



Artistic Research Report

Submitted in partial fulfillment of the requirements for the degree of Master of Music

April 2025

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Title of the research: Mother of the unlikely: the unifying nature of the milonga

Artistic Research Question: How can I incorporate aspects of the milonga genre into my compositional and performance practice in a personal way?

Keywords: Argentina, Milonga, Composition, Performance, Afro-Argentine History

Acknowledgments

First and foremost, I want to thank my family: Ana, Valentín, Guadalupe, Tam, Gabriela, Nelly (in memoriam), Claudio and Pablo Méndez, and Dave Douglas. Your support and guidance are a blessing. I am also grateful to my research coach, Stephen Meyer, who diligently and patiently guided my work. To my teachers Álvaro Rovira Ruiz, Connie de Jongh-Grout, and Udo Demandt, and to my APL coaches Marc Van Roon, Stefan Lievestro, and Nils Van Haften. To MuWo Basel and the musicians of Crazy Science, who were fundamental in the final stages of this research. To authors Norberto Pablo Cirio and Coriún Aharonián. To all the intellectuals, artists, and activists who are contributing to the acknowledgement and respect of Afro-Argentine history and present.

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1 Abstract

Throughout my career, my work has been dedicated to incorporating aspects of Argentine traditional and popular music along with those of Western Classical Music, Jazz, Northern and Sub-Saharan African music, Argentine Rock, and Pop. In the case of this research, I continued and deepened the work I started more than ten years ago with my project *Dingungu*, which focused on highlighting the African presence within Argentine music. Although the album had a great component of historical research, I did not have the tools to articulate it into academic writing, which was added to the fact that Afro-Argentine history was and still is a difficult area of study, facing backlash and ideology-related omission throughout Argentine academic and political history. This project of artistic research has allowed me to conduct a thorough exploration of this aspect of the cultural and historical identity of the country while providing inspiration to compose, arrange, and record six new pieces of music.

2 Introduction

2.1 Motivation and Goal

I am a composer, singer, guitarist, and poet from Argentine Patagonia. In 2018, after achieving significant milestones in my career—writing, producing, and recording my first professional record, *Dingungu* (2016), my first international tour, receiving a full scholarship to a prestigious art residency in Canada, and earning my undergraduate degree—my country was experiencing a great economic, social, and political crisis that continues to this day. Propped up in my youth, I left for Europe with nothing but a backpack, 400 euros, and the privilege of dual citizenship, leaving behind my home, my language, my family, and the landscapes I love. I would spend over four years without seeing them again. It was a courageous attempt to find a place in which the conditions for living as a creative artist were better.

In my travels, I lived through contrasting things that affected me deeply. The harsh conditions at the beginning of my journey confronted me with feelings of exhaustion and despair, but I could also ratify the beauty of life in closeness to nature, understanding how the complexity of human existence dilutes itself in its light. Although I spent practically two years without music, my commitment to my craft remained. I recorded my second album funded by the savings I made as a full-time worker at a mountain cottage in the Bavarian Alps. Most importantly, I was able to apply to different universities, something that was too expensive to do back home, and I received a full scholarship to attend the New School in New York City, opening a new chapter in my life. I managed to return to my artistic practice. In 2021-22, I wrote, arranged, produced, and recorded my third studio album, *APFUS*, currently in the mixing process, with production by the acclaimed jazz musician Dave Douglas. After this, I found myself again with an itinerant and uncertain life.

When I started this research, I felt that my state as a musician was that of 'rehabilitation.' It had been years since the last time I practiced my instruments with constancy. This project aimed to reconnect with my musical practice by continuing the work I had been developing throughout my discography, in which I incorporated elements of the traditional popular music styles of my country in personal ways, longing to contribute to a better understanding, expansion, and enrichment of the way we think and practice this music. Having worked with several styles in the past, I was excited to add the milonga to that framework.

I intended this research to lay the foundations for a new record production. I aimed to gather information and develop experiments to craft a narrative exploring the rich cultural phenomenon of the milonga, a polysemic term present in at least three countries: Argentina, Uruguay, and Brazil. The milonga uniquely bridges both rural life and urban settings, an unusual connection in a highly centralized country such as Argentina. It also holds a strong relation with the African history of the region. This interplay has led me to view the milonga as a "mother of the unlikely," capable of embracing seemingly antagonistic aspects of our national and regional identities.

The goal of the Research

- Finding ways to introduce aspects of the milonga into my work by composing new music in a personal way, relating the performances and compositions to my musical background.
- Exploring different instrumentations and ways of writing (for band, solo guitar, etc.).
- Gaining knowledge that could be incorporated into my overarching project, *Dingungu* (2016).

2.2 Contextualization

When I began writing this Artistic Research proposal, I planned to continue the work initiated with *Dingungu* (2016),¹ delving into Argentina's traditional music to highlight the Afro-Argentine contributions that have been historically overlooked. I chose to focus on the *milonga*, a vast musical genre and a complex cultural device. However, I quickly realized that finding documentation of Afro-Argentine influences in the available literature was challenging. While some exceptional works, such as the writings of Norberto Pablo Cirio, have guided much of my research, existing literature remains limited.²

The primary objective of this research was to highlight these connections and incorporate elements of the milonga genre into my artistic practice, not to re-enact it, perform in the style of other composers, or adhere to specific stylistic constraints, but rather as a means to develop a singular voice in a personal way. The challenge of defining the genre within the formal requirements of a research report demanded that a substantial portion of this work be dedicated to that task. Consequently, less space was available for a thorough investigation of Afro-Argentine musical contributions; their presence is, nonetheless, interwoven throughout this paper.

The milonga currently comprises two main groups, which I will define following the distinction made by Coriún Aharonián:³ danceable and singable. In Argentina, the danceable is most prominently represented by the milonga *ciudadana* or *milonga candombe*, incorporated into tango in the 1930s⁴ and conventionally associated with urban life. The singable one, by contrast, is exemplified by the milonga *campera*, a substyle linked to the countryside. This variant—also known as *pampeana* or *surera*—is mainly slow-paced, with a long form suited to sung or spoken text, and features predominantly the guitar.⁵ Both

¹ [Dingungu Website](#)

² Norberto Pablo Cirio. ["La historia negra del tango. Todo tiene su 'historia negra'. pero de ésta estamos orgullosos"](#) (Published as part of the exhibition *La historia negra del tango*, carried out at the Museo Casa Carlos Gardel, Buenos Aires, from April 23 to May 21, 2010. Accessed from Academia.edu on October 31, 2023);

Norberto Pablo Cirio, ["¿Cómo suena la música afroporteña hoy? Hacia una genealogía del patrimonio musical negro de Buenos Aires"](#) (*Revista del Instituto de Investigación Musicológica 'Carlos Vega' Año XXI, N° 21*, 2007);

Norberto Pablo Cirio, *Gabino Ezeiza, Payador Nacional (1858-1916)* (Instituto Nacional de Musicología Carlos Vega, 2022);

Norberto Pablo Cirio, [Tinta negra en el gris de ayer: Los afroporteños a través de sus periódicos entre 1873 y 1882](#) (Investigaciones de La Biblioteca Nacional. Editorial Teseo, Buenos Aires, 2009);

³ Coriún Aharonián, [Músicas Populares del Uruguay](#) (Montevideo: Udelar.CSEP, 2007), 35-38. In his book focused on Uruguayan music, the author mentions *milonga cantable* as different from the *milonga bailable* and as a group that includes *milonga pampeana* (also referred to as *campera* or *surera* by other authors) and *milonga oriental* (from Uruguay).

⁴ Norberto Pablo Cirio. ["La historia negra del tango. Todo tiene su 'historia negra'. pero de ésta estamos orgullosos"](#) (Published as part of the exhibition *La historia negra del tango*, carried out at the Museo Casa Carlos Gardel, Buenos Aires, from April 23 to May 21, 2010. Accessed from Academia.edu on October 31, 2023), 7;

Interesting commentaries on the milonga candombe and its relationship to tango can be found on Coriún Aharonián, [Músicas Populares del Uruguay](#) (Montevideo: Udelar.CSEP, 2007), 100-102.

⁵ Isabel Aretz, *El Folklore Musical Argentino*, 3rd ed. (Ed. Ricordi Americana, 1952), 157-159. The author doesn't use the term *campera*, *surera*, nor *pampeana*, but she uses the term *cantada*, which coincides with Coriún Aharonián's mention of the *milonga cantable*.

feature the same rhythm, basically: 3,3,2, and also share harmonic and melodic elements.⁶

The categorization done by Aharonián is more based on function than on style, and suggests the possibility of overlapping between the two in terms of orchestration and function. In my reading of one of the earliest written mentions of the word milonga in its relationship to music, which I found in the 1889 play *De Paseo en Buenos Aires: Bosquejo Local en Dos Actos y Diez Cuadros*, I found the following:

The payador, who must be good, will sing a milonga, accompanying himself on the guitar while the countrywoman dances.⁷

This passage illustrates how the term milonga was used to describe both a sung musical performance and a dance, indicating a multifunctional nature that transcends strict stylistic definitions.

Additionally, the word 'milonga' quickly proved to be a fascinating subject, with a broad geographical and multicultural reach and a polysemic nature.⁸ The term has been used to refer not only to a style of dancing,⁹ a type of social gathering,¹⁰ a way of using language,¹¹ and finally a music style. It has also been used interchangeably to refer to both *tango* and *habanera*, as seen in earlier records;¹² the etymological origin of the word can be found in the Bantu languages of the former Kingdom of Lunda in

⁶ [Video-call Interview with: Claudio Méndez \(external expert, pianist and composer from Argentina\)](#), Appendix 4, B; [In-person Interview with: Álvaro Rovira Ruiz \(Main Subject Teacher, Guitar\)](#), Appendix 4, A;

As for contemporary ways of approaching the milonga, one figure that stands out for his unique work is Vitor Ramil, who hails from Rio Grande do Sul, Brazil, and his album *A Estética do Frio*.

⁷ Isabel Orejón and Justo S. López de Gomara. *De Paseo en Buenos Aires: Bosquejo Local en Dos Actos y Diez Cuadros* (Impr. Tribuna Nacional, 1889), 39, 40: "El payador, que debe serlo bueno, cantará una milonga, acompañándose a la guitarra y mientras baila la paisana" (translated with Google Translator);

["Payada"](#) Wikipedia s.v. "Payada" (Consulted March 8, 2024). The payada is a folk music tradition native to Argentina, Uruguay, southern Brasil, and south Paraguay as part of the Gaucho culture and literature.

⁸ Polysemy is characterized as the phenomenon whereby a single word form is associated with two or several related senses. Agustín Vicente and Ingrid L. Falkum, [Oxford Research Encyclopedia of Communication](#), s.v. "Polysemy" (published online: July 27, 2017);

Oliveira, Susan, and Carla Mello, ["De Payadas e Milongas: Os Saberes da Voz"](#) *Outra Travessia*, 2011, no. 11 (2011): 71, 73, doi:10.5007/2176-8552.2011n11p71;

José Gobello, [Nuevo Diccionario Lunfardo](#) (Buenos Aires: Corregidor, 1990), 171, s.v. "Milonga" (accessed on October 29, 2023).

⁹ John Charles Chasteen, *National Rhythms, African Roots: The Deep History of Latin American Popular Dance* (University of New Mexico Press, 2004), 17-32.

¹⁰ Vicente Rossi, *Cosas de Negros* (Librería Hachette S. A., revised edition from 1958, originally published in 1926), 116: "La Milonga dió nombre y carácter a las propias reuniones que fomentaba; solía decirse "milonguear" en sustitución de "reunirse", de "bailar" y de "cantar". Organizar una reunión con cualquiera de esos objetos era "armar una milonga"."

¹¹ Real Academia Española, [Diccionario de la lengua española](#), 23.^a ed., version 23.6 online, s.v. "milongas." (consulted on October 29, 2023).

¹² Blas Matamoro, "Orígenes Musicales" in *Historia del Tango: Sus Orígenes*, ed. Juan Carlos Martini Real, Manuel Pampín (Ed. Corregidor, 1976) 82, 83: "En 1889 López de Gomara estrena *De paseo en Buenos Aires, donde se baila una milonga*. Hacia 1852, entre los bailes y romanzas admitidos en los teatros, empiezan a registrarse "tangos". (...) Desde luego que no se trata de tangos porteños como los que serán objetos de nuevas prohibiciones más adelante. Sin duda que, en estos casos, se trata del tango andaluz o habanera, a veces superpuestos (sic) a la milonga..." And also: "En 1891 se "bailan tangos" (no sabemos con qué partitura ni con qué coreografía, pero es de suponer que se trataba siempre de habaneras o de milongas bailables, géneros intercambiables) en Julián Gimenez de Abdón Aróstegui y en el sainete *Exposición argentina*, de Pedro Blau ("Tango del mate"),"

Africa,¹³ documented as early as 1661.¹⁴ Finally, Milonga is also the name of a city located in present-day Democratic Republic Of The Congo—an area from which a significant number of African slaves were taken to the *Río de la Plata* basin during colonial times.¹⁵

Robert Lehmann-Nitsche's early comment about the word adds complexity to the subject:

129, (1), 1-2. *milonga*, from the Bantu language brought to America by African slaves, in Argentina designates singing, chant (...), not precisely a specific style of singing.¹⁶

This report is based on a combination of desk research, interviews, lessons, experimentation, and musical transcriptions. The origin of the genre showed connections to the styles of tango, habanera,

¹³ [Kingdom of Lunda](#) Wikipedia, s.v. "Kingdom of Lunda" (accessed on October 18, 2023). The Kingdom of Lunda (c. 1665 – c. 1887) was a confederation of states in what is now the Democratic Republic of Congo, north-eastern Angola, and north-western Zambia;

Bernardo Maria de Cannecattim, [Diccionario da Lingua Bunda, ou Angolense, Explicada na Portuguesa, e Latina](#) (Lisboa: Imprensa Regia, 1804), 553 (accessed October 29, 2023);

Robert Farris Thompson, *Tango: The Art History Of Love* (Vintage Books, 2005), 122. On page 9-12, the author states: "*Milonga is a purely African word meaning "argument" or "issue" in Kimbundu and "lines of dancers" in Ki-Kongo*" and also: "*Tango started black, and milonga, the dance preceding it, even more so.*"

¹⁴ R.P. Antonio de Covcto (Soc. Iesu theologum), [Gentilis Angollae fidei mysteriis Lusitano olim idiomate](#) (Typis S. Congreg. de Propaganda Fide, 1661) s.v. "milonga" (accessed October 29, 2023), 14 occurrences of the word "milonga" translated as: words, truth, etc. This document is one of the first grammatical descriptions of African languages by Portuguese missionaries;

Bernardo Maria de Cannecattim, [Diccionario da Lingua Bunda, ou Angolense, Explicada na Portuguesa, e Latina](#) (Lisboa: Imprensa Regia, 1804), 553, accessed on October 29, 2023;

¹⁵ Oliveira, Susan, and Carla Mello, "[De Payadas e Milongas: Os Saberes da Voz](#)" *Outra Travessia*, 2011, no. 11 (2011): 73, doi:10.5007/2176-8552.2011n11p71. While the city is not registered on Google Maps, I found the following coordinates, which match the description done by the authors: [Milonga \(city\) on Google Maps](#). Source: [Milonga - Province du Kasai-Occidental Map, Weather and Photos - Democratic Republic Of The Congo: populated place - Lat:-7.28333 and Long:22.0833](#), accessed on Apr 14, 2025; it can also be found here: <https://geotargit.com/> accessed on Apr 14, 2025.

¹⁶ Robert Lehmann-Nitsche, *Textos eróticos del Río de la Plata* (Librería Clásica, 1981), originally published in Germany under the pseudonym Victor Borde as *El Plata Folklore. Texte aus den La Plata-Gebieten in volkstümlichem Spanisch und Rotwelsch. Nach dem Wiener handschriftlichen Material zusammengestellt* (Ethnologischer Verlag, Dr. Friedrich S. Krauss, 1923). The writings result from his studies of Argentine folklore during the late 1890s and beginning of the 1900s, the book includes numerous words from *lunfardo* and other regionalisms, explained in a dictionary and glossary of terms. The reference to milonga is from page 208: "129, (1), 1-2. *milonga*, de la lengua bantú, traída a América por los esclavos africanos designa ahora en Argentina cantar, cantinela, no precisamente un estilo de canto determinado." There's an online version of the book: [Textos Eróticos del Río de La Plata](#) (Anincat.org).

candombe,¹⁷ lundú,¹⁸ zemba,¹⁹ and to a style closely related to the latter called *Tradicional Afro Porteño*.²⁰

I believe that any work focusing on Argentina's history must acknowledge the substantial role of Afro-Argentines.²¹ The following document is a milestone in my overarching interest in this contribution and serves as a foundation for the continuation of the project I began with *Dingungu*. The historical component informed my theoretical research and directly influenced my artistic creations.

¹⁷ Blas Matamoro, "Orígenes Musicales" in *Historia del Tango: Sus Orígenes*, ed. Juan Carlos Martini Real, Manuel Pampín (Ed. Corregidor, 1976), 89.

¹⁸ Coriún Aharonián, [Músicas Populares del Uruguay](#) (Montevideo: Udelar.CSEP, 2007), 37. The original phrase reads as follows: "*Es probable, así, que la milonga o las milongas tengan un importante componente de lejano origen africano, ya sea en el mestizaje de su gestación, ya en sus interacciones con otras especies.*" The footnote to this phrase is: "*Carlos Vega piensa que el origen de la milonga está en el lundú, una especie cantable y bailable originada en el Brasil en el siglo XVIII. Si así fuese, el mestizaje con lo africano se remontaría en el tiempo y se produciría en segunda generación.*" The author takes this information from: Carlos Vega, [Estudios para los orígenes del tango argentino](#) (Buenos Aires: Universidad Católica Argentina. Instituto de Investigación Musicológica "Carlos Vega", 2016), 53-73.

¹⁹ Norberto Pablo Cirio, [Tinta negra en el gris de ayer: Los afroporteños a través de sus periódicos entre 1873 y 1882](#) (Investigaciones de La Biblioteca Nacional. Editorial Teseo, Buenos Aires, 2009), 51-52. According to Norberto Pablo Cirio, zemba is also defined as "otra danza afroargentina aún más antigua que el candombe" (Another Afro-Argentine Dance even older than Candombe);

A piece in the style of zemba can be heard in the video [¿Quién dice qué? Bakongo, música afroargentina](#) (Cátedra de Estudios Afroargentinos y Afroamericanos UNLP, on Youtube.com, 14 abr 2021. Recorded in 2007), min 13:20.

The piece is "Espíritu del Monte", by Juan Pablo Suaqué;

Norberto Pablo Cirio, ["¿Cómo suena la música afroporteña hoy? Hacia una genealogía del patrimonio musical negro de Buenos Aires"](#) (*Revista del Instituto de Investigación Musicológica 'Carlos Vega' Año XXI, N° 21, 2007*), 93-94. In present times, the zemba is a religious Afro-Argentine dance exclusive from the capilla de San Baltasar in Empedrado (Corrientes, Argentina),

²⁰ Norberto Pablo Cirio, ["¿Cómo suena la música afroporteña hoy? Hacia una genealogía del patrimonio musical negro de Buenos Aires"](#) (*Revista del Instituto de Investigación Musicológica 'Carlos Vega' Año XXI, N° 21, 2007*), footnote 21, page 94. This music shares an "identical rhythmic scheme" with the zemba and also similarities with the milonga and tango from the Guardia Vieja: "Melorítmicamente acusan gran parecido con la milonga y el tango de la Guardia Vieja, lo que invita a repensar las génesis de esos bailes. Ya en 1883 Lynch afirmaba que la milonga fue creada por los compadritos porteños 'como una burla á los bailes que dan los negros en sus sitios. Lleva el mismo movimiento de los tamboriles de los candombes'." Source: Ejemplo 2. "Alí bota chile kun (canto de angelito)." Informed by Rita Montero (77). Recopiled by Norberto Pablo Cirio.

²¹ Erika Edwards, ["Pardo is the New Black: The Urban Origins of Argentina's Myth of Black Disappearance."](#)

(University of North Carolina, December 19, 2016, *On Global Urban History*, accessed on October 29, 2023);

Adriana Bustos, ["Argentina's Black Legacy. Relationship Status: It's Complicated."](#) (*Contemporary And América Latina*, 2018), accessed on October 29, 2023;

Ministerio de Cultura de la Nación Argentina, ["El Ministerio de Cultura denuncia y repudia el ataque al monumento en homenaje a María Remedios del Valle."](#) (September 4, 2023 on *Argentina.gob.ar*, accessed on October 29, 2023).

2.3 Research question

How can I incorporate aspects of the milonga genre into my compositional and performance practice in a personal way?

2.4 Specific audiences and readers addressed

This research is an introduction to the milonga genre and is oriented toward people with musical backgrounds interested in the basics of the style. The document can also provide an initial framework for those interested in researching the possible African history of this music.

3 Research Process

3.1 First research cycle

3.1.1 Overview of the first research cycle

I developed a foundational understanding of the milonga and its key elements: rhythm, harmony, melody, and structure. I performed representative pieces for solo guitar that are close to the style of 'milonga *campera*'²² (performance analysis), analysed scores, interviewed experts, and revised specialized literature. The result was a composition.

²² The characteristics of milonga *campera* are explained in the [Data Collection 3.1.4](#)

3.1.2 Reference Recording

■ 03 Excerpts Reference Recording 01 Julian Muro - La milonga perdida (A. Yupanqui), Mil...

Piece number 1: La milonga perdida (Atahualpa Yupanqui) - Excerpt

- *Starts at min 0:00*
- *Performer: Julián Muro*
- *Line-up: Guitar and voice*
- *Date of recording: Nov 7, 2023*
- *Duration of recording: 3:31 / Excerpt: 2:45*

Representative piece of the style. This was a great starting point for me to incorporate the nuances and main elements of the music.

Piece number 2: Milonga (Jorge Cardoso, 24 Piezas Sudamericanas) - Excerpt

- *Starts at min 2:46*
- *Performer: Julián Muro*
- *Line-up: Solo guitar*
- *Date of recording: Nov 7, 2023*
- *Duration of recording: 4:12 / Excerpt: 2:12*

Analysing and performing this piece offered me insights into the form, rhythmic patterns, and melodic characteristics of the style.

Complete Reference Recordings 01 and 02:

■ 04 Complete Reference Recording 01 Julián Muro - La Milonga Perdida A. Yupanqui.wav

■ 05 Complete Reference Recording 02 Julian Muro - Milonga J. Cardoso.wav

3.1.3 Feedback and Reflection

How can I distinguish the elements that define the milonga to apply them to my compositions by analysing representative pieces?

Feedback from Álvaro Rovira Ruiz (main subject teacher)²³

"Milonga" (Jorge Cardoso):

Performance: Álvaro highlighted the rhythmic characteristics of the style based on the importance of accentuating the last eighth note of the bar instead of the first note, while thinking of it as a 3, 3, 2 rhythm, slightly accentuating the second and third groups of sixteenth notes. In terms of interpretation, he encouraged me to maintain the tempo during the transitions. He praised my memorization of the piece, but noted a mistake.

Composition: His advice was to define a structure and to find structural relationships with other tunes. By understanding the structure, I may be able to distance myself from it, developing a personal one. There's a traditional harmonic progression that he said I could use as a departure point for my own harmonic decisions. He mentioned the importance of melodies in justifying these.

"La milonga perdida" (Atahualpa Yupanqui):

The art of *milongueo*: We noted that improvisation was involved in the original recordings by the composer, which led to emphasizing the art of *milongueo*, defined as playing in the style of a milonga, where variations can be done freely within the overarching harmonic, rhythmic, and melodic shapes. Since this is how I noticed improvisation in the recordings, Álvaro encouraged me to continue learning by ear.

Feedback Claudio Méndez (Expert)²⁴

General:

Performance: Claudio praised my playing on the guitar as *milongueado* (stylistically "correct"). A more rubato feel was indicated for "La milonga perdida." Since the recording includes a fragment of spoken words, Claudio commented on it, saying that it should be more narrative and less rigid.

Composition: He recommended that I listen to and play many compositions by the iconic players of the style and draw from personal experience, tracing the DNA of the style within myself, as a person from the south of Argentina who already has an understanding of Argentine traditional music.

Personal feedback: Like Álvaro, Claudio encouraged me to work on performing in the style and around the forms and rhythms on the guitar, including improvisation. He also stressed the importance of analysing and learning (by ear and from scores) as many representative compositions as possible. Regarding composing, he advised me to draw upon my background.

²³ [Álvaro Rovira Ruiz - Complete In-person Feedback, piece: Jorge Cardoso: "Milonga."](#) Appendix 3, A; [Álvaro Rovira Ruiz - Complete In-person Feedback, piece: Atahualpa Yupanqui, "La milonga perdida."](#) Appendix 3, B;

²⁴ [Claudio Méndez - Complete Voice Chat Feedback, Pieces: 'Milonga' \(J. Cardoso\) and 'La milonga perdida' \(A. Yupanqui\).](#) Appendix 3, C.

3.1.4 Data collection & data analysis: my findings

Strategies used: Unstandardised and semi-structured interviews with experts; Media Review of specialized literature; Triangulation with score analysis and transcriptions; Performance Analysis.

History of the milonga

The milonga is a musical form deeply tied to the Río de la Plata region, encompassing Argentina and Uruguay, but also equally relevant in southern Brazil. For some, it blends influences from 19th-century European dances like the *pasodoble* and *contradanza*, which, after being performed by *Zarzuela* companies from Spain in the American territories—most notably, Cuba—evolved into the *habanera*, which was simultaneously spread through the commercial routes in Latin America, thus the Río de la Plata basin.²⁵ According to some authors, the *habanera* merged with the *candombe*, resulting in *milonga*.²⁶ I prefer the version suggested by musicologist Carlos Vega, which adventures that the Brazilian *lundú*, a music of Bantu and Portuguese origin, is likely to be the predecessor of *milonga*.²⁷

This explanation by Vega does not necessarily undermine the relationship between the *milonga*, the *habanera*, and the *candombe*, since these are all music styles that were popular in the region in the mid-to-late 19th century, and I believe cross-pollination is very likely to have happened.²⁸ In addition,

²⁵ [Video-call Interview with: Claudio Méndez \(external expert, pianist and composer from Argentina\)](#), Appendix 4, B; [In-person Interview with: Álvaro Rovira Ruiz \(Main Subject Teacher, Guitar\)](#), Appendix 4, A.

²⁶ Blas Matamoro, *Historia del Tango, sus orígenes. Orígenes Musicales, Las raíces españolas del tango* (Ed. Corregidor, 1976, page 89. It reads: "Así como la habanera fue lírica y el candombe, bailable, podemos decir que la milonga fue un género lírico que se convirtió en baile aceptando algunos elementos coreográficos del candombe sobre el esquema rítmico de la habanera."

²⁷ Carlos Vega, [Estudios para los orígenes del Tango argentino](#) (Buenos Aires: Universidad Católica Argentina. Instituto de Investigación Musicológica "Carlos Vega", 2016), 53-73. On pages 66 and 67, it reads literally: "We know of a widespread and traditional type of dance from Buenos Aires that is exactly the same as the milonga and the only one in the musical panorama of that time that could be the direct ancestor of the milonga: it is the lundú, which was incorporated in Buenos Aires half a century before; the lundú, which loses its weak choreography of the open couple and which, now with the obligatory choreography of the closed couple, is something new altogether and has deserved a new name, the name of 'milonga,' we do not know if for that reason." Original text: "[...] nosotros conocemos una difundida especie porteña y tradicional que es exactamente igual a la milonga, y la única en el panorama musical de ese momento que puede ser el antepasado en línea recta de la milonga: es el lundú, aportado desde medio siglo antes; el lundú, que pierde su débil coreografía de pareja suelta y que, ya con la obligatoria coreografía de la pareja enlazada, es cosa nueva en conjunto y ha merecido nuevo nombre, el nombre de 'milonga', no sabemos si por eso."

²⁸ Isabel Aretz, *El Folklore Musical Argentino*, 3rd ed. (Ed. Ricordi Americana, 1952), 157-159. According to pioneer musicologist Isabel Aretz, the milonga began integrating choreography and elements from the *habanera* around 1880;

Norberto Pablo Cirio, [Tinta negra en el gris de ayer: Los afroporteños a través de sus periódicos entre 1873 y 1882](#) (Buenos Aires: Editorial Teseo, 2009): "In the item 'A Visit to the Mexico Club,' it is commented that some aristocrats from the neighborhood—who were white—were complaining that people were outside dancing 'in the style of our ancestors' (LJ #51, 16-Jan-1876). It is possible to infer that what was being danced was either candombe, makumba, or semba (also written cemba or zemba), which was another Afro-Argentine dance even older than candombe (Cirio 2002, Cirio & Rey 2006). The majority of the mentions are indirect references, as in satirical poetry about personalities of the time. For example, in an item making fun of a staff member of La Broma [newspaper] who was nicknamed 'El mister,' the man is described as having 'that candombero walk' (LB #3503, 14-Dic-1882); and in a poem that begins 'And in a dream I saw Tomás,' by anonymous, which recounts incidents from dreams, the protagonist states 'And I ended up dancing Congo' (LB #356, 26-Sept-1878).";

Carmen V. Vidaurre Arenas, ["Lenguajes poéticos y musicales del siglo XX en Latinoamérica: Bolero, tango, bossa nova y nueva canción."](#) (Biblioteca Digital wdg.biblio, Universidad de Guadalajara (2007), coordinated by Jorge Arturo Chamorro Escalante), 58–59, referring to Buenos Aires of 1880: "La sociedad donde nace el tango escuchaba

because the lundú is of Bantu origin,²⁹ as are the words milonga, candombe, and tango, there is reason to believe that the music styles are of African descent, involved in the phenomenon of '*Cantes de ida y vuelta*' between Spain, Portugal, (Africa) and America.³⁰ In the case of Argentina, it is important to avoid assuming that anything of African descent was imported from neighboring countries rather than originating in the Afro-Argentine communities that have lived there since colonial times.³¹

Style Variants

According to my interviewees, conventionally, the milonga *campera* features a guitar-based accompaniment often showcasing "*bordoneo*"³² on the guitar. In contrast, milonga *ciudadana* features rhythmic variations and is more often orchestrated. Some stylistic differences have emerged between these forms, with milonga *ciudadana* borrowing elements from tango, including A-B and A-B-C forms.³³ *Tango milonga*: It is a term used for the arrangement of tango meant for dancing that precedes tango canción, which was established in the 1920s.³⁴

Triangulation: Annotated scores — Focus of the cycle: Milongas for solo guitar/*camperas*³⁵

Adding to the review of specialized literature and unstandardised interviews, I analysed scores looking for rhythm, harmony, melodic construction, structures, and harmonic form of representative pieces of the repertoire of milonga for solo guitar, which are related to the milonga *campera*, in the search for elements that could be used as parameters to write one original piece influenced by this style.

y bailaba habaneras, polkas, mazurcas y valeses, por parte de los descendientes de europeos. Por su parte, los afroargentinos, un 25 por ciento de la población, se movían al ritmo del candombe, una forma de danza en la que la pareja no se enlazaba, pero giraba acordemente siguiéndose uno al otro, y bailaba de una manera marcada más por la percusión que por la melodía. Este elemento afrosudamericano participante en la gestación del tango, en mayor o menor medida, es por lo general omitido de la historia "oficial", lo cual evidencia un racismo que aún hoy se expresa claramente en ciertos contextos de la sociedad argentina y, por desgracia, en muchas otras regiones del mundo, incluyendo la nuestra."

²⁹ Stan Isaacs, "Maxixe" (*Let's Dance, Folk Dance Federation of California*, 1990) P. 15: "The term "lundu" in the nineteenth century was applied not only to songs and dances but also to poems and by the mid-century to instrumental compositions. As an instrumental form, it can be considered the parent of the "bataque", "maxixe", "samba", and other forms of urban popular music. The "lundu" (sometimes "londou", or "lundum") has been defined as an African song and dance of Angolan origin, brought to Brazil by Bantu slaves.";

³⁰ "[Cantes de ida y vuelta](#)" Wikipedia s.v. "Cantes de ida y vuelta" (Consulted October 29, 2024);

For an understanding of the historical connections of the phenomenon of "*Cantes de Ida y Vuelta*," please refer to [Map: Transatlantic Commerce trade routes \(ca. 1700\)](#), Appendix 5.

³¹ Blas Matamoro, "Orígenes Musicales" in *Historia del Tango: Sus Orígenes*, ed. Juan Carlos Martini Real, Manuel Pampín (Ed. Corregidor, 1976), pages 57, 58;

Norberto Pablo Cirio, *Gabino Ezeiza, Payador Nacional (1858-1916)* (Instituto Nacional de Musicología Carlos Vega, 2022), p. 96-108;

Arielle C. Knigh, "[De dónde sos?The impossible Union of Blackness and Argentinidad](#)" (Wesleyan University, 2011); Comisión para el reconocimiento histórico de la comunidad afroargentina, [Afrodescendientes y equidad racial](#) (INADI, 2021);

Secretaría de Cultura de la República Argentina, "[El origen afro de la Argentina](#)" (Official website of the *Secretaría de Cultura de la República Argentina*, July 18, 2018). Accessed on April 21, 2025: "The census of 1778 determined that 46% of the Argentine population was of African descent."

³² Regarding *bordoneo*, see "[Bordoneo](#)", later on in this same section.

³³ [Video-call Interview with: Claudio Méndez \(external expert, pianist and composer from Argentina\)](#), Appendix 4, B; [In-person Interview with: Álvaro Rovira Ruiz \(Main Subject Teacher, Guitar\)](#), Appendix 4, A.

³⁴ [Video-call Interview with: Claudio Méndez \(external expert, pianist and composer from Argentina\)](#), Appendix 4, B;

³⁵ All the annotated scores can be found in [Appendix 5](#)

I analysed the pieces '[La milonga perdida](#)' by Atahualpa Yupanqui,³⁶ '[Milonga](#)' by Jorge Cardoso, '[Te vas milonga](#)' by Abel Fleury,' and '[La Primavera](#)' by Victor Velazquez (click on embedded links for full scores and analysis, the analysed excerpts are included in the upcoming sections). The first three were mentioned to me by specialists in the unstandardised interviews I conducted, and the fourth was performed in a master class sent to me by my Main Subject teacher and in a documentary series.³⁷

Since these pieces are all in minor tonalities, I also analysed '[Milonga Madre](#)' by Alfredo Zitarrosa, which is a song within the umbrella term '*milonga cantable*',³⁸ with a similar harmonic structure to the *camperas*, as will be seen below.

Rhythmic Aspects

The rhythmic foundation of milonga is based on the 3, 3, 2 pattern, which it shares with the habanera. This rhythm is emphasized by a strong accent on the sixteenth note before the second beat in 2/4 time. The last quarter-note of the bar is also strongly accentuated (C. Méndez and A. Ruiz). Additionally, there are supposedly rhythmic influences from flamenco and fado, with quarter note triplets adding a distinctive phrasing (C. Méndez).³⁹

Isabel Áretz mentions the following rhythmic cell as "typical of the habanera and later on of the tango:"



Áretz does not mention any differentiation between the milonga *campera* and *ciudadana*. A remarkable thing is that she provides an example of the milonga in 6/8, which isn't nowadays the most common rhythm,⁴¹ and is not mentioned by most other sources.⁴² An explanation of this transcription by Áretz might have to do with the coexistence of milonga and other styles in different musical contexts, like in the *payadas*, where several styles are involved and where the milonga plays a big role since the late 19th

³⁶ Atahualpa Yupanqui, [La milonga perdida](#), in *Quisiera Tener un Monte*, © 1981 Sony Music Entertainment Argentina S.A. Specifically the version in this album.

³⁷ [Los caminos de Atahualpa: La guitarra](#) Canal Encuentro HD, aired January 31, 2017, segment starts at 22:27 [Tutorial de Milonga - Marcelo Franco](#), recorded at Escuela de Arte Astor Piazzolla, Balcarce, YouTube video, uploaded by Alexndr1000, April 19, 2018, segment starts at 3:59.

³⁸ Coriún Aharonián, [Músicas Populares del Uruguay](#) (Montevideo: Udelar.CSEP, 2007), 35-38. The author mentions 'milonga *cantable*' as different from the 'milonga *bailable*' and as a group that includes 'milonga *pampeana*' (also referred to as '*campera*' or '*surera*' by other authors) and 'milonga *oriental*' (from Uruguay).

³⁹ [Video-call Interview with: Claudio Méndez \(external expert, pianist and composer from Argentina\)](#), Appendix 4, B; [In-person Interview with: Álvaro Rovira Ruiz \(Main Subject Teacher, Guitar\)](#), Appendix 4, A.

⁴⁰ Isabel Áretz, *El Folklore Musical Argentino*, 3rd ed. (Ed. Ricordi Americana, 1952), 157-159; Coriún Aharonián, [Músicas Populares del Uruguay](#) (Montevideo: Udelar.CSEP, 2007), 35.

⁴¹ Isabel Áretz, *El Folklore Musical Argentino*, 3rd ed. (Ed. Ricordi Americana, 1952), 159: "Transcription No. 45".

⁴² Roberto Selles, *Historia de la milonga* (Marcelo Hector Olivieri Editor, 2004), 13-29. On the other hand, this coincides with the description by Roberto Selles in which he provides an example in 6/8 of a "primitive milonga rhythm". For this reason, the author argues that the origin of the milonga is in the "primitive cuban guajira" or guajira flamenca. Selles' book has, however, serious issues in terms of format, with confusing or misleading references, and is written from a highly personal perspective, in my opinion, which makes it a weak source of information regarding historical aspects.

century;⁴³ That said, I still find the ternary addition interesting from a compositional perspective.

The pieces analysed below provide examples of variations within the 3, 3, 2 rhythm as well as interruptions to differentiate sections. We can also see in the closing phrases (“*bajaditas*”)⁴⁴ that the chords either continue the same rhythm or interrupt it in the form of one chord per beat.

Harmonic Aspects

The milonga *campera* tends to use harmony based on the tonic (I) and dominant (V7), with possible modal interchanges such as the lowered third degree (in major tonalities) or the Neapolitan chord (the latter more present in *ciudadana*). The milonga *ciudadana* presents harmonic variations, with sections modulating to a parallel minor or parallel major mode.⁴⁵ The minorization of the tonic chord is also featured in one of Isabel Áretz's transcriptions of a milonga, presumably closer to the style of *campera*.⁴⁶

The analysed pieces confirm the above, featuring predominantly tonic (I) and dominant (V7) chords distributed in four-bar phrases in the following way: I, V7, V7, I or I, I, V7, V7.

“*Bajadita*”

There is another element in both the harmonic and melodic structure of milongas *camperas*, which is referred to as the “*bajadita*” in my conversations with Álvaro Rovira Ruiz and also as a closing phrase in my conversations with Claudio Méndez. This phrase, a sort of turnaround, is defined by a descending diatonic scale in the bass notes from the V to the I, and it is harmonized using inversions of certain diatonic chords:

From V7 to I in a minor tonality: V7 in root position, IV root position, IVm7 in the third inversion or III as in the example below, V7 in the second inversion ($V7\frac{4}{3}$), resolving in the Im. As in the intro to [‘La Milonga Perdida’](#) by Atahualpa Yupanqui:

⁴³ [Payada](#) Wikipedia s.v. “Payada” (Consulted March 8, 2024). The payada is a folk music tradition native to Argentina, Uruguay, southern Brasil, and south Paraguay as part of the Gaucho culture and literature. Its practitioner is a *payador/a*.

⁴⁴ For an explanation of the concept of “*bajadita*”, please refer to “[Bajadita](#)” in this same section.

⁴⁵ [Video-call Interview with: Claudio Méndez \(external expert, pianist and composer from Argentina\)](#), Appendix 4, B; [In-person Interview with: Álvaro Rovira Ruiz \(Main Subject Teacher, Guitar\)](#), Appendix 4, A;

⁴⁶ Isabel Áretz, *El Folklore Musical Argentino*, 3rd ed. (Ed. Ricordi Americana, 1952), 157-159: example No. 46, sourced from Tucumán province.

Guitar

La Milonga Perdida

Talking Introduction

Composer: Atahualpa Yupanqui
Transcription Julián Muro, 2024

The musical score is written for guitar in 2/4 time with a tempo of 70. It consists of two staves. The first staff contains measures 1 through 5, and the second staff contains measures 6 through 10. Chord symbols are placed above the notes: Im (first inversion of C major) in measures 1, 2, 5, and 9; V7 (dominant seventh of C major) in measures 3, 4, and 7; IVm (minor fourth of C major) in measure 6; III (third of C major) in measure 8; and V7 4/3 (dominant seventh of C major in second inversion) in measure 8. Measure 10 is marked 'Talking begins' and contains a whole rest. Fingerings 1 through 5 are indicated for the first staff, and 6 through 10 for the second staff.

Note: due to technical difficulties 4/3 is used to notate a Dominant chord in the second inversion (as opposed to having one number on top of the other)

- Harmonic Form
- "Bajadita" (Turn around, closing phrase)

47

From V7 to I in a major tonality: V7 in root position, IV in root position, I in the first inversion, V7 in the second inversion, resolving in the I. As in Alfredo Zitarrosa's '[Milonga Madre](#),' where we can also find other resources such as chromatisms through the use of a diminished chord or substitute dominant with b9 in the second inversion (bar n.5), and the addition of an embellishment in the melody by the transitory use of the first inversion of the IV (bar n.6):

⁴⁷ Intro to "La milonga perdida" by Atahualpa Yupanqui. Atahualpa Yupanqui, [La milonga perdida](#) in *Quisiera Tener un Monte*, © 1981 Sony Music Entertainment Argentina S.A. Transcribed by myself.

Guitar

Milonga Madre

Composer: Alfredo Zitarrosa
Transcription: Julián Muro, 2024

A ♩ = 65 **I** **V7** **V7** **I**

I6 **V7/V** **V7 4/3** **IV** **I6** **V7 4/3** **I**

Note: due to technical difficulties 4/3 is used to notate a Dominant chord in the second inversion (as opposed to having one number on top of the other)

- Harmonic Form
- "Bajadita" (Turn around, closing phrase)

48

This phrase and chord progression **can be preceded** by a descending diatonic scale from grades I to V. This descending scale can also be used alone, without being followed by a closing phrase from the V to the I.

From I to V7 using secondary dominants or major triads in minor tonality: I in the root position, VII7 or major triad, VI7 or major triad, V7. As in ["Te vas Milonga"](#) by Abel Fleury, where the descending scale is continued from the V to the I, and which also features the progression I, I, V, V for the introduction:

⁴⁸ Guitar accompaniment in "Milonga Madre" by Alfredo Zitarrosa. Alfredo Zitarrosa, [Milonga Madre](#), *Milonga Madre*, Bizarro, © 1970, Provided to YouTube by The Orchard Enterprises, published on Archivo Zitarrosa YouTube channel on 28 nov 2022. Transcribed by myself.

TE VAS MILONGA 10/

MILONGA

de ABEL FLEURY

Intro

• Harmonic Form

49

The extended "*bajadita*" begins at measure 14.

Note: due to technical difficulties 4/3 is used to notate a Dominant chord in the second inversion (as opposed to having one number on top of the other)

- Extended "Bajadita" (Turn around, closing phrase) with major triads.

⁴⁹ Introduction, "Te vas milonga" by Abel Fleury. [Abel Fleury - 20 Obras](#) (transcriber unknown), uploaded by Jorge Altamira to the website PDFCoffee. Also available on [Scribd](#), uploaded by Jorge Altamira; The full score can be found in [Score: Te vas milonga \(Abel Fleury\)](#) in [Appendix 5](#).

From I to V7, using diatonic chords in a minor tonality: Im in root position, Im7 in the third inversion or VII major triad, VI as a major triad, and V7 in root position. As in the example provided by Álvaro R. Ruiz:

Guitar

Milonga: "Bajadita" Im to V7

Transcription: Julián Muro

♩ = 50

Note: due to technical difficulties 4/3 is used to notate a Dominant chord in the second inversion (as opposed to having one number on top of the other)

- Harmonic form
- "Bajadita" from Im to V7 continuing to Im
- Boredoneo

50

From I to V7, using diatonic chords in a major tonality: I in root position, V triad in the first inversion, IV in the first inversion, and V7 in root position. As in the example provided by Álvaro R. Ruiz:

Guitar

Milonga: "Bajadita" I to V7

Transcription: Julián Muro

♩ = 60

Note: due to technical difficulties 4/3 is used to notate a Dominant chord in the second inversion (as opposed to having one number on top of the other)

- Harmonic Form
- "Bajadita" from I to V7 continued to I
- Boredoneo

51

⁵⁰ Regarding *boredoneo*, see ["Boredoneo"](#)

⁵¹ Same as above.

Variations of the harmonic form

In [‘Milonga’](#) by Jorge Cardoso, the composer departs from the original form (I, V, V, I) but doubles the duration of the chords and replaces the V with an authentic cadence progression to the relative major (bar n. 7; where it reads VI and VII it can be read IV, V7) in what would be the last bar of the original form. This gives the whole passage an ambiguous harmonic feel. The following phrase is equally doubled and closer to the original form, except that it replaces the V7 for the VI the first time. After resolving on bar n. 15, it immediately moves on to the next section, leaving the eight-bar phrase incomplete.⁵²

Milonga

Jorge Cadoso

♩ = 56

Guitar

Im Im VI

VI VII VII

III III Im

Im VI VI

V7 V7 Im

• Harmonic form

⁵² To see the full score, bar n. 16 and after, please refer to [Score: Milonga \(Jorge Cardoso\)](#) in [Appendix 5](#).

⁵³ Eulogio de Jesús, transcription of "Milonga" by Jorge Cardoso, 2018. Downloaded from [Euloarts](#), (s.v. "Jorge Cardoso"), Euloarts.

In '[La Milonga Perdida](#)' by A. Yupanqui, we see an even more adventurous departure from the original form by the extensive use of secondary dominants with b9 in the first inversion (diminished chords) in a rather deceiving way, not closing the four-bar phrase and instead leading towards the IV in what results in a very effective build-up to the "*bajadita*":

La Milonga Perdida

Milonga

Transcripcion de: Carlos Roldan

Atahualpa Yupanqui

Note: due to technical difficulties 4/3 is used to notate a Dominant chord in the second inversion (as opposed to having one number on top of the other)

- Harmonic form
- "Bajadita"

54

'[La Primavera](#)' by Victor Velazquez, probably my favorite in terms of musicality, expressivity, and ease of playing, also shows a smart use of the harmonic form, proving that the form of the milonga *campera* can be very flexible. After an open intro, the piece starts with the typical chord progression, but organized into six bars: I, I, V7, V7, V7, I. What follows is a series of four-bar phrases. The first one leads to the IV,

⁵⁴ Carlos Roldán, [Album N. 3](#), transcription of "La milonga perdida" by Atahualpa Yupanqui, downloaded from the website "Guitarras de la Música Argentina" (s.v. Atahualpa Yupanqui), Guitarras de la Música Argentina.

opening the harmony as in 'La Milonga Perdida' (A. Yupanqui), followed by a closing progression. The "bajadita" is hidden under a different melodic construction that still works as a closing phrase.⁵⁵

La Primavera

Milonga

Victor Velazquez

A tempo

Note: due to technical difficulties 4/3 is used to notate a Dominant chord in the second inversion (as opposed to having one number on top of the other)

- Harmonic Form
- "Bajadita" (closing phrase)

56

⁵⁵ To see the intro and full score, please refer to [Score: La primavera \(Victor Velazquez\)](#) in [Appendix 5](#).

⁵⁶ Carlos Roldán, *Album N. 1*, transcription of "La primavera" by Víctor Velazquez, downloaded from the website "Guitarras de la Música Argentina" (s.v. Víctor Velazquez), Guitarras de la Música Argentina.

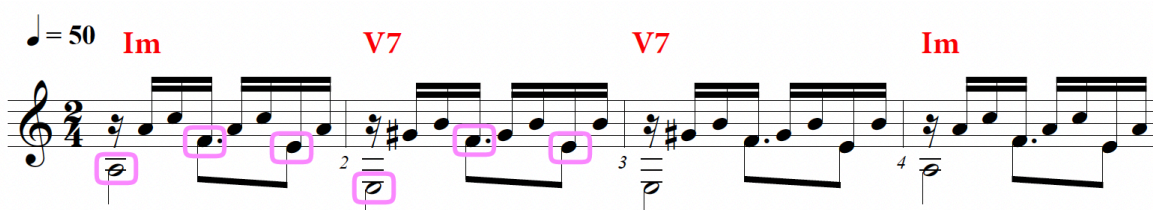
Melodic aspects of milonga *campera*

The most characteristic interval is the sixth, often moving toward a sense of closure at the end of phrases by descending to the tonic (C. Méndez). Melodies frequently adapt to the *Décimas* poetic form,⁵⁷ further linking melody and text (C. Méndez, A. Ruiz).⁵⁸ Aretz also mentions a tendency to descending melodic lines. Regarding the lyrics, she defines the verses as being mainly composed of four lines, including up to ten.⁵⁹

"Bordoneo"

The "*bordoneo*" is defined as a melody being played in the lower register of the guitar (the three lower strings are called *bordonas* in Castilian Spanish),⁶⁰ such as the following examples:⁶¹

Bordoneo example in the key of A minor (tonic, minor 6th, 5th)



Bordoneo example in the key of A major (tonic, major 6th, 5th).⁶²

⁵⁷ The *Décimas* poetic form is addressed in [Décimas and the relationship with payadas](#) (3.3.4 Data Collection)

⁵⁸ [Video-call Interview with: Claudio Méndez \(external expert, pianist and composer from Argentina\)](#), Appendix 4, B; [In-person Interview with: Álvaro Rovira Ruiz \(Main Subject Teacher, Guitar\)](#), Appendix 4, A.

⁵⁹ Isabel Aretz, *El Folklore Musical Argentino*, 3rd ed. (Ed. Ricordi Americana, 1952), 157-159

⁶⁰ [Real Academia Española: Diccionario de la lengua española](#), 23.^a ed., version 23.7 online, s.v. "Bordoneo" (consulted on April 17, 2024): "1. m. Sonido ronco del bordón de la guitarra.";

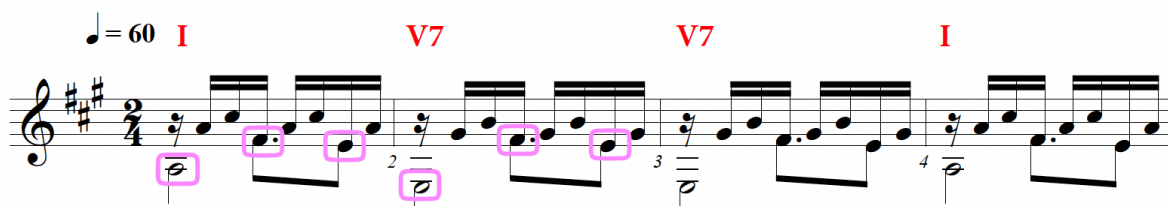
[Real Academia Española: Diccionario de la lengua española](#), 23.^a ed., version 23.7 online, s.v. "Bordonear" (consulted on April 17, 2024): "3. intr. Pulsar el bordón de la guitarra,"

I am aware that in the development of *bordoneo* in tango music, the terminology is sometimes used to refer to a way of arpeggiating the chords in a marked 3, 3, 2 rhythm combining the bass notes (*Bajos*) with the "*Relleno*", which is the completion of the rhythm with sixteenth notes of the respective chord on the upper range, but also can be applied in a number of other ways depending on the instrumentation. For the purpose of this research, which is focused on the milonga, the *bordoneo* is understood as a way of arpeggiating the chords with an emphasis on the bass melodies; Paulina Fain, *Cuaderno de estudio #01: Herramientas fundamentales del tango* (Ediciones Tango Sin Fin, Argentina, 2019), 30: "Esta forma de acompañamiento que realiza la guitarra en las milongas camperas o sureras surge de arpeggiar la armonía. El dedo pulgar pulsa el ritmo de 3-3-2 en las *bordonas* (las tres cuerdas graves), mientras que los dedos restantes arpeggian corcheas en las cuerdas agudas.";

Escuela de Música Popular de Avellaneda, *Elementos técnicos del tango* (EMPA, Escuela de Música Popular de Avellaneda, Arg., n.d.), 12: "Este nombre (*Bordoneo*) viene de "*bordonear*", vocablo que alude, en el folklore (sic) pampeano, al toque de la cuarta, quinta y sexta cuerdas de la guitarra.";

⁶¹ Transcribed from my Main Subject lessons with Álvaro Rovira Ruiz.

⁶² Julián Graciano, *Cátedra de Análisis Musical del Conservatorio Argentino Galván* (Julián N. Graciano, Conservatorio Argentino Galván, Buenos Aires, Argentina, 2003), 58: We can find a similar musical transcription to these as "*Bordoneo* with arpeggiation" in Julián Graciano's "*Cátedra de Análisis Musical*", where it also reads: "*this element (bordoneo) will be used to milonguear el tango or as a decorative resource in the milonga as a way of accompaniment*" (translation and italics by myself). The differentiation between '*bordoneo*' and 'arpeggiation' supports my understanding of the *bordoneo* as an emphasis in the lower register of the guitar in the context of a milonga accompaniment.



A repetitive melody in the lower register of the guitar works as a counter melody to what may be an instrumental, sung, or spoken one. This is in line with what Suma Paz defined as the secondary character of the guitar in the context of recitation.⁶³

"Bordoneo" as the singing voice

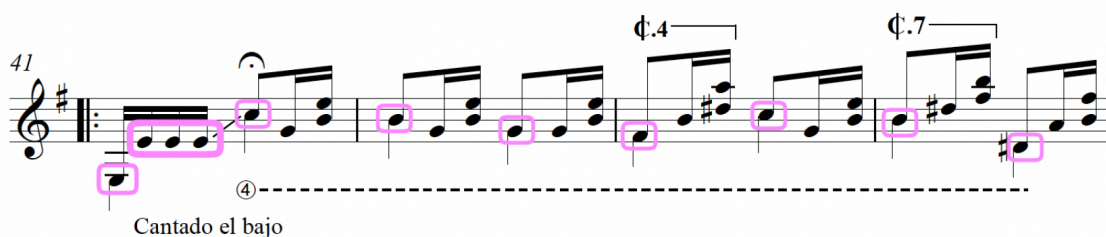
In the following examples, the "bordoneo" has been developed by composers in different ways, in each case abandoning its role as an accompaniment to become the singing voice of the piece:

La Milonga Perdida

Milonga

Transcripcion de: Carlos Roldan

Atahualpa Yupanqui



64

⁶³ René Vargas Vera, *Suma Paz: El canto de la llanura* (Ed. Corregidor, 2009), 149. Literal Transcription from the Interview: "Aquí se trata de algo mucho más sobrio. El carácter le viene de algo que está atrás, sosteniendo el canto. Nada más. No tiene que sobresalir la guitarra; salir adelante o a la par del canto. No."

⁶⁴ Carlos Roldán, [Album N. 3](#), transcription of "La milonga perdida" by Atahualpa Yupanqui, downloaded from the website "Guitarras de la Música Argentina" (s.v. Atahualpa Yupanqui), Guitarras de la Música Argentina.

La Primavera

Milonga

Victor Velazquez

A tempo

Im Im V7b9₂ V7b9_{4/3}

65

Milonga

Jorge Cardoso

66

⁶⁵ Carlos Roldán, [Album N. 1](#), transcription of "La primavera" by Victor Velazquez, downloaded from the website "Guitarras de la Música Argentina" (s.v. Victor Velazquez), Guitarras de la Música Argentina.

⁶⁶ Eulogio de Jesús, transcription of "Milonga" by Jorge Cardoso, 2018. Downloaded from [Euloarts](#), (s.v. "Jorge Cardoso"), Euloarts.

TE VAS MILONGA

10/

MILONGA

de ABEL FLEURY

FA #

mi a mi C3 C2

5

67

C6 C7 C4

⁶⁷ [Abel Fleury - 20 Obras](#) (transcriber unknown), uploaded by Jorge Altamira to the website PDFCoffee. Also available on [Scribd](#), uploaded by Jorge Altamira.

Melodies in parallel thirds

These pieces reinforce Isabel Aretz's observations regarding the presence of parallel thirds, influenced by northern styles from Argentina.⁶⁸

La Milonga Perdida

Milonga

Transcripción de: Carlos Roldán

Atahualpa Yupanqui

69

Milonga

Jorge Cardoso

70

⁶⁸ Isabel Aretz, *El Folklore Musical Argentino*, 3rd ed. (Ed. Ricordi Americana, 1952), 157-159. In relation to this, the author also mentions the presence of "bimodal melodies."

⁶⁹ Carlos Roldán, *Album N. 3*, transcription of "La milonga perdida" by Atahualpa Yupanqui, downloaded from the website "Guitarras de la Música Argentina" (s.v. Atahualpa Yupanqui), Guitarras de la Música Argentina.

⁷⁰ Eulogio de Jesús, transcription of "Milonga" by Jorge Cardoso, 2018. Downloaded from [Euloarts](#), (s.v. "Jorge Cardoso"), Euloarts.

Structure

We can see all types of structures in the analysed pieces. In general, each section is differentiated by a change in either the melody or the rhythmic character of the music, for instance, a more stable, repetitive pattern that moves on to a strictly melodic one, as in 'La Milonga Perdida' by Yupanqui or a change in the rhythmic pattern as well as in the harmony like in 'Milonga' by Cardoso.

In the solo guitar pieces, the transition between sections is generally abrupt, with even silence between them, adding to the rubato feel mentioned by Claudio Méndez in our unstandardised interview, which can be heard in virtually every recording by Yupanqui. In the case of 'Milonga Madre' by Alfredo Zitarrosa, a sung milonga, the sections are marked by the change in the melody (alternating a vocal section with an instrumental one), while the rest (harmony, rhythm, feel, duration) remains the same, with no transitions between one section and the next and the added particularity of an abrupt change in the rhythm towards the end of the piece.

'Milonga Madre' (Alfredo Zitarrosa): **Intro A B** / Repeats until the end with one clear rhythmic variation towards the end of the piece. What distinguishes A from B is melody and instrumentation. There is no interruption between sections and no tempo changes.

'La Primavera' (Victor Velazquez): **Intro A B A** / The B has an internal structure that is A B C / Transition from A to B is marked by an interruption followed by an ascending chromatic melodic line (bar n. 26) whereas the return to the final A comes unnoticed (bar n. 51). The sections are differentiated melodically by a rich bordoneo on the A and a melody in the higher strings for the B.

'Te vas Milonga' (Abel Fleury): **Intro A B C | A B C** / Transitions are abrupt / The A (bar n. 6) is marked by a rich use of bordoneo / The B (bar n. 19 with pickup phrase in the previous bar) features a strong rhythmic feel and is more of a bridge to the C / The C (bar n. 27 with pickup phrase in the previous bar) can also be heard as a B1 because they share the rhythmic feel and harmony (mainly I, V, V, I)

'La Milonga Perdida' (Atahualpa Yupanqui): **Intro (recitative) A B A C A** / Transitions are abrupt / The A features a repetitive rhythmic pattern whereas the B and C are focused on the melodic aspect, the B features a rich use of bordoneo, whereas the C uses parallel thirds in the upper register.

'Milonga' (Jorge Cardoso): **A B C D B | A B C D B** / Transitions are abrupt / The A features a repetitive rhythmic pattern and is in some way more focused on the ambiguous harmony / The B (bar n. 16 with a pickup in the previous bar) features a light use of bordoneo / The C (bar n. 24) features a melody by thirds in the higher range and is made up internally of three parts, the third one featuring a harmonic variation (V, I in the relative major) / The first half of the D (bar n. 36) can be seen as a response to the C as it features similar melodic movements but the second half (bar n. 40) shows a clear change due to the major harmony (V, I in the relative major) enhanced by a different rhythm, leading to a "*bajadita*" to return to the final B.

