

ARGENTINA, ANDES & PERÚ NEGRO



ARGENTINA



REGIONAL FORMS

- Chamamé is accordion/guitar music from the Northeast and includes several styles: polca, vals, rasguido doble and chamamé
- The Chacarera is from North Eastern Argentina, and is also popular in Bolivia and Paraguay
- Zamba is a slow, melodic form, and features the guitar and the bombo drum

“A MI CORRIENTO” (CHAMAMÉ)



**CHACARERA
DANCERS**

“LA COLORADA” (CHACARERA)



**CHAMAMÉ
DANCERS**



**ZAMBA
DANCERS**

ZAMBA



**MERCEDES
SOSA**

“ZAMBA POR VOS”



**BOMBO
DRUMMER**

ORIGINS OF TANGO

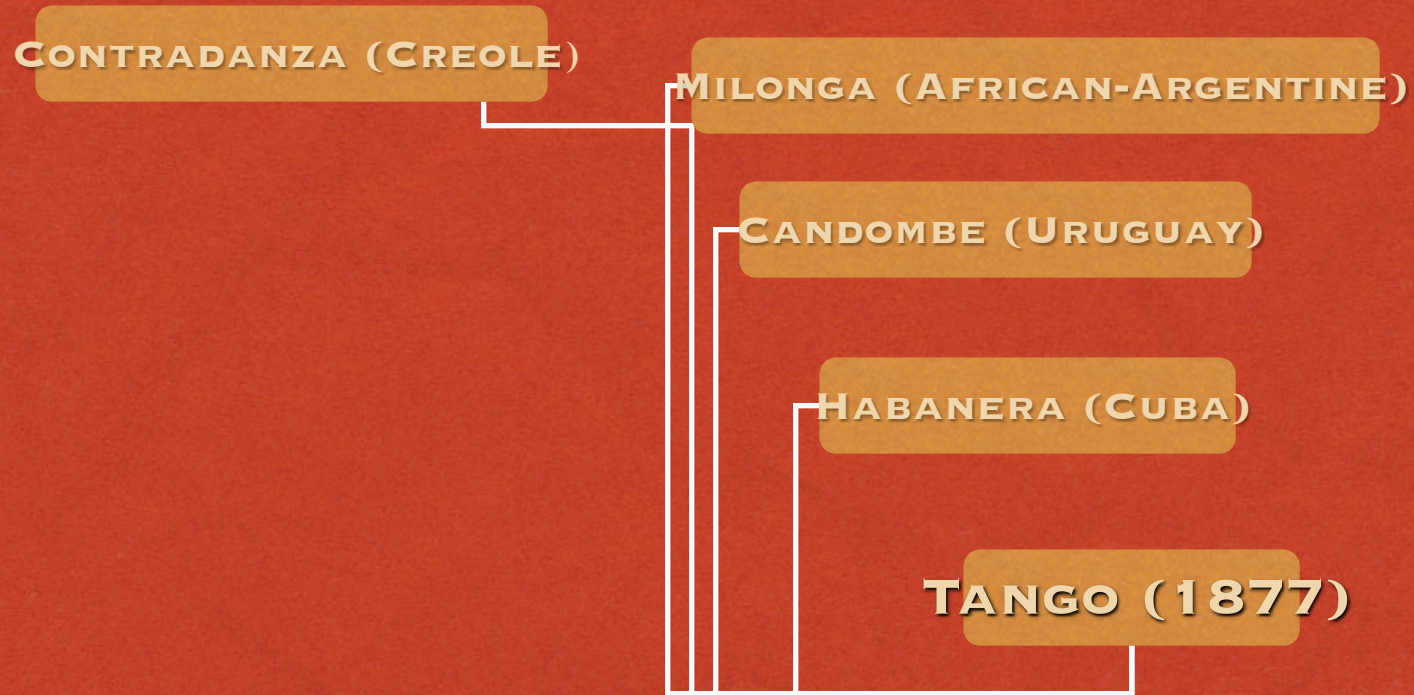
CONTRADANZA (CREOLE)

MILONGA (AFRICAN-ARGENTINE)

CANDOMBE (URUGUAY)

HABANERA (CUBA)

