

EMBRACING INTERNATIONALISM: AN EXAMINATION OF MARIO LAVISTA WITH  
AN ANALYSIS OF *CINCO DANZAS BREVES*

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Mario Lavista (b.1943) is widely acknowledged as one of Mexico's foremost living composers. Having acquired his music education in his native Mexico and in Europe alike, he is similar to numerous other Latin composers who were building a career in the latter half of the twentieth century. During this time, composers were relying on international aspects of avant-garde techniques, and using nationalistic Latin rhythms and melodies less. Lavista embraced internationalism, and aimed to compose works devoid of identifiable elements of nationalism. This document argues that the absence of nationalistic elements in Lavista's music has affected his notoriety outside of Mexico. The role of nationalism is assessed through a brief examination of influential Mexican composers and educators prior to 1950, followed by a discussion of education and composition in the latter half of the twentieth century. These aspects are investigated with regard to Lavista's education and resulting compositional style. A theoretical analysis of *Cinco Danzas Breves para quinteto de alientos* (1994) serves as a representative example of Lavista's compositional style and influence. This document aims to highlight and increase exposure of Mexican composers outside of Latin America who do not compose nationalistic music.

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## CHAPTER 1

### HISTORICAL OVERVIEW OF MUSIC: EDUCATION IN MEXICO

#### Introduction

Mario Lavista is known as one of Mexico's leading living composers, with a large and varied compositional output.<sup>1</sup> Although he has held composer-in-residence positions at several universities in the United States, including Cornell University, Indiana University and University of Chicago, his works remain largely unknown in the United States and Europe. While there could be many reasons for this, I believe the core of the issue lies in his country of origin and his expressed avoidance of nationalism.<sup>2</sup> Lavista did not adhere to the notion of intentionally composing music with Latin rhythms or themes, like those used by well-known Latin composers such as Arturo Marquez, Alberto Ginastera and Osvaldo Golijov. Instead, he embraced the avant-garde, including polytonality, manipulation of tone, and experimentation with metric dissonance and polyrhythms.

Each of these elements are present in Mario Lavista's *Cinco Danzas Breves para quinteto de alienetos*. Modeled after the 18<sup>th</sup>-century divertimento, this work presents a striking combination of neoclassic influence, Renaissance-inspired isorhythm, intricate polyrhythms and metric dissonance.<sup>3</sup> While the majority of this document will provide an analysis of the quintet, this piece largely serves as a lens through which to examine the influence and compositional style of Lavista. Analyzing this piece offers an opportunity to not only assist professional and student musicians understand its stimulating rhythmic conflict, but it also expands exposure of

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<sup>1</sup> Ana R. Alonso-Minutti, "Forging a Compositional Ideal: Mario Lavista's Early Music," *Revista Musica de Latinoamericana* 35, no. 2 (2014): 169.

<sup>2</sup> Beatriz A. Bonnet. "Mario Lavista and his music with an analysis of 'Ficciones,'" (DMA diss., Rice University, 1988), 27.

<sup>3</sup> Todd Goranson, "New Latin American Music for the Bassoon (1975-2006): An annotated guide of selected works," (DMA diss., West Virginia University, 2006), 44.

quality Mexican, non-nationalist composers like Mario Lavista to the public outside of Latin America.

Theoretical and analytical techniques will be used to discuss the use of polyrhythm, metric dissonance, tonal manipulation, and neo-classical and neo-Renaissance elements. Rhythmic analysis will be the primary focus in the first, third, and fifth movements of *Cinco Danzas Breves*. The intricacy of rhythm will be discussed in movements two and four as well, although unifying elements of intervals and the role of experimentation with tonal manipulation of and among the instruments are more important in these movements, and will be examined as well. Musical examples will be provided where necessary and appropriate.

Due to the few English sources on Mexican music and composers in the 20<sup>th</sup> and 21<sup>st</sup> centuries, both English and Spanish sources were used to gather the most accurate information about the state of musical development in Mexico during Lavista's education and ongoing career.

### Conservatorio Nacional de Música

Central to the development of professional musicians in Mexico was the *Conservatorio Nacional de Música*. Founded in 1866, it began as a private institution with fourteen instructors and was directed by Agustín Caballero, a Catholic priest. It was nationalized in 1877, when the Mexican government was led by Benito Juárez.<sup>4</sup> Between 1866 and 1949, the conservatory changed locations four times, before settling in its current home, Mexico City, in 1950. The curriculum was adapted from the Paris Conservatoire, which was created by Alfredo Bablott. It is the largest and most well-regarded institution for music in the country, responsible for the

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<sup>4</sup> Robert Stevenson, "Mexico City," *Grove Music Online*, ed. Deane Root, accessed February 18, 2017, <http://oxfordmusiconline.com>

education of numerous Mexican composers, including Arturo Marquez, Alicia Urreta, and Mario Lavista.

### Influential Educators and Composers: Role of Nationalism

“Historically, the art music of twentieth-century Latin America had its antecedents in the colonial period and, above all, in the nineteenth century when numerous elements of the great European classical tradition were implanted in the continent.<sup>5</sup> This European influence, coupled with Mexico’s independence from Spain in the early nineteenth century marked the beginning of national pride in the “regionally distinct traditions of music among rural mestizos.”<sup>6</sup> However, no event or time period was as dramatic or impactful as the Mexican Revolution, which spanned the years 1910-1920.

Following this tumultuous period, musicians and artists alike began searching for and promoting aspects of their culture that were inherently Mexican. As Gerard Behague notes, “As a result of their patriotic fervor, musicians tended towards a musical nationalism based on sources in either Indian or mestizo cultures.”<sup>7</sup> Although composers employed these elements in their compositions well through mid-century, the nationalist movement lasted primarily from 1910 through the 1940s. There were numerous composers who were instrumental in promoting Mexican nationalism, but none were as influential as Manuel M. Ponce, Silvestre Revueltas, and most importantly, Carlos Chavez.

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<sup>5</sup> Leslie Bethell, *A Cultural History of Latin America: Literature, Music and the Visual Arts in the 19<sup>th</sup> and 20<sup>th</sup> Centuries*, (New York: Cambridge University Press, 1998), 311.

<sup>6</sup> Daniel E. Sheehy, “Mexico.” In *Garland Handbook of Latin American Music*, (New York: Garland Pub., 2000), 148.