Suggested Approaches to Creation

It was recommended that I experiment with different styles and forms, using traditional structures as a starting point. Álvaro Rovira Ruiz suggested incorporating melodic and harmonic variations to add personal expression to the music. Claudio Méndez emphasized the importance of becoming familiar with

the genre through hands-on practice and developing compositions organically without over-intellectualizing the process.⁷¹

Other Remarks

I found the historical interplay between milonga and tango fascinating, especially when combined with the etymological analysis done by Blas Matamoro in *Historia del Tango: Sus Orígenes*. Initially, these two terms were used interchangeably, and it was not until the early 1900s that they became distinct genres.⁷² The mention of *corte y quebrada*, described as a special way of dancing and interpreting music as a predecessor of tango, coincides with the writings of John Charles Chasteen about the term milonga.⁷³

⁷¹ [In-person Interview with: Álvaro Rovira Ruiz \(Main Subject Teacher, Guitar\)](#), Appendix 4, A;

[Video-call Interview with: Claudio Méndez \(external expert, pianist and composer from Argentina\)](#), Appendix 4, B;

⁷² Blas Matamoro, "Orígenes Musicales" in *Historia del Tango: Sus Orígenes*, ed. Juan Carlos Martini Real, Manuel Pampín (Ed. Corregidor, 1976), pages 57, 58. Blas Matamoro provides a detailed description of the etymology of the word 'tango', locating it in the current República Democrática del Congo, the Gulf of Guinea, and southern Sudan. This coincides with my research on the etymology of the word 'milonga'. The association of the term 'tango' with specific places of gathering and celebration in the late 1700s and early 1800s might serve as an explanation for the interchangeable term 'tango' and 'milonga', along with 'habanera', that appear in the earlier records, maybe as a transition from style of playing, artistic events, or physical gatherings to concrete musical forms. The meaning of the words 'tango' and 'milonga' in African languages from the former Kingdom of Lunda in Africa, the possible transformation of these terms in American territories, and the documented interchangeable use of the words to address musical and artistic events, as well as specific styles of music or playing in the Río de la Plata, might suggest why they were used interchangeably.

⁷³ Jorge B. Rivera, "Los ambientes del tango" in *Historia del Tango: Sus Orígenes*, ed. Juan Carlos Martini Real, Manuel Pampín (Ed. Corregidor, 1976), 43:: "*En este sentido Silverio Domínguez anota en su novela Palomas y Gavilanes (1986): "... tocaban gatos y cielitos, polkas y cuadrillas con unos aires quebrados propios del peringundín y del barrio criollo*";

John Charles Chasteen *National Rhythms, African Roots: The Deep History of Latin American Popular Dance* (University of New Mexico Press, 2004), 17-32

Performance analysis of representative pieces for solo guitar

I performed representative pieces to gain a better understanding of the music and analyse the scores more clearly.

Piece number 1: Representative piece for solo guitar, La primavera (Victor Velazquez)

11 Performance Analysis First Cycle Representative Pieces 01 Julian Muro - La Primavera...

Starts at min 0:00

Performer: Julián Muro

Line-up: Solo guitar

Date of recording: Mar 28, 2024

Duration of recording: 2:53

Piece number 2: Representative piece for solo guitar, Te vas milonga (Abel Fleury)

12 Performance Analysis First Cycle Representative Pieces 02 Julian Muro - Te Vas Milonga...

Starts at min 0:00

Performer: Julián Muro

Line-up: Solo guitar

Date of recording: Mar 28, 2024

Duration of recording: 2:56

Melodic Analysis: Use of parallel thirds⁷⁶

B

D

♩ = 60

Harmonic Analysis⁷⁷

The intro is followed by a "*bajadita*" in the key of A major. This progression and bass line are arguably two of the main distinctions of the analysed milongas and accentuate the milonga character of the piece.

♩ = 60 **Intro**

♩ = 50

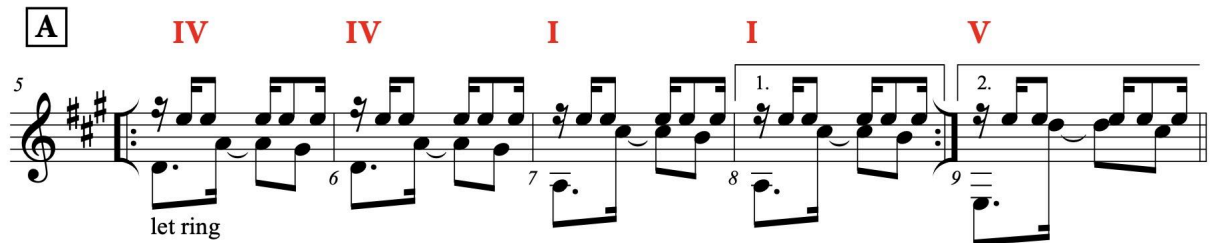
The A section is in the D Lydian mode as a way to further explore the "modal spirit" mentioned by Coriún Aharonián in a personal way.⁷⁸ The use of the Lydian mode implies a different feel for its

⁷⁶ Please refer to [Melodies in parallel thirds](#) in 3.1.4 (Data Collection 1) for an explanation.

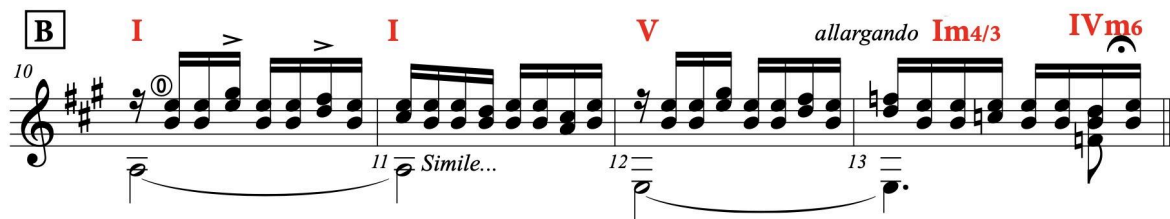
⁷⁷ Please refer to [Harmonic Aspects](#) in 3.1.4 (Data Collection 1) for an explanation.

⁷⁸ Coriún Aharonián, *Músicas Populares del Uruguay* (Montevideo: Udelar.CSEP, 2007), 16: "*La milonga, como la cifra, posee un espíritu modal*", which translates as "The milonga has a modal spirit"; The conventional modes in milonga, as seen in the examples, are the Ionian and the Aeolian (this last one with the usual modal interchange for the V7, which results in a Harmonic minor or Melodic minor scale while that chord is being played).

non-resolving nature.⁷⁹ The distinctive aspect of the Lydian mode is a raised IV, in this case, the G sharp, which is used as part of the *bordoneo* in the piece. The common form I, I, V, V is used (in the key of A major, this is IV, IV, I, I). The use of a pedal note (E) in the upper range reinforces the nonresolving nature of the mode. The exploration of modal harmonies is present in my previous works as a composer.



In the B, the form I, I, V, V in the key of A major is being used as pedal bass notes, which, supported by the higher pedal notes E and B, continue the modal feeling (modal in the sense of non-resolving). The parallel thirds, set in a 3, 3, 2 rhythm, refer to a sort of “*bajadita*.” In the second bar (bar n. 11), the raised IV indicates an A Lydian mode.



The final bar of the B (bar n. 13) prepares a modulation to a harmonically ambiguous C section roughly around an A minor, which also features the B and E open strings. This is a reference to Isabel Aretz's transcription of a milonga with modulation by minorization of the tonic chord,⁸⁰ an aspect I wanted to explore, not present in any of the analysed pieces. The rubato provides contrast with the other sections and reflects the notions offered by the interviewed specialists regarding the performance of milongas *camperas* on guitar.⁸¹

⁷⁹ [Lydian Mode](#) Wikipedia, s.v. "Lydian Mode" (accessed on March 11, 2024): The V grade in a Lydian mode has a major 7 instead of a minor 7th, resulting in the lack of the tritone in the progression V I. More information about this can be found in Wikipedia.

⁸⁰ Isabel Aretz, *El Folklore Musical Argentino*, 3rd ed. (Ed. Ricordi Americana, 1952), 157-159. It reads: "Algunas Milongas llevan acompañamiento en pies binarios, como el ejemplo N° 46, que sirvió de preludio y acompañamiento a una melodía que recogí en Tucumán. En él se aprecia además una modulación por menorización del acorde de tónica."

⁸¹ See Appendices 3 (A, B, and C) and 4 (A and B).

C Modulation to ambiguous A minor

The "*bajadita*" takes us back to the A and B, leading to a new section, the D, which features a pedal in D.

The last "*bajadita*" resolves after a minorization of the tonic followed by a plagal cadence (IV to I) in A major. The last two bars in 3/4 reference the intro.

Structure⁸²

The form is **Intro - A - B - C - A - B - D - Ending**. I thought of the basic harmonic form (8 bar phrases, referred to by C. Méndez as the 'microform')⁸³ as a way to create contrast between sections while still having a cohesive feeling.

⁸² Please refer to [Structure](#) and [Variations of the harmonic form](#) in 3.1.4 (Data Collection 1) for an explanation.

⁸³ See Appendix 3, [Claudio Méndez - Complete feedback, Piece: 'La Pensativa'...](#)

3.1.6 Outcomes

Original composition for solo guitar, *La pensativa* (Julián Muro)

 **13 Outcome First Cycle Original Composition 01 Julian Muro.wav**

- *Starts at min 0:00*
- *Performer: Julián Muro*
- *Line-up: Guitar*
- *Date of recording: Mar 28, 2024*
- *Duration of recording: 2:50*

[Original score of 'La pensativa' \(Julián Muro\)](#)⁸⁴

⁸⁴ Appendix 5.

3.1.7 Feedback, reflection, and conclusion

Feedback: Composition: Claudio Méndez

As a closure to this cycle, I received feedback from expert Claudio Méndez, with whom I shared the outcome ('La Pensativa,' J. Muro), and plans for the upcoming cycle.

Claudio praised the use of a major harmony, noting the melancholic and meditative feeling that is "typical of the milonga *campera*," as well as specific guitar techniques, such as harmonics, that give the piece richness and variety. In terms of the structure, he noted my intention of using the "microform" of the milonga to create a contrast between sections that "works very well." Overall, he said that the milonga influence can be felt beyond the personal approach.⁸⁵

Reflection: Composition

I could reinforce an intuition about the relevance of musical form in specific styles: since my first album, *Dingungu* (2016), I have felt that the form itself is less relevant than the rhythmic, harmonic, and melodic components of a certain traditional style for it to be recognized as such. I believe that the core of a style can be identified even if its form changes. This is the case mainly with styles that are not meant to accompany a choreographed dance, for which form is crucial. Still, if a piece influenced by a traditional style does not follow the form meant for the choreography associated with it, the "spirit" of the style can still be evoked or suggested. To my content, at least in the case of the milonga *campera*, the analysed pieces work as proof that the form can be altered flexibly without losing the identity of the style.

Reflection: Creative Goals

I was able to reconnect with my instrumental practice using the chance to address technical and performative aspects of the Spanish guitar. I also composed one piece and developed ideas for future compositions and projects. The information I gathered will also allow me to teach this style and share it with my collaborators. Due to the lack of time, I was not able to compose as much music as I would have liked to, but this remained a task to be fulfilled later on.

Reflection: General thoughts

The moment I set myself to research the milonga, I stumbled upon the fact that it is a complex, vast, polysemic term, not only in its semantic reach but also in the musical sense. I planned to research the most popular Argentine styles of milonga (namely, *ciudadana* and *campera*). After the first research cycle, which focused roughly on the milonga *campera*, I found that the variants of milonga share many similarities between themselves, and the grouping of milongas into these two groups is insufficient.

⁸⁵ See [Claudio Méndez - Complete Email Feedback, Piece: 'La Pensativa' \(J. Muro. Outcome first research cycle\)](#):

In the process of composing this piece, I gathered valuable information about the milonga, which will help me in my future endeavors as a composer and performer. I became familiar with a research system to approach a style that one is unfamiliar with in a way that allows for a superficial yet informed understanding in a short time, as opposed to a deep, *embodied* immersion of oneself in the practice of the style, or even better, in a context where this music thrives.

Reflection: Desk Research: History

This research cycle was fruitful: the classification of milonga into two main variants, *campera* ('from the countryside') and *ciudadana* ('from the city'), which, as suggested by my interviewees, is widely accepted among musicians in Argentina, seems to respond to a contemporary necessity for distinguishing styles in Argentina but should not be confused with or transposed to the origins of the genre. While the styles of *campera* and *ciudadana* are practical at distinguishing some milongas, I believe they fail to represent the many variants there are, such as *chamarrita*, *orientala*,⁸⁶ or *chorrillera*,⁸⁷ and the list goes on, without even extending it to include the Brazilian ones. The idea that the oldest form of the milonga is the slowest-paced, singable one, as opposed to the danceable one, is probably misleading. Coriún Aharonián groups both the *danceable milonga* and the *singable milonga* as surging at the same time, around the mid-19th century from a previous undocumented style of milonga.⁸⁸

Regarding the relationship between milonga and *payada*,⁸⁹ I induce that their merging is a later phenomenon and that the milonga -or even better, the *milongueo*-⁹⁰ was widely incorporated into the

⁸⁶ Coriún Aharonián, [Músicas Populares del Uruguay](#) (Montevideo: Udelar.CSEP, 2007), 35-38. The *chamarrita* and *oriental* are described here.

⁸⁷ César, Aldo Román, "[Identidades en juego](#)" (Universidad Nacional de la Plata, Facultad de Humanidades y Ciencias de la Educación, Maestría en Educación Corporal, Tesis de Investigación. Argentina, 2011), 14 (footnote n 15). The style is thought to be a result of the encounter of the milonga *campera* and *kaani*. About the *kaani*, it is regrettably hard to find scholar information but it is supposedly a ritual involving music and dance from the Tehuelche people of the area of Santa Cruz in Patagonia Argentina; Ximena Martínez (comp.), Marcela Mardones (coord.), [Cajita de música argentina](#) (1st ed. - Buenos Aires, Argentina, Ministerio de Educación de la Nación, 2011), 30: Examples of the *chorrillera* can be found online, most prominently by Hugo Giménez Agüero, one of the main promoters of the style. Nonetheless, the book "*Cajita de música argentina*" says that the information about the style is insufficient for its condition of a regional style that is in a sedimentation process. Literal transcription from the original: *Región Patagónica: aún reconociendo los movimientos relativamente recientes de recuperación y/o instauración de un folklore regional patagónico, en el que se destaca la presencia del loncomeo o de las llamadas milongas chorrilleras, hemos preferido abstenernos de incursionar en su desarrollo. La razón es sencilla: por tratarse de un folklore regional que está en proceso de sedimentación, no nos consideramos en condiciones de conceptualizarlo o sistematizarlo.*

⁸⁸ Coriún Aharonián, [Músicas Populares del Uruguay](#) (Montevideo: Udelar.CSEP, 2007), page 35. "*En cuanto a la milonga-música y la milonga-baile, Ayestarán situaba el origen hacia 1850, y entendía que la especie se hallaba en su apogeo hacia 1870, pero sabía — como Carlos Vega — que "muchas veces las cosas existen sin que las nombren los documentos", cosa particularmente cierta en el terreno de la cultura popular y en lo no hegemónico de la cultura culta. Vega supone que hay una especie anterior de la cual surge la milonga, y escribe : "debemos admitir que el bautismo de la antigua especie con el nuevo nombre de milonga se produce hacia 1865-1870, fecha provisional". Pareció desaparecer como tal hacia 1900, pero o bien siguió viva, o bien renació una y otra vez;*

⁸⁹ For a definition of *payada*, please refer to [Contextualization 2.2](#) (footnote).

⁹⁰ As defined in [3.1.3 Feedback and reflection](#)

payadas at the end of the 19th century by Gabino Ezeiza.⁹¹ Its static character makes it ideal for recitative purposes.⁹²

My overarching personal search for music that addresses and acknowledges the contribution of Afro-Argentine musicians to traditional popular styles of Argentina has also been enriched. I was happy to find a new source to investigate in the words of Coriún Aharonián: "It is likely, therefore, that the milonga or milongas have an important component of remote African origin," saying about Carlos Vega that "[he] thinks that the origin of the milonga is in the lundú, a song and dance species that originated in Brazil in the 18th century".⁹³

As it happens with any style or musical genre that we analyse, categorise, dissect, and quantise to try to understand and share it with our community in the form of text, my impression is that we find ourselves in front of a vast river, holding one or two stones in our hands; we stare at them knowing that they are but a tiny portion of the immense riverbed that the style or genre is, and that this riverbed is undergoing a transformation at the very moment we try to define the singularities of the two stones in our hands. The case of milonga is in no way different: again, Aharonián quotes Alfredo Zitarrosa when he states that "there are more than 50 variants of the '*milonga cantable*' (singable milonga)".⁹⁴

⁹¹ There is agreement that it was Gabino Ezeiza who introduced the rhythm and way of playing (*milongueo*) in the *payada*: Jorge B. Rivera, "El Camino del Tango," in *Historia del Tango: Sus Orígenes*, ed. Juan Carlos Martini Real, Manuel Pampín (Ed. Corregidor, 1976), 14-16: "*En un viejo reportaje publicado en La Opinión de Avellaneda (1916), el popular sainetero Nemesio Trejo nos dice que fue Gabino Ezeiza, precisamente, quien introdujo hacia 1884 el contrapunto milongueado en sus actuaciones circenses.*" The name of the interviewer is Jaime Olombrada, and the article was published in "*La Opinión*" de Avellaneda (Buenos Aires, Argentina) on the 15th of April, 1916. Further research and a read on the textual transcription of the interview suggests that, in the words of Trejo, the milonga in the *payada* comes from the *candombe*. A full excerpt of the interview can be found in: Gustavo Goldman, [Lucamba. Herencia africana en el tango. 1870-1890](#), (Ed. Perro Andaluz, 2008), 159;

Ercilia Moreno Chá, foreword to *Gabino Ezeiza, Payador Nacional (1858-1916)* by Norberto Pablo Cirio (Instituto Nacional de Musicología Carlos Vega, 2022), 15. "*Su gran aporte en cuanto a lo formal de la payada de contrapunto lo establece con el uso de la milonga, uno de cuyos tipos ha llegado hasta la actualidad como el género preferido de toda payada.*";

Norberto Pablo Cirio, *Gabino Ezeiza, Payador Nacional (1858-1916)* (Instituto Nacional de Musicología Carlos Vega, 2022), 79, the author establishes 1882 as the first record of Gabino playing milongas in the context of the *payada*: "*De ese año data su introducción de la milonga en la payada. Según La Broma del 11-jul-1882 (...)*"

⁹² Coriún Aharonián, [Músicas Populares del Uruguay](#) (Montevideo: Udelar.CSEP, 2007) 39: "*La milonga se presta, en su carácter estático — percibido a menudo, desde fuera, como monótono — para desarrollar largas secuencias de versos, que pueden ser tanto relatos épicos, como narraciones de hechos cotidianos. Es por ello que, ya desde el siglo XIX y durante varias décadas, se podía asistir a situaciones de contrapunteo sobre la urdimbre de la milonga, en una praxis diferenciada de la payada y menos exigente que ésta y desde fines del siglo XIX los payadores adoptaron la milonga como sostén importante de sus desafíos.*";

⁹³ Coriún Aharonián, [Músicas Populares del Uruguay](#) (Montevideo: Udelar.CSEP, 2007), 37. The original phrase reads as follows: "*Es probable, así, que la milonga o las milongas tengan un importante componente de lejano origen africano, ya sea en el mestizaje de su gestación, ya en sus interacciones con otras especies.*" The footnote to this phrase is: "*Carlos Vega piensa que el origen de la milonga está en el lundú, una especie cantable yailable originada en el Brasil en el siglo XVIII. Si así fuese, el mestizaje con lo africano se remontaría en el tiempo y se produciría en segunda generación.*" The author is referring to the book [Estudios para los orígenes del Tango argentino](#) by Carlos Vega, (Buenos Aires: Universidad Católica Argentina. Instituto de Investigación Musicológica "Carlos Vega", 53-73, 2016), 66-67: "*[...] nosotros conocemos una difundida especie porteña y tradicional que es exactamente igual a la milonga, y la única en el panorama musical de ese momento que puede ser el antepasado en línea recta de la milonga: es el lundú, aporteado desde medio siglo antes; el lundú, que pierde su débil coreografía de pareja suelta y que, ya con la obligatoria coreografía de la pareja enlazada, es cosa nueva en conjunto y ha merecido nuevo nombre, el nombre de "milonga", no sabemos si por eso.*"

⁹⁴ Coriún Aharonián, [Músicas Populares del Uruguay](#) (Montevideo: Udelar.CSEP, 2007), 35: "*En la misma segunda mitad del siglo XX, la milonga cantable, en general más lenta, ha admitido una gran cantidad de variantes (Zitarrosa habla de "más de cincuenta").*"

In the artistic and creative sense, as it relates to my practice, I find the shadiness in the historiography of the milonga inspiring, as it allows us to come up with our own delirious, personal explanations and imagining of what things could have been in a non-truthful yet momentarily believable form, which, as author Susan Sontag puts it, defines the very essence of storytelling,⁹⁵ thus art.

⁹⁵ *Voices: To Tell A Story*, directed by Mike Lloyd (Brook Productions, UK, 1983), broadcast on Channel 4 on February 6, 1983, available on the YouTube channel "Everything has its first time" under the title [John Berger and Susan Sontag To Tell A Story 1983](#), uploaded on February 28, 2017.

3.2 Second Research Cycle

3.2.1 Overview of the second research cycle

My approach in the first cycle was somewhat limiting for my work as a composer; the analytical focus on a specific style made it less exploratory and more constrained. However, it provided sufficient insight into the harmonic form, melodic construction, structure, and rhythm—elements present with nuances across various milonga variants—to be able to focus on creating. For the second cycle, I wanted to try an approach that could allow me more liberty to compose informed by the genre of milonga rather than its substyles.

Popular Argentine traditional styles are generally groove-based, with rhythmic components suggested in a simple or condensed way rather than thoroughly notated, encouraging musicians to develop their subjectivity. I often collaborate with musicians unfamiliar with Argentine music, and as an introduction to a certain style, I share simple two- to four-bar rhythmic patterns, which they expand upon through their own interpretation. This is particularly true for percussion instruments, which are essential to my music and are key to some of the most representative Argentine styles.

Here, I created percussion patterns for original music, not traditional milongas. The objective of this phase of my research was twofold: to create a percussion 'cheat sheet' and to apply these findings to a new composition.

My guiding questions were: What rhythmic milonga patterns can I create and notate for musicians to easily understand and develop in a popular music setting? What personal elements will I bring to my compositions?

3.2.2 Reference recordings

As explained in the overview section ([3.2.1](#)), the following cycle was meant to focus on composing and experimenting, expanding the writing to a nonet, including drums and percussion. Since the writing is a continuation of the process started in the previous cycle, I used its outcome—my composition for solo guitar, '[La pensativa](#)'— as the reference recording ([3.1.6](#)).

3.2.3 Feedback and Reflection

Since the reference recording was the outcome of the previous cycle, the feedback and reflection were the same. See [3.1.7](#)

3.2.4 Data Collection & data analysis: my findings

Strategies used: Unstandardized and semi-structured interviews with experts; Media Review of specialized literature; Triangulation with transcriptions: Quasi-experiments.

I started by interviewing the specialist Pablo Méndez. In our unstandardised interview about percussion in milonga, he suggested that I simply tell the musicians to play *rumba* (*flamenca* or any other form) or *tumbao*. In conversations with A. Ruiz, he told me that he usually asks percussionists to accompany him playing the rhythm of Cuban *son*.

All of this brought me to expand my desk research by incorporating the concepts of *tumbao*, *tresillo*, *quintillo*, and *corte y quebrada*. I believe that these might explain the relationship between milonga and other rhythms, such as Cuban *son* and *danzón*, *tangos flamencos*, *maxixe/tangos brasileiros*, *candombe*, and *lundú*, for an even more informed and richer approach to understanding the rhythmic properties of milonga and perhaps help illuminate the shadiness that surrounds its origin.

Rhythmic pattern of percussion in milonga

According to an interview with payador Nemesio Trejo from 1916, it was the Afro-Argentine musician Gabino Ezeiza who introduced the milonga in the art of *payada* in the late 1870s and the early 1880s, drawing from his knowledge of Afro-Argentine *candombe*, where the rhythm of milonga was played with drums, ideophones, and guitars.⁹⁶ G. Ezeiza was arguably the most famous and influential *payador* of all time, as well as one of the most prominent musicians and public figures of Argentina. This adaptation by him established the rhythm and techniques (arpeggiation) that would become a predilection among *payadores* and singers, and presumably incorporated by other composers and performers of instrumental music, even in the academic realm, such as Alberto Williams and Afro-Argentine Zenón Rolón. Because of Ezeiza's popularity, his innovation presumably contributed to the development of the variants of milonga that currently exist in Argentina.⁹⁷ Based on the interview with Nemesio Trejo, Norberto P. Cirio deduces a transcription of the basic rhythmic pattern of milonga:

You should know, my friend, that until then, the way of singing was by *cifra*, which was the song of the countryside *payador*, of the *gaucho* in the proper sense, and which consists of delivering the verses dryly and then adding a strum on all the strings of the guitar. But Gabino, I acknowledge, was the one who introduced the milonga into the *payada*, which was more tricky. Well, you have to keep in mind that the milonga, and above all the one known as "Gabino's milonga," comes from the town because it is the daughter or granddaughter of the *candombe*. (And here Trejo, tapping the edge of the table with his index

⁹⁶ Norberto Pablo Cirio, *Gabino Ezeiza, Payador Nacional (1858-1916)* (Instituto Nacional de Musicología Carlos Vega, 2022), 96-108;

Ventura R. Lynch [*La provincia de Buenos Aires hasta la definición de la cuestión capital de la República*](#) (Buenos Aires, 1883; Biblioteca Americanista de Sevilla, available through the Spanish Consejo Superior de Investigaciones Científicas, CSIC), 28. One of the oldest written references to milonga, by Ventura Lynch, notes that the milonga "features the same movement of the candombe drums" ("lleva el mismo movimiento de los tamboriles de los candombes");

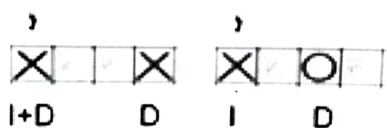
⁹⁷ Norberto Pablo Cirio, *Gabino Ezeiza, Payador Nacional (1858-1916)* (Instituto Nacional de Musicología Carlos Vega, 2022), 111-112. Both composers delved into milonga. Alberto Williams did with "El rancho abandonado" (op. 32, 1890) and Zenón Rolón with "El candidato" (Zarzuela, lyrics by Celia Deveraux, 1891).

fingers, began to imitate the notes of the candombe and to hum a “tunga, tatunga, tunga” to demonstrate phonetically that the milonga is a musical twist whose central motif is in the notes of the African candombe.⁹⁸



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Norberto P. Cirio also explains the way the milonga is played among Afro-Argentines and transcribes one drum, the *Llamador*, as follows:



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The notation system in this second transcription is the "usual for Sub-Saharan and Afro-American drumming" (P. Cirio). I is the left hand (*izquierda*), D is the right (*derecha*), and I + D indicates that both hands are used. The cross indicates that the center of the drum is being hit (thus producing a lower sound), leaving the hands lying on the drum to achieve a muted quality; O indicates that the edge of the drum is hit (producing a brighter sound), and the hand is retrieved leaving the drum sounding (called an "open" hit among Afro Argentines), a footprint above indicates the pulse.

What is characteristic of this pattern is the open sound (prolonged) in the last beat, which gives it an accent that is known among the players as *quebrar* ("breaking") the rhythm. To me, this is one of the main characteristics of *milongueo* and one that connects it with tumbao. P. Cirio explains that *cortes* are a brief and sudden pause in the playing and have a correlation with the dance.¹⁰¹ The *quebrada* is a main characteristic of milonga dancing, but also of Brazilian maxixe and Cuban danzón, which is why I included them in my analysis further on in this section (see 'Rhythmic relationship between milonga and other

⁹⁸ Gustavo Goldman, [Lucamba. Herencia africana en el tango. 1870-1890](#) (Ed. Perro Andaluz, 2008), 159: "Tiene que saber usted, mi amigo, que hasta entonces sólo se cantaba por cifra, que era el canto del payador campero, del gaucho propiamente dicho, y que consiste en largar la versada en seco y después meterle un "rasguído", con primas y bordonas. Pero Gabino, se lo reconozco, fue el que introdujo la milonga en la payada, cosa que resultaba más peliaguda. Bueno, hay que tener en cuenta que la milonga, y sobre todo la que se conoce por "de Gabino", es pueblera, porque es hija o nieta del candombe. (Y aquí Trejo, golpeando con los dedos índices el borde de la mesa, empezó a imitar las notas del candombe, y a tararear un "tunga, tatunga, tunga" para demostrar fonéticamente, que la milonga es un giro musical cuyo motivo central está en las notas del candombe africano". Translated using Google Translate. The name of the interviewer is Jaime Olombrada, and the article was published in "La Opinión" de Avellaneda (Buenos Aires, Argentina) on the 15th of April, 1916.

⁹⁹ Transcription by Norberto Pablo Cirio. Norberto Pablo Cirio, *Gabino Ezeiza, Payador Nacional (1858-1916)* (Instituto Nacional de Musicología Carlos Vega, 2022), 103-105.

¹⁰⁰ Same as the previous footnote.

¹⁰¹ Same as the previous footnote;

"Milongueo" as defined in [3.1.3 Feedback and reflection](#)

styles').¹⁰²

While explaining the way milonga is played and practiced among Afro-Argentines, Norberto Pablo Cirio describes it as consisting of singing accompanied by drums, with the basic rhythmic scheme coinciding with the one exposed in the previous Data Collection (3.1.4), written in 2/4. The quarter note equals 110 bpm, which is considerably faster than the examples of milongas for solo guitar I analysed before. These types of milongas are not meant for dancing.¹⁰³

Milonga: Tumbao a la argentina

Pablo Méndez defined the extended way of playing milonga percussion in Argentine tango as "too flat," lacking rhythmic movement. Udo Demandt agreed and added that this might represent difficulties for musicians. In my experience, a "flat" approach means one that is too repetitive, with constant accentuation of the downbeat or no accents at all. This works to the detriment of *groove*, defined by P. Méndez as the "spirit of rhythm," an expression of the musicians' imprint.¹⁰⁴ From his perspective, some of Astor Piazzolla's groups were early exceptions to the "flat" approach to percussion in milonga until the late 1990s with the emergence of groups such as Gotan Project:

(...) When it began to be integrated with the *true African rhythmic support* (...), the *tumbao*. Because the milonga has the tumbao, only that instead of everything being supported by (it), it is supported by the quarter note.

According to P. Méndez, the milonga can be reduced to "the way of playing tumbao in Argentina," an idea reinforced by Álvaro Rovira Ruiz.¹⁰⁵ Below is a reduction of tumbao in its interaction with the 3, 2 clave in Cuban son.

¹⁰² John Charles Chasteen, *National Rhythms, African Roots: The Deep History of Latin American Popular Dance* (University of New Mexico Press, 2004), 19: "Milonga technique was called *corte y quebrada*. The *cortes* (or "cuts") were the stops and turns that cut the flow of the couple's movements across the floor. The *quebradas* were the now familiar swiveling or "breaking" of the hips executed, according to a 1906 Argentine description, with "the bodies of both dancers in full contact. (...) While the *quebradas* are common to *maxixe* and *milonga* -and to *danzón*(...)- the *cortes* are not. They give a distinctive profile to, and show the continuity between, *milonga* and *tango*. (...) Before 1900, *cortes* were simply a Rio de la Plata way of dancing any music from the international ballroom repertory. (...) In other words, *milonga*, like *maxixe*, started out as a new way of dancing the existing dance repertory."; Robert Farris Thompson, *Tango: The Art History of Love* (Vintage Books, 2005), 127, 128. The author draws a fascinating parallel between dance traditions from Congo and those of Latin America, focusing on *milonga* and *tango*. The *cortes* and *quebradas* are prominent features in Congolese traditional dances.

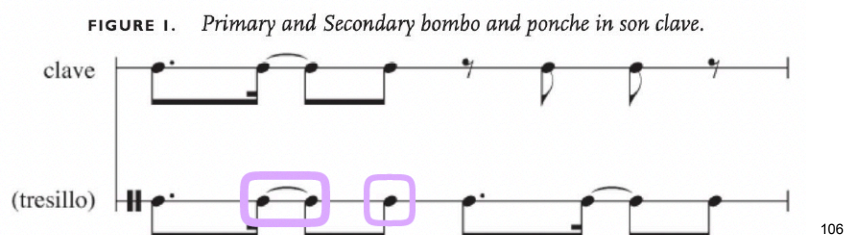
¹⁰³ Norberto Pablo Cirio, *Gabino Ezeiza, Payador Nacional (1858-1916)* (Instituto Nacional de Musicología Carlos Vega, 2022), 88.

¹⁰⁴ Vijay Iyer, "Microstructures of Feel, Macrostructures of Sound. Embodied Cognition in West African and African-American Musics" (Ph.D. Dissertation, University of California, Berkeley, 1998), 63. Resonating with what Pablo Méndez says, when referring to the concept of swing, the author explains that: "An individual musician has a particular range of preferred ratios and particular ways of manipulating them, which together form crucial dimensions of that individual's sound, rhythmic feel, and musical personality."

¹⁰⁵ Unstandardised [Video-call Interview with: Pablo Méndez \(external expert, percussionist and bassist from Argentina\)](#), Appendix 4, C (the text between brackets is a personal addition);

Udo Demandt and Álvaro Rovira Ruiz' comments were said to me during private lessons and not recorded.

Cuban son (tumbao):



The tresillo (lower line) is defined by Norberto Pablo Cirio as 'typical of music with an Afro-centered matrix,' supporting P. Méndez's comments.¹⁰⁷ The tumbao plays the tresillo, usually accentuating the second and third notes of each group, even completely avoiding the first note (downbeat). Originally played in the lower drum of the congas, currently known as *tumba* or *tumbadora* in Cuban music, it translated into other instruments in further iterations.

The tumbao/tresillo coincides with the simplest form of *bordoneo*, a way of playing the lower strings of the guitar in milonga, in the key aspects of range, rhythm, and function (lower register, 3, 3, 2, ostinato) as defined and analysed in the Data collection of my first research cycle (3.1.4). The *bordoneo* in milonga is thought to be a direct translation into the guitar from Argentine candombe drums, presumably introduced or established by the Afro-Argentine musician Gabino Ezeiza, as explained previously. I believe that, as with Cuban tumbao, the translation from the drums extended in Argentina not only to the guitar but also to other instruments such as piano and double bass, etc. The tumbao shares another similarity with the milonga in that it is used as a verb, *tumbar*, as it happens with *milonguear*,¹⁰⁸ which further reinforces the idea of milonga as "tumbao a la argentina."¹⁰⁹

In my opinion, while the "flatness" of milonga percussion in tango, as mentioned by P. Méndez, is at times true, there are many exceptions in the smaller groups when they play milonga 'a la parrilla' (improvised). In such cases, coinciding with the notion of *milongueo* (as defined in 3.1.3), I hear that the tumbao feel is also present, especially in the very strong accentuation of the last eighth note of the 3,3,2.¹¹⁰

¹⁰⁶ Chris Stover, "Review of The Clave Matrix: Afro-Cuban Rhythm: Its Principles and Origins, by David Peñaloza," *Latin American Music Review / Revista de Música Latinoamericana* 33, no. 1 (January 2012): 131–140. <https://doi.org/10.1353/lat.2012.0004>.

¹⁰⁷ Norberto Pablo Cirio, *Gabino Ezeiza, Payador Nacional (1858-1916)* (Instituto Nacional de Musicología Carlos Vega, 2022), 105.

¹⁰⁸ Data Collection 3.1.4.

Álvaro Rovira Ruiz - Complete in-person Feedback, piece: Atahualpa Yupanqui, "La milonga perdida", Appendix 3, Full feedback on reference recordings.

¹⁰⁹ *Tumbao* Wikipedia s.v. "Tumbao" (Consulted on October 28, 2024);

Video-call Interview with: Pablo Méndez (external expert, percussionist and bassist from Argentina), Appendix 4, C.

¹¹⁰ As in *Anibal Arias & Osvaldo Montes – Bien Tanguero (Full Album)* (Epsa Music, Colección "Guitarras del Mundo", N° 33, 2007), published on the YouTube channel Guitarras del Mundo on 8 May, 2017. Song "Nocturna", min 16:02.

"Trinary" rhythms and origin of 3, 3, 2

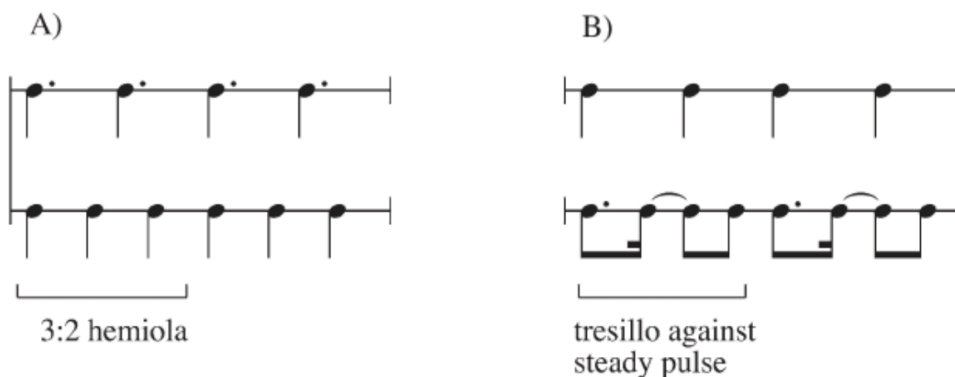
Pablo Méndez mentioned the *chachalakafún*, one of the rhythmic forms of Afro-Cuban Music related to the *batá* drumming,¹¹¹ as something to explore in arranging for milonga percussion. When asked about it, he explained that it is an example of a "trinary" rhythm, that is, a rhythm that is neither binary nor ternary and thus can't be entirely notated through Western classical music notation.¹¹² A similar thing occurs with the concept of swing, defined by Vijay Iyer as:

(...) modified duple subdivisions of the main pulse, or as modified triplet subdivisions, or both concurrently
(...) They are occasionally rendered in triplet notation as a quarter note followed by an eighth note, but this exaggerates the typical swing ratio, which is usually in the gray area between duple and triple.¹¹³

In Chris Stover's "Review of The Clave Matrix: Afro-Cuban Rhythm: Its Principles and Origins, by David Peñaloza," he explains that:

While tresillo has been described as the additive rhythmic figure 3,3,2 (...), Peñaloza offers convincing support for the refutation of an additive interpretation. He describes tresillo essentially as a stretching of the "3" part of the 3:2 hemiola in order to conform to the metric subdivisions of the 16-cycle interpretation of clave. (...) A comparison of the two relationships (the 3:2 hemiola in the 12-cycle example and tresillo against a steady four-count grid in the 16-cycle version) shows clearly their shared derivations.¹¹⁴

FIGURE 3. Mapping of 3:2 hemiola onto tresillo.



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¹¹¹ Aldo Houari Salvent, [A Study of Afro-Cuban Jazz as Pioneered by Chucho Valdés and the Group Irakere](#) (University of Miami, 2020), 65.

¹¹² [Video-call Interview with: Pablo Méndez \(external expert, percussionist and bassist from Argentina\)](#), Appendix 4, C;

¹¹³ Vijay Iyer, "Microstructures of Feel, Macrostructures of Sound. Embodied Cognition in West African and African-American Musics" (Ph.D. Dissertation, University of California, Berkeley, 1998), 63.

¹¹⁴ I deduce that 16-cycle is referring to a 4/4 bar with every beat subdivided in sixteenth notes (example B), whereas 12-cycle is referring to the same bar subdivided in eighth note triplets (example A).

¹¹⁵ Chris Stover, "[Review of The Clave Matrix: Afro-Cuban Rhythm: Its Principles and Origins, by David Peñaloza.](#)" *Latin American Music Review / Revista de Música Latinoamericana* 33, no. 1 (January 2012): 131–140. <https://doi.org/10.1353/lat.2012.0004>.

The origin of the Cuban habanera rhythmic cell, also known as Cuban tango and closely related to the milonga,¹¹⁶ is explained in the same way as the tresillo. The difference is that there is no tie between the 4th sixteenth note and the following eighth note, giving the rhythm a more pronounced binary feel:

Cuban habanera (or tango) rhythm



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The early transcriptions of milonga

Some of the earlier transcriptions of milonga (Ventura R. Lynch, 1883) were written at a time when, apparently, milonga was a style much broader or flexible in terms of rhythm than nowadays. The following two examples are written in 2/4 but with two eighth note triplets per bar and accompanied by an explanation that says these milongas "feature the same movement of the candombe drums."¹¹⁸



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¹¹⁶ Data Collection (3.1.4)

¹¹⁷ Armando Rodríguez Ruidíaz, [Los géneros de la música popular cubana. Su origen y evolución](#) (open source, 2019), 12;

in Clara Rico Osés, "[La contradanza en España en el siglo XVIII: Ferriol y Boxeraus, Minget e Yrol y los bailes públicos](#)", (*Anuario Musical* 64, 2009), 205. DOI: <https://doi.org/10.3989/anuariomusical.2009.i64>. The explanation of the origin of the tresillo and the habanera or tango rhythm as emerging from the hemiola 3:2 is based on the variants of contradanza in ternary rhythm (6/8) that existed in the 18th century and that interacted with music of African descent in Cuba.

¹¹⁸ The writing of the milonga in continuous eighth note triplets coincides with Isabel Aretz's transcription of a milonga in 6/8, as mentioned in the Data Collection of the first cycle (3.1.4, "[Rhythmic Aspects](#)").

¹¹⁹ Ventura R. Lynch [La provincia de Buenos Aires hasta la definición de la cuestión capital de la República](#) (Buenos Aires, 1883; Biblioteca Americanista de Sevilla, available through the Spanish Consejo Superior de Investigaciones Científicas, CSIC), 28.



The title reads "Another one."

A few pages later, we find a rather familiar transcription:



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The third one shows closeness with the habanera, which was popular at the time and may explain Blas Matamoro's assertion in the book *Historia del Tango: Sus Orígenes*, describing the danceable milonga and the habanera as "interchangeable genres" around 1890.¹²¹ The divergences in the earlier notations of milonga may relate to the word's polysemy, reinforcing the concept of *milongueo* as a way of doing (dancing, singing, playing, etc.). This, and what is thought by Carla Mello and Susan de Oliveira as a kind of *politics of memory* concerning the geographical origin of African slaves in Argentina and Uruguay,¹²² might explain why, initially, there were several practices associated with the word. After all, N. Trejo indicates the "*milonga de Gabino*" as one that existed among others.¹²³

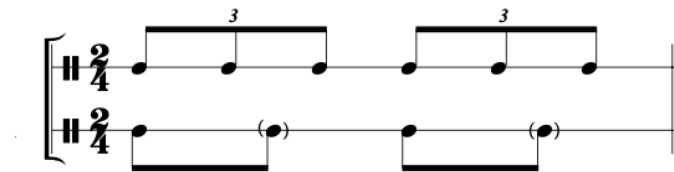
¹²⁰ Ventura R. Lynch [La provincia de Buenos Aires hasta la definición de la cuestión capital de la República](#) (Buenos Aires, 1883; Biblioteca Americanista de Sevilla, available through the Spanish Consejo Superior de Investigaciones Científicas, CSIC), 30.

¹²¹ Blas Matamoro, *Historia del Tango: Sus Orígenes*, ed. Juan Carlos Martini Real, Manuel Pampín (Ed. Corregidor, 1976) 82, 83:

¹²² Oliveira, Susan, and Carla Mello, "[De Payadas e Milongas: Os Saberes da Voz](#)" *Outra Travessia*, 2011, no. 11 (2011): 73, doi:10.5007/2176-8552.2011n11p71; As seen in the [Contextualization \(2.2\)](#), the authors refer to a city by the name of 'Milonga' located in the current Democratic Republic Of The Congo, Africa.

¹²³ Data collection of the second cycle ([3.2.4](#)), "Rhythmic pattern of percussion in milonga".

In the first two examples, the decision of the transcriber does not seem casual, given that there are rhythms written in 6/8 in the same book. The 2/4 notation with each beat subdivided in triplets implies the following polyrhythm, which is the same as mentioned in relationship to the Cuban tresillo:



I wonder if Lynch's transcriptions responded to a consistent polyrhythm in the playing or if they represent a "trinary" aspect of milonga that made it difficult to transcribe it as neither binary nor ternary. In any case, I find parallelisms such as this between Cuban and Argentine music very exciting, especially since I have found more similarities between son and candombe (despite their many obvious differences), as will be seen further on in the section 'Rhythmic relationships between milonga and candombe.'

To expand further, in his analysis of the music of West Africa, Vijay Iyer explains that:

(...) The musical construction is not framed in terms of meter but in terms of crossed rhythmic groupings; these groupings can be serial or periodic or both, to use Parncutt's (1994) terminology. When two meters appear to the listener, it is because there are periodic groupings of short, serially organized rhythmic fragments or phrases, and their periodicity seems to imply a different meter from the primary one. In the sense described above, the music becomes metrically ambiguous. Most commonly, it is some variety of triple meter that seems to appear over some variety of duple meter.¹²⁴

Rhythmic relationship between milonga and candombe

The candombe shares the same clave as the Cuban son in its 3, 2 form, which can be represented as 3, 3, 4, 2, 4. I found an interesting parallelism between candombe and son in Augusto Pérez Guarnieri's video series "El murmullo del tambor," where he shows how the candombe clave is played simultaneously with a milonga percussion pattern in the context of a street candombe:

¹²⁴ Vijay Iyer, "Microstructures of Feel, Macrostructures of Sound. Embodied Cognition in West African and African-American Musics" (Ph.D. Dissertation, University of California, Berkeley, 1998), 49.

(♩ = ca. 100)

Singing

Bongo Drums

Agudo

Grave

Mazacaya

125

The interaction between the candombe clave (*grave* drum) and the milonga rhythm (*agudo* drum) is rhythmically identical to the one depicting tumbao in Cuban son:¹²⁶

Agudo

Grave

P. Méndez explained how the candombe clave can easily turn into the milonga one by simply playing half a phrase:¹²⁷

Candombe

Milonga

¹²⁵ Augusto Pérez Guarnieri [EL MURMULLO DEL TAMBOR | CLASE 14 | CANDOMBE en el Cine Nacional | Hombre de la esquina rosada" 1962](#) available on the YouTube channel "IET Audiovisual" on 10 April 2024. Transcription by myself.

¹²⁶ 'Milonga: tumbao a la argentina' (3.2.4)

¹²⁷ [Video-call Interview with: Pablo Méndez \(external expert, percussionist and bassist from Argentina\)](#), Appendix 4, C;

Candombes "desarmados"

Norberto P. Cirio mentions that a characteristic of the *música afroporteña*¹²⁸ is its "openness" (*carácter abierto*), meaning that a piece can be interpreted in another genre, for which a process of "disassembling" (*desarmar*) is applied. This way, the milonga can be played as a candombe by reducing its tempo from ca. 110 bpm to ca. 95 and playing the clave 3, 3, 4, 2, 4 instead.

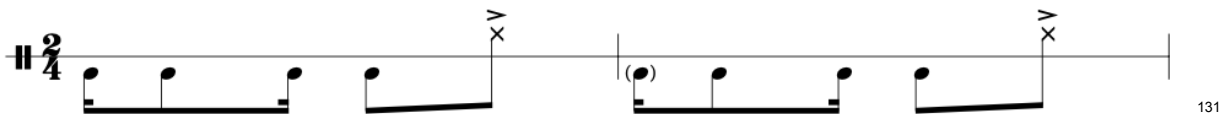
Rhythmic relationship between milonga and other styles: Maxixe/Lundú, Danzón, Tangos Flamencos

As mentioned before, the milonga dance rose to popularity around the same time as the Brazilian maxixe and Cuban danzón, and all three music styles have been regarded rightly or wrongly as tangos.¹²⁹ Below there's a transcription of their basic, rather schematic, rhythmic cells:

Maxixe/Lundú¹³⁰

The main rhythmic figure of maxixe is the tresillo or 3, 3, 2, which has been described before. What interested me particularly about this style is that it was influenced by the lundú, transcribed as follows:

Lundú



Danzón

The danzón features a rhythmic cell closely related to the tresillo: the cinquillo. Both have been historically central to the music of the African Diaspora.

¹²⁸ [Porteño](#) Wikipedia s.v. "Porteño" (Consulted on November 18, 2024): "In Spanish, the term *Porteño* (feminine: *Porteña*) means "port city person". It is mainly used to refer to the residents of Buenos Aires, Argentina."

¹²⁹ John Charles Chasteen *National Rhythms, African Roots: The Deep History of Latin American Popular Dance* (University of New Mexico Press, 2004), 17-32;

Jota Efegê Maxixe - *A Dança Excomungada* (Temas Brasileiros, Vol 16, 1974), 16;

Mario De Andrade, *Música, Doce Música* (L. G. Miranda editor, 1934) 99: "(...) o nosso Maxixe, que de-primeiro foi chamado de tango. Substituída pela palavra "maxixe", provavelmente na década de 1870 a 1880, "tango" atualmente designa se a dança platina. Mas no séc. XIX valeu tanto aqui como em Montevideu ou Buenos Aires. E designava principalmente essas habaneras desvirtuadas, de que "O Preto" é um documento específico."

¹³⁰ Henrique Leal Cazes "As três fases do maxixe música" (*Música Popular em Revista*, Campinas, ano 6, v. 1, p. 92-108, jan.-jul. 2019), 99.

¹³¹ As taught to me by Udo Demandt.

4/4

Palmas (clapping in tangos flamencos)



Another music of Afro-Argentine descent: the zemba or charanda

According to Norberto Pablo Cirio, the zemba is defined as "another Afro-Argentine dance even older than candombe," and it was popular in Buenos Aires around the 1870s.¹³⁵



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Regarding tango and milonga, see [Contextualization \(2.2\)](#)

¹³⁵ Norberto Pablo Cirio, [Tinta negra en el gris de ayer: Los afroporteños a través de sus periódicos entre 1873 y 1882](#) (Buenos Aires: Editorial Teseo, 2009), 51-52: "In the item 'A Visit to the Mexico Club,' it is commented that some aristocrats from the neighborhood—who were white—were complaining that people were outside dancing 'in the style of our ancestors' (LJ #51, 16-Jan-1876). It is possible to infer that what was being danced was either candombe, makumba, or semba (also written cemba or zemba), another Afro-Argentine dance even older than candombe.";

¹³⁶ From [¿Quién dice qué? Bakongo, música afroargentina](#) (Cátedra de Estudios Afroargentinos y Afroamericanos UNLP, on Youtube.com, 14 abr 2021. Recorded in 2007), min 13:20. The piece is "Espíritu del Monte", by Juan Pablo Suaqué. Transcribed by myself;

In present times, the zemba is a religious Afro Argentine dance exclusive from the capilla de San Baltasar in Empedrado (Corrientes, Argentina), Norberto Pablo Cirio, ["¿Cómo suena la música afroporteña hoy? Hacia una genealogía del patrimonio musical negro de Buenos Aires"](#) (Revista del Instituto de Investigación Musicológica 'Carlos Vega' Año XXI, N° 21, 2007), 93-94.

Experiment: Drums and percussion patterns for milonga

As explained in the Overview of this cycle (3.2.1), I intended to explore rhythmic patterns that could be used by musicians in the context of my milonga-influenced compositions.

Below are some rhythmic patterns I developed. The tempo for these recordings was slow to mid (whole note = 60 bpm), and the patterns are meant for drums combined with percussion, all of which are written in 4/4 instead of 2/4 to avoid the beat subdivision in thirty-second notes.

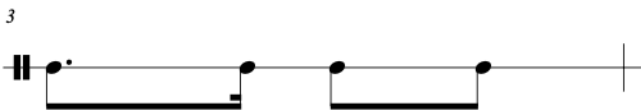
Patterns 7 and beyond are thought to be (more) danceable than the ones used before by doubling the subdivision on the percussion and avoiding downbeats almost completely. Except for percussion pattern 10, they are transcribed from the different parts in A. Perez Guarnieri's video series about candombe "El murmullo del tambor" (including an adaptation of the singing in Pattern 7), as shown in the previous section of the Data Collection.¹³⁷ Although these occur in the context of Argentine candombe, they work perfectly with a slower milonga.

Some of these cells are used:

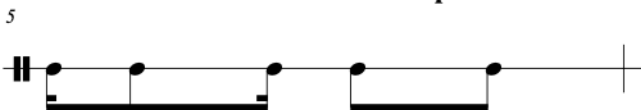
Tresillo / 3, 3, 2



Habanera



5-note Habanera / Lundú / Síncopa a tierra



Tangos flamencos - Palmas variation



The reference recordings were done after one rehearsal in which the following decisions were made:

¹³⁷ Augusto Pérez Guarnieri [EL MURMULLO DEL TAMBOR | CLASE 14 | CANDOMBE en el Cine Nacional | Hombre de la esquina rosada" 1962](#) published on the YouTube channel "IET Audiovisual" on 10 April 2024;

Drums

- Preference towards doubling the hits on the hi-hat (playing sixteenth notes instead of eighth notes).
- Less activity on the snare drum in general, which was left for the drummer to decide within the given patterns.
- While there was agreement in avoiding too much emphasis on the downbeats with the kick drum—which is why I wrote them between brackets—with the consequence of creating a rigid feel, we found that it is needed a minimum of one time every two bars at the beginning of the phrase.

Percussion

- We could not try Pattern 1 with the triangle, and we found it too fast for the pandeiro, which led us to try it with the congas and a stick, as would be played typically in the Uruguayan candombe. Trying it with the triangle and finding a compromise with the pandeiro could be interesting, among other things, to avoid such a strict translation from the Uruguayan candombe.
- Shekere: We couldn't record all the options due to time constraints. These are generally simple, with a maximum subdivision of eighth notes, and should work well in any combination with the drums.

Performers: Rita Brancato (Drums), Henrike Melcher (Percussion), Julián Muro (Guitar)

Date of recording: October 17th, 2024

Pattern 1

Duration: 00:00:39

🔊 14 Experiment 01 Julián Muro - Milonga Percussion and Drums Pattern 1.mp4

The image displays musical notation for 'Pattern 1'. It consists of two staves. The top staff is labeled 'Triangle/Pandeiro/Shaker' and is in 4/4 time. It contains a complex rhythmic pattern with many sixteenth notes and accents. The bottom staff is labeled 'Drum Set' and is also in 4/4 time. It shows a simpler pattern with eighth and sixteenth notes. Below the bottom staff, there are numbers 2 and 3, indicating a 3, 3, 2 rhythm.

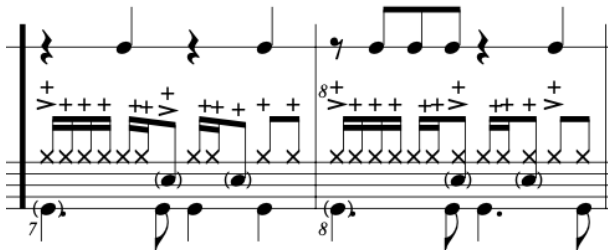
The upper line is inspired by both the *chico* drum in Uruguayan candombe and the triangle in Brazilian Northeastern music; this pattern could be tried out with different instrumentation, as shown in the part. Choosing to play it on a triangle would probably resemble Brazilian *NE* music, while the sound of the *chico* would resemble Uruguayan Candombe, as can be heard in the recording.¹³⁸ More activity on the subdivision using sixteenth notes on the drumset would be beneficial for supporting the percussion, as seen below in "Patterns 1 and 3 combined". The kick drum plays a 3, 3, 2 rhythm.

¹³⁸ Candombe is closely related to milonga, as was mentioned in the Data collection of the first cycle ([3.1.4](#)) and further explored in the Data collection of the second cycle ([3.2.4](#)); Brazilian Northeastern music (*música nordestina*) was mentioned by A. Ruiz (MST) as featuring similar rhythmic figures than milonga. [In-person Interview with: Álvaro Rovira Ruiz \(Main Subject Teacher, Guitar\)](#), Appendix 4, A.

Pattern 3

Duration: 00:01:35

15 Experiment 02 Julián Muro - Milonga Percussion and Drums Pattern 3.mp4



Shekere (upper line) combines the accentuation of the guitar in the milonga "Diário do Fronteiriço" (Brazil) with the *palmas* in tangos flamencos.¹³⁹ Drums work well in combination with the arpeggiated guitar, but the snare pattern might benefit from more consistency. Hi-hat accentuates roughly a 3, 3, 2. Kick drum plays a habanera clave with variations.

Patterns 1 and 3 combined

Duration: 00:01:03

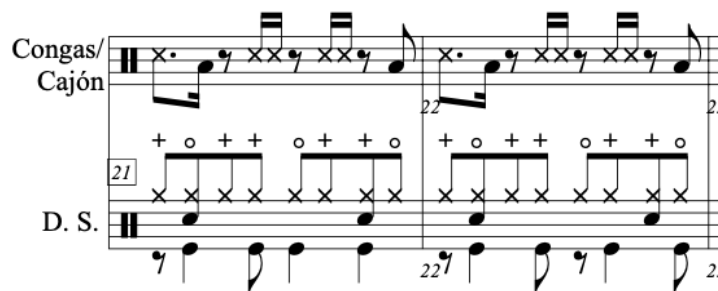
16 Experiment 03 Julián Muro - Milonga Drum Pattern 3 with Percussion Pattern 1.mp4

As noted, the percussion pattern 1 works well when accompanied by a subdivision in the hi-hat in 16th notes.

Pattern 7

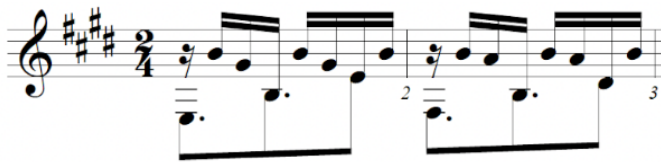
Duration: 00:00:53

17 Experiment 04 Julián Muro - Milonga Percussion and Drums Pattern 7.mp4



¹³⁹ Drum pattern is brought from an earlier exploration in my album *Unterwegs* (2020), where we recorded the song *Copo Vazio* by Brazilian Gilberto Gil. the guitar is strummed in the mentioned recording; Performer unknown (presumably Pedro Lima), [Diário do Fronteiriço](#), (Publisher unknown, 2009), available on the YouTube channel Pedro Lima, accessed on October 30, 2024; Nan Mercader, *La percusión en el flamenco, Palos binarios, Grupo de los Tangos* (Carisch, Barcelona, 2000), 28-32.

The open hi-hat replicates the higher strings in a typical milonga arpeggiation on guitar, as can be seen on Zitarrosa's 'Milonga Madre'.¹⁴⁰

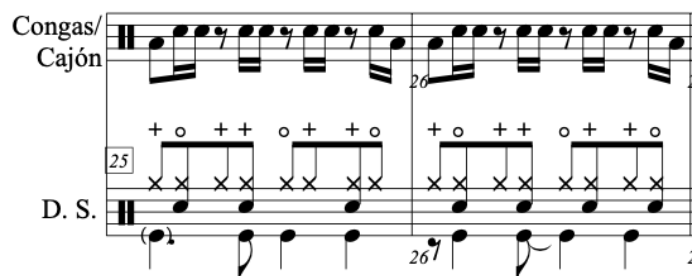


The snare support in the first beat of each bar relates to the 5-note habanera, also known as "*síncopa a tierra*" in Argentine tango¹⁴¹ and, similarly to Lundú, it accentuates the 4th downbeat, supporting the "*quebrado*" aspect.¹⁴² Kick drum plays a combination of habanera clave and upbeats to create a longer motion that lasts two bars.

Pattern 8

Duration: 00:00:47

18 Experiment 05 Julián Muro - Milonga Percussion and Drums Pattern 8.mp4



Hi-hat, as in Pattern 7, with snare playing mostly upbeats except for the 4th downbeat in the first bar. This contrast helps create a longer motion, supported by the kick drum avoidance of the first downbeat of the second bar. The upbeat aspect supports the percussion. Kick drum plays a combination of habanera and 3, 3, 2.

Pattern 9

Duration: 00:01:32

19 Experiment 06 Julián Muro - Milonga Percussion and Drums Pattern 9.mp4

¹⁴⁰ Further explained in section 3.1.4, 16;

Score: Guitar accompaniment in "Milonga Madre" (A. Zitarrosa, transcribed by myself)

¹⁴¹ Heikki Valkonen, *Habanera Rhythm in Tango – Where Did It Come From and Where Did It Go to?* (tangopluma.com, April 2021)

¹⁴² Data collection of the second cycle (3.2.4), "*Rhythmic pattern of percussion in milonga*", as explained in Norberto Pablo Cirio's transcriptions of milongas played by Afro-Argentines.

Hi-hat displacing accents for a lighter feeling and incorporating *palmas* from tangos flamencos in the second bar as a way to "lead" to the next two-bar phrase. Kick-drum as Pattern 7, with the addition of more subdivision (bar 3) that supports the "*quebrado*" aspect by concluding in the 4th downbeat.

Percussion is an adaptation of Cutín Delgadino's on the aforementioned video.¹⁴³ It is the typical milonga pattern, as seen before (3.2.4). The way the percussion is played here is not exactly as in the original, although both put a strong emphasis on the downbeats. I noticed that there are other ways of playing the same pattern, especially one that might put less emphasis on the downbeat by muting the stroke instead of slapping it,¹⁴⁴ which might be an alternative to the "flatness" of this pattern, as mentioned by P. Méndez.¹⁴⁵

The guitar is playing the usual 3, 3, 2 arpeggiated rhythm (coinciding at times with the kick drum), which is doubled by the percussion in what might sound contradictory, but I hear a promising possibility of creating a groove that combines the slow milonga and the fast milonga (differentiated as *campera* and *ciudadana* among musicians in Argentina).

