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Creating and re-creating tangos : artistic processes and innovations in music by Pugliese, Salgán, Piazzolla and Beytelmann

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1.2 *El andariego*

Music by Alfredo Gobbi, 1930.

Arrangement by Mauricio Marcelli.

Recorded by Pugliese's orchestra on the 1972 album of the same title, for the record company Odeón.

Duration: 3'19''

El andariego was one of the pieces that placed Alfredo Gobbi among the most influential tango composers. Violinist, composer, arranger and conductor, Gobbi (1912-1965) set a strong example for the coming great figures of tango. Astor Piazzolla, who wrote a piece dedicated to him (*Retrato de Alfredo Gobbi*, analyzed later in this dissertation), put it this way:

Alfredo Gobbi was the father of all: Osvaldo Pugliese, Aníbal Troilo, Horacio Salgán, Astor Piazzolla; the father of all those who want to make music within tango [...]. He contributed all those great ideas of the orchestra conducted by Osvaldo Pugliese, whom I consider to be one of the most important figures in traditional tango.⁹⁷

In 1930, Alfredo Gobbi played in the renowned sextet led by violinist Elvino Vardaro and Osvaldo Pugliese, alongside bandoneonist Aníbal Troilo. Vardaro and Pugliese formed a duet to play in radio stations. It is not surprising, thus, that his colleague and admirer Osvaldo Pugliese should choose *El andariego* for re-creating this tango masterpiece with his orchestra, which turned it into one of the orchestra's greatest successes. The first version of this arrangement was made by violinist Mauricio Marcelli and later corrected and revised by Pugliese, as usual, during rehearsals with the orchestra.

The following analysis is based on the 1972 recording, its transcription into musical notation from the archives of codarts, Rotterdam, and the original score for solo piano released by Editorial Musical Record (1970).

As a starting point, I will describe the structural materials of *El andariego* in its original, solo piano version. I will then analyze how these materials were re-created in the version by Pugliese's orchestra, in which clear differences can be perceived compared to both the published score and the version arranged by Alfredo Gobbi himself, recorded on the LP "La Viruta" (1947). The first main difference between Gobbi's and Pugliese's orchestral arrangements is that Gobbi's version is based on continuous textural layers in which the functions of instrumental sections can be clearly differentiated into melody, accompaniment, and countermelodies. In Pugliese's arrangement the continuity of the original piece is discarded and the layers are presented in a variety of ways, oftentimes overlapping or superimposed. The second main difference is that Pugliese's arrangement adds formal sections and extends some of the existing ones, with distinctive elements of *El andariego* still being recognizable. Both superimpositions and extensions are always used to create

⁹⁷ Interview with Astor Piazzolla on TV show *Sábados de Tango*, hosted by Miguel Ángel Manzi. Available on <http://www.youtube.com/watch?v=tAYGME7UaHY>. Accessed October 10, 2013.

contrast and to emphasize preexisting fragmentations. Below is a comparative table showing the following elements:

- a) the formal sections (first row)
- b) the phrases (second row)
- c) the quantity of bars in each phrase in the original version (third row)
- d) the quantity of bars in each phrase in Pugliese's version (last row)

	Intro	A		B		C		A'		C'	
		a1	a2	b1	b2	c1	c2	a'1	a'2	c'1	c'2
Original	3,5	8	8	12	8	8	8	8	8	8	8
Pugliese	5+2	10	11	14	8	11	7+9	9	2	-	-

Figure 1: comparative table of formal sections of *El andariego* in the original and Pugliese's versions

Introduction

The materials of the introduction in the original score, made up of a pickup measure and three full bars (Fig. 2), are few: the opening motive – an ascending leap of an octave with a minor second grace note – is repeated on a G⁹⁸ and reinforces the metric and pitch accents (on the higher note of the octaves).



