

PROPOSAL for a presentation at EPARM 2015

Santiago Cimadevilla, MMus

Artistic Research Coach

Teacher in the Argentine Tango department

CODARTS, University of the Arts

Rotterdam, The Netherlands

+31 6 5194 1965

info@bando.nl | www.santiagocimadevilla.com

350 words description of the content

Construction of bandoneon solos in Argentine Tango music

One of the distinguishing characteristics of Argentine Tango music is its singular placement between an academic, notated music of European descent and a popular music style. Most styles of Latin-American popular music are passed on primarily in an oral way, which makes it rather difficult for outsiders to grasp their particular aspects. In this sense Argentine Tango is different insofar as it is a predominantly written music, particularly after the establishment of the arrangement as one of the main identifiers of each style. However, although most of the music is notated, there are many aspects that have never been written down in the scores, and these are some of the particularities that define each style. The scores provided by the arrangers included most of the notes to be played, but *how* to play them was left up to the musicians themselves. Traditionally, these aspects were not explicitly taught, but rather acquired through practice, as implicit knowledge, while growing up within the musical culture.

The way to play the bandoneon solos within a tango piece is a clear example of this phenomenon: published scores present the solo passages as stripped-down melodies, which are far from what the original performers would play, and musicians are expected to turn these basic melodies into meaningful passages.

The artistic research I carried out as part of my master's degree includes the analysis of a representative selection of these solos in order to find recurring elements and patterns that are specific to each performer as well as common among them. By doing so, part of this implicit knowledge could be made explicit. Additionally, the results were used to enrich my own interpretation of these solos by implementing some of these patterns and creating new ones, all of which significantly contributed to developing my own style.

The proposed presentation of my research will also illustrate the way Artistic Research is implemented at Codarts. By following the model of the *Intervention Cycle* the personal artistic development achieved as a consequence of research can be tracked down, and specific changes in the performance are linked to concrete research results.

150 words describing link with questions:

Do I integrate findings of my artistic research in my own artistic practice - including teaching practice - , and if so, how?

The findings of my research became a fundamental part of my artistic practice, examples of which will be shown live and through recordings. In my teaching, the research approach, more than the result, has become the basis.

Who are the peers I am relating to in my own artistic research project, and how do I relate to them? And what is the impact of this relationship with peers?

My peers, players that approach tango not having grown up in that musical culture, and also students in my teaching practice, are stimulated by my research to analyze the performance practice and history of this music, in order to reach a personal way of interpretation.

Can I provide convincing examples of artistic research where it is very obvious that the artistic material itself makes the argument?

Yes, I will do that by comparing the research results with past recordings; the analysis of the artistic material will make a solid argument to show both development and result.

Can I provide any evidence from my own experience that music, and our general understanding of it, can be transformed by the outputs of artistic research? And if so, are the effects of such transformation the same as, or different from, those of a purely artistic performance?

My research, based on the methodology of the Intervention Cycle, is evidence that the research had a significant impact on the performance, and I will demonstrate how it led me to a broader understanding of the musical material, which in turn allows for a greater range of conscious choices.