Pattern 10

Duration: 00:01:28

20 Experiment 07 Julián Muro - Milonga Percussion and Drums Pattern 10.mp4

It starts to sound more settled around 0:50 - The kick drum is playing a 3, 3, 2. With the avoidance of the downbeat, the percussion is, in general, a preferable option to Pattern 9. This approach to percussion was encouraged by Udo Demandt.

¹⁴³ Augusto Pérez Guarnieri [EL MURMULLO DEL TAMBOR | CLASE 14 | CANDOMBE en el Cine Nacional | Hombre de la esquina rosada" 1962](#) published on the YouTube channel "IIET Audiovisual" on 10 April 2024

¹⁴⁴ Norberto Pablo Cirio, *Gabino Ezeiza, Payador Nacional (1858-1916)* (Instituto Nacional de Musicología Carlos Vega, 2022), 103-105.

¹⁴⁵ [Video-call Interview with: Pablo Méndez \(external expert, percussionist and bassist from Argentina\)](#), Appendix 4, C.

Freely with guitar

Duration: 00:01:04

21 Experiment 08 Julián Muro - Milonga Percussion and Drums Freely with Guitar.mp4

The musicians were asked to play freely after having gone through the patterns. I see that this supports the idea of a cheat sheet as a way to approach a rhythm one is unfamiliar with.

Freely without guitar, adding palmas

Duration: 00:01:18

22 Experiment 09 Julián Muro - Milonga Percussion and Drums Freely without Guitar adding Palma...

The groove works and is still recognizable without the support of the guitar. The addition of the palmas from tangos flamencos works perfectly in the form of a clave that gives it cohesiveness. Still, it does not make the overall groove sound like the tangos flamencos, and keeps the identity in the milonga, which I find encouraging. I liked it so much that I included a section with palmas in our first rehearsal of the piece "Milonga en lo de Chick" ([Outcomes 3.2.6](#), Rehearsal Recording 00:01:35)

Feedback and Reflection on Experiments with percussion

I concluded that developing a wider percussion cheat sheet would be helpful. My collaborators Henrike Melcher and Rita Brancato, and my percussion teacher Udo Demandt agreed and felt that this would allow them to be better prepared to make informed decisions to play in the context of my milongas. I consulted if having a condensed, simplified reduction of the rhythm (in the form of claves or rhythmic cells) before presenting the patterns would be helpful, and the musicians agreed. The cheat sheet is linked in the Outcomes section ([3.2.6](#)).

I noticed that, once the rhythmic patterns are passed on to the musicians, experimentation is needed in the musical context in which these patterns are thought. The patterns alone are not enough to represent the music. The next step for me was to choose which patterns worked best as a starting point for the new composition 'Milonga en lo de Chick,' after which the musicians would make their own decisions in a groove-based approach to the style.

3.2.5 Interventions / practical application

I created, more than a finished composition, a starting point, which was developed in the following cycle. As with the previous outcome,¹⁴⁶ specific parameters were applied: Rhythm, Harmony, Melodic shape, and Structure.

Annotated score (original composition): Milonga en lo de Chick

- The structure is **Intro - A - B**. It is intended to work as the 'Head' in any jazz standard, where an initial musical statement is generally developed through collective improvisation.
- The harmonic, rhythmic, and melodic development in this piece is much more complex and challenging than the piece from the previous cycle, involving several modulations, rhythmic changes, and polyrhythms.
- The intro features an E Phrygian pedal bass motif related to milonga.¹⁴⁷
- The A features a very clear melody, an 8-bar phrase that is a reference to the main melody in 'La Fiesta' by Chick Corea. The common milonga harmonic form I, I, V, V is replaced with a resolving progression that resembles that tune: I, V, III, bII.
- The use of E Phrygian mode is a way to further explore the "modal spirit" as in the previous research outcome.¹⁴⁸ The distinctive aspect of this minor mode is a lowered 9th, in this case, the F natural. It allows for the typical *bordoneo* in minor milongas, as will be seen below.
- The use of the Phrygian mode, non-resolving by nature, with the use of a resolving Andalusian Cadence, adds a certain heaviness to the A that I believe is a great finding.
- The B features several harmonic changes, with the use of resolving cadences that move between different tonal centers. The use of a section in 6/8 refers to the piece "La Fiesta" and connects with my previous outcome. It makes use of a typical polyrhythm found in popular traditional music from Argentina, such as the chacarera.

¹⁴⁶ 'La pensativa' (Julián Muro), outcome of the first cycle.

¹⁴⁷ [Phrygian Mode](#) Wikipedia, s.v. "Phrygian Mode" (accessed on Nov 20, 2024).

¹⁴⁸ Coriún Aharonián, [Músicas Populares del Uruguay](#) (Montevideo: Udelar.CSEP, 2007), 16.

Melodic analysis

The following 8-bar melody, featured in the A section, written in 4/4, was the seminal idea for this piece:



The melody was sung first out of pure inspiration. Prior to that, I had been repeatedly listening to Chick Corea's 'La Fiesta',¹⁴⁹ whose main melody is as follows:



The new melody “stayed with me” for long enough to consider it worth a composition. It was intensely stuck in my head, which made me wonder if it had been written by someone else. I listened to Corea's recording, and I found that, while both melodies are very similar, the one I sang had some characteristics that make it unique. It was a subconscious development of Chick's melody.

Chick was a big lover of Spanish music,¹⁵¹ and knowing about the musical similarities between milonga and tangos flamencos, the decision to compose a milonga-influenced piece dedicated to him felt right.

My original melody included a B section. Only one change was made when adding the harmony, the F# in the second bar, which originally was an F:

¹⁴⁹ Stan Getz, *Captain Marvel* featuring Chick Corea at the keyboard, recorded 1972 (published 1975), Columbia Records.

¹⁵⁰ Transcriber unknown, *The Real Book of Jazz*, Vol. 1 (5th Ed., 1988), 254.

¹⁵¹ His interest can be seen in the cited composition but also in "Spain", among others.



The next four bars suggested a rhythmic modulation:



The following bars were developed later on when I started harmonizing the original idea. I wanted to explore melodic modulations without thinking of the harmonic implications, which would be solved later:



To complete the "head" of the piece, I reiterated the initial melody but with a definite closure via a descending scale.¹⁵²



¹⁵² Data Collection 3.1.4, [Melodic Aspects of milonga campera](#). Sources mention a sense of closure and a tendency to descending melodic lines.

Harmonic analysis

I wanted to use a harmonic progression that resembled Corea's tune, which is based on the *Cadencia Andaluza*, a III, II, I progression in the Phrygian minor mode that typically resolves in a I major.¹⁵³



Looking at the harmonic progression used by Corea, I thought it could be interesting to try to resemble it by writing a milonga accompaniment in a strict E Phrygian mode for the A section of my tune.¹⁵⁴



155

To achieve harmonic contrast between sections, I harmonized the B section with a tonal approach, starting with the 1st degree of C Major (VI in E Phrygian), with a progression leading to the VI of C Major.¹⁵⁶



A reiteration of the new tonal center (Am) followed, and a II, V, I cadence to Dm (its IV grade):¹⁵⁷

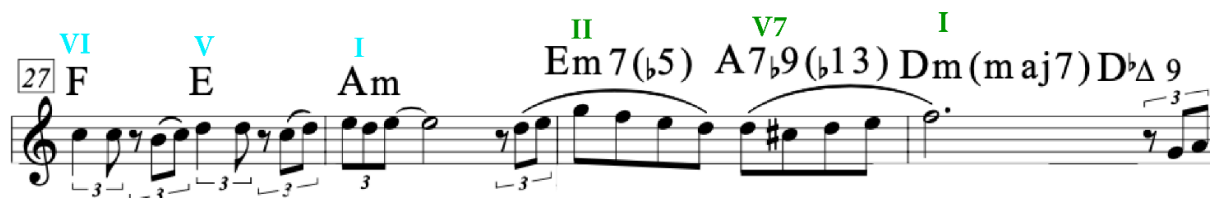
¹⁵³ [Andalusian Cadence](#) Wikipedia, s.v. "Andalusian Cadence" (accessed on November 20, 2024).

¹⁵⁴ That is, instead of resolving in an E, doing so in an E minor.

¹⁵⁵ The tensions added to the II grade respond to an intended color rather than tonality, the progression is the same for the second four bars of the A section.

¹⁵⁶ The chords could be analysed as VI, V7/III, III, V7b9₆, and IV degrees in the E Phrygian mode, which is relative to the C major tonality.

¹⁵⁷ It can both be seen as the II grade in C, or the VII in the E Phrygian mode; The last chord, DbMaj9, was not thought in terms of function but in terms of color, and to allow chromatic movements towards the next section;



The last four bars of the B section show the same kind of resolving progressions by modulating through a II, V, I to F. An unresolved IV, V in Ab is followed by a drastic return to E minor using chords resulting from the B7 altered scale:¹⁵⁸



The reiteration of the A features the same harmony as the A section.

The IV, V, I and II, V, I progressions are largely used in jazz standards and reharmonization due to their ease for improvising while modulating.

¹⁵⁸ The Ab tonal center allows for chromatic movement towards the G9 chord.

Uses of bordoneo

The intro starts with the bass making use of *bordoneo* as *the singing voice*, immediately defining the Phrygian mode.¹⁵⁹

Intro (Only bass) Emphasis on the minor 6th

Bass

2 3 4 5

Emphasis on the lowered 9th

Bs.

7 9 10

• Bordoneo

The A section uses bordoneo as a countermelody, providing harmonic and rhythmic support.¹⁶⁰

Fl. *mp* 19 20 21 22

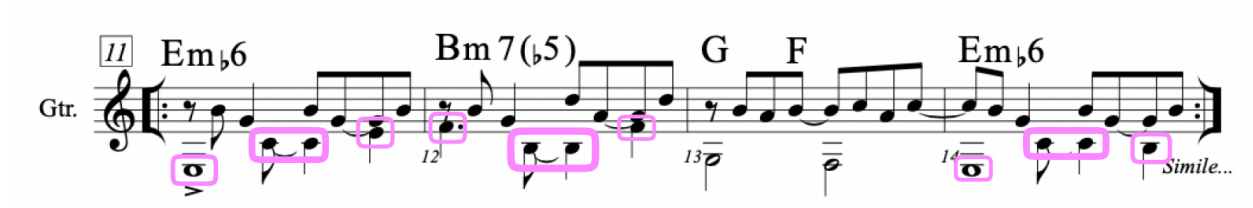
Bs. *mf* 19 20 21 22

Em $\flat$ 6/B Bm 7($\flat$ 5)/F G F7 $\sharp$ 9($\sharp$ 11) Em $\flat$ 6/B

¹⁵⁹ Data Collection 3.1.4, [“Bordoneo” as the singing voice](#).

¹⁶⁰ Data Collection 3.1.4, "[Bordoneo](#)". Bar 22 shows the very characteristic *bordoneo* in E minor: tonic, minor sixth, fifth, and back to tonic.

The guitar accompaniment uses bordoneo in the typical way:¹⁶¹



The tuba arrangement makes use of bordoneo as a counter melody:

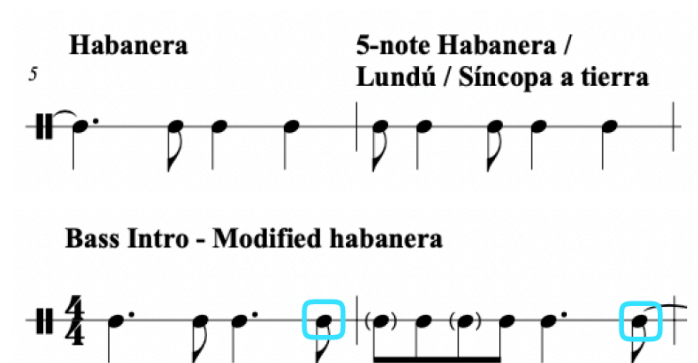


Rhythmic Analysis

The piece is rich and complex in terms of rhythm, rhythmic variations, superpositions, and polyrhythms. To triangulate with the Desk Research on the milonga, I will focus on identifying elements that are exclusively related to it.

Bass

The Intro features the habanera cell but with a personal modification:



¹⁶¹ Same as above. In bar 1, the guitar shows a particularity in relationship to the typical bordoneo, which is arriving to the next chord by an ascending melodic line as opposed to a descending one, this is explained in the fact that the chord is in the second inversion. Bar 14 shows again the characteristic *bordoneo* in E minor: tonic, minor sixth, fifth, and back to tonic.

Intro (Only bass)

Bass

The A section incorporates the tresillo / 3, 3, 2:

Tresillo / 3, 3, 2

9

5-note Habanera /
Lundú / Síncopa a tierra

Tresillo / 3, 3, 2

Bass A - Tresillo + Modified habanera

13

Guitar

The A section features a 3, 3, 2 pattern on the lower strings:

Tresillo / 3, 3, 2

9

Em_b6 **Bm 7 (b5)** **G** **F** **Em_b6**

11

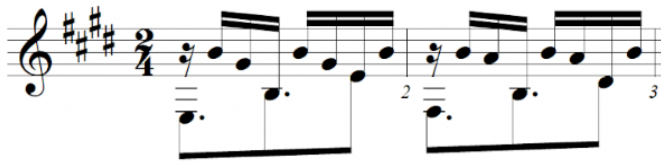
12

13

14

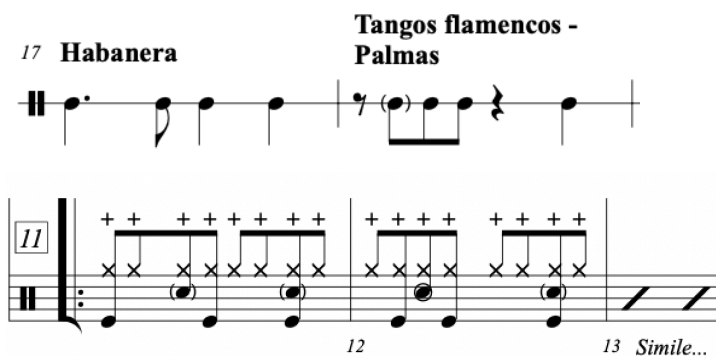
Simile...

Upper strings arpeggiation is similar to the one in 'Milonga Madre', as seen below:¹⁶²



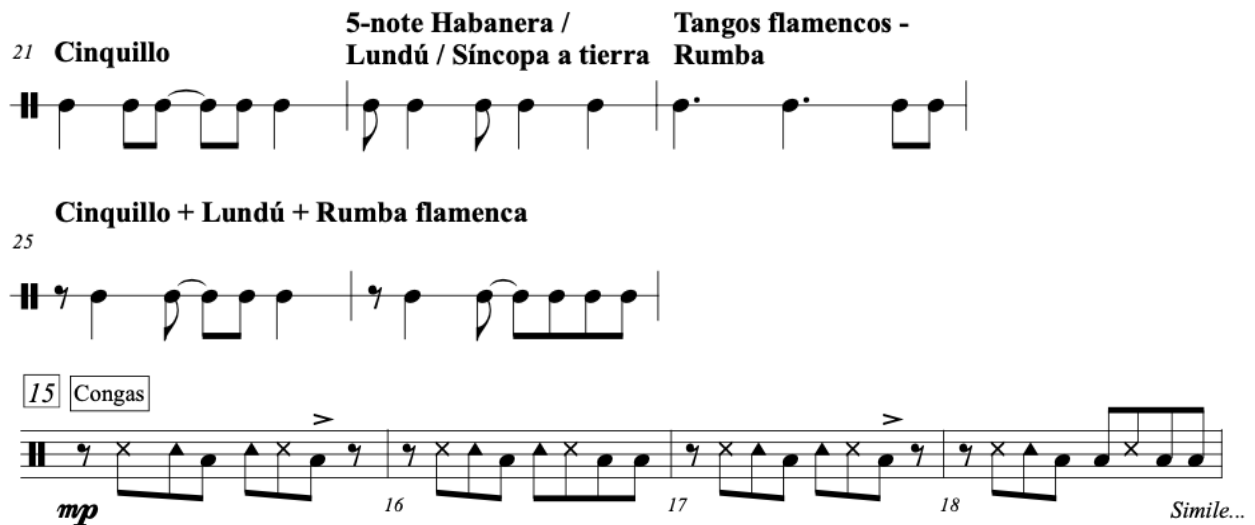
Drums

Main pattern (A): Habanera + *palmas*:



Percussion

Main pattern is a combination of cinquillo + lundú + rumba flamenca:



¹⁶² [Score: Guitar accompaniment in "Milonga Madre" \(A. Zitarrosa, transcribed by myself\)](#)

Tuba

Some rhythmic notions were used for arranging:

Shekere Pattern 4
(Cheat sheet)

Modified 3, 3, 2 or
Tangos flamencos -
Palmas variation

29

21 *mp* *p* *mp* 22

3.2.6 Outcomes

The outcome was twofold: An original composition for nonet and a Percussion “Cheat Sheet.”

1. Original composition for nonet: *Milonga en lo de Chick* (Julián Muro)

.MIDI File for reference:

■ [23 Outcome Second Cycle Original Composition \(.MIDI File\) 01 Milonga en lo de Chick, J...](#)

Rehearsal Recording n. 1: First version. First-read. Sent to Pablo Méndez for feedback on drums and percussion.

■ [24 Outcome Second Cycle Original Composition \(Rehearsal Recording\) 01 Milonga en lo ...](#)

- Starts at min 0:00:00
- Performers: Huguín Sigurðardóttir, Lina Groenemeyer, Steven Le Maître, Anastasia Kostaropoulou, Igor Ambrosin, Julián Muro, Rita de Carvalho Moura Felgueiras, Henrike Melcher, Rita Brancato.
- Line-up: Flute, Bass Clarinet, Tuba, Vibraphone, Keyboard, Guitar, Bass, Percussion, Drums.
- Date of recording: Nov 15, 2024
- Duration of recording: 0:03:14

[Score: First version “Milonga en lo de Chick” \(Julián Muro, Nov 15, 2024\)](#)¹⁶³

Rehearsal Recording n.2: Second version. It is clearer to hear the composition, but it lacks drums, percussion, and tuba. It was sent to Claudio Méndez and Dave Douglas for Feedback on the composition.

■ [25 Outcome Second Cycle Original Composition \(Rehearsal Recording, no drums, no per...](#)

- Starts at min 0:00:00
- Performers: Diego Pajares, Lina Groenemeyer, Anastasia Kostaropoulou, Joel Ribeiro Paños, Julián Muro, Mauricio Méndez Ramos.
- Line-up: Flute, Bass Clarinet, Vibraphone, Keyboard, Guitar, Bass.
- Date of recording: Nov 22, 2024
- Duration of recording: 0:05:10

[Score: Second version “Milonga en lo de Chick” \(Julián Muro, Nov 22, 2024\)](#)¹⁶⁴

¹⁶³ Appendix 5.

¹⁶⁴ Appendix 5.

2. [Drums and Percussion “Cheat Sheet” \(Julián Muro\)](#)¹⁶⁵

¹⁶⁵ Appendix 5.

3.2.7 Feedback, reflection, and conclusion

Here are the guiding questions for the cycle (3.2.1): *Which rhythmic milonga patterns can I create and/or notate to be easily understood and developed by musicians in a popular music setting? What kind of personal aspects will I introduce in my compositions?*

Feedback: Drums

I shared the outcome with drums and percussion (first version) with Pablo Méndez.¹⁶⁶ He explained that he didn't like the drumming: the playing was too rigid, too binary, and broke the atmosphere. He suggested more liberty in the playing, with much more nuance and subdivision through ghost notes, adding that these things are more "risky" and usually require a drummer who is very experienced in this way of playing.

After discussing with the drummer, Rita Brancato, she explained that some notation that I thought was universal for drumset writing could be accompanied by a clarification. Some examples of this are the ghost and cross-stick strokes in bars 1 and 2, which, if played, would have given the drums a warmer, softer sound.

Reflection: Drums

While it was hard to ask for feedback for a piece that was practically sight-read in a short rehearsal, I still found the comments about the drumming useful. We were already discussing alternatives, either in the way of playing or in the instrumentation (replacing the drums with another percussion). Some aspects of the feedback can be explained by the fact that this was a first read, and we were not able to reach the phase of developing the ideas further and exploring the options as planned. The "too binary" aspect of the drumming gave me a framework to improve the playing.

Reflection: Percussion and Drums Cheat Sheet

A cheat sheet is a starting point, a set of alternatives, hoping some of them will be useful depending on the musical context and intention, while others won't. How fast and how efficiently this development occurs will depend on the musician's abilities and expertise, as well as on the aesthetic choices in terms of how the pattern is played or with which instruments. I believe the only way for musicians to interact with it is by applying and exploring the notions in compositions and arrangements, learning by doing. The same applies to my arranging: I will have a better understanding and possibilities to imagine the music after experimenting with the ideas.

¹⁶⁶ Can be read fully in [Pablo Mendez's complete Voice chat feedback on 'Milonga en lo de Chick' \(Rehearsal Recording, J. Muro, Outcome of second research cycle, Appendix 3.](#)

Reflection: Experimentation

In terms of the experimentation with the drummer and percussionist, it was done without interacting enough in a musical setting. The process was interrupted halfway between research cycles, and I plan to continue it in the third one. Maybe notating for percussion instruments adds a layer of work to the process that, while valid and enriching, implies more work than departing from references. I acknowledge that the challenges are big, considering both H. Melcher and R. Brancato are inexperienced in Argentine music styles.

Feedback: Composition: Claudio Méndez

As in the first cycle, I shared my outcome (second version) with Claudio Méndez. Claudio identified the milonga elements "floating on an air of rumba" while noting the influence of Chick Corea. He noted a personal color that he could relate to my discography. He praised certain lightness but with an expressivity achieved by the contrast between the "darker" sound in the A section and the "brighter" one in the B. In terms of structure, he said that the composition was very well thought out in its development. To finish, he said that the piece could be taken further by working on the interpretation.¹⁶⁷

Feedback: Composition: Dave Douglas

This time, I also shared the outcome with jazz trumpet player and composer Dave Douglas. He said the piece is nicely written and that the reference to Chick Corea is clear throughout. He mentioned that in his way of working, a little more freedom and openness is given to the musicians, especially the rhythm section, but he also acknowledged that the context of my music is different. He liked the clearer presence of the guitar in Recording n.2 and supported more centrality for it. He also celebrated the use of part of the harmony of the B section during the solos and encouraged more clarity in the way these sections occur during the solos. He reinforced my idea of writing background lines for the wind section.¹⁶⁸

Feedback: Composition: Nils Van Haften

Lastly, I also asked saxophonist, clarinetist, and big band conductor Nils Van Haften for feedback after attending our second rehearsal (Recording n.2). He praised the instrumentation, even though a few instruments were missing at the rehearsal. He encouraged my idea of writing a few lines for the wind section during the solos and said that a lot of answers about the tune and the arrangement would come from rehearsing more on it and experimenting.¹⁶⁹

¹⁶⁷ Can be read fully in [Claudio Mendez's complete Voice chat feedback on 'Milonga en lo de Chick' \(Rehearsal Recording, J. Muro, Outcome of second research cycle\)](#), Appendix 3.

¹⁶⁸ Can be read fully in [Dave Douglas complete Email feedback on 'Milonga en lo de Chick' \(Rehearsal Recording n.1 and 2, J. Muro, Outcome of second research cycle\)](#), Appendix 3.

¹⁶⁹ Can be read fully in [Nils Van Haften complete Email feedback on 'Milonga en lo de Chick' \(Rehearsal n. 2, J. Muro, Outcome of second research cycle\)](#), Appendix 3.

Reflection: Composition

I am happy with the composition. It responds to my instincts and my inclinations. I am proud of my ability to maintain the focus on intuition and personal taste despite the challenges presented by the academic framework. I think that there's rich musical content worth developing into an arrangement. In the line of incorporating elements of the milonga into my writing, the piece is promising. I enjoy the fact that it is not immediately recognizable as a milonga or tangos flamencos, and this somehow reflects upon what I have learned so far about the milonga and its musical relatives.

Writing for such a nonet has been challenging, on the one hand, simply because of the number of instruments and, on the other, due to their characteristics, with many of them covering a low register. I am happy about the decision, as I have never written for some of the instruments before, and I am convinced that anything that is "different" in music has intrinsic value and is worth exploring.

Reflection: Desk research: Rhythm

I enjoyed searching for the "relatives" of milonga and trying to explain common places mentioned by my interviewees. This work affected my musical decisions, mostly unconsciously and intuitively, which is my preferred way to compose, and still, I was able to trace the origins of my ideas.

The "trinary" characteristic is a musical concept that deserves much more investigation. This, as well as the polyrhythmic, might be worth exploring by composers and performers in the search for innovative approaches to the style of milonga and for improving musical abilities in relation to rhythm.

Some questions arise: Could it be that the encounter of a "trinary" milonga with other styles, such as habanera, also known as (Cuban) tango, created a new sort of milonga? Did these variants of milonga coexist under the same name until the latter became more popular than the original, replacing it completely? Or was it the rise in the interpretation of this music by more academically trained musicians, such as Zenón Rolón, but also the earlier tango players, such as the Afro-Argentine Rosendo Mendizábal, that formatted the "trinary" milonga into a written version, unable to entirely represent it through Western music notation, affecting the way it would be performed and understood from then on?

Reflection: Desk Research: History

As I said in the opening Contextualization and Audience sections, historical content is a central element of this research. My readings of Norberto Pablo Cirio about Gabino Ezeiza were key to imagining a possible origin of milonga, strengthening an Afro-centered understanding of the music.

To encourage a more complex lens in the historiographical and musical understanding of the milonga, it is critical to notice that the Cuban habanera or tango rhythm is thought to have emerged from an interaction between European musical traditions with populations of African descent in Cuba. The similarities between the Cuban and Argentine music styles reinforce the explanation of milonga as having been influenced by the exchange between these two countries, but it foremost exposes the key contribution of a similar population to the one that contributed to the emergence of habanera: the population of African descent. In Argentina, this is represented in the candombe tradition, thus in milonga.

To conclude this section, I would like to bring some more etymological findings: the word *conga*, used to name a typical instrument (*tumbadora*), a music style, and a dance in Cuba, is presumably of Bantu origin.¹⁷⁰ The same applies to the words rumba, lundú, candombe, tango, and milonga.¹⁷¹

For me, it has become increasingly difficult to conceive that the rhythm of milonga *came from* the habanera alone. My intuition suggests that both emerged from a population that shared and shares a common origin and culture in each of these countries. For this population, the habanera—spread throughout Latin America and introduced into the Río de la Plata basin by the *zarzuelas*—¹⁷² would have been a familiar rhythm, one that related to something common, as evidenced by the various words used to name it. Similarly, this relates to the theory of the lundú as a potential predecessor of milonga, but does not mean the milonga was *brought from* Brazil. In any case, the habanera or lundú's impact on Argentine music wouldn't have been such without the cultural contribution of Afro-Argentines.¹⁷³

¹⁷⁰ Armando Rodríguez Ruidíaz, [The sounds of Cuban music. Evolution of instrumental ensembles in Cuba](#) (open source, available on Archive.org, 2021): "The drum called conga or tumbadora, which according to its name comes from a Bantu origin (...);"

Same as above, [Los géneros de la música popular cubana. Su origen y evolución](#) (open source, available on Archive.org, 2019) 48: "La palabra conga, utilizada para denominar tanto la música como la danza del Carnaval cubano, sugiere un evidente origen congo o bantú que está relacionado a la significativa presencia de esa etnia africana en la cultura nacional."

¹⁷¹ See [2.2 Contextualization](#);

Armando Rodríguez Ruidíaz, [Los géneros de la música popular cubana. Su origen y evolución](#) (open source, available on Archive.org, 2019) 56: "No existe una certeza absoluta sobre el origen del término rumba, pero de acuerdo a sus características fonéticas parece descender de la lengua bantú, ya que incluye una combinación de consonantes (mb) típica de ese complejo lingüístico. La palabra rumba está emparentada con otras denominaciones utilizadas en relación con la música y el baile de origen africano, tales como: conga, milonga, bomba, tumba, samba, bamba, mambo, tambo, tango, cumbé, cumbia y candombe."

¹⁷² See Data Collection [3.1.4](#), "[History of the milonga](#)".

¹⁷³ For further exploration of the possible relation between the Bantú culture, Argentina, Brazil, Cuba, and Spain, please see Appendix 5, [Map: Transatlantic Slave trade routes 1650-1860](#) and [Map: Transatlantic Commerce trade routes ca. 1700](#) for an understanding of the implications surrounding the phenomenon of "*Cantes de Ida y Vuelta*."

3.3 Third Research Cycle

3.3.1 Overview of the third research cycle

My first two cycles involved a thorough and detailed Data Collection that was meant to inform my practice to dedicate the third cycle to artistic creation. An alto sax was added to the original nonet, resulting in a dectet by the name of *Crazy Science*. I composed and arranged an additional four pieces and updated 'Milonga en lo de Chick,' all of which will be professionally recorded in May of 2025.¹⁷⁴ For the sake of length and streamlining, only one of the new compositions is addressed in this cycle. Additionally, there's a brief section in the Data Collection where I reviewed my interviewees' opinions on the creative process and analysed the poetic form of *décimas* in its relationship with *payadas* and *milonga*.

¹⁷⁴ Research outcome of the second cycle.

3.3.2 Reference recordings

I used reference recordings connecting to my previous work, as well as the outcome of the previous cycle, my composition "[Milonga en lo de Chick](#)" (3.2.6).

'Dormir vestidx,' is the third movement of my piece by the same name, composed and arranged for a string quintet and voice.¹⁷⁵

■ 27 Complete Reference Recording 03 Julián Muro - Dormir vestidx III. Dormir vestidx (Juli...

- Starts at min 0:00
- Performers: Julián Muro, Bergamot Quartet, Ethan Cohn
- Line-up: Guitar, Voice, String Quartet, Double-bass
- Date of recording: April/May 2022
- Duration of recording: 04:39

'Si el espíritu te mueve,' is a tune from my album *Dingungu* (2016).¹⁷⁶

■ 28 Complete Reference Recording 04 Julián Muro - Si el espíritu te mueve (Julián Muro)....

- Starts at min 0:00
- Performers: Julián Muro, Pablo Méndez, Guadalupe Muro, Diego Beveraggi, Hernán Lugano, Ignacio Ingaramo, Marco Barbieri, Mauricio Deambrosi, Gabriel Sainz, Franco Espíndola
- Line-up: Electric Guitar, Voices, Bass, Drums, Keyboard, Percussion, Drums, Trumpet, Tenor Saxophone, Trombone.
- Date of recording: November 2015
- Duration of recording: 08:49

¹⁷⁵ Julián Muro, *APFUS*, recorded 2022. Unreleased album.

¹⁷⁶ Julián Muro, *Dingungu*, released December 2016. PAI Records.

3.3.3 Feedback and Reflection

Because the third cycle was built upon the previous work and outcomes, the feedback and reflection are the same as for the outcome of the second cycle. Please see [3.2.7](#)

Regarding the Reference Recording 'Dormir vestidx' (*APFUS*, unreleased), it was used as an antecedent for one of my new compositions, as shown in the following sections.

Regarding the Reference Recording 'Si el espíritu te mueve' (*Dingunu*, 2016), a core goal of this research is to revisit and expand the work begun with that project. I created an aesthetic bridge by retaining a similar instrumentation, as explained in the following sections.

3.3.4 Data collection & data analysis: my findings

Strategies used: Unstandardized and semi-structured interviews with experts; Media Review of specialized literature and audiovisual material; Triangulation with transcriptions; Quasi-experiments.

Composition: A piece of life

In my conversations with Dave Douglas, Pablo Méndez, and Claudio Méndez,¹⁷⁷ I found a coincidence of opinions about composition and the creative process. These notions are key to my artistic work, and I agree with the comments, which I explain below.

There is an overall acceptance that the process of creation and composition is highly personal and must be guided by an internal force. This subjective force is more followed than it is created, and it is addressed with terms such as intuition, the heart, a "dear, small space that can be felt," the mystery, and the unknowing. These terms are also thought in opposition to things such as the mind and rationality, suggesting that a big emphasis on these can kill the creative process, bearing a fruit that is incomplete. Music is, firstly, an emotional and spiritual event.

In alignment with filmmaker David Lynch's understanding of art, as well as author Lewis Hyde's analysis, ideas come from such mysterious places and inform our practice, asking for a certain shape or form.¹⁷⁸ It is not the form itself that makes the art, except when and if the form attracts a certain idea towards us. To conclude, Claudio Méndez shared the following thoughts regarding musical form:

The important thing is the liquid, not the container (...) I can put wine in a jug, and it can be a bad wine, or it can be a great wine. It will always take the same form because it is in the jug, but the taste is different. Paraphrasing Schönberg, he says that an exercise in composition is like making water. While wine has a lot of water, it is something else. Composing is making wine. (...) The quality of that wine, well, history will judge it.¹⁷⁹

Décimas and the relationship with payadas

As I have mentioned before, there is a close relationship between the milonga and the *payada*, an improvisational practice based on words and verses that rhyme, traditional to Argentina, Uruguay, and

¹⁷⁷ From interviews and feedback: Dave Douglas, Claudio Méndez, Pablo Méndez (Appendix 3 and 4): Semi-structured [Email Interview with: Dave Douglas on 'Charms of the Night Sky' \(Dave Douglas\)](#); [Dave Douglas complete Email feedback on 'Milonga en lo de Chick'](#); [Claudio Mendez's complete Voice chat feedback on 'Milonga en lo de Chick'](#) [Pablo Mendez's complete Voice chat feedback on 'Milonga en lo de Chick'](#).

¹⁷⁸ David Lynch, [David Lynch Teaches You The Art of Life \(FULL 3HR Master Class\)](#), available on the YouTube channel "NOWFORTHIS" on 29 Jan 2025;

Lewis Hyde, *The Gift, Creativity and the Artist in the Modern World* (Vintage Books, 2007), 208-281.

¹⁷⁹ [Claudio Mendez's complete Voice chat feedback on 'Milonga en lo de Chick'](#).

Brazil.¹⁸⁰ This practice is thought to have been brought to the American continent through Spain and is present in many American countries, with a number of variants that range from US rap music to Cuban *música campesina*, where this poetic improvisation is known as *repentismo*. Norberto P. Cirio poses an Afro-centered perspective on the origin of payada that, as explained in his book, must be further studied.

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The payada can involve different poetic forms, mainly octosyllabic verses that are combined in the form of *octavilla*, *cuarteta*, *sextina* (as in the famous poem "Martin Fierro" by José Hernández), etc. Since the 1950s, one of the most established forms is the *décima* (10 octosyllabic verses), particularly the one known as *décima espinela*, which is defined by the rhyme aabbacddc. This form is also used in songs, with examples such as 'Milonga,' sung by Brazilian Vitor Ramil, 'Milonga del Moro Judío' by Uruguayan Jorge Drexler, and 'Milonga del Solitario' by Argentinian Atahualpa Yupanqui. The latter is analysed below, whereas the other two are included in Appendix 5. By noticing the title of each of them, we can see the close relationship between milonga and *décimas*, although the use of this poetic form is not exclusive to the style.¹⁸²

Milonga del solitario (Atahualpa Yupanqui, Argentina)¹⁸³

a Siempre bajito he cantao,
 b Porque gritando no me hallo
 b Grito al montar a caballo
 a Si en la caña me he bandeao
 a Pero tratando un versiao
 c Ande se cuenten quebrantos
 c Apenas mi voz levanto
 d Para cantar despacito
 d Que el que se larga a los gritos
 c No escucha su propio canto

Rhythmic transcription of a Décima verse in the context of milonga/payada

Another example of *décimas*, by José Larralde. The triplet feel indicated is not consistent, and the performance is at times laid back by ca. a 16th note:¹⁸⁴

¹⁸⁰ Bruno Blois Nunes and Thiago Silva de Amorim Jesus, "A Milonga E O Pampa: Atravessamentos Culturais Entre Brasil, Argentina E Uruguai". 2019. *RELACult - Revista Latino-Americana De Estudos Em Cultura E Sociedade* 5 (4). <https://doi.org/10.23899/relacult.v5i4.1123>.

¹⁸¹ Preface by Ercilia Moreno Chá to Norberto Pablo Cirio's *Gabino Ezeiza, Payador Nacional (1858-1916)* (Instituto Nacional de Musicología Carlos Vega, 2022), 11-18;

¹⁸² [In-person Interview with: Álvaro Rovira Ruiz \(Main Subject Teacher, Guitar\)](#);

Norberto Pablo Cirio, *Gabino Ezeiza, Payador Nacional (1858-1916)* (Instituto Nacional de Musicología Carlos Vega, 2022), 108, 109;

Alexis Díaz Pimienta, [V. Completa. Un día de rimas, risas e improvisación. Alexis Díaz-Pimienta, escritor y repentista](#), available on the YouTube channel "Aprendemos Juntos 2030" on 31 Jan 2025;

Jorge Drexler, [Poetry, music and identity](#), © TED Conferences, LLC, April 2017.

¹⁸³ Atahualpa Yupanqui, [Milonga del Solitario](#), available on the YouTube channel "Luzazulprod" on 07 Apr 2025.

¹⁸⁴ José Larralde, [Décimas de fogón](#), available on the YouTube channel "JoseLarraldeVEVO" on 10 Apr 2025.

1st stanza

Rhythm Décimas

Décimas de fogón (José Larralde)

Julián Muro

♩ = 80 (♩ = 160)

♪ = ♩³

Laid back

Voice

Me cri éa ba² rro pai sa no Des pués pi séel a do quín

Vce.

Pe roen to doe se tra jín mea que ren cié de los lla nos

Instrumentation for *Crazy Science*

The research conducted for this paper culminates in an album scheduled for recording in May 2025. The instrumentation includes a wind section (tuba, bass clarinet, alto saxophone, flute), vibraphone, piano, guitar, voices, baby bass, drums, and percussion. This setup directly connects to the instrumentation from my first album, *Dingungu*, as can be heard in the Reference Recording for this cycle (3.3.2). *Dingungu* featured a smaller, brass-oriented wind section (trombone, tenor sax, trumpet) and lacked the vibraphone, an instrument that I also incorporated in my upcoming album *APFUS*.

Preparatory work: "Carrocería"¹⁸⁵

The tune is connected to my composition 'Dormir vestidx,'¹⁸⁶ a three-movement piece I composed and arranged for string quintet, which can be heard in the Reference Recording section of this cycle (3.3.2). In that tune, the first two movements are instrumental, whereas the third features voice and was inspired by Björk's 'The Anchor Song.'¹⁸⁷

What struck me about Björk's tune was the instrumentation, the combination of melodies that form chord-blocks but also show independence, the forte dynamics, which give the overall sound a feeling of density, and a form that is built on repetition with sparse variations. Below are the opening bars from the third movement of 'Dormir Vestidx.' My arrangement of 'Carrocería' is further explained in the Interventions section (3.3.5).

¹⁸⁵ Julián Muro, *Crazy Science*, 2025. Current record production.

¹⁸⁶ From: Julián Muro, *APFUS*, recorded 2022. Unreleased album.

¹⁸⁷ Björk, *The Anchor Song*. Music video by Björk performing The Anchor Song. © 1993 Bapsi Ltd. / One Little Independent Records, Youtube. Published on Feb 2, 2024.

3 Dormir vestidox Homeless

♩ = 70
a tempo

Aggressive

The musical score is for a piece titled 'Dormir vestidox Homeless'. It is in 3/4 time, key of B-flat major, and marked 'a tempo' and 'Aggressive'. The tempo is indicated as 70 beats per minute. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is written in a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include 'ff' (fortissimo) and 'espress.' (espressivo). There are also performance instructions like 'arco' (arco) and 'con brio' (con brio). The score is numbered 75 to 80.

To arrange the last section of 'Carrocería,' I drew inspiration from the wind section arrangement in 'Não Enche' by Caetano Veloso, which includes a similar rhythmic accompaniment. The rhythms used for the wind section are transcribed below:¹⁸⁸

¹⁸⁸ Caetano Veloso, [Não Enche](#). Music video by Caetano Veloso performing Não Enche. © 1997 Universal Music Ltda. Youtube. Published on 3 Sep, 2021.

Nao Enche (C. Veloso)

Transcription: Julián Muro, 2025

Min 00:01:13

Winds H $\frac{4}{4}$

Ar pí a__A ra nha...

6

Winds H

12

Winds H

17

Winds H

Interlude

23

Winds H

The musical score is written for a Winds section in 4/4 time. It consists of five staves of music. The first staff includes the lyrics 'Ar pí a__A ra nha...' and measure numbers 1 through 5. The second staff starts at measure 6 and ends at measure 11. The third staff starts at measure 12 and ends at measure 16. The fourth staff starts at measure 17, includes an 'Interlude' section, and ends at measure 22. The fifth staff starts at measure 23 and ends at measure 26. The notation includes various rhythmic values, rests, and slurs.

Experimentation: Percussion 'Rudiments'

Expanding the rhythmic vocabulary introduced in the Percussion Cheat Sheet from the previous cycle. These could be used, for instance, in 'Milonga en lo de Chick'.¹⁸⁹

Score

Rudiments milonga

Some ideas

Julián Muro, 2024

(♩ = 120)
Felt as ♩ = 60

These could be played on hi-hat or snare (ghost) or spread throughout the drumset, with brushes or sticks, etc. Other durations could be tried.

①

Other displacements of the rhythmic cell can be tried. (for instance, starting with with eighth note)



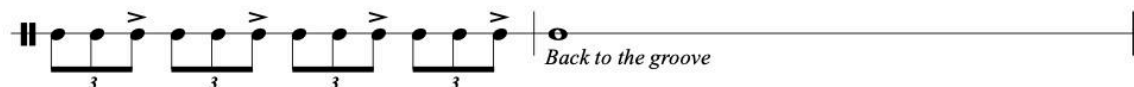
②

Same as above



③

Felt between triplets and sixteenth notes (delaying the third note of the triplet a tiny bit, inconsistently).



Using drum rolls played rather softly.

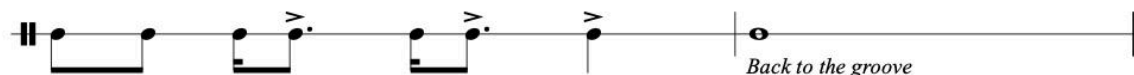
Bottom line is how it should be felt, even if the accent is on the quarter note, permanently subdividing the beat.

④



⑤

⑥



⑦



¹⁸⁹ [Drums and Percussion Cheat Sheet \(Julián Muro\)](#), Appendix 5.

After discussing the part, we tried incorporating the notions with drummer Rita Brancato:

Performers: Rita Brancato (Drums), Julián Muro (Guitar)

Date of recording: November 27th, 2024

Duration: 00:01:28

■ 29 Experiment 10 Julián Muro - Milonga Drums with Brushes

3.3.5 Interventions / practical application

I composed and arranged four pieces and updated the arrangement for 'Milonga en lo de Chick.'¹⁹⁰ Only one of the new compositions, 'Carrocería,' is addressed below, along with the lyrics of one of the tunes and the additions to 'Milonga en lo de Chick.' As with the previous outcome,¹⁹¹ specific parameters were applied: Rhythm, Harmony, Melodic shape, and Structure.

Annotated score (original composition): 'Carrocería'¹⁹²

Only one parameter was applied: the use of the tresillo or 3, 3, 2 rhythmic cell.

- The Structure is **Intro - Song - Final section**. The song has an internal structure **AB**.
- The tune is constructed around a melody and lyrics¹⁹³ that "came" to me as one entity. I recorded it in a few minutes. After that, only one word was changed.
- The lyrics describe a confused mind, lost in abstract divagations, followed by the realization that it could be relaxed and clear instead, by becoming the "container" rather than the "contained" in the eternal paradigm born from the perceived division between body and mind.

Harmonic Analysis: Song

From bar 55 to bar 73 (A of Song): Reflecting upon the lyrics, the harmony goes as if indecisively from the relative minor (C#m) to the tonic (Emaj7). The very slow tempo of the piece (half note = 80 bpm), the rubato, and the long fermatas contribute to a loss of the beat. Still, the tresillo is present in the accompaniment (bar n. 60).

¹⁹⁰ Outcome second cycle.

¹⁹¹ 'Milonga en lo de Chick' (Julián Muro), outcome of the second cycle.

¹⁹² The complete score for "Carrocería" can be found in Appendix 5;
Julián Muro, *Crazy Science*, 2025. Current record production.

¹⁹³ The lyrics for "Carrocería" can be found in Appendix 5.

Solo guitar and voice (rubato)

Vox

rubato

Gtr.

p

55 56 57 58 59 60 61

8

mi men tees u na lla ve sin for ma Co rrien doen laem bes ti da del dí

a Pa rien dou nas can cio nes des nu das Pa

A6 G#m7 F#maj7/C# Dmaj9 Emaj9

In the following bars, from 75 to 93 (B of Song), the harmony becomes simplified by the use of triads. Clarity is added through the use of authentic cadences between chords from the tonality (C#m, E, A, B), including some secondary dominants (F#7) and chords from modal interchange but closely related to the key (such as D, not pictured below). To add to the feeling of settlement, the rhythm becomes constant.

Carrocería

Vox

Gtr.

74 75 76 77 78 79 80 81

8

drí a ser un va lle pro fun do A brir seha ciau na cla ra fi gu ra Co

rrer el ve lo de los a nhe los A pa re cer en te ray sin mie do Poe

G#7(b9)sus C#m F#7 B B7 E Em B

The previously described section, from 55 to 93, is the song I used to develop the majority of the arrangement; the instrumental sections (Intro and Final section of the piece) are described below.

Arrangement Analysis: Introduction

I started the tune with a long instrumental section of mainly winds and bass, based on the harmony and form of the Song. This is connected to my composition ‘Dormir Vestidx,’ as explained in the Data Collection (3.3.4) for this cycle. Like in that tune, I explored parallel motion and repetition, but with more dynamic movement. Below are the opening bars of ‘Carrocería’:

♩ = 80

A. Sax: *poco a poco* *p* *mp* *sub. pp* *p* *mp* *sub. p* *mf* *sub. p*

B. Cl.: *poco a poco* *p* *mp* *sub. pp* *p* *mp* *sub. p* *mf* *sub. p*

Tuba: *poco a poco* *ppp* *p* *sub. ppp* *pp* *p* *sub. pp* *mf* *sub. pp*

Chord symbols: C#m, C#m(maj7), Emaj7, C#m, F#dim, A6, G#m7, F#maj7/C#, Dmaj9, Emaj9, G#7(#9)/D#

I wanted to explore ways to diffuse the feeling of the pulse to support the sense of uncertainty. To do so, the repetitive tresillo cell is anticipated by one eighth note in bar n. 7. There, the flute is introduced as an independent voice that “floats on top” and sometimes “reflects” the motion underneath.

Fl.: *mf* *sostenuto* *mp* *p* *con affetto* *f*

A. Sax.: *mf* *sostenuto* *mp* *p* *con affetto* *f*

B. Cl.: *mf* *sostenuto* *mp* *p* *con affetto* *f*

Tuba: *mf* *sostenuto* *mp* *p* *con affetto* *f*

E.B.: *mf* *sostenuto* *mp* *p* *con affetto* *f*

Chord symbols: Emaj9/B, F#maj9/C#, Dmaj9/A, C#m, F#dim, A6, D#dim, Emaj7, G#7(#9)/D#, Emaj9/B, F#maj9/C#, Dmaj9/A

Later on, the flute merges with the underlying voices, the rhythm becoming constant and more lively:

2

Carroceria

Fl. *accelerando* E maj7(#5) A G#7(b9)sus G#7(b9)sus C#m F#7 B B7 *a tempo* $\text{♩} = 100$

A. Sx. *mp* *f* *dim.* *pp* *mf* *crescendo* *espressivo*

B. Cl. *mp* *f* *dim.* *pp* *mf* *crescendo* *espressivo*

Tuba *pp* *mp* *dim.* *ppp* *mf* *crescendo* *espressivo*

E.B. *mp* *f* *dim.* *pp* *mf* *crescendo* *espressivo*

Before the Song section, from bar 38 to 54, there's a short one where vibraphone and piano join, introducing an even richer harmony along with a marked pace. This creates a feeling of slight change, suggesting that something is going to happen. This section is based on the A of the Song.

Piano and Vibes join C#m C#m(maj7) E maj7 C#m F#dim A6 G#m7 F#maj7/C# D maj9 E maj9 G#7(b9)/D# E maj9/B F#maj9/C# D maj9/A C#m

Fl. *poco a poco* *p* *mp* *sub. pp* *p* *mp* *sub. p* *mf* *sub. p* *mf* *f*

A. Sx. *poco a poco* *p* *mp* *sub. pp* *p* *mp* *sub. p* *mf* *sub. p* *mf* *sostenuto*

B. Cl. *poco a poco* *p* *mp* *sub. pp* *p* *mp* *sub. p* *mf* *sub. p* *mf* *sostenuto*

Tuba *poco a poco* *pp* *p* *sub. ppp* *pp* *p* *sub. pp* *mp* *sub. pp* *mp* *sostenuto*

Vib. *pp* *mp* *pp* *mp* *pp* *mp* *p* *mp* *Simile...* *pp* *mp* *pp* *mp*

Pno. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

E.B. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

After this, the Song starts on bar 55. Until then, neither the human voice nor the main melody is heard in an attempt to keep the attention of the listener throughout the whole piece.

Rhythmic Analysis: Final section

Supporting the resolution of the conflict posed in the lyrics, a faster syncopated rhythm comes in, giving everything a sense of opening and release. The rhythm came very naturally and without any reasoning involved:

86
Vox
ma ne cer de ca da par ti da Mi men teen ton ces ca rro ce ri a Mi
87
88
89
Gtr.
F#7sus G#mb6 Am6 C#m7 D#m/F# G#m7
pp mp
90
Vox
men teen ton ces ca rro ce ri a Mi men teen ton ces
91
92
93
Gtr.
C#m7(b5) F#7 AΔ C#m7(b5) F#m7(b5)
9

After playing it, I realized it was close to the accompaniment for Brazilian Northeastern *frevo*, although much slower:

6. FRÊVO (MM = 120 a 144)

Convenção 1: Levada Tradicional

194

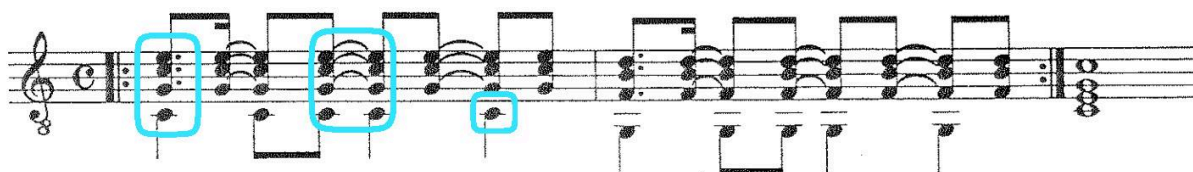
It is not surprising that a tune based on the tresillo cell leads to this type of rhythm, which is closely related to it, as can be seen below:¹⁹⁵

¹⁹⁴ Renato de Sá, 211 *Levadas Rítmicas para violão, piano e outros instrumentos de acompanhamento* (Irmãos Vitale, 2022), 27.

¹⁹⁵ [Experiment: Drums and percussion patterns for milonga](#); [In-person Interview with: Álvaro Rovira Ruiz \(Main Subject Teacher, Guitar\)](#), Appendix 4, A.

6. FRÊVO (MM = 120 a 144)

Convenção 1: Levada Tradicional



After sharing it with the group, they suggested that the section, which originally lasted for only a few bars, could be extended. To do so, I drew inspiration from the tune 'Nao Enche' by Caetano Veloso,¹⁹⁶ which features the same rhythm, known as *samba reggae*.¹⁹⁷ An excerpt of the resulting arrangement is below:

¹⁹⁶ Caetano Veloso, [Não Enche](#). Music video by Caetano Veloso performing Não Enche. © 1997 Universal Music Ltda. Youtube. Published on 3 Sep, 2021; The transcription is shown in the Data Collection (3.3.4) of this cycle.

¹⁹⁷ Marília Sodré - Especialista em Samba, [Descubra a diferença entre a Levada do Samba Rock e a do Samba Reggae](#), Youtube. Published on 30 mar 2021. A thorough explanation about characteristics and differences between Samba Reggae and Samba Rock.

Décimas: 'Si yo fuera la milonga' (Julián Muro)

I composed 'Si yo fuera la milonga' around a poem written in Castilian Spanish and mostly in *décimas espinelas*, although some stanzas differentiate themselves from that structure. It is a long text, with some verses mentioning historical aspects based on the research done in this paper. There's much more to this poem than what can be analysed here, but still I can share a rough overview:¹⁹⁸

Allow me the laughter:
That I came from the sea
From Andalusia, Portugal
That perhaps I have been imported
Or perhaps I was invented
In a hearth, the *arrabal*¹⁹⁹
La Pampa, el Litoral²⁰⁰
(...)

I even mention the title of this research paper:

I am the mother of the unlikely
In the heat of my *quilombo*²⁰¹
Gathered themselves to sing
With drums and guitars
The interior, the Capital

A few stanzas are dedicated to acknowledging the African ancestry of milonga:

(...)
If I were the milonga
I would tell you that the African
Circle in which I was born
Says much more about you
More about you than about me

¹⁹⁸ Automatic translation with Google Translator. Full Castilian lyrics in "[Original lyrics in décimas poetic form: Si yo fuera la milonga](#)," Appendix 5.

¹⁹⁹ *Real Academia Española: Diccionario de la lengua española*, 23.^a ed., version 23.7 online, s.v. "Arrabal" (consulted on Feb 22, 2025): "1. m. Barrio fuera del recinto de la población a que pertenece." Translated: "Neighborhood on the periphery of a city or large town, a suburb."

²⁰⁰ Regions of Argentina.

²⁰¹ The word *quilombo* is to me one of the words that most clearly represents the structural racism in Argentina. The following are the translated definitions of the words as published in *Real Academia de la Lengua Española* 23rd ed. (23.8 online version, accessed April 13, 2025): "1. Brothel;" "2. Mess, uproar, brawl, disorder;" In my poem, I use the definition explained by Norberto Pablo Cirio, on "[Microfísica de la reacción. Hacia una teoría de los quilombos afroargentinos](#)", *Mapeando a Afroargentina* (Movimientos socioespaciales y socioterritoriales: estrategias y resistencias en América Latina / José Sobreiro Filho ... [et al.] ; Compilación de Fernanda Torres. - 1a ed - Ciudad Autónoma de Buenos Aires : CLACSO, 2024), 164: "*in the Afro-Argentine context, I understand a quilombo as a group of self-liberated enslaved people who escaped and live together in a remote area populated by indigenous people or white people dissatisfied with the establishment.*"

And finally, the relationship between milonga and other styles of South America and of African descent:

In the shade of an *ombú* tree²⁰²
 Or on a ship from La Habana
 My history strings together
 Candombe, Rumba, Lundú
 The Rio Grande del Sur²⁰³
 And also the De la Plata²⁰⁴
 (...)

Rhythmic transcription of the opening verse in 'Si yo fuera la milonga'

1st stanza

Rhythm Décimas

Si yo fuera la milonga

Julián Muro

$\text{♩} = 120$ ($\text{♩} = 240$)

$\text{♩} = \text{♩} \text{ } \text{♩} \text{ } \text{♩}$

Voice

Si yo fue ra la mi lon ga No sé lo que pen sa rí a Se gu

5

Vce.

ro me re i rí a Con a le grí a muy hon da

²⁰² The *ombú* is a tree native to the Pampas, a region that encompasses the Argentine provinces of Buenos Aires, La Pampa, Santa Fe, Entre Ríos, and Córdoba; all of Uruguay; and Brazil's southernmost state, Rio Grande do Sul.

²⁰³ A state in Southern Brazil.

²⁰⁴ *Río de la Plata* Basin.

Annotated Score: Additions to 'Milonga en lo de Chick'

I added alto saxophone to the arrangement and wrote background winds for the solos of vibraphone and piano, as suggested in section 3.2.7. I also added a Coda. As a reference in terms of feel, texture, and function, I listened to 'Speak Like a Child' by Herbie Hancock,²⁰⁵ known for its unusual frontline: alto flute, flugelhorn, and bass trombone. Below is a highlight of the main additions:

- The structure is now **Intro - A - B - Solos - B - Coda**.
- Vibraphone solo is over the repeated E phrygian bass line of the intro.
- Piano solo starts there and moves on to the first 8 bars of the B, which are repeated 4 times.

Background solo, Vibraphone:

Mainly avoiding the first downbeat of the bar, to not break the milonga/tumbao feel.²⁰⁶

Background winds 1

Em^b6^b9

66 67 68 69 70 71 72 73 74 75 76 77

p *pp*

Background solo, Piano:

I included a section where the winds are invited to improvise rhythmically, something that occurred spontaneously at the rehearsal on November 22.²⁰⁷ This section also includes a reference to *bordoneo* on bars 101 and 105.

²⁰⁵ [Speak Like a Child](#) Wikipedia s.v. "Speak Like a Child" (Consulted April 13, 2025). I especially liked the title track. This was recommended to me by Stefan Lievestro, APL Coach.

²⁰⁶ Data Collection 3.2.4, [Milonga: tumbao a la argentina](#).

²⁰⁷ As documented in the outcome of the second research cycle.

Winds playing rhythms
and little screechy sounds

Clapping (muted)

Piano solo

(Background winds)

Em^b6^b9

pp 95 96 97 98 99 100 101 102 103 104 105

pp p < mf p < mf

pp p < mf p < mf

pp p < mf p < mf

pp < mp pp < mp

Coda

Coda

Em^b6 Bm7(♭5) G F7#9 (#1 1) Em^b6 Am9 D7(#9) CA9/E A dim B dim Em^b6

Fl. f 150 151 152 153 154 155 156 157 158

Sx. f mp f mf p

Cl. f p mf mf p

Tuba mf p mf mf p

Vib. mp Am9 let ring mf

Gtr. mp mf

Pno. mf

Bs. mp 150 151 152 153 154 155 156 157 158

Performance notes

With drummer Rita Brancato, we decided that the most convenient for this setting and group was to play with a combination of brushes and broomsticks. I also shared what I call 'Rudiments,' thought of as rhythmic embellishments to expand vocabulary.²⁰⁸ For reference, we listened to the drums on the album 'Summit' by Gerry Mulligan and Astor Piazzolla, and also to the latter's 'Libertango'. I preferred the drumming by Joey Baron on 'If' by Myriam Alter.

²⁰⁸ Data Collection 3.3.4, [Experimentation: Percussion 'Rudiments'](#)

3.3.6 Outcomes

The outcomes of this cycle were: four compositions for dectet, an updated arrangement of the outcome of the previous cycle, and lyrics.

1. Original composition for dectet: Carrocería (Julián Muro)

.MIDI File for reference:

■ [30 Outcome Third Cycle Original Composition \(.MID...le\) 01 Carrocería, Julián Mu...](#)

Rehearsal Recording (April 11, 2025) missing bass clarinet.

■ [31 Outcome Third Cycle Original Composition \(Rehearsal Recording\) 01 Carrocerí...](#)

- Starts at min 0:00:00
- Performers: Huguín Sigurðardóttir, Irene Caumel Carrasco, Steven Le Maître, Anastasia Kostaropoulou, Igor Ambrosin, Julián Muro, Džonija Zumente-Steele, Henrike Melcher, Rita Brancato.
- Line-up: Flute, Alto Saxophone, Tuba, Vibraphone, Keyboard, Guitar, Bass, Percussion, Drums.
- Date of recording: Apr 11, 2025
- Duration of recording: 0:07:02

[Score: Original composition for dectet: Carrocería \(Julián Muro\)](#)²⁰⁹

2. (Updated) Original composition for dectet: Milonga en lo de Chick (J. Muro)

.MIDI File for reference:

■ [32 Outcome Third Cycle Original Composition \(.MID...le\) 02 Milonga en lo de Chic...](#)

Rehearsal Recording (April 11, 2025) missing bass clarinet.

■ [33 Outcome Third Cycle Original Composition \(Rehearsal Recording\) 02 Milonga ...](#)

- Starts at min 0:00:00
- Performers: Huguín Sigurðardóttir, Irene Caumel Carrasco, Steven Le Maître, Anastasia Kostaropoulou, Igor Ambrosin, Julián Muro, Džonija Zumente-Steele, Henrike Melcher, Rita Brancato.
- Line-up: Flute, Alto Saxophone, Tuba, Vibraphone, Keyboard, Guitar, Bass, Percussion, Drums.
- Date of recording: Apr 11, 2025
- Duration of recording: 0:06:47

[Score: \(Updated\) Original composition for dectet: Milonga en lo de Chick \(J. Muro\)](#)²¹⁰

²⁰⁹ Appendix 5.

