



Retention, Protension, Projection: Analyzing the Role of Call and Response in the Teleology of Guaguancó

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A complex network of ebbs and flows occurs across and between many structural and temporal levels in *guaguancó*, and the nature of that push and pull is rooted in the teleology of the cycle. This manifests through different partitionings of metric and hypermetric cycles and through various sub- and supermetric progressions, involving projections-onto, movements-away-from and returning-to, and a wide array of permutations of prototypical musical events. Each of these behaviors derives significantly from the dialogic nature of call-and-response. A response exists in an organic consequent-relation to the call that precedes it, and in accord with Zuckerkandl's "differently directed and mutually complementary cyclical phrases," the directed motion of the response clearly has a semantically different kind of dynamism than the kinetic energy of the call. But this paper suggests that a binary label like call/response insufficiently describes the nature of the second term, because in addition to fulfilling some degree of resolution-obligation posed by the first term, a new such obligation is projected onto the next first term, which sends the dialectic spinning-out of the cycle's dramatic flux – Husserl's *Ordnung* – in motion.

The teleology of a *guaguancó* performance is the result of an intricate intertwining of many call-and-response interactions between parts: between the lead drum, or *quinto*, and the dancers, between quinto and the lead singer or *sonero*, between sonero and accompanying singers, between quinto and the support drums, between the two support drums (*tumbador* and *segundo*) themselves, and between *clave* and *palito* (which together form the rhythmic nexus that defines the cycle itself, or Agawu's *topos*) even, as they help propel the music forward. Even the *topos* divides into an antecedent and consequent pair of rhythmic shapes that exist in a sort of dialogue with one another. As the many interwoven directed energies of these various pairs unfold, we begin to develop an understanding of how call-events and response-events behave, how their interaction defines the organic development of the performance, and how our perception of a given now-event is informed by what has previously called and what will likely respond.

This paper builds upon Husserl's interwoven notions of retention and protension (and their powerful role in our perception of *now* as constituted by our present recollection of immediately past events and constitutive of our prediction of immanent future events) and Hasty's theory of projection, and points toward a consideration of the flow of musical events that subsumes both linear/organic and cyclic conceptions of time-reckoning. It goes further, after Husserl and Heidegger, to describe now as a *horizon*

with a duration that includes that immediate past and predicted future, and it examines the role that call-and-response plays in determining both the scope of that horizon and why we perceive the horizon in the way that we do. Significantly, it shows how both Husserl's and Hasty's epistemologies can be cast as powerful hermeneutic tools in the analysis of guaguancó and other cyclically rooted music. It also, conversely, will show how such cyclic musical structures can function as a very useful entry-point for a deep understanding of both epistemologies.

The culmination of this paper is a close reading of "Homenaje a los fundadores," a guaguancó performance by the renowned rumba ensemble Los Muñequitos de Matanzas. The opening moments of "Homenaje a los fundadores" offer a wealth of projective relationships for analytical consideration: call-events; response-events; calls responding to responses; nested, concatenated, and overlapping calls and responses. It also provides a forum for us to ask exactly what it means to respond – what types of behaviors are implicated in a call-event (or the call-properties of any event) that invite a response-event to respond? – and scrutinizes a number of examples. Finally, it will redefine the very notion of call-and-response, not as a pair of events, the first of which invokes the second (even in the context of a complex web of such pairs of events), but as a progression of directed energies, essentially refocusing our attention away from the events themselves and onto the relationships between them (or, better, redefining the events themselves *as* relationships) in a way that is sympathetic to current models of transformational theory.

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Chris is also very much in demand as a performing and recording artist and composer. He appears on over sixty recordings, including two under his own name and recordings for Omnitone, Origin, and SubPop records, and his musical travels have taken him recently to Europe, Africa, Latin America, and across the United States.

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