

**Narratives in Latin American Electroacoustic Music:**

**Does a Latin American Electroacoustic Music exist?**

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Latin America<sup>1</sup> has a large and growing community of electroacoustic composers which is unfortunately rarely seen or heard in Europe. The first pieces appeared as early as the 60's and the genre quickly developed across the continent. Nowadays, there is a large community of artists identifying themselves as Latin American and networks exist to connect them (for example Comunidad Electroacústica de Chile and RedASLA). Writers have suggested that there are identifiable elements that distinguish these composers from their Western counterparts. I will be discussing whether such a musical identity exists and whether it can be applied on composers from all Latin American countries. To this purpose, I will discern three main narratives in the history of electroacoustic music in Latin America: artistic exile, passion for the medium and identity. After identifying these issues and the debates surrounding them, I will seek evidence for musical narratives in works from the Latin American electroacoustic repertoire. Finally, this will allow us to establish whether there is such a thing as a Latin American Electroacoustic music.

## ***1. Narratives***

### *1.1. Exile*

The phenomenon of artistic exile of electroacoustic composers towards academic institution in Europe and North America is frequent in all Latin American electroacoustic communities. By its nature, electroacoustic composition is closely tied to available equipment and infrastructures, without them, musical creation is almost impossible. Thus the lack of adequate equipment is one of the main reasons behind exile. Ricardo del Farra identifies some of the problems that composers face in obtaining appropriate infrastructures.

[...] there is a significant interest in electroacoustic and computer media among Latin American composers, but the lack of infrastructure, the poor and/or expensive communications systems and the control of information (by both governments and or commercial interests) often frustrate many attempts to work in this field<sup>2</sup>.

The lack of infrastructures means that composers cannot be trained and they cannot practice their profession. As of 2003, Mexico did not have any academic degree allowing to study electroacoustic composition<sup>3</sup>. Many countries suffer from government disinterest, such as Ecuador, whose government has never made music a priority<sup>4</sup>, or Colombia where the government's indifference meant that there was next to no electroacoustic musical creation

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<sup>1</sup> For the purpose of this essay we will consider Latin America as South America, Mexico and the Caribe.

<sup>2</sup> Ricardo del Farra, 'Some Comments about Electroacoustic Music and Life in Latin America', *Leonardo Music Journal*, 4 (1994), 93.

<sup>3</sup> Manuel Rocha Iturbide, 'The First Retrospective of Mexican Electroacoustic Music', *Proceedings of the International Computer Music Conference* (2004), 5.

<sup>4</sup> John L. Walker, 'The Younger Generation of Ecuadorian Composers', *Latin American Music Review*, 22 (2001), 2: 199.

for 11 years (1975-1986)<sup>5</sup>. It also appears that no electroacoustic pieces were composed in Chile between 1985 and 1992 for the same reason<sup>6</sup>. It effectively means that the only way of receiving an education for many aspiring composers is to enrol in foreign academic institutions. An early example is César Bolaños, from Peru, who studied in the United States at the Manhattan School of Music and the Radio Corporation of America Institute of Electronic Technology in the early 60's<sup>7</sup>. More recent examples of academic exiles are Javier Alvarez from Mexico, Felipe Otondo from Chile or Milton Estévez from Uruguay. As a consequence, Latin America risks losing its creative talent as composers go abroad to receive an education and compositional opportunities. Schumacher argues that the rise of the computer as a medium for electroacoustic creation has facilitated compositional activity recently<sup>8</sup>, presumably because it allows to work without the need for expensive studios and synthesizers.

The inevitability of exile has been expressed by many leading composers and not only has the scarcity of infrastructures as the reason; the political situation also has played a role. The Peruvian Edgar Valcárcel for example, '[...] feels that his dream to continue working in the electronic music field has become impossible to accomplish in his homeland because of the dramatic social, economic and cultural situation there. However, he has never lost hope.'<sup>9</sup> Alcides Lanza justifies moving to Princeton to study by describing the composers' situation as follows: 'few resources, no money, and [being] in or out of tyrannical governments'<sup>10</sup>. Ricardo del Farra claims:

Despite the frequent political changes that have disrupted this region in recent history, electroacoustic music has survived in Latin America and, more importantly, electroacoustic composers themselves have survived and continued to produce music. However, many have emigrated to Europe or North America; some have earned grants to study or compose in other countries and then settled there; others have chosen or been driven to leave because of governments with a very conservative approach to the arts and a not-so-conservative approach to people's lives<sup>11</sup>.

Interestingly, artistic exiles also exist within Latin America. Due to the genre's dependence on institutions, there is a tendency for composers to congregate in creative nuclei. An outstanding example is the CLAEM (Centro Latinoamericano de Estudios Musicales<sup>12</sup>) in Buenos Aires opened in 1962 and was led by the Argentinian composer Alberto Ginastera. Its aim was to support a small of composers through a bursary and infrastructures. About 50 attended before its closure in 1971<sup>13</sup>. Alumni include Coriún Aharonián (Uruguay), Jorge

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<sup>5</sup> Lucio Edilberto Cuellar Camargo, 'The Development of Electroacoustic Music in Colombia, 1965-1999: An Introduction', *Leonardo Music Journal*, 10 (2000), 7.

<sup>6</sup> Federico Schumacher Ratti, '50 años de música electroacústica en Chile', *Revista Musical Chilena*, 208 (2007).

<sup>7</sup> <http://www.fondation-langlois.org/html/e/page.php?NumPage=1598> (accessed 20 April 2013).

<sup>8</sup> Schumacher Ratti, Federico Schumacher Ratti, '50 años de música electroacústica en Chile'.

<sup>9</sup> <http://www.fondation-langlois.org/html/e/page.php?NumPage=1620> (accessed 01 May 2013).

<sup>10</sup> Robert J. Gluck, 'The Columbia-Princeton Electronic Music Center: Educating International Composers', *Computer Music Journal*, 31 (2007), 2: 24.

<sup>11</sup> Del Farra, 'Some Comments about Electroacoustic Music and Life in Latin America', 93.

<sup>12</sup> Latin American Centre for Advanced Musical Studies

<sup>13</sup> [http://lamusicaenelditella.cultura.gob.ar/?page\\_id=133](http://lamusicaenelditella.cultura.gob.ar/?page_id=133) (accessed 10 April 2013).

Antunes (Brazil), Edgar Valcárcel, César Bolaños (Peru), Gabriel Brnčić Saza (Chile), Alfredo del Mónaco (Venezuela), Mesias Maiguashca (Ecuador), Jaqueline Nova Sondag (Colombia), Oscar Bazán and Alcides Lanza (Argentina)<sup>14</sup>.

