

Evaluation report on

DIALOG-Projekt

**Tango und argentinische Folklore treffen
zeitgenössische Musik und Klangforschung
[Tango and Argentinian Folklore meet
Contemporary Music and Sound Research]
(2024)**

A project funded by the NRW KULTURsekretariat

by

Luis Gimenez Amoros

Table of contents

Project description and participants	3
Contextualising intercultural dialogues of Argentinian music.....	4
Soundscapes of transoceanic circulation: the port of Buenos Aires	5
Soundscapes of present intercultural music dialogues and the prefix “inter”	9
Mediation during rehearsals and the performance	11
Conclusion	13
References	14
Appendix 1: Extract of Aire de Chacarera	16
Appendix 2: Transcriptions of interviews	17

Project description and participants

The “DIALOG-Projekt” *Tango und argentinische Folklore treffen Zeitgenössische Musik und Klangforschung [Tango and Argentinian Folklore meet Contemporary Music and Sound Research]*, supported by the NRW Kultursekretariat (NRWKS), is the result of a proposal developed jointly by five Argentinian musicians residing in different countries (Denmark, Germany and Argentina). These musicians specialise in two main musical disciplines: Contemporary music and popular Argentinian music (Tango, Malambo, etc.). In order to bring a valuable dialogue covering different musical styles, the repertoire has been evenly distributed between experimental pieces (approx. 20 minutes), popular Argentinian songs (approx. 20 minutes) and Carlos Passeggi’s piece “El Mundo resuena en mi” (22 minutes). The latter section combines both Argentinian folklore and experimental music. The repertoire has been collectively arranged by all of the musicians participating in the project for the final 60-minute performance.

By incorporating each of the musician’s specialisations either in contemporary music or popular Argentinian music, the musical, collective and conceptual dialogue in this project has reconsidered the musicians’ national musical identities as the result of a historical circulation of musical cultures across Europe, Africa and Latin America, both past and present. The project brought together:

Ramon Gardella: a music teacher at the L.V Beethoven Musikschule in Bonn who trained as a classical percussionist in Argentina and Germany. Since early childhood, he has listened to tango and popular Argentinian music through his family. In this project, he is responsible for incorporating contemporary pieces and playing the marimba or *cajon*.

Carlos Passeggi: a composer and percussionist from the Lincoln Conservatory (Argentina). In this project, Passeggi provides a distinctive composition moving between popular and contemporary music. Passeggi plays the drums and *bombo legüero* (a traditional Argentine drum).

Fernando Massino: an Argentinian percussionist who has lived in Copenhagen since 2007, Massino works mainly as a music interpreter and programmer in Denmark. He plays Argentinian percussion instruments such as the *bombo legüero*, but he also studied

classical music and holds a BA in World Music obtained in Sweden. In this project, Massino plays the marimba and *bombo legüero*.

Gonzalo Villalba: a percussionist and bandoneonist at the Lincoln Conservatory, Villalba's studies in popular music led him to learn about the bandoneon in Argentina and France. In this project, he mainly explores the bandoneon's contemporary and transnational sonorities.

Julia Sandurjo: a singer from a family of musicians in Mar de Plata, she studied composition, contemporary music, and jazz during her ten years in Buenos Aires. At present, she is completing a Masters in Composition at the *Hochschule für Musik und Tanz* in Cologne. This project led her to enter into a dialogue of popular and experimental music through her voice.

Contextualising intercultural dialogues of Argentinian music

This project came from the desire of two Argentinian composers - Ramon Gardella and Carlos Passeggi – to combine “the experimental and popular”. As part of broadening such a musical dialogue into the ‘multilocal’, both composers included three Argentinian musicians living in Argentina, Denmark, and Germany in the project. Symbolically, the dialogue project provided them with a great platform for further experimenting with both “the experimental and popular” aspects of tango music by various Argentinian musicians in the place where the bandoneon - the musical instrument *par excellence* in tango - originated, i.e. Germany. As a case in point, Carlos Passeggi paraphrases Piazzolla to demonstrate the historical relationship Germany has with “the experimental and popular” development of Argentinian music since the second half of the 20th century.

