



unesco
Intangible Cultural Heritage

International Assistance

ICH-04-Report – Form

Good for payment,

INTERNATIONAL ASSISTANCE FROM THE INTANGIBLE CULTURAL HERITAGE FUND

PROGRESS NARRATIVE REPORT

Beneficiary State(s) Party(ies):

Project title:	The bandoneon: sound of tango
Reporting period:	From: 01/11/2021 to: 15/07/2022
Budget:	Total: US\$179705 <i>Including:</i> Intangible Cultural Heritage Fund: US\$99764 State Party contribution: US\$48087 Other contributions: US\$31854
Implementing agency (contracting partner or UNESCO Field Office):	
Contact person:	Title (Ms/Mr, etc.): Ms Family name: Martha Given name: Fernandez Institution/position: Cienarte Foundation Secretary of board of directors Address: 25 de mayo 279 Telephone number: 598 29160249 E-mail address: secretaria@cienarte.org
Partner agency (in the case of a service from UNESCO project):	

Implementing partners:

Background

Tango was registered in the Representative List of Intangible Cultural Heritage of Unesco in 2009 based on the joint application of Argentina and Uruguay. At the end of the 19th century the first bandoneons arrived to Rio de la Plata and were adapted to the interpretation of tango. The sound of bandoneon is an essential part of tango, it identifies and means tango. In its origin the music was performed with guitar, violin and flute ensembles. With the introduction of piano and bandoneon, replacing the flute and the guitar, the proliferation of tango orchestras began and it was a fundamental breaking point in this musical genre. The bandoneon holds a leading role in the interpretation of tango since the first half of the twentieth century when its integration into the orchestras along with the piano and double bass defined the well-known rhythm of the genre in four-time beats, setting the beat. The bandoneon provides the marcato that is achieved with the plastic movement of the bandoneonists leg emphasizing each of these four beats differently. The sound of bandoneon also provides an essential musical color for the timbre of tango developing the phrasing and variations that define this musical genre. Tango without a bandoneon is like flamenco without a guitar or Celtic music without bagpipes. It is possible to play all these musical styles without these instruments, but an essential part of their sound identity will be lost. With origins in Germany bandoneon was adopted in Rio de la Plata more than anywhere else in the world and its sound is identified with our region. For various reasons its permanence as an emblematic instrument is affected, constituting a risk factor for the heritage element: Tango. An enumeration of descriptive aspects of the aforementioned situation is: >Currently the decline in production of the traditional factories contributed to the increase of the price per unit. >In addition the absence of luthiers in the region for repairing and tuning bandoneons limits the preservation of the instruments. In Uruguay at this time there are only 3 luthiers of extensive experience. > Reduction of tradition bearers and performers due to retirement or death. > The shortage of teachers and the lack of updated teaching methodology for new generations. > Difficulty for young people to have access to the instrument and its complex learning. Considering this situation on December 11th 2017 a Collaboration Agreement was signed among the Commission for National Cultural Heritage, Cienarte Foundation and the Interministerial Commission for the Support of Tango with the purpose of performing all the tasks that allow presenting and developing a program of recovery and rescue of the bandoneon, both quantitatively and qualitatively, through the identification of existing instruments and the training of new instrumentalist and luthiers.

Objectives and results attained

- 1) Inventory of bandoneons and bandoneonists, available to the public.
The Commission for National Cultural Heritage is working in the inventory and had found many instruments all over the country. They had interviewed several players, teachers and luthiers.
 - 2) The population of Uruguay is more sensitized as to the relevance of the bandoneon as intangible heritage.
50 students are learning to play bandoneon in the Bandoneon School created by the project.
20 students are learning bandoneon lutherie.
A strong communication campaign was carried, and many people became interested in an instrument that they did not know before.
- 2.1)At least 4 regions of the country have a bandoneon school and teaching methodology.

Maldonado (east region) has classes in the Cultural Center, Montevideo (south region) has classes in the University and Escuela Esquinera, Rio Negro (west region) has classes in the House of Arts and Tacuarembó (north region) has classes in Culture House.

Classes happen as planned with very good assistance.

Each student has the Raul Jaurena's Manual for playing bandoneon.

2.2) 20 basic primary schools across the country participate in raising awareness and training activities. More than 2000 children and adolescents are involved in the process.

