

KNOW ABOUT THE MUSIC

ALL PIECES WRITTEN BY QUIQUE SINESI

(except for *Soltando Amarras & Gricel*)

SOLTANDO AMARRAS,
Vidala & Carnavalito
(Free from Bounds)

QUIQUE SINESI & MARCELO MOGUILVSKY

Free from Bounds was written with Marcelo Moguilevsky ("Mogui"), a wind instrument virtuoso player. This work was recorded for the prestigious Guitarras del Mundo Festival, Argentina, 1988. It is based in rhythmic elements from the Altiplano. There is an element of improvisation and combination with other rhythms such as, the *vidala*, a slow dance from *Salta* and *Santiago del Estero*. Also *vidala* is a song which expresses deep emotions, tragic sometimes, and the words refer to love, as a theme and the music is sad.

LA MAGIA ESTA DENTRO TUYO,
Air of chacarera and zamba
(The magic is within you)

This piece rests in the simpleness of its melody always with a permanent reminiscence of Argentine folklore, that is to say, with an air of a slow *chacarera* and *zamba* from Northern Argentine. *Zamba* comes from the word *zambra* alluding to a Moorish feast. It is a roguish dance with loose couples; where the man wishes to seduce the woman and follows her around showing his skills as a dancer. This piece has opened

harmonies and the valuable contribution of the *Zampoña Cromática* played by Sergio Terán.

MICROTANGOS: PART I (Series of short modern tangos)

- a) Noche (*Night*)
- b) Microcentro (*Microcentre*)
- c) Subte (*Tube*)
- d) Milongueado
- e) Ciudad de Máscaras (*City of Masks*)
- f) Esquina (*Corner*)

Tango is the rhythm which best represents the sound of Buenos Aires and is the starting point for *Microtangos*. With this title Quique Sinesi recorded a CD for *Acoustic Music*, German label. *Tango* is a dance of embracing couples with an obvious dominance of the male over the female, the characteristics of the dance is the contrast between the very active male and the apparently passive female. The *tango* originated from 1800 as a modification of *tango Andaluz* which came up in Argentina around 1888, its choreography is symbolic of the *arrabal* culture for the mannerisms and style of the *compadritos* which are reflected in their dance style; he was a kind of popular hero similar to "Don Juan" and a pin up in the early districts of Buenos Aires. It is also noticeable the African influence in the music, such as the *candombe* (popular fiesta) of black people who settled in Río de la Plata where expressions came up such as *Tanga catange* and *Ronda catonga*, from the voices *tonga*, *tango tonga* came the word *tango* with the actual meaning, which is the

language of Argentine people. But around 1889-90 there appeared tangos composed and edited in Buenos Aires for professional nationals. As far as the present is concerned *Microtangos* is a series of small short pieces which include rhythmic elements taking styles and urban modern sonorities representing images in contrast, perhaps inspired by routes already covered by two great *bandoneonists* and composers that have made tango universal, they are *Astor Piazzolla* and *Dino Saluzzi Sinesi* both incorporated percussive resources and contemporary guitar expressions in their compositions.

HOJAS DE ABRIL, *Air of Zamba*
(April Leaves)

The classical *Zamba* is a rhythm in 6/8 and 3/4 and it came from Chile via the province of Mendoza. The structure of the *zamba* has two parts consisting of three periods preceded by an introduction of eight bars. Each period has the same structure containing four phrases of two bars each and the instrumentation emphasises the graceful quality of the dance. The *Zamba* combines outstanding poetry with extraordinary music and it requires an incredible inspiration and knowledge of Argentine landscape from the composer. Quique wrote this piece with an air of *Zamba* in mind which includes a fixed and formal structure. It is originally played in the guitar accompanied by a *bombo leguero* (drum). Drums are one of the percussion instruments most used in the interpretation of folk music. In this case we