



United Nations  
Educational, Scientific and  
Cultural Organization

Intangible  
Cultural  
Heritage

# International Assistance

ICH-04-Report- Form

## 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: April 1 <sup>st</sup> 2021 to:October 31 <sup>st</sup> 2021
Budget:	<p style="text-align: right;">Total: US\$179705</p> <p><i>Including:</i></p> <p>Intangible Cultural Heritage Fund: US\$99764</p> <p style="padding-left: 40px;">State Party contribution: US\$48087</p> <p style="padding-left: 40px;">Other contributions: US\$31854</p>
Implementing agency (contracting partner or UNESCO Field Office):	
Contact person:	<p>Title (Ms/Mr, etc.): Mrs.</p> <p>Family name: Fernandez</p> <p>Given name: Martha</p> <p>Institution/position: Cienarte Foundation Secretary of board of directors.</p> <p>Address: 25 de mayo 279 3<sup>rd</sup> Montevideo</p> <p>Telephone number: 598 29160249</p> <p>E-mail address: secretaria@cienarte.org</p>
Partner agency (in the case of a service from UNESCO project):	
Implementing partners:	

## Background

*Provide a brief description of the situation existing at the time of the request and the need that the assistance aimed to address. For safeguarding of a particular element, provide a description of the element, its viability and why safeguarding measures were required. For preparation of inventories, strengthening of capacities, awareness-raising, visibility or other safeguarding not focussed on a particular element, identify gaps that were to be addressed. For emergency assistance requests, describe the nature and severity of the emergency at the time of the request.*

*Not fewer than 750 or more than 1000 words*

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 bandoneonist's 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 instrumentalists and luthiers.

## Objectives and results attained

*Overall, to what extent did the project attain its objectives? Describe the main results attained, focussing in particular on the perspective of the direct beneficiaries and communities. For each expected result identified in the request, explain whether it was fully or partially attained. Also describe any unexpected results, direct or indirect, whether positive or negative.*

*Not fewer than 100 or more than 500 words*

### EXPECTED RESULTS:

1) Inventory of bandoneons and bandoneonists available to the public.

According to the timetable meetings are being held with the Commission for National Cultural Heritage. It was established the working method. Two persons were assigned to this activity. All the national cultural directions were contacted and interviews with bandoneon players and luthiers are scheduled.

2) The population of Uruguay is more sensitized as to the relevance of bandoneon as intangible heritage.

The launch of the project was widely communicated all over the country and different actions in process are shared with the public.

A web site, a youtube channel, instagram, twitter, and facebook were created and information about bandoneon was shared through them and also TV, radio and newspapers.

The institution that represents uruguayan writers proposed a joint activity for next year.

2.1) At least 4 regions of the country have a bandoneon school and teaching methodology.

During July 2021 decentralized school of bandoneon started in four regions of the country: Maldonado (east) Montevideo (south) Rio Negro (west) and Tacuarembó (north).

The teaching method used is the Introduction to Bandoneon of Raul Jaurena that was printed by the Project and is distributed free to the students.

2.2) 20 basic primary education schools across the country participate in raising awareness and training activities.

After several months attending to classes decentralized school students are now ready to present to primary schools and introduce bandoneon to boys and girls.

The first presentation in a primary school of Montevideo is scheduled for November 19th 2021.

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

A collaboration agreement was signed with the Art College of the Universidad de la República and 4 groups of the decentralized school are located in their premises.

For the first time in the uruguayan University's history bandoneon is taught on regular bases.

3) The instrument, tradition bearers and performers are socially recognized.

An important communication through traditional media and social networks was conducted to inform about bandoneon.

Several bandoneon players were selected to be recognized by the Project. These recognitions will start in Rio Negro on December 2021 where the First National Meeting of Bandoneon Students will be held.

