

DÚA DE PEL

DOSSIER IN ENGLISH



BIO

Dúa de Pel is a musical group that blurs the border between past and present, between local and universal. Their compositions have a notable influence from the Iberian Peninsula folklore, but multiple styles coexist naturally in them, from different times and cultures, giving rise to an original and inimitable sound. Dúa de Pel immerses in tradition to reinvent it.

The group was born in Madrid in 2014, when composer **Sonia Megías** and writer **Eva Guillamón** decided to gather their respective knowledge and their long artistic career to create a music full of poetry. Since then, the group has developed a broad trajectory at a national and international level, in renowned auditoriums such as The Juilliard School of Music in New York City (USA), the British Museum in London (England), the Culture Square Theater in Shanghai (China), the Yue Opera Town in Shengzhou (China) or the Cervantes Institute of Tokyo (Japan), among others.

Their music albums have been presented at the major music stages in their country: the first one, *Dúa de Pel*, was presented in 2018 at the Royal Theater in Madrid; their second CD *Madera de pájaro* (Bird Wood) saw the light in 2021 at the National Auditorium.

In Dúa de Pel, all the lyrics and poems are created by Eva Guillamón; and all the music and arrangements by Sonia Megías.



STATEMENT

Dúa de Pel's work connects with a common essence through the depth of words and the harmony of music, beyond languages or times. Defining their style is a task that has no end, as would be deciding to which country a cloud or a star belongs.

WHY IS DÚA DE PEL **WORLD MUSIC**?

Vocal technique, the research and deconstruction of folk rhythms, the use of traditional instruments such as bandurrias, mortar, Peñaparda square tambour, castanets, Brazilian spoons, Indian chimes, tambourine, Turkish santur, Moroccan krakebs... make Dúa de Pel's work a journey from root music to their own language: a tradition in motion.

HARD BREAD (video)



WHY IS DÚA DE PEL **CONTEMPORARY MUSIC**?

In Dúa de Pel's music we find neomodernism; metric games in the purest style of Stravinsky, Bartók, Reich or Meredith Monk; accent shifts; expanded techniques at the vocal and instrumental levels; sound objects such as bicycle bells, fans, or kitchen utensils.

EAUO (video)



WHY DÚA DE PEL IS **SINGER-SONGWRITER MUSIC**?

Singing is an infallible medicine, something as biological as magical, a perfect combination of training and intuition. It is to let the voice raise out, like a spaceship launched into the universe. In Dúa de Pel words becomes music. They sing as a fundamental antidote to the pain of life and death, and through this singing they spread awareness and promote social change, on a personal and political level.

THE VILLAGE (video)



WHY DÚA DE PEL IS **POETRY**?

In their creations, Dúa de Pel speak on the relationship between the inside and the outside, the personal and the political, consciousness and the invisible, and they do so through classical meters, such as ten-line stanza, hendecasyllable, Alexandrian verses... or a free contemporaneity that experiments with language, moving the limits between prose and poetry, between the intimate and the social.

BODIES (video)



WHY DÚA DE PEL IS **FEMINISM**?

Through their artistic work, Dúa de Pel puts the emancipatory process of women at the center, as the key agents in the defense and protection of this sinking humanity's life. Because one of the functions of art is to tell the part of History that has not been seen, or that continues to go unnoticed.

SISTER OF FIRE (video)



SHOWS

MADERA DE PÁJARO / BIRD WOOD

A journey towards root music through memory and imagination. An itinerary with thirteen stops (Scotland, Cuba, Belarus, Zimbabwe, the Iberian Peninsula, Trinidad and Tobago, Algeria, Argentina, Germany, Brazil) where each of the themes makes us fly to a different culture, all united by the sound of the marimba, ethnic percussions and the double bass, instruments where wood is the basic element. Along with them, the polyphony of the voices and the contemporary of electronics. A combination that takes folklore beyond reality and turns it into new and unexpected territories.

