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Laaber

zu verhalten.¹⁸ Wichtig für die Entstehung des Stars war natürlich vor allem die Presse, nicht nur als Ort der Imagekonstruktion, sondern auch, weil sie das Erlebnis der Star-Auftritte über Raum und Zeit hinweg vermittelte. Weder der Erfolg Henriette Sontags bei ihren ersten Auftritten 1825 in Berlin noch die Massenhysterie bei Jenny Linds Landung in Amerika wäre ohne Zeitungen denkbar gewesen, die dafür sorgten, dass den Sängerinnen ihr Ruhm vorausseilte. Dass Jenny Lind im Jahre 1849 von dem amerikanischen Manager Phineas T. Barnum lediglich aufgrund von Presseberichten engagiert wurde – er selbst hatte sie niemals singen hören –, macht dies unmittelbar deutlich. Und selbst eine fast archaische mediale Form wird im 19. Jahrhundert für die Starrezeption genutzt: das sogenannte »Mensch-Medium«. Wenn die achtjährige Adelina Patti 1851 als »La petite Jenny Lind« auftrat und Frieda Hempel bei ihren »Jenny-Lind-Konzerten« Anfang der 1920er Jahre in den USA in Jenny Linds Kostümen deren Repertoire sang, so war das sicher auch davon motiviert, vom (Nach-)Ruhm Linds zu profitieren. Aber gleichzeitig vermittelten beide Nachahmerinnen die Erinnerung an den Star Jenny Lind.

All diese Medien sind Basis für Fan-Verhalten: sich begeistern lassen zu wollen, zu schwärmen, unvernünftige Dinge zu tun, und dies gemeinsam mit anderen Fans. Natürlich ist es ein Unterschied (nicht nur unter medientheoretischen Gesichtspunkten, sondern vor allem für den Fan selbst!), ob man unmittelbar einem Ereignis beiwohnt, zeitversetzt durch einen Bericht davon erfährt oder sich mit Hilfe von Bildern, Noten, Nachahmerinnen oder Revival-Bands daran erinnert. Aber auch das Lesen eines Berichts über die Wirkung, die eine Sängerin ausübte, oder das Besitzen und Anschauen von Bildern mit »originaler« Unterschrift der Sängerin dient dem Erleben des Stars. Ebenso die As-sung-by-Ausgaben: Die Präsentation des Komponierten ist nicht ihr Sinn, und ebenso wenig geht ihre Bedeutung darin auf, Handlungsanweisungen für das Musizieren zu sein. Sie sind Speichermedien für das Star-Erlebnis. Als solche gehören sie zur Quellenbasis für eine Musikgeschichtsschreibung, die sich von der Protagonistenrolle der Komponisten verabschiedet hat und auch nach Stars, Fans und anderen historischen Menschen fragt, die musikalisch handelten: eine historisch-anthropologische Mediengeschichte der Musik.

Summary

The advent of sound recording is usually considered to be a turning point in the media history of music, because it enabled the immediate reproduction of acoustical phenomena. Furthermore, sound recording has been interpreted as an essential prerequisite in the appearance of the musical »star« concept. As a matter of fact, new ways of using music print enable us to trace the history of the star concept to much earlier stages of music history. By analyzing »as-sung-by« editions, this contribution aims to demonstrate that early 19th-century music publications did not merely contain a composition and some performance hints, but also might feature quintessential performance traits of individual singers, thus enabling the user to experience the »star« through print as well.

18 Eine Fundgrube für solche Gegenstände ist die von Cecilia Bartoli präsentierte Sammlung von Devotionarien aus dem Umfeld von Maria Malibran: *Maria | Cecilia Bartoli* (Medienpaket: Buch, CD, DVD), London 2007 (Dek 475 9082). Auch heute weniger bekannte Künstlerinnen wurden in ähnlicher Weise verehrt; vgl. etwa Martina Rebmann, »Formen lokaler Verehrung. Die Sängerin Agnese Schebest (1813–1870) in Stuttgart«, in: *Diva. Die Inszenierung der übermenschlichen Frau* (wie Anm. 7), S. 98–113.

