

DÚA DA PEL
DA





BIO

Dúa da Pel is a bridge where music and words are tuned and sharpened to discover the target, the exact center, the birth of rhythm—which is the birth of the world. It is a world beyond the one that is always rushing to feed an impossible novelty. In Dúa da Pel, poetry, music, singing, and bodies advance through the clock in a time that is not linear, but vital.

Their songs, texts, and performances—which we could well call journeys—launch us into the eye of the wind. They lead us to remember what we thought we didn't know, to feel that harmony is a reality that comes looking for us when we open our listening. Dúa da Pel connects with a common essence above languages or eras through precise words and musical intelligence. Defining their style is an endless task, much like deciding which country a cloud or a star belongs to.

Their live performance is a path toward the sacred; by sacred, we mean that which is worthy of absolute respect because it is a channel of connection: of the intellectual with the spiritual, the small with the large, the personal with the communal. **It is an expanded concept of the singer-songwriter.**

The group began in 2014 under the direction of composer Sonia Megías and poet Eva Guillamón. Since then, they have developed an extensive international career in venues such as The Juilliard School of Music in New York, The British Museum in London, The Culture Square Theater in Shanghai, The Yue Opera Town in Shengzhou, The Instituto Cervantes in Tokyo or Various Spanish Cultural Centers (AECID) across Latin America. Their discography has been presented at the Teatro Real (*Dúa de Pel*, 2018) and the Auditorio Nacional (*Madera de pájaro*, 2021), both in Madrid.

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



DA

A SHOW BY DÚA DA PEL

Da (Give) is a metamorphosis. It is a will of trust: to give without fear of losing. It is a path toward the light: "*The sun never complains that today, too*" says *Muta*, one of the tracks from this work. It is a radical realization: what does not give to you, takes from you. And what does not take: gives.

Da is a stage performance where water plays a leading role. Water: the true liquid gold, the maker of life and presence. As Amélie Nothomb wrote in *Thirst*: "No pleasure approaches that which, when you are dying of thirst, a glass of water produces".

The scenography is formed by two *botijos* (an emancipatory symbol against the plague of plastic), two chairs, a table, and an increasing series of spherical raw clay labyrinths created by Sonia Megías. The labyrinth as an invitation to the search for essence, a journey to the center of one's own light. The *botijos* and some of the spheres have been created with clay from Alfarería Perito de Agost, one of the main pottery centers of the Iberian Peninsula.

The work is composed of 17 movements. The number 17 refers to Arcanum XVII in the Tarot of Marseille: The Star, where feminine energy, symbolized in the body of a woman, is working with water. Perhaps healing it.

The lyrics move between classical metrics (redondillas, décimas, hendecasyllables, Alexandrines...) and a contemporaneity that undoes the limit between prose and poetry, between the intimate and the social. In the music we find neo-modal touches; metric games and amalgams in the style of Stravinsky, Bartók, Reich, or Meredith Monk; expanded techniques at a vocal and instrumental level; and *bandurrias*, Spanish guitar, square drums, small percussions, or a wide range of "knick-knacks" that in the hands of Dúa da Pel reach the rank of instruments.

Dúa da Pel expands the concept of the singer-songwriter.



DÚA DA PEL
MUTA

VIDEO



PREVIOUS WORKS

UDNÁMEKAM: A Magical History of Music (2022) Commissioned by the Alicante City Council, this is an educational show for families that reviews the social functions of music from a perspective where time and space do not exist.

LINEUP: Sextet (voices, percussion, and saxophone quartet).

SELECTED PERFORMANCES: Museum of Contemporary Art of Alicante (MACA); *Cultura en los Barrios* Festival (Alicante).

MADERA DE PÁJARO (Birdwood) (2021) A journey toward root music through memory and imagination. An itinerary with thirteen stops where each track makes us fly to a different culture.

LINEUPS: Duo (voice, strings, and percussion), Trio (+ percussion), Quintet (+ marimba, percussion, and double bass), or Quintet (+ string trio).

SELECTED PERFORMANCES: Auditorio Nacional (Madrid); Shanghai Culture Square Theater; Institutos Cervantes in Tokyo and Shanghai; NAK Festival (Pamplona); Thyssen-Bornemisza National Museum (Madrid); tour through AECID centers in El Salvador, Paraguay, Argentina, and Uruguay.

PICASSO NO ACABA NUNCA (Picasso Never Ends) (2018) Commissioned by the Instituto Cervantes in Shanghai, this piece is an approach to the poetry of Pablo Picasso through the musical and scenic intervention of Dúa da Pel.

LINEUPS: Trio (voices, percussion, and accordion) or Symphonic (+ plectrum orchestra, wind, and percussion).

SELECTED PERFORMANCES: Instituto Cervantes in Shanghai; Picasso Museum (Buitrago del Lozoya); Teatro Cervantes (Campo de Criptana).

TRADICIÓN EN MOVIMIENTO (Tradition in Motion) (2014) This work draws from the folklore of the Iberian Peninsula, erasing borders between past and present, local and universal.

LINEUPS: Duo, Trio, Quintet, or Sextet including violin, viola, cello, plectrums, and percussion.

SELECTED PERFORMANCES: Teatro Real (Madrid); British Museum (London); The Juilliard School (New York); Auditorio Nacional (Madrid); Yue Opera Town (China).

CONTACT AND BOOKING

info@duadapel.org

www.duadapel.org

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