero 5
Juntos otra vez	Rasguido doble	Matías Ferreira Díaz	<i>Voces de mis canciones</i>	2017	Cancionero 1
Juntos otra vez	Rasguido doble	Matías Ferreira Díaz	<i>Galas orquestales</i>	2000	Cancionero 1
Ka'aguype	Kyre'ỹ	Matías Ferreira Díaz	<i>Paraguay: Aires nacionales</i>	1996	Cancionero 1
Ka'aguype	Kyre'ỹ	Matías Ferreira Díaz	<i>Galas orquestales</i>	2000	Cancionero 1
Ka'aguype	Kyre'ỹ	Matías Ferreira Díaz	<i>Sinfonía no. 8 en sol menor</i>	2005	Cancionero 1
Ka'aguype	Kyre'ỹ	Matías Ferreira Díaz	<i>Che pyharé mombyry</i>	2012	Cancionero 1
Ka'aguype	Kyre'ỹ	Matías Ferreira Díaz	<i>Rescate histórico</i>	[2010]	Cancionero 1
Kapuerero de mi tierra	Guaranía/ Pupyasy	Florentín Giménez	<i>Rescate histórico</i>	[2010]	Cancionero 2
Kapuerero de mi tierra	Guaranía/ Pupyasy	Florentín Giménez	<i>Galas orquestales</i>	2000	Cancionero 2
Karumbé	Guaranía	Sixto Figueredo	<i>Tu plegaria</i>	n.d.	(Unpublished)
Kokueguamí purahéi	Polca	Florentín Giménez	<i>Galas orquestales</i>	2000	Cancionero 1
La burrerita que se fue	Polca	Ernesto Báez	<i>Galas orquestales</i>	2000	Cancionero 1
La calandria	Polca	Manuel Frutos Pane	<i>Galas orquestales</i>	2000	Cancionero 1
La tierra es todo	Guaranía	Cambiluito	<i>Voces de mis canciones</i>	2017	(Unpublished)
Lago azul de Ypacarái	Guaranía	María Cristina Melot	<i>Voces de esperanza</i>	1996	Cancionero 2
Loma Tarumá	Pupyasy	Mario Halley Mora	<i>Voces de mis canciones</i>	2017	Cancionero 3
Luna de Itaipú	Guaranía	María Cristina Melot	<i>Voces de esperanza</i>	1996	Cancionero 2
Luna de mis silencios	Polca syryry	María Cristina Melot	<i>Voces de esperanza</i>	1996	Cancionero 3
Luz y redención	Guaranía	Domingo Galeano	<i>Auroral</i>	2011	Cancionero 5
Madre con amor	Rasguido doble	Domingo Galeano	<i>Auroral</i>	2011	Cancionero 5
Madrecita querida	Polca	Athos Bernal	<i>Galas orquestales</i>	2000	Cancionero 1
Mandamiento	Guaranía	Humberto Rubín	<i>Voces de mis canciones</i>	2017	(Unpublished)

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<i>Composition</i>	<i>Genre</i>	<i>Lyricist</i>	<i>Recording (CD)</i>	<i>Year</i>	<i>Published in</i>
Mañanita de mi valle	Polca	Manuel Frutos Pane?	<i>Galas orquestales</i>	2000	Cancionero 1
María	Rasguido doble	Domingo Galeano	<i>Tu plegaria</i>	n.d.	Cancionero 6
Mboraihú re'engué	Polca	Angel Acuña	<i>Galas orquestales</i>	2000	(Unpublished)
Me voy, amada mía	Guarania	Juan Manuel Frutos	<i>Galas orquestales</i>	2000	Cancionero 1
Mensaje	Polca	Ben Molar	<i>Rescate histórico</i>	[2010]	Cancionero 1
Mercaderita	Polca	Cirilo R. Zayas	<i>Galas orquestales</i>	2000	Cancionero 1
Mi canción para ti	Guarania	Ramón Mendoza	<i>Galas orquestales</i>	2000	Cancionero 1
Mi canción para ti	Guarania	Ramón Mendoza	<i>Guaranias en arpeggios</i>	n.d.	Cancionero 1
Mi lapacho amigo	Pupyasy	Domingo Galeano	<i>Tu plegaria</i>	n.d.	Cancionero 6
Mi lejano amor	Guarania	Ben Molar	<i>Rescate histórico</i>	[2010]	Cancionero 1
Mi lejano amor	Guarania	Ben Molar	<i>Recuerdos de Ypacaraí</i>	n.d.	Cancionero 1
Mi lejano amor	Guarania	Ben Molar	<i>Galas orquestales</i>	2000	Cancionero 1
Mi patria	Guarania	María Cristina Melot	<i>Voces de esperanza</i>	1996	Cancionero 2
Mi primer amor	Guarania	Domingo Germán	<i>Voces de mis canciones</i>	2017	Cancionero 1
Mi primer amor	Guarania	Gloria Mena Ríos	<i>Sentimientos de amor</i>	2022	(Unpublished)
Mi romántica Asunción	Polca	Pablo V. Almirón	<i>Galas orquestales</i>	2000	Cancionero 1
Mi vieja casa	Canción	Ernesto Báez	<i>Voces de mis canciones</i>	2017	Cancionero 1
Michí raimy	Polca	Francisco Cristaldo	<i>Rescate histórico</i>	[2010]	Cancionero 1
Mírame en tu ventana	Rasguido doble	María Cristina Melot	<i>Voces de esperanza</i>	1996	Cancionero 4
Mírame en tu ventana	Rasguido doble	María Cristina Melot	<i>Galas orquestales</i>	2000	Cancionero 4
Mirian	Guarania	Ernesto Hugo Lovey	<i>Voces de mis canciones</i>	2017	(Unpublished)
Mis canciones	Guarania	Carlos Federico Abente	<i>Voces de mis canciones</i>	2017	Cancionero 1
Mis ojos te buscan	Guarania	Matías Ferreira Díaz	<i>Voces de mis canciones</i>	2017	Cancionero 1
Mis ojos te buscan	Guarania	Matías Ferreira Díaz	<i>Galas orquestales</i>	2000	Cancionero 1
Mombyry	Polca	Lino Trinidad	<i>Galas orquestales</i>	2000	Cancionero 3
Muchacha de mi ensueño	Rasguido doble	Gloria Mena Ríos	<i>Sentimientos de amor</i>	2022	(Unpublished)
Muchachita	Polca	Florentín Giménez	<i>Voces de mis canciones</i>	2017	Cancionero 1

