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Baroque Jazz: Toward a New Understanding of Musical Form in Carpentier's *Concierto Barroco*

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Abstract: Since its publication in 1974, there has been a concerted effort to force Alejo Carpentier's *Concierto barroco* to conform to the musical genre from which it derives its name. In spite of Carpentier's advanced knowledge of musical form, these efforts have largely resulted in imprecise or inaccurate representations of the Baroque Concerto, or selective interpretations that avoid inconvenient narrative details. Without the imprecision or textual violence exhibited in its analytical predecessors, the present article seeks to correct these imprecisions and understand the function of musical form not as a formal constraint, but rather as both a superficial and structuring element in the novel. By first analyzing the neo-Baroque aspects of Carpentier's technical style, I will offer interpretations of three key moments in the novel when European Baroque musical form is subverted, reinvigorated, and transformed by way of contact with distinctly American styles and perspectives. In considering these moments, I will suggest that the Baroque Concerto of *Concierto barroco* is not a Baroque Concerto at all. Rather, Carpentier narrates an inventive creation story for a musical genre that is more consistent with the novel's pro-American ideological stance; the modern, syncretic, and transatlantic counterpart of the Baroque: jazz.

KEYWORDS: transatlantic; music; jazz; neo-Baroque; syncretism; Alejo Carpentier; musical form

> *"América, continente de simbiosis, de mutaciones, de vibraciones, de mestizajes, fue barroca desde siempre."*
> —Alejo Carpentier, "Lo barroco y lo real maravilloso"

Two motifs permeate the critical literature surrounding *Concierto barroco* with remarkable consistency. Despite its compact form, ornate language, and the extraordinary density of thematic material elaborated in the text, one critic aptly notes that "la crítica se ha ocupado de estudiar dos elementos en particular: la música y la presencia de América en la obra" (Aguilú de Murphy 161). This laconic list of "elements," while accurate, conceals the impressive breadth of material that each element entails. Succinct and highly ornamented, it takes on an impressive range of specific and precisely modulated thematic material; America's "presence," for example, in truth encompasses the tenuous relationship between history and its cultural representation, the spent cultural hegemony of Europe in the colonized Americas, the nature of *criollo* identity as mediated between the New and Old Worlds, and the extraordinary capacity of the New World to recolonize the Old through a reinvigoration of its artistic forms. Music, a common element in Carpentier's literary enterprise, calls specific attention to itself in *Concierto barroco* by virtue of its title. The text of *Concierto barroco* is permeated with explicit and implicit references to musical culture, ranging from performance and composition to prevailing tastes and formal innovations. I contend that the prevalence of these motifs, their curious entanglement, and their constant interaction not only organize Carpentier's narrative on the surface, but also function more essentially as the mechanism that propels the development of the novel's ideological content. Indeed, the rejuvenation of European cultural forms in *Concierto barroco* plays out precisely through the intervention of American cultural products, both ancient and contemporary, into Old World musical structures. Rather than replacing the old with the new, Carpentier instead locates the cultural evolution of the Old World in the Americas; in doing so, he replaces outmoded claims of European cultural hegemony in the Americas with a neo-Baroque, profoundly anti-colonial enterprise that privileges cultural cross-pollination over transplantation, and syncretism over appropriation. Specifically, I will demonstrate, through a new reading of the importance of musical form in *Concierto barroco*, the ways in which Carpentier draws on the notion of jazz, a modern and uniquely American "Baroque concerto," as the novel's central image to describe both the superficial and the formal aspects of his novel; that is, how jazz participates explicitly in the elaboration of the novel's thematic content, as many critics have noted, while also forming the structural metaphor that supports it.

In developing this relocation of cultural production, Carpentier recounts portions of his novel in the highly specialized technical language of the European musical Baroque. A renowned musicologist in his day and author of several books on the genesis and development of music in the colonized Caribbean, Alejo Carpentier wields his Baroque terminology with ease and precision, but nonetheless takes particular care to render *Concierto barroco* accessible to a wide audience of readers without extensive musical training. Much of the specialized musical language that Carpentier employs tends to serve the same function literarily as it does musically: that of typically Baroque ornamentation. While something superficial may be

lost on the uninitiated reader, who does not fully understand the author when he writes, for example, about "las piezas de moda que Doménico [Scarlatti] empezó a sacar del *clavicémbalo*,[1] adornando los aires conocidos con *mordentes*[2] y *trinos*[3] del mejor efecto" (47, emphasis added), the meaning of the passage nevertheless remains functionally intact.