Figure 2: introduction in the original score, bars 0-3

In the arrangement by Pugliese's orchestra, the introduction is augmented to five bars through additional repetition of the opening motive. It presents a metric contrast in relation to the original. The motive starts on the downbeat, and the rhythmical accompaniment⁹⁹ is in 3-3-2¹⁰⁰ (Fig. 3). The melody is fragmented from the beginning of the arrangement: the strings perform the opening motive on G, whilst the bandoneons add a harmonized countermelody reinforcing the grace note F# (indicated with light blue circles in Fig. 3). The countermelody in 4/4 metrically diverges from the rhythmical base, creating an opposition between 3-3-2 and 4/4. The piano destabilizes the 3-3-2 marcato through an unexpected solo note further emphasized through an F# grace note.

⁹⁸ See 'Pitch System' in Glossary.

⁹⁹ See Glossary.

¹⁰⁰ Ibid.

Figure 3: arrangement by Pugliese's orchestra, bars 1-7 [00:00-00:16] (note G marked with red circles, grace-note F# with light blue circles, arrows showing descending movement)

Another outstanding feature of Pugliese's orchestral arrangement is that the countermelody descends in register, rather than the opening motive as in the original. Then, a *rallentando* and a *diminuendo* lead to a two-bar extension that ends in a cadence. Thus, the first of many formal additions is presented. In order to clearly trace the segments added in Pugliese's arrangements, I will mark them with an **X** in the original scores.

Section A

In the interest of determining the wide range of processes and techniques applied in Pugliese's arrangement, I will first briefly describe the original materials (Fig. 4).



Figure 4: original score, section A, with indication of motives, phrases and position of added segments in the arrangement

Section A in the original piano score is made up of repetitive motives organized in analogous eight-bar phrases (**a1** and **a2**) typical of traditional tangos. After the opening upbeat figure, a two-bar motive is sequenced downwards three times according to the underlying harmony. In the first bar of the motive, the respective notes of the chord are reached by stepwise motion and added grace notes; in the second bar, the motive consists of ascending intervals of a third and a fourth. Pugliese's orchestral version deviates significantly from these regularities by stretching some of the original segments and exploring the described elements. I will now focus on the techniques and processes applied in Pugliese's arrangement.

Section A in Pugliese's version (from bar 8 to bar 28), [00:17-01:00]

a1 (from bar 8 to bar 17), (Fig. 5): the original theme continues to undergo transformations. The systematic division of the melodic line between instrumental sections can be observed. It starts with a variation of the upbeat figure, which maintains the range of a minor sixth as in the original, but not the melodic profile. Musical segments are organized by rhythmical complementariness and the melodic line resulting from that fragmentation is built on superimposed countermelodies and

varied thematic elements (descending stepwise motion, ascending intervals of a third and a fourth).

The techniques used in bars 6 to 10 – slower tempo, the use of fermatas, timbral alternation and the absence of a rhythmical base – lead to the suspense typical of introductions. Although the theme starts with the upbeat in bar 8, the beginning of the piece is perceived to be at bar 11, when the accompaniment marcato reenters. Thus, a structural divergence between the rhythmical base and form occurs, unusual in tangos of former periods in which changes of this kind mainly align with formal phrases or sections.

In bars 11-13, background and foreground are inverted as both are built with thematic fragments: the materials of the theme are disguised in both the strings' countermelody and the secondary voices (indicated in Fig. 5 with green ovals). Moreover, the first bandoneon line resembles the opening motive, reaffirming the technique of general superimposition that characterizes the piece. In addition, due to registral difference, timbres¹⁰¹ and intensities, the original theme is perceived as a rhythmical background of accompaniment and the countermelody in the strings is perceived as the main melody. This inverts the hierarchical arrangement of textural layers that is typical in tango music, where melody, *ripieno*¹⁰² and rhythmical base are clearly identifiable. The above-mentioned technique is generally applied to themes after they have been clearly presented, but is rarely found in the exposition of a theme.