This result had a delay but is ready to start in August 2022. During August and September, it will be fulfilled.

2.3) A tertiary and/or non-formal training process is initiated and/or consolidated in relation to bandoneon teaching.

The Bandoneon School created by the project is a successful non-formal activity.

The National University provides the location for many of the classes in Montevideo (south region) and the institution is very interested in continuing the courses once the project ends.

There is a strong relation with most of the public music schools of the country that are receiving for free the Raul Jaurena Manual.

3) The instruments tradition bearers and performers are socially recognized.

During the project public recognitions were made to the following persons:

Orlando Tiscornia (musician from Rio Negro), Ramon Garcen (musician from Rio Negro), Juan Bertinat (musician from Rio Negro), Stefan Furich (German luthier), Ricardo Matteo (Uruguayan luthier), Raul Jaurena (Uruguayan musician), Ricardo Pereira (musician and teacher from Tacuarembó), Rene Marino Rivero (musician from Tacuarembó), Abayuba Rodriguez (musician from Tacuarembó), Piqueno Gonzalez (musician from Tacuarembó) and Julian Dutra (luthier from Rivera).

Description of project implementation

Activity 3: promote and support the realization of an inventory

The Commission for National Cultural Heritage continued the visits, interviews, and research for the inventory. They had visited several cities of the country. Three meetings were held between the project team and the National Cultural Heritage staff.

Activity 4: Decentralized school of bandoneon

Classes continued in the four regions. The results of the Method are very good, and improvement is clear. Up to July 15th there are 47 students that continue in the Bandoneon School with very good performance. There are 7 students in 2 groups in Maldonado (east region), 24 students in 7 groups in Montevideo (south region), 5 students in 3 groups in Rio Negro (west region) and 11 students in 2 groups in Tacuarembó (north region). Each location has a bandoneon provided by the project.

37% of the students are women, ages are very different including 3 kids less than 10 years old, and there is a student that has an autistic disorder.

On December 10th, 11th and 12th 2021 was the First National Meeting of the Bandoneon School in

Fray Bentos, Rio Negro (west region of the country). 51 students attended and passed their first-year tests. Master Teacher Amijai Shalev came from Montreal, Canada where he lives and was very happy with the level of the students.

Groups of students played bandoneon in several locations of Fray Bentos and the whole city was involved in the activity. On Saturday evening there was a show where performed Destaoriya Ensemble and danced students of a local tango workshop. The location selected for the show was a heritage spot that is the former Anglo meet house that now is a museum. During that show 3 local bandoneon players were recognized by the project and the local government.

In order to be able to organize and carry the First National Meeting an agreement was signed with the University Claeh that allowed that one of their students worked together with our team.

On December 9th Amijai Shalev conducted a Masterclass in the Music School of the National University in Montevideo. 23 music schools students attended.

On June 13th a tribute to Master Raul Jaurena took place in Teatro Solis that is the most traditional theater of the country. The opening of this important show was an ensemble of 21 students at the Bandoneon Schools playing the tango Canareando. Never before so many bandoneons were played in Teatro Solis.

Activity 5: Promotion of bandoneon in schools and developing of a teaching method.

A presentation for schools was created by the name of **Bandoneon to the classroom**. It is conducted by a teacher of the project that shows to boys and girls the instrument and explain its origin and how relevant it is for tango. It is an interactive routine that can be adapted for elementary schools, high schools, and universities. A test presentation was done on November 21st in an elementary music school at Montevideo. It was very successful and the first step toward a tour that will go to the four regions of the country focused on centers that are part of the UNESCO education network (RED PEA) according to the following schedule:

	29-Jul	2-Ago	9-Ago
	Escuela de formación artística REDUCTO	Escuela Nº189 PUNTA GORDA	Escuela Nº238 MANGA
	Escuela de formación artística CAPURRO	Liceo N1º5 CARRASCO	Escuela Nº319 CASAVALLE
	16-Ago	23-Ago	30-Ago
	Escuela Nº185 COLON	Escuela Nº84 VILLA MUÑOZ	Escuela Nº17 POCITOS
	Escuela Tecnica Paso de la Arena	Escuela nº137 CERRITO	Escuela Cooperativa VICMAN-MALVIN NORTE
	6-set	13-set	27-set
	Escuela Nº24 Maldonado	Liceo Nº 1 TBO	Escuela Técnica Fray Bentos
	Escuela Nº45 Maldonado	Escuela Sauce de Batoví TBO	Escuela Nº3 Barrio Anglo

Activity 6: lutherie course

This activity was planned to start at the beginning of 2022 but was postponed due to the pandemic situation that didn't allow the German luthier to come to Uruguay in order to train local teachers. Finally, it started on April 2022.