In contrast, when Carpentier introduces a non-trivial, relatively unknown musical concept (e.g. *concerto grosso*) that acts as a central, structural metaphor, he carefully develops the concept's most thematically relevant features. When the novel's protagonists "[desencadenan] el más tremendo *concerto grosso* que pudieron haber escuchado los siglos" (42-43) in the tour-de-force fifth chapter of the novel, in which jazz as the central structural metaphor makes its most compelling appearance, Carpentier textually delivers the essential contours of the form to readers not previously aware of the characteristics of the *concerto grosso*. The description of the ensuing musical performance demonstrates that the *concerto* consists of a supporting orchestra ("el frenético *allegro* de las sesenta mujeres que se sabían sus partes de memoria") over which a variable number of soloists —in the novel the number ranges from one to four— demonstrate their "infernal virtuosismo" (43) before returning to the beginning (the *da capo*) and bringing the movement to its conclusion with all instruments playing together. The more particular, technical details of this complex form are superfluous to the thematic development that takes place in this scene, and Carpentier tacitly omits them. However, Carpentier's choice of the *concerto grosso* is far from casual; according to the evidence available in the text, it shares nearly all of its salient features, including a circular structure with built-in soloistic opportunities, with jazz. We shall return to deal with the implications of this congruence shortly.

As pertains to the importance of musical form, the critical literature generated by this short novel seems to have taken its cue from the decorative facet of Carpentier's Baroque lexicon, and has employed a surprising amount of vague, fundamentally ornamental musical terminology. Whether due to lack of perceived importance or lack of musical training, most critics have at the same time coyly sidestepped any real structural analysis of the novel's musical content. Imprecise references to *Concierto barroco* as "a *sort of* Baroque concerto" (Bost 24, emphasis added), or to the supposed symbolic meaning of the "Baroque concerto" in the novel (e.g. Fama 137) abound; however, such references often suffer from any well-developed understanding of what these terms refer to in musical *or* literary contexts, and serve rather as convenient metaphors for grounding otherwise convincing interpretations in the novel's evocative title. By extension, however, these terms, as foundational structures upon which to build analytical arguments, while suggestive, find themselves largely empty of critical meaning.

The striking exceptions to this unfortunate trend include one of the first pieces of critical literature available on *Concierto barroco*: a conference given by Marina Gálvez Acero only four years after the novel's publication; and Sonia Feigenbaum's article analyzing the status of music in two Carpentier novels. Both articles constitute improvements over others by seeking to explicate the superficial structures characteristic of the *concerto grosso*, and organizing some of their interpretations around those structures. In their analyses, both authors gloss the basic contours of the *concerto grosso*, Gálvez Acero in order to read the novel as a literary incarnation of the Baroque *concerto* genre,[4] and Feiganbaum to define the relationships between the novel's characters as the two subgroups in the orchestra (soloists, or *concertino*; and full orchestra, or *tutti*).[5] These glosses accord in large part with the conclusions the reader is able to draw from Carpentier's own description, briefly analyzed above: the Baroque concerto consists of "un diálogo entre determinadas solistas [...] y una masa orquestal que los secunda" (Gálvez-Acero 539). These analytical foundations are relatively solid from a musical standpoint, and the dialogic metaphor lends itself productively to the development of a narrative argument. Unfortunately, these and future attempts to develop more in-depth, structural analyses, either fail in their attempts to accurately describe the finer details of the Baroque *concerto grosso*, confusing it as Gálvez Acero does with the Classical sonata form,[6] or more often elect not to attempt any such development at all. The ensuing deterioration of these analyses and subsequent analyses building on the same flawed premises carries significant analytical consequences that have not as yet been fully elucidated. I propose in the following pages to elaborate a new vision of the importance of musical form in the novel that more soundly reinforces Carpentier's syncretic and anti-colonial ideological project.