(cont.)

<i>Composition</i>	<i>Genre</i>	<i>Lyricist</i>	<i>Recording (CD)</i>	<i>Year</i>	<i>Published in</i>
Muchachita	Polca	Florentín Giménez	<i>Rescate histórico</i>	[2010]	Cancionero 1
Muy cerca de ti	Guarania	Ben Molar	<i>Rescate histórico</i>	[2010]	Cancionero 1
Muy cerca de ti	Guarania	Ben Molar	<i>Obras maestras de la música</i>	2002	Cancionero 1
Muy cerca de ti	Guarania	Ben Molar	<i>Galas orquestales</i>	2000	Cancionero 1
Muy cerca de ti	Guarania	Ben Molar	<i>Guarania en arpeggios</i>	n.d.	Cancionero 1
Muy pronto volveré	Guarania	Gloria Mena Ríos	<i>Sentimientos de amor</i>	2022	(Unpublished)
Noche de ensueño	Rasguido doble	Gloria Mena Ríos	<i>Sentimientos de amor</i>	2022	(Unpublished)
Nocturnal	Canción	Lionel Enrique Lara	<i>Recuerdos de Ypacarai</i>	n.d.	Cancionero 1
Nocturnal	Canción	Lionel Enrique Lara	<i>Galas orquestales</i>	2000	Cancionero 1
Okaháre	Pupyasy purahéi	Domingo Galeano	<i>Auroral</i>	2011	Cancionero 5
Para mi amor	Polca	Lionel Enrique Lara	<i>Voces de mis canciones</i>	2017	Cancionero 1
Paraguay soy	Guarania	Mario Halley Mora	<i>Galas orquestales</i>	2000	Cancionero 1
Patria libre	Polca	Manuel Frutos Pane	<i>Galas orquestales</i>	2000	Cancionero 1
Patria mía	Pupyasy	Domingo Galeano	<i>Auroral</i>	2011	Cancionero 5
Pescador	Guarania	Manuel Frutos Pane	<i>Galas orquestales</i>	2000	Cancionero 1
Pienso en ti	Polca/ Pupyasy	María Cristina Melot	<i>Voces de esperanza</i>	1996	Cancionero 3
Plenilunio	Guarania	María Cristina Melot	<i>Voces de esperanza</i>	1996	Cancionero 2
Por la paz	Pupyasy	María Cristina Melot	<i>Tu plegaria</i>	n.d.	Cancionero 3
Pore'y apyra'y	Pupyasy purahéi	Domingo Galeano	<i>Tu plegaria</i>	n.d.	Cancionero 6
Pore'y pohyi	Rasguido doble	Domingo Galeano	<i>Auroral</i>	2011	(Unpublished)
Pore'y pukú	Pupyasy purahéi	Domingo Galeano	<i>Auroral</i>	2011	Cancionero 5
Pueblo redimido	Guarania	Domingo Galeano	<i>Auroral</i>	2011	Cancionero 5
Pueblo Yvyku'í che retáimi	Polca	Florentín Giménez	<i>Rescate histórico</i>	[2010]	Cancionero 4
Pueblo Yvyku'í che retáimi	Polca	Florentín Giménez	<i>Galas orquestales</i>	2000	Cancionero 4

(continued)

(cont.)

