

“GABRIEL DE PEDRO QUINTET”.
DECISIONS IN SEARCH FOR A SONORITY

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Abstract. “Gabriel de Pedro Quintet” is a popular music group from the city of Santa Fe, Argentina. The objective of this work is to analyse the production process and musical performance around the recording and presentation of the album *La mujer árbol* (2018). The theoretical framework conceives music as a process and performance, not as an isolated object. The research field is organized by the “chain of decisions”: poietic, immanent, preproduction, proto-performance, performance, recording (editing, mixing, mastering), post-production, aesthetics and aftermath. It is concluded that the study of human decisions optimizes and sustains the reconstruction process of artistic production and the search for a musical sonority.

Keywords: musical performance, music analysis, the chain of decisions, production, recording, staging

INTRODUCTION

Gabriel de Pedro Quintet (GdP5) is a popular music group (mainly tango) from the city of Santa Fe, Argentina. Their fourth album, *La mujer árbol* (EPSA Music 2018), is a sound construction with a result previously thought, experienced and then materialized for distribution. The objective of this work is to analyze the production process and musical performance around the recording and presentation of this album. In this line, we will try to explain how sound results based on decision making and to analyze the physical space where the recording was made (performance staging), the digital space built from the mix and use of plugins, and the space where the listeners perceive the music –the “soundbox” (Moore 2012, 29).

The theoretical framework of this research conceives music as both a process (Cook 2001, 3) and performance (Cook 2013, 1-2), and not as an isolated object. Studio recording is understood as performance recording; it is the result of a creative process and a sound search mediated by decisions. This theoretical perspective allows a direct relationship between theory and musical practice.

Our research field is organized by the “chain of decisions” (Pitich 2018, 111-114). This is a framework of analytical study that systematizes the processes of production and communication (before and after) of a performance. This chain includes basically nine different links that can be rearranged, repeated or absent. These are: poetic, immanent, preproduction, “proto-performance” (Schechner 2013, 225), performance, recording (editing, mixing, mastering), post-production, aesthetics and aftermath.

We presents several methodologies of analysis, subordinated to the components of each links: trajectory of GdP5, the original repertoire of *La mujer árbol*, preproduction, porto-performance (instruments and influences of its members), the performance in the recording studio, the recording process (editing, mixing and mastering), the sound results of the album, the post-production (album premiere organization, album graphic design, repertoire order, record label), the performance on the stage (official album presentation), and finally, the album reception together with its repercussions. In this case, two particular performances will be analyzed: one made in the recording studio and the official live presentation of the album. For this reason, the chain of decisions has ten links. Next, *Black chart 1* synthesizes each of these links with the theoretical framework or source and its corresponding object of study:

PROCESS	POIETIC	IMMANENT	PREPRODUCTION	PROTO-PERFORMANCE	PERFORMANCE (IN STUDIO)	RECORDING	POSTPRODUCTION	PERFORMANCE (ON STAGE)	ESTHESIC	AFTERMATH
SOURCE	*Interview	*Peralta (2012) *Cook (1987)	*Interview	*Schechner (2013) *Interview	*Srachmacher (2015) *Interview	*Moore (2012) *Interview	*Interview	*Srachmacher (2015) *Interview	*Spotify for artist and tags *YouTube	*Newspaper *Headings (#) *Critiques *Comments
OBJECT OF STUDY	*Biographia *Context	*Sheet Music (Composition)	*Planification *Management	*Rehearsal *Instruments *Musical technique	*Staging *Interpretation	*Recording *Mixing *Mastering *Results: La mujer árbol	*Graphic design *Repertoire order *Recorded label *Premier organization	*Staging *Interpretation	*Streaming	

BLANK CHART 1. Chain of decisions from *La mujer árbol*

GABRIEL DE PEDRO QUINTET

GdP5 was formed in 2009 with the idea of following the tradition of Astor Piazzolla and Horacio Salgán tango quintets. From this musical base, they incorporated other musical genres like jazz and cultivated music. The group is integrated by Gabriel de Pedro (piano and direction), Raúl Vallejos (violin), Danilo Cernotto (bandoneon), José Luis Vallejos (double bass) and Mauricio Pitich (guitar). The group has shared the stage with artists of international prestige such as Néstor Marconi, Guillermo Fernández, El Sexteto Mayor, Lidia Borda, Santa Fe Jazz Ensemble, Viento Sur trombone quartet and the Santa Fe Symphony Orchestra, among others.

It highlights in their career the call as “Cultural Ambassadors” by the Secretary of Tourism from Santa Fe (2009), the prize awarded by AADI as “2010 Revelation Tango Group”, the declaration of “Cultural Interest by Santa Fe Province” (2010), participation in the International Tango Festival of Quito (Ecuador, 2016) and the invitation by the Ministry of Culture from Argentine Nation to represent Santa Fe in the cycle “La Patria Tanguera” at the Néstor Kirchner Cultural Center (Buenos Aires, 2016). Since its formation, the quintet has recorded four albums: *En la boca del lobo* (2009), *Tango Maestro* (2013), *Quedémonos aquí* (2016) and *La mujer árbol* (2018).

COMPOSITIONS

The process of composition and arrangement of the works that make up *La mujer árbol* covers a time period from August 2004 to May 2017. Next, the repertoire that integrates the album is listed chronologically, by their composition date and other information provided by Gabriel de Pedro in the interviews:

1. “Barrio Sargento Cabral” - composition date: 08/2004 - Inspired by my parents' neighbourhood;
2. “La mujer árbol” - composition date: 2008 - Dedicated to Mariángeles López;

3. “Taconeando por el boulevard” - composition date: 05/2012. Originally titled “Al Gran Salgán”, inspired by Horacio Salgán;
4. “Recuerdo” - arrangement date: 02/2014;
5. “Flores negras” - arrangement date: 04/2016 - Dedicated to Miguel Abuelo for a strange relationship of the theme “Himno de mi corazón” and “Flores Negras”;
6. “El andariego” - arrangement date: 08/2016 - Dedicated to my father;
7. “Loca bohemia” - arrangement date: 08/2016 - Dedicated to the music of Francisco De Caro;
8. “Milonga de agua” - composition date: 02/2017 - Dedicated to my master Gerardo Gandini;
9. “Mesa de amigos” - composition date: 03/2017 - Originally titled "Días de asado y Fernet", inspired by my great friends of Santa Fe;
10. “Danza de Martí” - composition date: 04/2017 - Inspired by my daughter Martina de Pedro;
11. “Impresiones andariegas” - composition date: 05/2017 - Inspired by the problems of my family.