The breakdown of the aesthetic and formal assumptions of previous arguments allows, furthermore, for the re-evaluation of the relationship between musical form and literary narrative. While so-called "programmatic" (i.e. "narrative") music exists, music is, at bottom, a structurally non-narrative space: the best it can do is suggest. Literature, on the other hand, is a profoundly narrative object that only rarely and ephemerally conforms to the same contours demanded of musical objects. With this in mind, a scan of the available literature on *Concierto barroco* demonstrates the pervasive nature of theses that assure the at best questionable character of any subsequent analysis. The repeated attempt to coerce a fundamentally narrative object into a structurally non-narrative space, a gesture repeated by large swaths of the available secondary literature, is in reality an impossible task: everything in the novel will not fit. The question that remains is how to read *Concierto barroco* musically while avoiding both the totalizing nature of formal musical analysis and the temptation to forcibly read the novel into a musical space. I have already partially answered this question in the introductory analysis of Carpentier's treatment of cosmetic and familiar musical language in the novel. After developing this response in more detail, we will return to the disjunction of musical and narrative spaces in order to arrive at a more profound understanding of the importance of musical form in *Concierto barroco*.

While it is extremely problematic to map narrative structure

onto musical structure, it is far less complicated and potentially more revealing to characterize certain narrative practices as akin, *mutatis mutandis*, to methods of musical development. In this regard, Carpentier takes advantage of his formal, academic understanding of music and musical techniques and disseminates his specialized vocabulary throughout the text, at both the superficial, ornamental level as well as in deep, organizational structures. Recall that it is possible to separate Carpentier's deployment of musical terminology in *Concierto barroco* into two distinct categories: ornamental language and structural language. Ornamental language corresponds to the most characteristically Baroque musical technique, and it is unsurprisingly in terms of Baroque technique, not form, that critics have developed the most effective, purely musical readings of *Concierto barroco*.[7]

Nevertheless, ornamental language constitutes only one example of Baroque technique in the novel. The celebrated opening paragraph epitomizes the method of motivic development common to the musical Baroque aesthetic, which sought to derive the maximum amount of material from each melodic motive, referred to as *fortspinnung*.[8] It is revealing to consider the remarkable opening gesture of the novel in the interest of analyzing how Carpentier continuously deploys and transforms a single narrative motif: *plata*.

> De plata los delgados cuchillos, los finos tenedores; de plata los platos donde un árbol de plata labrada en la concavidad de sus platas recogía el jugo de los asados; de plata los platos fruteros, de tres bandejas redondas, coronadas por una granada de plata; de plata los jarros de vino amartillados por los trabajadores de la plata; de plata los platos pescaderos con su pargo de plata hinchado sobre un entrelazamiento de algas [...]. (9)

Much of the literature regarding *Concierto barroco* makes passing reference to this first sentence as an example of Carpentier's interest in chromaticism, an important interpretation. But it also masterfully illustrates what one might call narrative *fortspinnung*. The word *plata*, used initially in a utilitarian context to describe forks and knives (*silver*ware), rapidly takes on much larger connotations. In the next phrase, it becomes part of the musically alliterative "de *plata* los *platos*", in which *plato* constitutes a clear transformation of *plata*, which in turn has inverted its position in the sentence in typically Baroque anastrophe. Mere words later, the relationship between silver and nature is reversed as the former comes to incorporate the latter into itself both in design ("un árbol de plata labrada en la concavidad de sus platas") and function (the fruits of nature are collected in silver containers). Silver is symbolically "crowned" with a (silver) pomegranate. Finally, everything collapses into the discourse of silver, metonymy and metaphor for the New World and all it contains: silver workers craft silver containers for wine; silver fisherman catch silver fish; the novelized world is nothing but silver for another half page before the motive, spent, is discarded for others (briefly *seda*, later *vino*). Still, even after being thus exhausted, the motive of *plata* returns briefly on various occasions in this chapter —most significantly at the end, as if to conjure notions of a truncated recapitulation— and in nearly all subsequent chapters to conjure up all the connotations carefully constructed in this first paragraph. The entire first chapter is quite thoroughly *spun out* of this fundamental image of silver.[9]