In order to end segment **a1**, the original motive is compressed and bar 17 is added, clearly separating it from **a2**. It is the first occurrence of a full tutti¹⁰³ in the piece, which will contrast with the instrumentation of phrase **a2**. The accompaniment marcato provides formal continuity and balance.

¹⁰¹ The left hand of the bandoneon has less sound and brightness than either the right hand or the violins.

¹⁰² See Glossary.

¹⁰³ Ibid.

Figure 5: arrangement by Pugliese's orchestra, bars 8-17 [00:17-00:38], with indication of the above-mentioned features

a2 (from bar 18 to bar 28): in bar 18 the upbeat figure of the **A** theme (again varied in its melodic profile) gives rise to **a2**, which presents **a1** in a simpler way, with slight variations in rhythm and pitch. The sudden reduction in textural density strongly contrasts with the previous phrase (Fig. 6).

In this segment there is a persistent rhythmical-accentual variation that enlivens the original theme and counterbalances the textural reduction, whilst the *yumba* rhythm supports the constant alterations in the melodic line. The dynamic accents vary from bar to bar, alternately converging and diverging with the stable rhythmical accompaniment. The end of this phrase presents Pugliese's typical laid-back rubato¹⁰⁴ in order to clarify the segmentation.

Like in Gobbi's orchestral version, in **a2** the textural layers are thematically and instrumentally continuous, until the extension by imitation (not literal, marked with green ovals in Fig. 6) of bars 24-26, in which the marcato is suspended. The final cadence of section **A** is presented by the piano alone, which again causes a discontinuity, in this case at the level of instrumental density.

¹⁰⁴ See Glossary.

The image shows a musical score for an orchestral arrangement by Pugliese, covering bars 18 to 28. The score is written for a large ensemble, including Violins 1-4, Viola, Violoncello, Bando 1-3, Piano, and Double Bass. The score is annotated with red and blue boxes to highlight specific features. Red boxes indicate marcato accents, while blue boxes indicate melody accents. A green oval highlights a solo passage in the Piano part. The score is written in a standard musical notation with various dynamics and articulations.

Legend:

- marcato accents (Red box)
- melody accents (Blue box)

Figure 6: arrangement by Pugliese's orchestra, bars 18-28 [00:38-01:00], with indication of the above-mentioned features

Section B

Once more I will shortly describe this section in the original score (Fig. 7) in order to later highlight the alterations made in Pugliese's arrangement.

The image displays a musical score for piano, specifically section B. It consists of four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key features include:

- Phrase labels:** 'a' and 'extension' at the top; 'ext.', 'a'', 'a''', 'a''', 'a''', 'b', 'b'', 'c', 'd', 'd'' along the staves.
- Motive labels:** 'b1' and 'b2' are boxed in the first and third systems respectively.
- Performance markings:** 'mf' (mezzo-forte), 'f' (forte), 'p' (piano), 'stacc.' (staccato), and 'scherzando' (playfully).
- Structural markers:** 'X' marks are placed on the first and second staves.

Figure 7: original score, section B, with indication of phrases and motives

In the organization of motives (marked a-d'' in Fig. 7) and phrases (**b1** and **b2**) in section B of the original score, we can already distinguish some atypical features in relation to the regularity inherent in traditional tango. This certainly reveals the inventiveness of Gobbi and the well-grounded esteem of his colleagues. The first phrase (**b1**) is twelve bars long (as opposed to the more conventional eight) and is based on a two-bar motive related to the one present in section A: the first half consists of grace notes and stepwise motion to chord tones, and the second half consists of descending intervals of a third and a fourth. Like in section A, rhythmical features are maintained while pitches are varied according to the harmony in a traditional way. The motivic structure of **b1** is then: a (with its second half twice extended), a', a'', a''', a'''. In contrast, the second phrase (**b2**) is of a traditional length (eight bars), again made up of the repetition of short motives arranged in two sub-phrases presenting different thematic materials. The first sub-phrase (b, b', b'', c) is still related to **b1** by means of its motive, which re-creates the descending intervals of a third and a fourth, here preceded by three repeated notes similar to the ones in **a2**.