<sup>7</sup>Gerard Behague, *Music in Latin American*, (New Jersey: Apperitice Hall, 1979), 125.

Manuel M. Ponce (1882-1948) began his musical training at the Mexico City Conservatory, and later traveled to Italy, Germany, and France to receive additional instruction. He held teaching positions and enjoyed success as a composer in Mexico and Europe, which significantly influenced his compositional style. Combining the rhythms and melodies from Indian and mestizo folk music with the salon music popular in Europe, Ponce was considered “the pioneer of Romantic Nationalism in Mexican Music.”<sup>8</sup> While not as well-known as Ponce, composer and educator Silvestre Revueltas (1899-1940) is also credited with promoting Mexican Nationalism, often incorporating folk rhythms into polytonal and polyrhythmic pieces.

Although the influence of Ponce and Revueltas is widely acknowledged, composer, educator, and conductor Carlos Chavez (1899-1978) is recognized as the leader of Mexican nationalism and music education in the years directly following the Revolution. He was “the most influential composer in Mexican musical life from the 1920s-1950 and appeared as the theorist and the most accomplished practitioner of the nationalist movement. Chavez came to believe that art must be national in character but universal in its groundwork and must reach the majority of people.”<sup>9</sup> This combination resulted in a unique, non-European compositional style.

Chavez served as director of the Conservatorio Nacional from 1928-1934, during which time he implemented lasting curriculum changes, incorporating research on native music, and organized public chamber, choral, and orchestral concerts. He continued teaching at the Conservatorio Nacional following his tenure as director, and later founded the composition workshop *Taller de Composición* in 1960. Chavez also brought recognition to Mexican composers and new music through his tenure with the Orquesta Sinfónica de Mexico as conductor and music director from 1928-1949.

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<sup>8</sup> Bethell, 315.

<sup>9</sup> Behague, 130.



## Other Compositional Trends

While nationalism was a leading factor in Mexican composition, it was not the sole trend present during the first half of the twentieth century. Some composers from Mexico and other Latin American countries “voiced frank opposition by adhering to the most advanced techniques and esthetic of their period. This attitude often resulted from a conviction that musical nationalism was producing works of dubious quality and that it demeaned Latin American music by resorting to a facile exotic regionalism.”<sup>10</sup> They believed in the ability to gain international recognition and validity as a composer based exclusively on their skills, regardless of their country of origin. Although this conviction would become the leading force in Mexican art music in the second half of the twentieth century, the ideas were present as early as the beginning of the Revolution.

Julian Carrillo (1875-1965) was a pioneer of this opposition to nationalism. He began his composition study at the Conservatorio Nacional in 1895 and later continued his education in Germany and Belgium. Favoring the use of complex chromaticism in his earlier compositions, he was perhaps best known as one of the first Mexican composers to incorporate microtonality into his works.<sup>11</sup> “In 1925, after some experimentation with acoustics, he became truly committed to his new theories about music, called *Sondido 13*.”<sup>12</sup> Carrillo stated the following in regards to his motivation for inventing new compositional techniques: “I believe it is possible for our race to produce its fruits within the European culture we have inherited, and within those

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<sup>10</sup> Ibid, 224.

<sup>11</sup> Bethell, 329.

<sup>12</sup> Julia Michelle Carrasco Barnett, “Performance Practice for Roberto Pena’s *Concierto*

*para Flauta y Orquesta*: Discovering Mexico’s Contemporary Classical Flute Music.” (DMA diss., University of California Los Angeles, 2012),12.

possibilities, I do not believe we should deny the Mexican mestizos or anyone else in the world the right to produce something new that Europeans have not found so far.”<sup>13</sup>

Rodolfo Halffter (1900-1987), a native of Spain who later settled and gained citizenship in Mexico in the early 1940s, also rejected the nationalist movement. A largely self-taught composer, he received private instruction from Manuel de Falla, “whose neo-Classicism of the 1920s left a deep mark on his style.”<sup>14</sup> In addition to his position as professor of composition at the Conservatorio Nacional, he also served as editor of the journal *Nuestra Música* and manager of *Ediciones Mexicanas de Música*. According to musicologist Gerard Behague, Halffter’s music can be characterized by “liberal use of polytonality, complex rhythmic patterns, dissonant harmonies, “predominant linearity and contrapuntal elaboration.”<sup>15</sup> As will be examined in chapter three, the influence of Halffter’s style is evident in Lavista’s compositions, specifically in *Cinco Danzas Breves*.

It is important to note that although Carlos Chavez, Silvestre Revueltas, and Manuel Ponce are discussed with relation to the nationalist movement, they did not compose nationalist works exclusively. As the trend of nationalism began to give way to experimentalism and avant-garde techniques that gained popularity in the second half of the twentieth century, composers like Chavez transitioned as well. Over half of his large compositional output “rely wholly or partially on contemporary European techniques.”<sup>16</sup> Additionally, he was one of the first

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<sup>13</sup> Alejandro L. Madrid, *Sounds of the Modern Nation: Music, Culture, and Ideas in Post-Revolutionary Mexico*, (Philadelphia: Temple University Press, 2008), 18.

<sup>14</sup> Behague, 252.

<sup>15</sup> Behague, 252.

<sup>16</sup> *Ibid*, 246.

Mexican composers to study the use of electronic sound reproduction in classical music, resulting in the book, *Toward a New Music: Music and Electricity*.<sup>17</sup>

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<sup>17</sup> Kristilyn Woods, “An Overview of the History and Current State of Bassoon Music in Mexico.” (DMA Diss., The Ohio State University, 2011), 40.

## CHAPTER 2

### SHIFT TOWARD INTERNATIONALISM: ELEMENTS OF COSMOPOLITANISM

It is impossible to pinpoint a year or event that caused the decline of nationalism in Mexican composition. While the conflict and trauma of the Mexican Revolution sparked the rise of nationalism near the beginning of the twentieth century, “historians generally concur that during the second half of the twentieth century, Mexican composers mostly abandoned the nationalist agenda...instead favoring an ‘international avant-garde’ discourse, which for many represented the logical move in their search for advancing their art.”<sup>18</sup> As seen in the previous chapter, countercurrents to nationalism existed in the first half of the century, but were arguably less popular and influential. During the 1950s and 1960s, Mexican composers were aiming to be viewed as equals with those from Europe and the United States. “This new face of Mexican art was anti-realistic and anti-folkloristic; it rejected critically all commonplaces of Mexicanism as fate and as the only definition of art, in order to start a deeper reflection about ‘the Mexican’ as essence and as part of a universality.”<sup>19</sup>

One of the most complicated aspects regarding discussion of the compositional landscape in Mexico during this time period are the numerous terms involved to describe the techniques. International avant-garde, universalism, cosmopolitanism, and post-nationalism, are all used to describe music by composers from outside Europe and the United States that is devoid of any intentional nationalistic references. Used often by musicologist Yolanda Moreno-Rivas, the term post-nationalist generally refers to composers active after 1950 who openly questioned or rejected nationalistic concepts.