“El bandoneón es un instrumento que fue creado en Alemania como un pequeño órgano transportable para procesiones fúnebres y servicios religiosos, llega en manos de los inmigrantes al Río de la Plata para convertirse, en los prostíbulos de Buenos Aires, en el instrumento distintivo de la música que ahí surge, el tango” Astor Piazzolla (1921-1992)

[“The bandoneon is an instrument that was created in Germany as a small transportable organ for funeral processions and religious services. It arrives in

the hands of immigrants to the Rio de la Plata to become, in the brothels of Buenos Aires, the distinctive instrument of the music that emerges there, the tango.”]

Although the combination of contemporary and popular music has been highly developed by many Argentinian composers such as Astor Piazzolla, this project provides innovative perspectives based on the idea of reconsidering the intercultural and musical dialogues of Argentinian music with both music-making by Argentinians living in various countries; and evaluating the compositional process and performance of such a project between Cologne and Bonn in Germany. Contrary to other musical projects promoting intercultural music practices as the result of social and cultural coexistence in Europe, this project addresses both the transoceanic and historical encounter of different agents (European, African and indigenous) by bringing awareness of this project as part of a complex web of intercultural music dialogues on the River Rhine. In so doing, this report provides a scientific report on the contextualisation of such intercultural music dialogue in the project and in-depth musicological analysis, thereby corroborating such dialogues as part of a broad and complex study of music as the result of the historical circulation of culture and present interactions with so-called contemporary music.

Soundscapes of transoceanic circulation: the port of Buenos Aires

During one of the online encounters with the members of this musical project before meeting in Cologne, Passeggi emphasised that, if there was a soundscape of this project, it would be the port of Buenos Aires. The port is the symbol of a certain location interacting with the world and, as a result, providing new sounds and cultural interactions such as the creation of tango influenced by African rhythms, Spanish guitars and European migrants at the end of the nineteenth century. Other members of the band such as Massino added that such historical circulation of music culminating in the port of Buenos Aires through tango is embodied in themselves or in their ‘musical memory’. Massino’s point resonates with Stanton’s (2018) notion of ‘musicking the borders’ as a decolonial exercise “the body passes through and it is transformed.”

Passeggi and Massino bring awareness of intercultural music dialogues as the result of their own music history as Argentinians. In other words, intercultural music dialogues become a source of self-reflection through their own musical roots and present

interactions in the project *Tango and Argentinian Folklore meet Contemporary Music and Sound Research*. Furthermore, the possibility of considering intercultural music dialogues as historical helps to broaden further understanding of music and coexistence in present societies, either in Argentina or in Germany. The idea of music dialogue is incorporated in the action of music-making and the creation of musical identities as the result of an interaction between a locality and the world, such as the metaphor or soundscape of “the port of Buenos Aires.” In this section, there is a reconsideration of such historical embodiment of Argentinian music (popular and contemporary) as part of intercultural music dialogues by the project participants.

Between the 18th and 19th centuries, sub-Saharan Africans made up 60 per cent of the population in different parts of the province of Buenos Aires. As a result, the African influence coming from different ports during the slave trade - mostly from present-day Nigeria, the Democratic Republic of Congo, Angola and Mozambique - became an intrinsic part of the colonial project for the construction of tangible urban spaces and intangible musical heritage up to the present day (De Landa and Cirio 2022: 1).¹

The interaction between African, European, and indigenous music became the result of musical styles used in this project such as tango, payadas, chacareras or malambos in Argentinian music (*ibid.*). The notion of intercultural music dialogue in Argentinian music used in this project refers to musical elements such as the polyrhythmic song *Aire de chacarera* (see an extract of the musical transcription in appendix 1) or the use of *bombo legüero* solos with clear African roots.

