

V. Envoicing the Limbo

Every time I hear your music I am overcome by the desire to once again write about you in order to explain once again to those with obtuse minds why you are who you are.

Aaron Copland writing to Carlos Chávez¹

The uncertainty over the meaning and validity of modernity derives not only from what keeps nations, ethnicities and classes separated, but from the socio-cultural crossovers in which the traditional and the modern come together.

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1. *Brief Recapitulation*

The previous chapters have focused on untangling the mental space currently inhabited by the category of music we commonly refer to as Latin American art music. My study has shown how the approach taken thus far toward two crucial parameters that figure in this mental space, namely identity and representation, has obstructed the potential for an innovative and fresh intellectual framework with which to interpret the works and composers that fall within this category. The apparent inherent, esoteric, and quasi-involuntary quality of an identity has caused composers from the continent to accept this illusion and, thus, stand in acquiescence in front of mechanisms of representation that play into the construction of their own identity, greatly distorting the way their output is perceived and inhibiting its effective dissemination.

Chapter four deconstructed and thoroughly criticized musical nationalism, the most paradigmatic mode of representation imposed upon the composer in Latin America. In this concluding

¹In a letter dated 13 October 1960, published in *Epistolario selecto de Carlos Chávez* (Mexico City: Fondo de Cultura Económica, S.A., 1989).

²*Culturas híbridas: Estrategias para entrar y salir de la modernidad* (Mexico City: Editorial Grijaldo, 1990).

chapter I introduce an alternative way of representing the "unmistakable nationalistic characteristics"³ supposedly present in so many Latin American art music compositions. My strategy is simple: I provide evidence that shows how Latin American composers commonly associated with the nationalist dogma are actually whole-hearted modernists, much more interested in being associated with the cosmopolitan sphere of music to which European composers belonged--which was ideologically charged--rather than being constrained by the parochial and archaic boundaries of nationalism. I also propose that, in Latin America, so-called "universalist" and "nationalist" styles of composition, while appearing to be aesthetically different, are two sides of the same ideological coin. Both represent responses to working out a common dilemma particular to the Latin American creator: how to address the great internal social-ethnic divide and at the same time remain strongly affiliated to a Western European Zeitgeist that arose in the early twentieth century and became consolidated during the period between the World Wars. I believe that these arguments offer a first step toward the de-territorialization of Latin America's art music and toward its full incorporation into the realm of Western art music in the capacity of co-author rather than in a role of mere "deviation from the norm."

2. *Universalism vs. Nationalism: Ideology, Aesthetics, or Personal Dispute?*

Consider two statements made by composers who belong to different generations and nationalities. The first one is taken from a letter written in 1927 by the Mexican Silvestre Revueltas to his first wife Jule Klarecy:

At a profound level [our points of view] are completely different. Your ideology is based on the social concerns and ethics of the bourgeoisie, which is in its last battle for survival. My ethics and social concerns derive from other sources: they come from the people, from the workers, from the oppressed and exploited of the world, who are the real owners of the future. (Revueltas 1989, 46)

³As characterized in Robert Morgan's *Twentieth-Century Music* (1991).

The second statement is an excerpt from the famous *Manifesto Música Viva* (1946) launched by Brazilian composer Hans-Joachim Koellreuter:

Music is a product of social life, a reflection of a real essence, a superstructure of a regime. One must understand that artists are products of their social environment and art can only flourish when the productive forces of this environment are empowered and achieve a certain level of development . . . there is no art without ideology regardless of its formal features . . . the tendency to view art "for art's sake" is in complete disagreement with the nature of the social environment . . . we must believe in the socializing power of music, which could bring about a new world.⁴

Their different degrees of emphasis notwithstanding, these excerpts advocate the same ideological stance on the part of the two composers, a common stance that is intimately connected to socialism and the doctrines of Karl Marx. They are both prophetic in the same way, foreseeing a future beyond capitalist society in the hands of an empowered dispossessed people--whether they are described as the "productive forces" or as the "exploited of the world."

