

Cover Page



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1

Today's tango is the result of the artistic work of several great 20th century musicians; however, very few of them have made explicit the musical influences and innovative concepts and ideas that are implicit in their music, while musicologists have neglected its study until recent.

2

The study of local art forms in Argentina has been systematically postponed, especially on the academic realms where European oriented subjects have historically taken the lead.

3

The four musicians studied both combined the already existing techniques and materials in new ways, and provided additional ones from other practices through a process of borrowing and transforming.

4

The musicians investigated in this dissertation demonstrated a huge amount of creativity in their approach to tango music, clearly showing this language's possibilities for further development.

5

Tango's continued development and innovation will only be achieved through a better understanding of its main features and techniques, with which further experimentation and contributions will prove to be both possible and fruitful.

6

Tango musicians play phrase-by-phrase, guided more by the musical flow of the melodic lines than by the supporting rhythmical base.

7

In all of the analyses the use of parametric instability-stability (keeping one parameter stable in order to alter or introduce others) is foremost a lesson of balance.

8

The creative artist often plays the important role of both articulator of a society's shared beliefs and values and stimulator of its collective imagination, playing an invaluable role in the transformation of a society. The artist, and those who create, carry in them forms of expression and vision which make them both the vector of cultural values as well as the inspirers of new values which, in turn, serve to point to the direction in which the future of their society lies. Artistic creation, therefore, more than any other human activity, is inseparable from the civilization which nurtures it and whose very essence it expresses.¹

¹ Claxton, Mervyn: *Culture and Development, A Study*; Paris: UNESCO, 1994, p. 43.

9

Tango as an art form can be considered a product of the many realms defined by an inheritance of contrasts, contradictions, mixtures and passions which are traceable in the music, its origins and its development. It is therefore not too daring to expect that its future will expand upon those very same aspects.

10

Working together with researchers and composers not familiar with one's own field is essential to define a vocabulary and to transform ideas and intuitions into clear and objective explanations and conceptualizations.

11

Conducting artistic research – i.e. having direct contact with both creative artists and researchers – is a privilege of immense value and a chance of meeting people, learning, knowing, creating and sharing, as well as embracing the diverse artistic domains from different angles.

12

Artistic research is as much about playing, creating and trying out as it is about thinking and analyzing.²

13

Doctoral artistic research limits its impact if it does not attempt to connect to those conducting artistic research on the master level, while institutions engaged in artistic research on the master level limit their relevance if they choose ignorance over knowledge of developments in the field of doctoral artistic research.³

² Titre, Marlon: *Thinking through the guitar: the sound-cell-texture chain*; Leiden: Academy of Creative and Performing Arts, Faculty of the Humanities, Leiden University, 2013, Propositions.

³ Ibid.