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

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1.3 *La mariposa*

Music by Pedro Maffia, 1923.

Arrangement by Julián Plaza.

Recorded on LP “El tango se llama Osvaldo Pugliese” in 1966, for the record company Philips.

Duration: 3’32”

“We will play *the tango*, a most favorite of the public for long: *La mariposa*.” Amidst boisterous ovations, Osvaldo Pugliese used these very words to introduce this most successful piece of his orchestra in the live version performed at Teatro Odeón, Montevideo, in December, 1987.¹¹¹

I have chosen to analyze this piece for a variety of reasons. First, it is representative of Pugliese’s orchestra, and one of the favourites of their fans: after its premiere in 1966, it became a staple in the repertoire. Second, *La mariposa* is one of my favourite tangos, particularly in this version. Third, it clearly shows the typical contrasts and segmentation of tango music that were definitively established in the 1940s. Last, because of the close relationship between Osvaldo Pugliese and Pedro Maffia, the composer of *La mariposa*. In 1926, Pugliese joined the orchestra conducted by Maffia, who was a member of Julio De Caro’s sextet. In the words of Oscar Del Priore:

His [Pugliese’s] relationship with Maffia was very important to Pugliese, who gradually defined his tastes and styles. For Osvaldo, playing with that ensemble, rooted in the Julio De Caro school, was playing in the way he liked most [...]. Since then, Pugliese deeply admired Pedro Maffia, which would become apparent in the bandoneons’ style in the beginnings of his own orchestra. But he certainly could not envisage that Maffia’s *La mariposa*, a tango piece they usually played, was to become one of their greatest successes forty years later.¹¹²

However, Maffia did not like Pugliese’s version and stated, “What can I say? It is not my tango [...]. I imagined legato phrases, Osvaldo’s version is too discontinuous”.¹¹³ Unfortunately, Maffia died in 1967, and he never saw the impact achieved by his tango in Pugliese’s orchestra and among the public. Still, his disapproval clearly illustrates a main feature of Pugliese’s style and reinforces a principal trait of tango music – fragmentation.

Regarding this arrangement, pianist, bandoneonist and composer Julián Plaza commented:

The orchestra was influenced by different arrangers. Pugliese was clever enough to build on the ability of each of them in order to define his style. For instance, I arranged *La mariposa* bearing in mind the ‘Pugliese

¹¹¹ First recorded in cassette format, this version reappeared in a CD entitled “Tango de Colección-Osvaldo Pugliese” released by *Clarín* newspaper in 2005.

¹¹² Del Priore, Oscar: *Osvaldo Pugliese. Una vida en el tango*; Buenos Aires: Editorial Losada S.A., 2007, pp. 76, 37 and 40.

¹¹³ *Ibid.*, p. 106.

manner', his style. Arrangers should know who they are working for (and within which style); otherwise, it is no use.¹¹⁴

Additionally, as Piazzolla put it: "In Pugliese's hands, a traditional piece such as *La mariposa* becomes an avant-garde tango".¹¹⁵

The analysis of this piece focuses on a detailed comparison between a transcription of the 1966 recording from the archives of codarts, Rotterdam and the original printed score¹¹⁶ published in 1923.

The most remarkable characteristic of this arrangement is that it takes the original lyrical, legato theme and successfully produces a rhythmical and discontinuous version. Traditionally, arrangements maintained the character of the original pieces, a legacy of the vocal features of most tangos that – being sung – had to reflect the atmospheres described in their texts. Pugliese's orchestral version is indeed an exception in this tradition¹¹⁷ and goes against some primary notions taught in tango arrangement. In his educational book "Curso de tango"¹¹⁸, Horacio Salgán gives some basic advice for writing an arrangement. Not surprisingly, his first suggestion is that arrangers should always keep in mind if they are dealing with a rhythmical or a melodic tango; they should as well maintain the mood defined by the lyrics and capture the emotion the composer was trying to convey. The opening clause of text from *La mariposa* is far from the orchestral version's spirit:

It's not that I regret
Having loved you so much
What makes me sad is your forgetting me
And your betrayal drowns me in bitter tears¹¹⁹

The general techniques applied to this arrangement are normally those based on contrasts resulting from changes in instrumentation, register, articulations and rhythm, which clearly define a main feature of tango music. These changes are generally organized into regular phrase segments that sometimes interweave the sections (as it is the case of the introduction and section A). Below is a table comparing the quantity of bars per formal section in the original score and Pugliese's version (Fig. 1). Following that is a detailed diagram of sections A and B in the arrangement (Fig. 2). In the left column of Fig. 2 the following features regarding formal sections are shown:

¹¹⁴ Keselman, Julio; García Falcó Marta: *Osvaldo Pugliese*; Buenos Aires: author, Centro Cultural Osvaldo Pugliese, 2005, p. 204.

