

Title:

Between sound and movement in embodied tango performance. Implications for the study of the performative style in tango.

Background:

In a previous study Alimenti Bel & Martínez (2015) identified differences that characterize the compositional and the sound performative styles in the music of Aníbal Troilo's and Osvaldo Pugliese's tango orchestras. The relationships between phenomenal accents and grouping units of the sonic melodic-rhythmic patterns were analysed in both the annotated and the performed pieces, to find potential identity features in both styles. In the present work, we continue the stylistic analysis focusing on the expressiveness of the tango performer's body movements. So far, the study of movement has been applied more to academic music than to popular music. For example, it was described the way structural features (changes of tempo and chronometric density) shape expressive movement during piano performance (Davidson (2007). After analyzing the quality of body movements and effector gestures (Laban, 1971; Leman and Godoy, 2010) in the performance of rhythmic-melodic patterns by two tango bandoneonists, we liaise them with our previous sonic outcomes, in order to describe the identity features of the sound-kinetic complex that characterizes each performative style.

Aims:

To observe and describe expressive gestures in the movements of two *bandoneón* performers, interpreting a same tango according to Troilo and Pugliese styles.

To liaise movement and sound as to derive a description of the sound-kinetic complex involved in tango performance.

To identify the multimodal cues that shape the stylistic identity in both tango styles.

Método:

Two video recordings of historical performances of the tango "Chiqué" were analysed. The movement analysis focused in the *bandoneón* solo, performed by Troilo himself, and by Roberto Álvarez (Pugliese's orchestra). The analytical procedure included: (1) observation and annotation of the corporal-intentional movement using Laban categories; (2) observation and annotation of the sound producing gestures of each bandoneon performer. Video observation and movement annotation were run using the software Elan. Finally (3) an analytical interpretation, based on the connections between (1), (2), and the sonic outcomes of the same rhythmic-melodic-expressive patterns previously analysed, was elaborated.

Results:

As to Troilo, it was observed that the movement of head and torso (impulsiveness and jerkiness Laban **categories**), matches the intentional action of sound organization of phenomenal accents within musical phrases. This accentual and gestural conjunction is generally coincident with the metric scheme, and also with the grouping units. As to Pugliese (by Álvarez) there is a multimodal redundancy (corporal and instrumental) strongly linked to the organization of phenomenal accents and the deployment of expressive sound patterns. However, those patterns are not performed in phase with the metric structure: the temporal distribution occurs at different levels of the metric hierarchy in the same phrase.

Conclusions:

The body movement and the sonic form combine to shape a multimodal-stylistic communicative complex in tango performance. In Troilo, the in-phase metrical accents are used to elaborate the durational rhythm and the melodic variation *at the local phrase level*. In Pugliese, on the other hand, discursivity is elaborated based on out-of-phase expressive accents, resolved *at the global level* of the grouping units.