²¹⁰ Appendix 5.

3. [Original lyrics in décimas form: Si yo fuera la milonga \(Julián Muro\)](#)²¹¹

4. Original composition for dectet: Si yo fuera la milonga (Julián Muro)

.MIDI File for reference:

 [34 Outcome Third Cycle Original Composition \(.MID...le\) 03 Si yo fuera la milonga...](#)

[Provisory Score: Original composition for dectet: Si yo fuera la milonga \(Julián Muro\)](#)²¹²

5. Original composition for dectet: La polímera (Julián Muro)

.MIDI File for reference:

 [35 Outcome Third Cycle Original Composition \(.MID...le\) 04 La polímera \(Provisor...](#)

[Provisory Score: Original composition for dectet: La polímera \(Julián Muro\)](#)²¹³

6. Original composition for dectet: Algo (Julián Muro)

.MIDI File for reference:

 [36 Outcome Third Cycle Original Composition \(.MID...le\) 05 Algo \(Provisory\) Juliá...](#)

[Provisory Score: Original composition for dectet: Algo \(Julián Muro\)](#)²¹⁴

²¹¹ Appendix 5.

²¹² Appendix 5.

²¹³ Appendix 5.

²¹⁴ Appendix 5.

3.3.7 Feedback, reflection, and conclusion

Feedback: Dave Douglas²¹⁵

The feedback was very brief. Regarding the music, only one word: "*Lovely*." I interpret this as a great sign, considering that I am at the pre-production stage of the album, and need my focus to be on achieving the best possible recording of this music. In Dave's words: "*Gotta get it to sound as good as you can.*"

Feedback: Álvaro Rovira Ruiz²¹⁶

Álvaro found my work to be brave, promising, and worthwhile. He highlighted my ability to assimilate new information, develop it, and allow it to evolve within my practice. He acknowledged the risks I took in incorporating new and unpredictable elements into an ambitious project—risks that could potentially lead to "failure." He also emphasized the human dimension of it, in that I involved a wide range of collaborators who were drawn to the project, partly because of its creative potential.

He also offered specific feedback on the two pieces:

'Milonga en lo de Chick':

He noted that we need to refine the use of the triplet within the binary context, specifically in the A section of the melody, to make it clearer. In the 6/8 section of the B part, he recommended working closely with the drummer and bassist to express the polyrhythm more naturally.

Carrocería:

He appreciated the composition, particularly because it is "*like a journey*," nonconforming with the mainstream approach where things are often simplified to prioritize vocals with minimal instrumental passages. However, he found the writing challenging, especially in the opening section, and suggested a detailed approach when rehearsing.

Feedback: Claudio Méndez²¹⁷

Having followed the research from the beginning, Claudio was satisfied with my progress and results, describing it as thoughtful and in-depth. He emphasized that I was able to capture the experience through a personal compositional style.

²¹⁵ [Dave Douglas' Complete Email Feedback on 'Milonga en lo de Chick' and 'Carrocería' \(J. Muro, Outcome of third research cycle\)](#), Appendix 3, I.

²¹⁶ [Álvaro Rovira Ruiz's Complete Email Feedback on 'Milonga en lo de Chick' and 'Carrocería' \(J. Muro, Outcome of third research cycle\)](#), Appendix 3, J.

²¹⁷ [Claudio Méndez's Complete Email Feedback on 'Milonga en lo de Chick,' 'Carrocería,' and 'Si yo fuera la milonga' \(lyrics\) \(J. Muro, Outcome of third research cycle\)](#), Appendix 3, K.

He noted the subtle intersection between the milonga and the rumba in 'Milonga en lo de Chick,' functioning as a *"bridge between two deeply related stylistic regions,"* shaped by the *"aesthetic vision"* of my generation and my previous influences.

Claudio was *"positively struck"* by the textural work and *"choral arrangement"* in 'Carrocería.' He found the interplay between the wind instruments particularly interesting, and regarded the piece overall as a very original creation.

Regarding the poem 'Si yo fuera la milonga,' he loved the concept of giving voice to the milonga, who speaks in the first person in the lyrical context of a *payada*.

He also offered a note on performance: he suggested that it might be helpful to share with the musicians an image or sensation that reflects how I perceive the music—something that could help them connect to it on a more emotional level.

Reflection: Third research cycle

With four new compositions, this cycle fulfilled my expectations, functioning as the perfect closure to the whole research process. I feel I managed to widely explore the possibilities of the milonga in my work, with the chance to still develop this interaction further. I am very proud of my ability to safeguard my intuitive process of music-making despite the highly analytical content, even enriching the creative process through the writing, and I am thrilled to be embarking on a new record production.

Regarding the comment about "failure," I couldn't think of a more thrilling concept. I share the belief—held by many artists I admire—²¹⁸ that anyone truly engaged in artistic creation must have a particular relationship with failure: one that is conscious, accepting, and even certain of it. In the creative process, especially when venturing into the unknown territories of the heart, the soul, or the spirit, the likelihood of failing to fully represent those depths in a work of art is high. The deeper the connection to intuition, the greater the risk of failure.

This is also true in aspects related to the craft itself. As intuition begins to guide decisions over rational certainty, the balance becomes more fragile, and the potential for failure grows. But it is precisely in that space—between the known and the unknown, between control and surrender—where something truly meaningful can emerge.²¹⁹

I believe I must be willing to fail to truly encounter myself in all my complexity. I treasure this observation, as it resonates with my ongoing effort to remain honest and open-hearted in my practice. Without the presence of failure, I don't believe there is any real possibility of creating original, authentic, or transformative works of art.

²¹⁸ Chris Power, "[Samuel Beckett, the maestro of failure](#)," *The Guardian*, July 7, 2016. Novelist, poet, and dramaturgist Samuel Beckett is said to have believed that *"failure was an essential part of any artist's work, even as it remained their responsibility to try to succeed."* He famously wrote: *"Ever tried. Ever failed. No matter. Try again. Fail again. Fail better."*

²¹⁹ For a deeper exploration of the dichotomy between knowing and unknowing, see Lewis Hyde, *The Gift: Creativity and the Artist in the Modern World* (New York: Vintage Books, 2007).

4 Research findings and outcomes

4.1 Documentation and explanation of the research outcomes

The portfolio of my artistic results consists of six compositions and a percussion “cheat sheet”:

First Cycle

My composition for solo guitar, 'La pensativa', is informed by the variant milonga *campera*. In the cycle, I analysed five pieces and focused on identifying parameters that could guide this and the following compositions: rhythm, harmony, melody, and structure.

Original composition for solo guitar, La pensativa (Julián Muro)

13 Outcome First Cycle Original Composition 01 Julian Muro.wav

- Starts at min 0:00
- Performer: Julián Muro
- Line-up: Guitar
- Date of recording: Mar 28, 2024
- Duration of recording: 2:50

[Original score of 'La pensativa' \(Julián Muro\)](#)²²⁰

Second Cycle

The objective of this phase was twofold, as well as the outcome: to create a percussion “cheat sheet” and to apply these findings in a new composition for nonet, 'Milonga en lo de Chick.' The instrumentation I chose is connected to my album *Dingungu* (2016). Departing from the parameters identified in the previous cycle, I wanted more liberty to compose informed by the milonga *genre* rather than its substyles.

Since I would be writing for drums and percussion, and the members of the group were not familiar with milonga, I came up with rhythmic patterns to develop them further in the context of my compositions.

1. Original composition for nonet: Milonga en lo de Chick (Julián Muro)

.MIDI File for reference:

23 Outcome Second Cycle Original Composition (.MIDI File) 01 Milonga en lo de ...

²²⁰ Appendix 5.

Rehearsal Recording n. 1: First version. First-read.

■ 24 Outcome Second Cycle Original Composition (Rehearsal Recording) 01 Milong...

- Starts at min 0:00:00
- Performers: Huguín Sigurðardóttir, Lina Groeneveld, Steven Le Maître, Anastasia Kostaropoulou, Igor Ambrosin, Julián Muro, Rita de Carvalho Moura Felgueiras, Henrike Melcher, Rita Brancato.
- Line-up: Flute, Bass Clarinet, Tuba, Vibraphone, Keyboard, Guitar, Bass, Percussion, Drums.
- Date of recording: Nov 15, 2024
- Duration of recording: 0:03:14

Score: First version “Milonga en lo de Chick” (Julián Muro, Nov 15, 2024)²²¹

Rehearsal Recording n.2: Second version. It is clearer to hear the composition, but it lacks drums, percussion, and tuba.

■ 25 Outcome Second Cycle Original Composition (Rehearsal Recording, no drums,...

- Starts at min 0:00:00
- Performers: Diego Pajares, Lina Groenemeyer, Anastasia Kostaropoulou, Joel Ribeiro Paños, Julián Muro, Mauricio Méndez Ramos.
- Line-up: Flute, Bass Clarinet, Vibraphone, Keyboard, Guitar, Bass.
- Date of recording: Nov 22, 2024
- Duration of recording: 0:05:10

Score: Second version “Milonga en lo de Chick” (Julián Muro, Nov 22, 2024)²²²

2. Drums and Percussion Cheat Sheet (Julián Muro)²²³

Third Cycle

I composed and arranged an additional four pieces for dectet, finalized the arrangement for 'Milonga en lo de Chick,' and wrote lyrics. I departed from the vast information gathered in the previous cycles and drew information from my background. The compositions, along with that of the second cycle, are planned to be professionally recorded in May, 2025.

1. Original composition for dectet: Carrocería (Julián Muro)

.MIDI File for reference:

■ 30 Outcome Third Cycle Original Composition (.MID...le) 01 Carrocería, Julián Mu...

²²¹ Appendix 5.

²²² Appendix 5.

²²³ Appendix 5.

Rehearsal Recording (April 11, 2025) missing bass clarinet.

■ **31 Outcome Third Cycle Original Composition (Rehearsal Recording) 01 Carrocería...**

- Starts at min 0:00:00
- Performers: Huguín Sigurðardóttir, Irene Caumel Carrasco, Steven Le Maître, Anastasia Kostaropoulou, Igor Ambrosin, Julián Muro, Džonija Zumente-Steele, Henrike Melcher, Rita Brancato.
- Line-up: Flute, Alto Saxophone, Tuba, Vibraphone, Keyboard, Guitar, Bass, Percussion, Drums.
- Date of recording: Apr 11, 2025
- Duration of recording: 0:07:02

[Score: Original composition for dectet: Carrocería \(Julián Muro\)](#)²²⁴

2. (Updated) original composition for dectet: Milonga en lo de Chick (Julián Muro) missing bass clarinet.

.MIDI File for reference:

■ **32 Outcome Third Cycle Original Composition (.MID...le) 02 Milonga en lo de Chic...**

Rehearsal Recording (April 11, 2025) missing bass clarinet.

■ **33 Outcome Third Cycle Original Composition (Rehearsal Recording) 02 Milonga ...**

- Starts at min 0:00:00
- Performers: Huguín Sigurðardóttir, Irene Caumel Carrasco, Steven Le Maître, Anastasia Kostaropoulou, Igor Ambrosin, Julián Muro, Džonija Zumente-Steele, Henrike Melcher, Rita Brancato.
- Line-up: Flute, Alto Saxophone, Tuba, Vibraphone, Keyboard, Guitar, Bass, Percussion, Drums.
- Date of recording: Apr 11, 2025
- Duration of recording: 0:06:47

[Score: \(Updated\) Original composition for dectet: Milonga en lo de Chick \(Julián Muro\)](#)²²⁵

3. [Original lyrics in décimas form: Si yo fuera la milonga \(Julián Muro\)](#)²²⁶
4. Original composition for dectet: Si yo fuera la milonga (Julián Muro)

.MIDI File for reference:

■ **34 Outcome Third Cycle Original Composition (.MID...le) 03 Si yo fuera la milonga (Proviso...**

[Provisory Score: Original composition for dectet: Si yo fuera la milonga \(Julián Muro\)](#)²²⁷

²²⁴ Appendix 5.

²²⁵ Appendix 5.

²²⁶ Appendix 5.

²²⁷ Appendix 5.

5. Original composition for dectet: La polímera (Julián Muro)

.MIDI File for reference:

■ 35 Outcome Third Cycle Original Composition (.MID...le) 04 La polímera (Provisory) Julián ...

[Provisory Score: Original composition for dectet: La polímera \(Julián Muro\)](#)²²⁸

6. Original composition for dectet: Algo (Julián Muro)

.MIDI File for reference:

■ 36 Outcome Third Cycle Original Composition (.MID...le) 05 Algo (Provisory) Julián Muro

[Provisory Score: Original composition for dectet: Algo \(Julián Muro\)](#)²²⁹

²²⁸ Appendix 5.

²²⁹ Appendix 5.

4.2 Self-assessment of the research outcomes and expert feedback

Feedback and reflection: First Cycle, 'La pensativa' (Julián Muro)

Claudio Méndez was positive about my ability to find personal deviations from the traditional elements of the milonga *campera* and encouraged me to continue the composition work.²³⁰

In part because of the instrumentation and focus of the cycle, my piece didn't entirely represent my interests. I wanted to explore a broader instrumentation, relating it to my previous work, *Dingungu*. This led me to expand the writing to a nonet.

The Desk Research provided elements to explore in the next cycle, mainly concerning rhythm and the connections between milonga and other styles of America and Spain. In terms of the historical aspects of milonga and its origin in the Afro-Argentine communities, I found the shadiness in the historiography equally inspiring as inviting for a deeper work in the following cycle.

Feedback and reflection: Second Cycle, 'Milonga en lo de Chick' and Percussion "Cheat Sheet" (Julián Muro)

Drumming

I shared the outcome with Pablo Méndez.²³¹ He explained that the drumming was too rigid, too binary. He suggested more liberty in the playing, with much more nuance and subdivision.

While it was hard to ask for feedback for a piece that was practically sight-read in a short rehearsal, I still found the comments about the drumming useful, and it gave me a framework to approach the writing and work with the drummer on the compositions to come. The cheat sheet proved to be practical, but only as a starting point.

Composition

As in the first cycle, I shared my outcome with Claudio Méndez. He noticed the influences from Spanish music and Chick Corea and a "personal color" that he could relate to my discography. Dave Douglas also noticed the influences and encouraged more liberty in the interpretation. Nils Van Haften praised the instrumentation and encouraged rehearsing and experimenting more.²³²

²³⁰ See [Claudio Méndez - Complete Email Feedback, Piece: 'La Pensativa' \(J. Muro, Outcome first research cycle\)](#).

²³¹ Can be read fully in [Pablo Mendez's complete Voice chat feedback on 'Milonga en lo de Chick' \(Rehearsal Recording, J. Muro, Outcome of second research cycle\)](#), Appendix 3.

²³² [Claudio Mendez's complete Voice chat feedback on 'Milonga en lo de Chick' \(Rehearsal Recording, J. Muro, Outcome of second research cycle\)](#), Appendix 3;
[Dave Douglas complete Email feedback on 'Milonga en lo de Chick' \(Rehearsal Recording n.1 and 2, J. Muro, Outcome of second research cycle\)](#), Appendix 3;
[Nils Van Haften complete Email feedback on 'Milonga en lo de Chick' \(Rehearsal n. 2, J. Muro, Outcome of second research cycle\)](#), Appendix 3.

The composition confirmed my ability to maintain focus on intuition and personal taste despite the challenges presented by the academic framework. I could incorporate elements of the milonga without losing track of my inclinations, and felt encouraged to continue developing the search into an album.

The Desk Research provided ideas and rhythmic elements to try in my compositions, and the historical findings were fascinating, especially the ones related to Gabino Ezeiza and the relation between milonga and other music styles of Afro-American descent.

Feedback and reflection: Third Cycle, 'Carrocería,' 'Milonga en lo de Chick,' and 'Si yo fuera la milonga' (lyrics) (Julián Muro)

Dave Douglas' feedback was brief but positive. His comment on the music was simply "*Lovely*," which I interpret as a great sign, especially since I am in the pre-production stage of the album. As Dave put it, "*Gotta get it to sound as good as you can.*"²³³

Álvaro Rovira Ruiz found my work in this research to be brave, promising, and worthwhile. He highlighted my ability to assimilate new information and allow it to evolve within my practice. He acknowledged the risks I took in incorporating new and "unpredictable" elements. He offered brief but specific comments in terms of performance.²³⁴

Claudio was very pleased and satisfied with my musical progress and results, having closely followed and advised me throughout the research. He highlighted how I originally and personally captured the experience in my compositions, particularly the intersection between rumba and milonga in 'Milonga en lo de Chick.' He was positively struck by the textural work in 'Carrocería,' and loved the concept behind the lyrics for 'Si yo fuera la milonga.'²³⁵

With four new compositions, this cycle fulfilled my expectations, functioning as the perfect closure to the whole research process.

²³³ [Dave Douglas' Complete Email Feedback on 'Milonga en lo de Chick' and 'Carrocería' \(J. Muro, Outcome of third research cycle\)](#), Appendix 3, I.

²³⁴ [Álvaro Rovira Ruiz's Complete Email Feedback on 'Milonga en lo de Chick' and 'Carrocería' \(J. Muro, Outcome of third research cycle\)](#), Appendix 3, J.

²³⁵ [Claudio Méndez's Complete Email Feedback on 'Milonga en lo de Chick,' 'Carrocería,' and 'Si yo fuera la milonga' \(lyrics\) \(J. Muro, Outcome of third research cycle\)](#), Appendix 3, K.

4.3 Conclusion

When starting this research, I chose a topic revolving around composition and, soon enough, I felt confused: how could I ever write analytically about the mystery of artistic creation or the processes that take place in it?

In response to my research question—"How can I incorporate aspects of the milonga genre into my compositional and performance practice in a personal way?"—I focused on identifying specific musical features of milonga, including its rhythmic, melodic, harmonic, and structural characteristics, as well as its cultural-historical associations, particularly concerning Afro-Argentine heritage. Through each cycle, I allowed these aspects to interact with my musical language. My process did not aim to recreate the genre, but to internalize it—to let it filter through my lived experience and artistic sensibility. The result is a personal engagement with milonga, shaped by both analytical understanding and intuitive craftsmanship.

The concepts introduced in Lewis Hyde's *The Gift* are valuable for understanding what "personal" entails in this context. Although not part of my initial framework, Hyde's ideas are helpful to make sense of the dynamic tension between the analytical study of the genre and the intuitive ways I reshaped it in my practice.

Hyde identifies two essential aspects of artistic creation, opposing *eros* (the principle of attraction, union, involvement which binds together) to *logos* (reason and logic in general, the principle of differentiation in particular). While accounting for both of them as fundamental for artistic creation, he implies that *logos* can risk its existence when applied wrongly or when given too much importance:

The moral is this: the gift is lost in self-consciousness. To count, measure, reckon value, or seek the cause of a thing is to step outside the circle, to cease being "all of a piece" with the flow of gifts and become, instead, one part of the whole reflecting upon another part. We participate in the *esemplastic* power of a gift by way of a particular kind of unconsciousness, then: unanalytic, undialectical consciousness.²³⁶

Hyde further explores this duality by contrasting willpower with imagination. The creative process is not linear, and this became one of the main challenges I faced in writing this research, having to follow—and, eventually, forge my way through—a strict progression in each cycle. In actual creation, there's the idea, the imagined principle, which "comes in a jumble" and needs the rational work to take a comprehensible shape. The will enters here, as the ability to bring the material back and forth from the imagination, where it develops, to the concrete, where it takes shape. Both stages, the "germinating image" and the final form, ultimately rely on *eros*.²³⁷

In my research, it was relatively straightforward to represent *logos* through the analytical engagement with the musical and historical aspects of milonga. But with such emphasis on the logical, how could I safeguard the intuitive, receptive state required to transform that material into something that resonated with my creative voice? My incorporation of the genre only became personal through a dynamic

²³⁶ Lewis Hyde, *The Gift, Creativity and the Artist in the Modern World* (Vintage Books, 2007), 196. Italics are mine; [Merriam-Webster.com Dictionary](https://www.merriam-webster.com/dictionary/esemplastic), s.v. "esemplastic," accessed April 11, 2025. Esemplastic: "shaping or having the power to shape disparate things into a unified whole."

²³⁷ Lewis Hyde, *The Gift, Creativity and the Artist in the Modern World* (Vintage Books, 2007), 290.

relationship between these two modes. I consciously avoided guiding the musical choices by rational justification, instead creating space for the genre to filter through my subjectivity. Again, Hyde:

An essential portion of any artist's labor is not creation so much as invocation. Part of the work cannot be made, it must be received; and we cannot have this gift except, perhaps, by supplication, by courting, by creating within ourselves that "begging bowl" to which the gift is drawn.²³⁸

Perhaps it would have been easier to focus on the tangible aspects of music performance—technique, physical gestures—rather than something as elusive as the artistic process itself. Despite this, I managed to build a coherent body of research. At the same time, the reading and critical reflection nourished my imagination and helped shape the "begging bowl" Hyde speaks of.

By arriving at an open research question, I allowed for freedom in the results. This openness protected the composition process from the threat of self-consciousness. I believe this can be felt in the outcomes. Eventually, I had to analyse my musical decisions to meet the demands of the research format, nonetheless, I have sought to avoid telling the unwanted Just So Story—a neat explanation that pretends the creative process was linear or rational all along. I didn't want to become, as Lewis Hyde puts it, paraphrasing Walt Whitman: "A talker talking the talk."²³⁹

With a sense of closure to this final section, my opening questions are also addressed by Hyde:

The root of our English word "mystery" is a Greek verb, *muein*, which means to close the mouth. Dictionaries tend to explain the connection by pointing out that the initiates to ancient mysteries were sworn to silence, but the root may also indicate, it seems to me, that what the initiate learns at a mystery cannot be talked about. It can be shown, it can be witnessed or revealed, it cannot be explained.²⁴⁰

All in all, the work I have accomplished in this research is meaningful and has deepened my theoretical understanding of milonga and its cultural and historical contexts. It has also furthered my artistic engagement with the contribution of Afro-Argentine people to Argentina's national identity. Most importantly, it has led to the creation of a new album, scheduled for recording soon after the submission of this paper. This album is both a continuation of the project I began over a decade ago (*Dingungu*), shaped by the transformations I've undergone since, and a reflection of who I am now as a musician.

²³⁸ Lewis Hyde, *The Gift, Creativity and the Artist in the Modern World* (Vintage Books, 2007), 186.

²³⁹ Whitman, Walt. "Song of Myself, 3" [*Leaves of Grass*](#), 1891-92, pp. 29-79. Walt Whitman Archive, edited by Ed Folsom and Kenneth M. Price: "*I have heard what the talkers were talking, the talk of the beginning and the end, But I do not talk of the beginning or the end.*"

²⁴⁰ Lewis Hyde, *The Gift, Creativity and the Artist in the Modern World* (Vintage Books, 2007), 366.

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Méndez, Claudio. External expert, pianist, and composer from Argentina. Video-call interview by the author. Appendix 4, B.

Méndez, Pablo. External expert, percussionist, and bassist from Argentina. Video-call interview by the author. Appendix 4, C.

Rovira Ruiz, Álvaro. Main Subject Teacher, Guitar. interviewed in-person by the author. Appendix 4, A.

Feedback

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Douglas, Dave. External expert, trumpeter, composer, and educator from the USA. Email feedback. Piece: Julián Muro, "Milonga en lo de Chick" and "Carrocería" Appendix 3, I.

Méndez, Claudio. External expert, pianist, and composer from Argentina. Voice message feedback. pieces: Jorge Cardoso, "Milonga" and A. Yupanqui, "La milonga perdida." Appendix 3, C.

Méndez, Claudio. External expert, pianist, and composer from Argentina. Email feedback. Piece: Julián Muro, "La pensativa." Appendix 3, D.

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6 Network

Internal:

[Álvaro Rovira Ruiz:](#)

Guitar player from Argentina who studied jazz guitar at the Escuela de Música Contemporánea (EMC, La Plata, Arg.), and then moved on to study a Bachelor in Music, Latin Music, Guitar at Codarts University. He now specializes in tango, among other styles from Argentina, and Brazilian music.

[Stephen Meyer:](#)

Violinist, Researcher, and Artistic Research coach at Codarts University.

[Nils van Haften](#)

Big Band conductor and wind player (soprano, tenor, and baritone saxophones, clarinet and bass clarinet, and flute), APL coach at Codarts University.

External:

[Claudio Méndez:](#)

Pianist, Composer, Arranger, Educator. Author of the book “Arreglos De Tango Para Piano En Autentico Estilo Argentino”. Professor at the Escuela de Música Popular de Avellaneda (EMPA, Arg.).

[Dave Douglas:](#)

Prolific trumpeter, composer, and educator from New York City known for the stylistic breadth of his work, the lyricism, and wide-ranging curiosity of his music. His unique contributions to improvised music have garnered distinguished recognition, including a Doris Duke Artist Award, a Guggenheim Fellowship, an Aaron Copland award, and two Grammy Award nominations.

[Pablo Méndez:](#)

Bassist, Percussionist, and Drummer, who worked with musicians such as Dee Dee Bridgewater, Tryo, Minino Garay, Raul Barboza, Chango Farias Gómez, and Abdallah Oumbadougou, among many others. He is knowledgeable in various music styles from North-Western Africa, Argentina, Spain, and France.

7 Appendices

Appendix 1: List of all self-produced AV media included in the report

Interviews:

- 01 Network Interview 01 Julián Muro - Álvaro Rovira Ruiz (MS Teacher) 3-10-23.mp3
- 02 Network Interview 02 Julián Muro - Claudio Mendez (Expert) 03-11-2023.m4a

Excerpts Reference Recordings First Cycle:

- 03 Excerpts Reference Recording 01 Julian Muro - La milonga perdida (A. Yupanqui), Mil...

Complete Reference Recordings First Cycle:

- 04 Complete Reference Recording 01 Julián Muro - La Milonga Perdida A. Yupanqui.wav
- 05 Complete Reference Recording 02 Julian Muro - Milonga J. Cardoso.wav

Feedback Reference Recording First Cycle:

- 06 Feedback Reference Recordings 01 Julián Muro - Alvaro Rovira Ruiz, La milonga perd...
- 07 Feedback Reference Recordings 01 Julián Muro - Alvaro Rovira Ruiz, Milonga (J. Card...
- 08 Feedback Reference Recordings 02 Julián Muro - Claudio Méndez.m4a
- 09 Feedback Reference Recordings 02 Julián Muro - Claudio Méndez.m4a
- 10 Feedback Reference Recordings 02 Julián Muro - Claudio Méndez.m4a

Performance Analysis First Cycle Representative Pieces:

- 11 Performance Analysis First Cycle Representative Pieces 01 Julian Muro - La Primavera...
- 12 Performance Analysis First Cycle Representative Pieces 02 Julian Muro - Te Vas Milo...

Outcome First Cycle:

- 13 Outcome First Cycle Original Composition 01 La Pensativa, Julian Muro.wav

Experiments for Percussion Cheat Sheet:

- 14 Experiment 01 Julián Muro - Milonga Percussion and Drums Pattern 1.mp4

- 🔥 15 Experiment 02 Julián Muro - Milonga Percussion and Drums Pattern 3.mp4
- 🔥 16 Experiment 03 Julián Muro - Milonga Drum Pattern 3 with Percussion Pattern 1.mp4
- 🔥 17 Experiment 04 Julián Muro - Milonga Percussion and Drums Pattern 7.mp4
- 🔥 18 Experiment 05 Julián Muro - Milonga Percussion and Drums Pattern 8.mp4
- 🔥 19 Experiment 06 Julián Muro - Milonga Percussion and Drums Pattern 9.mp4
- 🔥 20 Experiment 07 Julián Muro - Milonga Percussion and Drums Pattern 10.mp4
- 🔥 21 Experiment 08 Julián Muro - Milonga Percussion and Drums Freely with Guitar.mp4
- 🔥 22 Experiment 09 Julián Muro - Milonga Percussion and Drums Freely without Guitar addi...

Outcome Second Cycle:

- 📁 23 Outcome Second Cycle Original Composition (.MIDI File) 01 Milonga en lo de Chick, J...
- 📁 24 Outcome Second Cycle Original Composition (Rehearsal Recording) 01 Milonga en lo ...
- 📁 25 Outcome Second Cycle Original Composition (Rehearsal Recording, without drums, p...

5-Min Pitch Second Cycle:

- 🔥 26 5-Min Pitch Second Cycle 01 Julián Muro.mp4

Complete Reference Recordings Third Cycle:

- 📁 27 Complete Reference Recording 03 Julián Muro - Dormir vestidx III. Dormir vestidx (Juli...
- 📁 28 Complete Reference Recording 04 Julián Muro - Si el espíritu te mueve (Julián Muro)....

Experiment with Drums:

- 📁 29 Experiment 10 Julián Muro - Milonga Drums with Brushes

Outcomes Third Cycle:

- 📁 30 Outcome Third Cycle Original Composition (.MID...le) 01 Carrocería, Julián Muro..wav
- 📁 31 Outcome Third Cycle Original Composition (Rehearsal Recording) 01 Carrocería, Juliá...
- 📁 32 Outcome Third Cycle Original Composition (.MID...le) 02 Milonga en lo de Chick with ...
- 📁 33 Outcome Third Cycle Original Composition (Rehearsal Recording) 02 Milonga en lo de...
- 📁 34 Outcome Third Cycle Original Composition (.MID...le) 03 Si yo fuera la milonga (Provis...
- 📁 35 Outcome Third Cycle Original Composition (.MID...le) 04 La polímera (Provisory) Juliá...
- 📁 36 Outcome Third Cycle Original Composition (.MID...le) 05 Algo (Provisory) Julián Muro

Appendix 2: Critical media review

***El Folklore Musical Argentino*²⁴¹ (Ed. Ricordi Americana, 3rd ed, 1952)**

By Isabel Aretz, 157-159

Isabel Aretz (14 April 1909 – 2 June 2005) was an Argentine–Venezuelan researcher, writer, ethnomusicologist and composer. In her book, she defines the milonga as a cheerful and lively musical form rooted in the Rioplatense culture (Argentina and Uruguay) and extended to Chile and Paraguay. She says that around 1880, the milonga incorporated choreography and elements from the habanera, developing into two variants: the ancient, which focused on singing, and the modern, which involves dance and can be sung or purely instrumental.

Melodic aspects of the milonga for singing: Aretz mentions anacrusic phrases in binary feet, along with a descending melodic line; she also mentions the presence of bimodal melodies, even with parallel thirds, influenced by northern styles from Argentina. Regarding the lyrics, she defines the verses as being mainly composed of four lines, but including up to ten; they repeat until the poetic text is completed.

Accompaniment: frequently introduces "bi-rhythmia" with the melody adopting a ternary rhythmic structure (6x8), which she supports with "Transcription No. 45". She mentions that "certain milongas" incorporate accompaniment in binary rhythm, as evidenced in example No. 46, sourced from Tucumán province. An additional nuance is observed—a modulation achieved through the minorization of the tonic chord.

Rhythmic aspect of the milonga for dancing: she mentions the cell 'dotted eighth note-sixteenth note-eighth note-eighth note', "typical of the Habanera and Tango".

Aretz fails to mention the presence of the style in Brazil and doesn't provide any relationship with Afro-Argentine styles. The text is also highly descriptive and somewhat superficial. She does not mention the Décimas in the lyrics or any differentiation between milonga *campera* and *ciudadana*. A remarkable thing is that she provides an example of the milonga in 6/8, implying that this would be a highly spread form of the style, which isn't nowadays the most common rhythm. On the other hand, this coincides with the description by Roberto Selles in which he provides an example in 6/8 of a "primitive milonga rhythm."

²⁴²

***Suma Paz: El canto de la llanura*²⁴³ (Ed. Corregidor, Argentina, 2009)**

by René Vargas Vera

Suma Paz's interview provides a compelling exploration of the origins and features of milonga. She presents two theories regarding its roots: one that she promotes tracing back to a concept of "*melos-longa*" in Portugal²⁴⁴, and the other connecting it to the "*media-cifra*" or "*cifra menor*," with an

²⁴¹ "Argentine folklore music" translated by myself

²⁴² Roberto Selles, *Historia de la milonga* (Marcelo Hector Olivieri Editor, 2004), 13-29. For this reason, the author argues that the origin of the milonga is in the "primitive cuban guajira" or guajira flamenca.

²⁴³ "Suma Paz: The song of the plains" translated by myself.

²⁴⁴ René Vargas Vera, *Suma Paz: El canto de la llanura* (Ed. Corregidor, 2009), 146. Literal transcription from the Interview: "*Tengo un libro de dos musicólogos - Guerrero Cárpena y Wilkes - que han investigado sobre la milonga de manera muy profunda. [...] ellos dicen lo siguiente: que hubo una melopea gitana, muy antigua, que en Portugal se llamó "melos-longa". ¿Por qué? Porque era, justamente, una melodía larga; de carácter recitativo, es decir, para contar algo. O sea, la parte musical no era tan importante; importaba sí lo que se decía.*";

origin in Andalucía, Spain²⁴⁵. This dichotomy adds depth to the already complex search for a possible historical and geographical evolution of the milonga and might explain the connection with Brazil.²⁴⁶

Paz delves into the distinct characteristics of milonga *campera*, elucidating its rhythmic nuances and the guitar's role in the genre. Her emphasis on the importance of understanding the character of each musical species adds a framework to my research. Paz's mention of the poetical implications of the milonga *campera* and the enormous significance of words in this style -more important even than the music itself-²⁴⁷ has made me focus my attention also on this aspect.

The theory of the origin of the word milonga as coming from '*melos-longa*' is clearly refuted by Norberto Pablo Cirio in his book *Gabino Ezeiza, Payador Nacional (1858-1916)*. The reason for the refutation is that *melos* is a Greek word while *longa* is Roman, so the language of origin is inexistent. To this is added the fact that the authors who proposed this origin never explained how, when, and why the gauchos and Afro-argentinenses coined a term from an inexistent language to refer to their practice. On the other hand, there is enough documentation to assure that Sub-Saharan languages, including the word milonga, were spoken in Argentina, Uruguay, and Brasil for centuries before the rise of milonga as a style.²⁴⁸

Suma Paz (February 15, 1933 - February 25, 1999) was an Argentine poet, writer, and cultural advocate recognized for her contributions to the preservation and promotion of Argentine folklore music, and was honored with numerous awards, such as Konex, for her contribution to this music. She had a deep interest in milonga, and conveyed her insights through articles in cultural magazines, poetry inspired by milonga, and public talks emphasizing milonga's significance in Argentine culture, besides recording several takes on famous milongas by Atahualpa Yupanqui, among others.

***La Historia del Tango, sus orígenes*²⁴⁹ (Ed. Corregidor, Argentina, 1976)**
by Jorge B. Rivera, Blas Matamoro, and José Gobello

This book comprises texts around the origins of tango, starting with the chapter *Historias*

²⁴⁵ Same as above, 149. Norberto Pablo Cirio, *Gabino Ezeiza, Payador Nacional (1858-1916)* (Instituto Nacional de Musicología Carlos Vega, 2022), 79, the author establishes 1882 as the first record of Gabino playing milongas in the context of the *payada*.

²⁴⁶ Same as above, 146. Literal Transcription from the Interview: "*Hasta aquí vamos viendo que todo esto coincide con la milonga perfectamente bien. Esa "melos-longa" pasa luego, por razones de transculturización (durante la Conquista o Colonización) de Portugal a Brasil. Y más adelante, desde Brasil, por Río Grande do Sul, a nuestro territorio y al Uruguay. Por esa razón, Uruguay, que fue una parte nuestra (ya lo sabemos), también tiene una milonga como forma de expresión criolla.*"

²⁴⁷ Same as above, 149. Literal Transcription from the Interview: "*Aquí se trata de algo mucho más sobrio. El carácter le viene de algo que está atrás, sosteniendo el canto. Nada más. No tiene que sobresalir la guitarra; salir adelante o a la par del canto. No.*"

And also, from the same source, 147: "*Digamos: una zamba. Es más difícil que la letra pueda ser recibida de una manera tan total, porque la música, el ritmo, la cadencia que te están marcando las vocales que hay que acentuar y todo eso, le va quitando atención a la letra. ¿No es cierto? Pero no sucede eso con la milonga. Precisamente porque el hilo musical es tan sencillo, tan llano, tan tranquilo, tan calmo, que deja que la palabra tome el primer lugar. Por eso, la milonga pampeana es tan importante para el canto de esta región.*"

²⁴⁸ Norberto Pablo Cirio, *Gabino Ezeiza, Payador Nacional (1858-1916)* (Instituto Nacional de Musicología Carlos Vega, 2022), 98.

²⁴⁹ "History of Tango, its origins" translated by myself.

*Paralelas*²⁵⁰ by Jorge B. Rivera²⁵¹ which mentions the highly relevant figure of musician Gabino Ezeiza²⁵² and his relevance for the milonga.²⁵³ The text also provides an overview of the political and historical context between 1850 and 1900 in Argentina which coincides with most of the historical references I have about the surge of milonga in the Río de La Plata region.²⁵⁴ The mention of “corte y quebrada,”²⁵⁵ described as a special way of dancing and interpreting music, as a predecessor of tango, coincides with the writings by John Charles Chasteen about the term milonga.²⁵⁶

The next section of the book, by Blas Matamoro, starts with a detailed description of the etymology of the word *tango*, locating it in the current República Democrática del Congo, the Gulf of Guinea, and southern Sudan.²⁵⁷ This coincides with my research on the etymology of the word milonga. The association of the term tango with specific places of gathering and celebration in the late 1700s and early 1800s might serve as an explanation for the interchangeable term tango and milonga, along with habanera, that appear in the earlier records,²⁵⁸ maybe as a transition from style of playing, artistic events, or physical gatherings to concrete musical forms. This chapter mentions the *tango andaluz* and I believe an understanding of its history might serve in the investigation of milonga. The book also mentions that one of the first famous composers of tango was Rosendo Mendizábal, an Afro Argentine.²⁵⁹

²⁵⁰ "Parallel Stories" translated by myself.

²⁵¹ [Jorge B. Rivera](#) Wikipedia, s.v. "Jorge B. Rivera" (accessed October 18, 2023). Jorge B. Rivera (1935–2004) was an Argentine poet, essayist, critic, journalist and researcher on issues of history and popular culture. He was born in Buenos Aires in 1935 and died on August 27, 2004. He is considered a pioneer in research in mass communication in Argentina.

²⁵² [Gabino Ezeiza](#) Wikipedia, s.v. "Gabino Ezeiza" (accessed October 18, 2023). Gabino Ezeiza, nicknamed “Negro” (February 3, 1858 – October 12, 1916), was an Argentine musician. Ezeiza was one of the greatest performers in the art of the payada and composer of around 500 musical pieces. In Argentina July 23 is established as the “Day of the Payador” in commemoration of a famous “contrapunto” won by Ezeiza;

Jorge B. Rivera, “El Camino del Tango,” in *Historia del Tango: Sus Orígenes*, ed. Juan Carlos Martini Real, Manuel Pampín (Ed. Corregidor, 1976), 14-16.

²⁵³ Same as above, 14-16: “*En un viejo reportaje publicado en La Opinión de Avellaneda (1916), el popular sainetero Nemesio Trejo nos dice que fue Gabino Ezeiza, precisamente, quien introdujo hacia 1884 el contrapunto milongueado en sus actuaciones circenses.*”

The name of the interviewer is Jaime Olombrada, and the article was published in “La Opinión” de Avellaneda (Buenos Aires, Argentina) the 15 of April, in 1916. Further research and a read on the textual transcription of the interview suggests that, in the words of Trejo, the milonga in the context of the payada comes from the candombe. A full excerpt of the interview can be found in Gustavo Goldman, *Lucamba. Herencia africana en el tango. 1870-1890*, (Ed. Perro Andaluz, 2008), 159.;

²⁵⁴ Jorge B. Rivera, “Un mundo en transición,” in *Historia del Tango: Sus Orígenes*, ed. Juan Carlos Martini Real, Manuel Pampín (Ed. Corregidor, 1976). First section, chapter 2. Un mundo en transición / A world in transition.

²⁵⁵ Source: Jorge B. Rivera, “Los ambientes del tango” in *Historia del Tango: Sus Orígenes*, ed. Juan Carlos Martini Real, Manuel Pampín (Ed. Corregidor, 1976), 43: “*En este sentido Silverio Domínguez anota en su novela Palomas y Gavilanes (1986): ‘... tocaban gatos y cielitos, polkas y cuadrillas con unos aires quebrados propios del peringundín y del barrio criollo.*”

²⁵⁶ John Charles Chasteen, *National Rhythms, African Roots: The Deep History of Latin American Popular Dance* (University of New Mexico Press, 2004), 17-32

²⁵⁷ Blas Matamoro, “Orígenes Musicales” in *Historia del Tango: Sus Orígenes*, ed. Juan Carlos Martini Real, Manuel Pampín (Ed. Corregidor, 1976) 57, 58: The word tango is mentioned as “circle,” “enclosed place,” “enclosure”. The usage is also associated with gathering places of Africans before embarkation. Later, the term “tango” was also used for the place where the enslaved population was offered for sale on American soil. Finally, the use of the term is associated with societies of freed and free blacks, which were numerous from the early 19th century in Buenos Aires and Montevideo;

For more info about the societies of freed and free blacks in Uruguay and Argentina see also Gustavo Goldman, *Lucamba. Herencia africana en el tango. 1870-1890*, (Ed. Perro Andaluz, 2008). The author Blas Matamoro cites the works by Ricardo Rodríguez Molas.

²⁵⁸ Blas Matamoro, “Orígenes Musicales” in *Historia del Tango: Sus Orígenes*, ed. Juan Carlos Martini Real, Manuel Pampín (Ed. Corregidor, 1976) 82, 83.

²⁵⁹ [Rosendo Mendizábal](#) Wikipedia, s.v. “Rosendo Mendizábal” (accessed November 13, 2023). Anselmo Rosendo Cayetano Mendizábal (21 April 1868 – 30 June 1913) was an Argentine composer and pianist, and an early pioneer of the tango. Among his most renowned works is El Entrerriano, the first tango published under partiture in 1897.

By now, my readings incline me to believe that the theory that establishes tango andaluz as the main predecessor of tango (Carlos Vega) should be combined with the thoroughly documented meanings of both the words tango and milonga in African languages from the former Lunda Nation²⁶⁰ in Africa, the possible transformation of these terms in American territories, and the documented interchangeable use of the words to address musical and artistic events, as well as specific styles of music or playing, in the Río de la Plata, which suggests that a difference between them might not have been clear until the 1900s.

²⁶⁰ Blas Matamoro, "Orígenes Musicales" in *Historia del Tango: Sus Orígenes*, ed. Juan Carlos Martini Real, Manuel Pampín (Ed. Corregidor, 1976) 57, 58;
R.P. Antonio de Covcto (Soc. Iesu theologum), *Gentilis Angollae fidei mysteriis Lusitano olim idiomate* (Typis S. Congreg. de Propaganda Fide, 1661). [Gentilis Angollae fidei mysteriis Lusitano olim idiomate](#) Archive.org, s.v. "milonga" (accessed October 29, 2023). 14 occurrences of the word "milonga" translated as: words, truth, etc., appear on this book;
Bernardo Maria de Cannecattim, [Dicionario da Lingua Bunda. ou Angolense. Explicada na Portugueza. e Latina](#) (Lisboa: Impressão Regia, 1804), 553, accessed on October 29, 2023;
[Kingdom of Lunda](#) Wikipedia, s.v. "Kingdom of Lunda" (accessed October 18, 2023). The Kingdom of Lunda (c. 1665 – c. 1887) was a confederation of states in what is now the Democratic Republic of Congo, north-eastern Angola, and north-western Zambia.

Appendix 3: Full feedback on reference recordings

A. Álvaro Rovira Ruiz - Complete In-person Feedback, piece: Jorge Cardoso: "Milonga"

NOTES: The harmonic structure and form of the piece were analysed

- The **structure** is based on "questions and answers" in four and eight-bar phrases.
- The following harmonic progressions are employed:
Introduction: I, VI, V7/III, III followed by I, VI, V7, I
Notice the use of the relative major as a harmonic variation and the resulting use of secondary dominant and subdominant.
The next section: I, V7, V7, I
Again, a secondary dominant is used to transition to the IV degree of the key: I, V7/IV, IV, followed by a I, V7, I progression.
The next section is also I, V, V, I twice.
 - o The typical "*bajadita*" is employed the second time. The "*bajadita*" is a diatonic descent of the bass from the tonic to the fifth degree in a I, V, V, I progression.
 - o In this case, as typically happens in the style, the "*bajadita*" involves a 3, 3, 2 rhythm, where different chords are used in each of the groups of eighth notes: The I, followed by a dominant VII, a dominant VI, and landing on the V.
 - o The primary aspects of the "*bajadita*" are the melodic and the functional.

ENGLISH TRANSLATION²⁶¹

Q: Well, so far we need to accentuate the previous note to the one, right? In general.

The parts where you start with the bordoneo. I insist: not too accentuated, but it should have a presence.
It shouldn't be like:

(demonstrates on the guitar, accentuating the first note of the measure instead of the last of the previous measure)

Maybe I'm playing it too fast, but:

(demonstrates again)

Without exaggerating. Look, I was playing it backward:

(demonstrates on the guitar, with the arpeggio notes inverted)

I think that, of all the problems, is the least. If you give importance to the melody.

(demonstrates on the guitar, plays the entire section, and modifies the position of the D7 chord)

And here's a suggestion, play it on the fourth string, the A (2nd inversion of D7). And then here, the same move. Make sure that the note stands out (**referring to the last note of the measure, not the first**). These are choices, but be conscious about them.

²⁶¹ Revised translation, translated with *Google Translator*.

In general, you already have the notes. I don't see difficulties in the technique. Now comes the difficulty, which is "OK. It's like a small orchestra. Well, where do I go? What note do I want to highlight?" So there you can explore a lot.

Even in the introduction:

(demonstrates on the guitar)

This E is kind of floating, it's a presence. And here's something very interesting: we begin to see what kind of ring finger we have. If it's generally very bright, and I want to make it a bit more subdued, well, then you angle it a little more. You calibrate the sound more or less than the dynamics. You "immerse" yourself, and then your head will adjust your technique from there.

Let's see, try a little.

(I demonstrate on the guitar)

When you play thumb and index together, the index sounds a bit less prominent compared to the thumb. You also have to work on maintaining the timing of the transitions.

(I continue playing on the guitar. The search to highlight the last eighth note of the measure makes me miss the rhythm)

So there's that whole part that's not written in general. **It's excellent that you know it by heart.**

The only thing I noticed in reading is the G minor, you read it as major. Did you notice what happens harmonically?

Q: Is it the fourth degree, right?

Yes, or at that moment, you're temporarily in F major (harmonic modulation to the relative major of the theme's tonality). In that case, it's more like the second degree of F, it's a harmonic progression of **II, V, I**.

(demonstrates on the guitar)

What I want to take advantage of is to use it **to understand the form of what is being done** harmonically. Define the form of the theme: Introduction: Every four measures, you have something. **A "question" and an "answer," basically.**

Once it's defined one way, that is, defined towards F and then again defined towards D minor. Next section:

Q: Based on the tonic and the dominant.

Exactly. Different inversions of D minor, or a D minor with the melody in the bass.

Q: Then secondary dominant towards the IV degree of the tonality.

Exactly, and **after the IV, the progression I, V7, I. Next section: also between the I and the V**

Q: And then the typical "descending," right?

Exactly (we refer to the diatonic descent of the bass from the tonic to the V, in summary: I, V, V, I). Then I, IV (the one we mentioned earlier, which also functions as II of III)

And there's a natural B in the soprano that doesn't serve a harmonic function but is an appoggiatura towards C7 (dominant secondary chord of III)

And here comes the use of another motif that often occurs in milongas, which is **the tonic, followed by the fifth of the fifth, fifth, and tonic again.**

To add up which things usually happen: Basically, the structure is respected a lot: **First the tonic, both in minor and major modes, then go from the tonic to "something," and return to the tonic.** Going to "something" can also be going to the relative major or minor.

If in the most traditional milonga we have: **Tonic, dominant, dominant, and tonic**, the next step, which is what is done here, is: **Tonic (original key), subdominant (VI or IV of the III), secondary dominant (V7/III), new tonic (relative major).** Basically, in composition, **Jorge Cardoso uses all the more traditional options.**

Q: Regarding the "bajadita": This would be a C7, right?

Yes, often it's the tonic chord with the bass in the seventh, like a D minor with C in the bass. In this case, it's a C7. But the intention is melodic.

Q: It still has the diatonic descent of the bass to the V.

Yes, of course. What will define it is the melody. In general, what would be there is a G minor with B flat in the bass, for example, instead of the B flat 7.

Now, with what you know, it's like, "Ah, I have to do something that makes sense to take me from the tonic to the dominant chord."

The important thing is to know the form. Sometimes, instead of going to the tonic that we already know, you can go to another tonic. The melody is always what will help everything work.

ORIGINAL TEXT - Álvaro Rovira Ruiz

Q: Bueno, hasta ahora tenemos que acentuar la nota anterior al uno, ¿no? En general.

Las partes donde empezás con el bordoneo. Insisto: no acentuar demasiado, pero que tenga una presencia. Que no sea:

(demuestra en la guitarra, acentuando la primera nota del compás en lugar de la última del compás anterior)

A lo mejor lo estoy tocando muy rápido, pero:

(demuestra de nuevo)

Sin exagerar. Mira yo lo estaba tocando al revés:

(demuestra en la guitarra, con las notas del arpeggio invertidas)

Creo que eso, de todos los problemas es el menor. Si le das la bola a la melodía.

(demuestra en la guitarra, toca toda la sección y modifica la posición del acorde de D7)

Y acá una sugerencia, tocarlo en la cuarta cuerda el La (2da inversión del D7). Y después acá el mismo *yeite*. Que tenga presencia esa nota (refiriéndose a la última del compás y no la primera.) Son elecciones, pero que sean conscientes.

En general ya tenés las notas. No veo dificultades en la técnica. Ahora viene la dificultad que es "OK. Es como una pequeña orquesta. ¿Bueno, adónde voy? ¿Qué nota quiero resaltar? Entonces ahí podés explorar mucho.

Ya en la introducción

(demuestra en la guitarra)

Este Mí está como medio flotando, es una presencia. Y acá aparece algo muy curioso: empezamos a ver qué clase de anular tenemos. Si es generalmente muy brillante, y lo quiero hacer un poco más opaco, bueno, entonces angulás un poquito más. Más o menos calibrás el sonido, luego la dinámica. Te vas "sumergiendo," entonces. A partir de ahí tu cabeza va a acomodarte la técnica.

A ver, probá un poquito.

(demuestro yo en la guitarra)

Cuando tocás pulgar e índice juntos, el índice me está sonando en relación al pulgar un poco menos presente. También hay que trabajar en mantener el tiempo en las transiciones.

(sigo tocando en la guitarra. La búsqueda por resaltar la última corchea del compás me hace equivocar la rítmica)

Entonces queda toda esa parte que no está escrita en general. Me parece excelente que te lo sabés de memoria.

Lo único que vi de lectura que podríamos decir es el Sol menor, que lo leíste como mayor.
¿Observaste lo que pasa armónicamente?

Q: ¿Es el cuarto grado no?

Sí, o en ese momento estás momentáneamente en Fa mayor (*modulación armónica al relativo mayor de la tonalidad del tema*). En ese caso, es más bien un segundo grado del Fa, es una progresión armónica de II, V, I.

(demuestro en la guitarra)

Lo que yo quiero aprovechar de esto es usarlo para entender la forma de lo que se está haciendo armónicamente. Definir la forma del tema:

Introducción: Cada cuatro compases, tenés algo. Una "pregunta" y una "respuesta", básicamente.

Una vez se define de una manera, es decir se define hacia el Fa y otra vez se define hacia el Re menor. Siguiente sección:

Q: Basada entre el primer grado y el dominante.

Claro. Distintas inversiones del Re menor, o un Re menor con la melodía en los bajos.

Q: Luego dominante secundario hacia el IV grado de la tonalidad.

Claro, y después del IV, la progresión I, V7, I
Siguiente sección: también entre el I y el V

Q: Y después la "bajadita" típica, ¿no?

Exactamente (*nos referimos a la bajada diatónica del bajo desde el primer grado de la tonalidad hasta el V, en resumen: I, V, V, I*). Después I, IV (*el que mencionamos anteriormente, que funciona también de II del III*)

Y hay un Sí natural en la soprano que no cumple una función armónica sino que es una apoyatura hacia el Do7 (*acorde de dominante secundario del III*)

Y acá viene el uso de otro motivo que suele ocurrir en las milongas que es primer grado, seguido del quinto del quinto, quinto y primer grado de nuevo.

Para que me vaya sumando qué cosas suelen ocurrir. Básicamente se respeta mucho la estructura: Primero la tónica, tanto en modo menor como en modo mayor, luego ir de la tónica a "algo", y volver a la tónica. Ir a "algo" puede ser ir al Relativo mayor o menor también.

Si en la milonga más tradicional tenemos: Tónica, dominante, dominante, tónica, el siguiente paso, que es lo que hace acá es: Tónica (tonalidad original), subdominante (VI o IV del III), dominante secundario (V7/III), tónica (relativo mayor).

Básicamente en la composición, Jorge Cardoso usa todas las opciones más tradicionales.

Q: Respecto a la "bajadita": Esto sería un Do 7, ¿no?

Sí, muchas veces es el acorde de tónica con el bajo en la séptima, ponele un D menor con bajo en Do. En este caso, es un Do7. Pero la intención es melódica.

Q: Sigue teniendo la bajada diatónica del bajo hacia el V.

Sí, claro. Lo que lo va a definir es la melodía. En general lo que habría sería un Sol menor con bajo en Sí bemol, por ejemplo, en lugar del Sí bemol 7.

Ahora con lo que sabes es "Ah, tengo que hacer algo que tenga lógica para llevarme de la tónica al acorde de dominante".

Lo importante es conocer la forma. A veces, en vez de ir a la tónica que ya sabemos, se puede ir a otra tónica. Siempre la que va a ayudar a que todo esto funcione es la melodía.

B. Álvaro Rovira Ruiz - Complete In-person Feedback, piece: Atahualpa Yupanqui, "La milonga perdida"

ENGLISH TRANSLATION²⁶²

(Listening to the original recording by Atahualpa Yupanqui)

Álvaro: *What's the structure in this case?*

Julián: I, I, V, V, twice, and the second time has the "descent."

Julián: Well, then he does something very similar and only after that does the theme start.

(Listening to Atahualpa's recitation"... Que la escuchó en un portal / en labios de una morena / adorno de soledad. / El aire de la milonga / no se pierde así nomás / mientras haya una guitarra / argentina u oriental. / Tal vez ha cambiado un poco/ pero es la misma nomás/ atardecida en La Pampa / trasnochada en la ciudad. / La milonga se ha perdido / no la pueden encontrar")

That's where it starts. The difference (with Osvaldo Burucúa's transcription) is at the beginning. He also adds one more chord.

Álvaro: The fifth of the fifth.

Julián: The truth is, I'd like to learn it and transcribe it because it's not what's written.

(Listening to the piece)

Álvaro: He always goes to the same place.

Well, it would be worth figuring it out. For me, the important thing, as you'll see, is that **he doesn't mind breaking the formula**. Because basically, **he's "milongueando"** (playing in the milonga style). It's a man and his guitar.

So, the interesting thing is for you to start **milongueando**. Where do we start? We start in that structure that we've seen so many times.

(demonstrates on the guitar)

And one knows that when one wants to finish, one can use resources like the "bajadita."

Julián: *Is that the descent?*

(I demonstrate on the guitar)

Álvaro: The melodic line, yes, you can harmonize it in different ways. Sometimes harmonizing directly with the dominant or with the subdominant.

(demonstrates)

²⁶² Revised translation, translated with *Google Translator*.

The idea is to incorporate different options and improvise in the moment, knowing the harmonic form and which are the small elements that are really quite easy to distinguish.

Possibly, it goes (from tonic to) the fifth. Go for the descent. And sometimes:

(improvises on the guitar)

Sometimes you start adding other dominants, there I added the dominant of the fifth.

And in Atahualpa's case in the intro, he added an extra measure. Well, in his ear, it sounded like that.

Julián: Yes, yes, yes. We don't need to get carried away. In fact, in the live version, the recitation. It seems that he slips, and says something else, you see, and you can tell he's trying to correct himself at the moment. You can see that he's thinking about how to resolve the rhyme.

Álvaro: Well, then, **we have to allow for that feeling that you can change it, that the moment has to inspire you, you have to play it almost as if you need to play it.**

Like the guy who is alone and needs company. And the guitar is there to help, and that's the milonga.

If we play Jorge Cardoso's milonga, (paying attention) only to the notes and don't allow ourselves to express that, even though that may result in changing some notes. That's why I was saying that it's **important to know what the harmony is.**

If we don't have that **milongueo** feeling, even if the notes are correct, they will push us back a bit.

And here is an excellent example from Atahualpa (doing it). Obviously, if you go to the transcription, (the author tries to make it as) practical as possible and wants the form to be respected as much as possible because he understands that what happens in the recording is a variation of the moment (improvisation).

Once you know the rules, you can say, "Look, there's an exception."

You can learn Atahualpa's version, but be aware that you can change it. "Well, I'm going to sit down, and my chords will be like this." And then you go in another direction, and something else has already started to inspire you. It's no longer the minor. The milonga is lost. But that's what I want to aim for, for you to go, to start **milongueando, milongueando, milongueando.**

You'll open it up, and you'll make compositions that will be well within the traditional, but also outside, but always with that touch.

Julián: I think it's good to start learning them; I already feel how it's helping me. I think the next one will be Fleury or something like that.

Álvaro: Yes, but what you're doing with Yupanqui seems excellent to me. That you transcribe it or maybe mark it as notes in the margins. "Ah, watch out." Because if we don't listen to the masters, we're done.

And keep doing that, don't stop doing it, but don't take that example as "Ah, I have to do it like this."

Julián: No, of course, because it's not a form, that. It's a style.

Álvaro: Exactly.

Transcribe, analyse, don't stop doing it, but don't believe that the form is only that.

And at the same time, as you do that, sit down and do it yourself. For example, you learned some licks from here, "Okay, I'm going to start playing as if it were that but in another key."

— (END OF THE USEFUL PART OF THE INTERVIEW) —

ABOUT BORDONEO AND EDMUNDO RIVERO

Álvaro: Listen to "**Milonga del conventillo**" by **Edmundo Rivero**. There, you'll hear him using those resources all the time. The good thing about Rivero is that he still has a lot of the **milonga campera**, but they are tangos, and since they are played on the guitar, they tend to use elements as you see in the milonga.

What happens is that they have that power of a **milonga ciudadana**, but they have those elements that if you take them, isolate them, play them under an ombu, you'll hear them (like milonga campera).

I would say that in Edmundo Rivero's repertoire, accompanied by the guitar quartet, you'll find a lot of things.

"UN BAILONGO" BY JOSÉ RICARDO

Julián: One thing I heard was the song "**Un bailongo**" that **Gardel** sings, which is a milonga rhythm more towards the city. **From 1922, it was composed by a black guitarist, José Ricardo**, and the lyrics were **written in the form of a payada**. That is, it has the form of the *décima*, you see, but it's super urban.

I found a Wikipedia entry where they say that José Ricardo was the one who actually introduced the city style instead of Piana. You know? So I looked for the song, and I thought, "yes, but why doesn't anyone say that this is a city milonga? What's the difference?"

Also, many authors talk about **milonga candombe**. I believe **Piana called it that first**.

Álvaro: In the tango world, **it's often called milonga candombe**, so the "**candomberos**" don't like it much.

I believe that *ciudadanas* are mostly put on it—because I don't know from the musicologist's point of view—but I feel that basically, what it means is a milonga as played in the city.

(Listening to the recording "Un bailongo" from 1922)

Julián: Also, tonic and dominant, right?

Álvaro: Yes. And they don't play it there, but normally, there would be the "descent."

(demonstrates on the guitar)

Julián: Yes, you can feel it.

Now, I have to avoid getting into the *ciudadana*, but I do want to start listening and getting into the theme.

Julián: *Is this a ciudadana?*

Álvaro: I don't want to get too involved there, but I can say that **it's a milonga**. And **the milonga with the form of a *décima* happens a lot in tango**. They have their origins in rural areas.

Now, are we not going to call it *ciudadana* because it has the form of a *décima*, or are we going to call it *ciudadana* as if it didn't have the form of a *décima*?

Q: And why is it said that Piana introduced the milonga ciudadana?

Well, because surely, this part, as I say, with my little historiographical experience, but musically, it's most likely because he is from a musician in the city environment, what do I know, from more "Europeanized" music. Basically, the city, and then he starts playing, and well, they are inspired a bit by rhythms, if you want, of the *candombe*, and he calls it *milonga candombe*, now, it's still a *milonga*.