In this project, the use of polyrhythms inherited from African descendants includes the implementation of other musical and historical elements originated elsewhere such as

¹ Regarding the influence of African descendants in this project, according to multiple sources from Spain and Latin America about the origins of Afro-Latin music (De Leon Griego 2016; Ortiz 1965), from the 16th to the 18th century, the Spanish slave trade brought around ninety thousand Africans to Seville, of which ten thousand left for America (Rosales 2016). The remaining eighty thousand African slaves settled mostly in Andalusia, and within their possibilities as slaves they introduced their musical expressions enriching the music of the Iberian Peninsula - such as the African dances during Corpus Christi since the 14th century (Bejarano Pellicer 2015); the development of villancicos - Christmas carols - since the 16th century (Rey Sánchez 2010); music and dances as el guineo or cumbe in theatrical comedies from the 16th to the 18th century either in Spain and Latin America (Fernández-Cortes 2007) or even the African influence for the development of fandango and its multiple forms such as verdiales, malagueñas, media granaína, fandanguillo from Huelva, the Catalan rumba or the tanguillos in flamenco, among many other musical styles.

the use of *repentismos* (couplets consisting of octosyllables rhyming the last syllable ABAB, AABA, AABB or ABCB). The use of couplets was largely practiced during pre-colonial al-Andalus and later became the main source of lyrical improvisation in the Iberian Peninsula and across Afro-Latin American popular music such as the Mexican Son jarocho, cueca chilena, marinera peruana, pasillos ecuatorianos or mambuco colombiano among other styles. In Passeggi's composition "Todo resuena en mí", there is a section from which the use of binary and ternary rhythms with clear Afro-Latin connotations is accompanied by traditional couplets with clear historical and poetic connotations from al-Andalus in "de Allacito" (traditional Andean-Huayno carnival song) as follows:

de allacito, de allacito (A), ya viene el carnavalito (A), todos bajan en parejas (B), yo voy bajando solito (A)/ de allacito, de allacito (A), ya viene el carnavalito (A), todos bajan entonados (B), yo solo entono un poquito (A)/ de allacito, de allacito (A), ya viene el carnavalito (A), chacoteando chacoteando (B), solito me voy quedando (B).

The combination of Afro-Latin rhythms and couplets has been highly developed separately across Latin American countries for centuries and the awareness of such historical interaction between different musical cultures provides a valuable historical aspect to the "Music Dialogue" project. In addition to the historical dialogue of Argentinian music for this project, Passeggi includes a great platform for revitalising a traditional "Malambo" - another Afro-Argentinian rhythm including traditional dances in Lincoln - by including video-performances of different people dancing it - elders and even a transsexual citizen. Providing innovative ways of revitalising musical traditions, he named the piece "Malambe" as an inclusive or non-binary form of genderising traditional musical styles. The possibility of considering traditional music that uses such historical elements - Afro-Latin music and couplets - as inclusive has been promoted by musicians like Rodrigo Cuevas or Tanxugueiras over the last decade. In order to vindicate the revitalisation of traditional music as inclusive and as a vital musical element for expressing present dialogues in society, Passeggi paraphrases the words of the Peruvian philosopher, Mariátegui:

"La tradición es, contra lo que desean los tradicionalistas, viva y móvil. La crean los que la niegan para renovarla y enriquecerla. La matan los que la quieren muerta y fija." José Carlos Mariátegui (1894-1930)

[Tradition is, contrary to what traditionalists wish, alive and mobile. It is created by those who deny it in order to renew and enrich it. It is killed by those who want it dead and fixed.]

Polyrhythmic interaction combining binary and ternary rhythms also provided a valuable platform for developing melodic musical styles through the German bandoneon and the use of traditional stringed instruments - Spanish guitar - in tangos such as *Zamba de Lozano* (performed by Villalba and Sandurjo) and present compositions such as Passeggi's *Aire de chacarera* in this project. As a case in point, Gonzalo Villalba, the band's bandoneon and guitar player, states that in *Aire de chacarera*, the bandoneon not only includes the classical implementation of such melodic instruments in Argentinian popular music, but also provides innovative sonorities evoking contemporary ways of approaching the bandoneon, at times as a rhythmic instrument performing a few notes and at times playing short melodies. Thus, the bandoneon moves between traditional and innovative sounds as a way of revitalising musical traditions and evoking the present soundscape of the port of Buenos Aires. As previously mentioned, for Passeggi the relationship between tradition and contemporary should be perceived as a living history of coexistence and not as atemporal or rigid.