<i>Composition</i>	<i>Genre</i>	<i>Lyricist</i>	<i>Recording (CD)</i>	<i>Year</i>	<i>Published in</i>
Qué linda la mañanita	Rasguido doble	Marcial Bordas	<i>Cantos aurorales</i>	2017	Cancionero 6
Queja de mi pueblo	Guarania	Mario Casartelli	<i>Cantos aurorales</i>	2017	Cancionero 1
Quiero ser feliz	Guarania	Ben Molar	<i>Cantos aurorales</i>	2017	Cancionero 1
Quiero ser feliz	Guarania	Ben Molar	<i>Rescate histórico</i>	[2010]	Cancionero 1
Quince años	Vals	María Cristina Melot	<i>Voces de esperanza</i>	1996	Cancionero 4
Reclamo de amor	Guarania	Ernesto Báez	<i>Cantos aurorales</i>	2017	Cancionero 1
Recuerdo de Encarnación	Pupyasy purahéi	Serafin Francia Campos	<i>Tu plegaria</i>	n.d.	Cancionero 6
Rohayhugui che retã	Polca	Canuto Salas	<i>Galas orquestales</i>	2000	Cancionero 1
Romance de abril	Guarania	Manuel Frutos Pane	<i>Galas orquestales</i>	2000	Cancionero 1
Romance en azul	Guarania	Gloria Mena Ríos	<i>Sentimientos de amor</i>	2022	(Unpublished)
Rumores	Guarania	Serafin Francia Campos	<i>Tu plegaria</i>	n.d.	Cancionero 6
Santo juramento	Guarania	Domingo Galeano	<i>Auroral</i>	2011	Cancionero 5
Si tú imaginaras	Guarania	René Celano	<i>Galas orquestales</i>	2000	Cancionero 1
Sin destino	Guarania	Ben Molar	<i>Voces de mis canciones</i>	2017	Cancionero 1
Sin saber por qué	Guarania	Ben Molar	<i>Voces de mis canciones</i>	2017	Cancionero 1
Sin saber por qué	Guarania	Ben Molar	<i>Rescate histórico</i>	[2010]	Cancionero 1
Sin saber por qué	Guarania	Ben Molar	<i>Cantos aurorales</i>	2017	Cancionero 1
Soliloquio	Rasguido doble	Domingo Galeano	<i>Auroral</i>	2011	Cancionero 5
Sombrero Piri	Polca	Manuel Frutos Pane	<i>Galas orquestales</i>	2000	Cancionero 1
Sublime añoranza	Guarania	Domingo Galeano	<i>Auroral</i>	2011	Cancionero 5
Sueño que no puedo ser	Guarania	Gloria Mena Ríos	<i>Sentimientos de amor</i>	2022	(Unpublished)
Tan sólo tú	Guarania	René Celano	<i>Galas orquestales</i>	2000	Cancionero 1
Te canto desde Asunción	Guarania	Miguel Angel Rodriguez	<i>Galas orquestales</i>	2000	Cancionero 1
Te quiero, Candela	Guarania	Florentín Giménez	<i>Voces de mis canciones</i>	2017	(Unpublished)
Te sigo esperando	Guarania	Ben Molar	<i>Rescate histórico</i>	[2010]	Cancionero 1
Te sigo esperando	Guarania	Ben Molar	<i>Guaranias en arpegios</i>	n.d.	Cancionero 1
Te sigo esperando	Guarania	Ben Molar	<i>Galas orquestales</i>	2000	Cancionero 1
Tetã jaipotáva	Guarania	Domingo Galeano	<i>Auroral</i>	2011	Cancionero 5
Tierra mía lejana	Guarania	Manuel Frutos Pane	<i>Galas orquestales</i>	2000	(Unpublished)

(cont.)

<i>Composition</i>	<i>Genre</i>	<i>Lyricist</i>	<i>Recording (CD)</i>	<i>Year</i>	<i>Published in</i>
Trinar de esperanza	Vals	Domingo Galeano	<i>Auroral</i>	2011	Cancionero 5
Tu kunu'u-mí	Guarania	Gloria Mena Ríos	<i>Sentimientos de amor</i>	2022	(Unpublished)
Tu llegada	Guarania	René Celano	<i>Galas orquestales</i>	2000	Cancionero 1
Tu plegaria	Guarania	María Cristina Melot	<i>Tu plegaria</i>	n.d.	Cancionero 2
Tu recuerdo	Polca	Oscar Escobar	<i>Galas orquestales</i>	2000	(Unpublished)
Vargas Loma poty	Polca	José de Jesús Cáceres	<i>Cantos aurorales</i>	2017	(Unpublished)
Voces de esperanza	Guarania	María Cristina Melot	<i>Voces de esperanza</i>	1996	Cancionero 2
Vuelo del alma mía	Guarania	María Cristina Melot	<i>Tu plegaria</i>	n.d.	Cancionero 2
Ykuá pytã	Pupyasy	Sixto Figueredo	<i>Tu plegaria</i>	n.d.	Cancionero 6
Yerutí	Polca	Aparicio de los Ríos	<i>Cantos aurorales</i>	2017	Cancionero 1
Yerutí	Polca	Aparicio de los Ríos	<i>Rescate histórico</i>	[2010]	Cancionero 1
Yo soy la guarania	Guarania	Abel Cantero	<i>Cantos aurorales</i>	2017	Cancionero 2