Q: And how is it different from this? (Un bailongo) Maybe it's a difficult question, but how is it different from this song, which is ten years earlier?

Here, the thing is that at this time, the concept of "this is a *milonga*" wasn't even defined. Think that before Gardel appeared, the expression *tango song* did not exist.

They were Argentine singers, and they sang all styles. "This is a style, this is a triumph, and this is a *milonga*."

Suddenly they're playing *tango*, and it sounds "**milongueado**." Most likely, when they tell you *milonga ciudadana*, they say, "Well, it's the *milonga*, as we play it in the city," those who play *tango*.

How are they different? In instrumentation, in elements, in arrangement, probably, in the lyrics, although I don't know if that will be decisive.

What I hear a lot in city *milongas* is that they use both major and minor, something more related to *tango* songs.

Q: And the tempo?

What happens is that I don't dare say that it's decisive. Look, I'll put on the one I mentioned earlier.

Listen to "**El conventillo**" by **Edmundo Rivero**. It has the same form as before (from "Un bailongo"). It's a bit clearer, for how it's recorded.

(Listening to "Milonga del conventillo")

Form: the same, but with more arrangements, with a counter-melody.

I don't dare say that this is a *milonga ciudadana* because I see myself in a *Peña* hearing this. So, that's a task for you. I can help you with the musical part and the connection with the instrument.

But musically, the difference will be very small. It will have to do with almost "attitude" issues.

Maybe the ciudadana would say that it's more arranged, and the other is a bit more what Atahualpa does.

I can say that perhaps the *ciudadana* no longer worries so much about respecting the *décima* form.

Q: And in the way of playing? For example, in the way of accentuating the rhythmic cell that accompanies, the 3,3,2. It's more like ku pác kum pá.

Exactly. **The syncopation is a bit less present.**

(demonstrates an example of bordoneo in Milonga del conventillo, without a tie from the last sixteenth note of the first beat to the second)

Q: In the first cycle, I want to concentrate on the rural milonga, and in the next one on the ciudadana.

I think the idea is excellent, yes, because first, absorb what it is to **milonguear** so that you can sit down and **milonguear**. Then when you want to start giving it more shape. "Well, I have to **milonguear**, but also well, it's going to have three parts, and each part in a different key, ready. The first part will have a lot of notes, the second will be with longer notes, the third, in another key."

ORIGINAL TEXT - Álvaro Rovira Ruiz Feedback

Pieza: Atahualpa Yupanqui, "La milonga perdida"

(se escucha la grabación original de Atahualpa Yupanqui)

Álvaro: ¿Cuál es la forma en este caso?

I, I, V, V, dos veces, y la segunda vez tiene la "bajada".

Julián: Bien, después hace una cosa muy parecida y recién después empieza el tema.

(se escucha el recitado de Atahualpa: "... Que la escuchó en un portal / en labios de una morena / adorno de soledad. / El aire de la milonga / no se pierde así nomás / mientras haya una guitarra / argentina u oriental. / Tal vez ha cambiado un poco/ pero es la misma nomás/ atardecida en La Pampa / trasnochada en la ciudad. / La milonga se ha perdido / no la pueden encontrar")

Julián: Ahí empieza. La diferencia (con la transcripción que hace Osvaldo Burucúa), está al comienzo. También hace un acorde de más.

Álvaro: Quinto del quinto

Julián: La verdad es que me gustaría aprendérmela y transcribirla porque no es lo que está escrito.

(se escucha la pieza)

Álvaro: Lo que va es siempre al mismo lugar, no, claro.

Bueno daría para sacarlo. Para mí lo importante, como verás. Es que a él no le molesta romper la fórmula. Porque básicamente, está "milongueando." Es un hombre y su guitarra.

Entonces, lo interesante es que uno empiece a milonguear. ¿Dónde empezamos? Empezamos en esa estructura que tantas veces vimos.

(demuestra en la guitarra)

Y uno sabe que cuando quiere rematar, puede usar recursos como la "bajadita."

Julián: ¿Esa es la bajada no?

(demuestro en la guitarra)

La línea melódica sí, la podés armonizar de distintas maneras. A veces la armonización ya con el dominante directamente o así con el subdominante.

(demuestra)

La idea es ir incorporando las diferentes opciones e ir improvisando en el momento, sabiendo la forma armónica y cuáles son los pequeños elementos que realmente son bastante (fáciles de distinguir)

Posiblemente va (de tónica a) la quinta. Ir por la bajada. Y a veces:

(improvisa en guitarra)

A veces uno empieza a meter otros dominantes, ahí metí el dominante del quinto.

Y en el caso de Atahualpa en la intro, puso un compás de más. Y bueno, en su oreja sonó así.

Julián: Sí, sí, sí. Tampoco nos volvemos locos, De hecho, en la versión que hay en vivo, el recitado. Se ve que se le pianta, dice cualquier otra cosa, viste, y se nota cómo está tratando de corregirse en el momento. Se nota que está pensando cómo resolver la rima.

Álvaro: Bueno, entonces, tenemos que permitirnos que exista esa sensación de que podés cambiarlo, de que el momento te tiene que inspirar, **tenés que tocarlo casi como si tuvieras la necesidad de tocarlo.**

Como el tipo que está solo y necesita compañía. Y la guitarra está ahí para ayudar y eso es la milonga.

Si tocamos la milonga de Jorge Cardoso, (prestando atención) sólo a las notas y no nos permitimos expresar eso, a pesar de que eso puede dar como resultado que cambies algunas notas. Por eso te decía que es importante saber cuál es la armonía.

Si no tenemos esa sensación de milongueo, por más que las notas estén bien, nos van a tirar para atrás un poco.

Y acá hay un excelente ejemplo de Atahualpa (haciéndolo). Obviamente que si vas a la transcripción, (el autor intenta que sea lo más) práctica y quiera que se respete la forma lo mejor posible, porque entiende que eso que ocurre en la grabación es una **variación del momento (improvisación).**

Una vez que uno sabe las reglas, podés decir "che mirá que hay excepción."

Podés aprender la versión de Atahualpa, pero consciente de que vos la vas a poder cambiar. "Bueno, me voy a sentar y mis acordes van a hacer esos". Y después te vas por otro lado y ya te empezó a inspirar otra cosa. Ya dejó de ser la menor. Ya se perdió la milonga. Pero a eso es a lo que yo quiero apuntar, a que te vayas, que empieces a **milonguear, milonguear, milonguear.**

La vas a ir abriendo y vas a hacer composiciones que van a estar bien dentro de lo tradicional, pero también para afuera, pero siempre con ese toque.

Julián: Creo que igual lo de ir aprendiéndolos está bueno, yo ya siento como me va (ayudando). Creo que lo siguiente va a ser Fleury, o alguno así.

Álvaro: Sí, pero esto que estás haciendo con Yupanqui, me parece excelente. Que lo transcribas o a lo mejor que te marques como notas al margen. "Ah ojo". Porque si no escuchamos a los maestros, fuimos.

Y que sigas haciendo eso, no dejes de hacerlo pero no te agarres ese ejemplo como "Ah, yo tengo que hacerlo así".

Julián: No, claro, porque no es una forma, eso. Es un estilo.

Álvaro: Claro, exactamente.

Transcribí, analizá, no dejes de hacerlo, pero no te comas que la forma es sólo esa.

Y a la vez que hacés eso, sentarte vos a hacerlo. Ejemplo: te aprendiste algunos yeites de acá, "listo, voy a empezar a tocar como si fuera eso pero en otro tono".

— (FIN DE LA PARTE ÚTIL DE LA ENTREVISTA) —

RESPECTO AL BORDONEO Y EDMUNDO RIVERO

Álvaro: Escuchá "**Milonga del conventillo**" de **Edmundo Rivero**. Ahí lo vas a escuchar todo el tiempo aparece con esos recursos. Lo bueno de Rivero es que todavía tiene mucho de la **milonga campera** pero son tangos, y como son tocados en guitarra, tienden mucho a utilizar los elementos como ves en la milonga.

Lo que pasa es que tienen esa potencia de milonga más urbana, pero tiene esos elementos que si vos los sacás, los aislás, los tocas debajo de un ombú, los vas a escuchar (como milonga campera).

El ejemplo es este, la "**milonga lunfarda**", tiene un montón Yo diría que en el repertorio de **Edmundo Rivero**, acompañado por el cuarteto de guitarras vas a encontrar un montón de cosas.

UN BAILONGO DE JOSÉ RICARDO

Julián: una cosa que escuché fue el tema "**Un bailongo**" que canta **Gardel**, que es un ritmo de milonga más tirando a la ciudadana. De 1922, compuesto por un guitarrista negro, **José Ricardo**, y la letra está escrita en forma de payada. O sea, tiene la forma de la **décima** viste, pero es súper urbana.

Encontré en una entrada de Wikipedia donde dicen que **José Ricardo** fue el que en realidad introdujo la ciudadana en lugar de **Piana**. ¿Viste? Entonces busqué el tema y digo "sí, pero por qué nadie dice que esto es una **milonga ciudadana**." ¿Cuál es la diferencia?

También que muchos autores hablan de **milonga candombe**. Claro que **Piana** la llamó así primero.

Álvaro: En el ámbito del tango se suele llamar milonga candombe, con lo cual a los candomberos no les hace mucha gracia.

Yo creo que a las ciudadanas se le pone más que nada -pasa que yo no lo sé desde el musicólogo no-, pero lo siento como básicamente lo que significa es una milonga como se toca en la ciudad.

(escuchamos la grabación "Un bailongo" de 1922)

Julián: También, tónica y dominante, ¿no?

Álvaro: Sí. Y ahí no lo tocan pero normalmente iría la "bajada."

(demuestra en guitarra)

Julián: Sí, se siente.

Ahora tengo que evitar meterme con la ciudadana, pero sí quiero ir escuchando y metiéndome en el tema.

Q: *¿Es una ciudadana esto?*

Álvaro: Yo ahí no me quiero meter mucho, pero sí puedo decir que es una milonga. Y **la milonga con forma de décima ocurre mucho en el tango**. Tienen su origen en la campera.

Ahora, ¿no le vamos a decir ciudadana porque tiene la forma de décima, o vamos a decirle ciudadana como si no tuviera la forma de décima?

Q: *¿Y por qué se dice que Piana introdujo la milonga ciudadana?*

Bueno, porque seguramente, esta parte, como te digo, mi poca experiencia historiográfica, pero musicalmente, lo más probable es que haya sido porque él es de un músico del ámbito de la ciudad, qué sé yo, de la música más "europeizada."

Básicamente la ciudad, y entonces él empieza a tocar y bueno, y se inspiran un poco en ritmos, si querés del candombe y le llama milonga candombe, ahora, no deja de ser una milonga.

Q: *¿Y en qué se diferencia con esto? (Un bailongo) Por ahí es una pregunta difícil, pero en qué se diferencia con este tema que es diez años anterior.*

Acá, lo que pasa es que en esta época todavía ni siquiera estaba definido el concepto de "esto es una milonga." Pensá que antes de que Gardel apareciera, la expresión tango canción no existía.

Eran cantores argentinos y cantaban todos los estilos. "Este es un estilo, este es un triunfo y este es una milonga."

De repente están tocando tango y suena "milongueado." Lo más probable que cuando te dicen **milonga ciudadana**, dicen "bueno es la milonga, como la tocamos los que estamos en la ciudad," los que tocamos el tango.

¿En qué se diferencian? En la instrumentación, en los elementos, en el arreglo, probablemente, en la letra, aunque no sé si va a ser determinante eso.

Lo que escucho mucho en las milongas ciudadanas, es que usan parte mayor y parte menor, cosa que tiene más que ver con el tango canción.

Q: *¿Y el tempo?*

Lo que pasa es que no me animo a decirte que sea determinante. Mirá, yo te pongo la que te nombré recién.

Mirá "El conventillo", por Edmundo Rivero. Tiene la misma forma de recién (de "Un bailongo"). Es un poco más clara, por cómo está grabada.

(suena "milonga del conventillo")

Forma: la misma, pero con más arreglos, con una contra melodía.

Yo no me animo a decir que esto es una milonga ciudadana, porque me veo en una *Peña* escuchando esto. Por eso, esa es una tarea para vos. Yo en lo que te puedo ayudar es en la parte musical y la conexión con el instrumento.

Pero musicalmente la diferencia va a ser muy pequeña. Va a tener que ver con cuestiones casi "de actitud."

A lo mejor la ciudadana te diría que está más arreglada, y la otra es un poco más lo que hace Atahualpa.

Sí puedo decir que a lo mejor la milonga ciudadana ya no se preocupa tanto por respetar la forma de décima.

Q: ¿Y en la manera de tocar? Por ejemplo, en la manera de acentuar la célula rítmica que acompaña, el 3,3,2. Está más ku pác kum pá.

Claro. Lo de la síncopa está un poquito menos presente.

(demuestra ejemplo de bordoneo en milonga del conventillo, sin ligadura desde la última semicorchea del primer tiempo hacia el segundo)

Q: En el primer ciclo me quiero concentrar en la milonga campera y en el siguiente en la ciudadana

Me parece excelente la idea, sí, porque primero absorber realmente lo que es milonguear, que te puedas sentar y milonguear. Después cuando querías empezar a darle más forma. "Bueno tengo que milonguear, pero además bueno, eh va a tener tres partes y cada parte en un tono diferente, listo. La primera parte va a tener mucha nota, La segunda va a ser de notas más largas, la tercera, en otro tono".

C. Claudio Méndez - Complete Voice Chat Feedback, Pieces: 'Milonga' (J. Cardoso) and 'La milonga perdida' (A. Yupanqui):

ENGLISH TRANSLATION²⁶³

Claudio Méndez: Hi Juli, well, sorry for the delay in sending you feedback. I've been listening to what you sent, "La milonga perdida" and the other milonga. It's fantastic. Everything you play on the guitar is **very good, very milongueado**.

²⁶³ Revised translation, translated with *Google Translator*.

Perhaps in "**La milonga perdida**," **play a bit more with a looser, laid-back timing, more unstable**. That's somewhat in the Yupanqui style if you listen to him.

On the other hand, in the spoken part, I don't know if it's also related to what you're working on, but it's more of an acting thing. It's very challenging to say a text and express it. It's easier to sing because the melody is already there, but when you have to speak, achieving naturalness is difficult, especially with verse.

When I listen to the spoken text, I feel that the rhythm of the verse is very present:

(illustrates: *La-mi-lon-ga-se-ha-per-di-do, ta ta tí ta tí ta tá ta*)

"La milonga se ha perdido y no la pueden encontrar". **It should be as if you're telling it to someone**. But, as I said, it's more of an acting thing, and I don't know if that goes into what you have to deliver for evaluation.

The playing part seems great to me. **The levels are good, the guitar's bass notes are well-heard, the inflections, everything**. What I'm saying (about the spoken part) is already an interpretative subtlety.

Julián: Hi Clau. Well, thank you very much, man, for the nice message.

It surprises me a bit because, as I said, I recorded it in a hurry, I had just learned it a week ago, I was still learning it, and I had an hour and a half in a university room (to record it).

Between installing the plugin and everything for the interface and who knows what else, I had to record in a rush. The spoken part turned out terrible. I know. I had done one that I liked much more, with a poetic recitation and not so much, as you said, but it was clipping all over the place because the microphone I used was for a guitar.

When I realized, I had to re-record it, and while I was recording, someone showed up, wanting to enter the room because my time had already expired. So, I said, "Well, I'll record it as quickly as possible so that it serves as part of the research project." Having the word there seems important to me; otherwise, it's all very technical.

I am interested in the recitation, and in fact, I had done another one that was more with a poetic voice, which was nicer, softer too. I also plan to interpret the piece now that I know it. I find it beautiful.

Regarding the tempo, your comment seems great too because what I heard more in Atahualpa in this piece was that he speeds up a lot, and I had that more in mind than playing with the opposite, not like that fluctuation, so thank you very much.

Claudio Méndez: This first audio is to respond to what you sent. Yes, I understand that sometimes those recording times are tremendous; it's understood that it was done in a hurry, and there's no way to rescue your ability to speak. Regarding the tempo rubato, as well as in speaking, make it looser. Look for that.

In my opinion, for the work of musical creation, in any style, to compose in a style, it's important to be well-versed in the style, playing and immersing oneself, listening and playing a lot of music from iconic authors of that style. Well, working on materials by Atahualpa Yupanqui and other composers we have discussed is very important.

In your case, **you're someone who has already traversed a lot in folk music, with knowledge. You're a name from the South, so you have milonga in your DNA, you've also sung tangos**, which also helps with knowledge, especially of stylistics. It's about getting into the style.

ORIGINAL TEXT - Complete Voice Chat Feedback - Claudio Méndez

Claudio Méndez: Hola Juli, bueno perdón la demora en mandarte un comentario. Estuve escuchando lo que mandaste, "La milonga perdida" y la otra milonga. Está fenómeno. Todo lo que tocas en la viola está muy bien, re milongueado.

Por ahí en "La milonga perdida" jugar un poquito más con un tiempo más suelto, más tirado para atrás, más inestable. Esa es un poco la onda Yupanqui, si lo escuchas al quía.

Por otro lado, en la parte del recitado, no sé si tiene que ver también con lo que estás trabajando, pero es una cosa más de índole actoral. Es muy difícil decir un texto y expresarlo. Es más fácil cantar no, porque en el canto ya está la melodía, pero cuando tenés que decir es difícil lograr una naturalidad y más cuando es un texto en verso.

Lo que siento cuando escucho el texto en verso es que está muy (presente) el ritmo del verso:

(ejemplifica: La-mi-lon-ga-se-ha-per-di-do, ta ta tí ta tí ta tá ta)

"La milonga se ha perdido y no la pueden encontrar". Tendría que ser como si se lo estás contando a alguien. Pero bueno, por eso te decía es como la cuestión actoral y yo no sé si eso va en la parte de lo que tenés que entregar para ser evaluado.

La parte de tocar me parece que está bárbara. Están bien los planos, se escucha bien el bordoneo de la guitarra, las inflexiones, todo. Eso que te digo (del recitado) ya es una sutileza interpretativa.

Julián: Hola Clau. Bueno, muchas gracias, loco, por el mensaje tan bonito.

Un poco me sorprende porque, como te decía, lo grabé a las apuradas y me lo acababa de aprender hacía una semana, me lo estaba todavía aprendiendo y tenía una hora y media en una sala de la universidad (para grabarlo).

Entre que instalé el plugin y todo para la placa y que se yo tuve que grabar a las corridas. Sobre todo el recitado quedó fatal. Yo lo sé. Había hecho uno que me gustaba mucho más, con un recitado poético y no tanto como decías vos, pero "clipeaba" por todos lados porque el micrófono con el que grabé era de guitarra.

Cuando me di cuenta tuve que grabarlo de vuelta y mientras lo estaba grabando apareció uno, que quería entrar a la sala porque ya se me había cumplido el tiempo. Entonces dije "Bueno lo grabo lo más rápido posible para que sirva como parte del proyecto de investigación". Que esté la palabra me parece importante, sino es como todo muy técnico.

El recitado a mí me interesa y de hecho había hecho otro que era más más como con una voz poética que era más lindo, más suave también. También pienso interpretar la pieza ahora que la sé. Me parece linda.

Respecto a lo del tempo, me parece genial el comentario también porque yo lo que escuche más en Atahualpa en este tema fue que acelera mucho y tenía eso más presente que por ahí jugar con también lo contrario no como con esa fluctuación, así que muchísimas gracias.

Claudio Méndez:

Este primer audio es para contestarte lo que vos mandaste. Sí, yo te entiendo que a veces esos tiempos de grabación son tremendos, se entiende que sí fue hecho a las apuradas no hay manera de rescatar tu posibilidad de decir. Con respecto a lo otro, el tempo rubato, como lo mismo del hablar, que sea más suelto. Buscar eso.

En mi opinión, para el trabajo de creación musical, sea el estilo que fuere, para componer en estilo lo importante es tener muy transitado el estilo, tocando y empapándose, escuchando y tocando mucho las músicas de autores icónicos de ese estilo. Bueno, trabajar sobre materiales de Atahualpa Yupanqui y otros compositores que hemos comentado oportunamente, es muy importante.

En tu caso, sos una persona que tiene todo un tránsito ya en la música folklórica, un conocimiento. Sos un nombre del Sur, o sea que tenés en tu ADN la milonga, también has cantado tangos, lo cual también ayuda al conocimiento, sobre todo de la estilística. Lo que es entrar en el estilo.

D. Claudio Méndez - Complete Email Feedback, Piece: 'La Pensativa' (J. Muro, Outcome first research cycle):

TRANSLATED TEXT²⁶⁴

What do you think of my approach for the next cycle, in view of the objective, which is to compose more?

The lead-sheet format for composing seems super interesting to me since it will be the melody with its harmony that has to express and sustain the milonga flavor that you want to appear. What I would advise you, based on what I heard and also as a compositional exercise, is that you try to work from just one or two generating motifs so as not to become saturated with diverse ideas. From that, write as a "draft" many variations of that motif playing with pitches, rhythm, and harmony. Then, with the material, go towards the search for your composition, discarding what does not fit your need to say so that everything is born from the "idea-motif" and it is that idea that determines the form of the composition, so as to achieve the greatest possible coherence of your speech. This is always useful gymnastics to develop the "compositional muscles." At this moment, as an example, M.E. Walsh's *Serenata para la tierra de uno* comes to mind, which is a milonga air very well built on a single motif of eight sounds.

What opinions does "La pensativa" awaken in you, an incursion into the composition of a piece for solo guitar based on the milonga in an unconventional way?

With great respect and humility, I approach talking about another person's composition. In general, I escape that responsibility because it is very difficult to understand where to stop to comment on something that only the person who did it knew and felt what he wanted to do and say, and I would not want to disrespect your creative work by giving my opinions because I always know first hand, as a composer, how difficult it is to compose and how many self-demands those who create music make. With this clarified, I leave you my opinions.

To begin with and from the pure emotion of listening and enjoying it, I say that for me it is a beautiful composition and the title describes very well what the sound expresses. Beyond the "unconventional" it is

²⁶⁴ Revised translation, translated with *Google Translator*.

easy to constantly perceive the influence of the milonga on your work. The harmony is very interesting because it opens the major mode and takes it to a place of meditation and melancholy that is very typical of the milonga campera. The treatment of guitar resources also gives it richness and variety (harmonics, melody with double notes, snarling, mordents, drags). It has for me, from an aesthetic point of view, a bit of a flavor of the "impressionist" period of academic music. On the other hand, from the point of view of structure, within this "microform," you create a contrast between sections that works very well. I hope for new and heartfelt milongas made by you. Thank you.

ORIGINAL TEXT - Claudio Mendez's complete Email feedback on 'La Pensativa' (J. Muro, Outcome first research cycle):

¿Qué te parece este encare para el próximo ciclo, en vistas del objetivo, que es componer más?

El encare lead-sheet para componer me parece super interesante ya que será la melodía con su armonía la que tenga que expresar y sostener el sabor a milonga que quieras que aparezca. Lo que te aconsejaría, a partir de lo que escuché y por otra parte como ejercicio compositivo, es que pruebes de trabajar desde solo uno o dos motivos generadores como para no saturarte de ideas diversas. Y a partir de eso escribir a modo de "borrador" muchas variaciones de ese motivo jugando con alturas, ritmo y armonía. Luego, con el material ir hacia la búsqueda de tu composición descartando lo que no se ajuste a tu necesidad de decir para que todo nazca de la "idea-motivo" y sea esa idea la que determine la forma de la composición, de manera de lograr la mayor coherencia posible de tu discurso. Esto siempre es una gimnasia útil para desarrollar los "músculos compositivos". En este momento viene a mi memoria, a modo de ejemplo, la Serenata para la tierra de uno de M.E.Walsh que es un aire de milonga muy bien construido sobre un solo motivo de ocho sonidos.

¿Qué opiniones te despierta "La pensativa", incursión en la composición de una pieza para guitarra sola a partir de la milonga de manera no convencional?

Con mucho respeto y humildad me acerco a hablar de la composición de otra persona. En general escapo a esa responsabilidad porque es muy difícil entender dónde pararse para comentar algo que solo el que lo hizo supo y sintió lo que quiso hacer y decir, y no quisiera faltar el respeto a lo tuyo creativo al dar mis opiniones porque siempre sé de primera mano, como compositor, lo difícil que es componer y cuántas auto exigencias se plantea el que crea música. Aclarado esto, y como dice el dicho campero "yo que no soy nadie como mucho más de cuatro" te dejo mis opiniones.

Para empezar y desde la emoción pura de escuchar y disfrutar digo que para mi es una bella composición y el título describe muy bien lo que expresa el sonido. Más allá de lo "no convencional" es fácil percibir de manera constante el influjo de la milonga en tu trabajo. La armonía es muy interesante porque abre el modo mayor y lo lleva a un lugar como de meditación y melancolía que es muy de la milonga campera. El tratamiento de los recursos guitarrísticos también le da riqueza y variedad (armónicos, melodía con notas dobles, bordoneos, mordentes, arrastres). Tiene para mí desde un punto de vista estético, un algo de sabor del período "impresionista" de la música académica. Por otra parte desde el punto de vista de la estructura, dentro de esta "microforma" armaste un contraste entre secciones que funciona muy bien. Espero nuevas y sentidas milongas hechas por vos. Gracias.

E. Pablo Mendez's Complete Voice Chat Feedback on 'Milonga en lo de Chick' (Rehearsal Recording n.1, J. Muro, Outcome of the second research cycle:

TRANSLATED TEXT²⁶⁵

Julian: This is one of my most recent compositions, and I have to include it in my artistic research report, which is due imminently. I think that in terms of composition, practically all the elements I need are there. In terms of arrangement, there is a lot missing. It is a challenging instrumentation, which makes it tremendously exciting but at the same time forces me to have to wait to listen to the rehearsals to make decisions. We were only able to rehearse for the first time yesterday and this is one of the best takes/readings. Keep in mind that everyone was reading.

Sorry for the quality of the recording and the interpretation. I am being rushed to write something in the report, and I have to hurry the process...

What do you think of the composition?

Pablo Méndez: I'll answer you on the first listen, having listened to the audio of the rehearsal only once.

I'll answer you on the first listen, having listened to the audio of the rehearsal only once.

I hear three different songs in one. It seems that everything starts with one thing, then comes a second part with that "chacareros" part in the middle and then the clapping. I would start the song directly with the clapping and develop it from there. The best thing is to put more heart than head when one makes decisions of any kind. Afterward, I'm not saying that it's a disaster, considering it was the first rehearsal and that everyone is reading... everyone with their own troubles from the street, leaving aside the issue of the motivation that each one may have, that is, how much energy they are going to put into it, etcetera... it's very good in that sense.

It's good, everything you do is great. You have that thing that happens to all composers, which is that there are moments where the mind is stronger than intuition or the heart or whatever you want to call it. But it's very good. Go ahead, tomorrow I'm going to listen to it well and with more attention. But otherwise it seems to me like a lot of desperation to achieve something that you could do in a much simpler way. Then that piano part where there is a kind of vibraphone improvisation, it seemed very chaotic to me.

Good. In any case, that seemed to me like a lot of information. Three songs at the same time and in an order that is not good for me.

Ideas, suggestions, techniques, or references on how to approach the drums and percussion?

I don't like the drum beat at all; it seems very rock-like to me, and it breaks the whole atmosphere. Besides, it is played very hard, very binary. I would put in a more free drum with a lot of ghost notes on

²⁶⁵ Revised translation, translated with *Google Translator*.

the snare drum. Things like that which are more risky. But well, achieving that takes a lot of time, and you need a drummer with a lot of experience to do it.

The drummer has to listen to Peter Erskine. Those guys from the old guard who played the drums the way they should be played. Everything sounds at the same time and they nuance in an incredible way. Here's one thing to watch: it's a hell of a concert where Peter plays with Steely Dan. There's a song called "Bodhisattva" where there's a little drum solo. That's when you get to know how to play drums. I mean, what drums are for and how to use them.

ORIGINAL TEXT - Pablo Mendez's Complete Voice Chat Feedback on 'Milonga en lo de Chick' (Rehearsal Recording n.1, J. Muro, Outcome of second research cycle):

Julián: Esta es una de mis composiciones más recientes, y la tengo que incluir en mi reporte de investigación artística, cuyo plazo límite de entrega es inminente. Creo que en términos compositivos están prácticamente todos los elementos que necesito. En términos de arreglo, falta muchísimo. Es una instrumentación desafiante, lo cual la hace tremendamente excitante pero a la vez me obliga a tener que esperar a escuchar los ensayos para tomar decisiones. Recién ayer pudimos ensayar por primera vez y esta es una de las mejores tomas/lecturas. Tené en cuenta que estaba todo el mundo leyendo.

Perdón por la calidad de la grabación y de la interpretación. Me apuran a que escriba algo en el reporte y tengo que apurar el proceso...

¿Cómo recibiste esta composición, sabiendo mi búsqueda a lo largo de mi discografía?

Pablo Méndez: Te respondo a la primera escucha, habiendo escuchado el audio del ensayo una sola vez.

Escucho tres temas diferentes en uno. Como que empieza todo una cosa, después viene una segunda parte con esa parte "chacarerosa" en el medio y después lo de las palmas. Yo empezaría el tema directamente con las palmas y lo desarrollaría a partir de ahí. Lo mejor es meter más corazón que cabeza cuando uno toma decisiones de cualquier tipo. Después, no estoy diciendo que sea un desastre, tratándose de un primer encuentro y que estén todos leyendo... todos con sus rollos de la calle, dejando de lado el tema de la motivación que puede tener cada uno, es decir, cuánta "pila" le va a poner, y todo eso... está muy bien en ese sentido.

Está bueno, todo lo que vos haces está buenísimo. Tenés esa cosa que le pasa a todos los compositores que es que hay momentos donde la mente tiene más fuerza que la intuición o el corazón o como lo quieras llamar. Pero está muy bien. Dale para adelante, yo mañana lo voy a escuchar bien y con más atención. Pero sino como que me parece como mucha desesperación por lograr algo que lo podrías hacer de una forma mucho más simple. Después esa parte de piano que hay un como un vibráfono improvisando, me pareció muy caótica.

Bien. En todo caso, me pareció eso, como mucha información. Tres temas sonando al mismo tiempo y en un orden que no es el bueno para mí.

¿Ideas, sugerencias, técnicas o referencias de cómo encarar la batería y percu?

No me gusta para nada el beat de la batería, me parece muy roquero y que rompa todo el ambiente. Aparte está tocado como muy durito, muy binario. Yo metería una batería más libre con muchas ghost notes en el redoblante. Cosas así más jugadas. Pero bueno, lograr eso lleva mucho tiempo y se necesita un baterista con mucha experiencia para que haga eso.

La baterista tiene que escuchar a Peter Erskine. Esos tipos de la vieja guardia que tocaban la batería como hay que tocarla. Suena todo al mismo tiempo y matizan de una forma increíble. Mira una cosa para ver, es un concierto de la hostia donde toca Peter con Steely Dan, hay un tema que se llama "Bodhisattva", donde hay un pequeño solo de batería. Ahí te das cuenta de cómo se toca la batería. O sea, para qué sirve la batería y cómo se usa.

F. Claudio Mendez's Complete Voice Chat Feedback on 'Milonga en lo de Chick' (Rehearsal Recording n.2, J. Muro, Outcome of second research cycle):

TRANSLATED TEXT²⁶⁶

Julián: *How do you receive this composition, having already heard my previous composition and knowing my research for this cycle and throughout my discography?*

Claudio Méndez: Very, very interesting work. There is a whole series of fusions with the milonga floating on a certain air of rumba. Some references to Chick Corea's sound as well. Above all that Spanish flavor of the Phrygian cadence, which is also present in Spanish music as well as in the milonga and in the tango of the Río de la Plata.

All the material is very expressive and has a very personal color, relating it to other things that I have heard of your compositions in general.

It has something light, airy, but with an expressive depth that gives it that transition in the B section that "shines" more, right? That has a whole brightness that offers contrast to the A, the other section, darker. I think that the theme is very well done, very, very well thought out in its development.

It opens up many possibilities for orchestration, both more complex and simpler for a single instrument or for a couple of instruments. The color of the wind instruments, at times, gives a special texture. A texture that sometimes takes me a little towards the bandoneon.

Very, very well done, really, very well done.

I also understand that what I am listening to is a rehearsal. With more experience, the theme can surely be taken further through interpretation.

Julián: *Recommendations regarding how to advance in the development of the arrangement? I am having a specific challenge with the percussion and the drums. I already know where to go, but maybe you have some comments.*

²⁶⁶ Revised translation, translated with *Google Translator*.

Claudio Méndez: First thing: when I listen to a composition, I can never give instruction, unless you are studying with me and we have decided to propose a certain exercise. I have this position, which is an ethical position, that I do not want to get in the way. I do not like it because it seems to me that when one gets involved, one gets one's ideas, one gets into the other's head and can kill things that are paths that may be very good and that one does not see.

Surely, I would do other things with the same material because I am another person. I could do many more things because I have more experience and experience something else from other sides.

It seems to me that the theme is fulfilled as a theme. I cannot think of what to say. Anything I could say seems very external to me, the truth is. They seem like external things to me: four bars of this, four bars of that, let the instruments come in one by one. No. I do not think of music like that.

Music is an emotional, spiritual fact. And it is the idea that generates what happens musically afterward not the resources that feed the idea. The idea guides the form, and not counterwise. I don't know if I'm clear: the important thing is the liquid, not the container, this is what I mean. I mean, I can put wine in a jug, and it can be a shitty wine, or it can be a fucking great wine. It will always take the same form because it is in the jug, but the taste is different.

Paraphrasing Schönberg, he says that an exercise in composition is like making water. While wine has a lot of water, it is something else. Composing is making wine. It seems to me that you made wine. The quality of that wine, well, will be judged by history. It is very difficult for me to get to that point because I am not a music critic, and I am not interested either.

Regarding what you say about percussion, in case you put percussion in it, you would also have to think about where the emotion you want to achieve with that material is going and, then, what characteristics you would look for whether you put percussion or a more "drummistic" thing. I don't know. I mean, I have an idea of what I would do, but I'm not going to tell you because of everything I said before. But what I would look for is that it "rhymes" with the emotional idea that you have of that material.

Those are my assertions, as you will see, I don't contribute much to you. But because I have a position taken with respect to this, and it is unwavering. I don't "compromise" with it because I live it and feel it that way. It is something that I always had and have for this. There is an anecdote that enlightened me in that sense when I was in the conservatory, a music history teacher told me it:

It turns out that Bach, when he was a teenager, went to try to get a position as an organist in a church, and they tested him. A guy gave him a melody to improvise on it and well, Bach put all his efforts improvising. It must have been mind-blowing, just imagine, Bach improvising, right? And then the guy, this critic who took his test, wrote to his superior saying, "No, don't give this guy the position, because what he plays is a diarrhea of notes that doesn't make any sense." Well, this critic, just imagine, went down in history as a complete idiot and I don't want that to be my case. I mean, you realize that then I do all this for myself, more than anything.

I hope to have been useful in some way. In order to give advice on a composition, it has to be an exercise that I have agreed upon with you, with certain limits that this exercise has and, based on this exercise, limits and proposals of what liberties you can take and where it has to go. Then see if you achieved that with the exercise, but I call it "making water" again. Composition is something else. It has to do with putting a piece of life there and exposing it to others.

ORIGINAL TEXT - Claudio Mendez's Complete Voice Chat Feedback on 'Milonga en lo de Chick' (Rehearsal Recording n.2, J. Muro, Outcome of second research cycle):

Julián: *¿Cómo recibís esta composición, habiendo ya escuchado mi composición anterior y sabiendo mi búsqueda para este ciclo y a lo largo de mi discografía?*

Claudio Méndez: Muy, muy interesante el trabajo. Hay toda una serie de fusiones con la milonga flotando sobre un cierto aire de rumba. Alguna cita a las sonoridades "Chick Coreanas" también. Sobre todo ese sabor español de la cadencia Frigia, que también está tanto en la música española como en la milonga y en el tango del Río de la Plata.

Es muy expresivo todo el material y tiene un color muy tuyo, relacionándolo con otras cosas que yo he escuchado de tu composición en general.

Tiene a la vez una cosa ligera, liviana, pero con una profundidad expresiva que le da esa transición en la sección B que "brilla" más, ¿no? que tiene todo un brillo que le ofrece contraste a la A, la otra sección, más oscura. Me parece que está muy logrado el tema, muy, muy bien pensado y administrado su desarrollo.

Da para muchas posibilidades de orquestación, tanto más complejas como más sencillas. Para un solo instrumento o para un par de instrumentos. El color de los instrumentos de viento, por momentos, da una textura especial. Una textura que a veces me lleva un poco hacia el bandoneón.

Muy, muy logrado, realmente muy logrado.

También entiendo que lo que estoy escuchando es un ensayo. Por ahí con más rodaje el tema seguramente podrá llevarse más allá, a través de la interpretación.

Julián: *¿Recomendaciones respecto a cómo avanzar en el desarrollo del arreglo? Estoy teniendo un desafío concreto con la percusión y la batería, ya sé por dónde ir pero por ahí tenés algún comentario.*

Claudio Méndez: Primera cosa: cuando escucho una composición, jamás, salvo que estés estudiando conmigo y hayamos decidido proponer un ejercicio determinado, puedo dar indicaciones. Yo tengo esa posición, que es una posición ética, de que no me meto. No me gusta porque me parece que cuando uno se mete, mete sus ideas, se mete en la cabeza del otro y puede matar cosas que son caminos que pueden estar muy buenos y que uno no ve.

Seguramente yo con el mismo material haría otras cosas porque soy otra persona. Por ahí podría hacer muchas más cosas porque tengo más camino recorrido, y experimentar otro por otros lados.

Me parece que el tema está cumplido como tema. No se me ocurre qué decir. Cualquier cosa que podría decir me parece muy exterior, la verdad. Me parecen cosas exteriores: hace cuatro compases de esto, cuatro compases de aquello, que entren los instrumentos de a uno. No. Yo no pienso en la música así.

La música es un hecho emocional, espiritual. Y es la idea la que genera lo que después sucede musicalmente, no los recursos los que alimentan la idea. La idea pide la forma, no la forma la idea. No sé si soy claro: lo importante es el líquido, no el envase, esto es lo que quiero decir. O sea, yo puedo poner vino en una jarra, y puede ser un vino de mierda o puede ser un vino de puta madre. Siempre va a tomar la misma forma porque está en la jarra, pero el sabor es distinto.

Parafraseando a Schönberg, él dice que un ejercicio de composición es fabricar agua. Aunque el vino tiene mucha agua, es otra cosa. Componer es fabricar vino. A mí me parece que hiciste vino. La calidad de ese vino, bueno, la juzgará la historia. A mí me resulta muy difícil meterme en ese punto porque no soy crítico de música y no me interesa.

Con respecto a lo que decís de la percusión en caso de que le pongas percusión, también tendrías que pensar hacia dónde va la emoción que querés lograr con ese material y, entonces, qué características le buscarías. Ya sea que pongas percusión o que sea una cosa más tipo "baterística". No sé. O sea, yo tengo una idea de qué haría, pero no te la voy a decir por todo lo que dije antes. Pero lo que buscaría es que "rime" con la idea emocional que vos tenés de ese material.

Esas son mis aseveraciones, como verás, no te aporcho mucho. Pero porque tengo una posición tomada con respecto a esto y es ineludible. No "transo" con eso porque lo vivo y lo siento así. Es una cosa que siempre tuve y tengo para esto. Hay una anécdota que a mí me iluminó en ese sentido cuando estaba en el conservatorio, me la contó un profe de historia de la música:

Resulta que Bach cuando era un adolescente, fue a tratar de conseguir un cargo de organista en una iglesia y le tomaban como un examen. Entonces, un tipo le dio una melodía para que improvisara sobre eso y bueno, Bach "se mató" improvisando. Debe haber sido alucinante, imagínate, a Bach improvisando, ¿no? Y después el tipo, el crítico este que le tomó el examen, escribió a su superior diciendo, "no, no lo tomen a este muchacho, porque lo que toca es una diarrea de notas que no tiene ningún sentido". Bueno, este crítico, imagínate, pasó a la historia como un reverendo pelotudo y no quiero que sea mi caso. O sea, te das cuenta de que entonces todo esto lo hago por mí, más que nada.

Espero de algún modo haber sido útil. Para poder dar un Consejo sobre una composición tiene que ser un ejercicio que yo haya combinado con vos con ciertos límites que tenga ese ejercicio y a partir de ese ejercicio, límites y propuestas de qué libertades te podés tomar y por dónde tiene que transcurrir. Después ver si lograste eso con el ejercicio, pero vuelvo a llamar eso "fabricar agua". La composición es otra cosa. Tiene que ver con poner un pedazo de vida ahí y exponerlo a los demás.

G. Dave Douglas Complete Email Feedback on 'Milonga en lo de Chick' (Rehearsal Recording n.1 and 2, J. Muro, Outcome of second research cycle):

Julián: *What do you think about the composition? I am trying to survive the academic approach in the writing, letting myself get carried away by intuition. Is it palpable?*

Dave Douglas: In Palma de Mallorca at a workshop recently, the first question was, "How can I decide on what to write when there is such an enormous universe?" I wish I'd recorded what he said. It was perfect. The Infinite Ocean. I began by telling him that by formulating that question he was already there.

You're in that pool. It is everywhere and everything. There is no shore, no safe harbor. Accept that you do not know much, if anything. Write from that dear, small space you can feel.

Feedback on Recording n. 1:

Dave Douglas: *El midi está un milagro, tío. El solo de vibes es realmente *chef's kiss*!*

I like the piece, and of course hear the reference to Chick. Very nicely written.

This first rehearsal. I'm not sure what you look for from me. It sounds like a fun band, I hear a few laughs. That's always good.

In my way of working, I try to leave the players, especially the rhythm section, a little more openness and freedom. But I know this is a different context.

It won't surprise you to hear that I would like to hear more of the composition elements, harmony, changes, in the improvising section.

Feedback on Recording n. 2:

Dave Douglas: I like hearing your guitar playing. You gotta make that central.

Ah a second section in the happy major! Very nice.

Ah you see when the piano player decided to finally play through the chords it is a welcome change. You need a chart that frames how and when that happens. Surprise, surprise, that's why I like lead sheets.

I think it's great. Nice that you have the horns contributing to the groove and sound world. Maybe you need to give them info on when to do it and which sounds. When they do it all the time it just ends up like a *simpatico* jam session.

I feel I am not telling you anything you don't already know.

H. Nils Van Haften Complete Email Feedback on 'Milonga en lo de Chick' (Rehearsal n. 2, J. Muro, Outcome of second research cycle):

Julián: *Any thoughts/impressions you could share about today's tune?*

I will focus on writing some backgrounds for the horns to play over both the A modal vamp and the 8 bars of the B, maybe check the harmony again for that. Also, some improvisation and variations on my guitar playing could be helpful.

Writing and leading is something that makes me feel pretty vulnerable at moments so any concrete suggestions and impressions would be greatly appreciated.

Nils Van Haften: It was nice to experience your project, for the first time, last friday.

Even without percussion and tuba, I loved the instrumentation!

Yes, I think writing out some lines for the horns during the improvs going from A to B, can help make that transition more fluid/natural. It already felt quite nice, but a bit forced, don't you think? I'm curious how you like the B section, repeated in the solos... in the end? How do you think it compares/relates to the modal A section? Is it going to work? Just an open question, I don't have the answer yet...:) Rehearsing more on it, experimenting, will give you the answer, I guess.

I think you're doing a great job, being writer and leader of your group! Just be yourself and enjoy all the effort your fellow musicians are putting in the project!

I. Dave Douglas' Complete Email Feedback on 'Milonga en lo de Chick' and 'Carrocería' (J. Muro, Outcome of third research cycle):

Dave Douglas: Lovely. I don't know if I have any thesis worthy comments!

Gotta get it to sound as good as you can. Make room for everyone to sound as good as they can.

J. Álvaro Rovira Ruiz's Complete Email Feedback on 'Milonga en lo de Chick' and 'Carrocería' (J. Muro, Outcome of third research cycle):

ENGLISH TRANSLATION²⁶⁷

Julián: *I wanted to share with you the recordings of our last rehearsal.*

If you have time and are interested, I'd love to hear your thoughts. It'll be part of the final chapter of my thesis. Whatever you want to contribute and it can be as brief as you like: an observation, a suggestion, questions, etc. If it's in writing, even better.

I'd love to include your general impressions of the music, the process, what you learned about me, etc.

Álvaro Rovira Ruiz:

First of all, what you're doing is very brave. It's worth it, because I can see in the process not only the incorporation of the information you've learned but also its development and evolution within your practice. You're taking the risk of exposing your artistic ability by using new and unpredictable elements in a very ambitious project, which could result in failure. Even so, it's a work that, while unfinished, is very promising, as evidenced by the number of people who committed to carrying it forward. This also speaks to the human level of your commitment.

²⁶⁷ Revised translation, translated with *Google Translator*.

Specific Critiques:

Milonga en lo de Chick: I see you incorporated things we discussed during the rehearsal I attended, like delaying the chord just before the vibraphone solo begins.²⁶⁸ I like to see that you find value in the suggestions and apply them. I have a criticism regarding the triplet in the binary context, that is, in the A part of the melody: it needs to be clearer, think about playing it laid back to emphasize the sense of irregularity. In the 6/8 part, you need to work with the drums, perhaps avoiding the downbeat or distributing the polyrhythm differently (bass drum on 3, highs on 2).

Carrocería: I really like the composition. Personally, I like that you try to write something that's like a journey, when what we hear in the mainstream today is more singing and less instrumental. That's one of the risks I mentioned before.

In the part where you go to the high note, just before you start singing "*podría ser un valle...*", I got the feeling you could wait a little longer.

Be aware that, especially in the instrumental part, there are passages that are very challenging for the instrumentalists. An example: The flute is sometimes very far above from the rest of the wind instruments, which can make tuning very difficult. You have to pay attention there and figure out how to help the musicians get it right.

Regarding the recording: one of the biggest challenges for you is that you have many responsibilities as a director, producer, arranger, etc., and your most important role, in the end, is as a singer. It requires special energy management.

ORIGINAL TEXT Álvaro Rovira Ruiz's Complete Email Feedback on 'Milonga en lo de Chick' and 'Carrocería' (J. Muro, Outcome of third research cycle):

Julián: Quería compartirte las grabaciones de nuestro último ensayo y un par de letras que escribí.

Si tenés tiempo y te interesa, me gustaría saber qué opinás. Será parte del cierre de mi tesis. Tengo que entregarlo esta semana. Lo que quieras aportar y puede ser tan breve como quieras: una observación, una sugerencia, preguntas, etc. Si es por escrito, mucho mejor.

Me gustaría mucho poder incluir tus impresiones generales respecto a la música, el proceso, lo que llegaste a conocer acerca de mí, etcétera.

Álvaro Rovira Ruiz:

Antes que nada, es muy valiente lo que estás haciendo. Vale la pena, porque puedo ver en el proceso no solamente la incorporación de la información aprendida sino también su desarrollo y evolución dentro de tu práctica. Estás tomando el riesgo de exponer tu capacidad artística utilizando elementos nuevos e imprevisibles en un proyecto muy ambicioso, lo que podría resultar en un fracaso. Así y todo, se ve un

²⁶⁸ Álvaro is referring to a rehearsal in December of 2024. The delay of the chord he is referring to is on bar 54 of '[\(Updated\) Milonga en lo de Chick](#)'.

trabajo que, si bien no está terminado, es muy prometedor, lo cual se demuestra por la cantidad de gente que se comprometió a llevarlo adelante. Esto habla también del nivel humano de tu compromiso.

Crítica puntual:

Milonga en lo de Chick: Veo que incorporaste cosas que conversamos durante el ensayo que presencié, como lo de retrasar el acorde justo antes del comienzo del solo de vibráfono. Me gusta ver que encontrás valor en las sugerencias y las aplicás. Tengo una crítica que es respecto al tresillo en el contexto binario, es decir en la melodía A del tema: hay que ser más claro, pensar en tocarlo laid back para remarcar la sensación de irregularidad. En la parte que está en 6/8, hay que trabajar con la batería, quizás evitar el downbeat o distribuir el polirritmo de otra manera (bombo en 3, agudos en 2).

Carrocería: Me gusta mucho la composición. Personalmente, me gusta que trates de escribir algo que es como un viaje, cuando lo que se escucha hoy en el mainstream es más canto y menos parte instrumental. Ese es uno de los riesgos que mencioné antes.

En la parte donde vas al agudo, justo antes de empezar a cantar "podría ser un valle...", me dio la sensación de que podrías esperar un poco más.

Sé consciente de que, sobre todo en la parte instrumental, hay pasajes que son muy desafiantes para los instrumentistas. Un ejemplo: La flauta por momentos está muy lejos del resto de los vientos, lo cual puede hacer que la afinación sea muy difícil. Tenés que prestar atención ahí y ver cómo ayudar a las músicas a que lo hagan bien.

Respecto a la grabación: uno de los desafíos más importantes para vos es que tenés muchas responsabilidades como director, productor, arreglador, etc. y tu rol más importante al final es el de cantante. Se requiere una administración especial de la energía.

K. Claudio Méndez's Complete Email Feedback on 'Milonga en lo de Chick,' 'Carrocería', and 'Si yo fuera la milonga' (lyrics) (J. Muro, Outcome of third research cycle):

TRANSLATED TEXT²⁶⁹

Julián: *I wanted to share with you the recordings of our last rehearsal and a couple of lyrics I wrote.*

If you have time and are interested, I'd love to hear your thoughts. It'll be part of the final chapter of my thesis. Whatever you want to contribute and it can be as brief as you like: an observation, a suggestion, questions, etc. If it's in writing, even better.

I'd love to include your general impressions of the music, the process, what you learned about me, etc.

²⁶⁹ Revised translation, translated with *Google Translator*.

Claudio Méndez: I am very pleased and satisfied with your musical progress and results. Over the past two years, I have closely followed you and, to the best of my ability, advised you and tried to bring information and my own experience to bear on the extensive research you conducted on the milonga. These results are closely related to the thoughtful and in-depth work you did using all the sources at your disposal, including research in books and essays, documents, and artistic recordings, as well as consultations with those like myself who are performers, composers, and teachers of the genres of Argentine tango and folklore.

And the most valuable thing is how well you've captured all that experience in your new compositions, which, as in the case of "Milonga en lo de Chick," create a subtle and interesting intersection between rumba and milonga, creating a bridge between two deeply related stylistic regions and simultaneously giving them a twist based on the aesthetic vision of your generation and all the previous influences you've received throughout your musical career.

On the other hand, I was positively struck by all the textural work and "choral" arrangement in the introduction to "Carrocería." The interplay between the wind instruments is very interesting, and it reappears when the vocals advance in the song, along with the rhythmic base. In short, a composition that I already see as a creation in your personal style, very original.

Thank you also for your poem "Si yo fuera la milonga." I loved the idea of the milonga itself taking over the payada in the first person! I'm looking forward to hearing the music...

To conclude this message, after listening to the recorded rehearsals you sent me, I'd like to take this opportunity to suggest some ideas on how to improve your performance. It would be good if you tried to give your musicians guidelines not only musical (dynamics, articulations, etc.) but also offered them some image or sensation you have about your music that would allow them to approach it more emotionally. You could also suggest they try a different body position than usual (even an uncomfortable one, for example, playing with one foot in the air) to get them out of their comfort zone. You'll be surprised by what this can do to the sound!

I wish you the best of success with your project. You deserve it.

ORIGINAL TEXT Claudio Méndez's Complete Email Feedback on 'Milonga en lo de Chick,' 'Carrocería', and 'Si yo fuera la milonga' (lyrics) (J. Muro, Outcome of third research cycle):

Querido Julián,

Estoy muy complacido y satisfecho por tus avances y resultados musicales. Durante los dos últimos años he seguido con atención y, en lo que pude, te aconsejé y procuré acercar información y mi propia experiencia con el amplio proceso de investigación sobre la milonga que realizaste.

Estos resultados tienen estricta relación con el trabajo sesudo y profundo que hiciste sobre todas las fuentes a tu disposición tanto de investigadores en libros y ensayos, en grabaciones documentales y artísticas así como también consultas a quienes como yo somos intérpretes, compositores y docentes de los géneros del tango y el folklore argentinos.

Y lo más valioso es lo bien que has plasmado toda esa experiencia en tus nuevas composiciones que como por ejemplo en el caso de la “Milonga en lo de Chick” crea un sutil e interesante encuentro entre la rumba y la milonga generando un puente entre dos regiones estilísticas profundamente emparentadas y a la vez les da “una vuelta de tuerca” a partir de la visión estética propia de tu generación y de todas las influencias previas que has recibido a lo largo de tu vida musical.

Por otra parte me llamó la atención positivamente todo el trabajo de texturas y arreglo “coral” de la introducción de “Carrocería” . Muy interesante el juego entre los instrumentos de viento que luego vuelve a aparecer cuando ya avanza la voz en la canción junto a la base rítmica. En fin, una composición que ya veo como creación muy de tu estilo personal, muy original.

Gracias también por tu poema “Si yo fuera la milonga”. Me encantó la idea de que la milonga misma se haga cargo de la payada en primera persona!! Espero ansioso escuchar la musicalización...

Para concluir este mensaje aprovecho, luego de haber escuchado los ensayos grabados que me enviaste, para sugerirte algunas ideas con respecto a cómo mejorar la interpretación. Sería bueno que trates de darles a tus músicos pautas no solo musicales (dinámica, articulaciones, etc) sino ofrecerles también alguna imagen o sensación que tengas con respecto a tu música que les permita acercarse más desde un lugar emocional. También podés sugerirles que busquen alguna posición corporal distinta a la habitual (incluso incómoda, por ejemplo tocar con un pie en el aire) de modo de que salgan de su zona de confort. Te va a sorprender lo que eso puede generar en el sonido!

Te deseo el mejor de los éxitos con tu proyecto. Te lo mereces.

Appendix 4: Transcription of interviews

A. In-person Interview with: Álvaro Rovira Ruiz (Main Subject Teacher, Guitar)

ENGLISH TRANSLATION²⁷⁰

Q: What do you know about the history of the milonga and its influences? Perhaps any predecessors that you're familiar with?

The specific history, to give you a particular reference... I'm afraid to mention one that... but I'll tell you the first one that comes to mind for me, which is **Abel Fleury**. But he's not by any means the first.

If you want, the first historical reference one usually gets generally has to do with **Martín Fierro**, for example. Where the whole story is in **décimas**. The **payadores** accompany themselves playing milonga, what we now commonly call milonga campera.

So that's where I think we can see the closest reference, in the **payadas**. If you place yourself in a rural setting, the pulpería, accompanying the solitude of the **gaucho** or the field worker. Always the description of a vast land, few people, some aspects of nature, and the person accompanying themselves with the two, or three chords they can.

Historically, there is the mention of a Spanish heritage. Well, in some cases, they talk about what would be the habanera, that is, music related to everything that happened in the port of Cuba, where, as we talked the other day, many, many things passed through, from what was the Kingdom of Spain passing through the port of Cuba. And there a good mix of cross-cultural influences took place.

And from the **habanera**, it goes down (South) through the merchants, the people who traveled, all those paths, and it has taken different names. Now, I don't know if the milonga comes later after a long time through that, or also simply from the Spanish immigrants who lived here, that's why it's difficult to say, "Oh, it comes from here or there," right? It's more of a daughter of Spanish culture but with the natural aspects of the time and the region.

So, I see the milonga like that. The first element that the Argentine worker finds to accompany himself in his daily tasks. You see, that's the beginning. Now, each one started to do it their own way, and increasingly well-trained musicians have developed it. Always based on that pattern that is now called **3,3,2**. Always around that figure.

Q: Can you think of other species besides the milonga in other parts of the world that might share this figure?

Everywhere, you will find what is known as **3,3,2**.

(plays a typical **milonga campera** or **surera** on the guitar)

But also:

²⁷⁰ Revised translation from Spanish to English using OpenAI's GPT-3.5 language model. (Date of Translation: November 23, 2023)

(plays a **milonga ciudadana** or maybe a **baião**)

It happens when you divide the beat in two, right? **Without the syncopation**²⁷¹.

Q: And are we always in the milonga there?

It's always milonga, obviously. You have the milonga when it's **bordoneada**, where the rhythmic figure is defined by the bass:

(Demonstrates on the guitar, again the **campera**)

And you also have the figure a bit more of **3,3,2**, where the harmonic description is heard more. The example of **Abel Fleury** in "**Milongueo del ayer**," as I was saying, because he combined a lot of ways and has a lot of pieces written all around how to play milonga.

"**Milongueo del ayer**" uses a pattern that doesn't have such a pronounced bass, although it's present, but it describes the harmony.

(Demonstrates on the guitar a part of "Milongueo del ayer" by Abel Fleury)

You can hear the bass well, but what is heard more than anything is:

(continues playing to demonstrate that the rhythm is heard more in the higher notes of the guitar)

But in all these cases, we are talking about them still respecting that kind of syncopation, that 3, 3, 2. But of course, when one wants to break and add another chord, it becomes more:

(demonstrates again the campera milonga with less strumming)

Q: And when you were doing that other accompaniment?

(Demonstrates something more similar to ciudadana)

That has a sound more like habanera.

(Continues playing)

Q: Is it used the same way?

It's used a lot. In fact, that bass is the same as before, but instead of extending, I mean, instead of turning into syncopation – we define syncopation as a sound that attacks on a weak beat and prolongs the strong beat – if you attack here, there is syncopation:

(demonstrates campera)

But without truly going anywhere, there is no syncopation anymore:

²⁷¹ He's referring to a syncopation present in the campera, that results from extending the last sixteenth note of the first beat to the first eighth note of the following beat.

(demonstrates something between campera and ciudadana – arpeggiated, but with the bass without syncopation)

When milongas start to become songs and everything, **then tango begins to appear**. Tango, almost a **child of milonga**, we could say. However, later, in the same way that musicians enriched the milonga, they would later enrich tango, and milonga would continue to be a very important part of what tango is, but then the milonga of tango is heard more like:

(demonstrates ciudadana with strumming and arrastre)

It's faster, right? But you create a "tun tu kát, tun." That bass is still heard, which we can attribute to the habanera, but in tango, right? But with a whole lot of elements.

Q: Is milonga written in two or four?

In 2/4. In fact, tango today would say it's written in 4/4, but you could perfectly write it in 2/4, and it would be fine. What happens is that, of course, many times when played in double time in tango, there are a lot of thirty-second notes and such.

Q: What is the "urban" milonga? (sic)

Well, actually, it was called milonga ciudadana. When talking about the milonga done in tango. Because **it was always linked to rural life, the milonga**. To the bucolic air, to the descriptions of texts about things related to the countryside. Whether the river or love in more rural situations.

Obviously, as I was saying, **when it begins to be played in the city**, it ends up turning into what is a tango. (There) we are already talking about milonga ciudadana.

Since I'm not a historian, I can't tell you, but I imagine they started calling it milonga ciudadana when the tango milongas played by more typical tango instruments began. Tango was music played with guitar and flute in brothels or small places. It doesn't always have to be brothels. But in such environments, and obviously, it was enriched by all the influences that the music of the ports nourishes itself from.

And then begins what is the Guardia Vieja, and then a De Caro or people with much more training start transforming it into something more similar to what is done now. I think from there the term milonga ciudadana appears to differentiate it from what would be milonga campera.

So when you listen to a milonga ciudadana or tango milonga, you will more frequently hear that pattern, and the milonga campera pattern appears more as a variation.

(He demonstrates on the guitar with "**Milonga nocturna**" by **Julián Plaza**)

In fact, let's go back a bit in time, many tangos were called tango milonga because they were tangos made for dancing and had an "aire de milonga" feel, but maybe not as fast as later milongas.

Q: Are they leaning towards being faster?

They tend to be light, but before that, there were many tangos known as **tango milonga** because they didn't use as many tempo changes, which began to be applied to tangos in arrangements. The concept of tango arrangement was a bit more similar to classical music, and orchestral music, where you could allow

that. In contrast, those tangos that didn't change much, that could be danced from start to finish, were called **tango milonga**²⁷².

I'll look for some examples later of **tango milongas**. They are closer to the beginning of the century. "**El Torito**" comes to mind now, which actually, when you listen to it, is a milonga. Well, at that time, they called it tango milonga. Maybe – as I said, I'm not a historian – because that was the transitional moment between milonga and what tango became.

Q: Recommendations for compositions when you can share, would be great.

Well, regarding the guitar, well, we just listened to **Moscardini and Fleury**. Moscardini generally does folklore, but in general, when he plays milongas, they are very interesting because it's a very nice connection between modern and popular composition and the milonga campera, which has a lot of. In fact, if you analyse a bit of that composition, "**Milonga de un entrevero**," it has a bit of everything.

Q: And is he contemporary?