The astonishing fact is that the music of each of these two composers belongs to completely different aesthetic trends. Revueltas composed rhythmically driven works, polytonal in essence, which were personal abstractions of the urban popular musics of Mexico, an approach that gained him the mistaken reputation as a nationalist. Koellreuter, on the other hand, was responsible for introducing Brazil to dodecaphony in the late 1930s and for laying the grounds for younger generations of Brazilian composers who became identified with the Darmstadt school, such as Gilberto Mendes, Rogério Duprat, and Willy Corrêa de Azevedo. The musical styles of Revueltas and Koellreuter could not be in more direct opposition.

However, even though the works of the former conventionally fall under the category of nationalism and the latter under universalism, their ideological discourses were in perfect agreement. How, then, does one account for the apparent contradiction between these composers' common ideological stances and their opposite aesthetic discourses? Is there a real contradiction?

⁴In Mendes 1991, 38.

Nationalism and universalism have indeed caused heated debates in Latin America. In every nation one encounters voices at opposite sides of the controversy, sometimes creating what seem like real aesthetic wars. The Schoenberg/Bartók polarity was transferred to Latin America and it is manifested, still to this day, in the Hans-Joachim Koellreuter vs. Camargo Guarnieri debate in Brazil; the Juan Carlos Paz vs. Alberto Ginastera dispute in Argentina; Julian Carrillo vs. Manuel Ponce in Mexico; Rafael Aponte Ledeé vs. Hector Campos Parsi in Puerto Rico; Alfredo del Monaco vs. Juan Carlos Núñez in Venezuela; etc.

In reality, these oppositions tell us more about the public image of these composers than about the music they wrote. In most instances, the persistent opposition between nationalism and universalism in Latin America became a vehicle to de-personalize, in order to make public, what were actually very personal or professional rivalries among composers. We know, for example, that during the 1950s Guarnieri and Koellreuter attacked each other repeatedly in open letters published by newspapers and magazines in São Paulo and Porto Alegre. In these heated exchanges Guarnieri condemned the teachings of Koellreuter for being a "hiding place for mediocre composers" and for "degenerating the national character of Brazil's music." Koellreuter responded by forcefully criticizing Guarnieri's demagogic nationalist sentiment, saying that it "gives rise to disruptive forces that only cause barriers between human beings."⁵

3. Composer, Alienation, and Modernism

The evidence that surfaces from the nationalist/universalist dualism shows that, beyond personal disputes, this polarity does not hold up as an aesthetic or ideological paradigm applicable to twentieth-century Latin American music. Instead, it should be laid to the confusion of sign and signifier, that is, the result of mixing up composers' personal ideologies with the technical means to achieve a musical discourse.

Universalism and nationalism actually have a place of convergence where the ideological implications and the aesthetic manifestation of this apparent polarity are reconciled. This place

⁵We can read about the extent of these public wars in Mendes 1991 and in Paraskevaïdis' article "El dodecafonismo y serialismo en América Latina." *Revista Pauta* 14/IV 1985: 73-87.

constitutes the greatest paradigm of the twentieth century: universalism and nationalism converge in modernism. In other words, twentieth-century universalist and nationalist composers are offspring of the same motivating force: modernism.

The Argentinian composer Mariano Etkin alludes to this when he attributes the cause of the Juan Carlos Paz/Alberto Ginastera polemic to what he describes as "perhaps an impossible synthesis between Europe and America." For Etkin, "beyond their opinions and opposing works," these two composers "both share the feeling of being on the periphery," and in this place, "in this crossing of the Atlantic Ocean," he writes, "the national and the universal categories were granted new meaning, sometimes exposed to misunderstanding" (Etkin 1993, 5). These remarks put a finger on the quintessential pathos of Latin America, which also happens to be the signal symptom of modernism: alienation.