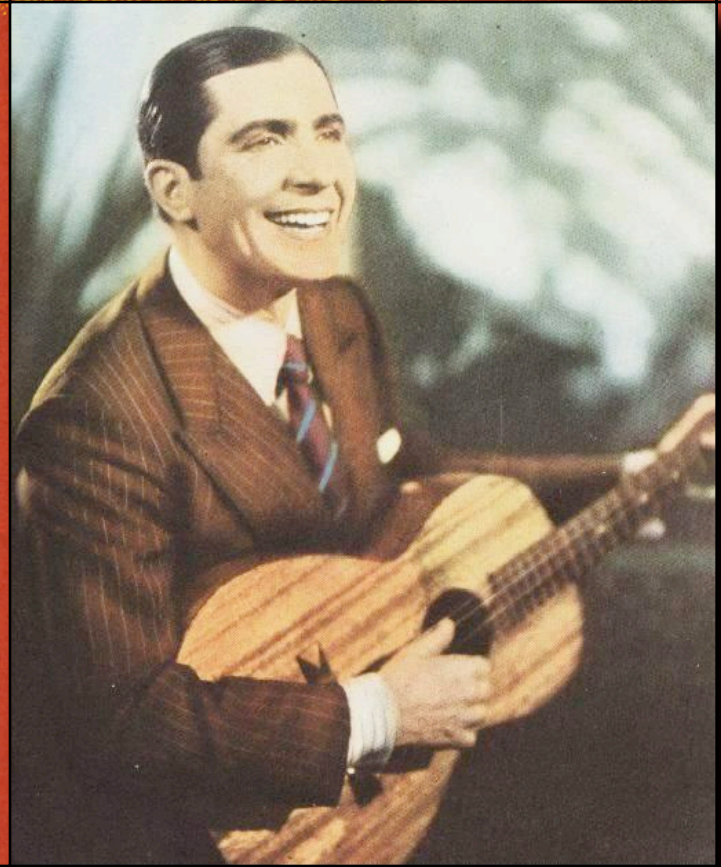
TANGO (1877)



THE TANGO & ITS ORIGINS

- The Tango is from Buenos Aires, but it has many predecessors, including the Creole contradanza, the candombe from Uruguay, the Afro-Argentine milonga and the Cuban habanera
- While its predecessors used drums, the tango evolved without them
- The word tango comes from the Ki-Kongo word meaning “to move in time to the beat”
- The tango originated in the brothels, and emerged as a dance around 1877
- It was first danced by men, then evolved into a male-female couple dance
- By the 1920s, the tango song evolved, and saw its Golden Age between 1920-1950

TANGO ICON CARLOS GARDEL

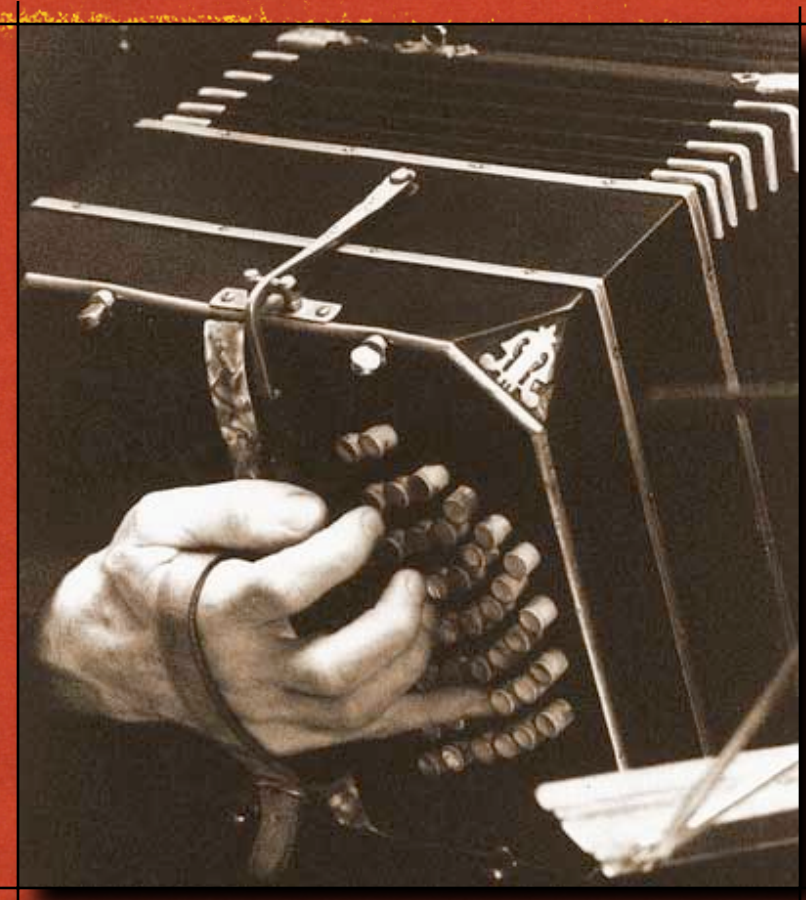


“MADRE HAY UNA SOLA”