This is not the only example of Baroque musical technique in *Concierto barroco*. The exceedingly long, unbalanced sentences and paragraphs that permeate the novel are further examples of elaborate Baroque phrase structure, and of the spinning out and embellishment of motives until draining them of syntactic potential. The novel offers many easily identifiable moments of *crescendo* and of cacophony, that is, of "¡imposible armonía!" (25), some of which will be discussed shortly. Knowledge and recognition of these techniques can productively inform our reading of the text on the level of appreciation, but ignorance of them does not impede a correct and satisfying reading. So we must ask: Why read this narrative like a piece of music at all? Why *Concierto barroco*?

In our analytical zeal to make the text conform to our designs, it is altogether too easy to overlook what the text itself has to offer. Countless analyses of *Concierto barroco* have established that principal among the major themes dealt with in the novel is the Amo's discovery of a distinctly American creole identity over and against the colonized European identity he sets out to understand. There are three moments in *Concierto barroco* in which the musical structures plainly offered in the text underscore, develop, and transform this theme. In each case, a traditional European genre comes into conflict with an American concept or reality that must be rejected, assimilated, or otherwise subsumed into its hierarchy. In each instance, America emerges as vital before a moribund Europe, and flexible in contrast to European rigidity. Likewise, in each case, the aesthetic of the Baroque, reborn in the American Amo and the afro-Caribbean Filomeno, and especially the free, improvisatory formal structure of the *concerto grosso,* prove relevant to the development of Carpentier's ideological project. The first of these moments is the *concerto grosso* performed in the Ospedale della Pietá; the second is the final rehearsal of Vivaldi's *Montezuma*; the third, Louis Armstrong's concert in Venice.

The performance in the Ospedale della Pietá initially presents the trappings of a traditional *concerto grosso*, a musical competition between three historical virtuosi: Antonio Vivaldi, Doménico Scarlatti and Georg Friedrich Händel. In order to understand how three musicians improvise simultaneously without giving rise to utter cacophony, we must pause to touch upon another Baroque phenomenon: figured bass. While bearing in mind that melody occupied a privileged position in Baroque music, we should not suppose that composers ignored harmonic progression altogether. Indeed, all melody was accompanied by, at the very least, a subordinate, contrapuntal melody —known as the *basso continuo*— that suggested a basic harmonic line. The inclusion of the harpsichord, capable of

playing multiple tones at the same time, prompted many composers to prescribe successions of specific chords by sketching out, beneath the *basso continuo*, numbers that described the intervals between the bass line pitch and the pitches that were to appear simultaneously, thus forming the chords desired. These numbers are referred to as "figured bass." As the specific spacing of the chord tones (i.e. the vertical order in which the figured tones appeared) nearly always remained unspecified, to say nothing of melodic figures or ornamentation added within the bounds of the prescribed harmony, figured bass allowed for a measure of improvisation within carefully controlled boundaries.

Returning to the concert proper, it initially seems that Händel will win out:

> — '¡El sajón nos está jodiendo a todos!' —[grita] Antonio, exasperando el fortíssimo.
>
> —'A mí ni se me oye' —[grita] Doménico, arreciando en acordes". (43)

At this moment the American Filomeno, having collected "una batería de calderos de cobre, de todos tamaños," makes an inspired intervention. He begins to pound on his improvised instruments "con cucharas, espumaderas, batidoras, rollos de amasar, tizones, palos de plumeros," usurping the Saxon's victory, and fundamentally transforming the *concerto grosso* into its contemporary and unequivocally American descendant: jazz. The European composers are so captivated by Filomeno's jazz-like "ocurrencias de ritmos, de síncopas, de acentos encontrados, que, por espacio de treinta y dos compases lo dejaron solo para que improvisara" (43–44) before returning to the interrupted concert and bringing it to a close. It should not escape readers familiar with the genre that 16- and 32-measure chord progressions are two of the most prevalent melodic structures in jazz,[10] and that, as with figured bass, the harmonic progressions within whose boundaries musicians improvise are prescribed and notated in advance on jazz scores. Nor should we fail to mention the curiosity that jazz percussion solos typically occur immediately before returning to the final statement of the melody, as it does for Carpentier's instrumentalists.

