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Glossary

Terminology on rhythm, associated with accompaniment

Rhythmical base: it refers to the synchronization of the piano and double bass (left hand of the piano typically doubling the bass line one octave higher) performing the accompaniment, or to the instruments performing the *marcato* (see below) in a given section.

Marcato, accompaniment or rhythmical/accompanying base: names given to different rhythmical models used in tango to be played as the support for the orchestra or ensemble. The most representative patterns, as shown in Figs. 1-8, would be:

a) Marcato in 4: the bass line is regular as it presents a quarter-note in every beat of the bar (4/4). Depending on the prevailing styles and periods of the genre, the accent would fall on all the beats, beats one and three, or beats two and four; they can also be combined with each other. The chords that complete the harmony are structured according to the models illustrated below, which usually alternate in order to create contrasts and variation, and to alter or counteract the regularity of the bass line.

b) Marcato in 2: a variant of *marcato* in 4. Only beats one and three are actually played in quarter-notes with rests in between, or in two half-notes.

c) Marcato in 3-3-2: *marcato* that accentuates the first, fourth and seventh eighth-notes within a 4/4 bar, resulting in a subdivision in groups of 3, 3, and 2 eighth-notes. It is usually built on a bass line that shows two dotted quarter notes followed by a quarter-note, whilst the chords above these quarter notes are played in eighth-notes, with the above mentioned accentuation (Fig. 6).

d) Marcato “in the Arolas style”: a variant of *marcato* in 4 that is characteristic of composer Eduardo Arolas in his tango *La Cachila*. The bass marks in 4 and harmony is presented with accents displaced an eighth-note away (Fig. 1).

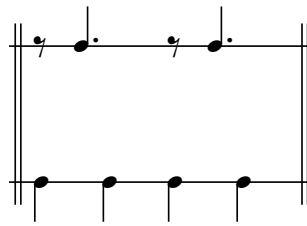


Figure 1: *marcato* “in the Arolas style”

e) Marcato in yumba (Fig. 2): a rhythmical variation on the *marcato* in 4, owing its name to the onomatopoeia of its rhythmical structure. It is a special type of *marcato* introduced by Osvaldo Pugliese’s orchestra, rendering the rhythmical base a purely rhythmical character and exaggerating the difference of accentuation between beats one and three in relation to beats two and four.³² Sometimes, the *arrastre* (see below) is so marked that accentuation is inverted (on beats two and four instead of on beats one and three). Another important feature typical of Pugliese’s orchestra and oriented to alter the stiffness of this *marcato* is the slender anticipation of beats one and three

³² Peralta, Julián: *La orquesta típica: mecánica y aplicación de los fundamentos técnicos del tango*; Buenos Aires: author, 2008, p. 65.

(by slightly reducing the length of beats two and four). In the example below, the ‘x’ in the bass would stand for a cluster of the lowest three to five white keys of the piano.

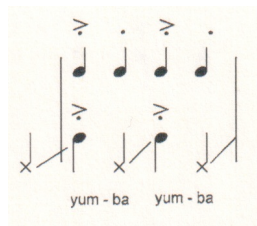


Figure 2: example of *yumba* by Ramiro Gallo³³

f) Marcato in *umpa-umpa* (Fig. 3): a rhythmical variation on the marcato in 4 owing its name to the onomatopoeia of its syncopated rhythmical structure, created by the “Quinteto Real” and Horacio Salgán’s orchestra. Again, these rhythmical models are oriented to make the marcato in 4 more dynamic.



Figure 3: example of *umpa-umpa* on the piano by Julián Peralta³⁴

g) Syncopated marcato: the regular metric accent is preceded or succeeded in a syncopated way by counter-accent (Fig. 4). It occurs in many variations.³⁵

h) Marcato in double syncopation (or successive syncopation): two syncopations per bar, with chords showing two different harmonies (Fig. 4).

³³ Gallo, Ramiro: *El violín en el tango*; Munich: G. Ricordi & Co., 2011, p. 157.

³⁴ Peralta: *La orquesta típica*, p. 67.

³⁵ For a detailed description of the different variations of syncopated marcato in tango, see Peralta: *La orquesta típica*, pp. 69-78.

Diverse kinds of syncopations

Violin

Bandoneón

Guitarra Elec.

Piano

Contrabajo

5 Double syncopation

Vln.

Band.

Guit.

Pno.

Cb.