1 "... con este tango nació el tango, y como un grito / salió del sordido barrio buscando el cielo; con juro extraño de un amor hecho cadencia / que abrió caminos sin más ley que la esperanza, / mezcla de rabia, de dolor, de fe, de ausencia / librando en la inocencia de un ritmo juguetón." Enríque Santos Discépolo (1947) lyrics for *El cacho de Ángel Villoldo*, one of the most famous tangos of all times.

2 Cf. M. J. Luker, »Tango Renovation. On the uses of Music History in Post Crises Argentina«, in: *Latin American Music Review* 28/1 (2007), pp. 68–93.

3 Cf. C. Apprili, *Tango. Le couple, le bal et la scène*, Paris 2008.

4 For the concept of hybridity applied to Popular Music see G. Steingress (ed.), *Songs of the Minotaur – Hybridity and Popular Music in the Era of Globalization. A comparative analysis of Rebetika, Tango, Rai, Flamenco, Sadaama, and English urban folk*, Münster, etc. 2002.

5 Cf. D. S. Castro, *The Argentine tango as social history, 1880–1955*, Lewiston 1991; J. C. Chasteen, *National Rhythms, African Roots. The Deep History of Latin American Popular Dance*, Albuquerque 2004.

6 Cf. J. Derrida, *Margins of Philosophy* (1972), translated by Alan Bass, Chicago 1982.

TangoMedia or the limits of Globalization

Tango in between Buenos Aires, Montevideo and Paris

Rolf Kailuweit

»With this tango the tango was born and like a shout / it left the solid mud seeking the sky / Strange spell of love made into beat / that opened a path without any law but hope / mix of rage, pain faith and absence, / crying in the innocence of a playful rhythm.«¹

Music, dance, lifestyle: tango appears as a paradoxical phenomenon. During its latest boom, tango has been marketed internationally as 'tango argentino', i.e. as a cultural product which originated in the capital of Argentina, Buenos Aires. Nonetheless, the renewal of tango as a hip couples' or even individual dance based on *Gotan Project's* techno beat combined with a catchy traditional tune, does not originate from the River Plate region. Of course, nowadays tourists can find fashionable tango music clubs and dancehalls in the city of Buenos Aires,² but these locations are rather a result of a lifestyle reimported from Europe, especially from Paris, than traditional to Buenos Aires.³ On the other hand, the paradoxes of tango as a concomitant local yet globalised phenomenon are not new at all. They trace back to its very origins, it is taken for granted that tango was born on the outskirts of Buenos Aires and Montevideo, the capitals of Argentina and Uruguay respectively. However, from its beginnings it can be considered a hybrid cultural phenomenon⁴ transcending national and ethnikal frontiers.⁵ It appears not only as a transnational product of the entire River Plate region, but is also deeply marked by inner and outer migration: white and coloured gauchos being forced to leave their traditional habitat in the pampa because of the industrial revolution on the one hand, and European, especially Italian and Spanish (Galician) immigrants looking for a better life in the River Plate's prospering urban centres on the other. Since the *hábitos* of French pimps and prostitutes was fashioned among the first *milongueros* ('tango dancers') in the quickly growing lower-class neighbourhoods, the French element was already present in the early days of tango music.

However, taking Jacques Derrida's concept of *différance* as a dynamic category of temporalisation and spacing,⁶ the paper will override the rather static concept of hybridity and deal with three phases of tango as a Franco-Riverplatian oscillation. Oscillation could be defined as a repetitive variation in time of some measure between two different states. From the point of view of Cultural Studies, tango shall be described as a phenomenon in steady variation that oscillates between Paris and the River Plate region. The two territories operate as dynamic traces in the sense of Derrida. They inscribe every single event (music, dance, lyrics, etc.) that is part of tango history.

