

Argentina; it had its revival in late 1960 with a particular emphasis on poetic song writing. It was sung in honour of country girls who works in the *chacra* (small cultivated land); and in this case the source of inspiration is the *characera* rhythm which took form in Santiago del Estero. It has fresh images of nature that he rendres authentically and fresh in the music. But in here does not follow formal lines of traditional harmonies. The author has the *chacarera* rhythm in mind all the time, even when improvisations take place just in the middle of the piece.

MILONGA PARA HERMETO,
(*Milonga*)

The *milonga* origins are similar to that of Uruguay's *candombe*, it appeared in Argentina in the second half of the XIX century and its rhythm is quick and upbeat and has an ebullient rhythmic sound due to its African roots. The *milonga* was born in Argentinian and Uruguayan pampas and fused Spanish guitar from country gauchos with a variety of folk music from urban centres, (Buenos Aires and Montevideo), with Afro Cuban *habanera*, *mazurkas*, *waltzes* and *polkas* and with the music and instrumentation of former African slaves. There are two kinds of *milonga*, one which is slow called *sureña* and originated in southern

Argentina and is used to accompany improvisations of recited *cifras*; the other one, is the quicker *milonga* from Río de la Plata which develops its own dance. *Milonga for Hermeto* is based in the quick *milonga* rhythm and was inspired and dedicated to the talented and multi-instrumentalist Brazilian composer Hermeto Pascoal.

DANZA SIN FIN, *Sergio Terán,*
Voice & Percussion
(*Endless Dance*)

In *Endless Dance*, Quique has the opportunity to show his skilful guitar playing transmitting how he enjoys performing his own music. He has the facility to translate the sound of the local language into the contemporary guitar, searching at the same time for his own identity as a musician. *Endless Dance* refers to the *dance* of the heart from that part of us which needs to be in touch with beauty, in this search "we musicians attempt to reach the sounds that are dear to our emotions, so we express, communicate and be in touch with the "magic" said Quique Sinesi in his own words.

ALTA PAZ, *Huayno*
(*The Upper Paz*)

Huayno is one of the best known Bolivian, Ecuadorian and Peruvian rhythms, a genre

free from religious connotations that could be played in any place, an occasion and is not tied up to any specific context. This is the reason why it is so well divulged at a national level and it has the inclination to homogeneity for several religious groups have the tendency to identify with *huayno* music. *Alta Paz* intends to pay homage to La Paz city in Bolivia its culture, ways of life and it develops into the Andean sound pentatonic typical of this land, with moments of free structural



José M. Contursi behind President Peron with Canaro, Juan de Dios, Filiberto, Francisco y Hector Lomuto in Sadaic.

periods introducing step by step into the slow *huayno* rhythm, rhythmically growing in the piccolo guitar with a strumming similar to the sound of the *charango* until is finished.

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SERGIO TERÁN

Graduated from the National Conservatoire of Music, U. de Chile. Speciality *Flauta Traversa*. He was under the supervision of Kiko Adana (saxophone), Carlos Botto (harmony), Elvira Savi and Federico Heinlen (chamber music) and Carmen Barros (folklore).

He has been a member of several Folk Groups including Wampara, Ortiga, Maipú and Matucana, and has also performed in trio with Quique Sinesi, and Pablo Paredes.

He has toured all around South America and in Europe: Denmark, Switzerland, Holland, Germany: with Kölner Philharmony, Frankfurter Oper, Jazz Festival in Roskilde (Denmark), at the Jazz Festival in Friburgo (Italy) and many other folk festivals.

He has made a number of recordings: *Ritual*, Matucana Feat: Charlie Mariano (1999, ANA Records); *Isla Negra*, Matucana Feat: Charlie Matucana & Alex Acuña (2000, CYM) and *Viaje Latino-americano*, with Quique Sinesi and Pablo Paredes (2000, Valve-Hearts).