This repertoire includes four instrumental tangos arranged by de Pedro (4, 5, 6 and 7) and seven own compositions: six instrumentals (2, 3, 8, 9, 10 and 11) and one song (Gabriel de Pedro's lyrics and interpreted by Guillermo Ibáñez, 1). With this information, one can observe how the composer establishes relations between his personal life (family –parents, wife and daughters–, friends, professors and favourite composers or interpreters) and music. De Pedro mentions specific musical influences for this album: Horacio Salgán, Francisco De Caro, Alfredo Gobbi and Gerardo Gandini. At the same time, he emphasizes that “the compositional resources, the orchestration, the arrangements and the stylistic interpretation from each of them, is what I value of their works the most” (Gabriel de Pedro, interview with the author). Throughout this research, we will work mostly on focusing on examples of the seven compositions of Gabriel de Pedro to be able to relate the poetic and musical analytical level through interviews with the composer. According to the musical analysis of all album scores, we stand out the “technical foundations of the tango” (Peralta 2012, 9-13), the “traditional methods of analysis” (Cook 1992, 7), and the stylistic resources of other popular genres. The compositional elements used

are listed below and the album links to Spotify and YouTube are attached:

<https://open.spotify.com/album/6OjfdicbZcGp7u5La3DelQ?si=U1RdbXDU RgmqtiwqgWZUeQ>

https://www.youtube.com/playlist?list=OLAK5uy_kLMc9wmEPF82AE2NI-yienYbC2o_bRQdg

1. Legato melodies

- Violin in “Taconeando por el boulevard” from 01:29" to 01:42".
- Violin in “Danza de Marti” from 00:04" to 00:42".
- Bandoneon in “La mujer árbol” from 01:02" to 01:20".
- Violin in “Milonga de agua” from 01:11" to 01:23".

2. Rhythmic melodies

- *Tutti* in “Taconeando por el boulevard” from 00:05" to 00:15".
- Guitar and then *tutti* in “Danza de Marti” from 00:43" to 00:51".
- Guitar in “La mujer árbol” from 00:47" to 00:58".
- *Tutti* in “Milonga de agua” from 00:01" to 00:17".

3. Ornaments

- In “Mesa de amigos” guitar upper *mordente* in 00:58", piano *acciaccatura* and *trino* from 01:34" to 01:50".
- Violin *acciaccatura* in “Danza de Marti” in 02:07".
- In “La mujer árbol” piano *double acciaccatura* in 00:44", guitar upper *mordente* superior in 01:29" and violin *trino* in 02:53".
- In “Milonga de agua” bandoneon *acciaccatura* in 00:17" and guitar upper *mordente* in 02:17".

4. Variation

- In “Taconeando por el boulevard” from 01:47" to 02:18".
- It alternates between violin, bandoneon, guitar and piano in “Danza de Marti” from 02:41" to 03:05".
- Piano in “Milonga de agua” from 03:10" to 03:14".

5. Tango accompaniment (Peralta 2012, 55)

- *Marcato*: piano y double bass in “Mesa de amigos” from 01:11" to 01:24".
- *Síncopa*: bandoneon and piano in “La mujer árbol” from 01:34" to 01:49".
- *Bordoneo (milonga pampeana)*: guitar and double bass in “Milonga de agua”, from 01:12" to 01:57".

- *Milonga criolla*: piano, guitar and double bass in “Milonga de agua” from 00:30" to 00:53".
- 3-3-2: piano and double bass in “Danza de Marti” from 02:35" to 02:40".
- *Pesante*: piano, bandoneon and double bass in “Mesa de amigos” from 02:05" to 02:19"; rhythmic section (guitar, piano and double bass) in “Danza de Marti” from 00:50" to 00:56".
- *Yumba*: in “Recuerdo” from 00:36" to 01:08".
- *Umpa-umpa*: guitar in “Taconeando por el boulevard” from 02:11" to 02:16"; and bandoneon in “Danza de Marti” from 01:27" to 01:46".
- *Blanca*: rhythmic section in “Loca bohemia” from 01:08" to 01:15".
- *Coral*: bandoneon in “Danza de Marti” from 02:06" to 02:17".
- *Vals*: piano in “Barrio Sargento Cabral” from 01:51" to 01:58".

6. Contrapuntal elements (tango and cultivated music)

- Guitar in “Taconeando por el boulevard” under the piano solo, from 01:48" to 02:02".
- The whole quintet in “Mesa de amigos” from 00:36" to 00:52".
- Bandoneon and guitar in “Danza de Marti” from 01:56" to 02:02". Here, the work of counterpoint resembles the “developed variation” described by Schoenberg (1963) in his analysis of Johannes Brahms, in the essay “Brahms, the Progressive” (1933). The first subject tessitura includes a minor 6th, which allowed Pedro to perform the counterpoint “more comfortably” (Gabriel de Pedro, interview with the author).
- Guitar and violin in “La mujer árbol” from 02:34" to 03:04".
- Violin and bandoneon in “Milonga de agua” from 01:13" to 01:17"; and canon (entrance order: piano, guitar, double bass with bandoneon and violin) from 02:21" to 02:29".

7. Harmony (tango, jazz and popular song)

- In “Danza de Marti” the key signature is *Gm*. The composition has part A and part B. Gabriel de Pedro works on a system of polarization of tone, which is not completely diatonic or tonal but includes many chromatic changes. The introduction ends in *G* (major homonymous). Part A starts with *Bb* and then regionalizes at *Cm*. Part B the *Bm*. Throughout the work, the related modal areas that appear are relative to *Gm* (*Bb*, *Cm*) and *G* (*Bm*). In the “traditional” tango form, parts A and B are usually contrasted with a major-minor homonymous relation, here this connection is replaced by a major-minor modal relationship (*Gm-Bb* and *G-Bm*).
- In “La mujer árbol”, the harmony was influenced by the American songs from the album *My Song* (1978) by Keith Jarrett. The work is in *Mib* and uses harmonic progressions by fourths (sonority that the composer described as “ecclesiastical”). The texture of the whole work is melody accompanied (by chords of the same

instrument) and harmonized melody by other melodic lines (of different instrument). Modal relationships are used to replace similar harmonic functions. The dominant ($C7$) of the second degree (Fm) is used for cadence in *Mib* ($V7/II-I$), here $C7$ can be reread as a $Bb6b5/C$ ($V6b5/C$) but without the third. The transition to different modal centres is made through the progression $IIIm7-V7$ characteristic of jazz ($Abm7-Db7-Gbm$). The work ends in G , the third major degree of *Mib*.

•In “Milonga de agua” the only tonal sections are the *milonga criolla* ($Gm-D7-C\#7$) and the modal *milonga pampeana* ($F\#m-Em$). The melodic resource that the composer uses to connect the modulations is the *La* major pentatonic scale. The rest of the work is built from counterpoint.