The first section of this paper will focus on the early success of tango music in Paris from 1907 onwards and account for its comeback to the

River Plate region in the form of a 'transcription' in the sense that Ludwvig Jägers' attributed to this traditional musicological concept.⁸ The second section will describe the ideology related to the renewal of tango by Piazzolla in the films of Fernando Solanas and its problematic relation to the still-existing tango praxis in the River Plate region during the 1970s and 1980s. The third and final section will highlight the paradoxes of Argentinian Tango practised in Europe from the 1990s onwards and its latest re-initialization in the River Plate region. Special consideration will be given to electronic tango illustrated by the music of the Parisian tango group Gotan Project and the Franco-Uruguayan composer Luciano Super-vielle. I will claim that tango is still an extremely fascinating cultural praxis since it is borne by an intrinsic dynamism that drives it beyond the borders of nationalist reductionism. Nonetheless, tango is still not as globalised as jazz or rock music. Its special character is conveyed by a seemingly never ending oscillation between Paris and the River Plate region.

The split (double) origin: tango and the gramophone

It is frequently claimed in conventional manuals that tango originated in Buenos Aires. As the capital city may be said to represent the whole country, tango has come to be considered a national Argentinian icon. It is quite obvious that this exclusive, intimate link between Argentina and tango – its 'argentinidad' – is a myth that can be easily deconstructed. Horacio Salas, for example, pretends on the one hand that tango is synonymous with the country where it originated,⁹ but describes, on the other hand, the Argentinian citizen as a hybrid type with Creole, Italian, Spanish, Arabic and Jewish ancestries.¹⁰ It is striking that not only does he conceal the coloured as well as the French element in the formation of Argentine tango, but that he also denies the Uruguayan contribution to the emergence of tango. Like many Uruguayan writers, Daniel Vidart has vociferously claimed that tango was developed simultaneously in both Buenos Aires and Montevideo.¹¹ In order to corroborate this claim, Vidart mentioned an anecdote about the most famous of all tango singers, Carlos Gardel, who, when asked at a banquet about his nationality, stood up and declared: 'Gentlemen, I am as much a River Plate citizen as tango is'.¹² Although this has been debated for decades, the best documented theory¹³ about Gardel's origin asserts that the singer was born in Toulouse in 1890 and emigrated to Buenos Aires as a small child with his mother, Berthe Gardès. In the humble neighborhood of the Abasto market¹⁴ where Gardel grew up he was nicknamed *el francesito* ('the little Frenchman').

But it was just before the end of the second decade of the 20th century, when Gardel started his career, that a French connection was attributed to tango. From its early beginnings, tango was related to the world of procuring and prostitution, dominated by French pimps.¹⁵ The French, or simply French-looking prostitutes, were much in demand and demi-monde tango dancers used to dress like Apaches, i.e. a group of suburban Parisian

7 Cf. L. Jäger / J. H. Kim, "Transparency and Opacity: Interface Technology of Mediation in New Media Art", in: U. Seifert / J. H. Kim / A. Moore (eds.), *Paradoxes of Interactivity. Perspectives for Media Theory, Human-Computer Interaction, and Artistic Investigations*, Bielefeld 2008, pp. 44–61.

8 Cf. D. Stockmann, "Die Transkription in der Musikethnologie: Geschichte, Probleme, Methoden", in: *Acta Musicologica* 51/2 (1979), pp. 204–245.

9 H. Salas, *El tango*, Buenos Aires 2004, p. 341: "sinónimo para el país que le dio origen".

10 Cf. *Ibid.*

11 Cf. D. Vidart, *El tango y su mundo*, Montevideo 1967. "... cuando a Gardel, en un banquete, voces indiscretas le preguntaron por su nacionalidad, él celebró cantar se levantó y dijo: «Señores, yo soy rioplatense como el tango»", *Ibid.*, p. 15.

12 See the monumental biography of J. Barsky & O. Barsky, *Gardel. La Biografía*, Buenos Aires 2004. Lots of Uruguayan writers have claimed that Gardel was Uruguayan, because of the Uruguayan passport that was found by his body after the airplane crash in which he died at Medellín (Colombia) in 1935. The alleged explanation, supported by the Barskys and other biographers, is that Gardel was afraid of travelling to France in the early 20s, because he had shirked his military service during World War One. To avoid prosecution he procured a Uruguayan passport with the help of two friends who falsely declared that he was born in Uruguay.

13 For a description of the quarter see: J. Wilson, *Buenos Aires A Cultural History*, Northampton, Mass. 2000, pp. 216–217.

