

## Rebajada

Sonido Duenez Tape, Sabotage Digitization de tape/mp3 sound files,  
DL source material for demos and harmonic tracking, filter/delay composing via granular  
synthesis and granular signal processing. music concrete techniques & references including  
Pauline Oliveros work with the accordion & William Basinski use of tape. Loop/Delay sound  
scaping/Design based on musical motifs of old rebajada records,

discrete MIDIfied parts,

Rewrite record accordion through tape deck looper/fx  
transcribe/MIDIfy

Layering new stuff on top of the old material - eeking melodic / harmonic information out of  
these crazy thick layers and layers of synthesizer to write new parts / new sections w

La historia y memoria de la cumbia contada por el acordeon y las armonias extraidas del  
tramientos y procesos de electronica de la cumbia rebajada, por sabotage.

after the transients have died out

una carta de amor a la cumbia rebajada desde la electronica y una ofrenda a la electronica desde  
la cumbia. Un homenaje a los Hermanos balleza, a mi hermano y toda la hermandad regia  
masculinidad de sierra caliente. una contribucion a la preservacion del archivo sin fetichizar o  
entrar a la politica del archive, preservandolo al generar mas context creative a su al rededor mas  
y para la memoria. Y honra de sonido duenez y ese tipo de invencion que esta en extinction.

Una musica de hermandad nortena, rasgos de migraciones y reconfiguraciones geograficas.  
Monterrey, la independenica, los sonideros que anclaban las comunidades en el festejo.'

[https://en.wikipedia.org/wiki/Fuzzy\\_logic](https://en.wikipedia.org/wiki/Fuzzy_logic)

memory in machines, in tapes,  
the haunted harmonies

<https://en.wikipedia.org/wiki/Memristor>



<https://en.wikipedia.org/wiki/Hysteresis#References>

the dependence of the state of a system on its history. For example, a [magnet](#) may have more than one possible [magnetic moment](#) in a given [magnetic field](#), depending on how the field changed in the past

About the cumbia projects

for me personally, what i would like to get out of this one is, to be able to write a record with the archive- use the archive to speak about the archive, all the efforts around having a sonido, how this type of cumbia was invented /came to be/ and to bring it the work of my friends who are maintaining it. do an homage but creatively , use the techniques of rebajada, focus on that as a motif in dialogue with itself etc. i have and play the actual vallenato acordeon- it was my moms- and i was trying to device a form of processing through my arp 2600.. so i think i will actually like play over the work not just "sample" it. in literal ways. its all about discussing the physical archive as it relates to its abstraction/digitization/use which is a big part of my research, my connection amongst all the things i make.

Sonido Duenez himself/ the story itself should be in museums , and the music/looks/their scene is just...the actual fucking best. ofc its my home town, so im biased by yeah. Sabotage i met decades ago in zapatismo activism. my actual commrades lol who also cared about media our role as artists as we relate to the local / regional in mestizo societies. they have all sorts of photographic materials, research, thoughts knowlesge about it & i think they could edit a booklet that i would like to produce print and put out at the same time. i think if you would be down, i dream of a compilation or something curated by them, to come out in a physical form too. This is where I would like to bring Rosa Pistola in. she has a label that has steadily growing doing really

good a& r and very community / fair you know- not extraacting exploiting. she is doing it in the best way and obviously has massive recognition as an international interface. She has made an impressive business model of distro and physically/sociologically opening markets and real consumption of music on the ground in mexico /online. it would be such a beautiful operation for a sabotage based curated sonido duenez repertoire to enter her channels and into the sonideros of all the geographies that fuck with it. here is a some of the tunes digitized by my friends at sabotage, so you have an idea of the specific things im talking about: <https://www.youtube.com/watch?v=G7wuKvJKJWw>

<https://www.youtube.com/watch?v=L14nqzsGZ9o&t=292s>

there is a whole thing with sampling/copyright/laws / reproduction/bootleg that is central to cumbia rebajada, because of how it was invented. there are also many loop holes and empty pockets about some of this stuff too, since many of these things cant actually be traced back to original sources,....there are several and diff kind of interests / things that have been made around this- even musical homages- so there is a context and ground to part from. ill start to get it all together for the reasearch/mood board etc for us.