¹¹⁵ Del Priore: *Osvaldo Pugliese*, p. 67.

¹¹⁶ Available online at: http://www.todotango.com/spanish/las_obra/partitura.aspx?id=97. Accessed November 11, 2013.

¹¹⁷ There are not many cases of this treatment. Two subsequent examples are the beginning of *Fuimos* by Marconi's trio (1996) and Beytelmann's solo piano version of *Griseta* (2004). In 1972, De Angelis recorded yet another version of *La mariposa* with a rhythmical section A. However, due to aspects of arrangement and interpretation his version seems to be older than Pugliese's.

¹¹⁸ Horacio Salgán: *Curso de tango*; Buenos Aires: author, 2001.

¹¹⁹ Lyrics by Celedonio Flores. Translation by the author from the following original text: No es que esté arrepentido / de haberte querido tanto; / lo que me apena es tu olvido / y tu traición / me sume en amargo llanto.

- 1) Formal scheme: sections, sub-sections and bars
- 2) Theme: instrumentation, register, articulation(s) and resemblance of the original
- 3) Ripieno: if present, instrumentation, register and articulation
- 4) Rhythrical accompanying base: instrumentation, register and marcato
- 5) Miscellaneous: dynamics, convergence/divergence between melody and rhythmical base, and texture.

	Intro	A		B		A'		C	A''		
		a1	a2	b1	b2	a'1	a'2	c	a''1	a''2	a''3
Original	-	8	8	8	8	8	8	8+4	8	8	-
Pugliese	4	9	8	8	10	8	9	8+7	8	1+8	1+9+2

Figure 1: comparative table of formal sections in the original and Pugliese's version
(illustrating differences in quantity of bars)

	INTRO 4 bars.	A – 17 bars. (5-21)						
		a1 – 9 bars. (5-13)				a2 – 8 bars. (14-21)		
Bars	1-4	5-8	9-13		14-15	16-17	18-19	20-21
Theme	Strings	Bnd.s	Bnd.s		CB.+ Bnd.s	CB.	CB.+ Bnd.s	CB.+ Bnd.s
Register	Medium-low (left hand)	Medium-low (left hand)	Medium-high (right hand)		Wide	High	Medium-high	Low
Articul.	Staccato	Staccato	Staccato/legato		Legato, fraseo + arrebatado	Rubato laid back	Staccato + legato in 2	Articulated
≠ to orig.	Yes	Yes	Yes		Not much	Not much	Not much	Not much
Ripieno		Strings	Strings		-	-	-	-
Register		Medium-low (left hand)	Medium-low		-	-	-	-
Articul.		Staccato	Legato harmonic background		-	-	-	-
Acc. Base	Bd.+Pf.+Cb.	(Cdas) + Pf.+ Cb.	Pf.+ Cb.		Pf.+ Cb.	Pf.+ Cb.	Pf.+ Cb.	Pf.+ Cb.
Register	Medium-low	Medium-low	Medium-low		Low	Medium-low	Medium-low	Low
Marcato	in 2	in 2	in 4, acc. in 2	sustained note	in 2		Syncopated	Pf. connecting
Dynamics	<i>mp</i>	<i>mp-mf</i>	<i>mf</i> < <i>f</i> >		<i>f</i>	<i>mf</i>	<i>f</i>	<i>mf</i> >
Conv. Div. Mel-Base	Div.	Div.	Div.		Conv.	Conv.	Conv./Div.	-
Texture	Melody with accompaniment							Unison

	B – 18 bars (22-39)										
	b1 – 8 bars (22-29)				b2 – 10 bars (30-39)						
Bars	21-25		26-29		30-32		32-37 etc. →				
Theme	Str.+ Bnd.s	Str.	Str.+ Bnd.s	Band.1		Str.+ Bnd.s	Band. 1	Band. 2	Strings		
Register	Wide		High		Wide		Medium	High			
Articul.	Legato Arreb./laid back/arreb.		Arreb. Legato phrased		Staccato - cuadrado		Phrased legato				
≠ to orig.	No		Yes		No		Yes				
Ripieno	-		-		-		-				
Register	-		-		-		-				
Articul.	-		-		-		-				
Acc. Base	Pno+ D.B.		Strings+ Pno+ D.B.		-	Pno+ D.B.	Bd. Vla. Pno. D.B.	Pno. D.B..			
Register	Medium low		Medium low		-	Medium low	Medium low				
Marcato	in 2	in 4		in 2	link	arrastre	yumba	in 4	in 2		
Dynamics	<i>f</i>	<i>p</i>	<i>mf</i> ≤	<i>p</i>		<i>f</i>	<i>p</i>				
Conv. Div. Mel-Base	Conv.		Div.		Almost conv.		Div.				
Texture	Mel. w/accomp. + unison		Mel. c/accomp.+ harm. background.		Mel. w/accomp. + unison		Mel. w/accomp.				