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<sup>18</sup> Alonso-Minutti, 170.

<sup>19</sup> Yolanda Moreno-Rivas, *La composición en México en el siglo XX* (Mexico City: Conaculta, 1994), 73.

Cosmopolitanism, universalism, and internationalism are similar in nature. According to Marc Gidal:

Musicologists have variously evoked cosmopolitanism, though inconsistently. The concept often appears in concert with foreign, modernist, mass-mediated, and/or Eurocentric influences and opposed to local, indigenous, nativist, and/or traditional music. In studies of Western art music in Europe, cosmopolitan often serves to offset the nationalistic associations of specific composers, whereas cosmopolitan art music has denoted Eurocentric aesthetics and techniques.<sup>20</sup>

Universalism and internationalism involve many of the same concepts as cosmopolitanism because all three describe a “strategy for composers who want to avoid being categorized, based on their national origin, gender or ethnicity, in order to compete on an even playing field worldwide and/or to distance themselves from nationalist trends.”<sup>21</sup> Composers who embraced internationalism and cosmopolitanism rejected the concept of intentionally incorporating rhythms, melodies, or themes that identified them with their national origin. However, that does not mean Latin rhythms, for example could not be detected in their music; the influence of one’s cultural commonalities may naturally appear in their music. The important distinction is the intentional incorporation of these elements. For the purposes of clarity, I will be using the term “internationalism” to discuss the compositional trend in Mexico after 1950 and Mario Lavista’s music in particular.

### Composers and Educators

One of the most influential factors in the development of “international” composition was the *Taller de Composición*, which was started at the Conservatorio Nacional in 1960 by Carlos Chavez. Centered around instructing elements of serialism and avant-garde techniques, it was

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<sup>20</sup> Marc Gidal, “Contemporary ‘Latin American’ Composers of Art Music in the United States,” *Latin American Music Review/Revista de Musica Latinoamericana* 31:1 (2010), 47-48.

<sup>21</sup> *Ibid*, 45.

responsible for educating numerous future well-known Mexican composers. In addition to Chavez, Rodolfo Halffter and Hector Quintanar were the primary instructors at the *Taller de Composición* in the 1960s and were responsible with training Manuel Enriquez, Arturo Marquez, and Mario Lavista, among numerous others.

Hector Quintanar (1936-2013) served as director of the *Taller de Composición* from 1965-1972. In 1970, he founded and served as director of the electronic music studio at the Mexico City Conservatory. Although he was perhaps best known for pioneering the study and composition of electronic music, his compositions were also known for being “akin to Webernian serialism and Penderecki-like experiments with new sonorities.”<sup>22</sup>

Following his study at the *Taller de Composición*, Manuel Enriquez (1926-1994) received a scholarship in 1955 to study in the United States at the Julliard School. An avid solo and chamber musician in addition to his composition studies, he received masters’ degrees in violin, chamber music, and composition in 1957.<sup>23</sup> Although he traveled extensively in the United States and Europe, Enriquez made his home in Mexico and became the “avant-garde composer most evidenced in Mexico during the 1960s.”<sup>24</sup> He experimented with electronic music, aleatoric elements, and polytonality, and often used visual art and literary sources as direct inspiration for his compositions. He was also active in administrative roles, serving as director of CENIDIM (National Center of Research, Documentation, and Information of Mexican Music), and founded the Mexican Society for Mexican Music.<sup>25</sup>

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<sup>22</sup> Behague, 342.

<sup>23</sup> Carol Jeannine Wagar, “Stylistic Tendencies in Three Contemporary Mexican Composers: Manuel Enriquez, Mario Lavista, and Alicia Urreta,” (DMA diss., Stanford University, 1986), 16.

<sup>24</sup> Behague, 292.

<sup>25</sup> Ibid, 342.

Arturo Marquez (b. 1950) is a contemporary of Mario Lavista, whose education and career began in similar fashion. He attended the *Conservatório Nacional de Música* before being offered a scholarship by the French government to continue his education in Paris. Marquez was also offered a Fulbright grant to study at the California Institute of the Arts.<sup>26</sup> Following his education, he returned to Mexico, where he currently teaches at CEDINIM and Universidad Nacional Autónoma de México. Although Marquez describes his style as “a fusion of Latin American music, jazz, and contemporary classical music,” his early compositions were almost exclusively avant-garde, devoid of any nationalistic elements. However, after what he described as an experimental phase, Marquez began incorporating Latin rhythms and melodies, resulting in a nationalistic style.

Marquez is perhaps best known for his numerous pieces incorporating the rhythm of the *Danzón*, which “features a rhythmic and harmonic flair developed in Cuba and northeastern Mexico in the mid-nineteenth century.”<sup>27</sup> He has composed at least eight pieces incorporating this dance, most notably “*Danzón No. 2*” for orchestra.

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<sup>26</sup> Woods, 50.

<sup>27</sup> Woods, 51.

## CHAPTER 3

### MARIO LAVISTA

Mario Lavista (b. 1943) began his compositional training in 1963 at the *Conservatorio Nacional de Música*, studying with Carlos Chavez, Hector Quintanar and Rodolfo Halffter at the *Taller de Composición*. Lavista's education and career developed during a time when there was a fairly clear shift away from nationalism, and Mexican composers instead looked to Europe and the United States for inspiration and guidance.<sup>28</sup> The influence of Europe, and the importance of Eurocentric training were encouraged, resulting in scholarships and grants offered by various European governments for Latin American composers. Lavista was awarded one of these grants in 1967, and spent the next three years in and around France, studying with Jean-Etienne Marie at Schola Cantorum and Nadia Boulanger in a seminar focusing on Schubert. He also traveled to Germany to attend the International New Music Courses where he studied with György Ligeti and Karlheinz Stockhausen. In addition to his private study, he attended a number of workshops where he was exposed to and influenced by the music of John Cage, Luciano Berio, Igor Stravinsky, and Henri Pousseur.<sup>29</sup>

Following his education abroad, Lavista returned to Mexico in 1970, and started teaching where his training began, at the *Conservatorio Nacional de Música*, as a professor of composition and twentieth century music. Lavista was active not only as a composer and teacher, but also as an innovative performer and promoter. "In conjunction with José Luís González, Hector Quintanar, and Manuel Enriquez, Lavista founded the Sociedad Mexicana de Música Contemporanea" whose primary goal was to "offer concerts, to make recordings, and to

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<sup>28</sup> Gina L. Stevens, "Nationalism and cultural influences in the bassoon music of Latin America in the twentieth century," (DMA diss., Arizona State University, 2005), 26.