In this subversion and substitution of form, Carpentier develops a number of crucial thematic points. Filomeno's rhythmic intervention is a clear reference to the Afro-Cuban rhythms for which the Caribbean is famous; the 32-measure melodic form is typical of the jazz made famous in the United States. This intervention, which temporarily supplants the *concerto* with a profoundly American form and captivates the composers who stand in metonymically for the dominant European Baroque, clearly demonstrates the latter's inability to either resist or fully assimilate Filomeno's wholly American contribution, as when Vivaldi cannot help but echo the Cuban's chanted refrain of "Ca-laba-són-són-són", but also cannot help but translate it into the ecclesiastical language he understands: "Kábala-sum-sum-sum" (45–46). In the words of Debra Castillo, Vivaldi's "inspired misinterpretation of the primitive ritual takes that ritual *out* of its unknown culture and inserts it into *his* culture, making of the song a baroque composition while at the same time signaling the end of the concert, the end of the carnival, the return of system" (75, emphasis added). Later, upon reflecting on the previous night's performance, the Amo comments: "Buena música tuvimos anoche," to which Filomeno's rejoinder, set in the lingo of jazz, is of the utmost significance: "Yo diría más bien que era como un *jam session*" (54). Filomeno leaves no room to question his full appropriation of the antiquated European Baroque concerto and its utterly effortless transformation into the jam session, infused with spontaneity and vitality.

The next noteworthy musical moment, and the only of the three that does not explicitly relate to jazz except by contrast with the previous example, is the final rehearsal of Vivaldi's *Montezuma*, at which the Mexican Amo —transformed first into Montezuma and now, significantly, into an *Indiano*— and Filomeno are in attendance. In terms of the novel's staging of various interventions by foreigners with respect to European and American cultural assets, the previous evening's jam session and the composer's operatic rendering of the history of the Mexican conquest could hardly differ more. In unmistakable contrast to Filomeno's uncomplicated rejuvenating contribution to a cultural staple of the European Baroque, Vivaldi finds it necessary to commit extreme and at times arbitrary violence to the narrative of Moctezuma's encounter with Hernán Cortés during the conquest of Tenochtitlán in order to bludgeon the plot into line with rigid European expectations. This violence, which the Amo/Indiano characterizes as full of *grandísimos disparates*, includes bastardizing Náhuatl words, such as *Huitzilopochtli*;[11] switching the Aztec general Tuetile's gender from male to female so as to insert him/her into a spurious love story; inventing all manner of personages and occurrences not found in any historical account; deleting wholesale La Malinche and Cuauhtémoc, the latter of whom the Amo refers to as "el héroe verdadero de todo esto"; and fabricating a surprise happy ending in which Cortés pardons a still-living Moctezuma (and by extension his Aztec subjects), who in turn swears eternal fealty to the King of Spain and the true God of Catholicism.

The Amo's historical and American sensibilities are offended by the blatant transformation of his cultural heritage to conform to the necessities of European (in particular, Italian) opera, in which a love story, unity of action, beautiful sounds and ideas, and what Vivaldi call's "ilusión poética" (69) ultimately trump historical truth and accuracy. The Mexican's reaction to Vivaldi's creative license —"¡Falso, falso, falso; todo falso!" (68)— represents an important moment of crisis in his burgeoning cultural awareness, already highly commented in the critical literature.[12] Vivaldi, impeccably aware of European cultural paradigms, systematically counters the Amo's objections: Náhuatl is a fundamentally unsingable language; Teutile's name was uncharacteristically pronounceable and sounded credibly feminine; the inclusion of Cuautéhmoc would have violated the unity of action by introducing a subplot; La Malinche

was "una cabrona traidora" whose part no one would have agreed to play; Moctezuma's death by stoning was "muy feo para un final de ópera,"; and historical accuracy is of no concern to opera in the first place.[13] It becomes clear during this conversation that the Amo cannot accept the inflexible nature of European opera, which must radically revise Mexican history, excising or rewriting problematic elements and inserting what is absent, in order to assimilate it into a structure that it is capable of understanding and, more importantly, performing. In other words, Vivaldi explicitly prioritizes the accurate reproduction of European cultural norms over the accurate recounting of the episode of Mexican history that he selects as the vehicle for that reproduction.