The CLAEM also provides an excellent example of the difficulties that electroacoustic music experiences in Latin America. Vázquez lists the following reasons for the closure of the centre in 1971: the putsch in 1966, the censure of Ginastera's opera *Bomarzo*, Ginastera's own artistic exile to Geneva and the inappropriate funding by the Fundación Turcuato Di Tella<sup>15</sup>. The aforementioned illustrate how politics deeply influence music creation as governments decide over questions of funding, censorship and access to education. Clearly, political turmoil and government policies can even annihilate all electroacoustic activity in a country.

A large number of composers choose to pursue their studies in North America and Europe. An early institution to welcome a large number of foreign composers was the CPEMC (Columbia-Princeton Electronic Music Center), created in 1959 by the University of Columbia in New York and the University of Princeton in New Jersey<sup>16</sup>. The centre was the home of composers from around the globe, including many Latin American composers such as Mario Davidovsky (Argentina), Alcides Lanza (Argentina), Enrique Pinilla (Peru), Edgar Valcárcel (Peru), Marlos Nobre (1969), Alfredo del Mónaco (Venezuela), Sergio Cervetti (Uruguay), Manuel Enríquez, Carlos Rausch (Argentina), Héctor Quinatanar (Mexico) and Francis Krpfl (Argentina)<sup>17</sup>. Gluck points out that not all composers who visited the CPEMC devoted themselves to electroacoustic composition later in their careers (such as Alfredo del Mónaco), yet he considers the CPEMC as a positive influence on their musical activity<sup>18</sup>. Not only did the CPEMC offer facilities and mentoring for the budding composers, it also brought together a large group of creative individuals from different countries and backgrounds as to create a fascinating conglomeration of electroacoustic talent. Del Mónaco also acknowledges the influence of his studies there on his later compositions ('I think that I fulfilled all of the needs that led me to work with electronic music to improve my knowledge of acoustics and apply electronic music techniques to my orchestral pieces'<sup>19</sup>).

The narrative of exile is one deeply seated in the 20<sup>th</sup>-century history of Latin America. The rise of military dictatorships throughout the continent between 1959 and 1973<sup>20</sup> produced large amounts of exiles. In fact, the repercussions of the Operation Condor forced many activists to leave their countries to avoid being prisoned, tortured and killed. The operation was a campaign of political repression aiming to eradicate communist ideas and influences in governments after 1975. This was achieved by the implementation of right-wing dictatorships in South American countries, assassinations and terrorist attacks. The main participating

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<sup>14</sup> [http://lamusicaenelditella.cultura.gob.ar/?page\\_id=158](http://lamusicaenelditella.cultura.gob.ar/?page_id=158) (accessed 10 April 2013).

<sup>15</sup> [http://lamusicaenelditella.cultura.gob.ar/?page\\_id=133](http://lamusicaenelditella.cultura.gob.ar/?page_id=133) (accessed 10 April 2013).

<sup>16</sup> Gluck, 'The Columbia-Princeton Electronic Music Center: Educating International Composers', 20.

<sup>17</sup> Gluck, 'The Columbia-Princeton Electronic Music Center: Educating International Composers', 22.

<sup>18</sup> Gluck, 'The Columbia-Princeton Electronic Music Center: Educating International Composers', 33.

<sup>19</sup> Gluck, 'The Columbia-Princeton Electronic Music Center: Educating International Composers', 33.

<sup>20</sup> Frank Gaudichaud, 'L'ombre du Condor: Contre-revolution et terrorisme d'état dans le Cone Sud', *Amnis*, 3 (2003).

countries were Argentina, Chile, Uruguay, Paraguay, Bolivia and Brazil; the collaborators were the United States<sup>21</sup>. As a consequence, thousands have known exile.

As we have seen, many reasons can push composers to leave their countries behind. Even though the concept of exile is in itself negative as it means a forced move, it would be wrong to think that exile is not also beneficial the composers. In fact, Schumacher argues that the interest in early electroacoustic music in Latin America arose partly from trips to Europe by Fernando García and Leni Alexander. Their findings resonated strongly among a generation of composers keen to discover new methods of channelling musical creativity<sup>22</sup>. Therefore the history of electroacoustic music in Latin America is actually strongly and positively linked to cultural exchange between countries and continents, although unfortunately not all countries have been able to contribute as strongly as others. Whether the narrative of exile is perceived as a positive or negative element, it is undoubtedly crucial to the understanding to Latin American electroacoustic music.

It is interesting to note that some composers have also consciously chosen to remain or return to their fatherland as an ethical choice. For instance, Coriún Aharonián chose to ‘live, work and teach in Uruguay’<sup>23</sup>. But it must be pointed out that Aharonián studied at the CLAEM<sup>24</sup>, suggesting that even for him going abroad was unavoidable. His strong ‘ethical’ choice to remain in Uruguay and most importantly in Latin America is further underlined by the remarkable difference in the topic choice and literary style between his articles written in Spanish and in English. Presumably, his works in English are to be understood by a more universal audience, whereas the ones in Spanish are aimed to more specialised readers. In fact, the latter are rather inflammatory and strongly critical of the Western world (see Aharonián 1994 for his view on musical colonialism, Aharonián 2003 for his criticism of Western academia, Aharonián 2000 for his more objective and largely quoted ‘approach to compositional trends in Latin America’). The composers’ strong views remain controversial among fellow composers, Amenábar suggests that politically influenced music tends to lack in quality at the expense of its political message<sup>25</sup>.

Finally, it is also important to consider the development of electroacoustic composition in the larger context of education in Latin America. Considering that electroacoustic composition demands a sort of equipment that only institutions or privileged individuals can afford, it becomes clear that music becomes only more accessible as the countries’ further education system improves.

In the mid-century, higher education was truly an opportunity for the elites, ranging from 6 to less than 1 percent of the relevant age group enrolled at this level. Access expanded most

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<sup>21</sup> [http://en.wikipedia.org/wiki/Operation\\_Condor](http://en.wikipedia.org/wiki/Operation_Condor) (accessed 3 May 2013).

<sup>22</sup> Schumacher Ratti, Federico Schumacher Ratti, ‘50 años de música electroacústica en Chile’.

<sup>23</sup> Eduardo Herrera, ‘Austeridad, Sintaxis No-Discursiva y Microprocesos en la obra de Coriún Aharonián’, *Revista de música, artes visuales y artes escénicas*, 1 (2005), 26.