<sup>29</sup> Beatriz A. Bonnet, "Mario Lavista and his music with an analysis of "Ficciones," (DMA diss., Rice University, 1988), 4.



have a wide repertory of editions.”<sup>30</sup> Around that same time, “Lavista’s interest in improvisational processes culminated in the founding of the group *Quanta*, the first documented experimental-music group established in Mexico.”<sup>31</sup> Known for incorporating the microtonal instruments invented by Julián Carrillo, improvisation, and electro-acoustic production, *Quanta* was a groundbreaking group.

In addition to founding *Quanta* and the Sociedad Mexicana de Música Contemporanea, Lavista started the music journal *Pauto* in 1982 and has served on the board of editors of Ediciones Mexicanas de Música. “Lavista has won several awards and honors for his work, including the Premio Nacional de Ciencias y Artes, the Medalla Mozart and a Guggenheim Fellowship in 1987 for his opera *Aura*.”<sup>32</sup> His impact as an educator has also been recognized through composer-in-residence appointments in the United States and Canada, including Indiana University, Cornell University, University of Chicago, and McGill University, among others.

### Stylistic Tendencies

Lavista’s compositional output is large and diverse, ranging from solo compositions to works for large ensemble, choir, film scores, and an extensive repertoire of chamber music. Although it is difficult to divide his career into periods of formal styles, with a compositional career spanning over 50 years, there is a clear evolution, with common stylistic threads. As evidenced through his involvement with experimentation and improvisation in the early 1970s, Lavista’s early works include elements of “exploration of noise, sound, authorship, and the

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<sup>30</sup> Alonso-Minutti, 186.

<sup>31</sup> *Ibid*, 187.

<sup>32</sup> Woods, 45.

unfolding of time in music.”<sup>33</sup> He experimented with non-traditional instruments, such as transistor radios, a microphone mixer, and audience participation in *Divertimento* (1968) as well as in *Kronos* (1969), which incorporated fifteen alarm clocks and three potentiometers. Lavista also worked extensively with electronic manipulation at the laboratory of electronic music founded by Hector Quintanar at the Conservatorio Nacional.

Over time, Lavista used experimentation with non-traditional instruments and aspects of chance music less, instead exploring elements of neo-Renaissance and neo-classicism, in addition to using visual and literary art as inspiration for his compositions. “In a text he prepared...for a Guggenheim fellowship, Lavista relates, ‘After some time I realized that what was essential was not to forget, but to remember, to regain my memory. I learned then to look inside myself, knowing that I was indebted to the musicians from the past and that I was a living part of that inexhaustible flow of music history.’”<sup>34</sup> Therefore, he began incorporating elements popular during the Renaissance, such as *talea*, *isorhythm*, and the use of modes, as well as aspects of tonal music. As Lavista puts it, “I started to use intervals I hadn’t used before, such as perfect fifths, major thirds and others which had tonal connotations...I started to believe again in consonance and beauty and that music was inspiration and expression instead of merely an intellectualization of theories.”<sup>35</sup>

Lavista has also been inspired by paintings, poetry, and other extra-musical elements. For example, *Danza de las Bailarinas de Degas* for flute and piano (1992) was inspired by impressionist artist Edgar Degas’ numerous paintings of ballerinas. Lavista explained his compositional process for the piece, saying, “Symbolic thought is very close to my heart, and I

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<sup>33</sup> Woods, 188.

<sup>34</sup> Bonnet, 9-10.

<sup>35</sup> *Ibid*, 9.

am absolutely unconnected to any type of realism. I simply prefer to imagine what Degas' ballerinas in his paintings were hearing and dancing. For this reason, the work refers not to just one of Degas' paintings, but rather to a grouping of them."<sup>36</sup>

He has also often collaborated closely with certain instrumentalists and vocalists to explore the limits of traditional instruments and extended technique possibilities. He "writes music for specific players who exhibited certain styles and could produce the type of sounds he wanted."<sup>37</sup> Lavista has stated, "I now think physically of the persons who will be playing my piece. I want to create a loving relationship between the instrument and musician. I want the two elements, the piece and the player, to have an intimate relationship."<sup>38</sup> Most notable of these pieces, among many, are *Canto del Alba para flauta amplificada* and *Lamento a la muerte de Raul Lavista para flauta baja amplificada*, both inspired by his work with flutist Marielena Arizpe, and *Canto para dos guitarras* through collaborations with Margarita Castanón and Federico Banuelas.

Regardless of the evolution of his compositional techniques and style, one aspect has stayed the same: he has openly rejected the idea of intentionally incorporating nationalistic elements in his compositions.<sup>39</sup> In Lavista's own words:

It is very sad to realize that people expect exotic music from me. It is actually outrageous, for those listeners are denying Latin America its capacity of abstraction. For them, we are not capable of having abstract thinking....They expect from us the exotic; that is (for them) what it means to be Mexican. No, I'm sorry but Mexicans have also the capacity of abstraction and the invention of a (artistic) language.<sup>40</sup>

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<sup>36</sup> Barnett, 27.

<sup>37</sup> Wager, 53.

<sup>38</sup> Ibid, 52-53.

<sup>39</sup> Alonso-Minutti, 174.

<sup>40</sup> Ibid, 172.

Although some Latin composers still embraced the idea of using rhythms or themes from dances native to Mexico and other Latin American countries, such as Arturo Marquez, Alberto Ginastera, and Osvaldo Golijov, others like Lavista composed in the avant-garde style he was exposed to in Europe. While Marquez's numerous *Danzónes* and Golijov's tango-inspired compositions are widely known throughout the United States, works by composers like Lavista are less known.