i find the whole conversation to be delicious and nuanced (kinda fundamental in electronic music lol)

*Norteño Borderlands Cumbia Circuitry,*

Le Monte Young

"[About] the style of music that I originated, I believe that the sustained tone branch of minimalism, also known as 'drone music', is a fertile area for exploration."

rhythmically still or very slow, called "drone music",  
[sustained](#) sounds,<sup>[6]</sup> notes, or [tone clusters](#) called [drones](#).

lengthy compositions featuring relatively slight harmonic variations  
"the sustained tone branch of minimalism"

the [Webern](#) slow movement of the Symphony Opus 21"  
Japanese [gagaku](#) "which has sustained tones in it in the instruments such as the Sho

work in the history of music that is completely composed of long sustained tones and silences

Operating from the world of lofts and galleries in New York in the mid-sixties to the mid-seventies in particular, and tied to the aesthetics of [Fluxus](#) and the post-[John Cage](#)-continuum, the group gave performances on the East Coast of the United States as well as in Western Europe.

Theater of the Eternal Music

performances comprised long periods of sensory inundation with combinations of harmonic relationships, which moved slowly from one to the next by means of "laws" laid out by Young regarding "allowable" sequences and simultaneities

Pauline Oliveros

Everything she has every written for the accordion and the reverb stuff

<https://youtu.be/DMCTxkFwLHw>

Deep listening

Stimmung Stockhausen

<https://en.wikipedia.org/wiki/Stimmung>

Richard Maxfield

<https://youtu.be/UMUpJ0iVYdA>

Basinski [https://en.wikipedia.org/wiki/The\\_Disintegration\\_Loops](https://en.wikipedia.org/wiki/The_Disintegration_Loops)

the albums comprise [tape loop](#) recordings played for extended time, with noise and cracks increasing as the tape [deteriorated](#). Basinski discovered the effect while attempting to transfer his earlier recordings to digital format.

*Granular synthesis is a sound processing technique that involves chopping up a piece of audio into teeny-tiny particle fragments called "grains." By micro-sampling these grains, which are typically 5 to 200 milliseconds (ms) long, you can synthesize new sounds and patterns.*

*The first artist to use the technique in a musical composition was experimental music icon Iannis Xenakis, who physically spliced together hundreds of tape recordings to create the piece Analogique A-B from 1958-1959. The first computer-based granular synthesis came a few decades later in 1975, and generations of engineers and music technologists have improved on it ever since.*

*When it comes to "Grain Controls," the most important ones to note are: Size, Density, Count, Pitch, and Shape. Let's walk through each control to explain what each one does, and also how you might see it appear on other granulators.*

*Size (Grain Length, Duration): Sets the length of a grain. Smaller Size results in choppy-sounding grains, while larger Size results in more legato sounds, perfect for pads.*

*Density (Grain Rate): Sets the rate at which grains are sampled from the audio buffer. A higher Density setting will give you more grains per second.*

*Count: Sets the number of grains you can generate at once. Set your Count high to have the grains overlap with one another.*

*Pitch: Sets the pitch of each grain. Pitch is tied to Scale, which is great for developing new melodic and harmonic parts.*

*Shape (Grain Envelope): Sets the “amplitude envelope” of the grains. Leaving the Shape parameter all the way down will retain the transient of the original sound in the grain. Turning it up will put fades on both sides of the grain, for a smoother sound.*

*Offset will change the start point of concurrent grains, giving you control over the variability of the sound. The chain buttons between Offset, Density, and Size are called Ratio Locks, which give your sound a sequenced musical feel when enabled.*

*Under “Stretch,” you’ll notice two other controls: Speed and Retrigger. Speed sets the playback speed of the audio buffer, while Retrigger sets the playback location (or, the point in the audio that is being sampled.)*