Vivaldi's operatic enterprise thus stands in stark counterpoint to Filomeno's comparatively effortless, evolutionary transformation of the *concerto grosso* into jazz, not by violating or doing violence to its inherent structure, as Vivaldi must do, but merely by imbuing it with his own immanent *american-ness* while leaving it otherwise intact. When Vivaldi later comments that "En América, todo es fábula" (70), he indicates not only the destabilizing presence of the quotidian marvelous (*lo real maravilloso*) for which Carpentier is famous but, more urgently in *Concierto barroco*, expresses the melancholy recognition that, whether because of the unsettling awareness of *lo real maravilloso* or not, the cultural hegemony that Old World Europe once exercised over America and American themes has expired; that is, that Europe can no longer dictate how the New World is to be understood, because Europe no longer grasps how to understand the New World without essentially transforming it, if it ever did in the first place. When the Amo later associates *fábula* with the future, he refers specifically to this fundamental lack of understanding, which constitutes an insurmountable epistemological gap:

> —"Según el Preste Antonio [Vivaldi], todo lo *de allá* es fábula." —"De fábulas se alimenta la Gran Historia, no te olvides de ello. Fábula parece lo nuestro a las gentes *de acá* porque han perdido el sentido de lo fabuloso. Llamar *fabuloso* cuanto es remoto, irracional, situado en el ayer —marcó el indiano una pausa—: No entienden que lo fabuloso está en el futuro. Todo futuro es fabuloso"…. (77)

European hegemonic cultural practices are located in the past; America, where *fábula* continuously and spontaneously emerges, lies in the future. The atmosphere of America gives form (*da forma*) to the subjects that Europe in its rigidity de-forms (*deforma)*, and the Amo resolves to return to his homeland, where the air, "al envolver[lo], [lo] esculpe y [le] da forma."

The first musical example discussed demonstrates America's capacity to transform stagnant European mores by injecting them with a new, distinctly American vitality. The final rehearsal of *Montezuma* stands in stark counterpoint as an unequivocal demonstration of Europe's failure to perform the reverse operation, instead forcing American themes into the molds of its own obsolete forms, leading Vivaldi to muse: "Otra vez trataré de conseguirme un asunto más romano" (71) as opposed, one assumes, to the indigenous subject the Amo found so offensive. The final significant musical moment in *Concierto barroco* is also the briefest: the opening notes of Louis Armstrong's concert in Venice. It indicates a nascent, but nonetheless remarkable, shift in the direction of the cultural hegemony that Carpentier has systematically contested, and embodies the culmination of everything that precedes it. Profoundly American, here imported by Europe, the cultural capital that jazz claims in the novel is prepared flawlessly by Carpentier, beginning with Filomeno's impromptu jam session, to constitute what Shelly Jarrett Bromberg calls "the New World's legacy to the Old" (20). Nevertheless, as the bells of the the torre del Orologio ring out in concert with Armstrong, Carpentier affords Europe a final nod. Rather than inverting the old hegemony and establishing Europe as culturally beholden to the Americas, he instead indicates the foundation for a new intercultural syncretism. He refers to Armstrong's concert in Europe not as uniquely American, neither an invasion nor a cultural appropriation, but as the result of organic, transatlantic cross-pollination, by way of jazz's European Baroque and afro-Caribbean roots, as a "nuevo concierto barroco al que, por inesperado portento, [vienen] a mezclarse […] las horas dadas por los moros de la torre del Orologio" (Carpentier 83).