It is noteworthy to highlight that there is no research on the historical and ongoing musical coexistence between the aforementioned geographical areas by offering a musicological study of how certain musical styles such as tango arose from a broad cultural circulation over centuries; and how it offered a valuable platform from which to reconsider intercultural music dialogues, historically and in the present. Therefore, this music project offers a potential reconsideration to present music dialogues as a result of the historical circulation of musical cultures.

Stanton (2018: 4) defines such musical encounters as 'musicking the borders', enabling historical and cultural reparations to be reconsidered through music-making. However, to highlight the impact of intercultural music practices as reparatory, from a historical and musicological point of view, it is also important to address the fact that the use of Afro-Latin music evokes coloniality, the extermination or oppression of many indigenous cultures in Latin America, assimilation of a new culture and, through such a colonial context, new musical styles emerged, mainly through Spanish and African descendants (Amoros 2021). Further to this, Afro-Latin cultures were absorbed into an "imagined

mestizo nationalism” - for instance, the foundation of certain trends of Mexican nationalism were based on the image of being the sons of an indigenous woman known as Malinche and Hernan Cortés, created and supported by the middle classes and the intellectual elites in the recent history of Latin America (Harrison 2012: 505). Thus, a significant number of Latin American nations represent Afro-Latin music as a form of cultural and historical reparation in an attempt to disintegrate the notion of coloniser and colonised in national cultures. Nonetheless, beyond narratives of historical reparations, multiple forms of defining citizenship within the North and South or even attempts to define the representation of intercultural music practices, in contrast, in the next section, the notion of multimusicality adds a valuable platform for musicological analysis of tango through music-making by Argentinian musicians across continents. As a result, during the making of this project based on intercultural music dialogues, the mobility of musicians evokes multiple notions of citizenship moving towards historical awareness, historical reparations, and narratives of social and cultural coexistence through music.

Soundscapes of present intercultural music dialogues and the prefix “inter”

In addition to evoking a historical and modern-day soundscape of the Port of Buenos Aires, this project includes experimental pieces inspired by contemporary composers residing in Germany such as Michael Maierhof’s use of balloons, Mathias Kaul’s compositions with toothbrushes and bells, and Marc André’s use of tuning forks and reverberations. Gardella, as the main person responsible for incorporating contemporary pieces into the project, highlights that the idea of recreating contemporary pieces from composers residing in Germany resonates with the idea of embodying music dialogues between Germany and Argentina. Sandurjo includes the importance of not dissociating popular and contemporary musical idioms in this project, providing a unique sense of marriage between cosmopolitan and transoceanic dialogues.

Such contemporary discourse on music reflects the attempt to express through music the acoustic sounds and intercultural complexity of those inhabiting the metropolis across continents (Buenos Aires, Cologne or Bonn) and to highlight three main elements of musical appreciation in contemporary music: improvisation, the manipulation of sound

through new objects used as musical instruments; and the use of electroacoustic effects or samplers.

As a case in point, for Bayley and Dutiro (2016: 32), in an attempt to examine a contemporary piece between Krono Quartet and Zimbabwean popular mbira music, they highlight that the processes involved in intercultural music-making requires exploration of the space between cultures, as defined by the prefix “inter”. Most importantly, “inter” refers to the creative space occurring between musicians. In addition, “inter” promotes the idea of reinterpreting and revitalising music through new musical interpretations of popular music or even the possibility of reinterpreting musical transcriptions from renowned composers - Wagner, Beethoven, or Schumann among others - by musicians from different musical cultures and, as a result, how this can lead to a richer dialogue beyond fixed and Eurocentric (or elsewhere-centric) interpretations of such musical transcriptions. The prefix “inter” provides a new analytical dimension of music aesthetics and intercultural music dialogues.