As musicologist Ana Alonso-Minutti so eloquently stated, "how relevant is it in a transnational context of music composition to label a composer's music as representative of a particular nation? The discourse surrounding the music of composers living outside the United States and Europe has emphasized categorizations of place, which are frequently based on expectations of difference and otherness."<sup>41</sup> This disparity in prominence between such nationalist composers and Lavista raises an important issue: Lavista's music, lacking the rhythmic and stylized features of Mexican and Latin nationalist compositions, could easily be mistaken for the music of any other native European or American composer, and is perhaps overlooked and lesser known because he is Latin.

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<sup>41</sup> Ibid, 169."

## CHAPTER 4

### ANALYSIS OF *CINZO DANZAS BREVES*

Composed in 1994, *Cinco Danzas Breves para quinteto de alientos* was the result of a commission by the Mexico City Woodwind Quintet. “Dedicated to commissioning, recording, and performing new works by Mexican and Latin American composers as well as other significant quintet literature by international composers,” the Mexico City Woodwind Quintet has been instrumental in expanding and bringing attention to Latin composers and their diverse music. *Cinco Danzas Breves*, which translates to Five Short Dances, is a five-movement work modeled after divertimenti from the 18<sup>th</sup> century. Typical of divertimenti, the movements are short in length with varying tempi and characters.<sup>42</sup> Totaling about 13 minutes in length, each of the movements alternate between fast tempi with complex, polyrhythms and slow, lyrical movements with longer note values and experimentation with tone. Lavista offers some insight into the quintet, saying:

These are five pieces that are close, at least in intention, to the divertimenti written in the eighteenth century, lighthearted, easygoing and not without a certain lyricism. As it is well known, the divertimenti were occasional pieces, utilitarian works written for a specific event: to accompany a banquet offered by an aristocrat, to lighten a stroll through the gardens, to receive an important dignitary, to light up a ball....My divertimento is conceived in this spirit.<sup>43</sup>

In *Cinco Danzas Breves*, Lavista employs the usage of polyrhythm, expansion and contraction of motives, and maximally different pitch collections and intervals. In addition to the neo-classical modeling of divertimenti, he uses neo-Renaissance elements as well, including talea, isorhythm, hocket, and modes. Although there are a number of interesting aspects that will

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<sup>42</sup> Goranson, 43-44.

<sup>43</sup> Ibid.

be explored in this chapter, rhythmic analysis will be the primary focus, in addition to Lavista's selection of melodic motives and intervals throughout the piece.

### Movement 1. *Molto allegro, deciso*

Lavista experiments with metric dissonance and polyrhythm throughout the entire quintet, but metric dissonance and polyrhythms are most evident in the first movement, *Molto allegro, deciso*. Metric dissonance involves one or more layers of rhythmic structures that do not conform to the time signature due to conflicting metrical and/or grouping accents. Although the movement is written in a 4/4 time signature, a talea is present which is grouped in a shifting rhythmic pattern that contradicts, or is 'dissonant' with the notated meter. Commonly found in music from the Renaissance period, a talea is a repeated rhythmic pattern used in isorhythm.

Evident in example 1, the first three measures of the talea are always stated with the following grouping, regardless of the instrument playing or direction of intervals: 3+2, 3+2+2, 2+2+3, 3+2. However, the remaining three measures of the talea are stated with the groupings present in the previous example (3+2, 2+2+3, 2+2+3, 3+2), as well as the following slight variations: 2+3, 2+2+3, 3+2+2, 3+2 and 3+2, 2+2+3, 2+2+3, 3+2. Lavista uses rhythmic displacement liberally and often throughout the movement.

Until measure 22, the talea is always stated with the same pitch content and direction of intervals. The descending pitches present in measure one through the first four notes of measure two outline the concert pitches of the Lydian mode in C: C-D-E-F#-G-A. This is again stated in the second half of the talea, in measure four and the first four notes of measure five. The ascending pitches in the remaining measures make up the concert pitches of the Locrian mode: C-Eb-F-Gb-Ab-Bb. Interestingly, the Db is implied, but never stated. This polymodal selection

offers just one of many examples of Lavista's use of opposites, resulting in maximally different pitch content.

Example 1: *Molto allegro, deciso*, talea rhythmic groupings, mm. 1-6

Musical score for measures 1-6 of 'Molto allegro, deciso'. The score is in 3/4 time and features five staves: Flauta, Oboe, Clarinete (Bb), Corno (F-Bb), and Fagot. The Flauta part is labeled 'First Theme' and begins in measure 3. The Oboe part is labeled 'Talea' and begins in measure 1. The Clarinete, Corno, and Fagot parts all begin in measure 1. The tempo is 'Molto allegro, deciso' and the dynamic is 'f sempre'.

Musical score for measures 4-6 of 'Molto allegro, deciso'. This section shows the continuation of the five staves from the previous section. The Flauta part continues its 'First Theme' and the Oboe part continues its 'Talea'. The Clarinete, Corno, and Fagot parts continue their respective parts. The dynamic remains 'f sempre'.

Another example of Lavista's focus on opposite statements is present in the order of modes and direction of intervals beginning at measure 22 until the codetta at measure 46. At measure 22, the order of modes and direction of intervals in the talea are reversed, first stated in the Locrian mode with ascending intervals, followed by the Lydian mode, descending. The

direction of intervals in the other instruments is also reversed, as evidenced in the descending major seconds stated in the flute, oboe, and clarinet.

Example 2: *Molto allegro, deciso*, Modal and intervallic direction change, mm. 22-27

The image displays a musical score for five instruments across two systems. The first system, measures 22-27, features a treble clef staff at the top and a bass clef staff at the bottom. A large bracket on the right side of the first system spans from the top staff down to the bottom staff, with the text 'Descending intervals' written inside it. Below the bottom staff of the first system, the text 'Locrian mode, ascending' is written. The second system, measures 24-27, continues the musical notation for all five staves. The notation includes various rhythmic values, accidentals, and phrasing slurs.

Although the *talea* provides the rhythmic basis and is responsible for articulating the modal content for the movement, it is consistently in the background. *Lavista* deepens the complexity evident in the metric dissonance of the *talea* by employing polyrhythm and rhythmic displacement in the first theme, which begins in the oboe in measure one. Polyrhythm, the occurrence of two or more conflicting rhythmic structures simultaneously, is evident from the



first measure. Unlike the talea, which is stated in various groupings in conflict with the written time signature, the first theme seemingly is in consonance. Although it could be conceived to follow the grouping of the talea, the first theme is always felt in 6/4, aligning with the change of modes.