An agreement was signed with UTU that is the National organization of technical and craft schools. They provided a room where the workshop for bandoneon lutherie was placed. At the same time, they committed to continue the course from March 2023 on as a regular course of UTU. The project provided tools, equipment and trainers and is running the first year of the course from May to December 2022.

The agreement became effective on April 2022 when a big room located in Pedro Figari school in downtown Montevideo turned into a bandoneon lutherie workshop. In that place the German luthier Stefan Furich trained daily from April 20th to May 17th six potential lutherie local teachers. Stefan did an excellent job at the point that he was recognized by the project along with the most important bandoneon luthier of Uruguay. The German Embassy helped very much during this process.

Jose Mangino was elected by Stefan to be the local lutherie teacher during 2022.

Enrolment to the lutherie course was done by a public call and 24 students started the course on May 20th. The formal opening was on May 17th with the presence of Dra. Ana Ribeiro (education and culture Vice minister), Ing. Juan Pereyra (General Director UTU) and Annette Upenkame (German Embassy in Uruguay).

Activity 7: valuation of instruments and performers

At the end of 2021 the first bandoneon of the project was purchased.

On July 15th six instruments were obtained as a loan from persons or institutions.

All these instruments are being used for the Bandoneon School classes.

10 persons were recognized by the project due to their important activity to promote bandoneon in Uruguay.

They are:

Ramon Garcen, Orlando Tiscornia and Juan Bertinat from Rio Negro

Ricardo Mateo and Raul Jaurena from Montevideo.

Piqueno Gonzalez, Ricardo Pereira, Abayuba Rodriguez and Rene Marino Rivero from Tacuarembó

Stefan Furich from Germany.

A social media campaign is taking place under the name of **Sabias que?** meaning **Did you know?**

Every Friday information about the bandoneon world is published in Instagram, Facebook, and YouTube.

The contents are created by two well-known experts in tango: the Argentinian Natalio Etchegaray and the Uruguayan Boris Puga.

Community involvement

Monitoring Committee had three meetings.

Dra. Ana Ribeiro (Vice minister of Education and Culture), Mag. Leticia Canella (National Cultural Heritage Commission), Prof. Alberto Magnone (Commission for tango and candombe), Prof. Marcello Figueredo (National commission for Unesco) and Dr. Raul Lorenzo (Cienarte Foundation) were part of this committee and Mrs. Sofia Antonaz participated as project manager.

Institutions related to tango in Uruguay as well as Music Schools were informed about the activities and took part in several.

A section in Cienarte Foundation's web site was opened for comments from the community about the project.

A poll was done as planned and suggestions were received.

Sustainability and exit/transition strategy

The local governments of the four regions are interested in continuing bandoneon classes after the project ends.

The Raul Jaurena Manual is available for free and many schools had already received theirs.

The bandoneon lutherie workshop of the project is using a location of the technical high school (UTU) and the institution is compromised to continue the course after the project ends and include it in their curricular activity.

The bandoneon heritage importance in the country is already increased and the trend is to continue that way.

Not fewer than 100 or more than 500 words

Lessons learnt

Lessons

The teaching method has been very efficient even for people that had no musical background.

It was confirmed that bandoneon lutherie has to be strongly developed in Uruguay.

It was found that there are some materials that are not available locally.

It was also found that at this time lutherie is a men activity in our country and that needs to be changed.

It was confirmed that find bandoneons to buy in Uruguay is difficult and very expensive.

There is a young population in Uruguay very interested in learning about the bandoneon and its heritage. Opportunities and projects must continue to be generated to develop this interest.

Annexes

- *Press releases and social media campaign*
- *Photos and videos*
- *Documents of agreements and conventions*

Name and signature of the person having completed the report

Name: Martha Fernandez

Title: Secretary

Date: 05/09/22

Signature:

A handwritten signature in purple ink, appearing to read 'Martha Fernandez', is written over a light blue horizontal line. The signature is cursive and somewhat stylized.