8. Orchestration (tango and jazz)

•Main melody in octaves with violin in the lower voice and bandoneon in the higher one; the habitual tango disposition of placing the violin over the bandoneon is reversed (resource extracted from Horacio Salgán).

•Counter melody of the left hand of the bandoneon in unison with the low register of the violin.

•When the guitar plays the melody, due to its low amplitude compared to the rest of the instruments, the melodic instruments (violin and bandoneon) are silenced or intervene in a register far away from the guitar one; the piano and the contrabass rhythmically accompany.

•The rhythmic function of the piano left hand in tango is usually octaved by the contrabass, this function is not always respected. The contrabass is usually the only instrument that occupies the low register and the piano fulfils a jazz function by performing compings, playing melodies or counter melodies.

•Piano and guitar never play a tango *marcato* (quarter note) together. When the piano plays it, the guitar plays *umpa-umpa*, melody or counter melody and *vice versa*.

•Many passages use unison *tuttis* (and octave) and some are harmonized, through this resource a greater rhythmic and dynamic force is achieved with the melody.

•There are instruments that according to de Pedro are not “compatible” with others, the bandoneon and guitar combination does not usually occur on the album except in the *tuttis*.

Gabriel de Pedro highlighted the fact that the orchestration of this album was written with the intention of recording a piece of acoustic music and not performing a live concert only. In this way, an attempt to achieve a levelling between the differences in the amplitude of each instrument was made, especially with the guitar since it has acoustically less volume.

9. Sound effects (tango)

- *Látigo*: in “Mesa de amigos”, violin in 02:05" and guitar in 02:10"; in “Milonga de agua” guitar in 00:35" and violin in 00:38".
- *Abanico*: guitar in “El andariego” in 2:21".
- *Glissando*: guitar in “Taconeando por el boulevard” in 02:28", in “Mesa de amigos” in 03:00".
- *Guitarrita*: violin in “Loca bohemia” from 00:43" to 00:48".
- *Golpe de caja*: bandoneon in “Milonga de agua” from 00:32" to 00:33".
- *Chúster*: bandoneon and guitar in “Danza de Martí” in 01:51".
- *Campanitas*: piano in “Danza de Martí” in 01:29".

10. Accompaniment with arpeggios (popular song)

- Guitar in “Mesa de amigos” from 00:28" to 00:32".
- Piano in “Danza de Martí” from 00:04" to 00:42".
- In “La mujer árbol” piano from 00:30" to 00:48" and guitar from 02:03" to 02:33".
- Guitar in “Milonga de agua” from 01:12" to 01:57".

11. Guitar strumming (popular song)

- In “Mesa de amigos” from 01:00" to 01:03".
- In “La mujer árbol” from 00:14" to 00:17".

12. Borrowing (cultivated music):

- In “La mujer árbol” is quoted Andy Summers electric guitar riff from The Police song “Every breath you take” in 01:34".
- In “Milonga de agua” de Pedro quotes the “Acorde de Macedonio” [Macedonio Chord], harmonic sonority that Gerardo Gandini uses to characterize this character (Macedonio) in his opera *La ciudad ausente* (1994), in 00:23".

13. Reconstruction and recomposition (Gandini 2009, 97-98)

- In “Milonga de agua” participate all instruments. This resource can be identified because the instruments are intervening mediated by silence and the rhythm section (guitar, piano and double bass) and stop generating a constant rhythmic pattern; a texture like Anton Webern's *Klangfarbenmelodie* appears. From 2:30 " to 02:48 ".

14. Improvisation (jazz)

- Piano solo in “Recuerdo” from 01:30" to 01:54".
- Chronologic solo order: bandoneon, guitar y piano in “La mujer árbol” from 02:03" to 03:19".

15. Walking bass y comping (jazz)

- Double bass in “Danza de Marti” from 01:27" to 01:46".
- Piano and double bass “La mujer árbol” from 02:03" to 03:05".

Based on the scores analysis we can affirm that 50% (e.g. 3-9) of the musical resources or “technical foundations” that GdP5 uses come from tango, 30% from cultivated music (e.g. 7, 12 and 13) and 20% from jazz (e.g. 6, 14 and 15) or popular song (e.g. 6, 10 and 11).

PREPRODUCTION

The preproduction of *La mujer árbol* began in February 2016 and was oversaw by the group's director. Gabriel de Pedro planned to rehearse weekly from March 2016 until the recording date (originally scheduled for October 2016). However, since the violinist Raúl Vallejos suffered an illness, the group was inactive from August to December 2016. Towards the end of 2016, preproduction was resumed. Some of the elements that formed part of the recording management were:

- Coordinate the recording days between Estudios Ion, the recording technician, the piano tuner and the musicians.
- Lodging in Buenos Aires.
- Round trip transportation (Santa Fe - Buenos Aires).
- The persons in charge of helping the musicians' wives with their children.

Planning a recording of eleven tracks conditions the effort of the musicians both physically and mentally (concentration). GdP5 had the experience of recording their first album *En la boca del lobo* (2009) in 3 days, *Tango Maestro* in 2 and *Quedémonos aquí* in 1 day. Due to the results obtained in the second album and the available budget, it was decided to work in 2 days. Furthermore, another “essential” aspect highlighted by the members of the quintet at the time of recording was to establish the order and dynamics (breaks and meals) of the repertoire to record for also managing the energy use and everyone concentration. The recording order was as follows:

Three tangos of this repertoire were already known by the group: “Taconeando por el boulevard” and “Barrio Sargento Cabral” – included in the album *Tango Maestro* (2013)– and “Recuerdo” – included in the album *Quedémonos aquí* (2016).

First day

- 1-“Taconeando por el boulevard”
- 2-“Mesa de amigos”
- Break
- 3-“Milonga de agua”
- 4-“Recuerdo”
- Break
- 5-“Barrio Sargento Cabral”
(piano and voice)

Second day

- 6-“Loca bohemia”
- 7-“Danza de Marti”
- Break
- 8-“Flores negras”
- 9-“La mujer árbol”
- Break
- 10-“En andariego”
- 11-“Impresiones andariegas”
(solo piano)

PROTO-PERFORMANCE

Proto-performance or “proto-p” (Schechner 2013, 225) is what precedes and/or gives rise to a performance. It is composed of three elements: training (individual), workshop (theatrical exercises) and the rehearsal (group). In our object of study, porto-performance covers the individual training (of each musician with the *particella*) and the rehearsal (considering physical space, frequency of meetings, duration, scores and equipment).

