

## Focusing "Tara q'iwa" as a Post-colonial perspective in composition

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Recently, intercultural perspectives have intrigued intellectual discussions regarding contemporary music topics. According to the current debates of post-colonial studies, „western“ contemporary music today is not analyzed anymore as an isolated and purely aesthetical phenomenon but it is examined in relation to cultural influences and contexts worldwide. This form of culture's hybridity is not based on the diversity of cultures as a state identity or an acculturation, where a lower cultural form is adapted to a higher and politically dominant one. When we are talking about hybridity, we refer to a process rather than a final result of syncretism. Hybridity is by nature an interaction.

One could postulate that when the different forms of colonialism and cultural dependence is observed from inside, the post-colonial perspective begin. Regarding to my personal approach to the concepts depicted above, I will analyze different aspects of the aesthetics of sound in music practices of South-American native culture in the Andes region. Focusing my attention on the Quechuan\* terms « tara » and « q'iwa » that refer to different timber qualities. «Tara» is associated to a hoarse sound, vibrant and full of energy, while «q'iwa» is a clear, thin and relatively weak sound. These concepts carry within themselves a particular perspective on how consonance and dissonance are socially perceived and challenge our Western perceptions. The « tara » is represented by strong multiphonic sounds that may sound harsh to our Western ears, but, in the Andean aesthetics, this dense and wide sound represents the main tone while the « q'iwa » being clear, simple and well-tuned according to Western habits, carries a range of highly ambivalent or even negative connotations.

The Tarka is one of the traditional instruments which is essentially related with this dual entity of sound. The Tarka is an indigenous duct flute usually made of Mahogany or Palisander wood. It is played in ensembles called "Tarkeadas" of 12 to 50 performers with a percussion accompaniment, and traditionally during the rainy season, from the beginning of November to the Carnival, in February/March, either in rituals to thanks the Pachamama, to put bad spirits away or to convene the dead.

This dual concept, along with the acoustic research and experimentation with the "Tarka", has infused to my latest works and I hope to contribute to the intercultural discourse in contemporary music. The presentation will have the format of a lecture-demonstration, including a presentation of instruments and pieces.

\*Quechua culture is rich and vibrant, wide-spread across South America, with roots that extend beyond the rise of the Inca Empire.