<sup>24</sup> [http://lamusicaenelditella.cultura.gob.ar/?page\\_id=158](http://lamusicaenelditella.cultura.gob.ar/?page_id=158) (accessed 10 April 2013).

<sup>25</sup> Martín Alejandro Fumarola and Juan Amenábar, ‘Electroacoustic Music Practice in Latin America: An Interview with Juan Amenábar’, *Computer Music Journal*, 23 (1999), 1: 47.

during the 1960s and 1970s. In spite of this expansion, by the end of the century, access to higher education was lower in Latin America than in comparator countries<sup>26</sup>.

Although the access to further studies has been amplified in the last decades it still remains relatively limited as it is mainly accessible to urban middle classes only. Although vast efforts have been made to extend the primary education in Latin American, higher education remains elusive and poor social classes are mostly excluded still.<sup>27</sup> The inherent elitism of the media where electroacoustic composition can be produced, although not necessarily intended, also means that few have access to its creation. Moreover, the distribution of the musical output is problematic as it demands a minimal amount of technical equipment and is less attractive to wider audiences. This might help to partly explain the disinterest from political forces in this ‘minority’ discipline.

## 1.2. *Passion*

If exile is one major narrative in the rise of electroacoustic music on the continent, a passion and willingness to produce music by all available means is another significant one. As already pointed out, political, educational and sociological elements explain why the discipline has rarely been easily accessible. Its early history is closely linked to studios created by the composers themselves. Examples are abundant. As discussed, the CLAEM in Buenos Aires was founded by the composer Alberto Ginastera and became ‘a hub of experimentation, research and creativity for all Latin American artists’<sup>28</sup>. The first studio in Chile, *Taller Experimental del Sonido*, was created by the joined efforts of Juan Amenábar, José Vicente Asuar, Gustavo Becerra, León Schidlowsky, Juan Mesquida, Eduardo Maturana, Abelardo Quinteros, Raúl Rivera and Fernando García. Amenábar’s (probably the first Chilean composer to work with the medium<sup>29</sup>) piece *Los Peces* (1953-57), although not the first finished work of electroacoustic music in Chile (León Schidlowsky’s *Nacimiento* claims the title according to Schumacher<sup>30</sup>), was created in night sessions at the studios of *Radio Chilena*<sup>31</sup>, demonstrating the curiosity and drive that the early composers displayed. In Mexico, Carlos Chávez created the *Taller de Composición* in the 60’s and then Raul Pavon and Héctor Quintanar created a laboratory for electronic music in the late 60’s. However, Iturbide suggests that, on top of the usual bureaucratic problems, composers did not really understand the true potential of electronic music. This, and the lack of interest from academic

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<sup>26</sup> Fernando Reimers, ‘Education and social progress’, in Victor Bulmer-Thomas, John Coatsworth and Roberto Cortes-Conde (eds.), ‘The Cambridge Economic History of Latin America’ (Cambridge: Cambridge University Press, 2006), 468.

<sup>27</sup> Reimers, ‘Education and social progress’, 468.

<sup>28</sup> Del Farra, ‘Some Comments about Electroacoustic Music and Life in Latin America’, 93.

<sup>29</sup> Fumarola, ‘Electroacoustic Music Practice in Latin America: An Interview with Juan Amenábar’, 41.

<sup>30</sup> Schumacher Ratti, Federico Schumacher Ratti, ‘50 años de música electroacústica en Chile’.

<sup>31</sup> Schumacher Ratti, Federico Schumacher Ratti, ‘50 años de música electroacústica en Chile’.

circles, made the establishment of electroacoustic music difficult in Mexico<sup>32</sup>. The Brazilian pioneer Jorge Antunes composed his first tape piece *Pequena peça para mi bequadro e harmônicos* (1961) and *Valse Sideral* (1962) in his home studio in Rio de Janeiro. All equipment was non-commercial<sup>33</sup>. It is telling that when he was invited to teach at the Instituto Villa-Lobos in 1967, he moved his home studio into the institute, proving that the rise of teaching of the discipline was largely made possible by the individual efforts of composers<sup>34</sup>.

The case of Cuba merits special mention. Juan Blanco pioneered electroacoustic music in Cuba. Due to the travel restrictions imposed by the Cuban government in the 60's, he was unable to travel abroad and visit studios. He therefore resorted to using basic material, for example 'three consumer-grade Silvertone tape decks', an 'oscillator' and an 'inexpensive microphone'<sup>35</sup>. He also was instrumental in the creation of an electronic studio at the *Instituto Superior de Arte*<sup>36</sup>. His pioneering spirit is crystallised by his efforts to introduce this new medium to his country, as he created the *Primavera in Varadero* electronic music festival as well as bringing pieces of hardware and software to Cuba<sup>37</sup>. Finally, Blanco designed a Mellotron that was never built in 1942 (20 years ahead of his time), demonstrating the keen creative spirit necessary to the introduction and development of electroacoustic music in Latin America<sup>38</sup>.

Without doubt European electroacoustic pioneers showed similar enthusiasm, devotion and patience in the 50's and 60's as their discipline was in its infant stages. They also ran into similar issues as have been mentioned: lack of understanding from peers, lack of infrastructure, political struggles. Yet, the efforts in Latin America are particularly remarkable if the geopolitical difficulties (see Cuba) and economic struggles in these countries are considered. Nevertheless, as discussed in section 1.1, accessing and sharing knowledge came too often at the price of travelling and sometimes leaving their own countries.

### 1.3. Identity

What is Latin American music? Can we identify distinctly Latin American elements in chosen electroacoustic repertoire? Aharonián lists 13 'possible trends' that he considers as typical or widely found in Latin American electroacoustic repertoire: sense of time, non-

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<sup>32</sup> Rocha Iturbide, 'The First Retrospective of Mexican Electroacoustic Music', 3.

<sup>33</sup> <http://www.fondation-langlois.org/html/e/page.php?NumPage=1654> (accessed 9 May 2013).

<sup>34</sup> <http://www.fondation-langlois.org/html/e/page.php?NumPage=1595> (accessed 8 May 2013).

<sup>35</sup> Neil Leonard, 'Juan Blanco: Cuba's Pioneer of Electroacoustic Music', *Computer Music Journal*, 21 (2007), 2: 13.

<sup>36</sup> <http://www.fondation-langlois.org/html/e/page.php?NumPage=1597> (accessed 8 May 2013).

<sup>37</sup> Leonard, 'Juan Blanco: Cuba's Pioneer of Electroacoustic Music', 19.