Figure 2: analytical diagram of sections **A** and **B** in the arrangement by Pugliese's orchestra

Introduction (from bar 1 to bar 4), [00:00-00:09]

The arrangement starts with a four-bar introduction, not present in the original score, which immediately establishes the rhythmical, fragmented character of the orchestral version (Fig. 3). Rhythmical tension is created through the superimposition of a string line playing variations on the 3-3-2 rhythm and the base marcato in 2 (beats 1 and 3).

Figure 3: introduction of *La mariposa* in Pugliese's version,
bars 1- 4, [00:00-00:09]

Section A in the original score

First, I will shortly describe the main features of this section in the original score (Fig. 4). As before, the segments added in Pugliese's arrangement will be marked with an **X**.

La mariposa is a classic example of traditional tango writing: two symmetrical phrases made up of two motives each (a and b). The motives are regular and organized as follows: **a1**: a, a', a'', b; and **a2**: a, a', a'', b'. The tonality is C major¹²⁰.

¹²⁰ The tonalities in the published score are B major (section A) and B minor (sections B and C); this arrangement is transposed up by a half-step.

LA MARIPOSA

Música de PEDRO MAFFIA a1 TANGO Letra de CELEDONIO FLORES

PIANOFORTE VIOLIN

Figure 4: section A, original score with indication of motives and phrases

Section A in Pugliese's arrangement (from bar 5 to bar 21), [00:09-00:44]

a1 (from bar 5 to bar 13), [00:09-00:27]: the rhythmical base of piano and double bass continues, as does the ostinato in the strings from the introduction, but now the ostinato functions as a rhythmical countermelody, working against the formal segmentation. Thus begins the process of superimposition of elements from contrasting formal sections, a characteristic feature of Pugliese's orchestra.

Next, the bandoneon section performs the original theme (bars 5-12, Figs. 5-6), rhythmically modified: the melodic line is fragmented by means of a syncopated eighth-note figure that alternately converges and diverges with the stable rhythmical accompaniment. It presents a wide range of rhythmical patterns that vary from bar to bar, and never repeat. This contrasts greatly with the original, where motives are symmetrical. The bandoneons also play many anticipations in order to contradict the stable beat (ovals in Fig. 6). This constitutes an example of how Pugliese uses motivic variation: in fact, the regular structures from the original version are not kept. They frequently overlap bars and only motive b is closely related to the original melody. In the second two-bar segment (from the end of bar 6 till the beginning of bar 8), the

pitches of the original theme are varied as well (Fig. 5). In bars 11-12 (Fig. 7), a characteristic trait of this orchestra's language can be observed: rhythmical augmentation (the dominant chord is played for two bars instead of one) followed by diminution (the original figure is rhythmically compressed).



Figure 5: theme in bandoneon 1 with change in register, bars 5-8 [00:09-00:17]

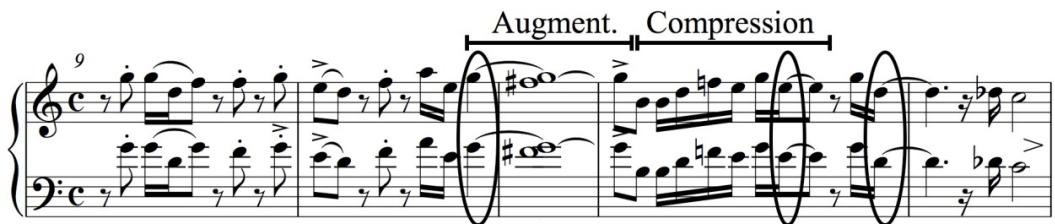


Figure 6: bandoneon 1 with indication of the applied techniques and the main structural notes as anticipations, in ovals, bars 9-12 [00:17-00:27]