GdP5 began rehearsing for the recording in March 2016, periodically on Mondays from 9 am to 12 pm. Every fifteen days, only the rhythm section (piano, guitar and double bass) rehearsed on Thursdays from 8 pm to 10 pm. We must remember the recess suffered by the quintet from August to December 2016. On more than one occasion, the group practised in the studio of Pablo Delmonte (DMD Sonido) to record the rehearsal, listen to it, have references of the sonority that were being obtained and work in the experimentation of different mixings. This factor helped the

musicians in the preparation for the recording since the disposition of them in the space, the acoustic perception and the visual are factors that differ between the rehearsal room, the DMD Sonido studio and Estudios Ion. However, GdP5 members stressed that the most “uncomfortable” factor when recording in studio is the use of headphones as “artificial room” (created with the software Pro-Tools) where each musician listens to the rest through a return by headphones. Is emphasized that in performances the quintet does not use in-ear to monitor itself, they use returns located on the stage.

INSTRUMENTS AND INFLUENCES

Knowing the musical instrument and influence (personalized, academy or professional studies) of each member helps to understand the individual and group sound or musical technique. Next, the instruments used in the recording, the professors and the received musical influence are detailed through interviews with GdP5. The influences of musical genres are expressed in percentages and were ruled by the members themselves, as shown below is *Black Chart 2*:

GDP5	INSTRUMENT USED	PROFESSOR	ACADEMY STUDY	PROFESSIONAL ACTIVITY
Gabriel de Pedro	Grand piano Boston	Edith Valeri de Montul, Amalia Pérez, Ernesto Jodos, Gerardo Gandini	Professor graduated from ISM-UNL.	Cultivated music 35% / Tango 30% / Jazz 15% / Popular song 20%
Raúl Vallejos	Violin Alexander Zuzuk, 2008	Mauricio Cepeda, José Bondar, Ljerko Spiller	Violinist graduated from Esc. Pcial. N°9901	Cultivated music 60% / Tango 40%
José Luis Vallejos	Double bass ¾ Michelangelo (Monaco) Eurononic, 2017	Alberto Dabila, Norberto Juez	Double bass player graduated from Esc. Pcial. N°9901	Cultivated music 60% / Tango 40%
Danilo Cernotto	Bandoneon Alfred Arnold (Doble A) Liso, 1920s	Federico Pereiro, Rodolfo Mederos	Professor graduated from ISM-UNL.	Cultivated music 25% / Tango 25% / Jazz 25% / Other genres 25%
Mauricio Píitch	Esteban González Guitar, Rosewood, 2011	César Angeleri, Eduardo Isaac, Néstor Ausqui, Sebastián López, Angel Hussein	Licentiate graduated from ISM-UNL.	Cultivated music 30% / Tango 30% / Jazz 25% / Other genres 15%

BLACK CHART 2. Instruments and influences of GdP5.

Adding the influences and the musical studies of each members, the group sound result yields the following information: cultivated music 42%; tango 33%; jazz 13%; other genres 12%. As a consequence of these data, when listening to the album *La mujer*

árbol, one would expect to find a sonority deeply rooted in the tradition of cultivated music and secondly in tango.

PERFORMANCE IN THE RECORDING STUDIO

At the time of recording, the articulation of the staging includes musicians, recording technicians and any other person present h. All of them constitute the architectural, visual, sonorous and literary space creating a production system “in a present point of space and time” (Szuchmacher 2015, 10). The architecture is what organizes all the elements joining the scenes (or different recording take), actors (or musicians) the spectators (listeners or technicians). Estudios Ion is an architectural space designed exclusively to mediate the meeting between recording takes and listeners.

From a “denotative vision” (Szuchmacher 2015, 21), Estudios Ion was founded in 1956 by Tiberio Kertesz, a Hungarian musician. The recording room A measures approximately 8 x 12 meters (96m²). It has a wooden floor that once functioned as a ballroom. The study luminaire is carefully measured to avoid the entry of noise into the equipment. Among the technological equipment, the microphones (Neumann U47, U67, SM69 and KM84) play an important role in the creation of the sound. All of these made the studio famous, being internationally nicknamed as the “Abbey Road of Tango” - an example of its “connotative vision” (Szuchmacher 2015, 23).

Furthermore, it was declared a “site of cultural interest” from City of Buenos Aires in 2005. Its current director, Osvaldo Acedo, and the sound technician Jorge “El Portugués” Da Silva were awarded the Gobbi de Oro prize and the Konex for their contributions to Argentine popular music in 2015. Moreover, “El Portugués” Da Silva is the oldest recording technician in Ion. He has more than 50 years of studio work and has trained many professionals such as Javier Mazzarol, Hernán Grasso and Alejandro Saro. Much of the history of tango, folklore and national rock of Argentina was recorded in this place. To all this, it is added the popular recognition that the studio had through the program

“Encuentro en el estudio” transmitted by Canal Encuentro from 2009 to 2016 and presented by “Lalo” Mir.

The possibilities of choice for this fourth album were many and the group's experience was not limited. Gabriel de Pedro decided to record *La mujer árbol* in Estudios Ion due to the satisfactory sound result (defined as “recording quality” by de Pedro), as obtained in the recording of the album *Tango Maestro*. Added to this, the room A de Ion has the possibility to record each member in acoustically separate rooms, an essential factor for the type of mix that the quintet sought.

RECORDING, EDITING, MIXING AND MASTERING

Recording

La mujer árbol was recorded at Estudios Ion (Buenos Aires) on July 9th and 10th, 2017 from 10 am to 8 pm on both days. Sound recording is the electrical or mechanical recording of sound waves. Currently, Ion has analogue and digital media recording technologies, and GdP5 opted for digital. Microphones are used to record changes in atmospheric pressure (sound waves) and then, using recording software, the acoustic signals are digitized. The software used to record was Pro-Tools HD 8. Black Chart 3 shows the equipment used to record each instrument:

INSTRUMENT	MICROFON	PREAMPLIFIER	RECORDING TECHNIQUE
Double Bass	AKG C12 (the tube)	Gml	“F”
	Senheiser MKH 405	Avalon 737	On strings (Bright)
	Electrovoice PL20	Mci (Mesa de Ion)	“F”
Piano Low	Neumann U67	Petrungraro NV-II	X Near Coincident
Piano High	Neumann U67	Petrungraro NV-II	Y Near Coincident
Piano Left	Roger R121	Mci	A
Piano Right	Roger R121	Mci	B
Guitar	Schoeps	Mci	A - Fret XII
	Neumann U87	Gml	B - Bridge
Bandoneon Left	Neumann U47	Mci	-
Bandoneon Right	Neumann U67	Mci	-
Violin	Neumann U67	Mci	-

BLACK CHART 3. Recording equipment used in *La mujer árbol*

As in their last session, the group simultaneously recorded the different takes all together, there were no overdubs. However, unlike the previous albums (2013), this time the quintet changed the spatial location to obtain takes of each instrument without the interference of another musician's sound in the microphones. Photo 1 shows the disposition in room A. In the back, there are three little rooms where, from left to right, Guitar, Bandoneon and Violin were located. We can see how each one has windows to not interfere with the musician's visions when they play together and be able to see their corporal gestures.