## Description of project implementation

*Provide a description of the activities undertaken and the outputs they generated (e.g. trainings, consultation process, technical assistance, awareness raising, publications, toolkits, etc.). Also describe any problems encountered in project delivery and corrective actions taken. Describe the role of the implementing agency and of the partner agency (in the case of a service from UNESCO project) and the role of other implementing partners in carrying out activities and generating outputs.*

*Not fewer than 1000 or more than 1500 words*

### 1) Installation and project management

On April 7<sup>th</sup> started Mrs. Sofia Antonaz Casella as Coordinator of the project.

Cienarte Foundation provided the administrative assistance that is Mrs. Carolina Rosa.

The auditor firm FG was hired and started activities.

Cienarte Foundation provided an office in their headquarters located in 25 de Mayo 279 Montevideo.

### 2) National and regional launching of the Project

Due to the pandemic situation in Uruguay at May 2021 the launching of the project was only one through Youtube from the stage of the National Auditorium.

Ana Ribeiro Vice Minister of Culture, Zulma Soarez auditor teacher of the decentralized school and Sofia Antonaz Casella Coordinator of the project took part of the activity. Local Culture Directors from Maldonado Jorge Cespedes, Montevideo Maria Ines Obaldia, Tacuarembó Carlos Arezzo and the Mayor of Rio Negro Omar Lafluf participated through zoom. Over 150 persons joined the Youtube transmission.

A strong communication campaign followed the launching both in traditional media and social networks.

### 3) Promote and support the realization of an inventory in charge of Commission for National Cultural Heritage.

Meetings were held as planned and the inventory started.

### 4) Decentralized Bandoneon School

It started in four regions as planned. Maldonado (east) Montevideo (south) Rio Negro (west) and Tacuarembó (north). The idea of having a group of the bandoneon school in Soriano was changed because local authorities understood that there are too close: only 28 kilometers from Fray Bentos (capital city of Rio Negro) to Mercedes (capital city of Soriano).

Julio Cesar Delgado (Maldonado), Ramiro Hernandez (Montevideo), Heraldo Roland (Rio Negro), Ricardo Pereira (Tacuarembó) are the teachers coordinated by Zulma Soares. Juana Mauri and Fabian Soarez are also part of the teaching team that is directed by Amijai Ben Shalev.

64 students are learning bandoneon in 15 groups: 3 in Maldonado, 7 in Montevideo, 3 in Rio Negro and 2 in Tacuarembó. Classes are once a week. Each region center has at least one bandoneon to be used by the students for studying during the week.

43% of the students are women. The average is 26 years old but they are students 8, 9 and 11 years old. Their activities are very different: college and high school students, teachers, artist, employees and workers.

50% of the students had previous musical knowledge but only 3 had played bandoneon before.

The teaching method used is the Introduction to Bandoneon of Raul Jaurena that was printed by the Project and is distributed free to the students.

## Masterclasses

On december 9th 2021 Prof. Amijai Ben Shalev will offer the first Masterclass at the Arts College of the Universidad de la Republica in Montevideo.

First National Meeting of Bandoneon students.

It will be in Fray Bentos (Rio Negro) on december 10<sup>th</sup>, 11<sup>th</sup> and 12<sup>th</sup> 2021

At that time the students will have their test with Prof. Amijai Ben Shalev. Also groups of students of the bandoneon school will perform in public places of the city. Besides a general meeting of the teachers will be held. At the end there will be a tango show with musicians, singers and dancers.

A Collaboration Agreement was made with the Culture College of the University Claeh and a student of that university will be part of the organization of the meeting.

5) Promote the introduction of bandoneon in music schools and develop of an updated teaching method available to all the public.

200 units of the Introduction to Bandoneon of Raul Jaurena were designed and printed and are being used in the classes of the decentralized bandoneon school. Next step is to offer the books to public musical school all over the country and encourage them to introduce the teaching of bandoneon as a regular activity.

6) Establish a bandoneon lutherie course (tunning, repairing,restauration and mantenance)

A Collaboration Agreement with the National Public Education Administration was reached in order to share with the Universidad del Trabajo (technical high schools) the lutherie course during 2022.

At this moment the German embassy in Uruguay is helping to find a german luthier prepared to come to Uruguay on february 2022 in order to train local teachers in bandoneon lutherie for them to became teachers during the course that is planned from march to november 2022. A problem to find the german luthier is that they are afraid of coming to South America due to covid.

