

## ***With Tiger Claw: rethinking piano playing through endemic performance of Baja California Sur.***

Geographical and social conditions in Baja California Sur, Mexico from the end of the 19th century until the 1980's, caused a particular way of playing different piano repertoires. The migratory processes also made the regional piano performance develop its own ways, it remains mostly intact according to the tradition, with some interpretative practices used before the 20th century, as well as developing techniques and concepts that respond to its own aesthetic, where subtleties in sound are not a priority and loudness and resonance were primary elements of this aesthetic. In this context, women were majority.

This work is part of my doctoral research developed at Aveiro University in the Doctoral Program in Music Performance; the main objective is to propose and create an interpretation for classical and popular piano repertoires with the socio-cultural and musical distinctive traditions found in what I define endemic performance. It is important for this research to define women's roles in piano performance, contrasting those with the myth surrounding femininity and interpretation. In this session I intend to show some performative examples where the ethnographic study, the regional aesthetic codes, the perspective of gender and the reflexive phenomenology have been lived and experimented in the daily piano practice actively in first person as a part of an autoethnographic study and been included as part of the artistic result that have been configuring an artistic creation where music and its repertoires have been rewritten in relation to the score, the canonical tradition, the boundaries between time, genre, gender, geography and identity. Here is a performative example as part of this research presented in a Lecture-Recital in the III Jornades de investigació artística en música del Pirineus, in Puicerda, Spain 2021.

<https://youtu.be/FCZ85NIznXk>



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