PHOTO 1. Recording Room A, Estudios Ion, *La mujer árbol*

In Photo 1 and Image 1, we can see that the double bass shares the same room with the piano, but presents an isolation using acoustic plates, carpets and insulating blankets (dotted lines). The blue lines represent acoustic walls and windows with double-glazing. Below, there is a blueprint of the quintet location and the acoustic isolation.

The new spatial location of the musicians in different rooms allowed the group greater control and availability of resources at the time of mixing the album. Recording an instrument in an acoustics

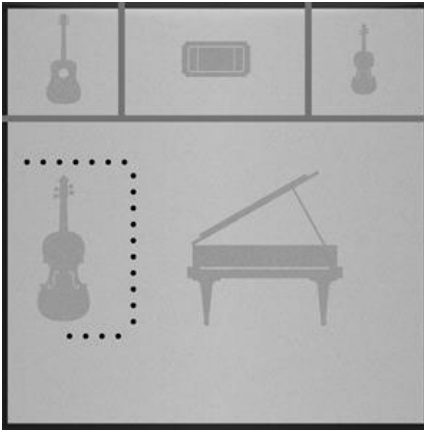


IMAGE 1. Distribution plane of the instruments and isolation in room A, Estudios Ion, La mujer árbol.

isolated from other sounds gives to the technician the possibility of modifying amplitudes, equalizing and redistributing each instrument freely in a new digital space. The group made between two and three takes of each work with a break of approximately

15-20 minutes among each. After recording each one, the group went to the main control and listen to which was the most convincing shot in terms of interpretation: sound, dynamics, tempo and number of mistakes.

Editing

The editing process is used to “fix” sounds in a recording. Among the most common editions are take-out noises, breaths, synchronize rhythms, combine musical passages of different recording taps and refine notes, among others. The album edition took place from August 24th to 31st, 2017 in Santa Fe in the DMD Sonido studio. Pablo Delmonte was in charge and Gabriel de Pedro and Mauricio Pitich participated. The software used was Pro-Tools 12 (Native). In this specific stage, noises were eliminated during the silences such as instruments blows and breaths, some rhythmic *tuttis* were synchronized, notes of the contrabass were tuned, and some ends better achieved from other takes were extracted.

Mixing

The mixture of *La mujer árbol* was postponed since the end of the edition, in August, because the wife and daughters of Gabriel de

Pedro suffered a car accident in October 2017. As a result, the music was mixed on November 10th and 11th, December 9th, 22nd and 23rd, 2017 in Buenos Aires in the personal studio of Hernán “Nano” Grasso. Gabriel de Pedro was only present, and the rest of the group listened to the samples while different results were obtained. The software used for this process was Pro-Tools HD 10 and Universal Audio Plugins (UAD).

In this process, all recorded sounds can be mixed within one (mono), two (stereo) or more channels. Here, parameters such as amplitude, harmonic content, dynamics and panoramic position, among others, are manipulated with the purpose of adding effects such as reverb, equalization, emulators, etc. For the whole album, three different types of reverb were used, creating different depths: Medium Hall, Medium Room and Plate. In addition, it was decided to incorporate Parallel Compression where the instruments compressions were separated between low and high frequency. All this information was extracted from recording sessions, specifically from the mixing screen (Photo 2) in Pro-Tools and the interviews with the technicians.

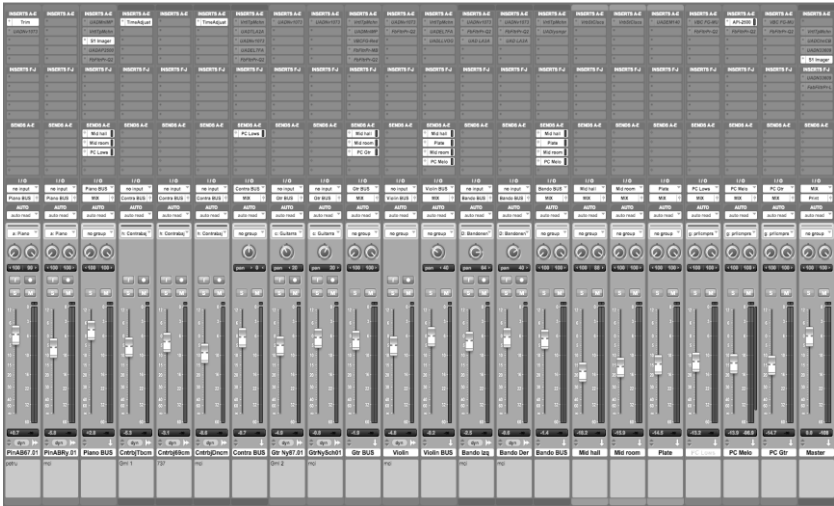
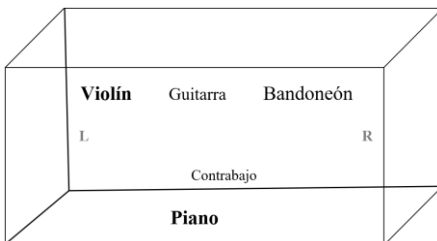


PHOTO 2. Mixing screen in Pro-Tools of *La mujer árbol* track

Unlike the rest of the album, for the track “Impresiones andariegas” (solo piano prelude) the following plugins were used: Manley Massive Passive equalizer, Tape emulator (Virtual Tape Machines), DMT140 Plate reverb, API 2500 compressor and FabFilter equalizer. The original idea for this work, tells de Pedro, was to imitate the beginning of the song “Wish you were here” by Pink Floyd, where the guitar riff seems to be reproduced from an “old” tube radio until another guitar enters with the “contemporary” album sound. In “Impresiones andariegas”, they tried to start with an “old” sound and, at the middle of the track, to make a transition towards a “contemporary” sound. However, this could not be possible since the piano presented slight perceived detunings in the harmonic resonances. As a result, de Pedro decided to alter the original sound of the piano throughout the track, “imitating [looking for] the sound of my mother's vertical piano, where I used to study [...], that piano keeps the sadness of certain household problems respect to my parents” (Gabriel de Pedro, interview with the author).

