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| **Prudencio, Cergio** |
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| CergioPrudencio wasa composer, director, researcher, and teacher. He studied  Latin American Contemporary Music at the Bolivian Catholic University, and participated in the Venezuelan National Youth Orchestra. His most influential teachers were Carlos Rosso, Alberto Villalpando, Rubén Vartañán, Coriún Aharonian, and José Antonio Abreu. Prudencio served as a resident composer in Australia (1996), Germany (2001), and Italy (2007), was awarded a Guggenheim Foundation Fellowship (2008-2009), and received assignments from the Perth Festival (Australia, 1996), the Pro Helvetia Foundation (Switzerland, 1997), the Donaueschingen Musiktage Festival (Germany, 1999), the TaG Ensemble (Switzerland, 2001), the Buenos Aires Contemporary Music Festival (2003), and the Klangspuren Festival (Austria, 2009). |
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In 1980, he co-founded and directed the Experimental Orchestra of Indigenous Instruments (*Orquesta Experimental de Instrumentos Nativos,* or OEIN): an ideological, musical, and pedagogical project that gives contemporary expression to the Aimara music tradition from the Bolivian Altiplano. OEIN’s program links local materials and forms to procedural techniques from avant-garde contemporary music. As Prudencio writes in *Hay que caminar sonando*:    “the freedom of sound, the structural sense of the timbre, and time as a space are […] concepts I learned in the context of 20th century avant-garde music, but symptomatically I also discovered those categories in […] the pre-Hispanic music of the Americas, where they had [existed] for millennia (2010: 95).  File: OEIN.jpg  The OEIN has achieved international renown, performing in Latin American countries (Uruguay, Argentina, Brazil, Mexico and Colombia), and European and Asian nations as well (Germany, Austria, Switzerland, Australia, Italy, and Korea). Prudencio composed ten works for the OEIN: *La ciudad* (1980), *Tríptica* (1986), *Cantos de piedra* (1989), *Cantos de tierra* (1990), *Los peregrinos* (1995), *Cantos meridianos* (1996), *Uyariwaycheq* (1998), *Cantos crepusculares* (1999), *Otra ciudad* (2005), and *Cantos ofertorios* (2007-2009). The orchestra itself consists of wind instruments from the Bolivian Altiplano (including *tarkas*, reed flutes, *sikus*, fifes, *mohoceños* and *pinquillos*) and percussive instruments (such as *Italaque* bass drums, *wankaras, chapacas,* and *ch’ajchas*). Prudencio’s pieces for the OEIN share a sonorous dimension comprised of timbre, attacks, registers, textures, types of emission, dynamics, and the articulation of a circular time.  *La ciudad -* based on a poem by Blanca Wiethüchter and dedicated to the city of La Paz, Bolivia - was the cornerstone in OEIN’s career. It was composed for four groups of wind instruments from the Aimara musical tradition (*quenas, pinquillos* and fifes, *tarkas, mohoceños* and *sikus*) as well as percussive instruments (bass drum and *wankara*), with a structure of twelve sonorous units of different lengths, which become anti-teleological by means of a continuity and break logic. Prudencio sought to generate structures that are installed in a static time, which are modulated by a repetition procedure —in connection with the Altilplano’s dual principle of the *arca-ira -* that is “the alternation of sounds between two musicians regarding the configuration of music” (2010: 118).  Within his series of five *Cantos* (“Chants”), his piece *Cantos* *de tierra* (“Earth Chants” 1990) clearly deals with the temporal conception from the Bolivian Altiplano cultures. *Cantos crepusculares* (“Twilight Chants,” 1999) deals with the texture of the materials by means of reiterative cyclical procedures. Similarly, the structure in *Cantos ofertorios* (“Offertory Chants” 2007-09) is based on offers made by the Aimara priests. This religious thread is also present in *Uyariwaycheq* (1998), which incorporates an Andean text and a Christian one. Through the dialectic of opposing and complementary forms, Prudencio’s work encompasses five centuries of Latin American history.  Prudencio’s catalogue also includes pieces for traditional, electroacoustic, and mixed instruments, as well as music for audio-visual displays and radio programs. Prudencio wrote fourteen soloist works, with *Ámbitos* (1998) as a highlight: the piece is articulated on piano with *tempi* that expand or contract, to which descriptive indications such as “like a heart beat” and “like singing with sighs” are added. *Horizontes* (2001), also for piano, is structured in contrasting, non-continuous units to disrupt the conventional expressiveness of the piano. In both pieces, the *arca-ira* principle is used, together with silences, ostinatos, and a structure built upon expressive sections. *Umbrales* (1994), *Solo* (1994), and *Paisaje con habitantes* (1994), act as a trilogy for the film *Sayariy* (1994). Similarly, *Figuraciones* (2006), *Esta distancia* (2006), and *Transfiguraciones* (2006) were composed for the film *Saber que te he buscado* (2006); both films were directed by Mela Márquez.  Prudencioalso composed chamber music for string quartets, as in *Gestación* (1976) and, later on, *Transfiguraciones* (2006). Prudencio also composed several instrumental ensembles, a trio and many duets —one of them, *No te duermas, niño* (for voice and piano) was registered in 2007. He wrote four pieces for percussion alone: *Perpetuidad* (1978); *Juegos imaginados* (1985-1987); *A la sombra de una higuera* (1996-1997); and *Rastros/ Vestigios/ Sombras* (2010) for prepared marimba. Prudencio’s electroacoustic production first began with *Awasqa* (1986), a piece characterized by the austere play of sound and silence; however, most of his electroacoustic output occurred in 2005. In the piece *Titanias y Gestuales* (2005), each artificially manipulated part stands out with a particular timbre. *Eriales* (2006) also explores the timbral dimension of sound, and is articulated through three sections: the first and the third deploys linear time, the second a static and spatial time.  File: Cergio Prudencio.jpg |
| Further reading:  (Paraskevaídis, 2008)  (Paraskevaídis, Las venas sonoras de la otra América, 2009)  (Paraskevaídis, Imaginemos músicos: Cergio Prudencio, caminante altiplánico, 2011)  (Prudencio, 2010)  (Zuleta, 2007) |