<sup>38</sup> Leonard, 'Juan Blanco: Cuba's Pioneer of Electroacoustic Music', 10.

discursive process of music, expressive blocks, reiterative elements, austerity, violence, silence, presence of the primitive, attempt to make new technologies one's own, breaking through borders, ideological awareness, magic, identity<sup>39</sup>. Aharonián's list has been quoted by many writers as it provokes strong reactions. For instance, Herrera discusses these criteria particularly as applied to Aharonián's own music (for example austerity in aesthetics and technical medium)<sup>40</sup> whereas Gidal uses him as an example of an extreme view of the idea of Latin American identity<sup>41</sup>.

We must also consider the writers arguing that there is no discernible Latin American identity in composers from different countries of the continent, and that their own Latin American identity should not be relevant to their music. Gidal describes the activity of the collective of electroacoustic composers *áltaVoz* that formed in Boston in 2005<sup>42</sup>. Although they advertise themselves as being Latin American, they want their music to be listened to regardless of their origins. This paradoxical position is explained by their wish 'to reflect a common bond they felt after meeting in the United States, to promote international education through music, and to attract larger audiences'<sup>43</sup>. Interestingly, the common cultural factor attracts a larger audience suggesting that a cultural identity adds interest to a composer's work. In fact, *áltaVoz* attracts a certain amount of Latin American listeners to their concerts because they feel related to the ensemble<sup>44</sup>. But there is also the opinion that presenting music as having an origin, e.g. Latin American, promotes the idea of 'exoticism' as eurocentric audiences are attracted to a *typical* or *authentic* Latin American sound. Collins presents the example of a Colombian composer who sounded too 'European' and not 'Latin' enough to a German composer<sup>45</sup>. The composer Tania Leon also points out that 'when you play a piece by composers who were born in Europe, . . . they're not depicted by race, they are not depicted by nationality, they are not depicted by gender'<sup>46</sup>. Yet she feels that she is always depicted as female, black and Latin American composer. It shows that what we have come to expect from a Latin American composer might be tainted by a fascination for exotic sounds. Collins points out that composers anywhere on earth will use synthesizers produced in Japan for example, therefore the resulting music will always have common elements<sup>47</sup>, whereas Aharonián reminds us that 'if an electronic synthesizer does not have a nationality, the person who handles it has'<sup>48</sup>. We can see that there are opposing views of the implications of the use of the medium.

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<sup>39</sup> Coriún Aharonián and Graciela Paraskevaídis, 'An Approach to Compositional Trends in Latin America', *Leonardo Music Journal*, 10 (2000), 4-5.

<sup>40</sup> Herrera, , 'Austeridad, Sintaxis No-Discursiva y Microprocesos en la obra de Coriún Aharonián', 24.

<sup>41</sup> Marc Gidal, 'Contemporary "Latin American" Composers of Art Music in the United States: Cosmopolitans Navigating Multiculturalism and Universalism', *Latin American Music Review*, 31 (2010), 1: 64.

<sup>42</sup> Gidal, 'Contemporary "Latin American" Composers of Art Music in the United States', 57.

<sup>43</sup> Gidal, 'Contemporary "Latin American" Composers of Art Music in the United States', 61.

<sup>44</sup> Gidal, 'Contemporary "Latin American" Composers of Art Music in the United States', 62.

<sup>45</sup> Nicholas Collins, 'LMJ10: Southern Cones', *Leonardo Music Journal*, 10 (2000), 1.

<sup>46</sup> Gidal, 'Contemporary "Latin American" Composers of Art Music in the United States', 41.

<sup>47</sup> Collins, 'LMJ10: Southern Cones', 1.

<sup>48</sup> Aharonián, 'An Approach to Compositional Trends in Latin America', 4.

In fact, the medium of electroacoustic music – studios, computers, synthesizers, microphones, loudspeakers, etc. – means that the electroacoustic community works on a far more similar equipment than instrumental composers might do when composing for autochthonous instruments. From the point of view of musical colonialism though, the electronic medium offers more creative possibilities in an ‘own’ language than composing for Western classical instruments. As it is not bound to rules of harmony for example, electroacoustic composition can free itself from such eurocentric domination. Amenábar argues that some of the Latin American composers have created ‘music [that] uses technological means and has an international level but with a peculiar originality, expressing the Latin American flavour’. But he also finds that others ‘forget’ who they are, their origins, once they go abroad and start working with bigger and more professional equipment, as their personalities become eclipsed by the new technological means<sup>49</sup>.

## ***2. Narratives in repertoire***

### *2.1. Rhythm*

The first common element among this group of composers to strike me was a large preoccupation with rhythm. A surprisingly large amount of pieces have an underlying pulse reminiscent of dance music and minimalist music. I will first examine Jorge Antunes’ *Valse Sideral* (1962), Oscar Bazán’s *Parca* (1974) and Alejandro Jose’s *Pulsar: El Caribe* (1991). All three pieces were produced in different decades and by composers of 7 different origins: Brazilian, Argentinian and Dominican, respectively. Nevertheless, their musical development revolves around a steady beat as point of departure. The Brazilian musicologist Claver Filho suggested about Antunes’ *Valse Sideral*: “minimalism has been born in Brazil”<sup>50</sup>. The piece has a syncopated vals beat, using only three different pitches. Superposed are improvisations with sawtooth frequencies. Even when the beat threatens to disappear, it remains and reasserts itself. This musical process can in fact be described as minimalism as Antunes uses a small rhythmic cell throughout on which he layers improvisations. More importantly though, this process is found in Bazán’s *Parca* too, as he carefully develops an initial repetitive motive. The piece opens on a single pitched, percussive beat at 200 beats per minute; the sound is panned across the stereo image. At 38”, we first hear a second pitch introduced before he slowly introduces an array of new pitches producing compelling melodies, while remaining at a steady beat. At 1’38”, Bazán introduces a new timbre, a grittier electronic sound, before the section fades out at 2’25”. The second section of the piece (2’25” – 5’) develops around a motive of an ascending fourth, as every phrase ends with this motive. Again, Bazán, progressively develops the sound while relying on a short motive. The third section makes this intention even clearer as it consists of short pitches

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<sup>49</sup> Fumarola, ‘Electroacoustic Music Practice in Latin America’, 44.