Formats:

- **Quintet + electronics:** Dúa de Pel, voices, strings and percussions; Miguel Ángel Real, marimba; David Mayoral, percussions; María Ruiz, double bass; Kevin Adkinson, electronics. In this format we use to collaborate with local choruses.
- **Trio:** Dúa de Pel, voices, strings and percussions; Miguel Ángel Real, marimba.

[Click here to listen to 'Madera de pájaro' on Spotify](#)



PLECTRO SOLAR / SOLAR PLECTRUM

The solar plexus is one of the body's emotional thermometers, because it is located in this anatomical area, in the pit of the stomach, where we usually feel the first impact of an emotion. Plectrum music, with the textures it generates, the subtlety of its dynamics and the depth of its sound, produces an enveloping amalgam of acoustic and physical sensations in the audience. The combination of the plectrum with the depth of Dúa de Pel's voices takes us to evocative sound places, in many cases unknown and always magical.

Formats:

- **Symphonic:** Dúa de Pel, voices; City of La Mancha Orchestra, plectrum, wind and percussion.
- **Quintet:** Dúa de Pel, voice and percussion; PlecTrío, bandurrias (Spanish mandolins).



TRADICIÓN EN MOVIMIENTO / TRADITION IN MOTION

The first album by Dúa de Pel had no title other than the name of the band. At that time they had not found the exact words to define what they were doing. As time went by, concerts and specialized critics discovered that their music was tradition in motion. A journey to the ancestral, thanks to the depth of the word and a refined compositional technique, which made it possible for two almost *a cappella* voices to take us so far and so profoundly. Tradition in motion starts from La Mancha folklore to a no place, no space, no time, where yesterday is confused with tomorrow. There are three possible formats for this show, from the duet's nudity to the instrumental complexity of Lavanda Pel.

Formats:

- **Sextet** (with Lavanda Pel): Dúa de Pel, voice and percussion; Mari Carmen Antequera, violin and viola; Mercedes López, cello; Rubén García-Casarrubios, bandurrias; David Mayoral, percussion.
- **Trio**: Dúa de Pel, voices, melody-horn, strings and percussions; David Mayoral, percussion.
- **Duet**: Dúa de Pel, voice, lute, melody-horn, percussion and a multitude of surprising and sometimes unknown instruments.

[Click here to listen to 'Dúa de Pel' on Spotify](#)



PICASSO NO ACABA NUNCA / PICASSO NEVER ENDS

For years, Picasso devoted himself to poetry with passion. His poems are paintings where images stand in the sobriety of black on white, extending the length and breadth of a paper. Because Picasso's words are plastic compositions that are exhibited by all the senses, thanks to their visual beauty, the sound of their images, the taste of Mediterranean foods that frequently appear in his verses, the smell of gunpowder or the touch of spilled blood. *Picasso never ends*, commissioned by the Cervantes Institute of Shanghai, is an approach to Picasso's poetry through the musical and scenic intervention of Dúa de Pel.

Format:

- **Trio:** Dúa de Pel, voices and percussion; Teresa Manzanero, accordion.



UDNÁMEKAM. A Magical History of Music

Udnamekam. A Magical History of Music is an educational show aimed at a family audience that reviews the social functions of music throughout places and times. The work proposes various sound experiences so that young listeners and their companions relate the music of our time with that of other times and cultures. The audience experiences the texture of the sounds, the rhythm or the movement in a playful and fun way, thus achieving a motivated, sensitive and creative audience.

Format:

- **Sextet:** Dúa de Pel, voices and percussion; Lumina Ensemble, saxophone quartet.



TOUR SELECTION

2023

- Woerner's Barn (Connecticut)
- Park Side Center (Bronx)
- Conciertos Mínimos (Elche)
- Marzo poético (Fraga)
- Cultura en los Barrios (Alicante)

2022

- Musara Música Festival (Zaragoza)
- Arte Entre Gigantes Festival (Criptana)
- SonNa Festival (Huesca)
- South American tour (March-May) organized by Spanish Cooperation: Asunción (Paraguay), Formosa (Argentina), Resistencia, Corrientes, Rosario, Córdoba, La Plata, Bernal, Buenos Aires, Montevideo (Uruguay).