14 Cf. A. Londres, *Le chemin de Buenos Aires. La traite des blanches*, Paris 1927; B. Mata-

outlaws. According to Baim, not only was Apache dress style considered fashionable, but it is also probable that Apache dances influenced the development of the choreography of tango.¹⁶ Interestingly, little is known about the early steps and figures: textbooks usually mention some famous photographs showing two men practising tango and the debate about the obscurity of tango poses called *corte* ('cut') and *quebrada* ('break').¹⁷ Nonetheless, as Baim points out, the first Argentinian manual for teaching tango was published as late as in 1914, in reaction to the tango boom in Paris.¹⁸ The steps that the manual declared to be authentically Argentinian were more or less the same as those that we would find in contemporary European or North American handbooks. This comes as no surprise: the lower-class dancer did not need a manual, and the middle- or upper-class learner would rather imitate the French dandy than the local pimp.

A French element can also be detected in the popular theatre which around 1900 was the most important mass medium. Inexpensive spectacles inspired by Spanish *zarzuela* and *sainete* as well as French *vaudeville*, *cabaret* and *revue*¹⁹ contributed significantly to the spread of tango music among a middle-class audience.

We have seen that for tango as music, as a dance or a performance on stage and even as a whole lifestyle, French traces are present from the very beginnings. But proving the French impact on the River Plate tango scene of the late 19th and early 20th century is as problematic as highlighting the influence of the national Creole culture, the culture of black people²⁰ or of immigrants from other parts of the world. All thinking in terms of influences remains within the confines of the concept of space as a container to be filled.

On the contrary, considering tango space as marked out by an oscillation, challenges the traditional view that its origins could be limited to the River Plate region. Following Torp, the phenomenon of popular music in general and especially of tango is rather a question of media studies than of traditional musicology.²¹ Popular music should not be considered simply as the music of ordinary people as is the case with folk music, i.e. music transmitted orally, music of the lower classes, music with no known composer, etc. Popular music is much more music for the people than music by the people: an international mediatisation for commercial purposes. Hence, popular music spread from the late 19th century onwards because of considerable progress in the field of travel and transportation, the creation of an audience by social change and, last but not least, by the invention of new storage media. It is by no means surprising that early manifestations of popular music such as tango, maxixe (samba), danzón (son), ragtime (jazz), calypso or fado originated at seaports. But they only have become popular by a complex process of transcription including mediatisation and re-performance in new social and geographic contexts.

In the case of tango, this process refers to a movement to Paris. In 1877, Thomas Edison in the US and Charles Cros in France conceived independently from each other the principle of recording and reproducing

sound.²² Around 1900 this technique was still unavailable in Buenos Aires. Therefore, Alfredo Gath's and Lorenzo Chaves's company produced their records in Paris. In 1907 they sent the remarkable dancer-singer-composer Ángel Villoldo to Paris in order to record some of his tangos.²³ The production of records as well as of scores made tango a product whose international commercial success was closely related to its position within the French upper class. During his stay in Paris, Villoldo was accompanied by the Uruguayan/Chilean couple Alfredo Gobbi and Flora Rodríguez, actors and dancers who introduced tango to the ballrooms of the French high-society. While Villoldo returned to Buenos Aires, Alfredo Gobbi and his wife stayed for seven years inflaming the Parisian tangomania that reached its peak immediately before World War One.

Although (as we can infer from an ironic article in the newspaper *Le Figaro* dating from 1914) some Frenchmen started to consider tango as a product of their own,²⁴ it is precisely the River Plate exoticism transcribed in a Parisian context that permitted tango to become popular music transcending social ranks and national borders. The River Plate prescript originated from a Parisian transcript and it was only by this process of transcription that it could reach a wider audience at the River Plate itself. As an oscillating system with the River Plate region and Paris as its poles, tango turned into a trademark without losing its (double) originality: it will be shown in the following sections that, unlike jazz or rock music which nowadays hail from all over the world, tango has always been related to its Parisian-Riverplatian pivot.