Figure 4: diverse kinds of syncopations by the author

i) Marcato with *arrastre* [dragging] (Fig. 5): “In tango, *arrastre* [...] refers to the practice of beginning a syncope or a marcato in 4 or in 2, anticipating its attack [...]”³⁶

Usually the anticipation is played with a strong dynamic accent in order to contrast the meter.

³⁶ Salgán, Horacio: *Curso de tango*; Buenos Aires: author, 2001, p. 86.

• Ejemplo de “Arrastre” en el “Cuatro”:

• Ejemplo de “Arrastre” en la Sincopa:

Figure 5: an example of *arrastre* in bandoneons according to Horacio Salgán³⁷

MODELOS DE BASE RÍTMICO-ARMÓNICA
MODELS OF THE RHYTHMIC-HARMONIC BASE

MARCATOS
MARCATI

Marcato en 4
Marcato in 4

Marcato en 2,
también llamado
marcato en 1 y 3
Marcato in 2,
also called
marcato in 1 and 3

Marcato en 2 invertido
Inverted
marcato in 2

Yumba
Yumba

SÍNCOPAS
SYNCOPIATION

Anticipada
Anticipated

A tierra
A tierra

Síncopas sucesivas
Successive
syncopation

OTROS RITMOS
OTHER RHYTHMS

Pesante en 4
Pesante in 4

Pesante en 2
Pesante in 2

Blancas y coral
Half notes and chorale

Bordoneos
Bordoneos

3-3-2
3-3-2

Umpa-umpa
Umpa-umpa

Figure 6: rhythmical patterns according to Ramiro Gallo³⁸

³⁷ Salgán: *Curso de tango*, p. 88.

³⁸ Gallo: *El violín en el tango*, p. 13.

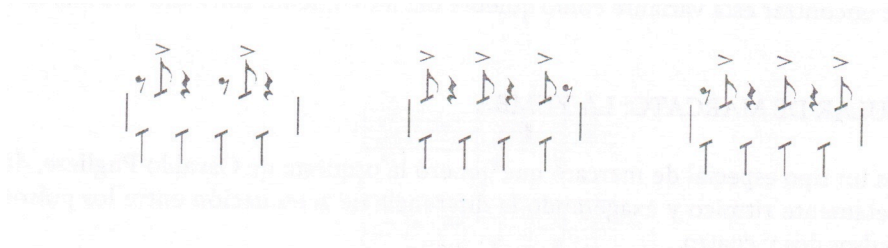


Figure 7: types of marcato in 4 according to Julián Peralta³⁹

2 Models of marcato in 4

1- in 4 over octaves

5

10 with accents in beats 1 and 3

16 2- with chord inversions 3- yumba

22 yumba with cluster in the bass 4- in 2 short

27 5- in 2 halves

Figure 8: other examples of marcato by the author

³⁹ Peralta: *La orquesta típica*, p. 66.

Harmonic background (Fig. 9): a group of chords, generally in half-notes or whole-notes (in a 4/4 bar) that functions as accompaniment to the main melody and can be combined with the rhythmical base.

RUBÍ (J. C. Cobián / E. Cadícamo)
Editorial Julio Kor

The image shows a musical score with three staves. The top staff is labeled 'Melodía principal' and contains a single melodic line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is labeled 'Fondo armónico' and contains a series of chords in treble clef, each lasting for a full measure. The bottom staff is a grand staff (treble and bass clefs) showing a rhythmic accompaniment with eighth and sixteenth notes, including accents and slurs. The music is in a key of D major and 4/4 time.

Figure 9: harmonic background according to Julián Peralta⁴⁰

Additional terminology associated with rhythm

The general term *tango music* stands for a group of three different rhythms: tango proper, *milonga* (see below) and *vals criollo* (see below).

Milonga rhythm: a rhythm derived from the *habanera*, from which the rhythmical pattern of the bass line in the *milonga ciudadana* comes (see below). As Ramiro Gallo put it:

Milonga was the predecessor of tango, and is typical of folk music from the Argentinian Pampas and Uruguay. Originally it was slow and measured, and served as the vehicle of expression of *gauchos* and *payadores* (folksingers skilled in improvisation), who sang with guitar accompaniment. Its speeded-up version was one of the rhythms that contributed to the birth of tango.⁴¹

Two types of *milonga* can be distinguished: *ciudadana* [urban] (faster; Fig. 10) and *campera* [rural] (slower; Fig. 11). The *milonga campera* presents a rhythmical pattern known as *bordoneo* based on the already mentioned 3-3-2 rhythm.