A fundamental aspect for de Pedro when constructing the digital space of the mix was the disposition of the instruments in space. After having experienced other mixes in previous productions, in the rehearsal within Pablo Delmonte's studio and in the careful listening of certain groups, the director decided to give the violin and the guitar a “special” place since he was looking for a particular sonority where these timbres are fundamental to achieve it. In this way, the use of equalization, reverb, emulators and panoramic position were carefully treated so the sounds of the other instruments do not exceed or eliminate them. Next, Image 2 shows



the spatial result (location – Left or Right– and depth) created in the mix by means of the plugins.

IMAGE 2. Mixing soundbox (digital space) of *La mujer árbol*

The main problem that the criolla guitar has in this group is that the register in which it plays usually interferes with the piano and double bass registers. On the other hand, when it comes to playing a solo where the violin or bandoneon participates (accompanying or with a second melody), it lacks a dynamic range conducive to cope with this task. Particularly in this album, the guitar has less reverb than the rest of the instruments, which generates less depth or resonance in the space and one can perceive it easier. At the same time, the conflicting registers with the piano and the double bass (Sol2-Fa # 3 or 196Hz-369Hz) were increased with an equalizer. In the section of musical analysis, it was mentioned those considerations by the director when thinking about the guitar orchestration.

On the other hand, bandoneon is commonly the instrument that is traditionally most representative for the sound of “argentine tango” and is typically acoustically placed above the other dynamics in recordings. However, Gabriel de Pedro gave first place to the violin as a melodic instrument decreasing the dynamics of the bandoneon.

Mastering

This process aims to gather a homogeneous album in sound by integrating mainly two aspects: the sound power perceived as time passes and the spectral content of each cut. Currently, there are three types of mastering: digital, analogue or hybrid; the difference is the equipment used in the process (plugins or physical machines). The basic elements which technicians work with are equalizer, compressor and limiter.

Sebastian Andreatta (recommended by Grasso) oversaw the mastering of the album. This was performed in Buenos Aires, at Orange Sound.Studio, on February 23rd and 24th, 2018. Gabriel de Pedro, Pablo Delmonte and Mauricio Pitich were present. The work was done with analogue and digital equipment (hybrid mix), the software used to master was Pro-Tools HD 10. During this process,

the main objective was not to lose the “natural” or “raw” acoustic sonority achieved in Estudios Ion, not to alter the frequency work carried out in the mix and to preserve as much as possible the dynamic differences (*pianissimo* and *fortissimo*).

The working methodology was as follows: Andreatta proposed a mastering based on previous discussions with Gabriel de Pedro. A first sample was chosen and, based on conformities the other tracks were accommodated. Special attention was paid to the track “Barrio Sargento Cabral” (piano and voice) and “Impresiones andariegas” (solo piano). The organic change required a mastering change, the same thing that had happened with the mix. Specifically, in tracks “Mesa de amigos”, “La mujer árbol”, “Milonga de agua” and “Loca bohemia” the gain of frequency from La2 to Mi3 (220Hz-329.63Hz) was increased to highlight the passages of the guitar on the fifth and fourth string.

After the first day of mastering, the songs were played on various devices (speakers, in-ears, external headphones) to compare the performance and choose the sonority that best suited the idea of the composer. The next day, work continued based on the preferred material.

SOUND RESULTS FROM THE ALBUM

The combination of recording physical space (in Estudios Ion) and digital space (created in editing, mixing, and mastering) generates a variable listening space (soundbox). Allan F. Moore (2012, 36) describes two different forms of soundbox perception: a listening in front of two speakers and another one through headphones. In the first case, the physical distance between the listener and the speakers imitates the space where the performance occurs (not completely agreed with this, the acoustic conditions of different rooms can modify the listening of the same track). In the second case, the listener's head functions as the performative space. The soundbox analysis will be done using Bose SounTrue headphones (in-ear) to

avoid the loss of frequencies due to the variability of the reproduction equipment and the acoustic conditions of any room.

Entering the soundbox analysis, Moore distinguishes primary components and secondary ones (many of these parameters were previously worked in the *Compositions* section). Furthermore, Moore distinguishes the “functional layers” (2012, 19-28) to analyze recordings integrating four spatial dimensions: laterality, depth, pitch and time. Next, the four functional layers in the reception of the album *La mujer árbol* are listed, described and exemplified:

1. Explicit beat layer

Tango is a popular genre that is characterized by not having percussion instruments. The musicians use other resources (tango accompaniment) to establish a pulsation. These are *marcato*, *blanca*, syncopation, *umpa-umpa*, *bordoneo* and guitar strumming. Unlike popular pieces of music, tango does not have a constant pulsation. The tempo can be accelerated or decelerated according to what the soloist proposes, what the rhythm section (piano, guitar and double bass) impose, what the director decides or the pianist suggests. In relation to the album, the following examples are mentioned:

- Soloist modifies the tempo: violinist in “El andariego” from 01:28”.
- Rhythmic section modifies the tempo: in “Mesa de amigos” from 02:37” to 02:52”.
- The previous decision indicated in the arrangement: in “Danza de Marti” from 00:52” sudden change without anyone directing a new tempo.
- The pianist modifies the tempo: in “Danza de Marti” from 02:18” the eighth note in the left hand of the piano introduces a new tempo. In “Milonga de agua” from 00:31” with the rhythm of *milonga criolla*.

2. Functional bass layer

The tango tradition implemented the octave recourse to the double bass with the left hand of the piano (one octave higher). However, Gabriel de Pedro avoids this resource when looking for sound results from jazz or popular songs. On these occasions, he uses comping as detailed in the musical analysis. A variant of this

resource, very used by GdP5, is to octave the double bass with the guitar lower strings (also a higher octave). For example, the guitar lower-strings (*milonga pampeana*) and double bass in “Milonga de agua” from 01:12 " to 01:57 ".

3. Melodic layer

Gabriel de Pedro grants melodic participation to all instruments of the quintet. From highest to lowest, participation is located: violin, bandoneon, piano, guitar and double bass. A resource widely used by the director at the time of orchestrating a melody is the formation of it through the intervention of various instruments (a resource that the composer claimed to have it learnt from Horacio Salgán). For example, in “Taconeando por el boulevard”, from 00:20 " to 00:35 " (bar 11 to 18, Image 3), there is no instrument that plays completely the main melody. Instead, it is distributed to different instruments, in order: tutti / guitar and piano / violin, bandoneon and piano / piano / violin and guitar / bandoneon / guitar and piano / violin and guitar / guitar.