It is from the perspective of this predicament, from the human state of alienation, that one must engage the philosophical as well as theoretical interpretations of the music from this side of the world. In Latin America, terms such as universalism and nationalism, pregnant as they are with implications, have come to represent nothing more than crutches that classify works according to compositional techniques. They have never really amounted to anything more than inadequate descriptive tools, less significant than terms such as "tonal," "atonal," "dodecaphonic," "aleatoric," or "polyrhythmic." These terms alone tell us very little about musical dialectics, musical narrative, or musical discourse, and even less about philosophies or ideologies.⁶

Framing Latin American works within the parameters of modernism, on the other hand, opens a door to potential interpretations of an ideological as well as an aesthetic order. To say, for instance, that Silvestre Revueltas was a modernist rather than a nationalist accomplishes two goals simultaneously. First, it makes it possible to associate the composer with his clear Marxist ideology,

⁶Even labeling the music of Villa-Lobos as nationalist is incorrect, in spite of the fact that he outspokenly supported the nationalist regime of Brazil's Getulio Vargas. His political affiliation has no place in aesthetic judgments in the same way that Schoenberg's music cannot be labeled nationalistic solely because he advertised the twelve-tone technique as a discovery that could "guarantee the supremacy of German music" (Stuckenschmidt 1977, 277). If this were the case, the music of Edgar Varèse would be in great danger of being labeled "anti-Semitic music" because of his known attempts at promoting himself among French circles by discrediting Jewish-American musicians (Mattis 1991).

which was also predominant among many other composers wrongly labeled as nationalists.⁷ At the same time, it provides a rich philosophical framework within which to trace the relationship between Revueltas's musical discourse and his aesthetic choices. Not only in the music of Revueltas, but also in that of Villa-Lobos, Chávez, Ginastera, Roldán, etc. (as well as in the music of many so-called universalists), one encounters the hallmarks of modernist syntax: uncertain tonal centers, rapidity of harmonic changes, a jagged rhythmic approach, kaleidoscopic juxtaposition of musical objects, many of which, but not all, stem from native folk and popular music tradition. All of these signs can be traced back to the two greatest characteristics of modernism: contradiction and criticism. As Stephen Frosh tells us, "it is terms such as contradiction, fluidity, multiplicity which come most readily to mind when conceptualizing the contemporary experience of modernity" (Frosh 1991, 6). Put in a different way, when thinking of the music by these composers, one is immediately struck by its psychotic character, an appeal that Terry Eagleton would poetically describe as the "typical modernist image of the vortex and the abyss, 'vertical' irruptions into temporality within which forces swirl restlessly in an eclipse of linear time."⁸

Furthermore, considering the unpredictable socio-political climate that has characterized the continent, one can say with certainty that Latin American composers of the twentieth century did not simply embrace modernism, they actually breathed and lived it. It was that pathos—that "anything can happen here any moment," to use a phrase by Mariano Etkin—that persists to this day, which made the marriage between modernist philosophy and the Latin American composer so organic.

⁷The twentieth-century conceptualization of modernism owes a great deal to Karl Marx. It is he who coined the term "alienation" to describe the distance between a worker and the product of her or his labor. He also coined the phrase "all that is solid melts into air," which has become an emblem of modernism, a position that represents both socio-political analysis and personal expression.

⁸As quoted in Frosh 1991, 16.

No surprise, then, that as early as the 1920s festivals and concerts of modern music were organized in different Latin American countries. Examples are the famous 1922 Semana de arte moderna (Week of Modern Art) organized in São Paulo by a group of modernists lead by Mário de Andrade, which included three recitals of music by Villa-Lobos;⁹ or the concerts of new music organized by Carlos Chávez between 1924 and 1925 in the Anfiteatro de la Preparatoria, which earned him the nickname of "the strident composer" and which included works by himself and Revueltas as well as Varèse, Falla, Schoenberg, Hindemith, Stravinsky, Bartók, etc. A decade later Juan Carlos Paz's Agrupación nueva música followed in the same footsteps by organizing concerts of contemporary music in Buenos Aires. Bartók and Schoenberg as well as avant-garde composers from the region were performed at these concerts.¹⁰