⁴⁰ Peralta: *La orquesta típica*, p. 98.

⁴¹ Gallo: *El violín en el tango*, p. 134.



Figure 10: models of *milonga ciudadana* according to Julián Peralta⁴²



Figure 11: *milonga campera* according to Julián Peralta⁴³

⁴² Peralta: *La orquesta típica*, pp. 215-216.

⁴³ *Ibid.*

Vals criollo [waltz rhythm]: it comes from the European waltz and is in 3/4. Generally, the bass line presents a quarter note in the first beat of the bar, and the chords are articulated (usually changing register) in the second and third beats (Fig. 12).

Figure 12: variations of *vals criollo* according to Julián Peralta⁴⁴

⁴⁴ Peralta: *La orquesta típica*, pp. 217-219.

Open ending “in the Pugliese style” (Fig. 13): a tonic chord in the first beat of the last bar, a dominant chord (with *f* dynamics) in the second beat followed by a rest of a quarter note in the third beat and a last tonic chord (with *p* dynamics) in the fourth beat, oftentimes with an added sixth.

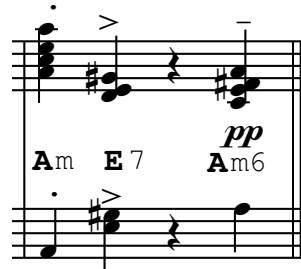


Figure 13: *La Yumba* by Osvaldo Pugliese (last bar in the piano)

Terminology associated with interpretative techniques

***Fraseo/fraseado* [phrasing/phrased]** (Fig. 14): use of accelerandos and rallentandos and, in general, of techniques that alter the shape of the melody rhythmically, mainly in order to avoid alignment with the beat. It can also involve ornaments and modification of timbres and pitch. In this way, the performer – while playing a solo passage – transfers their subjective conception of the piece to the written structure.



Figure 14: *fraseo* according to Ramiro Gallo⁴⁵

***Cuadrado* [square]**: the practice of playing without phrasing (therefore aligning with the beat).

Rubato: when the whole orchestra or a large section is performing with *accelerando* or *rallentando*. It is generally expressed in two ways:

- a) the *marcato* of one or more bars is accelerated towards the first beat of the following bar. This practice, also known as *arreatado*, is often reinforced by an increase in dynamics.⁴⁶
- b) the *marcato* is laid-back to reinforce an end or to announce a new section.

Articulations, rhythmical and melodic tango: typical articulations used in tango music are accents (>), staccatos and ‘legato in two’ (two notes linked with a slur being the first one accented and the second one staccato and/or lighter). These three

⁴⁵ Gallo: *El violín en el tango*, p. 14.

⁴⁶ *Ibid.*, p. 80, based on the definition proposed by Gallo.

articulations are constantly changing in different ways over all notes in the so called ‘rhythmical tango’ passages, in contrast with the more sustained way of performing ‘melodic tango’ passages (which are commonly legato). These two kinds of language (rhythmical and melodic) usually alternate in order to create contrasts within a section or to distinguish section **A** from section **B** (apart from the conventional thematic characterization). Therefore, when referring to an articulated segment it usually indicates the use of these articulations, again, in order to provide the steady pacing with contrasts or various kinds of counter-accents.

Variación: rhythmical figurative subdivision of the pulse (typically in four), written in sixteenth notes within the 4/4 bar.⁴⁷ It is generally used to vary and emphasize the theme in its last recapitulation as well as to show virtuosity. It is as well a convention to signal the end of the piece, both for the dancers and the public. As regards pitches, its structure is varied and based on a theme already played, although it mainly occurs in stepwise motion with chromatic features (Fig. 15).

Ejemplo N° 74

RESPONSO (A. Troilo)
Editorial Julio Korn

Melodía

Variación

Ejemplo N° 75

MAL DE AMORES (P. Laurenz)
Editorial Julio Korn

Melodía

Variación

Figure 15: examples of variación according to Julián Peralta⁴⁸

Two-hands piano solo: usual way to perform a solo melody in parallel motion with both hands at a distance of one or two octaves or a sixth or a third (generally in a medium-high register).

⁴⁷ Peralta: *La orquesta típica*, pp. 45-46.