<sup>50</sup> <http://www.fondation-langlois.org/html/e/page.php?NumPage=1654> (accessed 25 April 13).

separated by six to eight seconds of rest. The timbres of each ‘blip’ become further removed from the original percussive beat though. The final section is very dense in comparison to the previous ones as it consists of a noisy background layer on which longer, grittier pitches are superposed. Therefore the density and spectral range of the piece have been increased throughout the piece, and the initial energetic beat has been slowed down and reduced to a more lethargic tempo. We must also note Bazán’s repeated use of silence between sections and in sections as means of achieving these developments effectively, the sparse sound is highly effective in transmitting this precise concept. Jose’s piece departs from a steady beat and slowly transforms into an ‘Afro-Caribbean beat’<sup>51</sup>. Again, it uses a steady beat which carries through the piece and is layered with melodic variations. It supports the suggestion that popular music plays a much larger part in Latin American music cultures. Rhythm being considered the most important element in music by some, it is logical that it would be mirrored in Electroacoustic music too. A more recent example of a piece with a strong sense of rhythm is Espindola’s *Hoy es 16* (2004). The beat is more complex as it changes its sonority throughout and is as it at times rather implied than actually heard. The piece’s middle (2’30” – 3’30”) section is reminiscent of electronic music through its use of a steady percussion beat and the use of voice samples. The process is repeated in different variations until the end of the piece, creating a work with high energy and movement, but also regularity.

The Mexican composer Javier Álvarez works with rhythmic parcels in his works *Papalotl* (1987) and *Temazcal* (1984). *Papalotl* is a piece for piano and electronics which ‘is concerned with rhythm, but rhythm understood as a force of motion, as in dance - the world from which it takes its spirit’<sup>52</sup>. Alvarez uses almost 200 rhythmic patterns which he uses to create shifting accents as he juxtaposes them in the electronics and piano parts. He goes a step further in *Temazcal*, not only does he work with rhythms but also distinctively Latin American rhythms. In fact, the piece is for maracas and electronics, further ‘Latinising’ the process by using Latin American rhythmic instruments. The score is both fixed and permitting of improvisations as it indicates rhythmic patterns to be executed in a certain bracket of time, the performer relies on sonic clues as shown in the graphic score. Interestingly, the piece ends with a folkloric tune in the tape part which the maracas accompany in a traditional manner. It might appear absurd to finish a piece with such distinctive musical language but it actually allows Alvarez to position his piece within the musical tradition of his culture. In fact, I argue that *Temazcal* is highly representative of the composer’s *Madre Patria*. By its instrumentation, its approach to notation and improvisation and its connection to Mexican musical tradition, it represents the composer’s view of music; in which musical genres are irrelevant, rather their origins are important.

The use of maracas in this mixed piece leads us to a significant method to create a meaningful relationship between musical content and cultural narrative. By choosing to compose for Latin American and Afro Caribbean instruments, composers can create a strong and obvious tie to a music culture. As discussed, Javier Alvarez makes use of maracas in

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<sup>51</sup> <http://www.fondation-langlois.org/html/e/page.php?NumPage=1665> (accessed 25 April 13).

<sup>52</sup> <http://www.fondation-langlois.org/html/e/oeu.php?NumEnregOeu=o00001346> (accessed 25 April 13).

*Temazcal*, thus creating a link between his music and Mexico. His *Así el Acero* (1987) for steel pans and electronics – although Caribbean instruments – fits in the larger narrative of *Patria Grande* which brings both cultures together. Cuba’s Juan Blanco displays similar ambitions in his *Cirkus Toccata* (1984) for ‘pailas’ (timbales), ‘tumbadores’ (conga) and electronics: ‘a live performance piece in which Afro-Cuban percussionists improvised to a tape prepared by Juan Blanco’<sup>53</sup>. The bringing together of typical percussion instruments and improvisational elements can be considered typically Latin American.

## 2.2. Soundscape

Musique concrète allows composers to impart extra-musical meaning to their works by the choice of sound source. In fact, geographical locations can be alluded to by being used as a sound source. Alfredo del Mónaco pays tribute to his *Madre Patria*, Venezuela, in his soundscape piece *Trópicos* (1972-73). The source sounds all appear to represent scenes from his country, providing a sonic ‘walk’ through Venezuelan everyday life (see Table 1).

Scene 1	Church bells, traffic sounds and birdsong.	0’ - 59”
Scene 2	At the market, sellers shouting and singing with guitar accompaniment.	1’ - 2’11”
Intermezzo	Scene 1 shortly reappears.	2’11 – 2’30”
Scene 3	Fragments of radio transmissions (news reports, adverts, football commentary), children’s choir, extract from a telenovela, film music.	2’30” – 6’44”
Scene 4	Recording of men singing juxtaposed with reading of text with religious and moral connotations.	6’45” – 10’10”
Scene 5	Men playing domino and chatting, fragments of radio or television, fragments of a popular song, bar soundscape.	10’10” – 12’
Scene 6	Woman singing a lament, political speeches, choir, men talking, ends with woman singing.	12’ - 19’44”

Tab. 1: Narrative in Alfredo del Monaco’s soundscape piece *Trópicos* (1972/1973).

Del Mónaco’s choice of scenes is very relevant in understanding his view of his nation and his music culture. He is not afraid of making frequent use of popular culture as he includes extracts from popular music, but also from a telenovela (term soap opera, extremely popular and widespread in Latin America) and radio broadcasts. By focusing his soundscape on the inside of a bar, he alludes to the everyday life of popular classes (playing domino for example). By doing so, he positions his music within popular culture; his piece might be perceived as high art but is also owes much to the lower arts. Also, the composer makes

<sup>53</sup> Leonard, ‘Juan Blanco: Cuba’s Pioneer of Electroacoustic Music’, 16.

frequent use of political speeches and religious texts, thus relating to his country's difficult political and military history<sup>54</sup>. As we will see, this is also particularly relevant in the context of his Latin American identity. The inclusion of political elements to his piece displays people's struggles and involvement in the country's political upheavals. Finally, Del Mónaco was studying at the Columbia-Princeton Electronic Music Center from 1969 to 1974. It is therefore perfectly reasonable to think of *Trópicos* as an exiled composer's homage to Venezuela. In fact, Del Mónaco hardly composed electroacoustic music later in life<sup>55</sup>, but this medium allowed him to recreate a scene from his home country in a manner that instrumental music would not have been able to. In this sense, the electroacoustic medium served Del Mónaco to produce a work about his nation from the view of an exiled composer.

