

***Danza Imaginaria N°2*  
A Transcultural Approach to Composition/Performance**

This proposal presents and discusses the creative process of *Danza Imaginaria N°2* (2023), a part of an artistic research project that develops experimentation on composition / performance based on Argentine dances. *Danza Imaginaria N°2* explores the concept and methodology of transcultural composition (Locke, 2009; Piedade, 2021) through the incorporation of traditional music from Northwestern Argentina—namely, elements from *bagualas* and *vidalas*. The use of these traditional patterns, associated with indigenous peoples, presents ethical, compositional, and performative challenges.

This research is based on the following research questions: How do interrelations between composition and performance unfold in the exploration of traditional music contents? What ethical and artistic commitments are assumed throughout a creative process involving traditional music?

Thus, the research aimed to understand the dialogue between individual artistic practice and the concepts of exoticism, nationalism, and transculturality, to identify the aesthetic decisions and expressive needs that arise during the exploration of contents related to traditional music, and to understand my role as a composer / performer in the creation process of a transcultural musical work.

An autoethnographic approach (Ellis, 1997) was employed, based on the experience as a composer-performer, applying the following methods: study of the concepts of exoticism, nationalism, and transculturality; contextualization of the selected traditional contents; auto-observation and description of the experimental lab-work undertaken during the creation process; discussion of the interaction between composition and performance and of the associated ethical issues.

The results unveiled the complexity inherent to using musical materials from socioeconomically disadvantaged communities for personal benefit. While literal and superficial references were avoided to respect traditional materials throughout the creative process, the engagement of the artists' outlook was identified, based on personal experiences as a listener and performer from this cultural background, as a crucial procedure to prevent hostile appropriation. Throughout the creative process, the relationship between performance and composition remained intertwined, with the performative practices playing a pivotal role. Traditional materials underwent transformation through performative practices before being applied to the overall structure of the piece. Creative decisions were often

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shaped by performer's skills, emphasizing transculturality based on experiential knowledge throughout the composition process.

Link to *Danza Imaginaria N°2* video-score: <https://youtu.be/FEeBZPVmuQA>

**NB: this is a joint application, for a student-supervisor dialogue session**



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Huayma Tulian is a researcher, guitarist, and composer. He studied composition, orchestration and musical analysis with Dante Grela. He obtained a bachelor's degree in music from the Universidad Nacional de Cuyo (Argentina), and master's degrees in performance from the Universidade Federal de Minas Gerais (Brazil) and from the Conservatori Liceu (Barcelona, Spain). He is currently pursuing doctoral studies at the Universidade de Aveiro and Inet-MD (Portugal). As a performer and composer, he has presented several concerts in America and Europe. He was awarded several distinctions: Novas 4 - Brazil, Andorra Guitar Festival, Dimitri Shostakovich Competition - Ukraine, Carl Orff Competition - Germany.



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Helena Marinho is Associated Professor at the University of Aveiro, where she coordinates the branch of the Institute of Ethnomusicology - Centre of Studies in Music and Dance. Her main research interests include artistic research, and 20th/21st Portuguese music. As a pianist, Helena Marinho has presented solo and chamber concerts in the main venues and festivals in Portugal and abroad. She plays the modern piano and the fortepiano, and has recorded 12 CDs. She combines her performing career with academic and artistic research. Publications include book chapters for Imperial College Press, Routledge, Brepols, Editions Hispaniques, and articles for international journals. She has led three multiannual research projects financed by the Portuguese Government Foundation for Science and Technology, and European funds. She was panel member for the evaluation of projects for the European Commission Culture Programme, and for the Portuguese Foundation for Science and Technology.