TANGO INSTRUMENTS

- Tangos were performed at first on guitar, then various instrumentations
- One of the primary instrumentations is the sexteto, consisting of:
 - 2 bandoneones
 - 2 violins
 - piano
 - bass or cello

“ADIÓS NONINO”



BANDONEÓN

TANGO SEXTETO



**SEXTETO
MAYOR**



**SEXTETO
CANYENGUE**

“LA CUMPARSITA”

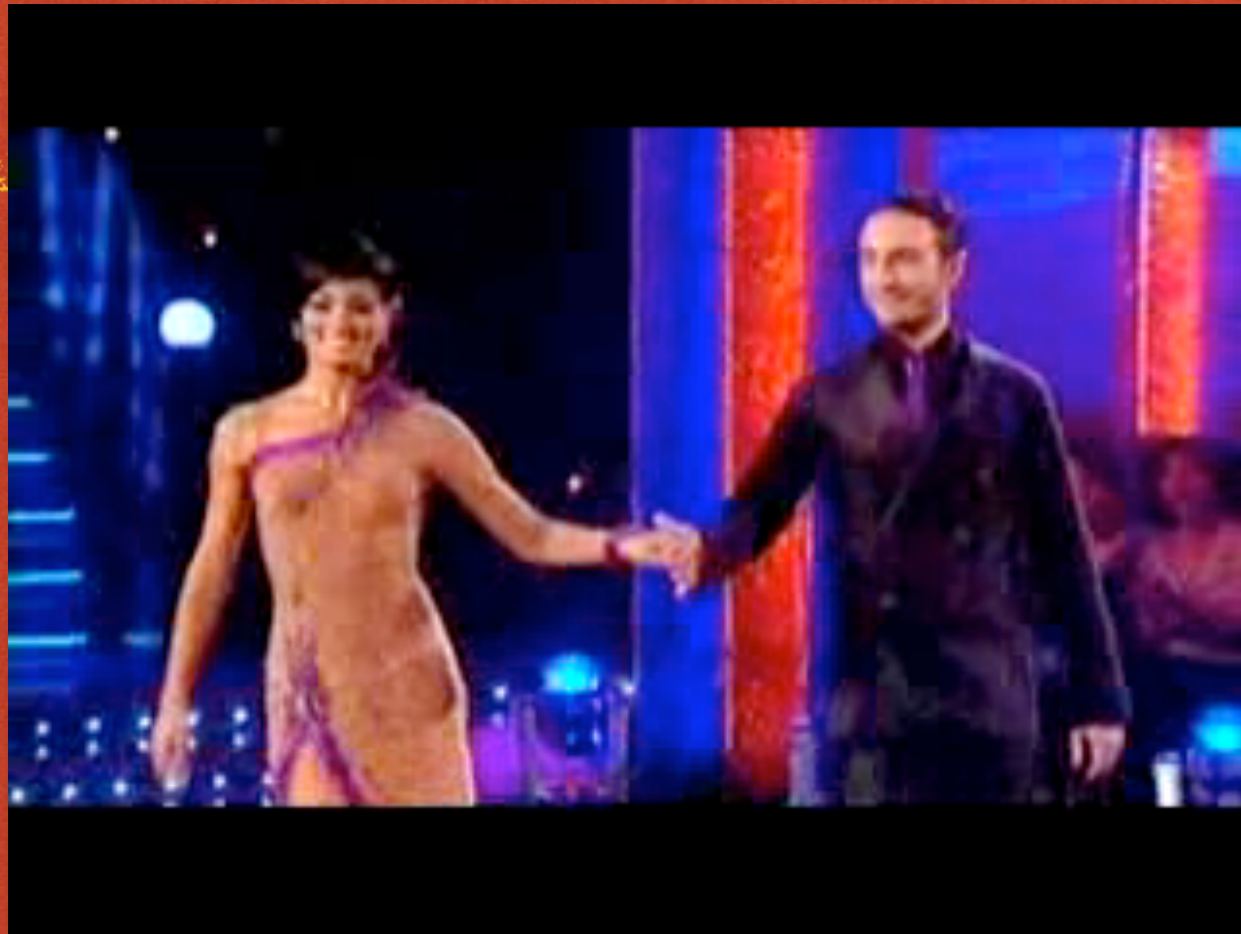
TANGO: VERTICAL EXPRESSION OF A HORIZONTAL DESIRE



SHOW TANGO (BOTTOM 2) VS.
CLASSIC TANGO (TOP, R)