### 2.3. Borrowing

As discussed above in relation to del Mónaco's work, the inclusion of local, popular or folkloric tunes in electroacoustic music is another method of creating a meaningful relationship to a geographic location or culture in abstract music. A previous example, *Temazcal*, uses a popular tune to create an instantly recognisable relationship between the piece and Mexican music. Conrado Silva's *Pericón* (1989) is described as a piece 'composed of variations on Pericón, a well known folk tune from Uruguay'<sup>56</sup>. The piece for live electronics uses an extract from the song and transforms it in different manners as permitted by the three synthesizers used by Silva. The method is reminiscent of Pierre Schaeffer's *Bilude* (1959) where the French composer creates multiple variations on a prelude of J.S. Bach by changing its timbre and sonorities continually. Considering Silva's academic record, notably working for Brasilia University<sup>57</sup>, we can assume that he is was familiar with Schaeffer's work when he composed the piece. We can therefore consider it Uruguay's response to Schaeffer as he uses a well-known tune of his continent and creates electronic variations on it. *Pericón* therefore owes to both Schaeffer's legacy and Uruguay's musical culture. The idea of variations is also present in Alvarez' *Mambo à la bracqué* (1991) as he uses extracts from different versions of the mambo *Caballo Negro* and reassembles them in the piece. Although a definite acousmatic language is present (for example attacks and releases, textures and gestures), there is a strong sense of the original material and the main characteristics of the mambo: percussion instruments, brass instruments, catchy tune, Latin American, shifting rhythms. In fact, Álvarez describes the piece as 'a mambo of my own invention made out of mambo cuttings'<sup>58</sup>.

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<sup>54</sup> The dictator Perez Jimenez was forced out in 1958 and the 60's decade saw numerous guerrilla movements. At the time of composition, Venezuela had only known a stable democracy under Caldera for less than 5 years (1969-1974); in, <http://en.wikipedia.org/wiki/Venezuela> (accessed 8 May 2013).

<sup>55</sup> Gluck, 'The Columbia-Princeton Electronic Music Center: Educating International Composers', 33.

<sup>56</sup> <http://www.fondation-langlois.org/html/e/page.php?NumPage=1675> (accessed 9 May 2013).

<sup>57</sup> <http://www.fondation-langlois.org/html/e/page.php?NumPage=1616> (accessed 9 May 2013).

<sup>58</sup> <http://www.fondation-langlois.org/html/e/oeu.php?NumEnregOeu=o00002762> (accessed 9 May 2013).

A possible narrative for the use of popular music aesthetics (such as repetitive beats that would not be out of place in techno, house or dance music) and quotations is an act of rebellion against *musical colonialism*<sup>59</sup>. It refers to the ways the Western world has commercialised and colonised popular music. Particularly interesting in Leonardo Acosta's discussion of the phenomenon is the idea that Western colonialism has created a schism between art and popular music<sup>60</sup>. In fact, it creates the idea of a composer as an artist, as an entity separated from the musicians or the consumers. This definition of composer is uncharacteristic of Latin American music cultures as the difference between popular, typical and folkloric music has traditionally been narrow, and their definitions of these terms different to those brought by the Western world<sup>61</sup>. The Brazilian classical composer Heitor Villa-Lobos once said: "I am the folklore. My music is as folkloric as the one that comes from the soul of the people"<sup>62</sup>— as he considered his music as authentically native as so-called folkloric music. This perspective on music explains a tendency by Latin American composers to include popular and folkloric elements and styles in their music in an organic way. In fact, they are not motivated by a search for their roots or a fascination for exotic music, it is very much their own music.

#### 2.4. Primitivism

Aharonián suggests that some composers work with *primitivism*<sup>63</sup> as a compositional method. The term refers to a preoccupation with primitive musical traditions. A comparison of pieces by Del Farra, Garzón, Candela and García-Gracia will reveal different approaches to the use of 'primitive' material. Del Farra's *Ancestros* (1986) is a mixed piece for various Andean flutes and live electroacoustic processing. His treatment of the flute sounds is organic as they blend and grow from the acoustic instrument. The general impression is that electronics are used as a means of accentuating the natural qualities of the instrument by developing its timbral qualities. Garzón's *Ancestros* (1994) on the other hand, is entirely produced by electronic means, by the medium of MIDI. He uses a programme called 'Sinapsis, a self generating system of musical discourses created by the author'<sup>64</sup>. The resulting piece appears to present panpipe and percussion sounds to create gestures, interspersed with airy and lo-fi textures. Even though, the sound source could not be further removed from ancestral instruments, the composer appears to use it to recreate those exact folkloric instruments. Del

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<sup>59</sup> Gerard Behague, 'La problemática de la posición socio-política del compositor en la música nueva en Latinoamérica', *Latin American Music Review*, 27 (2006), 1: 48.

<sup>60</sup> Leonardo Acosta, 'Música y descolonización' (La Habana: Editorial arte y literatura, 1982).

<sup>61</sup> See Sydney Hutchinson, 'Típico, folklórico or popular? Musical categories, place, and identity in a transnational listening community', *Popular music*, 30 (2011), 2: 245-262.

<sup>62</sup> Behague, 'La problemática de la posición socio-política del compositor en la música nueva en Latinoamérica', 50.

<sup>63</sup> Aharonián, 'An Approach to Compositional Trends in Latin America', 4.

<sup>64</sup> <http://www.fondation-langlois.org/html/e/ico.php?NumEnreglco=i00029352> (accessed 8 May 2013).

Farra describes his piece as ‘folklore in fusion with a new perspective’<sup>65</sup>, which indicates that he aims to bring both old and new music together. In fact, we can argue that he combines musical traditions of his country to create a larger concept of ‘native’ music. José Miguel Candela’s *Bajan gritando ellos* (2000) is ‘dedicated to the mapucho people (Amerindian ethnicity mostly found in Chile) in their fight to reclaim their lands and dignity’<sup>66</sup>. The piece contains the reading of a mapuche poem. Candela creates a political meaning by the use of a narrative in his music and his programme notes, rather than the use of mapuche musical and stylistic elements, although it can be argued that the sonority of the mapuche language in the work is a musical element in itself. Analysing the work through the criterium of austerity as proposed by Aharonian, we notice that the work is in fact austere in many ways. The composer only uses few elements on which he creates repetitions and variations, as a background layer for the mapuche poem. The general perceived quality of the music is low as the sounds are generally lo-fi. The general impression of the music is simple, yet Candela manages to impart a message on the music as the listener feels a certain anguish in the music, as well as hearing the mapuche language. Finally, Cecilia García-Gracia takes a different approach altogether to the treatment of the primitive, and the mapuche music, in her own music. In her work *Ñanco* (2002) she is interested in the harmonics heard in mapuche music and their instruments, she transfers these to the cello in this work for cello and electronics<sup>67</sup>. Through this approach, she creates she creates a link between the mapuche musical tradition and electroacoustic music.

