

**CULTURAL COUNTERPOINTS:
Examining the Musical Interactions between the U.S. and Latin America**



**Volpe, Maria Alice (Universidade Federal do Rio de Janeiro):
“Gerard Béhague: from Panamericanism to Multiculturalism”**

Abstract:

This paper discusses Gerard Béhague’s scholarly work in the light of the changing ideological and political context, concerning (ethno)musicology’s agenda *vis a vis* U.S. international relations. Panamericanism was crucial to the shaping of Béhague’s comprehensive knowledge of Latin American music and culture at the early stage of his academic career in the U.S. in the 1960s and 1970s. The legacy of former Latin American, Latin Americanist, and Americanist scholars who endeavoured the pioneering musicological studies on different countries provided the basis for Béhague’s formative years and further development of his career. In the context of UNESCO’s policy to respond to cultural diversity, the 1980s and 1990s saw a change in U.S. domestic policies and international politics upholding multiculturalism as the new basis on which world democracy must take place. Accordingly, American (ethno)musicology’s ideological and political agenda have changed, and Béhague was continuously engaged in updating his scholarly proposals. Multiculturalism has brought new ways of placing cultural relativism in (ethno)musicology’s agenda, and Béhague’s keen sense of current critical issues gave a remarkable contribution to the discipline. This paper will examine selected works by Béhague aiming to show that his all comprehensive scholarly work, concerning both historical musicology and ethnomusicology, epitomizes music-research endeavour coined by panamericanism as well as makes the transition to the new ideological and political framework of multiculturalism.

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Editorial Disclaimer:

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