In this project, “inter” suggests an unknown “no man’s land” as a location in which cosmopolitanism plays a key role during the compositional process of contemporary pieces of Argentinian musicians meeting in Germany; while the notion of “inter” examines the continuous redefinition of music-making using multiple musical idioms (Amoros 2014; 2018; 2024). Contrary to the idea of analysis of music-making through intercultural dialogues, a significant number of studies on intercultural music practices focus instead on the social representation of music, such as the development of jazz in Africa as a form of musical cosmopolitanism (Turino 2000; Feld 2012), the sociological aspects of Malian musicians performing multiple Malian styles in Bamako and defined as Afropolitanism (Skinner 2015), the circulation of music by migrant musicians in Europe (Kiwan and Meinhoff 2011) and more recently by reconsidering music and citizenship as a way of studying musician mobility (Stokes 2023; Turino 2016; Avelar and Dunn 2011). Stokes and Turino highlight emergent issues on the notion of music and citizenship by focussing on cultural interactions with migrant communities, the rise of right-wing parties and environmentalism conditioning musician mobility in European and North American societies, mainly the US. Nonetheless, this project challenges the

idea of music representation by focussing on the importance of highlighting the musical dialogue in intercultural music practices.

Mediation during rehearsals and the performance

In Meintjes' (2003: 8) words: Mediation is a process that connects and translates disparate worlds, people, imaginations, values and ideas, whether in its symbolic, social and technological form. Mediation serves to evaluate the "power dynamics" during the rehearsal and performance of the project *Tango and Argentinian Folklore meet Contemporary Music and Sound Research*. As previously mentioned, the idea of this project is grounded in the possibility of converging three musical styles: experimental pieces (approx. 20 minutes), popular Argentinian songs (approx. 20 minutes) and Carlos Passeggi's piece "El Mundo resuena en mi" (22 minutes). Each of the participants led their specialisation accordingly as follows: Gardella on the experimental; Passeggi on his piece; and the remaining musicians – Massino, Villalba and Sandurjo - on the compositional process and reinterpretation of popular Argentinian songs. Thus, each of the band members found their own personal spaces in which to lead the project. In addition, the collective decisions played a key role in terms of rearranging the pieces during rehearsals. As a clear example, in Passeggi's piece "El Mundo resuena en mi", the ending of the piece was rearranged as per the musicians' agreement to reduce the *finale* to a "meeting point" where the participants sing and play "El mundo resuena en mi" together four times. Nonetheless, the initial piece had a rather complex ending with which the musicians were not entirely comfortable. This type of dissemination of the original piece became rather frequent when the composer found him/herself rehearsing with the musicians.

Another clear example of dissemination falls into Mathias Kaul's compositions with toothbrushes and bells from which Gardella expected a ten to fifteen-minute long piece. However, after three rehearsals, the musicians and author suggested shortening the piece to which Gardella, the main leader of the experimental part, agreed. During rehearsals, the final word was negotiated collectively. As an observer of this project, this type of musical negotiation between Contemporary, Western Classical, and traditional musicians became a significant experience from which other projects could reconsider the collective decisions of musical pieces in the future.

During the performance, due to a lack of monitors and sound engineers attending the technological aspects of the concert such as Passeggi's laptop with electronic samples and the video-performance of "Malambo" - or even the lack of monitors to listen to themselves, the concert was interrupted three times. The possibility of having an extra person dedicated to solving such technical problems would have allowed the musicians to focus more on the performance. For instance, the piece inspired by Marc André's use of tuning forks and reverberations became a real moment of misunderstanding for the performers and the audience because Passeggi's laptop did not activate the plug-in for reverberating the sound properly. A similar problem occurred at the beginning of the video-performance "Malambo" when the computer paused the piece at times and ended up re-starting the piece several times. There was a moment in which other members of the band came to help Passeggi with his laptop issues and it all became rather unprofessional.

On the other hand, there were some positive inputs regarding the way in which the performers dealt with the performance venue, a modern church without much reverb and a high ceiling. The piece performed with bells and toothbrushes in which each of the performers sat in a corner of the church was remarkable. The sound of Mathias Kaul's composition with toothbrushes and bells in the hall transformed into a unique musical experience reverberating around the church.

The mediation of the compositional process and performance of this project reconsiders the positive and negative outcomes of intercultural music practices. Furthermore, mediation questions the balance between the musicological, social, cultural and technological aspects of musical dialogues. Mediation enables us to move beyond the musicological and pay attention to the historical and present-day representation of tango as a dual - popular and contemporary - musical form from which to reconsider the present-day personal and collective musical dialogue of tango by the participants.