[https://www.google.com/search?sca\\_esv=08aa480cc1483e6a&sca\\_upv=1&sxsrf=ADLYWIL0146Z5VkJMiHWSR-R2xn1zD3E7Q:1721085963472&q=mark+leckey+function+1&udm=2&fbs=AEQNm0CbCVgAZ5mWEJDg6aoPVcBgWizR0-0aFOH11Sb5tlNhd3zC4y7ZXTSrvvSBSNjw8fViXBe1-ue1pgc4W77YHGSo5xYtnFlb-xea5tkJyrw0Do8O9gqTn9BzEXsuvJpkbVS1wIMY7vu1e0b-JXvLM1mKkcWHJXyE97vme8BfOc9C1Jg4ZUsZDKWxZpJzX5BysAxGChC9\\_jnFz3vRXos\\_9HZ50-EJOG&sa=X&ved=2ahUKewjI9uvrmKqHAXXjnokEHVhdAn4QtKgLegQIDxAB&biw=1512&bih=728&dpr=2#vhid=cj-MIPWrQ0FJ9M&vssid=mosaic](https://www.google.com/search?sca_esv=08aa480cc1483e6a&sca_upv=1&sxsrf=ADLYWIL0146Z5VkJMiHWSR-R2xn1zD3E7Q:1721085963472&q=mark+leckey+function+1&udm=2&fbs=AEQNm0CbCVgAZ5mWEJDg6aoPVcBgWizR0-0aFOH11Sb5tlNhd3zC4y7ZXTSrvvSBSNjw8fViXBe1-ue1pgc4W77YHGSo5xYtnFlb-xea5tkJyrw0Do8O9gqTn9BzEXsuvJpkbVS1wIMY7vu1e0b-JXvLM1mKkcWHJXyE97vme8BfOc9C1Jg4ZUsZDKWxZpJzX5BysAxGChC9_jnFz3vRXos_9HZ50-EJOG&sa=X&ved=2ahUKewjI9uvrmKqHAXXjnokEHVhdAn4QtKgLegQIDxAB&biw=1512&bih=728&dpr=2#vhid=cj-MIPWrQ0FJ9M&vssid=mosaic)

<https://www.newyorkartworld.com/reviews/leckey.html>

[https://www.google.com/imgres?q=mark%20leckey%20function%201&imgurl=https%3A%2F%2Fd7hftxdivxxvm.cloudfront.net%2F%3Fquality%3D80%26resize\\_to%3Dwidth%26src%3Dhttps%253A%252F%252Fartsy-media-uploads.s3.amazonaws.com%252FszveJ06ng1DZNsM4sUYvLQ%25252FDSC04484.jpg%26width%3D910&imgrefurl=https%3A%2F%2Fwww.artsy.net%2Farticle%2Fartsy-editorial-at-moma-ps1-mark-leckey-searches-for-the-lost-rites-of-underground-culture&docid=2Qt793q-vNNIkM&tbnid=bkCZzGjrEwGNZM&vet=12ahUKewj1tZftmKqHAXVEhIkEHfqFC3wQM3oECBUQAA..i&w=910&h=607&hcb=2&ved=2ahUKewj1tZftmKqHAXVEhIkEHfqFC3wQM3oECBUQAA](https://www.google.com/imgres?q=mark%20leckey%20function%201&imgurl=https%3A%2F%2Fd7hftxdivxxvm.cloudfront.net%2F%3Fquality%3D80%26resize_to%3Dwidth%26src%3Dhttps%253A%252F%252Fartsy-media-uploads.s3.amazonaws.com%252FszveJ06ng1DZNsM4sUYvLQ%25252FDSC04484.jpg%26width%3D910&imgrefurl=https%3A%2F%2Fwww.artsy.net%2Farticle%2Fartsy-editorial-at-moma-ps1-mark-leckey-searches-for-the-lost-rites-of-underground-culture&docid=2Qt793q-vNNIkM&tbnid=bkCZzGjrEwGNZM&vet=12ahUKewj1tZftmKqHAXVEhIkEHfqFC3wQM3oECBUQAA..i&w=910&h=607&hcb=2&ved=2ahUKewj1tZftmKqHAXVEhIkEHfqFC3wQM3oECBUQAA)