⁴⁸ *Ibid.*

Terminology associated with texture

Texture: according to the Grove Music,

A term used when referring to the sound aspects of a musical structure. This may apply either to the vertical aspects of a work or passage, for example the way in which individual parts or voices are put together, or to attributes such as tone colour or rhythm, or to characteristics of performance such as articulation and dynamic level. In discussions of texture a distinction is generally made between homophony, in which all the parts are rhythmically dependent on one another or there is a clearcut distinction between the melodic part and the accompanying parts carrying the harmonic progression (e.g. most solo song with piano accompaniment), and polyphonic (or contrapuntal) treatment, in which several parts move independently or in imitation of one another (e.g. fugue, canon). [...] The spacing of chords may also be considered an aspect of texture; so may the 'thickness' of a sonority as determined by the number of parts, the amount of doubling at the unison or octave, the 'lightness' or 'heaviness' of the performing forces involved and the arrangement of instrumental lines in an orchestral work.⁴⁹

Textural layers: in this dissertation, I will follow the model for textural analysis proposed by musicologist Pablo Fessel⁵⁰:

Music texture is mainly characterized by a hierarchical structure of relatively autonomous fields of music organization, known as textural layers. These structures are represented based on three aspects:

- 1) The number of layers in every level of the textural hierarchy. Examples: a melody, a bass line, a harmonic ripieno (see below) as accompaniment. In turn, these elements might present a subsequent internal segmentation as well.
- 2) The characterization of such layers. Examples: ostinato line, pedal point, harmonic ripieno.
- 3) The identification of texturally relevant relations among the layers. For example: relations of homogeneity/heterogeneity, metrics, tonality, accent coincidence, attacks, etc.

Below (Fig. 16) is an example of the typical organization of textural layers in orchestral tango music. The chosen segment of *Villeguita* by Astor Piazzolla shows the usual melody with accompaniment exposed in three differentiated textural layers: main melody (indicated with rectangles), harmonic background as ripieno (indicated with a rounded-tipped rectangle) and rhythmical base (indicated with ovals).

⁴⁹ "Texture." Grove Music Online. Oxford Music Online. Oxford University Press, accessed April 20, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27758>.

⁵⁰ <http://sedici.unlp.edu.ar/bitstream/handle/10915/18668/15-Condicioness+de+linealidad.pdf?sequence=1>, accessed April 22, 2014.

Figure 16: textural layers in *Villeguita* by Piazzolla, bars 64-66

In addition, I will use material from the classifications on orchestration proposed by violinist and composer Ramiro Gallo.⁵¹

Solo: the melody (main textural layer) is played by a single instrument.

Soli: several instruments play the same material homorhythmically (e.g. the strings and/or the bandoneons playing the same melody).

Tutti (in this dissertation, usually referred to as “full tutti”): the entire orchestra (including the rhythmical base) plays the same material homorhythmically. Cases in which all bandoneons and all strings play the same material with a marcato accompaniment are usually referred to as ‘tutti with accompaniment’ by tango musicians.

⁵¹ Gallo: *El violín en el tango*, p. 14.

Ripieno: in the textural analysis, this term will be used to refer to all the textural layers and materials that are not part of the melody or the accompanying rhythmical base. In tango music, most of the common ripieno elements include countermelodies, harmonic backgrounds, timbral effects, secondary accompanimental motives and several articulations of the harmonic elements of *marcatos*.

Textural density: the quantity of overlapping layers at a given time. An example of the increase in textural density is the transition from one textural layer (melody) to:

- Two layers: melody plus rhythmical base.
- Three: melody plus rhythmical base plus countermelody.
- More: passage of free counterpoint.

The opposite process is referred to as reduction in textural density.

Instrumental density: the quantity of overlapping instruments at a given time. An example of the increase in the instrumental density is the transition from two instruments to six. The opposite process is referred to as reduction in instrumental density. Instrumental density should not be confused with textural density: different instruments may be part of a single textural layer, as in the case of a *tutti* in parallel motion; conversely, a single instrument may perform different textural layers (e.g., in Bach's *partitas* for cello).

Attack or rhythmical density: the number of attacks at a given segment. In tango music the attack density does not necessarily entail a variation in speed.

Tessitura or registral amplitude: registral distance between the lowest and the highest pitch within a given passage or segment. The terms "expansion" or "contraction" will be used to denote, respectively, an increase or decrease in the range of the tessitura.