Example 3: *Molto allegro, deciso*, example of polyrhythm, mm. 8-15

The musical score for Example 3, mm. 8-15, illustrates a polyrhythmic texture. It features a First Theme and a Talea. The First Theme is in 6/4 time, while the Talea is in 6/8 time. The score includes rhythmic groupings (2, 3, 2) and a counter melody.

Measures 8-11: The First Theme is in 6/4 time, and the Talea is in 6/8 time. The First Theme is in 6/4 time, and the Talea is in 6/8 time. The First Theme is in 6/4 time, and the Talea is in 6/8 time. The First Theme is in 6/4 time, and the Talea is in 6/8 time.

Measures 12-15: The First Theme is in 6/4 time, and the Talea is in 6/8 time. The First Theme is in 6/4 time, and the Talea is in 6/8 time. The First Theme is in 6/4 time, and the Talea is in 6/8 time. The First Theme is in 6/4 time, and the Talea is in 6/8 time.

Similar to the talea, the note content in the first theme is the same each time it is stated, but note values are either elongated or shortened by an eighth note or quarter note. Known as rhythmic displacement, the rhythmic accent and duration of melodic notes are varied with each

statement, as it travels from one instrument to the next. For example, the melody played by the oboe in mm. 1-3 is different than the flute's statement in mm. 7-9, although the note content is identical.

Serving as a bridge between the talea and the first theme, an example of the second theme, the countermelody, can be found in measure seven through twelve in the flute and clarinet. The counter melody alternates between reinforcing the talea with short eighth-note passages and providing a compliment to the first theme.

Example 4: *Molto allegro, deciso*, Rhythm in horn, mm. 44-48

The image shows a musical score for five staves, numbered 44 to 48. The top staff is for the horn, starting with a treble clef and a key signature of one flat. It features a melodic line with various dynamics including *ff* and *lunga*. The second staff is for the flute, also in treble clef, with a melodic line and dynamics like *ff* and *lunga*. The third staff is for the oboe, in treble clef, with a melodic line and dynamics like *ff* and *lunga*. The fourth staff is for the clarinet, in bass clef, with a melodic line and dynamics like *ff* and *lunga*. The fifth staff is for the bassoon, in bass clef, with a melodic line and dynamics like *ff* and *lunga*. The score includes various musical notations such as notes, rests, and dynamic markings.

Lavista's treatment of the horn raises an interesting issue. The flute, oboe, clarinet and bassoon are consistently stated in agreeing modes. The horn, however begins the movement with ascending intervals in Locrian mode, completely opposite of the other four instruments. It is also the only instrument to not play on the initial downbeat of the piece, instead starting on the upbeat of beat one. This conflict of rhythm and melodic content continues until measure 28, where the horn finally gets the opportunity to play the talea, and is in modal agreement with the other instruments. From measure 43 to the end, however, the horn's role is again in stark

contrast to the rest of the movement, reinforcing the written 4/4 time signature with four measures of continuous quarter notes for the first and only time in the movement.

From a performance perspective, it is important to highlight the impact of the metric dissonance evident between the instruments, as well as this effect against the written 4/4 time signature. Although each instrument could play the entire movement in the rhythmic groupings of the *talea*, the presence of polyrhythm makes this nearly impossible in performance. Primarily due to the numerous ties over bar lines and rhythmic displacement between instruments, the instruments playing the first and second themes are required to somewhat disregard the rhythm of the *talea*. The themes are often displaced by an eighth-note between pairs of instruments, resulting in three different rhythms occurring simultaneously. This presence of polyrhythm continues throughout the majority of the movement, with all five instruments finally notated together in 4/4 only for the final three measures. For this reason, the groupings of the *talea* should be observed only when playing that line.

### Movement 2: *Lento, flessibile*

Movement two, *Lento, flessibile* differs significantly from the previous movement, with longer note values, experimentation with tone color and a short, melodic motive that serves as a unifying element. However, the intricacy of the rhythm continues, pitting groups of instruments against one or two others through maximally different rhythms. Although it is motivically driven, this movement has the most identifiable melody of the entire piece, and has a relatively tonal sonority.

Before discussing the melody, it is important to discuss the intervals present in the repetitive melodic motive. Similar to the *talea* in the first movement, the sixteenth note motive

present in measures two, four, and six through nine in the flute and clarinet serves as a unifying device. From mm. 2-16, this motive appears in every measure and is always stated in pairs by either the flute and clarinet or the oboe and bassoon. After being absent for measures sixteen and seventeen, it is again stated in pairs until the end of the movement.

Example 5: *Lento, flessibile*, Unifying melodic motive, mm. 1-9

The musical score for Example 5, measures 1-9, is presented in five staves. The top staff is for the Flute, the second for the Clarinet, the third for the Oboe, the fourth for the Bassoon, and the fifth for the Bassoon/Double Bass. The tempo is marked 'Lento, flessibile' with a fermata symbol. The key signature has two flats. The flute part contains a unifying melodic motive consisting of descending half steps and ascending minor thirds. Dynamics include *pp*, *p*, and *cantabile*. A 'molto rall.' marking appears at the end of measure 9.

The motive is always stated in descending half steps or an alteration between ascending major seconds or minor thirds. In the example above, the descending half steps are stated in the flute, while the clarinet plays ascending minor thirds and minor seconds. This pattern is

consistent throughout the entire movement, with one instrument playing minor seconds while the other alternates between major seconds and minor thirds. These three intervals are combined to form the 64<sup>th</sup> note runs of the clarinet in the 'B' section, mm. 11-19.

Of the five dances, this movement has the most identifiable melody, stated in the oboe from mm. 1-8. The bassoon serves as the counter-melody, stating the notes of the oboe's melody in retrograde. Although it is difficult to discern a scale or collection this movement is based on, the melodic pitches of the oboe, coupled with the intervals of the recurring motive suggests octatonic.