TANGO CIRCA 1930S



**SHOW TANGO
TODAY**

FROM POLITICS TO THE AVANT GARDE

- In the 1930s and 40s, Argentina went through tumultuous political times, and tango was often at the center of the storm
- By the mid 1950s, tango music began to evolve, incorporating more modern harmony
- While the dance remained popular, serious musicians began developing a fusion of the tango with other genres
- Astor Piazzolla is considered the father of the Avant Garde tango

ASTOR PIAZZOLLA



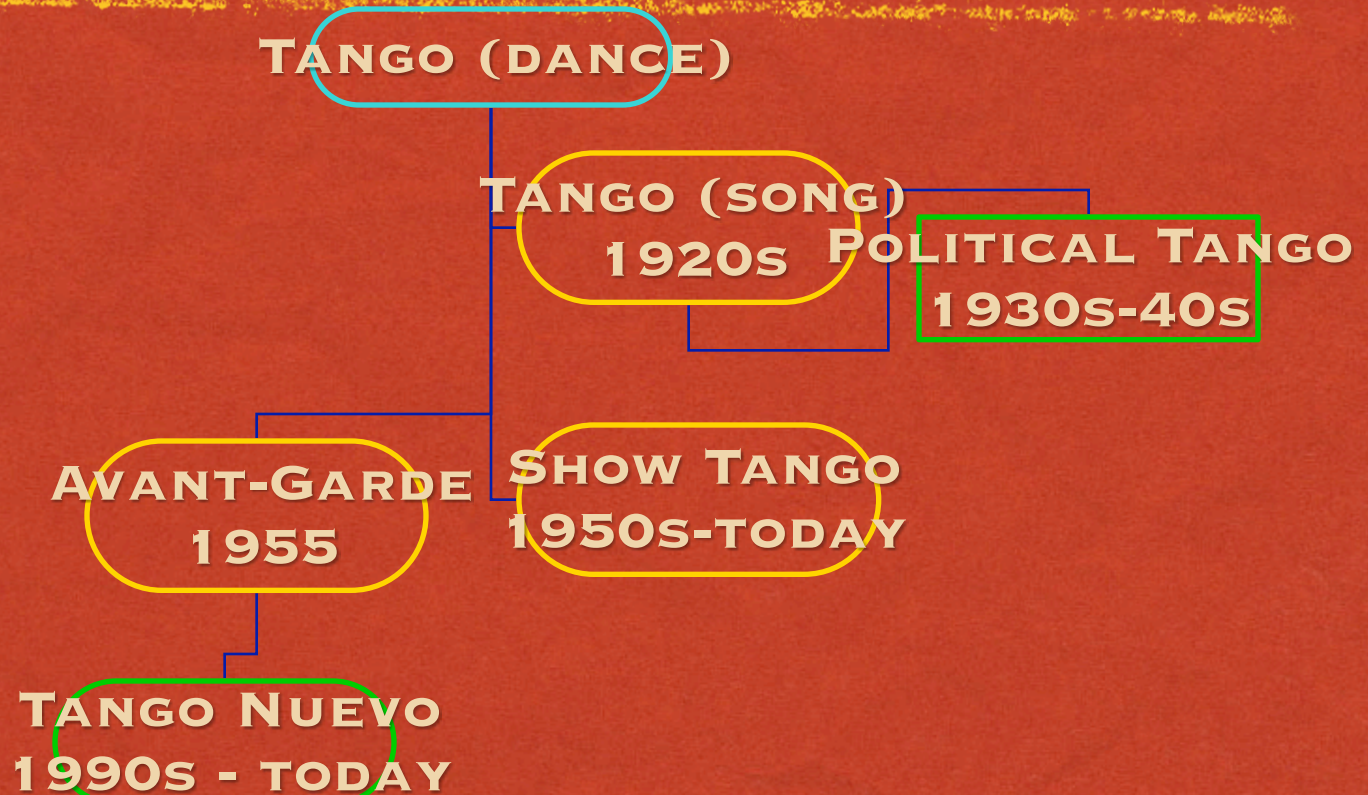
“TANGUEDÍA III”





“MUERTE DEL ANGEL” ~ ASTOR PIAZZOLLA

TANGO EVOLVES



TANGO NUEVO OR NEO TANGO

- By the late 1990s, drums re-emerged in the tango largely due to hip-hop beats, as well as the Uruguayan candombe, into a hybrid style called Tango Nuevo