Registral density: this term refers to the way the space between the lowest and the highest pitch is filled through the instrumentation.

Terminology associated with timbral and percussive effects

These are effects produced by the instruments in order to interfere with rhythm, as they are usually used as percussive elements in relation to the rhythmical base, and with harmony (as they have no defined pitch, harmony is temporarily suspended). It should also be considered that, as percussive instruments are not standard in tango, this kind of effects works in a powerful way and can emphasize or work against the steady pacing.

On the violin:

***Chicharra* [cicada]:** executed on the third string, or on the second in the viola, behind the bridge near the tailpiece. The effect's particular sound is due to vibration of the tailpiece; hence the bow should be closer to the tailpiece than the bridge. The sound, which should be rasping but never unpleasant or annoying, is found at a point towards

the coloured end of the string. Very little bow should be used, down-bowing for a clearer articulation whenever possible.⁵²

Látigo [whip]: brief, violent ascending glissando on the first string through pushing of the bow.⁵³

Tambor [drum]: a sound of indefinite pitch that closely resembles the striking of a snare drum.⁵⁴ It is produced by putting the left hand on the fingerboard, between the third and fourth string, and then plucking the fourth string with the right hand.⁵⁵

On the bandoneon:

Golpes de caja [box slaps]: the wooden box of the instrument is slapped.

On the double bass:

Strappata: made by striking the strings with the bow, so that both the wood and hair of the bow strike the string, while tapping the fingerboard with the left hand.

On the piano:

Campanitas [little bells]: produced by playing notes in the high register of the piano. “Depending on the style, arpeggios, octaves, minor seconds may be used, among others”.⁵⁶

Terminology associated with formal aspects

Form: the order, combination and way in which sections are built. In tango music, we usually find binary (**A + B**) or ternary (**A + B + C**; **C** commonly referred to as ‘trio’) forms, whose sections feature contrasts in character, modes, tonalities, themes, articulations and the instrumentation. Form is organized at different levels, for example, some unities may turn to shape a bigger structure that is perceived as a new unity, which is the case of several motives that form phrases that in turn form periods and then entire sections. These units may relate to each other in three different ways: imitation, development and contrast, and they are also of great importance for orchestration and articulation matters. In tango music, motives (see below) can be short (one bar) or long (two bars, exceptionally three or four). The union of several motives generates a more complete and accomplished structure that we call phrase (see below), usually divided into two semi-phrases. Traditional tango phrases are mainly eight bars long and end with a cadence.

⁵² Gallo: *El violín en el tango*, p. 119. A demonstration video by the author can be accessed at: http://www.youtube.com/watch?v=ybulE_vWhkg

⁵³ Peralta: *La orquesta típica*, p. 189.

⁵⁴ Gallo: *El violín en el tango*, p. 119.

⁵⁵ Peralta: *La orquesta típica*, p. 189.

⁵⁶ *Ibid.*

Phrase: “[...] a kind of musical molecule consisting of a number of integrated musical events, possessing a certain completeness, and well adapted to combination to other similar units. [...] Its ending suggests a form of punctuation such as a comma”.⁵⁷
Tango music is generally structured in phrases that are regular and eight bars long, divided into two semi-phrases of four bars each.

Development of the phrase: “A phrase is developed by expanding it at one or more points. Expansion at the beginning is an *introduction*; during the phrase, an *interpolation*; and at the end, an *extension*.”⁵⁸

Motive: “The features of a motive are intervals and rhythms, combined to produce a memorable shape or contour which usually implies an inherent harmony. [...] A motive is used by repetition. The repetition may be exact, modified or developed”.⁵⁹

Period: just as motives may be combined to make a semi-phrase, and semi-phrases a phrase, so a number of phrases may be combined to become a larger unit. When we hear two or three phrases as a larger unit we will describe them as a period. In tango music, periods are usually made of two phrases and define formal sections (like **A**, **B** or **C**).

Theme: musical material that constitutes a group possessing a certain completeness. In tango music, it generally has the following characteristics (Fig. 17):

- a) Repetitive features in rhythms, intervals, notes, etc.
- b) At least one non-repetitive element that represents an anomaly, deviation or variation contrasting with the rest of the phrase. In Fig. 17, for example, the anomaly is presented by exposing a new motive.
- c) Divisible into three segments: head, central body, coda.
- d) Typically, the tessitura is at least a minor sixth, and often exceeds it.