Before attempting to read *Concierto barroco* within a European Baroque musical form, one must first consider to what end Carpentier would wish to produce such a novel in the first place, given the thematic material expounded in the text. Assigning to *Concierto barroco* a standard European Baroque form would indeed be antithetical to the hybrid, syncretic, and vehemently pro-American, pro-autochthonous ideology the novel proposes. Moreover, the fundamentally non-narrative character of music makes it an unlikely, and at best dubious, candidate for the basis of a structural reading of any novel. At the same time, the importance of music *within* the works of Carpentier, and in particular within *Concierto barroco,* cannot easily be overestimated. The continual subversion and reinvigoration of European musical forms —in particular old, Baroque European musical forms, such as the *concerto grosso*—, through contact with American elements allows Carpentier to construct a compelling metaphor for the vitality and remarkable originality of the New World freed from the hegemonic constraints of the Old, able not only to inject new life into stale and inflexible hierarchies, but to contribute fresh growth to a stagnant cultural system no longer adequate to deal with syncretic, transatlantic realities.

ENDNOTES

[1.] harpsichord: A stringed keyboard instrument in use from the 16th to 18th century [...] similar in shape to the modern grand piano. This and all subsequent definitions comes from *The New Harvard Dictionary of Music*.

[2.] mordent: An ornament, especially a single or multiple alteration of the principle note with its lower auxiliary.

[3.] trill: An ornament consisting of the more or less rapid alternation of a note with the one next above in the prevailing key or harmony.

[4.] That is, the *concerto grosso*.

[5.] Feiganbaum also notes, as many others have, that Filomeno's jam session fuses Baroque music with Afro-Cuban rhythms, but does not draw the connection between that fusion and jazz (439-439).

[6.] By taking pains to underscore numerous of literary elements loosely congruent with the sonata form, each consistent with the Classical aesthetic of order and balance, many critics have engaged in an exercise that amounts to an analytical wild goose chase. They count among their findings the typical contour of the Classical sonata form, which describes an arc that leads away from a point of harmonic rest to a point of harmonic tension through the exposition of two contrasting themes; that prolongs that tension by harmonically and melodically transforming the themes; and returning to a point of harmonic rest by recapitulating the original themes. In stark contrast, in the typical late-Baroque *concerto grosso* both exposition and the recapitulation are optional, often thematically unrelated to the material presented by the soloists, and frequently truncated or presented without any fixed order. Rather than formal themes, the *concerto grosso* deals in short motifs —melodic fragments— that the soloists combine and transform throughout the movement. The Baroque favors thematic unity over contrast, and unbridled motivic development over thematic transformation or harmonic tension and release. The harmonic itinerary of the concerto *grosso arises*, indeed, only as the result of simultaneous melodic motion (counterpoint) rather than a programmatic harmonic strategy.

[7.] Consider Klaus Muller-Bergh, Ester Gimbernat de González, and Hortensia Morell, among others.

[8.] "[Ger., spinning out]. The process by which melodic material is continuously derived from a brief figure [...] so as to produce a continuous melodic line rather than one characterized by balanced phrases [...]. The term has thus been used to characterize textures typical of music of the Baroque as against those of the Classical period."

[9.] One might also note a certain emphasis on the vowel "a" within certain sections of the passage —"...un árbol de plata labrada en la concavidad de sus platas recogía el jugo de los asados..."—, also potentially derived from the motivic word *plata*.

[10.] The 32-measure gap left for Filomeno's solo by the Baroque Europeans reinforces the notion that the instrumentalists are engaged in the performance of jazz, as strict melodic structures of such length are *not* a feature of the *concerto grosso*, which prioritizes the transformation of melodic themes over harmonic progression and the large-scale structure of melodic statements.

[11.] Historical antecedents exist for adulterations such as these. Bernal Díaz del Castillo writes, in his *Historia Verdadera de la Conquista de la Nueva España*, "[...] y pusimos fuego a sus ídolos, y se quemó un buen pedazo de la sala con los ídolos Uichilobos y Tezcatepuca" (251). As Carpentier's protagonist notes, the former constitutes an adulteration of the Aztec god *Huitzilopochtli* (and the latter of *Tezcatlipoca*).

[12.] Consider Raquel Aguilú de Murphy, David Bost's "The Operatic World of *Concierto barroco*", and Antonio Fama.

[13.] Vivaldi says, "La ópera no es cosa de historiadores," (69) but proceeds to defend many of the opera's historical inaccuracies by citing questionable sources.

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