URUGUAYAN CANDOMBE DRUMMERS

“MI BUENOS AIRES QUERIDO”

GOTAN PROJECT



“CHUNGA’S REVENGE”



GOTAN PROJECT

BAJOFONDO

You Tube

THE ANDES



MACHU PICCHU

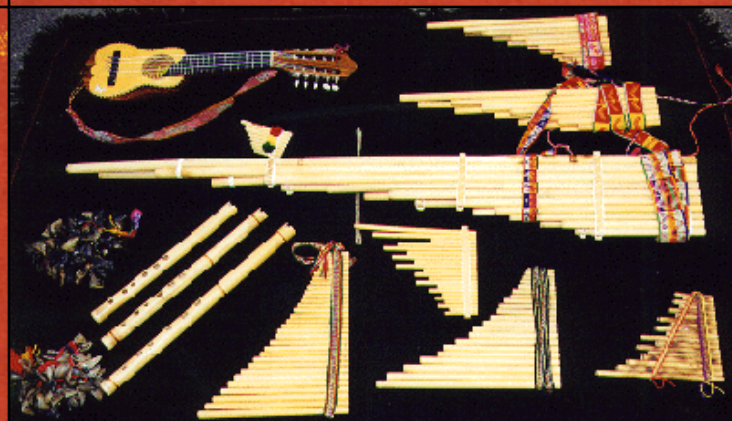
ANDEAN MUSIC

- The Andes Mountains cover a vast portion of South America, and Andean music is heard in several countries including Perú, Bolivia, Ecuador, Northern Chile and Argentina and Southern Colombia
- Silver and Gold were the desirable commodities, and the land was exploited – as were the people
- Music was a vital part of Incan life and communication, as there was no written language

MUSIC IN LIFE AND RITUAL ~

- Music tied to harvest festivals, carnival or patron saint celebrations, as well as healing, mourning and even battle
- Simple rhythms
- Melodies are mostly pentatonic
- Instruments consist of drums, percussion and flutes; prior to the conquest, there were no stringed instruments in the Americas
- Andean music can be described as a “heartbeat rhythm with a beautiful melody”

ANDEAN INSTRUMENTS



CHARANGO, ZAMPOÑAS, CHULLUS & QUENAS



CHARANGOS



ZAMPOÑAS (PANPIPES)

THE QUENA



HUAYNO

THE BOMBO



SOME ANDEAN RHYTHMS

TRADITIONAL KANTU

- Yaraví – slow and mournful w/ 2 quenenas
- Huayno – one of the most popular styles
- Kantu – Callawaya Indian healing music
- Diablada – played for Virgen de los Peñas in Northern Chile
- San Juanito – played during Carnaval de Oruro in Bolivia
- Tinku – traditional Peruvian battle dance
- Saya – used for caporales, a Bolivian slave dance

THE TINKU – BATTLE DANCE



“EL TINKU” (VICTOR JARA)



THE TINKU IN MACHA, BOLIVIA

CAPORALES



(SAYA RHYTHM)

AFRO-PERUVIAN MUSIC

- African slaves were part of Peru's coastal population, but were prohibited from playing drums
- Box drums called cajones were developed in place of drums; other instruments include the Spanish guitar, the quijada (jawbone of a mule), the checo (gourd drum), and later, the bass
- Afro-Peruvian styles incorporate African polyrhythms and call-and-response singing, Spanish Flamenco influences, and slave themes

AFRO-PERUVIAN INSTRUMENTS



QUIJADA AND CAJONES



THE QUIJADA

AFRO-PERUVIAN STYLES

- Festejo – up-beat and syncopated, one of the most popular forms for dancing
- Landó – slow and elegant, in 6/8 time
- Marinera – 2 distinct styles, more Spanish origins
- Cumanana – free verses, for singer & guitar
- Socabón – slow and sentimental, highly poetic form for singer & guitar
- Jarana – more Spanish origins, in fast 6/8 time

“PALOMA NO HAY QUIEN TE COMA” (MARINERA)

DANCES



“TIO GOYO” (FESTEJO)

AFRO-PERUVIAN ARTISTS

“JOLGOÑO DE LOS NEGROS”



CHABUCA GRANDA



EVA AYLLÓN



LUCILA CAMPOS & ARTURO ZAMBO



SUSANA BACA

PERÚ NEGRO

LOOKING AHEAD

- Nueva Canción
- Music in Central America