4. *Subaltern Modernity, Zeitgeist, and Transculturation*

It is very important to underscore the fact that these ventures were not sporadic forums aimed at keeping up to date with the latest European trends. These events were much more profound. Not only was European modern music being introduced to Latin America but, more importantly, through these events the Latin American composer was publicly introducing himself into the strain of modernism. These early examples of modern music concerts celebrated the existence of a common philosophy that bonded composers on both sides of the Atlantic, regardless of their nationalities, as never before. These were, perhaps, the clearest form of an international anti-nationalist campaign. Consequently, it should also be emphasized that, in cases of composers like Carlos Chávez, there was no incongruity in his advocating modern music by Schoenberg or Varèse while at the same time supporting traditional native folk and popular material as sources for new music. In this seemingly ambiguous position, in fact, lies the key to understanding the particular shape that modernism took in Latin America and how this singular posture may have influenced, even fueled, the modernist movement in Europe.

The fundamental problem with nationalistic representations of Latin American music is twofold: (1) they are based upon the assumption that the given music is an expression of a culture that,

⁹Thanks to his participation in the Modern Art Week, Villa-Lobos was able to get his first grant from the Brazilian Government for a one-year stay in Paris.

¹⁰See Paraskevaïdis 1985, Carmona 1989, and Peppercorn 1996.

because it has been relegated to the periphery, belongs to a pre-modern domain; therefore (2) its discourse concentrates on the dialectics between tradition and modernity, resulting in the confrontation of autochthonous folk or popular elements with a European musical framework. This inevitably leads to wrongly equating folk elements with the "national" domain. Today, however, anthropologists are finally correcting this assumption by describing Latin America as what it has always been, a peripheral region that lives in a "subaltern modernity" (Coronil 1997, 8) rather than a place where traditional and primitive cultures are embraced by Western progress. Composers living in and affected by this subaltern modernity, therefore, produce works that are modern in a particular way, that is, particular with reference to a related universal proposition.

One way in which some of the most significant Latin American works are manifestations of a subaltern modernity is precisely in their treatment of folk and popular elements as poetic means to generate original forms or as de-contextualized objects that serve to criticize Western music parameters. What sets the Latin American composer apart from the European "peripheral" composer (Bartók or Manuel de Falla, for instance) is the closeness to and immense quantity of rich sources from which to draw musical objects that possess features very unlike those found in European music. For the creator of the 1920s, whether European or American, these sources of *sui generis* musical material were much more than mines of nationalist paraphernalia. Native popular and folk music became passports for composers to enter into and validate their role in a Western *Zeitgeist* or generalized concern of the time. This global preoccupation arose from the broad challenges to progress and modernity imposed by the catastrophic consequences of World War I. This concern was expressed by many influential European thinkers of the time who wrote that Western civilization had become dangerously ossified and that some sort of "barbarism" could provide a revitalizing infusion of primal energy.

From the perspective of such a *Zeitgeist*, one has to consider the possibility that composers, in the same way as writers and artists from 1920s Latin America, were not so much interested in the artificial imposition of congruency on the marriage of the political and the national unit (nationalism). Instead, under the spell of a global humanistic concern, that is, the quest to revitalize the West through a kind of neo-primitivism, composers--consciously or not--sought to glorify the aesthetic characteristics of an archaic world that lay at the fringes, a world that, while trapped within political boundaries delineated by the central metropolises, was not yet suffocated by the dehumanization of the West. In the process

they were providing Western music with a great "infusion of primal energy" which could create awareness of the necessity to "halt the decline of the materially advanced West" (Skurski 1994, 628).¹¹

The recognition of a creative *Zeitgeist* guiding composers on both sides of the Atlantic in the early twentieth century makes it necessary to reconfigure the boundaries of Western music and the role that the composer from Latin America had in its development. Rather than a product of acculturation, Latin American art music must be interpreted as the result of transculturation,¹² a process in which the influx of ideas and cultural features is not unidirectional, that is from Europe to America, center to periphery, but instead is reciprocal. Transculturation entails the circulation of ideas in both directions, resulting in a interdependent network of mutual influences.