The second half of **b2** (d, d', d'') presents a different, chromatically descending melodic line.

Section **B** in Pugliese's version (from bar 29 to bar 62), [01:01-02:17]

Section **B** starts with a clear *arrebatado*¹⁰⁵ rubato that is compensated for by the laid-back rubato immediately preceding and following it. The rhythmical accompaniment in section **B** is in two half-notes, which differs from the former section and supports the cantabile character of the sustained melodic line realized by the strings and bandoneons (Fig. 8). In this section, the textural hierarchy is again altered. In the first phrase (**b1**), the theme is given to the strings and segmented by a registral change in the second half of bar 30 and in the tutti-strings instrumentation. In bars 31-32 the theme in the strings is again heard as a background in the texture, while the thematic countermelody in the bandoneons (based on descending stepwise and chromatic descending motion within the range of a third) is perceived as the main line. The material used in the third bandoneon part for the connecting passage of bar 32 is taken from the octaves in the introduction, further emphasizing the technique of superimposition that distinguishes the piece.

In bar 37 (Fig. 8), a passage of connecting chords is added, whose upper note anticipates the entrance of the **B** theme with the interval of an ascending minor second, imitated by the strings in bar 38. The fragmentation caused by these two added bars (37-38) is further reinforced by the interruption of the rhythmical base accompaniment. Then, the melodic line is again moved to the bandoneons background line while the strings countermelody is perceived as the main theme. As before, the marcato in bars 40-42 supports the rhythmical and registral variations of textural layers.

To begin and clearly differentiate **b2**, the bandoneons present in bars 43-45 a new process of thematic variation by contrapuntal imitation, and they again add the octave leaps of the opening theme to the repeated notes in the original score (Fig. 9, indicated with green circles), once more in reminiscence of the introduction. The melodic line is still segmented through contrasts of instrumental density: bandoneons (bars 42-45), tutti (bars 46-47), piano solo (bars 47-48), and finally strings (bars 49-50).

¹⁰⁵ See Glossary.

The image displays a musical score for an orchestral arrangement by Pugliese's orchestra, covering bars 29 to 37. The score is written for the following instruments: Vln. 1 + 4, Vln. 2, Vln. 3, Vla., Vc., Bnd. 1, Bnd. 2, Bnd. 3, Pno., and Db. The score includes various musical notations such as notes, rests, and dynamic markings (f, mf, p). A red arrow points to a note in the Vln. 1 + 4 staff at bar 31, labeled 'added'. Red and green boxes and arrows highlight specific musical features across the score, including a red box around the Vln. 1 + 4 staff at bar 35 and a green oval around the Bnd. 3 staff at bar 35.

Figure 8: arrangement by Pugliese's orchestra, bars 29-37 [01:01-01:18], with indication of the above-mentioned features

Section C

Section C (Fig. 10) is also built on a motivic basis, and it is divided into two eight-bar phrases. The thematic materials are related to the ones presented in the previous sections: chord tones approached by stepwise motion, added grace notes, leaps of a third, and its inversion, a sixth. **c1** is symmetrically organized (a, a', b, b') while **c2** presents new material (a, a', c).

The image displays a musical score for Section C, consisting of four systems of staves. Each system includes a piano (piano) staff and a violin staff. The score is annotated with various labels and markers to indicate phrases and motives. The first system is labeled **c1** and contains phrases **a** and **b**. The second system is labeled **a'** and **b'**. The third system is labeled **c2** and contains phrases **a'** and **c**. The fourth system is labeled **1.** and **2.**, with a final **Fin** marking. Large 'X' marks are placed over specific measures in the piano staves of the second, third, and fourth systems, likely indicating points of structural significance or thematic development. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Figure 10: section C, original score with indication of phrases and motives

Section C in Pugliese's arrangement (from bar 51 to bar 70), [01:46-02:33]