L'exil de Gardel – Tango and the movies

Tangos: L'exil de Gardel, a Franco-Argentinian coproduction, was directed by Fernando (Pino) Solanas in 1985, whose own exile ended just after the dictatorship (1976–1983). The film is about Argentine exiles in Paris who sing and dance about their broken lives.²⁵ They seek to stage a *tanguedia* titled *El exilio de Gardel* in order to call the attention of the Parisian audience to the situation in their homeland, but the project is unsuccessful. Furthermore, it arouses the suspicion of the Argentinian authorities. At the New Year reception of the Argentine embassy the title of the project is criticized. The director is told that Gardel was not in exile in Paris: he rather came there by choice in 1928 to start an international career as a singer and movie star.

The reception at the embassy can be considered as the key scene of the film. While Solanas wants to show the ignorant arrogance of the Argentinian authorities who do not understand that they have exiled tango itself as the essence of Argentine culture, a spectator who is not moved by the director's pathos could be tempted to agree with the official view. Indeed, it was by coming back to his homeland France that Gardel became the icon of Riverplatian tango. After his death in 1935 the French-born and Uruguayan impostor Gardel was nationalized in Argentina through movies such as *Se llamaba Carlos Gardel* (1949), *La guitarras de Gardel* (1949)

and *El morocho del Abasto* (1950), productions promoted by the Peron regime. But the music Gardel stands for has never been exiled, it has simply faded away and been replaced with new trends in popular music such as *rock nacional argentino* that can be traced back to the mid 1960s.

What we find in late 1970s Paris is not traditional tango in exile, but, on the one hand, young Argentine emigrants who were passionate about the Argentine version of rock music and, on the other hand, the intellectual renewal of tango by Astor Piazzolla.²⁶ It is by no means surprising that Solanas's film won the *César* award because of Piazzolla's music. Piazzolla had first come to Paris in 1953 to study classical composition with Nadia Boulanger. Encouraged by his professor to continue composing tango, Piazzolla combined its traditional elements with classical music and jazz. It took him a long time to be accepted among the Riverplatian *tanguistas*. When he died in 1992 he was more famous in Paris than in Buenos Aires.²⁷ The music of Piazzolla which became famous with films such as *L'exil de Gardel* and tango shows with professional dancers is extremely difficult to dance to, and it is also far from easy to listen to. Nowadays, tango neophytes who are inspired by Piazzolla's music are surprised when they go to their first tango lesson or *milonga*. The music they hear will not be Piazzolla's, but generally the cadenced tango of the 1940s *orquestas típicas*.²⁸

While Solanas, Piazzolla or the novelist Julio Cortázar – whose poem *Les Trottoirs de Buenos Aires* was the eponym for a new tango bar that opened in Paris in 1981 – promoted tango as an icon of 'argentinidad', traditional tango had survived in the suburbs of Buenos Aires. In 2003, when tango once again became popular, Daniel Burak directed the film *Bar el chino*. It tells the fictional story of the 47-year old director Jorge who wants to produce a documentary retracing the story of an authentic suburban tango bar. The *Bar el chino* is a place where elderly people from the *Nueva Pompeya* neighbourhood come together to sing traditional tango. After the death of the owner, Jorge Eduardo Garcés, in 2001 the place quickly loses its popularity. Thus, for Jorge it no longer makes sense to continue the project but Martina, a young television producer, encourages him to bring it to completion. While Jorge, who grew up with rock'n'roll, is astonished and enthused by the survival of tango among the elderly, for Martina and Jorge's son Nacho, tango as popular music has become part of their social world once more. Nacho, who had emigrated to Spain, surprises his father by having learned to play the bandoneon by the time he comes back to Buenos Aires on a holiday.

Burak's film evokes absence as a structural component of tango. Whereas the elder immigrant tango singers still long for their European homelands, the young immigrant Nacho rediscovers tango in Europe. Jorge represents the middle generation. Born in Argentina and growing up with national rock, he refuses to leave his country for a better life, but tango, as fascinating as it could be, remains essentially alien to him.

Burak's film has been followed up recently by German Kral's documentary *El último aplauso* (2009). The film accompanies some of the elder musicians, who were just supporting actors in *Bar el chino*, during their

22 D. Lesueur, *Histoire du disque et de l'enregistrement sonore*, Paris 2006; O. Read / W. L. Welch, *From tin foil to stereo: evolution of the phonograph*, Indianapolis 1959.