¹¹Anthropologist Julie Skurski associates the writings of Oswald Spengler and Hermann Keyserling with the *Zeitgeist* of the 1920s and 1940s, which influenced not only Latin American authors but also the so-called nationalist composers from the continent. Through Spain's *Revista de Occidente*, founded by philosopher José Ortega y Gasset in 1923, the Latin American intelligentsia had access to Spanish translations of writings by influential European philosophers and thinkers, among them Spengler and Keyserling. According to Skurski, these influential works "not only inspired the Latin American intelligentsia to explore autochthonous cultural expressions but [their] ideas, appropriated from the margins of the metropolitan West, were seen as ratifying Latin America's identity as an original, synthetic civilization derived from the mixing of different races on American soil" (Skurski 1994, 628).

¹²Term coined by Cuban Fernando Ortiz in his 1940 *Cuban Counterpoint: Tobacco and Sugar*.

Unfortunately, the dynamics of the process of transculturation have never been addressed by the field of musicology. This creates a huge void in the understanding and mapping out of the developments of twentieth-century Western music. Too often we are reminded of the influence of European trends upon Latin America, yet the opposite influence is not discussed. For example, a case that cries out to be studied is the relation and influence of Heitor Villa-Lobos upon French composers such as Edgar Varèse and Olivier Messiaen. There is evidence of this influence in conversations between Varèse and Alejo Carpentier. Varèse himself acknowledged the fact that his idiosyncratic percussion writing derived directly from his friendship with Villa-Lobos, who in the late 1920s exposed him to the orchestral quality of the Brazilian *Batucadas* (Vivier 1973, 92). Similarly, it is difficult not to acknowledge the influence of Villa-Lobos's orchestration style in works such as Messiaen's *Turangalîla* or in the French composer's utilization of bird songs as a source for his compositions.¹³

5. *Toward an Expressive Theory of Music at the Fringe*

In addition to overlooking the effects of transculturation--and perhaps as a consequence of it--musicology concerned with Latin American art music has offered very narrow interpretations of another dialectical process particular to the continent. With very few exceptions, discussions about musical dialectics in Latin America have been limited to exalting the degree of disparity between the protagonists involved in what Yolanda Moreno Rivas characterized as "the incorporation and interaction of unlike musical elements of opposite origins" (Moreno Rivas 1989, 12). As I inferred earlier, "opposite origins" is commonly taken to mean opposition between elements of national or "interior" origin on the one hand, and forces of foreign or "exterior" origin on the other. This equation, therefore, leads to paralleling the interaction between Latin American vernacular music and European compositional procedures with the dialectical tension between national autonomy and colonialism. In Carlos Chávez's *Sinfonia india*, for instance, the friction between its reliance on a sonata-form structure--one that closely resembles the first movement of Beethoven's Fifth Symphony--and the manipulation of indigenous *Yaqui* and *Huichol*

¹³Despite the fact that this connection is never mentioned, Messiaen himself acknowledged the essential role that Villa-Lobos, together with Debussy and Stravinsky, had in the development of what he called "a new form of music." It is no coincidence that Messiaen's *Et Expecto Resurrectionem Mortuorum* (1964) includes a movement based on the song of the *Uirapuru*, the same Amazonian bird to which Villa-Lobos dedicated a symphonic poem in 1917, almost 50 years earlier (Michaely 1987).

melodies is most commonly interpreted as a call for musical self-determination, a piece of cultural critique that points toward national emancipation from the cultural impositions of Europe.

While valid to a certain extent, this interpretation does not take into consideration another dimension inherent in the friction or exchange of disparate musical forces. This other dimension is much more endogenous to Latin America's existentialist concerns. It is encountered in the great social and racial divide that has characterized the continent for many centuries. This predicament also surfaces in the impulse to fuse diverse musics together. But, in order for this dimension to be recognized, two steps must be taken: first, it is necessary to identify different social classes or racial/ethnic groups (rich, poor, bourgeoisie, proletariat, etc.) rather than nations (Native America, Europe, etc.) as the source of these diverse musics. Secondly, one must accept that what moved, and still moves, the composer from Latin America to seek their dialectical interplay is not national emancipation but, more likely, social and racial equivalence, that is, the desire to achieve equality--if only in an imaginary way--among different groups that coexist under the same political boundary.