Segment **c1** (bars 51-62) begins with a phrased upbeat figure in the left hand of the piano in order to connect sections **B** and **C** and to introduce the upcoming piano solo and slower tempo. Here, the original theme is presented in a typical left hand piano solo against the countermelody of the first violin in free counterpoint. The first violin, through register and phrasing, is perceived as the main line, whilst bandoneons and strings make up the accompaniment. The violin material is a thematic comment: the octaves of the introduction and the ascending minor seconds of section **B** are used again, in addition to the above-mentioned materials of section **C**. To end the solo,

another bar is added, resuming the quarter note rhythm with descending stepwise motion at the end of **b2**. Simultaneously, the first bandoneon creates a contrast with this segmentation by anticipating the first note of its upcoming solo and, in doing so, interweaving both phrases (Fig. 11).

The musical score for Figure 11 shows the orchestration for bars 51-56. The staves are arranged from top to bottom: Vln. 1 + 4, Vln. 2, Vln. 3, Vla., Vc., Bnd. 1, Bnd. 2, Bnd. 3, Pno., and Db. The key signature has two flats. Bar 51 is marked with a 'solo' annotation and a red oval. Bar 53 has a '3' (triple) annotation and a green oval. Bar 55 has a 'solo' annotation and a red oval. Bar 56 is marked with 'tutti V' and 'rall.' and has a green oval. The Piano part has a 'tema con anacrusa' annotation and a red oval. The Double Bass part has a 'fraseo' annotation and a red oval. Dynamics include 'pp' (pianissimo) and 'ppp' (pianissimissimo).

Figure 11: arrangement by Pugliese's orchestra, bars 51-56 [01:46-02:02], with indication of the above-mentioned features

In bars 57-61 (Fig. 12) a new contrast is introduced: the textural density is reduced to just the first bandoneon playing free variations of the theme, with homorhythmical thematic accompaniment (taken from the descending seconds in bars 11-12 and from section **B**).

Figure 12 shows a musical score for an arrangement by Pugliese's orchestra, covering bars 57-61. The score includes staves for Vln. 1 + 4, Vln. 2, Vln. 3, Vla., Vc., Bnd. 1, Bnd. 2, Bnd. 3, Pno., and Db. A green box highlights bars 58-60 across the string and double bass staves, with 'cresc.' markings. A red oval highlights the Bnd. 1 staff in bar 57, marked 'mp'. A green oval highlights the Bnd. 2 staff in bar 61, marked '3'. Another green oval highlights the Bnd. 3 staff in bar 61, marked '3'. The Pno. staff has a green box in bars 58-60, marked 'p' and '8va', and a 'cresc.' marking. The Db. staff has a green box in bars 58-60, marked 'cresc.', and a '+8va bassa' marking in bar 61.

Figure 12: arrangement by Pugliese's orchestra, bars 57-61 [02:02-02:14],
with indication of the above-mentioned features

Bars 57-62 are different from the published score not only in terms of length (6 instead of 4), but also because they present a modulation leading to the tonality of F-minor at the tutti entrance of *c2* (bars 63-70). In this phrase (Fig. 13), the almost literal usage of the original material contrasts with the inventive modulation to F-minor and the vigorous orchestration: *ff* dynamics, full register, all bandoneons reinforcing the rhythmical base, now in tempo primo.

The musical score for Figure 13 is an orchestral arrangement by Pugliese's orchestra, covering bars 62-69. The score is written for Violins 1+4, Violins 2, Violins 3, Viola, Violoncello, Brasses 1, 2, and 3, Piano, and Double Bass. The key signature is F major (one flat). The score is annotated with various features: light blue rectangles highlight ascending minor seconds in the strings; green ovals highlight descending stepwise motion in the strings; a red rectangle highlights the piano accompaniment in bars 62-65; and a green oval highlights the piano accompaniment in bars 66-69. Dynamics include ff, f, pp, and p. The score also includes a 'C transposed (Fm)' section and a 'solo' section for the piano.

