

OLLIN CUAUCHINANCO A.C. × SYNCRON IA

Music for *Dancers*

From what you want to dance to the music you need.

COURSE-WORKSHOP · 3.5 HOURS IN PERSON, OR TWO SESSIONS
ONLINE

A DOSSIER FOR INSTITUTIONS
AND CREATORS

ÁNGELES RODRÍGUEZ · ARTURO
ORDORIKA

PUEBLA ·
SEPTEMBER 2026



A case tested in front of an audience, *turned into a course*



A poem by Princesa Hernández, *Sirenas*, became a three-part piece composed with artificial intelligence by Arturo Ordorika and Ángeles Rodríguez: instrumental opening, the poem sung, instrumental close. Each part was generated separately and the three were joined in a free editor, with no mastering.

Ángeles created the dance and danced it. **Sirena Interior** premiered in December 2025 at Breve Espacio, in Puebla, and lives on in the tour *Presentación del libro La sin rumbo*: more than twelve performances, and still running. Night after night the audience singles out two things on the way out: the music and the dance number. It has also been danced by Alis, an Ollin student, nine years old, alone, at a high-school graduation ceremony.

That is where the method taught here comes from, **generate in parts and assemble**: the only way for the change to land on the exact second the choreography asks for. Stage time is controlled at the editing table.

Music in dialogue with the body and its movement: music and dance accompanying and completing each other.

Seven steps in *three and a half hours*

Suno does not show up in the first hour. First the work, then the word, and the machine last; and the body closes the circle.

0:00	Opening and demonstration Sirena Interior is played and the dance is watched.
0:15	01 · Imagine Everyone defines their work: what happens, what they want to provoke, how long it lasts, what music would be incapable of telling it. Led by Ángeles.
0:45	02 · Write it down Intuition turns into a letter of musical direction, with The Copilot. Led by Arturo.
1:15	03 · The score of the body The map by timings: what happens on stage in each stretch and the exact second everything changes. Everyone decides how many stretches to generate.
1:50	04 · Turn it into instruction Genre, instrumentation, tempo, texture, exclusions. First generation at the end of the block.
2:20	05 · Listen, discard, direct Directed iteration, one variable at a time. There is never silence during the waits.
3:05	06 · Build Cutting and splicing live, in GarageBand or Audacity. Export, name, archive.
3:35	07 · Dance it, and close The music returns to the body. A test, a closing improvisation, rights and logbook. Led by Ángeles.

ONLINE, IN TWO TWO-HOUR SESSIONS

Session 1: from the work to the first instruction. **Between sessions:** eight options generated, three candidates chosen in writing. **Session 2:** critical listening, live assembly, and Dance it. Iterating takes real hours.

WHAT YOU LEAVE WITH

A piece of your own, and the method for *the next one*

- ♦ **A piece of music of your own**, finished and edited, made for your work.
- ♦ **The Copilot**: a master prompt that guides you on its own, in ChatGPT, Claude or Gemini, every time you make a new piece.
- ♦ **The score of the body**: the template for translating what you want to dance into sonic material.
- ♦ **A guide to instructing Suno**: field limits, tag order, exclusions, and the settings that actually work.
- ♦ **A rights checklist**, on one page: what you can and cannot do with your music on stage.
- ♦ **Your logbook**: the exact record of how your piece was made, so you can rebuild it when the platform changes.

The platform may change tomorrow. The method stays with you.

WHAT TO BRING

- ♦ A laptop. A phone is not enough for the editing.
- ♦ Headphones.
- ♦ A Suno account. The free one is enough to learn.
- ♦ GarageBand if you have a Mac, or Audacity on any system.
- ♦ A work in your head. It does not have to be finished; it does have to exist.

WHO IT IS FOR

- ♦ Independent dancers and choreographers staging their own work.
- ♦ Dance teachers who want music made to measure for their school productions.
- ♦ Advanced students preparing an exam, a showing or a graduation piece.

No composing and no coding required. The only thing you need to know is what you want to create.

Up to ten participants, and each one *leaves with a piece*

THE INSTITUTION PROVIDES

- ♦ A room with a projector, speakers and stable internet: no connection, no generation.
- ♦ Every participant brings a laptop and headphones.
- ♦ Clear space to work on the piece and the movement.

IT RECEIVES

- ♦ The full kit for every participant, and each one leaves with their piece assembled.
- ♦ A short closing report with the pieces produced.
- ♦ A recommendation on rights for the school's productions.

THE RIGHTS, WITHOUT THE DRAMA

Commercial rights to a Suno piece apply to whatever is downloaded on a paid plan (Pro, around 10 dollars a month) and are kept if you cancel. The free account is for personal use only. For a school, a Premier account (sixty downloads a month, around 30 dollars) covers, with clean rights, every production of the year.

INVESTMENT · LAUNCH RATES, SEPTEMBER AND OCTOBER 2026 · MEXICAN PESOS

1 · LEARN

The course-workshop

\$18,000

For your institution, a group of up to 10. Total price for the group.

\$3,000

Straight to you: three 90-minute sessions. Up to two more people, \$1,000 each.

2 · DO IT WITH ME

Follow-up advisory

\$1,200

Ninety minutes on your work, in two voices: Ángeles and Arturo. Only for those who took the course-workshop.

3 · DO IT FOR ME

Commissioned piece

from \$2,500

Three versions and two rounds of revision, with written permission of use. With editing, \$4,500.

from \$6,000

For a company, a festival or an institution.

All prices in Mexican pesos. Suno accounts not included. Outside the Sierra Norte and the Puebla area, travel and expenses according to destination.

WHO PRESENTS IT

A school in the Sierra and *a laboratory*



×



Ollin Cuauchinanco A.C. is an Associated School of Artistic Initiation of Mexico's INBAL, within the PNEIAA, in Huauchinango, Sierra Norte de Puebla: free artistic initiation in dance, music, theater and visual arts for children and preteens. It is also a school that runs itself with artificial intelligence. **Sincron iA** is a laboratory of applied imagination: it experiments with artificial intelligence in the service of concrete causes and publishes what it finds out.

THE BODY AND THE JUDGMENT

Ángeles Rodríguez

Born in Huauchinango and a graduate of the Nellie and Gloria Campobello National School of Dance of INBAL: a degree in Dance Education specializing in folk dance. Founder, president and director of Ollin. She teaches at the Instituto Tecnológico Superior de Huauchinango and at the Escuela Normal Profr. Fidel Meza y Sánchez; her work rests on ethnographic and ethnochoreological research.

THE WORD AND THE MACHINE

Arturo Ordorika

Writer and designer of creative systems. Television writing credits at Disney, Fox and VIX, ten published books, an international poetry prize. Founder of Sincron iA. He came to artificial intelligence from the craft of writing, not from technology, and has spent almost three years experimenting with it.

ASK FOR A QUOTE

Tell us who it is for and we answer in under 24 hours

WHATSAPP

+52 220 293 4721

ONLINE DOSSIER AND FORM

sincron-ia.com/en/musica-para-bailarines/dossier