Yes, **Moscardini** teaches in Buenos Aires, you can interview him and everything. We could contact him, even.

And Fleury because he left a written legacy and a whole body of work focused on the milonga. With a root more in what is the milonga campera, much more essential compared to the "milonga, milonga" that people in tango deal with, which is much closer to tango than the countryside.

Q: Can you think of someone who, starting from traditional milonga, really goes to other places, even someone who is composing now, for example, that you have heard and found interesting?

Well, there's a composition by **Carlos Aguirre**, someone who is very respected and has milongas. "**Milonga gris**" is played a lot here, especially by pianists. Obviously, we are not looking for other sounding styles, but obviously, when you listen to Brazilian Northeastern music, you will hear a rhythmic figure that shares with the milonga. It's just that in terms of interpretation and atmosphere, they are different. But yes, the essential cells you will see are very similar in Northeastern music, very similar to what the milonga campera and the **choro** have.

I don't even know if chronologically the name tango appears, I don't know if before what appears (in Argentina), or at least in terms of popularity (in Brazil, referring to the choro). They were called **tangos brasileiros** then.

(plays a demonstration on the guitar)

The thing is that there they have another influence related to a denser **African influence** and dances called **maxixe**. Those influences between maxixe and trying to recreate European music end up giving that rhythmic cell a different flavor.

Q: Basically, it has the same rhythmic cell, right?

Not the same as:

²⁷² This was explained in a different way by tango arranger, composer and pianist Claudio Méndez in our interview.

(demonstrates the milonga campera on the guitar)

But yes, the one from:

(demonstrates the milonga but without the syncopation of the last sixteenth note of the first beat and without the last eighth note)

This other option is more similar:

(demonstrates the choro but with the last eighth note)

Q: There it does have the last eighth note.

Exactly, and besides, it's not the bass that plays the last eighth note. If you look at the rhythmic figure without distinguishing between high and low notes, it's similar.

(Plays "Delicado" by Valerio Acevedo)

Q: In that accompaniment, the sixteenth note is more felt.

Exactly.

(Continues playing)

Do you see how it has a different walk? But they do share the rhythmic figure.

Q: What is your personal opinion as an expert on how the milonga was worked on by composers and arrangers over the years? What elements do you think are generally more present?

And the milonga has been very broad. Why, what happens? In traditional tango, it has generally been placed in the space of more cheerful, more bombastic music, it could be a word. To the point that sometimes they were not very "serious." The mischievous part, the joy of movement, the smile, and I don't know what.

Piazzolla, he always saw it with eyes somewhat – I haven't heard this from him, I'm assuming – but in the compositions, he never composed a milonga in that style. In fact, whenever he composed, let's call them milongas, they were slow, closer to the milonga campera, and always with a more tragic, more pathetic spirit. When you listen to "**Oblivion**," for example.

(Demonstrates on the guitar)

In fact, well, he doesn't play that bass. When I play it, I make the campero bass.

Q: Do you have this arrangement written?

No, but I can write it and send it to you. He plays it with the bass in C minor.

(demonstrates a bass without syncopation on the last sixteenth note of the first beat)

So, the milonga in tango has always occupied the space of light dancing, where the lyrics generally had to do with things a bit more like "look at how I dance" or "look at me, how great I am." And when they have been milongas camperas, they have been by people like **Edmundo Rivero** who maybe was more about telling stories, in the lunfardo environment.

Apart from Piazzolla, there are also examples like **Carlos Aguirre**, who has been greatly influenced by Brazilian music. In a good sense, because he acquired a lot of what Brazilian music (incorporated) from jazz, in terms of how to develop harmonies. When you listen to Carlos Aguirre's songs like **"Milonga gris," which uses a very modal introduction**, harmonically, it goes to very special places.

The song **"Mar adentro" (Carlos Aguirre)** is also a very special milonga. In fact, there is a girl here who wrote a thesis on that. The links between the milonga and the baião.

So, that's what I was telling you about on the tango side, with Piazzolla. There are also people from folklore who use it, like Moscardini.

But as I said before, maybe we should look for more names.

Q: And what would you recommend to me as elements to explore, with the ultimate goal of composing, but not necessarily for a traditional instrumentation or traditional modes?

I would recommend exploring the different situations that the milonga has allowed. I mentioned it before, but my recommendation is to compose as much as possible in all different styles.

Something I didn't mention before is that the milonga, in general, has a form, just as it accompanied the décimas. The milonga, therefore, developed a form. So, I would propose using that form as a constraint to compose. Compose as much as possible within that.

Q: And do you know the form?

It depends on which. But the most basic form is four measures, **I V V I**, and all the corresponding development. But then there's the décima form with the corresponding descent. Let me put it together properly because I don't want to make a mistake.

(He demonstrates on the guitar)

Sometimes you go from I to V with the descent, and it can keep going down. And sometimes it goes to the IV degree. Sometimes there's a dominant seventh for the IV, and then the V. So, it's I V V I almost all the time but with that closure.

So, while you're investigating, **I would say to start composing** because the milonga is a style that arises from people's need to make music. Not so much from people who first studied and then... No. It arises from the need to make music.

So, to experience that, I would compose from the most basic form, either investigating on the guitar through the milonga or researching the melodic development, etc.

Here's another point in terms of melody. The milonga - and this is perhaps already a general concept - often tends to have very long melodies, in contrast with very "chopped" notes. Contrasted. You have the part that comes with a lot of notes, and you have the part of the more phrased melody and the part of the very long note. In the milonga ciudadana, for example, **"Nocturna."** When you listen, you have the guy playing:

(He demonstrates on the guitar fragments of "Nocturna" and "Milonga Sentimental")

In **"Milonga sentimental"**: That is the more campero part because it has the I V V I very clearly.

Q: But also, does the theme have a part in major mode and another in minor mode?

Exactly. There, you see, we reach a conclusion. I hadn't told you that **the milonga ciudadana has forms that tango had started to acquire**, which had three parts, right? **Part A, Part B, and the "trio."**

That is also an interesting point (regarding the form). Well, the songs have different keys and different tonalities, major, minor, and a fourth above. They keep changing. In the case, for example, of **"Milonga mis amores,"** it is:

(demonstrates on guitar)

- A. minor,
- B. major,
- C. (Trio) minor.

Milongas like **"Milonga corralera"**:

- A. C minor
- B. C major
- C. F major

(with variations.)

In the milonga ciudadana, they respect the atypical form of tangos with three parts. Others, like **"Nocturna" (Julián Plaza), only have two parts.**

I left hanging a detail about **Piazzolla** that I told you about, that he always writes slow milongas. He has one that is more like a tango milonga, which is **"Escualo."** It's almost a milonga, but also a candombe.

Then there are other experimental things, like **"Milonga loca."** He also used the **332** figure but in a different way, and you won't say that "Libertango" is a milonga, you know? There's something spiritual that doesn't match. Apart from having a pattern that is already a pattern unique to **"Libertango."**

(demonstrates)

It has something **milonguero**.

Still, I wouldn't think it's a milonga, besides that the name is "Libertango." We could say there's something milonguero about it. In fact, in tango arrangements, **milonguero patterns** can always enter, and they will never sound out of place. **Because the milonga, even though today, maybe it's seen as something, very in quotes, "simpler," it is older and inspiring for what is later called tango. They are not styles that oppose each other or fight each other. In fact, we are probably talking about the same thing.**

Q: One thing that I was left hanging the other time is, what is the descent in E minor?

A minor, E minor with the bass in G, B7 with the bass in F#, E minor.

Q: And is the bordoneo on the B7 with the minor ninth?

Yes. **The minor ninth of the dominant chord, with an F# bass.**

There's also a classical guitarist who made a whole book on Latin American music. Each different composition he composed for each style. There's one called "**Milonga uruguaya.**" (**Jorge Cardoso, book "24 piezas sudamericanas"**).

ORIGINAL TEXT - Álvaro Rovira Ruiz

Q: ¿Qué sabes sobre la historia de la milonga, las influencias? ¿Quizás algún antecesor que conozcas también?

La historia así puntual de ponerte un referente particular. Tengo miedo de decirte alguno que... pero te digo el que a mí primero me llega, que es el de **Abel Fleury**. Pero él no es ni de cerca el primero, ¿no es cierto?

Si querés la primera referencia histórica que uno obtiene, generalmente tiene que ver con un Martín Fierro, por ejemplo. Donde toda la historia está en **Décimas** que son acompañadas, los payadores se acompañan tocando **milonga**, lo que ahora comúnmente le decimos **milonga campera**. Entonces ahí es donde yo creo que podemos ver la referencia cercana, en las payadas. Si te sitúas en el ámbito del campo, de la pulpería, de acompañar esa soledad del gaucho o del trabajador del campo. Siempre la descripción de (una) tierra vasta, poca gente, algunas cosas de naturaleza y la persona acompañándose con los dos, tres acordes que puede.

Ahora, históricamente sí que se habla siempre de una herencia española. Que bueno, en algunos casos hablan de lo que sería la habanera, o sea música que tiene que ver con todo lo que ocurría en **el puerto de Cuba**, donde, ya hablábamos el otro día, pasaban muchísimas, muchísimas cosas, de lo de lo que era el Reino de España pasaba por el puerto de Cuba. Y ahí se armó una buena *mélange* de de cruce de culturas

Y de ahí de la habanera que vaya bajando por vía los comerciantes, la gente que que transitaba, todos esos caminos y ha ido tomando diferentes nombres, ahora yo no sé si la milonga llega después de mucho tiempo a través de eso o también simplemente de los inmigrantes españoles que vivían acá, es por eso que es difícil decir "Ah, Viene ahí o del otro lado", ¿no? Es más bien hija de la cultura española pero con los visos naturales de la época, y de la zona.

Entonces yo la veo así a la milonga. Como primer elemento que encuentra el trabajador argentino para acompañarse en sus labores cotidianas. Viste, eso es el comienzo. Ahora: después cada uno la empezó a hacer a su manera y ya músicos cada vez mejor adiestrados le han ido dando un desarrollo. Siempre basados sobre esa clave medio que ahora se le dice 3,3,2 . Siempre alrededor de esa figura.

Q: ¿Se te ocurren otras especies aparte de la milonga en otras partes del mundo que puedan compartir esta figura?

Por todas partes, vas a encontrar desde lo que se conoce como 3,3,2

(toca en la guitarra una típica milonga *campera* o *surera*)

Pero también:

(toca una milonga *ciudadana* o tal vez un *baião*)

Lo hace cuando dividís el compás en dos, ¿no? sin la síncopa esaⁱ

Q: ¿Y ahí estamos siempre en la milonga?

A: Siempre es milonga obviamente. Vos tenés la milonga cuando es bordoneada, donde la figura rítmica la define el bajo:

(Demuestra en la guitarra, nuevamente la *campera*)

Y tenés la figura también un poco más de 3,3,2, donde suena más bien la descripción armónica. El ejemplo de **Abel Fleury** en “**Milongueo del ayer**” como te decía, de referencia, porque él compaginó un montón de maneras y tiene un montón de piezas escritas todas alrededor de cómo milonguear.

Milongueo del ayer utiliza un patrón que no hace un bajo tan cantado, si bien está presente, sino que describe la armonía.

(Demuestra en la guitarra una parte de Milongueo del ayer de Abel Fleury)

Vos escuchás bien el bajo, pero lo que se escucha más que nada es:

(sigue tocando para demostrar que se escucha más el ritmo en las primas de la guitarra)

Pero en todos estos casos estamos hablando de que siguen respetando esa especie de síncopa, ese 3, 3, 2. Pero claro, cuando uno quiere quebrar y agregar algún otro acorde se vuelve más: (demuestra nuevamente la milonga *campera* con menos *bordoneo*)

Q: ¿Y, cuando estabas haciendo ese otro acompañamiento?

(Demuestra algo más parecido a la *ciudadana*)

Eso tiene un sonido más de **habanera**.

(Sigue tocando)

Q: ¿Se usa, igual?

Se usa un montón. De hecho, ese bajo es el mismo de (antes) pero en vez de extenderse, o sea, en vez de transformarse en síncopa. - Definimos síncopa con un sonido que se ataca en tiempo débil y se prolonga el tiempo fuerte- Si vos atacás acá hay síncopa:

(demuestra *campera*)

Pero sin verdad termina yendo hacia algún lugar, ya no hay más una síncopa:

(demuestra algo entre *campera* y *ciudadana* –arregiado, pero con el bajo sin síncopa)

Ya cuando de la milonga se empiezan a hacer canciones y todo, **ya empieza a aparecer lo que es el tango**. El tango, casi hijo de la milonga, podemos decir. Sin embargo, después, de la misma manera en que los músicos enriquecieron la milonga, luego enriquecerían el tango y la milonga seguiría siendo parte importantísima de lo que es el tango, pero entonces la milonga del tango se escucha más el:

(demuestra la *ciudadana* con rasguido y arrastre)

Es más rápido, ¿no? Pero creas un “*tun tun tu kát, tun*”. Se sigue escuchando ese bajo que se lo podemos adjudicar a la **habanera**, pero en el tango, ¿no? pero con todo un montón de elementos. Pero comparte la rítmica.

Q: ¿La milonga se escribe en dos o en cuatro?

En 2/4. De hecho, el tango hoy diría que se escribe en 4/4, pero perfectamente lo podrías escribir en 2/4 y estaría bien lo que pasa, es que claro, muchas veces cuando se toca en doble tiempo en el tango se vuelven muchas fusas y eso.

Q: ¿Cuál es la milonga “urbana”? (sic)

Bueno, en verdad se le llamaba **milonga ciudadana**. Cuando se habla de la milonga que se hace en el tango. Porque siempre estuvo vinculada al campo, la milonga. Al aire bucólico, a las descripciones de los textos de cuestiones que tenían que ver con el campo. Ya sea el río o el amor en situaciones más bien de campo.

Obviamente, como te decía, cuando empieza a ser tocada en la ciudad, termina derivando en lo que es un tango. (Ahí) ya estamos hablando de milonga ciudadana.

Como no soy historiador, no te sé decir (bien), pero me imagino que se le empezó a decir milonga ciudadana a las milongas tangueras tocadas por instrumentos más típicos del tango.

El tango era una música tocada con guitarra y flauta en burdeles o en lugares pequeños. No tienen porqué siempre ser burdeles. Pero en ámbitos así y obviamente se iba nutriendo de todas las influencias de las que se nutren las músicas de los puertos.

Y después empieza lo que es la Guardia Vieja y después aparece un **De Caro** o gente con muchísima más formación y lo empiezan a transformar en un poco más lo que a partir de ahí se parece a lo que se hace ahora. Creo que a partir de ahí aparece el término de milonga ciudadana para poder hacer la diferencia con lo que sería la milonga campera.

Entonces cuando escuchas una milonga ciudadana, milonga de tango, vas a escuchar más seguido ese patrón y el patrón de **milonga campera aparece más como una variación**.

(Lo demuestra en guitarra con la **Milonga nocturna (Julián Plaza)**)

De hecho, vamos a volver un poquito más atrás en el tiempo, a muchos tangos se les dice **tango milonga**, porque eran tangos que se hacían para bailar y tienen como un “airecito” a milonga, pero no tienen la velocidad a lo mejor que tienen las milongas después.

Q: ¿Son más tirando a rápidas?

Tienden a ser ligeras, pero previo a eso había muchos tangos y que se les conocía como tango milonga, porque no utilizaban tantos cambios de tempo que ya empezaba a aplicarse a los tangos ya en los arreglos. El concepto del arreglo de tango era un poco más parecido a la música clásica, la música orquestal donde te podías permitir eso. En cambio, esos tangos que no cambian mucho, que se podían bailar de punta a punta se les decía tango milonga.

Te voy a buscar algunos ejemplos después de los tangos milongas. Están más cerca del principio de siglo. **El torito**, me viene ahora la mente, que de hecho cuando lo escuchas, es una milonga. Bueno, en esa época le decían tango milonga. Tal vez -como decía, no soy historiador- porque ese era el momento de transición entre la milonga y lo que es el tango.

Q: Recomendaciones de composiciones cuando puedas pasarme, sería genial.

Bueno, lo que está relacionado a la guitarra, bueno, recién escuchábamos a **Moscardini**, y a **Fleury**. Moscardini en general hace folklore, pero en general, cuando hace milongas son muy interesantes porque es un contacto muy lindo entre la composición moderna y popular y la milonga campera que tiene bastante. De hecho, bueno, si analizas un poco esa composición, **Milonga de un entrevero**, tiene un poco de todo.

Q: ¿Y él es contemporáneo?

Sí, Moscardini da clases en Buenos Aires, **se le puede entrevistar y todo**. Lo podríamos contactar, incluso.

Y Fleury porque dejó un legado escrito y una obra entera muy focalizada en la milonga. Y con una raíz muy de lo que es la milonga campera, mucho más esencial respecto a la “milonga, milonga” que la gente que se dedica al tango, que está mucho más cerca del tango que que del campo.

Q: ¿Se te ocurre alguien que a partir de la milonga tradicional se vaya realmente para otros lugares, incluso alguien que esté componiendo ahora, por ejemplo, que hayas escuchado y te haya resultado interesante?

Bueno, hay una composición de Carlos Aguirre, alguien que es muy, muy querido, muy respetado y tiene milongas. La **Milonga gris** acá se toca mucho. Sobre todo, por los pianistas. Obviamente, no estamos buscando los otros estilos que suenan, pero obviamente que cuando vos escuches **la música nordestina** vas a escuchar una figura rítmica que comparte con la milonga. Lo que pasa es que en términos interpretativos y de ambiente son diferentes. Pero sí que las células esenciales las vas a ver como muy similares en la música nordestina, **muy parecido a lo que es la milonga campera** y en el **choro**.

Incluso no sé si decirte que cronológicamente el nombre tango aparece, no sé si hasta antes que lo que aparece (en Argentina) o por lo menos en términos de popularidad (en Brasil, en referencia al choro). Se llamaban **tangos brasileiros**, entonces.

(toca una demostración en la guitarra)

Pasa que qué pasa ahí tienen otra influencia que tiene que ver con una **influencia africana “más densa”** y unas danzas que se llaman **maxixe**. Un poco esas influencias entre el maxixe y lo que era tratar de recrear la música europea le terminan dando (a esa célula rítmica) otro tipo de sabor

Q: ¿Básicamente tiene la misma célula rítmica, no?

No la misma del:

(demuestra la milonga campera en guitarra)

Pero sí la de:

(demuestra la milonga pero sin la síncopa de la última semicorchea del primer tiempo y sin la última corchea)

Y esta otra opción si se parece más:

(demuestra el choro pero con la última corchea)

Q: Ahí sí tiene la última corchea.

Exacto y aparte lo que pasa es que no es el bajo (el que toca la última corchea). La figura rítmica si vos la vieras sin diferenciar agudos y graves es parecida.

(Toca **Delicado** de **Valerio Acevedo**)

Q: En ese acompañamiento se siente más la semicorchea.

Exacto.

(Sigue tocando)

¿Ves cómo tiene un caminar (distinto)? Pero sí que comparten (la figura rítmica) lo que pasa que claro, cómo el ámbito la ha influenciado la hace sonar diferente. Si buscás la figura rítmica, capaz que va a ser prácticamente la misma.

Q: ¿Cuál es tu opinión así como ya indio de personal respecto a cómo se trabajó la milonga por compositores y arregladores a lo largo de los años? ¿Cuáles te parece que son los elementos que en general escuchás más presentes?

Y la milonga ha sido muy amplia. ¿Por qué, qué pasa? En el tango tradicional se le ha puesto, generalmente, en el espacio de las músicas más alegres, más rimbombantes, puede ser una palabra. Al punto de que a veces no eran muy “serias”. La parte picaresca, la parte de la alegría del movimiento, de la sonrisa y no sé qué. **Piazzolla**, siempre la ha visto con ojos medio -esto no lo escuché de él, lo estoy suponiendo-, pero en las composiciones nunca compuso una milonga en ese tipo de estilo. De hecho, siempre que compuso, llamémosle milongas, han sido lentas, han sido más cercanas a lo que es la milonga campera casi y siempre con un espíritu más trágico, más de patetismo. Cuando vos escuchás **Oblivion**, por ejemplo.

(Demuestra en la guitarra)

De hecho, bueno, él no hace ese bajo. Cuando la toco yo le hago el bajo campero.

Q: ¿Tenés escrito este arreglo?

No, pero lo puedo, lo puedo escribir y te lo mando. Él lo toca con el bajo en Do menor

(demuestra un bajo sin síncope en la última semicorchea del primer tiempo)

Entonces la milonga en el tango siempre ha ocupado el espacio del baile ligero, donde las letras generalmente han tenido que ver con cosas un poco más de “mirame cómo bailo” o “mirame, qué grande soy” Y cuando han sido milongas camperas han sido personas como **Edmundo Rivero** que a lo mejor ya era más de contar la historia, en el ámbito del **lunfardo**.

(Aparte de Piazzolla, también hay) Ejemplos como **Carlos Aguirre**, quien se ha dejado influenciar mucho por la **música brasileña**. En el buen sentido lo digo, porque adquirió mucho de lo que a la vez la música brasileña (incorporó) del **jazz**, en términos de cómo desarrollar las armonías. Cuando escuchas en Carlos Aguirre temas como la **Milonga gris**, que utiliza una introducción muy **modal**, ya armónicamente se va para lugares bien especiales.

El tema **Mar adentro** (Carlos Aguirre) también es una milonga muy especial. De hecho acá hay una chica que hizo una tesis sobre eso. **Los vínculos entre la milonga y el baião**

Entonces bueno, eso te decía del lado del tango, con Piazzola. También hay gente del folklore que la utiliza, caso este el de Moscardini.

Pero como te decía antes, a lo mejor tendríamos que buscar más nombres.

Q: ¿Y qué me recomendarías a mí como elementos para explorar, con el objetivo final de componer, pero no necesariamente para una instrumentación tradicional ni de modos tradicionales?

Yo te recomendaría explorar las diferentes situaciones que la milonga ha permitido. Te lo comentaba antes, pero mi recomendación es que compongas lo más posible en todos los diferentes estilos.

Algo que no te nombré antes es que la milonga en general tiene una forma, de la misma manera que la misma acompañaba las **décimas**. La milonga, entonces, por lo tanto, desarrolló una **forma**. Entonces propondría utilizar esa forma como limitante para poder componer. Componer lo más posible dentro de eso.

Q: ¿Y la forma la sabés?

Depende de cuál. Pero la forma más básica es de cuatro compases, **I V V I** y todo el desarrollo correspondiente. Pero después (está) **la forma** de la décima con la correspondiente bajada. Después la armamos bien porque no me quiero equivocar.

(Demuestra en la guitarra)

A veces vas del I al V con la bajada, y puede seguir bajando. Y a veces va al **IV grado**. A veces hay (un dominante secundario para el IV) y luego el V. Entonces es I V V I casi todo el tiempo pero con ese cierre.

Entonces a la vez que estás investigando, yo te diría ir componiendo porque la milonga es un estilo que nace de gente desde la necesidad hacer música. No tanto de gente que primero estudió y después... No. Nace de la necesidad de hacer música.

Entonces, para poder experimentar eso compondría desde la forma más básica, ya sea investigando en la guitarra a través de la milonga o investigando el **desarrollo melódico**, etcétera.

Acá viene otro punto en términos de **la melodía**. La milonga -y esto es ya quizás un concepto general- muchas veces **tiende a tener melodías bien largas, en contraste con notas muy “picaditas”**.

Contrastadas. Tenés la parte que viene de mucha nota y tenés la parte de la melodía más fraseada y la parte ya de nota bien larga. En la milonga ciudadana, por ejemplo, Nocturna. Cuando vos escuchás, tenés el chavón tocando:

(Demuestra en la guitarra fragmentos de **Nocturna** y **Milonga Sentimental**)

En milonga sentimental: Esa es la parte más campera, porque tiene muy claramente el IVVI.

Q: Pero, además ¿el tema tiene una parte en modo mayor y otra en modo menor?

Claro. Ahí, ves, sacamos una conclusión. Yo no te había comentado que la milonga ciudadana lleva formas que el tango había empezado a adquirir, que tenían 3 partes, ¿no? La parte A, parte B, y el “trío”.

Eso también es un punto interesante (respecto a la forma). Bueno, los temas tienen diferentes tonos y tienen diferentes tonalidades, mayor menor y una cuarta arriba. Van cambiando. En el caso, por ejemplo de **Milonga mis amores** es:

(demuestra en guitarra)

- A. menor,
- B. mayor,
- C. (Trío) menor.

Milongas como la **Milonga corralera**

- A. Do menor
- B. Do mayor
- c. Fa mayor

(Con las variaciones.)

En la milonga ciudadana entonces respetan la forma atípica de tangos de 3 partes. Otras, como **Nocturna** (Julián Plaza), tienen dos partes nomás.

Me queda colgado como un detalle de Piazzolla que te decía que siempre que siempre escribe milongas son lentas. Tiene una que es más como tanto milonga que es **Escualo**. Es casi una milonga, pero también un candombe también.

Después otras cosas ya experimentales, como **Milonga loca**. También usaba mucho la figura 332 pero de otra manera, y tampoco vas a decir que Libertango es una milonga, ¿entendés? Hay algo espiritual que no se condice. Aparte de tener un patrón que ya en verdad es un patrón que es único para libertango.

(demuestra)

Tiene algo de milonguero.

Igual, no pensaría que es una milonga, aparte que el nombre es **Libertango**. Podríamos decir que hay algo de milonguero. De hecho, **en los arreglos de tango siempre pueden entrar patrones milongueros** y van no van a sonar fuera de lugar nunca. Porque la milonga, por más que hoy en día, a lo mejor se la vea como algo, muy entre comillas, “más sencillo”, es anterior y es inspiradora de lo que luego se llama tango. No son estilos ni que se contraponen ni que se pelean. De hecho, probablemente estamos hablando de lo mismo.

Q: Una cosa que me quedó colgada la otra vez, es ¿Cuál es la bajada en Mi menor?

La menor, Mi menor con bajo en Sol, Si7 con bajo en Fa sostenido, Mi menor.

Q: ¿Y el bordoneo en el Si 7 es con la novena menor?

Sí. La novena bemol del acorde dominante, con bajo en Fa sostenido.

También hay un guitarrista clásico que hizo todo un libro de músicas latinoamericanas. Cada una composición diferente que compuso sobre cada estilo. Hay una que se llama **Milonga uruguaya**. **Jorge Cardoso, libro 24 piezas sudamericanas**

B. Video-call Interview with: Claudio Méndez (external expert, pianist, and composer from Argentina)

ENGLISH TRANSLATION²⁷³

Q: What is the milonga?

The milonga is a musical genre from the Rio de la Plata region, so to speak. It encompasses the province of Buenos Aires, Uruguay, the southern part of Santa Fe, La Pampa, part of Entre Ríos, in other words, this entire area, and perhaps even the southern part of Brazil.

It is a very important genre with **two main branches**, so to speak. Two major groups are: one, the **milonga campera o surera**, which is the **slower milonga**, more **rural**, and often used as a base for improvised singing (**payada**). Then there is the **faster milonga**, the **urban milonga**, **whose rhythmic base is the foundation of the older tango. The habanera-type base.**

(Sung) Tu Kirín Kun.

And this is what we call the **milonga ciudadana**.

Q: When you mention the older tango, would that be what some call tango milonga?

No. **We all call tango milonga** -not "some"- the following thing: Take a tango. You can create versions meant for listening and not dancing. That is what is called **tango canción**. **When the tango is meant for dancing, it is called tango milonga.**

There's another concept too, which is that **a place where tango is danced is also called milonga**, but it has **nothing to do with the milonga as a musical genre itself**. These are two different things, two things with the same name—the place where it's danced and the milonga genre. **Tango milonga is arranging the tango**. Because if I take, I don't know, I play:

(Plays on the piano the tango "El Choclo" with **tango canción** accompaniment)

If I play that, it's very different than if I play:

(Plays the same tango "El Choclo" with **tango milonga** accompaniment)

There, it's for dancing. The other one, I was playing it like a tango canción. The one who invented tango canción was Carlos Gardel because he was a songwriter, and he wanted people to sit and listen to him. So, he invented the thing of "look at me" instead of "look at how you move your legs," that's what he wanted.

Q: So, before tango canción, there was a genre called tango milonga.

Yes, there always has been and always will be tango milonga, and thanks to tango milonga, tango continues.

²⁷³ Revised translation from Spanish to English using OpenAI's GPT-3.5 language model. (Date of Translation: November 23, 2023)

Q: But then tango milonga is definitely older than tango canción.

Yes, I would say so. I'm not a musicologist, but I would say so, yes.

In other words, the primitive tango had that base:

(Demonstrates on the piano a milonga-type accompaniment)

Q: Do you have any idea about the historical development of the milonga?

Yes, from what I know, which I've studied more or less—I'm always speaking from a position as a musician, I'm not an ethnomusicologist or music history specialist, and I'm not a musicologist—I can say that there is a strong foundation from **a series of dances in Europe in the 19th century that were part of the paso doble, two-step group, which had this base:**

(Demonstrates on the piano)

The **paso doble**, also called **country dance** in England, moved to France, and in France, they asked, "What is this called?" An Englishman said country dance and the French heard **contradance**.

So, it became **contradanza** in Spain. From Spain, **it traveled to the last colony Spain had, which was Cuba**. It went back and forth with **zarzuela companies**, musicians, I don't know. There it started **to soak in the strong Afro influence** from the slaves still in Cuba, where there was a strong Afro presence.

(Demonstrates on the piano the contradanza)

To this (contradanza), they added:

(Demonstrates on the piano the same harmony with a modification of the bass in the habanera style)

That impulse, **that support, is definitely African**²⁷⁴.

This later generated a series of genres, such as the slower Guajira. Genres that were more for storytelling, "singing with words," became very popular.

Zarzuela companies would leave Spain, arrive in Cuba, and ask, "What music is in fashion? Let's make the lyrics of the songs we bring in this play with the music that is in fashion here, so it has a bigger impact, and then they did it with what was in fashion."

They hired musicians and continued their journey, **"descending" along the entire Atlantic coast, and the last port was Buenos Aires to return to Europe. They were "musically pollinating" all those ports, and you will find a lot of roots of music along the entire Atlantic coast that have to do with that habanera** thing because the contradanza ended up transforming into the habanera.

(Demonstrates on the piano)

This is the habanera from the opera Carmen (Bizet). The typical process was that **these habaneras became very famous as a musical style and formed the primitive tango, so to speak. Talking about the basic rhythm.**

²⁷⁴ He's referring to, instead of playing two quarter notes on the bass in a 2/4 bar, playing a dotted eighth note, followed by the last sixteenth note of the first beat and the first eighth note of the following beat.

The rural milonga, in particular, has a special condition, which is a certain handling of the melodic structure, giving it an aesthetic, or rather, stylistic character. Stylistic more than aesthetic. The stylistic aspect of the milonga is also a certain type of melody construction.

Q: And where does Andalusian tango fit in?

Andalusian tango is something else. All the "palos"... might be called tango, but **it has nothing to do with tango.**

There are some things, especially regarding what I was telling you about the melody. For example, there are things from flamenco. **Flamenco singing in the tango-like melody, just as there is in the melody of fado. Fado is another source; the Lisbon fado is another source of tango.** It predates tango and also had its influence on tango. Musical and poetic influence, especially melodic.

Zitarrosa says in his Milonga Madre: "Your flamenco carnation."

You see? That "aroma" of that flower, which is flamenco, is also in the melody of the milonga. How it "blooms," how it phrases, syncopated. In the milonga, which the tango later adopts in its phrasing.

So, when you have four eighth notes in a tango:

(hums four eighth notes in a 2/4 meter) ta ta ta ta

In reality, it is:

(hums a triplet of quarter notes in a 2/4 meter made up of two quarter notes followed by two eighth-notes of the triplet) Ta ta ta ta Ta ta...

Meaning the four eighth notes transform into a quarter-note triplet, and the last two eighth notes are two eighth-notes of the triplet. It can also be made more "rhythmic" with an eighth note, quarter-note, and two sixteenth-notes.

(hums)

And then, I go back to "El Choclo":

(Illustrates on the piano slowly, two options for phrasing the melody of the tango "El Choclo")

That transformation is also in the milonga. And then there's another thing in the melody that has to do with certain intervals. **There is an interval that is the quintessential campera interval, which is the sixth.**

We have:

(demonstrates on the piano a typical accompaniment of milonga campera in a minor key)

And that is also in the melody. In other words, that type of construction.

(Improvises a melody on the piano)

Q: What was that piece that I didn't recognize? In case I need to transcribe it or something.

I was improvising it, so if you want, transcribe it and register it under your name.

You'll find that a lot, and also a certain thing in, for example, **the use of the semitone, when we are in a minor key, from the fifth to the sixth note (of the scale).**

(Demonstrates on the piano)

So, it's also working on that interval, and **that is transposed throughout the entire melody.**

(Canta: Porque no engraso los ejes/ me llaman abandonao/ Si a mí me gusta que suenen... **"Los ejes de mi carreta"** by **Atahualpa Yupanqui**)

It starts in that range of the fifth and sixth of the scale. It's also typical to go down until it closes on the tonic. Regarding the lyrics, you will see that generally milongas are written in **Décimas**. The construction of the lyrics is in **décimas, octosyllabic verses**.

It's an entire structure where the last two verses are like a sentence summarizing everything said before.

Like "Well, here, I tell you this." I tell you a whole thing:

(Recites:

Yo nací en un conventillo/ de la calle Olavarría,
y me acunó la armonía/ de un concierto de cuchillos./
Viejos patios de ladrillos/ donde quedaron grabadas/
sensacionales payadas/ y, al final del contrapunto,/
amasijaban a un punto/ p'amenizar la velada.

"El conventillo" Lyrics: Arturo De La Torre / Fernando Rolón)

That is a **milonga ciudadana** in this case.

(Recites:

Si a mí me gusta que suenen,/ ¿Pa' qué los voy a engrasar?

"Los ejes de mi carreta" de Atahualpa Yupanqui)

So, **it always ends with a sentence that is also very typical of the improvised song (payada) because it's giving the other a cue: "Well, I tell you this, now what do you say?"**

In the milonga, this is very present, and later, you'll find it in the tango. When the tango ends, the last four measures, we say these measures slow down, it's not a rallentando, but the tempo drops. I don't know, two points, three points. And it becomes heavier.

And the tango ends with that. It also has that sentencing part in general, especially the older tango.

These are centrally the things. **I think it's very important to think about stylistics also from the point of view of melody.** We are very influenced by Anglo music. They have "drilled into our heads" and continue to do so. In other words, there has been a very large penetration, for many years.

If you make a milonga rhythmic base with a melody that does not contain the style then nothing, nothing happens, meaning that substance does not appear.

We were just talking before starting this meeting about the bandoneonist **Daniel Binelli**, who was Pugliese's first bandoneonist for fourteen years.

Pugliese sometimes asked (his musicians) to make the arrangements, so he would bring the arrangement, and **Pugliese** would say: "Well, but here he is putting in a jazz chord. Look, this melody is not a melodía *criolla*." So, he cared a lot about the stylistic aspect. He was very obsessive about that, and that's how Pugliese sounds: perfectly stylistically tango.

Q: Speaking of composing. What compositions would you recommend me to listen to?

En milonga campera. To the great figure that is **Atahualpa**. Recently, I mentioned "**Los ejes de mi carreta**," the "**Milonga del peón de campo**," I don't know if you know.

Q: Now, I was with "La milonga perdida," listening and learning.

"La milonga perdida," "El payador perseguido."

And they have different accompaniments. **He sometimes uses a more habanera-type accompaniment. He combines. Then he frees up many things.**

It's also good to listen to **Larralde**, to **Omar Moreno Palacios**. Some are escaping me now. I'll tell you later.

Q: Zitarrosa, whom we also mentioned.

Zitarrosa. But there are some others.

Atilio Reinoso. A great researcher of the music of the **Buenos Aires folklore**, let's say **southern folklore**. He even discovered tunings used by country folks that were not the traditional tuning. I can connect you with a friend who studied with him.

Q: What I'm proposing with the project, which is organized in cycles, is first to investigate the rural, try to understand it, and try to compose something or several things taking elements from there. And then, surely, the next cycle will likely address what the city milonga, which I also read somewhere is called milonga candombe.

Exactly, yes. Another great artist, whom I mentioned in some other conversation, is **Suma Paz**. So, we talk about women who have worked in milonga and music from the province of Buenos Aires. She is the most important thing to me, apart from being a wonderful person. Very knowledgeable about the issue and a **great disciple of Atahualpa**.

I went a little off track. What you were saying about the **milonga candombe**: **Sebastián Piana** is the one who "**rescues**" the **primitive tango at one point. These songs of Afro-descendants** here in Buenos Aires were very hidden, right?

On the one hand, they used them as "cannon fodder" in the War of Independence, in the civil wars, in the War of Paraguay... So, the population was greatly reduced. Also, when Yellow Fever arrived in Buenos

Aires, all the "well-to-do" families who lived in **San Telmo** left for the north of the city and left the houses where the tenements of **Afro-descendant** people were set up. They also mixed.

Those who could reach higher social situations remained in the community - who maintained African customs but "indoors." Among themselves, they call each other "black sir" and "black buddy," which are more humble people.

An example of these **Afro-descendants**, a very clear one, is **Salgán**.

Also, someone who was Gardel's guitarist and composer, for example, of **"Mi Viejo esmoquin."** **Barbieri**. There is still a showgirl who is his descendant, **Carmen Barbieri**, and there was a comedian, **Negro Barbieri**. I mention it like this because that's how he presented himself.

There is a line in that. **Sebastián Piana** then takes up that idea and puts milonga back in fashion, creating several milongas, even with a poet, **with Benarós**.

Q: So, it's something that is taken up again, that was somewhere and that had been in the genesis of tango in some way.

Yes. **In fact, that rhythmic base (referring to milonga) continued to be used at times.** What happened is that there was a turning point in tango. **Tango was a musical "byproduct"** in the late **19th century and early 20th century**. It was something that was **even prohibited**. It began to lose relevance. It was a thing of the humblest classes. The higher classes did not dance to that music, or they danced it in the fourth-rate cabarets, you know, with the boys when they went to vent their amorous desires with working women.

There was a **historical moment between the 1910s and the 1920s** here in **Argentina**, where there was a great influence of **the left, represented by the Socialist Party** at that time and also by the **anarchists**. **Poets started to talk about the sufferings of the working class**, the working class. In a way, they sought to give it a subjective corpus, so that there would be a class thought that told the misfortunes and lives of these people. **Not as a protest song** but as: "Well, I live like this, this is my life."

So, for example, tango was a happy thing, like **cumbia villera**, a coarse thing. Even kind of a bad taste.

For example:

(Sings: No me tires con la tapa de la olla / porque se abolla, porque se abolla / Si se abolla, yo te abollo/ Si se raja, yo te rajo/ de un trompazo en la pared. **"La tapa de la olla"**)

That was a primitive tango lyric, with a habanera base. That's to say, for a quite innocent tango because there are others with lyrics that "I leave to your imagination." In contrast, these poets took that music and started throwing in other things. For example, the tango **"Mi noche triste."** Gardel hears it and says, "This is what I want, a tango like this is what I want to sing."

Gardel was a national singer and sang songs. He didn't sing tango, he sang folklore. But he wanted something like this, I don't know what the tango was originally called. He changed the title to "Mi noche triste." There was some critic who said, "But how can they make a tango that talks about a sad thing? It's ridiculous."

The song was "a hit." So, a very important thing happened: the other tango, the happy one, was fast. The tempo of the tango dropped, and the syncopated accentuation (of the milonga) of that dotted eighth note followed by a sixteenth note in 2/4 time was lost.

It continued to be written in 2/4, the famous "two by four," but marked in four, with the caveat that, as it is a slowed-down 2/4, there are **two accents instead of one: an accent on the first beat and an accent on the third**. When we do the **marcato**:

(Hums: Ran tan tán tan, Ran ta ríra raira)

And it becomes a little slower but danceable. We are talking about a tempo of 110, 120 the quarter note, which is the dance time of the tango. So, it begins to have another dynamic, sonority. The first orchestras start, the sextet is formed with two violins, a bandoneon, a piano, and double bass or violin, two bandoneons, etc. In other words, the first orchestras are formed. And the great composers start composing for these structures, with a singer and all.

Q: Contemporary composers who work on milonga campera, or who have one composed, that I can listen to?

I listen a lot to **Ramiro Gallo**. There are many, I also really like **Julián Peralta**. **Javier González**, a more current tango composer.

Q: And do they work the campera style?

Specifically, that's tango. For composers who specifically compose milonga campera, I would have to start researching. But surely there are, for sure.

As I said, I'm not a specialist, and I'm not a great searcher either. Things "appear" to me, they come to me, but I'm not actively looking. I know what I have studied and what I have learned, but I would have to see who is doing what. The ones I mentioned compose tango, and they surely have some milonga too.

Q: Claudio Méndez: musician, composer, arranger, teacher, and more. What is your process when you sit down to compose something that you might call a "Chromed Milonga"? What is the work, regarding influences, style, getting closer or moving away?

Particularly, the piece you mentioned is not one of my compositions but that of my partner **Daniel Gómez**, with whom I have the guitar and piano duo. This project, specifically the album **"Milonga Cromada," is a fusion project**. It's on the "edge" of the style, very outside the style.

We knew when we were doing it that it was more of a **fusion of jazz with tango or Latin jazz with tango** than pure tango.

I have worked a lot as a composer on fusion with rock and some aspects of contemporary music, especially when I started in my youth with the group Nuevos Aires.

Also with what I am doing now with my sextet, so you will find tangos and milongas but "tinged" with other elements.

Q: I wanted to ask you about "Milongueando de mal modo."

This piece is called that because, you know, there's one of the old modes, the seventh mode is the Locrian mode. The Locrian mode is never used for composing because it is:

(demonstrates on the piano)

Rubbish. So, I started playing with that. And I created a bass (underneath).

(demonstrates on the piano, a milonga base with a melody with elements of city milonga)

I created a milonga ciudadana based on that mode. That's why I called it "Milongueando de mal modo."

Q: What would make it city-like, for example, in this case?

The **rhythmic** base and I also took **very melodic turns typical of milonga**. At some point, I also go to the minor mode.

Q: And the harmonic aspect? Is there a difference between rural milonga and city milonga in terms of harmony, and the structure of compositions?

In **milonga campera**, there's a lot about the **tonic and dominant in the minor mode**. Most are in the minor mode, but **there's also the major mode**. When it's in the major mode, often there is, for example, especially in the final part, some **modal interchange**, for example, the lowered third. Let's say you're in A major.

(demonstrates on the guitar a progression, **A, E7, E7, A, E7, C, E7, A**)

This type of harmonic progression appears a lot. Sometimes also the **lowered second, the Neapolitan**. But this appears more in tango because there is a lot of Italian influence.

In **milonga ciudadana**, harmonically, you will find something that also happens in tango, which is, for example, **the first section in the minor mode and the second in the parallel major mode**. Like "Milonga sentimental," for example.

The first part of:

(sung: "milonga pa' recordarte..." -en modo mayor- "Varón, pa' quererte mucho, varón..." -en modo menor-)

Q: So, there is probably another characteristic of the style.

The latter is typical of tango. **Milonga ciudadana** is generally in a single tonality, either minor or major.

Q: If you had to recommend to me - now, as an uncle - how to process all this musical analysis. What could you recommend as a process to start composing things based on the elements that I am deciphering?

There, I would say that you play and sing milongas, and listen to many old milongas. **Alberto Merlo** was another name I could recommend. Also, **see how the melody is associated with the poem**.

How is it underlined? How is it said, how is it phrased? Look for phrasing, the stylistic of phrasing. Stylistics in any style are difficult and the most important thing. In other words, it has to "sound."

It happened to me, for example, that I can play jazz. I mean, I know by heart a lot of standards. And I've been, for example, in England or the United States playing, and sometimes we're with other musicians, and they say, "Oh, let's play a standard." Well, I start playing, and then they say, "How nice because when you play, it sounds like tango," and I say, "But if I'm playing jazz!"

It sounds like that to them because, of course, I have it so ingrained that it's the style that comes out, I mean, even if I think I'm grooving, playing with swing and all, it doesn't sound like jazz.

Q: You're playing with another swing.

Because I have mine that comes from elsewhere. The accent appears.

Returning to yours, the thing is to "immerse yourself" in the material and play a lot until you identify it as a sound. But from the intimate, from the internal.

Q: And not intellectual.

Exactly. In other words, it has to emerge after this along with the poetics you put into it. Even if you're talking about a microwave, it doesn't matter.

Musicality has to do with that stylistic. And well, **I would work a lot on playing by ear.** And play the milongas you like. Get into that universe. And continue with your discussions with other people who surely know more than I do and can inform you well.

ORIGINAL - Claudio Méndez

Q: ¿Qué es la milonga?

La milonga es una **especie musical** de la zona de del Río de la Plata, digamos. Porque abarca la provincia de Buenos Aires, Uruguay, el sur de Santa Fe, La Pampa, parte de Entre Ríos, o sea, toda esta zona, y hasta no sé si también el sur de Brasil.

Es una especie muy importante que tiene dos vertientes, digamos. Dos grandes grupos que son: uno, el de la **milonga campera o surera**, que es la **milonga más lenta**, más del campo que se usa mucho como base para la payada, y después está la **milonga más rápida**, la **milonga de ciudad**, cuya base rítmica es la base del tango más antiguo. La base tipo **habanera**.

(*Tarareado*) Tu Kirin Kun.

Y es la que llamamos **milonga ciudadana** o **milonga de la ciudad**.

Q: Cuando decís lo del tango más antiguo, ¿sería lo que algunos llaman tango milonga?

No. Todos llamamos **tango milonga** -no "algunos"- a, por ejemplo: vos tomás un tango y podés hacer versiones para ser escuchadas y no bailadas. Eso es lo que se llama **tango canción**. Cuando el tango es para ser bailado, se le dice **tango milonga**.

Hay otro concepto también que es que se le dice **milonga** al lugar donde se baila pero no tiene nada que ver con la milonga como especie en sí, son dos cosas distintas, son dos cosas que tienen el mismo nombre. El lugar donde se baila y la especie **milonga**.

Tango milonga es hacer el arreglo del **tango**. Porque si yo agarro que se yo, toco:

*(toca en el piano el tango "El choclo" con acompañamiento de **tango canción**)*

Si toco eso es muy distinto que si yo toco:

*(toca el mismo tango "El choclo" con acompañamiento de **tango milonga**)*

Ahí está para bailar. Lo otro lo estaba tocando como **tango canción**. El que inventó el **tango canción** fue Carlos Gardel, porque él era un cancionista, y quería que la gente se sentara y lo escuche. Entonces él inventó la cosa de "mírenme" en vez de "mírense cómo mueven las patas", o sea él quería eso.

Q: O sea que antes del tango canción había una especie que era el tango milonga.

Sí, siempre hubo y siempre habrá el **tango milonga** y gracias al tango milonga, el tango sigue.

Q: Pero entonces el tango milonga es anterior al tango canción definitivamente.

Sí, yo diría que sí. No soy un musicólogo, pero diría que sí, o sea.

Sí, tiene mucho sentido.

O sea, el tango primitivo tenía esa base:

(demuestra en el piano un acompañamiento tipo milonga)

Q: ¿Y tenés alguna idea del desarrollo histórico de la milonga?

Sí, o sea por lo que yo sé, que he estudiado más o menos, -siempre te estoy hablando desde una posición como músico, o sea, yo no soy un especialista en etnomusicología ni en historia de la música, no soy un musicólogo-, puedo decir que hay una base bastante potente de lo que es una serie de danzas que había en **Europa** en el **siglo XIX** que eran del grupo del **paso doble** del **two step**, que tenían esta base:

(demuestra en el piano)

Al **paso doble**, también en **Inglaterra**, le decían **country dance**, danza del campo. Pasó a **Francia** y en **Francia**, dijeron, ¿y cómo se llama esto? Y un inglés dijo, **country dance** y el francés escuchó **contradance**. Y pasó como **contradanza**, así pasó a **España**, como **contradanza**.

De **España** empezó a viajar a la última colonia que le quedaba a **España**, que era **Cuba**. Iba y venía con las compañías de **zarzuela**, con los músicos, qué sé yo. Ahí se empezó a empapar de la cosa **afro** que había muy fuerte de los esclavos que había todavía en Cuba y hay una **fuerte presencia afro** en **Cuba**.

*(demuestra en el piano la **contradanza**)*

A esto (la **contradanza**) le agregan:

*(demuestra en el piano la misma armonía con la modificación del bajo al estilo **habanera**)*

Ese impulso, ese apoyo, es **africano** definitivamente.

Eso después fue generando toda una serie de especies, como por ejemplo la **Guajira más lenta**. Especies que eran más para decir, para "**cantar diciendo**", que se hicieron muy populares.

Las compañías de **zarzuela** salían de **España**, llegaban a **Cuba** y decían ¿qué música está de moda? A ver, hagamos las letras de las canciones que llevamos en esta obra teatral con la música que está de moda acá, que va "a pegar" y entonces lo hacían con lo que estaba de moda.

Ahí contrataban a los músicos y seguían viaje, iban "bajando" por toda la costa del Atlántico y el último puerto era **Buenos Aires** para volver a **Europa**. Iban como "polinizando musicalmente" todos esos puertos y vos vas a encontrar un montón de raíces de músicas en toda la **costa atlántica** que tienen que ver con esa cosa de la **habanera**, porque la **contradanza** se terminó transformando en **habanera**.

(demuestra en el piano)

Esta es la **habanera** de la **ópera Carmen (Bizet)**. El típico proceso fue que estas **habaneras** se hicieron muy famosas como estilo musical y formaron el **tango** primitivo, digamos. Hablando del ritmo básico.

La **milonga campera**, particularmente, tiene una condición especial que es cierto manejo de la **estructura melódica**, que es lo que le da el carácter estético, o **estilístico**. Estilístico más que estético. **Lo estilístico de la milonga es también cierto tipo de construcción de la melodía**.

Q: ¿Y el tango andaluz dónde entra?

El Tango andaluz es otra cosa. Todos los "palos"... se llamará tango, pero no tiene que ver con el tango.

Sí hay cosas, sobre todo respecto a lo que yo te decía de la **melodía**. Por ejemplo, hay cosas del **flamenco**. El **cante flamenco en la melodía tanguera**, así como lo hay en la melodía del **fado**. El **fado** es otra fuente, el **fado de Lisboa es otra fuente del tango**.

Es previo al tango y también tuvo su influencia en el tango. Influencia **musical y poética**, sobre todo **melódica**.

Dice **Zitarrosa** en su **Milonga Madre**: "*tu clavelina flamenca*"

¿Ves? Ese "aroma" de esa flor que es el **flamenco**, que está también en la **melodía de la milonga**. Cómo se "florece", cómo se frasea, **atresillado**. En la **milonga**, que también **después lo toma el tango** en el fraseo.

O sea, cuando vos tenés cuatro corcheas en un **tango**:

(tararea cuatro corcheas en compás de 2/4) ta ta ta ta

En verdad es:

(tararea un tresillo de negras en compás de 2/4 hecho de dos negras seguidas de dos corcheas de tresillo) Ta ta ta ta Ta ta...

O sea **las cuatro corcheas se transforman en un tresillo de negras y las últimas dos negras son dos corcheas de tresillo**. También se puede hacer más "rítmico" y hacer **corchea, negra, dos semicorcheas**.

(tararea)

Y entonces, vuelvo a "El choclo":

(Ejemplifica en el piano lentamente, dos opciones de fraseo de la melodía del tango "El choclo")

Esa transformación también está en la **milonga**. Y después hay otra cosa en la **melodía** que tiene que ver con ciertos intervalos. **Hay un intervalo que es el intervalo campero por excelencia, que es la sexta.**

Nosotros tenemos:

(demuestra en el piano un acompañamiento típico de milonga campera en modo menor)

Y eso también está en la melodía. O sea, ese tipo de construcción.

(improvisa una melodía en el piano)

Q: ¿Cuál fue ese tema, que no lo reconocí? Por si lo tengo que transcribir o algo.

Lo estaba improvisando, así que, si querés, transcribilo y registralo a tu nombre.

Vas a encontrar en muchísimas eso y también una cierta cosa en, por ejemplo, **el juego del semitono**, cuando estamos **en modo menor, de la quinta a la sexta nota** (de la escala).

(Demuestra en el piano)

O sea que está trabajando también sobre ese intervalo y eso se va como trasponiendo a lo largo de toda la melodía.

(Canta: Porque no engraso los ejes/ me llaman abandonao/ Si a mí me gusta que suenen... "Los ejes de mi carreta" de Atahualpa Yupanqui)

Arranca en esa zona de la quinta y sexta de la escala. Es **típico también ir bajando hasta que cierra en tónica.**

Respecto a la letra, vas a ver que generalmente las milongas son en Décimas. La construcción de la letra es en décimas, de versos octosílabos. Es toda una estructura donde **los dos últimos versos son como una sentencia de todo lo que se viene diciendo antes.**

Como "bueno acá, te digo esto". Te digo toda una cosa:

(Recita:

Yo nací en un conventillo/ de la calle Olavarría,/ y me acunó la armonía/ de un concierto de cuchillos./ Viejos patios de ladrillos/ donde quedaron grabadas/ sensacionales payadas/ y, al final del contrapunto,/ amasijaban a un punto/ p'amenizar la velada.

***"El conventillo"** Letra: Arturo De La Torre / Fernando Rolón)*

Esa es una milonga ciudadana en ese caso.

Recita:

*Si a mí me gusta que suenen,/ ¿Pa' qué los voy a engrasar?
"Los ejes de mi carreta" de Atahualpa Yupanqui*

O sea, siempre **cierra con una sentencia** que es a la vez muy típico de la **payada** porque le está dando el pie al otro: "Bueno, yo te digo esto, ahora ¿vos que me decís?"

En la **milonga** eso está muy presente y después lo vas a encontrar en el **tango**. Cuando el **tango** termina, los últimos cuatro compases, nosotros decimos estos compases **tirando para atrás**, o sea no es un *rallentando*, sino que **baja el tempo**. No sé, dos puntos, tres puntos. Y se hace más pesado.

Y cierra el tango con eso. También tiene esa parte sentenciosa en general, sobre todo el tango más antiguo.

Estas son centralmente las cosas. Me parece que **es muy importante pensar en la estilística también desde el punto de vista de la melodía**. Nosotros estamos muy influenciados por la música anglo. Nos han "taladrado la cabeza" y nos siguen taladrando la cabeza. O sea, hay una penetración muy grande, desde hace muchos años.

Vos por ahí hacés una base rítmica de milonga con una melodía que no contiene el estilo y nada, no pasa nada, o sea no aparece esa sustancia.

Justamente hablábamos antes de empezar esta reunión del bandoneonista **Daniel Binelli**, que fue durante catorce años el primer bandoneón de **Pugliese**.

Pugliese a veces les pedía (a sus músicos) que ellos hicieran los arreglos, entonces él le llevaba el arreglo y Pugliese decía: "Bueno, pero acá me está metiendo un acorde que es del jazz. Fíjate, esta melodía no es una melodía criolla". O sea cuidaba mucho la cosa estilística. Era muy obsesivo con eso y así suena, Pugliese: perfectamente estilísticamente tango.

Q: Hablando de componer. ¿Qué composiciones me recomendarías escuchar?

En milonga campera. Al prócer que es **Atahualpa**. Recientemente mencioné "**Los ejes de mi carreta**", la "**Milonga del peón de campo**", no sé si conocés.

Q: Ahora estaba con la "La milonga perdida", escuchando y aprendiendo.

"**La milonga perdida**", "**El payador perseguido**".

Y tienen **distintos acompañamientos**. Él a veces usa un acompañamiento más de tipo **habanera**. Va combinando. Después libera muchas cosas.

También está bueno escuchar a **Larralde**, a **Omar Moreno Palacios**. Se me escapan ahora. Después, en todo caso, te lo digo.

Q: Zitarrosa, que lo mencionamos también.

Zitarrosa. Pero hay algunos más.

Atilio Reinoso. Un gran investigador de la música del **folklore bonaerense**, digamos del **folklore surero**. Él inclusive **descubrió afinaciones** que usaban los paisanos que no eran la afinación tradicional. Te puedo conectar con un amigo que estudió con él.

Q: Yo lo que estoy planteando con el proyecto, que se organiza por ciclos, es primero indagar en la surera, tratar de entenderla, tratar de componer algo o varias cosas tomando elementos de ahí.

Y luego el siguiente ciclo seguramente sea encarar lo que es la milonga ciudadana, que leí también por ahí que la llaman milonga candombe.

Claro, sí. Hay otra gran cultora, que yo te la mencioné en alguna otra charla, que es **Suma Paz**. Para que hablemos de las mujeres también que han hecho trabajo en milonga y música de la provincia de Buenos Aires. Ella es como la más importante para mí, aparte de una maravillosa persona. Conocedora como pocas de la cuestión y gran discípula de Atahualpa.

Me fui un poco. Lo que estabas diciendo de la **milonga candombe**. **Sebastián Piana** es el que "rescata" en un momento el **tango primitivo**. Estos cantares de los **afrodescendientes** acá en **Buenos Aires** quedaron muy ocultos, ¿no?

Por un lado, los usaron de "carne de cañón" en la guerra de la independencia, en las guerras civiles, en la guerra de Paraguay... Con lo cual se menguó mucho la población. También cuando llega la Peste Amarilla a Buenos Aires, se fueron todas las familias "acomodadas" que vivían en **San Telmo**, al norte de la ciudad y les dejaron las casas donde se armaron los conventillos de la gente **afrodescendiente**. También se fueron mestizando.

Quedaron en la comunidad los que pudieron llegar a situaciones sociales más altas -que mantuvieron las costumbres africanas, pero "puertas adentro". Entre ellos se llaman de "negros usted" y de "negros che", que son personas más humildes.

Un ejemplo de estos afrodescendientes, uno muy claro, es **Salgán**. También fue guitarrista de Gardel y compositor, por ejemplo, de "**Mi viejo esmoquin**". **Barbieri**. Que todavía hay una vedette que es descendiente de él, **Carmen Barbieri**, y hubo un cómico, el **Negro Barbieri**. Lo menciono así porque así se presentaba él.

Hay una línea en eso. Sebastián Piana entonces retoma esa idea y la vuelve a poner como de moda a la **milonga**, crea varias **milongas**, inclusive con un poeta, con **Benarós**.

Q: Entonces es algo que se retoma, que estaba en algún lado y que había estado en la génesis del tango, de alguna manera.

Sí. De hecho, se seguía usando esa base rítmica (refiriéndose a la **milonga**), por momentos. Lo que pasa es que hubo un punto de inflexión en el tango. El tango era un "detrimento" musical a fines del siglo XIX, principios del siglo XX. Era una cosa que inclusive estuvo prohibida. Empezó a perder vigencia. Era una cosa de las clases más humildes. Las clases más altas no bailaban esa música, o la bailaban en los cabarutes, viste, de cuarta. Los muchachos cuando iban a descargar sus ansias amorosas con las mujeres trabajadoras sexuales.

Hubo un momento histórico entre la **década de '10 y de la década del '20** acá en Argentina, en el que se dio una gran influencia de la izquierda, representada por el **Partido Socialista** en ese momento y también por los **anarquistas**. Los poetas pasan a hablar de los sufrimientos de la clase trabajadora, de la **clase trabajadora**. De algún modo, buscan darle un corpus subjetivo, o sea que hubiera un pensamiento de clase, que contara las desventuras y las vidas de esa gente. No como canción de protesta, sino como bueno, "yo vivo así, esta es mi vida".

Así, por ejemplo, el **tango** era una cosa alegre, como la **cumbia villera**, una cosa chabacana. Hasta medio de mal gusto. Por ejemplo:

(Cantado: No me tires con la tapa de la olla / porque se abolla, porque se abolla / Si se abolla, yo te abollo/ Si se raja, yo te rajo/ de un trompazo en la pared)
"La tapa de la olla"

Así era una letra de tango primitivo, con base de **habanera**. Ese para decir un tango bastante inocente, porque hay otros que tiene una letra que "te la encargo". En cambio, estos poetas toman esa música y empiezan a tirar otras cosas. Por ejemplo, el tango "**Mi noche triste**". Gardel lo escucha y dice "esto es lo que yo quiero, un tango así es lo que quiero cantar"

Gardel era un cantor nacional, cantaba **canciones**. No cantaba **tango**, cantaba **folklore**. Pero él quería algo así entonces, no sé cómo se llamaba el tango originalmente. él le cambió el título por "**Mi noche triste**". Hubo algún crítico, que dijo: "Pero ¿cómo van a hacer un tango que hable de una cosa triste? Es ridículo".

La canción fue "un boom". Entonces pasó una cosa muy importante: el otro tango, el alegre, era rapidito. Bajó el tempo del tango, se perdió la acentuación (de la milonga) medio sincopada de esa **corchea con puntillo seguida de semicorchea en compás de 2/4**.