Contrary to other intercultural music practices in which there are clear tensions within the musical negotiation and power dynamics across musicians from different cultures, in the present project, as all the participants were Argentinian, the collective decisions where each voice matters resulted in the project's final outcome. Mediation shows that even Argentinian music itself provides a plural and complex web of interactions

between national musical styles and their relationship with the world through the influence of African music, the German bandoneon or even the reinterpretation of Contemporary music by Argentinian musicians living across countries and continents together in this project.

Conclusion

During the making of *Tango und argentinische Folklore treffen Zeitgenössische Musik und Klangforschung* across two continents, music dialogues not only define modern-day intercultural music practices, but also reveal how the revitalisation or reinterpretation of musical transcriptions could trace precolonial al-Andalus, colonial Spain and present narratives of contemporary music within and outside of Argentina. Therefore, this musical project contributes to the interaction between the regionalisation and cultural circulation of music across the world through music making, past and present. As a result, linguistic, poetic, contemporary and musicological relationships provided a valuable platform from which to reconsider the historical dimension of intercultural music practices, cosmopolitanism and the notion of “inter”.

References

- Amoros, Luis Gimenez. "I Play Wassoulou, Jeli, Songhay and Tuareg Music: Adama Drame in Postcolonial Mali, Bimusical or Multimusical?." *El oído pensante* 2.2 (2014): 1-17.
- Amoros, Luis Gimenez. "Music and Islam in the Saharawi refugee camps of the Hamada desert, Algeria: the practice of medej as a syncretic musical evolution." *Muziki* 13.1 (2016): 43-57.
- Amoros, Luis Gimenez. *Tracing the Mbira sound archive in Zimbabwe*. Routledge, 2018.
- Amoros, Luis Gimenez. *Voices on the River Rhine: Multimusicality and "The Unknown Spanish Levant series" in Cologne*. Ad Marginem (forthcoming) (2024).
- Avelar, Idelber, and Christopher Dunn. "Music as Practice of Citizenship in Brazil." *Brazilian Popular Music and Citizenship* (2011): 1-27.
- Bejarano Pellicer, Clara. 2015. Las danzas en la representación cultural española de América y África: mestizaje musical en Sevilla en los siglos XVI y XVII. *Baetica. Estudios de Arte, Geografía e Historia*, 36-37, 205-234.
- Cortes, Vicenta. 1980. Los pasajes de esclavos en Valencia en tiempo de Alfonso V. *Anuario de Estudios Medievales*, 10, 791.
- De León Griego, Antonio G. 2016. *El mar de los deseos: el Caribe hispano musical: historia y contrapunto*. Siglo XXI. México DF: Siglo XXI editores.
- de Landa, Enrique Cámara, and Norberto Pablo Cirio. "Filmando la música afroargentina: Documentales sobre el culto a san Baltazar (1964-2014)." *Trans: Transcultural Music Review= Revista Transcultural de Música* 25 (2021).
- De Souza, Arlindo José Reis. "Os Orientes e Ocidentes de Freyre: tópicos Orientalistas em Casa-grande & Senzala eo Ocidente em Sobrados e Mucambos." *Revista de Estudos Brasileiros* 7.14 (2020): 153-167.
- Bayley, Amanda, and Chartwell Dutiro. 2016. "Developing dialogues in intercultural music-making." *The Routledge international handbook of intercultural arts research*. Routledge, 391-403.
- Feld, Steven. *Jazz cosmopolitanism in Accra: Five musical years in Ghana*. Duke University Press, 2012.
- Fernández-Cortés, Juan P. 2007. "Sonsonetes y cumbés: aproximación a las relaciones de la tonadilla escénica con el nuevo mundo a partir de algunas obras de Luis Misón (ca. 1720-1766) y Blas de Laserna (1751- 1816)", en María Gembero Ustárriz y Emilio Ros-Fábregas (coords. y eds.), *La música y el Atlántico. Relaciones musicales entre España y Latinoamérica*, pp. 437-453. Granada: Universidad, Granada.
- Freyre, Gilberto. "Casa grande y senzala." *Boletín de la Academia Chilena de la Historia* 10 (1943): 158.
- Galeano, Eduardo. "Las venas abiertas." *América Latina*. Buenos Aires, Siglo (1975).
- Goldberg, K. M., & Pizà, A. (Eds.). (2017). *The global reach of the Fandango in music, song and dance: Spaniards, Indians, Africans and Gypsies*. Cambridge Scholars Publishing.
- Harrison, Klisala. "Epistemologies of applied ethnomusicology." *Ethnomusicology* 56.3 (2012): 505-529.