Regardless of their generation and aesthetic alliance, Latin American composers of the twentieth century have been outspoken about this desire, even though not always with the same degree of emphasis. In the preface to his orchestral version of *Cuanahuac* (1932), Silvestre Revueltas pokes fun at the interpretations of his own supposed nationalist intentions by writing:

This is a music without tourism. In the orchestra, the *huehuetl* is used as a means of nationalist propaganda. Other instruments in the score are even more nationalistic, but no attention should be paid to them, it is all just anti-capitalist agitation. (Slonimsky 1945, 248-49)

Despite its sardonic tenor, Revueltas's statement shifts the ideological weight of his work from the nationalist domain toward the socialist realism domain. Not surprisingly, he is known to have advocated the "urgent need" for the Mexican composers "to leave their childish self-love behind and join the revolutionary struggle of the working class" (Revueltas 1989, 202). Hence, the incorporation of a *huehuetl* (drum of Aztec origin) in his orchestral version of *Cuanahuac* does not necessarily follow a positivist Mexican agenda. On the contrary, Revueltas's vernacular instrumentation is perhaps more appropriately interpreted as a sad reminder of the oppressed and voiceless sectors of the social/racial makeup of Mexico.

Even among more recent generations of composers, active today and not associated at all with folk or popular music, one encounters signs of this common social concern. The music of Venezuelan Alfredo Del Monaco, for instance, would ordinarily be categorized as belonging to an international style, consisting of mostly electro-acoustical and orchestral works that rely on or are inspired by concrete sounds. Yet, many of his titles and thoughts still convey the same ideological standpoint expressed by *Revueltas*. One of Del Monaco's most widely performed works is entitled *Tupac Amará*, which, as he says, "was the last Inca and at the same time the first to defend the cultural identity of his people. The work is not a homage to him, but to his fight against oppression" (Fürst-Heidtmann 1993, 74).

Of course, one could not say that all composers from Latin America seek social justice, whether consciously or unconsciously, nor that, one way or another, their works are expressions of this struggle. What can be said with certainty is that some of the most dramatic traits that are common to all of Latin America and which to this day rip the continent apart, "misery, colonial dependency and human exploitation," to use composer Coriún Aharonián's words, do permeate the creative arts of the continent, including its art music. Together, these deeply rooted traits constitute a real burden, as heavy and unresolvable for the Latin American composer as the uncertainty of how to stand in front of the Western music continuum, or what Carlos Vega called "the mountain."¹⁴

One significant issue for scholars to concentrate on, therefore, is how a composer stands in the midst of those social realities, whether in defiance, capitulation, or acquiescence mode, and how their different responses translate into the aesthetic realm. However, it must be pointed out that efforts in this direction may end up perpetuating the perception that Latin American composers remain in a state of mimesis, trapped by the need to answer aesthetic questions in terms of external environmental forces rather than in terms of the relation between them and their own creations. We should remember that the latter posture is what gave rise in post-Romantic Europe to an "expressive theory," which made it possible to seek the relation of Art to the artist (see Neubauer 1986, 5).

But, can and should an expressive theory be proposed that would cater exclusively to Latin American art music? Is this necessary? and, if attempted, would this not constitute another mimetic exercise?

These are difficult questions that have not yet been addressed by musical scholarship in Latin America. The topic that still receives the most attention is the transposition of folk and popular music

¹⁴See above (*Introduction*), pp. 8.

into a poetic discourse. But this old preoccupation should be studied nowadays in ways that are much more subtle and in contexts other than the affirmation or denial of musical nationalism.