IMAGE 3. Main melody orchestration in “Taconeando por el boulevard”

4. Harmonic filler layer

In GdP5, the instruments in charge of fulfilling a harmonic function are piano, guitar and bandoneon. Again, the guitar has a dynamic and timbre disadvantage compared to the other two. As described in the *Compositions* section (in orchestration), the director thought carefully about the place where the guitar wanted to stand. In this

way, de Pedro uses different combinations of instruments and their registers to generate a variety of harmonic strata:

- Piano and double bass: in “Mesa de amigos” from 01:11" to 01:24".
- Guitar and double bass: in “Mesa de amigos” from 02:37" to 02:50".
- Bandoneon and double bass: in “Danza de Marti” from 01:27" to 01:46".
- Piano, guitar and double bass: in “Taconeando por el boulevard” from 01:31" to 01:39".
- Bandoneon, guitar and double bass: in “Recuerdo” from 01:31" to 01:54".

It should be highlighted that the soundbox (Image 2) matches the listening of the sound results through headphones. In the recording, the functional layers are perceived from a tango tradition sounds, with variables from genres such as jazz and popular songs. With these combinations, de Pedro declared that he tried to obtain personal compositional sonorities.

POSTPRODUCTION

On May 18th, 2008, Gabriel de Pedro took a photograph of his wife Mariángeles López in a house in the town of Arrollo Leyes, Santa Fe. This record was the germ for the composition of the song “La mujer árbol” (written the same year), which later gave name to the album. De Pedro never showed this photograph, he only used verbal explanations to convey his ideas about the album: the woman (the feminine) and the tree (nature). The composer declared: “the title of the song is related to something melodic and sweet” since in that photograph he appreciates the union of two fundamental elements for human subsistence or for life development: “the tree that gives us the oxygen and the woman who gives human life” (Gabriel de Pedro, interview with the author).

The postproduction integrated several elements around the album physical edition and its premiere. Firstly, the elaboration of the art and graphic design (cover, back cover and interior) was overseen by Diego Rocha (EPSA Music designer) during the month

of April and the first fortnight of May 2018. The album cover illustration was made by Simón Salamida, who was summoned by Rocha. Salamida never observed the photograph captured by de Pedro, he only created the illustration from Rocha's explanations about the ideas proposed by the composer. In Image 4, as in the entire album, the colours used are green (with its nuances), brown (with its nuances), black and white. The digital edition (in iTunes, Spotify, Amazon) appeared the first days of June and the physical edition (print of the album) arrived in Santa Fe on July 7th, 2018. Both editions were responsible for the record label EPSA Music (Buenos Aires), which de Pedro has a relationship with since the release of his first album. For replication, the group received financial assistance covering 40% of the total expenses. If they had not received these financial supports, the quintet would not have physically edited this album. These subsidies were granted by the Government of the Province of Santa Fe, the Luz y Fuerza labour union and the National Institute of Music (INAMU).



The design escapes the tango prototype, where the fileteado or the typefaces used in the advertising of the Edad de Oro [Golden Age] (1935-1955) of Buenos Aires tango history and where the typical orchestras, singers, dancers, directors or a bandoneon used to appear. Here, de Pedro identifies with the rock designs arts, punctually with those of Luis Alberto Spinetta.

Secondly, an important factor for the quintet was establishing the order of the tracks on the album. The group sought to begin with an energetic theme and immediately, “taking advantage of the listener early concentration”, propose three compositions of their own (10 minutes approximately). Just in Track 4, a classic tango

appears. Then, it was considered to offer something “relaxed” or “quiet”, a song was placed; it continues with an abstract and aggressive theme; then, the abstraction is contrasted with a sung tango; the dynamics are lowered with a solo piano prelude and it closes with three classical tango tracks. De Pedro highlights two fundamental aspects of this election: the dynamics or track “power” and the contrast “known theme” vs. “unknown theme” for the listener.

Thirdly, another management included in this decisions chain was the album premiere planned at the Teatro ATE Casa España for August 26, 2018. Added to the participation of the quintet and the singer Ibáñez, Gabriel de Pedro also invited two dancers: one from classical and another from tango. For this event, an advertising campaign was carried out on television, radio, social networks and newspapers, which began two weeks before the premiere date.

PERFORMANCE ON THE STAGE (“LA MUJER ÁRBOL” PREMIERE)

On Sunday, August 26th, 2018 at the Teatro ATE Casa España, in the city of Santa Fe, Argentina, the official presentation of Gabriel de Pedro Quintet album *La mujer árbol* took place. It was attended by Guillermo Ibáñez who, in addition to singing “Barrio Sargento Cabral”, interpreted “Tiempo viejos” and “La última curda”. In turn, two dancers participated in the concert, one with training in classical dance (Esmeralda Dotti) and another in tango (Lucía Ferrer). Next, the repertoire order of the premiere, with interventions from other people, apart GdP5, is detailed (the tango 10, 13 and 14 do not belong to the repertoire recorded in *La mujer árbol*):

1. “Recuerdo”
2. “Taconeando por el Boulevard” (Lucía Ferrer performance)
3. “Mesa de amigos”
4. “La mujer árbol” (Esmeralda Dotti performance)
5. “Milonga de agua”

6. "Barrio Sargento Cabral" (piano and voice: Guillermo Ibáñez)
7. "Flores negras"
8. "Danza de Marti" (Lucía Ferrer and Esmeralda Dotti performance together)
9. "Loca bohemia"
10. "La última curda" (GdP5 and voice: Guillermo Ibáñez)
11. "Impresiones andariegas" (playback from the album recording)
12. "El andariego"
13. "Redención" (solo piano, tango by Alfredo Gobbi)
14. "Tiempos viejos" (GdP5 and voice: Guillermo Ibáñez)

Tango, traditionally, is imagined as a partner dance. On this occasion, de Pedro included Lucia Ferrer alone, dancing "Taconeando por el Boulevard" in a canyengue tango style (Pujol 2011, 28). For the song "La mujer árbol", Esmeralda Dotti performed choreography in contemporary dance style. The last participation of the dancers took place while performing "Danza de Marti". They individually interpreted the contrasting sections (song/tango), and, finally, finished dancing together. The non-inclusion of a male dancer figure was a decision made by Gabriel de Pedro to amplify the album's "female spirit". However, the voice of the night was performed by Guillermo Ibáñez. De Pedro affirmed that, despite his ideas, the tango "Barrio Sargento Cabral" (whose lyrics were written by himself) must be interpreted by a man to "better" convey the personal experience in his native neighbourhood in Santa Fe. The male singer voice would physically reflect his voice. In this way, the audience hears the song of a man describing a specific place and they can establish analogies with its composer. It is necessary to consider that this tango was recorded by Luciana Tourné on the album *Tango Maestro* (2013).