- Klein, Helbert S. 2010. The Atlantic slave trade. Cambridge University Press.
- Manuel, Peter. 2015. The fandango complex in the Spanish Atlantic: A panoramic view. *Música Oral del Sur*, (12)163-170.
- Meintjes, L. 2003. Sound of Africa: Making music Zulu in a South African Studio. Durham and London: Duke University press
- Ortiz, Fernando. 1965. Africanía: De la música folklórica de Cuba. Habana: Editoria Universitaria
- Rey Sánchez, Generosa. 2010. Lenguas y dialectos hispánicos en los villancicos del Siglo de Oro. Edición de villancicos españoles del siglo xvii (1621-1700). Tesis doctoral, Universidad de Salamanca.
- Skinner, Ryan Thomas. Bamako sounds: The afropolitan ethics of Malian music. U of Minnesota Press, 2015.
- Stanton, Burke. "Musicking in the borders toward decolonizing methodologies." *Philosophy of Music Education Review* 26.1 (2018): 4-23.
- Stokes, Martin. Music and Citizenship. Oxford University Press, 2023.
- Thomas, Hugh. 1998. La trata de esclavos. Historia del tráfico de seres humanos de 1440 a 1870. Barcelona: Editorial Planeta
- Turino, Thomas. Nationalists, cosmopolitans, and popular music in Zimbabwe. University of Chicago Press, 2000.
- Turino, Thomas. "Music, social change, and alternative forms of citizenship." *Artistic citizenship: Artistry, social responsibility, and ethical praxis* (2016): 297-312.

Discography

Germán Habana Silva y Enrique Ayona: Música y poesía tradicional de la Costa Chica Volumen 33. Fonoteca INAH, 1967.

Hector Pavez. *Corazon escarcha*, EMI Chile 2008.

Victor Manuel. *El hijo del ferroviario*, 2001.

Filmography

Miguel Angel Rosales. *Gurumbé*. Intermedia Producciones, 2016.

Appendix 1: Extract of Aire de Chacarera

24 **TEMA A** ♩ = 94



vib *mf* *f*
 mar
 ban *mf* 4 4
 bombo RITMO DE CHACARERA
 clap PALMAS DE CHACARERA

Appendix 2: Transcriptions of interviews

Transcriptions from the interviews held on the 21st of October via Zoom to the participants and how they relate to the Project Context (translated from Spanish into English)

Carlos Passegi: Composer and percussionist from the Lincoln Conservatory (Argentina), retired as a teacher and now dedicated to personal composition.

Passegi emphasizes how Latin American popular music from different regions incorporates the polyrhythmic interplay of 6/8 (ternary) versus 2/4 (binary), especially in Chilean cueca, Peruvian marinera, Ecuadorian pasillo, Colombian mambuco, and Mexican son jarocho.

Alberto Williams, from the early 20th century, had a post-romantic and somewhat nationalist approach, with elements of Alberto Ginastera's malambo, not only tonally but also atonally. Passegi enjoys working with seconds and adapts well to dissonances, especially seconds, likely influenced by his percussion background. What unites us in this project is the Latin American rhythmic dialogue, which also extends to melody.

Fernando Massino: An Argentine percussionist from Buenos Aires who has been living in Denmark for 17 years. His work focuses on performance rather than composition, with a strong emphasis on creating musical spaces in Copenhagen. Though primarily involved with traditional instruments, his background is in rock, and he has also studied classical music. He arrived at traditional percussion through study rather than heritage. However, these musical traditions are living entities, and the only way to keep them alive is through experimentation. He completed a BA in world music in Sweden, where he connected with Nordic musical traditions.