23 Cf. B. Humbert, "El tango en París de 1907 a 1920", in: *Kamón* (ed.), *Pelinski*, 2000, pp. 99–162, here p. 100; and N. Zalko, *Paris Buenos – Aires: un siècle de Tango*, Paris 2004, pp. 53–55.

24 "De très nombreux Portégnés se sont rendus dernièrement à Paris, aussi désireux d'en seigner le véritable tango que de tirer de leur noble profession célébrité et profit. Effort inutile. Les parisiens n'admettent comme «tango argentin» que celui qu'ils ont inventé. Si on les pousse à bout, ils diront que la danse préférée de nos compatriotes errants n'est qu'une pâle imitation de «leur tango»," Zalko, *Paris* (see note 23), p. 75.

25 For an interpretation of the central motif "paper tangos" see J. Taylor, *Paper Tangos*, Durham / London 1998.

26 Cf. N. Garin, *Astor Piazzolla: A Memoir*, translated, annotated, and expanded by Fernando González, Portland, Oregon 2001.

27 Cf. C. Apprill, *Le tango argentin en France*, Paris 1998, p. 58.

28 Cf. Apprill, *Tango* (see note 3), p. 25.

- 29 See for the description of the music tradition and the style of Orquesta Típica Imperial and other new Orquestas típicas Luker, "Tango Renovación" (see note 2), pp. 71–76. In a permit he mixed up Paris with the Alsina bridge. Enrique Santos Discépolo (1947). See note 1.
- 30

But the success of electronic tango is not only due to the music itself. As Remi Hess pointed out, a profound change took place, around 1990, concerning the evaluation of the couple's dance that had been considered old-fashioned since the 1960s.³¹ Group experience and free movement to music had dominated on the dance floors for more than 20 years when the search for intimacy and an exercise based body experience made an unexpected comeback among young people. When Hess worked with waltz in the early 1980s, nobody was interested in dancing it. Ten years later, the tango classes he organized for his students in Paris were overcrowded.

Hence, electronic tango is able to reinforce a general trend. It can be danced by a couple in a more or less traditional way, but it is also anchored in the techno and house music scene of DJ culture, turntables and scratching. It also allows dancers to move to it freely or for women to take the initiative in order to break with the traditional hierarchies of couple's dance. Although electronic tango has become fashionable in several European countries, it is probably no coincidence that, once again, it turns around a Parisian-Rioplatian pivot. In addition to Gotan Project, Bajofondo Tango Club has been one of the most successful bands playing electronic tango. One of the central figures of the band is the piano player and composer Luciano Supervielle, born in Paris in 1976 to a French mother and a Uruguayan father. After having spent part of his childhood in Mexico, he started his career in Uruguay as a hip-hop composer influenced by electronic music. In 2001 he moved back to Paris to study composition.

In the wake of Gotan Project's *La revancha del tango*, Luciano Supervielle collaborated with the Argentinian composer, singer, producer, programmer and guitarist Gustavo Santaolalla as well as the Uruguayan composer and programmer Juan Campodónico to launch their first record, *Bajofondo Tango Club*, with great success in 2002. In 2004, the band produced a second record which was launched as a solo project by Luciano Supervielle, who also wrote and arranged all the titles.

Although the band is still advertised as the latest renewal of tango following in the footsteps of Piazzolla,³² the leaders struggle to overcome this tradition. On their official homepage it is mentioned that Gustavo Santaolalla doesn't like the label 'electronic tango' because Bajofondo tries to make contemporary music in Rio de la Plata and to create a new language, not pure tango.³³ Therefore, the band changed its name from Bajofondo Tango Club to just Bajofondo.³⁴ Luciano Supervielle, who highlights the importance of his French roots for broadening his musical horizons, also refuses the role of renewing tango.³⁵