### Movement 3: *Andante con moto*

Of the five movements, the central dance, *Andante con moto* is the most comical, with rhythmic displacement, fragmented motives, and maximally different rhythms and pitch collections. Unlike the previous two movements, Lavista limits the number of differing rhythmic groups, usually offering primarily two different patterns. The oboe, clarinet, and horn state the primary fragmented rhythm at the beginning, which appears to support the given 6/8 meter. However, the rhythmic displacement of eighth-note rests within the repetitive three-note groupings varies with each statement, causing an aural metric conflict with the written time signature. For example, the statement of the melodic motive 'E-G-A' in the oboe is rhythmically displaced between mm. 1-3; while the order of notes is consistent with each repetition, the placement of them differs with each statement.

Intensifying the concept of metric dissonance, the bassoon interjects with the secondary rhythm, single eighth notes that are played in the rests of the other instruments. This compositional technique, referred to as 'hocket,' was commonly used during the Renaissance

era. The hocket, or secondary rhythm, which is stated by either the bassoon or horn throughout the movement, suggests a duple meter, causing the listener to perceive the movement in 2/4, rather than 6/8.

Example 6: *Andante con moto*, Fragmentation and rhythmic displacement, mm. 1-5

The image shows a musical score for five measures. It consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The tempo is marked 'Andante con moto' with a metronome marking of 72. The dynamics are 'pp' and the articulation is 'leggiero'. The music features a hocket pattern where notes are played in pairs across the staves, creating a duple meter feel.

Beginning in measure nine, Lavista introduces the first lyrical motive in the flute, oboe, and clarinet. This short statement is increased in length with each entrance, growing gradually from two measures in length in mm. 9-10 to its climax in range and length in mm. 50-58. This lyrical motive, which is played by two or three instruments at a time, is always presented in unison rhythm and articulation, similar to that shown in mm. 42-48.

Here, the bassoon reinforces the melodic content with short interjections, consonant with the rhythm of the flute, oboe, and clarinet. This counter-rhythm is present in each lyrical section, generally played by one instrument. However, when the melody is stated as a duet, the counter-rhythm is played by two instruments as well. Similar to the fragmented sections, one instrument, in this case the horn, plays single eighth notes in the rests of the bassoon's rhythm.

Example 7: *Andante con molto*, Elongation of melodic motive, mm. 41-48

The image displays two systems of a musical score for Example 7, measures 41-48. The first system (mm. 41-45) features five staves with a melodic motif being elongated across five measures. The second system (mm. 46-48) continues this motif with dynamic markings: *p*, *mf cantabile*, *pp*, and *mf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Although this movement's obvious focus is rhythm, the note content is interesting nonetheless. There are three melodic motives that create the basis for the movement: E-G-A, G-Bb-B natural, and Bb-Db-D natural. The first two motives (E-G-A and G-Bb-B natural) are stated in the oboe in the opening fragmented statement, from mm. 1-8. The third melodic motive (Bb-Db-D natural) is introduced with the flute's entrance in mm. 9-10 in unison with the oboe.

Example 8: *Andante con moto*, Melodic motive content mm. 1-10

Andante con moto  $\text{♩} = 72$

Melodic motive

*p leggiero*

*pp leggiero*

*pp leggiero*

*pp leggiero*

Melodic motive

Melodic motive

*mf cantabile*

*mf cantabile*

*pp*

*mf cantabile*

*pp*

*mf*

*pp*

The first two motives are responsible for the majority of the melodic content present in the fragmented sections, while the lyrical statements use a combination of all three. For example, in measures 41 through 48, the flute and clarinet begin in unison by mimicking the note content and rhythm present in measures 13 and 14, but then continues to expand the range and note content to include the other motives in their entirety.

There is one note that appears consistently throughout the movement, but does not fit in to any of the melodic motives. In the previous example, the Eb stated in the horn is not only in



conflict with the E-naturals present in the bassoon and oboe, but it appears exclusively in the rhythm responsible for the metric dissonance throughout the movement. Therefore, I believe this is yet another example of Lavista's implementation of maximally different elements.

#### Movement 4: *Adagio*

Similar to movements one and three, the fourth dance, *Adagio*, is based on a few motives, with numerous examples of opposite pitch collections and intricate rhythmic content. However, this is the only movement that includes a drastic tempo change in the middle, contrasted with a slow, lyrical beginning and end. The movement begins with the use of tonal manipulation through alternate fingerings in the flute and clarinet. Rather than having the performers tongue repeated notes, Lavista instructs the player to use alternate fingerings in order to change the color and tone of each repeated pitch, notated with an asterisk.

The slow introduction, which extends from mm. 1-14, centers around two three-note motives, B-D-Eb and F-F#-A. The first of these motives is introduced by the oboe in mm. 1-2. The flute then takes over in mm. 3-4, before finally handing it off to the clarinet in mm. 4-8. The horn compliments this motive by alternating between Bs and Ds.

The second motive, F-F#-A is primarily stated in the horn from mm. 8-14 while the clarinet reinforces the minor third of F#-A. Lavista uses the tonal manipulation stated in the remaining three instruments as background figures throughout the introduction.

The linear intervals created by the melodic motives form the basis for the pitch content throughout the introduction and brief recapitulation at the end. Minor seconds, minor thirds, and major thirds are prevalent throughout, both linearly and vertically. This is evident in the pick-up to the first measure, in the ascending minor third in the flute and ascending major third in the

clarinet, respectively. Each two-note linear statement is either a minor or major third from mm. 1-14.

Example 9: *Adagio*, Melodic motive, mm. 1-7

The musical score for Example 9, *Adagio*, Melodic motive, mm. 1-7, is presented in five staves. The first staff begins with a *pp* dynamic and features a melodic line with triplets and accents. The second staff has *f dolce* markings. The third staff has *pp* and *f dolce* markings. The fourth and fifth staves provide harmonic support. The score concludes with a *molto rall.* marking and various dynamics like *cresc.*, *f dim.*, and *dim.*.

Two pitch collections are evident here. The instrument playing the melodic motive B-D-Eb is complimented by the B-D in the horn, which eventually expands to include F in mm. 4-5;

this differs from the E/Eb-G/Gb-B/Bb collection stated by the other three instruments. This division of pitch collections is consistent throughout the introduction.

The *Piu mosso* differs drastically, not only in tempo and pitch collection, but also in meter, and articulation. With the horn tacet throughout the entire section, the remaining four instruments pair off, in both rhythm and pitch collection. The flute and oboe remain in unison rhythm from mm. 15-30, primarily playing four notes: C#-E-G/G#-B. This often creates vertical intervals of a major third or minor 6<sup>th</sup>. The clarinet and bassoon are similarly paired together, but center around a different pitch collection: B-D/D#-F-A. The pitch content in each collection offers the opportunity for linear tritones. Although the tritones are not a prominent feature, the aural effect on the listener is noticeably different from the minor and diminished sonority of the previous section and movements.