2021

- National Auditorium (Madrid)
- Picasso Museum (Buitrago del Lozoya, Madrid)
- Contemporary Art Museum Costa da Morte (Corme, A Coruña)

2020

- NAK Festival of Contemporary Music of Navarra (Auditorio Baluarte, Pamplona)
- National Museum Thyssen-Bornemisza (Madrid)

2019

- Cervantes Institute of Tokio (Tokio, Japan)
- Shanghai Culture Square Theatre (Shanghai, China)
- Royal Conservatory of Music (Madrid)
- Berlanga Hall (Madrid)
- San Isidro Festival (La Rosaleda, Madrid)
- Ministry of Education (Madrid)
- Festival Women Voices (National Auditorium, Madrid)
- Yue Opera Town (Shengzhou, China)

2018

- Royal Theater (Madrid)
- British Museum (London, England)
- Festival Meeting the Subtle (Conde Duque, Madrid)
- Closing of Feminist Conference of Madrid (Espacio Encuentro Feminista)
- American Space (International Institute, Madrid)

2017

- La Casa Encendida (Madrid)
- Muchas Músicas Festival (Argentina)
- Catholic University of Argentina (Argentina)
- La Dama de Bollini Hall (Argentina)
- Cervantes Institute of Shanghai (China)
- 11th Symposium 'Give Voice to Women' (SIAS Univ., Zhengzhou, China)
- Meet in Beijing Festival (Beijing, China)
- Cervantes Institute of Beijing (China)

2016

- Festina Lente Festival (Cádiz)
- The Juilliard School (New York, USA)
- Adelphi University (Long Island, USA)
- New York University (Nueva York, USA)
- Woerner's Barn (Connecticut, USA)
- Canal Theater (Madrid)
- Ítaca Hall (Murcia)
- Música en Vena Festival (Hospitals Gregorio Marañón and La Paz, Madrid)

2015

- Cultural Center of Spain in San Salvador (El Salvador, Central America)
- Galileo Galilei Hall (Madrid)

2014

- Ducal Palace (Medinaceli, Soria)

TECHNICAL RIDER FOR “MADERA DE PÁJARO”

LIGHT

Illumination must be warm and intimate. With subtle light changes and never fade to black after each song. The dark only at the end of the concert, before the final applause.

DUET

SOUND

- P. A. that covers every event needs
- 1 Digital table with at least 8 channels
- 2 Monitors
- Cables and adjustable stands for every microphone
- 2 Shure SM 58 for voices
- 2 Shure SM 81 for little percussions
- 1 Shure Beta 52 for low percussions
- 3 Jack-jack for guitar, ukulele and lute

FURNITURE

2 wooden chairs without arms. // 1 small table, squared or rectangular.

TRIO

SONIDO

- P. A. that covers every event needs
- 1 Digital table with enough channels and patch onstage
- 3 Monitors
- Cables and adjustable stands for every microphone
- 2 Shure SM 58 for voices
- 3 Shure SM 81 (L, C, R) for marimba (L y R upwards to catch shine and C downwards to catch low tones)
- 2 Shure SM 81 for little percussions played by singers
- 1 Shure Beta 52 for low percussions played by singers
- 3 D. I. for lute, guitar and ukulele

FURNITURE

3 wooden chairs without arms. // 1 music stand. // 1 small table, squared or rectangular.

QUINTETO

SONIDO

- P. A. that covers every event needs
- 1 Digital table with 32 channels and patch onstage (cl 5 Yamaha, or cl 3 Yamaha)
- 5 Monitors
- Cables and adjustable stands for every microphone
- 7 Shure SM 81 for little percussions played by singers
- 2 Shure SM 58 for voices
- 6 Shure SM 57
- 3 Sennheiser 609
- 3 D.i. Bss for lute, guitar and ukulele
- 1 Shure Beta 52 for low percussions played by singers

FURNITURE

5 wooden chairs without arms. // 3 music stands. // 1 small table, squared or rectangular.

CONTACT AND BOOKING

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