Se siguió escribiendo en 2/4, el famoso "dos por cuatro" pero marcando en cuatro, con la salvedad de que, como es un 2/4 alentado, hay **dos acentos** en vez de uno: **un acento en el primer tiempo y un acento en el tercero**. Cuando hacemos el **marcato**:

(Tarareado: Ran tan tán tan, Ran ta ríra raira)

Y se vuelve un poco más lento, peroailable. Estamos hablando de un tempo de 110 120 la negra que es el tiempo de baile del tango. Entonces empieza a tener otra dinámica, la sonoridad. Empiezan las primeras orquestas, ya se arma el sexteto con dos violines, bandoneón, piano y el contrabajo o violín, dos bandoneones, etc. O sea, se arman las primeras orquestas. Y empiezan los grandes compositores a componer para esas estructuras, con cantor con toda la cosa.

Q: ¿Compositores contemporáneos que trabajen la milonga campera, o que tengan alguna compuesta, que pueda yo escuchar?

Yo escucho mucho a Ramiro Gallo. Hay muchos, a mí me gusta mucho también Julián Peralta. Javier González, como compositor de **tango** más actual.

Q: ¿Y trabajan la campera?

Específicamente, eso es tango. Compositores que compongan específicamente milonga campera me tendría que poner a investigar. Pero seguramente hay, seguro que hay.

Te decía, no soy un especialista y tampoco un gran buscador. Me "aparecen" las cosas, me llegan, pero no ando buscando. Sé de lo que he estudiado y lo que he aprendido, pero me tendría que poner a ver quién anda haciendo cosas. Los que yo te mencioné componen tango y seguramente alguna milonga tienen.

Q: Claudio Méndez: músico, compositor y arreglador, docente y demás. ¿Cómo es tu proceso, cuando te sentás a componer algo que podés llegar a llamar "Milonga cromada"? ¿Cuál es el trabajo, respecto a las influencias, al estilo, acercarse o alejarse?

Particularmente, el tema que vos mencionaste no es una composición mía, sino de mi socio **Daniel Gómez**, con el cual tenemos el dúo de guitarra y piano. Ese proyecto, particularmente el disco **Milonga cromada**, es un proyecto de fusión. Está en el "borde" del estilo, muy salido del estilo.

Nosotros sabíamos cuando lo hacíamos, que era una cosa más tipo fusión del **jazz con tango** o el **jazz latino con tango**, que **tango**.

Que es algo que yo he trabajado como compositor, muchísimo **también la fusión con el rock**, y con algunas cuestiones de la música llamada **contemporánea**. Sobre todo, cuando arranqué en mi juventud con el grupo **Nuevos Aires**.

Y también con lo que estoy haciendo ahora con mi sexteto, o sea, vas a encontrar cosas tangueras y de la milonga, pero "matizado" con otras cosas.

Q: Te quería preguntar por, justamente, "Milongueando de mal modo"

Ese tema se llama así porque viste que hay uno de los modos antiguos, el séptimo modo es el **modo Locrio**. El modo locrio nadie lo usa para componer porque es:

(demuestra en el piano)

Una porquería. Entonces me puse a jugar con eso. Y armé una base (bajo).

(demuestra en el piano, una base de milonga con una melodía con elementos de la milonga ciudadana)

Armé una milonga ciudadana basada en ese modo. Por eso le puse **"Milongueando de mal modo"**.

Q: ¿Que la haría ciudadana, por ejemplo, en este caso?

La base rítmica y también **tomé giros melódicos** muy de milonga. En algún momento me voy al modo menor también.

Q: ¿Y la cuestión armónica? ¿Hay un diferencial entre la milonga campera y la milonga ciudadana en la cuestión armónica, la cuestión de la estructura de las composiciones?

En la milonga campera ahí mucho la cosa de **tónica y dominante en modo menor**. La mayoría son en **modo menor pero también hay modo mayor**. Cuando es **en modo mayor**, muchas veces hay, por ejemplo, sobre todo en la parte final, aparece algún **intercambio modal**, por ejemplo, el **tercero descendido**. Supongamos que estás en La mayor.

(demuestra en la guitarra una progresión, A, E7, E7, A, E7, Do, E7, A)

Ese tipo de proyección armónica aparece mucho. A veces también el **segundo descendido**, el **Napolitano**. Pero este aparece más en el tango porque **hay mucha influencia italiana**.

En la **milonga ciudadana**, armónicamente vas a encontrar algo que también pasa en el **tango** que es, por ejemplo, la **sección primera** en **modo menor** y la **segunda** en el **modo paralelo mayor**. Como la **"Milonga sentimental"**, por ejemplo.

La primera parte de:

(cantado: "milonga pa' recordarte..." -en modo mayor- "Varón, pa' quererte mucho, varón..." -en modo menor-)

Q: O sea que hay probablemente ahí otra característica del estilo.

Esto último es típico del tango. La milonga campera está generalmente en una sola tonalidad, o sea menor o mayor.

Q: Si me tuvieras que recomendar a mí -ahora ya como tío-, cómo hacer para procesar todo este análisis musical. ¿Qué me podrías recomendar como un proceso para empezar a componer cosas partiendo de los elementos que voy descifrando?

Ahí, yo te diría que toques y cantes milongas, que escuches muchas milongas antiguas. **Alberto Merlo** era otro nombre para recomendarte. También ver **cómo está asociado lo melódico al poema**.

¿Cómo está subrayando? ¿Como está dicho, cómo está fraseado? Buscar el fraseo, **la estilística del fraseo. La estilística en cualquier estilo es difícil y es lo más importante**. O sea, que "suene".

A mí me ha pasado por ejemplo que yo puedo tocar jazz. O sea, me sé de memoria un montón de estándares. Y me ha pasado de estar, por ejemplo, en Inglaterra o Estados Unidos tocando y a veces estamos con otros músicos y me dicen "Ay, toquemos tal estándar". Bueno, yo me pongo a tocar y después me dicen "Qué lindo, porque cuando vos tocas, suena a tango", y yo digo "pero si estoy tocando jazz". A ellos les suena porque, claro, yo lo tengo tan metido que es el estilo que me sale, o sea, aunque yo piense que estoy *grooveando*, tocando con swing y todo, no suena jazz.

Q: Estás tocando con otro swing.

Porque tengo el mío que viene de otro lado. Me aparece el acento.

Volviendo a lo tuyo, **el asunto es "empaparse" del material y tocar bastante hasta que eso vos lo identifiques como una sonoridad. Pero desde lo entrañable**, de lo interno.

Q: Y no intelectual.

Exacto. O sea, tiene que surgir después de esta manera junto con la poética que le pongas. Aunque estés hablando de un horno microondas, no importa.

La musicalidad tiene que ver con esa estilística. Y bueno, yo trabajaría mucho en **sacar de oído**. Y **tocar las milongas que te gusten**. Ir metiéndote en ese universo. Y **seguir con tus charlas con otras personas** que seguramente sepan más que yo y te puedan informar bien.

C. Video-call Interview with: Pablo Méndez (external expert, percussionist, and bassist from Argentina)

ENGLISH TRANSLATION²⁷⁵

Q: How is the milonga played on percussion?

A: The earliest records of milonga involved a drum "like a conga" (sic), akin to a "piano" drum in candombe, the largest drum. There are low-quality recordings from the early 20th century.

Milonga, as it's conceived in the tango scene, is very flat and lacks rhythmic movement. Few people in the tango scene "groove." There are prominent orchestras that groove—Piazzolla grooved and taught his musicians to do so. But in general, that's not the case in tango and Argentine music as a whole. If you look at Argentine rock, it has little groove.

Q: What does "groove" mean?

A: Groove is the spirit of rhythm. Rhythm as we understand it is tied to tempo, keeping a rhythmic cadence, a rhythmic foundation. Groove is the spirit behind that. If it's absent, it's lifeless, you know? Groove is what the musician brings in. You can get a rhythm with a metronome, a rhythm machine, or a computer, but you know how it sounds—it sounds quantized, which is fine, but that's not reality. Look at the '80s when electronic drums became popular, and music started turning into a "sausage machine," you know?

Q: So groove would be somewhat of an individual characteristic?

A: It depends on the person, just like with martial arts. You can't say that taekwondo is better than karate, or karate is better than kung fu, or that muay thai is better than kung fu—it depends on the person and how they're going to use it.

Q: And groove, if we were to explain it in mathematical terms, would it be about where one positions oneself within the pulse as a musician, like deciding whether to play ahead or behind?

A: That's what I was saying earlier. It's the musician's intervention in the rhythmic aspect.

Q: Why do you say that tango doesn't groove?

I didn't say tango doesn't groove. I said tango musicians don't groove. Many have a classical background, and the last thing you'll learn at a classical school is how to groove—they have no idea what that even is. This doesn't mean there aren't classical musicians who groove and bring spirit into rhythm. But generally, classical music, when interpreted, has tempo and speed changes, which are also present in tango. This makes it impossible to create an environment dominated by groove, as happens in African music or other music that arrived here later, like the milonga.

With time, many of us began to realize this... I was recently talking with some older percussionist friends—even older than me, so imagine, they're practically 200 years old. Milonga, especially in the

²⁷⁵ Revised translation from Spanish to English using OpenAI's GPT-3.5 language model. (Date of Translation: November 23, 2023)

tango scene and in what was called “urban music,” incorporated many of Piazzolla’s elements or updated tangos in the ’80s. That period nearly caused tango to disappear worldwide. Although it was a super-creative moment, with groups like Nuevos Aires, Apertura, Hernán Lugano’s bands, and Pollo Raffo’s groups, it nearly killed tango. In fact, it completely erased it. People stopped listening, dancing, or going to tango venues at all. Tango nearly vanished globally.

Later, tango experienced a revival thanks to a group formed in France called Gotan Project. But there, groove was very present because they added machines and live musicians. Edi Tomassi was on their first album. Talking to people like him, we would say that milonga stopped being flat, as it had been since the 1950s, and began integrating the true African rhythmic support, which is what I mentioned—the tumbao. Milonga has the tumbao, but instead of everything resting on the tumbao, it rests on the downbeat (the typical way of playing milonga in tango).

So it goes like this (demonstrates on the table):

Pác tu Pác tum Pác tu Pác tum

Q: The downbeat is always emphasized and marked with a higher pitch, right?

A: The “pac” is the downbeat, and the “tu, tum” is the tumbao.

The “intimate” part is the “tu, tum, tu, tum, tu, tum.”

Q: And as you were saying, it connects with rumba. Flamenco rumba.

A: That’s the rumba, that’s the son rhythm. It’s all there, so the rhythm instruments—drums, percussion, piano, and bass—all support that. If you listen to a salsa band, you’ll hear the bass doing (demonstrates singing):

1, 2, 3, 4: tu tun, tu tun, tu tun, tu tun.

Then they add details; that’s where the musician’s creativity comes in. If it has groove, even better. If it has the spirit of the rhythm. What we technically call a “rhythmic foundation” on one hand (priority one) and a “rhythmic discourse” on the other hand (priority two). These are more than elements—they’re virtues. You’re either born with it (which is rare) or you achieve it after years of work until one day it just clicks. I realized it thanks to people like Minino (Garay). Minino has both virtues: he can keep playing on a sinking Titanic without losing the groove. Or during an earthquake in Turkey. Plus, the rhythmic discourse he can produce, with phrases like Hernán Lugano’s. Lugano also has those two virtues. That’s why he plays the way he does. I learned from people like that. It took me years to discover it. Until you find it, you’re unaware it even exists—you can intellectually understand it when someone tells you, but living it is another story.

Q: One part of my university work is an intellectual exploration of what defines milonga. Rhythmically, milonga campera has distinct elements, like the arpeggiated guitar, how it’s arpeggiated, and the notes played in milonga campera (bordoneo, minor sixth). You start playing it, and anyone would say, “Oh, that’s Atahualpa, ‘Los ejes de mi carreta.’”

A: But that's different—there was no percussion there. That's because people would ride to a pulpería, and there was often a Black person accompanying someone playing milonga in Buenos Aires. Black people were in Buenos Aires and the north coast of Patagonia, and that's where it was heard.

Q: Right, I was going to say that rhythmically, I haven't found anything uniquely characteristic of milonga. From what I see and what you're saying, milonga doesn't stand out rhythmically from rumba and other types of music.

A: There was far less exposure and evolution. If it had evolved more, there would be an Argentine salsa, you know?

Q: And what about milongón? What's the rhythm of milongón?

A: Those are more recent, let's say "invented," styles.

Q: My current goal is to compose and create something with a group. But eventually, I'm also interested in producing an album. In terms of composition, would you say that what gives milonga its identity isn't the percussion?

A: Yes, what gives it that milonga vibe is what the guitar or other instruments express.

Q: Right, the melody, the harmony, etc.

A: Because the rhythm of milonga, the son rhythm, and all of that variety (salsa is just a generic term) all come from the same pattern—the tumbao. Even reggaeton. From the Turkish rumba, five or six centuries back, to reggaeton. The fundamental rhythmic pattern is the same. You can accent it differently, play the first note more staccato or longer, emphasize the last one, etc. But in terms of groove and rhythm, the pattern is the same. You can call it milonga, call it whatever you want, but it's the tumbao, known as the tumbao. That's why in Afro-Cuban music, you have the conga and the tumba—the lowest drum that "tumba" (lays the foundation). Like timbales and bongos, everything tumba (supports) and is played atop the clave rhythm, building on those notes that lead you to the next measure, you see?

The famous syncopation is a misunderstanding, or rather, a poor explanation of the tumbao in classical music. Play a drum and then try to write something to explain it. This was a big hurdle in understanding groove. Classical music education did a disservice to classical music itself. In classical music, percussion is limited to the symphony orchestra; a philharmonic doesn't include percussion. It wasn't until the more modern composers started bringing in groove, like Bartók, but still, it doesn't groove in the end.

Q: Where did Piazzolla get that cha-cha-cha-chacha-cha-cha (3,3,2)? What do you think about it?

A: Well, that comes from milonga and is typical of modern tango. There's an intellectual debate about meters—2/4, 4/4. I've heard musicians argue over it. In the end, none of them were right, because that doesn't exist. It's just language. Just as we communicate with words, so it is with music. There's pulse, rhythm, and the spirit of it. The spirit of rhythm, as you said, going back to Dingungu times. That's the most straightforward way to explain it.

A: Going back to what you said, what will give a composition the milonga feel is the orchestration. But don't overthink it; just put in the tumbao, and that's it.

Q: Yayalé wafón.

A: It's one of the rhythmic forms of Afro-Cuban music, a ternary rhythm. It constantly mixes ternary and binary. That's the groove. Groove is music—when there's groove, there's music. The same with harmony—there's music when these inexplicable things start to happen. The other day, someone said, "Tell me something ridiculous." I said, "A musician trying to explain music."

In conclusion, milonga is an Argentine interpretation of the tumbao. It's the Argentine way, and no other Argentine rhythm has it. It probably began around the late 1700s, coming directly from Africa on the ships. It stemmed from the Arab, African, and Spanish influences. From Portugal to Brazil, and from Spain to the Caribbean and South America.

Q: ¿Cómo se toca la milonga en percusión?

A: Las primeras cosas que se conocen de milonga eran con un tambor "tipo conga" (sic), como un tambor piano de candombe, que es el tambor más grande. Hay grabaciones de mala calidad de principios del Siglo XX.

La milonga, tal como está concebida en el ambiente del tango es muy plana, no tiene movimiento rítmicamente. Teniendo en cuenta que muy pocas personas del ambiente de tango "groovean". Tenés orquestas típicas, las más 'grossas' que sí groovean, Piazzolla grooveaba y hacía groovear a los músicos y les enseñaba eso, pero en general no es así, en el tango y en la música Argentina en general. Si te fijas en lo que es el rock argentino, tiene poco groove.

Q: ¿Qué es groovear?

A: El groove es el espíritu del ritmo. Lo que nosotros concebimos como ritmo es lo que está ligado al tempo, mantener una cadencia rítmica, un asiento rítmico. El groove es el espíritu de eso. Si no está muerto, viste. El groove es lo que "le pone" la persona. Ritmo podés tener con un metrónomo o con una caja de ritmo, o con una computadora, pero ¿viste cómo suena? Suena cuantizado y todo está bien, pero eso no es la realidad. Mira lo que pasaban los años 80 se pusieron de moda las baterías electrónicas y la música ahí empezó a volverse 'una máquina de hacer chorizos'. Viste.

Q: El groove, entonces vendría a ser como una cuestión que es medio individual.

A: Depende de la persona, es como todo, es como las artes marciales. No podés decir que el taekwondo es mejor que el karate o que el karate es mejor que el kung fu o que el muay thai es mejor que el kung fu, depende de la persona, de cómo lo va a usar.

Q: Y el groove, si lo quisiéramos explicar en términos matemáticos, sería cómo se posiciona uno en el pulso, como músico, de alguna manera, dónde va eligiendo adelantar o retrasar.

A: Es lo que te dije antes. Ese es la intervención de la persona en el aspecto rítmico.

Q: ¿Por qué decís que el tango no groovea?

No, no dije que el tango no groovea. Dije que los músicos de tango no groovean. Porque muchos tienen una formación clásica y lo que menos te van a enseñar en una escuela clásica es a groovear porque no tienen la menor idea de lo que es eso. Eso no impide que haya muchos músicos clásicos que groovean, que le ponen espíritu al ritmo. Pero de por sí la música clásica, cuando la interpretan hay movimientos y cambios de tempo y de velocidades, que también están en el tango, según los cuales es imposible instalar un ambiente donde reine el groove, donde esté ese espíritu, como pasa en la música africana o en otras músicas que después vinieron para acá, por ejemplo, la milonga.

Entonces con el tiempo, muchos nos fuimos dando cuenta... La otra vez hablábamos con unos amigos percusionistas viejos ya, más viejos que yo, así que imagínate que tienen como 200 años. La milonga, sobre todo en el ambiente del tango y en el ambiente de la música que se llamó 'música urbana', que usaba muchas cosas de Piazzolla o actualizando tangos, incluso establecidos, en la década del 80. Y que hizo también que el tango casi desapareciera del mundo. Si bien fue un momento súper creativo, con grupos como Nuevos Aires, Apertura, los grupos de Hernán Lugano y el Pollo Raffo, etcétera. Eso casi mató al tango, De hecho, lo suprimió completamente. La gente no escuchó ni bailó ni fue más a la tanguería ni nada. Disminuyó completamente en todo el mundo.

Después, todo volvió a resurgir gracias a un grupo que se armó en Francia, que fue Gotan Project. Pero ahí ya había un groove de la hostia porque le metían máquinas y músicos tocando. Justamente estaba Edi Tomassi en su primer disco. Hablando con tipos como él y con él, decíamos que la milonga dejó de ser plana, como había sido siempre desde los años 50 hasta ahora, cuando se empezó a integrar con la verdadera apoyatura rítmica africana que es eso que te dije, el tumbao. Porque la milonga tiene el tumbao, sólo que en vez de estar todo apoyado en el tumbao, está apoyado en la negra (en la manera típica de tocar milonga en el ambiente del tango).

Entonces está esto (demuestra en la mesa):

Pác tu Pác tum Pác tu Pác tum

Q: Ahí está la negra todo el tiempo acentuada y marcada en el agudo, ¿no?

A: El pac es la negra y el "tu, tum" es el tumbao.

La cosa "íntima" es el "tu, tum, tu, tum, tu, tum"

Q: Que como decías conectaba con la rumba. La rumba flamenca.

A: Eso es la rumba, es el son. Está todo ahí, por eso los instrumentos rítmicos que son batería, percusión, piano y bajo apoyan ahí. Si vos escuchás una banda de salsa, vas a ver que están apoyando ahí, el bajo hace (demuestra cantando):

1, 2, 3, 4: tu tun, tu tun, tu tun, tu tun.

Después le meten cositas, ahí es donde interviene el músico. Y si tiene groove mejor. Si tiene el espíritu del ritmo. Lo que nosotros técnicamente llamamos 'asiento rítmico', por un lado (propiedad uno) y 'discurso rítmico' por el otro lado (prioridad dos). Son dos elementos que más que elementos son virtudes porque, o nacés con eso -que es muy raro que uno nazca con eso-, o lo lográs después de muchos años

de trabajo hasta que un día te das cuenta. Yo me di cuenta gracias a tipos como Minino (Garay). Minino tiene las dos virtudes, tiene el asiento rítmico, él puede estar tocando arriba del Titanic hundiéndose y no se va a ir del groove, va a estar siempre ahí, ¿viste? O en un terremoto en Turquía. Aparte, el discurso rítmico que te va a poder mandar, frases como hace (Hernán) Lugano. Lugano también tiene esas dos virtudes. Por eso toca lo que toca. Y yo aprendí con gente así. Me llevó años igual a mí, descubrirlo. Hasta que no lo descubris no te das cuenta de que existe, te lo pueden decir y vas a decir "Sí, sí, claro", lo podés entender intelectualmente, pero después vivirlo es otra cosa, es como todo.

Q: Bueno, una cosa que es parte de lo que estoy haciendo yo, lo que tengo que hacer para la Universidad, es como un trabajo intelectual para tratar de definir en parte qué es la milonga. Es cierto que a nivel rítmico hay algunas cositas que sí que son muy de la milonga campera, por ejemplo, la guitarra arpegiada, cómo se arpegia y las notas que se tocan de la milonga campera (bordoneo, sexta menor). Te pones a tocar eso y cualquiera dice "Ah Atahualpa, Los ejes de mi carreta".

A: Pero eso es otra cosa, porque ahí no había percusión. Eso viene de que antes ellos fueron a caballo a una pulpería y había un negro acompañando a uno que tocaba una milonga ,en Buenos Aires. Porque los negros estaban en Buenos Aires y en el norte de la costa patagónica y ahí se escuchaba eso.

Q: Bueno, lo que iba a decir es que igual rítmicamente es donde menos encuentro algo muy característico de la milonga. Por lo que estoy viendo y lo que decís vos, la milonga a nivel rítmico no se distingue tanto como estábamos diciendo de la rumba y otras músicas.

A: Hubo mucho menos difusión. Y mucha menos evolución. Si eso hubiera evolucionado, habría salsa Argentina, ¿entendés?

Q: Y el milongón. O sea el ritmo de milongón ¿sabes qué es?

A: Esas son más creaciones por no decir inventos, entre comillas, más actuales.

Q: Mi objetivo ahora es componer y armar algo con un grupo. Pero eventualmente también sí que me interesa producir un álbum. En ese sentido, en el compositivo ¿Dirías, entonces, que lo que le da identidad a la milonga, no es lo que vaya a hacer la percu?

A: Si, lo que le va a dar el aire de milonga es lo que diga la guitarra, o los otros instrumentos.

Q: Sí, la melodía, la armonía, etc.

A: Porque el ritmo de milonga, el son y toda esa variedad (porque decir salsa es genérico), todo viene del mismo patrón. Que es el tumbao. Hasta el reguetón. Desde la rumba turca, cinco o seis siglos hasta el reguetón. El patrón rítmico fundamental es ese. El tumbao se puede acentuar de distintas maneras, tocar más stacatto la primera nota, o más larga, acentuar la última, etc. Pero a nivel groove y ritmo el patrón es siempre el mismo. Le pueden llamar milonga, llámele como quieran, pero es el tumbao lo que se conoce como tumbao. Por eso en la música afrocubana tenés la conga y la tumba, la más grave, que es la que tumba. Como los timbales, el bongó, todo tumba y todo se toca arriba de la clave, tumbando, osea, apoyando en esas notas que te llevan al siguiente compás, ¿viste?

La famosa síncopa y todo eso, no, lo cual es una mala interpretación, o mejor dicho, una mala explicación del tumbao en la música clásica. Tocá un tambor y después ve qué escribís para explicarlo. Eso fue un gran flagelo en la comprensión del groove. Lo que es la enseñanza de la música clásica. Como una cosa que desvirtuó la música clásica. En la música clásica tiene percusión solamente la orquesta sinfónica, una filarmónica no tiene percusión. Recién los compositores más modernos fueron los que entraron a meterle algo del groove viste, Bartok, pero también todo muy raro. No groovea al final.

Q: ¿De dónde sale Piazzolla haciendo este chachacha cháchacha chácha (3,3,2)? ¿Qué opinión te genera?

A: Bueno, eso viene de la milonga y es muy típico del tango moderno. Está la discusión intelectual respecto a los compases, el 2/4, el 4/4. Yo he escuchado discusiones incluso entre músicos. Y ninguno tenía razón en el fondo, porque eso no existe. Eso es solamente un lenguaje. Así como nos comunicamos con palabras, lo mismo con la música. Lo que hay es la pulsación, el ritmo, y el espíritu de eso. El espíritu del ritmo como vos bien decías en la época de Dingungu. Esa es la forma más directa de explicarlo.

A: Volviendo a eso que dijiste, lo que le va a dar el aire de milonga a una composición es la orquestación. Pero no te vuelvas loco, poné tumbao y chau.

Q: Yayalé wafón

A: Es una de las formas rítmicas de la música afrocubana, y es un ritmo trinario. Es una mezcla de ternario y binario constantemente. Eso es el groove. El groove es música, cuando hay groove hay música. Lo mismo en la parte armónica hay música cuando empiezan a pasar esas cosas inexplicables. El otro día alguien me dijo a ver, decí algo ridículo. Yo le dije: "un músico intentando explicar la música".

Para cerrar: en definitiva, la milonga es una interpretación del tumbao en Argentina. Es la manera Argentina porque no hay ningún otro ritmo argentino que lo tenga. Seguro empezó a finales del 1700 y vino directamente de África con los barcos. Surge de la influencia árabe, africana y de lo que pasó en España con toda esa música. De Portugal para Brasil y de España para todo el Caribe y Sudamérica.

D. Email Interview with: Dave Douglas on 'Charms of the Night Sky' (Dave Douglas):

Q: With Charms of the Night Sky, were you consciously trying to write in the spirit of milonga, which I believe you weren't? if so:

A: No.

Q: What was your musical understanding of milonga, any references? What part of this understanding influenced your writing?

A: None. I was writing from feeling and craft. And perhaps those instincts collided with something existing, as they so often do. But it will remain a mystery.

Q: If not:

1b. Do you recall any particular emotion or feeling you were aiming for, and how these translated into the specific musical decisions, can you describe these decisions?

A: Yearning. Community. Heart. And a variety of pathways to these expressions.

Community in the sense of bringing specific musicians together, and also in the sense of speaking to an audience.

Q: 2. Can you recall if it was the critics who called it a milonga, if not yourself? Why do you think someone would think of it as one (maybe this one is explained in the previous answer)?

A: Musicians in Argentina called it a milonga. Specifically Mariano Loiácono.

Rhythm of the bass line, repetitiveness, and overall harmony references a milonga in some ways.

Q: 3. Did the band members have any previous experience with milonga, and did they mention this aspect at any point?

A: No. Not that I know of. But we have all heard a lot of different music.

Q: 4. General: you're one of the most curious, eclectic and yet highly personal composers I know in terms of style, instrumentation, etc. I also believe you have a kind-of 'mystical' understanding of music and music creation (which I share in that case, but correct me if I'm wrong): How would you go about interiorizing a style or genre in order to write in a way that can relate to it? Do you ever do this type of 'exercise', in lack of a better word?

A: I would never categorize a style or genre. The practice of writing, the art and the craft, have to come from simple use of the elements. What results is the mystery of where all music comes from. It has nothing to do with style or genre. It has to do with humanity and lineage, where it connects with our deep collective memories of music.

Q: 5. As you know, my tune 'Milonga en lo de Chick' is written in a Lead Sheet format and I wonder how to go about it:

Did the whole recording result from a Lead sheet? Was there any additional explanation provided, reference recordings, comments of any kind, etc?

A: Only the sheet music, which I attach in the original handwritten version, from which we played.

I never provide reference recordings and minimize any comments. I prefer to hear what these musicians come up with on their own. It further deepens my own practice.

Q: Could you share the lead sheet with me? And may I eventually include it in my thesis, or only a specific excerpt, if that is your preference?

A: Here it is. As you know, there is also a published version of this music.

The ending, the repeating chord sequence for the trumpet solo, is the heart, soul, and lungs of the piece. The hardest thing I have found in working on this music with young musicians is to convince them to hold on to their deepest passions for this moment.

Appendix 5: Transcriptions, (annotated) scores, analyses

Score: Intro to La milonga perdida (Atahualpa Yupanqui, transcribed by myself)²⁷⁶

Guitar

La Milonga Perdida

Talking Introduction

Composer: Atahualpa Yupanqui
Transcription Julián Muro, 2024

Note: due to technical difficulties 4/3 is used to notate a Dominant chord in the second inversion (as opposed to having one number on top of the other)

- Harmonic Form
- "Bajadita" (Turn around, closing phrase)

²⁷⁶ Transcribed by myself from the album "Quisiera Tener un Monte". Atahualpa Yupanqui, ["La milonga perdida."](#) in Quisiera Tener un Monte, © 1981 Sony Music Entertainment Argentina S.A.

Score: La milonga perdida (Atahualpa Yupanqui, transcribed by Carlos Roldán)

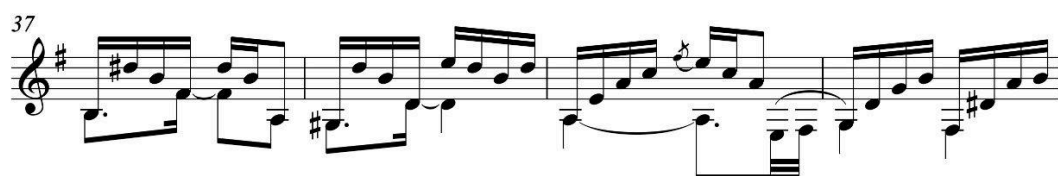
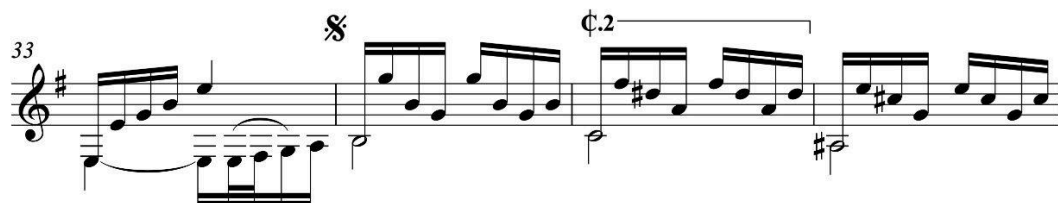
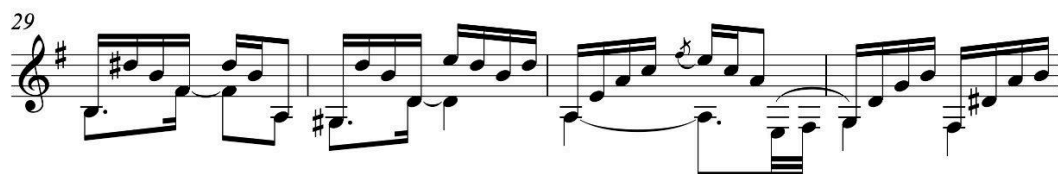
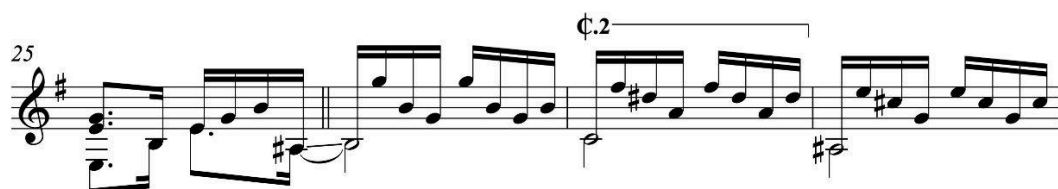
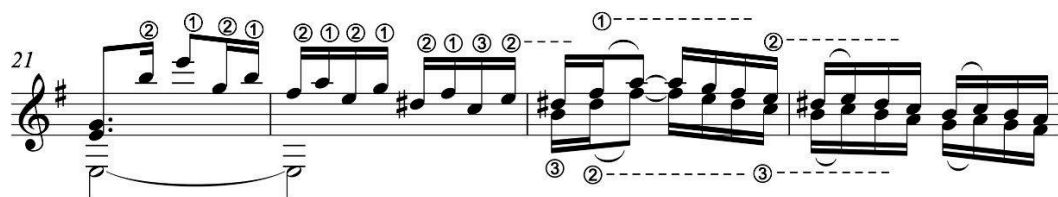
La Milonga Perdida

Milonga

Transcripcion de: Carlos Roldan

Atahualpa Yupanqui

Score for "La Milonga Perdida" (Milonga) by Atahualpa Yupanqui, transcribed by Carlos Roldán. The score is in 2/4 time, key of D major (one sharp), and consists of 17 measures. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and articulation marks. Fingerings are indicated by numbers 1-3 above or below notes. A "C.2" marking with a slur appears over measures 3-4 and 9-10. Measure 17 contains complex fingerings and a double bar line.



41

④
Cantado el bajo

45

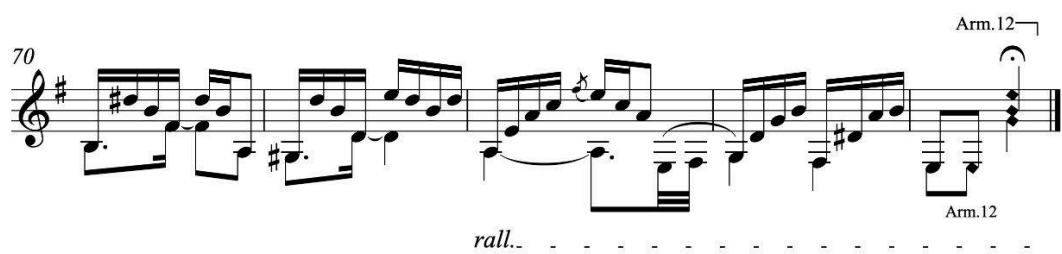
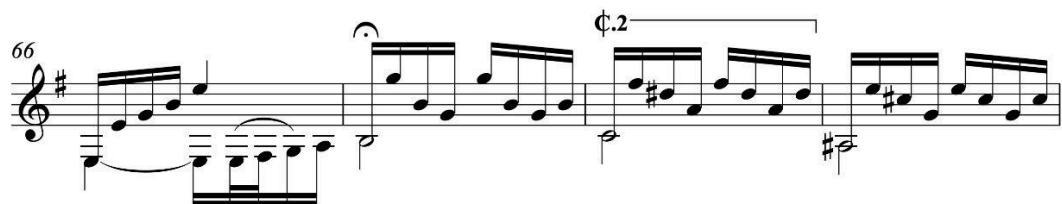
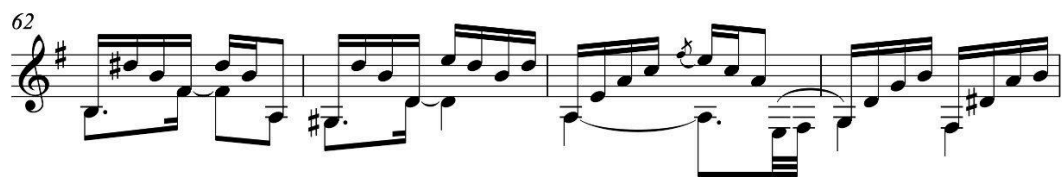
④

49

54

Al % y de a

58



La Milonga Perdida

Milonga

Transcripcion de: Carlos Roldan

Atahualpa Yupanqui

The musical score is written in 2/4 time and consists of three staves. The key signature has one sharp (F#). The harmonic analysis labels are as follows:

- Staff 1: Measures 1-4. Labels: **Im** (red) above measure 2, **V7b9** (red) above measure 3, **V7^b/V7** (red) above measure 4. A fermata with a '2' is placed over measures 3 and 4.
- Staff 2: Measures 5-8. Labels: **V7** (red) above measure 5, **V7^b/IV** (red) above measure 6, **IV** (red) above measure 7, **III** (blue) above measure 8, and **V7⁴/3** (blue) above measure 8. Measure 5 has a triplet of eighth notes.
- Staff 3: Measures 9-12. Label: **Im** (blue) above measure 9. A fermata with a '2' is placed over measures 11 and 12.

Note: due to technical difficulties 4/3 is used to notate a Dominant chord in the second inversion (as opposed to having one number on top of the other)

- Harmonic Form
- "Bajadita"

La Milonga Perdida

Milonga

Transcripcion de: Carlos Roldan

Atahualpa Yupanqui

41

Φ.4

Φ.7

④

Cantado el bajo

• Bordoneo

La Milonga Perdida

Milonga

Transcripcion de: Carlos Roldan

Atahualpa Yupanqui

17

21

① ② ① ②

① ② ① ② ① ③ ② ③

② ①

② ①

② ① ③ ②

①

②

③ ② ③

• Thirds

Score: Guitar accompaniment in "Milonga Madre" (A. Zitarrosa, transcribed by myself)²⁷⁷

Guitar

Milonga Madre

Composer: Alfredo Zitarrosa
Transcription: Julián Muro, 2024

A ♩ = 65 **I** **V7** **V7** **I**

Note: due to technical difficulties 4/3 is used to notate a Dominant chord in the second inversion (as opposed to having one number on top of the other)

- Harmonic Form
- "Bajadita" (Turn around, closing phrase)

²⁷⁷ From the album "Milonga Madre" (1970), transcribed by myself. Alfredo Zitarrosa, ["Milonga Madre."](#) Milonga Madre, Bizarro, © 1970, Provided to YouTube by The Orchard Enterprises, published on Archivo Zitarrosa YouTube channel on 28 nov 2022.

Score: Milonga (Jorge Cardoso, transcribed by Eulogio de Jesús)

Milonga

Full score
Transcription: Eulogio de Jesús.

Jorge Cardoso

Guitar

♩ = 56

The score is written for guitar in 2/4 time, key of B-flat major (one flat). The tempo is marked as ♩ = 56. The notation includes various guitar-specific elements: fret numbers (0-5), fingerings (1-4), and accents (>). The piece is divided into measures, with measure numbers 1, 4, 7, 10, 13, and 16 indicated at the start of their respective staves. The score ends with a double bar line and a repeat sign.

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19

22

25

28

31

34

37

CIII

CI

CIII

CVIII

CIII

CII

CIII

Milonga

3

40 CIII

43 CI

46

49 CII

52 Φ

55 D.S. al Fine

56 Fine CV CIII

©2018.Eulogio de Jesús.

Milonga

Transcription: Eulogio de Jesús.

Jorge Cadoso

Guitar

♩ = 56

Im **Im** **VI**

VI **VII** **VII**

III **III** **Im**

Im **VI** **VI**

V7 **V7** **Im**

• Harmonic form

Milonga

Transcription: Eulogio de Jesús.

Jorge Cardoso

The image displays three staves of musical notation for guitar, corresponding to measures 13-15, 16-18, and 19-21. The notation includes fret numbers (0, 1, 2, 3, 4) and fingerings (0, 1, 2, 3, 4). Pink boxes highlight specific notes and fingerings across the staves.

Staff 1 (Measures 13-15): Measure 13 starts with a treble clef and a key signature of one flat. The first measure has a whole note chord with fret numbers 0, 3, 2 and fingerings 0, 3, 2. The second measure has a whole note chord with fret numbers 0, 3, 0 and fingerings 0, 3, 0. The third measure has a whole note chord with fret numbers 4, 2, 3 and fingerings 4, 2, 3. The fourth measure has a whole note chord with fret numbers 4, 2, 3 and fingerings 4, 2, 3.

Staff 2 (Measures 16-18): Measure 16 starts with a treble clef and a key signature of one flat. The first measure has a whole note chord with fret numbers 4, 2 and fingerings 4, 2. The second measure has a whole note chord with fret numbers 4, 2 and fingerings 4, 2. The third measure has a whole note chord with fret numbers 3, 0 and fingerings 3, 0. The fourth measure has a whole note chord with fret numbers 3, 0 and fingerings 3, 0. The fifth measure has a whole note chord with fret numbers 4, 2 and fingerings 4, 2. The sixth measure has a whole note chord with fret numbers 3, 0 and fingerings 3, 0. The seventh measure has a whole note chord with fret numbers 3, 0 and fingerings 3, 0. The eighth measure has a whole note chord with fret numbers 3, 0 and fingerings 3, 0.

Staff 3 (Measures 19-21): Measure 19 starts with a treble clef and a key signature of one flat. The first measure has a whole note chord with fret numbers 4, 2 and fingerings 4, 2. The second measure has a whole note chord with fret numbers 4, 2 and fingerings 4, 2. The third measure has a whole note chord with fret numbers 4, 2 and fingerings 4, 2. The fourth measure has a whole note chord with fret numbers 4, 2 and fingerings 4, 2. The fifth measure has a whole note chord with fret numbers 4, 2 and fingerings 4, 2. The sixth measure has a whole note chord with fret numbers 4, 2 and fingerings 4, 2. The seventh measure has a whole note chord with fret numbers 4, 2 and fingerings 4, 2. The eighth measure has a whole note chord with fret numbers 4, 2 and fingerings 4, 2.

- Bordoneo

Milonga

Transcription: Eulogio de Jesús.

Jorge Cardoso

- Thirds

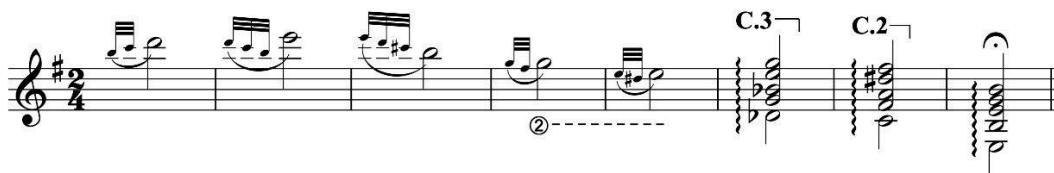
Score: La primavera (Victor Velazquez, transcribed by Carlos Roldán)

La Primavera

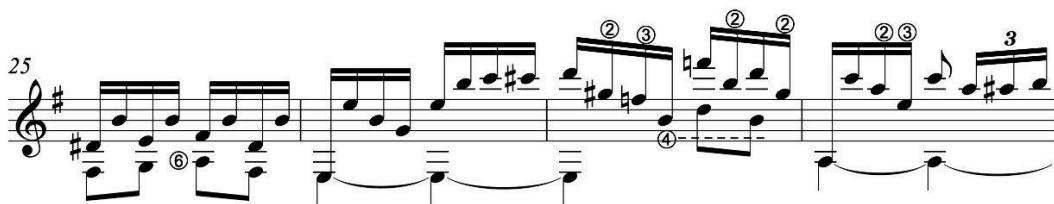
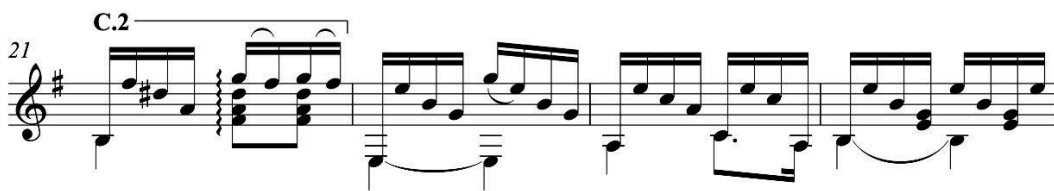
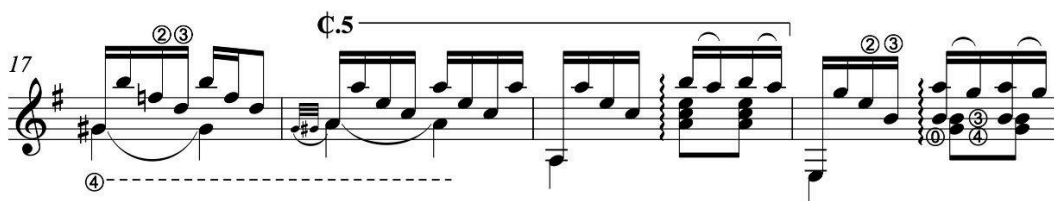
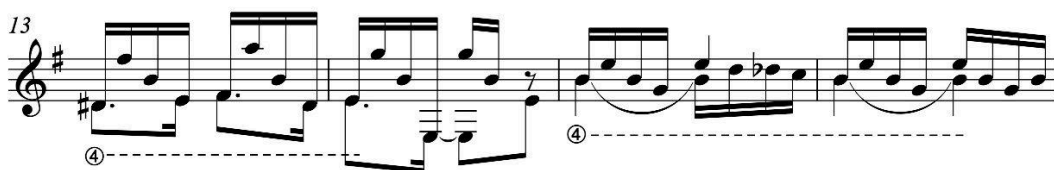
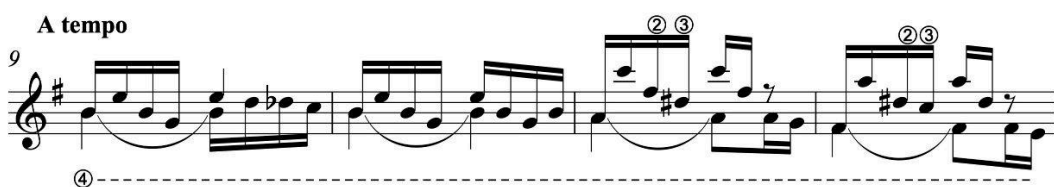
Milonga

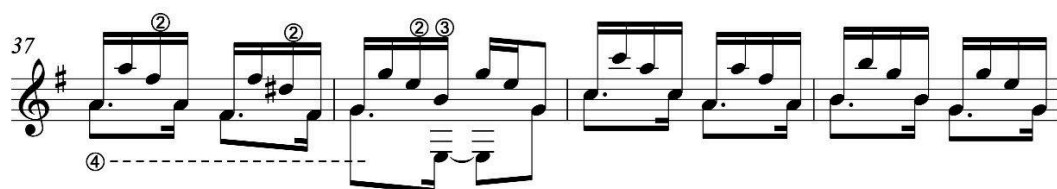
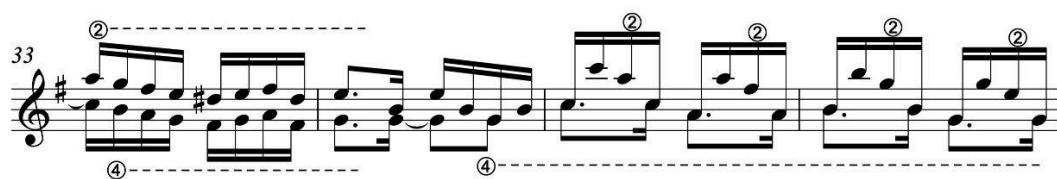
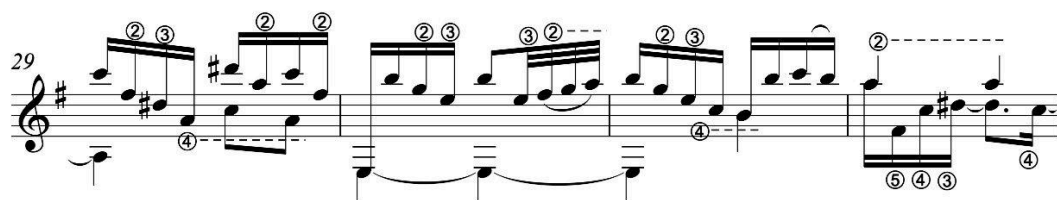
Victor Velazquez

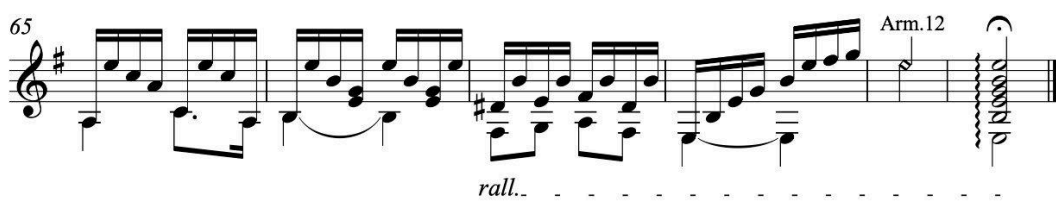
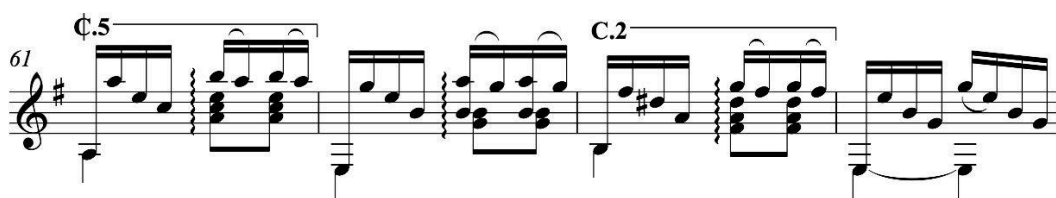
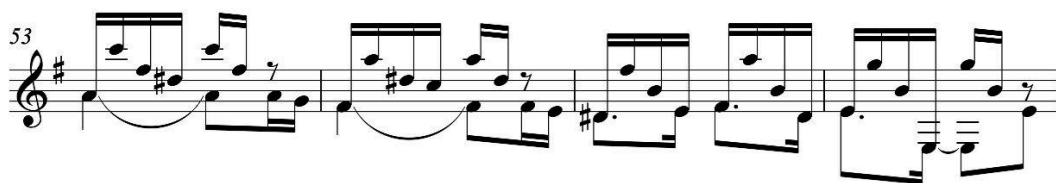
Libre y expresivo



A tempo







rall.

La Primavera

Milonga

Victor Velazquez

A tempo

9 13 17 21 25

Im Im V7b92 V7b94/3

V7b96 V7b94/3 Im Im Im

V7b94/3 / IV IV IV Im

V7 Im IV IV6 Im

V74/3 Im6 IV V74/3 Im

Note: due to technical difficulties 4/3 is used to notate a Dominant chord in the second inversion (as opposed to having one number on top of the other)

- Harmonic Form
- "Bajadita" (closing phrase)

La Primavera

Milonga

Victor Velazquez

A tempo

9

Im Im V7b9₂ V7b9_{4/3}

(4)

• Bordoneo

Score: Te vas milonga (Abel Fleury, transcriber unknown)²⁷⁸

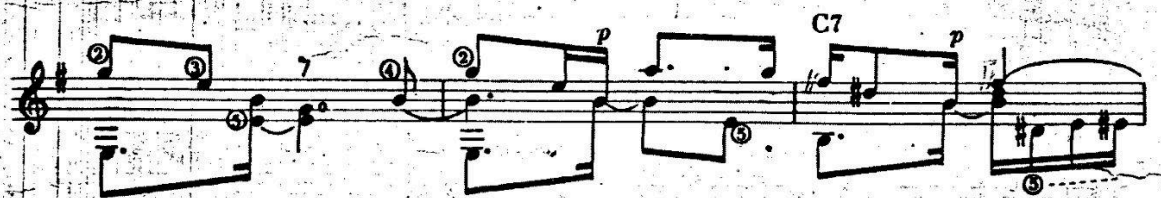
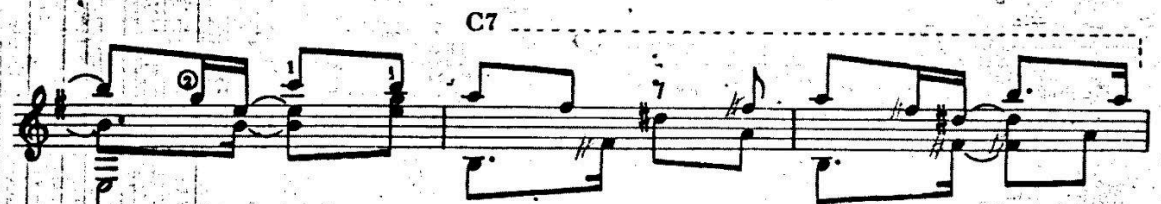
TE VAS MILONGA

MILONGA

de ABEL FLEURY

FA #

²⁷⁸ [Abel Fleury - 20 Obras](#) (transcriber unknown), uploaded by Jorge Altamira to the website PDFCoffee. Also available on [Scribd](#), uploaded by Jorge Altamira.



Score: La pensativa (Julián Muro)

Guitar

La pensativa

a Álvaro Rovira Ruiz

Julián Muro, 2023

♩ = 60

♩ = 50

let ring

allargando

Simile...

rubato

Harm.

CVII

roto

Harm.

a tempo

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29 *allargando*

30 *Simile...*

31

32

33 $\text{♩} = 60$

34

35

36

37

38

39

40

41 $\text{♩} = 50$

42 *rit.*

43 *a tempo*

44

45 $\text{♩} = 60$

46 *espressivo*

47

Fine

Detailed description: This is a musical score for a piece titled 'La pensativa'. It is written for a single melodic line on a treble clef staff. The key signature consists of three sharps (F#, C#, G#). The score is divided into five systems. The first system (measures 29-32) begins with a tempo of 60 (♩ = 60) and includes the instruction 'allargando' (rushing). Measures 30 and 31 are marked 'Simile...'. The second system (measures 33-36) continues the melody with a tempo of 60. The third system (measures 37-40) features a tempo change to 50 (♩ = 50). The fourth system (measures 41-44) includes a 'rit.' (rushing) instruction followed by 'a tempo'. The fifth system (measures 45-47) returns to a tempo of 60 and includes an 'espressivo' (expressive) instruction. The piece concludes with a 'Fine' marking at the end of measure 47.

Guitar

a Álvaro Rovira Ruiz

[illegible]

B

29 *allargando*

30 *Simile...*

31

32

D

33 $\text{♩} = 60$ **IV**

(pedal)

34

35

36

37

38

39

40

I **IV** $\text{♩} = 50$ **I₆** **V_{7/4/3}** **I**

rit. *a tempo*

41

42

43

44

IV **I**

45 $\text{♩} = 60$ *espressivo*

46

47

Fine

Note: due to technical difficulties 4/3 is used to notate a Dominant chord in the second inversion (as opposed to having one number on top of the other)

- Harmonic form
- "Bajadita"
- Bordoneo
- Parallel thirds

Score: First version “Milonga en lo de Chick” (Julián Muro, Nov 15, 2024)

Score

Milonga en lo de Chick

Julián Muro, 2024

(♩ = 120)

Intro (Only bass)

Em₇6⁹ *let ring*

Vib.

Bass

D.S. 2

6

Hi-Hat

HH 1

D.S. 2

7 8 9 10

FILL

2

Milonga en lo de Chick

**(Guitar and piano join
Piano doubles bass line)**

Gtr.

Pno.

Bs.

HH 1

D.S. 2

Em₇6 Bm 7(♯5) G F Em₇6 *Simile...*

Em₇6 Bm 7(♯5) G F Em₇6

Em₇6 Bm 7(♯5) G F Em₇6

12 13 14

Congas

Simile...

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A

Fl. Em_6 $Bm_7(\flat 5)$ G $F7\sharp 9(\sharp 11)$ Em_6

B. Cl. $F\sharp m_6$ $C\sharp m_7(\flat 5)$ A $G7\sharp 9(\sharp 11)$ $F\sharp m_6$

Tuba Em_6 $Bm_7(\flat 5)$ G $F7\sharp 9(\sharp 11)$ Em_6

Vib. Em_6 $Bm_7(\flat 5)/F$ G $F7\sharp 9(\sharp 11)$ Em_6/B

Gtr. Em_6 $Bm_7(\flat 5)$ G $F7\sharp 9(\sharp 11)$ Em_6

Pno. Em_6/B $Bm_7(\flat 5)/F$ G $F7\sharp 9(\sharp 11)$ Em_6/B *Simile...*

Bs. Em_6/B $Bm_7(\flat 5)/F$ G $F7\sharp 9(\sharp 11)$ Em_6/B

C. Dr. *Congas* *Simile...*

D. S. 2

Score for Milonga en lo de Chick, measures 19-22. The score is arranged for a large ensemble, including Flute (Fl.), B. Clarinet (B. Cl.), Tuba, Vibraphone (Vib.), Guitar (Gtr.), Piano (Pno.), Bass (Bs.), C. Drums (C. Dr.), and D. S. 2.

Measures 19-22 show a complex arrangement with various instruments and chords. The key signature is one sharp (F#), and the time signature is 4/4.

Chords and Harmonies:

- Measure 19: Em₃6, F#m₃6, Em₃6/B, Em₃6, Em₃6/B, Em₃6/B, Em₃6/B.
- Measure 20: Bm 7(♭5), C#m 7(♭5), Bm 7(♭5), Bm 7(♭5), Bm 7(♭5)/F, Bm 7(♭5)/F.
- Measure 21: G, F7#9(♯11), G, F7#9(♯11), G, F7#9(♯11), G, F7#9(♯11).
- Measure 22: Em₃6, F#m₃6, Em₃6, Em₃6/B, Em₃6/B, Em₃6/B, Em₃6/B.

Instrumental Parts:

- Fl.:** Melodic line with triplets and slurs.
- B. Cl.:** Melodic line with triplets and slurs.
- Tuba:** Bass line with triplets and slurs.
- Vib.:** Chordal accompaniment.
- Gtr.:** Chordal accompaniment.
- Pno.:** Chordal accompaniment with dynamic markings (mf, mp).
- Bs.:** Bass line with dynamic markings (mf, mp).
- C. Dr.:** Drum pattern with accents.
- D. S. 2:** Drum pattern with accents.

Measure numbers 19, 20, 21, and 22 are indicated at the bottom of the score.

6 $\text{♩} = \text{♩}$.

Milonga en lo de Chick

27 28 29 30

Fl. F E Am Em 7(♭5) A7,9(♭13) Dm(maj7) D[♭]Δ 9

B. Cl. G F[♯] Bm F[♯]m 7(♭5) B7,9(♭13) Em(maj7) E[♭]Δ 9

Tuba F E Am Em 7(♭5) A7,9(♭13) Dm(maj7) D[♭]Δ 9

Vib. F E Am Em 7(♭5) A7,9(♭13) Dm(maj7) D[♭]Δ 9

Gtr. F E Am Em 7(♭5) A7,9(♭13) Dm(maj7) D[♭]Δ 9

Pno. F E Am Em 7(♭5) A7,9(♭13) Dm(maj7) D[♭]Δ 9

Bs. F E Am Em 7(♭5) A7,9(♭13) Dm(maj7) D[♭]Δ 9

D. S. 2 *mp* *mf* *mp* *mf*

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♩ = ♩
(Back to milonga)
G9/D B7(♯13)/F

Fl. *mp* Gm 7 C7(13) Fm aj7/A D⁶ E⁶ G9/D B7(♯13)/F

B. Cl. Am 7 D7(♯9)/B[♭] Gm aj7/B E⁶ F6 A9/E C[♯]7(♯13)/G

Tuba *p* Gm 7 C7(♯9)/B[♭] Fm aj7/A D⁶ E⁶ G9/D B7(♯13)/F

Vib. *mf* Gm 7 C7(♯9)/B[♭] Fm aj7/A D⁶ E⁶ G9/D B7(♯13)/F

Gtr. *p* Gm 7/D C7(♯9)/B[♭] Fm aj7/A D⁶ E⁶ G9/D B7(♯13)/F

Pno. *p* Gm 7 C7(♯9)/B[♭] Fm aj7/A D⁶ E⁶ G9/D B7(♯13)/F

Bs. *p* Gm 7 C7(♯9)/B[♭] Fm aj7/A D⁶ E⁶ G9/D B7(♯13)/F

D. S. 2 *p* Gm 7 C7(♯9)/B[♭] Fm aj7/A D⁶ E⁶ G9/D B7(♯13)/F

Congas

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Score: Second version “Milonga en lo de Chick” (Julián Muro, Nov 22, 2024)

Score

Milonga en lo de Chick

Julián Muro, 2024

♩ = 120)

Intro (Only bass)

Em₆9
let ring

Vib.

Bass

D.S. 2

[6]

Bs.

[6]

III I

D. S. 2

(Guitar and piano join
Piano doubles bass line)

Gtr. Em₆ Bm 7(,5) G F Em₆ Simile...

Pno. Em₆ Bm 7(,5) G F Em₆

First time: play ♯ on downbeat

Bs. Em₆ Bm 7(,5) G F Em₆

First time: play ♯ on downbeat

III I

Congas

D. S. 2

Simile...

A No piano, no vib.