Example 10: *Adagio*, Differing pairs, mm. 15-24

The image shows a musical score for five staves, likely representing different instruments. The score begins at measure 14, indicated by a box with the number '14'. Above the first staff, there are markings for 'accel.' and 'Piu mosso' with a tempo change symbol. The music features several triplet markings (a '3' over a group of notes) and dynamic markings of 'f' (forte). A large black bracket spans across the first two staves, and a purple bracket spans across the third and fifth staves, highlighting specific rhythmic or melodic pairings. The notation includes various note values, rests, and articulation marks. The key signature has one sharp (F#), and the time signature is 3/8.



Consistent with the theme of emphasizing opposites throughout the piece thus far, Lavista employs differing rhythms between the pairs. While the flute and oboe are notated in 2+3 throughout the 5/4 meter, the clarinet and bassoon are grouped 3+2. The effects of this are not fully realized until measure 18, when the clarinet and bassoon's rhythm ties over the bar line, and changes on the upbeat of beat three. To reduce the risk of inadvertently aligning the contrasting rhythms, each instrument should be clearly felt in five, as opposed to 2+3 or 3+2 groupings.

#### Movement 5: *Presto*

Differing significantly from the previous movements, the final dance, *Presto* employs constant metric changes, quotations from previous movements, and homogenous rhythmic content. The consistency of metric changes is of particular interest. While every other movement involves numerous examples of polyrhythm, metric dissonance, rhythmic displacement, or a combination of all three of these elements within a seemingly simple meter, this final dance alternates between 2/8, 3/8, 4/8, 5/16, 7/16, and 9/16. This constant change in meter visually appears to involve the most intricate rhythmic interplay.

Example 11: *Presto*, Metric changes, mm. 1-4

The musical score for Example 11, mm. 1-4, is for a piece titled "FFRESIO" in 4/4 time, marked "Deciso e ben ritmato". It features five staves: four treble clefs and one bass clef. The music is marked with a forte dynamic (*f*). The score shows a series of metric changes: it begins in 4/4, changes to 3/4 in the second measure, then to 2/4 in the third, and finally to 3/8 in the fourth. The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, often beamed together or with slurs.

The constant meter changes perhaps represent a “coming together” of the five movements and five instruments in the quintet. The opportunity for metric displacement is far less with a clearly defined meter, and ultimately rhythm, between the various instruments. As opposed to the first movement, for example, in which there were often three or four different rhythms occurring simultaneously, there are generally only two contrasting rhythms occurring simultaneously in this movement.

Example 12: *Presto*, Opposite rhythms, mm. 9-12

The musical score for Example 12, mm. 9-12, is for a piece titled "9". It features five staves: four treble clefs and one bass clef. The music is marked with a forte dynamic (*f*). The score shows a series of metric changes: it begins in 7/16, changes to 3/8 in the second measure, then to 2/8 in the third, and finally to 3/8 in the fourth. The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, often beamed together or with slurs.

Although there is less metric dissonance, Lavista perpetuates the use of opposite statements by stating rhythms in retrograde between groups. The rhythm stated in the first half of measure one in the flute, clarinet, and oboe, for example, is stated in the second half of the measure by the horn and bassoon, and vice versa. Unison rhythms among all five instruments are also a common occurrence, primarily in the 7/16 and 2/8 measures. Additionally, although there are often two differing rhythms stated throughout the movement, they are brought to agreement within a few measures.

Example 13: *Presto*, Tala reference from *Molto allegro, deciso*, mm. 22-31

Many of the motives from the previous four dances are quoted throughout the final movement. The talea from the *Allegro molto, deciso* is referenced beginning in measure sixteen, and is passed between instruments consistently through measure 47. Additionally, the interval content references the melodic motive in movement two, encompassing a minor third.

Example 14: *Presto*, References to melodic motives in previous movements, mm. 66-70

The image displays two systems of musical notation for Example 14, covering measures 64 to 70. The first system, starting at measure 64, features five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 3/8 time. It shows a complex texture with various dynamics: *f* (forte) and *p* (piano). A large curved bracket spans across the middle staves, indicating a specific melodic or intervallic reference. The second system, starting at measure 68, also features five staves. It includes dynamic markings such as *p* and *cresc.* (crescendo). A large curved bracket is present on the bottom staff, similar to the one in the first system. The notation includes various note values, rests, and articulation marks.

Beginning in measure 40, the intervals of the talea are gradually varied and expanded until it ultimately transitions to a quotation from movement three. The lyrical statement in the bassoon not only contradicts the rhythm and articulation of the other four instruments, but is also reminiscent of the lyrical motive in the third dance. This is most evident in the horn, from

measures 66-70. The long note values in the oboe are also similar to the melody from movement four.

The texture gradually thins throughout the remainder of the movement, ending with a simple punctuation of an eighth-note by the bassoon and horn.

### Conclusion

Despite Mario Lavista's diverse education, extensive compositional output, and numerous accolades for his musical achievements, his popularity and exposure outside of Latin America remains arguably small. Due to his rejection of intentionally employing nationalistic elements in his works, he and other Latin composers who embrace internationalism are less known. Latin American composers should not need to sound "Latin," or "Mexican" in this case, by implementing dance rhythms or melodies in order to gain exposure outside of their native country. While the aspects inherent in one's culture, country of origin, or ethnicity offer unique musical possibilities and can influence a composer's style, they should not be a deciding factor in a composer's validity or popularity.

The tendency to expect Latin-sounding music from Latin composers is perhaps unintentional by musicians and music-lovers alike. It is this author's intent to increase exposure to Latin composers who solely embrace internationalism. Although the composer and piece examined in this document is Mexican, this concept can be applied to numerous other countries in Latin America. An increase in new recordings, performances, and analyses of Lavista's music will continue to highlight the wealth of talented composers who avoid nationalistic trends.

*Cinco Danzas Breves* is just one example of Mario Lavista's extensive collection of works, showcasing striking combinations of timbre between instruments, creative and original



scoring for the woodwind quintet, and complex rhythmic intricacies. Through this document and further attention given to internationalist Latin composers, Lavista's music can and should gain additional notoriety outside of Latin America.

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