Within the staging analysis, denotatively, ATE Casa España was built in 1923 where, for decades, it worked for the Colón Cinema. This reflects the period of modern constitution of the city, retaining the style of the early twentieth century with a facade with art nouveau canopies. It is located on Rivadavia Avenue, a few meters from Plaza España. The complex has a Sala Mayor of approximately 500m², a pullman sector of about 200m², a scenario of around

200m², a 140m² room, an 80m² bar and a 130m² foyer. The characteristics of the Sala Mayor, the place of the premiere, are: sliding roof, ceiling and historical plasterwork; mobile floating floor with metal structure and wooden surface that can be regulated through a hydraulic lifting system; general carpeting and lights; mobile seats and an estimated total capacity of 600 spectators. On the other hand, neither the building nor its rooms have an ideological meaning, nor do they emit signals to the Santa Fe community, nothing of this place conditioning the listener's expectations.

Through these descriptions, it is observed that the staging of GdP5 does not break with the music concert scheme from the spatial distribution of the musicians, the costumes, lighting or listening (the quintet used the sound system provided by the Sala Mayor, amplifying his acoustic instruments through condenser microphones). The only irregularity present in the concert was the reproduction of “Impresiones andariegas”, a track from the sound engineer control booth, which caused the audience to listen to this music behind their backs. This decision was taken by Gabriel de Pedro as he wanted to make the audience listen to the “reminiscence of an old piano”.

ALBUM RECEPTION

At the premiere attended about 150 people. Added to this, Gabriel de Pedro agreed to provide information about the streaming provided by Spotify for artists. “Milonga de agua” leads the list, work with the greatest compositional trait of cultivated music or, in other words, the less tango work of the album. It is followed by “Taconeando por el boulevard”, a composition more “in the style” of tango. It is highlighted that the four tracks most listened on Spotify are original compositions by Gabriel de Pedro and, on the fifth-place, appears an arrangement - “Recuerdo”.

Printed on the album inside, there is a review written by the tango pianist Nicolás Ledesma : “I listen to this CD and I find a music of citizens character with reminiscent of regional styles, I congratulate the musicians and artists for their performers quality, and Gabriel for his works and the thrust that characterizes him in all his works. Come on boys!!!”. These words, in addition to functioning as advertisement for the album, are a valuation or endorsement from a tango artist with years of experience, who could not accept such participation.

CONCLUSION

This research implemented the “chain of decisions” operation as a methodological tool to systematize the communication and production processes of two performances: the recording of the musical album and its premiere. After an extensive synchronic journey (analytical and descriptive) of a process that lasted almost three years, the results and conclusions that each of these ten links showed were the following:

The analysis of the musical compositions showed that 50% of the musical resources used by GdP5 are “technical foundations” of tango, 30% comes from cultivated music and 20% from other popular genres. Based on the influences and the musical studies of each performer, it can be deduced that the quintet musical technique produces a sonority close to the cultivated music with some tango and jazz influences (it is important to note that an analysis of the body implementation of each quintet member could not yet be incorporated here, which would complement the study of the instruments and performance techniques). Considering the sound results of *La mujer árbol*, the functional layers in the recording referred to a tango tradition sonority with variables in the orchestration and/or arrangements coming from genres such as jazz and popular songs. Postproduction established a connection between the compositional ideas of Gabriel de Pedro (poietic level),

the album's rock cover graphic design (used for digital and physical edition) and the tango advertisement for the premiere. The official presentation staging analysis revealed that GdP5 maintains the structure of traditional music concert in terms of musician's distribution on stage, the tango costumes, lighting and their relationship with the public.

The first conclusion shows the margin of imprecision in the study of music through a single analysis or an isolated process when the objective of research is to understand a process or a performance. The interdisciplinary work gave different results that, related to each other, generated an objective explanation serving to diminish the metaphorical use introduced by the musicians and technicians in the interviews. In addition, it is important to note that the interprofessional component is evident in the constant supervision of recording technicians, musicians and graphic designers. This approach diminished the margin of doubt and amplified the analytical perspective of the study object.

In the reconstruction of the preproduction, information about the rehearsal methodology, preparations and recording planning was obtained. The proto-performance revealed details of rehearsal methodology, the attentive listening that the quintet made on home studio self-recordings and the listening on other groups, the previous practice of the headphones used in the recording studio and the experimentation of possible recorded music mix. The analysis of the staging at Estudios Ion identified, on the one hand, “denotative” qualities: physical, technical and technological characteristics of the space used for recording, an indispensable factor for the mix type that the quintet sought to make. On the other hand, it revealed “connotative” qualities: preconceptions, expectations or evaluations, positive as was shown, on the production, as it was managed in Estudios Ion due to its history, the experience of the people who work there and its repercussions in the musical field. The analysis of the recording, editing, mixing and mastering process provided a detailed description of different options to choose, the reason for the decisions taken and a physical-

acoustic explanation of sound results. In addition, it provided the technical and technological elements for the (re)construction of the soundbox.

The second conclusion that all these links show is that a disease, an automobile accident, the time of preparation or study, the work dynamics, the economic administration, the accessibility to certain resources and the social organization/communication of GdP5 were factors that directly affected each decision.

The reception study of the album established that the most listened tracks of *La mujer árbol* are the compositions of Gabriel de Pedro and not his arrangements of classic tangos. “*Milonga de agua*” – the work that moves away from popular music to take root in the cultivated tradition– is the most reproduced. The comparison of the poetic level of the quintet with the early album repercussions corroborated how the trajectory and merits are not proportional to the criticism or social response. This research did not seek to classify the quintet or its listeners musically through the analysis of their decisions, but to find out the reason for each of the steps taken to understand a little more the musical creation, the sound results, the musical consumption and the repercussions. *La mujer árbol* is an album, which, depending on the track that is listened, produces different sound results coming from decisions made by all musicians and based on personal and group searches.

The third conclusion proposes that the study of human decisions amplifies and sustains the process reconstruction of artistic production. A decision, as an object of study, is a concrete data based on a critical or emotional choice between different options that serve to measure consequences or results.

The fourth and last conclusion proposes that the search for a musical sonority is a construction process mediated by different communicated individuals (through actions and physical elements that surround them), where these agents make different decisions interfered by multiple social, cultural, economic, health and/or religious factors to generate unique sound results.

NOTES

1. “Acorde de Macedonio” is a selection of sounds of a chord-timbre structural complex of fixed registration that is presented, partially or completely, in its interventions, with different instrumentation (Corrado, 2001).
2. Tango *canyengue* or *de salón*, opposed to *tango escenario*, is a style for jumping and mincing rhythms, broken and lively, with short and bent steps. Typically interpreted in dances (or *milongas*) citizens and not on the great stages of international dance competitions.
3. Pianist, director, composer and tango arranger. Professor at the Manuel de Falla Conservatory. Winner of the 17th Annual Latin Grammy Awards for “Best tango album”, with *Cuando llora la milonga* (EPSA Music, 2015), with Nicolás Ledesma and his Orchestra.

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