Fl. *mp* *mf*

B. Cl. *mp* *mf*

Gtr. *mp* *mf*

Bs. *mp* *mf*

C. Dr. *mp* *mf* *Smile...*

D. S. 2 *mp*

Chords: *Em,6*, *Bm 7(,5)*, *G*, *F7#9(,11)*, *Em,6*, *F#m,6*, *Cm 7(,5)*, *A*, *G7#9(,11)*, *F#m,6*

Congas

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4

Milonga en lo de Chiek

Fl. *mp*

B. Cl. *mp*

Gtr. *mp*

Pno. *mp* *Smile...*

Bs. *mp*

C. Dr. *mp*

D. S. 2 *mp*

Chords: *Em,6*, *Bm 7(,5)*, *G*, *F7#9(,11)*, *Em,6*, *F#m,6*, *Cm 7(,5)*, *A*, *G7#9(,11)*, *F#m,6*, *Em,6*, *Bm 7(,5)*, *G*, *F7#9(,11)*, *Em,6*

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Fl. Em_6 $\text{Bm } 7(5)$ G $\text{F}_7\sharp 9(\sharp 11)$ Em_6

B. Cl. $\text{F}\sharp\text{m}_6$ $\text{C}\flat\text{m } 7(5)$ A $\text{G}_7\sharp 9(\sharp 11)$ $\text{F}\sharp\text{m}_6$

Tuba Em_6 $\text{Bm } 7(5)$ G $\text{F}_7\sharp 9(\sharp 11)$ Em_6

Vib. Em_6 $\text{Bm } 7(5)/\text{F}$ G $\text{F}_7\sharp 9(\sharp 11)$ Em_6/B

Gtr. Em_6 $\text{Bm } 7(5)$ G $\text{F}_7\sharp 9(\sharp 11)$ Em_6

Pno. Em_6/B $\text{Bm } 7(5)/\text{F}$ G $\text{F}_7\sharp 9(\sharp 11)$ Em_6/B Smile...

Bs. Em_6/B $\text{Bm } 7(5)/\text{F}$ G $\text{F}_7\sharp 9(\sharp 11)$ Em_6/B

C. Dr. mp mp mp mp Smile...

D. S. 2 mp mp mp mp

Fl. Em_6 $Bm_7(5)$ G $F7_9(\sharp 11)$ Em_6
 B. Cl. $F\sharp m_6$ $C\sharp m_7(5)$ A $G7_9(\sharp 11)$ $F\sharp m_6$
 Tuba Em_6 $Bm_7(5)$ G $F7_9(\sharp 11)$ Em_6
 Vib. Em_6/B $Bm_7(5)$ G $F7_9(\sharp 11)$ Em_6/B
 Gtr. Em_6 $Bm_7(5)$ G $F7_9(\sharp 11)$ Em_6
 Pno. Em_6/B $Bm_7(5)/F$ G $F7_9(\sharp 11)$ Em_6/B
 Bs. Em_6/B $Bm_7(5)/F$ G $F7_9(\sharp 11)$ Em_6/B
 C. Dr.
 D. S. 2
 27 28 29 30

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Bs.
 C. Dr.
 D. S. 2
 31 32 33 34 35 **1 bar of silence**

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This musical score is for the instrumental version of "The Sound of Silence" by Simon & Garfunkel. It is arranged for a piano and vocal ensemble. The score is divided into two systems, each containing staves for Flute (Fl.), Clarinet (Cl.), Tuba, Violin (Vib.), Guitar (Gtr.), Piano (Pno.), Bass (Bs.), and Drums (Dr.). The vocal parts are for the vocalists, with lyrics in Italian. The score includes various musical notations such as notes, rests, and dynamic markings (mf, f, p, cresc., decresc.). The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with rehearsal points 36, 37, and 38. The vocal parts are written in a style that suggests a soft, intimate performance, with lyrics in Italian. The piano part is written in a style that suggests a delicate, intimate performance, with various musical notations such as notes, rests, and dynamic markings. The score is marked with rehearsal points 36, 37, and 38. The vocal parts are written in a style that suggests a soft, intimate performance, with lyrics in Italian. The piano part is written in a style that suggests a delicate, intimate performance, with various musical notations such as notes, rests, and dynamic markings.

Milonga en lo de Chick

9

♩ = 2.

Fl. F E Am Em 7(♭5) A7,9(♭13) Dm(maj7) D[♭]Δ 9

B. Cl. G F[♯] Bm F[♯]m 7(♭5) B7,9(♭13) Em(maj7) E[♭]Δ 9

Tuba F E Am Em 7(♭5) A7,9(♭13) Dm(maj7) D[♭]Δ 9

Vib. F E Am Em 7(♭5) A7,9(♭13) Dm(maj7) D[♭]Δ 9

Gtr. F E Am Em 7(♭5) A7,9(♭13) Dm(maj7) D[♭]Δ 9

Pno. F E Am Em 7(♭5) A7,9(♭13) Dm(maj7) D[♭]Δ 9

Bs. F E Am Em 7(♭5) A7,9(♭13) Dm(maj7) D[♭]Δ 9

[Panderino]

D. S. 2

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$\text{♩} = \text{♩}$
(Back to milonga)

Fl. $Gm7$ $C7(9)/B^b$ $Fmaj7/A$ D^6 E^6 $G9/D$ $B7(9,13)/F$

B. Cl. $Am7$ $D7(9)/B^b$ $Gmaj7/B$ E^6 $F6$ $A9/E$ $C7(9,13)/G$

Tuba $Gm7$ $C7(9)/B^b$ $Fmaj7/A$ D^6 E^6 $G9/D$ $B7(9,13)/F$

Vib. $Gm7$ $C7(9)/B^b$ $Fmaj7/A$ D^6 E^6 $G9/D$ $B7(9,13)/F$

Gtr. $Gm7/D_3$ $C7(9)/B^b$ $Fmaj7/A$ D^6 E^6 $G9/D$ $B7(9,13)/F$

P'no. $Gm7$ $C7(9)/B^b$ $Fmaj7/A$ D^6 E^6 $G9/D$ $B7(9,13)/F$

Bs. $Gm7$ $C7(9)/B^b$ $Fmaj7/A$ D^6 E^6 $G9/D$ $B7(9,13)/F$

D. S. 2 p mp f [Conga]

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D.S. for solos

Fl. 52 Em,6 54 *pp*

B. Cl. 52 F#m,6 54 *pp*

Tuba 52 Em,6 54 *ppp*

Vib. 52 Em,6 54

Gtr. 52 Em,6 54

Pno. 52 54

Bs. 52 Em,6 54

C. Dr. 52 54

D. S. 2 52 54

Drums and Percussion Cheat Sheet (Julián Muro)

Score

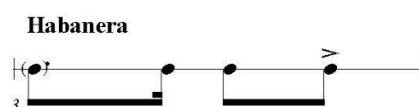
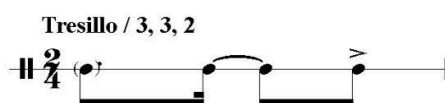
Drums and Perc Patterns for Milonga

A few options

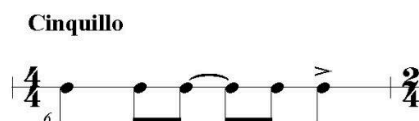
Julián Muro, 2024

The following rhythmic cells are related historically to the milonga genre and can be used to find ways to play percussion and drums in the context of (my) milongas. These can be tried out as claves, or spread among a series of instruments (or parts of the drumset).

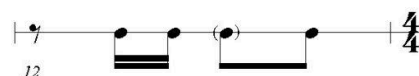
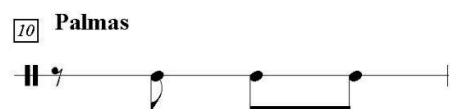
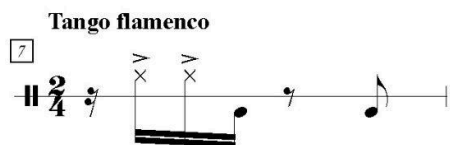
Basic rhythmic cells present in milonga accompaniment



Related rhythmic cells (Latin America):



Related rhythmic cells (Iberian Peninsula):



The following patterns are written in 4/4 to avoid a subdivision in 32nd notes. These are a starting point, a set of alternatives for musicians to try and develop freely. Some might work in a certain musical context while others might not.

The instrumentation and the way the sounds are distributed in the drumset are referencial. Doubling the subdivision on hi-hat could be tried out in every pattern.

♩ = 120 (♩ = 60)

(Slow to mid-tempo accompaniment)

Basic. Pandeiro/triangle/shaker can be played as the tambor chico in candombe for a more lively feeling, but also option 4 of Shekere could be used.

Drums: All of these can be tried out with brushes, with the snare replacing the hi-hat. Another general rec is to avoid accentuating every first downbeat.

①

Closed hh, marking 3,3,2 (as in Piazzolla) /
Kick drum marking clave
avoiding some downbeats, adding displacements
and and playing 3rd and 4th quarter notes
occasionally

Closed hh, 3,3,2, doubling the subdivision
as in Julián Muro's version of "Copo Vazio"
by Gilberto Gil (Unterwegs, 2020)/
Kick drum on downbeats, adding displacements
on snare

②

③

Open and closed hh, 3, 3, 2 Drums and Perc Patterns for Milonga
Less activity on kick drum

3

④

Shekere

D. S.

Open and closed hh + snare as the palmas in rumba/tango flamenco

⑤

Shekere

D. S.

Open hh on upbeats, accentuating the 4th quarter note
by prolonging it (open hi-hat) and doubling it (double stroke on kick drum)
Accentuating last eighth note on snare (as on "Milonga" by Jorge Cardoso)

⑥

Shekere

D. S.

The following percussion patterns are inspired by the different parts on
"El murmullo del tambor" n°14 (Augusto Pérez Guarnieri, YouTube) -
As played in the movie "El Hombre de la Esquina Rosada" (1962)

HH accents as the higher strings in solo guitar (milonga campera) /
Kick drum playing a combination of clave and up beats

⑦

Congas/
Cajón

D. S.

©Julían Muro, 2024

HH open + closed as above

Kick drum playing mostly downbeats

Snare playing combination of clave and upbeat

⑧

Musical notation for example 8, measures 37-40. The notation shows Congas/Cajón and D. S. (Drum Set) parts. The Congas/Cajón part consists of four measures of a rhythmic pattern. The D. S. part consists of four measures of a rhythmic pattern, with a box around measure 37.

Typical milonga percussion pattern, in this case doubling the tempo of the accompanying drum.

As played by the "tambor agudo" (sic) on the source mentioned above.

The persistent accentuation of the downbeat can make it very hard to assimilate the groove and the other drums are encouraged to avoid them, as in the example.

It is written trying to represent the way musician "Cutín" Delgadino plays it on the aforementioned video, where the downbeat is a muted stroke.

Drums: Combination of 3 and 6, open and closed hh, displacing accents for a lighter feeling

Displacements on kick drum to avoid a rigid feel,

more activity on kick drum could be further explored, as in the 3rd bar.

⑨

Musical notation for example 9, measures 41-44. The notation shows Congas/Cajón and D. S. (Drum Set) parts. The Congas/Cajón part consists of four measures of a rhythmic pattern. The D. S. part consists of four measures of a rhythmic pattern, with a box around measure 41.

A better result of the typical milonga percussion pattern can be achieved

by avoiding some of the downbeats as in the following example, and variations in the sound are also encouraged.

Drums combining 1 bar of 2 (opening hi-hat on 3, 3, 2) and cinquillo.

⑩

Musical notation for example 10, measures 45-48. The notation shows Congas/Cajón and D. S. (Drum Set) parts. The Congas/Cajón part consists of four measures of a rhythmic pattern. The D. S. part consists of four measures of a rhythmic pattern, with a box around measure 45.

Score

Rudiments milonga

Some ideas

Julián Muro, 2024

These could be played on hi-hat or snare (ghost) or spread throughout the drumset, with brushes or sticks, etc. Other durations could be tried.

(♩ = 120)
Felt as ♩ = 60

①

Other displacements of the rhythmic cell can be tried. (for instance, starting with with eighth note)



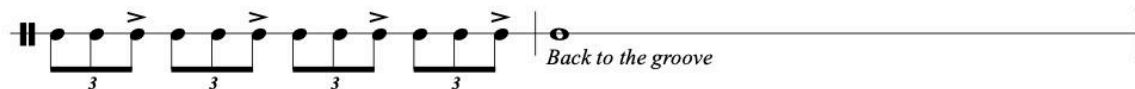
②

Same as above



③

Felt between triplets and sixteenth notes (delaying the third note of the triplet a tiny bit, inconsistently).



Using drum rolls played rather softly.

Bottom line is how it should be felt, even if the accent is on the quarter note, permanently subdividing the beat.

④



⑤

⑥



⑦



Examples of songs in décimas poetic form: Vitor Ramil (Brazil) and Jorge Drexler (Uruguay)

Milonga (Anonymous)²⁷⁹

a Quisiera que el más cantor
b Quisiera un consejo darme
b Quisiera nunca acordarme
a Quisiera tener valor
a Quisiera en este dolor
c Quisiera hacer dividir
c Quisiera para vivir
d Quisiera el alma serena
d Quisiera apartar las penas
c Que he sentido sin sentir

Milonga del Moro Judío (Jorge Drexler, Uruguay)

a Por cada muro un lamento
b En Jerusalén, la dorada
b Y mil vidas malgastadas
a Por cada mandamiento
a Yo soy polvo de tu viento
c Y aunque sangro de tu herida
c Y cada piedra querida
d Guarda mi amor más profundo
d No hay una piedra en el mundo
c Que valga lo que una vida

²⁷⁹ Lauro Ayestarán, *El folklore musical uruguayo* (Arca Editorial S.R.L. Public domain Mark 1.0, Uruguay, 1967), 73. Although I came across this song in the work *A estética do frio* by Brazilian Vitor Ramil, this milonga has been registered by Uruguayan author Lauro Ayestarán as an orally transmitted piece: “*Milonga (2). Nos fue registrada en la ciudad de Minas por Wenceslao Núñez y lleva el número 200 de la colección de grabaciones de la Sección de Investigaciones Musicales del Instituto de Estudios Superiores. La recibió por tradición oral...*”

Original lyrics in décimas form: Si yo fuera la milonga (Julián Muro)

Si yo fuera la milonga

Si yo fuera la milonga
No sé lo que pensaría
Seguro me reiría
Con alegría muy honda
Disculpen no corresponda
Tan mansa satisfacción
Al ver cuánta confusión
Mi nombre les ha traído
Desde pequeña he sabido
Sacar partido a la ocasión

Se ha armado una pueblada
Buscando mi procedencia
Por tanto tendré prudencia
De expresarme lo más clara
Y en esta simple tonada
Les diré mi humilde historia
La de una madre que sola
Y por más que les aflija
Por todas partes crió hijas
Y a todas llamó Milonga

Permitanmé la risotada:
Que si acaso vine del mar
De Andalucía, Portugal
Que si he sido importada
O si acaso fui inventada
En un fogón, el arrabal
La Pampa, el Litoral
Segura de mi ascendencia
Les pido tengan paciencia
Y escuchen, para variar

No existe origen el mío
Que no puedan justificar
Miren, les paso a contar
Es como si fuera un metal

Fundido, cómo explicarme:
Soy madre de lo improbable
Al calor de mi quilombo
Se han reunido a cantar
Con tambores y guitarras
El interior, la Capital

En esa viva reunión
De giro, corte y quebrada
Mi sangre recalentada
Del puño hizo un facón
Y con este una incisión
Que un día será un corte
En cada idea mediocre
Que al ñudo intente ocultar
Las cosas que desde siempre
Forjaron mi identidad

Quiero meter un bocado
Aprovechando la escucha:
Las gentes mías son muchas
Pero hay un pueblo olvidado
Un pueblo muy vapuleado
Si yo fuera la milonga
Les diría que la ronda
Africana en que nací
Dice mucho más de ustedes
Más de ustedes que de mí

Perdonen que los despiste
Viniendo así a esta reunión
Para llamar su atención
Con un tema tan triste
Tanto más que lo más triste
En una mar profanada
Hay un rezo que hace oleadas
Pues su falsa calma oculta
La terrible larga ruta
De la gente esclavizada

Si critican mi canción
Con suma verbosidad
Paladines de la nostalgia

De algo que nunca existió
Prestenmé mucha atención
Por las penas que me agobian:
Si yo fuera la milonga
De cajón me angustiaría
Al ver mi tierra querida
Con una herida tan honda

A la sombra de un ombú
O en un barco de La Habana
La historia mía hilvana
Candombe, Rumba, Lundú
El Río Grande del Sur
Y también el De la Plata
Lo digo a salto de mata:
De tierras gauchas a gaúchas
Las vidas mías son muchas
Como esta lista retrata

Uy, no hice caso a la hora
Me descostillo en el suelo
Y me refugio en el consuelo
De dejarles sin demora
Al compás de las tamboras
Y haciendo a un lado el cuchillo
Les regalo el lindo dicho
Que dijera un gran poeta:
Si entre hermanos se pelean
Los devoran los de afuera.

Score: Original composition for dectet: Carrocería (Julián Muro)

Score

Carrocería

Julián Muro, 2024

$\text{♩} = 80$

A. Sax

B. Cl.

Tuba

Fl.

A. Sax

B. Cl.

Tuba

E.B.

Chord symbols: C#m, C#m(maj7), E(maj7), C#m, F#dim, A6, D#dim, E(maj7), G#7(b9)/D#, E(maj9)/B, F#m(maj9)/C#, D(maj9)/A

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E m7(♭5) A G#7(♭9)sus G#7(♭9)sus C#m F#7 B B7 $\text{♩} = 100$
accelerando *a tempo*

Fl. *pp* *crescendo* *espressivo*
 A. Sx. *mp* *f* *dim.* *pp* *mf* *crescendo* *espressivo*
 B. Cl. *mp* *f* *dim.* *pp* *mf* *crescendo* *espressivo*
 Tuba *pp* *mp* *dim.* *ppp* *mf* *crescendo* *espressivo*
 E.B. *mp* *f* *dim.* *pp* *mf* *crescendo* *espressivo*

E Em *poco rit.* B B7 E A D F#7sus G#m6
a tempo $\text{♩} = 86$ *poco rit.* *a tempo*

Fl. *f* *mp* *crescendo* *ff* *f* *sub. p* *f*
 A. Sx. *f* *mp* *crescendo* *ff* *f* *sub. p* *f*
 B. Cl. *f* *mp* *crescendo* *espressivo* *ff* *f* *sub. p* *f*
 Tuba *mf* *sub. pp* *crescendo* *espressivo* *mf* *f* *sub. ppp* *mp*
 E.B. *f* *sub. p* *crescendo* *espressivo* *mf* *f* *sub. p* *f*

Fl. A m6 C#m7 D#m/F# G#m7 C#m7(b5) F#7 A G#7(b9)sus G#7(b9)sus

31 *poco rit.* *a tempo* *rallentando*

32 *mp* *f* 33 *mf* *f* 34 35 36 *p* 37

A. Sx. *mp* *f* *mf* *f* *sub p*

B. Cl. *mp* *f* *mf* *f* *sub p*

Tuba *pp* *mp* *mf* *f* *sub ppp*

E.B. 31 *mp* *f* 32 33 34 35 36 *p* 37

Vibes and Piano join

♩ = 80
A tempo

C#m C#m(maj7) Emaj7 C#m F#dim A6 G#m7 F#maj7/C# Dmaj9 Emaj9 G#7(b9)/D# Emaj9/B F#maj9/C# Dmaj9/A C#m

Fl. *poco a poco* *p* *mp* *sub. pp* *p* *mp* *mf* *sub. p* *mf* *sostenuto*

A. Sx. *poco a poco* *p* *mp* *sub. pp* *p* *mp* *mf* *sub. p* *mf* *sostenuto*

B. Cl. *poco a poco* *p* *mp* *sub. pp* *p* *mp* *mf* *sub. p* *mf* *sostenuto*

Tuba *poco a poco* *pp* *p* *sub. ppp* *pp* *p* *mp* *sub. pp* *mp* *sostenuto*

Upper range

Vib. *pp mp* *pp mp* *pp mp* *p mp* *Simile...*

Pno. *mp*

E.B. *mp*

38 39 40 41 42 43 44 45

Fl. *F#dim A6 D#dim Emaj7 G#7(b9)/D#Emaj9/B F#maj9/C# Dmaj9/A Emaj7(b5) A G#7(b9)sus G#7(b9)sus* 55 Mi

A. Sax. *mp* *p con affetto f* *mp < f sub. p* *con dolore* *pp*

B. Cl. *mp* *p con affetto f* *mp < f sub. p - dim.* *pp*

Tuba *p* *pp con affetto mf* *p < mf sub. pp* *ppp*

Vib. *p* *pp con affetto mf* *p < mf sub. pp* *ppp*

Pno. *p* *pp con affetto mf* *p < mf sub. pp* *ppp*

E.B. 46 47 48 49 50 51 52 53 54 55

Solo guitar and voice (rubato)

Chm Cbm(maj7) Emaj7 Cbm Fbm A6 Gbm7 Fbmaj7/C# Dmaj9 Emaj9

Vox *rubato*
 8 *p* men tees u na lla ve sin for ma Co rrien doen laem bes ti da del di a Pa rien dou nas can cio nes des nu das Pa

Gtr.
 57 58 59 60 61
p

Band joins

G#7(b9)/D# E#m9/B F#m9/C# D#m9/A C#m F#dim A6 D#dim E#m7 G#7(b9)/D# E#m9/B F#m9/C# D#m9/A

Vox
re ce des ves tir la lla nu⁶³ ra o⁶⁴ cul ta en una as tu la gua ri⁶⁵ da Ce⁶⁶ ni dua na es cul tu raa tur di⁶⁷ da In⁶⁸ mó vil en su in men so ta ma⁶⁹ ño No

Fl.
mp

A. Sx.
p

B. Cl.
p

Tuba
pp

Vib.
pp

Mid-range

63 64 65 66 67 68 69

Emaj7(#5) A G#7(b9)sus G#7(b9)sus G#7(b9)sus C#m F#7 B B7

A tempo
♩ = 80

Vox
ca be ni si que raen tus ma nos Po dri a ser un va lle pro fun do A brir se ha ciau na cla ra fi gu ra Co rrer el ve lo de los a nhe

Fl.
pp

A. Sx.
p *mf* *mp dim.* *pp* *mp crescendo* *espressivo*

B. Cl.
p *f* *dim.* *mp* *pp* *mp crescendo* *espressivo*

Tuba
pp *mp* *sub. pp dim.* *ppp* *p crescendo* *espressivo*

Vib.
Simile

Gtr.
70

E.B.
70

71 72 73 74 75 76 77 78

79

E Em B B7 E A D F#7sus G#m6

Vox

los A pa re cer en te ray sin mie do Poc ma con te ci do en el ac to Ne bli na des po ja da del cam po A ma ne cer de ca da par ti...

Fl.

A. Sx.

B. Cl.

Tuba

Vib.

Gtr.

E.B.

80 81 82 83 84 85 86

f *p* *mf* *animato* *f* *ff* *p* *f*

f *p* *mf* *crescendo* *f* *p* *f*

f *p* *mf* *espressivo* *f* *pp* *mp*

p *f*

79

80 81 82 83 84 85 86

87 *Am6* *C#m7* *D4m/F#* *G#m7* *C#m7(b5)* *F#7* *A* *C#m7(b5)* *F#m7(b5)*

Vox *da* *Mi* *men teen ton ces* *ca rro ce ri* *a* *Mi* *men teen ton ces* *ca rro ce ri* *a* *Mi* *men teen ton ces*

Fl. *mp* *f* *mp* *f*

A. Sx. *mp* *f* *mp* *f*

B. Cl. *mp* *f* *mp* *f*

Tuba *pp* *mp* *p* *mf*

Vib. *pp* *mp* *mp* *f*

Gtr. *pp* *mp* *mp* *f*

E.B. *pp* *mp* *mp* *f*

88 89 90 91 92

93

Fl.

A. Sax.

B. Cl.

Tuba

Vib.

Gtr.

E.B.

94 95 96 97 98

G#m7 C#m7(b5) F#7 G#m7 C#m7(b5) F#7

mf f mp

Flute

93

Winds: After first time, improvise around the melody

Open Section

Chords: G#m7, C#m7(65), F#7, G#m7, C#m7(65), F#7, A^Δ, D^Δ

99 100 101 102 103 104

Fl.

A. Sx.

B. Cl.

Tuba

Vib.

Gtr.

E.B.

On Cue On Cue On Cue

A^Δ D^Δ F#7sus G#m6 Am6 C#m7(b5) B6 A6 G6 B/F#

molto rit.

Vox 105 106 107 108 109 110 111 112 113 114

Fl. Voice

A. Sx. Voice

B. Cl. Voice

Tuba Voice

Vib. Voice

Gtr. Voice

E.B. 105 106 107 108 109 110 111 112 113 114

mi men teen ton ces ca rro ce ri a

p *f* *mf*

pp *mp* *mf*

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Original lyrics and translation: Carrocería (Julián Muro)

Carrocería (original)

Mi mente es una llave sin forma
Corriendo en la embestida del día
Pariendo unas canciones desnudas
Parece desvestir la llanura

Oculto en una astuta guarida
Cernida, una escultura aturdida
Inmóvil en su inmenso tamaño
No cabe ni siquiera en tus manos

Podría ser un valle profundo
Abrirse hacia una clara figura
Correr el velo de los anhelos
Aparecer entera y sin miedo

Poema acontecido en el acto
Neblina despojada del campo
Amanecer de cada partida
Mi mente, entonces, carrocería

Chassis (revised automatic translation)

My mind is a shapeless key
Running in the onslaught of day
Birthing naked songs
It seems to undress the plain

Hidden in a cunning lair
Stricken, a dazed sculpture
Motionless and so immense
not even your hands can hold it

It could be a deep valley instead
Open up to a clear figure
Pull back the veil of yearning
Rising whole and fearless

Poem appearing at once
Mist stripped from the fields
The dawn of each departure
My mind, then, a chassis

Score: (Updated) Original composition for dectet: Milonga en lo de Chick (J. Muro)

Score

Milonga en lo de Chick

Julían Muro, 2024

$\text{♩} = 60$

Clapping
(muted palmas, tangos flamencos)

Intro (Only bass)

Em^b6⁹

let ring

Cymbals

1. 2.

10

Guitar joins

Em^b6

Bm7⁹ 5)

G

F

Em^b6

Smile...

First time: play ♩ on downbeat

mp

12

Smile...

14

The musical score is written for a sextet. The top system shows the first 10 measures. The vibraphone (Vib.) and guitar parts are mostly rests, with the guitar having a 'let ring' instruction. The bass (Bs.) plays a rhythmic line. The drums (S.S. 2) play cymbals. The bottom system shows measures 11-14. The guitar joins in measure 11 with an Em^b6 chord. The bass continues its line. The drums play a pattern. The score ends with a 'Smile...' instruction.

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Vibes join

Em⁷b⁶ Bm⁷b⁵ G F7#9 (#1 1) Em⁷b⁶ Em⁷b⁶ Bm⁷b⁵ G F7#9 (#1 1) Em⁷b⁶

Fl. *mf* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

A. Sax. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

B. Cl. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Tuba *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Vib. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Gtr. *mp*

Pno. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Bs. *mf* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Smile.

Clapping + Winds playing rhythms (very softly)

Em^b6^b9

2 bars of silence

31 32 33 34 35

Fl.

Sx.

Bs.

Cl.

Dr.

31 32 33 34 35

B

Milonga en lo de Chick

5

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6

(Back to milonga)

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Clapping
(muted palmas, tangos flamencos)
E m^b6 b⁹

Vibraphone solo

53

Fl.

A. Sax.

B. Cl.

Tuba

Vib.

Gtr.

Pno.

Bs.

B.S. 2

54 55 56 57 58 59 60 61 62 63 64 65

mf *f* *pppp* *mp* *pppp* *Simile.*

Background winds I

Em^b6^b9

66

Fl.

p

67

68

pp

69

70

71

72

73

74

75

76

77

V. Sax.

p

B. Cl.

p

Tuba

pp

Bs.

67

68

69

70

71

72

73

74

75

76

77

78

Fl.

79

80

81

82

83

84

85

86

87

88

89

V. Sax.

B. Cl.

Tuba

Bs.

79

80

81

82

83

84

85

86

87

88

89

Winds playing rhythms and little screechy sounds **Clapping (muted)**

Piano solo (Background winds)

Fl. 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105

Sx. 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105

Cl. 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105

Tuba 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105

Vib. 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105

Bs. 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105

Drums and Perc join (build up slowly)

Pno. 106 107 108 109 110 111 112 113 114 115 116 117

Bs. 106 107 108 109 110 111 112 113 114 115 116 117

C D7(13) G7 G#dim Am F E Am Em7b5 A7b9 DmΔ D#Δ9#(11)

107 108 109 110 111 112 113 Smile... 114 115 116 117

Background winds 2

Chord symbols: C, D7(13), G7, G[#]dim, A^m, F, E, A^m, E^m7(b5), A7(b9(13)), D^mΔ, D⁹Δ9

Measures: 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133

Instrument parts: Fl., B. Cl., Pno., Bs., A. Sax., Tuba

Dynamics: *p*, *mf*, *mp*, *f*

Instructions: *Soutle...*

(Guitar and vibes join)

134

C D7(13) G7 G[#]dim Am F E Am Em^b6^b9 A 7/9(13) Dm Δ D^bΔ9

Fl. *p mp mf*

A. Sax. *p mp mf*

B. Cl. *p mp mf*

Tuba *p mp mf*

Vib. *mf*

Gtr. *mf*

Pno.

Bs. *mf*

135 136 137 138 139 140 141

D.S. to Coda

142 C D7(13) G7 G#dim Am F E Am Em b6 9 A 7 9b 13 Dm A D#A9

Fl. *mf* *p* *mf* *mf* *mp* *mf* *f* *mp*

A. Sk. *mf* *p* *mf* *mp* *mf* *f* *mp*

B. Cl. *mf* *p* *mf* *mp* *mf* *f* *mp*

Tuba *mp* *mp* *mf* *p*

Vib. *mp*

Gtr. *p* *mp* *mf* *mp* *mf* *mp*

Pno. *mp*

Bs. *mf* *mf* *mf* *mp*

143 144 145 146 147 148 149

Coda

Em^b6 Bm7(♭5) G F7(♯11) Em^b6 A m9 D7(♯9) CA9/E A dim B dim Em^b6

molto rall.

let ring

150 151 152 153 154 155 156 157 158

Fl. *f* *mp* *f* *mf* *p*

A. Sk. *f* *mp* *f* *mf* *p*

B. Cl. *f* *p* *mf* *mf* *p*

Tuba *mf* *p* *mf* *mf* *p*

Vib. *mp* *A m9* *let ring* *mf*

Gtr. *mp* *mf*

Pno. *mf*

Bs. *mp* *mf*

Provisory Score: Original composition for dectet: Si yo fuera la milonga (Julián Muro)

Score

Si yo fuera la milonga

Julián Muro, 2025

INTRO

1 $\text{♩} = 120$

Vib. $D7(9)/A$ $A\text{m}6$ $A\text{m}7$ $G\text{m}7$ $A\text{m}6$ $A\text{m}7$ $G\text{m}7$

Pitbno f mf

Electric Bass f mf

onga Drums f mf

Cajón f mf

„Maybe unison with drums?“

12

Vib. $A\text{m}6$ $A\text{m}7$ $G\text{m}7$ $A\text{m}6$ $A\text{m}7$ $D7(9)/A$

Pbano

E.B.

C. Dr.

Cajón

13 14 15 16 17 18 19

CJuliánMuro, 2025

A

The musical score is for the piece "Si yo fuera la milonga". It features ten instruments: Flute (Fl.), Alto Saxophone (A. Sax.), Baritone Saxophone (B. Cl.), Tuba, Vibraphone (Vib.), Piano, Electric Bass (E.B.), Conga (C. Dr.), Drums, and Cajón. The score is written in G minor, indicated by the key signature change to two flats (Bb and Eb) at the beginning of the section. The tempo is marked with a common time signature (C). The score includes various musical notations such as triplets, slurs, and dynamic markings (f, mf). The section is marked with a box labeled 'A' in the top left corner. The score is divided into measures, with measure numbers 21, 22, 23, 24, 25, 26, and 27 indicated at the bottom of the staves.

28

Fl. *f* *Gm7* 29 *A7m6* *A7m7* 30 *Gm7* 31 32 33 *A7m6* *A7m7* 34 *D7(b9)/A* 35

A. Sax. *f*

B. Cl. *f*

Tuba *f*

Vib. *f*

Piano *f*

E.B. *f*

C. Dr. *f*

Cajón *f* 29 30 31 32 33 34 35

TALKING 1

Si yo fuera la milonga

4

Vox

36 Si yo fue ra la mi lon ga No sé lo que pen sa ri a Se gi ro me pe ri a Con a le gri a muy hin do Des de pe que fu he sa bido Sa car partido las ca sion

37 Du cul pen so co rros pon da Tan ma su sa tis fac cion

38

39

40

41

42

43

44

45

46

47

Piano

Gm7

Am7

Gm7

Am7

G7(b9)

G7(b9)

E.B.

C. Dr.

Cajón

36

37

38

39

40

41

42

43

44

45

46

47

INTER 1

48

49

50

51

52

53

54

55

56

57

Fl.

A. Sax.

B. Cl.

Tuba

Vib.

Piano

E.B.

C. Dr.

Cajón

48

49

50

51

52

53

54

55

56

57

Maybe live higher second time?

D7(b9)/A

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TALKING 2

58

Vox: Sé ha ar ma don tu pue bla da
Ven en ta sim ple to nu da

59 60 61 62 63 64 65 66 67 68 69

Grm7 Am7 Grm7 Am7 G7(b9)(b13) G(b7)(b11)

Piano

E.B.

C. Dr.

Cajón

58 59 60 61 62 63 64 65 66 67 68 69

The musical score is for a piece titled 'Si yo fuera la milonga'. It features a vocal line (Vox) and piano accompaniment (Piano). The piano part includes guitar (Grm7, Am7, G7(b9)(b13), G(b7)(b11)), electric bass (E.B.), conga (C. Dr.), and cajón (Cajón). The score is divided into measures 58 through 69. The vocal line has lyrics in Spanish. The piano accompaniment includes various chords and rhythmic patterns. The guitar part is marked with Grm7, Am7, G7(b9)(b13), and G(b7)(b11). The electric bass part has a melodic line. The conga and cajón parts provide a rhythmic foundation.

[illegible]

TALKING 3

80

Vox Per mí ta ta mé la ri so ta da: Que sán cu so vi ne del mar — De An du fu ción, Por tu gal Que si he si doín por ta da O sán ca so fúin ven ta da

81 82 83 84 85 86 87 88 89

FL.

A. Sax.

B. Cl.

Tuba

Vib.

Piano

E.B.

C. Dr.

80

Cajón

81 82 83 84 85 86 87 88 89

90

Vox En un fo gón el a rra bol Lo Pon pu, el Li to ral Se ga ra de nris con den cis Les pi do un gon pa cin cin Y es cu chen, pa ra va rier

91 92 93 94 95 96 97 98 99

Fl.

A. Sax.

B. Cl.

Tuba

Vib.

Pfano

Gm7 Am7 G7(b13) G#7(b11)

E.B.

C. Dr.

90

Cajón

91 92 93 94 95 96 97 98 99

INTER *[100]*

Vox: Si yo fué ra la ra lon ga *[101]* *[102]* *[103]* Si yo *[104]* ra la *[105]* mi *[106]* ga *[107]* *[108]*

FL: *f*

A. Sn: *f*

B. Cl: *f* Maybe 8ve higher second time?

Tuba: *f*

Vib: *f*

Phan: *f*

E.B: *f*

C. Dr: *f*

Cajón: *[100]* *[101]* *[102]* *[103]* *[104]* *[105]* *[106]* *[107]* *[108]*

Chords: Gm7, Am7, Gm7, Am7, 1., D7b9/A

TALKING 4

Vox: Noe vis ta ri gen el mi a
Fun di do, co mien pli car me
Que na que dan just ti fi car
Soy ma dre de koin pro lon ba ble
Mi ren, les go so a con tar:
Al ca lor de mi qui lom bo
Es co mo si fue ram me tal
Scharuca ni dou can tar
Con tan bo res y gui ta rras El in te rior, la ca pi tal

110 111 112 113 114 115 116 117 118 119 120

Gr7 Am7 Gr7 Am7 Gr7(13) Gr7(B11)

Pbmo

E.B.

C. Dr.

Cajón

TALKING 5

[121]

Vox En e sa vi va oca sión De gi ra, cor tey que bra da ____ Mi sa sa gre re ca len ta da ____ Del pu ño hi zun fa ción ____ Y con es te unán si ción ____

FL.

A. Sax.

B. Cl.

Tuba

Vib.

Piano

E.B.

C. Dr.

Cajón

122 123 124 125 126 127 128 129 130

Gm7 Am7 Gm7 Am7 Gm7 Am7

132

Voz: Quena di a se ríen cor te En ca dai dei me dío cre... Quasi fu daia ten teo cul tar... Las co sas que des de siem pre... For ja ron mií des si dad

132 133 134 135 136 137 138 139 140

Fl.

A. Sax.

B. Cl.

Tuba

Vib.

Piano: Gm7 Am7 G7(b9) G7(b9)|1

E.B.

C. Dr.

132

Cajón: 132 133 134 135 136 137 138 139 140

A1

Fl.

A. Sax.

B. Cl.

Tuba

Vib.

Piano

E.B.

C. Do

Cajón

142 143 144 145 146 147 148

148

Gm7

A7m6 A7m7

Gm7

A7m6 A7m7

D7/B9/A

Fl.

A. Sax.

B. Cl.

Tuba

Vib.

PBmo

E. B.

C. Dr.

149

Cajón

130 131 132 133 134 135 136

The musical score is for the piece "Si yo fuera la milonga". It features a multi-staff arrangement for the following instruments: Flute (Fl.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), Tuba, Vibraphone (Vib.), Piano/Banjo (PBmo), Electric Bass (E. B.), Conga/Drum (C. Dr.), and Cajón. The score begins at measure 148 and continues through measure 156. Chord changes are indicated above the Flute staff: Gm7 at measure 148, A7m6 and A7m7 at measure 150, Gm7 at measure 152, A7m6 and A7m7 at measure 154, and D7/B9/A at measure 156. The Cajón part starts at measure 149. Measure numbers 130 through 136 are marked at the bottom of the score.

TALKING 6

Si yo fuera la milonga

15

157

Vox: Qué ro me tce un bo cu do A pro ve chan do laca cu cha Los gen tes misson mi chas Perro que un pue bloo vi da do Di ce ma cho mán deus te des Más deus te des que de mí

158 159 160 161 162 163 164 165 166 167 168

Gr7 Am7 Gr7 Am7 G7(b9) G7(b9)

PBm

E.B.

C. Do

Cajón

TALKING 7

169

Vox: 170 171 172 173 174 175 176

Clap

c.

C. Do

Cajón

177

Vox: Pa ra ra la mar san la tra ción Con un se ta ma tra aris te cal ta La te rri ble lac ga ru ta De la gea toes clo vi za da

178 179 180 181 182 183 184

Cajón

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185

c. Clap 2 2 2 2 2 2 2

Fl. Clap 2 2 2 2 A Sax (Build up) Open section. Beginning of talking marks the next section. ANGRY SOUNDS. Free improv but going

A. Sax. Clap 2 2 2 Bass Clarinet (Build up) Open section. Beginning of talking marks the next section. ANGRY SOUNDS. Free improv but going back to the rhythmic support.

B. Cl. Clap 2 2 Tuba (Build up) Open section. Beginning of talking marks the next section. ANGRY SOUNDS. Free improv but going back to the rhythmic support.

Tuba Piano (Build up) Open section. Beginning of talking marks the next section. ANGRY SOUNDS. Free improv but going back to the rhythmic support.

Vib. Clap 2 2 Crazy vibraphone solo D7#9/A

Piano D7#9/A

Pno. Bass

E.B.

C. Dr.

185

Cajón

202 2 2 2 2 2 2

c. 202 203 204 205 206 207 208 209 210 211 212

Fl.

A. Sax.

B. Cl.

Tuba

Vib.

Piano

Pno.

E.B.

C. Dr.

202

Cajón 202 203 204 205 206 207 208 209 210 211 212

TALKING 8

213

Vox: Si erri cammí omi cjin
Fres sacmitchoskí cjin

214 215 216 217 218 219 220 221 222 223 224

c. 2 2 2 2 2 2 2 2 2 2 2

Fl.

A. Sax.

B. Cl.

Tuba

Vib.

Piano

Pno.

E.B.

C. Dr.

Cajón

213 214 215 216 217 218 219 220 221 222 223 224

Al vení tie rra que ri da **Break!** Com unde ri da tan bon da

213 214 215 216 217 218 219 220 221 222 223 224

Con uno ver bo tra gón
Por lape naque nni zo han...

En la di nes de la nos talgón
Se yóu ra la ni ga

Desgo gnomitracis
De la jomcagón

tó...
ra...

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TALKING 9

234

Vox A la som bra de un ota bú Oca en bur co de Laña bu na Lañis to ría más lal va na Can dom be, Run bu, Lan dú El Ri o Gran de Del Sur

235 236 237 238 239 240 241 242 243

Fl.

A. Sc.

B. Cl.

Tuba

Vib.

Prmo

E.B.

C. Dr.

Cajón

235 236 237 238 239 240 241 242 243

234

244

Vox Y nan biés el de la Pla ta Lo di... gna sal to de na ta De tie rras gau chas a gau chas Las vi... das mí as... son ma chas Co mos ta lis ta re tra ta

245 246 247 248 249 250 251 252 253

Fl.

A. Sax.

B. Cl.

Tuba

Vib.

Piano

Gm7 Am7 G7(+13) G7(b9)

E.B.

C. Dr.

244

Cajón

245 246 247 248 249 250 251 252 253

TALKING 10

Uy, málí ce ca sen la ho ra Me dics con ti llora el sue lo Y me re fu gien el con sue lo De de jar les sin de mo ra Al com pas de las ción tam bo ras

Vox 255 256 257 258 259 260 261 262 263

Fl.

A. Sax.

B. Cl.

Tuba

Vib.

PEmu Gm7 Am7 Gm7 Am7 Gm7 Am7

E.B.

C. Dr.

Cajón 255 256 257 258 259 260 261 262 263

264

Vox Y ha— cien duan la— doi cu chi ilo Les re ga lod lin do di cho Que di je ran gran po e ta Sin treher na nos se— pe lean Los de vo ran los den fue ra

265 266 267 268 269 270 271 272 273

Fl.

A. Sax.

B. Cl.

Tuba

Vib.

PBarr

E.B.

C. Dr.

264

Cajón

265 266 267 268 269 270 271 272 273

Gm7

Au7

G7(b9)

Gb7(b9)

ENDING

Vox
Si yo fue ra la mi lon ga
Si yo fue ra la mi lon ga
ni lon ga
1. 2. DUREZA

Fl.
f

A. Sax.
f

B. CL.
f
Maybe 8ve higher second time?

Tuba
f

Vib.
f

Piano
f

E.B.
f

C. Dr.
f

Cajón
f

275 276 277 278 279 280 281 282

Score

La polímera

Julían Muro, 2025

♩ = 90

Bass & Piano enter

Drums enter

Maybe change to combined pattern here (as in A)?

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23

Vib.

Pno.

E.B.

c.

Sh.

Cjn 1

Cjn 2

24

25

26

27

28

29

30

31

32

33

Keep playing...

Silence

Switch to Djembe

Smile...

Smile...

A A:maj7(F#1) B7/A A:maj7(F#1)

Vox *mf* 35 36 37 38 39 40 41 42 43

Fl. *mf*

A. Sn. *mf*

B. Cl. *mf*

Tuba *mf* [With Bass]

Vib.

Cl. Gtr.

Pno.

E.B. *mf* *Smile...*

Cin I *mf* *Smile...*

Brass G F#m7 F#m7 Dm7(b9)G Vocal improv

Vox 44 45 46 47 48 49 50 51 52 53

Fl.

A. Sax.

B. Cl.

Tuba

Vib.

Cl. Gtr.

Pno.

E.B.

Cin I 44 45 46 47 48 49 50 51 52 53

Smile...

34 2 DanT:SIG Vibes improv

Vox

FL

A. Sn.

B. Cl.

Tuba

Vib.

Cl. Gtr.

Pno.

E.B.

Cin I

35 56 57 58 59 60 61 62 63 64

Vib. & Vibes

Vib. & Vibes

Vib. & Vibes

Vib. & Vibes

Vib. & Vibes

With Vib.

35 56 57 58 59 60 61 62 63 64

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Musical score for the piece "La polimera", measures 75 to 84. The score is written for six parts: Vox, Vib., Cl. Gtr., Pno., E.B., and C. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and chords. Above the staff, there are labels for chords: Bmaj7, Dmaj7, Fmaj7, and Bb7. The measure numbers 75 through 84 are indicated at the bottom of the staff. The C. part is marked with a double bar line and a repeat sign at measure 75.

A1 A:maj(♯11) B 7/A A:maj(♯11)

Vox *mf*

Fl. *mf*

A. Sax. *mf*

B. Cl. *mf*

Tuba *mf*

Vib.

Cl. Gtr.

Pno.

E.B.

86 87 88 89 90 91 92 93 94

[With Flute]

95 96 97 98 99 100 101 102 103 104

Vox

Fl.

A. Sax.

B. Cl.

Tuba

Vib.

Cl. Gtr.

Pno.

E.B.

B♭m7-G

Fm7

Dm7-G/G

Winds improvisation (Dm7b5-G)
Quiet sounds, misterioso

Suspire...

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115 Fm7 Fmaj? Bmaj?

Vox

Fl.

A. Sax.

B. Cl.

Tuba

Vib.

Cl. Gtr.

Pno.

E.B.

c.

116 117 118 119 120 121 122 123 124

With Clarin

With Sax

ff

C

125 Dmaj7 126 127 Fmaj7 128 129 E9 130 Dmaj7 131 132 133 Ebm7(b5) 134

Vox

Fl

A. Sax

B. Cl

Tuba

Vib.

Cl. Gtr.

Pno

E.B.

C.

125 126 127 128 129 130 131 132 133 134

135

Cien 7 Bm 7 A 7 (141) A 7 (141) Bm 7 (141) E 7 (141)

Vox

Fl.

A. Sax.

B. Cl.

Tuba

Vib.

Cl. Gtr.

Pno.

E.B.

135

136 137 138 139 140 141 142 143 144

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D Abraj (4th)

Vox

Fl.

A. Sk.

B. Cl.

Tuba

Vib.

Cl. Gtr.

Pno.

E.B.

Piano

155

156

157

158

159

160

161

162

163

164

pp

As written

As written

La polimera 16

165

Vib.

Cl. Gtr.

Pno.

E.B.

C.

Sh.

166 167 168 169 170 171 172 173 174

Scatter the chords...

165

166 167 168 169 170 171 172 173 174

175

Vib.

Cl. Gtr.

Pno.

E.B.

C.

Sh.

176 177 178 179 180 181

Fade out naturally...

(Clap)

Fade out naturally...

(Clap)

Fade out naturally...

(Clap)

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Provisory Score: Original composition for dectet: Algo (Julián Muro)

Score

Algo

Julían Muro, 2024

[illegible]

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Inter 1 Afrobeat-ish

Vox: *Inter 1* *goen mi quea rri lla* *B♭7*

Fl: *Flute* *G7*

A. Sax: *C7*

B. Cl: *B♭7*

Tuba: *F#m11* *B♭7*

Vib: *F#m11* *B♭7*

Gtr: *F#m11* *B♭7*

Pno: *F#m11* *B♭7*

E.B.: *Smile...*

C. Dr: *Switch to Shekere* *Smile, freely...*

D. S.: *Fill (toms)* *Smile, freely...*

16 17 18 19 20 21 22 23

Talking 1

Vox ²⁴ ₈ *Hey al goen mi que* *sien* *te* *Hey al goen mi quein*

Fl.

A. Sax.

B. Cl.

Tuba

Vib.

Gtr.

Pno. ^{B97} *Freely* *Smile, freely...*

E.B.

Sh.

D. S. ^{24 *Smile, freely...*}

36

Vox ta ye Hay al goen ni que picn sa Hay al goen ni queca clu ye Hay al goen ni que fun ca Hay al goen ni que fa lla Hay al goen ni que

Fl.

A. Su.

B. Cl.

Tuba

Vib.

Gtr.

Pno.

E.B.

Slt.

D. S.

36

37 38 39 40 41 42 43 44 45

Smile, freely...

Smile, freely...

166

Vox: tran ca Hay al goen ni que re ca Hay al goen ni que mi de Hay al goen ni que re za

Fl: Maybe exchange improvised phrases?

A. Sax: Maybe exchange improvised phrases?

B. Cl: Maybe exchange improvised phrases?

Tuba: 2

Vib: As written Smile, freely...

Gtr: (Clap)

Pno: Smile, freely...

E.B.: Smile...

C: As written

Sh: Smile, freely...

D. S.: 166 Smile, freely...

Talking 2

Flute

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36

57

Vox *Hay al goen mi queu cep tu Hay al goen mi que pe sa Hay al goen mi que can sa Hay al goen mi que te rra Hay al goen mi que pa sa*

Fl.

A. Sax.

B. Cl.

Tuba

Vib.

Gtr.

Pno.

E.B.

C.

Sh.

D. S.

38 39 60 61 62 63 64 65 66

322

76

Vox: algo goen mi quies tu yo hay al goen mi quesi vi dehay al goen mi quesi chu yo

Fl.

A. Sc.

B. Cl.

Tuba

Vib.

Gtr.

Pno.

E.B.

c.

C. Dr.

D. S.

77

78

80

81

82

83

84

85

86

Hay al goen mi quesi nam sa Hay al goen mi quesi

Talking 3 and 4

Afrobeat-ish

Flute

G7

C7

Bb7

G#b6

F#m6

F#m11

Bb7

G#b6

F#m6

F#m11

Bb7

F#m7

F#m11

Bb7

Simile...

Switch to Zuhumbo/Sando

[7] (horns)

Simile, freely...

Simile, freely...

324

97 Hay al goen ni qucen bo ca Hay al goen ni que e rra Hay al goen ni que sud ta Hay al goen ni quca lc rra Hay al goen ni quca cer ca Hay al goen ni quca lc ja Hay al goen ni qucem pke ra Hay al goen ni que de ja **Break!** **As written**

98 99 100 101 102 103 104 105 106

Vox Fl. A. Sax. B. Cl. Tuba Vib. Gtr. Pno. E.B. D. S.

97 98 99 100 101 102 103 104 105 106

Break! **Kicks** **Kicks**

326

327

Algo

Ending: the flock of birds

Julián Muro, 2025

Free section, improvised *Drums continue, very softly*



Do this in your mother tongue ♥

With the list of words you created, build phrases that start with "There's something within me that..." / "Hay algo en mí que..."

- Speak/wisper/scream the phrases
- Randomly, rhythmically, however you hear it
- Start sparcely and then densify
- build up
- you can clap or play while you do this

For example:

*Hay algo en mí que canta,
Hay algo en mí que calla.*

*There's something within me that sings,
There's something within me that's quiet.*

You can make them rime:

*Hay algo en mí que ríe,
Hay algo en mí que llora,
Hay algo en mí que sufre,
Hay algo en mí que añora*

*There's something within me that laughs,
There's something within me that cries,
There's something within me that lacks,
There's something within me that tries.*

From the "flock of birds," the final words will arrive:

Hay algo en mí que baila
Hay algo en mí que puede
Hay algo en mí que abunda
Hay algo en mí que duele
Hay algo en mí que alumbra
Hay algo en mí que nubla
Hay algo en mí que escapa
Hay algo en mí que teme
Hay algo en mí que vive

Hay algo en mí que muere (Cue)
Hay algo en mí que muere
Hay algo en mí que **muere (9)**
No hay otro modo
No hay otro modo
No hay otro modo
De nacer.

9

(musical/sound activity)

(musical/sound activity)

c.

muere No hay otro modo No hay otro modo No hay otro modo No hay otro modo

15

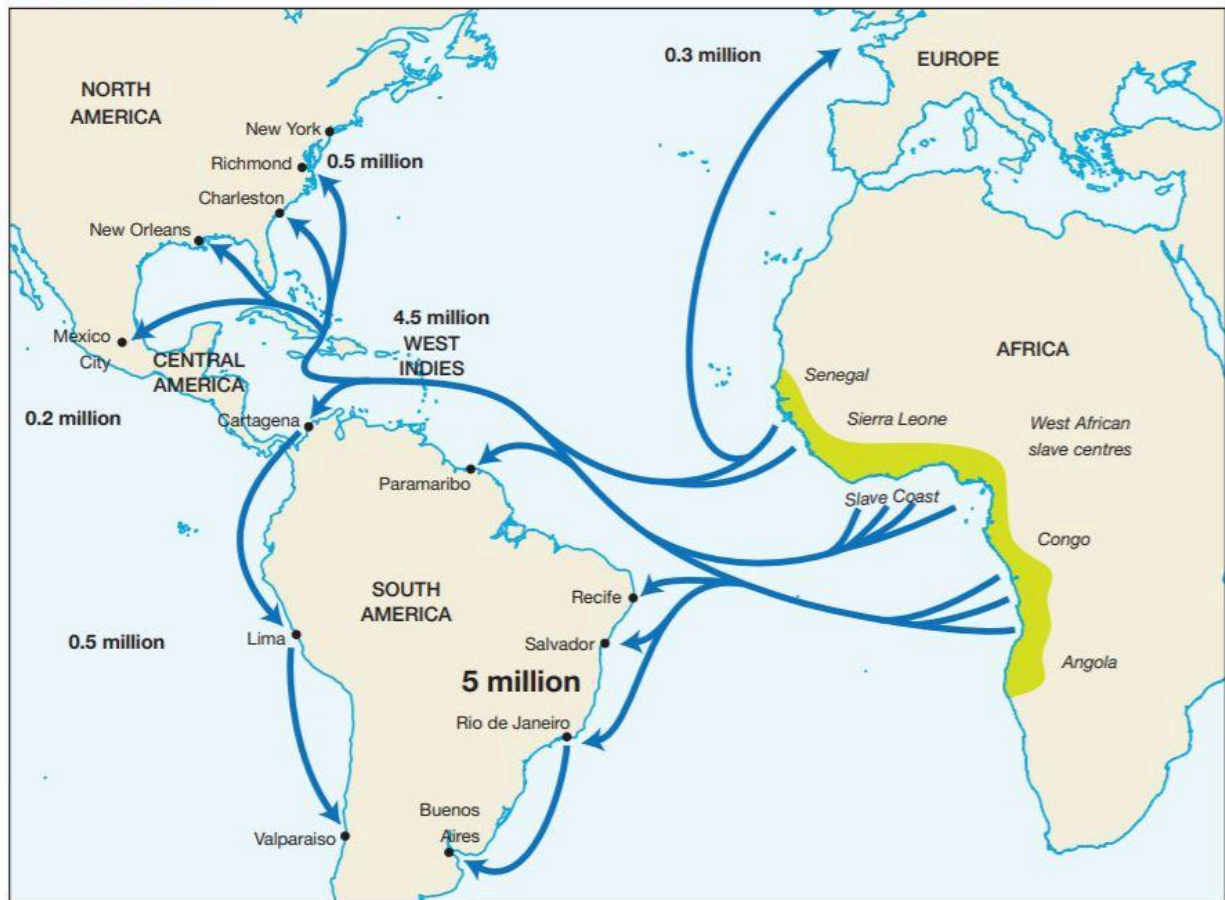
(musical/sound activity)

c.

modo De nacer. **2** **Fine**

Map: Transatlantic Slave Trade Routes 1650-1860²⁸⁰

WORLD: SLAVE ROUTES

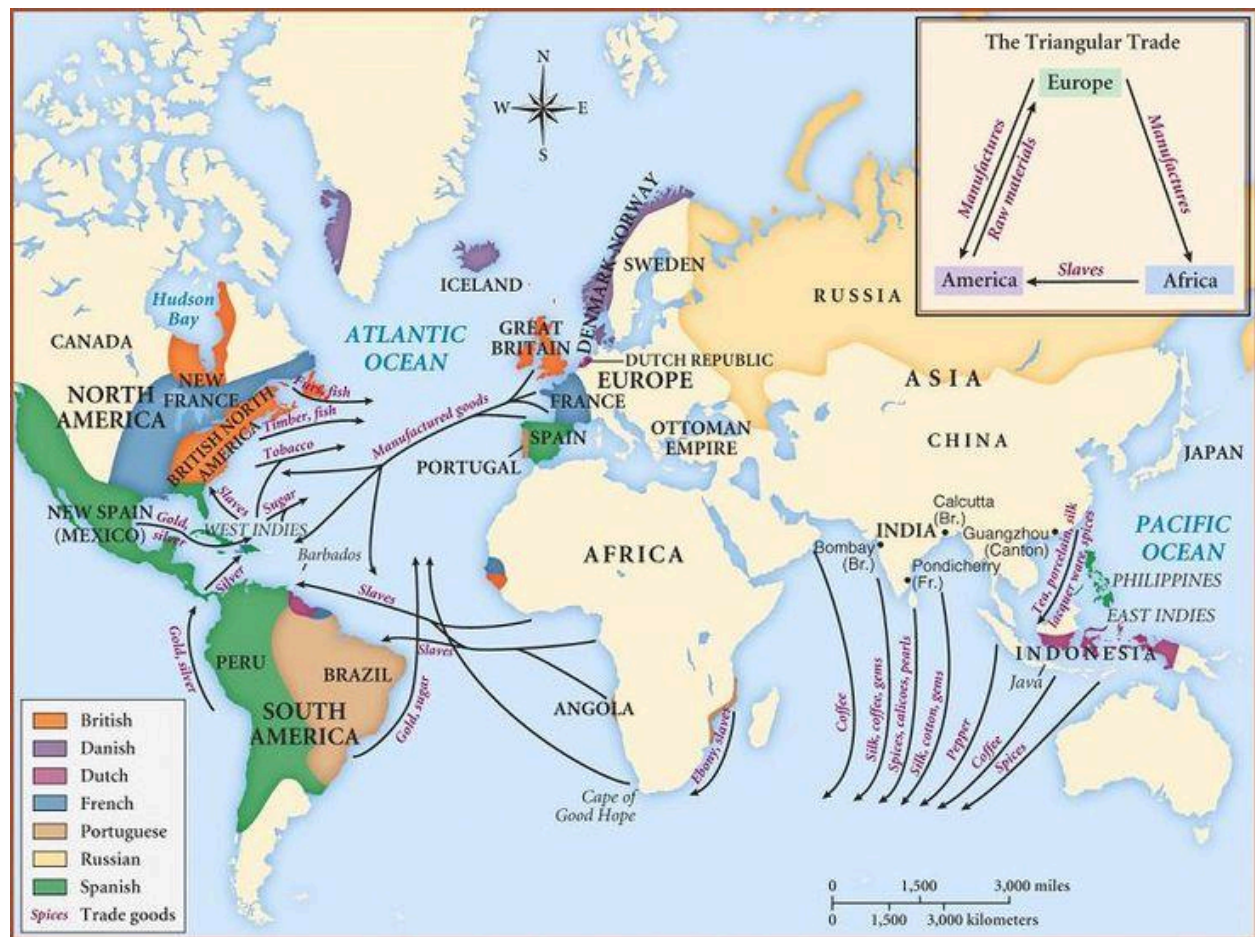


Source 6.9

Source: Oxford University Press

²⁸⁰ The image says *Oxford University Press* as the source. Unfortunately, I couldn't get access to the original one, which I believe might be: Mark M. Smith (ed.), Robert L. Paquette (ed.), *The Oxford Handbook of Slavery in the Americas*, (Oxford University Press, Published online: 18 September 2012 and in print: 29 July 2010). I triangulated the information displayed in it with the map available at "[Map of the Week: Slave Trade from Africa to the Americas 1650-1860](#)," a blog on the rhetoric of cartography from students in the *Department of Rhetoric & Communication Studies at the University of Richmond* (Virginia, USA). November 11, 2014. Accessed on April 21, 2025.

Map: Transatlantic Commerce trade routes ca. 1700²⁸¹



²⁸¹ Author unknown. This detailed map was uploaded to [Pinterest.com](https://www.pinterest.com) under the name of "8th Grade Social Studies" by user Brenda Joy and I found it through a Google Search on April 20, 2025. I understand it is a weak source so I triangulated the information with the following ones:

John Horgan, "[Columbian Exchange](https://www.worldhistory.org/article/1999/05/19/columbian-exchange/)" on [Worldhistory.org](https://www.worldhistory.org), 19 May, 2022. Accessed on 21 April, 2025;

Jose Bernardos Sanz; Mauro Hernández, and Miguel Santamaría Lancho, "5.4.1 Economía atlántica y comercio triangular: plantaciones y esclavismo," (Creative Commons, UNED, [HISTORIA ECONÓMICA. TEMA 5. El mundo en visperas de la Revolución Industrial \(c.1650 – c.1780\)](https://www.uned.es/historia-economica-tema-5-el-mundo-en-visperas-de-la-revolucion-industrial-c-1650-c-1780), 17-18;

I found an almost identical map on [macmillanusa.com](https://www.macmillanusa.com) labeled as "European Trade Patterns, c. 1740." Accessed on April 21, 2025.