## 2.5. ‘[...] Culture means politics, especially in the Third World’<sup>68</sup>

The rise of electroacoustic music is interestingly parallel to the rise of left-wing political movements and their musical counterparts in Latin America. The *Nueva Canción Chilena* for example is a musical genre originating in Chile which encompassed the 60’s decade and spilled over into the 70’s decade. It was strongly linked to revolutionary ideologies, therefore forcing many of its artists to exile after the Pinochet coup in 1973. Famous representants were Victor Jara (killed by Pinochet forces in 1973), Violeta Parra and the group Inti Illimani. They all integrate Chilean folklore, Latin American rhythms and political lyrics into their music. As we will see, this development in popular music is closely mirrored by some electroacoustic composers of the time. ‘The young composers of 1974 were on a war footing’ claims Aharonián<sup>69</sup>. Although it is of course hyperbolic to claim that this was the case for all composers of the time, a significant amount of them appear to be politically engaged through

<sup>65</sup> <http://www.fondation-langlois.org/html/e/oeu.php?NumEnregOeu=o00002068> (accessed 8 May 2013).

<sup>66</sup> José Miguel Candela, ‘Bajan gritando ellos’, in Federico Schumacher, ‘50 anos de musica electroacustica en Chile’, 2006, programme notes: 16.

<sup>67</sup> Cecilia Gracia-Garcia, ‘Ñanco’, in Federico Schumacher, ‘50 anos de musica electroacustica en Chile’, 2006, programme notes, 17.

<sup>68</sup> Coriun Aharonian, ‘Technology for Resistance: A Latin American Case’, *Latin American Music Review*, 23 (2002), 2: 196.

<sup>69</sup> Aharonián, ‘An Approach to Compositional Trends in Latin America’, 5.

their music of the time. A common political theme in politically engaged electroacoustic music is dictatorships in Latin America. Such pieces include Blanco's *Chile Vencerá* (1975, 'Chile will win'), Villalpando's *Bolivianos!*, Pequeño's *Ahora* (1974) and Minsburg's *Días Después* (1998)<sup>70</sup>. The extra-musical meaning is achieved in different ways. Blanco for example uses extracts of texts by Chilean poets to express his political message<sup>71</sup>. Minsburg aims to instil a message in his music by stylistic means. The piece contrasts sharp, loud gestures with prolonged periods of quiet yet tense sounds. The piece begins with bangs which resonate and introduce quieter background material. Every gestural entry is surprising and evokes a certain brutality through its lack of preparation and sharp sounds. The quieter material evokes tension, particularly from 2'30" as the material appears more and more tortured. The gestural density strongly increases around 5', leading up to another bang at 5'26" which is followed by quieter material and some crying and voices. It appears that the material tries to break out from its previous behaviour but is ultimately doomed to follow the same pattern of juxtaposed quiet sounds and brutal gestures, maybe serving as a metaphor for the struggle of the people in dictatorships. In fact, the gestures can be seen as the iron ruling of the dictator while the quieter and tortured sounds (and the female voice crying) represent the oppressed people.

It is also noteworthy that some composers have dedicated their pieces to different political events; particularly Juan Blanco has composed pieces to the memory of certain historical events. *1789-1989: Homenaje al Bicentenario de la Revolución Francesa* (1989) is dedicated to the French revolution, *Treno por las Víctimas del Estrecho de la Florida* (1992) refers to the victims of the Florida Strait (Cuban emigration route to Miami and the States), *S.O.S. 13 de Marzo* (1994-95) possibly reminds us of the 13 de Marzo incident of 1994<sup>72</sup>. Carlos Vázquez' *Esa medalla me quema el pecho...* (2000) is 'dedicated to the struggled waged by the people of Puerto Rico to get the United States Marine (Navy) off the municipal island of Vieques'<sup>73</sup>. Finally, Ricardo Teruel's *Nuestra cultura vejeta* (1976) is a strong criticism of the lack of support and understanding that artists receive in the context of the larger culture<sup>74</sup>. Of course, this list is hardly representative of all electroacoustic music and only shows that

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<sup>70</sup> 'This work is the first one where I face with something like an extra-musical "theme". It expresses, or tries to express, the feeling of violence. We all have experimented different kinds of violence, and here, in what is called the "third world" we are exposed to violence of any kind: military, economical, political, and a large etc. Specially in Argentina, we have lived during the 70's one of the cruellest dictatorships of Latinoamerica, which have left 30.000 people disappeared, an unresolved drama known over the world.' See <http://www.fondation-langlois.org/html/e/oeu.php?NumEnregOeu=o00001414> (accessed 11 May 2013).

<sup>71</sup> <http://www.fondation-langlois.org/html/e/oeu.php?NumEnregOeu=o00003326> (accessed 10 May 2013).

<sup>72</sup> 'On July 13, 1994, seventy-two Cubans attempted to leave the island of Cuba on the 13 de Marzo, a World War II era tugboat from the suburb of Regla in Havana. The Cuban group, consisting of men, women and children had decided to leave their home country for the United States. Cuban authorities were aware of the plan, however, and sent one government boat to intercept them. According to some of the survivors, when the 72 tried to escape, the authorities began to spray water at the tugboat. Two more boats surrounded them and started to circle around, ramming the 13 de Marzo until it began to sink. After forty minutes a Cuban Coast Guard vessel picked up the 31 survivors and took them back to Havana. Out of the 72 passengers on the 13 de Marzo, 41 drowned, 10 of them children.' See [http://en.wikipedia.org/wiki/13\\_de\\_Marzo\\_Incident](http://en.wikipedia.org/wiki/13_de_Marzo_Incident) (access 24 April 2013).

<sup>73</sup> <http://www.fondation-langlois.org/html/e/page.php?NumPage=1680> (accessed 11 May 2013).

<sup>74</sup> <http://www.fondation-langlois.org/html/e/page.php?NumPage=1677> (accessed 9 May 2013).

some composers have been politically active in their music. It would also be of interest to further explore how they have dealt with political issues in their music in terms of musical meanings rather than extra-musical meanings; unfortunately such an investigation is beyond the scope of this paper. Yet, there appears to be a definite interest in dealing with political and current issues in the abstract form that is electroacoustic music.