As usual, these transformations are supported by the stability of other structural components, in this case, the rhythmical base (always marcato in 2, beats 1 and 3) and bandoneons (always performing the theme). As would be expected, the section is divided into two by the registral change of the bandoneons' line and the change in articulation of the strings. This organization is resumed at the end of the arrangement, in the last exposition of theme A.

a2 (from bar 14 to bar 21), [00:27-00:44]: although the regular binary structure of the original motives is maintained, this phrase contrasts with **a1** in several ways (Fig. 2):

- **a2** begins with a legato, cantabile and phrased character
- it presents an instrumentation of soli bandoneons and strings (i.e. tutti with rhythmical base)
- it expands the tessitura used
- the dynamics are *f*
- the rhythmical base plays in 2 half-notes (bar 16) to support the new character

a2 also has several internal subdivisions and presents contrasting rubato phrasings by the entire orchestra (Fig. 2). *Arrebatado*¹²¹ and laid-back rubatos usually balance each other. On the other hand, the stable instrumentation (the melody continuously realized by strings and bandoneons soli) counterweights the changes in rhythm and articulation that segment it in bar 18, as in **a1** (Fig. 7).

¹²¹ See Glossary.

8va accel.

Vln. 1 Vln. 2 Vln. 3 Vla. Band. Band. Band. Pno. Db.

no 8va

bars 14-15 bars 18-19

Figure 7: division of **a2** into two, bars 14-15 [00:27-00:31] and bars 18-19 [00:35-00:40]

Section B in the original score

Like section **A**, section **B** is also made of two repeated phrases, **b1** (Fig. 8) and **b2**. Motives become shorter and changes in register and orchestration in the arrangement become more frequent. On the other hand, continuity is given by the stable rhythmical base in 2 (half-notes throughout the whole section) and the articulation of the melodic line.



Figure 8: phrase **b1**, original score with indication of motives

Section **B** in Pugliese's arrangement (from bar 22 to bar 39), [00:44-01:21]

b1 (from bar 22 to bar 29), [00:44-01:00]: the process of fragmentation from previous sections continue. **b1** starts in a lyrical and rubato manner as at the beginning of **a2** and consistent with the mood of the original piece. As in previous phrases, **b1** is divided into two (Fig. 9), in this case, by a change of instrumentation from strings and bandoneons soli (bars 22-25) to solo bandoneon with a harmonic background¹²² (bars 26-29). On a deeper level, the one-bar motivic structure of the original score is emphasized in the arrangement by slight changes in each of the first four bars of this section: bar 21) rubato *arrebatado f*; bar 22) rubato laid-back *f*; bar 23) no bandoneons *p*; and bar 24) phrasing crescendo. Pugliese takes the habit of creating contrasts – typical of tango arrangement and performance practice – and through a higher level of frequency and intensity takes it to a new extreme.

¹²² See Glossary.

Figure 9: contrast between tutti and solo bandoneons, bars 25-26 [00:49-00:54]

b2 (from bar 30 to bar 39), [01:00-01:21]: this phrase presents the typical strong contrast with **b1**, as the theme is exposed *cuadrado*¹²³, rhythmical and staccato, again performed by bandoneons and strings, and with the accompaniment in *yumba* (Fig. 11). It is also divided into two at bar 33, where the theme is again legato and cantabile, with a marcato in 2. It presents an interesting feature as it inverts what happened in **b1**: the first half of the phrase is continuous; the second half is varied on a one-bar basis (Fig. 10).

b1		b2	
Bars 22-25	Bars 26-29	Bars 30-33	Bars 33-37
contrasts each bar	continuous	continuous	contrasts each bar

Figure 10: comparative table of **b1** and **b2**

¹²³ See Glossary.

Next comes a rhythmical augmentation in relation to the original to reinforce the end of the section, and a two-bar bridge is added to lead to the reprise of section **A** (bars 38-39), where the marcato of the introduction is resumed.

The musical score is a grid of 12 staves, divided into two sections of six staves each. The top section (bars 22-23) includes staves for Vln. 1, Vln. 2, Vln. 3, Vla., Band (two staves), and Band. The bottom section (bars 30-31) includes staves for Band, Pno., and Db. The score is in 2/4 time, with a key signature of one flat. The instrumentation is as follows:

- Top Section (Bars 22-23):**
 - Vln. 1: Playing eighth-note patterns with accents on the first and third notes of each group. Dynamics: *f*.
 - Vln. 2: Playing eighth-note patterns with accents on the first and third notes of each group. Dynamics: *f*.
 - Vln. 3: Playing eighth-note patterns with accents on the first and third notes of each group. Dynamics: *f*.
 - Vla.: Playing eighth-note patterns with accents on the first and third notes of each group. Dynamics: *f*.
 - Band (2 staves): Playing eighth-note patterns with accents on the first and third notes of each group. Dynamics: *f*.
 - Band. (2 staves): Playing eighth-note patterns with accents on the first and third notes of each group. Dynamics: *f*.
- Bottom Section (Bars 30-31):**
 - Band: Playing eighth-note patterns with accents on the first and third notes of each group. Dynamics: *f*.
 - Pno.: Playing eighth-note patterns with accents on the first and third notes of each group. Dynamics: *f*.
 - Db.: Playing eighth-note patterns with accents on the first and third notes of each group. Dynamics: *f*.

Text annotations in the score include "Frasco" and "Frasco accel." above the first two staves, and "accel." above the piano staff in the bottom section.

Figure 11: contrast between first two bars of **b1**, bars 22-23 [00:44-00:48] and **b2**, bars 30-31 [01:00-01:04]

Section A' (from bar 40 to bar 56), [01:21-01:56]

a'1 (from bar 40 to bar 47), (Fig. 12): this phrase begins by restating section **A**, with the theme now performed by a two-hands piano solo¹²⁴ again rhythmically varied compared to the original in a way that accents do not fall on the strong beats. As with previous sections, this one is segmented at bar 43 by a decrease in intensity, a change of register in the bandoneons and the complementary rhythm formed between the bandoneons playing on beats 1 and 3 and the strings playing on beats 2 and 4. This rhythmical complement is emphasized by the contrasting timbres of the two instrumental groups.

¹²⁴ See Glossary.

Figure 12: **a'1**, bars 40-44 [01:21-01:34]

a'2 (from bar 48 to bar 56) recalls **a2** literally until bars 55-56, in which the piano anticipates the theme of section **C** (here a bar is also added to the original in order to reinforce the segmentation).

Section **C** in the original score

Section **C** in the original score (Fig. 13) presents two segments of eight and four bars respectively, an asymmetry that is common in the third section of traditional tangos. This section may have inspired the syncopated rhythm used in both the introduction and section **A**, a feature that distinguishes Pugliese's arrangement. If this is the case, it would further exemplify Pugliese's technique of superimposing structural materials from different formal sections.

Figure 13: section **C**, original score

Section C in Pugliese's arrangement (from bar 57 to bar 71), [01:56-02:29]

This is likely the most elaborate section of the arrangement compared to the original piece because of the way in which the structural materials are recreated. As in *El andariego*, characteristics of the theme are given to other textural layers. In the first bar the descending movement of the original melody is performed by the accompaniment while the melody – here heard in the bandoneons – maintains the same pitch (Fig. 14). The double bass reinforces this opposition by keeping a pedal point on the tonic note C throughout the next five bars. This is also different from the original and contributes to the intriguing quietness of the segment that then creates even greater contrast with the following phrase and *f* dynamics. Regarding the variation of the theme (Fig. 15), the following techniques are used: rhythmical augmentation (bars 57-58), transposition to the dominant (bars 59-60), phrasing (bars 61-63), and extension by repetition of structural materials (bars 64-65).

Figure 14: section C by Pugliese, bars 57-58 [01:56-02:01], with indication of descending movement and repeated pitches

Figure 15: melodic line in bandoneon 1, bars 57-65 [01:56-02:16], with indication of techniques applied

Section **C** ends with a passage in parallel seventh chords (the only full tutti in the whole arrangement, besides the two closing bars). Then the strings rhythmically augment the chromatic motive while reversing its direction (now ascending) in three added bars that separate it from the reprise of theme **A** (Fig. 16).

Figure 16: strings with ascending chromatic motive, bars 69-71 [02:21-02:28]

A'' (from bar 72 to bar 99), [02:29-03:32]

Section **A** is presented for the last time with three repetitive phrases containing elements that contrast with each other in the usual way, and that are tied together by a sustained high G that evokes bars 9-12 (Fig. 17). The syncopated rhythm is emphasized through the repetition of the first bar of the two last phrases (bars 80-81, indicated in Fig. 17). The end of the last phrase is lengthened through the use of a sustained chord while repeating the high G, which leads to the closing full tutti of the last two bars, with an open end, “in the Pugliese manner”.

79

Vln. 1

Vln. 2

Vln. 3

Vla.

Band.

Band.

Pno.

Db.

Figure 17: Pugliese's arrangement, bars 79-82 [02:43-02:53]