Nonetheless, it is undeniable that Gotan Project and Bajofondo Tango Club created a new form of tango arrangement that is driven by the possibilities of the computer. The music of their records has been classed as tango, although other elements, Rioplatian rock'n'roll, techno and house music, hip hop, etc. are detectable, as were classical music and jazz in the *tango nuevo* of Piazzolla. The discussion as regards to what extent their music is tango, and even as regards the latest renewal of tango³⁶ seems unfruitful to me. It is more interesting to point out that there is a

attempt to return to the stage. With the young Orquesta Típica Imperial²⁹ they performed again at the *Bar el chino* in 2007 when it was reopened as a tourist attraction. The ultimate applause that the older people receive relates their folk tradition to the comeback of tango as a form of popular music as it detaches it from the latter. When they sing one of Gardel's most famous tangos, *Valzer* ('returning'), the title has a totally different connotation from that of Solanas's *Lexil de Gardel*. Solanas evokes the returning from exile to a country that has changed and no longer counts tango as one of its living traditions. In *El último aplauso* the return to the stage is real, but it has only become possible because of a renewal that had its origins in the 1990s and, as I will show in the last section, adds another chapter to the ongoing Parisian-Rioplatian oscillation.

La Revancha del tango – computers and DJs

"... en un perné mezcó París con Puente Alsina"³⁰

The *Bar el chino* is only a stone's throw from *Puente Alsina*, the famous bridge that is evoked in so many tangos. In 2007, the bridge that crosses the Riachuelo river, linking the quarter of *Nueva Pompeya* with the southern periphery, is still in the middle of a no-go area. Rows of buses rumble over the rusty traffic lane. The smell of diesel fills the air, mixing with the stench of the river which on both sides is bordered with shacks. As a bizarre contrast, local authorities have installed commemorative plaques on the bridge which inform tourists about the history of tango. A subway to *Nueva Pompeya* is currently under construction, but even today *Puente Alsina* is still not a place recommended for sightseeing. Can we really imagine that in a couple of years tourists from all over the world will hang around the stairways of *Puente Alsina* playing guitars and singing one of Gardel's favourite tunes? If we could, this would be a result of a movement that started in 2001 in Paris.

In 2001, Gotan Project recorded their first CD *La revancha del tango* in Paris, a mix of techno beats, traditional tango tunes and synthesizer arrangements that has become the starting point for an internationally successful revival of tango music. The French keyboard player Philippe Cohen Solal, the Argentine guitar and bandoneon player Eduardo Makaroff and the Swiss programmer Christoph H. Müller have created a style of tango that not only opens a dialogue with the latest movements of popular music such as techno, house music, or hip hop, but also helps tango neophytes to find their way on the *milonga* dance floor. Whereas Piazzolla's *tango nuevo* is more appropriate for tango ballets, i.e. for professional dancers who entertain a passive audience with their acrobatic steps, Gotan Project's electronic tango has entered discos and co-exists nowadays with a traditional 1940s orchestral style in many tango ballrooms.

French element in both bands, and that this element seems to be, at least to some extent, an important ingredient for its international success.

Conclusion

It has been shown; that tango as popular music is not just a regional folk tradition, but a trans-national product of mass media which has been launched around a Rioplatian-Parisian pivot. Recording tango music in Paris was a central motif at the start of the first international tango boom before World War One when a Parisian transcription made tango the icon of Rioplatian culture. Rioplatian middle and upper classes could only adopt tango as a transcribed phenomenon, i.e. by a temporalisation and spacing process, that can be described as an oscillation between the River Plate region and the French capital. The renewal of tango by Piazzolla, and recently by electronic tango, turned out to be a somewhat parallel movement. The renewals took place as a process that could only be captured as an oscillation in time between the future and the past, as well as in a space between Paris and the River Plate. There is no doubt about the importance of Paris as a place of renewal for Latin American culture in the early 20th century and even in the times of the dictatorships through the 1970s and 1980s. It is more surprising that, despite tango's globalization, the Parisian-Rioplatian pivot is still at work at the start of the new millennium.

Summary

Being mediated as popular and not as folk music, tango has been a transnational phenomenon from its beginnings oscillating between the River Plate Region (Buenos Aires, Montevideo) and Paris as the reference point of Latin American culture in the 19th and even 20th century. The paper will scrutinise the French Connection of Tango in three steps. Starting from the most famous tango singer of all time, Carlos Gardel, we will pass through Astor Piazzolla's New Tango to shed light on the actual renewal represented by Techno Tango musicians such as Gotan Project or Supersivelle.