## Community involvement

*Provide a description of the mechanisms used for fully involving the community(ies) concerned. Describe not only the participation of the communities as beneficiaries of the project, but also their active participation in the planning and implementation of all activities.*

*Not fewer than 300 or more than 500 words*

On august and october 2022 reports about the Project were shared with different institutions.

On october 5th the first official meeting of the Management Comittee was held participating Raúl Lorenzo y Sofía Antonaz of the Management Unit of the Project , Ana Ribeiro Culture Vice Minister, Carmen Orguet and Marcello Figueredo of COMINAL; Alberto Magnone of the Interministerial Commision of Support of Tango and Candombe and Leticia Canella of the Commission for National Cultural Heritage.

Once the Project became known by the community different activities were propposed:

a) Casa de los Escritores propposed to organize a literary contest about bandoneon and its world. The idea is being analized for next year.

b) Translation to braille of the Introduccion to bandoneon of Raul Jaurena.

Since the bandoneon teacher of Tacuarembó (north) is blind he propposed the idea of translating the teaching book to braille in order to allow more people to learn with Jaurena's method. It was informed that at the Penitentiary Unit N°14 there is a Braille workshop.

At this time two persons from that Unit are translating the book to Braille.

The paper needed was donated by Grafica Mosca the company that printed the original books.

At the end of 2021 we expect to have the braille version of the bandoneon teaching book available for the first time in our country and probably in most of the world.

### **Sustainability and exit/transition strategy**

*Describe how the benefits of the project will continue after the project has been completed. Where appropriate, describe the steps undertaken to ensure the following:*

- *Sustainability of activities, outputs and results, including with reference to how capacity has been built under the project. Also describe any planned follow-up measures to ensure sustainability.*
- *Additional funding secured as a result of this project, if any. Indicate by whom, how much and for what purpose the contributions are granted.*

*Describe how the ownership (of activities, outputs, results) by stakeholders and the community(ies) in particular has been promoted.*

*Describe, if relevant, how tools, processes, outputs, etc. have been adopted, adapted, replicated and/or extended for future use (e.g. in other regions, communities, elements, or fields of intangible cultural heritage).*

*Not fewer than 100 or more than 500 words*

### **Lessons learnt**

*Describe what are the key lessons learnt regarding the following:*

- *Attainment of expected results*
- *Ownership of key stakeholders and community involvement*
- *Delivery of project outputs*
- *Project management and implementation*
- *Sustainability of the project after the assistance*

*Not fewer than 300 or more than 750 words*

Some lessons were learnt during these seven months managing the project:

a) The number of young people registered to be part of the decentralized bandoneon school was four times our target. This shows that uruguayan young people were interested in the instrument and its possibility but needed an opportunity that the Project is providing.

b) It has been very hard to repair the instruments used in the classes due to the few existing luthiers. This shows that in 2022 we have to offer the opportunity to learn bandoneon lutherie to possible young people interested.

c) The Introduction to Bandoneon book by Raul Jaurena is very useful to teach to young people, even not knowing music. .

d) We have to be prepared to adapt to different situations depending of Covid: example the launching activity. .

## Annexes

List the annexes and documentation included in the report:

- publications, evaluation reports and other outputs, when applicable
- progress reports prepared during the contract period
- list of major equipment provided under the project and status after termination of contract period
- other (please specify)

Resumes of : Sofía Antonaz (project manager ) , Amijai Shalev (Director), Julio Delgado, Ramiro Hernández, Heraldo Roland and Ricardo Pereira (Teachers).

Collaboration agreement with the Art College of UdelaR

Collaboration agreement with Culture College of UCLAEH

Loan contract for bandoneons.

Purchase contract for bandoneons

Collaboration agreements with the regional centers regarding bandoneons for study

Tradicional and social media

## Name and signature of the person having completed the report

Name: Sofía Antonaz Casella

Title: Coordinator of the project

Date: 4/11/2021

Signature:

