University of Texas at El Paso

From the SelectedWorks of Oscar Macchioni

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Macchioni, Oscar, USA
The Argentine Tango: Processes of Assimilation, Acculturation, and Appropriation
The tango has always been a phenomenon of intrigue among world dances. Its passionate lyrics and music, and its sensual choreography are the results of the cross breeding between immigrant and native manners and socio-political concerns. The genre emerged in the slums of Buenos Aires at the turn of the twentieth century but it is only after the tango succeeded in Europe and North America and returned 'home' that the genre was recognized by the same people who at first rejected it.

This paper will discuss the different components of the tango brought by immigrants to Argentina (Spanish, African, Italian), its gestation and rejection by Argentineans, the way the genre was transformed in order to succeed outside its birthplace, and finally, the return of the tango to Argentina. The presentation also explores what has made the genre so attractive to non-Argentineans during the past two decades that it is again touring the world and being appropriated as representing not just Argentineans, but others as well.

Marques, Francisca, Brazil
Ethnomusicological Research and Communitarian Demands; An experience in Cachoeira, Bahia
The researcher reflects upon her involvement with the community-devised interdisciplinary project directed to the youth that developed during her fieldwork with the Irmandade da Boa Morte (Good Death Sisterhood) in the interior city of Cachoeira, Bahia. The paper’s focus is then on her attempts to interact in consistent as well as practical ways with the community carrying on the traditions which are her object of study. Acting for the valuing of notions of citizenship and fostering the diffusion of locally based knowledge the panelist discusses the role of participant observation as fundamental not only to renewing the focus of ethnomusicological research but also to fulfilling mutual expectations growing between the researcher and the studied community.

Madeira, Márcio Mattos Aragão, Brazil
The Forró in Ceará: An Urban Musical Genre
The forró, as an identity of northeastern Brazilian people, is not only a regional type of music, but also an agent of cultural diffusion. As so, its form and structure have changed throughout time, following the social dynamics of daily events. The musicality of the forró, reflecting the transformations in our region’s social structure, has turned into the “urban” forró — which describes the surrounding environment. The forró as an urban
Session 341 – Salão Pedro Calmon: Panel
Returning to the Source: Hispanic Music from the Americas in the Reconstruction of Cultural Identity
Organizer: Janet Sturman, USA
Participants:

Session 342 – Sala 206: Issues in Writing about Music
Chair: Tim Rice, USA
Marc-Antoine Camp, Switzerland
“Ethnomusicology and Practical Music Criticism”
Pandora Hopkins, USA
“Migration of Musical Thought”

Session 343 – Sala 231: Theoretical Studies
Chair: Suzel Reily, UK
Joseph Jordania, Australia
“Comparative, Non-Comparative, Interdisciplinary and Multidisciplinary Approaches: Case Study of Choral Singing Research”
Eduardo Pires Rosse, Brazil
“Reflections about Vision”
Talila Eliram, Israel
“New Trends in Musical Analysis of a Folk Music Corpus”

Session 344 - Salão Moniz de Aragão: Global Music and Local Realities
Chair: Rafael José de Menezes Bastos, Brazil
Kai Fikentscher, USA
“From Local Hero to Global Ambassador and Back: The Loop(s) of North American DJ Culture”
Eric Galm, USA
“A Volta do Nosso Mundo: Capoeira in the Northeastern United States”
Juniper Hill, USA
“Global Travel and the Return Home: Money, Creative Exploration and Protecting the Indigenous Other in Andean Music”