Zusammenfassung

Tango oszilliert als ein transnationales Phänomen seit den Anfängen um 1900 zwischen dem Rio de la Plata-Raum (Buenos Aires, Montevideo) und Paris, das dem Rioplatinischen Kulturraum im 19. wie 20. Jahrhundert als Orientierungspunkt diente. Dies wird dadurch ermöglicht, dass Tango keine argentinische oder uruguayische Folklore ist, sondern mediatisierte Populärmusik. Der Beitrag untersucht die »French Connection« des Tango in drei Schritten. Ausgehend von dem aus Frankreich stammenden Carlos Gardel, der als der bedeutendste Tangosänger aller Zeiten gilt, thematisiere ich Astor Piazzollas in Paris entstandenen Nuevo Tango und wende mich schließlich der aktuellen Technotangowelle zu, die mit Gotan Project und Supersivelle ebenfalls auf die französische Metropole bezogen ist. Auf der Ebene der Medien wird die technische Entwicklung vom Phonographen über den Tonfilm bis zur Computermusik nachgezeichnet.

Mediale Konzeptualisierungen von Klang in der Musik

Von der simulierten Aufführung zum simulierten Klang Peter Wicke

Musik findet ihre materielle Gestalt in Klang, einem akustischen Medium, das in der Physik als Schall bezeichnet wird. Schall und Klang sind jedoch keineswegs dasselbe, auch wenn beide Begriffe sich auf das gleiche Medium beziehen. Dabei ist der Begriff »Klang« hier und im Folgenden ausdrücklich nicht in dem engeren musikalischen Sinn von »Zusammenklang« im Unterschied zum »Ton« gebraucht, sondern vielmehr in jener grundsätzlichen Bedeutung der Akustik, wo er für Schall mit einer bestimmten Struktur steht – eben jener Struktur, die mechanische Klangerzeuger wie alle herkömmlichen Musikinstrumente generieren und die neben der erzeugten Grundschwingung aus einer Reihe von Teil- bzw. Partialtönen besteht.

Da sich die Modi der Klangerzeugung vom Körperschall (Hand- und Körperschlag) und der Klangerzeugung mit der menschlichen Stimme bis hin zu den mechanischen Klangmaschinen, die wir als Musikinstrumente kennen, in den zurückliegenden Jahrhunderten nur sehr langsam verändert haben, konnte der Eindruck entstehen, dass das Verhältnis von Klang (im oben umrissenen Sinne) und Musik ein mehr oder weniger statisches und prinzipiell gegebenes sei – gegeben durch die zur Verfügung stehenden Klangerzeuger (Musikinstrumente). Doch dieser Eindruck trügt: Die Art und Weise, wie die physikalischen Parameter des Klangs mit den ästhetischen Parametern der Musik jeweils verbunden sind, unterliegt dem geschichtlichen Wandel. Die Funktion der akustischen Materie als Klang in der Musik ist weder gegeben noch feststehend. Als Klang fungiert in der Musik nämlich nicht einträch das akustische Medium in seiner Physikalität, also die messbaren Schalldruckverhältnisse, sondern diese werden durch das Musizieren in ein kulturell definiertes Bezugssystem (Tonsysteme, ästhetische und kulturelle Paradigmen etc.) hineingestellt und erst dadurch ästhetisch relevant. Dem liegt die prinzipielle Unterscheidung von Schall als dem physikalisch-akustischen Träger von Klang und Klang (im oben genannten Sinn) als dem materiellen Medium von Musik zugrunde. Wird Schall erzeugt, um gehört zu werden, verliert sich seine Autonomie, gerät er auch in seiner Materialität in unmittelbare Wechselwirkung mit den verschiedenen Kontexten, in denen er gehört wird.

Die Audio-Technologie hat das seit gut einem Jahrhundert im besonderen Maße zu Bewusstsein gebracht. Im Studio nämlich erfährt nicht nur das Musizieren, sondern auch das Material, in dem es sich vollzieht, die sonische Materialität der Musik, tiefgreifende Veränderungen. Damit sind nicht bloß die technisch möglich gewordenen Eingriffe in das klangliche Erscheinungsbild von Musik gemeint – Veränderungen der Frequenzzusammensetzung durch Equalizer, Eingriffe in die Formantstruktur des