Figure 13: arrangement by Pugliese's orchestra, bars 62-69 [02:14-02:32], with indication of the above-mentioned features

Bars 67-69 are again an extension by imitation (of bar 66), which replaces the final semi-phrase (motive 'c' in Fig. 10) of the original version. This segment has a four-fold function: it decreases intensity, it modulates to A-minor, it produces a new segmentation, and it prepares for the arrival of the following section. In these bars different structural materials of the piece coexist: the ascending minor seconds (indicated in Fig. 13 with light blue rectangles), the descending stepwise motion, and the syncopated rhythm of the accompaniment, which also follows a structure of descending half-steps (indicated in the same figure with green ovals).

Modulating bridge (from bar 70 to bar 78), [02:33-02:55]

In order to lead to the reprise of section **A**, Pugliese inserts a modulating bridge based on the thematic interval of a minor second and an ostinato rhythm in 3-2-3¹⁰⁶ (Fig. 14). The bandoneon plays a solo juxtaposing thematic materials of section **C**, predominantly minor seconds, and the octaves of the introduction; it anticipates the B-natural from the previous bar, interweaving both sections. In turn, the rhythmical base recalls the opening motive with leaps of an octave and with a marcato in 2-3-3¹⁰⁷ contrasting with the accents of the strings. Pugliese defined these overlapping fragments of different formal sections as a “polyphony of structural elements”¹⁰⁸.

In bar 76 the reprise of the **A** theme is announced with the change in rhythm and direction of the interval of a minor second in the strings and with the marcato in 3-3-2 evoking the introduction of the arrangement. A passage in the low register in piano and double bass connects to the upbeat figure of the bandoneons with which section **A'** begins.

Section A' (from bar 79 to bar 90), [02:55-03:22]

Strings and bandoneons state the theme for the last time (bars 79-82), with accompaniment in *yumba*. The upbeat of the theme is presented in an analogous form to bars 8 and 18, where the range of a minor sixth is kept, but the melodic profile is not. There is a two-bar extension based on thematic material (descending seconds, ascending thirds) that presents an outstanding feature: a 6/8 time signature in contrast with the established signature of 4/4. As we will see later in this dissertation, Piazzolla created a personal signature through his use of mixed meter in many of his compositions. In the final coda, the activity stops, unlike in Gobbi's orchestral version in which the bandoneons play the traditional *variación*¹⁰⁹. The piece ends with the closing motive of the theme in section **A**, in A-minor and with an open end, “in the Pugliese style”¹¹⁰.

¹⁰⁶ Variation of the 3-3-2 pattern. See Glossary.

¹⁰⁷ Ibid.

¹⁰⁸ Gustavo Beytelmann, interviewed by the author, September 16, 2012.

¹⁰⁹ See Glossary.

¹¹⁰ Ibid.

Figure 14 shows a musical score for an orchestral arrangement by Pugliese, covering bars 70-78. The score is written for a full orchestra, including Violins 1+4, Violins 2, Violins 3, Viola, Violoncello, Bassoon 1, Bassoon 2, Bassoon 3, Piano, and Double Bass. The tempo is marked "meno mosso". The key signature has one sharp (F#). The score is divided into two main sections: "descending minor 2nd.s" (bars 70-74) and "ascending minor 2nd.s" (bars 75-78). Various musical features are highlighted with colored boxes and circles: a green box around the descending minor 2nd intervals in the strings; a blue box around the ascending minor 2nd intervals in the strings; a green circle around the piano's "pp pizz" (pizzicato) in bar 70; a blue box around the piano's "2-3-3" figure in bar 70; a green circle around the double bass's "3-3-2" figure in bar 70; and a blue box around the double bass's "3-3-2" figure in bar 71. Dynamics include "mp" (mezzo-piano) and "ff" (fortissimo). The score ends with a "arco" marking and a "stra" (string) marking.

Figure 14: arrangement by Pugliese's orchestra, bars 70-78 [02:33-02:54], with indication of the above-mentioned features