

have a slow rhythm opened to improvisations in some sections.

HUAYNO DEL RIN, (*Huayno*)

From a Peruvian point of view Huayno originated in settlements of half-breed groups established in the Andes, and is one of the most divulged expressions of popular music. It could be danced at home due to the character of its choreography: single and in couples. It has numerous variations and according to Josafat Roel, "El wayno del Cuzco", 1959, there is a huayno of middle classes, of common people (*plebe*) and of the indigenous in the Cuzco region; we could identify a regional identity too. But José María Arguedas in "Canto quechua", 1938, told us that the indigenous wayno is epic and simple and is sung in *kechwa* whilst the half-breed *huayno* is melodic and soft, and generally interpreted in Spanish. However

ANDANDO, *Candombe* (Walking)

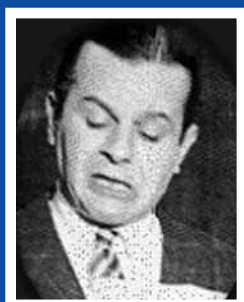
Candombe is a drum based rhythm originated amongst the Afro-Uruguayan people who settled in today's Montevideo around the XVIII century; ethnic groups such as the *Yorubas*, (Nigeria), *Bantú* (Congo and Angola), *Ewe-Fon* and *Fanti-Ashanti* (Dahoney) and *Male or Mandinga* (Sudan) arrived as slaves in the Americas and culturally influenced the whole of the continent. Later they mixed with local groups and this was the base for the social and racial inheritance we received from the Colony's period; and they have contributed so much to our culture leaving behind a distinctive impression specially in *Río de la Plata* the coastline of Uruguay and Argentina. The rhythm is based on Bantu African drumming with some European influence. Its origins lie in the Kings of

GRICEL, *Tango* MARIANO MORES, *music* JOSE MARIA CONTURSI, *lyrics* *arr. by Quique Sinesi*

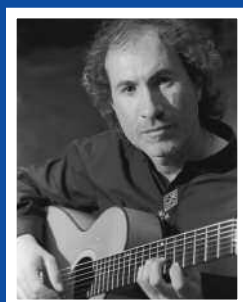
The *tango* is Argentina's cultural contribution to the world. By 1913 it became an international phenomenon in Paris, London and New York but it took several years for tango to become socially acceptable in Argentina. *Gricel* is a traditional tango written by the famous pianist and composer Mariano Mores who with his spectacular style imposed his own way of orchestral conducting; he dressed *tango* with smoking and took it to the world. He wrote the music in 1942. The lyrics are by Jose Maria Contursi and refers to a lover who failed to care how good *Gricel* was and left her, but he made a mistake because he did not forget her and when he came back looking for her, she no longer remembered him. *Gricel* has



Mariano Mores



José Maria Contursi



Quique Sinesi



Marcelo Moguilevsky



Hermeto Pascoal

both variations maintain a distinctive characteristic trait which is a binary (*time two-four*) structure and rhythm composed of two musical phases (AB) which are repeated *ad libitum*. But nowadays is a free musical genre that could be interpreted in a traditional peasant context to relieve one's feelings and as a means of amusement. *Source: La Música en el Perú, Juan Carlos Estenssoro, Enrique Pinilla and Raúl Romero, 1985.* Quique wrote this piece to pay homage to the city of Köln in Germany, as well as to the river which goes through it; and the *huayno* was the chosen rhythm with a melancholic sonority and typical harmonies and cadences.

CAMINO DE TIERRA, *Air of Chacarera* (Road of dust)

The *Chacarera* is a roguish and cheering folk form danced by independent couples doing close turns and short steps. We have to bear in mind that by 1930 dancing in couples was already established; for example several couples could be on the dance floor but they were not related to each other. In addition folk dances are historically linked to the place where people live; it is usually performed with *bombo* which is a double headed drum found throughout the Andes and is made from hollowed tree trunk and played with a stick striking both the skin and rim. The *Chacarera* is a popular dance which originated in northern Argentina and in this case is very fast and joyful and is performed with *charango* an instrument with ten strings of Bolivian origin.

Congo ceremonial processions from the period of African slavery in South America which incorporated other musical forms such as, the Cuban *son* and *tumba* and the Brazilian *maracatu*; not only that, but *candombe* also fed other styles such as *tango* and *milonga*. *Andando* is another song where the melody is important. Quique evokes the atmosphere of the *Candombe* which could be combined practically with every tendency and musical style such as folk music, rock, jazz and popular song, that is to say, with other melodies of the world.

INTERVAL

TARDE DE LLUVIA EN KÖLN (A raining afternoon in Köln)

Argentina and tango are virtually synonymous in the mind of audiences attending concerts which includes tango rhythm in the programme. It has become today most popular since it was made a success in the 1920s and since then it has been the country's vast musical treasure. *Tarde de Lluvia en Köln* was inspired in the *Tango* melody combined with *Jazz* in its conceptual aspects to present the theme. It leaves a space for improvisation and re-exposition at the end of this theme. This piece was recorded in duo with Sinesi and the legendary *Charlie Mariano* in a CD entitled *Tango para Charlie* for the Enja Records label.

become one of the most well known classical tangos for its beautiful melody. Sinesi plays his own arrangement for piccolo guitar, a small instrument with six strings tuned with a 5ta higher than the normal guitar.

- MICROTANGOS: PART II
(Continuation of the *Microtangos Series*)
a) Avenida (*Avenue*)
b) Semáforo Invisible (*Invisible Traffic Light*)
c) Sombras y Luces (*Shadows and Lights*)
d) Aires (*Airs*)

The word *tango* was not only used to name the dance but also the drums and places where religious rituals were performed. The dance as such was enthusiastically taken in by fashionable European circles around 1915; it was Carlos Gardel, an extraordinary figure, who brought it directly from Buenos Aires to Paris and was about this time when its music and lyrics became intensely melancholic. He contributed to transforming it from its strictly dance character to a song type of social-cultural significance with which Argentines of different social background could identify. Now in the present Quique Sinesi has added his personal touch by combining tango music with jazz, and tonight we will be listening to his *Microtangos II*, which is a continuation of the first part series, he played them just with the guitar.

DOS SOLES, *Air of Chacarera* (Two Suns)

It is said the *characera* is originally from Europe but transported to Perú and later to