Perhaps an expressive theory particular to Latin America is precisely to be found hidden behind the composers' persistent attachment to autochthonous folk and popular musics. After all, at the end of the twentieth century, more than one hundred years after *Serenata cubana* (ca. 1895) by Ignacio Cervantes or Brazilian Alberto Nepomuceno's *Batuque* (ca. 1887) we find some of the most prominent young composers from the continent still submerged in the world of vernacular music. Incredibly, they are still managing to create fresh musical discourses. Among them are Joaquín Orellana (Guatemala), Roberto Sierra (Puerto Rico), Javier Alvarez and Gabriela Ortiz (Mexico), Alejandro Viñao (Argentina), Marlui Miranda (Brazil), Cergio Prudencio and Agustin Fernández (Bolivia), and Paul Desenne and Adina Izarra (Venezuela), all of whom nourish themselves with the riches of the continent's native, folk, and popular musical expressions.

However, while a case could be made for considering the works by these composers as addressing the socio-political predicament mentioned earlier, in most cases their abstract quality and degree of speculation makes it necessary to set them outside the confines of mimesis (art in relation to nature) and closer--yet not fully inside--to an aesthetic realm that suggests the existence of a tacit expressive theory (art in relationship to the artist) particular to Latin America.

In any case, the eventual ascription of Latin American works to such a theoretical framework—if this is desirable or even possible—would have to be preceded by a profound examination of the formalistic intentions fueling the act of coalescing vernacular (folk, popular) and literary (art) musical genres. This would require going beyond the too often underscored disparity between these genres and instead focusing on those attributes that constitute points of juncture. Similarly, each genre's intrinsic complexities and their capacity to complement the other is an issue that must be explored and brought to the surface.

Popular music theory has now made it easier to appreciate vernacular music in terms of concrete features not circumscribed by cultural matters. One of these features is the richness in what is described by Allan Moore as "intensional" complexities,¹⁵ which provide music with all sorts of

¹⁵In his *Rock: The Primary Text. Developing a Musicology of Rock* Allan Moore makes a distinction between the reliance of art music upon what he calls *extensional* mode of complexities and popular music's reliance upon the *intensional* mode. Extensional complexity is described as a degree of complexity built outward from basic musical atoms. It is achieved by multiple combinations and permutations of simple parameters, like melody, beat, harmony (as in the counterpoint of a

inflections, nuances, and subtle modulations of otherwise standardized musical parameters. This theoretical stance must be incorporated into the analyses of art compositions that manipulate folk and popular music. This will make it possible to bypass nationalist connotations altogether and, instead, study hybrid forms as dialectic negotiations between intensional and extensional modes of complexity. In this way, we will be better equipped to contextualize the state of mind that the younger generation of Latin American composers has articulated for quite some time. This state of mind reverberates in the voice of composer Paul Dessenne when he describes how he seeks to "transfer elements of one tradition into another to attempt a poetic game" (Ochoa 1998, 54) and it ripples in the voice of composer Cergio Prudencio when he asserts almost prophetically:

the present and the future . . . demand from us new creative original issues, mainly directed towards our own pedagogy and aesthetics. These issues . . . necessarily require an intense and detailed consideration of Popular Culture . . . not only for circumstantial aesthetic reasons . . . but also for reasons of historical analysis. (Prudencio 1991, 20)

Like Dessenne and Prudencio, other Latin Americans belonging to the younger generation of composers are voicing their conscious and well-informed alignment to the popular and folk traditions of the continent. Most probably, years from now, future generations will still be adhered to these vernacular traditions in ways not unlike their early predecessors—Ginastera, Villa-Lobos, Chávez, Roldán, and Revueltas among others. While we should not expect future composers from Latin America to sound too different from the current generation, we should expect--and demand--that the language of description used to categorize their music be dramatically different. But the formulation of an overdue language of description that does justice to future Latin American art music must necessarily be preceded by a profound revision and critique of the way past and present works are interpreted and represented today. Composers, theorists and musicologists must share the responsibility of fulfilling this challenging task. Such a project holds the key to giving a fresh voice and new meaning to many Latin American works trapped today in Limbo.

fugue). Intensional complexity, on the other hand, is built by degrees of inflection and modulation of these different simple parameters (as in certain distorted frequencies and micro-tonal subtleties of non-tempered instruments under non-standardized, non-Western performance practices).