Perhaps, the medium the composers work is the most political statement. Aharonián suggests that Latin American composers make ‘new technology [their] own’<sup>75</sup>. He argues that the technology allows to engage with ‘non-European’ instruments and sonorities that is made possible by the creation of music without the need of Western instruments. As we have been discussing, the composers have found numerous ways of distilling their Latin American identity in the music, in a way that maybe instrumental composers have been less free to do.

### 3. Discussion

Defining Latin America as cultural or musical unit proves difficult as it encloses an array of cultures, people, political systems, etc. Yet, we have found that there are common narratives running through the history of electroacoustic music in Latin America that have affected composers and their music. I argue that this tension between localism and universalism is explained by the tension between two concepts used to coin identity in Latin America. The *Madre Patria* and *Patria Grande* are ideological concepts that could roughly be translated as ‘mother-fatherland’ and ‘grand fatherland’. Whereas the *Madre Patria* refers to the country of origin of an individual, the *Patria Grande* is the larger ‘nation’ that encompasses all Latin American individuals. This concept is problematic and subject to change as it relates to the 18 Spanish speaking countries on the continent, which all have their own national identity. Traditionally, ‘some political thinkers argue that although the eighteen Spanish-speaking countries form so many different states, they are all really ‘one people’ or ‘nation’ by virtue of their shared *hispanidad*’<sup>76</sup>. Increasingly, this idea has shifted away from a grouping of Hispanic colonies and towards a Latin American unity, as an American identity opposing the oppressing powers<sup>77</sup>. For Aharonián, the Latin American question encloses ‘the whole submitted American continent, south of the border of the United States’<sup>78</sup>. Bolivar and Cuellar point out that the biggest challenge in defining such ideology is combining the multitude of different languages, ethnicities, religions, cultures, music cultures, state systems, etc. found in Latin American countries<sup>79</sup>. For Aharonián, this idea remains true but he strongly feels that

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<sup>75</sup> Aharonián, ‘An Approach to Compositional Trends in Latin America’, 4.

<sup>76</sup> Bhikhu Parekh, ‘Non-Western political thought’, in Terence Ball and Richard Bellamy (eds.), ‘The Cambridge History of Twentieth-Century Political Thought (Cambridge: Cambridge University Press, 2003), 569.

<sup>77</sup> Augusto Gardy Espinoza Bolivar and Oscar Cuellar Saavedra, ‘Hacia la idea de la “Patria Grande”. Un ensayo para el análisis de las representaciones políticas’, *Polis, Revista de la Universidad Bolivariana*, 18 (2007).

<sup>78</sup> Coriun Aharonian, ‘Factores de identidad musical latinoamericana tras cinco siglos de conquista, dominación y mestizaje’, *Latin American Music Review*, 15 (1994), 2: 189.

<sup>79</sup> Espinoza Bolivar, ‘Hacia la idea de la “Patria Grande”’.

the common factor in Latin America is the need to ‘defend themselves’<sup>80</sup>, presumably against the ‘oppressing powers’. I find these terms helpful when thinking about Latin America as a whole, in its entirety but also in its diversity. In fact, it is important that we take into account that ‘a geographic region can mean musical unity, but also diversity’<sup>81</sup>.

The analysis of the repertoire shows that the composers tend to allude to their nationality in their works, yet composers from different nationalities tend to use similar processes that we have identified. In fact, Walker argues that Ecuadorian composers process their nationality through the inclusion of Quechua texts, ‘Ecuadorian elements’ and the use of autochthonous instruments<sup>82</sup>. We have found that these processes by composers from other Latin American countries through the widespread use of autochthonous languages and instruments, typical rhythmic features and popular culture.

It would be restrictive to consider Latin American electroacoustic music as a genre apart devoid of connections to other forms of electroacoustic music. In fact, the education of many composers happens abroad, giving them access to a large variety of musical ideas. The inspiration from heavyweight Western composers has been acknowledged by writers: Cuellar Camargo describes Fabio Gonzales-Zulet’s *Ensayo Electrónico* as influenced by the Cologne School after studying in Cologne with Karlheinz Stockhausen<sup>83</sup>, Walker argues that Pablo Freire’s *Zeluob 3* uses ‘serialistic techniques developed by Pierre Boulez’<sup>84</sup>. But I think a full understanding of the repertoire demands an understanding of the composers’ Latin American identity. It is only through this understanding that the full meaning and compositional processes of the works can be understood. In fact, musical is not impermeable to its composer’s history and environment, therefore taking their condition as Latin American composers into account is primordial.

I argue that Latin American electroacoustic music exists as an entity but is undeniably lodged in the larger context of universal electroacoustic music, as it draws its inspiration from the both the universal history of the genre, and the musical tradition of the Latin American continent.

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<sup>80</sup> Aharonian, ‘Factores de identidad musical latinoamericana tras cinco siglos de conquista, dominación y mestizaje’, 190.

<sup>81</sup> Aharonián, ‘Factores de identidad musical latinoamericana tras cinco siglos de conquista, dominación y mestizaje’, 192.

<sup>82</sup> Walker, ‘The Younger Generation of Ecuadorian Composers’, 207.

<sup>83</sup> Cuellar Camargo, ‘The Development of Electroacoustic Music in Colombia, 1965-1999: An Introduction’, 7.

<sup>84</sup> Walker, ‘The Younger Generation of Ecuadorian Composers’, 208.

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- Jose Miguel Candela – Baján gritando ellos (2000)
- Marcelo Espindola – Hoy es 16 (2004) \*
- Ricardo del Farra – Ancestros (1986)
- Pablo Freire – Zeluob 3 \*\*
- Cecilia García-Gracia – Ñanco (2002)
- Eleanor Garzón (1994)
- Fabio Gonzales-Zulet - Ensayo Electrónico \*\*
- Alejandro Jose – Pulsar: El Caribe (1991)
- Raúl Minsburg – Días Después (1998)
- Alfredo del Mónaco – Trópicos (1972-73)
- Iván Pequeño – Ahora (1974) \*
- Pierre Schaeffer – Bilude (1957)
- León Schidlowisky – Nacimiento (1956) \*
- Ricardo Silva – Pericón (1989)
- Ricardo Teruel – Nuestra cultura vegeta (1976)
- Carlos Vázquez \_Esa medulla me quema el pecho... (2000)
- Alberto Villalpando – Bolivianos!... (1973)

All pieces are available on Ricardo del Farra's *Latin American Electroacoustic Music Collection* for the Fondation Langlois ([www.fondation-langlois.org](http://www.fondation-langlois.org)), except the pieces marked by a \* which were published on the CD '50 años de música electroacústica en Chile'. Pieces marked by \*\* could not be found as a recording.