He remarks that Nordic music comes from a different tradition with distinct codes—lacking traditional percussion yet still possessing rhythmic elements. His encounters with diverse musical traditions have been deeply enriching. Personally, what attracts him to this project is exploring the similarities between Argentine and Mexican music while engaging with Carlos' contemporary elements, such as seconds on the marimba. He approaches the project with curiosity rather than fear, eager to experiment with sounds.

Marisa Alvarez Alcocer: A Mexican singer based in Dortmund, performing with Mexkultur for the past six years. Originally from Querétaro, her roots lie in pop (Luis Miguel) and rock, influenced by her parents. She previously lived in Texas, where she found the experience exciting despite the difficulties faced by other Mexicans. She has also lived in Canada and France.

She is particularly interested in fusing Mexican music with other styles and highlights a piece where "La Bruja" is combined with the Turkish darbuka. She finds Carlos' project compelling due to the intersections between chacarera and son jarocho. She also

appreciates the participatory aspect of dance, allowing everyone to engage, even those without an instrument.

Gonzalo Villalba: A professor at the Conservatory in Pergamino while also teaching at the Lincoln Conservatory. In 2008, he began studying bandoneon, including studies in France. Recognizing the bandoneon's adaptation into folk traditions, he sought to explore it from a different perspective, which led him to Paris. He believes it is crucial to investigate the bandoneon in contemporary music, incorporating non-traditional playing techniques and sounds.

He is excited that this project will explore the bandoneon in both folk and contemporary contexts, as well as its interplay with percussion.

Project Contextualization

There is significant information in the project's contextualization. As a composer, Carlos draws inspiration from urban environments and port cities. For example, the bandoneon arrived in Argentina as a German instrument originally designed as a portable organ for funeral marches with religious connotations. However, it was later adopted in Buenos Aires' brothels and low-class venues. This evolution is also linked to Montevideo, Valparaíso, and Havana—ports that share similar dynamics with urban settings. This imagery speaks to the multiplicity of influences one encounters in a city, evoking a fascination with immersion in different soundscapes.

Fernando adds that this contextualization is inherent in the musicians themselves—their musical backgrounds already reflect these influences. The project provides a space to integrate and build upon these existing musical dialogues.

What Contemporary Elements Add to the Project

The incorporation of contemporary elements expands the project's sonic possibilities and timbral substance, a process that began in the 21st century with sound experimentation and noise music. Composer Marcelo Toledo, for instance, works with acoustic instruments but ultimately generates electroacoustic sounds. In contemporary music, timbre serves as a starting point for musical exploration.

The project seeks to expand the timbral range of traditional instruments, such as the bombo legüero. This includes working with spatial effects, modulated echoes, filter processing, reverbs, and granular synthesis—where recorded samples are cross-faded or layered to create evolving textures. Another approach involves using archival recordings of poets' voices.

Marisa notes that electronic elements have unique characteristics and applications. Electronics serve as both a platform and a powerful instrument. She herself uses a loop station creatively but emphasizes the importance of maintaining control over the electronic elements rather than letting them take over.

Relationship with Sheet Music

Marisa mentions that Carlos created a diagram to help her read the sheet music, as she does not read traditional notation.

Gonzalo suggests writing with an erasable approach since reading the music can sometimes be complex. In this project, the bandoneon nearly transforms into a different instrument altogether.

Fernando adds that he initially struggled with the sheet music and sent Carlos videos of his progress in reading the notation. The work itself is almost several pieces in one—20 minutes of music, all fully written. Despite having everything notated, his biggest challenge was not the score itself but finding structural anchors in the marimba. While the piece is not technically difficult, making sense of the notes and their relationships proved challenging. However, he believes Carlos' notation is excellent—it follows traditional notation while providing individual performers with structured anchors that allow for adaptability.

Carlos comments that the score should be viewed more as a reference for melody and rhythm rather than a rigid framework. The goal is not strict adherence but rather infusing the music with swing and expression. In the context of contemporary music, the score resembles a visual artwork rather than a conventional composition. Here, the score serves as a starting point for negotiation, a process that unfolds during rehearsals (as Fernando adds). Even in more traditional pieces, much of the music is conveyed through explanation rather than notation—providing a reference and intent rather than strict performance instructions. This balance between freedom and structure presents both the greatest challenge and the most rewarding aspect of the project.