NB: In traditional tango the phrases are usually determined by the organization of the themes.

⁵⁷ Schoenberg, Arnold: *Fundamentals of music composition*; London: Faber & Faber Limited, 1967, p. 3.

⁵⁸ Green, Douglass M.: *Form in tonal music. An Introduction to Analysis*; New York; London [etc.]: Holt, Rinehart and Winston, 1979, p. 41.

⁵⁹ Schoenberg: *Fundamentals*, pp. 8-9.

DON AGUSTIN BARDI

EDITORIAL MUSICAL KORN - INTERSONG S.A.I.C. Tango Música: HORACIO A. SALGAN

PIANO.

The image shows a musical score for a piano piece titled 'DON AGUSTIN BARDI' by Horacio A. Salgan. The score is in 4/4 time and features a piano accompaniment. It includes annotations for 'Opening motive', 'Repetitive feature', 'Anomaly', and 'Coda'. The music is written in a key with one flat and a common time signature.

Figure 17: theme in Salgán's *Don Agustín Bardi*

Structural materials or features: the musical materials or features – rhythm, pitches, intervals, ways of playing and so on – that distinguish a given theme, segment or piece.

Structural notes: principal notes of the theme, generally belonging to the underlying harmony (in contrast with grace notes).

Fills: a short, usually rhythmic figure played in jazz and popular music at points of melodic inactivity or stasis (between phrases, choruses or solos, or during a sustained note) by one or more members of an accompanying group. Usually such a figure lasts no more than a beat or two.⁶⁰

Other terminology used in this dissertation

Western art music: according to the Grove Music Online:

Term used to describe music that is written down and that takes a more or less established form to transmit some sort of artistic expression. The term is often used in contradistinction to folk and popular music, as well as some forms of liturgical music (especially plainchant) and dance music, but, particularly since the 20th century, the distinctions have become blurred.⁶¹

⁶⁰ Witmer, Robert. "Fill." *Grove Music Online*. Oxford Music Online. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49257>, accessed June 24, 2014.

⁶¹ Bellingham, Jane. "art music." *The Oxford Companion to Music*. Oxford Music Online. Oxford University Press, accessed April 20, 2014, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e422>.

Orquesta típica: the most representative ensemble in tango. It is generally made up of three or four bandoneons, three or four violins, viola, cello, piano, and double bass.

Guardia Vieja [Old Guard], Guardia Nueva [New Guard] and Época de Oro [Golden Ages]: *Guardia Vieja* is the name given to the period when tango was born, the cultural movement that contributed to its creation, as well as its first generation of musicians, poets, and dancers. Historians do not agree on the exact moment when the movement started and ended, but there is consensus that the genre began in the last two decades of the 19th century and ended between the second and third decades of the 20th century, when it gave way to the so-called *Guardia Nueva* (“New Guard”). After the 1940s and approximately up to the mid 1950s tango’s biggest expansion and definition took place. Those years are usually referred to as *Época de Oro* (“Golden Ages”).

Folklore: Argentinian folk music.

Popular music: this term is hard to define, partly because its meaning has shifted historically and often varies in different cultures; partly because its boundaries are hazy, with individual pieces or genres moving into or out of the category, or being located either inside or outside it by different observers; and partly because the broader historical usages of the word ‘popular’ have given it a semantic richness that resists reduction. Its most common references are to types of music characteristic of ‘modern’ and ‘modernizing’ societies – in Europe and North America from about 1800, and even more from about 1900, and in Latin America since the 20th century, and even more strongly since World War II.⁶² In this dissertation the term is used to refer to tango and *folklore* (sometimes also to jazz music).

Interval classes: according to music theorist and musicologist Allen Forte, the distance between two pitches is expressed numerically, without taking spelling, octave compounding, or inversion into account (e.g., interval class 3 = minor third or major sixth)⁶³.

- 1= minor second/major seventh
- 2= major second/minor seventh
- 3= minor third/major sixth
- 4= major third/minor sixth
- 5= perfect fourth/perfect fifth
- 6= augmented fourth (tritone)

⁶² Based on the definition by Middleton, Richard and Manuel, Peter. “Popular music.” *Grove Music Online*. Oxford Music Online. Oxford University Press, Web, accessed October 29, 2014.

<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/43179>>.

⁶³ http://www.courses.unt.edu/josephklein/files/90_PITCH_CLASS.pdf, accessed April 28, 2014.

