

## Interpenetrating Calls and Responses: The Dialogic Nature of Rumba

This paper, following the projective theories of Husserl and Hasty, examines a guaguancó performance by Los Muñequitos de Matanzas to illustrate how call-and-response occurs at many complexly interpenetrating structural levels, from the level of larger formal units to that of phrase group and period, to within phrases as subphrases, motifs, melodic and rhythmic cells, and microrhythmic motions interact in a tightly interwoven dialogue between drummers, singers, and dancers. Most significantly it will describe how calls and responses fulfill distinctly different semantic, rhetorical, and narrative roles, all of which 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 an array of permutations of fundamental musical events. Each of these behaviors derives directly from the dialogic characteristics of call-and-response. The response exists in an organic consequent-relation to the call that precedes it, and corresponding 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 we will see that binary labels like call/response insufficiently describe 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.